

RECORD MIRROR

BIG COUNTRY

ARE THEY THE MOST MISUNDERSTOOD BAND OF ALL TIME?

WILL DOWNING & MICA PARIS

DEFINITELY NOT THE NEW
JASON AND KYLIE

POP WILL EAT ITSELF

THE BEASTLY BOYS
ARE BACK!

ROB BASE

LIFE WITHOUT E-Z ROCK

REVIEWS

ALBUMS

DARLING BUDS ● ELVIS
COSTELLO ● SAMANTHA FOX

LIVES

EDIE BRICKELL ● NICK
HEYWARD ● MARTIN STEPHENSON



WHY IS THIS BOY UP
A TREE AND WHEN
WILL HE BE
FAMOUS?

mega
interview
inside

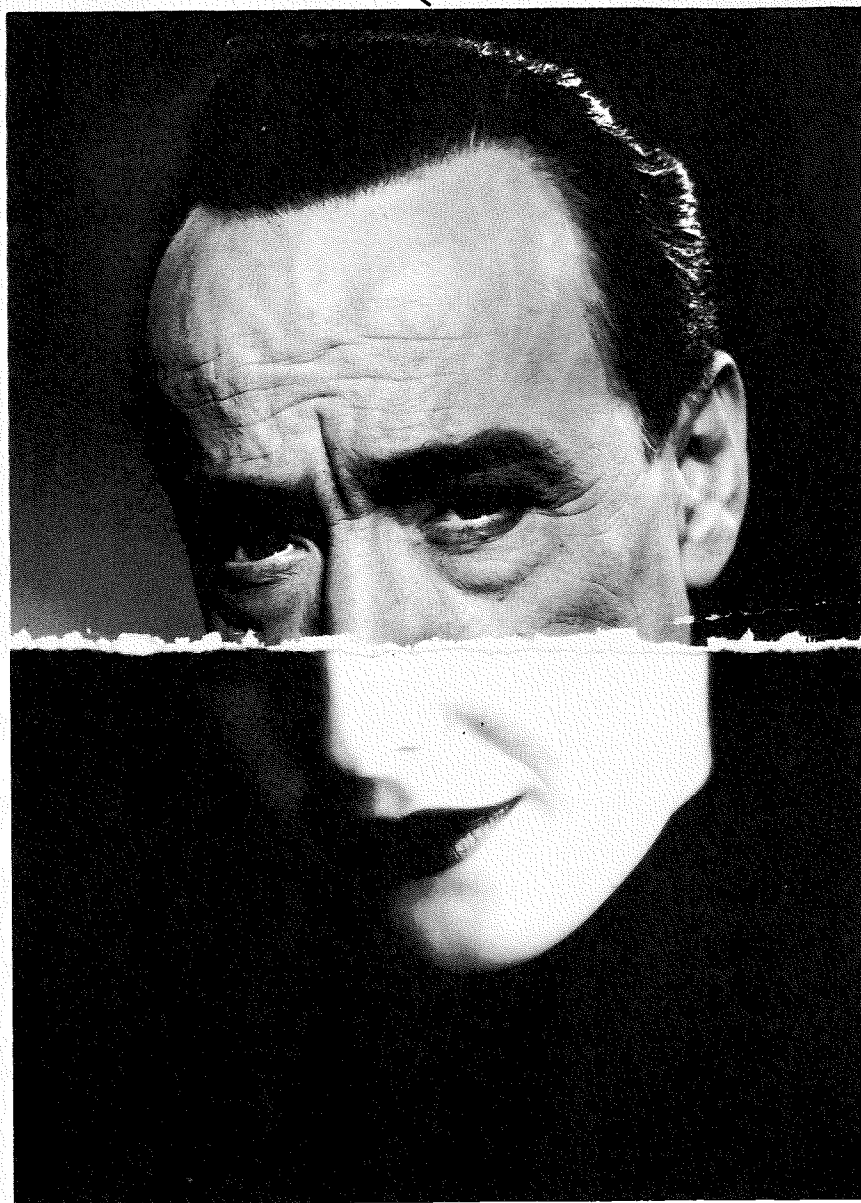
Morrissey

DOUBLES UP AND BECOMES AS GLAMOROUS AND NOTORIOUS AS THE KRAY TWINS!

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

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

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 **Young Persons Railcard.**

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Morrissey begins his climb to fame at an early age. The great man talks about life after the Smiths on p24

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● COOL FOR CATS

Having ditched DJ E-Z Rock, Rob Base reveals how he gets his inspiration from cats . . . and cats like Beethoven, who was apparently an "18th century human beatbox". Wild out on p31



● SNOG ME, BABY

Mica Paris and Will Downing have a strictly disc-bound romance and hotly deny the 'Jason & Kylie'-style rumours. Will is happily married with a four-year-old child, but that doesn't stop Mica teasing him mercilessly (see p23)



● LONGHAIR SWEETIES

Are Pop Will Eat Itself just beastly lager louts making a lot of horrible noise, or serious pop contenders trying to be a commercial cross between Zodiac Mindwarp and S'Express? Find out on p15



NEWS

EDITED BY ROBIN SMITH



● GET STUFFED

Those lovable pop rogues the Wonder Stuff release their single 'Who Wants To Be The Disco King' on February 27. The flip side features a live version of 'Unbearable,' while the 12 inch also features live versions of 'No For The 13th Time' and '10 Trenches Deep'.

The Stuffies have also lined up a tour with dates at Bristol Studio March 14, Newcastle Mayfair 16, Glasgow Barrowlands 17, Birmingham Hummingbird 19, Cambridge Corn Exchange 20, London Town & Country Club 21, 22. They'll also be playing a show in Manchester on march 15 at a yet to be confirmed venue.



THEN AN ALBUM

Then Jerico, those men with the magnificent cheekbones, release their second album, 'The Big Area', on February 20. The album features their top 20 hit 'Big Area', which will also appear on the soundtrack for the forthcoming film 'Slipstream' and other tracks include 'You Ought To Know', 'Reeling' and 'Helpless'.

The band have a heavy schedule lined up. After playing a European tour they'll be heading for America, Japan and Australia.

● PROVE IT

The legendary Dusty Springfield teams up with the Pet Shop Boys again for her single 'Nothing Has Been Proved', out on February 13. Especially written for Dusty by the Pet Shop Boys, who also make a guest appearance on the track, 'Nothing Has Been Proved' is the theme song from the forthcoming film 'Scandal', which tells the story of the Profumo affair which brought down the Tory government in the early Sixties.

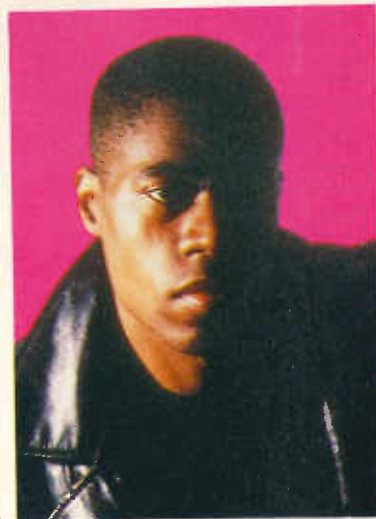
A special 12 inch dance remix will be available which includes an orchestral arrangement by Angelo Badalamenti, who arranged the orchestration on the Pet Shop Boys album 'Actually'.

Dusty last worked with the Pet Shop Boys 18 months ago when she made a guest appearance on their single 'What Have I Done To Deserve This'.

BURNING UP

Simply Red release their third album, 'A New Flame', on February 13. The album has 10 songs, including their current hit 'It's Only Love,' and among the other tracks you'll find 'You've Got It', 'To Be With You' and 'More'.

Simply Red start an extensive world tour soon, kicking off with some previously announced British dates later this month.



CUDDLY TOUR

Roachford, who are snuggling up to the charts with 'Cuddly Toy', have lined up a mighty spring tour. They'll be kicking off with Brighton Top Rank Suite on March 20, followed by Nottingham Rock City 22, Chesterfield Winding Wheel 23, Portsmouth Guildhall 25, Birmingham Powerhouse 26, Bristol Studio 27, Newcastle Mayfair 29, Glasgow Barrowlands 30, Manchester International 2 31, Liverpool Royal Court April 1, London Town & Country Club 3, 4.





*Shakespeare
Alabama*

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PRODUCED BY CHRIS KIMSEY FOR CHRIS KIMSEY PRODUCTIONS LIMITED

NEWS

CONTINUED

RUMOURS

It now looks likely that Michael Jackson will be featured on the forthcoming Jacksons album 'Jackson Street', but he'll be recording his bits separately from his brothers... Tom Jones wants to follow up 'Kiss' with a version of Bowie's 'Let's Dance', and he wants Bowie to produce it... Transvision Vamp's new album is scheduled for release in the spring. Meanwhile, two of their songs will be featured in forthcoming films. 'I Want Your Love' will be in the soundtrack to 'Cookie', which stars Emily Lloyd, while 'Sex Kick' will be in the new Nick Nolte film, 'New York Stories'.

RIGHT ON TIME

Julia Fordham releases her single 'Where Does The Time Go?' this week. The flip side is 'My Little Secret', recorded live in Cologne during last year's European tour. The 12 inch also includes 'Behind Closed Doors'.



CRAZY LITTLE TOUR

Pop pirates **Crazyhead**, who release their single 'Have Love Will Travel' on February 13, have lined up a monstrous tour. They'll be playing Rayleigh Pink Toothbrush February 23, Wales Polytechnic 24, Walsall Junction 10, 25, Bristol Bierkeller 26, Belfast Limelight 28, Dublin Baggot March 1, Edinburgh Venue 2, Glasgow Revue 3, Aberdeen Venue 4, Dundee Dance Factory 5, Newcastle Polytechnic 7, Leeds Duchess Of York 8, Cleveland Teesside Polytechnic 9, Warrington Legends 10, Manchester University 11, Leicester Polytechnic 13, Liverpool Polytechnic 14, Nottingham Rock City 15, London Town & Country Club 16, Dudley JB's 17, Sheffield Leadmill 18.

● **GENE PITNEY:**
his chart comeback
has knocked years
off his looks



PITNEY TOUR

Gene Pitney, who's been enjoying a new lease of life with Marc Almond on the remake of 'Something's Gotten Hold Of My Heart', will be playing a 25 date spring tour. The man with the tan will be appearing at Bognor Gaitey Theatre March 10, 11, Batley Frontier 13, 14, Manchester Willows 15, 16, Usk Savvas 17, 18, Northampton Dergate Theatre 20, Hartlepool Borough Hall 21, Margate Winter Gardens 23, Camberley Lakeside Country Club 24, 25, London Dominion 26, Derby Assembly Rooms 28, Reading Hexagon 29, Croydon Fairfield Halls 30, Luton Ceasers 31, April 1, Birmingham Kings April 3, 4, Paignton Festival Theatre 5, Southampton Mayflower 6, Purfleet Circus Tavern 7, 8.

Break out your evening suits and bow ties now.

● LET IT BE

Clive Griffin, a lad who deserves to be huge in '89, releases 'Be There' on February 20. The flip side features 'Try To Be Happy' while the 12 inch features an extended version of 'Be There' by Birmingham dance exponents Electribe 1.0.1.

Clive is now putting the finishing touches to his debut album, which will be out later this year.

● STREET SOUNDS

Stephen Street, Morrissey's producer and co-writer, is helping to set up a new record label aimed at encouraging fresh talent. Street is being joined in the venture by radio plugger and promotion company executive Terry Hollingsworth and journalist Jerry Smith, and they want to hear from aspiring bands.

Send tapes or videos to Into The Unknown, Ten Times Better, 83 Clerkenwell Road, London EC1R 5HP.

● TOURS

Motorhead will play their first UK dates outside London in almost two years during February and March, at Cambridge Corn Exchange February 26, Folkestone Leas Cliff Hall 27, Norwich University of East Anglia 28, Worthing Town Hall March 2, Cardiff St. David's Hall 3, Manchester International 4, Leicester University 5, Leeds University 6.

The Expressways, fronted by ex-Jesus And Mary Chain member John Moore, will be playing dates at Rayleigh Pink Toothbrush February 23, Treforest Polytechnic of South Wales 24, Walsall Junction 10, 25, Bristol Bierkeller 26, Edinburgh The Venue March 2, Glasgow Barrowlands 3, Aberdeen The Venue 4, Dundee Dance Factory 5, Newcastle Polytechnic 7, Leeds Duchess of York 8, Middlesbrough Teesside Polytechnic 9, Warrington Legends 10, Leicester Polytechnic 13, Liverpool Polytechnic 14, London Town & Country Club 16, Dudley JB's 17, Sheffield Leadmill 18.

Hothouse have lined up a short tour, with dates at Bristol University February 11, Huddersfield Polytechnic 15, Roehampton Froebel College 17, Swansea Ritz 19, Sheffield University 24, London Town & Country Club March 3, Manchester International 8, Birmingham Aston University 10.

Mike And The Mechanics have added extra dates to their spring tour, at Edinburgh Playhouse March 17, Newcastle City Hall 18 and Hammersmith Odeon 19. Tickets now on sale priced at £9.50 and £8.50 for Edinburgh and Newcastle, £10 and £9 for London.

Bliss are now on tour with February dates at London ULU 9, Manchester Band On The Wall 13, Newcastle Polytechnic 17, Bath Moles Club 23, Gloucester C.A.T. 24, Cardiff University 25, Surrey University 26.

Brother Beyond have added another date to their tour, playing London's Royal Albert Hall on March 20. Tickets are available from the box office.

● RELEASES

Lou Reed releases his single 'Dirty Blut', from his new album, 'New York', on February 13. The flip side, 'The Last Great American Whale', is also from the album. The 12 inch includes 'The Room' recorded especially for UK release.

Errol Brown, former Hot Chocolate frontman, releases his debut solo album, 'That's How Love Is', on February 13. It includes his 1987 top 25 hit single 'Personal Touch'.

Donna Summer releases 'This Time I Know It's For Real' on February 13. Written by Donna and SAW, the single has been taken from a forthcoming album.

Jennifer Rush releases her single 'Keep The Fires Burning Bright' on February 13. It's taken from her 'Passion' album, released at the end of last year.

Freiheit release 'Kissed You In The Rain' on February 13. It's their follow-up to their hit single 'Keeping The Dream Alive', and taken from their 'Fantasy' album.

Chris De Burgh is releasing 'Sailing Away', taken from his current album, 'Flying Colours', and backed with a live version of 'The Head And The Heart'.

MODE PREMIERE

The world premiere of the **Depeche Mode** film, '101', will be held on Wednesday February 22 at the London Dominion at 8pm. Depeche Mode will be along to view their masterpiece, filmed at the Pasadena Rose Bowl in Los Angeles, last summer.

The film will also be shown at the Birmingham Cannon on March 2, and the AMC Centre in Clydebank, Glasgow, on March 10.

SAY WHAT?

Alexander O'Neal, the man who's so smooth he even irons his boxer shorts, releases his single 'Hearsay' on February 13. Alex has been nominated for Best International Artist at the BRITS Awards (held the night the single is released), and his 'Hearsay All Mixed Up' album has topped the UK dance charts.

POWER ON

Will To Power release their self-titled debut album this week. Tracks include their smash hit single, 'Baby I Love Your Way', and the follow-up, 'Fading Away', due for release on February 20. We're told 'Fading Away' is a return to Will To Power's dancefloor roots, which all sounds jolly exciting indeed.



BUNNIES BACK

The Bunnymen are riding again. Following the departure of Ian McCulloch from the line-up last year, Will Sergeant, Les Pattinson and Pete de Freitas are planning to release a one-off single with a female guest vocalist. Further details will follow shortly, as yet nothing else has been confirmed.

In the meantime, the hunt is on to find a permanent singer for the group. Anybody interested should contact Steve Jensen, Direct Management, Suite 8, 50 Sullivan Road, London SW6 3DX. The band say they want serious applicants only, and no divvies!

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MYTH

There's a thick fog hanging in the air. Gusts of wind whip the sound of majestic, reeling melodies past your ears. The fog lifts a little and you find yourself high up on a mountainside, catching glimpses of rugged landscapes, nuclear power plants, flags flying over battlements, steel mills and dockyards.

The music gets louder, and suddenly, amongst the heather, you see a stag, with three-foot antlers, standing

on its hind legs. It's playing an electric guitar. Weird.

You open your eyes, and it all makes sense. You're in a hotel room with Stuart Adamson, and the fog was just the fog of myths and preconceived ideas that surrounds Big Country. Phew.

It's the morning after the Dublin gig of Big Country's 'Peace In Our Time' tour, and Stuart is mulling over how it is that his band's mix of Celtic pride, community compassion and contempt for celebrity could have resulted in a certain reputation for unadventurousness.

"If we had flirted with devastatingly mystical and fashionable presentations of ourselves to the media, we wouldn't have been seen as unadventurous. We would have been seen as this spectacular, mystical, unbelievable thing. But I never wanted to do that. I think a musician should be just as much a part of society as a bricklayer, a doctor or a schoolteacher.

"When I was trying to put this group together I was determined to find people that had the same attitude about music being a living, breathing part of society, not something distant from it... Then again, it might all be bollocks."

PREJUDICE

"It might all be bollocks."

That's typical of Stuart Adamson.

Deadly serious, and unquenchably enthusiastic about his band, but at the same time quite capable of laughing at the whole thing. Which is convenient, since from the very beginning back in 1983, when 'Fields Of Fire' landed in the charts, Big Country have polarised opinion.

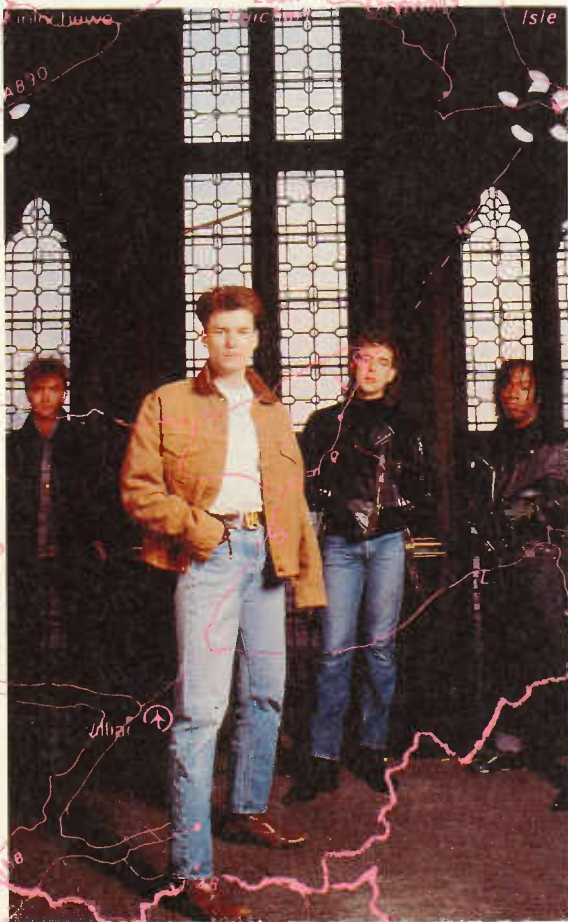
To the converted, Big Country are a moving passion-wagon of blazing guitars and noble concerns. To the cynic, they're a production line churning out laddish, Celtic rock anthems. A 'Status Quo for the Eighties' was once mentioned. Patiently, Stuart points out that it's all a matter of preconceptions.

"Certainly I think to draw that Status Quo comparison is completely odious. I defy anybody to show me a band anywhere in the world that covers such a different amount of musical ground. I find it a bit sad that the way people view things is filled with so much preconception and very basic bigotry.

"Because what we did on 'The Crossing' was very individual and very unique people immediately see that as being 100 per cent of what you're going to be all the time. We've certainly suffered from it more than most."

And to back the point up he lists half a dozen BC songs, all of which are in "completely different styles".

"We're a long way from being the



HARD TIMES

Big Country are one of the most misunderstood bands of all time. Are they Celtic visionaries with a social conscience or a Status Quo for the Eighties? Roger

Morton meets up with the big man, Stuart Adamson, on the band's 'Peace In Our Time' tour

“If I start jumping around on telly with my bottom hanging out . . . Well it’s not very good for when I take the kids to school the next day”

most avant-garde band that ever lived, but we have done things which are fairly innovative. I think if every musician tried to be as personalised and unique as we have been, then things might be a bit healthier . . . But no doubt I’ll get another slagging off for having said that,” and he laughs.

COMPASSION

Somewhere else amidst the fog of pre-formed judgements that surround the band is the idea that Stuart’s belief in Big Country as a sharing, caring, people’s band is, erm . . . a bit naive.

The theory is that songs about factory close-downs and pride in your history tend to get squashed by the stadium rock Hogmanay revelry. The morning after the Dublin show, Stuart admits to being uncomfortable with the “tribal” aspect to BC gigs (something you could clearly see when the fervent audience broke into “Ere we go/Ere we go” football chants). But his faith in Big Country remains undiminished.

For example, he found the band’s recent trip to play in Russia “completely valuable” as a tiny East-West contact-making step. And being mistakenly held up as some sort of ‘people’s hero’ is but a small price to pay for staying in line with your working family, Scottish council estate roots.

“Because of the way I choose to

live my life and choose to be in certain things you’re definitely sometimes held up as being the shining example for mankind . . . And really, I’m not particularly fussy about that.”

‘People’s Hero’ is, after all, an awkward mantle to wear for a former member of the Skids, who were almost (well just a little bit) ‘punks’.

“I still am! Very much so. I think a lot of the attitudes I had towards music in the Skids are still with me. That you can go on stage and do things exactly as you want, without feeling you have to play roles or be part of a heavy image-building thing. I think that’s always stayed with me, possibly to my detriment career-wise . . . Maybe, it might be very easy to become ‘the biggest thing in the world’ if you get out the smart clothes and the ‘other-worldly persona’. But I’m not interested in that.”

DIGNITY

Married with two kids, Stuart Adamson fits quite nicely into the mould of a good-hearted-traditional-boy-who-just-happens-to-play-in-a-rock-band.

You can almost see him in the tweeds, with his feet up in front of a blazing fire. And then you find out about his passion for motorbikes. Is this a whiff of rock ‘n’ roll decadence in the Big Country camp? Will Stuart be moving to LA to ride in Billy Idol’s biker gang?

“No, that’s not what I like about it. I like the feeling of actually riding. I couldn’t be bothered with going riding with a whole group of people . . . Yeah, I know. It’s one of those old macho ‘rock ‘n’ roll’ images. The bike’s obviously a very phallic symbol which I’m drawn to because I’m a guitar player and this BIG ROCK GOD! It’s so obvious . . . Mr Cliché comes to town!

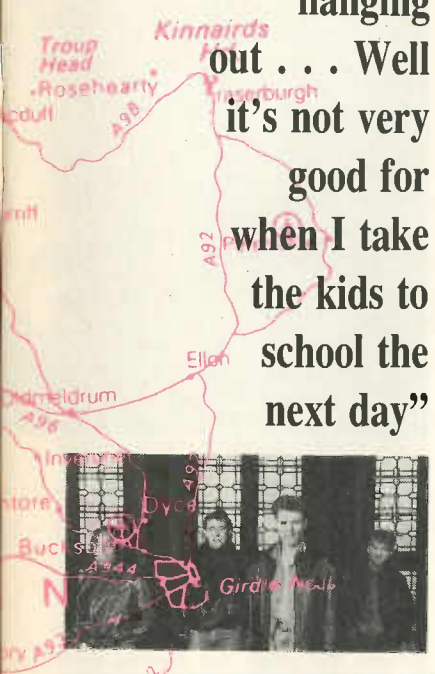
“I’m also HEAVILY into fly-fishing. Now there’s another great rock ‘n’ roll symbol. I mean, Jimmy Page is right up there with the world’s greatest fly-fishers!”

Perhaps, when all the fog surrounding Big Country finally clears it’ll turn out that Stuart Adamson is neither the good-hearted fool, nor the people’s hero, nor some sort of tartan skinned, jig-happy, guitar playing stag come loopy nature-poet . . . But actually, the sanest man in rock ‘n’ roll. How’s this?

“Probably, the biggest measure of what I am as a human being is the way that you are at home, as well as what you do as part of a group. And I think the two things carry through, certainly with me.

“And my family, if I start jumping around on the telly with my bottom hanging out . . . Well it’s not very good for when I take the kids to school the next day.”

Quite.



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INDEX

EDITED BY ANDY STRICKLAND



START THE WEEK

You may not remember American duo 'Til Tuesday who featured in *rm* some time ago with their single 'Welcome Home'. You naughty people completely ignored our advice that you take Aimee Mann and Michael Hausman to your collective heart despite them being a rather exceptional pair, well now you have another chance to follow in the footsteps of Elvis Costello and proclaim this Boston-based outfit worth more than a cursory listen. The gentle but powerful pop of '(Believed You Were) Lucky' floats along on Aimee's magnificently effortless vocal which encouraged the US public to buy 600,000 copies of 'Til Tuesday's debut LP 'Welcome Home'. The follow up, 'Everything's Different Now', should be released in the UK at month.



THE WATERBOYS FISHING TOP TEN

- 1 'Keeping The Bream Alive' Freiheit
 - 2 'The Last Of The Famous International Porbeagles' Morrissey
 - 3 'Haddock Of The Bay' Otis Redding
 - 4 'Plaice In Our Time' Big Country
 - 5 'Mullet Kintyre' Paul McCartney
 - 6 'Looking For Flounder' Hue & Cry
 - 7 'How Come It Never Rains' Dogfish D'Amour
 - 8 'The Living Years' Pike And The Mechanics
 - 9 'Pink Cadillac' Natalie Sole
 - 10 'Hippy Hippy Shark' Georgia Satellites
- Compiled by the Cod Squad.

Jean de Florette
confides in his
daughter Manon

Manon in search of
the source of the
spring



GRIPPING STRANGLERS TRIVIA

- 1 The Stranglers were originally called the Chiddingfold Chokers, a cross between the village that adopted them and the thin leather thong Hugh tied around his throat.
- 2 TV Cook Keith Floyd left the band to star in his own show about drinking wine but his composition 'Waltzinblack' is to be found on the B-side of 'Grip '89'.
- 3 The Stranglers have had one more hit than the Beatles because Paul McCartney couldn't play the bass line to 'Grip '89'. This led to Hugh Cornwell being turned down as a member of the Traveling Wilburys.
- 4 Chrissie Hynde once failed an audition to become the band's singer when she misread the scrawled lyric sheet presented to her and declared "I am a toilet on the sea".
- 5 The band called their first LP 'Rattus Norvegicus' because a rodent would frequently eat the contents of the band's vegetable rack while they were out playing punk rock music to young people.
- 6 Some pretty stupid things have been written about the Stranglers.

V I D E O

Roll out the red carpet in front of the video; two of the most eminent films of the last decade are approaching. 'Jean de Florette' and its sequel 'Manon des Sources' (Palace) flouted the usual language barriers at the box office last year, the power of a great story beautifully filmed and perfectly acted proving too much to resist for filmgoers weaned on 'Rambo' and 'Top Gun'. 'Jean de Florette' is the story of a passionate battle for the possession of an estate in the French countryside. Cesar (Yves Montand) will commit any dirty deed to win the land for his nephew Ugolin (Daniel Ateuil), including bumping off the owner. What he doesn't reckon with is Jean de Florette (Gerard Depardieu) inheriting the land and leaving Paris for an idyllic life in the country.

Cesar sets about trying to rid himself of Jean, blocking the spring that irrigates his land. As a result, Jean dies searching for water and Cesar buys the land for a pittance, leaving Jean's eight-year-old daughter Manon swearing vengeance. Which is where 'Manon des Sources' takes up the story. Manon, older and even more bitter, subjects Cesar, Ugolin and the rest of the town to the same torture. Sweet revenge.

Index has four tastefully packaged box sets of 'Jean de Florette' and 'Manon des Sources' to give away to the first *rm* readers to answer the following question; Who is the bungling gendarme in 'Allo 'Allo'? send your answers on a postcard to *rm* 'Jean de Florette' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by February 20. (TN)



with contributions this week from Tim Nicholson

E A R B E N D E R S

Andy Strickland

'I Kicked A Boy' the Sundays (Rough Trade 45)

'The Last Of The Famous International Playboys' Morrissey (HMV 45)

'Celebrate Summer' Marc Bolan (Channel 5 video out take)

Catherine Law

'Big Area' Then Jerico (London 45)

'Stop' Sam Brown (A&M 45)

'Cathedral Song' Tanita Tikaram (WEA 45)

Tim Nicholson

'Singing In The Shower' Less Rita Mitsouko (Virgin 45)

'The Rattler' Goodbye Mr Mackenzie (Capitol 45)

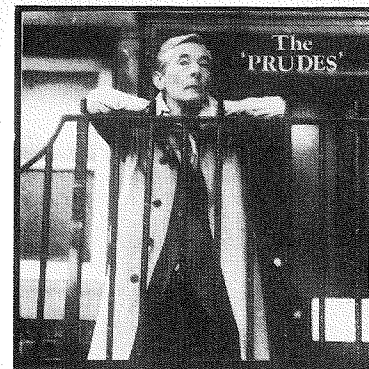
'Are You My Baby' Wendy & Lisa (Virgin 45)



SAME MARC TIME, SAME MARC PLACE

Ah the memories! Rushing home from school to lust, laugh or drool over **Marc Bolan's** own TV show, depending on your own particular bent. There he was stuck in between 'Paulus The Wood Gnome' and 'Crossroads', or was it 'Timeslip' and 'Kids From 47a'? Anyway, week after week Bolan would strut and pout furiously through some hideous reworkings of old classics with Herbie Flowers' ridiculous boiler suits in the

background. Channel 5 video have just released a video which includes all of Bolan's musical appearances in the 'Marc' TV series as well as his guest appearance on 'The Arrows' and 'Get It Together'. Even Bowie pops up for an aborted guest appearance, so whatever your motive for appreciating the man and his work in the year 1977, his last, you should get hold of this video. 54 minutes of music for £7.99 from Channel 5.



Oooh, 'ere oh no, stop messing about. Look, no, listen, the Prudes have just got around to releasing their debut single, a double A-side featuring 'The Lighthouse Keeper's Daughter' and 'P.S. I'm Leaving'. Index recently witnessed the Prudes storming through a set of thoughtful, tuneful pop at a cramped London venue known as the Sausage Machine and their mixture of Lloyd Cole meets a much wilder beast courtesy of Bradleigh Smith's voice and Nick Rose's guitar. On vinyl the band have opted for a darker sound which apes Jesus And Mary Chain vocal harmonies but still manages to race towards a pleasing climax. The Prudes will make better records than this in the future, but they've all the necessary ingredients and the good sense to feature old **Kenneth Williams** on the sleeve. A support slot with **Mozza** must surely be on the cards.

J U S T W I L L I A M S

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INDEX

CONTINUED



YOU WHAT?

Gaelic house? Sorry, run that by me again! Yep, it's true folks, Manchester seven-piece band Toss The Feathers have released what they claim is the first Gaelic House record ever made. The band are well known on the Mancunian club circuit for their traditional fare, but they've teamed up with house producer Lee Monteverde and recorded the intriguing 'Skidoo' that mixes some wicked bass and beats with the amazing Irish flute of Michael Goldrick.

Quite what all this will do for the Irish band we're not at all sure, but it's won them a well-deserved mention in these pages. No doubt you'll be tracking them down in Manchester sometime and swapping tales of Farley Jackmaster's incessant appetite for pork scratchings or Steve Silk Hurley's penchant for warm bitter. Whatever next? Acid classics? (AS)



INSATIABLE

There are so many bands that form at college that it makes you wonder why we taxpayers bother sometimes, doesn't it? Take new band the 4 Of Us, who met while studying a mixture of Law, Modern Languages, Politics and Video at Belfast.

This led to an adventurous busking holiday throughout Europe which enabled them to set up their own recording studio and enter and win a nationwide MTV video competition. The band's single, 'I Just Can't Get Enough', is an impressively mature debut that belies the band's inexperience and is custom-built for the more rock orientated chart attack. The 4 Of Us — more BAs than a Mike And The Mechanics song. Geddit? (AS)

COMPETITION

Lock up your ear drums folks, Pop Will Eat Itself are back with their sonic slice of succulent sensuous singalong, 'Can U Dig It'. As if this momentous occasion wasn't enough, we've cobbled together a rather exciting competition in which you can win one of 20 blinding orange and green limited edition copies of the single with some rather natty PWEI black sweatshirts thrown in for the first five correct answers to these questions.

- 1 The Poppies embarked on which of the following patrols
a) 'Night Patrol', b) 'Beaver Patrol', c) 'Dawn Patrol'?
- 2 What is the name of the Poppies' handsome hunk of a singer
a) Cliff, b) Clint, c) Chris?
- 3 Whose new LP is called 'Pop Said'
a) Pop Will Eat Itself, b) the Poppuns, c) Darling Buds?

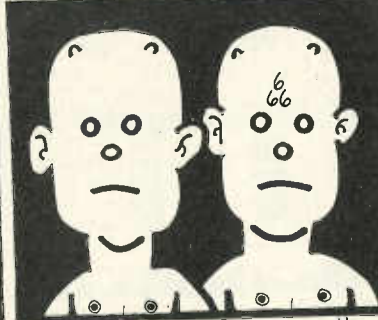
Send your answers on a postcard to rm 'PWEI Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date February 20.



GREAT POP THINGS → Twins of Evil! The BROS story by Colin B. Morton & Chuck Death



Matthew Weston Goose and Damien Lucas Goose were born on the Badhamster housing estate in London... on 6/6/1966. They were looked after by their Aunt Lilith and her faithful pack of savage Rottweilers.



Bros were "unfinished" when they were born! They had no eyebrows or eyelashes or any hair whatsoever and were so ugly that they were never kissed like normal kids. They began to crave love and attention.



Despite their intense hideousness the twins became interested in pop music and particularly the craft of songwriting. By the age of 7 they had composed their first rock opera which was performed at their school.



When they reached puberty they found themselves experiencing urges common to most adolescents... They wanted to form a pop group! They recruited another bloke to play bass and formed an early '80's indie-punk band called PIG BROS.

TO BE CONTINUED...

hippy hippy sheik



The Escape Club just can't win. In Britain they've been accused of selling out to America and in the States they'll be labelled one hit wonders unless 'Shake For The Sheik' follows 'Wild Wild West' to the top of the charts. Tony Fletcher lends a steadying hand. Tony Mottram shakes up some shots.

IF IT'S not one thing, it's another. A year ago, shunned by the British public and ignored even by their record company, the Escape Club contemplated splitting up. Now the London quartet face a different problem: how to convince America that they aren't overnight sensations.

Their comeback vinyl after a two year absence, 'Wild Wild West', flopped as miserably in the UK as the four singles and album that preceded it. In America, however, where it was their first release, it shot to number one on the back of its hip video and lyrics, ironically both parodies of well-worn themes. Though delighted by this, the Escape Club have stuck to their original plans for a small introductory Stateside club tour - with mixed results.

In New York they put in a stiff and uncomfortable performance to a hardened industry crowd demanding proof that this was no one hit wonder.

Fortunately, the Escape Club weather tonight's storm well. Guitarist

John Holliday explains the secret of their strength: "We've always believed in what we do. And it's nice to actually have it confirmed, because we've always felt that the public have never given us the thumbs up or thumbs down because they don't even know we exist! We felt we did have some modicum of talent, more than most. So we kept going. And it paid off."

Not that there weren't bouts of severe depression.

"This time last year, I was asking all my building mates, 'Have you got a job?'" recalls bassist Johnnie Christo. "I thought, 'We've had it! I'll have to go on the dole soon.'"

At that time, both their record company and management expressed severe doubts over the album that is

now 'Wild Wild West'. But, says singer Trevor Steel, the new recipient of America's pin-up adulation, "For the first time, we dug our heels in." They found new management and a new record label; the album EMI turned down has now sold almost half a million in the United States alone. So how has their success in America been received back home?

Johnnie: "You'd think with a British band like ourselves going to number one in the States, they'd be going, 'Well done lads, good on you!' But it's more like, 'They've sold out to America'."

LET'S FACE facts: the Escape Club simply don't fit into today's British music scene. It was five years ago when Simple Minds, Big Country

and the Alarm were riding the crest of a resurgent wave of guitar rock, but, as Trevor admits, the Escape Club wouldn't even get a record deal now. Songs like 'Wild Wild West' and its natural follow-up, 'Shake For The Sheik', simply sound more comfortable on MTV than alongside Bros and Kylie Minogue.

John: "When we came to New York for the first time, we all started talking like Americans within four days. And then all of a sudden we thought, 'What are we doing?' So we have this saying: 'Bollocks you wanker!' It's the ultimate English phrase."

Trevor: "If any of us gets out of line, we just say, 'Bollocks you wanker!' And it pulls us right back."

Johnnie: "We've been going to basketball matches and football matches. As soon as you go towards your seat, all these kids start coming round: 'Can we have your autograph? You guys are awesome.'"

John: "I say to them, 'We're not awesome. Niagara Falls is awesome. We're just a group.'"

Anita Baresi

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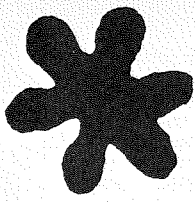
MOON DANCE - LIVE!

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LIP

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

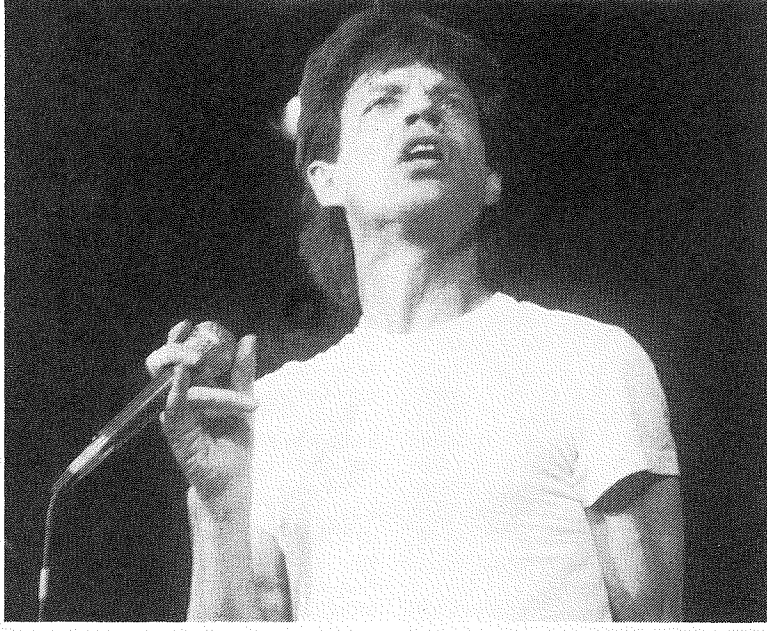


PHOTO BY S.I.

● **Weird to think the Rolling Stones have been around for 25 years, but indeed 'tis so. And where would goth be without the sterling sounds of 'Paint It Black' and 'Sympathy For The Devil', eh? It's a sobering thought that when you and I were in our cradles the Stones were already fiddling with their guitar strings. No wonder poor Mick Jagger looks depressed. And with the likes of Tina Turner, Bruce Springsteen, Stevie Wonder, Pete Townsend and Hall & Oates in attendance to see them pick up their Hall of Fame award, there were enough wrinkles to sink a battleship. Oooh, plastic surgery all round!**

How ya doing, Gossipheads? Personally I'm suffering from terminal exhaustion – not caused by too much partying, I'm afraid to say, but because the tribe of baby elephants who live over Gossip HQ have been playing **Sex Pistols** records 24 hours a day. As the billionth chorus of 'My Way' begins, your weary goss-guide prays fervently that punk really *is* dead, and that someone will remove the corpse soon.

Still, be reassured that goth-hippy or hippy-goth or whatever you call it (I refuse to use the term *gippy*, which sounds like a tropical fish) is alive and well and strutting its stuff at a **Rose Of Avalanche** gig. Which all goes to show how far you can go with a fake American accent, a frilly shirt and a dodgy haircut – and that's just the audience!

Anyway, isn't it fab the way Radio 1 DJ **Simon Mayo** rechristened **Milli Vanilli** as *Willie Vanilli* after their recent, ahem, *revealing* 'Top Of The Pops' performance? And there was me thinking Radio 1 had no sense of humour. Mind you, it seems quite a few people weren't too impressed by the terrible two's tight kecks, judging by the number of complaints '**Points Of View**' have received. We're talking sackloads! It doesn't quite seem fair to me that scantily-clad girls can prance around without anyone making a fuss, but as soon as a

chap shows off his assets he gets moaned at ... although it must be said that the sight of the Vanillis in skintight trews is not one I find very aesthetically pleasing! Incidentally, the culprits have recently been 'partying hard' with the **Sputniks** in Munich, so whether we'll be seeing a new-look **Martin Degville** in spray-on black remains to be seen.

While we're still on the subject of clothes I must tell you about French band **Les Rita Mitsuoko**, whose new video is full of naked people. It's actually all very tasteful – something to do with showers – but it seems certain members of the gutter press have been phoning up begging for a copy under the misguided impression that it's a 'steamy little number full of bonking'. Ha! No such luck, chaps.

Chaos struck the **Godfathers** yet again, this time in Spain, where they were scheduled to appear on what they thought was a music show. First of all, drummer **George** arrived at the airport with barely two minutes to spare. Then his luggage went missing. Then the whole band missed the next flight. Then they found a flight which took them to a town a mere 150 miles from their original destination, and hired a taxi – which promptly broke down on top of a mountain. They eventually reached the TV studio, only to find that their suits and

guitars hadn't turned up, so they went through the rehearsals miming with broomhandles and tennis rackets. When their things did arrive, just in time, they thought things were going right at last ... until they realised the show was actually a variety show, and they were sandwiched between a crap magician and a fat film star. That's showbiz for you!

FNARR!

It seems **Gloria Estefan and the Miami Sound Machine** have won best group of the year award in the States, but what I really want to know is whether little **Rick Astley** will win his Grammy. Poor Ricky seems to be always the bridesmaid, never the bride on these occasions, and I really think it's time for the Rehabilitation of Rick. After all, who else has such cute freckles, such furry jackets, such embarrassing songs? I take back every cruel word I've ever said against him. Rick, I think you're triff.

Superbowl mania is still rife in popland as we hear that the **San Francisco 49ers** are to make a guest appearance on the new **Huey Lewis** single – although what they're going to be doing on it is anybody's guess. Perhaps they'll be posted at the exit to every record shop in town, making sure you buy a copy before you leave. Well, would you argue with anyone that big?

Nick Beggs of sparkling new popsters **Ellis, Beggs & Howard** – you may remember him from his blond dreadlocked **Kajagoogoo** days (stop sniggering at the back there) – had a nasty experience when travelling to France the other day. He'd just got himself comfy on the big posh tour coach when he realised the person who'd packed his suitcase for him had forgotten to put in his passport. So it was that Nick spent two hours crouched in the toilet while they went through the border. The poor lamb had to be barricaded in with luggage so he wouldn't be discovered, and nearly suffocated while he waited. Luckily his passport was flown out to him on the next flight, so he didn't have to repeat his contortions on the way back!

CHORTLE!

Up 'n' coming thrash metalheads **Slammer** have been recording in the studio the **Who** used to use, and are convinced they're being haunted by the ghost of **Keith Moon**. Keith was something of a hellraiser in his time, as well as being outstandingly cute, so it's

quite possible. Anyway, **Slammer** are thinking of getting the place exorcised, because the strange noises which keep turning up on their tapes are seriously disrupting the recording!

The totally wondrous **Roachford** has definitely started something with his 'Cuddly Toy' single, which is dedicated to Garfield. It seems people have started breaking into cars especially to steal the fluffy Garfields that you can stick on your windows. Latest victim of this heinous crime is Seventies superstar **Barry Blue**, who's following in the footsteps of many of his elders and betters by making a comeback. Those of you who recall the delights of 'Dancing On A Saturday Night' and 'Do You Wanna Dance?' will doubtless be thrilled at the prospect.

Rumour has it that **Derek B**, who's growing dreadlocks, is turning into something of a fledgling sex-god ... which reminds me, chickens, next week it's Valentine's Day, so I hope you're all buying really sloppy cards for your secret heartthrobs. Let me know who you've chosen and we'll compare notes! 'Til then, chaps and chapesses!

WOOAROH!

● **Luckily, Tina has come up with a way to rejuvenate Mick. Primal screaming – opening your mouth wide and shouting as loud as you can – has long been regarded by psychotherapists as a way of returning to your childhood – or even to the womb. Unfortunately, it can sometimes have the effect of taking the participants forward into their second childhood, also known as senility. We'll let you know what happened to Mick next week!**



PHOTO BY S.I.

*'Beer, beer, we want more beer,
All the lads are cheerin',
Get the f***in' beers in.'*

The beastly boys are back!

"Plenty of birds, plenty of booze — it's all right, this," grins Poppies' guitarist Adam (Mole), while performing the noisy, potentially messy act of sipping a can of "shit" lager, and stroking his beard.

"If I wasn't doing this, I don't know where I'd f***in' be," muses Graham 'Sir Charles' Crabbe, PWEI's thoughtful drummer. "I might be a parkie (park-keeper), trying to scare little boys and girls off the grass."

"Better than the crap life on the dole," smirks singer Clint Mansell, gazing proudly at his new pair of shiny leather jeans. "There was this stupid cow at the DHSS who had it in for me ... bloody old bag."

A lot of people aren't too happy with these loud, hyperactive, scruff-rockers. Maybe it's the bad language barrier. But 'Can U Dig It', the Poppies' brash, bright, trashed-up, new fake hip/hop/rap/pop single should win them new friends.

Substituting genuine metal/mental mayhem for the cock-rock clichés, while spicing things up with sharp studio cut-ups and samples, it will hopefully put an end to bad publicity caused by their rude 'Box Frenzy' LP, and the controversial 'Beaver Patrol' single.

Gone are the tipsy lyrics the world's entire female population probably found offensive (*I didn't* — *Dep Ed*), replaced by homage to such Pop Will Eat Itself heroes as kung-fu star Bruce Lee, 'Batman' actor Bruce Wayne, and Australian HM pioneers AC/DC.

Their first release since signing to a major label, it marks a make or break situation for them, as Clint admits: "In three weeks we could be finished, back on the dole in Stourbridge in the Midlands."

LAGER LOUTS

Bassist Richard Marsh didn't turn up at the hi-tech studio where they're putting the last touches to their new LP in time for the interview, but Adam, unexpectedly opting for a murky mug of coffee rather than another can of lager, recalls "a wild, drunken time", as a marketing student.

Clint, on the other hand, "was never much good academically", while Graham went to a posh grammar school that made him afraid of girls.

The way 'Can U Dig It' swings between sampling frenzy and heavy metal magic mirrors the way Adam and Graham slip suddenly from serious talk into pissed, soccer job, terrace-style chants and

reflections on the state of the game. Such behaviour also suggests they may have 'been on the ale' before the **rm** interview started.

Adam: "Wolves, Wolves, up the Wolves."

Graham: "I bet Tony Cottee didn't do badly out of his transfer to Everton. £2,000,000, he must have got some of that."

Adam: "We're the equivalent of Wolves — top of the third division of pop."

RAP ATTACK

Some of those who aren't happy with the Poppies are their early 'grebo' fans. Linked, at first, to the trend that produced Leicester's Gaye Bykers and Crazyhead, combining long hair with punky/metal noise, they now find themselves being criticised by their original audience, as Clint explains:

"We can't win. When we played without samples, few people came to our gigs or took notice of us. Now we've started using samples and tapes, everyone's slagging us for being fakes."

These attacks reached a peak on last year's Run-DMC/Public Enemy Def Jam tour, when they were asked to be the support act. How do they feel now about what happened? (They were canned off stage?)

Adam: "At first it was great for us. I think they're two of the best bands there are at the moment, so to be asked to join them was a dream, though it soon turned into a nightmare."

Clint: "I've got over it now, but at the time I was bloody pissed off."

What was the worst moment?

Graham: "I don't want to give the wrong impression, but at Brixton there were huge guys like something out of a horror movie. We were shitting bricks, they were throwing fireworks and coins. There was one guy who meant to have me, I could see him trying to climb on-stage."

Clint: "If he'd got you, he'd have ripped your eyes out and pissed in your brain."

Shuddering at the memory of finally dropping out of the tour after "being gobbed on by 17-year-old Belgian B-Boys," the three Poppies are briefly lost in glum thoughts of a return to life on the dole, and how to cope.

Perhaps they're worrying too much, though. If some narrow-minded audiences and authorities aren't interested, others are. Last year, the Poppies also played in Russia.

Clint: "We got turned down from entering America on the grounds of not having artistic merit, and then we were

DIGGING YOUR SCENE



to appear in Lithuania."

How did they go down?

Adam: "The gigs were fine — great."

Graham: "The concert was OK, but I wasn't impressed in other ways. Their own groups sounded like Pink Floyd and the Beatles, and ordinary people had to queue for everything."

LONGHAIR SWEETIES

We've covered some ground, but what drives these high-spirited, self-confessed "oiks" still isn't clear. The time has now come for some answers. Adam, feeling poorly represented in other interviews, wants to put things straight.

"I'm going to take this chance to say in

Are Pop Will Eat Itself starting to clean up their act and behave like normal people? With their single 'Can U Dig It', they might be heading that way. Henry Williams pops round for a chat. Tasty shots Steve Wright

Record Mirror what Pop Will Eat Itself really are. We're just like four guys on a school trip, sitting at the back of the bus having a laugh. And it's hard when the teacher gets on the coach, and says right, it's time to get out your pens and paper."

Clint: "Musically, we're trying to be a cross between Zodiac Mindwarp and S'Express."

Graham: "That's all we are. We could do songs on the new LP with titles like 'Save The Black Lesbian Anaconda Whale', but it's not us."

Clint: "We just go from one f***in' disaster to another, really. We didn't expect all the fuss over 'Beaver Patrol', and we didn't expect trouble on the Run-DMC tour."

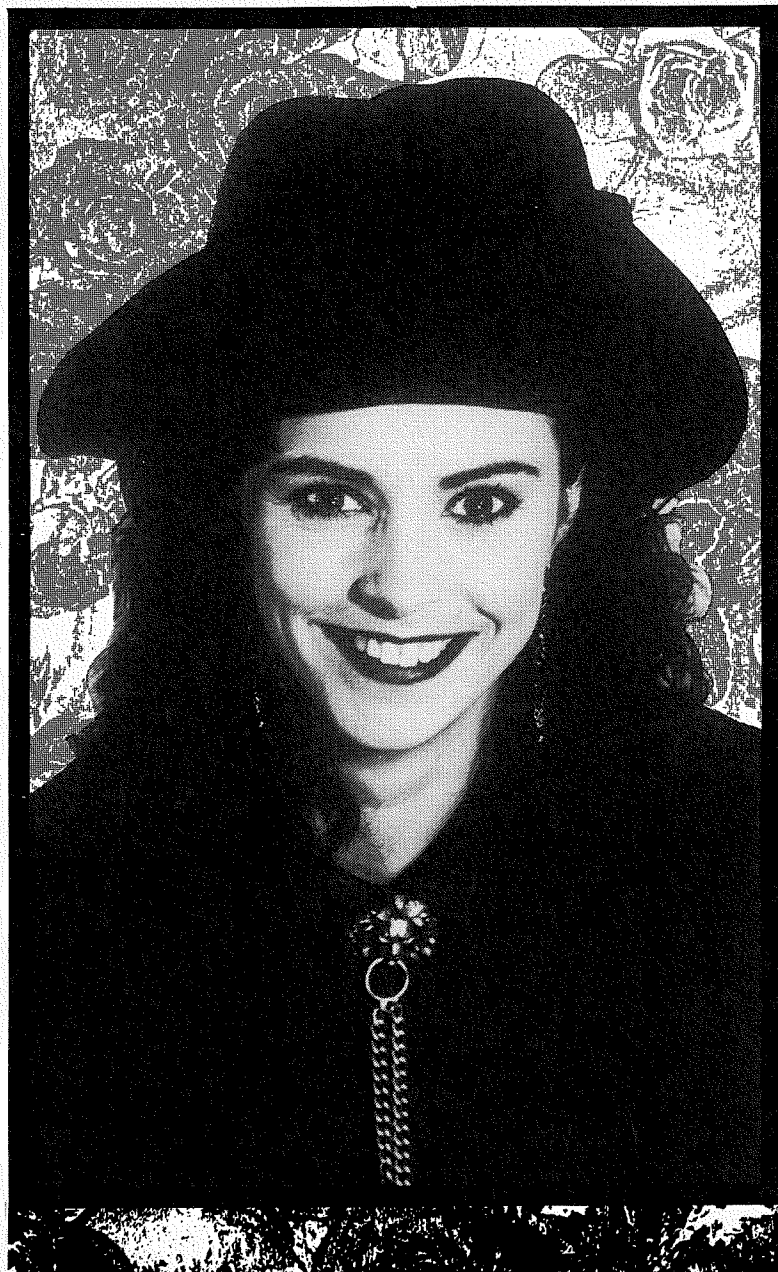
Adam: "People don't want to know what we're really like. For example, when we signed to RCA we insisted on a set of golf clubs to be included in the contract. It's our interest, playing golf. Not a lot of people know that."

Blimey, Poppies in golfing shock! What next for these mad, bad, super jobs with spotty lad appeal? They may not be fluffy stars ... but if you're hungry and they've got one Malteser left, I bet they won't eat it themselves.

Can U dig them?

It's taken Sheena Easton 10 years to shake off her cute wee lassie image. She's become a real 'Modern Girl', found her Prince and now she's hit the charts with 'The Lover In Me'. Penetrating interview by Johnny '9 To 5' Dee. 'Big Time' photos by Joe Shutter

THE LOVER SPEAKS



"Vacations and days off don't mean I get a chance to slob out. I'm a very active person — I work out, I walk. I like to hike for 20 miles in the Santa Monica mountains. Also, I'm studying astronomy, I read books, I'm interested in the environment, I take time out to get involved y'know? My life is fun."

SHEENA EASTON is American. Actually, this is a lie. She is, in fact, Scottish. Born and brought up in Bellshill — a well-to-do suburb of Glasgow — she began singing at the tender age of three. Leaving home in her late teens, to study at drama school in Glasgow, she formed a band with some mates and sang cover versions of top 40 hits in local working men's clubs.

She even talks like an American — using words like "kinda" and "vacation", the word "fun" is like a sharp punch in the teeth, "yeah" a hippy yawn. If this interview was written how Sheena spoke. Each sentence would end with an exclamation mark.

All this may sound trivial and unimportant but it's all part of Sheena Easton's transformation from struggling, 'naff', Scottish singer to credible Californian starlet.

Sheena's latest single, 'The Lover In Me' is a heaving, panting, funk song with a distinct Paisley Park sound and "sexy" lyrics. In America she is played on black r 'n' b radio stations, her records have consistently made the top 10 of the dance charts. Stateside, Sheena Easton is hip. Here in Britain we remember her past...

In 1980 she was chosen to appear in a spin-off of the 'That's Life' TV show called 'The Big Time'. The programme's aim was to change ordinary people into stars of their particular field. It worked, EMI signed Sheena up and she had two hit singles — 'Modern Girl' and '9 to 5'. Following this she left for America, recorded the theme to the Bond film 'For Your Eyes Only', and since then has failed to make any further impression on the British charts.

America, on the other hand, immediately took to her — the first US album winning a Grammy Award for Best New Artist.

ALTHOUGH A natural progression for her after the US dance smash, 'Strut', followers of fashion were stunned when Sheena began working with Prince.

"We shared an engineer who had worked with both of us," she explains. "We got talking about Prince and I said how much I loved '1999'. I asked him how he thought Prince would react if I asked him to write a

song for me. He said, 'try it', so I sent him some of the stuff I'd been recording. I was kinda shocked when two days later I heard back from him and he'd sent me the lyrics to 'Sugar Walls' — which became a massive hit."

The pair became friends, continuing to work together — eventually culminating in Sheena's involvement with 'Sign O' The Times' and the duet 'U Got The Look'. What did the Purple One like about Sheena?

"I think he really liked my voice. He thought my voice, technically, could sing lots of different things — which he enjoyed."

Having worked with him does she, like everyone else (it seems), think he's the sexiest man in the universe?

"I never really think about it," she replies, cagily. "It's weird ya know? I see him on stage, all these girls going nuts and I think, 'yeah, yeah, hummm, he's sorta sexy'. Because I've known him for five years it's hard to think of him that way. We've sat down and talked about our ideas, our politics" (she's a Democrat supporter) "and different things we believe in. So, he's a friend, a buddy. I guess the answer to the question is, yeah Prince is sexy. But, I don't dwell on it."

THE VIDEO to the new single seems very influenced by Prince. It's very steamy, with plenty of gyrating and pervy movements.

"No, no, I beg to differ. Prince would crawl up and die if he heard you say that. It's nothing like Prince."

It's very blatant, basically it's saying 'let's get it on', in no uncertain terms.

"It says whatever you want it to say," she disclaims. "For me it was a conscious effort to make a three minute movie. It's very bright, energetic. It is sexual — dancing is a very sexual thing — but, it's not pornographic. It's fun, the video is fun."

Despite Sheena's claims, the video does seem to go against her new-found feminist ideals. Sheena is wearing a skimpy bikini. It's hardly vulgar but, not exactly the standard wear for someone with such strong principles.

"There's a very condescending attitude that women, in order to be taken seriously, have to burn their bra and stop wearing high heels. I still think you can be a feminist and dress how you like. People get wrapped up in the superficialities of feminism. Let's start worrying about equality in the work-force, stop worrying about lipstick."

Sheena Easton is a strong-headed woman, someone who won't let anybody push her around. It's time to acknowledge that and finally stop thinking about Esther Rantzen...

"It is sexual — dancing is a very sexual thing — but, it's not pornographic"

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**SEQUAL RIGHTS**

● SEQUAL have been driving Florida audiences wild with their sexy stage shows for three years, following in the stilettoed footsteps of Exposé and Miami Sound Machine. Their polished latino Hi-NRG sound has even earned them a top 10 hit in the States, so quite why this impish duo should embark on an exhausting tour of British nightclubs to promote their spunky new single 'I'm Over You' is beyond me. Perhaps Maria Abraham and Angie Vollaro had visions of Buckingham Palace and meeting the Queen. What they got was outside toilets in Sunderland, black pudding and good ol' British beer-swilling charm.

"We gave this kid in the audience the mic thinking he was going to say something nice," says Maria with the sort of wide-eyed innocence that makes Bambi look perverted. "Instead he shouted 'Have you ever f**ed a Yorkshire man?!' But the bouncers made him apologise, so it was OK. Boys will be boys, I guess."

Sequal may look like short-skirted bimbettes, and giggle like they've had one too many tequilas, but they take their music seriously.

"We're not just a couple of puppets for some producer," says Angie. "We write our own songs, and choreograph our shows. We're aiming to get a proper band together eventually." So there! Sequal mean business, and they'll be 'Top Of The Pops' before you can say 'Mel & Kim'. (TJ)

THE NEXT KING RAPPERS?

● Phew! Black Rock And Ron have got themselves a 12 inch of juggernaut proportions. 'Black Rock And Ron' thunders along so fast it comes dangerously close to causing a motorway pile-up, but somehow the three rappers from Queens, New Jersey manage to keep their eyes on the road and their hands on the wheel to steer it to a safe conclusion. And this is only their second single. No wonder, then, that they're being touted as the next Run-DMC. After all, there's three of them, they wear neat tracksuits and . . . well, they're dead hard!

Unfortunately, on the phone, they sound about as lively as John Cleese's proverbial dead parrot.

"Huh, yeah," replies Ron to suggestions that they might be the next Kings of Queens.

"It's the way we rap," is the astonishing explanation from Rock. ". . . and the footwork." Quick, get Cloughie on the line, it could be the answer to his FA Cup dream! DJ Ron, managing to sound marginally less brain dead than his partners, chips in with a bold proclamation.

"We're going to the top!"

Yup, they sound just like Run-DMC to me too.

David (Black) Doutryer, Greig (Rock) and Ron Walsh met by virtue of their mutual occupations — they're all electricians. The three have clearly armed themselves with a few mega-volts of verbals and are about to blow a few fuses on the rap scene. Watch out for their debut album 'Stop The World' and make sure you're properly insulated. (TJ)

● BLACK ROCK AND RON with the latest Sony Walkman

**JACK 4 MASTER**

The album series that first brought JOE SMOOTH, FAST EDDIE, TYREE, STERLING VOID & ADONIS to the UK is back with another all-conquering set.

16 full length DEEP HOUSE tracks from KEITH NUNNALLY, JOE SMOOTH, FRANKIE KNUCKLES, STERLING VOID, PARIS, FULL HOUSE, CHRISTIAN ALEXANDER, CHIP E, JULIAN 'JUMPIN' PEREZ, HOLLY JUMP, PETER BLACK, BLAKE BAXTER, RICKY DILLARD, JERRY McALLISTER, OUT OF CONTROL, DARRYL PANDY & HOLLYWOOD.

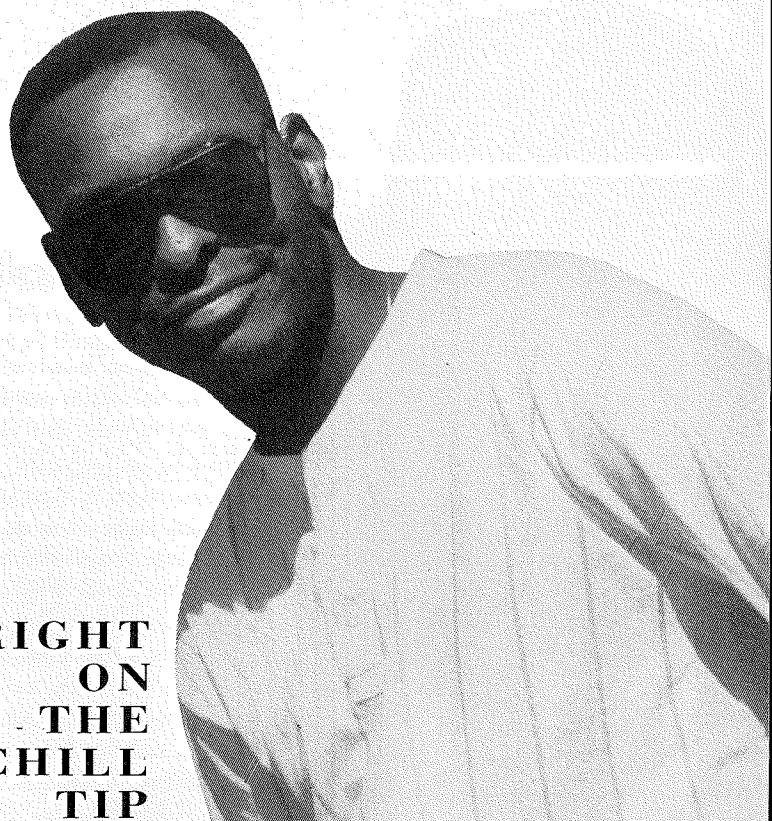
OUT NEXT WEEK

LIMITED EDITION DOUBLE ALBUM. After the initial double album stock is sold out, Jackmaster 4 will become a single album with only 8 tracks. Tracks not included on the single album will not be re-released and will become rare collectors' items.

JACKLP 504 (LP), ZCJACK 504 (Cass), CDJACK 504 (CD)

NCE

with contributions this week from Malu Halasa and Betty Page



COOL CUTS

- | | | |
|---|--|-------------------------|
| 1 (—) ONE MAN | Chanelle | <i>US Profile</i> |
| 2 (1) FOUNDATION (LP) | Ten City | <i>Atlantic</i> |
| 3 (—) HIGH ROLLERS/THE HUNTED CHILD | Ice T | <i>US Sire</i> |
| 4 (2) BLACK ROCK & RON | Black Rock & Ron | <i>Supreme</i> |
| 5 (—) TURN UP THE BASS | Tyree | <i>ffrr</i> |
| 6 (4) THE COURT IS NOW IN SESSION | Chill Rob G | <i>US Wild Pitch</i> |
| 7 (3) THIS IS SKA | Longsy D | <i>Big One</i> |
| 8 (—) RARE 3 (LP) | Various Artists | <i>Arista</i> |
| 9 (6) THREE FEET HIGH AND RISING (LP) | De La Soul | <i>US Tommy Boy</i> |
| 10 (20) KEEP ON MOVIN' | Soul II Soul | <i>Ten</i> |
| 11 (5) EVERYTHING BEGINS WITH AN E | E-zee Possee | <i>Virgin</i> |
| 12 (—) SLEEPTALK | Alyson Williams | <i>US Def Jam</i> |
| 13 (7) PARTY (AND DON'T WORRY ABOUT IT) | New Jersey Queens & Friends | <i>Baseline</i> |
| 14 (—) I GOT SOMETHING HERE | Kidd City Orchestra | <i>US More Music</i> |
| 15 (9) SELF DESTRUCTION | Stop The Violence Movement | <i>US Jive</i> |
| 16 (—) M.U.S.I.C. | the Dynamic Guvnors | <i>Blapps</i> |
| 17 (10) CAUGHT YOU LOOKING | the Turntable Orchestra | <i>US Music Village</i> |
| 18 (—) LIFE | Loose Ends | <i>US MCA</i> |
| 19 (16) GOT TO FIND A WAY | Soul Connection | <i>Intrigue</i> |
| 20 (15) GOOD GIRL/WE CAN MAKE IT | Bonnie Byrd | <i>US Wadsworth</i> |

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

RIGHT ON THE CHILL TIP

● Crime doesn't pay, at least not according to Chill Rob G, and he doesn't look like the kind of guy to argue with. 'The Court Is Now In Session', his second single, is a ruff 'n' tuff rap against crime that proves you don't need a gun or a switchblade to be hardcore. Chill Rob G, or Bobby to his friends, delivers the kind of raw raps that are about as friendly as a steel cap boot on the chin. Believe me, this guy eats gravel for breakfast. His first single, 'Chillin'/Dope Rhymes', was so close to the street it scraped away the pavement. Bobby had been rapping since the Seventies, but it was only when he met one of New York's most innovative cut creators known as DJ Mark — The 45 King that his rhymes really fell into place. Now that he's staked his claim for the hardcore crown, the world is eagerly awaiting his forthcoming debut album 'Holding Court'. rm dance will keep you posted... (TJ)

B R E A K E R S

Crashing into the top spot in the Cool Cuts charts comes Chanelle, not the famous Paris designer, but a new female voice from New York. Already signed to Cooltempo for UK release, 'One Man' looks like following Adeva's 'Respect' into the national charts... The Cookie Crew release their debut LP 'Come On And Get Some' in March... Ex Sex-Pistol Glen Matlock and Andreas from Propaganda are to team up for a Euro dance record, and David Essex's Seventies hit 'Rock On' is to be remixed by Shep Pettibone. Yup, the world

has gone crazy... Scratched between the fade-out grooves of the Dynamic Guvnor's latest offering 'MUSIC' is the message 'Todd Terry ate my hamster'... Soul II Soul release their long awaited debut album 'Club Classics Volume One' in April, but watch out for a special track 'Ambition Rap' which will feature on one of rm's forthcoming free EPs... 'Rare 3' is an essential compilation of hard to find classics with Philly overtones, well worth the money...

THE GAP BAND

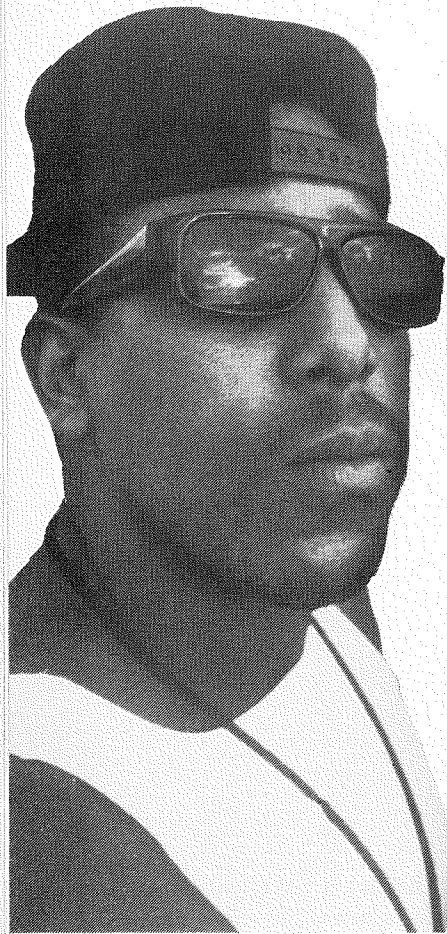
I'M GONNA GIT

YOU SUCKA

NEW SINGLE OUT NOW!

ARISTA
A BERTELSMANN MUSIC GROUP COMPANY

BMG
RECORDS (UK) LTD



TONE DEF!

◀ "In LA we have our own names," reveals Delicious Vinyl's **Tone-Loc**. "My name is Tony and 'Loc' was a nickname my homeboys gave me from 'loco' or crazy. In certain cities they call each other certain names. I could have ended up as 'Loc' or 'Tone-Dog' or 'Tone-Rock'. Most of these names are from the gangs."

Born and raised in West Los Angeles, Tone Loc describes his neighbourhood "as probably bigger than most other cities". It doesn't seem to have a problem with the gangs, a topic that has inflamed the media in both the US and the UK, and got on the nerves of the people who love LA's mean streets.

"You'd think there was nothing out here on the west coast but drugs and gangs by the way the media is attacking so hard."

Tone-Loc's 'Wild Thing' is climbing the US pop charts. He was introduced to rap by a friend who brought him a tape from New Jersey. Cassettes, called 'Swap Meet Tapes', still fuel LA's underground rap scene and are sold at flea markets. Tone-Loc prizes his collection.

"I used to think that New York was going to dominate hip hop," he noted, "but LA is closing in fast." Scoring points for California is Tone's debut LP, 'Loc-ed After Dark', which was produced by the Dust Brothers, currently in the studio finishing the Beastie Boys' second LP. (MH)

HOUSES TO HOUSE

There's something decidedly suspect about the debut 12 inch from **James Lee Wilde**. On the surface, 'Stroke Of Luck' has all the ingredients of a fine deep house track. Spacey bass, haunting melodic organ and even a passable song to boot, but underneath methinks there lies a pop star itching to get out. A sheep in wolf's clothing, so to speak.

"Oh yeah, you bet!" exclaims James excitedly. "I want to be a big star, a megastar even."

James used to work for his Dad as a builder in Hornchurch, Essex, but chucked it all in when Polydor responded to one of his demo tapes and offered him a recording contract. With a healthy admiration for George Michael and describing his forthcoming album as, "pop soul, a kind of cross between a white Alexander O'Neal and Robbie Nevil", James now spends his time at dance classes and posing in front of mirrors with his guitar. I think I smell a Bros. You just can't trust anyone these days. (TJ)

NEATLY PRESSED SOUL

Gerald Alston is described as a mix of manly reserve and rhapsodic passion. Which is to say he's another in the growing armchair soul club - rich, mellow and mature, adult-orientated soul, Luther Vandross without the dross. Mind you, Gerald has a good excuse, he doesn't know any better. For two decades he was the lead singer for the Manhattans, whose smoochy ballads like 'Kiss And Say Goodbye' were always the last songs to be played at parties and the last chance to persuade your dancing partner to get off with you.

So it's not surprising that when he

decided to go solo he stuck with the same formula for his debut album, 'Gerald Alston'. Slow and swaying love songs are generally the order of the day, though Gerald seems freer now that he's not confined to the doo wop style of the Manhattans, and occasionally he even allows himself to get quite funky.

Like his music, Gerald is genial and relaxed, he enjoys cooking and reading more than nightclubbing, and he has a firm control of his ego.

"When you're in a group there's no chance you'll ever get big headed because the others are there to keep you in



check, but on your own it's different," says Gerald. "I have this rule that if I can always iron my own shirts I'll be OK. We were staying in this big house when we recorded the album, with maids to do all the cooking and washing, but I made a point of doing all my own laundry. The others would tease me, but it keeps me in touch with reality."

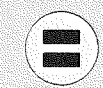
Gerald Alston is going to regret ever saying that. As soon as the **rm** staff got wind of these very words, 23 bin bags of dirty laundry were instantly dispatched to Gerald's home. Keep that iron hot, Mr Alston! (TJ)

IF YOU ONLY EVER BUY ONE RAP SINGLE - THIS HAS GOT TO BE THE ONE!

SELF DESTRUCTION

FROM THE
STOP THE VIOLENCE MOVEMENT
WHO ARE

KOOL MOE DEE / DOUG E. FRESH / PUBLIC ENEMY / KRS-ONE / STETSASONIC / HEAVY D / JUST ICE / MC LYTE / MS. MELODIE
ALL PROCEEDS GO TO THE NATIONAL URBAN LEAGUE RELEASED 6th FEBRUARY



BDP ST 1



FINGERLICKIN' GOOD

Listen, if somebody doesn't release **Ce Ce Rogers'** 'Someday' in this country soon, **rm Dance** is going to start mailing letter bombs to every major record company. How many songs that have passed their second birthday can still produce the kind of reaction on dancefloors that leads you to believe the second coming is just moments away? 'Someday' is deep house at its most perfect, bathed in layers of piano and bass, and wrapped with a truly epic vocal performance. Words cannot describe etc etc... Written by Marshall Jefferson as a tribute to the vision of Martin Luther King, 'Someday' was played by hundreds of radio stations on the East Coast of America simultaneously to mark Dr King's birthday last January. Only its non-availability in this country (except on import) has prevented 'Someday' being the massive hit it deserves to be.

Ce Ce Rogers is another big man with

a big voice from the seemingly bottomless pit of talent in New Jersey, who was discovered playing piano in a bar and captivating audiences with his covers of Teddy Pendergrass songs. Since recording 'Someday' Ce Ce has been singing commercials for Kentucky Fried Chicken and gearing up for the release of his debut album in a couple of months.

"I see myself as a music doctor," says Ce Ce. "If people are feeling low or depressed, I'll try to touch them, heal them." Sounds like just what the NHS needs. (TJ)



WENDY & LISA

7" 12" 3" CD SINGLE 

ARE YOU MY BABY?

OUT NOW!

LETTERS

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

■ How about a female version of the Wilburys?

Emmy May Wilbury (Joni Mitchell)
Taylor Wilbury (Janis Joplin)
Melissa Wilbury Jnr (Suzi Quatro)
Mary Lou Wilbury (Chrissie Hynde)
Annie F Wilbury II (Kirsty MacColl)

J D Cully, Hants

● We daren't guess who Janis Joplin represents in your Wilbury's Hall of Fame. After all, she was no pretty woman...

■ What a gullible, unappreciative British audience we are. We make idols of females who can't sing, like Kylie Minogue, Madonna, Whitney Houston etc. What about Alison Moyet? She is the best singer, songwriter, performer in the world!

She sings for singing's sake, not for fame and money like the others. Just because she is large, people think she can't sing and she is ugly. What rubbish! In the US she is a sex symbol!!

Alison has a massive loyal following and we will make 1989 her most successful year. She goes from strength to strength.

Andrew Mullen, Berkshire

● Ali a sex symbol? Only if smocks come back in fashion. It just goes to show what a bunch of perverts the Yanks really are.

■ I just thought I'd write you a little note saying thank you for giving me the last word in your acid house survey ("Smiley is dead. But acid lives on").

I'm still an avid acid house fan. Its popularity is dying down, but this is a good thing 'cause all those who

jumped on the bandwagon have jumped off again, leaving us true fans to enjoy it again. Know what I mean? Anyway my record collection keeps growing along with my enthusiasm for acid/house/hip house.

I find your DJ and Dance section excellent for essential new sounds. I don't know what I'd do without it.

You made my week.

Mandi Holmes, Liverpool

PS: I also thought the results of the survey were quite accurate overall and I enjoyed being part of it and reading the results and comments.

● Wow! A friend for life — thanks, Mandi. (The fiver's in the post.)

■ How can the fans of Gary Numan continue to be so gullible? I find it extremely worrying that there are those who still display the naivety demonstrated in Paul McCluskey's letter (rm January 28).

Paul is quick to point out that Gary Numan has managed at least two hits every year since 1979, but seems oblivious to the fact that this has been achieved over the last few years by shamelessly exploiting the misguided loyalty of his fans. Gary is fully aware that the loyal few are anxious to maintain a complete collection of his records. He takes advantage of this by flooding the market with several formats of each single. On one occasion a Numan single was available in as many as EIGHT formats!

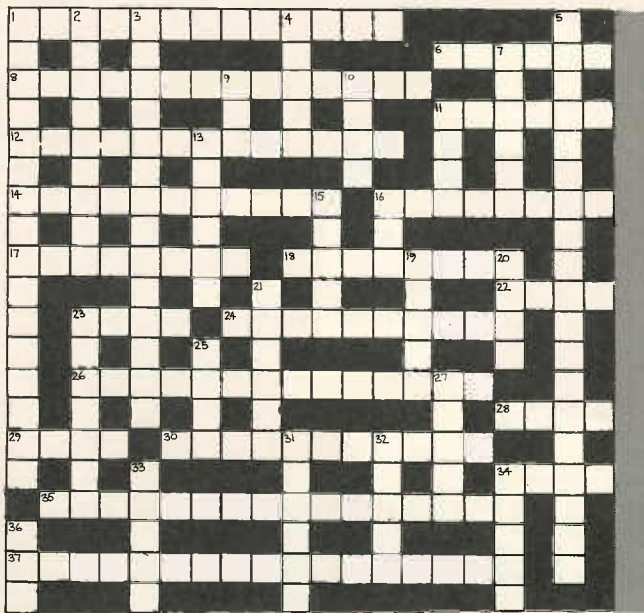
Robert, Hayling Island

● Let's face it, with his expensive hobby of flying, he needs as much help as possible. Eight versions you say, so I only need one more for the set.



● ALF and her massive following.

X-WORD



ACROSS

- 1 Neneh takes up position (7,6)
- 6 Sheena who got the look from Prince (6)
- 8 Status Quo are making it difficult for us to follow them (7,7)
- 11 Joy Division weren't far off with this LP (6)
- 12 Bomb The Bass have an oriental feel to their debut LP (4,3,6)
- 14 Elvis Costello marched them into the charts in 1979 (7,4)
- 16 A 60 minute hit for Jane Wiedlin (4,4)
- 17 'Van Der Valk' theme that the Simon Park Orchestra took to the top of the charts in 1973 (3,5)
- 18 A 'Lovesexy' offering from Prince (4,4)
- 22 Ant leader (4)
- 23 Eddy Grant was looking to Jo'anna for some (4)
- 24 A Traveling Wilbury who was a casualty of 1988 (5,7)
- 26 The Four Tops are going crazy down Mexico way (4,2,8)
- 28 Matt and Luke are (4)
- 29 House or rain (4)
- 30 They rocked da house during '88 with a little help from the Cookie Crew (11)

- 34 The Cutting Crew did this in your arms (4)
- 35 Not for me surely! Thanks a lot Kylie and Jason (10,3,3)
- 37 Mica Paris wanted some air

DOWN

- 1 There's something about you that Will To Power like (4,1,4,4,3)
- 2 Robin Beck got lucky with her debut (5,4)
- 3 Erasure must have earned this by now (1,6,7)
- 4 Ms Ward who was at number one in 1979 with 'Ring My Bell' (5)
- 5 What Bananarama look for in their friends (4,5,3,7)
- 7 Michael's criminal has no rough edges (6)
- 9 The above can be found on this LP (3)
- 10 & 25 down Inner City are after a higher standard of living (4,4)
- 11 Group that will always be remembered for having 'Drive' (4)
- 13 Patti Smith's religious feast (6)
- 15 After 'The Race' they have become 'Tied Up' (5)
- 16 'Green' group (1,1,1)
- 19 There's no movement on this 1979 Commodores hit (5)
- 20 in 1983 UB40 had '— Rivers To Cross' (4)
- 21 Transvision Vamp could hang this in a gallery (3,3)
- 23 After reaching number one in 1988 all they needed was air (7)
- 25 See 10 down
- 27 She said she was 'Coming Around Again' in 1987 (5)
- 31 Billy Joel's autobiography (2,4)
- 32 Tracey who can be found in Everything But The Girl (5)
- 33 The Proclaimers spread a little sunshine over this town (5)
- 34 Back in the Seventies Mott The Hoople told us about all the young ones (5)
- 36 This group had to come from 'Alphabet City' (1,1,1)

ANSWERS TO FEB 4

ACROSS: 1 Cuddy Toy, 4 Flintstone, 9 Talking Heads, 11 Bon Jovi, 14 Enchanted Lady, 17 Surf, 18 Easy Lover, 19 Adeva, 20 Buffalo, 21 Russians, 22 Smoke, 23 Bragg, 24 Nine, 25 Def, 27 Green, 29 Rage, 30 Gold, 31 Sex, 32 WEA, 33 Rossi, 36 Song, 37 Simon, 38 Moods, 39 Kool, 42 Alf, 43 I Wish U Heaven, 44 Blind.

DOWN: 1 Cathedral Song, 2 Delicate Sound, 3 Together Forever, 5 Les, 6 Two Hearts, 7 Never Gonna Give You Up, 8 Fall, 10 I Wanna Be A, 12 Just A Mirage, 13 My Ever Changing, 15 Distant, 16 All You Need Is Love, 23 Billy, 26 Paradise, 28 Let Me In, 34 Smokey, 35 Big Fun, 40 Paul, 41 Hum.

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.

"If I jumped into Will's arms he'd probably stagger across the stage, knock over a few cameramen and drop me"



"I've tried, you know. I've offered her flowers, jewels, dinner every night. She just turns me down"

JUST GOOD FRIENDS

IT'S A marketing dream. The brightest soul discoveries of last year joined in unison on a romantic duet.

It's the kind of event that has the tabloids thrusting open cheque books at anyone who can come up with just a hint of a real life romance, secret rendezvous or a candid photo. But you won't find Will Downing and Mica Paris canoodling in any nightclub, no sir! Will is happily married with a four-year-old son, Will Junior; Mica is young, free and single, flitting through London's nightlife while she still has the chance.

Of course it's no secret that the two have got on like a house on fire ever since they met in the offices of Island Records a year ago, but they insist the relationship is purely platonic. Any suggestion to the contrary prompts a series of facial contortions of disbelief in both of them.

"Are you serious!" chuckles Will, pretending to be disgusted at the very idea.

"Will just makes me laugh," says Mica. "He's my best mate. When I was recording 'Don't Give Me Up' for my album, I was thinking the song needed a good male voice, so I just rushed out to the canteen, grabbed Will and dragged him in to sing. It's only a good mate you can do that to. Anyone else would say 'You'll have to talk to my record company'." Their cover of Roberta Flack and

Donnie Hathaway's 'Where Is The Love' was originally intended as a showpiece for Jonathan Ross's TV chat show 'The Last Resort', but such was the reaction their performance produced that its release as a single seemed inevitable.

Now it's soaring up the charts, Mica and Will are playfully flirting in the Island boardroom preparing for their 'Top Of The Pops' appearance later that day.

"It won't be another Jason and Kylie," laughs Mica. "If I jumped into Will's arms he'd probably stagger across the stage, knock over a few cameramen and drop me!"

"Mica thinks I'm a real Casanova," says Will. "I can't think why."

"It's that voice," says Mica. "You know, the 'Heyyy Babe I lurrve yooo' kind. I reckon in his younger days he was probably a rude little sausage!"

"Hey what is this! She's making me out to be like Father Time. I'm not that old. Anyway I wasn't particularly wild and crazy. I didn't have girls lined up all over town or anything. I was a one woman man. Just average. Well, some girls said I was average, heh heh!"

"See what I mean?" cries Mica.

MICA PARIS swears she's never had any romantic experiences at all. No flowers, no special dinners, nothing.

As Will mimes the violin Mica plays the role of poor little rich girl.

"It's difficult to find anyone who'd put up with my lifestyle. But I'm not bothered, my career is like a substitute boyfriend. Sometimes I could do with someone when I get really fed up, but I'm tough." Will leans over with mock sincerity, grinning from ear to ear.

"I've tried, you know. I've offered her flowers, jewels, dinner every night. She just turns me down." "Get outta here!" says Mica. "He's such a fool."

What's the most romantic thing you've ever done?

"Let's see. I guess it was the cruise that I went on with my wife," says Will. "It was called 'A Cruise To Nowhere'. The ship just sails right out into the Atlantic Ocean for a few days, turns around and comes back. There's nowhere to turn, nowhere to hide, just the horizon, no land at all.

It was just good to be a couple, but it's funny, you didn't see many people on deck at all," grins Will.

Mica shrugs, struggling to remember a romantic occasion in her life. "I guess it was my first boyfriend when I was 13. We went to the same church and we'd sneak out and hide behind the buildings together. If my grandmother reads this she'll kill me!"

"Ha ha. Mica and the little boy behind the church!" laughs Will.

"You should make that the title of the article."

"It sounds terrible doesn't it, but it was very innocent," says Mica. "Just holding hands and the thrill of having our own little secret."

MICA AND Will play this game of cat and mouse ad infinitum, teasing each other like overgrown children. Mica is gregarious and quick-witted, Will is more down to earth and collected, his deep voice rich and mellow like an American Richard Burton.

Mica alternates between cheeky kid sister and sophisticated starlet, whilst Will remains cool throughout, chuckling loudly at Mica's extravagant gestures.

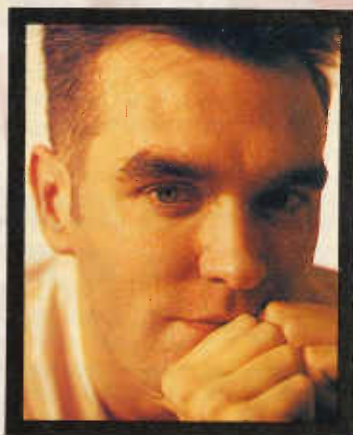
After tonight's 'Top Of The Pops' show, both will be concentrating on the next stage in their respective careers. Mica is off to the States to impress American audiences and hopefully pick up that promised song from Prince, following their celebrated duet at the Purple One's after-show party at Camden Palace last summer, whilst Will will be working on his second album, due for release in the autumn.

Any more duets in the pipeline? "I think we'll probably help each other out on albums," says Mica. "I think my wife might start getting jealous!" laughs Will.

The looks Mica Paris and Will Downing give each other when they perform 'Where Is The Love' put Kylie and Jason to shame. But they insist they're just good mates. Tim Jeffery tries to rake up some scandal

PLAYBOY OF THE WESTERN WORLD

In his first *rm* interview for two years, *Morrissey* talks to Eleanor Levy about the Kray Twins, the Smiths and what it's like



living down the road from Bryan Robson.

Photos: Lawrence Watson

Hair by Stephen Powner

MORRISSEY puts his hand to his stomach, scrunches up his eyes in mock pain and — as genteely as such things can be — burps.

“Oh, excuse me,” he apologises.

A green bottle of Perrier water stands guiltily on the table between us, its former contents going down as well with the Morrissey digestive system as much of the great man's more inspired verbal moments have gone down with the musical establishment.

The Morrissey of 1989 is a very different figure from the one who first waved a bunch of gladioli around a Manchester concert hall. The pink and white striped shirt is crisp (and tucked in), the jeans are spotless, the shoes and hair gleam with newly accumulated prosperity. But as the designer trendy, carefully marketed but ultimately tasteless mineral water is put to one side and the Mozz pours a comforting cup of quickly ordered tea, it's

good to see that fine old traditions will always win out in the end.

The Smiths may be no more, Morrissey may well have, in his own words, “recently become extremely wealthy”, but the funny, infuriating, brilliant, arrogant yet self-deprecating, Morrissey we've always known refuses to go away.

With the release of his finest solo offering to date in ‘The Last Of The Famous International Playboys’, it's comforting to know that in the supermarket shopping list of pop, the brand name Morrissey is still as dependable as ever.

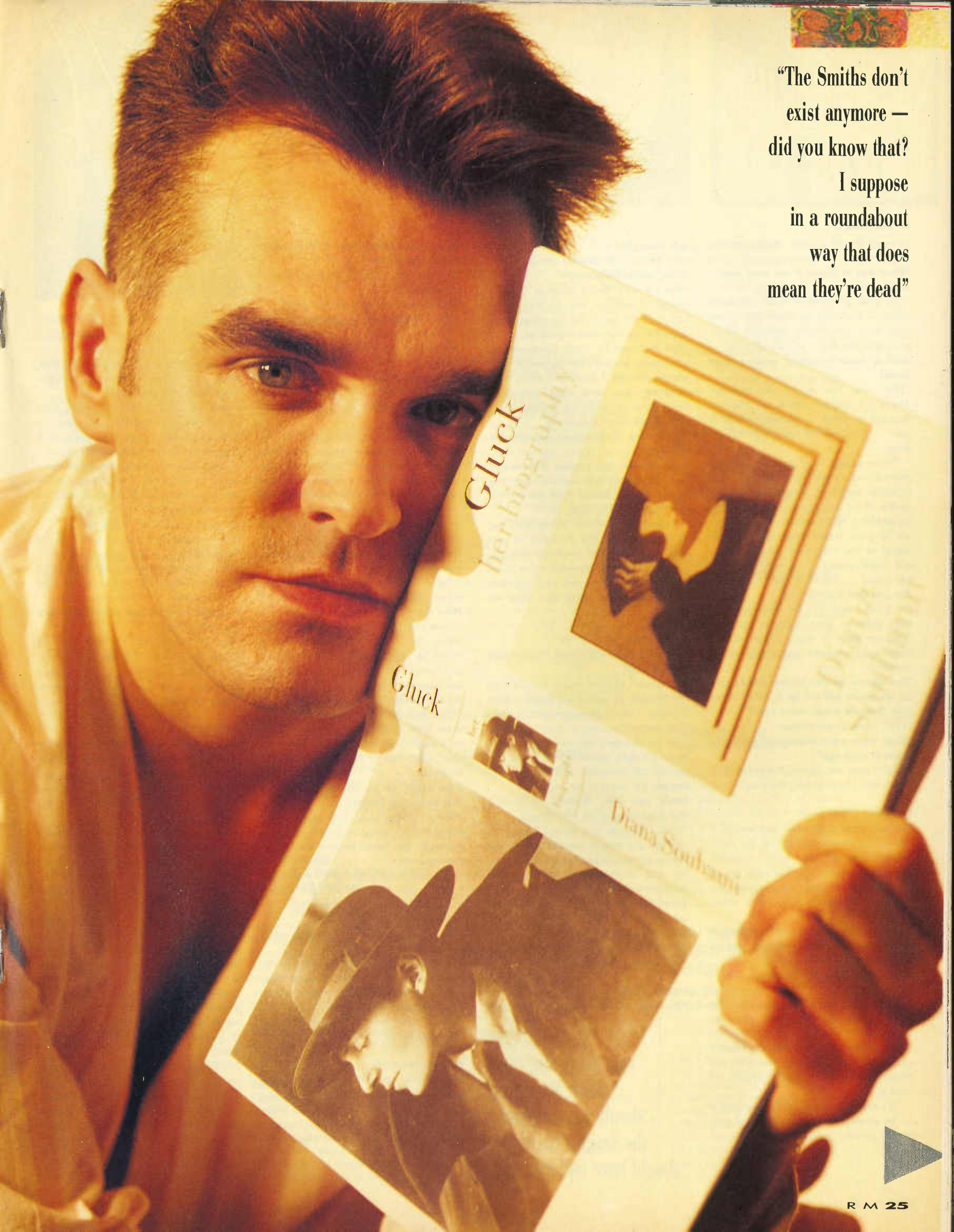
QUESTION TIME

Why does ‘The Last Of The Famous International Playboys’ mention the Kray Twins? It seems strange that you should feature such obviously southern ‘heroes’ in a song.

“Yes well, they are known in the north, you know. We do have television now,



“The Smiths don’t
 exist anymore —
 did you know that?
 I suppose
 in a roundabout
 way that does
 mean they’re dead”



Gluck
her biography



Gluck



Diana Souhami



PLAYBOY OF THE WESTERN WORLD

► FROM PAGE 25

although there's a slight shadow on the commercials."

What was it about them that fascinated you?

"The level of notoriety that surrounded them — the level of fame they gained from being unreachably notorious. When you reach that stage, you are admired."

And it doesn't matter what you've done?

"Well, no. The worse the merrier. There's a certain sense of glamour attached to being a notorious media figure ... as I obviously know from experience!

"Some people have such an immense physical and clinical need for fame and attention they'll do almost anything. Of course, if the law was such that we paid no attention whatsoever to mass murderers or great train robbers these people would be less inclined to put themselves out. Unfortunately, do a dirty deed and, hey presto ... 'News At Ten'."

Do you find it rivetting?

Do I? No, I don't but the media seem to; they seem to quite enjoy it and they seem to enjoy it more if the attack's been upon women, particularly young women."

The sleeve of the single shows you at six years old — up a tree. Have you changed much since then?

"Well, I have a new sweater."

What were your hopes and expectations at that age?

"I didn't have any, I knew it was too late. That's why I was climbing the tree."

HISTORY TIME

Do you crave a number one single?

"Well, I'll survive without one. It's really the only thing left that I haven't achieved. But it isn't crucial. So many fools get to number one it's hard to consider the position to be totally holy. But it would be quite nice."

There's been a long running debate in *rm's* Letters page between fans of the Smiths and followers of ...

"Stock, Face-ache and Waterbed. Yes, I did see it."

It seems you are seen as one end of the musical spectrum and they at the other.

"Well, I tended to agree with the readers who didn't support Stock, Face-ache and Waterbed, who I obviously scratch my head at."

"It's comforting, though, for the Smiths to be considered as part of British pop history already."

Is it enough?

"Not entirely, not entirely enough."

What would be enough?

"That's a very loaded question. What is enough? I think — and this may sound odd — it will be on the day when I have powerful, serious contemporaries and it looks as though I'm finally being usurped, which some people think has already happened, although I don't. It's about time somebody else came along. Somebody should have replaced the Smiths; somebody should have replaced me."

People are desperately looking for someone.

"Yes, but can you replace Stan Laurel? Can you replace Judy Garland? Can you replace Shirley Bassey? Can you replace Mrs Mangel? The list goes on ...

"I don't say I'd like to be replaced, but it's important for the evolution of pop music that there are constantly changing voices. But they're nowhere to be seen; they're not coming and they couldn't possibly be further away than they are today."

PLAY TIME

Is it true you're a closet Manchester United fan?

"It's a much guarded secret but yes, I do like football. To watch and follow, I don't spectate. I don't have the scarf, I don't have the hat ...

"It's a very easy way to escape mentally — it's light entertainment. I can just put on the television, watch a game of football, get the cans out and drift."

Have you ever dreamt of scoring the winning goal at Wembley?

"Well, I suppose, in a sense I have. I can certainly get irate if somebody takes the wrong turning. Bryan Robson is impressive. And he lives quite near me. And there are sightings ..."

What do you think of Paul Gascoigne?

"Well, he could do with a hair cut."

At least he's not Chris Waddle.

"Well, there's only one Chris Waddle ..."

SHOW TIME

What was it like playing live again

"It's about time somebody else came along. Somebody should have replaced the Smiths; somebody should have replaced me"

when you appeared in Wolverhampton in December?

"It was nice. I did enjoy it. It was nice to be fondled."

Was it good to be back on stage?

"No, it was just nice to be fondled."

"I was a bit wobbly. I thought that as I was walking on stage I'd change direction, but I didn't. It was great to be back in the natural habitat."

How did it feel with Andy Rourke, Mike Joyce and Craig Gannon backing you?

"Very tearful. There was a radiant feeling on stage. You knew where everybody was and who they were, which was astonishingly good. It was a really comfortable feeling. No, comfortable sounds like an old cardigan ... but it was nice."

In an interview last year you said you hadn't heard from them since the Smiths split. You seemed bitter and hurt ...

"Well, I did feel a little upset but that has passed now."

How did you get back in touch?

"Quite craftily. I asked somebody else to phone Mike, Andy and Craig to see if they'd be interested. If I'd have done it and they'd said no it would have been like a hammer blow."

So are the Smiths dead?

"Well, they don't exist anymore. Did you know that? Well, the Smiths don't exist so, I suppose, in a round about way, that does mean they're dead. How can they be alive?"

You seem to be saying you'd still like to be the Smiths ...

"Well, I thought of the name and I thought it got better as time went by — the bigger the Smiths became, the funnier the name was."

"So yes, when Johnny left I wanted to continue with the name but contractually it would have to have been agreed by both of us, and he did not agree."

Have you had any contact with Johnny since the split?

"I haven't seen him since we were in the studio doing a song called 'I Keep Mine Hidden'. So that's 22 months ago."

Do you miss him?

"Um ..." (long pause) "look, you can see the Pennines from this window ..."

CARTOON TIME

Would you say your eyebrows are your most recognisable feature?

"Oh, they're almost Dennis Healey proportions, really."

They don't curl up at the ends,



though.

"They don't. They're very well-behaved. They do exactly what I tell them to."

When people draw cartoons of you, they pick up on two things — your eyebrows and your chin.

"Well, the chin ... The chin usually takes up half the page. And that Desperate Dan stubble! I mean, I might have five o'clock shadow but I never have stubble."

"But yes, my chin is definitely centre stage. It makes me very self-conscious of this great big piece of furniture stuck on the lower half of my mouth. I'm not Bruce Forsyth by any means, though."

Who would play you in a bio pic of your life?

"Who would play me? What a great question. Who could possibly do it? Who do you think?"

Perhaps Matt Dillon could look like you if he tried.

"But he's American! Do you think he could? Physically, I suppose ... with Sir John Gielgud's voice ... or Dandy Nichols' ... Is Clive Dunn still alive? That's the question."

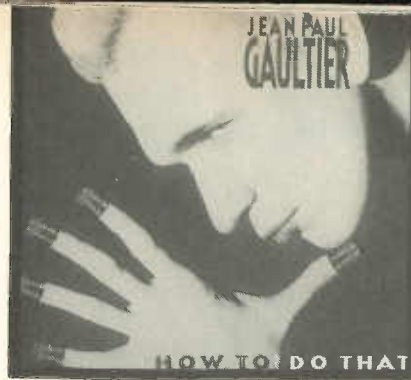
TEA TIME

If you could give your name to an inanimate object that would forever bear the tag 'Morrissey', like Lord Sandwich did for two slices of bread or the Duke of Wellington for the boot, what would it be?

"It would have to be something tasteful. I've seen my picture in a great deal of hairdressers. It would be nice to be noted for a particularly identifiable style. No, that's too easy. Tea, perhaps. Yes, that would be nice. Morrissey tea."

Finally, if someone from the past was told that in the 1980s there'd be this bloke called Morrissey who went on the telly with a hearing aid, a bunch of flowers, an old man's cardi, flapping his arms about ... and would get in the top 10, they'd think a) you were mad and b) that it would be impossible — wouldn't they?

"Well, it is for anybody else. If you were to put on an old man's cardigan, as you call it, and a hearing aid, you probably wouldn't get in the top 10. It's a gigantic fluke of nature, that's all I can say ... and let's leave it at that!"



● SINGLES OF THE WEEK

THE WOLFGANG PRESS 'Kansas'

4AD

No spellbindingly fabbo singles this week, just a clutch of 'almost theres', of which this is the biggest thrill. 'Kansas' is big 'n' dusty, a proper boneshaker. Things go corkingly awry on the 12 inch 'Assassination K./Kanserous' mix where 'They've murdered my husband' quotes (from a bloke!!) are backlit by a rather neat line in fuzzed-up 'n' over guitars and a torrid bass tumble. Repetitive and very nearly addictive. Full(ish) marks.

THEY MIGHT BE GIANTS 'They'll Need A Crane'

ONE LITTLE INDIAN

The Giants triumphed last year with 'Don't Let's Start', the song which would have been '88's pop anthem had you all bought it. Prettier than Bros they surely aren't (Ken excepted) but when it comes to tunes, pop is putty in their hands. '... Crane' is some way from their finest, but it'll do. The quirky but arty ones want to put fun back on the chart agenda. That they will probably fail, for now, is your fault not theirs.

S'XPRESS 'Hey Music Lover'

RHYTHM KING

Cruelly dismissed by Robin 'Dancing Shoes' Smith recently, not that it will worry Mark Moore unduly, for it is he who will surely be recognised as '89's disco king, a kinda singular Boney M for the club goers, albeit with a tad more style. 'Hey Music Lover' basically sticks to the hit script, no surprises there, but when the blips bleep just so and the rhythm is still very much a-go-go, why change the formula? Ahh, but will anyone ever forgive him for the flares he insists his singers wear?! Possibly.

THAT PETROL EMOTION 'Groove Check'

VIRGIN

Ten inches of Petrols' pistol packin' fury. 'Groove Check' is the Petrols' furthest foray onto the dancefloor, and while it does smack (a very tiny bit) of white boys trying to be funky, it's quite excessively good pop fun. It's a massive leap from 'Big Decisions' jackbooted stomp, being a fun, full-fisted blast through

wedges of bass and short brassy spurts. Not as sexy as it should be but they're getting closer all the time. The new song, 'Chemicrazy', is a cracker too.

● YES, YES THROWING MUSES 'Dizzy'

4AD

Seeing as just about everyone has noticed how Throwing Muses have (almost) normaled out, it's not surprising to see a single creep forth from the 'Hunkpapa' LP. 'Dizzy', boasting the week's finest chorus - 'It makes me dizzy, dizzy, dizzy in my head', and with its '10,000 Maniacs, know them well' feel, this could be the closest the Muses will ever get to mass acceptance. It'll still be miles away though. Some bands were never meant to be quite like the rest.

SIMPLE MINDS 'Ballad Of The Streets' EP

VIRGIN

Simple Minds always wanted to be blood brothers with U2, or even Marillion, anyone so long as they can beat their chests and get mighty pompous about it all. 'Ballad ...' is still very overwrought, every last drop of feeling being squeezed out until it *hurts*. Simple Minds bleed for you! That said, 'Belfast Child', a re-working of a trad folk song is quite majestic - a monolithic synth-driven crawl that still effects a stir. Amazing. 'Mandela Day' remains as obvious as on the day itself, but the real gem is their version of Peter Gabriel's 'Biko', not a patch on the original but still very worthy.

THE CHAIRS 'Honey I Need A Girl Of A Different Stripe'

PINK HALO RECORDS

Dodgy title, crap cover but shockingly tasty toon. If you're looking for new designs then don't come here, the Chairs are strictly retroville, and 'Honey ...' decent proof that power pop ain't dead yet. The Stones and the Jam may be cropping up in here somewhere, but who cares? The guitars are (fairly) loud, the rhythm stonks alone and everyone's happy. A good enough start.

HUGO LARGO 'Turtle Song'

LAND

Non-single of the week, Hugo Largo just don't suit the medium too well, this doesn't mean 'Turtle Song' is crap, far from it, just that it's all but impossible to see its

purpose. Excellent stuff it is though, being the usual 'arty but sincere' guitar/synth/drum-less sound they revel in. This is a very *light* record, a place where space is maximised and Mimi Goese's voice remains chillingly stark. Sinisterly angelic stuff.

JEAN PAUL GAULTIER 'How To Do That'

MERCURY

Mr Style, the man of a thousand expensive suits, cuts his first platter. Let's face it though, the fit's a bit of a joke, a back street botch-up. What with its baggy-ankled, post-acidic feel and JP's funny froggy accent 'Ow To Do Zat' sounds like 'Allo Allo' on 45. Saved by the smashing Thirties(ish) swing bit in the middle. Jazz it up indeed.

JANE 'Lovely'

WOODEN RECORDS

Acappella baby! Jane had a hit with 'It's A Fine Day' in 1983, it's taken her six years to come up with this similar effort. Prolific eh? Alack and alas, times have changed, the kids want candy floss and buttered pop, Aussie pre-pubescent and sarf London brats. Nowt else. 'Lovely' is very English, very twee and very nice. Sparse, simple and wistful are the key terms, while pointless, although a little harsh, is also useful.

THE STYLE COUNCIL 'Promised Land'

POLYDOR

A cover of Joe Smooth's original, itself (re?) issued last week and given top billing on this very page. Bet that choked you, eh Paul? Bit of a change for the Councillors, this, what with its jittery, jumpy garagey housey feel but it's a career move that may just work, simply because they've been rendered unrecognisable. The best Style Council single ever, by default.

● SO SO

ANITA BAKER 'Just Because'

ELEKTRA

Clever people, these Elektra types, releasing this slither of predictably nice, sloppy love soul just in time for Valentine's Day. Hardly the greatest love song ever, it would struggle to enter the top 100 of such tunes, in fact, but worthy of a place in many smoochers' hearts. Trouble is, Anita ups the pace halfway through, forcing the courting couples to quit their copulation and shake their bottles on the dancefloor.

PAUL JOHNSON 'No More Tomorrows'

CBS

As above. Both records are generically similar, has Johnson got a hormone problem he's not telling us about? Or are they both the public faces for an evil soul empire out for your dosh? Johnson goes for a funkier vein, though it's more like the one in your little toe than your jugular.

JULIA FORDHAM 'Where Does The Time Go'

CIRCA

The 'Woman Of The Eighties' realising that she's only got a year left. "I wanna be a rich girl soon," she whimpers like an upper class Loadsamoney. The voice is fine, it's just the imagination that's missing.

LIVING IN A BOX 'Blow The House Down'

CHRYSALIS

'Blow ...' is little more than the last one slowed down with a few jangles and bleeps thrown in - the word 'House' here being just a red herring; a fashion accessory. Mind you, the Erasure-style terrace chant could ensure a peak at the charts. Infectious rather than irritating, but currently in the bin.

NIK KERSHAW 'One Step Ahead'

MCA

"The face of '84" and "one time clean boy of pop" (© R. Morton) is back, seemingly after a little respect to call his own. Nik now makes adult pop for people with a Level 42 fixation. It's all fairly jaunty, a semi-serious funk strut, but it sounds as if it's trying too hard, aiming for the charts and the plaudits and just about achieving neither.

● NO, DEFINITELY NO

BIG COUNTRY 'Peace In Our Time'

PHONOGRAM

Live in Russia, it says, indeed 'Peace ...' opened the sets that caused such a palaver over there. Thing is, even Frank Sidebottom would have received much the same welcome, so starved of Western pop are the Soviets. This is a grand record, all LARGE guitar solos, AWESOME power chords and a lyric that could set East-West relations back a few eons if ever the powers that be hear it.

LIVE

EDITED BY TIM NICHOLSON

NICK HEYWARD ICA, London

No bears for Nicholas tonight. No bears, but that's not to say that certain items of underwear didn't take a bit longer than usual to remove at bedtime. Curiously, in a whole decade Nick appears to have preserved his impish, boy-next-door-but-one looks in near mint condition. To enhance the feeling of *déjà vu*, he's brought along virtually all of the Haircuts to play in his backing band! All, that is, except for the bloke who joined Boys Wonder, got dumped, and is now, parrot-like, retching with disappointment...

Thankfully, Nick didn't pull off one of those sod-the-old-stuff-I'm-here-to-flog-the-new-LP performances, and a more than generous helping of hits were heaped on us, from 'Favourite Shirt' to 'Blue Hat For A Blue Day' — no qualms about playing any of those! Mind you, since practically everyone there was from 'ver rock biz', one can assume that very few people actually *paid* to get in, and therefore very few of them will actually have to buy the LP when it's released. It was, essentially, a showcase, Nick's way of saying 'I'm back!' and that he hasn't grown his hair or become an A&R man or a Buddhist monk or whatever. And, yes, the girlies screamed!

The new sat quite comfortably with the old; 'Tell Me Why' has the ring of a hit about it, and some of the recent material, especially 'Pizza Tears' bit quite firmly, rather more full-tilt uptempo than before, and showing that Nick's penchant for lyrical surrealism is blissfully intact. More than anything, tonight reminded us just how talented Nick is, what a wealth of material he has behind him, and what pearls he may yet pull from the shell. No bears, but the sperm count's looking good.
David Giles

THEY MIGHT BE GIANTS ICA, London

The Kooky Crew. They Might Be Giants are the duo plagued by that damned unfashionable "wacky Yanks" tag that makes them out to be peddlers of some sort of second-rate loony tunes. They're in danger of being passed over simply because they seem to be pissing about with pop.

They Might Be Giants are from New York, though they're about as streetwise as Deputy Dawg. Def they ain't. It's a good point to focus on, for the Giants often come close to cartoon capery, what with John

number one's heavy metal tomfoolery — a sort of 'Spinal Tap' gross out with glasses and sensible shoes, politely raucous rather than a great rock barf out. 'She Was A Hotel Detective' is fuzzleball fever, a real gumball pop song. Sharp rather than sweet.

John number two plays accordion "like the Charles Manson Orchestra". He's the rather more sensible one. 'Lie Still Little Bottle', though, is not, it's almost pantomime, especially when a friend is invited to jam on stage, with a tree branch. Then there's the brisk, trad chaos of 'Polka', an opportunity for John number one to roll about a bit and generally ham it up.

It's all fun and games, sure, and at times it's just as pop was meant to be — three minutes (and under) of playful hooklined entertainment. But then they start to shout "Kill George Bush" as if it's the only thing of any importance. And then there's the line in 'Kiss Me, Son Of God' about building empires "on the blood of the exploited working class". Serious stuff that's all but overlooked. Maybe they have a future after all — the condemned men live. **Tony Beard**

MARTIN STEPHENSON City Varieties, Leeds

This was an evening full of surprises. Martin Stephenson had decided to leave his Daintees at home in Newcastle and take to the road armed with no more than a few guitars. He'd also opted to play the City Varieties, a bona fide music hall theatre that's more accustomed to hosting pantomime than folkish rock! Bizarre surroundings then — a trip back to Victorian England awash with red velvet and golden paint — but one which provided the perfect setting for Stephenson's oddly quaint and timeless music.

He looked strangely out of time in suede boots, grandad shirt and "woolly" — no hat! — and the sight and sound of Martin Stephenson hammering out his finely crafted songs on a peculiar medieval-looking guitar-type instrument was just plain weird, even stranger when large sections of the good-humoured crowd joined in!

But as the evening progressed it was down to the serious business of performing a blinder. Bathed in a cool blue glow, Martin took on the spirit of the great Roy Orbison for the sensitive and haunting 'Don't Time Fly', four minutes of quite awesome emotional power, quickly followed by the equally devastating 'Sea Of Loneliness' and 'Crocodile

SUSAN MOORE



● EDIE BRICKELL: "I don't believe it, I'm in rm, I'm famous"

EDIE BRICKELL AND THE NEW BOHEMIANS The Marquee, London

Edie Brickell's name may not as yet have made much of a dent in the collective wallet of UK pop pickers, but it soon will. Last year her debut LP, 'Shooting Rubberbands At The Stars', came choc-a-bloc with lost lullabies, dippy ballads, and the odd wildly up-tempo rocker, and hot-footed it up the US charts. Suggesting, at times, the whimsical, country-tinged, folk-rock with jazz flourishes of Stevie Nicks and Rickie Lee Jones, it looks set to do the same here.

In an admittedly fun era of powder-puff, production line peroxide and real blonde singers, Edie at last offers some depth. The sell-out crowd soon spotted the quirky wah-wah pedal drive 'What I Am', her single that flirts expertly with philosophy and religion, and has already gained airplay, while skittering lightly along on a wistful funk-beat.

Yet to categorise Edie, kitted out in large baseball cap worn back-to-front Texas cowpoke style, as intellectually heavy work, would also be wrong. Many of her dreamy tunes have a 'lazy stroll in warm spring meadows' mood, that is likely to engulf her in the cold winter of a critical backlash against her hippy hairstyle, and her band, tangled up, arguably, in a mid-Seventies timewarp.

Twice as nice as apple pie, she also has the grit (if tonight's spirited delivery of the old-time, slide guitar-propelled 'Keep Coming Back', is anything to go by) to survive such attacks. This young lady is clearly not for turning from her record company's (and her deserved) goal of world domination. **Henry Williams**

Crier' before the mood lightened once more for 'Wholly Humble Heart', and the first of many encores.

A truly outstanding performance.
David Simpson

PSYCHIC TV Manchester Polytechnic

Ah, yes! It's that naughty Mr Orridge at work again I see. Looking like a dog's dinner and barking mad he's once again set about supplying the half-baked shock-fodder his arch rivals — cum-accomplices (?) the gutter press feeds on. SCANDAL, OUTHRAGE... THE OBVIOUS! Typically he starts the show with a rap about this year being the 50th anniversary of the invention of LSD. We freak out, man! Then, totally unexpectedly he sings a song regularly featuring the word ACID. Aaaaaargh! I cover my ears, resisting corruption. You

naughty boy, Genny... I'm an impressionable 22-year-old... WASH YOUR MOUTH.

Musically, Psychic TV are Seventies hippies/Gong/revisited. The days of the flying teapot are with us once again. Oh good. Apart from a decent warbling voice (at times reminiscent of 'Billion Dollar Babies' era Alice Cooper, another naughty boy) and a groovy wammy bar guitarist, PTV are an overstated, over-estimated gaggle of hype merchants who use drugs as a weak snipe at the 'establishment'. Problem is, apart from the "gutter press", no one is really interested.

Presumably a 'regular' PTV gig, the show was an exercise in limp hippy ideology. Get stoned, love each other and throw all your inhibitions and worries out of the acid-soaked window. Which is of course a load of old bollocks. Nice guitar work though. **Tommy Stigwood**

DELICIOUS VINYL Fridge, London

While Britain is served up pizza boxes of records by West Coast rappers, in California rappers wear the 'London style' of Doc Martens and bowler hats. Hip hop is multi-cultural. When the Delicious Vinyl showcase landed here fresh from gangland LA, London B-boys expected it to make their day and not just say 'ho' all night long.

Def Jef, who grew up in the Bronx, tried to party old school style, but the audience cold shouldered him. A chef by day, rapper by night, G Love E told the story of 'Nosy Neighbors' more applicable to sunny Cali than the UK's rainy DHSS. Even the girl group Body & Soul were too 'sweetness and light' compared to the lady rappers hungry for success over here, while Tone-Loc wasn't half as exciting as his 'Wild Thing' video.

Only Young MC, the economics student from Run-DMC's Hollis, Queens neighbourhood, fed off the tension. 'Know How' was followed by his new single 'Dance Baby', performed for the first time ever. Sure it sounded like the catchy 'Wild Thing', with tasteful guitars and a bewitching beat, but then Young had written it for Tone-Loc. This was one rapper after Mrs Thatcher's own heart. Just like a business grad to get it both ways.

Malu Halasa

REGGAE PHILHARMONIC ORCHESTRA Bloomsbury Theatre, London

The Reggae Philharmonic Orchestra caught the audience by surprise. Opening their set with a superbly executed rendition of 'Coming Of The Queen Sheba', frontman Mykaell S Riley told us, "You have to understand where we're coming from to understand where we're going". Then they launched into their set good and proper, proving reggae can be played with bows and strings; that you can dance and play the violin at the same time; that you don't have to be white to belong to an orchestra.

Overlord X and his Posse were there to cheerlead the audience, who only began to realise at the end that you can dance to RPO. It's not the Proms by any stretch of the imagination — even though they'd make a welcome addition to the event.

'Minnie The Moocher' was the highlight of the show, with 'Killing Me Softly' and 'As Time Goes By'

being accepted less enthusiastically than some of Riley's own compositions.

Steve Masters

KING SWAMP ULU, London

They don't Motley, they don't Iron and they're certainly not Def, but this is best Stateside roasting beefcakes and it comes from that marshy area between chunky pop and certifiable metal known as INXS-land.

Two Fenders and a keyboard provide the main staples down the glossy centrefold of their sound, but the airbrushed quality of so many of the compositions makes you long for some really sharp, Metal shrapnel.

This is music primarily designed for the exclusive use of armchair bikers, the sort of stuff rock chicks hatch out to. Sure, they've got a couple of instant mosh numbers in 'The Mirror' and 'Original Man', but there's nothing like a real hot potato is there?

At the end of the day a pair of grade A listed cheekbones and a foxy male leatherette torso are worthwhile possessions but ... the charts are a tough place demanding tough teams and right now King Swamp just ain't playing Starsky to INXS's Hutch! **Pete Paisley**

BONEY M Busby's, London

It's taken a long time, but it seems there is no longer a serious stigma attached to owning a copy of the magnificent 'Night Flight To Venus' LP. In their day (the mid-to-late Seventies), Boney M were a serious muso's nightmare; all afro hair and bacofail loon pants, with ludicrous lyrics set to a disco beat. But, in retrospect, the snobs have realised that theirs was no ordinary disco, and that they may have overlooked the tongues planted firmly in their cheeks.

The M's triumphant return to a British stage turned out to be little more than a badly mimed, 20 minute personal appearance. But the energy that the seriously-touched Bobby put into the performance, and the ecstatic response from a crowd who'd forgotten quite how many hits they had, made this something of a landmark in pop history. 'Rasputin', 'Ma Baker', 'Gotta Go Home', 'Hooray, It's A Holi-Holiday', 'Brown Girl In The Ring' etc etc ... you name it, we chanted along to it. **Tim Nicholson**



● Fresh as the moment as the Buds went pop

THE DARLING BUDS 'Pop Said'

EPIC

The Darling Buds have taken advantage of the mild winter to blossom into our finest three minute pop singles band for several years. Andrea's voice and Harley's guitar combine in a way that the Shop Assistants, Flatmates et al never managed and when there's a strong song beneath these twin towers, notably the singles but also 'She's Not Crying', then the Darling Buds are unbeatable.

However, we slightly more mature pop fans are plagued with a history that means the names the Skids, Girls At Our Best, Blondie, Ramones and even early Clash invade the sights and sounds of the Darling Buds on 'Pop Said' whether the young Welsh quartet realise it or not.

When they signed to CBS, the band accepted all the major pressures which include squeezing a premature debut LP out of every new signing in case that initial singles success proves to be the last, and this lack of faith means 'Pop Said' would undoubtedly have benefited from another six months writing and recording. But cheer up — the signs are already here that Harley's music will develop beyond the limiting, if polished, power chord pop and if Andrea's lyrics can mature likewise the band will eclipse this record easily and swiftly. The Buds' young audience will lap up 'Pop Said' and they've already produced a classic in 'Shame On You'. ■■■■ **Andy Strickland**

NEW MODEL ARMY 'Thunder And Consolation'

EMI

New Model Army's first album in over two years is well worth the wait. 'Thunder And Consolation', a collection of 10 songs, marks something of a departure for Slade and the lads. These new tracks contain an underlay of a more relaxed aggressiveness, rather than their previous pure bursts of anger, while losing none of their potency. 'Archway Tower' builds to a crashing release, 'Inheritance' is powerful in its simplicity (though just a tiny bit self-conscious) and 'I Love The World' is slightly similar to the classic 'Poison Street' in its rousing chorus. Politics of all kinds are tackled here, proving once again that New Model Army are one of the only hands around to have lost none of their youthful animosity. Superb stuff. ■■■■ **Lysette Cohen**

DEBBIE GIBSON 'Electric Youth'

ATLANTIC

Musical puberty! Growing up is never easy, but when it's conducted

so publicly then it's almost impossible. And so it is with Debbie, who's at a loss whether to remain the little girl lost of 'Out Of The Blue' or develop into a woman of almost Suzanne Vega-like proportions.

'Electric Youth' is pretty much '... Blue' with growing pains. It's still infectiously young in parts, the fizzy pop splash of 'Who Loves Ya Baby' is almost baby Madonna, but Debs seems to want to rise above it all. But if 'Lost In Your Eyes' is a guideline then she's veering too close to the middle of the road, guitar solos do not a serious artiste make. Which is, after all, what she's after. Why else would she change her name on the production credits to Deborah?

Some things, though, never change. Debs is still very much in love with love. She's either lost in those bloody eyes, moaning about lost love 'Love In Disguise' or weeping over an ex in 'Should've Been The One'. Sappy child.

But that's only half the story, because love sells. Deborah is clearly a businesswoman. And 'Electric Youth' a professionally pop-worthy LP. ■■■■ **Tony Beard**



ELVIS COSTELLO
'Spike'

WARNER BROS

The first hurdle you have to overcome when confronted with 'Spike's assault course is the bizarre sleeve. A crazy-eyed, grinning head of Costello, caked in garish clown make-up, is mounted on an electric-blue satin crest, which in turn is hanging on a tartan wall. A plaque beneath the crest reads, "The beloved entertainer," while the album title sits above in lurid-green cartoon writing. Tread carefully Elvis' evil eye casts its perverse gaze all over this marathon record.

Over the caustic opening '... This Town...' ("You're nobody 'til everybody in this town thinks you're a bastard"), you are made very aware that any humour herein is carefully dipped in vitriol. 'Let Him Dangle' is an ironic comment on the perpetual call for the return of capital punishment, using a real case from the Fifties as an outrageous example. Like Morrissey's 'Margaret On The Guillotine' before it, 'Tramp The Dirt Down' is a sullen and vengeful attack on Mrs Thatcher ("When they finally put you in the ground, they'll stand there laughing and tramp the dirt down"). 'Veronica', the forthcoming single, is a deceptively bouncy pop song, co-written by Paul McCartney, which tells a sad tale of an elderly woman whose fast-fading memories are all she has to cling to.

Throughout the 14 songs on this exceptionally long LP, the music is mind-expandingly varied and imaginative. A light-footed tuba competes with a funky guitar on 'Chewing Gum', while traditional Irish instruments complement the Belfast barricade-bridging 'Any King's Shilling', and Spanish guitar and banjo mingle with an Indian harmonium on the hilarious 'God's Comic', in which a comical priest dies and goes to Heaven and finds God lying on a water-bed drinking Coke and listening to Andrew Lloyd-Webber's 'Requiem'!

Full marks for originality and imagination. ■■■■■ **Tim Nicholson**

THEN JERICO
'The Big Area'

LONDON

TJ were never sure whether they wanted to be pop or rock stars, and the dilemma remains, at least on the surface. On the cover of this LP, Mark Shaw pouts like a Vogue model but wears a 'serious rock hat' in serious Bono-style monochrome. But one listen to 'The Big Area' is convincing proof that the boys have gone right for the beefier-than-an-Oxo-cube rock sound.

Sharpened and honed by some hard touring, Jerico's melodic rock now translates to vinyl with the dynamic quality of their live shows intact. In fact, it makes their first LP sound like amateur hour. Recorded in far too many studios and with numerous producers and engineers, attention has been lavished on this record, with largely pleasing results — an honest, heartfelt rock noise with only slight dilutions of grandeur (like the unnecessary addition of string arrangements on 'Reeling' and 'Sugar Box').

Shaw's a bit of a shouter and comes slightly unstuck on 'Darkest Hour', the epic ballad, but when the band is rocking out, as on the tonking 'Helpless', his charisma shines through and their energy is exhilarating to experience.

■■■■■ **Betty Page**

TYREE
'Tyree's Got A Brand New House'

FFRR

It's enough to make you grin from ear to ear. The word acid leaps out from every corner. The third and best version of 'Acid Over', 'Acid Is My Life', 'Acid Overture'. Acid house may have groaned and buckled under a combined barrage of media over-exposure, misinformation and substandard opportunism, but here's one of its original proponents cocking a snook at the whingebags and taking us on a whirling journey of exhilarating music madness.

This has everything you could ever possibly demand, reasonably or otherwise, from the best pop music — frenetic energy, hooklines as big as a tower crane, innovation, optimism. Never is it just the same old thing with a different sequencer pattern. 'Turn Up The Base' is a house rap of careering lunacy; 'Let's Get Together' and 'I'll Never Let You Go' nod in the direction of pop songs; 'House Line' gathers in some Egyptian effects without making things too obvious. And Tyree can even string together a decent



The Big Area.

sample track, though in this case 'T's Revenge' has a political motive — vengeance on a light fingered Todd Terry. ■■■■■ **Phil Cheeseman**

VARIOUS ARTISTS
'Beat This! — The Hits Of Rhythm King'

STYLUS

This is the story of Rhythm King, idiosyncratic independent record label and champions of dance music in all its forms. This compilation traces the progress of the RK mob from model beginnings and their first hit, the Hi-NRG tack classic 'I Love My Radio' by Taffy, through leaner times to Bomb The Bass and S'Xpress.

Their brightest moments are all here, interspersed with lesser known tracks by rappers like Shawnie G, Schoolly D and King Sun D Moet, not to mention the classic go-go track, 'Money', by Chuck Brown. Although most of the big hits like 'Burn It Up' (the Beatmasters) and 'Superfly Guy' (S'Xpress) have all appeared on compilations before, it puts them in context when heard next to the brave misses.

This compilation celebrates the remarkable achievement of a few clued-up people who turned an offshoot of an indie label into a serious chart contender. At 10 tracks a side, it's a king-sized bargain, too. ■■■■½ **Betty Page**

THE SHAMEN
'In Gorbachev We Trust'

DEMON

Now that's what I call perestroika! Seeking to open tried 'n' tested musical styles to new influences, just as the Soviet top dog is trying to free life in the USSR, the Shamen end up mixing club sounds of last year's acidie craze with spacey mid-Sixties acid rock. And what odd bedfellows they make.

Psychedelic pranksters more wiggled-out than Pink Floyd before they went bald, or obsessive studio perfectionists nabbing the best bits of the work of others, it's hard to sum up these four Aberdeen boys. Their debut LP, 'Drop', was draped in hippy imagery, but now they've gotten political. Hot damn! Born again, Texas country hicks come under attack on 'Jesus Loves Amerika', before the mind over matter, synthi-beat weirdness of 'Transcendental' casts its kooky spell. A sampled newscaster then informs us "Nuclear weapons are being scrapped", on the final and title track... we can but hope he's right. ■■■■■ **Henry Williams**

TEN CITY
'Foundation'

ATLANTIC

Excuse me, but just what is all this palaver about putting the soul back into music? Are we to believe that music can only be good if it's sung by 'proper' singers, played by 'real' musicians and underlined by an overwhelming stench of pathos? That those who dare to use computers, synthesisers and sequencers are a heap of crap?

Of course not. If that were the case we'd all be falling over one another to get at the new Lionel Richie single and house music would have stopped right where it started. In this respect Ten City are to a certain extent victims of their own hype. No one as yet appears to have stumbled on the obvious but ordinary fact that Ten City make good music *simply because* they make good music.

That said, Ten City are several steps closer to mainstream black American pulp music than many would care to admit. Have a listen to the title track or 'Close And Slow'. But there's compensation enough. 'Suspicion' and 'You Must Be The One' are close at the heels of the singles 'Right Back To You' and 'That's The Way Love Is', and 'Devotion' will always be capable of tugging at every goose pimple you ever had.

And Stingily might be the best soul singer since Marvin Gaye. But if falsetto comes back in a big way he could have some explaining to do. ■■■■½ **Phil Cheeseman**

SAMANTHA FOX
'I Wanna Have Some Fun'

JIVE

Oh dear, Sam Fox is in danger of taking herself seriously. Despite its vacuous title, this album cruises through acid, house, hip hop and pop in a desperate attempt to inject some street cred, but not even hip producers like Kevin Saunderson and Full Force can save such appalling songs. Sam sounded best when she stuck two fingers up at the critics and hammed it up with air guitar and heavy bikers' jackets. Now she's trying to impress everyone with versatility, and has developed an irritating habit of talking over the songs so frequently it sounds like an episode of 'EastEnders' has been dubbed over the whole album. Only her Dusty Springfield cover and 'Hot For You', with its outrageous heavy metal guitar solo, displays the kind of frivolity that first put her in the charts. ■ **Tim Jeffery**

HE WEARS a gold chain around his neck thick enough to make an anchor cable for the QE2, and stalks across the foyer of his London hotel like a panther in search of its prey. Rob Base is in town and he doesn't want you to forget it.

"I've learnt the art of being cool from my cats," he says. "Cats are really funky little creatures. They won't give anything if they don't get nothing in return. I guess that's just the way it is with me sometimes, although I can be very generous."

With 'Get On The Dance Floor' hooking its claws firmly in the charts, Rob can afford to purr and splash around \$1,000 a time on gold chains, not to mention the selection of chunky rings on his fingers costing around \$700 a throw.

"I guess I'm into spreading happiness," Rob sighs, sitting down and flashing his awesome jewellery collection. "Y'know, I'm not one of those political rappers. I think they have a right to say what they honestly believe in, but that's not the kind of statement I want to make. Most of my songs are for the good times; get out there, get down. Life's too short to be miserable."

"It's good to see that rap has crossed over. It's moved out of the specialist market but it's still vital and exciting and it's still the music of the people, particularly real young kids."

"What I'd really like to do sometime in the future is some classical rap. Maybe combine rap with an opera. I like classical music, Beethoven came up with some really classic beats. He was a really good 18th century beatbox."

In the future, though, Rob will be working without his longtime partner DJ E-Z Rock, and on 'Top Of The Pops' he used his manager William Hamilton as a stand-in. He says E-Z Rock wasn't turning up to concerts and in the end he was fired.

"My manager put him on suspension and we gave him a second chance, but it didn't make any difference. He had to go but I'll suppose I'll miss him, we sort of grew up together."

Rob Base, alias Robert Ginyard, grew up in Harlem. A quiet child, there was no running with street gangs or shooting the pump for him.

"I used to spend most of my time up in my room alone listening to music. I think a lot of people who know me are surprised at the way I turned out. I found that performing was a way of drawing my personality out of myself. I'm a changed person."

"It made me feel good to stand up for myself and rap."

But in the early days I got ripped off a lot. Some guy would promise you \$25 for a performance and then not show up with the cash."

These days, though, Rob can command anything from \$2,000 upwards for a show. He's recently been supporting fem rappers Salt-N-Pepa on their American tour and the proceeds have helped buy him one of those curious American dwellings called a condominium.

"I've worked hard for everything I've got," insists Rob.

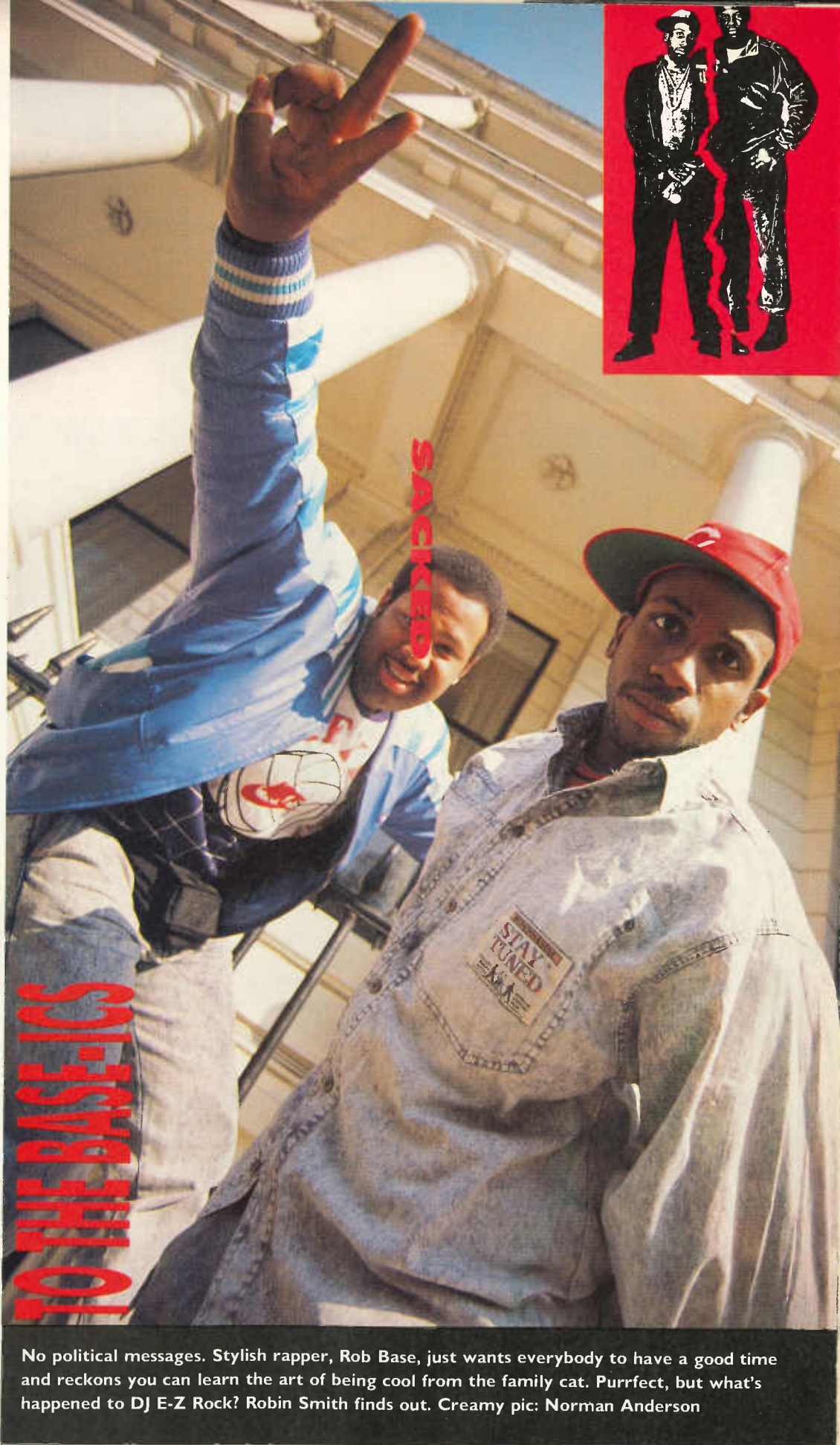
"Rap's a very competitive form of music, in fact it's so competitive it's like taking part in a sport. You've got to be good otherwise your rivals are always breathing down your neck."

Rob reckons that one of his favourite songs is 'Crush', a tender ballad which has proved to be very popular on American radio stations.

"It's all about the girls you see from a distance but can't quite get up enough courage to ask out for a date."

I've been in that situation many many times 'cos sometimes I'm kinda shy.

"Yeah, I'd like a nice lady to come and share my condo. But, of course, she'd have to get on well with my cats."



TO THE BASE-ICS

BACK

No political messages. Stylish rapper, Rob Base, just wants everybody to have a good time and reckons you can learn the art of being cool from the family cat. Purrfect, but what's happened to DJ E-Z Rock? Robin Smith finds out. Creamy pic: Norman Anderson

THE RM INDEPENDENT MUSIC CHART

SINGLES

- | | | |
|----|------|---|
| 1 | (1) | Crackers International Erasure (Mute) |
| 2 | (2) | Fine Time New Order (Factory) |
| 3 | (3) | If Love Was A Train Michelle Shocked (Cooking Vinyl) |
| 4 | (4) | A Little Respect Erasure (Mute) |
| 5 | (5) | John Kettley Is A Weatherman A Tribe Of Toffs (Completely Different) |
| 6 | (6) | Blue Monday '88 New Order (Factory) |
| 7 | (8) | Chains Of Love (Remix) Erasure (Mute) |
| 8 | (15) | Oh L'Amour Erasure (Mute) |
| 9 | (9) | Ship Of Fools Erasure (Mute) |
| 10 | (23) | The Auto Gift EP Eat (Fiction) |
| 11 | (11) | Victim Of Love Erasure (Mute) |
| 12 | (20) | The Peel Sessions the Smiths (Strange Fruit) |
| 13 | (21) | Wrote For Luck Happy Mondays (Factory) |
| 14 | (16) | The Peel Sessions Jimi Hendrix (Strange Fruit) |
| 15 | (7) | Motorcycle EP Love And Rockets (Beggars Banquet) |
| 16 | (12) | The Circus Erasure (Mute) |
| 17 | (14) | Night Tracks the Wedding Present (Strange Fruit) |
| 18 | (28) | Touched By The Hand Of God New Order (Factory) |
| 19 | (17) | Who Needs Love Like That Erasure (Mute) |
| 20 | (—) | Control I'm Here Nitzer Ebb (Mute) |
| 21 | (—) | Love Goes On the Go-Betweens (Beggars Banquet) |
| 22 | (10) | It Doesn't Have To Be Erasure (Mute) |
| 23 | (—) | William It Was Really Nothing the Smiths (Rough Trade) |
| 24 | (19) | True Faith New Order (Factory) |
| 25 | (—) | Why Are You Being So Reasonable Now? the Wedding Present (Reception) |
| 26 | (—) | Nothing Less Than Brilliant Sandie Shaw (Rough Trade) |
| 27 | (26) | You Made Me Realise My Bloody Valentine (Creation) |
| 28 | (30) | Rent Act the Wolfhounds (Midnite Music) |
| 29 | (24) | Big New Prinz/Jerusalem the Fall (Beggars Banquet) |
| 30 | (25) | Moonchild Fields Of The Nephilim (Situation Two) |

ALBUMS

- | | | |
|----|------|--|
| 1 | (1) | The Innocents Erasure (Mute) |
| 2 | (2) | Circus Erasure (Mute) |
| 3 | (—) | Fade Out Loop (Chapter 22) |
| 4 | (—) | Hunkpapa Throwing Muses (A4D) |
| 5 | (—) | The Whitey Album Ciccone Youth (Blast First) |
| 6 | (3) | Short Sharp Shocked Michelle Shocked (Cooking Vinyl) |
| 7 | (5) | Substance New Order (Factory) |
| 8 | (8) | Louder Than Bombs the Smiths (Rough Trade) |
| 9 | (4) | Wonderland Erasure (Mute) |
| 10 | (6) | House Of Love House Of Love (Creation) |
| 11 | (9) | Hatful Of Hollow the Smiths (Rough Trade) |
| 12 | (15) | The Man — Best Of Elvis Costello Elvis Costello (Demon) |
| 13 | (—) | 1977-1980: Substance Joy Division (Factory) |
| 14 | (19) | Life's Too Good the Sugarcubes (One Little Indian) |
| 15 | (10) | Isn't Anything My Bloody Valentine (Creation) |
| 16 | (14) | Belief Nitzer Ebb (Mute) |
| 17 | (11) | Bummed Happy Mondays (Factory) |
| 18 | (—) | The Queen Is Dead the Smiths (Rough Trade) |
| 19 | (—) | Ultra Vivid Scene Ultra Vivid Scene (A4D) |
| 20 | (17) | Daydream Nation Sonic Youth (Blast First) |

Compiled with the help of Spotlight Research and selected retail outlets



RENT BOYS

As certifiably indie as they come, the great shaggy, abrasive, rough guitar bark of **the Wolfhounds** has been kept in the kennel for too long now.

After years of bugging about recording on budgets that wouldn't buy you a can of Pedigree Chum, Callahan (vocals), Golding (gtrs) Deighton (gtrs), Oliver (bass) and Stebbing (drums) — sound like a bunch of spy-writers don't they? — crack out 'Rent Act'.

A marvellous production job full of brisk guitar, 'Rent Act' could have been Big Country before their own highland games got rained off. This is the best way to brace yourself for the

forthcoming year.

Callahan is adamant there's a bluesier feel to the band than ever before: "The idea behind a lot of the songs is that blues feeling of things being wrong but being able to obtain a sort of release through that sadness. A good half of the songs on the new album (tentatively: 'Dead Art Free Enterprise') are about not having any money... but we're quite a brave band compared to a lot of others."

Ah yes, the poor *will* inherit the Earth and 'Rent Act' is a feast of riches. Keep the ever baying Wolfhounds at your door! (PP)

DENTS

with contributions this week from Pete Paisley and Tony Beard

STRETCH JEANS

We here at Independents have often spent a quiet moment or three wondering how exactly the Stretch Heads manage to produce their unique thrash pop sound. Their infamous EP of last year, 'Bros Are Pish', pointed the way forward for the manic outpourings, and now they've come up with the ultimate crop protector in the shape of a 22 track LP entitled 'Five Fingers Four Thingers A Thumb A Facelift And A New Identity'. The title is longer than any of the tracks, but here we present a candid snap of guitarist Andy which explains the band's individual charm.



BEGGARS BAWL

We should have got around to familiarising ourselves with the **Ambitious Beggars** single, 'Welcome', before Christmas, but a good song is a good song and this single has more than its fair share of little gems. The band have been playing predominantly in their native north west for the past year or so, delivering an intriguing and attractive mix of Aztec Camera meets Squeeze meets the Housemartins. Bob Kemp's clear and plaintive voice even has a touch of the Neil Tennants at times, and both 'Welcome' and the accompanying A-side track, 'Tryin' To Be Young', are worth more than a cursory listen. This is the last Ugly Man Records release, but we look forward to hearing the band's future material on a new label. Keep an eye out for Ambitious Beggars, especially if you're off on your hols to Hungary in the near future where the band have lined up a 10 date tour.



P R E S S U P S

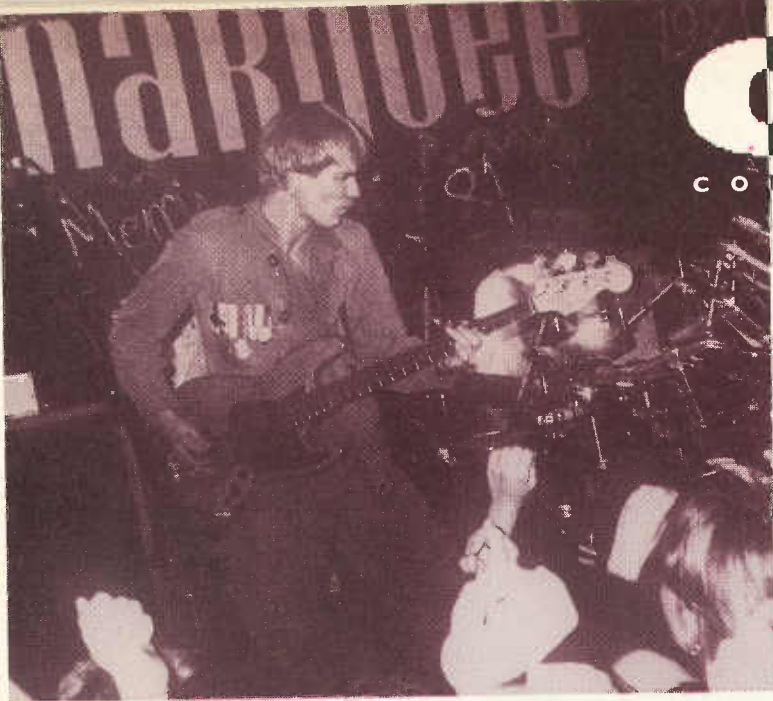
'Kansas', the new single from the **Wolfgang Press**, is the sort of bloodless, repetitive slur of a riff that doesn't happen way too often. So don't ignore it. The vocals are as typically gruff 'n' guttural (but in a very nice way, of course) as befits previous Wolfie material, but the crack indie hit picker team reckon it could be their first to gain them some respectable exposure.

If belly-crawling, desert-dusting slop funk is your thing, this is almost a mutant Talking Heads, then get buying. And if you've got a TV then watch out for the vid, a kooky but supposedly meaningful affair that involves a lot of running around in John F Kennedy masks! Just watch out for them full moons, y'hear? (TB)

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CHARTFI

COMPILED BY ALAN JONES



● **STING** in the days before he discovered he couldn't act

'Thriller' (78 weeks). And, while 'Hysteria' has sold a highly respectable 500,000 or so copies here, it has sold over NINE AND A QUARTER MILLION in America.

Note: **Brother Beyond** have taken seven singles off their debut album, 'Get Even', but only six of them have been hits (top 75), with just three reaching the top 40. OK, 'yond fans, here's the checklist: 'I Should Have Lied' (number 166), 'How Many Times' (number 62), 'Chain-Gang Smile' (number 57), 'Can You Keep A Secret' (number 56), 'The Harder I Try' (number two), 'He Ain't No Competition' (number six) and 'Be My Twin' (number 14).

● Gallup Chart researcher Bob MacDonald points out that **Monie Love's** hit 'I Can Do This' entered the chart at number 37 last week, nine years to the day after **the Whispers'** 'And The Beat Goes On', from which it hijacks its rhythm track, also debuted at number 37!

Though 'I Can Do This' is Monie's debut hit in her own right, the 18-year-old rapper — her name rhymes with boney, not money — can be heard at her most vitriolic rhyming and bitching on the remix versions of two current top 20 hits, namely 'Respect' by **Adeva** and 'She Drives Me Crazy' by the **Fine Young Cannibals**, wherein she responds to the criticism implicit in the title with the brilliant put-down, "Drive you crazy? Come on, give me a break. You stand a chance in hell? I doubt it. When I think about you, you know I feel nothing. If I was to say I loved you, I'd be bluffing... Case dismissed, end of story, and don't try to bore me with the fact that I drive YOU

crazy."

Monie is due to go into the studio shortly to record her second single, with an album to follow in the fullness of time.

● Released to coincide with the 30th anniversary of London's famous rock venue, 'The Marquee — 30 Legendary Years' debuted at number one on the compilation album chart last week. Had it been eligible for the main album chart, it would have debuted at number two behind 'The Legendary Roy Orbison'.

Small and sweaty, dark and damp, the Marquee has had three homes and played host to a staggering array of rock talent over the last three decades, including the 30 whose tracks appear on the album — among them **U2, the Jam, the Who, Cream, Free** and **Genesis**. Also, **T.Rex, Queen, Marillion, Simple Minds, the Police** and **Dire Straits**.

Jimi Hendrix's 'Purple Haze', which also appears on the album, is to be released as a single, and should draw even more attention to the album, which includes only a couple of exclusives, these being **David Bowie's** original version of 'Space Oddity', which otherwise appears only on the video 'Love You 'Til Tuesday' and **Pink Floyd's** 'Another Brick In The Wall'.

The full length of 'Another Brick...' appears on Floyd's own album 'The Wall', but the number one single version, dubbed 'Part Two', has never appeared on an album before. Surprisingly, it's also one of the 22 tracks which make the transition from the vinyl edition of 'The Marquee' to the CD, which has a playing time of nearly 75 minutes.

● 'Rocket' goes into orbit this week, becoming the sixth top 40 hit lifted off **Def Leppard's** album 'Hysteria' — just one short of the record seven top 40 hits established by **Michael Jackson's** album 'Bad' (**Janet Jackson's** 'Control' and **Luther Vandross's** 'Give Me The Reason' also house seven hits, but in neither case have all seven reached the top 40).

'Rocket' follows 'Animal' (number six), 'Pour Some Sugar On Me' (number 18), 'Hysteria' (number 26), 'Armageddon It' (number 20) and 'Love Bites' (number 11).

In America, 'Hysteria' has also spawned six hit singles. Though the first, 'Women', peaked at number 80, the remainder have all made the top 20: 'Animal' reached number 19, 'Hysteria' peaked at number 10, 'Pour Some Sugar On Me' got to number two, 'Love Bites' topped the chart and 'Armageddon It' is even now descending from its peak of number three. 'Hysteria' has topped Billboard's top 200 album chart on no fewer than three entirely separate occasions, and this week is its 73rd in the top 10; an impressive achievement, which, according to the magazine's Paul Grein, has been bettered only three times in the last 25 years — by the original soundtrack album 'The Sound Of Music' (109 weeks in the top 10), **Bruce Springsteen's** 'Born In The USA' (84 weeks) and Michael Jackson's



● The famous **WHO** poster from the days when **Roger Daltrey's** fish farm was still a distant dream

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FRIDAY 18th

SATURDAY 19th

SUNDAY 20th

TONY'S

34 R M



● The latest issue of Chartwatch (Number 28) has just been published, and, as usual, editors John Hancock and Neil Rawlings have assembled a fascinating though not always vital (number one singles from Zimbabwe for the first half of 1988!) potpourri of chart-related trivia.

Among the more absorbing items are 'Rock Roots 1952-1987', wherein chart-makers are traced back to their original groups who are then ranked according to the number of weeks their 'old boys' have spent in chart-making acts. It's no surprise to find the **Quarrymen** — who begat **the Beatles** — at the top of the list, but it's interesting and less predictable to find, for example, **the Outlaws** who had two very minor hits of their own for a total of four weeks in the chart, taking eighth place in the list, having **Havery Hinsley** of **Hot Chocolate**, **Chas Hodges** of **Chas & Dave**, **Ritchie Blackmore** (**Deep Purple**/**Rainbow**) and **Ian Gillan** (Gillan) as members, along with **Neil Christian**, who scored a solo hit, to bring the total number of weeks the Outlaws' members have spent on the chart to a mighty 576.

Chartwatch 28 also includes an analysis of the charts of 1963, and a complete cartography of the hits of **John Lennon** and **Paul McCartney**. Chartfile was home to a similar exercise about three years ago, our log also including hits written by **George Harrison** and **Ringo Starr**.

Priced at £1, including postage, Chartwatch is published quarterly, and can be ordered from Chartwatch, 17 Springfield, Ilminster, Somerset, TA19 0ET.

CHARTFILE USA

Sheriff's 'When I'm With You' climbed to the top of Billboard's US Hot 100 chart last week, becoming only the second single by a Canadian act to reach the summit in the last 10 years, emulating **Bryan Adams's** 1985 topper 'Heaven'.

A pretty, melodic rock ballad, 'When I'm With You' was recorded as long ago as 1982, and was first released in America in the spring of 1983, when it reached number 61. It owes its belated success to radio station KZZP in Phoenix, Arizona, which started playing it last autumn. It was greeted with enormous enthusiasm locally, and was then added to Las Vegas-based sister station KLUC's playlist, quickly followed by Los Angeles' influential KISS-FM, forcing Capitol Records to re-issue the record.

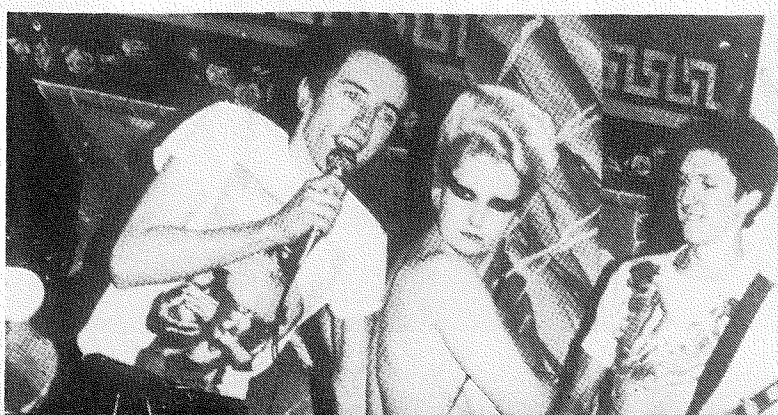
Last year, A&M Records re-released **UB40's** 'Red Red Wine' after a similar scenario involving another Phoenix radio station, KKFR, and the two were rewarded with a number one hit. At the time, the UB40 record, cut in 1983, was the oldest record to reach number one. That record now belongs to Sheriff — **Freddy Curci** (lead vocals), **Arnold Lanni** (keyboards), **Steve De Marchi** (guitar), **Wolf Hassel** (bass) and **Rob Elliott** (drums) — who split in 1984. Lanni, who wrote the song, and Hassel are now members of **Frozen Ghost**, who

released a moderately successful album on WEA last year, whilst the other three members of the group now have jobs outside the music industry.

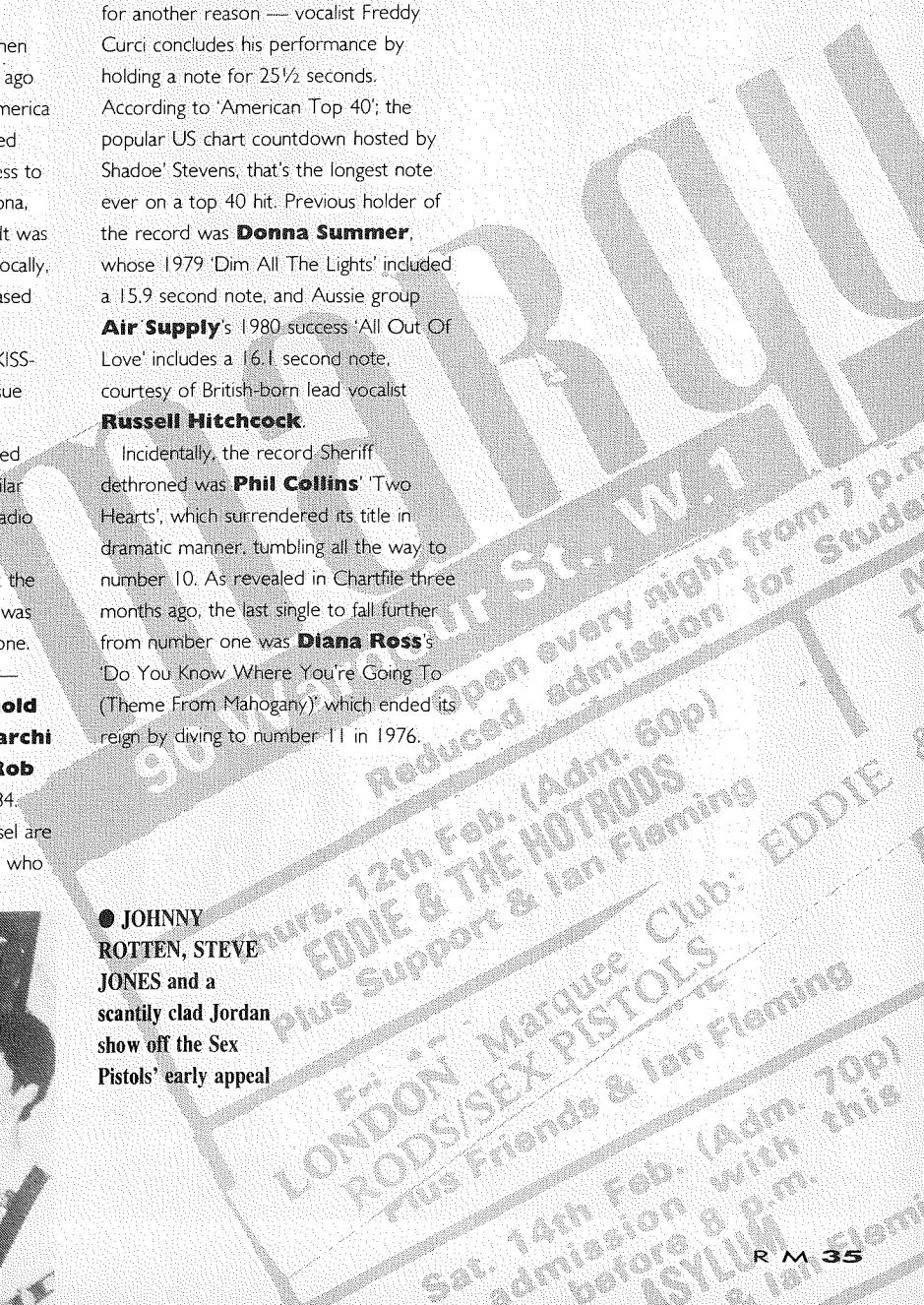
'When I'm With You', which was released in Britain last week, is remarkable for another reason — vocalist Freddy Curci concludes his performance by holding a note for 25½ seconds. According to 'American Top 40', the popular US chart countdown hosted by Shadoc Stevens, that's the longest note ever on a top 40 hit. Previous holder of the record was **Donna Summer**, whose 1979 'Dim All The Lights' included a 15.9 second note, and Aussie group **Air Supply's** 1980 success 'All Out Of Love' includes a 16.1 second note, courtesy of British-born lead vocalist **Russell Hitchcock**.

Incidentally, the record Sheriff dethroned was **Phil Collins's** 'Two Hearts', which surrendered its title in dramatic manner, tumbling all the way to number 10. As revealed in Chartfile three months ago, the last single to fall further from number one was **Diana Ross's** 'Do You Know Where You're Going To' (Theme From Mahogany) which ended its reign by diving to number 11 in 1976.

● **SHERIFF**, a band with about as much style as Peter Beardsley



● **JOHNNY ROTTEN, STEVE JONES** and a scantily clad **Jordan Jones** show off the Sex Pistols' early appeal



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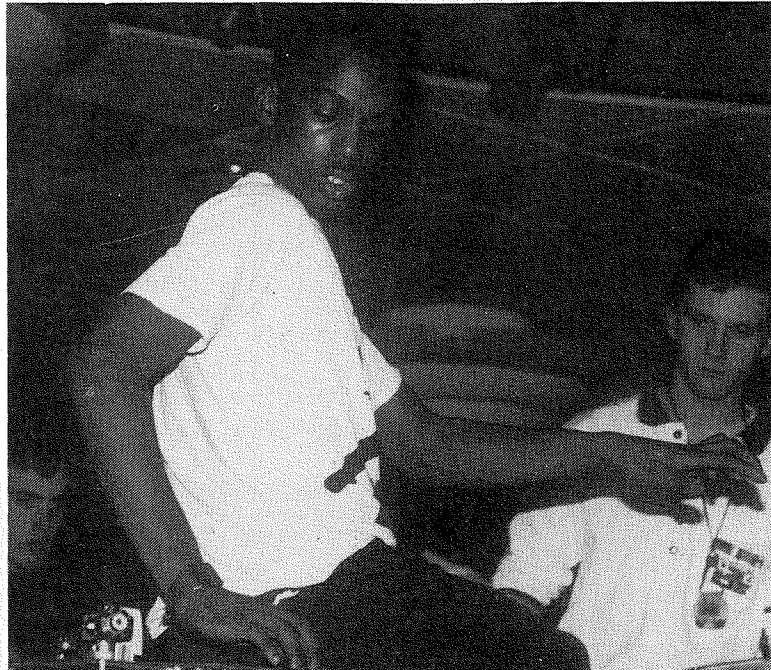
● BEATS & PIECES

MIXING STANDARDS may have been disappointingly low amongst most of the entrants in **1989 Technics UK DJ Mixing Championships** (don't forget that many more DJs are knocked out at preliminary stages than end up in the heats), but it must be said that just about all who qualified for this week's semi-finals are "up to scratch" and well worth seeing, so, whatever the outcome, next week's grand final at London's **Empire Ballroom** on Wednesday (15) is guaranteed to be really exciting! ... I and other observers are beginning to think that future competitors should have to include a mandatory running synch mix in their championship repertoire, just to prove that they can actually "mix" before going off into flights of scratching fantasy (rather as **Pablo Picasso** proved he was a superb draughtsman before he began painting people with jumbled faces) ... West London's overall standard at Ealing's **Broadway Boulevard** was not as low as last year (when the heat had been at Uxbridge's **Regals**, swapped about this time as venue for the regional semi-final), but, as also at Romford's **Hollywood** (like a downmarket **Stringfellows**), few real standout mixers were weeded out from over 30 entrants at each heat (for full results, see the photo captions) — obviously, most of the good London mixers with get up and go have indeed got up early and gone to compete in the provincial heats, once again ... **LL Cool J** 'Rock The Bells' and **Hashim** 'Al-Naafyish' have continued to be this year's groan-inducing "oh, not again" clichés — even **Pogo** used the latter! — while use of **Rob Base & DJ E-Z Rock** 'It Takes Two' slowed down at the later heats, which was a pity as all the judges enjoyed going "wooo" — "yeah" along with it ... Barking's **DJ T Rox** was the first ever girl to enter the mixing championships, in recognition of which she was put into the Romford heat, unfairly to her as although performing bravely she really wasn't up to it ... **Dancin' Danny D**, star producer/remixer of **D. Mob** fame and his own new **Slam Jam Productions** company, was for no reason prodded and pushed by the Romford bouncers as everyone was leaving ... **Sleeping Bag Records**, offering a recording contract to the winner, are sponsoring the **1989 Shure UK Rapping Championships**, in which rap acts are competing at this week's mixing semi-finals before having a final of their own at the March 12 opening party of the **1989 International DJ Convention** ... **Technics** World DJ trophy this year will be a reputedly solid gold SL 1200 turntable! ... **rm** reader **Ray Young** is losing sleep, incidentally, wondering why the **Technics** SL 1200 deck's calibrated speed control slider does not reflect the actual mathematical percentage speed shifts that can be checked against the platter's illuminated strobe markings — it beats me but, unless anyone else knows better, could it be because the slider's stated percentages cannot be geared consistently to both the different 45rpm and 33 $\frac{1}{3}$ rpm playing speeds? ... **She Rockers** 'On Stage' turns out on commercial pressings to be a Broad Beans Mix and **118 $\frac{1}{2}$ bpm**, with an added **119bpm** Instrumental Mix ... **Funkmaster Wizard Wiz**'s flip, left out for lack of room last week, is the juddery thudding **96bpm** 'Fat Tim' ... **Cash Money & Marvelous**'s album, reviewed in full on import, is now out here (Sleeping Bag Records SBUK-LP-4) ... **Wally Jump Junior & The Criminal Element** 'Thieves', promoed (and reviewed) back in October and dead as a doornail by December, appears only now to have been released commercially! ... **Bobby Brown**'s UK follow-up will be a re-issue of 'Don't Be Cruel', and **MCA Records** have also reissued the **Mac Band** featuring **The McCambell Brothers** 'jealous' (which had zilch

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



DJ POGO, London's overall winner last year, as widely anticipated won the East London mixing heat at Romford's Hollywood, but confessed he was not on full form (it's Pogo who scratches on, and produced, **Monie Love**'s current smash)

response when first about in November) ... **Ten City**'s UK issued album 'Foundation' (Atlantic WX 249) arrived too late to BPM, so check The Club Chart as usual for all the latest beats, including no doubt those for the **DJ Mark The 45 King** produced import rap album, **Lakim Shabazz** 'Pure Righteousness' (US Tuff City TUFLP5557) ... UK remixes this week, which likewise will be BPM-ed if they hit The Club Chart, include the **Kevin Saunderson** remixed locomoting stutter **Reid** 'Real Emotion (The Motortown Meltdown)', **Les Adams** remade jittery rolling **Bàs Noir** 'My Love Is Magic (Big Bàs Drum Remix)', **Dancin' Danny D** remixed 'It Takes Two' overdubbed though rather messy **Rob Base & DJ E-Z Rock** 'Get On The Dance Floor (The Danny D Remix)', originally imported **Cameo** 'The Skin I'm In (The Truth)', frantically jittering stutter **S'Xpress** 'Hey Music Lover (Spatial Expansion Remix)', not particularly improved **The DJ Fast Eddie** 'I Can Dance (The Rapture Mix)/Hip House (The Annihilation Mix)' ... Swansea DJ **James Lewis**'s neuroblastoma suffering small son **Christian** sadly died last week — although by then blind, "he didn't want to die" says James, who with wife **Kim** had been doing everything possible to bring about a miracle for the last 18 months ... **Ten City** and

Kym Mazelle, plus live bands, are confirmed along with the likes of **Adeva** and **Monie Love** for the rapidly approaching March 24-26 Easter weekend at Prestatyn — full booking details (get in there quick as the last one was vastly over-subscribed) on 01-364 1212 from **Live-Wire**, who hint that they're also "talking" to **Bobby Brown**, **Chaka Khan**, **Jungle Brothers** and **Cash Money** as the final line-up is far from complete! ... **Martin Collins**' contributions to **Capital Radio** would appear to be non-vocal for the time being, until a clause expires in his old contract with **Chiltern Radio** — meanwhile, he and **Colin Watts** hold a **Pink Elephant/Dumbo**'s soul club reunion this coming Monday (13) at Luton's **Ronelles** ... **Kim Vernon**, **Wes Allen** and occasional guest **Paul Landon** pump out all kinds of house hip hop and soul at **Back Street Fridays** in Preston's **Loot** — the aforementioned **Paul Landon** has actually just launched the previously local **In The Mix** house music fanzine on a national basis, and plans a **Play It Loud** record label to follow (subscription and mailing list details from In The Mix, 83 St George's Road, Deepdale, Preston, Lancs) ... **Rob Hemans**, who teaches street dancing for charity purposes at Swindon's **Plus One** youth centre (0793-642765), checked



DOCTOR K, the winner in West London last year, won again in fast and furious style at Ealing's Broadway Boulevard (you can hear him scratching several of the tracks on the I-M-W label's compilation album, 'Dance Diverse', EAGLE LP 2)

the scene in Moscow before Christmas and had 'em breakdancing in the snow — he now plans next winter to take the **Stone Youth Enterprise** dance/rap/graffiti hip hop troupe over to subvert Russian kids properly! ... Colchester's **University Radio Essex**, the county's longest established radio station, celebrates its 18th birthday on March 1 with a reunion of its former staff (many now running BBC and ILR stations), a national student radio conference with speakers on all aspects of local and national media, and general on-campus hi-jinks — details from programme controller **Will Jackson** on 0206-863211, ext. 230 ... **Chris Paul** has re-mixed Perri 'I'm The One' in 'Ain't Nobody' style, while **JJ. Fad** 'Supersonic' is due again in a "hip house" mix ... **Disco Gary VanDenBusche**, recovering from a fall off a seven foot stage (ouch!), infos that **Big Daddy Kane** 'Wrath Of Kane' is based on the **JB's** 'Giving Up Food For Funk' played at 45rpm instead of 33 $\frac{1}{3}$ rpm, while **M-D-Emm** member **Dave Lee**, usually to be relied on, reckons that **Def Jef** 'On The Real Tip' is also based on the **Peter Jaques Band** 'Mighty Fine' ... **The 45 King** 'The 900 Number' has torn the roof off everywhere except in supercool Bristol on the **Technics** mixing tour, so why hasn't it been higher in The Club Chart? ... **Boy Meets Girl** may be one of **Alan Jones**'s current faves but is, of course, only in the Pop Dance chart because it's been returned by pop playing DJs — I was merely trying to point out last week that Alan alone compiles that (and the Hi-NRG) chart, its new entries being unknown to me until they appear in print ... **MC Jammy Hammy** was found fast asleep at the wheel of his parked car, when **Mel Medalie** dropped off some **Champion** promos at his house early one morning, for no more exciting reason than that he had been up all night (during a period in which he only slept properly four times in eight days) putting last week's **rm** column together! ... **Disco Mix Club** leader **Tony Prince** looks so young now with his brushed forward hairstyle that he's known as the Clitheroe Kid! ... **GIVE IT SOME OF THAT, KID!**

● HOT VINYL

CHANELLE
'One Man (One Mix)'
(US Profile PRO-7241)

Kevin Hedge of **Blaze** co-produced, Frankie Knuckles & David Morales remixed, superb cool girl gurgled and wailed smooth bass bubbled weaving **119-0bpm** garage strider (in three mixes), the new **Adeva**, instantly massive on import but due out here on **Cooltempo** at the end of the month (white labelled this week) with a bonus **Blaze** mix for the UK only.



B.s.Q is a division of Boonsquawk Inc.

"come on daddy/right on"
giant new 12" single by
B.S.Q

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DISTRIBUTED
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THE CARTEL
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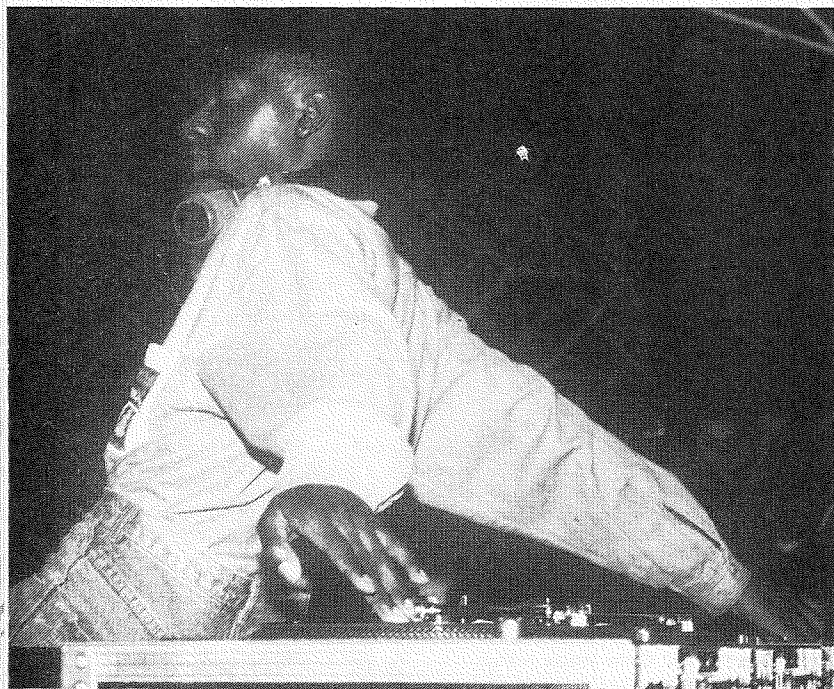


ROB NELSON from Bangor, Northern Ireland's winner again at Portrush's Traks

THE STOP THE VIOLENCE MOVEMENT 'Self-Destruction'

(live BDPS T1)
Reviewed in full on import only last week, this rapidly UK released all-star anti-violence rap message is here **0-104½bpm** in its Extended Mix, Special Remix, and break beats augmented Instrumental versions.

DJ CARL, the lightfingered Carlos Hampden, convinced the judges that he should be second in Ealing by mixing backwards from the wrong side of the console



DJ

THE STYLE COUNCIL 'Promised Land (Longer Version)'

(Polydor TSCX 17)
Instantly hotter than Joe Smooth's original, this 'Magic Juan' Atkins mixed much more fully textured and forcefully galloping **125¾-0bpm** Paul Weller and D.C. Lee raggedly wailing cover (Pianopella Version too, and also house styled **119¾-0bpm** 'Can You Still Love Me?' flip in two versions) is already about in the actually Joe Smooth remixed even better more tensely snapping, cymbal schlurped clackety rattling **125¾-126-0bpm** much altered

'Promised Land (Joe Smooth's Alternate Club Mix)'

(Polydor TSCX 17),
flipped by the now J.Z.J. remixed far better and tighter piano jangled jittery "deep" style **(0-)-120-0bpm** 'Can You Still Love Me?' in Club Vocal and 12 O'Clock Dub versions.

DONNA ALLEN 'Joy And Pain'

(US Oceana 0-96575)

Already well established on import album but now 12-inch and remixed, this gorgeous classily swaying **108bpm** sinuously soulful revival of the Maze featuring Frankie Beverly standard is in four different mixes, Nick Martinelli's Dance Version and Edited Dance Version being more lushly full bodied while Eric Schilling's Edited Remix and LP Version are more starkly tapping.

TYREE featuring Kool Rock Steady 'Turn Up The Bass'

(US D.J. International Records DJ 970/ffr FFRX 24)
The biggest and best of all the "hip house" hits, this exciting Lyn Collins 'Think (About It)/Rob Base & DJ E-Z Rock 'It Takes Two' "woo — yeah" punctuated house tempoed jumpy rap is — pay close attention! — in differently titled and BPM-ed although otherwise the same mixes on import and UK pressings (the latter for full commercial release in a fortnight), the Fast Eddie scratched/Tyree remixed **(0-)-126½-bpm** Scratch It Up Mix and Fast Eddie remixed **126½-0bpm** Music & Edits here being segued on the A-side as the **(0-)-125½bpm** and **125½-0bpm** Super Duper Mix — Parts 1 & 2, Tyree's **(0-)-127-0bpm** Turn Up The House here being mis-credited as the **(0-)-126-0bpm** Fast Eddie Mix, Julian 'Jumpin' Perez's **123½-0bpm** Jumpin' Mix here being **122½-0bpm**, while Tyree's actually more acidic **123½bpm** Hip Hop is only on the import. Confused?

KINGS OF SWING 'Stop Jockin' James'

(US BumRush! BR 2944)
"Find someone else's break beat besides James Brown" is the gist of this challenge to unimaginative rappers, a languidly rolling and rumbly but fast talking lead-swapping **0-102½bpm** rap 'n scratch by Mike Master and Sugar K (jaunty **0-104½bpm** 'Microphone Junkie' flip, and instruments too), much played already on radio and potentially massive if only short supply had not so far made it hard to get.

KEYMAN EDWARDS 'Love's Got 2 Be Strong'

(US Sound Pak SPR-1029)
Rickster-produced superb soulfully crooned and semi-rapped sinuously flowing slick deep house, perhaps with a slightly too repetitive Instant Funk-ish "love's got to be strong, I can't be left hangin' on, I'm doin' the best I can, how much more can one man stand?" main lyric, in Ten City style **124½bpm** Key To The Club and **124bpm** Inst. Groove Mixes, or totally different machine washed stuttery **124bpm** House and Underground Mixes.

ICE-T 'The Hunted Child (Remix)'

(US Sire 0-21149)



DJ "WHIZZ KID" from St Albans was the deserved qualifying runner-up in Romford, actually doing long synched mixes and a "morse code" transformer scratch

Although the drily talked slinkily jiggling **101½bpm** 'High Rollers (Remix)' is emblazoned as the title tune on this eye-poppingly packaged six-tracker, the hot cut is this siren backed nervily churning **123bpm** "hip house" leaper (Instrumental and A Cappella too), while the angrily droning and scratching **112½-0bpm** 'Power (Remix)' (**113-0bpm** Instrumental too) is also more floor-aimed, all putting across a message.

JAY & ACE 'That Ain't My Child (Extended "Bitch" Mix)'

(US Crazy Hype! Records MRC-1086)
Terrific rollingly lurching George Clinton 'Atomic Dog' backed **0-101bpm** amusing splutter rap, answering Cheryl Pepsii Riley's 'Thanks For My Child' with hilarious invective and the facts of life (in four mixes). As the label copy says (along with an explicit lyrics warning), "This record is meant to be a joke, if you don't think it's funny don't listen to it!"

KID 'N PLAY 'Rollin' With Kid 'N Play'

(US Select FMS62335)
Their album's "oh-la oh-la" chanting stand-out now remixed and much improved by Gail "Sky" King, this Ripple 'I Don't Know What It Is But It Sure Is Funky' — quoting infectious real go-go tempoed jiggy rap is in five new **103½bpm** mixes plus the **103½bpm** LP Version, much better than their current UK release.

TALKING YOUR BUSINESS (T.Y.B.) 'Just Got Laid'

(US Ilders WAR-034)

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Celebrate The World

The New Single On Remixed 7", 12" & C.D. Single.

OUT NEXT WEEK

12/BRW 125. BRCD 125

DJ

Burbling old yakkety sax funk track backed, presumably Johnny Kemp 'Just Got Paid' inspired, good humoured chattering lead-swapping rap about "making out", in **113¼-0bpm** and **113½-0bpm** vocal versions and **113¼-0bpm** dub, flipped by the fast toasting lurching 'Show 'Em How It's Done' in **106½bpm** vocal, **106½-0bpm** dub and tempo-less acappella.

VICTOR ROMEO presents: Leatrice Brown
'Love Will Find A Way'

(US Dance Mania DM 018)
Pleasantly smooth, though sometimes rawly emoted rollingly chugging garage-type house in attractively slinky **121bpm** Club and more starkly thudding **0-121bpm** Radio mixes, flipped by the Tyree mixed stuttering and twittering instrumental **124½** 'Acid Rain (Rain Dance UK Mix)'.

THE DYNAMIC DUO
'We're Back'

DJ SLIPMATT with, as record feeder, his partner DJ Lime are the group S.L. II (whose previously reviewed 'Do That Dance' is now out commercially on B/Ware! Records) — despite deserving a place in some judges' estimation at Ealing he somehow didn't make the top three



(US nugroove NG-008)
Tommy Sozzi & Tommy Musto created usefully familiar samples built **120bpm** shuffler like a less frenetic Todd Terry project, prodded by "get on up" from Bohannon's 'Let's Start The Dance' and "do it" from Raw Silk's 'Do It To The Music' while every individual noise is probably traceable back to a well known oldie, making it a surefire floor filler (in Gotham City Mix and Caped Crusader Dub versions).

THE KIDD CITY ORCHESTRA
'I Got Something Here (Club Mix)'

(US More Music MM-004)
Michael 'Kidd' Gomez created stuttery **123½bpm** Todd Terry pastiche re-arranging guess which Black Riot synth riff along with the Royal House siren and other user friendly elements, coupled by the possibly better and less restrictive, still siren accented although otherwise different bassily bounding instrumental **124bpm** 'Tonight' in MKG's Mix, New Year Dub and Acid Mix versions.

2 GUYS ON ACID
'House Music (All Night Long)'

(US Lower Level Records LLR4)
Tommy Musto & Frankie "Bones" created well worn title line repeating insistent stark jittery chugger in **118½-119½bpm** Club House Mix, **119½-119bpm** Percappella, more acidic **119½bpm** Cool House Dub and **119½-119½-119bpm** Call It Acid Dub, break beat driven **119½-119bpm** Froot Loops 2 versions.

BABY FORD
'Fordtrax'

(Rhythm King BFORD 3)
Sounding like what might happen if Marc Almond met the Pet Shop Boys on an acid trip, this 45rpm 12 inch twin-pack "album" is very much pop house, with the machine washed swimmingly phasing mystical **0-121½bpm** 'Crashing', typical jerkily skittering **123-0bpm** 'I Love It', joltingly shuffling **119½bpm** 'My Innersense', frantic twittery **130-0bpm** 'Flowers', mutterin surging **0-118½-0bpm** 'Reprise', truly "acid jazz" **(0-)123½bpm** 'Fordtrax', thinly speeding **124¼-0bpm** 'Chikki Chikki Ahh Ahh (Promo)', steam driven **123-0bpm** 'Oochy Koochy (Konrad Cadet)'. Basically, for the sort of "aciced" fan who never was into black music.

THE GAP BAND
'I'm Gonna Git You Sucker'

(Arista GAP 1)
Title track from what apparently is a 'Shaft'-spoofing movie about "gold chain wars" (to quote from the also featured Boogie Down Productions 'Jack Of Spades'), this Norman Whitfield co-penned but group produced and Frankie Knuckles mixed sombre jittery rambling jogger is now just in the here **100½bpm** Extended, punchier Single, and **100½bpm** Tripped Out Dub Versions, something of a grower which will probably burst into life at the cinema.

IZIT
'Stories (The Jackanory Mix)'

(Pig & Trumpet PT001)
Chakachas 'Jungle Fever' based slinkily weaving **0-93-0-93bpm** pleasant "street soul" instrumental, inserting 'Listen With Mother'-quoting "are you sitting comfortably — good then I'll begin" in some of the pauses where once there was lewd panting (7" Mix too, and dately frantic Britfunk **138bpm** 'Move Out Of My House' flip).

JAMES LEE WILD
'Stroke Of Luck'

(Polydor JLWZ 1)
Offputtingly packaged (more like a rock record) but burbling bass pushed whiningly nagging **0-118½bpm** garage tempo jitterer that should work in with the Turntable Orchestra (in three mixes, on promo anyway).



CUTMASTER SWIFT, defending 1988 Technics UK DJ Mixing Champion, is the man that they're all going to have to beat in the 1989 UK finals next Wednesday (February 15) at the Empire in London's Leicester Square, which by all accounts will be tough!

LEVERT
'Just Coolin' (Extended Hip Hop Remix)'

(US Atlantic 0-86459)
Remixed by Stetasonic's Daddy O with Heavy D's "twiddly diddly" intro and rap break, some cool flute, and a hesitantly jolting jiggy juddering sparse **0-100%-0bpm** hip hop bet, this nevertheless also fits right into the "swing" syncopation that currently dominates the US black chart (**100%0bpm** Hip Hop Dub Mix and jerkier Original Version Re-edit too).

ALYSON WILLIAMS
'Sleep Talk'

(US Def Jam 44 68193)
Really wailingly introed, 'Funky Drummer' break beat backed rather Full Force-like lurching **0-106½-0bpm** jitterer with extremely soulful singing allied to hip hop rhythm techniques (and an uncredited Oran 'Juice' Jones interruption halfway), flipped by the superb Chuck Stanley duetted acoustic piano backed soaring gospel-style 'I'm So Glad'.

WILL TO POWER
'Fading Away (Power House Mix)'

(US Epic 49 08183)
Shep Pettibone remixes good smoothly cantering **123½-0bpm** slick and largely instrumental pop house (in four mixes), due here in a fortnight as follow-up to their current 'Baby I Love Your Way/Freebird' medley.

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H I — N R G

TW LW

- 1 6 REQUIEM (HAMBURG MIX) London Boys
- 2 1 DANCE WITH ME Claudia T
- 3 3 A B C D/BAD GIRLS Radiorama
- 4 4 CALL ME Coco
- 5 2 AUTOMATICALLY YOURS Brenda Cochran
- 6 5 IT'S YOU Sheila Stewart
- 7 22 KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)/STOP! Erasure
- 8 33 LOVE EVICTION Quartzlock
- 9 — THIS TIME I KNOW IT'S FOR REAL (EXTENDED VERSION) Donna Summer
- 10 16 THE RUMOUR (SHEP PETTIBONE MIX) Olivia Newton-John
- 11 Re I NEED YOUR PASSION Sweet Connection
- 12 11 WHAT KIND OF LOVE Diana Randall
- 13 7 DON'T TALK TO STRANGERS Silk & Steele
- 14 Re GOOD LIFE (MAGIC JUAN'S MIX) Inner City
- 15 18 DOWNTOWN '88 (PETER SLAGHUIS REMIX) Petula Clark
- 16 — SECRETS OF LOVE Sara Carlson
- 17 14 GIVE ME YOUR BODY Dana Kay
- 18 8 SO FAR AWAY Selena
- 19 27 FANTASY BOY Baccara
- 20 20 NATHAN JONES Bananarama
- 21 — DIVINE Mike Hemmer
- 22 — I ONLY WANNA BE WITH YOU (EXTENDED MIX) Samantha Fox
- 23 — WAIT (LONG) Robert Howard & Kym Mazelle
- 24 17 GO GO BOY Ross
- 25 23 FOOLS CRY Fancy
- 26 — WE'LL BE TOGETHER ('89 REMIX) Sandra
- 27 39 EVERYTHING YOU LOVE Chip Chip
- 28 13 IT'S SO FUNNY King Kong & The D.J. Ungle Girls
- 29 9 MY MY MY Chris
- 30 19 EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra
- 31 21 LET'S ALL DANCE Argentina
- 32 — GO BABY GO/HEAVEN MUST HAVE SENT YOU/ONE WAY TICKET (TO HEAVEN) Samantha Gilles
- 33 Re I WANNA BE YOUR WIFE (THE LES ADAMS REMIX) Spagna
- 34 30 DANGER IN HERE YES Deborah Sasson
- 35 34 THIS OLD HEART OF MINE Gee Morris
- 36 — LOVE TRAIN Holly Johnson
- 37 15 TOO MANY TIMES, TOO MANY CHANGES San
- 38 12 CRAZY FOR YOU Vanessa
- 39 — VOULEZ-VOUS? Big Bang
- 40 Re HEART OF GLASS Desiderata

- WEA 12in
- Dutch Made Up 12in
- Italian Disco Magic 12in
- German Blow Up 12in
- Dazzle 12in
- Dutch Made Up 12in
- Mute 12in
- Retro 12in
- WEA 12in
- Mercury 12in
- German Blow Up 12in
- French Public 12in
- Strike 12in
- 10 Records 12in
- PRT 12in
- Italian Cinevox 12in
- German Polydor 12in
- Italian EMI 12in
- German Bellaphon 12in
- London 12in
- Italian Time 12in
- Jive 12in
- RCA 12in
- Italian Flea 12in
- German Metronome 12in
- German Virgin 12in
- Italian Flea 12in
- Italian Flea 12in
- Italian AAA 12in
- 10 Records 12in
- Italian Memory 12in
- Belgian Hi-Tensio 12in
- CBS 12in
- German High Sight 12in
- Nightmare 12in
- MCA 12in
- Belgian Infinity 12in
- Dutch Injection 12in
- Swan 12in white label
- Nightmare 12in

V N T A G E C H A R T

2 MARCH 1974 — UK TOP 50 SINGLES

TW LW

- | | | | |
|-------|-------------------------------------|-------------------------------|-----------------|
| 1 1 | DEVIL GATE DRIVE | Suzie Quatro | RAK |
| 2 3 | JEALOUS MIND | Alvin Stardust | Magnet |
| 3 8 | THE AIR THAT I BREATHE | the Hollies | Polydor |
| 4 4 | WOMBLING SONG | the Wombles | CBS |
| 5 5 | REBEL REBEL | David Bowie | RCA |
| 6 2 | TIGER FEET | Mud | RAK |
| 7 16 | YOU'RE SIXTEEN | Ringo Starr | Apple |
| 8 18 | REMEMBER (SHA LA-LA-LA) | Bay City Rollers | Bell |
| 9 6 | THE MAN WHO SOLD THE WORLD | Lulu | Polydor |
| 10 13 | MA HE'S MAKING EYES AT ME | Lena Zavaroni | Philips |
| 11 20 | THE MOST BEAUTIFUL GIRL | Charlie Rich | Epic |
| 12 10 | LOVE'S THEME | Love Unlimited Orchestra | Pye |
| 13 7 | SOLITAIRE | Andy Williams | CBS |
| 14 14 | NEVER NEVER GONNA GIVE YA UP | Barry White | Pye |
| 15 38 | BILLY, DON'T BE A HERO | Paper Lace | Bus Stop |
| 16 39 | IT'S YOU | Freddie Starr | Tiffany |
| 17 — | JET | Paul McCartney & Wings | Apple |
| 18 12 | ROCKIN' ROLL BABY | the Stylistics | Avco |
| 19 21 | HAPPINESS IS ME AND YOU | Gilbert O'Sullivan | MAM |
| 20 30 | BURN BABY BURN | Hudson Ford | A&M |
| 21 18 | TEENAGE DREAM | Marc Bolan | EMI |
| 22 9 | ALL OF MY LIFE | Diana Ross | Tamla-Motown |
| 23 17 | DANCE WITH THE DEVIL | Cozy Powell | RAK |
| 24 11 | TEENAGE RAMPAGE | the Sweet | RCA |
| 25 19 | LIVING FOR THE CITY | Stevie Wonder | Tamla-Motown |
| 26 25 | SLIP AND SLIDE | Medicine Head | Polydor |
| 27 23 | AFTER THE GOLD RUSH | Prelude | Dawn |
| 28 — | CANDLE IN THE WIND | Elton John | DJM |
| 29 22 | TEENAGE LAMENT '74 | Alice Cooper | Warner Brothers |
| 30 28 | MY COO-CA-CHOO | Alvin Stardust | Magnet |
| 31 26 | HIGHWAYS OF MY LIFE | the Isley Brothers | Epic |
| 32 40 | UNTIL YOU COME BACK TO ME | Aretha Franklin | Atlantic |
| 33 27 | YOU WON'T FIND ANOTHER FOOL LIKE ME | the New Seekers | Polydor |
| 34 35 | GALLOPING HOME | London String Chorale | Polydor |
| 35 34 | A LITTLE LOVIN' | Neil Sedaka | Polydor |
| 36 45 | DARK LADY | Cher | MCA |
| 37 43 | WILL YOU STILL LOVE ME TOMORROW | Melanie | Neighbourhood |
| 38 37 | BABY WE CAN'T GO WRONG | Cilla Black | EMI |
| 39 29 | STAR STEELERS | Wheel | A&M |
| 40 32 | HOW COME | Ronnie Laine | GMS |
| 41 36 | RADAR LOVE | Golden Earring | RCA |
| 42 33 | LOVE ON A MOUNTAIN TOP | Robert Knight | Monument |
| 43 48 | JUST MY SOUL RESPONDING | Smokey Robinson | Tamla-Motown |
| 44 50 | WHO DO YOU THINK YOU ARE | Candlewick Green | Decca |
| 45 47 | FUNKY NASSAU | Beginning Of The End | Atlantic |
| 46 31 | THE SHOW MUST GO ON | Leo Sayer | Chrysalis |
| 47 24 | THE LOVE I LOST | Harold Melvin & the Bluenotes | Philadelphia |
| 48 — | JAMBALAYA | Carpenters | A&M |
| 49 — | SMOKIN' IN THE BOYS ROOM | Brownsville Station | Philips |
| 50 — | SCHOOL LOVE | Barry Blue | Bell |

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THE CLUB CHART

TW LW

1	1	I CAN DO THIS (DOWNTOWN/UPTOWN MIXES)/FEELS SO GOOD Monie Love	Cooltempo 12in
2	2	THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
3	3	RESPECT (MIXES) Adeva	Cooltempo 12in
4	4	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
5	9	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
6	15	TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady	US DJ International Records 12in/frr pre-release
7	5	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
8	7	RUNAWAY GIRL (PIMP DUB/RUNAWAY RADIO MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brightledge	ffrr 12in
9	16	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
10	8	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
11	17	MAKE IT LAST (CLUB/DEEP HOUSE MIXES) Skipworth & Turner	Fourth & Broadway 12in
12	23	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
13	12	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in
14	6	TURN UP THE BASS/T'S REVENGE Tyree	US DJ International Records LP
15	19	PROMISED LAND (LONGER VERSION)/CAN YOU STILL LOVE ME? The Style Council	Polydor 12in
16	20	PROMISED LAND (MIXES) Joe Smooth Inc featuring Anthony Thomas	DJ International Records 12in
17	13	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
18	10	YO YO GET FUNKY/HIP HOUSE/I CAN DANCE/JACK 2 THE SOUND The DJ Fast Eddie	DJ International Records LP
19	29	RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love	Cooltempo 12in
20	24	THIS IS SKA (SKACID MIX) Longsy D's House Sound	Big One 12in pre-release
21	14	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
22	25	ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) Chanelle	US Profile 12in
23	—	ADDING ON (CLUB TRACK) (118/5)/FIRST IN EXISTENCE (107/3)/GETTING FIERCE (105/3)/SAMPLE THE DOPE NOISE (113/2)/THE POSSE IS LARGE (REMIX) (106/3)/BLACK IS BACK (104/6)/PURE RIGHTEOUSNESS (105/4)/ALL TRUE AND LIVING (101/3)/DON'T TRY US (95/4bpm) Lakim Shabazz	US Tuff City LP
24	11	GOOD LIFE (MAGIC JUAN'S MIX/MAYDAY CLUB MIX) Inner City	10 Records 12in
25	21	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
26	44	LACK OF LOVE/(IVORY MIX) Charles B	Desire 12in
27	18	WALK ON.../(MELLOW MIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
28	47	SEDUCTION (VOCAL CLUB MIX) (0-120-119 3/4)/(WILD CLUB MIX) (120/3)/(EVERYBODY JUMP) (0-122 3/4)/DEVOTE YOURSELF (120-0)/(THE REPRIS LOFT MIX) (0-120 1/4-120/2bpm) Seduction	Breakout 12in
29	—	SLEEP TALK Alyson Williams	US Def Jam 12in
30	32	IN & OUT OF MY LIFE (CLUB MIX) Adeva	Garage Trax 12in
31	81	TOUCH ME (LOVE ME TONIGHT) Brian Keith	US New Image 12in
32	27	WHERE IS THE LOVE Mica Paris & Will Downing	Fourth & Broadway 12in
33	51	ON THE REAL TIP/GIVE IT HERE/JUST A POET (IT FEELS MIGHTY FINE) Def Jef	US Delicious Vinyl 12in
34	22	DON'T SCANDALIZE MINE Sugar Bear	Champion 12in
35	35	THE 900 NUMBER The 45 King	US Tuff City 12in
36	39	JOY AND PAIN (REMIXES) Donna Allen	US Oceana 12in
37	88	LOVE WILL FIND A WAY (MIXES) Victor Romeo presents Leatrice Brown	US Dance Mania 12in
38	26	WE CAN MAKE IT/GOOD GIRL Bonnie Byrd	US Wadworth Records 12in
39	69	I'M GONNA GIT YOU SUCKA (MIXES) The Gap Band	Arista 12in
40	59	ON STAGE (BROAD BEANS MIX)/GET UP ON THIS (ADONIS MIX) She Rockers	Jive 12in
41	re	AT MY HOUSE/SHAFTED OFF/AND THE BREAK GOES ACID Frankie "Bones" presents presents Bonesbreaks Volume 2	US Underworld Records 12in
42	48	LOC'ED AFTER DARK/WILD THING Tone-Loc	Fourth & Broadway 12in
43	68	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
44	63	SHE WON'T TALK TO ME (KEITH COHEN EXTENDED VERSION) Luther Vandross	Epic 12in
45	30	SKIN I'M IN (ALBUM VERSION)/LES ADAMS' CAMEO MEGAMIX TWO Cameo	Club 12in
46	53	TRACKIN' DOWN THE HOUSE (AFRICAN DANCE) Tony V	US Sample Records 12in
47	38	SHE DRIVES ME CRAZY (RAP REMIX) Fine Young Cannibals featuring Monie Love	London 12in
48	re	AS ALWAYS (MIXES) Farley "Jackmaster" Funk presents Ricky Dillard	Champion 12in
49	62	PROMISED LAND/CAN'T FAKE THE FEELING/I TRY/I'LL BE THERE Joe Smooth	DJ International Records LP
50	56	LET IT GO Kyna Antee aka The Mistress	US Techno Kut 12in
51	65	BLACK, ROCK AND RON (EXTENDED MIX)/GETTING LARGE (INSTRUMENTAL) Black, Rock and Ron	Supreme Records 12in
52	50	THE COURT IS NOW IN SESSION Chill Rob G	US Wild Pitch Records 12in
53	79	GOT TO FIND A WAY Soul Connection	Intrigue 12in
54	28	GOOD LIFE (STEVE HURLEY/MIKE 'HITMAN' WILSON MIXES) Inner City	10 Records 12in
55	40	LOVE TO LOVE YOU BABY (THE FUTURE MIX) Bali	Circa Records 12in
56	61	2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T.	US Renée Records 12in
57	58	SECRET RENDEZVOUS (MIXES) Karyn White	Warner Bros 12in
58	re	HIP HOUSE (LP VERSION) The DJ Fast Eddie	DJ International Records 12in
59	—	IT'S A MYSTERY (MYSTERY II U MIX) (0-120)/(ORIGINAL MYSTERY MIX) (0-120 1/3)/REACHIN' (BROTHERHOOD MIX) (0-120 3/4-0)/(LATIN WORKOUT MIX) (121 1/2bpm) Phase II	RePublic Records 12in promo
60	64	I WANT THAT GIRL (EXTENDED CLUB MIX) Cairo	CityBeat 12in
61	—	WANNA BE GOOD TONIGHT (TOPCAT MIX) (108)/(TOPSIDE MIX) (122bpm) Candi McKenzie	Cooltempo 12in pre-release
62	41	STRAIGHT FROM THE SOUL Top Billin'	Rapsonic 12in
63	—	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	US Sound Pak 12in
64	33	BUFFALO STANCE Neneh Cherry	Circa Records 12in
65	96	DREAM (MAGIC JUAN REMIX) Yazz	Big Life 12in
66	71	LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu	Breakout 12in
67	98	THE HUNTED CHILD/POWER/HIGH ROLLERS (REMIXES) Ice-T	US Sire LP
68	78	JUST STARTED (CLUB MIX) Lachandra	Garage Trax 12in
69	49	PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) New Jersey Queens & Friends	Base Line 12in
70	70	STRAIGHT OUT THE JUNGLE (JUNGLE REMIX) Jungle Brothers	US Idlers 12in
71	37	TAKE ME WHERE YOU WANT/ACTIVATED/ COME ALIVE WHEN I'M WITH YOU Gerald Alston	Motown LP
72	34	SELF-DESTRUCTION (MIXES) The Stop The Violence Movement	Jive 12in
73	—	STORIES (THE JACKANORY MIX) Izic	Pig & Trumpet 12in
74	—	LET ME LOVE YOU FOR TONIGHT (MIXES) Kariya	Sleeping Bag Records 12in
75	54	TALKING WITH MYSELF (DEEP DREAM REMIX/ANABOLIC STEROID MIX/INSTRUMENTAL) Electric-1.O.I.	Club 12in
76	66	YOU'RE GONNA MISS ME (HARDCORE CLUB REMIX) Turntable Orchestra	RePublic Records 12in
77	31	HEY MUSIC LOVER (G-OO-D VIBRATION MIX) S'Xpress	Rhythm King 12in
78	57	COME GET MY LOVIN' (NYC MIX)/MOVE GROOVE Dionne	US Bigshot Records 12in
79	91	GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today	US Motown 12in
80	46	YOUR LOVE TAKES ME HIGHER (MAGIC JUAN'S SEX MIX/THE POD WENT POP MIX/ BURNING WITH DJ DESIRE MIX) The Beloved	WEA 12in
81	43	HARDCORE HIP HOUSE/OH YEA HEY NO Tyree ("Acid II")	US Underground LP
82	—	PROMISED LAND (JOE SMOOTH'S ALTERNATE CLUB MIX) The Style Council	Polydor 12in
83	98	ALL NIGHT ALL RIGHT (MIXES) (113/2bpm) Dahweed	US Spring Records 12in
84	re	MY MIND'S MADE UP/JUST A GROOVE Ambassadors Of Funk	Living Beat Records 12in
85	87	DO THAT DANCE/IT AIN'T NOTHING S.L.I.I	B/Ware! Records 12in
86	—	GET ON THE DANCE FLOOR (THE DANNY D. REMIX) (118/5)/(THE DANNY D. DUB) (118 3/4bpm) Rob Base & DJ E-Z Rock	Supreme Records 12in
87	45	THE MIGHTY HARD ROCKER (GRAEME PARK'S B&B REMIX (BOTTOM & BASS)) Cash Money & Marvelous	Sleeping Bag Records 12in
88	re	GIVE THE DRUMMER SOME (108/6)/EASE BACK (105)/(INSTRUMENTAL) (104 3/4) WATCH ME NOW (108 1/4)/AIN'T IT GOOD TO YOU (130bpm) Ultramagnetic MC's	ffrr 12in sampler
89	55	I GOTTA GOOD THING (REMIX) Super Lover Cee & Casanova Rud	US DNA International 12in
90	—	YOUR LOVE TAKES ME HIGHER (DEEP JOY) (124 1/2-124 3/4)/(NEW BEATS FOR OLD) (124 3/4)/(SIMPLY DEVINE) (124 1/2-125)/DIVINELY SIMPLE (124 3/4bpm) The Beloved	WEA 12in
91	—	FLESH (REMIX) (0-113 3/4)/(ORIGINAL VERSION) (130bpm) A Split Second	ffrr 12in
92	75	WHERE IS SHE NOW? Jerome "Secret Weapon" Prister	US Tuff City 12in
93	98	JUST GOT LAID (MIXES) Taking Your Business (T.Y.B.)	US Idlers 12in
94	77	CRASHING/MY INNERSENCE Baby Ford	Rhythm King 12in twin-pack LP
95	67	BORN THIS WAY (LET'S DANCE) (THE PRINCE PAUL DOPE MIX) Cookie Crew	ffrr 12in
96	60	BUFFALO STANCE (1/2 WAY 2 HOUSE REMIX) Neneh Cherry	Circa Records 12in
97	re	SALSA HOUSE/TURN IT UP Richie Rich	US Mercury 12in
98	—	WALK ON... (LONG VERSION) (0-95)/(REMIX) (97 3/4)/(R&R MIX) (98 3/4bpm) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
99	—	I'M IN LOVE (VERSIONS) Sha-Lor	US Gertie 12in
100	98	LOVE GOES UP AND DOWN (EXTENDED MIX) Errol Brown	WEA 12in
100	—	SATISFACTION (122 2/3)/YOU MUST BE THE ONE (120 1/3)/SUSPICIOUS (0-120)/FOR YOU (120 3/4)/WHERE DO WE GO? (114 3/4)/CLOSE AND SLOW (64/3/32 1/6)/FOUNDATION (64/4)/RIGHT BACK TO YOU (EDITED VERSION) (120 1/3)/DEVOTION (EDITED VERSION) (0-120 3/4)/THAT'S THE WAY LOVE IS (UNDERGROUND MIX EDITED VERSION) (120 1/4bpm) Ten City	Atlantic LP

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

seduced...

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"seduction"

XXX

7 inch

3-track 12 inch
includes exclusive
vocal club, reprise loft
+ wild club mixes

+ 12 inch



breakout



CHARTS

FEBRUARY 5 — FEBRUARY 11 1989

U S I N G L E S

TW LW

1	2	STRAIGHT UP Paula Abdul	Virgin
2	1	WHEN I'M WITH YOU Sheriff	Capitol
3	5	WILD THING Tone Loc	Delicious
4	4	BORN TO BE MY BABY Bon Jovi	Mercury
5	3	WHEN THE CHILDREN CRY White Lion	Atlantic
6	9	ALL THIS TIME Tiffany	MCA
7	12	THE LOVER IN ME Sheena Easton	MCA
8	11	I WANNA HAVE SOME FUN Samantha Fox	Jive
9	14	SHE WANTS TO DANCE WITH ME Rick Astley	RCA
10	15	WALKING AWAY Information Society	Tommy Boy
11	16	WHAT I AM Edie Brickell And The New Bohemians	Geffen
12	21	LOST IN YOUR EYES Debbie Gibson	Atlantic
13	7	THE WAY YOU LOVE ME Karyn White	Warner Brothers
14	17	ANGEL OF HARLEM U2	Island
15	18	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	Columbia
16	20	SURRENDER TO ME Ann Wilson	Capitol
17	19	DIAL MY HEART the Boys	Motown
18	6	ARMAGEDDON IT Def Leppard	Mercury
19	8	DON'T RUSH ME Taylor Dayne	Arista
20	23	A LITTLE RESPECT Erasure	Sire
21	25	THE LIVING YEARS Mike + the Mechanics	Atlantic
22	10	TWO HEARTS Phil Collins	Atlantic
23	27	RONI Bobby Brown	MCA
24	13	HOLDING ON Steve Winwood	Virgin
25	29	PARADISE CITY Guns N' Roses	Geffen
26	26	ALL SHE WANTS IS Duranduran	Capitol
27	32	MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Brothers
28	28	SHAKE FOR THE SHEIK the Escape Club	Atlantic
29	34	DON'T TELL ME LIES Breathe	A&M
30	36	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
31	22	MY PREROGATIVE Bobby Brown	MCA
32	37	I BEG YOUR PARDON Kon Kan	Atlantic
33	39	YOU'RE NOT ALONE Chicago	Reprise
34	24	EVERY ROSE HAS ITS THORN Poison	Enigma
35	40	JUST BECAUSE Anita Baker	Elektra
36	42	DREAMIN' Vanessa Williams	Wing
37	38	IT'S NO SECRET Kylie Minogue	Geffen
38	41	THE LOVE IN YOUR EYES Eddie Money	Columbia
39	30	LITTLE LIAR Joan Jett And The Blackhearts	Blackheart
40	56	ETERNAL FLAME the Bangles	Columbia
41	35	I REMEMBER HOLDING YOU Boys Club	MCA
42	51	WALK THE DINOSAUR Was (Not Was)	Chrysalis
43	47	MORE THAN YOU KNOW Martika	Columbia
44	50	YOU GOT IT Roy Orbison	Virgin
45	54	THE LAST MILE Cinderella	Mercury
46	33	PUT A LITTLE LOVE IN YOUR HEART Annie Lennox & Al Green	A&M
47	49	GIVE ME THE KEYS Huey Lewis And The News	Chrysalis
48	57	STAND R.E.M.	Warner Brothers
49	61	CRYIN' Vixen	EMI
50	—	THE LOOK Roxette	EMI
51	31	SMOOTH CRIMINAL Michael Jackson	Epic

● THE FINE YOUNG CANNIBALS smile with relief as Darth Vader misses them with his laser



52	62	FEELS SO GOOD Van Halen	Warner Brothers
53	44	LOOK AWAY Chicago	Reprise
54	65	SHE WON'T TALK TO ME Luther Vandross	Epic
55	79	SUPERWOMAN Karyn White	Warner Brothers
56	43	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
57	45	IN YOUR ROOM the Bangles	Columbia
58	48	IF WE NEVER MEET AGAIN Tommy Conwell	Columbia
59	63	THE GREAT COMMANDMENT Camouflage	Atlantic
60	72	SHE DRIVES ME CRAZY Fine Young Cannibals	I.R.S.

BULLETS

62	71	ORINOCO FLOW (SAIL AWAY) Enya	Geffen
64	74	BRING DOWN THE MOON Boy Meets Girl	RCA
67	80	THINKING OF YOU Sa-Fire	Cutting
70	92	WE'VE SAVED THE BEST FOR YOU Kenny G	Arista
71	83	INTO YOU Giant Steps	A&M
76	86	24/7 Dino	4th & Broadway
77	90	FADING AWAY Will To Power	Epic
78	—	SECOND CHANCE Thirty Eight Steps	A&M
80	93	SINCERELY YOURS Sweet Sensation	Atco
82	—	CAN YOU STAND THE RAIN New Edition	MCA
83	—	END OF THE LINE Traveling Wilburys	Wilbury
84	96	GOT IT MADE Crosby, Stills, Nash & Young	Atlantic
91	—	A SHOULDER TO CRY ON Tommy Page	Sire
96	—	IMAGINE Traile Spencer	Capitol

U S A L B U M S

TW LW

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

23

25

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- 49 — THE LOVER IN ME Sheena Easton
- 50 — ALL THAT JAZZ Breathe

Epic
MCA
A&M

Compiled by Billboard

US BLACK SINGLES

TW LW

- 1 1 CAN YOU STAND THE RAIN New Edition
- 2 8 THIS TIME Kiara
- 3 5 SHE WON'T TALK TO ME Luther Vandross
- 4 4 SO GOOD Al Jarreau
- 5 7 WILD THING Tone Loc
- 6 12 DREAMIN' Vanessa Williams
- 7 11 TEDDY'S JAM Guy
- 8 3 SUPERWOMAN Karyn White
- 9 13 I WANT TO BE YOUR LOVER Aleese Simirions
- 10 2 CAN U READ MY LIPS Z'Looke
- 11 16 JUST BECAUSE Anita Baker
- 12 15 TURN MY BACK ON YOU Sade
- 13 20 STRAIGHT UP Paula Abdul
- 14 19 SKIN I'M IN Cameo
- 15 18 GET ON THE DANCE FLOOR Rob Base & DJ-E-Z Rock
- 16 21 SNAKE IN THE GRASS Midnight Star
- 17 6 BABY DOLL Tony! Toni! Tone!
- 18 23 HEAVEN BeBe & CeCe Winans
- 19 24 I'M GONNA GIT YOU SUCKA the Gap Band
- 20 14 KILLING ME SOFTLY Al B. Sure!
- 21 9 RONI Bobby Brown
- 22 10 TAKE ME WHERE YOU WANT TO GO Gerald Alston
- 23 17 KISSES DON'T LIE Evelyn "Champagne" King
- 24 31 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 25 26 STILL IN LOVE Troop
- 26 29 TEENAGE LOVE Slick Rick
- 27 36 CLOSER THAN FRIENDS Surface
- 28 32 TWICE THE LOVE George Benson
- 29 28 YOU GOT IT (THE RIGHT STUFF) New Kids On The Block
- 30 40 JUST COOLIN' LeVert
- 31 34 BEING IN LOVE AIN'T EASY Sweet Obsession
- 32 38 YOU AND I GOT A THANG Freddie Jackson
- 33 — LUCKY CHARM the Boys
- 34 — MORE THAN FRIENDS Jonathan Butler
- 35 22 I WANNA HAVE SOME FUN Samantha Fox
- 36 — JOY AND PAIN Donna Allen
- 37 — STRUCK BY YOU the Bar-Kays
- 38 — ME, MYSELF AND I Cheryl "Pepsi" Riley
- 39 — THE CLUB Marcus Lewis
- 40 — ALL I WANT IS FOREVER James "JT" Taylor

MCA
Arista
Epic
Reprise
Delicious
Wing
Uptown
Warner Brothers
Orpheus
Orpheus
Elektra
Epic
Virgin
Atlantic
Profile
Solar
Wing
Capitol
Arista
Warner Brothers
MCA
Motown
EMI
Arista
Atlantic
Def Jam
Columbia
Warner Brothers
Columbia
Atlantic
Epic
Capitol
Motown
Jive
Jive
Oceana
Mercury
Columbia
Aegis
Epic

Compiled by Billboard

MUSIC VIDEO

TW LW

- 1 1 KYLIE — THE VIDEOS Kylie Minogue
- 2 2 THE BIG PUSH TOUR Bros
- 3 3 PRIVATE COLLECTION Cliff Richard
- 4 4 MAKING THRILLER Michael Jackson
- 5 8 LIVE AT THE SEASIDE Erasure
- 6 10 SHOWBUSINESS the Pet Shop Boys
- 7 5 THE LEGEND CONTINUES... Michael Jackson
- 8 18 LIVE AT HAMMERSMITH T.Pau
- 9 7 THE GREATEST HITS Bananarama
- 10 6 KICK THE VIDEO FLICK INXS
- 11 9 FAITH George Michael
- 12 14 THE CONCERT TOUR Dirty Dancing
- 13 — LIVE Eurythmics
- 14 — LET THERE BE ROCK AC/DC
- 15 — CIAO ITALIA... Madonna
- 16 — ALCHEMY LIVE Dire Straits
- 17 — SIGN 'O' THE TIMES Prince
- 18 — LIVE AFTER DEATH Iron Maiden
- 19 — ROCKING THROUGH... Status Quo
- 20 11 BERLIN CONCERT James Last

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

New Order's sixth album 'Technique' enters the chart at number one this week, to become the Mancunian group's first chart-topper. Their 1981 debut 'Movement' reached number 30; 1983's 'Power, Corruption And Lies' got to number four; 1985's 'Low Life' peaked at number seven; 1986's 'Brotherhood' reached number nine and 1987's 'Substance', a hits package, climbed as high as number three.

Only three other acts from Manchester have had number one albums this decade — **Rick Astley** reached the summit in 1987 with 'Whenever You Need Somebody', the **Smiths** topped in 1985 with 'Meat Is Murder' and their former lead vocalist **Morrissey** reached number one last year with his debut solo album 'Viva Hate'. Coincidentally, Morrissey and Astley are the highest debutants on this week's singles chart, Astley entering at number 26 with 'Hold Me In Your Arms' and Morrissey at number six with 'The Last Of The Famous International Playboys'. The latter-named title is Morrissey's third solo hit. 'Suedehead' also debuted at number six, whilst 'Everyday Is Like Sunday' entered at number 12. 'Playboys' debuts at number one on the 12-inch, cassette and compact disc singles charts, becoming the first record ever to score this particular treble.

● The late **Roy Orbison's** three week run at the top of the album chart was brought to an end this week by New Order's 'Technique' (see above), but whilst the erstwhile chart-topping 'The Legendary Roy Orbison' dips to number three, Roy's last album, 'Mystery Girl', completed just before his recent death, debuts at number two.

Roy thus becomes the first act to have two albums in the top 10 simultaneously

since March 1987, when **Simply Red** — another of Manchester's chart invaders — were charting both 'Picture Book' and 'Men And Women'.

● 18-year old **Debbie Gibson's** second album 'Electric Youth' debuts at number eight this week, even though its introductory single 'Lost In Your Eyes' is struggling, moving up only two notches to number 36.

By contrast, Debbie's previous album, 'Out Of The Blue', which spawned five hits, four of them top 20, peaked at a lowly number 26. Despite this, it was and still is a steady seller, with nearly 200,000 copies sold so far.

● **Roachford's** self-titled debut album re-enters the chart this week at number 18. It originally peaked at number 69 last July.

The single which fuelled its limited success then is the same one as is responsible for its resurgence now: 'Cuddly Toy'. The single reached number 61 last year, and number four last week.

● **Marc Almond and Gene Pitney's** duet 'Something's Gotten Hold Of My Heart' remains at number one for a third week, comfortably ahead of all other singles, but seems likely to get its come-uppance next week from **Simple Minds'** stunning new single.

It's notable that the only female singer in the top 10 this week is **Kym Mazelle** from the windy city of Chicago. Kym shares vocals with **Robert Howard** on the number seven hit 'Wait'.

● **Bobby Brown's** recent American chart-topper 'My Prerogative' climbs to number nine here this week, becoming the 19-year-old's first top 10 hit since 1983 when, as lead singer of **New**



● **NEW ORDER's** Barney keeps an eye out for adoring fans

Edition, he scored a number one hit with 'Candy Girl'.

● After debuting last week at number 55, **Nik Kershaw's** 'One Step Ahead' unexpectedly dips to number 78.

His first single since 'Radio Musicola' over two years ago, it brings to a close his run of 10 consecutive top 50 hits, dating back to 'Wouldn't It Be Good' exactly five years ago.

Meanwhile, Nik's new label-mate **Sheena Easton**, who recently singed to the MCA label after eight years with EMI, climbs to number 15 with 'The Lover In Me'. It's her biggest hit since 'For Your Eyes Only' reached number eight in 1981.

CHARTFILE USA EXTRA

The highest-debuting single in America this week, at number 50, is 'The Look' by **Roxette**.

Number 50 is a very respectable placing

for a new entry even by an established artist in America, and is remarkable for an unknown one.

The story behind the record is that Roxette are a male/female duo from Sweden, massively popular at home, but previously unable to establish themselves overseas. An international exchange student from Minneapolis took a shine to 'The Look' and, after returning to the USA recently, persuaded his local radio station to give it a spin. Reaction was very favourable, and other radio stations tracked it down and started playing it. EMI hadn't planned to release it, but with more than 100 stations already playlisting it, they rushed it out last week. Now Roxette look set to follow fellow-Swedes Blue Swede and Abba all the way to the top of the Hot 100.

Meanwhile, Roxette's latest album has sold 365,000 copies in Sweden in just three months. A comparable figure for the UK would be around 2½ million.

TWELVE INCH

TW LW

1	—	THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	Morrissey	HMV
2	2	THAT'S THE WAY LOVE IS	Ten City	Atlantic
3	16	LOVETRAIN	Holly Johnson	MCA
4	5	WAIT	Robert Howard & Kym Mazelle	RCA
5	11	MY PREROGATIVE	Bobby Brown	MCA
6	1	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond featuring Gene Pitney	Parlophone
7	4	RESPECT	Adeva	Cooltempo
8	3	CUDDLY TOY	Roachford	CBS
9	20	FINETIME	Yazz	Big Life
10	7	SHE DRIVES ME CRAZY	Fine Young Cannibals	London
11	8	THE LIVING YEARS	Mike And The Mechanics	WEA
12	19	IT'S ONLY LOVE	Simply Red	Elektra
13	13	BREAK 4 LOVE	Raze	Champion
14	10	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile
15	—	THE LOVER IN ME	Sheena Easton	MCA
16	16	BIG AREA	Then Jerico	London
17	14	CRACKERS INTERNATIONAL	Erasure	Mute
18	12	GOOD LIFE	Inner City	10 Records
19	17	I CAN DO THIS	Monie Love	Cooltempo
20	18	YOU GOT IT	Roy Orbison	Virgin

COMPACT DISC

TW LW

1	—	TECHNIQUE	New Order	Factory FACD275
2	1	THE MARQUEE — 30 LEGENDARY YEARS	Various	Polydor
3	—	MYSTERY GIRL	Roy Orbison	Virgin CDV2576
4	2	LIVING YEARS	Mike And The Mechanics	WEA
5	3	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar
6	4	ANCIENT HEART	Tanita Tikaram	WEA
7	5	GREATEST HITS	Fleetwood Mac	Warner Bros
8	8	WATERMARK	Enya	WEA
9	—	ELECTRIC YOUTH	Debbie Gibson	Atlantic 7819322
10	7	MONEY FOR NOTHING	Dire Straits	Vertigo
11	10	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various	Really Useful
12	6	THE INNOCENTS	Erasure	Mute
13	11	ANYTHING FOR YOU	Gloria Estefan with Miami Sound Machine	Epic
14	12	KICK INXS		Mercury
15	9	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	EG
16	15	THE GREATEST LOVE VOL 2	Various	Telstar
17	—	AFTER THE WAR	Gary Moore	Virgin CDV2575
18	—	ROACHFORD	Roachford	CBS 4606302
19	—	WANTED	Yazz	Big Life YAZZCD1
20	—	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	WEA2438412

Compiled by Gallup

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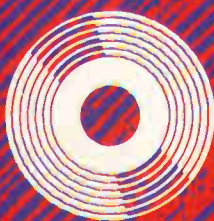
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