

FEBRUARY 25, 1989 EVERY WEDNESDAY 70p, EIRE £1.00

RECORD MIRROR



LIVING IN A BOX

THEY'LL HUFF
AND THEY'LL
PUFF AND
THEY'LL BLOW
YOUR HOUSE
DOWN

RICK ASTLEY

TOP OF THE
PLONKERS?

SIMPLE MINDS

GLASGOW
CHILDREN WITH
A BELFAST
CHILD

BONNIE TYLER

TONGUE
LIKE A
PUMP-ACTION
SHOTGUN

THEN JERICO



THE MOST POMPOUS
PEOPLE IN POP?

sam brown

SAM GIRLS HAVE ALL THE LUCK

REVIEWS

ALBUMS

GAYE BYKERS ON ACID
THEY MIGHT BE GIANTS
JIMI HENDRIX

LIVE

THE SUNDAYS
THROWING MUSES
FOUR TOPS
EAT

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

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

SHEENA EASTON



THE LOVER IN ME



ALBUM, CASSETTE, CD

CONTENTS

FEBRUARY 25 1989

4

NEWS

8

SAM BROWN

Not just another singing, songwriting glamour girl

10

INDEX

Index goes to the movies with 'The Accused' + those bloody awful Brit Awards (snigger)

14

LIP

Elvis Lives! (Or maybe, he doesn't...)

15

BONNIE TYLER

The Amazon Queen of MOR grants **rm** a rare audience

16

LIVING IN A BOX

Not so much a box as a tepee...

18

rm DANCE

A positive Ladies' Excuse Me on the nation's dancefloor

22

RICK ASTLEY

Prize plonker or just the perfect pop professional?

24

THEN JERICO

Margarita time with merry Mark Shaw

26

rm REVIEW

45 rpm

This week's sexy little singles sampled by Andy Strickland

33 rpm

Gaye Bykers On Acid, They Might Be Giants, Jimi Hendrix and more...

LIVES

The Sundays, Throwing Muses, Four Tops and Eat captured on stage in all their glory

31

X-WORD

It's playtime folks!

32

rm INDEPENDENTS

Voice Of The Beehive and Crazyhead session EPs, McCarthy and Sonic Youth

34

CHARTFILE

37

DJ DIRECTORY

Jammy Hammy gets whammy on the wheels of steel

40

CHARTS

Club Chart, Hi-NRG, Vintage Chart

42

MORE CHARTS

US 45s, US LPs, US Black 45s, Music Video

46

THIS WEEK'S CHART

Analysed by Alan Jones

47

THE TOP OF THE POPS CHART

48

SIMPLE MINDS

The video



● IS THIS MAN A RICK-HEAD?

If you think Rick Astley's a plonker... you're a prat, cries **rm**! Decide for yourself on p22



● JIM'LL FIX IT

Simple Minds' 'Belfast Child' video viewed on p48



● A RAUNCH QUEEN IN EXILE

"I like a bit of rough," reveals Bonnie Tyler (yes, Bonnie Tyler). Meet the woman who took a sun bed on tour in Moscow. P15

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FRONT COVER PHOTO OF THEN JERICO BY JOE SHUTTER



▲ APPLE OF YOUR EYE

The quite magnificent Apollonia releases her self-titled album on February 27. Tracks include 'Since I Fell For You', 'Mismatch', 'Beat Of My Heart' and 'Yi Yi Yi'. Twiddling the knobs were a galaxy of producers including Mincael Jonzun and Bobby Sandstorm.

A close friend of Prince, Apollonia first came to prominence in his film 'Purple Rain', before replacing Vanity in the group Vanity 6, and renaming them Apollonia 6.



▲ WORLD UP

◀ **Tanita Tikaram**, who surprisingly failed to win anything at the Brit awards, releases her single 'World Outside Your Window' on February 27. It's taken from Tanita's platinum selling album 'Ancient Heart' and the flip side is a previously unreleased instrumental, 'For All These Years'. The 12 inch and CD versions will also feature a live version of Tanita's first hit, 'Good Tradition', recorded at the Manchester International.



HUE TAKE THE HIGH ROAD

Smooth Scottish popsters **Hue And Cry** will be hitting the road at the end of April for a tour. They'll be playing Cardiff St David's Hall April 30, Nottingham Rock City May 1, Bristol Studio 2, Manchester Apollo 4, Newcastle City Hall 5, Birmingham Town Hall 7, Brighton Top Rank 8, East Anglia University 9, Hammersmith Odeon 11, Cambridge Corn Exchange 12, Leeds University 13, Liverpool University 15, Aberdeen Capitol 16, Dundee Caird Hall 17, Edinburgh Playhouse 19.

Wonder if they'll find Linda?



▲ FORTHCOMING ATTRACTION

Fairground Attraction, who swept the board at the Brit awards with trophies for best British single and best British album, will be playing a long tour in the spring. They'll be kicking off at Edinburgh Usher Hall on April 10, followed by Dundee Caird Hall 11, Aberdeen Capitol 13, Irvine Magnum Centre 14, Liverpool Empire 16, Stoke Queens Theatre 17, Bradford St Georges Hall 18, Cambridge Corn Exchange 20, Poole Arts Centre 21, Cardiff St David's Hall 23, Bristol Colston Hall 25, London Dominion 26, 27, Brighton Dome 29, Birmingham Hippodrome 30, Portsmouth Guildhall May 2, Nottingham Royal Centre 3, Manchester Apollo 5, Newcastle City Hall 6, Glasgow Pavilion 8,9, Dublin Olympia Theatre 11, 12, Belfast Opera House 14, 15.

● FEELING FRUITY

Swindon's finest sons, XTC, release their album 'Oranges And Lemons' ▶ on February 27. This will be their ninth album and like their fifth LP, 'English Settlement', it's a monstrous double package with 15 tracks.

Recorded in Los Angeles, the album features their current hit 'Mayor Of Simpleton' and other tracks include 'Garden Of Delights', 'King For A Day', 'Here Comes President Kill Again', and 'Pink Thing'.

The first time XTC have ever recorded abroad.



VIOLENCE MARCH

The **Stop The Violence Movement**, the organisation of American rappers who are trying to combat concert violence, held a symbolic march on the streets of Harlem last week.

Kool Moe Dee and **Chuck D** from Public Enemy, along with other rap stars, carried a black-draped coffin from the Harlem Apollo to the Harlem State Office to draw attention to the recent outbreak of stabbings at American rap concerts.

A press conference was held at the end of the march which included the first showing of the video for the Stop The Violence single, 'Self Destruction'.

BROS SPLIT UNTRUE?

Claims that Craig Logan will be leaving Bros for good are "absolutely untrue," says a spokesperson for the group's record company, CBS.

Capital Radio DJ Mick Brown fuelled the rumours last week when he announced that Bros would soon be just a twosome. However, when he later talked to *RM*, Brown admitted his story was based on a report in a Sunday newspaper. "I just read it out of the News Of The World", he said. "I can read out what I like, can't I?"

CBS say Craig should make a complete recovery from nervous exhaustion shortly and will soon be rejoining Bros permanently.

R U M O U R S

Prince looks like he'll be in action in the summer with a new album, and we're told it's been heavily influenced by hip hop, which sounds jolly interesting indeed . . . Prince is also due to perform backing vocals on Wendy & Lisa's forthcoming single 'Hip Hop Love' . . . James Brown might be banged up in prison, but he's still a star. He had special permission to record a duet with Aretha Franklin on the single 'Gimme Your Love', due out soon.

EX-DEXY'S DIES

Vincent Crane, who played keyboards on Dexy's Midnight Runners' number one hit 'Come On Eileen' back in '82, has been found dead at the age of 45 at his North London flat. It's thought he died as a result of an overdose of pain killers. His funeral is due to be held this week.



NATURALLY WILDE

The ever lovely **Kim Wilde** follows up 'Four Letter Word' with her single 'Love In The Natural Way', this week. The flip side features 'You'll Be The One Who'll Lose' and the 12 inch has an extended version of 'Love In The Natural Way'.

Kim's current album, 'Close', is now well on its way to achieving platinum status.



**THRASHING
DOVES
REPROBATE'S
HYMN
A NEW 7"
12" & CD
SINGLE**

**INCLUDES "JESUS ON THE PAYROLL"
HUGH PADGHAM MIX**



BLACK TOUR

Black, aka Colin Vearncombe, will be playing his first major British tour in April. He'll be appearing at Cambridge Corn Exchange April 24, London Royal Albert Hall 25, Manchester Apollo 26, Liverpool Empire 28, Newcastle City Hall 29, Glasgow Theatre Royal 30, Nottingham Royal Centre May 1, Folkstone Leas Cliff Hall 2.

LOVE & MONEY

Top hip hop DJ Cash Money and his friend MC Marvelous will be setting dancefloors ablaze with a tour next month. They'll be playing London Royal Albert Hall DMC Championship March 14, Rayleigh Pink Toothbrush 16, Northampton Roadmenders 17, Norwich Arts Centre 19, Brixton Fridge 20, Manchester Legends 22, Bristol Bierkeller 23, Colchester University 24, Tonbridge Angel Centre 25.

Just out is their debut album 'Where's The Party At'.



▲ **The Mission** will be playing a benefit concert for the Lockerbie Disaster Appeal on March 18 at the Carlisle Sands Centre. Tickets priced £9.50 each are available from the venue and they are also available by mail from Box Office, Sands Centre, Hardwicke Circus, The Sands, Carlisle CA1 1JQ. Make cheques payable to Carlisle City Council.

A percentage of the profits will also be donated to Action For Conductive Education, which treats children suffering from cerebral palsy.

TEXAS TOUR

Texas, who have lassoed the charts with 'I Don't Want A Lover', will be galloping off for a tour in March. They'll be playing Elgin Bishopmill Hotel March 2, Dingwall Jings 3, Aviemore Centre 4, Leeds Warehouse 6, Newcastle Riverside 7, Birmingham Goldwyns 8, Manchester International 9, Sheffield Leadmill 11.

BANGLES TOUR

The Bangles will be playing a long awaited series of British dates this spring. They'll be kicking off at Portsmouth Guildhall on May 3, followed by Leicester De Montfort Hall 4, Bristol Colston Hall 5, Liverpool Royal Court 6, Glasgow Barrowlands 8, Manchester Apollo 9, Sheffield City Hall 10, Hammersmith Odeon 12.

RELEASES

The Traveling Wilburys follow up last year's top 25 hit 'Handle With Care' with 'End Of The Line' out on February 27. Taken from their album, 'Traveling Wilburys Volume One', the flip side is 'Congratulations', not to be confused with the Cliff Richard song of the same name.

EPMD release their super tuff single 'Because I'm Housin'' on March 6. Written, produced and mixed by EPMD, the flip side features 'Get Off The Bandwagon'.

Hot House release their single 'Hard As I Try' on February 27. It's taken from their debut album 'South' and the flipside features '(The Person Who's) Taking You Home'.

TOURS

Manic dancefloor sonic groovers **Jesus Jones** will be touring in March with dates at Harlesden Mean Fiddler March 2, London Imperial College 3, Central London Polytechnic 4 and London Dingwalls 8.

Goodbye Mr Mackenzie have lined up same dates at Birmingham Polytechnic February 24, London Marquee 28, Manchester University March 1, Wales Treforest Polytechnic 3.

The Rose Of Avalanche will be thundering around on tour with dates at Birmingham Irish Centre March 8, Leeds Polytechnic 9, Dudley JB's 10, Reading After Dark 11, Liverpool Planet X 12, Bristol Tropic 13, Kent University 14, Leicester Princess Charlotte 15, Manchester International 16, Northampton Roadmenders 18, Cardiff Venue 19, London Marquee 20, Sheffield Limit 21, Newcastle Riverside 22, Glasgow Rooftops 23, Edinburgh Venue 24, Walsall Junction 10 25.

The Jungle Brothers will be playing some dates in Britain next month, their first here since their single 'I'll House You' was a big hit in October. They'll be appearing at Manchester Legends March 1, Rayleigh Pink Toothbrush 2, Northampton Roadmenders 4, Norwich Arts Centre 5, Brixton Fridge 6, Brighton Top Rank 8.

Coinciding with the dates, the Jungle Brothers release a new single on March 6. A double A-side, it will feature 'Straight Out The Jungle' and a special mix of 'Black Is Black'.

Ozzy Osbourne, who has just returned from a lengthy American tour, has lined up some British dates. He'll be playing Birmingham NEC May 3, followed by Hammersmith Odeon 4, 5. Tickets priced £10 and £9 each are now on sale from box offices and usual agents.

OUT NOW!

This NEW video brings together for the first time all of **MARC BOLAN'S** performances from the six Granada 'Marc' shows.

£9.99

5

SONGS: Sing Me A Song · I Love To Boogie · Celebrate Summer Jeepster · New York City · Ride A White Swan · Endless Sleep · Groove A Little · Let's Dance · Hot Love · Dandy In The Underworld · Get It On Deborah · Standing Next To You · Laser Love · The Soul Of My Suit



▲ SOLID GOLD

Prefab Sprout will be flowering again with their single 'The Golden Calf' released on February 27. Taken from their double gold album, 'From Langley Park To Memphis', the flip side features 'Venus Of The Soup Kitchen', while the 12 inch has a live version of 'Bonny', a song originally featured on their 'Steve McQueen' album.

Now, what about some dates this year?

● JACKO SACKS MANAGERO!

Michael Jackson has sacked his manager, Frank Dileo, the man who masterminded Jacko's multi-million dollar world tour last year. It's the end of a five year partnership and sources close to Jackson say that he became fed up with the way Dileo tried to promote him as a wacky person and the way he grabbed the limelight on last year's tour.

"I thank Frank for his contributions on my behalf for the past several years," runs a statement from Jacko. As yet it's not confirmed who Jacko's new manager will be.

GOOD MEDICINE

Groovy pop three piece **Habit** release their debut album, 'Medicine Man', on February 27. Partly recorded at Prince's Paisley Park studios in Minneapolis, tracks include 'Lucy', 'Shotgun City' and 'Get Back'.

Habit have just returned from a mammoth 47 date tour with Level 42 and should be touring in their own right next month.

Robin Beck follows up her lip-smacking 'First Time' hit with 'Save UP All Your Tears' on February 27. Written by Desmond Child and Diane Warren, who've penned hits for Bon Jovi, the flip side features 'Jealous Hearts'.

Robin has just signed a management deal with Queen's manager, Jim Beach, so big things can be expected in the future.

SINGLE BALLAD

Simple Minds are releasing a seven inch version of their 'Ballad Of The Streets' EP featuring the full length version of 'Belfast Child' plus 'Mandela Day'.

For you fact fiends out there, **Simple Minds'** 'Ballad Of The Streets' EP is the first ever EP to enter the charts at number two and the band claim it's also become the fastest selling CD single ever.

NO SURRENDER

Ann Wilson, of pop metal exponents Heart, releases her debut solo single 'Surrender To Me' on February 27. It's the theme song from the forthcoming film 'Tequila Sunrise' starring Mel Gibson and Kurt Russell, which will be on release in Britain from March 31.

All the members of Heart are working on solo projects at the moment and Ann's sister Nancy is also working on soundtrack material for a film.

DPA

H E A R S A Y

The brand new
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by Keith Cohen
Available on 2 different
12" formats, 7" + CD.

ALEXANDER O'NEAL

CBS

Tabu

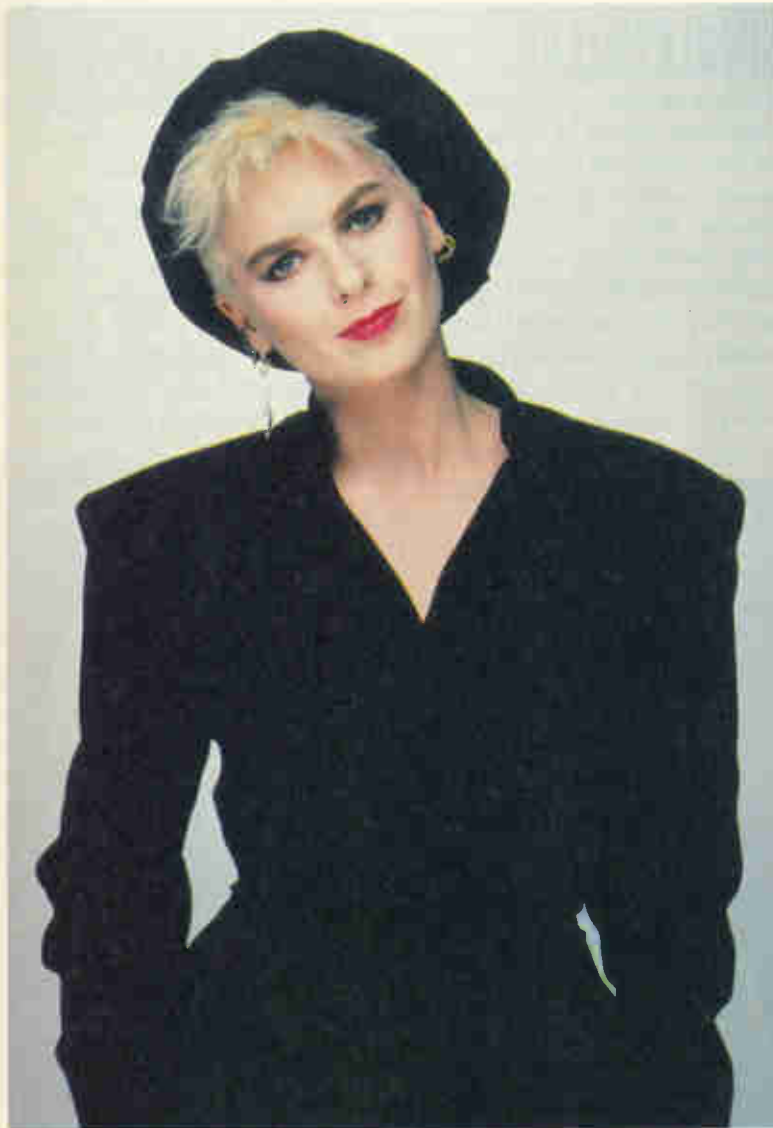
“If you write your own songs

you’re expected to go round

with no make-up on looking

like a lesbian killer from

‘Prisoner Cell Block H’”



WITHIN FIVE minutes of meeting Sam Brown, she feels like family. It must have something to do with natural warmth, along with the open fire that makes her front room extra cosy. Sam is a very down to earth girl and she doesn't much care what you think or say about her, she's perfectly content doing what she does best.

Today it's hard to imagine that this is the same glamorous blonde that adorns the cover of the re-released single 'Stop', as she's sporting a comfy cardie and holding a pint of Guinness in her hand. But then Sam, like her record, refuses to fit in with everything else. She's at a loss to explain exactly how she's had such success in Europe — particularly Holland — without anything budging at home, until now.

The marketing spiel reads: 'Sam Brown's album entered the top 20 in seven European territories and went top 10 in three; 'Stop' went top 10 in eight territories including four number ones'. Sounds like she's won more battles than Napoleon. Sam is naturally pleased, but remains baffled by it.

"I've no idea whatsoever why it was so popular in Holland. It was a complete failure here and nobody really expected anything else to happen. But I suppose they either like the music or they don't in Europe. I'm not really bothered about it being that successful in Britain because

people are so fashion conscious."

But Sam can hardly fail to be pleased that 'Stop' has finally breached the Radio 1 airwaves barrier and climbed neatly into the top 20. But then with new bands like Texas doing so well, it looks like we're returning to the quality of the song being the criterion for chart success. It also helps Sam over the old problem of being lumped into the box marked 'female singer-songwriter'.

"Women with no make up on and guitars strapped round their necks — I'm sure they came out of the womb like that."

SAM TAKES her songwriting, rather than herself, totally seriously.

"I think people have trouble accepting a kind of glamorous image with music that's... well, I don't know what my music's like really... but I think if you write your own songs you're expected to go round with no make-up on looking like a lesbian killer from 'Prisoner Cell Block H'... One of the best reviews I had was two lines which said 'Sam Brown isn't quite as good as Bonnie Tyler but she shouldn't give it up 'cos her dad's Joe Brown'. Brilliant! Perfect! I think me and Bonnie are quite similar really — nice Dolcis high heeled boots..."

Taking another sip of Guinness, she chastises her hairdresser for bleaching her

THE BIG BROWN ONE!

After a couple of false starts, Sam Brown's finally got the hit she deserves as 'Stop' scales the UK top 20. Betty Page sits in front of an open fire with Mr Brown's luvverly daughter and discovers she's certainly gotta lotta bottle (well, Guinness, actually...)



hair too much and bemoans the fate of 'women in rock'.

"In the hairdressers today I picked up two magazines that had big articles on women artists. They made a great point in one, which was who's going to compare Marc Almond with Stevie Wonder just because they're both men? To be honest, in every interview I do I get asked 'What about all these female artists?'. It's presuming that women didn't have brains before last year, and anyway I don't think my music's anything like Tracy Chapman's or Julia Fordham's even. They do tend to take things very seriously."

One thing that Sam does have is a big voice, and there haven't been many women with big voices around for a while. "No, that's true," she agrees. "Also I think if you've got a lot of soul in your voice and you're not black, you don't get recognised for it, which has always been the way and I find it very strange."

SAM'S WAITED a long time to get to this point. She started singing when she was very young, appearing on TV shows with her 'Sixties singing legend' father Joe. She started writing songs at 15, being particularly influenced by one Elkie Brooks album called 'Two Days Away', plus a healthy helping of Rickie Lee Jones and Joni Mitchell. That was nine years

ago. During that time she rose to the top of the tree marked 'backing vocalist', notably with Spandau Ballet.

"I love doing backing vocals, I really miss it, it's great fun and you always meet a lot of nice people. And you don't have to carry the show. You put your ideas in for what it's worth and they take it or leave it."

It never really occurred to Sam to be in a band, it was always going to be backing singer or solo artist. She had to wait about two years before being signed to A&M Records, and even then had to drop a lot of recordings because they were 'too clinical'. The resultant LP, also called 'Stop', was produced by her brother Pete Brown and managed to retain the earthiness of Sam's character. It might've been a bit rough around the edges, but that's how the lady likes it.

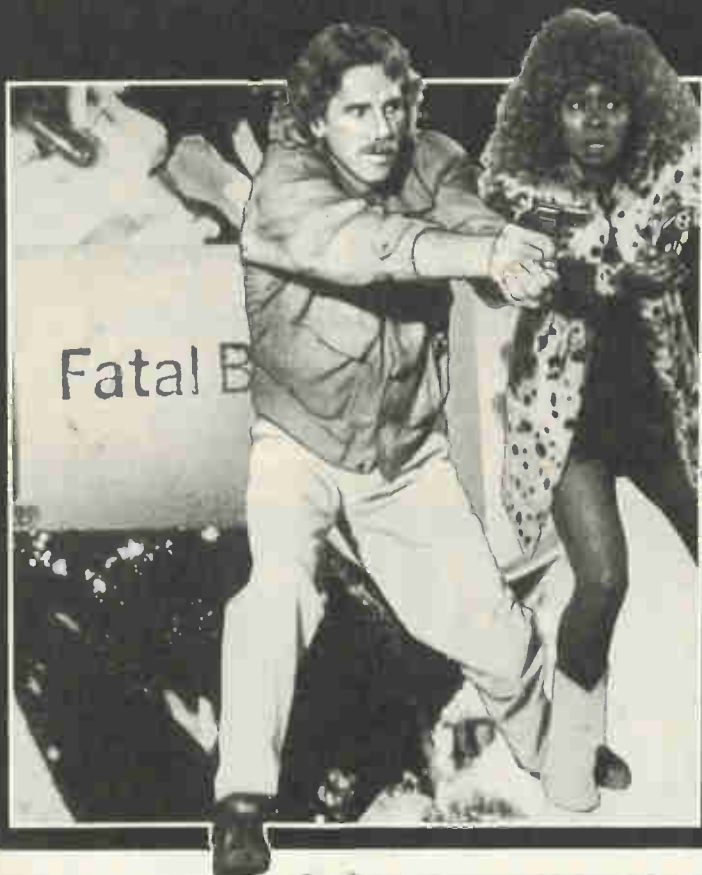
"You do have to show a modicum of intensity, but not too much — show the depth of your character, at least in one song, but I don't think you should bore people with it. I read an interview with Tanita Tikaram and it really put me off her. She said she thought she was going to be successful because what Britain needed was a really good female singer and there weren't any about. And this is at a time when Tracy Chapman, Julia Fordham, Sinead O'Connor, Mica Paris are about and I thought, hang on a minute — what a silly cow."

AS I said, Sam doesn't mince words. As the Guinness flows she interrupts the conversation to say: "Excuse me, I'm going to fart. The worst thing is when you cough and fart." As you can imagine, this kind of no-nonsense approach sometimes gets her into stick.

"I went to Paris last year and they wanted me to sing a radio jingle over the backing track of 'Stop', and I thought there's no way I'm going to do that, it's making a complete mockery of the whole song. It caused such a commotion, I was the baddy all of a sudden. Then I did this TV show where they get blokes off the street to chat up this woman over dinner — in front of an audience — and the artists on the show have to say who they thought was best. I couldn't understand a bloody word they were saying, so I told them that and it was on live television. What did they expect me to say? Vanessa Paradis was sitting next to me and she didn't say a word. She didn't help me out at all."

BY THIS time my tape recorder has cooked to a turn in front of the fire and Sam has some ironing to do before she jets off to Canada. She's still trying to salvage her best stage outfit after a food fight with her brother. Sam doesn't really fit in with anything else, but as she says: "Yeah — but who cares?"

"I think me and Bonnie Tyler are quite similar really — nice Dolcis high heeled boots . . ."

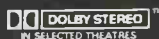


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Director of Photography DAVID M. WALSH Screenplay by HILARY HENKIN and DEAN RIESNER
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TURNPIKE LANE Coronet

CHECK LOCAL PRESS FOR DETAILS

INDEX

● AND THE award for best Stylaphone solo of the year goes to — Rolf Harris. Sorry, I mean Michael Hutchence of INXS



brit awards (ho! ho!)

There wasn't a dry seat in the house or Index towers, when the cream of the nation's pop persons, well the ones that could be bothered to turn up, gathered last week at the Royal Albert Hall in London for the auspicious BRIT AWARDS 1989. A worldwide TV audience thrilled as Sam Fox complete with fetching hair tried in vain to disprove the theory that page three girls are brainless, illiterate and untalented, while co-host Mick Fleetwood set about showing us that — well he's famous in America and the show had to be sold over there don't you know?

Where to start on the highlights of a slick, professional evening that was a credit to the industry, and we really shouldn't have booed Kenneth Baker you know: After all,



● NEVER WORK with animals or Toyah lookalikes they said. I must need my bloody head examining

if the London School For The Performing Arts doesn't come up with the new Cliff Richards of this world, who else will? Then there was Boy George's impression of the Four Tops and that fabulous new supergroup at the end accompanying Kermit the Frog, who sang and played the piano quite wonderfully.

All in all it was a huge success considering the people responsible only graduated from putting on primary school nativity plays in the New Year. Basil Fawlty couldn't have done it better and we're already looking forward to next year's awards with great anticipation.



● VINCE CLARKE is unable to be here tonight — lucky bleeder!

the results

BEST SINGLE: 'Perfect'

Fairground Attraction

BEST LP: 'First Of A Million'

Kisses' Fairground Attraction

MALE ARTIST: Phil Collins

FEMALE ARTIST: Annie

Lennox

BEST NEWCOMER: Bros

BEST GROUP: Erasure

INTERNATIONAL MALE:

Michael Jackson

INTERNATIONAL FEMALE:

Tracy Chapman

INTERNATIONAL GROUP: U2

INTERNATIONAL

NEWCOMER: Tracy Chapman

BEST CLASSICAL

PERFORMANCE: Who cares?

competition

Well you've seen the TV spectacular, now we give you the opportunity to win the compilation LP featuring all the top stars who were nominated for or won categories in the BRIT AWARDS 1989 ceremony. No less than 26 tracks by the top pop acts of today including Erasure, Yaz, the Pasadenas, INXS, Deacon Blue and George Michael are included on the 'The Awards 1989' LP and CD and we've got 10 copies of each to give away to 20 lucky winners. Just correctly answer the three questions below.

1 Who won the award for best newcomer

a) Ron Wood, b) Cliff Richard, c) Bros?

2 Who was booed by the crowd — tut tut.

a) Yaz, b) Tanita Tikaram, c) Kenneth Baker MP?

3 Who chastised the crowd for booing a) Boy George, b) Phil Collins, c) Cliff Richard?

Send your answers on a postcard to rm 'BRITS AWARDS COMPETITION', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date March 6.



PROMISED LAND

THE STYLE COUNCIL

JOE SMOOTH'S ALTERNATIVE CLUB MIX

earbenders



poison top ten

- 1 'Tell Me Why' Arsenic Heyward
 - 2 'Barcelona' Freddie Mercury
 - 3 'Stop' Salmonella Brown
 - 4 'Cyanide O' The Times' Prince
 - 5 'Lysteria' Def Leppard
 - 6 'Je Ne Sais Pas Paraquat' Kylie Minogue
 - 7 'Strichnine To Five' Sheena Easton
 - 8 'Material Girl' Belladonna
 - 9 'Stairway To Heaven' Lead Zeppelin
 - 10 'You're Asbestosis Thing That Ever Happened To Me' The Style Council
- Compiled by the Bilerubin Boys

Andy Strickland

'Here I Stand' Diesel Park West (EMI LP track)
 'I Kicked A Boy' the Sundays (Rough Trade B-side)
 'A Love So Beautiful' Roy Orbison (Virgin LP track)

Robin Smith

'Blow The House Down' Living In A Box (Chrysalis 45)
 'Young Hearts' Suze De Marchi (EMI golden oldie)
 'I Don't Want A Lover' Texas (Phonogram 45)

Kevin Murphy

'Info Freako' Jesus Jones (Food 45)
 'Shakespeare Alabama' Diesel Park West (EMI LP)
 'Fun, Faith & Fairplay' Big Bam Boo (RCA LP)

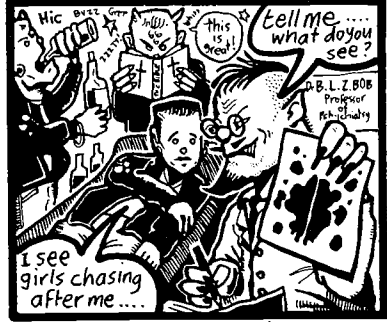
GREAT POP THINGS → BROS. III THE FINAL CONFLICT By Colin B. Morton and Chuck Death



The brothers Goose are riding an unstoppable roller coaster of success and profit. Their nubile army of 13 year old girls are becoming more confident, more dangerous and more politically powerful.....



For a Christmas single BROS record "Unholy Night" and film a video in which they visit the Dark Lord Satan in his diabolic lair. But their game is up, their "luck" is running out.....



Their incredible creativity and hunger for fame turns inwards on themselves.... Bassist Andrew Ridgeley becomes depressed, because he keeps making zillions off all the girlies who keep trying to get a snog off him.



Yea! the power of good is a mighty and formidable thing, and as a recent RM poll demonstrated, 1988's summer of love obliterated the memory of BROS for ever. THE END

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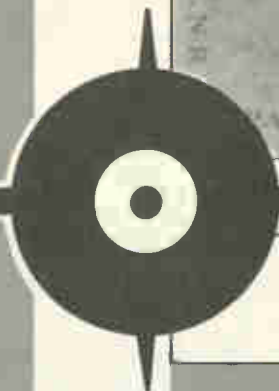
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CONTINUED

with contributions this week from Stuart Husband

videos

Tom Waits' 'Big Time' is now available on video consisting of the great man's stage show built around the excellent 'Frank's Wild Years' LP filmed in LA and San Francisco in '87. A must for all Waits fans, 'Big Time' contains no fewer than 20 songs with several cameo acting roles for Tom himself and sells at £14.99.

'Unforgettable Fire', the story of the making of **U2's** LP of the same name, has been available for some time, but if the price put you off before you can now purchase the one hour U2 extravaganza for £14.99.

Of the films released on video this week, we recommend '**Dream Demon**', a psychological thriller that stars the unlikely horror duo of Tim Spall and Jimmy Nail from 'Auf Weidersehen Pet' as scummy journalists and includes some great special effects.

'**Platoon**', Oliver Stone's powerful anti-war film starring Charlie Sheen and Tom Berenger, is finally available for purchase. If you haven't

● **JODIE FOSTER**
does a harrowing
audition for the new
Tefal advert



already seen the Oscar-winning trip through one man's Vietnam war then you should consider parting with £9.99 or hiring it pronto.

If you prefer your wartime action more gratuitous and ridiculous then perhaps '**Rambo III**' is more your style, all bulging biceps and Stallone taking on the Red Army in Afghanistan on behalf of those cuddly Mujahideen types. Rental only — thank goodness.

film

THE ACCUSED (CERT 18)

Starring: Jodie Foster, Kelly McGillis

A rape occurs every six minutes in America. One in every four is a gang-rape. 'The Accused' is Hollywood's first attempt to deal with the issues behind these horrific statistics.

Jodie Foster has been nominated for an Oscar for her part as Sarah Tobias, who, as the film opens, is running from a bar, bruised and bloody, screaming for help. At the hospital she meets District Attorney Kathryn Murphy (McGillis) and she begins to piece together her story: she had an argument with her boyfriend, went to the bar, had a few drinks, began to dance, started to "tease" one of the boys... and ended up being raped by three men on a pinball machine.

After reluctantly agreeing to drop the charge of rape and settle on "reckless endangerment" (one of the boys is at college and his lawyers argue that "his career could suffer" if he was found guilty of rape), Kathryn, guilt-stricken by Sarah's charge that she's "abandoned" her, agrees to prosecute the onlookers in the bar. It's this charge of culpability (or, as the film has it, "criminal solicitation") that fires the whole film, particularly the final sequence, where the rape scene is depicted in harrowing detail. The moviegoer is made to feel as much of a voyeur as the people in the bar, which has led some critics to accuse the movie of being exploitative and even of trying to titillate.

However, the questions 'The Accused' throw up — can a woman freely display her sexuality without some crusty old judge accusing her of "Asking for it"? Are the bystanders of a crime as guilty as its perpetrators? — are crucial and are asked far too rarely. (SH)



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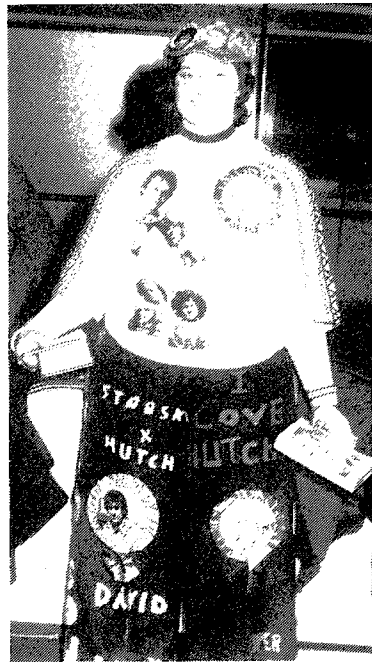
More gossip from the House of Goth. Proprietor: Lisa Tilston

YUM YUM

Hello Gossipheads! Recovered from Valentine's Day yet? No doubt you all pigged out on choccies and romantic candlelit dinners — no, I *don't* want to hear the secrets of your boudoir! All has returned to normality here at **rm** Towers. The phones are ringing, the typewriters are tapping, and **Robin 'Toy Boy' Smith's** swinging from the chandelier . . .

Your gossip contingent moseyed on down to check out the opening of the 'T&C 2' the other day and were suitably impressed. It looks like it's going to be as popular as its big brother the Town And Country Club, despite being the size of a broom cupboard and having a permanent queue 15 deep at the bar. The first band to play on this new stage were the **Flatmates**, who did indeed twang, jingle, jangle, and all the other things you indie pop people seem to like. Still, the disco was fab, the atmosphere was friendly, and there were lots of cute 16-year-old Smithsheads in baggie cardies to dance with!

Crumbly old Rolling Stone **Bill Wyman** is opening a restaurant which will house his £1 million personal collection



of Stones memorabilia — photos, posters, **Brian Jones** guitar, and so on. No doubt he'll be serving paint-it-black pudding, with sympathy-for-the-devilled eggs, washed down with coffee with brown sugar, and served by a honky tonk woman. And, before you groan too loudly, he's calling it Sticky Fingers!

We'd all like to know how **Jonathan Ross** can afford to spend nearly £500 on comics in half an hour. Our eagle-eyed roving reporter spotted him at the Westminster comic fair spending money like it was going out of fashion. Well Jonathan me lad, you can come up and see my collection of 'Swamp Thing's any time!

They do say that with the miracles of modern technology, even the tone-deaf can be made to sound like good singers. If that's really true, what went wrong with the new **Samantha Fox** single?

Disaster nearly struck at last week's Brit

TURKEY OF THE WEEK: 'Home And Away' OK, so I like Aussie soaps, but this is just too much. The acting makes Lucy Robinson look talented in comparison — p'raps it should be renamed 'The Woodentops' — and the plot limps along at a snail's pace. It's not even tacky enough to rival that naffest of naff classics, 'Prisoner Cell Block H'. A certain candidate for the chop, methinks!

THREE IMPORTANT POP QUESTIONS OF OUR TIME:

1. Where does **Yazz** buy socks to fit legs as long as that?
2. Is **Ken** an android . . . and if so, will he self-destruct before he gets the sack?
3. Will **Tanita Tikaram** get arthritis in her knees?

● REVIVAL OF THE WEEK: 'Starsky And Hutch'

The dedicated Gossipheads amongst you will recall me warning you about a Barry 'Dancing On A Saturday Night' Blue revival a while ago — everyone get their tassled satin suits out and boogie on down! Anyway, I've found you a far more worthy cause this week — 'Starsky And Hutch'. With more car chases than 'Miami Vice', more romance than 'Blind Date' and more style than Giorgio Armani's wardrobe, **Starkers and Crutch** was compulsive viewing in the Seventies. Otherwise self-respecting men were queuing up for the David Soul haircut and belted cardie look. This young lady is way ahead in the sartorial elegance stakes, although I always preferred Paul Michael Glaser really (it must have been the curly hair). By the way, if you've got any photos of yourself in similarly stylish attire, do send them in . . . we don't want to use them, we just want a good laugh!

Awards when one of the big screens at the side of the stage — intended to relay what was going on to people who couldn't see — started wobbling dangerously. Who should be sitting underneath but **Mark Knopfler** and **Bros!** A brave soul ran up behind the screen and held it up, saving these top pop folks from a nasty squashing. A nation breathes a sigh of relief, eh?

CLOG OFF!

Also at the Brits, **Jon Farriss** of **INXS** was accosted by a strange drunken woman who insisted on sitting next to him, despite the fact that he was there with his wife. When he resisted her advances she began to beat him about the head with her handbag! His friends ended up fending her off with a chair until security could throw her out. Incidentally, we were rather distressed to see that **Michael Hutchence** has cut all his hair off, although his press office insist that he's "still a love-god"!

New Model Army, the men who reintroduced clogs to the feet of the fashion-conscious, will be holding a 'clog surgery' at their Bradford gig. Yes, really. It seems they saved a clog mill (*clog mill?*) in the area from closure, and the craftsman of said mill will be present to make sure everyone's clogs are in good repair.

While we're on the subject of clothing, speculation is rife as to what **Malcolm McLaren's** new album will be like. Pop? Punk? Some buffalo nonsense? Popera? Well, a little bird tells us that romance is back in style, the waltz is the up-to-the-minute dance, and this summer's fashion will be the ballgown. Not really the thing

for dancing round Sainsbury's though, is it?

Liverpool band **the La's** have scrapped £14,000 worth of recording because it sounded too glossy and professional. The band wanted to re-record the whole thing on a 4-track, but compromised and finished the album in a 16-track, £300-a-day studio. Could this be the return of real, raw, live music? (or just a gang of Scallies being stropky?)

Another little bird says that critically acclaimed (in other words, all the hacks like them) band **Fishbone** have been banned by a certain London venue for being too good. Their last gig there got the crowd really excited — partly because singer **Angelo** goes out into the crowd and encourages them to go wild — and the venue were worried that someone would get hurt. Funny old world where you can be banned for bringing in the punters!

Finally, bet you didn't know that drummer **Michael** of rising popsters **Till Tuesday** used to work in Cheers. Yes, it's a real bar! See you there Friday night, OK?



● "Maaaaamy, maaaaamy, I'd walk a million miles, for one of your smiles . . ." Cliff perfects his Al Jolson impression



● "Oops, pardon me!" The thrill of winning his billionth award of the week proves too much for Wacko Jacko, giving him a bad case of the hiccups. Luckily he has his 'Blake's Seven' electronic armband on, and knows he can teleport back to see Bubbles any time he wants

"WELL . . . ARE you going to get it out then? HaHaHaHaugh!"

Bonnie Tyler's wicked cackle exploded through the repro-Edwardian interior of the restaurant like a misfiring pump-action shotgun. Glasses rattle, waiters trip over themselves, and Saville Row suited business men crane their necks round trying to get a fix on the riot of sparkly eyes, shoulder pads and rippling blonde hair that's making all the noise. She is, of course, referring to my tape recorder.

We're dining in a swank Heathrow hotel to celebrate the release of BT's 'Notes From America' single and to enquire into a phenomenon.

Bonnie Tyler is Welsh, five foot three, and weighs nine stone four. Meat Loaf is American, and a huge beast. Yet at last year's Reading Rock Festival the Tyler girl stood her ground in front of a piss-bottle-throwing, leather-brained audience who later forced Meat Loaf to storm off. As the Meat thing retreated, they were chanting 'Bring back Bonnie! Bring back Bonnie!' BT is no pussy-cat.

ROCK 'N' ROLL DYNASTY

'It's A Heartache'; 'Total Eclipse Of The Heart'; 'Holding Out For A Hero'; 'Loving You's A Dirty Job (But Someone's Gotta Do It)' . . . For more than a decade Bonnie has presented us with a succession of gargantuan, dry-ice blow out rock chant-a-longs that make stuff like T'Pau's 'China In Your Hand' sound like the Care Bear's theme. Her croggy voice makes Bryan Adams look like Aled Jones, her videos are more OTT than Ken Russell, and her



being fashionable. I mean, I wear fashionable things. I suppose wearing all the leather jackets that I've worn in the past, people think I'm trying to put over an image that I haven't got; that doesn't suit me. But I've always felt right in those kind of things. I find it very difficult to sing in a dress anyway. I

What do you think of the sort of girl singers that get in the charts?

"I don't think about it that much, to be honest. I don't go round with a frown on my face thinking, 'Kylie Minogue . . . Tiffany . . . THE BASTARDS!' When I listen to the radio, it's just pop, pop, pop, disco, disco, disco. I think 'Doesn't anybody want to listen to some good music for a change?'"

Do you ever think that the epic rock style and the mega-productions haven't done you any favours?

"I don't know. I really think that for the past five years I've done some good stuff. I don't know why it's not played so much. I suppose it's just that my face doesn't fit."

If you looked like Janet Street Porter, perhaps you would have had more 'respect'.

"I don't think so, because I'm probably a different version of Janet Street Porter. But I'm glad for the opposite. You know these beautiful girls that go round strutting their stuff, when they get success, a lot of them must think 'What's it all about? Is it the records, or is it just people ogling at me?' I think if I was Sabrina that would play on my mind. But I don't have to worry about that."

HEARTACHE HOTEL

The Queen Of Raunch in exile sits back in her seat and orders a Remy Martin. One of the waiters produces a pack of cards, and asks Bonnie to sign one of them. The Ace of Hearts, of course.

TOUGHER THAN DECKER

leather thigh-boots could give Siouxsie Sioux nightmares. She is Britain's very own Raunch Queen In Exile, and some scrutiny is required.

So we get out the tape recorder, survey the 'Dynasty' priced menu, and order the Chablis. Interviewing Bonnie Tyler's a dirty job but someone's gotta do it . . .

Is Bonnie Tyler tougher than Joan Collins?

"Ha Ha Ha! . . . Well I wouldn't mind looking like Joan Collins. She looks amazing don't she. Did you see 'Dynasty' the other night, when she was in that bath making love with Dex? Did you see her legs? Fantastic legs!"

Could you beat up Carol Decker in a fight?

"Could I . . . Ha Ha Ha. I've never had reason to."

Do you dream about muscles, tattoos and Harley Davidsons?

What? Well I love muscles and tattoos, but I don't know about bikes. I once had a motorbike, but I fell off it in a field and never went on it again. Only a 250 cc Honda, mind."

Is Bonnie Tyler more fashionable than Shakin' Stevens?

"Ha Ha Ha Heurgh! . . . I dunno. I'd hope so! What have I got to do with him? I don't think much about

don't know . . . I just rely on my voice. I don't rely on my tits or an image of any sort."

SUN-BED BLUES

Bonnie Tyler is 37. She has three sisters, two brothers, 13 nieces and nephews and drives a Mercedes 450 Saloon in which she's been done for speeding three times.

Married to judo champion/nightclub owner/property investment person Robert Sullivan, she talks happily about her different homes, one in Berkshire with 350 acres and a racehorse, and admits to preferring "smutty" books like Jackie Collins over Dylan Thomas. In fact, on an American chat show she recently quite forgot who Dylan Thomas was.

On her six week tour of Russia she took a sun-bed on the road ("They thought it was a Martian spacecraft") and came back concluding that Arthur Scargill should be taken there and hanged if that's how he wants people to live.

All of which points a picture of someone who is not trying very hard at all to be Mrs Credible. And yet her recent version of much revered Sixties blues singer Janis Joplin's 'Turtle Blues' rips the heart out of the song in a manner which more fashionable artistes would DIE for.

In the new single, Bonnie, there's a verse that goes "Living on the road again/I'm the only woman in this rock 'n' roll band/50 states of one-night stands" . . .

"Yeah. And then 'Ya know whad I mean' Ha ha."

That's no line for a respectable married woman to be singing.

"Well, who says I'm respectable? . . . All right. I suppose I am really. Mind, I'm getting enough looks in here. I'm quite happy sitting with a young blond toy-boy."

Not so young. So where do Bros figure on the pin-up scale?

"Aaaargh! Definitely not. I'm not into pretty-pretty boys. I like a bit of rough. Ha Ha Ha Heurgh! Like Marti Pellow. He's a bit of both inee? A bit of pretty AND a bit of rough. He looks a bit oooooaw . . . fwoooooaaaaw! That's spelt FWOOOOAAAAAW! Ha Ha Ha Ha!"

And the laughter explodes across the restaurant again, disturbing the sleep of off-duty British Airways pilots six floors above.

The next day Bonnie was flying to Saudi Arabia to play some shows before her British dates. The boys on the oil rigs won't know what's hit them.

Bonnie Tyler, our very own "Raunch Queen In Exile", returns with copious 'Notes From America' and a laugh like a "misfiring pump-action shotgun". Roger Morton slips into his bullet-proof vest and fires the questions

H O U S E M U S I C



SHE WAS tall, tanned and lovely. He was a musician far away from home looking for love. Together they nearly brought the house down. That's the story Living In A Box say lies behind their single 'Blow The House Down', currently hitting airwaves and dancefloors across the country like a hurricane.

"Actually, she was a full-blooded Apache Indian," confessed keyboard player Marcus Vere, thoughtfully nibbling on a chip. "I met her in a bar in Los Angeles and I thought she was lovely. We had a passionate relationship but it was also very fiery as well, especially if she had any alcohol to drink. We were very tempestuous together but very strong. Like a line in the song says, two people are stronger than one and they think they can achieve anything until their time together runs out. I wish her well."

Marcus and his fellow Boxers, Tich Critchlow and Richard Darbyshire are now comfortably living back in Britain. Out of the spotlight for more than a year since their singles 'Living In A Box' and 'Scales Of Justice' catapulted them into the charts, they're finishing work on their second album 'Gatecrashing', due out in April.

"We needed a break to get away and write some fresh material," explains drummer Tich. "I don't think the gap has done us any harm. We're not the type of band that has to release a new single every other week."

"It seems that if you're away from this

**"We've
become
pop
cavaliers"**



Living In A Box

are back,

whistling up a

chart storm

with 'Blow The

House Down',

inspired by a

love affair with

an Apache

Indian. Robin

Smith goes on

the warpath

business for more than four hours everybody says you're making a comeback," adds dapper vocalist Richard Darbyshire. "I don't see this as being a comeback at all, just a continuation of our career. We're being very positive about what we do because so much music seems to be very wet and apologises for itself. What the hell does a line like 'I owe you nothing' really mean?"

"With our album we're going to be kicking down doors and demanding attention. It's not all thunder though, we do have some tender moments. I think we've adopted a piratical attitude to music and certainly we've become pop cavaliers. We've got part of that attitude from one of our producers who used to steal cars for a living before he went straight. He can probably afford to buy as many as he wants now, but I bet it's not half as much fun for him."

BUT it seems as if Living In A Box have been in a confused situation for a long time. They were launched as a Bros type group and nobody knew whether they were there to be screamed at or treated as serious musicians. The band seem to have found this too.

"Maybe we had a foot in both camps," says Tich. "But I hope nobody thinks we spend hours putting peroxide on our hair. We do want to be treated seriously and I'm sure we have been in the past."

Even so, with a name like Living In A Box you're sometimes asking for trouble.

There was a time when a European television station insisted that Tich posed for some shots in a large cardboard box and on Japanese television they appeared with some strangely dressed schoolchildren. One German station also nearly succeeded in blowing the band up when they used too many pyrotechnics. In fact disaster does seem to follow the band around. The offices of their management company recently collapsed and Richard's frantically trying to get the plumbing in his flat repaired. At the moment all that comes out of his taps is green slime.

IT MUST be a relief to get into the recording studio and recently Living In A Box found themselves sharing one with Queen. None other than guitar maestro Brian May heard them recording 'Blow The House Down' and asked if he could add some twiddly guitar bits.

"Actually, he was quite shy," says Richard. "He said 'well I do hope this is alright, you'll tell me if it isn't won't you?' But he was very, very good."

Living In A Box don't make a habit of mixing with their fellow popsters, but Richard has also worked with ace producer Jellybean on his single 'Coming Back For More'.

"We met at a party in New York," continues Richard. "Basically if you're Jellybean you go to every party going. Anyway, he was very good to work with. I was born in the north and I think

singers from that region have very gritty, adaptable voices. The damp weather gets into your vocal chords. We're not like you Southern softies at all. We sleep on beds of nails!"

Well, what else could possibly explain Living In A Box's blooming good looks and good nature? They've been together now for three years and in all that time they say they've never had a major row. They're all in their late twenties and they were all in some rather dodgy bands before Living In A Box. Tich used to be in a heavy metal band called Vesuvius and years ago he remembered seeing Def Leppard playing for a fiver a night at such legendary venues as the Monsall Head in Sheffield.

"I wouldn't have minded being in a band like Def Leppard, but Vesuvius just didn't have their kind of class," admits Tich.

Nostalgic ramblings over, Living In A Box are now looking forward to a positive future. They're definitely thinking about touring, writing film music and seeing the wacky video for 'Blow The House Down' in its finished form.

"We went completely over the top," chuckles Tich. "They built this big Wendy house for us to play in. We'd much rather make a video where we wear red noses and come in riding backwards on a herd of buffalo, than an arty soft focus one," says Marcus. "We're back with a bang and we're going to blow the charts down."

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BRISTOL PART 2



● **KRISSY KRIS** reflects on the day they removed the swings

In part two of our patrol round the musical beat of Bristol, Malu Halasa meets the hip hop contingent, and finds out that they have a bone to pick with rm...

Last week we heard about the soulful side of Bristol. This week hip hop takes the centre stage...

● **MC KELZ:** "I've been framed"

Enter the **Tru-Funk Posse**, a cool nuclear family. **Sam-EE**, 11, makes records with his 15-year-old brother, **DJ Joey D**. What is it like growing up in the computer age? These kids can tell you.

Joey D was weaned away from television and learned to read when his father, Mr Wisternoff, bribed him with a computer. Sam-EE, who is a wide-eyed cherubic-looking kind of kid, writes streetwise raps about "dreams, fairy tales and rocking jams (hip hop parties)". He also makes funny noises with his mouth and does an excellent imitation of an IBM main frame.

Tru-Funk's debut single, released this month on Three Stripe Records, with the pumpin' 'Break The Beat' flipped with the more musical Jazzy Jeff and Fresh Prince styled 'Once Upon A Time', was written and, for the most part, made in the Wisternoffs' spare room. It only needed basic production when Joey D and Sam-EE brought it to Smith & Mighty.

Prior to that they won a local radio rap competition held by DJ **Tristan Bolitho**, and pressed up and made covers for their first record, which they sold to classmates.

"Don't mention that," grimaces DJ Joey D, who has a typical hip hopper's attitude. "That's old now, concentrate on the new." He doesn't have a sampler at home and makes music by quick-cuts live between two turntables and a deck.

When asked about samples, DJ Joey D admits rifling through his father's extensive record collection, sometimes sampling Zappa records. The B-52s were also named for fresh break beats.

"Don't say any more," interrupts Smith. "Keep it a secret."

Recently **rm's** DJ Directory correspondent James Hamilton riled up local hip hop opinion by scolding the city for its lack of competitive DJs and rappers during the local Disco Mix Club heat. He also noted what he considered the scene's unhealthy violence (a few scuffles in the crowd) and went so far as to suggest that Smith & Mighty didn't care whether their records sold. Perverse considering they run their own label.

MC Kelz from Clash Of The Beats was annoyed: "The Bristol scene is into unity. We've finished battling each other."

Personally he was upset with where the DMC Heat was held. Like KRS One's

experience at the Wag, that was another club that plays predominantly black dance music but restricts the number of blacks inside.

Kelz explained, "Once the bouncers wouldn't let me in, while my record was being played inside."

Smith & Mighty are also perturbed by Hamilton's blanket generalisations. He doesn't know them or the music scene in Bristol.

"What surprised us," adds Mighty, "was that he assumed that we were the only people making music in Bristol."

"You should see the number of rappers," said Kelz.

"Or singers," offers Carlton.

They start talking about a young woman, **Lorna**, who sings jazz. From another pile of tapes, her demo is retrieved and played. It plainly shows she has the potential to take contemporary pop/jazz into a new direction.

"Most people have a melody inside them," comments Mighty. They come here and we work together. Whereas the studios have the space, they only want to make money. We may not have as much as they do but we're keen to make the music."

The current project, still hot on the reel to reel, was the debut single of the **Cheese Posse** written and conceptualised by **Charly**, who played in Smith & Mighty's band, Sweat. Recently back from a six month stint in the US, he drove across the country twice, got married in Las Vegas for \$45 and came home ready to explode.

With Kelz, **Krissy Kris** and **DJ Linx**, they're honing a mammoth guitar rap epic that goes socio-political with geo-thermal implications. It is an ode to America which breaks the barriers of apartheid Charly encountered there.

"They definitely have many more nationalities but they don't interact



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NCE

with contributions this week from Malu Halasa and Phil Cheeseman



● **LINK:** "I used to practise for hours on this ledge, doing Elton John impressions"

together. Physically they live apart, and culturally they hardly mix."

That seemed especially strange to someone from the Bristol music scene, where there has always been a black music tradition that goes as far back as the

slave trade. When slavery was eventually outlawed, boats delivered their hoard of kidnapped Africans into the underground tunnels that run, to this day, into the heart of St Pauls. The city's racial history can still be read in its street signs, White Lady's Road or Black Boy Hill.

The Cheese Posse has been taking stock of racism, the poll tax, drug abuse – everything. They don't like what they see, neither does MC Kelz, Krissy Kris, DJ Linx, Carlton, Smith, Mighty or Mr Wisternoff.

Tru-Funk don't comment much on these things. They're a little young, but DJ Joey D phoned up after he got home and said the beats were pumpin'.

Whether record labels or big studios like it or not, outfits like Smith & Mighty are the future of music. Who needs Michael Jackson and Pepsi Cola, when anyone – even a kid on the street – who has an idea, can put it down and get it out?

Regional music scenes have always been popular in Britain. Watch out! Despite all precautions, Bristol looks like it's about to explode.

COOL CUTS

- | | |
|---|---|
| 1 (4) SLEEPTALK | Alyson Williams US Def Jam |
| 2 (2) FOUNDATION (LP) | Ten City Atlantic |
| 3 (—) MUSICAL FREEDOM (REMIX) | Paul Simpson featuring Adeva Cooltempo |
| 4 (1) ONE MAN | Chanelle US Profile |
| 5 (—) GOT TO KEEP ON (B-BOY MIX) | the Cookie Crew frr |
| 6 (3) MIAMI BASS (REMIX) | Stetsasonic US Tommy Boy |
| 7 (—) SOMETHING SPECIAL | Damon Rochefort Urban |
| 8 (5) STAND UP | the Klub US Smokin' |
| 9 (7) KEEP ON MOVIN' | Soul II Soul Ten |
| 10 (—) SO HOT | Daniela US Invasion |
| 11 (12) SEX 4 DAZE | Lake Erie US Nu Groove |
| 12 (15) THREE FEET HIGH AND RISING (LP) | De La Soul US Tommy Boy |
| 13 (20) LOVE TO LOVE YOU BABY | Bali Circa |
| 14 (—) BURN OUT | Beats Workin' frr |
| 15 (9) PURE RIGHTEOUSNESS (LP) | Lakim Shabazz US Tuff City |
| 16 (10) BLACK ROCK & RON | Black Rock & Ron Supreme |
| 17 (—) SPEND THE NIGHT | Bam Bam Desire |
| 18 (—) I FEEL FINE | Positiv Noize Urban |
| 19 (—) SYMPHONY (REMIX) | Marley Marl US Cold Chillin |
| 20 (6) HIGH ROLLERS/THE HUNTED CHILD | Ice T US Sire |

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

THE HIP HOP REMIX

TYREE

TURN UP THE BASS

FEATURING RAP BY 'KOOL ROCK STEADY'

ORIGINAL VERSION ON THE ALBUM 'TYREE'S GOT A BRAND NEW HOUSE' FFRXR 24

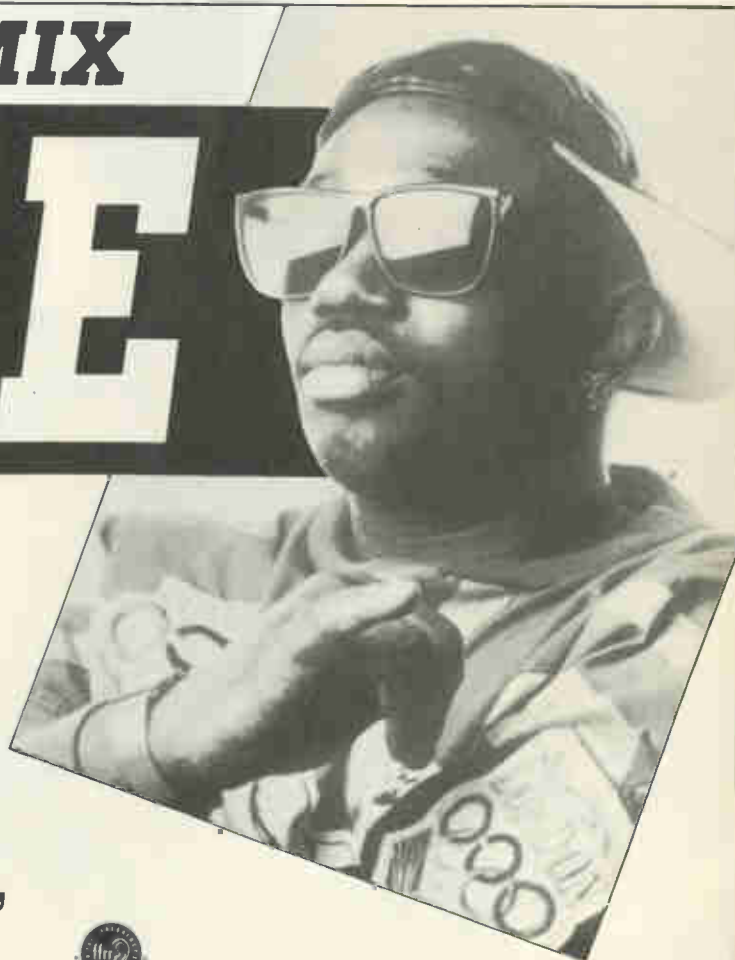


PHOTO BY CHRISTIE



SQUAWK THIS WAY



Boonsquawk, or B.S.Q. for short, is an appropriately curious name for a group that consists of oddball Welshman Chris Sullivan, formerly of Latin pop combo Blue Rondo A La Turk and now a director of London's trendy Wag club, and Steve Walsh — "Not the dead one" says Steve promptly. Their debut single, 'C'mon Daddy', is a fairly pedestrian sample/house record which shamelessly swipes the piano riff from the Turntable Orchestra's recent hit, but then all the best club records usually involve some kind of cheeky theft.

"Economics!" blurts Steve. "We've been working on a lot of stuff — Latin, soul, funk, but to do it well you have to have the support of a record company, and lots of money. We just wanted to get something out, and 'C'mon Daddy' was easy and cheap to produce." Boonsquawk will be the umbrella for all kinds of music, at least that's the idea, and with Chris Sullivan at the helm, you can bet it'll be different.

DA

CONTINUED



LOVE IN A VOID

'Someday' by Ce Ce Rogers, 'Devotion' by Ten City and 'Promised Land' by Joe Smooth are three rediscovered records that have already marked 1987 as the forgotten year. But there's one more, bigger even than the rest, that's made a nervous poke into the charts as the B-side of Sterling Void's 'Runaway Girl'. 'It's Alright' cut through last summer's acid haze at every opportunity, a deep house anthem of blissful quality, emotional singing from Paris Brightledge and an optimistic scenario of music as the vanquisher of war and oppression. It's a nice idea.

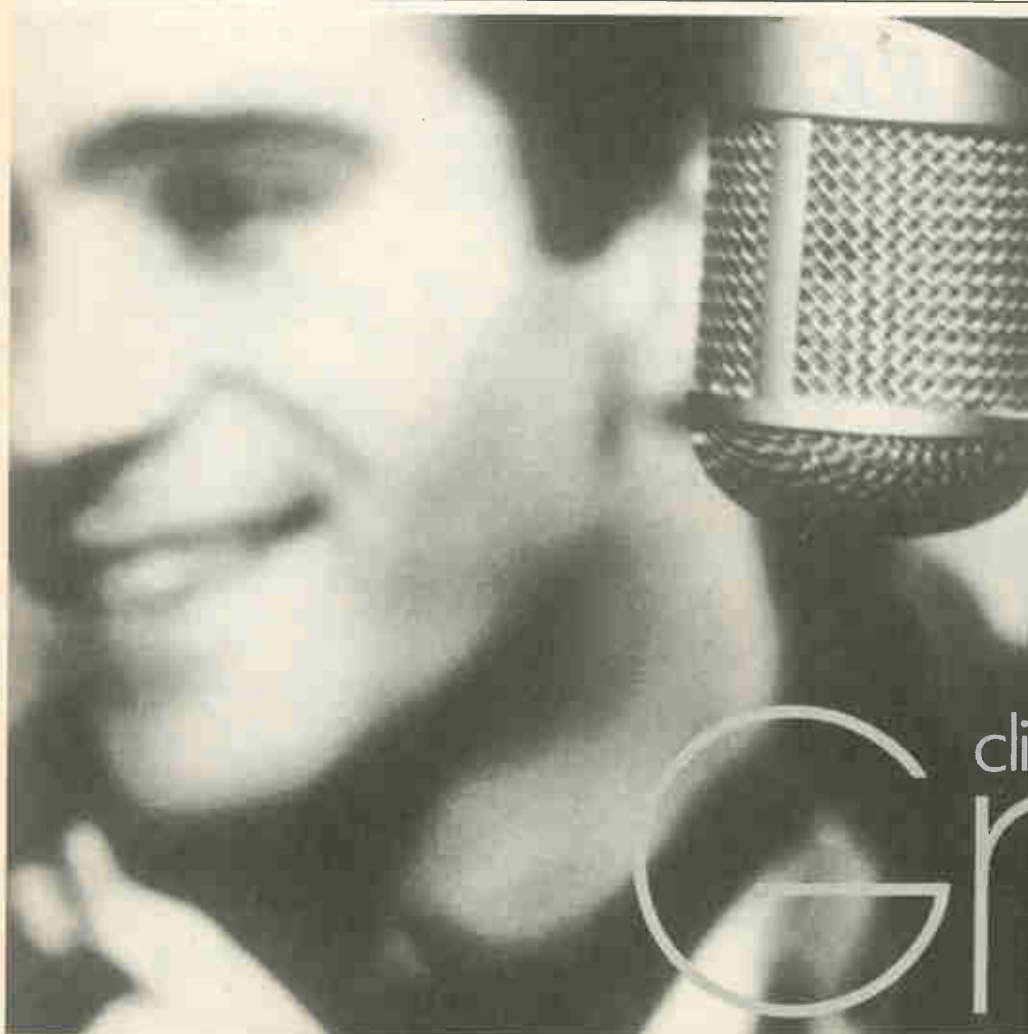
"I'm looking for world peace," says Sterling, somewhat obviously down the line from Chicago, following weeks of intense pursuit by **rm** Dance. "I'm very surprised the record's only just been released in Britain. It was real hot in

New Jersey and New York. It got to number two in New York, but Chicago..."

Just like jazz in the Thirties, house music has had to move to New York to thrive.

"I've been living in New Jersey recently. It's much easier to get bookings than in Chicago. I used to DJ at a club called the Music Box there and the police would regularly come in, stop the partying and close the place down."

Sound familiar? On the plus side, Sterling Void promises an album in a month or two ("real deep, deep house") and the prospect of an imminent visit to these shores. Let's hope he finds the airport easier to locate than a telephone. Meanwhile, 'Runaway Girl/It's Alright' is an essential acquisition (**PC**)



NEW SINGLE BE THERE



SEVEN INCH
TWELVE INCH
C.D. SINGLE

ELECTRIBE 101
CLUB REMIX
ON TWELVE INCH

clive Griffin

NCE

● ADEVA: "do ya like me gloves? I do a bit of snooker refereeing on the side"

COMPETITION

When Serious Records went under last year we at rm Dance thought the relentless flow of dance compilations might ease up a little, but no, they just keep on coming and we just keep on giving them away! Serious has now been reincarnated as Upfront and already has two albums packed with crucial house, rap and garage cuts. 'Upfront '89' and 'Loud' feature tracks by Adeva (right), the Turntable Orchestra, Monie Love, the Wee Papas and many more. Even if their logo, 'Tune In, Turn On, Be Upfront Or Drop Out', does sound a little dated, these albums are essential, and rm Dance have got 10 copies of each to give away, together with an Upfront T-Shirt. You just can't wait, can you? So just answer correctly the following questions and begin your 1989 compilation collection on the right note.

1 New Beat originates from

a) Paul Oakenfold's Living Room, b) Luxembourg, c) Belgium?

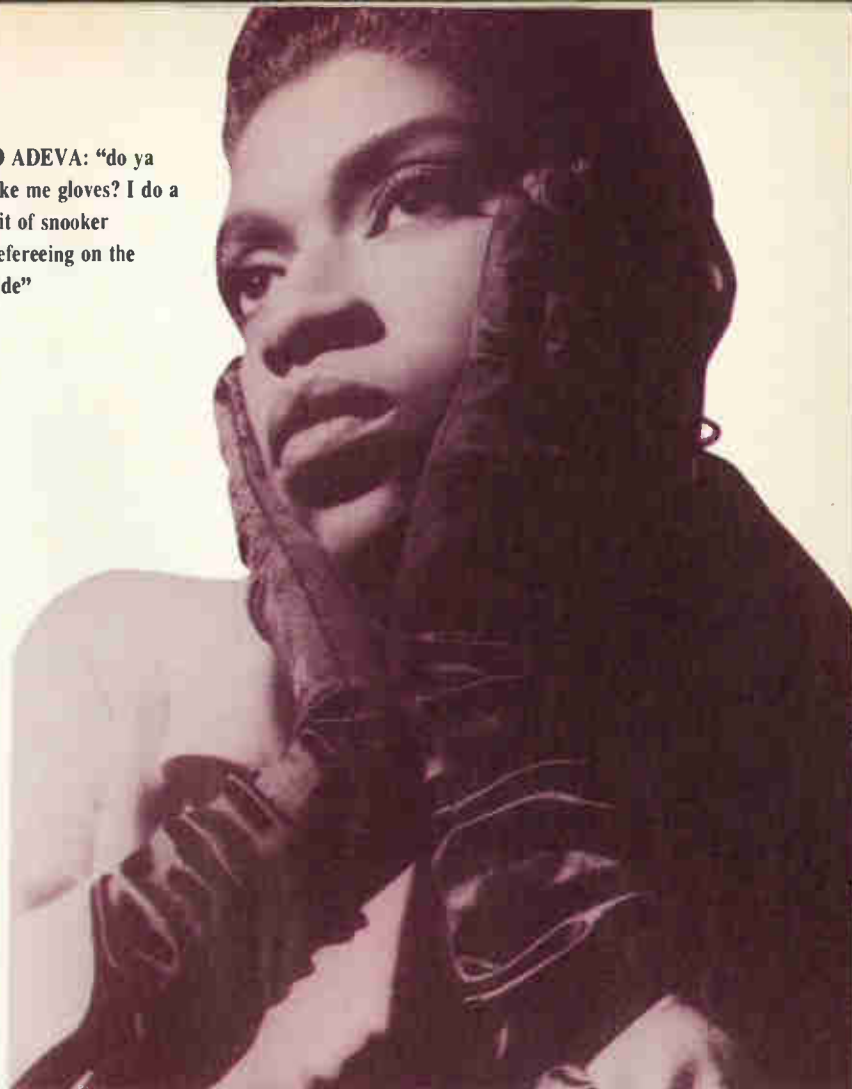
2 Adeva's hit 'Respect' was originally written by

a) Smokey Robinson, b) Otis Redding, c) Aretha Franklin?

3 The Wee Papa Girl Rappers are

a) Sisters, b) Brothers, c) Cousins?

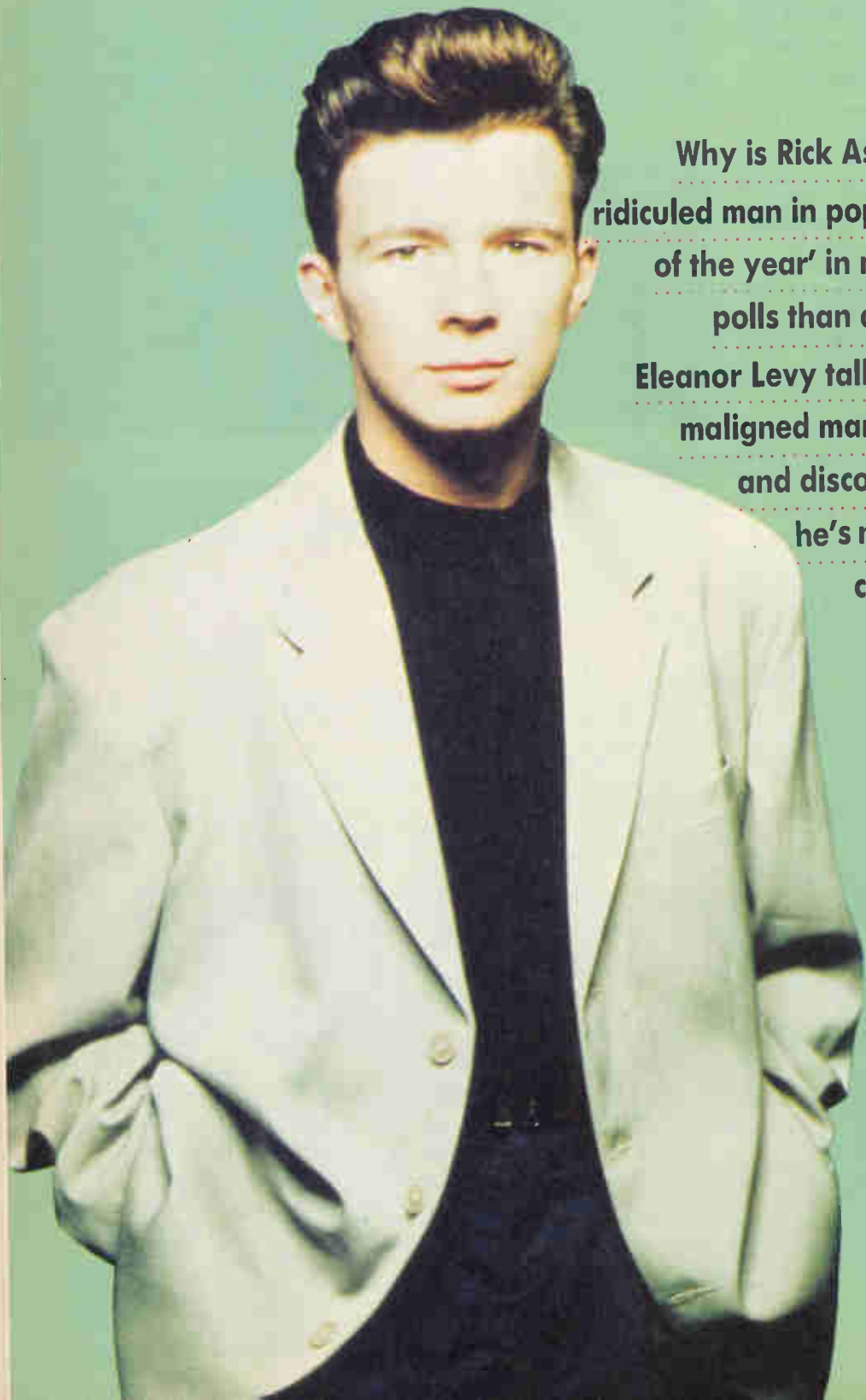
Put your answers on a postcard addressed to rm Upfront Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive not later than 6th March.



12" REMIX
+infosicko
and
infofreako (original 7 inch)
OUT NOW

info psycho (dance extravaganza)

JESUS JONES



Why is Rick Astley the most ridiculed man in pop? Voted 'twit of the year' in more readers' polls than anybody else, Eleanor Levy talks to the most maligned man in the charts and discovers that, um, he's not such a bad chap really ...

YA BABY?

WHO LOVES

"There's no pla

TOP OF THE PLONKERS?

Just why is it that people don't like Rick Astley?

It's not just that some here objected to the clean pop/soul SAW-produced songs he's made his name with. It's not just that he's a white Lancashire lad in his early twenties with the temerity to possess a voice like a mature Atlantic soul star. It's not even just because he's got red hair and freckles. And although wearing blazers more befitting the Major in 'Fawlty Towers' than a 22-year-old could be considered a crime in some quarters — that surely can't be the whole reason either.

A mixture of all these factors may have contributed to poor old Rick's place at the top of the Plonkers in Pop hit parade, but they alone are hardly sufficient justification for the column feet (never mind the inches) of vitriol that have recently appeared in certain sections of the media in a blatant character assassination of Newton Le Willow's most famous son.

Tales of nervous breakdowns, quotes — supposedly from 'friends' — slagging him off for leaving his first band ... stories that his own mother said "he can't sing, he can't dance and a bloke in my pub sounds better" (Rick denies it fervently) ... headlines about Rick running off stage in tears at an awards ceremony after being voted 'worst dressed person in pop' ... rumours of the break up of his long standing relationship with girlfriend Jake ... It's no wonder that the man in the neat denim shirt, munching on a bacon sarnie in a North London rehearsal studio has become a little wary, a little cynical — and a little embittered by the experience.

For since 'Never Gonna Give You Up' made him a star 18 months ago, he's been in more 'top 10 twits of the year', in more readers' polls, in more magazines, than anyone else. But why?

"I DON'T THINK I'M A CREDIBLE PERSON"

"There's a few easily identifiable reasons why," answers Rick in a voice



on this planet I can go, I believe, and just lie on a beach without anyone recognising me. I know you think 'Who does he think he is?', but it's true"

that bears more than a slight resemblance to Radio 1's Andy Kershaw. "Stock Aitken Waterman ... The fact I'm not only fairly young, but look it ... And I don't really think I'm a credible person."

Why ever not?

"There's a number of reasons for it. Anyone who works with SAW is immediately put into the category of puppet. So, to a degree, if you want to call me that then fine. I know what I do, I know what I've done on this latest album.

"People think that these big producers do everything and all I do is get up and sing now and again. I don't believe that for a second 'cause I remember — I know it sounds corny — but I remember playing in pubs; I know what it's like playing in a band and I know how hard it is and basically, I was offered a chance and I took it."

Which is why Rick is keen to point out that he wrote most of the songs on his second LP, 'Hold Me In Your Arms' (including the title track).

"I'm pleased with the way it turned out," he says. "I must say, I was a little worried, what with the fire and everything" (four of the tracks were destroyed when a fire broke out at PWL's studio weeks before the LP was due to be released) "I have written more for this album and I do believe my songs are improving. If you like, the 'credible' side of things is going to change. It's gonna take years and it'll be nice if people recognise that, but I can't expect anyone to."

"I GAVE UP READING MY OWN INTERVIEWS AGES AGO"

But, can an artist be thought credible if he bursts into tears at being voted 'Worst dressed man' on TV?

"I didn't know anything about that," he recalls, shaking his head in wonder at the ridiculousness of the suggestion. "I think I'm possibly the last person in the organisation who would get upset about something in the paper, and particularly something as silly as getting voted worst dressed person. It

means nothing to me, you see.

"I'm not even going to read this. I never do. I gave up reading my own interviews ages ago.

"I never realised the extent of the crap that was printed in the papers. What worries me is that if that's true for this kind of stuff, what are they writing about political things — real issues. Forget all this pop crap, TV stars, 'Dynasty' and all that rubbish. It's just not on.

"I'm not particularly Royal Family mad, but the way the press is allowed to rip into the Royal Family makes me really angry. If you think that a hundred years ago, they would have all had their heads cut off ..."

"PEOPLE DON'T REALISE THAT SOMETIMES I'M TAKING THE PISS"

Perhaps one of Rick's main problems — although he'd probably argue that it was no such thing — is that his appeal lies mainly in the two sections of the record buying public — the mums and dads and the teenage girls — that everyone else takes pleasure in looking down on.

"The Terence Trent D'Arby set? I know what you're saying."

It's a difficult position from which to earn respect.

"It is, yeah," he agrees. "It doesn't particularly bother me because ... No, that's a lie, it *does* bother me, but not a great deal. Because the reason they don't like me is not the music — I really believe that — it's what they think I stand for. I refuse to succumb to all the crap about what I should be doing to gain hipness and credibility, because I'm not interested. In blatant terms, f*** off.

"It just so happens that the people who do like my music are the people with less inhibitions, who are willing to say, 'yeah, I like a bit of that'. The mums and dads aren't interested in the squareness of my chin or the colour of my hair — they're just willing to say, 'I like that lad's voice. Not bad. Good song that — I'll have some of that'.

"I'm 22, you see. I was 19 when I

signed to Peter Waterman. It's three years on. I've got older. I know a few more chords now, know what I mean?

"I think that people don't realise that sometimes I'm just taking the piss," he continues with a hint of exasperation in his voice. "Like the video for 'Take Me To Your Heart'." (In which Rick goofs it up like an old ham in yet another fetching blazer from the Astley wardrobe.)

Was he taking the piss when he wore that now infamous 'Womble' jacket on the sleeve of 'She Wants To Dance With Me'?

"Er, well, it's not a Womble jacket. It's a hedgehog jacket. I thought it was OK, actually."

Oops.

"I'VE GOT A NICE CAR. A BMW. OVER 20 GRAND"

Maybe the root of so many people's dislike of the boy Astley is just plain, simple envy. After all, not only has he got fame, not only has he met Mandy Smith (ooh) and Phillip Schofield (gasp) but he must have made *loads* of money as well.

"I've made money, yeah," he answers guardedly. "Though we haven't started getting any from the American side yet."

It must help make everything else worthwhile.

"Yeah, although this is another strange thing. For instance, I've got a nice car. A BMW. Over 20 grand. I went on holiday to Mauritius which cost an absolute f***ing fortune. But at the end of the day, those things will never replace me being able to just walk into the pub and go to whatever club I used to go to with four of me mates and just stand there and have a drink and have everybody ignore me as they used to. It will never, ever replace that, believe me.

"Because no matter what hotel I go in, there'll always be someone who says 'Will you sign this for my little Johnny'. It means that my girlfriend will never get me on my own — apart from when we're at home. There's no place on this planet I can go, I believe

— apart from maybe South America — and just lie on a beach without anyone recognising me. I know you think 'Who does he think he is?', but it's true.

"I can go home to my girlfriend and my mates and be 'Rick', but not anywhere else."

"YOUR DAD USED TO BE RICK ASTLEY"

Which makes you think it can't altogether be a bed of roses being Rick Astley's girlfriend.

"It's a double-edged sword," Rick muses. "On the one hand, she just wants me to be what I was before. I had a bit of a hobby, I was in a band with my mates and one day I'd get a sensible job.

"But now I'm doing what I want to do. I'm very lucky. I'm also making a hell of a lot of money out of it. I'm getting security. So in that way, she's just got to take it sensibly.

"I say 'got to', but ... she has! If I wanted — me being Rick Astley — to go out with, say, a female pop star, I would expect her to carry on and treat me the same. If I wasn't a pop star and she was, I would expect it the other way round.

"I think a lot of times it's harder for her. 'Cause at least I *am* Rick Astley. She's just Rick Astley's girlfriend.

"What can I say? In 10 years time when I'm extremely old and boring and grey" (at 32?) "and no-one's heard of me — though I might still be writing or producing, perhaps — then maybe the benefits will be ours 'cause we'll have the money and the security. Which is really important.

"If I have kids, I don't want my kids to go to school and have people say to them 'oh, your dad used to be Rick Astley and you haven't got anything ... you just live next door to us'. I want them to be able to say, 'fair enough, my dad was a boring old fart pop star — but at least he's done something for us!'"

Even if it's only made teddy bears out of that old Womble jacket he used to wear ...



Then Jerico's Mark Shaw learnt to enjoy the trappings of rock stardom even before his band achieved their current success with their 'Big Area' single and album. Johnny Dee hopes to pick up a few tips. Shaw shots Joe Shutter



"Yes,
we
are
f***ing
pompous"

Then Jerico are a bit like U2 in a Simple Minds kind of Big Country way. Is there some sort of Rock University where bands like this go? Are guitarists taught how to put their feet on monitors, lean back and wang their axe? Do they show drummers how to throw their sticks up in the air? Are there classes for singers illustrating the correct way to dramatically sweep back their hair during ballads? If there is such a place, Then Jerico are its star graduates. In short, they're the kind of band that shift a hell of a lot of T-shirts with the schedule of their world tour printed on the back!

"I always wanted to be in an indie band and be incredibly credible . . ." By their own admission, Then Jerico are the most pompous, most pretentious band in Britain today.

"Yes, we are f***ing pompous," admits lead singer Mark Shaw, finishing off his fifth tequila and lime juice.

His band's second album, 'The Big Area', is currently racing up the charts. The sound and production is 'big', grandiose in a Genesis kind of way, the lyrics 'meaningful' in a Bon Jovi kind of way. The band's look is mischievous in a Brother Beyond-meet-the-Strangers-at-a-cocktail-party sort of way.

"We're good at playing rock stars. That's what it takes to get our message across. We're good at doing that sort of shit. It gets us in a lot of magazines. Erm, excuse me," Mark is trying to get the attention of the waitress. "Excuse me, yes, can I have another double tequila with lime juice please? Thank you. We couldn't come across as being ultra hard, so we use what we've got — our looks. We want to reach the little girls and the football hooligans as well. If I saw a good

big area mo

looking woman I'd look twice. If she made a record I'd listen twice as hard.

"People want us to be glamorous, they want us to live the rock star life. I always wanted to be in an indie band and be incredibly credible but no one would have taken it from me. Playing the dumb blond is the best way for us to be — we get our political message across to more people, but we do have guilt trips about it."

"Everytime I have a shit the Daily Mirror writes about it!"

Mark Shaw is, perhaps not in the way Morrissey intended, the last of the famous international playboys. He does the things rock stars are supposed to do, in the time honoured tradition of 'sex 'n' drugs 'n' rock 'n' roll, (or as Mark puts it: "Sex 'n' cigarettes 'n' alcohol."). He flirts with large-breasted Euro-bimbos, he goes night-clubbing and gets champagne thrown over him, he crashes motorbikes in Spain, he's the tabloid pop gossip pages' angry young toy boy.

"This album is about what's happened to me over the last year. I got divorced, we split up with our manager. I got beaten up, I got pneumonia, I got arrested twice, I punched a photographer, someone claimed I had a love child, I'm supposed to have affairs with every woman in town, everytime I have a shit the Daily Mirror writes about it. I thought to myself, 'this is what it's about, this is me being a rock star'. I didn't ask for any of those things to happen, they just did."

"Hello," he's waving at the waitress again, "two more tequilas..." Doesn't being an international playboy distract rather heavily from Then Jerico's political intentions (they have strongly backed

Artists Against Apartheid)?

"What happens is people confuse my private life with what the band is about. They think what I do at night has some relevance to Then Jerico. I sleep with women, I like women, what's wrong with that?"

Are you a good flirt?

"The best."

What's your earliest mammary?

"My mother's. Can I just say that my mother has the best nipples I've ever sucked?"

No.

"Obviously you're not turned on by carpentry..."

Mark Shaw is a terrible person to interview. He talks in lists at about 150 miles per hour. He practically tells me his whole life story before I even ask him a question. He was three hours late, but apparently I was lucky he got the right day. If you do ask him a question he'll talk about something else.

"It's what Bowie told me, he said, 'don't let them interview you, interview them.'"

David Bowie is a kind of guru to Mark. He also indirectly caused his strongly held anti-apartheid view. Shaw admits he was a fascist when he was a kid, he saw David Bowie pretending to be Hitler as a publicity stunt at Victoria Station in the Seventies and naively thought that being a Nazi was "glamorous and sexy". His father also worked in South Africa. As he grew up he became more politically aware and embarrassed by his past — something that he hopes he is making amends for with Then Jerico.

"You can't fight violence with violence, you have to fight it with a smile. We can reach more people than someone like

Billy Bragg, people get attracted to us in a different way."

Perhaps so. Mark Shaw is very vociferous and angered by the South African regime — the bulk of Then Jerico's songs tackle this and other moral issues. He's been arrested and attacked violently for his beliefs and his arguments are well reasoned, yet his lyrics don't seem to 'back them up too strongly. Perhaps they don't teach you these things at the Rock University!

What the hell is your song 'Big Area' about?

"The 'Big Area' of the heart, it means the love, the heart." Mark isn't making sense, he's talking gibberish, the lime juice has gone to his head.

"Look, this band has been together five years, we've had punch ups. Listen, it's not uncommon for me to walk into one of the band's hotel rooms and find them in bed with their old lady."

What is he talking about?

"The 'Big Area' means love, the passion for the things you love. I walk down the street and I hear people say 'God I love that record' or 'God I love that film'. I go to a brasserie and people say 'I love this coffee mug', 'I love that table'."

I love that table?

"Yeah, 'I love that table'. Obviously you're not turned on by carpentry. I love it, I love tables. I love chairs, hatstands..."

Mark, you're not making any sense.

"The 'Big Area' means this big grey area of loving things. It also means the world."

The world and tables!

"And it's about growing up."

So there you have it, the 'Big Area' is about growing up, in a world of tables and loving things!

"I sleep with women, I like women, what's wrong with that?"

uth strikes again



● AND THE WINNER IS

MCCARTHY 'Keep An Open Mind Or Else'

MIDNIGHT MUSIC

Superb! McCarthy return with everything just right this time, fulfilling all their earlier promise and hitting the nail squarely on the thumb. The guitar backing is bright and fruity and the ever angelic voice weaves its deceptively simple narrative over a pretty perfect pop landscape. Quite why the big Mac have remained struggling in the play-off positions while other, far less fit and able candidates scramble for first division honours remains a mystery. Clean, crisp and cracking pop of the kind you could all do with once in a while.

● AND THE NOMINEES ARE . . .

DEACON BLUE 'Wages Day'

CBS

Ricky Ross' songwriting grows in stature and is the key to the success of Deacon Blue. This follow-up to the disgustingly catchy 'Real Gone Kid' (cue chorus of 'Ooh Ooh Ooh Oooh!') shows that young Ross is one of the few young writers in the charts who takes time and trouble over his lyrics. 'Wages Day' bounds along a piano back beat with some nice stadium dynamics and a pleasant lack of Lorraine's all too familiar, over-the-top backing vocals. Definitely another big hit and deservedly so.

STRAY CATS 'Bring It Back Again'

EMI

The return of the stompin' Stray Cats, and they've never sounded better. This is a rollicking Elvis soundalike mover that curls its lip on the deck and leers at its own bobby sox backing vocals. It says something for our own lame pop brat pack at the moment, that it takes three ageing US rockers to kick up some dust and put a little life in the charts.

MICHELLE SHOCKED 'When I Grow Up'

COOKING VINYL

Michelle Shocked is well overdue some major crossover success in our singles charts, and while this distinctly bluesy offering may not be



BOY GEORGE 'Don't Take My Mind On A Trip'

VIRGIN

All aboard for Janet Jackson territory on this bottom-heavy disco number that will finally re-establish George as a force in British pop and hopefully bury the teen idol tag for ever. He's had to keep his own musical character in check here to fit in with the distinctly Jam & Lewis-ish production, but it should see him back in the charts, and that can't be a bad thing can it?

PIERCE TURNER 'The Sky And The Ground'

BEGGARS BANQUET

Much preferable on vinyl to his recent unconvincing live sorties, the ex-patriot Irishman out of New York delivers his most succinct and catchy number regarding his home block's down and outs, suitably dressed in his native eloquence and with a catchy chorus to boot. Not what you'd call a radio record though, and destined to linger in the grey abyss of daytime meets John Peel, and neither are taken with it. Annie Nightingale might get a few requests for it.

THE HOLLOW MEN 'The Drowning Man'

BLIND EYE

The Hollow Men always come up with something interesting in both content and packaging, and this time round the vinyl is watched over by a rather nice picture of Gregory Peck in 'Moby Dick'. A Marc Almond soundalike vocal curls around a modest, lightweight pop accompaniment to some effect, but it won't catch the imagination of the nation as a whole.

● KENNETH BAKER-TYPE BOOS FOR . . .

CRAZYHEAD 'Have Love, Will Travel'

PARLOPHONE

Predictable rock 'n' roll riff that confirms Crazyhead as poor cousins

to the one that supplies it, it's still a cracking record. Smouldering away without a folky guitar or finger-in-the-ear in sight, Michelle's voice almost lazily wins the day on a song that sounds like an old classic already. A change of style that deserves to raise her profile but is perhaps a little too sombre for some.

to Pop Will Gaye Byke Itself And The Love Reaction, about to be usurped by Jesus Jones and the next wave of Grebo hype with a more youthful approach and an ear for technology. Outstandingly dull and pointless.

ROB BASE & DJ E-Z ROCK 'It Takes Two'

CITY BEAT

rm's very own rap act of the year 1988, according to the sleeve, and that must be why even I'm sure I've heard this collection of beats before. The spanking new Tuff Audio mix takes its time getting going and is a sparse affair scratching furiously over some effectively clipped funky guitar. Not for the bedroom unless you're after the neighbours.

DONNA SUMMER 'This Time I Know It's For Real'

WARNER BROS

This time I know it's a blatant lift of Kim Wilde's 'You Came', turned into a happening chart-bound explosion for Ma Donna courtesy of knob twiddlers extraordinaire SAW. Quite amusing to see the ex-US big wigs (sic) coming over here to revive their chart careers, and it'll probably work. Talking of SAW . . .

JASON DONOVAN 'Too Many Broken Hearts'

PWL

Continual slugging of SAW and their products is a criminal waste of trees. If you've got it in for bland, cynical, fruitless pop there are far more worthy targets for your slings and arrows. SAW is fun and while this isn't as charming as Kylie or as slick as Rick, it's ultimately harmless nonsense. Jason must have knocked it out in a spare half hour while he was here with Kylie before Christmas and I bet he never makes another. An in-depth interview with the now legendary Carlec Soundfield Microphone must surely be on the cards.

WOMACK & WOMACK 'Celebrate The World'

ISLAND

Yes folks, it's 'Teardrops' part III, or is it IV now, as Cecil and Linda get those hands clapping, those smiles beaming and give their creativity the week off to come up with three minutes of what is little more than an extended outro. Only a couple as sacred as the big W&W could get away with another slice of this placid nonsense. A Buddhist chant of a record if ever I heard one.



THRASHING DOVES 'Reprobates' Hymn'

A&M

Those of you with decent memories will remember Thrashing Doves as the ones to watch who quickly dipped out of sight with their very trad rock 'n' roll onslaught. The success of Then Jerico may help the TDs slip through the net, but it's too similar to Diesel Park West's 'Like Princes Do' for my liking.

CLIVE GRIFFIN 'Be There'

PHONOGRAM

Dear old Clive's still plugging away in Go West/Paul Young/Level 42 territory, and we shouldn't blame him for that. It's the real pot luck sector of the business, scores of records released every week, none distinguishable or very different from the next, dependent on a few radio plays, a well-cut jacket and a nice video. Clive looks and sounds right so he'll just have to wait to see whether the wheel of fortune runs over his particular toes this time around. It's as simple and as dull as that.

BLISS 'I Hear You Call'

EMI

A record designed to showcase the not inconsiderable vocal talents of Rachel Morrisson, and in this at least it succeeds. Unfortunately there's not too much else to say for it, mainly because it tries too damned hard to impress when a little seduction may have proved a more effective method of aural foreplay. See Texas' current chart success.

JULIAN LENNON 'Now You're In Heaven'

VIRGIN

Oh my Gawd! Lennon Jnr doing a Bowie meets Gary Numan impression - I kid you not. Not sure if it's about dad or if it's a dose of macho loverman business, but it certainly growls and barks where before he whimpered and whined. Still don't like it though, it's an ugly little beast.

FREIHEIT 'Kissed You In The Rain'

CBS

OK Freiheit, your task is to make another record that apes Jeff Lynne and the Beatles enough to fool everyone into buying your single as a result of heavy radio play and an admittedly catchy, Christmasy sort of tune. Oh dear, you've failed, and for that you can join our eggs and French cheese and we'll ban imports of your spicy sausage!

VARIOUS ARTISTS 'The Brits — The Awards'

TELSTAR
This lavish, if rather hurried, collection is, following the awards show itself, destined to be a bit of a bummer, if only by association. But let's not tar it with the brush Sam Fox and Mick Fleetwood used to cover themselves with. On the ineptibility scale it loses out. There are no embarrassing blunders, Wet Wet Wet and the rest of them arriving on time for example while Boy George fails to make an appearance during the Four Tops-announced groove.

The first category, side one, is strictly CDsville however. Fleetwood Mac try hard with their 'Little Lies' and Deacon Blue's 'Real Gone Kid' struts fairly purposefully enough, but it's a clear case of real music-itis. Or, as Fairground Attraction's Eddi Reader said, "Simple music for simple people". I'll resist the cheap jibe temptation though, methinks.

Diversity, the kids cry. And along comes Enya, Prince, Erasure and Salt-n-Pepa on side two. Look ma, no Bros!! What with the inclusion of Michelle Shocked, it looks like things are improving industry-wise. But don't fret, pop petals, there's still enough knicker-wetting appeal in Wet Wet Wet and INXS (despite Hutchence's new frumpy image) to keep the teenies screaming. While the lads also get a look-in, being served prime boys' own rock, Bon Jovi, Belinda Carlisle's silicone cheekbones and Whitney Houston's anorexic athleticism. Yowza!

One small irritation though, Mr BPI. Why, out of 27 acts, are a whopping 13 nominated in the 'International' category when we're

supposed to be waving the banner for Britain? Are we really so short of talent? One glance at the top 100 says not. ■■■½ **Tony Beard**

SUICIDE 'A Way Of Life'

CHAPTER 22
This is my first encounter with this 'New York-based minimalist duo' who've been around for ages influencing younger artists as diverse as Sigur Sigur Sputnik and Loop. On hearing this, their debut release on Chapter 22, the picture suddenly becomes clear; Suicide are a unique musical proposition. Alan Vega's (non)singing voice (grunts, groans and sighs) coupled with Martin Rev's pulsating synths, keyboard patterns, guitar swathes and sleezebeat drums combine to form something like nothing else.

'A Way Of Life' features eight tracks and many moods. There's the lilting, softly stated 'Surrender' followed by the primal yet synthetic rock and roll of 'Jukebox Baby 96'. Also included is the single release 'Rain Of Ruin' with its repetitive, droning synth motifs. Repetition is definitely a Suicide trait — all tracks seem like endless loops of music with only Vega's vocal mutating over the top. Seemingly endless but never dreary. Bleak, maybe — 'Sufferin' In Vain' has a dark stained sound. Then again there's the almost funky 'Dominic Christ'. One dimensional, never. They recorded this album in what used to be Jimi Hendrix's bedroom. Yes, Suicide can be cool. ■■■■ **Darren Crook**

THE REPLACEMENTS 'Don't Tell A Soul'

SIRE
Who'd have thought the Replacements were once low-down gutter punks, peddling some of the



● GBOA up to their gills in stewed fish

GAY BYKERS ON ACID 'Stewed To The Gills'

VIRGIN

If you were to construct yourself an exceptionally long scraping implement and proceed to scrape the floors of the deepest, filthiest, grimmest dustbin in the cosmos, you would not find a more cack-caked and stinking sound than the one found sticking to this record.

Don't wear your best clothes and don't use your best record player when listening to it, because you just might get splattered. And be prepared to irreparably damage your relationship with the neighbours, because however low you turn the volume, 'Stewed To The Gills' is still the loudest record you're ever likely to play. The delightful inner sleeve shows the band up to their gills in dead fish, asking us to believe that this is in fact a concept album about fish. I don't know about that, but, faced with the guitar grunge of 'Hot Thin', 'Ill' and 'Shoulders', it's unlikely that the fish would be particularly flattered. But then, fish haven't got ears... maybe that's the concept.

Kicking off with the raucous 'It Is Are You?', 'Stewed To The Gills' starts with a shout and builds to a blood-curdling scream. The tracks are interrupted by various disembodied voices, from the woman talking about "living in a neurotic state of erotic irresponsibility" introducing 'Better Off Dadd', to the tone deaf rendition of 'Boogie Nights' before 'Fairway To Heaven'. The effect is the opposite of the idea behind Malcolm McLaren's 'Duck Rock', where the intervention of the World's Famous Supreme Team was like a bridge to the next channel on your short wave radio dial. On the Bykers' radio, they are on every channel. Turn the dial all you like, you won't escape their rumble.

'Stewed To The Gills' can, surely, only have been recorded when the Bykers were just that. That's it! They drink like fish... that's the concept. ■■■■ **Tim Nicholson**

meanest hard-core/garage sounds to be heard on an American street corner? Probably not a lot of people, given the smooth tone of the 11 songs on this, the Minneapolis band's sixth LP.

The primeval rush of fuzzed guitars that was the four-piece group's trademark, has been manicured into a mild, mid-league, mainstream sound, still retaining a

few classic rock ingredients. If side one's opener, 'Talent Show', is a slick slab of easy-access, Stones-ish hard-rock, the eerie harmonica and brawling rhythm of the second side's 'I Won't' also recalls their earlier work.

This does mean the Replacements have grown up a bit, but it doesn't mean they've completely lost their roots. ■■■½ **Henry Williams**

kon kan

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i beg your pardon

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**THEY MIGHT BE GIANTS
'Lincoln'**

ONE LITTLE INDIAN

'Lincoln' is a Rubik's Cube set to music. A puzzle you don't really want to solve 'cause once all the colours face the right way it'll ruin all the fun. They Might Be Giants write pop songs, stand them on their heads, spin them round (anti-clockwise) and then take out all the punctuation, put the middle at the end and the end at the beginning. Listening to this 18 track LP is a bit like finding yourself as the ball bearing in a giant sized pinball machine. The music jarring you from left to right, whizzing you past flashing, bright lights and speeding headfirst into stretched elastic.

'Ana Ng', 'Purple Toupee', 'They'll Need A Crane' and 'Snowball In Hell' mark They Might Be Giants' more accessible, melodic side — all potential singles with hooks that grab you by the waist and whisk you into the wonderful world of pop. Elsewhere, 'You'll Miss Me' sounds like a 65-year-old Tom Waits singing along to a Stump single slowed down to 16rpm.

'Cowntown' is a childish sea shanty that could be the theme tune to a Fifties American TV series and 'Pencil Rain', set to a marching beat, takes the piss perfectly out of the American gung-ho, macho, dream.

They Might Be Giants present a strange, oddball picture of what it's like to grow up, live and go shopping in America — warped, comical and occasionally disturbing, but you pass a lot of interesting places on the way. ■■■■ **Johnny Dee**

**VARIOUS ARTISTS
'The Marquee 30
Legendary Years'**

POLYDOR

I'm told by younger relatives that the Marquee still flourishes, though in an age of high production video, pop venues such as these are not the forerunners of rock trends they once were.

So, while be-denimed metallists and the like still congregate to pay homage, the guts of this LP have to be backward looking. 'Til the early Eighties an appearance at the Marquee was recognition that an artist had passed first base. It was significant, and this four LP set is crammed with some of the biggest names in British rock history.

Try this for size: the Who, U2, Dire Straits, the Police, the Jam, the Small Faces, Cream, Queen, Genesis, Status Quo, Free, Bowie, Simple Minds and Jimi Hendrix... Of the great British rock groups

only the Beatles, Stones, Pistols and Clash are missing. The omission of the latter two is significant, for although the Marquee did play host to punk, it was by-passed as a prime mover in that movement. In consequence, the mid to late Seventies representatives on this album are all decidedly new wave. By the turn of the Eighties the edge had gone...

Still, with tracks like 'Purple Haze', 'All The Young Dudes', 'Substitute', 'Badge' and 'Gimme Some Lovin'', this is a high quality trip through nostalgia. Unfortunately it may just be the full stop and epitaph for small club rock in Britain. ■■■■ **Jim Reid**

**LONGSY D
'Longsy D's House Sound
For The World'**

BIG ONE

Longsy D is something of a chameleon in dance music — a rapper who toyed with reggae a few years back and invented ragamuffin hip hop, then played around with the house sound and now delivers an album of acid.

In true Longsy fashion, he throws everything into the pot and hopes the stew tastes good. It does, with the brilliantly simple 'This Is Ska' and the Grecian 'Return To Zorba', but otherwise the acid synth tends to drown out the flavour of his original ideas.

Most of the tracks come across as interesting but unfinished, a series of backing tracks begging for that vocal rap. ■■■■ **Tim Jeffery**

**CASH MONEY & MC
MARVELOUS
'Where's The Party At?'**

SLEEPING BAG

Cash Money won the 1988 Disco Mix DJ Championships and travelled the world spreading the gospel of quick cutting and scratching. He was the homeboy from Philadelphia who made good, and continued the steep competition between Philly jocks and those from New York.

While Philly won the DJ stakes hands down, they are a little behind on the rapping. More comic than commentary, Marvellous is obsessed by ugly people who shouldn't be allowed to talk or ugly women who'll drop their drawers for anyone. A believer in equality, he raps about his own underwear too.

Periodically though, the veil of nonsense lifts and there is substance underneath. From the guy who once wondered why European women don't dress like 'Dynasty' because of their unattractive, chunky shoes, he

questions the need for extensions — the fake hair that black women weave into their own — on 'Is It Real?'

There are a few songs that almost make you want to listen, like 'The Mighty Hard Rocker' and 'A Real Mutha For Ya', but on the whole it's uneventful party rap. After hearing the album, the homeboy reaction was, if Marvellous can rap then anyone and their little ol' granny can too. ■■■½ **Malu Halasa**

**JIMI HENDRIX
EXPERIENCE
'Radio One'**

CASTLE COMMUNICATIONS

Unlikely though it seems today, once upon a time Radio 1 was the acme of hip and youthful high spirits, certainly in the year of its inception, 1967, which is when all the tracks featured here were originally recorded for the BBC.

Now they've been collected and offered as a double at a bargain price, and well worth owning they are, even if only to show just how many noises one man can drag out of one guitar at one time. There's more to it than that of course: a dynamite version of the Beatles' 'Day Tripper', complete with original 'she's a prickle-teaser' line and mysterious celebrity vocals; a high speed blast through Howlin' Wolf's 'Killing Floor', which probably marks the point when Eric Clapton realised he was crap in comparison and took up boring music for the middle aged; and those mighty originals get a hearing.

'Purple Haze' is a killer, the moment where people discovered the guitar could be used to inflict structural damage, while 'Foxy Lady' is Ladies Lover Cool Jimi alternately thrusting his groin and his guitar. Right through, the Experience are in great form, forcing rather than just keeping the beat. And there's not an overdub anywhere. Amazing, not least for the peculiar 'Radio One' jingle, which is needed now more than ever. A bargain. ■■■■ **Geoff Zeppelin**

**BOY MEETS GIRL
'Reel Life'**

RCA

Having written the bouncy, fun, 'How Will I Know' and 'I Wanna Dance With Somebody' hits for Whitney ("I believe") Houston, I was expecting something a touch more up-tempo and fruity from Boy Meets Girl. Their single, 'Waiting For A Star To Fall', should of been

a warning, like the rest of this debut LP, it sounds like the perfect irritatingly catchy tune for a 7 UP commercial.

Shannon Rubicam and George Merrill, adept songwriters as they must be, never seem to get beyond Californian AOR wet dreams of everlasting love. Each song, set to screeching, fiddly guitars and comfy studio effects, is about the wonderfulness of serious relationships: falling in love; how lovely love is; how awful love is; how much in love we are; how good our love is. The music is like Kids From Fame revisited. Except Bruno (remember him?) could probably come up with something more vital! It's the "gonna write a classic/gonna write it in the attic" mentality — bland, American, vacuum-packed slush. It makes Val Doonican sound like an anarchist! ■ **Johnny Dee**

**DEMON BOYZ
'Recognition'**

MUSIC OF LIFE

When the 12 inch record scene exploded with rap singles, it also helped other black independent music like reggae. The more adventurous toasters learned to rap, while hip hoppers borrowed Jamaican beats.

Demon Boyz are London's premier ragamuffin crew. Nicknamed "demons" in school, they spent their formative musical years on the rockers scene. More than KRS One or Just Ice, their long awaited LP shows once again that the Americans can't rage half as good as the British. Like the best hip hop, 'Recognition' is unarranged, minimally produced and raw. Yet the dub influences on songs like 'Lyrical Culture' means that the music is a bonanza of sound system effects.

Like most rap albums, Demon Boyz introduce themselves on the title track, their DJ on 'We Call Him DJ Devastate' and then their neighbourhood on 'Northside', increasing the north and south divide of the river Thames rivalry in London rap. 'Gifted and Going Far' is an assessment of their talent, one that the Cookie Crew agree with since they plan a joint lady emcee and ragamuffin project.

Demon Boyz stress the strength of British rap, which is the ability to mix different accents ranging from American to Jamaican with ease. When they break down to pure unadulterated toasting, they show that there's room for all kinds of music in hip hop. ■■■■ **Malu Halasa**

LIVE

EDITED BY TIM NICHOLSON

FRONT 242 La Cigalle, Paris

Dance terrorists. Front 242 are Belgian electric thugs.

The entrance is all — a grand arrival into a techno arena bristling with bloodied noise patterns and chopper samples ... Apocalypse NOW!!

Two Frontmen wear sunglasses while the third is toggled out in some sort of post-holocaust biker's garb complete with Robocop headgear and miner's lamp. It's all part of their impersonal corporate identity, as if Front are a machine of, at the very least, a rather cybernetic performance unit. All stage lights are directed from behind the band and onto the crowd. Front 242 are faceless and, one imagines, soulless.

Electronic Bodybeat Music they call it, and very danceable stuff it is too though not in the namby-pamby way we've come to expect from much of new beat or even house. 'First In/First Out', what with its 'move your body commands' is typically crushing, jackbooted rhythms and android spasms, that sort of thing. They take the beat and maximise it, punish it, making Nitzer Ebb seem like children. Extreme noise terror indeed, 'Headhunter' literally raises the roof.

Front 242 are ice cold, having as much warmth and emotion as the average cyborg. These songs aren't written, they're *constructed*. The only chores are 'Felines' and 'Circling Overland', where the urgency is restrained, but with such a relentless attack it's inevitable that everyone is moved. The apres gig riot was but a tea party compared to *this*. **Tony Beard**



SUSAN MOORE

● THE SUNDAYS: Harriett closes her eyes and thinks of England, her country

THROWING MUSES, THE SUNDAYS Goldwyns, Birmingham

Few bands have been trumpeted with such a prosaic fanfare as the **Sunday**. They are the band many expect (and dearly hope) will carry the torch forward into the Nineties for guitar pop, despite having barely had time to build a complete repertoire.

The winsome charms of the single 'Can't Be Sure' opened the way for a hypnotic set of simple, tuneful songs from which it is clear that all the hype surrounding the vocal talent of Harriet Wheeler is entirely justified. She is the Elizabeth Fraser to guitarist David's Johnny Marr, her remarkable, very 'English' voice soaring skywards over the decidedly Smithsonian chords behind her.

Shouts from the comedians in the crowd for 'This Charming Man' and such like suggest that the Sundays have found a niche in the public's affection that may prove to be a millstone. But, for now, they are like a breath of fresh air, full of the

'Joys Of Spring'.

Throwing Muses may never reach the kind of chart success their support act seem assured of, but they showed tonight why hardened journalists tend to 'come in their dictionaries' in head-over-heels verbosity when attempting to describe them.

Sounding like Husker Dü one moment ('Bea') and the late, great Waitresses the next, the Muses do it all with a unique sense of style. All the manic, unstructured elements of their sound combine into an order wrenched from chaos. If there is any justice in this world, 'Dizzy' will be massive, vindicating the more accessible sound of the Muses '89. It is still, however, the edgy, slightly disturbed aura of Kristen Hersh that makes the Muses performance so exciting and sets them apart from the Talking Heads/10,000 Maniacs comparisons.

Throwing Muses' songs tend to celebrate imperfection — tonight they were far from imperfect.

Darren Beach



SUSAN MOORE

● THROWING MUSES: Kristen finds the whole thing faintly a-Muse-ing

U.S. R&B CHART # 1

Kiara

Ki-a-ra (kē-air-a) to change and / or make a difference.

Duet with
Shanice
Wilson



ARISTA

SEVEN INCH, TWELVE INCH, CD3 OUT NOW

BMG

LIVE

CONTINUED



KAREN MCCONNELL

● EAT: "This is the audition for 'The New Alias Smith And Jones' isn't it?"

EAT Glasgow Fury Murrys

From Bath, Eat are a noisy, scruffy lot with a singer, Ange, who looks a little bit like a young Jim Morrison and a guitarist who gets down on his knees to deliver a filthy-dirty guitar sound that would put feedback to shame. Children of this world sway on the dancefloor, arms waving in a ritualistic abandon that is suggestive of the Sixties in the same way that Eat are suggestive of bootleg Doors being listened to with a dirty stylus. I like this noise. It's been such a long time. A member of Del Amitri says, "Nah, too much like early Bunynmen for me," from his position at the bar. He has a good memory.

Ange swivels across stage, an epileptic harmonica stuck to his lower lip at times, singing about everything from Dr Ruth to the shimmy shammy (a dance?). It's difficult to be precise, though, about the lyrics above that growling, violent sound that seems to be the Eat trademark. Ange is possessed, probably by the pounding Birthday Party-ish beat emanating from the vicinity of the drum kit. A member of Wet Wet Wet tells me, "Nah, too much like early Fall for me". He too has a good memory. Are Eat likely to harness this killer noise so that it makes commercial sense? Ought they? Is there really life in the lowlife scene after early Birthday Party, Bunynmen and Fall? I doubted it on all counts until tonight. **John Dingwall**

THE FOUR OF US Sides, Dublin

Through the smoke-soaked squeeze of Sides, a photographer is aiming his lens at Four Of Us front man

Brendan Murphy. "Your flash isn't working," points out the singer. "Neither is yours," shouts a little man in the corner. That much about the Four Of Us is obvious.

If the Bros twins are the flash, fake sun-tan on the face of pop, then these three Irish brothers plus one non-brother, who share the same label as Bros, might just be the stubble. From near Belfast, these boys could be brawlers or bookworms or blarney spouters. They dress with restraint, dark suits and round-neck jumpers, but via acoustic guitars, keyboards and rubber rhythms, they whoop it up with wild abandon.

Irish connections are for from clear cut, except that you'd look more towards Hothouse Flowers than U2 and Brendan might have caught a cold from Van Morrison. And then again straighter strums like 'Young Washington' suggest a gut thirst for the simple stuff of ballads and busking. But mostly their bold riffs and clinging choruses place them with one foot in r&b, one foot in croaky pop and a hand on the door knob of funkiness.

Except for the fact that some idiot has tipped them as 'The Band Of '89', things are looking healthy for the Four Of Us. Tonight's show, supposedly their second ever, was an impressive display of casual confidence. The gruff and chunky insistence of their debut single, 'I Just Can't Get Enough', is a pleasing enough appetiser. They have a singer who looks somewhere between Bryan Ferry, Simon Le Bon and Harry Enfield, but appears not to care. And there are already TV celebrities behaving badly outside the club. "This is about sex," says Brendan, introducing the single. And you can be sure he doesn't mean Matt Goss flashing his boxer shorts. **Roger Morton**

BLISS ULU, London

Exactly two years ago, Bliss released their debut single on Sermon Records. 'I Hear You Call' has now been re-recorded, repackaged and released on Parlophone. Bliss are on their way to the big time.

Although the line-up has changed a little, the central creative force of leader, Paul Ralphes, and vocalist, Rachel Morrison, remains untouched. Theirs is a powerful union; at its best creating an atmosphere of electric intensity that the ULU crowd immediately grabbed onto.

Bliss' secret is simplicity. No frills:



● THE FOUR TOPS: "I second that emotion." "I third that emotion." "I fourth . . ."

THE FOUR TOPS Apollo, Manchester

The chap just in front of us is positively *beside* himself. The one bright spark in an initially sedentary audience, every now and again a note, a harmony, an announcement, brings him rearing to his full height, punching the air and hollering. As in 'Levi Stubbs' Tears', this is how to heal those emotional wounds. That's why it's called *soul* music.

It's been over five years now since the Tops last graced these stages, and time is beginning to take its toll. As Levi and the fellas sweep across the stage, decked out as ever in immaculate, pristine white suits, you can tell that they're getting a bit – how can I put it – *portly*. Not quite as *trim* as of old. They still sing like canaries, of course, though these days they have to take it easy. Like, closing down the show after less than an hour (the house lights were on even before the orchestra had had a chance to leave the stage!). Like, not getting out of bed before five o'clock. But that's Motown legends for you.

Very little of the 'Indestructible' LP is aired, which is just as well bearing in mind the show's brevity. Instead they play quite a few forgotten nuggets, like 'Main Street People' and some of their not-so-distant hits like 'When She Was My Girl'. The old-style orchestra (mostly brass) helps to fabricate the illusion of Sixties America. Real showbiz stuff. The old magic's there in between the wrinkles. They launch into an extended medley of classics, the four voices swooping on the listeners, cradling and comforting us. By now the bloke in front has vanished. He's gone. Up there with the stars, in the Milky Way.

David Giles

just a Hammond organ and Rachel's searing, bluesy, gutsy emotive voice stand above the acoustic rhythm section. She may not look much (some cruelly call her a "pseudo-hippy") but Rachel somehow manages to control the noisy crowd by sheer intensity. My most memorable image of the evening is Rachel totally letting go on 'I'd Rather Go Blind': jumping around the stage, screaming, waving her arms in the air like a demented windmill. For some it was the ultimate turn-off. For me, it proved that Rachel doesn't just sing a song – she lives it.

Rachel Morrison is Bliss' trump card. Their downfall is the strength of some of their material (someone remarked how each song seemed to sound like a version of Kiki Dee's 'I've Got The Music In Me!').

Ruby Turner was the last British attempt to sell blues to the UK public. No-one was interested. Perhaps when an intense-yet-petite white girl grabs their attention they'll finally listen. **Edwin J Bernard**

THE JUDDS Dominion, London

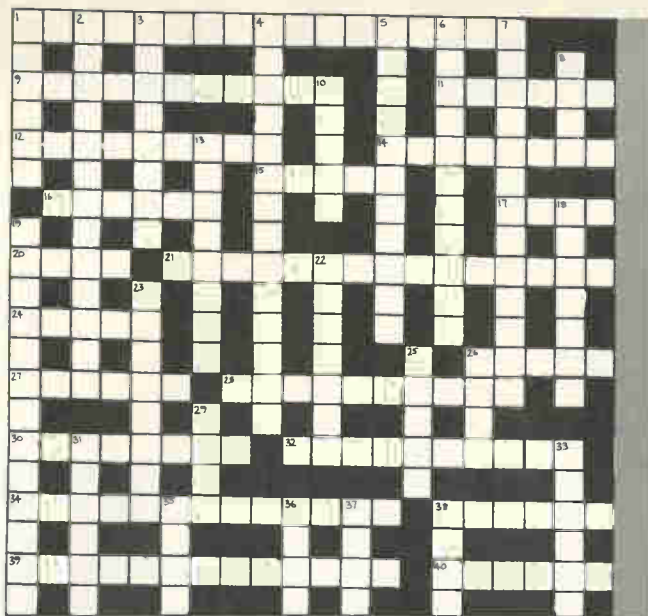
Mother-daughter team the Judds are fast becoming the most instinctively right combo in country and

western. Eschewing any problems caused by age differences, their London show last week was a study in harmony. Daughter Wynonna in control of the music; her beautiful voice and steady, fluent c&w guitar laying real authority on songs about displacement, family, grief and love. Mother Naomi in charge of the glamour; dancing, chatting and simply looking the part.

This balance of duties is all the more poignant when you consider the Judds' family history. Divorced and poor, Naomi's partnership with her daughter was the only way out of the backwoods of Kentucky for both of them. Their story is the stuff of c&w at its most lachrymose and in consequence their unique partnership cuts across so many of the clichés of rural American music.

Although their songs extol the virtues of family and home, this is a split family fighting as a female team in a music scene dominated by men. Seemingly no threat, the Judds' presence poses more questions than a bevy load of dyed blonde indie girls. Despite the excellence of their performance and the winning voice of daughter Wynonna it's the contradictions inherent in the modern one parent family singing a nostalgic tune like 'Grandpa' that really makes the Judds rather special. **Jim Reid**

X-WORD



ACROSS

- 1 Ten City know the truth about affairs of the heart (5,3,3,4,2)
- 9 Julianne Regan's group (3,5,3)
- 11 Brothers Don and Phil (6)
- 12 'Good Life' group (5,4)
- 14 Costello LP that tries to cheer us up (3,5)
- 15 Jerry's partner on the 1984 hit 'Breakin' ... There's No Stopping Us' (5)
- 16 American female impersonator who sang 'You Think You're A Man' (6)
- 17 & 22 down. He shot the sheriff way back in 1974 (4,7)
- 20 The answer to this clue has four letters (4)
- 21 Guns N' Roses told us she belonged to them (5,5,1,4)
- 24 What a pity about this Eurythmics single (5)
- 26 Members of Colourbox and AR Kane got together in 1987 to 'Pump Up The Volume' (5)
- 27 See 38 down
- 28 It took Paul McCartney 24 hours to have his first solo hit (7,3)
- 30 Robbie Nevil was playing this in 1987 (8)
- 32 The Bangles were close at hand during 1988 (2,4,4)

- 34 Belinda's long player sounds close to paradise (6,2,5)
- 38 Meat Loaf's girl or Bowie's love (6)
- 39 Blondie's town added colour to the 1979 charts (5,4,4)
- 40 UB40's wine (3,3)

DOWN

- 1 Mark King's new girlfriend (6)
- 2 Following 'Harry's Game' and 'Robin Of Sherwood', Clannad's latest LP is another TV theme (8,5)
- 3 Where the Pet Shop Boys commute from (8)
- 4 1979 Jam hit for your younger years (4,5,5)
- 5 Edwyn Collins ripped it up with this group (6,5)
- 6 Arcadia told us when to vote (8,3)
- 7 What Robert Palmer's girl does for him (3,5,2,3)
- 8 Squeeze added a tickle to this (4)
- 10 Group who were out to be themselves but still managed a 1978 hit with 'Kiss You All Over' (5)
- 13 Belinda admitted she sometimes doesn't feel that strong (1,3,4)
- 18 Blockheads' leader who gave us 'Reasons To Be Cheerful' (3,4)
- 19 Salt-n-Pepa get us dancing with this Isley Brothers original (5,3,5)
- 22 See 17 across
- 23 Club Nouveau offered support with their 1987 hit (4,2,2)
- 25 How Creedence Clearwater Revival described Mary (5)
- 26 Ex-Smiths man now in the The (4)
- 29 Dexy's Midnight Runners number one soulman (4)
- 31 & 33 down. A warning from the Smiths that could save lives (4,2&6)
- 33 See 31 down
- 35 Mr Rhodes from Duranduran (4)
- 36 1974 Eurovision song contest winners (4)
- 37 Spandau hit that made Madonna blue (4)
- 38 & 27 across. He's been suffering with heart trouble along with Gene (4,6)

ANSWERS TO FEB 18

ACROSS: 1 Mike And The Mechanics, 8 Peek A Boo, 9 Born This Way, 12 LA, 13 Cutting Crew, 15 Dare, 16 Ranch, 17 Lifeline, 18 Law, 19 Hothouse Flowers, 22 A Boy, 23 Dean, 24 Fiesta, 28 Everyday Is Like Sunday, 30 Tom, 31 Harvest, 32 Pink, 35 Press, 37 Dear, 39 The Sea, 41 Who, 42 Sheena, 43 Pasadenas.

DOWN: 1 My Prerogative, 2 Keeping The Dream Alive, 3 Anarchy, 4 Drop The Boy, 5 Control, 6 Neil, 7 Stairway To Heaven, 10 Sade, 11 Fields Of Fire, 14 Wanted, 20 Tracy Chapman, 21 Salt-n-Pepa, 25 Take On Me, 26 Carrie, 27 Island, 29 Little, 30 This Is, 33 Iron, 34 Krush, 36 Stop, 38 Enya, 40 Ace.

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THREE TRACK TWELVE (YRT26) TWO TRACK SEVEN (YR26)

INDEPEND

EDITED BY ANDY STRICKLAND



S I N G L E S

- 1 (1) Crackers International **Erasure** (*Mute*)
- 2 (2) Can't Be Sure **the Sundays** (*Rough Trade*)
- 3 (3) Fine Time **New Order** (*Factory*)
- 4 (5) Hearts And Minds **Nitzer Ebb** (*Mute*)
- 5 (—) Alive Not Dead EP **Sun And The Moon** (*Midnight Music*)
- 6 (4) If Love Was A Train **Michelle Shocked** (*Cooking Vinyl*)
- 7 (6) A Little Respect **Erasure** (*Mute*)
- 8 (7) Blue Manday '88 **New Order** (*Factory*)
- 9 (8) Oh L'Amour **Erasure** (*Mute*)
- 10 (11) John Kettley Is A Weatherman **A Tribe Of Toffs** (*Completely Different*)
- 11 (19) Destroy The Heart **House Of Love** (*Creation*)
- 12 (9) Ship Of Fools **Erasure** (*Mute*)
- 13 (10) Chains Of Love (Remix) **Erasure** (*Mute*)
- 14 (15) It Doesn't Have To Be **Erasure** (*Mute*)
- 15 (—) Revolution **Spacemen 3** (*Fire*)
- 16 (20) True Faith **New Order** (*Factory*)
- 17 (17) The Peel Sessions **Jimi Hendrix** (*Strange Fruit*)
- 18 (13) Kansas **Wolfgang Press** (*4AD*)
- 19 (12) Victim Of Love **Erasure** (*Mute*)
- 20 (18) Sometimes **Erasure** (*Mute*)
- 21 (—) Black Sun **Loop** (*Chapter 22*)
- 22 (—) Heavenly Action **Erasure** (*Mute*)
- 23 (21) The Peel Sessions **the Smiths** (*Strange Fruit*)
- 24 (—) Preacher Man **Fields Of The Nephilim** (*Situation Two*)
- 25 (—) Def Con One **Pop Will Eat Itself** (*Chapter 22*)
- 26 (30) The Circus **Erasure** (*Mute*)
- 27 (27) Motorcycle EP **Love And Rockets** (*Beggars Banquet*)
- 28 (—) William It Was Really Nothing **the Smiths** (*Rough Trade*)
- 29 (26) Nighttracks **the Wedding Present** (*Strange Fruit*)
- 30 (14) They'll Need A Crane **They Might Be Giants** (*One Little Indian*)

A L B U M S

- 1 (1) Technique **New Order** (*Factory*)
- 2 (2) The Innocents **Erasure** (*Mute*)
- 3 (3) Circus **Erasure** (*Mute*)
- 4 (8) Wonderland **Erasure** (*Mute*)
- 5 (4) Short Sharp Shocked **Michelle Shocked** (*Cooking Vinyl*)
- 6 (9) Substance **New Order** (*Factory*)
- 7 (5) In Gorbachev We Trust **the Shamen** (*Demon*)
- 8 (14) The Man — Best Of Elvis Costello **Elvis Costello** (*Demon*)
- 9 (6) Hunkpapa **Throwing Muses** (*4AD*)
- 10 (7) The Whitey Album **Ciccone Youth** (*Blast First*)
- 11 (10) Fade Out **Loop** (*Chapter 22*)
- 12 (13) Hatful Of Hollow **the Smiths** (*Rough Trade*)
- 13 (11) Louder Than Bombs **the Smiths** (*Rough Trade*)
- 14 (—) Bummed **Happy Mondays** (*Factory*)
- 15 (18) Rank **the Smiths** (*Rough Trade*)
- 16 (—) 1977-1980; Substance **Joy Division** (*Factory*)
- 17 (12) House Of Love **House Of Love** (*Creation*)
- 18 (15) Surfer Rosa **Pixies** (*4AD*)
- 19 (—) Life's Too Good **the Sugarbubes** (*One Little Indian*)
- 20 (—) The Queen Is Dead **the Smiths** (*Rough Trade*)

Compiled with the help of Spotlight Research and selected retail outlets

The Oyster Band are going to end up hugely famous if they carry on like this. Already acclaimed as Britain's top roots band via two very successful albums, the band have teamed up with producer Kevin Moloney on the single 'The Lost And Found' that pays testimony to their growing stature in the songwriting stakes. A value for money release this, for the B-side

contains four tracks, including a version of Billy Bragg's 'Between The Wars' as well as some fine dance business on 'McLeod's Reel', recorded live at last year's Cambridge Folk Festival. Roots music is one of the fastest growing areas of this great old business and we reckon before the end of this year you'll know more folk acts than just the Pogues and the Spinners.



OPEN MIND = EMPTY MIND

Welcome back McCarthy and their fabulous single 'Keep An Open Mind Or Else', which is currently nestling at the top of the singles reviews page and at the same time is glued to the Independents' record deck here in hell corner. The band have signed a new deal with groovy Midnight Music and are about to release the LP 'The Enraged Will Inherit The Earth', which will surely catapult the band to the heights they deserve, as long as we all keep very hush about the fact they're a bunch of mad lefties looking to bring down the government with a guitar and a pop song. You want a bet? You bet!



A PEARL BY ANY OTHER NAME



JOHN'S SESSIONS

Yet more fabulous Nightracks sessions are released this week from the dusty archives at Radio 1, destined for our charts in a week or two. Perhaps the more interesting is an example of Voice Of The Beehive's raw side recorded back in March of last year featuring the band's own compositions 'No Green Blues' and 'Jump This Way', which sound distinctly rock 'n' roll in comparison to their polished studio pop gems. Flip it over and you've a fairly faithful version of the Comsat Angels' 'Independence Day' and Lou Reed's 'Jesus', which shows the girls were either a bit short of songs when they went in to record the session or, more likely, they wanted to share some of their favourite musical moments with us.



After their successful stint under the Ciccone Youth banner, Sonic Youth return to the bread and butter business of scaring sound systems this week with the release of their groovy new single. 'Touch Me I'm Sick' puts the Youth firmly back in sonic territory

and bares a pimply cheek to the temporary chart sounds of Ciccone Youth's 'Addicted To Love'. Same vocals of course, but there's some almost Dinosaurish excesses of wah wah here that had many of my colleagues running for cover. Yee ha! Even the B-side

throws up (sic!) an interesting tale in the shape of Mudhoney, a collaboration of Seattle's finest musos including representatives of Green Rivers, the Melvins and Bundle Of Hiss playing the Sonic Youth hit 'Hallowe'en'.



LOOKING FOR LUCINDA

There's a new rising star in the field of country pop currently causing a stir in the Independents office and in her current LA home. **Lucinda Williams** was born in Louisiana and has the kind of plaintive voice that can make you cry at a hundred paces. Not only that, but she can write a good song too, and there are plenty to be found on her LP 'Lucinda Williams' just released by Rough Trade in this country. Lucinda has faithfully followed the classic club route playing folk, country and blues from Mississippi to New York's Greenwich Village. On her LP she's joined by an impressive list of musicians kept in line by producer Dusty Wakeman, who's best known for his work with Dwight Yoakam. Well worth

SICK ON YOU

◀ MORE SESSIONS JOHN

Sleazeball rock 'n' rollers Crazyhead have their Janice Long session released by the Nightracks people this week featuring their most famous ditty 'Baby Turpentine' as well as 'Down', 'Dragon City' and 'Out On A Limb'. It's all a bit raucous and pub rocky for us types but rumour has it that leather-clad lager louts like nothing better than a dose of Crazyhead on a Friday night. If you're one of these lost souls, you may like to check out the band's own 'Have Love, Will Travel' EP that's just been released.

CHARTS

COMPILED BY ALAN JONES



● **ELVIS COSTELLO:** "I can't understand what all the excitement's about, I've never, ever been shopping in Colchester and I've certainly never worked in Wimpy"

'Leave Me Alone' is the highest-debating single of the week, and the latest hit lifted off **Michael Jackson's** 'Bad' compact disc. However, the track does not appear on either the LP or cassette version of 'Bad', so it's a matter of interpretation whether the album has surrendered seven or eight hits. If it's the former, 'Bad' still shares the honour for most hits off an album, with **Janet Jackson's** 'Control' and **Luther Vandross's** 'Give Me The Reason'. If the latter, it is the first album ever to yield eight hit singles.

One thing we can be sure of — 'Leave Me Alone' is the first single by an American act to make its chart debut in the top 10 since 'Bad' itself turned the trick, entering at number five on 26 September 1987. One other track off 'Bad' has made its introductory chart appearance inside the top 10 — 'I Just Can't Stop Loving You', Michael's duet with **Siedah Garrett**, which debuted at number five on 8 August 1987.

The fact that no single by an American has debuted inside the top 10 in the last 17 months is quite remarkable, in that no fewer than 25 singles, mainly by Brits but also by Irish and Australian acts, became top 10 hits immediately after their release.

Despite the lack of Americans, a record 20 singles debuted in the top 10 last year, beating by one the previous record established in 1987. The total for the whole of the Eighties is 118, including three so far this year.

The popularity of 'Leave Me Alone' should sell a lot more copies of the 'Bad' compact disc. In all its forms, 'Bad' is now Britain's third best-selling album behind Jackson's previous album, 'Thriller', and the all-time champ, 'Brothers In Arms' by **Dire Straits**. 'Thriller' has sold over 2,900,000 copies, but 'Bad' is only 150,000 behind, and was closing the gap at the rate of nearly 10,000 a week even before the release of 'Leave Me Alone'. At the current rate of progress, 'Bad' will top the three million mark shortly before 'Thriller'.



● **DEPECHE MODE:** "I tell you Martin, this is positively the last time we play Milton Keynes Scout Hut"

● **Dusty Springfield** lands her first top 30 hit in over 20 years this week, as 'Nothing Has Been Proved' storms into the chart. Dusty last ventured into the chart's upper echelon as long ago as December 1968, with 'Son Of A Preacher Man', though, of course, she did have a number two hit in 1987, partnering the **Pet Shop Boys** on 'What Have I Done To Deserve This'. Even though she gets solo billing on 'Nothing Has Been Proved', the Shoppies were responsible for writing and producing the song.

BLACK, ROCK and Ron

'BLACK ROCK & RON' out now!

SUPE(T) 141



● **Depeche Mode** return to the chart with a new version of their 1983 hit 'Everything Counts', recorded live at the Pasadena Rose Bowl last year.

It's Depeche Mode's 22nd hit since their 1981 debut 'Dreaming Of Me' — not bad considering they've had only 21 releases (the extra hit was a European import of 'Little 15'). In fact, only one group has had more hits in the Eighties — **UB40**, with 24.

Meanwhile, the top solo hitmaker of the Eighties is still **Shakin' Stevens**, who notched his 28th in that capacity when 'Jezebel' debuted at number 58 last week.

The song, previously a hit for **Marty Wilde** in 1962, was written by **Wayne Shanklin** in 1950.

● I've mentioned this a couple of times before in the last decade, but, judging from your letters, many readers are still

confused about why it should be that, for instance, **Elvis Costello's** 'Spike' album, which debuted at number five last week, was shown on the chart with a silver disc symbol against it, whilst the **Fine Young Cannibals'** 'The Raw And The Cooked' at number one was apparently award-less. Surely, you reason, this cannot be correct?

Well, I'm afraid it can. BPI awards, be they silver, gold, platinum or multi-platinum, are made not on the basis of retail (over-the-counter) sales, but on sales to record shops. It would have been wholly possible, though unlikely, that dealers ordered 61,000 copies of 'Spike' and sold only half of them whilst selling out a 59,000 order for 'The Raw And The Cooked', making the awards wholly correct. It is, however, far more likely that WEA were simply quicker to apply for certification for Costello than their rivals at PolyGram were for the Fine Young Cannibals.

Some companies are very quick to

apply; others are very slow. Sometimes records have sold far more copies than is necessary for an award but don't receive one due to record company lethargy. And it's not unknown for record companies to delay certifying an album until it is platinum. Furthermore, the BPI is the only body that can sanction official awards and such awards are restricted to their 130 member companies, though some companies that aren't members — Mute, for example — can apply to have records certified through their distributors, if the distributors are BPI members.

The actual certification of a record is a very unspectacular affair. What usually happens is that an accountant employed by the record company concerned simply writes a formal notification to the BPI, stating that the record has sold enough copies to warrant certification. The BPI then informs Music Week, who control distribution of the chart to **rm**, ensuring that the symbol appears on the chart.



● **MICHAEL JACKSON:** "that stupid surgeon's gone and put my new arms on back to front"

One final point to consider is that various **rm** employees work very hard on Mondays to make sure that the paper appears on time, and whilst the top 100 singles and albums are invariably correct, the certifications that appear against them are more prone to errors and omissions, though problems are usually sorted out by the following week...

DPA

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SRNCT) 111



● BEATS & PIECES

THE 1989 International DJ Convention: the next, now rapidly approaching, big date that should be in every jock's diary, held at London's Leicester Square Empire on March 12/13, Sunday having the welcoming party and **Sleeping Bag Records** sponsored **Shure 'Golden Mic' UK Rapping Championship** finals while Monday's all day session includes seminar discussions and the preliminary eliminations for the **1989 Technics World DJ Mixing Championships** — the finals of which, and the superstar studded **DJ Awards** ceremony, are then on **Tuesday (14)** at the **Royal Albert Hall** (full booking details from the **Disco Mix Club** on 06286-67276/633227124, three day tickets for non DMC members being £50, one day tickets £15)... **Shure 'Golden Mic'** rap finalists, selected at the UK mixing semi-finals, are slow talking freestyle **Brian 'Uncle B Nice' Bennett**, patois style toasting **MC Daddy The Baddy**, dreadlocked angry fast **Daddy Dru** (who all came first in their areas), sassy **Jazzy P** (as in Pauline), fast toasting **Crazy Cool Desine**, confidently haranguing **DJ Oski Oski**, 11 years old **Samm E.E.** (photographed twice in *rm* last week!)... **Leigh's Ruebens** continued to prove hard to spell last week — the correct version (we must get it right at least once!) being **R-U-E-B-E-N-S** — where for some reason semi-finalists **Tim Garbtt** and **Krazy K** failed to show up (rather negating the **Stockton** heat where both had qualified), while **Scotland's Adrian Rennie** couldn't get the night off work!... **Simon Harris** is hosting a **Music Of Life** hip hop jam at the **Café De Paris** after the **Royal Albert Hall** world mixing final, with **Tim Westwood**, **Derek B**, **Madhatter Trevor** and live rappers throwing down... **De La Soul's** weirdly conceptual, dialogue interspersed '3 Feet High And Rising' album is proving hard to find on **Tommy Boy** import but will be **BPM-ed** should it hit **The Club Chart** this week, along with any other mile high pile of import 12-inchers that I picked up but didn't have time to review... **EPMD's** old but now much remixed **107½-107-Obpm 'I'm Housin'** (107½-106½bpm Instrumental) and totally altered **87½-Obpm 'Gett Off The Band Wagon'** have been promoted by **Sleeping Bag Records** ahead of commercial UK release in a fortnight, these mixes not being scheduled for US release at all!... **MCA Records** have picked up **Vicky Martin's** recently hot but now dormant 'Not Gonna Do It' import, which won't be out until the end of March... **Living Beat Records** have remixed **1982's Sinnamon 'Thanks To You'** for UK release... 'One Kiss will Make It Better' may not be on the vinyl LP of **Ten City's 'Foundation'** album but an edited version is on the cassette and CD, along with extended mixes of 'That's The Way Love Is (Deep House Mix)', 'Right Back To You' and 'Devotion' — any self respecting DJ should of course already have the originals on 12 inch anyway, but even so it seems a pity that vinyl buyers are so poorly served, even if the (Germany EQ-ed and pressed) LP is already low on volume by being so cramped... I'm not surprised I instantly recognised that the basis of **The Dynamic Guv'nors** present **Jazzy**

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



ARTHUR BAKER is currently in the country overseeing the final preparation of his "solo" album on **Breakout** — in **Jellybean-like** style, the first single (due early April) will feature **Shirley Lewis** while also supplying vocals on the album are **Robert Owens**, **Will Downing**, **Jimi Somerville**, **Martin Fry**, **Andy McClosky** of **OMD** and more. **Arthur** began to judge the **Technics** mixing finals, but then either got bored, or disgusted, or else had something better to do, and walked out halfway!

Jason 'M.U.S.I.C. (Use It)' is **Tyrone Brunson's 'The Smurf'** — they actually used the remix I did of it as part of my 1983 medley of it with **C.O.D. 'In The Bottle'**, on **Streetwave!**... **Paul Simpson** has re-recorded his "sleeper" from last year, 'Musical Freedom' (which somehow got lost between poorly coordinated promo and commercial release), this

time featuring the vocals of **Adeva!**... **New Jersey Queens & Friends 'Party And Don't Worry About It'** will be the backing beat of the **Cookie Crew's** next B-side... **Jon Sharp** has started a **Recuts** dance division at **Orpington** based record distributors **Pinnacle** (0689-70622, ext 222), specialising in sales, marketing and promotion for smaller indie dance labels —

those currently distributed include **Music Of Life**, **Living Beat**, **Hot Melt**, **Warrior** and **Rham!** Records... **Marie Birch** of **London's Sound Promotions** (01-864 4484) and **Everton Webb** of **Birmingham's Sidestep Promotions** (021-643 6584) have joined forces in **PA's Unlimited** to organise personal appearance tours nationwide for the artists... **Tim Raidl**, promoting indie dance labels from his **Luton** based **Define Promotions UK** (0582-412460), is also touting for business as a remixer — he created the **Martin Luther King** overdubbed **Fingers Inc 'Can You Feel It'** mix among other recent projects for **Jack Trax**... **Jamaica's** veteran sound system DJ and legendary dub creator, **King Tubby** was robbed and then shot dead outside his house early in the morning two Mondays ago... **LiveWire's** ever growing list of confirmed appearances for the **Prestatyn Easter** weekender now includes **Ten City**, **Kym Mazelle**, **Midnight Star**, **Adeva**, **Inner City**, **Jomanda**, **Monie Love**, **Smith & Mighty**, **Longsy D** and **MC Duke**... **Jungle Brothers** plus **Richie Rich** and guests next week start touring **Manchester Legends** (**March 1**), **Rayleigh Pink Toothbrush** (**2**), **Northampton Roadmenders** (**4**), **Norwich Arts Centre** (**5**), **Brixton Fridge** (**6**), **Brighton Top Rank** (**8**), **Ipswich Corn Exchange** (**15**)... **DJ Richie B** this **Thursday (23)** replaces the **Roadblock** night with a new more electric deep house/hip hop/garage/funk/go go/soul **Gangster Boogie** weekly gig at **Westerham's Grasshopper Inn**, **Moorhouse** — meanwhile, the same thing also now happens at **Greenford's Oscars Nightbluc**, starting on **Monday** next week (**27**) before switching thereafter to every **Wednesday**... **Sixties** jazz organists 'Big' **John Patton** headlines at **Brighton's Jazz Bop 2** this **Friday (24)** in the **Top Rank Suite**, with **Gilles Peterson**, **Baz Fe Jazz**, **Russ Dewbury** and **Bob Smith** at the decks and many other live attractions... **Brian Davies** and guests play the latest funky stuff on both vinyl and video every **Wednesday** from next week (**March 1**) at **Kidderminster's Weavers Nitespot** (only £1 before 10pm)... **DJ Kid 'D.F.M.' Smurf**, the super duper dance floor master, **garage/houses** **Leicester's Helsinki BAR** **Wednesdays/Saturdays**, the **Bear Cage** **Fridays**... **London's** currently "resting" **KISS fm** jocks will be organising a musical week away in **Majorca** at the end of **September**, full details of the £195 holiday on 01-354 0893 (no **Wallys!**)... **Theo Loyla** on his retirement from **disco** plugging will become the manager of **Gatefield Sounds** record shop in **Herne Bay**, handy for home but hardly the nerve centre of the music biz!... **Shep Pettibone's** **Power House Mix of Will To Power 'Fading Away'**, reviewed on import and promoted here in that form too, is now on UK release (**Epic 6546518**)... **James Lee Wild 'Stroke Of Luck'** in its commercial form turns out to be very different from its far better **Turntable Orchestra-ish** promo mixes, beware... **Alan Coulthard**, despite all his much vaunted qualifications, seems to have bypassed his proposed career as a music biz lawyer to concentrate on remixing... **Les Adams**, believe it or not, is apparently becoming as hot in the States as **Toddy Terry** is here!... **GIVE IT SOME THAT, KID!**

ON THE STREETS 20th FEB ☆ ON THE STREETS 20th FEB

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Monster Jam



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DJ

THE WINNERS

CUTMASTER SWIFT, defending 1988 champ, came on last in the finals of the 1989 Technics UK DJ Mixing Championships and, as anticipated by the smart money, pulled it off to be the winning champ again! With delightful grace, grimaces and gyrations, his skill packed seven minutes included Guy 'Teddy's Jam' synch (good someone to find

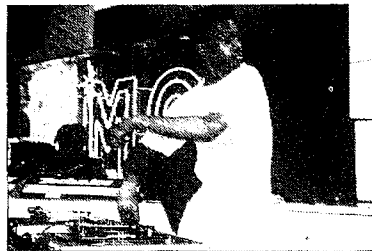
someone using this neglected killer). 45rpm fast cuts, an hilarious "acieed" satirising trance dance with his T-shirt pulled over his head. In case the few photogenic stunts give a wrong impression to people who were not there, his manipulation of the decks was all important — and, what clinched it for him, Swift's most stunning trick of all sounded



● CUTMASTER SWIFT. UK champ again!



● SWIFT's "acieed!" satire



● DJ POGO, second



● SCRATCH PROFESSOR, third



● BIZNIZZ gettin' down!

like an expertly flawless fast cutback using two copies of a record to repeat the same phrase, except that there was only one record on one deck, and Swift was manually lifting the stylus back a groove precisely on the beat without any discernible break in sound! You have to see it to believe it! A close and thoroughly deserved second was **DJ Pogo**, whose locomoting fast accurate tricks were breathing and gained fantastic response, one of his new stunts being the manipulation of the mixer's crossfader with his shoulder — he seemed like the winner until Swift followed him on stage. Third was the crowd pleasing 15 years old **Scratch Professor**, who for my money was more "show business" than "scratch business", appearing initially in shades with a pair of slinky Robert Palmer-style femmes fatales undulating behind him as he stood on a chair with his foot on the record (rather than the mixer, which was a switch), his mixing being reasonably accurate but with messy transitions at times — he repeated his "bad meaning good" fast cuts and 'Bad' transformer scratch. **DJ Biznizz** to mind was better, doing almost flawless fast cuts with lots of flash, and manipulating the crossfader with his tongue and foot. One of the leading favourites to win, **DJ Jay** (who it must be remembered is only two years older than usual, fast cutting but the jumps and skips to cool audience response. The very partisan London audience at the Empire obviously perceived the finals to be an exclusively hip hop event, any suggestion of house (apart from Swift's satire) getting a cool reception, and any overly acrobatic antics that detracted from the pure skill of scratching being actually booed. Merseyside's **DJ Trix** was given a hard time but won the crowd around with his "bring the noise" and other fast cuts in a typically slick, accurate and clever programme that was easily the equal of most of the aforementioned London jocks, but Manchester's zanily acrobatic **DJ Leaky Fresh**, who scratched well apart from some sloppy cutbacks, was rudely booed, while Sheffield's **Mink** was plagued by a repeatedly jumping tone arm yet attempted acrobatic tricks which were doomed to fail.

● HOT VINYL

M.C. DUKE
'I'm Riffin (English Raste)'
(Music Of Life NOTE 25)

One of Simon Harris's best productions ever, a terrific Equals 'Funky Like A Train' based scrubbing, bucking, shuffling and bumping 0-112-0bpm insistent rap jiggler (in five mixes), impossible to stay still to and eagerly awaited following repeated plays on specialist radio shows.

ROB BASE & DJ E-Z ROCK
'It Takes Two'
(CityBeat CBZ 1224)

Despite already having hit number ww in the

pop chart this reissued rap classic could now get even higher, being the Lyn Collins 'Think (About It)' break beat based source of the "wood"/"yeah" that seems these days to be all over everything (and certainly much in evidence during the Technics mixing tour!), here again in its (0-)111bpm Original Version flipped by Derek B's transformer scratched 112bpm Tuff Audio Mix, both previously released.

BRIAN KEITH
'Touch Me (Love Me Tonight)'
(CityBeat CBE 1237)

Already well established on import and likely now to be even bigger, especially as it sounds good on radio, this Darryl Payne & Eric Matthew produced soulfully worried moaning gruff repetitive jiggly bounding garage canterer is here in 116½-0bpm Extended Club Mix, chomping 117½bpm Instrumental and unfamiliar 117½bpm Alternative Club Version treatments.

DON BARON
'Action'

(US UNI Records/Strong City UNI-8011)
Excellent catchy West Indian accented fast rapped (in spurts) jiggly jumping 113½bpm chugger punctuated by James Brown grunts, chanting girls, groans and bright sax squeals (113½bpm Instrumental, 113½bpm Dub Version too), flipped by the JB scratching also Jamaican toasting juddery 91½bpm 'Young, Gifted and Black' (Instrumental too), charted by those few jocks who found it before it was done widely available.

DEF JEF
'On The Real Tip'

(Delicious Vinyl/Fourth & Broadway 12BRW 123)
Cheryl Lynn 'Got To Be Real'/Gaz 'Sing Sing/T La Rock & Jazzy Jay 'It's Yours' based 102½bpm lazily rapped jogger, hotter here than and the UK A-side over the import's Peter Brown 'Dance With Me' based and Joe Tex title line quoting jauntily wriggling jumpy 105½bpm 'Give It Here' (both with instrumentals too), our pressing lacking 'Just A Poet (It Feels Mighty Fine)'.

POZITIV NOIZE
'I Feel Fine (12" Version)'

(Urban UHO 1)
Shrill girls chanted twittering 124½bpm jittery chugger, not the Beatles song (124-0bpm 7" Edit too), coupled on so-called promo copies, in a bid to publicise their parent 'Urban House' album (actually the now terminally dated 'Urban Acid Volume 2' with a rapid name change!), by a 123½-123¾-123½bpm Double Trouble mix of the Sharon Dee Clarke souled but Damon Rochefort credited 'Something Special', aforementioned 'I Feel Fine', stuttery acidic Freeland & Morrison 'Where's The Party', and

Delicious Vinyls:

DEF JEF

"on the real tip"

!!!!

Experience the lyrical miracle now!
on 7" & 12"/BRW 123

"taste it"

DJ

REMIXES

more purple/P'funky Funkacidic 'Hydrochloric' — this latter megamix being replaced on commercial pressings (Urban URBX 30) by Pozitiv Noise's older datedly 123 $\frac{1}{2}$ bpm 'Africa' from the first 'Urban Acid' compilation.

DELUXE 'Just A Little More'

(Unyque Artists/The Dance Yard Recording Corporation UNQ 5T)
Master 'The Beatcreator' Tee produced typically sweet sunry undulating (0-)90 $\frac{1}{4}$ -0bpm "street soul" jogger, flipped by the Sapphires-ish tightly harmonised crooning gentle yet jittery jolting 109 $\frac{1}{2}$ bpm 'Am I The One?' both calmly souled by 24 years old Stoke Newington fashion designer Delores 'Deluxe' Springer.

WENDY & LISA 'Are You My Baby (12" Mix)'

(Virgin VST 1156)
Prince's ex-band members squeakily worry a sinuously jiggling (0-)102 $\frac{1}{2}$ bpm slinky wriggler, flipped by the chunkily jolting jittery 0-105 $\frac{1}{2}$ -0bpm 'Honeymoon Express' and snappily strutting 115bpm 'Happy Birthday', all still with that tell-tale purple tinge.

K-9 POSSE 'K-9 Posse'

(US Arista AL-8569)
The insistently rapping duo (of which one half is Eddie Murphy's half brother) use vaguely familiar breaks and samples for a good debut album with the rolling jiggly scratching party atmosphere 0-96 $\frac{1}{2}$ bpm 'Tough Cookie', drily jolting urgent 103 $\frac{1}{2}$ bpm 'It Gets No Deeper', fast talking catchy lurching 110bpm 'Turn That Down', infectious jiggly 100 $\frac{1}{2}$ bpm 'No Stoppin Or Standin Between The Rhyme', muttering scratchy 101bpm 'This Is The Way The Quick Cut Goes', wordy sinuous 94 $\frac{1}{2}$ bpm 'Somebody's Brother', cranking story rap 0-92 $\frac{1}{2}$ bpm 'Say Who Say What', urgent jittery 0-109 $\frac{1}{2}$ bpm 'No Sell Out', angrily lurching 0-101-0bpm 'This Beat Is Military', and previously 12-inch cough punctuated jittering 104-0bpm 'Ain't Nothin To It'.

TERUMASA HINO 'Give My Heart A Break'

(Syncope 125Y 23)
Brian 'Chuck' New remixed jittery lurching staccato (0-)107 $\frac{1}{2}$ -0bpm squealing trumpet instrumental, with female chorus, copying Herb Alpert's Jam & Lewis produced "industrial" style (less modern jazzier 99 $\frac{1}{2}$ bpm 'Light Is Right' flip, which keeps trying to sound like 'On The Sunny side Of The Street' or something, between cumbersome latin percussion beats).

IN-HOUSE II 'Love To Love You Baby (Love

H I - N R G

JAKIE QUARTZ 'A La Vie, A L'Amour (In The Cannes Mix)' (PWL Continental PWLT 30), Pete Waterman launches his new Eurobeat-boosting label with this massive Hi-NRG hit from last year, for months a fixture in our chart, a French-singing plaintive girl's clippety clapping SAW-style 124 $\frac{1}{2}$ bpm canterer in the Pete Hammon mix that was a Continental smash; **HORSE 'Forgiven (Club Mix)'** (Capitol 12HORSE 1), Clivillés & Cole remixed brightly leaping 133 $\frac{1}{4}$ -133 $\frac{3}{4}$ -133 $\frac{1}{4}$ -0bpm jaunty galloper interestingly wailed, gargled and harmonised by some edgy guys (sorta Freddie Mercury goes Northern Soul!), well worth investigating; **SEVENTH AVENUE 'Standing By Your Side'** (Nightmare MARE 77), the hunkily posing boys (soon to reappear on Jive with a name change) now sound Brother Beyond-ish on a cleanly bounding 127 $\frac{3}{4}$ -127 $\frac{3}{4}$ -128-127 $\frac{3}{4}$ -128-0bpm simple chugger with one of those fluidly facile late Sixties/early Seventies basslines, the most radio orientated thing that Ian Levine has produced in ages (a pity then that he has lost the act); **BRENDA REID & The New EXCITERS 'Reaching For The Best'** (Nightmare MARE 78), excitingly charging and churning (0-)135 $\frac{1}{4}$ -0bpm melodic Northern Soul stormer, superbly wailed by the 'Tell Him' girl; **MIDNIGHT SUNRISE 'Goodbye Good Riddance'** (Nightmare MARE 68), husky girl sung Dr Buzzard

flavoured jumbled churning kickert in Rick Gianatos's more latin 119 $\frac{1}{4}$ -0bpm US Remix or Ian Levine & Steven Wagner's 120-0bpm Original Mix; **EVELYN THOMAS 'This Is Madness'** (Nightmare MARE 80), late Seventies style throbbing urgent surging 121 $\frac{1}{2}$ bpm canterer; **MOONSTONE 'The Visitors'** (Nightmare MARE 87), slow starting then sparsely galloping 0-131 $\frac{1}{4}$ -0bpm Abba revival, with a flanged phasing effect on the girl's voice; **STEVE POWERS 'Blame It On My Conscience'** (Blue Moon BLUM 5), hearthrob-type jumpy 131 $\frac{3}{4}$ -0bpm chummer with some waiting help halfway by Tracy Ackerman and another of Ian Levine's datedly facile skipping basslines; **GAZEBO 'Coincidence'** (Saturday 5DY 9), Ian Levine mixed simple speedily pumping (0-)141-0bpm lightweight chugger from Spain, with swirling strings, tinkling glockenspiel and a tuneful air; **JET VEGAS 'You Can't Hold That Against Me'** (MCA Records MCAT 1318), Eurobeat flavoured nasally harmonising unhurried guy(?) sung juddering jiggly (0-)117 $\frac{3}{4}$ -0bpm swayer with some Spanish guitar buried in the dense mix; **SEQUAL 'I'm Over You (Long Island Mix)'** (Capitol 12CL 512), nondescript loping 119 $\frac{1}{2}$ -0bpm lurcher warbled between its emptily over-produced breaks by a pair of Miami bimbettes.

P O P D A N C E

WOMACK & WOMACK 'Celebrate The World (Long)' (Fourth & Broadway 12BRW 125), another whompingly bounding 130 $\frac{1}{2}$ bpm old fashioned soul backbeater in the same pop-pleasing style as 'Teardrops', this being one of those songs of hope for all mankind; **SIMPLY RED 'It's Only Love (Valentine Mix)'** (WEA YZ349T), hauntingly atmospheric joltingly jogging 0-92 $\frac{1}{2}$ -0bpm blue eyed soul swayer, much admired by some but not as big a hit as they'd anticipated **MICHAEL JACKSON 'Leave Me Alone'** (Epic 654872 6), a bonus track from the CD version of 'Bad', unreleased for 12inch, this typically nery 123 $\frac{1}{2}$ bpm basher with all the usual trademarked pants, yelps, squeaks and whoops is perhaps revealingly flipped by his old classic style-setting 119 (intro)-119 $\frac{1}{4}$ bpm 'Don't Stop 'Til You Get Enough' and tenderly hushed 46 $\frac{1}{2}$ bpm 'Human Nature'; **BANANARAMA/LA NEE NEE NOO NOO 'Help (Extended Version)'** (London LONX 222), Children In Need charity benefiting Stock Aitken Waterman produced frantic 185 $\frac{1}{2}$ -0bpm Beatles remake, the Banana girls being joined by French & Saunders as some comical comments reveal; **CLIVE GRIFFIN 'Be There (1.0.1 Mix)'** (Phonograph STEP 312), bossily throbbled jittery 120bpm sparse lurching leaper huskily sung in 'Yah Mo Be There' style, indedd vocally supported by James Ingram, Vesta Williams and Phil Perry (who he?); **THE ART OF NOISE 'Paranoimia '89 (Dance Remix)'** (China Records CHINX 14), typically jiggly Ben Leibrand remixed jauntily chugging (0-) 109 $\frac{3}{4}$ -0bpm stark bouncy smacker instrumental apart from the repeatedly muttered (and oddly spelt) "paranoimia".

LIAX 'House Sensation (Magic Juan's Remix)' (10 Records/Kool Kat TEN R 246), ear tweakingly freaky sizzling stereo effects filled (0-)125 $\frac{1}{2}$ bpm revamp (with beat lasing edits), flipped by the similar though less freaky, more vocal girls sung twiftery 125 $\frac{3}{4}$ bpm Juan's Magic Wand Mix and older pounding (0-)125 $\frac{3}{4}$ bpm Kevin 'Master Reese' Saunderson Mix; **BA5 NOIR 'My Love Is Magic (Big Ba's Drum Remix)'** (10 Records TEN R 257), much beefier good but, dare I say, less subtle 123-0bpm jittery rolling Les Adams remake, which may be what some DJs need; **MONIE LOVE 'I Can Do This (The Dancin' Danny D Remix)'** (Cooltempo COOLXR 177), drily jittering percussively bubbling 117bpm nervier remix with a useful starter percapella-style 117bpm sa-called House Acapella flip, far which it has been selling too; **SMITH & MIGHTY featuring Jackie Jackson 'Walk On... (Remixes)'** (Three Stripe Records SAM 1114R, via The Cartel), the jalling Dianne Warwick 'Walk On By' remake with differing degrees of judder in its 0-95bpm Long Version, 97 $\frac{1}{2}$ bpm Remix and 98 $\frac{1}{2}$ bpm R&R Mix, the latter two more noticeably sampling Burt Bacharach's original arrangement; **RICHIE RICH 'My DJ (Pump It Up Some) (Remix)'** (Gee 5t Recordings GEE T7R, via Rough Trade), The 900 Number now joins a myriad other samples in this 110 $\frac{3}{4}$ -111-0bpm jittery rumbling scratcherama; **WEST BAM 'Monkey Say, Monkey Do (German Beat Remix)'** (Doctor Beat DRXZ 612, via BMG), 'Let's All Chan' rhythm introed then rather Bohannon-ishly jiggly chugging 121 $\frac{1}{2}$ -0bpm revamp of the Westphalian mixing DJ's demented acidic volume pumper; **ELECTRIBE-1.0.1 'Talking With Myself (Deep Dream Remix)'** (Club JABXR 74), "pshta pshta" cymbal hissed jittery skittery (0-)113 $\frac{3}{4}$ -113 $\frac{1}{2}$ bpm remix of the hauntingly emotionless girl sung Balearic shuffler, with a similar though less crisp 113 $\frac{1}{2}$ bpm Anabolic Steroid Mix and its original 'Mission Impossible' quoting 113bpm Instrumental; **ROB BASE & DJ E-Z ROCK 'Get On The Dance Floor (The Danny D Remix)'** (Supreme Records SUPETX 139), Dancin' Danny overdures their 'It Takes Two', thus adding Lyn Collins' "woo//yeah" break beat to the Jacksons and Black Riot in a slightly messy 118 $\frac{1}{2}$ bpm remix, with an 118 $\frac{1}{2}$ bpm Danny D Dub too; **REID 'Real Emotion (The Motortown Melt-down)'** (Syncope 125YX 24), good locomoting stutters bashing brassy 121 $\frac{3}{4}$ -4-0bpm Kevin Saunderson remix, with his more Bros-like 121 $\frac{1}{2}$ bpm Detroit Meets Bedford mix too; **S'XPRESS 'Hey Music Lover (Spatial Expansion Remix)'** (Rhythm King LEFT R30), still Sly & The Family Stone quoting frantically jittering stutters swirling (0-)125bpm remix by Wil am Orbit (whoever he is); **TURNTABLE ORCHESTRA 'You're Gonna Miss Me (Hardcore Club Remix)'** (RePublic Records LIC1 012R, via Rough Trade), clippety clapping 115 $\frac{1}{2}$ bpm rearrangement with added instrumentation, and 115 $\frac{1}{2}$ bpm N.Y. Pumpapella Mix flip.

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OUT NEXT WEEK



YOYO
GET
FUNKY



CHARTS

FEBRUARY 19 — FEBRUARY 25 1989

VINTAGE CHART

1 JANUARY 1969 — UK TOP 50

TW LW

1	7	OB-LA-DI OB-LA-DA	Marmalade
2	1	LILY THE PINK	Scaffold
3	2	BUILD ME UP BUTTERCUP	Foundations
4	9	ALBATROSS	Fleetwood Mac
5	6	URBAN SPACE MAN	Bonzo Dog Doo Dah Band
6	5	SABRE DANCE	Love Sculpture
7	3	AIN'T GOT NO — I GOT LIFE	Nina Simone
8	4	1-2-3 O'LEARY	Des O'Connor
9	20	SON OF A PREACHER MAN	Dusty Springfield
10	28	SOMETHING'S HAPPENING	Herman's Hermits
11	10	RACE WITH THE DEVIL	Gun
12	27	FOR ONCE IN MY LIFE	Stevie Wonder
13	13	I'M A TIGER	Lulu
14	10	PRIVATE NUMBER	Judy Clay and William Bell
15	8	GOOD, THE BAD AND THE UGLY	Hugo Montenegro
16	11	MAY I HAVE THE NEXT DREAM WITH YOU	Malcolm Roberts
17	14	MINUTE OF YOUR TIME	Tom Jones
18	21	LOVE CHILD	Diana Ross and the Supremes
19	12	BREAKING DOWN THE WALLS OF HEARTACHE	Band Wagon
20	30	OB-LA-DI OB-LA-DA	Bedrocks
21	26	DON'T FORGET TO CATCH ME	Cliff Richard and the Shadows
22	19	THIS OLD HEART OF MINE	Isley Brothers
23	22	IF I KNEW THEN WHAT I KNEW NOW	Val Doonican
24	38	PLEASE DON'T GO	Donald Peers
25	15	ELENORE	Turtles
26	17	HARPER VALLEY PTA	Jeannie C. Riley
27	25	QUICK JOEY SMALL	Kasenetz-Katz Singing Orchestral Circus
28	28	ATLANTIC	Donovan
29	24	THOSE WERE THE DAYS	Mary Hopkin
30	35	TOY	Casuals
31	37	SOS/HEADLINE NEWS	Edwin Starr
32	44	FOX ON THE RUN	Manfred Mann
33	41	ON MOTHER KELLY'S DOORSTEP	Danny La Rue
34	33	I'M IN A DIFFERENT WORLD	Four Tops
35	18	ELOISE	Barry Ryan
36	20	I SHALL BE RELEASED	Tremeloes
37	31	HELP YOURSELF	Tom Jones
38	47	SOUL LIMBO	Booker T and the MGs
39	46	I PRETEND	Des O'Connor
40	38	YOU'RE ALL I NEED TO GET BY	Marvin Gaye/Tammi Terrell
41	48	BLUEBIRDS OVER THE MOUNTAIN	Beach Boys
42	49	BLACKBERRY WAY	Move
43	—	LOVE STORY	Jethro Tull
44	42	LIVE IN THE SKY	Dave Clark Five
45	—	GOING UP COUNTRY	Canned Heat

CBS
Parlophone
Pye
Blue Horizon
Liberty
Parlophone
RCA
Columbia
Philips
Columbia
CBS
Tamla Motown
Columbia
Stax
RCA
Major Minor
Decca
Tamla Motown
Direction
Columbia
Columbia
Tamla Motown
Pye
Columbia
London
Polydor
Buddah
Pye
Apple
Decca
Polydor
Fontana
Page One
Tamla Motown
MGM
CBS
Decca
Stax
Columbia
Tamla Motown
Capitol
Regel Zonophone
Island
Columbia
Liberty

H I — N R G

TW LW

1	2	A B C D/BAD GIRLS	Radiorama	Italian Disco Magic	12in	
2	5	THIS TIME I KNOW IT'S FOR REAL (EXTENDED VERSION)	Donna Summer	WEA	12in	
3	3	REQUIEM (HAMBURG MIX)	London Boys	WEA	12in	
4	1	DANCE WITH ME	Claudia T	Dutch Made Up	12in	
5	4	AUTOMATICALLY YOURS	Brenda Cochrane	Dazzle	12in	
6	8	DON'T TALK TO STRANGERS	Silk & Steele	Strike	12in	
7	7	IT'S YOU	Sheila Stewart	Dutch Made Up	12in	
8	15	I ONLY WANNA BE WITH YOU (EXTENDED MIX)	Samantha Fox	Jive	12in	
9	35	I HEAR A SYMPHONY	Eria Fachin	Canadian Power	12in	
10	6	CALL ME	Coco	German Blow Up	12in	
11	12	LOVE EVICTION	Quartzlock	Retro	12in	
12	13	KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)	STOPI	Erasure	Mute	12in
13	18	MY MY MY	Chris	Italian AAA	12in	
14	10	I NEED YOUR PASSION	Sweet Connection	German Blow Up	12in	
15	11	I WANNA BE YOUR WIFE (THE LES ADAMS REMIX)	Spagna	CBS	12in	
16	9	WHAT KIND OF LOVE	Diana Randall	French Public	12in	
17	16	DIVINE	Mike Hemmer	Mercury	12in	
18	21	THE RUMOUR (SHEP PETTIBONE MIX)	Olivia Newton-John	German Bellaphon	12in	
19	19	FANTASY BOY	Baccara	MCA	12in	
20	20	LOVE TRAIN	Holly Johnson	German Binch Sight	12in	
21	33	ANGER IN HER EYES	Deborah Sasson	Italian Memory	12in	
22	34	LET'S ALL DANCE	Argentina	Italian Flea	12in	
23	32	EVERYTHING YOU LOVE	Chip Chip	German Polydor	12in	
24	22	GO BABY GO/HEAVEN MUST HAVE SENT YOU ONE WAY TICKET (TO HEAVEN)		10 Records	12in	
25	17	GIVE ME YOUR BODY	Dana Kay	RCA	12in	
26	31	GOOD LIFE (MAGIC JUAN'S MIX)	Inner City	Italian Cinevox	12in	
27	Re	WAIT (LONG)	Robert Howard & Kym Mazelle	German Virgin	12in	
28	27	SECRETS OF LOVE	Sara Carlson	Italian Flea	12in	
29	39	WE'LL BE TOGETHER ('89 REMIX)	Sandra	German Metronome	12in	
30	14	IT'S SO FUNNY	King Kong & The D.J. Ungle Girls	German Bellaphon	12in	
31	Re	FOOLS CRY	Fancy	Belgian Infinity	12in	
32	—	TOUCH ME	Now Baccara	Italian Flea	12in	
33	29	TOO MANY TIMES, TOO MANY CHANGES	San	Italian Flea	12in	
34	38	GO GO BOY	Ross	Italian Flea	12in	
35	23	YOU CAN SET ME FREE	Coo Coo	PRT	12in	
36	30	DOWNTOWN '88 (PETER SLAGHUIS REMIX)	Petula Clark	Italian EMI	12in	
37	26	SO FAR AWAY	Selena	Belgian Hi Tension	12in	
38	Re	JUST FOR YOU	Manuella	German Blow Up	12in	
39	—	I DON'T WANNA BE LONELY	Joan Orleans	Swan	12in white label	
40	Re	VOULEZ VOUS	Big Bang			

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WANT 13 + WANTX 13 + PACIFIC DISTRIBUTION



DESIRE

THE CLUB CHART

TW LW

1	1	TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady	ffrr 12in
2	2	THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
3	3	I CAN DO THIS (DOWNTOWN/UPTOWN MIXES) Monie Love	Cooltempo 12in
4	4	ONE MAN (ONE MIX/DOPE DUB/INTENSE MIX) Chanelle	US Profile 12in
5	15	SLEEP TALK Alyson Williams	US Def Jam 12in
6	6	RUNAWAY GIRL/IT'S ALL RIGHT (MIXES) Sterling Void	ffrr 12in
7	9	RESPECT (MIXES) Adeva	Cooltempo 12in
8	14	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
9	8	THIS IS SKA (SKACID MIX/THE DUB) Longsy D's House Sound	Big One 12in
10	5	RESPECT (THE DANCIN' DANNY D REMIX) Adeva featuring Monie Love	Cooltempo 12in
11	12	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
12	27	SELF-DESTRUCTION (MIXES) The Stop The Violence Movement	Jive 12in
13	7	SATISFACTION/SUSPICIOUS/ YOU MUST BE THE ONE/FOR YOU Ten City	Atlantic LP
14	13	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
15	11	PROMISED LAND Joe Smooth featuring Anthony Thomas	DJ International Records 12in
16	16	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
17	29	TURN UP THE BASS (HIP HOP/MIXES) Tyree	US DJ International Records 12in
18	23	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in
19	64	REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES) Phase II	RePublic Records 12in pre-release
20	10	BORN THIS WAY (LONGER VERSION)/CAN YOU STILL LOVE ME? The Style Council	Polydor 12in
21	20	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
22	22	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
23	21	THE COURT IS NOW IN SESSION/LET THE WORDS FLOW Chill Rob G	US Wild Pitch 12in
24	17	YOYO GET FUNKY/HIP HOUSE The DJ Fast Eddie	DJ International Records LP
25	26	WRATH OF KANE Big Daddy Kane	US Cold Chillin 12in
26	18	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
27	19	ADDING ON (CLUB TRACK)/BLACK IS BACK/PURE RIGHTEOUSNESS/FIRST IN EXISTENCE/GETTING FIERCE/SAMPLE THE DOPE NOISE/THE POSSE IS LARGE (REMIX)/ALL TRUE AND LIVING/DON'T TRY US LaKim Shabazz	US Tuff City LP
28	33	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	US Sound Pak 12in
29	34	JOY AND PAIN (REMIXES) Donna Allen	US Oceana 12in
30	30	LOC'ED AFTER DARK/WILD THING Tone Loc	Fourth & Broadway 12in
31	28	THE 900 NUMBER The 45 King	US Tuff City 12in
32	36	SEDUCTION (MIXES)/EVERYBODY "JUMP" Seduction	Breakout 12in
33	45	THE HUNTED CHILD/POWER/HIGH ROLLERS/POWER (REMIXES) Ice-T	US Sire 12in
34	—	MY LOVE IS MAGIC (LES ADAMS' BIG BAS DRUM REMIX) Bas Noir	10 Records 12in
35	—	SEX 4 DAZE (BOOKLYN/LONDON SIDES) (122bpm) Lake Eerie	US nigróvde 12in
36	41	ON THE REAL TIP/GIVE IT HERE/JUST A POET Def Jef	US Delicious Vinyl 12in
37	44	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler)	10 Records 12in
38	50	TOUCH ME (LOVE ME TONIGHT) (MIXES) Brian Keith	CityBeat 12in
39	31	I FEEL FINE (12" VERSION)/DOUBLE TROUBLE MIX Pozitiv Noize	Urban 12in pre-release
40	43	ON STAGE (BROAD BEANS MIX)/GET UP ON THIS (ADONIS MIX) She Rockers	Jive 12in
41	—	THE REAL LIFE (OPPY MIX) (0-119%)-0/50 WHERE ARE YOU (117-119%)-119% (HASHISH DUB MIX/PERCAPPELLA) (120bpm) Corporation Of One	US Smokin' 12in
42	—	HELYOM HALIB (ACID ACID/ACID MIX) (122 1/2-0bpm) Cappella	Italian Media 12in
43	56	WANNA BE GOOD TONIGHT (TOP CAT/CANDI MIXES) Candi McKenzie	Cooltempo 12in
44	37	CAN YOU STILL LOVE ME? (J.Z. REMIXES)/PROMISED LAND (JOE SMOOTH'S ALTERNATE CLUB MIX) The Style Council	Polydor 12in
45	39	I'M GONNA GIT YOU SUCKA (MIXES) The Gap Band	Arista 12in
46	24	MAKE IT LAST (CLUB MIX) Skipworth & Turner	Fourth & Broadway 12in
47	79	I'M HOUSIN'/GET OFF THE BANDWAGON (REMIXES) EPMD	Sleeping Bag Records 12in
48	—	M.U.S.I.C. (USE IT)/FASTER THAN FAST! (HIP HOUSE VER.)/MAKE THE FLOOR BURN (BONUS DUB) The Dynamic Guv'nors present Jazzy Jason	Blapps! Records 12in
49	35	LET ME LOVE YOU FOR TONIGHT (MIXES) Kariya	Sleeping Bag Records 12in
50	53	ALL PRAISE/LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu	Breakout 12in
51	67	THE R (WORK, REST & PLAY MIX) Eric B & Rakim	MCA Records 12in
52	40	SECRET RENDEZ VOUS (MIXES) Karyn White	Warner Bros 12in
53	32	DON'T SCANDALIZE MINE Sugar Bear	Champion 12in
54	73	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
55	55	LOVE WILL FIND A WAY (MIXES) Victor Romeo presents Leatrice Brown	US Dance Mania 12in
56	48	I CAN DO THIS (THE DANCIN' DANNY D REMIX/HOUSE ACADELLA) Monie Love	Cooltempo 12in
57	re	BREAK 4 LOVE (CAUGHT IN THE ACT MIX aka DROP THE PANTIES MIX) Raze	Champion/US Columbia 12in
58	—	I'M RIFFIN' (ENGLISH RASTA) MC Duke	Music Of Life 12in
59	97	IT'S A MYSTERY (OF LOVE) (REMIXES) Phase II	RePublic Records 12in limited edition
60	—	NOT GONNA DO IT (I NEED A MAN) (BAM BAM HOUSE REMIX) (0-121 1/2-)(7" EDIT) (121 1/2)/(MARSHALL JEFFERSON RADIO MIX) (121 1/4bpm) Vicky Martin	MCA Records 12in promo
61	25	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
62	58	WE CAN MAKE IT/GOOD GIRL Bonnie Byrd	US Wadworth Records 12in
63	38	LACK OF LOVE/(IVORY MIX) Charles B	Desire 12in
64	82	STOP JOCKIN' JAMES Kings Of Swing	US BumRush! 12in
65	84	PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) New Jersey Queens & Friends	Base Line 12in
66	75	BLACK, ROCK AND RON (EXTENDED MIX) Black, Rock and Ron	Supreme Records 12in
67	77	SHE DRIVES ME CRAZY (RAP REMIX) Fine Young Cannibals featuring Monie Love	London 12in
68	—	EIN, ZWEI, DREI, VIER (TANZ VERSION) (0-120 1/4-0)/(VERRÜCKTE VERSION) (120)/(KURZE VERSION) (0-120-0bpm) Aufnahme	Italian Meet Record 12in
69	—	DON'T SAY GOODBYE (FREESTYLE VOCAL MIX) (119 1/2)/(POWERHOUSE VOCAL MIX/CHEP'S ACID MELTDOWN/EURO-MIX/POWERHOUSE RADIO EDIT/FREESTYLE RADIO EDIT) (119 1/4)/MOHAMED'S "HEAVYWEIGHT" DUB (119 1/4-0bpm) Anthony Thomas	US Next Plateau Inc 12in
70	57	HOW FARI GO (MIXES) Peter Black	US DJ International Records 12in
71	49	IN & OUT OF MY LIFE (CLUB MIX) Adeva	Garage Trax 12in
72	63	GET ON THE DANCE FLOOR (THE DANNY D. REMIX) Rob Base & DJ E-Z Rock	Supreme 12in
73	42	TRACKIN' DOWN THE HOUSE (AFRICAN DANCE) Tony V	US Sample Records 12in
74	71	I'M IN LOVE (VERSIONS) Sha-Lor	US Gertie 12in
75	60	LOVE TO LOVE YOU BABY (THE FUTURE MIX) Bali	Circa Records 12in



● PAUL WELLER makes a fist of things

76	68	JUST STARTED (CLUB MIX) Lachandra	Garage Trax 12in
77	89	THE REAL LIFE Corporation Of One	US Smokin' 12in
78	65	AT MY HOUSE/SHAFTED OFF Frankie 'Bones' presents Bonesbreaks Volume 2	US UnderWorld Records 12in
79	re	DO THAT DANCE/IT AIN'T NO THINGS L. II	B/Ware! Records 12in
80	—	POWER (MIXES) (110 1/2bpm) Solomon Burke	US Outpost Entertainment Company 12in
81	—	VOICES IN MY HOUSE (CLUB MIX) (0-120 1/2)/(VOICE DUBBA) (0-120 1/2)/(THE BASS GIRL (CLUB HOUSE/RUBBA BUBBA MIXES) (122bpm) Hardhouse	US Easy Street 12in
82	—	FADING AWAY (SHEP PETTIBONE POWER HOUSE MIX) Will To Power	US Epic 12in
83	91	GIRL I GOT MY EYES ON YOU (REMIX) Today	US Motown 12in/UK promo
84	81	GOT TO FIND A WAY (REMIX) Soul Connection	Intrigue 12in
85	52	AS ALWAYS (MIXES) Farley 'Jackmaster' Funk presents Ricky Dillard	Champion 12in
86	94	HOUSE SENSATION (MAGIC JUAN'S REMIXES) Liaz	10 Records 12in
87	100	THIEVES (MIXES) Wally Jump Junior & The Criminal Element	Breakout 12in
88	—	JUST A LITTLE MORE Deluxe Unyque Artists/The Dance Yard Recording Corporation 12in	
89	—	MEMYSELF AND I (114 1/2)/GHETTO THANG (106 1/2-0)/SAY NO GO (110 1/2)/THE MAGIC NUMBER (120 1/2-0)/CHANGE IN SPEAK (170-0)/EYE KNOW (109 1/2)/TREAD WATER (113 1/2)/THIS IS A RECORDING 4 LIVING IN A FULL TIME ERA (L.I.F.E.) (103 1/2)/PLUG TUNIN' (0-94)/DO AS DE LA DOES (0-97)/BUDDY (99 1/2-0)/POTHOLE IN MY LAWN (0-93%)-0)/D.A.I.S.Y. AGE (101-0-96%)-0)/CAN U KEEP A SECRET (123 1/4-0)/JENIFA TAUGHT ME (DERWIN'S REVENGE) (119 1/4-0-119 1/4)/TAKE IT OFF (0-101 1/4)/DE LA ORGEE (88 1/2-0)/DESCRIPTION (88 1/2bpm) De La Soul	US Tommy Boy LP
90	—	D'BOP (0-110)/(INSTRUMENTAL) (0-108) Dirty Harry/HMM, HMM (0-113 1/4)/(INSTRUMENTAL) (0-113 1/2bpm) Taste Of Sugar	ffrr 12in sampler
91	76	ACTION Don Baron	US UNI Records 12in
92	46	THE MIGHTY HARD ROCKER (GRAEME PARK'S B&B REMIX (BOTTOM & BASS)) Cash Money & Marvelous	Sleeping Bag Records 12in
93	54	COME GET MY LOVIN' (NYC MIX)/MOVE GROOVE Dionne	US Bigshot Records 12in
94	—	ONE STEP AT A TIME (THE HOT COLE & CLIVILLÉS CLUB MIX) (123 1/2-0)/(THE CLIVILLÉS & COLE 1989 GARAGE MIX) (123 1/2)/(NOTICE THE HOUSE DUB) (124)/(FUN DUB) (122 1/2bpm) Naisha	US Sutra 12in
95	—	ROAD TO THE RICHES (99 1/2)/BUTCHER SHOP (97 1/2bpm) Kool G Rap & DJ Polo	US Cold Chillin' 12in
96	—	AIN'T IT FUNKY (121 1/2) Bryan Lester/ILL MAKE YOU DANCE (124 1/2) Kool Rock Steady/GET OFF YOUR BUTT (122 1/2) M&M/BASS (120 1/2-0) Chi-Boyz/KEEP ON TRYIN' (91-0) Dancer/COOL CHILLIN' (0-89/44 1/2) Melody/RESPECT RAP (0-96 1/2-0) K.G.B./FAT ALBERT RAP (0-116 1/2) Fat Albert/BITCHES 'N SHACKS (84/42) Faheem/THIS IS WAR (0-108bpm) Chilly T ('Rap Trax Volume One)	US Trax Records LP
97	—	ROMEO AND JULIET (VOCAL REMIX/INSTRUMENTAL) (0-105 1/2)/COULDN'T GET TO SLEEP LAST NIGHT (30/60bpm) Blue Magic	US Def Jam 12in
98	re	ALL NIGHT ALL RIGHT (MIXES) Dahweed	US Spring Records 12in
99	93	2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T.	US Renée Records 12in
100	—	I CAN'T STAY AWAY (LIL LOUIS HOUSE MIX) (0-119 1/4)/(RON HARDY'S CLUB MIX) (119 1/4)/(POWER-PELLA) (0-119 1/4-0)/(POWERHOUSE MIX) (119 1/4-0bpm) Ragtime featuring Byron Singly	US Bright Star Records 12in
100	=85	ENERGY Robot DJs/HARD CORE HIP HOUSE Tyree/ MY MELODY Fast Eddie/BROTHERS & SISTERS HOUSE ON 13TH STREET Slick Master Rick ('Acid II)	US Underground LP
100	=re	GIVE THE DRUMMER SOME/EASE BACK Ultramagnetic MC's	ffrr 12in sampler

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FEBRUARY 19 — FEBRUARY 25, 1989

U S S I N G L E S

TW LW

1	1	STRAIGHT UP Paula Abdul
2	4	LOST IN YOUR EYES Debbie Gibson
3	2	WILD THING Tone Loc
4	5	THE LOVER IN ME Sheena Easton
5	3	BORN TO BE MY BABY Bon Jovi
6	7	SHE WANTS TO DANCE WITH ME Rick Astley
7	10	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block
8	8	WHAT I AM Edie Brickell And The New Bohemians
9	16	THE LIVING YEARS Mike + the Mechanics
10	9	WALKING AWAY Information Society
11	11	SURRENDER TO ME Ann Wilson
12	17	RONI Bobby Brown
13	15	DIAL MY HEART the Boys
14	19	PARADISE CITY Guns N' Roses
15	18	A LITTLE RESPECT Erasure
16	6	WHEN I'M WITH YOU Sheriff
17	23	GIRL YOU KNOW IT'S TRUE Milli Vanilli
18	21	MY HEART CAN'T TELL YOU NO Rod Stewart
19	24	DON'T TELL ME LIES Breathe
20	12	I WANNA HAVE SOME FUN Samantha Fox
21	14	ANGEL OF HARLEM U2
22	26	I BEG YOUR PARDON Kon Kan
23	13	WHEN THE CHILDREN CRY White Lion
24	28	YOU'RE NOT ALONE Chicago
25	31	DREAMIN' Vanessa Williams
26	34	ETERNAL FLAME the Bangles
27	30	JUST BECAUSE Anita Baker
28	22	ALL SHE WANTS IS Duranduran
29	32	THE LOVE IN YOUR EYES Eddie Money
30	36	WALK THE DINOSAUR Was (Not Was)
31	41	THE LOOK Roxette
32	43	STAND R.E.M.
33	40	YOU GOT IT Roy Orbison
34	20	ALL THIS TIME Tiffany
35	39	MORE THAN YOU KNOW Martika
36	25	THE WAY YOU LOVE ME Karyn White
37	48	SUPERWOMAN Karyn White
38	46	CRYIN' Vixen
39	49	SHE DRIVES ME CRAZY the Fine Young Cannibals
40	44	THE LAST MILE Cinderella
41	29	DON'T RUSH ME Taylor Dayne
42	27	ARMAGEDDON IT Def Leppard
43	50	SHE WON'T TALK TO ME Luther Vandross
44	51	FEELS SO GOOD Van Halen
45	38	MY PREROGATIVE Bobby Brown
46	56	YOUR MAMA DON'T DANCE Poison
47	35	HOLDING ON Steve Winwood
48	33	TWO HEARTS Phil Collins
49	42	EVERY ROSE HAS ITS THORN Poison
50	54	ORINOCO FLOW (SAIL AWAY) Enya
51	55	WE'VE SAVED THE BEST FOR YOU Kenny G
52	62	SECOND CHANCE Thirty Eight Steps
53	57	BRING DOWN THE MOON Boy Meets Girl
54	58	THINKING OF YOU Sa-Fire
55	59	24/7 Dino
56	68	CAN YOU STAND THE RAIN New Edition
57	66	SINCERELY YOURS Sweet Sensation
58	37	SHAKE FOR THE SHEIK the Escape Club
59	61	INTO YOU Giant Steps
60	88	ROOM TO MOVE Animonon

Virgin
Atlantic
Delicious
MCA
Mercury
RCA
Columbia
Geffen
Atlantic
Tommy Boy
Capitol
MCA
Motown
Geffen
Sire
Capitol
Arista
Warner Brothers
A&M
Jive
Island
Atlantic
Atlantic
Reprise
Wing
Columbia
Elektra
Capitol
Columbia
Chrysalis
EMI
Warner Brothers
Virgin
MCA
Columbia
Warner Brothers
Warner Brothers
EMI
I.R.S.
Mercury
Arista
Mercury
Epic
Warner Brothers
MCA
Enigma
Virgin
Atlantic
Enigma
Geffen
Arista
A&M
RCA
Cutting
4th & Broadway
MCA
Atco
Atlantic
A&M
Polydor

BULLETS

67	—	HEAVEN-HELP ME Dgon Estus	Mika
68	83	A SHOULDER TO CRY ON Tommy Page	Sire
77	—	IT'S ONLY LOVE Simply Red	Elektra
78	—	SEVENTEEN Winger	Atlantic
79	92	NEVER HAD A LOT TO LOSE Cheap Trick	Epic
80	96	I WANNA BE THE ONE Stevie B	LMR
81	—	DRIVEN OUT The Fixx	RCA
84	—	RADIO ROMANCE Tiffany	MCA
85	—	BIRTHDAY SUIT Johnny Kemp	Columbia
89	—	WHERE ARE YOU NOW? Synch	WTG
91	—	FALLING OUT OF LOVE Ivan Neville	Polydor
93	—	THIS TIME Kiara	Arista
94	—	I CAN'T FACE THE FACT Gina Go-Go	Capitol
97	—	TRIBUTE (RIGHT ON) the Pasadena's	Columbia

U S A L B U M S

TW LW

1	1	DON'T BE CRUEL Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
3	3	TRAVELING WILBURYS Traveling Wilburys	Wilbury
4	4	SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians	Geffen
5	11	ELECTRIC YOUTH Debbie Gibson	Atlantic
6	5	G N' R LIES Guns N' Roses	Geffen
7	6	HYSTERIA Def Leppard	Mercury
8	8	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra
9	13	FOREVER YOUR GIRL Paula Abdul	Virgin
10	7	NEW JERSEY Bon Jovi	Mercury
11	9	OPEN UP AND SAY ... AH! Poison	Enigma
12	12	GREEN R.E.M.	Warner Brothers
13	14	SILHOUETTE Kenny G	Arista
14	10	JOURNEY'S GREATEST HITS Journey	Columbia
15	—	MYSTERY GIRL Roy Orbison	Virgin
16	25	VIVID Living Colour	Epic
17	15	RATTLE AND HUM U2	Island
18	20	PRIDE White Lion	Atlantic
19	19	HOLD ME IN YOUR ARMS Rick Astley	RCA
20	18	HOLD AN OLD FRIEND'S HAND Tiffany	MCA
21	22	WINGER Winger	Atlantic
22	16	GREATEST HITS Fleetwood Mac	Warner Brothers
23	23	KARYN WHITE Karyn White	Warner Brothers
24	17	COCKTAIL Soundtrack	Elektra
25	—	LOC-ED AFTER DARK Tone Loc	Delicious
26	29	HANGIN' TOUGH New Kids On The Block	Columbia
27	21	A SHOW OF HANDS Rush	Mercury
28	—	THE GREAT RADIO CONTROVERSY Tesla	Geffen
29	26	TRACY CHAPMAN Tracy Chapman	Elektra
30	28	FAITH George Michael	Columbia
31	31	LONG COLD WINTER Cinderella	Mercury
32	35	HEART BREAK New Edition	MCA
33	27	TELL IT TO MY HEART Taylor Dayne	Arista
34	34	BULLETBOYS Bulletboys	Warner Brothers
35	41	TECHNIQUE New Order	Qwest
36	45	BEACHES Soundtrack	Atlantic
37	39	OUT OF ORDER Rod Stewart	Warner Brothers
38	—	DYLAN & THE DEAD Bob Dylan & The Grateful Dead	Columbia
39	37	I WANNA HAVE SOME FUN Samantha Fox	Jive
40	42	LIVING YEARS Mike + the Mechanics	Atlantic
41	33	MESSAGES FROM THE BOYS the Boys	Motown
42	24	DELICATE SOUND OF THUNDER Pink Floyd	Columbia
43	32	REACH FOR THE SKY Rat	Atlantic

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- 46 — WATERMARK Enya
- 47 30 AMERICAN DREAM Crosby, Stills, Nash & Young
- 48 40 ... AND JUSTICE FOR ALL Metallica
- 49 46 EVERYTHING the Bangles
- 50 — THE TRINITY SESSION Cowboy Junkies

MCA
Mercury
Geffen
Atlantic
Elektra
Columbia
RCA

Compiled by Billboard

US BLACK SINGLES

TW LW

- 1 1 DREAMIN' Vanessa Williams
- 2 7 JUST BECAUSE Anita Baker
- 3 2 SO GOOD Al Jarreau
- 4 3 WILD THING Tone Loc
- 5 8 STRAIGHT UP Paula Abdul
- 6 5 TEDDY'S JAM Guy
- 7 9 SKIN I'M IN Cameo
- 8 18 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 9 17 JUST COOLIN' LeVert
- 10 12 SNAKE IN THE GRASS Midnight Star
- 11 6 THIS TIME Kiara
- 12 14 HEAVEN BeBe & CeCe Winans
- 13 19 CLOSER THAN FRIENDS Surface
- 14 15 I'M GONNA GIT YOU SUCKA the Gap Band
- 15 11 GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock
- 16 20 TEENAGE LOVE Sick Rick
- 17 4 SHE WON'T TALK TO ME Luther Vandross
- 18 22 LUCKY CHARM the Boys
- 19 21 STILL IN LOVE Troop
- 20 27 YOU AND I GOT A THANG Freddie Jackson
- 21 25 JOY AND PAIN Donna Allen
- 22 24 BEING IN LOVE AIN'T EASY Sweet Obsession
- 23 26 MORE THAN FRIENDS Jonathan Butler
- 24 33 ME, MYSELF AND I Cheryl "Pepsi" Riley
- 25 16 SUPERWOMAN Karyn White
- 26 13 CAN YOU STAND THE RAIN New Edition
- 27 32 STRUCK BY YOU the Bar-Kays
- 28 39 GIRL I GOT MY EYES ON YOU Today
- 29 37 ALL I WANT IS FOREVER James "JT" Taylor
- 30 38 GENTLY Ready For The World
- 31 10 I WANT TO BE YOUR LOVER Aleese Simmons
- 32 36 THE CLUB Marcus Lewis
- 33 — I'LL BE THERE FOR YOU Ashford & Simpson
- 34 23 TWICE THE LOVE George Benson
- 35 — 4 U Vesta
- 36 — WITH EACH BEAT OF MY HEART Stevie Wonder
- 37 — AFFAIR Cherrille
- 38 — WE'VE SAVED THE BEST FOR KENNY G
- 39 — REAL LOVE El DeBarge
- 40 49 ANOTHER WEEKEND Five Star

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

Compiled by Billboard

MUSIC VIDEO

TW LW

- 1 1 KYLIE — THE VIDEOS Kylie Minogue
- 2 3 PRIVATE COLLECTION Cliff Richard
- 3 2 THRILLER Michael Jackson
- 4 5 THE BIG PUSH TOUR Bros
- 5 4 THE LEGEND CONTINUES... Michael Jackson
- 6 — UNFORGETTABLE FIRE U2
- 7 — OUT OF THE BLUE Debbie Gibson
- 8 8 FAITH George Michael
- 9 6 THE CONCERT TOUR Dirty Dancing
- 10 — PEACE IN OUR TIME Big Country
- 11 9 THE GREATEST HITS Bananarama
- 12 7 SHOWBUSINESS Pet Shop Boys
- 13 15 LIVE AT HAMMERSMITH T'Pau
- 14 — ALCHEMY LIVE Dire Straits
- 15 11 LIVE AT THE SEASIDE Erasure
- 16 — HISTORIA Def Leppard
- 17 16 NOW 13 Various
- 18 — SONG REMAINS THE SAME Led Zeppelin
- 19 17 BERLIN CONCERT James Last
- 20 18 LET THERE BE ROCK AC/DC

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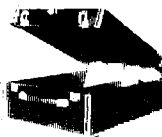


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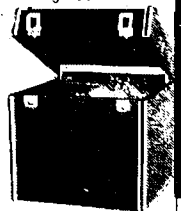
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Simple Minds register their first number one single this week with 'Belfast Child', almost a decade after they made their chart debut with 'Life In A Day'. Though the group has been very successful as an album act — each of its last three LPs has reached number one — their previous best posting on the singles chart was the number seven peak attained by both 'Don't You (Forget About Me)' and 'Alive And Kicking' in 1985.

Their first major hit was 'Promised You A Miracle', which earned them generous praise from no lesser mortal than **Trevor Horn**, an erstwhile member of **Buggles**, then engaged in writing and producing snappy little pop confections for **Dollar**. Speaking to Irish rock magazine *Hot Press* in December 1982, Simple Minds' leader **Jim Kerr** was not in reciprocal mood.

"I hate Dollar", he opined, "I just read a thing about Trevor Horn where he said that the only record he liked was ours, and I just thought, 'Well, f--- You! I'm well glad because I hate yours'. Time has clearly changed Kerr's view of the bespectacled genius, for the name that appears on the credits as producer of 'Belfast Child' is ... Trevor Horn. It brings to five his haul of chart-toppers as a producer, following Buggles' 'Video Killed The Radio Star' in 1979 and a trio of 1984 **Frankie Goes To Hollywood** winners — 'Relax', 'Two Tribes' and 'The Power Of Love'.

It is already well-documented elsewhere that it was Horn who introduced Kerr to the gentle charms of 'She Moves Through The Fair', the traditional Irish song from which 'Belfast Child' takes its melody. Those of you sufficiently intrigued by this to search it out should find several versions of 'She Moves ...' to choose from in your local record store, in a variety of contemporary and traditional styles, by a diverse selection of artists,

amongst them **All About Eve**, **Van Morrison** and the **Chieftains**, **Fairport Convention**, **Barbara Dickson**, **Eyeless In Gaza**, **Art Garfunkel**, **Mary O'Hara**, **Cavan O'Connor** and the **Spinners** (Liverpool variety, not Detroit).

'Belfast Child' has sold over 150,000 copies to date, including more than 25,000 on three inch compact disc. The previous record sale for a CD single was 20,000 for the **Pet Shop Boys'** 'Always On My Mind'.

Simple Minds are the latest in an ever-growing list of Scots bands to top the singles chart, but it's worth remembering that it wasn't until New Year's Day 1969, over 16 years after the chart was first compiled, that **Marmalade** became the first act from north of the border to reach number one, albeit with their cover of the very English **Beatles'** very Caribbean *Ob-La-Di, Ob-La-Da'*. In honour of that achievement, our Vintage Chart this week (page 40) revisits Marmalade's triumph.

With three other Scots bands currently in the top 50 — **Texas**, **Hue And Cry** and the **Proclaimers** — and others like **Deacon Blue**, **Wet Wet Wet** and **Aztec Camera** all due to deliver eagerly awaited new singles, the Scots challenge for the chart crown seems set to continue.

● Third time lucky for **Simply Red**, whose new album, 'A New Flame', debuts at number one this week. The group's previous two albums 'Picture Book' and 'Men And Women' reached number two.

● OK, so it's old news that **Madonna's** forthcoming album is called 'Like A Prayer' and that, in addition to the title track, there's a duet with **Prince** entitled 'Love Song', but we can now exclusively reveal that the album, due at the end of March, also includes amongst its 10 tracks a killer



● **MARK KNOPFLER** in good spirits after being told next year's Brit Awards ceremony won't be televised

ballad entitled 'Promise To Try' and a typical **Ciccone** effort designated 'Cherish'. And news that the album would have a hippy feel would appear to be borne out by the fact that the sleeve will be scented with patchouli oil.

The first single from the album will be the title track. Due for simultaneous worldwide release on March 7th, it features the vocal backing of the **Andrae Crouch Singers**, who can also be heard on **Michael Jackson's** 'Man In The Mirror'.

● To comment further on the debacle that was this year's BPI Awards is unnecessary, except to make a couple of points not mentioned by other commentators.

Firstly, whilst **Erasure** are a duo, since there is no award specifically designed for two-piece outfits, they obviously must be included in the group category and thoroughly deserved their win as Top Group, regardless of rumblings from some quarters. However, why was **Annie Lennox**, who has NEVER released a solo disc, split from her **Eurythmics** partner **Dave Stewart** and awarded a 'Brit' as Best Female? I presume this means that group members get two chances of qualifying for an award whilst soloists get only one. How silly.

Also, for an event trumpeting the British

record industry to open and close with acts from overseas is farcical, and for the closing American act (**Randy Newman**, for those of you who didn't recognise him) to be billed as the **Mark Knopfler** Supergroup is ridiculous. Knopfler contributed very little to the proceedings and, for all his talent as a songwriter, pianist and singer, Randy Newman is destined to remain largely unknown here, so how come he performs at the climax of a star-studded event?

It's interesting to note that, even though it was reprised when it was realised the show had under-run, Newman's single ('Falling In Love') sold fewer than 250 copies last week, whilst the album from which it was taken performed in a similarly lacklustre manner.

Newman was the only performer not to reap a noticeable benefit from the show, though the level of extra sales generated in previous years was not approached this year. Even so, all of those who performed/mimed saw their latest albums move up the chart: **Def Leppard** climbed from number 32 to number eight, **Yazz** from number eight to number six, **Tanita Tikaram** from number nine to number four, **Gloria Estefan** from number four to number two, **Bros** from number 47 to number 37 and **Fairground Attraction** from number 50 to number 16.

TWELVE INCH

TW LW

1	1	BELFAST CHILD Simple Minds	Virgin
2	2	MY PREROGATIVE Bobby Brown	MCA
3	12	HEY MUSIC LOVER'S Xpress	Rhythm King
4	—	LEAVE ME ALONE Michael Jackson	Epic
5	15	STOP Sam Brown	A&M
6	3	THAT'S THE WAY LOVE IS Ten City	Atlantic
7	—	TURN UP THE BASS Tyree featuring Kool Rock Steady	London
8	7	FINE TIME Yazz	Big Life
9	5	WAIT Robert Howard & Kym Mazelle	RCA
10	6	LOVE TRAIN Holly Johnson	MCA
11	—	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
12	18	IDON'T WANT A LOVER Texas	Mercury
13	8	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond featuring Gene Pitney	Parlophone
14	—	HELP Bananarama/Lananeeneenoono	London
15	—	CAN'T STAY AWAY FROM YOU Gloria Estefan with Miami Sound Machine	Epic
16	—	ROCKET Def Leppard	Mercury
17	—	PROMISED LAND the Style Council	Polydor
18	—	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
19	13	THE LOVER IN ME Sheena Easton	MCA
20	—	NOTHING HAS BEEN PROVED Dusty Springfield	Parlophone

COMPACT DISC

TW LW

1	—	A NEW FLAME Simply Red	Elektra
2	1	THE RAW AND THE COOKED Fine Young Cannibals	London
3	2	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
4	6	ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine	Epic
5	9	ANCIENT HEART Tanita Tikaram	WEA
6	3	MYSTERY GIRL Roy Orbison	Virgin
7	4	LIVING YEARS Mike And The Mechanics	WEA
8	—	BRITS '89 — THE AWARDS Various	Telstar
9	10	GREATEST HITS Fleetwood Mac	Warner Brothers
10	5	SPIKE Elvis Costello	Warner Brothers
11	20	BUSTER Original Soundtrack	Virgin
12	11	WATERMARK Enya	WEA
13	8	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar
14	7	THE FIRST OF A MILLION KISSES Fairground Attraction	RCA
15	7	TECHNIQUE New Order	Factory
16	17	THE INNOCENTS Erasure	MUTE
17	12	WANTED Yazz	Big Life
18	18	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA
19	19	TRUE LOVE WAYS Buddy Holly	Telstar
20	49	HYSTERIA Def Leppard	Bludgeon Riffola

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

UK SINGLES

FEB 19 — FEB 25 1989

UK ALBUMS

TW LW W/C

◆	1	2	2	BELFAST CHILD	Simple Minds	Virgin
◆	2	3	7	LOVE CHANGES EVERYTHING	Michael Ball	Really Useful
◆	3	1	7	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond	Parlophone
◆◆	4	—	1	LEAVE ME ALONE	Michael Jackson	Epic 6546727
◆◆	5	17	4	STOP	Sam Brown	A&M
◆◆	6	6	12	MY PREROGATIVE	Bobby Brown	MCA
◆◆	7	4	7	THE LIVING YEARS	Mike And The Mechanics	WEA
◆◆	8	5	7	LOVE TRAIN	Holly Johnson	MCA
◆◆	9	9	4	FINE TIME	Yazz	Big Life
◆◆	10	11	3	HOLD ME IN YOUR ARMS	Rick Astley	RCA
◆◆	11	7	7	YOU GOT IT	Roy Orbison	Virgin
◆◆	12	—	1	HELP	Bananarama/Lananeeneenoonoo	London LON222
◆◆	13	21	4	I DON'T WANT A LOVER	Texas	Mercury
◆◆	14	29	2	HEY MUSIC LOVER	S'Xpress	Rhythm King
◆◆	15	20	3	ROCKET	Def Leppard	Mercury
◆◆	16	18	5	LOOKING FOR LINDA	Hue And Cry	Circa
◆◆	17	10	7	WAIT	Robert Howard & Kym Mazelle	RCA
◆◆	18	16	5	I ONLY WANNA BE WITH YOU	Samantha Fox	Jive
◆◆	19	13	6	THAT'S THE WAY LOVE IS	Ten City	Atlantic
◆◆	20	24	3	EVERY ROSE HAS ITS THORN	Poison	Capitol
◆◆	21	8	3	THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	Morrissey	HMV
◆◆	22	19	8	SHE DRIVES ME CRAZY	Fine Young Cannibals	London
◆◆	23	33	3	CAN'T STAY AWAY FROM YOU	Gloria Estefan And Miami Sound Machine	Epic
◆◆	24	14	5	IT'S ONLY LOVE	Simply Red	Elektra
◆◆	25	15	6	THE LOVER IN ME	Sheena Easton	MCA
◆◆	26	12	8	CUDDLY TOY	Roachford	CBS
◆◆	27	32	2	PROMISED LAND	the Style Council	Polydor
◆◆	28	—	1	NOTHING HAS BEEN PROVED	Dusty Springfield	Parlophone R6207
◆◆	29	23	12	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	□PWL
◆◆	30	40	4	WILD THING/LOC'D AFTER DARK	Tone Loc	Delicious/Fourth & Broadway
◆◆	31	42	2	BLOW THE HOUSE DOWN	Living In A Box	Chrysalis
◆◆	32	37	4	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
◆◆	33	—	1	TURN UP THE BASS	Tyree Featuring Kool Rock Steady	London FFR24
◆◆	34	—	1	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute BONG16
◆◆	35	34	5	LOST IN YOUR EYES	Debbie Gibson	Atlantic
◆◆	36	26	12	CRACKERS INTERNATIONAL	Erasure	Mute
◆◆	37	22	5	BIG AREA	Then Jerico	London
◆◆	38	25	7	RESPECT	Adeva	Cooltempo
◆◆	39	38	3	CAN U DIG IT?	Pop Will Eat Itself	RCA
◆◆	40	27	8	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)	Will To Power	Epic
◆◆	41	31	10	BREAK 4 LOVE	Raze	Champion
◆◆	42	—	1	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Warner Bros U7780
◆◆	43	28	12	BUFFALO STANCE	Neneh Cherry	Circa
◆◆	44	—	1	I'D RATHER JACK	Reynolds Girls	PWL PWL25
◆◆	45	48	3	CAN'T BE SURE	the Sundays	Rough Trade
◆◆	46	—	1	CELEBRATE THE WORLD	Womack & Womack	Fourth & Broadway BRW125
◆◆	47	43	3	I'M ON MY WAY	the Proclaimers	Chrysalis
◆◆	48	41	6	WHERE IS THE LOVE	Will Downing & Mica Paris	Fourth & Broadway
◆◆	49	30	6	BE MY TWIN	Brother Beyond	Parlophone
◆◆	50	—	1	INFO-FREAKO	Jesus Jones	Food FOOD18
◆◆	51	35	11	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo
◆◆	52	55	2	SECRET RENDEZVOUS	Karyn White	Warner Brothers
◆◆	53	67	3	WORKING ON IT	Chris Rea	WEA
◆◆	54	36	14	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
◆◆	55	47	3	ALL THIS TIME	Tiffany	MCA
◆◆	56	—	1	HEARSAY '89	Alexander O'Neal	Tabu 6546677
◆◆	57	49	3	THE PRICE OF LOVE (R & R '89 REMIX)	Bryan Ferry	EG
◆◆	58	46	5	MAYOR OF SIMPLETON XTC	—	Virgin
◆◆	59	39	12	GOOD LIFE	Inner City	○10 Records
◆◆	60	72	3	ETERNAL FLAME	the Bangles	CBS
◆◆	61	—	1	INDESTRUCTABLE	Four Tops Featuring Smokey Robinson	Arista 112074
◆◆	62	45	4	SHE WON'T TALK TO ME	Luther Vandross	Epic
◆◆	63	—	1	INTERNATIONAL RESCUE	Fuzzbox	WEA YZJ47
◆◆	64	44	7	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile
◆◆	65	56	5	PROMISED LAND	Joe Smooth	Westside/DJ International
◆◆	66	58	2	JEZEBEL	Shakin' Stevens	Epic
◆◆	67	54	14	I LIVE FOR YOUR LOVE	Natalie Cole	EMI Manhattan
◆◆	68	—	1	HAVE LOVE, WILL TRAVEL (EP)	Crazyhead	Parlophone SGE2025
◆◆	69	83	2	NO MORE TOMORROWS	Paul Johnson	CBS
◆◆	70	80	2	WHERE DOES THE TIME GO?	Julia Fordham	Circa
◆◆	71	71	13	LOCO IN ACAPULCO	Four Tops	Arista
◆◆	72	70	3	ARE YOU MY BABY	Wendy & Lisa	Virgin
◆◆	73	51	4	I CAN DO THIS	Monie Love	Cooltempo
◆◆	74	60	3	FAILING IN LOVE AGAIN	Londonbeat	Anxious
◆◆	75	63	2	I'M GONNA GIT YOU SUCKA	Gap Band	Arista
◆◆	76	62	2	STOP! IN THE NAME OF LOVE	Diana Ross & The Supremes	Motown
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◆◆	79	82	—	MY LOVE IS MAGIC	Bas Noir	10 Records
◆◆	80	57	—	DREAM KITCHEN	Frazier Chorus	Virgin
◆◆	81	—	—	RHYTHM IS GONNA GET YOU	Gloria Estefan And Miami Sound Machine	Epic 6545147
◆◆	82	86	—	THIS IS SKA	Longsy D	Big One
◆◆	83	75	—	SELF-DESTRUCTION	Stop The Violence Movement	Jive
◆◆	84	—	—	SAILING AWAY	Chris De Burgh	A&M AD494
◆◆	85	—	—	DIZZY	Throwing Muses	4AD AD903
◆◆	86	61	—	CALL ME (BEN LIEBRAND REMIX)	Blondie	Chrysalis
◆◆	87	69	—	FALLING IN AND OUT OF LOVE	Femme Fatale	MCA
◆◆	88	96	—	ON STAGE	Bunbury	Bunbury
◆◆	89	—	—	ON STAGE/GET UP ON THIS	She Rockers	Jive JIVE195
◆◆	90	—	—	JEALOUSY	Mac Band Featuring McCampbell Bros	MCA MCA1292
◆◆	91	87	—	SEDUCTION	Seduction	A&M
◆◆	92	76	—	DON'T RUSH ME	Taylor Dayne	Arista
◆◆	93	65	—	REAL EMOTION	Reid	Syncope
◆◆	94	77	—	ALL I ASK OF YOU	Barbra Streisand	CBS
◆◆	95	—	—	HELTER SKELTER	Vow Wow	Arista 112013
◆◆	96	—	—	BLACK, ROCK AND RON BLACK	Rock And Ron	Supreme SUP1141
◆◆	97	—	—	FIND ME A FAMILY	the Hollies	EMI EMU86
◆◆	98	—	—	WALKING WITH THE KID	Huey Lewis And The News	Chrysalis HUEY13
◆◆	99	—	—	ROCK ON (SHEP PETTIBONE REMIX)	David Essex	Lamplight LAMP5
◆◆	100	100	—	ALBATROSS	Fleetwood Mac	CBS

TOP 75 ARTIST ALBUMS

◆◆	1	—	1	A NEW FLAME	Simply Red	Elektra WX242
◆◆	2	3	15	ANYTHING FOR YOU	Gloria Estefan And Miami Sound Machine	□ Epic
◆◆	3	1	2	THE RAW AND THE COOKED	Fine Young Cannibals	London
◆◆	4	9	23	ANCIENT HEART	Tanita Tikaram	□ WEA
◆◆	5	2	3	MYSTERY GIRL	Roy Orbison	Virgin
◆◆	6	8	14	WANTED	Yazz	☆ Big Life
◆◆	7	6	19	THE LEGENDARY ROY ORBISON	Roy Orbison	☆ Telstar
◆◆	8	32	79	HYSTERIA	Def Leppard	☆ Bludgeon Riffola
◆◆	9	10	44	THE INNOCENTS	Erasure	☆ Mute
◆◆	10	7	14	LIVING YEARS	Mike And The Mechanics	□ WEA
◆◆	11	5	2	SPIKE	Elvis Costello	Warner Bros
◆◆	12	13	22	WATERMARK	Enya	☆ WEA
◆◆	13	15	77	BAD	Michael Jackson	☆☆☆☆☆☆☆☆ Epic
◆◆	14	12	13	GREATEST HITS	Fleetwood Mac	☆☆ Warner Bros
◆◆	15	14	12	REMOTE	Hue And Cry	Circa
◆◆	16	50	40	THE FIRST OF A MILLION KISSES	Fairground Attraction	☆ RCA
◆◆	17	4	3	TECHNIQUE	New Order	Factory
◆◆	18	24	18	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆ WEA
◆◆	19	21	33	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆☆ PWL
◆◆	20	17	66	KICK INXS	—	☆☆ Mercury
◆◆	21	31	45	TRACY CHAPMAN	Tracy Chapman	☆☆ Elektra
◆◆	22	25	2	TRUE LOVE WAYS	Buddy Holly	Telstar
◆◆	23	19	12	HOLD ME IN YOUR ARMS	Rick Astley	☆ RCA
◆◆	24	11	3	ROACHFORD	Roachford	CBS
◆◆	25	22	2	FOUNDATION	Ten City	Atlantic
◆◆	26	16	36	CLOSE	Kim Wilde	□ MCA
◆◆	27	18	6	LOVE SUPREME	Diana Ross & The Supremes	○ Motown
◆◆	28	42	15	PRIVATE COLLECTION	Cliff Richard	☆☆☆☆ EMI
◆◆	29	37	19	INTROSPECTIVE	Pet Shop Boys	☆☆ Parlophone
◆◆	30	27	18	MONEY FOR NOTHING	Dire Straits	☆☆ Vertigo
◆◆	31	41	26	SO GOOD	Mica Paris	□ Fourth & Broadway
◆◆	32	43	19	RATTLE AND HUM U2	—	☆☆ Island
◆◆	33	28	15	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	☆☆ EG
◆◆	34	26	3	ELECTRIC YOUTH	Debbie Gibson	Atlantic
◆◆	35	29	19	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
◆◆	36	36	82	HEARSAY/ALL MIXED UP	Alexander O'Neal	☆☆ Tabu
◆◆	37	47	47	PUSH	Bros	☆☆ CBS
◆◆	38	33	20	FLYING COLOURS	Chris De Burgh	☆ A&M
◆◆	39	71	27	CONSCIENCE	Womack & Womack	☆ Fourth & Broadway
◆◆	40	34	14	GET EVEN	Brother Beyond	☆ Parlophone
◆◆	41	30	5	NEW YORK	Lou Reed	Sire
◆◆	42	45	99	CIRCUS	Erasure	☆ Mute
◆◆	43	44	4	SHOOTING RUBBERBANDS AT THE STARS	Edie Brickell And The New Bohemians	Geffen
◆◆	44	56	90	WHITNEY	Whitney Houston	☆☆☆☆☆ Arista
◆◆	45	54	19	TO WHOM IT MAY CONCERN	the Pasadenas	☆☆ CBS
◆◆	46	63	68	FAITH	George Michael	☆☆ Epic
◆◆	47	35	18	FISHERMAN'S BLUES	the Waterboys	□ Ensign
◆◆	48	55	22	NEW JERSEY	Bon Jovi	□ Vertigo
◆◆	49	39	17	TRAVELING WILBURYS	Traveling Wilburys	☆ Warner/Wilbury
◆◆	50	51	62	RAINTOWN	Deacon Blue	☆☆ CBS
◆◆	51	48	23	SUNSHINE ON LEITH	the Proclaimers	☆ Chrysalis
◆◆	52	20	2	THUNDER AND CONSOLATION	New Model Army	EMI
◆◆	53	52	18	ANY LOVE	Luther Vandross	□ Epic
◆◆	54	58	45	APPETITE FOR DESTRUCTION	Guns N' Roses	□ Geffen
◆◆	55	—	1	HEAVY NOVA	Robert Palmer	EMI
◆◆	56	—	1	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation
◆◆	57	23	2	POP SAID... Darling Buds	—	Epic
◆◆	58	49	16	GREATEST HITS	Human League	☆ Virgin
◆◆	59	67	18	GIVING YOU THE BEST THAT I GOT	Anita Baker	□ Elektra
◆◆	60	49	3	AFTER THE WAR	Gary Moore	Virgin
◆◆	61	—	1	THE BEST OF OUR LIVES	Neil Diamond	CBS 4630211
◆◆	62	38	2	DYLAN & THE DEAD	Bob Dylan With the Grateful Dead	CBS
◆◆	63	—	1	PICTURE BOOK	Simply Red	Elektra
◆◆	64	75	209	NO JACKET REQUIRED	Phil Collins	Virgin
◆◆	65	—	1	CHRISTIANS	Christians	Island
◆◆	66	62	75	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆☆ Polydor
◆◆	67	57	2	THE SINGLES	the Stranglers	Liberty
◆◆	68	73	97	TANGO IN THE NIGHT	Fleetwood Mac	☆☆☆☆ Warner Bros
◆◆	69	—	1	LOVE	Aztec Camera	Warner Bros WX128
◆◆	70	53	13	ALL OR NOTHING	Milli Vanilli	Cooltempo
◆◆	71	65	106	THE PHANTOM OF THE OPERA	Original Cast	☆☆ Polydor
◆◆	72	—	1	HELLO, I MUST BE GOING!	Phil Collins	Virgin
◆◆	73	46	2	I WANNA HAVE SOME FUN	Samantha Fox	Jive
◆◆	74	72	102	THE JOSHUA TREE	U2	☆☆☆☆ Island
◆◆	75	—	1	WONDERLAND	Erasure	Mute

TOP 20 COMPILATION ALBUMS

◆◆	1	1	4	THE MARQUEE — 30 LEGENDARY YEARS	Various	□ Polydor
◆◆	2	—	1	BRITS '89 — THE AWARDS	Various	Telstar/BPI STAR2346
◆◆	3	4	7	BUSTER	Original Soundtrack	Virgin
◆◆	4	2	5	COCKTAIL	Original Soundtrack	Elektra
◆◆	5	3	7	THE GREATEST LOVE VOL 2	Various	Telstar
◆◆	6	5	7	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various	☆☆☆☆ Really Useful
◆◆	7	6	4	FROM MOTOWN WITH LOVE	Various	K-Tel
◆◆	8	9	7	THE GREATEST LOVE	Various	Telstar
◆◆	9	8	7	DIRTY DANCING	Original Soundtrack	☆ RCA
◆◆	10	7	7	NOW THAT'S WHAT I CALL MUSIC 13	Various	☆☆☆☆ EMI/Virgin/Polygram
◆◆	11	10	7	SOFT METAL	Various	☆ Stylus
◆◆	12	11	7	THE GREATEST HITS OF HOUSE	Various	☆ Stylus
◆◆	13	18	2	BEAT THIS — THE HITS OF RHYTHM KING	Various	EMI
◆◆	14	12	7	THE CLASSIC EXPERIENCE	Various	EMI
◆◆	15	17	7	THE HITS ALBUM	Various	CBS/WEA/BMG
◆◆	16	14	7	GREATEST HITS OF 1988	Various	□ Telstar
◆◆	17	13	7	THE LOST BOYS	Original Soundtrack	Atlantic
◆◆	18	20	2	GOOD MORNING VIETNAM	Original Soundtrack	A&M
◆◆	19	16	2	CAPITOL CLASSICS VOL 1	Various	Capitol
◆◆	20	—	1	THE BLUES BROTHERS	Original Soundtrack	Atlantic K50715

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

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

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



BELFAST CHILD

T H E V I D E O



Picture, if you will, two angelic and school uniformed youngsters skipping innocently down a hillside while through the mists, rusting cranes idle across murky waters while lined, tired but proud faces catch the camera and stare it out. As if from nowhere a synthesiser begins to drone and a young man spreads his arms, head held heavenward while an accordion violin and acoustic guitar toy with a distinctly Gaelic air.

Grandiose, Celtic, a lazy hit record — yes folks it's the Simple Minds video for 'Belfast Child'. OK, that's a wrap, hit the tuck wagon. Easy innit? There's something about Belfast and the docks that's inspired some of the greatest rock videos ever made — the Police's 'Invisible Sun', Frank Carson's Ulster Television commercial and ummmm, well I'm sure there must be others.

Quite how they manage to keep away the hordes of decent local folk who tend to congregate at the merest whiff of catering vans and dawn breakfasts and the vaguest sightings of rock superstars such as cuddly Jim

Kerr is quite beyond us. It must be the hi-tech editing facilities now available to bands that mean we don't get to hear even one raucous yell of "Bugger off back where you come from poofs" long associated with the early days of rock video.

We reckon they start filming early in the morning in order that the lyrics fit the scene. Take the touching and deeply mystic line in 'Belfast Child' "*the streets are empty now*". Well they probably are at four in the morning Jim old man, but the last time I was over in the city there were people everywhere. It's a lively city, don't you know?

Oh, by the way, it's nice to see Charlie Burchill still gets to show off his new guitars in the videos. Keeps the sponsorship companies happy eh, Charlie? "*Belfast Child one day you will sing again*" Jim tells us. Maybe, but will said child insist on invading Glasgow's docklands and making a bleeding video about it, we ask?

Simple Minds spurn sun-kissed beaches, wagon loads of beautiful girls and cruising round in flash cars in favour of mist-covered docklands in their video for 'Belfast Child'. Andy Strickland does his Barry Norman impression on the screen epic