

LOVE *and* MONEY

JOCELYN SQUARE the new single on 7 inch,
four track 12 inch and CD featuring



CANDYBAR EXPRESS (SHEP PETTIBONE MIX) SAINT HENRY *and* ROSEMARY (LIVE)



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PHOTO OF THE STRAY CATS BY JOE SHUTTER. COLD CUT BY NORMSKI ANDERSON

IT'S A MYSTERY

INXS release their single 'Mystify' on March 27. It's taken from their triple platinum album 'Kick' and the flip side features 'Devil Inside'. The 12 inch features a Ben Liebrand mix of 'Need You Tonight' and a special sticker pack will also be available with two sheets of stickered group shots and a postcard with a personal message from Michael Hutchence. Wowee!

INXS are currently working on a number of solo projects. Michael Hutchence is considering film scripts and working in a Hong Kong studio with John Farriss.



LOVE AND DEVOTION

Ten City follow up 'That's The Way Love Is' with 'Devotion' out on March 27. Written by lead singer Byron Stingily and the legendary producer Marshall Jefferson, 'Devotion' was a huge club hit on import late last year and it's already been a big American dance hit.

The flip side features 'One Kiss Makes It Better' and a remixed and extended 12 inch version of 'Devotion' will also be available.



ALWAYS ON MY MIND

Swing Out Sister return this month with their single 'You On My Mind' out on March 28. Released just in time for the Easter Bank Holiday, it's a classic springtime record, produced by Paul O'Duffy who worked on Swing Out Sister's debut album 'It's Better To Travel'.

The flip side of 'You On My Mind' features 'Coney Island Man', while the action packed 12 inch also has 'Precious Words'.

Swing Out Sister are now down to Corinne Drewery and Andrew Connell, following the departure of percussionist Martin Jackson.

BACK ON THE TRACKS

Following up 'Love Train', Holly Johnson steams back into action this week with his single 'Americanos'. Written by Holly himself, the track is another taster from Holly's forthcoming solo album and the flip side features a special mambo dub mix of the song. A special 12 inch dance mix by Pascal Gabriel is also planned for future release.



FAT'S THE WAY TO DO IT

Simply Red release their single 'If You Don't Know Me By Now' on March 27. Taken from their platinum-selling album 'A New Flame', it's a cover version of the old Harold Melvin And The Bluenotes classic, while the flip side has a live version of 'Move On Out', recorded at the Manchester Apollo last month. The 12 inch version will also have a live version of 'Shine'.

Simply Red have just announced that they'll be playing four nights at the Royal Albert Hall during the summer on June 29, 30 and July 1 and 2.

For God's sake Mick Hucknall, lose a bit of weight before you play these shows, will you?

● MADONNA TOUR?

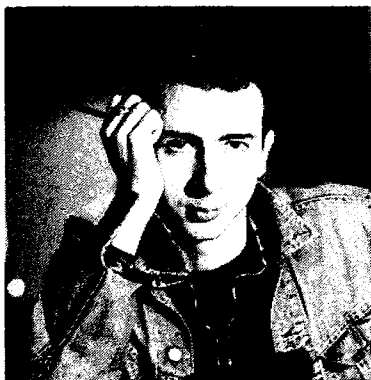
It looks likely that **Madonna** will be touring Britain in the summer. We understand two dates have been pencilled in at London's Wembley Stadium in August and more large scale open air events will follow around the country.

Madonna last played Wembley as part of her world tour in 1987 and she's now scheduled to play the venue again on August 11 and 12; with the possibility that she will add some more dates there.

As *rm* went to press though, her record company was remaining tight-lipped about the tour. "There is no official confirmation as yet," said a spokesperson, even though we offered to slip him a fiver and a bag of crisps.

Over at Wembley another spokesperson was remaining reticent saying: "We've got nothing official at the moment, but we wouldn't be surprised if there were Madonna dates later this year."

● Madonna is under the threat of death from fanatical Muslims who say her video for 'Like A Prayer' is blasphemous. In the video Madonna kisses a black Christ and Christ is regarded as a prophet by Muslims. She now faces a death penalty for the insult and her record company say they are "very concerned".



▲ MAGIC MOMENT

Marc Almond follows up his number one single 'Something's Gotten Hold Of My Heart' with 'Only The Moment', released on March 28. Taken from Marc's album, 'The Stars We Are', the flip side features 'Real Evil', while the 12 inch has an extended version of 'Only The Moment', and a brand new version of 'She Took My Soul In Istanbul'.

A seven inch clear vinyl version will be available, as well as an etched 12 inch disc.

● WAYNE COLLAPSE

Wayne Hussey of the Mission was rushed into hospital last week after complaining of abdominal pains and collapsing. However, we understand that after an exploratory operation he's now well on the way to recovery and should be out of hospital by the time you read this.

Wayne's recuperation has meant that the Mission were forced to cancel their Lockerbie charity gig at Carlisle Sands Centre on March 18. The concert will be rescheduled for a later date.



● BANANARAMA ADD DATES

Bananarama have added some dates to their first ever tour at Sheffield City Hall May 23, Southampton Mayflower 25, Brighton Centre 26, Wembley Arena 31. Tickets for the shows are available from box offices and usual agents.

Bananarama are currently in Boston rehearsing for the American leg of their tour.

OH BLAST

Rockabilly kings the **Stray Cats** release their album 'Blast Off' on March 28. Written by the Cats themselves and produced by legendary rocker Dave Edmunds, tracks include 'Gene And Eddie', 'Bring It Back Again' and 'Everybody Needs Rock 'n' Roll'.

The Cats have just announced they'll be playing an extra date at the Hammersmith Odeon on 10 June.



▲ ● **Julian Lennon** releases his third album, 'Mr Jordan', on March 28. Produced by Pat Leonard, who's best known for his work with Madonna, the album features 10 tracks including Julian's current single 'Now You're In Heaven'.

Julian is currently rehearsing a band for live dates in the spring.

TOURS

Oldland Merdano following recent successful appearances at the London Town And Country Club, have lined up two further dates. They will be playing Imperial College Student's Union South Kensington March 22 and The Hawth Studio Theatre, Crawley, Sussex April 9.

Soho, soon to release their third single, 'Message From My Baby', have announced a short tour. As well as the previously announced date at the Marquee March 22, they will be playing Manchester Boardwalk April 7, Sheffield Leadmill 8, Bath Males Club 14, Guildford Civic Hall 15.

Wild Weekend, who recently toured with the Blow Monkeys, have taken to the road for some headlining dates in London. They will be playing Dingwalls March 22 and Borderline 29.

1000 Violins have announced a tour to support the release of their single 'If Only Words (Would Let Me Conquer You)'. They will be playing London Powerhaus March 22, Cardiff Venue 30, London Baston April 6, Leeds Duchess Of York 13, Brighton Richmond 14, Aylesbury Willhead 15, Newcastle Allotment 22, Birmingham Sinatra's 24, Sheffield University 27, Dudley JB's 28, Exeter University 29, and Southampton University May 3.

Suzanne Vega, who is currently recording a new album, will be playing the Glastonbury Festival June 16.

The Wedding Present will be touring shortly to coincide with the release of their Ukrainian sessions album. They will be playing Edinburgh Queen Hall April 16, Newcastle Riverside 17, Birmingham Irish Centre 18, Bristol Bierkeller 19, London Town And Country Club 20, Leeds Polytechnic 28, UEA Norwich 29, and Manchester Middleton Civic Hall 30.

Mammoth will be playing their first major UK tour starting at Northampton Arts Centre April 15, Redcar Bowl 16, Glasgow Mayfair 17, Manchester International 2 18, Liverpool Royal Court 21, Norwich UEA 23, Leeds Irish Centre 24, Sheffield University 25, Plymouth Warehouse 27 and London Astoria 30.

RELEASES

The Fixx release their single 'Driven Out' on March 27. The flip side features 'Shred Of Evidence' while the 12 inch features the bonus track 'The Flaw'.

Robert Holmes, the ex-frontman with Hull band the Red Guitars, releases his debut solo album 'Age Of Swing' on March 27. It contains nine tracks including Robert's current single, 'Angel In The House'.

The Hypnotics release their single 'Justice In Freedom' on March 28. It's available as a 12 inch only, featuring the extra tracks 'Preachin' And Ramblin'" and 'Choose My Own Way'.

Former Cool Nates member **Heather Austyn** releases her debut solo single 'Bad Attitude' this week. The flip side features a dub version of the same song.

All girl Los Angeles hip hop trio **JJ Fad** release their single 'Supersonic' on March 27. It's taken from their forthcoming LP 'Supersonic — The Album'.



DOWN THE LINE

Howard Jones releases his album 'Cross That Line' this week. The album features 10 songs including 'The Prisoner', 'Everlasting Love', 'Cross That Line' and 'Last Supper'.

Howie should be embarking on a series of dates fairly soon, but nothing has yet been confirmed.

ONE VISION

Thrash metal exponents **Metallica** release their single 'One' on April 3. Taken from the band's album '... And Justice For All', 'One' is a savage barrage of sound inspired by the film 'Johnny Got His Gun' about a young World War I soldier who is so badly injured he becomes a blinded, limbless torso.

For 'One', Metallica have made their first ever promotional video showing scenes from the film and the band performing in a gloomy warehouse. The flip side of 'One' features 'Seek And Destroy' recorded live at the Reunion Arena in Dallas and the 12 inch also has live versions of 'For Whom The Bell Tolls' and 'Welcome Home (Sanitarium)'.

UB40 DATE

UB40 will be playing their only scheduled British date this year at Birmingham City Football Club on June 10. Tickets are on sale from usual agents or by post priced £13 each from UB40 Box Office, PO Box 77, London SW4 9LH. Make cheques or postal orders payable to UB40 box office and enclose a sae.

The date will come at the end of UB40's mega world tour which took in Brazil, Australia, Chile, Israel, Japan and Zimbabwe. After the Birmingham show they plan to take a well earned rest until the New Year.

FIRST DATE

Wendy & Lisa will play their first ever British live show at the London Town And Country Club on April 17. The date is part of a full scale European tour and tickets, priced £7 in advance, are available from the box office and usual agents.

Hopefully, Wendy & Lisa will be lining up a full scale British tour soon.

ON AND ON

South London's infamous rap duo, the **Cookie Crew**, release their single 'Got To Keep On' this week. Written by the Cookies and produced by Stetsonic's Daddy-O and DBC, the track samples Edwin Starr's classic song '25 Miles' and Edwin also makes an appearance in the video.

The flip side of 'Got To Keep On' features 'Pick Up On This', while the 12 inch also features a B-Boy mix of 'Got To Keep On'.

LOOK LIVELY

The Blow Monkeys release their single 'This Is Your Life' on March 27. Originally out last Autumn, this is a complete reworking of the song, so you make sure it's a bigger hit this time around.

Taken from their album 'Whoops! There Goes The Neighbourhood', the flip side features a special Ten City short mix of 'This Is Your Life', while the 12 inch features a bass-ment mix of the song.



TEXAS

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CD includes bonus track

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"We all realised after a couple of years apart that the Stray Cats is the best thing we're ever going to do"



it's got to be purrfect

In the early Eighties, the Stray Cats had a string of rockabilly hits, but the pressures of stardom split them up. Now, after a long time out on the tiles, they've come creeping back with their album 'Blast Off'. Lisa Tilston sharpens her claws. Pic: Joe Shutter

PUT BRIAN Setzer, Slim Jim Phantom and Lee Rocker in the same room and the result is chaos. The trio have been friends for 15 years, and the mad cap humour that made rockabilly heroes the Stray Cats such fun the first time around hasn't been damaged by their time apart.

The success of hits like 'Rock This Town', 'Run-away Boys' and 'Stray Cat Strut' in the early Eighties put pressure on their friendship and led to a bitter split. They pursued solo projects, notably Brian's starring role as Eddie Cochran in 'La Bamba'. Now they're reunited and, as their new album, 'Blast Off', reveals, they may be a little older and wiser – but they're in no way subdued!

"Halfway through my solo tour I was starting to play more and more Stray Cats songs, and by the end I knew we should get back together," says Brian, a real charmer whose edgy vocals and blond good looks have scarcely changed since he formed the band at 17.

"We all realised after a couple of years apart that the Stray Cats is the best thing we're ever going to do. We have a magic that can't be denied, and we just had to get back to it," adds Lee shyly.

"You've got to know someone since you were very young to know them this well," says Slim Jim, who's as lean and wolfish as his name suggests. "That's very important to the band. On stage we have a laugh and joke around with each other. We couldn't have got back together and just made records, we have to have the laughter and friendship. We thrive on it."

Despite looking and acting like teenagers on a spree, the trio are approaching their thirties and taking on a few adult responsibilities. Brian's son is nearly two, while Jim and actress wife Britt Ekland have a boy of 10 months.

"Maybe we've grown up because we have responsibility to our sons now. Although that doesn't stop the wild side of you, I think it makes you a better all-round person," says Brian.

Whether the Stray Cats' kiddies grow up to wear quiffs and bizarre drape jackets like their dads remains to be seen, but could we be in for another rockabilly revival?

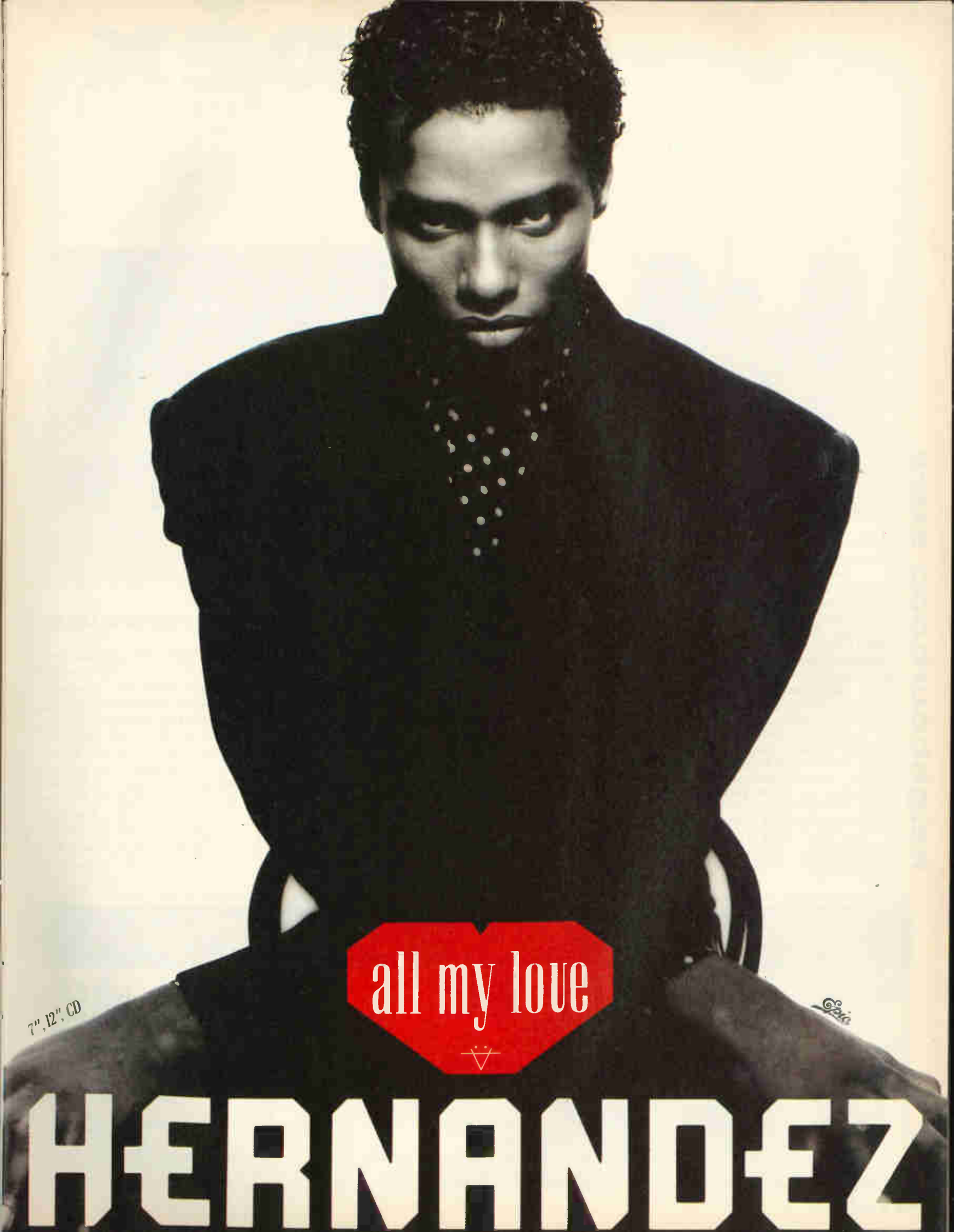
"I'm not sure if revival is a good word or not," says Jim. "Rockabilly's never been dead, so it's more a case of keeping it alive — it needs to be exposed more. There's a lot of great bands out there, so maybe we can help them get noticed."

Now they've got a new lease of life, will the Stray Cats go on for ever?

"It would be fun," says Brian, "because you can grow old as a rockabilly; you can get a beer belly and wear a big belt buckle, maybe trim the hair down and wear a cowboy hat. Whereas if you were a punk you'd look kind of funny with four strands of grey hair up in a mohican!"

"We didn't know what would happen when we reformed the band. It's exciting for us to come back to Britain because this is where we made it. We couldn't sleep for about a week before coming here. It's been a long time."

"We have a lot of great memories of Britain and a lot of great friends here," says Jim. "We could have stayed in the States and made a good living, but we wanted to make it here again. We left on a sour note, and we want to come back on a really high, positive one."



all my love



7", 12", CD

Capri

HERNANDEZ

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EDITED BY ANDY STRICKLAND

neighbourhood stars



It looks like the firm tips for the top are about to become complete with the release of the Neighbourhood's new single 'Missing Out'. So far, you good people out there have taken our excellent advice on such newcomers as the Sundays, Diesel Park West, the Wonder Stuff, Derek B and loads more, but you've steadfastly refused to believe us when we tell you that the Neighbourhood are going to be big big big! The seven piece funk outfit have won many accolades on their way around the UK supporting Simply Red and their naggingly persistent bass-driven single is already setting the nation's dancefloors alight. So, if you don't want to be shown up in the pub when you have to admit to being the last on your block to buy a Neighbourhood record, get out there, because it's you that's 'Missing Out'. We guarantee it won't be long before singer Tim Hutton has a gold record to add to his coveted prize cup awarded back in Uganda by Mrs Kenyatta for a schoolboy rendition of 'Bessie Was A Black Cat'.

new order round and round top 10

- 1 'Avalon' Bryan Ferris Wheel
- 2 'Your Are My Whirlpool' the Communards
- 3 'Turn Tum Turn' the Byrds
- 4 'Can You Feel The Force' the Wheel Thing



- 5 'Perfect Spin' Lloyd Cole And The Commotions
 - 6 'Like A Prayer Wheel' Madonna
 - 7 'Turn Up The Bass' Tyre-e featuring Kool Rock Steady
 - 8 'Loco In Acapulco' the Four Spinning Tops
 - 9 'Stuck In The Middle With You' Stealer's Wheel
 - 10 'Catherine Wheel Of Aragon' Rick Wakeman
- Compiled by some old hippies by the looks of it



cult groovies

The Cult's rather glorious newie, 'Fire Woman', is in the shops after Ian Astbury and Billy Duffy's time spent soaking up the Californian sun and perfecting Billy Idol-esque lip curls for their long motor cycle rides in the desert. The band will be over here later in the spring for some lead free but distinctly high octane rock 'n' roll shows but in the meantime, the Cult boys are practising their other passion — pocket billiards!! Sammy Lee with a long wig? You better believe it.

ADULT NET



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with contributions this week from Henry Williams, Roger Pebody and Tim Jeffery



earbenders

johnny dee

'Trukee River' WIN (Virgin LP track)
'Shrift' Pacific (Creation 12 inch)
'Loly Loly' Wendy & Lisa (LP track)

andy strickland

'Monkey Gone To Heaven' the Pixies (4AD 45)
'The Golden Calf' Prefab Sprout (Kitchenware 45)
'Fool Is The Man' the Chesterfields (forthcoming Household 45)

tony beard

'Master Hit' Front 242 (Red Rhino '87 LP track)
'Never Stop' Front 242 (Play It Again Sam 12 inch)
'Touch Me I'm Sick' Mudhoney (original Glitterhouse LP track)

Patric, definitely without the 'k', are not simply singer/songwriter Patric O'Connor but a four-piece band from Camberwell in South London. We won't hold their 'wrong side of the river' location against them though because the band's debut single, 'The Message', is a rather nifty affair. The song bounces along on some fine guitar interplay and we look forward to the band's debut LP, set for summer release.

a message for you patric



stone me

Band of the month, for this month at least, has to be Manchester's sulking, hulking popsters the **Stone Roses**. Creeping into the bottom end of the top 100 this week with their powerful single 'Made Of Stone', the band have caused something of a stir, partly because of their Pollock-painted instruments and the much-repeated marketing slogan "they play to over 2,000 people in Manchester you know". Well, Index retorts — so do bloody Oldham Athletic, and on plastic too, but that don't mean we're going to put them on the front page. Good single though, we always did like 'Velocity Girl'.



chuff chuffed

The Men They Couldn't Hang, Britain's premier history/folk/roots outfit are about to release no less than their fourth LP 'Silvertown', but first we have the single 'Rain, Steam & Speed' to savour. The band have just returned from Iceland, one of their hottest seats of support as it happens, and not a country likely to have experienced too much in the way of navigation — the subject of the current 45. Dedicated to the men who dug tunnels, drained swamps and often blew themselves to pieces just so you could enjoy your BLT sandwich in speed and comfort, 'Rain Steam & Speed' comes as a welcome literary, historical narrative in these days of twee nonsense. Forget your GCSE history mocks for a while and learn a thing or two from the Men They Couldn't Hang. You could catch them on tour throughout the UK in April and May as well.

TEN CITY



NEW

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OUT NEXT WEEK!

devotion

THE FOLLOW-UP TO
'THAT'S THE WAY LOVE IS'

See Ten City LIVE in the UK this week — Check Press for details!

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CONTINUED

hey hey we're the wrinklees

Ah, those childhood afternoons in front of the TV... they were the days. 'Jackanory' kicked things off, and then it was time for the 'Monkees' show. And we're not talking about Johnny Morris's chimps, but the top Sixties pop combo who gave us 'I'm A Believer' and 'Last Train To Clarksville'.

Mickey Dolenz (drums), Davey Jones (vocals), Mike Nesmith (guitar), and Peter Tork (bass), found pop stardom through their own hot television slot. Which isn't that surprising since Dolenz and Jones were both actors, who'd been deliberately teamed up with two 'musos'. Every week the Monkees were shown slithering down chutes to escape the kisses of pimply pre-Brossettes. These guys could give Matt and Luke a few tips!

Sadly, the touring and recording bit finally got too much for the fabbest manufactured group ever. Jones and Dolenz went back to acting, and Nesmith to his role as Liquid Paper typing fluid tycoon. But now they're back. Mickey looks like a groovy gorilla, Davey Jones hasn't aged too well, Peter Tork has gone all mystical, and Nesmith hasn't bothered after all, but you should still seriously consider catching the 'comeback' tour.

Don't get the idea we at Index are in our forties, we saw the shows' re-runs — they're now being repeated once again and look like being an even bigger hit than the first time. (HW)



vinyl mania!

Slaughterhouse, Big Pink Ume-daten, King Biscuit — no they're not hip new indie bands from Manchester, they are the delightful names that the Japanese call their record stores. These and other interesting facts can be found in the new 1989 Record Dealers Directory. It's the bible for vinyl junkies and collectors of music memorabilia, listing thousands of record shops in the UK, the USA, Japan and Europe, as well as details of fairs and auctions. So whether you're searching for that elusive James Brown rare groove or the limited edition pack of monogrammed Morrissey toothpicks this book is for you. It's only £4.95 and you can order a copy by phoning 0273-608806. We at rm have been trying to work out whether the 'Light On' store in Yokohama is in fact an oriental mispronunciation of 'Right On'. (TJ)

pay those duos

Probably Britain's finest (almost) acoustic duo, Clive Gregson and Christine Collister combine the former's considerable songwriting power with the latter's perfectly controlled vocals, which Clive discovered by chance in a Manchester Club. Christine went on to record the haunting theme for 'The Life And Loves Of A She-Devil', whilst Clive has quite a past, first in the rather wonderful Any Trouble, who were signed to Stiff in the early Eighties, then solo as an Oyster Band producer then as guitarist in Richard Thompson's band.

There's a new LP, 'A Change In The Weather', but the best place to hear them is live where the songs come to life and the humour comes across. On a lengthy tour at the moment, they were voted number one live act by Folk Roots magazine last year. (RP)



competition

Remember we told you a couple of weeks back about the rather crucial new Psychedelic Furs video compilation 'All Of This And Nothing'? Yes, of course you do, how it includes all the classics, 'Love My Way', 'Heaven', 'Heartbreak Beat' and the rest. Well we've been on the blower to the boys and as you're their favourite people, they've decided to give you the chance to win one of 10 copies of the video. Just correctly answer the three questions below in a husky, sexy little voice.

1. Which film was named after a Furs song?
a) 'A Fish Called Wanda', b) 'Pretty In Pink', c) 'Young Guns'?
2. What is the name of the Furs' chiselled-cheeked singer?
a) Richard Hunter, b) Ralph Butler, c) Richard Butler?
3. Which British rock festival did the Furs play at a couple of years ago?
a) Reading, b) Glastonbury, c) WOMAD?

Send your answers on a postcard to rm 'Psychedelic Furs Video Competition' Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date April 3.

GREAT POP THINGS → Travelling Wilburys COMPETITION results: Judges: Morton x Death



Tracy Riley from Sale, Cheshire chose this impressive WILBURYS line-up and wins herself the latest U2 record. (LEFT to RIGHT: Nico, Len Cohen, Morrissey, Nick Cave x Tanita TikTokwoman)



Julian Hayman from Gwent wins a U2 record for his fantastic selection (LEFT to RIGHT: Chaz Smash, Paul Rutherford, Andrew Ridgely, The bloke who watches TV out of the Patsy Cline Boys and Andy Warhol (the velvet underwear cartoonist)) Brilliant!



A spanking new U2 disc wings its way to Gill Smith from West London for her effort (Left to Right: A resident, womble guitarist Tobermorey, A Soup Dragon, The late Elvis Presley and the car from the TimeLORDS) WOW! who are THOSE people?



Mr. Norman Tebbit of Brixton wins some U2 records for this saucy tribute to the girls who would be MADONNA (Left to Right: Debbie Gibson, Marilyn Monroe, Kim Wilde, Mand E. Smith and Brix E. Smith) what a great WILBURYS they'd make!

many thanks to all those RM readers who sent interesting and exciting entries that were just too vulgar to include here! BETTER LUCK NEXT TIME! Watchout for a MORRISSEY BUMPER FUN PAGE coming up real soon → SUGGESTIONS WELCOME....

S'EXPRESS

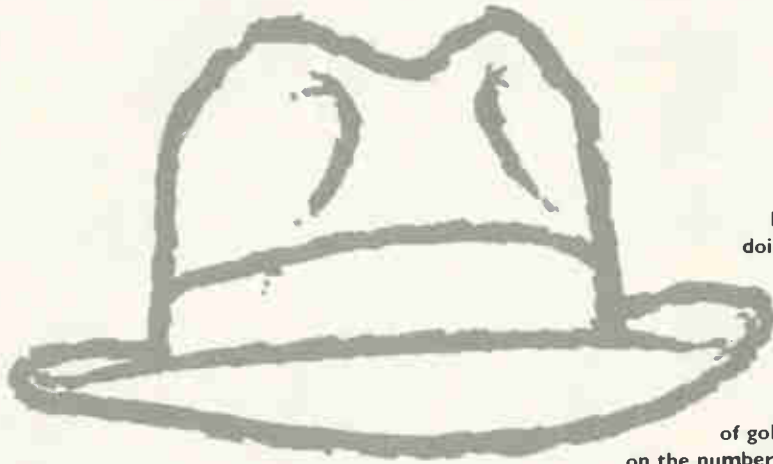
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BABBLE

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



Have you ever seen a pop star doing something totally ordinary, mundane and everyday? You know, things like Gloria Estefan eating yoghurt in a service station on the outskirts of Telford; or Yazz buying a set of golf clubs; Madonna eating a Topic on the number 27 bus to Muswell Hill — that sort of thing? If you have, then this is your chance to become an honorary Babble informant. Tell us about your pop-star sightings by writing to Babble, RM, Greater London House, Hampstead Road, London NW1 7QZ.

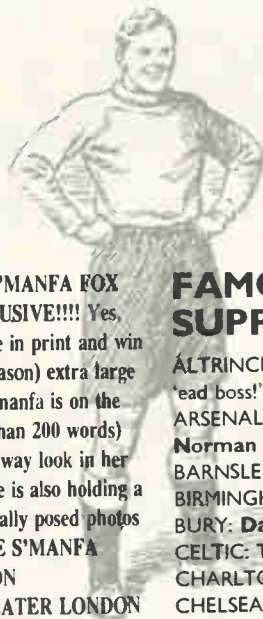


Last week I forgot to mention that rugged Norwegian heart-throb **Morten Harket** had gone and got married. Personally I couldn't give a fig, but the nation is apparently close to tears. I wonder if Morty and his bride **Camilla** will be purchasing their chocolate mousse from the new star-packed Sainsbury in Camden? If they do then they're likely to bump into a couple of extras from 'The Bill' TV show **Julia Fordham** and **Ronnie Corbett** — all of whom have taken to shopping at London's latest hip dayspot.

Other amazing sightings this week included pop-star/quantity surveyor **Feargal Sharkey**, merrily riding his mountain bike past my office window. And believe it or not, when I popped out for a longer-lasting snack the other day I walked straight into **Suzanne Tulley** (alias 'EastEnder' Michelle Fowler) perusing a magnitude of confectionery in Woolworths. I stuck around long enough to discover that she's a big Mars bar fan. She bought a three pack, no less!

Maggie from sci-fi popettes **Fuzzbox** has read 'The Satanic Verses'. Her verdict: "Well, it's a bit boring really."

Pet Shop Boys **Neil Tennant** and **Chris Lowe**, not content with helping **Liza Minnelli** re-activate her career **Dusty Springfield**-style, have contributed some songs for **New Order** singer **Bonny Sumner's** solo LP. Also involved in the project is



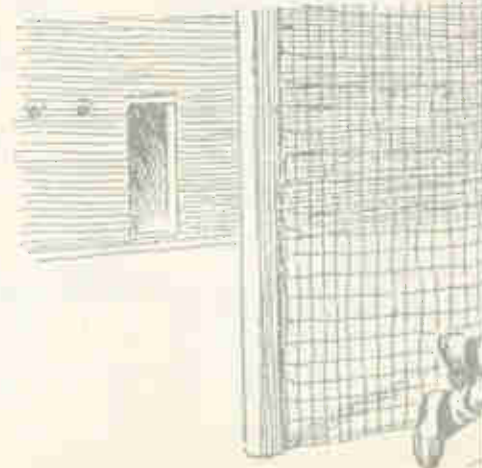
● Babble is proud to present the first ever S'MANFA FOX IN AN RM T-SHIRT COMPETITION EXCLUSIVE!!!! Yes, be the envy of all your pals — see your name in print and win one of our gorgeous (as worn by Kylie and Jason) extra large T-shirts. All you have to do is tell us who S'manfa is on the phone to and write in script style (no more than 200 words) their conversation. She seems to have a far-away look in her eyes and eagle-eyed readers will note that she is also holding a hot-dog. It certainly is one of the most naturally posed photos I've ever seen. Send your entries to **BABBLE S'MANFA FOX WIN AN RM T-SHIRT COMPETITION EXCLUSIVE!!!!**, RECORD MIRROR, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ.

FAMOUS FOOTBALL SUPPORTERS (Part Two)

- ALTRINCHAM: **Kylie fan, Frank Sidebottom** ("on the 'lead boss'")
- ARSENAL: All of **Spandau Ballet** (except **Steve Norman** who goes down "the Spurs" instead).
- BARNSELY: **Michael Parkinson**
- BIRMINGHAM: **Jasper Carrot**
- BURY: **Dave Vanian** (the Damned)
- CELTIC: **Texas**
- CHARLTON ATHLETIC: **Topper Headon** (the Clash)
- CHELSEA: **Dr Robert & Guy Chadwick** (House Of Love)
- DUNFERMLINE: **Stuart Adamson** (Big Country)
- EVERTON: **Bill Dean** (Harry Cross in 'Brookside')
- HARTLEPOOL: **Mickie Dolenz** (the Monkees)
- HIBERNIAN: **Win & the Proclaimers**
- NORTHAMPTON: **Des O'Connor**
- QPR: **Jeff Lynne** (ELO & the Traveling Wilburys)
- WEST BROM: **Eric Clapton**
- WEST HAM: **David Essex** ("press") & **Billy Bragg**

FOOTY POP FACTS

Mike Peters from the **Alarm** uses the names of Manchester United players when he checks into hotels. His current fave is **Mark Hughes** ... **Jim Kerr's** younger brother and tour manager, **Paul**, had a trial with Celtic — but he wasn't good enough ... **Brian Regan** (who plays **Terry** in 'Brookside') actually played one reserve game for Liverpool ... Guitar band **Shack** beat **Echo And The Bunnymen** 5-1 in a friendly kick-about ... Contrary to popular myth only one member (**Peter**) of the **Wedding Present** likes football, the rest prefer cricket ... Apologies to Deacon Blue's **Ricky Ross**, he doesn't support Celtic like we said last week, he is, in fact a Dundee United follower ...





BUZZ . . .

The Rolling Stones have reformed and are currently recording an LP in Eddy Grant's studio . . . David Bowie will have a new LP out in the summer . . . Prince is set to tour the UK in September promoting a new album . . .

Johnny Marr.

On the subject of the Smiths, **Morrissey** completists may be interested to note that the new **Durutti Column** LP features the first ever (as far as I know and care to find out) Morrissey sample, in which he warbles endearingly among some squiffy computer game noises. Me? I'd rather jack.

Ozzy Osbourne's wife collects cacti.

Late night West End revellers, my spies included, were stunned, startled and shocked last week when odd couple **Wendy James** (aka The Vamp) and **Roland Rivron** (Dr Scrote) had a drunken brawl outside London nightclub the Limelight. Apparently they continued their fight as they zig-zagged up Charing Cross Road, stopping every few feet to tip the contents of litter bins over each other, leaving a half mile trail of debris in their path. Star-crossed lovers or what? What?

Other pop star barneys this week include the much reported on-stage fisticuffs of indie band **Happy** (sic) **Mondays**. Reporting the incident one tabloid labelled the ladish combo as a "goody goody pop band" — anybody who's seen the group may perhaps slightly disagree with this assessment!

Noisy oiks **Anthrax** found themselves in a spot of bother on their way to a photo session. Their taxi pulled up at a traffic light and, as so often happens at traffic lights, the driver in the car next to theirs began openly picking his

nose. Anthrax, being the clean living guys they are, gawked in amazement as the chap began sucking his offending finger. The taxi driver, also in a state of shock, missed the green light, kangarooed his cab and collided into a cyclist. **Feargal Sharkey's** condition is reported as "stable".

While on tour with the **Blow Monkeys**, **Alan Scott** of support group **Wild Weekend** awoke one morning in his hotel room to find a young female fan creeping out of the door wearing his stage clothes. The girl escaped wearing Alan's denim jacket, Adidas trainers and BHS slacks and he's desperate to get them back. Anybody who knows the whereabouts of these garments should phone David Pittman at EMI on 01-486 4488.

Was (**Not Was**), whose 'Walk The Dinosaur' video was choreographed by **Paula Abdul**, have been banned from performing live in Georgia, USA, because of their on-stage "suggestive movements". On the subject of "suggestive movements", singer **Sweet Pea Atkinson** has been romantically linked with rockin' chick **Lita Ford**.

All you wrinklies out there in CD Land are going to be wetting yourself when you see the video for **Jan** 'Miami Vice' **Hammer's** new single, for it features **Ringo Starr** on drums, **Jeff Beck** (apparently "a legend") on guitar and Pink Floyd's **Dave** 'David' **Gilmour** on bass.



● Recognise this man? It's that bloke from Bananarama, Mark Shaw. Recognise his jacket? It's S'manfa Fox's. Mark bumped into Stefan Dennis at a nightclub last night and asked him if he could borrow it. Stefan said, "sure mate".

● Recognise this man? Yes, it's none other than that Paul fella from 'Neighbours' who goes by the name of Stefan Dennis. Following the success of Minogue and Donovan, he's releasing a fantastic pop record. It's called 'Don't It Make You Feel Good' and was meant to come out about a century ago but his record company didn't think the world was ready.

Recognise his jacket? Yes, he bumped into S'manfa Fox the other day at the hot dog stand and he stole it off her while she was on the phone.



The **Danny Wilsons** recently stayed in an Oxford hotel and were informed by an excited guide to receptionist that the **Mission** no less had slept in their rooms the night before. All was fine until the next morning when the entire band began manically scratching their heads at the breakfast table. It later transpired that they'd all gone down with a severe case of hair lice.

P.S. Any similarity between the names mentioned above and anyone living or dead is purely coincidental.

P.P.S. Get well soon Wayne.

Heaven or Hell?

As the son of one of the greatest musicians of all time, life has never been easy for **Julian Lennon**. But after a period of confusion he's making a fresh start with his single 'Now You're In Heaven' and says he's never been happier. Story: Catherine Law



Julian Lennon, tanned and cheerful, pours the tea and, with a pleasing trace of Liverpudlian in his voice, considers why it is that he is now "straightened out" when a few years ago he was "all over the place".

Having flown in from his home in Los Angeles for a brief appearance at the ill-fated Brit Awards, Julian settles down and explains about his new album, 'Mister Jordan'.

"People have forgotten who I am," he says with no trace of regret, but the confident expectation that they're about to renew acquaintances.

Julian Lennon threw away his L-plates in 1984 after his debut album, 'Valotte', but succumbed to pressure from his record company to release a rushed follow-up. The result, 'The Secret Value Of Daydreaming', was not entirely satisfactory to Julian, and he decided he needed some time out.

"I said goodbye. I told them that when I found what I was looking for, I'd be back. I made a lot of changes. I became a stronger person; I changed managers and I changed producers." (From Phil Ramone to Pat (Bryan Ferry/Madonna) Leonard.)

"My music progressed naturally to a completely different style. I'm now where I wanted to be two years ago."

With a fresh start, a hair cut and with renewed confidence, Julian is raring to go. The Lennon name used to draw comparisons, but now he feels that he is at least respected for who *he* is and for the music *he* makes rather than whose genes he carries.

HOME

"Last year was the first time I had ever bought a house. It's an 'English' cottage with a view and a swimming pool in LA. Since I was 16 I have lived in different apartments for six months at a time. I would try to make it as comfortable as possible, but now I've got a place that's my home. I've got my two dogs there, my piano and my slippers. I'm well on my way

to being very homely."

Julian was lucky to find a group of "ordinary British People" in LA who had nothing to do with the showbiz glam side. He meets up with 'the lads' and enjoys a pint down the pub. Just like any other ordinary Englishman abroad.

FAITH

Living in America, Julian insists, has not made him into a religious freak, even though the album, 'Mister Jordan', has life and death beliefs running through it.

He explains: "'Mister Jordan' is the original 'Heaven Can Wait' film in which a musician who dies is put back on Earth by his guardian angel for another chance at life. I feel this is a second chance for me, too."

The single, 'Now You're In Heaven', runs to the same theme but there are some lighter moments. "I decided not to take myself too seriously. I am being myself, but I'm having fun with myself. I stopped pushing myself so hard. I had to lighten up or I'd have had an ulcer!"

WORK

Does he want to sell millions? "Well, it's nice to be patted on the shoulder for the music I create for my own pleasure, and even nicer if other people appreciate it."

Julian has got together a 'rough 'n' ready' band to tour small intimate venues around the UK and the States. "The whole point of touring is to have fun, get out there and perform. We'll do a good job this time round. We're looking forward to it."

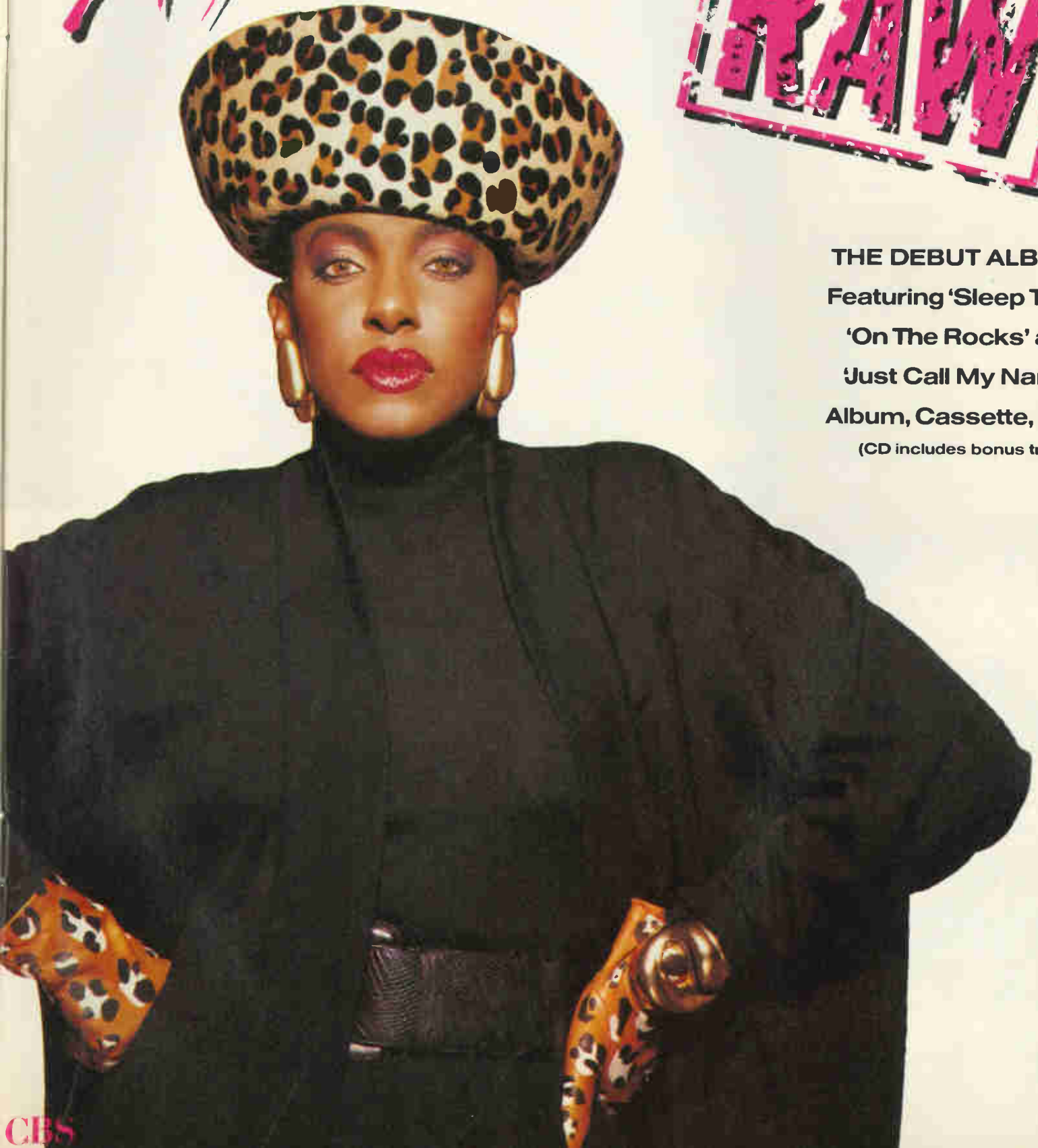
It will probably take a few more appearances on 'Jim'll Fix It' and 'Going Live' before Julian is instantly recognisable again. Meanwhile, he continues to be the amicable and very ordinary son of one of Liverpool's most famous sons.

"With my first album I had an older audience listening to me because of Dad. Hopefully, those people will still listen and I might be able to grab a few kids this time round too!"

"People have forgotten who I am"

Alyson Williams

RAW



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featured
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sizzling
free rm
'on the
hot tip'
EP.**

By tim nicholson, johnny dee and andy strickland



not



RAINBIRDS

diesel park west

BY NOW YOU'VE heard the round bit of black plastic, with the hole in the middle, Sellotaped lovingly by Kent housewives to the cover of this week's splendiferous **rm**. Amongst those four tunes I'll wager that one in particular has already stuck in your head. Without you knowing it, using a technological process called 'Better Value For Less Effort' Diesel Park West's 'Fine Lily Fine' is still humming between your cute earlobes. The Kinks, the Who, the Beatles and the Byrds — all those echoes of guitar glory from the band's record collections — mingle with harmony, melody and some thoroughly Eighties energy.

"I hate people to think that we're Sixties revivalists because we're definitely not," says lead singer John Butler adamantly. "The singing and arrangements are very solid, it's something that people aren't very used to."

the heat is on

rainbirds

Some things in life are inevitable; like Rain on a Monday, Stock Aitken Waterman having five records in the chart at any given time, Scott and Charlene falling out and making up, footballers having appalling haircuts.

Katharina Franck becoming a world-renowned songwriter and singer is just such an inevitability.

Katharina is the beating heart of German pop stars Rainbirds, whose British releases to date have made little or no impact on the consciousness of the nation. Worldwide recognition will, of course, come, because a Rainbirds song is a quite beautiful thing to behold; intricate and fragile, with a clenched fist tucked up its sleeve.

Katharina Franck's voice can be compared favourably with that of Annie Lennox, both strong and silent, muscular and sylph-like, with an uncompromising attitude to storytelling.

She began playing music and writing songs at the age of 12 when her family moved to Brazil, her father's job with a steel company being the reason for her estrangement from her native Germany. Despite her fluency in Portuguese and German, she chose to sing her songs in English. To the hopeless monolingualists among us, that seems a peculiar decision.

"I wouldn't even call it a decision," she shrugs. "There was never any question in my mind that I would sing in any other language. All the music that I listened to as a kid was either British or American, so it seemed natural to me. Later, I tried writing some songs in Portuguese and even German, but it didn't sound right to me."

Rainbirds comprise Katharina, Beckmann, who makes noises with a bass guitar and an accordion, Wolfgang Glum, who hits things, including drums, and Rodrigo Gonzalez, who thrashes his guitar when necessary. Together they make a sound with this fairly regular combination that is unique. Beckmann was the first to link up with Katharina when both were living in Berlin. She had moved there from Hamburg, where she had met musicians from Berlin at a college teaching contemporary music. He moved there from the country in an effort to escape provincial narrow-mindedness.

"Berlin can be a lonely place if you don't know anyone, and I thought for a long time that I had made completely the wrong decision," admits Katharina. "When I met the musicians in Rainbirds I had already made the decision that I would not join a band unless they did entirely my songs, because the few bands

I had joined in Berlin had not given me a chance. There is so much talk about the great ideas that originate from people sitting in a bar in Berlin. Sure enough, they do sit around in bars having great ideas, but none of them do anything about it. It's as if the idea is all that matters. Beckmann was the first person I had met there who wasn't content to just talk about doing things."

After Beckmann came Wolfgang, who they spotted clanging metal objects in an avant garde metal-bashing group. Together they formed Rainbirds, named after the Tom Waits song of the same name, and they set about perfecting their craft.

Fame came almost overnight in Germany, where they have had two top 10 singles and a number one album.

"We are the second biggest group in Germany," says Katharina. "Unfortunately, the biggest group in Germany are Rondo Veneziano," (the pop classical ensemble) "so I don't see how we can compete with them. We're not about to start wearing powdered wigs!"

It may be inevitable that the musical scum like Rondo Veneziano and James Last will always float to the top, but so is the day of judgement when Rainbirds fly into the sun and that same scum swirls down the plughole. (TN)

modern music. Our music is very accessible. I don't mean in a lightweight, sugary, nothing-music way, but in a way that a lot of the great Sixties bands were accessible. I don't think you should demand that the listener has to work to enjoy your music.

"Fine Lily Fine," says John, "is a song about trying to recapture the lost innocence of youth. Even if it's for three minutes, 20 seconds. If the people who buy **rm** like it then we've scored. It's quite representative of what we do, so buy the LP, it's only £3.99!"

What's the best thing that John's ever got free from a magazine?

"I always get Woman's Own when they put sachets of instant hot chocolate on the front. The best thing I've got is this floppy disc thing of 'Stop Your Sobbing' by the Pretenders, I really treasure that."

If you owned a magazine what

would you attach to the front?

"A micro-film of Government secrets."

Are you the sort of person that steals the free gift without buying the magazine?

"Yeah, I was when I was a kid. I used to rip off the record, taking half the front cover with it, then scapper. I got caught once and got clobbered over the head with a copy of Exchange And Mart."

DIESEL PARK WEST hail from Leicester in the Midlands. The city has spawned many a footballing legend — Gary Lineker, Gordon Banks — and in the Sixties it became notorious as the hometown of controversial playwright Joe Orton. Leicester, however, is not exactly known as the rock capital of the Western world. A situation that DPW hope to improve upon with their

new single, 'Like Princes Do'. Their last one, 'All The Myths On Sunday', almost made the top 40 and **rm** (who scored four out of four with last year's predictions) tipped them for big things earlier this year.

"I think a lot of people have picked up on us because we're an actual group, a real group — there's not many of us left."

So, does John think that Diesel Park West are going to make it?

"You can fool record producers, you can fool radio presenters, record companies ... You can fool managers, agents and you can even fool journalists, but you can't fool the people who hear your music. They decide. Hype and money count for nothing if people don't like your songs."

As Bob says, "Opportunity Knocks — the choice is yours starmakers."

Press those buttons now. (JD)



CONTINUED ►



CONTINUED FROM PREVIOUS PAGE ►

your guide to the rm free EP



YOU'LL CERTAINLY have heard of Love And Money, but hands up anyone who can name more than one of their songs. You see, James Grant, singer/songwriter and unassuming guitar hero, is refusing to take on the charts and the nation's radio producers at their own game.

He's fortunate in as much as the band's record company knows that whilst they may not have a signing destined to take up a residency on 'Top Of The Pops', Love And Money will almost certainly repay both faith and financial backing in the long run.

Critically acclaimed as a classy pop/funk outfit, Love And Money have released two cracking LPs and, despite themselves, almost scraped the top 40 earlier this year with the single 'Strange Kind Of Love'.

"I don't think we're a band that can base its success on a chart position," says James. "We played to 2,000 people a couple of weeks ago in London and 1,000 a few nights later in Manchester and to me, that is success. See, I don't think our records are commercial enough for the charts as they are today. Maybe back in the Seventies we would have been seen more as a chart band."

For the **rm** EP we've chosen a track that shows the diversity of Love And Money's material. 'Looking For Angeline' will leave you in no doubt as to who is really the king of the slide guitar in Glasgow's current rich pool of guitar pop.

"The song is about being shattered and then wondering with hindsight whether it actually happened at all. Obviously, the way we've used the guitar is very similar to the soundtrack of the film 'Paris Texas' and it's about a similar situation to the one faced by Harry Dean Stanton in the film — someone not knowing where he came from, being lost, but resolving to find out. It's very dream-like I suppose."

Slide Guitar and the name Texas brings another band to mind these days, of course, and James knows Texas

drummer Stuart rather well having been in Scottish pop band Friends Again together.

"I think they're really good, and good luck to them. They supported us not very long ago at Barrowlands in Glasgow and like all bands that support us, they've gone on to greater things.

"Going back to the track on the **rm** EP, it was really strange because we were making a video for our new single, 'Jocelyn Square', and there was a guy working on the video whose experience had exactly mirrored the story of the song. He'd gone out with this girl for two years and then she ran off to America, just as in 'Looking For Angeline'."

LOVE AND Money spent eight months in America themselves recording the LP 'Strange Kind Of Love' with Steely Dan producer Gary Katz. The resulting — distinctly classy — labour of love lead many reviewers to label the band's music as custom built for the CD market.

"I don't like the idea of focusing on a particular market. We're not that calculating as a band. Quite honestly, I don't care who likes what we do, whether they're CD buyers or not. I just carry on doing my best to write intelligent songs. That's enough."

And what about the strong American flavour of the band's music?

"Well, people always go on about this, so I suppose there must be something in it. I think it's just that all my favourite music is American — Tom Waits, Springsteen, Lyle Lovett — and I always liked the Stones because of their American influences. People always ask why I sing with an American accent. Well, I can tell you if it's a choice between American and English I'll choose American every time."

What more is there to life than Love And Money? Go on, make their day — sneak up and give them a hit. **(AS)**

andy pawlak

ANDY PAWLAK is a songwriter who sings. His songs are his gimmick, because few people sit down and write songs anymore. Paeans to lost love, unrequited love, coloured with everyday detail and shaded with social realism, are what he deals in, and in 1989 people are going to start paying attention.

The recently released LP 'Shoebbox Full Of Secrets' is an amazingly accomplished debut from the young Geordie. Already he is being compared to the likes of Roddy Frame, Martin Stephenson, Paddy MacAloon and Paul Weller. Exhorted company, maybe, but comparisons deny his originality, something he is eager to set right.

"The good side of it is that it is very flattering to be mentioned in the same breath as these people, and a lot of them have been heroes of mine, but I think the comparison is only that we write authentic songs. I reckon there are only two methods of writing songs; on a computer, with all the gadgets and stuff, or on a guitar or a piano. Because I go for the latter, it's inevitable that I'll get compared to the people who do the same."

One particularly significant piano in the life of Andy Pawlak is the one in the studio where he recorded his LP. Owned by Led-gendary (groan)

guitarist Jimmy Page, the studio is haunted by the spirits of Shelley, Keats ... and Elton John.

"The big thrill for me was playing the piano that Elton John had played on lots of his early stuff. It's all in your mind, I know, but you do get the feeling that the people who have been there before you have left some kind of impression on the place. People say that Jimmy Page bought the place because of its occult and black magic connections."

Another strange 'happening' which occurred at the studio while Andy was recording, is mentioned in a little verse on the sleeve of the album. Tell us about the ducklings Andy.

"That story is absolutely true. The studio is in an old building by a mill stream, and while we were there we were able to watch some duck eggs hatching. It was honestly very moving. While we were there, we watched the ducklings grow and by the time we had finished the album, the ducklings weren't ducklings anymore."

ANDY IS obviously a tender-hearted chap and, despite a teenage obsession with 'Polemic Paul' Weller, he reflects this side to his nature in his songs.

"When I was younger I did have a punk band called the Zones and we used to be really angry and write

songs like 'Jump The Metro' about fare dodging on the underground in Newcastle, and we used to wear pyjamas on stage, but that's something I don't feel the need to do any more. I'm not trying to change the world, I'm not going to stand and shout about the things that upset me. I'd rather sing songs like 'Love Letter', which is about a real long distance love affair I had. I met this girl in London and she used to send me wild poetry through the post. I used to reply, but not with poems."

The social realism side to Andy is illuminated by his choice of photos for his sleeves. The picture on the front of 'Shoebbox Full Of Secrets' shows a little boy on a piece of wasteland next to a huge block of flats. It's a potent image, but does it bear any relation to the album's contents?

"It certainly does. The reason for the choice of pictures is that I love images that spark the imagination, and the same goes for the title of the album. Everyone has something like a shoebox tucked under their bed full of their private things. In a way, the album is my shoebox full of secrets. But with the image on the cover, it relates to the communities that have been torn apart by the skyscrapers that were built in the Fifties. Each one of those skyscrapers is a shoebox full of people's private lives." **(TN)**



LOVE
AND
MONEY



h



ANDY
PAWLAK

THE RECIPE FOR SUCCESS



● Take three tsp of arty publicity shots . . .

. . . two pinches of sophisticated sleeve design . . .



Just what are the ingredients that make up a successful pop group? No-one really knows, but every year the record companies put on their chefs hats and try and cook up the Next Big Thing. Here, Johnny Dee takes a look at one band hoping to be top of the pop menu: Habit

WHAT YOU WILL NEED:

ONE POP BAND

Add two letters to Habit and you get Habitat — a chainstore that specialises in well constructed, functional, modern furniture. Habit, the band, are all these things (except, perhaps, the furniture bit) — their songs are slick, funky and well made, their records should slot nicely into daytime radio play and the music is thoroughly modern. Musically, they're a cross between pop and soul, Curiosity Killed The Cat and Terence Trent D'Arby.

SOME RECORDS

Anyone who's familiar with Habit will remember the catchy debut single 'Lucy', if not the first time round, then on its second release. It was re-issued after the relative failure of the 'Shot Gun City' and 'Get Back' singles, indicating to some cynics that 'Lucy' was their one decent tune. But they've just released, 'Starlight' as a single off their debut LP 'Medicine Man', which proves their other material is as catchy, commercial and "groovy".

AND AN IMAGE

Habit are:
Nick Amour — singer, he writes the words, has dreadlocks and dislikes underwear.
Nick Martin — looks a bit like Vince Clarke, comes from Basildon and plays keyboards (blimey, he is Vince Clarke!).
Andy Carrol — plays bass, is the sensible one and likes waistcoats.
Habit's image is crisp, well-dressed, clean-cut young men. They have a slight cartoon feel — silly hats, polka dot shirts, that sort of thing. So why aren't they heart-throbs? Well, it takes more than a good song and a nifty haircut to get on 'Top Of The Pops' you know, though they certainly help.
To get in the charts, especially if you're a new band no-one's heard of, you have to be promoted, marketed,

advertised, sold to magazines, TV networks, radio DJs. Nick explains why.

"Any young band starting up needs to be pushed. If you don't accept it then it puts you at a real disadvantage 'cause everybody else is doing it."

"It's a real bottleneck, 'cause there's so many bands around," continues Andy, playing with the buttons on his polka dot waistcoat. "There's only so much radio and TV time and press exposure. Everyone's competing for that piece of attention. So, the better you promote yourself the greater chance you've got."

TAKE ONE BOX OF FREE GIFTS

Hundreds of records and advance tapes arrive at **rm** every week, and it's impossible to write about and review each one. When the artists aren't established, getting people to notice your record is hard work. So record companies, big and small, often send gimmicks with the band's logo on to help grab some attention. Look around **rm**'s office and you will see the Prefab Sprout 'Hey Manhattan' snow-shaker (whatever happened to that single?), the Tracie Spencer duffel bag, the Johnny Hates Jazz wall clock, the Morrissey anorak and the Habit robot radio. So what if the things break after a week? It's long enough to get you noticed . . .

ADD A SPRINKLE OF ADVERTISING

Record companies choose carefully the magazines they are going to advertise in. Because **rm** readers seem to buy the magazine for its coverage of pop, dance, and independent pop music, these are the kinds of bands who advertise with us. When a band is new, record labels also target trade papers to advertise in and help create a buzz in the record industry. Then there's fly posting — putting up posters around major cities. All this is so you remember the name, to stir your interest.

"There are usually loads of posters around my house," laughs Mick, "loads around the record company and then none anywhere else in the country."

This is not actually true, though — as Camden High Street, next to Spotlight Towers, has borne witness to in recent months.

STIR IN SOME RADIO AND TV PLUGGERS

"Pluggers," explains Andy, "just go to radio stations and say, 'Here's the new single by Habit, it's really brilliant'. That's all plugging is really."

And if it doesn't get plugged, it doesn't get played, it doesn't get heard

and it doesn't get bought.

. . . add a CD single and a snazzy press pack and voila!

POUR ON SOME LIVE CONCERTS

Habit recently completed a 50 date tour of Europe supporting Level 42. Bands have to pay to go on these tours, hoping that some of the main bands' following will like them and buy their records.

"It's expensive to go on that kind of tour, you have to pay a lot of money and with Level 42 there were loads of other bands scrambling to get on it too," admits Andy. "We chose Level 42 because they're established and play a similar kind of music."

REMIX

Habit admit that remixes are a bit of a con.

"If someone really likes you," says Mick, "then I suppose they could find themselves buying two versions of the same song."

"But if you re-release something, like we did with 'Lucy'," argues Andy, "then I think it's fair you have to give it a different feel."

THEN COOK FOR ABOUT A YEAR

All new bands are hyped, and whether they survive beyond the initial push depends on their music and consistency.

"The first thing that happens if a band is marketed well and they make it to the charts," concludes Andy, "is people scream 'hype'; they can't play their instruments'. That's just an occupational hazard these days."

Habit can play their instruments, but whether that's enough, we will have to wait and see. Here's one I made earlier . . .



SEE A SPECIALIST

Mad About Music

PLUS OUT NEXT WEEK
DEBUT UK SINGLE FEATURING NEW REMIX OF "ME MYSELF AND I"
AND PREVIOUSLY UNRELEASED TRACK "BRAIN WASHED FOLLOWER"
"12" INCLUDES EXTENDED VERSION OF "JENIFA (TAUGHT ME)"



RISING FEET HIGH AND



DE LA SOUL

Music

UR PRICE





Tearing off pop music's rose tinted glasses, **Matt Johnson's** songs concentrate on pollution, the darker side of society, and religion. With his band, **The The**, who now feature ex-Smiths guitarist Johnny Marr, he's declaring war on the evils of the world and winning. Story: Roger Morton

talking about my generation

It's a Tuesday afternoon in central London, and on the surface everything is in order. So Winter didn't really come this year, and we're cutting off diplomatic links with Iran, and Mrs Thatcher's on the radio suggesting that buying a new fridge might be helping to strangle the planet . . . But the Virgin Megastore's shifting armfuls of the Jason Donovan single, and the pavements are flowing with busy, balanced, healthy people. Business as usual. Civilisation ticks on safely.



Except that upstairs in a private drinking club, off a tiny West End alleyway, sits a man who sees things a little differently. In the 10 years since he formed The The, Matt Johnson has consistently cut beneath the surface. Through 1983's 'Soul Mining' LP and 1986's 'Infected', the London born 27-year-old has proved himself to be one of the most perceptive and emotionally searching songwriters around.

The long play video accompanying 'Infected', which took Johnson from New York to Bolivia on a dark night of the soul journey through the pollution of 'Western desire', was a ground-breaking project. Now, after more travel and extensive pre-preparation, the maverick has returned. Johnny Marr, who Johnson knew from his pre-Smiths days, has been enlisted on guitar, a single, 'Beat(en) Generation', is out, and a third The The album, 'Mind Bomb', is set to go off in early May. As ever, the modern day blues growler and mean streets prowler is aiming for the pressure points of nowadays.



WHAT'S GOING ON?

Television is a mind killing drug, destroying the brain's Alpha waves . . .

Virus infections are getting fitter and meaner through the overuse of antibiotics . . .

Steroid-soaked meat-fed cows are turning the human race into a bunch of mutants . . .

The subject matter of The The style conversation is not exactly a giggling froth of pop luffs. And yet 'Beat(en) Generation' — a caustic assault on the consequences of 10 years of Thatcherism — is a superficially merry, radio-friendly acoustic-based melody.

The proposed follow-up is even more grimly enjoyable. 'Armageddon Days Are Here (Again)' is an awesome mix of chanting, orchestration, wild cranking guitars, a full choir and a rockabilly rhythm, which attacks the hijacking of religion for power mongering ends. A serious enough subject for Johnson to feel obliged to release a press statement clarifying his position on the Islam v. Western Capitalism/Salman Rushdie affair, the song nevertheless begins with an hilarious rip-off of the Sweet's glam rock classic 'Ball



room Blitz:

"Are you ready Jesus? ... Buddha? ... Mohammed? ... All right then fellas, let's GO!"

Apocalypse now? With a little humour, a lot of optimism, and Johnny Marr on guitar, MJ can handle it. Tucked away from the buzz of the London afternoon, he stares through the far wall and surveys the scene. What's really going on? ...

THE PLANET THROUGH A TELESCOPE

"I don't like the way that certain sections of society think that they've got a monopoly on God and are using God as some kind of a weapon. That's the kind of stuff I've been writing about on this album ... It's to do with spiritual politics and the way my own philosophy has developed."

Where did your interest in the Islam versus the West conflict come from?

"It's just something you pick up in the air ... It seems as we get towards the end of the millenium that it's gravitating towards this head-on conflict with all these

little local wars, and a lot of them have a religious base.

"It fascinates me because I think we're entering a new age, and I don't think it's going to be an easy passage. I think we're on the verge of a spiritual cataclysm. A lot of strange things are going to happen over the next 10 to 20 years. The world is sort of cracking up and changing — climate-wise, anyway. The greenhouse effect alters the whole ecological cycle. Apparently it's going to get very humid, so everyone's going to be covered in slime probably.

"So physically, the world's changing. But also on an invisible, spiritual level. People are starting to wake up and question what kind of progress we've had, and what kind of civilisation we've got. I think that civilisation is a very thin veneer. Beneath the surface, we're still barbarians and savages. You get blackouts in New York and everyone goes berserk; looting and mugging. It's all just held in place and as soon as the technology breaks down the real animal nature surfaces. I think that's the crisis we're heading for but I'm not pessimistic. I think it's time it happened."

C O N T I N U E D ►

"Beneath the surface we're still barbarians and savages. You get blackouts in New York and everyone goes berserk; looting and mugging ... the real animal nature surfaces"

TALKING ABOUT MY GENERATION

CONTINUED ►

THE NATION UNDER A MICROSCOPE

"I think that this particular government — and Thatcherism — has got to run its course, like an illness. It has to be allowed to run its course for people to be really deeply repulsed by it."

And then you think something will happen?

"Yeah I do."

'Beat(en) Generation' doesn't seem to offer any solutions.

"The chorus goes *'Open your eyes/Open your imagination'* and that's just it. I think people have to start looking within ... I just wanted the song to be like a modern day folk song — a little requiem for Thatcher's children, but musically very sweet and uplifting.

"It's interesting that if you look around the City part of London, they're knocking down an incredible amount of buildings and replacing them with these Victorian style, imperialistic buildings. They're big, ugly brutal things that couldn't give a f*** about the buildings next to them. It's like these stress illnesses that bring on physical symptoms. After 10 years, we've now got the physical manifestation of Thatcherism."

"The world is sort of cracking up and changing — climate-wise anyway. Apparently it's going to get very humid, so everyone's going to be covered in slime"

Do you think you can successfully deal with huge issues like the planet, religion and politics in pop music?

"That is the whole philosophy of what I'm about — that it's your right to stand up and comment on anything. But it's only an opinion, and people can either agree with it or not."

The depth of what you write about makes you a bit of a freak in a Brit-pop world of Bros and Stock Aitken Waterman.

"But all that stuff's irrelevant. I've never paid any attention to any other kind of music that's going on around me at the time. I've never been in fashion or out of fashion. The The will just come along every few years and put out records, and the audience gets bigger every time.

"I think that most music you hear on the radio — a lot of pop music — is written by dead people for

dead people. It's just dead people's music. So I just try and inject an intensity into my stuff."

THE SOUL UNDER THE SCALPEL
If 'Soul Mining' was focused on yourself, and 'Infected' was more involved with external issues, where do we find you with this LP?

"The first line I sing on the track 'Good Morning Beautiful' goes *'I know that God lives in everybody's soul/And the only Devil in our world lives in the human heart'* ...

"Essentially it's about the struggle between the ego and the spirit. All through my work there's the struggle between good and evil, the self and the over-self, angels and demons, Christ and Satan.

"Every day you're given choices, and the title 'Mind Bomb' came about from what I would call splitting the moral atom, which is going so deep into yourself that you investigate the motive behind every desire, and trace it right down deep into yourself. It's essentially the struggle between light and dark that goes on in everybody."

Would you be tempted to experiment with drugs, drink et cetera?

"Oh I've done all that. I've used and abused every drug known to man. You wouldn't be able to print the things I've been up to in the past 10 years and I wouldn't really want me mum to know, anyway. But I hardly drink now, and certainly don't take drugs. Deliberately with this album, I just drank herbal tea and water, and went for long walks ... And interestingly, the intensity was increased. Doubled."

ONWARD SPIRITUAL SOLDIERS

Described semi-jokingly by Matt as "the most awesome album of the decade", 'Mind Bomb' will be accompanied this summer by a global tour. The group will include bassist James Ellers, drummer Dave Palmer and Johnny Marr on guitar.

"You've just got to put in how great I think the group is," says Matt. "That's the most important thing. To have a group of musicians that are spiritually and politically at one with what I'm saying, to have that kind of focus is quite remarkable. We feel like we're on a crusade!"

The singer's gaze returns from the middle-distance to the non-alcoholic beer in front of him. He wonders if I've seen the advert for the Ark ecological pressure group; the one with the spinning globe choking to death. Wouldn't it be funny if the man who sang in '83 of being "a symptom of the moral decay" had mutated into part of the cure?

"I've used and abused every drug known to man. You wouldn't be able to print the things I've been up to in the past 10 years and I really wouldn't want me mum to know anyway"

R'n'R A-Z

Part two of
rm's beginners' guide to the
wacky world of rock 'n' roll.
By TSP MOORE

F

The Fab Four: Back when girls were girls and boys just couldn't say 'pteryla', John-Paul, Serge, Rico and the other one vied for pop supremacy with fellow Geordie groovers the Beatles.

F.L.M.: Fur-lined mittens.

Funk: In all seriousness, Collins English Dictionary traces the origins of 'funky' as 'perhaps alluding to music that was smelly'.

G

Guitar: The plucked six-string instrument with a fundamental role in rock history. If you would like to play the guitar but can't afford one, stretch a rubber band round a shoe-box and hit it with a cricket bat.

Grebo: Guild of Real Body Odour.

Garage: Pronounced 'Nobody knows what this is'.

H

Hair: Perhaps the ultimate expression of



● The Fab Four wait for S'Express to return their collars.

fashion identity, hairstyles come and go like trains, or the milkman. Once it was popular to grow long, flowing locks. Soon afterwards it was the style to have virtually no hair and kick people with long, flowing locks. Now, it is apparently fashionable to sport a silly, greased-up, failed mohican in the manner of the idiot who pretends to play the saxophone in the Stu-Stu-Studio Line advert.

Harmonies: Where two or more sing

different notes at the same time. See 'FA Cup Records' and 'Marc Almond'.

Headphones: Once upon a time somebody decided to call these 'cans'. This was a sorry mistake on his part for shortly after, an angry mob rampaged through town, burning effigies of him. Attempting to placate them, he shouted "let's cut some wax" from an upstairs window. These were, of course, his last words, but sadly his fate has not deterred others.

I

Island: The media are already girding their collective loins to spurt forth a great flood of blindly adoring publicity as this record company prepares to celebrate its 27¾ birthday.

Iran: An exhilarating country in many ways, although I gather the club scene is not up to much.

Ikanteaner Turner: Legendary soul singer. Perhaps best known for his duets with Hugh Andcry.

J

Jazz: I don't dare talk about this, seeing as Johnny hates it. No unarmed person would want to get on the wrong side of such a frighteningly dangerous anarchist.

Jelly: Rubbery, gelatinous, transparent matter which people enjoy throwing against walls at parties.

Jonathan King: See Jelly.



● JK does his Vera Duckworth impression

hey music lovers



rm, in association with Good Grooves Inc, presents

EP III

THE VINYL SOLUTION

'ON THE GROOVE TIP'

The final episode of rm's free EPs, featuring four toe-curling dancefloor demons to go ga-ga to:

Soul II Soul — the latest dub crossover chart champions offering the 'Ambition Rap'

Skam — Arthur Baker's hot new brood showcasing with 'And We Didn't Even Need James'

Stardust featuring Kevin 'Blaze' Hedge — driving straight out of the Garage and burning up with 'Blazin' (Reflective Mirror Mix)

The Fourth Floor All Stars — New York's catchiest cut creator, Frankie 'Bones', mixes the jammiest jams from his Fourth Floor record label in the '(Fourth Floor) Goin' Up Again Mix Medley II'

GET DOWN TO THE FUNNY RM BEAT

3



You have to have a good hat to work with Coldcut.

"Or a good head," explains Matt Black, one half of the producing, DJ-ing, hi-teching, musicianing duo.

He's referring to Lisa Stansfield and the saucy little number — elfin perhaps, surreal surely — that perches atop her amiable head. Lisa, Matt and Coldcutter pal Jonathan More have come together to celebrate the duo's most profitable week of working on their debut album, 'What's That Noise?'. "Yeah," agrees More. "That's when we did 'People Hold On'."

The first single off the album, 'People ...' shows what Coldcut do best. With more Latin than African influences awash in a deep house sound, Stansfield croons like a traditional soul singer. And in the best traditions of Motown soul, the song has substance as well as depth and emotion.

'People Hold On' is simply a call for reasonable behaviour.

"It's just about the situation that's going on in the world today," explains Lisa in a husky northern accent. "People don't care enough. Maybe if you've got a lot of money, you don't care about the people that don't have any. But when you meet somebody

down and out on the street, maybe you should give him a smile or give him a quid."

WORKING MEN'S CLUBS

Lisa originates from Rochdale and started singing in the schoolyard at the sprightly age of four. She progressed to children's music competitions and by the time she was in her teens, lived a Jekyll and Hyde life. By day, a sleepy teenager in school, by night, a heavily made-up 14-year-old who looked 40, singing and travelling on the working men's club circuit.

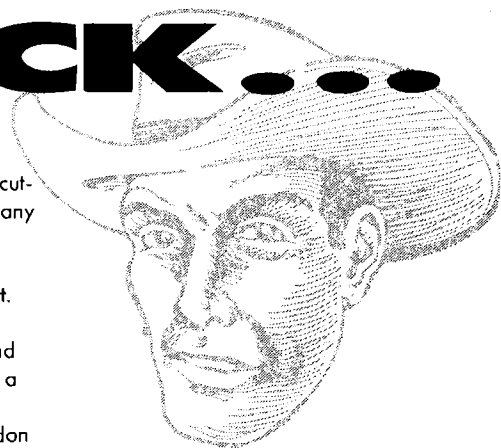
"They were social clubs, where people meet up and the drinks are a lot cheaper," she remembers. "You have various acts on and it was an easy way of making money. Dodgy really, but I did a lot of dodgy things."

Matt comes to her rescue. "They have pretty tough audiences there."

Lisa nods. "Because they get pissed, right. They get really, really drunk and you may as well not do it."

Through her mum's record collection of classic Motown and Stax, Stansfield was introduced to the style of music that would characterise her own singing. Soul. The insular northern soul scene may be viewed as a curious

HAT TRICK...



belonging to legendary New York cut-up maestro Steinski and included many more memorable sounds.

"That's why we call our album 'What's That Noise?'," explains Matt. "It reflects that we got a noise from here, we got a noise from there, and sewed them all together; like doing a jigsaw puzzle in reverse."

Their DJ background on the London pirate radio station KISS FM (sadly currently off the air) or at warehouse parties, has given them a wider approach to music.



"We come from a background where the DJ spun all different kinds of dance music; the more the better," reveals Matt. "I would never put down acid. Acid for me still lives on. If I hear a house song that has some weird noises — that's an acid song. But that doesn't mean I would go to a club and listen to only those records all night long."

"It's just too much to listen to one kind of music and only one," adds Jonathan.

"I need variety," Matt stresses. "Variety is the spice of life, and that's what you'll find on our new album."

Their use of different vocalists — from Lisa Stansfield to Yazzy to Junior Reid and the Fall's Mark E Smith — also reflects the DJ-ing habit of picking and choosing. "It's the way we work," replies Jonathan.

"I think, it's because they can't sing," teases Lisa.

Coldcut start laughing. "If we could sing we'd do it all by ourselves. I'm taking lessons at the moment but I'm not getting too far. More important than a good voice, people who work with us have to have a good hat," repeats Jonathan.

"Or they have to have a good head," reminds Matt "or at least they've got to be *ahead*."

"Take us to the milliner," concludes Jonathan snapping his fingers.

Watch out for Coldcut's cover of KC And The Sunshine Band's 'Hats The Way I Like It', any day now.

phenomenon in trendy dance circles, but it is partly responsible for Britain's new wave of deep soul singers.

Lisa, Matt and Jonathan agree. There is a strain of singing that comes from the north that is totally unpretentious, and that shows up not only on 'People Hold On' but in Stansfield when you meet her. This was no doubt immediately apparent to the producers at Tyne Tees Television after a teenage Stansfield sent them one of her early records and asked to be on TV. Their answer was to offer her a chance to present the children's show 'Razzmatazz'.

"It was a minor 'Top Of The Pops'," she shrugs.

When it was explained that the **rm** staff remembered her from those days (she was tipped as a Face Of 1984 by then Features Editor Jim Reid), she becomes acutely embarrassed. 'Razzmatazz' was a strange but memorable legacy that Lisa would prefer to forget. "I don't think a lot of people will remember me because now I look completely different. I was very sweet and innocent then, and now..." She looks sheepishly up at the ceiling.

Whether the looks match the face you remember, the voice is as compelling as ever. Enter the zany, wacky Coldcut duo whose first records were a series of limited run releases. Their initial forays into vinyl were hip-hop cut-up records that used Louis Prima's 'Jungle Book' or James Brown before it was fashionable to steal from the Godfather.

They first heard of Lisa when she was in a poppy soul band called Blue Zone. It was the B-side of the band's third single, 'Big Thing', that was a cult hit on the underground club circuit. Blue Zone's Ian Devaney and Andy Morris also played brass on Coldcut's 'Stop This Crazy Thing' and another link was their mutual manager, Jazz Summers. (Or Yazzy's husband. She, of course, also sprang to fame singing with Coldcut, on 'Doctorin' The House'.)

NOISY CUT-UPS

The 'What's That Noise?' LP is a mish-mash of carefully blended musical influences, from 'Smoke One' (Yazzy's reggae break-beat excursion) to 'Fat Party Arid Bullshit' (Seventies hip house fatback funk).

Coldcut have also sampled the telephone answering machine

If you want to get ahead with hi-tech musicians Coldcut, you've got to wear a hat. It also helps if you've got a sultry, gritty voice like former 'Razzmatazz' presenter Lisa Stansfield, who's featured on 'People Hold On', the first cut from Coldcut's debut album. Hat's the way to do it says Malu Halasa. Pics: Normski 'the Mad Hatter' Anderson

"I don't think a lot of people will remember me now because I look completely different. I was very sweet and innocent then"



◀ WATCH THE BIRDIES

If Britain's streets are full of peroxide pop kids clad in impossibly tight black kecks in a year or two, it could just be that Birdland have achieved their desired effect.

They play the kind of music your mother warned you about, with an energy all too rare since the dying embers of the Seventies. Assembled components such as the Ramones, Iggy, early Stones and the Velvets make for a sound rooted in a bygone age, yet as fresh as contemporaries such as the House Of Love and the Pixies. It's not improbable that their debut single 'Hollow Heart' will win the boys in blond more admirers to support the claim of frighteningly or seriously pretty guitarist Lee that "eventually we will be bigger than the Rolling Stones".

Hailing from Kingsbury near Birmingham, their recent hometown debut almost blasted Burberries to rubble in the space of 20 minutes.

Lee: "We never set out to be massively different. It must be 'cause we're so energetic live rather than other bands who just stand there."

Birdland's main trump card is their image — the four blond boys with spray-on clothes. How important is that image?

Lee: "It doesn't really mean anything, we didn't just dye our hair blond to get attention. It's a good image though. I like the idea of kids walking around looking like us."

Blond heroes?

"Yeah — well Debbie Harry looked great, but remember there's been brilliant people with black hair too!" (DB)

THIS STONE'S ROSES

Rose and her Heart Throbs return this week via a new brooding single 'Blood From A Stone'. Coming as it does courtesy of the incredibly topical Profumo records, the Heart Throbs have been strolling the London streets placing their very own executive relief stickers in those funny red boxes that stink of piss and have wires sticking out of the wall. 'Blood From A Stone' treads Boston territory courtesy of the Carlotti sisters' vocals and guitars and this is altogether a beefed up Heart Throbs. This year's House Of Love?



Tony Stone

CAN'T SAY 'BYE

7".....ORIGINAL.....12".....SWINGBEAT...

NOW ON THE STREET....



PENDENTS

K L A N D

with contributions this week from Darren Crook and Darren Beach

s i n g l e s

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

a l b u m s

- 1 (1) Technique **New Order** (Factory)
- 2 (2) The Innocents **Erasure** (Mute)
- 3 (3) Circus **Erasure** (Mute)
- 4 (4) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 5 (5) Playing With Fire **Spacemen 3** (Fire)
- 6 (6) Wonderland **Erasure** (Mute)
- 7 (9) Texas Campfire Tapes **Michelle Shocked** (Cooking Vinyl)
- 8 (8) Hunkpapa **Throwing Muses** (4AD)
- 9 (7) Substance **New Order** (Factory)
- 10 (10) The Man — Best Of Elvis Costello **Elvis Costello** (Deman)
- 11 (14) Manic, Magic, Majestic **Band Of Holy Joy** (Rough Trade)
- 12 (15) The Singles 81-85 **Depeche Mode** (Mute)
- 13 (17) Hatful Of Hollow **the Smiths** (Rough Trade)
- 14 (13) Louder Than Bombs **the Smiths** (Rough Trade)
- 15 (12) In Gorbachev We Trust **the Shamen** (Deman)
- 16 (—) Moss Side Story **Barry Adamson** (Mute)
- 17 (—) The Whitey Album **Ciccione Youth** (Blast First)
- 18 (11) Ecstasy & Wine **My Bloody Valentine** (Lozy)
- 19 (16) House Of Love **House Of Love** (Creation)
- 20 (18) The World Won't Listen **the Smiths** (Rough Trade)

Compiled with the help of Spotlight Research and selected retail outlets

PRAISE THE LARD!

Out now on Alternative Tentacles is a poisonous, perverse slab of fat-busting noise known as 'The Power Of Lard' EP by **Lard**. The result of a studio collaboration between ex-Dead Kennedys frontman Jello Biafra and Al Jourgensen of American band Ministry, Jeff Ward and Paul Barker, it's a three track that plays at 33rpm and weighs in at around 35 minutes long. The monumental dirge of 'Time To Melt' makes up most of this, its grungey power chords, wailing guitars and 'bad acid' lyrics — "Hypodermics press and inject 20 gallons of Canfield's diet fudge soda/Now I'm filled with effervescent bubbling chocolate blood" — filling the B-side. Title track 'The Power Of Lard' comes on like psycho funk then erupts into thrashed punky noise, Biafra intoning the divinity of Lard with his whooping energetic vocal. 'Hellfudge' takes religious



▲ hypocrisy as its subject and sets it to a freak rock and roll tempo. Weird, wonderful and likely to be one of the best records released this year. "Waiter, there's a terrorist in my soup!" ('The Power Of Lard'.) (DC)



WILD WEEKEND



NEW SINGLE

BREAKIN UP ▲

BREAKIN DOWN ▼

OUT NOW

also available - special 12" extended club remix

EXTRA LONDON DATES

22nd March - Dingwalls 29th March - Borderline



PARLOPHONE

**FAST AND FUNKY —
THAT'S OUR EDDIE**



Yo yo. When **Fast Eddie Smith** isn't getting funky you'll usually find him watching TV. Of course in Chicago, home of DJ International and most things hip-housey, there are plenty of channels to choose from, but Eddie's fave show is definitely good old Benny Hill. He's a cult figure in Chicago, and Eddie has been known to watch the same episode five times and still laugh at the jokes.

The latest UK single from Eddie is 'Yo Yo Get Funky', a hip house tune in the same league as Tyree's 'Turn Up The Bass'. It also uses that Woah! Yeah! sample as the basis for its beat, but maybe the shrieks on his record aren't sampled from the Lyn Collins track that Tyree, Rob Base and all the others used after all. Could they be Eddie shrieking with delight at the antics of Benny Hill? We'll never know for sure. **(CM)**



EDITED BY TIM JEFFERY

WHOSE HOUSE IS IT ANYWAY?

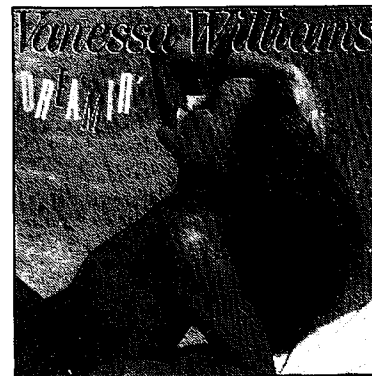
Take a bit of Tyree, a spoonful of Fast Eddie, and a pinch of Rob Base, mix them all together and what do you get? The new singles from the Beatmasters of course! With all the now familiar ingredients, 'Who's In The House' may not be the most original club cut around, but it's been so cleverly put together that it's hard not to see it becoming the hip house anthem it boasts to be. And, after all, the beatmasters can stake a rightful claim to producing the first hip house track even before the term was invented — remember 'Rock Da House' with the Cookie Crew? 'Who's In The House' features Merlin on the mic and is so irresistibly bouncy that if you turn the volume up loud enough all your furniture and ornaments start to jump around.



Vanessa Williams

The Massive U.S. Hit

DREAMIN'



7" · 12" · CD

Taken from the debut album 'THE RIGHT STUFF'



COOL CUTS

- | | |
|---|---|
| 1 (3) PLANET E | kc Flightt <i>US RCA</i> |
| 2 (1) PEOPLE HOLD ON | Coldcut <i>Ahead Of Our Time</i> |
| 3 (—) YOU'RE NOT RIGHT | Velma Wright <i>US Supertronics</i> |
| 4 (2) RAW(LP)/SLEEPTALK | Alyson Williams <i>Def Jam</i> |
| 5 (—) BLACK AND PROUD | the Dismasters <i>US Urban Rock</i> |
| 6 (4) BLACK IS BLACK/STRAIGHT OUT
THE JUNGLE (REMIX) | the Jungle Brothers <i>Gee St</i> |
| 7 (—) WHO'S IN THE HOUSE | the Beatmasters <i>Rhythm King</i> |
| 8 (7) LET IT LOOSE | Amy Jackson <i>US Big Shot</i> |
| 9 (9) VOODOO RAY (FRANKIE
KNUCKLES REMIX) | A Guy Called Gerald
<i>US Warlock</i> |
| 10 (—) THAT'S HOW I'M LIVING | Toni Scott <i>Champion</i> |
| 11 (5) WE WANT EAZY | Eazy E <i>US Priority</i> |
| 12 (—) BONESBREAKS VOL. 3 | Frankie Bones <i>US Underworld</i> |
| 13 (6) FREE YOURSELF | Jimi Polo <i>Urban</i> |
| 14 (15) REAL LIFE | Corporation Of One <i>Desire</i> |
| 15 (8) MUSICAL FREEDOM (REMIX) | Paul Simpson featuring
Adeva <i>Cooltempo</i> |
| 16 (10) LET'S WORK | Casanova's Revenge <i>US Invasion</i> |
| 17 (—) ROCK TO THE BEAT | Lisa M <i>Jive</i> |
| 18 (11) 3 FEET HIGH AND RISING (LP) | De La Soul <i>Big Life</i> |
| 19 (—) RHYTHM IS THE MESSAGE | DJ Chuck Chill Out & Kool
Chip <i>US Mercury</i> |
| 20 (14) JUST A LITTLE BIT MORE/LIFE IS
JUST A MELODY | Deluxe <i>Danceyard</i> |

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

BREAKERS

'Kaw-Liga' by oddball yanks the Residents was one of last year's big Balearic beats and has now been remixed by the Moody Boys in house style for the Dutch label Torso . . . Another rm dance fave rave from Europe, 'Monkey Say Monkey Do' by German DJ West Bam, is also out in a new 'German Beat Remix' . . . And a mysterious white label simply entitled 'Technodelia' cleverly combines more of last summer's cult hits including 'Flesh' and 'Dance With The Devil' . . . All this warm weather must have brought the European influence with it, even Mandy Smith has a new single out! . . . meanwhile Ce Ce Rogers' 'Someday' still remains unreleased — why are we waiting? . . . Quote of the week: "If he's got a dick, I'm interested!" (Adeva) . . . the Tru-Funk Posse, featured in our Bristol piece a few weeks back, release their debut single 'Break The Beat'. At 11 and 15 respectively, Sam E E and Joey D shouldn't have much problem getting Saturday morning TV airtime at least . . . Longsy D's 'This Is Ska'

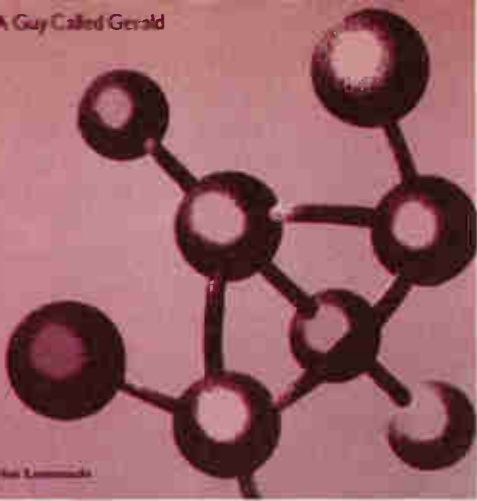
has been remixed and includes Buster Bloodvessel from Bad Manners! . . . Children Of The Night present their own Ska-cied track 'We Play Ska' on Jive soon . . . Inner City's new single 'Ain't Nobody' is not, as widely rumoured, a cover of Chaka Khan's hit from 1984 . . . but Chaka Khan's remixed 'I'm Every Woman' will finally be released in April, after much behind the scenes wrangling at Warner Bros . . . Sandee's Latin house scorcher 'Notice Me' is out here on Ton Son Son . . . Deep house guru Larry 'Mr Fingers' Heart releases his debut album 'Amnesia' on 3rd April . . . The Legion Of Dynamic Diskord are an indie band who've covered David Bowie's 'Rebel Rebel'. What's that got to do with rm dance? Listen to the wild 12 inch version and find out! . . . Tone Lóc's LP 'Loc-ed After Dark' is out now. The single will be 'Funky Cold Medina' . . .

DE LA SOUL

ME MYSELF AND I

12" REMIX BY RICHIE RICH
INCLUDES EXTENDED VERSION OF
JENIFA TAUGHT ME
AND NEW TRACK
BRAIN WASHED FOLLOWER
OUT NEXT WEEK





BACK IN THE DHSS

Manchester house guru **A Guy Called Gerald** is having a hard time with the DHSS. You see, despite his quirky 'Voodoo Ray' being a cult groover all over the country, Gerald hasn't actually earned any money, because the distribution company, Red Rhino, has gone bust.

"They keep interrogating me, asking how much I've received, and they don't believe in the Red Rhino thing," moans Gerald from a phone booth in Hulme, a dingy and out district of Manchester where "you can't walk in a straight line because of the dogshit".

Mind you, now that his debut album, 'Hot Lemonade', is finally in the shops maybe he'll be able to move to a better area, or at least buy himself a poop scoop. 'Hot Lemonade' is full of moody settings and sonic soundscapes, a new age house album that dips and soars through different energy levels.

Surprisingly it doesn't include 'Voodoo Ray'.

"Yeah, I just wanted to move on, and not keep going back to things. I don't want to be remembered just for that track. I think Manchester house is a lot more mature in that sense, because house music has been around longer in this area. We're always trying something new."

Gerald has also become something of a hit in New York, where 'Voodoo Ray' has been selling by the crateful. There's also a tinkly piano remix by New York DJ Frankie Knuckles.

"I'm going over to do a couple of gigs, but I may stay there and disappear for a while, to get the dole office off my back. I've only got 20 quid though."

Poor old Gerald. The next time you bump into him in a club, lend him a fiver will you?

CORPORATION
OF ONE —
THE REAL
LIFE



● **FREDDIE MERCURY** in his Cilla Black phase, while **JIM KERR** contemplates his dinner

MEATY BEATY BIG & BOUNCY

Koolhaas and DJ Polo make hip hop of the carnivorous variety, know what I mean? Big beefy beats and hungry rhythms that pin you up against the wall while fierce raps forcefeed you into submission. Their debut album, 'Road To The Riches', is strictly hardcore, featuring their autobiographical 'It's A Demo' single from last year. Even when

Kool tries to mellow out on tracks like 'She Loves Me, She Loves Me Not' he still sounds like the verbal equivalent of a sledgehammer. Kool and Polo were given their break by Eric B, who introduced them to rap producer Marley Marl, and they haven't looked back since. A hefty album for those with a strong constitution.



ROCK TO THE BEAT

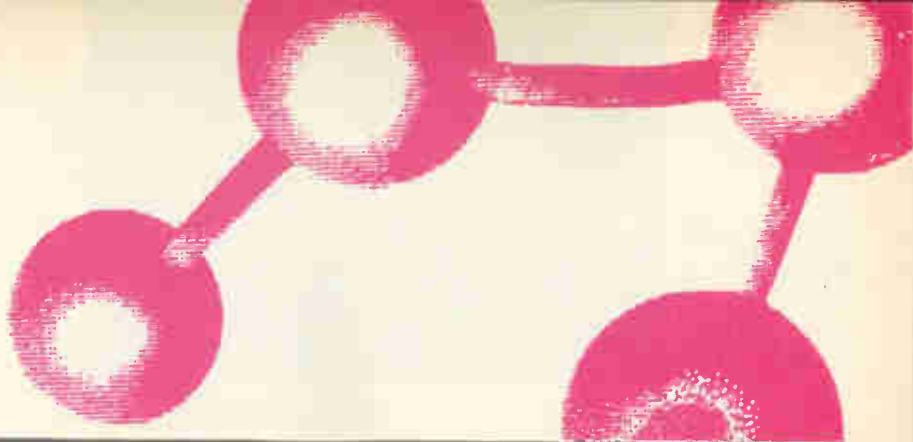
LISAM

ROCK TO THE BEAT

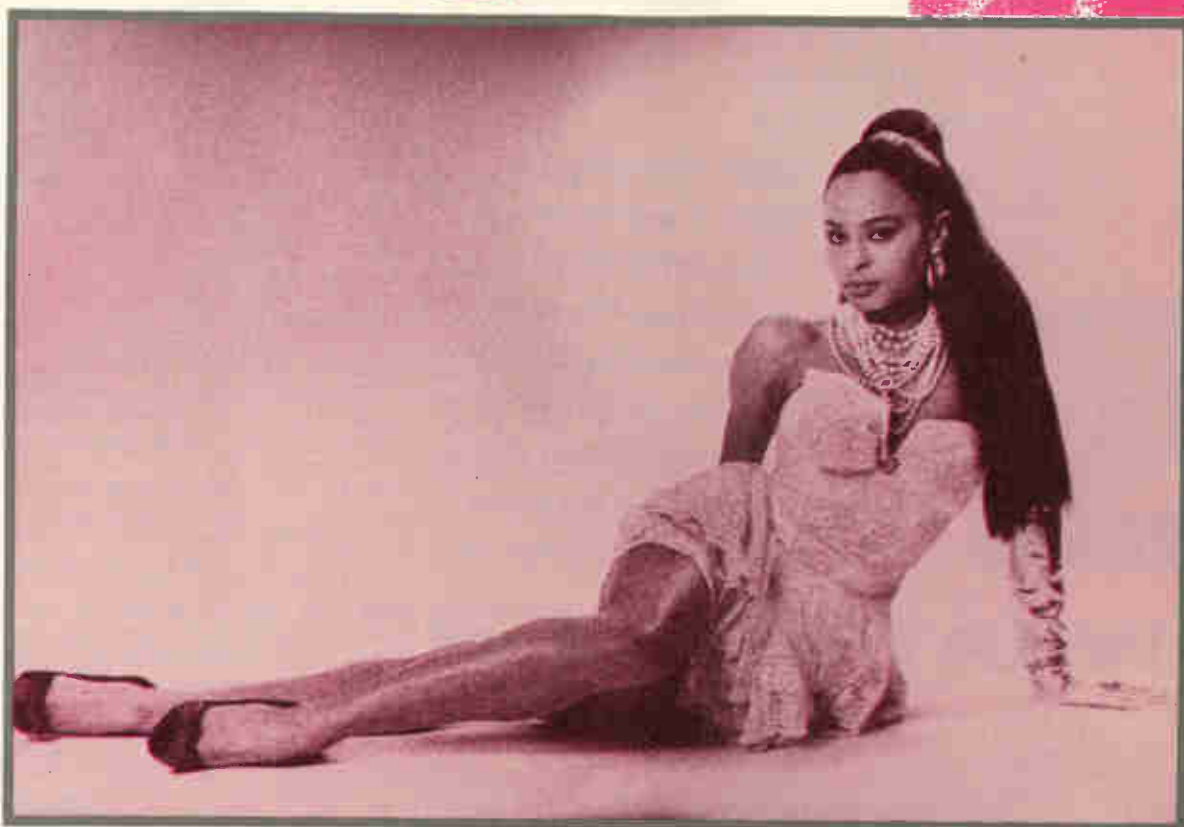
COMING SOON

★ JIVE ★

NCE



Practically every record has its own category these days – hip house, new beat, freestyle, the list is endless. But every now and then a track comes along which doesn't rest comfortably in any pigeon hole. This week 'The Real Life' is that track. You'd imagine taking a hip hop drum track, the main theme from Simple Minds' 'Theme From Great Cities' and bits of Queen's 'Bohemian Rhapsody' would be a recipe for disaster, but that's exactly what **Corporation Of One** have done and, amazingly, it works. The combination has been firing up every kind of party from hardcore hip hop jams to Eurobeat raves for months on import, but now, at last, it's got a UK release. Who'd have guessed that the hippest dancers would be moving their bodies to Queen? Is this the real life ... or just fantasy? (CM)



AMY WHICH WAY BUT LOOSE



Whooh! Amy Jackson has the kind of dazzling looks that are likely to give most hot-blooded males heart failure. Luckily her thumping new single, 'Let It Loose', has a throbbing bass that's more effective than any pacemaker, pounding mercilessly at your chest, while Amy wails sweetly and seductively to get those palpitations fluttering again. With legs of giraffe proportions, Amy is living proof of the saying that all things are bigger and better in Texas, which is where she began her showbiz career as a chorus girl in the stage production of 'The Wiz'. Since then she's modelled and danced her way into pop videos and fashion shows before plunging into a contract with the small independent Canadian dance label Big Shot. With an album to follow, it looks like another Jackson is going to hit the dancefloor in a big way.

7" & 12"

PRX

Strength

TEN259  TENX259



"It makes me laugh that we, the band with the least sense of style, have been responsible for this"

IT'S 5 O'CLOCK in Bradford, and it's bleak and cold, but something rather strange is going on. Downstairs at the St George's Hall where New Model Army are due to play in the evening, is a slightly unusual sight. A Clog Surgery is taking place. This may sound more painful than it actually is. However, rest assured, clogs are not particularly prone to appendicitis, kidney failure or even Dutch Elm Disease. This afternoon, it is more your minor ailments — worn soles, broken laces . . . You know the kind of thing.

You may also be wondering; why clogs? Why at an NMA gig? The story goes something like this: about 10 years ago, Justin (aka Slade The Leveller, vocals and guitar) and girlfriend Joolz (outspoken poetess) acquired a pair of clogs each. Finding them jolly comfortable, Justin carried on wearing them into New Model Army days. Enter Robert (drums), who buys his first pair at 14 years old and also finds them rather endearing. As NMA start to grow in popularity, so the clogs start to catch on. Now, it must be said that in general, Army fans, like the boys themselves, are not the most dedicated followers of

clubs. And Moose" (bass, guitar) "thinks they're stupid anyway!

"It makes me laugh, that we, the band with the least sense of style, the least interest in any fashion and all that crap, have been responsible for this."

WITH THE surgery over, the gig is soon in full swing, and the usual sweaty passionate atmosphere takes over the hall. New Model Army, as well as having an in-bred bursting-to-get-free anger, AND sturdy shoulders, also inspire a strong old fashioned camaraderie. There is no 'them and us' situation. The band are constantly wandering through the hall, fans are always backstage, and after the concert, when we worm our way to the Shaheen curry house, the Army's troops join us. In fact many of them were staying with Justin and Joolz, who live in Bradford, that night. They are also the first band to have offered a season ticket for the whole tour.

"NMA audience and following are like an oddment," explains Justin, having just tucked into a plate of some evily wonderful looking curry. "Our material, our songs, mean a

Throw away your Doc Martens and donate your tasselled loafers to the Oxfam shop, this year's high fashion footwear could be clogs. Thousands of NEW MODEL ARMY fans are wearing them and trendy shops are selling them at



WHAT a load of

cobblers

£70 a pair. Lysette Cohen discovers the clog phenomenon on tour with NMA in Bradford. Polished pics: Martyn Strickland

● Slade the Leveller gets some wise advice on the dangers of Dutch Elm Disease from cuddly clog-maker Gordon

"We do provoke extreme reactions. People seem to love us or hate us"

fashion. But these clogs, as well as being rather natty, are also very practical and hard wearing, especially for those who trek across the country to see the band.

This also isn't the old fashioned footwear you may expect, and are not the slip on ones you may have been forced to wear as a kid. They are, in fact, pretty snazzy, and in some 'trendy' London shops could set you back about £70. Their makers, F Walkley Ltd, owned by cuddly clog-maker Gordon, who held this clog clinic as a thank you to the band who have helped boost his business, sell them for the more affordable price of £25.

New Model Army themselves are pretty bemused by the attention the whole affair has attracted, Justin especially, who has just done two "stupid interviews" with various TV companies who had the idea of the band being some sort of style gurus! He grins a toothy grin.

"It's funny really, that some places in the King's Road are selling them for such ridiculous prices, and I think we're partly responsible."

Do you still wear the clogs?

"Only Justin now," says Robert. "I stopped wearing them because I couldn't ride my motorbike in them, and I often wasn't let into pubs or

hell of a lot to us and, likewise, they mean a hell of a lot to other people."

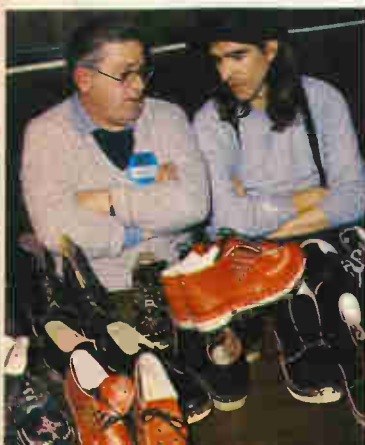
Their recently released, and notably strongest album, 'Thunder And Consolation', sums up the band neatly in the title alone. The main thread running through the LP is the importance of, or lack of, family, especially on 'Inheritance', 'Family Life', 'Family', and the current top 40 single 'Vagabonds'.

The band and crew are one big family, having all worked together right from the start, and the fans become almost part of that family. The loyalty is quite incredible. Does Justin think they justify this loyalty?

"I think people know that all we've ever promised to do is write and play with all our hearts and souls, and that's what we do. We do provoke extreme reactions, though. People seem to love us or hate us, but it's the same for us. If a song doesn't provoke some sort of emotional kick for us when we're playing then we scrap it.

"Anyway," he adds, "it's not a question of how many people you can affect, it's how much you mean to them. This band has never been a means to an end, it's an end in itself."

New Model Army — certainly not a load of old cobblers.



● SINGLES OF THE WEEK

DIESEL PARK WEST 'Like Princes Do'

FOOD/EMI

From the opening drum beat to the closing guitar storm, this is the most perfect pop song of the year so far. Diesel Park West are the only British band with real bollocks at the moment and their mix of power rocking with emotive, soaring ballads made their debut LP, 'Shakespeare Alabama', a classic-in-waiting. Beautifully constructed, 'Like Princes Do' careers raunchily from beginning to end with no silly messing about in the middle, weaving a magic carpet of classic guitar riffs, sing-a-long harmonies and the beautifully straining vocals of John Butler. Bono? Pah! Amateur in comparison. Buy this record or I'll kick my granny.

● HOT HOT HOT

VARIOUS ARTISTS 'On The Hot Tip'

RM

Yes, I know it's overkill but I can't help it. Diesel Park West really are that good and the proof is there for all to hear. Sellotaped to the cover of your own dear **rm**. Their 'Fine Lily Fine' track — albeit only a rough mix of a song surely destined to be a single one day — is the stand out track on a pretty damn groovy EP, if we do say so ourselves. Rainbirds' 'On The Balcony' runs it a close second, a haunting taster of their true worth. It'll grow on you until you wonder how you ever lived without it. Andy Pawlak's 'All That's Left Of Me' shows his sweet melodies at their finest while Love And Money's 'Looking For Angeline' is a step out of character that boasts some great American geetar and a timeless feel that's almost enough to make you forget about James Grant's ludicrous hairstyle.

THE THE 'The Beat(en) Generation'

EPIC

If you were expecting Matt Johnson to come roaring back with guns blazing after the sweaty passion and vitriol of 1987's 'Infected', you'll find this something of a shock. The rampant rhythms of those days are nowhere to be seen. Johnson's despair and disgust at human irresponsibility is now accompanied

by an acoustic, folkly tune — as plain and simple as the likes of 'Slow Train To Dawn' were colourful and complex. Yet hidden beneath the surface, the same lyrical obsessions remain — contempt for corrupt politicians, the rape of the environment, a last ditch yell to prevent moral armageddon. So don't be fooled! The jauntiness of the tune — and even the jokey pun of the title — act only as a velvet glove to hide the iron fist, still punching holes in the listeners' complacency.

COOKIE CREW 'Got To Keep On'

FERR

Of all the current crop of British rappers, the Cookie Crew are the ones who remember to polish their dancing shoes along with their tongues before hitting the studio. 'Got To Keep On' rolls and rocks its way along, nicking a bastard brass riff from somewhere or other, spluttering a beat it's impossible to sit still to, and a catchy 'ah-ah-ah-ah' chant that could be this year's 'you what' yobbo disco chant.

PERE UBU 'Waiting For Mary (What Are We Doing Here)'

FONTANA

Pere Ubu have long been famous in music circles for having a singer even fatter than Simon Le Bon. Mainman David Thomas is one of those characters who've been knocking about on the fringes of mega cultdom for 10 years or so, and when the band re-emerged last year, many scoffed at their comeback. Yet this Stephen Hague (Pet Shop Boys/New Order) produced track is one of the strangest potential pop smashes of recent times. Think of the Cure mixed with David Lee Roth and the funkier bits of Andrew Lloyd Webber musicals. Yep, that weird.

THE GIPSY KINGS 'A Mi Manera (My Way)'

AI RECORDS

Since **rm**'s rockin' Robin Smith awoke one morning, saw the future of rock 'n' roll and it said 'the Gipsy Kings' on it, our poor office stereo has been up the Social Services constantly complaining of Cruelty to Record Players and Stylus Abuse. Every day this rumbustuous Gitane version of 'My Way' (that's the French/Spanish dialect, not the cigarettes) has blasted out as part of their self-titled album and now they've bloody released it as a single! Bastards! Four designers, six journalists, the



man on reception and the office cat have all deserted us as a direct result. And now it's your turn to suffer. Huh!

PIXIES 'Monkey Gone To Heaven'

4AD

Boston's Pixies produced one of the singles of last year with the raspily sexy 'Gigantic'. Like listening to toothache, their primeval noise really aches inside you. 'Monkey . . .' is less of a gut groove than 'Gigantic', more of a tune . . . melodic, even. Pixies suffer in this country from being one of those 'journalists' bands that get great reviews but not enough people actually buying their records. This isn't the single to change that — and that's a great pity.

GAIL ANN DORSEY 'Just Another Dream'

WEA

Hopefully people will by now have stopped talking about Gail Ann Dorsey in the same breath as Tracy Chapman and Tanita Tikaram. It was always as silly as likening Elvis Costello to Jason Donovan. This is a fairly lightweight, accessible pop track from her 'Corporate World' LP — maybe not quite substantial enough to convince people of her talent as a singer/songwriter/performer but a confident step on the road to inevitable mass recognition.

FRAZIER CHORUS 'Typical'

VIRGIN

'Coronation Street' meets 'Rainbow' in a Frazier Chorus song. But will it be evil Alan Bradley or benign Bungle that emerges victorious in the battle of the pop ratings? Frazier Chorus's deliberately unusual mix of kitchen sink soap opera lyrics and playpen musical whimsy (flute, glockenspiel etc) treads a very thin line between quirky originality and tweezeness. Sometimes they're in grave danger of wallowing in their own sweetness, and 'Typical' bears too close a resemblance to the previous 'Dream Kitchen' to be quite so endearing. Still, if we have a nice summer, Frazier Chorus's bright 'n' breezy, unfashionable pop may well break through. Get your Laura Ashley dresses out now girls . . .

HOLLY JOHNSON 'Americanos'

MCA

The lyrics of this are supposed to be something about the repopulation of



THE BEAT(en) GENERATION . . .

America with Hispanics, but in reality seem to be more there to merely serve the purpose of giving the video director ideas for the promo than any such weighty ideals. That aside, this is more clean, lively cartoon pop from Holly that, if not quite having the enormous sense of joie de vivre as 'Love Train', is still a chirpy little tune that will no doubt grow and grow.

● BRASS MONKEYS

2 BRAVE 'After Midnight'

LONDON

I dreamt of marrying Jay Osmond. I lusted after David Cassidy. I fantasised about Flintlock. I screamed at the Bay City Rollers from the top of the car park at Terminal Three, Heathrow Airport and queued up at the HMV shop in Oxford Street to meet A-ha. I think Bros are fun, can understand why girls go crazy over Nathan of Brother Beyond (although he's not my type at all) and cried my eyes out at Wham!'s farewell concert. I'll scream at pop stars in the street and kid myself they have some musical merit even when they quite patently haven't. But I will not — I repeat *not* — be joining the 2 Brave fan club. An electro Wham! is not my idea of a good time.

HIPSWAY 'Your Love'

MERCURY

Just as you thought you were running out of socks, Hipsway come back on the scene. Back in '85, the Glasgow band were touted as potential big band material. 'The Honeythief' gained them a hit. And that was it really. Bassist Johnny left (eventually to form Texas) and the rather snazzy Hipsway promotional socks went grey in the wash. Now they're back, and it's as if they've never been away; like 1986, '87 and '88 never happened — and they sound strangely dated now. It's not until the final third of the 12 inch version that an optimistic guitar break and mouth organ solo come in to move the whole laid-back mood up a gear. A little more of that, and a little less restraint next time and they could yet fulfill their early promise.

T'PAU 'Only The Lonely'

SIREN

It's a record! It's a slowie! It's by T'Pau! It's a hit! It's time to go home . . .

LIVE

EDITED BY TIM NICHOLSON



KAREN MCCONNELL

● **BROTHER BEYOND:** you've worn the jumper now Nathan, no use crying about it

BROTHER BEYOND Apollo, Manchester

The Apollo appeared to be one big screaming mass of pubescent lust, the object of their desires being the wiggling bit of Nathan's anatomy that resided just below the waist and above the knees. Indeed, a lovingly painted banner with the words 'Wiggle Your Bum Nathan' bore testimony to the fact. And every obliging shake sent the audience into hysteria.

Having taken so long to get there Brother Beyond are determined to enjoy their time at the top. And on this, their first major tour, they've put together an entertaining and colourful show that catches perfectly their wit and polish.

From the opening bars of 'Can You Keep A Secret' they skip, smile and, most importantly, wiggle their way through the hits. The subtle ploy of projecting the word 'Green' behind them during 'Drive On' as a gesture of environmental awareness was a touch lost on this audience, but was a clue that they're less fluffy than most give them credit for.

As the crush to reach Nathan's gyrating bits intensified a few were overcome and found themselves plucked to safety, though I remained hip enough not to faint, I hope I never become so cool as not to know a good time when I'm having one. **Kevin Murphy**

THE DUBLINERS Harlesden Mean Fiddler, London

It's impossible to overstate the affection the Irish have for the Dubliners. Last year, whilst celebrating their Silver Jubilee on Irish TV, the PM Charles Haughey turned up to salute them in person. It would be difficult to imagine

Thatch bestowing the same honour on, say, Chas 'n' Dave. But over their quarter century reign the Dubs have embodied the Irish spirit (in more ways than one).

It was a surprisingly youthful turnout (considering the Dubs' combined age of 320 or thereabouts) for what is disconcertingly called the Final Farewell — a romp through a dozen or so perennial party pieces. Pretty colleens ordered their virile young partners to sway in time to 'The Black Velvet Band' and all those other traditional tunes, though being heavily under the influence of 'the gargle' most needed no encouragement. Singing the praises of girls and drink is something the Dubliners have made their raison d'être over the years. They were nursing bloody great hangovers when the Pogues were taking their first sips of cherry wine.

Unless it's another of those notorious false alarms, the world is going to be a sadder place without the Dubliners' shantys to legitimise wreckless over-indulgence. I've grown a beard in protest. **Chris Twomey**

HOT HOUSE Town And Country Club, Kentish Town

A couple of years after their debut single and the sporadically wonderful Hot House seem no closer to big success than ever, at least judging by the sparsely filled venue tonight. Which is a pity as they seem to have some of the ingredients to fit the wacky world of the charts.

Opening with a particularly sharp and sassy version of 'The Way That We Walk' might even be a bit of a mistake in view of the way it overshadowed the first half of the set, or it could just be that a lot of the songs really aren't very strong in comparison.

They have a severe image problem too. Singer Heather Small looks and sounds fine even if she garbles the title of each song at high speed a couple of seconds into it. But the boys in the band! Aaaargh! A guitarist who looks like Rodney Bewes, and a keyboard player making a bigger prat of himself than Pete Waterman does on 'The Hitman And Her'. Honest. But you can always shut your eyes to that. You can't shut your ears to the fact that Hot House sound too much like a bunch of soul music fans playing an energised but definitely rocky style of their favourite music. The drummer beats the hell out of his kit like any other, and everyone gets to show off their tricks at

some point. The singles are uniformly excellent but there's too much filler in between, including a totally pointless version of 'Clean Up Woman'.

Hell, it's not that they're bad but really the gap between Hot House and the likes of, say, Deacon Blue is a lot smaller than they'd like to think. **Geoff Zeppelin**

THE NEIGHBOURHOOD Wembley Arena

The Neighbourhood look like some weird off-shoot from the Mad Hatter's Tea Party, all manic and dressed up to set one's teeth on edge. They come complete with a silver-suited frontman, a clownish Queen of Hearts on the keyboards, a psychedelic backdrop and a crazed ex-para style guitarist strutting up and down the stage. They create a spectacle which is instantly mind-blowing.

BB KING Hammersmith Odeon, London

BB King must be the most lovable man in music today. With every pluck of his guitar, Lucille, he screws up his face and a new expression is drawn. A genial 63 years old, he seems to be here solely for the love of the music. Elation and anguish are exuded in equal measures: he updates one of his hoary old classics by following the line, "I think I'm going to give up living..." with a swift "I'd rather go shopping instead", breaking the unbearable sadness of the moment. He dances across the stage, then cringes with embarrassment, and when someone

● **B B KING:** a very, very nice man



Initially you're pulled in by the sheer enthusiasm and wackyness of it all, but, you know, one's mind does seem to wander a bit. Tim Hutton, the singer-songwriter, is obviously one of those types who tries very hard not to be mainstream, perhaps he doesn't need to try, but he sings with a certain amount of conviction, I'll give him that.

However, the seven-piece band seem to work really hard to pound out an odd brew of post funk pop; but are they as oddball as they make out or is there more to them? Maybe it's me or maybe the band didn't quite gel tonight, but there is something in the mish-mash of it that struck a certain discord.

A couple of the tracks did stand out though, notably the single 'Missing Out'. I guess there's some potential for stuff worth fussing over here. **Luxmi Ghosh**

in the audience gets a bit too carried away, he just shakes his head, somewhat bemused. In the most unobtrusive way, BB King is a master showman.

Although the classic bluesman's new LP is a bit ropey (nasty drum machines and synthesisers), tonight the music was just perfect. Four minute guitar solos? Absolutely. BB is far better than Hendrix, Clapton, Jimmy Page — anyone you care to mention. I went with a confirmed metalhead, who prays at the altar of the electric guitar, and he was in the same rapture as me. A wonderful evening. **Roger Pebody**



SIMON TAYLOR

● LIVING COLOR: "I'm a mess, am I?"

**ANTHRAX/LIVING COLOR
Apollo, Manchester**

With critical acclaim heaped upon them — tales of a "new Jimi Hendrix" in guitarist Vernon Reid — Living Color seemed to be an attractive proposal but were in fact a melee of over-fussed noise. Though the poor sound quality can only have hampered Reid and Co in their effort to impress the British public on this the first night of the

Anthrax/Living Color tour, no amount of technical wizardry can make a worthy substitute for that priceless commodity . . . talent. They can play fast and they look good for sure, but exactly what they were getting at and where they were going I really don't know. After an excursion through music-ridden rock, rap and godknowswhat they left as they came — in a mess.

STIGWOOD TO ANTHRAX . . . ARE YOU RECEIVING ME? Beam me up Scotty! Grinning, unbalanced through a goatee beard and flowing unkempt locks Scott Ian and his merry axe-wielding murderers answered my SOS and after a fidgety 40 minute flight delay we were about to be jetted into a speed thrash sonic boom.

I looked long and hard for an idiot board, an auto-cue, anything to explain the word for word, note perfect renditions of the likes of 'Indians', 'Be All And End All' and 'Anti-Social', but I found nothing more than a crazed allegiance. An

entertaining and highly contagious disease, Anthrax are a deadly dose which no amount of penicillin could put to rest. Pass the cotton-wool.
Tommy Stigwood

**HAPPY MONDAYS
International 2,
Manchester**

Happy Mondays, it must be said, are in need of a real good kicking. After teasing hip-cat crowds from Landsend to John O Groats with their apocalyptic 'Bummed' LP they took to the smokey stage and proceeded to deliver the most infuriating case of premature ejaculation in medical history. 'Do It Better', instead of being the *opening* card on the 'On one, matey' roadshow should in fact be the *finale* to end all finales. Christ, it's a GOBSMACKER! As they finish off this, their most valuable stone, just 40 minutes into the set, I need to go home. Ecstatic, exhausted and sweat-stinking, I'd already written my critique. Happy Mondays



SIMON TAYLOR

● HAPPY MONDAYS: get on a Stella matey

probably are the best live band on this dying planet. Hypnotic, neurotic and erotic(?), the unlikely lads of Little Hulton beat New Order at their own game! Trance-inducing, but so defiantly unpretentious they are the latest saving grace of the eternally flagging British 'rock' scene.

They are too good to exist . . . SPLIT UP AND DO EVERY BAND A FAVOUR. **Tommy 'on one' Stigwood**

33

EDITED BY TIM NICHOLSON

**ALYSON WILLIAMS
'Raw'**

DEF JAM
There can be no faulting the voices of Def Jam's only female signing on this, her debut LP, but where are the songs to match it?

Surely the likes of Anita Baker and Whitney Houston must seriously be reconsidering their careers as Alyson soars and tumbles her way through the set in a breath-taking show of vocal acrobatics. The soulful ballads of side one and the up-tempo dance numbers of the second side are all polished performances and yet, unfortunately, in the main, are instantly forgettable. Even after three plays, only two tracks stand out from the crowd. The very danceable single 'Sleep Talk', and the powerful gospel-style duet with Chuck Stanley, 'I'm So Glad', are indeed the only highlights of the album (both, incidentally, available on the 'Sleep Talk' 12 inch).

If you're planning a night in on

the settee, the smell of a take-away wafting past your nose, then this is the album to suit the mood. In the cold light of day, however, you'll remember the voice and the curry but not the songs. ■■■ ½ **Gary Crossing**

**S'EXPRESS
'Original Soundtrack'**

RHYTHM KING

Beginning with a track, 'Overture', that isn't actually there when you come to play the record, this debut LP is a kandy colored tangerine fantasy from the starting gun to the chequered flag. Music that syncs to perfection with ice skating, or alternatively high speed strobe frenzy, 'Original Soundtrack' is tech shopping mall air-condition breeze in musical motion.

'Original Soundtrack' makes you say daft things like this and more, more, more. Three minutes is the safe, modern dose, so beware . . . My life peaked when I tried on a pair of Chinos in Concept Man with 'Superfly Guy' playing on the in-store radio. S'Express are go! Weird, lycra tight, pristine precision beats, off-beat, totally wired and always sexy in a wet, sticky, moist but thoroughly fluffy way. Even when they're getting serious they throw in some soft porn samples and spacey effects — a low fat baby cake is never more than a minute away! 'Original Soundtrack' sits sweetly beside Win's 'Freaky Trigger' as perfect pop album of 1989 (and it's only March!). Aerobics teachers will be delighted! From the Eighties detective seediness of 'Pimps Pushers Prostitutes' to the pretentiousness of 'L'Age Du Gateau' to new beat kink-o-rama with 'Blow Me Another Lollypop' to the bouncy hit singles. Mark Moore and his pals play acid house with melody and pop appeal; soul with fake fur and TV; disposable in the most alluring, consumable way; catchy tunes that nibble away at your brain tissue. Is this music adding the minds of Britain's youth or turning them into hyper attentive brainy wonders who can read the entire works of Proust at the blink of an eye?

Buy 'Original Soundtrack' or slip into the Radio 1 timewarp of nostalgia — the choice is yours. S'Express — suck it quick! ■■■■■ **Johnny Dee**





MADONNA 'Like A Prayer'

WEA

We all have in our minds an album that we would dearly love Madonna to make. In the past it has been necessary to pretend that 'Madonna', 'Like A Virgin' or 'True Blue' were flawless masterpieces, rather than the patchy works they really are. But, with the arrival of 'Like A Prayer', we rabid Madge fans can relax and cease pretending. It is the record of our dreams.

Far from the candyfloss of 'True Blue', 'Like A Prayer' takes its lead from the gutsy title track, the songs more mature, her voice more human. Side one's 'Express Yourself' and side two's 'Keep It Together' (both co-written/produced by long-time collaborator Stephen Bray) are, musically, tributes to the celebratory soul sound of Sly Stone, Madonna getting into the groove with gusto. 'Till Death Do Us Part' is another of the uptempo numbers, belying the serious and rather poignant subject of a wife-beating husband. In the light of Madonna's current divorce proceedings from Sean Penn, 'Till Death ...' cannot fail to be seen as a comment on her own marriage ("He takes a drink, she goes inside, he starts to scream, the vases fly"). The track ends with her saying, in a tired voice, "till death do us part", swiftly followed by the sound of a vase smashing against the wall.

Two of the slower songs also deal with sensitive and very personal subjects. 'Promise To Try' is an emotional piano vocal which tells of Madonna's feelings since her mother died, and her attempt to find solace in her grief ("Can't kiss her goodbye, but I promise to try"). 'Oh Father', in keeping with 'Like A Prayer', questions her Catholic faith. The song is ambiguous in the same way as 'Papa Don't Preach' (Pope or Dad?), leaving you unsure if she's abandoning her faith or her father. Musically, 'Oh Father' is very ambitious, coming across like Kate Bush-sings-Simon & Garfunkel.

Probably the most remarkable aspects of this impressive collection are the more experimental tracks. 'Love Song' is co-written/produced by Prince and contains everything you could hope for in a meeting of the Eighties two greatest musical minds. It begins with Madonna whispering something in French and slips into a slow Prince-beat, weaving in and out of itself to the words "this is not a love song". 'Dear Jessie' drifts into view on a bed of violins, then proceeds to bamboozle the listeners with a succession of trumpet fanfares, children's laughter, fairground organ and hippy dippy lyrics ("Pink elephants and lemonade, dear Jessie hear the laughter, running through the love parade, candy kisses and a sunny dya, dear Jessie see the roses raining on the love parade"). This track alone explains the scratch-and-sniff patchouli oil sleeve, though I'm not comfortable about the idea of scratching and sniffing Madge's nether regions.

The album closes with 'Act Of Contrition', an ungodly blast of backwards guitar and screaming credited to 'The Powers That Be'. Could they mean Madonna herself? No, it's God ... he just thinks he's Madonna. ■■■■ Tim Nicholson

LES RITA MITSOUKO 'Marc And Robert'

VIRGIN

Humour, like politics, has a habit of upsetting people whenever it comes within chortling distance of a recording studio. Sometimes it's simply a matter of stamping one's identity on the music, attempting to stand out among a sea of house jackers and born in the USAers. So we should be grateful for Les Rita Mitsouko and this, le 12-inch deuxième from the très fou husband-and-wife duo, is guaranteed to make the laughs. En effet, mes petits.

An equally 'you' duo — Sparks — turns up on a couple of tracks, notably the single 'Singing In The Shower' complete with running water effects. It's an appropriate pairing, since the Ritas seem to have been irrevocably influenced by the Mael Bros, from the combination of dance rhythms and falsetto vocals right down to the photos on the sleeve. As with Vanessa Paradis, the Ritas get away with an awful lot of nonsense by singing half the lyrics in French. We can say this with some certainty, because the lyrics that are in English are utter gibberish ("smokin smokin in LA City/are you kidding she says or what?"). Since none of the French words can be found in the dictionary one suspects they are even worse.

Although grossly irritating after a few plays, 'M&R' has plenty of Associates-inspired highspots, like 'Harpie & Harpo', 'Hip Kit' etc. and you have to give them credit for trying. We need more funnies, more wacky characters, plus hilarité. C'est un saut au vrai direction, or something ... ■■■½ David Giles

MCCARTHY 'The Enraged Will Inherit The Earth'

MIDNIGHT MUSIC

Stop me if you've heard this one before, but McCarthy are probably the greatest independent pop group in the cosmos at the moment. Following on from this year's early singles' highlight 'Keep An Open Mind Or Else' which you didn't buy — bastard, 'The Enraged Will Inherit The Earth' almost lazily reinforces the accolades thus far heaped upon the odd but undeniably delicious East London bunch.

The McCarthy anti-love song theme smacks you in the face on the opening 'Boy Meets Girl, So What', with its careering guitar line borrowed from PiL's ancient 'Poptones' and then we're immediately returned to the familiar

'another place' with 'Governing Takes Brains' — you get the picture. Onward and upward, 'An Address To The Better Off' is a perfect example of how McCarthy's twin attack of thoughtful, plucky plucking and Malcolm Eden's Hyde Park cornering lyrics unite and fight, almost despite themselves at times. Morrissey would kill for this song.

'The Enraged ...' may not be quite as fruity a record as the previous 'I Am A Wallet' LP, but this is a more confident, relaxed and mature McCarthy ready to fulfill their election pledge as prospective pop parliamentary candidates for the softly spoken, seductive revolutionary party. Who else could get away with calling a song 'The Home Secretary Briefs The Forces Of Law And Order'? See, just reading the track listing of a McCarthy LP is more entertaining than listening to 98 per cent of today's pop music, and when you realise there's still the occasional chink in their musical armour, then as sure as eggs is infected, the world is indeed their lobster. ■■■■ Andy Strickland

SHEENA EASTON 'For Your Eyes Only: The Best Of'

EMI

Let's forget about Sheena the LA Superwoman, shall we? This is what we want: the plucky Scots lass who had the nerve to let herself be launched into the music business by a BBC documentary. Today there's so much gloss, it's dull, but back in the early Eighties she took drabness to a state-of-the-art. The naff ordinariness of '9 To 5', a song that has never, ever left the back of my mind ... plinkety-plonk synthesisers everywhere ... 'Strut', a ham-fisted 1984 attempt at raunch, which she comes out of sounding even more like a little housewife than ever before ...

But 18 tracks on this compilation? Inevitably, you're not just getting the stuff that's so bad it's good, there's the plain boring rubbish as well. The Kenny Rogers duet loomed large rather too early on. Still, there's some good track sequencing here: some godawful dirgey ballad is immediately followed by 'Modern Girl', only making the latter sound even more awesome than ever. 'It looks like rain again/She takes the train again/She's on her way again/To London Town/Where she eats a tangerine/Flicks through a magazine/Until it's time to leave her dreams on the Underground'. ■■■■ Roger Pebody

VISION ON

EDITED BY TIM NICHOLSON



video

'A WORLD APART'

(Cert PG)

Starring: Barbara Hershey, Jodhi May

Before you settle down to watch 'A World Apart', a fresh box of Kleenex by your side, you have the added bonus of seeing the 'Ark' film, which features Dawn French as Mother Earth. This six minute piece shows the Earth bemoaning the treatment it has been dealt by us, its inhabitants. Horrifying statistics are embedded in a hilariously ironic monologue, making us laugh, but, more importantly, making us think. 'Ark' are a new non-political pressure group headed by Kevin Godley (the film's director), Chrissie Hynde (of the Pretenders) and Bryn Jones (former Chairman of 'Greenpeace').

Having survived that lecture feeling rather humbled by its message, we move onward into 'A World Apart'. And if you think this is going to appease your sense of guilt, you'd better switch back over to Little & Large. Set in South Africa in 1963, 'A World Apart' is a harrowing, but very human story seen through the eyes of Molly Roth (brilliantly played by 13-year-old Jodhi May), a 12-year-old girl growing up in a violent, unjust world. Molly's family life is shattered when her mother, Diana (Barbara Hershey), is seized, imprisoned and tortured by the authorities.

'A World Apart' deals with similar issues to the more epic 'Cry Freedom', but confronts them in a more personal way, and is all the more moving as a result. **TN**

'THE RUNNING MAN' COMPETITION

Arnold Schwarzenegger (guaranteed: no mentions next week) plays Ben Richards, a police officer framed and wrongly convicted of the slaughter of 60 innocent citizens. Richards escapes from the high-security prison, but is unaware that his every move is being watched by evil Damon Killian. Killian is the creator and host of a violent TV game show called 'The Running Man', which has been suffering in the ratings war due to disaffected viewers complaining that the contestants have been too soft to survive the gladiatorial challenges set them.

Killian's scheme to win back the viewers is to get Richards on 'The Running Man', as he seems like the only man fast enough, strong enough, six foot seven enough to survive.

If you already have the smell of blood in your nostrils, you have the chance to win a copy of 'The Running Man' together with a cassette of the soundtrack. To win, all you have to do is pluck the eyes from an NFL American Footballer and listen to the original cast recording of 'Aspects Of Love'. Failing that, you could answer the following questions:

- 1 In which bodybuilding movie did Arnie make his name?
- 2 'The Running Man' director, Paul Michael Glaser, was incredibly famous in a previous life as which New York cop?
- 3 What is Arnie's country of origin?

The five first correct entries out of the helmet will win, and five runners-up will receive the soundtrack. Send your answers on a postcard to **rm** 'Running Man' Competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by April 3.

film

TWINS

(Cert PG)

Starring: Danny DeVito, Arnold Schwarzenegger

If only for its inspired casting, 'Twins' succeeds in its unambitious aims; to be a funny film and to be a competent film.

Whoever it was that made the decision to cast the gargantuan Arnie Schwarzenegger and the miniscule Danny DeVito as identical twins, must have known immediately that the film would, at the very least, be a commercial success. Even now, I have to chuckle when I see the absurd posters proclaiming "Only their mother can tell them apart". What was probably not such a certainty was the overwhelming effect Danny DeVito can have on a film. As he did with 'Throw Momma From The Train', DeVito transforms 'Twins' from a nice idea into something with a little substance, his ascerbic New York wit cutting the otherwise laboured script to ribbons.

The story, as if it matters, sees



● LITTLE & LARGE relaxing backstage

twins, separated at birth, reunited by one's determination to find the other. Schwarzenegger returns to the city from a South Pacific island, full of naive enthusiasm for the world and its inhabitants. He bails his ungrateful brother out of jail, and the comic relationship begins. Arnold Schwarzenegger is approximately seven and a half times the size of Danny DeVito, Schwarzenegger is kind-hearted and dumb while DeVito is selfish and streetwise. **TN**



● "Can anyone see the point? I'm holding it in my right hand. Boom boom."

film

THE ADVENTURES OF BARON MUNCHAUSEN

(Cert PG)

Starring: John Neville, Sally Polly, Eric Idle

For former Monty Python animator Terry Gilliam, this, his much-cherished dream project, was a production nightmare: over-budget, over-schedule, the backers panicked, the script was hacked, and the whole thing looked like being another 'Heaven's Gate'. For the audience however, it's a colossal flight of fancy; a cross between Tex Avery and Hieronymus Bosch. A wildly outlandish and lavishly crafted

baroque of celluloid genius featuring the exploits of the world's biggest fibber.

Stage actor John Neville plays the irascible Middle Age Baron of the title whose adventures we follow to the Moon and back — in a hot-air balloon made of silk knickers — to the centre of the earth and inside a sea monster. There's never been anything like it before. A proliferation of outrageous set pieces, Robin Williams as the disembodied head of the omnipotent ruler of the Moon, Sting as a soldier and Ollie Reed as the god Vulcan make for fantastical if somewhat bizarre viewing. **Mark Salisbury**

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CHARTFILE

COMPILED BY ALAN JONES



● MADONNA: "gee, I'm sure this is how you blow smoke rings"

There are two schools of thought about when the Eighties end. Some argue that since there was no year zero, the first decade ran from one to 10 and, therefore, the Eighties run from 1981 to 1990. Chartologists' magazine Chartwatch, which is written by two logically thinking scientists, adhere to this theory.

Others, myself included, think that this notwithstanding, it is ludicrous to consider 1980 as part of the Seventies or 1990 as the last year of the Eighties. I think there's every chance that most people will celebrate the first of January 2000 as the first day of the 21st Century. Those who delay their celebrations for a further year will be technically correct, but in a minority. That most conservative of institutions, the BBC, is of the opinion that the decade is just nine months from

completion, and will thus be preparing its review of the Eighties for broadcast at the end of the year.

So, with so little of the decade to go, it's interesting to see who are the forerunners in the battle for the honour of being the most successful singles artists of the Eighties. But how can we decide? On the basis of sales? Number ones? Most chart entries? Most weeks on chart? Or most consistent performance in the area of the chart where most of the attention and sales are focused — the top 20?

Whichever of the five methods you choose, only two artists are in the running — **Madonna** and **Shakin' Stevens**.

On sales alone, Madonna would appear to be clear leader, though it's hard to ascertain who is second. The problem here is that no work has been done on

tabulating the best selling artists of the decade. I hope to put together some sort of rankings myself, but am making no promises.

Madonna has also had more number one hits this decade than any other act — five, or six if 'Like A Prayer' makes it. Tied in second place with four number ones are **Jam**, **Wham!** and **Shakin' Stevens**. **George Michael** deserves a mention for his grand haul of eight number ones, only two of which, however, were solo. He scored a further four number ones with Wham!, as mentioned above, duetting with **Aretha Franklin** and participating in **Band Aid**.

Shakin' Stevens made his chart debut in the seventh chart of the decade, and has been making hits with monotonous regularity ever since. His total of 28 hits is more than any other act, being sufficiently far ahead of runners-up **Gary Numan** and **Madness'** total of 23

to ensure that even if he draws a complete blank chartwise over the next nine months, he's still practically certain to be the chart champ in this category.

It's worth pointing out that Shaky has also charted in a duet with **Bonnie Tyler**. Numan scored two hits with Shakatak man **Bill Sharpe** and a further two fronting **Radio Heart**. Both Shaky and Gary would trail **Midge Ure** and **Phil Collins** if total number of hits in all combinations and guises were the consideration here.

Unless he brings out a single pretty soon, Gary Numan, real name Gary Webb, will have to settle for a share of second place with **Cliff Richard** — real

name Harry Webb. Cliff, who has finally recorded his new single with **Stock Aitken Waterman**, has had 22 hits in his own right, and a further six in partnership with others. The group with most hits are Madness, with 23 (including two as the Madness), followed by **Kool & The Gang** and **UB40**, with 22 apiece. **UB40's** total climbs to 25 if we include their two duets with **Chrissie Hynde** and a collaboration with **Afrika Bambaataa & Family**.

● SHAKIN' STEVENS (40) does his Val Doonican impression



CONTINUES OVER ►

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Shaky's commanding lead in the foregoing category is more than rivalled by Madonna's cushion as far as top 20 performance is concerned. Allocating 20 points for a number one, 19 points for a number two, and so on all the way down to one point for a number 20 position for every chart of the Eighties, we find Maddy with a lead of 472 points over Shaky. In the highly improbable event that 'Like A Prayer' dips out of the top 20 this week, and Madonna fails to reach the upper echelon again in the remainder of the year, Shaky would still need to spend the equivalent of 24 weeks at number one between now and Hogmanay to overtake her.

The top 10 on this basis is as follows: 1 Madonna — 1703 points, 2 Shakin' Stevens — 1231 points, 3 Madness — 1220 points, 4 Michael Jackson — 1095 points, 5 Wham! — 1038 points, 6 Adam And The Ants — 989 points, 7 Duranduran — 890 points, 8 UB40 — 882 points, 9 Frankie Goes To Hollywood — 860 points, 10 Culture Club — 776 points.

This table is remarkable for the fact that **Frankie Goes To Hollywood** are ninth on the strength of just six hits, whilst in the table for weeks on chart they rank a much more lowly 37th.

And it's to that table — compiled from the entire top 75, not just the top 20 — that we turn for our final attempt to ascertain the Eighties' top act. This one looks like it might go right to the wire because although Shaky is currently ahead of Madonna by 21 weeks, it's worth remembering that he is becoming a progressively less bankable proposition —



● **PRINCE** borrows one of Maggie Thatcher's cast-offs

his last single, 'Jezebel', spent only two weeks in the chart, peaking at number 58. She, on the other hand, has a whole new album's worth of songs to plunder and is still very hot. She could, however, come unstuck if her duet with **Prince** comes out in place of a solo single later in the year — but Shaky can point to his duet with **Bonnie Tyler**, which was on the

charts for nine weeks, and does not count in his tally of 241 weeks.

It's interesting to note that though **Kool & The Gang** are the fifth hottest act in terms of number of weeks on the chart, they are rated only 24th amongst top 20 performers, this being due to the fact that very few of their hits have been highly-charted and long-lasting. Here's the top 10: 1 Shakin' Stevens (241 weeks), 2 Madonna (220 weeks), 3 Madness (218 weeks), 4 UB40 (203 weeks), 5 Kool & The Gang (196 weeks), 5 Michael Jackson (193 weeks), 7 Adam And The Ants (179 weeks), 8 Duranduran (171 weeks), 9 Status Quo (169 weeks) and 10 Eurythmics (159 weeks).

Michael Jackson would top the list if his collaborations with **Siedah Garrett, the Jacksons, Stevie Wonder, Paul McCartney** and **USA For Africa** were to be included. Just outside the top 10, and likely to draw level with Eurythmics next week are **Depeche Mode** (158 weeks), **Level 42** are a further week behind, while **Prince** and **Cliff Richard** share 13th place with 156 weeks on the chart.

So, who is the top singles artist of the Eighties? Each of the methods we've used to determine the rankings are valid in their own right, but Madonna triumphs in three compared to Shaky's two, so I reckon she's the tops. But it really is a case of "you pay your money and you take your choice."

Culture Club fare well in the top 20 of the Eighties based on inverse points (see above) but since going solo with his chart-topping version of 'Everything I Own', **Boy George** has found success

increasingly hard to come by.

His latest single, 'Don't Take My Mind On A Trip', is a musical change of direction for the old karma chameleon, but it brings to four George's bleak run of releases which have fallen short of the top 50.

'Don't Take My Mind On A Trip' peaked at number 68 a fortnight ago, and was preceded by 'Don't Cry' (number 60 last October), 'No Clause 28' (number 57 last June) and 'Live My Life', a number 62 "hit" a year ago.

● **BOY GEORGE:** a man with more hats than hits



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● BEATS & PIECES

DISCO MIX CLUB's 1989 International DJ Convention remained an unsurpassable meeting place for the world's dance music business, but its two main days (held for the first time at the Empire in London's Leicester Square) were a hard slog and many people expressed regret that the event was no longer at the now doubtless outgrown Hippodrome — itself criticised in the past, mainly about drink prices! — where, by being "in the round" with a central stage area, everyone could see what was going on without having to make a special effort, unlike at the cavernous new venue where the stage was at one end and usually obscured by people standing on stools to get a better view ... Shep Pettibone (who wasn't there) came out top of a poll to find the favourite remixer of the panel members in the interesting producers and remixers seminar debate, which featured Frankie Knuckles, Bruce Forest, Ben Liebrand, Les Adams, Phil Harding, Arthur Baker, Paul Dakeyne, Brian Harris, Dave Morales, Gail 'Sky' King, a taciturn (and in fact 27 years old!) DJ Mark 'The 45 King' James, and Derrick May — who Derek B himself made a very true criticism of DJs who buy records purely to impress other DJs, ignoring their customers (much of the "rare groove" vibe!) during a Chris Hill chaired "million pounds of experience" debate in which I hope I was as controversial as possible, along with Jeff Young PWL's Tilly Rutherford and veteran jock Ian Reading ... Uncle B Nice (East London's slow talking freestyle Brian Bennett) was the Shure Golden Mic winning rapper, much to the delight of co-sponsors Sleeping Bag Records who had fancied him from the start ... Alyson Williams was joined by Chuck Stanley in a soul searing live showcase, while other live acts at the Empire included Adeva, Jomanda, Paula Abdul and Black, Rock & Ron ... Technics World DJ Mixing judges at the Royal Albert Hall (where Tony Prince was aided by Jeff Young and Mike Shaft as compères for the BBC TV-filmed event) were Bruce Forest, Ben Liebrand, DJ Mark The 45 King, Les Adams, Red Alert, Tim Simeon, Derek B, Paul Dakeyne, Cash Money and myself — I actually scored Finland's DJ Eliot Ness as my winner, not only because I thought he was best on the night but also because I can't help thinking that there will be no incentive for other countries to compete if the championship is always hogged by the UK and USA ... Cash Money, last year's champ (who remarked during the final, "These guys are all copying what I did last year."), had been due to perform as well and wanted to show people that "when you win you don't just fall over, you go on and get better, and doors are opened to you, there is something more to strive for", but he was told he would be "too good" and blow the actual competitors away if he did — hence his pointed remarks during the award giving! ... Chaka Khan was the final live "surprise", teasingly introduced except nobody recognised the new long intro of Dancin' Danny D's drastic remix of 'I'm Every Woman'! ... MCA Records' private party at Kensington's swank Roof Gardens, following

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



CUTMASTER SWIFT, seen flanked by last year's winner Cash Money and the Disco Mix Club's Tony Prince as he brandishes the golden Technics SL 1200 trophy, is the 1989 World DJ Mixing champion! Winning with a far from peak performance, during which he attempted a trick standing on a chair but kept kicking the console and so gave it up. He beat the USA's second placed 17-year-old DJ Aladdin, whose furious mish mash of the boringly obvious 'Rock The Bells' and 'Rockit' was enlivened by some fantastically fast cutbacks, and Finland's third placed DJ Eliot Ness, and "bedroom mixer" whose expert very fast manipulation was virtually flawless. The mixing, however, was just one almost incidental part of a stupendously well staged spectacular show at the Royal Albert Hall (the stage in fact being a gigantic, fully detailed Technics SL 1200 turntable!), due to be shown in edited form in BBC-TV within the next few weeks. Performing live were the Boys, Will Downing, Alyson Williams, Inner City, Roxanne Shanté, Big Daddy Kane, Sheena Easton, Mica Paris, Chanelle, Alexander O'Neal and Chaka Khan — spread out over the evening so it wasn't until the end when they were all back-announced that one suddenly realised just what a hell of a show it had been! — while stepping on stage to collect awards were S'Xpress, Coldcut, Les Adams, Yazz, the Pasadenas, Mica Paris, Kevin Saunderson and Inner City, Ben Liebrand, D. Mob, Pet Shop Boys, Roxanne Shante, LA & Babyface, Big Daddy Kane, and Alexander O'Neal. Even so, amazingly, everyone who appeared was booed (the really "pop" acts especially) by some of the hip hop element in the audience, one girl right behind me being particularly vociferous. When I asked her who instead she would like to see, she said, "We don't want American PAs, we want to see British PAs", and on further probing, finally cited the Demon Boyz as the sort of up and coming act that should be pushed. This would certainly make the event cheaper to stage, but would hardly attract as much media attention. While there's no pleasing everyone, I'm sure Tony Prince will not be worried as he knows, especially following the disaster of the Brits awards at the same venue, that he and the DMC team have staged a genuine triumph!

the finals, was the hottest invitation in town and a grand finale for all who got in! ... Gail 'Sky' King, Les Adams and Emma Freilich (LA Mix), Roger Tovell (Severn Sound), Rich Edwards (Radio Wyvern), 'Mad' Max Burns (Lincoln Cinderellas) and I went to a well known "after hours" Grecian restaurant for a late night meze after the MCA party, and had to leave in a hurry (luckily after eating) when

the people a couple of tables away started trying to kill each other with broken bottles — just prior to this, the restaurant, by complete coincidence, had been playing a bootleg of Les's and my Capital Radio New Year's Eve party tape from 1987! ... Bruce Forest, legendary New York club DJ/remixer, and Simon Harris discovered, during an earlier, Mexican dinner, that they both share a passion for



● Runner-up, America's DJ Aladdin

new radio edits, which I wouldn't have thought entirely necessary! ... Heather Austyn turns out to be the Cool Notes' Heather! ... Martin Collins, now managed by Adrian Webb, will be broadcasting vocally on Capital Radio by mid-April ... LNR 'Work It To The Bone' (US House Jam), reviewed last August but never hot enough to hit the Club Chart, is finally taking off in the wake of being much sampled ... WEA's club plugger Fred Dove included in the "goodie bag" that all DJ convention-goers received, "the world's first DC slip mat" — think about it! ... WOOO! YEAH!



● Finland's DJ Eliot Ness comes third

● HOT VINYL

N.W.A. 'Straight Outta Compton'

(US Ruthless Records SI-57102)
N.W.A. stands for Niggas With Attitudes, and if that prompts you to put pen to paper in protest then you'll be truly outraged by the lyrics of this Los Angeles gang's album, which offered against all normal standards of decency. However, "attitudes" in this case means more than macho bravado and surly resentment — these guys adopt a searingly realistic attitude to the world around them, and although every other word in most of their raps is "motherf**er" they have no poverty of expression in putting over ideas, all the tracks being positively bursting with opinions and power. You may not agree with their attitude towards the police, murder and violence, but then you don't have to live where they do. Their brutally honest attitude about love and sex makes for the best

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REMIXED & ORIGINAL VERSIONS TOGETHER



original mix taken from the album NEW BEAT TAKE 1
on LP • MC • CD

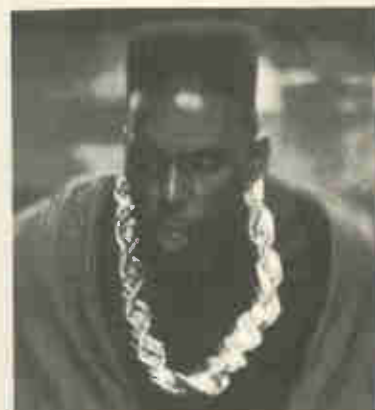
DJ



● Chanelle



● Inner City



● Big Daddy Kane



● Alexander O'Neal



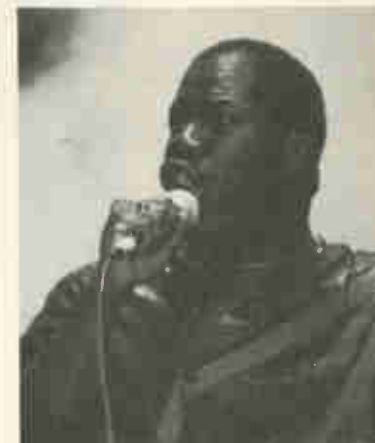
● Roxanne Shante



● Chaka Khan



● Alyson Williams



● Will Downing



after midnight THE REMIX

ALL TRACKS REMIXED BY **SIMON HARRIS**

FOR MUSIC OF LIFE PRODUCTIONS.

AVAILABLE AS A 4 TRACK 12" (LONXR 221)

GET IT NOW!! MADE IN LONDON



DJ



● Sheena Easton

tracks, the inoffensively worded (unless you count "screwing" and "ding-a-ling" as dirty) slow jolting 79½bpm 'I Ain't Tha I' (as in "I ain't the one") is a cynical conversation between an adoring if mercenary plaintive girl and rapper Ice Cube, best summed up by the closing exchange: "But you said you loved me." "I don't see no rings on this finger." "Why you doing me like this? I love you." "Yeah, you love my money. I got what I wanted — beat it." A real grabber, it's safe for radio, the other cleanly worded tracks being the Watts 103rd Street Rhythm Band reviving 0-95bpm 'Express Yourself', witty 106½bpm 'Quiet On The Set' and 100½bpm 'If It Ain't Ruff'. Otherwise parental discretion is advised over the violent 0-98½bpm 'Gangsta Gangsta', 100½-98½ '--- - The Police' (fill in the blanks), 88bpm 'Dopeman (Remix)', (0-)103-0bpm 'Straight Outta Compton', 0-95½bpm 'Compton's In The House (Remix)', and indeed 0-97½-0bpm 'Parental Discretion Iz Advised'. Shocking and loathsome though most of it may be, I haven't enjoyed an album so much for ages, and even taped it for my car — which is more than I bothered doing with the De La Soul set!

SHARON DEE CLARKE 'Something Special (Magic Juan Mix)'

(Urban URBX 31)

Penned and produced, and indeed originally credited as being performed, by Damon Rochefort although always wailed by Sharon, this now thunderously thumping and sizzling (0-)124bpm techno canterer instantly exploded as soon as pre-release promos hit the shops, and sounds actually stronger than Inner City's newie (124bpm Magic Juan's Instrumental Mix and less emphatic 124¼-0bpm original album version too). A smash!

ROB BASE & DJ E-Z ROCK 'Joy And Pain (World To World Remix)'

(Supreme Records SUPET 143)

Acappella introed jumpily jiggling bass and skit-

tery beats driven enthusiastic 0-109½bpm terrific Gail 'Sky' King remix of the Maze quoting insistent infectious "bass" beat boosting rap, with a brilliant percussion breakdown halfway — better by far than 'Get On The Dance Floor' — flipped by the much less bright 109½bpm Album Version and new 109½bpm Dub Version, plus the LP's Teddy Riley arranged 0-110½bpm 'Check This Out', a murkily jerking hip house scrubber sampling Marshall Jefferson's 'Move Your Body'.

CORPORATION OF ONE 'The Real Life'

(Desire WANT x 16)

Now rightly credited as composed also by Simple Minds and Freddie Mercury, this Freddy Bastone created jittery bass bumped (0-)120½-0bpm old fashioned Man Parrish-type freestyle/Latin hip hop electro instrumental not only scratches in its "is this the real life" title line from Queen's 'Bohemian Rhapsody' but also (as several readers have pointed out) uses the synth track from 'Theme For Great Cities' off Simple Minds' 1981 album 'Sister Feelings'. Slow to explode but now massive, this is the original version rather than the more recently imported remix (nervily lurching 124½bpm 'The Prayer' flip).

RICHIE RICH 'Rockin' On The Go-Go Scene'

(Gee St. Recordings GEE T12)

Samples, quotes and scratches crammed ultra jiggly jumping go-go tempoed 0-107½-107½-107½-0bpm jitterer designed to rock you again & again & again & again & again (hint!), likely to be the biggest thing this London DJ's done when it's out fully on April 3, flipped by a squidgier 107½bpm alternative edit, plus three unrelated different 99½bpm, 113½bpm and 116½ drily drummed break beat loops.

THE BEATMASTERS WITH MERLIN 'Who's In The House (The Hip House Anthem)'

(Rhythm King LEFT 31)

Having laid down the subsequently Cookie Crew rapped house tempo 'Rok Da House' back in 1986, the Beatmasters claim to have invented "hip house" and in this Merlin rapped crudely racing brash 124-0bpm churner they virtually paraphrase Tyree's 'Turn Up The Bass' in an answering retribution (fluttery bassier less brash B-side vocal 122½bpm After Eight Dub, which many may prefer), not due fully until April 3.

M-D-EMM featuring NĀSĪH 'Get Hip To This!'

(RePublic Records LIC2 022)

Not released fully until April 25 but sure to

chart long before that, this anti-drugs (0-)123½-124-124½bpm hip house "street" rap by MC Nāsih (pronounced Na-see) scurries and scrubs along like an express train through its Get Hip Or Get Lost version, scratching in (rather than sampling) the Reddings' "get funky get down", Kay Gees' "move, right yea", and Clair Hicks & Love Exchange's "are you ready for this", which usefully make a Sampella following the short instrumental (0-)123½bpm M-D-Emm Provide The Beat, flipped by the bassier bubbling urgent 123½-123½bpm Get Hip DJ and more sparsely bounding 123½-124bpm Get Hip Homeboy versions.

INNER CITY 'Ain't Nobody Better (Duane Bradley "Detroit's Burning" Mix)'

(10 Records TEN x 252)

Powerfully acappella introed then eventually Paris Grey wailed smacking 0-119bpm techno shuffle and thump in the usual style but possibly without so uplifting a song as before (beware the false finish!), flipped by a wrigglier 0-119½bpm "Master Reese" Mix and interestingly sparser dubwise tricks filled 119½-118½-118½-0bpm Magic Juan Techno Trix Mix, out fully April 3.

VICKY MARTIN 'Not Gonna Do It (I Need A Man)'

(MCA Records MCAT 1320)

Marshall Jefferson & Vicky Martin's wailing and rambling deep house import hit has for UK release (on March 28) been completely remixed and repackaged in four brand new versions, a jerkily percussive surging (0-)121½bpm Bam Bam House Mix, 121½bpm 7" Edit, more mellow 121¼bpm Marshall Jefferson Radio Mix and Acappella.

THERYL 'Open Up Your Heart'

(US Hot Soul Records HAL 12112)

Philadelphia recorded excellent soaring and searing throatily soulful guy sung swaying 98bpm jogger (instrumental flip), about for a while and well worth checking — if house had never happened it would have been massive by now!

KEITH, KAT & BLONDIE 'Gotta Get Some Money'

(US nigròòve NG 007)

Terrific subtly exciting weird atmosphere drenched emptily tapping bassily resonant 117½-118½bpm deep house pulser, with some conversation between a newly arrived in New York fortune seeking girl and a cab-driving hopeful singer before the guy starts mournfully cataloguing his hardships in song, and the two

REMIXES

POZITIV NOIZE 'I Feel Fine (Magic Juan Mix) (Urban URBA 30), really good thuddingly bounding far more solid and convincing 124-0bpm techno-style remix with mumbling male comments; **EPMD 'I'm Housin' (Simon Harris Remix) (Sleeping Bag Records SBUKR 7T)**, densely slithering and scrubbing (0-)106½bpm revamped droning mumbler; **THE FOUR TOPS 'Indestructible (Infinity Dance Mix) (Arista 612 160)**, dreadful ponderously thudding and jiggling 106-0bpm largely instrumental tedious remix of the currently charted reissue.

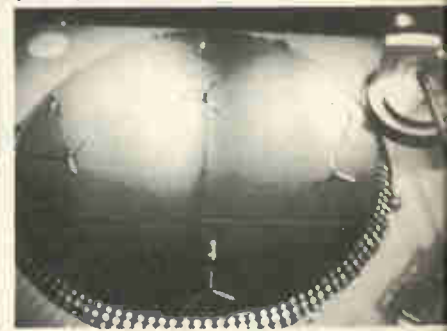
of them end up preaching and wailing about the need for money (samples washed (0-)117½bpm Hundred Dollar Dub and rumbling 118bpm Eerie Instrumental too), fascinating moody stuff. I actually mentioned it in passing just before Christmas, when it got lost, and now thankfully interest is growing. It may be too subtle at first for a large room, but try it!

SKYY 'Start Of A Romance (Extended Version)'

(US Atlantic 0-86444)

Still produced by Randy Muller & Solomon Roberts Jr despite their new label, New York Skyy's return is an abruptly jolting stuttery rumbling 0-103bpm stark basher, youthfully pent-up with probable "street soul" appeal (more dub-like vocal "Instrumental" too).

● The Bushy Berkley — styled stage at the Royal Albert Hall for the mixing championships



VICKY MARTIN

NOT GONNA DO IT (I NEED A MAN) 7 INCH & 12 INCH OUT NOW!

INCLUDING HOUSE MIX AND MARSHALL JEFFERSON MIX





CHARTS

MARCH 19 — MARCH 25 1989

VINTAGE CHART

3 AUGUST 1985 — UK SINGLES

This was the week Madonna had her first UK number one

TW LW

1	4	INTO THE GROOVE	Madonna	Sire
2	1	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)	Eurythmics	RCA
3	11	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	Tina Turner	Capitol
4	2	FRANKIE	Sister Sledge	Atlantic
5	3	AXEL F	Harold Faltermeyer	MCA
6	7	LIVE IS LIFE	Opus	Polydor
7	5	CHERISH	Kool & The Gang	De-Lite
8	15	MONEY FOR NOTHING	Dire Straits	Vertigo
9	10	LIVING ON VIDEO ('85 Re-Mix)	Trans-X	Boiling Point
10	9	ROUND AND AROUND	Jaki Graham	EMI
11	18	WHITE WEDDING	Billy Idol	Chrysalis
12	6	CRAZY FOR YOU	Madonna	Geffen
13	8	MY TOOT TOOT	Denise LaSalle	Epic
14	13	IN YOUR CAR	the Cool Notes	Abstract Dance
15	19	SHE SELLS SANCTUARY	the Cult	Beggars Banquet
16	14	MONEY'S TOO TIGHT (TO MENTION)	Simply Red	Elektra
17	23	DARE ME	Pointer Sisters	Planet
18	22	LET ME BE THE ONE	Five Star	Tent
19	12	I'M ON FIRE/BORN IN THE USA	Bruce Springsteen	CBS
20	35	IN BETWEEN DAYS	the Cure	Fiction
21	—	GLORY DAYS	Bruce Springsteen	CBS
22	—	I GOT YOU BABE UB40	Guest Vocals by Chrissie Hynde	DEP International
23	—	DON QUIXOTE	Nik Kershaw	MCA
24	16	JOHNNY COME HOME	Fine Young Cannibals	London
25	20	ALL NIGHT HOLIDAY	Russ Abbot	Spirit
26	21	DANCIN' IN THE KEY OF LIFE (REMIX)	Steve Arrington	Atlantic
27	30	LOVING YOU	Feargal Sharkey	Virgin
28	17	TURN IT UP	Conway Brothers	10 Records
29	38	EMPTY ROOMS	Gary Moore	10 Records
30	36	LONG TIME	Arrow	London
31	24	HEAD OVER HEELS (REMIX)	Tears For Fears	Mercury
32	—	HOLIDAY	Madonna	Sire
33	45	RASPBERRY BERET	Prince And The Revolution	Paisley Park
34	40	SECRET	Orchestral Manoeuvres In The Dark	Virgin
35	43	EXCITABLE	Amazulu	Island
36	37	TOO MANY GAMES	Maze featuring Frankie Beverly	Capitol
37	25	BEN	Marti Webb	Starblend
38	52	TAKE ME HOME	Phil Collins	Virgin
39	—	GOODBYE GIRL	Go West	Chrysalis
40	26	IN TOO DEEP	Dead Or Alive	Epic
41	32	LOVE IS JUST THE GREAT PRETENDER '85	Animal Nightlife	Island
42	31	SUDDENLY	Billy Ocean	Jive
43	59	YOU'RE THE ONE FOR ME	D Train	Prelude
44	33	SMUGGLER'S BLUES	Glenn Frey	BBC
45	29	HISTORY	Mal Tai	Hot Melc
46	27	LIFE IN ONE DAY	Howard Jones	WEA
47	44	THE POWER OF LOVE	Jennifer Rush	CBS
48	46	STRONGER TOGETHER	Shannon	Club
49	—	BETTER THAN THEM/NO SENSE	New Model Army	EMI
50	53	THE SHOW	Rebecca Storm	Towerbell



● MADONNA: who said blondes have more fun?

Got to Cookie

c/w Pick Up On This ● Produced by Daddy O & DBC ●

THE CLUB CHART

TW LW

1	1	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler)	10 Records 12in
2	2	ONE MAN (ONE MIX) Chanelle	Cooltempo 12in
3	4	TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady	ffrr 12in
4	3	SLEEP TALK Alyson Williams	DefJam 12in
5	5	MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX/THE ORIGINAL/SIMPSON TREATMENT) Paul Simpson featuring Adeva and introducing Carmen Marie	Cooltempo 12in
6	8	YO YO GET FUNKY (MIXES) The DJ Fast Eddie	DJ International Records 12in
7	9	SAY NO GO/ME MYSELF AND I/EYE KNOW/GHETTO THANG/POTHOLE IN MY LAWN De La Soul	Big Life LP
8	17	TOUCH ME (LOVE ME TONIGHT) (MIXES) Brian Keith	CityBeat 12in
9	12	PEOPLE HOLD ON (MIXES) Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
10	14	THE 900 NUMBER The 45 King	Doctor Beat 12in
11	7	THIS IS SKA/THINGS JUST DON'T MAKE SENSE Longsy D's House Sound	Big One 12in
12	6	SATISFACTION/SUSPICIOUS/WHERE DO WE GO?/FOR YOU/YOU MUST BE THE ONE/CLOSE AND SLOW Ten City	Atlantic LP
13	10	THAT'S THE WAY LOVE IS (ACIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
14	18	I'M RIFFIN (ENGLISH RASTA) MC Duke	Music Of Life 12in
15	19	GOT TO KEEP ON (B BOY MIX/12" VERSION)/PICK UP ON THIS Cookie Crew	ffrr 12in
16	27	PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX) kc Flightt	USRCA 12in
17	22	BLACK IS BLACK/STRAIGHT OUT THE JUNGLE Jungle Brothers	Gee Street 12in
18	20	REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES) Phase II	RePublic Records 12in pre-release
19	44	DON'T BE CRUEL (EXTENDED/RAPACIOUS MIXES) Bobby Brown	MCA Records 12in
20	13	MY LOVE IS MAGIC (LES ADAMS' BIG BASS DRUM REMIX) Bas Noir	10 Records 12in
21	38	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
22	11	ADDING ON (CLUB TRACK)/FIRST IN EXISTENCE/BLACK IS BACK/ALL TRUE AND LIVING/PURE RIGHT EOUSNESS LaKim Shabazz	US Tuff City LP
23	24	SECRET RENDEZ VOUS (AFTER HOUR MIX) Karyn White	Warner Bros 12in
24	—	VOODOO RAY (ORIGINAL MIX) (119 1/2-0)/(RICKY ROUGE REMIX aka GERALD'S RHAM ON ACID REMIX) (118-0) A Guy Called Gerald	Rham! 12in
25	15	WANNA BE GOOD TONIGHT (TOP CAT/CANDI MIXES) Candi McKenzie	Cooltempo 12in
26	57	GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today	Motown 12in
27	29	PROMISED LAND (MIXES) Joe Smooth featuring Anthony Thomas	DJ International Records 12in
28	16	NOT GONNA DO IT (BAM BAM HOUSE REMIX) Vicky Martin	MCA Records 12in pre-release
29	32	JUST A LITTLE MORE Deluxe Unyque Artists/The Dance Yard Recording Corporation	12in
30	84	GOT TO GET YOU BACK (THE GROOVY PIANO MIX) Kym Mazelle	Syncope 12in
31	21	THE REAL LIFE (0-120 1/2-0bpm) Corporation Of One	Desire 12in
32	51	BLACK AND PROUD! (0-109 1/2)/SKRUM (AND THEN SOME!) (116 1/2bpm) Dismasters	US Urban Rock Records 12in
33	78	COMIN' CORRECT/(RUFF NHECK SPARKI MIX)/WIZE/BIZZIE RHYMIN MC Mell'O' with DETT Inc	RePublic Records 12in pre-release
34	25	JOY AND PAIN (REMIXES) Donna Allen	US Oceana 12in
35	47	ACTIVATED (TIMMY REGISFORD REMIX) Gerald Alston	Motown 12in
36	42	I NEED SOMEBODY (MARSHALL JEFFERSON/BLAZE MIXES) (114 1/4)/(THE FLY GUYS MIX) (114 1/2bpm) Kechia Jenkins	CityBeat 12in
37	49	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
38	26	I CAN DO THIS (UPTOWN/DOWNTOWN MIXES) Monie Love	Cooltempo 12in
39	30	SOMETHING SPECIAL (124) Sharon Dee Clarke	Urban 12in pre-release
40	45	CRUCIAL (DANCE REMIX) New Edition	US MCA Records 12in
41	—	STRAIGHT UP (12" REMIX/KEVIN SAUNDERSON HOUSE MIX) Paula Abdul	Siren 12in
42	37	MY LOVE IS RAW/NOT ON THE OUTSIDE/I NEED YOUR LOVIN'/WE'RE GONNA MAKE IT/ON THE ROCKS/JUST CALL MY NAME Alyson Williams	DefJam LP
43	66	THE HUNTED CHILD/HIGH ROLLERS (REMIXES) Ice-T	Sire 12in
44	34	YOU WERE THE ONE (HOUSE MIX/SHAMEEK'S HOUSE MIX) Deniz	Urban 12in
45	48	FREE YOURSELF/BETTER DAYS (MIXES) Jmi Polo	Urban 12in
46	53	IT'S ALL RIGHT/RUNAWAY GIRL (MIXES) Sterling Void	ffrr 12in
47	33	WILD THING/LOC'ED AFTER DARK Tone Loc	Delicious Vinyl/Fourth & Broadway 12in
48	61	WHO'S IN THE HOUSE (THE HIP HOUSE ANTHEM) (124-0)/(AFTER EIGHT DUB) (122 1/2bpm) The Beatmasters with Merlin	Rhythm King 12in pre-release
49	28	THE REAL LIFE (OPP Y MIX)/SO WHERE ARE YOU Corporation Of One	US Smokin' 12in
50	52	PROMISED LAND (LONGER) CAN YOU STILL LOVE ME? The Style Council	Polydor 12in
51	100	RHYTHM IS THE MASTER (116 1/2)/(INSTRUMENTAL) (116 1/2)/TIME TO RHYME (102)/(DUB) (102 1/2bpm) DJ Chuck Chillout and Kool Chip	US Mercury 12in
52	36	M.U.S.I.C. (USE IT) The Dynamic Guv'nors present Jazzy Jason	Blapps! Records 12in
53	60	SEDUCTION (MIXES)/EVERYBODY "JUMP" Seduction	Breakout 12in
54	59	HELKOM HALIB (ACID ACID ACID/ACID MIX) Cappella	Italian Media Record 12in
55	—	YOU'RE NOT RIGHT (MIXES) (117 1/2bpm) Velma Wright	US SuperTronics 12in

56	—	AIN'T NOBODY BETTER (DUANE BRADLEY "DETROIT'S BURNING" MIX) (0-119)/(MAGIC JUAN'S TECHNO TRIX MIX) (119 1/2-118 1/4-118 1/2)/("MASTER REESE" MIX) (0-119 1/2bpm) Inner City	10 Records 12in pre-release
57	41	LET'S WORK (VERSIONS)/I CAN'T TAKE IT (MIXES)/HERE WE GO (R U READY)/THE DOPE JAM Casanova's Revenge	US Invasion 12in
58	54	BAD ATTITUDE (EXTENDED MIX) Heather Austyn	Urban 12in
59	31	ROMEO AND JULIET (VOCAL REMIX) Blue Magic	US Def Jam 12in/OBR promo
60	39	I WANT YOU/SHE SAY KUFF (MIXES) Massive Sounds	US nugarôve 12in
61	23	SELF-DESTRUCTION (MIXES) The Stop The Violence Movement	Jive 12in
62	—	LACK OF LOVE (GARAGE/HOUSE/CLUB MIXES) Charles B	Desire 12in
63	70	ALL PRAISE/LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu	Breakout 12in
64	89	BAD PLACE TO GET HIT/REBEL SOUND DJ Dzire featuring J.C 001 & Glory B	Furious Fish 12in
65	40	ONE STEP AT A TIME (MIXES) Naisha	US Sutra/Anything Goes records 12in
66	43	SERIOUS (CEEREUS BDP REMIX) Steady B	US Jive 12in/UK promo
67	46	IT'S A MYSTERY (OF LOVE) (REMIXES) Phase II	RePublic Records 12in limited edition
68	—	I'M HOUSIN' (SIMON HARRIS REMIX) (0-106 1/2bpm) EPMD	Sleeping Bag Records 12in
69	80	I'M HOUSIN' (REMIX) EPMD	Sleeping Bag Records 12in
70	—	VOODOO RAY (FRANKIE KNUCKLES' PARADISE BALLROOM/PENTHOUSE/VOODOO RAY MIXES) (119)/(ORIGINAL aka UK RADIO MIX/GERALD'S RHAM ON ACID aka RICKY ROUGE REMIX) (119 1/2-0bpm) A Guy Called Gerald	US Warlock Records 12in
71	50	SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES) Lake Eerie	US nugarôve 12in
72	62	DON'T WALK OUT ON LOVE (MIXES) Gallifré featuring Mondee Oliver	US Gherkin Records 12in
73	—	CELEBRATE THE WORLD Wormack & Wormack	Fourth & Broadway 12in
74	—	LOVE TONITE (88 1/2bpm) Dave Collins & Jacqui Jones	GTI Records 12in white label
75	35	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	US Sound Pak 12in
76	86	I FEEL FINE (12" REMIX) Pozitiv Noize	Urban 12in
77	74	MONKEY SAY, MONKEY DO (GERMAN BEAT REMIX) WestBam	Doctor Beat 12in
78	69	OK, ALRIGHT (MIXES) The Minutemen	US Smokin' 12in
79	—	JOY AND PAIN (WORLD TO WORLD REMIX) (0-109 1/2)/(DUB/ALBUM VERSIONS) (109 1/2)/CHECK THIS OUT (0-110 1/2bpm) Rob Base & DJ E-Z Rock	Supreme Records 12in pre-release
80	63	THE COURT IS NOW IN SESSION/LET THE WORDS FLOW Chill Rob G	US Wild Pitch Records 12in
81	re	IT TAKES TWO (ORIGINAL/TUFF AUDIO MIX) Rob Base & DJ E-Z Rock	CityBeat 12in
82	55	SHACK IT UP A.O.K.	US Profile 12in
83	re	HEY MUSIC LOVER (G-OO-D VIBRATION MIX) S'Xpress	Rhythm King 12in
84	—	LONELINESS (CLUB MIX/INSTRUMENTAL DUB) Kelvin Pizarro	Champion 12in
85	—	GIVE THE DUMMER SOME (VOCAL REMIX/BONUS BEATS) (110 1/2)/(LP VERSION) (108 1/4)/MOE LUV'S THEME (VOCAL REMIX/BONUS BEATS) (110 1/2)/(LP VERSION) (108 1/2bpm) Ultramagnetic MC's	ffrr 12in
86	71	ROAD TO THE RICHES (LP VERSION) Kool G Rap & DJ Polo	US Cold Chillin' 12in
87	56	SPEND THE NIGHT (BAM BAM'S "HOUSE" REMIX/MIKE DUNN DUB MIX/ORIGINAL MIX) Bam Bam	Desire 12in
88	re	ON A LOVE GROOVE Orchestra JB	Metro Music International 12in
89	—	SOLUTIONS (MIXES) (123 1/2bpm) Keith Edwards featuring Xaviera Gold	US Sound Pak 12in
90	77	TIME MARCHES ON (STRAIGHT UP MIX/JUST RIGHT MIX) (120 1/2-120 1/2-0)/(JUST RIGHT DUB/JUST IN TIME MIX) (120 1/2-0bpm) Jungle Wonz	Breakout 12in pre-release
91	—	THAT'S HOW I'M LIVING/CHIEF Toni Scott	Champion 12in mailing list promo
92	99	GANGSTA GANGSTA/EXPRESS YOURSELF/DOPEMAN (REMIX)/QUIET ON THE SET/STRAIGHT OUTTA COMPTON/COMPTON'S N THE HOUSE (REMIX)/--- THA POLICE N.W.A.	US Ruthless Records LP
93	—	GET HIP TO THIS! (GET HIP OR GET LOST) (0-123 1/2-124-124 1/2)/(GET HIP DJ) (123 1/2-123 1/2)/(GET HIP HOMEBOY) (123 1/2-124)/M-D-EMM PROVIDE THE BEAT (0-123 1/2bpm) M-D-Emm	Republic Records 12in pre-release
94	—	TRILOGY OF TERROR (106 1/2)/ROAD TO THE RICHES (99 1/2)/POISON (105 1/2)/IT'S A DEMO (101 1/2)/MEN AT WORK (112)/RHYMES I EXPRESS (96 1/2)/COLD CUTS (112 1/2)/SHE LOVES ME, SHE LOVES ME NOT (91)/TRULY YOURS (92)/CARS (0-129 1/2bpm) Kool G Rap & DJ Polo	Cold Chillin' LP
95	58	WHY CAN'T YOU (BELIEVE IN ME) Marc Sadane (122-122 1/4-122-121 1/2)/YOU CAN DO IT (IT'S SO EASY) Dino Terrell (105 1/2-0)/I CAN'T BELIEVE IT'S OVER Darryl Payne featuring Will Downing (121-119 1/2-0)/CAN YOU LOVE ME Billy Strick (121)/TOUCH ME (LOVE ME TONITE) Brian Keith (116-115 1/2)/IT'S ALRIGHT NV (0-115 1/2)/I NEED YOU NOW Sinnamon (0-119 1/2-120-120 1/2-121-121 1/2-121 1/2-0)/DANCING IN THE STREET Kreamcicle featuring Barbara Harris (121bpm) ('Darryl Payne: Past, Present & Future')	Graphic Records LP
96	—	JAM JAM (IF YOU CAN) (105-0)/(CLUB HIP HOP) (105 1/2-0)/(RADIO EDIT) (105 1/2)/WISHING YOU WERE HERE (MIXES) (107bpm) The Gyrllz	US Capitol 12in
97	—	OVER YOU (MIXES) (119 1/2bpm) The Nightwriters	Jack Trax 12in
98	—	RAP SUMMARY (LEAN ON ME) Big Daddy Kane (104 1/2)/AFTER 12 Force MD's (0-114 1/2)/SKEEZER Roxanne Shanté (99 1/2-100)/YOU ARE THE ONE TKA (120)/I AIN'T MAKING IT Stetsasonic (86 1/2)/LEAN ON ME Thelma Houston & The Winans (71 1/2)/EVERYBODY IS SOMEBODY Ruff, Teen Dream & Taja Sevelle (113)/ALL THE WAY TO LOVE Siedha Garrett	US Warner Bros LP
99	re	I CAN'T STAY AWAY (MIXES) Ragtyme featuring Byron Stingily	US Bright Star Records
100	re	PARADISE REMIX Koxo Club Band	German zy x records 12in

Keep on

CREW



7" 12" CD • Exclusive Limited Edition Day-glo sleeve



CHARTS

MARCH 19 — MARCH 25, 1989

U S S I N G L E S

TW LW

- 1 2 **THE LIVING YEARS** Mike And The Mechanics
- 2 6 **ETERNAL FLAME** the Bangles
- 3 4 **GIRL YOU KNOW IT'S TRUE** Milli Vanilli
- 4 8 **THE LOOK** Roxette
- 5 7 **MY HEART CAN'T TELL YOU NO** Rod Stewart
- 6 1 **LOST IN YOUR EYES** Debbie Gibson
- 7 14 **SHE DRIVES ME CRAZY** the Fine Young Cannibals
- 8 12 **WALK THE DINOSAUR** Was (Not Was)
- 9 3 **ROM!** Bobby Brown
- 10 11 **YOU'RE NOT ALONE** Chicago
- 11 5 **PARADISE CITY** Guns N' Roses
- 12 13 **DREAMIN'** Vanessa Williams
- 13 10 **DON'T TELL ME LIES** Breathe
- 14 19 **STAND R.E.M.**
- 15 16 **JUST BECAUSE** Anita Baker
- 16 20 **YOU GOT IT** Roy Orbison
- 17 22 **SUPERWOMAN** Karyn White
- 18 9 **YOU GOT IT (THE RIGHT STUFF)** New Kids On The Block
- 19 15 **I BEG YOUR PARDON** Kon Kan
- 20 25 **YOUR MAMA DON'T DANCE** Poison
- 21 23 **MORE THAN YOU KNOW** Martika
- 22 26 **CRYIN'** Vixen
- 23 17 **STRAIGHT UP** Paula Abdul
- 24 29 **HEAVEN HELP ME** Deon Estus
- 25 38 **LIKE A PRAYER** Madonna
- 26 31 **FUNKY COLD MEDINA** Tone Lōc
- 27 34 **I'LL BE THERE FOR YOU** Bon Jovi
- 28 32 **SECOND CHANCE** Thirty Eight Steps
- 29 18 **SURRENDER TO ME** Ann Wilson
- 30 33 **ROOM TO MOVE** Animation
- 31 36 **ROCKET** Def Leppard
- 32 37 **THINKING OF YOU** Sa-Fire
- 33 41 **SINCERELY YOURS** Sweet Sensation
- 34 21 **THE LOVER IN ME** Sheena Easton
- 35 30 **SHE WON'T TALK TO ME** Luther Vandross
- 36 39 **ORINOCO FLOW (SAIL AWAY)** Enya
- 37 24 **THE LOVE IN YOUR EYES** Eddie Money
- 38 27 **WILD THING** Tone Lōc
- 39 35 **FEELS SO GOOD** Van Halen
- 40 46 **ONE** Metallica
- 41 52 **RADIO ROMANCE** Tiffany
- 42 45 **24/7** Dingo
- 43 50 **AFTER ALL** Cher/Peter Cetera
- 44 48 **I WANNA BE THE ONE** Stevie B
- 45 55 **FOREVER YOUR GIRL** Paula Abdul
- 46 59 **I KO I KO** the Belle Stars
- 47 53 **BIRTHDAY SUIT** Johnny Kemp
- 48 56 **SEVENTEEN** Winger
- 49 60 **CULT OF PERSONALITY** Living Color
- 50 42 **WHEN I'M WITH YOU** Sheriff
- 51 73 **REAL LOVE** Jody Watley
- 52 57 **A SHOULDER TO CRY ON** Tommy Page
- 53 28 **WHAT I AM** Edie Brickell And The New Bohemians
- 54 49 **BRING DOWN THE MOON** Boy Meets Girl
- 55 62 **DRIVEN OUT** The Fixx
- 56 64 **TRIBUTE (RIGHT ON)** the Pasadenas
- 57 61 **IT'S ONLY LOVE** Simply Red
- 58 77 **EVERLASTING LOVE** Howard Jones
- 59 66 **WHERE ARE YOU NOW?** Jimmy Warren
- 60 71 **LET THE RIVER RUN** Carly Simon

- Atlantic
- Columbia
- Arista
- EMI
- Warner Brothers
- Atlantic
- I.R.S.
- Chrysalis
- MCA
- Reprise
- Geffen
- Wing
- A&M
- Warner Brothers
- Warner Brothers
- Elektra
- Virgin
- Warner Brothers
- Columbia
- Atlantic
- Enigma
- Columbia
- EMI
- Virgin
- Mika
- Sire
- Delicious
- Mercury
- A&M
- Capitol
- Polydor
- Mercury
- Cutting
- Atco
- MCA
- Epic
- Geffen
- Columbia
- Delicious
- Warner Brothers
- Elektra
- MCA
- 4th & Broadway
- Geffen
- LMR
- Virgin
- Capitol
- Columbia
- Atlantic
- Epic
- Capitol
- MCA
- Sire
- Geffen
- RCA
- RCA
- Columbia
- Elektra
- Elektra
- WTG
- Arista

● BULLETS

- 63 72 **WIND BENEATH MY WINGS** Bette Midler
- 65 67 **CLOSE MY EYES FOREVER** Lita Ford
- 69 89 **ROCK ON** Michael Damian
- 70 87 **HEARTS ON FIRE** Steve Winwood
- 72 81 **SOMEBODY LIKE YOU** Robbie Nevil
- 73 — **SOLDIER OF LOVE** Donny Osmond
- 74 86 **I ONLY WANNA BE WITH YOU** Samantha Fox
- 84 — **EVERY LITTLE STEP** Bobby Brown
- 86 91 **DO YOU BELIEVE IN SHAME?** Duranduran
- 88 — **DOWNTOWN** One 2 Many
- 89 — **WORKING ON IT** Chris Rea
- 92 — **THE DIFFERENT STORY** Peter Schilling
- 95 — **WALKING THROUGH WALLS** The Escape Club
- 97 — **VOICES OF BABYLON** The Outfield

- Atlantic
- RCA
- Cypress
- Virgin
- EMI
- Capitol
- Jive
- MCA
- Capitol
- A&M
- Geffen
- Elektra
- Atlantic
- Columbia

U S A L B U M S

TW LW

- 1 1 **ELECTRIC YOUTH** Debbie Gibson
- 2 2 **DON'T BE CRUEL** Bobby Brown
- 3 3 **APPETITE FOR DESTRUCTION** Guns N' Roses
- 4 5 **FOREVER YOUR GIRL** Paula Abdul
- 5 4 **TRAVELING WILBURYS VOLUME ONE** Traveling Wilburys
- 6 6 **MYSTERY GIRL** Roy Orbison
- 7 9 **LOC-ED AFTER DARK** Tone Lōc
- 8 7 **SHOOTING RUBBERBANDS AT THE MOON** Edie Brickell And The New Bohemians
- 9 12 **VIVID** Living Color
- 10 14 **HANGIN' TOUGH** New Kids On The Block
- 11 8 **G N' R LIES** Guns N' Roses
- 12 10 **HYSTERIA** Def Leppard
- 13 11 **GIVING YOU THE BEST THAT I GOT** Anita Baker
- 14 13 **NEW JERSEY** Bon Jovi
- 15 15 **GREEN REM**
- 16 32 **THE RAW & THE COOKED** Fine Young Cannibals
- 17 19 **LIVING YEARS** Mike And The Mechanics
- 18 18 **BEACHES** Soundtrack
- 19 17 **SILHOUETTE** Kenny G
- 20 20 **THE GREAT RADIO CONTROVERSY** Tesla
- 21 16 **OPEN UP AND SAY ... AH!** Poison
- 22 21 **KARYN WHITE** Karyn White
- 23 23 **OUT OF ORDER** Rod Stewart
- 24 22 **TRACY CHAPMAN** Tracy Chapman
- 25 24 **WINGER** Winger
- 26 28 **WATERMARK** Enya
- 27 31 **... AND JUSTICE FOR ALL** Metallica
- 28 33 **EVERYTHING** the Bangles
- 29 34 **SKID ROW** Skid Row

- Atlantic
- MCA
- Geffen
- Virgin
- Wilbury
- Virgin
- Delicious
- Geffen
- Epic
- Columbia
- Geffen
- Mercury
- Elektra
- Mercury
- Warner Brothers
- I.R.S.
- Atlantic
- Atlantic
- Arista
- Geffen
- Enigma
- Warner Brothers
- Warner Brothers
- Elektra
- Atlantic
- Geffen
- Elektra
- Columbia
- Atlantic

● FINE YOUNG CANNIBALS: "Roland, you sure we're going to get a suntan like this?"
"It worked for me didn't it?"



30	30	THE TRINITY SESSION Cowboy Junkies	RCA
31	26	HOLD AN OLD FRIEND'S HAND Tiffany	MCA
32	25	HOLD ME IN YOUR ARMS Rick Astley	RCA
33	29	RATTLE AND HUM U2	Island
34	27	JOURNEY'S GREATEST HITS Journey	Columbia
35	40	SPIKE Elvis Costello	Warner Brothers
36	35	HEART BREAK New Edition	MCA
37	44	MELISSA ETHERIDGE Melissa Etheridge	Island
38	37	TECHNIQUE New Order	Qwest
39	36	PRIDE White Lion	Atlantic
40	39	MESSAGES FROM THE BOYS the Boys	Motown
41	43	LONG COLD WINTER Cinderella	Mercury
42	42	BULLETBOYS Bulletboys	Warner Brothers
43	38	FAITH George Michael	Columbia
44	45	THE LOVER IN ME Sheena Easton	MCA
45	49	NEW YORK Lou Reed	Sire
46	41	COCKTAIL Soundtrack	Elektra
47	—	STRAIGHT OUTTA COMPTON N.W.A.	Ruthless
48	—	THE RIGHT STUFF Vanessa Williams	Wing
49	—	EAZY-DUZ-IT Eazy-E	Ruthless
50	50	GUY Guy	Uptown

Compiled by Billboard

MUSIC VIDEO

TW LW

1	—	VIDEO ANTHOLOGY Bruce Springsteen	CMV
2	2	KYLIE — THE VIDEOS Kylie Minogue	PWL
3	1	PRIVATE COLLECTION Cliff Richard	PMI
4	4	MAKING THRILLER Michael Jackson	Vestron
5	—	101 Depeche Mode	Virgin
6	3	A SHOW OF HANDS Rush	Channel 5
7	5	THE LEGEND CONTINUES . . . Michael Jackson	Video Collection
8	—	THE GREATEST HITS Bananarama	Channel 5
9	9	LIVE AT THE SEASIDE Erasure	Virgin
10	7	THE BIG PUSH TOUR Bros	CMV
11	6	DIRTY DANCING — THE CONCERT TOUR Various	Vestron
12	11	SHOWBUSINESS Pet Shop Boys	PMI
13	12	THE UNFORGETTABLE FIRE U2	Island
14	10	HISTORIA Def Leppard	Channel 5
15	—	THE VIDEO ADVENTURES the Style Council	Channel 5
16	14	LIVE FROM RUSSIA Scorpions	PMI
17	8	FAITH George Michael	CMV
18	—	ALCHEMY LIVE Dire Straits	Channel 5
19	—	LIVE AT HAMMERSMITH T'Pau	Virgin
20	17	PEACE IN OUR TIME Big Country	Channel 5

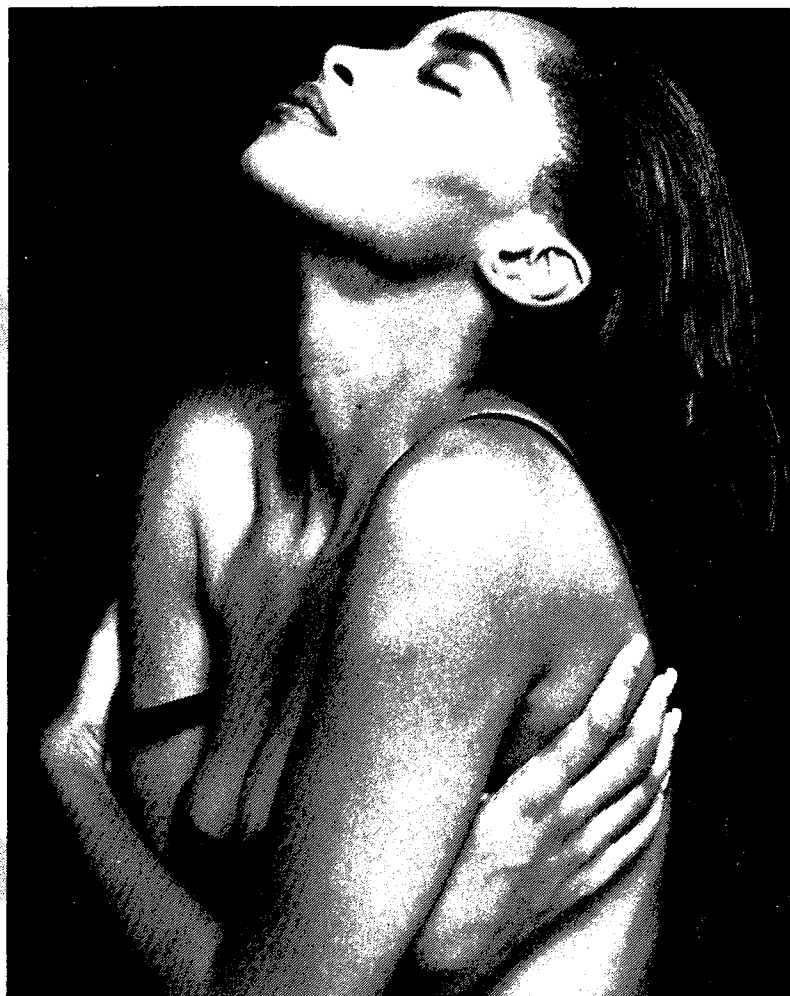
Compiled by Gallup

US BLACK SINGLES

TW LW

1	1	CLOSER THAN FRIENDS Surface	Columbia
2	4	LUCKY CHARM the Boys	Motown
3	5	JOY AND PAIN Donna Allen	Oceana
4	7	ALL I WANT IS FOREVER James "JT" Taylor	Epic
5	6	YOU AND I GOT A THANG Freddie Jackson	Capitol
6	3	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
7	9	GIRL I GOT MY EYES ON YOU Today	Motown
8	8	MORE THAN FRIENDS Jonathan Butler	Jive
9	2	JUST COOLIN' LeVert	Atlantic
10	11	I'LL BE THERE FOR YOU Ashford & Simpson	Capitol
11	13	STRUCK BY YOU the Bar-Kays	Mercury
12	15	4 U Vesta	A&M
13	16	REAL LOVE El DeBarge	Motown
14	17	AFFAIR Cherrelle	Tabu
15	19	LOVE SAW IT Karyn White	Warner Brothers
16	23	EVERY LITTLE STEP Bobby Brown	MCA
17	14	BEING IN LOVE AIN'T EASY Sweet Obsession	Epic
18	22	THAT'S THE WAY LOVE IS Ten City	Atlantic
19	10	STRAIGHT UP Paula Abdul	Virgin
20	24	SLEEP TALK Alyson Williams	Def Jam
21	18	WE'VE SAVED THE BEST FOR LAST Kenny G	Arista
22	27	ROLLIN' WITH KID 'N PLAY Kid 'N Play	Select
23	36	DON'T TAKE MY MIND ON A TRIP Boy George	Virgin
24	28	24/7 Dino	4th & B'Way
25	12	JUST BECAUSE Anita Baker	Elektra
26	35	CRUCIAL New Edition	MCA
27	30	MORE THAN PHYSICAL Christopher Max	EMI
28	26	ANOTHER WEEKEND Five Star	RCA
29	—	REAL LOVE Jody Watley	MCA
30	37	START OF A ROMANCE Skyy	Atlantic
31	32	SELF-DESTRUCTION the Stop The Violence Movement	Jive
32	33	LIFE Loose Ends	MCA
33	31	IMAGINE Tracie Spencer	Capitol
34	20	WILD THING Tone Lōc	Delicious
35	—	BIRTHDAY SUIT Johnny Kemp	Columbia
36	—	LOVESICK Z-Looke	Orpheus
37	34	SOMETHING'S GOT A HOLD ON ME Radfan	Columbia
38	—	MOVE ON YOU Lateasha	Rawsome
39	—	I LIKE Guy	MCA
40	—	NEVER CAN SAY GOODBYE TO LOVE Rene Moore	Polydor

Compiled by Billboard



● JODY WATLEY: "OK, you can turn the shower on now"



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VIVISECTION**
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Queens Hall.

**BENEFIT CONCERT
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SATURDAY 22ND APRIL.**
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MONDAY 24TH APRIL.
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memory of lab animals.

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Street, London, W1N 1DD. Tel:
01-580 4034/631 0612.



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PENPALS 153 countries. Free details (SAE) IPF (RM4) PO Box 596, London SE25.

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GAY LAD 24, seeks mates into music, cinema, pubs, good laugh, friendship. Slough/Reading area. Photo please. Box No. 5040.

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CARDIFF FRIDAY March 24th. Central Hotel, St Mary Street. 11am-5pm, Admission 50p (10am, £1) Bargains-Deletions-Rarities. Enquiries: SCS 021-236 8648.

SWANSEA SATURDAY March 25th. YMCA Kingsway. 11am-5pm, 50p (10am, £1) 25 stalls. Enquiries: SCS 021-236 8648.

BIRMINGHAM BANK Holiday Monday March 27th. New Imperial Hotel., Temple Street (off New Street) 11am-5pm, 50p (10am, £1) All the usual goodies! Enquiries: SCS 021-236 8648.

DONCASTER MONDAY 27th March. The YWCA Cleveland Street, 10.30am-4pm. Trans-Pennine 0532-892087.

COLCHESTER MARCH 25th Scout Hall, Chapel Street, North Town Centre. Record Revival (0692) 630046.

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FREE SONGWRITING newsheet explains publishing, copyright, royalties, songwriting, contracts, recording, contact addresses, getting songs heard. SAE Society International Songwriters, Composers 12 Trewartha Road (RM), Penzance TR20 9ST. Telephone (0736) 762826.

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EASTER COPY DATES FOR RECORD MIRROR TUESDAY 21 MARCH 1989

THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Madonna moves into the super-league this week, as 'Like A Prayer' becomes her sixth number one. Only five acts have topped the singles chart on more occasions — the **Beatles** and **Elvis Presley** have each had 17 number ones, **Cliff Richard** has had 12, **Abba** had nine and the **Rolling Stones** had eight.

Madonna is easily the most successful woman, doubling the total of three number ones enjoyed by joint runners-up **Sandie Shaw** and **Whitney Houston**. Despite this, Maddy has spent a mere 12 weeks at number one to date, the same as **Connie Francis**, and three fewer than the leading female soloist, **Doris Day**.

Madonna wrote 'Like A Prayer' with **Pat Leonard**, with whom she also wrote her last two number ones, 'Who's That Girl' and 'La Isla Bonita'. She wrote 'Papa Don't Preach' with **Brian Elliott** and teamed with **Stephen Bray** for 'Into The Groove' and 'True Blue'. Only one other woman has written/co-written more than two number ones — **Debbie Harry** of **Blondie**, who co-authored three of the group's number ones, two with **Chris Stein** and one with **Giorgio Moroder**.

Finally, Madonna also helped to produce all six of her number ones, and, once again, that's twice as many as any other woman. Her runner-up here is a woman who's identity few would guess — **Yoko Ono**, who was credited as a producer on all three of the **John Lennon** singles that climbed to number one in the weeks following his death in December 1980. The extent of her actual involvement in the creative process is a matter of some conjecture.

Whilst Madonna is breaking new ground for female artists, girl groups are still very much less common in the charts than their male counterparts, so it is worth noting that the current top 75 includes a record

five all-girl groups — the **Reynolds Girls**, **Bananarama/Lananeeneenoonoo**, **Vixen**, the **Bangles** and **Fuzzbox**.

● After four weeks at number one, during which time it sold upwards of 300,000 copies, **Simply Red's** 'A New Flame' flickers a little, allowing **Gloria Estefan** and **Miami Sound Machine** to claim top billing with 'Anything For You'.

Ostensibly from Miami (hence the name), Gloria and her chums were all born in Cuba. They're not just the first Cubans to top the album chart, they're the first Cubans to chart at all. 'Anything For You' was also a number one album in America in 1987, under the title it still carries there, 'Let It Loose'.

● **Depeche Mode's** '101' enters the album chart at number five this week, a fact which puts them in a three way tie with **Cliff Richard** and **Elvis Costello** as the acts with most top 10 albums in the Eighties. Each has had eight.

Cliff was the first to reach the figure, getting there last November with 'The Private Collection'. Costello followed with 'Spike' last month.

UB40 have had seven top 10 albums in the Eighties, with other albums peaking at number 12, number 14 and number 17, whilst **Status Quo** have also had seven top 10 albums, and two that stopped at number 12.

● Former British number ones now chart-topping in Europe are **Marc Almond** and **Gene Pitney's** 'Something's Gotten Hold Of My Heart' in Germany and Switzerland, **Robin Beck's** 'The First Time' in Austria and Greece and **Simple Minds'** 'Belfast Child' in Holland.

Samantha Fox is top in Belgium with 'I Only Wanna Be With You', **Deacon**



● **GLORIA ESTEFAN:** "personally, I find these contortion exercises a bit dull"

Blue lead the way in Spain with 'Real Gone Kid' and **Will To Power** are Finland and Portugal's choice with 'Baby I Love Your Way/Freebird'.

RM POP DANCE CHART: Where it will appear next week, I know not, but here's this week's Top 20: 1 **THIS TIME I KNOW IT'S FOR REAL** — Donna Summer, 2 **KEEP ON MOVIN'** — Soul II Soul featuring Caron Wheeler, 3 **SLEEP TALK** — Alyson Williams, 4 **LIKE A PRAYER** — Madonna, 5 **TOO MANY BROKEN HEARTS** — Jason Donovan, 6 **THAT'S THE WAY LOVE IS** — Ten City, 7 **HEY MUSIC LOVER** — S'Xpress, 8 **STRAIGHT UP**

— Paula Abdul, 9 **I'D RATHER JACK** — Reynolds Girls, 10 **ONE MAN** — Channele, 11 **TURN UP THE BASS** — Tyree featuring Kool Rock Steady, 12 **MUSICAL FREEDOM** — Paul Simpson featuring Adeva, 13 **MY PREROGATIVE** — Bobby Brown, 14 **BURN THE HOUSE DOWN** — Living In A Box, 15 **LEAVE ME ALONE** — Michael Jackson, 16 **RESPECT** — Adeva, 17 **LOVE TRAIN** — Holly Johnson, 18 **HELP** — Bananarama/Lananeeneenoonoo, 19 **I BEG YOUR PARDON** — Kon Kan, 20 **CAN'T STAY AWAY FROM YOU** — Gloria Estefan And Miami Sound Machine.

TWELVE INCH

TW LW

1	1	LIKE A PRAYER	Madonna	Sire
2	2	KEEP ON MOVIN'	Soul II Soul featuring Caron Wheeler	10 Records
3	4	STRAIGHT UP	Paula Abdul	Siren
4	5	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Warner Brothers
5	8	ONE MAN	Chanelle	Cooltempo
6	3	TOO MANY BROKEN HEARTS	Jason Donovan	PWL
7	—	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	Ahead Of Our Time
8	12	SLEEP TALK	Alyson Williams	Def Jam/CBS
9	6	HEY MUSIC LOVER	S'Xpress	Rhythm King
10	7	TURN UP THE BASS	Tyree featuring Kool Rock Steady	London
11	—	MUSICAL FREEDOM	Paul Simpson featuring Adeva	Cooltempo
12	19	I BEG YOUR PARDON	Kon Kan	Atlantic
13	16	CAN'T STAY AWAY FROM YOU	Gloria Estefan With Miami Sound Machine	Epic
14	—	DON'T BE CRUEL	Bobby Brown	MCA
15	—	PARADISE CITY	Guns N' Roses	Geffen
16	11	STOP	Sam Brown	A&M
17	13	BLOW THE HOUSE DOWN	Living In A Box	Chrysalis
18	17	I'D RATHER JACK	Reynolds Girls	PWL
19	—	GOT TO GET YOU BACK	Kym Mazelle	Syncopate
20	15	ROUND & ROUND	New Order	Factory

COMPACT DISC

TW LW

1	2	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
2	—	SOUTHSIDE	Texas	Mercury
3	1	A NEW FLAME	Simply Red	Elektra
4	—	101	Depeche Mode	Mutr
5	3	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	Polydor
6	6	UNFORGETTABLE 2	Various	EMI
7	4	STOP!	Sam Brown	A&M
8	5	ANCIENT HEART	Tanita Tikaram	WEA
9	7	DON'T BE CRUEL	Bobby Brown	MCA
10	9	DEEP HEAT	Various	Telstar
11	19	THE GREATEST HITS COLLECTION	Bananarama	London
12	8	THE MARQUEE — 30 LEGENDARY YEARS	Various	Polydor
13	12	TRUE LOVE WAYS	Buddy Holly	Telstar
14	10	THE RAW AND THE COOKED	Fine Young Cannibals	London
15	—	ANOTHER PLACE AND TIME	Donna Summer	Warner Brothers
16	11	SPIKE	Elvis Costello	Warner Brothers
17	—	TRAVELING WILBURYS	Traveling Wilburys	Wilbury/Warner
18	14	CHEEK TO CHEEK	Various	CBS
19	20	BUSTER	Original Soundtrack	Virgin
20	17	MONEY FOR NOTHING	Dire Straits	Vertigo

Compiled by Gallup

MARTIKA

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