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RECORD

MIDWINTER

**DANIELLE DAX**  
DO THE HIPPI HIPPY SHAKE

**BROOKSIDE**  
TAKING TV SOAP TO THE CLEANERS

**REVIEWS**

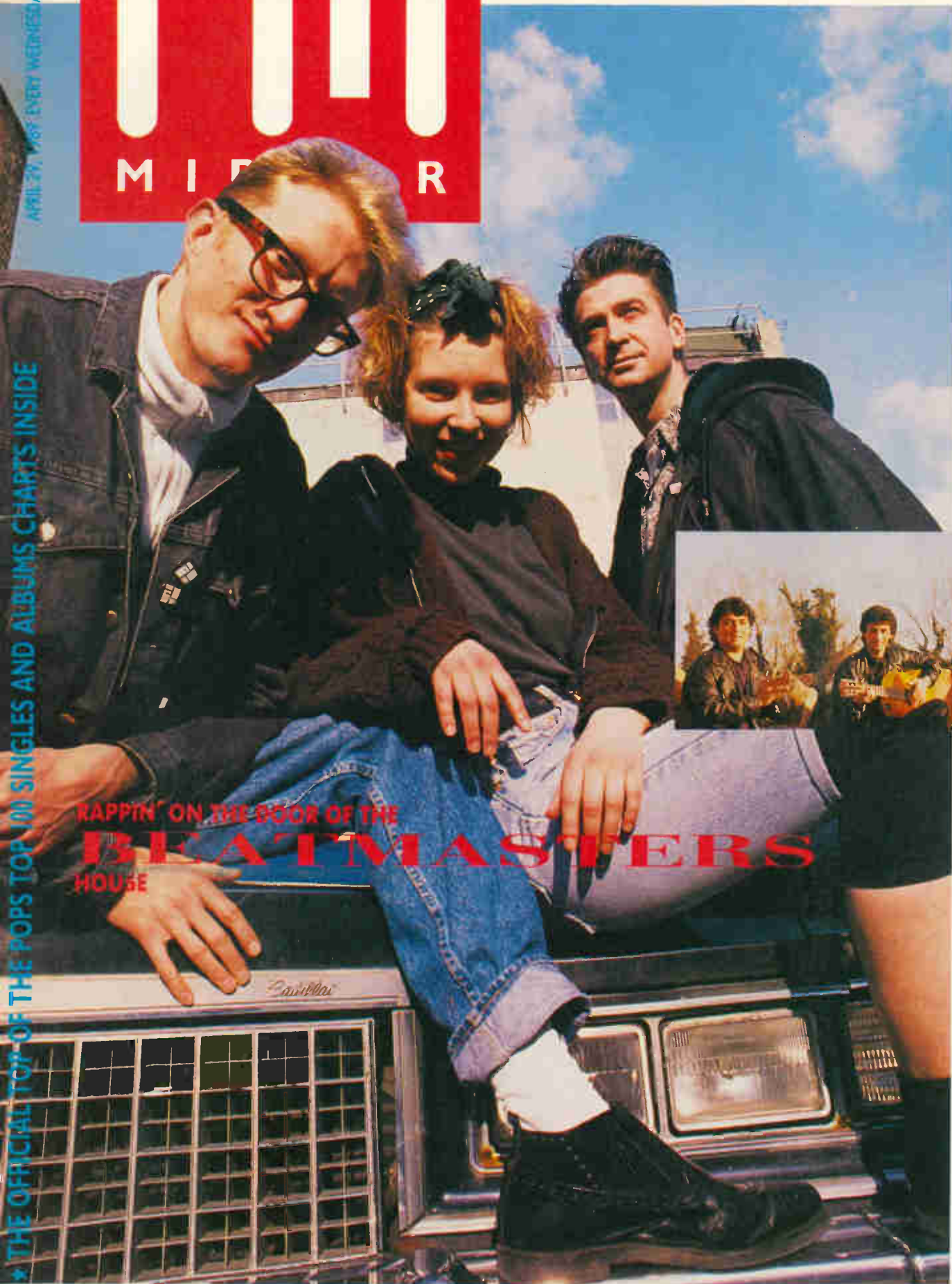
LIVES  
REM  
ELVIS  
COSTELLO  
MICHELLE  
SHOCKED

ALBUMS  
COOKIE  
CREW  
CLIVE  
GRIFFIN  
JUST  
ICE

**GIPSY  
KINGS**

THE RISE  
AND  
RISE  
OF THE  
ROMANY  
EMPIRE

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



RAPPIN' ON THE BOOR OF THE  
**BEATMASTERS**  
HOUSE

**TEXAS**

AFTER  
THE  
THRILL  
HAS  
GONE



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

# ALYSON WILLIAMS

**my  
LOVE  
IS  
SO**

**REDO**

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12" REMIXED in the U.K. by David Dorrell of M/A/R/R/S.  
(12"/CD include brand new track "I SECOND THAT EMOTION")

SEE ALYSON WILLIAMS PERFORM AT  
LONDON'S DOMINION THEATRE ON MAY 5TH.



# CONTENTS

APRIL 29 1989

4

## NEWS

Hillsborough benefit 45 and more

7

## ULTRA VIVID SCENE

A wild and weird spectrum of sounds

8

## BABBLE

Watch out! The Pop Detective's after your shopping trolley

10

## INDEX

Wendy & Lisa, Pop Will Eat Itself competition, Animal Rights and more

14

## LETTERS

16

## DANIELLE DAX

The dynamic Ms Dax slinks out of the cathouse once more

17

## DON'T OPEN THAT DOOR — IT'S TSP MOORE

Are you a token trendy?

18

## rm DANCE

Stetzo, Sugar Bear + Ronnie and Rheji Burrell

22

## I WAS A TEENAGE 'BROOKSIDE' ADDICT

Part two of rm's idiot's guide to everyone's favourite soap

24

## TEXAS

A laugh a minute down on the ranch with the friendliest band in pop (it says here)

26

## THE BEATMASTERS

Making normality news

27

## rm INDEPENDENTS

The Cardiacs + Johnny Marr speak!

29

## rm REVIEW

45rpm

This week's singles reviewed by Tim Nicholson

LIVES

Including REM and Elvis Costello from the US + Michelle Shocked

33 rpm

The Cookie Crew, Clive Griffin + Just Ice

## VISION ON

Bobby Davro v Rory Bremner + Robin Williams

34

## CHARTFILE

Mort chart triv from Alan Jones

36

## X-WORD

37

## DJ DIRECTORY

Get those wheels of steel spinning, it's Jazzy James with the low-down from Jockland

40

## VINTAGE

40

## CHARTS

Club, Vintage, US 45s, US LPs, US Black 45s + Music Video

46

## THIS WEEK'S CHART

The story behind the top 100s + the CD and 12 inch listings

47

## THE TOP OF THE POPS CHART

48

## THE GIPSY KINGS

Doing it their way

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Published weekly by Spotlight  
Publications Ltd, Greater  
London House, Hampstead  
Road, London NW1 7QZ.  
Telephone: 387 6611. ISSN  
0144-5804. Typeset by Phase  
Communications and printed  
by Nene River Press (division  
of Severn Valley Press Ltd),  
Peterborough. Colour by CK  
Litho

THANKS TO Steve Masters  
and John Honderich  
SUBSCRIPTIONS available  
from Punch Subscription  
Services, 8 Grove Ash,  
Bletchley, Milton Keynes,  
Bucks MK1 1BZ; UK rate:  
£45 per annum; European  
rate: US\$95 (surface mail).  
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FRONT COVER PIC OF THE BEATMASTERS BY NORMSKI. TEXAS BY MARTYN STRICKLAND

### ● ULTRA BRITE

Who — or what —  
is Ultra Vivid  
Scene? Get your  
RayBans out on p7



### ● DAX THE WAY TO DO IT

Raucy rocker,  
happy hippy, sexy  
siren . . . Find out  
the many facets of  
Danielle Dax on p16



### ● CLOSE TO THE EDGE

Part two of rm's  
memoirs of a  
'Brookside' freak  
continues on p22



# NEWS

EDITED BY ROBIN SMITH

## BIG FIGHT

**Simple Minds** release their long awaited album 'Street Fighting Years' on May 2. Tracks include their hit singles 'Belfast Child' and 'This Is Your Land'. Among the other songs are 'Take A Step Back', 'Kick It In' and 'Let



## PROSECUTION WITNESS

Sam Brown follows up her world-wide smash hit 'Stop' with 'Can I Get A Witness' out on May 2. It's Sam's cover version of an old Holland/Dozier/Holland song and the flip side features 'Walking After Midnight', a track not featured on her current album. The 12 inch also features 'Kids' and 'Art Of Pursua-sion'.

It All Come Down'. Cassette and CD versions will have the extra track 'When Spirits Rise'.

The Mindies' world tour begins in Italy on May 15 and they'll be kicking off the British leg with a show at Leeds Park on July 23.



## STREETS AHEAD

Michael Jackson's brothers, the Jacksons, will release their album '2300 Jackson Street' on June 5. Michael himself sings backing vocals on the title track along with other assorted members of the Jackson clan including Latoya.

This will be the Jacksons' first album in five years, and it follows up their 'Victory' LP. A single, 'Nothin' (That Compares 2 U)', will be out on May 2 and we're told it's an infectious street funk groove featuring alternating lead vocals. Yowsah yowsah.



## TOTAL DISINTEGRATION

The cuddlesome **Cure** release their album 'Disintegration' on May 2. It's their 11th album and features 12 new songs including their current single 'Lullaby'. Other tracks include 'Pictures Of You', 'Closedown', 'Fascination Street', and 'Prayers For Rain'.

The Cure begin a massive European tour in May including their first shows in Hungary and Yugoslavia. They'll be touring Britain in mid July and the dates will be confirmed soon.

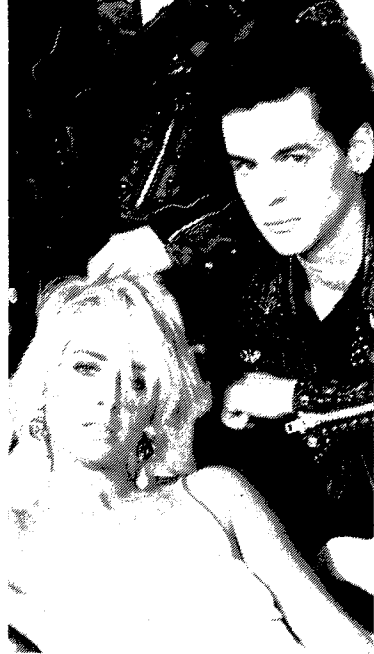


## BORN TO BOOGIE

South London rappers the Cookie Crew, pictured here with soul legend Edwin Starr, who's featured on their 'Got To Keep On' single, release their debut album 'Born This Way' this week. The album features 12 essential cuts including 'From The South' and 'Rhymes And Careers'.

The Cookies will also be hitting the road for a tour with dates at Lincoln Theatre Royal May 10, Keighleigh Victoria Hall 11, Manchester Boardwalk 12, Sheffield Leadmill 13, Hatfield Forum 14, Tunbridge Wells Assembly Rooms 16, Camberley Civic Hall 17, Colchester Essex University 20, Birmingham Burberries 21, Leeds University 23, Liverpool Blue Coat Arts Centre 25, Guildford Civic Hall 27.





## VAMP TOUR

Those rascally pop pirates **Transvision Vamp** will be touring in the summer. They'll be playing Bristol Studio June 11, Brighton Top Rank 12, Portsmouth Guildhall 13, Oxford Apollo 15, Brixton Acaemy 16, Folkstone Leas Cliff Hall 17, Birmingham Aston Villa Leisure Centre 18, Leeds University 19, Glasgow Barrowlands 21, Aberdeen Music Hall 22, Manchester International II 24, Liverpool Royal Court 25, Nottingham Royal Centre 26, Cambridge Corn Exchange 27.

To coincide with the dates, the Vampies will be releasing their second album, 'Velveteen'.

## WIN AGAIN

Mad Scottish poppeteers **Win** release their single 'Dusty Heartfelt' on May 2. It's a radically re-recorded version of the song on their 'Freaky Trigger' album, and the flip side features 'Peace On Egg'. Over on the 12 inch you'll find a specially extended version of 'Dusty Heartfelt'.

## HIT OUT

Hue And Cry follow up their magnificent hit single, 'Looking For Linda', with 'Violently (Your Words Hit Me)' this week. It's a torrid tale of women breaking down repressed, inhibited men, and the flip side is a cover version of Kate Bush's old hit 'The Man With The Child In His Eyes'.

Hue And Cry start a tour this month: Cardiff St David's Hall April 30, Nottingham Rock City May 1, Bristol Studio 2, Manchester Apollo 4, Newcastle City Hall 5, Birmingham Town Hall 7, Brighton Top Rank 8, East Anglia University 9, Hammersmith Odeon 11, Cambridge Corn Exchange 12, Leeds University 13, Liverpool University 15, Aberdeen Capitol 16, Dundee Caird Hall 17, Edinburgh Playhouse 19, 20.

## THIS IS IT

**Pop Will Eat Itself** release their album 'This Is The Day, This Is The Hour, This Is This' on May 2. The album features 14 fun-packed tracks, including a re-recorded version of 'Def Con One', their biggest seller to date — 'Can U Dig It' — and their new single, 'Wise Up Sucker'.

They also pay homage to James Brown on a track called 'Not Now James, We're Busy'.

## MORE MUSES

**Throwing Muses** will be touring Britain again in June. They'll be kicking off with Glastonbury Festival on June 16, followed by Birmingham Hummingbird 18, Nottingham Rock City 19, Manchester International II 20, Cambridge Corn Exchange 23, Liverpool Royal Court 24, Edinburgh Queens Hall 26, Leeds Polytechnic 27, Kilburn National Ballroom 28. The band will also be supporting REM at Wembley Arena on June 22.

# CHAKA

# KHAN

# I'M EVERY WOMAN

## REMIX

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INCLUDING  
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AS PERFORMED AT THE WORLD DMC AWARDS

FROM THE FORTHCOMING ALBUM  
'LIFE IS A DANCE - THE REMIX PROJECT'



DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS CO.

## ● RELEASES

After a two-year break, **Cyndi Lauper** returns with her single 'I Drove All Night', out this week. The flip side features 'Maybe He'll Know' while the 12 inch also has a live version of 'Boy Blue'.

**Latin Quarter** release their third album, 'Swimming Against The Stream', on May 2. The album features 11 new songs, including 'After Maralinga' and 'Dominion'. Latin Quarter will also be playing the London Town And Country Club on May 30 and 31.

**Lisa Lisa & Cult Jam** release their single 'Little Jackie Wants To Be A Star' on May 2. The single is taken from their forthcoming album 'Straight To The Sky'.

## ● TOURS

**The Railway Children** take a break from recording their second album to play Manchester Boardwalk on May 9.

**Noiseworks** will be playing the London Town And Country Club on May 4. Tickets, priced £8 each, are available from the box office and usual agents.

Thrashing guitar exponents **Birdland** will be touring next month with dates at Huddersfield Snakepit May 5, Bristol Bierkeller 11, Reading After Dark 12, Nottingham Trent Polytechnic 13, Leicester University 16, Leeds Duchess Of York 18, Manchester International 19, Chester Knights 22, Liverpool Polytechnic 23, Keele University 26, Walsall Junction 10 27.

# NEWS

C O N T I N U E D



## HORSE SENSE

**China Crisis** release their fifth album, 'Diary Of A Hollow Horse', on May 2. Recorded in London, Hawaii, Liverpool and New York, the album features their current single, 'Saint Saviour's Square', and nine other tracks.

China Crisis will also be touring in May, with dates at Sheffield University May 20, Manchester Ritz 21, Glasgow Pavilion 22, Edinburgh Queen's Hall 23, Newcastle Polytechnic 25, Leicester Polytechnic 26, Norwich UEA 27, Birmingham Alex Theatre 29, Liverpool Empire 30, Nottingham Rock City 31, London Dominion June 2, Guildford Surrey University 3, Bristol Colston Hall 4, Brighton Top Rank 5.

## GO FOR IT

Just back from a sell-out American tour, the **Go Betweens** have lined up a British tour. They'll be playing Newcastle Riverside May 28, Manchester International 29, Leeds Warehouse 30, Liverpool Polytechnic June 1, Walsall Junction 10 2, Nottingham Trent Polytechnic 3, Birmingham Irish Centre 5, London Town And Country Club 6, Brighton New Zap Club 7.

To coincide with the tour, the Go Betweens will be re-releasing their single 'Streets Of Your Town', taken from their critically acclaimed album '16 Lover's Lane'.

## STONE ME

Indie faves the **Stone Roses** release their debut album, 'Stone Roses', on May 2. The 11-track LP includes their current indie hit, 'Made Of Stone'. The band will also be touring with dates at Portsmouth South Parade Pier April 28, Uxbridge Brunel University 29, Liverpool Polytechnic May 4, Widnes Queen's Hall 5, Manchester International II 6, Sheffield University 7, Leeds Warehouse 8, Nottingham Trent Polytechnic 11, Dudley JB's 12, Tunbridge Angel Centre 13, London ICA 15, Birmingham Edwards Number 8 Club 17, Aberystwyth University 19, London Dingwalls 22, Oxford Polytechnic 24, Shrewsbury Fridge 25, Newport Pagnell Elektra 26, St Helen's Citadel 27.

## ● HILLSBOROUGH RECORD

Holly Johnson, Paul McCartney and the Christians are teaming up with Sixties star Gerry Marsden to record a single to raise money for the Hillsborough Disaster Fund.

Produced by Stock, Aitken & Waterman, they're doing a cover version of 'Ferry Cross The Mersey', originally a hit for Gerry (Marsden) And The Pacemakers in December 1964.

Work began on the single last week and it will be out on May 2. The flip side will be the hymn 'Abide With Me', recorded during a memorial mass in Liverpool for victims of the soccer disaster, which claimed 95 lives. "The disaster was a terrible tragedy," says Holly Johnson. "Nothing can help the grief of the families, but perhaps being involved in this record will at least show my support at this terrible time."

A hard-hitting video showing harrowing scenes from the disaster will accompany the single, and at a press conference last week Pete Waterman said they were doing this so the full effects of the tragedy would sink in and never be repeated.

He added that on the forthcoming PWL tour, starring Jason Donovan, an extra £1 would be added to each ticket, with the money going to the Hillsborough fund.

A concert to raise money for the Hillsborough Fund, starring the Mission, the La's and Pete Wylie, will be held at the Liverpool Royal Court on April 29. Tickets are £9 each.

In light of the disaster, Living In A Box have withdrawn their single, 'Gatecrashing', and are asking people not to play it.

ARETHA & ELTON  
THROUGH THE STORM

7" . 12" . CD3"

AND THREE TRACK CASSETTE SINGLE WITH PICTURE CARDS

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As autumn gave way to winter last year, 23-year-old New Yorker Kurt Ralske's first LP provided the soundtrack to darker days of gloom and decay.

Razor-sharp fuzzed guitars cut through to the core of twisted psychedelic melodies like bitter November gales, while whoever had made this icily beautiful album was hidden in a December fog of music biz hype.

'Ultra Vivid Scene' was its title — credited to a band of that name. Yet no such group existed. Getting confused? Then read on, since this is where Kurt rejoins our tangled tale. Weeks passed and it became known that he was Ultra Vivid Scene.

As the late Eighties technical whizz kid of indie pop, he'd written the LP's 'serious' poetic songs, sung them in his quivering little boy lost voice, and played all the instruments. And from January to February he was still Ultra Vivid Scene: though he isn't any longer.

Everything will soon be explained, for Kurt and Ultra Vivid Scene have now released their second single, 'The Mercy Seat' (taken from the album).

First, though, it's time to meet the man of mystery. As he pushes his floppy

fringe from his pale face and huddles nervously in a woolly jumper, you feel like shouting 'summer is nearly here', but you don't because he has a smile like a ray of spring sunshine.

**Kurt's full of surprises.** 'The Mercy Seat', which "describes the way sado-masochistic sex is similar to slavish attitudes in religion", and his LP's chilling charm put you on guard. That's not necessary. Kurt has shaken and stirred his Sixties 'underground' influences back into life, by treating them with a repetitive, hypnotic drum machine beat that gives them a more contemporary and sinister twist. Indie idols Syd Barret (Pink Floyd's original singer) and Lou Reed are challenging and dangerous heroes. But Kurt's twinkling eyes are full of playful puppydog charm, rather than evil despair.

"I don't want to be known as a weird, introverted psycho," he says, "and don't have much of an interest in becoming a Syd Barret cult figure. You can see I'm not the American footballing type (he's just over five feet tall), but I don't stay at home and watch snuff flicks all day.

"I wanted to make a self-indulgent

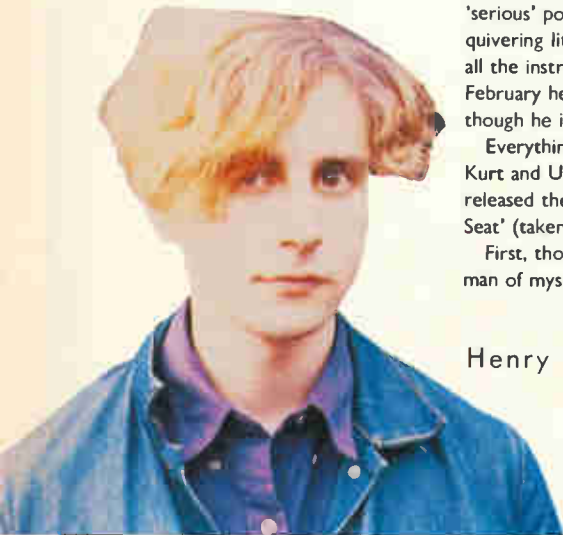
record, since I feel it's unfair to inflict that sort of thing on fans of a successful group, who'll lap up anything. So I did things the wrong way round. I made my personal album before Ultra Vivid Scene became a proper band. I'm currently expanding the Ultra Vivid Scene line-up. I'm going to be singing and playing guitar, and there will be a cellist, a bassist and a drummer.

"Some of the songs on the LP are tender little things we'll discard, but others can be made to rock. Ultra Vivid Scene are going to play live and do another album. My role will still be crucial. Anything we do will be coloured by the intensity of where I live. It's a poor part of New York, and in the hallway there's always people taking crack and cocaine. People come round looking for drugs, because a dealer once lived in my apartment, and the Police once knocked on the door to ask about a murder.

"That will be just one side of us though. When Ultra Vivid Scene play in the UK I'm not promising Guns N' Roses, but I'd like to create a hot and sticky atmosphere ..."

Henry Williams examines the very strange New York band Ultra Vivid Scene

## digging your scene



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rapping cuts

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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

What a way to begin. The snogging scoop of the year! Yes, I was there (well, in true snooping spirit). Highgate Woods, London, last week, in the rain, **Jason Donovan** and **Kylie Minogue** snogging, canoodling, frolicking among the twigs and leaves. Fair made my eyes water. And they said they were just good friends! Who are they trying to kid? Er, and when is the kid?

Fleet Street hounds beware, this story is copyrighted.

Other woody happenings this week: an MFI shelf collapsed on **Hazell Dean** in the PWL offices. Hazell has a small swelling on her foot, but feels "fine". Famous drummer from **Voice Of The Beehive**, **Woody**, collects bottle tops in order to make bright and colourful home made birthday cards for his friends. Last, and definitely least, Radio 1 DJ **Annie Nightingale** has caused a rumpus among her neighbours in Brighton because the wooden fronting of her house is going mouldy and "bringing down the tone of the area".

In the shopping malls of Britain it's been a swell week for personality sightings — **Vince Clarke** was seen buying some Disprol in Boots, Chelmsford; **Robin Gibb** spotted buying nails in a Gerrard's Cross (Bucks) DIY store; **Johnny Marr** was in Laskys, Manchester, looking at the personal stereos; **Lisa Stansfield** seen purchasing a can of turkey flavour crisps in a South London Fourboys newsagent; and from the world of entertainment **Bob Holness** was obviously unaware that my spies are everywhere when he popped into a Wavy Line in sleepy Norfolk for a pack of travel tissues. Phew!

The real happening showbiz gala event of the week was, of course, **Frank Sinatra**, **Lisa Minnelli** and **Sammy Davis Jr.** playing to sell-out celeb crowds at the Royal Albert Hall. The opening night saw **Matt Goss** sitting next to **Roger Moore**, **Michael Caine**, **Bob Hoskyns**, **Eartha**



PIC: SYNDICATION INTERNATIONAL

## THE BABBLE POSTBAG

The postbag is brimming over with eagle-eyed sightings of pop stars, sporting heroes, TV newsmakers, people who were in 'London's Burning' and the occasional international artist. Cor! So what better place to start than Tony Scoggo from Wigan, who writes, "I saw that woman who used to be in the Shake 'N' Vac TV commercial the other day." Steady on, Tony! A Babble mug and set of tungsten darts are on their way!

Ian Wright of Croydon was delighted, he says, when he saw "Monty Python funnyman **Michael Palin** playing tennis with his wife." But, he says, "He was crap, he couldn't even serve." What a disappointment, almost as bad was Susan from Wakefield who reports that "**Michael Aspel** isn't as nice as he is on TV. When my friend asked for his autograph he wrote a completely different name down and asked us if we fancied a pint." Doesn't sound like the Michael I know at all!

**John Denver** appears to be a popular sighting among **rm** readers. Last week John was seen "buying Dettol" in Stoke-on-Trent, "dancing" at a nightclub in Airdrie and "drinking a pint of Guinness" in Worthing. What a hectic life these celebrities lead.

Peter from Boston was "disgusted" when he saw **Rick Astley** in his local McDonald's "tucking into a cheeseburger and large fries and, of course, drinking a cup of tea". Not very shocking, but wait... "he was wearing jeans and an acid house T-shirt. Is Rick condoning drugs?" I'm sure he wasn't, Pete, it's just fashion.

Someone by the name of Tidge sent us a whopping list of popular folk who had all visited her school in Solihull, West Midlands including **Sheena Easton**, **John Craven**, **Captain Sensible** and **Miriam Stoppard**. Tidge also saw "**Vicki** from **Fuzzbox** buying a CD in Birmingham" and "**Earl** from **UB40** in Toys R Us, chatting up the girl at the checkouts", which is something I find myself doing rather a lot of too (in the course of duty).

Finally, Tim Pardington from Twickenham couldn't hide his excitement when he bumped into "**Simon Parkin** of Children's BBC in 7-eleven in Ealing." Blimey!

Send your spottings to **BABBLE, RM, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ.**

## COURGETTE OF THE WEEK

Yes **Duranduran** are back. **Simon Le Bon** has decided that the Miles Wonder Stuff look he sported on the American leg of their world tour was out of date and now he is going for the hard rocking man in Canada image — an open neck body stocking, white denim jacket with large tyrannical buckles and, of course, the optional tight trousers with toilet roll accessory. Naturally, selling records is all about the size of your willy and **Simon** is obviously hoping for a top 10 with this one. **Nick Rhodes** told Babble in an exclusive revelation that he was "really into Enya", which goes some way to explaining his daft vicar look. While **John Taylor** has apparently taken to licking his nose. The new members of **Duranduran** are **Sterling** and **Boston** — nice boys I'm sure.

**Kitt** and **Lionel Blair** in the VIP front row. My incognito pals inform me that the whole gang went for a pizza together after the show. Now isn't that nice.

**Cold Cut** had a party to celebrate the launch of their LP. All sorts of famous popettes were there apparently. Unfortunately I had all my agents staking out Sainsburys in Tottenham Court Road 'cause **David Bowie** was going there to buy some iced buns. Anyway, the party was "boring" a record company employee tells me. **Mark E Smith** was snogging **Brix Smith**, but there's not much scandal in that is there?

Elsewhere in the dizzy London nightclubland **Wet Wet Wet** all went to see a heavy rockin' chick called **Doro Pesh** at the Marquee. The club was full of bikers and hard men of rock who were a little put out to see these wish young men in designer suits. One leather-clad lad approached **Marti Pellow** and asked,

"Aren't you that f\*\*\*ing prat from Wet Wet Wet?" Marti replied, "Marti Pellow wouldn't be seen dead here." Confused, the rocking throng left the Wets to drink their pints in relative safety.

Across the Channel in a seedy Parisian jazz den, the **James Taylor Quartet** entertained **Vanessa Paradis**, Sixties sex hunk **Serge Gainsbourg** and famous football personality **Michel Platini** with their wild instrumental sounds. Food, of course, plays a major part in the life of a pop star these days. Any personality worth his or her salt is well versed in the flavours of the world. So, it came as no shock when we saw the **Inner City** threesome getting their chompers around some colourful looking grub at a Japanese caf last week. Neither were we surprised when we saw them reading a copy of **rm** — the magazine for funky people written by funky people. Were they checking out their chart position? No, they were all laughing heartily at Babble. Does my ego the world of good it does.

Remember being told that **Aisling** and **Linda** of the **Reynolds Girls** were just two ordinary girls from the streets of Liverpool? Well, it's all a massive con — they both come from the infamous Reynolds family well known on Merseyside because they've all been singing and a dancing since the age of nought. Furthermore their younger sister played **Katie Rogers** in 'Brookside' and their other sister played **Jo**, a member of Pat Hancock's all-girl band. Babble exposé.

Oh well, I'll sign off now. Keep 'em peeled 'cause it's better than diced!



## MY FAVOURITE GAME SHOW HOST

This week: **Shakin' Stevens** says, "My favourite television game show host is without a shadow of a doubt **Julian Pettifer**, who used to present 'Busman's Holiday'. Julian is bubbling with personality and he never lets the teams get too excited, which is a good thing."



# Born This Way!

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# Cookie Crew

including: got to keep on & born this way

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may tour:

10th Lincoln, Theatre Royal • 11th Keighleigh, Victoria Hall • 12th Manchester, Broadwalk • 13th Sheffield, Leadmill • 14th Hatfield, Forum • 16th Tunbridge Wells, Assembly Rooms • 17th Gamberley, Civic Hall • 20th Colchester, Essex University • 21st Birmingham, Burberries • 23rd Leeds, University • 24th Wolverhampton, Poly • 25th Liverpool, Blue Coat Arts Centre • 26th Cambridge, Corn Exchange • 27th Guildford, Civic Hall • 28th Bristol, Bierkeller •

# INDEX

EDITED BY ANDY STRICKLAND

with contributions this week from Malu Halasa, Roger Pebody and Chris Twomey

## wendy & lisa 'lolly lolly' top ten

- 1 'Zoom' Fat Larry's Band
- 2 'Mivvi Mivvi Mivvi A Man After Midnight' Abba
- 3 'Americanos' Lolly Johnson
- 4 'Pool Hall Richard' Rod Stewart & the Funny Faces
- 5 'When Love Comes To Town' U2 with BB King Cone



- 6 'Three Feast High And Rising' De La Soul
  - 7 'Lolly-buy' the Cure
  - 8 'Handle With Care' Traveling Jubleys
  - 9 'Bridge' Orange Maid Juice
  - 10 'If Paradise Is Half As Nice' Amen Corner
- Compiled by the FAB four



## SUCCESSFUL DUETS OF OUR TIME PART 47

Six months ago they were desperate, desolate men, unloved and struggling to pay the rent of their band bedsit. Then singer Dr Robert recorded a duet with Kym Mazelle and last week the Blow Monkeys moved into their new abode, down the road from Elton. This is the life — as they say.



## poppies competition

OK, wise up suckers. Have we got a damned fine competition for you this week or what? **Pop Will Eat Itself**, the nation's (well Index's) favourite scuzz rockers, have done it again with their ace single 'Wise Up! Sucker' hitting the chart. The boys have used their not inconsiderable artistic beat to put together a rather crucial four-track special cassette package that comes packed in a special hi-tech computer graphic sucker of a box and we've got 10 of the devils to give away in this exciting competition. Just correctly answer the three questions below.

- 1 How many Wise Men followed the star to Bethlehem  
a) three, b) six, c) one to change the light bulb?
- 2 Who was the late comic partner of Ernie Wise  
a) Dustin Gee, b) Eric Morecombe, c) Colin Moynihan?
- 3 Footballer Dennis Wise plays for which notorious team  
a) Rochdale, b) Scunthorpe United, c) Wimbledon?

Send your answers on a postcard to **rm 'Pop Will Eat Itself' Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 8.

## doodle buggers off!

Yes folks, what can we say? After a mere eight fabulous issues Index's favourite street comic, Doodlebug, has coughed its last. Issue eight arrived this week with the news that such classics as Dad, Benjamin The Bear, Kill The Cartoon Character Of Your Choice, Robo Cod and the promising Jesus! He's A Messiah!, may never be seen again. Actually, we're sure Royston and the gang are far too talented to be lost to the comic world forever, but in the meantime do yourselves a favour and get a historic last ever copy (we hope this isn't a belated April Fool's joke Royston) of Doodlebug for your bottom drawer. Send a cheque or PO for 35p plus an A4 SAE or 65p without SAE to Royston at: 30 Meadowfield Road, Colburn, Catterick, North Yorks, DL9 4NA. We leave you with a classic moment from Dad.



**earbenders**

**Andy Strickland**

'The Black Swan' the Triffids (Island LP)  
 'Lolly Lolly' Wendy & Lisa (Virgin 45)  
 'Man Child' Neneh Cherry (forthcoming 45)

**Joe Shutter**

'Lolly Lolly' Wendy & Lisa (Virgin 45)  
 'Disappointed' PiL (Virgin 45)  
 'Forest Fire (remix)' Lloyd Cole And The Commotions (Polydor 45)

**Kevin Murphy**

'Blast' Holly Johnson (MCA LP)  
 'Blaze Of Glory' Joe Jackson (A&M LP)  
 'Spike' Elvis Costello (Warner Bros LP)

It looks as if young Belfast man **Brian Kennedy** is going to be touted as this year's acoustic discovery even before the ink's dry on a recording deal. Brian has been turning heads and tweaking ears with a series of low key support slots on this side of the Irish Sea and has impressed Fairground Attraction enough to be invited to open the evening on their current tour. Brian's subtle sounds rely on a sweet vocal and some accomplished songs, and with his acoustic guitar over his shoulder and an impressive mane of hair to his name, Brian Kennedy is a name you'll be hearing plenty more of this year.



**life of brian**

**GREAT POP THINGS → The POP WILL EAT ITSELF story: THEY TRIED TO CHANGE THE WORLD WITH THEIR GENTEEL WHIMSY ... By Colin B. Morton & Chuck Death**



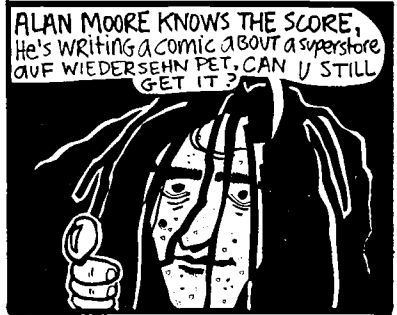
Pop will eat themselves came from Stourbridge where they were much-loved, respected members of the community. A few years ago they made a record which was almost a hit and got played on "John Peel" a few times.....



Soon they were touring and they got on swimmingly well with other groups who admired their conceptual brilliance in ripping off SIEG SIEG SPUTNIK. Also they impressed with their happy-go-lucky wit and quaint old-fashioned attitudes to the fairer sex.....



Eventually they became the first white people to invent hip-hop except for the BEASTIE BOYS. They did a tour with Public Enemy whom they admired so much that they wrote a song called "Beaver Patrol" as a tribute to them....



PWEI were not popular on the tour. Was it inverted racism or was it because they are crap? Who can really say. Anyway they soon bounced back with "CAN U STILL GET IT?" a list of things that were vaguely trendy in 1986. er... THAT'S IT!!!

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● GARY NUMAN:  
"ready to order sir?"

## competition

OK, OK! Look, we'll run a fabulous Gary Numan competition on the condition that all those serious young men stop hanging around outside Index towers wearing white make-up and singing 'Are Friends Electric'. No, come on, you, the little fella at the back, off you go and take those contact lenses with you. Right, now then. Calling all Numan fans. We've managed to get our hands on some rather exclusive picture discs of Gary Numan's 'Metal Rhythm' LP for you to win in an exciting and distinctly low-flying competition. Just answer the question below.

What make of aircraft does Gary fly at airshows

a) Spitfire, b) Harvard, c) Dakota?

Send your answers on a postcard to rm 'Numan Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 8. First 12 correct entries win a picture disc LP.



● ZVUKI MU's attempt to hide Salman Rushdie in their bass drum is foiled

## gor bach off boogaloo

Russian underground band Zvuki Mu are making the most of the spirit of Glasnost by touring the UK to promote their eponymous LP, which was produced by Brian Eno. Tragically we have to tell you that our Soviet music makers have been cut off from the West for so long that they don't even know the correct way to play a bass drum.



● CAPTAIN SENSIBLE "ere mate, I didn't know elephants could be so much fun"

## animal farm

"I joined a punk group, I worked with Rat Scabies, went on 'Top Of The Pops' and was Joe arsehole," says animal rights supporter Captain Sensible. "Now that I'm vegetarian it means I've become a bit of a wise guy. It's the only thing I've ever done in my life that I've actually been right on."

Along with a host of many others including the Style Council, defunct Madness, Durutti Column, Carla Lane and Robert Wyatt, the Captain donated a track to the charity Artists for Animals' indie pop compilation, 'The Liberator'. "We could have made an album that just yells at people, but all the songs address different issues."

From factory farming and animal laboratory experiments for medicine and cosmetics to eating meat, animal liberation is a controversial subject. Charity proceeds from the record go to established animal rights organisations since giving money to direct action groups like ALF is construed as incitement by the police.

For TV Smith, best known for his work with the Adverts, the rights of animals and homo sapiens are one and the same. "Humans are just smart animals. The pacifist attitude to war is let the generals fight it out. My feelings about animal experiments are similar, let the scientists operate on each other and when they've finished they can eat what's left."

But it is the wacky Frank Chickens who put animal liberation into an ecological perspective. From Japan, they say, "In our country there's a saying, if you kill one insect you may be killing an ancestor. Never mind the ancestor, McDonald's are killing millions of our descendants."

Yum, yum, yum. (MH)



## that's salif

Andy Kershaw's radio programmes have frequently proved that brilliant musicians are two-a-penny in the West African country of Mali, but Salif Keita is musical royalty. Which is apt, since Salif actually is part of the Malian royal family, even if it's not quite the same as Fergie strutting her stuff at the Town & County Club. In fact, he comes from a wing of the family which is more like our nobility, but had to be outcast from it in order to break into music. That's Malian royalty's loss and our gain. What makes Salif stand out is the sort of voice we don't often hear in the West — a high, passionate wailing tone that, if you could understand the language, would tell you Mali's history and current problems.

1987's 'Soro' album was a masterpiece, fusing the undiminished Malian tradition with an electronic kick. It also resulted in an appearance at the Nelson Mandela shindig at Wembley and a major label deal with Island, who've just released his new single, 'Primpin' (best heard on 12 inch, which features an excellent nine-minute Stretch Mix). A new LP will follow in a few weeks, time.

(RP)

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● **CONNIE CALDOR**  
 'waddya mean I look like Wincey Willis, yer kidding?'

**sleeping beauty**

Just over a year ago Canadian singer-songwriter **Connie Kaldor** secured the supporting talents of an unknown American called Tracy Chapman for an appearance at a folk festival.

Although the tables have turned a full 180 degrees since then, Connie is sure that, like Ms Chapman, her day will come. She's already a big name in folk and country circles.

"In my case it's all happened by word of mouth," she says, "because I haven't had proper management behind me until recently."

'Midnight Grocery', her brilliant new album (on Nowyertalkin' records) is the first of three to date to be released in Britain. Combining the spicier elements of Canadian folk, country and rock (a fusion known locally as 'rogue folk'), it's a stylish, melodic package. Add to that her infectious wit and charm, a soon-to-be-televised 'Big World Cafe' appearance and an early summer tour, Connie can't expect to remain 'Canada's best kept secret', as one critic called her, for much longer.

Whatever she faces here, it's nothing to the mess she's just landed herself in at home, where a recent side project — a kiddies' lullaby album no less! — became an unexpected hit, gaining her a Juno nomination (the Canadian equivalent of a Brit award).

"Is it fate?" she ponders. "I've got this adult album on the go, then just to totally confuse people out comes this bilingual lullaby record that's selling so fast they can't keep it in the stores! My manager's going mad at me. Everyone's accusing me of sleeping my way to the top!" (CT)

● **KIRSTY MACCOLL**: "if you pull it like this you can give Johnny a really big beer gut"



**fencing with kirsty**



The rather wonderful, if a little stropky and occasionally unenthusiastic Kirsty MacColl has landed herself in hot water with two of her chums. Kirsty, you see, is a drinking buddy of both former Smith Johnny Marr and the Mozz himself, and when she appeared singing backing vocals on the fabulous new Morrissey single, 'Interesting Drug', it looked for a while as if Johnny might get the hump. Quick as a flash and with all the diplomacy of Kurt Waldheim (*Are you sure?* — Ed) Kirsty arranged a fab photo shoot and decked herself out in a Johnny Marr T-shirt. Phew, just in time eh, Kirst? You can win one of the said T-shirts if you can tell us how many times Morrissey's name was mentioned in *rm* in the past three years and if you can guess the address and closing date for your entries. Ho ho!

# Clive Griffin

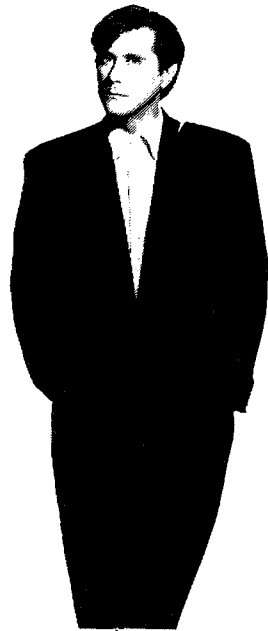
"His voice is remarkable" **Q**  
 "As classy a slice of dance pop as you'll hear all year...  
 Griffins' voice sent shivers up my spine" **NME**  
 "Clive will soon be very famous indeed" **Smash Hits**  
 "Definitely destined for the big time" **Record Mirror**  
 "This man is going to be massive" **Just 17**

"Clive Griffin in my opinion, is one of the most talented powerful and emotional singer / songwriters to come out of Britain this decade. Combine this with the incredible production and arrangement skills of Richard Niles and a collection of some of the best musicians in the world, and you get the debut album 'Step by Step'. To pick a standout track would be an impossible task. Every song has been crafted to perfection. Buy this album and experience the pure brilliance that is Clive Griffin. A Masterpiece!" **Mix Mag**

**the debut album STEP BY STEP**  
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## I'VE GOT THOSE OL' COMPILATION ALBUM BLUES

■ Could you please tell me what warrants a compilation album and what doesn't? The double standards of the music industry have struck again.

The music business's reasons for having a compilation chart is so that newer bands have a chance of breaking into the big time. So why oh why do we get albums such as 'Greatest Hits Fleetwood Mac', 'The Ultimate Collection — Bryan Ferry and Roxy Music' and, dare I say it, 'The Greatest Hits Collection' from Bananarama? Surely these albums are compilations of hits that have featured on previous albums! These worthless records not only boost the pockets of flagging pop stars but also keep new talent from the chart.

Please Mr Music Industry Men, if you are going to have a compilation chart, go the whole hog. And wouldn't it be better to extend the existing top 100 to a top 125? It makes sense to me.

**Andrew Parrott, Harlow, Essex**

● *Andrew, pouring baby oil and jelly over Kiefer Sutherland's buttocks while drinking champagne out of Michael Hutchence's shoe makes sense to us, but you wouldn't get us writing letters to music papers about it.*



● **KIEFER:** "I said mean 'n' moody with a chip on my shoulder, not a chick"

## BOG OFF SOUTHERN SOFTIES

■ Why don't you, just for a change, devote one week's live reviews to gigs that have taken place outside London? After all, you southerners have had it your own way for too long. I'm sick and tired of reading reviews that cover the London music scene.

● **BRYAN FERRY:** "what was that? You won't let me in without a tie?"

From recent issues of your magazine one could be forgiven for thinking that bands only gig in London, with perhaps the occasional one in Manchester. Please wise up to the fact that great bands play venues in Edinburgh, Glasgow, Newcastle etc, too. I feel some of these concerts should be reviewed. That would balance things better.

**Betty Dall, Edinburgh**

● *We here at rm, coming as we do from many corners of this fair isle, would love to cover the myriad and splendid live outings that occur across this land. The only problem is, as soon as we find someone willing to cover the northern, western and midland areas of Britain, they bleedin' move to London, don't they. You just can't get the staff these days. Of course, if you know anyone whose idea of a good time is reviewing Terminal Cheesecake at the Cleethorpes Winter Gardens for £2.50 and a packet of cheese and onion Walker's crisps, just let us know ...*

## NA-AY!

■ Why do people (you lot included) keep referring to Horse in female terms? Horse is male! I know!

**A Nosebag**

● *We neither know, nor wish to know, where you got your information Nosebag, but all we can say is you must have been visiting the wrong stable, and got your mounts mixed up. Horse is as much a She as Sue Johnston in 'Brookside', and that's good enough for us.*

● **IGGY POP:** "no, I'm not coming to the Chelsea Flower Show, I've got my reputation to think of"

## ROGER AND OUT

■ I think it's time we had a lot more of Roger 'Honcho' Morton in *rm* from now on. Who can forget his style-setting interviews with Yazz, Julia Fordham, 'Mr' Alex O'Neal, Heart, Wendy & Lisa and Tanita Tikaram, among others! Is the guy totally adorable or what? I should think a weekly *rm* column or appreciation corner would do, failing that a centrefold pin up on a regular basis. He's still available, yes?

**Felix**

● *Oh Felix, if only your letter had come two weeks earlier, things may have been different. For our Rog has gone ... departed ... pissed off ... never to be heard from again ... shaved his hair, plucked his eyebrows, had 'Iggy is God' tattooed on his forehead and run off to some strange religious cult in the Outer Hebrides. There he spends his days growing herbs, tending sheep and making soap-on-a-rope for Brownie bring-and-buy sales while trying to forget that he ever asked Hue And Cry's Patrick Kane what he really carried in his lunchbox. His hats will be sadly missed.*

## RONNIE ROGERS IN "EXCELLENT PERFORMER" SHOCK

■ All Alan Jones' criticism of T'Pau and their cover of 'Downtown' shows is his ignorance concerning the band. He quite obviously has never seen T'Pau live. Ron Rogers is an excellent performer and this recording of 'Downtown' successfully

captures some of the humour present at a T'Pau gig. There is no doubt whatsoever that this song, out of tune or not, has come out exactly as intended, and I for one do not feel ripped off by T'Pau.

If Alan Jones is not capable of writing an article which does not contain sweeping and wholly inaccurate statements, then I suggest he does not bother.

**Vaughan Bilcock, Biggleswade, Bedfordshire**

● *You'd have more luck getting Margaret Thatcher to pose in a Sunday Sport T-shirt than have the Jones boy admit to Ronnie Rogers' massive talent. Jealousy's a terrible thing ...*



● **SIGUE SIGUE SPUTNIK:** "ear, eye nose all about your game, pal"

## SAVE OUR SPUTNIKS

■ As a longtime devoted fan of Sigue Sigue Sputnik, I feel I must protest at the scurrilous review of this band in *rm*'s, April 15 issue.

When a band decides to attempt something different it is too easy for people to slag them off for not conforming to the norm. Sputnik are by far the best band I've ever seen live and Neal X is the most beautiful man in the world. So why not try listening to their brilliant new album, 'Dress For Excess', instead of indulging in cheap diatribes?

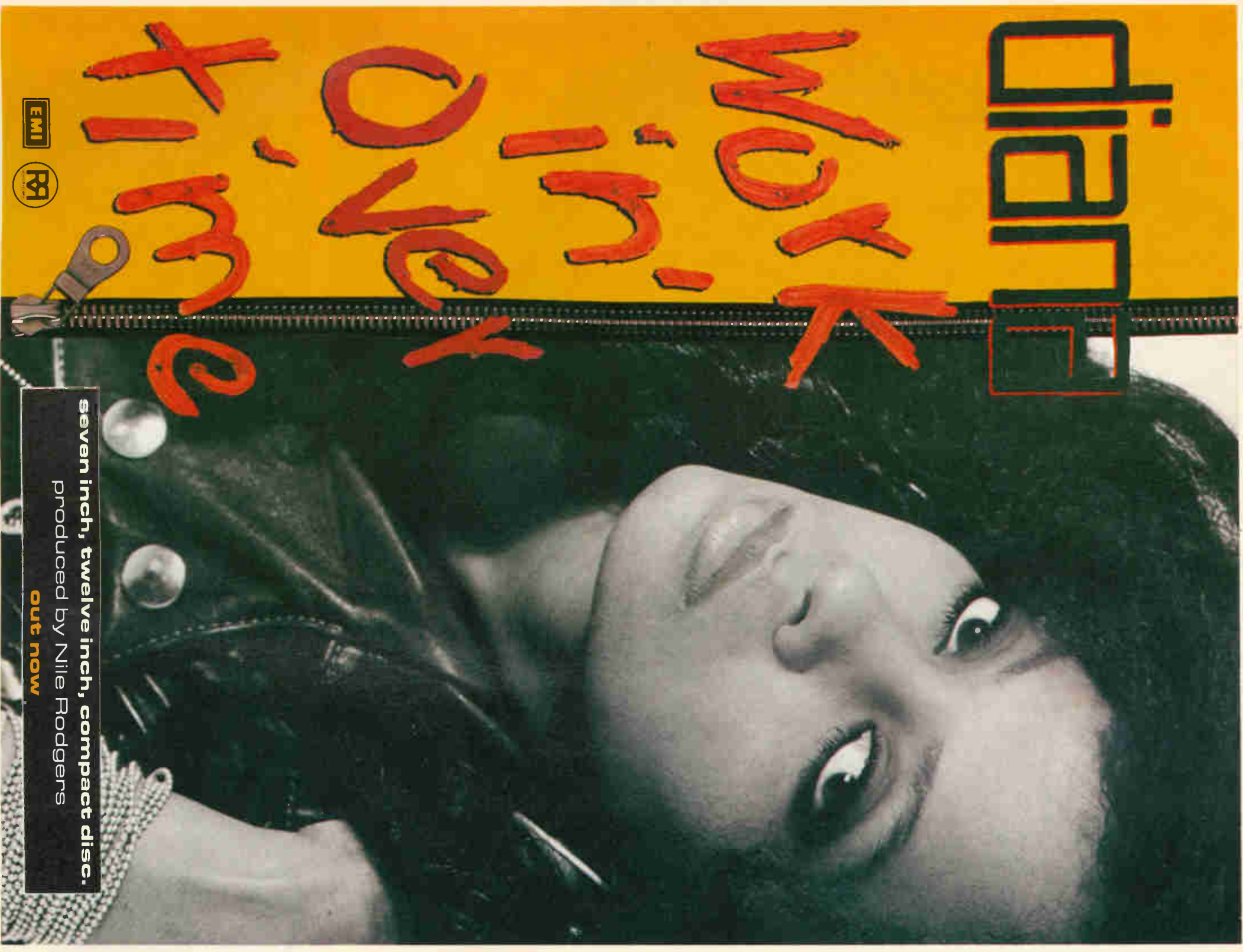
**Michele Frere, Brixton, London**

● *Cheap diatribes? Michele, Tim Nicholson's Sputnik review set us back a small fortune. Packets of McVitie's Chocolate Hob Nobs cost a pretty penny these days, you know.*



# diara

# WorK Over Time



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"I'm obsessive with working and not wasting time"

*Bizarre singer Danielle Dax lives in a house with tin foil on the walls, and if you pop round for tea she'll invite you to*



*take a trip on her single 'White Knuckle Ride'. Dax my girl, says Darren Crook*

Meet multi-instrumentalist, singer, songwriter, wig fan, vegetarian, one-time werewolf and decidedly feline female, Danielle Dax.

With three splendid albums to her credit, as well as a host of equally wonderful singles, the latest of which, 'White Knuckle Ride', couples rocked-out yet danceable beast music with distinctive vocals purred on top, a hip-swinging beat and a knee-trembling voice!

It's off to Brixton and the Cat House lair itself, and who knows, maybe even a white knuckle bus ride on the way to a rendezvous with the soon-to-be-legendary Danielle Dax...

It's been almost a year since the last single, 'Cat House'. Dax, in the meantime, has signed a deal with Sire Records in the States, where she's released a compilation LP and a couple of dance tracks produced by New Order's man at the controls, Joseph Watt. She was also there recently to do some DJing in West Coast clubs as a consequence. She's also been writing new material, making herself some new furniture out of carved wood and collecting tack.

"I've got a lava lamp!" she enthuses. "You know, one of those horrible Sixties things full of coloured oil that swirls round. I also got some Jesus lamp switches and plastic vicars that light up!"

Pretty impressed we are too, Danielle! But do tell us all about your dead groovy new single.

"'White Knuckle Ride' is the title of a funfair ride and is also slang for wanking," she explains. "I had it written in my notebook and saw a documentary on Manson," (Charles Manson, leader of a gang that murdered several people in Hollywood in the Sixties, among them pregnant actress Sharon Tate. Slogans were scrawled in the victims' blood such as 'Helter Skelter' and 'Revolution'). "So I got to thinking about Helter Skelter and connected it with 'White Knuckle Ride', which I wrote after the Hungerford massacre. Basically, the song is drawing a comparison between the two events, it's about gun laws and people's reaction to violence after 20 years. It's not a moral comment, I'm simply drawing attention to the fact that these things happen time and time again and no one learns from them."

Sitting cross-legged on a covered mattress in her living room — tin-

foil-covered walls, painted squiggles and pink floorboards (bleurck!) — Dax looks comfortable, but there's something missing from the set-up. Considering she played a benefit for cats last year, there's a distinct lack of roaming furballs. Moggies, Danielle?

"I'm allergic to them! I used to have a stray cat but I had to give it away. I gave it to the farmer that works on Barbara Cartland's farm, believe it or not!"

Danielle spent an extremely unpleasant five years broke and ill with something called Myalgic Encephalomyalitis (ME for short) which sapped her strength and kept her bed-ridden for most of the time.

"I nearly killed myself," she remembers. "The place I was living in was atrocious and had damp, dry rot, mould, fungus and deathwatch beetle, all of which affected the illness though I didn't know it at the time."

Sounds vile. How did this affect your life?

"It made me value the time I had left," she says, adding, "I'm obsessive with working and not wasting time. I can't bear not doing things. The idea of going on holiday and being a tourist I find totally abhorrent. I want to know as much as possible because there is so much to learn, to absorb."

But you do get time to relax occasionally, don't you?

"The only time I really switch off is when I go over to Brockwell Park and feed the squirrels and birds — it's quite therapeutic," she replies.

There are plans for an album to emerge in the autumn with material being rehearsed and written (with boyfriend Dave) at present. Back to Danielle, though — long, long hair, tie-dye clothes, green sentiments and sometimes weird music. Are you a hippy?

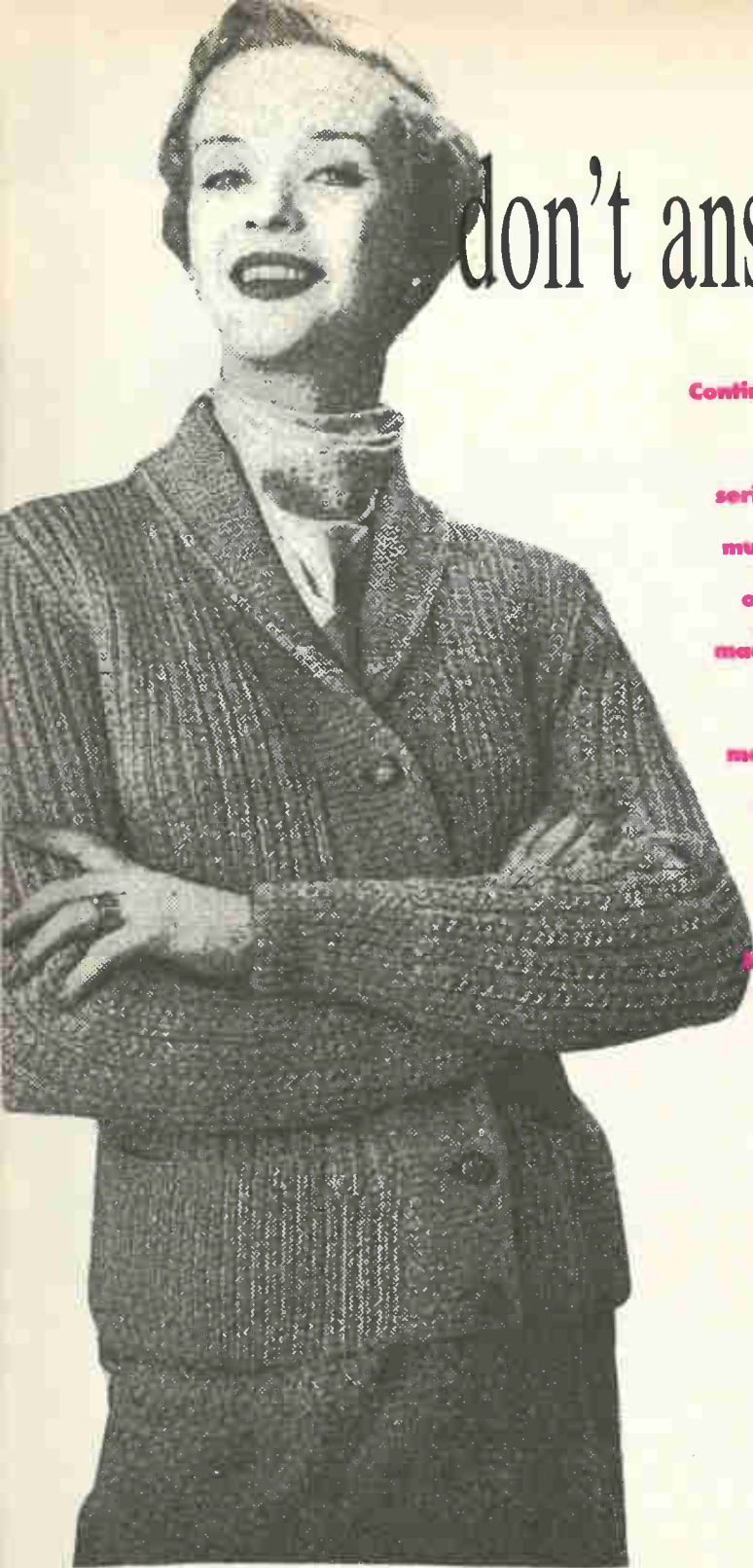
"The word hippy has certain connotations for people which are based on prejudice," she decides. "I don't agree with the 'let's take loads of drugs and ignore everything' hippy aspects," she continues. "But there is a lot to be said for asking questions and thinking about things, being expressive and being sensitive," she concludes.

Is she a wigged-out old hippy or, rather, a talented, conscientious lovebomb? We at **rm** are definitely going with the latter sentiment. Go with the flow and discover the wild, weird and wonderful world of Danielle Dax and her glowing plastic vicars!

**Darren Crook**

*dax the way i like it*





# don't answer that door

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musings  
on the  
madness  
of  
modern  
living  
by  
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Man

"Be not afraid of hipness: some are born hip, some achieve hipness, and some have hipness thrust upon them."

So Shakespeare (almost) wrote (although he also wrote "you will hang like an icicle on a Dutchman's beard").

In other words, are you a Prince, a Pepa, or a Pogue? Or are you instead one of the countless millions who try really hard but end up looking rather pathetic? Come, take my hand — that's it, hold tight — as together we stride confidently along the treacherous path of brutally honest self-analysis.

**1 Have you ever purchased or desired . . .**

- (a) a Swatch?
- (b) an Escort XR3i?
- (c) a willy warmer?
- (d) A kiwi fruit?

**2 Does your everyday vocabulary include . . .**

- (a) bönk?
- (b) flipping heck?
- (c) peeps?
- (d) yo?

**3 You are having a party. There is a loud, clumsy knock at the door. You open it to reveal an awe-inspiring figure holding three cans of Miller Lite and sporting a charming grin and a Statue of Liberty-shaped baseball cap. Jonathan King is standing**

**This week: how cool are you?**

**on your doorstep. Do you . . .**

- (a) Squeak with delight?
- (b) Ask him to autograph your 'Where's The Acid Party' Smiley T-shirt?
- (c) Smother him with hot kisses?
- (d) Smother him with hot tar?

**4 Do you enjoy watching, for whatever reason . . .**

- (a) 'The Hitman And Her'?
- (b) 'Treasure Hunt'?
- (c) Nescafé adverts?
- (d) "Executive" videos?

**5 Have you ever . . .**

- (a) Made little holes in shirt collars to accommodate a tie-pin?
- (b) Stuck ring-pulls on to your toe-caps?
- (c) Worn a cycle-cape?
- (d) Bought anything at Millets?

**6 When writing, do you . . .**

- (a) Use multiple combinations of question and exclamation marks!!!!
- (b) Use words like "thanx" or "knoworri-mean"?
- (c) deliberately avoid capital letters?
- (d) deliberately avoid capital letters except for SUDDEN outbursts?

**For an affirmative response to 3(d) treat yourself to a new pair of flared cycling shorts. For all affirmative responses, give yourself progressively more frenzied jabs in the leg with a stout-handled fork. If you really can't face this, get a friend to help out.**



# POP WILL EAT ITSELF

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**33**

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6 Oxford Polytechnic 7 Bristol Studio 9 London Kilburn National 10 Birmingham Hummingbird 11 Leicester Polytechnic

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Released 1 May



## STEZO — IT'S HIS TURN

What do you do if you manage a gas station in Connecticut, USA, and you want to become a rapper? There's a lot of them about nowadays and it's not easy to be distinctive. Well, the answer for **Stezo**, Sleeping Bag Records' latest hip hop protégé, was to do a bit of dancing.

"I made up the Steve Martin," a dance featured on a cut from EPMD's album, "and I've got a new dance called the Funky Penguin."

It wasn't 'til he did the opening slot on the recent EPMD Stateside tour, often performing to as many as 20,000 people, that Stezo realised he had a talent for getting the crowd hyped-up with his rapping as well as his dancing.

So now he's out with a double A-side single, 'It's My Turn'/'To The Max', his own proven ability and a simple, strong image.

"I wanna be that real cool person, rockin' the mic for blacks, whites and hispanics. In the UK a lot of white people are deeply into rap. It's a mixed crowd and that's how the world should be. I just take people for what they are, no matter what colour, we're all brothers and sisters."

Stezo's no heavy politician though. He admits he's the partying type, with a good image, a distinctive style, some crazy dances and the right attitude. Check him out. **(CM)**

well; about the same mix as the first LP."

The unusual thing about Burrell is each brother writes his own songs.

"We never write together," states Rheji. "Ronnie may sing on one of mine but the creative decision will come from me; we are our own producers."

Ronnie giggles, "For example, I took one of my songs to him yesterday and he said it sucks... I don't care!"

"Actually," Rheji retorts, "it was alright, it's just that I knew a way to make it better..." Bickering aside, do they ever steal ideas from each other? Ronnie laughs, "We can't because even if he uses an idea of mine, it still represents us. If he's good then I'm good; after all everyone sees us as one!" **(PA)**

## BURRELL BE THE DAY

**Ronnie and Rheji Burrell** launched their debut LP last year to a mixed response from the British music press. While some loved their brand of r&b soul, others yawned, but the boys are back...

"We're better songwriters and instrumentalists today," says Rheji. "Back then we were on the outside of the industry, we didn't have much experience." Ronnie leans forward. "Working on the Nugroove stuff has made us more aware of studio techniques." After the LP subsided the brothers got involved in making off-the-wall house records, individually, under pseudonyms like Tech Trax Inc and Metro, for Nugroove. More recently Ronnie produced Bas Noir's 'My Love Is Magic' and Rheji's current record, the 'Dykman House' EP by the

New York House-N-Authority, is proving to be very popular in UK house clubs.

On the first LP they were given too much control and this was part of the problem. Rheji explains, "If we hadn't though, we'd have been fighting and using our Kung Fu skills... someone shoulda stopped us!" The new single, 'Put Your Trust In The Music', one of the stronger songs on the first LP, serves as a bridge to their forthcoming album.

Happier with the new material, Ronnie puts on a tape of the current songs and one in particular jumps out, a hard, thumping up-front track that breathes far more life than anything on the first record. Ronnie looks pleased. "The funky tracks are gonna be raw, but there will be ballads as-

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# NCE

with contributions this week from Vie Marshall, Chris Mellor, Paul Ablett and Phil Cheeseman



## COOL CUTS

- |    |   |   |                   |
|----|---|---|-------------------|
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| 2  | (NEW) WHAT'S THAT NOISE<br>All the hits, TV themes and more in the noisiest debut album ever                                  | <b>Coldcut</b>                              | Ahead Of Our Time |
| 3  | CLUB CLASSICS VOL. ONE  | <b>Soul II Soul</b>                         | Ten               |
| 4  | (NEW) THE DREAM<br>I have a dream, that one day, no dance record will ever use the Martin Luther speech again.                | <b>Out Of The Ordinary</b>                  | Euro Many Records |
| 5  | THE RED THE BLACK THE GREEN   | <b>the 45 King</b>                          | US Tuff City      |
| 6  | TOGETHER  | <b>Ace &amp; Action</b>                     | US Prism          |
| 7  | (NEW) BLACK STEEL IN THE HOUR OF CHAOS<br>Featuring the 'Caught, Can We Get A Witness Pre Black Ballistic Felony Dub' (phew!) | <b>Public Enemy</b>                         | US Def Jam        |
| 8  | LET IT ROLL   | <b>Doug Lazy</b>                            | US Grave St       |
| 9  | (NEW) STILL WAITING<br>Ketcha's still waiting for that elusive hit, this one's hot house thumper though.                      | <b>Kechia Jenkins</b>                       | US Profile        |
| 10 | WORK IT TO THE BONE (REMIXES)   | <b>LNR</b>                                  | US House Jam      |
| 11 | DO YOU KNOW WHO YOU ARE?  | <b>Virgo Four</b>                           | Westside          |
| 12 | (NEW) STAY<br>Cool and Mellow soulful garage groove from a British duo, but featuring Hippy Tales of the Turntable Orchestra  | <b>Silicon Chip</b>                         | BPM               |
| 13 | U + ME = LOVE   | <b>Funky Worm</b>                           | FON               |
| 14 | LOVE'S GOT TO BE STRONG   | <b>Keyman Edwards</b>                       | 4th & Broadway    |
| 15 | ROXANNE'S ON A ROLL   | <b>the Real Roxanne</b>                     | US Select         |
| 16 | STILL BUGGIN'   | <b>Bad Boy Orchestra</b>                    | US Smokin'        |
| 17 | T-N-OFF/HOUSIN WITH THE T'S   | <b>T La Rock</b>                            | US Fresh          |
| 18 | I'VE GOT YOUR PLEASURE CONTROL  | <b>Simon Harris featuring Lonnie Gordon</b> | frr               |
| 19 | (NEW) LOVE RUSH<br>Breezy northern house sound featuring London's Linda Burnette on vocals                                    | <b>Diskonexion</b>                          | Submission        |
| 20 | TAKESOME TIME OUT   | <b>Arnold Jarvis</b>                        | Republic          |

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

## DON'T SAY BROWN, SAY JARVIS

Never mind all this talk about house and garage becoming the rare groove of two years' time. It's already happening. With some of the earlier tracks not available even on import now (last we heard, Ce Ce Rogers' 'Some Day' was set to be released for its 10th anniversary), certain records are going down to roars of approval at clubs like London's High On Hope.

Arnold Jarvis' 'Take Some Time Out' is such a record. Appearing on Republic's garage compilation a few months ago, it's just received the remix treatment for an upcoming UK single. The Rugged Riddim mix rather cheekily lifts the bassline from Ruff Neck's 'Definition Of A Track' while the Breakin' Bones mix (honestly, some of these names...) adds some much needed crispness to the track, but quashes the spooky quality of the original.

Jarvis is set to give up his day job as gardener/chauffeur in numerous Agatha Christie 'whodunnits'. (PC)

**the neville brothers:**  
breakout

**"sister rosa"** c/w **"a change is gonna come"**

**the hank shocklee mix**

**7" & 4-track**

**12" single**

**12" includes 3 "sister rosa" mixes**

AM RECORDS



## MARKING TIME

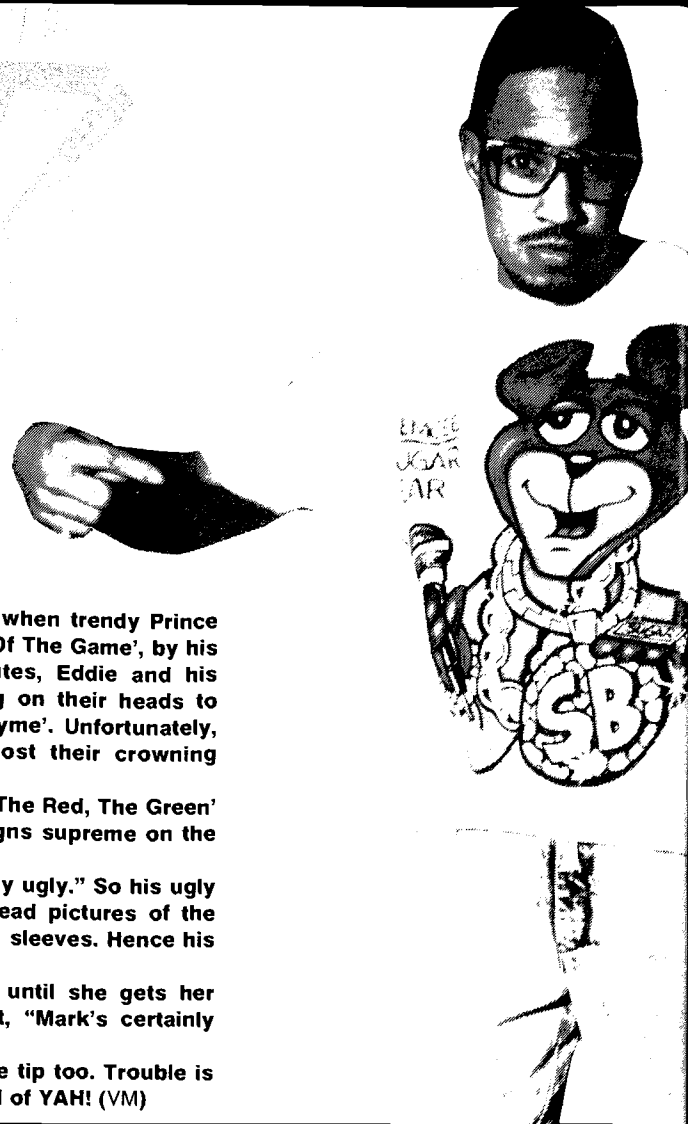
Something is afoot at Buck House. It all started when trendy Prince Eddie came home with a hip hop album, 'Master Of The Game', by his N.York cousin, Mark The 45 King. Within minutes, Eddie and his brother Charlie were getting down and spinning on their heads to tracks like 'The 900 Number' and 'Raw Dope Rhyme'. Unfortunately, both men suffered in their enthusiasm, and lost their crowning glories.

In the clubs, Mark's present single, 'The Black, The Red, The Green' (featuring happenin' rapper La Kim Shabazz), reigns supreme on the dancefloors.

HRH Mark (aka plain Mark Jone) says, "I'm really ugly." So his ugly mug doesn't appear on any of his records, instead pictures of the many seven inch discs in his collection adorn the sleeves. Hence his name.

Meanwhile, with the Princess Royal in hiding until she gets her moves right, Buck House issued this statement, "Mark's certainly king in this house. We love him!"

Fly girls Fergie and Di are getting on the groove tip too. Trouble is they can't quite get the hang of saying YO! instead of YAH! (VM)



THIS IS

GIRLS  
TALKIN

WITH THEIR DEBUT SINGLE

GIRLS  
TALKIN

OUT NOW

TEN 254 TEN X 254



WE HOPE YOU'RE LISTENIN'



Appearing on the  
Coca Cola  
hitman  
roadshow



## CUDDLY SUGAR BEAR

At last one of the biggest import smashes of last year is out on UK release. **Sugar Bear's** 'Don't Scandalize Mine' has been rocking the dancefloors for months with its powerful combination of hardcore hip hop beats and rhymes and that bassline from Talking Heads' 'Once In A Lifetime' which everybody seems to be using. Of course, Sugar Bear claims he was the first, after Talking Heads that is, and in this case we think he's right. His independent US dance release has started a new trend.

But, not one to look back, Sugar is working on new material as well as promoting 'Scandalize'. When we met he was very excited about a new track he'd just laid down with Richie Rich called 'Coming From London'. So excited, in fact, that he gave us an impromptu performance of the track in his hotel room and got a call from next door complaining about the noise. Some people just have no taste! "Yo! F\*\*\* you man!" he shouts at the dividing wall. "This cut is hype." Considering they made up the whole thing in a day, from scratch, raps and all, I can only agree.

But things haven't always gone so well for the cuddly bear. He's always had ideas, but getting them down on tape has been a bit of a problem. "If you were a record company man and you heard the original version of 'Scandalize' you would have pulled the tape out of the cassette, wrapped me up in it and thrown me out of the office."

Luckily some people had faith, and now Sugar has proved that their faith was justified. He may have made more impact in the UK than the US but 'Scandalize' is still a classic of its type and if his new solo material lives up to the promise of the Richie Rich collaboration, Sugar Bear is going to be around for a long time. Grow!! (CM)



# INNER CITY

12" REMIX  
NOW  
AVAILABLE

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THE GROOVE  
CORPORATION



TENR 252

# AIN'T NOBODY BETTER



REMIX  
REMIX  
REMIX  
REMIX  
REMIX  
REMIX

# I WAS A TEENAGE



More revelations about Britain's best loved blockbusting soap opera as Johnny Dee concludes his two part feature on 'Brookside'. How long did the siege at number seven last? Which house in the close didn't have a bath? And who are the show's most villainous characters? Read on...

## NUMBER 7

**Distinguishing features:** Greenhouse, collection of Showaddywaddy records, vegetarian cookbook.

**Deaths:** Kate Moses.

**History:** 'Nightmare On Elm Street' has got nothing on the events that took place at number seven during the summer of 1985. Kate Moses, Sandra McGee and the singing Cockney, Pat Hancock, rented this house from grumpy ol' Harry Cross — who was forever snooping while they were out at work (they all had jobs at the local hospital).

One day at a fête the threesome met John Clarke — a name never to be forgotten by long-serving 'Brookside' addicts. He was a raving looney, he blamed the nurses for the death of his ill mother. In particular, he blamed Kate and Sandra. After discovering where they lived he held them hostage at gunpoint. For once Harry and the rest of the curtain twitching neighbours minded their own business. As the siege ran into weeks, the nation bit its nails and the viewing figures peaked (yes, 'Brookside' is a television programme!). Finally the terror ended, with a shot echoing around the Close. Kate, the vegetarian nurse, had been murdered.

It took Pat and Sandra a long time before they could return to the house — in the meantime they fell in love. Terry filled the vacant bedroom and for a while things were relatively normal. However, Pat became jealous of her doctor friends and hit Sandra Sensibly, she left.

Pat and Terry started a van hire business but that, too, was ill-fated. They squabbled because Pat wasn't pulling his (ample) weight and he was spending too much time (and money) helping out an all-girl band he'd chanced upon at the Swan public house.

Pat left to make his fortune in Saudi Arabia with Fran and Trish, leaving poor Terry out on his ear.

Talking of Arabia, it was by pretending to be rich Arabians that the Rogers family managed to buy number seven off Harry. It was quite a wise move for Chrissy and Frank, who've taken a year to find out that their son was dyslexic. I wonder how long it will take them to discover that their youngest daughter looks completely different than she did when they first moved in! Maybe it's something in the air!

**Memorable moments:** Pat putting up a banner on his house that read 'DHSS Spy' with an arrow pointing to the Collins' house.

The lodgers Mick and Mike.

Terry and Pat escorting Tommy McArdle's (pretend) mum in Barbados.

## NUMBER 6

**Distinguishing features:** It's a bungalow, boxing trophies, a piano, pink Fiesta.

**Deaths:** Edna Cross.

**History:** This 'chic maison' originally belonged to chubby computer genius Alan Partridge. He left for the Far East with his wife Samantha (who'd stood him up at the altar twice). Harry Cross and his hen-pecked, gambling wife Edna moved in. After Ralph Hardwick's other half, the wheelchair-bound Grace, "passed away", he moved in with the couple. Then disaster struck, Edna was mugged outside the bookies and later suffered a fatal stroke. This left the two widowers Harry and Ralph, who quickly became 'Brookside's' comic double act. They soon found plenty of hobbies to keep them occupied — growing tomatoes, making pancakes and models of the Close. Ralph had a romance with lonely-heart con-woman Madge Richmond and Harry had a grandchild to look forward to. Recently Harry's plans to re-marry flopped — despite his financial prosperity and willingness to go on a world cruise.

**Memorable moments:** Damon, Gizmo and Duckie taking the piss out of Alan Partridge.

When that bloke died in the middle of Harry's speech at the Commonwealth and Empire Club.

The holiday in Torquay with Madge and Julia Brogan.

Harry trying to drive.

● RALPH: the demon pancake freezer of Brookside Close



# BROOKSIDE ADDICT!



● **KAGS:** college took her away from the Close

PIC: JOE SHUTTER

● **CHRISSE AND JEFF:** together they'll conquer dyslexia



## NUMBER 5

**Distinguishing features:** Missing its bath, it's currently completely empty.

**Deaths:** Damon Grant.

**History:** Not only was Bobby Grant overweight, bad tempered and ill-mannered — he was also very forgetful. For weeks on end he'd forget the names of his wife Sheila, and their three children. Instead he'd make up new names for them. Sheila became "Queen" or occasionally "She", sons Barry and Damon were known to Bobby as "soft lad" and daughter Karen "girl".

The three events that turned the Grant household upside down were Sheila's late-in-life pregnancy, her rape and the murder of young scally, Damon.

Baby Claire was the result of a holiday in Spain celebrating Bobby's appointment as a union rep. Bobby was over the moon to begin with, telling his friend Matty Nolan: "There's life in the old dog yet". But something needed to be done to calm "the dog" down, so he had "the strings of his banjo" removed at a private clinic — against both Sheila's Catholic religion and Bobby's socialist politics. The "snip" caused more problems than it healed and their marriage began to crumble.

After suffering from post-natal depression, Sheila enrolled in a further education course — spurred on by Karen's success at Liverpool University. (She later transferred to the Polytechnic of Central London and left the series.) Whilst returning one evening 'She' was viciously raped. Matty, Pat Hancock and her teacher were all suspected until a taxi driver was convicted. Meanwhile, Sheila's best friend and Matty's wife, Theresa, threw herself off the Mersey ferry.

As if all this wasn't enough, her son Damon was killed after he'd eloped with his girlfriend, Debbie. It was all too much and Sheila and Bobby split up. Since then, the house has remained abandoned and we are anxiously waiting for someone to move in. My bet is on Alan Partridge returning from the Far East where his wife Sam was murdered by Pat Hancock and he'll rent out the vacant rooms to Madge Richmond and Gizzmo Hawkins!

**Memorable moments:** Matty's affair with Mo.

Barry getting beaten up by Tommy McArdle.

Damon being head-butted by Debbie's dad.

Sheila and her friend Kathy going to a disco and returning with two blokes.

Bobby throwing a brick through the Corkhill's front door.

## TOP TEN GOODIES

- 1 Billy Corkhill
- 2 Terry Sullivan
- 3 Kate Moses
- 4 Sheila Grant
- 5 Gizzmo
- 6 Doreen Corkhill
- 7 Jack Sullivan (Terry's often-drunk father (Christmas))
- 8 Ralph Hardwick
- 9 Damon Grant
- 10 Claire Grant

## TOP TEN BADDIES

- 1 Tommy McArdle
- 2 Julia Brogan (Doreen's interfering mum)
- 3 Kirsty (Rod's fiancée — Hawaiian Magenta indeed!)
- 4 Sizzler (or should we say Sa-sa-sa-sizz-ler)
- 5 Madge Richmond
- 6 Mr McGrath (Debbie's Dad)
- 7 Bobby Grant
- 8 Richard de Saville
- 9 Victor and Des (McArdle's henchmen)
- 10 Charlie (Nicholas Black's smackhead mate)



● **BARRY:** the proverbial bad penny

PIC: JOE SHUTTER



● **HARRY:** Cross by name and cross by nature

"We work our  
backsides off  
to make Texas  
work. We  
rehearse  
every single  
day"

Texas are a serious kettle of serious fish. Just look at the photos — these people are not your ordinary chirpy pop folk. Of course, it could just be the weather.

"We're jinxed," says ace guitar hero Ally McErlaine. "It always rains when people come up to Glasgow."

But then, it's not much of an excuse. Texas have plenty to be cheerful and chirpy about at the moment. Their debut single, 'I Don't Want A Lover', exceeded all expectations when it became a massive hit and their LP, 'Southside', is already destined to become one of the year's most successful releases. Now they've released a new 45, 'Thrill Has Gone', which shows another side of Texas' 50p coin musical theory. Not as dusty, rusty, and lusty as 'Lover', it could become one of the least catchy hits ever. This is a song with undertow. The slide guitar, so distinctive on 'I Don't Want A Lover', is replaced by a more traditional live approach. Before fame, fortune and free lunches, Texas would fly to London for interviews. Now the situation has been reversed — mainly due to Ally's aversion to flying.

"I'd sit there shaking like a leaf," he admits.

"He had to go into the pilot's cabin and talk to the captain of the plane and ask if everything was alright," reveals bassist John McElhone.

Unfortunately readers, this is about as open and animated as Texas get. They do seem to take the whole business of interviews and photographs as a vast invasion of their privacy (or rather, their time). They refuse to talk about anything that doesn't relate to their music.

Early attempts at chat are met with steely glares. Are you sexy? Do you shop at Tesco? Why do you tuck your jeans into your boots? "We don't answer questions like that." "I fail to see the relevance." "You cannae expect us . . ."

Arm's man with the tripod and flashgun had the same problem. A band that tells you that they'd "rather do without pictures," don't exactly inspire candid photographs.

Texas are not very good at being personalities. Texas are good at being musicians. They are also incredibly sensible and mature, taking success in their stride, being terribly calm, making sure that they eat properly and get a good night's sleep. Their music is also sensible and mature — relaxing, mellow, bluesy, soulful — all very adult and 'crafted'.

"I suppose it's mature in the way that we put a lot of thought and hard work into our music," says Ally from beneath his sulky fringe. "People who are serious about music like Texas," claims John. "'Southside' is a grower, it takes four or five plays before you begin to like it. With most of the chart you get bored after four or five plays."

"The charts are too full of product rather than music," says Sharlene Spiteri, picking up the anti-pop bait.



Has all work and no play made Texas dull cowboys? Johnny Dee 1

"It's like 'take a person, dress them up in a nice suit, give them a disco song'. We work our backsides off to make Texas work. We rehearse every single day, days mean nothing to us, it's constant, constant, constant . . ."

Aren't you ever tempted to let your hair down, get drunk, go dancing?

"I tell ya right now," snarls Sharlene. "See bands that tour? There's no way they're out clubbing it every night. You'd kill yourself. It's a fact of life. You've got to get up in the morning, travel to the next place and play your heart out. You've got to respect yourself and respect the people who pay to come and see you."

With the critical acclaim, chart hits and growing live following the Texas story so far has been a major success. They seem made for the late Eighties — posh production, (Berlin) 'Take My Breath Away'-style vocals, western guitar, soft rock, serious relationships, serious boots, serious fish.

Americans are going to love them. "I think at the moment we're still trying to get in our heads what's happened in Britain. When we made 'I Don't Want A Lover' we never thought it was going to be a hit. We didn't think it would happen so quickly. It's really hard to tell people how shocked we were. We were on tour at the time, when we heard it had gone straight into the charts at number 45 we thought there'd been a mistake, we thought the computer had gone wrong or something."

So how are you coping with fame? "We na famo," mumbles Ally.

"Simple Minds, Rolling Stones, they're successful, they're famous. We're just starting," says drummer Stuart Kerr.

"It's so easy in this business for people to go 'you're brilliant, you're brilliant, you're brilliant' and to believe them," adds Sharlene. "You've got to stop listening to that, block it out and just get on with it." Getting on with it — playing live — is, they say, the main reason for the success of 'I Don't Want A Lover'. With no press and no advertising the only hype was word of mouth.

"Touring definitely paid off," says Sharlene. "It's the same with the LP, it's definitely people that have seen us live that are buying it. We've sold more albums than the single and new bands just don't do that."

With two tours under their elastic snake belts already this year, Texas are about to embark on their third.

"For me playing live is the best part of being in a band," reveals the carin', sharin' Sharlene. "You've got an audience in front of you and you're getting an instant response and reaction."

"We're not really bothered if 'Thrill' is a hit or not," adds John. "We never set out to be a singles band. We see ourselves as a live rock band."

Texas sit rather uncomfortably in the world of pop. Reluctant to play the pop trivia game, become party animals or even smile for the cameras, their continuing success depends solely on their music, working their backsides off and being mature and sensible about everything.

texas  
ran



...s the questions. Martyn Strickland shoots from the hip



"The charts are too full of product rather than music"

# Big ears

THE BEATMASTERS ARE ONE OF THE HOTTEST ACTS IN BRITAIN TODAY, BUT COULD YOU NAME THEM OR SAY WHAT THEIR FAVOURITE COLOURS ARE? TIM JEFFERY GOES IN SEARCH OF THE BEATMASTERS' PERSONALITY AND HITS THE JACKPOT. EXPOSURES BY NORMSKI



## THE BEATEN GENERATION

THE BEATMASTERS are gathered together in the studio taking a dinner break from putting the finishing touches to their album and discussing a review of their latest hit 'Who's In The House'. Paul is smarting at the reviewer's cynical comment 'It's bound to be a hit'. "That's what they say about Stock Aitken and Waterman records," he snarls. Manda is chuffed that 78 per cent of their singles sales are on 12 inch, which means it's clubgoers rather than Brosettes who are buying the record, whilst Richard couldn't give a toss about the review at all.

This is quite typical of the Beatmasters of course. They happily disagree amongst each other just as the whole dance music jamboree seems to slightly disagree with the Beatmasters. They have hits, but how many times have you seen them on 'Top Of The Pops', or on the front cover of a magazine? In photos they are as uncomfortable with each other as they are with the camera, like guests in a wedding line-up, grinning rather inanely, but wishing they were somewhere else. They're the odd ones out on the impressive Rhythm King roster. So why aren't they familiar household faces like labelmates Tim Simenon and Mark Moore? Do they frighten little children? Or are they just too plain, too boring?

"Yeah!" shouts Paul, ducking the disapproving looks of his partners. "That's it really. We're insufficiently remarkable to warrant attention. I don't think we're any less remarkable

than Tim or Mark, but we don't have loads of people around us thinking up angles for stories and so on. We don't even have a manager! Unless you swear a lot, throw beer over everyone, or become opinionated it seems you're not worth writing about."

THE TRUTH of the matter is not that the Beatmasters are boring at all. Far from it. They're bright, fun and very witty, sometimes even quite controversial. The fact that they have not sat down and thought out their press campaign and got their stories straight makes them all the more fascinating as they argue and contradict each other on everything from music to breakfast cereals. But what really sets them apart from the rest of the endless stream of dance music producers is that they're not, never have been, and probably never will be, DJs.

"Basically we're punters," says Manda. "We're the people who go to clubs and buy records, just like most other people, and that makes us a little out on a limb."

"I remember Richard once saying he was embarrassed about being a musician and not being able to say he was a DJ," says Paul. "But he doesn't any more. We've realised that DJs are really no closer to the music than the people who consume it. People who dance to the music have just as much understanding of it as the DJs who play it. It's just that DJs more often have the opportunity to make

their own records because they're in contact with record companies."

It's because of their slightly unfashionable entry into the music business (they wrote music for adverts and began playing around with dance music in their spare time) that the Beatmasters haven't received the press coverage they deserve.

"With Tim Simenon and Mark Moore you had ready-made stories," says Paul. "It was like 'Look at us, we can't play a f\*\*\*ing note, we don't even know what a musical instrument looks like, yet we're incredibly talented' and all the press are yelling for more! We couldn't do that because we weren't DJs and because there are musicians in the band. We tried the one — 'We'll let the music speak for us' but that seems to have failed, it doesn't generate enough interest!"

"Rubbish!" shouts Richard from the other side of the room, as he launches into a vitriolic attack on the media, bits of beans and fish spitting furiously from his mouth, but before he can get into his stride he's swiftly interrupted by Manda: "No, the music *does* speak for itself. 'Burn It Up' was a big chart hit as well as being played at Danny Rampling's underground clubs. That says it all to me. But we are reconsidering that part of our image and the fact that we don't come across very well, because as long as you have records in the charts you have to have some kind of image to back it up, otherwise sooner or later people will think 'Look I've been listening to these Beatmasters for two years and I still don't know who the f\*\*\* they

are! I give up, I'm not going to buy any more!'. It would be nice to be like some of these underground American producers and remain anonymous."

WHETHER THEY like it or not, the Beatmasters will be under the media spotlight more than ever before, since Merlin, who raps on 'Who's In The House', was sentenced to six months imprisonment for charges of theft just days before the record was released. The first that they heard about the whole affair was when Merlin failed to show up at the second day of the video shoot.

"We knew that there had been some trouble in the past but we thought it had been sorted out because it was a long time ago, way before he ever got involved with Rhythm King, so it was a shock to all of us," says Paul.

"He wasn't allowed to talk to anyone for a week," says Manda. "He managed to send a letter to Rhythm King. Apparently he's furiously writing lyrics for raps. He's written a poem all about justice and ignorance which he enclosed with the letter."

How much has this upset plans for the single?

"Not at all really, um . . ." ponders Manda thoughtfully.

"Well, quite a lot actually," says Richard.

"Totally!" adds Paul.

Oh well, getting the Beatmasters to agree with each other on something was a long shot anyway . . .

"DJS ARE REALLY NO CLOSER TO THE MUSIC THAN THE PEOPLE WHO CONSUME IT."



## THE GREENHOUSE EFFECT

If you'd spent the last few months picking up Dave Gedge's socks or changing the strings on Peter Solowka's mandolin, you'd want to cut out, break away and play the same game for yourself too.

So, Wedding Present roadie John, erstwhile member of Leeds' not-quite-legendary Sinister Cleaners combo, got together with Chris, Rob and Tom and formed Greenhouse, a rather fine blossoming guitar band, specialising in clean-cut and cultivated punchy pop songs.

"We play guitars because they sound good. Simple really," says guitarist John, currently

preparing for the band's first tour of Scotland (see **tour news**), before heading off for Poland and then the rest of Blighty in the summer.

"We're aiming very high — to be part of a movement to make music the heartbeat of a generation and not the minor offshoot of the advertising industry it threatens to become."

Lofty ideals indeed, but don't worry. The band's music — as witnessed in the three-track demo currently doing the rounds — owes more to simple yet classic guitar sounds than pop star preaching. Watch their success grow and grow. (EL)



## SPRING CARDIES

Those rather peculiar Cardiacs have shot back into the singles chart this week with their strangest offering for some time in the shape of 'Baby Heart Dirt'. A return to the more irrational and not a little staggering Cardiacs' musical mind games of old, it seems the band may have finally conceded defeat in top 40 terms after their last two commercial efforts failed to excite the playlist compilers. 'Baby Heart Dirt' flits and stutters like some demented XTC B-side, but we at the Independents section acknowledge the existence of thousands of demented Cardiacs fans out there, and if you haven't already dropped your dinner down your shirts to this one, no doubt you soon will.



Some of you out there can be forgiven for not knowing who **Maureen Tucker** is. After all, what does a middle-aged drummer mean to youngsters today, eh? Blimey, you probably don't go back much further than Phil Collins or Luke Goss, right? Those of you with a sense of where many of today's bands are coming from will have at least one Velvet Underground record in your collection, and Maureen is the woman behind the VU beat. Maureen's kept her head down with the exception of a solo LP in 1982 and an EP, 'MoejadKateBarry'. Together with the band Half Japanese, Maureen Tucker has released her LP, 'Life In Exile After Abdication', and played a few gigs in the UK to predictably favourable reviews. There aren't too many historic rock figures still left in the world, and if you're waiting on Lou Reed's arrival on these shores in the summer, you could do worse than warm up with Maureen's version of 'Pale Blue Eyes' and her own compositions on the LP.

ONE MO TIME

EDITED BY ANDY STRICKLAND  
with contributions this week from Eleanor Levy

# INDEPENDENTS

## singles

- |    |      |  |
|----|------|--|
| 1  | (1)  | Round & Round <b>New Order</b> (Factory)                                 |
| 2  | (2)  | Monkey Gone To Heaven <b>Pixies</b> (4AD)                                |
| 3  | (3)  | Birdland EP <b>Birdland</b> (Lazy)                                       |
| 4  | (4)  | Everything Counts (Live) <b>Depeche Mode</b> (Mute)                      |
| 5  | (6)  | Crackers International <b>Erasure</b> (Mute)                             |
| 6  | (5)  | When I Grow Up <b>Michelle Shocked</b> (Cooking Vinyl)                   |
| 7  | (8)  | Sweet Jane <b>Cowboy Junkies</b> (Cooking Vinyl)                         |
| 8  | (7)  | White Knuckle Ride <b>Danielle Dox</b> (Awesome)                         |
| 9  | (9)  | Can't Be Sure <b>the Sundays</b> (Rough Trade)                           |
| 10 | (—)  | Baby Heart Dirt <b>Cardiacs</b> (Alphabet)                               |
| 11 | (11) | Made Of Stone <b>Stone Roses</b> (Silvertone)                            |
| 12 | (20) | Blue Monday '88 <b>New Order</b> (Factory)                               |
| 13 | (13) | Fine Time <b>New Order</b> (Factory)                                     |
| 14 | (25) | The Power Of Lord <b>Lard</b> (Alternative Tentacles)                    |
| 15 | (15) | Rain, Steam & Speed <b>Men They Couldn't Hang</b> (Silvertone)           |
| 16 | (14) | Uptight <b>Disco 2000</b> (KLF Communications)                           |
| 17 | (17) | Hairstyle Of The Devil <b>Momus</b> (Creation)                           |
| 18 | (—)  | True Faith <b>New Order</b> (Creation)                                   |
| 19 | (19) | Dizzy <b>Throwing Muses</b> (4AD)  |
| 20 | (24) | Ship Of Fools <b>Erasure</b> (Mute)                                      |
| 21 | (18) | A Little Respect <b>Erasure</b> (Mute)                                   |
| 22 | (—)  | Last Night I Dreamt Somebody Loved Me <b>the Smiths</b> (Rough Trade)    |
| 23 | (21) | Oh L'Amour <b>Erasure</b> (Mute)   |
| 24 | (16) | Chains Of Love (Remix) <b>Erasure</b> (Mute)                             |
| 25 | (29) | Justice In Freedom <b>Thee Hypnotics</b> (Situation Two)                 |
| 26 | (—)  | Destroy The Heart <b>House Of Love</b> (Creation)                        |
| 27 | (27) | Who Needs Love Like That <b>Erasure</b> (Mute)                           |
| 28 | (22) | Vicious British Boyfriend EP <b>King Of The Slums</b> (Play Hard)        |
| 29 | (—)  | The Circus <b>Erasure</b> (Mute)   |
| 30 | (—)  | Stack-O-Lee <b>Prince Buster &amp; The Trojans</b> (Gaz's Rockin' Blues) |



## TRUDY, TRUDY, TRUDY

Fun pop single of the week comes from **the Trudy**, in the shape of the effervescent 'Countdown To Love', which apparently contains coded sonic signals in its specially treated grooves, which are supposed to trigger the same behaviour as the love ray in the classic 'Flesh Gordon' movie. The Trudy are well known for showering anyone who'll stand still long enough with bags of sickly sweets that contain enough E numbers to keep a cub pack high for a fortnight. Thankfully this time round the sugar is reserved for the record itself, which fairly skips along in a 'who remembers the Rezillos' type of way. What more do you need to know?



## KITCHENS WON'T SINK

It's not very often we have a band from Tooting to tell you about, is it? So, ladies and gentlemen, let's hear it for **Kitchens Of Distinction** and their second single, 'The Third Time We Opened The Capsule'. **Kitchens Of Distinction** inhabit the now familiar territory of melody and noise combined, but their feedback and ructions never destroy what is in effect a rather epic pop landscape of the kind favoured by Liverpoolian bands a few years back. Brought right up to date with tales of 'undusted corners of the psyche' and the aforementioned noise menace, 'The Third Time We Opened The Capsule' is a rather fine record that bursts into its chorus with all the force of the Northern Line leaving South London. Tooting, so much to answer for — doesn't quite work does it? We reckon by the end of the year **Patrick, Dani and Julian** will be living north of the Thames, and we can't say fairer than that.

## MANCHESTER MATTERS

One of the nation's more erudite magazines has dropped onto the Independents desk this week, and we're sure all you Smiths types will be clamouring to get your hands on a copy. Manchester-based **Debris** magazine is a very comprehensive arts publication with TV, film, books and, of course, music all covered with authority and wit. Their latest issue, No. 19, leads with a Johnny Marr exclusive. The man with the guitar talks frankly about the Smiths, the music, the hype, the fans and his future plans, and it makes a change from all those Mozza interviews to be honest. No hugely surprising insights into any of the goings on, and Dave Haslam's interview thankfully steers clear of Marr V Morrissey sensationalism. The rest of **Debris** is well worth a read too — an



interview with teacher's pet Colin Moynihan, a look at the Guildford pub bombings convictions, Rugby's violent image, Tackhead and loads more. You can get your copy by sending a cheque for £1.50 inc p&p to **DEBRIS**, 48 Princess Street, Manchester M1 6HR. Remember, it's issue 19 you want.

## a l b u m s

- |    |      |   |
|----|------|---|
| 1  | (1)  | Technique <b>New Order</b> ( <i>Factory</i> )                           |
| 2  | (3)  | The Innocents <b>Erasure</b> ( <i>Mute</i> )                            |
| 3  | (2)  | 101 <b>Depeche Mode</b> ( <i>Mute</i> )                                 |
| 4  | (4)  | Circus <b>Erasure</b> ( <i>Mute</i> )                                   |
| 5  | (5)  | The Trinity Sessions <b>Cowboy Junkies</b> ( <i>Cooking Vinyl</i> )     |
| 6  | (6)  | Short Sharp Shocked <b>Michelle Shocked</b> ( <i>Cooking Vinyl</i> )    |
| 7  | (9)  | Substance <b>New Order</b> ( <i>Factory</i> )                           |
| 8  | (8)  | One Man Clapping <b>James</b> ( <i>Rough Trade</i> )                    |
| 9  | (10) | Surfer Rosa <b>Pixies</b> ( <i>4AD</i> )                                |
| 10 | (7)  | Wonderland <b>Erasure</b> ( <i>Mute</i> )                               |
| 11 | (11) | Texas Campfire Tapes <b>Michelle Shocked</b> ( <i>Cooking Vinyl</i> )   |
| 12 | (15) | The Man — Best Of Elvis Costello <b>Elvis Costello</b> ( <i>Demon</i> ) |
| 13 | (14) | Hunkpapa <b>Throwing Muses</b> ( <i>4AD</i> )                           |
| 14 | (—)  | Never Stop <b>Front 242</b> ( <i>Red Rhino</i> )                        |
| 15 | (16) | 1977-1980 Substance <b>Joy Division</b> ( <i>Factory</i> )              |
| 16 | (—)  | Louder Than Bombs <b>the Smiths</b> ( <i>Rough Trade</i> )              |
| 17 | (12) | Hotful Of Hollow <b>the Smiths</b> ( <i>Rough Trade</i> )               |
| 18 | (—)  | House Of Love <b>House Of Love</b> ( <i>Creation</i> )                  |
| 19 | (20) | Vini Reilly <b>Durutti Column</b> ( <i>Factory</i> )                    |
| 20 | (—)  | Daydream Nation <b>Spacemen 3</b> ( <i>Fire</i> )                       |

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# WIRE EARDRUM BUZZ

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# 45

REVIEWED BY TIM NICHOLSON



## ● SINGLES OF THE WEEK

### THE PAINTED WORD 'Worldwide'

RCA

Alan McCusker-Thompson, who is the Painted Word, looks and sounds like a potential VFP (Very Famous Person). 'Worldwide' is Prefab Sprout singing Sting songs and the lemon-freshness of the production is guaranteed to make your hands feel softer. More fun than a satsuma binge, less icky than stepping in melted chocolate and as satisfying as carving your loved one's name in a tree.

### HUE AND CRY 'Violently'

CIRCA

Yes, I know this is probably as predictable as losing a sock in the tumble drier, but this really is the best song on Hue And Cry's 'Remote' album and, even if you've harboured a deep dislike for their previous efforts, the sheer simplicity of this lolling love song will have you swooning into your Sugar Puffs. As if that wasn't enough, the B-side features a storming version of Kate Bush's wondrous 'Man With The Child In His Eyes' and the melancholy 'Calamity John'. Going from strength to strength indeed.



### M D EMM 'Get Hip To This'

REPUBLIC

Previous M D Emm material has been leaden and flat, but this hip house rap featuring the powerful voice of Nadih kicks like a newborn. Nadih slams the acid and ecstasy brigade and their uninteresting drugs while the beat skips rather than stomps on the words.

### KYLIE MINOGUE 'Hand On Your Heart'

PWL

She's back, she's loud, she's proud, she's swapped songs with Sinitta! The PWL workers' co-operative, having sacrificed Kylie's new album for the

sake of poor down-and-out Donna Summer, have let Kylie loose on some of Sinitta's material to show her how it should be done. I already think I've known this song for three years, and the world will be humming it for the next three. Confectionery perfection.

## ● ORANGE PEEL

### EDIE BRICKELL & THE NEW BOHEMIANS 'Circle'

GEFFEN

The woman with quite the biggest mouth in showbiz unhinges her jaw and out comes a lilting lament to inevitability. Like many of the artists with singles out this week, Edie fell asleep for most of the last 20 years, but she can be forgiven because the sun shines through her music. And anyway, who can resist the women with the flip-top head?

### DIANA ROSS 'Workin' Overtime'

EMI

There is one significant difference between this breezy bit of pop dance and the last two Paula Abdul singles: Paula Abdul is a pop star, Diana Ross is a goddess. Therefore, what would otherwise be considered a catchy little piece of fluff will be treated with undue reverence. What is remarkable is that someone old enough to qualify for a bus pass can sound young enough to be jacking down the Albert Dock with the Reynolds Girls.

### CYNDI LAUPER 'I Drove All Night'

EPIC

Cyndi Lauper is very frustrating. Occasionally she makes a record that's stupendously wonderful, like 'True Colors', and we Cyndi fans feel vindicated in our devotion. But then she goes and spoils it by toying with a style she's not suited to, like the Heart-style rock of 'I Drove All Night', and I have to start making apologies for her again. This is a punchy stab at power-driven west coast rock. Is that a good enough apology?

### HOTEL 'Dancing With The Moonlight'

PARLOPHONE

Hotel, it appears, is Japan's premier guitar hero. Promising as that may seem (or not, as the case may be), 'Dancing With The Moonlight' is pretty ordinary fare in the Robert Palmer 'Looking For Clues' mould. Flip it over though, and you get a

furiously Sigue Sigue Sputnik-inspired version of 'C'mon Everybody', which would have made a fab A-side.

### THE 4 OF US 'Drag My Bad Name Down'

CBS

So far, little enthusiasm has been raised for this bunch. The damning phrase 'quite good' has blocked them at every turn. 'Drag My Bad Name Down' is certainly a lively affair compared to previous outings, sounding like a heavily produced Diesel Park West, but try as I might, I can't get excited about it. Don't give up on them just yet.

### THE TRUDY 'Countdown To Love'

PLANET MIRON

The Trudy would have it that they are all natives of the Planet Miron, though a more likely origin is Planet Tredegar. Riding on the coat tails of those Darling Buds, the Trudy get closer to the authentic Blondie sound than most who try. Nothing new, but then there's nothing new about chocolate.

## ● A LOAD OF PITH

### ARETHA AND ELTON 'Through The Storm'

ARISTA

Franklin and John, in case you hadn't guessed. Not greatly different from Franklin and Michael, though a lot less sprightly than Michael and John. 'Through The Storm' is a lumpy dirge, truth be told, and little more than a back-slapping exercise.

### TEXAS 'Thrill Has Gone'

PHONOGRAM

What more appropriate title could there be for this dull drag of AOR? None of the energy or inspiration of 'I Don't Want A Lover' lives here, a ball and chain attached to its best leg every time it tries to move forward.

### PUBLIC IMAGE LTD 'Disappointed'

VIRGIN

Oh dear. Why is it so difficult for people to accept that they are living in the 20th Century? John Lydon once epitomised the rejection of pompous old rock lags, before he became one himself. This record has never heard of pop music.

### STEFAN DENNIS 'Don't It Make You Feel Good'

SUBLIME

Stefan Dennis is, of course, Paul

Robinson from 'Neighbours'. 'Don't It Make You Feel Good' is exactly the sort of record Scott Robinson's older brother would make, influenced by David Bowie and American FM rock and a million miles from Scottie's bubblegum pop. His pager won't be bleeping much after this.

### ULTRA VIVID SCENE 'Mercy Seat'

4AD

### KEITH RICHARDS 'Make No Mistake'

VIRGIN

You might think bright young things like UVS would have little in common with rock 'n' roll's walking dead. You may be right, but I suspect each could have a sneaking respect for the other. UVS's Kurt Ralske would consider Keef's record a classy bit of Half-speed Memphis soul with a meticulous production. Keef might say that the UVS record is a classy bit of half-speed dope rock with a meticulous production. The truth is, one's a has-been, the other wishes he was. Take them out of the rarified atmosphere of their beloved studios and place them in the fresh air at PWL and watch them crumple into a dusty heap.

### STEVIE NICKS 'Rooms On Fire'

EMI

What is the point of Stevie Nicks making solo records if they sound exactly like every other track off every other Fleetwood Mac album? 'Rooms On Fire' is all swishy and woosy and red velvet curtains. She should pull herself together (tee hee).

### HELEN TERRY 'Fortunate Fool'

PARLOPHONE

Helen Terry suffered a career high during the wailing bits of Culture Club's 'Church Of The Poison Mind'. Ever since, she has been trying to live up to her reputation as a backing singer and failing to translate her talent into solo-ese. 'Fortunate Fool' is worthless stuff-and-nonsense that really wouldn't be missed.

### TOM JONES 'Move Closer'

JIVE

Yes, this is the Phyllis Nelson song, and yes, it is as much of a travesty as 'Kiss'. Close your eyes and imagine Jones The Groin slithering his way across the 'Top Of The Pops' stage, half a packet of Scotties Mansize stuffed down his slacks. Tom Jones is a brilliant singer, but he's not much more than an embarrassing old man who insists on playing at pop stars.

# LIVE

EDITED BY TIM NICHOLSON

## MICHELLE SHOCKED Hackney Empire, London

The atmosphere was brilliant. The Hackney Empire, a deceptively intimate venue that actually packs in about 1200 politically right-on fans, is in thrall to a Texan busker who happens to have become massively successful. Check her high placings in *rm*'s independent charts for yourself, but I don't think her attitude, freshness and brilliance have changed one iota, despite all the layers that have been added since her first LP was recorded, three years ago on impulse in a field in Texas. It's the songs that count.

She arrives on stage solo with an acoustic guitar and shows that she's in an entertaining (rather than angry) mood tonight, giving us friendly introductions to the songs. We're told that "there's a fine line between a good story and a broad-faced lie", and a massive cheer goes up when the first line of 'Anchorage' is uttered. It's a good story whose lyrics the audience know intimately.

There's a brief interlude for a guitar-plucking duet with her dad (who's doubling up as a roadie), and then, a few songs later, we're onto second album territory with the addition of drums and electric bass. The folksy side of Michelle isn't swamped, the political edge just gets stronger. The Michael Stewart rap in the middle of 'Graffiti Limbo' (about a black graffiti artist who was strangled to death in the presence of 11 white policemen) is even more pointed and chilling than on vinyl. It adds the detail that the evidence which was "lost" by the coroner was Michael Stewart's eyeballs. "Sometimes justice is blind," she tells us.

The final portion of the show takes an unexpected turn with the arrival of a brass band! Openly cribbing from Lyle Lovett, it is the Unfeasibly Large Band (sax, trumpet, trombone, tuba, clarinet, banjo, harmonica, bass, drums), and also following on from Lyle Lovett, it works brilliantly. The brass players ham it to hell with dance steps and Michelle explains that "swing is a feeling. Everything else is a style". She plays a bunch of new songs with the band, so does this mean that her third LP will be brass-based? Wonders will never cease. **Roger Pebody**

## JUST ICE Tabernacle, London

In hip hop, everyone wants to be more 'street' than the rest. Just Ice, an alleged girlfriend beater, has been bailed out of jail several times by his record company. He was also accused



● ELVIS COSTELLO: King of America

## ELVIS COSTELLO Long Island University, New York

'The Beloved Entertainer' is the subtitle of Elvis Costello's new album, 'Spike'. After spending an evening in his company it is easy to understand why. For, having won over hearts and souls for years with mere words and music, his live performance has become a veritable one-man variety show. Choosing a typically obtuse tour schedule of off-the-beaten-track colleges to reintroduce himself after an usually lengthy absence, Elvis appeared at Long Island University unaccompanied but for an acoustic guitar. Oh, and a rapid-fire line of wit, a taste for the theatrical, a story-teller's touch, and a voice that has never sounded finer.

Hyperbole? Then let me qualify by saying that these ears found 'Spike' heavy enough listening to perhaps expect a dour approach to the live show. But, dressed suggestively like the teddy boy he is at heart, Elvis bounced on stage after Nick Lowe's warmly appreciated opening slot with the giddy step of a newly-wed. He joked early on that he had been performing longer than most of the audience had been alive, but though they were young, they were also diehards who knew every song — Americans consider Elvis Costello one of their own.

And with good reason: Elvis feeds off and thrives on American culture itself, nowhere better highlighted than on the centrepiece performance of 'God's Comic', which in a rambling monologue digs at American TV, literature and politics, while also lampooning Scandinavian royalty and God Himself for good measure. These spoken word sections now rival even Billy Bragg's for length, most likely the result of freedom from the expectations of on-stage musicians.

This lack of responsibility also allows him to take his songs on journeys through other people's: 'Jackie Wilson Said' shows up on 'Radio Sweetheart', The Beatles' 'You've Got To Hide Your Love Away' on 'New Amsterdam' and 'Sign O' The Times' on an electric 'Pump It Up'. Most of the audience would have been happy enough to hear just Elvis' own material. In a set that spanned his entire recording career, at least three albums still went untouched.

Every bit as much as his songs, it was Costello's voice that made this such a memorable night. Of huge range and emotion, he also put it through wailing cat howls during 'Pads, Paws And Claws' and equally piercing screams during 'Mystery Dance'. Such abuse should ruin any set of lungs, but his remained tender enough to handle ballads like 'Baby Plays Around' and 'Alison' and still send shivers down the spine.

As expected, Nick Lowe joined in for a couple of encores ('His Latest Flame' and 'What's So Funny About Peace Love And Understanding?'), after which many decided 100 minutes was a satisfactory length of performance and began to leave. Instead, a seven feet tall silk broken heart was wheeled on, and the star re-emerged as Napoleon Dynamite, clutching a devil's fork and wearing a psychedelic smoking jacket. A fully-costumed Wolfman then brought unsuspecting girls on stage, each of whom got to pull a Deadly Sin from the heart (those of 'Awesomeness' and 'Trump' again aimed at the home audience) and to request an Elvis favourite. A wayward scheme that could easily have sunk to the depths of Las Vegas, it actually revealed Elvis at his most charming. These last 45 minutes straddled the borders of comedy and theatrics as much as music, and it occurred to me that this solo Elvis Costello might be here to stay, a one-man show worthy of its own peak-hours television programme. But when he ended the night with his chilling promise to 'Tramp The Dirt Down' on Maggie's grave, it was obvious that Elvis Costello has no desire to be ordained as Safe Family Entertainment. In the meantime, he's still among the very best we've ever seen. **Tony Fletcher**

of murder, or so the legend goes. When he does his particular style of gangster rapping, most of it is based around the simple concept of 'you're an asshole and I'm not'. Def Jam's Russell Simmons had it off pat when he said that early Run-DMC was based around attitude. Their seminal track, 'Sucker MCs', built careers. Street kids knew when they got on the mic they had to be menacing. The least of just Ice's problems is his snarl.

T La Rock performed the first Rick Rubin-produced rap, 'It's Yours', but never had a bite of the action. He also recorded one of the earliest hip house tracks before the style was named, thereby making his effort easily forgettable.

In comparison, Stezo knows the importance of entertaining. Instead of pouting, this fresh face kid from Connecticut dances, rhymes, jokes and has a winning modern attitude. He's so good that his former employers, EPMD, bristle at the mention of his debut single. He represents the new wave. While the rest, if they're not careful, will end up back on a deadend street corner. **Malu Halasa**

## FRONT 242 Astoria, London

Front 242 are confusing in many ways. There's still a good deal of humour mileage left in the fact that a country the butt of so many European jokes can produce any kind of music worth listening to or writing about at all, never mind anything as perverse as New Beat or as bone-crunching as 242. Then there's the cod theory the group have recently been spouting at anyone who'll listen. Much of this involves flirting with Nazi-esque

STEVE DOUBLE

means of expression (though not ideology) and totalitarian chic. Not only is this hardly a new idea, it is also exceptionally wearisome. Front 242 want to be mysterious and contentious but they never make any meaningful statements.

Live this is exaggerated to the highest degree. Sporting a clichéd choice of image — all-black clothing, severe haircuts and dark glasses (the stroke was admittedly fierce) — they walk, or perhaps stride is a better word, a line between aggression, threat and unintended comedy. Front 242 are funny, but humourless, from their tense, veins-on-necks stage persons and sparse industrial electro funk soundtrack to their post-goth timelocked audience. Nobody dances to this supposed dance music. Not unless you call jumping up and down on the spot dancing.

The nearest they come to saying anything is 'Jesus is here' and 'No sex before marriage'. A piss-take of fundamentalism or randomly selected statements? Then they play 'Never Stop' and you realise they have a good-song-new-single like any other band. **Phil Cheeseman**

### ULTRAMAGNETIC MC's Dingwalls, London

There were, supposedly, flare guns outside, while a crowd of fifty or more bum-rushed the back entrance and forced their way in without tickets. On the DJ dais inside, Capitol's Tim Westwood joked, "Open that back door. Let's get some air in here."

Five-hundred people were packed in a club built for a third of that to see Ultramagnetics, a group that embody street Stateside hip hop, although they didn't look it. Wearing suits and shades, producer/rapper Ced Gee, who has worked with Boogie Down Productions, swung his buppie vodaphone in the air, reluctant to put it down in case of an important overseas call. Main rapper Cool Keith gave the crowd a few minutes of delight by rapping freestyle over James Brown's 'Funky Drummer' before 'doubling up' (i.e. speaking his rhymes over a vocal record track) on songs like 'Give The Drummer Some' and 'Funky'. Sadly they neglected to do one of their most original tunes, 'Travelling At The Speed Of Thought'.

After four songs, they walked off expecting to be wildly applauded back on. What they didn't bank on was English reserve. When they did come out to encore, the girls in the loo weren't impressed. They had gotten in for free and still felt cheated, and who could blame them. **Malu Halasa**

### TACKHEAD Town And Country Club, London

Turn it up. Dub it up. Take it down. Tackhead's three commandments.

Tackhead come on like a souped-up Fishbone, a veritable bad-assed bunch with blue-black bass bruises for trophies. It's a gob-smacking jive, this one, awesome and awestruck. Despite this being their first gig with a bona fide singer, Bernard Fowler, a Terry Trent D'Arby without the Vegas mannerisms, there's no let-up. Power remains the priority even if Fowler does like to get a little soulful.

Tackhead are pretty damn shit-kickin' brutal, not in a lobotomised Butthole Surfers kinda way though, this is more of a dub avalanche attack. Tackhead are a less abrasive World Domination Enterprises, sure, the guitars are as loud and loose it's just they don't scrabble so much — despite the Hendrix histrionics, this ain't no white noise freak out. The beat's the thing, this being real dope-ified stuff. Spliffs a-go-go for the punters, skinning up and getting down. Yo!

With Adrian Sherwood providing the live mix, slashes of gunshots, choppers and other such war craziness for 'All You Bastards In The Services' (a message so obvious it's crucial), Tackhead become much more than metal monsters. They burn. Even the love song, dedicated to a jailed James Brown and

featuring the killer line 'Love kills pain on contact', is ferocious.

Tackhead make Living Colour seem positively black and white. They don't just cobble cultures, rock, dub, rap, you name it, they fuse it. Open your eyes, there's a hurricane blowing. Tackheadhunters.

**Tony Beard**



● REM: "I told you we could fill a stadium"

LAURA LEVINE

### REM Cincinnati, USA

Here's the scene: Michael Stipe stands, away from his microphone, arms folded in mock grandeur, lapping up the roar emanating from 9,000 sets of white adolescent lungs. It is a pre-planned pause during an encore of the Velvet Underground's schmaltzy 'After Hours', but this Cincinnati crowd's deafening response is so stunning that the moment is frozen into what seems like an eternity. Long enough, certainly, for the group to imbibe themselves with the spirit of the audience to the extent that when eventually picked up, the final chorus cries out with a passion even the previous two hours couldn't match. As the band leave the stage for the fourth and final time, so departs the crowd, assured that there is still only one major American rock band that matters.

REM are in the middle of their biggest Stateside tour yet, coinciding with the platinum status of 'Green' and the ludicrous possibility of 'Stand' becoming a number one. No longer any fan's closely guarded secret, they sold out Madison Square Garden's 20,000 seats in an hour, and in their 'home' city of Atlanta too, waved forever farewell to the theatres for two nights of 'Coliseum Rock'. For those who, like me, remember when London's Lyceum Ballroom seemed too big and balk at the prospect of their favourite club act playing Wembley Arena, prepare for a pleasant surprise. REM's growth has always been steady and self-assured, and this new peak is viewed as much as a challenge as a celebration.

The traditional image of arenas as bastions of the impersonal, for example, is sent up by a back screen that, after a 15 minute opening salvo, flashes up the message 'Are you ready' to rock 'n' roll? It's really great to be in (your city here). The audience laughs, but also follow instructions to read aloud, the result, intended to promote involvement, stopping only just short of the frightening intensity of a political rally. When the group then charge into 'Orange Crush', with its military beat and U2 guitar breaks, they demonstrate the ease with which they could become stadium rockers.

There are better ways to meet the onslaught of success than write anthems, however, and the continually imaginative use of filmic backdrops (a camera dipping in and out of a river during 'Feeling Gravities Pull', a looped view from the top of a Ferris wheel in 'End Of The World') is one of them. Another is presentation, and this tour will be noted for the emergence of Michael Stipe as a front man to compete with the best of them. Whether stripping down to athletic clothing, furiously shadow boxing, singing through a megaphone, lying prone on the floor, seated or stood on a chair, he has become the most beguiling performer of his stature.

But REM are nothing if not a group, Bill Berry's solid drumming, Mike Mills' lucid bass and Peter Buck's rhythmic guitar now supplemented by ex-DBs frontman Peter Holsapple on guitar and keyboards. The extra dimension allows new songs 'Stand' and 'World Leader Pretend' to emulate their recorded versions, and makes possible 'Perfect Circle' from their debut album for practically the first time. 'You Are The Everything' finds Berry on bass, Mills on accordion, Buck on mandolin and Stipe accurately declaring "This song really is pretty good".

The sacrifice for so much variety is spontaneity; where REM used to play without a set list, they now stick (almost) rigidly to one, and Stipe's spoken intros and movements are virtually identical night after night. Still, few groups of REM's stature would attempt an untitled new song (as they did in New York), avoid the big hit ('The One I Love') and end their night with songs by Television, Hugo Largo, George Gershwin ('Summertime'), Pylon and the Velvet. That they wound up the show so eclectically seemed to catch the New York audience (hoping for a more raucous climax?) by surprise, but the intensely young crowd in Cincinnati understood perfectly the rareness of surprise in music at this level. Which is where we came in, and they went off. A perfect circle. **Tony Fletcher**



### COOKIE CREW 'Born This Way'

FFRR

Three years ago the Cookie Crew were being touted as Britain's finest rapping team. But they had something of an attitude problem. Suspicious, sometimes rightly, of people outside their own tight-knit scene, their parochialism and tough-girl stance began to get a bit silly. There were more than a few wry smiles at the sight of such *diminutive* girls acting so mean and taking themselves so seriously. Then they released a good record.

The Cookies have since learnt the idea of *fun*, figuring that perhaps the hard bastard image is best left to the dickheads of hip hop.

London records have done a remarkable job in developing the Cookies, but despite the candyfloss appeal (in rap terms) of singles like 'Females' and 'Born This Way', this is essentially a hardcore album. Not much hint of a Salt-n-Pepa style career move here, nor of any hip house mixes. And being girls of course, they've more sense than to do a lover's rap. Thank goodness.

'Born This Way' remains the definitive choice of what they do best: quick-style rapping over a fast-firing beat. Turn up the power on 'From The South' and watch your ornaments march to their own destruction. Great stuff. ■■■ ½ Phil Cheeseman

### SIGUE SIGUE SPUTNIK 'Dress For Success'

EMI

The Sputnik lads have dived head first into the treasure trove of pop memorabilia and tried to cobble together a 'classic LP' from snatches of Albinoni (old Italian classical composer), Eddie Cochran, T Rex — again — SAW ('Success'), Jayne Mansfield, Alvin Stardust and nuclear war at the same time, and orgasm noises.

There's 'Rio Rocks!' "It's a city in shock!" Super! No bombs on this one. The Sputnik language is littered

with crass buzz words — 'star wars', 'satellite', 'dance', 'sex', 'Rio', 'future'. These are intended to act as signifiers for the images that they wish to convey. 'Star Wars' is supposed to make you think of the space age, and the fact that the band are so terribly *modern*. 'Rio' conjures up the image of Latin American riots, thus lending the lyrics a 'current affairs' angle. Yes, the Sputniks read the papers!

But the Big One, SSS's *raison d'être*, is SEX. SEX SEX SEX, they should have called themselves. That's what it all boils down to, the idea that all women want their bodies, Martin Degville's cheekbones, Tony James' silly hairstyle, Ray Mayhew pulling the right chicks and posing for the right papparazzi. This, sadly, is the sum total of their components. Pathetic, isn't it? ■ David Giles

### NEVILLE BROTHERS 'Yellow Moon'

A&M

If it wasn't for the absence of any applause between the tracks it would be easy to believe that Yellow Moon was recorded live. Rumbling congas and brassy horns simmer gently while the Neville Brothers and a handful of friends including Brian Eno exhibit their impassioned New Orleans Blues.

For the first time in their 12-year history as a band, the Nevilles have been allowed to make an album that matches the power and depth of feeling of their legendary live performances. There are too many musical influences to mention, as they dart from fired-up funk to creole jazz and blues, always with the deepest soulful intent, and with a political empathy for suffering people everywhere. ■■■■ Tim Jeffery

### JUST ICE 'The Desolate One'

SLEEPING BAG

Desolate is a biblical word. It conjures up the gloomy, wasted landscape of Armageddon. No doubt, there is little difference between the end of the world and what now goes on in America's ravaged inner city. In New York, the home kids know at least somebody who has died from crack, just as the whites know someone who has died of AIDS. Not exactly the stuff pop dreams are made of, but just Ice likes to think of himself as a man apart.

KRS One is a precocious producer and a good influence on his friend. When just Ice is not rhyming about himself or his record company, he's almost smart in 'Welfare Recipients', about the welfare office, the US equivalent to the DHSS. 'In The Jungle' is cute. Although, it is on the

ragamuffin 'Ram Dance Hall Session' or when he remembers legendary beginnings of hip hop on 'Going Way Back' that he comes into his own. With advanced studio technology, anything can sound good. Whether it's meaningful is something else.

On the back of the record sleeve, just Ice has included 'Gomar Oz Dubar', an Islamic message meaning the black man is Allah. Judging from this rapper's criminal past, it is an angry, avenging God. ■■ Malu Halasa



### CLIVE GRIFFIN 'Step By Step'

MERCURY

When I was a nipper, Clive was a name reserved for Physics teachers and people in TV sit-coms. And here we have one with an album that pricks up your ears.

Mr Griffin's voice belies his mild-mannered looks — having a deep-throated, guttural scrape that sometimes makes him sound like Vandross and sometimes makes him sound like Mark King. But most of all he's reminiscent of Rick Astley. The difference, though, is that this one album knocks spots off both of Rick's put together.

Set to a backdrop of Level 42-esque funk/soul rhythms, the high-pitched brass pops and the sax wails over the top of what could otherwise be a bland arrangement. Clive's voice detracts from the weakness of the lyrics (the age-old love theme), and the backing singers punctuate the texture adequately with soft yet confident harmonies.

'Be There' is reminiscent of Madness' 'Wings Of A Dove', 'Don't Make Me Wait' just reminds you of the single that should have *been*. Clive really does deserve more acclaim. 'In Another Lifetime' is perhaps the weak link in the chain, but there are enough highs to quash the lows.

If this were a film, the composition would be just right: 'The Way We Touch' is a simple, albeit attention-grabbing start; there's a diverse middle, full of action; and the final (title) track makes a good cliff-hanger

that should leave you waiting for part two. I'll never snigger at the name Clive again. ■■■■ Steve Masters

### VIRGO 'Virgo'

RADICAL RECORDS

Yes, this record is weird. That's the only way to describe it. After practically everybody involved with house music going on about a return to live sound and real instruments, Virgo have hit back with an LP of pure and simple minimalist electronics. It's been described as new age house and, well, that's what it is! A bass drum, a slow, indistinct bassline, some washing synths and some dippy titles like 'Do You Know Who You Are?' and 'In A Vision' are just about all there is to it.

But the music has a hypnotic, dream-like quality which draws you into the grooves and is, in a mellow kind of way, really exciting. It's not going to cause another house music revolution, or make everybody else rush back to their synthesizers, but it does mark a departure into another interesting area of dance and sound.

How do you dance to new age house? Flop to the beat, or maybe just sway a little. Whichever way, play this loud, slip into something more comfortable and just let the music move you. Do you know who you are? ■■■■ Chris Mellor

### COMMODORES 'Rock Solid'

POLYDOR

The Commodores have been responsible for some of the most nauseating music ever made. Hatefull sludge-slow songs that were the soundtrack in late Seventies discos when the girls in pencil skirts and peroxide highlights turned their backs on their handbags, found a fella to smooch with and spent the rest of the songs adjusting adventurous hands.

Then a terrible thing happened. Lionel Richie left to start a solo career and suddenly we had two rivers of sludge to contend with where there was one. But the Commodores' public profile was never quite the same.

These days they've roughened up a little. Yep, like nearly every other American soul band they've been listening to Prince and spending time in the studio coming up with limp emulations. Naturally these efforts size up against a good three or four echoes of 'Three Times A Lady'. And, bang up to date, there's a 'rap' on one track. In a year or two's time we'll be seeing all these old American bands slapping a token 'house' track on their albums. It's a gruesome thought. ■ Phil Cheeseman



# VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching

## video

### 'AN EVENING WITH ROBIN WILLIAMS'

Robin Williams suffers from one debilitating drawback; he lives and works in America. He is potentially the funniest man alive, but faced with an adoring San Francisco audience for whom he can do no wrong, he fails to choose between the good and the downright ropery material.

'An Evening With Robin Williams' (CIC) is a straight one man stand-up routine that lasts for over an hour and is testimony to his ability to captivate an audience simply with the use of his frantic body and even more frantic words. His subjects range from the superiority of cats, over stupid, stupid dogs, San Francisco's gay community (verging on the dodgy in the guise of caring, sharing humour), to a Ben Elton-like obsession with his wilbur, or 'Mr Happy' as he prefers to call it.

Williams' frenetic delivery pummels the laughs out of the crowd, but if he stopped to think for a second, he'd realise that all he has to do is stand still and say "f\*\*k" in a comedy voice and the hall would be in stitches. 'Good Morning Vietnam' proved that



he is capable of being funny almost all the time, but in front of a camera, without an audience, he has to try a lot harder.

Robin Williams should either stick to movies or move across the Atlantic, where at least we'll wait to hear a joke before we curl up and die laughing.



● BOBBY



● RORY

## tv

### BOBBY DAVRO VS RORY BREMNER

When Bobby Davro fills your screen on a Saturday evening on ITV you know who he's 'doing' long before he's uttered a word. Thirty six hours of painful plastic surgery and, as if by magic, Bob looks a lot like, and sounds a little like Jimmy Cricket. Bobby Davro is an example of a mediocre-talent with a big smile whom money can shape into the new Mike Yarwood.

Rory Bremner, on the other hand, has survived the former hit-and-miss vocal approach, with an emphasis on satire. In his Friday night show, Rory has realised that the one aspect of mimicry we can never tire of is the ability to make one's voice sound like someone else's. Anyone can wear half a ton of make-up and look like their victim, but their voice is something that can't be hidden.

When Bob tells a joke, he requires a brand new set, a full outfit and the relevant hat. Never mind the voice, if he says, "Cor, will you look at the size of those t\*\*s", nothing else matters. Rory stands or falls on the strength of his impression. If the voice isn't right, then a good joke is going to be wasted. What's remarkable is how rarely that happens.

No contest.

## competition

### SKA

The ska hit 'Scandal', about the Profumo affair, was recorded by legendary Jamaican trumpet player Don Drummond before he died in a mental hospital after the vicious murder of his wife. It's 1962 and the British Government is rocked by call girls and Government officials into S&M. To cash in on the movie with John Hurt, Joanne Whalley and Bridget Fonda, 'Scandal Ska' (Island Records) is a collection of early tunes, including two never before released in Britain, Skitter's brilliant cold war analysis, 'Mr Kurchev', and a squeaky Bob Marley on his first recording, 'Judge Not'. There's no mistaking Millie Small with Roy on 'We'll Meet', though, one of the songs from the album used in the movie soundtrack.

Released simultaneously, the black & white archive video, 'This Is Ska' (Island Visual Arts), captures the sheer exuberance of the music. In the early Sixties, Caribbean men arrived enmass in this country. The more adventurous white girls went to nightclubs and learned to dance the ska, which had a lot to do with flailing arms or pretending to be a row boat. In Jamaica, meanwhile, at legendary hotspots like the Sombrero Club in Kingston, teenagers like Jimmy Cliff were learning how to sing. They used two microphones and, at times, still no-one could hear them. Even the Maytals looked remarkably clean-shaven in suits and ties before the advent of ganja and hairy Rastafari. Also in at the beginning, Prince Buster had incredible presence, while on the floor, the fashionable, mini-skirted girls and their sculptured beehives bounced. Ah, nostalgia.

For a chance to breath in the ganja-filled air of these releases, Vision On has five copies of the video and album to give to those of you who can answer the following questions:

- 1) Which Camden band's debut single was a tribute to Prince Buster?
- 2) Which Fine Young Cannibal had a role in 'Scandal'?
- 3) What is the capital of Jamaica?

Send your answers on a postcard to rm 'Ska' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by May 8. **Malu Halasa**



## soundtracks

In keeping with the solemn subject of the film it accompanies, 'Mississippi Burning' (Island) is a brooding collection of tracks, most of which were written for the film by Trevor Jones, composer of the jazz-tinged score for Alan Parker's last film, 'Angel Heart'. Aside from Jones' dark pieces, there are also Mahalia Jackson's beautiful 'Take My Precious Lord' and Vesta Williams' gospel 'Try Jesus'. 'Mississippi Burning' also features some dialogue from the film, which is a welcome return to an old tradition with soundtrack albums.

Another impressive score which also features dialogue is Philip Glass' 'Thin Blue Line' (Nonesuch) soundtrack. A heavy mixture of Glass' repetitive, synthetic orchestration and



the disturbing progression of the miscarriage of justice which forms the film's core, 'Thin Blue Line' is a perfectly judged companion to an important film.

Less controversial is the very lovely John Williams' score for the Oscar-winning 'Accidental Tourist' (Warner Bros). Gentle violins swoop and soar in a timely reminder of this cosy, affecting little film. One for the garden on a Sunday afternoon.

'Working Girl's' Oscar was for the Carly Simon song 'Let The River Run', which is par for the course on this (Arista) soundtrack. AOR reigns supreme as Carly is joined by Chris De Burgh and the Pointer Sisters for an album that I can't imagine anyone wanting to play.

# CHARTFILE

COMPILED BY ALAN JONES



● **TOM JONES** spotted recently at a hip London club getting down



## ● MADONNA gets a little cross

● Fresh from the success of **Pat & Mick's** cover of 'Haven't Stopped Dancing Yet', which managed to improve on the chart position of the **Gonzalez** original, **Stock Aitken Waterman** are giving their writers' quills a rest. After the release of the new **Kylie Minogue** single, 'Hand On Your Heart', which they *did* write, they and their fellow Hit Factory producer **Phil Harding** are to release remakes of no fewer than four classics within a fortnight.

Apart from the widely reported **Gerry Marsden/Paul McCartney/Holly Johnson/Christians** collaboration on 'Ferry Cross The Mersey', recorded in aid of the Hillsborough Disaster Fund, SAW have produced **Mandy Smith's** upcoming update of the **Human League's** chart-topper 'Don't You Want Me?' and **Jason Donovan's** revival of **Brian Hyland's** 1962 hit 'Sealed With A Kiss'. Harding, meanwhile, is responsible for **Sinitta's** re-modelling of **Maxine Nightingale's** 'Right Back Where We Started From'.

● **Michael Curtius** writes from Birmingham to bring my attention to what he calls "a remarkable coincidence" — specifically that both **Prince** and **Tom Jones** have had a hit with 'Kiss', and that they share the same birthday — June 7 — though it has to be admitted that Tom is 18 years older than Prince.

Michael wonders whether Tom knew that he and Prince were born on the same day, and whether this knowledge played any part in him recording 'Kiss'. He also asks whether any other stars born on the same day have had hits with the same song.

As far as I know, Tom recorded 'Kiss' because, like his new single — a remake of **Phyllis Nelson's** 'Move Closer' — it was a song he performed in concert, for which there was a demand. I don't think he would record it just to force a coincidence. And, as far as I can establish (I don't have birthdates for EVERY recording artist) the Tom/Prince situation is unique.

● Issue 29 of the quarterly chart magazine '**Chartwatch**' has just been published. Priced at £1.10, including postage, the 32-page publication includes a number of analyses of 1988, both statistical and critical, with top singles, albums and artists rankings for Britain, Germany and the USA, all derived from applying a stylised points system to the weekly chart. There's also the results of their readers' poll, an in-depth analysis of **Vince Clarke's** recording career, and a well-researched list of the oldest recordings to chart, which, like this column did in December, draws the conclusion that **George Van Dusen's** Christmas hit, 'It's Party Time Again', is the oldest recording to chart, having celebrated its 51st birthday earlier in 1988 (incidentally, George's "new"



single, the similarly-titled 'It's Holiday Time Again', was recorded a few months prior to 'It's Party Time Again', so if it charts it will take the record).

Always good value and an entertaining read, 'Chartwatch' is available from 17 Springfield, Ilminster, Somerset TA19 0ET. Payment should be made by cheque or postal order, crossed and made payable to Chartwatch.

● One query raised in 'Chartwatch' which may also have puzzled other readers is why 'The Worlds Of Foster And Allen' appears in the various artists chart, and not the top 75, which is now the province of individual artists' albums only.

Simply, while **Foster & Allen's** albums have hitherto comprised of their work together as a duo, 'The Worlds...'; as its plural designation hints, is made up of solo work by each man. One album in the double package is by Foster, the other by Allen. The fact that they ordinarily record together is irrelevant, the album is just as much a "Various Artists" package as the similarly ghettoised Telstar album bringing together the solo work of **Michael Jackson** and **Diana Ross**.

## CHARTFILE USA

It can have come as no surprise to anyone that **Madonna's** latest single and album, both entitled 'Like A Prayer', simultaneously moved to the top of the US charts last week.

Madonna has now had three number one albums and seven number one singles in America. She previously topped the album chart with 'Like A Virgin' (1985) and 'True Blue' (1986), while her previous number one singles are 'Like A Virgin' (1984), 'Crazy For You' (1985), 'Live To Tell' (1986), 'Papa Don't Preach' (1986), 'Open Your Heart' and 'Who's That Girl' (both 1987) — all her number one singles, you will note, comprising three-word titles.

Only one female solo star has had more number one albums than Madonna — **Barbra Streisand**, who has been the people's choice no fewer than six times. And none has had more number one singles — though **Whitney Houston** has also had seven.

Among all artists, only one has had more number one albums than Madonna in the Eighties — **Bruce Springsteen**, who has topped four times. Similarly, only one has had more number one singles. That, almost inevitably, is Michael Jackson,

who has made 10 visits to the summit in all, one with Paul McCartney, one with **Siedah Garrett**, one with **USA For Africa** and, like Whitney and Maddy, seven alone.

Madonna continues to top both the singles and albums charts with 'Like A Prayer' this week. She previously topped both charts simultaneously in 1986, when 'Papa Don't Preach' was the number one single at the same time as 'True Blue' was top of the album chart. 'Like A Prayer' was already done the double in Britain, Spain, Switzerland, Sweden and Finland.

● Mixed times for **Simon Climie**: last month Simon was celebrating the fact that 'My Heart Can't Tell You No', which he wrote with Nashville-based **Dennis Morgan**, had reached number five in America for **Rod Stewart**, equalling the peak of Rod's biggest Eighties hits, 'Passion' and 'Young Turks'.

Now, 'Room To Move', which he and Morgan wrote in partnership with **Rob Fisher**, has entered the top 10 to become **Animotion's** biggest hit since their introductory smash, 'Obsession', reached number six in 1985.

Unfortunately, Simon's success as a writer — he and Morgan also wrote the number one hit 'I Knew You Were Waiting (For Me)' for **George Michael & Aretha Franklin** — hasn't helped Climie Fisher to become a successful recording act in America. 'Love Changes Everything', which was widely tipped to give them their US breakthrough, was released some weeks ago, and has still to chart.

● No such problems for **Donny Osmond's** 'Soldier Of Love', which lurches up another eight places this week to number 15, soon to become Donny's biggest US hit since 'Are You Lonesome Tonight' peaked at number 14 in 1974. Because of a contractual dispute, 'Soldier Of Love' is currently available on two labels in America simultaneously — Capitol and Curb.

The last single to become a top 20 hit on two labels at the same time was **Donna Summer & Barbra Streisand's** duet 'No More Tears (Enough Is Enough)' — though this was the result of a perfectly amicable agreement that Donna's label, Casablanca, should market the 12 inch, while Barbra's label, Columbia, took care of the seven inch. The arrangement worked, with the record reaching number one and selling well over a million copies.

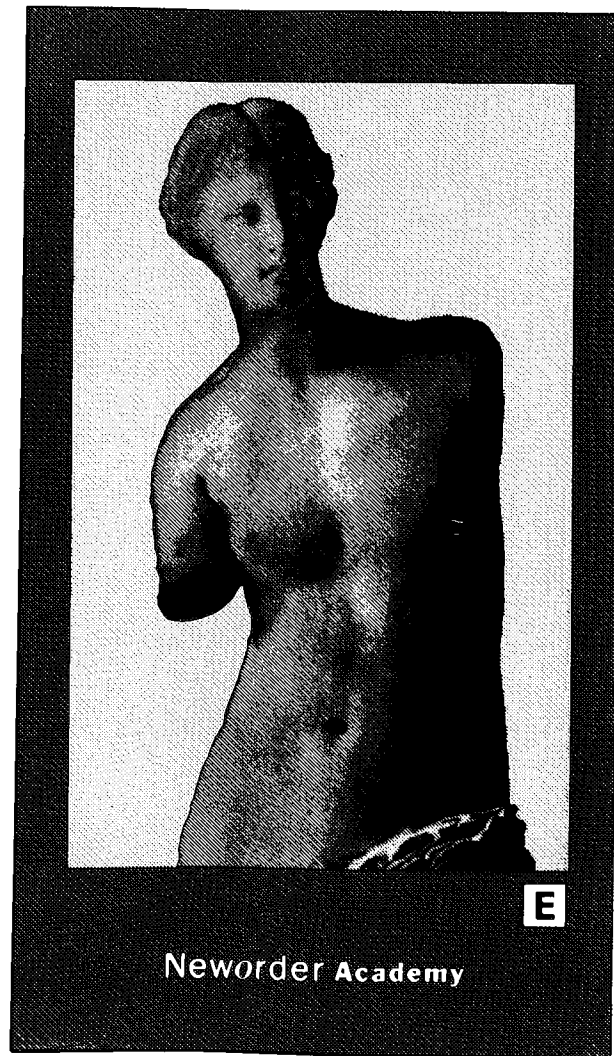
Only one other number one has appeared on two labels at once — the **Troggs' 'Wild Thing'**, which, because of an ownership dispute similar to that now raging about 'Soldier Of Love', came out on both Fontana and Atco.

The dispute rumbled on long enough for the Troggs' follow-up, 'With A Girl Like You', to appear on both labels too. It peaked at number 29.

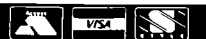
The latest music videos from Woolworths.  
(We never had this trouble with Jim Reeves.)



Prince – Lovesexy Live Volumes 1 and 2 £9.99 each



Neworder – Academy £9.99



All items subject to availability

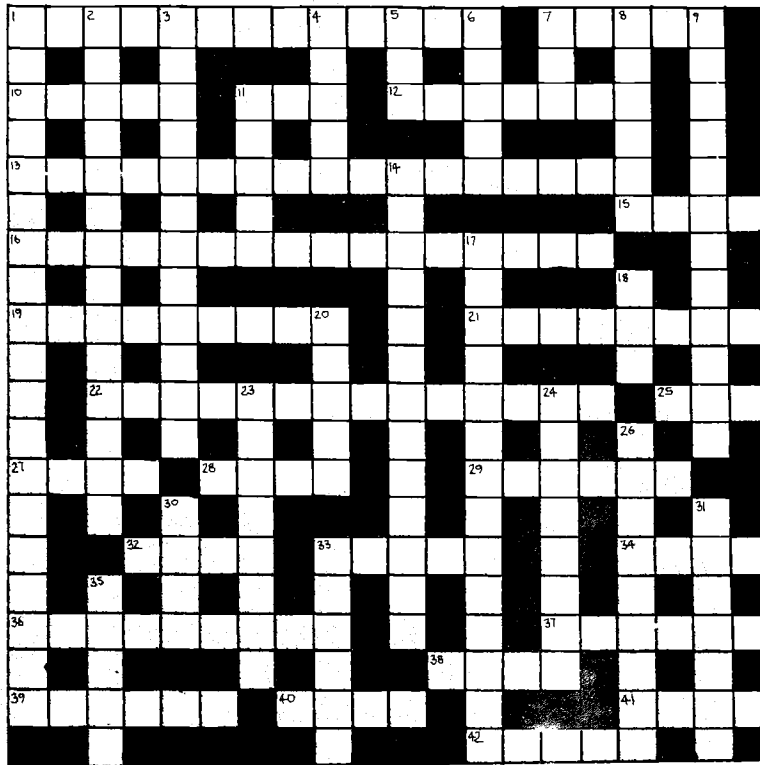
**WOOLWORTHS**

# X-WORD

## ACROSS

- 1 Wendy James isn't bothered (4,1,4,4)
- 7 A Bee Gee brother (5)
- 10 Paul's partner in the fight for 'Musical Freedom' (5)
- 11 All talk from T'Pau (3)
- 12 House group who told us 'Don't Dream It's Over' (7)
- 13 Nick Heyward was going to get hold of something in 1983 (4,4,9)
- 15 A hold put on by the Stranglers (4)
- 16 A warning from A-ha not to wander off track (4,2,5,5)
- 19 Duranduran were well known in 1986 (9)
- 21 Big Country didn't want us to see this 1986 hit (4,4)
- 22 INXS want somebody when darkness falls (4,3,7)
- 25 Bobby Brown's label (1,1,1)
- 27 & 9 down Curiosity Killed The Cat told us to stay away from their LP (4,4,8)
- 28 Van Halen hit that made them leap into the air (4)
- 29 The Pixies have taken George Michael's hit and gone to heaven (6)

- 32 Singer in Boon (4)
- 33 Guns N' Roses hit the charts with 'Sweet ----- O Mine' (5)
- 34 David Essex was gonna make us one way back in 1974 (4)
- 36 Spagna added a boy to these and had a hit in 1988 (5,4)
- 37 What Sigue Sigue Sputnik told us to do with it (6)
- 38 Prefab Sprout's golden animal (4)
- 39 Group who have warned us 'Every Rose Has Its Thorn' (6)
- 40 Hot Chocolate's hit girl (4)
- 41 The Clash wanted us to 'Cut The -----' (4)
- 42 Elvis's LP character is the 'Beloved Entertainer' (5)



## DOWN

- 1 A proverb from Aswad (7,4,4,4)
- 2 Served up by UB40 with a little help from Chrissie Hynde (9,2,3)
- 3 A demand from George Michael to his girlfriend (1,4,4,3)
- 4 Group have gone 'Southside' (5)
- 5 Early Jackson 5 hit that every baby knows (1,1,1)
- 6 & 18 down OMD's bomb carrier (5,3)
- 7 'Thriller' follow up (3)
- 8 What the Pasadenas were doing on a train (6)
- 9 See 27 across
- 11 A beginning for the Jam (5)
- 14 Kylie's dance (3,10)
- 17 Was this Debbie Gibson song a hit in real life or somewhere else? (4,2,2,6)
- 18 See 6 down
- 20 Fronted by Mick Lynch they had a minor hit in '88 with 'Charlton Heston' (5)
- 23 Roy Orbison's 1988 comeback hit (3,3,2)
- 24 The Beat said 'She's Mine' so beware (5,3)
- 26 A request from David Bowie to take the floor (4,5)
- 30 Type of music that brought us 'Avalon' (4)
- 31 Winner of the best film Oscar at this year's Academy Awards (4,3)
- 33 A hit for Go West so give them a ring (4,2)
- 35 Blondie's man was a big hit for them (5)

## ANSWERS TO APRIL 22

**ACROSS:** 1 Don't Be Cruel, 7 Gary, 9 Time, 10 Nathan Jones, 13 World, 4 A Winter's Tale, 16 Boys, 20 A View To A Kill, 21 ABC, 22 Mean Man, 23 Glittering, 26 Robert, 28 Wages Day, 29 Idol, 31 The Raw And The Cooked, 34 Rip It Up, 35 Video, 36 Dolby, 38 Eton, 39 Its Different For, 43 The Wall, 44 Nowhere.

**DOWN:** 1 Donna Summer, 2 Nothing Has Been Proved, 3 Beastie, 4 Rio, 5 City, 6 New York, 7 Girls, 8 Radio, 11 Jermaine, 12 Nothing Can Divide Us, 15 Low Life, 17 Lost, 18 Flag, 19 Michelle, 24 Roy Wood, 25 Noise, 27 Road To, 30 Happy Talk, 31 Tyree, 32 Close, 33 My Love, 37 Letter, 40 Fine, 41 Eden, 42 Wax.

**WINNER DECEMBER 10:** Mark Hedley, Washington, Tyne & Wear.

Send your entry, with your name and address, to **rm X-word, Greater London House, Hampstead Road, London NW1 7QZ**. First correct entry wins a £5 record token.

# LES NEGRESSES VERTES

"THE FLY (ZOBILA MOUCHE)"



**12" CLUB MIX OUT SOON**

C'EST ENCROYABLE. ÇA SE DANSE.





## ● BEATS & PIECES

**ARTHUR BAKER** and the **back:beat disciples** richly produced Latin/house freestyle 'It's Your Time', featuring Britain's **Shirley Lewis** on main (but by no means all) vocals, has been circulated by **Breakout** initially as a promo 12 inch twinpack in seven mixes, the (0-119/4-0bpm N.Y.C. Vocal (although at first inconspicuously Cockney accented)), 118 1/4-0bpm Jazz Version and N.Y.C. Vocal Without Rap, (0-118 1/4bpm) Peech Dub and Bass Mix, 118 1/4bpm All City Mix and 909 Instrumental Dub Mix ... 'Back To Life' will, but not until May 22, be the remixed follow-up by **Soul II Soul**, whose album is so much in demand (as previously reported) that the sleeve of the latest hastily pressed batch is no longer a golden mustard colour, having become a cheaper watery yellow instead! ... **The Funky Worm's** initially promoted commercial A-side 'u + me = love (12" version)' merely features support singing by **Ten City**, whose actual remix is indeed along with an instrumental on the commercial flip — hopefully that clarifies last week's deliberate confusion! ... Sheffield's **Living In A Box** realised with horror that their new 'Gatecrashing' title might be seen as insensitive following the disaster at the Hillsborough soccer stadium in their own home town, and have had the single withdrawn ... **Merlin** here and **Big Daddy Kane** in the States would appear to be temporarily out of circulation, the naughty boys! ... **KISS-fm**, already joined by **SOLAR's** station manager **Tony Monson**, has also been joined by **Graham Gold** (at the expense of his own **S.O.U.L.** plans) to present a stronger united application as a black music station for the Greater London VHF/FM incremental licence, with financial backing headed by printing company **Centurion Press** ... **Disco Mix Club** is again organising a special travel and accommodation package for New York's **New Music Seminar** between July 13-20, costing £747 based on sharing a twin room at the event's venue, the staggering **Marriott Marquis** hotel (the single rate is £1,076) — details from **John 'Superstar' Saunderson** on 06286-67276 ... **WEA's** man of the year (last year, that is!), **Fred Dove** is marrying on June 3 **Zoe Glitherow**, until recently his assistant in the club promotion department — any guesses who'll be doing the disco? ... **Champion** next month release the import hits by **Velma Wright** and **Doug Lazy** ... US newies that I didn't have time to review in full this week include (and this one would have been lead review!) the **Fly Guys** produced terrific timelessly trotting **Kechia Jenkins** 'Still Waiting' (Profile), 115 1/2bpm in its rapidly BPM-ed Fly Guy Mix; **Fast Eddie** remixed **Cookie Crew** ish subdued hip house **Sweet Tee** 'Let's Dance' (Profile), likewise 118 1/2bpm in its Hip House Mix; Virginia recorded pleasant dotedly flavoured huskily soulful infectious sparse go go-cum-swingbeat **Dadzie's New Image** 'Get You Girl' (Dadzie Records), 99 1/2-99 1/2bpm in its Extended Mix, **Lamya** cooed and panted female **Raze** 'Break 4 Love' answering **Razette** 'Ready 4 Love' (Da SHEET Records); **Masters At Work** created sparse house instrumental nine-track (groan!) "**Power House**" 'It's Power House Brooklyn Style' (Nugroove); **Robert**

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

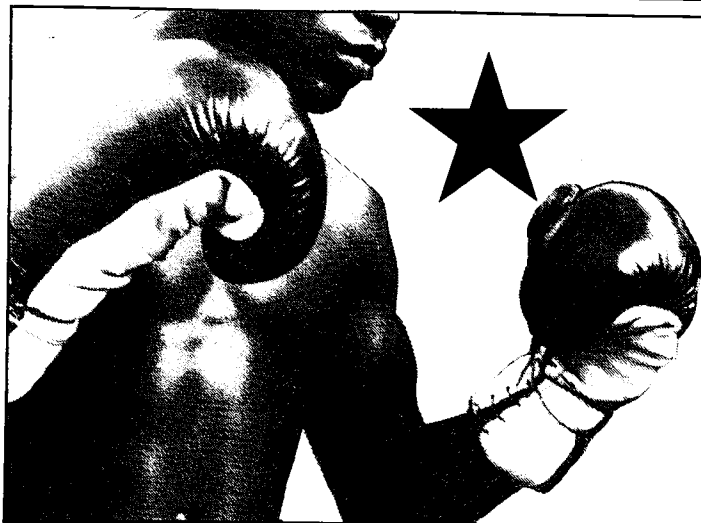


**BIG DADDY KANE** 'Wrath Of Kane' (Cold Chillin' W2973T) Finally out here after being huge on import, this excitingly frenetic fast talking 125 1/2-0bpm hip house-ish rap 'n' scratch (coming to an abrupt dead stop halfway which DJ Mister "Cee" brings back with a slithery scratching restart) is now flipped for excellent value by the brand new gently jiggling 104 1/2bpm calmly reassuring 'Rap Summary (Lean On Me)' — otherwise only available on the 'Lean On Me' import soundtrack album — plus his now not so recent album's revamped jittery chatting and scratching 110% 'Raw (Remix)', this latter being rather too rudely worded for airplay!

**Brookins** produced slow tapping jiggle street soul **Sue Ann** 'Pleasure' (MCA Records); monotonous now suddenly dated seeming downtown-rap **Public Enemy** 'Black Steel In The Hour Of Chaos' (Def Jam) ... UK newies similarly include the also lead review worthy **CJ Mackintosh & Dave Dorrell** remixed go go/hip hop/swingbeat **Alyson Williams** featuring **Nikki-D** 'My Love Is So Raw' (Def Jam), around 0-

106 1/2-106 1/2-0bpm (for fully accurate BPMs of course, check The Club Chart); **Coldcut** remixed superb atmospheric slowly jogging and weaving reggae accented **Cleveland Watkiss** 'Spend Some Time' (Urban); urgently rumbling fast rap **Mink** featuring **2wic-e** **The Trouble** 'Hey! Hey! Can You Relate?' (FON); title repeating attractive gently undulating downtempo dated jogging jazz-funky street soul instrumental

**Greedy Beat Syndicate** 'This Is London' (Greedy Beat Records), reminiscent of **Light Of The World** 'London Town'; aggressively rapped jerkily jiggling hip house **Mad Mission** 'Energy' (Greedy Beat Records); "don't stop, don't stop, keep on repeating solidly pushing jiggle disco instrumental" **Mr Monday** 'Keep On' (Greedy Beat Records); apparently **Steve Proctor** created clichéd samples crammed frantic hip house-cum-acid **Technodelia** 'Technodelia' (white label); disappointingly dull **Paula Abdul** style jolting **Cherelle** 'Affair' (Steamy Affair Mix) (Tabu) ... LPs include the variety filled (17 tracks including a bonus 12 inch) but somewhat scrappy and under-produced **Coldcut** 'What's That Noise?' (Ahead Of Our Time); typical timeless **Delfonics**-like sweet Philly soul (with some chunkier current swingbeat) **Blue Magic** 'From Out Of The Blue' (OBR); **Master 'The Beatcreator'** **Tee** produced compilation 'The Rebel Presents ...' (Intrigue/Unyque Artists), containing hip house, street soul, acieed and straight house by **Too Tuff**, **Soul Connection**, **Nemisis**, **Deluxe**, **The Beatcreator** and **The Rebel** featuring **MC 'Superjam'** **IB** ... **Radical Records** 'This Is War' compilation turns out to have divided some of the tracks from the original 'Rap Trax Volume One' import set with **StreetSounds/DJ International Records'** rival 'Hip House' compilation, both UK LPs being augmented by a few tracks from other sources ... **Radical's** **Virgo** album does indeed contain all four tracks from the current **Virgo Four** 12 inch import, plus four others ... I'm sorry I don't have time to BPM everything immediately, but in this age of multi-track import singles it often takes me half an hour to monitor just one 12 inch — hopefully this system which seems to be evolving, where I at least list and briefly describe what's new, is of some help? ... I hear on the grapevine that someone reckons that The Club Chart recently contained a white label of which allegedly I had been sent the only copy, but I cannot imagine what this supposedly was as absolutely nothing gets into that chart without thoroughly researched sales and/or DJ plays (there isn't any room for flights of fantasy when my main priority is to clear the roadblock of deserving genuine "breakers" that are always struggling to make the 100!) — so think again, whoever is spreading such a silly rumour! ... DJs, while we're on the subject, please do try to get your charts to us by Wednesday, even when FAX-ing them, as it's such a frustrating waste when fresh new ones don't arrive in time — also, plugging companies, please stop sending us duplicates of charts we already receive, as they only confuse the issue! ... **Dino's** only recently reviewed '247' is now out here (Fourth & Broadway 12BRW 128), UK pressings being 86 1/2-0bpm with a 115 1/4-0bpm flip — the 25 year old singer turns out to have been music director of **KCEP**, the leading black music radio station in Las Vegas, before he began recording himself ... I stumbled across (while rummaging through all my old **James Brown** albums to try and trace a sample) the 1969 **Marva Whitney** 'It's My Thing' LP and now see that **DJ Mark The 45 King** was mistaken in his memory of the title of what turns out to be 'Unwind Yourself', the intro sax of which it is that has particular "numerical" significance! ... **Chris Phillips** &



SECONDS OUT

## KEYMAN EDWARD'S LOVE'S GOT 2 BE STRONG

GO THE DISTANCE WITH THE DEEP FLOOR FILLER AT LAST — OUT NEXT WEEK!

7" — BRW 130. 12" — 12 BRW 130



"Straight out of the Windy City"



# DJ

Paul Bennun have their latest Pfunk and purple **Get On Down** night this Thursday (27) at Exeter Quay's **Warehouse** ... **Martin Collins**, **Bob Masters**, **Simon Dunmore**, **Gary Dennis**, **Steve Jason**, **Tony Fernandez**, **Chris Browne**, **Dougie Osbourne**, **Danny Smith**, **Richard Routledge**, and **Dean 'N'** Richie jock across five separate sessions in two clubs, **Tiffanys** and **Scruples**, at this Sat/Sun/Monday's **2nd Great Yarmouth Soul Weekender**, for which you arrange your own bed and breakfast accommodation (full details 0733-558355 office hours) ... **Jeff Young**, **Pete Tong**, **Chris Brown**, **Chris Dinnis**, **Sean French** and **Bob Smith** host this Sunday's noon-midnight It's About Time Soul Event alldayer at Plymouth's **Academy** (details 0752-600978) ... **Rick Robinson**, **Mark Carrera**, **Gary G** and guests skipper a Sunday midnight-Bank Holiday Monday 6am disco cruise on the Thames, £15 if joined at Greenwich pier of £18 including a coach trip from Bexleyheath's **Drayman** ... Bank Holiday Monday's evening gigs include a **Shindig** at Peterborough's **Videotek** with the inevitable **Steve Allen**, **Nik Graham** and more, while **The Big Sneeze!** is above Gillingham's **Catch 22** with **Tim Westwood**, **Pete Tong**, **Gilles Peterson**, **Norman Jay**, **Eddie Gordon**, **Aadil**, **Maggot**, and **Craig & Marcus** ... South Ockendon, Essex, DJ **Dave Pinney** aka **The Pinney Project** (0708-852872) is looking for club or pub work while his usual venue is closed ... **Bobby Brown's** current 'Every Little Step' import appears to be the theme tune to the upcoming 'Ghostbusters II' movie ... I don't know what **LWT** are playing at: two weekends ago they were back with a full night time TV service in London, advertising 'The Hit Man And Her' at 4am but then just showing a half hour edited highlights version at 4.30am instead — again, hiss, boo! ... **WOOO! YEAH!**

## ● HOT VINYL

### ROQUI 'Lover'

(US Nugroove NG-014)  
Rheji Burrell (the more prolific twin!) created terrific bright jauntily jiggling 120½bpm girl wailed happy halfway meeting between the hip house and swingbeat rhythms, in five mixes (plus acappella), which those DJs more into the latter beat are vari-speeding down to a slower tempo. Dig the Terry Burrus "vibes" especially in the Super Club Mix! Essential.

### INNER CITY 'Ain't Nobody Better'

(US Virgin 0-96559)  
Once again the US pressing is far better value with six mixes, the already UK released now (0-)119½bpm Duane Bradley 'Detroit's Burning Mix' and 120-119½-118½-118¼bpm Magic Juan Techno Trix Mix being joined by the much tighter and better 119½bpm Duane Bradley Awesome Mix, powerfully wailed sparse smacking 119¼bpm Master Reese Bass Apella Mix, more flutteringly twittery wriggler 119½-0bpm Groove Corporation Mix, and — best of the lot! — terrific chinking, twiddling and stuttering instrumental (0-)119½-0bpm Groove Corporation Manic Remix. Doubtless some will be creatively marketed here too, soon, but that will involve spending more on two singles than this one costs.

### THE BIDDU ORCHESTRA 'Humanity (Club Mix)'

(Trax 12TX5, via BMG)  
The Seventies disco star/producer returns in strong contemporary style with a surprisingly garage-ish swirling "strings" backed and mourn-

ful guy nagged bumpily striding 117½bpm wriggly shuffler that really raises sweat and deserves to be huge, at club level anyway (different less good more empty electronic and fully vocal 115¼bpm Radio Mix, plus the Indian cinged dreadful dated (0-)129½-0bpm 'Tea & Sympathy', presumably sung by Biddu himself, which seems a pity).

### TYREE 'Hard Core — Hip House'

(US DJ, International Records DJ 974)  
Actually rapped by Tyree Cooper himself (rather than by Kool Rock Steady) and remixed from the various artists 'Acid II — The Sound Of The Underground Vol 2' album on which it first appeared, this Bobby Byrd "I'm comin'" punctuated bubbly hip house leaper was never as strong as 'Turn Up The Bass' but makes a logical follow-up in its import 123½bpm Tyree's Hard Mix, 123½-0bpm Deep House-gramental, 123½-123½-123½-0bpm Julian 'Jumpin' Perez Mix, and piano jangled more twittery instrumental 123½-0bpm Joe Smooth's Too Deep Mix. However, all totally different, out here now at the same time is

### TYREE 'Hardcore Hip House'

(DJ, International Records DJNT 11, via Westside Records)  
in a bass boomed much altered now subduedly shuffling jerkier 121bpm Double Trouble Mix, starkly vocal 123bpm Southside Mix, and twittery acidic instrumental 123½bpm Tyree's Jam, plus the James Brown scream sampling twittery smacking instrumental 122bpm 'Oh Yea' from the same LP, meaning that there is usefully no duplication of versions between the US and UK pressings so that both are viable in their own right.

### M.C. SERGIO 'In The Name Of Love'

(US Idlers WAR-039)  
Useful unhurried huskily talking jittery lurching hip house (or "hip hop house", as the lyrics put it), produced and self-sampled by Todd Terry in the A-side's 122bpm Club Mix, Club A Dubba and 121½bpm Radio Version, and by Tony D in the flip's four alternative 123bpm mixes (two of which are called simply, and separately, Hip and Hop!).

### T LA ROCK 'Housin' With The T's'

(US Fresh Records FRE-80130)  
Produced by Todd Terry and penned by T 'La Rock' Keaton — enough T's to be housin' with? — this bass bubbled 123½bpm sinuously subtle jumpy hip house bumper is in four mixes, flipped by the more orthodox wordily jittering sparse 102bpm 'T-N-Off' in three mixes, both sides giving rap fans the best of both worlds.



**CHAKA KHAN 'I'm Every Woman (Remix)'** (Warner Bros W2963T) With the unfamiliar new intro that nobody recognised before Chaka actually arrived on stage at the Albert Hall, Dancin' Danny's long awaited clompingly surging and swirling 0-114-113½-114-112¼-113½-114½-114¼(break)-114½-115½-115½-115½-0bpm remix (half an hour to BPM completely, thanks a ton!) cleverly keeps all the flavour of 1978's original while being drastically different from the old short 114½-113-113½-114½-115½bpm version, included for comparison (along with an edit of the remix). Obviously it will delight all those who dread the rigidly over-dubbed modern style of remixing, as Danny appears to have taken little advantage of digital technology!

### ROBERT BROOKINS 'Don't Tease Me (Extended Club Mix)'

(US MCA Records MCA-23936)  
Bobby Brown-type huskily pleading strong jittery 112bpm swingbeat wriggler excitingly lurching into life through James Brown 'Funky President' samples, with some spluttering scat breaks, police sirens and other effects (Instrumental and Bassapella too), likely to be a bit of a "grower".

### NAISHA 'One Step At A Time (The Clivillés & Cole 1989 Garage Mix)'

(PWL Records PWLT 40)  
PWL's first sub-licensed US material, this Clivillés & Cole created jerkily skittering frisky here 124½bpm galloper, recently hot on import, has a jauntily wailing "diva" vocal adding to the previously noted Hi-NRG flavour that doubtless made it appeal to Pete Waterman, flipped by the more starkly freestyle 123½-0bpm The Hot Cole & Clivillés Club Mix and LNR "C'mon let's work" sampling here slightly edited 123½-0bpm Notice The House Dub.

## H I - N R G

**SINITTA 'Right Back Where We Started From' (Fanfare 12FAN 18)**, Pete Hammond produced quite classily flying 145½bpm remake of Maxine Nightingale's catchily jaunty 1975 smash, true to the feel of the original (and thus the least irritating thing Sinitta has done!), sure to be huge when out fully on May 15; **MIKE HEMMER 'Divine' (Loading Bay Records LBAY-3, via PRT)**, Italy recorded gruffly shouted Dead Or Alive-type (0-)129½-0bpm simple dated galloper, just starting to be big in our Hi-NRG chart before its demise (not, unfortunately, that the chart could be trusted, which is why it had to go); **THE SAME TOWN BOYS 'Beatski Mix' (AJK Music ONE 6606, via K-tel)** effectively enough galloping 130½-0bpm remake medley of various Bronski Beat oldies (hasn't this, or something very like it, actually been out before?); **MANDY 'Don't You Want Me Baby (Cocktail Mix)' (PWL Records PWLT 37)**, Pete Hammond produced electronically cantering 119½-119½bpm Human League remake, still catchy (in multi-tracked nymphet style) but lacking the original's depth and power; **HIT THE ROOF 'Contact' (One Little Indian Records 15TP12L, via The Cartel)**, 'Uptight' started and 'Shaff' finished jerkily galloping 135½bpm Edwin Starr remake wailed by Lorita Grahame.

## OUT NEXT WEEK

# ARNOLD JARVIS "TAKE SOME TIME OUT"

(NEW MIXES BY TOMMY MUSTO & THE SHY BOYS)

★ THE TIME HAS COME! ★

AVAILABLE THROUGH ROUGH TRADE/CARTEL (LICT 024)



## REMIXES

**TEN CITY 'Devotion (Paradise Revisited)' (Atlantic AB916TX)**, quite good friskily leaping **123<sup>3</sup>/<sub>4</sub>-123<sup>2</sup>/<sub>4</sub>bpm** FON Force remix that adds the percussive drive of their The Voice Of Paradise Mix to Marshall Jefferson's fuller "strings" sawed sound, coupled by Mike Dunn's sparsely broken down episodic **0-123-123<sup>1</sup>/<sub>5</sub>-123-122<sup>4</sup>/<sub>5</sub>bpm** 'Dunn Far Fun' Mix plus the short **124<sup>1</sup>/<sub>5</sub>bpm** Marshall's Daytime Radio Mix; **SHARON DEE CLARKE 'Something Special (Beat The Street Mix)' (Urban URBA 31)**, less effective cantering **123<sup>3</sup>/<sub>5</sub>bpm** remix which replaces all the Magic Juan Mix's techno drive by emphasising the elements of Sharon Redd's old juddery throbbing album version, coupled by that still superior **(0-)124bpm** Magic Juan Mix plus the previously promo only **123<sup>1</sup>/<sub>2</sub>-123<sup>3</sup>/<sub>4</sub>-123<sup>1</sup>/<sub>4</sub>bpm** Double Trouble mix of four 'Urban House' album tracks; **DE LA SOUL 'Me Myself And I' Neopolitan Mix)' (Big Life BLR 7R)**, yet another Richie Rich/De La Soul remix, this **113-114<sup>1</sup>/<sub>4</sub>-114<sup>1</sup>/<sub>5</sub>bpm** "Neopolitan sandwich" samples a bit of Michael Jackson 'Don't Stop Til You Get Enough' bass for Richie's more subduedly trotting first part before cranking back into the P'funky original and then the Oblapos Made import mix, flipped now by all three of the import's previously reviewed banus tracks, 'What's Mare', 'Ain't Hip To Be Labelled A Hippie', 'Brian Washed Follower'.

**BURRELL 'Put Your Trust In The Music (L.A.'s Garage Mix)'**

(10 Records TENX 264)  
Another total remake by Les Adams, retaining just Ronnie and Rheji's now moodier seeming vocal, this piano plonked throbbing skittery shuffling **120bpm** garage treatment is flipped by the cantering original **121bpm** Album Version for interesting comparison (plus the Terry Burrus prod/penned anxious wriggly lurching **109<sup>1</sup>/<sub>6</sub>bpm** 'Dominate Me').

**RICKSTER presents KLE 'We Got The Music (Deep House N.Y. Remix)'**

(US UnderWorld Records AP 137)  
Rick Siepak (of Sound Pak) produced but then Lenny Dee & Frankie Bones remixed good drily drummed and James Brown guitar sample prod'd **119<sup>3</sup>/<sub>5</sub>-119<sup>4</sup>/<sub>5</sub>-0bpm** sinuous deep house thudder with repetitive soulfully nagging effete male vocal bursts (sparser **119<sup>4</sup>/<sub>5</sub>bpm** Deep Dirty House Dub).

**HENDRIX 'Me Wanna See Ya Donce (Club Vocal)'**

(US Easy Street EZS-7547)  
West Indian accented mournful guy muttered subdued though jauntily burbling **120<sup>3</sup>/<sub>5</sub>bpm** side to side shuffler, created by Smack Music Productions, with plonking piano and a particularly catchy nagging little sax riff that should worm its way into a few minds (**120bpm** Instrumental and Vocal Dub), due here imminently on Garage Trax.

**DÉJÀ 'Made To Be Together (12" Mix)'**

(10 Records TENX 268)  
Good if dated jiggly soulful rolling and bashing **107<sup>1</sup>/<sub>5</sub>bpm** swingbeat-ish jolter by Curtis Jones and his new, Starleana Young replacing, vocal partner Mysty Day, with a more lurchingly percussive **107<sup>1</sup>/<sub>5</sub>-0bpm** Dub Version and brassier slinkily keyboarded **107<sup>1</sup>/<sub>5</sub>bpm** Jazz Mix, while it's slower and even slinkier as the **105<sup>1</sup>/<sub>6</sub>-0bpm** title track of their Teddy Riley & Gene Griffin produced album, 'Made To Be Together' (10 Records DIX 83) — not out here until May 15 but promoed already and anyway on import (US Virgin 91060) — on which Curtis alone leads the best dancers (so had he been joined by Mysty at that stage?), the smooth-jauntily jiggling **108<sup>1</sup>/<sub>6</sub>bpm** 'Time Is Running Out', 'Fake-ish buoyant lurchingly trucking **(0-)113<sup>3</sup>/<sub>5</sub>bpm** 'Dance', sleazily harmonised solidly stomping jittery **110<sup>3</sup>/<sub>4</sub>-0bpm** 'Going Crazy' and rolling steadily thumped **112<sup>1</sup>/<sub>6</sub>bpm** 'You Don't Appreciate My Love', Mysty handling the sinuously swaying **101<sup>1</sup>/<sub>6</sub>bpm** 'Patience & Time' and jerkily smacking Janet/Paula/Pebbles-type **114<sup>1</sup>/<sub>5</sub>bpm** 'Waiting Downtown', and both duetting the delicately weaving romantic **84/42bpm** 'More & More', tortuously jolting slow **74/37bpm** 'Dreamer' and urgently cranking **114<sup>1</sup>/<sub>5</sub>bpm** 'Sexy Dancer'.

**GUY 'I Like (Extended Version)'**

(US Uptown Records MCA-23927)  
Teddy Riley & Gene Griffin's own group can do no wrong Stateside at the moment but — as briefly mentioned already — this latest dis-

jointly juddering jittery **107<sup>3</sup>/<sub>5</sub>bpm** swingbeat smacker may prove a bit too jerkily lurching here, although there are also a totally different Serious Intention "oh oh oh" quoting urgently flurrying **112<sup>1</sup>/<sub>5</sub>-0bpm** Hype Mix and similar **112<sup>1</sup>/<sub>4</sub>bpm** Dub Version which could be more useful (**108bpm** Radio Edit).

**SPECIAL ED 'I Got It Made'**

(US Profile PRO-7245)  
Howie Tee produced huskily conversational unhurriedly jogging rap in differently backed **95<sup>1</sup>/<sub>5</sub>bpm** Original, **96bpm** Businesslike and **97bpm** Up Versions, coupled perhaps more appealingly by the jauntily plinky plunky banjo backed **113<sup>1</sup>/<sub>5</sub>bpm** 'Hoedown', a Fresh Prince-style bragging narrative of sexual conquest (remember that "hoe" has another b boy meaning, as in "hoeing your furrow" — get the picture?!). Also out on import is his lugubriously rapped and sometimes even more 'X' certificate album, 'Youngest In Charge' (US Profile PRO-1280), enlivened only by the girl duetted hip house 'Club Scene', approximately **123<sup>3</sup>/<sub>5</sub>-123<sup>1</sup>/<sub>2</sub>-123<sup>3</sup>/<sub>5</sub>bpm** monitored off a promo cassette.

**STEADY B 'Serious (Ceereus BDP Remix)'**

(Jive JIVE T199)  
"This is a remix", producer KRS-One keeps declaring as unexpectedly dixieland jazz joins the more routine break beats of this **0-101-0-101bpm** rolling rap, thus making it jauntier and fresher than most, though with a more straightforward **101bpm** LP Mix and Instrumental plus here just the **97<sup>1</sup>/<sub>6</sub>bpm** LP Mix of the Joe Tex sampling bumpily jolting 'I Got Cha', drastically late on UK release at last.

**ROYAL HOUSE FEATURING IAN STAR 'A Better Way'**

(Champion CHAMP 12-201)  
Todd Terry's piano chorded mournfully nagged jittery shuffler had some minor deep house success as an album track last year and now is in new **120-0bpm** Hot Toddy, Rubba Dubba, Club and Original Mixes.

**THE TODD TERRY PROJECT 'The Circus'**

(US Fresh Records FRE-80128)  
His old album's "to the Batmobile, let's go" introed fairly dull jerkily shuffling **(0)121<sup>1</sup>/<sub>5</sub>-0bpm** instrumental with a similar newly retitled 'It's Just In House' alternative version too, and probably better more percussive cymbal schlurped **122-0bpm** 'It's Just In Dubs' (quoting "Brooklyn's in the house"), flipped rather boringly by the old **122<sup>1</sup>/<sub>2</sub>-0bpm** 'Weekend UK Remix' and 'US Dub'.



ACE RECORDS have launched a new label specialising in "Classic Dance Music of the 70s" with the timely reissue of 1979's Ten City influencing classic **132-133-132<sup>1</sup>/<sub>2</sub>bpm** stratospherically whinneyed electronically galloping SYLVESTER 'You Make Me Feel (Mighty Real)' (Southbound SEWT 700), plus 1971's in its day even more influential wukka wukka guitar introed **117-117<sup>1</sup>/<sub>5</sub>-120<sup>1</sup>/<sub>2</sub>-121<sup>1</sup>/<sub>2</sub>-122-0bpm** moodily surging and brassily stabbed ISAAC HAYES 'Theme From Shaft' (Southbound SEWT 701).

**TONY REAL 'My Little Party'**

(US Sunshine Music Ltd SML-2351)  
Remixed from an album called 'Masters Of Freestyle' although much more house than Latin hip hop, this stutteringly percussive jittery electro judderer is in **121<sup>1</sup>/<sub>5</sub>-0bpm** Meltin', **121<sup>1</sup>/<sub>5</sub>bpm** Excalibur, **125<sup>1</sup>/<sub>5</sub>-0bpm** Charlie Babie Salsa Club and **121<sup>1</sup>/<sub>5</sub>bpm** Aldo & Benji Cutting House Mixes, coupled with the bonus similarly jittering percussive but afro chanted **124<sup>1</sup>/<sub>5</sub>-0bpm** OBATALA, SANGO & OCHUN 'The Beginning (Afrikan Latino Mix)', selling in Central London where Latin/freestyle seems to be getting increasingly trendy.

**CORINA 'Give Me Back My Heart'**

(US Cutting Records CR-226)  
Sung by a frankly Eurobeat style girl in Madonna/Gloria Estefan influenced Latin hip hop pop style (although flashed on the sleeve as "limited edition house mixes") this cymbal shushed and bass burbled freestyle jitterer is another Central London seller, in **120<sup>1</sup>/<sub>5</sub>bpm** Extended Club House Mix, **120<sup>3</sup>/<sub>5</sub>bpm** Dirty House Mix and **(0-)121-0bpm** Dirty Dub versions.

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# THE CLUB CHART

**TW LW**

1	1	<b>KEEP ON MOVIN' (CLUB MIX)</b> Soul II Soul (featuring Caron Wheeler)	10 Records 12in
2	7	<b>PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX)</b> kc Flight	RCA 12in
3	8	<b>THAT'S HOW I'M LIVING (MIXES)/THE CHIEF</b> Toni Scott	Champion 12in
4	9	<b>WHO'S IN THE HOUSE</b> the Beatmasters with Merlin	Rhythm King 12in
5	3	<b>MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX)</b> Paul Simpson featuring Adeva and introducing Carmen Marie	Cooltempo 12in
6	4	<b>BACK TO LIFE — JAZZIE'S GROOVE/HAPPINESS (DUB)/AFRICAN DANCE/DANCE/HOLDIN' ON (BAMBELELA)/KEEP ON MOVIN'/FAIRPLAY</b> Soul II Soul	10 Records LP
7	10	<b>DEVOTION (MARSHALL'S CLUB MIX)/THE VOICE OF PARADISE</b> Ten City	Atlantic 12in
8	13	<b>ME MYSELF AND I (RICHIE RICH REMIX)/JENIFA (TAUGHT ME)</b> De La Soul	Big Life 12in
9	17	<b>AIN'T NOBODY BETTER (UK MIXES)</b> Inner City	10 Records 12in
10	45	<b>JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE MIXES)</b> Double Trouble & The Rebel MC	Desire 12in white label
11	2	<b>SLEEP TALK</b> Alyson Williams	Def Jam 12in
12	14	<b>GET HIP TO THIS! (MIXES)</b> M.D-Emm featuring Nasih	RePublic Records 12in
13	42	<b>TAKE SOME TIME OUT (REMIXES)</b> Arnold Jarvis	RePublic Records 12in pre-release
14	23	<b>MAKE MY BODY ROCK (FEEL IT) (US MIXES)</b> Jomanda	US Big Beat 12in
15	59	<b>LOVE'S GOT 2 BE STRONG (MIXES)</b> Keyman Edwards	Fourth & Broadway 12in
16	6	<b>ONE MAN (ONE MIX)</b> Chanelle	Cooltempo 12in
17	29	<b>SHELTER (MIXES)</b> Circuit featuring Koffi	Collision Records 12in
18	5	<b>PEOPLE HOLD ON (DISCO MIX)</b> Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
19	20	<b>REAL LOVE (EXTENDED VERSION)</b> Jody Watley	MCA Records 12in
20	11	<b>THE REAL LIFE</b> Corporation Of One	Desire 12in
21	60	<b>CALM DOWN (VERSIONS)</b> Most Wanted	US The Fever 12in
22	100	<b>U + ME + LOVE (CLUB/DUB)</b> The Funky Worm + Ten City X The Fon Force	FON 12in promo
23	12	<b>SAY NO GO/EYE KNOW/ME MYSELF AND I/THE MAGIC NUMBER</b> De La Soul	Big Life LP
24	86	<b>SISTER ROSA (12' REMIX/DUB VERSION)</b> The Neville Brothers	Breakout 12in
25	26	<b>THE 900 NUMBER</b> the 45 King	Doctor Beat 12in
26	30	<b>MAKE MY BODY ROCK (CLUB MIX SWEET)</b> Jomanda	RCA 12in
27	31	<b>RHYTHM IS THE MASTER DJ</b> Chuck Chillout and Kool Chip	US Mercury 12in
28	27	<b>CRUCIAL (DANCE REMIX)</b> New Edition	MCA Records 12in
29	22	<b>LET IT ROLL</b> Raze presents: Doug Lazy	US Grove St. 12in
30	47	<b>ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX)</b> Lisa M	Jive 12in promo
31	38	<b>PEOPLE HOLD ON (BLAZE'S NEW JERSEY JAZZ MIX)</b> Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
32	21	<b>SOMETHING SPECIAL (MAGIC JUAN MIX)</b> Sharon Dee Clarke	Urban 12in
33	15	<b>VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)</b> A Guy Called Gerald	Rham! 12in
34	37	<b>KRUSH GROOVIN' (MIXES)</b> Krush	FON 12in
35	18	<b>DON'T BE CRUEL (EXTENDED/RAPACIOUS MIXES)</b> Bobby Brown	MCA Records 12in
36	91	<b>REAL LOVE (HOUSE MIX)</b> El DeBarge	Motown 12in
37	28	<b>LET'S GO (REMIXES)</b> Fast Eddie	US DJ International Records 12in
38	40	<b>THE RED THE BLACK THE GREEN/DANCE, DANCE, DANCE</b> The 45 King	US Tuff City 12in
39	25	<b>TOGETHER/LETTER TO THE BETTER</b> Ace & Action <sup>3</sup>	US Prism 12in
40	100	<b>IN THE NAME OF LOVE (TODD TERRY/TONY D VERSIONS)</b> MC Sergio	US Idlers 12in
41	53	<b>ACTIVATED (TIMMY REGISFORD REMIX)</b> Gerald Alston	Motown 12in
42	—	<b>LET'S DANCE (HIP HOUSE) (118%) (HIP HOP) (114%)</b> Sweet Tee	US Profile 12in
43	44	<b>LET'S GET HYPED (MIXES)</b> Kool Rock Steady	US DJ International Records 12in
44	69	<b>SALSA TIME/HIP HOP SALSA (HOUSE VERSION)/B.B.O. IN EFFECT/IT'S JUST AN 808/CAN WE DO THIS/TALK DIRTY</b> Bad Boy Orchestra	US Smokin' LP
45	62	<b>BLACK AND PROUD/SKRUM (AND THEN SOME!)</b> Dismasters	US Urban Rock Records 12in
46	58	<b>ADDING ON/BLACK IS BACK/GETTING FIERCE/PURE RIGHTEOUSNESS</b> LaKim Shabazz	Sure Delight LP
47	—	<b>STILL WAITING (FLY GUY MIX (115½-115)/(FLY GUY DUB) (115½)/(KECHIA'S HOUSE) (116¾-0)/(DAMN, THAT GIRL CAN SING DUB) (116¾-116¾-0)/(PIANO BEATS) (116¾)</b> Kechia Jenkins	US Profile 12in
48	34	<b>JOY AND PAIN (WORLD TO WORLD REMIX)</b> Rob Base & DJ E-Z Rock	Supreme Records 12in
49	93	<b>I'M EVERY WOMAN (DANCIN' DANNY D REMIX)</b> Chaka Khan	Warner Bros 12in
50	56	<b>WORK IT TO THE BONE (REMIXES)</b> LNR	US House Jam Records 12in
51	64	<b>GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX)</b> Today	Motown 12in
52	re	<b>GROOVE ME (EXTENDED)/TEDDY'S JAM (HYPE MIX/RADIO EDIT)</b> Guy	MCA Records 12in
53	re	<b>KICKIN' IT LIVE/STAY BAD</b> Freshki Dames	Mango Street 12in
54	24	<b>GOT TO GET YOU BACK (THE GROOVY PIANO MIX)</b> Kym Mazelle	Syncope 12in

55	41	<b>LOVER (MIXES)</b> Roqui	US Nugroove 12in
56	49	<b>TO THE MAX/IT'S MY TURN</b> Steezo	Sleeping Bag Records 12in
57	—	<b>MY TELEPHONE (0-110½)/BEATS &amp; PIECES (MO BASS REMIX) (0-104-0)/FAT (PARTY &amp; BULLSHIT) (112)/NO CONNECTION (126½)/TRAK 22 (122)/PEOPLE HOLD ON (122½)/STOP THIS CRAZY THING (0-107½)/(HEDMASTER MIX) (107¾-0)/DOCTORIN' THE HOUSE (SAY R MIX) (0-117½)/(I'M) IN DEEP (0-121½-0)/MAKER BRAKE (100)/GREEDY'S BACK (0-105)/DRAWMASTERS SQUEEZE (99)/WHAT'S THAT NOISE? (0-117½-0)/SMOKE 1 (0-98½-0)/THEME FROM 'REPORTAGE' (116½-0)/WHICH DOCTOR? (0-112½-0)</b> Coldcut	Ahead Of Our Time LP/bonus 12in
58	—	<b>JUST A LITTLE BIT (MIXES)</b> (119¾) Total Science	Jumpin' & Pumpin' 12in
59	71	<b>VOODOO RAY (FRANKIE KNUCKLES/RICKY ROUGE REMIXES)</b> A Guy Called Gerald	US Warlock Records 12in
60	—	<b>JUST A LITTLE MORE (87¾)/(SURRENDER MIX) (87¾-87¾)</b> Fifth Of Heaven	MixOut Records 12in
61	97	<b>I'M THE ONE (CHRIS PAUL DANCE REMIX)</b> Perri	MCA Records 12in
62	68	<b>I WANT YOU/SHE SAY KUFF (MIXES)</b> Massive Sounds	nugroove 12in
63	32	<b>MUSICAL FREEDOM (YOU GOT THE LOVE MIX)</b> Paul Simpson featuring Candi Station	Cooltempo 12in
64	65	<b>GOT TO KEEP ON (12' VERSION/B BOY MIX)/PICK UP ON THIS</b> Cookie Crew	ffrr 12in
65	54	<b>TIME MARCHES ON (JUSTIN STRAUSS REMIXES)</b> Jungle Wonz	Breakout 12in
66	84	<b>STOP THE WORLD</b> Black, Rock & Ron	Supreme Records LP
67	55	<b>HOUSIN' WITH THE T'S/T-N-OFF (MIXES)</b> T La Rock	US Fresh Records 12in
68	re	<b>LOVE TONITE</b> Dave Collins & Jacqui Jones	GTI Records 12in
69	73	<b>NOT GONNA DO IT (BAM BAM HOUSE MIX)</b> Vicky Martin	MCA Records 12in
70	re	<b>RAP SUMMARY (LEAN ON ME)/WRATH OF KANE</b> Big Daddy Kane	Cold Chillin' 12in promo
71	—	<b>READY 4 LOVE (IN HEAT) (119½-119½)/(FRENCH TICKLER) (120-119¾-0)/(MEAN GENE EDIT) (119½-119¾-119½)/(RADIO) (119¾-0)</b> Razette featuring Lamya	US Da SHEET Records 12in
72	—	<b>THE RAGGAMUFFIN NUMBER (0-106¾)/BREAK BEAT 1 (116/2 (113¾))</b> Nomad featuring Daddy Harvey	Ruma 12in white label
73	—	<b>OUTER SPACE (0-127½)/LOS CHICANOS (0-125½)/A LITTLE BIT/WE'RE GONNA MOVE (126)/THE BASSLINE/MY MISSION (124)/IT'S COCAINE (125)/YEAH C'MON (0-125)/FEEL IT BABY (94¾) "Power House"</b>	US Nugroove 12in
74	—	<b>MRDJ (MIXES) (110)</b> Joyce "Fenderella" Irby with Doug E Fresh	Motown 12in pre-release
75	—	<b>WHERE HAS ALL THE LOVE GONE? (GHETTO MIX)</b> Yaz	Big Life 12in
76	re	<b>BLOW THE HOUSE DOWN (KEVIN SAUNDERSON HARD CORE MIX)</b> Wee Papa Girl Rappers	Jive 12in
77	—	<b>BLACK STEEL IN THE HOUR OF CHAOS (RADIO VERSION) (0-91)/(INSTRUMENTAL) (0-90)/CAUGHT, CAN WE GET A WITNESS (PRE BLACK STEEL BALLISTIC FELONY DUB) (0-116)/TOO MUCH POSSE (104½)/B-SIDE WINS AGAIN (0-106½-0)</b> Public Enemy	US Def Jam 12in
78	33	<b>HELLO HALIB (ACID ACID ACID/ACID MIX)</b> Cappella	Music Man 12in promo
79	63	<b>SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES)</b> Lake Eerie	Champion 12in
80	—	<b>HUMANITY (CLUB MIX)</b> The Biddu Orchestra	Trax 12in
81	66	<b>LET IT LOOSE (MIXES)</b> Amy Jackson	US Bigshot Records 12in
82	96	<b>STRINGS OF LIFE (MIXES)</b> Rhythim Is Rhythm	Jack Trax 12in
83	—	<b>PUT YOUR TRUST IN THE MUSIC (LES ADAMS GARAGE REMIX)</b> Burrell	10 Records 12in
84	48	<b>ROCKIN' ON THE GO-GO SCENE</b> Richie Rich	Gee St Recordings 12in
85	74	<b>HARD CORE — HIP HOUSE (US REMIXES)</b> Tyree	US DJ International Records 12in
86	76	<b>TO THE BONE/THE GODDESS</b> Wanda Dee	US Tuff City 12in
87	—	<b>UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX) (119½)/(ARTHUR BAKER'S DANCE MIX/DUB) (119)</b> Roberta Flack	US Atlantic 12in
88	100	<b>MY LITTLE PARTY (MIXES)</b> Tony Real	US Sunshine Music Ltd 12in
89	—	<b>HARDCORE HIP HOP (UK REMIXES)</b> Tyree	D.J. International Records 12in
90	—	<b>WOMEN BEAT THEIR MEN (MIXES) (122)</b> Voodoo Doll	US Breaking Bones Records 12in
91	50	<b>ROMEO AND JULIET (VOCAL REMIX)</b> Blue Magic	OBR 12in
92	—	<b>SLAM (CLUB MIX)</b> Humanoid	Westside Records 12in
93	—	<b>AIN'T NOBODY BETTER (US MIXES)</b> Inner City	US Virgin 12in
94	—	<b>THE TIME IS RIGHT MIXES (105%)</b> Russell Patterson	US Jump Street 12in
95	—	<b>24/7</b> Dino	Fourth & Broadway 12in
96	—	<b>I DON'T WANT YOUR LOVE (REMIX/INSTRUMENTAL) (115¾)</b> Dazzle	Jam Today 12in promo
97	70	<b>THIS IS SKA ('THE WAY I SEE IT' MIX)</b> Longsy D's House Sound	Big One 12in
98	98	<b>ROXANNE'S ON A ROLL (REMIXES)</b> The Real Roxanne	US Select 12in
99	88	<b>WHICH WAY IS UP (MIXES)</b> Syndee	Big One 12in
100	81	<b>IT'S TIME TO GET FUNKY (BOOTLEG MIX)</b> Bizarre Inc	Blue Chip "R&B" 12in

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

JUNE 11 2002



# CHILDREN OF THE NIGHT

# WE PLAY SKA

NEW SINGLE FEATURING **RANKING ROGER**

RECORDED AT BATTERY STUDIOS, LONDON AND CENTRAL STUDIOS

## U S S I N G L E S

## U S A L B U M S

TW LW

1	1	LIKE A PRAYER	Madonna
2	5	I'LL BE THERE FOR YOU	Bon Jovi
3	4	FUNKY COLD MEDINA	Tone Loc
4	2	SHE DRIVES ME CRAZY	Fine Young Cannibals
5	7	HEAVEN HELP ME	Deon Estus
6	3	THE LOOK	Roxette
7	10	SECOND CHANCE	Thirty Eight Special
8	14	REAL LOVE	Jody Watley
9	15	AFTER ALL	Cher/Peter Cetera
10	17	FOREVER YOUR GIRL	Paula Abdul
11	12	ROOM TO MOVE	Animotion
12	13	ROCKET	Def Leppard
13	18	THINKING OF YOU	Sa-Fire
14	16	SINCERELY YOURS	Sweet Sensation
15	23	SOLDIER OF LOVE	Donny Osmond
16	22	IKO IKO	the Belle Stars
17	21	CULT OF PERSONALITY	Living Colour
18	24	ROCK ON	Michael Damian
19	25	ELECTRIC YOUTH	Debbie Gibson
20	27	WIND BENEATH MY WINGS	Bette Midler
21	6	STAND REM	
22	33	PATIENCE	Guns N' Roses
23	28	EVERY LITTLE STEP	Bobby Brown
24	9	ETERNAL FLAME	the Bangles
25	8	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
26	31	EVERLASTING LOVE	Howard Jones
27	29	SEVENTEEN	Winger
28	37	I'LL BE LOVING YOU	New Kids On The Block
29	35	CLOSE MY EYES FOREVER	Lita Ford
30	11	YOUR MAMA DON'T DANCE	Poison
31	39	A SHOULDER TO CRY ON	Tommy Page
32	19	YOU GOT IT	Roy Orbison
33	40	WHERE ARE YOU NOW?	Jimmy Harnen
34	20	SUPERWOMAN	Karyn White
35	34	I WANNA BE THE ONE	Stevie B
36	43	THROUGH THE STORM	Aretha Franklin
37	46	VOICES OF BABYLON	the Outfield
38	26	ORINOCO FLOW	Enya
39	44	I ONLY WANNA BE WITH YOU	Samantha Fox
40	36	BIRTHDAY SUIT	Johnny Kemp
41	48	BUFFALO STANCE	Neneh Cherry
42	47	CRY	Waterfront
43	30	MY HEART CAN'T TELL YOU NO	Rod Stewart
44	32	DREAMIN'	Vanessa Williams
45	38	THE LIVING YEARS	Mike And The Mechanics
46	41	LOST IN YOUR EYES	Debbie Gibson
47	51	DOWNTOWN	One 2 Many
48	59	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam
49	65	MISS YOU LIKE CRAZY	Natalie Cole
50	42	WALK THE DINOSAUR	Was (Not Was)
51	60	COMING HOME	Cinderella
52	61	GIVING UP ON LOVE	Rick Astley
53	66	I'LL BE YOU	the Replacements
54	—	POP SINGER	John Cougar Mellencamp
55	62	CIRCLE	Eddie Brickell & The New Bohemians
56	52	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block
57	88	THIS TIME I KNOW IT'S FOR REAL	Donna Summer
58	50	STRAIGHT UP	Paula Abdul
59	74	CUDDLY TOY (FEEL FOR ME)	Roachford
60	45	ONE	Metallica

TW LW

1	1	LIKE A PRAYER	Madonna	Sire
2	2	LOC-ED AFTER DARK	Tone Loc	Delicious
3	4	DON'T BE CRUEL	Bobby Brown	MCA
4	3	ELECTRIC YOUTH	Debbie Gibson	Atlantic
5	6	G N' R LIES	Guns N' Roses	Geffen
6	5	THE RAW & THE COOKED	Fine Young Cannibals	I.R.S.
7	11	VIVID	Living Colour	Epic
8	8	HANGIN' TOUGH	New Kids On The Block	Columbia
9	7	MYSTERY GIRL	Roy Orbison	Virgin
10	10	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys	Wilbury
11	9	FOREVER YOUR GIRL	Paula Abdul	Virgin
12	13	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
13	12	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
14	14	BEACHES	Soundtrack	Atlantic
15	15	EVERYTHING	the Bangles	Columbia
16	16	NEW JERSEY	Bon Jovi	Mercury
17	17	LIVING YEARS	Mike And The Mechanics	Atlantic
18	19	SKID ROW	Skid Row	Atlantic
19	18	HYSTERIA	Def Leppard	Mercury
20	30	LARGER THAN LIFE	Jody Watley	MCA
21	20	GREEN REM		Warner Brothers
22	21	OUT OF ORDER	Rod Stewart	Warner Brothers
23	22	... AND JUSTICE FOR ALL	Metallica	Elektra
24	23	SHOOTING RUBBERBANDS AT THE MOON	Eddie Brickell And The New Bohemians	Geffen
25	25	WATERMARK	Enya	Geffen
26	27	MELISSA ETHERIDGE	Melissa Etheridge	Island
27	26	KARYN WHITE	Karyn White	Warner Brothers
28	24	OPEN UP AND SAY ... AHH!	Poison	Enigma
29	28	WINGER	Winger	Atlantic
30	34	GUY	Guy	Uptown
31	36	RAIN MAN	Soundtrack	Capitol
32	29	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
33	31	THE TRINITY SESSION	Cowboy Junkies	RCA
34	32	SPIKE	Elvis Costello	Warner Brothers
35	33	THE GREAT RADIO CONTROVERSY	Tesla	Geffen
36	—	LOOK SHARP!	Roxette	EMI
37	35	SILHOUETTE	Kenny G	Arista
38	38	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
39	37	STRAIGHT OUTTA COMPTON	N.W.A.	Ruthless
40	41	LIFE IS ... TOO SHORT	Too Short	Jive
41	48	LET'S GET IT STARTED	M.C. Hammer	Capitol
42	39	THE RIGHT STUFF	Vanessa Williams	Wing
43	46	EAZY-DUZ-IT	Eazy-E	Ruthless
44	44	ORANGES AND LEMONS	XTC	Geffen
45	47	WORKING GIRL	Soundtrack	Arista
46	—	SONIC TEMPLE	the Cult	Sire
47	43	NEW YORK	Lou Reed	Sire
48	—	THE HEADLESS CHILDREN	W.A.S.P.	Capitol
49	—	NICK OF TIME	Bonnie Raitt	Capitol
50	—	LONG COLD WINTER	Cinderella	Mercury

Compiled by Billboard

● THE CULT: "ere Ian, that bloke just said you look stupid in that hat"



● BULLETS

62	—	BABY DON'T FORGET MY NUMBER	Milli Vanilli
64	75	VERONICA	Elvis Costello
71	77	STOP	Sam Brown
72	81	LET ME IN	Eddie Money
73	78	CLOSER THAN FRIENDS	Surface
74	90	SEEING IS BELIEVING	Mike And The Mechanics
75	—	I WON'T BACK DOWN	Tom Petty
81	95	ROUND & ROUND	New Order
82	93	SHAKE IT UP	Bad Company
87	—	FOR THE LOVE OF MONEY	Bullet Boys
88	—	WHO DO YOU GIVE YOUR LOVE TO?	Michael Morales
90	—	DOWN BOYS	Warrant
92	—	THE MAYOR OF SIMPLETON	XTC

Arista
Warner Brothers
A&M
Columbia
Columbia
Atlantic
MCA
Qwest
Atlantic
Warner Brothers
Wing
Columbia
Geffen



● SIMPLY RED: "so what if we're ugly, we're rich ain't we"

## US BLACK SINGLES

### TW LW

1	1	LOVE SAW IT	Karyn White	Warner Brothers
2	3	REAL LOVE	Jody Watley	MCA
3	5	SLEEP TALK	Alyson Williams	Def Jam
4	4	CRUCIAL	New Edition	MCA
5	6	I LIKE	Guy	Uptown
6	7	START OF A ROMANCE	Sky	Atlantic
7	9	DON'T TAKE MY MIND ON A TRIP	Boy George	Virgin
8	14	FUNKY COLD MEDINA	Tone Lóc	Delicious
9	2	EVERY LITTLE STEP	Bobby Brown	MCA
10	17	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
11	18	IF I'M NOT YOUR LOVER	Al B. Sure!	Warner Bros
12	15	LOVESICK	Z-Looke	Orpheus
13	11	ROLLIN' WITH KID 'N PLAY	Kid 'N Play	Select
14	20	BABY ME	Chaka Khan	Warner Bros
15	21	BUCK WILD	E.U.	Virgin
16	22	HEAVEN HELP ME	Deon Estus	Virgin
17	12	24/7	Dino	Mika
18	27	STICKS AND STONES	Grady Harrell	4th & B'Way
19	19	NEVER SAY GOODBYE TO LOVE	Rene Moore	RCA
20	23	ROMEO AND JULIET	Blue Magic	Polydor
21	24	IT'S ONLY LOVE	Simply Red	Def Jam
22	29	TURN THIS MUTHA OUT	M.C. Hammer	Elektra
23	8	AFFAIR	Cherrelle	Capitol
24	35	ME MYSELF AND I	De La Soul	Tabu
25	32	LIKE A PRAYER	Madonna	Tommy Boy
26	38	CHILDREN'S STORY	Slick Rick	Sire
27	30	JOY AND PAIN	Rob Base & D.J. E-Z Rock	Def Jam
28	37	MISS YOU LIKE CRAZY	Natalie Cole	Profile
29	39	MY FIRST LOVE	Atlantic Starr	EMI
30	10	I'LL BE THERE FOR YOU	Ashford & Simpson	Warner Brothers
31	13	THAT'S THE WAY LOVE IS	Ten City	Capitol
32	40	IF SHE KNEW	Anne G.	Atlantic
33	28	ALL I WANT IS FOREVER	James "JT" Taylor	Atlantic
34	16	REAL LOVE	El DeBarge	Epic
35	—	MR D.J.	Joyce "Fenderella" Irby	Motown
36	—	THE GOOD, BAD & UGLY	Charlie Singleton	Motown
37	—	UH-UH OOH-OOH LOOK OUT	Roberta Flack	Epic
38	—	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam	Atlantic
39	—	HAVE YOU HAD YOUR LOVE TODAY	The O'Jays	Columbia
40	—	EVERY LITTLE TIME	Kiara	EMI
				Arista

Compiled by Billboard

## MUSIC VIDEO

### TW LW

1	1	RATTLE AND HUM	U2	CIC
2	2	INNOCENTS	Erasure	Virgin
3	3	VIDEO ANTHOLOGY	Bruce Springsteen	CMV
4	4	KYLIE — THE VIDEOS	Kylie Minogue	PWL
5	5	MAKING THRILLER	Michael Jackson	Vestron
6	6	NOW THAT'S WHAT I CALL MUSIC VIDEO 14	Various	Virgin/PMI/PMV
7	—	6ix BY 3HREE	Duranduran	PMI
8	9	CLOSE	Kim Wilde	Virgin
9	10	101	Depeche Mode	Virgin
10	7	THE BIG PUSH TOUR	Bros	CMV
11	16	LIVE	Roy Orbison and the Candy Men	Music Club/Video Collection
12	11	GUARANTEED LIVE '88	Cliff Richard	PMI
13	8	PRIVATE COLLECTION	Cliff Richard	PMI
14	15	A SHOW OF HANDS	Rush	Channel 5
15	13	THE LEGEND CONTINUES . . .	Michael Jackson	Video Collection
16	12	THANKS . . .	Cliff Richard & The Shadows	Music Club/Video Collection
17	16	IN CONCERT	Crystal Gayle	Music Club/Video Collection
18	—	LIVE AT THE SEASIDE	Erasure	Virgin
19	—	THE BEST OF OMD	OMD	Virgin
20	—	THE SONG REMAINS	Led Zeppelin	WHV

Compiled by Gallup

MCP, by arrangement with VAT, Presents

# ERASURE

Plus Special Guests

## In Concert

By arrangement with MCD Concerts  
**GLASGOW SE & CC**  
**SATURDAY 25th DECEMBER 7.30pm**  
**EXTRA SHOW**  
**SUNDAY 3rd DECEMBER 7.30pm**

Tickets £9.50 (plus 50p booking fee). Available from SE & CC B/O Tel 041 248 3000, and in Edinburgh from Ripping Records, South Bridge and usual agents. Postal applications from PO Box 77, Head Post Office, Edinburgh with cheques/postal orders payable to Regular Music including SAE. Available by Credit Card Tel 031 557 6969 (subject to booking fee) or by personal application from One Up Records Aberdeen, Grouchos Dundee, Goldrush Records Perth, Sleeves Records Kirkcaldy, Bridge of Allan Roadshow Music, Options Falkirk, Spences Music Shop Hawick, Virgin Records Edinburgh, Just the Ticket Glasgow, Ripping Records Greenock, Record Market Paisley, Trash Ayr & Pink Panther Carlisle.

By arrangement with Regular Music

**BELFAST KINGS HALL**  
**MONDAY 4th DECEMBER 7.30pm**

Tickets £10.50 (including booking fee). Available from all branches Makin Tracks or by post from: Makin Tracks, Castle Arcade, Belfast. Credit Card bookings Tel 0232 23300.

By arrangement with MCD Concerts  
**DUBLIN THE POINT**  
**TUESDAY 5th DECEMBER 7.30pm**

Tickets £11.50 Irish Pints (including booking fee). Available from all branches HMV or by post from: HMV Grafton Street, Dublin 2. Credit Card bookings Tel 0001 600000.

**BOURNEMOUTH INTERNATIONAL CENTRE**  
**THURSDAY 6th DECEMBER 7.30pm**

Tickets £9.00. Available from Venue Box Office and Pavilion Box Office Tel: 0202 297297 (Credit cards accepted) and usual agents.

**BRIGHTON CENTRE**  
**FRIDAY 8th DECEMBER 7.30pm**

Tickets £9.50 £8.50. Available from Venue Box Office Tel: 0273 202881 (Credit Cards accepted) and all usual agents.

**LONDON ARENA**  
**SUNDAY/MONDAY 10th/11th DECEMBER 7.30pm**

Tickets £9.50 £8.50. Available by personal application from venue box office (no booking fee) Credit Cards 01 538 1212 (£1 booking fee/ticket), LTB, Premier, Keith Prowse (Credit Cards 01 741 8989) Ticketmaster, Albermarle and Stargreen (All subject to booking fee) or by postal application to London Arena Box Office, 4 Lime Harbour, Isle of Dogs, London E14 (enclosing SAE plus cheque/PO made payable to London Arena.) Allow 50p/ticket booking fee and 28 days for delivery.

**MANCHESTER G-MEX CENTRE**  
**FRIDAY 15th DECEMBER 7.30pm**  
**EXTRA SHOW**

**THURSDAY 14th DECEMBER 7.30pm**

Tickets £9.50 £8.50. Available from Apollo Theatre Box Office Tel: 061 273 3775 (Credit Cards accepted) Piccadilly Records, TLCA Liverpool, Penny Lane Chester, Action Records Preston, King Georges Hall Blackburn, Vibes Records Bury and Cheshire Travel Hazelgrove. (All subject to booking fee.)

**WHITLEY BAY ICE RINK**  
**SATURDAY 16th DECEMBER 7.30pm**

Tickets £9.00. Available from Box Office Tel: 091 252 6240 City Hall, Old Hitz & Volume Records Newcastle, Virgin Durham and Sunderland, Pink Panther Carlisle, Newhouse Music Middlesbrough, ORS Hartlepool and KMA Records Washington. (Subject to booking fee.)

**SHOWERING PAVILION, SHEPTON MALLET**  
**SUNDAY 17th DECEMBER 7.30pm**

Tickets £9.00. Available by personal application from "Tickets" at Our Price Bristol, Rival Records Bath, Bakers Travel Bridgwater & Weston-super-Mare, Acorn Records Yeovil, Pathway Records Wells (Subject to booking fee) or by credit card Tel: 0271 78283 (allow £1.50/ticket booking fee) or by post enclosing cheque/PO made payable to Concert Travel Club, 4a High St., Barnstaple (Enclose SAE and allow 50p per ticket booking fee)



**TUESDAY 19th DECEMBER**

**THURSDAY 21st DECEMBER 7.30pm**  
**EXTRA SHOW**

**FRIDAY 22nd DECEMBER 7.30pm**

Tickets £9.50 £8.50 (subject to booking fee). Available from Box Office Tel: 021 780 4133 (Credit Cards accepted) or by postal application to: Erasure Box Office, NEC Birmingham B40 1NT. Enclose cheque/PO made payable to NEC Erasure with SAE and allow 50p booking fee per ticket. Or by personal application from Odeon Theatre, Ticket Shop Birmingham, Lotus Records Stafford, Mike Lloyd Megastores Newcastle, Hanley & Wolverhampton, Cavendish Travel Leeds & Sheffield, Way Ahead Derby & Nottingham, Poster Place Coventry, Information Centre Oxford and Our Price Bristol.

## Personal

**PENFRIENDS — USA** Make lasting friendships through correspondence. Send age and interests for free reply, Harmony, Box 8229SRM, Phoenix, Arizona 85071.

**FRIENDS/MARRIAGE:** Postal intros all areas/ages. Write: Orion, P3, Waltham, Grimsby.

**GAY MALE, 22** into Music, cinema, videos. Straight acting, looking for that special boy 18-22 for romance. Avon area, photo ensures reply. Box No 5050.

**YOUNG MALE Models** wanted for new male magazine, good wages and expences. Send full details and recent photo. Box No. 5055.

**GAY MALE 18** brown eyes, black hair, seeks that someone special in kent or anywhere a summer alone is no Fun. Box No. 5056.

**GAY MALE, 32,** Eurovision/European music interests, seeks similar pen-pals. West Midlands. Box No 5057.

**GAY MALE 22** Seeks friendship only none scene Birkenhead, Wirral area please enclose photo, male or female. Box No. 5052.

**LONELY MALE 26** seeks attractive lonely female 20-30 for freindship and romance, likes most music, Northumberland area. Photo appreciated Box No. 5054.

## Record Fairs

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## THE MORE I PLAY, THE LESS I PAY

All in all, I have never been so impressed with a disco company. Please use this letter, Claire, so that others can see just how good they are. Thanks again to you all... KEN LUTHER... CARDIFF  
ORANGE REPLY: Well what can we say? Thanks for the letter, Ken, and we're glad to add another satisfied customer to our lists. Claire will be back next week, but in the meantime, don't forget to send for an

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# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● **The Bangles'** 'Eternal Flame' stays at number one followed for the third straight week by **Simply Red's** 'If You Don't Know Me By Now'. The latter record is, however, still losing ground, and has no chance of reaching number one.

Simply Red have therefore failed in their bid to take a **Kenny Gamble/Leon Huff** song first recorded by **Harold Melvin and the Blue Notes** to number one, where **the Communards** succeeded with 'Don't Leave Me This Way'.

They can, however, take some comfort from the fact that their album 'A New Flame' returns to the top of the LP listings.

● Few would have wagered that the first artist to land two top five singles in 1989 would be **Holly Johnson**, but that's just what the erstwhile **Frankie Goes To Hollywood** vocalist has done.

Holly's latest, 'Americanos', holds at number four this week — the very same position at which his debut solo single, 'Love Train', peaked just 11 weeks ago.

Frankie Goes To Hollywood were frequently dismissed as talentless puppets of producer **Trevor Horn**, so Holly's success — with self-penned songs — is something of an eye-opener.

Look for a high new entry on next week's chart for Holly's first solo album 'Blast', which features both hits and an impressive collection of other songs — all written by Holly alone, with the exception of 'Atomic City', which he wrote with **Dan 'Instant Replay' Hartman**.

Sadly, Holly's former FGTH partner **Paul Rutherford** has been less successful with his first two solo efforts: his first single, 'Get Real', peaked at number 47, and his remake of **Chic's** 'I Want Your Love' reached only number 84.

● **Morrissey's** fourth solo single, 'Interesting Drug', is the highest debuting single this week, entering the chart at number nine.

Of his previous solo singles, 'The Last Of The Internationally Famous Playboys' and 'Suedehead' both debuted at number six, and 'Everyday Is Like Sunday' entered at number 12. It subsequently climbed to number nine — which means that all four of **Mozza's** solo singles to date have been bigger hits than any of the 16 chart entries he had as a member of the **Smiths**. Their highest chart position was number 10 — shared by 1984's 'Heaven Knows I'm Miserable Now' and 1987's 'Sheila Take A Bow'.

● 'Lullaby' moves up seven notches to number five to become the biggest success of **the Cure's** nine year career as hitmakers, topping the number seven peak of 1983's 'The Love Cats'.

● **MRIB** point out that 'The Book Of Rock Stars', written by its directors **Dafydd Rees, Barry Lazell** and **Luke Crampton**, uses the Gallup chart instead of the ILR Network Chart, which they compile so as to maintain uniformity within the Guinness range of books, which also, of course, includes the best-selling Hit Singles and Hit Albums books. Their decision in no way indicates a lack of confidence in **MRIB's** own listings. We never thought it did.

● **Inner City** — the duo comprising **Kevin Saunderson** and **Paris Grey** — land their third consecutive top 10 hit this week, as 'Ain't Nobody Better' halves its position from number 20 to number 10.

Their previous two singles, 'Big Fun' and 'Good Life', peaked at eight and four



● **Duranduran:** "ere Si and John, there's a geezer up there wiv no strides on"

respectively.

This all augers well for their forthcoming debut album on 10 Records. After all, label-mates **Soul II Soul's** first album, 'Club Classics Volume 1', debuted at number five last week, even though the three singles lifted from it were far less successful than **Inner City's** opening trilogy.

True 'Keep On Movin'' was a biggie, reaching number five, but 'Fairplay' peaked at number 63 and 'Feel Free' at number 64.

● **Duranduran** returned to the top 10 for the first time since 1986 with their last single 'All She Wants Is ...' and must have had high hopes of making it two in a row when 'Do You Believe In Shame?' debuted at number 30 last week. Alas, it dips a notch to number 31 this week, and is unlikely to recover — a shame as it is a superior song to 'All She Wants Is ...'

even though it bears a great similarity to the 1957 track 'Suzie Q' by **Dale Hawkins** and **Stan Lewis**.

A US million seller when recorded by Hawkins, 'Suzie Q' never made the grade here, but its melody closely resembles 'Do You Believe In Shame?'. **Duranduran** obviously don't, as they have cheekily credited it as by being written by **Taylor, Rhodes** and **LeBon**. It will be interesting to see what happens if Hawkins and Lewis or their publishers **Jewel Music** get to hear the **Duranduran** song.

● Despite topping the US chart, 'Lost In Your Eyes', the lead-off single from **Debbie Gibson's** album 'Electric Youth' peaked at number 34 here a couple of months ago. The title track is off to a better start this week, debuting at number 33.

## TWELVE INCH

### TW LW

1	—	INTERESTING DRUG	Morrissey	HMV
2	4	WHO'S IN THE HOUSE	Beatmasters With Merlin	Rhythm King
3	14	LULLABY	the Cure	Fiction
4	2	ETERNAL FLAME	Bangles	CBS
5	15	ONE	Metallica	Vertigo
6	8	BABY I DON'T CARE	Transvision Vamp	MCA
7	3	AIN'T NOBODY BETTER	Inner City	10 Records
8	1	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
9	7	GOT TO KEEP ON	Cookie Crew	London
10	9	AMERICANOS	Holly Johnson	MCA
11	6	KEEP ON MOVIN'	Soul II Soul/Caron Wheeler	10 Records
12	11	ME MYSELF AND I	De La Soul	Big Life/Tommy Boy
13	5	IBEG YOUR PARDON	Kon Kan	Atlantic
14	19	REQUIEM	London Boys	Teldec/WEA
15	10	THIS IS YOUR LAND	Simple Minds	Virgin
16	—	YOUR MAMA DON'T DANCE	Poison	Capitol
17	13	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	Ahead Of Our Time
18	12	STRAIGHT UP	Paula Abdul	Siren
19	—	WHERE HAS ALL THE LOVE GONE?	Yazz	Big Life
20	—	BEDS ARE BURNING	Midnight Oil	CBS

## COMPACT DISC

### TW LW

1	2	A NEW FLAME	Simply Red	Elektra
2	4	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
3	1	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
4	6	THE RAW AND THE COOKED	Fine Young Cannibals	London
5	5	LIKE A PRAYER	Madonna	Sire
6	9	EVERYTHING	Bangles	CBS
7	16	KICK INXS		Mercury
8	7	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
9	3	SONIC TEMPLE	the Cult	Beggars Banquet
10	14	HEY HEY IT'S THE MONKEES — GREATEST HITS	Monkees	K-Tel
11	10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffei.
12	8	NOW THAT'S WHAT I CALL MUSIC 14	Various	EMI/Virgin/Polygram
13	11	FOREVER YOUR GIRL	Paula Abdul	Siren
14	13	DON'T BE CRUEL	Bobby Brown	MCA
15	—	DOOLITTLE	Pixies	4AD CAD905CD
16	12	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	Polydor
17	17	SOUTHSIDE	Texas	Mercury
18	—	BLAZE OF GLORY	Joe Jackson	A&M CDA5249
19	—	POP ART	Transvision Vamp	MCA DMCF3421
20	20	CHEEK TO CHEEK	Various	CBS

Compiled by Gallup

# THE TOP OF THE POPS CHART

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## UK SINGLES

APRIL 23 — APRIL 29 1989

## UK ALBUMS

TW LW W/C

1	1	13	ETERNAL FLAME the Bangles	CBS
2	2	4	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
3	3	5	BABY I DON'T CARE Transvision Vamp	MCA
4	4	5	AMERICANOS Holly Johnson	MCA
5	12	2	LULLABY the Cure	Fiction
6	5	9	I BEG YOUR PARDON Kon Kan	Atlantic
7	9	3	GOOD THING Fine Young Cannibals	London
8	23	2	WHO'S IN THE HOUSE Beatmasters with Merlin	Rhythm King
9	—	1	INTERESTING DRUG Morrissey	HMV POP1621
10	20	2	AIN'T NOBODY BETTER Inner City	10 Records
11	24	5	REQUIEM London Boys	Teldec/WEA
12	21	6	BEDS ARE BURNING Midnight Oil	Sprint/CBS
13	18	2	ONE Metallica	Vertigo
14	6	3	WHEN LOVE COMES TO TOWN U2 with B B King	Island
15	13	2	THIS IS YOUR LAND Simple Minds	Virgin
16	7	9	STRAIGHT UP Paula Abdul	Siren
17	17	5	GOT TO KEEP ON Cookie Crew	London
18	8	7	LIKE A PRAYER Madonna	Sire
19	10	7	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Bros
20	11	8	TOO MANY BROKEN HEARTS Jason Donovan	PWL
21	14	4	MYSTIFY INXS	Mercury
22	16	7	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 Records
23	26	4	ME MYSELF AND I De La Soul	Big Life/Tommy Boy
24	39	3	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
25	15	6	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	Ahead Of Our Time
26	—	1	YOUR MAMA DON'T DANCE Poison	Capitol CL523
27	—	1	WHERE HAS ALL THE LOVE GONE Yaz	Big Life BLR8
28	22	6	I HAVEN'T STOPPED DANCING YET Pat & Mick	PWL
29	36	4	YOU ON MY MIND Swing Out Sister	Fontana
30	—	1	I'LL BE THERE FOR YOU Bon Jovi	Vertigo JOV5
31	30	2	DO YOU BELIEVE IN SHAME! Duranduran	EMI
32	19	7	PARADISE CITY Guns N' Roses	Geffen
33	—	1	ELECTRIC YOUTH Debbie Gibson	Atlantic A8919
34	28	6	OF COURSE I'M LYING Yello	Mercury
35	31	4	REAL LOVE Jody Watley	MCA
36	25	6	MUSICAL FREEDOM Paul Simpson featuring Adeva	Cooltempo
37	35	4	PLEASE DON'T BE SCARED Barry Manilow	Arista
38	27	20	DON'T BE CRUEL Bobby Brown	MCA
39	32	4	THIS IS YOUR LIFE the Blow Monkeys	RCA
40	65	6	THE LOOK Roxette	EMI
41	44	2	WISE UP! SUCKER Pop Will Eat Itself	RCA
42	—	1	BRING ME EDELWEISS Edelweiss	WEA YZ353
43	49	5	FREE WORLD Kirsty MacColl	Virgin
44	47	2	MAKE MY BODY ROCK (FEEL IT) Jomanda	RCA
45	34	5	BEAUTY'S ONLY SKIN DEEP Aswad	Mango
46	29	6	ONLY THE LONELY T'Pau	Siren
47	51	3	JOY AND PAIN Rob Base & DJ E-Z Rock	Supreme
48	37	10	I'D RATHER JACK Reynolds Girls	PWL
49	—	1	HEAVEN HELP ME Deon Estus	Mika MIKA2
50	33	4	WHAT DOES IT TAKE? Then Jerico	London
51	41	2	NEVER House Of Love	Fontana
52	48	3	THAT'S HOW I'M LIVING Toni Scott	Champion
53	59	2	COME BACK Luther Vandross	Epic
54	58	2	SLAM Humanoid	Westside
55	40	10	INTERNATIONAL RESCUE Fuzzbox	WEA
56	—	1	MOVE CLOSER Tom Jones	Jive JIVE203
57	57	13	VOODOO RAY A Guy Called Gerald	Rharr!
58	60	6	ALL MY LOVE Hernandez	Epic
59	62	4	I CAN SEE CLEARLY NOW (REMIX) Johnny Nash	Epic
60	38	4	DEVOTION Ten City	Atlantic
61	46	12	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine	Epic
62	54	5	ORDINARY LIVES Bee Gees	Warner Bros
63	75	6	THAT'S WHEN I THINK OF YOU 1927	WEA
64	56	16	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
65	64	3	GOOD TIMES Reid	Synccopate
66	50	9	SLEEP TALK Alyson Williams	Def Jam/CBS
67	79	2	LOLLY LOLLY Wendy & Lisa	Virgin
68	91	2	ON THE INSIDE Lynne Hamilton	AI
69	42	5	SHE'S A MYSTERY TO ME Roy Orbison	Virgin
70	43	5	THE BEAT(EN) GENERATION The The	Epic
71	—	1	THE RAINDANCE Dare	A&M AMY483
72	73	11	BELFAST CHILD Simple Minds	Virgin
73	53	8	ONE MAN Chanelle	Virgin
74	93	3	BREAKIN' UP BREAKIN' DOWN Wild Weekend	Cooltempo
75	45	5	CAN YOU KEEP A SECRET? (89 MIX) Brother Beyond	Parlophone
76	87	2	MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Bros
77	—	1	AFFAIR Cherrille	Tabu 6546737
78	55	5	TYPICAL! Frazier Chorus	Virgin
79	77	5	WHEELS OF WONDER Kevin McDermott	Island
80	63	2	HE'LL HAVE TO GO Bryan Ferry	EG
81	—	1	DO YOU LIKE IT? Kingdom Come	Polydor KCS3
82	—	1	ROCKIN' ON THE GO GO SCENE Richie Rich	Gee St GEE12
83	85	2	NOBODY KNOWS Mike And The Mechanics	WEA
84	92	5	LET THE RIVER RUN Carly Simon	Arista
85	89	3	I'M THE ONE Perri	MCA
86	74	2	GET BACK the Beatles	Apple
87	—	1	BLOW THE HOUSE DOWN Living In A Box	Chrysalis LIB5
88	97	2	DON'T NEED LOVE Johnny Diesel & The Injectors	Chrysalis
89	—	1	KING FOR A DAY XTC	Virgin VS1177
90	—	1	DAYDREAMIN' Johnny Mathis	CBS 6547737
91	—	1	ROCK TO THE BEAT Lisa M	Jive JIVE201
92	—	1	LOVER'S INTUITION Amy Keys	Epic 6548107
93	—	1	RING MY BELL Collette	CBS BELLI
94	—	1	LOVE KILLS Vinnie Vincent Invasion	Chrysalis INVS1
95	—	1	ANGEL EYES Jeff Healey Band	Arista 112210
96	88	3	SHE GIVES ME LOVE Godfathers	Epic
97	—	1	MILK AND ALCOHOL Dr Feelgood	EMI EM89
98	—	1	REX BOB LOWENSTEIN Mark Germino	RCA PB42769
99	99	3	SKY HIGH Jigsaw	Libido
100	95	2	GIVE THE DRUMMER SOME Ultramagnetic MC's	London

## TOP 75 ARTIST ALBUMS

TW LW W/C				
1	2	10	A NEW FLAME Simply Red	Elektra
2	4	24	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
3	1	3	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
4	7	11	THE RAW AND THE COOKED Fine Young Cannibals	London
5	5	2	CLUB CLASSICS VOL ONE Soul II Soul	10 Records
6	6	5	LIKE A PRAYER Madonna	Sire
7	11	15	EVERYTHING Bangles	CBS
8	—	1	DOOLITTLE Pixies	4AD CAD905
9	8	54	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
10	14	75	KICK INXS	☆☆☆ Mercury
11	3	2	SONIC TEMPLE the Cult	Beggars Banquet
12	9	20	DON'T BE CRUEL Bobby Brown	MCA
13	12	3	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel
14	10	3	FOREVER YOUR GIRL Paula Abdul	Siren
15	23	4	POP ART Transvision Vamp	MCA
16	16	3	GIPSY KINGS Gipsy Kings	Telstar
17	15	12	MYSTERY GIRL Roy Orbison	Virgin
18	17	6	SOUTHSIDE Texas	Mercury
19	13	7	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council Polydor	
20	—	1	WHAT'S THAT NOISE! Coldcut	Ahead Of Our Time CUTLP1
21	18	86	BAD Michael Jackson	☆☆☆☆☆ Epic
22	—	1	UKRAINSKI VISTUPI V JOHNA PEELA the Wedding Present	RCA PL74104
23	20	32	ANCIENT HEART Tanita Tikaram	WEA
24	19	3	THE HEADLESS CHILDREN WASP	Capitol
25	31	42	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
26	25	12	ROACHFORD Roachford	CBS
27	22	4	1984-1989 Lloyd Cole & The Commotions	Polydor
28	21	5	ORIGINAL SOUNDTRACK S'Express	Rhythm King
29	—	1	ONE Bee Gees	Warner Bros WX252
30	30	53	THE INNOCENTS Erasure	☆☆ Mute
31	—	1	HEADLESS CROSS Black Sabbath	IRS EIRSA1 002
32	29	28	RATTLE AND HUM U2	☆☆☆ Island
33	27	6	THREE FEET HIGH AND RISING De La Soul	Big Life/Tommy Boy
34	33	6	ANOTHER PLACE AND TIME Donna Summer	Warner Bros
35	28	2	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
36	—	1	BLAZE OF GLORY Joe Jackson	A&M AMAS249
37	32	88	HYSTERIA Def Leppard	☆ Bludgeon Riffola
38	24	8	STOP Sam Brown	A&M
39	34	26	BRINGING WILBURYS Traveling Wilburys	☆☆ Warner/Wilbury
40	45	27	MONEY FOR NOTHING Dire Straits	☆☆☆☆ Vertigo
41	26	2	GOOD DEEDS AND DIRTY RAGS Goodbye Mr Mackenzie	Capitol
42	38	31	WATERMARK Enya	☆☆ WEA
43	37	28	THE LEGENDARY ROY ORBISON Roy Orbison	☆☆☆ Telstar
44	43	23	WANTED Yaz	☆☆ Big Life
45	67	23	GET EVEN Brother Beyond	Parlophone
46	42	27	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆ WEA
47	35	9	THE BIG AREA Then Jerico	London
48	58	23	LIVING YEARS Mike And The Mechanics	□ WEA
49	36	12	TECHNIQUE New Order	Factory
50	47	36	CONSCIENCE Womack & Womack	☆☆☆☆ Fourth & Broadway
51	40	54	TRACY CHAPMAN Tracy Chapman	☆☆ Elektra
52	39	11	SPIKE Elvis Costello	Warner Bros
53	51	12	OPEN UP AND SAY . . . AHH! Poison	Capitol
54	46	22	GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
55	41	6	I01 Depeche Mode	Mute
56	54	21	REMOTE Hue And Cry	Circus
57	—	1	TURNING STONES Judie Tzuke	Polydor 8390871
58	50	7	G N' R LIES Guns N' Roses	Geffen
59	44	45	CLOSE Kim Wilde	□ MCA
60	48	11	FOUNDATION Ten City	Atlantic
61	55	24	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆☆ EG
62	57	91	HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆☆ Tabu
63	53	6	RAW Alyson Williams	Def Jam/CBS
64	60	14	NEW YORK Lou Reed	Sire
65	56	11	TRUE LOVE WAYS Buddy Holly	Telstar
66	68	108	CIRCUS Erasure	☆☆ Mute
67	61	71	RAINTOWN Deacon Blue	☆☆ CBS
68	81	20	SEE THE LIGHT Jeff Healey Band	☆☆ CBS
69	—	84	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor ECTVI
70	59	49	THE FIRST OF A MILLION KISSES Fairground Attraction	☆☆☆☆ RCA
71	74	99	WHITNEY Whitney Houston	☆☆☆☆☆ Arista
72	66	21	RAGE T'Pau	Siren
73	70	20	FLAG Yello	Mercury
74	62	28	INTROSPECTIVE Pet Shop Boys	☆☆ Parlophone
75	69	115	THE PHANTOM OF THE OPERA Original Cast	Polydor POLH33

## TOP 20 COMPILATION ALBUMS

TW LW W/C				
1	1	5	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
2	2	9	CHEEK TO CHEEK Various	CBS
3	16	2	DEEP HEAT — THE SECOND BURN Various	Telstar
4	3	16	DIRTY DANCING Original Soundtrack	☆☆ RCA
5	9	3	THE SINGER AND THE SONG Various	Stylus
6	4	7	UNFORGETTABLE 2 Various	EMI
7	5	16	BUSTER Original Soundtrack	☆☆ Virgin
8	7	16	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆☆☆ Really Useful
9	6	10	DEEP HEAT Various	Telstar
10	10	13	THE MARQUEE — 30 LEGENDARY YEARS Various	□ Polydor
11	11	16	THE BLUES BROTHERS Original Soundtrack	Atlantic
12	14	16	THE GREATEST LOVE VOL 2 Various	Telstar
13	13	3	THE SONGS OF BOB DYLAN Various	Start
14	12	9	AND ALL BECAUSE THE LADY LOVES . . . Various	Dover
15	—	16	NOW THAT'S WHAT I CALL MUSIC 13 Various	EMI/Virgin/Polygram NOW13
16	15	16	THE GREATEST LOVE Various	☆☆☆ Telstar
17	8	6	HIP HOUSE — 20 HIP HOUSE HITS Various	Stylus
18	19	16	MORE DIRTY DANCING Original Soundtrack	RCA
19	18	14	COCKTAIL Original Soundtrack	Elektra
20	20	16	TOP GUN Original Soundtrack	CBS

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

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

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

# KINGS OF THE WILD FRONTIER

One of the most talked about bands of the last two years are the *Gipsy Kings*. Record Mirror discovers the secret of their success.  
Gip gip hoo-ray, says Robin Smith



**F**lamenco music used to be the sort of thing your auntie listened to on the cassette she'd bought in Torremolinos along with a straw hat and a cheap bottle of sangria.

But now come the Gipsy Kings, real life Gypsies who play an irresistible combination of genuine flamenco mixed with husky vocals, ancient Moorish rhythms and any style they want to add to their highly combustible music.

They established themselves at clubs and festivals across Europe before their popularity spread to Canada, America and finally Britain. These days, their concerts always attract a fair selection of trendy young things all anxious to get on down to that Gipsy sound.

"We call our music Gipsy rock," explains Chico Bouchikhi, who looks as if he's just stepped out of a spaghetti western with his cowboy boots, studded silver belt and brooding good looks. "It's true we play flamenco style, but it is not the style of flamenco you see at a cabaret show, we are not phonies.

"At the same time though, we are not traditionalists. We take the spirit of flamenco and hold on to it. We are very flexible in the way we approach music and we listen to a lot of modern music. It could be Prince or Madonna."

**G**eorge Michael is a Gipsy Kings fan and some of their music is being used in his American ads for Diet Pepsi. Veteran guitarist Eric Clapton is also just itching to play with them.

The Gipsy Kings come from the Montpellier and Arles region in the south of France. They speak in Gitane — a mixture of French, Spanish and Gipsy dialects — and if your Gitane isn't too sharp, you have to interview them using an interpreter.

Two of the Gipsy Kings, Andre and Nicolas Reyes, are the sons of flamenco singer Jose Reyes and all the members of the band are related to each other.

Proud of their Gipsy heritage, most of the Gipsy Kings still prefer to live in caravans, although one look at their mobile splendour will tell you that these aren't the sort of caravans you'd rent on a two week holiday in Bognor Regis.

"I think a lot of people are jealous of us," continues Chico. "They are tied to their houses and a nine-to-five existence while a Gipsy is free to travel around where he wants to and he opens his door to fresh air.

"But there has been a lot of prejudice against the Gipsy people and what is not generally appreciated is the way the Nazis

persecuted the Gypsies and put them in concentration camps. You heard about the Jews but not about the genocide of the Gypsies. I know many families who suffered from the persecution.

"We are not political, but we are trying to promote the Gipsy cause of brotherhood; a brotherhood across all nations."

**F**ew bands can boast that they've made Charlie Chaplin cry, but the old comedian was so overcome with emotion when they played for him that he burst into tears. During their 15-year existence they've also played at Bridgette Bardot's birthday party and she kissed every one of them afterwards. But if you're a Gipsy, it seems you take these things in your stride.

"The fame we have achieved has not changed us," insists Chico. "Gypsies are a very spiritual people, they take life as it comes. It is said Gypsies become musicians when they are in the womb and we start playing guitar even before we can walk.

"Gypsies are very intuitive people. We don't gaze into crystal balls or read tea leaves, but we do have well developed psychic abilities because we are closer to nature."

The Gipsy Kings' current single is a

passionate version of Frank Sinatra's classic song 'My Way', or 'A Mi Manera (Comme D'Habitude)' as they say in Gitane. Quite what Frank thinks about their version the Gipsy Kings don't know; but anyway, the song was partly written by a Frenchman called Claude François who died in his bath while trying to change a light bulb. Silly bugger.

**W**hile you couldn't really imagine Prince bursting into 'Kiss' in the middle of the New York Hilton or Madonna giving an impromptu rendition of 'Like A Prayer' in Central Park, a favourite Gipsy Kings trick is bursting into song wherever they are. Recently they brought the studios of TVam to a standstill while they launched into an impromptu concert in the foyer.

"One of our strengths is our spontaneity," says Chico. "I think people find it refreshing that we don't do hours of rehearsals or a lot of production to please an audience. We can just get on with our music and play.

"We have made the guitar a very emotional instrument. When we play we can make you dance, we can make you laugh or we can make you cry. The Gipsy Kings are a group of people with one soul, and that soul is the band."

"We are not political but we are trying to promote the Gipsy cause of brotherhood, a brotherhood across all nations"