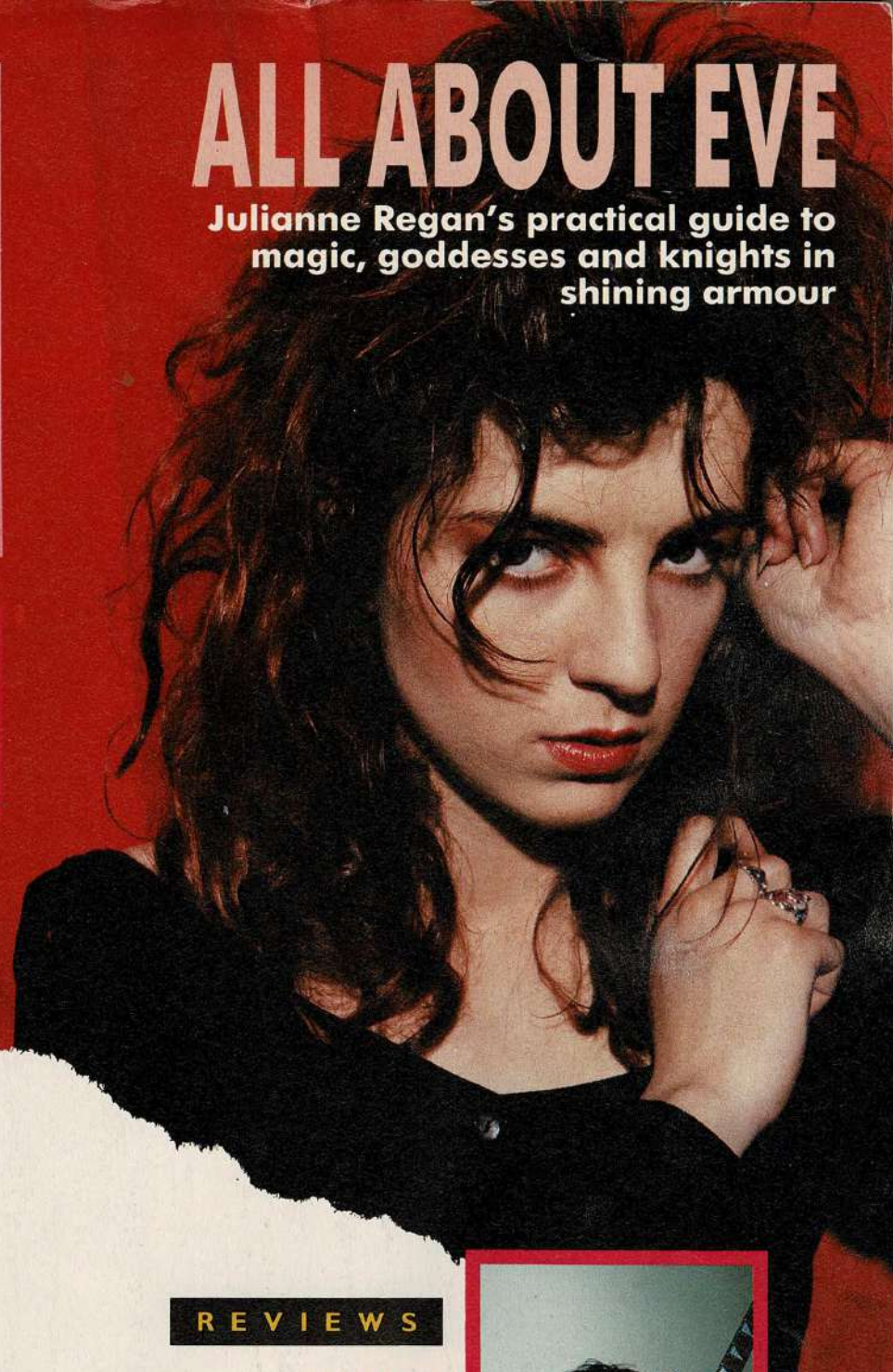


RECORD MIRROR

ALL ABOUT EVE

Julianne Regan's practical guide to magic, goddesses and knights in shining armour



WET WET WET

'Soul music is something that comes from the heart. That's why we say we're a soul band' — *interview inside*

STATUS QUO

back in the charts with no complaints

PET SHOP BOYS

get to the heart of their wardrobe

A-HA

let the train take the strain

S-EXPRESS

say forget the flares and just have fun!

HOME IS WHERE THE ART IS

The private world of a public face:
This week — **Danielle Dax**

PLUS:

RM DANCE — what's new on the dancefloor

RM INDEPENDENTS — what's new on the independent music scene

CHARTFILE — the stories behind the charts

LIP — pop's juiciest gossip column

REVIEWS

ALBUMS:

Iron Maiden, Eddy Grant, Wally Jump Jnr and more

LIVES:

A-ha, Alice Cooper, Deacon Blue and the Temptations



ZODIAC MINDWARP

life on the road with 'the world's greasiest rock 'n' roll animals'

SHANICE WILSON



DISCOVERY

THE DEBUT RECORD, CASSETTE & C.D.
INCLUDES

"I'LL BET SHE'S GOT A BOYFRIEND"



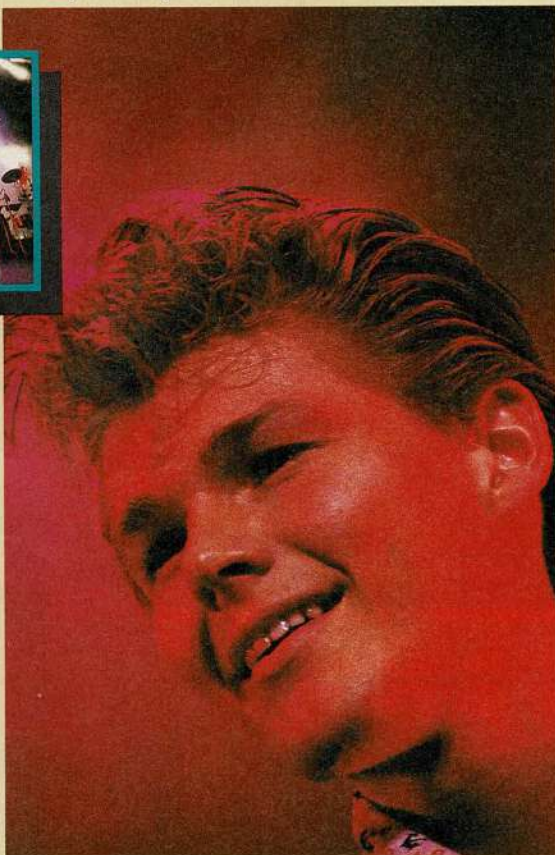
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A-ha photos by **Norman Anderson**



rm takes an **A-ha**
A-wayday (p 13)



How the **Pet Shop Boys** went from looking like *this* to the dedicated followers of fashion we know and love today (p 18)



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- *Zodiac Mindwarp* cover shot by **Joe Shutter**

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NEWS

EDITED BY ROBIN SMITH



THE ALIENS HAVE LANDED

THOMAS DOLBY releases his album 'Aliens Ate My Buick' on April 25. The album includes Tom's current single 'Airhead' and the George Clinton composition 'Hot Sauce'. The album introduces Tom's new band, the Lost Toy People, who he recruited after placing ads in a Los Angeles paper. The cassette and CD versions of 'Aliens Ate My Buick' will feature 'May The Cube Be With You', a song Tom recorded with George Clinton, which was out as a single a couple of years ago.



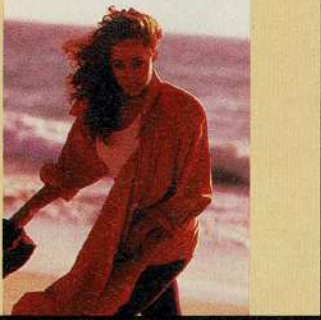
THE AMERICAN

KILLING JOKE are back after an 18 month break with their single 'America', out on April 18. The flip side features 'Jihad', while the 12 inch features a mighty remix of 'America' lasting for a staggering six minutes 45 seconds.

"We are about to unleash the most explosive mode of Killing Joke imaginable," says Killing Joke, vocalist Jaz. "The power in our music is now so concentrated and vital it demands to be listened to."

ALL YOU NEED IS LOVE

Taja Sevelle will follow up her top 10 hit 'Love Is Contagious' with 'Wouldn't You Love To Love Me', out on April 18. Taken from Taja's self-titled debut album, the flip side is 'Baby's Got A Lover', while a Jellybean remix is also available on the 12 inch.



GET STUFFED!

The Wonder Stuff, a band definitely worth watching out for this year, release their single 'Give Give Give Me More More More' on April 18. The flip side features 'A Song Without An End' while the 12 inch has the extra tracks 'Meaner Than Mean' and 'Sell The Free World'.



PLEADING INNOCENCE

ERASURE release their album 'The Innocents' on April 18. The 11 tracks include 'A Little Respect', 'Ship Of Fools' and 'Chains Of Love' while the cassette and compact disc versions also feature two extra tracks, 'When I Needed You' and 'River Deep, Mountain High'.



MAD BAD DEREK

DEREK B, Britain's premier rapper and DJ, releases his single 'Bad Young Brother' on the new Tuff Audio label. From April 25 'Bad Young Brother' will be featured on a four track CD single also featuring a remix of 'Good Groove', 'Get Down' and an instrumental mix of 'Bad Young Brother'. All the tracks are taken from Derek's forthcoming album 'Bullet From A Gun'.



EURHYTHMICS FOR WEMBLEY

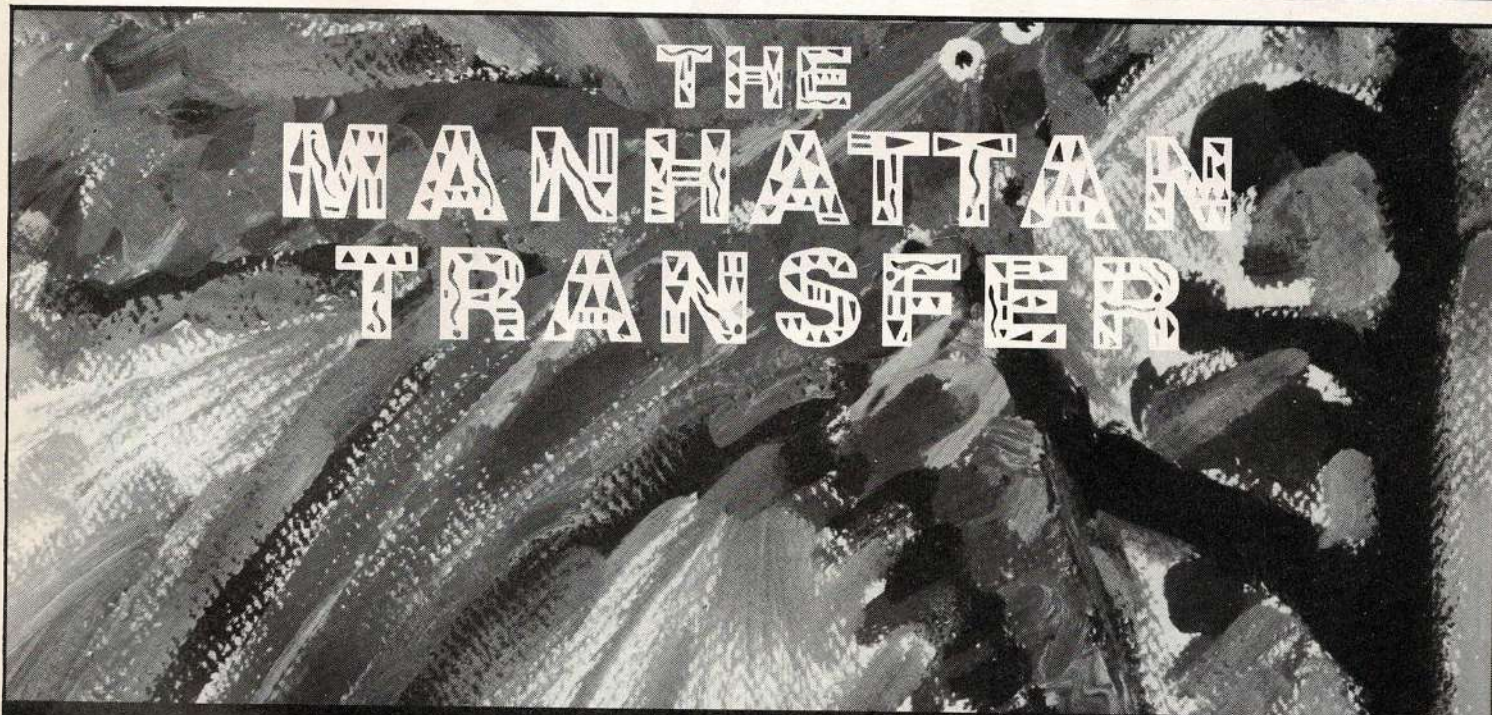
EURHYTHMICS have confirmed they'll be playing the massive anti-apartheid concert at Wembley Stadium on June 11, their first British show since December 1986. George Michael also looks as if he'll be appearing and this should be confirmed soon.

Chrissie Hynde of the Pretenders has just been added to the bill which includes Simple Minds, Dire Straits and Whitney Houston, and she'll be playing with Sly and Robbie.

Billy Connolly and film star Whoopi Goldberg will be joining Harry Belafonte to comper the event and money raised from the concert, which is being staged as a tribute to imprisoned South African activist Nelson Mandela on his 70th birthday, will be going to the fight against apartheid and various children's projects.

BBC 2 is planning to cover the event and Radio 1 is also planning a live broadcast.

CONTINUES OVER ►



Soul Food To Go

New Single on 7" and 3-Track 12"

See them live at the Hammersmith Odeon on April 13th and 14th

Taken from the Album, Cassette, CD 'BRAZIL'



Distributed by wea Records Ltd. © A Warner Communications Co.

NEWS

CONTINUED



ROBERT PLANT

releases his single 'Tall Cool One' on April 18. Taken from Bobby's top 10 album 'Now And Zen,' the flip side is 'White, Clean And Neat' while the CD features the extra song 'Little By Little'.

Plant's dates at the Belfast Maysfield Leisure Centre on April 9 and Dublin Stadium on April 11 have been postponed until the last two weeks of September due to production problems. Tickets will be valid for the new shows when they are announced and refunds are also available.



WIRED UP

The Jesus And Mary Chain release their compilation album 'Barbed Wire Kisses (B-Sides And More)' on April 18. The 16-track mid-price album features mainly B-sides like 'Just Out Of Reach' and 'Cracked', but also included is the band's deleted Creation Records single 'Upside Down'. The album also has two previously unreleased tracks, 'Swing' and 'Don't Ever Change'.

RELEASES

'Crossroads', a six album boxed set of Eric Clapton's hits and previously unreleased tracks, is out on April 18. The albums feature 72 songs and the set will also be available as four cassettes or four CDs.

The Bible release their single 'Crystal Palace' on April 25. Taken from their forthcoming album 'Eureka', the flip side is 'Golden Mile' while the 12 inch also features 'Bubblehead' and 'The Slow Drag Down'. The Bible are planning a tour for May and June.

Saxon re-release their single 'I Can't Wait Anymore' on April 18. The flip side features a live version of 'Broken Heroes' recorded in Madrid while the 12 inch also features a live version of 'Gonna Shout'.

The Smithereens release their second album, 'Green Thoughts', this week and their single 'Only A Memory', will be out next week. The 12 inch version features the bonus track 'Something New'.

Pretty Poison release their debut album 'Catch Me I'm Falling' on April 18. The album's title track was a club hit last year.

Rocky Hill, the brother of ZZ Top's Dusty Hill, releases his debut album, 'Rocky Hill', on April 18. The album's 10 tracks include Rocky's single 'I Won't Be Your Fool'.

In Tua Nua release their new single 'All I Wanted' on April 18. The Dublin group recently underwent an overhaul with the addition of Lovely Previn on violin and Matt Spalding on bass while Aingeala De Burca and Ivan O'Shea have bid farewell to the band.

Mirrors Over Kiev release their second single, 'Different Girl', this week. It's available on seven and 12 inch.

Shakatak release their new single, 'Dr! Dr!', on April 18. The flip side features 'Orient Express' and comes on seven, 12 inch and CD. Both tracks will be included on their forthcoming album due out next month.

TOURS

Cry Before Dawn, who release their single 'Gone Forever' on April 18, start a tour this month with dates at Cardiff University April 29, Exeter University 30, London Mean Fiddler May 1, Leeds University 3, Edinburgh Venue 4, Newcastle Polytechnic 6, Sunderland Polytechnic 7, Leicester University 9, Coventry Polytechnic 10, Aston University 11, Liverpool University 12, Guildford Surrey University 15, Newport Centre 17, London Marquee 18.

T'Pau have re-scheduled the dates they were forced to cancel at Hammersmith Odeon on April 2 and Portsmouth Guildhall on April 4 when vocalist Carol Decker went down with laryngitis. They'll be playing at Hammersmith Odeon on April 20 and Portsmouth Guildhall on April 21. Tickets for the original shows will be valid for the new concerts, but if you want a

MORE ACTS FROM DONINGTON

It's now been confirmed that Kiss, David Lee Roth, Guns N' Roses and Helloween will be playing this year's Castle Donington heavy metal bash headlined by Iron Maiden on August 20. The organisers say that one more act will be added to the bill and details should be known soon.

Tickets priced £17 each are available from Aimcarve Ltd, PO Box 123, Aldridge, Walsall WS9 8XY. Make cheques or postal orders payable to Aimcarve Ltd, allow 28 days for delivery and enclose a sae. Tickets are also available from usual agents.

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refund you must go along to the point of purchase by Saturday April 16.

Scarlet Fantastic will be touring in May with dates at the Manchester Ritz May 4, Leeds Polytechnic 5, Glasgow Queen Margaret University 6, Newcastle University 7, Bristol Bierkeller 9, Birmingham Powerhouse 10, Leicester Polytechnic 11, London Astoria 12 and Leicester Magonagles 14.

The Icicle Works have added some dates to their tour at Newcastle Polytechnic May 5, Glasgow Strathclyde University 6 and Norwich University East Anglia 18. They've changed the May 17 gig to Portsmouth Guildhall. Look for their new single 'Little Girl Lost' this week.

That Petrol Emotion have revised their tour to include dates at Middlesborough Teeside Polytechnic April 18, Falkirk The Club House 19, Galashiels College of Textiles 21, Glasgow Queen Margaret's Union 22, Aberdeen The Venue Victoria Hotel 23, Stirling University 24, Edinburgh The Venue 25, Derry The Rialto 27, Galloway CJ's 28, Cork Sir Henry's 29, Dublin Olympic Ballroom 30 and Birmingham The Irish Centre May 3.

The Long Tall Texans play Brighton Zap Club April 14, Stevenage Bowes Lyon House 17, Manchester Mineshaft May 2, Chichester Bishops College 4, Windsor Arts Centre 7, Brighton Richmond 12, London The Fox Palmers Green 13, Hammersmith Klub Foot 21. The tour coincides with the release of their new single 'Should I Stay Or Should I Go' out this week.

The Janitors will be playing Hastings Crypt April 15, Horsham Champagnes 19, Bristol Tropic 29, Worcester Workshop 30, Leeds Warehouse May 4, Richmond Jolly Boatman 5.

RM DIARY

WHO'S ON WHERE THIS WEEK

ERASURE:

Birmingham NEC April 13, 14, Preston Guildhall 15, Sheffield City Hall 17, Leicester De Montfort Hall 18, Bradford St George's Hall 19.

LOYD COLE AND THE COMMOTIONS:

Cornwall Coliseum April 13, Poole Arts Centre 14, Gloucester Leisure Centre 15, Wembley Arena 17.

DEF LEPPARD:

Edinburgh Playhouse April 14, 15, Whitley Bay Ice Rink 16, Birmingham NEC 18.

MARTIN STEPHENSON AND THE DAINTIES:

Glasgow School Of Art April 15, Redcar Coatham Bowl 17, Birmingham Hummingbird 18, London Town and Country 19.

ROBERT PLANT:

London Town And Country April 14, London Astoria 15, Hammersmith Odeon 17.

JOLLY SOUPER

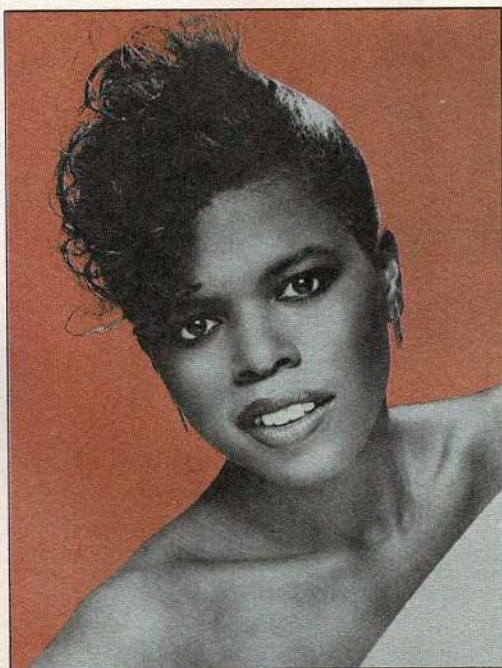
THE SOUP DRAGONS re-release their album 'This Is Our Art' on April 18. The album features their current single 'The Majestic Head', and other tracks include 'Kingdom Chairs', 'On Overhead Walkways', 'Passion Protein' and 'King Of The Castle'.

The Soup Dragons also begin a tour this month with dates at Liverpool University April 19, Blackburn King George's Hall 20, Lancaster University 21, Manchester International Club 22, Sheffield Leadmill 24, Newcastle University 25, Leeds Polytechnic 26, Leicester University 27, London Town and Country 29, Portsmouth Polytechnic 30, Bristol Bierkeller May 1, Birmingham Hummingbird 3, Coventry Polytechnic 4, Northampton Roadmenders 6, Guildford Surrey University 7.

RUMOURS

Salt-n-Pepa look like following up their current hit 'Push It' with a rap version of the Beatles classic 'Twist And Shout' in May. Their album, 'Assault With A Deadly Pepa', is due for release in June... **Eurythmics** will be releasing a 10 track video of their album 'Savage' in the summer... **Love And Money**, who had a hit with 'Candybar Express' a couple of years ago, are in New York working on a new album... Eighth Wonder starlet, **Patsy Kensit**, is due to appear in a new film, 'A Chorus Of Disapproval' with Anthony Hopkins and Jeremy Irons... **The Lilac Time**, featuring Stephen 'Tin Tin' Duffy, have signed to Phonogram and hopefully we can expect a reissue of the band's debut single, 'Return To Yesterday'.

JOYCE SIMS



NEW SINGLE

walk away

REMIX



REMIXED FROM THE 'COME INTO MY LIFE'
ALBUM BY ROBERT CLIVILLES & DAVID COLE
7" (LON 176) - 12" (LONX 176)

Well, they say there's no such thing as bad publicity, and it's certainly proved to be true in recent weeks in the life of Status Quo. Quo, the biggest, most laddish rock 'n' roll band on the face of the planet, had the media spotlight turned on them when their lead guitarist and singer Francis Rossi decided it was time to tell the world that his son was gay. A strange, rather insensitive revelation perhaps, unconnected with the group's activities surely. But hey — it certainly got the group on the front pages of every daily newspaper and — more significantly — deflected all those awkward questions about

Quo's decision to play a concert at South Africa's controversial playground Sun City.

But your investigative *rm* was having none of it. So why *did* you decide to go to Sun City last year?

"Well, I'm not politically minded in any way really and I think we were slightly misinformed about the whole thing," explains blond guitarist Rick Parfitt. "I just saw it as going out and having a bit of fun, lazing around in the sun for a while and that was that. I'd heard there might be a slapped wrist in it for us but I couldn't really understand why. I don't support it, but I think we learned our lesson and we

certainly won't be going back there again, which is a pity because it's such a lovely place. Anyway, that's the end of it, simple as that!"

The Quo, as we fans call them, have certainly answered their critics on a musical level as well as those who saw the band's resurrection as a desperate money making stunt that would flop. They're still the most popular rock 'n' roll band in the world and their current single, 'Ain't Complaining', is a refreshing return to the more traditional Quo sound, as opposed to the slightly cynical pop of 'In The Army Now' which got to number two in the charts.

"Yeah, that little bastard Nick Berry," laughs Rick. "No, you can't compete with 'EastEnders' can you? But with this single it's nice to come back after another lay-off with something that's fairly typical of your style and I've always believed that the sound of Quo is instantly recognisable. It's a happening little single and I think it'll be a good stage number, it's a nice little opener for the album.

"The new LP is fabulous and I know I'm bound to say this to you but it's far and above the best thing we've ever done. I'm really excited about it, it's called 'The Fighter' or just 'Fighter', we haven't decided yet. I think there's three or maybe four hit singles on there and on one of them you won't be able to tell it's Quo until you hear Francis' voice."

When it comes to complaining, are you a typically shy Englishman or do you insist on things being right?

"No I'm not very good at complaining, it takes a lot to push me over the top. I'll go so far and I'll take so much but I never like causing problems. Mind you, once I see red I go mad, but I go out now and I'm quite civilised — unlike my younger days. If I'm in a restaurant and the food's shit, I'll tell 'em it's shit. I surprised myself once and got the chef out of the kitchen and said 'would you eat this' and he said 'no!'"

There's even a bit of hip hopper sampling on the beginning of 'Ain't Complaining', so what do you make of today's technology and the legal rows over creative musical theft? "I don't know, I'm not too versed in the technological side of things, but I know there's this advert on the telly that's supposed to sound like us — me and Francis, there's no doubt about it. Tried in vain I hasten to add, but if anyone really nicked our sound we'd go mad. We sample our own sounds these days. If we get a great chord or a string noise, we sample it."

"I'd really like to re-record some of our early songs with the technology that's around now. Things like 'Umleitung' (an opening number from the early Seventies). Just that pump. Not just because of the technology, though, but because of the new boys in the band. They're not really new boys anymore, they lock into each other so well when we're playing 'cause they've been together for years in the Climax Blues Band and Judie Tzuke. Some of the old shuffles would be great to do because they really know how to do it. All we need now is a couple of decent guitarists and we'll be well on the way to having a good band."

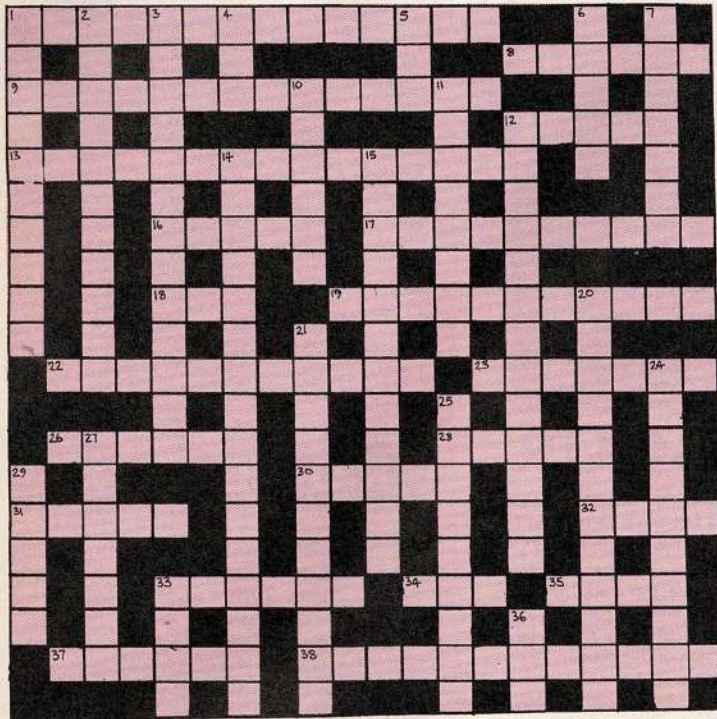


AIN'T GONNA PLAY SUN CITY NO MORE

● As perennial hit-makers **Status Quo** once more grace the nation's charts, **Andy Strickland** corners the ageing rockers and searches for the source of their complaint

X·WORD

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.



ACROSS

- 1 You'll never look back if you take Aswad's advice (4,4,6)
- 8 He works the land and can be found in a Housemartins hit (6)
- 9 Debbie says it happens when she's asleep (4,2,2,6)
- 12 Sweet tasting mice of Marillion (5)
- 13 If you want Taylor Dayne to find out this is what you have to do (4,2,2,2,5)
- 16 What you'll find to doctor (5)
- 17 Jam LP that had all the latest conveniences (3,3,4)
- 18 One time mighty group that featured Pete Wylie (3)
- 19 Here We Come, Here We Come sing the Smiths (11)
- 22 What Terence is doing to the hardline (11)
- 23 1987 Mike Oldfield LP that is surrounded by water (7)
- 26 A manic start to the week (6)
- 28 Malcolm McLaren had to double this for a hit (5)
- 30 Mainstream performer (5)
- 31 Queen film score (5)
- 32 The impolite boy in the film about the Clash's roadie (4)
- 33 Group that hit No 1 in 1979 with 'When You're In Love With A Beautiful Woman' (2,4)
- 34 A tearful hit for Godley and Creme (3)
- 35 ABC lived in Alphabet — (4)
- 37 Mr Mister's wings were in need of repair (6)
- 38 The front runner in Dexy's (5,7)

DOWN

- 1 Bros want us to do something from a great height (4,3,3)
- 2 E Street guitarist (4,7)
- 3 A dim place for Swing Out Sister to live (8,5)

- 4 The Pogues added it to Sodomy and the Lash (3)
- 5 Bruce's birthplace (1,1,1)
- 6 Billy who could be found singing Between The Wars (5)
- 7 A colourful downpour for Peter Gabriel (3,4)
- 10 Group that features a Rat playing drums (6)
- 11 Singer who was a Deadringer For Love (8)
- 12 Five Star hit that tells us about their strength (6,2,5)
- 14 & 29 down New Order got some help from above with this hit (7,2,3,4,2,3)
- 15 T'Pau put everything into their debut hit (5,3,4)
- 20 Ladies who couldn't hide their pleasure when it started raining men (7,5)
- 21 Group who have been feeling Numb, it must be the cold (6,5)
- 24 Naked singer (5,5)
- 25 He's looking for some hope (4,5)
- 27 Dollar's comeback was helped by Vince (1,6)
- 29 See 14 down
- 33 Regal title for Genesis LP (4)
- 36 Say it again and again for a recent Cure single (3)

ANSWERS (MAR 26)

ACROSS: 1 That's The Way It Is, 6 Gods, 8 Greatest Love Of All, 9 Tighen Up, 11 Joe Le Taxi, 12 Prefab Sprout, 14 Age, 15 Hot In The City, 16 Music, 19 Roadblock, 21 Love Touch, 23 Ill, 24 End, 25 Please, 27 Sun Street, 29 Ocean, 30 Def, 32 Go West, 34 All The Best, 37 Darklands, 39 Moss, 39 York

DOWN: 1 Together Forever, 2 An Englishman In New, 3 The Seer, 4 A Boy, 5 Shame, 6 Gillan, 7 Dancing With Strangers, 10 Peach, 11 Just Call, 12 Pete Burns, 13 Tom, 17 Stranglers, 19 Ocean, 20 Kid, 22 Valotte, 26 Meat, 28 Spagna, 30 Do I Do, 31 Ferry, 33 Tale, 35 Lost, 36 Hymn

WINNER (MARCH 26): Melanie Blanshard, Stretford, Manchester.

DREAMING

GLEN

GOLDSMITH

G L E N 

F O R

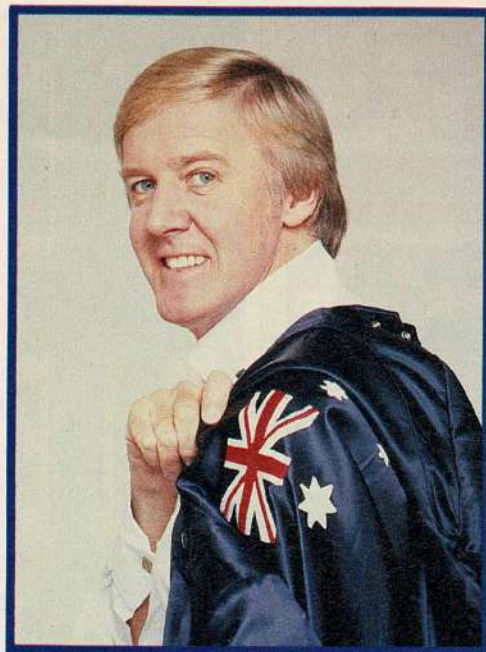
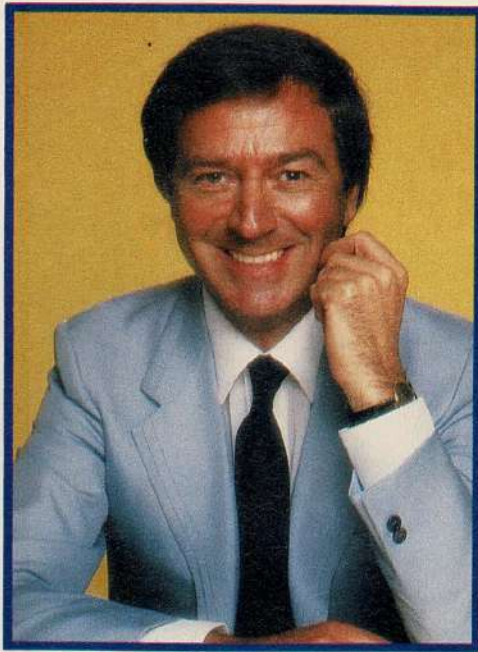
P R E S I D E N T

M I X

THE

HIT

SINGLE



NEIGHBOUR VS. NEIGHBOUR

So which version of the theme from 'Neighbours' is the best? In the red corner we have Australia's **Barry Crocker**, the man behind the original that's never been out of the top 200 in over a year.

In the blue corner, old Dimples himself, **Des O'Connor**. Your referee: **Chris Twomey**

"This is my first interview for ages," he enthuses with a modesty that's rare in showbiz. "In fact this'll be the first thing that's been written about me in the English papers since the mid-Seventies."

Now a successful cabaret artist, Barry was traced to Wahroonga (try saying that after four pints of Foster's) in New South Wales. As singer on the original TV theme, he is, of course, delighted that his version of 'Neighbours' is outselling his old rival Des O'Connor's.

Did you say Des O'Connor? Suddenly all those old Morecambe & Wise jokes come flooding back.

"These days I'll get into a cab and the driver will say 'ello Des, where do you wanna go? You're not going to sing are you?'"

You can't say anything about Des's singing that he hasn't heard before, and he loves it. It seems he loves Barry Crocker as well, who he met during one of his 20 antipodean tours, too... Or, he used to. Des, Barry calls himself Australia's answer to you. What do you say to that?

"Tell him I don't know what the question was. I don't actually think we have too much in common. His voice is a trained voice, mine isn't even house clean."

"Neighbours, everybody needs good neighbours ..."

Aaaagghh! Four times a day, 20 times a week, *that* song has been infuriating audiences since the series began here in October 1986. With the daily audience now peaking at 15 million — that's the entire population of Australia — no bloody wonder people are buying the record. In fact it hasn't left the top 200 in over a year.

Middle-aged Barry ("Just say I'm past 40 and looking good,") Crocker may not be the most charismatic pop singer in the world, but he's certainly one of the nicest.

INDEX

EDITED BY ANDY STRICKLAND



WHO'S WHO

That's right, she's back! Hi-NRG disco diva **Hazell Dean**, that is, with a new single, 'Who's Leaving Who', that's rapidly climbing the charts. Hazell's so busy with her shocking(!?) climb back to the top that she had to ring **rm** from a pay phone at 'Top Of The Pops' to tell us about it.

Just to remind everyone who she is, the B-side features a new version of 'Whatever I Do (Wherever I Go)', her last chart topper in 1984.

Hazell's overwhelmed by her latest success, but what did she expect from yet another Stock Aitken Waterman concoction? Even with the rapid commercial pop dance moves of 'Who's Leaving Who', though, she says "It's been a hard climb back."

Hazell always wanted to be a professional performer and attended a singing school that guaranteed every student a job. Her first professional gig turned out to be a seedy little club in Stoke-On-Trent. From there she met SAW, gave them one of their first hits and the rest, as they say, is history.

Hazell will release her forthcoming album, 'Always', in May to the unsuspecting American public before exposing the record to buyers in the UK. Well, Stock Aitken Waterman have succeeded among the adolescent pop performers. Let's see what they can do with the rapidly maturing Hazell Dean this time around.

LK



ROBO-POP

In the blue corner, weighing in as prime teenybop fodder, but with bollocks, 20th Century Robo-Pop itself, are Soho, a tight, toe-tapping outfit with solid groove concrete switchblade rhythms, slashing fiercely with all the power and strength of a Liverpool FC attack.

Nigel (keyboards), delivers the first punch: "Most magazine readers who don't know the music circuit, must be wondering where we've come from."

"It's crazy, we suddenly got a lot of press last year, and everybody thinks we're hyped; in this format we've been going 15 months. In that time we've played 130 dates in London alone," adds Tim (vocals and guitar).

"No one will believe us because of the sort of music we play. A lot of people think we're related to the Stock, Aitken and Waterman thing, and the others say we're the vanguard of the revolution that fights back against SAW."

Live, the focal point belongs to identical twins, Pauline and Jackie, who along with vocals provide crazed dance routines like female Iggy Pops, to a rock bop pop guitar. The bulk of the onslaught is provided by a frenzied, hypnotic electronic high energy keyboards.

How would you describe your music?

Tim: "I'd call it mutant rock."

"A London listings mag insists on calling us bubblegum rock, or techno pop," laughs Jackie.

"Nigel thought of a good term for our music. 'Robo-Pop', which sums up our music quite well," explains Tim.

There's a single out at the moment, 'Piece Of You', which has dented the top 100 and a new release, 'Sweet Thing', out soon.

Can you dig it out there 'in people land'? Soho can.

FTD

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Two tokens have already appeared in the last two issues of Record Mirror. This is the final, bonus token. Any two tokens will qualify.

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INDEX

EDITED BY ANDY STRICKLAND

contributions this week from Lisa Kagel and Freakwave The Drifter



SWEAT FOREVER!

KEITH SWEAT has been a big hit this year in both the singles and album charts and Index as ever is in there bringing you the cream of music competitions. This week we've managed to keep Keith awake long enough to sign 10 copies of his 'Make It Last Forever' LP and you can win one by answering the three questions below.

1. Keith was once involved in which yuppie occupation
a) Dustman, b) Stockbroker, c) Window Cleaner?
2. Keith comes from Harlem Where *is* Harlem.
a) Manhattan, b) New Orleans, c) Bristol?
3. Keith's current hit is called
a) 'I Want You', b) 'I Want Her', c) 'I Want It'?

Send your answers on a postcard to **rm 'Keith Sweat Competition'**, Greater London House, Hampstead Road, London NW1 7QZ. First 10 correct entries out of the bag on closing date April 25 win.



DUELLISTS

It's often said that knowing the right people in the music business can be an invaluable 'leg up' when it comes to making that initial impact. Keith and Tim Attack, known as **the DUELLISTS**, have the mighty guiding hand of Buster Pearson behind them. Buster, as we all know, is Mr Five Star, father and mentor of Doris, Steadman and um, the other three. The Duel supported Five Star on their last tour and this lead to a deal with Buster's own new label. The single, 'Living To Be Made', is a slick pop affair similar to Level 42, and ripe for a chart placing soon.

But, Index asks, are these the same Tim and Keith Attack who once posed nude when in the teeny bop band Child? Answers on a postcard please.

AS

EARBENDERS

Andy Strickland

'From Langley Park To Memphis' Prefab Sprout (Kitchenware LP)
'What For' James (Sire)
'The Colours' The Men They Couldn't Hang (Magnet)

Robin Smith

'Ain't Complaining' Status Quo (Vertigo 45)
'Broken Land' the Adventures (Elektra 45)
'Seventh Son Of A Seventh Son' Iron Maiden (EMI LP)

Johnny Dee

'Are You Ready' James (Sire LP track)
'Surfaround' Fizzbombs (Calculus Recording)
'Young Manhood' Wild Swans (WEA 45)



Live Lasers

No visit to the nation's capital is complete without a visit to London's **Laserium**, situated in the London Planetarium, next to Madame Tussaud's in the Marylebone Road. The laserium has just begun its new show which features a kaleidoscope of spectacular coloured laser images set to an hour's worth of classic tracks from the Police, plus tracks from Sting and Stewart Copeland's solo LPs. It's a marvellous spectacle, and Index has lined up an exciting competition with 10 pairs of tickets and 10 fabulous laserium T-shirts to be won. Just answer the three questions below.

1. Who was the original guitarist in the police
a) Jimmy Page, b) Henry Padavani, c) Burt Weedon?
2. Sting played a sharp dresser and bell boy in which film
a) 'Dune', b) 'Brimstone And Treacle', c) 'Quadrophenia'?
3. Which nation did Sting once question on the subject of loving their children
a) Russia, b) Iceland, c) Greece?

Send your answers on a postcard to **rm 'Police Laser Competition'**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by the closing date April 25. First 10 correct entries win a pair of tickets and a T-shirt.



TUTTI FRUTTI

ROBBIE COLTRANE, the man who has done for the Cambridge diet what Spurs' Bobby Mimms has done for the art of goalkeeping, is about to hit the radio waves with his first single. Robbie, star of 'Tutti Frutti' and countless films and TV series, has followed up the lead of his recent rock 'n' roll TV success by recording a version of the classic 'New Orleans' which was originally a hit for Gary US Bonds back in 1961. Index has also heard rumours that Robbie has teamed up with members of Squeeze and plans to tour the pub circuit as a 'real' band.

AS

A-ha have been a bit quiet since 'The Living Daylights' hit the charts in the middle of '87. They've been biding their time hard at work on their new album, 'Stay On These Roads', and rehearsing for their world tour. So, just in case we forgot who the band were, their record company splashed out on . . . An A-ha a-wayday!

TRAIN OF THOUGHT

It's 1.30pm at Euston station. Down on platform two, something pretty strange is going on and attracts more than a few curious passers-by.

Photographers line one side with their snap thirsty cameras, clowns on stilts are juggling with fire and a weird old bloke with a white robe, long yellow wig and no teeth is stumbling through the crowd. The occasion? Waiting for the arrival of A-ha (though it felt more like waiting for the arrival of royalty) to escort us on the London to Birmingham A-ha Express.

Arriving in true showbiz style, complete with red carpet and limousine, A-ha emerge to a fanfare from a brass band. Looking just slightly red cheeked and probably feeling like the ultimate pieces of public property, the Norwegian threesome disappear under a barrage of eager cameramen scrambling for that exclusive photo — which would more than likely turn out to be the head of the photographer in front!

After some of the palava has died down, the boys are hustled into carriage A, and us mere mortals are left to find our seats.

BIRMINGHAM SKYLINE

We finally arrive at Birmingham International station. Though the band seem to be nowhere in sight, we are given another musical greeting. After the brass, now comes the steel.

The Pulse One Steel Orchestra serenade the waiting crowd with Caribbean style A-ha toons a-plenty, until it's time for the next port of call

— the restaurant — to be entertained with some A-ha videos. The privileged few hear a preview of some tracks from the new album, 'Stay On These Roads'. As with all A-ha tracks, love 'em or hate 'em, they immediately stand up as proud and rousing as Morton's haircut. With the splendid 'Touchy' on board, you know the LP is destined to capture the yuppie/teen-dream crossover market of their previous releases.

TALK ON ME

Press conferences are usually torrid affairs, journalists hunting for the meatiest questions and generally being embarrassing. For a band who give only a minimal amount of interviews, questions like "Do you believe in sex before marriage", "Who are you dating" (very original that) and "What do you think of the problems in Ireland" (**Morten:** "I keep my mouth shut"), did not exactly provide any insight; only groans from others present. Nor, indeed, did the final offering from the floor:

"Do you practice safe sex?"

Mags: "No sex is safe!"

Thank you Mags.

STAY ON THESE ROADS

Our last destination is the Birmingham NEC, an early stop on the A-ha world tour. A multitude of screaming young females (and some males!) and several Morten look-alikes make up the audience. Some mums and dads are spotted. Rock 'n' roll rebellion — phew!

A-ha's pomp pop is splattered with majestic climaxes and blasting melodies. Tracks like 'Cry Wolf', 'Manhattan Skyline' and 'Take On Me' are met with rapturous screaming (and fainting).

People may dismiss A-ha as teeny bop fodder — but try telling that to the audience tonight. And anyway — if it was a choice between them and Bros . . .

Suddenly it's all over. For us, it's back on board the A-ha Express. For the band, it's back to the dressing room, back to the hotel, and back on those roads . . .

Lysette Cohen



● **MORTEN STAYS OFF** these roads, let's the train take the strain and enjoys a-hearty British Rail breakfast (groan)

Photo: Syndication International

THE SOUP DRAGONS

THIS IS OUR ART



THE ALBUM

THE RM INDEPENDENT MUSIC CHART

S I N G L E S

- 1 (1) SHIP OF FOOLS **Erasure** (*Mute*)
- 2 (2) NOBODY'S TWISTING YOUR ARM **the Wedding Present** (*Reception*)
- 3 (23) THE PEEL SESSIONS **Joy Division** (*Strange Fruit*)
- 4 (14) IS THIS THE LIFE **the Cardiacs** (*Alphabet*)
- 5 (—) THE PEEL SESSIONS **New Order** (*Strange Fruit*)
- 6 (3) MAJESTIC HEAD **the Soup Dragons** (*Raw TV*)
- 7 (12) BLUE MONDAY **New Order** (*Factory*)
- 8 (16) THE CIRCUS **Erasure** (*Mute*)
- 9 (7) KIDNEY BINGOS **Wire** (*Mute*)
- 10 (10) NO NEW TALE **Love & Rockets** (*Beggars Banquet*)
- 11 (4) TOUCHED BY THE HAND OF GOD **New Order** (*Factory*)
- 12 (13) SHAME ON YOU **the Darling Buds** (*Native*)
- 13 (11) TRUE FAITH **New Order** (*Factory*)
- 14 (9) COLD SWEAT **the Sugarcubes** (*One Little Indian*)
- 15 (5) SHIMMER **the Flatmates** (*Subway*)
- 16 (15) NUMB **the Icicle Works** (*Beggars Banquet*)
- 17 (—) THE PEEL SESSIONS **the Damned** (*Strange Fruit*)
- 18 (6) NOTHING WRONG **Red Lorry Yellow Lorry** (*Situation Two*)
- 19 (21) BEHIND THE WHEEL **Depeche Mode** (*Mute*)
- 20 (—) THE PEEL SESSIONS **Siouxsie And The Banshees** (*Strange Fruit*)
- 21 (—) GIRLFRIEND IN A COMA **the Smiths** (*Rough Trade*)
- 22 (8) VICTORIA **the Fall** (*Beggars Banquet*)
- 23 (18) ALL NIGHT LONG **Peter Murphy** (*Beggars Banquet*)
- 24 (—) IT DOESN'T HAVE TO BE **Erasure** (*Mute*)
- 25 (25) TEENAGE **the Brilliant Corners** (*McQueen*)
- 26 (27) WILLIAM IT WAS REALLY NOTHING **the Smiths** (*Rough Trade*)
- 27 (—) VICTIM OF LOVE **Erasure** (*Mute*)
- 28 (—) LOVE WILL TEAR US APART **Joy Division** (*Factory*)
- 29 (23) HIT THE NORTH **the Fall** (*Beggars Banquet*)
- 30 (24) LAST NIGHT I DREAMT SOMEBODY LOVED ME **the Smiths** (*Rough Trade*)

A L B U M S

- 1 (1) CIRCUS **Erasure** (*Mute*)
- 2 (2) SUBSTANCE **New Order** (*Factory*)
- 3 (3) SURFER ROSA **the Pixies** (*4AD*)
- 4 (4) THE FRENZ EXPERIMENT **the Fall** (*Beggars Banquet*)
- 5 (—) LOVE HYSTERIA **Peter Murphy** (*Beggars Banquet*)
- 6 (6) GEORGE BEST **the Wedding Present** (*Reception*)
- 7 (5) HOUSE TORNADO **Throwing Muses** (*4AD*)
- 8 (7) WONDERLAND **Erasure** (*Mute*)
- 9 (8) HATFUL OF HOLLOW **the Smiths** (*Rough Trade*)
- 10 (16) THE MAN — THE BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 11 (9) STRANGEWAYS, HERE WE COME **the Smiths** (*Rough Trade*)
- 12 (15) THE QUEEN IS DEAD **the Smiths** (*Rough Trade*)
- 13 (13) THE WORLD WON'T LISTEN **the Smiths** (*Rough Trade*)
- 14 (—) MEAT IS MURDER **the Smiths** (*Rough Trade*)
- 15 (10) WOODEN FOOT COPS ON THE HIGHWAY **the Woodentops** (*Rough Trade*)
- 16 (—) MUSIC FOR THE MASSES **Depeche Mode** (*Mute*)
- 17 (—) LOW LIFE **New Order** (*Mute*)
- 18 (20) THE SMITHS **the Smiths** (*Rough Trade*)
- 19 (17) INDIE TOP 20 VOL 3 **Various** (*Beechwood*)
- 20 (—) CLOSER **Joy Division** (*Factory*)

Compiled with the help of Spotlight Research and selected retail outlets

RM INDE

EDITED BY ANDY STRICKLAND



Mancunians **Mirrors Over Kiev**, who once graced these pages with nothing more than a demo cassette to their names, release their second single this week. 'Different Girl' was included on that tape and the band have stayed faithful to the original version here. It's a bit Policeish and a touch Commotionsy and if these boys ever get their hands on some serious studio time, they may still live to surprise us all with some chart action.

AS



K I N G B U T C H E R

In 1978, the Gang Of Four were probably the best band in the world, and since they fell apart musically and physically during the early Eighties there's been an embarrassing lack of brain power down the thinking man's end of the dancefloor. Guitarist Andy Gill stumbled back into the limelight last autumn with a debut 12 inch of moody disposable funk, but where, we asked, was the tall gawky one with the windmill arms and the gob-

proof rubber cagoule? Well folks, Jon King returns this very instant with a new outfit called **King Butcher** and a distinctly sturdy rocker called 'Gravity Won't Hold Me Down'. It's not a million miles away from the Gang, sound wise which is good. But does he know that original G4 bass player Dave Allen has just formed a band called King Swamp? King Hugo's return seems inevitable.

CD

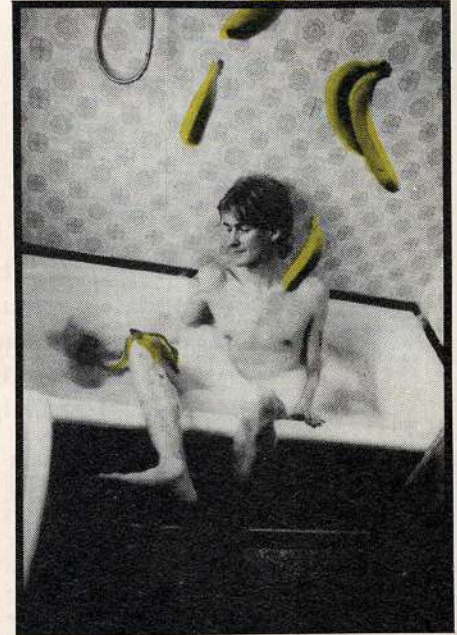
With contributions this week from
Charlie Dick, Lesley O'Toole and Matthew Collin

ANNIE BANG

YOUR DRUM

Annie Hogan, the young woman behind Marc Almond's keyboards for the past seven years, has managed to find time to record her debut solo single 'Each Day'. Annie even manages to supply the vocals here, though somewhat hesitantly perhaps, on a pleasantly dreamy number that isn't swamped by Annie's distinct piano but gives way to gently rippling acoustic guitar. One to relax to rather than cause a commotion over.

AS



HOLD UP NOW HIT IT!

THE BMX BANDITS are back this week with a typically schizophrenic release, an untitled four track EP. Side one features a mini pop stroll through the Tony Christie soundalike 'Figure 4' and our favourite, 'Stardate 21-11-70' in which Douglas concludes that his girlfriend is just so goddamn nice, she must be an alien 'cause earthly girls aren't like this. Side two follows up a rather tedious thrash with a refreshing run through of 'C'est Le Vent Betty', the theme from Betty Blue. These boys really should see a doctor and decide what they want to be — soon!

AS



Sick of dodgy hip hop-collage records? Then look no further than Ken and David McCluskey, a breath of musical fresh air if ever we needed one.

Formerly the Bluebells' main men and latterly a folk duo, the **McCluskey Brothers** now pitch their tunes halfway between the two extremes. 'She Said To The Driver', their wistfully dreamy current single, is perfect for those in search of something adult and eloquent for their turntable.

Ken: "After a period of purgatory, we went through the usual thing of sending demos to record companies but, after the initial interest, they started saying things like" (*adopts London-lad voice*) "'guys, where's your market?' We decided not to hang about. This song sounded really good when we demo'd it so we thought why waste a day's recording? 'She Said To The Driver' was recorded in four hours in this little demo studio and probably wouldn't sound half as good if we'd done it in a 48 track studio. Recording sounds so clinical when you reach that stage. There's no spontaneity any more. People sit around discussing an album for six months before they even start recording."

LO'T

David: "There's got to be a change in the wind soon."

The McCluskeys aren't your typical 'Glaswegian' set-up, with not a jangly guitar or soul vibe in sight.

Ken: "You've got these young bands in Glasgow now though, with too much of a stadium rock head. It's 'OK guys, let's go for the big American guitar sound.' To be an American stadium rock band, you have to play for about 25 years to actually get that boring sound, like Toto."

All in all, life would be a bed of roses were it not for an acute shortage of money.

Ken: "Six months ago, I'd have said to *anyone*, 'give us a deal, I'm desperate, I'm skint'. But I've realised money's not that important. What *is* important is doing what you want to do. One thing we *have* been doing to earn some money is selling this shit." (Ken is sporting a not very fetching Marillion baseball cap.) "After we'd supported Lloyd Cole in Ireland, I sold merchandise on the UK tour. The road crew would come up and say 'hey, what are you doing? Are you a fan or something?' One minute we were on stage and the next, behind a stall."

FRANKIE

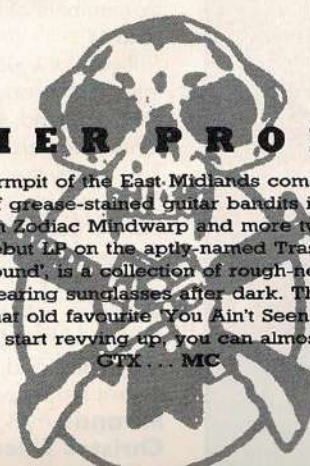
Birmingham's independent music fans are currently wandering the city in raptures with the opening of the liveliest little club gig we've witnessed in a long time. Monday nights at **Synatra's** off Snow Hill near the city centre features two or three bands a week between 8.30 and 11pm, and then you can delight to the sounds of the best alternative disco in the Midlands 'til lam. A fun night is guaranteed, so check the listings and pop along.

AS

LEATHER PROPHETS

Out of the sweaty armpit of the East Midlands come the **Hunters Club**, yet another gang of grease-stained guitar bandits in motorcycle boots. They're trashier than **Zodiac Mindwarp** and more twisted than the **Gaye Bykers**, and their debut LP on the aptly-named Trashcan label, 'Too Far Gone To Turn Around', is a collection of rough-necked ditties about bikes, booze and wearing sunglasses after dark. They do a high-octane cover version of that old favourite 'You Ain't Seen Nothin' Yet'. When those dirty guitars start revving up, you can almost smell the Castrol

GTK... MC





● All the juiciest bits of scandal, rumour and gossip in the world of pop as revealed by Nancy Culp

MOVE OVER MANSELL!

Aah no! I nearly cried with jealousy when I heard that in the **Primitives** new video, **Tracey** gets to drive a rather spankingly posh classic Jaguar sports number (rather like the one in the *Pretty Polly* ad). Thing is though, she hasn't passed her driving test! All I can say is the inhabitants of Peranporth (where the vid is being shot) better keep off the beach! Huh! Bet she has to sit on cushions to see over the steering wheel anyway (miaow!).

SLIM JIM

Former larger-than-life leader of the reactivated pop experimentalists **Pere Ubu** — **David Thomas** — claims to have lost over a stone in weight whilst touring the UK. Apparently, though, he's less than delighted at this loss of lard and says that he's getting worried that he's going to end up "looking like **Jim Morrison**". Er, yes, some hope there, I think, Dave me old son...

Stop me if you think you've heard this one before... but latest in a very long line of megastars who swear they've hung up their rock and roll touring clogs once and for all is **Tina Turner**.

After slogging her wig around 25 countries, she's decided she wants to have a rest for good.

Apparently, during the last 'Break Every Rule' tour there were five marriages, one divorce, six double birthdays, 24 miles of gaffa and flooring tape used, three miles of guitar string and \$2½m spent in hotel costs.

Yeah well, after working all that lot out, I think I'd want to retire too!

What is all this sudden rush into the advertising world by various ex-members of the **Belle Stars**?

If you look closely at the latest rather obnoxious Texas Homecare ad, who's that girl running towards Texas Tom? Take away the yuppie gear, add a cowgirl's outfit and who do you get? **Sarah Jane Bellestar**!

Then, pick up any current magazine with the snogging couples ad for Black Magic chocolates and, lo and behold, there's her ex-partner in crime **Miranda** trying to sort out **Christos Tolero's** dental problems!

DROP THE BOY

And still they're hatching sprogs like it's going out of fashion! This week's congrats go to **David Chesterfield** and girlfriend **Helen** who became the proud parents of a little sofa, er sorry, a little boy called **Joseph** who was born this April Fool's day.

Eagle eyed **Chesterfields** fans will have spotted the track on the B-side of the new single which, anticipating the babe's arrival, is entitled 'Hopes For Lauren Or Joseph'. Ah! Isn't that nice?

EASY DES IT!

Further proof (as if we needed it) that **Rick Chrysanthemum** is fast hurtling towards the mums and dads market. Now, this has to be true because it came from the mouth of the great man himself... hold onto your seatbelts, the **Rick Astley/Des O'Connor** single is nearer than you think! Apparently Des is rather impressed with our Rick and has been heard saying that he thinks Rick'll still be around "in 20 years time". Mmm. Perish the thought!



THE MISSION,

whose mammoth seven night stint at London's Astoria has broken various house records (probably a few of the DJs too!), kept their promise of special support acts for each show.

All About Eve supported them on the final night and the producer of the Mission's album, **John Paul Jones** (who used to play bass in the wrinkly, hairy, much sampled **Led Zeppelin**) came on for the final encore and got on down. Now that's what I call value for money.



Photo by David Koppel

WEIGHT, WEIGHT, WEIGHT

"Well Meat, nice to see that your fight against the flab is a lost cause too!" **Mel Smith** meets **Meat Loaf** backstage at Hammersmith Odeon after joining him in the encores, and gets to grips with some of his optional extras. Not since King Kong met Godzilla somewhere in one of the eastern oceans has there been such a meeting of the heavee mob! And isn't the likeness just too much for words?

IT SHOUTS OUT LOUD!

The Housemartins



“There is always something there to remind me.”

The Fab Final Forty Five featuring “Get up off our Knees” on 7”
& “Get up off our Knees,” “Five get over excited” & “Johannesburg” on 12”
All recorded live at the Nottingham Royal Centre 30.9.86

GOD 22



GODX 22



THANK HEAVENS FOR LITTLE BOYS

"This was back in the early days, before 'West End Girls' even," reminisces Nige. "As you'll see, we weren't into designer gear in those days."

"Chris had just started shaving that week, so I treated them to some clobber from Top Man to celebrate. Neil didn't look so cynical and bored in the old days, did he? Nowadays we can't even keep him awake for the LP photos ..."

Have a 'Heart'! In the space of a few short years, the Pet Shop Boys have gone from being record company rejects to their current status as pop's most immaculate outfit.

But every perfect pop group needs its perfectionist image-maker, and the Pet Shop Boys are no exception. You've seen their groovy gear — Neil's Basildon bank-clerk suits, Chris's PVC parkas, the stripy shirts. And, of course, those hats. Peaked, bobbed, bowlered and brimmed. Who could forget them?

Now, in a rare and exclusive interview, **rm** has broken through the wall of designer secrecy surrounding the boys to speak with their chief stylist, personal dresser and close confidante **Nige Nigelbaby**. As you're about to find out, Nige was mollycoddling the boys when they were still wearing Gaultier nappies, and he's been responsible for their 'couture' and 'coiffure' ever since ...



Photo by LFI

ON THE TOURIST TRAIL

"Here's Neil saying 'howdy doody' to all his American fans. I didn't have time to grab some gear for him this time so he chose his own. What colour co-ordination! Look at that shirt and tie — *it's a sin!* That song

was about Neil's dress sense. Now you know why they need me ... I got Chris's anorak from an astronaut's car boot sale and I made his hat from an empty tub of marge after watching 'Blue Peter'. Smart!"



HARD TIMES

"This photo was taken when we were all a bit skint. We'd spent the advance dosh from 'Actually' on leather tank-tops and in-car tumble driers — essentials only, you understand — so the lads thought they'd give that mugging lark a go. Not much luck though. Every time they cornered a likely customer he'd start laughing at Neil's snorkel parka. Don't know why ... I used to wear that myself back in 1974 ... Crime just doesn't pay nowadays."

DRESSING THE PET SHOP BOYS WAY

MUSICAL HATS



"Remember this hat? Served us well it did. I got it from a jumble sale down Croydon way. Forgot to get some belts so Chris had to use his Pierre Cardin tea-towel to keep his strides in place ..."



"Now Neil's got the hat on ... What do you mean, do I ever give it a wash? 'Course I do! A quick rub with a damp cloth shifts the dandruff, fallen hairs and congealed grease."



"Chris pinched the hat back for this one. Doesn't he look mean? Nice hat Neil's got here too; found that in a skip in the West End. Been there since the Seventies. It was clean, mind ..."

Photo by LFI

Photo by LFI



POSH BOYS GET THEIR FACES SLAPPED!

"I got this hat for Chris when I was hanging out with the Smurfs backstage at ITV. Great blokes. The bobble was my own idea; gives it that touch of class, don't you think? Got some make-up tips from Gary Numan — that's a picture of him on Chris's jumper."

HEART



HEART



HAVE A HEART — KNOW WHAT I MEAN?

"This is the gear I picked up for the new single sleeve. Smart or what?! Second-hand yuppie threads for Neil; got them cheap after the Stock Market crash. Unfortunately, all I could get for Chris was some fishy oilskins off this smelly old salty sea dog ..."

"I asked them why they always look so depressed in their photos — they said it's because I always dress them up like a dog's breakfast. Me, Nige Nigelbaby!!

"Neil, Chris, *mates*," I replied, "if I've ever left you looking like Fido's leftovers, at least they've always been *designer* leftovers." I tell you, there's no gratitude in this world."

RM DANCE

EDITED BY TIM JEFFERY

WILL DOWNING has got some nerve. His first solo hit is a jazzy house version of what's considered to be one of the most spiritually powerful statements to emerge from the jazz tradition. Imagine someone taking one of Beethoven's finest symphonies, rearranging it with a house beat and a few lyrics, and you'll have some idea of the audacity of Will Downing's cover of 'A Love Supreme'. The song was originally one of the finest compositions of John Coltrane, the most influential jazz figure of the past 30 years.

"I wanted to do something on my album to show its versatility and something with serious jazz overtones. It was actually Arthur Baker's idea to choose that particular song," says Will, clearly unrepentant.

But weren't you just a bit nervous? "Nervous! I was real scared! But I had the most to lose, after all. We were very careful every step of the way through. With the lyrics we were helped a great deal by Alice Coltrane (John Coltrane's widow). If she didn't like something we'd go back and change it until it was right and everyone was happy." It's unlikely that John Coltrane will turn in his grave. The result is a compelling, rousing house anthem delivered with tender devotion and with all the spiritual essence intact. 'A Love Supreme' is a taster for his debut album, 'Will Downing', which is set to become an essential purchase for all jazz/soul fans on a level with Anita Baker's 'Rapture'.

The album is the culmination of years of hard work and experience as a session singer before being discovered by Arthur Baker, who used Will to front the Wally Jump Junior And The Criminal Element project. Even so, New York has become more renowned for its rappers than golden throated soul singers. "At 24 I'm slightly older than a lot of the black kids who grew up in the disco and rap era. I was lucky to be surrounded by people who were into all types of music from Ray Charles to Aretha Franklin and Coltrane. Jazz, soul, r&b — I listened to it all."

It probably explains why Brian Jackson, former musical partner with Gil Scott Heron, was chosen to help arrange the album, though it came about more by accident than deliberation. At the time Jackson was working with computers in New York.

"A friend suggested this guy he knew who could write, arrange and produce and so on. When he told me it was Brian, I just flipped. I said 'Where is he? Give me his number now!'. It was a perfect blend. Everything I heard in my head he could portray in music."

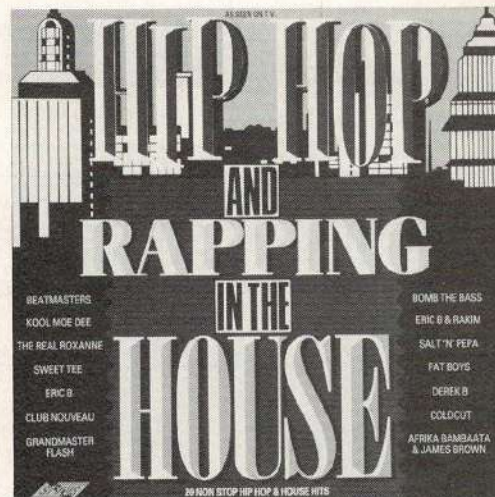
Will Downing is at the dawn of a musical career that has started remarkably and he even has a slight advantage over John Coltrane, who has been described as the most imitated saxophone player in the history of jazz. After all, very few could reproduce a voice like Downing's.



THE SHE ROCKERS, London's bright young female rap trio who caught the eyes and ears of Public Enemy, will be leaving their record company, Music Of Life. According to Chris France, co-founder of the label, the split is amicable.

"The She Rockers wanted to go to the States to record an album. We felt we couldn't commit ourselves to the expenses of American producers, and Simon Harris wouldn't be able to oversee the project. We want to foster a family atmosphere with our artists, and it wouldn't have been possible with the She Rockers. We wish them all the best. In fact we've even made a few calls to help them land a deal, though I don't know whether anything's turned up yet."

The She Rockers's debut single, 'Give It A Rest', is currently rising up the charts, whilst the group have been in the States for the past few weeks working on new material with Professor Griff of Public Enemy.



COMPETITION

Home Boys and Fly Girls get busy. Here's a chance for you to get on down to the latest essential dancefloor compilation album, 'Hip Hop And Rapping In The House', which includes hits by Coldcut, Eric B and Grandmaster Flash, amongst others. Stylus have given us 10 copies to send out to the first correct answers we receive to our three questions on hip hop and house speak!

1. What is Tagging
a) Replacing your Marks & Spencer labels with designer tags, b) Signing your name graffiti style, c) The hip hop equivalent of the hokey cokey?
2. To 'ill' means to
a) Have a party, b) Get sick, c) Drink a bottle of Jack Daniels?
3. An MC is
a) A Master of Ceremonies, b) A Male Chauvinist, c) A Microphone Controller?

Scribble or Spray your answers on a postcard and send it to **RM Hip Hop Competition**, Greater London House, Hampstead Rd, London NW1 7QZ, to arrive no later than April 25.



ROCKERS ROLL

CONTINUED ►

OVER ►

RM DANCE

★★★ CONTINUED ★★★

THE RM TOP TWENTY COOL CUTS

- | | | | |
|----|------|------------------------------------|---|
| 1 | (1) | 'RUN'S HOUSE'/'BEATS TO THE RHYME' | Run-DMC <i>frr</i> |
| 2 | (5) | 'MFSB' | Well Red & DJ DZire <i>Virgin</i> |
| 3 | (10) | 'THEME FROM S-EXPRESS' | S-Express <i>Rhythm King</i> |
| 4 | (3) | 'THE PAYBACK MIX' | James Brown (Coldcut Mix) <i>Urban</i> |
| 5 | (6) | 'AND THE BEAT GOES ON' | Breakboys <i>US Fourth Floor</i> |
| 6 | (—) | 'YOU GOT TO CHILL' | Epee MD <i>US Fresh</i> |
| 7 | (8) | 'DIVINE EMOTIONS' | Narada Michael Walden <i>WEA</i> |
| 8 | (—) | 'ZONE' | Bass Inc <i>US Ingram</i> |
| 9 | (9) | 'WHO'S GONNA EASE THE PRESSURE' | Mac Thornhill <i>10 Records</i> |
| 10 | (13) | 'A LOVE SUPREME' | Will Downing <i>Fourth & Broadway</i> |
| 11 | (4) | 'I AIN'T WID THAT' | FunkMaster Wizard Wiz <i>US Tuff City</i> |
| 12 | (—) | 'HE'S THE DJ, I'M THE RAPPER' | Jazzy Jeff & Fresh Prince <i>US Jive LP</i> |
| 13 | (4) | 'I KNOW YOU GOT SOUL' | Eric B & Rakim (Double Trouble remix) <i>Cooltempo</i> |
| 14 | (7) | 'KEEP RISIN' TO THE TOP' | Doug E Fresh <i>US Reality</i> |
| 15 | (15) | 'ON THE STRENGTH' | Grandmaster Flash <i>Elektra LP</i> |
| 16 | (—) | 'YOU ARE THE ONE' | Taurus Boyz <i>Cooltempo</i> |
| 17 | (—) | 'GIVE IT A REST' | She Rockers <i>Music Of Life</i> |
| 18 | (—) | 'WELL OILED MACHINE' | Live <i>US Bassment</i> |
| 19 | (—) | 'THE MESSAGE' | Cymande <i>TUF</i> |
| 20 | (12) | 'WAM BAM' | N.T. Gang <i>Cooltempo</i> |

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

HIP + HOP = RAP

TRUE MATHEMATICS brings a new meaning to the term 'New School Rapper'. Not only is his sidekick called DJ Educational, but he also raps about the fraternities and sororities of American college life in 'Greeks In The House' from last year and on the flipside of his new single, 'For The Money'. What's with this academic obsession?

"It's the way I deal with life," says True. "Everything in life has to do with mathematics. It's my way of explaining what goes on around me. I write about the 'Greeks', a college fraternity, because I used to go to a lot of their parties and they all stick together, they're not against each other and there's no violence."

True, whose real name is Kenneth Houston, grew up in school with Chuck and Flav of Public Enemy, together forming a group called Spectrum before the latter two left to become Def Jam superstars. The connection wasn't completely severed. Hank Shocklee writes and produces for Public Enemy and True Mathematics, though that's where the similarities end.

"I go in a different direction to Public Enemy because being produced by the same person, we don't want to have the same meaning coming out of our records. I write about things that people can relate to and party to. Musically we try to make it different by using original gimmicks. On 'For The Money' I rapped down a telephone line. It's a song about girls who only want to know guys for their money." Is it written from personal experience? "I pick it out way ahead of time you see," grins True. "I can tell when they start ordering lobster in a restaurant!"

Meet **Stereo MC's** — Rob B and Head. Two guys with some bright ideas, a couple of turntables and a 16-track studio. They've put together a rough and ready rare-groove style rap called 'Move It', now released on 4th + B'way. It's not as slick as something like 'Bomb The Bass', but that's not the sound the boys are after.

"We prefer to do everything in one take and keep the rough edges. Hip hop is in a cul-de-sac at the moment, everybody's copying Public Enemy or doing wacky dance things with loads of samples. There's so many different records to choose from, but they all end up using the same ones."

So what are Stereo MC's favourite records to cut up this week:

- 1 — 'Together Forever' — Barry White ('The deepest voice, the deffest

beats")

- 2 — 'TV Western Themes' — Various ("We used this one on the B-side of our single — 'Feels So Good")

- 3 — 'Top Of The Pops Vol 73' — Various ("That's the one with the girl in the crochet bikini on the cover, I'm sure nobody else has got a copy, and no one would want one.")

- 4 — 'The Best Of...' — Peres Praedo ("South American salsa, a sort of Spanish James Brown.")

- 5 — 'xxxxxxxxxxxxx' ("That's a secret because we're using it on the next record.")

"Basically we'll do anything that's hard. James Brown is getting a bit tiresome, it's time to move on. The only rule is do whatever you want to do."

Move it!
Chris Mellor

YOU MAKE ME FEEL... BAD



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GLADYS ALL OVER

36 years ago, Gladys Knight started off in this business deciding to take it one day at a time. "So far," she muses in philosophical mood during our phone link, "it's been 36 years' worth of days!"

The latest shot in the arm to the amazing career of Glad and her Pips has been the American success of the 'Love Overboard' single and the LP 'All Our Love'. It means that a whole new generation is getting into one of the great soul voices of all time. "Isn't that amazing?" she enthuses. "We probably sang to their mothers, and in some cases to their grandmothers. I have a grandbaby now, and he's dancing to my stuff. I'm lovin' it to the max!"

So how did they manage to slip back into the groove and catch the mood of the new breed of soulsters?

"Well, fortunately, we've been versatile enough to keep our sound, yet become contemporary. It wasn't easy, but what goes around comes around."

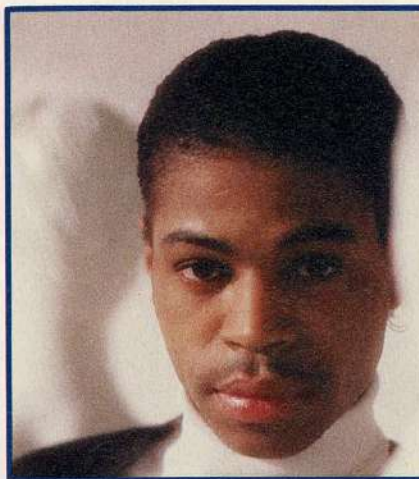
Ain't that the truth — their first US Top 40 appearance was in May 1961.

"Reggie and Vincent Calloway (producers of 'Overboard') were wonderful, they're new and young. We also worked with some of our more usual producers — it was great to work with Burt Bacharach and Carole Bayer Sager again, and Sam Dees is an excellent producer. So are Ron Kersey and Alex Brown, the things they did I just loved."

Now Glad and the gang are on

the decks again here with 'Lovin' On Next To Nothin'" and she says 'All Our Love' is shaping up as a possible single, although one of her great favourites on the album is "Thief In Paradise". But what was it about 'Love Overboard' that did the trick? "It was the feel of the music," says the effervescent Gladys. "It has a great beat, and it was so me, when I heard it, I thought this is really for Gladys. That's just the way I am, when I fall in love I really do go overboard..."

Paul Sexton



A fortune-teller read the palm of West London clothes designer Kevin Henry and warned that there would be sibling rivalry and stars in his future. He didn't think much about it until he went along to a singing audition with his brother (who needed moral support) and walked away with the job himself. The first nail in the coffin of brotherly love.

The next time Henry remembered the old woman's prophecy was after he had been featured on some Paul Hardcastle records and was approached by Cool-tempo's Danny D and Garry Bell to join a group with the astrological name, **TAURUS BOYZ**. The resulting record, 'You Are The One', mixes past and present with Henry's classic soulful phrasing alongside a few choice samples.

As a traditional singer, he voices the objections many people have to the new technology.

"Eventually, dance records will go back to being more vocally-oriented. I can't see sampling lasting because it sounds too clinical. You can't get passion from a machine."

Ready to test his theory, he and Paul Hardcastle have reformed the band, First Light, which will play "real" music like funk, soul, reggae and jazz. All the hi-tech button pushing will be left to bratty whizzkids.

Malu Halasa



JAMES BROWN THE PAYBACK MIX

MIXED BY MATT BLACK AND JONATHAN MORE

12" INCLUDES 'COLD SWEAT'. 'STONE TO THE BONE'. 'GIVE IT UP OR TURNIT A LOOSE'. URB 17 URBX 17



"I never know what town it is. I have to check before I go onstage otherwise I say Bristol instead of Bradford" —

Zodiac Mindwarp



ZODIAC ON THE ROAD

What really happens when **Zodiac Mindwarp And The Love Reaction**, the dirtiest band in the universe, go on tour? **Nancy Culp** gets out of the office for a breath of fresh air. Candid on the road snaps: **Joe Shutter**

Life on the road, as any band will tell you, is anything but predictable. Bearing that in mind, **rm** set off to find out what really goes on behind the scenes when the world's greasiest, nastiest, hardest-living/drinking rock 'n' roll animals go on tour. Zodiac Mindwarp And The Love Reaction are halfway through a major UK tour.

"I never know what town it is," moans Zodiac. "I have to check before I go onstage otherwise I say Bristol instead of Bradford."

They're promoting their debut album, 'Tattooed Beat Messiah', and the new single 'Planet Girl' — the video for which features Zodiac's travelling companion, his very lovely new wife Rachel.

"GLASGOW, I LOVE YOU!"

So the story of rock 'n' roll mayhem begins in the wet and windy city of



"This our honeymoon you know!"
Zodiac's new wife, Rachel

Glasgow. After having gone a bit mad in the first week with too much drinking and — ahem — dancing, the boys are looking the worse for wear. Guitarists Cobalt and Flash are sniffing and the rest of the group are uncharacteristically subdued.

We're all inside the van heading for Glasgow's famous Barrowlands venue. Huddled in the back seat of the minibus are Zodiac — wearing his customary tinted glasses — and Rachel.

"This is our honeymoon you know!" she informs us cheerily. The silence inside the van is broken only when tour manager Gimpo (Falklands veteran and general backside kicker) slides a cassette into the stereo. The genteel strains of a classical piece waft out of the windows into the wet night. A bad-tempered growl comes from the back...

"Do we have to have this f**kin' Strauss?" rumbles Zodiac. The radio is duly switched on and the sombre tones of New Order's 'Ceremony' blast out. "F**kin' 'ell!" mutters Z, "I think I preferred the Strauss!"

The fairground coloured lights of Barrowlands are now in view. At the stage door, the lads jump out and tear up the maze of stairs to sanctuary — the dressing room.

Out front, the predominantly male, predominantly goth and heavy metal audience wait in hot anticipation. The curious and the trendy dare to venture no further than halfway up the rather empty hall. Methinks someone has overestimated the band's pulling power somewhere along the line...

An hour later, after some sweaty, noisy posing (which has been recorded for posterity by Radio Clyde on this occasion), the ballroom empties out save for a gaggle of fans waiting by the backstage door for autographs.

DOWN IN ONE!

Slipping through the barriers, we head for the dressing room. Inside, Zodiac is sitting staring into a mirror and not saying very much. Offstage, he's the utter opposite of the strutting, self-styled 'Sex Fuehrer' that nightly bumps and grinds for the masses. Slam plays the perfect host (such nice manners) while Cobalt, eager to test us out in the wimpo-girlie stakes, pours out tequila slammers, demanding that they go down in one.

In spite of their butch and nasty image, the real truth is that you couldn't find a nicer bunch of lads. Once we get back to the hotel, it's the support band who spend the evening chaffing up the girls who have followed us back. They're far too overawed to even come up and say hello to the Mindwarps.

Cobalt disappears upstairs to phone girlfriend Claire, while Flash goes to bed. Z and Rachel have one drink before retiring and only Trash remains to work his way through a few more drinks before bedtime. Aw, come on lads, where's the party then?

GOING DOWN TO BAD GIRL CITY

It's a long drive across the lowlands of Scotland to Redcar. The band race us and get there ages before we hit town. By the time we arrive, it's pelting with rain and the chaps are nowhere to be found.

Pre-gig and waiting in the bar for

the others, Zodiac muses about the time he once came here for a holiday and spent the entire time living on seagulls eggs ("They're 'orrible! taste of fish!") and throwing "these weird fish with spikes on their heads" over the top of the cliff at people down below. This time around, no one can find anybody to throw *peanuts* at, let alone 'monster fish'.

BLUSH

At the venue, there's a huge painted sign over the dance floor reading 'Welcome To Redcar Bowl'. Unfortunately, a more unwelcoming place is hard to imagine.

Suddenly, the PA comes alive with a weird crackling noise followed by the unmistakable Yorkshire tones of Flash.

"Get yer 'ands out of me trousers Trash!"

Punters heads reel as the disembodied voice continues camping it up.

PEANUT M & MS

Smiffy, one of the road crew, hurtles backstage into the dressing room where Zodiac is miserably picking up packets of sweets muttering "Oh no! peanut M&Ms! We can't go on!" All this is being transmitted loud and clear out front. Smiffy grabs the radio mic from Flash's hand and switches off. You could have fried eggs on his and Trash's faces when they were told what'd happened!

After playing a set which is far more low key than the previous night's barn-stormer, it's everyone back into the dressing room to wind down. Slam tries to mend the ghetoblaster while Cobalt practices a very adept moonwalk to 'Bad'. Even Zodiac has a go at standing on his toes and shaking a leg — much to the amusement of Rachel. Isn't it a bit hard taking your wife on the road?

"It's no problem at all," he muses. "She's coping fine. The boys are not quite the animals that they're made out to be. Tonight was very laid back and I was very *bemused*. They think that you can't see them and they're all swearing and giving it this" (he gives a V sign) "and I found it very amusing! I could see every last individual! We seem to get a lot more young men down the front these days — I don't know if I like that or not!"

HEAVEE!

One thing very noticeable is that the whole show has become very heavy metal. Flash, for instance, does a five minute guitar solo and it's much less the parody it used to be.

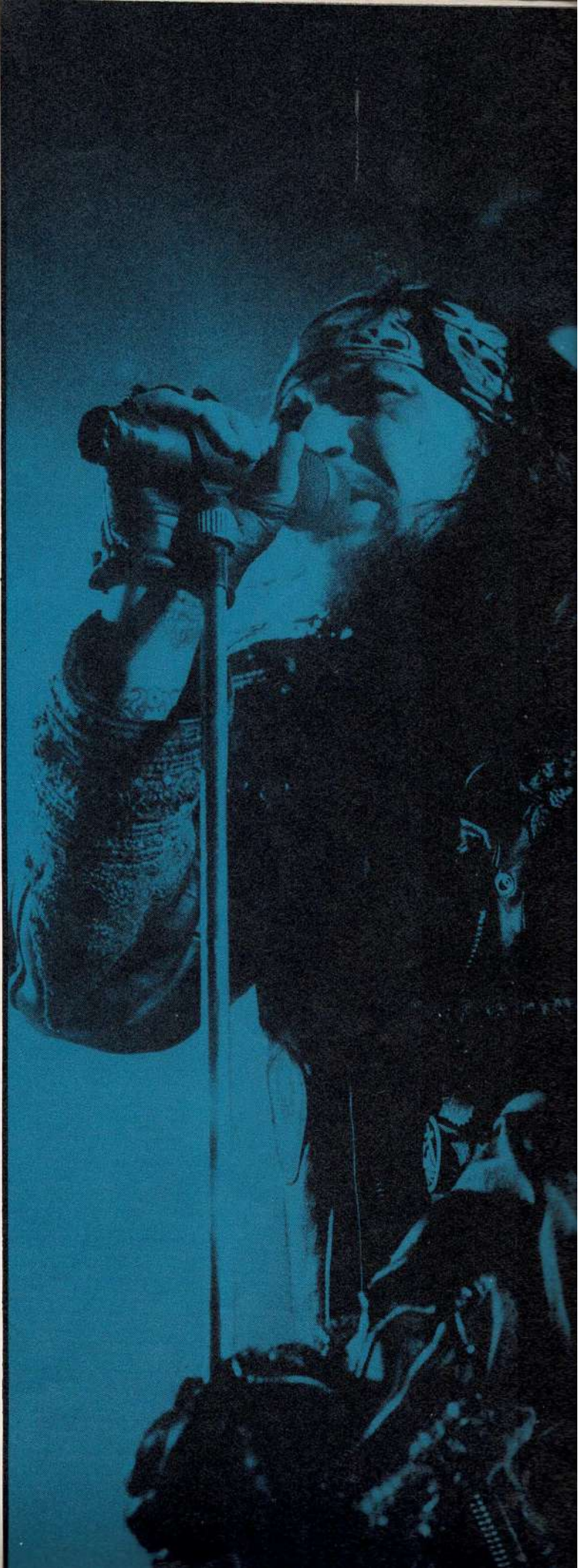
"I always did take the gigs and stuff a lot more seriously than what I let on," says Z eloquently. "I thought 'F**k it, I'm sick of pretending it's a joke'.

"We're saying, 'Listen f**kers! We can play! Look at 'im! Watch this! We're doing heavy metal on our own terms really. We're still retaining a lot of individuality. If we didn't, we'd just be another metal act."

TURKEY

Rachel reveals that Z isn't getting any girls coming up to him after the gig; they all seem too scared after seeing him strut so much.

"It's just a turkey display! That's what I call my performances. Feathers out! Here comes the turkey! Ha ha ha, Turkey Mindwarp!"



*A beginner's guide to
spells and things by All
About Eve's high
priestess of song, as told
to Nancy Culp.*

*Photos: Jayne
Houghton*



JULIANNE REGAN'S

MAGICAL MYSTERY TOUR

ALL ABOUT EVE

... The very name conjures up visions of all manner of mystical things. And lead voice/face/personality Julianne Regan has always been very open about her interests in 'mystical subjects'. In one interview, she told *rm* how she'd helped the band get a deal by doing a candle magic spell (much to the bewilderment of her manager who was under the impression that it might have had something to do with him!).

Her lyrics, too, talk about Wicca — the old nature-steeped religion of Ancient Britain — and the days when knights in armour and ladies of spiritual persuasions abounded.

As the band's latest single is called 'Every Angel', *rm* thought it was about time that the lovely Miss R explained a few of the reasons behind her love of a bygone culture. So let's begin at the beginning and how she first came into contact with the weird and wonderful world of the occult ...

FIRST EXPERIENCES

"It was before I moved down to London, I was still in the sixth form and a friend who I was sharing a flat with had a friend who was *apparently* clairvoyant. I was very cynical — as you are when you first meet a clairvoyant — especially as she was about 18 and had a trendy hairstyle! I imagined them all to be old gypsy women!

"When she first met me she said, 'I really really must do your cards, I feel something strong!', and I thought, 'This is bullshit!'

"Anyway, she read my tarot cards. What she said, and she had very little knowledge of me, was phenomenal. She dwelt a little on my past, which gave me confidence in her — and what she said about my future, at the time, seemed wild.

"Now, I was at school and I was doing my 'A' levels and I just wanted to be a journalist, I'd no idea that I wanted to do anything in music. And she predicted such specific things, like that at one point I would have to choose between a career in writing and a career in music. One of the strange things she said was that a very lucky break for me would be working with a band that began with M and had a religious connotation! So she was *that* good!"

That band, of course, was the Mission. The rest, as they say, is history ...

STAIRWAY TO HEAVEN

"I moved down to London and really got into going to see clairvoyants to a *dangerous* level! I got hooked on them, which I think some people do. Especially as I'd moved to London and I was living in a bedsit — the typical lonely story! In a way, it was a contact with the outside world.

"One of the ladies I stumbled across was a big fat woman with loads of pendants. She really impressed me. Often when you go to a clairvoyant, they say to you, 'Oh you have psychic abilities' but it's as if they're saying it to flatter you. But she actually backed it up and said 'Would you like to come round once a week, absolutely free of charge and I'll try and teach you what I know!'

"I was about 19 at the time, a bit frivolous and I hadn't taken it quite as seriously as I should have done. Anyway, I kept going every Tuesday until one week, Echo And The Bunnymen were playing Hammersmith Palais and I thought 'Sod the psychic things! I want to see the Bunnymen', and the next week she said 'Well, obviously you're just not ready for it' and she was right!

"I think you have to have the time to be totally dedicated to it and I was toying with it. I got very obsessed with it in my first year down here. I got to a point where I consumed so many books that it was



'I don't hang out with the Druids and wear a cloak! There just isn't time!'

hard to sleep at night, my head was buzzing with it all!"

GOING THE WICCA WAY

"Some areas of divination — such as tarot — are interesting but what I'm more into is the Wicca side of things. I'd rather talk to a tree than do an astrology chart! That kind of thing hasn't become commercialised because it *can't* be.

"I don't hang out with the Druids and wear a cloak! There just isn't time! I mean, I've been invited to join ..." she stops for a moment. "Coven is just such a sensationalist, News Of The World word ... A 'circle'. But it's back to the Echo And The Bunnymen thing on a Tuesday. I can never say, 'Yes I'll be here every Wednesday' — and it's got to be like that otherwise you let the group down. I always feel a bit inhibited in a group though. It's very solitary, my interest in it.

"I come from a Catholic background and I'm not of that persuasion anymore but there's still a lot of it that I love. The church — there's something very magical about it. Stained glass windows ... Flickering candles ... It's very romantic. The incense ... the chanting ... There's a pagan core going through it. Did you know that a lot of altars are built over big phallic symbols?"

THE CANDLE MAGIC

"A lot of people think the candle magic thing is freaky but when you go into church, you light a candle for the dead! On your birthday, you blow the candle out and make a wish. It's an innocent pastime at a kids party — but it's religion!

"I started reading books first off that were comprehensive and then I started specialising. The most accessible thing seemed to be the candle magic. It was something I felt I could handle for starters.

"Why I felt it worked was because I was in such a low — it was just before we got our deal — that I really wanted it to work. It's 80 per cent will power and 20 per cent a sprinkling of fairy dust or whatever! But I had the 80 per cent there and I believe it had a positive effect. It's all a matter of what you put in you get out.

"I never usually use it for material gain but I was desperate. With love spells, there's a risk in doing them because you're manipulating somebody else. It's using your free will at the expense of someone else's and it'll never work how you want. The powers that

be will find a way of twisting the tail!

"A lot of the spells that I've read to do with candle magic have a good clause at the end. 'Be it for the good of all'. That clears you so it's not 'me, me, me'. That's very very important."

DAYS AND KNIGHTS OF COURTLY LOVE

"'Excalibur' is one of my favourite films. I've seen it thousands of times. There's actually something very mystical about that film. I like the love stories from those times too. Everything from that culture I like. I drink mead, for god's sake (*ancient alcoholic drink containing honey and water*)! I love going into a real ale pub because you can always get mead!

"In the lyrics of our songs we've hinted at all those sorts of things. We've slipped in a bit of Wicca stuff — the love of nature — but if I talk about a love story, it's never really a consummated one. It's always of the type that happened then.

"When you say 'courtly love' you think of dancing round the tables stuff — but it was passionate love with no consummation whatsoever! And usually with somebody else's wife or betrothed!

"I get a lot of inspiration from those stories ... Poor old Lady Of Shallot! And Lancelot madly in love with Guinevere! It's like high class soap opera! It was all very pure. It wasn't flirting. They'd die for each other, and they did, quite often!

"I love Nordic culture too. I love reading Viking legends and sagas. They're gorgeous!"

ISIS, LOVELY ISIS!

"Sometimes, if you're open about what you believe in, now and again a man will say to you 'Well, actually, I've not been able to talk to anyone about this but ...' and then they snap out of it and get back to 'how it's really supposed to be'. There's a bit of sexism in it. They say 'It's just for girls ...' but there's so many male witches in these things.

"I don't know many *young* men who are into it, though, the only men I know seem to be older. We get a lot of letters, because we've hinted that I'm into this, and a lot of them are from men. So maybe there is a new generation coming up who are less ... *embarrassed* about it. It's like 'Oh wow! Somebody I can talk to about this!'

"It's strange 'cause the Catholic Church needed its Virgin Mary. They had to give her a major role because everyone likes to be mothered — men a lot more so than women. They're always running home to mummy! This is why I find it surprising that they can relate to *her* but they can't relate to somebody like Isis or the Moon Goddess.

"I tried to turn the boys in the band onto it, but they're not receptive. I don't want to force it down their throats and if they've got the good grace to allow me to use it in our music ..."

A FEW LAST WORDS OF ADVICE

"Start off with the right attitude. Forget all your News Of The World stuff. I'd say *not* to go straight in and get a practical magic book because you'd be building your house on sand there. You've got to build your foundations first and I'd do that by thinking about what you feel most at home with in culture.

"With me, it's the Celtic thing, with someone else it might be the Nordic thing or the Egyptian. Just feel around and see what you feel close with. Then I'd read a lot about the background of those cultures and if you're still interested then read about the beliefs of these cultures and then, if you're *still* still interested, practice what they preached!

"I see it as a very light and very positive thing. So drop all the cobweb rubbish *and* the bats *and* the dungeons! Listen to the Druids instead of the goth bands!"

*Marti Pellow still likes to flash his "naïve smile".
But as 'Temptation' climbs the charts, he says
WET WET WET have proved that a serious soul
band really can come from
Glasgow. Soulful story:
Ian Dickson*



"And the winner of the BPI award for the Best British Newcomer is ... (Drum roll, paper rustling, murmur, murmur) ... Wet Wet Wet!"

Thunderous applause ensues.

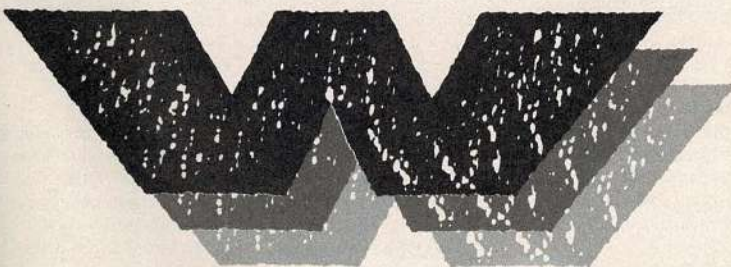
"Aye, and it was voted not by the companies but by the punters," boasts singer Marti Pellow. "We won the only award that was voted by the punters; Joe Bloggs in the street. The only real award and Wet Wet Wet win it."

Jesus! This guy is cockier than a limo

GIVE A LITTLE BIT OF

ART AND

SOUL





load of Brooklyn rappers!

As keyboardman Neal sits quietly, Marti's stern expression suddenly erupts into *that* smile. You know the one, it adorns every band pic and is simultaneously loved and loathed throughout the land. It is part of Wet Wet Wet's unshakeable confidence and healthy wet-nosed enthusiasm. It makes you shudder to think what might have happened if this lot had received the BPI's Rick Astley treatment.

"Aye, that was a bit of a shit that was," says a frowning Marti. "My heart went out to the guy. It just goes to show how much of a farce it really is. Instead of letting the guy get his f***ing award, it was like 'Oh dear, it's getting late, let's get the Who on'." (*He sings.*) 'Whooo are you. OOh OOh ooh ooh'. I thought the song was totally apt." (*Pointing to an imaginary two inch high Rick Astley in the centre of the table.*) "Who the f*** are you? Poor guy. Ahh, but you see, the telly people, they don't give a f*** who the best newcomer is... The telly must go on."

We are seated at a breakfast table in Wet Wet Wet's regular London hotel. It is the hotel that presented the lads with three complimentary bottles of champagne on their return from the awards, yet two weeks later ejected the Glaswegians from the public bar because they were wearing denim. Ahh, the fickle nature of fame and fortune in the capital. For this very reason, the band is determined to keep its links with Glasgow.

"Well, it's given us everything if you think about inspiration and what's going on around Glasgow," explains Marti. "We will be indebted to it till the day we die from that point of view. Like the unemployed thing inspired us and really made us hungry to get out and do something.

"Some bands who live a Cinderella story have got no staying power. And

in a year's time they're saying 'The record company f***ed us up'. Bullshit! That's a cop-out. It was their negligence, they should have been on the case."

Listening to Wet Wet Wet's debut album, 'Popped In Souled Out', highlights its own sweet little mystery. Around six years ago, there was a definite 'Sound Of Young Scotland' including Aztec Camera, Orange Juice and the Bluebells. All these bands celebrated the pop message but via an indie credibility. Why did Wet Wet Wet decide to go straight for the commercial jugular with a full and rich production sound?

"We grew up listening to our parents' record collections," explained Marti. "These consisted of people like Burt Bacharach and Dionne Warwick, serious songs with great melodies and great arrangements. That showed us the way we wanted to mature. At the start we were like a cross between Squeeze and Magazine. But we started finding serious sounds like the Stax stuff and the Philadelphia sound. We got all that along with British writers like Costello, Jerry Dammers and the Clash. They gave us an attitude, they showed that anyone could get up on stage and plug in and have a go. You should have heard our version of the Clash's 'Bank Robber'."

As the album title suggests, Wet Wet Wet are a hybrid of flirtatious pop and 'serious' soul. The band will be the first to admit that it was the poppier side of their music that gave them their initial rush of success. But since then they've been determined to hoist the soul flag for all to see. The band's oft-quoted trip to Memphis, Tennessee to

work with Willie Mitchell, known for his production work with soul legend Al Green, resulted in the tapes being shelved in favour of the domestically recorded pop stuff. But Neal and Marti reveal that they will soon be appearing on a 10 inch EP entitled — what else — 'The Memphis Tapes'.

"It's a f***ing unbelievable recording," enthuses Marti with a slight hint of immodesty. "The attitude is so strong. It will show you a completely different colour to Wet Wet Wet. You see, we've worked with serious soul people who have a spot-on perception of what good soul is. The media has built up this vision of a soul band as four black guys from Detroit wearing matching suits. Soul music is something which comes from the heart. That's why we say we're a soul band."

Check out the band's new single, 'Temptation', and you'll find it harder than you may think to counter Marti's cocky assertion. Wet Wet Wet are a soul band, or as near it as any white British band has managed before. But surely *real* soul boys wouldn't be seen dead getting down to Wet Wet Wet.

"I'll tell you why that is," grimaces Marti, prodding an imaginary foe. "At the beginning of our career people from a certain age group were afraid to admit they liked Wet Wet Wet. I think that was because people thought we were a teenybop band. The obvious things there are that we're

four young guys, I have a naive smile and I'm quite pleasant to look at. But our pop songs are well-structured and they have depth. 'Wishing I Was Lucky' touches on unemployment, it's not namby pamby crap. And 'Temptation' has the best lyric on the album, which is about CND and Greenpeace, among other things. A serious song for serious people. It's almost anthem-like and it will be the song that crosses us over."

Bands don't usually 'cross over' in that direction. They start with a rough sound and strive for commercial success. Marti points out, though, that Wham! made it back into the hearts of the nation's cynics despite the appallingly kitsch 'Club Tropicana'.

Of course Wet Wet Wet have their faults. Maybe Marti is too cocky. Maybe their lyrics are naive. But face facts — 'Popped In Souled Out' was a fine debut from a young, enthusiastic band destined for greater things to come. And fine musicians to boot?

"Musos, us?" laughs Marti. "No way, we're complete cowboys mate."

Wet Wet Wet, serious soul cowboys. Stop laughing at the back there.

HOME

IS WHERE THE *Art* IS

The private world of a public face

THIS WEEK:

DANIELLE DAX

“This is the living room . . . To start with I did all the walls over in silver foil because I wanted it to look quite big and reflect the light from the front window. But then I saw this dreadful Julie Andrews film with a kind of Noel Coward-type set in it. I thought ‘great, yeh, I’ll do it like that’.

“The idea was to get lots of car spray and paint it over the foil I pasted up. There was going to be a sea design with surf sort of going up the wall and then turning into birds at the top near the ceiling. But when I did it was really horrible — like the colour of lager. It didn’t look anything like the set in the film. It wasn’t for me at all.

“Before it was done up the room used to look *hideous!* Like a cream and beige Laura Ashley design, *yeeuchh*. And it was because of that I put all the foil up in the first place and sprayed over it. When that went wrong too I put up more foil, but the glue didn’t set and came up all over in bubbles. When I’m in a bad mood now I go round bursting them all with a scalpel and try to force the sticky bits out. What’s happened now though, is that the glue’s starting to *rot*. And mould’s started to grow all over the radiators where I painted them silver.

“Another problem is that because of the silver foil combination and having an iron clad fire-place you now get electric shocks from the wall!

“The plan is to turn the place into something like a cartoon brothel. When I’ve finished all the swirling pink and black bits going up the wall, it’s going to have green spots on it and a zebra striped floor and fluorescent fake fur settees. There’ll be pink lurex over the hi-fi speakers too. Danielle Dax’s Graceland!

“It’s really a poor man’s rococo.



Photos: Martyn Strickland

Sometimes I get these very expensive magazines like ‘Interior Design’, but basically I can’t afford to buy in the Versailles look so I’ll have to do the whole thing myself.

“I wanted it to look slightly Sixties, like Emma Peel’s flat in ‘The Avengers’, but because I don’t have much money and not much furniture, the whole thing’s going to have to be done very cheaply. I’m going to get some of that wrought iron garden/picnic furniture that you can buy in the Argos catalogue and put thick metallic paint all over it. You can get it in really good colours. Then I’ll light it all from below so that the rays shine through the gaps in the metal-work.

“When I get around to starting on the hallway it’s going to be gold with crackle finished walls. That’s when you apply one layer of varnish, let it dry and then put another coating which you let blister so it ends up looking like a crazy paving effect.

“The kitchen’s eventually going to

be turned into half an office. That’s going to be a bit difficult spacewise, but I should be able to get round that by not eating for a long time. But I really badly need an office to sort out all my paper-work and money from touring.

“I haven’t thought at *all* what to do about the bathroom. I’d like to paint all the tiles in it — and the bath. I fancy a Napoleonic theme, or Gauguin maybe.

“Oh, and there’s steel doors at the front and back of the flat that make the place look like a plated army barracks. Quarter of an inch thick they are. A bit Mad Max. Mad Dax even!

“It’s all low level Liberace I suppose. I’d love to have bought that half bit of the Sistine chapel reproduction he had on his ceiling. Apparently there’s going to be an auction of all his fur coats and pianos and pools. I’ll try and get one of his chandeliers for the hallway.”

Pete Paisley

every shade of love
jesse johnson
every shade of love



every shade of love

every shade of love

NEW ALBUM, CASSETTE & C.D.

INCLUDES THE FORTHCOMING SINGLE "LOVE STRUCK"

every shade of love



45

reviewed by
the rhino brothers

HOT TAMALES

COCO, STEEL AND LOVEBOMB
'Miracles' (Instant)

Howie: Hypnotic uptempo number with the Jackson Sisters 'I Believe In Miracles' basis. Crazyness thrown in left right and centre.

Blackie: These were the people to have enough neck to cut up Donny Osmond's 'Puppy Love' — this is what it's all about — superb stuff! Outdoing Coldcut at their own game. What's it all about, Alfie?

ROB BASE AND DJ E-Z Rock 'It Takes Two' (Citybeat)

H: Already a massive club hit, this one's guaranteed to pack the floors. Lyn Collins isn't it?

B: Yeah! The 'It Takes Two' line's taken from the Lyn Collins hit 'Think'. It's a real stormer!! Leaping and screaming to a solid groove and a killer rhythm that'll keep you dancing all night.

STEREO MC'S AND CESARE
'Move It' (Fourth & Broadway)

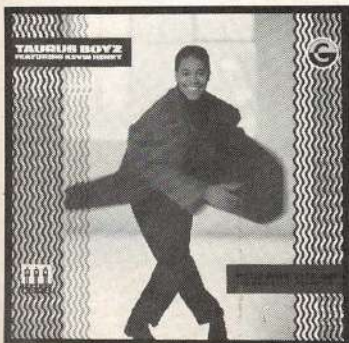
B: More grooving than similar sampled outings of late.

H: Brilliant scratching with 'Shaff' style sirens.

B: Nicely sampled but without the edges smoothed down in production. Good 'n' rough for the homeboys.

JAMES BROWN 'The Payback Mix' (Urban)

H: Every classic James Brownism slammed around in this homage to the man who must have influenced a great deal of hip hop over the past year. Snippets of Bobby Byrd, Maceo And The Macks, Sweet Charles et al.



B: A fitting tribute to the most sampled man in show business from the Coldcut boys who started the whole ball rolling. Perhaps not as innovative as one might expect but a dead cert chart stormer nonetheless.

TAURUS BOYZ 'You Are The One' (Cooltempo)

H: Soul/house style, great soul voice from Kevin Henry over feisty backing. Like it!

B: Philly style house with transformer scratching. Catchy, though slightly dated piano hookline, which sounds more contemporary through the acid house effects.

CHILLI THE MOST

KECHIA JENKINS 'I Need Somebody' (Citybeat)

B: Romy disco sizzler from Jocelyn Brown soundalike.

H: Yeah! Very strong voice, over a Fly Guys, Blaze and Marshall Jefferson house backing, a sort of Hi-NRG 'Ego Maniac'!

GWEN GUTHRIE 'Can't Love You Tonight' (WEA)

H: Similar in style to 'Ain't Nothing Going On But The Rent'. It really grooves along with a boomy bassline and reggae-style drop-beat drums, no doubt supervised by Sly Dunbar, who has associate producer credits.

B: Return to form after more recent uptempo offerings. Great dub B-Side! Just goes to show that records with a message (in this case anti-AIDS) don't have to be boring, preacher affairs.



BIZ MARKIE 'Biz Is Goin' Off' (Cold Chillin')

H: Marly Marl mix of a pedestrian rap starting with the ubiquitous 'I Am The Magnificent' from Dave and Ansell Collins' 'Double Barrel'. Classic old style rap but consequently a bit passé.

B: Nice quirky effects. Interesting vocal antics, in Doug E Fresh style, but just not down enough to really rip.

KID FLASH 'Hot Like Fire' (Tabu)

H: Ohio Players 'Fire' cut in over pretty run of the mill rap which ends up sounding a bit dull. Shame about the rap!

B: Yeah — Ohio Players with a nod towards Sly and Robbie but lacking vocal strength to complement it.

JOYCE SIMS 'Walk Away' (London)

B: Muddy production, but with her unmistakable vocal qualities coming to the fore.



H: Yeah, wonderful voice, but not up to the usual standards of the Mantronik productions. Now the split from Mantronik has occurred I think she'll have to try harder for her superb style to come across 'in full effect'.

LLOYD COLE AND THE COMMOTIONS 'From The Hip (extended remix)' (Polydor)

H: Slick remix of 'From The Hip' from the LP plus three other tracks on this EP. A must for all Lloydophiles!

B: If they split maybe Laurence will produce the next Eric B single. Long live closet hip hoppers!

GREG DIAMOND AND BIONIC BOOGIE 'Hot Butterfly' (Urban)

H: Is this bloke Luther's brother or what? Tacky, slushy disco nonsense! Huhhhh Butterfly indeed!! See you down at the Top Rank, boredom seekers!

B: Philistine bastard! A sweet soul classic released by popular demand from the Urban Classics album, this is for cruising in soft-tops on cool summer nights and necking loads of Budweiser. A younger Luther displaying all the soul potential so lacking in his recent over-blown outings.

H: Stone me! What the hell's this Blackie dude on??

TIKKIN' OVER

AEROSMITH 'Angel' (Geffen)

H: Melodic rocker from the 'Permanent Vacation' album — top crumb bro!

B: Cor 'Rag Doll' it ain't by any means! Walk that way.

FAZE ONE 'Mellow Down' (Westside)

H: Dreadful slow — attempting desperately to cash in on LL Cool J's 'I Need Love' with token soul slow smoochy chorus.

B: Weird early Shakatak type jazz funk nonsense. Not worth bothering with if you like your hip hop hard.

JEAN CARNE 'Let Me Be The One' (RCA)

H: Bland snore-along! The wonderfully-voiced Jean Carne wasted on pointless boring dross!

B: Yeah, what a waste!

LOST IN BASS 'Out On A Mission' (Beatmaster)

B: Slightly derivative DJ production scratching clichéd sci fi bits and pieces, but with some nice acid touches.

H: Comprising 'Lost In Space' "It does not compute" lines with acid house mixes and some entertaining dialogue thrown in — "What d'ya call those?", "I call them ears!", "You tryin' to be funny".

Altogether aggravating and repetitive!

B: It's got some spoken phrases possibly sampled from James Hamilton!

H: A bit phoney!

S W I L L

ROSE ROYCE 'Just My Imagination' (Carrere)

H: A monstrously bland remake of the Temptations classic minus the original bassline and the swirly strings.

B: Completely nondescript and an utter waste of time!

LUTHER VANDROSS 'I Gave It Up (When I Fell In Love)' (Epic)

H: Cor, I bet old Luth' really strained himself on this one — the worst run of the mill tedium imaginable!

B: Luther's recent offerings are painfully lacking in any real passion or substance and made worse by bland production, no real rhythm or melody.

THE MISSION 'Beyond The Pale' (Phonogram)

B: Dinosaur rock! Who needs this sort of stuff in this day and age? Pass me my old Bauhaus albums.

H: Well executed, but where's the soul in this? Unlike 'Tower Of Strength'!

HOOTERS 'Johnny' (CBS)

H+B: Boring!

FISCHER-Z 'Big Drum' (Arista)

H: Strewth! Dy'wanna see these lyrics?

B: No I don't!

H: Cor it's bad enough having crap lyrics, but why print them?

B: Splendid cover though Gary! (in joke)

LONG TALL TEXANS 'Should I Stay Or Should I Go' (Razor)

H: This is a cover of the Clash done very badly — watcha reckon?

B: Mmm — should I stay or should I go?... I see... I'd go if I were you!

H: Yeah! Not surprised Dick!

THE HOUSEMARTINS 'Always Something There To Remind Me' (Go!Discs)

H: Originally from a Peel session, this sounds just like all the other nasal stuff they've produced.

B: Ha! When is a dead group not a dead group? Who can tell when their records all sound like this!

H+B: Ha! Ha! Ha! Ha! (till fade!)



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ALBUM REVIEWS

EDDY GRANT 'File Under Rock' (Blue Wave/Parlophone PCS 7320)

Over the years, Eddy Grant has become something of a pop institution. His long list of attributes, however, covers up the fact that old Ed hasn't had a really new, exciting idea in years. Certainly, judging by the album, he hasn't.

Chock full of the usual Grant trade marks, 'File Under Rock' is obnoxiously jolly in places and disguises the fact that this man does indeed possess brains and talent. He's not afraid to speak out on difficult issues either. If only

they weren't dressed up in the sort of musical frills that would suit Kylie Minogue far better. Of all the tracks 'Gimme Hope Jo'Anna' and 'Another Riot' stand out. But even then, the ghosts of his earlier hits hang heavy.

It seems, on listening to this, that his talents are ageing somewhat faster than he. Time then, either for an early retirement or a severe rethink. ■■■

Nancy Culp

VARIOUS ARTISTS 'The Trojan Story' (Trojan TRLD 402)

An album that renders CDs absolutely useless. Gritty ska rhythms chugg-a-chugg along complete with scratches, distortion and feedback. Most tracks sound like they were recorded on recycled plastic in a Kingston shanty town and probably were, but then rock-steady would sound ridiculous cleaned up.

This is in fact a re-issued compilation double album from 1976, and covers the best of the early reggae stars, like the Heptones, Desmond Dekker and the Upsetters, who made Trojan the pioneer label of the roots sound. Ska and sweet harmonies blend perfectly on pop ballads like 'Stand By Your Man' and in the unique vocal styles of I-Roy and Ken Parker.

A superb collection. Every home should have one. ■■■■■■

Tim Jeffery

SAXON 'Destiny' (EMI EMC3543)

Saxon have been kicking around for rather a long time, relentlessly churning out their British version of metal which 'Destiny' typifies so well. Put next to the great anglo-saxon HM gods Def Leppard or Iron Maiden, 'Destiny' sounds suspiciously like the purr of a clapped out rusty scooter, rather than the roar of a gleaming chrome Harley Davidson powerslave.

But inhabitants of tight Seventies denim jackets festooned with metal patches will love the familiar guitar constructions and jaded lyrics. Macho posturing is all very well when done with enough guts to pull it through, but this album certainly isn't one to fire the blood, except on one track 'Calm Before The Storm'. Though this song deserves ■■■■■■, an LP whose nine other offerings are as nerve tingling as cold porridge, merits a luke warm ■■■

Chris Histed

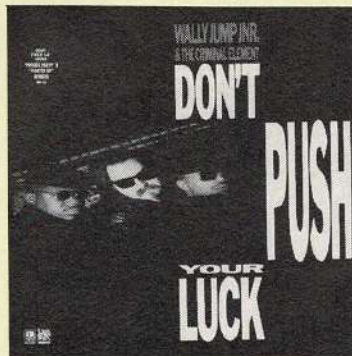
THE SMITHEREENS 'Green Thoughts' (Enigma 8375-1)

Green and gloomy thoughts from the Smithereens goatee-bearded vocalist Pat DiNizio. Eleven guitar-driven songs exploring failed New York romances that peak with the sax-inspired melancholia of 'Especially For You'. A musical shoulder to cry on when it's all gone wrong.

The Smithereens cite the Beatles, Buddy Holly and the Beach Boys as prime influences, combining these

classic pop sensibilities with that good ole Yankee geetar noise. Contrasting the upbeat-downtown sound of 'Drown In My Own Tears' and 'Elaine's' country textures with DiNizio's restrained, vulnerable vocals. Despite lacking optimism and passion (Pat almost expects his lover to leave) it gets ■■■■½

Tony Beard



WALLY JUMP JNR. & THE CRIMINAL ELEMENT 'Don't Push Your Luck' (A&M AMA 5194)

Could Wally Jump possibly be referring to himself with the title of this album? No less than five of the nine tracks here have been available before, the inclusion of a free 12 inch looking more like an admission of guilt than a generous gift.

So, having established that the value-for-money ratio for Wally Jump completists is pretty low, it can now be said that 'Don't Push Your Luck' is a very rare thing; a dance album that refuses to become irritatingly tedious.

'Tighten Up' sets this particular groovy train in motion and a private party of Roman proportions ensues. The inspired answer-back to Gwen Guthrie's 'Ain't Nothin' Going On But The Rent', namely 'Ain't Gonna Pay One Red Cent', is a welcome inclusion, and the four new tracks are well up to scratch.

Not dancing to 'Don't Push Your Luck' is like not chewing a fruit pastille; impossible. ■■■■■■

Tim Nicholson

DAVID SYLVIAN/HOLGER CZUKAY 'Plight And Premonition' (Venture VE11)

David Sylvian grabs a couple of beers, gets his mate Holger round and in an advanced state of inebriation accidentally records some drunken doodlings? Far from it! 'Plight And Premonition' is what Dave himself calls a 'sound environment', you see, and it's got this 'filmic quality' that makes it "produce in the visual imagination of the listener constant shifts in perspective". Understand?

This is what they call 'ambient' music; in other words, there's not a lot going on in it. There are no tunes or rhythms to speak of; gentle pianos and guitar drones drop in and out of the mix — it's electronic background music to play while you make a cup of cocoa and curl up with the cat. Perhaps

REVIEWS

you'll love it; then again, you might just fall asleep. ■■■■

Matthew Collin

RUBEN BLADES 'Nothing But The Truth' (Elektra/Asylum 960754-1)

Featuring collaborative songs with Sting, Elvis Costello and Lou Reed, this is Panamanian singer/songwriter Ruben Blades' first English language album.

Mostly known for his politicised Latin grooves, 'Truth' is actually much more an MOR rock album in the Chris Rea vein. Better when he's less compromised on his solo written political material like 'In Salvador', 'The Hit' and 'Ollie's Doo Wop', the man's usual joyous salsa is too diluted here to be honestly recommended. ■■■½

Pete Paisley

CARDIACS 'A Little Man And A House And A Whole World Window' (The Alphabet Business Concern ALPH LP007)

The Cardiacs have always had a distinctive sound all of their own — ie MANIC. This is no exception. Fairground, nursery rhyme music blends awkwardly with ska rhythms and guitar, sometimes reminiscent of Simple Minds. A few years ago this might have been hailed as something new and different, but now it's just a hotch potch of irritating noises.

Light relief to the eardrums does come with the single 'This Is The Life', which features a guitar riff U2 might be proud of, and 'The Whole World Window', a melodic, soft, romantic track, with lilting sax.

"Are you happy?" They ask. The question is, is anybody still there? Or have they popped down the Chemist to get some aspirin? ■■■

Susi B

VARIOUS ARTISTS 'Rock The Nation' (Dover ADD 2)

Are you ready for this? Ever since the first scaly-skinned rock dinosaur crawled out of the primeval slime and strapped on a Flying V guitar, there's never been a compilation like this.

It's all here, from the opening chords of Kiss's 'Crazy Crazy Nights' through the heavy pomp attack of Europe, Foreigner and Bon Jovi, the revolting sexism of Mötley Crüe's 'Girls Girls Girls' and the compulsory closing weepie, the Cars' smooth 'Drive'.

Twenty four rock hits, no fillers and no messing; with Billy Idol featuring as the sole skinny punk in this broad-shouldered batch of axe-wielding, bass-bombing rock monsters, it's time to pull on your leopardskin leggings, adjust your pink shock-mop and get ready to 'Rock The Nation'. Crazy! ■■■■■■

Matthew Collin



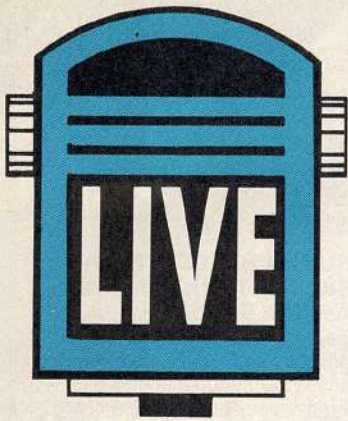
IRON MAIDEN 'Seventh Son Of A Seventh Son' (EMI EMD 1006)

Strap yourselves in tight we're in for a bumpy ride, as the undisputed kings of fantasy heavy metal return with the finest album of their career.

'Seventh Son Of A Seventh Son' tells the story of a young lad endowed with special occult powers and the struggle between the forces of good and evil for the possession of his soul. A concept album of epic proportions, 'Seventh Son Of A Seventh Son' is full of swashbuckling material and the manic vocals of Bruce Dickinson breathe fire and passion into every lyric.

Tracks like 'The Evil That Men Do' and their massive hit 'Can I Play With Madness?' capture Maiden at their awesome best and the album should be played until your turntable begs for mercy. ■■■■

Robin Smith



■ BHANGRA GEET BEAT CHALLENGE, HAWELI (ASTORIA), LONDON

A new name for the Astoria and another new dance sound. Bhangra is Asian disco music. Tonight there's a mix of new groups competing against each other and PAs by more established acts.

The sound of the music ranges from John Travolta-style disco (with clothes to match) by groups like Jagga and Wanjara (a bass guitar, drums, keyboards, plus some amazing Indian percussion) to the slower, more traditional sound of Annapurna (wailing vocals and all acoustic instruments). Favourites of the night were Shara, who steered away from the turquoise shiny shirts favoured by most other competitors and went for all black, and a slower groove with fast, chatty style vocals — the punks of the Bhangra scene!

The best PA was from the first House Bhangra act, Culture Shock. They are attempting to integrate the light percussive acoustic sounds of Bhangra with a hard house beat. It's only half there at the moment, but there's definitely a possibility of creating a new dance sound.

In the end the *real* stars of the show were the audience, whose dancing was magnificent. The style goes something like this: Step 1 — hold your hands in the air and wave them like you just don't care, Step 2 — bounce lightly from one foot to the other, Step 3 — twirl round and round with wild abandon till it's time to go home.

Chris Mellor

■ DEACON BLUE, TOWN AND COUNTRY CLUB, LONDON

Last year Glasgow's Deacon Blue arrived amid a host of contemporaries in the most almighty trumpeting of smooth Scottish designer soul. The problem was that their album 'Raintown' had just too much designer in it and not nearly enough penetrating soul. Having been earmarked for major success so soon they still have a strange quality of only just being on the verge of still remaining a paler shade of Simply Red.

Despite that, Ricky Ross and Lorraine McKintosh on main vocals now have the sort of double act

that could wow 'em in a variety spot on 'Friday Night Live'. Ricky does the quips and Ben Voletrouser moon-walking and Lorraine — a Just William spit in her little shorts and boots — marches and stamps and bounces round the band like a trouper. Great committed voices both, but it's still all too easy to come out of the end of a Deacon Blue song quite unscathed by any memory of the previous three minutes.

Their encore is a *lot* livelier, with 'Just Like Boys', 'Twist And Turn', Costello's 'Pump It Up' and Prince's 'Girls And Boys' carrying the oomph the main set badly lacks. But what the hell, if Red Wedge soul soundtracks are your bag, Deacon Blue have energy reserves enough to keep on keepin' on for quite a while yet.

Pete Paisley

■ WILD SWANS, ASTORIA, LONDON

Closing your eyes, you can picture the scene: boy and girl, hand in hand, swooping across cornfields. Stopping on the peak of a hill they look down on the decaying industrial disaster in the valley. Their expressions are a mixture of sadness and resignation, far away looks digging into the past of fond childhood memories. You get the picture: the Wild Swans make music to dream to. They do not make music to tout around the live circuit.

In their regulation Levi 501's (ripped knees optional) the Wild Swans are very much out of place. With swirling guitars and keyboards, and extravagant gestures, they reach far beyond the basic beat of most of their ilk. As singer Paul Simpson occupies his vision of northern depression with a choir boy range and precision, it seems obvious that the Liverpool based five piece express a reality that extends far beyond the escapism of the music, and wavers far above the heads of the black-clad audience.

Unfortunately, musical clarity and memorable pop melodies do not automatically make for an enjoyable live performance. Not one word was uttered between songs, and Paul Simpson looked like a novice swimmer struggling in the deep end when he wasn't hiding behind his guitar or clutching the mic. With personality and charm given a very short shrift tonight, a few lessons in the value of entertainment would not go amiss for this lot.

Jane Wilkes

■ ANDY WHITE, MEAN FIDDLER, HARLESDEN

Andy White, Ireland's answer to Bob Dylan, took to the tiny stage of the Acoustic Room to a full house and a seemingly endless flow of beer.

The atmosphere was rather like sitting in a front room with a friend strumming along to his fave tunes. Andy doled up some refreshingly

entertaining guitar ditties, piled high with cynicisms and a realistic look at life. And music which on vinyl appears just a little stifled, became seriously toe-tapping and uplifting.

Starting off with a rather shaky 'Come Down To The Sea' (very much like an acoustic Waterboys), Andy White settled down to some excellent singing and soul searching, with 'Reality Row' and several tracks from the new album, including 'Tower Of Babel' and the wonderful 'Here Come The Girls'.

However, it was old favourites

which actually captured the audience's attention (at least those who weren't oblivious to what was going on), especially 'Religious Persuasion', which took on a particularly sad and true ring after the recent events in Northern Ireland. One of the evening's highlights though, had to be an inspired cover of 'Raspberry Beret'. Who would have thought that a sparkling Prince tune would, and could, be turned into a mellow guitar song? But it was, and it worked wonderfully well.

Lysette Cohen

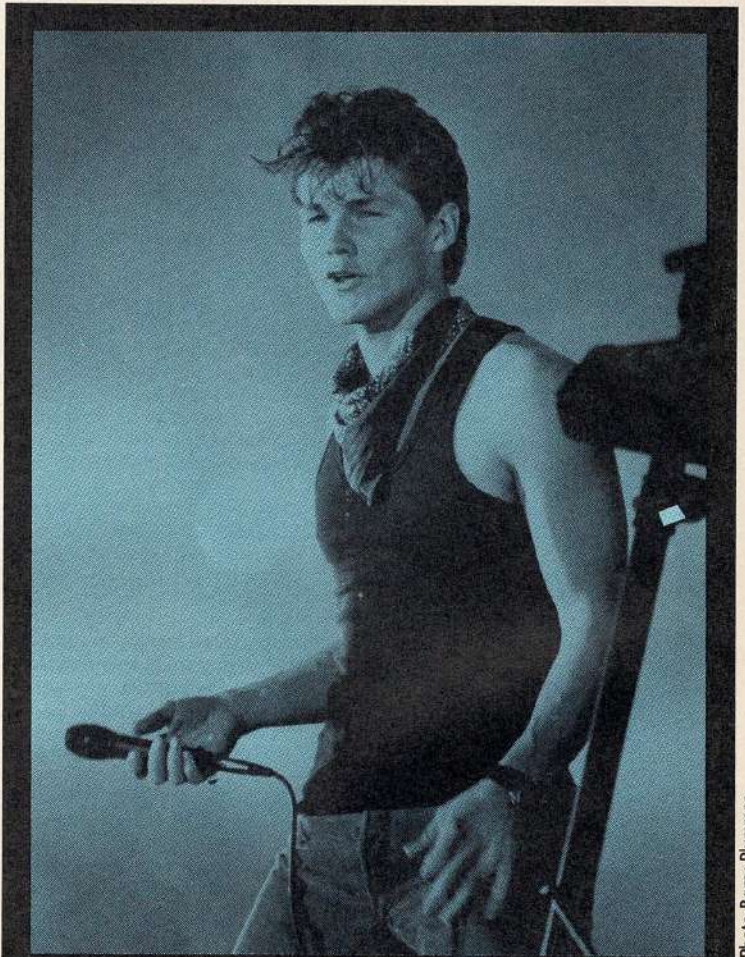


Photo Barry Plummer

▲ A-HA, APOLLO, MANCHESTER

Not since I was a young short trousered chap, standing amongst a hysterical crowd of T Rex legionnaires, have I seen, or rather heard such manic adulation for a bunch of blokes. Since then we've had the Rollers and Duran Duran — who it would seem A-ha are the direct successors to — but now the new breed of teen idol is among us; he doesn't wear silly pants or lipstick and dresses but bulging muscles, T-shirt and jeans. With an Apollo choc full of screaming boppers, Morten, the hero of the piece, simply has to crack a smile to cue the deafening shrieks from his army of terrible tiny tots.

Apart from their considerable musical capabilities, the most striking aspect of A-ha is their

sense of humour. Instead of the usual God-like stance taken by King Rockers, these three stooges came across as affable young men, not yet gripped by ego-mania. They joke and toy with their audience and at one point engage in a water fight with the pre-pubescent at their feet.

Every song they played was an instant crowd pleaser with the best of the bunch being 'Take On Me', 'The Sun Always Shines On TV' and a flashy end of set eruption in 'The Living Daylights'.

Funny though, that it should take a trio from a supposedly musically backward country to come over here to show us Brits how to do it.

Tommy Stigwood



▲ THE TEMPTATIONS, HAMMERSMITH ODEON, LONDON

In their 28 year history, the Temptations have been through a good many phases. They've had their vintage Motown period, the psychedelic soul period, their 'up the cabaret creek without a paddle' period. And now they're back with what appears to be their 'Well, it's only showbiz boys, but we're sure as hell going to enjoy it' period.

Backed by a grey-haired orchestra, complete with conductor, the soul legends hit the stage in gold lamé suits and three foot smiles. Re-charged on Sixties/Seventies nostalgia, the five oldsters look like they can hardly believe their luck. With film cameras buzzing round their noses, and a full house of (mostly white) faces, the old pros are happy to ham it up to the hilt.

With four fifths of the line-up coming from the early days, those voices have matured, rather than just weathered. On the smoochier

songs, 'Treat Her Like A Lady', 'Just My Imagination', the shoo-do-doo harmonies are peach perfect. Their vocal virtuosity means they can even get away with cronky old classics like 'Yesterday' and 'Old Man River'.

The funkier hits, especially from the free-minded late Sixties/early Seventies ('Cloud Nine', 'Psychedelic Shack', 'Ball Of Confusion', 'Papa Was A Rolling Stone') are tough enough to devastate any Eighties dancefloor.

Only the most humourless soul fan could sit through "Your Tempting Temptations" two hours of stage palaver without giggling. But as Paul Johnson, Jaki Graham and Junior testified when they got up on stage for 'My Girl', the Temptations virtually wrote the rule book... they can afford to muck it about a bit.

Roger Morton

■ PETER MURPHY, SADLERS WELLS, LONDON

Peter Murphy still commands a healthy degree of loyalty amongst those who used to haunt Bauhaus gigs all those years ago. Many had come for sentimental reasons while others came to see one of the best showmen around. The harder Murphy tries to play the role of tormented artist, the harder it is to take him seriously, especially when he bathes under a spotlight and smirks, "Do you like my make-up, it's all my own work".

Murphy's arrogance and sense of drama are perfectly suited to the stage, it's where he comes alive, but even *he* was unable to sell his music convincingly. He rattled through his latest album, 'Love Hysteria', to polite applause. It was only when he resurrected Bauhaus' 'Spirit' that things began to liven up. It was plain that this leaping, frenzied Murphy was the one people preferred rather than the studious, stalking variety.

By the time he raided the vaults again for 'Passion Of Lovers' his pretence was up and he resorted to playing the game. His encore was even more blatant and damning as he swallowed his tongue and set about Bowie's 'All The Young Dudes' and Prince's 'Purple Rain'.

A thoroughly good time was had by all, even if it wasn't the artistically and spiritually rewarding experience Murphy was hoping for.

Kevin Murphy

■ STUMP, ROCK CITY, NOTTINGHAM

A couple of years have passed and now Stump are signed to a major label and playing in cavernous halls rather than the sweaty dives that suited their music so well. Mick Lynch still gets 'em off to a soundtrack of 'Tupperware Stripper' and his adoring fans still drool over the charms of his bellybutton. Stump's music hasn't changed either; it's still the same frenetic, fishy funk with loopy lyrics about rotting veg and bits of bodies. Slide-guitar and drums dance an offbeat polka, the bass burps and farts shamelessly, and Mick's voice sounds more Irish than ever.

"This is a song about sexual frustration in white heterosexual males — we've enough of them here!" As Mick points out, his average fan is indeed a young male with a crew-cut, and judging by tonight's turnout, he's been into Stump since that historic 'Tube' spot. The vintage 'Buffalo' got far more response than the new single

'Chaos', and there's nothing to suggest that the major deal has swelled the Stump horde.

Mick's tuft of hair had wilted long before the encores stomped their crazy way into history. Stump'll probably be back in the indie ghetto by this time next year so catch them while you can; they're as wriggly as a creepy-crawly down your knickers and 10 times more fun.

Matthew Collin

▼ ALICE COOPER, CITY HALL, SHEFFIELD

Sixteen years after first causing Mary Whitehouse to soil her spotless bloomers, the Crown Prince of Darkness has returned bearing bad tidings, bad breath and yes, you guessed... baaad rock and roll. That's baaad as in craaap.

Of course, the 'Splatter Film' theatrics of the Cooper show are only 'make believe' and with a house full of zombies baying for blood what else could he do but deliver? The stage was littered with tortured mannequins, tomato ketchup, and two guitarists who make Arnold Schwarzenegger look like Curly Watts, all serving to make the whole carnival more 'Billy Smart's Big Top' than 'The Texas Chainsaw Massacre'. Onstage antics included the execution of the

'femme fatale', a road crew made up of the undead, a feeble man-size Black Widow spider and that old Cooper chestnut, the Hanging Ceremony.

Secondary, of course, is the music, the vast majority of which is a million miles away from the ingenious bad ass rock LP 'Billion Dollar Babies'. The only songs not subjected to hideous guitar solos were 'Only Women Bleed' (Cooper's finest) and the brilliant bar-room boogie of 'Under My Wheels'.

Maybe I am missing the point of the late Eighties Cooper nightmare, but as far as I'm concerned the whole fiasco was truly larger than life, but much less interesting.

Tommy Stigwood



Photo Steve Wright

CHARTFILE

★ Fascinating facts, tantalising trivia and stunning statistics about every chart and artist that matters, compiled by rm's expert Alan Jones

The number one album for the third straight week, 'Now That's What I Call Music II', has already sold over 650,000 copies. Its tremendous sales deprived **Bros** from debuting at number one last week, even though their debut album 'Push' sold an outstanding 110,000 copies — three or four times the figure that sometimes suffices to earn a number one placing.

In its heroic failure, 'Push' also managed to divert sufficient sales from **Bros**'s 'Drop The Boy' single to ruin the latter's chance of reaching number one. It lost out to the **Pet Shop Boys** by a small margin, and would certainly have reached pole position if 'Push' had been delayed by a week.

Bros' earlier single, 'When Will I Be Famous', is now a massive hit all over Europe, with sales approaching a million. Meanwhile, the first **Bros** single, 'I Owe You Nothing', is set to be reissued here in a couple of weeks, after peaking at number 80 when first released last September.



● **BROS** AND friends mourn the loss of a joint number one chart placing for 'Drop The Boy' and 'Push'

If you've just bought the fab 'Tell That Girl To Shut Up' single by **Transvision Vamp**, you could be forgiven for thinking that the row you hear on the B-side is due to a pressing plant error. You'd be wrong — 'God Save The Royalties' is 'Tell That Girl To Shut Up' played backwards.

Transvision Vamp aren't the first act to use this wheeze. That was **Napoleon XIV** and his 1966 top 10 smash 'They're Coming To Take Me Away Ha-Haaa!'. Even without playing it, you'd know what was in store from its flip, which bore the title '!Aah-Ah Yawa Em Ekot Gnimoc Er'yeht'. More recently, **the Greedies**' 1979 top 30 hit 'A Merry Jingle' was repeated backwards with a certain amount of overdubbing on its own B-side, under the title 'A Merry Jangle'.

And in 1967 **the Beatles**' 'Sgt Pepper's Lonely Hearts Club Band' LP was released with a continuous backwards tape loop pressed at the very end. Rather naughtily, the very same tape loop turns up on the very worthy 'Sgt Pepper Knew My Father' album which entered the chart last week. The rest of the album consists

of cover versions of the 'Sgt Pepper' songs rendered with varying degrees of flair, inspiration and competence by **Wet Wet Wet**, **the Fall** and **the Christians**, to name but three.

It's the first album comprising entirely of Beatles covers to chart since 1978, when the soundtrack album 'Sgt Pepper's Lonely Hearts Club Band', featuring the diverse talents of **George Burns**, **Aerosmith**, **the Bee Gees** and **Frankie Howard**, amongst others, reached number 38 in the listings. Its title belies its contents — it included songs NOT on the Beatles album of the same name, and excluded others that *did* appear on the Beatles album.

'Sgt Pepper Knew My Father' is the first complete remake of a Beatles album ever to chart in the UK — though in America 'Abbey Road' was successfully covered in its entirety by two other acts. In 1970, **Booker T & The MG's** interpretation, entitled 'McLemore Avenue' reached number 107, and in 1976 **George Benson's** 'The Other Side Of Abbey Road' made it to number 125. Both sets are purely instrumental.



● **TRANSVISION VAMP'S Wendy**: telling that girl to shut up backwards

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● BARRY GRAY'S 'Thunderbirds' theme — now on a fab LP

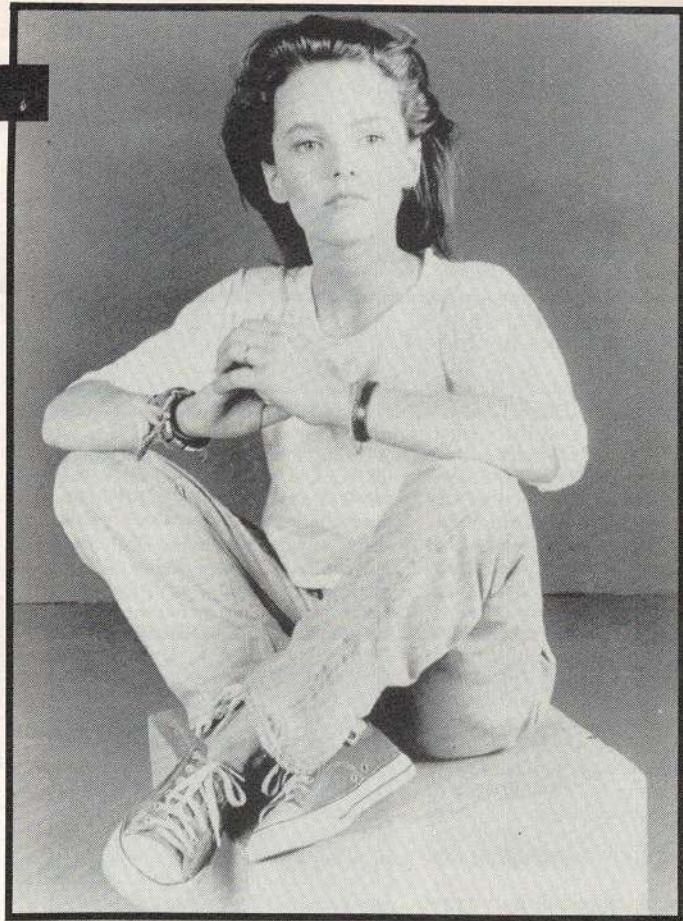
With the 'Batman' theme safely ensconced in the chart, I thought it might be an appropriate time to mention a recently released album of TV themes of the same vintage. Titled simply 'Original TV Hits Of The Sixties' and released on the Filmtrax label, it features the themes from 11 top Sixties programmes, some of which have enjoyed renewed popularity through repeats in recent years, whilst others remain locked firmly in the vaults.

Amongst the themes present are **Barry Gray's** 'Thunderbirds', **Johnny Spence's** 'Doctor Kildare', **Ron Grainer's** 'The Prisoner', **Nelson Riddle's** 'Route 66', **Cyril Stapleton's** 'Department S' and an early example of the work of **John Barry**, 'The Human Jungle'.

The remaining five themes — 'The Saint', 'Dangerman', 'The Man From U.N.C.L.E.', 'The Baron' and 'The Avengers' — are all the work of one composer, namely **Brian Fahey**.

Margate-born Fahey, who will be 69 later this month, is something of an unsung hero. His themes were all that TV signatures should be — easily identifiable, melodic, short, simple and memorable. Few who have seen 'The Avengers' more than once, for instance, will not be familiar with his distinctive theme.

Viewing re-runs of these programmes over 20 years on, it's always surprising how fresh and entertaining they still seem. They remain almost without exception, good stories simply told, and their themes vividly capture their freshness and vitality. One could ask for no more.



● VANESSA PARADIS: closely followed in France by Elsa and Sabrina . . .

● Not content with teenage girl chart toppers in 14-year-old **Elsa**, 15-year-old **Vanessa Paradis** and 19-year-old **Sabrina**, the French have now turned their attention to teenage boys. Leading the chase for chart success is 17-year-old Hawaiian **Glen Medeiros**, whose 'Nothing's Gonna Change My Love For You' — an American hit last year — has been number one for three weeks, and has already sold over 500,000 copies.

We'll have a more detailed round-up of European chart action in a few weeks, but meanwhile let's just check the top of a few continental charts. In Denmark, **Billy Ocean** leads the way with 'Get Out Of My Dreams, Get Into My Car'. **Taylor Dayne's** 'Tell It To My Heart' is number one in Germany, Switzerland and Holland, whilst three former British number ones are repeating their success elsewhere — the **Pet Shop Boys'** 'Always On My Mind' reigns in Spain, **Kylie Minogue's** 'I Should Be So Lucky' leads the way in Finland, and **Belinda Carlisle's** 'Heaven Is A Place On Earth' is number one in Greece.

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LETTERS

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

■ For R C Zangler's information (rm Mar 26), Morrissey does not have a "limited appeal", as 'Viva Hate' entering the LP charts at number one proves. Neither did the Smiths. I don't see how they could have had as they got every single they released into the top 40 with the sad exception of 'That Joke Isn't Funny Anymore' and 'Hand In Glove' (which Sandie Shaw took into the charts at a later date anyway).

And what's all this "if you must go for indies" comment supposed to mean? **Record Mirror** is about the only glossy magazine I can think of that gives lesser known bands exposure. I suppose you would just like to see horrible whining wrecks like the Sisters Of Mercy in rm? Well, R C Zangler, some of us have a smidgen of taste!

Howard Fonda, Lanarkshire

■ Someone has to admit it; the new Morrissey LP is **crap!**

I'm pissed off with trendy journalists saying how wonderful it is. At best, there are three tracks which are up to the Smiths' standard, two of which would only just make extra tracks on a 12 inch. Worshippers of "the great Mozza" can't concede that without Marr, Morrissey's lyrics are exposed as pretentious whinings about the misery of life. Until now, they've been masterfully complemented by real music. On 'Viva Hate' they are merely backed by a tedious, hollow drone. More was expected. I for one was disappointed, but unlike most, am prepared to admit it.

J Rowland, Fareham, Hampshire

■ So you want to know what we humble readers think of the new format of rm? Well, I'll give you my four penneth.

The News and Index pages continue to be abundant in information and are as up-to-date as possible. New Rumours feature? Like it!

More interviews and articles on TV progs would be good, especially 'Brookie'. Authenticity personified. (And try saying that after half a dozen Pils!)

Lip — Nancy, where would we be without you and your delicately arranged tit-bits?

rm Indies — hey, wait a sec, the charts have shrunk! Come on Ed, give us back the full listings! Good extended features on the lesser-known bands, though. More on this and less on shitty dance music would be much appreciated.

Singles and album reviews remain impeccable. It's good to know there's someone out there with taste, without taking the piss too much. But **aaahh!!** Cut down the DJ Directory!

Chartfile is still the best regular feature in rm. Alan Jones's knowledge astounds me.

Having the charts at the back brings me back to the good old days when rm was a paper, although I do prefer the A4 format.

A final word on the free discs. Sorry, but last year's were better. All this house music is crap. *Music?* I've heard better things from a meat mincer.

The Suedest Of Heads, On A Chair, By A Desk, In A Room, Darkest Herts

■ Recently your magazine took on a new format and you asked us for our views. As a regular reader of **Record Mirror** for the last 10 years I've seen many changes. Some good, some bad, but you have finally ruined what used to be a very good magazine. OK, so you have kept the main reasons for my support — the Chartfile section and the main chart — but the rest is just crap.

Can you please explain why you now feature so much awful dance music? In your March 19 issue you had four pages of boring James Hamilton, four pages of dance information, a feature on some naff disco up north, an interview with Jellybean and a feature on the people who grace the shit free single. If I wanted this rubbish I would buy Jocks! I realise dance is part of today's music scene, but you are giving it much too much coverage.

Why have you now squashed the main UK charts at the back? They were best in the middle. Why do you also feature silly charts such as Pop Dance, Scottish Dance, the Club Chart etc, when it would be far more interesting to show us other countries' national charts? I would also like to see an expanded releases section.

I'm glad you have many competitions — they are always fun to enter. I am also glad you have dropped the childish Tony Baloney. I just wish you would also drop Andy Strickland. His style of journalism is very weak and biased. He would be more suited to the Daily Mirror.

So come on rm, get your act together!

Mike, Aylesbury, Bucks

■ Wow! What a change! And for the better too! Well done rm, thank Christ you've finally got rid of Mr Baloney while still keeping your coverage of all types of popular music. I really enjoyed the Harry Enfield interview and I just can't wait until you interview the Adventures. (We did that the other week — Ed.) Keep up the good work!

John Griffiths, Plymouth

NEIL TENNANT FIGHTS BACK!



Dear RM Letters,

In the latest edition of RM, Lucy Graham of Doncaster gives as an illustration of how I "know exactly how to manipulate the media and the business" the statement that the b-side of "Heart" is a song called "I get excited" which is not available on the 12-inch single so that fans will buy both formats and "double the profits for the PSBs".

In fact "I get excited" is to be found on both the 7- and 12-inch versions of "Heart". The 12-inch also includes two remixes of "Heart", giving the maximum amount of music that a 12-inch can include and still count as a single (20 minutes). This is to give as much value and enjoyment as possible to people buying our records — our normal policy — and is not to somehow "manipulate the media" (whatever that means).

So there!

Hello to Betty and Nancy.

Yours sincerely,

Neil Tennant

Pet Shop Boys

● Hello Neil. Thanks for clearing this one up, and as Liz from Leicester says, how about an interview?

PS: I think you need a new typewriter!

Betty

■ Re: Letters page, rm April 2. Lucy Graham is wrong to suggest that the Pet Shop Boys are conning people by not putting 'I Get Excited' onto the 12inch of 'Heart'. The single has been released in various formats — all groups do this, not just the PSBs. Teenage fans who have more money available to spend on records will probably buy both seven inch and 12 inch versions — that is their choice. I will not be buying the single because I already have the LP. No one is being forced to buy anything. I doubt very much if Neil Tennant alone decides which song goes onto which record. Lucy was obviously looking for an excuse to launch a personal attack on Neil, whose only 'crime' seems to be that he was once a music journalist.

By the way, if rm do in fact use the Annual Poll as an indication of readers likes and dislikes, then what has happened to the Pet Shop Boys interview? We have only been waiting since 1986!

Liz Fullford, Leicester

DI

DIRECTORY

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

BY JAMES HAMILTON

BEATS & PIECES

STREETS AHEAD and **Norman Cook** will be following **Coldcut's** 'Payback Mix' with a **James Brown** mix of their own ... **Rose Royce's** trendily much revived 'Car Wash' is being reissued in a new, slightly augmented, re-edit ... Germany based **Brian Carter's** latest box set is, unbelievably, a five LP/bonus 12 inch, 41 track compilation of the ultra-rude **Blowfly**, 'X-Rated' (BCM Records BC 70-20 69-49, also available as a CD three-pack, BC 50-20 69-42), with a T-shirt included too, the point about the "Blowfly" alter ego of soul singer **Clarence Reid** being that he puts totally obscene new lyrics to well known hits! ... **Robbie Vincent's** 7.30-10pm soul show on **Radio 1** this Saturday (April 16) comes live from New York City, with **James Brown**, **Randy Muller**, **Timmy Regisford** and other superstar guests promised! ... **BBC2-TV's** music investigating 'Behind The Beat' series, starting later this month, filmed some strangely chosen bits of the Prestatyn weekender, just on the opening night ... **Nitro Deluxe's** name was printed in the Prestatyn programme as "Intro Deluxe", which actually sounds quite good, doesn't it? ... **Jimmy Castor's** unexpected appearance at Prestatyn was a big thrill for me — I was able to meet him at last, and tell him that 21 years ago (as a fan of his first 'Hey Leroy' hit) I had actually rung his door bell in the Bronx, but he was out! ... **Cutmaster Swift** and **DJ Pogo** (both of Technics mixing fame) made sure they were standing dead centre at the stage front to watch the **Cold Chillin'**

acts at Prestatyn ... **Steve Walsh**, a first time visitor to any **LiveWire** weekender, was well impressed during his brief Saturday night stay, but evidently couldn't take the pace and passed out cold in a chair, this year's prime "zanked on house" victim! ... Steve, incidentally, turns out to be the producer of **Julian Jonah**, and behind the UK release of **Cappella** ... I must admit to not originally being bowled over by **LA Mix's** upcoming samples-programmed 117½-0bpm 'Check This Out!' (despite being sampled myself on the flip!), but it really was one of the few newbies that cut through the crowd at Prestatyn, thanks in large part to its **Serious Intention** 'You Don't Know'-derived hookline ... Peterborough's jamm'n **Steve Jason** has started a Friday 6.35-10pm dance music show on **Hereward Radio** 102.7fm, reflecting **rm's** various club charts ... **Tim Westwood** heads up the weekly Sunday 3-8pm **Illin** for under-18s at Brixton's **Fridge** ... **Motown's** upcoming new Hits Of Gold seven inch back-to-back reissue series will include the **Jackson 5** 'ABC/The Love You Save', and a useful coupling of the vintage **Contours** 'Do You Love Me' (one of the all-time party stormers) with **Barrett Strong** 'Money' (the hit that kicked off Motown) ... TV's **'Falcon Crest'** last week featured 'Twist And Shout' during a party scene, using an ancient LP version by the **Miracles**! ... **Mahesh Bajaj**, amidst making staff changes at **Serious Records** (could future remixes be by **Single Trouble?**), had all his business files stolen from his car while parked outside the **Wag Club** — so bear with him if there's a hiccup in communications ... **Gregg Diamond & Bionic Boogie's** 'Fess Up To The Boogie' B-side isn't quite as fast as printed, only 117bpm! ... **Capital Radio's** chanting **Mick Brown** made his UK Top 100 debut as part of the **Monty MCs'** 'Holiday Rap (With A Capital C)' ... **Kim Wilde** is masquerading on a current clubs-mailed promo as "Mick" (another whistle blow!) ... **Stock Aitken Waterman** won a staggering 11 Ivor Novello Awards at last week's luncheon ... **Dance Aid** launches its 1988 charity appeal in a businesslike way with a gala luncheon of its own on May 26 (Thursday) at London's **Metropole Hotel**, with guest speakers from the disco music industry (£45 ticket info on 01-607 8311) ... **World Class Wreckin Cru** 'Turn Off The Lights', here the B-side to **Sargent Tucker**, is the first US Hot 100 hit ever to chart in **Billboard** as only a 12 inch, with no seven inch available ... **Salt-n-Pepa** 'Push It' has won a gold disc in the US, the first single to do so this year despite peaking at only number 19 in **Billboard's** radio playlist (rather than sales) orientated Hot 100, yet more proof of how false a picture that chart gives — because of the tune's essentially instrumental nature, easy to talk over, it received far more radio airplay than was reported ... **GET OFF!**



LIVEWIRE's Prestatyn team were (L to R) **Kev Hill**, **Johnny Walker**, **Chrissie Jackson**, **Chris Brown**, **Nicky Holloway**, **Paul Oakenfold**, **WEA's Fred Dove**, **Ian Redding**, **Froggy**, **Jeff Young**, **Chris Hill**, **Robbie Vincent**, **Live-**

Wire boss Adrian Webb, **Cooltempo's Steve Wolfe**, **Maggot**, **Pete Tong** and (front) **Chris Forbes**, while **Gilles Peterson**, **Eddie Gordon** and **Tim Westwood** somehow missed the photocall!



TERRY BILLY



PRES JAM, as **LiveWire's** Prestatyn soul weekender seems now to be called, went without a hitch over Easter on its third visit to the North Wales **Pontins** holiday camp. If the DJs' choice of hip hop, house, Seventies oldies, jazz and (mainly on the closed circuit radio/TV) soul seemed predictably safe and rather low key, this appeared not to disappoint the crowd, who apparently never grew tired of 'I Want You Back' whether it was by **Jackson 5** or **Eric B & Rakim**! Sadly, though, this weekender has become a time of musical entrenchment rather than experimentation, maybe because, thanks to current recording techniques, not many unknown newbies have the power to cut through on first hearing in a large room. Amongst the many star PAs, I really felt for **Nitro Deluxe**, who only has 10 per cent sight and was led on stage for what should have been a three minute slot, which he kept lengthening because — who can blame him — he probably had the

CONTINUES OVER

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CONTINUED



MARLEY MARL manning the decks for the Cold Chillin' crew.



AL B. SURE!

greatest audience response he'll ever have in his life. **Terry Billy** so enjoyed herself that she spent the entire weekend, on all night with the best of 'em! **Wee Papa Girl Rappers** were hanging out, too, but **Simon Harris** was crestfallen at being booed on stage, mainly, he thinks, because his record kept jumping. At least he was working live, whereas everyone else used a cassette — and, anyway, surely his friendship with **Public Enemy** gives him credibility even if he is in the top 20? Capital Radio's **Tim Westwood** made the journey just to introduce (in impressively full effect) the disappointingly rather ragged **Cold Chillin'** crew of scolding shrill **Roxanne Shanté**, boringly striding and shouting **MC Shan** and **Big Daddy Kane**, and — easily the standout — **Biz Markie**. His opening human beatbox demonstration, impersonating **Doug E Fresh** and the **Fat Boys** before putting the mic against his neck and even the top of his head to amplify his own style, was terrifically exciting, capped by the appearance of **TJ Swan** to rap 'Make The Music With Your Mouth, Biz'. Chubby young **Al B. Sure!**

put on a squirming performance before the main Easter Sunday event, **Joyce Sims** first ever live gig anywhere with a backing band, which proved to be interesting as, when you consider she pits her distinctively plaintive vocal pitch against **Mantronik's** electronic rhythms when recording, the live percussion turned 'All And All' into a Lofin tune! Her new US single, the revival of **Barbara Acklin's** swinging 'Love Makes A Woman', as it does on record, featured the surprise guest appearance of **Jimmy Castor** ('The Everything Man') on sax, a highlight for those who knew what was happening. **Pres Jam 4** is over the Guy Fawkes weekend of November 4/5/6 (booking details on 01-364 1212), so fireworks are a foregone conclusion, while heavily hinted as the star live attraction is — wait for it — **Frankie Beverly and Maze!** Whoosh!

HOT VINYL

THE BREAK BOYS 'And The Break Goes On (The Original Freestyle Groove)' (US Fourth Floor Records FF 1090) Tommy Musto co-created terrific frantically exciting 119bpm percussive 'Set It Off-ish' throbber based heavily on Geroge Kranz's 'Din Daa Daa', but a real journey into sound too, in six mixes (118½bpm And The Dub Goes On), sure to be huge!

NARADA 'Divine Emotions (Remix)' (Release W7967T) Pronounced now as "NAR-da", Michael Walden returns in his own right with a great loose limbed 117½bpm smacking strider like an updated cross between D Train and his old 'Tonight I'm Alright' style (Single Mix, and tightly lurching 111½bpm 'Tighter' too, the good 117½-0bpm Dub Mix being due here on later pressings).

PEDRO 'Goodfootin' (B.U.M. UM 001) Nothing to do with either of the possible Pedros, Waterman and Tong, the latest bootleg-styled, though doubtless later to be proved legal, "scam" is an infectious jerkily chugging 0-109½bpm shuffler sampling James Brown's voice — to what could possibly be the Sly & Robbie backing track to the unreleased JB session that you may remember snuck out briefly as an ultra-rare 'Beat Freaks' B-side (Dub Mix flip), rather good.

E.U. 'Da'Butt' (US EMI-Manhattan V-56083) A massive US black hit (from Spike Lee's 'School Daze' movie) but largely unknown here until Chris Hill brought a copy home from the States, this Marcus Miller-produced jauntily bumping go go jiggler proved to be one of the few newies that really cut through the crowd at Prestatyn, thanks to its "when you fell that notion put your backfield in motion" and "sexy sexy" chants, in 97bpm Extended Soundtrack, 97¼-97½bpm Radio, and jerkily edited dubwise 96½-97½bpm B-Boy Mixes (Radio Edit too).

DJ JAZZY JEFF & THE FRESH PRINCE 'He's The DJ, I'm The Rapper' (US Jive 1091-I-J) With a Bonus Scratch Album included, this fast selling twin-pack by the self-descriptive Philly duo has at least 10 good dance tracks, with the 102bpm 'Here We Go Again', 98bpm 'Brand New Funk', 105½bpm 'Jazzy's In The House', 98bpm 'Charlie Mack — The First Out The Limo', 0-116-114½-116-116½-115½bpm 'He's The DJ, I'm The Rapper', 97bpm 'Pump Up The Bass', 105bpm 'Hip Hop Dancer's Theme', 100½-101bpm 'DJ On The Wheels', 85bpm 'Time To Chill', 98bpm



CAPITAL RADIO and Night Network's star hip hop host, **Westwood** was in full E.F.F.E.C.T... and briefly in the house at Prestatyn with his radio rival, **Pete Tong!**

'As We Go', 0-127-0bpm 'Rhythm Trax — House Party Style', 101bpm 'Let's Get Busy Baby', 0-122½-127-126bpm 'Live At Union Square, November 1986', 88bpm 'Parents Just Don't Understand', 107-85-81½-0bpm 'My Buddy', 100-0bpm 'Human Video Game', 85-0bpm 'A Nightmare On My Street'.

JUNGLE BROTHERS 'Because I Got It Like That' (US Idlers WAR 016) Red Alert-mixed naggingly driving 103bpm oddly infectious talk-chanted jitterer, more funk than rap.



JIMMY CASTER

with a deadly little organ riff amongst other doubtless pilfered ingredients (in four mixes), already raved about by Tim Jeffery.

BOU-KAHN 'Magic' (US Quark Records QK 009) Whisperingly muttered sensuous smooth spacey 121¼-0bpm bongo pattered house bubbler, rather sneaky and a likely grower (inst flip).

HOKUS POKUS featuring Bryant Hadley & Derrick (Flex) Morris 'That's How I Feel' (US West Madison Street Records WMSD-1205) Cymbal sizzling machine washed 124¼ acid house rap, an interesting amalgam (maybe they're learning from us in Chicago?), but not in fact for airplay in its main vocal "Radio Mix" of the four versions — be warned!

HOUSE GANG 'Hittrax II' (US International House Records IHR-004) Mike Hitman Wilson, Mr Lee, DJ Pierre and Bad Boy Bill-created fierce acid house racer, in stungun 125bpm Work My Body (Remix) and (Instr), girl stuttered 125½bpm Let No Man Trax, "hard as hell"-scratching 123bpm Cool J Trax and "lick the dick, bitch"-stuttered 123bpm L.T.D. versions.

TEDDY PENDERGRASS 'Joy (Extended Remix)' (US Asylum 0-66766) Calloway Bros-created perhaps over-chunkily thudding though otherwise gentle jiggly swaying 103½bpm jogger — it could be his voice needs camouflaging these days (in five mixes).

LUTHER VANDROSS 'I Gave It Up (When I Fell In Love)' (Epic LUTH T6) Breezily swinging fast 126½bpm canterer, for his pop fans, coupled with the bass snapped 0-119bpm 'She's A Super Lady' and Les Adams' old DMC-featured 'Luther In Love' megamix, sickly accelerating through 'Never Too Much (111) I Really Didn't Mean It (115) It's Over Now (116½) I Wanted Your Love (120) For The Sweetness Of Your Love (124) I'll Let You Slide' (133½bpm, presumably this frantic latter being the original cause of the whole mix).

RICHARD VALENTINE 'Come Back Lover' (Champion CHAMP 12-73) Meandering ticking jitterer something like a male Joyce Sims, here in just four mixes by Robert Cliviles



GREGG DIAMOND & BIONIC BOOGIE

HOT BUTTERFLY OUT NOW ON 7" & 12"

URB 16



URBX 16



JOYCE SIMS, making her first live stage appearance ever, possibly hadn't anticipated what excessive heat could do. The Pestatyn crowd didn't mind!

and David Cole, the 112/4bp Hard Club Version, 112bpm Done Properly Dub, 112/2bpm Apache Beats and 112/2bpm Percapella.

KID FLASH 'Hot Like Fire (Extended Version)' (Tabu 651521 6) Strong jiggly jolting 0-102bpm catchy bragging rap funkily based on the Ohio Players' 'Fire' (dub/bonus beat too), worth checking now it's out here.

DYNAMIC 3 'I Feel Dynamic' (Tuff Groove TUFF-002, via 01-737 3237) Smiley Culture-ish frantic 121/3-0bpm UK rap scratched by DJ Sasha to James Brown's jerkily jolting speedy '(Call Me) Super Bad' beat (inst flip).

YOUNG M.C. 'I Let 'Em Know' (US Delicious Vinyl DV-004) Fast talking jerky 0-101/6bpm rap, another one based on Wild Cherry's 'Play That Funky Music', and a tongue twisting 'The Fastest Rhyme' acappella started 98bpm piano jingled 'My Name Is Young' flip (both with instruments too).

SHA-ROCK & INF 'Wait Stop Start The Clock' (US Young's Recording Co YR 127) Jolting 97/6bpm rap with human beat box, set — like Sweet Tee's 'It's Like That Y'All' — to Betty Wright's old 'Clean Up Woman' (Dub Version too, and the 98/1bpm 'Sherriff's Rap' in three mixes).

COOL C 'Down To The Grissle' (US Hill-top Hustlers HTH-003) Steady B co-produced sparse stark 96/6bpm rap jolter scratched by Tat Money, plus the JB's-ish 97/6bpm 'C Is Cool' (instrumentals too).



LONDON/FFRR plugger and DJ, **Johnny Walker** (far right) and roadies (L to R) **Simon Smythe** and **Julian Pearce** decked themselves in Seventies gear, picked up for a song in nearby Rhyl at the Oxfam shop!

CAPTAIN G. WHIZ 'It's Hyped' (US Tuff City TUF 128024) Very heavily juddering 97/6bpm rap 'n' scratch with a catchy "go Gee Whiz" chant, plus the chattering abrasive lurching 94bpm 'All The Way Live' (instrumentals too).

NINI 'Instant Attitude' (US Parliament Records WEG-1000) A former San Diego beauty queen slotting competently between the cranking 114/2bpm jerky beats of a routine staccato Janet-ish jolter (in three mixes), short of inspiration but serviced on import to Bullet's mailing list DJs.

REMIXES

OFF 'Electrica Salsa (Baba Baba) (The PWL Mix)' (Ton Son Ton SONL 1, via PRT), the great hypnotic Falco-type phonetically English muttered Eurodisco chugger may finally now hit nationally in this beefier but not brutal 118/4bpm remix; **SHEIK FAWAZ 'Mohamed's House (Arabic Acid Remix)' (Circa Records YRTX 10)**, bass pushed jerkier 124/2-0bpm mix minus the synth line; **FULL HOUSE 'Communicate (Flashback House Mix)' (Swedish Btech 12TEK3)**, 0-118/3-0bpm house jiggler re-mixed by Swedish DJ Maths Palmgren with clumsy drop-ins and samples; **T.C. CURTIS 'Pack Up Your Things And Get Out Of My Life (Out Of My Life Remix)' (Hot Melt 12TCT15R)**, simple 115/4bpm whinneying lurcher made much busier with scratching and in-fills, plus a leaner percussive instrumental 117/4bpm Pack Up Remix flip.



RADIO BROADLANDS' rappin' Chrissie Jackson never stopped dancin', even when on air over the Prestatyn camp's closed circuit Live Wire Radio.

MEAT BEAT MANIFESTO 'I Got The Fear (Titanium Mix)' (Sweatbox Records SOX 023R) Samples crammed scratching angry intense (0-)103-102/6-0bpm jitterer with a white boy rap quite wild in spurts but unlikely to get radio exposure thanks to its language — missing from the flip's instrumental (0-)103/6-0bpm Without Jack mix — these in fact being remixes of the earlier more stark and somehow harder original 102/5-0bpm 'Suck Hard' (SOX 023), which was only ever on limited release but seemed to have more DJ support.



BIZ MARKIE

HIP HOPPERS... RARE GROOVERS...

DANCE MANIAX

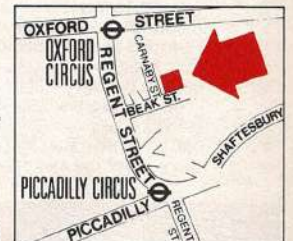
YO! WE KNOW YOU'RE GONNA DIG THIS!

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LESSON #3 THE MUSIC

SOUL HIP HOP RARE GROOVES HOUSE JAZZ AFRICAN REGGAE ROCK/POP INDIES TOP 75 IMPORTS 60's SOUL CUT-OUTS/DELETIONS R & B LATIN SALSA



ON.... STAX COLD CHILLIN STUDIO ONE BLUE NOTE DEF JAM MOTOWN LIVE AND LOVE SLEEPING BAG and the rest....



... Brothers and Sisters, now you know what time it is.

RECORD
MIRROR

CHARTS

April 10-16, 1988

POP DANCE

TW LW

1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive	12in
2	2	DON'T TURN AROUND	Aswad	Mango	12in
3	5	WHO'S LEAVING WHO	Hazell Dean	EMI	12in
4	6	HEART (DISCO MIX)(DANCE MIX)	Pet Shop Boys	Parlophone	12in
5	15	CROSS MY BROKEN HEART	Sinitta	Fanfare	12in
6	19	I WANT YOU BACK	Bananarama	London	12in
7	3	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Mister-Ron/Rhythm King	12in
8	18	I'M NOT SCARED	Eighth Wonder	CBS	12in
9	7	I SHOULD BE SO LUCKY	Kylie Minogue	PWL Records	12in
10	4	DROP THE BOY	Bros	CBS	12in
11	16	THEME FROM S'EXPRESS	S'Express	Rhythm King	12in
12	9	ONLY IN MY DREAMS	Debbie Gibson	Atlantic	12in
13	—	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista	12in
14	—	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis	12in
15	11	TOGETHER FOREVER	Rick Astley	RCA	12in
16	8	I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX)	Eric B & Rakim	Cooltempo	12in
17	10	I WANT HER	Keith Sweat	Vintertainment/Elektra	12in
18	17	BASS (HOW LOW CAN YOU GO)	Simon Harris	ffrr	12in
19	—	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX)	Will Downing	Fourth & Broadway	12in
20	12	GOODGROOVE	Derek B	Music Of Life	12in

SCOTTISH DANCE

TW LW

1	1	WHO'S LEAVING WHO	Hazell Dean	EMI	12in
2	3	I'M NOT SCARED	Eighth Wonder	CBS	12in
3	4	HEART (DISCO MIX)(DANCE MIX)	Pet Shop Boys	Parlophone	12in
4	2	I SHOULD BE SO LUCKY	Kylie Minogue	PWL Records	12in
5	6	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis	12in
6	9	LET'S ALL CHANT	Mick & Pat	PWL	12in
7	—	I WANT YOU BACK	Bananarama	London	12in
8	10	OH YEAH	Yello	Mercury	12in
9	5	DROP THE BOY	Bros	CBS	12in
10	7	ONLY IN MY DREAMS	Debbie Gibson	Atlantic	12in

H I — N R G

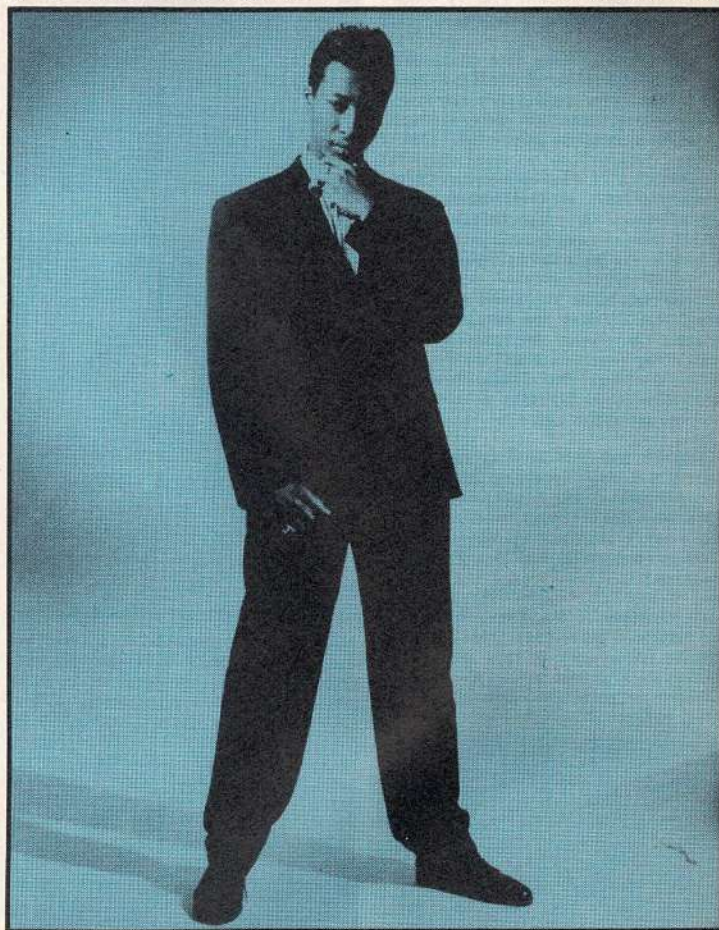
TW LW

1	3	WHO'S LEAVING WHO (THE BOYS ARE BACK IN TOWN MIX)	Hazell Dean	EMI	12in
2	2	PINK CADILLAC (CLUB VOCAL)	Natalie Cole	Manhattan	12in promo
3	5	POPCORN	M&H Band	French Family	12in
4	1	JUST A MIRAGE	Jellybean featuring Adele Bertei	Chrysalis	12in
5	8	I'M NOT SCARED (DISCO MIX)	Eighth Wonder	CBS	12in
6	39	HEART (DISCO MIX)(DANCE MIX)	Pet Shop Boys	Parlophone	12in

TAJA: still contagious



7	10	ICRY FOR YOU	Shy Rose	US JDC	12in
8	4	TAKE AWAY THE RAIN	Sidewalk	Reflection	12in
9	6	TELL IT TO MY HEART	Taylor Dayne	Arista	12in
10	7	NO REGRETS	Quartzlock	Reflection	12in
11	14	SLAVE (FOR YOUR DESIRE)	Tracy Ackerman	Passion	12in
12	21	THAT'S THE WAY IT IS/I'M THE ONE WHO REALLY LOVES YOU (US REMIX)	Mel & Kim	Passion	12in
13	12	DO YOU WANNA FUNK? (ORIGINAL VERSION)(FUNKADELIC MIX)	Zone Brothers	Supreme Records	12in
14	25	DID YOU SEE THAT GIRL/CUTIE PIE	Lime	US TSR	12in
15	17	S.T.O.P.	Samantha Gilles	Belgian Hi Tension/Italian Time	12in
16	18	SUSPICIOUS MINDS	Bobby O	US O Records	12in
17	43	HYPNOTIZE	Taste-T-Lips	US Mercury	12in
18	23	LIES	Amanda Scott	Quazar	12in
19	35	STOP FOR A MINUTE	Sandra	German Virgin	12in
20	45	YOU ONLY YOU	Tasha	Belgian ARS	12in
21	33	CONTACT (MEDLEY)	Disc Drive	US Sizzle	12in
22	9	SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX	Eria Fachin	Saturday	12in
23	38	LOVE MEMORIES	Left Lane	US Bent Records	12in
24	13	THE WINNER TAKES IT ALL	Sandra Edwards	Bolts	12in
25	16	IF YOU LOVE SOMEBODY (REMIX)	Barbara Doust	Canadian Power	12in
26	50	PROVE YOUR LOVE (EXTENDED REMIX)	Taylor Dayne	Arista	12in
27	26	STOP ME NOW	Midnight Shift	Technique	12in
28	20	CROSS MY BROKEN HEART	Sinitta	Fanfare	12in
29	11	I SHOULD BE SO LUCKY	Kylie Minogue	PWL Records	12in
30	22	THE LOCOMOTION	Kylie Minogue	Australian Mushroom	12in



● JULIAN JONAH contemplates dancefloor success

31	37	LET'S ALL CHANT (SOMETHING FOR THE KIDS MIX)/ON THE NIGHT	Mick & Pat	PWL	12in
32	15	SURPRISE ME TONIGHT	Norma Lewis	Nightmare	12in
33	—	FOR YOU	Sisley Ferre	Dutch HotSound	12in
34	—	I WANT YOU BACK	Bananarama	London	12in
35	19	BACK TO YOU	Crystal In The Pink	Canadian Power	12in
36	32	A LA VIE A L'AMOUR	Jakie Quartz	Dutch CBS	12in
37	44	BOYS (SUMMERTIME LOVE)	Sabrina	Ibiza	12in
38	28	SATISFY MY DESIRE	Havana	Nightmare	12in
39	—	DAYDREAM	the Buckbeats	Extra Records	12in
40	41	MIDNIGHT LOVER	Bianca	Belgian Hi Tension	12in
41	48	NAUGHTY BOY	Macho Gang	Italian Macho	12in
42	—	THERE ARE BRIGHTER DAYS	Barbara Pennington	Nightmare	12in
43	46	TOGETHER FOREVER (LOVER'S LEAP REMIX)	Rick Astley	RCA	12in
44	—	HEY YOU! (THE FULL AND FRANTIC MIX)	Divine	Dancetrax	12in
45	—	THIS GIRL'S BACK IN TOWN	Raquel Welch	US Columbia	12in
46	31	LOVE	Gypsy & Queen	Italian Time	12in
47	24	BIG BROTHER	Aleph	Italian Time	12in
48	—	TELL IT TO MY HEART (HOUSE OF HEARTS MIX)	Taylor Dayne	Arista	12in
49	27	THE RIGHT COMBINATION	Seventh Avenue	Nightmare	12in
50	29	SCIENCE FICTION	Scott Stryker	Nightmare	12in

Compiled by James Hamilton/Alan Jones



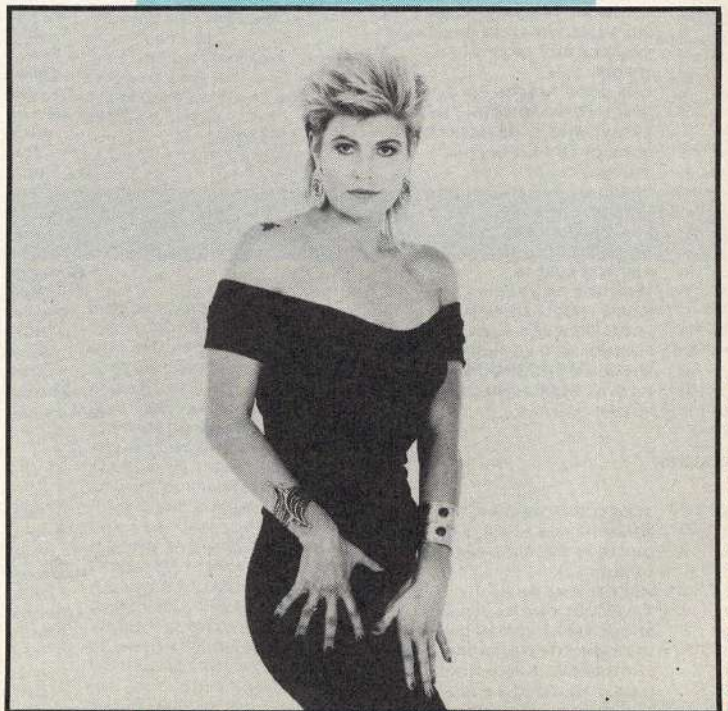
THE CLUB CHART

TW LW

1	5	THEME FROM S-EXPRESS S-Express	Rhythm King 12in
2	1	BASS (HOW LOW CAN YOU GO) (BOMB THE HOUSE MIX) Simon Harris	ffrr 12in
3	4	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX/DUB) Will Downing	Fourth & Broadway 12in
4	6	IT TAKES TWO Rob Base & DJ E-Z Rock	CityBeat 12in
5	2	I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX) Eric B & Rakim	Cooltempo 12in
6	34	COLD CUT MEETS THE GODFATHER (THE PAYBACK MIX) James Brown	Urban 12in promo
7	3	I WANT HER (EXTENDED VERSION) Keith Sweat	Vintertainment 12in
8	18	WALK AWAY (12" CLUB MIX HIP HOP STYLE) Joyce Sims	London 12in
9	53	I WANT YOU BACK (PHIL HARDING '88 REMIX/ORIGINAL) Jackson 5	Motown 12in
10	23	DIVINE EMOTIONS (REMIX) Narada	Reprise Records 12in
11	7	DO THIS MY WAY/NORMAN C & DJ D REMIX Kid'N Play	Cooltempo 12in
12	9	WAMBAM (12" REMIX) NT Gang	Cooltempo 12in
13	8	BEAT DIS (EXTENDED DIS) Bomb The Bass	Mister-Ron Records 12in
14	12	GOOD TIMES (JOLLEY HARRIS JOLLEY REMIX) Chic	Atlantic 12in
15	19	KEEP RISIN' TO THE TOP/GUESS? WHO? Doug E Fresh & The Get Fresh Crew	US Fresh 12in
16	15	DREAMING (EXTENDED DANCE MIX) Glen Goldsmith	RCA 12in
17	21	PINK CADILLAC (CLUB VOCAL)/I WANNA BE THAT WOMAN Natalie Cole	Manhattan 12in
18	54	LET'S PICK UP THE PIECES (AND MAKE SOME MUSIC) Twin-Beat	Big One 12in mailing list promo
19	13	YES IT'S YOU Sweet Charles/ THINK (ABOUT IT)/ROCK ME AGAIN & AGAIN & AGAIN & AGAIN Lyn Collins	Urban 12in
20	16	LOVEY DOVEY (LONG VERSION)/CHARLIE DEE DUB Tony Terry	Epic 12in
21	33	BANGO (TO THE BATMOBILE)/BACK TO THE BEAT the Todd Terry Project	US Fresh 12in
22	26	YOU ARE THE ONE (ESSENTIAL CLUB MIX) Taurus Boyz featuring Kevin Henry	Cooltempo 12in
23	61	WHO'S GONNA EASE THE PRESSURE (TOWNHOUSE CUTS)/SIZZLE HOUSE CANADIAN (LUB MIX) Mac Thornhill	10 Records 12in
24	56	PUSH THE BEAT (BAUHAUS) Cappella	Fast Globe 12in
25	29	CAN'T LOVE YOU TONIGHT (EXTENDED REMIX)/THE SURGEON GENERAL'S FUNKY 1/4 BEAT Gwen Guthrie	Warner Bros 12in
26	32	NITE AND DAY/NUIT ET JOUR Al B Sure!	Warner Bros 12in
27	14	PRIVATE PARTY (LES ADAMS' REMIXES) Wally Jump Jr & the Criminal Element	Breakout 12in
28	17	GIVE IT TO ME (RADIO MIX/INSTRUMENTAL MIX) Bam Bam	Serious 12in
29	62	I NEED SOMEBODY (FLY GUY MIX/MARSHALL'S CHICAGO MIX) Kechia Jenkins	CityBeat 12in
30	36	HOUSE REACTION (UNION JACK/TOTAL MAYHEM/ORIGINAL SCRATCH MIXES T-Cut-F)	10 Records 12in
31	10	GOODGROOVE Derek B	Music Of Life 12in
32	28	IN MY DREAMS/A LOVE SUPREME/FREE/DO YOU? Will Downing	Fourth & Broadway LP
33	25	GIVE IT TO ME (DOUBLE TROUBLE EXTENDED REMIX) Bam Bam	Serious 12in
34	43	JEALOUSY & LIES/ALTERNATIVE DANCE MIX Julian Jonah	Cooltempo 12in
35	20	FAITH (EXTENDED VERSION) Wee Papa Girl Rappers	jive 12in
36	11	DOCTORIN' THE HOUSE/SPENG Coldcut featuring Yaz	Ahead Of Our Time 12in
37	48	ANYONE . . . Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
38	31	GIRLFRIEND (EXTENDED VERSION) Pebbles	MCA Records 12in
39	55	M.F.S.B. (IN FULL EFFECT) Well Red (DJ D Zire)	Virgin 12in promo
40	35	BOUNCY HOUSE (UNDERGROUND MIX) Adrenalin MOD	MCA Records 12in
41	—	RUN'S HOUSE (0-99 1/2)/BEATS TO THE RHYME (103bpm) Run-DMC	London 12in promo
42	40	MOHAMED'S HOUSE (SALAAM ALEIKUM/LIVE AT THE HAREM) Sheik Fawaz	Circa Records 12in
43	78	HOT BUTTERFLY Gregg Diamond & Bionic Boogie	Urban 12in promo
44	27	I FEEL IT (CONSTRUCTION MIX/MAKUMBA MIX) Suzie and the Cubans	Champion 12in
45	37	STRONG ISLAND J.V.C.F.O.R.C.E.	Hardcore/B Boy Records 12in
46	57	DREAMING (UP ALL NIGHT MIX) Glen Goldsmith	RCA 12in
47	47	SET IT OFF (BUNKER '88 PINK INK MIX) Bunker Kru	Champion 12in
48	22	DON'T LOCK ME OUT (SUPER BASS CLUB MIX/CLUB MIX) Terry Billy	Atlantic 12in
49	39	PUSH IT (REMIX)/I AM DOWN Salt-n-Pepa/ HIT 'EM WITH THIS Antoinette	ffrr 12in
50	51	ALL THIS LOVE THAT I'M GIVING/UK RE-EDIT Gwen McCrae	Rhythm King 12in promo
51	38	NOBODY CAN LOVE ME Tongue 'N' Cheek	Criminal 12in
52	—	AND THE BREAK GOES ON The Break Boys	US Fourth Floor Records 12in
53	75	I WANT HER (DANCE 'TIL YA SWEAT MIX) Keith Sweat	Elektra 12in

54	42	HOW LOW CAN YOU GO Project Club	Supreme Records 12in
55	99	WHO DO YOU LOVE (EXTENDED 12" MIX) Rodney Saulsberry	Big Wave 12in
56	46	I FOUND YOU Dee Dee Wilde	Fourth & Broadway 12in
57	24	LOVE IS CONTAGIOUS (EXTENDED MIX) Taja Sevelle	Reprise Records 12in
58	70	GET LUCKY (EXTENDED REMIX) Jermaine Stewart	Siren 12in
59	45	FLY GIRL/ON THE STRENGTH Grandmaster Flash and the Furious Five	Elektra LP
60	88	SHOUT/TOM TOM Jack Frost and the Circle Jerks/ GET THE HOLE Townsell ('Acid Tracks')	Serious LP
61	63	SOMETHING JUST AIN'T RIGHT (EXTENDED) Keith Sweat	US Vintertainment 12in
62	77	HOUSE TRAIN (NEW YORK MIX) Risse	Jack Trax 12in
63	41	DON'T TURN AROUND (REMIX) Aswad	Mango 12in
64	30	RAW Big Daddy Kane	Cold Chillin' 12in
65	44	JUST GOT PAID Johnny Kemp	US Columbia 12in
66	66	YOU GOT TO CHILL (CLUB VERSION) EPMD	US Fresh Records 12in
67	59	BIG THING (EXTENDED) Blue Zone	Arista/Rockin' Horse Records 12in
68	—	DON'T LOOK ANY FURTHER (MANTRONIK MIX) The Kane Gang	Kitchenware Records 12in
69	67	OOO LA LA LA (EXTENDED MIX) Teena Marie	Epic 12in
70	93	GOOD LOVIN' Dave Collins	GTI Records 12in mailing list promo
71	—	SLAMMIN' (108 1/2-0)/BUGGIN' IN THE CRIB (97-0bpm) Freak-L	US Urban Rock Records 12in
72	50	I KNOW YOU GOT SOUL (THE DEREK ON ERIC REMIX) Eric B & Rakim	Cooltempo 12in
73	100	HERE WE GO AGAIN/JAZZY'S IN THE HOUSE/CHARLIE MACK — THE FIRST OUT THE LIMO/BRAND NEW FUNK/HE'S THE DJ, I'M THE RAPPER DJ Jazzy Jeff & The Fresh Prince	US Jive LP
74	49	OUT ON A MISSION Lost In Bass	Beatmaster Records 12in
75	98	FROM DA GIDDY-UP/ONCE MORE YOU HEAR THE DOPE STUFF/CHUCK CHILL OUT 3-D	US Hilltop Hustlers 12in/CityBeat promo
76	69	HEARTACHE/GIVIN' UP ON LOVE/LET ME BE THE ONE/EARLY MORNING LOVE Jean Carne	RCA/Omni LP
77	—	A DAY IN THE LIFE/WARLOCK Black Riot	US Fourth Floor Records 12in/Champion promo
78	84	LET'S HAVE SOME FUN The WG Band	IZE Records 12in
79	re	HOUSEDOCTORS (GOTTA GET DOWN)/CRAZY CUTS MIX The House Doctors	Big One 12in
80	—	CHECK THIS OUT (FIERCE VOCAL) LA Mix	Breakout 12in pre-release
81	90	BETCHA CAN'T LOSE (WITH MY LOVE) Magic Lady	US Motown 12in
82	58	SAMBA FOR MARIA/I AM YOUR MELODY/PRIVATE STOCK Norman Connors	Capitol LP
83	91	SUPER-CASANOVA Super Lover Cee & Casanova Rud	US DNA International 12in
84	60	PIANO IN THE DARK Brenda Russell	Breakout 12in
85	65	FAITH (JON WILLIAMS REMIX) Wee Papa Girl Rappers	Jive 12in white label
86	—	THAT'S HOW I FEEL Hokus Pokus featuring Bryant Hadley & Derrick (Flex) Morris	US West Madison Street Records 12in
87	—	MASTER DONE IT (0-98-96-92-93-96-96 1/2-96-98 1/2-100 1/2-0bpm) In Full Effect	US MM 12in "mixer"
88	—	ESCAPE FROM NEW YORK (DANCE MIX) Nasty Rox Inc	ZTT 12in mailing list promo
89	71	TOGETHER FOREVER (HOUSE OF LOVE MIX) Rick Astley	RCA 12in
90	80	I'LL MEET YOU ALONG THE WAY Rick Clarke	WA Records 12in white label
91	73	15 MINUTES Ca Sa (Antonio Valesquez & Wolfgang Prinz)	Diamond Duel 12in white label
92	—	WOULDN'T YOU LOVE TO LOVE ME? (JELLYBEAN 12" VOCAL REMIX) Taja Sevelle	US Paisley Park Records 12in
93	82	LOVE CALLS/IT'S A CHOICE/MISSING YOU Visions	US Polydor LP
94	72	JOIN ME PLEASE . . . (HOME BOYS — MAKE SOME NOISE)/LOVE LETTER (DEAR TRACY)/GET STUPID (PART III) Mantronix	10 Records LP
95	—	GOODFOOTIN' Pedro	B.U.M. 12in
96	96	"GIRL (YOU ROCK MY WORLD)" Utopia	Doo 12in white label
97	—	LOVE DON'T LIVE HERE NO MORE (ZANZ MIX) The Basement Boys	US Jump Street 12in/Champion promo
98	—	NUDE PHOTO '88 (ULTIMATE MIX/ACID BURNS MIX/SINISTER/WIGGIN) Mayday	Kool Kat 12in
99	97	YES, I HAVE RETURNED/BASS TO THE BEAT Richie Rich	GEE st Records 12in
100	re	MAGIC FEET/SO LET IT BE HOUSE! Mike Dunn	US Westbrook Records 12in

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



● Hazell Dean: The girl is back in town

RECORD
RM
MIRROR

CHARTS

April 10-16, 1988

U S S I N G L E S

TW LW

1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
2	4	DEVIL INSIDE	INXS	Atlantic
3	5	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista
4	2	MAN THE IN THE MIRROR	Michael Jackson	Epic
5	10	WISHING WELL	Terence Trent D'Arby	Columbia
6	8	GIRLFRIEND	Pebbles	MCA
7	6	ROCKET 2 YOU	the Jets	MCA
8	12	ANGEL	Aerosmith	Geffen
9	11	I SAW HIM STANDING THERE	Tiffany	MCA
10	13	SOME KIND OF LOVER	Jody Watley	MCA
11	3	OUT OF THE BLUE	Debbie Gibson	Atlantic
12	16	PINK CADILLAC	Natalie Cole	Manhattan
13	17	PROVE YOUR LOVE	Taylor Dayne	Arista
14	15	CHECK IT OUT	John Cougar Mellencamp	Mercury
15	20	ANYTHING FOR YOU	Gloria Estefan	Epic
16	7	ENDLESS SUMMER NIGHTS	Richard Marx	Manhattan
17	19	ONE STEP UP	Bruce Springsteen	Columbia
18	9	I WANT HER	Keith Sweat	Vintertainment
19	22	ELECTRIC BLUE	Icehouse	Chrysalis
20	23	YOU DON'T KNOW	Scarlett & Blackman	Virgin
21	29	ALWAYS ON MY MIND	Pet Shop Boys	EMI
22	14	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton	Columbia
23	28	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive
24	27	FISHNET	Morris Day	WB
25	18	NEVER GONNA GIVE YOU UP	Rick Astley	RCA
26	33	SHATTERED DREAMS	Johnny Hates Jazz	Virgin
27	35	TWO OCCASIONS	the Deele	Solar
28	32	I WISH I HAD A GIRL	Henry Lee Summer	CBS
29	37	WAIT	White Lion	Atlantic
30	36	I DON'T WANT TO LIVE WITHOUT YOUR LOVE	Foreigner	Atlantic
31	34	PAMELA	Toto	Columbia
32	38	PIANO IN THE DARK	Brenda Russell	A&M
33	31	GOING BACK TO CALI	LL Cool J	Def Jam
34	26	FATHER FIGURE	George Michael	Columbia
35	42	KISS AND TELL	Bryan Ferry	Reprise
36	43	DREAMING	Orchestral Manoeuvres In The Dark	A&M
37	44	SAY IT AGAIN	Jermaine Stewart	Arista
38	21	HYSTERIA	Def Leppard	Mercury
39	24	I GET WEAK	Belinda Carlisle	MCA
40	—	ONE MORE TRY	George Michael	Columbia
41	30	SHE'S LIKE THE WIND	Patrick Swayze	RCA
42	46	STRANGE BUT TRUE	Times Two	Reprise
43	49	MY GIRL	Stuave	Capitol
44	48	ONE GOOD REASON	Paul Carrack	Chrysalis
45	39	JUST LIKE PARADISE	David Lee Roth	Warner Brothers
46	—	EVERYTHING YOUR HEART DESIRES	Daryl Hall & John Oates	Arista
47	25	ROCK OF LIFE	Rick Springfield	RCA
48	51	YES	Merry Clayton	RCA
49	52	RITUAL	Dan Reed Network	Mercury
50	45	I FOUND SOMEONE	Cher	Geffen
51	55	LOVE IN THE FIRST DEGREE	Bananarama	London
52	40	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal	Tabu
53	41	ARE YOU SURE	So	Manhattan
54	57	NIGHTTIME	Pretty Poison	Virgin
55	50	SAVIN' MYSELF	Eria Fachin	Critique
56	62	I STILL BELIEVE	Brenda K. Starr	MCA
57	61	PROMISE ME	The Cover Girls	Fever
58	47	WHAT A WONDERFUL WORLD	Louis Armstrong	A&M
59	67	I'M STILL SEARCHING	Glass Tiger	A&M
60	53	PUSH IT	Salt-n-Pepa	Manhattan
				Next Plateau

BULLETS

62	—	TOGETHER FOREVER	Rick Astley	RCA
67	—	WHEN WE KISS	Bardeux	Enigma
68	—	CIRCLE IN THE SAND	Belinda Carlisle	MCA
71	—	Da'BUTT E U		Manhattan
79	—	MAKE IT REAL	the Jets	MCA
85	—	TALL COOL ONE	Robert Plant	EsParanza
87	—	SHOULD I SAY YES?	Nu Shooz	Atlantic
88	—	UNDERNEATH THE RADAR	Underworld	Sire
89	—	ENGLISHMAN IN NEW YORK	Sting	A&M
90	—	HANDS TO HEAVEN	Breathe	A&M
94	—	STAND UP	David Lee Roth	Warner Brothers

U S A L B U M S

TW LW

1	1	DIRTY DANCING	Soundtrack	RCA
2	3	BAD	Michael Jackson	Epic
3	2	FAITH	George Michael	Columbia
4	4	KICK	INXS	Atlantic
5	6	MORE DIRTY DANCING	Soundtrack	* RCA
6	5	TIFFANY	Tiffany	MCA
7	7	NOW AND ZEN	Robert Plant	EsParanza
8	13	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	Columbia
9	9	HYSTERIA	Def Leppard	Mercury
10	10	OUT OF THE BLUE	Debbie Gibson	Atlantic
11	11	GOOD MORNING, VIETNAM	Soundtrack	A&M
12	12	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
13	8	SKYSCRAPER	David Lee Roth	Warner Brothers
14	16	KINGDOM COME	Kingdom Come	* Polydor
15	15	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
16	14	THE LONESOME JUBILEE	John Cougar Mellencamp	Mercury
17	22	PERMANENT VACATION	Aerosmith	Geffen
18	19	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment
19	24	PRIDE	White Lion	Atlantic
20	21	RICHARD MARX	Richard Marx	Manhattan
21	20	WHITNEY	Whitney Houston	Arista
22	18	TUNNEL OF LOVE	Bruce Springsteen	* Columbia
23	17	BLOW UP YOUR VIDEO	AC/DC	Atlantic
24	26	TEAR DOWN THESE WALLS	Billy Ocean	* Jive
25	30	NAKED	Talking Heads	Sire/Fly
26	23	HEAVEN ON EARTH	Belinda Carlisle	MCA
27	33	PEBBLES	Pebbles	MCA
28	28	NEVER DIE YOUNG	James Taylor	Columbia
29	25	THE JOSHUA TREE	U2	* Island
30	32	LET IT LOOSE	Gloria Estefan	Epic
31	29	JODY WATLEY	Jody Watley	* MCA
32	27	NOTHING LIKE THE SUN	Sting	A&M
33	31	HOT, COOL AND VICIOUS	Salt-n-Pepa	Next Plateau
34	38	SURFING WITH THE ALIEN	Joe Satriani	Relatively
35	35	WHITESNAKE	Whitesnake	Geffen
36	36	BORN TO BE BAD	George Thorogood	* Manhattan
37	34	CLOUD NINE	George Harrison	Dark Horse
38	40	THE LION AND THE COBRA	Sinead O'Connor	Ensign
39	37	TELL IT TO MY HEART	Taylor Dayne	Arista
40	42	INSIDE INFORMATION	Foreigner	Atlantic
41	41	DAYDREAMING	Morris Day	* Warner Brothers
42	39	ALWAYS & FOREVER	Randy Travis	* Warner Brothers
43	43	PHANTOM OF THE OPERA	Original Soundtrack	Polydor
44	44	CHER	Cher	Geffen
45	—	EVERLASTING	Natalie Cole	Manhattan
46	46	ONCE BITTEN	Great White	Capitol
47	47	ACTUALLY	Pet Shop Boys	Manhattan
48	48	THE HUNGER	Michael Bolton	Columbia
49	—	DIESEL AND DUST	Midnight Oil	Columbia
50	—	LITA	Lita Ford	RCA



● TIFFANY points to her new eye shadow



▲ WHITNEY HOUSTON contemplates life

U S B L A C K S I N G L E S

TW LW

1	3	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
2	4	DA'BUTT EU		Manhattan
3	1	OOO LA LA LA	Teena Marie	Epic
4	6	LOVIN' ON NEXT TO NOTHIN'	Gladys Knight And The Pips	MCA
5	7	SWEET SENSATION	Leverit	* Atlantic
6	8	ALL IN MY MIND	Full Force	Columbia
7	9	THAT'S WHAT LOVE IS	Miki Howard	Atlantic
8	14	NITE AND DAY	Al B Sure	Warner Brothers
9	13	WHERE DO BROKEN HEARTS GO	Whitney Houston	* Arista
10	5	WASN'T I GOOD TO YA?	Da'Krash	* Capitol
11	15	PINK CADILLAC	Natalie Cole	* Manhattan
12	2	WISHING WELL	Terence Trent D'Arby	Columbia
13	16	I'VE BEEN A FOOL FOR YOU	Miles Jaye	Island
14	10	YOU ARE WHO YOU LOVE	Gavin Christopher	Manhattan
15	19	DON'T YOU KNOW	Heavy D And The Boyz	* MCA
16	24	WILD, WILD, WEST	Kool Moe Dee	Jive
17	18	HERE COMES THE NIGHT	Meli'sa Morgan	Capitol
18	21	INSTANT REPLAY	Mico Wave	Columbia
19	31	MERCEDES BOY	Pebbles	MCA
20	25	EVERYTHING WILL B-FINE	Lisa Lisa & Cult Jam	Columbia
21	23	STAND UP	Hindsight	Virgin
22	12	MAN IN THE MIRROR	Michael Jackson	Epic
23	26	COULDN'T CARE LESS	Force MD's	* Tommy Boy
24	33	MY GIRL	Suave	Capitol
25	34	SOMETHING JUST AIN'T RIGHT	Keith Sweat	Elektra
26	11	LOVEY DOVEY	Tony Terry	Epic
27	28	JUST HAVIN' FUN	the Fit	A&M
28	17	GOING BACK TO CALI	LL Cool J	Def Jam
29	35	PIANO IN THE DARK	Brenda Russel	A&M
30	20	FISHNET	Morris Day	Warner Brothers
31	—	LOVE STRUCK	Jesse Johnson	A&M
32	38	I AM YOUR MELODY	Norman Connors	Capitol
33	39	DON'T MESS WITH MY HEART	the Skwares	Mercury
34	—	LOVE ME ALL OVER	Kashif	Arista
35	—	IF I WERE YOUR WOMAN	Stephanie Mills	MCA
36	—	STRANGE RELATIONSHIP	Howard Hewett	Elektra
37	40	BED ROCK	Georgio	Motown
38	27	WHO DO YOU LOVE	Rodney Saultsber	Ryan
39	—	ONE TIME LOVE	Chris Jasper	CBS Associated
40	22	EVERY DROP OF YOUR LOVE	Stacy Lattisaw	Motown

Compiled by Billboard

M U S I C V I D E O

TW LW

1	1	IF LOOKS COULD KILL	Heart	PMI
2	2	THE VIDEO SINGLES	Wet Wet Wet	Channel 5
3	15	NOW THAT'S WHAT I CALL MUSIC VIDEO II	Various	PMI/Virgin
4	4	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	CBS/Fox
5	3	WHO'S BETTER . . .	the Who	Channel 5
6	5	STRANGE	Depeche Mode	Virgin
7	6	THE BEST OF OMD	OMD	Virgin
8	13	TEAR DOWN THESE HITS	Billy Ocean	Virgin
9	7	ALWAYS GUARANTEED	Cliff Richard	PMI
10	9	MORE VITAL IDOL	Billy Idol	Chrysalis
11	8	VOICE ON	Alexander O'Neal	CBS/Fox
12	—	SLIPPERY WHEN WET	Bon Jovi	Channel 5
13	16	12 WASTED YEARS	Iron Maiden	PMI
14	14	MAKING THRILLER	Michael Jackson	Vestron
15	11	EURYTHMICS LIVE	Eurythmics	PolyGram Music Video
16	—	VISIBLE TOUCH	Genesis	Virgin
17	—	ALCHEMY LIVE	Dire Straits	Channel 5
18	—	VIDEO COLLECTION	the Stranglers	PMI
19	—	'56 — IN THE BEGINNING . . .	Elvis Presley	Virgin
20	—	THE OUTRAGEOUS . . .	Lionel Richie	Video Collection

Compiled by Gallup

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THIS WEEK'S CHART

● ANALYSED BY ALAN JONES

● The **Pet Shop Boys** 'Heart' remains the number one single this week, with **Bros** 'Drop the Boy' in runners-up position for the fourth week in a row. Only a tiny margin separated the records last week, but sees the Pet Shop Boys taking a commanding lead over their rivals. Last week 'Heart' sold approximately 60,000 copies — far fewer than the newly computed Gallup average for a number one (76,900) but well up on the 45,000 it sold the previous week — a paltry total which is the lowest for a number one record for at least five years, and one which was bettered the same week by no fewer than four albums.

Some music papers included albums in their singles charts in this Sixties, but generally speaking sales of albums then were very low and only a few managed to make their presence felt. If the same system was in operation today, more than half of the top 75 would be albums, particularly around Christmas, when sales of albums rise more steeply than those of singles.

● 'I Gave It Up (When I Fell In Love)' debuts at number 52 this week, to become the sixth hit single off **Luther Vandross** album 'Give Me The Reason'.

'See Me' peaked at number 60, 'I Really Didn't Mean It' at number 16, 'Step To Love' at number 24, 'So Amazing' at number 33 and 'Give Me The Reason' at number 26.

Since it first came out in November 1986, Vandross' album has sold over 600,000 copies. Only three of its nine tracks have not been released as singles, and they're all ballads: 'Because It's Really Love',

Bacharach and **David**'s 'Anyone Who Had A Heart' and 'There's Nothing Better Than Love', a

sumptuous duet with hooper **Gregory Hines**.

● 'A Love Supreme' advances a further seven notches to number 34 for newcomer **Will Downing**. It's his adaption of jazz tenor saxophonist **John Coltrane**'s tune of that name, written and recorded in 1965, two years before his death.

● **Climie Fisher** soar to number three this week with 'Love Changes (Everything)', their second hit single. They penned the song with Nashville songwriter **Denis Morgan**. Simon Climie also co-wrote **Jermaine Stewart**'s fast rising hit 'Get Lucky' with **Hot Chocolate**'s **Errol Brown**. Climie is only a little over a year into his career as a hit songwriter — his first hit, also penned with **Dennis Morgan** was the **Aretha/George** duet 'I Knew You Were Waiting For Me' — but Errol's first success came way back in 1970, when **Herman's Hermits** scored with 'Bet Yer Life I Do'.

● Five of the last six number one singles have been Hi-NRG, with only **Aswad**'s reggae-fication of 'Don't Turn Around' interrupting the sequence. All of which means that dance music has a sweep of the chart summit thus far in 1988.

What price **Hazell Dean** for the next number one? The diminutive songstress is in the top 10 for the first time in four years with the highly-energized **Stock Aitken Waterman** production of the **Jack White** song 'Who's Leaving Who'.

● The **Sugarcubes** become the first Icelandic act to complete a hat-trick of hits this week, as 'Deus' arrives at number 65. They previously hit with 'Birthday' and 'Cold Sweat'. Iceland's only other musical export

to the UK was the jazz funk band **Mezzoforte**, who reached number 17 with 'Garden Party' and number 75 with 'Rockall', both in 1983.

● **Eurythmics** are back in business with 'I Need A Man' securing the top 30 place that evaded their last single 'Shame'.

'Man' is the third hit off their latest album 'Savage', which also contains 'Beethoven (I Love To Listen To)' and the song hotly tipped to be their next single 'You Have Placed A Chill On My Heart'.

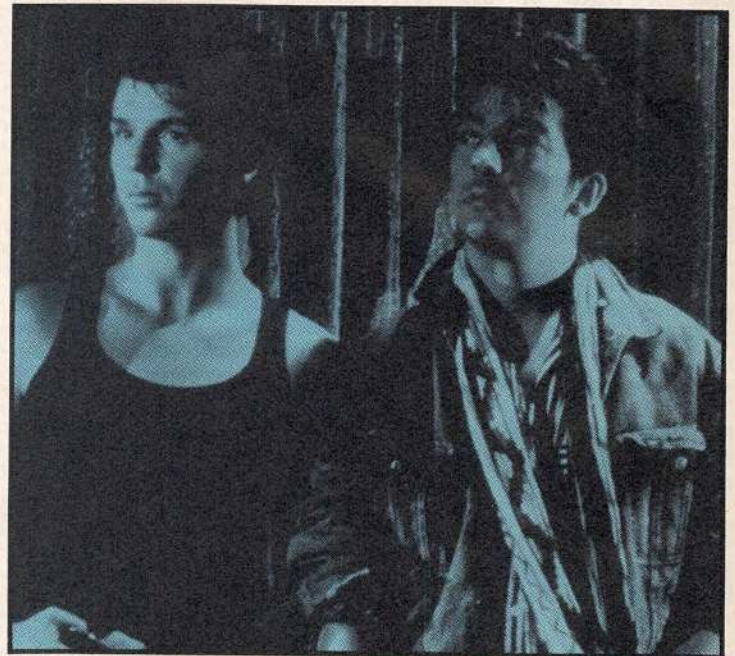
'I Need A Man' is benefitting considerably from being released as a CD single, with nearly half of its sales to date coming from the format.

The CD is a picture disc in a metal box, in a limited, numbered edition of 10,000. It features an otherwise unavailable live version of their 1987 hit 'Missionary Man' recorded in Australia.

More than 5,000 copies of the CD were snapped up by collectors on its first week out. Consequently, it debuted at number one on the CD singles chart, a position it loses this

week, as the **Pet Shop Boys** 'Heart' becomes the 15th disc to top the chart in as many weeks. Here's the Top 20:

1 (2) HEART — **Pet Shop Boys**, 2 (-) ARMAGGEDDON IT — **Def Leppard**, 3 (4) SEX TALK — **T'pau**, 4 (1) I NEED A MAN — **Eurythmics**, 5 (6) COULD'VE BEEN — **Tiffany**, 6 (9) EVERYWHERE — **Fleetwood Mac**, 7 (5) STAY ON THESE ROADS — **A-ha**, 8 (11) PROVE YOUR LOVE — **Taylor Dayne**, 9 (3) CAN I PLAY WITH MADNESS — **Iron Maiden**, 10 (-) SIDE WALKING — **Jesus & Mary Chain**, 11 (10) LOVE CHANGES — **Climie Fisher**, 12 (7) DROP THE BOY — **Bros**, 13 (-) PINK CADILLAC — **Natalie Cole**, and EVERY ANGEL — **All About Eve**, 15 (-) I WANT YOU BACK — **Bananarama**, 16 (8) THAT'S THE WAY — **AC/DC**, 17 (-) ANGEL — **Aerosmith**, 18 (-) GET LUCKY — **Jermaine Stewart**, 19 (-) A LOVE SUPREME — **Will Downing**, 20 (-) WALK IN THE NIGHT — **Paul Hardcastle**.



● CLIMIE FISHER: nice boys soar to number three

T W E L V E I N C H

TW LW

1	1	HEART	Pet Shop Boys	Parlophone
2	5	DREAMING	Glen Goldsmith	RCA
3	—	THEME FROM S-EXPRESS	S-Express	Rhythm King
4	12	PINK CADILLAC	Natalie Cole	Manhattan
5	15	GIRLFRIEND	Pebbles	MCA
6	6	ARMAGGEDDON IT (THE ATOMIC MIX)	Def Leppard	Bludgeon Riffola
7	—	I WANT YOU BACK ('88 REMIX)	Michael Jackson/Jackson 5	Motown
8	10	LOVE CHANGES (EVERYTHING)	Climie Fisher	EMI
9	2	DON'T TURN AROUND	Aswad	Mango
10	4	DROP THE BOY	Bros	CBS
11	18	PROVE YOUR LOVE	Taylor Dayne	Arista
12	19	JUST A MIRAGE	Jellybean featuring Adele Bertel	Chrysalis
13	14	SEX TALK (LIVE)	T'Pau	Siren
14	20	EVERYWHERE	Fleetwood Mac	Warner Brothers
15	—	WHO'S LEAVING WHO	Hazell Dean	EMI
16	—	A LOVE SUPREME	Will Downing	Fourth & Broadway
17	8	THAT'S THE WAY TO ROCK 'N' ROLL	AC/DC	Atlantic
18	13	I'M NOT SCARED	Eighth Wonder	CBS
19	9	STAY ON THESE ROADS	A-ha	Warner Brothers
20	—	GET LUCKY	Jermaine Stewart	Siren

Compiled by Gallup

C O M P A C T D I S C

TW LW

1	1	THE BEST OF OMD	OMD	Virgin
2	2	NOW THAT'S WHAT I CALL MUSIC II	Various	EMI/Virgin/Polygram
3	7	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
4	5	POPPED IN SOUL	Wet Wet Wet	Precious Organisation
5	3	PUSH	Bros	CBS
6	14	ACTUALLY	Pet Shop Boys	Parlophone
7	6	LIVE IN EUROPE	Tina Turner	Capitol
8	11	WHO'S BETTER, WHO'S BEST	the Who	Polydor
9	10	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	CBS
10	4	WINGS OF HEAVEN	Magnum	Polydor
11	12	BRIDGE OF SPIES	T'Pau	Siren
12	9	DISTANT THUNDER	Aswad	Mango
13	19	HEARSAY	Alexander O'Neal	Tabu
14	8	WHITNEY	Whitney Houston	Arista
15	20	NOTHING LIKE THE SUN	Sting	A&M
16	13	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin
17	18	HORIZONS/INNOVATIVE INSTRUMENTALS	Various	K-Tel
18	—	THE ESSENTIAL KARAJAN	Herbert Von Karajan	Deutsche Grammophon
19	17	THE CHART SHOW — ROCK THE NATION	Various	Dover
20	15	NAKED	Talking Heads	EMI

SOUL TRAIN



Tim Jeffery takes a ride on the S-Express

'Theme From S-Express' maybe just the latest DJ mix to hit the charts, but unlike its predecessors, 'Pump Up The Volume', 'Bomb The Bass' and so on,

it manages to capture club culture on vinyl. Play the record at home and the climax of London nightlife leaps into your living room. Breathless excitement, flashing lights, pounding bass, a rhythmic frenzy of limbs and a hint of sex — it's the best time you've ever had captured in six minutes of dancefloor fun.

The mastermind of S-Express, Mark Moore, is said to be the busiest DJ in the capital, working most nights of the week in an assortment of trendy night-spots from Heaven to the Mud Club, playing everything from rap and rare groove to euro-disco and house. Mark happily admits to being a 'non-musician', but it's his cosmopolitan musical taste and enthusiasm for the slightly bizarre aspects of nightlife that gives 'S-Express' its character.

"I wanted to involve talented club people in the S-Express project. Dancers, singers and anyone who's got something to offer. People like that have so much flair. They should be used in films like 'Absolute Beginners'. If I see someone who's a good dancer or just looks good, I go and talk to them. That's how I made up the rest of the group. They're just people I've come across in clubs."

S-Express claims a flexible line-up of between three and a dozen members, with more joining every week. Not everyone will be involved all the time. The latest recruit, actress Linda Love, will just be featuring in the forthcoming S-Express art-film project. Others include dancers, rappers, scratch DJs, a pianist, a trumpeter and a bouzouki player. The common denominator is an appetite for fun and dressing up.

Reflecting the current fashion trends, 'Theme From S-Express' flirts with the Seventies. The opening bars are taken from the Rose Royce disco classic, 'Is It Love You're After', the video is like an old psychedelic episode of 'Top Of The Pops', and there's distinct evidence of flared trousers and wide rimmed hats.

"I wanted 'Theme From S-Express' to be a disco record with Seventies influence but an Eighties feel, in the same way that rap records use old riffs but they're still Eighties records. What I like about all this Seventies fashion revival is not the clothes themselves, I hate flares, but it's people having fun. Night-clubs have become so serious, everyone's too sane. When people dress up 'avant garde' it gives a place atmosphere even if it is a bit false."

S-Express have already made their follow-up single, 'Theme From Superfly Guy', incorporating more Seventies nostalgia. Isn't all this sampling business becoming a bit of a drag? "We revive sounds that have gone and been forgotten," says Mark. "What annoys me is all these records that simply use what everyone else is using. Like I heard a record the other day that is almost exactly like 'Pump Up The Volume' — that's what makes it boring. There should be a moral time limit before you can use a sound in a record!"

By the time 'Superfly Guy' reaches the shops S-Express will probably be 100 strong, attracting new members like a giant conga train. If nothing else it should make their appearance on 'Top Of The Pops' something of an event!

