

RECORD



MIRROR

**FREE**  
MUSIC TRIVIA GAME!

**THE CHRISTIANS**  
THE SCOUSE SOUL TRAIN  
HEADS FOR ROME!



**ASWAD**

make it to number one and prove that "reggae is as good as any other music" — interview inside

**TAJA SEVELLE**

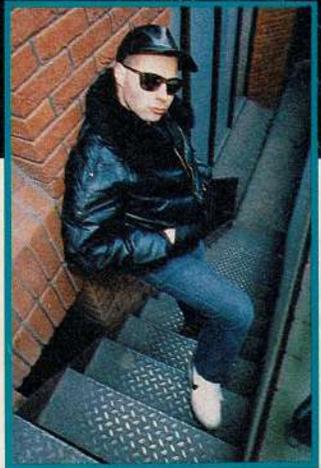
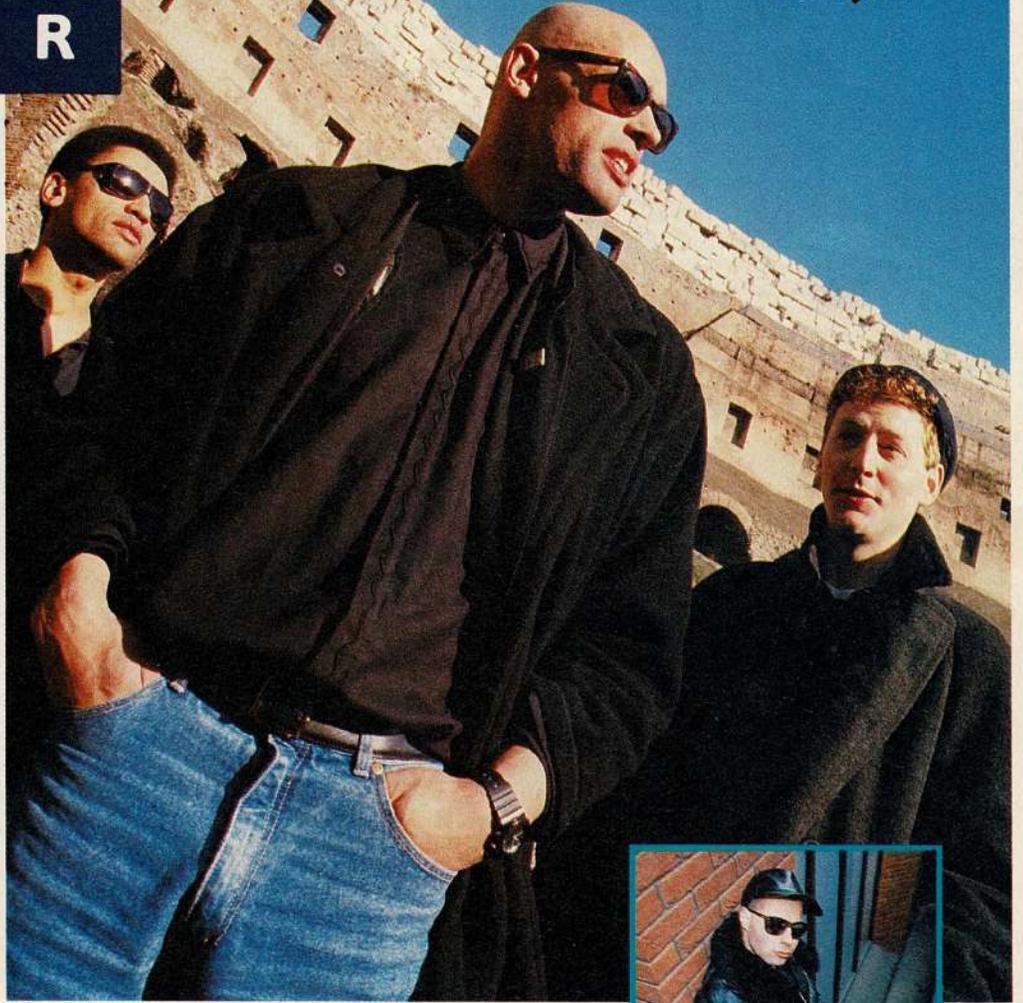
says "If people think I'm Prince's puppet, they're wrong"

**ROACHFORD**

RM's tip for the top in the British soul stakes

**HOME IS WHERE THE ART IS**

the private world of a public face — this week — DJ Powercut of the *Age Of Chance*



**SIMON HARRIS**  
Bass — how high can he go?

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

Scotch™ Audiocassettes

**MUSIC TRIVIA**

400 MUSIC TRIVIA QUESTIONS WITH 8 CATEGORIES TO CHOOSE FROM

**QUIZ GAME**

**RM DANCE**

news and views on what's hitting the dancefloors

**RM INDEPENDENTS**

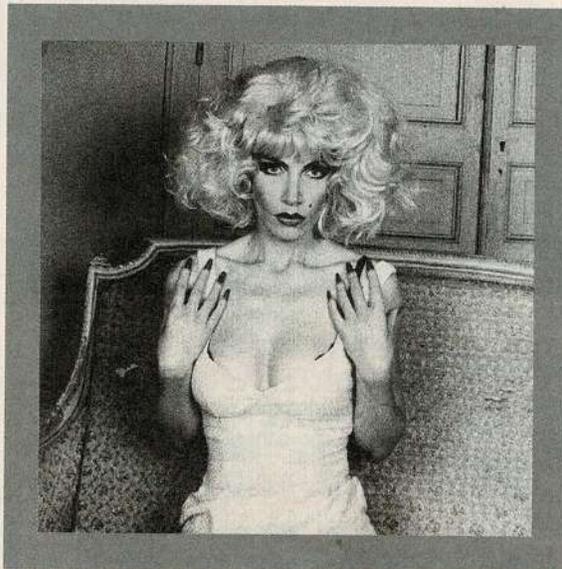
a weekly look at what's new on the independent music scene

**REVIEWS**

**ALBUMS:** Bros, Was (Not Was), Now That's What I Call Music II

**LIVES:** Primitives, Meat Loaf, the Fall

I DON'T NEED A HEARTBREAKER FIFTY FACED  
TROUBLE MAKER TWO TIMING TIME TAKER  
DIRTY LITTLE MONEY MAKER MUSCLE  
BOUND CHEAP SKATE LOW DOWN WOMAN  
HATER TRIPLE CROSSING DOUBLE DATER  
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Man ★



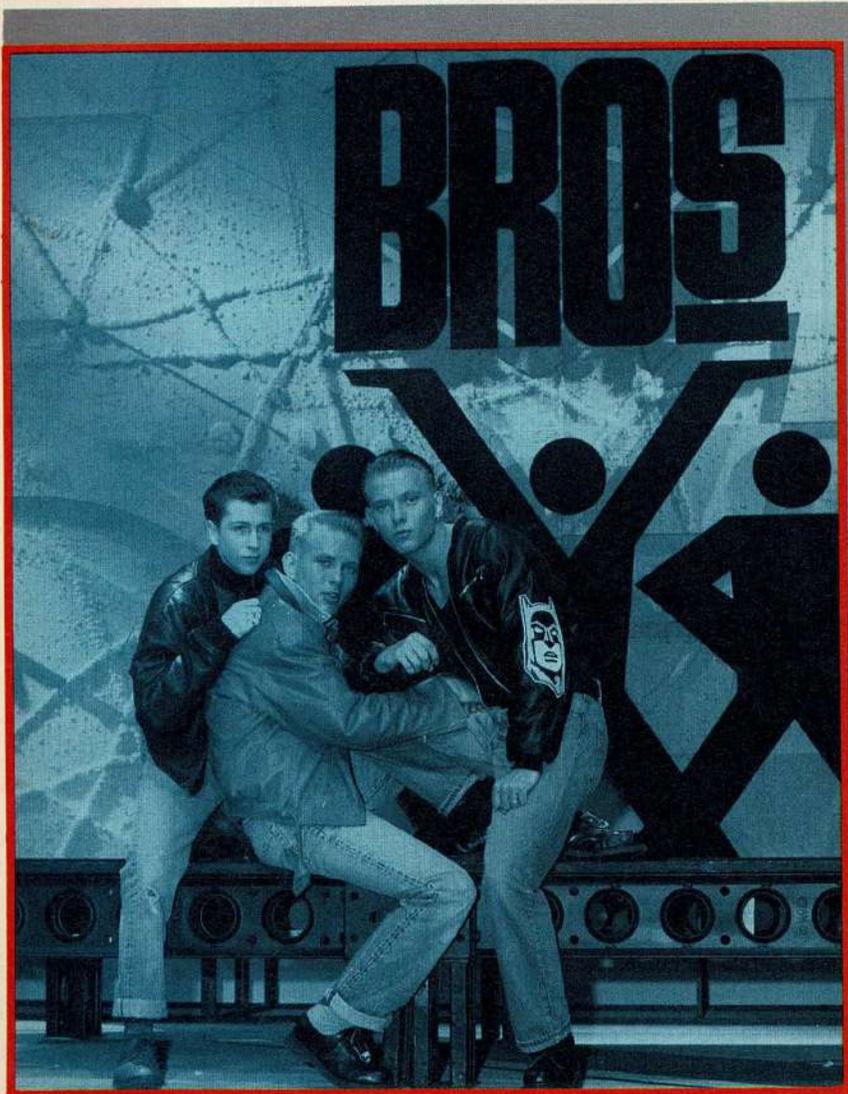
White stocks last ●

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## THE DEBATE CONTINUES

In the week after the TV documentary on the chart-topping teen dream trio, **rm** gives you **Bros** gossip (Lip p 12), a history lesson (Index p 8), an insight into the new LP (Reviews p 30) and wonders how on earth we managed to provoke little Luke into saying nasty things like *this* about us:

*"Magazines like Record Mirror think we're a bunch of meatheads because we've got a lot of fans — and all the bands they promote haven't got any!"*

**rm** — the magazine bands just can't stop talking about . . .

★ Front cover **Christians** and **Soup Dragons** photo above by **Norman Anderson**

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# NEWS

EDITED BY ROBIN SMITH



## SEAFARING ADVENTURES

**T**he Adventures, a band who truly deserve to take off in '88, release their album 'Sea Of Love' on April 18. The nine-song album features their current single 'Broken Land', and other tracks include 'Drowning In The Sea Of Love', 'Heaven Knows Which Way', 'When Your Heart Was Young' and 'One Step From Heaven'.



## DRAGONS TOUR

**The Soup Dragons** (see page 16 for interview) hit the road next month for a lengthy tour, their first dates since October last year. The Dragons will be playing Liverpool University April 19, followed by Blackburn King George's Hall 20, Lancaster University 21, Manchester International 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.

## CUBISM



**THE SUGARCUBES**, a band as hot as an Icelandic geyser, release their single 'Deus' on April 5. The flip side features 'Luftguitar' in which the Cubes team up with Icelandic cult figure Johnny Triumph. As every German language student knows, 'Luftguitar' means air guitar.

The 12 inch features 'Steel Of Lift' while the CD single also has 'Organic Prankster'. Sugarcubes guitarist, Thor, recently damaged his wrist in an accident at home in Iceland, but we're told this is healing up nicely after treatment from a Chinese acupuncturist.

## ANGELS WITH DIRTY FACES

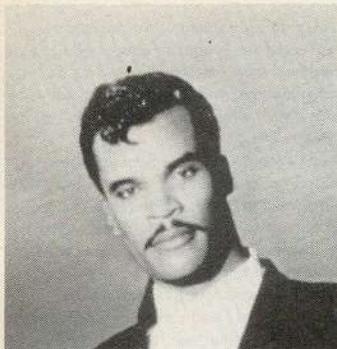
**H**eavy metal reprobates, **Aerosmith**, release their single 'Angel' on April 5. Taken from their album 'Permanent Vacation', the flip side features 'Girl Keeps Coming Apart' and on the CD single you'll also find Aerosmith's classic song 'Dude (Looks Like A Lady)'.



## MICROWAVES

**MICRODISNEY** follow up the release of their fourth album, '39 Minutes', with dates at Waterford Bridge Hotel April 13, Dublin McGenagles 14, Cork Sir Henry's 15, Tralee Horans 16, Galway Warwick Hotel 17, Belfast Queens University 18, Kingston Polytechnic 21, London Town And Country 22, Manchester International 23, Leeds Warehouse 25, Liverpool Polytechnic 26, Leicester Polytechnic 27, Sheffield University 28, Exeter University 29.





## SHERRICK IS FOR REAL

**Sherrick**, who had a big hit last summer with 'Just Call', releases his new single 'Baby I'm For Real' on April 5. Taken from his album 'Sherrick', it's a cover version of the Marvin Gaye song, while the flip-side is 'Send For Me'. The 12 inch features the extra track 'This Must Be Love'.

## ASTLEY AND MICHAEL STRIKE A CHORD

**Rick Astley plans to donate two of his vocal chords to George Michael in an amazing transplant operation.**

During a routine medical examination three months ago, doctors made the discovery that Rick has two extra vocal chords which he doesn't use — and when Rick heard that George Michael had to cancel some of the shows on his world tour because of throat problems, he made his startling offer.

"George was delighted," says a spokesperson. "He's admired Rick's voice for a long time."

Nevertheless, George's new single, 'One More Try', will be released on April 11. Taken from his album 'Faith' the flip-side is 'Look At Your Hands'. George Michael will also be playing another date at London Earl's Court on June 16.

## GWEN GUTHRIE,

who scored a massive club hit in 1986 with 'Ain't Nothing Goin' On But The Rent', releases her new single, 'Can't Love You Tonight', on April 5. Already selling well on import, the track was written and produced by Gwen with assistance from Sly Dunbar of Sly and Robbie fame. The flip-side is the oddly-titled 'The Surgeon General's Funky 4/4 Beat'.

## RELEASES

**Danny Wilson** release a CD version of their near-miss single 'Mary's Prayer' on April 5. The CD features, 'Monkey's Shiny Day', David Bowie's 'Kooks' and a countrified version of 'Mary's Prayer' called 'Mary's Prairie'.

**Godley & Creme** release their single '10,000 Angels' on April 5. The single is the second from their current album 'Goodbye Blue Sky'.

## RM DIARY

### WHO'S ON WHERE THIS WEEK

**A-HA:** Blackpool Opera House March 30, Edinburgh Playhouse 31, Leeds Queens Hall April 2, Liverpool Empire 3.

**MEAT LOAF:** Bournemouth BIC March 30, Brighton Centre 31.

**ALICE COOPER:** Edinburgh Playhouse April 1, Sheffield City Hall 4, Birmingham NEC 5

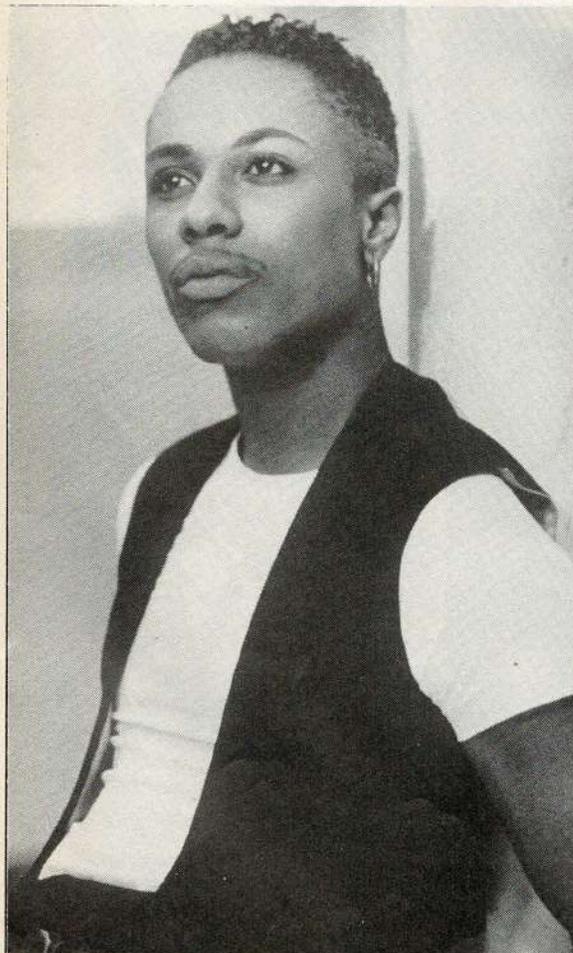
**ASWAD:** Folkestone Leas Cliffe Hall March 30.

**T'PAU:** Hammersmith Odeon March 30, April 1, 2, Portsmouth Guildhall 4.

**ROBERT PLANT:** Hanley Victoria Halls March 30, Oxford Apollo 3, Manchester Apollo 5.

**THE MEN THEY COULDN'T HANG:** London Astoria March 30.

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U P  
A L L  
N I G H T  
M I X

GLEN GOLDSMITH  
DREAMING

THE NEW SINGLE

# NEWS

C O N T I N U E D



## DAINTEE HUMOUR

**Martin Stephenson And The Daintees** release a new album in April and they'll also be touring. 'Gladsome Humour And Blue' is out on April 4 and features 11 songs including 'There Comes A Time', 'Slaughterman' and 'Nancy'.

The band will be playing Dublin Tudor Rooms April 13, Belfast Europa Hotel 14, Glasgow Art School 15, Redcar Bowl 17, Birmingham Hummingbird 18, London Town And Country 19, Bristol Bierkeller 20, Cambridge Corn Exchange 21, Liverpool University 23, Leeds Polytechnic 24, Nottingham Rock City 25, Newcastle City Hall 26, Leicester Polytechnic 28, Sheffield Polytechnic 29, Manchester International II 30, Edinburgh Queens Hall May 1.

## MAGNUM,

the band who make Iron Maiden seem as good-looking as Bros, release their album 'Wings Of Heaven' this week. Recorded in Holland, the album features their hit single 'Days Of No Trust', and other tracks include 'Wild Swan', 'One Step Away' and 'It Must Have Been Love'.

## T O U R S

**Roxanne Shante** will be playing her debut British shows over Easter joining the **Cold Chillin'** tour which plays Prestatyn Soul Weekender April 2, Nottingham Rock City April 3, Brixton Academy April 4.

**Was (Not Was)** have announced a change on their forthcoming tour. They'll be playing the Cambridge Corn Exchange on April 24 and not Norwich East Anglia University as previously announced.

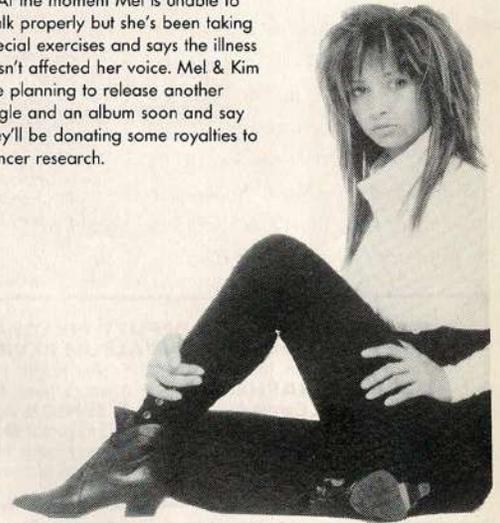
**The Railway Children**, who release their single 'In The Meantime' on April 5, have lined up a tour. They'll be playing Glasgow Fury Murrays April 28, Edinburgh Venue 29, Sheffield Leadmill 30, Birmingham Burberries May 3, Manchester University 4, Bristol Bierkeller 5, London Town And Country 6. The Railway Children will also be supporting **Lloyd Cole and the Commotions** on tour.

After months of rumours and speculation, **Mel Appleby of Amel & Kim** has revealed she is fighting cancer of the spine. Mel had a tumour removed from her spine caused by a condition called Paraganglionoma, and she has had radiotherapy and chemotherapy treatment — which means she has lost all her hair and now has to wear a wig.

For months, Mel & Kim's record company, Supreme Records, has said that Mel has been out of action because of three crushed discs in her spine. But last week at a press conference in London, Mel confirmed that she has cancer. She was partly pressurised into admitting the truth, following the news that photos showing her during the worst moments of her treatment have been peddled around Fleet Street for sale to the highest bidder.

"Really I think I should have said I had cancer in the first place but I just wanted to keep it quiet," said Mel. "It was diagnosed as cancer last June after I had terrible pains in my spine. There's a possibility of it coming back but I don't think it will. I don't want to think about it. I just want to keep getting better."

At the moment Mel is unable to walk properly but she's been taking special exercises and says the illness hasn't affected her voice. Mel & Kim are planning to release another single and an album soon and say they'll be donating some royalties to cancer research.



# GILLAN GLOVER

## accidentally ON PURPOSE

THE NEW ALBUM  
BY IAN GILLAN & ROGER GLOVER

featuring "DISLOCATED", "VIA MIAMI",  
"SHE TOOK MY BREATH AWAY"

GILLAN/GLOVER PERFORMED LIVE ON T.V.  
'FRIDAY NIGHT LIVE' CHANNEL 4 FRIDAY 25TH MARCH

"THIS ALBUM WILL SURPRISE A LOT OF PEOPLE"  
(Paul Lundy from Kerrang!)

"THOSE WHO RECALL PURPLE'S MORE THOUGHTFUL  
MOMENTS... WILL RECOGNISE THE SMOOTH  
UNDER-STATEMENT AND SOPHISTICATED HERE"  
(Chris Nash from Music 24/7)

"HERE ARE IAN GILLAN AND HIS BASS PLAYER  
ROGER GLOVER WITH AN ALBUM THAT DOES THE  
SODDING LOT"  
(Ian Stanger from Smash Hits)

"GOOD TITLE... IT'S AN ALBUM YOU MIGHT  
ACCIDENTALLY ON PURPOSE END UP LIKING"  
(Paul O'Brien from NME)

"CRIPES! THIS IS A BIT OF A TURN UP FOR THE  
BOOK... AN LP CRAMMED WITH JAUNTY STATUS-  
QUO-ISH BOOGIE THINGS AND BIG STONKING POP  
SONGS... AND MOST IMPORTANT OF ALL, IT IS  
EXTREMELY LOUD!"  
(John Peel from Melody Maker)

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# INDEX

EDITED BY ANDY STRICKLAND



## PERRI — EH?

**Q:** Who looks like a young Jane Fonda, sounds like Janet Jackson and is named after Fred Flintstone's baby daughter?

**A:** Twenty-three-year-old, US songstress PEBBLES ... although she wouldn't necessarily agree with the first two observations.

"I can't see the resemblance myself," she contradicts sweetly but firmly, "and I'm nothing like Janet Jackson." Except that her debut single, 'Girlfriend', a US smash, displays that similar sassy attitude found on 'Nasty', and the production owes much to the Minneapolis sound of Prince and Jam & Lewis.

Unlike Ms Jackson, however, Pebbles really *is* the one in control. Although she only wrote four songs on her self-titled album, she chose the producers, decided her own "marketing strategy", and even re-edited her video.

Hard-headed Pebbles (real name Perri McKissack and cousin of Cherrille) certainly knows how to put a cracking album together and will undoubtedly establish herself as this year's Jody Watley, who was, of course, last year's Janet Jackson.



## HOLY HOT VINYL!

Following the Batman revival on 'Night Network' and breakfast television, two versions of the legendary Batman theme are available. Riddler/Anagram Records are releasing the theme recorded by a group called the Dynamic Duo, while RCA are putting out the original theme used in the TV series written by Neal Hefti.

Meanwhile, back at the rm cave, the dynamic Index have decided to compile a top Bat 10 Chart ...

1. 'Batful Of Hollow' — the Smiths
2. 'The Love Bats' — the Cure
3. 'Bat's The Way It Is' — Mel & Kim
4. 'Bat Out Of Hell' — Meat Loaf
5. 'ComBat Rock' — the Clash
6. 'Now, Bat's What I Call Music' — Various Artists
7. 'Bat's The Way I Like It' — KC & the Sunshine Band
8. 'Bat In The USSR' — the Beatles
9. 'Wherever I Lay My Bat' — Paul Young
10. 'I'll Bat She's Got A Boyfriend' — Shanice Wilson

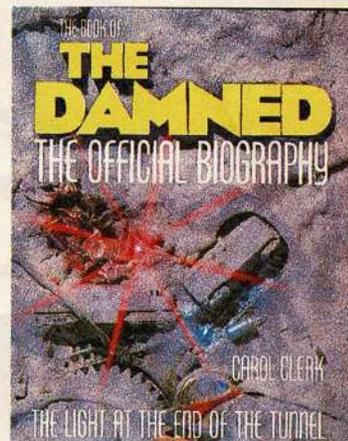


## WHEN WILL I BE STYLISH?

**BROS**, easily the most exciting pop phenomenon since the Bay City Rollers, are currently showing their peers a clean pair of DM heels with their angst-ridden tale of teenage rebellion, 'Drop The Boy'.

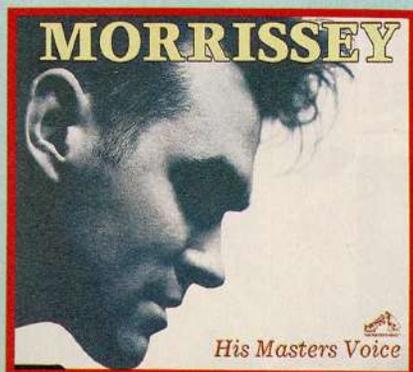
Impossibly stylish as they are, it has to be said, though, that Matt, Luke and Craig have not always been dedicated followers of fashion, as has been exposed by the shameless national press. Indeed, **rm** can exclusively reveal that Bros representatives last year made discreet visits to the Soho offices of a well known teenage fashion bible seeking advice on what to do with their wards' 'Neighbours'-style feather cuts.

The appropriate 'well crucial' advice was duly given and, lo-and-behold, the Goss Bros reappeared in those very same offices, Grolsch bottle tops atop their Dr Martens and a number one setting on their barber's clippers. Next thing you know, they're on 'Going Live', pre-pubescent squeals accompanying their every twitch. Ooh, the power of the media!



## THAT DAMNED BOOK

**THE DAMNED** have enjoyed what we in the music business like to term a colourful career. This generally means too much drink, too many arguments, not enough hit records, too much outrage and controversy for their own good — well, you get the picture. All this and lots, lots more is documented to the full in Carol Clerk's 'The Book Of The Damned — The Official Biography' released this week by Omnibus Press at £6.95. The book charts the band's story from their earliest days through their climb to infamy and back down the hill towards disputes, jealousies and yet another record company option not picked up. 'The Book Of The Damned' is at times a fascinating insight into the day to day activities of a working band and some of Rat's diaries make painfully honest and sensitive reading. On the whole, one for the fans.



## CD HEAD

**GOOD OLD MOZZA!** Straight in at number one in the LP chart with his 'Viva Hate' platter. We at Index are therefore in celebratory mood and to prove it we're going up market and offering exclusive limited edition CDs, 'Viva Hate' cassettes and natty Morrissey anoraks in an exciting competition. We've got 10 copies of the four-track Morrissey CD featuring 'Suedehead', 'Alsatian Cousin', 'Break Up The Family' and 'Every Day Is Like Sunday' plus cassettes, and in addition, the first three winners drawn from the bag will also receive a Morrissey anorak! Just answer the following three questions.

1 Who is known as the fifth Smith

and produced and played on 'Viva Hate'

- a) Vini Reilly, b) Mike Joyce, c) Stephen Street?

2 The 'Suedehead' video features the hometown of which Hollywood legend,

- a) Montgomery Clift, b) James Dean, c) John Wayne?

3 What was the last Smiths single

- a) 'Panic', b) 'Girlfriend In A Coma', c) 'Last Night I Dreamt Somebody Loved Me'?

Send your answers on a postcard to **rm** 'Morrissey Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date April 11.



## full frontal exposure



# VIRGIN

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There is a special RM token featured in this week's issue, and one in each of the two following issues of Record Mirror.

Closing date for applications 30 June 1988.

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Amber Value, Ripley  
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Marple Record Centre, Stockport  
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*danny wilson*

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(The Paul Staveley O'Duffy Remix)



Ged Grimes



Gary Clark



Kit Clark

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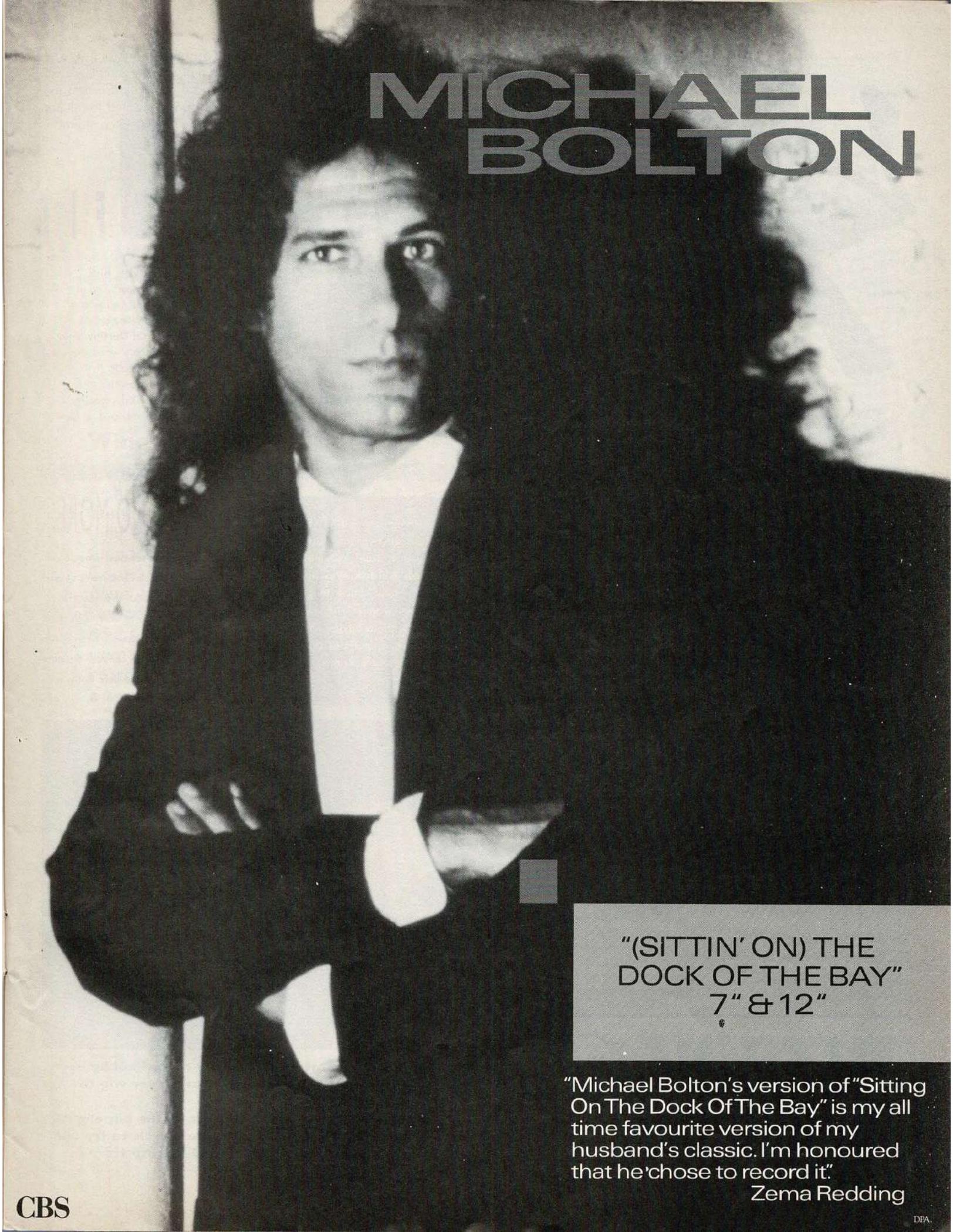
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*Virgin*



# MICHAEL BOLTON

"(SITTIN' ON) THE  
DOCK OF THE BAY"  
7" & 12"

"Michael Bolton's version of "Sitting On The Dock Of The Bay" is my all time favourite version of my husband's classic. I'm honoured that he chose to record it."

Zema Redding

# LIP

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

The air could have been cut with a knife! **Paul** and **Stacey Young** were enjoying a night out at ye olde Limelight club in London, when into the VIP lounge swaggers Stacey's ex, **Eddie Kidd**. Paul, we are told, studiously ignored the intent gaze of Mr Kidd across the bar while Stacey wasn't exactly trying to blank him. Well, he probably wanted to tell her about his forthcoming Alpine trek! In the end, the Kidd left and further uncomfortable scenes were thus avoided. A case of this town ain't big enough, perhaps?

## E L ' S B E L L S !

**RM** witnessed a comic genius formulating a sketch! Yes, it's true! The other week, **Eleanor Levy** went to interview **Harry Enfield** and asked him what 'Loadsamoney' was like when he was a lad. So Harry promptly went into character, inventing as he went, what Loadsamoney's childhood and adolescence were like.

Then, lo and behold, two weeks later on 'Friday Night Live', there was the very same sketch, all nicely finished off and polished!

You can't say we aren't there first now, can you?

## DEAD FIT

After a period of illness, the meanest flat-top in the west of London, **Kirk Brandon**, is back in action. You may remember that last year he had bad trouble with his leg swelling up. As a result, many **Spear Of Destiny** dates were cancelled and there was some doubt as to the future of the outfit.

Now fit and well, it seems that Kirk is at this moment in New York recording a new magnum opus and should be touring late in the summer.

## STALLONE AGAIN, NATURALLY

● The rm office was stunned into silence last week when the phone on the Lip desk rang in my absence and a butch voice claiming to be 'Sly Stallone' asked for my home telephone number in order to pursue my Valentine's Issue offer of marriage. Unfortunately, the dolts here couldn't get it together to find the damn thing so, Sly, if you're still asking, I'm still waiting!

## WHITNEY WON'T WED!

Alright you lads at the back there, you can put your tissues and black armbands away because top crumb **Whitney Houston** is not going to get married. Not to anyone, no way, no how! So there's still time to get your applications in, boys!



There must be a mighty bad biorhythm following the **Godfathers** around at the moment. They're currently in America on tour and have

been struck down with one injury after another. First of all, just days before they were due to set off, drummer **George** dropped a wardrobe on his hand (don't ask...) breaking his finger and spraining his wrist. Next was singer **Peter Coyne** who tripped over his own dainty feet, fell up a ramp and had to be taken to hospital. A few days later, brother **Chris** turned his ankle over and had to limp everywhere... The sands of time are running out for the remaining healthy contingent!

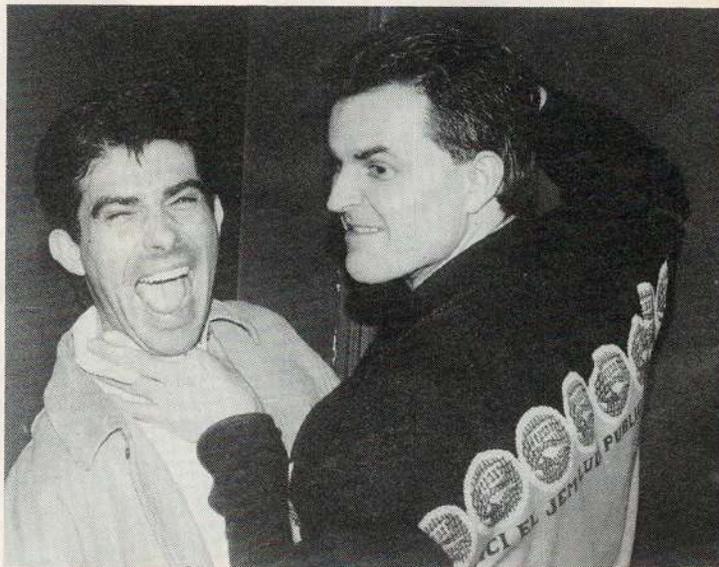
## FERRY 'CROSS THE MERSEY?

A little-known fact about one of those lovely **Mindwarp** lads has come to my attention. And being the sneaky little rotter I am, I feel duty-bound to expose it. We all know about **Cobalt's** apprenticeship with **Wham!** and that he played on 'Club Tropicana', but did you know that **Trash D Garbage** once played his way around Australia whilst in the employ of Sixties Liverpool pop stars, **Gerry And The Pacemakers**? Blimey mate, they must all be old enough to be your dad!

● Slouching around a Fulham furniture auction the other day, looking his usual debonair self was **Bob Geldof**. Was he looking for a new chaise longue for **Paula** we wonder? In any case, Bob left without buying anything. Not too many pairs of tin drawers at furniture auctions, we suppose.

## SUN CITY NO MORE...

● Well, it's nice to see that some people stick to their principles and aren't swayed by the lure of big bucks. We hear that **Boy George** has turned down £2 million to play South Africa's Sun City venue. No question that he'd even consider the offer after his lampoon of President Botha on the 'Sold' album.



● 'And the next time you upset my mate **Paul** by even showing yer fizzog, I'll personally flatten yer wig to within an inch of its life!'

**Eddie Kidd** gets more read the riot act by the **Limelight's MC Neil**. For more details of why he saw fit to try and rearrange Eddie's face, see the **Paul Young** story (at the top of the page).

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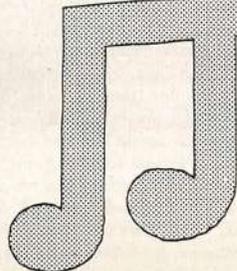
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# THE RM INDEPENDENT MUSIC CHART

## 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 (3) Majestic Head **the Soup Dragons** (*Raw TV*)
- 4 (4) Kidney Bingos **Wire** (*Mute*)
- 5 (6) Shimmer **the Flatmates** (*Subway*)
- 6 (7) Cold Sweat **the Sugarcubes** (*One Little Indian*)
- 7 (—) Shame On You **the Darling Buds** (*Native*)
- 8 (11) True Faith **New Order** (*Factory*)
- 9 (8) All Night Long **Peter Murphy** (*Beggars Banquet*)
- 10 (5) Numb **the Icicle Works** (*Beggars Banquet*)
- 11 (9) Touched By The Hand Of God **New Order** (*Factory*)
- 12 (13) Behind The Wheel **Depeche Mode** (*Mute*)
- 13 (—) Cruising For A Bruising **Three Wise Men** (*Rhythm King*)
- 14 (—) Blue Monday **New Order** (*Factory*)
- 15 (16) This Nelson Rockefeller **McCarthy** (*September*)
- 16 (12) The Circus **Erasure** (*Mute*)
- 17 (19) William It Was Really Nothing **the Smiths** (*Rough Trade*)
- 18 (14) Victoria **the Fall** (*Beggars Banquet*)
- 19 (29) The Peel Sessions **the Wedding Present** (*Strange Fruit*)
- 20 (10) Teenage **the Brilliant Corners** (*McQueen*)
- 21 (—) Thru The Flowers **the Primitives** (*Lazy*)
- 22 (17) Knature Of A Girl **Shamen** (*Moksha*)
- 23 (—) The Peel Sessions **Joy Division** (*Strange Fruit*)
- 24 (15) Bye Bye Baby **King Kurt** (*GWR*)
- 25 (—) Hit The North **the Chesterfields** (*Beggars Banquet*)
- 26 (18) Goodbye Goodbye **the Chesterfields** (*Household*)
- 27 (28) Blue Water **Fields Of The Nephilim** (*Situation Two*)
- 28 (—) Will Nobody Save Louise **Man From Delmonte** (*Ugly Man*)
- 29 (25) Last Night I Dreamt Somebody Loved Me **the Smiths** (*Rough Trade*)
- 30 (—) Sometimes **Erasure** (*Mute*)

## A L B U M S

- 1 (1) Circus **Erasure** (*Mute*)
- 2 (2) The Frenz Experiment **the Fall** (*Beggars Banquet*)
- 3 (3) Substance **New Order** (*Factory*)
- 4 (4) George Best **the Wedding Present** (*Reception*)
- 5 (5) Wooden Foot Cops On The Highway **the Woodentops** (*Rough Trade*)
- 6 (7) Wonderland **Erasure** (*Mute*)
- 7 (10) Live And Loud **Stiff Little Fingers** (*Link*)
- 8 (9) Rough Edges **the Guana Batz** (*ID*)
- 9 (6) Strangeways, Here We Come **the Smiths** (*Rough Trade*)
- 10 (8) Hatful Of Hollow **the Smiths** (*Rough Trade*)
- 11 (15) The Queen Is Dead **the Smiths** (*Rough Trade*)
- 12 (14) The World Won't Listen **the Smiths** (*Rough Trade*)
- 13 (12) Mystere Des Voix Bulgares Vol 2 **Various** (*4AD*)
- 14 (17) Unanswerable Lust **Luxuria** (*Beggars Banquet*)
- 15 (20) Only The Meteors Are Pure Psychobilly **the Meteors** (*Anagram*)
- 16 (—) The Man — The Best Of Elvis Costello **Elvis Costello** (*Demon*)
- 17 (—) The Singles 81-85 **Depeche Mode** (*Mute*)
- 18 (18) Indie Top 20 Vol 3 **Various** (*Beechwood*)
- 19 (16) The Smiths **the Smiths** (*Rough Trade*)
- 20 (—) Music For The Masses **Depeche Mode** (*Mute*)

Compiled with the help of Spotlight Research and selected retail outlets

## VINI HATE



At last, we here on the independents page can reveal how **Vini Reilly** finally clinched the job of guitarist on the Morrissey LP. Forget all those stories about Vin and Mozza sharing the same hairdresser, we can reveal that Vini was the only applicant to successfully complete the bizarre initiation ceremony insisted upon by the former Smith. This involved learning the complete works of Oscar Wilde and spending a week at the very hotel used by George Formby during the

shooting of his seminal 'Turned Out Nice Again' movie. Vini completed the gruelling test by appearing in the above photo session, but unfortunately chose tulips instead of gladioli which has harmed his chances of appearing on the next Morrissey LP 'Paddy Crerand Knew My Father'.

AS

# RM INDE

EDITED BY ANDY STRICKLAND

HELLO

HELLO

Yeovil's finest, **the Chesterfields**, have just released a new EP on their very own brand spanking new label, Household. 'Goodbye Goodbye' finally signals the completion of the divorce settlement between the band and its ex-label of two years, the Bristol based Subway Organisation. Who filed for divorce and why?

"We did," explains Simon Chesterfield. "We were going to do an LP with Subway but we found out that Martin," (Martin Whitehead, Subway's glorious leader and the Flatmates' guitarist) "couldn't afford to pay for the recording and was borrowing off our distributor in order to do so. He was basically taking 80 per cent of our royalties for doing nothing. We thought well, we could do that ourselves, so we did."

And it always seemed like such a nice label too. Verging on the anorak some would say. "We were never an anorak band," argues Simon. "We just wrote songs about our past, and 'Youth' used to be high on that list of songwriting priorities. But 'Innocent'? ... well we're no spring chickens, but our singer David can look remarkably coy at times."

Singer David Chesterfield has just caused the band to take some paternity leave. He's about to become a father. Another of the EP's tracks, 'Hope For Lauren Or Joseph' is a touching tribute to the forthcoming child, sex yet unknown.

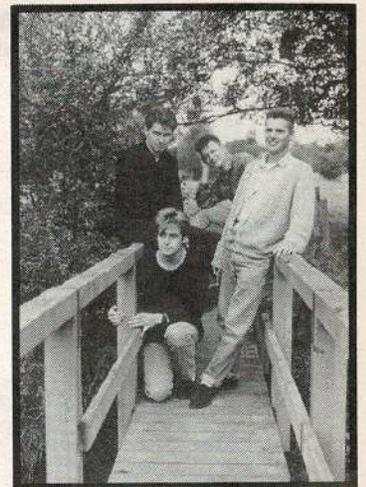
"When people realise that David's a father, it will probably change the way they relate to him," states Simon. "People always think he's about 15."

As well as songs which herald the band's growth into manhood, there's a loyal declaration of the band's rural roots in 'Last Train To Yeovil'. Isn't this a bit unhip and thus a bit unwise?

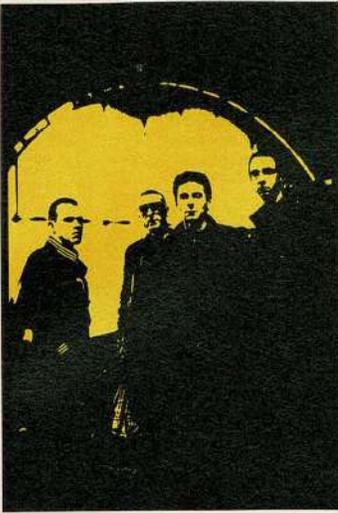
"It seems so," says Simon ruefully. "But we are a Yeovil band and people in London will always regard us as a quaint band. That's OK. We've inspired people inside Yeovil to get up and start new bands. That's more important to me than appealing to the London set."

No sign of the baby yet, but expectant fathers and label are doing very nicely thank you.

ID



THE MAN FROM DELMONTE



storm into the **RM** independent singles chart this week. The band recently received a letter from Del Monte, the fruit people, expressing slight concern at the band's name and informing them that their activities in the wacky world of pop would be closely watched in case of any bad vibes from the association. They need not fear, the band's single, 'Will Nobody Save Louise', is a happy affair mixing the Housies with the Monkees and performed with their tongues firmly planted in their cheeks. As so often happens around here we prefer the B-sides, especially the excellent good fun pop of 'Like A Millionaire'.

AS

**WIRE** must be the first band since the Wurzels to have an organic farmer for a drummer. Unlike the Wurzels, Wire were one of the most influential punk bands of the late Seventies. Now a decade later Wire give us 'Kidney Bingos', a song about those bastions of the British press, the tabloids.

These days the infectious chorus seems to be all the rage in the Wire camp. Also the music on 'Kidney Bingos' sounds not unlike a certain 'Medicine Show' by Big Audio Dynamite. As their photo suggests, Wire are just a happy-go-lucky fun pop band at heart whose elevation into the charts is long overdue.

FF



Welsh outfit **the Darling Buds** take the honours for highest new entry in this week's independent singles chart. Shame On You follows a well worn path of buzz-saw guitar and girl vocal, but there's a slightly more discerning ear at work here. Andrea's vocal manages to stay the right side of the singer debate and guitarist Harley realises that a few embellishments go a long, long way. What's more, there's quite a decent song here and if this sounds grudging praise it's simply that this buzz-saw/Shoppies style of independence isn't exactly progressive any longer. Still, you people obviously like it judging by the chart, so who are we to argue?

AS

# PENDENTS

with contributions this week from Ian Dickson and Freddie Fareham

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## BUT WERE AFRAID TO ASK

ABOUT THE SOUP DRAGONS.

"Another time I was sitting there with a guitar on my lap and he asks me how I'm getting along on the trombone. I love senile old people. They're the most intelligent people in the world. I can't wait to be senile."

### ROSS IS A BIT OF AN ARTIST

*Well he'd have to be with those sideburns, wouldn't he...*

**Ross:** "When I was at art school I had to keep on working, even in the holidays. I didn't have to, but it was like a drug, I couldn't stop, I had to finish this painting and then go onto the next. Being in the band is like that."

**Sean:** "You have to move on to new things."

**Ross:** "We never stop evolving into something else."

### RAW TV IS...

*Their record label. But it could be...*

**Sean:** "French TV — it's so crap. At the end of every advert they hold the product up and smile."

**Ross:** "There's naked girls taking showers with everything showing just to advertise a bar of soap."

### SEAN USED TO FANCY CLARE GROGAN

**Sean:** "I remember the first time I saw Clare Grogan in the flesh, it was at this party. I was really pissed, sitting opposite the toilet — as you do at parties — and she was standing outside the toilet, shouting at the top of her voice, 'has anyone got a tampon?' I thought, 'this is the girl that sang 'Happy Birthday' on 'Top Of The Pops?'."

### THEY'RE MORE LIKE RICK ASTLEY THAN BANANARAMA

**Sean:** "After 'Soft As Your Face' everyone was expecting the real pop killer. So we thought 'ha-ha'. So we released a really ugly single."

*It's like Bananarama changing into Motorhead...*

**Sean:** "No, we're more like Rick Astley than Bananarama."

**Ross:** "It's a totally honest approach."

**Sean:** "This is a really obscure single. The next one will be like the Mona Lisa — you can hang it on your wall and put security guards around it."

### THE BEST THING THAT COULD HAPPEN TO THE SOUP DRAGONS IS...

**Sean:** "I like people that are dead. If John Lennon was still alive he'd be making disco records. Somebody up there must love these people — that's why they get killed. The best thing that could happen to us would be if we all got killed before we made a crap record."

**Ross:** "Either that or split up the band — the easy option."

**Sean:** "No, I think we've got to die. It's got to be something really original. Like choking on a leather bikini or something."

*Donations will be gratefully accepted...*

## EVERYTHING YOU EVER WANTED TO KNOW

**Johnny Dee opens the can on the Soup Dragons and finds out their latest single is all about — gasp — wilburs!**  
**Snapped dragons: Norman Anderson**

### THEY WERE NEVER AN 'INDIE' BAND

Apart from their debut release, the Soup Dragons have not been a truly 'independent' band. They received backing from a major label (CBS), recorded an album, decided they didn't like it, then left for another major label (WEA). Sure, their records are distributed by the Cartel (hence their place in the **rm** Independent Music Chart), but when you've the same management as masters of the mixing desk, Coldcut...

**Sean:** "It's just a big two fingers to all those precious indie bands. All the time we've been in the independent charts we haven't been an independent band. All the music papers have been writing things like 'cream indie band the Soup Dragons.'"

**Ross:** "I don't think there's any inherent virtue in being an indie band — maybe in the past, but not anymore."

**Sean:** "We've been sitting at home having a good chuckle about it. I get more of a kick out of taking people for a ride than actually being in the band — it's a good laugh."

### T'PAU ARE ALL RIGHT WITH THE SOUPIES

**Ross:** "T'Pau are all right."

**Sean:** "At least they're a band. It's important that there's actual bands in the charts, not just drum machines and synthesisers."

*What annoys you about the charts?*

**Sean:** "Formulism. There's nothing artistic behind it. It's kind of like buying a painting from Habitat."

### THEIR SINGLE IS ABOUT GENITALS

*It's growing in size/in front of your eyes'*

**Sean:** "'The Majestic Head?' isn't a person, it's a dick."

*'One more thing I've got to know/How does it grow'*

**Sean:** "It would be easy to get the record banned, but it won't be 'cause it could just be about an enormous, expanding head. Radio station bosses are so thick that they only take the obvious meaning." (*Unless, of course, they're reading this Sean — clever dick Dep Ed*) "And that's why George Michael's 'I Want Your Sex' gets banned. But a song about a giant erection gets plenty of air-time. It's a mad, mad world!"

### SEAN CAN'T WAIT TO BE SENILE

**Sean:** "My friend's got this really brilliant, senile Grandad. I was round his house one day and he asked me 'ah, do you like paintings by artists, young man?'. I said, 'yeah, I like that sort of thing'. He sat there for ages, then he said, 'what do you think of that man Rolf Harris?'"

# RAYMONDE



THE SINGLE  
 "STOP KICKING MY HEART AROUND"

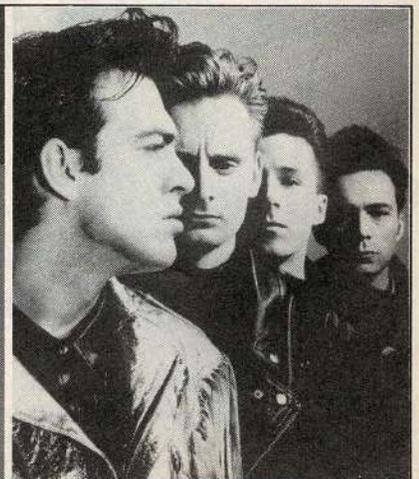
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## THIS WEEK: DJ POWERCUT OF AGE OF CHANCE MIXES UP IN HIS BEDROOM

**Age Of Chance** and scratchmaster DJ Powercut (well, if your name was Noel Watson wouldn't you change it?) are the architects of Sonic Disco.

Eh? Sonic what?

*Tomorrow's dance groove!*

Oh — that!

Together they have produced 'Take It', a crush collision of beats, cuts and scratches re-mixed by Public Enemy's Hank Shocklee and Chuck D.

Age Of Chance are perhaps best known for their day-glo cycling gear and their striking cover of Prince's 'Kiss', an abrasive dancefloor smash and chart near-miss. They're also the first, and so far only, British band to perform with a 'live' DJ on stage... (Or so they'll tell you anyway, before the letters start flooding in...)

"There are no limitations to what we, as a band, can achieve," enthuses guitarist Neil. "It's a very dynamic thing, part organic, part mechanical, totally exciting. We're mixing our white rock background with Noel's club upbringing. The result is more than just a rock monster... it's a many-tentacled creature!"

Noel Watson was discovered by the

Chancers at Delirium, the 'trendy' club he ran at London's Astoria and Heaven niteries. Since his humble bedroom-mixing origins seven years ago, Noel's career has spanned private parties, warehouse and other illegal clubs, the Streetsounds' Electro LPs and now Age Of Chance.

"I liked their image, their attitude and music," he states. "It's great to be involved in something new. I'm proud that we're influencing people who wouldn't normally listen to hip hop or house — rock fans for instance — to go out and start scratching."

### THE RM GUIDE TO BEDROOM MIXING INGREDIENTS

"First of all, get yourself two direct-drive turntables. If you use your old belt-driven deck you'll ruin it. If the deck is powered by magnets rather than a rubber-band you can move the record back and forth without the needle jumping.

"Both decks need a quick-start facility. If you have to wait for half an hour for the record to start moving you're in trouble.

"You must be able to vary the record's speed. That way you can use any records together, no matter what speed or how many beats per minute they have. You can't mix a fast track with a slow one without adjusting their speed. Use your ear, it's not difficult to find the right beat.

"Only use back-tracking needles. These are double-edged needles that reproduce the scratching sound properly, without damaging your deck.

"Finally you'll need a mixer with a cross-fader. That allows you to cut and mix from one deck to the other.

"You can use any record you like. I've cut-up songs by Abba and Kenny Rogers; they can sound really deft. Use two copies of each record. Then you can mix the instrumental beat into the original; that's the best way to begin."

### PREPARATION

"Scratching is really very simple. It's just the motion of bringing a record back and forwards with your fingers. By bringing up the fader on the mixer, you'll hear the rough scratch sound. Move your hand faster and the scratch will get tighter.

"The next step is to learn to sequence the scratch. This means fitting the scratch into the other record's beat. There's no point doing any old scratch, it must match the beat. Count how many times you have to bring the fader up. It's usually two moves of the fader to every revolution.

"You'll have to become semi-musical. Try to find out about bars and counts. Everything must be perfect and on the beat. My decks and mixer are my instruments, I see myself as a musician; a craftsman."

### THE RHYTHM METHOD

"You need a sense of rhythm so that you can sequence and fuse the beat. Listen to the beat so that you know when to come in and... pow!

"To mix and cut, use your cross-fader. It really is that easy to create your own sound, there are no rules.

"If you've got the inspiration and the equipment then you're away. It shouldn't be feared. It's like punk in '77; everyone's in there having a crack, even that muppet, Norman Housemartin. Why don't you?"

Tony Beard

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# RM DANCE

★ ★ ★ EDITED BY TIM JEFFERY



## HEY, MR BASS MAN

**TJ talks to Simon Harris, the man with the wicked grin behind the dance hit 'Bass — How Low Can You Go'**

**Simon Harris, co-founder** of the UK's deffest hip hop label Music Of Life; producer, remixer, and now artist behind the greatest dance tune to hit the charts — 'Bass — How Low Can You Go' — is a compact little man with a wicked grin and the sort of charm and sense of humour that would make your grandmother feel at home. Far from possessing a sense of his own importance, he's reluctant to be in the limelight at all.

"I don't want to push myself as an artist. It's just that I've been involved in this kind of music for years, and suddenly all these DJs are making records, and I thought 'Wait a minute, I was doing this five years ago.'"

If Simon had thought his modest contribution to the history of dance music would get away with causing a slight ripple he was wrong. It launched itself into the top 40 with a splash and brought further sampling squabbles to the surface, though this time it's to

Simon's advantage. The phrase around which 'Bass — How Low Can You Go' is based comes from the Public Enemy song 'Bring The Noise'. Simon was already in close contact with the group, since Professor Griff had produced one of Music Of Life's rap acts, the She Rockers. So before creating 'Bass' he sought permission from Chuck D of Public Enemy, who uttered the immortal words, before sampling the phrase.

No sooner had Chuck D given his approval than London Records, the label that Harris is signed to as an artist, forced the makers of two other records (a track by the Project Club and the remix of Bam Bam's 'Give It To Me') who'd sampled the same expression to remove the phrase or face an injunction. Which all seems a bit hypocritical, especially since 'Bass' samples other records, including bits of 'Give It To Me'.

**Simon avoids an admission** that it's really one rule for his record and another rule for everyone else, instead defending London's action on the basis that it was his idea that they were protecting. "I don't object to people stealing parts of other records. Everybody does it. It's what this music is all about. I just think there's a moral responsibility to respect other people's ideas. As soon as 'Pump Up The

This unfortunate complication brings a serious dimension to what Simon really sees as "a bit of a hobby", in between his main priorities with the Music Of Life label. "No-one should take this kind of music seriously; I don't. I only spent a couple of days on this record — London have done all the promotion and work to get in the charts. Apart from the odd interview and photo session I've had almost nothing to do with it!"

Does this mean his career as a reluctant popstar will be a brief affair? "I'll do some more tracks if I have time, so long as it doesn't get in the way of my work. I really only wanted to prove that there's a comparison between electro and house. I was influenced by the old electro stuff like Hashim, and I always felt that it never should have died. Maybe it was the breakdancing that killed it off, but I don't think it was a good reason to destroy a whole form of music. It should have evolved into something new instead of turning into rap."

As Simon plays through a cassette of another version of 'Bass', which contains a whole new collection of samples and aural graffiti, I dare to suggest that all these types of records are beginning to sound like remixes of each other. Simon grins "Yeah, you're right. I think I'll go back to making records with real instruments after this. A brass band or something." Ha! That'll be the day!



Volume' came out I didn't go near that phrase even though I thought it was really good. I can never understand people who hear something and just go and do the same thing. There's millions of samples you can use. Why spoil it for everyone?"



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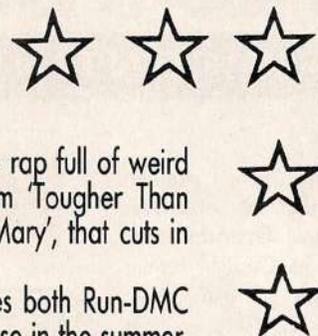
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# HOUSE OF RUN



**RUN-DMC** are back and raring to go. The fearless trio have resolved their long drawn-out dispute with their record company and are set to stomp on the opposition with their strongest material to date. First up is the single 'Run's House', to be released on April 25, and it will be flipped by 'Beats To The Rhyme', a fierce Public Enemy-style rap full of weird submarine noises. It'll be followed by the album 'Tougher Than Leather' in May, which includes a track, 'Mary Mary', that cuts in the old Monkees song of the same name.

The film 'Tougher Than Leather', which features both Run-DMC and the Beastie Boys, should go on general release in the summer. Run-DMC will be coming to the UK in the autumn after touring the US.



## OVERLORD X — SUPREME LORD AND RULER OF THE UNIVERSE?

You may think Overlord X is an over the top name, but it's just the title of mild mannered BT, a 19-year-old rapper from East London. He lives in a high-rise with a large alsatian and an even larger sound system, and he has a single out on Hardcore Records called '14 Days In May', originally released as a track on the new 'Hip Hop 20' LP. BJ wrote '14 Days In May' after seeing a documentary about Edward L Johnson, a black American who was recently tried and executed for a murder he supposedly didn't commit.

The track is a mix of old style electro and new tuff-beats with some strange deep-voice singing

provided by BJ's latest creation.

"He's a character called Lord Vader and he's going to appear on more of my records. He's a sort of android," and a figment of BJ's vivid imagination.

'14 Days In May' is the only UK track on 'Hip Hop 20' that stands up to the American competition. It seems that British hip hop still has some way to go.

"We're getting better, we're up there with the Americans now. We're not pushing them aside yet, but soon people will be kicking at Public Enemy and everybody."

Chris Mellor

## EXPRESS YOURSELF!

As 'Theme From S-Express' by S-Express is poised on the starting blocks ready to burst into the charts as the next essential dancefloor groove, **rm** readers have the opportunity to be ahead of the pack once again with another exclusive offer. Ten precious copies of this vital piece of vinyl and its accompanying video were deviously smuggled out of Rhythm King's offices before the record has even been released, and they're ready to be mailed to the first 10 correct replies to the three questions below.

1. 'Theme From S-Express' is partly based

on a disco oldie 'Is It Love You're After'. Who sang the original of this song

a) Rolls Royce, b) Rose Royce, c) Max Boyce?

2. What is the Orient Express

a) A fourth division striker, b) A train, c) A horse?

3. What was the film 'Midnight Express' about

a) A late night newspaper, b) A form of dancing to house music, c) Drugs?

Send your answers on a postcard to **rm** 'S-Express Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by April 11.



T H O M A S D O L B Y

*Airhead*

NEW SINGLE OUT NOW ON 7" & 12"

12" FEATURES FRANCOIS KAVORKIAN REMIX + DUBS



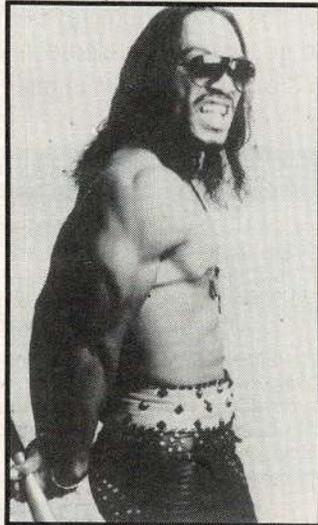
★★★ ● CONTINUED

Five years ago, it was an acrimonious argument over business which split **Grandmaster Flash** and the Original Furious Five. Flash was left with Rahiem and Kid Creole, Mel's younger brother, while older sibling, **Melle Mel**, walked off with Cowboy and Scorpio. Neither side created the same buzz as when they were together, but neither side was going to admit it.

All that changed last summer. Grandmaster Flash was driving in his car and Melle Mel in his when they spotted each other. Both immediately pulled over and began a serious pow-wow. Grandmaster Flash, the DJ who practically invented the idea of sampling (although he did it with two turntables before Roland samplers were invented), and Melle Mel, the rapper who slapped the hard-assed throwdown on 'The Message', renewed their vow to take the rap world by storm.

The result is 'On The Strength', an album soon to be released by WEA, which reveals the many-changing moods of Grandmaster Flash & The Original Furious Five. The single, 'Gold', is about the obsession with jewellery of the kids in America's inner city neighbourhoods. Personally, Flash shuns jewellery and so does Melle Mel, except for his thick, heavy rings which sometimes double as brass

## FLASHBACK



● MELLE MEL

knuckles.

Other songs on the LP include a slow ballad, 'Fly Girl', which is a take-off of Patrice Rushen, but the real surprise is the rocky rap cover of 'Magic Carpet Ride'.

"I wanted to rebuild the track just like the original," explains Flash, "so I contacted Steppenwolf and we got together in California. After 20 or more years, they still had the original tapes of the song. Now that *did* blow my mind."

Flash, also a grandmaster of electronics, is about to spring on the DJ world the Flashformer, a



● GRANDMASTER FLASH

new invention which makes the advanced scratching technique of transforming as easy as hitting a few buttons. "If you're not a particularly good DJ, the Flashformer will make you one. It'll be cheap to buy and easy to use, making DJing accessible to everyone."

Won't that make new competition even tougher?

The Grandmaster laughs, "I've done it all before. The only competition I have is me. I like to keep one step ahead of myself at all times."

Malu Halasa

**Joyce Sims** releases a new single, 'Walk Away', on April 11. The track is taken from her album 'Come Into My Life' and has been radically remixed into a hip hop club mix.

**Jonathan More** and **Matt Black's 'James Brown'** mix will be simply entitled 'The Payback Mix', and not 'Coldcut Meets The Godfather'. The turntable wizards have insisted that the 'Coldcut' tag be removed from the title as it is merely a record that they have mixed, as distinct from one of their own releases. The flipside will include more James Brown oldies - 'Stone To The Bone', 'Give It Up And Turn It Loose' and 'Cold Sweat'... Meanwhile, James himself has a new album out shortly, including some tracks that revive the old funk sounds of the Seventies, apparently designed to "f\*\*k up the compact disc owners!" according to **Full Force**, who co-produced the LP.

**Doug E Fresh**, whose wacky rap 'The Show' was one the first hip hop records to break into the charts, is back with a new song, 'Keep Risin' To The Top'... **Charly Records** are releasing more funk rarities on 'The Message - Some Rare Grooves Volume 2', out at the end of April, and featuring four tracks from cult band **Cymande**, including 'The Message' and 'Fug', as well as other gems like 'Keep On Dancing' by **Alvin Cash**... The next cut from the **Mantronix** album 'In Full Effect' will be 'Join Me Please', out in May... **Sinead O'Connor's** forthcoming single, 'I Want Your Hands On Me', features rapping from MC Lite... London funk band **Well Red** have collaborated with DJ D-Zire to produce a thrilling scratch mix entitled 'MFSB', due out in April. Well Red are currently in Philadelphia working with **George Clinton** on tracks for their next album...

OUT NOW!



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THE RIGHT NIGHT

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12" INCLUDES THE BAAD REMIX AND THE BAAD DUB

BARRY WHITE AND THE LOVE UNLIMITED ORCHESTRA LIVE... 7TH APRIL BIRMINGHAM, N.E.C. 8TH/9TH APRIL LONDON, ROYAL ALBERT HALL 11TH APRIL BOURNEMOUTH, B.I.C. 13TH APRIL MANCHESTER APOLLO 14TH APRIL BRIGHTON CENTRE

# THE RM TOP TWENTY

## COOL CUTS

- |    |      |                              |  |
|----|------|------------------------------|--|
| 1  | (8)  | 'DO THIS MY WAY'             | <b>Kid 'N' Play</b> (Double Trouble remix)<br><i>Cooltempo</i>       |
| 2  | (6)  | 'A LOVE SUPREME'             | <b>Will Downing</b><br><i>4th &amp; Broadway</i>                     |
| 3  | (—)  | 'KEEP RISIN' TO THE TOP'     | <b>Doug E Fresh</b> <i>US Reality</i>                                |
| 4  | (1)  | 'I KNOW YOU GOT SOUL'        | <b>Eric B &amp; Rakim</b> (Double Trouble remix)<br><i>Cooltempo</i> |
| 5  | (3)  | 'GIVE IT TO ME'              | <b>Bam Bam</b> <i>Serious</i>  |
| 6  | (—)  | 'THE PLAYBACK'               | <b>James Brown</b> (Coldcut Mix)<br><i>Urban</i>                     |
| 7  | (—)  | 'PASSION'                    | <b>Norman Connors</b> LP<br><i>Capitol</i>                           |
| 8  | (7)  | 'GIRLFRIEND'                 | <b>Pebbles</b> <i>MCA</i>  |
| 9  | (4)  | 'I WANT HER'                 | <b>Keith Sweat</b> <i>Vintertainment</i>                             |
| 10 | (—)  | 'JEALOUSY & LIES'            | <b>Julian Jonah</b> <i>Cooltempo</i>                                 |
| 11 | (11) | 'IT TAKES TWO'               | <b>Rob Base &amp; DJ E-Z Rock</b><br><i>Citybeat</i>                 |
| 12 | (2)  | 'BASS (HOW LOW CAN YOU GO)'  | <b>Simon Harris</b> <i>ffrr</i>                                      |
| 13 | (—)  | 'THEME FROM S-EXPRESS'       | <b>S-Express</b> <i>Rhythm King</i>                                  |
| 14 | (—)  | 'I NEED MONEY BAD'           | <b>John Whitehead</b> LP<br><i>US Phonogram</i>                      |
| 15 | (15) | 'YOU ARE THE ONE'            | <b>Taurus Boyz</b> <i>Cooltempo</i>                                  |
| 16 | (—)  | 'CHOICE OF A NEW GENERATION' | <b>Rocky Jones</b><br><i>US DJ International</i>                     |
| 17 | (—)  | 'FLIRT'                      | <b>Evelyn Champagne King</b> <i>Manhattan</i>                        |
| 18 | (—)  | 'PUSH IT'                    | <b>Salt-N-Pepa</b> <i>ffrr</i>                                       |
| 19 | (14) | 'DREAMING'                   | <b>Glen Goldsmith</b> <i>RCA</i>                                     |
| 20 | (12) | 'YES IT'S YOU'               | <b>Sweet Charles</b> <i>Urban</i>                                    |

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

## G.O WEST YOUNG B-BOY

**B-BOY RECORDS**, the most street-wise hip hop label in New York, have signed an exclusive deal with Morgan Khan's Westside label. Westside will be marketing all future releases from B-Boy in the UK, and will be making much of the back catalogue available.

B-Boy are probably best known for spawning **KRS One** and the late **Scott La Rock**, but have released a consistently high standard of rap music from previously unknown artists over the past few years. Amongst the first releases planned for the UK is a double album featuring the best of **Criminal Minded** and highlights of the dedication album to Scott La Rock.

The deal will also strengthen the roster of artists at UK-Fresh in June with the full B-Boy posse expected to appear, including hot newcomers **J.V.C.F.O.R.C.E.**, (see item on the right), who will also be over in April to play some club dates.

## FORCE FIELD

## DANCE



**Just as cynics** were ready to hammer the last nail in the coffin of underground hip hop, a new volley of rap records have injected fresh life into a music form that seemed destined to be sucked into a vortex of James Brown breakbeats, never to emerge as a viable force again. Leading the pack is 'Strong Island', a rough 'n' tough rap extolling the virtues of the Long Island district of New York.

**J.V.C.F.O.R.C.E.** (standing for 'Justified by Virtue of Creativity') consist of three young 'permanent chillers' — AJ Rock, B-Love and DJ Curt Lazal, but whilst their names may be typically B-Boy, their occupations are certainly not. AJ is a freelance architectural draughtsman, B-Love is on a Media Studies course and Curt is studying accountancy at Hosstra University, prompting their record label's manager to dub them "too clean cut. Hell, they don't deserve to be rappers!"

B-Love, who writes most of the lyrics just laughs. "Yeah, well it just shows that we're different. Rap is different now. A few years back all the groups came from the Bronx and Brooklyn, now Long Island is the place, with rappers like Public Enemy, Eric B & Rakim and Biz Markie. With 'Strong Island' we are putting ourselves and the district on the map."

What does the average homeboy

think about your backgrounds?

"They don't really know our history yet!"

'Strong Island' was originally intended as a B-side to 'Nu Skool', but their record label, B-Boy, immediately switched the labels when they heard the demos. A wise move that led to stores selling out of copies almost immediately, forcing B-Boy to rush-press more copies to satisfy demand.

"With 'Nu Skool' we threw down a bunch of lyrics that pertained to the new school style of rap, which is where we are from," says B-Love. "Although we grew up with all the old school rappers like Spoonie Gee and Grandmaster Flash, when the rapping was very simple, we identify with the more complex lyrics and styles that make you think. But we don't get into heavy messages too much, like Public Enemy, because everyone thinks different and your raps will then just cause more conflict."

J.V.C.F.O.R.C.E are currently working on an album which will feature more hardcore raps in the vein of 'Strong Island' but also incorporating reggae and house. They clearly have a respect for the UK scene too. "We were messing around in the studio and recorded a version with English accents so that you can all understand us over there!" chuckles B-Love. Cute huh?



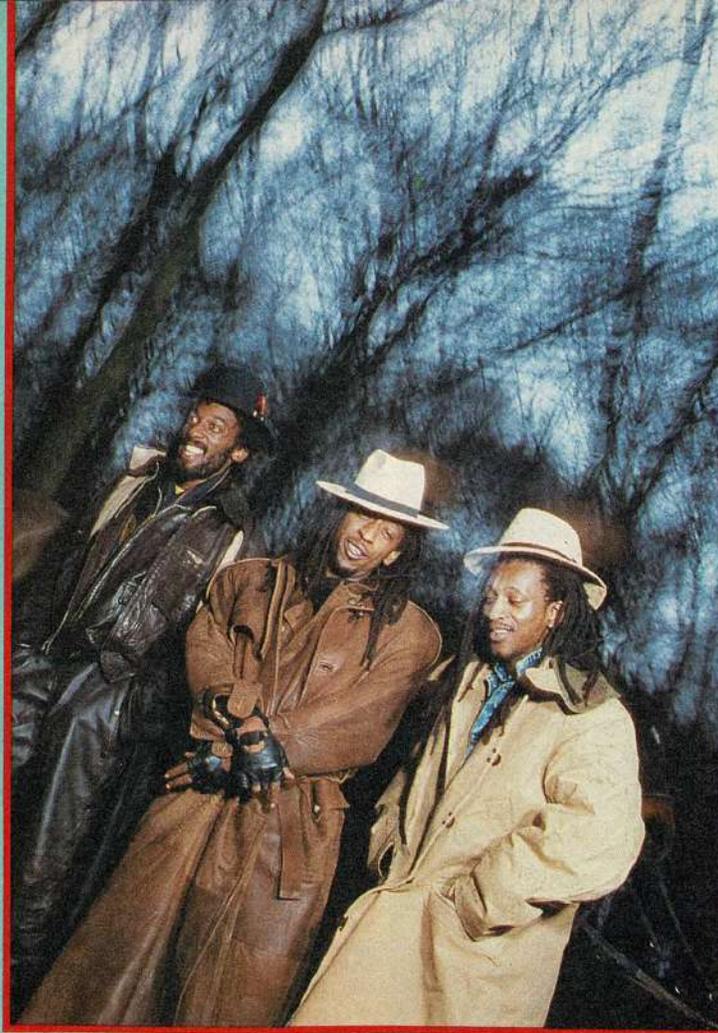
Bonus cut on 12"  
**AMNESIA**  
(Theme from the Roxy)  
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# BANANARAMA / I WANT YOU BACK

THE NEW SINGLE ON 7"/12" PRODUCED BY STOCK, AITKEN, WATERMAN



● DRUMMIE ZEB

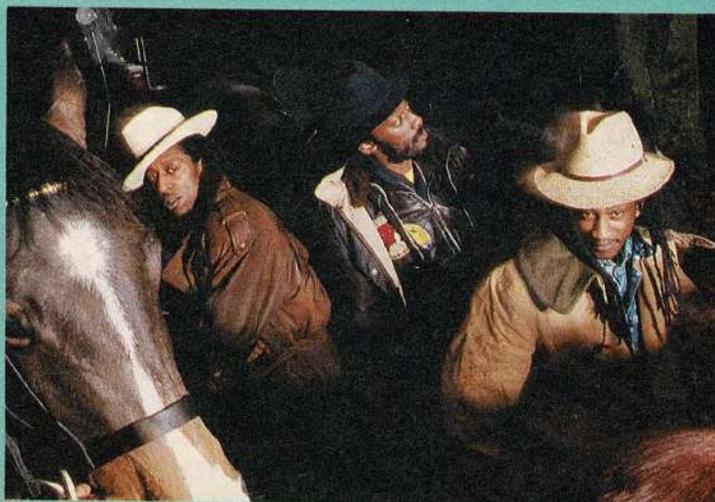


● TONY ROBINSON

So says singer **Drummie Zeb**, and boy have they done it — with 'Don't Turn Around', Aswad celebrate their first number one single 14 years after they originally formed!

# 'IT'S ABOUT TIME **ASWAD**

# CAME OUT AND DID THE BUSINESS'



**Ian Dickson** discovers they're out to prove that reggae can make it just as big as house and hip hop



● BRINSLEY FORDE

"We've been around for 14 years," announces Aswad's Drummie Zeb with pride. "We've never given up what we believe in and we've stuck together. We just thought 'right, everyone's been rooting for us all these years so it's about time that Aswad came out and did the business'."

Aswad are back with a number one hit single, 'Don't Turn Around', and this time they really do mean business. Gathered in a broom cupboard after their recent Brighton show, the band's three dreadlocked front men are emanating wave after wave of satisfied vibes.

Drummie Zeb, singer and bassist Tony Robinson and guitarist and erstwhile child star Brinsley Forde give the impression that they knew all along of their impending success. While reggae gradually slipped back underground to make way for the house music and hip hop explosion, Aswad stood firm and carried on believing.

"We have had a hard time with reggae bands," admits Drummie. "It's harder for people to accept us for some reason. And our business aspect wasn't really together. But we realised that music is a business and we've learned to treat it that way. And what's also happened is that pop music, soul, hip hop and house have all been influenced by reggae. You can hear it in the music; the drums and bass have been pushed way up in the mix.

"You've got rappers which are DJs in Jamaica and they call their music dubs. That's also from reggae. Reggae has been leading the way but no one has actually acknowledged it. No one has said 'Reggae's influencing all this music from Duran Duran to Run-DMC'. But reggae's influencing all that stuff, man."

**Drummie has pointed** to one of the main reasons for reggae's recent lack of commercial success — the emergence of the hip hop and house scene. Reggae has always been true to its beat. But it is a beat that has been surpassed by the technological kick and drive of close-knit hip hop



## A S W A D

rhythms. Have people tired of the unchanging reggae beat and deserted it in search of a new one?

"Not really," argues Drummie, himself an excellent rhythm man in all musical formats. "The beat has just become squeezed closer together in today's music. Reggae uses a beat called the one drop. It is isolated; by itself. But the same drum pattern can be found in a soul tune or a hip hop rap along with a bass line which also owes much to reggae. Like Eric B uses a direct reggae bassline which has done really well, and if you ask him where he got his influences from he'll tell you reggae music. It's just that it hasn't been acknowledged for that yet."

It's easy to see the connection between hip hop's rappers and reggae's toaster DJs. Both started as a dancefloor creation on the underground scene. But whereas rap presented something marketable which the big companies could turn into a moneyspinner, reggae had to live with the fruits of its underground attitude.

Freddie McGregor and Maxi Priest have kept reggae's commercial side hopeful with their acceptable brand of lovers' rock, but bands who've remained faithful to the traditional 'ruba-dub style' have received short shrift from an increasingly bland chart system.

"What has happened is that music

has become easier to produce," explains bassman Tony. "Drum machines and technology have made it that way. So a man doesn't need a band straight away. He can go into the studio, put his tracks down and if the music goes then a band soon appears. For that reason it's hard for bands to survive today."

"In the early Seventies there were a lot of reggae bands coming through," continues Drummie. "We wanted to make music that identified with Britain because we live here. The punk thing came along and people said they could identify reggae music with punk. But punk died and we kept on. It was hard for reggae because we couldn't get the venues. Reggae gigs are always associated with violence. But it's not a violent music, it's love music. Punk was associated with anarchy and destruction and reggae was into building something and loving thy neighbour."

**Aswad recently played** a sell out gig at Hammersmith Odeon — the first reggae show to be held at the venue in eight years, the last one being a Bob Marley concert. Despite the fact that certain hip hop shows have been marred by violent incidents, it's been the reggae events that have suffered the ban. Until now, that is.

"It's just a label we've got because

off the dreads," states Drummie ruefully. "And because the business aspect was never really dealt with in the right way. But now we're getting the business right we're getting more respect for it."

A number one record will afford Aswad no end of respect. But bearing in mind the rootsy aspect of reggae as an unshakeable underground music, can the band remain as a potent force while working within the trivia-obsessed pop world? Is a number one record important?

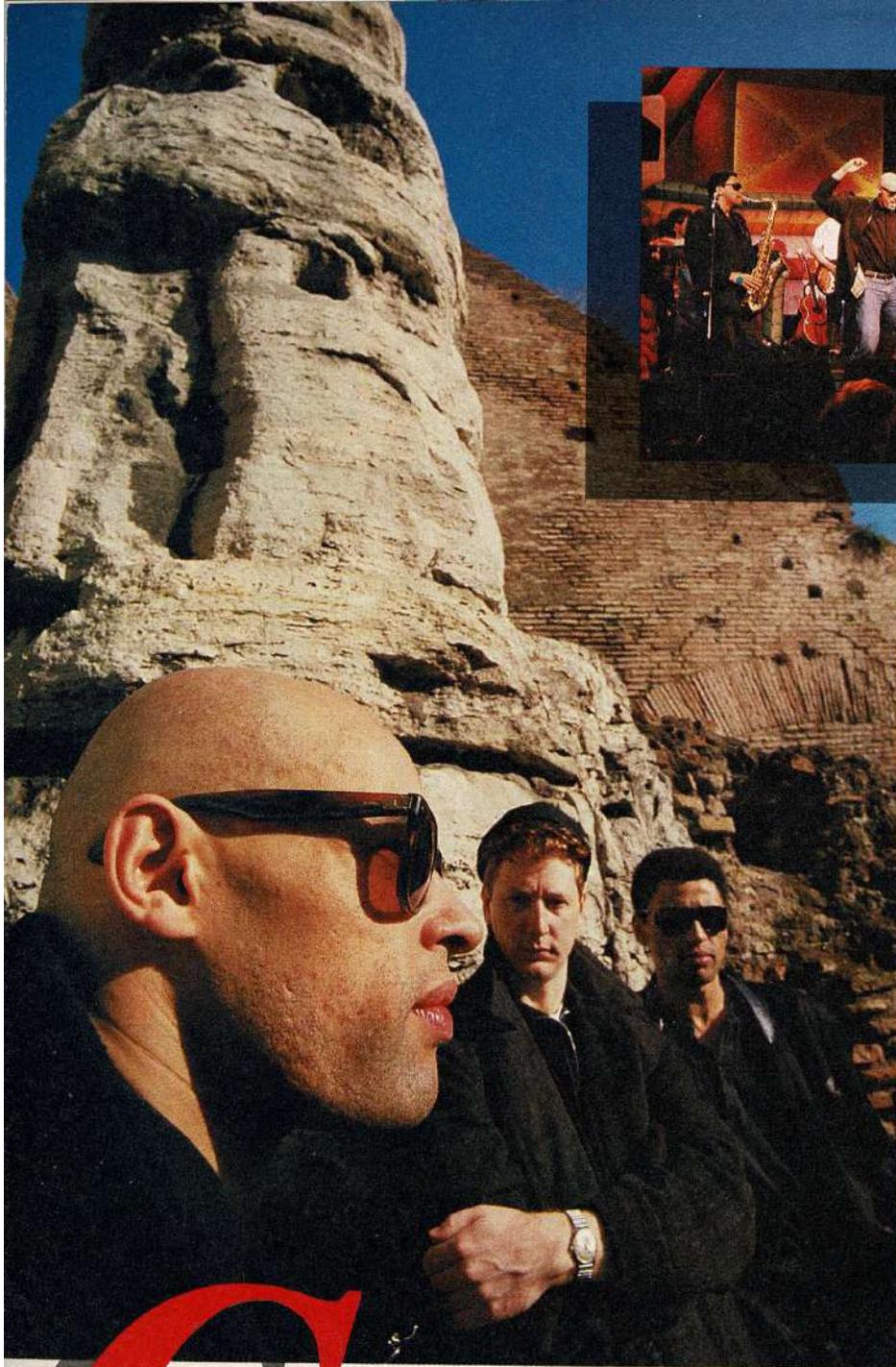
"Of course," answers Drummie, a little surprised. "We need it to prove to people that reggae is as good as any other music. We wanna disprove people who think it can't quite make it."

"A lot of reggae bands don't want to get into the hype and shit of the whole pop scene," adds Brinsley, who once acted in the children's series 'The Double Deckers'. "The aim is to go through the rat race and emerge at the other end without turning into rat. Reggae has never really been able to be exploited because it deals with truth and right and reality."

"It's like in rock 'n' roll. When blues first started making it as rock 'n' roll, it was people like Elvis Presley and Eddie Cochran who made it happen, not the black guys who started it. And today, white guys playing reggae have had more success than us. OK, Aswad have matured and maybe we are commercial but people can see that it is the true music."

Aswad have finally crossed over and they have done it with a love song. But a lot of Aswad's material is concerned with injustice. Songs like 'African Children' and 'Not Satisfied' burn with a real anger. As a chart band, will Aswad retain their musical militancy?

"As we say, if we have to, arm in arm we'll fight the struggle," concludes Brinsley. "But Rastafari teaches us that there is a solution in love. Because when the warriors begin to charge, it won't be one nation, it will be all nations, all creeds and colours who've been united through that one true love. The solution is love."



**CHRISTIANS** and Romans eye each other tentatively as young men who are barely old enough to shave fondle their Uzi sub-machine guns. A chicken struts past in stockings and suspenders.

No, it's not Ken Russell's new film. It's just another ordinary day at Rai Uno, Italy's slightly unhinged version of our own dear BBC. The Christians are of the Scouse pop star variety and they are in Rome to play some live TV shows, breaking new territory, empire building. Well they do say... When in Rome.

Rome is, without a shadow of a doubt, the most breathtakingly beautiful capital in Europe. Like its inhabitants, the old city wears its garments with stylish ease. After only a short taxi journey it's impossible not to feel gorged on historical landmarks and designer labels; the Vatican, Gucci, Augustus' Palace, Armani clothes, and oh boy, the Coliseum! So why does red-haired songwriter Henry Priestman feel so flat?

"Well, we've been in Rome a week now," he explains. "You ring home and people say 'What's it like?'. And I say 'Well I've seen the route from the hotel to the TV studio and back and that's it'.

"It's a job and out of all of us I'm the person who least likes being on the road. I could quite easily never tour again and just concentrate on songwriting and studio work. Being away from my girlfriend and home is tough. I'm no good at living out of suitcases.

"I'm not particularly a road creature. Like at the end of the last tour, I knew when the big applause would come and which songs would go down best. It became really formulaised. It was the same thing night after night. For me, touring takes away the creativity of being in a band."

That doesn't sound like happy-go-lucky Henry Priestman.

"Yeah, and that's another thing," snaps Henry. "I'm tired of being seen as mild-mannered Henry Priestman, Mr bloody accommodating all the time."

Oh dear, we are in a bad way, aren't we? Garry Christian is also suffering.

"We haven't stopped since we started," explains the bald-headed soul man. "In 1987 I had three days off and on those three days I was ill. I didn't get a holiday. We did get about a bit, but we went to the States for four days and I was ill there. And we went to Austria and I got frost-bite on my 'ead."

# CHRISTIANS 3

# LIONS 0

When in Rome, *the Christians* were not consumed by growling furry things, but did have to perform on Italian TV with dancing chickens in suspenders... All part of a day's promotional slog for the Scousers who are now big news worldwide. **Ian Dickson** talks Italian. Roman holiday snaps by **Norman Anderson**

**Public sympathy runs** at about the same level for overworked pop stars as it does for Millwall football fans or politicians. In most cases this indifference is perfectly justified. But with the Christians, fame, fortune and hard slog kind of crept up on the unsuspecting Scousers. As Garry is quick to underline: "This is all a bit weird. We're nothing special really."

But someone must think they are. 'Christians' is the biggest-selling debut album in the history of Island Records. When it was released in October '87, the album sailed right into the charts at number two.

Like most LPs from newish bands, 'Christians' then bombed out to the lower reaches. End of story? Well no. 'Christians' then re-entered the top five some three months later on the back of the single 'Ideal World', which is on the album anyway. Six months on and it's still in the top 20, and recently qualified for a platinum award — that's a stonking 300,000 albums sold. And their new single, 'Born Again', is bound to lead to an increase in that already impressive total.

In short, the Christians have got *selling power* and are becoming *huge*. Unfortunately, being huge entails a lot of hard work. Tours around the world, PAs, promotional commitments and interviews... Which brings us back to Rome and some weary Christians.

The previous night at Rome's Black-out club, the band had breezed through a very club-orientated set in front of 500 beautiful people.

Sipping glasses of beer at £3 a shot and smoking black tobacco, the inscrutable Romans were enticed away from the wall one by one as the Christians' live megamixes began to chip away at their cool exteriors.

More friends; the empire is growing.

The Italians' willingness to give the band a fair hearing prompts Garry into a diatribe on the British music biz.

"You get these knobheads from the music press," rants Garry. They're just there to see you do something wrong instead of feeling the vibe from the audience. I honestly don't give a shit what they think, they don't buy the records, they're not fans. I hate the tribalism in British music. Here they seem to be into music for music."

**The following morning** it's off bright and early to the Coliseum for the photoshoot. The sun has got its hat on and spirits are lifted considerably. It's the only chance the band have of seeing the historical sights of Rome.

The band smile and amble willingly into one of the numerous photographic clichés on offer. Christians return to the Coliseum. Imagine it! The three lads thoughtfully entertain the tourists with an impromptu a cappella concert.

"A cappella," says Garry. "That's an Italian word innit?"

Having sampled the sublime we head off to the ridiculous TV world of Rai Uno. After 45 minutes negotiation we are allowed past the pre-pubescent

security guard and his sinister array of weaponry and hi-tech gadgetry.

Once inside the studio the band soon finds that movement is completely unrestricted, leading to a few embarrassing moments with dressing room numbers, half-naked dancers, a Japanese wrestler and soft porn chickens.

A few sticky moments with Norman's zoom lens and we finally find ourselves on the gloriously tacky set of the pop programme 'Doc'.

For a week now, the Christians have been playing live to the nation every day in front of the same paid audience of kids decked out in headbands and leg warmers, who go apeshit when the producer says so.

"One of the girls has been here since October," says Henry. "She's paid to come in and clap and go 'whoop!' every single bloody day. No, but to be fair to them, I think they gave us just a little bit more than they were supposed to. They were on overtime."

Isn't it hard to take yourself seriously in front of a crowd like that?

"Yeah, well, it is weird," admits Henry. "But when we're away from Britain, I'm not too precious about it and I don't worry too much. I suppose it's a bit like Laurence Olivier doing adverts in Australia."

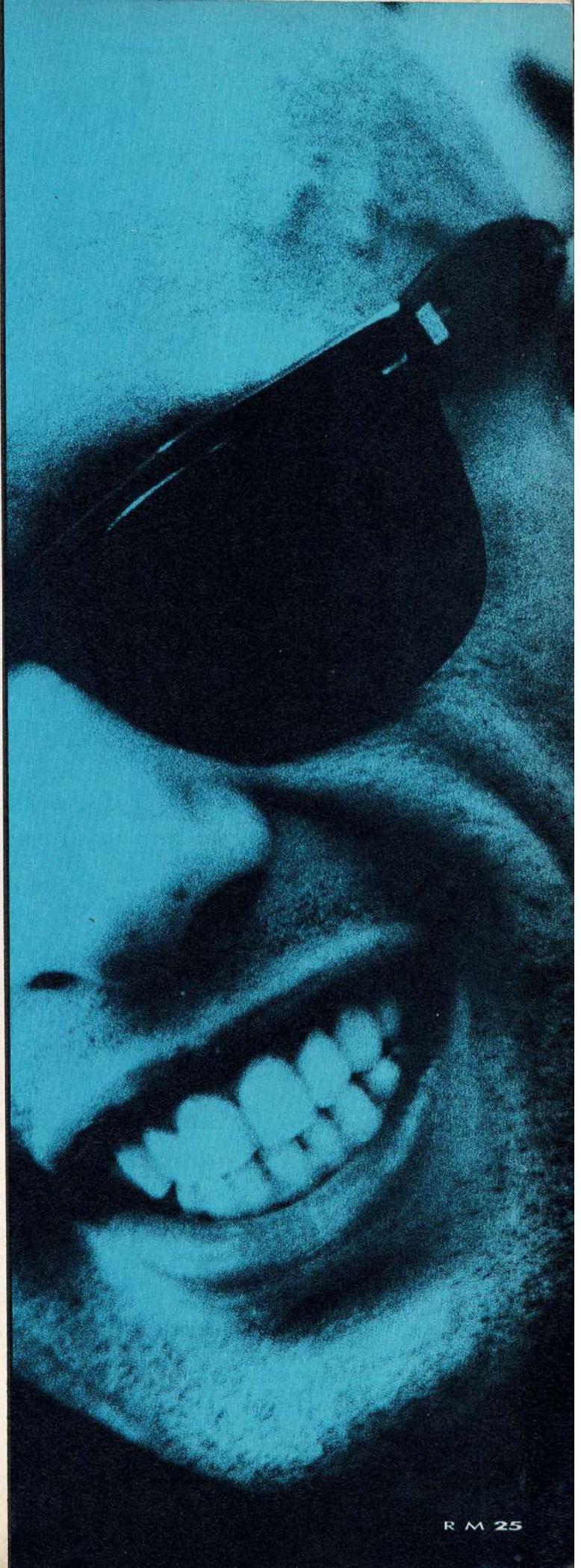
**After the broadcast**, Garry and myself fight our way through leotards, headbands, legwarmers and clipboards to talk about what has happened since he last spoke to **rm** back in October '87. The band recently did a cover version of the Beatles' 'Lucy In The Sky With Diamonds' for a Children In Need benefit album, and the Christians' world domination tour will soon take them to the States. Are they worried that they won't stand out in a country that can boast the strong vocal tradition of Stax and Motown?

"Not really," says Garry. "It's the way you approach it. We've never said that we're great singers, honestly. We listen to some great music and I still get amazed that we have got so far with my voice."

"But you can play a Stateside record back to back with one of ours and there's a huge difference. We're not selling them anything back. We're a very British vocal group, unlike Five Star who are persistently ripping off the Jackson Five. They're black but I don't think they want to be."

**Fatigue is setting** in and Henry is worried that the new album, which they're currently recording, will be lacking in material because of their incessant promotion of the first album.

But make no mistake, the Christian soul train has not run out of steam. It has spread its goodies far and wide over the past year and it's about ready for a rest. But bide your time; the Christians will come chooglin' back this year with a fresh cargo of soul food for you lucky, lucky people.



Is **Andrew Roachford** the new British voice of soul music? **Ian Dickson** says 'yeh'!

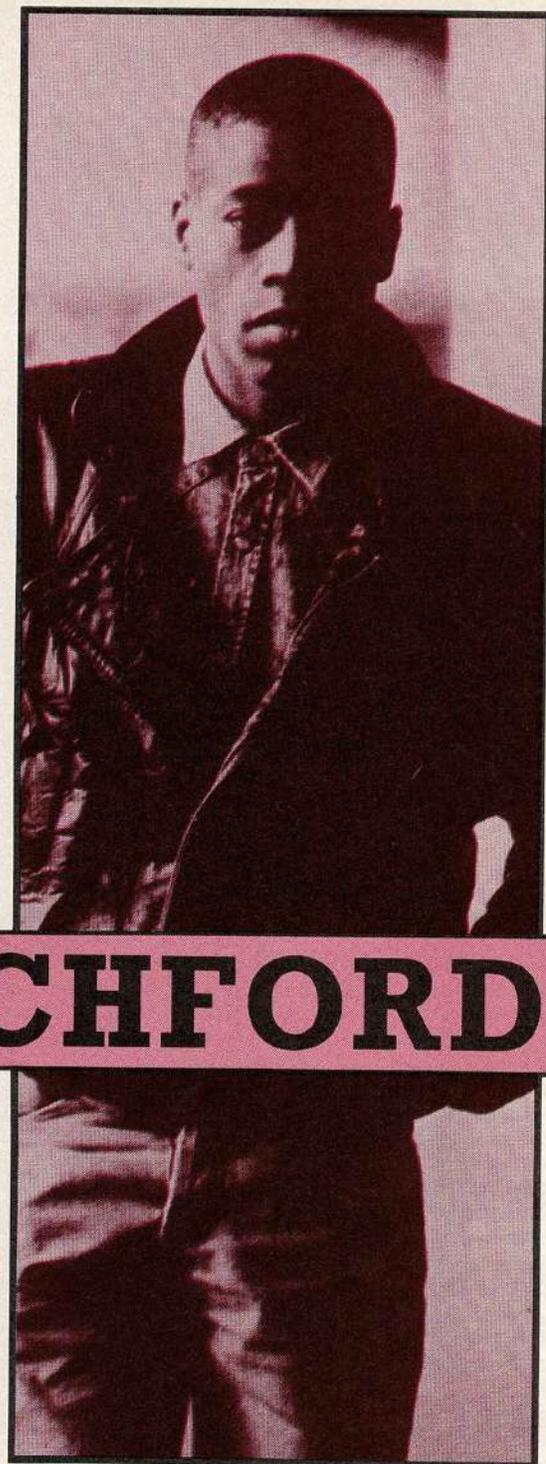
why you  
should  
taste a  
piece of

# ROACHFORD

**Getting into Roachford** is a case of following your instincts. There's no tangible visual style to tell you what to think. It's *music*, pure and simple. Check out the current single, 'Family Man,' and you'll understand why. It is *not* an affected lesson in how to be hip — like so much else in the dance scene at the moment. Like a harder, more club orientated version of Terence Trent D'Arby, who chose the band to support him on his last tour, Roachford contains elements of white rock and black soul. It's a style which confuses many onlookers.

"When it comes to black and white, it's hard to appeal to both," explains main man Andrew Roachford. "But that's what we wanna do. It's not hip to be into Roachford at the moment. I've seen black people getting down at our shows and you can almost see them thinking 'Hold on, I'm not into rock'. And that's funny because you get rock fans and they're thinking 'I don't like funk but this is good'.

"People are always trying to tell you what black music is with black sections and black charts. Black music in '88 is just seen as being that sound which black people are playing. If we did a song they'd call it black music even if it was punk. It's musical apartheid man, it's so limiting."



*"People are always trying to tell you what black music is with black sections and black charts. Black music in '88 is just seen as being that sound which black people are playing. If we did a song they'd call it black music even if it was punk. It's musical apartheid . . ."*

Even attempting to define who or what Roachford is, is no easy task. The band's namesake, 23-year-old Andrew Roachford, takes a lead role as singer/songwriter. But it's misleading to underestimate the influence of his highly-accomplished band of young musicians — or Fayney, the member of the band who doesn't play anything at all.

Fayney is a long-standing friend of Andrew's, whose advice and support is crucial to the set up. The two met as engineers at ex-Clash and Specials manager Bernard Rhodes' Camden Studio, where they worked with the Clash on demos.

"Fayney is the only guy who knows how to bring the best out in me," says Andrew affectionately. "He knows I only shine at certain times and it's up to him to make sure that I shine all the time. What we're doing isn't so much a band, it's a vibe."

"We'd like it to end up like Paisley Park," adds Fayney with reference to the far-reaching Prince organisation which has spawned such artists as Taja Sevelle and Sheila E. "They have all these individuals of a certain standard of musicianship. When all these people go out and work with other people they put the Paisley Park stamp on it. We wanna emulate that."

**Roachford hark back** to the era of early American funk. For such a young British band, Roachford produce a remarkably rich Stateside sound that wouldn't seem out of place in the serious music scene of the American club circuit.

"We do sound American," admits Andrew. "What's hard for black kids in Britain is that they haven't got their own music, unlike American kids."

"We've got reggae but that's West Indian and we're British. We still don't have British black music today. It's still to be discovered. There are British rappers but they might as well be American, they certainly look like New Yorkers. At least we look like Londoners."

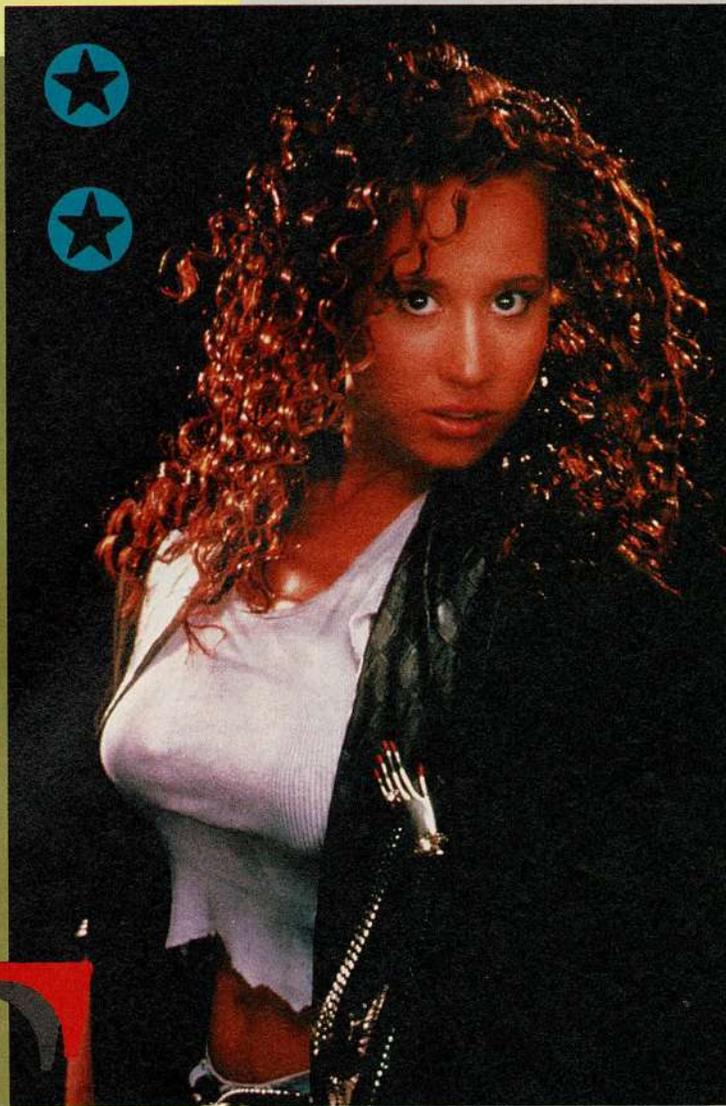
The absence of a ready-made market for the band has encouraged Roachford to take to the road in an attempt to create 'a buzz'. They've been able to gain valuable experience — testing the water and sounding out audiences.

"It's good to raise eyebrows when you start," agrees Andrew. "If you're accepted straight away, then what you're doing can't be that new. I imagine that what Roachford are doing now will be accepted in two years time; black people playing rock music mixed with funk and r'n'b. They'll probably invent a term for it."

They probably will. How about Roachford, serious vibe music? That'll do nicely for now . . .



Yes, life was a battle for **Taja Sevelle**; she did a paper round, collected empty bottles and toyed with being a botanist until, one day, she met Prince and fought her way to the top. **Robin Smith** listens to her story



# **T**he AMERICAN SEVELLE WAR

**A** few years ago, Taja Sevelle was scraping a living doing a paper round and collecting up empty bottles. She was down on her luck and hard up, until one fateful night in a Minneapolis club . . .

"I just happened to meet Prince and he's been able to open a lot of doors for me," she explains casually,

flicking back her hair. "He walked over to me and asked what I was doing. I told him I was a singer and I gave him a demo tape of my material. Later he signed me to his Paisley Park label."

Bingo! So that's how it happens. Taja's debut single, "Love Is Contagious", has become a hit, and her self-titled album looks set to do likewise. Of course, cynical people might say that Prince introduced himself to Taja because he likes cool, exotic-looking ladies.

"Well, I suppose I am attractive, but really I'm just an all-American mutt. Name any ethnic minority in the States and I've probably got some of it in my ancestry."

"If people think I'm a puppet they're very wrong. He is certainly not standing behind the scenes pulling the strings of my career. Actually, I don't even know Prince that well. We speak on the phone from time to time but we're not real close. You guys in the media probably know him better than I do."

"What Prince did was to give me a chance and that was very generous of him. After he signed me he gave me and my producer complete freedom to do the things we believed in. Prince doesn't behave as if he's the Godfather of a Minneapolis recording Mafia."

**Twenty-four-year-old** Taja Sevelle wanted to be a botanist when she was at school, but decided that music was going to be a more interesting career.

"I grew up in Minneapolis which has quite a strict conservative atmosphere but at the same time it's artistically very liberal. Up until the age of 15 I was just a normal kid and then all of a sudden I became a wild child."

"I guess I did some really bad things and I used to disrupt lessons by singing all the time. I was thrown out of one school. I joined a number of bands but a lot of the guys said I couldn't sing. What they really meant was that I wouldn't play ball with them, if you get my meaning, so it was time to go."

"I thought things would change when I had my own group, but I lost all my money investing in the band and I was broke. That's when I did the paper round and collected bottles to get the money back on them. I got up at four o'clock in the morning and then I could spend the rest of the time writing songs. I tell you man, times were pretty hard."

Now Taja can put those experiences safely behind her, and says she has few regrets about the length of time it's taken her to break through in a big way.

"I'm glad I suffered," continues Taja. "It was just all part of the way I evolved. I think I kept going because I'm very logical person and I could think things through in an objective way and figure out how I could improve later on."

"The very first time I appeared live I was laughed out of the building. I was trying to do a jazz song but I just didn't handle it right. One guy thought it was so funny he fell off his stool laughing. But later I thought, 'Well Taja, you've had a knock to your confidence but you'll do better next time'."

**Taja says that** a lot of her songs are based on just such personal experiences and her will to succeed.

"To be honest, I think I'm really creating songs which are fresh and different. It seems to me that the charts at the moment are full of people copying other people. Somebody has one good idea then everybody else thinks they can do it over and over again."

"I guess 'Love Is Contagious' is about relationships. It's about having fun with your partner and letting the relationship grow naturally. Some relationships are based on people being very competitive with each other and that kind of thing doesn't always work."

Taja won't say who she's having fun with at the moment. She dismisses the question with a disarming smile.

"I share my life with a dog, two cats and a snake. He's called Snakey. I want to take my cats with me on tour. I'd love to have them on stage with me, they're such cool little dudes."

"I definitely want to be on the road soon and I'd like to act in movies. Serious roles like Meryl Streep. I want to fulfil myself in a big way. . . And I want to live until I'm 120 years old!"

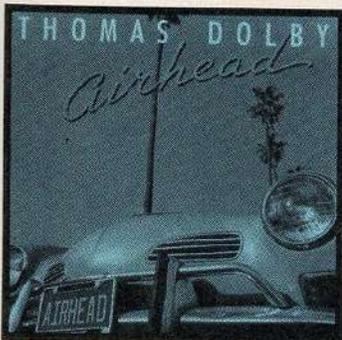
45

reviewed by  
betty page

SINGLES OF  
THE WEEK

**THOMAS DOLBY 'Airhead' (EMI Manhattan)** Tom! Tom! But you were so *English*, so studious-looking! What happened? TD has obviously never recovered from meeting George Clinton because now he's a thoroughly weirded-out Los Angeles boy. This is an entertaining tune about Californian bimbos (even if the words are a mite smug and sexist), sort of 10cc meets Parliament. Chunky, funky, confident and brash — I love it.

**THE LOVER SPEAKS 'No More I Love You's' (A&M)** If at first you don't succeed, release it again... This little gem was a minor hit back in '86 and it's still a classic. Pay attention this time around to David Freeman's exquisite wordplay, wistful voice and playful girly backing vocals and be *moved*. This sounds like Phil Spector-meets-Lord Byron in Tamla Motown — *honest!* An epic pop song to be played very loud indeed and taken on whatever level you wish.



**EURYTHMICS 'I Need A Man' (RCA)** More raunch from one of the most powerful, magnetic women ever to grace a record in the Eighties. Get the 12 inch 'Macho Mix' which is beefy and bad, framing Annie's malice-in-wonderland vocals with Dave's tough guitar. Thank goodness they've come through their 'rock' phase with a harder cutting edge; it's great to see them continue to experiment and still chart. Hunky funky stuff for us beefcake gals to flex our pecs to down at the gym.

GOOD GIRLS  
BAAD GIRLS

**SADE 'Love Is Stronger Than Pride' (Epic)** In stark contrast to the Eurythmics, this is a fragile, gentle tune with a simple drum backbeat, acoustic guitar and Sade's breathy vocals (plus male harmonies). It's a lovely breezy summery sound that sends little shivers down the spine. It's instantly calming but warm, and Ms Adu's voice is sounding better than ever.

**BANANARAMA 'I Want You Back' (London)** From 'Wow' but remodelled to incorporate the vocals of new girl Jacquie O'Sullivan — although you'd be hard pressed to spot the difference; the trio's vocal sound still presents a united front. Another SAW Hit Factory production, this seems not as immediate as 'I Can't Help It' but even after one play it feels like you've been humming it for days. Anyway, it's been great to witness the development of the Nanas to a stage where they ooze confidence, charisma and professionalism.



**JULIA FORDHAM 'The Comfort Of Strangers' (Circa)** How about a cross between Alison Moyet and Michael McDonald with a touch of Sade and Annie Lennox? Well, it might be hard to imagine, but it's an indication of the quality of Julia Fordham's voice. She used to sing with Mari Wilson, now she's a full blooded singer/songwriter penning intelligent, sharply observed songs. However, this one's not really a single; she does a great song live called 'Women Of The Eighties' which I'd have picked as a 45. She's well worth watching out for, though.

**T'PAU 'Sex Talk (Live)' (Siren)** I know, they're not all girls; but we all know who's in charge here. T'Pau show their true colours and get down to a full-blooded slice of raunch 'n' roll recorded live last October, with plenty of guitar drama and Carol Decker giving it her all. It's brave of them to release a live 45, but it does capture the T'Pau live vibe well and continues their reputation for releasing varied singles. And anyway, women like CD should always be encouraged.

**EXPOSÉ 'Seasons Change' (Arista)** Female American trio who've just had a number one in the Billboard Hot 100 with this downbeat

smoochy sort of ballad of the 'I want you, I need you baby' variety. It could have Tiffany-style impact with a lot of radio play, but it'll take a lot of getting into.

**CHER 'We All Sleep Alone (Remix)' (Geffen)** She looks great. She acts great. She sings pretty damn well too. Makes you sick, doesn't she? Cher used to be tacky but now she has style, as this slick drama-ballad shows. It sounds a bit like Kim Carnes' 'Bette Davis Eyes' and could be filed alongside T'Pau in the 'raunch' category.

**JEAN CARNE 'Let Me Be The One' (RCA)** Smooth, jazzy number by a woman with a legendary voice. Lightweight, pleasant stuff — the sort of thing they play on the radio late at night between the phone-ins: 'That was Jean Carne... now let's go to Darren in South Mimms.'

ONES TO WATCH

**STING 'Fragile' (A&M)** Wafting, gently plucked tune from the mighty award-winning LP 'Nothing Like The Sun'. This could be the musical epitaph to the tragic events in Ireland — it's all about the pointlessness of violence and 'those born beneath an angry star'. Sting — so intelligent, so thought-provoking. So clever he gives you the same song in Spanish and Portuguese on the 12 inch. Actually it's quite lovely and understatedly r'elodic. It'd be great to see him do it is on 'TOTP'.

**HABIT 'Lucy' (Virgin)** Swinging singalong debut from trendy Brighton trio who could have Brostype appeal even if they are a mite eccentric-looking. The tune is funky, cute and highly radio friendly. Hear it once and you'll definitely be singing the chorus on the way home. Keep an eye on these boys — they could go far.



**FAIRGROUND ATTRACTION 'Perfect' (RCA)** Gently catchy skiffli'n' ditty with a strong female vocal which sounds like it could've been written in the Fifties. In fact, there must be a washboard in there somewhere. It's a pleasant, strummy grower from a band with quite a live following. Watch out for them supporting Deacon Blue at a playhouse near you soon.

**PAUL JOHNSON 'Every Kinda People' (CBS)** As seen on 'Friday Night Live', as raved about in these very pages — here PJ fully displays

his swooping and diving soul falsetto, caressing your ears in a most pleasing manner. He's obviously quite an enormous talent, but this track's not really instant enough for top 40 success.

T H E R E S T

**THE JESUS AND MARY CHAIN 'Sidewalking' (blanco y negro)** I've never understood the appeal of these tousle-haired chaps and this doesn't make things any clearer. With its ponderous, menacing atmosphere, growling vocals and perverted rock 'n' roll riffs, it sounds like something old r'n'b bores Dr Feelgood might've done in 1977, slowed down to 78rpm. Unique perhaps, but too grungy.



**JERMAINE STEWART 'Get Lucky' (Siren)** Not half as distinctive as 'Say It Again', despite the Simon Climie/Errol Brown writing credits. However, it's a rolling funkier with a good hook and constant radio play will no doubt catapult this into the top 20.

**DEACON BLUE 'When Will You Make My Telephone Ring' (CBS)** Worthy soulful Scots rather overshadowed by the mighty pop soul success of Wet Wet Wet deliver a crafted, thoughtful sound which will no doubt enhance their credibility but is a bit hard going and angst-ridden to penetrate the current chart crop.

**FIRE NEXT TIME 'Stay With Me Now' (Polydor)** Another worthy combo strum a vaguely anthemic tune with a nice hookline which would no doubt sound magnificent if sung at a stadium. In fact, you could imagine Bruce Springsteen doing it much better.

**THE MEN THEY COULDN'T HANG 'The Colours' (Magnet)** Sort of sober Pogues without the fun. A rollicking singalong about British soldiers being press-ganged in ye olden days with lots of Celtic sentiment. No doubt quite a rousing tune to start roaring down at the pub on a Saturday night.

**THE CROSS 'Heaven For Everyone' (Virgin)** Queen's Roger Taylor and his 'new' band with sub-Bryan Ferry dirge with hippy dippy 'world could be as one' lyrics. Self-indulgent tosh. Apparently they're 'big in Germany' and let's hope they stay there. Alternatively, get back to Freddie and stop messing about, Rog.

PAUL HARDCASTLE  
walk in the night



new single on 7", 12" & C.D.  
PAUL 4, PAULX 4 & PAUL CD4  
Chrysalis



**33**  
**ALBUM**  
**REVIEWS**

**MICRODISNEY '39 Minutes' (Virgin V2505)**

Raise the flags, Microdisney are back, alive and kicking — straight to the face as usual. '39 Minutes' is a beautifully-crafted collection of r'n'b/pop songs even if 'Singer's Hampstead Home' and 'Gale Force Wind' have failed to make major inroads into the singles chart.

Microdisney are without doubt the best-executed Trojan Horse in the business, all smooth guitar licks, pop keyboards and delightful harmonies *but* bolstered by Cathal's continued vocal one man war on the vagaries of the human race (why no lyric sheet this time?). 'United Colours' and 'Soul Boy' epitomise the band's grasp on the confines of white boy soul while spitting vitriol left, right and centre, and though the Trojan Horse hasn't been welcomed en masse by today's hitmakers, '39 Minutes' is still a long-awaited and successful fix for fans of the band. ■■■■

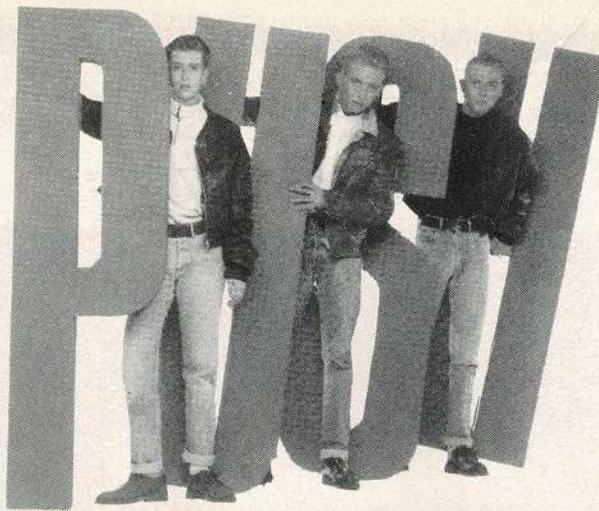
Andy Strickland



**WAS (NOT WAS) 'What Up Dog' (Fontana SFLP4)**

It's unfortunate that Was (Not Was) will probably now always be remembered for the 'Boom Boom Acka-Lacka Lacka Boom' of 'Walk The Dinosaur' because this album is proof that Don and David Was are neither a novelty band nor as crazee as the media would have you believe... or are they?

The album is an easy-going Hall And Oates blend of soul, funk and



**BROS 'Push' (CBS 460629 1)**

From their immaculate coiffures right down to their gleaming steel toe-caps Bros are an A&R man's wet (Wet Wet) dream. That 'Push' is as shapely as their chiselled cheekbones and slender hips is a bonus few could have anticipated.

Comparisons with Michael Jackson are inevitable from the outset, Matt Goss "Woo hoo hoo"-ing for all he's worth, but if that sounds a little like comparing Black Lace with the Smiths it's worth mentioning that there are no tracks as weak-kneed as 'Dirty Diana' or 'Smooth Criminal' from 'Bad'. From the precocious chant of 'When Will I Be Famous' through the rattling beat of the first Bros 45, 'I Owe You Nothing', to the final smoochy closer and soon-to-be single 'Cat Among The Pigeons', 'Push' is perfectly crafted pop simply oozing pre-sex appeal.

Bros don't go on about how they are serious musicians desperate to be recognised as such by the likes of the NME. The moment they do 'Push' is going in the bin. For now, it's never off my turntable. ■■■■

Tim Nicholson

catchy choruses, which lulls you into humming along to the curious ballads of 'Shadow And Jimmy' and 'Love Can Be Bad Luck'. But just as you're wondering what all the fuss is about, up comes the title track and the totally bizarre 'Dad I'm In Jail'. Weird (but not *that* weird). ■■■■

Tim Jeffery

**VARIOUS ARTISTS 'Now That's What I Call Music 11' (Virgin/EMI/Polygram Now II)**

As a compilation LP, 'Now 11' almost breaks new ground. Although the thought of praising such a blatantly commercial enterprise as this fills your humble reviewer with an overwhelming sadness, credit is due for the ingenious attempt to provide some shape and form, however minimal, to the LP's four sides.

The current vogue for house music is well-represented, 'Rok Da House' by the Beatmasters emerging triumphant. A dubious question mark though, must hang over the inclusion of Climie Fisher's bandwagon-jumper, 'Rise To The Occasion'.

Elsewhere tedious pomp-rockers the Mission have their five minutes of glory with the abysmally sub-Led Zeppelin 'Tower Of Strength'. The dreaded Stock Aitken and Waterman pop-up again with their Kylie Minogue, Mel & Kim and Bananarama identikit pop-packages before the blatant sex-beat of rm's

favourite French nymphet, the pouting Vanessa Paradis, saves the day. Thank heaven for little girls! ■■■■ ½

Tony Beard

**PETER MURPHY 'Love Hysteria' (Beggars Banquet BEGA 92)**

It's nice to hear what me dad's been up to since sitting outside the greenhouse with the wind blowing in his hair. 'Love Hysteria' is struck from the same mould as '86's 'Should The World Fail To Fall Apart', with the same beguiling mix of theatre, rock and poetry.

Murphy's musical vision has altered little over the years, it's only his interpretation that has changed. His magical voice chews, sucks and caresses every syllable to the point where words lose their boundaries and sentences become a blurred series of affectations.

Time has done little to quell his pessimistic view of life, as tortured lyrics still swamp his music which, on occasion, verges on the euphoric. On the beautiful and stirring 'Time Has Got Nothing To Do With It', Murphy's vocal gymnastics are kept in check and the song's simplicity shines forth.

'Love Hysteria' has a compelling magic that increases with every play, and by the end your love affair with the man, that had mellowed with his absence, is fully restored. Fall in love again, it's heaven. ■■■■

Kevin Murphy

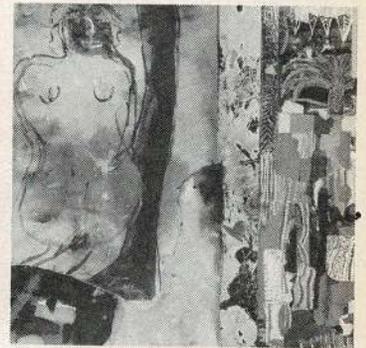
**THROWING MUSES 'House Tornado' (4AD CAD802)**

As our timid winter dies away we welcome the reappearance of spring and Throwing Muses, both certain to bring some much-needed warmth and colour into our lives. The Boston-based band are back with their second LP following '86's self-titled debut.

'House Tornado' is as uncompromising as ever with Kristin Hersh's caterwauling strangling an unsuspecting song and transforming it into a nerve-tangling nightmare. Guitars paint a manic landscape with tranquil moments being chased by a crazed crescendo of frantic rhythms. Throwing Muses aren't comfortable listening, but invariably the most rewarding experiences are those you have to work at.

At times Hersh's voice almost takes on a folk hue, but when she utters lines like 'Drive your car through the kitchen cupboard door/ through the winter down to the floor,' ('Drive') you know this ain't about peace, love and daisy chains. But on moments like the rhythmic cascade of 'Colder', Throwing Muses' anxious visions take on a magical appeal. Music for the Mad Hatter's tea party. ■■■■

Kevin Murphy



**SO 'Horseshoe In The Glove' (Parlophone PCS 7316)**

If Sting or U2 had released this album, it probably would've been hailed as a classic. The fact that it's by a relatively unknown band almost makes it *more* of an achievement. This finely-crafted, *musicianly* album full of carefully worded and constructed tunes is guaranteed to linger in the brain.

The recent single, 'Are You Sure', nudged the charts with its epic U2-style sound, and it's easy to do a 'spot the Edge' on the rest of this album, but this doesn't mean So don't have a distinctive sound. You could also spot the Cure (on the quirky 'Dreaming') and Sting (on title track 'Horseshoe In The Glove'), but playing 'spot the influence' is just a lazy way of listening. The stand-out track, 'Would You Die For Me', is an atmospheric rock ballad that makes you go all gooeey, and doesn't sound like anyone else.

Thank God — a debut album by a British band that isn't busting a gut to crack the American market. ■■■■

Betty Page

# AFRIKA BAMBAATAA AND FAMILY

FEATURING: UB40, GEORGE CLINTON, BOOTSY COLLINS, NONA HENDRYX, BOY GEORGE, SLY FOX, JAKI GRAHAM, KING YELLOWMAN, SLY & ROBBIE

## AFRIKA BAMBAATAA AND FAMILY



THE LIGHT



## THE LIGHT

Includes the hit single 'RECKLESS'

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LIMITED EDITION LP CONTAINS BONUS 12" SINGLE

EMI



► **THE PRIMITIVES, INTERNATIONAL, MANCHESTER**

With the Royal seal of approval stamped firmly on their greasy scalps, courtesy of King Morrissey, the Primitives were given a handy leg up the musical ladder. Instead of nervously faltering on the bottom rung, these prime movers were quickly perched precariously high, only one well placed step away from the dizzy top; that step came in the form of their infuriatingly catchy 45 'Crash'.

With a set made up of songs that repeatedly rely on 'Na Na Na' and 'Doo Bee Doo' type hooklines, the Primitives sound like they've never ever seen a dictionary, and as the sex-crazed oiks down the front risked broken ribs in the sweaty turmoil, the only audible line offered by the diminutive Tracey

Photo by Steve Wright

● **TRACEY: na na na, hey hey**



Tracey was "Can you move back, please", delivered in a deadpan, some would say comical, tone.

OK, so the Primitives will never be awarded the Booker Prize for their contribution to literature, but in the present climate of pompous, preaching pop merchants like U2, a touch of their Blondie/Ramones type nonsense has to be welcomed. One can only hope that the next time the Primitives play Manchester, platform boots will be back in vogue, and then perhaps I might even get a glimpse of the pretty Primitive herself. Doo Bee Doo Bee Doo.

Tommy Stigwood

► **THE FALL, HAMMERSMITH ODEON, LONDON**

A full house saw the Fall stand and deliver a set empty of the nervy provincial doom pop which has made Mark E Smith's name as a marked northerner.

High on chart-friendly tunes from the recent 'Frenz Experiment' LP, and low on gloom-spitting early epics like 'Totally Wired'... this was the Fall smiling. Not a surprising facial expression really, since Mark E Smith is now happily wed to glam, all-American blonde bombshell Brix (tonight racing around the stage with a big white guitar).

Grumpy Mark E grabbed the mic stand like a pissed-off Jehovah's Witness about to announce the end of the world, yet his look of hate soon changed to a look of love, as the rest of the group clanged out a standard issue sub-metal cover of the Kinks' 'Victoria' (a recent minor hit). Hell, if you didn't know this was the Fall, it could have been any sixth form band having a lark.

But the Fall's fans soon exploded into a dancefloor frenzy as some of the best songs from 'Frenz...' were hammered out. Last year's single 'Mr Pharmacist' worked well with its mix of old and new style Fall sounds. The usual stropy suburban git lyrics, are this time set to a bright poppy beat designed to burn fellow northerner Rick Astley off the road to the top 10.

So, this wasn't a totally weird Fall gig, because Mark E Smith now has someone to smile about.

Henry Williams



Photo by Jayne Houghton

# Feargal Sharkey

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# wi sh

■ **ASWAD, GUILDHALL, PORTSMOUTH**

After 14 years together the stage has become Aswad's second home. Their new show treads a fine line between a colourful jog through greatest near-misses and latest hits and 90 minutes of cabaret. Fortunately the latter was just avoided by the band cutting down on the "Lemme see yer clap yer hands" and sticking to some well-rehearsed theatrics. At one point in mid-song Aswad simultaneously stopped playing and froze their actions. The resulting effect was like that of looking at a massive photo of the band. Weird!

Aswad have always maintained that all branches of popular music stem from reggae. Nowadays there are no on-stage lectures, just a whole host of practical demonstrations. At the most unexpected moments a song would turn into 'Jailhouse Rock', 'My Baby Just Cares For Me' or 'ABC'. Not only did this prove their point but it also silenced those who would accuse reggae of being unadventurous.

Tony Gadd, Drummie Zeb and Brinsley Forde may seem a little old to be having their first number one single but nobody could question that they thoroughly deserve it. 'Don't Turn Around' caused pandemonium, especially Drummie's dub version and could now become even more popular live than 'Warrior Charge' and the mesmerising 'African Children'.

Freddie Fareham

■ **FAIRGROUND ATTRACTION, MEAN FIDDLER, LONDON**

Fairground Attraction have just signed a record deal for a lorry-load of cash so they've everything to prove this year. The strength of Eddi Reader's voice is half of the band's appeal, the other 50 per cent being the songs destined to bring lumps to the throats of the nation. During 'Comedy Waltz' several people had tears streaming down their face.

Fairground Attraction sound a bit like Carmel with a hint of Everything But The Girl in their acoustic jazz phase. They better both these acts with songs such as 'Smile In A

Whisper' and their forthcoming debut single 'Perfect'.

Only one thing should be changed in the band and that's the Cleo Laine verbal improvising Eddi lapses into during some of the more up-tempo numbers. I half expected Johnny Dankworth to come swinging down from the balcony to put her out of her misery.

Fairground Attraction will have trouble playing larger venues as many of their songs require a silent, attentive audience. Idle banter at the bar can shatter the atmosphere these songs create and short of doing a tour of public libraries there's not much the band can do about it.

Freddie Fareham

**REVIEWS**

▼ **MEAT LOAF, APOLLO, MANCHESTER**

In the not too distant future a new production of Peter Pan is to be staged. The star of that production? Ol' Meaty himself. As he opened tonight's show, trussed up in a strait-jacket and flares, one got the impression that he's been in Panto for a good few years already.

Playing to over 3,000 crazed Meat eaters, the wobbly one plays lead fiddle to an orchestra of ageing musos, all exaggerating the tedious throbbing beat of the stiflingly predictable music by careering about the stage like hyenas rummaging for food.

Despite all this the beefy bard comes across as a likeable chappy, only too happy to send himself up in true panto fashion, and as he spits vitriolic self-mockery at the leather-jacketed beasts in the front row you just know he'll be a perfect Peter Pan. But for rock and roll this Meat Loaf contains far too much stodge and not enough prime beef for my taste, and if I were Springsteen I wouldn't worry too much about competition from these quarters. Meat Loaf — he's just a teddy-Bear (oh no he's not... oh yes he is!)

Tommy Stigwood



Photo by Steve Wright

● **MEAT LOAF: does this man look like Peter Pan to you?**



**louis armstrong**

**"what a wonderful world"**

**B/W**

**Wayne Fontana & The Mindbender's  
"Game Of Love"**

**on 7" & 12"**



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**PRINCE FAN MAGAZINE** "Controversy" Issue No 10 £2 (UK), £3 (Europe) or SAE/IRC for details from PO Box 310, Croydon CR9 6AP.

## Fan Clubs

**SLADE INTERNATIONAL** Club. Send SAE/IMO to S.I.F.C., PO Box 4YD, London W1A 4YD.

**THEN JERICO** Info Service — Send SAE to T.J.I.S., PO Box 48, London N6 5RU.

**GENESIS OFFICIAL** Club — Send SAE to Genesis Information, PO Box 107, London N6 5RU.

**SIMPLE MINDS** Club — Send SAE to Simple Minds Club, PO Box 48, London N6 5RU.

**DEACON BLUE** Communications — Send SAE to DB Communications PO Box 107, London N6 5RU.

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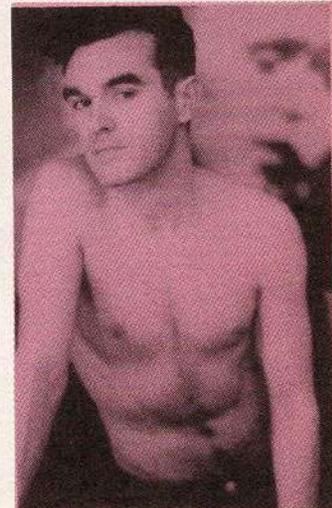
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# CHARTFILE

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



● **MOZZA:** well and truly logged

● **MORRISSEY's** 'Viva Hate' was easily toppled by 'Now 11' this week, but the lugubrious Mancunian can take comfort from the fact that 'Suedehead', the first single off 'Viva Hate' also appears on 'Now 11'.

As promised last week, you will find below our exclusive survey of Morrissey's earlier career in the album chart as a member of **the Smiths**.

In total, the group has sold 1,430,000 albums in Britain. You will note that of their six UK releases ('Louder Than Bombs' was an American compilation covering much the same ground as 'The World Won't Listen') the one with the lowest chart peak, 'Hatful Of Hollow', was their biggest seller. Conversely, their only number one, 'Meat Is Murder', sold fewer copies than the rest. Rum old world, innit?

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## THE SMITHS — ALBUM CHARTLOG

TITLE	Hst Pos	Wks On Chart	Sales
<b>HATFUL OF HOLLOW</b>	7	46 wks	340,000
24 Nov 1984: 7-11-24-32-40-44-39-27-30-26-21-24-19-20-17-31-31-38-42-34-44-53-61-61-49-55-89-55-73-79-77			
6 Jul 1985: 97			
20 Jul 1985: 82-87			
31 Aug 1985: 97			
19 Oct 1985: 80			
2 Nov 1985: 98			
14 Jun 1986: 82			
2 Aug 1986: 89-75-87-82-100			
7 Mar 1987: 90-87			
31 Oct 1987: 90			
<b>THE SMITHS</b>	2	33 wks	260,000
3 Mar 1984: 2-5-6-11-9-12-11-15-19-19-30-27-38-27-21-22-25-26-39-37-42-62-53-64-66-52-69-41-42-40-54-59-92			
<b>STRANGEWAYS, HERE WE COME</b>	2	17 wks	215,000
10 Oct 1987: 2-5-18-9-25-42-42-47-55-68-59-67-63-58-60-68-77			
<b>THE QUEEN IS DEAD</b>	2	22 wks	210,000
28 Jun 1986: 2-6-14-18-23-22-26-22-20-27-34-38-45-57-59-73			
1 Nov 1986: 86-84-97-96			
10 Jan 1987: 88			
21 Feb 1987: 90			
<b>THE WORLD WON'T LISTEN</b>	2	15 wks	190,000
28 Mar 1987: 2-3-7-12-20-24-30-33-32-35-41-51-64-81			
31 Oct 1987: 97			
<b>MEAT IS MURDER</b>	1	13 wks	180,000
23 Feb 1985: 1-3-6-16-24-27-30-41-54-60-58-93			
20 Jul 1985: 99			
<b>LOUDER THAN BOMBS</b>	38	5 wks	35,000
30 May 1987: 38-42-67-71-79			

● Housing three number one singles and 27 other recent top 30 hits, 'Now, That's What I Call Music 11' debuts at number one on this week's album chart. Nine of the previous 10 albums in this series were also chart toppers, the exception being 'Now That's What I Call Music 4', which spent six weeks in runners-up position without ever capturing the summit. 'Now 10' which, as its designation suggests, was the last album in the series, is the biggest seller to date, with 1,200,000 copies sold. Despite peaking at number two, 'Now 4' is the second biggest seller, with 1,025,000 sales. 'Now 9' was the weakest selling only 675,000 copies.

Taking into consideration the other 'Now' albums (Dance, Ker-rang!, Smash Hits and Christmas) the series has sold over 10 million albums, and become the most successful ever.

## CHARTFILE USA

● Early deadlines make it increasingly difficult to analyse the new American chart the week it appears in Record Mirror, so apologies for the following retrospective round-up.

Last week 'Man In The Mirror' climbed to number one to become the fourth consecutive chart topper off **Michael Jackson's** 'Bad' album, following 'I Just Can't Stop Loving You', 'Bad' and 'The Way You Make Me Feel'. Only one other album in chart history has spawned four number one singles — 'Saturday Night Fever', which contains **the Bee Gees'** toppers 'How Deep Is Your Love', 'Staying Alive' and 'Night Fever' and **Yvonne Elliman's** 'If I Can't Have You' — so Jacko is the first individual to pull more than three number ones off an album. His last two albums, 1979's 'Off The Wall' and 1982's 'Thriller' each contain two number one hits.

In his recordings solo, with **the Jackson Five**, with **USA For Africa**, **Paul McCartney** and **Siedah Garrett**, Michael has now accumulated 15 number ones, more than all but the aforementioned McCartney (30), **George Harrison** (24), **John Lennon** (24), **Ringo Starr** (23) and **Diana Ross** (19).

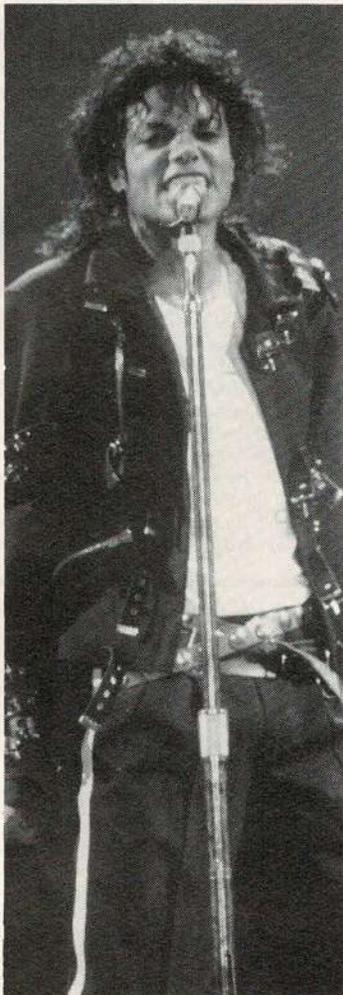
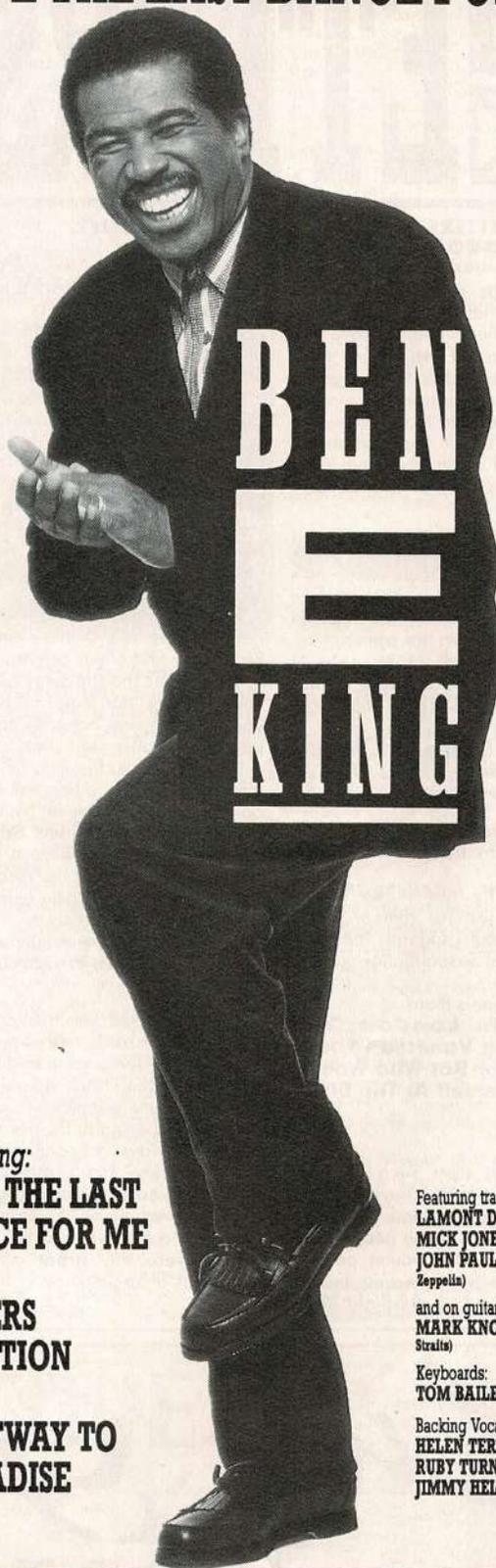


Photo by LFI

● **JACKO:** four US number ones from 'Bad'

● **Pink Floyd's** 'Dark Side Of The Moon' looked as if it might finally disappear from the US album chart a fortnight ago when it dipped for the first time ever to number 200 — last place — after nearly 14 years as a permanent fixture of the chart landscape. Last week, however, it bounced back to number 182. The album, which has sold several million copies in America, is the longevity champion, having been on the chart for 721 weeks, a mere 231 more than the runner-up, and former record holder, **Johnny Mathis's** 'Johnny's Greatest Hits'. Only one other album currently in the US listing has been on the chart for more than 100 weeks — **Anita Baker's** 'Rapture', which celebrates its second birthday in the chart next week.

# SAVE THE LAST DANCE FOR ME



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# LETTERS

WRITE TO LETTERS, RM, GREATER LONDON HOUSE,  
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■ Concerning the recent sad loss of the world's most famous drag artist, Divine, I was horrified when I opened my March 19 edition of *rm* to find that you had not devoted at least a page in tribute to Divine. Instead you spared only a column to state that Divine was dead. You didn't even know what the precise cause of death was. I am sure all Divine fans will agree that he deserved better.

Now that he is dead, his fans would like to know more about him since magazines and newspapers were never really that interested in what he did, and when they were they just insulted him, calling him a big fat transvestite. As *rm* is a most brilliant magazine I expect you to include a tribute to the BIG FAT TRANSVESTITE in the near future.

**An annoyed Divine fan, Workington, Cumbria**

■ My foremost concern in this world is to get these teeny boppers out of the charts.

Solution: Why not make up a national chart just for them. Call it what you may, but I suggest 'The Premature Unnatural Sexual Behaviour Of Teens' chart.

Are we in business then?

**Someone in London Old Enough To Be Vanessa (Whatever)'s Mother But Who Would Have Shot Herself At The Birth If She Was**

■ Current chart stars such as Rick Astley and Wet Wet Wet have recently told of the pressures and stress involved in their work. These people and no doubt many other young performers have gone from obscurity to the bright glare of the spotlight and

achieved what, to many, are lifetime ambitions.

At first this may seem wonderful but the bubble soon bursts and as a result of this, exhaustion and a lack of fresh ideas occurs, resulting in a poorer standard of work. This in turn causes public interest to fall off. For instance, remember the fall of the Thompson Twins, Howard Jones and Nik Kershaw whose later albums notched up only weak sales figures. No matter how many top producers and promotion gimmicks were applied, no one was really interested.

The fantasy world of the music business must be one of the illusions that Rick Astley and others are now coming to terms with. The pressures of being a celebrity are not easy to handle if you're young and naïve. A position of popularity is often shortlived.

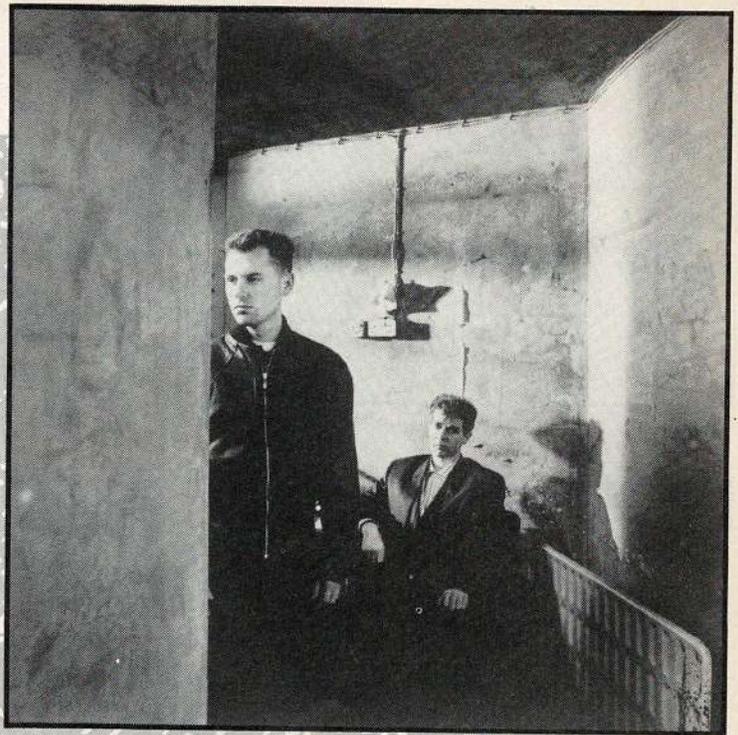
In a few years, the likes of Curiosity Killed The Cat and others will either be on the cabaret circuit or trying to relive former glories unsuccessfully. My advice is to enjoy it while it lasts because in the end only the record company bosses have truly gained with their bulging bank accounts.

Fame and obscurity – you bet!!!

**Chris, Evesham, Worcester**

■ I've never liked the Smiths. I always found their records to be pretentious drivel fit only for angst-ridden students. Having said that, I fully appreciate that there are some people who got great enjoyment listening to their music.

What always did annoy me was magazines like *rm* constantly giving them more coverage and praise than they deserved. By no stretch of the imagination can anyone claim that the Smiths were any great miracle or worthy of a large place in music history.



● CHRIS AND NEIL argue over which wallpaper to use

■ I noticed that the flip side of 'Heart' by the Pet Shop Boys is a song titled 'I Get Excited'. This isn't on the 12 inch which means the fans will buy both 12 inch for the remix and seven inch to discover the other exciting ditty. Thus they buy double and double the profit for the PSBs.

Do PSB fans know that Neil Tennant knows exactly how to manipulate the media and the business? Being a music journalist gave him all the experience of how a celebrity goes down the dumper. The man knows how to keep his fans' adoration. He simply keeps quiet about his lifestyle and analyses everything before a simple interview.

Yes, isn't the man clever? Print this letter if you dare.

**Lucy Graham, Bentley, Doncaster**

So now Morrissey makes a solo album! It's full of the same badly-constructed lyrics and whining vocals, but once again I respect anyone's right to disagree with me.

However, it's time *rm* realised that you are not catering only for Smiths/Morrissey fans. Over the past few weeks 'Viva Hate' has been given a ridiculous amount of space, and the recent track by track analysis was inexcusable!

I buy *rm* for the balanced journalism and varied musical coverage it usually gives – BUT I'm getting a little bit sick of reading how wonderful

Morrissey is week after week after week. It's getting tedious!

**Robert, Hayling Island**

■ One of the few barometers we have at *rm* of what our readers like or dislike is the annual Readers Poll. Since the Smiths have won the Best Group category by a mile for the last three years, we assume a lot of you are quite interested in them. If other poll winners were as prolific in their record releases as *Mozza* and the Smiths and/or as accessible, they'd get the same coverage.

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## DIRECTORY

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

BY JAMES HAMILTON

## BEATS & PIECES

**NORMAN COOK** and **Dancin' Danny D** have reverted to their **Troublesome Twosome** nickname to prevent confusion with the longer established **Double Trouble** remix team of **Leigh Guest, Mike Morrison** and **Damon Rochefort** (whose prior claim I have upheld by referring to the newcomers as **Norman C & DJ D**) ... **Coldcut's** 0-110-109[Sex Machite]-113-110½-0bpm 'Payback Mix' of **James Brown** tracks is on single-sided promo as 'Coldcut Meets The Godfather' ahead of April 11 release, when it'll be flipped by 'Stone To The Bone', 'Give It Up Or Turn It Loose (Remix)', and 'Cold Sweat', while **Urban** next Tuesday release **Gregg Diamond & Bionic Boogie** 'Hot Butterfly', a **Marvin Gaye**-influenced but actually **Luther Vandross**-sung (in his session singing days) 87(intro?)-89½-89-89½-89½-91½-91bpm swaying disco jogger from 1978 ... **Phil Harding** and **Ian Cornow** have created a radically different remix of 'I Want You Back' by the **Jackson 5** for release on **Motown!** ... '15 Minutes', the **Antonio Valesquez & Wolfgang Prinz**-created acid house track, turns out to be credited to **Ca Sa** as artists, on **Diamond Duel** (DISC T2), but still as a white label ... **Mantronix's** already reviewed 'In Full Effect' LP is now out here on **10 Records** (DIX 74) ... **Fourth & Broadway** have shrink-wrapped the old **Eric B & Rakim** 'Paid In Full' album with a bonus LP containing the known remixes by **Coldcut, Derek B, Democratic 3** and the **Wild Bunch**, plus a brand new volume pumping **Richie Rich** remix of 'I

Know You Got Soul' that won't be out in any other way ... **Walter Beasley's** album track 'On The Edge', mentioned last week, is a new US 12 inch (Polydor 887 413-1) ... **Ceejay** 'A Little Love', the **Bananarama**-like Dutch canterer, is 119½bpm ... **Hazell Dean** 'Who's Leaving Who' on commercial 12 inch is in a smoothly bounding new 119½bpm **Bob's Tambourine Mix** (mixed in fact by **Pete Hammond!**) ... **Critical Mass**, whose 'No Nonsense' I said was by **Two Guys A Drum Machine And A Trumpet**, are — to be picky — drummer **Martin Parry** of **Fine Young Cannibals** and trumpeter **Graeme Hamilton** of both **TGADMAAT** and his own Birmingham band, **End Of Chat** ... **Cappella** 'Push The Beat/Bauhaus' is also about on a bootleg as **DJ Mega-Mix Vol 2** 'Very Interesting' — be warned ... **Run-DMC** 'Run's House' / 'Beats To The Rhyme' will be rushed on white label ahead of April 25 UK release ... **S-Express** is now due commercially next Tuesday (April 5) but **Gwen McCrae** goes back to April 18 ... **US Capital** have signed **Smith & Mighty** and **S-Express**, while **4th + B'way** picked up **Bomb The Bass** Stateside ... **Champion** have the **Basement Boys** and **Black Riot** here ... **Wally Jump Jr** 'Private Party' is due in a **Simon Harris** acid house mix and then another **Les Adams** remix ... **James Horrocks** has left **Rhythm King** on a hot streak to start his own label ... DJ **Jon Jules** takes over ownership of **Rayners Lane's Record Centre** this week, **Andy Phippen** retiring from record retailing to set up a studio and label (doubtless) starring **Chris Paul?** ... **Bluebird** have bought **Soho's Record Shack** shop, to expand their ever growing chain ... **Samantha Fox** has been produced in the US by **Full Force**, with a remix to come by **Derek B**, while **Mantronik** has produced **Amazulu** ... **Les McKeown** of the old **Bay City Rollers** is currently producing acid house (which must take all of 15 minutes!) ... **Jim Cotter**, following last week's mention, is still after a talking gig but meanwhile is mixing again at **Soho's Ja-queline's** ... **Nicky 'Nosejob' Holloway's** Easter Doo at **London's Astoria** has **Pete Tong, Derek B, Gilles Peterson** and **Chris Bangs** this Thursday (31), when **Steve Jervier, Horace** and **Chris Brown** rock **Soho's Wag** ... Saturday (2) sees **Wag** DJs **Paul Guntrip, Brother Marco, Dave Henley** and **Justin Langlands**, plus a mechanical bronco and visuals on an **Inter City Hustle** at **Brighton's Corn Exchange** (next to the Dome), while **Aadil, Paul French, Simon Goffe, Mark Ryder, Kev Edwards** and **Disco Gary VanDenBussche** throw down the Easter Big Beat at **Maidstone's Kent Hall** ... Easter Day finds the **Wag** taken over by such Groove Gladiators as **Jay Strongman, Richie Rich, Colin Faver, Gordon**

**TAJA SEVELLE 'Wouldn't You Love To Love Me?' (US Paisley Park Records 0-20826)** A lot funkier than her current UK smash, this wriggly jittering chunky lurcher is 12-inched as an 105⅓-105½ bpm Jellybean Vocal Remix which suddenly surges brightly into its last half, with his percussive 105⅓-105½bpm Dub too, plus a jerkier violent 105⅓ bpm Paisley Park Mix and jiggler chugging 105⅓-Obpm Joe Blaney Mix. The Bean's is best.

**Mac, Steve Jervier, Danny Ramplin, Madhatter Trevor and DJ Tee** ... **Roxanne Shanté, Big Daddy Kane, Biz Markie, MC Shan** and the **Cold Chillin'** roadshow are not only at **Prestatyn** on Saturday, but also **Nottingham Rock City** Sunday (3) and **Brixton Academy** Monday (4) ... **Bank Holiday** Monday also sees **Defhouse Fifteen** at **Birkenhead's Atmosphere** with **Desa, Kenni James** and guests, **Steve Allen** heading a **Shindig** at **Peterborough's The Millionaire Club** with the instruction "dress to sweat", **Nitro Deluxe** at **Swansea's Martha's Vineyard**, and the **Bratt Pac's** upfront evening at **Colnbrook's Queens** in aid of **Capital Radio's Help A London Child** appeal ... 'Let's All Chant' is not **Capital** jock (and sometime 'Roxy' TV presenter) **Pat Sharp's** recording debut, he had a Norwegian number two partnering **Amanda Redington** on 'Catch 22' ... Hamburg radio star **Chris Hill** recently presented on UK TV one of **Night Network's** 'N-Sign Radió' segments (by coincidence he co-owns the **Ensign** label), showing the **Al B Sure!** video which he'd been given in Germany — before **WEA UK's** "man of the year" **Fred Dove** even knew it existed ... **BBC2-TV's** Sunday evening 'Showtime At The Apollo' series is well worth seeing, despite **Eartha Kitt's** embarrassing links,

and so many of the acts filmed around 1954/5 at the **Harlem** theatre being "tastefully" staid ... 'Internationally Known' is another volume pumping bootleg-ish megamix circulated on mysteriously uncredited cassette, doubtless as a scam, but **Carl Kingston** has been followed by **Paul Stead** and **James Whale** in playing it so much on **Radio Aire** that their Leeds listeners are clamouring to know who it's by, and nobody does know! ... **Scratchmo's** funky scatter is **Satch**, the resident chauffeur at **Island Records** ... **Les Adams**, who synchs **S-Express** from halfway through **Cappella** to get perfect echoed effects, has added a £1,400 **Yamaha TX 802** (the drum unit used by **Stock Aitken Waterman**) to take his home studio's equipment up to £72,500 ... **The Club Chart** last week missed the beats per minute from some new entries that had been reviewed but unexpectedly didn't fit — in fact, it's impossible to keep up with the deluge of disco dross that record companies are now pouring out, like in the late Seventies "disco boom", so, bird in the hand style, it's the reviews that I've already done that (if they fit) get printed first ... **GET OFF!**

## HOT VINYL

**NARADA 'Divine Emotions (Remix)' (US Reprise 0-20874)** Always a bigger name here during his own hit-making heyday around eight years ago, **Narada Michael Walden** is now mostly known in the US as the hot producer behind such as **Whitney Houston**, but blazes back at last in his own right with a dynamite loose limbed 117½bpm smacking strider like an updated cross between **D Train** and his old 'I Shoulda Loved Ya' style, with chording synth and piano jangled percussion remixed by **Shep Pettibone** (Single Mix and 117½-0bpm Dub Mix too, plus the tightly lurching 111½-0bpm 'Tighter').

**JOHNNY KEMP 'Just Got Paid' (US Columbia 44 07588)** **Teddy Riley** co-produced trickily intro'd but then snappily strutting strong 116½-0bpm infectiously building jerky funk canterer with all the class of his **Keith Sweat** work (in four mixes). Say ho! Ho ho.

**EPMD 'You Gots To Chill' (US Fresh Records FRE-80118)** Lead swapping wordy but unharried 0-99½bpm rap very strongly set throughout to **Zapp's** classic sleazily rolling vocodered 'More Bounce To The Ounce', with some 'Jungle Boogie' scratches (in five mixes).

**VISIONS 'Visions' (US Polydor 422 833 953-1)** Quite a strong **David 'Pic' Conley** (of **Surface**) co-produced album, **Atlantic Starr**-ish in that, the standout **Vandross**-ish (0-)116bpm 'It's A Choice' apart, it tends to be girl led on

## CONTINUES OVER

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the jogging 108½bpm 'Love Calls', tenderly duetted 99/49½bpm 'The First Time', wriggly 103½bpm 'Missing You', crawling 0-71/35½bpm 'Perfect Love Affair', snappy 116bpm 'Hypnotized', jerky 113¼-113½bpm 'You're Gonna Be Mine', slushy 0-30-0bpm 'Special One'.

**MICK AND PAT 'Let's All Chant (Something For The Kids Mix)'** (PWL Records PWT 10) Stock Aitken Waterman-produced predictable jangly pop-aimed 119¼-120bpm remake of the exactly 10 years old Michael Zager Band disco smash, "oohwer oohwer"-ed and changed now by Capital Radio DJs Mick Brown and Pat Sharp in aid of the station's annual Easter 'Help A London Child' charity appeal (the duo don't have much to do with the flip's "trumpets on the left, trombones on the right" cantering good (0-)119½bpm 'On The Night!').

**TAURUS BOYZ featuring Kevin Henry 'You Are The One (Essential Club Mix)'** (Cooltempo COOLX 159) Dancin' Danny D-mixed juddery striding 116½bpm thudder something like D Train but with cornily chanting session girls, latin piano, some scratching, and a variation on the "this is a journey into sound" idea at the start, all a bit raw and harsh (inst/dub/pella flip). Back to the remixing desk?

**WELL RED M.F.S.B. (In Full Effect)'** (Virgin VST 1079) Disguised on white label as being by DJ D.Zire (and due to be slowed slightly for commercial release), this violently juddering frantic 120½-0bpm chant 'n scratch, uses the 'White Lines' bass, a bit of 'For The Love Of Money' and much shouting about "burning up" amongst other recreated quotes — neither rap nor house, but probably commercial — flipped by the Gil Scott Heron-inspired 'System', a huskily lisped wordy jittery jogging 99½bpm message swayer with echoing background brass and facile scratching.

**SUPER LOVER CEE & CASANOVA RUD 'Super-Casanova'** (US DNA International

Records Inc DNA 1002) Simple trotting 106bpm oddly infectious fast talking rap with a good "wheee-da-da-da-da-da" transformer scratch effect (in four mixes), out a while and getting big.

**GRANDMASTER HOT DAY with the IMPERIAL WIZARD 'Hot Day Is Burnin''** (US Tuff City TUF 128026) Hot on the heels of Doug E Fresh, here's another joggling rolling 96bpm rap (dub flip) set — even more blatantly, although maybe without as much magic — to Keni Burke's classic 'Risin' To The Top'!

**B.E.W.A.R.E. featuring: TONI SCOTT dj fix 'Pick Up The Pieces'** (Dutch Rhythm Records RHYTHM 003) Rutger 'Rutti' Kroese-produced 107½bpm scratch-up and Dutch-accented rap (good instrumental Dub too) of the suddenly much revived Average White Band oldie, brassily funky in today's groove again (plus the pleasant wriggly chiming 111½bpm instrumental 'Where').

**TWIN-BEAT 'Let's Pick Up The Pieces (And Make Some Music)'** (Big One VYBIG9) Volume pumping 108½bpm adaptation also of the Average White Band's 'Pick Up The Pieces', but with a Phil Harding-type jiggly rhythm and dialogue drop-ins (two more 108½-0bpm B-side versions, the second with a "Lady Penelope" intro).

**BLUE MODERNE 'Where Is Love'** (US Atlantic/23 West Records 81807-1) Sandy Barber-sung ish Ledesma-created album somewhat in Whitney Houston style, the sultry toned attractively rolling soulful (0-)99½-0bpm 'Do That Again' standing way-out, along with the sophisticated smoochy 68bpm 'Blue' and 61½bpm 'Make Love To Me', from the much more mundanely "disco" (if not outright Hi-NRG) 120bpm 'No Use To Borrow', 120bpm 'Let's Get It Right', 119½bpm 'Free To Fly', 117¾bpm 'Where Is Love', although her vocal quality is good throughout.

**JOYCE SIMS 'Walk Away (12" Club Mix)'** (London SIMSX-1) Clivilles & Cole, rather than Mantronik, remixed tedious juddery jitterer with her usual distinctively plaintive vocal pitch the main attraction for faithful fans, promoted as a twin-pack in five mixes, the 111½-0bpm Hip Hop Style, Hip Hop Dub and ponderously jolting House Dub, and 111½-0bpm juddery chugging so-called House Mix and jittery Percappella (this last and the House Dub not being on the commercial single disc).

**KECHIA JENKINS 'I Need Somebody'** (CityBeat CBE 1222) Gwen Guthrie/Loleatta Holloway-ish loosely rambling cymbal schripped shuffler, more garage than house, with spurting bass and nice piano at times, here 114½bpm in just the Fly Guy and Marshall Jefferson Chicago Mixes (Kechiapella too), Blaze's being omitted.

**KEVIN SAUNDERSON 'The Sound (Power Remix)'** (US KMS Records KMS 014) Negotiations for the UK rights to the Todd Terry Project appear to have been held up



**GAIL 'SKY' KING** — in our increasing quest to bring you the faces behind the names on the labels — started her career as assistant studio engineer for **Arthur Baker** before learning to edit with the **Latin Rascals**. Her first label credit was for the edit of **Vinnie Monaco's 'Rappin' Rocky'** (US Powerhouse Records) and her first major success, back with Arthur, was **Fleetwood Mac's 'Big Love'** remix. Her other hits include **Russ Brown 'Gotta Find A Way'**, **Temptations 'Look What You Started'**, **Criminal Element Orchestra 'Put The Needle To The Record'**, **Prince 'Sign 'O' The Times'**, **Club Nouveau 'Lean On Me'** and **Wally Jump Jr 'Tighten Up'**, latterly as producer too. You have to realise that in the States, the "remixer" often deals in broad concepts while it's the "editor" who does the work!

because, of course, 'Back To The Beat' uses the washing machine synth from Reese & Santonio's 'The Sound', and now Kevin 'Reese' Saunderson has returned the compliment by adding Todd Terry elements — plus Bobby Byrd's "everybody over there", and possibly some Visage 'Pleasure Boys' drums — to this 122¼-124¼-122½bpm remix! In London, however, it's selling more for the flip's acidically weazling 126-125½-125¼-0bpm 'The Groove That Won't Stop'.

**BLACK RIOT 'A Day In The Life'** (US Fourth Floor Records FF 1089) Meanwhile, this Todd Terry-created "pshta pshta" hi-hats driven and dusty organ chorded wriggly leaping 0-120-0bpm house instrumental is like a less frenetic 'Bango (To The Batmobile)', at 45rpm and flipped at 33½rpm (unlabelled!) by the livelier hustling 121¼bpm 'Warlock' (both with dubs).

**MAGGOTRON 'Return To The Planet Bass'** (US Jamarc JMC 7731) Modern scratches and quotes filled fast wriggly 0-127½-0bpm update of the 'Planet Rock'-tempoed electrophonic punk track, with an emptier (0-)127½bpm long lean 'Return To The Planet Of Bass' and 0-127½bpm short but even fiercer 'Maggotron's In Your Closet' version too.

**PENTHOUSE 4 'Bust This House Down (John Shaft's Mix)'** (Syncope 12SY10) Although confusingly all three mixes of this butchly chanted old fashioned soulful lurching (0-)120-0bpm house canterer mention Shaft, they're all in fact by Freddie Bastone.

**LOST IN BASS 'Out On A Mission'** (Beatmaster Records BEATM 1/12) Mildly volume pumping sparse 122-0bpm UK "house" canterer with dialogue overlays and some Bee Gees-ish chorus (better 122bpm Acid Mix and throbbing 0-121½-122½-0bpm Cutmaster Mix flip, helped by their increased simplicity).

**POWERHOUSE 'On The Floor'** (Champion CHAMP 12-69) Hi-hat hissed routine but undemandingly bright bass bombing 121½bpm UK house hustler, rather amateurish and untidily busy with 'Double Barrel' drop-ins amongst others (simpler tinkling and chiming "pshta pshta"-driven 120¼bpm 'Lost In Space' flip).

**DJ JAZZY JEFF & THE FRESH PRINCE 'Parents Just Don't Understand'** (US Jive 1092-1-JD) Very amusingly worded (about Mum's dated taste in clothes for her kids!) but not very infectious rhythmically, joltingly jittering 88bpm rap (inst/edit too, and a frantic live throwdown). So where's the announced 'Greedy G' beat?

**FUNKMASTER WIZARD WIZ 'I Ain't Wid Dat'** (US Tuff City TUF 128025) Tambourine shaking urgently angry 109½bpm rap jiggler based around bursts of some JB-type groove with wah-wah guitar and brassy breaks (103bpm 'Grand Concourse & 138th' too, plus instrumentals).

**LIVE! 'Give It Here'** (US Bassment Records BM-0072) Drums jittered 94bpm talking jolter blatantly sampling its husky title line from Joe Tex's 'I Gotcha' (used also in Streets Ahead's Derek B remix), flipped by the drily drumming 0-99bpm 'Well-Oiled Machine' with Ray Steven-ish voices (both in two mixes).

**MILES JAYE 'I've Been A Fool For You'** (Fourth & Broadway 12BRW 92) Very soulful but dead slow 0-39½bpm crawler, flipped by the Vandross-ish convoluted 121½bpm 'Happy 2 Have U' and, yet again, the previously released Roy Ayers-vibed jogging 0-89bpm 'Let's Start Love Over'.

**PEABO BRYSON & REGINA BELLE 'Without You'** (Elektra EKR66T) Dead slow then lurching 0-36¾/73½bpm slushy radio ballad duet, coupled with Peabo's solo 49½bpm 'If Ever You're In My Arms Again' (the 'Santa Barbara' TV soap's love theme) and jerkily pattering 114½bpm 'The Higher You Climb'.

AVAILABLE NOW!



7"

PICTURE DISC

SHANICE WILSON  
I'LL BET SHE'S GOT A  
BOYFRIEND

AVAILABLE NOW!

12"

ALL-NEW URBAN AND UNDERGROUND DUB MIXES

## "MIXERS"

**THE FLIM FLAM GANG** (Vol 2) 'Don't Look Into The Future' (Recordia Records REC 102), European originated absolutely terrific Dennis Edwards 'Don't Look Any Further'-based rolling slinky 0-99bpm megamix weaving in stuff as diverse as 'Speedy Gonzalez', 'Sexual Healing', TV's 'Mr Ed' and Abba's 'Dancing Queen' — I guarantee you'll be staggered!; **RICHIE RICH** 'Yes, I Have Returned' (GEE st Records RRGB 1), James Brown break beat-based excellent slippery subtle 0-101bpm scratch mix, calm and simple throughout, flipped by the equally simple jittery 'Planet Rock'-tempoed 122½bpm 'Bass To The Beat' (yup, with some "bass", briefly); **GREEDY BEAT SYNDICATE** 'Study The Funk' (Greedy Beat Records RIP 002), strong subtle jiggly 0-100½(-0)bpm megamix of familiar gently jogging break beats, with dialogue overlays and a possibly funkier B-side Homework Mix continuation; **SOUNDS FROM THE PINK SAND BOX** 'Volume 3' (PINK 3), 'Bango (To The Batmobile)'-like 'Batman' soundtrack quoting lively simple scratching 120-0bpm bass bombed chugger, with an acid instrumental version flip; **SCAM 2** (SC 2), there's no knowing on white label what these Public Enemy-based quite sparse scratch mixes are meant to be called, although they'll be readily identifiable as the 105½-0bpm

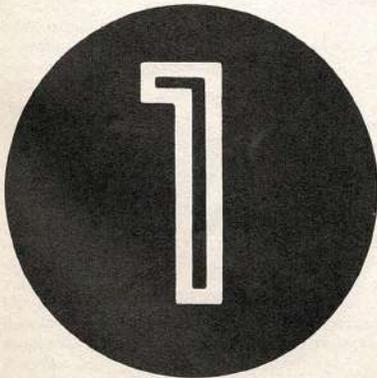
"Bass (Get Into It, Get Involved)" and 102½-0bpm "Rebel (Hey Kids, What Time Is It)" — get the picture?!; **T.W.C.** 'Don't Touch That Dial' (Noise Boyz Productions (UK) NBOYZ-1-2), although identified on white label as "Mix One", this slick but cliché-riddled 0-99½-99-98½-0bpm Coldcut 'Paid In Full'-type mix-up of Derek B, Kurtis Blow, Wally Badarou and inevitably Public Enemy amongst many others, actually was sent to me ages ago on cassette (with a letter dated October 1987) credited like this to T.W.C. ("two very talented DJs") and remixed by Canadian DJ China G, presumably still the correct credit now; **DROP** 'Bite Beats' (DRP 001), on totally blank blue label, an "eat 'em up"-started Simon Harris-type densely juddering over-busy 102½bpm scratch mix using inevitably Public Enemy, with an alternative similar 101½bpm flip; **(DOO 1)**, on totally uncredited white label with this matrix number, although it's probably called 'Girl (You Rock My World)', this languid 100bpm rap is another, like Kid'N Play's UK remix, that uses Lou Reed's 'Walk On The Wild Side' as in this case a continuous backing track (instrumental flip). All these, and doubtless more by now, are selling to an eager market, although most are of — let's say — dubious legality!



**ADRENALIN M.O.D.** 'Bouncy House (Underground Mix)' (MCA Records RAGAT 1) Now finally out on its own in an infectiously bouncing 0-121½bpm remix, this hard driving slightly M|A|R|R|S-ish slippery scratching acid house flier (120½-0bpm alternative Metropolitan Mix and Instrumental too) is sure to be massive. The Masters Of Dance, left to right, are 17 years old scratcher Richie Fermie, Magnet press officer Daren Mahomed, and MCA post boy Maurice Bird. Bouncy bouncy!

## R E M I X E S

**WEE PAPA GIRL RAPPERS** 'Faith 1 (Jon Williams Remix)' (Jive CLUB 1), white labelled 0-105½ bpm revamp very cleverly syncopating George Michael's "cos I gotta have faith" into the beat, as to a lesser extent does the flip's drily booming (0-)105 bpm 'Faith 2 (Simon Harris Remix)', which should be available more widely as a seven inch B-side; **THE HOUSE-DOCTORS** 'Housedoctors (Gotta Get Down) (Crazy Cuts Mix)' (Big One VVBIGN8), fun filled bright (0-)125 bpm treatment synching in the speeded-up "boom-ba-de-boom" chorus from Peter Sellers & Sophia Loren's 'Goodness Gracious Me' 1960 hit, with a longer nervy though less exciting (0-)125½ bpm Back side; **AFRIKA BAMBAATAA & FAMILY** featuring **UB40** 'Reckless' (EMI 12EMXS 41), hi-hat hissed percussive 114½bpm remix by Rob Gordon although it's confusingly called **The Fon Force Remix** on the sleeve and **The Full Fon Mix** on the label; **SMITH & MIGHTY** featuring **JACKIE JACKSON** 'Anyone' (Three Stripe Records SAM TIR), 'Anyone Who Had A Heart' rearrangement still superior in its hip hop flavoured 93½-93¾ bpm original mix but now also coupled in a jerkily teasing more reggae slanted (0-)92½-92½ bpm Remix and painfully offkey jogging then dub-wise 92½-92¾ bpm Mellow Mix (sparsely acid 122bpm 'Dark House' too).



## I NEED SOMEBODY KECHIA JENKINS

3 TRACK 12" CONTAINS  
MARSHALL JEFFERSON'S  
CHICAGO HOUSE MIX

**PROFIT**  
RECORDS, INC

**CITYBEAT**  
BEGGARS @ BANQUET

RECORD  
**RM**  
MIRROR

# CHARTS

March 27-April 2, 1988

## POP DANCE

**TW LW**

- |    |    |   |   |                        |      |
|----|----|---|---|------------------------|------|
| 1  | 1  | GET OUTTA MY DREAMS, GET INTO MY CAR        | Billy Ocean                                       | Jive                   | 12in |
| 2  | 2  | BEAT DIS (EXTENDED DIS)                     | Bomb The Bass                                     | Mister-Ron/Rhythm King | 12in |
| 3  | 8  | DON'T TURN AROUND                           | Aswad   | Mango                  | 12in |
| 4  | —  | DROP THE BOY                                | Bros  | CBS                    | 12in |
| 5  | 4  | I SHOULD BE SO LUCKY                        | Kylie Minogue                                     | PWL Records            | 12in |
| 6  | 5  | I WANT HER                                  | Keith Sweat                                       | Vintertainment/Elektra | 12in |
| 7  | 3  | TOGETHER FOREVER                            | Rick Astley                                       | RCA                    | 12in |
| 8  | —  | WHO'S LEAVING WHO                           | Hazell Dean                                       | EMI                    | 12in |
| 9  | —  | I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX) | Kid 'N Play                                       | Cooltempo              | 12in |
| 10 | 10 | GOODGROOVE                                  | Derek B   | Music Of Life          | 12in |
| 11 | 20 | ONLY IN MY DREAMS                           | Debbie Gibson                                     | Atlantic               | 12in |
| 12 | 9  | DO ME THIS WAY                              | Kid 'N Play                                       | Cooltempo              | 12in |
| 13 | 18 | LOVE IS CONTAGIOUS                          | Taja Sevelle                                      | Paisley Park           | 12in |
| 14 | —  | HEART (DISCO MIX)/(DANCE MIX)               | Pet Shop Boys                                     | Parlophone             | 12in |
| 15 | 13 | I GET WEAK                                  | Belinda Carlisle                                  | Virgin                 | 12in |
| 16 | 11 | DON'T LOCK ME OUT                           | Terry Billy                                       | Atlantic               | 12in |
| 17 | 7  | DOCTORIN' THE HOUSE                         | Coldcut featuring Yazz and the Plastic Population | Ahead Of Our Time      | 12in |
| 18 | 6  | TELL IT TO MY HEART                         | Taylor Dayne                                      | Arista                 | 12in |
| 19 | 12 | THAT'S THE WAY IT IS                        | Mel & Kim   | Supreme Records        | 12in |
| 20 | 19 | BASS (HOW LOW CAN YOU GO)                   | Simon Harris                                      | frr                    | 12in |

## SCOTTISH DANCE

**TW LW**

- |    |   |                               |                                  |             |      |
|----|---|-------------------------------|----------------------------------|-------------|------|
| 1  | 1 | I SHOULD BE SO LUCKY          | Kylie Minogue                    | PWL Records | 12in |
| 2  | 2 | TELL IT TO MY HEART           | Taylor Dayne                     | Arista      | 12in |
| 3  | 9 | WHO'S LEAVING WHO             | Hazell Dean                      | EMI         | 12in |
| 4  | 8 | JUST A MIRAGE                 | Jellybean featuring Adele Bertel | Chrysalis   | 12in |
| 5  | — | ONLY IN MY DREAMS             | Debbie Gibson                    | Atlantic    | 12in |
| 6  | 3 | BOYS (SUMMERTIME LOVE)        | Sabrina                          | Ibiza       | 12in |
| 7  | — | DROP THE BOY                  | Bros                             | CBS         | 12in |
| 8  | — | HEART (DISCO MIX)/(DANCE MIX) | Pet Shop Boys                    | Parlophone  | 12in |
| 9  | 4 | THAT'S THE WAY IT IS          | Mel & Kim                        | Supreme     | 12in |
| 10 | 6 | TOGETHER FOREVER              | Rick Astley                      | RCA         | 12in |

## H I — N R G

**TW LW**

- |   |    |   |                                  |              |            |
|---|----|---|----------------------------------|--------------|------------|
| 1 | 5  | WHO'S LEAVING WHO (THE BOYS ARE BACK IN TOWN MIX) | Hazell Dean                      | EMI          | 12in       |
| 2 | 1  | TAKE AWAY THE RAIN                                | Sidewalk                         | Reflection   | 12in       |
| 3 | 6  | PINK CADILLAC (CLUB VOCAL)                        | Natalie Cole                     | Manhattan    | 12in promo |
| 4 | 13 | JUST A MIRAGE                                     | Jellybean featuring Adele Bertel | Chrysalis    | 12in       |
| 5 | 8  | SUSPICIOUS MINDS                                  | Bobby O                          | US O Records | 12in       |
| 6 | 3  | I SHOULD BE SO LUCKY                              | Kylie Minogue                    | PWL Records  | 12in       |

### ALL-NITE PARTY

REMIXED BY LES ADAMS

PRODUCED BY BILL CURTIS AND GERRY THOMAS

FOR FATBACK PRODUCTIONS INC.

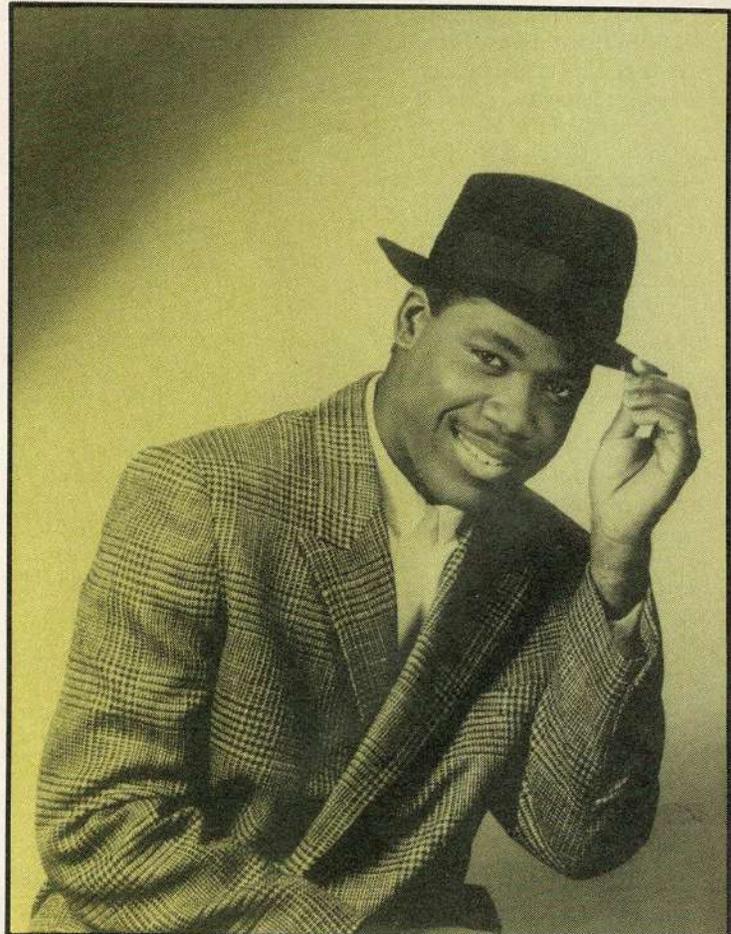
AVAILABLE ON 12" (STSX 2) AND 7" (STS 2)

FROM THE FORTHCOMING ALBUM

"TONITE'S AN ALL-NITE PARTY".



- |    |    |  |                     |                                 |      |
|----|----|--|---------------------|---------------------------------|------|
| 7  | 4  | NO REGRETS   | Quartzlock          | Reflection                      | 12in |
| 8  | 2  | TELL IT TO MY HEART  | Taylor Dayne        | Arista                          | 12in |
| 9  | 9  | SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX                       | Eria Fachin         | Saturday                        | 12in |
| 10 | 20 | I'M NOT SCARED (DISCO MIX)                                       | Eighth Wonder       | CBS                             | 12in |
| 11 | 7  | I CRY FOR YOU  | Shy Rose            | US JDC                          | 12in |
| 12 | 10 | POPCORN  | M&H Band            | French Family                   | 12in |
| 13 | 41 | SLAVE (FOR YOUR DESIRE)  | Tracy Ackerman      | Passion                         | 12in |
| 14 | 12 | BACK TO YOU  | Crystal In The Pink | Canadian Power                  | 12in |
| 15 | 21 | IF YOU LOVE SOMEBODY (REMIX)                                     | Barbara Doust       | Canadian Power                  | 12in |
| 16 | 15 | S.T.O.P.   | Samantha Gilles     | Belgian Hi Tension/Italian Time | 12in |
| 17 | 11 | STOP ME NOW  | Midnight Shift      | Technique                       | 12in |
| 18 | 18 | THAT'S THE WAY IT IS/I'M THE ONE WHO REALLY LOVES YOU (US REMIX) | Mel & Kim           | Supreme Records                 | 12in |
| 19 | —  | THE LOCOMOTION   | Kylie Minogue       | Australian Mushroom             | 12in |
| 20 | 22 | O L'AMOUR  | Dollar              | London                          | 12in |
| 21 | 17 | SATISFY MY DESIRE  | Havana              | Nightmare                       | 12in |
| 22 | 16 | SURPRISE ME TONIGHT  | Norma Lewis         | Nightmare                       | 12in |
| 23 | 14 | THE WINNER TAKES IT ALL  | Sandra Edwards      | Bolts                           | 12in |
| 24 | 19 | LIES   | Amanda Scott        | Quazar                          | 12in |
| 25 | 25 | BIG BROTHER  | Aleph               | Italian Time                    | 12in |
| 26 | 23 | MIDNIGHT LOVER   | Bianca              | Belgian Hi Tension              | 12in |
| 27 | 29 | CONTACT (MEDLEY)   | Disc Drive          | US Sizzle                       | 12in |
| 28 | —  | HONEY BEE  | Charlotte McKinnon  | US Funhouse                     | 12in |
| 29 | 26 | DO YOU WANNA FUNK? (ORIGINAL VERSION)/(FUNKADELIC MIX)           | Zone Brothers       | Passion                         | 12in |
| 30 | 35 | BOYS (SUMMERTIME LOVE)   | Sabrina             | Ibiza                           | 12in |
| 31 | —  | DID YOU SEE THAT GIRL /CUTIE PIE                                 | Lime                | US TSR                          | 12in |



● WILL DOWNING hangs on to his hat

- |    |    |   |                            |                  |      |
|----|----|---|----------------------------|------------------|------|
| 32 | 38 | LOVE  | Gypsy & Queen              | Italian Time     | 12in |
| 33 | 24 | THE RIGHT COMBINATION                               | Seventh Avenue             | Nightmare        | 12in |
| 34 | 32 | SCIENCE FICTION                                     | Scott Stryker              | Nightmare        | 12in |
| 35 | 37 | A LA VIE A L'AMOUR                                  | Jakie Quartz               | Dutch CBS        | 12in |
| 36 | 27 | STOP FOR A MINUTE                                   | Sandra                     | German Virgin    | 12in |
| 37 | —  | PROVE YOUR LOVE (EXTENDED REMIX)                    | Taylor Dayne               | Arista           | 12in |
| 38 | 30 | SKY HIGH (LES ADAMS REMIX)                          | Jigsaw                     | Splash           | 12in |
| 39 | 47 | CROSS MY BROKEN HEART                               | Sinitta                    | Fanfare          | 12in |
| 40 | 36 | HYPNOTIZE   | Taste-T-Lips               | US Mercury       | 12in |
| 41 | 42 | TOGETHER FOREVER (LOVER'S LEAP REMIX)               | Rick Astley                | RCA              | 12in |
| 42 | 31 | THE HEART IS A LONELY HUNTER                        | Bonnie Bianco              | German Metronome | 12in |
| 43 | —  | NEW YORK CITY BEAT (BEAT ME MIX)/SWINGING ON A STAR | Man To Man                 | US Recca         | 12in |
| 44 | —  | LOVE MEMORIES                                       | Left Lane                  | US Bent Records  | 12in |
| 45 | 39 | PERFECT LOVE (REMIX)                                | Linda Jo Rizzo             | Quartzlock       | 12in |
| 46 | 33 | YOU ONLY YOU  | Tasha                      | Belgian ARS      | 12in |
| 47 | —  | CROSS MY BROKEN HEART (HI-NRG REMIX)                | Sinitta                    | Fanfare          | 12in |
| 48 | —  | LET'S ALL CHANT/ON THE NIGHT                        | Mick (Brown) & Pat (Sharp) | PWL Records      | 12in |
| 49 | —  | DAYDREAM  | the Buckbeats              | Extra Records    | 12in |
| 50 | 28 | THIS GIRL'S BACK IN TOWN                            | Racquel Welch              | US Columbia      | 12in |

Compiled by James Hamilton/Alan Jones

# THE CLUB CHART

TW LW

1	1	I KNOW YOU GOT SOUL (NORMAN C & DJ D REMIX)	Eric B & Rakim	Cooltempo 12in
2	4	BASS (HOW LOW CAN YOU GO) (BOMB THE HOUSE MIX)	Simon Harris	ffrr 12in
3	2	I WANT HER (EXTENDED VERSION)	Keith Sweat	Vintertainment 12in
4	5	DO THIS MY WAY / NORMAN C & DJ D REMIX	Kid'n Play	Cooltempo 12in
5	3	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Mister-Ron Records 12in
6	21	A LOVE SUPREME (JAZZ IN THE HOUSE REMIX/DUB)	Will Downing	Fourth & Broadway 12in
7	13	THEME FROM S-EXPRESS	S-Express	Rhythm King 12in white label
8	10	IT TAKES TWO	Rob Base & DJ E-Z Rock	US Profile 12in/CityBeat promo
9	8	LOVEY DOVEY (LONG VERSION/CHARLIE DEE DUB)	Tony Terry	Epic 12in
10	6	GOOD GROOVE	Derek B	Music Of Life 12in
11	9	DON'T LOCK ME OUT (SUPER BASS CLUB MIX/CLUB MIX)	Terry Billy	Atlantic 12in
12	11	PRIVATE PARTY (LES ADAMS' REMIXES)	Wally Jump Jr & the Criminal Element	Breakout 12in
13	7	DOCTORIN' THE HOUSE/SPENG	Coldcut featuring Yazz	Ahead Of Our Time 12in
14	14	WAM BAM (12" REMIX)	NT Gang	Cooltempo 12in
15	20	YES IT'S YOU Sweet Charles/THINK (ABOUT IT)/ROCK ME AGAIN & AGAIN & AGAIN & AGAIN & AGAIN	Lyn Collins	Urban 12in
16	16	FAITH (EXTENDED VERSION)	Wee Papa Girl Rappers	Jive 12in
17	18	DREAMING (EXTENDED DANCE MIX)	Glen Goldsmith	RCA 12in
18	17	PINK CADILLAC (CLUB VOCAL)/I WANNA BE THAT WOMAN	Natalie Cole	Manhattan 12in
19	12	GIVE IT TO ME (DOUBLE TROUBLE EXTENDED REMIX)	Bam Bam	Serious 12in
20	23	MOHAMED'S HOUSE	Sheik Fawaz	Circa Records 12in
21	22	I FEEL IT (CONSTRUCTION MIX//MAKUMBA MIX)	Suzie and the Cubans	Champion 12in
22	27	GIVE IT TO ME (RADIO MIX/INSTRUMENTAL MIX)	Bam Bam	Serious 12in
23	15	LOVE IS CONTAGIOUS (EXTENDED MIX)	Taja Sevelle	Reprise Records 12in
24	26	HOW LOW CAN YOU GO	Project Club	Supreme Records 12in
25	46	I FOUND YOU	Dee Dee Wilde	Fourth & Broadway 12in
26	43	HEARTACHE/LET ME BE THE ONE/YOU'RE A PART OF ME/CLOSER TO YOU/EARLY MORNING LOVE	Jean Carne	RCA/Omni LP/12in mailing list promo
27	30	DO YOU!/FREE/SET ME FREE/IN MY DREAMS/A LOVE SUPREME	Will Downing	Fourth & Broadway Cold Chillin' 12in
28	25	RAW	Big Daddy Kane	MCA Records 12in
29	39	BOUNCY HOUSE (UNDERGROUND MIX)	Adrenalin MOD	MCA Records 12in
30	72	YOU ARE THE ONE (ESSENTIAL CLUB MIX)	Taurus Boyz featuring Kevin Henry	Cooltempo 12in
31	57	BANGO (TO THE BATMOBILE)/BACK TO THE BEAT	The Todd Terry Project	US Fresh 12in
32	19	NOBODY CAN LOVE ME	Tongue 'N' Cheek	Criminal 12in
33	54	SET IT OFF (BUNKER '88 PINK INK MIX)	Bunker Kru	Champion 12in
34	65	GOOD TIMES (JOLLEY HARRIS JOLLEY REMIX)	Chic	Atlantic 12in
35	24	STRONG ISLAND (96%)	J.V.C.F.O.R.C.E.	Hardcore/B Boy Records 12in
36	67	CAN'T LOVE YOU TONIGHT/THE SURGEON GENERAL'S FUNKY 1/4 BEAT	Gwen Guthrie	US Warner Bros/Jellybean 12in
37	42	GIRLFRIEND (EXTENDED VERSION)	Pebbles	MCA Records 12in
38	35	SUBMIT (TO THE BEAT)/DANCING AND MUSIC (REMIXES)	Groove	Submission 12in
39	68	NITE AND DAY/NUIT ET JOUR	Al B Sure!	US Warner Bros/ Uptown 12in
40	41	WALK IN THE NIGHT	Paul Hardcastle	Chrysalis 12in
41	32	BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX)	Jamie Principle	ffrr 12in
42	53	KEEP RISIN' TO THE TOP	Doug E Fresh & The Get Fresh Crew	US Reality 12in
43	100=	WALK AWAY (12in CLUB MIX HIP HOP STYLE)	(111 1/2-Obpm) Joyce Sims	London 12in promo
44	59	PUSH IT (REMIX)/I AM DOWN	Salt-n-Pepa/HIT 'EM WITH THIS	Antoinette ffrr 12in
45	36	BIG THING (EXTENDED)	Blue Zone	Arista/Rockin' Horse Records 12in
46	61	OOO LA LA LA (EXTENDED MIX)	Teena Marie	Epic 12in
47	44	PIANO IN THE DARK	Brenda Russell	Breakout 12in
48	40	ANYONE... Smith & Mighty featuring Jackie Jackson		Three Stripe Records 12in
49	86	DON'T TURN AROUND (REMIX)	Aswad	Mango 12in
50	63	I NEED SOMEBODY	Kechia Jenkins	CityBeat 12in
51	62	HOUSE TRAIN (NEW YORK MIX)	Risse	Jack Trax 12in
52	33	HEROIN ("JUST SAY NO" MIX)	Black Britain	10 Records 12in
53	45	CLAP YOUR HANDS/OHH GIRL	Davy D	Def Jam 12in
54	—	COLD CUT MEETS THE GODFATHER (THE PAYBACK MIX)	James Brown	Urban 12in promo
55	33	LOVER'S LANE (NEW AFTER HOURS VOCAL MIX)	Georgio	Motown 12in
56	—	RECKLESS (THE FULL FON/FON FORCE REMIX)/MIND BODY AND SOUL	Afrika Bambaataa & Family	EMI 12in
57	—	HOUSE REACTION (UNION JACK MIX/TOTAL MAYHEM MIX)	T-Cut-F	10 Records 12in prom
58	52	DIVINE EMOTIONS (REMIX)	Narada	US Reprise Records 12in
59	—	OUT ON A MISSION (122-Obpm)	Lost In Bass	Beatmaster Records 12in promo
60	49	DON'T COVER UP YOUR FEELINGS/GOOD TIMES/WHERE DO I GO FROM HERE/IS IT SO HARD	Broomfield	US Vision Records LP
61	98	LET'S PICK UP THE PIECES (AND MAKE SOME MUSIC)	(108 1/2bpm) Twin-Beat	Big One 12in mailing list promo



Natalie Cole

62	74	GET LUCKY (EXTENDED REMIX)	Jermaine Stewart	Siren 12in
63	—	FLY GIRL (94-0)/THIS IS WHERE YOU GOT IT FROM (97)/THE BOY IS DOPE (95)/COLD IN EFFECT (97)/ON THE STRENGTH (96 1/4)/THE KING (93 1/2-0)/YO BABY (104 1/2)/LEAVE HERE (94)/MAGIC CARPET RIDE (103 1/2)/GOLD (105 1/2bpm)	Grandmaster Flash and the Furious Five	Elektra LP
64	76	HOUSE THIS HOUSE	Mr Lee/SHOUT TOM TOM/TWO THE MAX	Jack Frost and the Circle Jerks/GET THE HOLE Townsell/GOT THE BUG Phuture Pfantasy Club (*Acid Tracks*)
65	70	FISHNET (BIG LEG MIX)	Morris Day	US Tracks Records LP Warner Bros 12in
66	66	FAITH (JON WILLIAMS' SIMON HARRIS REMIXES)	Wee Papa Girl Rappers	Jive 12in white label
67	75	COME BACK LOVER (REMIXES)	Richard Valentine	Champion 12in mailing list promo
68	92	M.F.S.B. (IN FULL EFFECT)	(120 1/2-Obpm) Well Red (D.J. Zire)	Virgin 12in promo
69	51	I WANT HER (DANCE 'TIL YA SWEAT MIX)	Keith Sweat	Elektra 12in
70	—	JUST GOT PAID	Johnny Kemp	US Columbia 12in
71	81	SLOW STARTER (EXTENDED DANCE VERSION)	Randy Hall	US MCA Records 12in
72	—	I AM YOUR MELODY (0-88 1/2-88 1/2)/THAT'S THE WAY OF THE WORLD (61)/SHABBA (114 1/2)/SAMBA FOR MARIA (141 1/2-142 3/4-142-141)/LOVIN' YOU (0-55 1/2)/PRIVATE STOCK (122 1/4-122 1/2-122 1/4)/YOU'RE MY ONE AND ONLY LOVE (107 1/2)/WELCOME TO MY LIFE (75 3/4-76)/PASSION (97 1/2)/HEAVEN IN YOUR EYES (0-52 1/4-Obpm)	Norman Connors	Capitol LP
73	79	PIECE OF YOU (EXTENDED ARCADE REMIX)	Soho	Hedd Records 12in
74	85	PUSH THE BEAT (BAUHAUS)	Cappella	Fast Globe 12in
75	—	I KNOW YOU GOT SOUL (THE DEREK ON ERIC REMIX)	Eric B & Rakim	Cooltempo 12in
76	58	THAT'S THE WAY IT IS (ACID HOUSE REMIX)	Mel & Kim	Supreme Records 12in
77	64	ALL THIS LOVE THAT I'M GIVING/UK RE-EDIT	Gwen McCrae	Rhythm King 12in promo
78	48	ROOKIES REVENGE (QUANTUM JUMP MIX)	Lou	Supreme Records 12in
79	71	JEALOUSY & LIES/ALTERNATIVE DANCE MIX	Julian Jorah	Cooltempo 12in white label
80	60	TOGETHER FOREVER (HOUSE OF LOVE MIX)	Rick Astley	RCA 12in
81	78	DREAMING (UP ALL NIGHT MIX)	Glen Goldsmith	RCA 12in
82	—	YOU GOT TO CHILL (CLUB VERSION)	EPMD	US Fresh Records 12in
83	—	BASS (HOW LOW CAN YOU GO) (RAGAMUFFIN REMIX)	(113 3/2-113 3/2-113 3/2-0) BASS	
84	55	BELOW ZERO (STREETS AHEAD REMIX)	(115 1/4-Obpm) Simon Harris	ffrr 12in
85	99	SIMPLE SIMON (YOU GOTTA ROCK HARD)	Mantronix	10 Records 12in
86	re	15 MINUTES	Ca Sa (Antonio Valesquez & Wolfgang Prinz)	Diamond Duel 12in white label
87	—	GANGSTER BOOGIE/JOIN ME PLEASE.../MEGA-MIX ('88)/DO YOU LIKE.../MANTRONIX (?)/IN FULL EFFECT/LOVE LETTER	Mantronix	10 Records LP
88	88	HOT BUTTERFLY	Gregg Diamond & Bionic Boogie	Urban 12in promo
89	—	I'LL MEET YOU ALONG THE WAY	Rick Clarke	WA Records 12in white label
90	—	MY PHILOSOPHY (0-94-Obpm)	Boogie Down Productions (KRS-One)	US Jive 12in
91	95	WHO'S GONNA EASE THE PRESSURE (TOWNHOUSE CUTS)	(0-121 1/2)/(SIZZLE HOUSE CANADIAN [LUB MIX])	0-122 1/4bpm) Mac Thornhill
92	—	PICK UP THE PIECES/DUB B.E.W.A.R.E. featuring: Tony Scott dj fix		Dutch Rhythm Records 12in
93	—	SHAKE! (HOW ABOUT A SAMPLING, GENE?) (REMIX)	Gene And Jim Are Into Shakes	Rough Trade 12in
94	—	I WANT YOU BACK (PHIL HARDING '88 REMIX)	(103 3/2-103 3/2-104-103 1/2-103-102 1/2)/(DUB) (0-81 1/2-82 1/2-83 1/2bpm) Jackson 5	Motown 12in white label
95	—	LET'S HAVE SOME FUN (96-95 1/2bpm)	The W.G. Band	IZE Records 12in
96	93	KEEP THIS FREQUENCY CLEAR	THE DTI	Premiere UK 12in
97	re	SOMETHING JUST AIN'T RIGHT (EXTENDED)	Keith Sweat	US Vintertainment 12in
98	—	MAGIC FEET/SO LET IT BE HOUEE!/LIFE GOES ON	Mike Dunn	US Westbrook Records 12in
99	87	I HAVE A DREAM (THE SYMPHONY OF BROTHERHOOD MIX)	(119 1/2bpm) The MLK Project	Fourth & Broadway 12in
100	84	GET OUT OF MY LIFE	TC Curtis	Hot Melt 12in
		IT'S A CHOICE/LOVE CALLS/THE FIRST TIME	Visions	US Polydor LP

The Club Chart is compiled from black music orientated venues



## IT TAKES TWO ROB BASE & D.J. E-Z ROCK

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UK RELEASE 4TH APRIL



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MIRROR

# CHARTS

March 27-April 2, 1988

## U S S I N G L E S

TW LW

1	1	MAN IN THE MIRROR	Michael Jackson	Epic
2	2	ENDLESS SUMMER NIGHTS	Richard Marx	Manhattan
3	5	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean	Jive
4	4	OUT OF THE BLUE	Debbie Gibson	Atlantic
5	7	I WANT HER	Keith Sweat	Vintertainment
6	9	ROCKET 2 YOU	the Jets	MCA
7	12	DEVIL INSIDE	INXS	Atlantic
8	3	NEVER GONNA GIVE YOU UP	Rick Astley	RCA
9	13	GIRLFRIEND	Pebbles	MCA
10	16	WHERE DO BROKEN HEARTS GO	Whitney Houston	Arista
11	11	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton	Columbia
12	17	WISHING WELL	Terence Trent D'Arby	Columbia
13	10	HYSTERIA	Def Leppard	Mercury
14	18	SOME KIND OF LOVER	Jody Watley	MCA
15	6	I GET WEAK	Belinda Carlisle	MCA
16	20	ANGEL	Aerosmith	Geffen
17	21	I SAW HIM STANDING THERE	Tiffany	MCA
18	19	CHECK IT OUT	John Cougar Mellencamp	Mercury
19	8	FATHER FIGURE	George Michael	Columbia
20	25	PROVE YOUR LOVE	Taylor Dayne	Arista
21	15	SHE'S LIKE THE WIND	Patrick Swayze	RCA
22	24	ROCK OF LIFE	Rick Springfield	RCA
23	27	PINK CADILLAC	Natalie Cole	Manhattan
24	14	JUST LIKE PARADISE	David Lee Roth	Warner Brothers
25	28	ONE STEP UP	Bruce Springsteen	Columbia
26	31	ELECTRIC BLUE	Icehouse	Chrysalis
27	30	YOU DON'T KNOW	Scarlett & Blackman	Virgin
28	29	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal	Tabu
29	34	ANYTHING FOR YOU	Gloria Estefan	Epic
30	38	FISHNET	Morris Day	WB
31	35	GOING BACK TO CALI	LL Cool J	Def Jam
32	33	WHAT A WONDERFUL WORLD	Louis Armstrong	A&M
33	23	WHEN WE WAS FAB	George Harrison	Dark Horse
34	40	PAMELA	Toto	Columbia
35	41	I WISH I HAD A GIRL	Henry Lee Summer	CBS
36	43	NAUGHTY GIRLS (NEED LOVE TOO)	Samantha Fox	Jive
37	26	I FOUND SOMEONE	Cher	Geffen
38	45	TWO OCCASIONS	the Deele	Solar
39	50	SHATTERED DREAMS	Johnny Hates Jazz	Virgin
40	47	PIANO IN THE DARK	Brenda Russell	A&M
41	48	WAIT	White Lion	Atlantic
42	52	I DON'T WANT TO LIVE WITHOUT YOUR LOVE	Foreigner	Atlantic
43	46	ARE YOU SURE	So	Manhattan
44	61	ALWAYS ON MY MIND	Pet Shop Boys	EMI
45	54	KISS AND TELL	Bryan Ferry	Reprise
46	32	CAN'T STAY AWAY FROM YOU	Gloria Estefan	Epic
47	37	PUMP UP THE VOLUME	M/A/R/R/S	4th & Broadway
48	22	BE STILL MY BEATING HEART	Scng	A&M
49	59	DREAMING	Orchestral Manoeuvres In The Dark	A&M
50	60	SAY IT AGAIN	Jermaine Stewart	Arista

51	39	HUNGRY EYES	Eric Carmen	RCA
52	42	PUSH IT	Salt-N-Pepa	Next Plateau
53	65	STRANGE BUT TRUE	Times Two	Reprise
54	64	SAVIN' MYSELF	Eria Fachin	Critique
55	36	LOVE OVERBOARD	Gladys Knight And The Pips	MCA
56	69	ONE GOOD REASON	Paul Carrack	Chrysalis
57	51	GIVE ME ALL YOUR LOVE	Whitesnake	Mercury
58	49	I WANT YOU SO BAD	Heart	Capitol
59	73	MY GIRL	Suave	Capitol
60	70	RITUAL	Dan Reed Network	Mercury

BULLETS

61	71	YES	Merry Clayton	RCA
64	74	LOVE IN THE FIRST DEGREE	Bananarama	London
73	78	SAMANTHA (WHAT YOU GONNA DO)	Cellarful Of No	CBS
77	82	PROMISE ME	the Cover Girls	Fever
78	81	BREAKAWAY	Big Pig	A&M
79	—	NIGHTTIME	Pretty Poison	Virgin
80	—	I STILL BELIEVE	Brenda K Starr	MCA
85	90	PRESENCE OF LOVE	the Alarm	IRS
86	—	BEDS ARE BURNING	Midnight Oil	Columbia
88	—	NEVER DIE YOUNG	James Taylor	Columbia
90	—	KISS ME DEADLY	Lita Ford	RCA
92	—	CENTURY'S END	Donald Fagen	Warner Brothers
93	—	GET IT ON	Kingdom Come	Polydor
94	—	JACK THE LAD 3	Man Island	Chrysalis
95	—	FAMILY MAN	Fleetwood Mac	Warner Brothers

## U S A L B U M S

TW LW

1	1	DIRTY DANCING	Soundtrack	RCA
2	2	FAITH	George Michael	Columbia
3	3	BAD	Michael Jackson	Epic
4	4	KICK	Inxs	Atlantic
5	5	TIFFANY	Tiffany	MCA
6	6	SKYSCRAPER	David Lee Roth	Warner Brothers
7	7	HYSTERIA	Def Leppard	Mercury
8	8	OUT OF THE BLUE	Debbie Gibson	Atlantic
9	16	NOW AND ZEN	Robert Plant	EsParanza
10	10	GOOD MORNING, VIETNAM	Soundtrack	A&M
11	30	MORE DIRTY DANCING	Soundtrack	* RCA
12	9	THE LONESOME JUBILEE	John Cougar Mellencamp	Mercury
13	11	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
14	15	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
15	12	BLOW UP YOUR VIDEO	A/C/D/C	Atlantic
16	14	WHITNEY	Whitney Houston	Arista
17	23	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	Columbia
18	13	TUNNEL OF LOVE	Bruce Springsteen	* Columbia
19	22	MAKE IT LAST FOREVER	Keith Sweat	Vintertainment
20	21	RICHARD MARX	Richard Marx	Manhattan
21	20	THE JOSHUA TREE	U2	* Island
22	31	KINGDOM COME	Kingdom Come	* Polydor
23	19	PERMANENT VACATION	Aerosmith	Geffen
24	17	HEAVEN ON EARTH	Belinda Carlisle	MCA
25	18	NOTHING LIKE THE SUN	Sung	A&M
26	25	JODY WATLEY	Jody Watley	* MCA
27	28	PRIDE	White Lion	Atlantic
28	24	CLOUD NINE	George Harrison	Dark Horse
29	42	TEAR DOWN THESE WALLS	Billy Ocean	* Jive
30	27	NEVER DIE YOUNG	James Taylor	Columbia
31	29	HOT, COOL AND VICIOUS	Salt-N-Pepa	Next Plateau
32	26	WHITESNAKE	Whitesnake	Geffen
33	36	LET IT LOOSE	Gloria Estefan	Epic
34	43	PEBBLES	Pebbles	MCA
35	33	BORN TO BE BAD	George Thorogood	* Manhattan

● INXS' Michael Hutchence

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*heartache*  
*givin' you all my love*  
*ain't no way*



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● **WET WET WET** cover the damp patches on the wall

36	35	<b>TELL IT TO MY HEART</b> Taylor Dayne	Arista	25	36	<b>NITE AND DAY</b> Al B. Sure	Warner Bros
37	37	<b>PHANTOM OF THE OPERA</b> Original Soundtrack	Polydor	26	30	<b>DON'T YOU KNOW</b> Heavy D & The Boyz	* MCA
38	32	<b>EXPOSURE</b> Exposé	Arista	27	27	<b>THRILL SEEKERS</b> Roger	Reprise
39	34	<b>INSIDE INFORMATION</b> Foreigner	Atlantic	28	23	<b>HOW LONG</b> Gerry Wood	Polydor
40	39	<b>ALWAYS &amp; FOREVER</b> Randy Travis	* Warner Brothers	29	34	<b>COULDN'T CARE LESS</b> Force MD's	* Tommy Boy
41	45	<b>SURFING WITH THE ALIEN</b> Joe Satriani	Relatively	30	35	<b>INSTANT REPLAY</b> Mico Wave	Columbia
42	48	<b>DAYDREAMING</b> Morris Day	* Warner Brothers	31	37	<b>STAND UP</b> Hindsight	Virgin
43	44	<b>THE LION AND THE COBRA</b> Sinead O'Connor	Ensign	32	33	<b>WHO DO YOU LOVE</b> Rodney Sautsber	Ryan
44	40	<b>CHER</b> Cher	Geffen	33	40	<b>EVERYTHING WILL B-FINE</b> Lisa Lisa & Cult Jam	Jam/Columbia
45	46	<b>ONCE BITTEN</b> Great White	Capitol	34	—	<b>WILD, WILD, WEST</b> Kool Moe Dee	Jive
46	—	<b>THE HUNGER</b> Michael Bolton	Columbia	35	—	<b>JUST HAVIN' FUN</b> the Fit	A&M
47	38	<b>A MOMENTARY LAPSE OF REASON</b> Pink Floyd	Columbia	36	31	<b>LOVE DON'T GIVE NO REASON</b> Smokey Robinson	Motown
48	49	<b>ACTUALLY</b> Pet Shop Boys	Manhattan	37	—	<b>MY GIRL</b> Suave	Capitol
49	41	<b>SO FAR, SO GOOD, SO WHAT</b> Megadeth	Capitol	38	—	<b>MERCEDES BOY</b> Pebbles	MCA
50	47	<b>ALL OUR LOVE</b> Gladys Knight And The Pips	MCA	39	—	<b>DON'T MESS WITH MY HEART</b> the Skwares	Mercury
				40	—	<b>I AM YOUR MELODY</b> Norman Connors	Capitol

Compiled by Billboard

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

**TW LW**

1	3	<b>WISHING WELL</b> Terence Trent D'Arby	Columbia
2	1	<b>MAN IN THE MIRROR</b> Michael Jackson	Epic
3	7	<b>OOO LA LA LA</b> Teena Marie	Epic
4	4	<b>LOVEY DOVEY</b> Tony Terry	Epic
5	2	<b>FISHNET</b> Morris Day	Warner Brothers
6	12	<b>WASN'T I GOOD TO YA?</b> Da'Krash	* Capitol
7	14	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> Billy Ocean	Jive
8	17	<b>DA'BUTT</b> EU	Manhattan
9	5	<b>ROCKET 2 U</b> the Jets	MCA
10	15	<b>SWEET SENSATION</b> Levert	* Atlantic
11	6	<b>FATHER FIGURE</b> George Michael	Columbia
12	13	<b>GOING BACK TO CALI</b> LL Cool J	Def Jam
13	8	<b>EVERY DROP OF YOUR LOVE</b> Stacy Lattisaw	Motown
14	9	<b>PLAYTHING</b> Rebbie Jackson	Columbia
15	19	<b>LOVIN' ON NEXT TO NOTHIN'</b> Gladys Knight And The Pips	MCA
16	16	<b>YOU ARE WHO YOU LOVE</b> Gavin Christopher	Manhattan
17	18	<b>ALL IN MY MIND</b> Full Force	Columbia
18	11	<b>TAKE GOOD CARE OF ME</b> Jonathan Butler	Jive
19	21	<b>THAT'S WHAT LOVE IS</b> Miki Howard	Atlantic
20	28	<b>WHERE DO BROKEN HEARTS GO</b> Whitney Houston	* Arista
21	10	<b>THINKING OF YOU</b> Earth, Wind And Fire	Columbia
22	22	<b>HERE COMES THE NIGHT</b> Meli'sa Morgan	Capitol
23	24	<b>I'VE BEEN A FOOL FOR YOU</b> Miles Jaye	Island
24	25	<b>PINK CADILLAC</b> Natalie Cole	* Manhattan

**M U S I C V I D E O**

**TW LW**

1	1	<b>IF LOOKS COULD KILL</b> Heart	PMI
2	—	<b>THE VIDEO SINGLES</b> Wet Wet Wet	Channel 5
3	2	<b>WHO'S BETTER</b> ... the Who	Channel 5
4	3	<b>INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b> Terence Trent D'Arby	CBS/Fox
5	6	<b>STRANGE</b> Depeche Mode	Virgin
6	5	<b>THE BEST OF OMD</b> OMD	Virgin
7	4	<b>ALWAYS GUARANTEED</b> Cliff Richard	PMI
8	8	<b>VOICE ON</b> Alexander O'Neal	CBS
9	7	<b>MORE VITAL IDOL</b> Billy Idol	Chrysalis
10	13	<b>UNDER A BLOOD RED SKY</b> U2	Virgin
11	—	<b>EURHYTHMICS LIVE</b> Eurythmics	PolyGram Music Video
12	—	<b>BEST OF UB40</b> UB40	Virgin
13	15	<b>TEAR DOWN THESE HITS</b> Billy Ocean	Virgin
14	9	<b>MAKING THRILLER</b> Michael Jackson	Vestron
15	—	<b>NOW THAT'S WHAT I CALL MUSIC VIDEO II</b> Various	PMI/Virgin
16	—	<b>I2 WASTED YEARS</b> Iron Maiden	PMI
17	16	<b>THE WHOLE STORY</b> Kate Bush	PMI
18	11	<b>THE VIRGIN TOUR</b> Madonna	WEA Music
19	—	<b>STOP MAKING SENSE</b> Talking Heads	Palace/PMI
20	10	<b>TELEVISION</b> Pet Shop Boys	PMI

Compiled by Gallup

# Feargal Sharkey

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# THIS WEEK'S CHART

● ANALYSED BY ALAN JONES

● **Aswad's** 'Don't Turn Around' surprisingly increases its lead over nearest challenger, **Bros'** 'Drop The Boy', at the top of the singles chart this week, as sales of both discs top 200,000. Both acts have albums featuring their hits released this week — a fact which, in terms of its effect on the singles chart, should benefit the less mainstream Aswad more than Bros, as fewer people are likely to gamble on liking their album.

In its 12 inch version, 'Don't Turn Around' slips briefly into the classic Barry/Greenwich-Spector song 'You've Lost That Lovin' Feeling', which topped the chart in its own right on the original **Righteous Brothers'** version in 1965, and soared to the top again in the same version when it appeared as the flipside of the 12 inch version of **Berlin's** 'Take My Breath Away'.

The Berlin single sold over 100,000 copies on 12 inch, whilst the soundtrack album on which both 'Take My Breath Away' and 'You've Lost That Lovin' Feeling' appeared, namely 'Top Gun', sold over 400,000 copies. The Righteous Brothers track also appears on a number of other compilations including the 1986 chart album 'Simon Bates' Our Tune' and the current number 17 album 'Unforgettable', but the appeal of the Old Gold record label's Righteous Brothers single, which pairs 'Lovin' Feeling' with their follow-up hit, 'Unchained Melody', continues to be strong. Last year, the single sold over 18,000 copies, finishing the year as the 499th bestseller. It's now selling a steady 500 copies a week, and has appeared in the top 200 for 27 weeks in a row. This week it moves up three places to number 121.

● If love has been the dominant verb in the titles of hit songs over the past few decades, it's equally certain that



● **FLEETWOOD MAC** get the CD habit

the number one noun has been heart.

This week's top 75 includes five 'heartsongs' — 'Tell It To My Heart' by **Taylor Dayne**, 'Heart Of Gold' by **Johnny Hates Jazz**, 'Where Do Broken Hearts Go' by **Whitney Houston**, 'Cross My Broken Heart' by **Sinitta** and the brief and direct ninth hit from the **Pet Shop Boys**, entitled simply 'Heart'.

The lyrics of many other hits, past and present, concern themselves with the heart, and refer to it in their lyrics, amongst them the current number one 'Don't Turn Around' by Aswad — but not everyone seems keen to namecheck this vital organ — **Smith & Mighty's** bizarre but brilliant hip hop remake of the **Cilla Black/Dionne Warwick** classic 'Anyone Who Had A Heart' is re-titled 'Anyone . . .'. Maybe that's why they're struggling at number 127 whilst the Pet Shop Boys have entered the chart at number seven.

The Pet Shop Boys' 'Heart' is the third song of that title to chart, following the **Max Bygraves/Johnson Brothers** hit from 1957, and **Rita Pavone's** 1966 charter.

It's the fourth top 10 hit lifted from 'Pet Shop Boys, Actually', which has already sold over 800,000 copies —

that's more than their debut album 'Please' (400,000) and their remix album 'Disco' (300,000) combined.

'Actually' has spent its entire chart career (29 weeks) in the top 30. It was due to be followed shortly by 'Disco 2', which was to have included extended versions of previously released Pet Shop Boys tracks. This will not now be released; its non-appearance being a demonstration of Chris and Neil's dim view of EMI's decision to include their version of 'Always On My Mind' — earmarked for 'Disco 2' — on 'Now That's What I Call Music 11', contrary to their wishes.

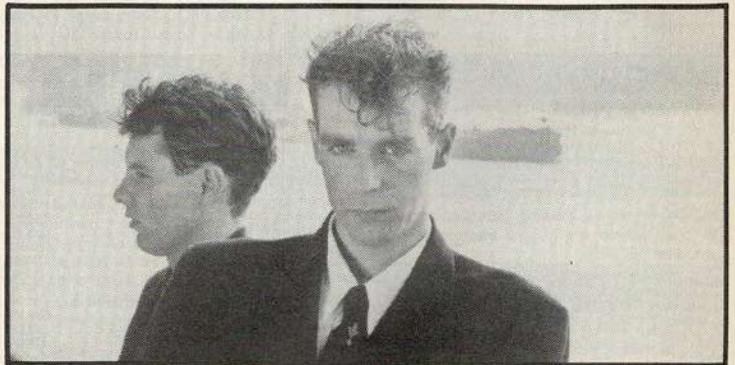
They must be displeased to see that album debut at number one this week after selling 200,000 copies in just seven days, but it's the only cloud on their horizon. 'Heart' was their third highest debuting single to date ('Always On My Mind' entered at number four, 'It's A Sin' started at number five) and is joined in the top 10 by 'I'm Not Scared', the song they wrote and produced for **Eighth Wonder**.

● No fewer than 13 female soloists grace this week's top 40 — the highest figure ever recorded. They are less numerous in the remainder of the chart, but take a creditable 17 of the top 75 places. Curiously, this boom for women owes little to our own gals, the only British girl in the entire chart being **Hazell Dean** (at this point I should repeat Ms Adu's assertion that Sade is a group, not a person). Given that exactly 50 per cent of the chart is made up of British

acts this week, it's staggering that our women do so badly.

● As predicted last week, **A-ha's** 'Stay On These Roads' debuts at the top of the compact disc singles chart, becoming this most volatile of listings' 13th number one in as many weeks. Bad news for A-ha fans is the fact that the incredibly cute 3 5/8" x 3 5/8" sleeve reported as housing the CD here last week is only wrapped around the promo CD. The commercially released version comes in a less attractive regular sized sleeve with an adaptor.

Last week the A-ha CD sold more than 3,000 copies whilst sales of CD singles as a whole topped 50,000 for the first time. Here's the Top 20: 1 (-) Stay On These Roads — A-ha, 2 (-) Can I Play With Madness — **Iron Maiden**, 3 (-) That's The Way I Wanna Rock 'N' Roll — **AC/DC**, 4 (-) Everywhere — **Fleetwood Mac**, 5 (-) Ain't Complaining — **Status Quo**, 6 (-) Drop The Boy — Bros, 7 (16) Just A Mirage — **Jellybean featuring Adele Bertel**, 8 (-) Could've Been — **Tiffany**, 9 (2) Never/These Dreams — **Heart**, 10 (8) Love Changes (Everything) — **Climie Fisher**, 11 (1) Ship Of Fools — **Erasure**, 12 (-) Love Is Stronger Than Pride — **Sade**, 13 (7) Temptation — **Wet Wet Wet**, 14 (5) I Get Weak — **Belinda Carlisle**, 15 (-) We All Sleep Alone — **Cher**, 16 (3) Don't Turn Around — Aswad, 17 (9) Days Of No Trust — **Magnum**, 18 (11) Just Like Paradise — **David Lee Roth**, 19 (-) Pronounce You — **Madness**, 20 (4) I Fought The Law — **the Clash**.



● **PET SHOP BOYS** lead the organ revival

## T W E L V E I N C H

### TW LW

1	1	<b>DON'T TURN AROUND</b> Aswad	Mango
2	—	<b>HEART</b> Pet Shop Boys	Parlophone
3	—	<b>CAN I PLAY WITH MADNESS</b> Iron Maiden	EMI
4	4	<b>DROP THE BOY</b> Bros	CBS
5	2	<b>BASS (HOW LOW CAN YOU GO)</b> Simon Harris	ifrr
6	15	<b>STAY ON THESE ROADS</b> A-ha	Warner Brothers
7	9	<b>DREAMING</b> Glen Goldsmith	RCA
8	7	<b>NEVER/THESE DREAMS</b> Heart	Capitol
9	—	<b>THAT'S THE WAY TO ROCK 'N' ROLL</b> AC/DC	Atlantic
10	8	<b>I'M NOT SCARED</b> Eighth Wonder	CBS
11	20	<b>LOVE CHANGES (EVERYTHING)</b> Climie Fisher	EMI
12	10	<b>RECKLESS</b> Afrika Bambaataa featuring UB40	EMI
13	12	<b>I WANT HER</b> Keith Sweat	Vintertainment
14	—	<b>COULD'VE BEEN</b> Tiffany	MCA
15	3	<b>I KNOW YOU GOT SOUL</b> Eric B & Rakim	Cooltempo
16	5	<b>SHIP OF FOOLS</b> Erasure	Mute
17	—	<b>PINK CADILLAC</b> Natalie Cole	Manhattan
18	—	<b>JUST A MIRAGE</b> Jellybean featuring Adele Bertel	Chrysalis
19	—	<b>EVERYWHERE</b> Fleetwood Mac	Warner Brothers
20	11	<b>LOVE IS CONTAGIOUS</b> Taja Sevelle	Paisley Park

Compiled by Gallup

## C O M P A C T D I S C

### TW LW

1	1	<b>NOW THAT'S WHAT I CALL MUSIC 11</b> Various	EMI/Virgin/Polygram
2	1	<b>THE BEST OF OMD</b> OMD	Virgin
3	—	<b>LIVE IN EUROPE</b> Tina Turner	Capitol
4	10	<b>POPPED IN SOULED OUT</b> Wet Wet Wet	Precious Organisation
5	—	<b>THE STORY OF THE CLASH VOLUME 1</b> the Clash	CBS
6	3	<b>NAKED</b> Talking Heads	EMI
7	7	<b>WHO'S BETTER, WHO'S BEST</b> the Who	Polydor
8	5	<b>INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b>	
		Terence Trent D'Arby	CBS
9	2	<b>VIVA HATE</b> Morrissey	EMI
10	13	<b>TANGO IN THE NIGHT</b> Fleetwood Mac	Warner Brothers
11	8	<b>HEARSAY</b> Alexander O'Neal	Tabu
12	9	<b>TURN BACK THE CLOCK</b> Johnny Hates Jazz	Virgin
13	14	<b>WHITNEY</b> Whitney Houston	Arista
14	4	<b>FROM LANGLEY PARK TO MEMPHIS</b> Prefab Sprout	EMI
15	6	<b>TEAR DOWN THESE WALLS</b> Billy Ocean	Jive
16	—	<b>HORIZONS/INNOVATIVE INSTRUMENTALS</b> Various	K-Tel
17	11	<b>UNFORGETTABLE</b> Various	EMI
18	17	<b>THE CHART SHOW — ROCK THE NATION</b> Various	EMI
19	12	<b>HEAVEN ON EARTH</b> Belinda Carlisle	Virgin
20	15	<b>GIVE ME THE REASON</b> Luther Vandross	Epic

# THE TOP OF THE POPS CHART

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

## UK SINGLES

March 27-April 2, 1988

## UK ALBUMS

TW LW W/C

1	1	6	DON'T TURN AROUND	Aswad
2	2	3	DROP THE BOY	Bros
3	4	2	CAN I PLAY WITH MADNESS?	Iron Maiden
4	5	3	COULD'VE BEEN	Tiffany
5	18	2	STAY ON THESE ROADS	A-ha
6	14	3	CROSS MY BROKEN HEART	Sinitta
7	—	1	HEART	Pet Shop Boys
8	3	11	I SHOULD BE SO LUCKY	Kylie Minogue
9	8	5	NEVER/THESE DREAMS	Heart
10	13	7	I'M NOT SCARED	Eighth Wonder
11	26	4	LOVE CHANGES (EVERYTHING)	Climie Fisher
12	16	3	BASS (HOW LOW CAN YOU GO)	Simon Harris
13	22	3	ONLY IN MY DREAMS	Debbie Gibson
14	15	4	WHERE DO BROKEN HEARTS GO	Whitney Houston
15	7	6	CRASH	The Primitives
16	10	3	I GET WEAK	Belinda Carlisle
17	25	3	TEMPTATION	Wet Wet Wet
18	9	5	SHIP OF FOOLS	Erasure
19	17	6	RECKLESS	Afrika Bambaataa featuring UB40
20	6	8	JOE LE TAXI	Vanessa Paradis
21	12	7	LOVE IS CONTAGIOUS	Taja Sevelle
22	37	2	AIN'T COMPLAINING	Status Quo
23	11	6	TOGETHER FOREVER	Rick Astley
24	33	4	DREAMING	Glen Goldsmith
25	34	3	PROVE YOUR LOVE	Taylor Dayne
26	27	7	I WANT HER	Keith Sweat
27	21	9	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
28	40	4	JUST A MIRAGE	Jellybean featuring Adele Bertel
29	—	1	EVERYWHERE	Fleetwood Mac
30	19	4	I KNOW YOU GOT SOUL	Eric B & Rakim
31	41	3	GIRLFRIEND	Pebbles
32	20	7	DOCTORIN' THE HOUSE	Coldcut featuring Jazz And The Plastic Population
33	—	1	THAT'S THE WAY I WANNA ROCK 'N' ROLL	AC/DC
34	49	2	PINK CADILLAC	Natalie Cole
35	29	4	I FOUGHT THE LAW	The Clash
36	—	1	SEX TALK (LIVE)	T'Pau
37	—	1	WHO'S LEAVING WHO	Hazell Dean
38	31	5	JUST LIKE PARADISE	David Lee Roth
39	23	7	BEAT DIS	Bomb The Bass
40	50	4	PIANO IN THE DARK	Brenda Russell
41	53	2	PUSH IT	Salt-N-Pepa
42	24	6	HEART OF GOLD	Johnny Hates Jazz
43	32	3	DAYS OF NO TRUST	Magnum
44	44	3	I PRONOUNCE YOU	The Madness
45	28	6	THAT'S THE WAY IT IS	Mel & Kim
46	30	11	GIMME HOPE	J'Anna Eddy Grant
47	—	1	LOVE IS STRONGER THAN PRIDE	Sade
48	36	1	TELL IT TO MY HEART	Taylor Dayne
49	35	11	HOW MEN ARE	Aztec Camera
50	61	2	SHE'S LIKE THE WIND	Patrick Swayze & Wendy Fisher
51	—	1	GET LUCKY	Jermaine Stewart
52	48	2	DO THIS MY WAY	Kid 'N Play
53	38	9	HAZY SHADE OF WINTER	The Bangles
54	47	4	DEVIL INSIDE	INXS
55	56	3	SET IT OFF	Bunker Kru/Harlequin Fours
56	—	1	A LOVE SUPREME	Will Downing
57	39	6	GOODGROOVE	Derek B
58	63	2	SWEET LIES	Robert Palmer
59	43	12	I THINK WE'RE ALONE NOW	Tiffany
60	58	13	WHEN WILL I BE FAMOUS?	Bros
61	42	7	FOR A FRIEND	The Communards
62	46	6	SUEDEHEAD	Morrissey
63	—	1	PLANET GIRL	Zodiac Mindwarp And The Love Reaction
64	45	6	DOMINATION	Sisters Of Mercy
65	55	6	LOVEY DOVEY	Tony Terry
66	51	8	CRAZY	Icehouse
67	64	4	FAITH	Wee Papa Girl Rappers
68	57	3	PRIVATE PARTY	Wally Jump Jr And The Criminal Element
69	—	1	MARY'S PRAYER	Danny Wilson
70	—	1	WE ALL SLEEP ALONE	CHER
71	—	1	WAM BAM N.T.	Gang
72	54	12	SAY IT AGAIN	Jermaine Stewart
73	76	2	THE COLOURS	Men They Couldn't Hang
74	74	2	OOO LA LA LA	Teena Marie
75	66	5	NOBODY (CAN LOVE ME)	Tongue In Cheek
76	—	1	BODY AND SOUL	Sisters Of Mercy
77	67	2	LADY MADONNA	The Beatles
78	78	7	I'LL BET SHE'S GOT A BOYFRIEND	Shanice Wilson
79	—	1	IF I SHOULD FALL FROM GRACE WITH GOD	The Pogues
80	—	1	MOMAMED'S HOUSE	Sheik Fawaz
81	92	1	BROKEN LAND	Adventures
82	90	1	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton
83	68	3	SHAKE! (HOW ABOUT A SAMPLING, GENE?)	Gene & Jim Are Into Shakes
84	—	1	BATMAN THEME (ORIGINAL TV SOUNDTRACK)	Neal Hefzi
85	81	1	LOVIN' ON NEXT TO NOTHING	Gladys Knight And The Pips
86	84	1	BABY WANTS TO RIDE	Jamie Principle
87	89	1	I ALWAYS WAS YOUR GIRL	Everything But The Girl
88	79	1	THINKING ABOUT HIS BABY	Blue Zone
89	—	1	LOVE DON'T GIVE NO REASON	Smokee Robinson
90	100	1	SHE'S MINE	Barrington Levy
91	77	1	YES IT'S YOU/ROCK ME AGAIN & AGAIN	Sweet Charles/Lyn Collins
92	83	1	NEIGHBOURS	Barry Crocker
93	—	1	HOW LOW CAN YOU GO	Project Club
94	95	1	IN LOVE WITH YOURSELF	Millions Like Us
95	—	1	ROK DA HOUSE	Beastmasters featuring Cookie Crew
96	—	1	ALWAYS ON MY MIND	Pet Shop Boys
97	80	1	PIECE OF YOU	Soho
98	—	1	COME INTO MY LIFE	Joyce Sims
99	—	1	PLAY THAT THING	Scratchmold
100	—	1	BOUNCY HOUSE	Adrenalin M.O.D.

★ Platinum (one million sales), □ Gold (500,000 sales), ○ Silver (250,000 sales)

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

TW LW W/C

◆◆	1	—	1	NOW THAT'S WHAT I CALL MUSIC II	Various	EMI/Virgin/Polygram	NOW11
◆◆	2	—	4	THE BEST OF OMD	OMD	Virgin	CBS 460241
◆◆	3	9	27	POPPED IN SOULED OUT	Wet Wet Wet	☆ ☆ Precious Organisation	HMV
◆◆	4	1	2	VIVA HATE	Morrissey	EMI	
◆◆	5	3	2	NAKED	Talking Heads		
◆◆	6	6	37	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby	☆ ☆ ☆ CBS
◆◆	7	—	1	THE STORY OF THE CLASH	VOLUME I	the Clash	CBS 460241
◆◆	8	—	1	LIVE IN EUROPE	Tina Turner	Capitol	ESTDI
◆◆	9	4	35	HEARSAY	Alexander O'Neal	☆ ☆ ☆ Virgin	Tabu
◆◆	10	11	11	TURN BACK THE CLOCK	Johnny Hates Jazz	☆ ☆ ☆ RCA	Jive
◆◆	11	10	19	WHENEVER YOU NEED SOMEBODY	Billy Ocean	☆ ☆ ☆ Arista	☆ ☆ ☆ Polydor
◆◆	12	8	3	TEAR DOWN THESE WALLS	Billy Ocean	☆ ☆ ☆ RCA	☆ ☆ ☆ Virgin
◆◆	13	17	5	HORIZONS/INNOVATIVE INSTRUMENTS	Various	☆ ☆ ☆ Arista	☆ ☆ ☆ Polydor
◆◆	14	15	43	WHITNEY	Whitney Houston	☆ ☆ ☆ RCA	☆ ☆ ☆ Virgin
◆◆	15	12	3	WHO'S BETTER, WHO'S BEST	the Who	☆ ☆ ☆ Arista	☆ ☆ ☆ Polydor
◆◆	16	20	2	THE CHART SHOW — ROCK THE NATION	Various	☆ ☆ ☆ RCA	☆ ☆ ☆ Virgin
◆◆	17	7	5	UNFORGETTABLE	Various	☆ ☆ ☆ RCA	☆ ☆ ☆ Virgin
◆◆	18	5	2	FROM LANGLEY PARK TO MEMPHIS	Prefab Sprout	☆ ☆ ☆ RCA	☆ ☆ ☆ Virgin
◆◆	19	13	14	HEAVEN ON EARTH	Belinda Carlisle	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	20	16	50	TANGO IN THE NIGHT	Fleetwood Mac	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	21	23	6	TIFFANY	Tiffany	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	22	14	62	GIVE ME THE REASON	Luther Vandross	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	23	32	23	DIRTY DANCING	Original Soundtrack	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	24	18	28	BRIDGE OF SPIES	T'Pau	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	25	22	15	THE GREATEST LOVE	Various	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	26	—	1	CHALK MARK IN A RAINSTORM	Joni Mitchell	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	27	21	13	KICK INXS	Inxs	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	28	25	30	BAD	Michael Jackson	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	29	29	29	ACTUALLY	Pet Shop Boys	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	30	26	23	CHRISTIANS	the Christians	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	31	27	24	NOTHING LIKE THE SUN	Sting	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	32	—	1	HIP HOP AND RAPPING IN THE HOUSE	Various	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	33	28	55	THE JOSHUA TREE	U2	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	34	24	4	CHILDREN	the Mission	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	35	33	52	CIRCUS	Erasure	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	36	35	5	TELL IT TO MY HEART	Taylor Dayne	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	37	18	2	SO FAR, SO GOOD, SO WHAT	Megadeth	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	38	45	2	WILL DOWNING	Will Downing	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	39	—	1	IN FULL EFFECT	Mantronix	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	40	30	4	IDLEWILD	Everything But The Girl	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	41	31	15	BAD ANIMALS	Heart	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	42	84	5	GREATEST HITS	Isley Brothers	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	43	—	1	ONCE AROUND THE WORLD	It Bites	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	44	37	13	COME INTO MY LIFE	Joyce Sims	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	45	38	4	BEST OF HOUSE VOL 4	Various	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	46	41	17	MAKE IT LAST FOREVER	Keith Sweat	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	47	68	8	EVERYTHING	Climie Fisher	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	48	40	9	SKYSCRAPER	David Lee Roth	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	49	52	6	A PORTRAIT OF ELLA FITZGERALD	Ella Fitzgerald	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	50	48	2	TAJA SEVELLE	Taja Sevelle	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	51	59	2	JUST FOR YOU	Howard Keel	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	52	36	4	NOW AND ZEN	Robert Plant	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	53	39	21	FAITH	George Michael	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	54	34	10	IF I SHOULD FALL FROM GRACE WITH GOD	the Pogues	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	55	55	28	DANCING WITH STRANGERS	Chris Rea	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	56	44	6	FLOODLAND	Sisters Of Mercy	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	57	47	5	HEART	Heart	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	58	42	59	THE PHANTOM OF THE OPERA	Original Soundtrack	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	59	43	2	KINGDOM COME	Kingdom Come	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	60	50	8	BLOW UP YOUR VIDEO	AC/DC	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	61	54	21	CLOUD NINE	George Harrison	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	62	63	10	OUT OF THE BLUE	Debbie Gibson	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	63	51	28	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	64	56	17	MEN AND WOMEN	Simply Red	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	65	69	6	ALL ABOUT EVE	All About Eve	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	66	66	52	WHITESNAKE 1987	Whitesnake	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	67	53	18	RAINDANCING	Alison Moyet	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	68	49	17	JUST VISITING THIS PLANET	Jellybean	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	69	67	150	BROTHERS IN ARMS	Dire Straits	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	70	61	22	THE BEST OF UB40 VOL 1	UB40	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	71	—	1	PLIGHT AND PREMONITION	David Sylvian & Holger Czukay	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	72	58	5	RAINTOWN	Deacon Blue	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	73	90	13	SUBSTANCE	New Order	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	74	62	9	LOVE	Aztec Camera	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	75	91	2	CHER	Cher	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	76	72	18	NOW THAT'S WHAT I CALL MUSIC 10	Various	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	77	57	15	THE BEST OF MIRAGE	JACK MIX '88	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	78	77	82	GRACELAND	Paul Simon	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	79	46	3	STREETSONDS	HIP HOP 20	Various	☆ ☆ ☆ Warner Brothers
◆◆	80	76	12	DISCO	Pet Shop Boys	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	81	71	5	LIVE IN AUSTRALIA	Elton John	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	82	65	10	THE SILVER COLLECTION	Dusty Springfield	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	83	96	2	SINITTAI	Sinitta	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	84	64	22	THE SINGLES	The Pretenders	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	85	81	33	SIXTIES MIX	Various	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	86	86	13	RUMOURS	Fleetwood Mac	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	87	60	11	THE LION AND THE COBRA	Sinead O'Connor	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	88	75	25	RED	The Communards	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	89	—	1	PLEASE	Pet Shop Boys	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	90	85	2	PAID IN FULL	Eric B & Rakim	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	91	—	1	STREET LIFE — 20 GREAT HITS	Bryan Ferry/Roxy Music	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	92	87	5	TATTOOED BEAT	MESSIAH	Zodiac Mindwarp And The Love Reaction	☆ ☆ ☆ Warner Brothers
◆◆	93	—	1	MAN OF COLOURS	Icehouse	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	94	85	54	RUNNING IN THE FAMILY	Level 42	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	95	—	1	HYSTERIA	Def Leppard	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	96	79	4	THE FRENZ EXPERIMENT	the Fall	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	97	74	3	WHITNEY HOUSTON	Whitney Houston	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	98	—	1	PICTURE BOOK	Simply Red	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	99	—	1	QUEEN GREATEST HITS	Queen	☆ ☆ ☆ Warner Brothers	☆ ☆ ☆ RCA
◆◆	100	70	2	THE WORD	Vol.2	Various	☆ ☆ ☆ Warner Brothers

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

**A YEAR AGO THEY SAID HOUSE MUSIC  
WOULD NEVER CROSS OVER.....  
BUT JUST LOOK AT THE HOUSES  
THAT *serious* BUILD**

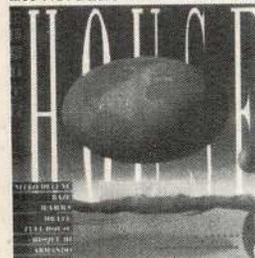
**6 TOP 100 ALBUMS IN 6 MONTHS  
& 3 NEW RELEASES  
CHART POSITIONS STRONGER THAN  
BRICKS & MORTAR!  
THE SERIOUS & NEEDLE HOUSE  
IS BUILT ON A STRONG FOUNDATION!  
EVEN IF IT IS A MADHOUSE!**



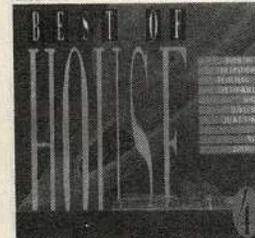
**BEST OF HOUSE VOLUME 1.**  
CAT NO: BEHO 1. GALLUP CHART POSITION: 55.



**BEST OF HOUSE VOLUME 2.**  
CAT NO: BEHO 2. GALLUP CHART POSITION: 30.



**BEST OF HOUSE VOLUME 3.**  
CAT NO: BEHO 3. GALLUP CHART POSITION: 61.



**BEST OF HOUSE VOLUME 4.**  
CAT NO: BEHO 4. GALLUP CHART POSITION: 27.



**BEST OF HOUSE MEGAMIX VOLUME 1.**  
CAT NO: BOIT 1. GALLUP CHART POSITION: 78.



**MAD ON HOUSE VOLUME 1.**  
CAT NO: MADD 1. GALLUP CHART POSITION: 81.

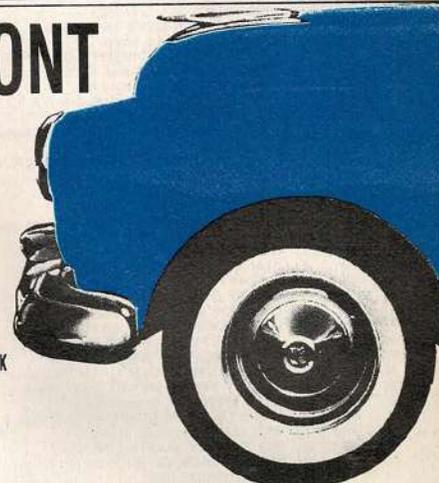


**AND NOW ON RELEASE**

**UPFRONT  
10**

- ERIC B + RAKIM
- BAM BAM
- J.V.C. FORCE
- ROB BASE + D.J. E Z ROCK
- BOMB THE BASS
- MINI CURRY
- NITRO DELUXE
- CUT TO SHOCK
- ROYAL HOUSE
- BOU KHAN

**DOUBLE ALBUM**



PLUS BONUS DOUBLE TROUBLE MAD ON ACID MEGAMIX  
AND TWO EXTRA BONUS ACID HOUSE TRAX  
AS SEEN ON TV

CAT NO: UPFT 10

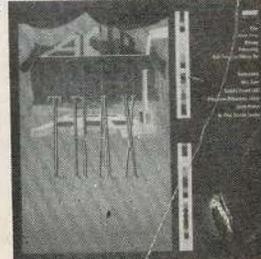
**BEST OF HOUSE MEGAMIX VOLUME 2.**  
CAT NO: BOIT 2. RELEASE DATE: IMMINENT.

**NEW**



**ACID TRAX**  
CAT NO: DRUG 1. RELEASE DATE: IMMINENT.

**NEW**



**BAM BAM**  
"GIVE IT TO ME"  
7" SINGLE CAT NO: OUS 7  
12" SINGLE CAT NO: OUS 10  
12" REMIX CAT NO: OUSX 10  
12" ACID REMIX CAT NO: OUSXX 10

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