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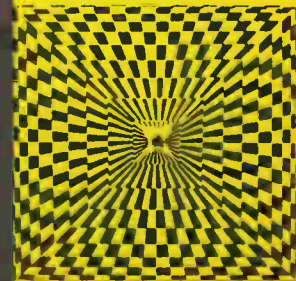


# the return of simply red

- RIPENING WITH AGE

## REVIEWS

- ALBUMS
- JOE SMOOTH
- LOU REED
- LOOP
- LIVES
- TANITA TIKARAM
- NATALIE COLE
- THE ALARM



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

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The return of *Win*



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**EDITOR** Betty Page  
**DEPUTY EDITOR/**  
**FEATURES** Eleanor Levy  
**NEWS EDITOR** Robin Smith  
**DESIGN** Ian Middleton  
**PRODUCTION EDITOR**  
Kevin Murphy  
**REVIEWS EDITOR** Tim  
Nicholson  
**CONTRIBUTORS** Tony  
Beard, Lysette Cohen,  
Darren Crook, Johnny Dec,  
David Giles, Tony Fletcher,  
Malu Halasa, James  
Hamilton, Tim Jeffery, Alan  
Jones, Roger Morton, Pete  
Paisley, Paul Sexton, Andy  
Strickland, Lisa Tilston, Chris  
Twomey, Jane Wilkes, Henry  
Williams, Rob Yates, Geoff  
Zeppelin  
**PHOTOGRAPHERS** Eugene  
Adebari, Norman Anderson,  
Victoria Blackie, John  
Ingledew, Barry Plummer,  
Joe Shutter, Martyn  
Strickland, Steve Wright  
**ADVERTISEMENT**  
**MANAGER** Carole Norvell-  
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**MANAGER** Tony Dixon  
**TELESALES MANAGER**  
Eddie Fitzgerald  
**TELESALES**  
**REPRESENTATIVE** Julie  
Denton  
**PUBLISHER** Lynn Keddie  
**CIRCULATION MANAGER**  
Peter Shaw  
**MANAGING DIRECTOR**  
Mike Sharman.  
Published weekly by Spotlight  
Publications Ltd, Greater  
London House, Hampstead  
Road, London NW1 7QZ.  
Telephone: 387 6611. ISSN  
0144-5804. Typeset by Phase  
Communications and printed  
by Nene River Press (division  
of Severn Valley Press Ltd),  
Peterborough. Colour by CK  
Litho  
**THANKS TO** Steve Masters  
and Delilah Lenion  
**SUBSCRIPTIONS** available  
from Punch Subscription  
Services, 8 Grove Ash,  
Bletchley, Milton Keynes,  
Bucks MK1 1BZ; UK rate:  
£45 per annum; European  
rate: US\$95 (surface mail).  
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# ENTS

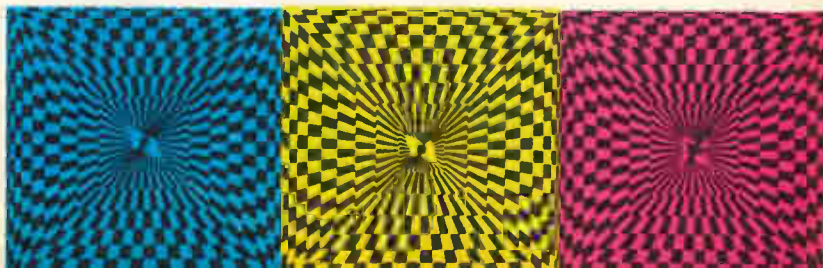
# B L E

▼ **DUET FOR FUN**  
*Dr Robert and Kym Mazelle* team up for the great pop/house crossover success of the year so far. (OK, we know 1989's only three week's old, but you know what we mean.) P9



▲ **A C H O R U S O F A N G E L S**  
*Frazier Chorus* throw in everything but the kitchen sink to make the sweetest pop noise since 'Sugar Baby Love'. See p16

● **rm ACID SURVEY RESULTS**  
 Has *Acid* burnt itself out? See what you said in our survey. P28.



# NEWS

EDITED BY ROBIN SMITH



## ◀ **MONKEYS ON THE ROAD**

The Blow Monkeys start their first British tour for more than a year and a half next month. They'll be playing Glasgow Queen Margaret Union February 10, Aberdeen Venue 11, Redcar Bowl 12, Newcastle Polytechnic 14, Sheffield Polytechnic 15, Liverpool University 16, Leeds Boddington Hall 17, Manchester University 18, Loughborough University 20, Birmingham Powerhouse 21, Norwich UEA 22, Bath University 24, Bristol University 25, Exeter University 26, Barnstaple Queens Hall Theatre 27, London Town And Country Club March 1, Eastbourne Winter Gardens 3, St Albans City Hall 4, Hastings White Rock Theatre 5, Worthing Assembly Hall 7, Portsmouth Polytechnic 8, Tunbridge Wells Assembly Hall 9, Crawley The Hawth 10, Oxford Polytechnic 11, Folkstone Leas Cliff Hall 12. Tickets are available from box offices and usual agents.



## **NEVER MIND**

Simple Minds release some long-awaited new material next month. Out on February 6 will be an EP 'Ballad Of The Streets', featuring 'Belfast Child', 'Mandela Day' and 'Biko'.

'Belfast Child' is a new song based on the traditional Irish song 'She Moved Through The Fair', while 'Mandela Day' was written for last year's Mandela Day concert at Wembley. 'Biko' is a spirited rendition of Peter Gabriel's hard-hitting song.

Simple Minds are promising a world tour this year with lots of special concerts in unusual locations.

## **STAND BY ME**

Pop renegades REM release their single 'Stand' on January 23. It's taken from their widely-acclaimed album 'Green' and the flip side is the previously unreleased song, 'Memphis Train Blues'. There's another bonus on the 12 inch and three inch CD versions with another previously unavailable track 'Eleventh Untitled Song'.

## **ON THE PEACE**

Big Country, the band who rocked Russia last year, release their single 'Peace In Our Time' on January 23. The flip side features 'Promised Land' while the 12 inch also has 'Over The Border' and 'The Longest Day'.

A special postcard pack will also be available with peace messages in Russian and English.

## **BLUE FOR YOU**

Deacon Blue, who recently notched up a top 10 hit with 'Real Gone Kid', will be playing a major Spring tour. They'll be kicking off at Dublin Stadium on May 1, followed by Belfast Ulster Hall 2, Inverness Ice Centre 4, Glasgow SECC 7, Newcastle City Hall 9, Bradford St Georges Hall 10, Manchester Apollo 11, Liverpool Royal Court 13, Birmingham Aston Villa Leisure Centre 14, Sheffield City Hall 15, Nottingham Royal Centre 17, Leicester De Montfort Hall 18, Newport Centre 19, Southampton Mayflower 21, Brighton Dome 22, Hammersmith Odeon 24, 25, Bristol Hippodrome 28.

Tickets are on sale now from the box office and usual agents.



## ● HAPPY ANNIVERSARY

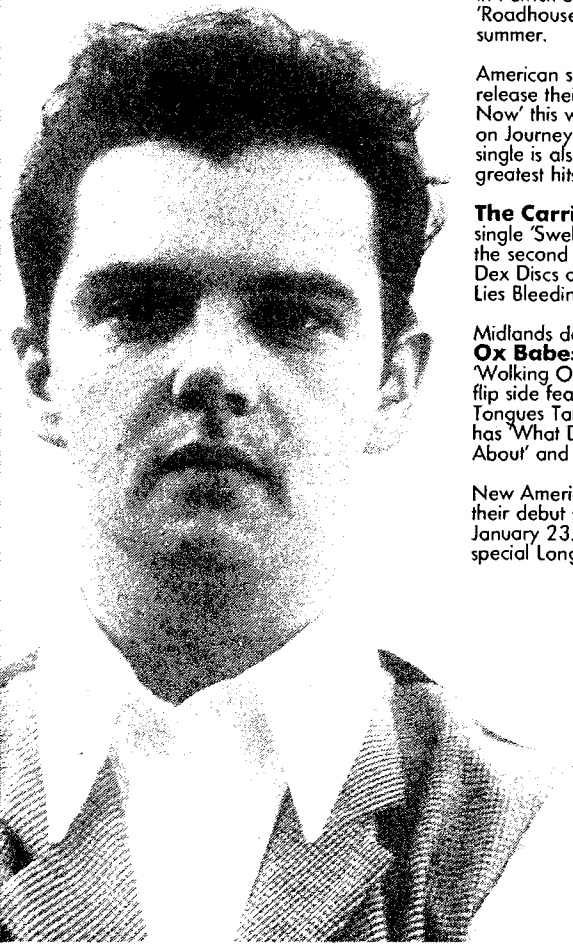
U2, the Jam, Queen and Elton John are some of the stars featured on a double album 'The Marquee 30 Legendary Years' out on January 23. The album marks the 30th anniversary of London's famous Marquee Club, which has been the launch pad for so much British talent over the years and which has recently moved premises from its original site in Wardour Street to the Charing Cross Road.

All the songs are studio tracks with U2 contributing 'Pride In The Name Of Love', the Jam 'Going Underground', Elton John 'Saturday Night's Alright (For Fighting)', and Queen are featured with 'Killer Queen'.

## LOOKING FOR A HIT

**Hue And Cry** tell the true story of a woman taking control of her destiny in their single 'Looking For Linda' out this week. It's taken from their current album 'Remote', which closely examines modern relationships. The flip side is 'He Won't Smile'.

● HUE AND CRY's Patrick Kane is yet another victim of the phantom tie thief



## ● RELEASES

**The Stranglers** release 'Grip '89' this week, a remix of their debut single 'Get A Grip On Yourself' which was originally out in January 1977. The band can proudly claim to have had a single in the charts every year for the past 12 years.

**The Wolfgang Press** release a four track 12 inch EP 'Kansas' on January 30. The A-side is a re-recorded version of 'Kansas' featured on their album 'Bird Wood Cage' and other tracks include the previously-unreleased songs 'Scratch' and 'Twister'.

**The Jeff Healey Band**, who recently completed a sell-out, British tour, release their single 'Confidence Man' this week. The CD includes the version of 'Confidence Man' featured in Patrick Swayze's new film 'Roadhouse', due to open in the summer.

American supergroup **Journey** release their single 'Who's Crying Now' this week. Originally featured on Journey's album 'Escape', the single is also featured on their greatest hits album.

**The Carringtons** release their single 'Swell Party' on January 23. It's the second single on their own label Dex Discs and the flip side is 'Love Lies Bleeding'.

Midlands dance combo **the Blue Ox Babes** release their single 'Working On The Line' this week. The flip side features 'Four Golden Tongues Talk' while the 12 inch also has 'What Does Anybody Think About' and 'Thought As Much'.

New American duo **Sequal** release their debut single 'I'm Over You' on January 23. The flip side features a special Long Island mix of the song.

# ANDY PAWLAK

## SECRETS



NEW SINGLE  
7", 12" AND 4 TRACK CD

ON TOUR WITH LOVE & MONEY

JAN 25TH DUNDEE UNIVERSITY  
JAN 26TH SHEFFIELD UNIVERSITY  
JAN 27TH NEWCASTLE POLYTECHNIC  
JAN 28TH MANCHESTER INTERNATIONAL  
FEB 2ND LONDON TOWN & COUNTRY



The Proclaimers return with their single 'I'm On My Way', out on January 30. It's taken from their platinum album 'Sunshine On Leith', and the flip side is a live version of 'Over And Done With', recorded at the Inverness Eden Court Theatre in September last year.

The Proclaimers are on tour in Europe until March before embarking on a five week American tour.

THE ONLY WAY IS UP

## STOP THIEF

**Wally Jump Junior And The Criminal Element**, featuring Will Downing on vocals, release their single 'Thieves' this week. It's a remixed version of the song on their album 'Don't Push Your Luck' and the flip side features a Jazz In The House mix of the song.

## RUMOURS

It looks like it might not be a quiet year for U2 after all. We hear they're working on another album which could be out in the summer and there's the possibility they'll be doing a one-off large-scale concert event . . . The Jacksons are back working on an album which has the tentative title 'Jackson Street'. Marlon, Tito, Jackie, Randy and Jermaine are working on the record, but Michael hasn't made up his mind whether he wants to team up with his brothers again . . . Following the death of Roy Orbison, it looks as if the Traveling Wilburys will be splitting up . . . Madonna's album 'Like A Prayer' will be out next month and somebody might be able to talk her into a tour before the end of the year.

## WHAT A TECHNIQUE

New Order release their long-awaited album, 'Technique', on January 30. Excluding 'Substance', it's their fifth album to date, and was recorded between May and September last year. Tracks include 'Fine Time', 'All The Way', 'Round And Round' and 'Run'. New Order have no British dates lined up at present, but they'll be playing an American tour in April and May.

## VERY AMUSING

**Throwing Muses** return to Britain next month for a series of shows. They'll be playing Portsmouth Polytechnic February 11, Bristol Bierkeller 12, Nottingham Trent Polytechnic 13, Birmingham Galdwyns 15, Newcastle Riverside 16, Glasgow Queen Margaret University 17, Aberdeen Venue 18, Dundee Dance Factory 19, Liverpool Polytechnic 21, Leicester University 22, Manchester International 1 24, Sheffield Leadmill 25, London Town And Country Club 26.

The band will also be releasing their 'Hunkpapa' album on January 23. Tracks include 'Devil's Roof', 'Dizzy' and 'No Parachutes'.

## TOURS

**Big Country** have added a date to their tour at the Edinburgh Playhouse on February 16.

**The Snapdragons** follow up their recent debut single, 'The Things You Want', with dates at Lancaster University January 19, Hull Adelphi 20, London Town And Country Club (with the Darling Buds) 26, London Rock Garden 27, Wolverhampton The Dream Hole (at the George) 30, Bath Moles Club February 2, Bristol Tropics 10.

**The Sandkings**, the self-proclaimed 'loudest band in Wolverhampton', will be touring this month with dates at Birmingham Sinatra's January 19, London Mean Fiddler 22, London Dingwalls Panic Station 30.

**Bradford** follow up their recent slot supporting Morrissey at his Wolverhampton gig with a few live dates. They'll be playing Sunderland Polytechnic January 26, Surrey University 29, Exeter Arts Centre February 2, Salisbury Arts Centre 3, Paris Locomotive Club 24.

**Kingfishers Catch Fire** will be setting the country alight on their forthcoming tour. They'll be playing Dundee University January 26, Edinburgh University Moray House 27, London Mean Fiddler February 10.

**New Model Army** have added some extra dates to their forthcoming tour. They'll be playing Reading University February 16, Cambridge Corn Exchange 23, Leicester University March 1, Belfast Queen's University 7, Dublin McGonagles 8, Bangor University 9.

**Blue Oyster Cult** hit the road for the first time in four years with dates at Manchester Apollo March 7, Edinburgh Playhouse 8, Newcastle City Hall 9, Sheffield City Hall 10, Hull City Hall 11, Birmingham Hummingbird 12, Hanley Victoria Hall 13, Folkestone Leoscliffe Hall 14, Portsmouth Guildhall 15, Newport Centre 16, Bristol Colston Hall 17, London Hammersmith Odeon 18, Nottingham Royal Centre 20.

**Scorpions** have added an extra date to their shows at London Hammersmith Odeon. They'll also now be playing on February 20 after tickets for their shows on 18 and 19 sold out. Their special guests in London will be US all-female rock quartet Vixen.

**Anna Palm**, with her distinctive combination of violin and vocals, is appearing as part of a Music & Theatre double bill at London Young Vic Studio (The Cut-Waterloo) January 27 and 28.



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# NEWS

CONTINUED



## ▲ DROP THE BOY

The Waterboys begin a major tour next month starting at the Brighton Top Rank February 13, Cambridge Corn Exchange 14, Portsmouth Guildhall 15, Birmingham Hummingbird 17, Sheffield City Hall 18, Kilburn National 20, 21, 22, Cardiff University 24, Warwick University 25, Bristol Studio 27, Leeds University 28, Newcastle City Hall March 2, Manchester Apollo 3, Liverpool Royal Court 4, Leicester De Montfort Hall 6, Nottingham Rock City 7, Aberdeen Music Hall 9, St Andrews University 10, Ayr Pavilion 12, Edinburgh Playhouse 13, Glasgow Barrowlands 15, 16.

## SHAKY TOUR

**Shakin' Stevens**, who releases his single 'Jezabel' on January 30, has lined up a monster 26 date spring tour. He'll be kicking off at Nottingham Royal Centre on March 23, followed by Blackpool Opera House 24, Halifax Civic Theatre 25, Liverpool Empire 26, Bristol Hippodrome 27, 28, Sheffield City Hall 30, Carlisle Sands Centre 31, Edinburgh Playhouse April 1, Aberdeen Capitol 2, Newcastle City Hall 4, Leicester De Montfort Hall 5, London Dominion 6, 7, Manchester Opera House 9, Harrogate Centre 10, Scarborough Futurist 11, Wolverhampton Civic Hall 12, Brentwood Centre 14, Southampton Mayflower 15, St Austell Coliseum 16, Oxford Apollo 18, Portsmouth Guildhall 20, Brighton Centre 21, Reading Hexagon 22, Birmingham Alexandra 23 (two shows 5pm and 8pm).

## ON AND ON

That monstrous duo **Freddie Mercury** and **Montserrat Caballe**, release their third single, 'How Can I Go On', on January 23. Taken from their album 'Barcelona', which was released last October, the flip side features 'Guide Me Home' while the 12 inch also has 'Overture Piccante'.



## POOR BILLY

The Associates, AKA Billy Mackenzie, have been dropped from WEA Records even though Billy was on the verge of releasing a new single, 'Country Boy'.

Billy had been on the label for seven years, in which time he's released two albums, 'Sulk' and 'Perhaps', but his more recent work, like a remake of Blondie's 'Heart Of Glass', failed to keep him in the charts.

"His contract has not been renewed," says a dour spokesperson.

## A DARLING ALBUM

The Darling Buds release their debut album, 'Pop Said', on January 30. The album contains 12 of their classic pop tracks including their top 40 single 'Hit The Ground' as well as 'Burst', 'Uptight', 'The Other Night' and 'Let's Go Round There'.

## MECHANICAL TOUR

Mike And The Mechanics, the band featuring Genesis' bass player Mike Rutherford, who have leapt into the charts with 'The Living Years', will be playing their first ever British shows in March. They'll be appearing at Manchester Apollo March 5, followed by Hammersmith Odeon March 6 and Folkestone Leascliffe Hall 7. The dates are part of a European tour and tickets are on sale now.



## SURF'S UP ▼

Long-time **rm** favourite **Lizzie Tear** releases her single 'Silver Surfer' on January 30. It was inspired by the Marvel Comics character of the same name and produced by Martin Fry and Mark White of ABC.

The flip side features an acappella version of the song with Lizzie accompanied by a drum beat.



DOCTOR IN THE HOUSE

Or the story of how Blow Monkey DR ROBERT teamed up with larger-than-life house diva KYM MAZELLE for a rousing stab of soul surgery to make the New Year go off with a bang. Paul Ablett gets hospitalised

"I saw this tall, striking, handsome Englishman with DEEP dimples, wearing a serious suit and I thought, 'hmm, that can't be him, he's too good looking'"

DR ROBERT and Kym Mazelle make an unlikely combination. To the right sits a pallid young man in a loud chequered suit, hair parted across one eye; opposite reclines a formidable woman with her hair pulled back tight, smiling through a pair of 'Dallas' style shades.

Dr Robert of the Blow Monkeys and Kym Mazelle, the much-praised house singer from Chicago, have collaborated on 'Wait', an extremely commercial rewrite of the deep house sound aimed straight at the top 10.

So how did they first meet? Kym volunteers the explanation: "His manager called and put the idea to me and I said yes, IMMEDIATELY!" she giggles. "He asked me if I wanted to hear the tape first, so I said 'I guess so', but I'd have done it anyhow."

The Blow Monkeys made their name in the States with 'Digging Your Scene' and Kym's sister is an avid fan. "I called her up to get her approval; you've got to get the kid's approval."

After "living with" the tape for a week, Kym went to the studio. "When I got there, I saw this tall, striking, handsome Englishman with DEEP dimples, wearing a serious suit and I thought, *hmm*, that can't be him, he's too *good looking*. It was, though. He was so quiet and mild-mannered . . ." Kym simpers. The good Doctor blushes quietly.

KYM MAZELLE is a trained mezzo-soprano (ie: a bit of a belter in the singing stakes) whereas Dr Robert's vocals are not, shall we say, the standout element of his pop persona. It seems though, that he was unperturbed.

"I know I am not a great singer but I do it well in my own way. I was really nervous about singing the harmonies with her, but she put me at ease."

Had Kym taught him any tricks? Kym jumps in: "I don't know if I did or not, I know he taught me a few," she smiles. "'Cause I was nervous too. I mean, like you do when you are singing together, and Robert mentioned that he had a cold. I said, casually, 'don't worry, it adds grit' and suddenly it all hit me and I thought '*I can't believe this!*' " Her voice rises to a shrill. "I'm standing in a studio, hugging Dr Robert with that famous voice bursting out!" (*Eh? Ed.*) Dr Robert blushes again and with a grimace begs, "What did you expect?"

THIS UNLIKELY collaboration came about while Dr Robert was taking a break from the Blow Monkeys to spend some time coming to grips with the latest musical technology. A big fan of the more soulful side of house, he'd been impressed with Kym's solo work, including the recent 'Useless (I Don't Need You Now)'. "I like house with lyrics," he explains. "I have done duets in the past — with Eek-a-Mouse and Curtis Mayfield — and though I was very nervous about them, it usually works out OK in the end."

When Dr Robert worked with Curtis, the two performed live. Does he have similar plans with Kym? "I like the idea of live house music," he answers. "I'm lucky that the Blow Monkeys are good musicians so it would be very easy. But at this time I would like to write more tracks for us both so that we could do a whole set together." Kym looks excited.

"I want Robert to write me a song," she demands, leaning forward in her chair and pointing at him. "I'm commissioning you here and now!"

This leads to a discussion as to the type of song that would be most suitable. Kym's not too sure about the present but says that when she "grows up" she wants to be like Tina Turner or Chaka Khan, both of whom have become raunchy, larger-than-life, sex symbols. Judging by some of her press shots, she is already being typecast in just that mould. "Darling," she replies, hands on hips, "with a 46 inch bust, how can you avoid it!!"

"I like house with lyrics . . . I like the idea of live house music. I'm lucky that the Blow Monkeys are good musicians so it would be very easy"



"I like house with lyrics . . . I like the idea of live house music. I'm lucky that the Blow Monkeys are good musicians so it would be very easy"

# INDEX

EDITED BY ANDY STRICKLAND



## COMPETITION

Three cheers for the marvellous Darling Buds and their biggest hit to date with 'Hit The Ground'. So pleased are we confetti-throwing types at Index that we've managed to stumble across 10 copies of a limited edition 10 inch version of the classic pop tune for you to win, in yet another unbelievably fab competition. Just answer correctly the three questions below.

1. Who wrote the book 'The Darling Buds Of May'  
a) Dickens, b) Shakespeare, c) H.E. Bates?
2. Which part of the world are the Darling Buds from  
a) France, b) Wales, c) Italy?
3. Which of these was not a Darling Buds record  
a) 'Shame On You', b) 'Blonde On Blonde', c) 'Burst'?

Send your answers on a postcard to rm 'Darling Buds Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date January 30.

## KISSING WITH CONFIDENCE

"KISSING THE PINK? Aren't they that weird bunch of one hit wonders from a few years back? I thought they disappeared to the land of retired pop stars along with Musical Youth, It's Immaterial and Jimmy The Hoover!"

Well, they didn't. For better or worse (though probably for better), this odd bunch of twitching weirdos who flirted with the top 20 in 1983 with 'The Last Film (I Ever Saw)' are back on the scene, minus the penny whistle but with the addition of some gritty, electronic rhythms to use as a persuasive weapon in their chart-domination campaign.

Their first single since signing to WEA is 'Stand Up', an almost gospellish dance floor toon, complete with the same quirky feel as KTP's previous work. That's where the similarity ends, though. Led by original member Nick Whitecross, it could well be their first success since 1987's 'Certain Things Are Likely', which topped the US dance charts but was met with as much indifference here as 'The Arsenal Guide To Interesting Football' would be.

'Stand Up', with its powerful, head-banging drum beats and rousing chorus chanting, should be the record to change all that. Shame about that penny whistle... (EL)

## POWER PLAY



No, they're not Club 18-30 holiday representatives. These two gents and the lady with the spider plant on her head are Will To Power, who are responsible for the single 'Baby I Love Your Way/Freebird', a maddening medley of drippy ballads by Peter Frampton and old-time heavy metal band Lynyrd Skynyrd.

Will To Power are Bob Rosenberg and Suzi Carr on vocals and Doctor J on saxophone. Their first single, 'Dreamin', remained at the top of the Miami dance charts for 11 weeks and they also did very nicely with the follow up 'Say It's Going To Rain'.

"The music of Will To Power is really about hooks," explains Bob. "Melodic hooks, rhythmic hooks, one after another. It's a combination of pop melody and dance beat that I believe is Will To Power's unique signature."

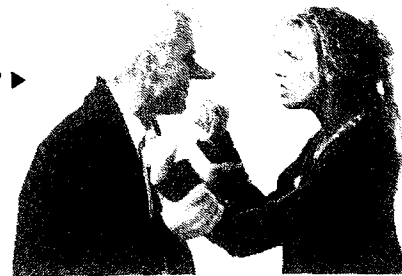
Phew, well isn't that nice to know? (RS)



- 1 'Orinaca Contraflow' Enya
  - 2 'I Want To Be Your Driving Instructor' Abigail Meade
  - 3 'Buffalo Stance' Neneh Nissan Cherry
  - 4 'Passed First Time' Robin Beck
  - 5 'Especially For U-Turn' Kylie Minogue & Jason Donovan
  - 6 'Chitty Chitty Bang Bang' Baby Ford
  - 7 '9Am (The No Parking Zone)' London Beat
  - 8 'Hands To Heaven' Breathalyser
  - 9 'Private Dancer' Tina Turner
  - 10 'Tyred Of Being Pushed Around' 2 Men A Drum Machine And A Trumpef.
- Compiled by the A40s.



● 'No, honestly Kylie I meant I loved the single' ▶



## CUT THE CRAP — WHAT THE JOURNALIST REALLY MEANT TO SAY

### JEFF'S CAPERS

Canadian guitar hero Jeff Healey is set to follow up his wildly successful pre-Christmas UK dates with a single, 'Confidence Man', this week, and it looks like the 22-year-old may become the first virtuoso to hit the charts since the days of Clapton. Jeff has garnered as much praise and coverage for the fact that he's been blind since the age of one, as for his music and technique, but on record it doesn't matter if you've only got one arm — as long as you make the right noises, and Jeff Healey certainly does that.

Having won the awards for Best New Group and Best Guitarist in the Canadian Music Awards, the Jeff Healey Band have been patted on the back by the current greats, notably Stevie Ray Vaughan and BB King, who both reckon the young Canadian will become THE new guitar hero within a matter of months, rather than years. Jeff plays the guitar the most comfortable way he can — flat on his lap. You'll be able to see more of him and hear his traditional blues anthems this summer when he and his band star in the new Patrick Swayze film 'Roadhouse'. If you're a Stevie Ray Vaughan fan, you'll want to check out the new competition. (AS)



1. "The best thing I've heard in years."  
*The first thing I've bothered to listen to properly for years.*
2. "Watch this sail up the charts."  
*Watch this go the same way as the Sinclair C5.*
3. "Definitely a band to watch out for."  
*But if you don't look hard enough they'll never be seen again.*
4. "This album has been on my turntable for weeks."  
*The hole in the middle of the record is too small.*
5. "This sounds like a cross between Abba and the Sex Pistols."  
*I haven't a bloody clue what this reminds me of.*
6. "The inspired master is back."  
*Isn't that old fool dead yet?*
7. "These guys are years ahead of their time."  
*So was John The Baptist.*
8. "A remarkably consistent album."  
*A remarkably samey album.*
9. "The next U2/Beatles/Pistols...  
*The next Kajagoogoo/Brinsley Schwarz/Sigue Sigue Sputnik... (All notorious white elephants.)*
10. "The most underrated band in the world."  
*Combining the fashion sense of Dolly Parton, the musical ability of Roland Rat and the sexual appeal of Bernard Manning.*
11. "Needs a bit of perseverance, but you'll love it eventually."  
*After four cans of Tennants Extra, 'The Tweets Greatest Hits' sounds pretty good too.*
12. "When they reach the stars, remember you read it here first."  
*If they flop my name's John Smith. Goodnight.* (CT)

# CAMEO

# SKIN I'M IN

7", 12" & CD SINGLE 7" (JAB 77) · 12" (JAB X77) · CD (JAB CD77)  
TAKEN FROM THE ALBUM 'MACHISMO' LP (836 002-1) CD (836 002-2) MC (836 002-4)

12" & CD CONTAINS THE CAMEO MEGAMIX TWO INCLUDING: ATTACK ME WITH YOUR LOVE  
· SINGLE LIFE · ROOM 123 (SHE'S STRANGE) · CANDY · BACK AND FORTH · WORD UP

RELEASED JANUARY 16th — THE BIRTHDAY OF MARTIN LUTHER KING



# INDEX

CONTINUED

## STORMY MONDAY

*(Cert 15) Starring Melanie Griffith, Tommy Lee Jones, Sting, Sean Bean*  
 If 'Stormy Monday' is good for nothing else, it will change a few people's (mis)conceptions about the city of Newcastle-upon-Tyne. Instead of the usual visions of gloomy, grimy greyness, director Mike Figgis, himself a Geordie, has skilfully portrayed the city as Britain's answer to San Francisco. Blue skies, golden sunsets and impassably steep streets drift seductively through this thriller about American property gangsters buying up the Newcastle waterfront.

Casma (Tommy Lee Jones) is the head gangster who meets his match in Finney (Sting), owner of a jazz club in the waterfront district. Kate (Melanie Griffith) is an American waitress in a diner who falls in love with local boy Brendan (Sean Bean). Unfortunately, Kate is Casma's ex-mistress and Brendan works for Finney. The result is a stylish modern gangster movie that marks Sting's debut as a competent actor.

'Stormy Monday' has a fab jazz-based soundtrack and Index has 10 soundtrack albums and 10 'Stormy Monday' umbrellas to give away in a storming competition. All you have to do is list three of Sting's previous film appearances (you are not obliged to have sat through all of them). Send your entries on a postcard to **rm** 'Stormy Monday' Competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by January 30. (TN)



## GREAT POP THINGS → Rock stars in Disguise by Colin B. Morton and Chuck Death



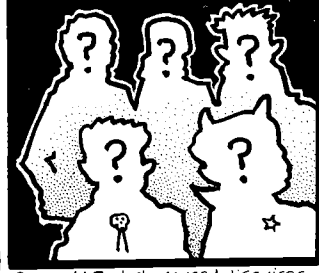
Dave Bowie became so famous that he had to grow a moustache to disguise himself when he went shopping. The strain of growing a new one every time became too much. David stopped shopping, lost weight and became the "Thin White Duke Ellington."



Jon Bon Jovi, lead singer of Van Jovi often wears outrageous disguises to fool his fans, but he is now such a household figure that his disguise never works. His fans often spot him.....



Steven Morrissey of the SMITHS went as far as getting a job on a building site to escape the legions of "MOZETTES" who constantly invaded his private life. "Hodlifers of the World UNITE!!"



Some old Rock stars used disguises to revitalise their ailing careers i.e. **THE TRAVELLIN' WILBURYS!** Who would you have in your Wilburys? Send your suggestions to R.M. for our up and coming Wilbury special (one dead person per selection please)

A Song, A Groove and Sweet Soul Music The New Single I Want That Girl

# CAIRO

## I Want That Girl

7", CD Single & Full Length Club Mix 12"

**CITYBEAT**  
 RECORDS & MORE



with contributions this week from Eleanor Levy, Chris Twomey, Robin Smith and Tim Nicholson

EARBENDERS

**Andy Strickland**

'Tracie' Level 42 (Polydor 45)  
'Hit The Ground' Darling Buds (Epic 45)  
'Sheltered Life' Carter The Unstoppable Sex Machine (Big Cat 45)

**Tim Nicholson**

'Love Train' Holly Johnson (MCA 45)  
'Love Units' Win (Virgin 45)  
'Looking For Linda' Hue & Cry (Circa 45)

**Kevin Murphy**

'Wait' Robert Howard & Kym Mazelle (RCA 45)  
'Shakespeare Alabama' Diesel Park West (EMI LP)  
'Something's Gotten Hold Of My Heart' Marc Almond & Gene Pitney (Parlophone 45)

## MEETING OF MINDS

Shannon Rubicam (ho ho) and George Merrill are more widely known to you and me as **Boy Meets Girl**, currently notching up more than a few sales with their single 'Waiting For A Star To Fall'. The couple met in Seattle and began their career as songwriters/performers with a US hit back in 1985 before forsaking the boards to concentrate on writing for the stars. Their first success came with Deniece Williams and the song 'Let's Hear It For The Boy' from the film 'Footloose', but they hit the big time when they wrote 'I Wanna Dance With Somebody (Who Loves Me)' for a certain Ms Whitney Houston.

Not content with the ensuing few bob, Shannon and George decided to turn their backs on the flood of offers and return to promoting their own talents. With an instant top 10 single in

'Waiting For A Star To Fall', it looks like they made the right decision. Their LP, 'Reel Life', will be released at the end of this month. **(AS)**



THE NEW SINGLE RELEASED BY PUBLIC ENEMY

# STEVEN DANTE

'Love follows'

On seven inch and three track twelve inch

cooltempo





# LIP

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

● Fans of dear little Matt Goss (You know, the one who's better looking than Luke and the ill one) will be traumatised to hear that their luscious pin-up boy has had a nose transplant. Lukey and Craige got so sick of hearing lickle Matty complain that nobody would take him seriously because of his perfect pouting popstar looks . . . so they booked him a special nose-job as a Xmas

**W**heeeee! How'ya doing, Gossipheads? Me, I'm full of the joys of Spring today . . . must be the prospect of all this juicy gossip trickling down the hotline. What would we do without it? Talk about the weather, I suppose. Well, that nice **John Kettley** (is a weatherman) said there'd be sunshine over **rm** towers, so who am I to disagree? (Even if I do prefer that funny little man with the glasses.)

Anyway, blossoms, what do you think of that new music prog '**Snub**'? I'm pretty impressed by the choice of bands — **House Of Love**, the **Cookie Crew**, **Fugazi** and **Yello** in the first show — and even more impressed by the total absence of yukky presenters. Congratulations to **Def II** for realising we don't need either ageing hippies or squeaky-voiced pre-pubescent to prance across our screens!

whatever happened to **John Boy**?

Now here's a competition for all you indie fans with nothing better to do than lurk suspiciously around all day . . . the frolicsome funsters we know as the **Heart Throbs** have wasted considerable amounts of their valuable time planting 500 stickers around the phone booths of London. If you find three of these 'Miss Heart Throb' stickers you'll get a copy of their new single, 'Blood From A Stone' (allegedly the first ever song about menstruation, though I have my doubts as to the truth of that!). Actually, the stickers also promise you something rather rude, but after all this is a family column, so I don't think we'll go into that!

What's more, the leading lights of the Heart Throbs, **Rose** and **Rachel Carlotty**, are launching a **Christine Keeler** lookalike competition because

to lose a record as the result of a plane crash. Weird.

Anyone out there studying **Seamus Healey** as one of their dreaded GCSE texts might like to know that the great poet is aiming to do for indie hopefuls the **Cropdusters** what **George Best** did for the **Wedding Present** . . . no, not have an album named after him, but appear in pics with them and all that kind of promotional thing. It's not quite the same though, is it? I mean, Seamus may be a great poet (or is he even still alive? I must brush up on my knowledge of Irish literature!), but I'll bet he doesn't look as stylish in a pair of shorts as George Best Superstar. Oh, I remember the good old days when footie was a game played by heroes . . .

Those nice **Anthrax** boys have completely destroyed their clean-living image by going on a bit of a binge in Los Angeles and starting a fight with some of the heavy hotel staff. The police were called and the band were given a reet good telling off. Sure, they don't usually drink . . . but when they do all hell breaks loose!

This week's 'Is she really going out with him' corner is dedicated to **Lemmy** of **Motorhead** and strange songstress **Diamanda Galas**. Diamanda, for those of you who've never witnessed her angst-ridden outpourings, is a stunning diva with acres of black hair and the voice of the angel and devil combined — not the type of blonde bimbo you would have imagined Mr Warts 'N' All would go for. But apparently Lemmy was so impressed by a recent show of Di's that he tried to get backstage to congratulate her. Not surprisingly, the bouncers at the rather posh venue wouldn't let him past, so the persistent chap sent her a note asking if he could take her out for a drink. Diamanda accepted the invite, and the couple got on like a house on fire. Can't wait to hear the duet!

Hoax! **Suggs** of the **Madness** would like it known that it wasn't really him who called **Bruno Brookes** to announce a forthcoming album, single, tour, film, T-shirt, etc etc, but an imposter who's been annoying him for some time by spreading false rumours about the band. The **Madness** are not in fact planning to do any of the above, or at least not in that order . . .

Time for charity corner, methinks, and cuddly indie popsters **Salvation** are doing a very noble thing by planning three gigs to raise enough money so guitarist **Benoit's** 'faithful ex-army steed' can look forward to a safe future at the French Army Horses Retirement Home! So be there or have it on your conscience forever that Benoit's horse had to go to the knackers!



pressie. Now handsome hunk Matt just can't wait to show off his new Deputy Dawg-style hooter to the legions of eager Brosettes. P'raps next year they'll buy him a brain transplant. . .

Time to get down to business, and the finest, not to mention weirdest, rave-up of the week was **Womack & Womack's** aptly named 'family jam' the other night. In this case, 'family' meant the whole gang of 'em — kids too! One area of the club was even set up as a playpen, with a rocking sheep and some hay for the kiddies to roll around in — a reminder of home in the Blue Ridge Mountains of Virginia, p'raps? The party attracted lots of fabby people like **Eric** 'just call me God' **Clapton** (who got up and jammed with **Cecil** and **Linda**, natch), **Ian Gillan** and **Steve Harley**, plus countless youngsters like **Aswad**, **Ellis Beggs** and **Howard**. **Then Jerico**, **Brix Smith** of the **Fall**, and **Steve Norman** and **Martin Kemp** of **Spandau Ballet**, who'd come along to take notes on how to be a living legend. All sounds just like life on Walton's Mountain . . . I wonder

the single's out on Profumo Records. For those of you too young to remember (like me, for instance) the Profumo Affair was a very big political scandal and Miss Keeler was one of the call-girls involved. And, of course, **Roland Gift** of the **Fine Young Cannibals** is playing her boyfriend in the new film about the Profumo Affair, 'Scandal'. Conceptual, huh? I'd really love to see a movie about the **Jeffrey Archer** scandal, with **Gary Glitter** and **Madonna** in the starring roles . . . now that would be a film to watch!

Now you all know about the terrible air disaster (I wonder when all these accidents are going to stop?), but I'll bet you don't know one strange fact — the mastertapes of **Yello's** new single, 'Tied Up', were on flight BD 092. Luckily for Yello they had kept a copy of the tape . . . otherwise they would have been the first band in history

Stranger still, the **Seers**, who made a splash at this year's Reading Festival, have raised £1,000 for a psychiatric hospital where singer **Spider** was a patient for two years. And they say popstars are all crazy. Mind you, he was only about 10 at the time.

Heavy metal pepes the **Little Angels** had a recent show graced (or should that be spoiled?) by an impromptu performance by **Flash Bastard** (real name Kev?) of **Zody's Love Reaction**, and **Blaze Bayley**, singer of the thoroughly obnoxious but inexplicably popular **Wolfsbane**. The punters seemed to find having abuse hurled at them amusing. Rock 'n' roll, we got it...

Rising soul star **Roachford**, the one who named his single after **Garfield**, was spotted at the hip and trendy London show of new signings **Texas**. The band can boast a guitarist who was in both **Altered Images** and **Hipsway**, but songs? We'll let you know...

Wooo! It's **Nephilim** corner! It seems

the Champion of the quiz show 'Countdown', which has just reached its thousandth programme, appeared on last week's show in nothing less than a Fields Of The Neph T-shirt. Which just goes to show that all the smartest people are into the Neph's!

**Morrissey** was taking a breather from shooting his new vid in Bermondsey when a call came to the office asking him to phone the fire-brigade. A massive fire had broken out near the set, and his heroic vid crew dashed to the rescue, smashing a window in order to save two men who were trapped in the burning building. Nice one, chaps... a job in the fire service awaits!

**Gary Davis** and **Simon Climie** had to be quick-witted the other night when they visited a club to find they were expected to appear live. The twosome were holidaying in Austria, and had been having dinner with **Kim Wilde** when they were invited to the club. Kim went back to the hotel, but the lads decided to stop off at the club — and were horrified



● "So what's the secret, Sting me old mate? How do you get your hair to grow so long? I could do with some flowing locks like yours to cover my bald spot."

"Well Neil, it's simple... I just press the button on the side of my neck."

to find posters outside announcing that all three of them were performing there that night, and punters paying *four squids* a time to get in. Luckily a friend of Gary's who works for Sky Channel was there with his video camera, and offered to film the crowd, just to keep them quiet. So dozens of punters queued up for the privilege of appearing live on TV with Gary and Simon — not realising that there

was no film in the camera!

Finally, we'd all like to say 'ta-ra, chuck' to the wondrous **Karen E.** of **Beggars Banquet**, who's heading off for distant shores (well, the BBC, actually). We'll miss your quirky little messages about the **Neph's**, **Love And Rockets**, **the Fall**, the **Cult** and countless others, m'dear.

'Til next week then, sweetiepies!

SQUEEZEBRAIN AND THE MACHINE FEATURING J.J. JONES

LOVEGROOVE

OUT NOW

7" · 12" · CD



*"It's just that there was I, pretending I was tied to the kitchen sink. And I thought, this stuff's so kind to my hands, I'm never going to change to a different brand."*

No, this isn't an extract from Mrs Mabelthorpe's rivetting 'Memoirs Of A Forties Housewife'. It isn't even the script for a Fairy Liquid advert. As it happens, it's the opening lyric of Frazier Chorus's seductive new single, 'Dream Kitchen'. Is it any wonder, then, that they've already been unjustly accused of creating music your mother would like?

'Dream Kitchen' may be a cross-eyed fruitcake of a song, but then Frazier Chorus are less than conventional themselves.

Two boys and two girls — Michelle, Kate, Chris and Tim — they met in Brighton a couple of years ago and settled for a format of keyboards, percussion, flute and clarinet. Hardly rock 'n' roll.

It marked the end of a long period of Morrissey-style isolation for Tim Freeman (the group's singer and songwriter), who had cut himself off from the world to indulge in the delights (!) of life on the dole, and an awful lot of washing-up.

Emerging some months later with an album's worth of wry domestic commentaries with titles like 'Sitting Room' and '40 Winks', which spoke of everyday mundanities like carpet burns and coffee stains (and, yes, washing-up liquid), Tim soon felt confident enough to dip a big toe into the world beyond his bedroom window.

The group had taken their name from a slogan they saw printed on an authentic Fifties baseball jacket. No-one was quite sure what it meant, but it sure beat their original name, Plop!

"It was meant to be the antithesis of Wham!, who were sickeningly big at the time," explains Tim, who talks like

**"Our songs are exactly the wrong tempo for dancing to. I remember when we played to three people and**

**a dog. The only person dancing was this guy in a wheelchair.**

**He was spinning round doing wheelies while his dog was going nuts around him. It was excellent!"**





he sings, with a slightly unnerving whisper. "But no-one took us seriously, surprisingly enough."

The much artier-sounding Frazier Chorus soon grabbed record company attention, just as a demo they had already sent out once under the Plop! banner was re-distributed. The immediate result — a one-off deal with 4AD.

Their first single, 'Sloppy Heart', was released a year ago and was a minor indie hit. But Frazier Chorus weren't really hard-edged enough for 4AD whose new direction was shaping itself around caustic guitar groups like the Pixies and Throwing Muses.

Signing to Virgin almost as soon as the 4AD door had closed on them, it's taken several months for this new relationship to bear fruit. 'Dream Kitchen' is as sweet as any pop noise there's ever been; a warm symphonic wash that's just begging for massive exposure.

"It's a nice song but no-one's going to love it," says Tim in a typically self-deprecating mood. "Some people might like it . . . people like me. Like when the The's 'Soul Mining' album came out, I was the first of a group of friends to get into it and it became personal to me. But I still think ours is stuff to be fond of, as opposed to love."

Although their soon-to-be-released LP, 'Sue', follows much the same mood as 'Dream Kitchen', there are no obvious low points in what is a remarkably consistent debut.

"One thing I discovered recently, that I never noticed before, is that most of our songs are exactly the wrong tempo for dancing to," says Tim. "You're lucky if you can get a foot tap out of them. You can't smooch to them either!"

"I remember a gig we did once in Hastings when we played to literally three people and a dog. The only person dancing was this guy in a wheelchair. He was spinning around doing wheelies, while his dog was going nuts around him. It was excellent!"

Lordy, Frazier Chorus — music even your dog will love!



**Frazier Chorus are a "cross-eyed fruitcake of a pop group" who write songs about sitting rooms and were once called Plop!. Their first single for Virgin is as seductive as Michael Hutchence with a ruby in his belly button. Chris Twomey joins in the song**

KITCHEN SINK DRAMA

diesel park west  
all the myths on sunday NEW SINGLE ON 7" 12" CD





## HOP, SKIPWORTH AND JUMP

Skipworth & Turner could have been one of the big names in dance music had they capitalised on the success of their top 20 hit 'Thinking About Your Love' back in 1985. It was the first song singer Phil Turner and keyboardist Rodney Skipworth had put together, and it was a moment of pure genius — a dance record with universal appeal.

"It's funny, but because there was a female vocalist on one of the mixes everyone thought that one of us was a woman!" laughs Phil. "People were kind of surprised when we came over."

Since then the duo have flirted briefly with another record company before returning to 4th & Broadway where they're launching their second bid for the top of the dance charts. 'Make It Last' writhes and wriggles, and will hop, skip and jump its way into your head.

"We're working on an album that will be a unique and creative mixture of everything that's happening," says Phil. "We're both into club and house music, but we also both grew up with quality songs so it'll be fresh, exciting and everyone will like it."

If confidence sold records, Skipworth and Turner would be double platinum by now. (TJ)



## SHOCK OF THE NEW

Who says the British can't make great club music? 'Give Me Back Your Love' by Boys in Shock tears along like an express train with an overheated boiler, and is tough enough to barge the New York competition right off the rails.

The London DJ team Shock met Carol Leeming at a warehouse party in Leicester two years ago. "People are calling it the first British garage track, but it was never intended as that," says Dean Zepherin. "We'd finished the record a year ago, when the music style was a lot faster. It was made at the speed of the acid records at the time. We don't really want the 'First Garage Record' title because that's not what we're about. We've got a load of music lined up, like hip hop, slow soul and so on. It's all club music to us. We just want to put our own feeling into it."

Garage, house, club, who cares what it's called? Just dive in and enjoy! (TJ)

RM

DA

EDITED BY TIM JEFFERY

with contributions this week from Malu Halasa

## MONIE LOVE & DJ POGO

'I Can Do This' by Monie Love & DJ Pogo was recored a year and a half ago. It would have remained an unknown gem if not for a feud with DJ Tim Westwood (who warned "Don't steal what's mine!") and a remix by Cooltempo's Danny D. Usually what's fresh to the public is old news to the artists.

Recently back from New York, where she was working with Jungle Brothers' Baby Afrika Bambaataa and rapper Latifah, Monie says 'I Can' feels like yesterday's thang. She and another lady MC, Almond Joy, stormed New York clubs With 'Back To The Black' about black girls wearing too much white make-up. She even penned a party rhyme, 'Grandpa's Party', in honour of Afrika Bambaataa. Her reward when she returned to the UK was to perform a string of out-of-the-way PAs in Scottish discotheques.

"It's like KRS 1 doing Stringfellows," she complained bitterly.

Pogo, too, is not exactly happy about Danny D's re-working of their song. "I reckoned he used way too much of the Whispers' 'And The Beat Goes On'. When that happens and the record does well, people start asking for money. Only this time, they're going to have to look for him 'cause it's coming out of his pocket, not mine." (MH)

The ORIGINAL Deep House Anthem is OUT NOW!

"Rising like a phoenix out of the ashes of acid, Promised Land sets the standard for deep house . . . It will burst into the charts on chariots of fire, putting the opposition to flight."

Tim Jeffery, Record Mirror

7 January 1989

# JOE SMOOTH promised land

**THE ALBUM**  
DJART 903 (LP)  
ZCART 903 (Cassette)  
CDART 903 (CD)  
**THE SINGLE**  
DJINT 6 (12")  
DJIN 6 (7")

distributed & distributed by



# NCE

## COMPETITION

Christmas is over but the Chinese New Year is just around the corner. What's that got to do with anything you may well ask. Well, apart from the fact that one billion people can't be wrong, we thought it would be a good excuse to give away loads of records. Yup, the lucky winner of this week's competition will walk away (if he can carry them) with the entire Westside/Street Sounds house collection. The Westside Boxed Set, Jackmasters 1, 2, 3 and 4, Acido Amigo, Acid Trax, House Trax 1 and 2 and the brand new albums from Fast Eddie and Joe Smooth. Four runners-up will also receive the Eddie and Smooth albums. Not bad eh? And that's just the beginning. Next week we're giving away Westside's desks, typewriters, filing cabinets, curtains, chairs and Morgan Khan's entire collection of Scandinavian film soundtracks. So get scribbling house addicts!

1 What (approximately) is the current mortgage interest rate

a) 122 bpm, b) 13.5%, c) 9 miles?

2 Which record label recently went out of business

a) WEA, b) Serious, c) Virgin?

3 Which British group have released a cover of Joe Smooth's 'Promised Land'

a) Queen, b) Duranduran, c) the Style Council?

Put your answers on a postcard addressed to rm Westside Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive not later than January 30.



# COOL CUTS

- 1 (1) THAT'S THE WAY LOVE IS
- 2 (2) TYREE'S GOT A BRAND NEW HOUSE (LP)
- 3 (—) BE THERE

- 4 (—) C'MON DADDY
- 5 (5) WE CAN MAKE IT
- 6 (—) I'M GONNA GIT YOU SUCKA
- 7 (3) I WANNA ROCK
- 8 (12) LET IT GO

- 9 (—) BLACK ROCK & RON
- 10 (6) HOW FAR I GO
- 11 (18) I CAN DO THIS
- 12 (17) THIS IS SKA
- 13 (—) STRAIGHT OUT THE JUNGLE (REMIX)
- 14 (9) WHERE'S THE PARTY (LP)

- 15 (4) PROMISED LAND (LP)
- 16 (7) MAKE MY BODY ROCK
- 17 (20) CAN'T STOP/FEEL IT
- 18 (13) MAKE IT LAST

- 19 (11) ON THE REAL TIP/JUST A POET

- 20 (14) PROMISED LAND

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

Ten City *Atlantic*

Tyree Cooper *US Underground*  
Melodious Myles *Excel*

Boonsquawk *US Legit*  
Bonnie Byrd *Gee Street*

the Gap Band *US Wadworth*  
Freestyle Express *US Arista*

Kyna Antee aka The Mistress *US Sunshine*

Black Rock & Ron *US Techno Kut*  
Peter Black *Supreme*

Monie Love *US DJ International*  
Longsy D *Cooltempo*

the Jungle Brothers *Big One*  
Cash Money & Marvelous *US Idlers*

Joe Smooth *US Sleeping Bag*  
Jomanda *US DJ International*

Bravo *US Big Beat*  
Skipworth & Turner *US Quark*

Def Jef *4th & Broadway*  
the Style Council *US Delicious Vinyl*

the Style Council *US Techno Kut*  
*Urban*

# B R E A K E R S

Beats Working have a new single out soon called 'Burn Out (Not Fade Away)' featuring Nicky Holloway on vocals (!?!). First reports suggest it has a distinctly S'Express-ive feel. . . The Jungle Brothers' next single will be 'Black Is Black' with remixes by Todd Terry. Hopefully it's nothing to do with the Los Bravos/La Belle Epoque hit. . . Living In A Box return to the dancefloor with 'Blow Your House Down', possibly the most original title for a house record yet (I don't think). . . Frankie Bones and Tommy Musto are turning neck and neck with Todd Terry for the How Many Records Have You Released

This Week Grand Prix. They have new tracks under the aliases Lake Erie and Fourplay, as well as a new 'Bonesbreaks' LP. . . Oldie of the week comes from the new Base Line label — 'Party And Don't Worry About It' by the New Jersey Queens & Friends was originally released in 1973. Jazzy and cooking. . . DJ International have released three excellent compilation albums — 'Deep House', 'Classic Acid' and 'Sound Of The Underground' — especially worthwhile for those who don't want to fork out for the individual 12 inch copies at import prices. (TJ)

# SID

NEW  
SINGLE

SID 002/SID 122

DISTRIBUTED BY  
THE CARTEL



# HAYWOODE

he's got magic



# NCE

## BLACK MAGIC

If Manhattan Transfer ever made a club record it would probably sound like Bas Noir's 'My Love Is Magic', but then that's not surprising really, because Morie Bivins and Mary Ridley are not just another couple of girls pulled off the street to sing over a garage bassline. They were both singing doo-wop in a group that toured around Philadelphia and New York, including the amateur nights at the legendary Apollo theatre, where they were spotted by the Burrell Brothers. In fact 'My Love Is Magic' could be the only club record Bas Noir will ever make.

"We both find club music a little limiting," says Morie. "Because we were brought up with jazz and gospel it doesn't have so much meaning for us. Our next single will probably be more r&b, and eventually we'd like to move towards jazz."

"We do like performing in clubs though," says Mary, who's just 16 and still at school. "But we have a problem with earrings. We both like to wear really big ones, and they always just fly off right in the middle of our set."

Well if you will wear hula hoops and manhole covers in your ears . . . (TJ)



CELEBRATION

# KOOL & THE GANG

## CELEBRATION CHAMPAGNE REMIX

### THE CHAMPAGNE REMIX

(AKA The Mötet Mix) 12" JABX 782

Laid down in 1980 in our cellars ...  
 matured to a fine vintage ... and now  
 back with added bottle courtesy of  
 Jon Williams and Carl Daniel

## OUT NOW

# JOE SMOOTH

*promised land*



## SMOOTH TESTAMENT

Had any religious experiences lately? No? Well then you obviously haven't heard Joe Smooth's 'Promised Land'. A truly sublime encounter with the Almighty if ever there was one, 'Promised Land' has set the standard for all other deep house records to follow. Originally released early last year, its inspirational overtones were intended as a tribute to the ideals of Martin Luther King, and simultaneously matched the harmonious mood of the acid 'summer of love'. It was rapidly adopted as one of the anthems of Smiley culture, though, ironically, it bears no resemblance whatsoever to any acid track. Now it's also the title track of Joe Smooth's debut album, which introduces several vocalists, including Anthony Thomas, who features on 'Promised Land' and its unlikely follow up 'I Try'.

"The whole deep house thing started in Chicago back in about 1984," says Joe. "I used to DJ with Frankie Knuckles at a club called the Smart Bar. We'd play a lot of r&b like the Trammps, and European music, but we'd always choose records with a message, a meaning. That was real important. That's how people started saying, 'Oh that's deep'. I'd look for the right singers. I'd known Anthony Thomas from his work as a background singer to the Ohio Players. He has an inspirational voice and was perfect for the positive feelings I was trying to create in 'Promised Land' and 'I Try'."

Joe has yet to persuade his neighbours to share his chalice of optimism — 'Promised Land' was a bigger hit in New York and on the East Coast than in his hometown. They're still into the really minimalist house music in Chicago, but they'll soon get bored of it," says Joe. They'd better, or someone up there might hurl a bolt down, a bolt of lightning in divine retribution. (TJ)



## HUBBLE BUBBLE TOIL AND TROUBLE

The Double Trouble mixing team of Leigh Guest, Mike Menson and Carl Brown have finally got around to releasing their own record. Having spent most of last year adding spit and polish to other people's music, Double Trouble put together 'Feel The Music (Feel The Bass)', which has more than a hint of Todd Terry's characteristic hypnotic sampling.

"All of last year was spent doing remixes and so on," says Mike. "This year we're going to be releasing our own material, and producing other artists like Rebel MC. 1989 is definitely going to be our year."

Is it written in the stars? Have you consulted the Tarot, or read the tea leaves?

"Nah! we're just keeping our fingers crossed." (TJ)

NEW SINGLE

Y

REMIXED FROM THE ALBUM

WANTED

12" FEATURES COLONEL MITE

A

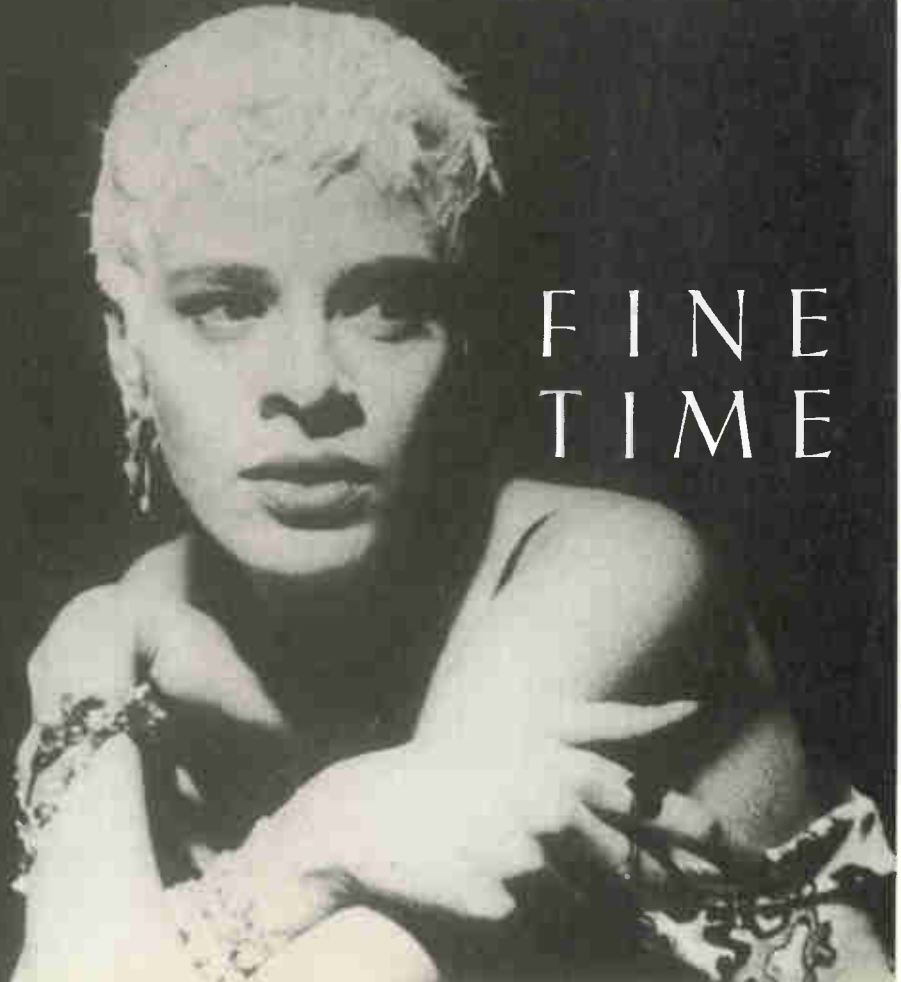
B/W 'DREAM'  
UNAVAILABLE ELSEWHERE  
MIXED BY MAGIC JUAN ATKINS

Z

ALSO AVAILABLE  
ON 7" & CD SINGLE



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FINE  
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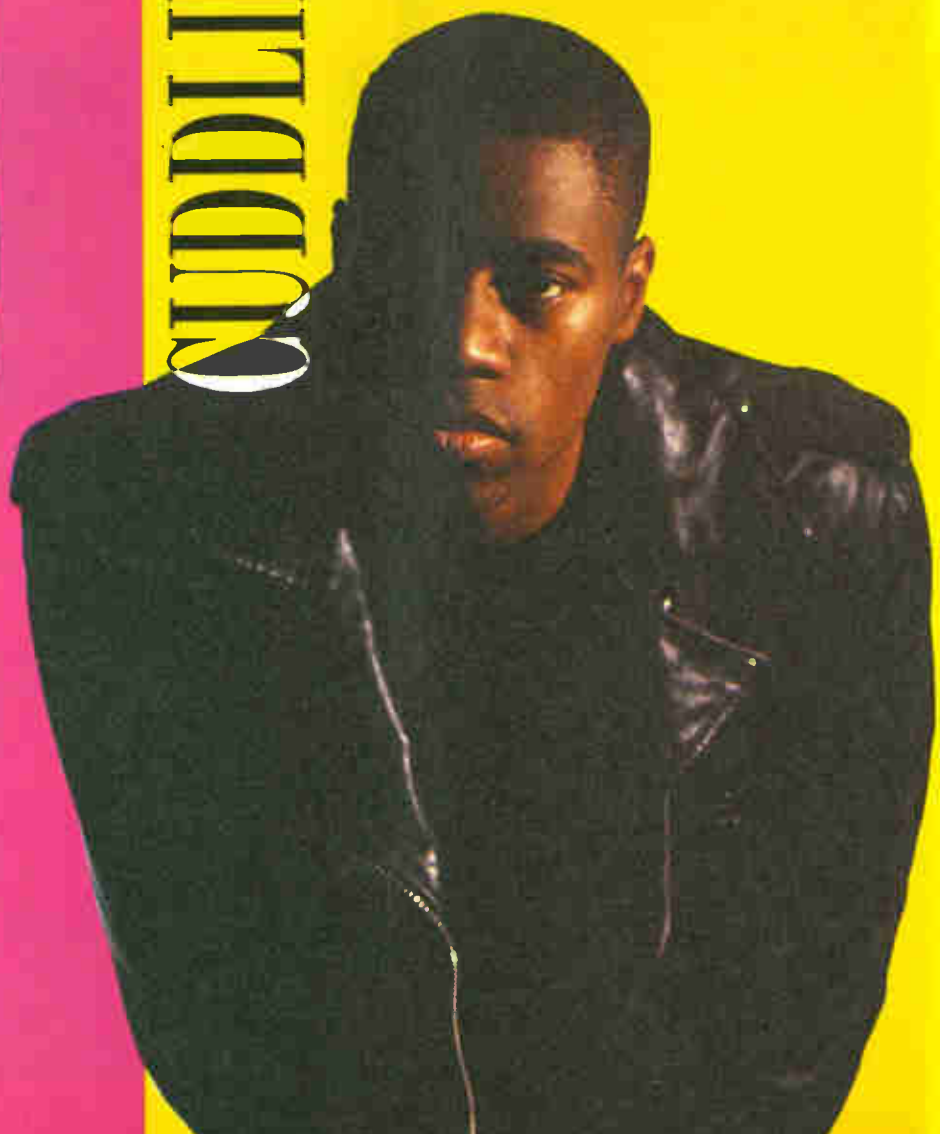
# CUDDLIER THAN GARFIELD

After a long, hard slog, Andrew Roachford has finally dragged his 'Cuddly Toy' into the charts by its ears. Tim Nicholson visited Roachford Towers and cuddled his giant 'Garfield.'

No longer does Andrew Roachford have to run upstairs to his bedroom sobbing into his giant cuddly 'Garfield' because no-one would buy his records. He has found another 'Cuddly Toy' that everyone wants to hug and it's making him the star that most of us spent 1988 saying he would be.

First time around, 'Cuddly Toy' was ignored, just as 'Family Man' had been before it and 'Find Me Another Love' was after. In their infinite wisdom, CBS decided to re-release 'Cuddly Toy' as a last attempt from the superb 'Roachford' LP before starting afresh for '89 with a new single from a new album. In the event, the new LP can wait just a little while longer as the requests to pick prizewinners out of the tombola with Phillip Schofield and answer inane questions on 'Motormouth' begin to roll in.

As Andrew's mum welcomes me into the Roachfords' Kennington home, his brother dashes past us into the sitting room to switch the telly over to ITV where 'Cuddly Toy' is on the 'Chart Show'. The single is never off the radio and TV, but there was a time when it looked like Radio 1 had a bit of a



blind spot when it came to Roachford.

"You know what it's like when you're young and you take your driving test and they tend to ignore you the first couple of times round just to keep you off the street 'cause they think you're a bit of a yob. It's kinda the same thing, the way you've got to convince the radio stations that you're worth the air-time."

Andrew's mum arrives with a welcome cup of tea in the best mother-of-pearl crockery. She leaves the sitting room as quietly as she entered it, though the unmistakable strains of 'Cuddly Toy' are blaring out of the radio in the kitchen.

"That's why it's really good," Andrew continues, already used to the sound of his voice on the radio, "the way this success has happened, gigging all the time and winning people over that way first. It's that sort of following, growing with you playing live, that stays with you whatever. Obviously, we wanted to have a hit with our first single, but too many bands then get swallowed up 'cause they aren't as good as their success says they are. We've got no problems on that score."

Anyway, what's another year when you've been preparing yourself for stardom since you were a kid? Although he denies the suggestion of a master-plan, music has always loomed large in Andrew's life.

"I was always told I was a good musician. I'd muck about and everything, but I wasn't that confident as a singer. I used to gig with my Uncle Bill

when I was about 15 and he must have heard me singing in the bathroom one time 'cause he said to me, 'You should try doing a number tonight, a Ray Charles song or something,' — I'm a big Ray Charles fan. I did this song 'Georgia' and got a lot of applause, but I thought that because I was young they were patronising me. But Uncle Bill kept insisting, 'Yeah, man, you're good', and slowly I became more confident, singing as much as I was playing."

ANDREW TOOK his music seriously enough to go to college in King's Cross to study music at the age of 16.

"I went to college and met a load of musos. I was supposed to be doing A-Level music, but the theory used to bore me, I just wanted to jam and play. I used to organise these jam sessions — I was on good terms with the student union and used to get a load of instruments through them — but the problem was that there were not many instruments and loads of musicians all wanting to play at once. At the last one there was this big fight, like something out of a Western, chairs flying everywhere. They don't have live music there any more as a result, it's strictly pen-pushing."

It sounded a bit like 'Fame' for a moment there.

"The college was like 'Fame' in a way, 'cause you had dancers, musicians, actors..."

Everybody bursting into song, sliding down bannisters and leaping on cars?

"The college was like  
'Fame'... Everyone  
dancing on the  
tables at lunchtime  
and they all knew the  
song that I'd just  
written in my bedroom!"

"Yeah. Everyone dancing on the tables at lunchtime and they all knew the song that I'd just written in my bedroom! It was *exactly* like that... I *don't* think. The best thing about being at college was when I used to put on shows with the other students; *that* was learning. We used to do our own stuff, but then it was more of a funky thing."

Have any of those songs made it into the Roachford repertoire?

"Funnily enough, no. But I'm thinking of taking them off the shelf and getting some other people to record them, 'cause I've heard a lot of artists who I respected as a kid, doing stuff and I'm thinking, 'Wow, I've written songs much better than this. If you're gonna do this, why not do some of mine?'"

Anyone in particular?

"Chaka Khan definitely needs songs, and Stevie Wonder would sound great doing one of my songs. I'd also love to hear ZZ Top do one of my songs, I love ZZ Top."

WITH HIS sights set high, Andrew left college and set about perfecting his craft. His reward was a deal with CBS and, enlisting the help of friends he met at college, Roachford, the band, was born.

"We may be successful,  
but, as far as my  
manager's concerned, we'll  
never be bigger  
than 'Garfield!'"

One of the big breakthroughs for Roachford last year was supporting Terry D'Arby on his last British tour, but not all support slots have been that well suited.

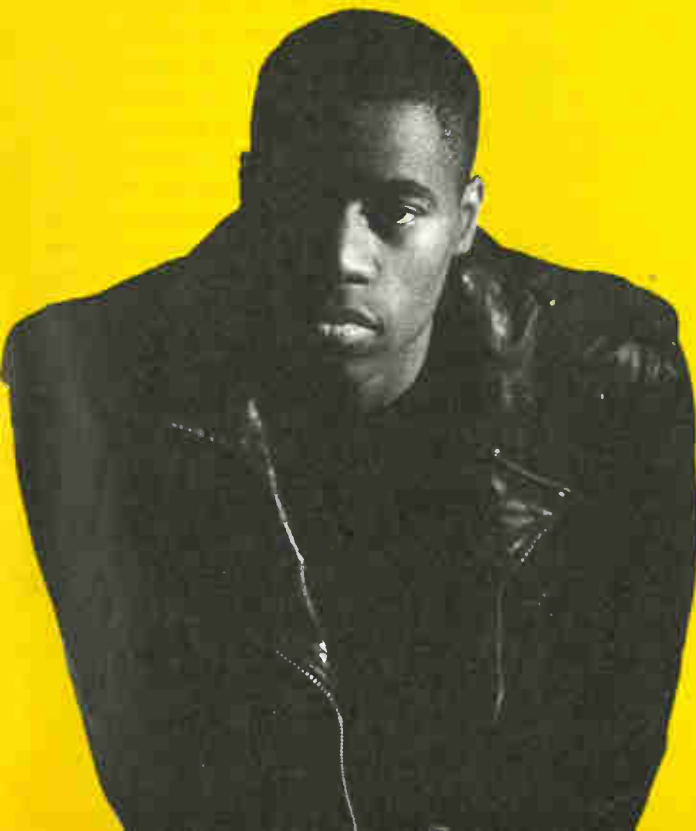
"A couple of times we had to fill in for the Pasadenas as support to Wet Wet Wet, which didn't really work. The kids in the audience didn't know what to make of us and I wasn't all that impressed with Marti Pellow. Do you know he's got that stupid grin on his face *all* the time!"

"The funniest thing was playing at the Reading festival. We'd heard that the crowd could be a bit rough, but I couldn't believe it when I saw people like Meat Loaf and Bonnie Tyler getting bottles of piss launched at them. When it was our turn to go on, I was thinking, 'Shit, we're gonna get such a hard time'. Sure enough, at the very start, a bottle came flying past my face and I thought, 'If I don't stop this now, we're gonna get pelted!'. So I walked up to the mic and said, 'You lot must have a lot of money that you can afford to chuck away bottles when you can get your deposit back at the bar'. Suddenly it went quiet, you could see them thinking about it. Not another thing was thrown for the whole of the set and we did an encore. We could have done three, but I reckoned by the third they'd be on their way back from the bar without their deposits. I think Deacon Blue got the ones meant for us."

Roachford are big, and getting bigger every day. Andrew can count Terence Trent D'Arby as a fan. He calls him Sly after Prince's hero Sly Stone ("I thought he'd sneaked a look at my birth certificate 'cause my middle name's Sylvester"). And Prince, who loved the name Roachford and wanted to know if it was his own ("He thought it was some sort of obscure drug reference"). But there's one cuddly toy Roachford will never eclipse.

"My manager also manages 'Garfield' the cat. That's why I've got a giant one in my bedroom. We may be successful but, as far as my manager's concerned, we'll never be bigger than 'Garfield!'"

Maybe not bigger, but just as cuddly.



HIGHLY INFLAMMABLE

"I think some people hate me . . . for conservative people I must be a pain in the arse"

SIMPLY RED will probably never be megastars. Maybe it's because Mick Hucknall's freckled boyish looks don't feature in the dreams of teenage girls, maybe it's because Mick is a bit too honest and forthright about his political views. It could be that their music doesn't fit into any particular pigeon-hole.

On the other hand, Simply Red will be around for a long time to come, transcending the ebbs and flows of the music business. Their forthcoming album, 'A New Flame', is convincing proof of this. Like a fine vintage, Simply Red are ripening with age.

'A New Flame' is a mature, seasoned collection of songs enveloped with an aura of warmth and sensitivity. Mick looks a lot better on it too. Relaxed and almost mellowed, it's as though the whole band feel a lot more comfortable now.

"We had a massive argument a few months ago that completely cleared away all the tensions created by our last album 'Men And Women'" says Mick. "We were under tremendous pressure to follow 'Picture Book', though we never realised it at the time. We felt that we should have a contemporary sound, but six months down the road we realised it just wasn't what we were about.

"Then the whole thing became more and more overproduced and I was too inexperienced to know when to stop it. But then I guess every performer has his regrets. I remember David Bowie saying he hated most of his records. 'A New Flame' is a lot more natural.

"I think my voice has changed because I've been singing on tour for almost three years solid. It's deeper, I've been listening to a lot of jazz singers like Johnny Hartman, Ella Fitzgerald, Sinatra and so on, learning about other sides of singing, I see it as a process of learning that will take years, but I think I'll end up being a very good singer.

"I feel I'm light-years ahead of most

**SIMPLY RED are back with a new single and an album mellower, more mature side of the band. A more relaxed about money, cooking, the hypocrisy of the press and P blue touchpaper**

contemporary singers who don't even bother. There's only a few people on the megapop scene who really know their bacon. Prince, for example, obviously knows the work of James Brown, Sly Stone and Little Richard inside out and backwards, but you listen to dear old Rick Astley and . . . Well, it's just not the same. Over a period of time you prove whether you're serious or whether you're just playing a marketing game. I think this album will show that we're going to be around for a long time."

DON'T BE deceived by the bright cheerful melodies and the smooth mellow quality of the album, though. Mick's voice may not sound so anguished, but his sentiments are as forthright as ever. Whilst the bulk of the album concerns love and relationships, Mick saves space for a vitriolic attack on what he sees as the inherent hypocrisy of the nation.

**'Who says poverty and race can be kept in their place by keeping it all underground.**

**Ruling the country are unfaithful husbands who spank little boys gagged and bound.' ('Turn It Up')**

"I don't think it's that shocking," shrugs Mick. "After all, it was written in a newspaper. In fact it was the hypocrisy of the media that partly caused me to write the song.

"On one page they're talking about morality and there's tits on page three and someone's sex life in full detail in the centre pages. They have this warped patriotism too. One paper, referring to what I'd said once about the standard of living of working class people in Italy being higher than here, said that if I liked it so much there why didn't I bugger off and live there. In fact, I did but I felt quite sad that they were prepared to brush over the realities of their own

country without wanting to improve it. To me, that is unpatriotic."

Mick stayed in Italy for most of last year with the rest of the band, who had to leave Britain temporarily for tax reasons. Don't you find any conflict in indulging in tax-avoiding manoeuvres and your socialist beliefs?

"Not at all. Anyone who earns over a certain amount of money has to do it. If you don't you're just being stupid. I don't resent it, it's just part of the game invented by Labour and the Tories, which involves the wealthy people leaving the country. In some ways I think 'good riddance', but then it's money that could be used generating jobs. Mind you, I think they've reduced taxes too much now. I don't mind paying tax but if we'd stayed we would have given away 70 per cent of our earnings in the most important year of our careers. My dad brought me up not to be that stupid. I still payed over £60,000 in tax."

Whilst the calculator in my brain is feverishly trying to work out how much dosh Mick made, he continues his defence. "I don't feel guilty about having money. I know where it's come from and I've worked my bollocks off for the past eight years to get it."

IT'S MICK'S forthright opinions on just about everything from music to money and politics that lead to his image as a pugnacious arrogant rebel. In fact, that's more of a myth generated by the media. Mick just speaks his mind. Perhaps he's too honest for his own good.

"I think some people hate me. Partly because of how I'm presented, but there's this very English trait of not wanting to say what you really mean. The character that John Cleese plays in 'A Fish Called Wanda', sums it up. For conservative people I must be a real pain in the arse. It's only people that I don't like that I'm difficult with, though. I'm generally

Highly infla



**New Flame' which sees a  
Mick Hucknall gets talking  
. . . Tim Jeffery lights the**

**"I don't feel guilty  
about having money. I  
knew where it's come  
from and I've worked  
my bollocks off for the  
past eight years to get  
it"**

nice to people because they're nice to me."

Have you ever met anyone that really hates you?

"There was this American woman who came up to me in a club in Barcelona and said, 'I just want you to know that I think your music is awful!' I just said 'OK' and walked away. When I look back on it she probably wanted to get laid, by getting a reaction out of me and drawing attention to herself. That's not being big headed, it's just the way it seemed."

It's hard to imagine Mick getting up anyone's nose in his current, well-balanced mood. Buoyant and carefree, Mick smiles with the air of a casual observer rather than someone at the vanguard of pop music, but then, who wouldn't after nearly a year in Italy? That could all change soon as the band launch the album and new single, 'It's Only Love', start a British tour, and face the pressures of promotion campaigns and interviews. But there is one media event, that Mick actually looks forward to.

"I'm quite a hot ticket in Poland where I'm quite famous for my recipes. I've developed this peculiar rapport with one Polish TV station who ask for a new recipe every time I see them. The last time I gave them the directions for a three course Indian vegetarian meal. I'm very into cooking. You are what you eat. I cook all the time when I'm at home because when we're on the road we eat out all the time."

So what's the current dish of the day?

"Well, my onion soup has been going down very well. The key to it is the blender, which means you don't have to cook the vegetables so much, so they retain more of the minerals and flavour, I also add cinnamon and olive oil. It's great for getting rid of colds!"

So there you have it. Simply Red are back with a new single, a new album . . . and a new recipe for onion soup.

*amable*



# INDEPEN

EDITED BY ANDY STRICKLAND

## FIVE ALIVE



The Sun And The Moon (TSATM for short) have just released their EP 'Alive; Not Dead', an impressive and restrained guitar record that owes its attraction to the accomplished playing of Andys Clegg and Whitaker and the vulnerable, sometimes Julian Cope-ish voice of Mark Burgess. TSATM fall into that courageous middle ground of rock and pop, promising large fanatical followings, and major labels sniffing at their heels. In conjunction with the band, we on the Independents pages have lined up a rather crucial competition with prizes of five TSATM T-shirts, five CDs and five copies of the French version of the 'Alive; Not Dead' EP. Just correctly answer this question: What is the connection between TSATM and ex-Manxunian rockers the Chameleons? Send your answers on a postcard to rm 'The Sun And The Moon Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date January 30.

London band the Chairs have released one of the finer independent pop songs to grace these pages in recent months. The distinctly commercial single, 'Honey I Need A Girl Of A Different Stripe', bounces along marvellously with its non-sense guitar rush, maverick Roy Orbison vocals and a chorus that instantly hits home and cries 'please

play us on the radio'. Not a record that should be lost in the darker corners of the big record shops, the Chairs have all the ingredients necessary to sell a lot of plastic if their songwriting continue to keep pace with 'Honey...' and the excellent B-side 'I Can't Say I'm Sorry'. The band should be touring in February and March.

## ARMED CHAIRS



## S I N G L E S

- |    |      |   |
|----|------|---|
| 1  | (1)  | Crackers International <b>Erasure</b> ( <i>Mute</i> )                                 |
| 2  | (2)  | Fine Time <b>New Order</b> ( <i>Factory</i> )   |
| 3  | (3)  | John Kettley Is A Weatherman <b>A Tribe Of Toffs</b> ( <i>Completely Different!</i> ) |
| 4  | (4)  | If Love Was A Train <b>Michelle Shocked</b> ( <i>Cooking Vinyl</i> )                  |
| 5  | (5)  | A Little Respect <b>Erasure</b> ( <i>Mute</i> )                                       |
| 6  | (-)  | Motorcycle EP <b>Love And Rockets</b> ( <i>Beggars Banquet</i> )                      |
| 7  | (-)  | Chains Of Love (Remix) <b>Erasure</b> ( <i>Mute</i> )                                 |
| 8  | (6)  | Blue Monday '88 <b>New Order</b> ( <i>Factory</i> )                                   |
| 9  | (10) | Destroy The Heart <b>House Of Love</b> ( <i>Creation</i> )                            |
| 10 | (24) | Victim Of Love <b>Erasure</b> ( <i>Mute</i> )   |
| 11 | (8)  | Big New Prinz/Jerusalem <b>the Fall</b> ( <i>Beggars Banquet</i> )                    |
| 12 | (15) | Oh L'Amour <b>Erasure</b> ( <i>Mute</i> )   |
| 13 | (17) | The Peel Sessions <b>Jimi Hendrix</b> ( <i>Strange Fruit</i> )                        |
| 14 | (18) | The Peel Sessions <b>the Smiths</b> ( <i>Strange Fruit</i> )                          |
| 15 | (9)  | Night Tracks <b>the Wedding Present</b> ( <i>Strange Fruit</i> )                      |
| 16 | (-)  | It Doesn't Have To Be <b>Erasure</b> ( <i>Mute</i> )                                  |
| 17 | (7)  | Why Are You Being So Reasonable Now? <b>the Wedding Present</b> ( <i>Reception</i> )  |
| 18 | (-)  | Anchorage <b>Michelle Shocked</b> ( <i>Cooking Vinyl</i> )                            |
| 19 | (23) | Who Needs Love Like That <b>Erasure</b> ( <i>Mute</i> )                               |
| 20 | (13) | True Faith <b>New Order</b> ( <i>Factory</i> )  |
| 21 | (21) | Wrote For Luck <b>Happy Mondays</b> ( <i>Factory</i> )                                |
| 22 | (20) | Nothing Less Than Brilliant <b>Sandie Shaw</b> ( <i>Rough Trade</i> )                 |
| 23 | (-)  | Across The Universe <b>Laibach</b> ( <i>Mute</i> )                                    |
| 24 | (-)  | You Made Me Realise <b>My Bloody Valentine</b> ( <i>Creation</i> )                    |
| 25 | (-)  | Please Help The Cause Against Loneliness <b>Sandie Shaw</b> ( <i>Rough Trade</i> )    |
| 26 | (-)  | Feed Me With Your Kiss <b>My Bloody Valentine</b> ( <i>Creation</i> )                 |
| 27 | (-)  | Taunted By The Hand Of God <b>New Order</b> ( <i>Factory</i> )                        |
| 28 | (14) | Sometimes <b>Erasure</b> ( <i>Mute</i> )  |
| 29 | (-)  | Heaven Ain't High Enough <b>Drug Free America</b> ( <i>Blind Eye</i> )                |
| 30 | (-)  | Surrender <b>Suicide</b> ( <i>Chapter 22</i> )  |

## A L B U M S

- |    |      |   |
|----|------|---|
| 1  | (1)  | The Innocents <b>Erasure</b> ( <i>Mute</i> )                            |
| 2  | (2)  | Circus <b>Erasure</b> ( <i>Mute</i> )                                   |
| 3  | (4)  | Short Sharp Shocked <b>Michelle Shocked</b> ( <i>Cooking Vinyl</i> )    |
| 4  | (3)  | Wonderland <b>Erasure</b> ( <i>Mute</i> )                               |
| 5  | (5)  | Substance <b>New Order</b> ( <i>Factory</i> )                           |
| 6  | (6)  | Louder Than Bombs <b>the Smiths</b> ( <i>Rough Trade</i> )              |
| 7  | (8)  | Hatful Of Hollow <b>the Smiths</b> ( <i>Rough Trade</i> )               |
| 8  | (7)  | Rank <b>the Smiths</b> ( <i>Rough Trade</i> )                           |
| 9  | (14) | Life's Too Good <b>the Sugarbubs</b> ( <i>One Little Indian</i> )       |
| 10 | (11) | Blue Bell Knoll <b>Cocteau Twins</b> ( <i>AAD</i> )                     |
| 11 | (12) | Bummed <b>Happy Mondays</b> ( <i>Factory</i> )                          |
| 12 | (10) | 1977-1980 Substance <b>Joy Division</b> ( <i>Factory</i> )              |
| 13 | (16) | Strangeways Here We Come <b>the Smiths</b> ( <i>Rough Trade</i> )       |
| 14 | (17) | The World Won't Listen <b>the Smiths</b> ( <i>Rough Trade</i> )         |
| 15 | (-)  | The Man - Best Of Elvis Costello <b>Elvis Costello</b> ( <i>Demon</i> ) |
| 16 | (15) | I Am Kurious Oranj <b>the Fall</b> ( <i>Beggars Banquet</i> )           |
| 17 | (-)  | The Queen Is Dead <b>the Smiths</b> ( <i>Rough Trade</i> )              |
| 18 | (-)  | Tommy <b>the Wedding Present</b> ( <i>Reception</i> )                   |
| 19 | (19) | The Nephilim <b>Fields Of The Nephilim</b> ( <i>Situation Two</i> )     |
| 20 | (-)  | Manchester North Of England <b>Bop</b> ( <i>Rough Trade</i> )           |

Compiled with the help of Spotlight Research and selected retail outlets

Needlework

# IDENTS

with contributions this week from Jane Silley

## OH DAVID!

Newcastle label Woosh has come on from its flexi days to deliver a couple of solid vinyl releases this week, one being 'Yesterday' by the Nivens. A dreamy song bubbles below a tapestry of guitars that combine with the somewhat REM-ish vocals to produce a typically Sixties feel. The band name themselves after the famous David, as they decided on his death that it would be a shame to let his name die. Whether the Hollywood star would have approved of songs like 'Lucozade Orgasms', we can only guess. After all, the moon's a balloon, right?



● DAVID NIVEN, who was well known for his versatility as an actor

## MOTORBIKING

Old rm Independents stalwarts Love And Rockets accelerate into our singles chart this week at number six with their rather strange 'Motorcycle' EP. The four tracks on offer range from the distinctly early Black Sabbath groove of the title track, through a meandering musical minefield on 'I Feel Speed' and a couple of 'are they serious, are they kidding' B-sides that don't seem to know where they're going. Love And Rockets can always be relied upon to deliver the unexpected, but we hope the thousands of you who've rushed out to buy this one aren't as bewitched and bewildered as we are.



They Might Be Giants, with their short and quirky pop songs, have been one of the American indie scene's recent successes. Recently signed to the Sugarcubes's label. One Little Indian, the two Giants, John Flansburgh and John Linnell, first met at high school in Boston; they lost contact but then bumped into each other several years later when they moved into the same apartment block in Brooklyn.

Before long they had accumulated 300 of their distinctive, word-intensive tunes and took to the road with their battered accordion, guitar and tape recorder.

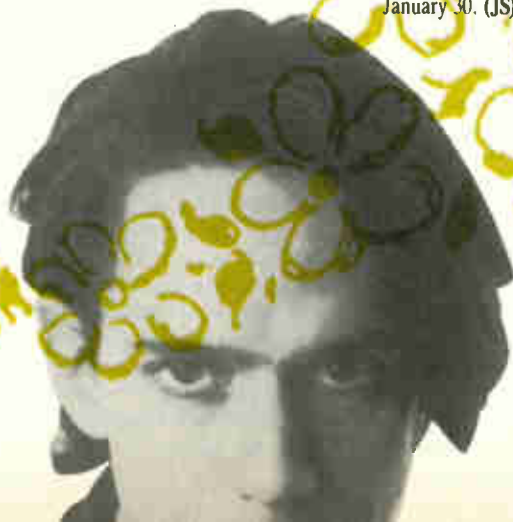
The Giants' first two albums, 'They Might Be Giants' and 'Lincoln', were released on the tiny US label Bar/None but sold over 200,000 copies. They've also gained attention with the Dial-A-Song service, where fans can ring the Giants' answerphone to hear a newly-written song every day. Their homemade videos often appear on MTV.

About to arrive in Britain to play two London dates and promote their new single. John Flansburgh describes the state of the US indie scene: "America is so large that being independent is much more of a hopeless case than in England. You're shut out and the media doesn't help at all."

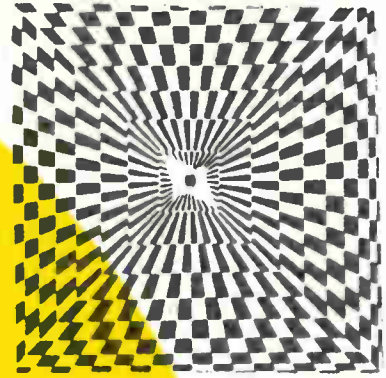
Success has been a long time coming for the Giants, John describes it as "a gradual thing. It was very much one person at a time, then, after we'd sold 25,000 copies of the album, MTV decided we were worthy of the play and things took off."

The single, 'They'll Need A Crane', which John describes as "a wistful love song", is released here on January 30. (JS)

THEY MIGHT BE GIANTS



# Smiley's dead... long live acid



When **rm** ran its Acid House survey last December, the papers were full of shock horror probes about

the 'evil dance craze threatening a nation's youth'. But no one asked you, the fans (and the non-fans) how you felt. We did — and you answered in your hundreds, mostly in defence of a phenomenon you feel has died a cruelly premature death. So who killed Smiley? And does the spirit of Acid live on? Here's what you had to say...

"In two hours' time the party will begin ... the Acid Party. Yes, it'll be time to jack yet again. The music will pump out, the cult Smileys and bandana headbands will be present, but the Ecstasy and LSD will be in such

minute quantities that hardly anybody will notice. I and hundreds of other regular clubbers go to get high on the acid sound rather than the drugs ..."

This is the voice of an anonymous Acid House fan from Torquay, one of

many who wrote long and impassioned letters in response to our recent Acid House survey. It's typical of many readers' views on the Acid phenomenon, and the message that comes across is that Acid is still alive and well,

even though the Smiley badges and bandanas have long since been turfed out with last year's suntan cream.

Acid may no longer be the name to drop, but the camaraderie and atmosphere of non-violence that characterised most early Acid nights has made a lasting impression on many of you. Most importantly, almost all of you categorically denied that the use of drugs was widespread. Many feel that Acid has been dealt a fatal blow by the recent media coverage, but hope that the spirit will live on ...

## T H E S U R V E Y R E S U L T S

### THE MUSIC

Most of you who filled in our survey questionnaire were fans of Acid House (79 per cent), the biggest fans being those aged between 15 and 19.

Most of you first heard about Acid by reading about it in the music press (**rm**, hopefully), and some via the radio, but it's obvious from your letters that hardcore followers discovered Acid through the club grapevine, as many respondents showed a fair knowledge of early Acid records.

Over half of those who replied said they went to Acid nights quite regularly — and 66 per cent said they go at least twice a month.

The majority of you said you were already dance music fans before Acid arrived and no doubt view it as a staging post before the next trend comes along. So most said it didn't make a big difference to your lifestyle — although a surprising 20 per cent said it did. Take these examples:

"Acid House is more than just music and dancing. To some people it has become a way of life, something to live for ... I used to laugh at so-called hippies with their 'love and peace'

thing. But when you go to an Acid do and people you've never seen before start chatting to you, and the whole place is filled with friendship, I realise what it must've felt like ..."

"To me Acid House allows ordinary people like me to express themselves on the dancefloor. It creates an incredible energy which is exerted in a wild flapping of the arms ..."

"... Kids for the first time in years were enjoying themselves. For the first time anybody of any age could have fun. They didn't have to be sex symbols, they didn't have to have Michael Jackson's feet, they didn't even have to spend out on designer clothes. All they needed was the push to go, a pair of feet to jack with and a baggy old Smiley T-shirt and a rag around their head. People who probably never socialised before could go out and get high on the sounds of Acid ..."

Over half of the regular Acid clubbers had bought the requisite uniform — Smiley T-shirts and badges — but bemoaned the fact that they couldn't wear them anymore, because, as one fan said: "I'm classed as a fashion victim by other people of my age and a potential drug addict by older people."

monly Ecstasy and LSD. Thirty six per cent of regular clubbers said they have seen other people take or sell drugs at Acid House nights.

Few who wrote in actually admitted to taking drugs, but even this anonymous fan pointed out that most people came out at the end of the night on a natural high:

"Yes, drugs do go on in the clubs, but they've been around since I started going in the Seventies and way before. I do take drugs — LSD about four times a year, smoke regularly and speed now and again, plus poppers, but everyone does the poppers. The drugs themselves are mostly sold in pubs or other sources, not in the clubs as most people think, and usually a few days before the Acid nights ..."

Twenty two per cent of those who went to Acid nights regularly said they would consider trying drugs (compared to only 4 per cent who didn't go to the clubs), but almost 100 per cent of you felt it was not necessary to take drugs to enjoy Acid. The vast majority also said they thought only a tiny minority of people at Acid nights take drugs.

Many of your letters on the subject suggested that you are a lot more responsible about drugs than the media would give you credit for. Here are some of the comments:

"I know that we all do foolish things when we're young, but you've got to be pretty stupid to take Ecstasy after all the recent newspaper and television

reports have told you about its potentially brain (and body) damaging effects."

"If you dance long enough and really get into it you'll be in a trance anyway and you develop such a good mood and forget about all your little worries. I feel sorry about the people who have to take drugs to keep them going because Lucozade or a choc bar is much cheaper and does get you back on your feet again after hours of dancing."

And, of course, many pointed out that drugs were around in clubs long before Acid House came along:

"The music should be left alone and the drugs problem tackled in a more serious manner. Leave the music alone so as people like myself can enjoy it. Acid House wasn't here in the Sixties and Seventies. Drugs were."

"It is not a new thing for people to take drugs to enjoy parties or music. Deadheads have been going to concerts stoned out of their heads since the dawn of civilisation ... and that's a long time before trance dancing on Ecstasy was done."

"Acid is the Eighties youth cult, but drugs in clubs is nothing new. Ten years ago we'd have been punks sniffing glue. Twenty years ago we'd be on LSD listening to the Doors."

"The same if not more drug taking used to take place at many Northern Soul 'nighters' in the Seventies, so what's new?"

### THE DRUG CONNECTION

This was, naturally, by far the most controversial subject in our survey and the one which attracted the most comment in your letters. But here

are the statistics:

A surprising 26 per cent of those who went to Acid nights said they'd been offered drugs there — most com-

## THE MEDIA COVERAGE AND ATTITUDES

**N**inety per cent of respondents thought that the drug connection with Acid House had been overblown in media reports. Fifty nine per cent felt the national newspaper and TV coverage has been exaggerated; 60 per cent felt it has been sensationalised; 43 per cent that it had at least been unfair — and the percentages were even higher amongst those of you who actually enjoy Acid House. Eighty seven per cent also felt there were no grounds for the 'Top Of The Pops' ban of the word Acid.

This DJ's view was typical of the reaction against the media:

"The media coverage — well, what do we expect? Acid House is responsible for kids taking drugs, people dying of heart attacks, the Second World War, the breakdown in the ozone layer, soaring interest rates, communism, need I say more? It would be great if a responsible section of the media existed, if only to point out that if people wanna take drugs then they're gonna take them whether they listen to Acid House or not."

Sally from Liverpool reckoned we shouldn't take it all so seriously, but added:

"People in the clubs are enjoying themselves — or were, until the tabloids formed their opinions. We aren't as stupid as people make us out to be. If people want to do drugs they will. No-one is going to stop them. If anything, the press attack will only make them more rebellious, rather than deter them."

And our old friend from Torquay had this to say:

"The press have totally ruined a music style. It'll go down in history and that'll be that. What the press did was totally wrong and whoever's responsible for ruining such a unique form of music, well they deserve whatever they get."

Many of you were particularly disturbed about the media coverage of the drugs connection: 77 per cent thought that it has made people curious about experimenting with desig-

ner drugs. So has the media plugged a gap in people's knowledge about these drugs where previously only naïvety existed?

"In my opinion the press has told kids about these drugs and they have experimented with them. I had never even heard of the drug Ecstasy before reading about it in the press."

"Frankly I couldn't care what people take to have a good time. I am sure Ecstasy would have been taken before all the fuss ever started, but not by people who learnt about it through the media and are now curious."

"The media as a whole has introduced a whole new drug culture to people who would have remained in the dark about the subject matter. End result — media have killed off a music form but not a drug problem. Bastards."

And these comments confirmed that perhaps sometimes ignorance is bliss:

"The press started saying Acid music promotes drugs. Me and my friends didn't know about Ecstasy or that LSD was supposed to be connected."

"I have never taken acid drugs or Ecstasy as they call it, but I have spoken to someone who has, and they made out that you couldn't really appreciate the sound and beat of the music unless you are high ..."

To tie in with this, 63 per cent thought it likely that the young and impressionable have been given the idea that you must take drugs to be hip at an Acid House party.

One regular clubgoer summed it up thus:

"I think the media have destroyed something which could have taught today's youngsters that you can go out for a good time without getting 'tanked up' and into a fight. By highlighting the drugs aspect they are inadvertently encouraging many youngsters to try Ecstasy to see what all the fuss is about."

The police reaction to Acid House came as a knock-on effect from the media coverage. Although 38 per cent thought their reaction was sensible, 53 per cent thought it was far too harsh.

As one DJ stated:

"At the soul night over the year we have had more than 20,000 young people turn up, and you can check with the police — arrests for possession of any drugs has been zero, despite the fact that a large proportion of the music played is Acid."

And this rather miffed clubber wrote in when he got home unexpectedly early one night:

"Tonight I was expecting to go down to my favourite nightclub, have a laugh with a few mates, dance to Acid House and generally have a great time. Instead I get there only to find that the police have banned the

playing of Acid House. Now only a handful of people go to the place which used to be wall to wall by 10.30pm. I think the police have gone completely over the top."

This sad tale was evidence of how reaction spiralled:

"Acid nights went on for a very enjoyable three months or so, until some idiot who'd started a fight (which has been common outside such establishments since time immemorial) saw fit to stab one of the bouncers to death. Immediately, there were headlines in the local papers, and Acid House nights were banned by the police from all three of our local dance halls."

## I N G E N E R A L . . .

**A**mongst those who lived with their parents, 43 per cent said their parents 'didn't care' about their interest in Acid House; only a minimal percentage had actually been prevented from going to an Acid night by their parents. What we didn't ask is how many parents knew about this Acid club frenzy. One reader explained:

"To say my parents don't care is a mis-statement. They don't disapprove on any drug-related grounds. They accept that I like what I like and show mild interest when I talk about it. But they are intelligent and sensible and don't read sensationalist press reports."

The DJs who answered the survey felt quite strongly that record companies have exploited the drug connection to promote Acid House — 57 per cent of them said yes, they have.

"The record companies have chosen the wrong aspects of the scene to cash in on. Thinking they can make a record a hit by adding the words 'Acid', 'Ecstasy' or 'Trip' is totally irresponsible." Several DJs felt their role was to educate people about the dangers of drugs and many quoted the fact that house artists in general are anti-drugs — 'Your Only Friend' by Phuture and 'Essence Of A Dream' by Risque III being examples of 'just say no' songs.

Of those who answered the box marked 'no, I don't like Acid House', the predominant reason seemed to be

because it's a monotonous noise with no musical merit. But the voice of the Acieeed fans was much louder ...

At the end of the day, 65 per cent felt Acid House was ultimately a fuss about nothing, and opinion was divided as to how much longer it'll be around. Thirty three per cent said three months; 31 per cent said six months; 12% said a year and as many as 21 per cent said longer.

These are some of the stronger sentiments:

"The people who truly understand the scene have moved on. But this is possibly the most innovative form of music since punk ... Cult devotees are back underground, away from the glare of the media spotlight ..."

"Acid may well take on the same pattern as punk did ... only the purest Acid devotees will continue and form a hardcore following. Acid will have a long lasting influence on dance music for many years to come and will go down as one of the more memorable youth cults of our time."

"There is still a strong underground scene that will be around for years after this sudden craze has died down. It will change styles and sounds but it's here to stay."

So this is not the closing sale on the Acid House. Many of you feel its influence will linger on and on. But the last word goes to Mandi:

"Smiley is dead ... but Acid lives on."

## ● SINGLES OF THE WEEK

### HUE AND CRY 'Looking For Linda'

CIRCA

Some people curl up with a good book on long train journeys, but Patrick Kane of Hue And Cry bumps into bored housewives trying to escape their nasty husbands. Such an incident provided the inspiration for 'Looking For Linda' and it's a beautifully constructed song delicately but stridently performed with a backing that kisses and thunders alternately. High time Hue And Cry stopped being one of Britain's best kept secrets.



### MICA PARIS AND WILL DOWNING 'Where Is The Love'

ISLAND

Yes folks, it's every record company executive's dream come true, as two of the hottest voices in young soul wrap their tonsils around Donny Hathaway and Roberta Flack's 1977 hit 'Where Is The Love'. Vocals fence delicately with each other leading to a tear-jerking grand finale. Play it down the phone to somebody you want to make up with.

### SIMPLY RED 'It's Only Love'

WEA

Hell, sure has been a long time since we last heard Mick Hucknall crooning blissfully, but all good things are worth waiting for. 'It's Only Love' is a magnificent slow-

burning track to cherish and savour, as Hucknall side-steps his vocals around some powerful instrumentation. It's nice to hear that Simply Red aren't merely regurgitating old ideas, and I can hardly wait for the album.

### WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT 'Thieves'

BREAKOUT

Wally Jump and the Crimmies drop the big one with a pulsating piece of soul rock, and if you play it loud enough it should leave you with the distinct impression that an elephant had been tap dancing on your head. Will Downing's vocals rumble very effectively.

### YAZZ 'Fine Time'

BIG LIFE

I was going to write Yazz off as a bimchette with the novelty value of a kiddies' Christmas toy, but now I'm sticking two fingers up to such sentiments. Bravely not adhering to her established formula, Yazz lifts a powerful ballad from her 'Wanted' album, hot and tasty with some superb mellow vocals. Up, up and away!

## ● WORTH YOUR MONEY

### HABIT 'Lucy'

VIRGIN

Definitely one habit you shouldn't kick (yeesh). 'Lucy' was released last year hitting number 66, in the charts, but criminally went no further. This package has been remixed and sounds unbelievably tighter and punchier than before. A thoroughly worthwhile reissue.

### CAIRO 'I Want That Girl'

CITY BEAT

This has a beat so strong it could put life into a stuffed gibbon. East London duo Cairo pump up a walloping good dance track that slaps and caresses you by turns. Cairo have experience beyond their tender years. Watch out for them.

### SHEENA EASTON 'The Lover In Me'

MCA

Now then, there's nothing quite like

a cuddle from your Auntie Sheena, and what an action-packed little number this song is. Perfect lightweight pop delivered with that underlying hint of mystery that she always manages so well. One hundred per cent class.

### THE BELOVED 'Your Love Takes Me Higher'

WEA

The cover picture looks as if these two have spent the night sleeping on a park bench, but 'Your Love Takes Me Higher' is a pulsating, feisty little number with almost the same magnetism as the Pet Shop Boys' 'Left To My Own Devices'. One of this week's nice surprises.

## ● DON'T WASTE IT

### LEVEL 42 'Tracie'

POLYDOR

The name Level 42 produces an excited gleam in the eyes of some people and an uncontrollable urge to drive off to Wembley and pay homage at once to the band's 137 shows there. I've shaken a leg to Level 42 in the past, but let's not beat about the bush, brothers and sisters, 'Tracie' is just a very boring song. No letters please.

### FAIRGROUND ATTRACTION 'Clare'

RCA

Such a lovely name deserves a much better song than this rather tacky piece of synthetic jazz. It'll probably sell by the bucketful, but do you know anybody who actually admits to liking Fairground Attraction? They must all belong to secret societies like spotty Chris De Burgh fans.

### S'EXPRESS 'Hey Music Lover'

RHYTHM KING

Lord, lord, here we go again. More acidic rumblings from S'Express bouncing around all over the place. This lot are becoming a very tired cliché and for me the train left the rails with the last single.

### JULIAN COPE '5 O'Clock World'

ISLAND

Copey's cover of the Vogues' Stateside Sixties hit just doesn't cut

it, I'm afraid. It all sounds very contrived and not strong enough to follow his last hit 'Charlotte Anne'.

### SAMANTHA FOX 'I Only Wanna Be With You'

JIVE

Sammy, Sammy, Sammy, what have you done? After the sheer excellence of 'Love House' why decide to belt out this tired re-make of Dusty Springfield's old hit? Sammy's on a first class ticket back to bimbo land.

### ERROL BROWN 'Love Goes Up And Down'

WEA

Oh dear, poor old Errol has been smitten with a bad attack of the Luther Vandrosses. This is a rather lacklustre performance from the once crisp pop balladeer. Watch that waistline, y'hear?

### NEW MODEL ARMY 'Stupid Questions'

EMI

Did you know that Abominable Snowmen really do exist? Some of them crawled out of the Himalayas 10 years ago, learned how to play guitars, and formed a band called New Model Army. Absolutely hideous neanderthal rock.

### SID HAYWOODE 'He's Got Magic'

FRESHER

Dear Sid really hasn't been in bloom since 'Roses' shook dancefloors a couple of years ago. Even Sinitta wouldn't do a song like this, and Ms Haywoode really does need some decent material to stretch herself.

### SO 'Would You Die For Me?'

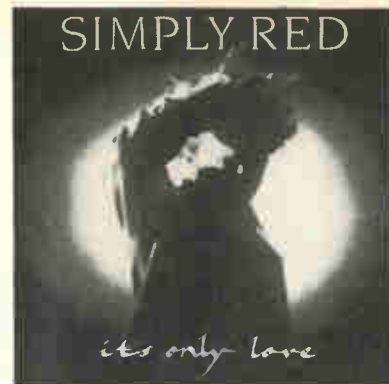
PARLOPHONE

Frankly I wouldn't even buy you a Kit Kat. More pompous burblings from the black-clad duo, and what's the point of these Bonoesque vocals? You could pop out and make a cup of tea while this record is on and not miss anything at all.

### THE SILENCERS 'The Real McCoy'

RCA

The Silencers are a third-rate Godfathers and this is an unremarkable piece of dated pop rock. If this is the real McCoy, I'm Mel Gibson.



# LIVE

EDITED BY TIM NICHOLSON



● "Hey, sucker! I'm NATALIE COLE. Who the hell are you?"

## NATALIE COLE Hammersmith Odeon, London

Tonight's audience knew they were in for a good show, and they sat back to enjoy it. But Natalie Cole gave everyone an even better time than they bargained for.

Far from being a chart success who takes to the stage to earn some extra dosh, Natalie proved her records do little justice to her talent. Only a live performance can reveal her true charisma and that oh-so-smooth voice. Her father would have been proud, had he been alive to witness the event.

She gave us excellent renditions of material from her 'Everlasting' LP, including the singles 'Jump Start' and 'Pink Cadillac', which brought the house down. In the other extreme, the current (EMI) single, 'I Live For Your Love', was soulful and emotive and it sounded 10 times better than the record. So did her other recent (A&M) single, 'The Christmas Song (Chestnuts Roasting On An Open Fire)', which she saved for her encore.

As if that wasn't enough, Natalie couldn't resist performing "one of my favourite songs", Kate Bush's 'Man With The Child In His Eyes'. Everyone sat in awe until the very last note before applauding. Then we were treated further when she

revived here father's classic 'When I Fall In Love' in an off-beat style. Rick Astley would have been proud, had he been alive to witness the event. Instead, he was prancing zombie-like to SAW tunes on the Wembley Arena stage at the time.

Natalie's show was so relaxing you could have put your feet up — she probably wouldn't have minded. She wanted everyone to have a good time without getting tired. Only at the end of the show did we feel obliged (obliged? — she deserved it) to give Natalie a standing ovation. When she came back for her encore, she told us, "Sit down, the show's not over." It certainly isn't. **Steve Masters**

## BIG BAM BOO Town And Country Club, London

Big Bam Boo sounds like the type of name you'd give to a lightweight, witty pop band with a flair for the catchier things in life. Bloody good job they called themselves that then.

Dressed like they were auditioning for 'Bonanza' in their cowboy suits and stetsons, Simon Tedd is a gangling Christopher Reeve with glasses but without the good looks, while the Canadian member of the duo is played by the

sharp-moving but ridiculously-named Shark.

With the aid of some colleagues to back the pair's twanging guitars they skipped through their repertoire of rousing, melodic pop with its rock 'n' roll and country roots showing through the Eighties dye. From the opening bars of their 'Fell Off A Mountain' single via 'Haven't Got The Time' and their current single 'Shooting From The Stars' to their parting waltz, their confidence and humour are matched only by their harmonies and hats. Shark may have a silly name but there's nothing Chuck Berry could teach him about moving with a guitar.

With quirky good looks and rattling good songs, Big Bam Boo could give the charts of '89 a good caning. **Kevin Murphy**

## TANITA TIKARAM Dominion, London

"I was 16, you were 17/life wasn't so complicated then", sings the 19-year-old Tanita Tikaram, these days wracked with inner torment undoubtedly brought on by the latest truckload of fan mail. It's the end of her first major British headline tour, and there's plenty for her to smile about, the last year's been a goodie. But there's no smiling tonight; this is deadly serious!

Tanita's problem is that, quite simply, she's grown up too fast. At 19 she already has the speaking voice of Joanna Lumley, only without the wit and sophistication required to carry it off. Everything is terribly traumatic — walking across the lawns of Winchester Cathedral, does Tanita stop, like any true aesthete, to admire its magnificent spire? No, her entire attention is focused on some spotty student twit on the other side!

'Twist In My Sobriety' succeeds alone, but this is because of the overtly classical refrain on violin and oboe. The others all merge into one, employing the same plodding beat, the same restrained instrumentation. The band looks rather self-conscious, as though someone backstage is brandishing an electric cattle-prod to keep them out there. Tanita even forgets the poor old keyboard player's surname!

Tanita herself admits that she hasn't got much to write about at her age, so you do have to keep asking: what's all the fuss about? **David Giles**

## FAIRGROUND Attraction International, Manchester

"You'll have to bear with us tonight. You see, we haven't played in ages." Not an overly confident start to the proceedings, but outside the full-house sign and the shifty hoards of ticket-touting 'entrepreneurs' must surely have told Fairground Attraction that Manchester was not about to be an up-hill struggle.

As the acoustic structure of 'Hallelujah' battled with a deafening wave of feedback, happy Mancunians danced, swaggered and swayed to Eddi Reader's rollercoaster vocal scales and the boy's jazzy shuffle. At times the FA songbook is not a million miles away from the Ray Coniff (check him out) LP collection owned by your least favourite aunt. Easy to swallow and well executed, their craft is not meant to challenge or explore, just simply to entertain.

Courting the crowd with the likes of 'Find My Love' they have not only found themselves a large and happy audience, but also a place in the history books via their debut smasheroonie 'Perfect'. Within the first two bars of their mega-hit the



● EDDI READER: "It's got to beeeeeeee . . ."

whole place shifted up a gear. Even those at the back who till now had shown little interest clambered to their nearest vantage point and without thinking, sung the entire lyric from start to finish.

As the figure of Eddi Reader, tonight modelling a beautiful brown cardigan, sauntered from the littered stage, the knackered but satisfied customers spilled on to the streets with a spring in their step and a song in their gob. "It's got to beeeeeeee . . ." **Tommy Stigwood**

STEVE WRIGHT

SIMON TAYLOR

**JOE SMOOTH**  
**'Promised Land'**

WESTSIDE

What do you say about the LP that contains the best single of last year — the title track? Inevitably the rest don't quite match it, but that doesn't mean it's bad.

This is deep house. Meaningful, emotive lyrics and smooth grooves. You could also call it deep pop. There's some good tunes in there. Some neat, short, sweet songs like the gospely 'I Try' and the disco-flavoured 'Going Down'.

There's also a big surprise. A housey version of 'Purple Haze', the old Jimi Hendrix rock classic. It's a nice idea that doesn't work, though the opening line, spoken by Joe — 'Purple Haze isn't a drug, it's a state of mind' — kind of sums up the feeling of the LP. It's far-out music that gives you a good feeling, puts you in a good frame of mind.

So, if you dare, let the music move you to the 'Promised Land'. ■■■■ **Chris Mellor**

**LOOP**  
**'Fade Out'**

CHAPTER 22

Loop's second 'proper' long player and a bit of a humdinger at that. Eight new spirals of sound, variations of the Loop formula — bass and drum rhythm patterns, repetitive fuzz-sharpened guitar riffs, solo rambles and lead lines with vocal melodies that reverberate softly and fiercely beneath the waves of power chords.

'Fade Out' sees the band in, not mellow, just matured form, restraining the impulse to set fuzz pedals on 10, opting for nine and a half instead. There's the occasional self-indulgent moment — 'This Is Where You End' and the album's title track that whirls on for a little too long.

When Loop's music works it digs a groove and drags you, albeit willingly, into it. On those rare occasions when it doesn't, it can be a tiresome dirge, overlong and oppressive. When the tempo picks up, as on the single 'Black Sun', 'Torched', 'Pulse' and the rest of the album for that matter, then the sounds are hypnotic and attention-grabbing with the layers of noisy guitar distortion washing over you irresistibly. Loop try for serious intensity without becoming

embarrassing — the run-out groove informs us that this record is 'From beyond with a heart of darkness'.

Of course it is. Ha! ■■■■  
**Darren Crook**

**REGGAE PHILHARMONIC ORCHESTRA**  
**'Reggae Philharmonic Orchestra'**

MANGO

The Reggae Philharmonic Orchestra is two things — the realisation of a dream for ex-Steel Pulsator Mykaell S Riley, and the means to a classical career for black musicians who "don't fit in" with the established orchestra set. Don't make the mistake of thinking this album is an extension of the enchanting 'Minnie The Moocher' single. It is instantly recognisable reggae played by classical musicians. No more, no less.

What we're hearing here is a group of musicians trying something new, and relishing the freedom RPO gives their classical training. 'Moocher' belies the rest of the album, which takes us through such original material as the lyricised 'Love And Hate' and 'The Fool', and the instrumental 'Sharpeville', which sounds more like a quiet celebration than the requiem it originally seems to be. On 'Working Class', saxophonist Kushite appears to be dragging the Orchestra towards the door marked jazz during his lengthy solo, which falls out of place at times.

There's nothing to make the Bach boys sit up and listen. Likewise, conservative reggae fans may not be converted the opposite way. But the album's intention by far outweighs any musical criticism. Notice I've purposely avoided the word 'novelty'... (damn!). ■■■■  
**Steve Masters**

**OVERLORD X**  
**'Weapon Is My Lyric'**

MANGO STREET

One of the most inspiring moments of rap last year, was Overlord X's single '14 Days In May'. It was his spontaneous and aggressive reaction to the BBC documentary of the same name which told the story of black American Edward Earl Johnson's last two weeks on Death Row; his protestations of innocence only acknowledged after his execution.

An eagerly awaited album, 'Weapon Is My Lyric' was written

and produced by Overlord X and has set the ball rolling for British rap in '89 with stylish vigour. Aggression and authority riddle his voice and his music, creating a tough combination, as on the stabbing social commentary of 'Go! It's Like World War 3' or 'Visa To Rock' — which rides on the break beat of Tom Tom Club's 'Genius Of Love'.

Overlord X has a lot to offer as this album testifies. A solid debut from one of East London's finest. ■■■■ **Justin Onyeka**

**VIOLENT FEMMES**  
**'3'**

LONDON/SLASH

Just a couple of years ago Milwaukee's Violent Femmes seemed on the point of achieving real success with their perverse and jolly variations on the American folk song. And then they disappeared, apparently gone for good, until this, their back-to-basics album turned up from nowhere.

They're still pretty much the same thank God, Gordon Gano's characteristic whine reminding me of nothing more than Ad Rock of the other great lost trio, the Beasties, though Gano's malevolence extends further than just spilling beer on the couch. Some of the songs are a bit Femmes-by-numbers but 'Mother Of A Girl' is about as evil as music comes, genuinely murderous in intent as it rambles to a suitably messy conclusion. 'See My Ships' throws in Marvin Gaye, cocaine and a mother fixation and 'World We're Living In' combines urban paranoia with vibes, if I hear right. If you can imagine a Fairground Attraction without the girl, formed in a home for the mentally disturbed you'll get the idea.

This album features the irresistible line 'I Hope you got really fat, cos you might just want me back'. Better with the lights out. I'm sure. ■■■■ **Geoff Zeppelin**

**LOU REED**  
**'New York'**

SIRE

With just about every psyched-out noise-quake crew of the last decade owing dues with high interest to Lou Reed's Velvet Underground, it's always fascinating to watch man's own offerings.

If the recorded results of the last

few years have been less than relevant, 'New York' at last manages to focus Reed's definitive gaze of old, albeit through his constant shades. All about the Big Apple, there's a particularly expressive and humane horror here with a middle-aged Reed looking askance at the now cracked up rock 'n' roll sub culture he did so much to mythologise in his youth.

'Dirty Blvd' has a great lyric reversal of the famous Statue of Liberty slogan: "Give me your tired and your poor, I'll piss on 'em," and the same's true for any number of other — C&W, Bluegrass, r&b etc — cuts here. Maybe 'There Is No Time' and 'Sick Of You' don't quite capture all the cancerous, city-scarred signs of the times like, say, Sonic Youth. But along with that other prime self-destructer Iggy Pop, Lou's passed from a personal period of abject destabilisation to something now like the sunny side of the street.

For once, a spirited, clear, driven rock album that doesn't give dismayed and angry maturity a bad name. Massively refreshing. ■■■■  
**Pete Paisley**

**BUCKWHEAT ZYDECO**  
**'Taking It Home'**

ISLAND

Buckwheat is accordion player Stanley Dural; zydeco is a steamy south west Louisianan mix of soul, r&b, rock and cajun. Confused? No matter.

'Taking It Home', the first zydeco album to get worldwide major label release, is a gentle introduction to this cross-bred swamp music. At times the mix is too heavy, the ever-present accordion somewhat incongruous in a rock and roll setting, but in the main this set w/out on its downhome exuberance.

At best 'Taking It Home' is rowdy beer-drinking music; unselfconscious and raucous, redolent of good times and work legs. The title track, a real 12-rounnds-without-a-break workout. Buckwheat at his rawest whilst the Sixties' soul-tinged 'These Things You Do' is the more reflective, subtle end to the party. Much of rest can't maintain this excellence which prevents 'Taking It Home' from being the unqualified success of, say, the 'Big Easy' soundtrack. ■■■■  
**Jim Reid**



Violent Femmes



# LETTERS

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

● **STOCK AITKEN WATERMAN** might well know how to pick a hit, but when it comes to picking shirts they've no idea

■ A few years ago I bought a record which was produced by Stock Aitken Waterman. It was called 'Looking Good Diving' and was by Morgan/McVey. I quite liked it, but it never charted. On this single a girl called Neneh Cherry was featured on the B-side, waffling on about 'Buffalo Stances' or something. Well, now it's been released as a single in its own right, without the boy's groovy vocals, and remixed as usual.

I hope that Morgan and McVey have given their approval to this little exercise and those in the know who have got the original record should know better than to buy this 'Best Dance Record Since 'Into The Groove'' nonsense.

**BLOB**

● Well. It certainly looks like a case of Neneh Cherry's past catching up with her. I wonder if she's got any more skeletons in the closet? Maybe the one about her being Cameron McVey's girlfriend may help explain the above, Blob.



you getting agitated by their catchy, pleasant (if derivative) music.

**Justin Lewis, Swansea**

● Who knows, maybe 1989 will see Morrissey recording a duet with Kylie to put an end to the Smiths V SAW debate for good. Let's hope so...

■ Take no notice of anyone else writing in with top 10s — these are the best 10 songs ever made. (Well, 11 actually; I couldn't separate the two number 10s.)

- 1 April Skies **the Jesus And Mary Chain**
  - 2 White Man In Hammersmith Palais **the Clash**
  - 3 World Leader Pretend **REM**
  - 4 The Butterfly Collector **the Jam**
  - 5 Gun Shy **10,000 Maniacs**
  - 6 Primitive Painters **Felt**
  - 7 Atmosphere **Joy Division**
  - 8 How Soon Is Now? **the Smiths**
  - 9 We Could Send Letters **Aztec Camera**
  - 10 Quiet Heart **the Go-Betweens**
  - 10 Sign 'O' The Times **Prince**
- Alan Jacobs, Liverpool**

■ This is my "alternative" top 10 for last year.

- 1 Cellophane **That Petrol Emotion**

- 2 There She Goes **the La's**
  - 3 Nobody's Twisting Your Arm **the Wedding Present**
  - 4 Everyday Is Like Sunday **Morrissey**
  - 5 There Is Always Something There To Remind Me **the Housemartins**
  - 6 Why Are You Being So Reasonable Now? **the Wedding Present**
  - 7 Birthday **the Sugarcubes**
  - 8 Suedehead **Morrissey**
  - 9 She's Leaving Home **Billy Bragg**
  - 10 Goodbye, Goodbye **the Chesterfields**
- Hear them! Fed up with the current charts? Then this is the music for 1989. Take note of the La's 'cause they are gonna be massive soon.
- Paul Heaton's Aran Cardigan, Somewhere in Peterborough**

■ Thank you for your fine tribute to Roy Orbison.

To generations of us, the 'Big O' was proof that there was life after acne. He taught us that our hormones lied; that love didn't last forever and not every story had a happy ending. We could take it from Roy — he didn't preach, he bled into the vinyl, oozing hurt that no-one doubted was genuine. He's gone, but lives on in the way he chose to communicate with us all.

**Dennis Reed, Cleveland**

● Life after 'ackney? Have you ever been there?

● **NENEH CHERRY** proves that having kids isn't necessarily bad for your teeth



■ Without a shadow of a doubt, the SAW V the Smiths issue is the most dull debate ever to whimper on in a magazine. The letter in your December 17th issue, from a member of the "Kill Stock Aitken Waterman Before They Kill Music" society, was the last straw.

So, "anyone who enjoys listening to SAW records should see a good psychiatrist", should they? Well, I thought a few of their records have been harmless, radio-orientated singles. Presumably that means I'm crazy. Until I mention that I like the Smiths too. I think 'This Charming Man' is one of the best records of the last few years. I also like Prince, New Order and Prefab Sprout. 'Member', do you like anything other than the Smiths and Morrissey? Or do you think it soils your credibility by actually liking something genuinely, and not because it makes you a bit trendy?

Correct me if I'm wrong 'Member', but you sound about 16 years old, the sort of person who's just burnt all your Pet Shop Boys singles in a fit of embarrassment.

As far as I'm concerned the longer SAW stick around the better. It's quite amusing to find nurks like

● **MOZZA** tries to disguise himself by wearing a hat, but we spotted him, didn't we kids



# CHART

COMPILED BY ALAN JONES



● PRINCE's 'Lovesexy' has gone all limp. It's enough to make him want to kick the Cat

Sales of albums topped 150 million for the first quarter of 1988, and although a record number of albums qualified for platinum certification after selling 300,000 copies or more, the boom wasn't just restricted to newly recorded albums. Quite the reverse, in fact, with tremendous sales for many vintage recordings.

There appear to be two main reasons for the sustained growth of the oldies sector. Firstly, the continuing excellence and attractive price of mid-priced series like EMIL's Fame, CBS's Nice Price and WEA's Prime Cuts, and secondly the compact disc boom. With over a million homes a year acquiring a CD player for the first time, there's evidence to suggest that many immediately replace worn-out and much-loved vinyl LPs with their CD counterparts. Either way, here's our

exclusive guide to the 20 vintage albums that sold most copies in 1988. Note that I have included only albums 10 or more years old.

Classic rock, to be sure, but while it's not surprising to find 'Rumours' at the top of the list after selling 150,000 copies in 1987, or even to find the first four **Led Zeppelin** albums selling so well, it would be harder to have predicted that **Lou Reed's** 'Transformer' — from whence came the classic single 'Walk On The Wild Side' — would sell 20,000 copies 15 years after release, or that **the Doors'** 'L.A. Woman' would sell a similar amount 18 years after it first appeared. Neither was a particularly big album compared to the others on the list ('Transformer' got to number 13, 'L.A. Woman' peaked at number 28) yet here they are selling more copies than, for example, **Simon & Garfunkel's** long-running number one from the same era 'Bridge Over Troubled Water'. It will be interesting to see which of today's albums manage to register so highly after a similar period on release. I have a feeling 'Push' won't be too high on the list.

\* The increase in album sales mentioned above means any album that makes a respectable showing in the chart can be pretty sure of winning its originator some form of precious metal, but the decrease in singles sales over the past years has resulted in a steep decline in certifications in that sector of the market. As a result, the British Phonographic Industry (BPI), which certifies all such awards, has decided singles released after January 1 this year will qualify for a silver disc when they sell 200,000 copies, a gold disc when they sell 400,000 copies and a platinum disc when they sell 600,000 copies. The old levels (250,000, 500,000 and one million respectively) still apply for singles issued prior to that date. In America, where singles sales have nosedived in the past few years, the BPI's counterpart, the RIAA, has announced that singles will qualify for a gold award in future if they sell 500,000 copies — half the level required hitherto.

Position	Position in full album chart	Title	Artist (Year first released)
1	102	<b>Rumours</b>	Fleetwood Mac (1977)
2	223	<b>Bat Out Of Hell</b>	Meat Loaf (1978)
3	232	<b>Dark Side Of The Moon</b>	Pink Floyd (1973)
4	302	<b>War Of The Worlds</b>	Jeff Wayne (1978)
5	305	<b>Led Zeppelin IV/Untitled Runes/Four Symbols/The Fourth Led Zeppelin Album</b>	Led Zeppelin (1971)
6	336	<b>Sgt. Pepper's Lonely Hearts Club Band</b>	the Beatles (1967)
7	403	<b>Hotel California</b>	Eagles (1976)
8	427	<b>Dire Straits</b>	Dire Straits (1978)
9	451	<b>Tubular Bells</b>	Mike Oldfield (1973)
10	512	<b>Led Zeppelin 2</b>	Led Zeppelin (1969)
11	548	<b>A Night At The Opera</b>	Queen (1975)
12	554	<b>Phil Spector's Xmas Album</b>	Various (1963)
13	565	<b>Meddle</b>	Pink Floyd (1971)
14	603	<b>Goodbye Yellow Brick Road</b>	Elton John (1973)
15	616	<b>Never Mind The Bollocks, Here's The Sex Pistols</b>	the Sex Pistols (1977)
16	630	<b>Transformer</b>	Lou Reed (1973)
17	634	<b>Led Zeppelin</b>	Led Zeppelin (1967)
18	650	<b>L.A. Woman</b>	the Doors (1971)
19	683	<b>Abbey Road</b>	the Beatles (1969)
20	687	<b>Led Zeppelin 3</b>	Led Zeppelin (1970)

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\* Four years ago, I introduced the Transatlantic Hit Factor (THF) as a way of establishing which artists enjoyed the greatest degree of popularity on both sides of the Atlantic.

The THF is established by cross-referencing the Top Artists' rankings for the UK as determined by yours truly and printed in **rm** last week, with similar American rankings computed by Billboard magazine.

In compiling the transatlantic roll of honour, I discard any act that failed to make the Top 100 of either the UK or US singles or albums rankings for the year in question. For 1988, this means we wave goodbye to **Madonna**, **Luther Vandross** and **Whitesnake**. And there's no place for **Def Leppard**, **Bruce Springsteen** or **Anita Baker**, since they blew it in one or more of the composite sections of the THF.

Having done this, we're left with the biggest acts of the year, whose talents have been recognised across the cultural divide that saves Americans from **Bros** and us from **Journey**.

To determine an act's THF we simply add together their UK/US singles/albums rankings for the year. Bear in mind that the lower the Hit Factor, the more successful the act. So here (right) are the 18 acts who qualified for a THF last year, compared to 14 in 1987.

**Michael Jackson** takes over from **Whitney Houston**, but **Rick Astley** is the top singles act. Finally, let's salute **Prince**, the only artist to earn a THF in each of the five years since its inception, though he must be very disappointed by the performance of his latest album, 'Lovesexy', in America, where it finally limped past half a million sales in December, some seven months after it was released. By comparison, 1984's 'Purple Rain' sold more copies in its first week on release, and ultimately sold over nine million copies.

\* '5 O'Clock World' enters the chart this week to become the seventh hit single of **Julian Cope's** solo career, equalling his

tally as frontman for **the Teardrop Explodes**.

'5 O'Clock World' differs from Cope's previous hits in that he didn't write it himself. It was originally recorded by the **Vogues** in 1965, becoming a top 10 hit for them in America, though it failed to chart here.

It's interesting to note that, with **Petula Clark's** re-modelled 'Downtown' still charting, Cope's version of '5 O'Clock World' includes a very brief tribute to her hit 'I Know A Place'. It's curious that Cope should choose to interpolate this in '5 O'Clock World' as, although the **Vogues'** original version of the song had no such distractions, the group's only previous US hit was a cover version of another of Pet's classics, specifically 'You're The One'.

Finally, if Jools' version of '5 O'Clock World' inspires you to seek out the original, which has been very difficult to obtain here until recently, you can find it on the Original Soundtrack album to the **Robin Williams** movie 'Good Morning Vietnam'.

1988	1987	ARTIST	UKS	UKA	USS	USA	THF
1	—	MICHAEL JACKSON	19	3	3	4	29
2	1	WHITNEY HOUSTON	16	16	4	11	47
3	—	RICK ASTLEY	11	20	7	16	54
4	—	INXS	37	14	2	3	56
5	—	BELINDA CARLISLE	9	21	16	18	64
6	—	GEORGE MICHAEL	41	34	1	1	77
7	—	PET SHOP BOYS	8	8	25	42	83
8	—	TERENCE TRENT D'ARBY	57	11	12	12	92
9	—	TIFFANY	4	70	15	9	98
10	2	U2	32	4	64	20	120
11	—	DEBBIE GIBSON	26	97	6	6	135
12	—	TRACY CHAPMAN	91	10	66	24	191
13	—	ELTON JOHN	67	89	17	23	196
14	11	PRINCE	92	23	34	56	205
15	—	SALT-N-PEPA	13	75	86	33	207
16	4	FLEETWOOD MAC	79	1	85	54	219
17	—	ROBERT PALMER	72	68	32	70	242
18	7	HEART	65	35	83	68	251

KEY: UKS—UK Singles, UKA—UK Albums, USS—US Singles, USA—US Albums, THF—Transatlantic Hit Factor



● Heaven is a place near **BELINDA CARLISLE**

● **JULIAN COPE** poses for his passport to success



## MUSIC WEEK SINGLE FILE

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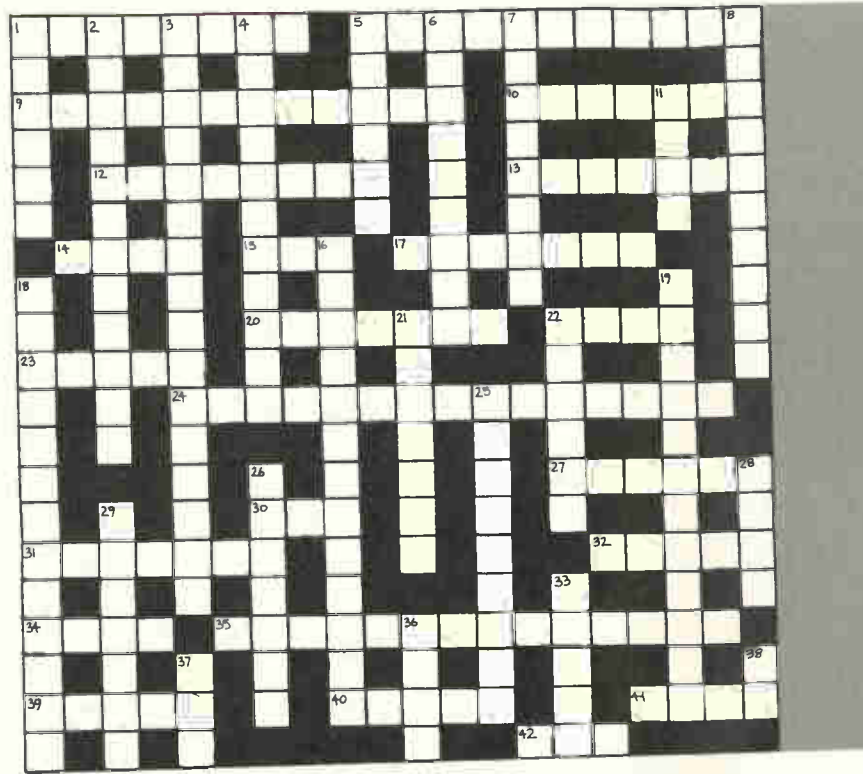
To place your order for Single File, send a cheque or postal order to:

Masterfile, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

# X-WORD

## ACROSS

- 1 She knows all about four letter words (3,5)
- 5 The Reid twins as they are also known (11)
- 9 A neighbour especially for Jason (5,7)



- 30 Mr Dury who wanted to be hit with a rhythm stick (3)
- 31 Chart twisters from '88 (3,4)
- 32 In 1984 Simple Minds wanted you to '----- Your Love To Me' (5)
- 34 Could this be the last word we hear from the Smiths? (4)
- 35 After the success of 21 down the Pasadenas went on a journey (6,2,1,5)
- 39 Matt was going to give it all up during 1988 (1,4)
- 40 Cats that hit the charts in 1981 with 'Runaway Boys' (5)
- 41 Payment made by the Pet Shop Boys (4)
- 42 UB40 singer who shared 'Breakfast In Bed' with Chrissie Hynde (3)

## DOWN

- 1 Where the Beach Boys visited to have a hit (6)
- 2 Group that don't want you to forget their number (5,7)
- 3 1986 A-ha hit (3,4,6,3)
- 4 What Chris Rea's been doing for Christmas (7,4)
- 5 'Fairytale Of New York' storytellers (6)
- 6 What Whitney had in time (3,6)
- 7 Voice Of The Beehive long player (3,2,3)
- 8 What Guns N' Roses had O mine (5,5)
- 11 Member of the Stewart clan who has had hits with 'Knock On Wood' and 'Light My Fire' (4)
- 16 The Pet Shop Boys think these can be used to make lots of money (13)
- 18 He's been busy 'Thinking About Your Body' (5,8)
- 19 See 24 across
- 21 The Pasadenas' debut paid homage to the soul greats (7)
- 22 A drape can be transformed into a Prince LP (6)
- 25 & 28 down The Eurythmics suffered pain on this 1986 hit (5,2,2,4)
- 26 You'd have to be a fool to be seen doing this with George Michael (7)
- 28 See 25 down
- 29 What you've got to do for your love rights (5,2)
- 33 Five Star added silk to it to have a hit (5)
- 36 A Spandau Ballet brother (4)
- 37 Frankie's old label (1,1,1)
- 38 See 22 across

## ANSWERS TO JAN 14

**ACROSS:** 1 He Ain't No Competition, 9 No Rest For The Wicked, 12 Sunshine, 13 Peace, 14 Way Behind Me, 16 May, 18 Twilight World, 20 Fur, 24 Roses, 25 Breathe, 26 Bon, 28 Sigue, 29 Feel The Need In Me, 31 So Good, 33 Wild World, 38 Breakfast In Bed, 40 Truth, 41 Distance, 42 All I Want.

**DOWN:** 1 Handle With Care, 2 A Groovy Kind Of Love, 3 Nasty, 4 Chris, 5 Please, 6 This Is Me, 7 Ordinary, 8 Respect, 10 Foolish Beat, 11 Keep Your, 15 Eric B, 17 Ill, 19 Wet Wet Wet, 21 Rosie, 22 De Burgh, 23 Jovi, 27 Reid, 28 Smalltown, 30 Leo, 32 Diana, 34 Land, 35 Wheels, 36 Burns, 37 Shy, 38 Bass, 39 Kiss.

**WINNER OCTOBER 15:** T Rogers, Fulwell, Sunderland.

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

- 10 The world is a ball when Echo And The Bunnymen play this (3,4)
- 12 Tears For Fears showed they had faith with this single (1,7)
- 13 Given to us by the Jam in 1982 and Midge Ure in 1985 (3,4)
- 14 Deacon Blue's town (4)
- 15 Sinitta owned a big red one (1,1,1)
- 17 Brother Beyond are after revenue (3,4)
- 20 Scritti Politti made a plea in 1988 to a girl friend (2,5)
- 22 & 38 down Salt-n-Pepa know how to move a car that's broken down (4,2)
- 23 Mike Oldfield will always be remembered for his tubular ones (5)
- 24 & 19 down How Marvin Gaye told us he receives information (1,5,2,7,3,9)
- 27 'Only In My -----' Debbie Gibson hit (6)



# STERLING VOID runaway girl

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● BEATS & PIECES

The 1989 Technics DJ Mixing Championships are now well and truly on the road and rolling, the first winners and runners-up (who qualify for the regional semi-finals) being detailed in the photo captions ... **Mink** is the man to watch from the first three heats, this Sheffielder having flashes of intense brilliance rather like last year's UK champ, **Cutmaster Swift** — sorry there isn't room to go into greater detail about them all ... **George Little**, Scotland's champ for the last three years, wasn't even placed this time at Glasgow's **Hollywood Studio**, while similarly **Hutchy**, North Midlands champ for the last two years, didn't even make it out of the knock-out preliminaries at Leeds' **Warehouse** (but may re-enter somewhere else) — incidentally, there were no Southern "ringers" travelling North to enter this time! ... **Rob Base & DJ E-Z Rock** 'It Takes Two' so far seems to be this year's over-used cliché ... DJs aren't going to gain points by mixing without using headphones if the resultant mix is dreadful (so play safe and don't do it!), but then most seem incapable of doing a basic running mix without it going out of sync anyway! ... Stockton-on-Tees' **The Mall**, like a larger and more comfortable **Hippodrome**, serves **Stringfellows** style food as well — there can't be many taverns where the best restaurant is in a disco ... Swansea **Martha's Vineyard** (Monday 23), Bristol **Papillon** (Tuesday) and Southampton **New York New York** (Wednesday) are next week's mixing venues ... **Jive's** over indulging **Steve Wren** had to have his hotel room repaired in Stockton, while, and more the entourage of judges, **London/frr's** ultra keen **Johnny Walker** wasn't put off by recent air disasters and flew up to Glasgow, back to London for a day's office work, and then up to Stockton ... Lockerbie is a sobering sight to drive past, the size of the crater right by the road, and the gutted houses, being impossible to visualise accurately from TV ... I see that hip hop has even reached sleepy Richmond in North Yorkshire, the graffiti "**Def Jam**" being spraycanned onto a door in this castle-dominated picturesque hill town — which unfortunately will only reinforce some people's prejudices against the music and its followers ... DJs are being invited to audition, by submitting a tape of one of their own typical club nights (to **Andrew Wood** at **Power Promotions**, 18 Keens Road, Craydon, Surrey CR0 1AH), in order to win a PA by one of the artists on the **Garage Trax** label's upcoming compilation album (likely to be someone along the lines of **Adeva**, **Gary L** or **Carol Leeming**) plus a full promotion package ... **Martin Collins**, whose move from **Chiltern Sound** to take over the Sunday breakfast show at **Capital Radio** was delayed sadly by the death of his father, will also be sitting in for **Pete Tong** later this month ... **BMG**, the record company group that now includes **RCA**,

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



**MONIE LOVE** 'I Can Do This' (Cooltempo COOLXR 177) Proving remarkably accomplished and confident as the main guest attraction at all the Technics DJ Mixing dates, 18 years old Monie (British but also with a Brooklyn family base and heavyweight New York rap star friends) is obviously smash-bound with this terrific infectious jumpy 115/bpm juggler, produced by Dancin' Danny D with DJ Pogo, who synchs the Whispers' 'And The Beat Goes On' through the Uptown Mix and hits a far harder James Brown groove for the Downtown Mix, huge already on pre-release promo but still not out fully until next week.

**Motown, Arista** and **Ariola**, could as of this week already have a much-needed dance product overload, poached from another company with a set of initials! ... **Dancin' Danny D** to fly sola ("acceed" paying the bills)? ... **Nicky Holloway**, virtually running London's **Astoria** now, has a host of US stars booked for his Friday/Saturday **Sin** nights there ... **Hip House** is already the name of the night, with **Bryan Gee** and **Pete Stuart**, at Bromley-By-Bow's **Highway Club** (in Giltender Street off the northern approach to the Blackwall Tunnel) ... **Tyree** Turn Up The Bass' is due to be 12-inched here (in several remixes) ahead of the US, where 'T Revenge' remains his single ... **Joe Smooth**, of course (not Smith!), mutters 'Perfect World' on his own 'Promised Land' LP, which is now out here (**D.J.**

**International/Westside Records** DJART 903) — as is **Luther Vandross** 'She Won't Talk To Me' (**Epic** LUTH T9), reviewed last week — while the **Diaz Brothers'** title is 'Blow Some Static' ... I missed the fact last week that the **Mix Masters'** more frenetically acidic B-side is a separate tune, 'Pump It Up Home Boy', in the Hurtin, Home Boy and P-P Pumped Again Mixes that in haste were wrongly credited under the 'House Express' A-side title ... **Hi-NRG** chart positions last week were totally incorrect due to a typesetting computer error — sorry ... **Sterling Void's** commercial 12 inch only has 'Runaway Girl' in its Radio Mix and Pimp Dub, and just the House Mix of 'It's Alright', while for some reasons the useful House Instrumental is replaced by an instrumental of the still-included original album version of '2 Hype'

on **Kid 'N Play's** commercial 12 inch ... **Mantronix** 'King Of The Beats', the US B-side that wasn't on their last disappointing album, has been hanging on to such sustained specialist hip hop floor reaction since July that — considering how duff their last few singles were — one wonders why it still hasn't been issued here? ... **GIVE IT SOME OF THAT!**

● HOT VINYL

**BÄS NOIR** 'My Love Is Magic (Club Mix)' (10 Records TEN X 257)

Ronald Burrell created terrific subtle pattering piano nagged and wailing girls gurgled spurting 122½-0bpm percussively tapping garage leaper by Trenton, New Jersey, schoolgirl sisters Mary and Morie Bevins (dub/edit flip), huge already on import.

**ERROL BROWN** 'Love Goes Up And Down (Extended Mix)' (WEA YZ340T)

Brightly bounding synth snorted (0-)122½/bpm cheerful romping and swirling smacker (Sub Dub Mix flip), joyously uplifting, the most genuinely "soul"-type thing the Hot Chocolate croaker has ever done — and the first I've ever really liked!

**BLACK, ROCK and RON** 'Black, Rock and Ron' (Supreme Records SUPET 141)

Exploding now it's on UK pre-release promo (due commercially not until next month), this familiar Seventies synth washed, "gotta have house music" scratched, raucously shouted exciting jerky chugger, more rap than hip house but brash and lively, is here in an untidily re-edited 119½-119½/bpm extended mix — totally throwing the beat in its early stages — flipped by the instrumental 119½-120-119½/bpm Beats with which it's been spliced, and just the 100½/bpm Instrumental of the usefully 'Get On The Good Foot'-based 'Getting Large'. Large I think it'll be.

**HANSON & DAVIS** 'I Can't Stop (Club Version)' (Sleeping Bag Records SBUK JT, via The Cartel)

First imported (as just 'Can't Stop') with little success last August, Aaron Hanson & Eddie Davis's Marley Marl remixed repetitively moaned calmly cantering uncluttered classy 118bpm nagger seems likely to "do a Turntable Orchestra" now and become the garage smash it always sounded like (Vocal Dub too, and a 122bpm Club mix of the jerkily bounding and rambling 'Tonight').

**STARVUE** 'Body Fusion' (Graphic Records BOOTY 1)

Superb squeakily wailing falsetto-led Chi-Sound group's shimmering strings juddered slinkily grooving Lowrell-style sweet 82-81-80bpm jogger from 1980, the sort of street soul still big at reggae dances, available more easily on the compilation album 'Boogie Tunes 2' (Graphic Records LIPS 3) as the 2,800 pressings instantly sold out of this "very limited edition" Official Bootleg 12 inch, which, sampler-style, also includes from the label's earlier 'Boogie Tunes 1' rare groove compilation 1975's similarly jogging 92½-93-92½/bpm soulfully sensuous **MILTON WRIGHT** 'Keep It Up', and from 'Salsoul 1' the apparently 1980 originated although more dated sounding 0-

introducing **Delicious Vinyl's** tone loc



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V I N Y L

cook the delicious way now on  
thin crust 7", deep-pan 12". 12/brw 121

# DJ



● **MINK**, from Sheffield's FON Force, winning in Leeds with an army of judges looking on, including (front row) Phonogram's Linda Rogers, MCA's Eddie Gordon, Virgin's Rob Manley, Cooltempo's Steve Wolfe, CityBeat's Paul Kindred, (second row) M|A|R|R|S' C.J. Mackintosh, Supreme's Bob Masters, Sleeping Bag's Mervyn Anthony and Radio Aire's Carl Kingston

● **ADRIAN RENNIE**, Scotland's qualifying second



107 $\frac{1}{2}$  bpm symphonically rolling Philly soul **INSTANT FUNK** 'Can You See Where I'm Coming From?' A 12 inch of non-digital oldies I don't mind BPM-ing, but three albums' worth is asking too much!

**CAIRO**  
**'I Want That Girl (Extended Club Mix)'**

(CityBeat CBE 1235)  
EastEnders vocalist/keyboardist Lennox Cameron and bassist Thomas Ribeiro whip up a very commercial Milli Vanilli-ish lightweight hip hop-jiggy juddery nerry 100 bpm jitterer with James Brown samples and whimpering Brostype vocals (I'm only half joking!), flipped by a more disjointed dubwise harder Heartbeat Mix and the older Les Adams produced less positive 105 $\frac{1}{2}$  bpm 'Hold On'.

**BONNIE BYRD**  
**'Good Girl'**

(US Wadworth Records WAD-417)  
Superb sultrily weaving and wailing 100 $\frac{1}{2}$  bpm soul slinker, inevitably overshadowed in the current climate by the faster flip's sometimes disturbingly pitched ramblingly wailed New Jersey recorded garage-style spurting and thumping 120 $\frac{1}{2}$  bpm 'We Can Make It', which has in fact taken off quite fast.

**MELODIOUS MYLES EXCEL**  
**'Be There'**

(US Legit JW-53448)  
With a confusingly labelled artiste's name and in three versions identified only by their duration, this light girl cooed simple sparse garage rambler is most straightforwardly structured in the flip's fluidly tinkling and spurting 124 $\frac{1}{2}$  bpm 5:43 mix, but is really fragmented and tricky in the nevertheless quirkily appealing 119 $\frac{1}{2}$  (intro)-119-118 $\frac{1}{2}$ -119 $\frac{1}{4}$ -118 $\frac{1}{2}$ -119 bpm 4:02 and 119-117-119-117 $\frac{1}{2}$ -119 $\frac{1}{4}$ -0 bpm 5:17 mixes. One that people seem either to love or to loathe, it's worth a little patience.

**TRYBE**  
**'Psychedelic Shack'**

(US Wild Pitch WPI010)  
Nothing to do with the Temptations' oldie, this Chuck Artamatik produced mystically muttered and enthusiastically whooped, organ chorded, pshta pshta pulsed rambling deep house shuffler is in four differently treated 122 bpm dance mixes (and some spoken acappellas), the main ones remixed by Frankie Knuckles.

**YAZZ**  
**'Fine Time'**

(Big Life YAZZ 3)  
Possibly a disastrous career move if this promo is released fully, its A-side boring 68 $\frac{1}{2}$  bpm reggae slowie featuring Colonel Mite's toasting appears to be universally disliked to an alarmingly vehement degree by DJs, who all prefer the flip's 'magic Juan' Atkins remixed simple bounding 123 bpm Martin Luther King quoting 'Dream', but even that is much less commercial (no bad thing) than her hits.

**SKIPWORTH & TURNER**  
**'Make It Last (Club Mix)'**

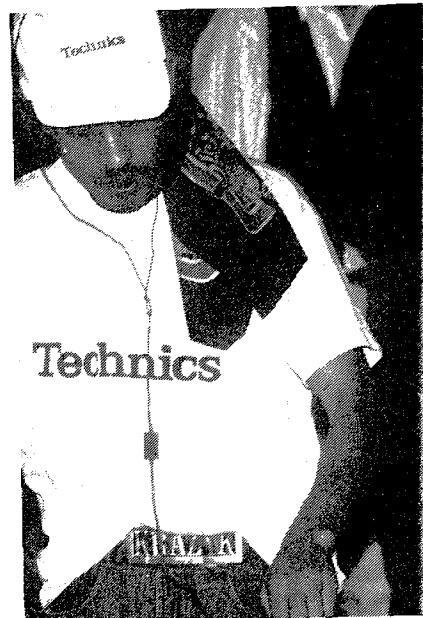
(Fourth & Broadway 12BRW 118)  
Patrick Adams and Instant Funk produced, David Morales remixed, dull instrumentally started before then soulfully nagged bumpily tumbling 113 $\frac{3}{4}$ -0 bpm jogger, getting mailing list support but sounding dreadfully monotonous in the current climate (despite cymbal pshta pshta-ed so-called Deep House and Dub Mixes).

**STEVEN DANTE**  
**'Love Follows'**

(Cooltempo DANTER 3)  
Monte Moir has produced a not surprisingly very Alexander O'Neal-like classy 109 $\frac{1}{2}$  bpm swaying looper, the best thing on Steven's recent album, hopefully not too good for consumption by a general public now softened up by not only Alex but also the similar Luther (Dancin' Danny D produced nervily jiggling (0)103 $\frac{1}{2}$  bpm 'Taking Love To The Limit' flip).

**STEADY B**  
**'Serious'**

(US Jive/Pop Art 1167-1JD)  
'This is a remix', producer KRS-1 keeps declaring, as dixieland jazz joins the more routine break beats of this rolling rap's thus rather jaunty and fresh but disjointed 0-101-0-101 bpm Ceereus BDP Remix (straightforward 101 bpm LP Mix and Instrumental too), flipped by the Joe Tex sampling bumpily jolting 0-99 $\frac{1}{2}$  bpm 'I Got Cha (Philly Extended Rem.)' (97 $\frac{1}{2}$  bpm LP Mix and Instrumental).



● **KRAZY K**, qualifying second at Stockton

**METRO**  
**'Angel Of Mercy'**

(US nurgroove NG 005)  
Rheji Burrell created synth washed simple sparsely bubbling 120 $\frac{1}{4}$ -0 bpm instrumental (piano nagged Dub), something of a throwaway in comparison with twin brother Ronald's productions.

**APHRODISIAC**  
**'Your Love'**

(US nurgroove NG 006)  
Ronald Burrell created bubbly synth percolated spurting, pausing and surging — fracturing in dub style especially towards the end — sharp angular chugging (0-)112 $\frac{1}{2}$  bpm thudder, basically quite simple and instrumental apart from some breathy muttering (112 $\frac{1}{2}$ -0 bpm Dub flip).

**3-D**  
**'Original Styling'**

(CityBeat CBLP 3F)  
Chatting Philadelphia rappers on a juddery album with the "we hold these truths to be self evident" scratching 0-101 $\frac{1}{2}$ -0 bpm 'Increase The Peace', James Brown grunted churning (0-)116 bpm 'Straight Up', attractively lurching (0-)114 $\frac{1}{2}$  bpm 'Who Is It?', jiggy 98 $\frac{1}{2}$  bpm 'Believe Dat', urgent 110 $\frac{1}{2}$ -0 bpm 'Improvin-n-Groovin', bumpily weaving 91 $\frac{1}{2}$ -0 bpm 'Crushin'-n-Bussin' (Remix)', Jamaican accented 104 $\frac{1}{2}$ -0 bpm 'Original Styling', jerkily jogging 100 $\frac{1}{2}$ -0 bpm 'Joe Familiar', jolting dry jittery 103 $\frac{1}{2}$ -0 bpm 'Greatest Man ALive', while a bonus twin-packed old 12 inch has (both James Brown based) the 108 $\frac{1}{2}$ -0 bpm 'Giddy Up' and 110 $\frac{1}{2}$ -0 bpm 'Once More (You Hear The Dope Stuff)'.

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B/W  
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12" / SMASH 1  
7" / SMASH 1

# DJ

## REMIXES



● BRIAN HOPE, Scotland's winner

### MICA PARIS & WILL DOWNING 'Where Is The Love'

(Fourth & Broadway 12BRW 122)  
Undemanding and indeed pleasant enough cabaret-style bland 111½bpm revival of Roberta Flack & Donny Hathaway's old classic, getting knee jerk response from some uncritical quarters.

### BLAKE BAXTER 'Hornie'

(US Incognito IR 112688)  
Techo four-tracker lead off by this jerkily bounding 128½bpm instrumental, with also the pshta pshta-ed bounding and muttering 121½bpm bassily distorted 'Sexuality', jerkily chording philosophical 122-122½bpm 'Brave New World', and electro tone bending dull 116½bpm 'Does Not Compute'.

### BRAVO 'Can't Stop'

(US Quark QK014)  
Having lost Blaze the label now has Bravo, with this breathy guy prodded, walking bass driven garage bouncer in cool vibes pulsed sparse (0-) 125¼-125½-125½-125½-125½-125½-124½-124-123bpm Body Shakin' Mix, and party flavoured leaping 124½-124-123½-0bpm Radio Mix versions, plus the different jerky bass tugged old fashioned guitar chinked percussive chanting 122½-122-0bpm 'Feel It (Talk Of The Town Remix)'. As you can guess, just the sort of single I love to BPM!

### FALLOUT 'Don't You Wanna Rock'

(US Fourth Floor Records FF-1095)  
Lenny "Dee" Desiderio and Tommy Musto' created-lurching synth prodded and washed garage-cum-house instrumental throbber with some title line chants, in shuffling chugging 120-0bpm Club Rock, frisky pshta pshta-ed 120bpm Bass Groove Dub, starkly tapping 0-120-0bpm Freestyle Rock, and busily bustling 120-0bpm House Vocal Dub mixes.

### JEROME 'SECRET WEAPON' PRISTER

'Where Is She Now?'  
(US Tuff City TUF 128035)  
Pleasant traditional groin grindingly rolling soulful 98½bpm jogger for the conservative reggae-rooted street soul crowd (98½bpm instrumental too), flipped by the more rawly lurching 'Let Me Tell You About My Girl' in 90½bpm Short Mix, 90½bpm Mix I Extension, and 90½-90½bpm Dub Mix versions.

**NENEH CHERRY 'Buffalo Stance (½ Way 2 House)' (Circa Records YRXX 21)**, Arthur Baker remixed brilliant bubbling, pulsing, chugging, building and jiggling 109½-0bpm Latin flavoured subtile revamp, with his similar though less mellow Nearly Neuebeat mix as well, plus Tim Simenon & Mark Saunders' empty hip hop 0-107bpm Give Me A Muthuf\*\*ing Break Beat (Sukka Mix), some Kevi Saunderson mixes apparently being due too; **THE LOVE MACHINE featuring Rose Windross 'The Deputy Of Love Machine' (The Dance Yard Recording Corporation YARD TR 5)**, the pastiche of familiar dated disco grooves and phrases now retitled from the original 'Love Machine' and remixed by Steve Proctor in the differently influenced 121½bpm Techno, 121½bpm Shakin Baker, 121½bpm Dirty Beats and 119½bpm Castle Beats. Mixes, all harder and better than before; **BABY FORD 'Chikki Chikki Ahh Ahh (The Free Cloud Remix)' (Rhythm King RBFORD 2)**, less "ecstatically" vocal muttered and ethereal flute chorded blander but frantically flying 122½bpm good remix (beware the beat losing intro), flipped by a drain gurgling machine washed (0-)123bpm 'Reprise' and forcefully pounding 123½-0bpm 'Oochi Koochi (Conrad Cadet Mix)' — plus, amongst a deluge of other Baby Ford material, there's also a slower even more ethereal 116¾-0bpm Cadburys boosting 'Chikki Chikki Ahh Ahh (Milky Très)' (Rhythm King LBFORD 2), the girls cooing "disco me to ecstasy" again; **N.93 'Bus Stop (Remix)' (Rhyme 'n' Reason Records 12 RNR 1B)**, much speeded up bubbly burbling and churning almost afro flavoured 118½bpm remix of Jimmy Gray's original production.



● TIM GARBUTT, winning "bedroom mixer" at Stockton

● COOL T, third at Stockton, second at Leeds



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JANUARY 15 - 21 1989

## POP DANCE

**TW LW**

1	1	GOOD LIFE Inner City	10 Records 12in
2	2	BUFFALO STANCE Neneh Cherry	Rhythm King
3	12	RESPECT Adeva	Cooltempo 12in
4	7	SHE DRIVES ME CRAZY Fine Young Cannibals	London 12in
5	4	LOCO IN ACAPULCO Four Tops	Arista 12in
6	3	TAKE ME TO YOUR HEART Rick Astley	RCA 12in
7	5	STAKKER HUMANOID Humanoid	Westside 12in
8	6	BORN THIS WAY (LET'S DANCE) Cookie Crew	London 12in
9	16	WAITING FOR A STARTO FALL Boy Meets Girl	RCA 12in
10	9	RHYTHM IS GONNA GET YOU Gloria Estefan/Miami Sound Machine	Epic 12in
11	10	YOU ARE THE ONE A-ha	Warner Bros 12in
12	8	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL 12in
13	17	ALL SHE WANTS IS Duranduran	EMI 12in
14	—	GET ON THE DANCEFLOOR Rob Base & DJ E-Z Rock	Supreme 12in
15	11	STOP! Erasure	Mute 12in
16	—	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power	Epic 12in
17	—	THAT'S THE WAY LOVE IS Ten City	Atlantic 12in
18	—	WHERE IS THE LOVE Will Downing & Mica Paris	Fourth & B'way 12in
19	18	DOWNTOWN '88 Petula Clark	PRT 12in
20	—	EVERLASTING LOVE Sandra	Siren 12in

26	34	JUST FOR YOU Manuella	Belgian Hi Tension 12in
27	16	YOU'VE LOST THAT LOVIN' FEELIN'/LOVIN' SUITE Quantize	Passion
28	Re	I CAN FLY Louise Thomas	Nightmare 12in
29	Re	NEVER SATISFIED Carol Woods	Nightmare 12in
30	—	THIS TIME IT'S REAL Miquel Brown	Nightmare 12in
31	18	OVER AND OVER AND OVER (ORIGINAL US MIX) Michelle Goulet	Saturday 12in
32	39	ROCK ME BABY Lysa Lynn	US Emergency 12in
33	Re	FANTASY BOY Baccara	German Bellaphon 12in
34	Re	JIVE INTO THE NIGHT Green Olives	Italian "X"-Energy 12in
35	—	DON'T TALK TO STRANGERS Silk & Steele	Strike 12in
36	6	NATHAN JONES Bananarama	London 12in
37	5	LEFT TO MY OWN DEVICES (THE DISCO MIX) Pet Shop Boys	Parlophone 12in
38	Re	IS THIS REALLY LOVE Jon Otis	Libido 12in
39	7	JACK TO THE SOUND Hithouse	Supreme 12in
40	Re	ALL WORK & NO PLAY Offshore	Reflection 12in

\* Due to a computer error, last week's Hi-NRG chart was incorrect. We apologise for any inconvenience caused.

## VINTAGE CHART

9 JULY 1964 — UK SINGLES CHART

**TW LW**

## HI-NRG

**TW LW**

1	4	DANCE WITH ME Claudia T	Dutch Made Up 12in
2	27	CALL ME Coco	German Blow Up 12in
3	11	WHAT KIND OF LOVE Diana Randall	French Public 12in
4	15	THE RUMOUR (SHEP PETTIBONE MIX) Olivia Newton-John	Mercury 12in
5	1	REQUIEM (HAMBURG MIX) London Boys	WEA 12in
6	14	LOVE EVICTION Quartzlock	Retro 12in
7	28	YOU CAN SET ME FREE Coe Coe	Intalian Flea 12in
8	25	FOOLS CRY Fancy	German Metronome 12in
9	9	AUTOMATICALLY YOURS Brenda Cochran	Dazzle 12in
10	3	KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX) STOP! Erasure	Mute 12in
11	Re	LET'S ALL DANCE Argentina	Italian Memory 12in
12	30	TOO MANY TIMES, TOO MANY CHANGES San	Belgian Infinity 12in
13	29	IT'S YOU Sheila Stewart	Dutch Made Up 12in
14	22	POWER OF PERSUASION Pointer Sisters	US Columbia 12in
15	8	A B C D/BAD GIRLS Radorama	Italian Disco Magic 12in
16	2	DOWNTOWN '88 (PETER SLAGHUIS REMIX) Petula Clark	PRT 12in
17	38	CRAZY FOR YOU Vanessa	Dutch Injection 12in
18	—	THIS OLD HEART OF MINE Gee Morris	Nightmare 12in
19	10	GOOD LIFE (MAGIC JUAN'S MIX) Inner City	10 Records 12in
20	33	MOVE IT IN, MOVE IT OUT Body Heat	Canadian Sizzle
21	—	DO YOU KNOW THE WAY TO SAN JOSE? Croisette	Nightmare 12in
22	31	YOU'RE THE ONE 1000 Ohm	Belgian ARS 12in
23	20	HEART OF GLASS Desiderata	Nightmare 12in
24	12	I NEED YOUR PASSION Sweet Connection	German Blow Up 12in
25	35	ONLY MUSIC SURVIVES (DJ PROMIX) Alba	Italian Merck Music 12in

1	6	THE HOUSE OF THE RISING SUN the Animals	Columbia
2	25	IT'S ALL OVER NOW Rolling Stones	Decca
3	5	HOLD ME PJ Proby	Decca
4	2	SOMEONE, SOMEONE Brian Poole & The Tremeloes	Decca
5	1	IT'S OVER Roy Orbison	London
6	4	RAMONA the Bachelors	Decca
7	3	YOU'RE NO GOOD the Swinging Blue Jeans	HMV
8	12	I WON'T FORGET YOU Jim Reeves	RCA
9	8	HELLO DOLLY Louis Armstrong	London
10	17	KISSIN' COUSINS Elvis Presley	Victor
11	10	NOBODY I KNOW Peter & Gordon	Columbia
12	9	MY GUY Mary Wells	Stateside
13	31	ON THE BEACH Cliff Richard	Columbia
14	11	CAN'T YOU SEE THAT SHE'S MINE Dave Clark Five	Columbia
15	7	YOU'RE MY WORLD Cilla Black	Parlophone
16	14	HERE I GO AGAIN the Hollies	Parlophone
17	13	SHOUT Lulu And The Luvvers	Decca
18	42	I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield	Philips
19	15	THE RISE AND FALL OF FLINGEL BUNT the Shadows	Columbia
20	18	HELLO DOLLY Frankie Vaughan	Philips
21	28	LIKE DREAMERS DO the Applejacks	Decca
22	26	CHAPEL OF LOVE Dixie Cups	Pye
23	16	I LOVE YOU BECAUSE Jim Reeves	RCA
24	23	DIMPLES John Lee Hooker	Stateside
25	27	WHY NOT TONIGHT? the Mojos	Decca
26	22	BAMA LAMA BAMA LOO Little Richard	London
27	28	NON HO L'ETA PER AMARTI Gigliola Cinquetti	Decca
28	19	NO PARTICULAR PLACE TO GO Chuck Berry	Pye
29	29	AIN'T SHE SWEET the Beatles	Polydor
30	—	WISHIN' AND HOPIN' the Merseybeats	Fontana

# ELECTRIBE - 101

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# THE CLUB CHART

## TW LW

1	1	RESPECT (MIXES) Adeva	Cooltempo 12in
2	2	GOOD LIFE (MAGIC JUAN'S MIX/MAYDAY CLUB MIX) Inner City	10 Records 12in
3	15	THAT'S THE WAY LOVE IS (ACIEED MIXES/UNDERGROUND) Ten City	Atlantic 12in
4	3	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
5	5	I CAN DO THIS (UPTOWN/DOWNTOWN MIXES) Monie Love	Cooltempo 12in pre-release
6	8	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
7	9	RUNAWAY GIRL (PIMP DUB/RUNAWAY RADIO MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brighdedge	ffrr 12in
8	18	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
9	7	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
10	20	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
11	12	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in pre-release
12	6	WALK ON... (MELLOW MIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
13	10	TURN UP THE BASS/T'S REVENGE/ACID IS MY LIFE Tyree	US DJ International Records LP
14	30	BUFFALO STANCE Neneh Cherry	Circa Records 12in
15	13	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
16	21	THE WAY YOU LOVE ME (12" CLUB MIX) Karyn White	Warner Bros 12in
17	4	YOYO GET FUNKY/HIP HOUSE/JACK 2 THE SOUND/I CAN DANCE/ACID THUNDER/CAN YOU STILL DANCE/LET'S GO The DJ Fast Eddie	DJ International Records LP
18	—	THIS IS SKA (SKACID MIX) (125 1/4-0)/(THE DUB) (125-0)/THINGS JUST DON'T MAKE SENSE (133 1/4-0bpm) Longsy D's House Sound	Big One 12in
19	26	CHIKKI CHIKKI AHH AHH/FORD TRAX Baby Ford	Rhythm King 12in
20	22	OPEN OUR EYES (MIXES) Marshall Jefferson presents Truth	ffrr 12in
21	31	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
22	17	THIS IS ACID (A NEW DANCE CRAZE) (LES ADAMS REMIXES) Maurice	Breakout 12in
23	52	SOMEDAY (CLUB MIX) Ce Ce Rogers	Atlantic 12in promo
24	11	STAKKER HUMANOID/(THE OMEN MIX) Humanoid	Westside Records 12in
25	24	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
26	39	MAKE IT LAST (CLUB MIX) Skipworth & Turner	Fourth & Broadway 12in
27	19	GOOD LIFE (STEVE HURLEY/MIKE 'HITMAN' WILSON MIXES) Inner City	10 Records 12in
28	33	YEAH BUDDY (EXTENDED MIX) Royal House	Champion 12in
29	16	NOT GONNA DO IT (MIXES) Vicky Martin	US Movin' Records 12in
30	96	PROMISED LAND (CLUB MIX) (124 1/2)/(UNDERGROUND MIX) (125 3/4)/(FREESTYLE MIX) (125 1/2bpm) Joe Smooth Inc featuring Anthony Thomas	US DJ International Records 12in
31	27	ACTIVATED/STAY A LITTLE WHILE/TAKE ME WHERE YOU WANT TO Gerald Alston	Motown LP
32	43	HEY MUSIC LOVER (G-OO-D VIBRATION MIX) S' Xpress	Rhythm King 12in promo
33	45	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
34	14	DON'T SCANDALIZE MINE/READY TO PENETRATE Sugar Bear	Champion 12in
35	—	SKIN I'M IN (ALBUM VERSION) (0-101 1/2-0)/LES ADAMS' CAMEO MEGAMIX TWO (0-110-111 1/2-115 3/4)/HONEY (0-107bpm) Cameo	Club 12in
36	28	PROMISED LAND/I TRY/CAN'T FAKE THE FEELING/I'LL BE THERE Joe Smooth	US DJ International Records LP
37	64	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
38	38	ANYTHING IS POSSIBLE (MIXES) Gary L	US Easy Street 12in
39	63	I GOTTA GOOD THING/GETS NO DEEPER (REMIXES) Super Lover Cee & Casanova Rud	US DNA International 12in
40	49	STRAIGHT FROM THE SOUL Top Billin'	Rapsonic 12in
41	—	LET IT GO (110)/MISTRESS OF THE BOOM (130 1/4-0bpm) Kyna Antee aka The Mistress	US Techno Kut 12in
42	42	WE CAN MAKE IT/GOOD GIRL Bonnie Byrd	US Wadworth Records 12in
43	47	BLACK, ROCK AND RON (EXTENDED MIX)/GETTING LARGE (INSTRUMENTAL) Black, Rock and Ron	Supreme Records 12in pre-release
44	81	LOVE FEVER (MIXES) CCDDP	Jive 12in
45	55	SOULMATE (DANCIN' DANNY D REMIXES) Wee Papa Girl Rappers	Jive 12in
46	34	HIP HOUSE (MIXES)/I CAN DANCE The DJ Fast Eddie	DJ International Records 12in
47	48	IN & OUT OF MY LIFE (CLUB MIX) Adeva	Garage Trax 12in
48	—	HARD CORE HIP HOUSE (123 1/2)/OH YEA HEY NO (122 3/4-0)/ACID IS MY LIFE (125 3/4-0) Tyree/GIVE A LITTLE FOR THE GOLD (0-120 1/2)/DO THE DO (122) Marshall Jefferson presents the Dancing Flutes/TIME TO JACK (THE ACID) (123) Chip E/ENERGY (126 3/4-126 1/2-0) Robot Djs/BROTHERS & SISTERS HOUSE ON 13th STREET (0-123 1/2-0) Slick Master Rick/MELODY (126 3/4-0)/AIN'T IT FUNKY (124 3/4bpm) Fast Eddie (Sound Of The Underground—Acid II)	US Underground LP
49	94	THE DEPUTY OF LOVE MACHINE (MIXES) The Love Machine featuring Rose Windross	The Dance Yard Recording Corporation 12in

50	54	KNOW HOW/(INSTRUMENTAL) Young MC	Fourth & Broadway 12in
51	62	MY MIND'S MADE UP/EVERYBODY/JUST A GROOVE Ambassadors Of Funk	Living Beat Records 12in
52	re	THE 900 NUMBER The 45 King	US Tuff City 12in
53	—	LACK OF LOVE (0-122 1/2-0)/(IVORY MIX) (0-121 3/4-0bpm) Charles B	Desire 12in
54	—	BUFFALO STANCE (1/2 WAY 2 HOUSE/NEARLY NEUEBEAT) Neneh Cherry	Circa Records 12in
55	50	THE MIGHTY HARD ROCKER Cash Money & Marvelous	Sleeping Bag Records 12in
56	—	WHERE IS THE LOVE Mica Paris & Will Downing	Fourth & Broadway 12in
57	73	BUS STOP (LES ADAMS REMIX) N.93	Rhyme 'n' Reason Records 12in
58	69	AT MY HOUSE/SHAFTED OFF Frankie 'Bones' presents Bonesbreaks Volume 2	US UnderWorld Records 12in
59	65	JACK OF SPADES (BDP MOVIE MIX) Boogie Down Productions	Jive 12in
60	89	YOUR LOVE TAKES ME HIGHER (MAGIC JUAN'S SEX MIX) Beloved	WEA 12in
61	40	2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T.	US Renée Records 12in
62	70	WHO IS IT?/INCREASE THE PEACE 3-D	CityBeat LP
63	67	I WANNA ROCK (ST. PETE'S HOUSE MIX/BOBBY E. DAVIS PIANO MIX) (122 1/4-122-0)/(HASAN & CHARLIE BABIE CLUB MIX) (122-122 1/2-0)/(JOHN JAY'S FREESTYLE MIX) (122-122 1/4) Freestyle Express/TONY'S TECHNO HOUSE (122 1/2-122 1/4bpm) Tony Real	US Sunshine Music Ltd 12in
64	61	TOUCH ME (LOVE ME TONIGHT) Brian Keith	US New Image 12in
65	80	2 HYPE (DANCIN' DANNY D UK REMIX) Kid 'N Play	Cooltempo 12in
66	41	THE MUSIC MAKER/WHO'S IN THE PLACE/WHERE'S THE PARTY AT Cash Money & Marvelous	US Sleeping Bag Records LP
67	68	REACHIN' (BROTHERHOOD MIX) Phase II	RePublic Records 12in
68	25	DON'T BELIEVE THE HYPE Mista E	Urban Acid 12in
69	44	USELESS (I DON'T NEED YOU NOW) (MARSHALL JEFFERSON WINDY CITY MIXES) Kym Mazelle	Syncope 12in
70	58	TOUCH OF LOVE (MIXES) Liz Torres featuring Master C&J	Black Market Records 12in
71	—	LOVE FOLLOWS Steven Danté	Cooltempo 12in
72	90	BABY DON'T FORGET MY NUMBER (PENNSYLVANIA SIX-FIVE-THOUSAND HEART LINE MIX) Milli Vanilli	Cooltempo 12in
73	46	DO ME RIGHT Pebbles	US MCA Records 12in
74	29	TAKE SOME TIME OUT (CLUB MIX) Arnold Jarvis/FEEL THE MUSIC (POWER MIX) RuffNeck/LET'S WORK IT OUT (PERFORMANCE MIX) Exit ('The Garage Sound Of Deepest New York')	Republic Records LP
75	35	HOW FAR I GO (MIXES) Peter Black	US DJ International Records 12in
76	re	I WANNA DO MONKEY SAY MONKEY DO WestBam	Doctor Beat 12in
77	59	SEDUCTION (MIXES) Seduction	US Vendetta Records 12in/Breakout promo
78	60	ROCK THE DISCOTHEQUES/ACID JACKSON (LET'S GO) The Dynamic Guv'nors	Blapps! 12in
79	100=	PSYCHEDELIC SHACK (MIXES) Trybe	US Wild Pitch Records 12in
80	77	AS ALWAYS (MIXES) Farley 'Jackmaster' Funk presents Ricky Dillard	Champion 12in
81	74	SALSA HOUSE Richie Rich	US Mercury 12in
82	71	SAY A LITTLE PRAYER Bomb The Bass featuring Maureen	Rhythm King 12in
83	78	FEEL THE MUSIC (FEEL THE BASS) (MIXES) Double Trouble	B/Ware! Records 12in
84	82	BE THERE (MIXES) Melodious Myles Excel	US Legit 12in
85	79	THE PARTY/(ITALIAN VERSION/SEX VERSION) Rubix	German zyx records 12in
86	—	STRAIGHT OUT THE JUNGLE (JUNGLE REMIX) (0-99 3/4-100-0)/(LP VERSION) (99 3/4)/(DUB OUT THE JUNGLE) (99 3/4)/SOUNDS OF SAFARI (REMIX) (0-118-118 1/2-0)/IN TIME (0-100)/(THE PROMO) (100-0-100bpm) Jungle Brothers	US Idlers 12in
87	100=	WHERE IS SHE NOW? Jerome 'Secret Weapon' Prister	US Tuff City 12in
88	86	CHIKKI CHIKKI AHH AHH (THE FREE CLOUD REMIX) Baby Ford	Rhythm King 12in
89	72	SET THE PACE (SA YEAH) Skinny Boys	Jive 12in
90	75	BODY FUSION Starvue	Graphic Records 12in limited edition
91	—	AVENGE (PURDY'S DEEP HOUSE MIX) (0-120 3/4)/(STEED'S GARAGE DUB BEATS) (120 3/4-0)/(AVENGE THE ACID MIX) (120 3/4)/(THE ANTI ACID MIX) (120 3/4bpm) Linden C	Living Beat Records 12in mailing list promo
92	98	BUS STOP (REMIX) N.93	Rhyme 'n' Reason Records 12in white label
93	56	NIGHT MOVES (MIXES) Rickster	Sure Delight 12in
94	87	A DAY IN THE LIFE/WARLOCK Black Riot	Champion 12in
95	97	DON'T YOU WANNA ROCK (MIXES) Fallout	US Fourth Floor Records 12in
96	88	CAN YOU FEEL IT (DR MARTIN LUTHER KING JR SPOKEN WORD MIX) Fingers Inc	Jack Trax 12in
97	92	COME GET MY LOVIN' (MIXES) MOVE GROOVE Dionne	US Bigshot Records 12in
98	37	JOY AND PAIN Donna Allen	US Oceana LP
99	—	DO THAT DANCE (0-120 3/4-0)/(BONUS BEATS) (120 3/4)/IT AIN'T NOTHING (0-120-0bpm) S.L.II	B/Ware! Records 12in white label
100	83	YOUR LOVE (CLUB/DUB) Aphrodisiac	US nugroove 12in

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

# WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT





# CHARTS

JANUARY 15 - 21 1989

## U S S I N G L E S

### TW LW

- 1 2 TWO HEARTS Phil Collins
- 2 4 DON'T RUSH ME Taylor Dayne
- 3 5 ARMAGEDDON IT Def Leppard
- 4 1 MY PREROGATIVE Bobby Brown
- 5 12 WHEN I'M WITH YOU Sheriff
- 6 3 EVERY ROSE HAS ITS THORN Poison
- 7 7 SMOOTH CRIMINAL Michael Jackson
- 8 10 THE WAY YOU LOVE ME Karyn White
- 9 14 WHEN THE CHILDREN CRY White Lion
- 10 9 PUT A LITTLE LOVE IN YOUR HEART Annie Lennox & Al Green
- 11 13 BORN TO BE MY BABY Bon Jovi
- 12 8 I REMEMBER HOLDING YOU Boys Club
- 13 21 STRAIGHT UP Paula Abdul
- 14 17 ALL THIS TIME Tiffany
- 15 22 WILD THING Tone Loc
- 16 19 HOLDING ON Steve Winwood
- 17 23 I WANNA HAVE SOME FUN Samantha Fox
- 18 24 THE LOVER IN ME Sheena Easton
- 19 20 LITTLE LIAR Joan Jett & The Blackhearts
- 20 6 IN YOUR ROOM the Bangles
- 21 28 WALKING AWAY Information Society
- 22 30 SHE WANTS TO DANCE WITH ME Rick Astley
- 23 15 SILHOUETTE Kenny G
- 24 32 WHAT I AM Edie Brickell & The New Bohemians
- 25 33 ANGLE OF HARLEM U2
- 26 11 WAITING FOR A STAR TO FALL Boy Meets Girl
- 27 16 GIVING YOU THE BEST THAT I GOT Anita Baker
- 28 35 DIAL MY HEART the Boys
- 29 18 LOOK AWAY Chicago
- 30 37 YOU GOT IT (THE RIGHT STUFF) New Kids On The Block
- 31 31 KISS the Art Of Noise featuring Tom Jones
- 32 36 WILD WORLD Maxi Priest

- Atlantic
  - Arista
  - Mercury
  - MCA
  - Capitol
  - Enigma
  - Epic
  - Warner Brothers
  - Atlantic
  - A&M
  - Mercury
  - MCA
  - Virgin
  - MCA
  - Delicious
  - Virgin
  - Jive
  - MCA
  - Geffen
  - Columbia
  - Tommy Boy
  - RCA
  - Arista
  - Geffen
  - Island
  - RCA
  - Elektra
  - Motown
  - Reprise
  - Columbia
  - China
  - Virgin
- 33 42 A LITTLE RESPECT Erasure
  - 34 38 BACK ON HOLIDAY Robbie Nevil
  - 35 46 SURRENDER TO ME Ann Wilson
  - 36 45 SHAKE FOR THE SHEIK the Escape Club
  - 37 29 BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY) Will To Power
  - 38 25 WELCOME TO THE JUNGLE Guns N' Roses
  - 39 55 THE LIVING YEARS Mike & The Mechanics
  - 40 53 ALL SHE WANTS IS Duranduran
  - 41 50 MY HEART CAN'T TELL YOU NO Rod Stewart
  - 42 — LOST IN YOUR EYES Debbie Gibson
  - 43 49 AS LONG AS YOU FOLLOW Fleetwood Mac
  - 44 27 WALK ON WATER Eddie Money
  - 45 54 IT'S NO SECRET Kylie Minogue
  - 46 34 HOW CAN I FALL? Breathe
  - 47 85 PARADISE CITY Guns N' Roses
  - 48 61 RONI Bobby Brown
  - 49 36 THE PROMISE When In Rome
  - 50 48 KOKOMO the Beach Boys
  - 51 60 I BEG YOUR PARDON Kon Kan
  - 52 96 DON'T TELL ME LIES Breathe
  - 53 59 NEW DAY FOR YOU Basia
  - 54 67 GIRL YOU KNOW IT'S TRUE Mili Vanilli
  - 55 39 GHOST TOWN Cheap Trick
  - 56 56 CROSS MY HEART Eighth Wonder
  - 57 41 FINISH WHAT YA STARTED Van Halen
  - 58 63 IF WE NEVER MEET AGAIN Tommy Conwell
  - 59 51 WILD, WILD WEST the Escape Club
  - 60 40 I DON'T WANT YOUR LOVE Duranduran
- BULLETS**
- 61 88 THE LOVE IN YOUR EYES Eddie Money
  - 62 — JUST BECAUSE Anita Baker
  - 63 81 DREAMIN' Vanessa Williams
  - 65 — YOU'RE NOT ALONE Chicago
  - 66 — GIVE ME THE KEYS Huey Lewis & The News

- Sire
- EMI
- Capitol
- Atlantic
- Epic
- Geffen
- Atlantic
- Capitol
- Warner Brothers
- Atlantic
- Warner Brothers
- Columbia
- Geffen
- A&M
- Geffen
- MCA
- Virgin
- Elektra
- Atlantic
- A&M
- Epic
- Arista
- Epic
- WTG
- Warner Brothers
- Columbia
- Atlantic
- Capitol

- Columbia
- Elektra
- Wing
- Reprise
- Chrysalis

7" and  
Extended  
3-Track 12"

# WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT



Thieves



The Remix

FEATURING SLY AND ROBBIE

Hear it!



68	75	<b>MORE THAN YOU KNOW</b> Martika	Columbia
77	90	<b>I WANNA BE LOVED</b> House Of Lords	RCA
85	—	<b>YOU GOT IT</b> Roy Orbison	Virgin
89	—	<b>TEARS RUN RINGS</b> Marc Almond	Capitol
93	—	<b>ORINOCO FLOW</b> Enya	Geffen
94	—	<b>ACROSS THE MILES</b> Survivor	Scotti Brothers
96	—	<b>THE LAST MILE</b> Cinderella	Mercury
97	—	<b>STAND R.E.M.</b>	Warner Brothers
98	—	<b>(BELIEVED YOU WERE) LUCKY</b> 'Til Tuesday	Epic



● **SHEENA EASTON** shows how to turn an ordinary towel into an elegant evening dress. Next week she shows how to turn a cigarette butt and used chewing gum into some stylish earrings

## U S A L B U M S

### TW LW

1	6	<b>DON'T BE CRUEL</b> Bobby Brown	MCA
2	5	<b>APPETITE FOR DESTRUCTION</b> Guns N' Roses	Geffen
3	9	<b>OPEN UP AND SAY . . . AHH!</b> Poison	Enigma
4	4	<b>NEW JERSEY</b> Bon Jovi	Mercury
5	7	<b>HYSTERIA</b> Def Leppard	Mercury
6	1	<b>GIVING YOU THE BEST THAT I GOT</b> Anita Baker	Elektra
7	8	<b>TRAVELING WILBURYS</b> Traveling Wilburys	Wilbury
8	3	<b>COCKTAIL</b> Soundtrack	Elektra
9	2	<b>RATTLE AND HUM</b> U2	Island
10	12	<b>G N' R LIES</b> Guns N' Roses	Geffen
11	10	<b>SILHOUETTE</b> Kenny G	Arista
12	16	<b>SHOOTING RUBBERBANDS AT THE MOON</b> Edie Brickell & The New Bohemians	Geffen
13	11	<b>DELICATE SOUND OF THUNDER</b> Pink Floyd	Columbia
14	14	<b>JOURNEY'S GREATEST HITS</b> Journey	Columbia
15	15	<b>GREEN R.E.M.</b>	Warner Brothers
16	23	<b>GREATEST HITS</b> Fleetwood Mac	Warner Brothers
17	19	<b>HOLD AN OLD FRIEND'S HAND</b> Tiffany	MCA
18	17	<b>AMERICAN DREAM</b> Crosby, Stills, Nash & Young	Atlantic
19	13	<b>TILL I LOVED YOU</b> Barbra Streisand	Columbia
20	18	<b>FAITH</b> George Michael	Columbia
21	27	<b>SMASHES, THRASHES &amp; HITS</b> Kiss	Mercury
22	20	<b>LONG COLD WINTER</b> Cinderella	Mercury
23	22	<b>KICK INXS</b>	Atlantic
24	24	<b>TRACY CHAPMAN</b> Tracy Chapman	Elektra
25	25	<b>REACH FOR THE SKY</b> Ratt	Atlantic
26	21	<b>ANY LOVE</b> Luther Vandross	Epic
27	26	<b>OU812</b> Van Halen	Warner Brothers
28	31	<b>TELL IT TO MY HEART</b> Taylor Dayne	Arista
29	40	<b>WINGER</b> Winger	Atlantic
30	30	<b>. . . AND JUSTICE FOR ALL</b> Metallica	Elektra
31	38	<b>HEART BREAK</b> New Edition	MCA
32	36	<b>BIG THING</b> Duranduran	Capitol
33	33	<b>EVERYTHING</b> Bangles	Columbia
34	28	<b>ROLL WITH IT</b> Steve Winwood	Virgin
35	29	<b>NO REST FOR THE WICKED</b> Ozzy Osbourne	CBS
36	39	<b>UP YOUR ALLEY</b> Joan Jett & The Blackhearts	CBS
37	37	<b>I9</b> Chicago	Reprise
38	32	<b>WILD, WILD WEST</b> the Escape Club	Atlantic
39	—	<b>PRIDE</b> White Lion	Atlantic
40	35	<b>ALL THAT JAZZ</b> Breathe	A&M
41	44	<b>IT TAKES TWO</b> Rob Base & DJ E-Z Rock	Profile
42	42	<b>BAD</b> Michael Jackson	Epic
43	43	<b>DREAMING #11</b> Joe Satriani	Relativity
44	—	<b>MESSAGES FROM THE BOYS</b> the Boys	Motown
45	34	<b>DIRTY DANCING</b> Soundtrack	RCA
46	47	<b>OUT OF ORDER</b> Rod Stewart	Warner Brothers
47	—	<b>THE BEST YEARS OF OUR LIVES</b> Neil Diamond	Columbia
48	—	<b>FOREVER YOUR GIRL</b> Paula Abdul	Virgin
49	—	<b>BULLETBOYS</b> Bulletboys	Warner Brothers
50	50	<b>REEL LIFE</b> Boy Meets Girl	RCA

Compiled by Billboard

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

### TW LW

1	1	<b>SUPERWOMAN</b> Karyn White	Warner Brothers
2	3	<b>RONI</b> Bobby Brown	MCA
3	6	<b>CAN U READ MY LIPS</b> Z'Looke	Orpheus
4	2	<b>PULL OVER</b> LeVert	Atlantic
5	8	<b>IT'S MY PARTY</b> Chaka Khan	Warner Brothers
6	11	<b>CAN YOU STAND THE RAIN</b> New Edition	MCA
7	5	<b>THE LOVER IN ME</b> Sheena Easton	MCA
8	14	<b>BABY DOLL</b> Tony! Toni! Toné!	Wing
9	13	<b>TAKE ME WHERE YOU WANT TO GO</b> Gerald Alston	Motown
10	15	<b>SO GOOD</b> Af Jareau	Reprise
11	18	<b>WILD THING</b> Tone Loc	Delicious
12	16	<b>SHE WON'T TALK TO ME</b> Luther Vandross	Epic

13	17	<b>THIS TIME</b> Kiara	Arista
14	9	<b>DON'T STOP YOUR LOVE</b> Keith Sweat	Vintertainment
15	4	<b>HIM OR ME</b> Today	Motown
16	21	<b>I WANT TO BE YOUR LOVER</b> Aleeze Simmons	Orpheus
17	23	<b>TEDDY'S JAM</b> Guy	Uptown
18	26	<b>DREAMIN'</b> Vanessa Williams	Wing
19	20	<b>WHERE IS THE LOVE</b> Robert Brookins	MCA
20	25	<b>KILLING ME SOFTLY</b> Al B. Sure!	Warner Brothers
21	29	<b>TURN MY BACK ON YOU</b> Sade	Epic
22	27	<b>I WANNA HAVE SOME FUN</b> Samantha Fox	Jive
23	30	<b>KISSES DON'T LIE</b> Evelyn "Champagne" King	EMI
24	7	<b>OASIS</b> Roberta Flack	Atlantic
25	32	<b>SKIN I'M IN</b> Cameo	Atlanta
26	33	<b>GET ON THE DANCE FLOOR</b> Rob Base & DJ E-Z Rock	Profile
27	36	<b>JUST BECAUSE</b> Anita Baker	Elektra
28	10	<b>SWEET, SWEET LOVE</b> Vesta	A&M
29	34	<b>THIS IS AS GOOD AS IT GETS</b> Deniece Williams	Columbia
30	—	<b>I'M GONNA GIT YOU SUCKA</b> the Gap Band	Arista
31	12	<b>SMOOTH CRIMINAL</b> Michael Jackson	Epic
32	38	<b>HEAVEN</b> BeBe & CeCe Winans	Capitol
33	40	<b>SNAKE IN THE GRASS</b> Midnight Star	Solar
34	35	<b>R-U-LONELY</b> Jocelyn Brown	Tri-World
35	24	<b>DIAL MY HEART</b> the Boys	Motown
36	—	<b>STRAIGHT UP</b> Paula Abdul	Virgin
37	39	<b>YOU GOT IT (THE RIGHT STUFF)</b> New Kids On The Block	Columbia
38	—	<b>STILL IN LOVE</b> Troop	Atlantic
39	37	<b>ON THE SMOOTH TIP</b> Sweet Tee	Profile
40	—	<b>I DON'T WANT 2 BE ALONE</b> Georgio	Motown

Compiled by Billboard

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

### TW LW

1	1	<b>KYLIE — THE VIDEOS</b> Kylie Minogue	PWL
2	2	<b>THE BIG PUSH TOUR</b> Bros	CMV
3	3	<b>PRIVATE COLLECTION</b> Cliff Richard	PMI
4	6	<b>THE LEGEND CONTINUES . . .</b> Michael Jackson	Video Collection
5	5	<b>FAITH</b> George Michael	CMV
6	7	<b>MAKING THRILLER</b> Michael Jackson	Vestron
7	8	<b>THE GREATEST HITS</b> Bananarama	Channel 5
8	4	<b>SHOWBUSINESS</b> the Pet Shop Boys	PMI
9	10	<b>LIVE AT HAMMERSMITH</b> T'Pau	Virgin
10	11	<b>NOW THAT'S WHAT I CALL MUSIC VIDEO 13</b> Various	PMI/Virgin
11	19	<b>THE CONCERT TOUR</b> Dirty Dancing	Vestron
12	18	<b>ALCHEMY LIVE</b> Dire Straits	Channel 5
13	—	<b>GLAM ROCK</b> Various	Virgin
14	12	<b>CIAO ITALIA LIVE FROM ITALY</b> Madonna	Warner Home Video
15	14	<b>HISTORIA</b> Def Leppard	PolyGram Music Video
16	13	<b>TANGO IN THE NIGHT</b> Fleetwood Mac	Warner Home Video
17	9	<b>KICK THE VIDEO FLICK INXS</b>	Channel 5
18	15	<b>THE VIDEO SINGLES</b> Wet Wet Wet	Channel 5
19	—	<b>A SALT WITH A . . .</b> Salt-n-Pepa	Channel 5
20	—	<b>TWELVE WASTED YEARS</b> Iron Maiden	PMI

Compiled by Gallup

## Personal

**PENFRIENDS — USA** Make lasting friendships through correspondence. Send age and interests for free reply, Harmony, Box 82295RM, Phoenix, Arizona 85071.

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

**MICHAEL JACKSON APPRECIATION SOCIETY** for membership send 15 payable to MJAS PO Box 5, Ravenshead, Nottingham NG15 9DU. Allow 28 days for membership.

**DARLING DEN** I love you so much, from the depths of my heart. Sob! Sob! A day without love is a year with emptiness. **YOURS EVERLASTINGLY MICK XXX.**

**DARLING MICK THANK YOU BEAN.** So do I. Yes I will! **YOURS EVERLASTINGLY DEN XXX.**

**DARLING MICK HAPPY BIRTHDAY FOR 27TH JANUARY YOURS EVERLASTINGLY, DEN XXX.**

**YOUNG GAY** Fella seeks Duran Duran fans, gay or straight, for some lake shore driving only genuine replies answered. Box No 4994.

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

**GAY MALE** 19 lonely seeks friends from Midlands S-O-T area. Box No 4995.

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## Records for Sale

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**CHART RECORDS**, thousands of oldies to recent hits from only 30p. SAE Denny Records 83, Twickenham Road, Kingstanding, Birmingham.

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**HOUSE SOUL** Rap SAE for list to Arty, 5 Lowland Gardens, Tullycarnet, Belfast BT5 7BJ.

**INXS** Massive collection. SAE: Caroline, 10 Elm Drive, Chobham, Surrey, GU24 8PP.

**LIZARD RECORDS/COMPACT DISCS** Dept RM 12, Lower Goat Lane, Norwich. Chart collectors, metal, indie, pop, disco, state lists required. SAE lists (overseas 3 IRC's).

**TOP 10 SINGLES 87-88** you choose em good condition, no centres. 10 for £3.60. Call Steve 061-437-8192.

## Record Fairs

**LONDON BATTERSEA.** Sunday 22nd January. Battersea Town Hall, Lavender Hill, London, SW11. Open 9.30-4pm. Enq. 01-659-7065. Organised by the people that started fairs in Britain (others just copy us).

**BURY ST** Edmunds 21st January. St John's Centre, Town Centre, (0692) 630046.

**BLACKBURN SATURDAY** 21st January King Georges Hall, 10.30am-4pm. Trans Pennine 0532-892087.

**CLEETHORPES SUNDAY** 22nd January. Memorial Hall, Grimsby Road, 10.30am-4pm. Trans Pennine 0532-902087.

**LEEDS SATURDAY 28TH JANUARY.** The Griffin Hotel, (60 stalls). 10.30am-4pm. Trans Pennine 0532-892087.

**THIS WEEKENDS VIP RECORD FAIRS** are in Nottingham (Sat 21st), Bristol (Sat 21st) and Leicester (Sun 22nd). Venues — Co-op Ed Centre, Borad Street, off Lower Parliament St, Nottingham, University Rectory, Queens Road, Clifton, Bristol; YMCA Centre, Granby Street, Leicester. A big weekend with over one hundred stalls in total, the usual great variety and specialist items from around the world. Stalls/info VIP (0533) 548821 (24 hrs).

**CARDIFF FRIDAY** January 20th — Central Hotel, St Mary Street, 11am-5pm. 50p (10am-£1) Bargains/deletions/rarities. Enquiries SCS: 021-236-8648.

**SWANSEA SATURDAY** January 21st — YMCA, Kingsway, 11am-5pm. 50p (10am-£1). 1,000's records/CD's/Bargains/Deletions. Enquiries SCS: 021-236-8648.

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Sun 29th January 1989  
Admission 50p — 12.30pm-5pm  
(Early Admission £1 — 10.30am-12.30pm)

130 STALLS BUY & SELL

Bargains, Rarities & New Releases. Records, Tapes & CDs  
Tour merchandise and music memorabilia.

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"UK'S BIGGEST & BEST"

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## Musical Services

**ABSOLUTELY FREE** "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters' Association (RM) Ireland.

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**ANY INFO** on Ali MacGraw fan club etc. Mr Hayes, 20 Monks Close, Pershore, Worcestershire WR10 1BZ.

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## NEXT WEEK

5-4-3-2-1 . . .

Is it a bird? Is it a plane? Is it a pink squidgy thing with knobs on?

No, it's the next issue of your super soaraway Record Mirror, winging its way to a newsagent near you from Wednesday, January 25.

Fasten your seat belts and hold onto whatever it is you usually hold onto as you prepare for the delights on offer.

There's those prickly popsters the Darling Buds bursting out all over, bouncing Baby Ford and terrific Ten City brightening up the nation's dancefloors plus the "enigmatic" Michael Stipe explaining why REM are possibly the greatest rock group in the known Universe.

All this, plus news, reviews, gossip and more charts than Rick Astley's got hairs up his nose.

**Record Mirrors are go!**

# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

A completely static top three could indicate a boring top 40, but that's not the case this week, with eight new entries to the upper echelon, and impressive moves for many records already charted. Next week should see the **Kylie & Jason/Erasure/Neneh Cherry** triumvirate collapse with **Mike And The Mechanics** more or less certain to take top billing with their single 'The Living Years', which soars to number four this week from its debut position of number 17.

'The Living Years' is far and away the most successful single yet for Mike — **Genesis** guitarist **Mike Rutherford** — And The Mechanics, beating the number 21 peak of their 1986 hit 'Silent Running (On Dangerous Ground)'. It's also the biggest hit of the career of their lead vocalist, Sheffield-born **Paul Carrack**, whose only previous appearance in the top 20 came as long ago as 1974, when he sang on **Ace**'s number 20 hit 'How Long'. He was also with **Squeeze** for a while, but the biggest hit on which he sang with them was their 1981 number 41 hit 'Tempted'.

Tucked in behind Mike And The Mechanics at number five are the **Fine Young Cannibals**, who are also enjoying their biggest hit with 'She Drives Me Crazy'. Their previous best efforts were the number eight hits 'Johnny Come Home' and 'Suspicious Minds'.

And, following close behind the Fine Young Cannibals at number six are **Will To Power**, whose 'Freebaby' — a medley of 'Baby, I Love Your Way' and 'Freebird' was an American number one in December, and is now proving a bigger hit here than either of the two songs from which it is derived. 'Baby, I Love Your Way' was a number 43 success for its writer **Peter Frampton** in 1976, whilst 'Free Bird' was a hit for **Lynyrd Skynyrd**, reaching its highest position — number 21 — in 1982, nine years after the group recorded it for their debut album. It had first charted in 1976, and re-appeared in 1979 before making its

1982 chart ascent. It was rush-released again this week to capitalise on Will To Power's success and whether or not it charts it seems likely to remain a bigger seller here than the Will To Power hit. One of the few singles to earn a silver disc without reaching the top 20, it has sold a total of over 300,000 copies in the last 15 years.

Another record making quite an impression is 'You Got It' by the late **Roy Orbison**, which soars from number 24 to number seven this week, posthumously earning "The Big O" his first top 10 hit since 'Too Soon To Know' climbed to number three in 1966. Meanwhile, Telstar's compilation 'The Legendary Roy Orbison', released just a few weeks before his death replaces Erasure's 'The Innocents' at the top of the album chart. Roy previously topped the chart in 1975, with another hit compilation, 'The Best Of Roy Orbison'. He is the seventh dead artist to subsequently top the charts. **Jim Reeves** was the first, and the only one to do it twice, topping with both 'According To My Heart' in 1969 and '40 Golden Greats' in 1975. The others: **Elvis Presley** ('40 Golden Greats', 1977), **Buddy Holly** ('20 Golden Greats', 1978), **Nat 'King' Cole** (also '20 Golden Greats', and also 1978), **John Lennon** ('Double Fantasy', 1981) and **Bob Marley** ('Legend', 1984).

Moving a little more slowly, from number 12 to number nine is my favourite record of the moment, 'Waiting For A Star To Fall', by **Boy Meets Girl**, the duo comprised of husband-and-wife songwriters **George Merrill** and **Shannon Rubicam**. George and Merrill wrote 'Star' in 1986 for **Whitney Houston**, but she turned it down. It's the second time the duo has turned disappointment into a top 10 hit, since 'How Will I Know', which Whitney did record, and which gave her a number five hit, had actually been written for **Janet Jackson**, who gave it the thumbs-down just before hitching up with **Jimmy Jam**



● ROY ORBISON, the original medallion man

and **Terry Lewis** for her 'Control' album. Though Whitney was unimpressed by 'Waiting For A Star To Fall', she subsequently recorded another Merrill/Rubicam song that was to become her biggest seller. A number one hit in 21 countries, its title is 'I Wanna Dance With Somebody (Who Loves Me)'.

Finally, the unlikely pairing of **Marc Almond** and **Gene Pitney** has worked a treat for both singers. Their recording of 'Something's Gotten Hold Of My Heart' climbing from number 19 to number 10 this week.

Marc last had a top 10 hit in 1985,

when he joined **Bronski Beat** for a number three hit with a medley of 'I Feel Love', 'Love To Love You Baby' and 'Johnny Remember Me'. Gene has as many as 10 previous top 10 hits under his belt, the most recent being 1967, with his original recording of 'Something's Gotten Hold Of My Heart'. Gene is the second veteran to successfully remake one of his own hits with a more contemporary act in less than a year, following the trail blazed last February by **Chubby Checker**, who revitalised his earlier hit 'The Twist' with a rather large helping hand from the **Fat Boys**.

## ● TWELVE INCH

TW LW

1	3	BUFFALO STANCE Neneh Cherry	Circa
2	1	GOOD LIFE Inner City	10 Records
3	2	CRACKERS INTERNATIONAL Erasure	Mute
4	5	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	Supreme/Profile
5	11	SHE DRIVES ME CRAZY Fine Young Cannibals	London
6	7	RESPECT Adeva	Cooltempo
7	4	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL
8	20	CUDDLY TOY Roachford	CBS
9	—	THAT'S THE WAY LOVE IS Ten City	Atlantic
10	9	WAIT Robert Howard & Kym Mazelle	RCA
11	6	ALL SHE WANTS IS Duranduran	EMI
12	17	THE LIVING YEARS Mike And The Mechanics	WEA
13	12	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power	Epic
14	8	BORN THIS WAY (LET'S DANCE) Cookie Crew	London
15	15	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cooltempo
16	—	STUPID QUESTION New Model Army	EMI
17	—	YOU GOT IT Roy Orbison	Virgin
18	—	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond featuring Gene Pitney	Parlophone
19	18	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
20	16	BREAK 4 LOVE Raze	Champion

## ● COMPACT DISC

TW LW

1	1	GREATEST HITS Fleetwood Mac	Warner Brothers
2	5	THE INNOCENTS Erasure	Mute
3	7	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar
4	2	MONEY FOR NOTHING Dire Straits	Vertigo
5	3	WATERMARK Enya	WEA
6	6	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various Artists	Really Useful
7	8	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	EG
8	14	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
9	10	KICK INXS	Mercury
10	4	PRIVATE COLLECTION Cliff Richard	EMI
11	20	ANCIENT HEART Tanita Tikaram	WEA
12	9	BAD Michael Jackson	Epic
13	11	THE GREATEST HITS COLLECTION Bananarama	London
14	16	TRAVELING WILBURYS Traveling Wilburys	Warner/Wilbury
15	13	RATTLE AND HUM U2	Island
16	—	LIVING YEARS Mike And The Mechanics	WEA
17	12	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA
18	17	BUSTER Original Soundtrack	Virgin
19	15	GREATEST HITS Human League	Virgin
20	18	INTROSPECTIVE Pet Shop Boys	Parlophone

Compiled by Gallup

# THE TOP OF THE POPS CHART

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

UK SINGLES

JANUARY 15 - 21 1989

UK ALBUMS

TW LW W/C

1	1	7	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	PWL
2	2	7	CRACKERS INTERNATIONAL	Erasure	Mute
3	3	7	BUFFALO STANCE	Neneh Cherry	Circa
4	17	2	THE LIVING YEARS	Mike And The Mechanics	WEA
5	8	3	SHE DRIVES ME CRAZY	Fine Young Cannibals	London
6	10	3	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)	Will To Power	Epic
7	24	2	YOU GO IT	Roy Orbison	Virgin
8	4	7	GOOD LIFE	Inner City	10 Records
9	12	9	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
10	19	2	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond	Parlophone
			Featuring Gene Pitney		CBS
11	31	3	CUDDLY TOY	Roachford	MCA
12	6	8	FOUR LETTER WORD	Kim Wilde	EMI
13	9	3	ALL SHE WANTS IS	Duranduran	Arista
14	7	8	LOCO IN ACAPULCO	Four Tops	Food For Thought
15	5	10	SUDDENLY	Angry Anderson	CBS
16	14	7	KEEPING THE DREAM ALIVE	Freiheit	Supreme/Profile
17	30	2	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Epic
18	16	6	RHYTHM IS GONNA GET YOU	Gloria Estefan And Miami Sound Machine	Cooltempo
19	32	6	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Warner Brothers
20	13	8	YOU ARE THE ONE	A-ha	MCA
21	44	2	LOVE TRAIN	Holly Johnson	RCA
22	38	2	WAIT	Robert Howard & Kym Mazelle	London
23	29	3	BORN THIS WAY (LET'S DANCE)	Cookie Crew	Cooltempo
24	40	2	RESPECT	Adeva	EMI
25	22	5	LOVE LIKE A RIVER	Climie Fisher	Vertigo
26	11	8	BURNING BRIDGES (ON AND OFF AND ON AGAIN)	Status Quo	Epic
27	33	3	HIT THE GROUND	Darling Buds	Fourth & Broadway BRW122
28	—	1	WHERE IS THE LOVE	Will Downing & Mica Paris	Parlophone R6195
29	—	1	BE MY TWIN	Brother Beyond	Manhattan
30	34	9	I LIVE FOR YOUR LOVE	Natalie Cole	EMI NMA7
31	—	1	STUPID QUESTION	New Model Army	Virgin
32	15	9	TWO HEARTS	Phil Collins	Atlantic A8963
33	—	1	THAT'S THE WAY LOVE IS	Ten City	Polydor PO34
34	—	1	TRACIE	Level 42	Champion
35	39	3	YEAH! BUDDY	Royal House	Epic
36	20	9	SMOOTH CRIMINAL	Michael Jackson	MCA
37	48	5	BREAK 4 LOVE	Raze	PRT
38	47	7	MY PREROGATIVE	Bobby Brown	Virgin
39	25	11	DOWNTOWN '88	Petula Clark	Factory
40	49	2	AFTER THE WAR	Gary Moore	Anxious
41	28	7	FINE TIME	New Order	RCA
42	26	10	9 A.M. (THE COMFORT ZONE)	London Beat	Ensign
43	23	9	TAKE ME TO YOUR HEART	Rick Astley	Siren
44	63	2	FISHERMAN'S BLUES	Waterboys	MCA
45	51	6	EVERLASTING LOVE (PETE HAMMOND REMIX)	Sandra	A&M
46	27	11	RADIO ROMANCE	Tiffany	WEA
47	54	4	TENDER HANDS	Chris De Burgh	Fontana
48	69	2	CATHEDRAL SONG	Tanita Tikaram	Mercury
49	71	2	STRANGE KIND OF LOVE	Love And Money	CBS
50	36	11	NEED YOU TONIGHT	INXS	Republic LICO12
51	21	8	CAT AMONG THE PIGEONS/SILENT NIGHT	Bros	Island
52	—	1	YOU'RE GONNA MISS ME	Turntable Orchestra	MCA MCA1289
53	35	6	ANGEL OF HARLEM U2		S2 39
54	—	1	THE LOVER IN ME	Sheena Easton	Westside/DJ International DJ1N5
55	—	1	HIP HOUSE/ CAN DANCE	DJ Fast Eddie	Bomb The Bass featuring
56	37	9	SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE	Maureen	Rhythm King
					Island IS399
57	—	1	5 O'CLOCK WORLD	Julian Cope	EMI
58	18	8	MISTLETOE & WINE	Cliff Richard	Chrysalis
59	68	2	ONE LOVE	Pat Benatar	Go! Discs
60	65	11	THERE SHE GOES	the La's	Club
61	56	4	CELEBRATION (S.A.W. REMIX)	Kool & The Gang	Fourth & Broadway BRW118
62	—	1	MAKE IT LAST	Skipworth & Turner	Cooking Vinyl
63	75	3	IF LOVE WAS A TRAIN	Michelle Shocked	Polydor
64	52	3	LONDON KID	Jean Michel Jarre/Hank Marvin	Atlantic
65	76	2	AMERICAN DREAM	Crosby, Stills, Nash & Young	A&M
66	80	2	NOW YOU'RE GONE	Black	Completely Different
67	41	6	JOHN KETTLEY IS A WEATHERMAN	A Tribe Of Toffs	Supreme
68	46	12	JACK TO THE SOUND OF THE UNDERGROUND	Hithouse	London LON214
69	—	1	LIBERTY TOWN	Perfect Day	Vertigo
70	45	7	BORN TO BE MY BABY	Bon Jovi	Elektra EKR86
71	—	1	HIPPY HIPPA SHAKE	Georgia Satellites	A&M
72	57	8	PUPPET LOVE	Annie Lennox & Al Green	Warner Brothers
73	79	2	IT'S MY PARTY	Chaka Khan	Warner/Wilbury
74	59	13	HANDLE WITH CARE	Traveling Wilburys	Rhythm King
75	64	5	CHIKKI CHIKKI AHH AHH	Baby Ford	Really Useful RUR3
76	—	1	LOVE CHANGES EVERYTHING	Michael Ball	Mercury
77	67	7	TIED UP	Yello	CBS
78	82	8	THANKS FOR MY CHILD	Cheryl Pepsii Riley	Polydor
79	78	7	NATURE OF LOVE	Waterfront	10 Records
80	86	6	THE PROMISE	When In Rome	RCA PB42585
81	—	1	THE REAL MCCOY	the Silencers	PWL
82	90	9	I WANNA BE YOUR WIFE	Spagna	Cash Money & Marvelous
83	66	6	JE NE SAIS PAS POURQUOI	Kylie Minogue	Sleeping Bag SBUK5
84	—	1	MIGHTY HARD ROCKER/FIND AN UGLY WOMAN		EMI Manhattan/Blue N BLUE6
85	—	1	THINKIN' ABOUT YOUR BODY	Bobby McFerrin	Teldec/WEA
86	70	7	REQUIEM	London Boys	Epic EMU7
87	—	1	KISSING A FOOL	George Michael	Cooltempo COOL175
88	—	1	2 HYPE	Kid 'N' Play	WEA YZ340
89	—	1	LOVE GOES UP AND DOWN	Errol Brown	Siren SRN100
90	—	1	ROAD TO OUR DREAM	T'Pau	Full Moon/Reprise
91	77	7	LOOK AWAY	Chicago	Virgin KSW1
92	—	1	IS THIS LOVE?	King Swamp	EMI Manhattan
93	89	7	HOT SAUCE	Thomas Dolby	London
94	81	8	STOP THAT GIRL	2 Brave	A&M
95	73	3	MISSING YOU	Chris De Burgh	Virgin VS1150
96	—	1	LOVE NEVER DIES...	Belinda Carlisle	MCA MCA1281
97	—	1	SHOOTING FROM MY HEART	Big Bam Boo	Champion CHAMP92
98	—	1	DON'T SCANDALISE MINE	Sugar Bear	Three Stripe
99	93	3	WALK ON...	Smith & Mighty/Jackie Jackson	Rhyme 'N' Reason RNRI
100	—	1	BUS STOP	N.93	

## TOP 75 ARTIST ALBUMS

TW LW

1	3	THE LEGENDARY ROY ORBISON	Roy Orbison	□ Telstar
2	1	THE INNOCENTS	Erasure	☆ MUTE
3	4	GREATEST HITS	Fleetwood Mac	☆☆ Warner Bros
4	6	BAD	Michael Jackson	☆☆☆☆☆☆ Epic
5	2	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆☆☆ PWL
6	14	ANYTHING FOR YOU	Gloria Estefan with Miami Sound Machine	□ Epic
7	5	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
8	9	MONEY FOR NOTHING	Dire Straits	☆☆ Vertigo
9	9	WATERMARK	Enya	☆☆ WEA
10	10	KICK INXS		☆☆ Mercury
11	11	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	☆☆ EG
12	7	PRIVATE COLLECTION	Cliff Richard	☆☆☆ EMI
13	12	INTROSPECTIVE	Pet Shop Boys	☆☆ Parlophone
14	23	ANCIENT HEART	Tanita Tikaram	□ WEA
15	17	GREATEST HITS	Human League	☆☆ Virgin
16	21	TRAVELING WILBURY'S	Traveling Wilburys	□ Warner/Wilbury
17	16	HOLD ME IN YOUR ARMS	Rick Astley	☆☆ RCA
18	18	WANTED	Yazz	☆☆ Big Life
19	15	RATTLE AND HUM U2		☆☆ Island
20	20	GET EVEN	Brother Beyond	☆☆ Parlophone
21	13	PUSH	Bros	☆☆☆☆ CBS
22	30	CLOSE	Kim Wilde	□ MCA
23	19	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆☆ WEA
24	53	LIVING YEARS	Mike And The Mechanics	WEA
25	25	FLYING COLOURS	Chris De Burgh	☆☆ A&M
26	24	TRACY CHAPMAN	Tracy Chapman	☆☆ Elektra
27	22	HEARSAY/ALL MIXED UP	Alexander O'Neal	☆☆ Tabu
28	—	LOVE SUPREME	Diana Ross & The Supremes	Motown ZL72701
29	31	SO GOOD	Mica Paris	□ Fourth & Broadway
30	38	TO WHOM IT MAY CONCERN	the Pasadenas	☆☆ CBS
31	27	RAINTOWN	Deacon Blue	☆☆ CBS
32	33	NEW JERSEY	Bon Jovi	□ Vertigo
33	29	THE JOE LONGTHORNE SONGBOOK	Joe Longthorne	□ Telstar
34	30	FISHERMAN'S BLUES	Waterboys	□ Ensign
35	26	THE MEMPHIS SESSIONS	Wet Wet Wet	☆☆ Precious Organisation
36	49	CIRCUS	Erasure	☆☆ Mute
37	34	ROYAL MIX '89	Mirage	Stylus
38	36	WHITNEY	Whitney Houston	☆☆☆☆ Arista
39	35	SUNSHINE ON LEITH	the Proclaimers	□ Chrysalis
40	41	GN'R LIES	Guns N' Roses	□ Geffen
41	48	TANGO IN THE NIGHT	Fleetwood Mac	☆☆☆☆ Warner Bros
42	37	DELICATE SOUND OF THUNDER	Pink Floyd	□ EMI
43	51	APPETITE FOR DESTRUCTION	Guns N' Roses	□ Geffen
44	38	THE COLLECTION	Kool & The Gang	□ Proty
45	71	REMOTE	Hue And Cry	Circa
46	32	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	□ London
47	42	TILL I LOVED YOU	Barbara Streisand	□ CBS
48	55	FAITH	George Michael	☆☆ Epic
49	54	THE FIRST OF A MILLION KISSES	Fairground Attraction	RCA
50	44	COPPERHEAD ROAD	Steve Earle	MCA
51	46	NEGOTIATIONS AND LOVE SONGS 1971-1986	Paul Simon	☆☆ Warner Bros
52	39	CONSCIENCE	Womack & Womack	☆☆ Fourth & Broadway
53	40	ANY LOVE	Luther Vandross	□ Epic
54	59	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl
55	50	ONCE MORE INTO THE BLEACH	Debbie Harry/Blondie	Chrysalis
56	77	FLAG	Yello	Mercury
57	61	GIVING YOU THE BEST THAT I GOT	Anita Baker	□ Elektra
58	—	BIG THING	Duranduran	EMI DDB33
59	68	THE PHANTOM OF THE OPERA	Original Cast	☆☆ Polydor
60	58	HYSTERIA	Def Leppard	☆☆ Bludgeon Riffla
61	47	REVOLUTIONS	Jean Michel Jarre	□ Warner Bros
62	—	DANCE DANCE DANCE	James Last	☆☆ Vertigo
63	43	RAGE	T'Pau	☆☆ Siren
64	—	ALL OR NOTHING	Milli Vanilli	Cooltempo CTLP11
65	67	THRILLER	Michael Jackson	☆☆☆☆☆☆ Epic
66	63	STAY ON THESE ROADS	A-ha	☆☆ Warner Bros
67	73	CHRISTIANS	the Christians	☆☆ Island
68	65	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆☆ Polydor
69	62	HEAVY NOVA	Robert Palmer	□ EMI
70	60	THE JOSHUA TREE U2		☆☆☆☆ Island
71	52	RENAISSANCE	Aswad	Stylus
72	70	POPPED IN SOULED OUT	Wet Wet Wet	☆☆☆☆ Precious Organisation
73	64	BROTHERS IN ARMS	Dire Straits	☆☆☆☆ Vertigo
74	56	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
75	—	STARING AT THE SUN	Level 42	Polydor

## TOP 20 COMPILATION ALBUMS

TW LW

1	2	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various	Really Useful
2	1	NOW THAT'S WHAT I CALL MUSIC 13	Various	EMI/Virgin/Polygram
3	3	BUSTER	Original Soundtrack	Virgin
4	5	THE GREATEST HITS VOL 2	Various	Telstar
5	6	THE GREATEST HITS OF HOUSE	Various	Stylus
6	4	THE HITS ALBUM	Various	CBS/WEA/BMG
7	9	THE GREATEST LOVE	Various	Telstar
8	7	SOFT METAL	Various	Stylus
9	10	DIRTY DANCING	Original Soundtrack	RCA
10	8	GREATEST HITS OF 1988	Various	Telstar
11	11	BEST OF HOUSE '88	Various	Telstar
12	12	SMASH HITS PARTY '88	Various	Dover
13	14	THE CLASSIC EXPERIENCE	Various	EMI
14	17	BACK TO THE SIXTIES	Various	Telstar
15	20	THE BEIDERBECKE COLLECTION	Various	Dormouse
16	—	GOOD MORNING VIETNAM	Original Soundtrack	A&M AMA313
17	—	THE BLUES BROTHERS SOUNDTRACK	Various	Atlantic K50715
18	18	LOVE SONGS	Various (MJackson/D.Ross)	Telstar
19	13	THE HIT FACTORY VOL 2	Various	Fanfare/PWL
20	15	HIT MIX '88	Various	Stylus

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)  
 ☆ Please note that as from this week there has been an alteration to the number of records required to be sold in order to qualify for Platinum, Gold and Silver discs. Records released after January 1, 1989 will now qualify for a Platinum disc after having sold 600,000 copies (previously one million), Gold 400,000 (previously 500,000) and Silver 200,000 (previously 250,000).

☆☆ 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.



**WIN ARE** like a cross between Prince and a Pepsi Cola advert. They are a pop band in the purest, most un-diluted, fizzy form with extra-added caffeine and a massive dental bill. Sweet-toothed troubadours, Win are all the things even the obvious, chart, radio-compatible bands claim not to be — commercial, calculated, synthetic, catchy. In fact, their music is so commercial that it is perhaps un-commercial. A sexy beef-o-rama, modern pop noise — they are without doubt the most Nineties sounding band around at the moment. Like Davey Henderson's previous band, the Fire Engines, Win are ahead of their time and doubtless three years after they split they will become more popular than they are while they're still going.

**TALKING ABOUT** music with this band is tough going, they'd rather talk about films like 'Robocop' and 'The Man Who Fell To Earth'. They love huge corporations like Coca-Cola and Ford. And they're also pretty keen to discuss phonocards, micro-waves and Caramel chocolate bars. "I've been eating quite a lot of Caramels lately. I really love that cartoon hare in the advert — she's really sassy when she wiggles that cute wee tail!"

Advertising is not just an obsession with the band, they've even appeared in an ad — for McEwans Lager. Their much-released nearly-was-a-hit-but-not-quite classic 'You've Got The Power' backed the TV campaign for the famous Celtic brew. "It's one of my favourite adverts ever. It's like a really surreal two-minute pop video," cries Davey. "There's all these people dressed in rags pushing this huge ball around and us singing over the top of it. It was shown at the time of Scotland's World Cup matches so everyone in Scotland you still get people writing to the Record and STV asking what the song is in the background."

Also, fact fans, Win member Russell Burns' sister is one of the dolly birds you find on those dreadfully tacky Tennants lager cans. "It was a really big break for her," says Russell. "She's doing calenders now."

With the year just beginning and Russell's sister beaming at us on the January page of the calendar, it should be a good 12 months for WIN . . .

**OUTCOME THE FREAKS**

DOOR FRAMES



Hey, hey, here come the pop troubadours Win, including one dedicated to a contraceptive machine. They're shooting to kill with their forthcoming album 'Freaky Trigger' featuring the single 'Love Units'. Johnny Dee gets trigger happy

"It's really great being on a big label. We tell them that we need a holiday to write some songs and they rent us a cottage in the Lake District"



WOOD