

MAY 13, 1989 EVERY WEDNESDAY 79p BIRE 61.07

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

RECORD MIRROR

ROXETTE



DON'T LOOK AT MY BLUE SWEDE SHOES

ALIENS ATE MY CADILLAC

STAN RIDGWAY

THE CAMOUFLAGE MAN COMES OUT OF HIDING

SHAKIN' STEVENS

THE BOBBY DAVRO OF POP?

JOIN THE DOTS

AND CREATE A POP STAR

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

Верховино

Вася Васильок



WEDDING PRESENT

WHY ARE YOU BEING SO UKRAINIAN NOW?

REVIEWS

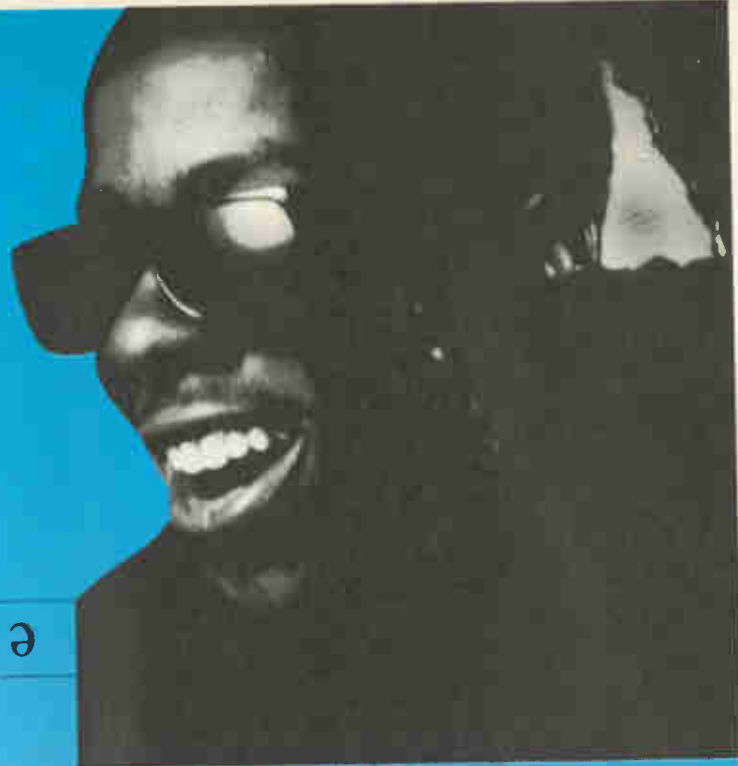
LIVES
DIANA ROSS
A GUY CALLED GERALD

ALBUMS
SWING OUT SISTER
INNER CITY
STONE ROSES

inner city

MAN ABOUT THE TECHNO HOUSE

BOBBY BROWN



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every little step

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JOIN THE DOTS

Get your crayons out and recreate a perky popster



McNurriti

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FRONT COVER PHOTO OF THE WEDDING PRESENT BY MARTYN STRICKLAND

NEWS

EDITED BY ROBIN SMITH

GOOD TIMES

Rainbirds, whose song 'On The Balcony' was featured on rm's free 'On The Hot Tip' EP, release their single 'Sea Of Time' on May 15. Described as "a haunting, sprawling giant of a song", the flip side features 'Sea Of Time (Part 2 and 3)' while the 12 inch has the extra tracks 'Messy' and 'Responsible'.

Rainbirds have lined up two dates this month. They'll be playing Kilburn National Ballroom May 17 and the London Marquee 18. The band are expected to announce a major tour shortly.

FRESH FIELDS

Those flour festooned funsters **Fields Of The Nephilim** release their single 'Psychonaut Lib III' on May 15. The single will only be available on 12 inch and cassette and the flip side features 'Celebrate (Second Seal)' taken from the

HOT SPOT

The Style Council re-release their classic sizzling single 'Long Hot Summer' on May 15. Originally out in August 1983, this version is a special '89 remix, taken from their greatest hits compilation album 'The Singular Adventures Of The Style Council'.



Neph's album 'The Nephilim'.

After the band's recently announced tour they'll be going into the studio to record a new album, which should be in shops for autumn.



The flip side features the brand new track 'Everybody's On The Run', with house producer Freddie Bastone, at the controls.

IN THE PINK

Frantic foursome **Fuzzbox** land back on earth and release their single 'Pink Sunshine' this week. Written by the band with Liam Sternberg, the man who penned 'Walk Like An Egyptian' for the Bangles, the single is taken from Fuzzbox's forthcoming second album, which should be in the shops soon.

The flip side features 'What's The Point', taken from Fuzzbox's debut album 'Bostin' Steve Austin', while the 12 inch version will also have the classic Fuzzbox rendition of 'Spirit In The Sky'.



CRUSH ON YOU

US guitar rockers **REM**, who feature the godlike Michael Stipe, release their single 'Orange Crush' on May 15. It's a track from REM's much acclaimed album 'Green' and the flip side features 'Ghost Riders'. The 12 inch and CD versions will also have a cover version of the Syd Barrett song 'Dark Globe'. Syd was the funny person who used to be with Pink Floyd.

A limited edition boxed set will be available made from recycled paper (the box, not the single, dummy) and each set will include an REM poster featuring messages from various conservation groups.



INNER CITY

GAVE YOU
BIG FUN
GOOD LIFE
AND
AIN'T
NOBODY
BETTER

NOW GET THE
DEBUT
ALBUM

PARADISE

LP · CASSETTE · CD
DIX 81 · CDIX 81 · DIXCD 81



TOURS

Johnny Diesel And The Injectors, who recently supported Jeff Healey on his European tour, will be playing a headlining date at the London Marquee on May 26.

Steps Ahead play their undoubtedly historic debut date at the London Logan Hall on May 26. The band modestly claim to be one of the most influential and distinctive sounding instrumental groups of the Eighties.

The Dentists, a band from the mean streets of Chatham in Kent, have lined up some dates and they'll be playing Hampstead White Horse May 13, Gillingham Strand 21, Oxford Jericho Tavern 26, Camden Falcon 27.

Canadian band **Brighton Rock**, who release their second album 'Take A Deep Breath' this week, will be playing Manchester International May 17, Birmingham Edwards Club 18, London Marquee 19, Birkenhead Stairways 20.

RELEASES

Waterfront release their single 'Cry' on May 15. The single has already stormed into the American top 30 and was the highest new entry, beaten only by Guns N' Roses.

Distant Cousins, the Manchester based band who have picked up enthusiastic reviews for their live shows, release their album 'Distant Cousins' on May 15. The band are planning some more dates during the summer.

Bite The Bullet release their debut single, 'Finished With Love', this week. The flip side features 'Watershed' while the 12 inch version also has 'Sailor's Song'.

Tommy Conwell And The Young Rumlbers, a band who come from sunny Philadelphia, release their second single, 'I'm Not Your Man', on May 15. It's taken from the band's debut album 'Rumble'.

10,000 Maniacs release their third album, 'Blind Man's Zoo', on May 15. The 15 tracks include 'Eat For Two', 'Please Forgive Us' and 'You Happy Puppet'.

German pop trio **Alphaville**, best known for their 1984 hit 'Big In Japan', release their album 'The Breathtaking Blue' this week. Songs include 'Summer Rain', 'Romeos', 'Heaven Or Hell' and 'Patricia's Park'.

BOWIE'S BACK

David Bowie is set to release his album 'Tin Machine' on May 22. We hear it's going to sound very rock and roll and unpretentious and tracks will include a version of the John Lennon song 'Working Class Hero'.

It looks like Bowie will be getting back to his roots this year with a tour of smaller venues and clubs. Bowie is rumoured to be playing the London Town And Country Club on June 27 and 28, but as *rm* went to press nothing could be confirmed. A spokesperson said he is considering ideas of where he'd like to play but hasn't decided anything yet.

"I can say that Bowie won't be playing Wembley though," continued the spokesperson. "A lot of people have been phoning Wembley for tickets, but there never has been a possibility that he will play there or any venue like that."

Bowie's new band features Hunt Sales on drums, Tony Sales bass and Reeves Gabrels guitar. Hunt and Tony used to be Iggy Pop's rhythm section while Bowie met Gabrels last year when they did a concert at the ICA in London together.



FLOYD DATES

Those lovable old rogues **Pink Floyd** have lined up four shows at the spanking new London Docklands Arena on July 4, 5, 6, and 7. Tickets, priced £17.50 each, are on sale now and the band will be playing a three hour show. For that amount of money we should think so too.

BE PEREPARED

Avant garde popsters **Pere Ubu** release their album 'Cloudland' on May 15. Produced by Stephen Hague, the man who's twiddled the knobs for Pet Shop Boys, tracks include 'Breath', 'Race The Sun', 'Ice Cream Truck', 'Bus Called Happiness' and 'Love Love Love'.

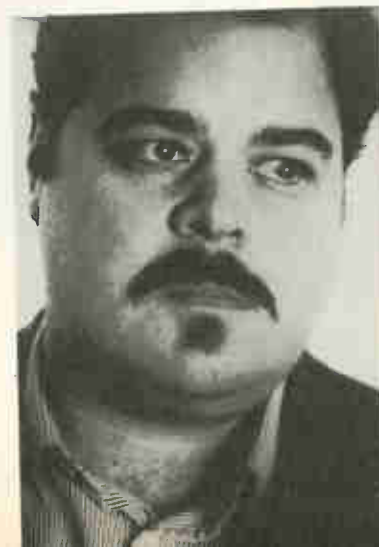
Play it loud and your brain will melt deliciously.

CULT RIOT

Several Cult fans were arrested in Brisbane, Australia, last week after a riot outside a record shop in the city.

Hundreds of fans had gathered outside Skinny's Record Store in Elizabeth Street after it was announced that copies of the band's current album, 'Sonic Temple', would be given away free. As albums were thrown into the crowd, fights broke out, a stage collapsed and seven car loads of police turned up to clear the crowd.

The Cult's activities in Australia are becoming rather notorious. During their 1987 tour there the band went on a wild spree of destruction smashing over 50,000 dollars worth of equipment during encores at two of their shows.



ERASURE ADD

Due to the huge demand for **Erasure's** Christmas shows, the band have added some extra dates in January at Whitley Bay Ice Rink January 17, Glasgow SECC 18, Manchester G-Mex 20, Birmingham NEC 21, Belfast Kings Hall 24, Brighton Centre 26. Tickets are on sale now.

BEASTIES ALBUM

The **Beastie Boys** have finished work on their new album, 'Paul's Boutique', and although an official release date hasn't been set, it should be out very soon.

Recorded in Los Angeles, 'Paul's Boutique' is the Beasties' first album since their split with the Def Jam label, and will be available on Capitol Records. Produced by the Dust Brothers, tracks include 'To All The Girls', 'Shake Your Rump', 'Egg Man' and 'High Plains Drifter'.

'Paul's Boutique' was named after a men's clothing store in Brooklyn.

NICKED

As *rm* went to press, we heard that Shaun Ryder of **Happy Mondays** had been banged up in prison in Jersey after being arrested at the airport in possession of cocaine. More news when we get it.

NEWS

CONTINUED



STONES FOR PEPSI?

After ditching Madonna from their advertising campaign, we hear Pepsi Cola have approached the Rolling Stones to promote the bubbly soft drink.

Madonna was dumped by Pepsi because of the controversial steamy scenes in her video for 'Like A Prayer', and it's rumoured that Pepsi are offering the Stones around £5 million to help them flog the delicious brew. The Stones should be back in action with a new album and a tour later this year.

WORK THAT BODY WORLD UP

Diana Ross releases her new album 'Workin' Overtime' on May 15. Inspired by Diana's visits to clubs in New York and London, the album has 10 tracks including the title song which was released as a single in April.

Diana has added some shows to her British tour schedule at Glasgow SECC May 13, Birmingham NEC 14 and Wembley Arena June 2, 3, 4.

ABC get back into the groove with their single 'One Better World' out on May 15. Mixed by Blaze, the single is already setting the dance charts on fire and the band hope that it will be their fifth US dance number one.

'One Better World' is taken from the band's forthcoming album 'Up' which will be released soon.

BROS BATTLE

The first round in the **Craig Logan** versus **Bros** battle should come to court within the next three weeks.

Craig is unhappy about the amount of money the band offered him when he left and now wants to fight it out. Last week he was able to get an agreement with Bros that the band would not touch their estimated £5 million assets until the case is over.



FLYING AGAIN

Ex-Housemartins **Paul Heaton** and **Dave Hemingway** have formed a new band called the **Beautiful South** and their debut single, 'Song For Whoever', will be out on May 15.

Stepping out from behind his drum kit, Hemingway shares lead vocals with Heaton. The other members of the band are local Hull musicians **David Rotheray** on guitar, **Shaun Welch** on bass, **Braina Corrigan** on vocals and **David Stead** on drums.

The Beautiful South have lined up a tour next month and they'll be playing Birmingham Irish Club June 7, Bristol Bierkeller 11, Manchester International 12, Leeds Warehouse 13, London Town And Country Club 2, 14.

DPA

AMY KEYS

Lover's Intuition

Album

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So try the great taste of 'Sunkist' or 'Diet Sunkist'[®] real soon.



ALL ENTRIES MUST BE RECEIVED BY 31 AUGUST 1989.

Sunkist Free Draw Entry Form. Send to: 'Sunkist Free Draw',
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Age (please tick) 17-24 25-35 Over 35

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EDITED BY ANDY STRICKLAND

WITH CONTRIBUTIONS THIS WEEK FROM PAUL SEXTON AND TONY BEARD

alyson williams 'raw' top ten

- 1 'Devilgate Drive' Sushi Quatro
- 2 'Don't Fear The Reaper' Blue Oysters Cult
- 3 'Forest Fire' Lloyd Coleslaw
- 4 'Oysters Are Doing It For Themselves' Annie Lennox & Aretha Franklin
- 5 'How Sushi Is Now' the Smiths



- 6 'It Steak Tartar's A Nation Of Millions ...' Public Enemy
 - 7 'Jingo' Jellybeaned Eels
 - 8 'Sorry I'm Salady' Baccara
 - 9 'The Walnut' Pink Floyd
 - 10 'You're Frying!' Lynx
- Compiled by the Organic Bores

aah, soul

Remember the *Untouchables*? Yeah, course you do, all that leaping around like the Specials on acid performing 'Free Yourself' on 'Top Of The Pops'. LA's own ska heroes are back with a single that's destined to break barriers across the dancefloors of the nation with its surprisingly mature funk onslaught. The lads are still obsessed with James Bond, hence the title of the single, 'Agent OO Soul', which also happens to be the title of the band's latest LP. The single's already getting a healthy slice of radio play and it looks like those suits and shades are going to be back in this summer. With the rather embarrassing British ska revival apparently underway, it's good to see that, for once, the Yanks have taken things on a step or two.



burn baby burn

Less bluster, more challenge.

Swans have swapped the relentless, audio-masochistic bulldozer of yesteryear for a 12-string guitar and a clutch of — take a deep breath now — songs.

Like a disillusioned and somewhat deaf furnace worker, Michael Gira (songsmith) has discovered there's more to life than stoking the noise machine, and certainly just as many ways of retaining all the power with less than half the fat. Y'see, although Swans' new single, 'Saved', and supremely opulent album, 'The Burning World', are semi-acoustic, it ain't no wimp-out. And just 'cause they've gone all big time and signed to MCA doesn't mean it's a sell-out either.

Gira has simply transferred his attentions to more traditional songwriting territory. There's still all the oppression, lust and passion as before, the same stripped-to-the-bone lonesome wail, it's merely less obvious. 'The Burning World' is Gira's attempt to enter the world of Bob Dylan, Tom Waits and Bruce Springsteen, but don't let that put you off, it's really rather good. (TB)

Appetite whetted for the new look, new sounding Swans? Well we've got 12 exquisitely dressed 12 inch copies of 'Saved' to give away in a remarkably easy to enter competition. Just correctly answer the question below.

Which Australian band have just released their excellent LP called 'The Black Swan'?

a) Midnight Oil, b) the Triffids, c) the Go-Betweens?

Send your answer to rm 'Swans Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date May 22.



sheffield still

The Funky Worm are back, ready to take on the summer's dancefloors with another hotter than hot slice of shoe shuffling mania in the shape of their single 'U + Me = Love'. A mammoth collaboration between the Funky Worm, Ten City and the celebrated Fon Force, this is the north of England colliding with the Mid West of the good ol' US of A. In a summer that already threatens to be swamped by machines, samples and plastic pop people, the Funky Worm give us some human disco, the stuff that refreshes the floors other records leave empty. A marriage made in the Jive Turkey club that brings Chicago's own windy city beats to the Fon workshops. Watch it go, watch Julie Stewart become a star. Yazz who?





competition

Hurry, hurry, hurry, roll up for the fastest competition we've ever run in rm. Not that they've got hundreds of empty seats that they need to get rid of you understand, but we've got no fewer than 15 pairs of tickets for Big Country's fast approaching Brixton Academy gig on May 15. That's right, they're just sitting here in Index Towers waiting for you Big Country types to pick yourselves up a free night out in London. Not only that, but we'll give you another copy of the 'Peace In Our Time' LP to replace the one your family and friends keep hiding! All you have to do to win is answer the question below and, of course, live within travelling distance of Brixton Academy. Scottish readers are advised not to bother!

1) Which Scottish punk band was Stuart Adamson once a member of.
a) the Scars, b) the Skids, c) Simple Minds?

Send your answers NOT TO rm but to Debbie Bennet 'Big Country Tickets', 330b Portobello Road, London W10 5RU. You'll need to have your entries in before Saturday, May 13 to stand a chance of winning, so get to it. Don't forget to include your name and address.

stevie nicks 'rooms' top ten



- 1 'My Old Piano' Diner Ross
- 2 'Loft In France' Bonnie Tyler
- 3 'Moonchild' WC Fields Of The Nephilim
- 4 'Castles In The Air' Terry Hall
- 5 'Delilah' Sensational Annexe Harvey Band
- 6 'Blow The House Down' Living Room In A Box
- 7 'The Traveller' Spare Room Of Destiny
- 8 'Shout' Loo Loo
- 9 'Bedrooms Are Burning' Midnight Oil
- 10 'Parlour Vous?' Paul Young

Compiled by the Interesting Rates



cold kipper

This is *One Nation*, and yes he is under a groove ... a rocky one with a rather fetching soul flavour. 'My Commitment' was the recent single on IRS, from the forthcoming album 'Strong Enough', which arrives in May, a week before the new 45, 'What You See'. The geezer doing the moody in front of the motor is Kipper, the band's singer, writer, multi-instrumentalist and bottle-washer, and the chinking sound in the background is the noise of dues being paid — he and bassist Spud, now his manager, had been gigging in the London pubs and clubs for several years before IRS caught up with them. They investigate us all in the end. (PS)

earbenders

Andy Strickland

'Washington Down' the 4 Of Us (live in teeny Tullamore experience)
'My Brave Face' Paul McCartney (Parlophone 45)
'One Mechanic Town' the Triffids (Island LP track)

Eleanor Levy

'Kaleidoscope World' Swing Out Sister (Fontana LP)
'Like A Prayer' Madonna (Sire LP)
'Eternal Flame' the Bangles (CBS 45)

Robin Smith

'Cheyenne' Del Lords (Enigma 45)
'Rooms On Fire' Stevie Nicks (EMI 45)
'Shrift' Pacific (Creation 45)

Johnny Dee

'The Man Who Thought He Was A Steam Train' Clive Product (Utility LP track)
'Cold In Summer' Great Leap Forward (Communique LP track)
'Paradise' Inner City (Ten LP)

ALYSON WILLIAMS

MY LOVE IS SO RAW

Limited edition 12" available this week featuring 2 bonus re-mixes

(remixed by David Dorrell & C J Mackintosh of R/R/S.)

DJ
am
recordings

CBS
654898-8

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CONTINUED



music for the muesli masses

Julie Andrews has a lot to answer for. Edelweiss, the mysterious Alpine hip hop happening, is racing up the charts like a mountain goat on heat, but nobody on the planet seems to know who Edelweiss really is. Sure, we all know it's the most precious Alpine flower which grows only on the highest, most inhospitable slopes and is renowned for tempting young lovers onto dangerous slopes in their hunt for the flower.

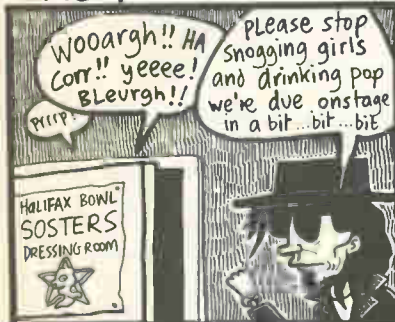
Quite where this record was planted, nurtured and then thrust on the unsuspecting British pop scene is just as sinister. Is it really the new Chris and Glen single in disguise? Has Morris Minor decided to make an early pitch for the 1992 open European market? Or is it that summer has come a little early and brought its madness with it?

wild life on one matey



It can only be a matter of time before Wild Weekend are leaping out of your TV set playing their hit single. The boys who look set to take over at last from the Durans and their early Eighties ilk have just seen their excellent single, 'Breakin' Up Breakin' Down', fail to dent the singles chart in any major way, but there's no doubting the slick attack of the young five-piece. Plenty of battered (I think they call it distressed) leather and even the odd skateboard reference look sure to make them one of the memorable and successful pop faces of the late Eighties.

GREAT POP THINGS → BREAKING UP IS HARD TO DO: SISTERS OF MERCY Part 2 by Colin B. Morton & Chuck Death



Spiggy Eldritch's SISTERS OF MERCY are riding high in the GOTHIC charts with hits like TEMPLE OF DOOM & "ELECTRIC OCTOBER" but constant touring and occasional exposure to daylight starts to take its toll....



Imitators like ROSIE AVALANCHE, FIELDS OF THE HEFFERLUMP & THEN JERICHO have started to outsell the Sisters even though they lack any trace of real GOTH credibility (i.e. humorous cover versions)



To the horror of their fans the SISTERS spit up. Andrew Oldwitch claimed to own the words "SISTERS" and "MERCY" so the others formed a group called "THE OF." Eldritch swiftly released an LP under the name "OF THE."



Now the SISTERS are a duo featuring Spiggy Aldridge and Morticia Morrison (ex-"BAGLADYS" and PVD-DING CLUB) who was engaged to stand silently in the background on all the Sisters records and videos.



LITA FORD

duet with Ozzy Osbourne*

close my eyes forever (remix)

out now on 7"/12" and special limited edition 12" picture disc
original version featured on LITA album/cassette/cd

* Ozzy Osbourne courtesy of CBS Associated Records



don't answer that door

it's TSP Moore

Continuing our series
of musings on the
madness of modern
living by the Moore
Man. This week: The
wonders of marvy
McDonald's culinary
culture

"A Visit To McDonald's Makes Your Day" chirp the ad girls amid a curiously incongruous storm of wailing guitars.

As far as I am concerned "A Visit To McDonald's Makes Everyone Laugh At You Because You Don't Know How To Say Filet-o-Fish" Furthermore, the word "chip" makes no appearance in the McDictionary, and a request for Coke is immediately spat back into your face with a massed staff chorus of "THAT'S McDONALD'S COLA, SIR".

Maybe in America, where Ronald serves real Coca Cola and no-one would understand my accent even if I did remember to say french fries, it would Make My Day after all. Last time I heard from Yankland, Ron boasted of serving 50 billion McPatrons, when I arrived this time it was 70 billion — almost enough, lined up head to toe, to fill one of Ron's shoes.

The first thing that struck me about US Macs was that there was *absolutely no trace of Ron*. No Ron-shaped food, no yellow dungaree-clad wannabees, no red pubic hairs in the urinal. Maybe he was Jonathan King all along. Or maybe the Americans have at last realised that no parent would want to entrust even temporary custody of their offspring to a manically-leering, heavily made-up basketball player who leaps out of bushes demanding a creamy shake.

A second immediately obvious difference was the staff. UK

McWorkers have the haunted look of kittens forced into dolls' clothes for postcard photographs. While robotically mouthing

"thankyouishaveaniceMcDayplease-callagain" they are signalling frantically with their eyes. "Please help me, I don't want to wear these green nylon trousersuits, it's Ron you don't know... he's... he's just... look, I'll give you one of my gold stars... oh please God, help me."

There is none of this with the McYanks. The staff seem to *love everything* — their job, their flares, their stupid realbeepattiespecial-sauce-stained hats. Ron (or at least his spirit), and above all, you.

They flirt so outrageously that it seems only a matter of time before one of them rips off their overalls and says "OK sir, I love you real bad, let's do it right now" regardless of gender.

They even love the food; as you take away your Big McMeal they begin to salivate enviously as if unfed since they came on duty.

Then there's all the high-level McBosses (whose reward for advancing beyond the trousersuit-and-hat stage is to wear a hideous fluorescent tie), all graduates of the infamous Hamburger University, where extensive use of electro-aversion therapy teaches them that the customer is always right.

This means that when you complain, they will unhesitatingly agree that yes, sir, the chairs are a funny colour, give you 10 Big Macs

and any high-denomination notes in the till, then lock themselves in the rest-room and pop a cyanide McCapsule.

Sadly, communication was an even bigger problem than envisaged. This was not so much because of my quaint yet sexy accent, but because most staff were of Mexican origin and spoke no American, let alone English.

This had its silver lining, though, for it meant that rather than having to actually say "Chicken McNuggets", I was often able to simply point at their misleadingly attractive photographic representation. I never managed to bring myself to even point at a 'McD.L.T.', nor at Burger King's equally mind boggling 'Mushroom Croissan'wich'.

Overall, I was happy to be able to refute Ron's claim that Captain Kirk and Bones could be transported to any McDonald's in the galaxy and have no idea of their geographical whereabouts. But it seems there is one constant element in the McWorldplan, a terrible and mighty force which I had hoped against hope was confined to Great Britain on some sadistic whim.

The awful truth is that one fateful day, many years ago, during Hamburglar's bloody Rein of Terror, Ronald suffered horrific internal injuries. Whilst the surgeons battled to save him, Ron, sweating and ashen-faced, whispered a fearsome vow. "There can," he murmured, "and shall be Egg McMuffins."

McGolden
McCheating
McGolden
McCheating

THE UNTOUCHABLES

ARE BACK WITH THEIR NEW SINGLE
AGENT DOUBLE 'O' SOUL

AGENT
OO SOUL



OUT NOW
ON 7" & 12"
ENV11 · ENV11

TAKEN FROM
THE ALBUM
'AGENT DOUBLE
'O' SOUL'
ENVLP 524



BABBLE

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

Sightings by the bucket load this week. So without further ado, let's plough in and take a gander at the trials and tribulations of the nine to five pop world.

Cynthia Payne (otherwise known as Madame Cyn — the subject matter for the 'Personal Services' flick) popped into the trendy hair "salon" across the road from **rm** towers last week, to have her hair permed. While she was there, one of the perky stylists told us, she tried some of the **Bros** hair-care range and commented, "Oooh it smells lovely."

Judith Jacob (Carmel in 'EastEnders') was boogying like crazy at the Brixton Academy to **Soul II Soul's** hit 'Keep On Movin'. Fashion fans may like to note that she was wearing a gold lame full length dress complete with matching dangly earrings. The bloke who plays **Rod** in the same programme, sat next to our reviews ed on the 250 bus to Brixton — Rod wore a casual all black outfit and sported the un-shaven **Mickey Rourke** look. **Bono** and **the Edge** were sighted in a Dublin restaurant quaffing huge quantities of whisky. Good to know they're not the clean living softies we've been led to believe.

Across the pond (pin-suit speak), 'Big' star **Tom Hanks** went greasy for the night when he went to New York to see the **Wonder Stuff**. Yello's **Dieter Meier** nipped into the gents at Gatwick Airport before his flight back to the land of Toblerone and, according to my lavatory correspondent, purchased a travel toothbrush and razor pack from a machine. Gadzooks! What an exclusive!

Heard a good joke today, and seeing as it's quite topical I'll ignore my code of honour and repeat it. "**Cliff Richard** is celibate. The only thing he's entered in the past 20 years is the Eurovision Song Contest." Boom boom bang a bang ...

Goodbye Mr MacKenzie were seen in Brighton munching their way through table-sized pizzas. Also in the same town **the Pixies'** lead singer (what's his face?) was spotted buying a souvenir barometer.

Indie gossip ... **Amelia**, who used to sing with that heavy metal band **Talulah Gosh**, has joined the religious cult 'The Jesus Army' and spends most of her spare time touring the country's shopping centres singing 'Leaving On A Jet Plane' and other **Peter, Paul & Mary** classics.

Wendy James is a keen darts player ... **Deon Estus** (ex-**Wham!** bass player and now "solo artist") fave pastime is playing frisbee ... **Stefan Dennis** (Paul in 'Neighbours') does 1,500 skips a day to keep fit.

Some old and curly stories from the world of advertising ... **the Chesterfields'** bass player, Simon, was in a 'Weetabix' advert when he was four. His dad, incidentally, wrote the Martini "anytime, anyplace, anywhere" jingle ... The man responsible for the cream cakes 'naughty but nice' catchphrase was none other than author **Salman Rushdie** ... The person dressed up as **the Honey Monster** in the Sugar Puffs TV commercial is **Holly Johnson's** cousin, who also sings the caravanning 'get up and go' song on TV ... Have you seen **Toyah** advertising 'Mum deodorant'? Hardly **Madonna** is it! ... **Tina Turner** is currently in a TV commercial advertising Rugby League in Australia ... Back in the Sixties **David Bowie** dressed up as a clown in order to sell 'Luv' ice lollies ... And more recently **Gary Glitter** had something to do with lentil soup. Finally, Radio 1 DJs are always saying how Radio 1 is advert free, and adverts on the radio are awful and everything. Why then, when you tune into commercial radio, do you hear Radio 1 DJs doing voiceovers for crisps, car radios and the like?

Back to the real world, **Prince** protégé **Cat** will be "laying down a vocal" for the new **Tim Simenon/Bomb The Bass LP**. **S'Express's** new 45 will be entitled 'A Mantra For The Modern Age' and is all about the spiritual chanting ritual called 'aum' or something. The sleeve will feature **Mark Moore** levitating. Even more bizarre — **Mandy Smith** is recording a version of the **Human League** hit, 'Don't You Want Me'.

On a serious note ... 'aummmm' ... **John Langford** of grungy hip hop band the 3 Johns, who compiled last year's **Johnny Cash** cover version LP 'Til Things Are Brighter', has asked me to inform you that the money raised from the LP has now been handed over to the AIDS charity the Terrence Higgins Trust. Things got held up following the Red Rhino financial collapse.

Right then, this is the Pop Detective signing off. Tara.

MY FAVOURITE GAME SHOW HOST

This week **Bonnie Tyler** says: "Les Dawson, he's such a giggle, he really makes me laugh. 'Blankety Blank' is such a terrible programme, hahahaha, no I shouldn't."

ARE YOU A MUMBLIE

Well you're fed up with Yuppies, we've had Buppies and Guppies and Dinkys. Now, there's a new social breed of young professionals — they're called Mumbles, which stands for MATURE UPWARDLY MOBILE BANDS who refuse to LAUGH. In case you're wondering whether or not you fit into this new media group ask yourself these questions ...

- 1 Are you Scottish?
- 2 Are you completely miserable?
- 3 Do you think **Led Zeppelin** made a valuable contribution to the world of rock 'n' roll?
- 4 Did you have a hit single with a song called 'I Don't Want A Lover'?



JASON DONOVAN'S FANTASTIC SHOWBIZ PARTY

We were chuffed; over the moon; dancing round the Maypole when our invites for Jason's party arrived. Imagine us, mixing and mingling with a galaxy of top pop stars. Blimey, **David Bowie** might be there.

WHERE WAS IT? At this dead posh place in Kensington called the Roof Gardens. We had to pass three lines of security guards, sign in, be searched and everything. Anyway, as we entered we were given these folders which contained posters, sales figures and a tape of Jason's LP. The ceilings had mirrors and the gardens had mini waterfalls and ponds with pink flamingos and ducks walking about. All very exclusive, it's owned by **Richard Branson** apparently.

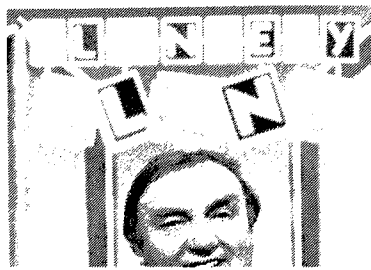
WHO WAS THERE? Alas, **David Bowie** had more pressing engagements. But **Bruno Brookes** was there, and he presented our Jason with a gold disc and said "everyone at Radio 1 thinks the album's a cracker". Which I found quite amusing, because anyone can see that the album is in fact a record. **Tony Gregory** of 'Motormouth' was there — apparently he's making a record for **PWE** — as well as a host of other Kiddy TV types — **Andy Crane**, **Michaela Strachan**, **Timmy Mallet**, some bloke from 'On The Waterfront'. The odd thing is, they're all so small. Then I realised — how else would they fit on telly? I almost trod on **Timmy Mallett**. Aisling, from the fantastic house band the **Reynolds Girls'** was hob-nobbing with the TV celebs. And the **London Boys** seemed to be getting on quite well with a bloke called **Simon Parkin**.

WHO IS SIMON PARKIN? Simon Parkin reads birthday cards on the telly. He's got red hair.

WHAT WAS JASON DONOVAN LIKE IN THE FLESH? Well, he seemed all right to us: bronzed, healthy, he had a hole in his jeans which was a bit scruffy. When he was introduced to me, he said, "Hi mate, I'm Jason". "Strewh, I replied and got an autograph for my baby cousin.

WHAT WAS THE GRUB LIKE THEN? Well it was all really dainty — scampt, cheese balls, mushrooms in breadcrumbs, cocktail sausages. I was starving. The drink was good — bucks fizz it was, these waitresses filled your glass up every time you finished. It really helped me to pretend that I was a really big fan of Jason's music.

WHAT HAPPENED? Absolutely nothing. Jason had a ring of photographers around him the whole time taking pictures of him with a selection of dolly birds who'd been out of work since the boat show. **Timmy Mallet** snogged **Michaela**. Oh, I dropped a cheese ball on the floor and **Simon Parkin** picked it up and ate it.



Apart from Abba and those hairy little beasts, Europe, Sweden hasn't exactly been bursting with international chart talent.

But now, things are looking up with Roxette, whose single, 'The Look', hit number one in America and looks likely to do similar business in Britain with its infectious pop metal beats.

"You know, I have to admit that Sweden can be rather a boring place," confesses Per Gessle, the male half of the duo. "A lot of people in other countries think that the Swedes are very free thinking, especially when it comes to sex, but Sweden has a lot of petty rules and regulations, which are very restricting if you want to be creative.

"I hope the success Roxette has achieved will encourage other Swedish bands. We're often a bit too cool for our own good."

Back home though, Per and his partner Marie Fredriksson are mega stars. Per, who's been writing songs since he was 14, used to front a band called Gyllene Tider, while Marie has released three solo albums which have each sold over 100,000 copies each.

Roxette's initial success in the States was largely due to an American student who heard one of their albums and insisted his local radio station in Minneapolis played it. The station was swamped with requests for 'The Look' and other radio stations quickly picked up on the single.

"I like to think that 'The Look' is a classic piece of pop music," continues Per. "I think it really has a bit of everything, with a strong dance feel and it sounds fresh, no matter how many times you hear it.

"The single also has a lot of Sixties influences. I like a lot of bands from that era because songwriting was a real craft then and their strength lay in the people performing them, not in some machine. I would much rather listen to the Monkees than listen to Prince," he admits, squashing accusations from some quarters

that Roxette are mere Prince copyists.

"Marie has very different tastes to me. She likes a lot of soul music and we have a lot of arguments. We think we can do things better than each other but it's good that we have a certain amount of creative tension between us."

At the moment, Per says that he and Marie are finding life a bit confusing. They get mobbed in Britain by Swedish tourists who recognise them, but not by the natives; and in America everybody seems to get the country they live in wrong.

"I don't know why but they seem to always think we come from Switzerland," says Per. "they don't seem to have any idea where Sweden is and they seem to think that Europe is just some anonymous blob in the middle of the ocean somewhere."

But perhaps Per shouldn't complain too much. With their American number one, Roxette stand to make a pretty penny. The only problem though, is that Sweden knocks off 85 per cent of your income in tax if you're super rich.

"Remember Europe?" chirps Per.

"They moved to the Bahamas when they got rich and I don't think anybody has heard from them since. But I don't really mind paying all that money away, it's the music that really counts. I wouldn't know what to spend it all on anyway. For me, a luxury at the moment is squeezing enough time in to talk to my family and girlfriend. I've been living in hotel rooms in America since Christmas because we've been promoting the single."

Talking to Per you can't help but notice the rather strange similarity he has to Robert Smith of the Cure. Both of them boast the same kitchen mop haircut, but Per doesn't seem particularly impressed by the comparison.

"Well I saw the Cure on 'Top Of The Pops' and I thought they were a little strange, a little doomy. It's not really the sort of music I like a great deal. I suppose I do look like Robert Smith a bit but I'm certainly thinner and I have better skin."

Swedish hit records have been thin on the ground recently. But look out, here come Roxette, says Robin Smith



the funky worm

presents

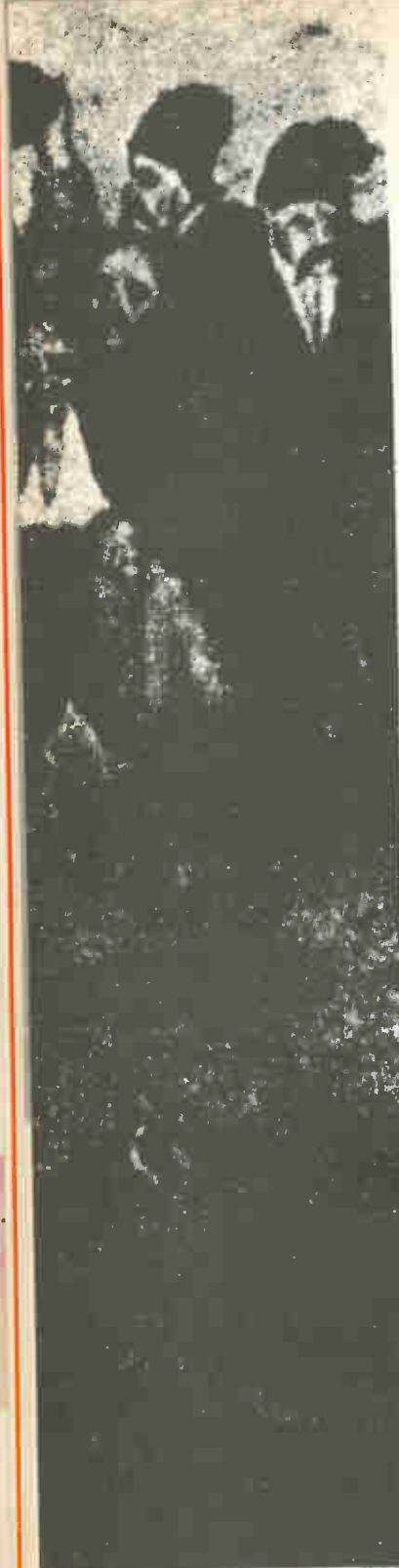
the new single on 7" (fon 19) and 12" (fon 19t) and cassette single (fon 19c)

featuring the ten city remix

the new funky worm single is you + me = love

FON wea

you + me = 



Давні Часи

What prompts

a band from

Leeds to

Їхав Козак за Дунай

record an

album of

Ukrainian folk

Тютюнник

songs? Andy

Задумав Дідочок

Strickland

Steppes up to

the Wedding

Present's door

and asks 'is

Len in?'

Perestroika

pics by

Martyn

Strickland

"It's back to
the old
Cossack days
for me,
galloping along
on a white
horse"

Pete Solowka



UKRAINE YOU SAW YOU CONQUERED



There's a man stood behind me, picking salt and vinegar crisps out of a very large and very false beard. He fiddles with the huge gleaming silver buttons on his impossibly thick grey overcoat and reveals a frilly shirt tucked into a pair of woolly tights. Strewth, there's a guy over there with no strides on! Either Panto has come very early to this particular North London pub this year, or the Wedding Present must be presenting an evening of Ukrainian Music next door.

The band's 'Ukrainski Vistupi V Johna Peela' LP should have snuck out on their own independent label last autumn. Due to various corporate collapses and the band's signing to a major label, their sojourn into the world of East European folk has suddenly, and belatedly, become a huge seller. After going straight into the LP chart at number 22, and with Gary Davis playing their version of 'Davni Chasy' (that's 'Those Were The Days' to you and me), on his afternoon show and a nationwide tour with guest musicians and dancers, the whole thing is threatening to get a touch out of hand.

"We've got quite close control over it all," says Dave Gedge, Wedding Present singer, now taking a back seat in this particular project. "I'm sure the record company think the whole thing could be huge and that if we released a Ukrainian single it would be number one but we've actually said no to all that and just kept it on the same level as everything else we've ever done."



Катруся

Вася Васильок

Гуде Дніпро Гуде

Верховино

The posters for the concerts and LP don't even have our name on them."

So how did the whole thing begin in the first place? Ukraine is a long way from the band's home town of Leeds, after all. Peter Solowka, that well known typing error and guitarist, is apparently to blame.

"Two years ago I started playing these tunes I'd learnt as a kid in practices and they really used to infuriate everyone and they'd tell me to shut up. Then one day we had a bit of time over at the end of a John Peel session we were recording so we just started jamming a version of one of the songs and the next time a Peel session came up we decided to just do cover versions of Ukrainian songs.

"There's a family connection, my dad's Ukrainian, and when I was a kid I went to all these schools and societies and I picked up a flavour of the whole thing."

That first session drew criticism from one Roman Remaynes, who accused the band of bastardising Ukrainian folk music. Pete invited him over to air his grievances and within hours he had become an integral part of the Ukrainian experience. Ex-Sinister Cleaner Len Liggins was also drafted in to make use of his degree in Russian, and that was that. The Bradford Ukrainian Society, one of several in existence across the UK, helped the Wedding Present with hours of encouragement and practical help with dictionaries, information,

artwork and contacts which enabled the LP to take shape.

"We wondered whether we should be doing it at all because it was a bit alien to us but the Bradford Society said 'yeah, of course you should, this culture must be kept alive'," says Dave. "I was a bit dubious at first because I thought we might not be able to do it well enough and I think if something's not brilliant then you shouldn't do it. I'm really glad we did it now because the dancers from Reading came on last night at the gig. If the band split up tomorrow I'd be so proud we'd done that with them, they were great."

Watching everyone concerned, both group and audience, having such fun, punching the air, leaping around to the assembled skripkas, bubons, bayans and mandolins, it comes as something of a surprise to discover that all the songs on the LP deal with war, tragedy, lost love and failing to qualify for the 1966 World Cup Finals. Well, all but the last one anyway.

"Well, for hundreds of years Ukraine" (*never put 'the' in front of it*) "has been the most sought after prize in Europe," explains Pete. "Because it's so fertile and so rich in natural resources, practically every generation has seen at least one war, so that's what most of the songs seem to be about."

"It's surprising there haven't been more films made about its history," adds Dave. "There's only been one really, the one with Yul Brynner in, 'Taras Bulba', but I suppose if it had

been American then they'd have made loads — it's just like a Western story really."

Fans of the real Wedding Present will have to wait until the Autumn, when the mighty plains have been cleared of the glorious wheat harvest (*get seriouski — Ukrainian ed*), before the fruits of the band's new recordings will be heard.

Between now and then they're off to the Eastern Block countries, as well as visiting America for the first time and touring Japan. With their tie-up with a major label, the Wedding Present have finally exploded the 'Indie' stigma for big business associations. It's about time.

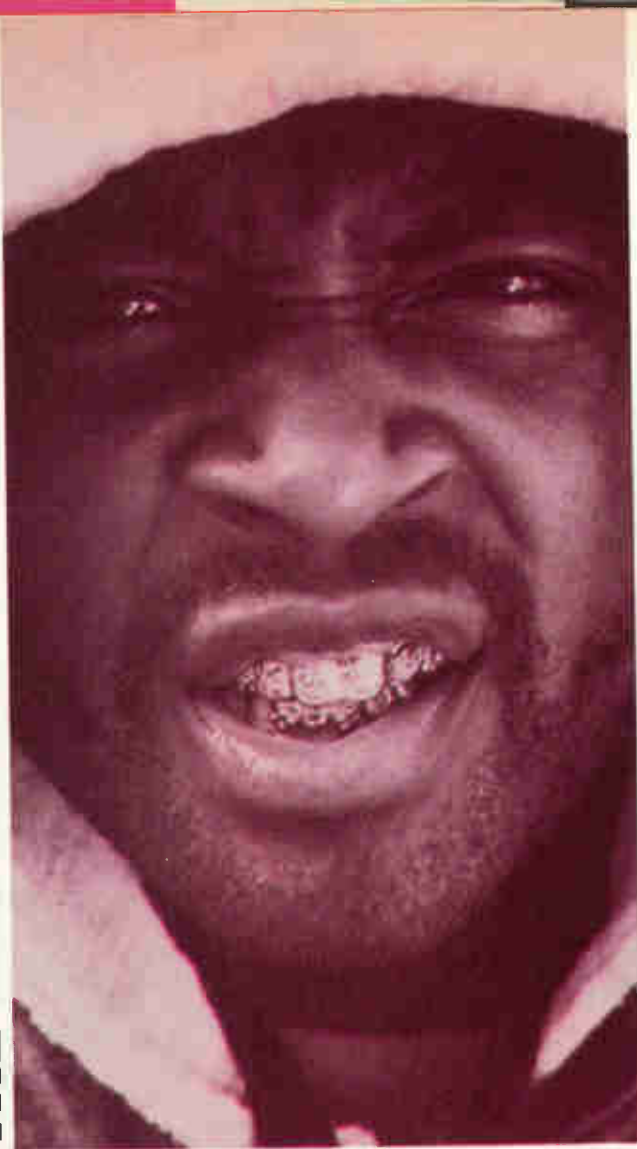
"I think with some companies it probably would have been a disaster but I've been literally amazed at the way RCA have reacted to us," says Dave. "We've actually got more control over things now than we had on Reception Records and now we can sell records all around the world. The only problem as far as I can see is that now we can't get into the **rm** Independents chart, which is a shame."

Pete agrees. "All these indie bands sign up and start riding motorcycles around California, don't they? It's back to the old Cossack days for me, galloping along on a white horse."

The way 'Ukrainski Vistupi V Johna Peela' is selling at the moment, they may have to install horse troughs in the pub before the summer's through. Hi ho Silverski — away!

**"I was a bit
dubious at
first because I
thought we
might not be
able to do it
well enough
and I think if
something's
not brilliant
you shouldn't
do it"**

David Gedge



◀ Hardcore rap with its gangster stylists, nasty machoposing and pouting militancy is over. **Just Ice's** 'Desolate One', with him yelling that he was down with the old school before the rest of us and nobody knows what real hardcore is because he's spent time in jail, was the last nail in the coffin.

Hardcore is for the old fashioned, for those who can't envisage anything else and are intimidated when confronted by the sheer creativity of groups like De La Soul. There have been mumbblings that the D.A.I.S.Y. Age is the product of goof-balls. But then the political commentary coming out of the Native Tongues with groups like De La, the Jungle Brothers, A Tribe Called Quest, Latifah, Monie Love and Almond Joy, put one liners from Chuck D to shame.

Public Enemy just finished filming their video for 'Black Steel In The Hour Of Chaos' in a real life penitentiary. Reaction to a pre-released copy of the song from club jocks all over the UK was thumbs down. Dancefloors over here don't want to be saddled with music that sounds old with old sentiments.

Yeah the brothers are behind bars, but black apartheid won't solve their problems of illiteracy, self abuse and drug addiction. Pride is what it's all about, and thinking too. Listen to DA Inner Sound Y'all and you won't hear the growling of Public Enemy or Just Ice. (MH)



TOIL AND TROUBLE

Hubble bubble, **Double Trouble**. Served hot from the melting pot, comes a lashing of SK'ouse. SK'ouse being hot hip-house intertwined with the brace-tweaking rhythm from Harry J. and his Allstars' 'Liquidator'.

Production team Double Trouble, who are actually a threesome, Leigh, Mike and Carl, as well as featuring on this occasion an engaging rap from the equally engaging Rebel MC, would like to thank their mums and dads for their help in putting this record together.

Leigh, a man too honest for his own good, explains: "I went round to my mum's one day, and asked her what was the hottest ska track in its day; Mike (Rebel MC) did the same, went round to his dad's and pulled out loads of tracks..."

'Just Keep Rockin'" could possibly be one of the early anthems of the Summer of Love part two. Is there going to be such a thing? Rebel MC: "Definitely, the street scene, the warehouse parties, the clubs, they're all buzzing at the moment. Summer's coming, everyone's raving again!"

Let's hope he's right and let's not forget their mums and dads. Anyone for a Two-Tone bandana? (MF)



NORMSKI ANDERSON

◀ ● The mysterious white label 'Shelter' credited to a group called **Circuit** that sneaked into the Cool Cuts a few weeks back turns out to be the work of the Jolley Harris Jolley production team. A bright, uplifting pop-garage creation, 'Shelter' features Koffi, a British singer who apparently forsook his burgeoning session career in Chicago to return to England to collaborate with our intrepid production trio. We know better of course. Koffi missed the fish 'n' chips...

NCE

with contributions this week from Phil Cheeseman, Muff Fitzgerald and Tony Farsides

THE NORTH CONNECTION

What is it about Manchester that makes it produce so much good house music? **Diskonexion** are yet another outfit to emerge from the northern house scene, based around the Hacienda Club, that's already provided us with the likes of T-Coy and A Guy Called Gerald.

A duo, Diskonexion's Alan Walker and Sven Harding have been joined for their second single release by a London soul singer called Linda Burnette. The result is 'Love Rush', a moody, atmospheric slab of Deep House mixed by Hacienda jock John DaSilva and released on Submission Records.

While maybe not as original as Gerald's 'Voodoo Ray', the haunting melody of 'Love Rush' fits perfectly into the current obsession for all things deep and moody and proves that the north-south divide is not all one way traffic. (TF)



NATALIE

Cole

GOOD TO BE BACK

ALBUM CASSETTE COMPACT DISC

OUT NOW

includes the HIT SINGLE

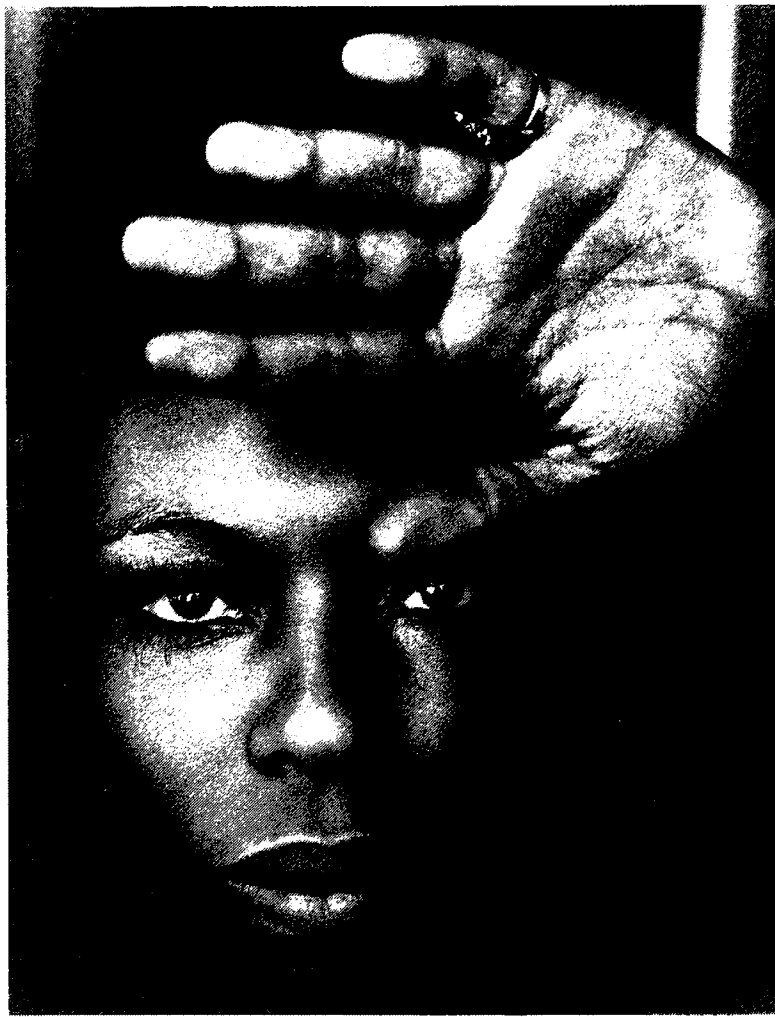
MISS YOU LIKE CRAZY

EMI USA

FLACK'S BACK

Well, who'd have thought it possible? **Roberta Flack**, better known for her tender ballads than her contribution to the dancefloor, comes up with the most exciting house track of the month. 'Uh Uh Ooh Ooh Look Out' kicks from the off into a galloping groove as Roberta's voice bucks and leaps like a wild bronco.

Of course, Roberta probably isn't even aware that the song, originally a much more sedate affair from her latest album, 'Oasis', has been transformed into such a raging beast. It's all the doings of Arthur Baker and Steve Hurley, who've injected so much energy into 'Uh Uh' the grooves can barely contain it. Listen and believe.



DU - BIDDU - BIDDU

Not everyone will remember the **Biddu Orchestra**, but there'll be a few of you who'll never forget the mid-Seventies tacky-mock disco classics 'Kung-Fu Fighting' by Carl Douglas and Tina Charles' 'I Love To Love', both written and produced by Biddu. The prospect of him returning with a house record didn't seem like a terribly good idea — until **nm Dance** heard the new single in question, 'Humanity'.

The last six months have shown us that anyone, Sam Fox, the Style Council and ex-members of Frankie Goes To Hollywood included, can make a house record, but seldom a good one. 'Humanity' catches the essence of deep house

LATIFAH



Latifah is the big sister of the British hip hop scene. At the Music Of Life party when Duke and Overlord X were battling, she broke it up by saying, "I hate to see two black men fighting in front of the devil." They backed off in courtesy to the sister.

'Dance 4 Me' is her debut British release after causing a storm in the import charts with her first singles, 'Princess Of The Posse' and 'Wrath Of My Madness', which is included as a bonus track on the current Gee St single. Her style merges the best of all

worlds: Jamaican patois over a subsonic hip hop beat, lingering melodies with a raw determination.

From New Jersey, Latifah is also a member of DJ Mark The 45 King's Flavor Unit, along with Five Percent rapper Lakim Shabazz, Wild Pitch's Chill Rob G and Latee. Pre-production usually takes place in Mark's famous basement before they put the finishing touches in the studio. The Flavor Unit is also known for its reasoning.

Unlike Salt-n-Pepa, who refuse to hit on serious issues in their music, Latifah

plans a frontal attack. "They just want to have fun and that's fine and dandy, but it wouldn't hurt them to discuss something that needs to be corrected. My mother is politically active. In her high school she runs Students Against Crack and she's been saying I have to do a record against South Africa. I'm going to make that record. I may not be an expert on Nelson Mandela, but I do know right from wrong. One thing I believe in is establishing where you're coming from or how else will you know where you're going?" (MH)

DAVID VAN

DAY

NEW SINGLE OUT NEXT WEEK

SHE SAID SHE SAID

7" 12" CD SINGLE CASSETTE SINGLE

WRITTEN & PRODUCED BY NICK STRAKER AND MARK PROCTOR

UNION





classics without sounding like a slavish cash-in copy. So what's the secret?

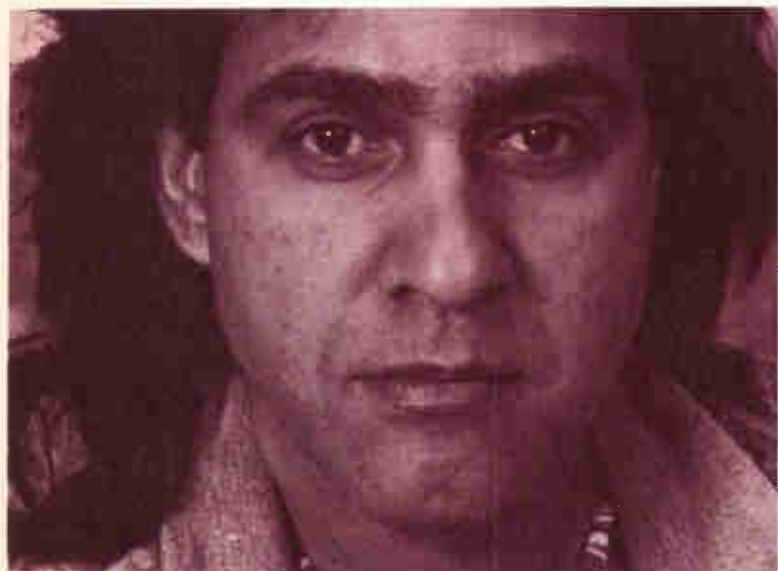
"I don't really see it as a house record. I do like house music, especially the more melodic stuff, and obviously groups like Ten City with their big string arrangements are actually doing similar things to what I did in the Seventies. To me it's just a modern dance record."

Though possibly the last we heard of Biddu was the music to the films 'The Stud' and 'The Bitch', he hasn't exactly been idle, having moved to India at the beginning of the Eighties to write music for the Indian film industry, a monster that churns out 700 films a year,

every one of them complete with a thoroughly tasteless love-song-dance routine.

"It's a chaotic industry. There are 10 guys making music for all these films. Virtually all Indian pop music comes from the films," says Biddu.

After 'Humanity' comes an album, which if tasters are anything to go by, looks like being a thumping cocktail of hard dance beats and lush string arrangements, but not many vocals from Biddu himself. "If I sing I sound like Barry White, my voice is so deep. I mean, I love Barry White, but who wants a second one!" (PC)



COOL CUTS

- 1 (NEW) BACK TO LIFE **Soul II Soul** Ten
So you thought the album version was good? In three sweltering remixes and destined to be a huge hit.
- 2 (NEW) TEARS **Frankie Knuckles presents Satoshi Tomiie** ffr
A Japanese-American house collaboration, but it's Robert Owens's spiritual voice that keeps the home fires burning
- 3 I'M EVERY WOMAN **Chaka Khan** WEA
- 4 ON FIRE/FUNKY COLD MEDINA **Tone Lōc** 4th & Broadway
- 5 (NEW) EVERYBODY'S ON THE RUN **Style Council** Polydor
Even better than 'Promised Land'. Paul and Mick have got this house thang well sussed
- 6 UH-UH OOH-OOH LOOK OUT **Roberta Flack** US Atlantic
- 7 HEI! HEI! CAN YOU RELATE **Mink featuring 2Wice The Trouble** FON
Double Trouble Desire
- 8 (NEW) JUST KEEP ROCKIN' **the Cookie Crew** ffr
Spanking Skanking Sk'ouse stomper. The best of its kind so far.
- 9 BORN THIS WAY (LP) **the Ordinary**
- 10 THE DREAM **Joyce 'Fenderella' Irby** Euro Many
- 11 MAXIMUM THRUST (LP) **the Dynamic Guv'nors** US Motown
The Guv'nors go from strength to strength with this six-track EP of dirty smokin' beats from the capital's streets.
- 12 (NEW) TURNIN' TABLES **Al B. Sure** US Warner Bros
- 13 IF I'M NOT YOUR LOVER **Precious** Big Beat
- 14 (NEW) DEFINITION OF A TRACK **Coldcut** Ahead Of Our Time
- 15 WHAT'S THAT NOISE (LP) **Illusion** Rumour
- 16 (NEW) WHY CAN'T WE LIVE TOGETHER **Sweet Tee** US Profile
Recently revived cover of the Timmy Thomas classic now available, and no longer a 'rare groove'
- 17 LET'S DANCE **Hendrix** Garage Trax
- 18 ME WANNA SEE YOU DANCE **June Montana** London
- 19 (NEW) I NEED YOUR LOVE **Joyce Sims** US Sleeping Bag
Cool jazzy Latin house groove with lashes of sexy mutterings in Spanish
- 20 (NEW) LOOKING FOR A LOVE **Joyce Sims** US Sleeping Bag
Back after a long absence with this chirpy Latin pop number. Summer is here!

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

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WRITE TO LETTERS,
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HAMPSTEAD
ROAD,
LONDON NW1 7QZ

LETTERS

THAT NIGHT...
RACKED HIS BRAINS
FOR A PLAN. HE
KNEW THAT THERE
WAS TO BE ANOTHER



● **ABBA:** "OK Agnetha, stop messing about, where have you hidden all our money then?"

THE JOY THAT WAS ABBA

■ "Abba were brilliant! I'm sorry but they were. This is a fact I first discovered way back in 1976 when 'Dancing Queen' first appeared, and I still maintain the same opinion. To back me up, D-M-C (Disco Mix Club) have remixed the said same record for DJs only. The world must hear this record, it's crying out to be released to the general public and let a new generation witness the joy that was Abba!

Neal Taylor, Birmingham

● *At the moment the 'Dancing Queen' remix is only available if you join D-M-C (a mailing service of limited edition records for DJs) which will set you back about £250. With Abba's 'SOS' tune being nicked on the 'Edelweiss' novelty record perhaps the time is ripe for a comeback. A quick straw poll of the office revealed that 'Knowing Me Knowing You' (Ah-Haaa) is our fave Abs single.*

TOTALLY NOT FUNNY

■ Am I the only person who finds your 'Great Pop Things' cartoon totally not funny?? Week after week Colin B Morton and Chuck Death (I reckon they're really James Hamilton and Alan Jones) take the rip out of the pop stars they are so obviously jealous of. Who are they to poke fun at Green, Iggy and Sir Bob Geldof? Just because their version of 'The Chicken Song' (132bpm) couldn't even

get played by Simon Bates. Do us all a favour and give 'Great Pop Things' the chop before I do the same with rm.

John, Leeds

PS Am I the only person who finds TSP Moore totally unfunny too??

● *We don't find TSP Moore totally unfunny, we just don't understand it. As for 'The Great Pop Things' cartoon, it's easier to understand and, yep, you are the only person who finds it totally not funny. And now a letter that we've just made up 'cause we're fed up of poems about Stock Aitken Waterman...*

A LETTER THAT WE'VE JUST MADE UP

■ rm is brilliant.

Gary Davies, Radio 1, London

● *Thank you Gary.*

BORING, BORING CITY

■ I was really disappointed with your Ten City interview (rm, Apr 22) — or should I say non-interview. I guess it's expecting too much that people who make great music should have interesting personalities as well. However, I don't think you gave them a fair chance, they are musicians after all, so talking about their music doesn't seem too unreasonable.

Gary White, Hull

● *Sorry you found it boring Gary, but as every previous interview we've done with them dealt with the music, we thought we'd find out about the people instead. We were rather hoping for some wacky stories and pervy confessions but, alas, they turned out to be about as exciting as the world snooker final. Only kidding Byron.*

DRAINING BROOKSIDE DRY

■ Now you've drained 'Brookside' dry, how about sorting out 'The Bill'?

Dave Haslam, Manchester

● *I'm afraid our feature on 'The Bill' has been put on ice until after our two-part engine by engine guide to 'London's Burning'.*

FREDDIE STARR COMPLEX

■ Re: rm, Vision On, Apr 29.

Rory Bremner is absolutely bobbins. People from Kent might find him "amusing", but north of Milton Keynes we reckon he's a bit of a div. However, I can't really speak in defence of Bobby Davro because he's obviously got a Freddie Starr complex, and apart from his Vera Duckworth sketches he lacks the Yarwood family appeal. For years BBC and ITV have ignored the real comic talent of this country. I suspect that they're just too bloomin' scared to give Ted Chippington his own show!

TY Tesco, Southport (Home of the stars!), Lancs

● *Never mind Ted Chippington, what about Shakin' Stevens!*

A VERY LONG LETTER ABOUT FOOTBALL

■ Thanks for the TSP Moore piece on football chants (rm, Apr 15). I too have noticed the decline in imagination on the terraces this season. Surely the days of "We're on the march with Cloughie's army...", "We'll support you evermore..." and "Hark now hear the Arsenal sing, the Tottenham run away" are over! Perhaps football fans are unaware of the changing trends in music? I remember in the sideboard and perm days of the Seventies when each week new chants would appear crafted around the hits of the day. Who can forget the 'Seasons In The Sun' refrain of "We had joy, we had fun, we had Fulham on the run..."? The



● **KEVIN KEEGAN:** "ere's another good sound effect, an express train going through a tunnel!"

Birmingham City fans who sang 'sack the board' to the tune of the Smiths' 'Hang The DJ' are to be applauded. Sadly the temptation of singing everything to the tune of "ere we go, 'ere we go" appeared to be too great for the rest of the country.

Perhaps it's time supporters employed songwriters to keep abreast of the top 40? Local supporters could have Battle Of The Bands type contests to compose the best new chants. Match programmes could contain song lyrics. Each club could employ a human beatbox behind the goal to help them keep in time...

Jez, an Aston Villa fan, Brum

● *This is a condensed version of Jez's letter. Anyone who would like to read the full six page version, complete with suggested lyrics, should send 12p and a stamped addressed bobble hat to Football Offer, Record Mirror...*

ANOTHER LETTER ABOUT FOOTBALL

■ Instead of pressing on with the ludicrous identity scheme, why doesn't the Government set up a Hooligan Helpline.

Tom, Chester

● *Yes, Tom.*



● **TED CHIPPINGTON:** "so what do you think of my new pocket size Filofax that also doubles as a handy stool?"

Shaky's

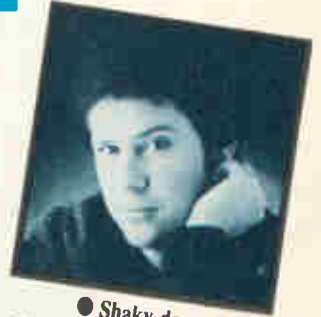
Sketch Pad

We know what you're thinking. We thought it too. It's uncanny, nay unbelievable. Move over Bobby Davro, push off Rory Bremner, take a hike Phil Cool. Here comes Welsh wizard Shakin' Stevens, man of a thousand faces. Shaky needs no make-up to transform himself into your favourite stars with consummate ease.

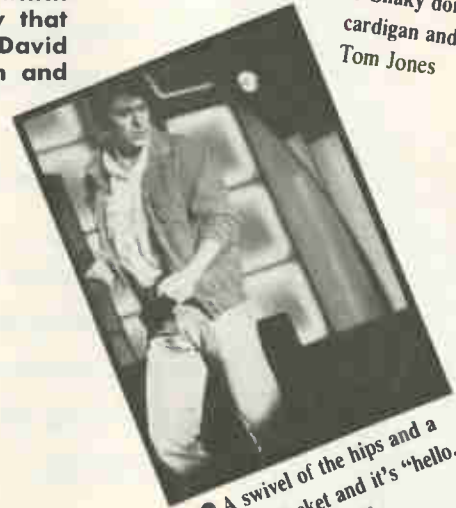
Here we have just a selection of Shaky's impressive array of faces in anticipation of the inevitable LWT six-part series which will launch our hero into a galaxy that plays host to such stars as Cliff, David Essex, Paul Nicholas, Jim Davidson and Leslie Grantham. That big!



● Shaky does a prison gig to become Johnny Cash



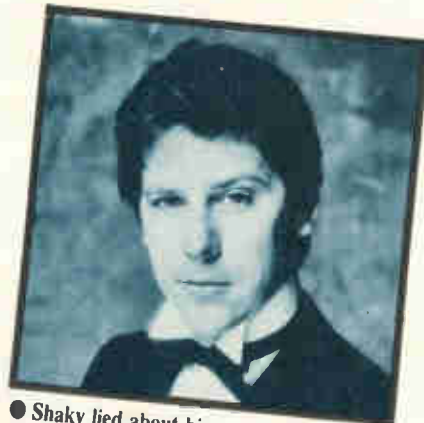
● Shaky does a cardigan and he is Tom Jones



● A swivel of the hips and a blouson jacket and it's "hello, I'm Bryan Ferry"



● Help comes from above for Shaky's Cliff



● Shaky lied about his age to join the choir for this Aled Jones impression



● With those eyes it can only be Holly Johnson



● It's Swingalongashaky for Max Bygraves



● That collar, that hair. It must be Glenn Medeiros

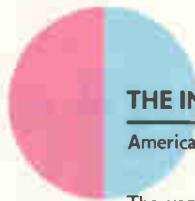


● Shaky visits a methodone clinic to help his Nick Cave impression



As 'Ain't Nobody Better' sees Chicago dance supremos INNER CITY livening up the British top 10 once more, Johnny Dee talks to Kevin Saunderson and Paris Grey and discovers the attraction of opposites

the
ODD
couple



THE INNER CITY INTERVIEW PART ONE:

American house stars hanging loose in the bar

The venue: the Kensington Hilton International Hotel bar. The atmosphere is more like an airport terminal. Businessmen are scattered around the bar with only a gin and tonic to keep them company. It is here, in a quiet corner, beside a smokescreen effect window, we find Inner City — the duo responsible for three of the liveliest, most cheerful house records around ('Big Fun', 'Good Life' and the current hit 'Ain't Nobody Better') and now an album, 'Paradise'.

Kevin Saunderson, the musical side of Inner City, is reclining with his feet on the Formica topped table, he looks as if he's on the verge of falling asleep. Vocalist Paris Grey couldn't be more different — bubbly and full of energy, she's one of those people who couldn't sit still if you strapped a breeze block to her lap!

And it's not just their personalities that make them such an odd couple. Kevin, at 24, is very much the technological whizzkid, constructing Inner City's music on computers, samplers and sequencers, brought up on a diet of experimental dance music and a fan of European synth groups like Kraftwerk and Depeche Mode, for whom he produced the recent dance remix EP.

Paris, 23, on the other hand, is a strong believer in "real" instruments. She views Kevin's technology with scepticism and as a teenager was a fan of the pop soul sounds of Teena Marie and Janet Jackson.

"Yeah, we've got very different views on what music should be," answers the cola-sipping Paris. "But I think that's a good thing. When you listen to our music you've got Kevin with the techno side and me with the pop side. My lyrics and the vocals are more pop than house. Blended together, that's what makes us special. We don't want to change it."

The three singles so far have all been uplifting and lyrically positive. Is that something that's going to continue?

"Yeah, I'm gonna try and keep that positive outlook. Give people something good to listen to," she states. "The music was so up-tempo and happy feeling anyway, it doesn't make sense to write sad lyrics."

Are the people back in Chicago aware how successful house music and Inner City have become in Europe?

"Honest to goodness, I don't know if they've noticed," says Paris. "They play our music on the radio in Chicago but I don't think they realise that we've had top 10 hits in Britain.."

"The jocks... they know," says Kevin waking from his slumber. "Everyone making music knows how big house music is here."

With house making such a big impact on the British charts it seems strange that it's yet to break through in the country where it originated.

"There's dance music in the American charts, but it isn't real dance music, it's not what's really happening," claims Kevin. "It's because there's old folks running the show."

"You're right," agrees Paris. "And once they see the word 'house' they think it belongs in the clubs on a Friday and Saturday night."

"It'll take five or six years, like rap did," Kevin continues, scratching his yellow-tinted flat-top. "Samantha Fox — she made a house record" ('*Naughty Girls Need Love Too*') "and it went top 10. Our stuff is better than that, but no matter how good it is, it won't make the American top 10. It's got something to do... No, it's got *everything* to do with being black. A black group, making house music, just won't be successful in America, yet. They're not ready for it to happen. Hell! They won't let it."

What's different about Britain?

"I just think it's more open to change and originality," says Kevin.

"You don't get put in this chart or that," adds Paris. "It's a hit, period."

"When you listen to our"

THE INNER CITY INTERVIEW PART TWO:

The all new 'get to know your pop star' game show

Although they have their own partners in their lives outside music — Kevin is married and Paris has a long time boyfriend — most of their time over the past couple of years has been spent in each other's company — writing, recording, promoting the records. In September they embark on their first live tour. But how much do they really know about each other? This is what *rm* set out to discover in a series of nosey questions, loosely based on the classic 'Seventies quiz show 'Mr & Mrs' ...

► PARIS ON KEVIN

What's his star sign?

"He's born September 5th, so that's Virgo."

If he was trapped on a desert island, what two records would he want with him?

"Right now I would say 'Me Myself And I' by De La Soul and 'Ain't No Stoppin' Us Now' by McFadden & Whitehead, 'cause that's his anthem."

What's his most prized possession?

"His equipment."

What was his best subject at school?

"Sex education. No! Ah, Math."

Would he cut his toe-nails in front of people?

"Kevin? He might. He probably would in front of me or good friends, but he wouldn't in this bar."

Would he wear a pink ball gown for a bet?

"No way. Not Kevin."

What Inner City track is he most proud of?

"The Inner City theme."

Who would his dream date be?

"Sheena Easton, he thinks she's really sexy."

If he cooked her a meal what would it be?

"Steak."

What artist would he kill to produce?

"Janet Jackson."

► KEVIN ON KEVIN

What's your star sign?

"Virgo."

If you were trapped on a desert island what two records would you want with you?

"I'd take Ofra Haza and the Art Of Noise."

What's your most prized possession?

"My studio."

At school, what was your best subject?

"Math."

Would you cut your toe-nails in front of people?

"Sure I would."

Would you wear a pink ball gown for a bet?

"Yeah, if the money was high enough."

What Inner City track are you most proud of?

"The 'Inner City Theme' on the new album."

Who would your dream date be?

"Sheena Easton."

What meal would you cook her?

"Steak, unless she's vegetarian."

What artist would you kill to produce?

"Janet Jackson."

AND THE SCORES ON THE DOORS: Paris scored eight out of 10.

► KEVIN ON PARIS

What's her star sign?

"Oh God, I've got the first one wrong already! I don't even know when her birthday is. I guess, er, Scorpio."

Was she ever a fan of John Travolta?

"Yeah."

What was her best subject at school?

"Math."

Does she know who Dave Gahan is?

"Who? No."

Who would her dream date be?

"Prince."

Where would she take him on a date?

"Rome."

Does she prefer crunchy or smooth peanut butter?

"Crunchy."

What Inner City track is she most proud of?

"The slow one on the album, 'Power Of Passion'."

Does she own any dresses with shoulder pads?

"No, I ain't seen any."

What's her most treasured possession?

"Her car."

► PARIS ON PARIS

What's your star sign?

"Scorpio."

Were you ever a fan of John Travolta?

"Hehehehahaha, oh no, no, ha hahaha, that's too funny! Pass."

What was your best subject at school?

"Math."

Do you know who Dave Gahan is?

"Dave who? Sorry Dave, whoever you are."

Who would your dream date be?

"Pee Wee Herman, no, no, scrub that. Prince."

Where would you take him?

"To the moon."

Do you prefer crunchy or smooth peanut butter?

"If it's with jelly" (*that's American for jam*) "then it's gotta be smooth."

What Inner City track are you most proud of?

"Power Of Passion, it's very laid back and hypnotic."

Have you got any dresses with shoulder pads?

"Oh God yes, just about every one."

What's your most prized possession?

"My crucifixes given to me by my boyfriend. I'd walk into a burning building to find them."

AND THE SCORES ON THE DOORS: Kevin scores five out of 10.

So Paris is the winner!

"I know you like a book Mr Big, hahahahaha ..." she crows. "I know you like the back of my hand boy, like the back of my hand ..."

The only fitting prize we can award them is obvious — the critical thumbs up for their LP — the most consistently brilliant house release so far. Didn't they do well?



is you've got Kevin with the techno side and me with the pop side ... that's what makes us special!"

singles

- 1 (—) EARDRUM BUZZ **Wire** (*Mute*)
- 2 (3) HAIRSTYLE OF THE DEVIL **Momus** (*Creation*)
- 3 (1) ROUND AND ROUND **New Order** (*Factory*)
- 4 (2) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 5 (6) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 6 (5) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 7 (4) BIRDLAND EP **Birdland** (*Lozy*)
- 8 (8) SWEET JANE **Cowboy Junkies** (*Cooking Vinyl*)
- 9 (16) A LITTLE RESPECT **Erasure** (*Mute*)
- 10 (—) MERCY SEAT **Ultra Vivid Scene** (*4AD*)
- 11 (7) WHITE KNUCKLE RIDE **Danielle Dax** (*Awesome*)
- 12 (11) FINE TIME **New Order** (*Factory*)
- 13 (10) MADE OF STONE **Stone Roses** (*Silvertone*)
- 14 (9) WHEN I GROW UP **Michelle Shocked** (*Cooking Vinyl*)
- 15 (12) CAN'T BE SURE **the Sundays** (*Rough Trade*)
- 16 (27) THE CIRCUS **Erasure** (*Mute*)
- 17 (14) BLUE MONDAY '88 **New Order** (*Factory*)
- 18 (15) RAIN, STEAM & SPEED **Men They Couldn't Hang** (*Silvertone*)
- 19 (21) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 20 (24) SHIP OF FOOLS **Erasure** (*Mute*)
- 21 (22) DESTROY THE HEART **House Of Love** (*Creation*)
- 22 (17) OH L'AMOUR **Erasure** (*Mute*)
- 23 (19) THE POWER OF LARD **Lard** (*Alternative Tentacles*)
- 24 (—) DIZZY **Throwing Muses** (*4AD*)
- 25 (29) TOUCH ME I'M SICK **Sonic Youth** (*Blost First*)
- 26 (23) TEMPLE OF LOVE **Sisters Of Mercy** (*Merciful Release*)
- 27 (26) JUSTICE IN FREEDOM **Thee Hypnotics** (*Situation Two*)
- 28 (—) ALICE **Sisters Of Mercy** (*Merciful Release*)
- 29 (28) WHO NEEDS LOVE LIKE THAT **Erasure** (*Mute*)
- 30 (—) VICTIM OF LOVE **Erasure** (*Mute*)

albums

- 1 (1) DOOLITTLE **Pixies** (*4AD*)
- 2 (2) THE INNOCENTS **Erasure** (*Mute*)
- 3 (—) SILVERTOWN **Men They Couldn't Hang** (*Silvertone*)
- 4 (3) TECHNIQUE **New Order** (*Factory*)
- 5 (4) 101 **Depeche Mode** (*Mute*)
- 6 (5) CIRCUS **Erasure** (*Mute*)
- 7 (7) SHORT SHARP SHOCKED **Michelle Shocked** (*Cooking Vinyl*)
- 8 (6) WONDERLAND **Erasure** (*Mute*)
- 9 (9) SURFER ROSA **Pixies** (*4AD*)
- 10 (8) THE TRINITY SESSIONS **Cowboy Junkies** (*Cooking Vinyl*)
- 11 (11) SUBSTANCE **New Order** (*Factory*)
- 12 (10) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 13 (—) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 14 (—) RIDE **Oyster Band** (*Cooking Vinyl*)
- 15 (18) 1977-1980 SUBSTANCE **Joy Division** (*Factory*)
- 16 (16) HUNKPAPA **Throwing Muses** (*4AD*)
- 17 (14) HATFUL OF HOLLOW **the Smiths** (*Rough Trade*)
- 18 (12) ONE MAN CLAPPING **James** (*Rough Trade*)
- 19 (17) LOUDER THAN BOMBS **the Smiths** (*Rough Trade*)
- 20 (15) HOUSE OF LOVE **House Of Love** (*Creation*)

Compiled with the help of Spotlight Research and selected retail outlets

HEART OF THE MATTER

Cardiacs have been perfecting their incomparable music for the last 12 years, making sounds that are nothing if not different. Hard, distorted guitars scratch wobbly, fruity keyboard trills. Jerking rhythms stagger under miscellaneous parps and squeals and weird, weird words that sometimes harmonise to create a homogenised whole and sometimes spew out in a tumbling stream of subconsciousness — but never predictably.

'On Land And In The Sea', their latest album, is it's their best effort to date and features the recent single release 'Baby Heart Dirt'. Mutant ska meets orchestrated ramble and all instruments and voices mesh together as never before ... Cardiacs can expect to make a few thousand more converts this time round.

Singer, writer and spokesman Tim Smith comes under scrutiny and answers a few questions about one of the more 'unusual' bands around ...

Over the years you've made a lot of people happy with your odd songs but, at the same time, you've weathered a lot of abuse from the critical community. Any idea why that should be?

"I've got some passable theories. A lot of critics are geared towards current trends and fashion and our stuff isn't and

it's Thursday afternoon (interview time) and **Dinosaur Jr** are still in bed. It's taken them four days to get over their transatlantic flight, poor lambs.

"They're very groggy," says their tour manager-cum-nurse (his words). But hey, what's new?

In person, **Dinosaur Jr** are a tad too uninterested, uninteresting and uninspired. If it wasn't for the fact that they've produced three gargantuan slices of quake cake (that's albums to you, bud) then we wouldn't be here at all. But (and this is the biggest BUT you've ever seen) 'Just Like Heaven', their lazily affectionate cover of one of the Cure's bouiciest moments, has just burnt it's way into the rm office floorboards with all the force of a Robin Smith botty burp. Darlings, **Dinosaur**, we simply must talk.

In honour of this year's finest three minutes (especially the bit where J screams 'YOOUU!!' and the guitars holler like their pants are on fire) rm sheepishly presents 'Dinosaur Jr's Guide To Life, the Universe and, well, not a lot to be perfectly honest'.



probably never will be trendy and fashionable ... It's like, if you're tasting wine all day and somebody gives you a bottle of Worcester sauce I'm sure it would leave a nasty taste. I think we're probably the equivalent of Worcester sauce."

The new album is pretty tasty though? "It's lovely," says Tim, adding, "it's guaranteed to make everybody's eggs burst from their egg sacs. Well, hopefully

"Occupational hazard," drawls drummer Murph in a fit of eloquence. Bassist Lou, on the other hand, seems rather fazed by it all, opting for the I'm-going-to-stare-and-stare-and-stare-until-you-explode-or-at-least-your-batteries-run-out approach to my tape-recorder. Neat, Lou, but not quite as neat as main **Dinosaur**, J Mascis. Predictably slumbering on (well, better that he does it in bed rather than in between questions).

HEAVEN

"Heaven is nirvana," mutters Murph, obviously the philosophical one (or hippy, depending what you make of him).

"It's possible that heaven does exist," Lou ponders. "But I think it does so only as isolated moments throughout life."

Is that it? When I said let's play word association I didn't think you'd take me quite so literally. Let's try another one, shall we?

DEATH

"I'd like to be shot," says Murph, hastily regretting it. "Maybe I shouldn't have said that, some psycho-cop(?!!) will probably

INTERVIEWS

DENTS

with contributions this week from Tony Beard and Darren Crook



people will like it. If I like a record, my eggs burst from my egg sacs, anyway!"

Yeah, erm, sure! Are you a psychedelic drug band?

"Drugs, no. Psychedelic, yes. Psychedelic music is just so much more than a beat or trend, is so much more universal. You don't have to be a drugged-out weirdo. Ours is a kind of psychedelia that has nothing to do with the Sixties — this is a new kind."

What on earth do you sing about? It's very difficult to interpret the words.

"Not things that are necessarily in the real world, but that doesn't mean that the unreal world is less important. I mean, look at money for example; the world's revolving around a big lump of metal sitting in a bank vault. Now that's pretty bloody weird. And that's the real world."

Point taken, Tim. Somebody left the band recently — did things get too weird for them, then?

"Sarah left last week," he replies, "because she started budding."

Budding???

"Yeah, she started giving birth to these little babies," Tim explains. "Not proper babies though, these are only about four inches long. We'd be on tour and she'd wake up with three more. She had about 76 at the last count. She's very happy actually, all these little babies protruding out of her."

Gulp! Have you been watching Eraserhead this afternoon?

"No, but it's a lovely film."

So there we have it — Worcester sauce, bursting egg sacs, psychedelia, the unreal world and budding babies ... And you thought Cardiacs were weirdos! (DC)

read this and think 'WOW! They wanna be shot' and come and blow us away at our next gig."

"Being shot would really hurt!" (nice one, Lou). "I think I'd rather die in a plane crash with my girlfriend. As long as she was with me I guess I could deal with pretty much any form of death, except torture."

"How about if you guys had to torture each other to death?!" (Steady on Murph.)

"Well that would suck, obviously."

SIGHTSEEING

"I think I have more to gain sitting in my room." Thanks Lou.

Murph, meanwhile, wants to go to Kensington Market to buy some Dr Marten boots 'cause they're cheaper over here. "But that's as far as it goes."

Dinosaur Jr kinda like Britain because "the TV's cool. There's a lotta good medical programmes" (yeah?). You should like them because they're ridiculously, casually brilliant. It's like they don't really want to be any good (they're not that bothered, see) it just happens that way.

Buy the record and explode. (TB)

THEY'RE BACK AS A MATTER OF FACT

Well blow us down, the Bodines are back! Yeah, erm's once favourite indie heroes are now back on the trail with a new line-up (singer guitarist Mick Ryan now the only old face in the three) and a new single in the shape of 'Decide'. It's a far raunchier live sound than the band's ill-fated recordings of some two years ago. Quite what drives Mick on to keep going after the knocks he and his old band had is hard to imagine, but on this evidence there's plenty of life in him, his pen his and his guitar. The band are now signed to Manchester's Play Hard label.





the brand new single from

ONE NATION

what you see is
what you've got

one nation will be appearing throughout the uk in may on the cadburys / top of the pops tour featuring mark goodier and anthea turner.

7" 12" cd

Four years ago mild
mannered rock weirdo
Stan Ridgway hit the
big time with
'Camouflage', a song
about a Vietnam soldier
risen from the dead.
Nowadays, as he
releases a new single
and LP, all things
ghoulish and
paranormal are still his
greatest obsessions.
Henry Williams shares
some "blab juice" with
him

STAN BY YOUR MAN

West End guy?

"Oh God," murmurs Stan Ridgway, fixing the pink marble walls and antique oil paintings of his exclusive Hyde Park hotel's tearoom with that strange, comic stare. "We can't ... y'know, get blab juice here."

Stan's stare is famous. Back in '85, it peered wildly out at the pop nation from TV screens and even glossy teen-beat magazines, as his most successful single 'Camouflage' reached the top five. The crazy LA weirdness-rocker had achieved a unique feat; becoming a hip hit with dedicated followers of fashion, while appearing on the nation's airwaves with alarming regularity.

"Maybe we can get blab juice in the library," suggests Stan, shuffling past two American tourists. 'Blab juice' is, of course, alcohol. A curious waiter produces a glass of chilled lager, and Stan settles down by an unseasonal coal fire. He starts to chat about his new single, 'Calling Out To Carol'.

His softly-spoken West Coast accent is pleasantly hypnotic, though every five minutes or so, that stare jolts you back to reality. It's a lazy Saturday afternoon; Arab princes stroll out of smart apartment blocks down the road to Buckingham Palace, the Pet Shop Boys are playing on a radio.

Despite his conventional appearance, it should already be clear that Stanard Ridgway (as he was christened some 35 years ago), isn't a typical moderately successful hitting-

London-on-a-shopping-spree American rock star.

"Y'know, if I wasn't doing this showbusiness thing, I think I'd probably be investigating the abduction phenomenon," he explains, finishing his blab juice, and looking around for some more.

What on earth is that?

"It's all these cases of ordinary folk claiming to have been carried off by aliens, taken to UFOs, and subjected to tests to examine their physical and mental capabilities.

I guess it might be more interesting than showbusiness. You've got to be obsessed to stick in showbusiness.

Y'know, I started in it back in 1977, and I know right now people will be asking 'what's he been up to for the last four years?'"

What have you been up to for the last four years?

"Well, I've experienced the effects of having a hit, then having to go all over the world to promote it. I even got to go to Australia. Then I also had to get together some real musicians, to do my new stuff. I don't like using computers."

Aliens ate my Cadillac

'Calling Out To Carol' is a seductive slice of the smooth, non-hit-factory-pop, that once in a while slips into the nation's charts and hearts. The guitars and synths are polished, vocals air-brushed, the percussion up-to-date, but the 'surreal' lyrics hint at something more serious. We're talking about the

urban, crack-city madness that stalks the streets of LA and New York.

Particularly disturbing is the way Stan writes, not about the rich and famous, but the extreme 'Fatal Attraction' situations everyday folk sometimes get involved in. Is he a gloom 'n' doom pessimist?

"That's a tricky one to answer." Stan gives me his special stare, then sips from a second glass of blab juice. "I guess I'm a pessimist in one sense. I agree with the actor Orson Welles who said that if you look at every situation that ends happily, then examine it further, you'll find there's a tragic, unhappy conclusion.

"I'm just interested in the more off-beat sides to people's lives. One of the fascinating things about the abduction phenomenon is the way these things happen to the most boring people. It's always the hillbilly farmer who sees a four-legged crab creature crawling around his backyard, dragging off his cow into some weird tin can that suddenly takes off. These aren't the kind of people who'd embarrass themselves saying aliens ate my Cadillac, unless something really did happen."

Before concluding Stan's drunk too much blab juice, remember that the 'paranormal' has been seriously studied for some time now.

"There's always been sightings of ghosts, fairies, elves, and trolls. Nowadays, with all the technology, people see UFOs. They may or may

not be real, but they demand investigation."

Son of Dracula

'How ya doin' Burt/Not so bad Charlie/My back's gone out/And my finger's gone gnarly/The job's the same/And so is the Boss/He's still a big ass/And my wallet got lost'.

These apparently undramatic lines are taken from 'Can't Complain', a song on Stan's soon-to-be-released album 'Mosquitoes'. Sadly Burt, "a loser", having finished this conversation, steps outside his office block to be instantly squashed to death by a grand piano accidentally dropped from above by workmen. Such scenes are not uncommon in Stan's songs. Is he influenced by horror or 'splatter' movies?

"To some extent. I loved the old black and white romantic horror films. As a child I kept a box by my bed full of cuttings about them. I remember that when Bela Lugosi died, I wept. My mother was really worried.

"Now, I tend to look at that as quite healthy. It's the kids or adolescents who don't go through periods of abnormal behaviour that worry me."

A third glass of blab juice has been consumed, and the man once offered a chance to write the soundtrack for the cult horror film 'Psycho III', feels that it's time for him "to have a wander down the street and into the park, like any other tourist".

Watch out for flying pianos, Stan.

"I loved the old black and white romantic horror films. I remember that when Bela Lugosi died, I wept. My mother was really worried"

45

REVIEWED BY WIN



SINGLES OF THE WEEK

SIGUE SIGUE SPUTNIK 'Albinoni vs Star Wars'

PARLOPHONE

Davey Henderson: "This starts off a bit Franko, ie Frankie-ish. I think I'd sit on the window sill with the street below and the man on the corner selling the Sunday papers, just along from the Halifax Cardcash machine that's open 72 hours a day to listen to this. It's actually better at 33rpm; you get a Mario Puzo, zabaglione, 'Once Upon A Time In America', 'Godfather', 'Scarface' kind of feeling. This record actually gives you audience participation, you slow it down for the strings and bring it up for the guitars."

Manny Shoniwa: "It's a real red winner, and it's a hittie. It's got to be Single Of The Week."

NENEH CHERRY 'Manchild'

CIRCA

MS: "She has a beautiful voice. Really clear. There are loads of great little bits hidden away here. It's quite dramatic."

DH: "It's semi-James Bond. There's something Cubby Broccoli about it, 'Manchild' must be 007 Junior. It's full of brilliant wee noises. The rap in the middle is crap, like '... la la, the monkey got caught, they all went to Heaven in a little row boat, clap hands', and the rap at the front end's too Saatchi & Saatchi. It's a groover though, and it should be Single Of The Week with the Sputniks because it sounds great at normal speed."

WIN LOSERS

PAUL MCCARTNEY 'My Brave Face'

PARLOPHONE

DH: "This is freaky. I was listening to the Beatles only this morning and thinking how much I hate Paul McCartney compared to John Lennon. I was playing 'Yellow Submarine' and 'Sgt Pepper' and I skipped all the McCartney tracks."

MS: "His stuff is always too much confection, too sugary. This is the same, even though Elvis Costello co-wrote it, you can still hear McCartney's songwriting."

DH: "Elvis Costello's new stuff sounded promising, but then he had to go and spoil it with this. You can always hear McCartney's influence in Costello's stuff, but he uses it well. The Beatles shine more in Elvis than

McCartney shone in the Beatles. 'My Brave Face' or 'My Brass Neck?'"

ELVIS COSTELLO 'Baby Plays Around'

WEA

DH: "This is a shame, there's no need for him to release singles like this. He's a great man, but there's something very retro about Elvis Costello that I can't dig. This is too slow, too plodding, no real emotion."

MS: "It's very melancholy, there's no life in it. He should have released 'God's Comic' off the album, for the title alone. There are loads better singles than this on there. A big missie."

FUZZBOX 'Pink Sunshine'

WEA

DH: "Shite, shite, shite! And it's gonna be a massive hit. I'm not interested in people who can compromise this much in order to have a hit. The picture of the girl on the cover looks like an amalgamation of all the members of the band. Who's it written by? Jo Dunne and Maggie Dunne? Well dunne, nah, badly dunne."

STEVIE WONDER 'Free'

MOTOWN

DH: "Stevie ripping off Jose Feliciano! Sounds like he's getting a shot at the Presidency in 1996. It's so safe. What happens to people to make them change so much? He was a genius, now he's just a political mouthpiece."

MS: "This sounds like the Campaign theme tune. He doesn't care what we say about his record as long as he gets our votes."

DH: "Quite frankly UB40 sing better and write better songs! No kidding."

ALYSON WILLIAMS 'My Love Is So Raw'

DEF JAM

DH: "This is an ultra-bad Jam & Lewis rip off. It pretends to be bubbly and vibrant, but it's only pretending. It's like a Vector ad for the Midland Bank."

MS: "Something's not happening at Def Jam at the moment, and whatever it is, it's not happening here."

THE TELESCOPES '7th Floor Disaster'

CHEERLE

MS: "A disaster, that's inviting trouble for a start. Beneath the thrash there are some pop sensibilities going on, but none of it's good enough to be worth the effort in listening."

DH: "They really think they're being threatening, but it's completely the opposite of 'Sister Ray' by the Velvet

Underground. It's got no guts, a total wimp-out."

GUY 'Groove Me'

MCA

DH: "The Al Jarreau/Bruce Forsyth mix by the sound of it. Their haircuts are revolting and those Malcolm X specs are useless. A bad Malcolm X on the Bruce Forsyth show."

MS: "Stevie Wonder 1974 meets Steve Davis 1972."

KITCHENS OF DISTINCTION 'The Third Time We Opened The Capsule'

ONE LITTLE INDIAN

DH: "Why do people insist on spoiling perfectly good-sounding records with bad David Bowie impressions? There's nothing overtly offensive about this record, but it wouldn't make me want to buy a sherbet dab."

QUEENSRYCHE 'Eyes Of A Stranger'

EMI

DH: "The intro was brilliant. Really, really heavy. It should have stopped right there, no need to go on. Instead they have to turn it into some kind of schlock rock crap. They've got a serious identity crisis, they really don't know what they're supposed to be doing."

MS: "That's a real shame. That intro was seriously good. It's as if they frightened themselves."

BE BIG 'Guilty'

IQ

DH: "This record bears no relation to my lifestyle in any way. When you hear things like this it reminds you that there hasn't been a good record on 'Top Of The Pops' since Pil's 'Rise'. This is disposable pop in the most annoyingly forgettable sense."

SNUFF 'Not Listening'

WORKERS PLAY TIME

DH: "It's got a brilliant ending. The guitars certainly know where they're going, but it's still guitar grunge that's some 13 years too late. Anne Nightingale would have played it in 1976, which suggests she might still be playing it as we speak."

SILENCERS 'Scottish Rain'

RCA

DH: "Now, I don't want to sound like a moody, humourless git or anything... but I don't think there's anything I hate more than these Scottish bands who make being



DAVEY HENDERSON



MANNY SHONIWA

Scottish out to be something so very special. There's nothing wrong with being patriotic, I do my share of cheering when Steve Archibald pulls on a Scottish shirt, but when people base their careers on being Scottish it just makes my blood boil, it's so patronising. I'm afraid I can't listen to this without wanting to jump Patrick Kane."

TOM PETTY 'I Won't Back Down'

MCA

MS: "It's not what should be on the radio. He's definitely got old before his time, surrounding himself with all his heroes. This is just a bad Neil Young impression."

DH: "Tom Petty was pretty mega when I was a lad, but he seems to have willed himself into becoming a 40-year-old has-been."

LITA FORD 'Close My Eyes Forever'

RCA

DH: "Lita Ford duetting with Ozzie Osbourne sounds really brilliant, but this hasn't got any attack. It keeps sounding like it's about to explode, but it never gets off the ground. I reckon Ozzie's singing 'Kiss' in Las Vegas and Tom Jones is duetting with Lita Ford."

MS: "You wait nea, y the entire record for a massive drum break, and that's it. I love Ozzie, but that's criminal."

ROBERT PALMER 'Change His Ways'

EMI

DH: "'Kia-Ora, Fedora, I bought an island in the sun-a'. He's got a bloody cheek, this is most definitely the worst record of the week."

LIVE

EDITED BY TIM NICHOLSON

WOMACK & WOMACK Wembley Arena, London

Womack & Womack appearances are pretty much family affairs. You can therefore understand Cecil and Linda's dismay when their clan were refused entry into the World Disco Mixing Championships at the Royal Albert Hall. It was, after all, where the husband and wife team were due to perform their own show. This incident quickly laid that to rest and a new venue for the show was promptly found.

The family flag has been flying high since Womack & Womack's 'Conscience' album of last year. Their most successful to date, the album had the strong soulful character of their 'Love Wars'. On record, Cecil and Linda's tales of relationships and life, coupled with their vocal interplay, are a joy. Live, it all seems to fall flat.

Lead role in the show was taken by Cecil who, after the now obligatory removal of his shirt, ventured into the audience to whip up enthusiasm for a party-styled atmosphere. The prominent attitude of optimism and togetherness couldn't conceal the lacklustre quality of the music. Besides the ballads 'Rejoice and Slave (Just For Love)', the songs performed had an added, unattractive rock flavour to them. 'Celebrate The World' finally signalled the entrance of their children, the smallest of whom had a tendency to wander dangerously near the edge of the stage.

Cecil introduced 'Life Is Just A Ball Game' as a song that needed no video because the words spoke for themselves. Ironically, the message from tonight's show was also very clear. Disappointing. **Justin Onyeka**

BLACK Royal Albert Hall, London

For a while, it seemed as if most of the audience were going to look at their watches, stifle a yawn and wonder if they still had time to slope off home and catch 'News At Ten'.

For some strange reason, Colin Vearncombe, aka Black, still hasn't realised his full potential. He writes songs which have an acute sense of drama and perception, but on stage he often shambles around apologetically until he becomes embarrassing. It shouldn't really have to be this way. Colin has a slick and powerful band, including two statuesque and very accomplished singers, but to a certain extent they seemed to have been scared quite breathless by the cavernous Albert Hall. For the first half hour everybody seemed to shuffle about like people trying to find their place in a bus

queue while Colin looked like a nervous kid forced into a talent contest at Butlins by his parents.

But miraculously the atmosphere changed and maybe it even had something to do with Vearncombe virtually begging the audience to "lose their inhibitions". The band swung into 'Hey I Was Right You Were Wrong' and Colin relaxed and got stuck right into the groove for the rest of the evening, wrapping his tonsils particularly magnificently around 'Now You're Gone', delivered with right-between-the-eyes impact.

Balloons descended from the ceiling, people danced and Black came back for three encores including, an utterly captivating version of 'Tracks Of My Tears'. Seldom has victory been snatched from the jaws of defeat so well. **Robin Smith**

SIN Astoria, London

Like a few other clubs in the capital, Sin has spent the last few months fumbling around in a jittery sort of manner in a search for some kind of direction. With hardcore clubbers turning in increasing numbers to unlicensed warehouse jams and clubs like Musika and Land Of Oz, which retain the wildness of the acid days, Sin has become more of a weekender's haven.

But this was a return to form for the faithful. Selections from seminal house DJs Jazzy M, Mark Moore and Paul Oakenfold wrapped around performances from A Guy Called Gerald and Baby Ford always indicated that points were there for the proving. Such as the inevitable realisation that people are becoming immune to repeated and ever more ridiculous attempts to create and manipulate new dance crazes (sic), of which, of course, ska-house is the most laughable. And more importantly, that British dance music has thrown off the shackles of the dour-faced purists to claim its own space.

Watching A Guy Called Gerald is, in truth, about as entertaining as watching a motor mechanic tinkering with an old Cortina. Everything's in the sound. Freestyle keyboards vie for attention with a chap up front who's main job appears to be rambling over the top. 'Voodoo Ray' sends the floor into a collective frenzy.

If they love Gerald, they're bemused by Baby Ford. Baby Ford's keyword is irreverence. They pack the stage with people and instruments not apparently performing any meaningful task, such as the strumming of un-connected guitars. A chaotic 'Children Of The Revolution'



● DIANA ROSS: "... and I had *this* much siphoned out of my thighs."

DIANA ROSS Wembley Arena, London

Who's that up there shaking her tassled dress, shimmying from side to side and doing a remarkably accurate impression of Janet Jackson? What bright young thing has been charting the success of Paula Abdul and claimed the skip hop hip pop sound for her very own? She certainly looks good on it, her train of curly hair engulfing her slight frame. But, of course she has to go and spoil it by singing 'Love Hangover' and 'Baby Love'. Now, call me an old stick-in-the-mud, but I believe there are some songs, however good you may be, that only Diana Ross should sing.

OK, joke over. This slip of a girl is

in fact a 45-year-old Motown stalwart. But, as with her friends Michael Jackson and Peter Pan, the ageing process appears to be content to wait in the wings for Diana Ross, presumably to clobber her in the year 2000, taking her from her mid-twenties to 105 years old. The drawback of looking *this* good, however, is that however much she might sing her heart out, and however many of the old favourites she might perform, it's impossible to believe you are watching the real Diana Ross.

Whoever that was, she looked and sounded great, but I'm not sure if we saw a great show or a scientific phenomenon. **Tim Nicholson**

owes as much to the Sex Pistols as it does to Techno or even the T Rex original. Baby Ford are clearly not of this planet and they're going to be bigger than 'Elvis is alive and living on Mars' stories. **Phil Cheeseman**

THE HIGHLANDERS Town And Country II, London

Lead vocalist Flex looks like a cross between Charlie Chaplin and Mick Hucknall and seems to keep a caber down his trousers.

With a name like the Highlanders, you'd expect the band to turn out Celtic dirges like Simple Minds and Big Country; but instead their speciality is fiery Caledonian soul. Somehow it didn't seem to matter that the Town And Country was half

full, even if the Highlanders were playing a cave in the Cairngorms they'd still approach the show as if they were playing to a sell-out crowd at Wembley.

Flex threw himself into a series of bizarre dance routines and the stage was covered in dry ice while the band slipped through 'Never Enough' and pulled no punches with 'Children Wonder Why' and 'Victim Of A Restless Heart' combining some breezy, delicious funk with harder edged rhythms.

The Highlanders play with a style and precision that should gain them a great deal of attention. They were a nice surprise on a gloomy night, but Flex should invest in a Larry Blackmon cod-piece to keep his tackle in place. **Robin Smith**

KIRSTY MACCOLL
'Kite'

VIRGIN

Life, it seems, hasn't been kind to Kirsty MacColl. 'What Do Pretty Girls Do?' she ponders. "There's *Suzy-Ann with her tits and curls/ Where mediocrity excels/For those vicious boys and their boring girls/You know it makes me sick but it's a bozo's world*" ('Fifteen Minutes'). Elsewhere Kirsty talks of "this bloody world", tells her man, "sod all your funny little ways" and that she's no "victim to pity and cry for" ('No Victims'). You see, readers, being a pop star is such a trial. It's not worth it, honestly!

Despite all the hang-ups, though, despite all the country and western and folk connotations, despite even the eternal omnipresence of Johnny 'bob-a-job' Marr, 'Kite' is quite a decent record! The opening track, 'Innocence', you think, must surely be a cover version — but no, it's credited to Kirsty and Pete Glenister and is a splendid modern folk song. She has absorbed such a plethora of influences and yet resisted the temptation to make a self-consciously modern record. So snatches of folk, jazz, r & b, country and modern pop come and go without overstaying their welcome.

Except that is for Johnny Marr. You can never really get away from the chiming ripples of his guitar, and he even co-writes the last two tracks, in which the vocal phrasing is conspicuously Morrissey-derived. Kirsty's own songs are better, despite the self-pitying gripes. ■■■■ **David Giles**

TOM JONES
'At This Moment'

JIVE

It would be easy to dismiss Tom out of hand, saying he's a has-been who keeps trying to bounce back with the agility of granny doing the Can Can at birthday parties. Likewise, it would be easy to praise him to the skies, saying he's never lost the magic and that he's had almost as many hits as he has had nose jobs. But we'll try to be fair by running through the track listing.

'Kiss' jarred as a single, sounding far worse than the original. But here it sounds more refreshing than nauseous, and a healthy anecdote to what's close behind. 'What Have You Been Missing' can be answered in one word — nothing!

'Move Closer' stays pretty faithful to Phyllis Nelson's version, transferring the groin-grinding beat for a more late-Eighties one. If only it weren't for those bloody harmonies. 'After The Tears', which was co-written by labelmate Jonathan Butler,

bumbles along as gracefully and yet as flightlessly as an ostrich. (And it's just as ugly.) The same goes for 'Who's Gonna Take You Home Tonight?'

'(I Can't Get No) Satisfaction' confirms my theory that here we have an old man fulfilling his dream of superstardom in his bedroom by singing into a karaoke system. Such piffle. 'I'm Counting On You' makes you realise why the writer, Chris De Burgh, didn't record it himself, it's so boring, and as for 'At This Moment'...

Tom Jones' voice no longer fits into the raucous Eighties. This one's a must for Tom Jones fans with a yearning for Eighties pop tunes, but not for Eighties pop fans with a mild interest in this warbling Welsh wizard. It'll put you off him. Show Tom some respect, leave this well alone. ■■½ **Steve Masters**

THE STONE ROSES
'The Stone Roses'

SILVERTONE

The Stone Roses aren't hanging about. Still flush with the glow of a mountain of recent accolades, Manchester's hottest musical sons have bravely released their debut long player and dared us to start the backlash. In a year that has already witnessed several blatantly premature introductory long players, the Stone Roses have come up trumps — no problem.

Straight in with 'I Wanna Be Adored', the intentions are clear. These boys have a self importance and confidence that you can almost smell. Not only that, but guitarist John Squire may one day be credited with redefining independent guitar bands' sound. His is a fat, strutting beast that's patently never heard of the phrase 'jangly'. The oft cited Simon & Garfunkel influence oozes out of the superb 'Waterfall', with Ian Brown's dreamy harmonies winning the day. Bobby Gillespie would kill for this voice. This is also the introduction of the band's instrumental doodlings via their psychedelic funny five minutes and John's 'Grandson Of Hendrix On Mogadon' guitar explorations.

The tendency to draw these passages out beyond their sell-by date is the only gripe here, though they even pull this off on the closing 'I Am The Resurrection'.

'Bye Bye Badman', ('Song For My) Sugar Spun Sister' and 'She Bangs The Drums' show the Stone Roses possess more merry melodies than Warner Brothers' cartoon department and are the only young band around at the moment with the potential and the balls to go all the way. ■■■■ **Andy Strickland**

**SWING OUT SISTER**
'Kaleidoscope World'

FONTANA

The Sixties gave humanity so many wonderful things. So it's no wonder star children everywhere have plundered its music and culture ever since. The Beatles, Doors and Velvet Underground ruled, we won the Eurovision Song Contest twice and England won the World Cup.

The Sixties were just as comfy and disposable as they were revolutionary. The decade that spawned flower power and student riots also gave rise to Crimplene trouser suits, Instant Whip and the Mike Sammes Singers. And it's this latter side that Swing Out Sister have chosen to celebrate so lovingly on this, their second album.

'Kaleidoscope World' shouts shamelessly from the rooftops of swinging 'pads' across the country. It's an LP for all those people who've guiltily hidden their treasured Music For Pleasure Val Doonican compilation albums in Smiths or S'Xpress sleeves.

If the hairs on your neck still go ping when you hear the soundtrack to 'The Graduate', you'll thank God for the amiable warmth of tracks like 'You On My Mind', 'Waiting Game' and 'Precious Words'. Julie Christie and Lynn Redgrave could be swinging their pants to the be-bop-a-dee-bops of 'The Kaleidoscope Affair', while 'Forever Blue', which bears a blatant resemblance to the haunting 'Midnight Cowboy' music, is as deep and beautiful as Terence Stamp's eyes. And if Andy Connell's assertion that it's really a homage to Manchester City Football Club is true, can the lines "Nothing you can do/ Could bring him back to you" really refer to Paul Stewart's departure to Spurs?

Unashamedly easy listening and as 'Up, Up And Away' as Neil Tennant's hairline, 'Kaleidoscope World' is a positive Bobby Charlton of a record. F.A.B. ■■■■ **Eleanor Levy**

ATLANTIC STARR
'We're Movin' Up'

WARNER BROTHERS

At the beginning of the Eighties Atlantic Starr produced soul hits such as 'Circles' and 'When Love Calls'. More recently, though, their chart presence has been in the shape of MOR ballads such as 'Secret Lovers' and 'Always'. Featuring their third female to date, the band's latest album shows little, if any, suggestion of a move out of the bland musical rut they've made for themselves.

None of the songs here are particularly exciting. Self-determination and unity are invoked on the title track and 'Friends', but fail to make any impression.

The band may dress sharp, but their music just doesn't have the cutting edge it used to. ■ **Justin Onyeka**

PUSSY GALORE
'Dial M'

PRODUCT INC

'Dial M For Motherf***er', to give it

its full title, starts up with a barrage of bleeps censoring an angry flurry of irreverent swearing before getting down to the real business.

An equally irreverent approach to the art of rock 'n' roll is the trademark that makes Pussy Galore material so distinctive. Like their last mini-LP, 'Sugarshit Sharp', the new record is a bit of a stormer. Discordant chords, fuzzy guitars, industrial beats on bits of metal, groans, miscellaneous loud noises and growly, gruff vocals; the singer sounding like a man with his guitar stuck in his mouth and, understandably, rather annoyed about it.

Like a bunch of terminally radioactive sludgepiles, this gang of mothers churn out mutant rock that's experimental as well as primal and base. The perfect anecdote to sickly, twee pop soft drinks, this is a gargle with undiluted drain cleaner. Wild guitars go guitarin' wildly on suicidal trips, colliding with those vocals, the

sound of a muffled singing madman. Just dial M... ■■■■ **Darren Crook**

NATALIE COLE **'Good To Be Back'**

EMI
Natalie Cole turns Whitney Houston? C'mon Nats. This really is a step backwards after the dancefloor smashes of 'Pink Cadillac' and 'Jump Start'.

'Miss You Like Crazy' is a let-down from Natalie on a par with Whitney's sickly, patriotic Olympic Theme Tune — 'One Moment In Time'. Using her pop success as a springboard into this soul pool just isn't good enough, because the material just doesn't live up to its expectations. Natalie's got the voice for it alright, and this material would doubtless relate superbly to a live audience. But on vinyl, Natalie's silken voice is smothered by digital remastering and over-lavish arrangements.

The last album won fans on the merits of its simplicity and clean pop feel, and the fact that you can work up a good sweat on the dancefloor. In comparison, this is likely to make you despair rather than perspire.

With one foot in stereotypical soul and the other in the special offer racks, this album's destiny relies on summer romances and lots of radio play, so bemused lovers can buy something to remember their seaside romps by. Next year we'll be hearing 'Miss You Like Crazy' on 'Summer Love' compilation albums from Ron-Tel, and in two years Simon Bates will give it a spin on Our Tune...

Given the choice, I'll carry on playing 'Everlasting', which not only lives up to its name, but has proved hard to beat. ■■■■ **Steve Masters**

SHELLEYAN ORPHAN **'Century Flower'**

ROUGH TRADE

On this LP we are promised, according to the press release, 'an understated vocal purity'. In fact, the vocals sound like no-one so much as Neil the hippy from 'The Young Ones'. It's probably his idea of a heart-rending croon, but it is hopelessly bogged down, probably by an overdose of lental loaf.

This, allied to some lumpen playing by the assorted strings and woodwind, makes for the aural equivalent of Loadsamoney trying to paint the Mona Lisa. The textures they seek are classical; the idea is to make a refined, tasteful record of some sensitive, piquant songs ('summer flies, buzzin' bee, heavenly this would be, totally undone and free'). BUT — it is performed with an appalling lack of finesse. You simply



INNER CITY **'Paradise'**

10
It's been puzzling me for a while. How does Paris Grey make every song she sings sound like every other one. Is it the way she utters 'no' 10 times if she utters it once? Or is it the way she warbles one-syllable words ending in 'y' (bye-bye-bye-bye-bye-bye-bye)? Or is it in fact that 'Paradise' is simply 10 luxurious versions of 'Big Fun'... no, 'Good Life'... no, sorry, it's 'Ain't Nobody Better', times 10.

That we have this album is, let's be frank, a direct result of the massive success of 'Big Fun'. The Inner City sound is too different from Kevin Saunderson's other work for that not to be the case. He's chanced upon a winning formula and stuck to it. There's nothing wrong with that. 'Big Fun' and 'Good Life' are great state-of-the-day songs, and his dexterity with percussion is rarely equalled. But 'Paradise', the song, really is too much a re-run of 'Good Life' and by the time 'Do You Love What You Feel' is the next single, the formula is going to look decidedly short of puff.

In a few year's time, Kevin Saunderson will be a name US mainstream producer and Paris, though still in possession of the sweetest grin in pop music, will be singing MOR soul. Enjoy them now. ■■■■ **Phil Cheeseman**

want to brand them on the shoulders and send them to work in the sewers. Just like orphans in Shelleyan days. ■ **David Giles**

NOISEWORKS **'Touch'**

EPIC

Ho hum. File under Aussie stadium rock. Noiseworks stomp, er, noisily, through an LP bereft of originality. These Sydney lads have been listening to far too many early U2 and Simple Minds albums — and it shows. Heavy metallish tendencies also surface as gratuitous guitar solos and songs about foxy chicks (or 'babes' as Noiseworks call them), abound.

Noiseworks want to be sensitive Eighties boys, not just macho Aussie rockers. "I need you/I believe you/I see your soul", they bleat in 'Home'. Side two even opens with an unexpected gospelly cover version, 'I Can't Win', (also covered by Ry Cooder on 1979's 'Bop Till You Drop', fact fans), as the sole alternative to stadium thump-rock, but such efforts seem unconvincing. Once an Aussie rocker, always an Aussie rocker.

Tired and derivative, 'Touch' contains nothing of interest to discerning rm hipsters. ■ **Josephine Hocking**

VARIOUS ARTISTS **'Hip House'**

STREETOUNDS

In the beginning, there was house and hip hop and neither of them mixed. House audiences call rap stupid. Hip hoppers laughed at housers' apparent softness.

Along came the Chicago contingent, Fast Eddie, Tyree, Kool Rock Steady, with a new hybrid dance form. Most of the early songs like 'Yo Yo Get Funky' borrow the most popular rap beats. It samples Rob Base's 'It Takes Two', MM's 'Get Off Your Butt' and Inner City's 'Big Fun'.

Sadly, Tyree's sidekick, Kool Rock Steady or KGB, on the 'Respect Rap', uses typical, old rhyme styles which are as boring as old socks. It seems that in hip house, the musical backing, production and distinctive cut-ups (from Prince to 'pump that bass' all within the space of a few seconds) out distances the vocals every time.

Perhaps the real success of the music is not that it takes the best from both worlds, but the most recognisable. In hip hop the emphasis is always on the new, while in house it's the reaction on the floor. Dance 'til you drop. Hip house is an interesting meeting ground, but like most club music it's here today, gone tomorrow. ■■■■ **Malu Halasa**

LEE 'SCRATCH' PERRY **'Open The Gate'**

TROJAN

'Scratch' Perry is reggae's most eccentric toaster, singer, songwriter and producer. He built his own Black Ark studios in the back yard of his Kingston home in Washington Gardens and produced everyone from the Wailers to Paul McCartney.

As the companion volume to the earlier 'Upsetter Box Set', 'Open The Gate' is a three-album set of Jamaican Seventies disco pressings previously unreleased in Britain. It shows off 'Scratch's studio best with songs like 'Words' by Anthony Davis, with Perry toasting. Eric Donaldson sings a rare original, 'Cherry Oh Baby', that was subsequently recorded by both UB40 and the Rolling Stones. While Watty Burnett transplants a 'Rainy Night In Georgia' to Portland.

Reggae is based on heavy reasoning and Rastafari. Side three addresses non-pop issues like slavery and colonialism. But side six is quintessential, idiosyncratic Perry, which the music also encouraged. On the Upsetters' 'Yama-ky' his children get on the mic. Along with their mother, they too were sometimes called upon to act as producers and arrangers when Papa was unable to man the controls.

Some would say it all came down to 'Bad Weed', which Junior Murvin sings over the original backing from 'Police & Thieves', later covered by the Clash. With countless Jamaican twelve inchers by 'Scratch' still unreleased in Britain, 'Open The Gate' is a welcome glimpse into Jah's garden. ■■■■ **Malu Halasa**

TIM FINN **'Tim Finn'**

CAPITOL

Now on his third album, Tim Finn is being cautiously groomed for big things here too. In theory he could do it — all the right qualities are there. The Voice that stands tall with the silky smooth Winwoods and Collineses of this world. The songs that speak intelligently and sensitively of real-life experiences (the most haunting being 'Suicide On Downing Street', the true story of Derek Bainbridge, the desolate, unemployed youth who burnt himself to death last year). And the magnificent moody tunes, each one abandoning itself to a gorgeous chorus.

Produced by Mitchell Froom — the man behind Joe Jackson and Los Lobos amongst others — the initial welcome is deceptively unassuming. When you've heard this more than once it'll be camped in your mind, refusing to leave. ■■■■ **Chris Twomey**

VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching

interview

PETER O'TOOLE

The eccentric Peter O'Toole was a 30-year-old unknown when the sweeping epic 'Lawrence Of Arabia' made him a huge star in 1962. This month a fully restored 70mm version of the film containing 20 minutes that were chopped from all prints after the premiere, finally gets a new lease of life in our cinemas.

"I'm very excited that we've found the missing minutes that people weren't allowed to see all those years ago," says O'Toole, whose performance in the film earned him his first of seven Oscar nominations. "It's a mighty film, and making it was a great adventure. As a unit we were together for over two years, day in and day out, in the most trying conditions in the Jordanian desert and in Morocco and Spain. There were occasional days I could have done without — when it was too hot or the bugs were insufferable. But for a group to survive in those conditions with their friendship intact is a considerable achievement.



● PETER O'TOOLE: "I must quit drinking. I could have sworn I saw . . ."

"Do you realise how I nearly didn't play Lawrence?" asks O'Toole suddenly and without waiting for a reply, carries on with his story. "When I met the producer, I took off my coat and a bottle of whisky fell out of my pocket. I tell you, the atmosphere was cold like the Arctic."

O'Toole is, of course, famous as one of the great hell-raisers of all time. "I enjoyed drinking and wouldn't have missed one drop of alcohol I drank. I have memories of great fun and merry times. I don't drink anymore though. And I don't miss it. There are some dreary buggers who wander around saying how much they miss it, but what's the point of giving something up if you miss it?"

So why did he stop drinking? "Because I knew it would kill me. In the Seventies I had a rubbish time. I seemed to be lurching from hospital to hospital, and people were saying 'he's dying', and it was all quite, quite mad."

This month sees not only the reissue of his first starring role in 'Lawrence' but his latest effort, 'High Spirits', is out on video.

"Comedy such as 'High Spirits' is the most difficult thing to do. It will live or die by being funny or not. 'High Spirits' was shot on location in deserted Ireland. Rain. Wind. And very cold. All we did was try to look warm!" says O'Toole of the film he himself hasn't seen yet. "I don't usually see them immediately.

Preferably I'd wait a decade or so. The first time I saw 'Lawrence' I didn't even recognise myself. It's like hearing your voice on tape, it doesn't sound like you!"

Roald Ryning

bat news

Thirteen weeks and counting to the film event of the year. 'Batman' opens on August 11 and stars Michael Keaton ('Beetlejuice', 'Mister Mum') as the caped crusador, Jack Nicholson as the Joker and Kim Basinger as glamorous photo-journalist Vicki Vale. A source close to Vision On, having been privy to a series of bat-trailers, describes the impressive Gotham City set (the largest single outdoor set since 'Cleopatra', or should that read 'Baron Munchausen?') as looking like a city that's evolved over 150 years with not a thought to planning permission. Michael Keaton's Batman is menacing and not a little plump, and Jack Nicholson is so caked in his white Joker make-up, it almost flakes off when he grins his wicked grin.

The Batmobile, a neatly converted American cruiser in the TV series, has transformed into an evil-looking dragster that looks more like a space shuttle than a roadster. Likewise, Batman has turned from Mr Goody Two Shoes 1964 into the more traditional vigilante style of the recent 'Dark Knight' and 'Killing Joke' books. Mystery, though, still surrounds the rumour that the film features a sex scene between Batman and Kim Basinger. Holy underpants-over-the-trousers Batman!



● ANTHONY PERKINS shows there's more to him than just 'Psycho'

competition

'EDGE OF SANITY' (Cert 18)

Starring: Anthony Perkins

In an inspired bit of typecasting, Anthony Perkins stars as Dr Jeckyll and Mr Hyde in 'Edge Of Sanity' (Palace Video), a loose adaptation of Robert Louis Stephenson's classic story of a doctor whose experiments on himself lead to him developing an evil alter-ego.

The film takes Stephenson's story and uses it to conveniently solve the mystery of the Jack The Ripper murders. Perkins' Dr Jeckyll is a respected scientist haunted by a deep-seated sexual trauma from his youth. Unable to sleep, he works in his laboratory on a powerful new anaesthetic he's developed; a white powdery substance that can be heated and inhaled (ring any bells?). Jeckyll soon becomes hooked on his interesting new drug and from his timid shell comes forth lecherous Jack Hyde.

In a bout of text book Jungian psychology, Jack seeks to rid himself of his trauma by ridding the world, or at least East London, of its prostitutes. Jack proceeds to slit the throats of a series of Madonna lookalikes (circa 'Like A Virgin'; a bit of a conceptual joke) with his trusty scalpel. Meanwhile, his loving and devoted wife, played by Glynis 'Makepeace' Barber, looks on, increasingly bewildered by her husband's shifty behaviour.

Perkins is so far over-the-top as Hyde he's practically underneath, which only adds to the film's irreverent, tacky approach. If you think you can stomach the blood and gore of this dismembered-tongue-in-cheek chiller, Vision On can make five of you possessed by copies of the video and 50 runners-up haunted by the 'Edge Of Sanity' posters on your wall. Just answer the following evil questions?

1. Who played Jeckyll and Hyde in the 1941 film classic?
2. What was the name of Anthony Perkins' not altogether delightful character in 'Psycho'?
3. How many pints of blood flow around the human body?

Send your answers on a postcard to rm 'Edge Of Sanity' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by May 22.





● **MIDNIGHT OIL:**
“how can we dance
when the stage is
sloping?”

**EIGHTIES SINGLES BY FEMALE SOLOISTS
DEBUTING IN THE TOP 10**

TITLE Artist	Date	Position of entry
A LITTLE PEACE Nicole	8 May 82	8
INTO THE GROOVE Madonna	27 Jul 85	4
RUNNING UP THAT HILL Kate Bush	17 Aug 8	9
ANGEL Madonna	21 Sept 85	10
LIVE TO TELL Madonna	26 Apr 86	10
TRUE BLUE Madonna	4 Oct 86	3
OPEN YOUR HEART Madonna	13 Dec 86	8
LA ISLA BONITA Madonna	4 Apr 87	5
I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston	23 May 87	10
WHO'S THAT GIRL Madonna	18 Jul 87	3
CAUSING A COMMOTION Madonna	19 Sept 87	7
THE LOCO-MOTION Kylie Minogue	6 Aug 88	2
LIKE A PRAYER Madonna	18 Mar 89	2
HAND ON YOUR HEART Kylie Minogue	6 May 89	2



● **MADONNA:** would
you buy a used bra
from this man?

CHART

COMPILED BY ALAN JONES

相互的生... 行, 草书正宗, 宜先学习, 后者认为... 王...
... 明, 双字... 因常人... 三... 刻... 印... 政... 使... 王... 各... 字... 的...
... 如果... 大有... 区别, 故而... 主要... 临... 摹... 者... 六... 朝... 书...
... 学... 结构... 因为... 这些... 碑... 帖... 都是... 真... 迹... 写在... 石... 上... 再... 加... 工... 雕... 刻... 成... 碑... 帖... 的... 形... 式... 存... 留... 下... 来... 的... 故... 称... 为... 碑... 帖... 学... 书... 法... 的... 基... 本... 功... 夫... 也... 碑... 帖... 学... 书... 法... 的... 基... 本... 功... 夫... 也... 碑... 帖... 学... 书... 法... 的... 基... 本... 功... 夫... 也...

● **Kylie Minogue** became the first female soloist ever to have two singles debut at number two last week, stealing the limelight from **Madonna** — the only other woman to do it even once. But let's not forget that of all the singles to make their debut in the top 10 since 1980, Madonna accounts for nine of the 14 registered by female soloists, including a run of five in a row.

In the first half of the decade (1980-1984) 56 singles debuted inside the top 10, but only one was by a female soloist. In the second half (1985-1989), thanks largely to Madonna, women account for 13 of the 66 top 10 debuts, as the résumé alongside shows.

● Notwithstanding Kylie Minogue's failure to debut at number one last week was the best in chart history for Australian acts, with no fewer than six of them in the top 75, and three more well placed for a possible breakthrough.

Kylie and **Jason Donovan** were joined in the chart last week by a third member of the 'Neighbours' cast, **Stefan Dennis**, whose 'Don't It Make You Feel Good' debuted at number 39. And **Midnight**

Oil's 'Beds Are Burning' climbed to number nine, exactly a year after it first peaked at number 48. **INXS** and **1927** have also helped to fly the Aussie flag. 1927 have yet to show whether or not they can develop into a major act. INXS are already there: their latest single, 'Mystify', peaked at number 14 three weeks ago, and is the fifth hit lifted from their 'Kick' album, which climbed back to its highest position (number nine) last week, and has now sold very nearly a million copies in the UK.

Siding to join the Aussie chart invaders are **Johnny Diesel And The Injectors** (Johnny is an expatriate American, but the rest of the group is from down under) with 'Don't Need Love', which was number 85 last week; **Black Sorrows**, whose excellent single 'The Chosen Ones' debuted at number 137, and **Noiseworks**, in at number 169 with 'Touch'. The **Triffids**, **Daryl Braithwaite** (ex-Sherbert) and **Rockmelons** are also fancied to make this summer a good one for Aussies in England, regardless of their cricket team's almost non-existent chance of winning the Ashes.

Australia has been supplying occasional

● **INXS** were everyone's favourite Aussie band. Then Hutch shaved off his locks



FILE



● STEFAN DENNIS: You put your left hand in your ear . . .

British chartmakers since 1959, when **Slim Dusty** scored a number three hit relating the tale of 'A Pub With No Beer'. The forthcoming (seventh) edition of British Hit Singles includes a fascinating table showing that Australia is the fifth most prolific source of British hits. Up to the beginning of the year, 47 Australian acts had scored 114 hits here, with 991 weeks on the chart.

Ahead of Australia are Jamaica, Ireland, the USA and, of course, the UK. It is interesting to learn that the gap between British and US originated hits is so great. Homegrown hitmakers have scored 6906 hits with a total of 53,555 weeks in the chart, compared to 4,795 Yankee acts with 39,011 weeks in the chart.

British Hit Singles will be published by GRR/Guinness, price £8.95, at the end of June.

NB: Though it is the theme from the Australian prison soap opera 'Prisoner, Cell Block H' and was recorded in Melbourne, 'On The Inside' hitmaker **Lynne Hamilton** is British.

Lynne comes from Chorley in Lancashire, and was a member of the Sixties duo the **Caravelles** — though not when they had their hit 'You Don't Have

To Be A Baby To Cry'.

Now believed to be around 40 years old, Lynne was resident in Australia when 'On The Inside' was recorded a decade ago, but later moved to America. Her current whereabouts are not known.

● The singles slump is over, with sales for the first four months of 1989 speculatively put at five per cent higher than the same period of 1988. Most, if not all, of the increase is due to the strength of the compact disc single, which recently upped its share of the total singles market to eight per cent.

Playing a very real part in this revival, and making a lot of good music available on CD for the first time, is the **Old Gold** label, whose latest batch of CD singles releases — 10-strong — each include three hits. Among the releases, already in the shops, are CDs devoted to hits by **Blue Mink, T.Rex, Black Sabbath, Alan Price, Ray Stevens** and **Gary Glitter**. The remaining four CDs are 'mix and match' efforts, bringing together individual hits by three different acts. **The Zombies'** 'She's Not There', for instance, is included on the same CD as the

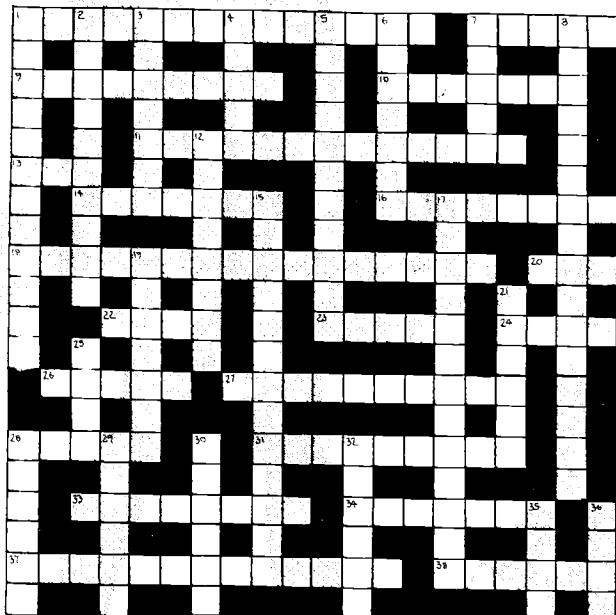
Moody Blues' 'Go Now' and 'Friday On My Mind' from the **Easybeats**.

Unlike many other oldies labels, Old Gold insist on using the original hit recordings for all their releases, and it is their proud boast that of approximately 4,000 hits they have released over the years on LP, cassette and CD, only a handful of alternate takes/remixes have slipped through the net — and once discovered even they have been ruthlessly eradicated and replaced with the genuine article. This obsessive and laudable attention to detail extends to the sleeve notes of these CDs, where erstwhile **rm** scribe **Norman Jopling** continues to unearth fascinating and long-forgotten facts. Did you know, for example, that **Black Sabbath's** self-titled debut album, a million seller, cost a mere £600 to record? Or that 'She's Not There' was only the second song **Zombies'** leader **Rod Argent** ever wrote? Or that . . . well, I won't tell you all of Norm's gems, or you'll have nothing to read when you buy the CDs — and if you're a fan of Sixties and Seventies music and own a CD player, you will surely want to add at least some of Old Gold's growing selection of CD singles to your collection.

● JASON DONOVAN: . . . your right hand in your ear . . .



X-WORD



ACROSS

- 1 Midnight Oil tell us why we can't get any sleep (4,3,7)
- 7 The Beatmasters want to know 'Who's In The' (5)
- 9 Self confessed 'Family Man' (9)
- 10 Edie Brickell telling us what she's like (4,1,2)
- 11 This T'Pau hit is for people with no friends (4,3,6)
- 13 These can be found at work 'Down Under' (3)
- 14 How Wham! described themselves in 1983 (3,4)
- 16 Army that brought 'Vagabonds' into this year's chart (3,5)
- 18 & 33 across Stevie Wonder reached number one with a phone message (1,4,6,2,3,1,4,3)
- 20 Jam or Leppard (3)
- 22 Something unforgettable from U2 (4)
- 23 Musical who had a number one in 1982 with 'Pass The Dutchie' (5)
- 24 Tom Jones told us about one from nowhere (1,3)

- 26 It's Paula 'Straight Up' (5)
- 27 See 8 down
- 28 Bowie performed on one in 1978 (5)
- 31 Haircut 100's shirts (9)
- 33 See 18 across
- 34 We all thought there would be no more from Level 42 after this 1987 hit (3,4)
- 37 See 17 down
- 38 'Superstitious' group from '88 (6)

DOWN

- 1 Some people say he's frightening to look at but 'Please Don't Be Scared' (5,7)
- 2 Their latest LP tells the problems of the world knowing your name (6,4)
- 3 Half of 'Solid' duo (7)
- 4 Chuck who you might remember for 'My Ding A Ling' (5)
- 5 U2 hit for January 1 (3,5,3)
- 6 What Duranduran saw on Monday (3,4)
- 7 The Eagles stayed in one in California (5)
- 8 & 27 across Where you could find Robbie Robertson in 1988 (9,4,3,5,5)
- 12 He told us 'The Show Must Go On' in 1973 (3,5)
- 15 Donny Osmond dressed in a uniform full of hearts for this 1988 hit (7,2,4)
- 17 & 37 across Dusty wanted to know why she had to sing with the Pet Shop Boys (4,4,1,4,2,7,4)
- 19 The Pasadenas paid homage to their heroes for their debut hit (7)
- 21 This girl was a big hit with 38 across (6)
- 25 Group who met their 'Waterloo' in 1974 (4)
- 28 An operator or a criminal (6)
- 29 Bowie's years (6)
- 30 Neneh who took up a 'Buffalo Stance' (6)
- 32 Ms Newton John (6)
- 35 The Bangles could be found 'In Your' during 1988 (4)
- 36 Something big from Then Jerico (4)

ANSWERS TO MAY 6

ACROSS: 1 This Is Your Life, 6 Story, 9 Pretty Vacant, 11 Hounds, 12 Technique, 14 Climie, 15 Lou Reed 16 In The Army Now, 18 Super, 19 Levi Stubbs, 22 Any Love, 23 Alone, 25 Beauty, 26 Swoon, 28 Real Love, 29 Rage Hard, 31 Pale, 33 A-ha, 34 My Life, 36 Now, 37 Coldcut, 38 Part Time, 39 Edie Brickell.

DOWN: 1 Typical, 2 I Beg Your Pardon, 3 Into The Dragon, 4 Unconditional Love, 5 Echo, 7 Ten City, 8 Rossi, 10 Touch Me, 13 Cuddly Toy, 14 Chris DeBurgh, 17 Was, 18 Starship, 19 Leave Me Alone, 20 Voodoo Ray, 21 Brothers, 24 Law, 27 Ball, 28 Remote, 30 Hold Me, 32 Aswad, 35 Free.

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.

Competition Winners

'Freddy's Nightmares'

1. Glen Littlewaad, Manchester 2. Billy Harkness, Scotland 3. D Sadler, Sheffield 4. Darren Merchant, Crawley 5. J Seamer, Fleei 6. Alan Marton, Tyne & Wear 7. D Ladenheim, Surrey 8. J E Tomkins, Devon 9. S Ginda, Gwynedd 10. Jahn Dempsey, Derbyshire

Independents Top 20

1. W Thackray, Croydon 2. Peter Finch, Chelmsford 3. Sarah Halsted, Horley 4. Martin Ling, Enfield 5. Jim Grierson, Lancashire 6. John Chapman, Derby 7. Russell Trunk, Rickmansworth 8. Valerie Rase, Wiltshire 9. Thomas Orchard, Manchester 10. Emma Poole, Northants

New Order

1. Paul Gallagher, Carlisle 2. Paul Prince, Maidstone 3. Paul Gallagher, Hammersmith 4. N Batra, Coldfield 5. Steve Hartshorn, Leicester 6. Ian Cartwright, Surrey 7. Liam McGunk, London 8. Kate Prescott, Cumbria 9. Steven Babb, Burton on Trent 10. Paul Toomey, Hornchurch

'Beetlejuice'

1. Ann Parker, Hove 2. Peter Finch, Chelmsford 3. Gawain Battley, Norfolk 4. Stephen Babohall, London 5. Pete Sweetman, Dorchester 6. Kevin McCready, Liverpool 7. Owen Uglow, Brighton 8. William Harvey, East Lothian 9. David Roberts, Chester 10. P Batchelor, Horsham

Duranduran

1. S Godfrey, Sunderland 2. David Morre, Grays 3. P Stock, Southampton 4. Tracy Skipper, Norfolk 5. T Newton, Oxon 6. S Alderson, Twickenham 7. Shelley Coupe, Derbyshire 8. M Winter, New Barnet 9. B Hill, London 10. Prigesh Shah, London

Midnight Oil

1. P Russell, Swindon 2. K Hughes, S Wales 3. So-Ying Pang, Harrow 4. Moira Leckie, Ayrshire 5. Darren Hair, Tyne & Wear 6. Trevor O'Connell, Newcastle 7. Julie Agger, Liverpool 8. William Healy, Ireland 9. Robert Anderson, Oban 10. Kathy Ward, London 11. P N Bontoft, Scunthorpe 12. L L Stanbrook, Notts

'Blue Jean Cop'

1. Pamela Logsdon, South Glamorgan 2. Anita Morris, London 3. David Harris, Belvedere 4. S Gilligan, Warley 5. Dave Smith, Oldham 6. M Dixon, Tonbridge 7. Adam James, Wickham 8. Mrs Jay Paterson, Leicestershire 9. Mr C Trivedi, Harrow 10. Mark Hall, Lancs

Gloria Estefan

1. Gareth Martin, Newport 2. Jean Bride, Hampton 3. T J Knightley, Romford 4. Keith Hodgson, Cardiff 5. Jo Warr, Somerset 6. Sarah Castell, Bristol 7. Simon Bilic, Chelmsford 8. Susan Ball, Warley 9. Trevor, O'Connell, Newcastle 10. Nigel Brobyn, Cornwall

● BEATS & PIECES

THE CLUB CHART last week somehow got lost in transit between me and the printers, which was thoroughly frustrating as I'd gone without sleep for nearly 48 hours to get both it and the DJ Directory done before going on holiday (to sunny North Wales again, of course!) — however, just in case any have dropped out this week, new entries were: 32 **Illusion** 'Why Can't We Live Together (Remix)' (Rumour Records), 38 **Silicon Chip** 'Stay' (BPM Records), 39 **Arthur Baker** 'It's Your Time' (Breakout), 45 **The Style Council** 'Everybody's On The Run' (Polydor), 50 **Déjà** 'Made To Be Together' (10 Records), 52 **Alyson Williams** 'My Love Is So Raw (Remix)' (Def Jam), 55 **Bang** 'You're The One' (RCA), 61 **Zushii** 'There Ain't Enough Love' (First Base Records), 62 **K-9 Posse** 'Ain't Nothin' To It' (Arista), 69 **ABC** 'One Better World (Blazes Mixes)' (Neutron), 71 **Frankie Knuckles presents Satoshi Tomiie** 'Tears' (ffrr), 72 **D Mob** 'It's Time To Get Funky/Trance Dance' (ffrr), 77 **Natalie Cole** 'Good To Be Back/Miss You Like Crazy' (Manhattan), 80 **Ten City** 'Devotion (Paradise Revisited)' (Atlantic), 82 **Cookie Crew** 'Got To Keep On (Danny D Remix)' (ffrr), 84 **AI B. Sure!** featuring **Slick Rick** 'If I'm Not Your Lover' (US Warner Bros/Uptown Records), 89 **Simon Harris** featuring **Lennie Gordon** 'I've Got Your Pleasure Control' (ffrr), 90 **Bizarre Inc** 'It's Time To Get Funky (Atmosphere Mix)' (Blue Chip R&B), 91 **Baby Ford** 'Hi Mister Logan' (Rhythm King), 93 **CharVoni** 'Always There' (Syncopate), 96 **Diana Ross** 'Workin' Overtime' (US Motown), 98 **Tawanna Curry** 'Let Me Show You' (RePublic Records)... The Club Chart this week will also give last week's missing positions in, indeed, the "last week" column of figures (seems logical!) — incidentally, while on the subject of charts, DJs do please try to list the individual album tracks and different specific mixes you are using... **10 Records** have circulated a lavishly gatefolded ("limited edition DJ only promo album sampler" of just three tracks from the imminent **Inner City** LP, which seems a bit silly as it's a fair bet that these three will continue to dominate recipient DJs' charts even after the actual LP has long been out, the attractive strong **123½bpm** 'Do You Love What You Feel', fairly typical **120½bpm** 'Secrets Of The Mind', and moodily spurring **(0-1)127bpm** 'Inner City Theme'... **Simon Harris** ('I've Got Your Pleasure Control' did indeed hit The Club Chart last week on promo, way ahead of May 29 release, the Club Mix as previously detailed being **(0-1)121½bpm** while the flip's Street Mix is also **121½bpm**, the Instrumental **122bpm** and Bonus Beats **121½bpm** — and, similarly hitting on **ffrr** promo ahead of May 29 release is the Tokyo recorded very tuneful sinuously subtle deep house **Frankie Knuckles presents Satoshi Tomiie** featuring **Robert Owens** 'Tears', in **121½bpm** Classical Vocal and Instrumental (the latter especially haunting), and **121½bpm** Percussion mixes... **Nomad** featuring **Daddae Harvey** 'The Ragamuffin Number' turns out to be on **Rumour Records**, released fully next week, its flip's break beats being titled 'It Really Doesn't Matter' and 'Bonus Beats', while the oddly spelt **Daddae** is from

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

Camden Town's **Soul II Soul Basement Store** — and the whole thing is yet another opportunistic production by **Damon Rocheforte!**... **Candi McKenzie's** follow-up on May 29 will be the **Jocelyn Brown**-ish jiggly swing-beat **0-107½-0bpm** 'Honesty', with a bumpier **107½bpm** Dub... Us imports I had no time to review in full this week include the **Ted Currier** produced quite calm lurching and trotting (but with some **Todd Terry**-type samples) **Tony Terry** 'Forget The Girl' (Epic, **113½bpm** in at least its Extended Remix); **Intense** girls supported piano jangled jaunty New Jersey house **Gordon Nelson Jr.** 'Pump Up The Music' (Spin City); **Patrick Adams** created but **Marley Marl** remixed impassioned male group's bounding garage/house **Mark IV** 'It's A Mean World' (Tuff City); **Richie Weeks** created nervy guys nagged cymbal schlurped urgent jittery jangly stuttery pushing **Kidzstuff** 'Wanting You' (Renée Records); repetitive "te quiero" ("I love you" in Spanish) girl muttered and cowbell clonked jiggly burbling **New Blood** 'Touch Me (Te Quiero)' (Smokin'); excellent cleverly worded juvenile delinquency morality tale telling slow rap **Slick Rick** 'Children's Story' (Def Jam); unexceptional jogging soul **Eugene Wilde** 'I Can't Stop (This Feeling)' (Magnolia Sounds/MCA Records); crawling mellow soul ballad **Miles Jaye** 'Objective' (Island) — this preceding his eagerly anticipated largely downtempo but very classy 'Irresistible' LP... US albums also include the midtempo and slow soul **The Controllers** 'Just In Time' (Capitol), while on LP here is the soulfully sung late Seventies/early Eighties-style superb **Marc V** 'Too True' (Elektra)... **Teddy Riley & Gene Griffin's** own swingbeat epitomising group's previously reviewed (last year) album is finally out here, **Guy 'Guy'** (MCA Records MCG 6043)... **'Lean On Me'**, the more recently reviewed (very) various artists soundtrack album that sold on import for its now 12-inch **Big Daddy Kane** 'Rap Summary' track, has been issued here (Warner Bros 925 843-1)... 'Friends', a probably **Whodini** inspired jaunty **100bpm** swingbeat jiggler featuring some uncredited male rap (by producer **Andre Cymone!**), is emerging as the standout track on the otherwise commercially competent new album by **Jody Watley**, 'Larger Than Life' (MCA Records MCG 6044)... UK singles yet to be properly reviewed include the **Steve 'Silk'**

Hurley remixed and reissued (in full commercial form for the first time) catchily tumbling house **Culture Clash Dance Party** 'Love Fever' (Jive); **Paul Scott** created **Turntable Orch**-ish repetitively nagged **Ulysses** 'Come Into My Life' (Garage Trax); limited edition pre-release gently chugging exotic sax instrumental (nothing to do with **Clarence Reid's** foul mouthed similarly named alter ego!) **"Blowfly"** featuring **Gary Barnacle & Brendan Beale** 'Blowfly' (W-A-U/Mr. Modo Recordings); London girl rapper's murky jiggling bumpy **Private Slim** 'There I Go Again' (Rhyme 'n' Reason Records); **Hamilton Bohannon** "everybody, get on up and dance" prodded samples scrubbing frenetic jumbled rap **Company 2** 'I'm Breaking Thru This' (Tam Tam); organ chorded jerkily lurching mournful **Tony Lewis** 'Let My People Go' (Garage Trax)... Manchester's **Stu Allan** (061-224 7990) has details of an alternative **The Last Resort** package trip to New York's **New Music Seminar**, including flights and a less expensive hotel for £599, but this excludes registration at the seminar (which costs far more than it's worth — as I always say, don't register, just hang out in the revolving bar for free and you'll meet everyone!)... **Creole Records**, based in North West London's Harlesden district since at least the mid-Seventies, have just moved to Blackpool — quite a hop!... **Simon Goffe** has indeed gone to **Desire** as label manager — no gaffe!... **Coldcut** can go hang, **The Dynamic Guv'nors** actually namecheck me in the rap of their new 'Movin', Doin' It' — I'm not too sure about that "unlike James, never out of fashion" bit, though (I'm just well dressed!)... **WOOO! YEAH!**

● HOT VINYL

SOUL II SOUL
'Back To Life (Club Mix)'

(10 Records TENX 265)

Totally remixed from their album so now without Caron Wheeler's acappella and Jazzie's groove, this terrific chunky unhurried percussion jiggled **100½bpm** sinuous jogger does again have Caron's coolly weaving vocals and (presumably) the Reggae Philharmonic Orchestra's strings, combining with the hypnotic beat to make a truly haunting mood, flipped by a more slinkily rolling **0-101bpm** Jam On The Groove treatment and its **101bpm** Back To The Beats

percussion (not, though, as good as the A-side's backing track). Too hot to hold, this isn't out fully until May 22 but is reviewed now to coincide with the biggest import seller from the middle of last week, the US pressing of **'Keep On Movin'** (US Virgin 0-96556), which combines the previously released **93½bpm** Club Mix, **0-93½bpm** Big Beat Acappella, **93½bpm** Nellee Hooper 7" Mix and **0-93½bpm** The First Movement with — check this! — **Teddy Riley's** samples backed much more emphatically jiggling faster **99½bpm** Rubba Dub and sharper **100bpm** Bonus Beats, obviously essential for completists!

ILLUSION
'Why Can't We Live Together (Love & Unity Remix)'

(Rumour Records RUMAT 1, via PR)

Last week's highest new Club Chart entry, this **Timmy Thomas** remaking pre-new beat **1982** Belgian oldie has been a revived Balearic beat for trend setting London DJ **Danny Rampling**, who now has also created this superior lightly pattering dynamic **0-113½-113-0bpm** remix, far better than the flip's more stolid **112½-113½bpm** Original 12" Version (which you may remember from the Forrest 'Rock Your

JOYCE SIMS 'Looking For A Love (Club Version)' (US Sleeping Bag Records SLX-40142) Self penned/arranged/co-produced for the first time, this long overdue and eagerly awaited return is a flute-led lightly Latin-style **109½-109½bpm** jigglingly attractive pattering and jiggling swing which should prove to be quite a haunting "summer" if it doesn't grab you immediately (**109½bpm** Instrumental and **109½bpm** Radio Versions) from very pleasant New York who really is co-producer **Andy Jenks?**



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"ON FIRE" & "FUNKY COLD MEDINA"
the new AA sided single available now on 7", 12" & C.D.

12/BRW 129 BRCD 129



'Built to perfection'

DJ

P O P D A N C E

PRESSURE ZONE

'Backstabbers'

(Tam Tam TTT 005)

The O'Jays' 1972 classic in an excellent 120½-0bpm UK deep house remake, instrumentally loping before similarly soulful guys and then a searingly squalling girl worry and wail the lyrics through reedily chiming organ, synthetic strings and tumbling percussion (121-120½bpm and 119½bpm B-side variations too), worth checking.

KRAZE

'Let's Play House (Club)'

(MCA Records MCAT 1337)

Moofou again growl and shout but behind a female lead this time on a somewhat Gibson Brothers tempoed jauntily tumbling Latin flavoured jiggly simple catchy 122-0bpm clonker (122½bpm Instrumental, and a long Acappella too), coupled also by last year's rhythmically similar smash 120½bpm 'The Party (12" Version)'

D MOB featuring LRS

'It Is Time To Get Funky'

(ffr FX 107)

Dancin' Danny D's 'Acieed' follow-up, due fully next week, is a style switching strong scrubbing and juddering 120bpm hip house groove badly let down by an unconvincing rap vocal (sadly without an instrumental), flipped by the once again Gary Haisman featuring and probably preferable more garage-ish smacking jangly striding gruffly spoken/sung 'Trance Dance' in Timmy Regisford's (0-) 120½bpm '12" Jersey Mix and 120½bpm Dub (Take # 2).

DISMASTERS

'Black And Proud!'

(Sure Delight SDT 9, via JetStar)

Martin Luther King introed funkily drummed throbbing dense 0-109½bpm black consciousness raising chugger rapped, shouted and scratched by Brooklyn's Michael 'Lord Mike Ski' Edwards and Troy 'Raven T' Sneed around quick quotes from 'Say It Loud, I'm Black And I'm Proud', plus more of Dr King's sermons and an excerpt from Brenda Hilliard's inspirational 'Lift Ev'ry Voice And Sing', flipped by the familiarly backed jauntily bounding anti-smack insult shouting urgent 116½bpm 'Skrum (and Then Some!)' (instrumentals too).

RAZE presents: DOUG LAZY

'Let It Roll'

(Champion CHAMP 12-204)

Yo-yoing up and down The Club Chart but basically quite hot, Doug Finley raps a sparsely backed simple jerky staccato stuttery 118½bpm New Jersey hip house jitterer, more draggily tempoed than most of its genre, also in bubblier acidic 118bpm Instrumental, house-ier 118-0bpm Dub, per-capella 118½bpm Lazypella mixes.

DONNA ALLEN

'Joy And Pain'

(BCM Records BC 12257)

Unavoidably delayed as launching the Linda Rogers headed UK branch of Brian Carter's Germany based label, yet nevertheless very late, this still steadily selling gorgeous classily swaying sinuously soulful revival of Maze featuring Frankie Beverly's standard is in four different 108bpm mixes, Nick Martinelli's Dance Version and Edited Dance Version being more lushly full bodied while Eric Schilling's Edited Remix and LP Version are more starkly tapping. It's still not fully out until May 22!

AL B. SURE! featuring SLICK RICK

'If I'm Not Your Lover'

(US Warner Bros/Uptown Records 0-21158)

Al's big US swingbeat hits have had patchy reception here but now this latest jerky unhurried catchy juggler has found instant acceptance, maybe due to duetting and counterpointing guest rapper Slick Rick, in its (0-) 107bpm 12" and 7" Remixes, lurching 0-104bpm LP Version and starker 105½bpm R&B Remix.

BOBBY BROWN

'Every Little Step (Extended Version)'

(MCA Records MCAT 1338)

Not in fact from the 'Ghostbusters II' movie, for which he has recorded two brand new songs, this LA & Babyface created juddery jogging 100½bpm swingbeat juggler has infectious tongue twiddling phrasing, and a rap break towards the end whipping up the enthusiasm (harder Uptown Mix and instrumental too).

TAWANNA CURRY

'Let Me Show You'

(RePublic Records LIC2 026)

Hitting already on "DJ Promo" pre-release, this Blaze remixed and largely created girl wailed weaving and jiggling soul chugger will be classed now as garage as it really is in the early Eighties New York production style, rambling with "brassy" accents through the 115½-116bpm Stardust, 114½-115bpm Quad, 115bpm Josh's and Acappella Mixes.

JUNE MONTANA 'I Need Your Love' (ffr FFRX 28), 'Billie Jean'-ishly tempoed breezily swirling 122bpm simple canterer by the attractively husky ex-Brilliant girl, flipped by a breathy Spanish muttered but actual song lacking more subtly burbling 119½bpm 'I Need Your Love (Te Quiero)' version that has also been separately promoted for DJs who might consider the A-side too pop; **PAUL HARDCASTLE SOUND SYNDICATE 'Are You Ready . . . (Armada Mix)' (AJK Music ONE 6605, via K-tel)**, lively good but frankly uninspired straightforward old fashioned (0-)123bpm medley of the Fatback Band's '(Do The) Spanish Hustle' and '(Are You Ready) Do The Bus Stop' with Hamilton Bohannon's 'Let's Start The Dance' plus one all too brief burst of the sublime Crown Heights Affair's 'Galaxy Of Love' (each remade, of course), flipped by a differently arranged less vocal Ready Mix; **GOOD SIGN 'Good Sign' (EMI GOOD 1)**, funkily chugging 120bpm jiggly trucking Spandau Ballet-ish smacker by some Liverpudlians, tailing off into a percussively fading finish, with (on promo, anyway) a similarly percussive Groove Mix flip; **CONFETTI'S 'The Sound Of C' (10 Records TENX 261)**, last year's monotonously bashing and twittering Belgian new beat hit finally released here, ominously tempoed with phonetically intoned "this is the sound of C, this is a new style of music" repetition, in 0-112-0bpm The Sound Mix and Peter Slaghuis's 111½bpm Hit House and 111bpm House Hit Remixes; **STATE of MIND 'God Only Knows (Full Length Version)' (Big Life BLR 9T)**, jaunty but not particularly inspired 123½bpm sk'ouse fusion (the latest) by Youth and vocalist Andy Caine, borrowing a familiar jumping brassy ska riff, with a scatting acappella finish and flipped by the to my mind rather better salsa flavoured thuddingly chugging semi-instrumental 0-119½bpm 'Survive (State Of Mind)'; **ARETHA & ELTON 'Through The Storm' (Arista 612 185)**, Albert Hammond & Diane Warren-penned, Narada Michael Walden-produced, rather dreary 0-99½-0bpm wriggly bumping inspirational slowie - duetted by Aretha Higginbotham and Elton Snodgrass, one is left to presume?; **STEVIE WONDER 'Free' (Motown ZT 42856)**, London recorded delicately plinky plunked frisky 154-0bpm melodic wordy weaver, coupled by the older percussively pattering 125bpm 'It's Wrong (Apartheid)' and 1980's Martin Luther King celebrating though generally useful 116bpm 'Happy Birthday' - in the absence of any strong new material for so long, it has to be wondered whether he's lost the plot?; **SA-FIRE 'Thinking Of You' (Mercury MERX 283)**, Sheena Easton/Gloria Estefan-style gloomily crawling 20½/41-0bpm US hit slowie by the normally Latin hip hopping girl (with indeed a Spanish language 'El Recuerdo De Ti' translation too); **INTOLERATOR III 'Harry's House (Full Blast Club Mix)' (Big One VV BIG 12)**, Dirty Harry soundtracks sampling (in dated Paul Hardcastle '19' style) jerkily spurting 118½-118½-118½-0bpm stuttery thudding and jittering loper with a burst of 'Peter Gunn' guitar too; **BABYLON FIVE 'The Last Supper?' (CTR CTT-2)**, very dull rambling 0-119½bpm semi-instrumental thumper with rocky guitar, aggressive muttering and vocodered lyrics.

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* featuring Shirley Lewis

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CHARVONI
'Always There'

(Syncopate 12SY 28)

The much recorded jazz-funk favourite (Willie Bobo, etc) revived in Blaze mixed vigorously frantic jittery New Jersey house style, with group supported and nagged gurgling and wailing female vocals plus some inevitable jangly piano, in three basically 121½-121¾ bpm mixes, due fully on May 22.

TARAVHONTY
'I Can't Hide'

(10 Records TENX 270)

David Morales mixed outstandingly neat and classy, mournful guy moaned, group chanted and piano jangled throbbing cool lazily striding pshta pshta driven garage roller, here in just its 119bpm Def Version, 118½ Get Loose Version, and percussive 119bpm Tribal Mix.

MYSTIQUE featuring KID VALDEZ
'Heartbreaker (I Can't Understand)'

(RePublic Records LICT 009)

Detroit duo José Rodriguez and Spen Martin feature Kid Valdez just on the A-side, which its remixers the Shy Boys (the M and D of London's M-D-Emm) describe as "Master C&J meets Fingers inc", a mournfully droning Latin house shuffler in 119¼-0bpm Total Club Mix, 119½-119¾-0bpm Depth Charged Dub and 119½bpm Bonus Beats versions, while Tina Gomez is featured (not a lot) on the flip's whistle blowing livelier self-descriptive 'Salsa Party' in (0-)119¾-119½ Mestizo Mix, 119½bpm Latin Beats and instrumental 119¾bpm Salsa Groove Mix versions, out fully on May 30 but sure to show up before then.

AMY JACKSON
'Let It Loose'

(BSBi BENN-T6, via PRT)

Len Grant & Komix produced effective simple calmly crooned uncluttered garage groove in its here 120-0bpm unhurriedly undulating bass burbled steadily tapping EZ Mix, 120½bpm more beefily urgent plaintive Hot 7" Mix, 119¾bpm stuttery bass synth snapped pshta pshta-ed Loose Club, and 120bpm bumpily chugging keyboard instrumental Loose Dub versions, out fully on May 22.

VELMA WRIGHT
'You're Not Right'

(Champion CHAMP 12-202)

Velma wails and moans rather more than she sings on this piano jangled and cymbal schlurped here 117bpm garage lurcher (in four good mixes), with just the right feel for the moment but not much actual song.

TONE LÖC
'Funky Cold Medina'

(Delicious Vinyl/4th + B'way 12 BRW 129)

Gruffly rasped conversational unhurried but 117¾ chugging sly rap about, amongst other mildly amusing exploits, an encounter with a transvestite — again with rocky guitar chords and huge in the US pop chart — coupled here by the also gruffly conversational monotonous jiggly swaying 94½bpm 'On Fire' (94½bpm Instrumental too), using some 'Starksy & Hutch' guitar.

K-9 POSSE
'Ain't Nothin To It'

(Arista 612 256)

Last November's clonking and clanking percussion backed, Bobby Byrd and Lyn Collins cutting, jerkily surging rap jitterer with gimmicky digital rolling "rrrrrr" effects, a catchy coughing fit and bursts of crowd support now somehow comes out shorter and faster here at 106-0bpm, still with an 104-0bpm Album Version, and newly flipped by this duo's album's documentary introed lurching 0-101-0bpm 'This Beat Is Military'.

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

(Garage Trax GTX 13)

West Indian accented mournful guy muttered subdued though jauntily burbling here 119½bpm side to side shuffler, created by Smack Music Productions, with plonking piano and a particularly catchy nagging little sax riff than should worm its way upside a few heads (119½bpm Instrumental and Vocal Dub), worth checking.

KELLY CHARLES
'You're The One'

(Champion CHAMP 12-100)

James Bratton produced squallingly wailed plaintive but bright tinkling and jittering choppy jiggling 121¼bpm insistent garage-ish trotter (121¾bpm Pirate Dub and The R.A.W. Mix too).



MANDY SMITH is much in the news at the moment, so now seems a good time finally to reveal this exclusive snap of here with none other than DAMON ROCHEFORT, currently building a new reputation as producer of such as Sharon Dee Clarke, Omen, and Nomad featuring Daddae Harvey!

DEE DEE WILDE
'No Way Out (Philly Club Remix)'

(Fourth & Broadway 12 BRW 127)

Gary Glenn penned so not surprisnly Anita Baker-ish weaving classy 92bpm slow doodling soulful jogger, pleasant without grabbing one as it meanders by (Philly Radio Remix and Instrumental versions too), co-produced and remixed by her brother Eugene.

DEE MAJOR (I.O.F.)
'Hot Stuff'

(Catt CATT 005)

Strange carefree sort of samba tempoed 98¾/197½bpm swinger with a husky wordy narrative rap, double AA-sided by JAIL BREAK 'Socca Cheata', a scratches and samples woven but indistinct 109½bpm moody burbler.

CORINA
'Give Me Back My Heart'

(Champion CHAMP 12-203)

Madonna/Gloria Estefan influenced Eurobeat-style girl sung, Latin hip hop pop style cymbal shushed and brass burbled freestyle jitterer in 121bpm Dirty House Mix, 120½bpm Extended Club House Mix, here edited 120¾bpm Dub House and (0-)121bpm Dirty Dub versions.

THE DYNAMIC GUV'NORS 'The Turnin' Tables E.P.' (Blapps! Records SEX 071) The Enterprising Jazzy Jason and Dazzle D now issue a six track E.P. on their own rapidly burgeoning bedroom label, the rapping, scratching and sampling Guv'nors rivaling many better publicised Americans with the wriggly leaping, twittering and scratching hip house 123-0bpm 'Movin', Doin' It (Yeah)' and its 122½-0bpm Dubb, dial tuning introed then MC Untouchable rapped funky drummered (0-)104bpm 'Can't Stop The Airplay', oddly churning hip house 121-0bpm 'Uncle Brutus', familiar samples built 121-0bpm 'Keep It Coming Back', and conversationally rapped juddery striding (0-)118bpm 'I Want Some Scratch'.



VINTAGE CHART

UK SINGLES — NOVEMBER 27, 1959

TW LW

1	1	TRAVELLIN' LIGHT	Cliff Richard	Columbia
2	3	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?	Emile Ford	Pye
3	2	MACK THE KNIFE	Bobby Darin	London
4	4	RED RIVER ROCK	Johnny And The Hurricanes	London
5=	5	'TIL I KISSED YOU	Everly Brothers	London
5=	10	OH! CAROL	Neil Sedaka	RCA
7	7	PUT YOUR HEAD ON MY SHOULDER	Paul Anka	Columbia
8	18	WHAT DO YOU WANT?	Adam Faith	Parlophone
9	6	SEA OF LOVE	Marty Wilde	Philips
10	11	BROKEN-HEARTED MELODY	Sarah Vaughan	Mercury
11	16	TEEN BEAT	Sandy Nelson	Top Rank
12	11	MAKIN' LOVE	Floyd Robinson	RCA
13	23	SEVEN LITTLE GIRLS	the Avons	Columbia
14	15	SNOW COACH	Russ Conway	Columbia
15	9	THE THREE BELLS	the Browns	RCA
16	8	HIGH HOPES	Frank Sinatra	Capitol
17=	18	POISON IVY	the Coasters	London
17=	14	ONE MORE SUNRISE	Dickie Valentine	Pye
19	21	RAWHIDE	Frankie Laine	Philips
20	17	MR BLUE	Mike Preston	Decca
21	28	LITTLE DONKEY	Gracie Fields	Columbia
22	—	PIANO PARTY	Winfred Atwell	Decca
23	20	LITTLE DONKEY	Beverley Sisters	Decca
24	13	LIVING DOLL	Cliff Richard	Columbia
25	—	SEVEN LITTLE GIRLS	Paul Evans And The Curls	London
26	—	HEARTACHES BY THE NUMBER	Guy Mitchell	Philips
27	25	MORE AND MORE PARTY POPS	Russ Conway	Columbia
28	21	HERE COMES SUMMER	Jerry Keller	London
29	29	NASHVILLE BOOGIE	Bert Weedon	Top Rank
30	—	BEST OF EVERYTHING	Johnny Mathis	Fontana



● SHANE MacGOWAN: "me, I had teef like Donny Osmond until I discovered Cadbury's Creme Eggs"

US SINGLES — NOVEMBER 27, 1959

TW LW

1	2	MACK THE KNIFE	Bobby Darin
2	1	MR BLUE	The Fleetwoods
3	3	DON'T YOU KNOW	Della Reese
4	5	HEARTACHES BY THE NUMBER	Guy Mitchell
5	4	PUT YOUR HEAD ON MY SHOULDER	Paul Anka
6	9	SO MANY WAYS	Brook Benton
7	8	DECK OF CARDS	Wink Martindale
8	11	IN THE MOOD	Ernie Fields
9	10	PRIMROSE LANE	Jerry Wallace
10	12	WE GOT LOVE	Bobby Rydell
11	6	LONELY STREET	Andy Williams
12	13	SEVEN LITTLE GIRLS	Paul Evans And The Curls
13	7	TEEN BEAT	Sandy Nelson
14	17	BE MY GUEST	Fats Domino
15	20	MISTY	Johnny Mathis
16	—	WOO-HOO	Rock-A-Teens
17	15	THE ENCHANTED SEA	the Islanders
18	14	DANNY BOY	Conway Twitty
19	19	OH! CAROL	Neil Sedaka
20	16	DANCE WITH ME	the Drifters

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|-------------------------|----------------------|
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| 2. Pineapple Chunks | 12. Opal Fruits |
| 3. Flying Saucers | 13. Cadbury's Flakes |
| 4. Lime Barrells | 14. Aniseed Balls |
| 5. Jamboree Bags | 15. Caramacs |
| 6. White Mice | 16. White Toblerones |
| 7. Fruit Salad chews | 17. Dolly Mixtures |
| 8. Black Jacks | 18. Jelly Babies |
| 9. Bazooka Joes | 19. Curly Wurlies |
| 10. Sherbet Fountains | 20. Kit Kats |

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THE CLUB CHART

TW LW

1	9	I'M EVERY WOMAN (DANCIN' DANNY D REMIX) Chaka Khan	Warner Bros 12in
2	6	BACK TO LIFE/JAZZIE'S GROOVE/HAPPINESS (DUB)/KEEP ON MOVIN'/AFRICAN DANCE/FAIRPLAY/DANCE/HOLDIN' ON (BAMBELLA) Soul II Soul	10 Records LP
3	2	THAT'S HOW I'M LIVING (MIXES)/THE CHIEF Toni Scott	Champion 12in
4	14	LET IT ROLL Raze presents Doug Lazy	US Grove St. 12in
5	10	TAKE SOME TIME OUT (REMIXES) Arnold Jarvis	RePublic Records 12in
6	4	AIN'T NOBODY BETTER ('DETROIT'S BURNING/TECHNO TRIX) Inner City	10 Records 12in
7	1	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler)	10 Records 12in
8	7	JUST KEEP ON ROCKIN' (SK'OUSE/HIP HOUSE) Double Trouble & The Rebel MC	Desire 12in
9	13	GET HIP TO THIS! (MIXES) M-D-Emm featuring Nasih	RePublic Records 12in
10	5	WHO'S IN THE HOUSE the Beatmasters with Merlin	Rhythm King 12in
11	68	STILL WAITING (MIXES) Kechia Jenkins	US Profile 12in/UK promo
12	8	ME MYSELF AND I (RICHELIE RICH REMIX)/JENIFA (TAUGHT ME) De La Soul	Big Life 12in
13	—	KEEP ON MOVIN' (TEDDY RILEY'S RUBBA DUB/BONUS BEATS) Soul II Soul	US Virgin 12in
14	18	SHELTER (VERSION/WICKY WACKY MIX) Circuit featuring Koffi	Collision 12in
15	12	MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX) Paul Simpson featuring Adeva and introducing Carmen Marie	Cooltempo 12in
16	3	PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX) kc Flightt	RCA 12in
17	39	IT'S YOUR TIME (MIXES) Arthur Baker and the backbeat disciples	Breakout 12in promo twinpack
18	72	IT IS TIME TO GET FUNKY/TRANCE DANCE (12 JERSEY MIX) D Mob featuring LRS/Gary Haisman	ffrr 12in pre-release
19	22	SISTER ROSA (12' REMIX/DUB VERSION) The Neville Brothers	Breakout 12in
20	26	MAKE MY BODY ROCK (CLUB MIX SWEET/SUPREME CLUBBED) Jomanda	RCA 12in
21	11	DEVOTION (MARSHALL'S CLUB MIX/THE VOICE OF PARADISE) Ten City	Atlantic 12in
22	98	LET ME SHOW YOU (MIXES) Tawanna Curry	RePublic Records 12in pre-release
23	87	LET'S DANCE (HIP HOUSE/HIP HOP MIXES) Sweet Tee	US Profile 12in
24	15	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	Fourth & Broadway 12in
25	19	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES) A Guy Called Gerald	Rham! 12in
26	38	STAY (SLAMMING MIX) Silicon Chip featuring The Turntable Orchestra	BPM Records 12in white label
27	63	WRATH OF KANE/RAP SUMMARY (LEAN ON ME) Big Daddy Kane	Cold Chillin' 12in
28	52	MY LOVE IS SO RAW (EXTENDED CLUB MIX) Alyson Williams	Def Jam 12in
29	41	CALM DOWN (VERSIONS) Most Wanted	US The Fever 12in
30	47	WORK IT TO THE BONE (REMIXES) LNR	US House Jam Records 12in
31	46	LET'S GO (MIXES) Fast Eddie	US DJ International Records 12in/UK promo
32	20	SLEEP TALK Alyson Williams	Def Jam 12in
33	86	HOUSIN' WITH THE T'S/T-N-OFF (MIXES) T La Rock	US Fresh Records 12in
34	36	THE RED THE BLACK THE GREEN/DANCE, DANCE, DANCE The 45 King	US Tuff City 12in
35	16	REAL LOVE (EXTENDED VERSION) Jody Watley	MCA Records 12in
36	83	LETTER TO THE BETTER (MIXES)/TOGETHER Ace & Action	US Prism 12in
37	44	HUMANITY (CLUB MIX) The Bliddu Orchestra	Trax 12in
38	33	ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX) Lisa M	Jive 12in
39	27	u + me = love (12' VERSION/TEN CITY REMIX) The Funky Worm	FONWEA 12in
40	75	WOMEN BEAT THEIR MEN (MIXES) Voodoo Doll	US Breaking Bones Records 12in
41	45	EVERYBODY'S ON THE RUN (FREDDY BASTONE/NORMAN JAY MIXES)/LONG HOT SUMMER (89 MIX EXTENDED VERSION) The Style Council featuring Brian J Powell	Polydor 12in
42	71	TEARS (MIXES) Frankie Knuckles presents Satoshi Tomie featuring Robert Owens	ffrr 12in pre-release
43	23	MAKE MY BODY ROCK (FEEL IT) (US MIXES) Jomanda	US Big Beat 12in
44	73	JUST A LITTLE BIT (MIXES) Total Science	Jumpin' & Pumpin' 12in
45	42	ADDING ON/BLACK IS BLACK/GETTING FIERCE/PURE RIGHTEOUSNESS/ALL TRUE AND LIVING/SAMPLE THE DOPE NOISE/FIRST IN EXISTENCE LaKim Shabazz	Sure Delight LP
46	17	PEOPLE HOLD ON (DISCO MIX) Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
47	—	I'LL BE THERE (0-8241)/IRRESISTIBLE (0-102)/HEAVEN (101 1/2)/OBJECTIVE (0-11 1/2)/NEXT TIME (26 3/4/80 1/4)/MESSAGE (0-35 1/2)/NEITHER ONE OF US (0-3774-0)/SLO-DANCE (43)/LOVE IN THE NIGHT (53/106) Miles Jaye	US Island LP
48	re	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES) Bobby Brown	MCA Records 12in
49	35	HELLO HALIB (ACID ACID ACID/ACID MIX) Cappella	Music Man 12in
50	—	LOOKING FOR A LOVE (CLUB VERSION) Joyce Sims	US Sleeping Bag Records 12in
51	90	IT'S TIME TO GET FUNKY (ATMOSPHERE MIX) Bizarre Inc	Blue Chip 'R&B' 12in
52	58	RHYTHM IS THE MASTER/TIME TO RHYME DJ Chuck Chillout and Kool Chip	US Mercury 12in
53	64	LET IT LOOSE (MIXES) Amy Jackson	BSBI 12in pre-release
54	54	JOY AND PAIN (WORLD TO WORLD REMIX) Rob Base & DJ E-Z Rock	Supreme Records 12in
55	32	WHY CAN'T WE LIVE TOGETHER (LOVE & UNITY REMIX) Illusion	Rumour Records 12in
56	69	ONE BETTER WORLD (BLAZE'S GARAGE/CLUB MIXES) ABC	Neutron 12in
57	21	CRUCIAL (DANCE REMIX) New Edition	MCA Records 12in
58	29	THE 900 NUMBER The 45 King	Doctor Beat 12in
59	—	I NEED A RHYTHM (0-125-125 1/2)/GET IT UP (0-124 1/2-0)/WHERE'S THE PARTY (120 1/2)/IT'S IN THE FLOOR (NO GAMES) (119 1/2)/PUMP IT UP (LET'S GROOVE) (115 1/2)/SEX ON THE DANCE FLOOR (0-120 1/2-122-121 1/2)/INCH BY INCH (0-117 1/2-0)/STEPPIN' OUT (124 1/2-124) The 28th St. Crew	US Vendetta Records LP
60	—	THE TURNIN' TABLES E.P. The Dynamic Guv'nors	Blapps! Records 12in
61	re	ON A LOVE GROOVE (MIXES) Orchestra JB	Metro Music International 12in
62	—	BACK TO LIFE (CLUB MIX) Soul II Soul	10 Records 12in mailing list promo
63	24	KRUSH GROOVIN' (MIXES)/GOOD LOVE (TOO BAD) Krush	FON 12in
64	78	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)/ARTHUR BAKER'S DANCE MIX) Roberta Flack	US Atlantic 12in
65	31	THE MAGIC NUMBER/EYE KNOW/SAY NO GO/DE LA ORGEE De La Soul	Big Life LP
66	84	IF I'M NOT YOUR LOVER (REMIXES) A.B. Sure! featuring Slick Rick	US Warner Bros/Uptown Records 12in
67	40	PEOPLE HOLD ON (BLAZE'S NEW JERSEY JAZZ MIX) Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
68	66	ROXANNE'S ON A ROLL (REMIXES) The Real Roxanne	US Select 12in
69	43	BLACK AND PROUD!/SKRUM (AND THEN SOME!) Dismasters	US Urban Rock Records 12in
70	67	PUT YOUR TRUST IN THE MUSIC (LES ADAMS' GARAGE REMAKE) Burrell	10 Records 12in
71	85	THE RAGAMUFFIN NUMBER Nomad featuring Daddae Harvey	Rumour Records 12in white label
72	—	TALKIN' (113 1/2-113 1/2-114-119 1/4)/DUB TALKIN' (114-114 1/2-114) The Mafia	BBH 12in white label
73	re	TO THE BONE/THE GODDESS Wanda Dee	US Tuff City 12in
74	89	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES) Simon Harris	ffrr 12in pre-release
75	56	I'M THE ONE (CHRIS PAUL DANCE REMIX) Perri	MCA Records 12in
76	—	BRING FORTH THE GUILLOTINE (DARKSIDE MIX) Silver Bullet	Tam Tam 12in
77	55	YOU'RE THE ONE (THE JOURNEY) (MIXES) Bang	RCA
78	—	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES) Mystique featuring Kid Valdez/Tina Gomez	RePublic Records 12in pre-release
79	99	IN THE NAME OF LOVE (TODD TERRY/TONY D VERSIONS) MC Sergio	US Ilders 12in
80	—	COME INTO MY NEST (CLUB) (119 1/2)/(B BOY/NAUGHTY NAUGHTY) (119)/HOUSING ALL THE WAY (CLUB/ANOTHER CLUB MIX) (121 1/2-0)/(RADIO) (121 1/2) T.T.O. Boys	US Ilders 12in
81	70	AIN'T NOBODY BETTER (GROOVE CORPORATION REMIXES) Inner City	10 Records 12in
82	re	READY 4 LOVE (MIXES) Razzette featuring Lamya	US Da SHEET Records 12in
83	92	HARD CORE — HIP HOUSE (US REMIXES) Tyree	DJ International Records 12in
84	re	LET'S WORK (VERSIONS)/I CAN'T TAKE IT (MIXES) Casnovas Revenge	US Invasion 12in
85	93	ALWAYS THERE (MIXES) CharVoni	Syncope 12in promo
86	re	JOY AND PAIN (REMIXES) Donna Allen	BCM Records 12in promo
87	88	LET'S GET HYPED (MIXES) Kool Rock Steady	US DJ International Records 12in
88	79	STOP THE WORLD/(I AM) TIRED OF ALL THIS/TRUE FEELINGS Black, Rock & Ron	Supreme Records 12in
89	80	DEVOTION (PARADISE REVISITED/'DUNN FOR FUN' MIX) Ten City	Atlantic 12in
90	76	STRINGS OF LIFE (REMIXES) Rhythim Is Rhythim	Jack Trax 12in
91	95	THE TIME IS RIGHT (VERSIONS) Russell Patterson	US Jump Street 12in
92	61	THERE AIN'T ENOUGH LOVE (MIXES) Zushii	First Base Records 12in
93	re	BLACK STEEL IN THE HOUR OF CHAOS (RADIO VERSION)/CAUGHT, CAN WE GET A WITNESS (PRE BLACK STEEL BALLISTIC FELONY DUB) Public Enemy	US Def Jam 12in
94	100=	LOVER (MIXES) Roqui	US Nugroove 12in
95	—	GET UP, GET OUT (124 1/2-0)/IN THE NIGHT (123)/I WANT YOUR LOVE (0-126 1/2)/DADDY, DADDY (139 1/4) Ralph Rosario	US Hot Mix 5 Inc Records 12in
96	—	TOUCH ME (TE QUIERO) (CLUB EDIT/INSTRUMENTAL) (119-118 1/2)/(BERRIOS BREAKDOWN) (119-119 1/2)/(RADIO EDIT) (119) New Blood	US Smokin' 12in
97	94	SALSA TIME/CAN WE DO THIS/B.B.O. IN EFFECT/IT'S JUST AN 808/TALK DIRTY Bad Boy Orchestra	US Smokin' LP
98	—	HEY! HEY! CAN YOU RELATE? (MIXES) (122) Mink featuring Twice The Trouble	FON 12in promo
99	—	IT'S A MEAN WORLD (MARLEY MARL REMIX/TV TRACK MIX) (120 1/2-120 1/2) Mark IV	US Tuff City 12in
100=	100=	JUST A LITTLE MORE Fifth Of Heaven	Mix Out Records 12in
100=	—	WEGOT OUR OWN THANG (MIXES) (0-114) Heavy D & The Boyz	US Uptown Records 12in
100=	—	PUMP UP THE MUSIC (MIXES) (122 1/2) Gordon Nelson Jr	US Spin City 12in
100=	—	GET HIP TO THIS! (HOMEBOYS REVENGE/DJ DELIGHT) (123 1/2-123 1/2) M-D-Emm featuring Nasih	Republic Records 12in white label
100=	—	FORGET THE GIRL (EXTENDED REMIX/MIDTOWN MIX) (113 1/2-0)/(BURN THE HOUSE DOWN BASEMENT BEATS) (115)/(RADIO VERSION) (112 1/2-0) Tony Terry	US Epic 12in

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

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'JUST KEEP ROCKIN'

SK'OUSE STYLEE!!

AA SIDE - HIPHOUSE MIX DOUBLE DYNAMITE ON 7" + 12"

PACIFIC DISTRIBUTION



MAY 7 — MAY 13 1989

U S S I N G L E S

TW LW

1	2	I'LL BE THERE FOR YOU	Bon Jovi
2	1	LIKE A PRAYER	Madonna
3	3	REAL LOVE	Jody Watley
4	5	FOREVER YOUR GIRL	Paula Abdul
5	8	SOLDIER OF LOVE	Donny Osmond
6	7	AFTER ALL	Cher/Peter Cetera
7	6	SECOND CHANCE	Thirty Eight Special
8	14	ROCK ON	Michael Damian
9	18	PATIENCE	Guns N' Roses
10	19	WIND BENEATH MY WINGS	Bette Midler
11	17	ELECTRIC YOUTH	Debbie Gibson
12	12	THINKING OF YOU	Sa-Fire
13	13	CULT OF PERSONALITY	Living Colour
14	15	IKO IKO	the Belle Stars
15	20	EVERY LITTLE STEP	Bobby Brown
16	22	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block
17	4	FUNKY COLD MEDINA	Tone Loc
18	24	EVERLASTING LOVE	Howard Jones
19	10	SHE DRIVES ME CRAZY	Fine Young Cannibals
20	25	CLOSE MY EYES FOREVER	Uta Ford
21	9	ROOM TO MOVE	Animation
22	11	HEAVEN HELP ME	Deon Estus
23	32	BUFFALO STANCE	Neneh Cherry
24	27	WHERE ARE YOU NOW?	Jimmy Harnon With Sync
25	30	THROUGH THE STORM	Aretha Franklin
26	16	SINCERELY YOURS	Sweet Sensation
27	26	SEVENTEEN	Winger
28	21	THE LOOK	Roxette
29	34	CRY	Waterfront
30	33	VOICES OF BABYLON	the Outfield
31	29	A SHOULDER TO CRY ON	Tommy Page
32	39	SATISFIED	Richard Marx
33	36	I ONLY WANNA BE WITH YOU	Garnita Fox
34	23	ROCKET	Def Leppard
35	28	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
36	42	POP MINGER	John Cougar Mellencamp
37	43	MISS YOU LIKE CRAZY	Natalie Cole
38	41	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam
39	40	DOWNTOWN	One 2 Many
40	31	ETERNAL FLAME	the Bangles
41	45	THIS TIME I KNOW IT'S FOR REAL	Donna Summer
42	49	BABY DON'T FORGET MY NUMBER	Milli Vanilli
43	44	COMING HOME	Cinderella
44	37	I WANNA BE THE ONE	Stevie B
45	48	GIVING UP ON LOVE	Rick Astley
46	51	CUDDLY TOY (FEEL FOR ME)	Roadford
47	60	I DROVE ALL NIGHT	Cyndi Lauper
48	50	CIRCLE	Eddie Brickett & The New Bohemians
49	53	VERONICA	Elysi Castello
50	69	GOOD THING	Fine Young Cannibals
51	52	I'LL BE YOU	the Replacements
52	63	I WON'T BACK DOWN	Tom Petty
53	35	STAND BY ME	
54	73	BE WITH YOU	the Bangles
55	65	INTO THE NIGHT	Benny Mardones
56	81	IF YOU DON'T KNOW ME BY NOW	Simply Red
57	66	CLOSER THAN FRIENDS	Surface
58	47	YOU GOT IT	Roy Orbison
59	46	SUPERWOMAN	Karyn White
60	61	LET ME IN	Eddie Money

Mercury
Sire
MCA
Virgin
Capitol
Geffen
A&M
Cypress
Geffen
Atlantic
Atlantic
Cutting
Epic
Capitol
MCA
Columbia
Delicious
Elektra

RCA
Polydor
MCA
Virgin
WTG
Arista
A&M
Atlantic
EMI
Polydor
Columbia
Sire
EMI
Jive
Mercury
Arista
Mercury
EMI
Columbia
A&M
Columbia
Atlantic
Arista
Mercury
LHR
MCA
Epic
Epic
Geffen
Warner Brothers
J&S
Sire
MCA
Warner Brothers
Columbia
Polydor
Elektra
Columbia
Virgin
Warner Brothers
Columbia

● BULLETS

61	85	ROOMS ON FIRE	Stevie Nicks	Modern
63	75	DOWN BOYS	Warrant	Columbia
70	80	WHO DO YOU GIVE YOUR LOVE TO	Michael Morales	Wing
71	74	ROUND & ROUND	New Order	Qwest
72	—	SEND ME AN ANGEL '89	Real Life	Curb
74	—	CRAZY ABOUT HER	Rod Stewart	Warner Bros
75	84	THE MAYOR OF SIMPLETON XTC		Geffen
77	—	FASCINATION STREET	the Cure	Elektra
81	89	ANYTHING CAN HAPPEN	Was (Not Was)	Chrysalis
84	—	WE CAN LAST FOREVER	Chicago	Reprise
89	—	I LIKE IT	Dino	4th & Broadway
92	—	I WANT IT ALL	Queen	Capitol
93	—	NOW YOU'RE IN HEAVEN	Julian Lennon	Atlantic
94	—	ONCE BITTEN TWICE SHY	Great White	Capitol
96	—	(BETWEEN A) ROCK AND A HA	Cutting Crew	Virgin

U S A L B U M S

TW LW

1	1	LIKE A PRAYER	Madonna	Sire
2	3	G N' R LIES	Guns N' Roses	Geffen
3	2	LOC-ED AFTER DARK	Tone Loc	Delicious
4	4	THE RAW & THE COOKED	Fine Young Cannibals	IRS
5	5	DON'T BE CRUEL	Bobby Brown	MCA
6	6	VIVID	Living Colour	Epic
7	7	HANGIN' TOUGH	New Kids On The Block	Columbia
8	8	ELECTRIC YOUTH	Debbie Gibson	Atlantic
9	9	BEACHES	Soundtrack	Atlantic
10	10	FOREVER YOUR GIRL	Paula Abdul	Virgin
11	13	NEW JERSEY	Bon Jovi	Mercury
12	12	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
13	14	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys	Wilbury
14	11	MYSTERY GIRL	Roy Orbison	Virgin
15	15	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
16	19	SONIC TEMPLE	the Cult	Sire
17	17	LARGER THAN LIFE	Jody Watley	MCA
18	18	SKID ROW	Skid Row	Atlantic
19	16	EVERYTHING	the Bangles	Columbia
20	20	HYSTERIA	Def Leppard	Mercury

● DEON ESTUS: "ere's another good un; Cher doing her Winston Churchill, it's a winner you'll agree"



21	23	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell And The New Bohemians	Geffen
22	26	MELISSA ETHERIDGE	Melissa Etheridge	Island
23	21	... AND JUSTICE FOR ALL	Metallica	Elektra
24	24	GREEN REM		Warner Brothers
25	25	WATERMARK	Enya	Geffen
26	27	OUT OF ORDER	Rod Stewart	Warner Brothers
27	22	LIVING YEARS	Mike And The Mechanics	Atlantic
28	28	LOOK SHARP!	Roxette	EMI
29	29	GUY	Guy	Uptown
30	33	WINGER	Winger	Atlantic
31	30	KARYN WHITE	Karyn White	Warner Brothers
32	39	LET'S GET IT STARTED	MC Hammer	Capitol
33	—	TWICE SHY	Great White	Capitol
34	35	SPIKE	Elvis Costello	Warner Brothers
35	32	OPEN UP AND SAY ... AHH!	Poison	Enigma
36	36	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
37	45	NICK OF TIME	Bonnie Raitt	Capitol
38	31	RAIN MAN	Soundtrack	Capitol
39	34	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
40	40	LIFE IS ... TOO SHORT	Too Short	Jive
41	37	STRAIGHT OUTTA COMPTON	NWA	Ruthless
42	43	EAZY-DUZ-IT	Eazy-E	Ruthless
43	42	THE GREAT RADIO CONTROVERSY	Testa	Geffen
44	38	THE TRINITY SESSION	Cowboy Junkies	RCA
45	47	3 FEET HIGH AND RISING	De La Soul	Tommy Boy
46	41	SILHOUETTE	Kenny G	Arista
47	46	THE RIGHT STUFF	Vanessa Williams	Wing
48	48	THE HEADLESS CHILDREN	WASP	Capitol
49	44	ORANGES AND LEMONS	XTC	Geffen
50	—	LONG COLD WINTER	Cinderella	Mercury

Compiled by Billboard

● **HOWARD JONES:** "my name used to be Howard Smith, but that seemed a little dull, so I changed it"



22	30	MR DJ	Joyce "Fendërella" Irby	Motown
23	31	EVERY LITTLE TIME	Kiara	Arista
24	32	HAVE YOU HAD YOUR LOVE TODAY	The O'Jays	EMI
25	34	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam	Columbia
26	33	LOST WITHOUT YOU	BeBe & CeCe Winans	Capitol
27	35	FOR THE LOVE OF YOU	Toni! Toni! Tone!	Wing
28	17	EVERY LITTLE STEP	Bobby Brown	MCA
29	36	THE GOOD, BAD & UGLY	Charlie Singleton	Epic
30	37	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block	Columbia
31	22	IT'S ONLY LOVE	Simply Red	Elektra
32	40	THROUGH THE STORM	Aretha Franklin	Arista
33	25	ROLLIN' WITH KID 'N PLAY	Kid 'N Play	Select
34	—	I WANT YOUR LOVE	LaRue	RCA
35	—	MY ONE TEMPTATION	Mica Paris	Island
36	—	FOR YOU TO LOVE	Luther Vandross	Epic
37	15	CRUCIAL	New Edition	MCA
38	—	MADE TO BE TOGETHER	Deja	Virgin
39	—	LEAD ME INTO LOVE	Anita Baker	Elektra
40	—	SHOW & TELL	Peabo Bryson	Capitol

Compiled by Billboard

MUSIC VIDEO

TW LW

1	1	BATTLE AND HUM	U2	CIC
2	—	LOVESEXY LIVE I	Prince	Palace
3	18	ACADEMY	New Order	Palace
4	—	LOVESEXY LIVE 2	Prince	Palace
5	2	INNOCENTS	Erasme	Virgin
6	3	HOMECOMING CONCERT	Gloria Estefan	CMV
7	5	VIDEO ANTHOLOGY	Bruce Springsteen	CMV
8	4	KYLIE — THE VIDEOS	Kylie Minogue	PWL
9	6	MAKING THRILLER	Michael Jackson	Weston
10	7	6ix BY THREE	Duran Duran	PMI
11	13	NOW THAT'S WHAT I CALL MUSIC VIDEO I4	Various	Virgin/PMI/PMV
12	—	SWEET TORONTO	John Lennon	Packfield
13	8	THE LEGEND CONTINUES ...	Michael Jackson	Video Collection
14	14	I81	Depeche Mode	Virgin
15	19	NON-STOP EROTIC VIDEO	Soft Cell	Music Club/Video Collection
16	17	CLOSE	Kim Wilde	Virgin
17	12	GUARANTEED LIVE 88	Cliff Richard	PMI
18	10	PRIVATE COLLECTION	Cliff Richard	PMI
19	—	UNCENSORED	Motley Crue	WEA
20	9	THE BIG PUSH TOUR	Bros	CMV

Compiled by Gallup

● **GUNS N' ROSES' AXL:** "my five o'clock shadow's coming on dontcha think?"



US BLACK SINGLES

TW LW

1	2	START OF A ROMANCE	Sky	Atlantic
2	3	I LIKE	Guy	Uptown
3	1	REAL LOVE	Jody Watley	MCA
4	9	IF I'M NOT YOUR LOVER	A-B Sure!	Warner Bros
5	6	DON'T TAKE MY MIND ON A TRIP	Boy George	Virgin
6	10	HEAVEN HELP ME	Deon Estus	Mika
7	11	BUCK WILD	EU	Virgin
8	7	FUNKY COLD MEDINA	Tone Loc	Delicious
9	14	STICKS AND STONES	Grady Harrell	RCA
10	8	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
11	16	ME MYSELF AND I	De La Soul	Tommy Boy
12	12	BABY ME	Chaka Khan	Warner Bros
13	21	MISS YOU LIKE CRAZY	Natalie Cole	EMI
14	4	LOVE SAW IT	Karyn White	Warner Brothers
15	19	TURN THIS MUTHA OUT	MC Hammer	Capitol
16	23	MY FIRST LOVE	Atlantic Starr	Warner Brothers
17	20	CHILDREN'S STORY	Slick Rick	Def Jam
18	18	JOY AND PAIN	Rob Base & DJ E-Z Rock	Profile
19	5	SLEEP TALK	Alyson Williams	Def Jam
20	24	LIKE A PRAYER	Madonna	Sire
21	27	IF SHE KNEW	Anne G	Atlantic

Personal

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GAY BOY Aged 18 looking for special person anywhere aged 16-20. Photo ensures reply Box No 5059.

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES



● **JIM KERR:** "hoots mon, if ye put this shell to yer ear you can hear the sea"

● **Kylie Minogue** makes her expected takeover at the top of the chart this week, relegating four week winners **the Bangles** to second place. 'Hand On Your Heart' is Kylie's second number one. Her first was 'I Should Be So Lucky' in February last year.

Even discounting her number one duet with **Jason Donovan**, 'Especially For You', Kylie has not only the best ever start to a career by a woman, but by any act, her three singles between 'Lucky' and 'Heart' — 'Got To Be Certain', 'The Loco-Motion' and 'Je Ne Sais Pas Pourquoi', if you need reminding — all peaking at number two (Note: some acts have had more than two number ones amongst their first five hits, but none can match Kylie's consistency. If the peak positions of her first five solo discs are added together they come to eight, the lowest figure for any act). Additionally, her debut album 'Kylie' has sold over 1,800,000, making it the biggest selling debut album by a woman ever.

Fuelling Kylie's success are the formidable team of **Stock Aitken Waterman**, who wrote and produced both of her number ones. Since **Dead Or Alive's** 'You Spin Me Round (Like A Record)' gave them their first number one hit as producers a little over four years ago, SAW have accumulated eight number ones. Only nine producers in the whole of chart history can boast a higher total. SAW also wrote six of their number ones — this feat placing them joint tenth in the all-time league of writers.

In their success as writers AND producers, SAW are second only to the team of **Benny Andersson** and **Bjorn Ulvaeus**, who wrote and produced all 10 of **Abba's** number ones.

SAW's success covers six different acts (seven if we count the Kylie & Jason duet separately from their solo successes), making their achievement arguably superior to Bjorn and Benny's.

It looks as if SAW are going to dominate the charts for some time to come: Kylie should be pushed off the summit next week by the **Paul McCartney/Gerry Marsden/Holly Johnson/Christians** version of 'Ferry Cross The Mersey', which may then make way for Jason Donovan's remake of 'Sealed With A Kiss', followed by the next Kylie single. All are SAW productions.

● **Queen** make a sensational return to the chart this week. Two and a half years after their last single, 'Who Wants To Live Forever', stiffed at number 24, 'I Want It All' debuts at number three to become the highest new entry of their 32 hit career. Their previous best opening volley came from 'Somebody To Love' in 1976 and 'Radio GaGa' in 1984. Both debuted at number four. Other Queen singles to make an immediate impact on the top 20 are surprisingly few in number: 'Under Pressure', their 1981 collaboration with **David Bowie** debuted at number eight; 'One Vision' appeared at number nine in 1985; 'A Kind Of Magic' got off to a number 16 start in 1986; 'I Want To Break Free' opened its career at number 18 in 1984, and 'Hammer To Fall' bowed at 19 later the same year.

'Bohemian Rhapsody' seemed to be a musical mistake when it started weakly at number 47 in 1975, but three weeks later it was starting a nine week run at number one. No other record has held the crown for longer in the last 30 years. Similarly,

'Another One Bites The Dust' showed little potential when it debuted at number 54 in 1980, but it finally peaked at number seven, and is one of Queen's biggest sellers. All this goes to show that whilst a fast breaking record is invariably a good thing, it is not necessarily a disaster to get off to a slow start.

● Dramatic action on the album chart this week, with new entries occupying each of the top three positions — the first time there has been such a shake-up at the top since 22 October last year, when, in fact, each of the top four albums were newcomers.

Leading by a very comfortable margin this week is the new **Simple Minds** album 'Street Fighting Years' — the fourth in a row by the group to debut at number one.

They thus join **Abba**, **the Police**, **Genesis** and **U2** as the acts to have most (four) number one albums since 1980. None of the acts they are tied with seems likely to produce a new album this year (some never will) so Simple Minds seem certain to share the title for most

number one albums in the decade, which draws to a close in a little over six months. Before then, however, **Kate Bush** and **Paul McCartney**, both with three number ones in the Eighties so far, are scheduled to release new albums, and have a very real chance of joining the roll of honour.

Trailing Simple Minds this week, but with enough sales to have bagged a number one position in a normal week is Jason Donovan's first album 'Ten Good Reasons', which, somewhat perversely, has 11 tracks. Like Kylie's album, Jason's will run and run, and it seems likely to gravitate to the very top of the chart before too long.

Finally, debuting at number three, 'Disintegration' becomes **the Cure's** highest charted album, replacing their 1986 singles compilation 'Standing On A Beach'. The first single off 'Disintegration' — 'Lullaby' — likewise became their highest charted single only a fortnight ago, whilst their forthcoming UK hit 'Fascination Street' is a high new entry in America this week, all of which must make life particularly sweet for **Robert Smith** and company at present.

NEWS EXTRA

NO JERICO SPLIT

A Sunday newspaper story that Mark Shaw is leaving Then Jerico has been denied. A report claiming that Mark has had an argument with the band on their European tour and will be going solo, has been dismissed as "absolute rubbish", by a spokesperson for Then Jerico's publicity company.

TWELVE INCH

TW LW

1	1	HAND ON YOUR HEART	Kylie Minogue	PWL
2	—	I WANT IT ALL	Queen	Parlophone I2QUEEN10
3	5	I'M EVERY WOMAN (REMIX)	Chaka Khan	Warner Bros
4	6	REQUIEM	London Boys	Teldec/WEA
5	2	WHO'S IN THE HOUSE	Beatmasters With Merlin	Rhythm King
6	17	BRING ME EDELWEISS	Edelweiss	WEA
7	3	ETERNAL FLAME	Bangles	CBS
8	4	ONE	Metallica	Vertigo
9	8	AIN'T NOBODY BETTER	Inner City	10 Records
10	18	MISS YOU LIKE CRAZY	Natalie Cole	EMI USA
11	9	BABY I DON'T CARE	Transvision Vamp	MCA
12	21	HELYOM HALIB (ACID ACID ACID)	Cappella	Music Man
13	20	BEDS ARE BURNING	Midnight Oil	CBS
14	15	YOUR MAMA DON'T DANCE	Poison	Capitol
15	25	ELECTRIC YOUTH	Debbie Gibson	Atlantic
16	23	KEEP ON MOVIN'	Soul II Soul/Caron Wheeler	10 Records
17	16	WHERE HAS ALL THE LOVE GONE?	Yazz	Big Life
18	14	AMERICANOS	Holly Johnson	MCA
19	—	RAP SUMMARY/WRATH OF KANE	Big Daddy Kane	Cold Chillin'/Warner W2973T
20	13	ME MYSELF AND I	De La Soul	Big Life/Tommy Boy

COMPACT DISC

TW LW

1	—	STREET FIGHTING YEARS	Simple Minds	Virgin
2	—	DISINTEGRATION	the Cure	Fiction
3	1	BLAST	Holly Johnson	MCA
4	—	TEN GOOD REASONS	Jason Donovan	PWL
5	3	THE RAW AND THE COOKED	Fine Young Cannibals	London
6	2	A NEW FLAME	Simply Red	Elektra
7	7	PASTPRESENT	Clannad	RCA
8	6	EVERYTHING	Bangles	CBS
9	4	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
10	5	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
11	—	NITE FLITE 2	Various	CBS
12	9	LIKE A PRAYER	Madonna	Sire
13	8	KICK INXS		Mercury
14	10	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
15	13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
16	12	DON'T BE CRUEL	Bobby Brown	MCA
17	16	POP ART	Transvision Vamp	MCA
18	—	DIESEL AND DUST	Midnight Oil	CBS
19	—	IN YOUR FACE	Kingdom Come	Polydor
20	10	HEY HEY IT'S THE MONKEES — GREATEST HITS	Monkees	K-Tel

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THE TOP OF THE POPS CHART

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

UK SINGLES

MAY 7 - MAY 13 1989

UK ALBUMS

TW LW W/C

◆◆	1	2	2	HAND ON YOUR HEART	Kylie Minogue	PWL
◆◆	2	1	15	ETERNAL FLAME	the Bangles	CBS
◆◆	3	—	1	I WANT IT ALL	Queen	Parlophone
◆◆	4	5	7	REQUIEM	London Boys	WEA
◆◆	5	7	5	MISS YOU LIKE CRAZY	Natalie Cole	Teldec/WEA
◆◆	6	9	8	BEDS ARE BURNING	Midnight Oil	EMI USA
◆◆	7	28	3	BRING ME EDELWEISS	Edelweiss	Sprint/CBS
◆◆	8	23	2	I'M EVERY WOMAN (REMIX)	Chaka Khan	WEA
◆◆	9	4	7	BABY I DON'T CARE	Transvision Vamp	Warner Brothers
◆◆	10	6	7	AMERICANOS	Holly Johnson	MCA
◆◆	11	8	4	WHO'S IN THE HOUSE	Beastmasters with Merlin	MCA
◆◆	12	3	6	IF YOU DON'T KNOW ME BY NOW	Simply Red	Rhythm King
◆◆	13	16	3	YOUR MAMA DON'T DANCE	Poison	Elektra
◆◆	14	26	8	THE LOOK	Roxette	Capitol
◆◆	15	21	3	ELECTRIC YOUTH	Debbie Gibson	EMI
◆◆	16	17	3	WHERE HAS ALL THE LOVE GONE	Yazz	Atlantic
◆◆	17	10	5	GOOD THING	Fine Young Cannibals	Big Life
◆◆	18	18	3	I'LL BE THERE FOR YOU	Bon Jovi	London
◆◆	19	13	4	AIN'T NOBODY BETTER	Inner City	Vertigo
◆◆	20	14	4	ONE METALLICA	—	10 Records
◆◆	21	37	2	ROOMS ON FIRE	Stevie Nicks	Vertigo
◆◆	22	39	2	DON'T IT MAKE YOU FEEL GOOD	Stefan Dennis	EMI
◆◆	23	15	11	I BEG YOUR PARDON	Kon Kan	Sublime
◆◆	24	11	4	LULLABY	the Cure	Atlantic
◆◆	25	22	6	ME MYSELF AND I	De La Soul	Fiction
◆◆	26	19	7	GOT TO KEEP ON	Cookie Crew	Big Life/Tommy Boy
◆◆	27	25	9	LIKE A PRAYER	Madonna	London
◆◆	28	30	6	YOU ON MY MIND	Swing Out Sister	Sire
◆◆	29	42	2	VIOLENTLY	Hue And Cry	Fontana
◆◆	30	33	9	KEEP ON MOVIN'	Soul II Soul featuring Caron Wheeler	Circa
◆◆	31	20	11	STRAIGHT UP	Paula Abdul	10 Records
◆◆	32	12	3	INTERESTING DRUG	Morrissey	Siren
◆◆	33	43	2	WORKIN' OVERTIME	Diana Ross	HMV
◆◆	34	24	10	TOO MANY BROKEN HEARTS	Jason Donovan	EMI
◆◆	35	29	9	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	PWL
◆◆	36	—	1	LOVE ATTACK	Shakin' Stevens	Warner Bros
◆◆	37	34	6	REAL LOVE	Jody Watley	Epic SHAKY10
◆◆	38	45	2	HELKOM HALIB (ACID ACID ACID)	Cappella	MCA
◆◆	39	47	2	MY LOVE IS SO RAW	Alyson Williams	Music Man
◆◆	40	27	5	WHEN LOVE COMES TO TOWN U2	with B B King	Def Jam/CBS
◆◆	41	44	2	THROUGH THE STORM	Aretha Franklin & Elton John	Island
◆◆	42	41	3	HEAVEN HELP ME	Deon Estus	Arista
◆◆	43	48	2	DISAPPOINTED	Public Image Ltd	Mika
◆◆	44	31	6	MYSTIFY INXS	—	Virgin
◆◆	45	—	1	CAN I GET A WITNESS	Sam Brown	Mercury
◆◆	46	53	8	THAT'S WHEN I THINK OF YOU	1927	A&M AMS509
◆◆	47	36	8	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	WEA
◆◆	48	—	1	NOTHIN (THAT COMPARES 2 U)	Jacksons	Ahead Of Our Time
◆◆	49	56	4	MY HEART CAN'T TELL YOU NO	Rod Stewart	Epic 6548087
◆◆	50	57	2	LET THERE BE ROCK	Onslaught	Warner Bros
◆◆	51	58	4	ON THE INSIDE	Lynne Hamilton	London
◆◆	52	—	1	RAP SUMMARY/WRATH OF KANE	Big Daddy Kane	AI
◆◆	53	38	8	I HAVEN'T STOPPED DANCING YET	Pat & Mick	Cold Chillin'/Warner Brothers W2973
◆◆	54	—	1	CHANGE HIS WAYS	Robert Palmer	PWL
◆◆	55	59	5	GOOD TIMES	Reid	EMI EM85
◆◆	56	32	4	THIS IS YOUR LAND	Simple Minds	Syncope
◆◆	57	40	9	PARADISE CITY	Guns N' Roses	Virgin
◆◆	58	65	15	VOODOO RAY	A Guy Called Gerald	Geffen
◆◆	59	—	1	EYES OF A STRANGER	Queensryche	Rhml
◆◆	60	49	3	MOVE CLOSER	Tom Jones	EMI USA MT65
◆◆	61	60	2	THRILL HAS GONE	Texas	Jive
◆◆	62	54	6	I CAN SEE CLEARLY NOW (REMIX)	Johnny Nash	Mercury
◆◆	63	78	2	I WON'T BACK DOWN	Tom Petty	Epic
◆◆	64	55	7	FREE WORLD	Kirsty MacColl	MCA
◆◆	65	46	8	MUSICAL FREEDOM	Paul Simpson featuring Adeva	Virgin
◆◆	66	35	4	DO YOU BELIEVE IN SHAME?	Duranduran	Cooltempo
◆◆	67	68	3	AFFAIR	Cherelle	EMI
◆◆	68	84	2	EARDRUM BUZZ	Wire	Tabu
◆◆	69	44	4	LOLLY LOLLY	Wendy & Lisa	Virgin
◆◆	70	70	2	HARDCORE HIP HOUSE	Tyree	Mute
◆◆	71	52	22	DON'T BE CRUEL	Bobby Brown	Virgin
◆◆	72	—	1	STILL TOO YOUNG TO REMEMBER	It Bites	Westside/DJ International
◆◆	73	72	12	I'D RATHER JACK	Reynolds Girls	MCA
◆◆	74	74	2	YOU'RE THE ONE	Bang	Virgin VS1184
◆◆	75	51	8	OF COURSE I'M LYING	Yello	PWL
◆◆	76	—	8	WHY DO I ALWAYS GET IT WRONG	Live Report	RCA
◆◆	77	62	—	THE RAINDANCE	Dare	70 64 101
◆◆	78	99	—	VOICES OF BABYLON	Outfield	WHITNEY Whitney Houston
◆◆	79	—	—	ANYTHING BUT LONELY	Sarah Brightman	UKRAINSKI VISTUPI V JOHNA PEELA the Wedding Present
◆◆	80	73	—	DO YOU LIKE IT?	Kingdom Come	THE FIRST OF A MILLION KISSES Fairground Attraction
◆◆	81	89	—	I DROVE ALL NIGHT	Cyndi Lauper	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music
◆◆	82	86	—	I WANT YOUR LOVE	Paul Rutherford	ONE Bee Gees
◆◆	83	85	—	DON'T NEED LOVE	Johnny Diesel & The Injectors	BLUE MURDER Blue Murder
◆◆	84	80	—	DON'T SCANDALIZE MINE	Sugar Bear	
◆◆	85	95	—	CIRCLE	Edie Brickell & New Bohemians	
◆◆	86	87	—	ANGEL EYES	Jeff Healey Band	
◆◆	87	—	—	SKAVILLE UK	Bad Manners	
◆◆	88	83	—	ARE YOU READY FOR FREDDY	Fat Boys	
◆◆	89	79	—	LET THE RIVER RUN	Carly Simon	
◆◆	90	—	—	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa and Cult Jam	
◆◆	91	—	—	CULT OF PERSONALITY	Living Colour	
◆◆	92	—	—	SOMETHING ABOUT YOU GIRL	John Moore & The Expressway	
◆◆	93	82	—	KING FOR A DAY XTC	—	
◆◆	94	94	—	HAIRSTYLE OF THE DEVIL	Momus	
◆◆	95	93	—	SHELTER	Circuit featuring Koffi	
◆◆	96	—	—	TILL I LOVED YOU	Placido Domingo/Jennifer Rush	
◆◆	97	—	—	LOVE'S GOT 2 BE STRONG	Keyman Edwards	
◆◆	98	—	—	GRACELAND	Bible	
◆◆	99	—	—	SHEILA	Georgia Satellites	
◆◆	100	97	—	REAL LOVE	El Debarge	

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TOP 75 ARTIST ALBUMS

TW LW W/C

◆◆	1	—	1	STREET FIGHTING YEARS	Simple Minds	Virgin MINDSI
◆◆	2	—	1	TEN GOOD REASONS	Jason Donovan	PWL HF7
◆◆	3	—	1	DISINTEGRATION	the Cure	Fiction FIXH14
◆◆	4	4	13	THE RAW AND THE COOKED	Fine Young Cannibals	London
◆◆	5	1	2	BLAST	Holly Johnson	MCA
◆◆	6	2	12	A NEW FLAME	Simply Red	★ Elektra
◆◆	7	5	17	EVERYTHING	Bangles	CBS
◆◆	8	3	26	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	□ Epic
◆◆	9	6	5	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
◆◆	10	7	4	CLUB CLASSICS VOL. ONE	Soul II Soul	10 Records
◆◆	11	8	7	LIKE A PRAYER	Madonna	Sire
◆◆	12	15	2	PASTPRESENT	Clannad	RCA
◆◆	13	9	77	KICK INXS	—	☆☆ Mercury
◆◆	14	11	22	DON'T BE CRUEL	Bobby Brown	MCA
◆◆	15	13	5	POP ART	Transvision Vamp	MCA
◆◆	16	10	56	APPETITE FOR DESTRUCTION	Guns N' Roses	□ Geffen
◆◆	17	12	5	HEY HEY IT'S THE MONKEES — GREATEST HITS	Monkees	K-Tel
◆◆	18	14	5	FOREVER YOUR GIRL	Paula Abdul	Siren
◆◆	19	—	1	DIESEL AND DUST	Midnight Oil	CBS 460051
◆◆	20	23	44	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆ PWL
◆◆	21	17	5	GIPSY KINGS	Gipsy Kings	Telstar
◆◆	22	18	8	SOUTHSIDE	Texas	Mercury
◆◆	23	16	4	SONIC TEMPLE	the Cult	Beggars Banquet
◆◆	24	—	1	THIS IS THE DAY ... THIS IS THE HOUR ...	Pop Will Eat Itself	
◆◆	25	—	1	IN YOUR FACE	Kingdom Come	RCA PL74141
◆◆	26	20	88	BAD	Michael Jackson	Polydor 8391921
◆◆	27	19	3	DOOLITTLE	the Pixies	☆☆☆☆☆☆ Epic
◆◆	28	51	23	REMOTELY	Hue And Cry	4AD
◆◆	29	29	25	WANTED	Yazz	Circa
◆◆	30	21	9	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	★ Polydor
◆◆	31	37	10	STOP	Sam Brown	A&M
◆◆	32	—	1	STONE ROSES	Stone Roses	Silvertone ORELPS02
◆◆	33	33	14	OPEN UP AND SAY ... AAH!	Poison	Capitol
◆◆	34	25	55	THE INNOCENTS	Erasure	★ Mute
◆◆	35	22	14	MYSTERY GIRL	Roy Orbison	Virgin
◆◆	36	30	22	ROACHFORD	Roachford	CBS
◆◆	37	26	34	ANCIENT HEART	Tanita Tikaram	WEA
◆◆	38	28	30	RATTLE AND HUM U2	—	☆☆ Island
◆◆	39	—	1	AT THIS MOMENT	Tom Jones	Jive TOMTVI
◆◆	40	35	7	ORIGINAL SOUNDTRACK	S'Express	Rhythm King
◆◆	41	54	2	COMING ALIVE AGAIN	Barbara Dickson	Telstar
◆◆	42	27	3	WHAT'S THAT NOISE?	Coldcut	Ahead Of Our Time
◆◆	43	36	30	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
◆◆	44	34	29	MONEY FOR NOTHING	Dire Straits	☆☆☆☆ Vertigo
◆◆	45	24	2	BORN THIS WAY!	Cookie Crew	London
◆◆	46	32	8	THREE FEET HIGH AND RISING	De La Soul	Big Life/Tommy Boy
◆◆	47	31	28	TRAVELING WILBURYS	Traveling Wilburys	★ Warner Bros
◆◆	48	38	24	GREATEST HITS	Fleetwood Mac	★ Bludgeon Riffola
◆◆	49	43	90	HYSTERIA	Def Leppard	★ WEA
◆◆	50	52	33	WATERMART	Eurythmics	Polydor
◆◆	51	47	6	1984-1989	Lloyd Cole & The Commotions	★ Sire
◆◆	52	74	16	NEW YORK	Lou Reed	★ WEA
◆◆	53	49	29	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆☆ Elektra
◆◆	54	50	56	TRACY CHAPMAN	Tracy Chapman	Warner Bros
◆◆	55	41	8	ANOTHER PLACE AND TIME	Donna Summer	Capitol
◆◆	56	42	5	THE HEADLESS CHILDREN	WASP	Geffen
◆◆	57	55	9	G N' R LIES	Guns N' Roses	Virgin V2567
◆◆	58	—	1	DIARY OF A HOLLOW HORSE	China Crisis	★ Telstar
◆◆	59	46	30	THE LEGENDARY ROY ORBISON	Roy Orbison	Vertigo VERH62
◆◆	60	—	1	NEW JERSEY	Bon Jovi	☆☆ Parlophone
◆◆	61	58	30	INTROSPECTIVE	Pet Shop Boys	Silvertone
◆◆	62	39	2	SILVERTOWN	Men They Couldn't Hang	A&M
◆◆	63	44	3	BLAZE OF GLORY	Joe Jackson	★ Warner Bros
◆◆	64	67	93	HEARSAY/ALL MIXED UP	Alexander O'Neal	★ Tabu
◆◆	65	65	13	SPIKE	Elvis Costello	Warner Bros
◆◆	66	48	25	LIVING YEARS	Mike And The Mechanics	□ WEA
◆◆	67	60	14	TECHNIQUE	New Order	FACTORY
◆◆	68	—	15	SHOOTING RUBBERBANDS AT THE STARS	Edie Brickell & New Bohemians	Geffen WX215
◆◆	69	69	8	RAW	Alyson Williams	Def Jam/CBS
◆◆	70	64	101	WHITNEY	Whitney Houston	☆☆☆☆ Arista
◆◆	71	49	3	UKRAINSKI VISTUPI V JOHNA PEELA	the Wedding Present	RCA
◆◆	72	70	51	THE FIRST OF A MILLION KISSES	Fairground Attraction	★ RCA
◆◆	73	66	26	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	★ EG
◆◆	74	40	3	ONE	Bee Gees	Warner Bros
◆◆	75	45	2	BLUE MURDER	Blue Murder	Geffen

TOP 20 COMPILATION ALBUMS

TW LW W/C

◆◆	1	1	7	NOW THAT'S WHAT I CALL MUSIC 14	Various	EMI/Virgin/Polygram
◆◆	2	—	1	NITE FLITE 2	Various	CBS MOOD8
◆◆	3	2	4	DEEP HEAT — THE SECOND BURN	Various	Telstar
◆◆	4	3	18	DIRTY DANCING	Original Soundtrack	★ RCA
◆◆	5	4	11	CHEEK TO CHEEK	Various	CBS
◆◆	6	5	5	THE SINGER AND THE SONG	Various	Stylus
◆◆	7	6	18	BUSTER	Original Soundtrack	★ Virgin
◆◆	8	8	18	PREMIERE COLLECTION	Andrew Lloyd Webber	☆☆☆☆ Really Useful
◆◆	9	9	12	DEEP HEAT	Various	Telstar
◆◆	10	10	18	THE BLUES BROTHERS	Original Soundtrack	Atlantic
◆◆	11	7	9	UNFORGETTABLE 2	Various	EMI
◆◆	12	11	15	THE MARQUEE — 30 LEGENDARY YEARS	Various	★ Polydor
◆◆	13	12	18	THE GREATEST LOVE	Various	Telstar
◆◆	14	16	18	MORE DIRTY DANCING	Original Soundtrack	RCA
◆◆	15	18	18	TOP GUN	Original Soundtrack	CBS
◆◆	16	14	18	THE GREATEST LOVE VOL 2	Various	Telstar
◆◆	17	17	8	HIP HOUSE — 20 HIP HOUSE HITS	Various	Stylus
◆◆	18	24	18	THE LOST BOYS	Original Soundtrack	Atlantic
◆◆	19	—	1	DIRTY DANCING — LIVE IN CONCERT	Various	RCA BL90336
◆◆	20	19	5	THE SONGS OF BOB DYLAN	Various	Start

☆☆ 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.

In the first of an occasional series, **rm** offers YOU the chance to win:

- a Holly Johnson 'Blast' pale blue baseball cap
- a packet of herbal tea
- a £5 record token

All you have to do is join the purple dots to make a figure or figures from the cover of a rather famous LP released last year. Send your completed entry (a photocopy will do), together with the name of the artist/artists featured and the title of the album, to:

RM Greater London House,
Hampstead Road, London
NW1 7QZ.

Entries to arrive by Monday, May 29. First correct one pulled out of the **rm** hat after the closing date wins.

STOP THE JOINING

