

68, '89  
r.m.'s TIPS FOR



● DAN REED NETWORK



ARE THEY THE FUTURE OF ROCK 'N' ROLL AS WE KNOW IT?

● THE COOKIE CREW



FLY GIRLS RAP TOUGH!

● DIESEL PARK WEST



THE ENERGY OF THE 80s MEETS THE MELODY OF THE 60s

● THE SUNDAYS



IRRISISTIBLE PASSIONATE POPSTERS

NENEH CHERRY

BUFFALO GIRL GOES RIGHT UP THE CHARTS

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



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RHYS JONES "I DON'T THINK SMITH & JONES EXUDE SEXUAL CHARISMA"  
WALKER A TASTE OF JACKO'S FILM-O  
BOURS AN IDIOT'S GUIDE - PART TWO

## ● NEIGHBOURHOOD WATCH

Yes, it's part two of our in-depth guide to 'Neighbours'. Read all about Des, Daphne, Mrs Mangel and everyone on p 22

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● GOOD GRIEF  
The thin half of Smith & Jones interviewed p 26

Photo by Marty S. Eckland

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'Moonwalker'



## ● ON THE CRYSTAL BALL

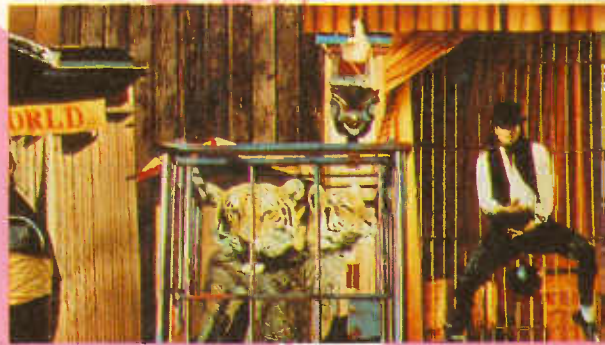
This time last year, **rm** predicted great things for four new acts. Now they've all had top 40 hits.

On the ball or what? Will **rm**'s 1989 tips for the top fare equally well?

(Diesel Park West p 10, Dan Reed Network p 14, the Sundays p 16, the Cookie Crew p 20)

## ● OVER THE MOONWALKER

So what's all this fuss about Michael Jackson's 'Moonwalker' film thingy then? Find out (a bit) on p 48



# WORD UP



● The Human League look forward to a new album

1989 foretold. Robin Smith gazes into his crystal ball to tell you what the main events of the coming year will be

It feels like the end of the world, doesn't it? Christmas has left your head throbbing, your mouth feeling as though you've just eaten the lounge carpet and your mum's playing her 'Abba's Greatest Hits' album again.

But never mind, help is at hand. **rm's** here with all the sparkling news we've heard so far on what bands and personalities will be doing in 1989. Have we got your attention? Right then, here we go.

After an absence of more than six months, **Morrissey** will be back on January 23 with his single 'The Last Of The Famous International Playboys'. Written by Morrissey and **Stephen Street**, the single sees Morrissey teaming up with his old Smiths friends **Andy Rourke**, **Mike Joyce** and **Craig Gannon**, and the cover features a picture of six-year-

● Madonna makes a welcome return in '89



old Morrissey sitting in a tree in Platt Fields, Manchester, circa 1965.

Morrissey should also release his second album before the end of the year, and following his one-off appearance at Wolverhampton Civic Hall we hear he's considering a full scale tour.

It seems we haven't heard from **Simple Minds** for a long time either, but they'll be releasing a single earlier in the New Year followed by an album in the summer. Watch out for some large scale dates in the summer as well.

The **Human League**, who celebrated a decade in the music business late last year with a greatest hits album, are currently in the studio beavering away on new songs with a 'Do Not Disturb' sign on the door, and hopefully an exciting



● Wee Papas will be unrapping some dates

album should be in the shops before the end of the year.

Remember **Madonna**? After starring in several rather naff movies and sorting out wayward husband Sean Penn, she's currently finishing off an album in Los Angeles. We understand it's going to be called 'Like A Prayer' and rumours say Madonna's opted for a lighter, folkier style of music. I'm sure everybody can hardly wait to hear it.

Those madonnas of rap **Salt-n-Pepa** release their new single 'I Like It Like That' in February. It's taken from their current album, but we understand they'll have some new material out in April. Sadly though there's no news of a full scale tour by the fem rappers at the moment.

**Yazz**, who enjoyed mega success at the back end of last year with 'The Only Way Is Up', should be playing British dates as part of a European tour in the spring. We're also told that South London's finest export, **the Wee Papa Girl Rappers**, will "be doing a proper tour rather than just isolated gigs". We'll look forward to them.

Looks like it's going to be a quiet year from **Public Enemy**. All that strutting about last year with toy machine guns has obviously tired them out and it looks like **rm's** predictions of splits within the Public Enemy ranks are coming true.

**Professor Griff** is on the verge of leaving the group, and **Chuck D** will probably follow. "It's all a bit unbalanced as

yet," says a worried Public Enemy spokesperson.

**S'Express** will be burning up the tracks again with their single 'Hey Music Lover', out later this month followed by their album 'The Original Soundtrack', out in February. Toot toot.

**Coldcut** and **Bomb The Bass** will also be dropping in with new albums, and 'Deep', one of the tracks on the new Coldcut album, will feature vocals by **Mark E Smith of the Fall**. An interesting combination indeed.

After taking a red hot poker to the charts in 1988, **Sinead O'Connor** is moving to Paris to write new material, and it looks likely she'll be teaming up for a new single with **Bjork of the Sugarcubes**. A new album from Sinead should also be spinning on turntables across the country before the end of the year.

And now some news from our goth correspondents, who tell us that flour-festooned funsters **Fields Of the Nephilim** will have a single out in May and an album out before the end of the year. They should also be playing live in a town near you on a big summer tour.

**The Cult**, a band we haven't heard about for many a month, are now finishing work on the fourth album, which should be unleashed on the public in March.

Right, that's quite enough of all that. Now then, what's that nice, wholesome **Kim Wilde** up to? Well, she'll be concentrating on writing material for a new album and after going down so well on the wacko Jacko tour last year it looks like she will be doing a full scale tour in her own right.

Talking of **Jacko**, he's planning to set up a farm to breed rare albino llamas in the Peruvian foothills. **U2** will also be backing this noble project.

● **Big Jim Kerr and the boys will be back this year**





● Watch out for the return of rockin' **ROBERT** and the **Cure**

spending much of the summer writing a new album. Watch out for some dates as well.

Sorry pop metal fans, but it looks like it's going to be a quiet year for you. After mega tours last year, **Bon Jovi**, **Def Leppard** and **INXS** will be taking things easy relaxing and doing solo projects. **Tim Farriss** of **INXS** will be making a film on shark fishing.

Poor old **Bros** though, it doesn't look as if there's going to be any let-up for them. They'll soon be getting screamed at in America. Their single, 'Madly In Love', will be out later this month.

One of the major stories this year is that **Kylie Minogue** and **Jason Donovan** will be starring as Scarlett O'Hara and Rhett Butler in a musical remake of 'Gone With The Wind'. **Bananarama** will be cast as Scarlett's sisters, **Carol Decker** of **T'Pau** will play the madam of a bordello in Georgia. We're also told that **Prince** will be playing Scarlett's true love, Ashley Wilkes. Music will be composed, arranged and mixed by **Stock Aitken Waterman**.

● **PRINCE** rehearses for his role in 'Gone With The Wind: The Musical'



I don't know why I've decided to lump the **Cure**, the **Wonder Stuff** and **Siouxsie And The Banshees** together, but I have, so there. Besides, everybody else has gone to a record company party so I can do what I like.

The **Cure** are currently completing 15 songs for an album out in the spring and they'll be playing some major outdoor events in May or June. Wah Hoo!

The **Wonder Stuff** hope to conquer America, if the **Bass Thing** can get past customs, but they should also have enough time to record another album and squeeze in some much anticipated British dates. The **Banshees** will also be concentrating on America, where 'Peep Show' did jolly well last year, but they'll be back in Britain for some September dates.

It seems everybody these days just can't wait to work with the **Pet Shop Boys**. They'll be doing some recording with **Liza Minnelli** for a possible single, and they've also been doing some more work with **Dusty Springfield**. Jolly exciting, huh?

Besppectacled popsters the **Proclaimers** have landed the part as evil Scottish twins the **McMad** brothers in a forthcoming James Bond film. Well, actually, they haven't. Instead they'll be



● Summer tour likely from the **BANGLES**

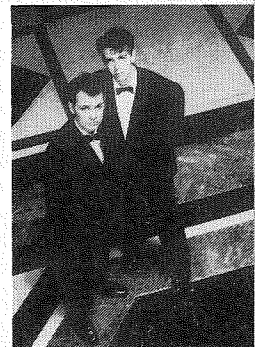
**Fish**, who was let off the hook by **Marillion**, will be releasing his debut solo album early this year; and after being so influenced by **Genesis** over the years I wonder if he's going to sound like **Phil Collins**.

The ever lovable **Pogues** will continue to upset landlords across the country in '89. They'll be scouring the length and breadth of the land on tour in June and July, but before all that they'll be releasing an album in the spring.

Apart from **Madonna**, '89 should see a whole host of pop stalwarts and golden oldies back in action. **Billy Idol**, **Paul Young**, **Living In A Box** and **Go West** will all have albums out. Watch out too for the long-awaited LP from **Terence Trent D'Arby** and a new meisterwork from **Debbie Harry** and the **Thompson Twins**.

And that's just about it. There's just time to say that **Depeche Mode** will be releasing a live double album, **Milli Vanilli** will be on tour and are promising some spectacular stage effects, **Yello** will also be hitting the road for some long-awaited dates and we can also look forward to a summer tour from the **Bangles**. That's all for now folks.

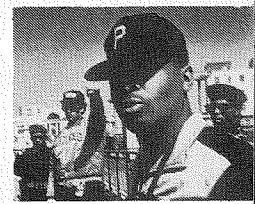
● **Pet Shop Boys**: a startling team up w. **Minnelli** is likely



● The **McMad** Brothers strike again



● **PUBLIC ENEMY**: will they split in '89?



**TEN CITY**

**THAT'S THE WAY LOVE IS**

The Brand-new Remixed 7" & Extended 3-track 12"  
**Out Next Week!**

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# INDEX

EDITED BY ANDY STRICKLAND

with contributions this week from Eleanor Levy, Tim Nicholson, Chris Twomey, Henry Williams and Lysette Cohen



● Rainbirds are quite Franck-ly Germany's best export since pumpernickel

## IT'S RAINING BIRDS

It's already too late to enjoy watching Rainbirds spread their wings and grow from timid beginners showing great promise into a formidable force. The metamorphosis has already taken place, and it is now up to everyone to catch up.

Rainbirds, lead by the scruff of the neck by the goddess-like Katharina Franck, made the leap from unknowns to superstars in their native Germany in the space of a year. Their self-titled debut LP was released in Germany without the aid of a single and swooped into the charts. Hit singles then followed in the shape of the galloping 'Blueprint' and the quirky 'Boy On The Beach'. Those same records were overlooked in Britain in 1988, but it can only be a matter of time before we succumb to the brilliant songs and achingly beautiful voice of Ms Franck.

Their only British performance to date, at London's Riverside Studios, was poorly attended, but never before has so much noise been made by so few. Why miss out on this significant slice of life? They'll make it with or without you. (TN)

### EARBENDERS

#### Andy Strickland

'Can't Be Sure' the Sundays (Rough Trade forthcoming 45)

'Here's Where The Story Ends' the Sundays (demo)

'Yeah Yeah Yeah Yeah' the Pogues (Pogue Mahone 45)

#### Eleanor Levy

'Gigantic' Pixies (4AD 45)

'Bad Medicine' Bon Jovi (Wembley Live Experience)

'Can't Be Sure' the Sundays (demo)

#### Robin Smith

'Talking With Myself' Electric 101 (Club 45)

'Buffalo Stance' Neneh Cherry (Circa 45)

'Loco In Acapulco' Four Tops (Arista)

Paul Oakenfold introduces

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## WACKY!

The name may sound like the distressing aftermath of a nuclear experiment, but something tells us that TOXIC KANGAROO BABIES don't take themselves too seriously. But then you'd have to have a sense of humour to overcome the disability of having a bass player called Willard C Scott, or a keyboard player who misses gigs because of a disagreement with an industrial paintbrush!

The Newcastle-based group have been thrilling Index and several 'name' producers with their catchy little demo. Vaguely reminiscent of early Squeeze, and knocked into shape by some razor-sharp guitar, they've already supported the Primitives, House Of Love and the Blow Monkeys among others, making that 'landmark' appearance at the Hammersmith Odeon.

How did you do it boys?

"One evening we decided we should go out and gig," says guitarist Dan Higdon, "so we all piled into a car, drove to the nearest pub, went in with guitars and sang a couple of songs — 'Be Bop A Lula', that sort of thing."

Easy isn't it. (CT)



● Andy Pawlak (second from right) and band: new wave music (groan)

## PAWLAK TO BASICS

If you came from the city that produced Dire Straits and Paul Gascoigne and been likened to everyone from Roddy Frame to Paddy McAloon, you might think you wouldn't have much going for you.

Well, you'd be wrong. Add to that a history of 'dues paying' that amounts to 200 live appearances throughout Britain supporting such notables as the Pogues and Wet Wet Wet, and you may just find a little place in your heart for **Andy Pawlak** and his tender guitar.

Hailing from the land of Viz — Newcastle Upon Tyne — Andy's a singer/strummer/songwriter in the classical mould. Having signed to Phonogram he's just put his first band together to add some irresistible oomph to his back-to-basics sound. Together they've produced Andy's second single, 'Secrets', a rich, heartfelt, folkie tune that the aforesaid Roddy Frame would have been proud of in the days before he discovered America.

Who knows, maybe 1989 will be the year that SAW pop gloss finally gives way to human musical encounters of the emotional kind. If so, Andy Pawlak looks set to be right up there leading the revolution. (EL)

## GREAT POP THINGS → Political Pop for Girlies → THE SCRITTI POLITTI Story BY COLIN B. MORTON and CHUCK DEATH.



AS a youth in South Wales, GREEN GARTSIDE was different from "the other chaps".....



He baffled his teachers by being more intelligent than them...which was rare even in this particular school.



After his expulsion Green attended Art school in Leeds where he sat around reading philosophy books and not joining in.....



Then one day, the ACHARNY in the UK tour played the college canteen and he knew it was time to form SCRITTI POLITTI....

# ROACHFORD

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Produced by Michael H Brauer

DPA

# WAIT!



# ROBERT HOWARD & KYM MAZELLE

# INDEX

CONTINUED



## COMPETITION

Ever heard of this bloke **Michael Jackson**? Well apparently he's got a film called 'Moonwalker' that's just opened in the UK, and we're told he's pretty popular with you record buyers out there. So much so that we've decided, although he's a bit of a newcomer, that we'll give you the unprecedented opportunity to win 12 'Moonwalker' T-shirts, 12 'Moonwalker' books, 12 'Moonwalker' 1989 Calendars and 12 rather nice 'Moonwalker' badges. Phew, pretty generous, huh? Just answer the three Jacko questions below and you could be one of the lucky dozen winners to receive the fabulous goodies.

1. Which song from the film 'Moonwalker' was a recent Jacko hit  
a) 'Bad', b) 'Smooth Criminal', c) 'Ben'?
2. Who was the first real moon walker  
a) Neil Armstrong, b) Michael Jackson, c) John Glenn?
3. Who wrote the original story for 'Moonwalker'  
a) Roald Dahl, b) Michael Jackson, c) Steven Spielberg?

Send your answers on a postcard to 'Moonwalker Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date, January 16.

## ONCE SCENE . . .

Want to be first past the post in the indie sweepstakes? Then get hip to this tip. On a recent trip to a London squat, native New Yorker Kurt Ralske's Ultra Vivid Scene released their debut 45, 'She Screamed', making singer Kurt's floppy fringe odds on favourite to be the rm Independents' hot hairdo of '89, while ensuring 4AD back his band in the race for pop fame . . . Well, maybe that bit about the band isn't quite right, since Kurt actually wrote, produced, sang and played all the instruments on the sizzling single. What a bright boy!

Anyway, he's now returned to New York to audition musicians so UVS can become a fully-fledged combo able to play live. With a just released LP full of galloping, Mary Chain-ish psychedelic guitar burn-outs, and softly dreaming ballads backed by a synth-beat that's oddly funky, it looks like Kurt and his new cronies will soon be back for some gigs. Be prepared to strut you synthi-stuff. (H W)



## TAKE YOUR MEDICINE

A rampant and gutsy version of the Rolling Stones' 'Sympathy For The Devil', at the end of '88, made sure four-piece band the Medicine Factory saw the year out with a hefty bang. Formed at the beginning of last year, 'Sympathy' was their debut single, released on the House Of Dolls label (yes, those same people who bring you that rather fab fanzine), and was backed by their own composition, 'Friction'. This 12-inch-only, provided a good insight into what this band are about — loud post-goth camaraderie straddles with knocking guitars and some strong, punching vocals. Having already caused a bit of a stir in some quarters, with the video for the single implying (to some) the Devil's authority over Jesus, the Medicine Factory look set to blow a few minds this year. Look out for a new single in February. The Medicine Factory — large doses recommended. (L C)



# HOT TODDY

LOOKING AT it from this time last year, the rise of Todd Terry wasn't exactly everyone's prediction. It's doubtful if anyone even knew who he was, save for the odd record label reader who might have spotted that two rather good tracks by a group called Masters At Work (included on the Westside Jackmaster 1 & 2 compilations) were credited to one T Terry.

Though there had been other records, it was the release of three in close succession that were to alert a growing house scene to the trickery of Terry — 'Bango' by Todd Terry Project, Black Riot's 'A Day In The Life' and Royal House's 'Can You Party', the track that ripped the heart from Marshall Jefferson's 'Move Your Body' and went on, eventually, to a slot on 'TOTP'.

All three were club staples of the summer revolution and when 2000 kids poured out of the London club Trip, flailing their arms in the air and shouting 'Can you feel it?' to a bewildered Charing Cross Road, you knew the man had arrived.

By the autumn there had been four records in the charts, Todd Terry Project's 'Just Wanna Dance' and Swan Lake's 'In The Name Of Love' joining 'Can You Party' and 'A

Day In The Life' and inspiring ludicrously OTT praise from people who still couldn't get the names of his records right.

To those who made a foray into the musical world of Todd Terry it was understandable enough. Though he claimed that each pseudonym worked with a different approach, the hallmarks were instantly recognisable — a minimalist series of sampled sounds, simple thudding basslines and haunting keyboard effects set to a twitching tinny snare-drum backbeat. Even excursions into more conventional songs retained the same shimmering appeal, such as 'A Better Way', the choice cut from the Royal House album, and 'Weekend', the flip of 'Just Wanna Dance'.

Longevity, however, is a different matter. The number of filler tracks on the albums 'To The Batmobile' (T T Project) and 'Can You Party' (Royal House) suggest a possibility of imminent burn-out, although there are signs that the forthcoming Black Riot LP will be the pick of the bunch.

Three albums in as many months is a phenomenal achievement but it's no less than you'd expect from our man Todd.

**By the end of last year, Todd Terry had emerged as the best name to drop in knowledgeable circles. Phil Cheeseman analyses the success of anything bearing the mark of the Todd Terry treatment**



CBS

# SPAGNA

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Your Wife*

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SPAG 2. Q2. CD SPAG 2



**Riding out of Leicester come Diesel Park West, another firm tip for the top in '89. David Giles sounds 'em up. Martyn Strickland rustles up some pictures**

**Diesel**  
PARK WEST

"ROY ORBISON!" cries a voice from the back of the club as Diesel Park West take the stage. "Roy Orbison!" yells another. You don't have to look all that closely to realise there is an uncanny resemblance between the bass player Geoff and the late r&b legend. But hang on a minute. Doesn't one of the guitarists look a bit familiar too? A cross between John and Ringo in a genuine Lennon blue peaked cap? The singer, John Butler; now who could he be?

Listening to DPW's debut LP 'Shakespeare Alabama', hitting the High Street later this month, is a bit like looking at them. The musical references come thick and fast. 'Jackie's Still Sad' (the single that was out in the autumn) sounds like the Kinks. The new single, 'All The Myths', sounds like that brilliant Birmingham group from the Sixties, the Move. There's some Who in there, some mid-period Stones, some Beatles (obviously) and frequent echoes of those godfathers of jangle guitar, the Byrds.

Hugh! You might scoff; we're coming into 1989 now and the last

thing the pop world needs is a bunch of Midlands rockers (in their late twenties?) hamming up the sounds of yesteryear in leathers 'n' shades! We need youth! Originality! Super-sharp cut-up beats for today's dancefloors! Sure we do. But in the great scrambling rush to see who can be first to the public's wallets, some vital elements of what made music worth making in the first place are being pointlessly discarded. Diesel Park West feed on some of the same sounds as the acid wasteland's coolest DJs; only, instead of splicing them up and feeding them into a computer, they re-assemble them into new, classic songs.

Having said that, the band are justifiably reluctant to be passed off as revivalists. The Sixties are merely a convenient reference point, as John Butler explains: "There's no conscious effort to emulate 'Sixties music'; the Sixties were just as full of shit as the Seventies and Eighties have been, it's just that during the Sixties the people who were really big — Beatles, Stones, Kinks, Who — actually tended to be *great*. Whereas the

people who got big in the Seventies, for God's sake, like the Bay City Rollers, Sweet and Slade, I'm afraid, weren't *great*. They were either 'naff' or 'OK'. And what's happened in the Eighties is a continuation of that. When people say the Sixties was the best decade, they mean the famous people were great, but that doesn't mean there wasn't a lot of embarrassing shite around as well."

This separation between commercial success and 'artistic value' has been a thorn in the side of the music business ever since the end of the Sixties. Of course, nowadays, bands like U2 and Dire Straits are offered up as the New Messiahs, but we know they're not *really*, and even a small hit for the Primitives can send ripples of excitement through the ranks of aspiring youngsters with guitars.

John: "I think the Eighties will go down as a courageous period. Despite some of the bland, safe music there's been — the eternal drum machine and computerised pop — there have also been a lot of brave musicians . . ."

DPW don't equate themselves with anyone else on the scene at present.

House Of Love get the thumbs-up, the Shamen are "close"; the Smithereens, "maybe". Some groups are on the right lines but end up just a "fuzzy kind of racket" . . .

John says, "In their keenness to experiment, the Eighties have diminished in melodic content. If there could be a pairing of the enthusiasm and energy of the Eighties with the melody and traditional musical approach of the Sixties — if that's what happens in the Nineties, great."

Ah yes, melody. Remember it?

ONE GLANCE at the band will tell you that they're not exactly spring chickens. On the other hand, none of them seems to have had a particularly noteworthy past. Either that or they don't like to say. There's been a lot of musical hard graft — "singing for your supper" as John puts it — the social clubs and weddings circuit. If anything, their entrance into the music world, as with so many groups, come as an escape from the Dead End Job syndrome.

"I worked in a factory for six weeks once," says John. "Bostik Glue . . . I remember asking this guy at the tea break one day how long he'd been there, and he said, 'Oh, not long. Only 10 years'. That just blew my mind. I really started to think about my music then . . ."

Besides, the prospect of living and working in Leicester for the rest of your life isn't an especially appealing one. John says, "I've read some surveys that put it down as the most violent city in England outside London."

Most of this violence appears to be directed at the city's large Asian immigrant population by poor whites looking for the easiest targets to blame for their predicament.

John says, "It's quite distressing. White Leicester taxi drivers are the most racist people on earth! You get in a cab, and it's 'f\*\*\*ing black bastard this, f\*\*\*ing Paki that' all the way. This Indian guy set himself up as a sitar teacher, and Rick (one of DPW's guitarists) was the only person who showed up!"

Rick adds, "They couldn't help me even then, 'cause I'm left-handed! So I called it off and did pottery . . ."

John: "And yet, these same white beer-bellied racists will always shout on a Friday night, 'Who's coming for a f\*\*\*ing curry then?!?!'"

The Diesels recently found themselves playing Good Samaritans on the way home from a gig in Nottingham. Rick remembers the incident all too vividly: "We were driving back in the van and this Asian guy was flagging us down. He'd been beaten up and stripped naked, he'd been kicked about — they'd nicked his Mercedes and his factory keys, f\*\*\*ing right state he was in. But we got him in the van, covered him up and looked after him until the police came. They were from Leicester, though, so they were a bit more brutal!"

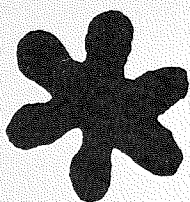
THE CITY isn't traditionally associated with producing great musicians, although in the last few years Food records, DPW's label, has provided the pop world with two Leicester outfits — scruff rockers Crazyhead and the lunatic Gaye Bykers On Acid. DPW don't seem to have emerged out of any identifiable 'Leicester scene' then, although they have a soft spot for Crazyhead. "Great lads," says Rick. "Played football with them — beat them 10-9. Great match." The Bykers, though, seem to be a bit of an unknown quantity. "We had a tape on in the van the other day. Had to eject it after the first side though . . ."

If those other bands have something of a 'grebo' image, then Diesel Park West have certainly reached the shaving stage, and have the right blend of roughness and professionalism to carry them through. Strangely enough, they almost ended up as a football-based band called the Filberts (as in Filbert Street, Leicester City's ground). They are all supporters of their local team, aren't they? "We are actually," admits John. "When we're famous we'll do a concert to bail them out!"

Shouldn't be too long now I reckon, lads . . .

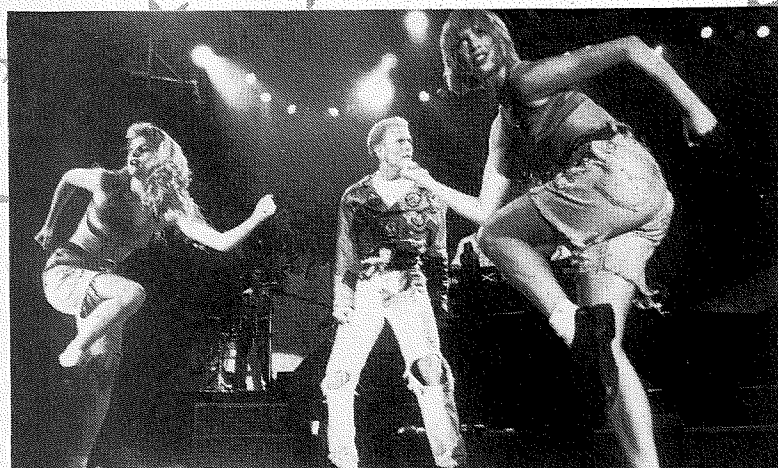
# WILD WEST HERBIES





# LIP

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



## THE GOTH TWINS' GUIDE TO 1989

IN

OUT

Speed metal  
 Hippies  
 Derelict King's Cross  
 Rocky Horror parties  
 Robin Smith's pink Y-fronts  
 Record company trips abroad  
 'Neighbours'  
 Milk  
 Kylie Minogue T-shirts  
 Real music  
 Old 78s  
 Matt Goss' solo career

Acid house  
 Yuppies  
 Trendy Ladbroke Grove  
 Warehouse parties  
 Boxer shorts  
 Record company lunches  
 'EastEnders'  
 Eggs  
 Smiley T-shirts  
 Sampling  
 CDs  
 Bros

### ● Bros at the auditions

### ● Phil 'n' Julie's florist



Here we go, Gossipheads! All aboard for 1989, with the prospect of a full 12 months packed with juicy bits of scandal and tittle-tattle before we have to think about roast turkey again! So put away the wrapping paper and tacky decorations, switch off the telly for a while, and settle yourself down for a bit of a giggle before you start writing those thank you letters!

And before we sink our teeth firmly into 1989's naughty bits, we should start the year as we mean to go on... with some saucy speculation! Time to take a guess at what's going to happen between now and next Xmas, eh?

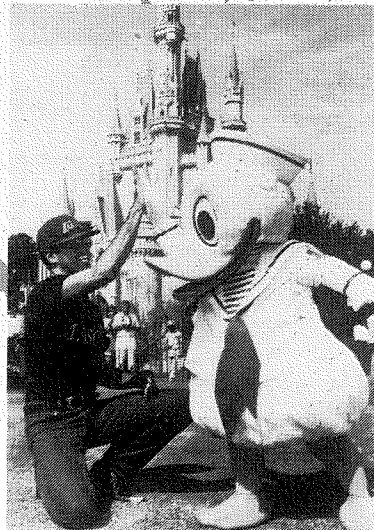
How about a few weddings for starters? **Tanita Tikaram** and **Jon Bon Jovi**, for example? Well, it's no more unlikely than **Eddie Murphy** marrying one of the **Five Star** girls, is it? The **Proclaimers** could marry the **Rhythm Sisters** — or, better still, **Mel & Kim! Yaz** and **Julian Cope** will marry and have lots of skinny blond

### ● Cliff's harem



PHOTO BY ST

### ● Georgie Porgie and Donald



children with a taste for leather keks and disco dancing. **U2** will team up with the **Bangles** and put out an album of **Beatles** cover versions. **Cliff Richard** will start a harem consisting solely of ladies with defective eyesight. **Kylie Minogue** will dump **Jason Donovan** and run off with one of **Zodiac Mindwarp's Love Reaction**.

**Matt** and **Luke Dross** will decide to settle down. After holding auditions for suitable girls they choose **Tiffany** and **Debbie Gibson**. All the **Bros** smash their **Bros** records and join the **Des O'Connor** fan club instead.

**Prince** will shave his head and start wearing boots 'n' braces. **Michael Jackson** will team up with his sister **Janet** to revive **Donny and Marie Osmond's** double act. Janet's radical re-working of 'Paper Roses' will become a million-seller... but Wacko's version of 'Puppy Love' will flop, because he forgets to wear purple socks. Meanwhile, Donny will go into politics and replace **Eggwina Currie**.

**Julie Walters** and **Phil Collins** will give up showbiz to open a florists. **Rick Astley** will open a chain of men's outfitters and become a billionaire. His designer label, **Freckles**, will be the ultimate status symbol. **Sabrina** will become a model for a plastic surgeon, who creates perfect replicas of her chest for 'the woman who has everything' (good idea for next year's Xmas pressie, eh?).

**Brigitte Nielsen** immediately gets her space-age pointy things remodelled in the Sabrina style.

'**Neighbours**' will become part of the school curriculum, and harassed parents will have to remember to video it every day so they can help their kids with their homework. Students will write theses on the character of **Mrs Mangel**, and

the significance of **Paul's** and **Gail's** marriage will be discussed on prime-time current affairs programmes.

**George Michael** is so impressed by 'Who Framed Roger Rabbit?' that he finances a follow-up, 'Georgie-Porgie In Puddin' Land'. Cinemas the world over resound with the question, 'Which is George and which is **Goofy?**' **Bono** and **Mike Scott** of the **Waterboys** join a band of wandering minstrels, and **U2** look for a new vocalist. After a long audition, they announce **Barry White** as their new singer, but the tour bus has to be rebuilt to carry him.

Out in indie land, **House Of Love** **My Bloody Valentine** and a host of friends will make a record called 'We're Sorry, We Really Weren't Trying To Be Trendy'. It will go straight to the top of the album chart, only to be toppled by the re-release of 'Hatful Of Hollow'.

**Smiths**-mania will happen all over again, and **Morrissey** will be put in charge of

### ● The Boy George school of aerobics



PHOTO BY ST

## THE GOTH TWINS' GUIDE TO THE BODY BEAUTIFUL

### HIM

Michael Hutchence's sex appeal

Carl McCoy's hair  
Morten Harket's cheekbones  
Prince's eyes  
Jon Bon Jovi's cheeky grin  
Guns N' Roses' sneer  
Matt Johnson's voice  
Pat Cash's legs  
Pete Burns' bum  
Terence Trent D'Arby's body

### HER

Annie Jones (Jane from 'Neighbours') sex appeal  
Patricia Morrison's hair  
Belinda Carlisle's cheekbones  
Wendy James' eyes  
Kim Wilde's lips  
Kylie Minogue's accent  
Julianne Reagen's voice  
Chaka Khan's thighs  
Patsy Kensit's face  
Whitney Houston's body

children's TV. Flour will be made illegal and the **Fields Of The Nephilim** will spend six months in jail. They will re-emerge with short haircuts, but otherwise unscathed. The **Sugarcubes** will give lessons in Icelandic to aspiring popsters,

and **New Order** will buy Manchester. **Stock Aitken Waterman** will be deported for crimes against humanity, and then everyone will realise that they liked them all along. The airwaves will be poorer without the SAW-masterminded

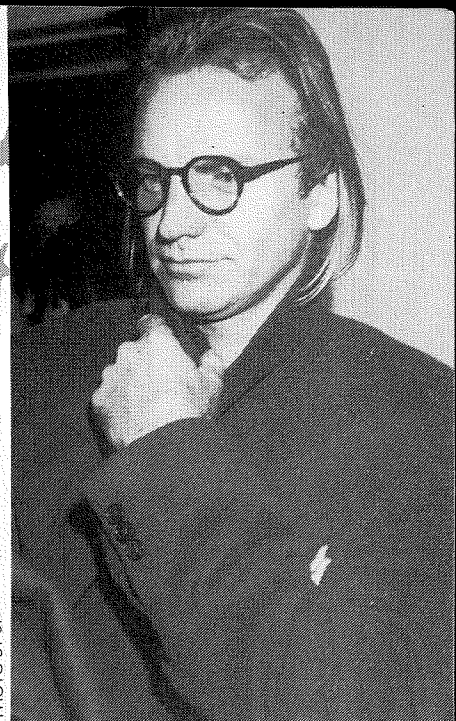
outpourings of **Kylie, Rickie, Mel & Kim** and the **'Nanas**. The DJs of Britain will start up a petition, and finally SAW will be invited back into the country and given knighthoods.

**Boy George** will follow **Jane Fonda's** example and hold aerobics classes. **Robbie Coltrane** will attend, and his new slim-line figure will be the talk of the town.

**Sting** will invest in central heating, get a decent haircut, and go back into teaching. Teachers all over the country will take the hint and start releasing records.

I will lock **Michael Hutchence**. **Carl McCoy, Jon Bon Jovi** and **Mike Monroe** in a cupboard together and announce the winner of the ultimate sex-god competition this time next year! So, 'til next week, starchildren, when normal service will be resumed ... Happy New Year!

PHOTO BY SI



● **Sting** wraps up warmly

CBS

Thanks For My Child

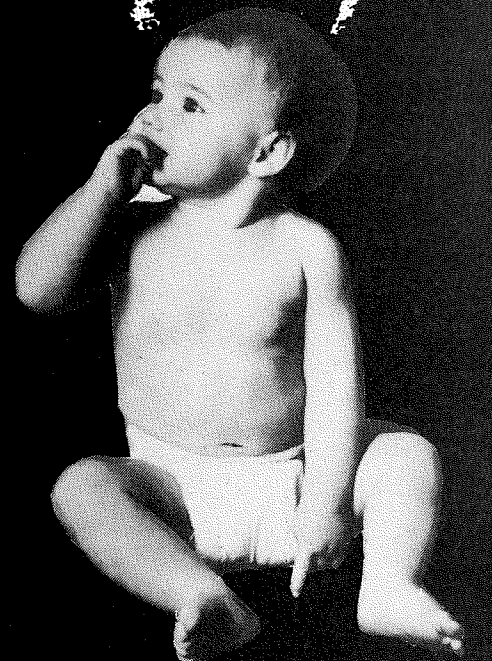
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"People ask us what kind of music we play and I say it's just groove music, man"



# IS THIS MAN THE FUTURE OF ROCK 'N' ROLL?

● Tall, long-haired and lean, Dan Reed fronts his band the Dan Reed Network, and they're destined to be as big a name as Bon Jovi. Betty Page gets networked.

Photos by George Bodner/IDOLS

**J**ON BON JOVI and Michael Hutchence had better watch their backs. Dan Reed is a vagabond minstrel — he's lithe, long haired, sensitive and intelligent and his band, the Dan Reed Network, are most probably the future of rock 'n' roll as we know it. Ever since the band came to play in London at the end of November last year, the ripples have been radiating out, and cries of 'Next Big Thing' have been heard echoing around the dark corners of the business. All this on the basis of one incredibly exhilarating live show which knocked the socks off the Marquee audience and breathed new life into everyone's concept of rock as a vibrant, sexy thang.

Dan Reed is originally from Portland in Oregon, but found himself moving around in his teens until he ended up with his father and mother on 2,000 acres of darkest South Dakota. He met his drummer, Daniel Pred, in a music store when he was at primary school. That was 11 years ago. The pair moved out West, and fate delivered them guitarist Brion James, the man with the mean fingers who looks like Jimi Hendrix's long lost son.

"I was playing on stage one night and Brion came up and said he really liked my guitar playing," recalls Dan, deftly manoeuvring a piece of sushi into his mouth. "Then he disappeared. I had to turn detective to find him in Seattle at this tiny club. His guitar playing ripped my face off."

Brion joined the gang, followed by bassist Melvin Brannon II, otherwise known as 'Thunderthumbs'. Blake Sakamoto was an American Japanese living in LA, and he came to play keyboards. It was quite a startling mixture of cultures. "The racial thing's really weird," says Dan. "We looked at each other and said 'this is really strange'. We grew up over four or five years colourblind to the whole

situation. But everyone fits together so well we never get into arguments about anything. Musically I give them all the space they deserve, 'cause they're such great players, and they leave most of the songwriting to me."

Fate smiled on them again when they were all in day jobs frantically trying to save enough money to buy decent equipment. "It was Brion's birthday, so with my last 10 bucks I bought 10 lottery tickets for him," says Dan. "We opened them one by one and on the last ticket we won \$10,000. We went out, got totally blitzed, then went and bought guitars, amps and keyboards and it really helped us out. The gods were really smiling upon us."

**DAN'S FAMILY** background — a bit of Hawaiian with a little Sioux Indian thrown in — and the varied racial heritage of the other band members makes the race issue an important one for the Dan Reed Network.

"When the band gets to a point where our voice matters, there's going to be a lot of strong things to say," says Dan. "We've learned so much from each other — and all that racism stuff is such a waste of time. It's a crime to rob yourself of knowledge of other people's backgrounds. Sometimes the picture doesn't get painted in full and it's up to you to search out the knowledge yourself."

The band's seriously motorvatin' hybrid of funk and rock has had critics falling over themselves trying to compare them to bands like INXS, Bon Jovi, Prince, Jimi Hendrix, Aerosmith and even Van Halen. This simply means they're doing something very different.

"I love it when people go, 'Your music has been described as a mix between Bon Jovi and Prince or Aerosmith and Van Halen'. I say I guess that's true, 'cause that doesn't

really say anything. It says we're going out in the middle there. If people come out and see us that's cool. All we ever claimed to be was a good rock 'n' roll band. I never claimed to be compared to Prince. We both grew up in the Mid-West — Prince in Minnesota — so we were both where the music meets from New York and LA, that's why we're open minded. I respect Prince a lot 'cause one minute he writes a rock song, next he's funking real hard, then he's getting all weird and psychedelic, and he has the freedom to do it. What do you call Prince's style? When I'm on stage I let the music do it."

In the States, the DRN have had problems with radio stations trying to pigeon-hole them into neat sections. "Some stations think if someone out there likes Metallica, they're not going to like us, or if they like Tiffany, they're not going to like us," says Dan.

"There's room enough in my mind for lots of music, and I'm sure there is for everyone else."

The DRN experience has already hit Europe in a big way. In Germany and Scandinavia they've been doing 3,000 seater shows without a hit single.

"It's exciting for us to say the least," says Dan. "We're knocking down barriers in clubs. When we started no one thought we'd get any work. We were the first band in the North West with blacks to play in heavy rock clubs, the first band with whites to play in heavy black music clubs, and the first to play in a top 40 club with all original material. Now all kinds of mixed bands are playing in Portland and Seattle, and we opened the door."

**DAN** is a bit wary of this great 'funk rock' label that's been foisted on the band. The problem is that they're a funky hard rock band, and that seems to cause some people difficulty.

"It's not a new term, and we never said 'let's write funk rock music', we

write music that grooves on stage, that's got a beat to it and some guitar from Brion — I'm not going to hold him back, I'm going to let him rock. People ask us what kind of music we play and I say, 'It's just groove music, man, you've just got to come and check it out, look me in the face and if you don't like the show at the end of 90 minutes, then we won't date again'. We haven't tried to shove this band down people's throats like a United Nations of bands — we could easily go for that, but we didn't grow up that way. It wasn't contrived."

In America, DRN have opened shows for UB40, Run-DMC and guitarist Joe Satriani. Each audience has accepted the band for what it is.

"Picture this," says Dan. "Run-DMC — they don't even play the music — plus DJ Jazzy Jeff and Fresh Prince and Dan Reed Network all on the same bill. Not to get booed off that show is a feat in itself. What we did get was a good, positive reaction. We didn't get an encore, but then neither did Jazzy Jeff."

Seeing the band play live is really the key to it all. If they're not as big as Bon Jovi within the next year I'll eat the strand of hair Dan very kindly presented to me. Somehow I think it'll be worth a few bob. Lots of other people agree. In London, Dan's been discussing writing partnerships with Difford and Tilbrook of Squeeze, and Andrew Roachford, and in the States he's been collaborating with Hall and Oates, John Waite, Journey, and has been talking to every top producer about working on his next LP.

And, of course, he put in a cameo appearance on stage with Bon Jovi when they recently played in Glasgow. "The boy works the stage too much," said a worried Michael Hutchence, and he surely does. Rock 'n' roll is alive and well and living in the Dan Reed Network ...



IS THIS MAN THE FUTURE OF ROCK 'N' ROLL?



# SONGS OF PRAISE

"We felt quite clearly that it was just a question of saying 'no, not for the time being, thank you,' because if we'd done all those things before we'd even made a record we'd have looked like a bunch of wankers"

What do Sundays mean to you? Harry Secombe's 'Highway'? Jim Bowen's Bully? 'The Match'? Think again. The Sundays have been praised to high Heaven in recent months before they've even had a record out. As they release their first single, will it prove to be altar much for them? (Groan)

Sunday observer: Andy Strickland

DID THE Lord really rest on the seventh day? Did he 'eck as like. He needed some refreshingly pure music to relax to, right? He went straight out, found four talented yet self-effacing youngsters, gave their singer Harriet a voice like an angel, their guitarist David a motor mouth and a gentle, dreamy guitar style, and their bass player Paul a lean look and a nifty pair of glasses, and then he called them the Sundays.

The Sundays are going to be huge in 1989, dear readers, and for once I can honestly say they deserve it. When the Sundays played their third gig in the cats' piss-stinking back room of a pub in Camden in October, they lit up the night with an effortless, passionate, irresistible pop. Stars were born. The following week, the band were touted as the greatest discovery of the year by just about every music paper in the nation and the major record companies flexed their cheque books — the race was on.

It's taken the Sundays about 10 weeks to sort the wheat from the chaff, sign on the dotted line with Rough Trade and record their first single, 'Can't Be Sure', for release at the end of January. To their eternal credit, this chirpy trio (drummer Patch is absent) are frankly a bit embarrassed about it all.

"We're really lucky in as much as we're not over serious about what's happened," says David. "Not that we don't want to be doing all this, but it's meant we could put the block on all the offers that came our way after the press picked up on us. We had TV programmes ringing us up asking us

to appear and we had offers of front covers of magazines and we felt quite clearly that it was just a question of saying 'no, not for the time being, thank you,' because if we'd done all those things before we'd even made a record we'd have looked like a bunch of wankers.

"If I read about a band that were supposed to be the great new thing and then they were on the front cover of a music paper and then on the TV, I think I'd hate them as a matter of principle and I'm sure we will come across a lot of that."

"It has been really, really brilliant as well, really exciting," adds Harriet. "It could all crumble away really quickly because it so often does, and we don't think all the attention means we're uniquely gifted or anything."

THE GREATEST pop groups always make it look so easy. Sure, the Sundays have been working towards their current starting line position since they were students in Bristol a couple of years ago and David and Harriet have been writing music and trying to put together a band for a while, but up there on stage where Harriet's voice soars like a Spielberg spectre and the band make beautiful music it all looks so simple and sounds so right.

"I find it very odd to talk about my voice," blushes Harriet. "I don't think my voice is extraordinary. I don't sing like a lot of women in the charts but then that's because they don't sing in a natural way, that's all."

OK, if you're going to press me, I'll tell you what the Sundays sound like. Imagine

the Smiths and Altered Images but without any of the pretensions. Got it?

"If I had to describe us I would mention the Cocteau's, but as soon as you say that people think you rip them off. I don't think we're really like them at all. It's just that we're more like them than, say, Boney M."

David's right. Has all the attention focused on the band put them under a lot of unwanted pressure?

"Well, those initial reviews certainly did," says Paul. "We'd only ever played one London gig, so the next one we did we thought 'all these people are coming along and if it's not a good gig, that's the end of the Sundays', because they'd just dismiss us as a hype. It was exciting as well."

"Yeah, we felt it was a little unfair," adds David. "We could have done with a little more time to develop, but we'd be wankers to moan about the way everything's happened to us recently."

The Sundays are currently listening to a selection of My Bloody Valentine, the Smiths and Happy Mondays.

"We've decided that our choice isn't trendy enough when we're asked this sort of thing," laughs David. "I've always been impressed when people list their favourite records and books in magazines."

"I could say I'm into Islamic chants, which would be true to some extent, and David could honestly say he's into early John Coltrane..."

"Yeah, and we'd sound like such a bunch of wankers," he concludes.

THE SUNDAYS will be touring Britain in February with American band Throwing Muses, and by then you will undoubtedly have heard the superb 'Can't Be Sure' and have read a lot more about the band. Harriet's already worrying about playing venues the size of London's Town And Country Club, but she needn't. They're not about to let themselves down at this stage of the game, and they're already building up a nice collection of anecdotes.

"One of the major companies — we won't say which — sent someone to spy on us at a rehearsal," says David. "It must have sounded shit from outside because it always does, doesn't it? Mostly, the people we met were surprisingly free of bullshit and nobody suggested Harriet should get her tits out. They all tried to convince us they had their own ideas for us and we kept on hearing the phrase 'sympathetic engineer' mentioned."

Sympathetic engineer? Sounds like Casey Jones, doesn't it?

"Oh, can you say I said that?" pleads Paul.

No I can't, mate, you'll have more than your fair share of column inches these next 12 months.

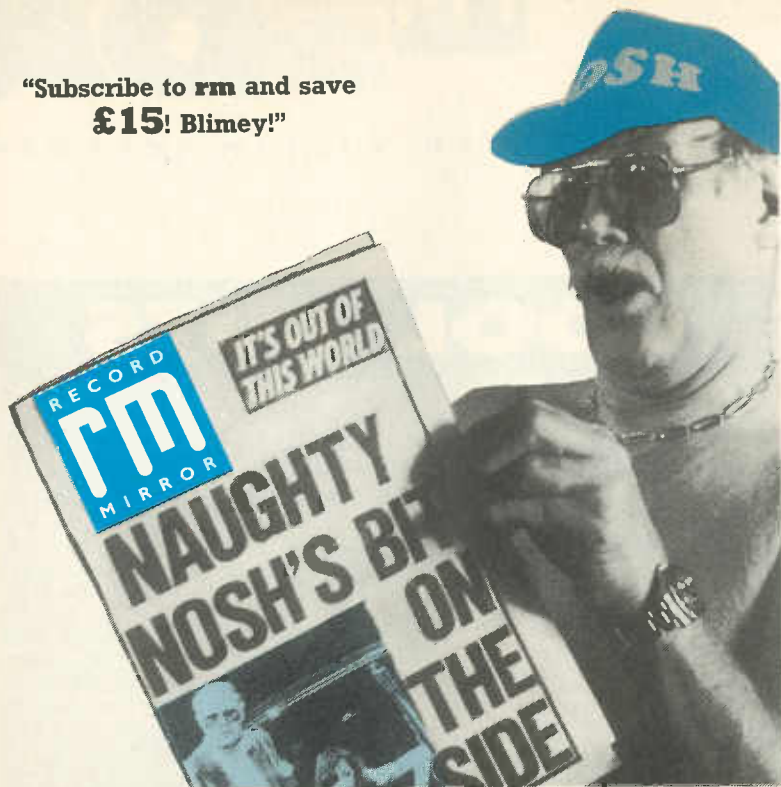
The Sundays. Heaven sent? You bet.

● SUNDAYS people. L to R: Patch, Harriet, Paul, David





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## COOL CUTS

- |  |   |
|--|---|
| 1 (—) PROMISED LAND                      | <b>Joe Smooth</b> <i>US DJ International</i>              |
| 2 (6) MAKE MY BODY ROCK                  | <b>Jomanda</b> <i>US Big Beat</i>                         |
| 3 (—) THAT'S THE WAY LOVE IS             | <b>Ten City</b> <i>Atlantic</i>                           |
| 4 (—) TYREE'S GOT A BRAND NEW HOUSE      | <b>Tyree Cooper</b> <i>US Underground</i>                 |
| 5 (1) NOT GONNA DO IT                    | <b>Vicky Martin</b> <i>US Movin</i>                       |
| 6 (—) HEY MUSIC LOVER                    | <b>S'Express</b> <i>Rhythm King</i>                       |
| 7 (4) RESPECT                            | <b>Adeva</b> <i>Cooltempo</i>                             |
| 8 (—) JUST STARTED                       | <b>Lachandra</b> <i>Garage Tax</i>                        |
| 9 (—) HOW FAR I GO                       | <b>Peter Black</b> <i>US DJ International</i>             |
| 10 (14) WHERE'S THE PARTY                | <b>Cash Money &amp; Marvellous</b> <i>US Sleeping Bag</i> |
| 11 (—) GUSTO                             | <b>Gangstarr</b> <i>US Wild Pitch</i>                     |
| 12 (2) LAW AND ORDER                     | <b>The Love Committee</b> <i>Ramshorn</i>                 |
| 13 (—) 2 HYPE (REMIX)                    | <b>Kid N' Play</b> <i>Cooltempo</i>                       |
| 14 (—) ON THE REAL TIP/JUST A POET       | <b>Def Jef</b> <i>US Delicious Vinyl</i>                  |
| 15 (9) WRATH OF KANE/I'LL TAKE YOU THERE | <b>Big Daddy Kane</b> <i>Cold Chillin</i>                 |
| 16 (—) LOVE FOLLOWS                      | <b>Steven Dante</b> <i>Cooltempo</i>                      |
| 17 (—) YO YO GET FUNKY                   | <b>Fast Eddie</b> <i>US DJ International</i>              |
| 18 (10) GIVE ME BACK YOUR LOVE           | <b>Boys In Shock</b> <i>Jack Trax</i>                     |
| 19 (—) LET ME MAKE LOVE TO YOU           | <b>Prince Lover Dalu</b> <i>Breakout</i>                  |
| 20 (—) NASTYNESS                         | <b>Fourplay</b> <i>US Big Shot</i>                        |

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

### ADEVA-STATION

There's not exactly a shortage of female vocalists in New York these days, but they don't come much better than **Adeva**. Tall, stunning and with tonsils that would shake the foundations of the Empire State Building, Adeva has a Grace Jones quality about her, a presence and charisma rare in dance music. When Adeva enters the room you'll know about it. Goodness knows how a meek choirgirl from New Jersey, singing sweet ballads with ambitions to be the next Whitney Houston, turned into a raunchy tigress almost overnight. Perhaps when she arrives here next year she'll let us in on the secret. Her glowering eyes

hypnotise, seduce and frighten you all at the same time. All very exciting, but what about the music? Well, Adeva's cover of the classic 'Respect' is the best since Aretha Franklin belted out the original version and is being played almost hourly on New York's radio stations. It's already become a best selling import and when it's released here not even a hurricane will stop it from reaching the top 10. And there's more. Her debut single, 'In And Out Of My Life', initially released on the New York indie label Easy Street, will also be out here shortly. Fainthearted men beware — Adeva will eat you alive!

NOW HEAR THIS...

STOP THAT GIRL

2  
BRAVE

THE PASCAL GABRIEL HEAVENLY REMIX AVAILABLE ON 12" LONXR 205

2  
BRAVE

ALSO: 7" LON 205/12" LONX 205 SIMON HARRIS GALAPOGOS MIXES



## Happy Blaze

The whole world and its dog are talking about garage music being the next big thing in the clubs this year, alongside its Chicago cousin deep house. You could be forgiven for dismissing it as yet another fanciful ruse on the part of DJs and record companies alike, desperate to revitalise the post-acid night-life, if it wasn't for the fact that the music was so good. In the past year or so, New York talent has been muscling its way back onto dancefloors with a new generation of artists inspired by the legendary but now defunct club, The Paradise Garage. It's a sound that draws on the legacy of the lavish productions of New York disco, mixing it with acoustic instruments and gospel arrangements. It's equally at home on the radio as it is on the dancefloor, which should bode well for its durability. Leading lights in the new scene are Kevin Hedge, Christ Herbert and Josh Milan, who make up the group and production partnership **Blaze**. In the space of a couple of years they've released a handful of singles, produced dozens of great club tracks like Phase II's 'Reachin'', and proved that if anyone is going to make garage music happen in a big way, it will be Blaze. Already snapped up by the new-look Motown, Blaze will shortly be releasing a new single and album, as well as a 'Blaze Productions' compilation LP to be released here on the Republic label. Just watch them set the charts alight!



## Smooth Operator

**Joe Smooth's** 'Promised Land' was the best club record that never made it in '88. Rising like a phoenix out of the ashes of acid, it has set the standard for deep house, radiating warmth in its rhythms, and peace and harmony in its lyrics, it is the stuff anthems are made of. In fact the only reason it hasn't been a massive hit here is because, until now, it's only been available on import or compilation albums. That will all change soon, because in mid-January 'Promised Land' will be released here and will burst into the charts on chariots of fire, putting the opposition into flight.

Joe Smooth is one of a new posse of Chicago producers following in the

wake of Marshall Jefferson who are likely to be as influential as the Detroit 'Techno' mob were last year. Fingers Inc, Peter Black, Sterling Void and others with their hearts in Philly Soul and their minds on bringing soul back into club music will all be names to watch in '89, but it's Joe Smooth who seems most likely to be leading the charge. His debut album, 'Promised Land', also out next week, introduces several vocalists, including Anthony Thomas, who features on 'Promised Land' and its likely follow-up 'I Try'. It's undoubtedly the strongest set to emerge from Chicago since 'Another Side' by Fingers Inc, and is the perfect album to spend your record tokens on.



**RAPSONIC IS ON THE FUNKY TIP**

**TOP BILLIN'**



**'STRAIGHT FROM THE SOUL' / 'NATURALLY REMIX'**

**KICKING NEW SINGLE cat no. DOPE T3  
OUT JANUARY 3rd**

DISTRIBUTED BY SPARTAN

**THE CHARTBOUND SOUND OF**

**THE LOVE MACHINE**

**FEATURING ROSE WINDROSS**

**'THE DEPUTY OF LOVE MACHINE'**

**REMIXES BY STEVE PROCTER**

**cat no YARD TR 5**

DISTRIBUTED BY SPARTAN



# CARS and GIRLS

The Cookie Crew are driving through South London with their eyes peeled, not on the road or on boys, but on cars. 'Look at that Porsche,' says Suzee Q wistfully.

Her DJ, Max Maxine, turns her head sharply, 'Did you check the reg number?'

Rapper Remedee interrupts: 'It was fresh!!'

'We love cars,' swoons Maxine. 'The faster the better.'

'If we ever get anywhere,' Remedee sighs, 'I don't want anything posh, just something, you know ...'

Yeah, something sleek, stylish and not exactly slow. The Cookie Crew, Britain's very first notable rap act, are going places and sometimes they need to get there quickly.

They've just returned from New York, where they filmed their first video with the original B-Boy rapper and film-maker Fab 5 Freddy. The ladies have become so notorious on the other side of the pond that Russell Simmons who runs Def Jam, insisted on taking them shopping.

'I guess they haven't seen rappers like us over there,' ponders Remedee.

Her sidekick, Suzee Q, always a rebel, puts it bluntly, 'If they think they can make us look or act like some of those other American lady MCs, they can forget it!' Her voice turns derisive. 'We're not going to be saying 'push it' on our records.'

Maxine, nose to the window, watching the street, starts laughing as Remedee continues, 'We've got better and more important things to say.'

THEIR DEBUT single for London Records, 'Born This Way', shows the

hard-bitten Cookie Crew attitude. These fly girls won't take no shit from nobody. The record will also help put an end to the wars between the battling female crews in Britain.

'People took our first single, 'Females', the wrong way,' explains Suzee. 'We didn't mean the record to be about anyone in particular.'

'But there were some girls who just couldn't stop putting themselves in the firing line,' continues Remedee. 'Born This Way' says this is the way the Cookie Crew is. We don't know anything but hip hop. The record is not against anyone, just more about ourselves.'

The single was recorded in New York and produced by Daddy-O and DBC from Stetsasonic. The big Daddy uses a popular breakbeat from Isaac Hayes' 'Shaft In Africa' and makes 'Born ...' one of the few rap songs that shows off a funky, jazz flute. The experience of working and filming in the original home of hip hop has given the Cookie Crew a new confidence in themselves, and in the music they love.

'They are hip hop mad out there,' insists Remedee.

'In the stores, in the clubs, uptown, downtown, on the streets ... EVERYWHERE!' Maxine can hardly believe it herself.

'That was something we could relate to because that's how we've been ever since we were young,' says the Q.

As we drive through South London, Remedee points out the bandstand on Clapham Common.

'See it there, that's where me and Suzee used to go. We'd rap in the park and hold our own little parties there in the early Eighties. We were

**When it comes to Crewsing up pop's highway, the Cookie Crew take the biscuit. Crumbs, says Malu Halasa**



**"We were into rap before everyone else"**

just kids then.'

This was before Spats — Capital DJ Tim Westwood's first hip hop club for under 18s. 'We were into rap before anyone else,' she explains.

REMEDEE AND Suzee have been best friends since they attended nursery school together. Their original posse of little girls, the Warm Milk and Cookie Crew, grew as large as 10 but shrunk in size until it was only the two of them, now augmented with DJs Maxine and Dazzle and the human beatbox from Amsterdam, Peggy Lee. Considering the years they've been rapping, why has it taken them so long to get signed?

'We just never thought about records really,' answers Suzee. 'We were more interested in rapping in clubs. That's how other rappers were doing it. Then when London approached us, we decided that we were more than ready.'

Afrika Bambaataa's 'Planet Rock' influenced them greatly. Although Suzee Q also credits her dad for turning her onto music with his extensive record collection. He has also inspired her brother Andrew Banfield, who's better known as one of the Pasadenas.

As we turn the corner in Clapham South to drop her off, she remembers, 'When we first started rapping he was sad because he thought I should sing, but now he's happy.'

Remedee laughs. 'We convinced him — and everybody else ...' Suddenly she looks away, her attention caught by something whizzing by.

'Man, whaddya think about that car?!'

That car may be swish but not half as swish as the Cookie Crew ...

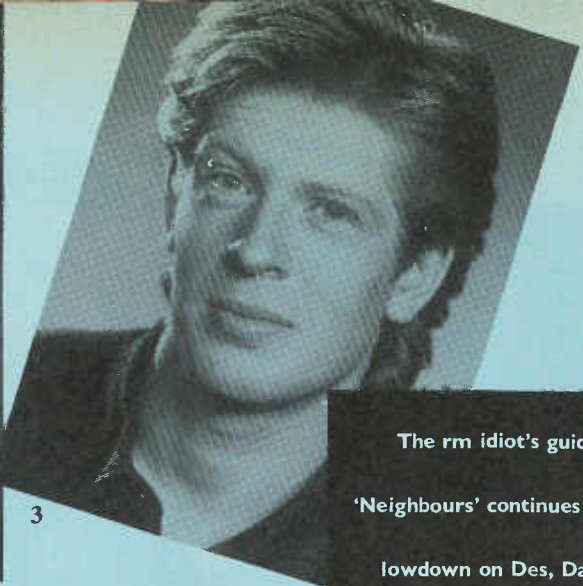
**"We love cars, the faster the better"**



1



2



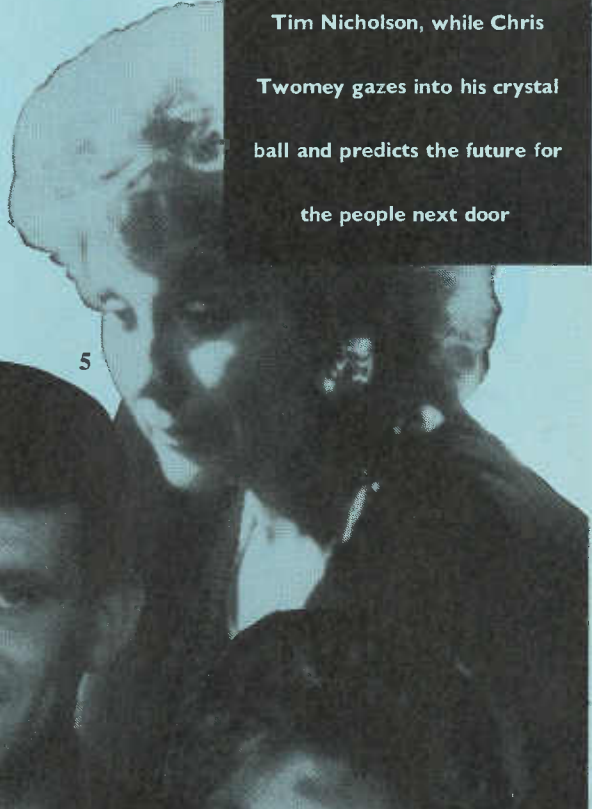
3

The arm idiot's guide to  
 'Neighbours' continues with the  
 lowdown on Des, Daphne,  
 Harold and Mrs Mangel from  
 Tim Nicholson, while Chris  
 Twomey gazes into his crystal  
 ball and predicts the future for  
 the people next door



4

- 1 Nell Mangel on the lookout for some goss
- 2 Dr Beverley Marshall dreams of another fly fishing trip with Jim
- 3 Dr Clive Gibbons, never without a Bic biro for the odd tracheotomy
- 4 Harold Bishop proposes to Madge for the umpteenth time
- 5 Madge rejects Harold for the umpteenth time
- 6 (L-R) Mike, baby Jamie, Daphne, Des and Eileen play at happy families



5



6

The wedding of the year between Charlene and Scott continues to dominate the Ramsay Street scene, with the arrival of the couple's first baby, Robert. Bob, as he's informally known to the community of Erinsborough, makes a proud grandmother of Madge, who spends all her time looking after baby while her daughter looks under car bonnets and her son-in-law catches up on school work. The pressure becomes too much and the couple inevitably split up.

"I told them they were too young to marry," Madge sobs, further distressed by Charlene's sudden penchant for mature older men — or to be precise — Scott's dad Jim.

Meanwhile, even more sordid, Scott takes an incestuous shine to his rapidly developing sister Lucy. "I know it's wrong," he confesses, "but I can't help myself. I've felt differently about you

ever since you got back from that trip to Paris."

Charlene is eventually written out in an improbable little storyline which finishes with her becoming an international pop star.

Not surprisingly, things aren't so good in the Clarke camp either. After giving birth to a lovely baby boy (Jamie), Daphne slips into a severe bout of post-natal depression. Suffocated by her lack of financial independence, she decides to accept an offer from her old boss and returns to stripping. This renaissance is short-lived, however, when Des catches her at it while out with the lads in a seedy down-town club. "I thought you said you were going to the coffee shop," he snaps. "Yeah, and I thought you said you were in a meeting," she retorts. They eventually divorce; Daphne gets the house, Mike and Bouncer, Des gets the baby, his mother

and a lawsuit for embezzlement.

The general turmoil continues when workmen discover Ramsay Street is sitting right on top of an oil field. Paul 'JR' Robinson swiftly moves in, bribing the workmen to keep their mouths shut, and forces a compulsory purchase order on all the residents. Just as the diggers have finished their work, though, Rob Lewis discovers that Daniels Oil Inc has tapped into one of his old garage's underground crude supply pipes and owe him several thousand dollars. "No wonder the books weren't balancing," he laughs. The ensuing court case, and a bill for 10 new houses, puts the Daniels Corporation out of business.

Not that Jane Harris cares too much. Once the dog of Erinsborough High, she's now a top international model, naturally, and spends all her time jetting between Melbourne and New York. Mike ditches her when he

discovers her spread across the pages of Playboy, but Henry eagerly steps in to fill the vacancy. And then, of course, there's Mrs Mangel . . .

Dear Nell Mangel gets the shock of her life when she returns from Lassiters one day and finds someone taking a shower in her bathroom. She calls the police who duly cart her half-naked husband away. "What're you doing here?" Nell sneers. "I live here, remember?" he replies. It transpires that the two year separation from her husband has all been a dream.

Mrs Mangel is ordered to receive regular psycho-therapy but, alas, her sanity is irreparable. She accuses the men of Ramsay Street, one by one, of attempting to seduce her, is frequently seen talking to rose bushes, and is finally kidnapped by aliens.

Hmmm . . . that last bit rings a bell. (NB: some of the above may not strictly be true . . .)

# Love Thy Neighbours 2

## DAPHNE CLARKE

Head of the third household in Ramsay Street, Daphne is young, vibrant and enthusiastic and will very soon die in a car crash. She arrived in Ramsay Street as a lodger in recently jilted bridegroom Des Clarke's house. He took a long time to realise it, but Des fell in love with Daphne in spite of her being an ex-stripper. They tried to get married once, but Daphne was kidnapped by a crim in a gorilla suit. She then tried being engaged to Shane, but that didn't work out, so she fell back in love with Des, who was less threatened by her owning her own coffee shop, which she bought from her grandfather. When Daphne dies we will greatly miss her gigantic pregnancy and her remarkable haircuts.

## DES CLARKE

The sticky-outest ears in soap, it's official! Des began in 'Neighbours' as a wet, unemployed bachelor bore and has progressed to become a wet, married, bank manager bore. Des is Ramsay Street's gullible Mr Nice Guy who has twice been left standing at the altar, but still manages to forgive and forget.

## EILEEN CLARKE

Des's irritating, meddling mother breezes into occasional episodes of 'Neighbours' and takes them by storm. If she had moved permanently into Ramsay Street we would all be heartily sick of her, but in small doses she is just the booster it needs. Eileen was originally against Daphne enslaving her Des, but Daff's utter wonderfulness won her over very quickly. Myra De Groot, who plays Eileen, died last year, so savour her last performances.

## ANDREA and BRADLEY

Andrea made the transition from cold, calculating bitch to caring, sharing human being when confronted by Des's relentless niceness. Turning up out of the blue to lumber Des with Bradley (fooling him that he was Des's son), she soon saw the error of her ways and chose to go to France with local entrepreneur Jack Lassiter. He had lots more money. Bradley is an evil monster and he and Lucy Robinson are well matched as sweethearts.

## MIKE YOUNG

Mike's unhappy home life brought him to the fore in the series, his father beating him and his mother putting up with it. Mike left home and found refuge with Des and Daphne. He fell for plain Jane Harris when she did her ugly-duckling-to-swan routine, but then dropped her when his university friends (in particular Megan) took precedence over her.

## JANE HARRIS

Plain Jane Superbrain was a bit of a dog at school until one night, in Madge's kitchen, Charlene took pity on her and transformed her into a glamorous mannequin. Typically, along with the loss of her plain looks went her brains, and she shortly quit school to work as Paul's secretary. Her parents live abroad and have yet to make an appearance, though a fling between Mike and Jane's mum is in the offing.

## NELL MANGEL

Ramsay Street's stickiest beak, Nell has wormed her way into the series, kicking off as a distant nosy neighbour, then moving into the street and proceeding to make everyone's life a misery. Her husband never made an appearance, obviously avoiding her like everyone else. He finally left her for another woman and, after a bump on the head, her attentions became directed towards her lodger Harold.

## HAROLD BISHOP

Harold first appeared in Ramsay Street as an ex-beau of Madge's, hoping to rekindle their teenage relationship. Initially, the fussy old prig was disappointed in Madge's lack of Ps and Qs, but he soon learnt to appreciate that she had lived a hard life, which left its scars. Their romance flickers on and off, but methinks there's a light that will never go out.

## DR CLIVE GIBBONS

For a long while, Clive was the hub of Ramsay Street. His father was a Medical Consultant who brought up both his sons to be doctors. They both obeyed, but Clive gave up the practice, disillusioned at the evils of private medicine (most regions of Australia don't have a public health service). He moved into the 'Neighbours' fold and cooked up a variety of money-making

schemes which failed miserably, sharing a house with Daphne, Zoe and Mike. A spell filling in for his brother at his practice gave him back the taste for medicine and he unwrapped his stethoscope. His love affair with Susan collapsed when she couldn't shake off her love for Paul. Clive left Ramsay Street to take over his deceased father's practice.

## SUSAN and SAM

Baby Sam arrived in the arms of Charlene. She passed him off as her baby. As it turned out, Sam was the offspring of Madge's ex-husband Fred and his jilted lover Susan. Madge took them in against her better judgement, but when Clive offered a share of his house they moved across the street. Susan went through agonies choosing between Clive and Paul and decided to dump them both.

## DR BEVERLEY MARSHALL

Introduced as a bit of love interest for Jim, Beverley turned up just in time to help Daphne give birth to Jamie. Relations were strained between Beverley and Jim until a mutual interest in fly fishing and midwifery broke the ice.

## JACK LASSITER

A craggy old bushwacker who made his fortune as the owner of Lassiters hotel and leisure complex, Jack never really cared too much for money, preferring to warm up tea in a billy can by his caravan and sleep rough. He tried unsuccessfully to woo Madge, and by the time she was beginning to warm to the idea, Jack had fallen for Andrea. Jack will always be remembered in 'Neighbours' as the man who leant his name to what appears to be the only hotel/restaurant/bar in Erinsborough. He was eventually bought out by the Daniels Corporation, and left for France with Andrea and Bradley.

## GINO

The latest hunk to appear, Gino is the son of an out-of-work Italian chef who borrowed his father's references in order to get a job at Erinsborough's culinary highspot, Daphne's coffee shop. Having won the hearts and sympathy of the neighbours, Gino has been accepted as a permanent feature, with an eye to courting the recently jilted Jane.

# MY CHERRY AMOUR

From funky punk cult success with Rip Rig And Panic, Neneh Cherry's become the latest person to benefit from the production skills of Bomb The Bass's Tim Simenon. But there's far more to her than that, as Tim Jeffery discovers . . .

NENEH CHERRY sucks hungrily on a morsel of sushi in a Japanese restaurant in the sidestreets of Amsterdam. In the background the familiar melody of 'Feelings' sung in Japanese floats above the clipping of chopsticks.

It seems an appropriate soundtrack for a conversation with Neneh, who has achieved something of a cultural collision in 'Buffalo Stance' — a clash of tumbling beats and guitar melody which generates the kind of excitement only experienced in the very best pop songs. It's as if the ferry 'cross the Mersey was hijacked to the Bronx.

Hip hop and indie rock are perfect partners, and Neneh Cherry, formerly of the punky funky Rip Rig And Panic and Float Up CP, is the perfect vehicle to carry it off. Neneh's upbringing is the stuff hybrids are made of.

The daughter of a Swedish mother and an American jazz trumpeter, Don Cherry, Neneh spent the first 15 years of her life commuting between the lower East side of Manhattan and the Scandinavian wilderness, before moving to London in 1980.

'Buffalo Stance' was originally recorded in a day for the B-side of a single by trendy singing duo Morgan McVey a couple of years ago.

"But it was rough, almost just a demo version," says Neneh. "At the time we wanted to try something really different, just do a song that combined all the things we were into at the time. It was only because Tim" (Simenon) "heard it and wanted to do something with it that this single came about. We would never have revived it ourselves."

A Bomb The Bass production was just the tonic 'Buffalo Stance' needed to complement the bold attitude of Neneh's lyrics and coarse rapping.

"It was easy working with Tim. He's not just a DJ/producer, he really gets absorbed in sound and music, plays around with it and experiments with new ideas. I like the way he works with new artists.

"Having been in two bands I know what it's like to be constrained all the time. Rip Rig And Panic was great, I mean, we'd never know what was going to happen when we went on stage — our piano player Mark Springer would sometimes just wander off to the bar in the middle of the set. But even so, I was still part of a band, and I wasn't totally free to do what I wanted.

"I really want to retain the same spirit that we had in Rip Rig And Panic — alive, spunky, but tuneful at the same time. 'Buffalo Stance' is balanced between being

pretty and aggressive."

THIS CONTRAST is reflected in Neneh's live performance as part of the Bomb The Bass tour of Europe and the UK. Despite being seven months pregnant, she struts across the stage like a cockerel on heat — bold, pushy and launching a full frontal assault on her audience.

"The song is about sexual attitude, surviving and staying on both feet. It's something I've always had to do. A lot of people ask me if I'm a feminist. I'm not really but I have respect for anyone who's committed to a good cause. I'm just trying to keep my mind open and widen my scope.

"I don't want to write just from the female point of view, but I'm not afraid to express myself and make sure I come out on top. That's why I like using rap as a form of an expression, because you can really put an attitude across."

Neneh's forthcoming album, appropriately titled 'Raw Like Sushi', will further explore the hip hop/pop connection.

"I like putting in a rap where it's least expected. You know, in the middle of a straight song. I don't see myself as a rapper, though. I don't think rap, or make it up on the spot. It's just not my lifestyle. I wouldn't compare myself to any of my rap heroes at all."

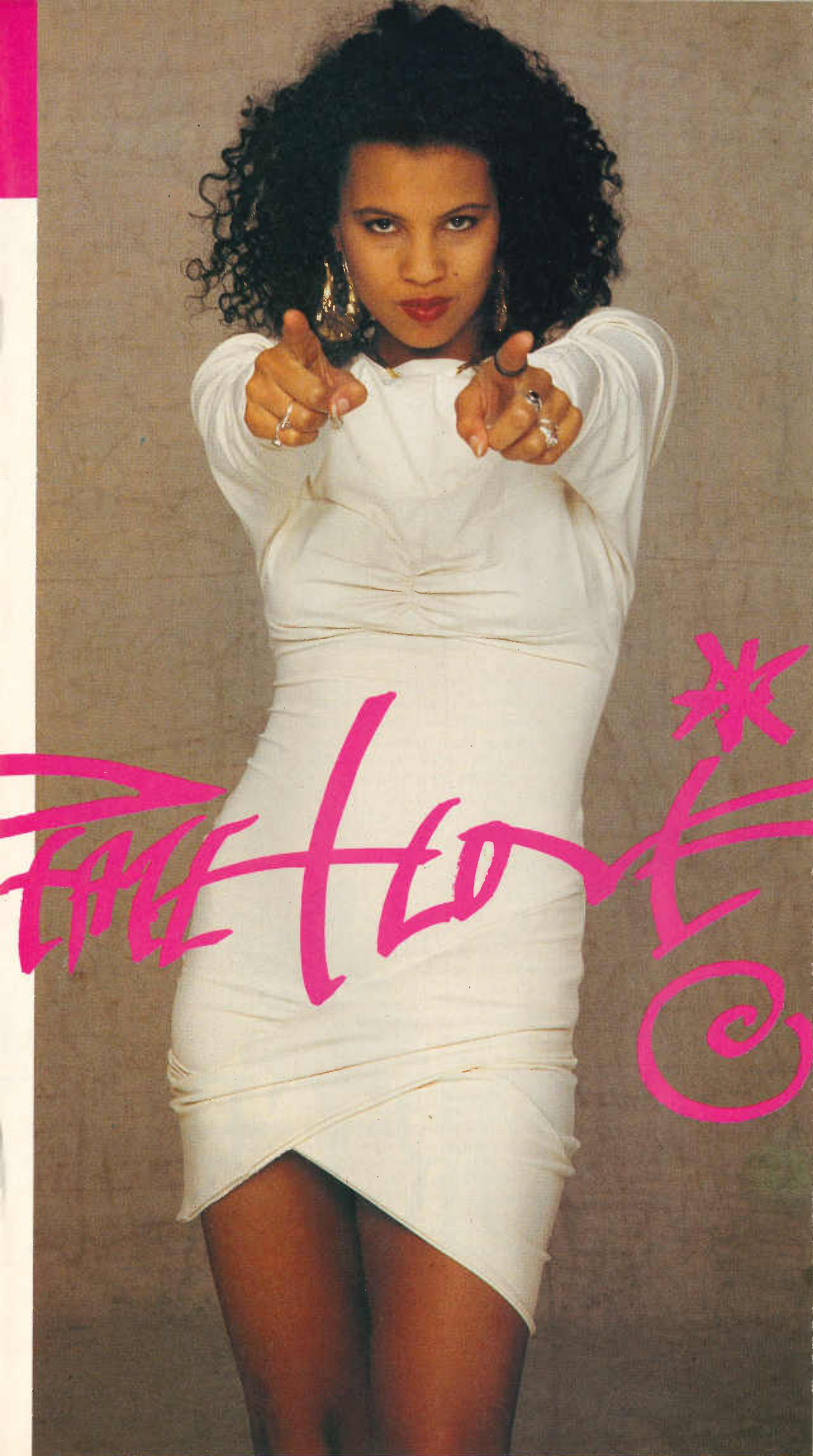
Neneh doesn't see herself as British either, despite having lived here for eight years: and developing a unique transatlantic cockney accent.

"When people ask me where I come from I usually um and ah and say, 'Well, this is where I've lived'. A lot of my spirit and energy is from New York, I think my soul is there too — I miss it badly if I stay away too long. But I'm not a typical American.

"Usually when I go there I feel quite foreign. You know, I do something really English like bumping into someone and saying sorry! But I don't feel British at all, even though I may have picked up a few mannerisms. I've got no desire to stay here. It's only because the music scene here is so diverse. There's more room for experimentation. Though I suppose I'm more tied to England than I'm prepared to admit."

Right now London is just fine for Neneh. Her six-year-old daughter Naima is settled at school and Neneh is wondering whether she'll give birth to a boy or a girl in the New Year. There's no doubt about the arrival of her pop career though. 'Buffalo Stance' has made sure of that.





“The song is about sexual attitude, surviving and staying on both feet. It’s something I’ve always had to do”

“I want to retain the same spirit we had in Rip Rig And Panic — alive, spunky, but tuneful.

‘Buffalo Stance’ is balanced between being pretty and aggressive”





●

**As Smith & Jones release their fun-packed album 'Bitter And Twisted', Griff Rhys Jones does some straight talking with Robin Smith**

# PROFESS

FEW PEOPLE can boast they've shared a train sleeper with Marilyn Monroe, had their teeth knocked out by Gary Cooper, or nearly roasted alive in the desert with Sir John Mills, but Griff Rhys Jones has taken all these things and more in his stride.

You've probably seen him on TV promoting the delights of Holsten Pils lager, appearing alongside Hollywood stars in clips from old films. Pretty funny it was too, eh Griff?

"Actually, Robbie Coltrane was the first choice, but the advertising people decided he was a little too large," he confesses.

"It's quite hard work filming those ads, because you're trying to act with people who aren't really there. Injecting personality and humour into a scene which is going to last for less than a couple of minutes is difficult.

"Oh yes, I get recognised quite a lot in the street. I see young engaged couples nudging each other whispering 'It's 'im isn't it. You know, the one in that show'. One of the worst things is being mistaken for Mel."

Mel is, of course, Mel Smith, the rather chubby person Griff has been forced to share his professional life with for a number of years. Not only do the duo produce rib-tickling comedy routines together but they own their own production company with rather nice offices just off the Tottenham Court Road in London.

JUST OUT is Mel & Griff's album, 'Bitter And Twisted'. Recorded live

with the duo in their familiar head-to-head routine, the album discusses such subjects as acid house and what to do if your girlfriend sells her story to the News Of The World.

"Mel is a very easy person to work with and I've never known anybody with so much energy," continues Griff. "But although we get on very well, we're very different. I think Mel is more blunt and direct than me and he believes in plain speaking. If somebody is annoying him he'll tell them to f\*\*\* off. I would probably just ask them politely if they wouldn't mind leaving the room. I've spent some drunken evenings with Mel, it's a process I call being 'Smithised'. He opens his great mouth and swallows you whole.

"I remember sharing a flat with him. We were both desperately in love with different women and we spent one whole night playing a Hall & Oates record over and over again. I've forgotten the exact title of the record, but it was something like 'Your Kiss'.

"We don't tend to socialise a lot now, because we work together so closely. If you've spent a lot of your time touring with somebody you both need a break. It's a funny thing really, I thought doing live dates would be a bit like being in a rock 'n' roll band, but I don't think Smith & Jones exude sexual charisma."

Griff finds it difficult talking about the style of humour that has made Smith & Jones so successful, but says that they like to keep their jokes relatively simple.

"I'm not a great believer in elitist humour. I think people can identify with the routines we do, and some of the conversations Mel and I have when we're on stage aren't too removed from the sort of thing you hear in a bus queue."

1989 SHOULD hopefully see some more Smith & Jones shows, and Griff would also like to work with fellow comedian John Sessions, best known for the game show 'Whose Line Is It Anyway?'. Griff will also be featured in a serious drama playing a social worker: something he hopes will surprise and impress a lot of people.

"You know, I wouldn't have minded being a pop star either," sighs Griff. "I think I'd like to have been like the drummer with Pink Floyd. I've also seen Eric Clapton at one of those charity things and it was like being in the presence of God."

Griff Rhys Jones is a funny man. A very funny man indeed.





## KNOCKED SENSELESS

The Senseless Things have too much darned energy if you ask us. The London band's second single, 'Up And Coming', contains four slices of explosive rock that mixes the Pistols with the Ruts on a corker of an EP that believes the fact that the band claim to have an average age of only 16. If this is the case, then a severely misspent youth must have been the order of the day. The Senseless Things have just completed a UK tour and should be recording their second John Peel session as you read this. 1989 could be an even busier and more successful year for them. (AS)

## SHAKE HIPS

Dave Graney has a voice that could rule the world. Scott Walker meets Ian McCulloch and off it sweeps, soaring Heavenward over a piano backing on his EP 'Dave Graney With The Coral Snakes At His Stone Beach'. Dave used to be the voice behind the Moodists, Aussie songsters back in the early Eighties, and his work has that unmistakable Antipodean flavour to it. Dave's joined on this record by buddies Malcolm Ross (ex-Orange Juice) Clare Moore, Gordy Blair and Louis Vause on the old joanna. 'Listen To Her Lovers Sing' is the highlight here, even if we feel Malcolm Ross could have been a touch more to the fore. Nice songs, great voice, original tailor. (AS)



● Guy Chadwick of House Of Love — ecstatic!

## READERS' CHOICE

Here is the moment the Independents pages have been waiting for. We asked you, the readers, to put on your thinking caps and pick your favourite singles and LPs of the year, and below is a list of the top 10 choices.

### ALBUMS

- 1 THE INNOCENTS Erasure
- 2 LIFE'S TOO GOOD the Sugarcubes
- 3 HOUSE OF LOVE House Of Love
- 4 SUBSTANCE New Order
- 5 CIRCUS Erasure
- 6 RANK the Smiths
- 7 1977-1980 SUBSTANCE Joy Division
- 8 THE NEPHILIM Fields Of The Nephilim
- 9 SURFER ROSA the Pixies
- 10 16 LOVER'S LANE the Go-Betweens

### SINGLES

- 1 DESTROY THE HEART House Of Love

## S I N G L E S

- 1 (1) Crackers International **Erasure** (Mute)
- 2 (2) Fine Time **New Order** (Factory)
- 3 (—) John Kettley Is A Weatherman **A Tribe Of Toffs** (Completely Different)
- 4 (3) A Little Respect **Erasure** (Mute)
- 5 (4) The Peel Sessions **Jimi Hendrix** (Strange Fruit)
- 6 (10) Blue Monday 1988 **New Order** (Factory)
- 7 (8) The Peel Sessions **the Smiths** (Strange Fruit)
- 8 (7) Black Sun **Loop** (Chapter 22)
- 9 (5) Big New Prinz/Jerusalem **the Fall** (Beggars Banquet)
- 10 (6) Night Tracks **the Wedding Present** (Strange Fruit)
- 11 (12) The Circus **Erasure** (Mute)
- 12 (16) Chains Of Love (Remix) **Erasure** (Mute)
- 13 (13) Nothing Less Than Brilliant **Sandie Shaw** (Rough Trade)
- 14 (11) Across The Universe **Laibach** (Mute)
- 15 (—) The World Is Ours **Rose Of Avalanche** (Avalantic)
- 16 (15) Why Are You Being So Reasonable Now? **the Wedding Present** (Reception)
- 17 (9) Revolution **Spacemen 3** (Fire)
- 18 (19) True Faith **New Order** (Factory)
- 19 (14) Wrote For Luck **Happy Mondays** (Factory)
- 20 (29) Oh L'Amour **Erasure** (Mute)
- 21 (—) Elephant Stone **Stone Roses** (Silverstone)
- 22 (18) The Headmaster Ritual **the Smiths** (Rough Trade)
- 23 (23) Barbarism Begins At Home **the Smiths** (Rough Trade)
- 24 (26) Heaven Knows I'm Miserable Now **the Smiths** (Rough Trade)
- 25 (17) Anchorage **Michelle Shocked** (Cooking Vinyl)
- 26 (22) The Peel Sessions **Half Man Half Biscuit** (Strange Fruit)
- 27 (—) Sheila Take A Bow **the Smiths** (Rough Trade)
- 28 (27) Destroy The Heart **House Of Love** (Creation)
- 29 (—) Moonchild **Fields Of The Nephilim** (Situation Two)
- 30 (20) Sometimes **Erasure** (Mute)

## A L B U M S

- 1 (1) The Innocents **Erasure** (Mute)
- 2 (8) Wonderland **Erasure** (Mute)
- 3 (3) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 4 (5) Louder Than Bombs **the Smiths** (Rough Trade)
- 5 (7) Rank **the Smiths** (Rough Trade)
- 6 (6) Substance **New Order** (Factory)
- 7 (9) Isn't Anything **My Bloody Valentine** (Creation)
- 8 (4) Bummed **Happy Mondays** (Factory)
- 9 (10) Blue Bell Knoll **Cocteau Twins** (4AD)
- 10 (12) I Am Kurious Oranj **the Fall** (Beggars Banquet)
- 11 (19) The Queen Is Dead **the Smiths** (Rough Trade)
- 12 (11) Hatful Of Hollow **the Smiths** (Rough Trade)
- 13 (17) The World Won't Listen **the Smiths** (Rough Trade)
- 14 (18) Hello Angel **Sandie Shaw** (Rough Trade)
- 15 (—) Life's Too Good **the Sugarcubes** (One Little Indian)
- 16 (—) From Enslavement To Obliteration **Napalm Death** (Earache)
- 17 (—) Strangeways Here We Come **the Smiths** (Rough Trade)
- 18 (—) Tommy **the Wedding Present** (Reception)
- 19 (16) The Man — Best Of Elvis Costello **Elvis Costello** (Demon)
- 20 (15) Meat Is Murder **the Smiths** (Rough Trade)

Compiled with the help of Spotlight Research and selected retail outlets

- 2 BIRTHDAY the Sugarcubes
- 3 A LITTLE RESPECT Erasure
- 4 WHY ARE YOU BEING SO REASONABLE NOW? the Wedding Present
- 5 BLUE MONDAY '88 New Order
- 6 MOONCHILD Fields Of The Nephilim
- 7 CATHOUSE Danielle Dax
- 8 SHIP OF FOOLS Erasure
- 9 NOBODY'S TWISTING YOUR ARM the Wedding Present
- 10 GIGANTIC the Pixies

**INDEPENDENTS**  
 EDITED BY AN D Y S T R I C K L A N D

**CONGRATS!** Well done all of you who entered our poll and congrats to Geoff Watson of North Harrow in Middlesex, whose own choice most closely reflected the overall poll. You will receive a selection of the year's best independent music on LP, CD and cassette soon.



# T-SHIRT FRENZY!

It's the New Year and there's one thing that every happening person needs to make '89 go with a swing — the knowledge that they can go through the year wearing their very own **rm** T-shirt.

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## ● SINGLES OF THE WEEK

### ROACHFORD 'Cuddly Toy'

CBS

Anyone who can unite Dire Straits' 'Money For Nothing' riff with the sheer exuberance of early Wham! deserves to be a star and that's exactly what Andrew Roachford will be soon. Re-released and destined to be ignored no longer, 'Cuddly Toy' manages to fuse a whole hotch potch of influences and styles to create a joyous sing-a-long that should have put a smile onto 'Top Of The Pops' the first time around. More hair than Mark Knopfler, more fun than Terry D'Arby and, this time, a hit.

### ROY ORBISON 'You Got It'

VIRGIN

The Wilbury that recently went on his travels with a one way ticket is set to have a huge hit with this single. 'You Got It' knocks the pants off 'Handle With Care', with its swinging chorus and cracking vocals. There's a touch of Bachman Turner Overdrive to the verse that will bring a smile to older listeners, but it's a classic pop song treated with respect and handled magnificently. Destined to do a bit of a Van Gogh and become one of Roy's biggest ever hits due in some part to the column inches devoted to his death. Did you know that Roy Orbison wore a wig and that he would remove it when he wanted to avoid being recognised?

## ● NEW YEAR RESOLUTIONS

### BLACK 'Now You're Gone'

A&amp;M

The Steve Davis of pop returns with a haunting little tale of lost love that should make interesting listening on the radio at least. Colin 'interesting' Vearncombe backs his deadpan voice with an extraordinary range of acoustic instruments from piano to a distinctly classical string quartet that makes 'Now You're Gone' perhaps a better record than its constituent parts warrant. Could be a huge hit; could disappear without trace amid the current dancefloor attack.

### ANDY PAWLAK 'Secrets'

FONTANA

One of *rm*'s tips for a successful year and it's easy to see why. A

tasteful record this, with more than a hint of the Roddy Frames about it from the man who's been touring with Wet Wet Wet, the Pogues and the Blow Monkeys on his way to releasing this, his second, single. You'd never guess young Andy was a Geordie from his mid-Atlantic voice, but if he can maintain this standard he could become the next Paddy McAloon. Polished, restrained and possibly too gentle to be a hit.

### TANITA TIKARAM 'Cathedral Song'

WEA

The Penelope Keith of rock returns with another track from her debut LP and, thankfully, her eyes are no longer holograms. This is a tender love song with some classy, rambling guitar playing that's a million miles away from the misleading 'Good Tradition' and closer to the real Tanita. Can't help wishing she'd cheer up a bit, but you lot liked 'Twist' so you'll probably rush out to buy this one too. The sort of record you'd listen to having just failed your retakes, methinks.

### FRAZIER CHORUS 'Dream Kitchen'

VIRGIN

A curious offering from the Brighton band that owes much to the sort of odd hit single that popped up in the late Seventies. Yes, it is a bit Jona Lewie with its half spoken vocals and vibes solo. What is this dream kitchen? Is it Thatcher's Britain, a Docklands condominium or did the band spend their record advance on some new pots and pans? We shall never know and Frazier Chorus will probably pass you by because this is too much of an atmosphere pop single to be a biggie.

### FINE YOUNG CANNIBALS 'She Drives Me Crazy'

LONDON

Always interesting, always a few surprises and this is no exception from the bandy trio. A stuttering pop record that's too slow to dance to and too fast to smooch to. The FYCs always sprinkle some interesting sounds over their records and here we have funky guitar breaks, heavy metal chords and plenty of things going boing, clicky click ding.

### HOLLY JOHNSON 'Love Train'

MCA

Dreadfully predictable title for the ex-Frankie to make his comeback with, and the record itself doesn't fare much better. It's as confident,

bold and hard as you'd expect but somehow fails to excite in the manner to which we've become accustomed from the little man. We're talking dance pop here, safe ground for Holly who acquits himself well enough on a single that will be a big hit. Somehow, though, it's just a bit too obvious.

### BDP 'Jack Of Spades'

JIVE

The Wag club bouncers' favourite guys return with an infectious beat that sounds like it was recorded through the wall complete with car horns and the obligatory 'Ho Yeah' chants from the Boogie Down Productions posse. Uncluttered enough to allow the jumping bass line to eat its way into your mind after a couple of plays, though it's too low key to fill dancefloors.

## ● OUT BY FEBRUARY

### LOVE AND MONEY 'Strange Kind Of Love'

FONTANA

Having sold his soul for the big time and the big haircut, James Grant's all encompassing pop vision is proving to be an awkward blighter. Love And Money have stubbornly refused to have a hit single and this one sounds unlikely to break the sequence. Not that there's anything particularly offensive about this record but it should never have been a single. The sort of record that everyone congratulates each other on making in the studio but forgets to consider you, the record buyers.

### CHAKA KHAN 'It's My Party'

WEA

The little lady with the big, um, heart, seems to have been away a long long time since having breakfast with our own Robin Smith. She's turned her back on the happening dance tracks that gave her the hits and has now moved back to those soulful, safe rhythms inhabited by big stars who don't have to try too hard anymore. Shame really, because 'It's My Party' is completely lacking in personality, and that's not something that you could say about the old Chaka. Forgettable.

### MARSHALL JEFFERSON 'Truth'

FFRR

Whoa spooky! The Marshall rides into town to deliver a sermon on the human condition of the kind you'd expect to hear from those



### ● Cuddly old Andrew Roachford

two nice young men in suits who ring your doorbell twice a year. Very strange and utterly uninteresting, but the sort of record that sneaks out occasionally due to the commitment of its maker. If you want to find God, great, but don't waste vinyl telling me to open my eyes. I'd love to spend an hour talking to you but I've just put some milk on to boil, sorry.

### CLIMIE FISHER 'Love Like A River'

EMI

No reason to expect this not to be a big hit like the rest of Simon and, um, the one with the glasses' stuff. Perfect pop music for the radio and definitely not about to make any demands on its listener. God, it's so boring! They've got so few songs that the last hit is on the B-side of this single. Value for money or what?

### COOKIE CREW 'Born This Way'

FFRR

It's no 'Rok Da House', but there are enough BPMs here to get those shoes shuffling. Am I the only person who finds the Crew's voices annoying after 20 seconds. Once they've had their say and the track's left to groove alone, it's a pretty fab dance scenario we're talking here.

### SUICIDE 'Rain Of Ruin'

CHAPTER 22

Alan Vega and Martin Rev return with a single that'll please the fans but not win any new converts. America's Soft Cell hit those synths and growl in all the right places but it's ultimately going nowhere fast. Why bother to record three minutes of something that you've got the hang of after 10 seconds? No surprises, no fun.





● **BON JOVI:** "Hello Jon, got a new jersey?"

## **BON JOVI** **Wembley Arena**

"Hello Everybody, let's kick some ass!"

Welcome, if you please, to a multi-coloured rock 'n' roll circus featuring the prettiest rawk animals, the glitziest guitar sideshows, the shiniest hair-dos, the noisiest drummers and the snooziest keyboards solos (Emerson Lake And Palmer where are you?) you could wish for.

Bon Jovi give you all this and more. They offer pop anthems played loud; they offer terrace chants (you too can join in with the crowd's spontaneous rendition of 'Bad Medicine' on the tube going home); they offer flash theatricals (is it a bird, is it a plane? No, it's Jon Bon Jovi flying across the Wembley ceiling). Above all, they offer some classic rock tunes to get your tonsil round.

Within their allotted 90 minutes they got the traditionally reticent Wembley crowd on its feet, arms in air, fists clenched, fancying frontman Jon Bon to bits. And that's just the men.

Tonight, Bon Jovi made all the right moves, played all the right tracks to promote the 'New Jersey' album, with the odd 'Slippery When Wet' track thrown in. 'Homebound Train' was rootsy rock, 'Born To Be My Baby' furious pop, 'Wanted Dead Or Alive' emotionally manipulative in the best possible way.

Yet there was something missing that made this performance fail to hit the heady heights it should have.

Perhaps it was that they threw away 'You Give Love A Bad Name' criminally early in the set — it was,

after all, the song that broke them in this country. Perhaps it was the very clearness of the sound and the absence of good old fashioned guitar leads and amps (turned up to number 11, of course) that make the show seem like one of those glossy live promo videos Bon Jovi have made their speciality.

So did Bon Jovi "kick ass"? Well, maybe, but before the show, the rock 'n' roll steel-toe-capped boot music must have been replaced by a nice fluffy carpet slipper.

**Eleanor Levy**

## **RICK ASTLEY** **Apollo, Manchester**

On a tour sponsored by Vimto and at which ice-cream sales outweigh alcohol consumption by 300-1, the Rick Astley Roadshow is so absolutely pre-pubescent, it's almost foetal. With an average height of 4'2", the Astleyites are the picture of innocence, easily cajoled into vigorous dance routines and sing-a-long chorus lines, they pinch themselves in disbelief, for their flame-haired master, so often seen on their goggle-box, was theirs for the night.

Kitted out, ironically enough, in a grey/blue, double-breasted de-mob suit identical to that worn by the king of cool, Bowie, on the cover of his 'David Live' LP, ol' Rick baby is so uncool, *he's* COOL! The portly white duke of the late Eighties? I should say so. His swift costume changes, his awkward dance steps and his entertaining inter-acting with the large video screen centre stage, all add to the mounting hysteria within the shaking walls of the Apollo.

Mature Mr Astley, when not being Bowie, is the perfect Johnny Mathis for the nation's school-going population. 'When I Fall In Love', 'She Wants To Dance With Me', 'Together Forever', etc, etc. Let's face it .... the guy is wholesome family entertainment. And who am I to scoff? For the important Astley appraisal, I looked to my eight-year-old companion for the evening. "Brilliant," she said. And who am I to argue?

**Thomas Stigwood**

## **BRYAN FERRY** **The Palladium, London**

London Beat's remix of soaring Seventies soul harmonies with rib-crunching soft-metal and storming AOR boogie had created a party mood at the posh Palladium. But now the first of this evening's

questions was if, in his first British gig for three years, and in his forties, Sir Bryan Ferry, sultan of the super-cool ballad, master of the melancholic rocker, could get so excited as to ruin his floppy fringe.

Yes sir! He managed it within two tunes. Cruising onto the stage in a vast black suit; crooning into the up-beat 'Limbo' from the achingly beautiful 'Bête Noir' LP, the ex-Yorkshire van driver, ex-antiques restorer ... tore at his tie, threw off his jacket, and ran his fingers through the stylish locks.

That's one question sorted out: the next was if we'd get any of the slamming, trash/flash, avante-garde art noise of the first two (Eno inclusive) Roxy albums? We soon did. In just 15 minutes the sell-out crowd was swimming in the meandering, free-form stream of bebop delight that is 'The Bogus Man'. Then tears filled this reviewer's eyes: the best moment of my pop life ... Bryan, white shirt tails flapping, wafted over to an electric organ to trace the chords of the

## **NENEH CHERRY** **International, Manchester**

Every few years, if we're very lucky, a bright new face will appear on the scene. A shining example of talent administered with criminal ease. Someone sent to remind the world's listening public exactly what ears were invented for. Laddeez and gentlemen ... NENEH CHEREEEEEEE!

Formerly the mouthpiece for Gareth Sager's Float Up CP project and the voice behind the dance record of 1984, 'Joy's Address', Neneh Cherry has now leapt from the upper reaches of the independent chart to her rightful position of Top 40 breaker. Now touting the wondrous 'Buffalo Stance' and opening the show for Tim Simenon's Bomb The Bass package tour, Neneh found herself in the enviable position of knowing every night she could and *would* blow the scratching boy wonder off stage with a casual lash from her rappin' tongue.

Seven months pregnant and a



● **NENEH CHERRY:** What's she like, anyway?

sci-fi 'Ladytron'. The audience exploded. The guitarist with the HM hair nearly blew his amp with a scorching, riff-hungry solo.

Finally, the debate about the old songs being as good as the new. The nostalgia value of 'Do The Strand', dusted off as an encore, is indeed high, but 'Avalon' and 'Jealous Guy' were applauded quite as wildly. A positive result on all the questions then, but what of the over-all verdict? Well, we can't do better than a teacher who, long ago, gazed on the dreamy Geordie adolescent's paintings, and pronounced ... PURE GENIUS!

**Henry Williams**

captivating star in the making, her set was a treat for the feet and the mind. Forget the Julia Fordham school of female snobbery, the *real* example of fiery female independence is being championed smartly by young Miss Cherry and she'll make you dance while she's doing it! The highlight of the whole evening was when she set the room alight with a stampeding version of 'Buffalo Stance'.

Neneh Cherry was born to be a star. Gifted with a sharp brain and an even smarter voice, she is not "the new queen of hip hop", as announced. She is quite simply, the new queen. **Thomas Stigwood**

## THE WEDDING PRESENT Leeds University

With the minimum of fuss and while nobody was looking, the Wedding Present have quietly, calmly, become huge. Where Run-DMC and Julian Cope have played the university recently to half-empty halls, the Weddies' appearance was a sell-out from the word go, with tickets changing hands outside for the kind of money normally reserved for cup final tickets or, in Leeds, obscure Sisters Of Mercy vinyl.

David Gedge admires a fan's (hideous) shirt, before the band propels into one of those hundred riffs-per-minute mini dramas that make up most of their set. Several thousand arms join in on imaginary guitars, a water-throwing competition begins (too near for comfort!) and before too long, the first pair of knickers lands upon the stage.

They do, of course, only have one song, although, to paraphrase Lou Reed, most seem to think it's a good one. Howls of shock ring out as the band launch into — gasp — a slow one! The most radical development in rock since the synthesiser turns into the excellent 'Take Me, I'm Yours', before the vampirish Gedge pushes his luck too far by driving a stake into the heart of the Banshees' 'Hong Kong Garden'. Such crimes aside, the Weddies are the sensible alternative to Bros. **David Simpson**

## THE RAILWAY CHILDREN Newcastle Polytechnic

How on earth do you describe the music of this band? Is it country? Is it folk? Is it indie-style pop or rock? Well, on the evidence of this performance, it is probably a combination of the lot. One thing is for sure... the five-piece Manchester band have a guitar-based sound with a strong beat and a minimal but reasonably effective use of keyboards.

The 90-minute set included several old songs (from this year's album), and various new tracks, all played with great style and conviction, and with more than the hint of 'Americanisms' their early career might suggest. Highlights included 'Kinds Of Fuel', 'Joni', 'In The Meantime' and 'Because'.

But will they ever have a hit? Do they even want one? This punter won't mind either way, just so long as they don't have to compromise their pleasant but basic sound. Not bad but certainly not great (yet)... a better live band than their album suggests. **Dave Atkin**



● SUGARCUBES: "Look, nothing says I have to listen to myself sing"

## THE SUGARCUBES The National Club, London

The music itself isn't really anything you wouldn't already know about from a scene once abounding in post-Banshees pop plotters. The main thing about the 'cubes is the total force of personality of their leaders, Einar and Bjork.

Bjork's the Vietnamese boat-person lookalike in the gold lamé dress and red DMs, and Einar's the lean, lumbering skinhead in leather and fluorescent braces, who shares vocals almost equally, while baiting the punters and occasionally snorting into his toy trumpet. Two pop pantomime *enfants terribles*, twisting and stomping as they trill.

Altogether it's a hyperactive,

drum-led, rhythm-centred, scatter-brained sound that has Bjork's amazing Amazonian-birdsong of a voice reaching tempestuous registers with uncanny ease.

'Deus' and 'Traincrash' are extravagantly loopy live, especially intercut with Einar's Radio 1 Roadshow style crowd goading. The bad taste quotient was spiced up early on, with the latter number introduced only a few nights after the Clapham Junction rail disaster... a typically unsweetened Sugary move.

After the fourth encore and set lasting nearly two hours, Einar finally pulls the plug: "We're The Sugarcubes from Iceland," he signs off with chilly simplicity. **Pete Paisley**



● BROS: not a non-drip Goss

## BROS Scottish Exhibition Centre

WOW! Brosmania even before their idols appear on stage has 10,000 Brosettes chanting "We love Bros" and pushing towards better vantage points. They surge forward, stand on the chairs, swoon, scream and cry — tears streaming down make-up stained faces. And, naturally, when Matt first appears the decibel level soars and one wonders how this would have compared with the heyday of the Bay City Rollers. Instead of the tartan high-waisters though, Matt Goss is still into American Classics, which suits the fans and certainly seems more suited to Bros-pop.

Strangely, or perhaps not, this phenomenon has always seemed image-heavy while the songs see

each single parodying a manufactured pop group straining visibly to make the grade. Seconds later each single rockets predictably to the top of the charts. Tonight I am surprised to find that Bros compare favourably with their vinyl efforts. Matt and two female backing vocalists share most of the choreographed action, dancing on platforms (stages not shoes) as Bros pound their way through hit after hit. The fans go crazy at all the songs — naturally — and light matches for the encore, mimic Matt when he makes the squeaky Bros war cry and break down quite literally at the sight of their heroes in the flesh.

Bros keep this going by leaving "When Will I Be Famous?" to the final encore and by wishing their fans a Merry Christmas. Unsurprisingly, this was no silent night. **John Dingwall**

## NEW ORDER G-Mex Centre, Manchester

Where do we begin? That New Order are the decade's most important British band? That even now, some seven years after their inception, they're still as fresh as ever? Or even that the G-Mex Centre, an old railway station that makes Wembley Arena seem positively cosy, couldn't spoil the homecoming or dampen their sound? No, we'll start with the applause.

New Order walk on to a hero's (and heroine's) welcome. Stephen

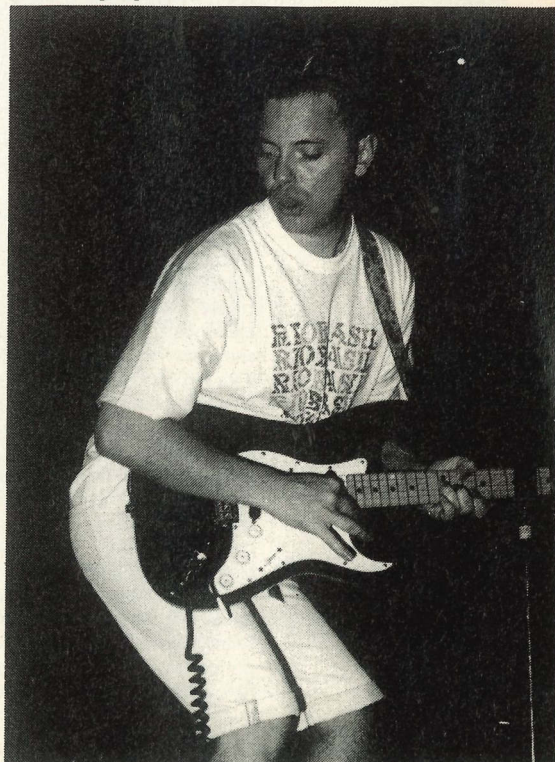
DONINA WHITE

and Gillian, the tight-lipped comfy couple, are the synthetic and rhythmic backbone and the counterfoil to Peter Hook's arrogance. The 'Guitar Nero', as his amps proclaim, is a heavy metal monster with his bass slung low — an aggressively phallic symbol. Barney is the little boy lost, the wounded choirboy of pop and the only man to make a virtue out of a crap voice. How can a man in his early thirties look so ridiculously cute?

It may take a while, 'Touched By The Hand Of God' only lumbers along, but New Order are motoring. 'Age Of Consent' is a storm, a bass rumble, while 'Temptation' is what New Beat *should* sound like and 'Ceremony' is its usual hail of guitars and kooky rhythms. There are two new songs, one of which may be called 'Vanishing Point', both atoning for 'Fine Time's' messy stab at acid. There's still a sense of Manchester's club culture, but it's no longer overpowering.

Rumour has it that the next LP is their finest yet, tonight's evidence would seem to back that up. Does this make New Order one of the only bands to improve with age? Whatever, they're Britain's only *real* supergroup. Perhaps. **Tony Beard**

● NEW ORDER: "Quick, get the sampler. I think I'm going to fart!"



SIMON TAYLOR

### THE WOOD CHILDREN 'The Gods Must Be Crazy'

BLACK CAT

"Is this the Smiths?" was a friend's response on hearing the first (mini) LP from this North London guitar pop outfit. Fair question; the intro to 'Watching You' uses the same excited guitar strumming as the opening bars of 'Bigmouth'. Overall, though, the Wood Kids veer closer to the homely jangle of the Chesterfields (especially on the delightful 'Tinpot Politics'), and the Woodentops' country rockabilly. 'Important In Your Life' gathers pace nicely, the chorus suitably urgent.

Reading the lyric sheet gives one the impression of North London student bedits and meaningful, angst-ridden relationships. 'I Study You' gives the game away, especially the line about "Camden at two" which can only mean they are the sort of people who inhabit the market there, the most vile place on earth on a Sunday. They probably have a residency at Dingwalls — the record reverberates with the ghosts of all the bands that have played on Monday nights there in the last year.

Bedsit stanzas apart, 'The Gods Must Be Crazy' is an impressive debut. If the Wood Children were still at wood school, the illegible scrawl in the margin of their report card would read "distinctly promising". ■■■■½ **David Giles**

### VARIOUS 'Acido Amigo'

WESTSIDE

A bright pink cover with a mushy yellow Smiley, no doubt pummelled by too many silly stories in the tabloids, holds four sides of evil acid plastic.

'Acido Amigo' is a weird mixture of strange electronic music, roughly categorised as acieed, of course. Some of it is inspired, some of it is rubbish. The good stuff includes Humanoid's 'Stakker Humanoid' hit and a new track, 'Cry Baby'; 'Oh Yea, No Hey', which sees Tyree sampling what sounds like James Brown speeded up and some of his mates like Sterling Void; and the anthemic 'Rock This Party Right' by Cool House. A lot of the other tracks have nothing much going for them to drag them out of the huge pile of twiddly synthesiser garbage that's come out since the acid boom. But the good stuff pushes the sound forward and shows that acid is more than just a fad. This could have been a great single album, it's a not so good double, but what the hell, it still makes a great noise. ■■■■ **Chris Mellor**

### OTIS REDDING 'The Otis Redding Story'

ATLANTIC

The introspective 'Sitting On The Dock Of The Bay' was Otis Redding's most famous song. But fame came late to one of the most influential Sixties soul singers when he was killed in an airplane crash months before the song's release. Redding was also known for writing 'Respect' for Aretha Franklin and countless other songs that were covered by the Rolling Stones and other white boys playing the blues. But that's only half of the story.

The other half, contained on this four record set, shows the sheer talent of Redding's best recorded work. Like James Brown, Otis came out of the poor south of the Forties. Gospel, too, had been his training ground. Unlike the Godfather, he believed in control, not hysteria. His gritty, quavering voice brought new vitality to the uptempo stomping soul. Although his voice was more suited to the ballads like 'I've Been Loving You Too Long' and 'Pain In My Heart'.

The sound was completed by perhaps the best soul band ever assembled. Otis was usually backed by the famous Mar-Key horns and Booker T And The MGs, except when Booker stepped down and let Isaac Hayes stand in. Legendary guitarist Steve Cropper was the rarest of all, a complete virtuoso who still managed to exercise restraint.

Nowadays when records are more about finance than feeling, it is almost shocking to hear these well written songs invested with genuine emotion. ■■■■■ **Malu Halasa**

### VARIOUS 'In The Key Of E'

DESIRE

#### 'Acid Beats 2'

WARRIOR

#### 'UK Techno 1'

WARRIOR

#### 'Greatest Hits Of House'

STYLUS

Single-artist house LPs may have made their mark this year, but there's no sign of the compilation deluge abating just yet, and unless you're blessed with an intimate knowledge of the music, separating the good from the bad and the ugly can be a tricky matter.

Most of the best house continues to come from the supposed Holy Trinity of Chicago, Detroit and New York, but some of their artists are finding it reaps greater rewards to work with British labels. Two such are Adonis and Bam Bam, who dominate 'In The Key Of E' with

two tracks each, the former's 'Acid Poke' and the latter's 'Where's Your Child' proving the best, along with Fingers Inc's 'Can You Feel It', the mix with the silly but appealing house sermon from Chuck Roberts.

Warrior always insist on trooping out in British colours. Their 'Acid Beats 2' and 'UK Techno 1' take you on a hard-core journey through the heartland of British house with tracks guaranteed never to get the go-ahead from a grinning goon on 'Top Of The Pops'. House the other side of hyper-space, and don't expect UK Techno to sound like anything from the ex-motor-town.

Buy 'Greatest Hits Of House' only if you're doing a college thesis on Christmas marketing. While there's undoubtedly some fine stuff on it, there's also a great deal of highly irrelevant chart material and other nonsense; three of the supposedly Chicago side tracks are from New York acts and the 'Deep House' side contains just one such out of eight. Put together by charlatans for fools. ■■■ for 'Greatest Hits Of House', ■■■■½ for the rest. **Phil Cheeseman**

### VARIOUS 'Acid Trax & Warrior's Dance'

WARRIORS DANCE

This will defy you at every turn. Starting with the title. There's not an awful lot of acid to be found here, and there are far fewer at work than seems obvious by the compilation image — 'Acid Trax & Warrior's Dance' is an in-house project from the people involved with the Warrior's label, which includes London house luminaries SLF and Bang The Party. Though the latter have no actual tracks attributed, it's Kid Batchelor's highly irresistible techno-tinkering that shines most brightly.

Land Of Plenty's 'Kid's Aura', Melancholy Man's 'Joy' and Who Kissed The Housemaid's 'Slave' are the tracks that pluck house from the pure adrenalin-thump of the bass drum and propel it to an entirely different, more contemplative arena. It's a land where Yello and Kraftwerk at their most perverse are more sharply in focus than anything from over the Atlantic and, oddly enough, it's the new mix of SLF's 'Show Me What You Got' — in real terms the best track — which upsets the smooth ride.

This is not music which gives instant gratification, and you'll need to spend a few hours on the sofa with it before you can savour its true depth. ■■■■ **Phil Cheeseman**

### VARIOUS 'Pressure Drop'

ISLAND RECORDS

The golden triangle of Jamaican music begins with American r&b that was transmitted in the Thirties and Forties by the then new technology, radio. When the music landed in Jamaica it underwent many transmutions before it migrated to Britain with a homesick immigrant population. Later it travelled back to the US on the backs of British bands.

This seven-record anthology spans Island's remarkable history, starting with r&b Jamaica style, through ska, rocksteady, dancehall and reggae. But this collection is also about the influence of the music on British youth.

Songs from each decade conjure up a not so distant past. The ska hit 'Man In The Street', by crazy trumpeter Don Drummond, was popular with 2-Toners. 'Police & Thieves', by Junior Murvin, became the anthem of the British Movement and set skinheads rockin' to a sound made by a people they were politically but not culturally opposed to.

From Millie Small to the Skatalites, Prince Buster, Bob Marley, Black Uhuru and Steel Pulse, the West Indians did the British a great favour by coming here. Despite the racism that confronted them, they enriched our culture, music and life. This box set is only half the story — the part you can dance to. ■■■■■ **Malu Halasa**

### 3D 'Original Styling'

CITY BEAT/BEGGARS BANQUET

In the early Seventies legendary production duo Kenny Gamble and Leon Huff were adding a sharper edge to black music with their sweet Sound of Philadelphia.

Rappers 3D are now staking their claim for Philly's musical crown, brandishing a hardened sound you'd be foolish to ignore, but most welcome to devour. The group enlist the guiding services of producer Lawrence Goodman — who also handles another Philly native, Steady B — and emerge with an album spiced with rocking beats, endless samples and tight rhymes.

The fiery 'Improv'n' 'N' Groovin', 'Who Is It?' and 'Increase The Peace' — which is based around Martin Luther King's 'I Have A Dream' speech — are just some of the highlights here.

A new sound, a new attitude, but Philadelphia is still kickin' it. ■■■■ **Justin Onyeka**



# ACROSS

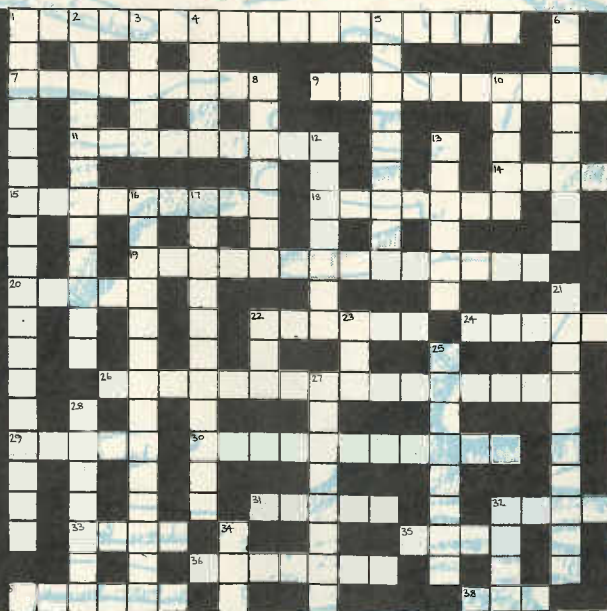
- 1 Rick just wants to be loved (4,2,2,4,5)
- 7 Group who took their dinosaur for a walk in the charts (3,3,3)
- 9 Group fronted by Ricky Ross and Lorraine McIntosh (6,4)
- 11 Run-DMC admitted it was difficult in 1987 (3,6)
- 14 It's like this for Squeeze's cats (4)
- 15 The Proclaimers telling us what's going to become of them (2,5,2)
- 18 & 32 across What Prince said to Sheena (1,3,3,4)
- 19 In 1988 she told us about 'Joe Le Taxi' (7,7)
- 20 Heart did it all by themselves (5)
- 22 Sprout building (6)
- 24 The Smiths lost their composure on this hit (5)
- 26 INXS single that won't divide them (5,4,2,5)
- 29 Collective name for Eric Clapton, Jack Bruce and Ginger Baker (5)
- 30 She's telling us she lives for your love (7,4)
- 31 'White \_\_\_\_\_' gave Grandmaster Flash and Melle Mel a 1984 hit (5)
- 32 See 18 across
- 33 Tanita's tradition or Derek B's groove (4)
- 35 Singer who stands close to the Edge (4)
- 36 Gary Numan's latest takes him across the water (7)
- 37 What the Pasadenas were doing on a train, I hope they had a ticket (6)
- 38 It's just talk from T'Pau

# DOWN

- 1 The Pasadenas aren't sure who they're addressing (2,4,2,3,7)
- 2 George Michael is currently to be found in a passionate embrace with someone lacking intelligence (7,1,4)
- 3 The Style Council's were every changing (5)
- 4 The Mission built one from strength (5)
- 5 Not a lightweight Robert Palmer LP (5,4)
- 6 Group going 'Loco In Acapulco' (4,4)
- 8 This is all Sigue Sigue Sputnik want (8)
- 10 Also known as The Boss (5)
- 12 How Kim Wilde announced your arrival (3,4)
- 13 Brother Beyond person could be Mr Jones (6)
- 16 David Bowie LP that you can depend on (5,3,3,4)
- 17 She wants to 'Put A Little Love In Your Heart' (5,6)
- 21 Transvision Vamp's relation only comes out at night (6,4)
- 22 The Beach Boys sound from the Sixties are OK for the Shop Boys (3)
- 23 Jane Wiedlin's LP is not short of material (3)
- 25 & 32 down UB40 LP or Hue And Cry single (6,2,4)
- 27 Rod Stewart crossed this in 1975 (8)
- 28 How Midge started his letter to the Almighty (4,3)
- 32 See 25 across
- 34 They had their biggest hit in 1981 with 'Souvenir' (1,1,1)

# X-WORD

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



### ANSWERS TO XMAS X-WORD

**ACROSS:** 1 Always On My Mind, 6 Hands To Heaven, 11 Spy, 14 Rattle And Hum, 17 Cross My Heart, 18 Europe, 20 Another Part Of Me, 22 New Jersey, 25 Shake, 27 Gary, 28 Ship Of Fools, 30 Anchorage, 31 Kate, 34 Joe, 35 Everything, 36 I Don't Mind At all, 38 Nils, 39 So, 42 Cray, 43 Eddy, 44 Wee, 45 Criticize, 47 Wood, 48 Real Gone Kid, 49 Mad World, 51 Lil, 52 Time Lords, 53 My Bag, 55 Sade, 57 Acieed, 58 Flash, 61 Twist In My Sobriety, 64 Mandy, 65 Goss, 67 Who's Leaving Who, 69 Children, 73 Layla, 74 Luther Vandross, 75 Trevor, 76 Earth, 77 Reid, 78 Experiment, 80 Sold, 83 Jona, 84 Fur, 85 When Its Love, 87 Level, 88 Idol, 89 Ideal World, 91 LA, 93 Glove, 95 Huey, 96 Voice Of The Beehive, 101 Milli Vanilli, 102 Transvision Vamp, 103 Lulu, 104 RM.

**DOWN:** 1 A Groovy Kind Of Love, 2 With A Little Help From My Friends, 3 Yello, 4 Mad, 5 Doctorin' The Tardis, 7 Dominion, 8 Heaven, 9 Art, 10 Everything I Own, 12 Pop, 13 Bros, 15 Happy Ever After, 16 Mary's Prayer, 19 Wet, 21 Harvest For The World, 23 Will Downing, 24 Sun, 26 Heart, 29 Funky Worm, 32 Angel, 33 Blue Monday, 37 Mac Band, 40 Fake, 41 Now That's

What I Call Music, 46 It Doesn't Have To Be, 50 Rock My World, 54 Boys, 56 Ali, 59 My One, 60 Soldier Of Love, 61 Tears Run Rings, 62 Together Forever, 63 Build, 66 Coldcut, 68 I'll House You, 70 Ross, 71 Martha's Harbour, 72 Everywhere, 79 Provision, 80 Solid, 81 Lover, 82 Lovely Day, 86 Three, 90 Lovely, 92 BVSM, 94 Lemmy, 97 Fast, 98 FLM, 99 Sly, 100 Sir.

### ANSWERS TO DEC 17

**ACROSS:** 1 Left To My Own Devices, 9 Nathan Jones, 10 Chris Rea, 11 Owen, 12 Dance, 13 Avalon, 15 Friends, 17 Peter Gunn, 19 Angel Eyes, 20 Red Red Wine, 22 Brilliant Disguise, 25 Joe, 26 Sorry, 27 Rage Hard, 30 Apple, 32 So, 33 Dont Turn Around, 36 In Your Room, 37 Tesla, 39 Even, 40 Freak, 41 I Get Weak.

**DOWN:** 1 London Beat, 2 Father Figure, 3 T'Pau, 4 No Sleep, 5 Enchanted, 6 Chill, 7 Siren, 8 Paris, 12 Danny Wilson, 14 Till I Loved You, 16 Susan, 18 Nine, 20 Roddy Frame, 21 Drive, 22 Boops, 23 Screaming, 24 Midge, 28 Ghost, 29 Hands, 31 Pointer, 34 Thomas, 35 Hanks, 38 Get.



# THE SENATORS

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# CHARTS

COMPILED BY ALAN JONES



● **CLIFF RICHARD:** "I knew Hank and the Shads were holding me back"

The contrast could hardly be greater. The best-selling single of 1988 is by a 48-year-old veteran with more than 100 releases to his name, the best-selling album is by a 20-year-old newcomer — which is a roundabout way of saying that **Cliff Richard's** 'Mistletoe And Wine' pipped **Yazz And The Plastic Population's** 'The Only Way Is Up' to become the year's number one single, while **Kylie Minogue's** 'Kylie — The Album' was an easy winner in the best-selling album stakes.

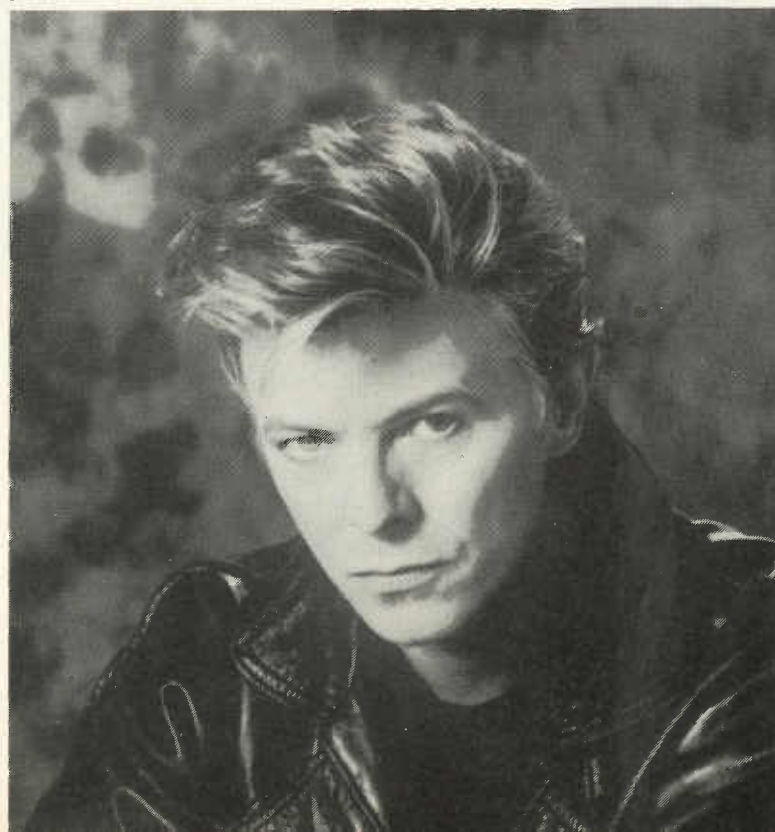
Kylie is only the third woman soloist to have the best-selling album of any year, following **Barbra Streisand**, whose 'Love Songs' led the way in 1982, and **Madonna**, champ with 'True Blue' in 1986. 'Mistletoe And Wine', meanwhile, is the second Cliff Richard single to become the best seller of its year, emulating 'Living Doll', which outsold the rest way back in 1959. There will be a more detailed look at the year's best sellers next week in a Chartfile special.

In America, Billboard magazine's year-end tabulations show **George Michael** at number one on both the singles and albums listings with 'Faith'. While the album of that name earns its place on merit, having sold more copies during the year (6,500,000) than any other, the single gains its top billing because the Hot 100 singles chart mixes sales and airplay, and 'Faith' got far more airplay than the single which actually sold most copies in America last

year — **M|A|R|R|S'** 'Pump Up The Volume', which narrowly outsold **Salt-n-Pepa's** 'Push It'.

● 1988 came and went without **David Bowie** making an appearance in the singles chart. Bowie's absence, which was due more to a lack of output than any sudden loss of popularity on Bowie's part (his only single release in the year being a very boring interview disc recorded at a Sydney press conference), was the first since 1971. Bowie's no-show means that **the Stranglers'** record of having at least one hit every year for the last 12 (1977 to 1988 inclusive) makes them the chart's new longevity champions. **Siouxsie And The Banshees** are

● **DAVID BOWIE:** "Shit, it looks like I'm going to have to join the cast of 'Neighbours' to get a hit"



close behind, with a hit every year since 1978. **Shakin' Stevens** has had at least TWO hits every year since 1980.

★ The most prolific recording artist of 1989, when over 4,000 singles and 7,000 albums were released, was reggae star **Frankie Paul**.

Frankie has maintained a frantic release schedule from the very beginning of his recording career in 1984, but surpassed himself last year, releasing no fewer than six albums of new material and 21 (21!!!) singles. In true reggae tradition, Frankie refuses to sign exclusively to one record company and his 1988 output was spread around 14 different labels. In spite of his heavy release schedule, not one of Frankie's singles made the top 75 — 'Movin' Up' came closest but not very close, peaking at number 147. Two other reggae singers shared the runners-up spot in the prolific stakes, with 13 singles apiece — **Gregory Isaacs** and **Sanchez**.

Although Frankie Paul released more new material than any other act, classical conductor **Herbert Von Karajan's** 80th birthday celebrations precipitated a vast number of compilations and re-issues of his work — 65 of them, the most successful being 'The Essential Von Karajan', which reached number 51 in the chart in May. But neither Frankie Paul nor Herbert Von Karajan managed what **Howard Blake** achieved in November, when CBS simultaneously released

two albums of brand new recordings from him on the same day, namely 'Granpa' and 'Benedictus'.

In case you're fretting over the Frankie Paul single you missed, the full list reads: 'Little Walter', 'E.P. Calibra', 'We've Only Just Begun', 'Rock You Steady', 'I Know The Score', 'Only You', 'Slow Down', 'Come On Girl', 'Through The Years', 'Tell Me You Love Me', 'Movin' Up', 'Touch Me', 'Come To Me', 'Shine On', 'A No Nutter', 'Casanova', 'Love Being Taken', 'Jamaica Soca', 'Bad Man Pickney', 'Sleepless Weekend' and 'Dance Can't Nice' — the latter being a duet with **Sugar Minott**.

● Scouring the release listings in order to establish my favourite singles and albums of the year, I soon realised 1988 was not a vintage year. Fewer records managed to find a place in my affection than in any recent year. Accordingly, readers may be relieved to know that my annual act of self-indulgence, the listing of what I arrogantly adjudge to be the best of the year's output, is shorter than normal, with just 30 singles and 10 albums for you to suffer.

Here are the singles: 1 LEAD ME ON — Amy Grant, 2 IM NIN'ALU — Ofra Haza, 3 INTERVENTION — Lavine Hudson, 4 GIVE ME THE REASON — Luther Vandross, 5 PIANO IN THE DARK — Brenda Russell, 6 ANCHORAGE — Michelle Shocked, 7 I GET WEAK — Belinda Carlisle, 8 TWO OCCASIONS — the Deele, 9 HAPPY EVER AFTER — Julia Fordham, 10 WAITING FOR A STAR TO FALL — Boy Meets Girl, 11 THEME FROM S'EXPRESS — S'Express, 12 BUFFALO STANCE — Neneh Cherry, 13 TWIST IN MY SOBRIETY — Tanita Tikaram, 14 AIN'T NO SUNSHINE (TOTAL ECLIPSE REMIX) — Bill Withers, 15 GET LUCKY — Jermaine Stewart, 16 THERE'S NOTHING BETTER THAN LOVE — Luther Vandross & Gregory Hines, 17 BEAT DIS — Bomb The Bass, 18 THE LOVERS — Alexander O'Neal, 19 WE ALL SLEEP ALONE — Cher, 20 ORINOCO FLOW — Enya, 21 THANK YOU FOR A GOOD YEAR/THE

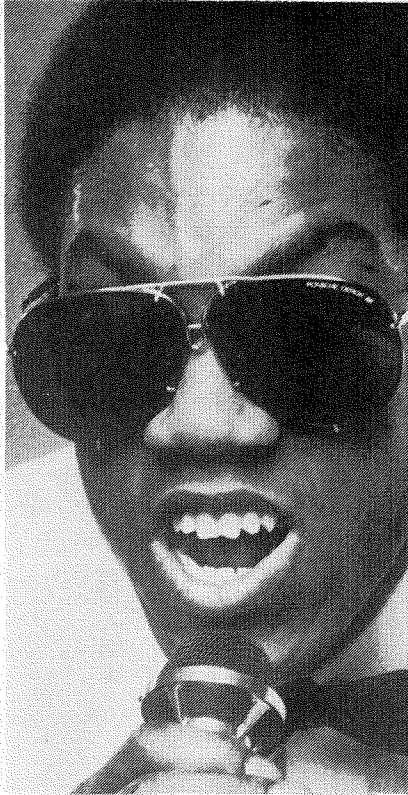
# FILE

CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) — Alexander O'Neal, 22 FATHER FIGURE — George Michael, 23 DIVINE EMOTIONS — Narada, 24 NO REGRETS — Quartzlock, 25 SAY A LITTLE PRAYER — Bomb The Bass featuring Maureen, 26 GIRL, YOU KNOW IT'S TRUE — Milli Vanilli, 27 ETIENNE — Guesch Patti, 28 EVERYWHERE — Fleetwood Mac, 29 NEED YOU TONIGHT — INXS, 30= DESIRE — U2 and ALPHABET STREET — Prince.

My favourite albums, excluding compilations: 1 ANY LOVE — Luther Vandross, 2 MY GIFT TO YOU — Alexander O'Neal, 3 RATTLE AND HUM — U2, 4 THE INNOCENTS — Erasure, 5 HEARSAY: ALL MIXED UP — Alexander O'Neal, 6 LOVESEXY — Prince, 7 GIVING YOU THE BEST THAT I GOT — Anita Baker, 8 TRACY CHAPMAN — Tracy Chapman, 9 WATERMARK — Enya, 10 THE FIRST OF A MILLION KISSES — Fairground Attraction.

● **Petula Clark's** 'Downtown' entered the top 10 for the second time a couple of weeks ago, but the current hit version is very different from the original 1964 creation, retaining only Pet's vocal — and even that is considerably speeded up in **Peter Slaghuis'** highly-energised version of the song. Among all the remixes and reconstructions that have reached the chart, 'Downtown' is both the most radical and the oldest.

Incidentally, my mention a few weeks ago that Pet was the first of three acts to have separate UK hits in three different languages (The others you may recall are Siouxsie And The Banshees and **Kraftwerk**, and all have had hits in English, French and German) prompted several readers to enquire which of Pat's hits were rendered in French and which in German, as the titles give nothing away. In fact, Pet first scored a foreign language hit here in 1962, with the French language 'Ya Ya Twist'. The following year she scored again, with the double-headed hit 'Casanova/Chariot'. 'Chariot' was a French



● **FRANKIE PAUL** does his Stevie Wonder impression



● **YAZZ:** "Do you like my jacket kids? Anyone fancy taking 97 cans of Vimto off my hands."

language cover of Little Peggy March's US chart topper 'I Will Follow Him', while 'Casanova' was sung in German.

Pet holds the unique record of having hits in all three languages certified as million sellers within a year. 'Romeo' — ironically, a 40-year-old German song

sporting English lyrics — set the ball rolling, to be followed shortly after by the aforementioned 'Chariot', and, the biggest of them all, 'Monsieur', which, despite its title, was sung in German! Pet also recorded for the European market in Italian and Spanish.

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— IN  
ROME

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# DJ

## DIRECTORY

COMPILED BY JAMES HAMILTON

# THE HAMMY AWARDS

**HAPPY NEW YEAR!**... I regret that there is no room for more than the **Hammy Awards** this issue, which means that the conclusion of **Les Adams**, and my **Capital Radio** five hour New Year's eve party music will have to wait a further week (but then, if you heard it, you know by now what was in it), along — most irritatingly — with a huge pile of new reviews... US imports doing the biz before Christmas included not only **Tyree's** 'T's Revenge' (US Underground) on 12 inch but also his album **Tyree's Got A Brand New House** (US DJ International Records), from which the 'Think (About It)' punctuated and previously mentioned 'Turn Up The Bass' is in extremely similar "hip house" style to the now 12-inch **Fast Eddie** 'Yo Yo Get Funky' (US DJ International Records), while other import hits (check this and the last issue's Club Chart for relevant BPMs) have been **Peter Black** 'How Far I Go' (US DJ International Records), **Phortune** 'String Free' (US Hot Mix 5 Inc), the **DJ Mark The 45 King**-produced **Gang Starr** 'Gutso' (US Wild Pitch), **Bipo** 'Why?' (US Jump Street)... **Ten City** 'That's The Way Love Is' has been white labelled by **Atlantic** here (ahead of late January US release of its parent album), **Stock Aitken Waterman's** remix of **Kool And The Gang** 'Celebration' (Club) is now out in addition to the **Moet Mix**, while other new UK Releases this week should include the already well known **Turntable Orchestra** 'You're Gonna Miss Me' (RePublic Records), **Adeva** 'Respect' (Cooltempo), **Rob Base & DJ E-Z Rock** 'Get On The Dance Floor (The 'Sky' King Remix)' (Supreme), **Sterling Void** 'Runaway Girl'/**Sterling Void & Paris Brightledge** 'It's All Right' (ffrr), **Cash**

**Money & Marvellous** 'Find An Ugly Woman' (Sleeping Bag Records)... I never wrote that **Quantize** 'You've Lost That Lovin' Feeling/Loving Suite' (Passion), reviewed under Hi-NRG last issue, was "badly" duetted — it should have read as "blandly"!... 1989's **Technics UK DJ Mixing Championships**' heats kick off next week, at Glasgow's **Hollywood Studios** (Monday 9), Stockton-on-Tees **The Mall** (Tuesday), Leeds **The Warehouse** (Wednesday) — weather permitting I will be making every effort to be at all the mainland UK heats, so come up and say hello! — the UK Final, as previously warned, now having moved to February 15 at Leicester Square's **Empire** (rather than the Hippodrome)... **GIVE IT SOME OF THAT!**

**"GET OFF!"** Yo, MC Jammy Hammy here, and to the "hip house" backing of yet another riff sampled from 'A Day In

The Life', it's time to book the Royal Albert Hall, get James Brown out of jail, and present the annual club music awards that show what really happened in 1988. The results may not be the way you would like them to be in retrospect, but — sticking strictly to the statistics to be derived from the year-end Hi-NRG and Club Charts (printed in the pre-Christmas issue of **rm**) — this is how they stack up in fact. THE CLUB CHART HIT OF 1988: **d. Mob** 'We Call It Aciied' (ffrr), number one in the year end chart if both mixes are combined (its main chart impact being in the promoed LP mix)

PHOTO BY LFI



● **TIM SIMENON**: joint UK DJ/producer of the year

**RUNNERS UP: Inner City** 'Big Fun' (10 Records), at number one in the actual year end chart, was separated by only one point from **Ten City** 'Right Back To You' (Atlantic), and by only eight points from **The Todd Terry Project** 'Weekend' (Sleeping Bag Records), the latter being likely to leap over the lot had there been a chart for week ending December 31 (in which 'hypothetical case, Inner City 'Good Life' would also have vaulted up spectacularly from the low placing of 96 that just three weeks in the Top 30, albeit at number one, had earned it). RECORDS AT NUMBER ONE FOR

# ROB BASE & D.J. E-Z ROCK

GET ON THE DANCE FLOOR

THE GAIL "SKY" KING U.S. REMIX

SUPE(T) 139



OUT NOW

Warning: THIS RECORD COULD SERIOUSLY DAMAGE YOUR SHOES

LONGEST (all with five weeks); **Joyce Sims 'Come Into My Life'** (London), previously 1987's import of the year, **S'EXPRESS 'Theme From S'Express'** (Rhythm King), **Inner City 'Big Fun'** (10 Records), **d. Mob 'We Call It Acieed (The Matey Mix)'** (ffrr)

THE CLUB CHART ARTISTES OF THE YEAR: **Inner City featuring Kevin Saunderson**

RUNNERS UP: **The Todd Terry Project, Rob Base & DJ E-Z Rock, S'Express, The Pasadenas, Keith Sweat, Joyce Sims, Eric B & Rakim, Will Downing, Kid 'N Play, Coldcut.**

PRODUCERS OF THE YEAR (tie): **Todd Terry** — The Todd Terry Project 'Weekend'/'Just Wanna Dance' and 'Bango (To The Batmobile)', Swan Lake 'In The Name Of Love', Royal House 'Can You Party', and arguably Jungle Brothers 'I'll House You' (which uses 'Can You Party' as backing track); **Marshall Jefferson** — Ten City 'Right Back To You'/'One Kiss

● **D.MOB: Club Hit of '88**



● **INNER CITY: number one in Year End Club Chart with 'Big Fun'**

Will Make It Better', Kym Mazelle 'Useless', Truth 'Open Our Eyes', and just as arguably Royal House 'Can You Party' and Jungle Brothers 'I'll House You' as both are underpinned by his bassline from 'Move Your Body!'

BRITAIN'S DJ PRODUCERS: **Mark Moore** (S'Express), **Tim Simenon** (Bomb The Bass), **Les Adams** (LA Mix), **Matt Black & Jonathan More** (Coldcut), **Norman Cook, Simon Harris, Eddie Richardson** (Jolly Roger)

RAP ACT OF THE YEAR: **Rob Base & DJ E-Z Rock**

RUNNERS UP: **Kid 'N Play, Eric B & Rakim, Public Enemy**, and anyone called Roxanne!

IMPORT OF THE YEAR: **Jungle Brothers 'I'll House You'** (US Idlers)

REISSUE OF THE YEAR: **Rose Royce 'Car Wash'/'Is It Love You're After'** (MCA Records)

THE CLUB CHART LABELS OF 1988: **1** (—) **ffrr**, **2** (1) **Cooltempo**, **3** (2) **Breakout**, **4** (re) **MCA Records**, **5** (—) **Rhythm King**, **6** (4) **Champion**, **7** (5) **Fourth & Broadway**, **8** (3) **London**, **9** (re) **10 Records**, **10** (—) **Elektra**, **11** (6) **Atlantic**, **12** (—) **Sleeping Bag Records**, **13** (—) **FON**, **14** (11) **Urban**, **15** (—) **CBS**, **16** (15=) **Club**.

**17** (—) **CityBeat**, **18** (—) **Reprise**, **19** (—) **Syncopate**, **20** (7) **Warner Bros**

RECORD COMPANIES OF THE YEAR (labels ranked by hit strength): **1** (5) **London** (ffrr/London), **2** (2) **WEA** (Elektra/Atlantic/Reprise/FON/Warner Bros/WEA), **3** (1) **Chrysalis** (Cooltempo/Chrysalis/Ensign), **4** (4) **A&M** (Breakout) **5** (13) **MCA** (MCA Records), **6** (—) **Rhythm King**, **7** (3) (CBS/Def Jam/Epic/Tabu), **8** (6) **Champion**, **9** (8) **Island** (Fourth & Broadway), **10** (15) **Virgin** (10 Records), **11** (11) **Phonogram** (Club/fontana), **12** (11) **Polydor** (Urban/Urban Acid/Scotti Bros), **13** (7) **EMI** (Syncopate/Manhattan), **14** (—) **Sleeping Bag UK**, **15** (—) **CityBeat**, **16** (—) **Big Life** (Ahead Of Our Time), **17** (—) **Supreme Records**, **18** (—) **RePublic Records**, **19** (—) **US Idlers**, **20** (14) **Serious** (RIP)

WE TRY HARDER: **WEA**

WHATEVER HAPPENED TO?: **Soul Music**

HI-NRG HIT OF 1988: **Michelle Goulet 'Over And Over'** (Saturday) ▶



● **HAZELL DEAN: Hi-NRG chanteuse of '88**

Two Great Soul Voices Together  
**MICA PARIS AND WILL DOWNING**

**"Where Is The Love"**

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12" & Compact Disc include the classics

"A Love Supreme" &  
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# DJ

◀ RUNNERS UP: **Natalie Cole 'Pink Cadillac'** (EMI-Manhattan), **M&H Band 'Popcorn'** (French Family making it import of the year), **Barbara Doust 'If You Love Somebody'** (Saturday)

HI-NRG HITS AT NUMBER ONE FOR LONGEST: **Eria Fachin 'Savin' Myself'** (Saturday), starting its chart career on Canadian Power in 1987, was number one for 13 weeks during that year and for another five weeks in 1988, making 18 (non-consecutive) weeks in all — otherwise, restricted to 1988 (with eight weeks), **Yazz and the Plastic Population 'The Only Way Is Up'** (Big Life)

HI-NRG ARTISTE OF THE YEAR: **Hazell Dean**

RUNNERS UP: **Quartzlock, Eria Fachin, Seventh Avenue**

HI-NRG LABELS OF 1988: **1** (—) **Saturday**, **2** (—) **EMI**, **3** (1) **Nightmare**, **4** (—) **Reflection**, **5** (4) **London**

WHATEVER HAPPENED TO? **Passion**, 1 in 1986, 5 in 1987, nowhere (not one hit in the year end Top 40) in 1988



● **ROB BASE & DJ EZ ROCK** Rap Act Of The Year

RECORD COMPANIES OF THE YEAR (new award): **1 Nightmare** (Saturday/Nightmare), **2 EMI** (EMI/Manhattan/Pariophone), **3 Reflection**, **4 London** (London/Ibiza), **5 PWL** (PWL/Lisson Records)

That's where the strict statistics end. From now on things may get more contentious! THE ONE THAT GOT AWAY: **Ten**

**City 'Right Back To You'** (Atlantic)  
TURNTABLE TURNAROUND: **Turntable Orchestra 'You're Gonna Miss Me'** (US Music Village Records, now on RePublic here)  
BREAK BEAT OF THE YEAR: **Lyn Collins 'Think (About It)'** (GREEDY)  
BEAT ON THE STREET: **'Get On The Good Foot'**

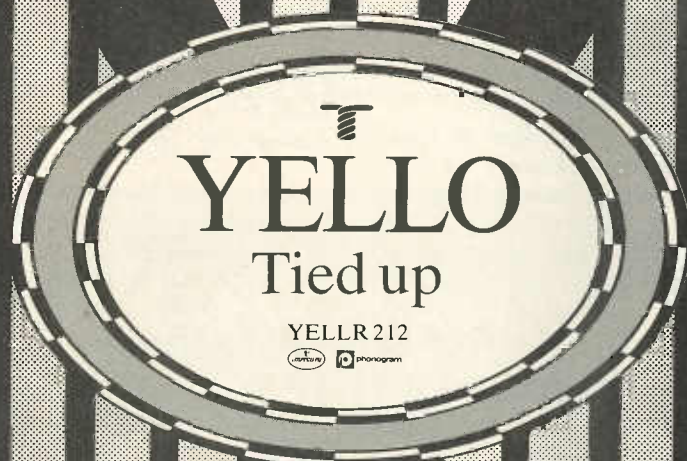
GIMME A (go go) BEAT AND I CAN USE IT (over and over again): **Ben Liebrand**, and **Phil Harding & Ian Curnow**

GIMME A CHANT AND I CAN ABUSE IT: **Dancin' Danny D** ("acieed!")  
GIMME ANYTHING AND I CAN SAMPLE IT: **Todd Terry**

GIMME A BASSLINE AND I CAN RE-WRITE IT (but don't you copy me!): **Stock Aitken Waterman**  
"THIS IS WHAT WE DANCED TO ON OUR HOLS": **Paul Oakenfold**, **Nicky Holloway**, **Danny Rampling**, **Johnny Walker**  
"CAN I COME TOO?": **Pete Tong**  
"GIVE IT SOME OF THAT, KID!": **Pete Waterman**, on the now hugely enjoyable **'The Hit Man And Her'**  
"TOP OF THE POPS" VIDEO STAR: **MC Jammy Hammy**

WHO THANKS WHO?: **Brandon Cooke** and **Roxanne Shanté**  
THIS YEAR'S THING: "hip house"  
LAST YEAR'S THING: "acieed!"  
Finally, thank you to the closedown of **BBC Radio London** for turning me on to **LBC**, and the pleasure of talk radio!

Includes 2 new Extraordinary mixes



remix

comes in *individually* printed silk screened sleeve. No two sleeves the same. Has *to be* seen. Has *to be* had.

Tied Up In Mind, Tied Up In Fantasia *and the infamous* I Love You.

**THOMAS DOLBY**



**EXTRA  
SPICY**

**EXTRA  
SPICY**

**HOT SAUCE**

COMPOSED BY GEORGE CLINTON

ON 7" · 12" AND CD  
NEW SINGLE - OUT NOW

+ **SALSA PICANTE**



# CHARTS

JANUARY 1 - 7 1989

## H I N R G

### TW LW

- 2 1 **REQUIEM** London Boys
- 1 2 **DOWN TOWN '88 (PETERSLAGHUIS REMIX)** Petula Clark
- 3 3 **LEFT TO MY OWN DEVICES (THE DISCO MIX)** Pet Shop Boys
- 4 4 **DANCE WITH ME** Claudia T
- 15 5 **AUTOMATICALLY YOURS** Brenda Cochrane
- 7 6 **I NEED YOUR PASSION** Sweet Connection
- 18 7 **THE RUMOUR (SHEP PETTIBONE REMIX)** Olivia Newton-John
- 8 8 **LOVE EVICTION/LOOKING FOR SOMEONE TO LOVE TONIGHT** Quartzlock
- 12 9 **WHAT KIND OF LOVE** Diana Randall
- 9 10 **NATHAN JONES (EXTENDED VERSION)** Bananarama
- 6 11 **A B C / BAD GIRLS** Radiorama
- 11 12 **OVER AND OVER AND OVER** Michelle Goulet
- 10 13 **HEART OF GLASS** Desiderata
- 5 14 **JACK TO THE SOUND OF THE UNDERGROUND** Hithouse
- 16 15 **LOVE HANGOVER (DANCE MIX)** Diana Ross
- 20 16 **MOVE IT IN, MOVE IT OUT** Body Heat
- 27 17 **I CAN FLY** Louise Thomas
- 13 18 **STOP!** Erasure
- 23 — **SS PAPPARAZZI (THE CROWNING KING MIX)** Stock Aitken Waterman
- 25 20 **STAND UP FOR YOUR LOVE RIGHTS** Yaz
- 19 21 **ROCK ME BABY** Lysa Lynn
- 37 22 **ONLY MUSIC SURVIVES (DJ PROMIX)/SPEND A LITTLE TIME** Alba
- 21 23 **CALL ME/SIGNS OF LOVE** Coco
- 28 24 **IT'S YOU** Sheila Stewart
- 31 Re **JACKIE (WAKE UP MIX)** Blue Zone
- 22 26 **STAKKER HUMANOID** Humanoid
- 36 27 **CAN YOU PARTY (CLUB MIX)** Royal House
- 32 — **COCOON (THEME FROM 'HITMAN AND HER')** Timerider
- 34 29 **LET'S ALL DANCE** Argentina
- 24 30 **ALLOVER AGAIN** Norma Manning
- 33 31 **TOO MANY TIMES, TOO MANY CHANGES** San
- 35 32 **JUST FOR YOU** Manuela
- 17 33 **TAKE ME TO YOUR HEART (AUTUMN LEAVES MIX)** Rick Astley
- 14 34 **GOOD LIFE (MAGIC JUAN'S MIX)** Inner City
- 26 35 **WEEKEND** The Todd Terry Project
- 38 Re **YOU'VE LOST THAT LOVIN' FEELIN'/LOVIN' SUITE** Quantize
- 30 37 **BACKSEAT OF YOUR CADILLAC** C. C. Catch
- 39 — **EVERLASTING LOVE (PETE HAMMOND REMIX)** Sandra Siren
- 29 39 **MAMA TOLD ME '88** Funlasique
- 40 — **RUN TO ME** Cherish

Compiled by James Hamilton/Alan Jones

### German Teldec 12in

- PRT 12in
- Parlophone 12in
- Dutch Made Up 12in
- Dazzle 12in
- German Blow Up 12in
- US MCA 12in
- Retro 12in
- French Public 12in
- London 12in
- Italian Disco Merak Music 12in
- Saturday 12in
- Nightmare 12in
- Supreme 12in
- Motown 12in
- Canadian Sizzle 12in
- Nightmare 12in
- Mute 12in
- PWL 12in
- Big Life 12in
- US Emergency 12in
- Italian Merak Music 12in
- German Blow Up 12in
- Dutch Made Up 12in
- Arista/Rockin' Horse 12in
- Westside 12in
- Champion 12in
- Lisbon 12in
- Italian Memory 12in
- Passion 12in
- Belgian Infinity 12in
- Belgian Hi Tension 12in
- RCA 12in
- 10 Records 12in
- Sleeping Bag 12in
- Passion 12in
- German Hansa 12in
- Siren 12in
- Belgian A.R.S. 12in
- Instant Karma! 12in

## V I N T A G E C H A R T

### UK TOP 50 SINGLES FOR MARCH 27, 1971

### TW LW

- 1 1 **HOT LOVE** T Rex
- 2 3 **ANOTHER DAY** Paul McCartney
- 3 4 **ROSE GARDEN** Lynn Anderson
- 4 2 **BABY JUMP** Mungo Jerry
- 5 5 **IT'S IMPOSSIBLE** Perry Como
- 6 13 **AMAZING GRACE** Judy Collins
- 7 6 **MY SWEET LORD** George Harrison
- 8 8 **SWEET CAROLINE** Neil Diamond
- 9 14 **BRIDGET THE MIDGET** Ray Stevens
- 10 23 **JACK IN THE BOX** Clodagh Rodgers
- 11 7 **PUSHBIKE SONG** Mixtures
- 12 12 **POWER TO THE PEOPLE** John Lennon/Plastic Ono Band
- 13 18 **EVERYTHING'S TUESDAY** Chairman Of The Board
- 14 11 **TOMORROW NIGHT** Atomic Rooster
- 15 15 **ROSE GARDEN** New World
- 16 10 **RESURRECTION SHUFFLE** Ashton, Gardner & Dyke
- 17 16 **WHO PUT THE LIGHTS OUT** Dana
- 18 — **STRANGE KIND OF WOMAN** Deep Purple
- 19 29 **THERE GOES MY EVERYTHING** Elvis Presley
- 20 21 **WALKING** CCS
- 21 17 **STONED LOVE** Supremes
- 22 24 **IF NOT FOR YOU** Olivia Newton-John
- 23 19 **I WILL DRINK THE WINE** Frank Sinatra
- 24 27 **YOU COULD'VE BEEN A LADY** Hot Chocolate
- 25 22 **GRANDAD** Clive Dunn
- 26 26 **YOUR SONG** Elton John
- 27 37 **STONEY END** Barbra Streisand
- 28 39 **(WHERE DO I BEGIN) LOVE STORY** Andy Williams
- 29 26 **FORGET ME NOT** Martha Reeves And The Vandellas
- 30 33 **FUNNY FUNNY** Sweet
- 31 — **SOMETHING OLD SOMETHING NEW** Fantastic
- 32 28 **CHESTNUT MARE** Byrds
- 33 — **APACHE DROPOUT** Edgar Broughton Band
- 34 34 **SONG OF MY LIFE** Petula Clark
- 35 31 **I THINK I LOVE YOU** Partridge Family
- 36 20 **RUPERT** Jackie Lee
- 37 — **MY WAY** Frank Sinatra
- 38 35 **NO MATTER WHAT** Badfinger
- 39 — **(WHERE DO I BEGIN) LOVE STORY** Shirley Bassey
- 40 38 **LOVE THE ONE YOU'RE WITH** Stephen Stills
- 41 40 **HAVE YOU EVER SEEN THE RAIN** Creedence Clearwater Revival
- 42 30 **CANDIDA** Dawn
- 43 — **I'LL GIVE YOU THE EARTH** Keith Michell
- 44 — **MY LITTLE ONE** Marmalade
- 45 — **GIPSY WOMAN** Brian Hyland
- 46 — **DOUBLE BARREL** Techniques All Stars
- 47 — **SHE'S A LADY** Tom Jones
- 48 — **CHERISH WHAT IS DEAR TO YOU** Freda Payne
- 49 32 **COME ROUND HERE** Smokey Robinson And The Miracles
- 50 — **DREAM BABY** Glen Campbell

## V I N T A G E C H A R T

### US TOP 20 SINGLES FOR OCTOBER 4, 1957

### TW LW

- 1 4 **THAT'LL BE THE DAY** Crickets
- 2 1 **TAMMY** Debbie Reynolds
- 3 2 **DIANA** Paul Anka
- 4 6 **HONEYCOMB** Jimmy Rodgers
- 5 3 **WHOLE LOTTA' SHAKIN' GOIN' ON** Jerry Lee Lewis
- 6 5 **TEDDY BEAR/LOVING YOU** Elvis Presley
- 7 8 **MR LEE** Bobbettes
- 8 7 **RAINBOW** Russ Hamilton
- 9 10 **IN THE MIDDLE OF AN ISLAND/I AM** Tony Bennett
- 10 14 **REMEMBER YOU'RE MINE/THERE'S A GOLD MINE IN THE SKY** Pat Boone
- 11 — **CHANCES ARE** Johnny Mathis
- 12 9 **SEARCHIN'/YOUNG BLOOD** Coasters
- 13 20 **BYE BYE LOVE** Everly Brothers
- 14 — **YOU'RE MY ONE AND ONLY LOVE/HONEY ROCK** Ricky Nelson
- 15 11 **IT'S NOT FOR ME TO SAY** Johnny Mathis
- 16 13 **LOVE LETTERS IN THE SAND** Pat Boone
- 17 — **HAPPY HAPPY BIRTHDAY, BABY** Tune Weavers
- 18 19 **SHORT FAT FANNIE** Larry Williams
- 19 16 **STARDUST** Billy Ward
- 20 — **HULA LOVE** Buddy Knox

### ● MUNGU JERRY: "dodgy haircuts? We got 'em"





# THE CLUB CHART

## TW LW

1	2	<b>RESPECT (MIXES)</b> Adeva	Cooltempo 12in	48	60	<b>WEEKEND</b> The Todd Terry Project	Sleeping Bag Records 12in
2	1	<b>GOOD LIFE (MAGIC JUAN'S MIX/MAYDAY CLUB MIX)</b> Inner City	10 Records 12in	49	—	<b>LOVE FEVER (ADONIS' FEVER MIX/BURNING MIX/RED MENTAL BOOTS MIX)</b> (118½-0bpm) CCDP	Jive 12in
3	7	<b>YOYO GET FUNKY/HIP HOUSE/JACK 2 THE SOUND//CAN DANCE/CAN U STILL</b>	DJ International Records LP	50	62	<b>WAITING IN VAIN</b> Total Contrast	Criminal Records 12in
4	6	<b>DANCE/CLAP YOUR HANDS/LET'S GO</b> The DJ Fast Eddie	DJ International Records LP	51	43	<b>TOUCH OF LOVE (MIXES)</b> Liz Torres featuring Master C&J	Black Market Records 12in
5	30	<b>BORN THIS WAY (LET'S DANCE)</b> Cookie Crew	ffrr 12in	52	49	<b>REACHIN' (BROTHERHOOD MIX)</b> Phase II	RePublic Records 12in
6	9	<b>RUNAWAY GIRL (PIMP DUB)</b> (123¼)/(RUNAWAY RADIO MIX) (122¾)/(DESPERATION DUB) (122¾-122½bpm) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) (119¾-0)/(DUB) (119¾bpm) Sterling Void & Paris Brightledge	ffrr 12in pre-release	53	—	<b>STRAIGHT FROM THE SOUL/NATURALLY</b> Top Billin'	Rapsonic 12in white label
7	19	<b>WALK ON... (MELLOW MIX)</b> Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in	54	51	<b>JOY AND PAIN</b> Donna Allen	US Oceana LP
8	4	<b>I CAN DO THIS (UPTOWN/DOWNTOWN MIXES)</b> Monie Love	Cooltempo 12in pre-release	55	54	<b>SEDUCTION (MIXES)</b> Seduction	US Vendetta Records 12in
9	5	<b>OPEN OUR EYES (MIXES)</b> Marshall Jefferson presents Truth	ffrr 12in	56	36	<b>HOW FAR I GO (HOUSE)</b> (122)/HOUSE MUSIC/ACID HOUSE (0-121½-0)/(1 GO RADIO) (0-121½-121¾)/(HOUSE APPELLA) Peter Black	US DJ International Records 12in
10	3	<b>STAKKER HUMANOID/(THE OMEN MIX)</b> Humanoid	Westside Records 12in	57	79	<b>WHY? (MIXES)</b> (117¾bpm) Bipo	US Jump Street 12in
11	78	<b>TURN UP THE BASS</b> (123½-0)/T.J.G.P. (125½)/ACID OVER (127½)/HOUSE LINE (124½-0)/I'LL NEVER LET YOU GO (123½)/T'S REVENGE (122½)/LET'S GET TOGETHER (123¼-0)/ACID IS MY LIFE (125¼)/LIFE (121-0)/ACID OVERTURE (125bpm) Tyree	US DJ International Records LP	58	23	<b>THE SPELL! (GET DOWN WITH THE GENIE)/SPELL ON ME</b> The Funky Worm	FON 12in
12	12	<b>DON'T SCANDALIZE MINE/READY TO PENETRATE</b> Sugar Bear	Champion 12in	59	59	<b>DO ME RIGHT</b> Pebbles	US MCA Records 12in promo
13	14	<b>GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES)/KEEP IT GOING NOW (HARDCORE REMIX)</b> Rob Base & DJ E-Z Rock	US Profile/German BCM Records 12in	60	50	<b>AT MY HOUSE/SHAVED OFF/FUNKY ACID MAKOSSA</b> Frankie 'Bones' presents Bonesbreaks Volume 2	US UnderWorld Records 12in
14	17	<b>MY PREROGATIVE (EXTENDED REMIX)</b> Bobby Brown	MCA Records 12in	61	63	<b>T'S REVENGE — IT TAKES A THIEF (MIXES)</b> (122½bpm) Tyree	US Underground 12in
15	18	<b>WRATH OF KANE/I'LL TAKE YOU THERE (REMIX)</b> Big Daddy Kane	US Cold Chillin' 12in	62	88	<b>COME GET MY LOVIN' (MIXES)/MOVE GROOVE</b> Dionne	US Bigshot Records 12in
16	31	<b>BUFFALO STANCE</b> Neneh Cherry	Circa Records 12in	63	69	<b>IF YOU THINK YOU'RE IN LOVE</b> Rick Clarke	WA 12in
17	10	<b>DON'T BELIEVE THE HYPE</b> Mista E	Urban Acid 12in	64	84	<b>THE 900 NUMBER/BREAK BEATS</b> The 45 King	US Tuff City LP
18	8	<b>THE WAY YOU LOVE ME (12" CLUB MIX)</b> Karyn White	Warner Bros 12in	65	re	<b>EASE BACK/WATCH ME NOW/AIN'T IT GOOD TO YOU/GIVE THE DRUMMER SOME</b> Ultramagnetic MC's	ffrr LP/12in sampler
19	21	<b>THE MIGHTY HARD ROCKER/FIND AN UGLY WOMAN</b> Cash Money & Marvelous	Sleeping Bag Records 12in	66	—	<b>WHO IS IT? (0-114½)/CRUSHIN-N-BUSSIN (REMIX)</b> (91½-0)/INCREASE THE PEACE (0-101½-0)/GREATEST MAN ALIVE (103½)/ORIGINAL STYLING (104½)/JOE FAMILIAR (100½-0)/STRAIGHT UP (0-116)/IMPROVIN-N-GROOVIN (110½-0)/BELIEVE DAT (98½)/GIDDY UP (108½)/ONCE MORE (110½bpm) 3-D	CityBeat LP/bonus 12in
20	28	<b>CHIKKI CHIKKI AHH AHH/FORDTRAX</b> Baby Ford	Rhythm King 12in	67	100	<b>CELEBRATION '88 (THE MOET/CHANDON MIXES)</b> Kool & The Gang	Club 12in black label
21	25	<b>GET ON THE DANCE FLOOR/JOY AND PAIN/CHECK THIS OUT</b> Rob Base & DJ E-Z Rock	Supreme Records LP	68	92	<b>ROCK THE DISCOTHEQUES/ACID JACKSON (LET'S GO)</b> The Dynamic Guv'nors	Blapps! Records 12in
22	46	<b>GOOD LIFE (STEVE HURLEY'S 'HOUSE OF TRIX'/MIKE 'HITMAN' WILSON'S CHICAGO MIX)</b> Inner City	10 Records 12in	69	26	<b>SET THE PACE (SAY YEAH)/STYLIN' (EXTENDED VERSION)</b> Skinny Boys	Jive 12in
23	35	<b>MY LOVE IS MAGIC (CLUB)</b> Bas Noir	US nu groove 12in/10 Records promo	70	42	<b>SOMEDAY (CLUB MIX)</b> Ce Ce Rogers	US Atlantic 12in/UK promo
24	20	<b>JACK OF SPADES (MIXES)</b> Boogie Down Productions	Jive 12in	71	89	<b>GOOD LIFE (KEVIN 'MASTER' REESE MIX)</b> Inner City	US Virgin 12in
25	33	<b>'THE GARAGE SOUND OF DEEPEST NEW YORK'</b> Various	RePublic Records LP	72	—	<b>SOULMATE (DANCIN' DANNY D REMIXES)</b> Wee Papa Girl Rappers	Jive 12in
26	11	<b>USELESS (I DON'T NEED YOU NOW)</b> Kym Mazelle	Syncopate 12in	73	34	<b>I'M A LOVER</b> Kym Mazelle/YOU'RE GONNA MISS ME Turntable Orchestra	RePublic Records 12in pre-release
27	—	<b>THE MUSIC MAKER (0-101)/THE MIGHTY HARD ROCKER (106½)/WHERE'S THE PARTY AT? (102)/UGLY PEOPLE BE QUIET (REMIX) (0-97½-0)/MARVELOUS 'DRAWERS (0-93½)/ALL ABOUT PARTYIN' (0-104½)/A REAL MUTHA FOR YA (99½-0)/WHO'S IN THE PLACE (0-107-0)/TIME IS UP (0-97½-0)/FIND AN UGLY WOMAN (93)/UGLY PEOPLE BE QUIET (0-98-0)/IS IT REAL (0-92-0)/PLAY IT KOOL (92½bpm) Cash Money &amp; Marvelous</b>	US Sleeping Bag Records LP	74	re	<b>DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX)</b> Ten City	Atlantic 12in
28	24	<b>NOT GONNA DO IT (MIXES)</b> Vicky Martin	US Movin' Records 12in	75	—	<b>AFTER LOVING YOU (MIXMASTER GENERAL REMIX)</b> (105%) Omari/OMARI'S RAP (107½bpm) Powerlords	Silhouette Recording Co 12in
29	16	<b>SAY A LITTLE PRAYER</b> Bomb The Bass featuring Maureen	Rhythm King 12in	76	72	<b>MY DJ (PUMP IT UP SOME)</b> Richie Rich	Geet St Recordings 12in
30	39	<b>ACTIVATED/I COME ALIVE WHEN I'M WITH YOU/TAKE ME WHERE YOU WANT TO/I'VE WAITED ALL NIGHT</b> Gerald Alston	Motown LP	77	57	<b>A DAY IN THE LIFE</b> Black Riot	Champion 12in
31	32	<b>MAKE MY BODY ROCK (FEEL IT) (MIXES)</b> Jomanda	US Big Beat 12in	78	80	<b>JACK TO THE SOUND OF THE UNDERGROUND (MIXES)</b> Hithouse	Supreme Records 12in
32	86	<b>SLEIGH RIDE/THANK YOU FOR A GOOD YEAR/THE CHRISTMAS SONG</b> Alexander O'Neal	Tabu LP/12in	79	82	<b>SKIN'IM IN (12" REMIX)</b> Cameo	US Atlanta Artists 12in
33	—	<b>YOYO GET FUNKY (ORIGINAL RADIO/FUNKY MUSIC/WOO YEA!/TYREE'S FUNKY BEATS/USE TO HEARIN)</b> (125½bpm) Fast Eddie	US DJ International Records 12in	80	74	<b>2 HYPE (DANCIN' DANNY D UK REMIX/HOUSE INSTRUMENTAL/ORIGINAL VOCAL)</b> Kid 'N Play	Cooltempo 12in pre-release
34	40	<b>ANYTHING IS POSSIBLE (MIXES)</b> Gary L.	US Easy Street 12in	81	52	<b>NIGHT MOVES (MIXES)</b> Rickster	Sure Delight 12in
35	41	<b>GIVE ME BACK YOUR LOVE (MIXES)</b> Boyz In Shock featuring Carol Leeming	Jack Trax 12in	82	—	<b>HORNIE (128½)/SEXUALITY (121¾)/BRAVE NEW WORLD (122-122½)/DOES NOT COMPUTE (116½bpm) Blake Baxter</b>	US Incognito 12in
36	13	<b>WEEKEND/JUST WANNA DANCE</b> The Todd Terry Project	Sleeping Bag Records 12in	83	—	<b>PUMP IT UP HOME BOY (FAST EDDIE'S 'HURTIN' MIX)</b> (125-0)/(THE 'HOME BOY' MIX) (125¼)/(P-P-PUMPED AGAIN MIX) (0-124¼)/HOUSE EXPRESS (RALPHI ROSARIO'S "WHEY" MIX) (122¾)/(TYREE'S 'TRANSFER' MIX) (122½)/(BOOGIE'S 'EXPRESS' MIX) (0-122¼-0bpm) Mix Masters	US DJ International Records 12in
37	15	<b>TALKING WITH MYSELF/(OPIUM MIX)</b> Electribe-10.1.	Club 12in	84	96	<b>THAT'S THE WAY LOVE IS (UNDERGROUND MIX)</b> (0-120¾-120½-120¾)/(ACIEED MIX) (119¾-119¾-120-0)/DEVOTION (120½-120¼-0bpm) Ten City	Atlantic 12in white label
38	48	<b>THIS IS ACID (A NEW DANCE CRAZE) (LES ADAMS REMIXES)</b> Maurice	Breakout 12in	85	64	<b>TRUTH OF SELF EVIDENCE/STRUCTURE/ROCK TO THE BEAT</b> Reese & Santonio	ffrr 12in
39	44	<b>TOUCH ME (LOVE ME TONIGHT)</b> Brian Keith	US New Image 12in	86	67	<b>FLOAT ON</b> Stetsasonic (featuring Force MD's)	Breakout 12in
40	38	<b>BREAK 4 LOVE (SPANISH FLY)</b> Raze	Champion/US Columbia 12in	87	93	<b>KEEP IT INSIDE</b> Cherrelle	Tabu LP
41	27	<b>VOODOO RAY</b> A Guy Called Gerald	Rham! Records 12in	88	97	<b>I GET HYPE</b> Trouble	Justice 12in
42	45	<b>FEEL THE MUSIC (FEEL THE BASS) (MIXES)</b> Double Trouble	B/Ware! Records 12in	89	90	<b>I MISSED (12" VERSION)</b> Surface	CBS 12in
43	29	<b>KNOW HOW/(INSTRUMENTAL)</b> Young MC	Fourth & Broadway 12in	90	—	<b>BABY DON'T FORGET MY NUMBER</b> Milli Vanilli	Cooltempo 12in
44	53	<b>THE 900 NUMBER</b> The 45 King	US Tuff City 12in	91	55	<b>STRING FREE (CLUB LERAY MIX)</b> (124¾-124¾)/(DASH RIPROCK MIX) (0-124¾)/CAN YOU FEEL THE BASS (123bpm) Phortune	US Hot Mix 5 Inc 12in
45	—	<b>PROMISED LAND (126)/GOING DOWN (124½)/CAN'T FAKE THE FEELING (0-114½)/PERFECT WORLD (121¾)/I TRY (122½)/OH SO TRUE (113½)/I'LL BE THERE (117½)/HE'S ALL I NEED (62¾)/PURPLE HAZE (0-106¾bpm) Joe Smooth</b>	US DJ International Records LP	92	—	<b>CAN YOU FEEL IT (DR MARTIN LUTHER KING, JR. SPOKEN WORD MIX)</b> (123½-0)/(ROBERT OWENS VOCAL) (112¾-0bpm)/(INSTRUMENTAL) Fingers Inc	Jack Trax 12in
46	47	<b>I GOTTA GOOD THING</b> Super Lover Cee & Casanova Rud	USDNA International 12in	93	81	<b>NOTICE ME (MIXES)</b> Sandée	US The Fever 12in
47	—	<b>THE GARDEN OF EDEN (THE JAZZ MIX)</b> The Garden Of Eden	Pepper Records 12in	94	71	<b>YEAH BUDDY (EXTENDED MIX)</b> Royal House	Champion 12in
				95	48	<b>DON'T BELIEVE THE HYPE (THE ULTIMATE HYPE)</b> Mista E	Urban Acid 12in
				96	re	<b>BUS STOP (LES ADAMS REMIX/JAM TILL YOU DROP MIX)</b> N.93	
				97	—	<b>THE PARTY/(ITALIAN VERSION/SEX VERSION)</b> (0-124-0bpm) Rubix German zyx records	12in
				98	re	<b>IT IS WHAT IT IS (MAJESTIC MIX)</b> Rhythim Is Rhythim	US transmat 12in
				99	95	<b>I NEED YOUR LOVE</b> High Density/THE STRENGTH Intense	US Anitra 12in
				100	70	<b>RUNNING AWAY (THE WEEKEND MIX)</b> Scarab	CityBeat 12in

THIS IS THE ONE YOU'VE BEEN WAITING FOR

CASH MONEY "THE MIGHTY HARD ROCKER"  
B/W "FIND AN UGLY WOMAN"  
THE HARDEST SLICE OF VINYL YOU'LL HEAR THIS YEAR

BRING ON THE ORCHESTRA...

T. LA ROCK "FLOW WITH THE NEW STYLE"  
PRODUCED BY TODD TERRY

DISTRIBUTED BY THE CARTEL





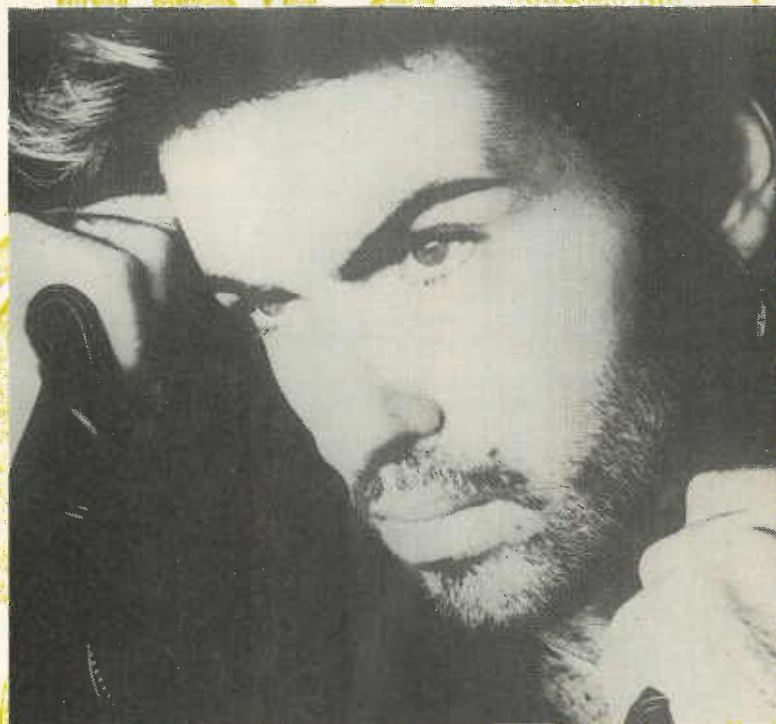
# CHARTS

JANUARY 1 - 7, 1989

## TOP US SINGLES OF 1988

- 1 FAITH George Michael
- 2 NEED YOU TONIGHT INXS
- 3 GOT MY MIND SET ON YOU George Harrison
- 4 NEVER GONNA GIVE YOU UP Rick Astley
- 5 SWEET CHILD O' MINE Guns N' Roses
- 6 SO EMOTIONAL Whitney Houston
- 7 HEAVEN IS A PLACE ON EARTH Belinda Carlisle
- 8 COULD'VE BEEN Tiffany
- 9 HANDS TO HEAVEN Breathe
- 10 ROLL WITH IT Steve Winwood
- 11 ONE MORE TRY George Michael
- 12 WISHING WELL Terence Trent D'Arby
- 13 ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine
- 14 THE FLAME Cheap Trick
- 15 GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean
- 16 SEASONS CHANGE Expos
- 17 IS THIS LOVE Whitesnake
- 18 WILD, WILD WEST the Escape Club
- 19 POUR SOME SUGAR ON ME Def Leppard
- 20 I'LL ALWAYS LOVE YOU Taylor Dayne
- 21 MAN IN THE MIRROR Michael Jackson
- 22 SHAKE YOUR LOVE Debbie Gibson
- 23 SIMPLY IRRESISTIBLE Robert Palmer
- 24 HOLD ON TO THE NIGHTS Richard Marx
- 25 HUNGRY EYES (FROM 'DIRTY DANCING') Eric Carmen
- 26 SHATTERED DREAMS Johnny Hates Jazz
- 27 FATHER FIGURE George Michael
- 28 NAUGHTY GIRLS (NEED LOVE TOO) Samantha Fox
- 29 GROOVY KIND OF LOVE Phil Collins
- 30 LOVE BITES Def Leppard
- 31 ENDLESS SUMMER NIGHTS Richard Marx
- 32 FOOLISH BEAT Debbie Gibson
- 33 WHERE DO BROKEN HEARTS GO? Whitney Houston
- 34 ANGEL Aerosmith
- 35 HAZY SHADE OF WINTER Bangles
- 36 THE WAY YOU MAKE ME FEEL Michael Jackson
- 37 DON'T WORRY, BE HAPPY Bobby McFerrin
- 38 MAKE ME LOSE CONTROL Eric Carmen
- 39 RED RED WINE UB40
- 40 SHE'S LIKE THE WIND Patrick Swayze
- 41 BAD MEDICINE Bon Jovi
- 42 KOKOMO The Beach Boys
- 43 I DON'T WANNA GO ON WITH YOU LIKE THAT Elton John
- 44 TOGETHER FOREVER Rick Astley
- 45 MONKEY George Michael
- 46 DEVIL INSIDE INXS
- 47 SHOULD'VE KNOWN BETTER Richard Marx
- 48 I DON'T WANNA LIVE WITHOUT YOUR LOVE Chicago
- 49 THE LOCO-MOTION Kylie Minogue
- 50 WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys & Dusty Springfield
- 51 MAKE IT REAL the Jets
- 52 WHAT'S ON YOUR MIND (PURE ENERGY) Information Society
- 53 TELL IT TO MY HEART Taylor Dayne
- 54 OUT OF THE BLUE Debbie Gibson
- 55 DON'T YOU WANT ME Jody Watley
- 56 DESIRE U2
- 57 I GET WEAK Belinda Carlisle
- 58 SIGN YOUR NAME Terence Trent D'Arby
- 59 I WANT TO BE YOUR MAN Roger
- 60 GIRLFRIEND Pebbles
- 61 DIRTY DIANA Michael Jackson
- 62 1-2-3 Gloria Estefan And Miami Sound Machine
- 63 MERCEDES BOY Pebbles
- 64 PERFECT WORLD Huey Lewis And The News
- 65 NEW SENSATION INXS
- 66 CATCH ME (I'M FALLING) Pretty Poison
- 67 IF IT ISN'T LOVE New Edition
- 68 ROCKET 2 U the Jets
- 69 ONE GOOD WOMAN Peter Cetera
- 70 DON'T BE CRUEL Cheap Trick
- 71 CANDLE IN THE WIND Elton John
- 72 EVERYTHING YOUR HEART DESIRES Daryl Hall & John Oates
- 73 SAY YOU WILL Foreigner
- 74 I WANT HER Keith Sweat
- 75 PINK CADILLAC Natalie Cole
- 76 FAST CAR Tracy Chapman
- 77 ELECTRIC BLUE Icehouse
- 78 THE VALLEY ROAD Bruce Hornsby And The Range
- 79 DON'T BE CRUEL Bobby Brown
- 80 ALWAYS ON MY MIND Pet Shop Boys

- Columbia
- Atlantic
- Dark Horse
- RCA
- Geffen
- Arista
- MCA
- MCA
- A&M
- Virgin
- Columbia
- Columbia
- Epic
- Epic
- Jive
- Arista
- Geffen
- Atlantic
- Mercury
- Arista
- Epic
- Atlantic
- EMI
- EMI
- RCA
- Virgin
- Columbia
- Jive
- Atlantic
- Mercury
- EMI
- Atlantic
- Arista
- Geffen
- Def Jam
- Epic
- EMI
- Arista
- A&M
- RCA
- Mercury
- Elektra
- MCA
- RCA
- Columbia
- Atlantic
- EMI
- Reprise
- Geffen
- EMI
- MCA
- Tommy Boy
- Arista
- Atlantic
- MCA
- Island
- MCA
- Columbia
- Reprise
- MCA
- Epic
- Epic
- MCA
- Chrysalis
- Atlantic
- Virgin
- MCA
- MCA
- Full Moon
- Epic
- MCA
- Arista
- Atlantic
- Vintertainment
- EMI
- Elektra
- Chrysalis
- RCA
- MCA
- EMI



● GEORGE MICHAEL contemplates what he's going to do with yet another royalty cheque

- 81 PIANO IN THE DARK Brenda Russell Featuring Joe Esposito
  - 82 WHEN IT'S LOVE Van Halen
  - 83 DON'T SHED A TEAR Paul Carrack
  - 84 WE'LL BE TOGETHER Sting
  - 85 I HATE MYSELF FOR LOVING YOU Joan Jett And The Blackhearts
  - 86 I DON'T WANT TO LIVE WITHOUT YOU Foreigner
  - 87 NITE AND DAY Al B. Sure!
  - 88 DON'T YOU KNOW WHAT THE NIGHT CAN DO? Steve Winwood
  - 89 ONE MOMENT IN TIME Whitney Houston
  - 90 CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine
  - 91 KISSING A FOOL George Michael
  - 92 CHERRY BOMB John Cougar Mellencamp
  - 93 I STILL BELIEVE Brenda E. Starr
  - 94 I FOUND SOMEONE Cher
  - 95 NEVER TEAR US APART INXS
  - 96 VALERIE Steve Winwood
  - 97 JUST LIKE PARADISE David Lee Roth
  - 98 NOTHIN' BUT A GOOD TIME Poison
  - 99 WAIT White Lion
  - 100 PROVE YOUR LOVE Taylor Dayne
- A&M
  - Warner Brothers
  - Chrysalis
  - A&M
  - Blackheart
  - Atlantic
  - Warner Brothers
  - Virgin
  - Arista
  - Epic
  - Columbia
  - Mercury
  - MCA
  - Geffen
  - Atlantic
  - Island
  - Warner Brothers
  - Enigma
  - Atlantic
  - Arista

## TOP US ALBUMS OF 1988

- 1 FAITH George Michael
  - 2 DIRTY DANCING Soundtrack
  - 3 HYSTERIA Def Leppard
  - 4 KICK INXS
  - 5 BAD Michael Jackson
  - 6 APPETITE FOR DESTRUCTION Guns N' Roses
  - 7 OUT OF THE BLUE Debbie Gibson
  - 8 RICHARD MARY Richard Mary
  - 9 TIFFANY Tiffany
  - 10 PERMANENT VACATION Aerosmith
  - 11 THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby
  - 12 WHITNEY Whitney Houston
  - 13 LET IT LOOSE Gloria Estefan And The Miami Sound Machine
  - 14 THE LONESOME JUBILEE John Cougar Mellencamp
  - 15 WHENEVER YOU NEED SOMEBODY Rick Astley
  - 16 TUNNEL OF LOVE Bruce Springsteen
  - 17 HEAVEN ON EARTH Belinda Carlisle
  - 18 MORE DIRTY DANCING Soundtrack
- Columbia
  - RCA
  - Mercury
  - Atlantic
  - Epic
  - Geffen
  - Atlantic
  - EMI
  - MCA
  - Geffen
  - Columbia
  - Arista
  - Epic
  - Mercury
  - RCA
  - Columbia
  - MCA
  - RCA

19	WHITESNAKE Whitesnake	Geffen
20	NOW AND ZEN Robert Plant	EsParanza
21	TRACY CHAPMAN Tracy Chapman	Elektra
22	MAKE IT LAST FOREVER Keith Sweat	Vintertainment
23	OPEN UP AND SAY ... AHH! Poison	Enigma
24	... NOTHING LIKE THE SUN Sting	A&M
25	A MOMENTARY LAPSE OF REASON Pink Floyd	Columbia
26	THE JOSHUA TREE U2	Island
27	HE'S THE DJ (I'M THE RAPPER) DJ Jazzy Jeff & The Fresh Prince	Jive
28	OU812 Van Halen	Warner Brothers
29	PRIDE White Lion	Atlantic
30	DIESEL AND DUST Midnight Oil	Columbia
31	CLOUD NINE George Harrison	Dark Horse
32	LAP OF LUXURY Cheap Trick	Epic
33	SAVAGE AMUSEMENT Scorpions	Mercury
34	ROLL WITH IT Steve Winwood	Virgin
35	JODY WATLEY Jody Watley	MCA
36	PEBBLES Pebbles	MCA
37	STRONGER THAN PRIDE Sade	Epic
38	SCENES FROM THE SOUTHSIDE Bruce Hornsby And The Range	RCA
39	EXPOSURE Exposure	Arista
40	IN EFFECT MODE Al B. Sure!	Warner Brother
41	TELL IT TO MY HEART Taylor Dayne	Arista
42	SKYSCRAPER David Lee Roth	Warner Brothers
43	SURFING WITH THE ALIEN Joe Satriani	Relativity
44	ACTUALLY Pet Shop Boys	EMI
45	MAGIC The Jets	MCA
46	ALWAYS AND FOREVER Randy Travis	Warner Brothers
47	INSIDE INFORMATION Foreigner	Atlantic
48	IN MY TRIBE 10,000 Maniacs	Elektra
49	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
50	LITA Lita Ford	RCA
51	RAPTURE Anita Baker	Elektra
52	CONSCIOUS PARTY Ziggy Marley & The Melody Makers	Virgin
53	OUT OF ORDER Rod Stewart	Warner Brothers
54	LONG COLD WINTER Cinderella	Mercury
55	BACK FOR THE ATTACK Dokken	Elektra
56	ONCE BITTEN Great White	Capitol
57	HOT, COOL AND VICIOUS Salt-n-Pepa	Next Plateau
58	SIMPLE PLEASURES Bobby McFerrin	EMI
59	DUOTONES Kenny G	Arista
60	HEART BREAK New Edition	MCA
61	KINGDOM COME Kingdom Come	Polydor
62	GOOD MORNING, VIETNAM Soundtrack	A&M
63	TEAR DOWN THESE WALLS Billy Ocean	Jive
64	CHARACTERS Stevie Wonder	Motown
65	REG STRIKES BACK Elton John	MCA
66	BAD ANIMALS Heart	Capitol
67	CHER Cher	Geffen
68	DOCUMENT R.E.M.	I.R.S.
69	HEAVY NOVA Robert Palmer	EMI
70	TOUGHER THAN LEATHER Run-DMC	Profile
71	VITAL IDOL Billy Idol	Chrysalis
72	BIG GENERATOR Yes	Atco
73	DON'T BE CRUEL Bobby Brown	MCA
74	COCKTAIL Soundtrack	Elektra
75	CRAZY NIGHTS Kiss	Mercury
76	HOW YA LIKE ME NOW Kool Moe Dee	Jive
77	EVERLASTING Natalie Cole	EMI
78	BLOW UP YOUR VIDEO AC/DC	Atlantic
79	UP YOUR ALLEY Joan Jett And The Blackhearts	CBS
80	IT'S BETTER TO TRAVEL Swing Out Sister	Mercury
81	SUBSTANCE New Order	Qwest
82	YOU CAN DANCE Madonna	Sire
83	SEVENTH SON OF A SEVENTH SON Iron Maiden	Capitol
84	NEVER DIE YOUNG James Taylor	Columbia
85	MAN OF COLOURS Icehouse	Chrysalis
86	STARFISH The Church	Arista
87	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA Elton John	MCA
88	SMALL WORLD Huey Lewis And The News	Chrysalis
89	LOOK WHAT THE CAT DRAGGED IN Poison	Enigma
90	MUSIC FOR THE MASSES Depeche Mode	Sire
91	CHRONICLES Steve Winwood	Island
92	ROBBIE ROBERTSON Robbie Robertson	Geffen
93	OOH YEAH! Daryl Hall & John Oates	Arista
94	NAKED Talking Heads	Sire/Fly
95	THE LION AND THE COBRA Sinéad O'Connor	Ensign
96	TOUCH THE WORLD Earth, Wind & Fire	Columbia
97	WIDE AWAKE IN DREAMLAND Pat Benatar	Chrysalis
98	SLIPPERY WHEN WET Bon Jovi	Mercury
99	EVEN WORSE Weird Al Yankovic	Rock'N'Roll/Scotti Bros
100	LOVESEXY Prince	Paisley Park

## US TOP BLACK SINGLES OF 1988

1	I WANT HER Keith Sweat	Vintertainment
2	GIRLFRIEND Pebbles	MCA
3	JUST GOT PAID Johnny Kemp	Columbia
4	I WANT TO BE YOUR MAN Roger	Reprise
5	TWO OCCASIONS The Deele	Solar
6	LOVE CHANGES Kashif & Meli'sa Morgan	Arista
7	NITE AND DAY Al B. Sure!	Warner Brothers
8	MY FOREVER LOVE LeVert	Atlantic
9	JOY Teddy Pendergrass	Elektra
10	LOVE OVERBOARD Gladys Knight & The Pips	MCA
11	IF YOU CAN DO IT: I CAN TOO!! Meli'sa Morgan	Capitol
12	NICE 'N' SLOW Freddie Jackson	Capitol
13	WISHING WELL Terence Trent D'Arby	Columbia
14	MAKE IT LAST FOREVER Keith Sweat (Duet With Jacq McGhee)	Vintertainment
15	DA'BUTT (FROM THE FILM 'SCHOOL DAZE') E.U.	EMI
16	OFF ON YOUR OWN (GIRL) Al B. Sure!	Warner Brothers
17	THE WAY YOU MAKE ME FEEL Michael Jackson	Epic
18	TO PROVE MY LOVE Michael Cooper	Warner Brothers
19	MAMACITA Troop	Atlantic
20	MERCEDES BOY Pebbles	MCA
21	SKELETONS Stevie Wonder	Motown
22	BABY, BE MINE Miki Howard	Atlantic
23	DON'T BE CRUEL Bobby Brown	MCA
24	SIGN YOUR NAME Terence Trent D'Arby	Columbia
25	SHAKE YOUR THANG Salt-n-Pepa Featuring E.U.	Next Plateau
26	LITTLE WALTER Tony! Toni! Tone!	Wing
27	FISHNET Morris Day	Warner Brothers
28	LOOSEY'S RAP Rick James featuring Roxanne Shante	Reprise
29	MY PREROGATIVE Bobby Brown	MCA
30	THE WAY YOU LOVE ME Karyn White	Warner Brothers
31	GROOVE ME Guy	Uptown
32	SHE'S ON THE LEFT Jeffrey Osborne	A&M
33	I LIVE FOR YOUR LOVE Natalie Cole	EMI
34	SYSTEM OF SURVIVAL Earth, Wind & Fire	Columbia
35	KEEP RISIN' TO THE TOP Doug E. Fresh & The Get Fresh Crew	Reality/Danya
36	MAN IN THE MIRROR Michael Jackson	Epic
37	ONE MORE TRY George Michael	Columbia
38	HUSBAND Shirley Murdock	Elektra
39	WATCHING YOU Loose Ends	MCA
40	SOMETHING JUST AIN'T RIGHT Keith Sweat	Vintertainment
41	PARADISE Sade	Epic
42	IF IT ISN'T LOVE New Edition	MCA
43	ADDICTED TO YOU LeVert	Atco
44	GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	Jive
45	OOO LA LA LA Teena Marie	Epic
46	SO EMOTIONAL Whitney Houston	Arista
47	WHERE DO BROKEN HEARTS GO? Whitney Houston	Arista
48	ROSES ARE RED The Mac Band featuring The McCampbell Brothers	MCA
49	BORN NOT TO KNOW Tony! Toni! Tone!	Wing
50	YOU WILL KNOW Stevie Wonder	Motown

## MUSIC VIDEO

<b>TW/LW</b>		
1	3 PRIVATE COLLECTION Cliff Richard	PMI
2	2 KYLIE — THE VIDEOS Kylie Minogue	PWL
3	1 THE BIG PUSH TOUR Bros	CBS
4	4 THE LEGEND CONTINUES ... Michael Jackson	Video Collection
5	5 FAITH George Michael	CMV
6	6 MAKING THRILLER Michael Jackson	Vestron
7	10 THE GREATEST HITS Bananarama	Channel 5
8	8 SHOWBUSINESS Pet Shop Boys	PMI
9	12 THE CONCERT TOUR Dirty Dancing	Vestron
10	9 NOW THAT'S WHAT I CALL MUSIC VIDEO 13 Various	PMI/Virgin
11	15 KICK THE VIDEO FLICK INXS	Channel 5
12	17 BERLIN CONCERT James Last	Channel 5
13	11 VIEW FROM A BRIDGE T'Pau	Virgin
14	7 THE VIDEO SINGLES Wet Wet Wet	Channel 5
15	— SIGN 'O' THE TIMES Prince	Palace
16	20 LIVE IN CONCERT Daniel O'Donnell	Ritz
17	16 ALCHEMY LIVE Dire Straits	Channel 5
18	— CIAO ITALIA LIVE FROM ITALY Madonna	Warner Home Video
19	— UNDER A BLOOD RED SKY U2	Virgin
20	— SLIPPERY WHEN WET Bon Jovi	Channel 5

Compiled by Gallup

## Personal

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

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**FRIENDS/MARRIAGE:** Postal intros all areas/ages. Write Orion, P3, Waltham, Grimsby. **MICHAEL JACKSON APPRECIATION SOCIETY** for membership send £5 payable to MJAS PO Box 5, Ravenshead, Nottingham NG15 9OY. Allow 28 days for membership.

**FOR FREE LIST** of pen pals send stamped self addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester M34 1ER.

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## Record Fairs

**MANCHESTER SATURDAY** 14th January. New Century Hall. Corporation Street (opposite Victoria Railway Station). 10.30am-4pm. Don't miss 80 stalls of collectors items!! Trans Pennine 0532-892087.

**OLDHAM FAIR SUNDAY 15TH JANUARY** 10am-5pm Parish Hall, Egerton Street, 40 dealers, details 061-228 2947.

**HULL SATURDAY** 7th January City Hall. (50 stalls) fully booked 10.30am-4pm Trans Pennine 0532-892087.

**LIVERPOOL SUNDAY** 8th January Crest Hotel (60 stalls) fully booked 10.30am-4pm. Trans Pennine 0532-892087.

**COVENTRY SATURDAY** January 7th — Central Methodist Hall, Warwick Lane. Bargains/deletions collectables 1950s-1980s. 30 stalls SCS 021-236 8648.

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Open 9.30-4.00 info

VIP 0533 548821 24hrs

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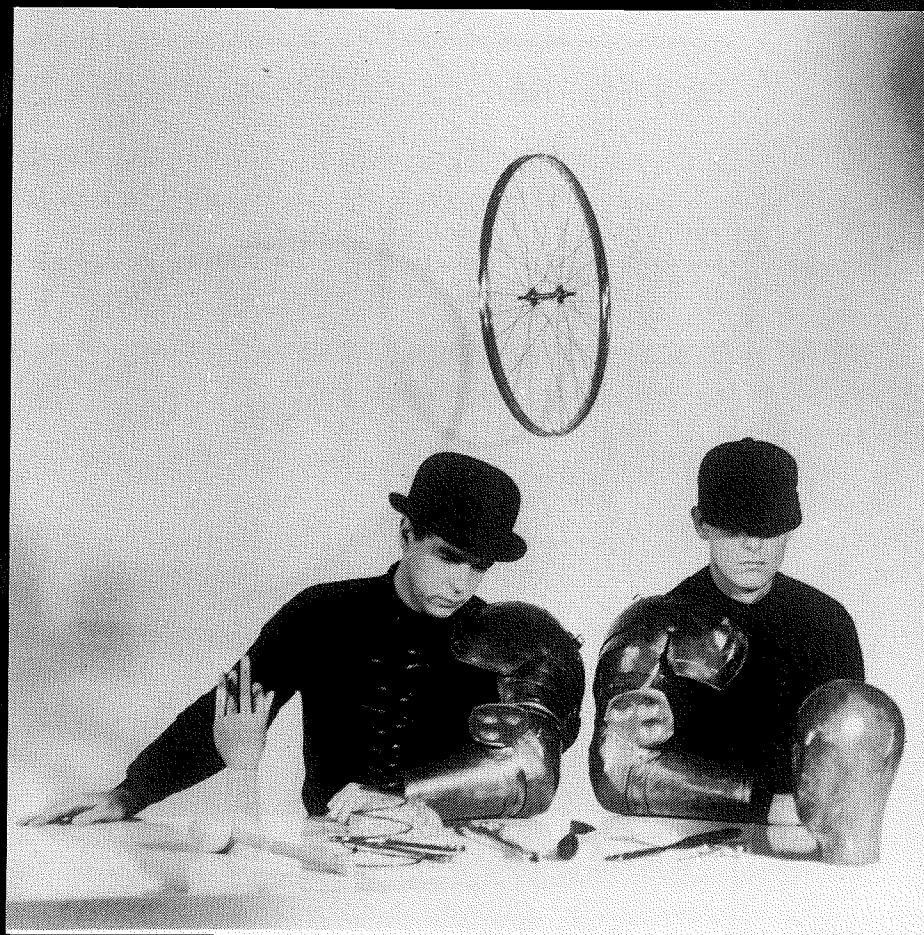
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# Hey Chris . . .

. . . all we need now are the helmets and we'll be ready to fight our way to the newsagents to get our copy of next week's **rm** . . .



On sale Wednesday, January 11.  
Be there . . . or be a bit silly

# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

1988 was a magnificent year for **Mike Stock**, **Matt Aitken** and **Pete Waterman**, and 1989 didn't get off to a bad start for them, with 'Especially For You', the duet they wrote and produced for **Kylie Minogue** and **Jason Donovan**, finally advancing to number one after four weeks in runners-up position, to become the first chart-topper of the new year. Only three other singles in chart history have managed to reach number one after such a lengthy stay at number two. 'You Belong To Me' by **Jo Stafford**, which was number two for six weeks in 1952/53, five of them consecutively, 'Little Things Mean A Lot' by **Kitty Kayllen**, number two for seven weeks in 1954, but only four of them consecutively and 'Runaway' by **Del Shannon**, number two for four weeks in a row in 1961.

'Especially For You' is the sixth number one produced by SAW, and the fourth written by the trio. In both roles, they've previously topped via **Mel & Kim's** 'Respectable', **Rick Astley's** 'Never Gonna Give You Up' and 'I Should Be So Lucky' by Kylie Minogue. As producers only, they've also scored with 'Let It Be' by **Ferry Aid** and 'You Spin Me Round (Like A Record)' by **Dead Or Alive**.

'Especially For You' reached number one despite the fact that its sales slumped by 64 per cent last week. It simply lost sales at a lower rate than the records around it in the chart.

**Cliff Richard**, meanwhile, dips from number one to number five with 'Mistletoe And Wine'. The last two number one singles — 'Orinoco Flow' by **Enya** and 'First Time' by **Robin Beck** also dived from number one to number five. Never before in chart history have three consecutive number ones descended so decisively. Cliff at least has the consolation of knowing 'Mistletoe And Wine' was the best-seller of 1988, having overtaken **Yazz's** 'The Only Way Is Up' on Christmas Eve. Cliff also loses his grip on the album chart this week, as 'Private Collection' falls to number six.

Cliff was only the sixth artist to simultaneously top the singles and albums rankings in the last five years, joining **Lionel Richie** — number one with the single 'Hello' and the album 'Can't Slow Down' in 1984 — **Foreigner** ('I Want To Know What Love Is' and 'Agent Provocateur', 1985), **Madonna** ('Papa Don't Preach' and 'True Blue', 1987), **Whitney Houston** ('I Wanna Dance With Somebody (Who Loves Me)' and 'Whitney', 1987) and **T'Pau** ('China In Your Hand' and 'Bridge Of Spies' (1987).

Elsewhere in this week's chart there are few significant moves, and many recent hits have arrested their declines and surged back up the charts, amongst them **Robin Beck's** 'First Time', up from number 22 to number 18, and **Yazz's** former number two hit 'Stand Up For Your Love Rights', which rebounds 10 notches from number 44 to number 34. This peculiar state of affairs is due not to un-representative or too little chart data being available to chart compilers Gallup, but to a combination of hit-hunting by record token owners, price reductions on overstocked recent hits by high street stores, and the influence of TV, particularly 'Top Of The Pops' review of the year's biggest hits. It would seem to be a safe assumption that most of the records apparently staging a recovery in the current chart will go into decline once again next week.

★ Ten years ago this week, Chartfile made its first ever appearance in Record Mirror — then a large format newspaper — in a two page special wherein I documented the trends of 1978 and gave full chart histories for the year's hits. Savage copy deadlines and lack of space prevent us from carrying out such an exercise this year, but Music Week offshoot Masterfile has plugged the gap with the launch of Single File.

The first edition of Single File, available next week, contains details of the 700 or so singles to pass through the chart in the



● KYLIE shakes off Jason for a second and contemplates a duet with Mrs Mangel

year up to 24 December.

Each hit is shown in two different lists. The first, arranged alphabetically by artist, gives details of catalogue numbers, date of chart entry, highest position attained and number of weeks on chart. Records that debuted on the chart in 1987, but continued to chart into 1988 are included, along with details of their full chart career.

Hits are also shown alphabetically by title, along with the names of their writers, producer and publishers.

I emphasise that the edition of Single File out next week contains details of hits

up to December only. If you'd rather wait another month, an alternative edition of Single File will be made available detailing hits for the whole of 1988, and, in a separate listing, those of January 1989.

Each edition of Single File is priced at £1.50, payable by cheque or postal order to Masterfile, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. It's important to preface the address with 'Single File January' if you want the first-mentioned edition and 'Single File February' if you'd prefer the other.

## NEWS EXTRA

### HI-NRG STARDIES

As **rm** went to press, we were sad to hear of the death, aged 42, of **Sylvester**, one of the club scene's hottest stars and a pioneer of Hi-NRG music, who had a massive hit back in 1978 with 'You Make Me Feel (Mighty Real)'. A full obituary will appear next week.

## TWELVE INCH

### TW LW

1	2	<b>GOOD LIFE</b> Inner City	10 Records
2	1	<b>CRACKERS INTERNATIONAL</b> Erasure	Mute
3	5	<b>BUFFALO STANCE</b> Neneh Cherry	Circa
4	3	<b>ESPECIALLY FOR YOU</b> Kylie Minogue & Jason Donovan	PWL
5	—	<b>ALL SHE WANTS IS</b> Duranduran	EMI
6	6	<b>FINE TIME</b> New Order	Factory
7	—	<b>BORN THIS WAY (LET'S DANCE)</b> Cookie Crew	London
8	8	<b>LOCO IN ACAPULCO</b> Four Tops	Arista
9	11	<b>SMOOTH CRIMINAL</b> Michael Jackson	Epic
10	9	<b>CAT AMONG THE PIGEONS/SILENT NIGHT</b> Bros	CBS
11	—	<b>YEAH! BUDDY</b> Royal House	Champion
12	13	<b>SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE</b> Bomb The Bass	Rhythm King
		Featuring Maureen	Vertigo
13	7	<b>BURNING BRIDGES (ON AND OFF AND ON AGAIN)</b> Status Quo	Westside
14	14	<b>STAKKER HUMANOID</b> Humanoid	PRT
15	16	<b>DOWNTOWN '88</b> Petula Clark	Mercury
16	17	<b>NEED YOU TONIGHT</b> INXS	Island
17	10	<b>ANGEL OF HARLEM</b> U2	RCA
18	12	<b>TAKE ME TO YOUR HEART</b> Rick Astley	MCA
19	—	<b>FOUR LETTER WORD</b> Kim Wilde	Rhythm King
20	—	<b>CHIKKI CHIKKI AHH AHH</b> Baby Ford	

## COMPACT DISC

### TW LW

1	2	<b>GREATEST HITS</b> Fleetwood Mac	Warner Brothers
2	3	<b>MONEY FOR NOTHING</b> Dire Straits	Vertigo
3	1	<b>PRIVATE COLLECTION</b> Cliff Richard	EMI
4	4	<b>THE ULTIMATE COLLECTION</b> Bryan Ferry/Roxy Music	EG
5	5	<b>PREMIERE COLLECTION — ANDREW LLOYD WEBBER</b> Various Artists	Really Useful
			London
6	8	<b>THE GREATEST HITS COLLECTION</b> Bananarama	Island
7	7	<b>RATTLE AND HUM</b> U2	Mercury
8	14	<b>KICK INXS</b>	Virgin
9	12	<b>GREATEST HITS</b> Human League	Parlophone
10	10	<b>INTROSPECTIVE</b> Pet Shop Boys	WEA
11	6	<b>NEW LIGHT THROUGH OLD WINDOWS</b> Chris Rea	WEA
12	16	<b>WATERMARK</b> Enya	Mute
13	15	<b>THE INNOCENTS</b> Erasure	Epic
14	13	<b>BAD</b> Michael Jackson	EMI/Virgin/Polygram
15	11	<b>NOW THAT'S WHAT I CALL MUSIC 13</b> Various	Tabu
16	—	<b>HEARSAY/ALL MIXED UP</b> Alexander O'Neal	Telstar
17	9	<b>THE LEGENDARY ROY ORBISON</b> Roy Orbison	RCA
18	19	<b>HOLD ME IN YOUR ARMS</b> Rick Astley	Warner/Wilbury
19	20	<b>TRAVELING WILBURYS</b> Traveling Wilburys	Stylus
20	—	<b>SOFT METAL</b> Various	

# THE TOP OF THE POPS CHART

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

## UK SINGLES

JANUARY 1-7 1989

## UK ALBUMS

TW LW W/C

1	2	5	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	PWL
2	3	5	CRACKERS INTERNATIONAL	Erasure	Mute
3	4	8	SUDDENLY	Angry Anderson	Food For Thought
4	6	5	GOOD LIFE	Inner City	10 Records
5	1	6	MISTLETOE & WINE	Cliff Richard	EMI
6	7	5	BUFFALO STANCE	Neneh Cherry	Circa
7	9	6	LOCO IN ACAPULCO	Four Tops	Arista
8	5	6	BURNING BRIDGES (ON AND OFF AND ON AGAIN)	Status Quo	Vertigo
9	14	6	FOUR LETTER WORD	Kim Wilde	MCA
10	8	6	CAT AMONG THE PIGEONS/SILENT NIGHT	Bros	CBS
11	10	7	TWO HEARTS	Phil Collins	Virgin
12	13	7	SMOOTH CRIMINAL	Michael Jackson	Epic
13	11	9	DOWNTOWN '88	Petula Clark	PRT
14	16	7	TAKE ME TO YOUR HEART	Rick Astley	RCA
15	18	6	YOU ARE THE ONE A-ha		Warner Brothers
16	15	5	KEEPING THE DREAM ALIVE	Freiheit	CBS
17	12	4	ANGEL OF HARLEM	U2	Island
18	22	13	FIRST TIME	Robin Beck	Mercury
19	17	5	FINE TIME	New Order	Factory
20	27	9	RADIO ROMANCE	Tiffany	MCA
21	25	9	NEED YOU TONIGHT	INXS	Mercury
22	19	8	9 A.M. (THE COMFORT ZONE)	London Beat	Anxious
23	24	8	NATHAN JONES	Bananarama	London
24	26	7	SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE	Bomb The Bass featuring Maureen	Rhythm King
25	—	1	ALL SHE WANTS IS	Duranduran	EMI DDI1
26	21	4	JOHN KETTLEY IS A WEATHERMAN	A Tribe Of Toffs	Completely Different
27	33	7	LEFT TO MY OWN DEVICES	Pet Shop Boys	Parlophone
28	32	4	RHYTHM IS GONNA GET YOU	Gloria Estefan And Miami Sound Machine	Epic
29	—	1	SHE DRIVES ME CRAZY	Fine Young Cannibals	London LON199
30	36	10	JACK TO THE SOUND OF THE UNDERGROUND	Hithouse	Supreme
31	39	7	WAITING FOR A STAR TO FALL	Boy Meets Girl	RA
32	20	3	EVENING FALLS...	Enya	WEA
33	29	5	BORN TO BE MY BABY	Bon Jovi	Vertigo
34	44	11	STAND UP FOR YOUR LOVE RIGHTS	Yazz	Big Life
35	28	6	PUT A LITTLE LOVE IN YOUR HEART	Annie Lennox & Al Green	A&M
36	23	6	TRUE LOVE	Shakin' Stevens	Epic
37	58	3	LOVE LIKE A RIVER	Climie Fisher	EMI
38	38	7	STAKKER HUMANOID	Humanoid	Westside
39	—	1	BABy I LOVE YOUR WAy/FREEBIRD (MEDLEY)	Will To Power	Epic 6530947
40	34	7	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan
41	—	1	BORN THIS WAY (LET'S DANCE)	Cookie Crew	London FFR19
42	41	4	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo
43	40	9	MINNIE THE MOOCHER	Reggae Philharmonic Orchestra	Desire
44	—	1	HIT THE GROUND	Darling Buds	Epic BLOND2
45	55	3	SOULMATE	Wee Papa Girl Rappers	live
46	47	10	TWIST AND SHOUT/EVERYBODY GET UP	Salt-n-Pepa	London
47	37	8	KOKOMO	Beach Boys	Elektra
48	—	1	YEAH! BUDDY	Royal House	Champion CHAMP91
49	31	11	HANDLE WITH CARE	Traveling Wilburys	Warner/Wilbury
50	30	11	MISSING YOU	Chris De Burgh	Manhattan
51	54	4	EVERLASTING LOVE (PETE HAMMOND REMIX)	Sandra	A&M
52	—	1	LONDON KID	Jean Michel Jarre/Hank Marvin	Siren
53	48	12	JE NE SAIS PAS POURQUOI	Kylie Minogue	Polydor PO32
54	78	12	CHIKKI CHIKKI AHH AHH	Baby Ford	PWL
55	46	4	THINKING ABOUT YOUR BODY	Bobby McFerrin	EMI Manhattan
56	45	14	REAL GONE KID	Deacon Blue	CBS
57	74	2	CELEBRATION (S.A.W. REMIX)	Kool & The Gang	Club
58	68	10	HE AIN'T NO COMPETITION	Brother Beyond	Parlophone
59	42	6	KISSING A FOOL	George Michael	Epic
60	63	5	LOVE NEVER DIES	Belinda Carlisle	Virgin
61	69	3	BREAK 4 LOVE	Raze	Champion
62	61	6	ROAD TO OUR DREAM T'Pau		Siren
63	57	6	HOW CAN I FALL?	Breathe	Siren
64	51	5	MY PREROGATIVE	Bobby Brown	MCA
65	64	8	THE CLAIRVOYANT	Iron Maiden	EMI
66	49	5	IMAGINE/JEALOUS GUY/HAPPY XMAS	John Lennon	Parlophone
67	56	5	DON'T BELIEVE THE HYPE	Mista E	Urban
68	35	5	CHRISTMAS SONG/THANK YOU FOR A GOOD YEAR	Alexander O'Neal Tabu	Mercury
69	76	2	TENDER HANDS	Chris De Burgh	A&M
70	70	4	TIED UP	Yello	Mercury
71	50	4	YEAH, YEAH, YEAH, YEAH, YEAH	the Pogues	Pogue Mahone
72	59	13	ORINOCO FLOW	Enya	WEA
73	65	5	REQUIEM	London Boys	Teldec
74	52	3	MARY'S BOY CHILD (REMIX)/MEGAMIX	Boney M	Ariola
75	43	5	IT'S PARTY TIME AGAIN	George Van Dusen	Bri-Tone
76	60	5	THE AIR THAT I BREATHE	the Hollies	EMI
77	—	1	CUDDLY TOY	Roachford	CBS ROA4
78	86	6	SULTANS OF SWING	Dire Straits	Vertigo
79	92	2	DESIRE	U2	Island
80	85	5	FREAKS (LIVE)	Marillion	EMI
81	—	1	IF LOVE WAS A TRAIN	Michelle Shocked	Cooking Vinyl LON212
82	—	1	THANKS FOR MY CHILD	Cheryl Pepsii Riley	CBS 6531537
83	79	8	SISTER MOON	Transvision Vamp	MCA
84	—	1	DOMINO DANCING	Pet Shop Boys	Parlophone R6190
85	100	1	STOP THAT GIRL	2 Brave	London
86	89	8	THIS IS ACID (A NEW DANCE CRAZE)	Maurice	A&M
87	83	3	CAN YOU PARTY	Royal House	Champion
88	75	5	JOHNNY COME LATELY	Steve Earle	MCA
89	82	2	A LITTLE RESPECT	Erasure	Mute
90	—	1	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA PB42189
91	80	3	WALK ON... Smith & Mighty/Jackie Jackson		Three Stripe
92	88	7	THERE SHE GOES	the La's	Go! Discs
93	53	3	DRIVING HOME FOR CHRISTMAS (EP)	Chris Rea	WEA
94	99	1	I QUIT	Bros	CBS
95	—	1	NATURE OF LOVE	Waterfront	Polydor WON2
96	—	1	THE FLAME	Cheap Trick	Epic 6514667
97	—	1	THE PARTY	Kraze	MCA MCA1288
98	—	1	THE RACE	Yello	Mercury YELLO1
99	96	2	WELCOME TO THE JUNGLE	Guns N' Roses	Geffen
100	93	3	THE RUNNER	Jan Hammer	MCA

TW LW W/C

1	2	6	NOW THAT'S WHAT I CALL MUSIC 13	Various	EMI/Virgin/Polygram
2	5	26	KYLIE — THE ALBUM	Kylie Minogue	☆ PWL
3	11	12	THE GREATEST HITS COLLECTION	Bananarama	□ London
4	3	6	GREATEST HITS	Fleetwood Mac	Warner Brothers
5	6	4	THE HITS ALBUM	Various	CBS/WEA/BMG
6	1	8	PRIVATE COLLECTION	Cliff Richard	EMI
7	15	40	PUSH	Bros	☆ ☆ CBS
8	9	11	MONEY FOR NOTHING	Dire Straits	☆ ☆ ☆ Vertigo
9	10	7	BAD	Michael Jackson	☆ ☆ ☆ ☆ ☆ Epic
10	12	37	THE INNOCENTS	Erasure	□ Mute
11	14	12	INTROSPECTIVE	Pet Shop Boys	☆ Parlophone
12	4	9	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various Artists	Really Useful
13	16	5	HOLD ME IN YOUR ARMS	Rick Astley	RCA
14	17	53	KICK INXS		☆ Mercury
15	8	8	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	E G
16	27	7	WANTED	Yazz	Big Life
17	22	9	GREATEST HITS	Human League	□ Virgin
18	19	12	RATTLE AND HUM U2		☆ ☆ Island
19	30	7	GET EVEN	Brother Beyond	Parlophone
20	7	12	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar
21	23	8	GREATEST HITS OF 1988	Various	Telstar
22	18	16	BUSTER	Original Soundtrack	□ Virgin
23	13	11	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆ WEA
24	21	12	SOFT METAL	Various Artists	☆ Stylus
25	24	13	WATERMARK	Enya	□ WEA
26	33	4	THE GREATEST HITS OF HOUSE	Various	☆ Stylus
27	34	8	THE MEMPHIS SESSIONS	Wet Wet Wet	Precious Organisation
28	28	8	ANYTHING FOR YOU	Gloria Estefan/Miami Sound Machine	Epic
29	32	75	HEARSAY/ALL MIXED UP	Alexander O'Neal	☆ Tabu
30	40	11	SMASH HITS PARTY '88	Various Artists	□ Dover
31	31	12	TO WHOM IT MAY CONCERN	the Pasadenas	☆ CBS
32	29	10	TRAVELING WILBURY'S	Traveling Wilburys	Warner/Wilbury
33	37	8	BEST OF HOUSE '88	Various	Telstar
34	20	6	THE JOE LONGTHORNE SONGBOOK	Joe Longthorne	Telstar
35	26	13	FLYING COLOURS	Chris De Burgh	○ A&M
36	44	63	DIRTY DANCING	Original Soundtrack	☆ ☆ RCA
37	52	2	CLASSIC LOVE SONGS	Various	Telstar
38	49	34	THE HIT FACTORY VOL 2	Various Artists	Fanfare/PWL
39	39	34	TRACY CHAPMAN	Tracy Chapman	☆ ☆ Elektra
40	36	12	THE GREATEST LOVE	Various Artists	☆ Telstar
41	55	15	NEW JERSEY	Bon Jovi	□ Vertigo
42	42	6	DELICATE SOUND OF THUNDER	Pink Floyd	EMI
43	50	16	ANCIENT HEART	Tanita Tikaram	□ WEA
44	58	39	SO GOOD	Mica Paris	□ Fourth & Broadway
45	60	23	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	□ London
46	—	1	ROYAL MIX '89	Mirage	☆ Stylus SMR871
47	48	26	RAINTOWN	Deacon Blue	□ CBS
48	48	7	HIT MIX '88	Various	☆ Stylus
49	43	9	THE COLLECTION	Kool And The Gang	ProTV
50	51	10	RAGE T'Pau		□ Siren
51	57	83	WHITNEY	Whitney Houston	☆ ☆ ☆ ☆ Arista
52	71	4	GN'R LIES	Guns N' Roses	☆ ☆ ☆ ☆ Geffen
53	41	10	NEGOTIATIONS AND LOVE SONGS 1971-1986	Paul Simon	□ Warner Brothers
54	—	1	RECOLLECTIONS	Jean Michel Jarre	Polydor POLH45
55	75	3	CLOSE	Kim Wilde	MCA
56	81	90	TANGI	In The Night	Fleetwood Mac ☆ ☆ ☆ ☆ Warner Brothers
57	62	11	ANY LOVE	Luther Vandross	Epic
58	35	6	TILL I LOVED YOU	Barbra Streisand	CBS
59	84	5	THE THIEVING MAGPIE (LA GAZZA LADRA)	Marillion	EMI
60	87	4	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
61	59	16	SUNSHINE ON LEITH	The Proclaimers	□ Chrysalis
62	93	3	CIRCUS	Erasure	Mute
63	64	12	THE CLASSIC EXPERIENCE	Various Artists	□ Mute
64	80	67	POPPED IN SOUL	Out Wet Wet Wet	☆ ☆ ☆ Precious Organisation
65	90	7	RAPPIN' IN THE HOUSE	Various	K-Tel
66	46	6	LOVE SONGS	Michael Jackson/Diana Ross	Telstar
67	54	20	CONSCIENCE	Womack & Womack	□ Fourth & Broadway
68	47	6	BACK TO THE SIXTIES	Various	Telstar
69	99	2	THE JOSHUA TREE U2		☆ ☆ ☆ Geffen WX125
70	—	1	APPETITE FOR DESTRUCTION	Guns N' Roses	Epic
71	78	5	FAITH	George Michael	RCA
72	85	2	THE FIRST OF A MILLION KISSES	Fairground Attraction	☆ ☆ ☆ Stylus
73	91	6	RENAISSANCE	Aswad	Circa
74	92	5	REMOTE Hue & Cry		○ EMI
75	67	12	HEAVY NOVA	Robert Palmer	Vertigo
76	96	3	BROTHERS IN ARMS	Dire Straits	MCA MCF3421
77	—	1	POP ART	Transvision Vamp	Virgin V2496
78	—	1	HEAVEN ON EARTH	Belinda Carlisle	Epic EP85930
79	—	1	THRILLER	Michael Jackson	Parlophone PCSD104
80	—	1	PET SHOP BOYS, ACTUALLY	Pet Shop Boys	Rhythm King DOODLP1
81	—	1	INTO THE DRAGON	Bomb The Bass	K-Tel
82	79	3	THE BEST OF JAMES BROWN	James Brown	☆ ☆ Island
83	95	63	THE CHRISTIANS	the Christians	☆ Stylus
84	38	15	THE WORLDS OF FOSTER & ALLEN	Foster & Allen	□ Elektra
85	88	11	GIVING YOU THE BEST THAT I GOT	Anita Baker	Bludgeon Riffola HYSLPL1
86	—	1	HYSTERIA	Def Leppard	Telstar STAR2328
87	—	1	HYPERACTIVE! — 12" DANCE ALBUM	Various	Polydor
88	63	7	DANCE DANCE DANCE	James Last	☆ ☆ ☆ Polydor
89	69	99	THE PHANTOM OF THE OPERA	Original Soundtrack	Siren
90	61	8	THE QUEEN ALBUM	Elaine Paige	Mercury MERH119
91	—	1	ALL ABOUT EVE	All About Eve	Warner Bros 9251101
92	—	1	PURPLE RAIN	Prince And The Revolution	Paisley Park WX164
93	—	1	LOVESEX	Prince	Parlophone PRG1001
94	—	1	DISCO	Pet Shop Boys	Chrysalis BILTVI
95	—	1	IDOL SONGS — 11 OF THE BEST	Billy Idol	□ K-Tel
96	65	13	MOTOWN IN MOTION	Various Artists	Telstar
97	82	10	LOVE SONGS	Marvin Gaye & Smokey Robinson	China 8373671
98	—	1	BEST OF THE ART OF NOISE	Art Of Noise	Telstar
99	83	9	THE LOVE ALBUM '88	Various Artists	Epic
100	56	8	A WHOLE LOTTA SHAKY	Shakin' Stevens	

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

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

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



*The back page feature*

● "I'm forever blowing bubbles . . ." Michael decides that he's had enough of being a superstar and becomes a newspaper headline instead

● Quite what Jacko's pet llama is doing to him in this part of the film is anyone's guess, but we at rm just hope it's over 21



As Michael Jackson's  
'Moonwalker' opens in the  
UK, rm presents a little  
taster from Wacko Jacko's  
film-o . . .

# MOONWALKER