JANUARY 21, 1989
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THE RETURN OF SIMPLY RED
— RIPENING WITH AGE

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

ROACHFORD
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FRAZIER CHORUS
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A CROSS BETWEEN PRINCE AND A PEPSI COLA ADVERT?

THE RETURN OF SIMPLY RED
— RIPENING WITH AGE

+ NEWS, GOSSIP + ALL THAT'S NEW ON THE INDEPENDENT AND CLUB SCENES
O WINNING WAYS
Win sing but Walt Disney. The result of the Scottish funsters,
p48

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DUET FOR FUN
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ACHORUSOFANGELS
Frazier Chorus throw in everything but the kitchen sink to make the sweetest pop noise since ‘Sugar Baby Love’. See p16

ACID SURVEY RESULTS
Has Acid burnt itself out? See what you said in our survey. P28.
NEVER MIND

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

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

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

STAND BY ME

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

ON THE PEACE

Big Country, the band who rocketed Russia last year, release their single 'Peace In Our Time' on January 23. The flip side features 'Promised Land' while the 12 inch also has 'Over The Border' and 'The Longest Day'.
A special postcard pack will also be available with peace messages in Russian and English.

BLUE FOR YOU

Deacon Blue, who recently notched up a top 10 hit with 'Real Gone Kid', will be playing a major Spring tour. They'll be kicking off at Dublin Stadium on May 1, followed by Belfast Ulster Hall 2, Inverness Ice Centre 4, Glasgow SECC 7, Newcastle City Hall 9, Bradford St Georges Hall 10, Manchester Apollo 11, Liverpool Royal Court 13, Birmingham Aston Villa Leisure Centre 14, Sheffield City Hall 15, Nottingham Royal Centre 17, Leicester De Montfort Hall 18, Newport Centre 19, Southampton Mayflower 21, Brighton Dome 22, Hammersmith Odeon 24, 25, Bristol Hippodrome 28. Tickets are on sale now from the box office and usual agents.
HAPPY ANNIVERSARY
U2, the Jam, Queen and Elton John are some of the stars featured on a double album ‘The Marquee 30 Legendary Years’ out on January 23. The album marks the 30th anniversary of London’s famous Marquee Club, which has been the launch pad for so much British talent over the years and which has recently moved premises from its original site in Wardour Street to the Charing Cross Road.

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

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

HUE AND CRY’s Patrick Kane is yet another victim of the phantom tie thief.

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

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

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

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

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

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

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

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

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

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

STOP THIEF

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

RUMOURS

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

WHAT A TECHNIQUE

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

VERY AMUSING

Throwing Muses return to Britain next month for a series of shows. They'll be playing Portsmouth Polytechnic February 11, Bristol Binkeller 12, Nottingham Trent Polytechnic 13, Birmingham Goldwyns 15, Newcastle Riverside 16, Glasgow Queen Margaret University 17, Aberdeen Venue 18, Dundee Dance Factory 19, Liverpool Polytechnic 21, Leicester University 22, Manchester International 1 24, Sheffield Leadmill 25, London Town And Country Club 26. The band will also be releasing their 'Hunkpapa' album on January 23. Tracks include 'Devil's Roof', 'Dizzy' and 'No Parachutes'.

TOURS

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


The Sandkings, the self-proclaimed 'toudest band in Wolverhampton', will be touring this month with dates at BirminghamSinatra's January 19, LondonMean Fiddler 22, London Dingwalls Panic Station 30.

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

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

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

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

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

Anna Palm, with her distinctive combination of violin and vocals, is appearing as part of a Music & Theatre double bill at London Young Vic Studio (The Cut-Waterloo) January 27 and 28.
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The Waterboys begin a major tour next month starting at the Brighton Top Rank February 13, Cambridge Corn Exchange 14, Portsmouth Guildhall 15, Birmingham Hummingbird 17, Sheffield City Hall 18, Kilburn National 20, 21, 22, Cardiff University 24, Warwick University 25, Bristol Studio 27, Leeds University 28, Newcastle City Hall March 2, Manchester Apollo 3, Liverpool Royal Court 4, Leicester De Montfort Hall 6, Nottingham Rock City 7, Aberdeen Music Hall 9, St Andrews University 10, Ayr Pavilion 12, Edinburgh Playhouse 13, Glasgow Barrowlands 15, 16.

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

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

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

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

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

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

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

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

The flip side features an ocappella version of the song with Lizzie accompanied by a drum beat.
Or the story of how Blow Monkey Dr ROBERT teamed up with larger-than-life house diva KYM MAZELLE for a rousing stab of soul surgery to make the New Year go off with a bang. Paul Ablett gets hospitalised

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

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

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

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

After "living with" the tape for a week, Kym went to the studio. "When I got there, I saw this tall, striking, handsome Englishman with DEEP dimples, wearing a serious suit and I thought, 'hmm, that can't be him, he's too good looking'"

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

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

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

THIS UNLIKELY collaboration came about while Dr Robert was taking a break from the Blow Monkeys to spend some time coming to grips with the latest musical technology. A big fan of the more soulful side of house, he'd been impressed with Kym's solo work, including the recent 'Useless (I Don't Need You Now)."

"I like house with lyrics," he explains. "I have done duets in the past — with Eek-a-Mouse and Curtis Mayfield — and though I was very nervous about them, it usually works out OK in the end."

When Dr Robert worked with Curtis, the two performed live. Does he have similar plans with Kym?

"I like the idea of live house music," he answers. "I'm lucky that the Blow Monkeys are good musicians so it would be very easy. But at this time I would like to write more tracks for us both so that we could do a whole set together." Kym looks excited.

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

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

"Darling," she replies, hands on hips, "with a 46 inch bust, how can you avoid it!"

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

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

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

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

POWER PLAY

No, they’re not Club 18-30 holiday representatives. These two gents and the lady with the spider plant on her head are Will To Power, who are responsible for the single ‘Baby I Love Your Way/Freebird’, a maddening medley of dreamy ballads by Peter Frampton and old-time heavy metal band Lynyrd Skynyrd. Will To Power are Bob Rosenberg and Suzi Carr on vocals and Doctor J on saxophone. Their first single, ‘Dreamin’, topped the bottom of the Miami dance charts for 11 weeks and they also did very nicely with the follow up ‘Say It’s Going To Rain’.

“The music of Will To Power is really about hooks,” explains Bob. “Melodic hooks, rhythmic hooks, one after another. It’s a combination of pop melody and dance beat that I believe is Will To Power’s unique signature.” Phew, well isn’t that nice to know? (RS)

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

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

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

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

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

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

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

CUT THE CRAP — WHAT THE JOURNALIST REALLY MEANT TO SAY

SKIN I'M IN

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RELEASED JANUARY 16th — THE BIRTHDAY OF MARTIN LUTHER KING
STORMY MONDAY

(Cert 15) Starring Melanie Griffith, Tommy Lee Jones, Sting, Sean Bean

If 'Stormy Monday' is good for nothing else, it will change a few people's misconceptions about the city of Newcastle-upon-Tyne. Instead of the usual visions of gloomy, grimy greyness, director Mike Figgis, himself a Geordie, has skilfully portrayed the city as Britain's answer to San Francisco. Blue skies, golden sunsets and impossibly steep streets drift seductively through this thriller about American property gangsters buying up the Newcastle waterfront.

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

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

GREAT Pop Things = Rock Stars in Disguise by Colin Morton and Chuck Death

Excuse me, have you a liner? I see your ans. I... no we just sold out...

Dave Bowie became so famous that he had to grow a moustache to disguise himself when he went shopping. The 'Thing of Dwelling' now one every time he began a new album. David stopped doing it and became the 'Thin White Duke Ellington.'

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

Steven Morrissey of The Smiths went as far as getting a job on a building site to escape the dangers of 'noze faces.' who constantly messed up his private life.

Some old Rock Stars used disguises to fantasise their own careers.

THE TRAVELLIN WILBURYS! Who would you hate in your Wilbury? Send your suggestions to R.M. for entry and getting a very special (one dead person per section please)

I Want That Girl

7" CD Single & Full Length Club Mix 12"
MEETING OF MINDS

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

Not content with the ensuing few bob, Shannon and George decided to turn their backs on the flood of offers and return to promoting their own talents. With an instant top 10 single in 'Waiting For A Star To Fall', it looks like they made the right decision. Their LP, 'Reel Life', will be released at the end of this month. (AS)
Fans of dear little Matt Goss (you know, the one who's better looking than Luke and the ill one) will be traumatised to hear that their luscious pin-up boy has had a nose transplant. Lukey and Craigy got so sick of hearing lickle Matty complain that nobody would take him seriously because of his perfect pouting popstar looks... so they booked him a special nose-job as a Xmas pressie. Now handsome hunk Matt just can't wait to show off his new Deputy Dawg-style hooter to the legions of eager Brinettes. Praps next year they'll buy him a brain transplant...

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

Anyway, blossoms, what do you think of that new music prog 'Squash'? I'm pretty impressed by the choice of bands — House Of Love, the Cookie Crew, Fugazi and Yello in the first show — and even more impressed by the total absence of yulky presenters.

Congratulations to Det H for realising we don't need either ageing hippies or squeaky-voiced pre pubescents to prance across our screens!

Whatever happened to John Boy!

Now here's a competition for all you inde fans with nothing better to do than lurk suspiciously around all day... the folkscare funsters we know as the Heart Throbs have wasted considerable amounts of their valuable time planting 500 stickers around the phone booths of London. If you find three of these Miss Heart Throb stickers you'll get a copy of their new single, 'Blood From A Stone' (allegedly the first ever song about menstruation, though I have my doubts as to the truth of that!).

Actually, the stickers also promise you something rather rude, but after all this is a family column, so I don't think we'll go into that...

What's more, the leading lights of the Heart Throbs, Rose and Rachel Carioty, are launching a Christine Keeler lookalike competition because to lose a record as the result of a plane crash. Weird.

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

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

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

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

Time for charity corner, medhinks, and cuddly indie popsters Salvation are doing a very noble thing by planning three gigs to raise enough money so guitarist Benoit's 'faithful ex-army steed' can look forward to a safe future at the French Army Horses Retirement Home! So be there or have it on your conscience forever that Benoit's horsey had to go to the knackers!
Stranger still, the **Seers**, who made a splash at this year’s Reading Festival, have raised £1,000 for a psychiatric hospital where singer **Spider** was a patient for two years. And they say popstars are all crazy. Mind you, he was only about 10 at the time.

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

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

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

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

**Gary Davis** and **Simon Climie** had to be quick-witted the other night when they visited a club to find they were expected to appear live. The twosome were holidaying in Austria, and had been having dinner with **Kim Wilde** when they were invited to the club. Kim went back to the hotel, but the lads decided to stop off at the club — and were horrified to find posters outside announcing that all three of them were performing there that night, and punters paying four quid a time to get in. Luckily a friend of Gary’s who works for Sky Channel was there with his video camera, and offered to film the crowd, just to keep them quiet. So dozens of punters queued up for the privilege of appearing live on TV with Gary and Simon — not realising that there was no film in the camera!

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

‘Til next week then, sweeties!

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**SQUEEZEBRAIN AND THE MACHINE FEATURING J.J. JONES**

**LOVEGROOVE**

**OUT NOW**

7" * 12" * CD
"It's just that there was I, pretending I was tied to the kitchen sink. And I thought, this stuff's so kind to my hands, I'm never going to change to a different brand."

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

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

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

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

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

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

"It was meant to be the antithesis of Wham!, who were sickeningly big at the time," explains Tim, who talks like
He sings, with a slightly unnerving whisper. “But no-one took us seriously, surprisingly enough.”

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

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

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

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

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

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

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

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

Frazier Chorus are a “cross-eyed fruitcake of a pop group” who write songs about sitting rooms and were once called Plop!.

Their first single for Virgin is as seductive as Michael Hutchence with a ruby in his belly button. Chris Twomey joins in the song.

KITCHEN SINK DRAMA

Diesel Park West

All the myths on Sunday New Single on 7" 12" CD
_SKIPWORTH AND JUMP

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

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

Since then the duo have flirted briefly with another record company before returning to 4th & Broadway where they’re launching their second bid for the top of the dance charts. “We’re both out there, writhe and wriggle and will hop, skip and jump its way into your head,” says Phil.

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

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

SHOCK OF THE NEW

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

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

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

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The ORIGINAL Deep House Anthem is JOE SMOOTH

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

Tim Jeffery, Record Mirror
7 January 1989

OUT NOW!

THE ALBUM
DJART 903 (LP)
ZCART 903 (Cassette)
CDART 903 (CD)

THE SINGLE
DJINT 6 (12’’)
DJIN 6 (7’’)

Promised Land

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

1. What (approximately) is the current mortgage interest rate?
   a) 122 bpm, b) 13.5%, c) 9 miles?
2. Which record label recently went out of business?
   a) WEA, b) Serious, c) Virgin?
3. Which British group has released a cover of Joe Smooth’s ‘Promised Land’?
   a) Queen, b) Duran Duran, c) the Style Council?
   Put your answers on a postcard addressed to rm Westside Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive not later than January 30.

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**Cool Cuts**

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

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**Breakers**

Beats Working have a new single out soon called ‘Burn Out (Not Fade Away)’ featuring Nicky Holloway on vocals (!?). First reports suggest it has a distinctly S-Expressive feel... The Jungle Brothers’ next single will be ‘Black Is Black’ with remixes by Todd Terry. Hopefully it’s nothing to do with the Los Brasos/La Belle Epoque hit... Living In A Box return to the dancefloor with ‘Blow Your House Down’, possibly the most original track for a house record yet (I don’t think)... Frankie Bones and Tommy Musto are raving mad and deck with Todd Terry for the How Many Records Have You Released This Week Grand Prix. They have new tracks under the aliases Lake Erie and Fourplay, as well as a new ‘Boneheadz’ LP... Oddie of the week comes from the new Base Line label — ‘Party And Don’t Worry About It’ by the New Jersey Queens & Friends was originally released in 1973 by EMI, but now DJ International have released three excellent compilation albums — Deep House, Classic Acid and Sound Of The Underground — especially worthwhile for those who don’t want to fork out for the individual 12 inch copies at import prices (TJ)

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**Sid**

New Single

SID 002/SID 122

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

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

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

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

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

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

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

HUBBLE BUBBLE TOIL AND TROUBLE

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

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

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

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

NEW SINGLE

REMINDED FROM THE ALBUM

WANTED

12" FEATURES COLONEL MITE

B/W 'DREAM'

UNAVAILABLE ELSEWHERE

MIXED BY MAGIC JUAN ATKINS

ALSO AVAILABLE

ON 7" CD SINGLE

FINETIME
After a long, hard slog, Andrew Roachford has finally dragged his 'Cuddly Toy' into the charts by its ears. Tim Nicholson visited Roachford Towers and cuddled his giant 'Garfield.' No longer does Andrew Roachford have to run upstairs to his bedroom sobbing into his giant cuddly 'Garfield' because no-one would buy his records. He has found another 'Cuddly Toy' that everyone wants to hug and it's making him the star that most of us spent 1988 saying he would be.

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

As Andrew's mum welcomes me into the Roachfords' Kennington home, his brother dashes past us into the sitting room to switch the telly over to ITV where 'Cuddly Toy' is on the 'Chart Show.' The single is never off the radio and TV, but there was a time when it looked like Radio 1 had a bit of a...
Although We've singer. of Cuddly master-plan, of come young large we way though pearl "You of way and in cup with crockery. and but of of the Toy' why when times of you up to you on mum 'cause It's when you're driving mother-of- air-. It's that sort of following, growing with you playing live, that stays with you whatever. Obviously, we wanted to have a hit with our first single, but too many bands then get swallowed up 'cause they aren't as good as their success says they are. 'We've got no problems on that score.' Anyway, what's another year when you've been preparing yourself for stardom since you were a kid? Although he denies the suggestion of a master-plan, music has always loomed large in Andrew's life.

"I was always told I was a good musician. I'd mug about and everything, but I wasn't that confident as a singer. I used to gig with my Uncle Bill when I was about 15 and he must have heard me singing in the bathroom one time 'cause he said to me, 'You should try doing a number tonight, a Ray Charles song or something,' — I'm a big Ray Charles fan. I did this song 'Georgia' and got a lot of applause, but I thought that because I was young they were patronising me. But Uncle Bill kept insisting, 'Yeah, man, you're good', and slowly I became more confident, singing as much as I was playing.'

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

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

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

"The college was like 'Fame' in a way, 'cause you had dancers, musicians, actors... Everybody bursting into song, sliding down bannisters and leaping on car's "

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

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

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

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

Anyone in particular?

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

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

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

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

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

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

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

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

Maybe not bigger, but just as cuddly.

RM 23
SIMPLY RED are back with a new single and an album, mellow, more mature side of the band. A more relaxed about money, cooking, the hypocrisy of the press and Pigeon-toe touchpaper

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

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

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

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

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

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

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

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

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

'Who says poverty and race can be kept in their place by keeping it all underground. Ruling the country are unfaithful husbands who spank little boys gagged and bound.' ('Turn It Up')

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

"On one page they're talking about morality and there's tids on page three and someone's sex life in full detail in the centre pages. They have this warped patriotism too. One paper, referring to what I'd said once about the standard of living of working class people in Italy being higher than here, said that if I liked it so much there why didn't I bugger off and live there. In fact, I did but I felt quite sad that they were prepared to brush over the realities of their own country without wanting to improve it. To me, that is unpatriotic."

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

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

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

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

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

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

Have you ever met anyone that really
hates you?

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

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

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

So what's the current dish of the day?

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

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

"I don't feel guilty
about having money. I
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The Sun And The Moon (TSATM for short) have just released their EP 'Alive; Not Dead', an impressive and restrained guitar record that owes its attraction to the accomplished playing of Andy Clegg and Whitaker and the vulnerable, sometimes Julian Cope-ish voice of Mark Burgess. TSATM fall into that courageous middle ground of rock and pop, promising large fanatical followings, and major labels sniffing at their heels. In conjunction with the band, we on the Independents pages have lined up a rather crucial competition with prizes of five TSATM T-shirts, five CDs and five copies of the French version of the 'Alive; Not Dead' EP. Just correctly answer this question: What is the connection between TSATM and ex-Mancunian rockers the Chameleons? Send your answers on a postcard to 'The Sun And The Moon Competition', Greater London House, Hampstead Road, London NW1 9QZ to arrive by closing date January 30.

London band the Chairs have released one of the finer independent pop songs to grace these pages in recent months. The distinctly commercial single, 'Honey I Need A Girl Of A Different Stripe', bounces along marvellously with its nonsensical guitar rush, maverick Roy Orbison vocals and a chorus that instantly hits home and cries 'please play us on the radio'. Not a record that should be lost in the darker corners of the big record shops, the Chairs have all the ingredients necessary to sell a lot of plastic if their songwriting continues to keep pace with 'Honey...', and the excellent B-side 'I Can't Say I'm Sorry'. The band should be touring in February and March.
OH DAVID!

Newcastle label Woosh has come on from its flexi-'days to deliver a couple of solid vinyl releases this week, one being ‘Yesterday’ by the Nivens. A dreamy song bubbles below a tapestry of guitars that combine with the somewhat REM-ish vocals to produce a typically Sixties feel.

The band name themselves after the famous David, as they decided on his death that it would be a shame to let his name die. Whether the Hollywood star would have approved of songs like ‘Lucozade Orgasms’, we can only guess. After all, the moon’s a balloon, right?

MOTORBIKING

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

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

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

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

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

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

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

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

THE MIGHT BE GIANTS
Smiley's dead...

long live Acid

THE SURVEY RESULTS

THE MUSIC

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

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

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

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

"Acid House is more than just music and dancing. To some people it has become a way of life, something to live for... I used to laugh at so-called hippies with their 'love and peace' thing. But when you go to an Acid do and people you've never seen before start chatting to you, and the whole place is filled with friendship, I realise what it must've felt like..."

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

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

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

THE DRUG CONNECTION

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

A surprising 26 per cent of those who went to Acid nights said they'd been offered drugs there — most commonly Ecstasy and LSD. Thirty-six per cent of regular clubbers said they had seen other people take or sell drugs at Acid House nights.

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

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

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

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

"I know that we all do foolish things when we're young, but you've got to be pretty stupid to take Ectasy after all the recent newspaper and television reports have told you about its potentially brain (and body) damaging effects."

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

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

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

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

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

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

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

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

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

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

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

And our old friend from Torquay had this to say:

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

Many of you were particularly disturbed about the media coverage of the drugs connection: 77 per cent thought that it has made people curious about experimenting with designer drugs. So has the media plugged a gap in people's knowledge about these drugs where previously only novely existed?

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

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

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

And these comments confirmed that perhaps sometimes ignorance is bliss:

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

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

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

One regular clubgoer summed it up thus:

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

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

As one DJ stated:

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

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

"Tonight I was expecting to go down to my favourite nightclub, have a laugh with a few mates, dance to Acid House and generally have a great time. Instead I get there only to find that the police have banned the playing of Acid House. Now only a handful of people go to the place which used to be wall to wall by 10.30pm. I think the police have gone completely over the top."

This sad tale was evidence of how reaction spiralled:

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

IN GENERAL...

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

"To say my parents don't care is a mis-statement. They don't disapprove on any drug-related grounds. They accept that I have the same type of interest they had when I was of an age."

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

"The record companies have chosen the wrong aspects of the scene to cash in on. Thinking they can make a record hit by adding the words 'Acid', 'Ecstasy' or 'Trip' is totally irresponsible.

Several DJs felt their role was to educate people about the dangers of drugs and many quoted the fact that acid house in general are anti-drugs — 'Your Only Friend' by Phuture and 'Essence Of A Dream' by Rispue III being examples of 'just say no' songs.

Of those who answered the box marked 'no, I don't like Acid House', the predominant reason seemed to be because it's a monotonous noise with no musical merit. But the voice of the A.C.E. fans was much louder...

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

These are some of the stronger sentiments:

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

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

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

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

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

RM 29
O SINGLEs OF THE WEEK

HUE AND CRY
‘Looking For Linda’
CIRCA

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

WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
‘Thieves’
BREAKOUT

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

YAZZ
‘Fine Time’
BIG LIFE

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

O WORTH YOUR MONEY

HABIT
‘Lucy’
VIRGIN

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

CAIRO
‘I Want That Girl’
CITY BEAT

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

SHEENA EASTON
‘The Lover In Me’
MCA

Now then, there’s nothing quite like a cuddle from your Auntie Sheena, and what an action-packed little number this song is. Perfect lightweight pop delivered with that underlying hint of mystery that she always manages so well. One hundred per cent class.

THE BELOVED
‘Your Love Takes Me Higher’
WEA

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

O DON’T WASTE IT

LEVEL 42
‘Tracie’
POLYDOR

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

FAIRGROUND ATTRACTION
‘Clare’
RCA

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

S’EXPRESS
‘Hey Music Lover’
RHYTHM KING

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

JULIAN COPE
‘5 O’clock World’
ISLAND

Cope’s cover of the Vogues’ ‘Steady Eighties hit just doesn’t cut it, I’m afraid. It all sounds very contrived and not strong enough to follow his last hit ‘Charlotte Anne’.

SAMANTHA FOX
‘I Only Wanna Be With You’
JIVE

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

ERROL BROWN
‘Love Goes Up And Down’
WEA

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

NEW MODEL ARMY
‘Stupid Questions’
EMI

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

SID HAYWOOD
‘He’s Got Magic’
FRESHER

Dear Sid really hasn’t been in bloom since ‘Roses’ shook dancefloors a couple of years ago. Even Sinitta wouldn’t do a song like this, and Mr Haywood really does need some decent material to stretch himself.

SO
‘Would You Die For Me?’
PARLOPHONE

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

THE SILENCERS
‘The Real McCoy’
RCA

The Silencers are a third-rate Godfathers and this is an unremarkable piece of dated pop rock. If this is the real McCoy, I’m Mel Gibson.
NATALIE COLE
Hammersmith Odeon, London
Tonight's audience knew they were in for a good show, and they sat back to enjoy it. But Natalie Cole gave everyone an even better time than they bargained for.

Far from being a chart success who takes to the stage to earn some extra cash, Natalie proved her records do little justice to her talent. Only a live performance can reveal her true charisma and that oh-so-smooth voice. Her father would have been proud, had he been alive to witness the event. She gave us excellent renditions of material from her "Everlasting" LP, including the singles 'Jump Start' and 'Pink Cadillac', which brought the house down. In the other extreme, the current (EH) single, 'I Live For Your Love', was soulful and emotive and it sounded 10 times better than the record. So did her other recent (A&M) single, 'The Christmas Song (Chesnuts Roasting On An Open Fire)', which she saved for her encore.

As if that wasn't enough, Natalie couldn't resist performing "one of my favourite songs", Kate Bush's 'Man With The Child In His Eyes'. Everyone sat in awe until the very last note before applauding. Then we were treated further when she revived her father's classic 'When I Fall In Love' in an off-beat style. Rick Astley would have been proud, had he been alive to witness the event. Instead, he was prancing zombie-like to SAW tunes on the Wembley Arena stage at the time.

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

Steve Masters

BIG BAM BOO
Town And Country Club, London
Big Bam Boo sounds like the type of name you'd give to a lightweight, wissy pop band with a flair for the catcher things in life. Bloody good job they called themselves that then. Dressed like they were auditioning for 'Bonanza' in their cowboy suits and stetsons, Simon Todd is a gangling Christopher Reeve with glasses but without the good looks, while the Canadian member of the duo is played by the sharp-moving but ridiculously-named Shark.

With the aid of some colleagues to back the pair's twanging guitars they skipped through their repertoire of raging, melodic pop with its rock 'n' roll and country roots showing through the Eighties dye. From the opening bars of their 'Fell Off A Mountain' single via 'Helpin' Got The Time' and their current single 'Shooting From The Stars' to their parting wafts, their confidence and humour are matched only by their harmonies and hats. Shark may have a silly name but there's nothing Chuck Berry could teach him about moving with a guitar.

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

Kevin Murphy

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

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

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

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

David Giles

FAIRGROUND ATTRACTION
International, Manchester
"You'll have to bear with us tonight. You see, we haven't played in ages."

Not an overly confident start to the proceedings, but outside the full-house sign and the shiny hoards of ticket-touting 'entrepreneurs' must surely have told Fairground Attraction that Manchester was not about to be an up-hill struggle.

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

Counting the crowd with the likes of 'Find My Love' they have not only found themselves a large and happy audience, but also a place in the history books via their debut smasheroonie 'Perfect'. Within the first two bars of their mega-hit the whole place shifted up a gear. Even those at the back who till now had shown little interest clambered to their nearest vantage point and without thinking, sang the entire lyric from start to finish.

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

What do you say about the LP that contains the best single of last year — the title track? Inevitably the rest don't quite match it, but that doesn't mean it's bad. This is deep house. Meaningful, emotive lyrics and smooth grooves. You could also call it deep pop. There's some good tunes in there. Some neat, short, sweet songs like the gospely 'I Try' and the discol flavoured 'Going Down'.

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

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

LOOP
'Fade Out'
CHAPTER 12

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

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

When Loop's music works it digs a groove and drag you, albeit willingly, into it. On those rare occasions when it doesn't, it can be a tiresome dirge, longing and oppressive. When the tempo picks up, as on the single 'Black Sun', 'Torch'd', 'Pulse' and the rest of the album for that matter, then the sounds are hypnotic and attention grabbing with the layers of noisy guitar distortion washing over you irresistibly. Loop try for serious intensity without becoming embarrassing — the run-out groove informs us that this record is 'From beyond with a heart of darkness'. Of course it is. Ha!★ Darren Crook

REGGAE PHILHARMONIC ORCHESTRA
'Reggae Philharmonic Orchestra'
MANGO

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

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

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

OVERLORD X
'Weapon Is My Lyric'
MANOLOGY

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

An eagerly awaited album, 'Weapon Is My Lyric' was written and produced by Overlord X and has set the ball rolling for British rap in '89 with stylish vigour. Aggression and authority riddle his voice and his music, creating a tough combination, as on the stabbing social commentary of 'Go! It's Like World War 3' or 'Visa To Rock' — which rides on the beat break of Tom Tom Club's 'Genius Of Love'. Overlord X has a lot to offer as this album testifies. A solid debut from one of East London's finest.★★★★★ Justin Onyeka

VIOLENT FEMMES
'T'
LONDON/KEG

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

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

This album features the irresistible line 'I Hope you just want me back'. Better with the lights out, I'm sure.★★★★★ Geoff Zeppelin

LOU REED
'New York'
SIRE

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

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

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

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

BUCKWHEAT ZYDECO
'Taking It Home'
ISLAND

Buckwheat is accordion player Stanley Dural; zydeco is a steamy south west Louisiana mix of soul, r&b, rock and cajun. Confused? He's master.

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

At best, 'Taking It Home' is rowdy beer-drinking music; unselconscious and raucous, redolent of good times and good legs. The title track, a real 12-rounds-without-a-break workout, Buckwheat at his rawest whilst the Sixties' soul-singer 'These Things You Do' is the more reflective, subtle end to the party. Much of rest can't maintain this excellent which prevents 'Taking It Home' from being the unsuccessful succ of, say, the 'Big Easy' soundtrack.★★★½ Jim Reid
A few years ago I bought a record which was produced by Stock Aitken Waterman. It was called 'Looking Good Diving' and was by Morgan/McVey. I quite liked it, but it never charted. On this single a girl called Neneh Cherry was featured on the B-side, waltzing on about 'Buffalo Stances' or something. Well, now it's been released as a single in its own right, without the boy's groovy vocals, and remixed as usual.

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

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

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

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

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

As far as I'm concerned the longer SAW stick around the better. It's quite amusing to find nurks like you getting agitated by their catchy, pleasant [if derivative] music.

Justin Lewis, Swansea

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

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

1. April Skies
2. The Jesus And Mary Chain
3. White Man In Hammersmith Palais
4. The Clash
5. The Smiths
6. Joy Division
7. The Smiths
8. The Animals
9. The Smiths
10. The Smiths

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

1. Cellophane
2. That Petrol Emotion
3. Neneh Cherry
4. Proves that having kids isn't necessarily bad for your teeth
5. MOZZA
6. Who tries to disguise himself by wearing a hat, but we spotted him, didn't we kids
7. There She Goes the La's
8. Nobody's Twisting Your Arm
9. the Wedding Present
10. Everyday Is Like Sunday

Paul Heaton's Aran Cardigan, Somewhere in Peterborough

Thank you for your fine tribute to Roy Orbison.

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

Dennis Reed, Cleveland

Life after 'ackney? Have you ever been there?
Sales of albums topped 150 million for the first quarter of 1988, and although a
record number of albums qualified for
platinum certification after selling 300,000
copies or more, the boom wasn’t just
restricted to newly recorded albums.
Quite the reverse, in fact, with
tremendous sales for many vintage
recordings.
There appear to be two main reasons
for the sustained growth of the oldies
sector. Firstly, the continuing excellence
and attractive price of mid-priced series
like EMI’s Fame, CBS’s Nice Price and
WEA’s Prime Cuts, and secondly the
compact disc boom. With over a million
homes a year acquiring a CD player for
the first time, there’s evidence to suggest
that many immediately replace worn-out
and much-loved vinyl LPs with their CD
counterparts. Either way, here’s our
exclusive guide to the 20 vintage albums
that sold most copies in 1988. Note that I
have included only albums 10 or more
years old.
Classic rock, to be sure, but while it’s
not surprising to find ‘Rumours’ at the top
of the list after selling 150,000 copies in
1987, or even to find the first four Led
Zeppelin albums selling so well, it
would be harder to have predicted that
Lou Reed’s ‘Transformer’ — from
whence came the classic single ‘Walk On
The Wild Side’ — would sell 20,000 copies
15 years after release, or that the
Doors’ ‘L.A. Woman’ would sell a similar
amount 18 years after it first appeared.
Neither was a particularly big album
compared to the others on the list
(‘Transformer’ got to number 13, ‘L.A.
Woman’ peaked at number 28) yet here
they are selling more copies than, for
example, Simon & Garfunkel’s long
running number one from the same era
‘Bridge Over Troubled Water’. It will be
interesting to see which of today’s albums
manage to register so highly after a similar
period on release. I have a feeling ‘Push’
won’t be too high on the list.

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

<table>
<thead>
<tr>
<th>Position</th>
<th>Position in full album chart</th>
<th>Title</th>
<th>Artist (Year first released)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>102</td>
<td>Rumours</td>
<td>Fleetwood Mac (1977)</td>
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<tr>
<td>2</td>
<td>223</td>
<td>Bat Out Of Hell</td>
<td>Meat Loaf (1977)</td>
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<td>3</td>
<td>232</td>
<td>Dark Side Of The Moon</td>
<td>Pink Floyd (1973)</td>
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<td>4</td>
<td>302</td>
<td>War Of The Worlds</td>
<td>Jeff Wayne (1978)</td>
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<tr>
<td>6</td>
<td>336</td>
<td>Sgt. Pepper’s Lonely Hearts Club Band</td>
<td>The Beatles (1967)</td>
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<tr>
<td>7</td>
<td>403</td>
<td>Hotel California</td>
<td>Eagles (1976)</td>
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<td>8</td>
<td>427</td>
<td>Dire Straits</td>
<td>Dire Straits (1978)</td>
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<td>9</td>
<td>451</td>
<td>Tubular Bells</td>
<td>Mike Oldfield (1973)</td>
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<tr>
<td>11</td>
<td>548</td>
<td>A Night At The Opera</td>
<td>Queen (1975)</td>
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<tr>
<td>12</td>
<td>554</td>
<td>Phil Spector’s Xmas Album</td>
<td>Various (1963)</td>
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<td>13</td>
<td>565</td>
<td>Meddle</td>
<td>Pink Floyd (1971)</td>
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<tr>
<td>14</td>
<td>603</td>
<td>Goodbye Yellow Brick Road</td>
<td>Elton John (1973)</td>
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<tr>
<td>15</td>
<td>616</td>
<td>Never Mind The Bollocks, Here’s The Sex Pistols</td>
<td>Sex Pistols (1977)</td>
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<tr>
<td>16</td>
<td>630</td>
<td>Transformer</td>
<td>Lou Reed (1973)</td>
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<tr>
<td>18</td>
<td>650</td>
<td>L.A. Woman</td>
<td>The Doors (1971)</td>
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<tr>
<td>19</td>
<td>683</td>
<td>Abbey Road</td>
<td>The Beatles (1969)</td>
</tr>
</tbody>
</table>
In fact Music Week's new monthly Single File tells you everything you need to know about every single that makes the Top 75.

Using the same winning formula as Music Week's highly successful Masterfile, Single File lists every single in alphabetical order, by artist and title. It gives you details of the label, catalogue number, highest position, weeks on chart, writer, publisher and producer; in short, just about everything the music fans needs to know.

The first two issues of Single File, out at the end of January and February will bring you right up to date on what happened in 1988. January's issue will run up to December 24th, February's will include every chart entry of the year plus January '89. All this at only £1.50 per issue (inc p&p).

From the third issue, covering January and February, Single File will build up a month at a time into the most comprehensive record of the 1989 Singles Charts. These issues will cost just £1.20 each (inc p&p).

Alternatively you can take out a subscription for all twelve issues for just £12.50 (inc p&p).

Getting your hands on Single File is the only way to keep in touch with the Singles Chart - and that's a lot more than just the Number 1.

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

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

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

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

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

**DOWN**

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

**ANSWERS TO JAN 14**

**ACROSS:**

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

**DOWN:**

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

**WINNER OCTOBER 1ST:** T Rogers, Fulwell, Sunderland.

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

The 1989 Technics DJ Mixing Championships, on the road and rolling, the first winners and runners-up (who qualify for the regional semi-finals) being detailed in the photo captions. Mink is the man to watch from the first three heats, this Sheffield having flashes of intense brilliance rather like last year's UK champ, Cutmaster Swipes - sorry there isn't room to go into greater detail about him all... Goerge Little, Scotland's champ for the last three years, wasn't even placed this time at Glasgow's Hollywood Studio, while similarly hotly, North Midlands champ for the last two years, didn't even make it out of the knock-out preliminaries at Leeds' Warehouse (but may re-enter somewhere else) incidently, there were no Southern 'vinders' travelling North to enter this time... Rob Base & DJ EZ-Z Rock 'It Takes Two' so far seems to be this year's over-used cliché... DJs aren't going to gain points by mixing without using headphones if the resultant mix is dreadful (to play safe and don't do all), but then most seem incapable of doing a basic running mix without it going out of sync anyway... Stockton-under-the-Moors' The Moors is a long time truly comfortable Phildramode, serves Stringfellows style food as well - there can't be many towns where the best restaurant is in a disco. Swinging Martha's Vineyard (Monday 23), Bristol Papillon (Tuesday) and Southampton New York New York (Wednesday) and Worthing's mixing venues... Jive's ever indulging Steve Wren had to have his hotel room repaired in Stockton, while, all those years, the entourage of judges, London/ffrr's ultra keen Johnny Walker wasn't put off by recent air disasters and flew up to Glasgow, back to London for a day off work, and then up to Stockton... Lockie is a sobering sight to drive past, the size of the crater right in the road is there no Southern 'vingers' being impossible to visualise accurately from TV... I see that hip hop has even reached sleepy Richmond in North Yorkshire, the graffiti 'Del Jam' being spraycanned onto a door in this castle-dominated picturesque hill town - which unfortunately will only reinforce some people's prejudices against the music and its followers... DJs are being invited to audition, by submitting a tape of one of their sets, to a panel of five judges drawn from the Garage Trax label's upcoming compilation album (likely to be someone along the lines of Adeva, Gary L. or Carol Leeming) plus a full promotion package... Martin Collins, whose move from Chiltern Sound to take over the Sunday breakfast show at Capital Radio was delayed sadly by the death of his father, will also be sitting in for Pete Tong later this month... BNG, the record company group that now includes RCA.

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

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

**HOT VINYL**

BAS NOIR 'My Love Is Magic (Club Mix)' (10 Records TBRX 39) Ronald Burrell created terrific subtle pattering piano nagged and walking girls gurgled spouting 122-140bpm Peruvian synth garage leap by Trenton, New Jersey, schoolgirl sisters Mary and Monroe Beavis (b/d/e/fip), huge already on import.

ERROL BROWN 'Love Goes Up and Down (Extended Mix)' (Stroom 2000) Brightly bounding synth snorted (6;122)/84bpm cheerful romping and swirling snatcher (Sub Dub Mix 89) joyous eruption of the most genuinely 'soul'-type thing the Hot Chocolate crooner has ever done - and the first I've ever really liked!

BLACK, ROCK and RON 'Black, Rock and Ron' (Superheros SAFETY 141) Exploding now it's UK pre-release promo (due commercially not until next month), this familiar Seventies synth washed, 'gotta have house music' scratched, raucously shook ex-cjerky chugger, more rap than hip hop but brash and lively, is here in an unclad re-re-re-re-edited 119%/115bpm extended mix - totally throwing the beat in its early stages - flipped by the instrumental 115%/120%/119bpm Beats with which it's been spliced, and just the 100bpm instrumental of the usefully 'Get On The Good Foot'-based 'Getting Large'. I think it'll be.

HANSON & DAVIS 'I Can't Stop (Club Version)' (Shaggy Bag Records SBUR 17, via The Carle) First imported (as just 'Can't Stop') with little success last August, Aban Hanson & Eddie Davis's Marley Marl remixed repetitively monster, and very cantering uncursed classy 118bpm nagger seems likely to 'do a Turntable Orchestra' now and become the garage smash it always has the potential to be (Vocal Mix 12, and a 122bpm Club mix of the jocklybombing and rambling 'Tonight').

STARVIE 'Boogie Invasion' (Graphic Records BOOGY 1) superb squealing muffled techno-fied Ch-Sound group's shimmering strings jumbled skilfully growing Lowlevel/stywitchy style 82;81-90bpm pagger from 1980, the sort of floor soul still big at ragga dances, available more easily on the compilation album 'Boogie Tunes 2' (Graphic Records 100% 1) as the 2.000 pressings instantly sold out of this 'very limited edition'! Official Booget 12 inch, sampler-style, also includes from the label's earlier 'Boogie Tunes 1' rare groove compilation 1975's similarly pagging 925/93-93/8Bpm soulfully sensuous MILTON WRIGHT 'Keep It Up' also by Aban but apparently 1980 originated although more dated sounding 6.

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**DJ DIRECTORY**

**COMPARED BY JAMES HAMILTON**

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

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• ADRIAN RENNIE, Scotland's qualifying second

107bpm symphonically rolling Philly soul IN-STANT FUNK 'Can You See Where I'm Coming From?' A 12 inch of non-digital oldies, I don't mind BPM-ing, but three albums worth asking too much!

CAIRO 'I Want That Girl (Extended Club Mix)' (Caykee CRE 1235)
EastEnders vocalist/keyboardsman Lennox Cameron and bassist Thomas Ribera whip up a very commercial Milli Vanilli-ish lightweight hip hop/jiggy juddery nervy 100bpm jitterer with James Brown samples and whispering Bros-type vocals (I'm only half joking!), flipped by a more doped-up dubwise harder Heartbeat Mix and the older Les Adams-produced less positive 105bpm 'Hold On'.

BONNIE BYRD 'Good Girl' (US Playwright Records WAD 417)
Superb wiltily weaving and wailing 100bpm soul slinker, inevitably overshadowed in the current climate by the faster flip's sometimes disturbingly pitched ramblingly wailed New Jersey recorded garage-style sporting and thumping 120bpm 'We Can Make It', which has in fact taken off quite fast.

MELODIOS MYLES EXCEL 'Be There' (US Legs WY-3488)
With a confusingly labelled artist's name and in three versions identified only by their duration, this light girl cooed simple sparse garage ramble is most straightforwardly structured in the flip's fluidly teaking and surging 124bpm 5/4 mix, but is really fragmented and tricky in the nevertheless quickly appealing 119bpm (intro):119bpm:119bpm:119bpm 402 and 119bpm:119bpm:119bpm:119bpm 5:17 mixes. One that people seem either to love or to lust, it's worth a little patience.

TRYBE 'Psychodelic Shock' (US W46 Fish WYP 18)
Nothing to do with the Temptations' olde, this Chuck Artamate produced rhythmically muttered and enthusiastically whooped, organ chorded, phat phat pulsed rambling deep house shuffler is in four differently created 122bpm dance mixes (and some spoken acapellas), the main version remixed by Frankie Knuckles.

YAZZ 'Fine Time' (Big Life YAZZ 3)
Possibly a disastrous career move if this promo is released fully, its Aniade boring 65bpm reggae slows featuring Colonel Mix's toasting appears to be univerally disliked by DJs, who all prefer 'magic man' Adams remixed simple bounding 123bpm Martin Luther King quoting 'Dream', but even that is much less commercial (no bad thing) than this.

SKIPWORTH & TURNER 'Make It Last (Club Mix)' (Fourth & Broadway 12BRV 118)
Patrick Adams and Instant Funk produced, David Morales remixed, dull instrumentally started then soulfully nagged bumpy bubbling 113bpm jagger, getting mixing its support but sounding drearily monotous in the current climate (despite cymbal phat phat-ed so-called Deep House and Dub Mixes).

STEVEN DANTE 'Love Follows' (US Impact DANCER 01)
Monte Morr has produced a not surprisingly very Alexander O'Neal-like classy 105bpm swaying leper, the best thing on Steven's recent album, hopefully not too good for consumption by a general public now softened up by not only A.T. but also the similar Luther (Dancin') Danny D produced nervily jiggling (0103)105bpm 'Taking Love To The Limit' flip.

STEADY B 'Sorceress' (US Jam Pop Art 167-7-D)
This is a remix., producer KR5-1 keeps declar- ing, so dixieland jazz joins the more routine break beats of this rapping rap's thus rather stumpy and fresh but disjointed 0-101-0-101bpm Cereese BDP Remix (straightforward 101bpm LP Mix bonafide instrumental), flipped by the Joe Tex sampling bumpily jolting 0-99-99bpm 'I Got Cha (Philly Extended Re- mix)' (197)105bpm LP Mix and Instrumental.

• KRAZY K, qualifying second at Stockton

METRO 'Angel Of Mercy' (US Jinglefish NS 005)
Rhett Burrell created synth washed simple sparsely bubbling 120bpm instrumental (piano nagged Dub), something of a throwaway in comparison with twin brother Ronald's produc- tions.

APHRODISIAC 'Your Love' (US Jinglefish NS 006)
Ronald Burrell created bubbly synth percolated sporting, passing and surging — fracturing in dub style especially towards the end — harsh angular chugging (9):12(bpm thudding, bas- ically quite simple and instrument apart from some breathy muttering (112)-0bpm Dub flip.

3-D 'Original Styling' (Crystal Ray CRY 05)
Nutting Philadelphia rappers on a juddery album with the 'we hold these truths to be self evident' scratching 0-101-0-0bpm 'Increase The Peace', James Brown grunted churning (9):101bpm 'Straight Up', attractively burning (0-114)bpm Who Is It?, jiggly 98bpm 'Believe It', urgent 110bpm Improving Groove, bumpily weaving 91bpm 'Crushin'-in-Bussin' (Remix)', Jamaican accented (0104)101bpm 'Original Styling', jerkily jolting 105bpm Joe Familiar, jolting dry jolley (103)10bpm 'Greatest Man Alive', while a bonus two-packet old 12 inch has both James Brown based the 108bpm 'Giddy Up' and 110bpm 'Once More' (You Hear The Dance Stuff).

AMBASSADORS OF FUNK

OUT ON JAN 16th
MY MINDS MADE UP
(Featuring Greg Rap by Edwards)
B/W JUST A GROOVE & EVERYBODY
(Not available on import)
Produced by ACID Fingers - from the forthcoming Album - MONSTERJAM DEVASTATING • RADICAL • DANCEFLOOR • PRESSURE

LIVING BEAT RECORDS
12"/SMASH 1 7"/SMASH 1 D/L/33RPM
MICA PARIS & WILL DOWNING
'Where Is The Love' (Fonrow & Brothers 120bpm 122)
Undemanding, and indeed pleasant enough cabaret-style bland 111bpm revival of Rober
ta Flick & Donny Hathaway’s old classic, getting
knee jerk response from some uncritical quar
ters.

BLAKE BAXTER
'Hornie' (US Kreczko IR 112688)
Techo four-tracker lead off by this jerkily
bounding 128bpm instrumental, with also the
pshta pshta-ed bounding and muttering
127bpm basily distorted ‘Sexuality’, jerkily
chording philosophical 122-122/126bpm ‘Brave
New World’, and electro tone bending dial
116bpm ‘Does Not Compute’.

BRAND
'Can't Stop' (US Quark 92034)
Having lost Blaze the label now has Bravo, with
this breezy guy prodded, walking bass driven
garage bounder in cool vibe pulsed spume (0-)
125½-125½-125½-125½-125½-125½bpm Fierce
Level 10 Dub, breezily jaunty (0-)125-125½-125½-
124-123bpm Body Shakin’ Mix, and party fla
varoured leaping 124½-124½-123½-120bpm Radio
Mix versions, plus the different jerk bass sug
ged old fashioned guitar chinked percussive
chanting 122½-122-120bpm ‘Feel It (Tell Of The
Town Remix)’. As you can guess, just the sort
of single of love to BPM!

FALLOUT
'Don't You Wanna Rock' (US Fourth Floor Records FF 1099)
Lenny “Dee” Desiderio and Tommy Musti cre
ated lurching synth prodded and washed garage
rumm-house instrumental throbbber with some tu
tle line chants, in shuffling chugging 120-120bpm
Club Rock, frisky pshta pshta-ed 120bpm Bass
Groove Dub, starkly tapping 0-120-120bpm Freely
Rock, and busily bustling 120-120bpm House
Vocal Dub mixes.

REMIXES

NEEN CHERRY 'Buffalo Stance (½ Way 2 House)' (Circa Records
1989 11’)
Arthur Baker remixed brilliant bubbling pulsing, chugging, building and jigg
109½-0bpm Latin flavoured subtle remix, with his similar though less mellow
Nearly Neuebeat mix as well, plus Tim
Simonson & Mark Saunders’ emphatic hip hop
0-107bpm Give Me A Multh ’Ring Break
Beat (Sukka Mix), some Kevi Sauderson
mixes apparently being due too; THE
LOVE MACHINE featuring Rose
Windross ‘The Deputy Of Love
Machine’ (The Dance Yard Record
Corporation YARD TR 5), the pas
tice of familiar dated disco grooves.
and phrases now retitled from the original ‘Love
Machine’ and remixed by Steve Proctor.
in the differently influenced 121½bpm Tech
no, 121¼bpm Shakin Baker, 121¼bpm
Dirty Beats and 119½bpm Castle Beats.
Mixes, all harder and better than before.
BABY FORD ‘Chikki Chikki Ahh
Ahh (The Free Cloud Remix)’
(Rhythm King RBFOORD 2), less “ecsta
tically” vocal muttered and ethered flute
chorded blander but frantically flying
122½bpm good remix ( Beware the beat
bashing retro). Tipped by a driz by gurgling
machine washed (0-)123bpm Reprise
and forcefully pounding 123½-0bpm
‘Oochi Kooch (Conrad Cadee Mix)’— plus,
amongst a deluge of other Baby Ford mate
rial, there’s also a slower even more ther
ned 116½-sbpmb Coderbya boosting
‘Chikki Chikki Ahh Ahh (Milky
Tries)’ (Rhythm King LBFORD 4)
Virgin D Mix, the girls chugging “isco me to ecstasy” again;
N.93 ‘Bus Stop (Remix)’ (Rhyme ‘n
Reason Records 12 RNR 18), much
speeded up bubbling burbling and chirring
always flavoured 118½bpm remix of
Jimmy Gray’s original production.

0 TIM GARBUTT, winning “bedroom mixer” at
Stocokton
0 COOL T, third at Stockton, second at Leeds

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EROTIC DISSIDENTS
KINGS OF AGREPO
IN-D
DIRTY HARRY
JADE 4U

flesh
hmm hmm
move your ass
agrepppo
virgin IN D skies
d bop
rainbows

LP: 828 136-1
CASSETTE: 828 136-4
CD: 828 136-2

LONDON
POPDANCE

TW LW
1. GOOD LIFE River City
2. 11 RECORDS
3. RESPECT Adele
4. SHE DRUMS CANDY FIVE Young Caninals
5. LOCIO IACAPULCO Four Tops
6. TAKE ME TO YOUR HEART Rick Astley
7. STACKER RENDKO Humanoid
8. BORN THIS WAY (LET'S DANCE) Cookie Crew
9. WAITING FOR A START TO FALL Boy Meets Girl
10. RHYTHM IS GONNA GET YOU Gloria Estefan/Miami Sound Machine
11. YOU ARE THE ONE A-ha
12. ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan
13. ALL SHE WANTS IS DARURAND Richard Marx
14. GET ON THE DANCEFLOOR Rob Base & DJ-E Rock
15. STOP! Erasure
16. BABY I LOVE YOUR WAY/BIRDIE MEDLEY Will To Power
17. THAT'S THE WAY LOVE IS Ten Cay
18. WHERE IS THE LOVE Will Downing & Maxi Priest
19. DOWNTOWN '88 Paula Cark
20. EVERLASTING LOVE Sandra

HI-NRG

TW LW
1. DANCE WITH ME Claudia T
2. CALL ME Coco
3. WHAT KIND OF LOVE Dana Randall
4. YOU KNOW SHE'S PETITBONE MIX) Chiwa Newton-John
5. REQUIEM (HAMBURG MIX) London Boys
6. LOVE EVILUTION Quartet
7. YOU CAN'T SET FIRE.Cock Coo
8. FOOLS CRY Fancy
9. AUTOMATICALLY YOURS Brenda Cohn
10. KNOCKING ON YOUR DOOR (MARK SANDERS REMIX) STOP!Erasure
11. LET'S ALL DANCE Argentina
12. TOO MANY TIMES, TOO MANY CHANGES San Remo
13. IT'S YOU Sheila Stewart
14. POWER OF PERSUASION Pointer Sisters
15. A B C D BAD GIRLS Radicora
16. DOWNTOWN '88 (PETE SLAGHUIS REMIX) Paula Cark
17. CRAZY FOR YOU Vanessa
18. THIS OLD HEART OF MINE Geolla Morris
19. GOOD LIFE MAGIC (JUAN'S MIX) Inner City
20. MOVE IT IN, MOVE IT OUT Baby Heat
21. DO YOU KNOW THE WAY TO SAN JOSE? Cruise
22. YOU'RE THE ONE (1000 OVM)
23. HEART OF GLASS Debi Nova
24. NEED YOUR PASSION Sucea
25. ONLY MUSIC SURVIVES (DJ PROMIX) Abu
26. DANCED UP 12in Dutch Made Up 12in
27. GERMAN BLOW UP 12in German Blow Up 12in
28. FRENCH PUBLIC 12in Mercury 12in
29. TOUCH LAURENIA 12in WEA 12in
30. INSTANT FLEXA 12in Atlantic 12in
31. GERMAN MOTORONE 12in Dazzle 12in
32. MUTE 12in Mute 12in
33. ITALIAN MEMORY 12in Italian Memory 12in
34. BELGIAN INFIDELITY 12in Belgian Infidelity 12in
35. DUTCH MADE UP 12in US Columbia 12in
36. ITALIAN DISCO MAGIC 12in Italian Disco Magic 12in
37. DUTCH INJECTION 12in PRY 12in
38. NIGHTMARE 12in Illuminated 12in
39. CANADIAN SISTOS 12in Canadian Sistos
40. NIGHTMARE 12in Nightmare 12in
41. BELGIAN ARS 12in Belgian Ars 12in
42. NIGHTMARE 12in Nightmare 12in
43. GERMAN BLOW UP 12in German Blow Up 12in
44. ITALIAN MEREK MUSIC 12in

VINTAGE CHART

JULY 1964 — UK SINGLES CHART

TW LW
1. THE HOUSE OF THE RISING SUN The Animals
2. IT'S ALL OVER NOW Rolling Stones
3. HOLD ME Mrs. Jones
4. SOMEONE, SOMEONE Brian Poole & The Tremeloes
5. IT'SOVER Roy Orbison
6. RAMONA The Bachelors
7. YOU'RE NO GOOD The Swinging Blue Jeans
8. I WONT FORGET YOU Jerry Reeves
9. HELLO DOLLY Louis Armstrong
10. KISSIN' COUSINS Elvis Presley
11. NOBODY I KNOW Peter & Gordon
12. MY GUY Mary Wells
13. ON THE BEACH Cliff Richard
14. CAN'T YOU SEE THAT SHE'S MINE Dave Clark Five
15. YOU'RE MY WORLD Cilla Black
16. HERE I GO AGAIN The Hollies
17. SHOUT Little Richard
18. I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield
19. THE RISE AND FALL OF FLUNGE Bunt The Shadows
20. HELLO DOLLY Frankie Vaughan
21. LIKE DREAMERS Do the Applegates
22. CHAPEL OF LOVE Dusty Springfield
23. I LOVE YOU Because Jerry Reeves
24. DIFULS The Last Hooker
25. NOT LONELY Tonight The Monkees
26. BAMA LAMA BAMA BOO Little Richard
27. NO PARTICULAR PLACE TO GO Chuck Berry
28. AIN'T SHE SWEET The Beatles
29. WISHIN' AND HOPIN' The Merseybeats

ELECTRIBE - 101
TALKING WITH MYSELF
- REMIX -
NOW AVAILABLE
featuring 'deep dream remix'
and the 'anabolic steroid mix'

JABXR 74
### US Singles

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td>TWO HEARTS Phil Collins</td>
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<tr>
<td>2</td>
<td>DON'T RUSH ME Taylor Dayne</td>
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<td>3</td>
<td>ARMS GEDDON IT Def Leppard</td>
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<td>4</td>
<td>MY PREROGATIVE Bobby Brown</td>
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<td>5</td>
<td>WHEN I'M WITH YOU Beyoncé</td>
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<td>6</td>
<td>EVERY ROSE HAS ITS THORN Poison</td>
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<td>7</td>
<td>SMOOTH CRIMINAL Michael Jackson</td>
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<td>8</td>
<td>THE WAY YOU LOVE ME Karyn White</td>
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<td>9</td>
<td>WHEN THE CHILDREN CRY White Lion</td>
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<td>10</td>
<td>PUT A LITTLE LOVE IN YOUR HEART Anne Lennox &amp; Al Green</td>
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<td>11</td>
<td>BORN TO BE MY BABY Bon Jovi</td>
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<td>12</td>
<td>I REMEMBER HOLDING YOU Boys Club</td>
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<td>13</td>
<td>STRAIGHT UP Paula Abdul</td>
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<td>ALL THIS TIME Tiffny</td>
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<td>WILD THING Tone Loc</td>
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<td>16</td>
<td>HOLDING ON Steve Winwood</td>
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<td>17</td>
<td>I WANNA HAVE SOME FUN Samantha Fox</td>
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<td>18</td>
<td>THE LOVER IN ME Sheena Easton</td>
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<td>19</td>
<td>LITTLE LIEER Joan Jett &amp; The Blackhearts</td>
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<td>20</td>
<td>IN YOUR ROOM the Bangles</td>
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<td>21</td>
<td>WALKING AWAY Information Society</td>
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<td>22</td>
<td>SHE WANTS TO DANCE WITH ME Rick Astley</td>
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<td>23</td>
<td>SILHOUETTE Kenny G</td>
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<td>24</td>
<td>WHAT I AM Eric Bristow &amp; The New Bohemians</td>
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<td>25</td>
<td>ANGEL OF HARLEM UB40</td>
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<td>26</td>
<td>WAITING FOR A STAR TO FALL Boy Meets Girl</td>
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<td>27</td>
<td>GIVING YOU THE BEST THAT I GOT Anna Babin</td>
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<td>28</td>
<td>DIAL MY HEART the Boys</td>
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<td>29</td>
<td>LOOK AWAY Chicago</td>
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<td>30</td>
<td>YOU GOT IT (THE RIGHT STUFF) New Kids On The Block</td>
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<tr>
<td>31</td>
<td>KISS the Air: Of Noise featuring Tom Jones</td>
</tr>
<tr>
<td>32</td>
<td>WILD WORLD Maxi Priest</td>
</tr>
</tbody>
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### Bullets

| 33 | A LITTLE RESPECT En Vogue |
| 34 | BACK ON HOLIDAY: Robbi Neville |
| 35 | SURRENDER TO ME Ann Wilson |
| 36 | SHAKE FOR THE SHEIK the Cure Club |
| 37 | BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY) Will To Power |
| 38 | WELCOME TO THE JUNGLE Guns N' Roses |
| 39 | THE LIVING YEARS Mike & The Mechanics |
| 40 | ALL SHE WANTS IS Duran Duran |
| 41 | 15 LOST IN YOUR EYES Debby Gibson |
| 42 | AS LONG AS YOU FOLLOW Farewell Me |
| 43 | WALK ON WATER Eddie Money |
| 44 | I CAN'T TELL YOU NO Rod Stewart |
| 45 | IT'S NO SECRE Kylie Minogue |
| 46 | HOW CAN I FALL2 Brela |
| 47 | PARADISE CITY Guns N' Roses |
| 48 | RONI Bobby Brown |
| 49 | THE PROMISE When In Rome |
| 50 | KOKOMO the Beach Boys |
| 51 | I BEG YOUR PARDON Kon Kan |
| 52 | DON'T TELL ME LIES Breeth |
| 53 | NEW DAY FOR YOU Bama |
| 54 | GIRL YOU KNOW ITS TRUE Mfi Vanil |
| 55 | GHOST TOWN Cheap Trick |
| 56 | CROSS MY HEART Eights Wonder |
| 57 | FINISH WHAT YA STARTED Van Halen |
| 58 | IF WE NEVER MEET AGAIN Tommy Conway |
| 59 | WILD, WILD WEST the Escape Club |
| 60 | I DON'T WANT YOUR LOVE Duran Duran |

### Records

<table>
<thead>
<tr>
<th>Label</th>
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<tbody>
<tr>
<td>Atlantic</td>
<td>1989</td>
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<td>Arista</td>
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<td>A&amp;M</td>
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2812-0809. One week turnaround

NEXT WEEK
5-4-3-2-1 . . .
Is it a bird? Is it a plane? Is it a pink squidy thing with knobs on?
No, it's the next issue of your super soaraway Record Mirror, winging its way to a newsgagent
near you from Wednesday, January 25.

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

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

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

Record Mirrors are go!
**The Week's Charts**

**Analysed by Alan Jones**

A completely static top three could indicate a boring top 40, but that's not the case this week, with eight new entries to the upper echelon, and impressive moves for many records already charted. Next week should see the Kylie & Jason Erasure/Neneh Cherry triumvirate collapse with Mike & The Mechanics more or less certain to take top billing with their single 'The Living Years', which soars to number four this week from its debut position of number 17. The Living Years' is far and away the most successful single yet for Mike — Genesis guitarist Mike Rutherford — And The Mechanics, beating the number 21 peak of their 1986 hit Silent Running (On Dangerous Ground). It's also the biggest hit of the career of their lead vocalist, Sheffield-born Paul Carrack, whose only previous appearance in the top 20 came as long ago as 1974, when he sang on Ace's number 20 hit 'How Long'. He was also with Squeeze for a while, but the biggest hit on which he sang with them was their 1981 number 1 hit 'Tempest'.

Tucked in behind Mike And The Mechanics at number five are the Fin Young Cannibals, who are also enjoying their biggest hit with 'She Drives Me Crazy'. Their previous best efforts were the number 42 hit 'Johnny Come Home' and 'Suspicous Minds'.

And, following close behind the Fin Young Cannibals at number six are Will To Power, whose new single 'Freebird' was an American number one in December, and is now proving a bigger hit here than either of the two songs from which it is derived. Baby, I Love Your Way was a number 43 success for its writer Peter Frampton in 1976, whilst 'Free Bird' was a hit for Lynyrd Skynyrd, reaching its highest position — number 11 — in 1982, nine years after the group recorded it for their debut album. It had first charted in 1976, and reappeared in 1979 before making its 1982 chart ascent. It was rush-released again this week to capitalise on Will To Power's success and whether or not this chart it seems likely to remain a bigger seller here than the Will To Power hit. One of the few singles to earn a silver disc without reaching the top 20, it has sold a total of over 300,000 copies in the last 15 years.

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

Moving a little more slowly, from number 12 to number nine is my favourite record of the moment, 'Waiting For A Star To Fall', by Boy Meets Girl, the duo comprised of husband-and-wife songwriters George Merrill and Shannon Rubicam. George Merrill wrote 'Staying Alive', 'Love's Back In Town' and 'Another Day In Paradise' for Whitney Houston, but she turned it down. It's the second time the duo has turned disappointment into a top 10 hit, since 'How Will I Know', which Whitney did record, and which gave her a number five hit, had actually been written for Janet Jackson, who gave it the thumbs-down just before hitting up with Jimmy Jam and Terry Lewis for her 'Control' album. Though Whitney was unimpressed by 'Waiting For A Star To Fall', she subsequently recorded another Merrill/Rubicam song that was to become her biggest seller. A number one hit in 21 countries, its title is 1 Wanna Dance With Somebody (Who Loves Me). Finally, the unlikely pairing of Marc Almond and Gene Pitney has worked a treat for both singers. Their recording of 'Something's Got Hold Of My Heart' climbing from number 19 to number 10 this week. Marc last had a top 10 hit in 1985, when he joined Bronski Beat for a number three hit with a medley of 'I Feel Love', 'Love To Love You Baby' and 'Johnny Remember Me'. Gene has as many as 10 previous top 10 hits under his belt, the most recent being 1967, with his original recording of 'Something's Got Hold Of My Heart'. Gene is the second veteran to successfully remake one of his own hits with a more contemporary act in less than a year, following the trail blazed last February by Chubby Checker, who revitalised his earlier hit 'The Twist' with a rather large helping hunk from the Fat Boys.

**Twelve Inch**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>Buffalo Stance</td>
<td>New York City</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>GOOD LIFES Inner City</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>CRACKERS INTERNATIONAL Erasure</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>GET ON THE DANCE FLOOR</td>
<td>Bob &amp; DJ E-Z Rock</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>SHE DRIVES ME CRAZY</td>
<td>Fine Young Cannibals</td>
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<tr>
<td>6</td>
<td>7</td>
<td>RESPECT Adele</td>
<td></td>
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<td>7</td>
<td>4</td>
<td>ESPECIALLY FOR YOU</td>
<td>Kyle Minogue &amp; Jason Donovan</td>
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<td>8</td>
<td>20</td>
<td>CUDDLY TOY</td>
<td>Roxford</td>
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<td>9</td>
<td>3</td>
<td>THAT'S THE WAY LOVES TEN CITY</td>
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<tr>
<td>10</td>
<td>9</td>
<td>WAIT Robert Howard &amp; Kym Nazzle</td>
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</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ALL SHE WANTS</td>
<td>Duran Duran</td>
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<tr>
<td>12</td>
<td>12</td>
<td>WELL LIVING YEARS</td>
<td>Mike &amp; The Mechanics</td>
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<tr>
<td>13</td>
<td>12</td>
<td>BABY I LOVE YOUR WAY</td>
<td>Fred &amp; Tanja</td>
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<tr>
<td>14</td>
<td>14</td>
<td>BORN THIS WAY</td>
<td>Let's Dance</td>
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<td>15</td>
<td>15</td>
<td>BABY DON'T FORGET My Number</td>
<td>Malcolm Vale</td>
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<td>16</td>
<td>16</td>
<td>STUPID QUESTION New Edition</td>
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<td>17</td>
<td>17</td>
<td>YOU GOT IT</td>
<td>Roy Orbison</td>
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<td>18</td>
<td>18</td>
<td>SOMETHING'S GOTTEN HOLD OF MY HEART</td>
<td>Marc Almond ft. Gene Pitney</td>
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<tr>
<td>19</td>
<td>19</td>
<td>WAITING FOR A STAR TO FALL</td>
<td>Boy Meets Girl</td>
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**Compact Disc**

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<td>THE INNOCENTS</td>
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<td>THE LEGENDARY ROY ORBISON</td>
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<td>MONEY FOR NOTHING</td>
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<td>5</td>
<td>WATERMARK</td>
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<tr>
<td>6</td>
<td>PREMIERE COLLECTION — ANDREW LLOYD WEBBER</td>
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<td>7</td>
<td>THE ULTIMATE COLLECTION</td>
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<td>8</td>
<td>ANYTHING FOR YOU</td>
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<td>9</td>
<td>KICK INS</td>
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<td>10</td>
<td>PRIVATE COLLECTION</td>
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<td>12</td>
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<td>THE GREATEST HITS COLLECTION</td>
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<td>14</td>
<td>TRAVELING WILBURYS</td>
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<td>15</td>
<td>RATTLE AND HUM U2</td>
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<tr>
<td>16</td>
<td>LIVING YEARS Mike and The Mechanics</td>
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<td>17</td>
<td>NEW LIGHT THROUGH OLD WINDOWS</td>
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<td>18</td>
<td>BUSTER</td>
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<td>19</td>
<td>THE GREATEST HITS</td>
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<td>20</td>
<td>INTROSPECTIVE</td>
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# The Top of the Pops Chart

## The National Top 100 Singles and LPS Compiled for 'TW/LW' and 'TOTP' by Gallup

### TW LW

<table>
<thead>
<tr>
<th>IW/C</th>
<th>Artist(s)</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Peter Gabriel</td>
<td>Sledgehammer</td>
<td>Mute</td>
</tr>
<tr>
<td>2</td>
<td>Janet Jackson</td>
<td>Love.building</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>Genesis</td>
<td>Turn It On</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>George Michael</td>
<td>Faith</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>Shona Lynch</td>
<td>On the Road Again</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>Kim Wilde</td>
<td>You Came</td>
<td>Parlophone</td>
</tr>
<tr>
<td>7</td>
<td>Chris Rea</td>
<td>Shine</td>
<td>EMI</td>
</tr>
<tr>
<td>8</td>
<td>The Buggles</td>
<td>Video Killed The Radio Star</td>
<td>Island</td>
</tr>
<tr>
<td>9</td>
<td>Barry Manilow</td>
<td>Mandy</td>
<td>RCA</td>
</tr>
<tr>
<td>10</td>
<td>Phil Collins</td>
<td>In The Air Tonight</td>
<td>Atlantic</td>
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### UK Singles

#### January 15, 1989

<table>
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<tr>
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<td>9. Barry Manilow</td>
<td>Mandy</td>
<td>RCA</td>
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<tr>
<td>10. Phil Collins</td>
<td>In The Air Tonight</td>
<td>Atlantic</td>
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</table>

### Top 75 Artist Albums

#### TW LW

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<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Eagles</td>
<td>Hotel California</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>2. Bruce Springsteen</td>
<td>Born in the USA</td>
<td>Columbia</td>
</tr>
<tr>
<td>3. Dire Straits</td>
<td>Love Over Gold</td>
<td>MCA</td>
</tr>
<tr>
<td>4. Pink Floyd</td>
<td>The Division Bell</td>
<td>EMI</td>
</tr>
<tr>
<td>5. U2</td>
<td>The Joshua Tree</td>
<td>Island</td>
</tr>
<tr>
<td>6. R.E.M.</td>
<td>Automatic for the People</td>
<td>I.R.S.</td>
</tr>
<tr>
<td>7. The Band</td>
<td>Music from Big Pink</td>
<td>Columbia</td>
</tr>
<tr>
<td>8. The Rolling Stones</td>
<td>Exile on Main Street</td>
<td>Rolling Stone Records</td>
</tr>
<tr>
<td>9. Bob Dylan</td>
<td>Nashville Skyline</td>
<td>Columbia</td>
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</table>

### Top 20 Compilation Albums

#### TW LW

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Compilation</th>
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<tbody>
<tr>
<td>1. Various Artists</td>
<td>Classic Rock Anthology</td>
<td>Polydor</td>
</tr>
<tr>
<td>2. Various Artists</td>
<td>The Very Best of the '60s</td>
<td>Polydor</td>
</tr>
<tr>
<td>3. Various Artists</td>
<td>Greatest Hits of the '70s</td>
<td>Polydor</td>
</tr>
<tr>
<td>4. Various Artists</td>
<td>The Ultimate Collection</td>
<td>Virgin</td>
</tr>
<tr>
<td>5. Various Artists</td>
<td>Greatest Hits of the '80s</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

### Notes

- Platinum (600,000) • Gold (400,000) • Silver (200,000)
- Please note that from this week there has been an alteration to the number of records required to be sold in order to qualify for Platinum, Gold and Silver discs. Records released after January 1, 1989, will now require a platinum disc after having sold 600,000 copies (previous one million), Gold 400,000 (previously 500,000) and Silver 200,000 (previously 300,000).
WIN ARE like a cross between Prince and a Pepsi Cola advert. They are a pop band in the sense that they're also part of a massive band and have found fame and fortune by playing on the radio and TV. Their music is so commercial that it's often hard to tell where the line between commercial and pop music is drawn. But they've sold millions of records worldwide, so they must be doing something right...

Like Davey Henderson's Win, their music is often energetic and full of life. Their biggest hit was their second LP, 'Freaky Trigger,' which sold more than a million copies in Britain alone. They have been touring extensively and playing sold-out shows all over the world.

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

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