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RECORD

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MIRROR



A GUY CALLED GERALD
GRILLIN' OUT WITH THE BURGER KING
BON JOVI

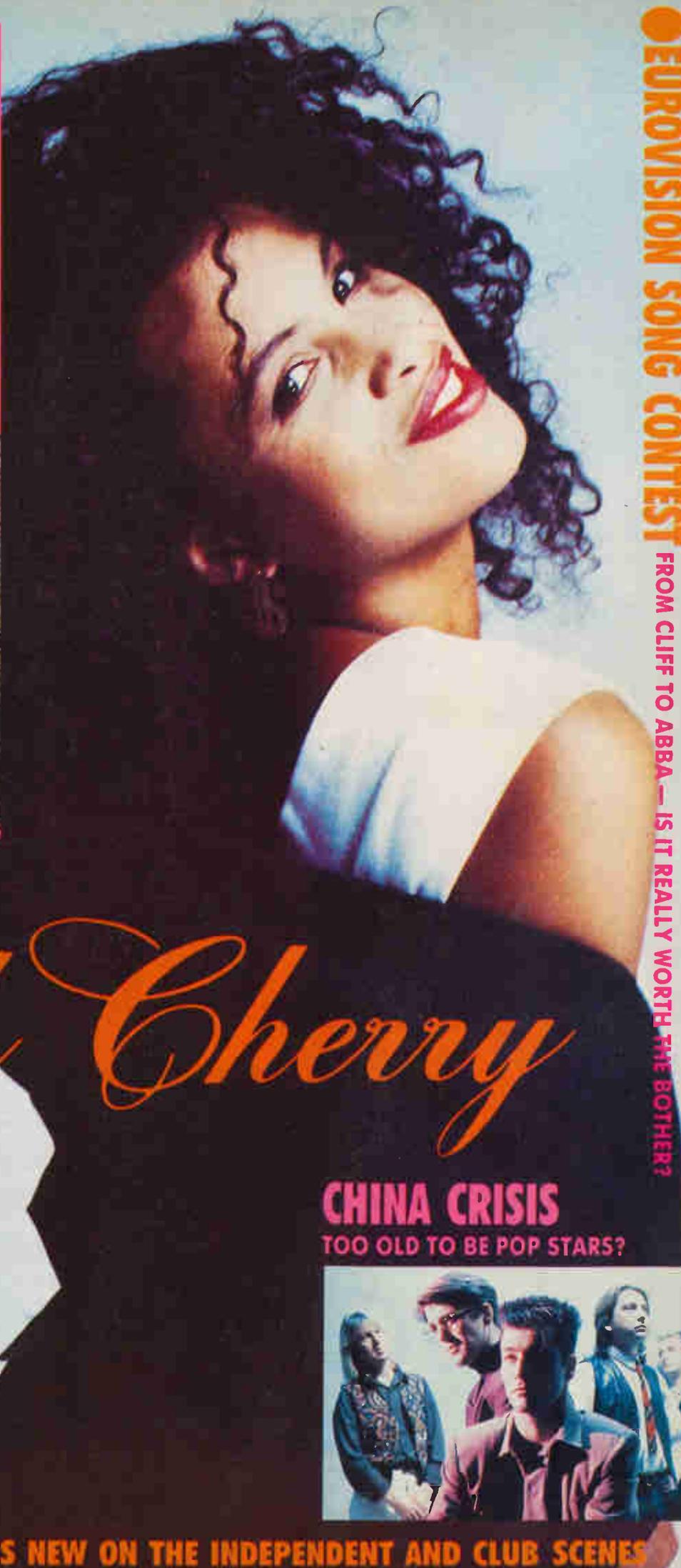
WHAT IS SHE
LIKE? THE
BUFFALO GAL'S
POST NATAL CONFESSIONS

REVIEWS

LIVES
YAZZ
WENDY & LISA
DURANDURAN
ALBUMS
SIMPLE MINDS
THE CURE
CHINA CRISIS

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

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



● EUROVISION SONG CONTEST

FROM CLIFF TO ABBA— IS IT REALLY WORTH THE BOTHER?

CHINA CRISIS
TOO OLD TO BE POP STARS?





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● JEFF MY IMAGINATION

Jeff Healey's been called one of the finest rock guitarists of the Eighties. Find out why p12



● RICHIE MAN, POOR MAN

As Bon Jovi return to the charts with 'I'll Be There For You', rm talks to guitar honcho Richie Sambora on p22



PHOTO: STEVE MITCHELL

● EUROVISION ON

T S P Moore boom bang a bang on the door of the Eurovision Song Contest. P23



PHOTO: S.K.R.

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FRONT COVER PIC OF A GUY CALLED GERALD BY BENJAMIN FRENCH



NEWS

EDITED BY ROBIN SMITH

● CURE TOUR

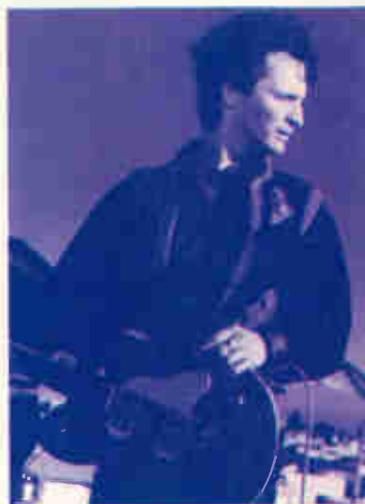
The Cure have lined up five British dates as part of their world tour. They'll be playing Glasgow SECC July 18, followed by Birmingham NEC 20, Wembley Arena 22, 23. Tickets are on sale now from usual agents.

These will be the Cure's first British dates since December 1987 and the band have just begun the European leg of their tour, supported by Shelleyan Orphan.

BABY ELVIS

Elvis Costello releases his single 'Baby Plays Around' on May 8. It's a four track EP and other songs featured are 'Poisoned Rose', taken from his 1986 album 'King Of America', 'Almost Blue' from the 1982 US album 'Imperial Bedroom' and 'My Funny Valentine' from the 1979 album 'Ten Bloody Marys And Ten How's Your Fathers'.

Taken from Costello's current album 'Spike', Elvis wrote 'Baby Plays Around', with his wife Cait O'Riordan.



GETTING THE BLUES

Deacon Blue follow up 'Wages Day' with their single 'Fergus Sings The Blues' out on May 8. Taken from their album 'When The World Knows Your Name', which has now sold over 300,000 copies, the flip side features 'Long Window To Love', while the 12 inch has the extra track 'London A To Z'. Over on the CD version you'll also find 'Back Here In Beano Land'.

DIESEL TOUR

Classic pop rockers **Diesel Park West** play their first headlining British tour starting this month. They'll be kicking off at Glasgow Dance Factory May 11, followed by Edinburgh Carlton Studios 12, Aberdeen Ritzy 14, Liverpool Polytechnic 16, Leicester Polytechnic 17, Sheffield University 18, Newcastle Polytechnic 19, Leeds Warehouse 22, Birmingham Burberries 23, Uxbridge Brunel University 24, Warwick University 26, Hull University 27. A new Diesel Park West single should be out at the beginning of June.



● SWINGING INTO ACTION

Swing Out Sister release their long awaited second album, 'Kaleidoscope World', on May 8. It's the follow-up to their LP 'It's Better To Travel', which went straight to number one in the spring of 1987, and features their current single 'You On My Mind'. Other tracks include 'Heart For Hire' and 'Where In The World'.

Swing Out Sister are planning a tour later this year and dates should be confirmed soon.



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AIDS TEAM UP

Jimi Somerville of the **Communards** and **Andy Bell** of **Erasure** are teaming up to play an AIDS benefit show at the **Brixton Fridge** on May 24. Backed by a five-piece band, they'll be playing a **Sylvester** memorial show in honour of the disco star who died of AIDS last year. Money raised will be going to the **AIDS Coalition To Unleash Power** organisation.

Tickets, priced £5 (£3 for the unemployed), are available from the **Fridge box office**, **Premier box office**, **Gay's The Word bookshop** and the **Vinyl Experience record shop**.



DON'T HURT ME

Donna Summer follows up 'This Time I Know It's For Real' with 'I Don't Wanna Get Hurt' on May 8. It's taken from her current album, 'Another Place And Time', and the flip side features an instrumental version of the song. The 12 inch and CD versions will carry the extra track 'Dinner With Gershwin', a top 15 hit for Donna at the end of 1987.

BROWN TO TOUR

Bobby Brown, who releases his single 'Every Little Step' on May 8, will be playing two shows at **Wembley Arena** on June 23, 24, and it also looks likely that he'll be performing at least one concert at the **Birmingham NEC**. This should be confirmed soon. We understand the **Wembley** and **Birmingham** dates will be **Brown's** only British appearances this year.

Meanwhile, on his current American tour, **Brown** was hastily bundled off stage during a show at **The Scope** in **Norfolk, Virginia**, when a man was seen brandishing a gun at the stage. The man managed to fight off security guards after he was spotted and escaped into the crowd. **Bobby** was informed about the incident but decided to continue the show.



SHAME SHAME SHAME : INSTANT LOVE

Psychedelic dance masters **the Shamen** release their single 'You, Me And Everything' on May 8. The flip side features 'Rerapyouare', while the 12 inch features cut-ups of 'You, Me And Everything' and 'Rerapyouare' remixed by **Evil Ed Richards**. Currently storming across Europe, the **Shamen** will be playing British dates and releasing an EP at the end of May.

The Godfathers unleash their second album, 'More Songs About Love And Hate', on May 8. Tracks include the driving rock of 'She Gives Me Love' and 'This Is Your Life' as well as some lilting numbers like 'Another You'.

The **Godfathers** will be finishing off their tour with a date at the **London Town And Country Club** on May 15.

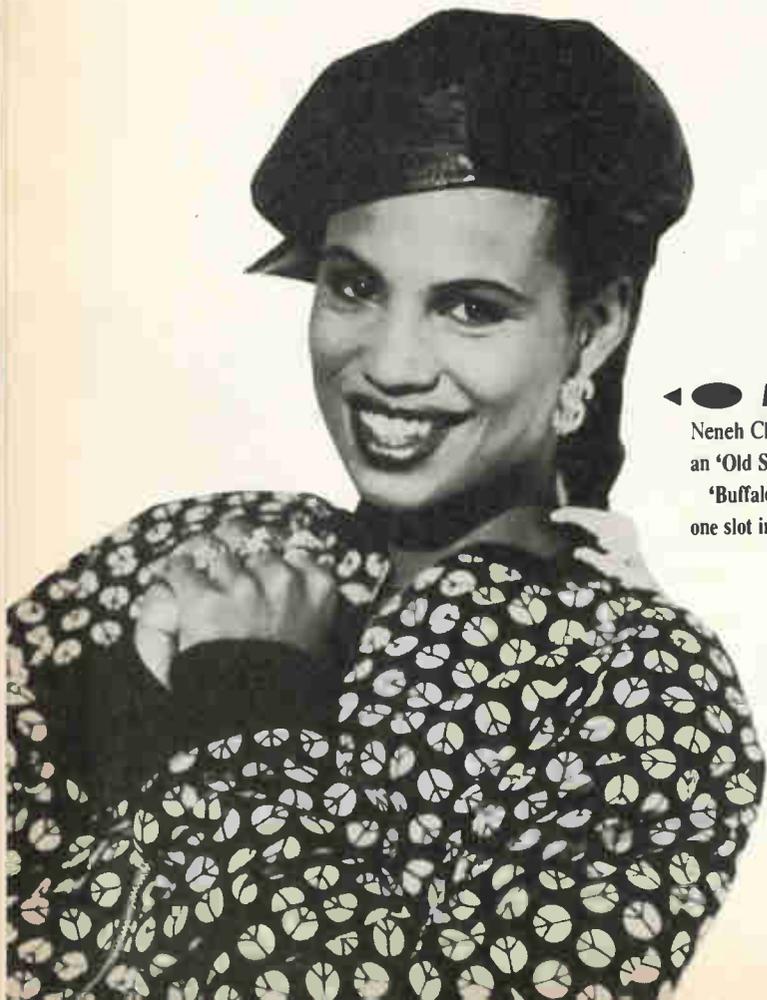
MAN ALIVE

Neneh Cherry follows up her number three single 'Buffalo Stance' with 'Manchild', out on May 8. The flip side features an 'Old School Mix' of the song while the 12 inch features a 'There's Nothing Wrong Sukka Mix' of 'Buffalo Stance'.

'Buffalo Stance' has now sold more than a million copies worldwide, and it recently knocked **Madonna** off the number one slot in the **Billboard** dance chart. Bet old **Madders** is pretty sick about that.

● **The Funky Worm** are set to come dancing with their single 'U + Me = Love' on May 8. A reworking of the old **Undisputed Truth** classic, the single was recorded at **Sheffield's FON studios** and **Chicago Trax**. The 12 inch features an instrumental version of the song.

● **Scottish Euro popster Paul Haig**, who releases his album 'Chain' on May 15, has lined up a tour. He'll be playing **Dundee Fat Sams** May 14, **Greenock Rios** 16, **Edinburgh Queens Hall** 17, **London ICA** 18, **Sheffield Leadmill** 20, **Manchester International** 22.



CHAKA DATES

rm's favourite pin-up, **Chaka Khan**, will be playing some long awaited dates in June. Chaka, who's just released a hotter than hot remix of her classic hit 'I'm Every Woman', will be strutting her stuff at Manchester Apollo June 28, Hammersmith Odeon 29, 30. But don't be too disappointed if you can't make these shows, we hear she's planning a full scale tour for November.

Chaka's album, 'Life Is A Dance — The Remix Project', will be hitting the shops soon.

TIME AFTER TIME

Legendary producer **Arthur Baker** has formed his own band, Arthur Baker And The Backbeat Disciples, and they'll be releasing their debut single, 'It's Your Time', on May 8. Featuring guest vocalist Shirley Lewis, the single was composed, produced and arranged by Baker, and the 12 inch features a jazz version and a dub version of the song.

The Backbeat Disciples are a selection of some of New York's finest musicians, and an album also featuring guest stars such as Martin Fry, Jimi Somerville and Al Green will be released shortly.

Arthur's track record as a producer and remixer is legendary. In his time he's worked with such varied acts as Bruce Springsteen, New Order, Cyndi Lauper, Pil and Neneh Cherry.

CHARITY SHOW

Aswad, Perfect Day, 2 Brave and Waterfront will be taking part in a concert for the Nordoff Robbins charity on May 23 at the Westway Studios, Olaf Street, London W11. Tickets, priced £7 each, are available from Sound In Motion, 191 Wardour Street, London W1V 3FA. Enclose a sae and make cheques or postal orders payable to Sound In Motion. Money raised will be going towards the Nordoff Robbins Music Therapy Centre to help mentally and physically handicapped children.



SWEET SUE

Frazier Chorus release their debut album, 'Sue', on May 8. The album has 10 tracks and features their two hits 'Dream Kitchen' and 'Typical', while cassette and CD versions will also have the extra track 'Little Chef'.

MERLIN RELEASED

Rap star **Merlin** was released from youth custody last week to appear with the Beatmasters when they performed their single 'Who's In The House', on 'Top Of The Pops'.

Merlin, who is serving a six month sentence at a youth custody centre for theft, was let off for a few hours and escorted to the 'Top Of The Pops' studio at the BBC's Television Centre in London. The authorities decided to let him go after hearing the Beatmasters single was number eight in the charts.

STORM WARNING

Boy Meets Girl release their single 'Stormy Love' on May 8. The flip side features 'One Day' while on the 12 inch and CD versions you'll have the chance to thrill again to 'Waiting For A Star To Fall', their monster hit from earlier this year.

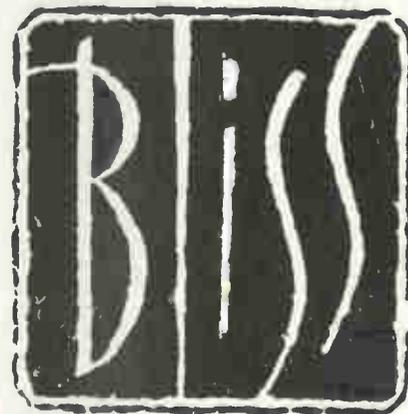
CRAIG LEAVES

After months of rumour and speculation, it's been confirmed that **Craig Logan** has left Bros.

"The split is amicable," says a spokesperson, but they wouldn't confirm that Craig has received a massive million pound pay off from Bros, as reported in the national press.

Craig has been sick for several months with a mystery illness, and his last appearance with Bros was at the Brit Awards at the Royal Albert Hall, although he didn't play on stage with them.

For the official Bros statement see page 46.



WON'T LET GO
RELEASED 2nd MAY

"Rachel Morrison ... hers may be the best new female voice this year."

RECORD MIRROR

THERE'S A DIFFERENCE AT McGE



A GUY CALLED GERALD, one of Britain's hottest dance music creators, works at McDonald's, but he's also serving up some sizzling sounds. Robin Smith gives him a grilling. Juicy pics: Benjamin 'Quarter Pounder' French

"You don't have to stand on a street corner looking tough to get your message across anymore"

Can I have a Big Mac, double fries and your autograph please?

Up at McDonald's in Manchester not only the burgers are sizzling. Working in the restaurant is A Guy Called Gerald, whose single 'Voodoo Ray' and album 'Hot Lemonade' are leaving grill marks at clubs across the country.

If you're selling records, most people automatically assume you can rush out and make a down payment on a red Mercedes and a chic little flat, but until the royalty cheques start flooding through his letter box, Gerald knows differently.

"I might have a bit of fame at the moment, but I definitely don't have a fortune," he sighs. "Sometimes it used to be difficult to scrape enough change together for my bus fare, but some of the people who came into McDonald's recognise me, which is nice.

"I live in this kind of squat. There's a leak in the bedroom ceiling but it's sort of cosy. My girlfriend's there with me, but I think she gets a bit pissed off if I'm out all hours. Sometimes we have rows. She threw a glass of orange juice over my equipment I keep in the room. It took me ages cleaning it off."

When he's not at home, you'll often find Gerald trotting around the streets of Manchester, mumbling, rapping and singing into a tape recorder. He finds the rhythm of walking the streets for hours is good for inspiration.

"Most of my ideas just come out of my head or from the things I've heard. Sometimes I use word association, I like weird word combinations. 'Voodoo Ray' is a pretty bizarre title and 'Hot



GERALD'S YOU'LL ENJOY

Lemonade' is a pretty strange concept."

Gerald says his sounds are a combination of soul, funk and traditional disco, mixed with influences from jazz greats like Miles Davis and Chick Corea.

"I call it spirit music. I suppose it's based on ancient African music which, even though it's centuries old, still reaches out to us. We can't escape those tribal rhythms, they're still at the centre of music. I like to respect the past while looking towards the future."

When he can, Gerald raises the cash for the return air fare to New York. He even does shows over there for free to get his name around and because he likes the people.

"The vibe is so strong, people seem to be a lot more relaxed and they work better together. One thing I have noticed is that the big macho image behind rap music is starting to die out, and that can't be a bad thing.

"A lot of the guys are taking off their heavy gold chains and wearing softer gear. You don't have to stand on a street corner looking tough to get your message across any more, and it's not cool to keep a gun or a knife down your trousers."

Manchester, though, looks like being Gerald's home for a long time to come. One day he hopes to start his own record label and promote the city's talent.

"If I ever make enough money then I don't want to blow it all on myself. I want to do something positive with it. I'd like to use some of it to help other people, because I know how hard it can be to break through."

Gerald comes from a tough background. He went to a school where the music teacher was stabbed and the games master had fights with the pupils.

When he started creating music, he posted tape after tape to record companies all over the place before he was picked up by the local Rham! records.

Now he creates his basic tracks at home in between going for long walks and thinking about repairing the leak in his roof. He certainly doesn't want to mix too much with all the trendy young things down in London.

"I think I've got a bit of an edge coming from Manchester. I'm not really into the sort of people who go to clubs and act a certain way because they've been told it's the way to behave in a magazine. Besides, when you use soap in London you can't get a good lather because the water's no good."

Gerald does want to increase his profile, though, and several major record companies look like they'll be chasing him for a deal.

"Maybe I should have called myself Jazzy G or Dazzy G," he laughs. "But Gerald is my real name and I thought I'd take the piss a bit by calling myself A Guy Called Gerald. You know, sometimes music needs a bit of a dig in the ribs.

"I'm my own boss. I listen to a lot of other stuff and it sounds like it's copying what's gone before. It's like an artist copying something with a piece of tracing paper, rather than turning out original work of his own. I like the feeling of being original."

A Guy Called Gerald is shaping up to be the Big Mac of dance music. Dig in — you won't be disappointed.

**"I might have a bit
of fame at the
moment but I
definitely don't
have a fortune"**

Clive Griffin



"His voice is remarkable" **Q**

"As classy a slice of dance pop as you'll hear all year...
Griffins' voice sent shivers up my spine" **NME**

"Clive will soon be very famous indeed" **Smash Hits**

"Definitely destined for the big time" **Record Mirror**

"This man is going to be massive" **Just 17**

"Clive Griffin in my opinion, is one of the most talented powerful and emotional singer/songwriters to come out of Britain this decade. Combine this with the incredible production and arrangement skills of Richard Niles and a collection of some of the best musicians in the world, and you get the debut album 'Step by Step'. To pick a standout track would be an impossible task. Every song has been crafted to perfection. Buy this album and experience the pure brilliance that is Clive Griffin. A Masterpiece!" **Mix Mag**

the debut album **STEP BY STEP**

includes the single **be there**

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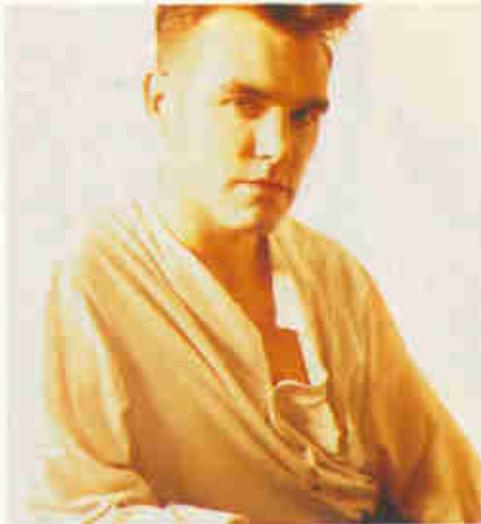


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EDITED BY ANDY STRICKLAND

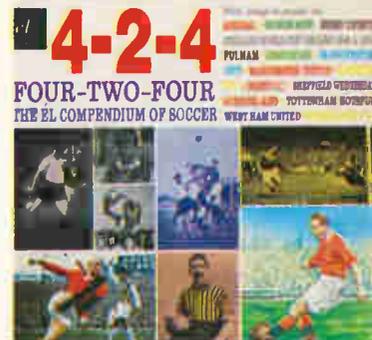
morrissey 'interesting drug' top ten

- 1 'In The Country' the Pharmacy Boys
 - 2 'Big Bubbles, No Troubles' LSD Beggs & Howard
 - 3 'Made Of Stone' Stoned Roses
 - 4 'Dope Cry For Me Argentina' Julie Covington
 - 5 'The Phantom Of The Oprafen' Original Cast
 - 6 'Shout' Ha-Lulu-cination
 - 7 'I'd Rather Not Jack Up' the Reynolds Girls
 - 8 'Green Green Grass Of Home' Tom Jones
 - 9 'Can The Cannabis' Suzi Quatro
 - 10 'Paddy McGinty's Goat' Valium Doonican
- Compiled by the 'Just Say No' nos



it's on his favourite left foot . . .

ÉI records has come up trumps with a sensational compilation of football records. '4-2-4 The ÉI Compendium Of Soccer' contains no less than 16 examples of the oft-slammed team song from such diverse talents as Lonnie Donegan and his towering 'World Cup Willie' to our own beloved Orient FC and their workmanlike 'Football Football'. Sheffield Wednesday FC deserve relegation for their hideous rendition of 'We Are The Owls' to the tune of the Thompson Twins' 'You Take Me Up', and we'll award the Index cup to Rocking Johnny Austin's 'Going Back To Derby'. With that, it's back to Des in the studio.



conversations of the celebs part 43

"I see the swelling still hasn't gone completely Sarah. Mike's chopper has a lot to answer for, eh?"
 "That's almost as funny as your new single Nik, who's on line two?"

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flies in the ointment

Index's favourite crazees, Wire, are back with a single that could even catapult them towards the top 40 if they're not very careful. Wire first tickled our fancies way back when we barely knew the difference between dot and dash, but now the sages of rock have triumphed with the exceptionally groovy 'Ear Drum Buzz', currently airing on a radio near you. Not only have Wire matured, with accolades from varying sides of the musical world, but they've even persuaded a few of their fans to stick their fingers in their ears for the accompanying video. Hence we can thrill to Vince Clarke, Andy Fletcher, Bjork Sugarcube and, ooh, simply loads of celebs, all queuing up to get in on the act. Now all this may sound a tad wearisome and nepotistic but we reckon anything that keeps Colin Newman's lughole couture — that's shirt with ears all over it, dummy — off the screen for a few seconds, can't be all bad. It's a hit folks!



spooky pop lookalikes
no 237



● Clint: 'Church Of The Poison Mind'

There we were wondering whatever happened to singer **Helen Terry**, the woman who put the balls into Culture Club's sound once upon a time, and up she pops with a new single, 'Fortunate Fool'. But hey, wait a minute, have you ever seen Helen Terry and Pop Will Eat Itself around at the same time? No. Neither have we, and we reckon we've discovered why. Can you dig it? Wise up suckers, Helen and Poppie's singer Clint are one and the same!



● Helen Terry: 'Beaver patrol'



gordon bennett

The hottest country sounds to hit Index for some time come from **Pinto Bennett And The Famous Motel Cowboys**. Hailing from the USA, Pinto and his partners aren't the usual bunch of airbrushed potential popsters, as their twanging new LP, 'Pure Quill', makes clear. They're in their forties, go down well with bikers, look like hippy burglars, and sure can play.

If your idea of country is stetson-wearing farmers singing of coffee beans and campfires, you're in for a shock. Pinto croons about losing his Chinese girlfriend as the rest of the boys strike up waltzing rhythms in preparation for some soon-to-be-announced UK gigs. With such a name, we reckon it won't be hard for them to find a hotel. (HW)

earbenders

Roger Pebody

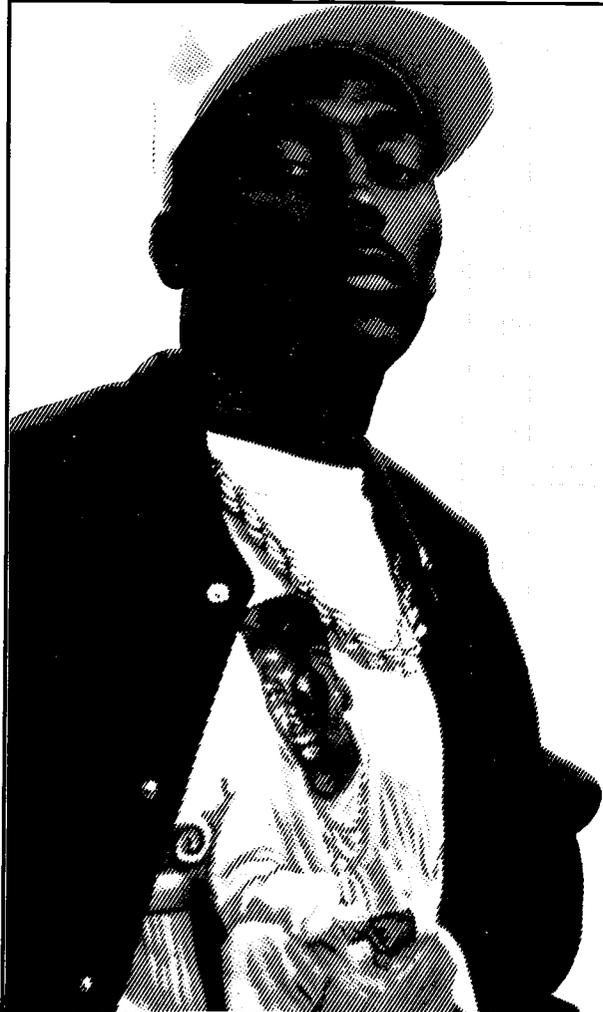
'Ride' Oyster Band (Cooking Vinyl LP)
'Long Time Me No See You Girl' the Sensations/Bunny Lee (Trojan LP track)
'Ma & Pa' Fishbone (CBS 45)

Andy Strickland

'Ear Drum Buzz' Wire (Mute 45)
'The Stone Roses' the Stone Roses (Silvertone LP)
'Ukrainski Vistupi V Johna Peela' the Wedding Present (RCA LP)

Tim Nicholson

'Dusty Heartfelt' Win (Virgin 45)
'Got It Made' Holly Johnson (MCA LP track)
'Fruit At The Bottom' Wendy & Lisa (Virgin LP)



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CONTINUED



faith healey

Two schoolboys clutching metal mags with glossy colour pics of a blind, blond, 22-year-old Canadian guitarist are hovering on an elegant hotel's steps. They're keenly awaiting a glimpse of the 'Jeff Healey Experience'.

Both are disappointed. The Jeff Healey Band, as it's more often known, has hit the normally peaceful town of Nottingham. For the past six months the group has lived a punishing rock 'n' roll lifestyle and now they're dog tired.

Together with the members of his power-rock trio, bassist Joe Rockman and drummer Tom Stephen, Jeff is in the UK for a whistle-stop tour to promote the bluesy ballad and new single 'Angel Eyes', from the highly crafted, openly emotional, but conventional LP 'See The Light'.

Jeff's live-wire hard-rock guitar assault has been compared to the electrifying work of Eric Clapton in the Sixties, or the legendary Jimi Hendrix.

Yet at the moment he doesn't have the strength to lift an axe. Up soon after six to appear on a breakfast radio show with posh person Winston Churchill (the wartime leader's grandson), at 4.15 in the afternoon he's crashed out on a double bed in a dimly lit hotel room.

"Guess I'm fatigued." "You should fight it," sighs Joe, staring murderously at a packet of stale smoky bacon crisps. "The thing to do is take vitamins — you need E and B."

Jeff titters drily: "Hey, c'mon Joe, you gotta be philosophical, the road's always been part of rock 'n' roll — right now we're on it."

Joe: "We're slipping behind today's schedule."

KERRANG CITY BLUES

Nottingham probably has the largest population of metal fanatics in Britain. They love Jeff's traditional sound, although his smoothly polished album isn't fully-blown HM. Born with eye cancer, he's been blind all his life. He received his first guitar as a Christmas present at the age of three, and has been obsessed ever since.

Joe's getting ready to practice the kung-fu movements that loosen him up for a gig, and Tom is "holed up someplace making maybe two business calls at once on portable phones." Tom is also the Jeff Healey Band's manager.

In the bar cockney roadies are chuckling over smutty, sexist jokes about "a London bird in stockings and suspenders," while Jeff is thankfully two floors above this 'Spinal Tap' rock-nonsense. Rubbing sleep from

his eyes as he wanders half-naked from the bathroom, he shyly explains the secrets of his sudden success.

"I play sitting down, with the guitar resting horizontally on my lap. That means I can use five fingers to play notes rather than four. Some people have called it revolutionary.

"Sometimes when I'm on stage, I also get up and run around playing the guitar with my teeth or behind my back."

Is this a reaction to being handicapped?

"No it's just the way I figured out naturally to play. I studied piano for maybe six years, and musical theory for three. Maybe I play the guitar like a piano."

WIPEOUT

"Let's kick some ass," proclaims Tom as the band wander into the hotel's swish restaurant at 7.30 in the evening. The following meal, however, is a quiet affair.

The performance that explodes three hours later is pure rock 'n' roll dynamite. Jeff's primitive live guitar sound bulldozes the blues into the present, with support from Tom's battering ram percussion and Joe's fluid bass lines. After an encore of 'classic' rock tracks, the shrieking audience are stunned into silence. They've never seen its equal. The 'Jeff Healey Experience' immediately board their van for the midnight drive back to London.

The last thing I get to ask Joe is, does he ever feel like breaking his manic schedules? Joe doesn't flinch. "When a plane's ready to leave, it leaves. You gotta be on it." (HW)

GREAT POP THINGS → The SISTERS OF MERCY STORY: THEY TRIED TO CHANGE THE WORLD BY PRETENDING TO BE DEAD! PART 1 - by Colin B. Morton & Chuck Death



Due to strange juxtapositions of slagheaps tower blocks and factory chimneys, the North of England (specifically Leeds) gets only one hour of daylight at four in the morning when it's dark anyway and everyone is ill or asleep.....



This causes a strange, not-dead, not-alive but both condition known as 'GOTH'. The leader of Goth is Simon Taylor-Garthwaite AKA Spiggy Eldritch. His sense of the dramatic never allowed his Goth image to slip.



Rumours that Eldritch fronted the infamous transvestite Irish traditional showband The SISTERS OF MURPHY are unconfirmed, but big things lay ahead for this mysterious and spooky pint-sized popster!



His ambition had always been to have a group that could play 18 minute long versions of Dave Bowie's ironic Death rock anthem 'THE LAUGHING GNOME' so he formed THE SISTERS OF MERCY TO BE CONTINUED

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BABBLE

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

MY FAVOURITE GAME SHOW HOST

● This week *Carol Decker* says: "I really, really do love that *Bob Holness*, who presents 'Blockbusters'. He's really, really funny and it's a fantastic programme. I never miss it."



TEN THINGS MADONNA HAS NEVER DONE . . .

Top recording artist **Madonna Ciccone** has done plenty of things in her life. She's been married, she's had number one hit singles, she's starred in films and Broadway plays and she's done an advert for Pepsi Cola. But, she has never, and we mean never:

- 1 Eaten 10 pickled onions while standing on her head and reciting the Lord's Prayer;
- 2 Been to the new Sainsbury's in Camden;
- 3 Played *Monopoly* with **Lester Piggott**;
- 4 Ridden a camel across the Himalayas;
- 5 Worn a T-shirt with "I'm with this idiot" written on it;
- 6 Met a being from another planet;
- 7 Visited Ashby De La Zouch in Leicestershire;
- 8 Sent a Valentine's card to **Chris Tarrant**;
- 9 Plucked a giraffe's eyelashes;
- 10 Ridden a bicycle backwards while singing "All I Want For Christmas Is A Beate" by **Dora Bryan**.

Invented this new game last night. It's called 'Spot The Pop Star'. All you do is go to an incredibly trendy gig or club with your pals and try to spot as many top celebs as you can. However, it's not that simple, the whole caboodle is won or lost on an intricate points system: one point for TV personalities and British pop stars, two points for someone with a record in the top 10, three points for an American pop star, four points for a film star, five points for **George Michael**, half a point for a rock drummer called Steve, and for those of you who live outside London, one and a half points for an old lady with a tartan shopping trolley.

My sidekick, **Harry Spillman**, and I played 'Spot The Pop Star' at the **Wendy & Lisa** gig last week and I'm chuffed to say I was the triumphant winner with eight points, sighting **Gaz Topp**, **Nick Beggs**, **Paul Rutherford**, **Curt Smith** (of **Tears For Fears**) boogying his heart out, **Mike Scott** of the **Waterboys**, Prince's dancer **Cat** and the drummer from **Then Jerico**. Harry, who forgot his specs, notched up a disappointing two, bumping into **Boy George** and **Paul J Medford** (ex-EastEnders star, **Kelvin**) in the gents.

Apparently the purple one himself, **Prince**, was there as well, but only caught the last couple of songs. Meanwhile, on the subject of the mini Minneapolisian, we've heard that after his visits to Britain he's become hooked on the popular snack Twiglets. It seems a member of his road-crew bought a packet on last year's Lovesexy tour and ever since Prince has been nibbling them like crazeee, and has even arranged for

Sainsbury's to import them to his Stateside home.

Rick Astley was given the chance to record the theme song to the new James Bond film but turned it down. **Elton John** has expressed interest in the project, but the latest news suggests that **Gladys Knight** has 'pipped' him to it.

Bill Wiggins, who plays **Paul Collins** in 'Brookside', was spotted this week in a Muswell Hill Chinese take-away. My informant revealed that he ordered prawn balls, special fried rice and whatever "number 23" is.

Diana Ross turned up to sing a few songs at the **Soul II Soul** bash at Brixton Academy last week. **Jazzy B** introduced her as "my good friend".

Ex-**Shalamar** singer **Jody Watley** cancelled her planned interview with *rm* because she was "angry" about Index saying that it was nice to see her with her clothes on. Her management were also "worried" that we might compare her to **Paula Abdul**!

On the shopping front, **Jim Kerr** caused a bit of bother in Sainsbury's, Camden Town, when they queried his Scottish £10 note. **Kirsty MacColl** was also seen pushing her shopping trolley around the aisles. **Rob Base**, of 'It Takes Two' fame, went to Bldgens, also in Camden, and was mightily miffed to discover that they didn't stock Hershey Bars (er, we don't sell them here Rob).

My Scottish spy has an unusual story to report. She was enjoying a lager and lime in her local pub in Dundee when a heavily made-up 'person' handed her a leaflet for a disco that night. "Here you go," he said. "Please come along. I'm **Steve Strange** by the way." And . . . and . . . it was and all!

Remaining north of the border, **Paul Haig** has enlisted old **Josef K** pal **Malcolm Ross** to play guitar on his tour. Rather than getting along handsomely, as old muckers do, the pair have spent most of their time arguing as to who is the best footy team in the B & Q Premier Division. Paul favours Hibs, whilst Malc is a Hearts fanatic. Anyway, they'd decided to resolve the dispute by having a penalty shoot out, live on stage, on the last night of the tour. True!

New Model Army played an anti-National Front gig outside Leeds Town Hall last week and it seems a couple of rozzers in the audience took offence at the swear words in their closing song 'Vengeance'. Rather than stand by and let this needless blasphemy continue, the band were arrested and found themselves in a cell charged with 'behaviour likely to cause a breach of the peace'.

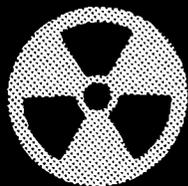
On a lighter, drippy note, let's move on to **Duranduran**. You'd expect a galaxy of stars to turn up at their London apres-gig drinks party wouldn't you? Yep, and by heavens they did — in their droves — **George Michael** was there, as were **Jason Donovan**, **Martin Degville** (who told our editor to 'stop being nasty to **Sigge Sigge** in *rm*' — diddums), **Mandy Smith**, **Dave 'David' Gilmour** of **Pink Floyd**, **Bob Geldof** and **Paula Yates**, some drummers and a couple of bass players too! A right pop gathering I'm sure you'll agree, but what the bloody hell was ex-Prime Minister **Edward Ted Heath** doing there?

Oh well, toodle loo. No Babble Postbag this week, but there'll be plenty of pop star sightings from readerland next week.

TWENTY YEARS AGO IN BABBLE

● Well, it's not really 20 years ago in Babble. We've only been snooping in pop's dustbins for about two months. Anyway, we were rummaging through the photofiles the other day when we chanced upon this charming picture. **Sandie Shaw**, as you may or may not know, used to be married to that bloke who presents 'The Clothes Show' with **Selina 'Lettuce Leaf' Scott** and that woman who wears rubber — **Jeff Banks**. Yep, that's him in the frilly shirt, crushed velvet jacket and PVC trousers — what a looker. Sandie, who's better known these days for her association with **Morrissey**, sports a state of the art **Laura Ashley** flowery dress, tied fetchingly at the waste with a black plastic belt, topped off with some splendid false lashes.





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SAVIOUR KISSES FOR ME



After braving the wrath of Rita Fairclough on 'Going Live's Video Vote and discovering Jason Donovan is a fan, will China Crisis recover in time to bring their atmospheric pop to the world once more? Crisis talks: Johnny Dee

If they ever make a film about China Crisis — which, let's face it, is unlikely — then a pretty good title would be 'The Unbearable Tightness Of Being China Crisis'.

Throughout their seven year vinyl history they've always been a highly polished bunch — neat, clean music and finely clipped melody.

China Crisis have bordered on the ethereal side of life and it's always been hard for anyone to get *really* excited about them — hence their hit and miss success.

Coming out of Liverpool in 1982, they've always been a tough bunch to categorise. Most critics have been content to label them 'wishy-washy' or, at one time, 'wallpaper music'. A tadge unfair, perhaps, when you consider their back catalogue of arty fluffy pop moments — 'African And White', 'Christian', 'Wishful Thinking', 'Black Man Ray'.

Now they've released their fifth album, 'Diary Of A Hollow Horse', which is even more polished, neat and clean. The melody seems to have disappeared, the vocals a cross between Howard Jones and Bryan Ferry.

Sitting on a comfy Habitat record company sofa, and accused of becoming aging musos, China Crisis are keen to defend their music. Perhaps there's more to 'Diary Of A

Hollow Horse' than meets the pop tainted eye . . .

"I think there's a more in-depth, hidden melody on this album," claims guitarist Eddie Lundon. "It comes out after you've listened to it a few times. If something is instant and bright then you get bored with it after a few weeks. The music that we listen to — Joni Mitchell, Steely Dan — it's never really been fashionable, but it's always there. It's something you always go back to and it's still going to stand up in 10 years time, it won't just drift in and out of your life. That's the kind of standard we're aiming for."

China Crisis' last single, 'Saint Saviour Square' (which actually exists — it's in the Liverpool 8 district), was a relative flop, yet it's the most obvious 'pop' song on the LP. Are China Crisis worried that they've lost the knack of making hit records?

"All through our career we've had people wanting us to make hit records and us not knowing what hit records consist of," explains vocalist Garry Daly laughing. "We thought, 'You Did Cut Me', had all the ingredients of a classic hit and it bombed. So, we've stopped trying to make hit records now. We were never very good at it anyway. China Crisis never did box you round the ears!"



"We've stopped trying to make hit records now. We were never very good at it anyway. China Crisis never did box you round the ears"

The LP is very laid back. Have you become anti-tune?

"We've become anti-haphazard," argues Eddie. "I just think it's got a really good feel to it."

"Most modern music is full of tension and violence," adds Gazza Johnson, the level-headed Man at C&A bassist. "The kind of stuff we've been doing is more of a groove kind of thing, you know, like Talk Talk and XTC."

"I like the idea of us being *head* music, a headphones band. Hawkwind are like that aren't they?" says an illogical Eddie. "But we're not all that serious. If it's a nice sunny day I'll stick the Brothers Johnson on the stereo and have a bop."

"If it's a bright sunny day," Gazza deadpans, "then I'll draw me curtains and put a Tom Waits album on."

So, are you still making wishy washy wallpaper music then?

"Do you wanna leave here in one piece pal?"

The new LP was recorded in Hawaii — land of grass skirts, surf and Steve McGarrett. Was it really full of fat Americans in gaily coloured shirts quaffing pina colada?

"The bit we went to wasn't," says Eddie. "We were on one of the less touristy islands. It was brilliant."

"Other journalists have said 'don't

you feel guilty going to Hawaii?" said Garry. "But anyone from Liverpool would have given anything to get even halfway to Hawaii. We jumped at the chance."

"Anyway," continues Eddie.

"Because we're from Liverpool and the hotels in London are so expensive, it was actually cheaper to send us to Hawaii than it was to London."

Prior to their trip to Hawaii, Garry welcomed a bouncing baby into the big blue world in the shape of his daughter, Holly. It's something that hasn't just affected *his* personal life but the band's as well.

"It's brilliant," he smiles. "It's something new to write about. I've written songs about nearly everything else!"

Have you written a song about fruit?

"Oh yeah, 'Cucumber Garden'."

That's not a fruit.

"Well, it's near enough. It's good because the whole LP is like a celebration of being a dad. Nearly every song is about it in some way or another."

Like their real day to day lives, China Crisis have 'settled down' and started making the music *they* feel comfortable with.

As Eddie says: "We're too old to be pop stars now."

"Do you wanna leave here in one piece pal?"

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SHELLEY VISION

Techno being the buzzword, elfin ex-Buzzcock raconteur Pete Shelley has just given birth to a revitalised version of his '81 hit 'Homosapien'. Re-recorded under the auspices of production trio Power, Wonder and Love, as well as being one of Kevin Saunderson's fave raves, it seems 'Homosapien' has received global attention: "A friend of mine was in India, up in the foothills of the Himalayas and one of the villagers had it on a cassette up there."

Not only that, it was also played at Madonna's wedding! Music to get spliced by and doused by, there's a cracking instrumental mix, entitled the Shower Mix. Pete lathers up: "You can stand in the shower, play the shower mix, sing along and be your own Pete Shelley."

Whilst on the subject of coming clean, is Pete still an Orgasm Addict? "I tried it just once and found it all right for kicks!"

Definitely kicking and not faking it at all, 'Homosapien II' seems destined for another jaunt into chartland. Ever fallen in love with a record? You ought to. (MF)



IKANE AND ABLE



Big Daddy Kane isn't the kind of guy to start an argument with if his 'Wrath Of Kane' single is anything to go by. It's a fearsome rollerball rap that threatens to tear you limb from limb if you don't keep your guard up. In person Kane is a smouldering giant who pins you to the spot with his cold stare, rarely changing his tight-lipped expression. Even throwing in the suggestion of a possible feud with Eric B doesn't rattle his composure.

"No No," he drawls calmly. "As far as I know me and Eric are cool. I'm cool with all the rappers. I go see their shows, namecheck them on my album..."

Ge e Mr Kane, that's mighty big of you! Apart from his sharp pillar box haircut Kane's most obvious feature is the gold dangling around his neck and across his wrist. Does he feel safe walking the streets with thousands of dollars of jewellery just waiting to be snatched by a gang of muggers?

"I don't wear it in the street, just for performances and photos," says Kane. "I buy gold because my fans expect it. If I went on stage in a three piece suit and tie they'd think I was crazy. If I had a load of money I wouldn't just buy gold, I'd probably invest in a business, like a limousine service with chauffeurs, I've always wanted to own one of them."

Hmmm perhaps a fleet of security vans might be more appropriate.

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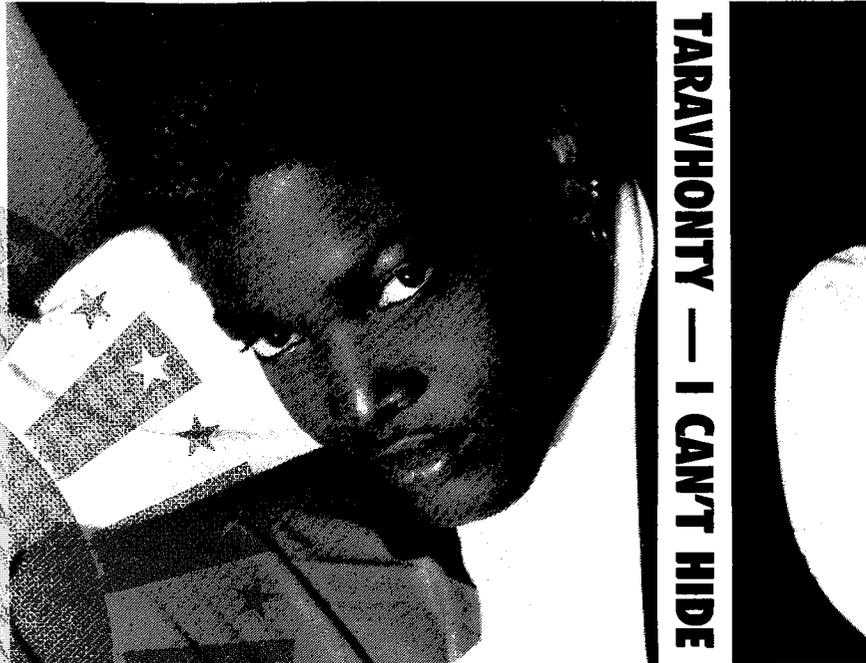
NCE

with contributions this week from Phil Cheeseman, Muff Fitzgerald, Vie Marshall and Chris Mellor

COOL CUTS

- | | | | |
|----------|--|--------------------------------|---|
| 1 | I'M EVERY WOMAN | Chaka Khan | WEA |
| 2 (NEW) | BORN THIS WAY | the Cookie Crew | ffrr |
| 3 | The ruff n' tuff debut album from Britain's hot cookies THE DREAM | Out Of The Ordinary | Euro Many US WEA |
| 4 (NEW) | IF I'M NOT YOUR LOVER | A.I.B. Sure | Ahead Of Our Time |
| 5 | Slick Rick steals the show with his guest appearance WHAT'S THAT NOISE (LP) | Coldcut | 4th & Broadway |
| 6 (NEW) | ON FIRE/FUNKY COLD MEDINA | Tone Loc | Smokin' fallow up from the rapper who eats gravel for breakfast ... lunch, dinner ... |
| 7 | CLUB CLASSICS VOL. ONE (LP) | Soul II Soul | Ten |
| 8 (NEW) | UH-UH OOH-OOH LOOK OUT | Roberta Flack | US Atlantic |
| 9 | Roberta's sweet soul voice gets thrown all over the shop in sizzling house mixes by Steve Hurley and Arthur Baker LET'S DANCE | Sweet Tee | US Profile |
| 10 | Sweet Tee on the hip house trail THE RED THE BLACK THE GREEN | the 45 King | US Tuff City |
| 11 | BLACK STEEL IN THE HOUR OF CHAOS | Public Enemy | US Def Jam |
| 12 (NEW) | MAXIMUM THRUST | Joyce 'Fenderella' Irby | US Motown |
| 13 | The ex-Klymaxx singer gives it full throttle on her debut LP TOGETHER | Ace & Action | US Prism |
| 14 | LOVE RUSH | Diskonexion | Submission |
| 15 | LET IT ROLL | Doug Lazy | US Grove St |
| 16 (NEW) | ME WANNA SEE YOU DANCE | Hendrix | Garage Trax |
| 17 (NEW) | Unusual horn blasts and caveman vocals in the most original garage groove this year HEY! HEY! CAN YOU RELATE | Mink featuring 2Wice | FON |
| 18 | Brainstorming British rap with the power to go all the way STILL WAITING | Keicha Jenkins | US Profile |
| 19 | STAY | Silicon Chip | BPM |
| 20 | WORK IT TO THE BONE | LNR | US House Jam |

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



TARAVHONTY — I CAN'T HIDE

Taravhonty was one of the early pioneers of the spiritual, hopeful garage sound that is now so big in the clubs. He released an influential track called 'Join Hands' back in '87. Now he is back with 'I Can't Hide', one of those slow-groovers with plenty of jangly piano and soulful singing that are so hip they hurt. It's only available as an import on the New York label Big Beat, but like so many US 12-inchers, it is good value if you like the song. There are no less than five versions, with Mr T covering all his options with this one. On the A-side there are two similar sounding club versions, on the B-side there's the dramatic, soundtrack-like Aftermath mix, the excellent bongo-crazy dubwise tribal mix for real sweaty, sexy groovers and a radio mix for luck. So whatever the mood or setting there's a version of 'I Can't Hide' to suit it. Give us another couple of months and we'll all be sick of these jangly garage tracks, but for now, this one really hits the spot. (CM)

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THE CHIPS ARE DOWN

'Stay', the new 12 inch from **Silicon Chip** on UK label BPM, is one of a new breed of cuts that bridge the gap between house and soul. Silicon Chip — aka Londoners Maxine, Gary and Leo — don't care what category you put them in as long as you danced to their track.

Leo: "We were making this music before we even knew what it was called."

And that's what the Chips are all about, not trying to make a sound which is hip but simply making good dance music.

Gary used to be well into hip hop, Leo came out of the reggae sound system scene and Maxine used to sing backing vocals for the likes of Delroy Wilson and Maxi Priest. But nowadays that's no reason to stop them making a great soulful house track.

They have even broken down some of the transatlantic barriers by getting Paul

and Hippie from Turntable Orchestra to contribute their considerable talents to the record. Hippie provides the freaky voice at the beginning of the song and Paul plays the piano that bubbles through it.

Gary: "So it doesn't even sound English."

Maxine: "Yes it does!"

Gary: "What I mean by that is that it doesn't sound inferior."

Hmmm. To avoid a full blown argument, let's say they're both right. It does sound English, it doesn't sound inferior.

In the end it doesn't matter where it comes from or what category it fits into, it's just great dance music, and Leo says: "As long as dance music is in we'll still be there, because we'll be dancing to it."

Absolutely. (CM)

BONE IDOLS

If you thought **LNR** was a defunct railway company then it's time to think again. LNR are Keith Thompson and Rick Lenoir, the magnificent men behind the moment's favourite sample, 'Work It To The Bone'. It's a phrase that's not only sending packed dancefloors into a frenzy of that curious mock shadow-boxing jig, but even those people buying drinks and checking in their coats. Now they've unleashed a package of sublime mixes of 'Let's Work It To The Bone', designed to send the samplers scurrying back to their studios. Though it's on US House Jam records, a quick poll of London's upfront record stores revealed an all-round sell-out. If you can stand the wait (you might have to) word has it that Kool Kat have the track lined up for UK release in a few weeks' time, though of course it'll have to conform to the irritating 20-minutes-or-under rule for British singles. Or failing that, you could try New Design (MG Records) or Luke Acid C (Zyx). Can't these Europeans write their own records? (PC)

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TIME FOR T

Housemaster Todd Terry's latest workmate is radical rapper **T-La Rock**. The pair got together on 'Flow With The New Style' a while back, and more recently on 'Housin' With The T's/T-N-Off'.

Now, T-La (aka Terry Keaton) reckons he's the Shakespeare of rap. Yeah, and I'm Emily Bronte . . . T-La claims the rich vocabulary on his house hip hop hybrid is the future of the rap.

"This record is more than just hip house," he says. "It's a cut above the rest because I have a better vocabulary than the other rappers. I'm very well read, you see . . ."

What sort of books?

"Well if I told you too much you'd think I was a sissy. Let's just say that every time I come to England I ask my record company to take me to Stratford-upon-Avon, where Shakespeare lived, and to Reading, where Oscar Wilde was in prison."

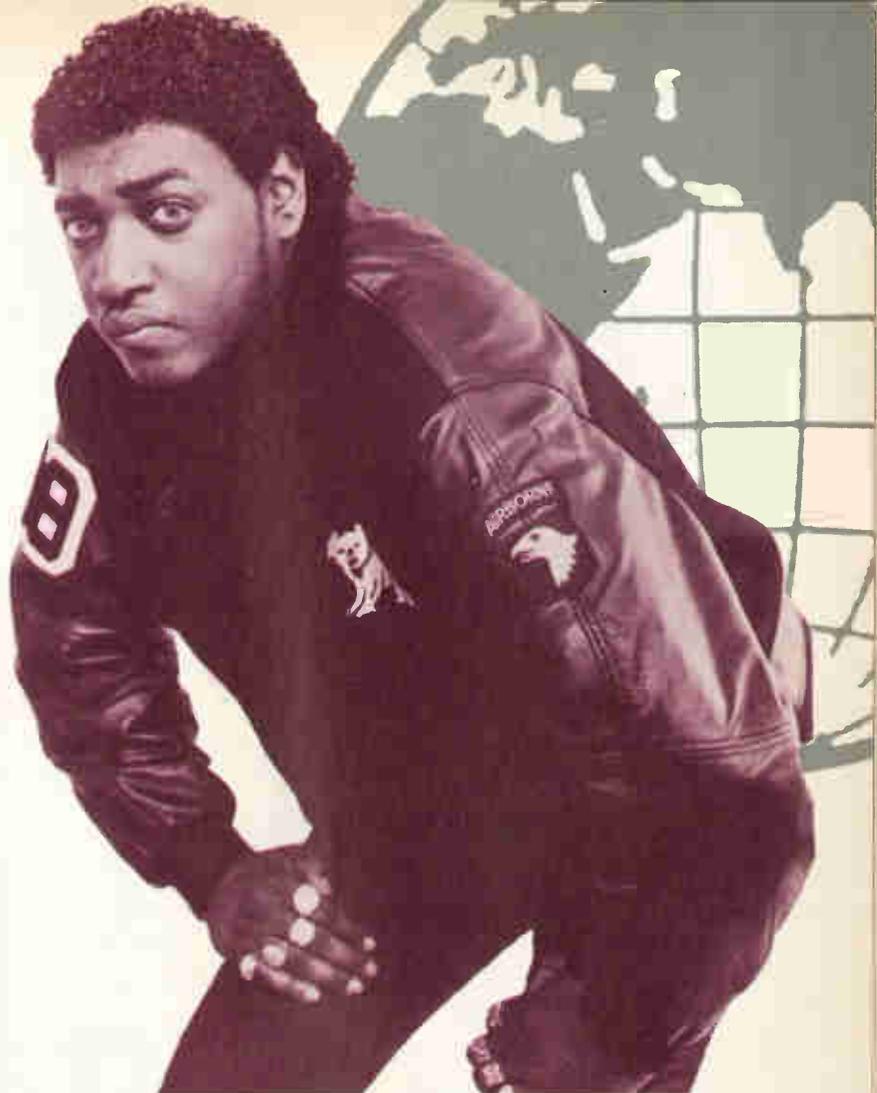
Hold on, this can't be right; a rapper who doesn't grab his crotch and boast about the number of ladies who like to ride in his jocks.

"I've settled down with a lady rapper called Glamorous," he says.

What — monogamy in rap?

"Oh, don't get me wrong, I can really charm the fly girls when I want to. They always love me, because I'm handsome, I'm well read and I'm witty and . . ."

Mmm, I can hear them now, T-La, T-La wherefore art thou T-La.
(VM)



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MINISTRY

LIFE'S RICHIE PAGEANT

One of the world's best known guitarists in one of the world's best known bands . . . **BON JOVI'S RICHIE SAMBORA admits to — gasp — reading records with his ears!** Lisa Tilston listens with her pen. Photo: Peter Anderson

Richie Sambora of Bon Jovi is just a 'regular guy'. Being one of the world's best known guitarists in one of the world's most popular rock bands, hasn't turned him into an old muso who wants to talk about riffs all the time. That's probably why 'New Jersey', the follow-up album to the multi-million selling 'Slippery When Wet', is as fresh and exciting as its predecessor, and their new single, 'I'll Be There For You', is straight in the charts at number 30. One thing Bon Jovi definitely are *not* is boring old farts.

"The success of 'Slippery' has given us more freedom to experiment musically, but I don't think it's really changed my life that much," says Richie. "I've seen places, and I've had to grow up, but that's all. Would I have believed it if someone had told me how successful we'd be? No way, man! It's a dream come true."

'Slippery When Wet' must have been a tough act to follow.

"Are you kidding? I think 'New Jersey' is a better album though. You improve as a songwriter through practice, and we've had plenty of that. We've performed live how ever many hundreds of times since writing 'Slippery', so we've had that much more practice!

"'New Jersey' is a more diverse album, so hopefully it will make people realise

that there's more to us than just pop. Obviously Jon's the pin-up, but there's no reason why he can't be a good songwriter too."

Have your influences widened? "I listen to anything, I'm very broadminded. I like to educate myself. I always say I read records with my ears, and learn from that. The acoustic numbers on 'New Jersey' are definitely going back to our roots — I used to play in the bars in New Jersey and New York."

If you're just rock 'n' rollers, why do you think you've been so successful?

"Well, we play from the soul and the heart. I think we try to communicate with the fans more than a lot of bands do. Our music is communication, not masturbation! I always wanted to be in a band and I don't really think I could do anything else — I certainly couldn't work as a bank clerk. So I'll probably be a geriatric rocker . . ."

Do you get much time to go back home?

"We all still live in New Jersey, but in any case it's not just a place, it's an attitude. Everyone's influenced by where they grow up. Actually London has a very similar attitude, it's very street orientated. I'm really looking forward to seeing Britain again."

"Obviously Jon's the pin-up, but there's no reason why he can't be a good songwriter too"

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5



6

don't answer that

Nick Rees is 24. He is from Birmingham. He is an air steward. In fact, he sounds pretty much like a regular guy. But Nick is not a regular guy. As an insomniac seven-year-old, he crept downstairs one May evening and watched Luxembourg's Vicky Leandros croon her way to victory in the 1972 Eurovision Song Contest. It was a fateful encounter, on a par with Agnetha bumping into Bjorn and Benny outside Sainsbury's or Fizz chancing upon Bucks at a scooter rally.

OK, Nick, let's see. How did Finland get on in 1979? Nick gives a passable impression of a horse swallowing its tongue. After lengthy and painful dictation, this is revealed as Katri Helena's foot-stomping 'Katso Sineen Tiavaan', which finished 10th. Netherlands in 1988? Shangri-La, 10th again. How many Euro winners

singer who would sing six songs, and people would pick the best song. Now you just get seven clapped-out bands trying to become the next Bucks Fizz.

With balding drummers?

"Mostly." And the songs?

People don't try and sing good songs. They try and sing good Euro songs. The current formula for success is a pretty girl singing a ballad in French. There are as many judges in the 16-25 age band as in the 45-55 one, which doesn't make for great music. As far as this country goes, I think the rot set in when Brotherhood Of Man won in 1976.

Hear hear. I suppose the language thing makes for trouble.

From 1974-77 you could sing in any language you liked — I don't think Abba would have won if 'Waterloo' had been in Swedish. But now you

went on to become UK number ones? Seven (he reels off the relevant names, years, and weeks at the top). Enough.

"Some people might call it an obsession," he says, "but I couldn't give a toss." Well, is it an obsession?

"I've got videos back to 1983 and tapes from 1975. I'm just a great European."

OK, I'm a great Spurs fan, but you won't catch me scouring bargain bins for Glenn & Chris picture discs, or developing an encyclopaedic knowledge of Chas & Dave's awesome chart career.

"It's everything about it; the build-up, the gossip, the scoreboard."

The scoreboard?

"A lot of the songs are crap," he adds reassuringly, although in apparent contradiction to the extent of his cassette library. Yet, why are the songs crap? Why have the 'Waterloo's and 'Puppet On A String's of old evolved so hideously into today's 'A-ba-ni-bi' and 'Diggi-loo Diggi-ley'?

"The BBC used to choose a leading

have to sing in your native tongue, which is bad news for Turkey and Norway, but fine for Switzerland and Luxembourg, who used four different languages in the same year once.

Now what about all this 'Song For Europe' business?

I think it's great, it all adds to the countdown to the Big Day. Who did you vote for last year? 'All of them' I see. Look, everyone slags it off, but you still get 500 million watching every year.

Yes, and this May 6th I'll be cringing behind the sofa, hurling mindless xenophobic abuse at the Germans and mourning the absence of Katie Boyle's definitive rendition of 'Italie, nul points'. Confident that our conversation has escaped the attention of neighbouring drinkers, I get up to leave. Opening the door, I catch a drift of the West Midlands.

No, Cliff never won. He was second in 1968 with 'Congratulations' and 'Power To All Our Friends' came third in '73.

This week: TSP MOORE meets a man in a pub who just happens to be a world authority on that grand old institution, the Eurovision Song Contest.

1. Cheryl Baker as Blunder Woman in CoCo
2. Marie Myriam, France's '77 winner
3. Abba: "give us a push start Agnetha, me reindeer have bugged off"
4. Sandie Shaw and Adam Faith compare Bruce Forsyth's and Paul Daniels' wigs
5. Brotherhood Of Man: "now 'ere's a good joke, you'll like this one"

6. Bucks Fizz: "that's it. If Katie Boyle's not doing it, then neither are we"

euro on my mind

This must be the place. Three quarters of the way along a smart yet modest West London street, a pile of well wrapped, well used, disposable nappies are threatening to engulf the front of the house.

Neneh Cherry's dustmen — sorry, refuse collectors — must love her. Pop's most famous mum of the moment has finally taken delivery of the little person responsible for one of the most energetic bulging tums ever seen on 'Top Of The Pops'. Now is the time to buy shares in Pampers!

Inside the house Neneh is doing her solo version of 'Three Of A Kind'. She's on the phone to her dad in New York, Brooklyn accent collapsing into a sexy laugh, then she's offering to make tea in her adopted London tongue and then shouting up the stairs in Swedish to her friend ("I hate calling her my nanny"), who's keeping an eye on baby Tyson.

Energetic or what? If ever there is to be a sure fire cure for the baby blues, I reckon it's to be found in distilling Neneh Cherry!

Adopting Dr Miriam Stoppard voice: How is the baby then Neneh?

"Oh little baby Tyson is brilliant, actually," she enthuses. "She's my second girl and this time I was convinced that I was gonna get some little brat that's gonna keep me up all night and the whole thing is gonna be a nightmare, but I'll love it anyway. She's just so good, she sleeps all night and she's so good I almost think there must be something wrong with her. You're so high after having a baby, it's an incredible experience and a brilliant buzz."

The baby was born, appropriately enough, on International Women's Day and christened Tyson because Neneh likes it. Who cares if it's associated with a lethal, bull of a sportsman who makes millions by knocking people's heads off?

"We thought we'd give her a heavyweight name — a new breed of woman, right?"

Of course the reason young Tyson Cherry is so well behaved is the enormous effort of coming to terms with being named after Mike and having spent her formative months being flung around her mum's stomach to the muffled strains of 'Buffalo Stance'. This, I would suggest, would induce post natal stupor into the liveliest baby.

"I'm sure she recognises some of the songs, especially 'Buffalo Stance' because I was jumping up and down to that song until a few days before she was born — and 'Inner City Mama' 'cause that was pumping every night on the tour we did.

Ah, 'Buffalo Stance', the song that introduced Neneh Cherry to the nation. That is, a nation that doesn't remember her considerable vocal contribution to the late Rip Rig And Panic, a distinctly left field band, the

Sugarcubes of their day. No? You don't remember them? Well, songs such as 'Another Tampon Up The Arse Of Humanity' rarely make it into Simon Bates' Our Tune slot 'tis true.

Did the success of 'Buffalo Stance' come as a surprise?

"Oh yes. I'm telling you, I've been lucky because I've worked in situations which were appreciated and credible like Rip Rig And Panic and I think that set me off on the right foot, but it was always pretty underground and the success of 'Buffalo Stance' actually shocked. I've never been involved in anything that's got into the top 100 before."

A hit record and a catch phrase to rival Harry Enfield's Loadsamoney to boot. The infamous "What is he like?" line could frequently be heard echoing around the rm office.

"It was funny that. Sometimes a comment can sum up what a song is about better than the actual lyrics in a sense, and that was the attitude and the spirit, a mix between the English and American and there it was. 'What is he like?' was something I'd picked up on in my circle and it stuck in people's minds at the end of the day."

All of which means that Neneh Cherry's second single is going to blow some more people's minds. 'Manchild' is a gentle, thoughtful insight of a song, a million miles away from the unbridled dancefloor joy of its older sister. It's a very brave choice for a single.

"It's definitely a bold move and I feel really good about it because I've always been very wary of being boxed and taken for granted, and a lot of people were looking to me to become the new rap whatever. When you listen to the album, it's pretty obvious that there's a lot more to it. So that's why we've put 'Manchild' out as the second single, to give people some idea of the depth and size of the project."

It's as if you're releasing a record to show what you're NOT about as much as to show people what you are about.

"Exactly! That's a much better way of putting it because I don't think I could have played that rapper part and I hate to disappoint people at the end of the day. It would have been sad to follow 'Buffalo Stance' with the obvious and if you do that I think people lose respect for you.

"'Manchild' is a sympatico look at what it might be like for a man out there in the world. It's a nice contradiction to 'Buffalo Stance', which is fairly sarcastic and taking the piss out of men and relationships in general, whereas 'Manchild' is tuning into the reality of it and examining the front that men are pushed into maintaining most of the time and underneath that front I think there's usually a vulnerable person.

"It's very easy to disappear up your own arse . . ." (oops, slippin' back to Rip Rig days) "sorry, bottom — and write about

really obvious things. You have to write about things you know, but you should challenge yourself and tune into various parts. That's why I've been very wary when people have asked 'what are you, a feminist writer?' Because I try to imagine myself as boys, girls, children, old people — everything — when I write and I find in every song I die and come back to life. It's hard work.

"As an artist it's very easy to find yourself just repeating what you've already done, emulating yourself, and I'm pretty scared of that and I try to be different all the time. The album still feels in keeping with itself, it's like a project, a child, it's like — yeah, it's finally finished and fully grown and now it can go off into the world."

The album in question will show the diversity of Neneh's current 'project', as she calls it. 'Raw Like Sushi' is not an album introducing Britain's latest rap sensation. It's a record that uses influences and producers from a wide spectrum of popular music — a melting pot of influences just like Neneh herself.

"Tim Simenon has produced three of the tracks and what he does with Bomb The Bass is obviously different from the Neneh Cherry stuff, but we've got a similar attitude and I don't think we allow ourselves to get trapped in any one genre. We can take things from different areas and make them ours and that's something I've got from coming up in England rather than America where people are pushed into one channel, be it rap or whatever.

"That's why hip hop stimulates me more than other things, because the kids are into breaking the rules and taking things from here and over there, and that's what music should be all about. Musically I've got my foundation, the Dynamic Duo, my regular posse and people who put the frosting on the cake. I'm looking forward to getting better and developing what we've started because things are still in the early stages. That's why the album's called 'Raw Like Sushi'."

Neneh Cherry is unique. There's simply nobody to touch her for vitality and freshness of approach in the pop world at present. Her performing history ensures a live assault on the nation's dance halls probably this Autumn/Fall/Höst (she's not the only one who can do it) with a combination of men, women and machines. Between now and then, bet on a hit album on its way and a few nappies to be added to that pile. What is your secret Neneh?

"To tell you the truth, I don't know what it is I do," she laughs. "I just do it and let people I trust package it in such a way that the personality and the freshness shines through."

Now if only we could say the same about Tyson's nappies!

Since 'Buffalo Stance' stormed the charts

at the end of last year Neneh Cherry

has lost about

half a stone from her stomach, and called it Tyson.

Now she's back, with a womanchild

in one arm and a 'Manchild' in the other. Post-natal discussion, Andy

Strickland



"You're so high after having a baby, it's an incredible experience and a brilliant buzz"



NENEH NANAH NOONOO

"I try to imagine myself as boys,
girls, children, old people —
everything — when I write and I
find in every song I die and come
back to life. It's hard work"





LUNA SEE?

Those of you lucky enough to get along to a Dinosaur Jr gig in coming weeks can thrill to the sight and sound of Blast First's latest aural assault, the incredibly noisy and rather baffling **Lunachicks**. The five piece all-girl band from Brooklyn are apparently all members of a notorious New York street gang — are you still awake? No, but honestly, Sonic Youth recommended them to the label and you can see why. A bass guitar that could explode bowels at 50 paces and bucketfuls of hipness in the current 'they're girls, they're noisy and they're American' stakes, the Lunachicks wouldn't stand a hope if they came from Crawley or Harrogate. Makes you think doesn't it? To coincide with the Dinosaur dates, the Lunachicks have just released their single 'Sugar Love'. Grunge on Macduff!

PEARLS OF WISDOM

The increase in chart action for the mighty Cooking Vinyl recording empire has gone unnoticed in these pages over the past six months. Largely due to the popularity of Michelle Shocked, the label has been going from strength to strength with its mission to introduce a more rootsy music to a wider audience.

The Oyster Band are a case in point. Hailed in many quarters as England's best folk dance band, the group have released a single, 'New York Girls', from their LP 'Ride' that certainly clears the air after half an hour of the Lunachicks (see elsewhere on this page).

Fiddles fiddle, guitars scurry and there's not a still toe in my shoe as the band whip up a storm. But the most burning question of the day must be: what exactly is a Lax Drum as played by Russell of the band? Sounds like it must come in handy after all those stodgy on-the-road meals.

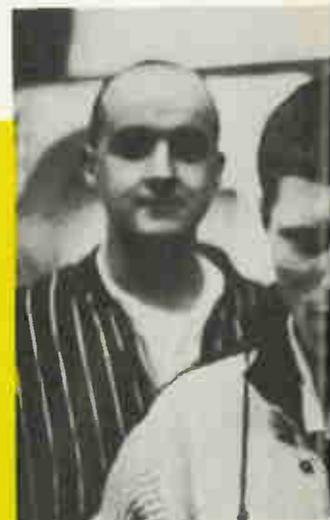


GO BUGGY GO

Introducing the strangely named Go Buggy Babies, described rather fittingly by themselves as "the only all-woman swing beat band in the whole country. Probably."

A London-based six piece, fronted by the Tracey Thorn-ish vocal soulfulness of Tracy Reeves, their debut single on the wonderfully titled Gog Ugly Records is 'Ha Ha Ha', a bright and cheerful racey little number that's halfway between the Specials and some spacey Sixties tacky TV soundtrack.

Catch them on one of their numerous live appearances around the country and find out for yourself whether their ambition to replace Raw Sex as the natural support act for French & Saunders is likely to come about. As they say, "God knows, we're sensual enough." (EL)



DENTS

with contributions this week from Eleanor Levy



TRANSMISSION

The Independents pages' favourite late night viewing, formerly known as 'Rockin' In The UK', has just been relaunched with a groovy new title, 'Transmission', and two groovy new presenters in the shape of the **Jazz Butcher** himself, **Pat Fish**, and the intriguingly named **Sheldon Lazarus**. The show has been flitting around the night time schedules for 18 months now bringing us the best in interviews and videos from the brightest and best independent bands both here and from the **US** and **Europe**.

Producer and head interview person **Rachel Davies** explains:

"'Transmission's' music policy is to feature good bands that otherwise don't get the attention they deserve. We aim to feature as many new bands and videos as possible each week, ranging from the **Pixies**, **Senseless Things** and **Dinosaur Jr** to **Mega City Four**, **Hugo Largo**, **Happy Mondays** etc."

The show is currently aired at 3.30am in the **Granada** region, with varying time slots on **Border**, **Grampian**, **Scottish**, **TV South West**, **Tyne Tees**, **TVS**, **Ulster** and **Yorkshire TV**, as well as being shown across **Europe** and in **Japan**. Snub the rest, stick with the best.

NEW CARPETS?

With their reissued debut single, 'Train-surfing', nipping back into the singles chart this week, those crafty Mancunians **Inspiral Carpets** release the first recordings by their new line-up this week. 'Joe' is a four-track EP crammed with whirring organ and skittle skattle drums which comes closer to early **Stranglers** than anything the band have ever come up with before. They have just begun a tour to promote the single, so if you fancy playing spot the **Dave Greenfield** rhythm, get along to a nighterie in your area. Quite why they refer to the new line-up as 'the all-Baldrick line-up' we're at a loss to explain. The **James Taylor Quartet** on acid anyone?

s i n g l e s

- 1 (1) Round & Round **New Order** (Factory)
- 2 (2) Mankey Gane To Heaven **Pixies** (4AD)
- 3 (17) Hairstyle Of The Devil **Momus** (Creation)
- 4 (3) Birdland EP **Birdland** (Lazy)
- 5 (4) Everything Counts (Live) **Depeche Mode** (Mute)
- 6 (5) Crackers International **Erasure** (Mute)
- 7 (8) White Knuckle Ride **Danielle Dax** (Awesome)
- 8 (7) Sweet Jane **Cowboy Junkies** (Cooking Vinyl)
- 9 (6) When I Grow Up **Michelle Shocked** (Cooking Vinyl)
- 10 (11) Made Of Stone **Stone Roses** (Silvertone)
- 11 (13) Fine Time **New Order** (Factory)
- 12 (9) Can't Be Sure **the Sundays** (Rough Trade)
- 13 (—) Train Surfing **Inspiral Carpets** (Cow)
- 14 (12) Blue Monday '88 **New Order** (Factory)
- 15 (15) Rain, Steam & Speed **Men They Couldn't Hang** (Silvertone)
- 16 (21) A Little Respect **Erasure** (Mute)
- 17 (23) Oh L'Amour **Erasure** (Mute)
- 18 (10) Baby Heart Dirt **Cardiacs** (Alphabet)
- 19 (14) The Power Of Lord **Lard** (Alternative Tentacles)
- 20 (18) True Faith **New Order** (Creation)
- 21 (24) Chains Of Love (Remix) **Erasure** (Mute)
- 22 (26) Destroy The Heart **House Of Love** (Creation)
- 23 (—) Temple Of Love **Sisters Of Mercy** (Merciful Release)
- 24 (20) Ship Of Fools **Erasure** (Mute)
- 25 (—) It Doesn't Have To Be **Erasure** (Mute)
- 26 (25) Justice In Freedom **Thee Hypnotics** (Situation Two)
- 27 (29) The Circus **Erasure** (Mute)
- 28 (27) Who Needs Love Like That **Erasure** (Mute)
- 29 (—) Touch Me I'm Sick **Sonic Youth** (Blast First)
- 30 (28) Vicious British Boyfriend EP **King Of The Slums** (Play Hard)

a l b u m s

- 1 (—) Doolittle **Pixies** (4AD)
- 2 (2) The Innocents **Erasure** (Mute)
- 3 (1) Technique **New Order** (Factory)
- 4 (3) 101 **Depeche Mode** (Mute)
- 5 (4) Circus **Erasure** (Mute)
- 6 (10) Wanderland **Erasure** (Mute)
- 7 (6) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 8 (5) The Trinity Sessions **Cowboy Junkies** (Cooking Vinyl)
- 9 (9) Surfer Rosa **Pixies** (4AD)
- 10 (11) Texas Campfire Tapes **Michelle Shocked** (Cooking Vinyl)
- 11 (7) Substance **New Order** (Factory)
- 12 (8) One Man Clapping **James** (Rough Trade)
- 13 (—) Ride **Oyster Band** (Cooking Vinyl)
- 14 (17) Hatful Of Hollow **the Smiths** (Rough Trade)
- 15 (18) House Of Love **House Of Love** (Creation)
- 16 (13) Hunkypapa **Throwing Muses** (4AD)
- 17 (16) Louder Than Bams **the Smiths** (Rough Trade)
- 18 (15) 1977-1980 Substance **Joy Division** (Factory)
- 19 (—) Rank **the Smiths** (Rough Trade)
- 20 (—) Bug **Dinosaur Jr** (Blast First)

Compiled with the help of Spotlight Research and selected retail outlets



● SINGLES OF THE WEEK

SHAKIN' STEVENS 'Love Attack'

EPIC
WIN

'Dusty Heartfelt'

VIRGIN

I knew it was about time for a Marc Bolan revival and these two wee gems from opposite sides of the exciting world of pop vindicate me. Shakey combines his usual style with the melody from 'Loves Made A Fool Of You', some hi-tech drum sounds, an insanely repetitive boogie riff and, best of all, a string section arranged by a greengrocer. A hit, unlike Win's elegant tribute to Marc to commemorate the 138th month since his death. It doesn't just sound like T Rex, it *is* T Rex. 'Telegram Sam' to be exact. But Davey Henderson knows dead pop stars can't sue, and I like it, so there. Marc Bolan was born, ooh, two streets from my house, or something.

● STONKERS

EDELWEISS 'Bring Me Edelweiss'

WEA

This idiotic gem from Austria should be at the top of the pop charts within days, chucking Abba, In Deep and scratching into a stew packed with E numbers. This is probably the only record ever to receive repeat plays on 'Hitman And Her' that Pete Waterman had no hand in at all. Love it to death.

CONCRETE BLONDE 'Happy Birthday'

IRS

Will you pass the Concrete Blonde hippy test? Only one of my household managed to guess the purveyors of this glorious, simple and downright hummable number as the hairy people they all are, save for Johnette (Johnette!!) the singer. Neat, jaunty and a snip over two minutes. What more could you ask for, except a chance to hear it on the radio?

CORN DOLLIES 'Nothing Of You'

MEDIUM COOL

Mmmm, "a throbbing indie roar" I've written here, whatever that means. The Corn Dollies' rush of sound is certainly effective, with an attractive spacey lead guitar doing its bit over the top of it all, and a real rumble underneath. It moves well, it's

convincing, but I can't remember the tune. Not bad at all though.

SAM BROWN 'Can I Get A Witness'

A&M

LUNACHICKS 'Sugar Love'

BLAST FIRST

Yes, it really is that hoary old chestnut made famous by Marvin Gaye that comes in for the Sam treatment (ie: like a bad session singer) as a follow-up to the positively baroque (ie: embarrassing) melodrama that was 'Stop'. A guaranteed number 17 hit. The Lunachicks are the real thing in comparison, noisy New York noise that tries so hard to be of importance that it sounds like Suzi Quatro on acid, but we'll say that the girls are having a good trip. I could learn to love this one.

ARNOLD JARVIS 'Take Some Time Out'

REPUBLIC

Apparently an early supra-minimal housey-housey variation played in all the supra-hip clubs a couple of years ago, you can bet Mrs Jarvis didn't bring up her Arnold to be a 'legend'. A gem of a record mind.

TYREE 'Hardcore Hip House'

DJ INTERNATIONAL

Tyree tries to put himself straight into the history books by inventing a new form of music, spurred on by the thought of lying in bed at night feeling the warm glow of adulation received by all great inventors, even if his record sounds exactly like its title. Perhaps others could follow this example. Simple Minds could do 'Pompous Echoey Rock' and Wacko Jacko could call a single 'Side Two Track Four'. The possibilities are endless.

LUCINDA WILLIAMS 'I Just Wanted To See You So Bad'

ROUGH TRADE

GREEN ON RED 'Keith Can't Read'

CHINA

Two variations on country rock of wildly differing respectability. Lucinda looks like someone's stepmother, and remembers Bob Dylan the first time around with this jaunty and pleasant song that no-one on earth will buy. Still, her titles sound like Raymond Carver short stories so I'll recommend them instead. Great books. Green On Red have relearned country from the Stones, but this sprawling racket is saved by its beery

nature. Not that you'd ever want to kiss them.

BIG DADDY KANE 'Wrath Of Kane'

WEA

K9 POSSE 'Ain't Nothing To It'

ARISTA

Big Daddy Kane wins this for featuring the unusual putdown "*Your rhyme is more false than dentures*" over a suitably determined backing. K9 feature Eddie Murphy's brother in some capacity, but Tom Baker would have been more use. An absolute dog, ho ho ho ...

CHAKA KHAN 'I'm Every Woman'

WARNER BROTHERS

A great song somewhat pointlessly embellished by all those funny little drum fills that pass for a remix of a decade old tune these days. Do dancers really need things pointed out so clearly to them these days? If not, when are we going to get a Stiff Little Fingers 1989 remix? I for one can hardly wait.

THE FUNKY WORM 'U + Me = Love'

FON

Great. A record that sounds like S'Xpress without the humour and the frantic desire to show off. Doesn't go anywhere in particular and leaves me cold. Plods a bit too much and isn't bad but ... The girl looks like boxer Herol Graham, but that isn't too much of an insult seeing as he's never been beaten up. Average.

● STINKERS

JOHN MOORE AND THE EXPRESSWAY 'Something About You Girl'

POLYDOR

Oh dear, John Moore, the Tony Adams of pop, comes up with another stinker just because I'm doing the singles. Here are a few people JM 'borrows from' with no acknowledgement: the Beatles, Byrds, Them, Mary Chain, Billy Joel, Chris de Burgh, the list goes on.

QUEEN 'I Want It All'

EMI

IT BITES 'Still Too Young To Remember'

VIRGIN

The loathsome Queen return. The press release says more about the accompanying video than the music. Let's keep it that way ... It Bites return to an audience too young to

remember their last hit, but this excruciating disc sounds like that awful Freiheit smash of last year, and even worse.

NIK KERSHAW 'Elisabeth's Eyes'

MCA

Yes, he's back, with a new image (he's grown eight inches and shaved his head) and a new hardcore punk and acid influenced style. What a pity that this number, about the celebrated — or infamous — Willie Darden case and an Essex woman involved in prisoner support who befriends him in prison before his execution for murder, should have all the emotional impact of a soggy bowl of cornflakes. Where are the royalties going Nik? And learn to spell yer name right.

THE JACKSONS 'Nothing (That Compares To U)'

EPIC

Ah, the sadness of the Springfields without Dusty, the Partridges without David, the Osmonds without Donny, Five Star with none of the Pearsons, and now the Jacksons without whatisname. All sad and washed up with nowhere to go, and making records like this is a pitiful end. Notable only for the bit when they namecheck themselves. 'Hi, I'm Tito. Remember me' ...

FAT BOYS 'Are You Ready For Freddie?'

URBAN

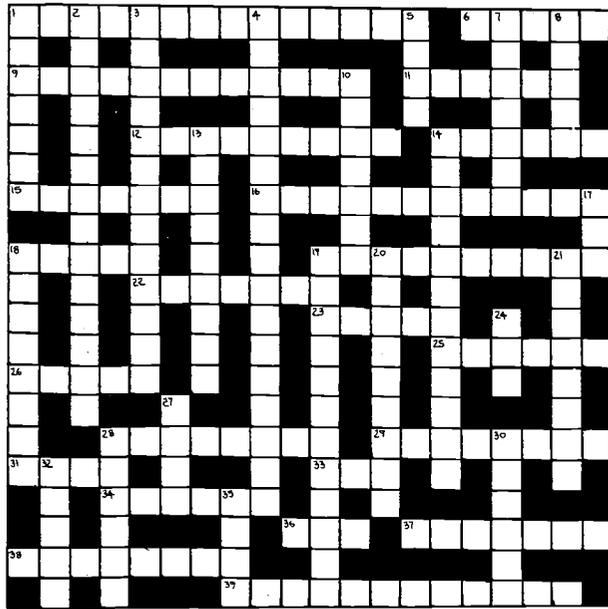
A gang of burger louts bellowing over a background of cheap horror movie effects while a drumbox keeps the beat is not my idea of a decent novelty record, especially when it's sung by the fat. I mean, I'm sorry if anyone out there is horrible and fat and flabby or anything, but sheesh, making a career out of it is going a bit too far. So if you are plump, tubby or merely rotund go out and buy an opera record instead of this atrocity. Only when they're starving can we save the Fat Boys from themselves. I wonder if the two fattest pick on the thinner one?

BLISS 'Won't Let Go'

PARLOPHONE

I don't know what genius thought the answer to the world's problems consisted of a female Roachford, but this lump of contrivance and 'ooh mama' howling left me in a difficult relationship with my dinner. Total doggie doos saved only by the fact that each note is so predictable. The met at Warwick University? That explains it.

X-WORD



ACROSS

- 1 The Blow Monkeys' favourite TV programme (4,2,4,4)
- 6 Limahl told a never ending one (5)
- 9 The Sex Pistols followed 'God Save The Queen' with this (6,6)
- 11 Kate Bush's dogs of love (6)
- 12 New Order have what it takes to make a number one LP (9)
- 14 Half of duo who had to 'Rise To The Occasion' in 1988 (6)
- 15 'New York' singer songwriter (3,4)
- 16 Status Quo could be found in uniform during 1986 (2,3,4,3)
- 18 Tramp or Trouper (5)
- 19 Four Tops singer whose tears inspired Billy Bragg (4,6)
- 22 Luther Vandross needs affection from somebody (3,4)
- 23 A hit for Heart in isolation (5)
- 25 It's only skin deep (6)
- 26 So now a Prefab Sprout LP (5)
- 28 Jody Watley is after the genuine thing (4,4)
- 29 How Frankie Goes To Hollywood reacted to suggestions that they had gone soft (4,4)
- 31 A shelter for Tears For Fears (4)

- 33 Group who advised us to 'Stay On These Roads' (3)
- 34 Everything that's happened to Billy Joel is included on this hit (2,4)
- 36 See 30 down
- 37 Group telling people to hold on (7)
- 38 Stevie Wonder's lover wasn't with him always (4,4)
- 39 Leader of the New Bohemians (4,8)

DOWN

- 1 This is just like the Frazier Chorus (7)
- 2 Kon Kan can't believe what they've just heard (1,3,4,6)
- 3 Bomb The Bass long player (4,3,6)
- 4 What Donna Summer's partnership with Musical Youth produced (13,4)
- 5 Sound from the Bunnymen heard over and over again (4)
- 7 Group showing 'Devotion' in the charts (3,4)
- 8 Singer of 16 across (5)
- 10 Samantha Fox wanted us to come into contact with her, how can we refuse (5,2)
- 13 Roachford play thing (6,3)
- 14 Singer who was 'Missing You' during '88 (5,7)
- 17 Don not David (3)
- 18 Nothing was going to stop this group in 1987 (8)
- 19 Jacko doesn't want any company (5,2,5)
- 20 A Guy Called Gerald is telling us about (6,3)
- 21 Held in Dire Straits' arms (8)
- 24 Fought by the Clash (3)
- 27 Michael who told us 'Love Changes Everything' (4)
- 28 Hue And Cry's LP can't be found close at hand (6)
- 30 & 36 across The Thompson Twins asked to be in your arms in 1983 (4,2,3)
- 32 Group who reached the top in 1988 with 'Don't Turn Around' (5)
- 35 'All Right Now' group (4)

ANSWERS TO APRIL 29

ACROSS: 1 Baby I Don't Care, 7 Barry, 10 Adeva, 11 Sex, 12 Crowded, 13 Take That Situation, 15 Grip, 16 Stay On These Roads, 19 Notorious, 21 Look Away, 22 Need You Tonight, 25 MCA, 27 Keep, 28 Jump, 29 Monkey, 32 Bono, 33 Child, 34 Star, 36 Every Girl, 37 Flaunt, 38 Calf, 39 Poison, 40 Emma, 41 Crap, 42 Spike.

DOWN: 1 Beauty's Only Skin Deep, 2 Breakfast In Bed, 3 I Want Your Sex, 4 Texas, 5 ABC, 6 Enola, 7 Bad, 8 Riding, 9 Your Distance, 11 Start, 14 The Locomotion, 17 Only In My Dreams, 18 Gay, 20 Stump, 23 You Got It, 24 Hands Off, 26 Lec's Dance, 30 Roxy, 31 Rain Man, 33 Call Me, 35 Denis.

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LIVE

EDITED BY TIM NICHOLSON

METAMORPHOSIS **Brixton Academy, London**

There was a buzz of anticipation in the echoey heights of the Brixton Academy, as the word had got out that tonight's 'Very Special Guest' was none other than... no, I'll tell you later.

First, we had to drum our fingers through a very rough PA from the very wonderful **Kym Mazelle**. Three hits and hardly a murmur from the crowd, apart from when she (deliberately?) fell out of her dress. I suppose we all had other things on our minds. **Adeva** fared a little better, but then she tried more than a little harder. Resplendent in a pair of lurid, skin-tight pedal-pushers, Adeva jerked and jittered, and hollered and howled us into submission with a marathon version of 'Respect'.

Richie Rich stood behind a pair of decks and did what people called Richie Rich do behind a pair of decks, which isn't a great deal. Riding on a wave of apathy, **Aswad** took to the stage and proceeded to send everyone off to bo-bos with a criminally disinterested performance. When **Soul II Soul** are announced, the crowd come to life for the first time in the evening. Each of the four tracks performed require different members of the Soul II Soul conglomerate to make an appearance, bringing a welcome touch of colour to the proceedings. Big cheers go up for the hit and for a spunky rap from **Jazzie B**.

The biggest cheer of the night, though, was reserved for **Jazzie's** very

good friend, **Miss Diana Ross**. She kept us waiting 'til one o'clock in the morning to hear her sing along to two songs, but we didn't care, 'cause she's Diana Ross. Her single 'Workin' Overtime' blasted out as Diana, in her mid-40s, skipped around the stage looking all of 23. As she ran back onto the stage to retrieve the leather jacket that she'd left on the floor, it was left to us to come to terms with the fact that Diana Ross had really been there. **Tim Nicholson**

TODD TERRY & T LA ROCK **The Fridge, Brixton** **RAZE** **Sin, London**

Perhaps it was deliberately bad to make the contrast, but just as I was grinding my teeth at being in the worst club I've seen for a year or more and a selection of music as old as your grandparents' schooldays, **Todd Terry** took the decks. It was like being instantly cured of nagging toothache. At least one clubber was moved to resuscitate the trance dance.

That was the good bit. **Todd's** set was one-dimensionally limited to a mix of his greatest hits over a solitary drum pattern, and on this evidence he could do with another couple. It was technically good, have no doubt of that, but after five or 10 minutes the excitement level faltered fatally. The release of old tracks from albums — 'The Circus' from 'To The Batmobile' and 'A Better Way' from 'Can You Party' — suggests that he has a little leg-work to do if he's to be a contender for chap of '89. Oh alright, arm-work then.

If **Todd** needs another drum pattern, **T La Rock** could do with a whole new repertoire, rather like rap itself. It's not so much his rapping as his babbling between tracks — which tended to last twice as long as the raps.

Raze were a different kettle of fish altogether. The only rhyme they could muster was a simulation of something that sounds like an Irish airline. Still dark horses despite two top 30 UK hits and being ripped off as quick as you can say 'is it safe?', they bumped through 'Jack The Groove' and 'Let The Music Move You' before things elevated to pure raunch with an impossibly long version of 'Break 4 Love'. They had me chomping through pretty nearly every bad word I've ever uttered about PAs. **Phil Cheeseman**

THE JB'S **Town And Country Club,** **London**

There were no silly floppy hats



● **YAZZ:** "all the people in the house go squiggly diddley"

YAZZ **City Hall, Sheffield**

You'll never see anything quite as sparkly as **Yazz's** jacket, **Boy** is it sparkly. As she moves little filaments of light shimmy and it's all terribly glam, even if it is just a denim jacket reupholstered with the remnants of last year's Christmas decorations. It is the perfect exterior for the fizzy, uninhibited person that is **Yazz**, who looks something like a stick insect on stilts under that jacket, her crop of old having sprouted tentacles on her head like a white jellyfish. Yeah, she's all right, is **Yazz**.

The opening number tonight is 'Stand Up For Your Love Rights' and it does seem to go on for rather a long time. The next one is the current single and that, too, goes on for a long time. In fact they all do; it's a show of 12 inch remixes. Actually, **Yazz** on stage isn't quite as wild or manic as you'd expect. You get the feeling she's still working on her act, still exploring the limitations of the stage itself, in which she is rather hampered by the presence of a couple of male stooges with whom she enacts some fairly unexciting dance routines. **Yazz** should be a shining prominence, like **Diana Ross**. She will be, just give her time and a few more world tours.

Yazz is the ideal star for 1989. She stands at the point where the disparate strands of reggae, soul, house and pop combine, adored by dance aficionados on one side and brace-wearing teenies on the other. During 'Turn It Up' a squelching synth bass turns your bowels to semolina, but the next minute she's starting 'Something Special' with a **Nina Simone**-style weepie intro. Hopping from one field to another, **Yazz** has succeeded in uniting the musical world. Full of... ooh, I think we can call it *pizazz*, don't you? **David Giles**

adorning heads or gaudy multi-coloured loon-pants on legs this time round at the **JB's** revue. Last year at the same venue they were all too visible. This time when funk veterans **Bobby Byrd**, **Vicki Anderson** et al descended on these shores they weren't riding on the crest of 'rare-groove' fever.

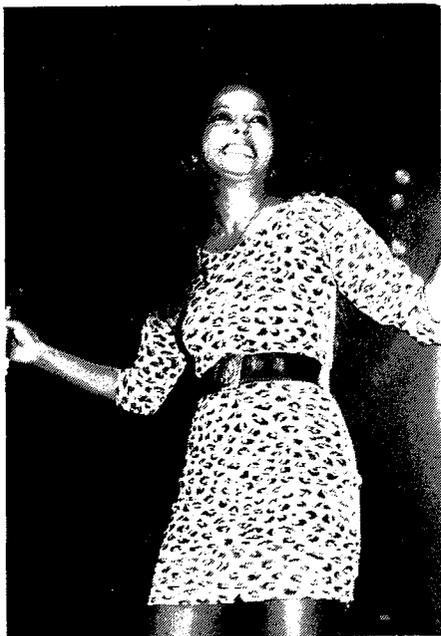
We've heard the hip hop samplings of **James Brown** and his **Funky People** for the past year and more, hearing the real thing was a breath of fresh air. **Bobby Byrd** (who suffered a stroke recently) strutted on stage in fine form and treated us all with his rendition of the **JB** classic 'Try Me'. His red and blue suit was almost as loud as the band.

Byrd's wife, **Vicki Anderson**, was also a sound for sore ears. There wasn't a dry eye in the house after she'd finished her rendition of 'It's A Man's Man's World'. The **Horny**

Horns raised the roof and unplugged a few tons of earwax with their speciality, 'Pass The Peas', a tasty little number; never has a repetitive beat been so funky.

These days the **JB's** are joined by the super-talented **Byrd** fledglings, vocalist **Carleen**, drummer **Tony** and **Bartlett** on keys. You can rest assured we'll be hearing more of **Carleen's** perfect pitch; her version of 'You Make Me Feel (Like A Natural Woman)' got the whole house stomping and hollering for more. All too soon it was over, for three whole minutes after the lights came on the **Town And Country** auditorium was filled with the chant "More, More, More". The **JB's** did everything in the best traditions of showbiz, they made us dance, they made us laugh, they made us cry, and they kept us shouting out for more. **Vie Marshall**

● **DIANA ROSS** doing a bit of overtime



DURANDURAN/THRASHING DOVES
London Arena

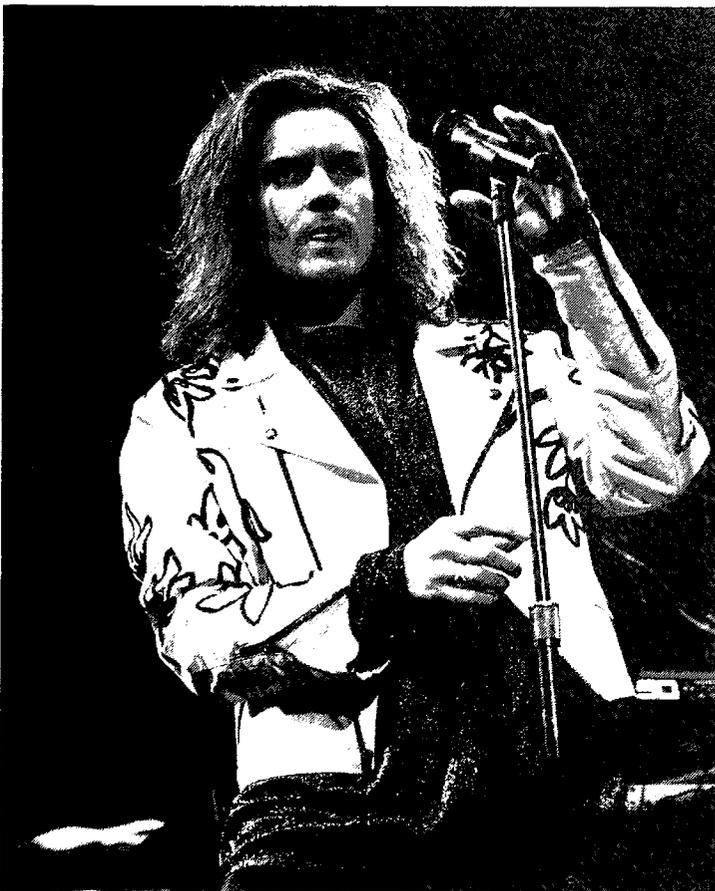
It was a three-sided battle for the dull 'n' lifeless award. In the blue corner, the support act, Thrashing Doves; in the red corner, the 1989 version of Duranduran; and in between the pair of them, the London Arena, the biggest turkey of them all. This was the opening concert of the new 12,000-seater, helpfully located in the middle of nowhere (Docklands). It's supposed to be purpose-built for music (rather than sport), but that doesn't mean the acoustics are any better than dreadful.

The bands are the size of my index finger. The seats are uncomfortable. The bars resemble fast-food outlets. There's no room (or atmosphere) to move and groove. In other words, the London Arena is like every other aircraft-hanger they dare to call a "venue". Given the horrible surroundings, it's no surprise that the Thrashing Doves floundered. They are good on vinyl, but tonight the identikit pop-rock side of the band's character became their *only* side. Lost in a sea of echo.

Duranduran's problem is very, very simple — the new songs lack character in comparison to all that has gone before. With the notable exception of the recent singles, the new songs cause large sections of the Arena to sit down or just stand apathetic. It's not exactly *gripping*. Occasionally, we're treated to one of the old, classic pop gems and (surprise, surprise) we cheer, clap, sing along and shake our bods. For a few short minutes this is exactly as a Duran concert should be — inane and entertaining.

The new "serious band" angle is entirely unconvincing, a smart way of saying that their songwriting has gone a darker shade of grey. If they are now a serious act, why the silly choreography, the emphasis on the light show and the preposterous outfits? (At one point, wearing a black glitter jacket, long hair and ski pants to his knees, Simon might as well be Sinitta.) As they say in 'Skin Trade', "*Could someone please explain the reason for this strange behaviour?*" **Roger Pebody**

● SIMON LE BON: "Is there anybody out there?"



JAN ASTLE

● WENDY: "Will the guy in the corner stop starin' at my eyebrows!"



SUSAN MOORE

WENDY & LISA
Town And Country Club, London

When Wendy Melvoin arches her eyebrows and let's loose another oh-so-tasteful guitar break, the appeal of Wendy & Lisa is summed up perfectly. Great songs, restrained yet excellent musicianship and, quite simply, the sexiest band ever to take the stage at the Town And Country Club.

The one-time courtiers of the Purple One may not have cracked the charts to any major degree, but you'd never guess it from the gleeful dance action going on all around.

Live dance music has always been a sticky proposition, with its modern reliance on technology, but here's a seven piece band whipping up a storm and forcing a few steps and shuffles from even the most stubborn observer.

Lisa is given her chance to display her keyboard skills alone, but it's the irresistibe groove that the seven of them lock into time after time that wins the day. Wendy & Lisa's sisters, Susannah and Cole, add some distinctly Princesque backing vocals, as well as a fair degree of midriff and fun — not easy when one of you is eight months gone.

The current single, 'Lolly Lolly', 'Are You My Baby' and the distinctly freaky 'Fruit At The Bottom', raise the temperature, while the magnificent 'Waterfall' crashes out from Carla's monster drums. And yes, there's that eyebrow again. More than a man can stand. Nurse, the screens! **Andy Strickland**

THE WEDDING PRESENT
Town And Country Club, London

Dance, dance, dance. I'm trying to remind myself that this really is the Town And Country Club, that this really is an indie guitar band and that I would normally class the Wedding Present as a bunch of professional northerners.

Via guitarist Pete Solowka's grandfather's record collection, the Weddoes have "discovered" Ukranian and Russian folk tunes, and we are now discovering that this may well be a gimmick, but it's a brilliant one at that. The appeal is impulsive and irresistible.

There are basically two types of song on display. Firstly those that start slowly, normally with a good

tune, and gradually build up to a hair-raising, speed kills finish. Secondly, you get ones that also start slowly, but change pace suddenly for a fast bit, then suddenly go slow again, and so on. During the fast sections, all hell is let loose, a sort of Pogues gig in miniature. Yelling "Hey!Hey!Hey!" we jump and reel around, enjoying ourselves too much to take the blindest bit of notice of how ridiculous we look. The slow sections give us a chance to take a breather, soak up the Ukranian lyrics and perhaps regain enough energy to clap or stamp our feet in time.

Things go from the sublime (the accordian player looks particularly bemused) to the ridiculous when a dozen dancers in traditional costume arrive on stage. Smarter moves than Paula Abdul, and music that's eight times better. **Roger Pebody**

PERFECT DAY
Marquee, London

Ladeez and generlmen, please put your hands together and give a warm welcome to... this week's thing.

A packed Marquee, full of the expectant, curious and adoring, gathered to see Perfect Day emerge from the hype and dry ice to perform their first London show.

The tall, thin leather-clad figure of Mark Jones strutted on stage, each well-rehearsed gesture provoking a screaming accompaniment from the front row as they launched into 'Hot Love' (No. Not the T Rex song, smartass). Clearly much of their appeal is focussed on the area that lies due south of Mark's navel.

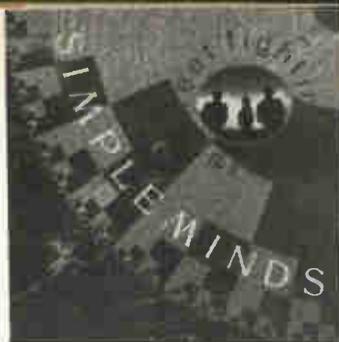
Following 'Take My Breath Away' (No. Not the Berlin one) the leather jacket is removed to reveal a nice line in white cowboy shirts, and if their career is half as long as the shirt's tassles they're laughing.

Perfect Day bite on the same rock hamburger as Then Jerico rather than suck on the same pop lollipop as Brother Beyond, with Jones obviously fancying himself as the Mark Shaw/Jon Bon Jovi type, as he sweeps his hands through his hair. The trouble is he runs out of hair before he reaches his neck.

The biggest cheers are saved for the singles 'Jane' and 'Liberty Town', and though most of their songs are catchy you get the feeling you've heard it all before, it's only the faces that are different.

Without doubt Perfect Day's 15 minutes are shortly to be upon us, though whether they last any longer is more down to the enduring appeal of Jones and the fickleness of the nation's young girls than their musical ability, of which they have much.

Kevin Murphy



THE CURE 'Disintegration'

FICTION

Winter 1988 must have been a long, desolate, desperate affair over at Bob's place. The Cure mainman recently confided, "I've got two songs — 'Lovecats' and 'Faith'." This LP, I have to tell you, is stuffed to the gills with the latter. From the monumental opening salvo of 'Plainsong', it's clear that this is a return to the band's dark, hearse period — all Hissing Sid vocals and billowing keyboards stampeding across Robert's picky guitar doodles.

When you consider that 'Lullaby', along with the vaguely chirpy 'Lovesong', is the only moment of respite here, you'll need to draw the curtains, turn up the volume and descend completely into this dark Smithscape in order to seek a grain of gratification from its grooves.

'Lullaby' has barely been off my hi-fi these past few weeks but I doubt if 'Disintegration' will ever get a complete airing again. With the first swallow spotted over rm towers and the first test match of the series already a sell-out, this LP comes as one cumbersome and distinctly uninvited house guest. It's enough to drive you to drink, isn't it Lol? ■■■

Andy Strickland

JASON DONOVAN 'Ten Good Reasons'

PWL

There are those who would have us believe that Jason Donovan's success is a result of being a member of the cast of 'Neighbours'. To dismiss it that lightly is a lazy mistake. There are a combination of reasons why Jason is about to have a string of number ones, and being a 'Neighbour', is the least of them.

More people watch 'Coronation Street' than watch 'Neighbours', but the likelihood of Kevin Webster challenging Scott Robinson for the top spot is a warped fantasy. I'll give you five good reasons why Jason is a star:

1. He is the best looking act, boy or girl, at the Hit Factory.
2. He is in no way a great singer, but you are in no doubt that it is him struggling to hit those notes.
3. He is a great personality and can hold his own on 'Going Live', 'Wogan' or TV-am.
4. Mike Stock, Matt Aitken and Pete Waterman's too easily dismissed songwriting skills are vital.
5. Jason is the future now; in 18 months, Scott Robinson will look exactly like him, but by then Jason will be 18 months older. Spooky!

'Ten Good Reasons' has no surprises, but then did you really want him to do a cover of 'Destroy The

Heart'? Besides the duet with Kylie and the album's equivalent of Rick Astley's 'When I Fall In Love', a period version of 'Sealed With A Kiss', every track takes its lead from what's gone before. It's what's called 'giving the people what they want', and if it makes us happy, where's the harm in it?

I'll give you one good reason to buy this record; it tells no lies. ■■■■ **Tim Nicholson**

SIMPLE MINDS 'Street Fighting Years'

VIRGIN

Simple Minds have spent so much time on the road these past years, or so it seems, that it's inevitable that 'Street Fighting Years' sounds like a rehearsal for their next world tour. Its grandiose compositions begin with gently undulating arrangements then puff out their chest in a proud display of wailing guitars and keyboards. Kerr's voice occasionally gets a little lost in the richness of it all, but carefully placed 'drops' bring everything down to a whisper of cymbals and bass, where you can already hear the roars of approval from the crowd. 'Rousing' and 'mature' are the words that spring to mind in an album that could do with a little more of the vigour and energy of 'Kick It In' and a little less self indulgence, but nevertheless 'Street Fighting Years' is a thoughtful album that Minds fans will love. Those without CDs shouldn't feel too upset about missing out on 'When Spirits Rise' (CD & cassette only), a brief dirge of pipes that merely acts as a full stop on the whole proceedings. ■■■■ **Tim Jeffery**

POP WILL EAT ITSELF 'This Is The Day . . . This Is The Hour . . . This Is This!'

RCA

"I wanna get into it, man, y'know," hollers James Brown. "Not now, James, we're busy," reply Pop Will Eat Itself. And with that, the sleazebags from Stourbridge consume the Godfather Of Soul and turn the whole sampling genre on its head.

The problem with sampling, y'see, is that it's a bottomless pit. Like two mirrors facing each other and reflecting each other right into infinity, each time someone samples a snatch of another record they run the risk of being sampled themselves, and so on and on and on until whole records are sampled. Musical cloning! Where do you stop?

'This Is . . .' seems like a good enough place. It's the LP Sigue Sigue Sputnik always want to make — one that rounds up all the ghosts of rock 'n' roll past and present and treats

them all with equal irreverence. Throwing up all over the feet of the gods! It's rather as though the Stourbridge rugby team had rounded up Elvis, JB, Bolan, Prince, Public Enemy and the Osmonds and then bullied them into singing obscene rugby songs. In places it's an unholy racket, like having every TV channel in the States simultaneously beamed on to your set; elsewhere they combine to produce a thrilling rush of noise, as on 'Wise Up Sucker!' The terrace chant is a device that has been sorely underestimated in music — here it belches forth in all its filthy glory.

Only thing is, who's going to be left to clean up the mess? ■■■■ 1/2 **David Giles**

ZVUKI MU 'Zvuki Mu'

LAND

'Zvuki Mu' is the first Russian rock LP to be released in the west. Sadly, glasnost will have to shake the Soviets up a little bit more before we can announce the arrival of the first decent Russian record.

If this wasn't stamped 'Made in USSR', we wouldn't be so interested. Zvuki Mu are woefully dated, they make music so grey you can see Moscow's concrete bleakness within the grooves. Strange to think then that the authorities have seen fit to ban this sort of suet-like stodge for fear of the effect it would have on the kids!

Literally, there's the usual social comment. 'Traffic Policeman' wants you to destroy the symbols and weapons of the State. There's the vague analogy 'Winter', possibly referring to Russia before glasnost. It's here that the music counts for now, the message is all (remember, dissent is still frowned upon in the USSR). So no KGB ball invites for Zvuki Mu, but no pop plaudits either.

SIMON HARRIS 'Beats Breaks & Scratches Vol. III'

MUSIC OF LIFE

The Stateside 'Ultimate Beats & Breaks' series, which took the instrumental and percussion breaks from well known songs and included them in a DJ collection, was the ultimate B-Boy tool. By mixing and matching, they were able to come up with many of the contemporary hip-hop records popular today. Music Of Life producer Simon Harris continues the tradition with his 'Beats Breaks & Scratches' series.

Presale orders for Volume III have been phenomenal, showing there is a demand for DJ records. Included are the best of last year's breaks like Lyn

Collins' 'Think' (that fuelled Rob Base & DJ EZ Rock's 'It Takes Two') and DJ Mark The 45 King's '900 Number' (except that not even vinyl detective Harris could find the original record and so duplicated it with a sax that doesn't sound as good). The list of breaks includes popular dance styles from hip to deep house and Yello's famous 'Racing Loop'.

But a good record isn't just breakbeats. On 'Effects & Scratches' Harris shows himself to be the bedroom mixer's best friend, and that the way to a B-Boy's heart is through his Public Enemy collection. Chuck D says 'Bass, how low can you go' and 'Here we go again'. Flavor Flav replies, 'Yeah boyeeeee!' Even a 'Yaz Chuckle' has been put on to give celebrity status to a homemade record. Slightly predictable but useful nonetheless. ■■■■ **Malu Halasa**

CHINA CRISIS 'Diary Of A Hollow Horse'

VIRGIN

Sometimes when listening to China Crisis in their more laid back musical moments (of which, let's face it, there are many), you wish someone would just give them a kick up the arse and get them going a bit, make them a touch riled, a little angry. For their brand of easy listening rock is reflective rather than venomous; soothing rather than confrontational. And though that has so often been their attraction (the previous 'Flaunt The Imperfection' LP still soothes and moves), it can go too far.

'Diary Of A Hollow Horse' treads the usual China Crisis tightrope of mature, enduringly atmospheric songs and pleasant-to-the-point-of-blandness background music. Only this time, two thirds of the tracks fall disappointingly into the latter category.

Perhaps this LP was just too long in the making, for all the edges have been smoothed just a touch too much, with the exception of the gossnellish 'Singing The Praises Of Finer Things' and the lively 'All My Prayers', which must surely stand the best chance of being a hit single from the 10 tracks on offer here. The rest fall into the trap of the last single, 'St Saviour Square', and float serenely past without really connecting.

It's left to the final track, the touching, folksy 'Age Old Need', to do China Crisis justice. Garry Daly's distinctive nasal tones add real warmth to a song reminiscent of a fisherman's lament. China Crisis say they're too old to be pop stars now, but maybe a spark of immaturity is just what this LP needed. ■■■■ **Eleanor Levy**



VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching

video

Three videos on release from Channel 5 this month show the other side of the concert footage coin from Sinead O'Connor's film. Luckily, the subjects are charismatic enough to survive the unimaginative film techniques.

From the rarely predictable **Cure** you would expect a concert film to be something a bit special. From the rarely predictable Tim Pope (director of countless Cure, Style Council, Siouxsie And The Banshees videos) you would expect something amusingly entertaining. **'The Cure In Orange'**, a record of their 1987 performance in the French city of Orange, is disappointing in the Cure's lack of wackiness and the director's lack of invention. The film is a very straightforward account of a show that is tailor-made for the band's doom-and-gloom fans.

INXS, on the other hand, are not noted for their strangeness. Their straight-ahead pop rock formula is reflected in the frames of **'In Search Of Excellence'**, which features 10 live tracks, behind-the-scenes footage and archive material.

The Godfather of Soul has, in recent years, abandoned this mantle in favour of becoming the Godfather of Show. There was a strong element of self-parody in **James Brown's** 1988

shows, and the **'James Brown'** video of his Berlin concert shows the man as a modern-day big band leader.

film news

Emily Lloyd, still best known in this country for **'Wish You Were Here'**, is making a bit of a splash in the States. Her film **'Cookie'**, in which she co-stars with **Peter 'Columbo' Falk**, opens there soon (and here later in the year), to be followed by a starring role next to box office hit **Bruce Willis**. But, even bigger news is that she is to star alongside **Cher** in a film called **'Mermaids'**, in which they play mother and daughter. **'Mermaids'** is to be directed by Lasse Hallstrom, director of 1987's best film **'My Life As A Dog'**... **'The Lives And Loves Of A She Devil'**, recently dramatised on BBC 2, is to be a Hollywood movie starring **Meryl Streep** and **Roseanne Barr**, star of Channel 4's brilliant downbeat comedy **'Roseanne'**. **Susan Seidelman**, who directed Madonna's first starring role in **'Desperately Seeking Susan'**, will be in the driving seat... Meanwhile, **Madonna's** next role, as torch singer **Breathless Mahoney** in **Warren Beatty's** **'Dick Tracy'**, is unlikely to reach our screens until next year.

film

'A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER' (Cert

18)

Starring: Robert England

While the country bathes in the blood-red glow of the return of razor-fingered Freddy Krueger, it might be worth recalling just how Freddy acquired his infamy. Though he is clearly the villain of the piece, Freddy's victims are such obnoxious, insipid all-American teens, it is difficult not to side with the hideously disfigured, demonic child-murderer. Residents of Elm Street burned Freddy alive, enraged at the man who had been, one by one, murdering their children.



● **FREDDY:** "I used to sell insurance, but that was boring"

In **'Nightmare... 4'**, Freddy returns to haunt the dreams of the ones that got away. To claim his victims, he stalks their dreams and leads them into nightmares from which they never return. Kincaid and Joey are drawn into the dreams of Kristen, a survivor of Freddy's earlier massacre, by her psychic powers. They don't believe what they are dreaming until Freddy begins to claim his surviving victims.

'Nightmare... 4' is a well-made horror film with some very dodgy undertones. It makes me feel very uneasy, but I suppose that's the point.



video

'SINEAD O'CONNOR - THE VALUE OF IGNORANCE'

Initially broadcast on Channel 4 on Monday of this week, **'The Value Of Ignorance'** is an ambitious and inventive rethink on the usually tedious medium of the concert film. As you might expect from Sinead O'Connor, the film is precious, precocious and just a little pretentious, which is a blessed relief when compared to the regulation 'let's pretend we're part of the audience' with occasional close-ups.

In the 36 minutes of **'The Value Of Ignorance'**, director John Maybury tries out every conceivable angle and every available film technique, giving the (intended?) impression that the film is seen through the eyes of many different people. Maybury, a London-based artist and film-maker who dabbles in the pop world, where his work has included videos for Boy George and Sinead, leaves an indelible stamp and avoids the suggestion that this is anything other than fiction.

Sinead O'Connor's restless songs suit the mood of the film perfectly. The cocky power of **'Mandinka'** switches to the ponderous quality of **'Troy'**, while the film switches from 16mm to Betacam SP to Super 8 to Video 8 and any combination of those. It is claimed on the film's behalf that it is the first concert film since Jonathan Demme's Talking Heads movie **'Stop Making Sense'** to change the unwritten rules of its category.

tv

CLUB X

Wednesday 10.15pm, repeated Sunday 2pm, C4

Unfortunately Channel 4 has a tendency to concentrate its entire youth programming effort into one massive budget-eating spectacular, which is fine if you happen to like it, but otherwise is a pretty raw deal. Thus, in the tradition of **'The Tube'** and **'Network 7'**, we have **'Club X'**, whose first 90 minute programme went out last week.

I haven't seen a press release, but I'm quite sure that if I had, **Club X** would be described as "anarchic", "fresh" and "challenging". I'll put money on it being "a new concept in television".

Take a nightclub, full of noisy people paying no attention. Is this, you may ask, the ideal place to have a pseudo-meaningful discussion about power? Is this the place to instantly write, rehearse and perform a new play on said subject? (By the way, it was *dreadful*.) Is it the place, in the light of Hillsborough, to attempt a sensitive introduction to a pre-recorded play on football hooliganism? No.

However, if the studio pieces were a shambles, there was at least some



● **THE PRESENTERS:** "we like to be different"

good material in the independently produced segments, which are almost separate 10 minute programmes. **Club X** is aiming to be an arts show ("vibrant" no doubt), and so we get the aforementioned football drama, done in verse, which was excellent. There was a dance segment, an idiosyncratic diatribe on advertising and a celeb's Video Diary, although the first subject, Bernard Manning, is just obnoxious. The jewel in the crown is undoubtedly Victor Lewis-Smith, a hilarious bloke who was good enough to get sacked from Radio 4. You'll have to see him to believe him, the only 100 per cent hit in a very hit and miss programme. **Roger Pebody**

CHART

COMPILED BY ALAN JONES



● "One is the loneliest number there will ever be," declared lead singer **Danny Hutton** in **Three Dog Night's** American hit version of **Harry Nilsson's** song 'One'. In human terms, he may be right, but as far as song titles go, no number is used as often as one, either on its own, or within a longer sentence.

In the last year alone, 'One' has been used as a title for tracks recorded by **Madhouse, Ahmad Jamal, Good Shepherd, Quango** and **Rasta Fair Ian** — but the record for using the number most times in a title goes to 'One And One Is One' by **Medicine Head**, a band who possessed rather wayward hairstyles and a singularly unconventional grasp of basic arithmetic.

Despite its frequent use, 'One' had never been used as the title of a hit single until a fortnight ago, when **Metallica's** disc of that name charted. The record is as long as its title is short. With a playing time of seven minutes and 24 seconds it is one of the 10 lengthiest hits ever. (Bear in mind that we are talking here about the seven-inch version.) And Metallica really believe in giving value for money — the B-side, 'Seek And Destroy (Live)', is longer still at eight minutes and 42 seconds, bringing the total playing time for the disc to over 16 minutes. This could easily be the greatest playing time of a hit seven-inch single ever, though I'm open to other suggestions.

As if one hit single called 'One' isn't enough, the **Bee Gees'** latest album, which debuted last week at number 29, happens to be called 'One' and (gasp) bears a potential hit single with the very same title.

It's a fact that some of the more

obvious numbers have been practically ignored by songwriters, while far less meaningful ones have been used.

Take 24, for instance. It's a useful chap to have around, being the equivalent to the number of hours in a day, the distance between A and B, two dozen, an age when youth has given way to adulthood and many other things. Quite the sort of writer-friendly number that would be heavily used, one would imagine. Yes? No — songs making use of 24 are few and far between, and only **Gene Pitney** has successfully worked it into the title of a hit. Curiously, he has managed it twice: first in 1963 with '24 Hours From Tulsa' and then in 1973 with '24 Sycamore'. **The Shadows** could quite easily have had a hit utilising it if their popular instrumental album '36-24-36' had been granted a release as a single. '36-24-36' is, of course, the perfect female figure as judged by millions of amateur but very keen observers, but **Kenny Burrell** prefers '36-23-36', while **Bobby Bland** has pledged his allegiance to the more waspish '36-22-36'. **Sheb Woolley** likes something a touch more substantial as he suggested in his record '38-25-35'. **The Showmen's** '39-21-40' is not for discussion.

Numbers apparently plucked at random for song titles include the **O'Jays'** '992 Arguments', **Megadeth's** '502' and the **Electric Light Orchestra's** '10538 Overture'. Sometimes, of course, the number used is dictated by the word it has to rhyme with, but I'm at a loss to know why **Joan Baez** sung about the '33rd Of August' or **Ronnie Milsap** cried '9,999,999 Tears'.

It's not only song titles that are named after numbers — groups like **Ten City**,



● **METALLICA** take things sitting down



● **XTC:** "what, so you reckon the Oxfam look's not in then?"



FILE

the **Four Of Us** and **Five Star** are all fairly prominent — but it's interesting to note that only two hitmaking acts have ever gone the whole hog and used an unadorned number as their name. The current example of this rare phenomenon is Aussie group **1927**, who are so called for the simple reason that they thought the numbers sounded good together.

The first numeric hitmaker was **14-18**, the name used on the 1975 revival of 'Goodbye-ee', a song made popular during the First World War, which was, of course, fought between 1914 and 1918, making the name somewhat pertinent. 14-18 was none other than **Pete Waterman**, who appeared on TV singing the song in full military kit.

Odd things, numbers — except, of course, when they're even.

● **Marc Almond** and Gene Pitney's 'Something's Gotten Hold Of My Heart' enters May as the best-selling single of the year-to-date, but don't expect it to hold that position by the end of the month, as it's under a three-pronged attack from Messrs **Stock Aitken Waterman**.

'Too Many Broken Hearts', which they wrote and produced for **Jason Donovan**, is already within range of Almond and Pitney, and is closing the gap rapidly, and two other SAW creations — **Kylie Minogue's** 'Hand On Your Heart' and the multi-artist remake of 'Ferry Cross The Mersey' — are obvious contenders.

The record buyers' honeymoon with Marc and Gene was as short as it was intense. Gene resumed his solo career with 'It's Over/It's Over (Medley)', which narrowly failed to make the top 100.

Marc, meanwhile, must have been terribly disappointed that 'Only The Moment' never improved on its debut position of number 45.

Still, it was optimistic to expect the fourth choice single off what is a poor album to make any significant impact. Preceding 'Heart' and 'Moment' from Almond's 'The Stars We Are' album were 'Tears Run Rings' and 'Bittersweet'. 'Bittersweet' peaked at number 40, about right I think, but 'Tears Run Rings' deserved to get higher than number 26. And, had it been re-issued after 'Something's Gotten Hold Of My Heart' in preference to 'Only The Moment' I believe it would have sailed into the top 20.

CHARTFILE USA

● Almost exactly 10 years after they made their UK chart debut with 'Life Begins At The Hop', **XTC** finally have an American hit single.

It's not exactly taking the States by storm, but 'The Mayor Of Simpleton' has charted, following in the wake of its parent album 'Oranges And Lemons', which has already outsold all previous XTC albums in America.

XTC have collected 11 hits in Britain in the last decade, and their US breakthrough is long overdue — but some British acts have had far more hits here (Morrissey's score is 20, including 16 with **the Smiths**) and have to wait much longer to get the nod from America — so maybe 10 years isn't too unreasonable an apprenticeship after all.

● **Def Leppard's** 'Rocket' dips to number 23 this week, after peaking at

number 12 last week. It brings to an end the Sheffield group's run of four consecutive top 10 hits — but, considering it is the seventh single of 'Hysteria', an album that has sold nearly 10 million copies, it can hardly be considered a disappointment.

'Rocket' was preceded by 'Women' (number 80), 'Animal' (number 19), 'Hysteria' (number 10), 'Pour Some Sugar On Me' (number two), 'Love Bites' (number one) and, most recently, 'Armageddon It' (number three).

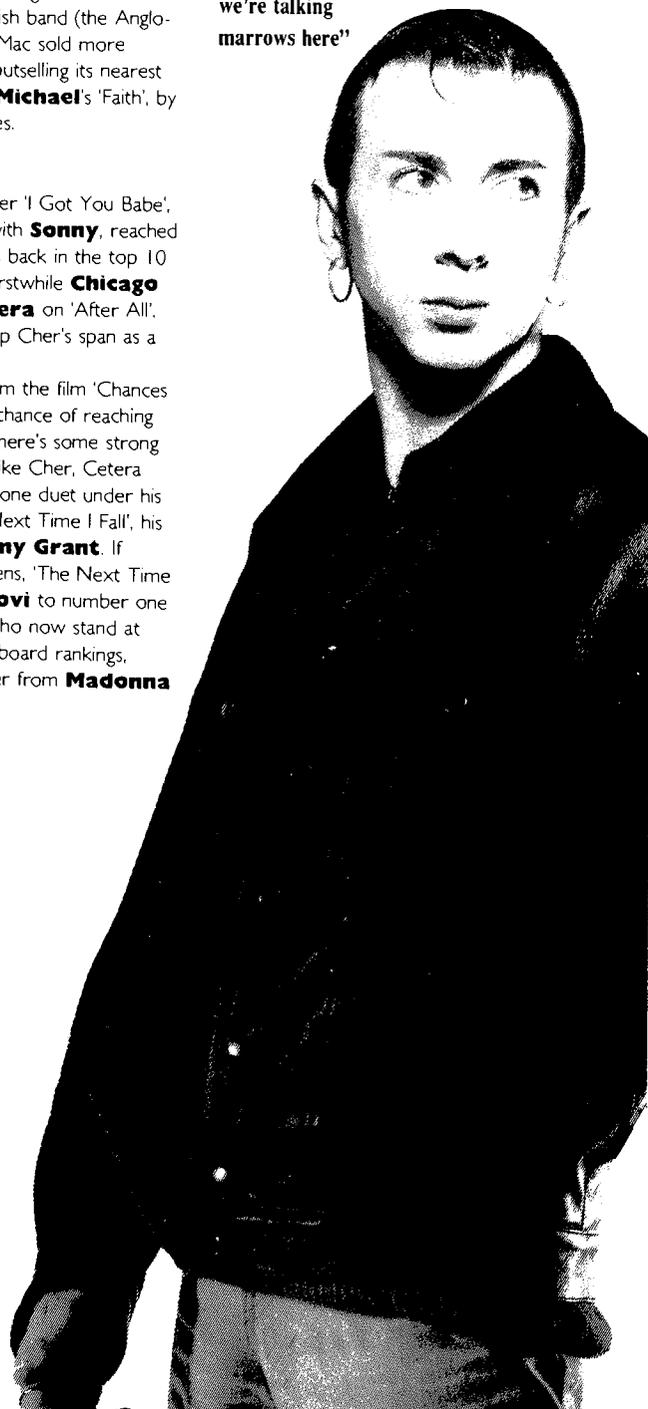
Only a handful of albums have sold over 10 million copies in America, and 'Hysteria' is the best-selling album ever in America by an all-British band (the Anglo-American Fleetwood Mac sold more copies of 'Rumours') outselling its nearest challenger. **George Michael's** 'Faith', by over two million copies.

● Nearly 24 years after 'I Got You Babe', her introductory hit with **Sonny**, reached number one, **Cher** is back in the top 10 with a new partner, erstwhile **Chicago** crooner **Peter Cetera** on 'After All'. No other artist can top Cher's span as a successful duetist.

The love theme from the film 'Chances Are', 'After All' has a chance of reaching number one, though there's some strong competition around. Like Cher, Cetera already has a number one duet under his belt; in his case 'The Next Time I Fall', his 1986 teaming with **Amy Grant**. If you're looking for omens, 'The Next Time I Fall' followed **Bon Jovi** to number one — and Bon Jovi it is who now stand at number two in the Billboard rankings, looking set to take over from **Madonna** next week.

● MARC ALMOND:

"I mean you can forget courgettes, we're talking marrows here"



● DEF LEPPARD:

perm any one from five

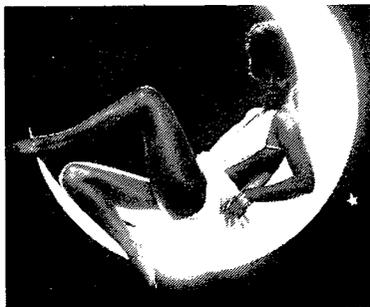
WRITE TO LETTERS,
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LETTERS

STOCK, AITKEN AND DENNIS WATERMAN OVERLOAD!

■ Aaaaaarrggghh!!!! I am so fed up with SAW hits. They're all the same songs mixed and remixed over and over again. Jason Donovan's 'Too Many Broken Hearts' sounds exactly like 'This Time I Know It's For Real' by Donna Summer. So why don't you do the same with SAW songs as you do with compilation LPs — put them in their own little chart, preferably in the deepest, darkest corner of **rm**.

John Jennings, Galway, Eire



● DONNA SUMMER: "I said the sun shone
on my backside you dummies"

■ Here is a poem about the trio the whole nation loves to hate: SAW you keep churning out the hits Strange how they're always made of the same bits The charts are infested with your crap and trash Your bank accounts must be flowing with cash

SAW, tell me, what is the aim?
Is it for money, is it for fame?
Do stop laughing at us, the record buyer
Do everyone a favour, why don't you retire!

A bored person revising for his 'A' levels, North Wales

● Blimey, such venom! Pete Waterman must feel like Salman Rushdie when he reads this kind of thing. The knack is, if you don't like it then laugh at it. Try and think how much Rick Astley looks like Max Bygraves, how similar looking SAW are to Living In A Box. Learn to love Kylie & Jason, instead of fighting it all the time. Relax! Melt! It tastes curly!

HE AIN'T NO COMPETITION WINNER

■ Once again, generous **rm** is giving away hi-fi equipment in another wonderful competition. What I would like to know is how genuine are these competitions? We still haven't seen the results of the last hi-fi competition you ran. You used to print the winners of all the competitions, but now you have stopped. I may not have won anything in these contests but I would like to know who has.

Steve, Berkhamstead, Herts

● A good point Steve and something we hope to correct. From now on the winners to every **rm** competition will be printed. We've neglected it in the past due to lack of space and because it's boring.

DJ DIRECTORY CONTROVERSY SPECIAL

■ I've been buying **rm** since you gave away the free EPs last month and have, so far, found it to be an interesting, informative read. The interviews are great, just the right length (and width) and my trainspotter mentality is rewarded by your extensive chart coverage. In fact, the only thing about **rm** that annoys me is the mind-numbingly dull DJ Directory, which is a complete waste of three pages. Is anybody truly interested in how many beats per minute the latest Paul Hardcastle single has? Does anybody actually read the DJ Directory? DJs have their own specialist newsletters and magazines, such as Jocks. I bet the majority of your readers find it completely useless, so dump it and get your act together.

Bill Owers, Haywards Heath, Sussex

■ I usually skip DJ Directory, but last week, being bored and stuck on a long train journey, I actually read the thing. I couldn't believe it! The way James Hamilton describes records is amazing — "churning swingbeat", "jogging conversational", "bumpily striding". What planet does this guy live on? Anyway, I was so impressed that I actually went out and purchased 'Knocked Out' by LA & Babyface, which James describes as

"wriggly trotting". Imagine my disappointment when upon playing said disc it neither wriggled nor trotted, it just went 'boing' and 'chunk' and 'ping'. Luckily I saw the funny side.

Funky Dave, Fulchester, Lancs

● I think we should have a vote on this, starmakers. Should DJ Directory stay or go? The choice is yours. Meanwhile, if any readers have any witty and amusing anecdotes about the DJ Directory then drop us a line — you could win a whistle and key fob if your letter is printed. Not really, but I'm sure James has some spare signed photos he'd be happy to send you. OK, everyone in the house go wriggly! Woo! Yeah!

GIBSONMANIA HITS ESSEX

■ Why, oh why haven't **rm** interviewed the very wonderful, gorgeous and horny Debbie Gibson yet? She's had hit after sexy hit for the past year and her new single, 'Electric Youth', is her best yet. How long can you ignore such talent?

A disappointed Debbie maniac, Chelmsford, Essex

● We interviewed Debs last year as a matter of fact. Since then she's been in America chomping pepperoni pizzas and becoming a superstar. As for 'Electric Youth' being her best song yet we feel we must disagree, 'Shake Your Love' was one of the most poignant songs about the struggle of the working classes we've heard since Paul Weller split up the Jam.



● WENDY JAMES: "listen rose, I've told you I won't go to the pictures with you"

TRANSVISION MARRIAGE SHOCKER

■ What, may we ask, is Wendy James implying by wearing a ring on her third finger, left hand on the cover of the new Transvision Vamp single? I'm most upset by this!

James Keitley, Chipping Campden, Glos

● Well James, we phoned the record company and a spokesperson said, "Oh God!" Is she married? "No, well not as far as I know. Er, no she isn't." Well what does it mean? "I'll try and find out, I'll call you back, OK?" Half an hour later... "Oh God, sorry, I forgot. I'll call you back in half an hour." Half an hour later... "Oh God..." Get the picture James? They don't know. Neither does she, probably!

AN IN CAR ENTERTAINMENT EXPERT WRITES

■ Could someone please explain to me what the blinking heck TSP Moore was going on about in his topsy turvy column last week (**rm**, April 22)??? I've played a few car games in my time — 'Piss Stop', 'Service Station Demolition Squad' and 'Roadcone Slalom' being my personal faves — but never in my rich and varied life have I or any of my mates heard of 'In My Grandfather's Trunk'. I can only assume that TSP had a strange Victorian, pervy upbringing.

Simon Harris, Dover, Kent

● Unfortunately TSP flummoxed us too, we had absolutely no idea what the chap was bleating on about. As for Mr Moore having a pervy upbringing, unfortunately he was too busy rubbing himself down with Marmite when we phoned to comment on the accusation.



● DEBBIE GIBSON: "I knew I shouldn't have washed my jeans in Baby Bio"

● BEATS & PIECES

BELIEVE THIS or not, but for some reason **BBC-TV** is not now showing the Royal Albert Hall filmed Technics World DJ Mixing Championships and Awards show until the end of July! ... **Circuit featuring Koffi 'Shelter'**, far from being a scam (which I always doubted), merely turns out to be another creation by **Jolley Harris Jolley** ... **Arthur Baker's** twinpack-promoted 'It's Your Thing' will be commercially released here as the first, "a", record in the pack (with the NYC Vocal/Jazz Version/Peech Dub), the remaining promo mixes not coming out because **Lenny Dee** & **Victor Simonelli** of the **Brooklyn Funk Essentials** have instead created two very different new remixes to follow ... **Steve Wren's** previously promo-only but vastly superior **The Slammer Mix of Lisa M Rock To The Beat** is now due out commercially thanks to DJ-created demand ... **Samantha Fox** 'I Wanna Have Some Fun' has been promoted with, as flip, **Kevin Saunderson's** 'Can You Feel It' quoting instrumental solidly smacking techno **121bpm Fun House Mix** and even more samples-stuffed **0-121½-0bpm Alternative Fun Mix**, neither due commercially — yet, that is! ... **Simon Harris's** brightly forceful **(0-)121½bpm** remake of **On The House's** ('Live Got Your) Pleasure Control', featuring sassy female vocals by Brooklyn's **Lonnie Gordon**, isn't due until May 29 but is likely to have hit **The Club Chart** as an initially very limited promo ... **Urban** have picked up **The Real Roxanne 'Roxanne's On A Roll'**, with a **Norman Cook** remix to follow, and **BSBi** have picked up **Amy Jackson's** 'Let It Loose' ... **Cappella's** initial UK pressings were found to be faulty but, after a delay, perfect ones should now be fully available at last ... **Big Bang's** Hi-NRG revival of **Abba's** 'Voulez Vous?', white labelled and favourably reviewed several months ago, is finally out commercially on a new label launched by the recording studio of the same name, **Swanard Records Limited** (SYRTR 1, via RCA/BMG) ... **LA & Babyface** created the not surprisingly swingbeat-ish jittery rolling 'Nothin (That Compares 2 U)' — **104½bpm** on edited seven inch — due here imminently by **The Jacksons** (minus Michael) ... **Sharon Dee Clarke's** Beat The Street Mix of 'Something Special' emphasises the elements of **Sharon Redd's** old juddery throbbing 'Beat The Street' beat that one now realises were evident all along in the original 'Urban House' album version — to clarify last week's elision ... I think it also needs clarifying that my occasional factual comment that something happens to be selling well in Central London is not always to be taken automatically as a recommendation! ... **Lyndon T** has taken over **Secret Promotions** now that **Simon Gaffe** has apparently gone to **Desire** as label manager ... **Les Adams'** remake of **Maurice** 'This Is Acid' having just about single-handedly, and belatedly, launched "acid" in the States — surprising though this may seem to people here, where it comes too late in the then dying craze — **D. Mob** 'We Call It Aceed' is also now fast becoming a monster in US clubs! ... 'Life Is A Dance', the **Chaka Khan** remixes album, will be out here at last on May 22 ...

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

'Where Do We Go?', not perhaps their LP's most obvious single choice, will be the **Ten City** follow-up ... **The Time** are evidently recording a comeback album on **Warner Bros.**, one side produced by former mentor **Prince** and the other by former members **Jam & Lewis** ... **Quincy Jones's** long awaited next album under his own name will be loaded with superstar guest vocalists ... **Teddy Reilly** has produced **Heavy D's** upcoming 'We Got Our Own Thing' ... **Pete Tong** joins **Steve Wren** on Friday (5) at **Gravesend's The Slammer** ... **Glen Gunner** (of the **Camden Slammer/Electric Ballroom**) and **Nigel Hayes** are at **Ealing Broadway's Haven Stables** on Monday (8), to be weekly if response is good, except that the following Monday (15) the same venue has been booked by **Justin Smith** for a **Salsoul/Philly/jazz-funk/boogie Metro** night with **Carlton** and guests ... **Jerry Dammers** and **Rhythm Doctor** spin "stinky sounds from a fart bass" on **Stink** Thursdays at **Manchester's Precinct 13**, where **Love Is The Message** Fridays have garage and Seventies/Eighties "disco" ... **Noel H** and the **Young Guns** spin soul/funk/house/rap/garage **Wednesdays** at **Streatham Zigs** ... **Jeff Thomas** of **Swansea** soul fame has started no dress restriction, solidly black music **In Full Effect** Thursdays at **Merthyr Tydfil Charbonniers** ... **Noel Watson** hosts **Freestyle 90** Thursdays at **London's Camden Palace** ... I had taken ambitious jockette **Kirsty B** for an upmarket Chinese celebration birthday dinner at **Hampstead's ZenW3** last Tuesday when I walked **George Michael** and his **Wham!** partner **Andrew Ridgeley** to sit down opposite us, then out walked **Mahesh Bajaj**, and on leaving we found dining downstairs **Pete Tong, Johnny Walker** and **Clare Shave** — does that qualify for **Babble!**! ... **James Brown** played a "Sixties singer" called **Lou De Long** in last week's ludicrously far fetched episode of **'Miami Vice'**, his own old 'I Got You (I Feel Good)' being credited to his fictional character but packaged in its original album sleeve with just his name changed! ... **M-D-Emm** member **Dave Lee** recently discovered by chance that the nagging "wheeee" noise from **Nitro Deluxe's** old 'The Brutal House' was actually sampled from **Lol-leata Holloway's** 'Love Sensation' ... **MC Jammy Hammy** once again provides a "male sample" on the upcoming June released, **LA Mix** single, 'Get Loose' ... **WOOO! YEAH!**

● HOT VINYL

KECHIA JENKINS

'Still Waiting'

(US Profile PRO-7250)

Fly Guys-produced superb, powerfully wailed, bass-snapped and drums-smacked timeless trotting strider with some sneaky quotes from 'Ring My Bell', in **115½-115bpm** Fly Guy Mix, **115½bpm** Fly Guy Dub, jerkily bounding **116½bpm** Kechia's House and Piano Beats, and **116½-116½-0bpm** Damn, That Girl Can Sing Dub versions, due soon to launch at last the US label in this country and sure to be huge.

SWEET TEE

'Let's Dance'

(US Profile PRO-7246)

Hurby Luv Bug and the **Invincibles**-produced but **Fast Eddie**-remixed **Cookie Crew**-ish bumpily bubbling subdued hip house, an instant-import hit, the **JB** backing samples being varied for the two sides' different **118½bpm** Hip House and **114½bpm** Hip Hop mixes (each with an instrumental too).

RUSSELL PATTERSON

'The Time Is Right'

(US Jump Street JS-1023)

Formerly of **Black Ivory**, Russell's right in the current soul style with his strong if derivative naggingly repetitive **(0-)105½-0bpm** cuggingly tripping jogger (in four mixes plus acappella), swingbeat but without much of that clichéd style's essential hippity hoppity jiggle.

SILICON CHIP featuring the Turntable Orchestra

'Stay (Slamming Mix)'

(BPM Records BP12006)

Hippie **Torralles** mumbled, **Maxeen** wailed and **Paul Scott** keyboarded excellent coolly pulsing and pattering **(0-)119½-120bpm** homegrown garage loper, with a sparse stuttery **(0-)119½-119½bpm** dub Mix and Master 'The Beat-creator' Tee's smoothly bounding jangler **119½-bpm** Street Soul Mix (only featuring **Maxeen**), plus the bonus urgent **(0-)125½bpm** 'Just A Groove'.

BANG

'You're The One (The Journey)'

(RCA BANG T1)

Packing a massively whomping solid beat, this **Magic Juan Atkins** mixed bounding thudder is basically instrumental with just some bursts of ethereal chanting by the two New York girls who apparently comprise the group, the promo's two sides being labelled as **120BPM** and **122BPM** to differentiate between the mixes, which are in fact **119½bpm** and **122½bpm!**

TOTAL SCIENCE

'Just A Little Bit (Club Vocal)'

(Jumpin' & Pumpin' 12TOT 1)

Bronx recorded hi-hat hustled mournfully het-up male group groaned and wailed brightly scurrying **(0-)119½-0bpm** deep house bouncer, flipped by **119½bpm** keyboarded **Classical** and bassily percussive **Our House Mixes**, creating quite a buzz.

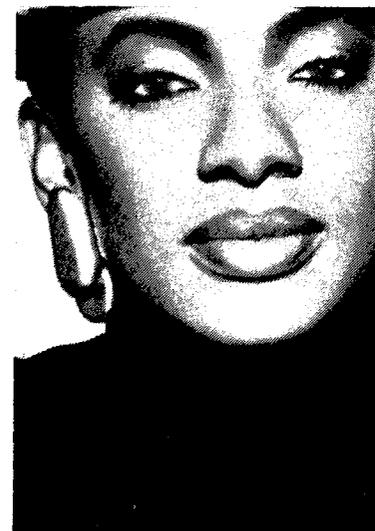
FIFTH of HEAVEN

'Just A Little More'

(MixOut Records 12FOH 1)

Salford recorded lovely richly resonant classic **Loose Ends** **52nd Street-style 87½bpm** slow tranquil sultry **Denise Johnson** wailed street soul swayer, with an alternative **87½-87½bpm** Surrender Mix flip, selling fast to its market.

ALYSON WILLIAMS featuring **Nikki-D** 'My Love Is So Raw (Extended Club Mix)' (Def Jam 654898 6). Her album's standout dancer in a UK remix by **Dave Dorrell & CJ Mackintosh** of **M|A|R|R|S**, this terrific jittery jerky **0-106½-0bpm** go go-hip hop-swingbeat fusion is wailingly worried by **Alyson** with bursts of rap by **Nikki-D**, and flipped by the **Ted Mills** of **Blue Magic** duetted **0-73bpm** traditional squeaky sweet soul 'We're Gonna Make It', plus a previously unreleased rather good (and vocally accurate) **90bpm** swingbeat remake of **Smokey Robinson & The Miracles'** 'I Second That Emotion', worth checking.



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DJ

REMIXES

INNER CITY 'Ain't Nobody Better (Groove Corporation Remix)' (10 Records TENR 252), as anticipated last week, here are the import's wigglier flutteringly twittersy **119¹/₄-0bpm** mix and even better chinking, twiddling and stuttering instrumental **(0-)119¹/₅-0bpm** Groove Corporation Manic Remix, plus its sparse smacking powerfully wailed **119¹/₂bpm** Master Reese Bass-Apella Mix (but not the strong Duane Bradley Awesome Mix, so the US pressing with six mixes remains by far the best value for late buyers!); **JOMANDA 'Make My Body Rock (Feel It) (Salsa Rhythm Mix)' (RCA PT 42750R)** good nagging jerkily chorded semi-instrumental **122³/₅-0bpm** all new remix overdubbed by Paul Scott, flipped by a tapping and wailing percussapella-type **122³/₅bpm** Break Down Mix; **BIZARRE INC. 'It's Time To Get Funky (Atmosphere Mix)' (Blue Chip 'R&B BLUE C 14R, via The Cartel)**, excitingly surging **127³/₄bpm** Slick D remix of the 'Dancing In Outer Space' sampling house instrumental, flipped by the original **(0-)127³/₄bpm** Rockford Illinois Mix and an Atmosfear-less more chunkily lurching **122³/₄bpm** Smokin' Not Jokin' Mix.

ZUSHII 'There Ain't Enough Love' (First Base Records FB 3005)

Another old fashioned but still obviously in demand Loose Ends-style delicately tapping and sparsely jittering sweet girl wailed and jazzy sax squealed pleasant sinuous street slowie, in three **92¹/₄-0bpm** mixes, also selling fast.

LATIFAH 'Dance For Me'

(Gee Street Recordings GEE T16)
DJ Mark The 45 King produced UK debut release by New Jersey's highly touted plaintively rapping 19 years old princess of the posse, Queen Latifah, with this Sly & The Family Stone 'Dance To The Music' based **116-116¹/₂-116bpm** funkily jiggling burbler, its **115¹/₄bpm** instrumental, the sinuously sombre **81¹/₂bpm** 'Inside Out' and tugging wordy **91bpm** 'Wrath Of My Madness', not due fully until May 22 but doubtless too hot to hold.

NOMAD featuring Daddy Harvey 'The Raggamuffin Number'

(RUMAT 2)
Inevitably, The 45 King's 'The 900 Number' break beat loop has now been appropriated and adapted to a **0-106¹/₄bpm** reggae rap on a mysterious white label, flipped by two more drily drummed **116bpm** and **113¹/₅bpm** break beat instrumental loops, large for those who can find it!

ROBERTA FLACK 'Uh-Uh Ooh-Ooh Look Out (Here It Comes)'

(US Atlantic 0-86453)
Totally remixed to give it a commercial edge for the current marketplace, what began as a smoothly flowing album track is now given jerky **119bpm** impetus by Arthur Baker's Dance Mix and dub, and a much more exciting **119¹/₅bpm** stuttery percussive B-side drive by Steve Hurley's House Mix, the one that'll make it hit here (not that it's a Roberta Flack record any more!).

THE STYLE COUNCIL featuring Brian J. Powell 'Everybody's On The Run'

(Polydor LHXSI)
House having given them a broader base for crossover success, here's a gruffly wailed mournfully soulful **121³/₄bpm** nagger in Freddy Bastone's cantering deep house A-side mix or Norman Jay's more percussively jittering garage mix on the flip (plus an **86¹/₄bpm** 89 Mix Extended Version of Paul Weller's previous soul crossover, 'Long Hot Summer').

VOODOO DOLL 'Women Beat Their Men'

(US Breaking Bones Records BBR-200)
The ever busy Frankie "Bones", Tommy Musto and Lenny Dee have been particularly opportunistic creating this blatant and very useful A Guy Called Gerald 'Voodoo Ray' meets Dominatrix 'The Dominatrix Sleeps Tonight' on an acid-trip **122bpm** mix-up, in three mixes.

RAZETTE 'Ready 4 Love'

(US Da SHEET Records DASR 7)
Lamy, a girl, sings this Raze 'Break 4 Love' answering breathily cooed and panted trotting tripper, in **119¹/₅-0bpm** Radio, **119¹/₅-119¹/₅bpm** In Hear, **119¹/₅-119¹/₅-119¹/₅bpm** Mean Gene Edit, and "je t'adore" muttering **120-119¹/₅-0bpm** French Tickler mixes. Not surprisingly, Champion will be releasing this here, as they did Raze.

JOYCE 'FENDERELLA' IRBY 'Mr. D.J. (Extended Version)'

(Motown ZT 42772)
Klymaxx's now solo singer gets rapping help from spluttering and spitting Doug E. Fresh on

this quite catchy jerkily juddering fagged **0-110(0)bpm** hip hop/swingbeat jiggler (Radio Edit and **0-110bpm** Instrumental too), hot on promo but not necessarily fully available yet. She also on import has a different styles spanning (to make sure something clicks?) debut album, 'Maximum Thrust' (US Motown MOT-6267), with other guests besides Mr Fresh.

SILVER BULLET 'Bring Forth The Guillotine (Darkside Mix)'

(Tam Tam TTT 008, via Savage Records)
Werewolf scenario setting 'Thriller'-ishly started but then funky samples driven **119¹/₅-0bpm** jiggly jumping fierce raggamuffin rap by the Triple Element guy (instrumental DJ Beats flip), one indistinct though doubtless innocent line being likely to give radio jocks heart failure — "or what fate?!"

PUBLIC ENEMY 'Black Steel In The Hour Of Chaos (Radio Version)'

(US Def Jam 44-68216)
Now suddenly dated seeming monotonous wordy **(0-)91bpm** tugging slow rap (supposedly a radio version yet really with a "motherf**ker" — beware!), coupled by its short **(0-)90bpm** instrumental, the drumkit rumbled jerky shouting **104¹/₅bpm** 'Too Much Posse', previously unreleased furry "static" covered jittering **0-106¹/₅-0bpm** 'B-Side Wins Again', and — the single's possible standout — 'Shaft' and other funky stuff sampling jiggly surging **0-116bpm** 'Caught, Can We Get A Witness (Pre Black Steel Ballistic Felony Dub)'.

COLD CUT 'What's That Noise?'

(Ahead Of Our Time CCUT LP)
Tracks crammed but disappointingly bitty and inessential under-produced album, with (their next single) the answering machines sampling jittery bleeping **(0-)110¹/₅bpm** 'My Telephone', percussively racing acidic **126¹/₅bpm** 'No Connection', funk sampling **(0-)112bpm** 'Fat (Party & Bullshit)', 'Big World Café' theme adapting episodic bright **(0-)117¹/₅-0bpm** 'What's That Noise?', freaky pop house **(0-)121¹/₅-0bpm** '(I'm) In Deep', current infectious **122³/₅bpm** 'People Hold On', old brassily lurching **(0-)107¹/₅bpm** 'Stop This Crazy Thing', acidically twittering **(0-)117¹/₅bpm** 'Doctorin' The House (Say R Mix)', short jittery **116¹/₅0bpm** 'Theme From "Reportage"', scappily burbling **(0-)112¹/₅-0bpm** 'Which Doctor?', drearily meandering **(0-)98¹/₅-0bpm** 'Smoke 1', while on a separate bonus 12 inch are the bass and drums thundered scratchy **0-104-0bpm** 'Beats & Pieces (Mo Bass Remix)', percussively cantering instrumental **122bpm** 'Trak 22', drily percussive **107¹/₅-0bpm** 'Stop This Crazy Thing (Hedmaster Mix)' and basic break beat



DIANA ROSS 'Workin' Overtime (Extended Version)' (US Motown MOT-4639) Produced and co-penned by Nile Rodgers but remixed by Timmy Regisford with additional overdubs by Blaze, this ultra juddery jolting **105¹/₅-105¹/₅bpm** swingbeat jiggler is obviously a concerted attempt to return Motown's new shareholder to street credibility — with a cymbal schlurped and "strings" scraped lurching shrill **(0-)106¹/₅-106¹/₅ bpm** so-called House Mix too (and **0-105bpm** 7" Version). While the result is brutally efficient rather than loveable, it'll probably succeed (UK release is apparently imminent).

100bpm 'Maker Brake', **(0-)105bpm** 'Greedy's Back', **99bpm** 'Drawmasters Squeeze'. As normally a booster of all their stuff, I might have been more positive about this had they namechecked me along with all the hundreds who've also apparently helped them!

"POWER HOUSE" It's Power House Brooklyn Style'

(US Nugroove NG-016)
Masters At Work created nine track 12 inch of starkly basic house instrumentals, with the mad-deniably familiar ('Space Bass') **(0-)127¹/₅bpm** 'Outer Space', reedy organ chorded **(0-)125bpm** 'Yeah C'Mon', "we gonna do a song that you heard before" introed (which does at least wittily edit the more common "that you never heard" version!) jaunty **(0-)125¹/₅bpm** 'Los Chicanos', "I need a little bit" girls sampling **126bpm** 'A Little Bit', twittery **126bpm** 'We're Gonna Move', dull looping **94¹/₅bpm** 'Feel It Baby', simple bass and drums powered monotonous **124bpm** 'The Bassline', **124bpm** 'My Mission', and **125bpm** 'It's Cocaine'.

WHERE HAS ALL THE LOVE GONE?
THE YVONNE TURNER U.S. REMIXES
FEATURING NEW MIXES OF
WHERE HAS ALL THE LOVE GONE?
AND GOT TO SHARE 12" OUT NOW

DJ

P O P D A N C E

TOM JONES 'Move Closer (Extended Version)' (Jive JIVE T 203), Barry J Eastmond & Timmy Allen produced terrific slinky **94bpm** remake of Phyllis Nelson's classic smoocher, causing quite a stir even in soul circles; **DONNA SUMMER 'I Don't Wanna Get Hurt' (WEA U7567T)**, another deceptively facile seeming SAW created cheerfully cantering **(0-)119 $\frac{3}{4}$ -0bpm** catchy singalong, with an acappella outro; **ASWAD 'Beauty's Only Skin Deep (12" Mix)' (Mango 12MNG 105)**, finally sent too late for the last Pop Dance roundup and now sadly slipping fast, this excellent **131 $\frac{1}{2}$ bpm** non-reggae remake of the Temptations' 1966 classic fingersnapper stays extremely faithful to the original's soulful harmonies, vocal inflections and brassy surges although the arrangement is much more sparsely opened out — there also now being a slightly reggaefied **(0-)132bpm** backbeating **Skindeep Mix (Mango 12MNX 105)** with a "May I see your Driver's licence please?" intro; **WENDY & LISA 'Lolly Lolly (According To Prince)' (Virgin WL 1)**, Prince mixed jerkily lurching and intensifying sweetly whispered and catchy "singing lolly lolly" chanted **91 $\frac{1}{2}$ bpm** thumping slinky jiggle (more starkly rumbling dubwise **0-92bpm** Random Dance Mix too); **NATALIE COLE 'Miss You Like Crazy' (Manhattan 12MT 63)**, Michael Masser produced dead slow starting **0-32 $\frac{1}{2}$ -65 $\frac{1}{2}$ bpm** attractive radio ballad getting some dancelloor play too, flipped by the breezier jiggly tumbling **93bpm** 'Good To Be Back' and Shep Pettibone remixed jerkily jittering Latin flavoured **114 $\frac{3}{4}$ bpm** 'Urge To Merge (12" Vocal Mix);) **NENEH CHERRY 'Manchild (The Old School Mix)' (Circa Records YRT30)**, possibly to prove haunting in time although rather dreary on first hearing, sombre slow rapped and sung jiggly undulating **86 $\frac{1}{2}$ bpm** roller (by coincidence the exact same speed as the Style Council's 'Long Hot Summer', which I BPM-ed just before this!); **ALIEN SEX FIEND 'Haunted House' (Anagram 12 ANA 46, via Cherry Red/Pinnacle)**, Youth remixed and DJ Cesare scratched mainly instrumental simple lurching **119 $\frac{3}{4}$ -119 $\frac{3}{4}$ bpm** backbeater droningly building through rock guitar and chanting to even some Lyne Collins "wooo-yeah" samples: **ERIC AND THE GOOD FEELING 'Good Good Feeling (Orbital Mix)' (Equinox 12 EQN 1)**, girls supported hoarsely gurgling S'Xpress 'Hey Music Lover' vocalist with a 'Theme From S-Express'ishly started but then throbbingly locomoting **0-118bpm** simple chugger; **JUDSON SPENCE 'If You Don't Like It (Extended - Cool Vocal)' (Atlantic A8950T)**, Justin Strauss remixed hi-hat hustled slightly garage-ish lightly growled **118 $\frac{1}{2}$ -0bpm** blue-eyed jiggle, with a Sixties organ and brass augmented throbbing **117 $\frac{1}{2}$ bpm** R&B Vocal and jerkier twittering **118 $\frac{1}{4}$ bpm** Acid Dub.



THE FUNKY WORM 'u + me = love (12" version)' (FON/WEA FON19T) Norman Whitfield's 1976 Undisputed Truth oldie has been revived in a FON Force produced smoothly burbling **121 $\frac{1}{2}$ -0bpm** remake with Yazz-ish cooing by Julie Stewart, Brass Construction-ish instrumental drive and (on the A-side) vocal support by Ten City, who actually remixed the even more smoothly pulsing **121 $\frac{1}{2}$ bpm** flip (jazzier organ led **121 $\frac{1}{2}$ bpm** instrumental too).

H I - N R G

CHERELLE 'Affair (Steady Affair Mix)'

(Tabu 654673 B)
Keith Cohen remixed originally Janet Jackson-inspired but now more Paula Abdul-like (without a boing or ping!) dull jolting **(0-)112 $\frac{1}{2}$ -0bpm** thudder with a jerkier **(0-)112 $\frac{1}{2}$ bpm**

Street Dub (Hip Hop Mix) plus the older un-attractively lurching **115 $\frac{1}{2}$ bpm** 'New Love' — what a wasted talent!

DAZZLE 'I Don't Want Your Love'

(Jam Today 12CHIL-11, via Jet Star)
Staccato soul sisters chanted jerky **115 $\frac{3}{4}$ bpm** street soul lurcher (instrumental too), trying for the garage market but possibly not fully available yet, and with short lived promo reaction anyway.

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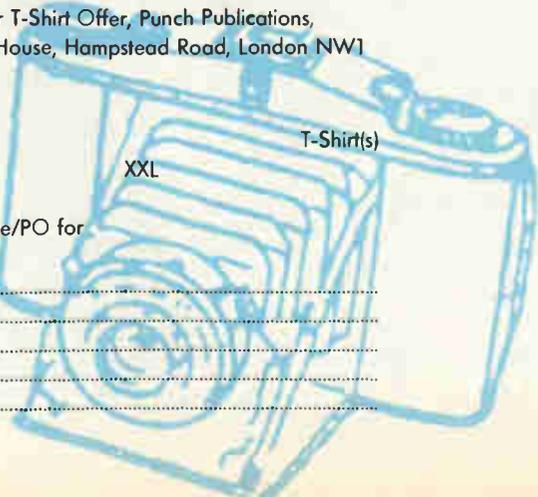
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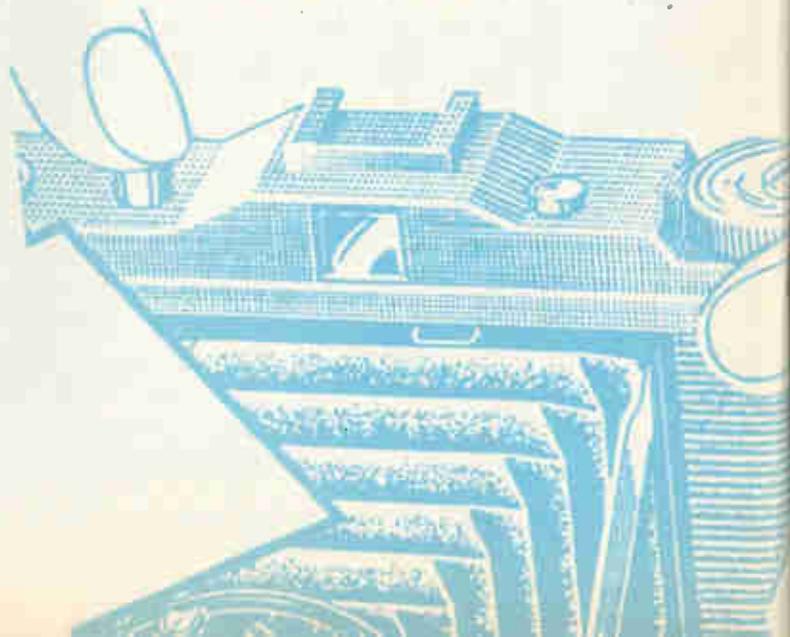
V I N T A G E C H A R T

UK SINGLES — FEBRUARY 9, 1974

TW LW

| | | | |
|----|----|---|--------------|
| 1 | 1 | TIGER FEET Mud | RAK |
| 2 | 2 | TEENAGE RAMPAGE the Sweet | RCA |
| 3 | 5 | DANCE WITH THE DEVIL Cozy Powell | RAK |
| 4 | 6 | SOLITAIRE Andy Williams | CBS |
| 5 | 13 | THE MAN WHO SOLD THE WORLD Lulu | Polydor |
| 6 | 12 | ROCKIN' ROLL BABY the Stylistics | Avco |
| 7 | 4 | THE SHOW MUST GO ON Leo Sayer | Chrysalis |
| 8 | 3 | YOU WON'T FIND ANOTHER FOOL LIKE ME New Seekers | Polydor |
| 9 | 14 | ALL OF MY LIFE Diana Ross | Tamla Motown |
| 10 | 9 | FOREVER Roy Wood | Harvest |
| 11 | 7 | RADAR LOVE Golden Earring | Track |
| 12 | 11 | HOW COME Ronnie Lane | GM |
| 13 | 10 | LOVE ON A MOUNTAIN TOP Robert Knight | Monument |
| 14 | — | DEVIL GATE DRIVE Suzi Quatro | RAK |
| 15 | 18 | TEENAGE LAMENT '74 Alice Cooper | Warner Bros |
| 16 | 8 | MY COO-CA-CHOO Alvin Stardust | Magnet |
| 17 | 20 | LIVING FOR THE CITY Stevie Wonder | Tamla Motown |
| 18 | — | TEENAGE DREAM Marc Bolan | EMI |
| 19 | 26 | WOMBLING SONG the Wombles | CBS |
| 20 | 34 | LOVE THEME Love Unlimited Orchestra | Pye |
| 21 | 21 | THE LOVE I LOST Harold Melvin & The BlueNotes | Philadelphia |
| 22 | 17 | PAPER ROSES Marie Osmond | MGM |
| 23 | 32 | NEVER GONNA GIVE YA UP Barry White | Pye |
| 24 | 15 | POOL HALL RICHARD/I WISH IT WOULD RAIN Faces | Warner Bros |
| 25 | 30 | STAR STEALERS Wheel | A&M |
| 26 | 16 | I LOVE YOU LOVE ME LOVE Gary Glitter | Bell |
| 27 | 25 | HIGHWAYS OF MY LIFE Isley Brothers | Epic |
| 28 | 37 | AFTER THE GOLD RUSH Prelude | Dawn |
| 29 | 29 | (I CAN'T GET NO) SATISFACTION Bubble Rock | UK |
| 30 | — | MA HE'S MAKING EYES AT ME Lena Zavaroni | Philips |
| 31 | 31 | GALLOPING HOME London String Chorale | Polydor |
| 32 | 28 | FOR THE GOOD TIMES Perry Como | RCA |
| 33 | — | THE AIR THAT I BREATHE Hollies | Polydor |
| 34 | 23 | VADO VIA Drupi | A&M |
| 35 | 19 | LAMPLIGHT David Essex | CBS |
| 36 | 27 | TAKE ME HIGH Cliff Richard | EMI |
| 37 | 36 | THANKS FOR SAVING MY LIFE Billy Paul | Philadelphia |
| 38 | 24 | ROLL AWAY THE STONE Mott The Hoople | CBS |
| 39 | 45 | BABY WE CAN'T GO WRONG Cilla Black | EMI |
| 40 | 22 | MERRY XMAS EVERYBODY Slade | Polydor |
| 41 | 40 | WALK RIGHT BACK Perry Como | RCA |
| 42 | 47 | SCULLERY Clifford T Ward | Charisma |
| 43 | — | SLIP AND SLIDE Medicine Head | Polydor |
| 44 | — | HAPPINESS IS ME AND YOU Gilbert O'Sullivan | MAM |
| 45 | 33 | TOP OF THE WORLD Carpenters | A&M |
| 46 | 35 | WHY OH WHY OH WHY Gilbert O'Sullivan | MAM |
| 47 | — | REMEMBER Bay City Rollers | B-ll |
| 48 | 39 | VAYA CON DIOS Millicon & Nesbitt | Pye |
| 49 | 46 | EYE LEVEL Simon Park Orchestra | Columbia |
| 50 | — | A LITTLE LOVIN' Nell Sedaka | Polydor |

RM CHART



THE CLUB CHART

| TW LW | | | | |
|-------|------|--|-----------------------------------|--|
| 1 | 1 | KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler) | 10 Records 12in | |
| 2 | 7 | PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX) kc Flight | RCA 12in | |
| 3 | 8 | THAT'S HOW I'M LIVING (MIXES)/THE CHIEF Toni Scott | Champion 12in | |
| 4 | 9 | WHO'S IN THE HOUSE the Beatmasters with Merlin | Rhythm King 12in | |
| 5 | 3 | MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX) Paul Simpson featuring Adeva and introducing Carmen Marie | Cooltempo 12in | |
| 6 | 4 | BACK TO LIFE — JAZZIE'S GROOVE/HAPPINESS (DUB)/AFRICAN DANCE/DANCE/HOLDIN' ON (BAMBELELA)/KEEP ON MOVIN'/FAIRPLAY Soul II Soul | 10 Records LP | |
| 7 | 10 | DEVOTION (MARSHALL'S CLUB MIX/THE VOICE OF PARADISE) Ten City | Atlantic 12in | |
| 8 | 13 | ME MYSELF AND I (RICHIE RICH REMIX)/JENIFA (TAUGHT ME) De La Soul | Blg Life 12in | |
| 9 | 17 | AIN'T NOBODY BETTER (UK MIXES) Inner City | 10 Records 12in | |
| 10 | 45 | JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE MIXES) Double Trouble & The Rebel MC | Desire 12in white label | |
| 11 | 2 | SLEEP TALK Alyson Williams | DefJam 12in | |
| 12 | 14 | GET HIP TO THIS! (MIXES) M-D-Emm featuring Nisih | RePublic Records 12in | |
| 13 | 42 | TAKE SOME TIME OUT (REMIXES) Arnold Jarvis | RePublic Records 12in pre-release | |
| 14 | 23 | MAKE MY BODY ROCK (FEEL IT) (US MIXES) Jomanda | US Big Beat 12in | |
| 15 | 59 | LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards | Fourth & Broadway 12in | |
| 16 | 6 | ONE MAN (ONE MIX) Chanelle | Cooltempo 12in | |
| 17 | 29 | SHELTER (MIXES) Circuit featuring Koffi | Collision Records 12in | |
| 18 | 5 | PEOPLE HOLD ON (DISCO MIX) Coldcut featuring Lisa Stansfield | Ahead Of Our Time 12in | |
| 19 | 20 | REAL LOVE (EXTENDED VERSION) Jody Watley | MCA Records 12in | |
| 20 | 11 | THE REAL LIFE Corporation Of One | Desire 12in | |
| 21 | 60 | CALM DOWN (VERSIONS) Most Wanted | US The Fever 12in | |
| 22 | 100= | U + ME + LOVE (CLUB/DUB) The Funky Worm + Ten City X The Fon Force | FON 12in promo | |
| 23 | 12 | SAY NO GO/EYE KNOW/ME MYSELF AND I/THE MAGIC NUMBER De La Soul | Big Life LP | |
| 24 | 86 | SISTER ROSA (12" REMIX/DUB VERSION) The Neville Brothers | Breakout 12in | |
| 25 | 26 | THE 900 NUMBER the 45 King | Doctor Beat 12in | |
| 26 | 30 | MAKE MY BODY ROCK (CLUB MIX SWEET) Jomanda | RCA 12in | |
| 27 | 31 | RHYTHM IS THE MASTER DJ Chuck Chillout and Kool Chip | US Mercury 12in | |
| 28 | 27 | CRUCIAL (DANCE REMIX) New Edition | MCA Records 12in | |
| 29 | 22 | LET IT ROLL Raze presents: Doug Lazy | US Grove St. 12in | |
| 30 | 47 | ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX) Lisa M | Jive 12in promo | |
| 31 | 38 | PEOPLE HOLD ON (BLAZE'S NEW JERSEY JAZZ MIX) Coldcut featuring Lisa Stansfield | Ahead Of Our Time 12in | |
| 32 | 21 | SOMETHING SPECIAL (MAGIC JUAN MIX) Sharon Dee Clarke | Urban 12in | |
| 33 | 15 | VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES) A Guy Called Gerald | Rham! 12in | |
| 34 | 37 | KRUSH GROOVIN' (MIXES) Krush | FON 12in | |
| 35 | 18 | DON'T BE CRUEL (EXTENDED/RAPACIOUS MIXES) Bobby Brown | MCA Records 12in | |
| 36 | 91 | REAL LOVE (HOUSE MIX) El DeBarge | Motown 12in | |
| 37 | 28 | LET'S GO (REMIXES) Fast Eddie | USDJ International Records 12in | |
| 38 | 40 | THE RED THE BLACK THE GREEN/DANCE, DANCE, DANCE The 45 King | US Tuff City 12in | |
| 39 | 25 | TOGETHER/LETTER TO THE BETTER Ace & Action ³ | US Prism 12in | |
| 40 | 100= | IN THE NAME OF LOVE (TODD TERRY/TONY D VERSIONS) MC Sergio | US Idlers 12in | |
| 41 | 53 | ACTIVATED (TIMMY REGISFORD REMIX) Gerald Alston | Motown 12in | |
| 42 | — | LET'S DANCE (HIP HOUSE) (118%) (HIP HOP) (114%) Sweet Tee | US Profile 12in | |
| 43 | 44 | LET'S GET HYPED (MIXES) Kool Rock Steady | USDJ International Records 12in | |
| 44 | 69 | SALSA TIME/HIP HOP SALSA (HOUSE VERSION)/B.B.O. IN EFFECT/IT'S JUST AN 808/CAN WE DO THIS/TALK DIRTY Bad Boy Orchestra | US Smokin' LP | |
| 45 | 62 | BLACK AND PROUD/SKRUM (AND THEN SOME!) Dismasters | US Urban Rock Records 12in | |
| 46 | 58 | ADDING ON/BLACK IS BACK/GETTING FIERCE/PURE RIGHTEOUSNESS LaKim Shabazz | Sure Delight LP | |
| 47 | — | STILL WAITING (FLY GUY MIX (115% - 115%)/FLY GUY DUB) (115%)/(KECHIA'S HOUSE) (116% - 0%)/(DAMN, THAT GIRL CAN SING DUB) (116% - 116% - 0%)/(PIANO BEATS) (116%) Kechia Jenkins | US Profile 12in | |
| 48 | 34 | JOY AND PAIN (WORLD TO WORLD REMIX) Rob Base & DJ E-Z Rock | Supreme Records 12in | |
| 49 | 93 | I'M EVERY WOMAN (DANCIN' DANNY D REMIX) Chaka Khan | Warner Bros 12in | |
| 50 | 56 | WORK IT TO THE BONE (REMIXES) LNR | US House Jam Records 12in | |
| 51 | 64 | GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today | Motown 12in | |
| 52 | re | GROOVE ME (EXTENDED)/TEDDY'S JAM (HYPE MIX/RADIO EDIT) Guy | MCA Records 12in | |
| 53 | re | KICKIN' IT LIVE/STAY BAD Freshki Dames | Mango Street 12in | |
| 54 | 24 | GOT TO GET YOU BACK (THE GROOVY PIANO MIX) Kym Mazelle | Syncope 12in | |
| 55 | 41 | LOVER (MIXES) Roqui | US Nugroove 12in | |
| 56 | 49 | TO THE MAX/IT'S MY TURN Steezo | Sleeping Bag Records 12in | |
| 57 | — | MY TELEPHONE (0-110%)/BEATS & PIECES (MO BASS REMIX) (0-104-0)/FAT (PARTY & BULLSHIT) (112)/NO CONNECTION (126%) /TRAK 22 (122)/PEOPLE HOLD ON (122%) /STOP THIS CRAZY THING (0-107%) / (HEDMASTER MIX) (107%) /DOCTORIN' THE HOUSE (SAY R MIX) (0-117%) / (I'M) IN DEEP (0-121%) /MAKER BRAKE (100) /GREEDY'S BACK (0-105) /DRAWMASTERS SQUEEZE (99) /WHAT'S THAT NOISE? (0-117%) /SMOKE I (0-98%) /THEME FROM 'REPORTAGE' (116%) /WHICH DOCTOR? (0-112%) Coldcut | Ahead Of Our Time LP/bonus 12in | |
| 58 | — | JUST A LITTLE BIT (MIXES) (119%) Total Science | Jumpin' & Pumpin' 12in | |
| 59 | 71 | VOODOO RAY (FRANKIE KNUCKLES/RICKY ROUGE REMIXES) A Guy Called Gerald | US Warlock Records 12in | |
| 60 | — | JUST A LITTLE MORE (87%) / (SURRENDER MIX) (87% - 87%) Fifth Of Heaven | MixOut Records 12in | |
| 61 | 97 | I'M THE ONE (CHRIS PAUL DANCE REMIX) Perri | MCA Records 12in | |
| 62 | 68 | I WANT YOU/SHE SAY KUFF (MIXES) Massive Sounds | nugroove 12in | |
| 63 | 32 | MUSICAL FREEDOM (YOU GOT THE LOVE MIX) Paul Simpson featuring Candi Staton | Cooltempo 12in | |
| 64 | 65 | GOT TO KEEP ON (12" VERSION/B BOY MIX)/PICK UP ON THIS Cookie Crew | ffrr 12in | |
| 65 | 54 | TIME MARCHES ON (JUSTIN STRAUSS REMIXES) Jungle Wonz | Breakout 12in | |
| 66 | 84 | STOP THE WORLD Black, Rock & Ron | Supreme Records LP | |
| 67 | 55 | HOUSIN' WITH THE T'S/T-N-OFF (MIXES) T La Rock | US Fresh Records 12in | |
| 68 | re | LOVE TONITE Dave Collins & Jacqui Jones | GTI Records 12in | |
| 69 | 73 | NOT GONNA DO IT (BAM BAM HOUSE MIX) Vicky Martin | MCA Records 12in | |
| 70 | re | RAP SUMMARY (LEAN ON ME)/WRATH OF KANE Big Daddy Kane | Cold Chillin' 12in promo | |
| 71 | — | READY 4 LOVE (IN HEAT) (119% - 119%) / (FRENCH TICKLER) (120 - 119%) / (MEAN GENE EDIT) (119% - 119% - 119%) / (RADIO) (119% - 0) Razette featuring Lanya | US Da SHEET Records 12in | |
| 72 | — | THE RAGGAMUFFIN NUMBER (0-106%) / BREAK BEAT 1 (116) / 2 (113%) Nomad featuring Daddy Harvey | Ruma 12in white label | |
| 73 | — | OUTER SPACE (0-127%) / LOS CHICANOS (0-125%) / A LITTLE BIT / WE'RE GONNA MOVE (126) / THE BASSLINE / MY MISSION (124) / IT'S COCAINE (125) / YEAH C'MON (0-125) / FEEL IT BABY (94%) "Power House" | US Nugroove 12in | |
| 74 | — | MR DJ (MIXES) (110) Joyce Fenderella' Irby with Doug E Fresh | Motown 12in pre-release | |
| 75 | — | WHERE HAS ALL THE LOVE GONE? (GHETTO MIX) Yazz | Big Life 12in | |
| 76 | re | BLOW THE HOUSE DOWN (KEVIN SAUNDERSON HARD CORE MIX) Wee Papa Girl Rappers | Jive 12in | |
| 77 | — | BLACK STEEL IN THE HOUR OF CHAOS (RADIO VERSION) (0-91) / (INSTRUMENTAL) (0-90) / CAUGHT, CAN WE GET A WITNESS (PRE BLACK STEEL BALLISTIC FELONY DUB) (0-116) / TOO MUCH POSSE (104%) / B-SIDE WINS AGAIN (0-106%) / 0) Public Enemy | US Def Jam 12in | |
| 78 | 33 | HELYOM HALIB (ACID ACID ACID/ACID MIX) Cappella | Music Man 12in promo | |
| 79 | 63 | SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES) Lake Eerie | Champion 12in | |
| 80 | — | HUMANITY (CLUB MIX) The Biddu Orchestra | Trax 12in | |
| 81 | 66 | LET IT LOOSE (MIXES) Amy Jackson | US Bigshot Records 12in | |
| 82 | 96 | STRINGS OF LIFE (MIXES) Rhythim Is Rhythim | Jack Trax 12in | |
| 83 | — | PUT YOUR TRUST IN THE MUSIC (LES ADAMS GARAGE REMIX) Burrell | 10 Records 12in | |
| 84 | 48 | ROCKIN' ON THE GO-GO SCENE Richie Rich | Gee St Recordings 12in | |
| 85 | 74 | HARD CORE — HIP HOUSE (US REMIXES) Tyree | USDJ International Records 12in | |
| 86 | 76 | TO THE BONE/THE GODDESS Wanda Dee | US Tuff City 12in | |
| 87 | — | UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX) (119%) / (ARTHUR BAKER'S DANCE MIX/DUB) (119) Roberta Flack | US Atlantic 12in | |
| 88 | 100= | MY LITTLE PARTY (MIXES) Tony Real | US Sunshine Music Ltd 12in | |
| 89 | — | HARDCORE HIP HOP (UK REMIXES) Tyree | D.J. International Records 12in | |
| 90 | — | WOMEN BEAT THEIR MEN (MIXES) (122) Voodoo Doll | US Breaking Bones Records 12in | |
| 91 | 50 | ROMEO AND JULIET (VOCAL REMIX) Blue Magic | OBR 12in | |
| 92 | — | SLAM (CLUB MIX) Humanoid | Westside Records 12in | |
| 93 | — | AIN'T NOBODY BETTER (US MIXES) Inner City | US Virgin 12in | |
| 94 | — | THE TIME IS RIGHT MIXES (105%) Russell Patterson | US Jump Street 12in | |
| 95 | — | 24/7 Dino | Fourth & Broadway 12in | |
| 96 | — | IDON'T WANT YOUR LOVE (REMIX/INSTRUMENTAL) (115%) Dazzle | Jam Today 12in promo | |
| 97 | 70 | THIS IS SKA ('THE WAY I SEE IT' MIX) Longsy D's House Sound | Big One 12in | |
| 98 | 98 | ROXANNE'S ON A ROLL (REMIXES) The Real Roxanne | US Select 12in | |
| 99 | 88 | WHICH WAY IS UP (MIXES) Syndee | Big One 12in | |
| 100 | 81 | IT'S TIME TO GET FUNKY / (BOOTLEG MIX) Bizarre Inc | Blue Chip "R&B" 12in | |

Due to a James Hamilton beyond our control we are unable to bring you this week's Club Chart. In its place we are repeating last week's chart and this feeble, grovelling apology, we hope normal service will be resumed as soon as possible.

CIRCUIT

REMIX

COLLISION

THE SINGLE

Shelter

OUT THIS WEEK

12" 12 CIR IR INCLUDING ORIGINAL 12"

PRODUCED BY CIRCUIT ON COLLISION RECORDS
DISTRIBUTED THROUGH THE CARTEL

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...DIVISION
...TEAM
...TAKING
...IN A
...TRIAL
...AT THE
...GROUND.
...IMPRESS
...MCCRAW,
...ACTING
...BOB
...THE WING

THAT CHAMP
...LEFT WINNER
...TAKING
...LOOKING FOR?

RM

CHARTS

APRIL 30 — MAY 6 1989

U S S I N G L E S

TW LW

- | | | | | |
|----|----|----------------------------------|------------------------------------|-----------------|
| 1 | 1 | LIKE A PRAYER | Madonna | Sire |
| 2 | 2 | I'LL BE THERE FOR YOU | Bon Jovi | Mercury |
| 3 | 8 | REAL LOVE | Jody Watley | MCA |
| 4 | 3 | FUNKY COLD MEDINA | Tone Lóc | Delicious |
| 5 | 10 | FOREVER YOUR GIRL | Paula Abdul | Virgin |
| 6 | 7 | SECOND CHANCE | Thirty Eight Special | A&M |
| 7 | 9 | AFTER ALL | Cher/Peter Cetera | Geffen |
| 8 | 15 | SOLDIER OF LOVE | Donny Osmond | Capitol |
| 9 | 11 | ROOM TO MOVE | Animation | Polydor |
| 10 | 4 | SHE DRIVES ME CRAZY | Fine Young Cannibals | IRS |
| 11 | 5 | HEAVEN HELP ME | Deon Estus | Mika |
| 12 | 13 | THINKING OF YOU | Sa-Fire | Cutting |
| 13 | 17 | CULT OF PERSONALITY | Living Colour | Epic |
| 14 | 18 | ROCK ON | Michael Damian | Cypress |
| 15 | 16 | IKO IKO | the Belle Stars | Capitol |
| 16 | 14 | SINCERELY YOURS | Sweet Sensation | Atco |
| 17 | 19 | ELECTRIC YOUTH | Debbie Gibson | Atlantic |
| 18 | 22 | PATIENCE | Guns N' Roses | Geffen |
| 19 | 20 | WIND BENEATH MY WINGS | Bette Midler | Atlantic |
| 20 | 23 | EVERY LITTLE STEP | Bobby Brown | MCA |
| 21 | 6 | THE LOOK | Roxette | EMI |
| 22 | 28 | I'LL BE LOVING YOU (FOREVER) | New Kids On The Block | Columbia |
| 23 | 12 | ROCKET | Def Leppard | Mercury |
| 24 | 26 | EVERLASTING LOVE | Howard Jones | Elektra |
| 25 | 29 | CLOSE MY EYES FOREVER | Lita Ford | RCA |
| 26 | 27 | SEVENTEEN | Winger | Atlantic |
| 27 | 33 | WHERE ARE YOU NOW? | Jimmy Harnen | WTG |
| 28 | 25 | GIRL YOU KNOW IT'S TRUE | Milli Vanilli | Arista |
| 29 | 31 | A SHOULDER TO CRY ON | Tommy Page | Sire |
| 30 | 36 | THROUGH THE STORM | Aretha Franklin | Arista |
| 31 | 24 | ETERNAL FLAME | the Bangles | Columbia |
| 32 | 41 | BUFFALO STANCE | Neneh Cherry | Virgin |
| 33 | 37 | VOICES OF BABYLON | the Outfield | Columbia |
| 34 | 42 | CRY | Waterfront | Polydor |
| 35 | 21 | STAND REM | | Warner Brothers |
| 36 | 39 | I ONLY WANNA BE WITH YOU | Samantha Fox | Jive |
| 37 | 35 | I WANNA BE THE ONE | Stevie B | LMR |
| 38 | 30 | YOUR MAMA DON'T DANCE | Poison | Enigma |
| 39 | — | SATISFIED | Richard Marx | EMI |
| 40 | 47 | DOWNTOWN | One 2 Many | A&M |
| 41 | 48 | LITTLE JACKIE WANTS TO BE A STAR | Lisa Lisa & Cult Jam | Columbia |
| 42 | 54 | POP SINGER | John Cougar Mellencamp | Mercury |
| 43 | 49 | MISS YOU LIKE CRAZY | Natalie Cole | EMI |
| 44 | 51 | COMING HOME | Cinderella | Mercury |
| 45 | 57 | THIS TIME I KNOW IT'S FOR REAL | Donna Summer | Atlantic |
| 46 | 34 | SUPERWOMAN | Karyn White | Warner Brothers |
| 47 | 32 | YOU GOT IT | Roy Orbison | Virgin |
| 48 | 52 | GIVING UP ON LOVE | Rick Astley | RCA |
| 49 | 62 | BABY DON'T FORGET MY NUMBER | Milli Vanilli | Arista |
| 50 | 55 | CIRCLE | Eddie Brickell & The New Bohemians | Geffen |
| 51 | 59 | CUDDLY TOY (FEEL FOR ME) | Roachford | Epic |
| 52 | 53 | I'LL BE YOU | the Replacements | Sire |
| 53 | 64 | VERONICA | Elvis Costello | Warner Brothers |
| 54 | 45 | THE LIVING YEARS | Mike And The Mechanics | Atlantic |
| 55 | 40 | BIRTHDAY SUIT | Johnny Kemp | Columbia |
| 56 | 43 | MY HEART CAN'T TELL YOU NO | Rod Stewart | Warner Brothers |
| 57 | 46 | LOST IN YOUR EYES | Debbie Gibson | Atlantic |
| 58 | 44 | DREAMIN' | Vanessa Williams | Wing |
| 59 | 38 | ORINOCO FLOW | Enya | Geffen |
| 60 | — | I DROVE ALL NIGHT | Cyndi Lauper | Epic |

BULLETS

- | | | | | |
|----|----|-------------------------------|------------------------|-----------|
| 61 | 72 | LET ME IN | Eddie Money | Columbia |
| 63 | 75 | I WON'T BACK DOWN | Tom Petty | MCA |
| 64 | 74 | SEEING IS BELIEVING | Mike And The Mechanics | Atlantic |
| 65 | — | INTO THE NIGHT | Benny Mardones | Polydor |
| 66 | 73 | CLOSER THAN FRIENDS | Surface | Columbia |
| 69 | — | GOOD THING | Fine Young Cannibals | IRS |
| 73 | — | BE WITH YOU | the Bangles | Columbia |
| 74 | 81 | ROUND & ROUND | New Order | Qwest |
| 75 | 90 | DOWN BOYS | Warrant | Columbia |
| 80 | 88 | WHO DO YOU GIVE YOUR LOVE TO? | Michael Morales | Wing |
| 81 | — | IF YOU DON'T KNOW ME BY NOW | Simply Red | Elektra |
| 82 | — | I LIKE | Guy | Uptown |
| 84 | — | THE MAYOR OF SIMPLETON XTC | | Geffen |
| 85 | — | ROOMS ON FIRE | Stevie Nicks | Modern |
| 89 | — | ANYTHING CAN HAPPEN | Was (Not Was) | Chrysalis |

U S A L B U M S

TW LW

- | | | | | |
|----|----|-------------------------------|-----------------------|-----------|
| 1 | 1 | LIKE A PRAYER | Madonna | Sire |
| 2 | 2 | LOC-ED AFTER DARK | Tone Lóc | Delicious |
| 3 | 5 | G N' R LIES | Guns N' Roses | Geffen |
| 4 | 6 | THE RAW & THE COOKED | Fine Young Cannibals | IRS |
| 5 | 3 | DON'T BE CRUEL | Bobby Brown | MCA |
| 6 | 7 | VIVID | Living Colour | Epic |
| 7 | 8 | HANGIN' TOUGH | New Kids On The Block | Columbia |
| 8 | 4 | ELECTRIC YOUTH | Debbie Gibson | Atlantic |
| 9 | 14 | BEACHES | Soundtrack | Atlantic |
| 10 | 11 | FOREVER YOUR GIRL | Paula Abdul | Virgin |
| 11 | 9 | MYSTERY GIRL | Roy Orbison | Virgin |
| 12 | 12 | GIRL YOU KNOW IT'S TRUE | Milli Vanilli | Arista |
| 13 | 16 | NEW JERSEY | Bon Jovi | Mercury |
| 14 | 10 | TRAVELING WILBURYS VOLUME ONE | Traveling Wilburys | Wilbury |
| 15 | 13 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen |
| 16 | 15 | EVERYTHING | the Bangles | Columbia |
| 17 | 20 | LARGER THAN LIFE | Jody Watley | MCA |
| 18 | 18 | SKID ROW | Skid Row | Atlantic |
| 19 | 46 | SONIC TEMPLE | the Cult | Sire |
| 20 | 19 | HYSTERIA | Def Leppard | Mercury |

JODY WATLEY: "Ssssstudio Line . . ."



- 21 23 ... AND JUSTICE FOR ALL Metallica
- 22 17 LIVING YEARS Mike And The Mechanics
- 23 24 SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians
- 24 21 GREEN REM Warner Brothers
- 25 25 WATERMARK Enya Geffen
- 26 26 MELISSA ETHERIDGE Melissa Etheridge Island
- 27 22 OUT OF ORDER Rod Stewart Warner Brothers
- 28 36 LOOK SHARP! Roxette EMI
- 29 30 GUY Guy Uptown
- 30 27 KARYN WHITE Karyn White Warner Brothers
- 31 31 RAIN MAN Soundtrack Capitol
- 32 28 OPEN UP AND SAY ... AH! Poison Enigma
- 33 29 WINGER Winger Atlantic
- 34 32 GIVING YOU THE BEST THAT I GOT Anita Baker Elektra
- 35 34 SPIKE Elvis Costello Warner Brothers
- 36 38 DIRTY ROTTEN FILTHY STINK Warrant Columbia
- 37 39 STRAIGHT OUTTA COMPTON NWA Ruthless
- 38 33 THE TRINITY SESSION Cowboy Junkies RCA
- 39 41 LET'S GET IT STARTED MC Hammer Capitol
- 40 40 LIFE IS ... TOO SHORT Too Short Jive
- 41 37 SILHOUETTE Kenny G Arista
- 42 35 THE GREAT RADIO CONTROVERSY Tesla Geffen
- 43 43 EAZY-DUZ-IT Eazy-E Ruthless
- 44 44 ORANGES AND LEMONS XTC Geffen
- 45 49 NICK OF TIME Bonnie Raitt Capitol
- 46 29 THE RIGHT STUFF Vanessa Williams Wing
- 47 — 3 FEET HIGH AND RISING De La Soul Tommy Boy
- 48 48 THE HEADLESS CHILDREN WASP Capitol
- 49 45 WORKING GIRL Soundtrack Arista
- 50 47 NEW YORK Lou Reed Sire

Compiled by Billboard

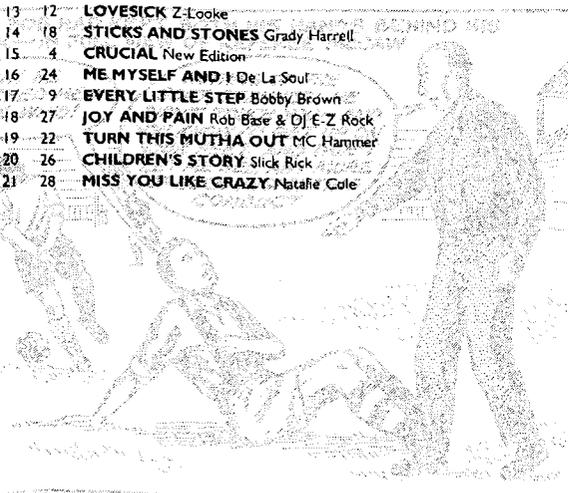
● DE LA SOUL: "ere's our Public Enemy impression, good isn't it?"



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

TW LW

- 1 2 REAL LOVE Jody Watley MCA
- 2 6 START OF A ROMANCE Skyy Atlantic
- 3 5 I LIKE Guy Uptown
- 4 1 LOVE SAW IT Karyn White Warner Brothers
- 5 3 SLEEP TALK Alyson Williams Def Jam
- 6 7 DON'T TAKE MY MIND ON A TRIP Boy George Virgin
- 7 8 FUNKY COLD MEDINA Tone Lōc Delicious
- 8 10 TRIBUTE (RIGHT ON) the Pasadenas Columbia
- 9 11 IF I'M NOT YOUR LOVER Al B Sure! Warner Bros
- 10 16 HEAVEN HELP ME Deon Estus Mika
- 11 15 BUCK WILD EU Virgin
- 12 14 BABY ME Chaka Khan Warner Bros
- 13 12 LOVESICK Z-Looke Orpheus
- 14 18 STICKS AND STONES Grady Harrell RCA
- 15 4 CRUCIAL New Edition MCA
- 16 24 ME MYSELF AND I De La Soul Tommy Boy
- 17 9 EVERY LITTLE STEP Bobby Brown MCA
- 18 27 JOY AND PAIN Rob Base & DJ E-Z Rock Profile
- 19 22 TURN THIS MUTHA OUT MC Hammer Capitol
- 20 26 CHILDREN'S STORY Slick Rick Def Jam
- 21 28 MISS YOU LIKE CRAZY Natalie Cole EMI



- MCA
- Atlantic
- Uptown
- Warner Brothers
- Def Jam
- Virgin
- Delicious
- Columbia
- Warner Bros
- Mika
- Virgin
- Warner Bros
- Orpheus
- RCA
- MCA
- Tommy Boy
- MCA
- Profile
- Capitol
- Def Jam
- EMI

- 22 21 IT'S ONLY LOVE Simply Red Elektra
- 23 29 MY FIRST LOVE Atlantic Starr Warner Brothers
- 24 25 LIKE A PRAYER Madonna Sire
- 25 13 ROLLIN' WITH KID 'N PLAY Kid 'N Play Select
- 26 20 ROMEO AND JULIET Blue Magic Def Jam
- 27 32 IF SHE KNEW Anne G Atlantic
- 28 19 NEVER SAY GOODBYE TO LOVE Rene Moore Polydor
- 29 17 24/7 Dino 4th & B'Way
- 30 35 MR DJ Joyce "Fenderella" Irby Motown
- 31 40 EVERY LITTLE TIME Kiara Arista
- 32 39 HAVE YOU HAD YOUR LOVE TODAY The O'Jays EMI
- 33 — LOST WITHOUT YOU BeBe & CeCe Winans Capitol
- 34 38 LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam Columbia
- 35 — FOR THE LOVE OF YOU Tony! Toni! Tone! Wing
- 36 36 THE GOOD, BAD & UGLY Charlie Singleton Epic
- 37 — I'LL BE LOVING YOU (FOREVER) New Kids On The Block Columbia
- 38 37 UH-UH OOH-OOH LOOK OUT Roberta Flack Atlantic
- 39 — DON'T TEASE ME Robert Brooks MCA
- 40 — THROUGH THE STORM Aretha Franklin Arista

Compiled by Billboard

MUSIC VIDEO

TW LW

- 1 1 RATTLE AND HUM U2 CIC
- 2 2 INNOCENTS Erasure Virgin
- 3 — HOMECOMING CONCERT Gloria Estefan CMV
- 4 4 KYLIE — THE VIDEOS Kylie Minogue PWL
- 5 3 VIDEO ANTHOLOGY Bruce Springsteen CMV
- 6 5 MAKING THRILLER Michael Jackson Vestron
- 7 7 6ix BY 3HREE Duceanduran PMI
- 8 15 THE LEGEND CONTINUES ... Michael Jackson Video Collection
- 9 10 THE BIG PUSH TOUR Bros CMV
- 10 13 PRIVATE COLLECTION Cliff Richard PMI
- 11 — GREATEST HITS LIVE Neil Diamond CMV
- 12 12 GUARANTEED LIVE '88 Cliff Richard PMI
- 13 6 NOW THAT'S WHAT I CALL MUSIC VIDEO 14 Various Virgin/PMI/PMV
- 14 9 101 Depeche Mode Virgin
- 15 20 THE SONG REMAINS Led Zeppelin WHV
- 16 — FAITH George Michael CMV
- 17 8 CLOSE Kim Wilde Virgin
- 18 — ACADEMY New Order Virgin
- 19 — NON-STOP EROTIC VIDEO Soft Cell Music Club/Video Collection
- 20 — KICK THE VIDEO FLICK INXS Channel 5

Compiled by Gallup

● GLORIA: "I find this exercise is very good for the pectorals?"



Personal

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

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RECORDS 60s, 70s, 80s singles 12in LPs for sale large SAE for Monster List. A Back, 44 Egmont Road, Hove, Sussex, BN3 7FP.

Record Fairs

DONCASTER SATURDAY 6th May, Y.W.C.A. Cleveland Street, 10.30am-4pm. Trans-Pennine 0532-892087.

ST HELENS Sunday 7th May T.U.C. Centre, College Street 10.30am-4pm. Trans-Pennine 0532-892087.

HULL SATURDAY 13th May Albemarle Centre, Ferensway, Disc Discovery 0482-448578.

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SIMPLE MINDS Club — Send SAE to SIMPLE MINDS CLUB, PO Box 48, Lond N6 5RU.

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PHIL COLLINS NEWS — Send SAE to: GENINFO, PO Box 107, London N6 5RU.

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

NEWS EXTRA

BROS SPLIT — MORE NEWS

● **Kylie Minogue** fails by a very narrow margin to become the first woman ever to debut at number one on the singles chart, as 'Hand On Your Heart' enters the listing at number two after just failing to displace **the Bangles'** 'Eternal Flame'. Only two previous singles by female soloists have debuted at number two: **Madonna's** 'Like A Prayer' and Kylie's own 'The Loco-Motion'.

The Bangles have now spent four weeks at number one with 'Eternal Flame', thus equalling the record for an all-girl group established in 1976 by **Pussycat's** 'Mississippi' and matched nine years later by **Sister Sledge** and 'Frankie'.

Kylie will surely get her turn at the top next week, as the **Holly Johnson/Paul McCartney/Gerry Marsden/Christians** recording of 'Ferry Cross The Mersey' originally scheduled to be released on Tuesday (2nd) and widely tipped to become an immediate number one has been put back, and will not now be released until next Monday, the 8th.

But, whatever her fate next week, Kylie must be used to being number two by now — she spent 15 weeks as runner-up last year — a record for a calendar year for any artist. Ironically, Kylie would have debuted at number one but for the fact that her record company PWL issued 'Hand On Your Heart' as a cassette single priced at £1.99 — cheaper than chart regulations allow — thus rendering sales of the format null and void. Of the 11,000 cassette singles of 'Hand On Your Heart' to find their way into record shops last week, the majority were sold very quickly. Had their sales been allowed to stand, Kylie would easily have overturned the Bangles' majority, which was only about 1,600. Ironically, the BPI, who establish the chart regulations which Gallup enforce, are actively discussing a reduction in the

minimum price of cassette singles to encourage the format to grow beyond its current market share of less than half a percent. When the issue is resolved, expect a flood of cassette singles (with seven inch versions of hits) to become widely available at £1.99. Cassettes bearing the full 12 inch versions of hits (maxi-cassettes) will also become more common, but expect to pay £3.49 or so for them.

● **Diana Ross** returns to the chart with her 41st solo hit 'Workin' Overtime'. No other woman can match Diana's tally of hit singles. Her nearest rival is **Donna Summer**, who has had 30 solo hits, shortly to become 31 with the release of 'I Don't Wanna Get Hurt'.

● The million selling European smash 'Bring Me Edelweiss' advances to number 26, earning **Edelweiss** the distinction of becoming only the third Austrian act to have a top 40 hit in the Eighties, following **Opus** whose 'Live Is Life' got the ball rolling in 1985, and **Falco**, who had back-to-back top 10 hits with 'Rock Me Amadeus' and 'Vienna Calling' in 1986.

● Holly Johnson's 'Americanos' dips to number six as his debut album 'Blast' enters the chart at number one, emulating the achievement of his former group **Frankie Goes To Hollywood's** debut album 'Welcome To The Pleasuredome', which entered the chart at number one in 1984.

Holly is the seventh artist to top the album chart solo and as a member of a group/duo in the Eighties, following **Phil Collins, Alison Moyet, Bryan Ferry, Sting, George Michael** and **Morrissey**.

As **rm** went to press this week, there were stormy developments in the **Craig Logan** leaving **Bros** story.

The split is no longer amicable and Craig will be suing the group for a substantial sum of money. He's said to have been offered a £1 million pay off from Bros, but he wants more.

"Despite efforts by Matt and Luke to reach an amicable agreement, Craig's demands in relation to his departure were considered unreasonable by the twins," says a spokesperson. "Negotiations broke down, but hopefully will continue despite the commencement of legal processes by Craig."

Bros will be going into the studio to record a new album without Craig soon and it looks likely they'll be touring in the autumn.

PET SHOP BOYS WIN

Pet Shop Boys have won a libel case against Jonathan King, who claimed they'd ripped off one of their songs from an old **Cat Stevens'** tune.

In his column in *The Sun* in June 1987, King claimed 'It's A Sin' was copied from **Cat Stevens'** hit 'Wild World', but in court the owners of *The Sun* have admitted that King had been unjustified in saying such a thing. **Pet Shop Boys** have been awarded an undisclosed sum of money which they'll be donating to charity.

CHARTFILE USA

Madonna enjoys a third week atop both the singles and albums charts with 'Like A Prayer'. The album has sold over two million copies already, whilst the single has topped the 750,000 mark, and seems likely to become Maddy's third US million selling single, following 'Like A Virgin' and 'Crazy For You'.

Richard Marx makes a sensational debut at number 39 with his latest hit 'Satisfied'. Only one single has debuted higher this year, the aforementioned 'Like A Prayer', so to forecast a number one hit for Marx, who previously topped with 'Hold On To The Nights', would not be too much of a risk.

And debuting at number 65 is 'Into The

Night' by **Benny Mardones**, which spent 20 weeks in the chart and peaked at number 11 in 1980. It is the latest record to be re-issued as a result of becoming a cult favourite in one area of America. To use radio parlance, it 'broke out' of Phoenix after radio stations there added it to their playlists. The most successful of these apparently randomly revived hits is 'When I'm With You' by **Sheriff**, which climbed all the way to number one earlier this year. Another oldie, 'Where Are You Now' by **Jimmy Harnes with Synch**, climbs to number 27 this week, exactly 50 places higher than its original 1986 peak. It has amassed an impressive total of 23 weeks on the Hot 100 in two chart runs.

TWELVE INCH

TW LW

| | | | | |
|----|----|------------------------------|-------------------------|--------------------|
| 1 | — | HAND ON YOUR HEART | Kylie Minogue | PWL PWLT35 |
| 2 | 2 | WHO'S IN THE HOUSE | Beatmasters With Merlin | Rhythm King |
| 3 | 4 | ETERNAL FLAME | Bangles | CBS |
| 4 | 5 | ONE | Metallica | Vertigo |
| 5 | — | I'M EVERY WOMAN (REMIX) | Chaka Khan | Warner Bros W2963T |
| 6 | 14 | REQUIEM | London Boys | Teldec/WEA |
| 7 | 1 | INTERESTING DRUG | Morrissey | HMV |
| 8 | 7 | AIN'T NOBODY BETTER | Inner City | 10 Records |
| 9 | 6 | BABY I DON'T CARE | Transvision Vamp | MCA |
| 10 | 3 | LULLABY | the Cure | Fiction |
| 11 | 8 | IF YOU DON'T KNOW ME BY NOW | Simply Red | Elektra |
| 12 | 9 | GOT TO KEEP ON | Cookie Crew | London |
| 13 | 12 | ME MYSELF AND I | De La Soul | Big Life/Tommy Boy |
| 14 | 10 | AMERICANOS | Holly Johnson | MCA |
| 15 | 16 | YOUR MAMA DON'T DANCE | Poison | Capitol |
| 16 | 19 | WHERE HAS ALL THE LOVE GONE? | Yazz | Big Life |
| 17 | — | BRING ME EDELWEISS | Edelweiss | WEA YZ353T |
| 18 | — | MISS YOU LIKE CRAZY | Natalie Cole | EMI USA 12MT63 |
| 19 | — | GOOD THING | Fine Young Cannibals | London LONX218 |
| 20 | 20 | BEDS ARE BURNING | Midnight Oil | CBS |

COMPACT DISC

TW LW

| | | | | |
|----|----|--|---|---------------------|
| 1 | — | BLAST | Holly Johnson | MCA DMCG6042 |
| 2 | 1 | A NEW FLAME | Simply Red | Elektra |
| 3 | 4 | THE RAW AND THE COOKED | Fine Young Cannibals | London |
| 4 | 3 | WHEN THE WORLD KNOWS YOUR NAME | Deacon Blue | CBS |
| 5 | 2 | ANYTHING FOR YOU | Gloria Estefan With Miami Sound Machine | Epic |
| 6 | 6 | EVERYTHING | Bangles | CBS |
| 7 | — | PASTPRESENT | Clannad | RCA PD74074 |
| 8 | 7 | KICK INXS | | Mercury |
| 9 | 5 | LIKE A PRAYER | Madonna | Sire |
| 10 | 8 | CLUB CLASSICS VOLUME ONE | Soul II Soul | 10 Records |
| 11 | 10 | HEY HEY IT'S THE MONKEES — GREATEST HITS | Monkees | K-Tel |
| 12 | 14 | DON'T BE CRUEL | Bobby Brown | MCA |
| 13 | 11 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen |
| 14 | 17 | SOUTHSIDE | Texas | Mercury |
| 15 | 12 | NOW THAT'S WHAT I CALL MUSIC 14 | Various | EMI/Virgin/Polygram |
| 16 | 19 | POP ART | Transvision Vamp | MCA |
| 17 | — | GIPSY KINGS | Gipsy Kings | Telstar TCD2355 |
| 18 | 9 | SONIC TEMPLE | the Cult | Beggars Banquet |
| 19 | 13 | FOREVER YOUR GIRL | Paula Abdul | Siren |
| 20 | — | DEEP HEAT — THE SECOND BURN | Various | Telstar TCD2356 |

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

APRIL 30 - MAY 6

UK ALBUMS

TW LW W/C

| TW | LW | W/C | Artist | Label |
|-----|----|-----|---|-----------------------------------|
| 1 | 1 | 14 | ETERNAL FLAME the Bangles | CBS |
| 2 | 2 | 1 | HAND ON YOUR HEART Kylie Minogue | PWL PWL35 |
| 3 | 2 | 5 | IF YOU DON'T KNOW ME BY NOW Simply Red | Elektra |
| 4 | 3 | 6 | BABY I DON'T CARE Transvision Vamp | MCA |
| 5 | 11 | 6 | REQUIEM London Boys | Teldec/WEA |
| 6 | 4 | 6 | AMERICANOS Holly Johnson | MCA |
| 7 | 24 | 4 | MISS YOU LIKE CRAZY Natalie Cole | EMI USA |
| 8 | 8 | 3 | WHO'S IN THE HOUSE Beatmasters with Merlin | Rhythm King |
| 9 | 12 | 7 | BEDS ARE BURNING Midnight Oil | Sprint/CBS |
| 10 | 7 | 4 | GOOD THING Fine Young Cannibals | London |
| 11 | 5 | 3 | LULLABY the Cure | Fiction |
| 12 | 9 | 2 | INTERESTING DRUG Morrissey | HMV |
| 13 | 10 | 3 | AIN'T NOBODY BETTER Inner City | 10 Records |
| 14 | 13 | 3 | ONE Metallica | Vertigo |
| 15 | 6 | 10 | I BEG YOUR PARDON Kon Kan | Atlantic |
| 16 | 26 | 2 | YOUR MAMA DON'T DANCE Poison | Capitol |
| 17 | 27 | 2 | WHERE HAS ALL THE LOVE GONE Yaz | Big Life |
| 18 | 30 | 2 | I'LL BE THERE FOR YOU Bon Jovi | Vergito |
| 19 | 17 | 6 | GOT TO KEEP ON Cookie Crew | London |
| 20 | 16 | 10 | STRAIGHT UP Paula Abdul | Siren |
| 21 | 33 | 2 | ELECTRIC YOUTH Debbie Gibson | Atlantic |
| 22 | 23 | 5 | ME MYSELF AND I De La Soul | Big Life/Tommy Boy |
| 23 | — | 1 | I'M EVERY WOMAN (REMIX) Chaka Khan | Warner Brothers W2963 |
| 24 | 20 | 9 | TOO MANY BROKEN HEARTS Jason Donovan | PWL |
| 25 | 18 | 8 | LIKE A PRAYER Madonna | Sire |
| 26 | 40 | 7 | THE LOOK Roxette | EMI |
| 27 | 14 | 4 | WHEN LOVE COMES TO TOWN U2 with B B King | Island |
| 28 | 42 | 2 | BRING ME EDELWEISS Edelweiss | WEA |
| 29 | 19 | 8 | THIS TIME I KNOW IT'S FOR REAL Donna Summer | Warner Bros |
| 30 | 29 | 5 | YOU ON MY MIND Swing Out Sister | Fontana |
| 31 | 21 | 5 | MYSTIFY INXS | Mercury |
| 32 | 15 | 3 | THIS IS YOUR LAND Simple Minds | Virgin |
| 33 | 22 | 8 | KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler | 10 Records |
| 34 | 35 | 5 | REAL LOVE Jody Watley | MCA |
| 35 | 31 | 3 | DO YOU BELIEVE IN SHAME? Duranduran | EMI |
| 36 | 25 | 7 | PEOPLE HOLD ON Coldcut featuring Lisa Stansfield | Ahead Of Our Time |
| 37 | — | 1 | ROOMS ON FIRE Stevie Nicks | EMI E990 |
| 38 | 28 | 7 | I HAVEN'T STOPPED DANCING YET Pat & Mick | PWL |
| 39 | — | 1 | DON'T IT MAKE YOU FEEL GOOD Stefan Dennis | Sublime LIME105 |
| 40 | 32 | 8 | PARADISE CITY Guns N' Roses | Geffen |
| 41 | 49 | 2 | HEAVEN HELP ME Deon Estus | Mika |
| 42 | — | 1 | VIOLENTLY Hue And Cry | Circa YR29 |
| 43 | — | 1 | WORKIN' OVERTIME Diana Ross | EMI E991 |
| 44 | — | 1 | THROUGH THE STORM Aretha Franklin & Elton John | Arista 112185 |
| 45 | — | 1 | HELKOM HALIB (ACID ACID) Cappella | Musica Man MMP57004 |
| 46 | 36 | 7 | MUSICAL FREEDOM Paul Simpson featuring Adeva | Cooltempo |
| 47 | — | 1 | MY LOVE IS SO RAW Alyson Williams | Def Jam/CBS 6548987 |
| 48 | — | 1 | DISAPPOINTED Public Image Ltd | Virgin VS1181 |
| 49 | 56 | 2 | MOVE CLOSER Tom Jones | Jive |
| 50 | 37 | 5 | PLEASE DON'T BE SCARED Barry Manilow | Arista |
| 51 | 34 | 7 | OF COURSE I'M LYING Yello | Mercury |
| 52 | 38 | 21 | DON'T BE CRUEL Bobby Brown | MCA |
| 53 | 63 | 7 | THAT'S WHEN I THINK OF YOU 1927 | WEA |
| 54 | 59 | 5 | I CAN SEE CLEARLY NOW (REMIX) Johnny Nash | Epic |
| 55 | 43 | 6 | FREE WORLD Kirsty MacColl | Virgin |
| 56 | 76 | 3 | MY HEART CAN'T TELL YOU NO Rod Stewart | Warner Bros |
| 57 | — | 1 | LET THERE BE ROCK Onslaught | London LON224 |
| 58 | 68 | 3 | ON THE INSIDE Lynne Hamilton | AI |
| 59 | 64 | 4 | GOOD TIMES Reid | Syncope |
| 60 | — | 1 | THRILL HAS GONE Texas | Mercury TEX2 |
| 61 | 44 | 3 | MAKE MY BODY ROCK (FEEL IT) Jomanda | RCA |
| 62 | 71 | 2 | THE RAINDANCE Dare | A&M |
| 63 | 47 | 4 | JOY AND PAIN Rob Base & DJ E-Z Rock | Supreme |
| 64 | 67 | 3 | LOLLY LOLLY Wendy & Lisa | Virgin |
| 65 | 57 | 14 | VOODOO RAY A Guy Called Gerald | Rhain! |
| 66 | 39 | 5 | THIS IS YOUR LIFE the Blow Monkeys | RCA |
| 67 | 53 | 3 | COME BACK Luther Vandross | Epic |
| 68 | 77 | 2 | AFFAIR Cherrille | Tabu |
| 69 | 41 | 3 | WISE UP! SUCKER Pop Will Eat Itself | RCA |
| 70 | — | 1 | HARDCORE HIP HOUSE Tyree | Mango |
| 71 | 45 | 6 | BEAUTY'S ONLY SKIN DEEP Aswad | Westside/DJ International DJINI I |
| 72 | 48 | 11 | I'D RATHER JACK Reynolds Girls | Polydor |
| 73 | 81 | 2 | DO YOU LIKE IT? Kingdom Come | RCA PB42715 |
| 74 | — | 1 | YOU'RE THE ONE Bang | Champion |
| 75 | 52 | 4 | THAT'S HOW I'M LIVING Toni Scott | Westside |
| 76 | 54 | — | SLAM Humanoid | Parlophone |
| 77 | 74 | — | BREAKIN' UP BREAKIN' DOWN Wild Weekend | MCA MCA1334 |
| 78 | — | — | I WON'T BACK DOWN Tom Petty | Arista |
| 79 | 84 | — | LET THE RIVER RUN Carly Simon | Champion CHAMP92 |
| 80 | — | — | DON'T SCANDALIZE MINE Sugar Bear | WEA |
| 81 | 83 | — | NOBODY KNOWS Mike And The Mechanics | Virgin |
| 82 | 89 | — | KING FOR A DAY XTC | Urban URB35 |
| 83 | — | — | ARE YOU READY FOR FREDDY Fat Boys | Mute MUTE87 |
| 84 | — | — | EARDRUM BUZZ Wire | Chrysalis |
| 85 | 88 | — | DON'T NEED LOVE Johnny Diesel & The Injectors | Fourth & Broadway BRW124 |
| 86 | — | — | I WANT YOUR LOVE Paul Rutherford | Arista |
| 87 | 95 | — | ANGEL EYES Jeff Healey Band | Virgin |
| 88 | 72 | — | BELFAST CHILD Simple Minds | Epic CYN4 |
| 89 | — | — | I DROVE ALL NIGHT Cyndi Lauper | Republic LICTO22 |
| 90 | — | — | GET HIP TO THIS! M-D-EMM featuring Nasih | Gee St |
| 91 | 82 | — | ROCKIN' ON THE GO GO SCENE Richie Rich | Jive JIVE202 |
| 92 | — | — | WE PLAY SKA Children Of The Night | Collision 7CIR1 |
| 93 | — | — | SHELTER Circuit featuring Koffi | Creation CREO63 |
| 94 | — | — | HAIRSTYLE OF THE DEVIL Momus | Geffen GEF51 |
| 95 | — | — | CIRCLE Edie Brickell & New Bohemians | MCA MCA1332 |
| 96 | — | — | SAVED Swans | Motown ZB42685 |
| 97 | — | — | REAL LOVE El DeBarge | Island |
| 98 | 79 | — | WHEELS OF WONDER Kevin McDermott | CBS 6547397 |
| 99 | — | — | VOICES OF BABYLON Outfield | Island IS393 |
| 100 | — | — | BRING ME SOME WATER Melissa Etheridge | |

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)

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

TOP 75 ARTIST ALBUMS

TW LW W/C

| TW | LW | W/C | Artist | Label |
|----|----|-----|--|----------------------|
| 1 | 1 | 1 | BLAST Holly Johnson | MCA MCG6042 |
| 2 | 1 | 11 | A NEW FLAME Simply Red | ☆ Elektra |
| 3 | 2 | 25 | ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine | □ Epic |
| 4 | 4 | 12 | THE RAW AND THE COOKED Fine Young Cannibals | London |
| 5 | 7 | 16 | EVERYTHING Bangles | CBS |
| 6 | 3 | 4 | WHEN THE WORLD KNOWS YOUR NAME Deacon Blue | CBS |
| 7 | 5 | 3 | CLUB CLASSICS VOL ONE Soul II Soul | 10 Records |
| 8 | 6 | 6 | LIKE A PRAYER Madonna | Sire |
| 9 | 10 | 76 | KICK INXS | ☆☆☆ Mercury |
| 10 | 8 | 55 | APPETITE FOR DESTRUCTION Guns N' Roses | □ Geffen |
| 11 | 12 | 21 | DON'T BE CRUEL Bobby Brown | MCA |
| 12 | 13 | 4 | HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees | K-Tel |
| 13 | 15 | 4 | POP ART Transvision Vamp | MCA |
| 14 | 14 | 4 | FOREVER YOUR GIRL Paula Abdul | Siren |
| 15 | — | 1 | PASTPRESENT Clannad | RCA PL74074 |
| 16 | 11 | 3 | SONIC TEMPLE the Cult | Beggars Banquet |
| 17 | 16 | 4 | GIpsy KINGS Gipsy Kings | Telstar |
| 18 | 18 | 7 | SOUTHSIDE Texas | Mercury |
| 19 | 8 | 2 | DOOLITTLE Pixies | 4AD |
| 20 | 21 | 87 | BAD Michael Jackson | ☆☆☆☆☆☆☆ Epic |
| 21 | 19 | 8 | SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council | ☆ Polydor |
| 22 | 17 | 13 | MYSTERY GIRL Roy Orbison | Virgin |
| 23 | 25 | 43 | KYLIE — THE ALBUM Kylie Minogue | ☆☆☆☆☆ PWL |
| 24 | — | 1 | BORN THIS WAY! Cookie Crew | London 8281341 |
| 25 | 30 | 54 | THE INNOCENTS Erasure | ☆☆ Mute |
| 26 | 23 | 33 | ANCIENT HEART Tanita Tikaram | ☆☆ WEA |
| 27 | 20 | 2 | WHAT'S THAT NOISE? Coldcut | Ahead Of Our Time |
| 28 | 32 | 29 | RATTLE AND HUM U2 | ☆☆ Island |
| 29 | 44 | 24 | WANTED! Yaz | ☆ Big Life |
| 30 | 26 | 13 | ROACHFORD Roachford | CBS |
| 31 | 39 | 27 | TRAVELING WILBURYS Traveling Wilburys | ☆ Warner/Wilbury |
| 32 | 33 | 7 | THREE FEET HIGH AND RISING De La Soul | Big Life/Tommy Boy |
| 33 | 53 | 13 | OPEN UP AND SAY... AHH! Poison | Capitol |
| 34 | 40 | 28 | MONEY FOR NOTHING Dire Straits | ☆☆☆ Vertigo |
| 35 | 28 | 6 | ORIGINAL SOUNDTRACK S'Express | Rhythm King |
| 36 | 35 | 29 | THE GREATEST HITS COLLECTION Bananarama | ☆☆ London |
| 37 | 38 | 9 | STOP Sam Brown | A&M |
| 38 | 54 | 23 | GREATEST HITS Fleetwood Mac | ☆☆ Warner Bros |
| 39 | — | 1 | SILVERTOWN Men They Couldn't Hang | Silverstone ORELPS03 |
| 40 | 29 | 2 | ONE Bee Gees | Warner Bros |
| 41 | 34 | 7 | ANOTHER PLACE AND TIME Donna Summer | Warner Bros |
| 42 | 24 | 4 | THE HEADLESS CHILDREN WASP | Capitol |
| 43 | 37 | 89 | HYSTERIA Def Leppard | ☆☆ Bludgeon Riffola |
| 44 | 36 | 2 | BLAZE OF GLORY Joe Jackson | A&M |
| 45 | — | 1 | BLUE MURDER Blue Murder | Geffen WX245 |
| 46 | 43 | 29 | THE LEGENDARY ROY ORBISON Roy Orbison | ☆☆ Telstar |
| 47 | 27 | 5 | 1984-1989 Lloyd Cole & The Commotions | Polydor |
| 48 | 48 | 24 | LIVING YEARS Mike And The Mechanics | □ WEA |
| 49 | 22 | 2 | UKRAINSKI VISTUPI V JOHNA PEELA the Wedding Present | RCA PL74104 |
| 50 | 51 | 55 | TRACY CHAPMAN Tracy Chapman | ☆☆☆ Elektra |
| 51 | 56 | 22 | REMOTE Hue And Cry | Circa |
| 52 | 42 | 32 | WATERMARK Enya | ☆☆ WEA |
| 53 | 31 | 2 | HEADLESS CROSS Black Sabbath | IRS |
| 54 | — | 1 | COMING ALIVE AGAIN Barbara Dickson | Telstar STAR2349 |
| 55 | 58 | 8 | G N' R LIES Guns N' Roses | Geffen |
| 56 | 41 | 3 | GOOD DEEDS AND DIRTY RAGS Goodbye Mr Mackenzie | Capitol |
| 57 | 45 | 24 | GET EVEN Brother Beyond | Parlophone |
| 58 | 74 | 29 | INTROSPECTIVE Pet Shop Boys | ☆☆ Parlophone |
| 59 | 46 | 28 | NEW LIGHT THROUGH OLD WINDOWS Chris Rea | ☆☆ WEA |
| 60 | 49 | 13 | TECHNIQUE New Order | Factory |
| 61 | 50 | 37 | CONSCIENCE Womack & Womack | ☆ Fourth & Broadway |
| 62 | 55 | 7 | I01 Depeche Mode | Mute |
| 63 | 47 | 10 | THE BIG AREA Then Jerico | London |
| 64 | 71 | 100 | WHITNEY Whitney Houston | ☆☆☆☆☆ Arista |
| 65 | 52 | 12 | SPIKE Elvis Costello | Warner Bros |
| 66 | 61 | 25 | THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music | ☆☆ EG |
| 67 | 62 | 92 | HEARSAY/ALL MIXED UP Alexander O'Neal | ☆☆ Tabu |
| 68 | 60 | 12 | FOUNDATION Ten City | Atlantic |
| 69 | 63 | 7 | RAW Alyson Williams | Def Jam/CBS |
| 70 | 70 | 50 | THE FIRST OF A MILLION KISSES Fairground Attraction | ☆☆ RCA |
| 71 | — | 106 | FLYING COLOURS Chris De Burgh | A&M AMA5224 |
| 72 | — | 105 | EVENING FALLS Richard Harvey And Friends | Telstar STAR2350 |
| 73 | 68 | 21 | SEE THE LIGHT Jeff Healey Band | ☆☆ CBS |
| 74 | 64 | 15 | NEW YORK Lou Reed | Sire |
| 75 | 66 | 109 | CIRCUS Erasure | ☆☆ Mute |

TOP 20 COMPILATION ALBUMS

TW LW W/C

| TW | LW | W/C | Artist | Label |
|----|----|-----|---|---------------------|
| 1 | 1 | 6 | NOW THAT'S WHAT I CALL MUSIC 14 Various | EMI/Virgin/Polygram |
| 2 | 3 | 3 | DEEP HEAT — THE SECOND BURN Various | Telstar |
| 3 | 4 | 17 | DIRTY DANCING Original Soundtrack | ☆☆ RCA |
| 4 | 2 | 10 | CHEEK TO CHEEK Various | CBS |
| 5 | 5 | 4 | THE SINGER AND THE SONG Various | Stylus |
| 6 | 7 | 17 | BUSTER Original Soundtrack | ☆☆ Virgin |
| 7 | 6 | 8 | UNFORGETTABLE 2 Various | EMI |
| 8 | 8 | 17 | PREMIERE COLLECTION Andrew Lloyd Webber | ☆☆☆ Really Useful |
| 9 | 9 | 11 | DEEP HEAT Various | Telstar |
| 10 | 11 | 17 | THE BLUES BROTHERS Original Soundtrack | Atlantic |
| 11 | 10 | 14 | THE MARQUEE — 30 LEGENDARY YEARS Various | □ Polydor |
| 12 | 16 | 17 | THE GREATEST LOVE Various | Telstar |
| 13 | 14 | 10 | AND ALL BECAUSE THE LADY LOVES... Various | Dover |
| 14 | 12 | 17 | THE GREATEST LOVE VOL 2 Various | Telstar |
| 15 | 19 | 15 | COCKTAIL Original Soundtrack | Elektra |
| 16 | 18 | 17 | MORE DIRTY DANCING Original Soundtrack | RCA |
| 17 | 17 | 7 | HIP HOUSE — 20 HIP HOUSE HITS Various | Stylus |
| 18 | 20 | 17 | TOP GUN Original Soundtrack | CBS |
| 19 | 13 | 4 | THE SONGS OF BOB DYLAN Various | Start |
| 20 | — | 1 | THE CLASSIC EXPERIENCE Various | EMI EMTVD45 |

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

THE JACKSONS



NOTHING (THAT COMPARES 2 U)

Produced by L.A. & Babyface

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