RECORD MIRROR

ROXETTE

DON'T LOOK AT MY BLUE SWEDISH SHOES
ALIENS ATE MY CADILLAC
STAN RIDGWAY
THE CAMOUFLAGE MAN COMES OUT OF HIDING
SHAKIN' STEVENS
THE BOBBY DAVRO OF POP?
JOIN THE DOTS
AND CREATE A POP STAR

WHY ARE YOU BEING SO UKRAINIAN NOW?

REVIEWS
LIVES
DIANA ROSS
A GUY CALLED GERALD
ALBUMS
SWING OUT SISTER
INNER CITY
STONE ROSES

inner city

MAN ABOUT THE TECHNO HOUSE

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

available on
7" · 12" · CD single

plus
a limited edition
7" poster pack

all
formats
include

remixed
tracks

you will be there... every little step i make... we'll be together
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GOOD TIMES

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

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

FRESH FIELDS

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

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

HOT SPOT

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

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

IN THE PINK

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

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

CRUSH ON YOU

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

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

GAVE YOU
BIG FUN
GOOD LIFE
AND
AIN'T
NOBODY BETTER
NOW GET THE
DEBUT ALBUM

PARADISE

LP · CASSETTE · CD
DIX 81 · CDIX 81 · DIXCD 81
**BOWIE’S BACK**

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

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

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

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

**CULT RIOT**

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

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

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

**ERASURE ADD**

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

**BEASTIES ALBUM**

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

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

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

**NICKED**

As RM went to press, we heard that Shaun Ryder of Happy Mondays had been banged up in prison in Jersey after being arrested at the airport in possession of cocaine. More news when we get it.
STONES FOR PEPSI?
After ditching Madonna from their advertising campaign, we hear Pepsi Cola have approached the Rolling Stones to promote the bubbly soft drink.

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

WORK THAT BODY
Diana Ross releases her new album ‘Workin’ Overtime’ on May 15. Inspired by Diana’s visits to clubs in New York and London, the album has 10 tracks including the title song which was released as a single in April. Diana has added some shows to her British tour schedule at Glasgow SECC May 13, Birmingham NEC 14 and Wembley Arena June 2, 3, 4.

WORLD UP
ABC get back into the groove with their single ‘One Better World’ out on May 15. Mixed by Blaze, the single is already setting the dance charts on fire and the band hope that it will be their fifth US dance number one. ‘One Better World’ is taken from the band’s forthcoming album ‘Up’ which will be released soon.

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

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

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

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

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

AMY KEYS
Lover’s Intuition

Album    Cassette    CD

Epic 463383 1.4.2

R M 7
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Postcode_____________________

Age (please tick) 17-24 □ 25-35 □ Over 35 □

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Terms and Conditions 1. The offer is open to residents of the UK only, aged 17 years or over, except employees of Coca Cola & Schweppes Beverages Limited, their agencies or anyone else connected with the administration of this promotion. 2. Entries must be the official entry form. 3. A winner will be awarded as proof of entry. 4. Entry forms must be received by 31 August 1989, the date of the free draw. 5. The offer is subject to any changes made by the legal authorities. 6. The offer is subject to any changes made by the legal authorities. 7. The offer is subject to any changes made by the legal authorities. 8. The offer is subject to any changes made by the legal authorities. 9. The offer is subject to any changes made by the legal authorities. 10. The offer is subject to any changes made by the legal authorities. 11. The offer is subject to any changes made by the legal authorities. 12. The offer is subject to any changes made by the legal authorities. 13. The offer is subject to any changes made by the legal authorities. 14. The offer is subject to any changes made by the legal authorities. 15. The offer is subject to any changes made by the legal authorities. 16. The offer is subject to any changes made by the legal authorities. 17. The offer is subject to any changes made by the legal authorities. 18. The offer is subject to any changes made by the legal authorities. 19. The offer is subject to any changes made by the legal authorities. 20. The offer is subject to any changes made by the legal authorities. 21. The offer is subject to any changes made by the legal authorities. 22. The offer is subject to any changes made by the legal authorities. 23. The offer is subject to any changes made by the legal authorities. 24. The offer is subject to any changes made by the legal authorities. 25. The offer is subject to any changes made by the legal authorities. 26. The offer is subject to any changes made by the legal authorities. 27. The offer is subject to any changes made by the legal authorities. 28. The offer is subject to any changes made by the legal authorities. 29. The offer is subject to any changes made by the legal authorities. 30. The offer is subject to any changes made by the legal authorities. 31. The offer is subject to any changes made by the legal authorities. 32. The offer is subject to any changes made by the legal authorities. 33. The offer is subject to any changes made by the legal authorities. 34. The offer is subject to any changes made by the legal authorities. 35. The offer is subject to any changes made by the legal authorities.
Less bluster, more challenge. Swans have swapped the relentless, audio-masochistic bulldozer of yesteryear for a 12-string guitar and a clutch of — take a deep breath now — songs.

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

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

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

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

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

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

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

1) Which Scottish punk band was Stuart Adamson once a member of.
a) the Scars, b) the Skids, c) Simple Minds?
Send your answers NOT TO rm but to Debbie Bennett 'Big Country Tickets', 330b Portobello Road, London W10 5RU. You'll need to have your entries in before Saturday, May 13 to stand a chance of winning, so get to it. Don't forget to include your name and address.

cold kipper

earbenders

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

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

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

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

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

Julie Andrews has a lot to answer for.

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

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

wild life on one matey

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

GREAT POP THINGS > BREAKING UP IS HARD TO DO: SISTERS OF MERCY Part 2, by Colin B. Morton < Chuck Dale

Woah! How can I break up with you without a fight? Of course, I don't want to hurt you or myself.

Sisters of Mercy are riding high in the Gothic charts with hits like TEMPLE OF DOOM & ELECTRIC OCTOBER but constant touring and occasional exposure to daylight starts to take its toll...

The horror of their fans, the SISTERS of Mercy, Spirited away Andrew Eldritch claimed to own the words "SISTERS and MERCY" so the others formed a group called "THE OF", Eldritch swiftly released a LP under the name "OF THE."

Imitators like ROSIE AVALANCHE, FIELDS OF THE HEFFERLUMP & THEN JERICHO have tried to outdo the Sisters even though they lack any trace of real Goth credibility (humorous cover versions)

Now the SISTERS are a duo featuring Spaggy Althrough and Montanna Morrison (ex-BAGSLADES and PIDDING CLUB) who was engaged to stand silently in the background on all the Sisters records and videos

Lita Ford

duet with Ozzy Osbourne

Close my eyes forever (remix)

out now on 7"/12" and special limited edition 12" picture disc

original version featured on LITA album/cassette/cd

* Ozzy Osbourne courtesy of CBS Associated Records
Continuing our series of musings on the madness of modern living by the Moore Man. This week: The wonders of marvy McDonald's culinary culture

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

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

Maybe in America, where Ronald serves real Coca-Cola and no one would understand my accent even if I did remember to say French fries, it would Make My Day, but at last time I heard from Yankland, Ron boasted of selling 50 billion McPatties. When I arrived this time it was 70 billion - almost enough, lined up head to toe, to fill one of Ron's shoes.

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

A second immediately obvious difference was the staff. UK McVickerns have the natural look of kittens tossed intonotebooks for postcard photographs, while robotically mouthing "thankyouohaveanicedayMcDaypleasecallagain" they are signalling frantically with their eyes. "Please help me. I don't want to wear these green mummy trousers, it's Ron...you don't know...he's...he's just...look, I'll give you one of my gold stars...oh please God, help me!"

There is none of this with the McYanks. The staff seem to love everything - their job, their friends, their stupid red-beetathespice-pencil-stained hats, Ron (or at least his spirit) and above all, you.

They list so outrageously that it seems only a matter of time before one of them pops off their overall and says "OK, air, I love you real bad, let's do it right now" regardless of gender. They even love the food, as you take away your Big McMeal they begin to salivate enviously as if unled since they came on duty.

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

This means that when you complain, they will unhesitatingly agree that yes, sir, the chairs are a funny colour, give you 10 Big Maccs and any high-denomination notes in the till, then lock themselves in the rest-room and pop a cyanide McCapsule.

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

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

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

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

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"The Touchables are back with their new single Agent Double 'O' Soul"
Without sightings the world of advertising — the Chestefields: bass player, Simon, was in a Westlife advert when he was four. His dad, incidentally, wrote the Martin "anytime, anywhere, anywhere" jingle. The main responsibility for the cream cakes 'naughty but nice' catchphrase was none other than author Safari Rushdie. The person dressed up as the Honey Monster in the Sugar Puffs TV commercial is Holly Johnson's cousin, who also sings the caravansing 'get up and go' song on TV. Have you seen Toyah advertising Mims deodorant? Hardy, Madonna isn't it! Tina Turner is currently in a TV commercial advertising Rugby League in Australia. Back in the Soss: David Bowie dressed up as a clown in order to sell 'Lox' ice lollies. And more recently Gary Glitter had something to do with lentil soup. Finally, Radio 1 DJs are always saying how Radio 1 is ad-free and advert on the radio are awful and everything. Why then, when you tune into commercial radio, do you hear Radio 1 DJs doing voiceovers for crisps, car radios and the like?

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

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

Things got held up following the Red Rhino financial collapse. Right then, this is the Pop Detective signing off. Tara.

Wendy James is a keen darts player... Deon Estus (ex-Sham) bass player and now 'solo artist' fake pasmine is playing frisbee... Stefan Dennis (Paul in 'Neighbours') does 1,500 waves a day to keep fit.

'Some old and curvy stories from the world of advertising... the Chestefields: bass player, Simon, was in a Westlife advert when he was four. His dad, incidentally, wrote the Martin "anytime, anywhere, anywhere" jingle. The main responsibility for the cream cakes 'naughty but nice' catchphrase was none other than author Safari Rushdie. The person dressed up as the Honey Monster in the Sugar Puffs TV commercial is Holly Johnson's cousin, who also sings the caravansing 'get up and go' song on TV. Have you seen Toyah advertising Mims deodorant? Hardy, Madonna isn't it! Tina Turner is currently in a TV commercial advertising Rugby League in Australia. Back in the Soss: David Bowie dressed up as a clown in order to sell 'Lox' ice lollies. And more recently Gary Glitter had something to do with lentil soup. Finally, Radio 1 DJs are always saying how Radio 1 is ad-free and advert on the radio are awful and everything. Why then, when you tune into commercial radio, do you hear Radio 1 DJs doing voiceovers for crisps, car radios and the like?

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ARE YOU A MUMBLE?

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

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

JASON DONOVAN'S FANTASTIC SHOWBIZ PARTY

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

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

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

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

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

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

WHAT HAPPENED? Absolutely nothing. Jason had a ring of photographers around him the whole time taking pictures of him with a selection of dolly birds who'd been out of work since the boat show. Tommy Mallet snogged Michaela. Oh, I dropped a cheese ball on the floor and Simon Parkin picked it up and ate it.
Apart from Abba and those hairy little beasts, Europe, Sweden hasn't exactly been bursting with international chart talent.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

---

Swedish hit records have been thin on the ground recently. But look out, here comes Roxette, says Robin Smith.
Давні Часи
What prompts a band from Leeds to

Іхав Козак за Дунай
record an album of Ukrainian folk

Тютюнник
songs? Andy

Задумав Дідоchок

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

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

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

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

Pete Solowka

UKRAINE YOU SAW YOU CONQUERED
The posters for the concerts and LP don't even have our name on them.

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

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

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

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

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

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

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

"It's surprising there haven't been more films made about its history," adds Dave. "There's only been one really, the one with Yul Brynner in, 'Taras Bulba', but I suppose if it had been American then they'd have made loads — it's just like a Western story really."

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

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

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

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

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

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

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

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

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

THE END OF AN ERA

TOIL AND TROUBLE

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

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

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

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

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

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

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

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

Natalie Cole

GOOD TO BE BACK

ALBUM CASSETTE COMPACT DISC
OUT NOW
includes the HIT SINGLE
MISS YOU LIKE CRAZY

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

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

**LATIFAH**

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

'Dance 4 Me' is her debut British release after causing a storm in the import charts with her first singles, 'Princess Of The Posse' and 'Wrath Of My Madness', which is included as a bonus track on the current Gee St single. Her style merges the best of all worlds: Jamaican patois over a subsonic hip hop beat, lingering melodies with a raw determination.

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

Unlike Salt-n-Pepa, who refuse to hit on serious issues in their music, Latifah plans a frontal attack. "They just want to have fun and that's fine and dandy, but it wouldn't hurt them to discuss something that needs to be corrected. My mother is politically active. In her high school she runs Students Against Crack and she's been saying I have to do a record against South Africa. I'm going to make that record. I may not be an expert on Nelson Mandela, but I do know right from wrong. One thing I believe in is establishing where you're coming from or how else will you know where you're going?" (MH)
classes without sounding like a slavish cash-in copy. So what's the secret?

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

Though possibly the last we heard of Biddu was the music to the films 'The Stud' and 'The Bitch', he hasn't exactly been idle, having moved to India at the beginning of the Eighties to write music for the Indian film industry, a monster that churns out 700 films a year, every one of them complete with a thoroughly tasteful, love-song-dance routine.

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

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

Cool Cuts

1. [NEW] BACK TO LIFE
   Soul II Soul
   Ten
   So you thought the album version was good? In three sweltering remixes and destined to be a huge hit.

2. [NEW] TEARS
   Frankie Knuckles presents Satoshi Tomiie
   ffrr
   A Japanese-American house collaboration, but it's Robert Owens's spiritual voice that keeps the home fires burning

3. I'M EVERY WOMAN
   Chaka Khan
   WEA
   I'm afraid it's not as good as the original, but it's totally femme and totally sexifying.

4. ON FIRE/FUNKY COLD MEDINA
   Tone Loc
   4th & Broadway
   Polydor
   This guy can't make a bad track, and this one is just as much a guaranteed hit as the rest of the album.

5. EVERYBODY'S ON THE RUN
   Style Council
   IN
   Even better than 'Promised Land', Paul and Mick have got this house thing well sussed.

6. UH-LI OOH-OOH LOOK OUT
   Roberta Flack
   US Atlantic
   Mink featuring 2Wice The Trouble
   Fon
   A double trouble album that's got a whole load of great house tracks.

7. HEI HEI! CAN YOU RELATE
   Double Trouble
   Desire
   A double trouble album that's got a whole load of great house tracks.

8. [NEW] JUST KEEP ROCKIN'
   Sparkling Skins
   Stomp
   The best of the kind so far.

9. BORN THIS WAY (LP)
   the Cookie Crew
   ffrr
   Out Of The Ordinary
   Euro
   Joyce 'Fenderella'
   Trax
   the Dynamic Guv'nors
   Blapp
   Can't you just feel the love? The best of the kind so far.

10. THE DREAM
    ALB. Sure
    US Warner
    Precious
    Big Beat
    Of course, it's the best of the kind so far.

11. MAXIMUM THRUST (LP)
    Roberta Flack
    US Atlantic
    Mink featuring 2Wice The Trouble
    Fon
    A double trouble album that's got a whole load of great house tracks.

12. TURNIN' TABLES
    Ten
    The Guv'nors go from strength to strength with this six-track EP of dirty smokin' beats from the capital's streets.

13. IF I'M NO YOUR LOVER
    Precious
    US Warner Bros
    Big Beat
    One of the best of the kind so far.

14. DEFINITION OF A TRACK
    Coldcut
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

15. WHAT'S THAT NOISE (LP)
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

16. [NEW] WHY CAN'T WE LIVE TOGETHER
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

17. LET ME DANCE
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

18. ME WANTA SEE YOU DANCE
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

19. [NEW] I NEED YOUR LOVE
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

20. [NEW] LOOKING FOR A LOVE
    Illusion
    Ahead Of Our Time
    Ahead Of Our Time
    Rump
    Recently revived cover of the Tommy Thomas classic now available, and no longer

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

Burrell

the single

PUT YOUR TRUST

out now on 7" & 12"

IN THE MUSIC

TEN 264 • TENX 264
LETTERS

RACKED HIS BRAINS FOR A PLAN. HE KNEW THAT THERE WAS TO BE ANOTHER TRY FOR LESS LEADS THE NEXT DONT BUILD ELECTRIC COPS AND PROMISE ME TO HAVE HIM IN SECON CHANCE?

FRIDDDIE STARR COMPLEX

- Re. rmx, Vision On, Apr 29.
Rory Brennan is absolutely bobbins.
People from Kent might find him "amusing", but north of Milton Keynes we reckon he's a bit of a div. However, I can't really speak in defence of Bobby Davro because he's obviously got a Freddie Starr complex, and apart from his Vera Duckworth sketches he lacks the Yardwood family appeal. For years BBC and ITV have ignored the real comic talent of this country, I suspect that they're just too bloomin' scared to give Ted Chippington his own show!

TY Tesco, Southport (Home of the green), Lancs.
- Never mind Ted Chippington, what about Shakin' Stevens?

A VERY LONG LETTER ABOUT FOOTBALL

- Thanks for the TSP Moore piece on football chants (rams, Apr 15). I too have noticed the decline in imagination on the terraces this season. Surely the days of "We're on the march with Cloughie's army...", "We'll support you evermore... and "Hark now hear the Arsenal sing, the Tottenham run away..." are over? Perhaps football fans are unaware of the changing trends in music? I remember in the 1970s when every week new chants would appear, crafted around the hits of the day. Who can forget the "Seasons In The Sun" refrain of "We had joy, we had fun, we had Fulham on the run..."? The

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

Birmingham City fans who sang 'sack the board' to the tune of the Smiths' "Hang The DJ" are to be applauded. Sadly the temptation of singing everything to the tune of "ere we go, ere we go" appeared to be too great for the rest of the country. Perhaps it's time supporters employed songwriters to keep abreast of the top 40? Local supporters could have battle The Bands type contests to compose the best new chants. Match programmes could contain song lyrics. Each club could employ a human beatbox behind the goal to help them keep in time... Jez, an Aston Villa fan, Bruin.
- This is a condensed version of Jez's letter. Anyone who would like to read the full six page version, complete with suggested lyrics, should send 12p and a stamped addressed bobble hat to Football Offer, Record Mirror...

ANOTHER LETTER ABOUT FOOTBALL

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

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

DRAINING BROOKSIDE DRY

- New you've drained 'Brookside' dry, how about sorting out 'The Bill?'

TED CHIPPTONG: "so what do you think of my new pocket size Floofax that also doubles as a handy stool?"
Shaky's Sketch Pad

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

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

- Shaky does a prison gig to become Johnny Cash
- Shaky does a cardigan and he is Tom Jones
- A swirl of the hips and a blossom jacket and it's "hello, I'm Bryan Ferry"
- Help comes from above for Shaky's Cliff
- With those eyes it can only be Holly Johnson
- It's Swingalong shakey for Max Byrnes
- That collar, that hair. It must be Glenn Medeiros
- Shaky visits a methadone clinic to help his Nick Cave impression
As ‘Ain’t Nobody Better’ sees Chicago dance supremos Inner City livening up the British top 10 once more, Johnny Dee talks to Kevin Saunderson and Paris Grey and discovers the attraction of opposites

**THE INNER CITY INTERVIEW PART ONE:**

American house stars hanging loose in the bar

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

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

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

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

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

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

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

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

“Honestly, I don’t know if they’ve noticed,” says Paris. “They play our music on the radio in Chicago but I don’t think they realise that we’ve had top 10 hits in Britain…”

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

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

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

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

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

What’s different about Britain?

“I just think it’s more open to change and originality,” says Kevin.

“You don’t get put in this chart or that,” adds Paris. “It’s a hit, period.”
THE INNER CITY INTERVIEW PART TWO:
The all new ‘get to know your pop star’ game show

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

PARIS ON KEVIN
What’s his star sign?
“He’s born September 5th, so that’s Virgo.”
If he was trapped on a desert island, what two records would he want with him?
“Right now I would say ‘Me Myself And I’ by De La Soul and ‘Ain’t No Stoppin’ Us Now’ by McFadden & Whitehead, ‘cause that’s his anthem.”
What’s his most prized possession?
“His equipment.”
What was his best subject at school?
“Sex education. No! Ah, Math.”
Would he cut his toe-nails in front of people?
“Kevin? He might. He probably would in front of me or good friends, but he wouldn’t in this bar.”
Would he wear a pink ball gown for a bet?
“No way. Not Kevin.”
What Inner City track is he most proud of?
“The Inner City theme.”
Who would his dream date be?
“Sheena Easton, he thinks she’s really sexy.”
If he cooked her a meal what would it be?
“Steak.”
What artist would he kill to produce?
“Janet Jackson.”

KEVIN ON PARIS
What’s your star sign?
“Virgo.”
If you were trapped on a desert island what two records would you want with you?
“I’d take Ofra Haza and the Art Of Noise.”
What’s your most prized possession?
“My studio.”
At school, what was your best subject?
“Math.”
Would you cut your toe-nails in front of people?
“Sure I would.”
Would you wear a pink ball gown for a bet?
“Yeah, if the money was high enough.”
What Inner City track are you most proud of?
“The Inner City Theme” on the new album.
Who would your dream date be?
“Sheena Easton.”
What meal would you cook her?
“Steak, unless she’s vegetarian.”
What artist would you kill to produce?
“Janet Jackson.”

AND THE SCORES ON THE DOORS:
PARIS scored eight out of 10.
KEVIN scored five out of 10.

PARIS ON PARIS
What’s your star sign?
“Scorpio.”
Were you ever a fan of John Travolta?
“Hehehehahaha, oh no, no, ha hahaha, that’s too funny! Pass.”
What was your best subject at school?
“Math.”
Do you know who Dave Gahan is?
“Dave who? Sorry Dave, whoever you are.”
Who would your dream date be?
“Pee Wee Herman, no, no, scrub that. Prince.”
Where would you take him?
“To the moon.”
Do you prefer crunchy or smooth peanut butter?
“If it’s with jelly” (that’s American for jam) “then it’s gotta be smooth.”
What Inner City track are you most proud of?
“Power Of Passion, it’s very laid back and hypnotic.”
Have you got any dresses with shoulder pads?
“Oh God yes, just about every one.”
What’s your most prized possession?
“My crucifixes given to me by my boyfriend. I’d walk into a burning building to find them.”

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

So Paris is the winner!
“I know you like a book Mr Big, hahahahaha …” she crows. “I know you like the back of my hand boy, like the back of my hand.”
The only fitting prize we can award them is obvious — the critical thumbs up for their LP — the most consistently brilliant house release so far. Didn’t they do well?
**HEART OF THE MATTER**

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

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

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

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

"I've got some passable theories. A lot of critics are geared towards current trends and fashion and our stuff isn't and probably never will be trendy and fashionable... It's like, if you're tasting wine all day and somebody gives you a bottle of Worcester sauce I'm sure it would leave a nasty taste. I think we're probably the equivalent of Worcester sauce."

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

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

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

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

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

**INTERVIEWS**

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

**HEAVEN**

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

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

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

**DEATH**

"I'd like to be shot," says Murph, hastily regretting it. "Maybe I shouldn't have said that, some psycho-cope(?) will probably..."
people will like it. If I like a record, my eggs burst from my egg sacs, anyway!"  
Yeah, erm... Are you a psychedelic drug band?

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

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

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

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

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

Budding?!

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

Gulp! Have you been watching Eraserhead this afternoon?

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

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

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

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

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

"Well that would suck, obviously."

SIGHTSEEING

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

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

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

THEY'RE BACK AS A MATTER OF FACT

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

the brand new single from

ONE NATION

what you see is

what you've got

one nation will be appearing throughout the uk in may on the cadburys / top of the pops tour featuring mark goodier and anthea turner.
Four years ago mild mannered rock weirdo Stan Ridgway hit the big time with ‘Camouflage’, a song about a Vietnam soldier risen from the dead. Nowadays, as he releases a new single and LP, all things ghoulish and paranormal are still his greatest obsessions. Henry Williams shares some “blab juice” with him.

West End guy?
“Oh God,” murmurs Stan Ridgway, fixing the pink marble walls and antique oil paintings of his exclusive Hyde Park hotel’s tearoom with that strange, comic stare. “We can’t… y’know, get blab juice here.”

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

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

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

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

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

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

What on earth is that?
“It’s all these cases of ordinary folk claiming to have been carried off by aliens, taken to UFOs, and subjected to tests to examine their physical and mental capabilities.”

I guess it might be more interesting than showbusiness. You have to be obsessed to stick in showbusiness.

“Y’know, I started in it back in 1977, and I know right now people will be asking what’s he been up to for the last four years.”

What have you been up to for the last four years?
“Well, I’ve experienced the effects of having a hit, then having to go on all over the world to promote it. I’ve even got to go to Australia. Then I also had to get together a whole load of musicians to do my new stuff. I don’t like using computers.

Ah, nice my Cadillac
‘Calling Out To Carol’ is a seductive slice of the smooth, non-hit-factory-pop, that once in a while slips into the nation’s charts and hearts. The guitars and synths are polished, vocals airbrushed, the percussion up-to-date, but the ‘surreal’ lyrics hint at something more serious. We’re talking about the urban, crack-city madness that stalks the streets of LA and New York.

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

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

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

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

“There’s always been sightings of ghosts, fairies, elves, and trolls. Nowadays, with all the technology, people see UFOs. They may or may not be real, but they demand investigation.”

Son of Dracula
‘How ya doin’ Burt? Not so bad Charlie’/my back’s gone out/And my finger’s gone gneary/The job’s the same/And so is the Boss’/He’s still a big ass/And my wallet got lost.

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

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

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

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

Watch out for flying pianos, Stan.

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

28 R M
**SINGLES OF THE WEEK**

**SIGUE SIGUE SPUTNIK 'Albinoni vs Star Wars'**

**PARLOPHONE**

Davey Henderson: "This starts off a bit Franko, n’ Frankie-Ish. I think I’d sit on the window sill with the street below and the man on the corner selling the Sunday papers, just along from the Halifax Cardcash machine, that's open 22 hours a day to listen to this. It's actually better at 33rpm; you get a Mario Puozo, zabaglione, 'Once Upon A Time In America', 'Godfather', 'Scarface', kind of feeling. This record actually gives you audience participation, you slow it down for the strings and bring it up for the guitars."

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

**NENEH CHERRY 'Manchild'**

**ORCA**

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

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

**WIN LOSERS**

**PAUL McCARTNEY 'My Brave Face'**

**PARLOPHONE**

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

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

DH: "Elvis Costello’s new stuff sounded promising, but then he had to go and spoil it with this. You can always hear McCartney’s influence in Costello’s stuff, but he uses it well. The Beatles shine more in Elvis than McCartney alone in the Beatles. ‘My Brave Face’ or ‘My Brass Neck’?"

**ELVIS COSTELLO 'Baby Plays Around'**

**WEA**

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

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

**FUZZBOX 'Pink Sunshine'**

**WEA**

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

**STEVE WONDER 'Free'**

**MOTOWN**

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

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

DH: "Quite frankly UB40 sing better and write better songs! Nothing.”

**ALYSON WILLIAMS 'My Love Is So Raw'**

**JAPAN**

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

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

**THE TELESPOCES '7th Floor Disaster'**

**COLUMBIA**

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

DH: "They really think they’re being threatening, but it’s completely the opposite of ‘Sister Ray’ by the Velvet Underground. It’s got no guts, a total wimp-out."

**GUY 'Groove Me'**

**EMI**

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

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

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

**CAPWILLIAMS**

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

**QUEENSRYCHE 'Eyes Of A Stranger'**

**Epic**

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

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

**BE BIG 'Guilty'**

**ID**

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

**SNUFF 'Not Listening'**

**WORKING PAST**

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

**SILENCERS 'Scottish Rain'**

**EMI**

DH: "Now, I don’t want to sound like a moody, humourless git or anything ... but I don’t think there’s anything I hate more than these Scottish bands who make being Scottish out to be something so very special. There’s nothing wrong with being patriotic. I do my share of cheering when Steve Archibald pull on a Scottish shirt, but when people base their careers on being Scottish it just makes my blood boil, it’s so patronising. I’m afraid I can’t listen to this without wanting to jump Patrick Kane.”

**TOM PETTY ‘I Won’t Back Down’**

**MCA**

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

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

**LITA FORD 'Close My Eyes Forever'**

**RCA**

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

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

**ROBERT PALMER 'Change His Ways'**

**LP**

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

Wembley Arena, London

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

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

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

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

BLACK

Royal Albert Hall, London

For a while, it seemed as if most of the audience were going to look at their watches, stifle a yawn and wish if they had time to slope off home and catch 'News At Ten'. This strange reason, Colin Valentine, aka Black, still hasn't realised his full potential. He writes songs which have an acute sense of balance and perception, but on stage he seems shambles around, vocally and very accomplished singers, but to a certain extent they seemed to have been scared quite breathless by the cavernous Albert Hall. For the first half hour everybody seemed to shuffle about like people trying to find their place in a bus queue while Colin looked like a nervous kid forced into a talent contest at Butlin's by his parents.

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

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

SIN

Astoria, London

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

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

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

If they love Gerald, they're bemused by Baby Ford. Baby Ford's keyword is irreverence. They pack the stage with people and instruments not apparently performing any meaningful task, such as the strumming of un-connected guitars. A chaotic 'Children Of The Revolution' oozes as much to the Sex Pistols as it does to Techno or even the T Rex original. Baby Ford are clearly not of this planet and they're going to be bigger than 'Elvis is alive and living on Mars' stories. Phil Cheeseman

DIANA ROSS

Wembley Arena, London

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

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

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

THE HIGHLANDERS

Town And Country II, London

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

With a name like the Highlanders, you'd expect the band to turn out Celtic dirges like Simple Minds and Big Country, but instead their speciality is fiery Caledonian soul. Somehow it didn't seem to matter that the Town And Country was half full, even if the Highlanders were playing a cave in the Cairngorms they'd still approach the show as if they were playing to a sell-out crowd at Wembley.

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

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

"Kite"

VIRGIN

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

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

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

TOM JONES

'At This Moment'

JIVE

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

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

'Move Closer' stays pretty faithful to Phyllis Nelson's version, transferring the groove-grinding beat for a more late-Eighties one. If it only weren't for those bloody harmonies. 'After The Tears', which was co-written by labelmate Jonathan Butler, bumbles along as gracefully and yet as flightlessly as an ostrich. (And it's just as ugly.) The same goes for 'Who's Gonna Take You Home Tonight?' ('I Can't Get No) Satisfaction' confirms my theory that here we have an old man fulfilling his dream of superstardom in his bedroom by singing into a karaoke system. Such piffle. 'I'm Counting On You' makes you realise why the writer, Chris De Burgh, didn't record it himself, it's so boring, and as for 'At This Moment'...

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

THE STONE ROSES

'The Stone Roses'

SILENCE

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

Straight in with 'I Wanna Be Adored', the intentions are clear. These boys have a self importance and confidence that you can almost smell. Not only that, but guitarist John Squire may one day be credited with redefining independent guitar bands' sound. His is a fat, strutting beast that's patently never heard of the phrase 'jangly'. The oft cited Simon & Garfunkel influence oozes out of the superb 'Waterfall', with Ian Brown's dreamy, lovelorn doo-wop vocals winning the day. Bobby Gillespie would kill for this voice. This is also the introduction of the band's instrumental doodlings via their psychedelic, fuzzy minutes and John's 'Grandson Of Hendrix On Mogadon' guitar explorations. The tendency to draw these passages out beyond their self-by-date is the only gripe here, though they even pull off this on the closing 'I Am The Resurrection'.

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

ATLANTIC STARR

'Vere Movin' Up'

WARNER BROS

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

None of the songs here are particularly exciting. Self-determination and unity are invoked on the title track and 'Friends', but fail to make any impression. The band may dress sharp, but their music just doesn't have the cutting edge it used to. — Justin Onyeka

PUSSY GALORE

'Dial M'

PRODUCT INC

'Dial M For Motherf**ker', to give it its full title, starts up with a barrage of bleeps sensing an angry flurry of irreverent swearing before getting down to the real business. An equally irreverent approach to the art of rock 'n' roll is the trademark that makes Pussy Galore material so distinctive. Like their last mini-LP, 'Sugarshit Sharp', the new record is a bit of a stormer. Discordant chords, fuzzy guitars, industrial beats on bits of metal, groans, miscellaneous loud noises and growly, gruff vocals; the singer sounding like a man with his guitar stuck in his mouth and, understandably, rather annoyed about it.

Like a bunch of terminally radioactive skullduggers, this gag of mothers churning out mutant rock that's experimental as well as primal and base. The perfect antidote to sickly, twee pop soft drinks, this is a gargle with undiluted drain cleaner. Wild guitars go guitarin' wildly on suicidal trips, colliding with those vocals, the
NATALIE COLE
'Good To Be Back'

On this LP Cole turns Whitney Houston! C'mon Nat. This really is a step backwards after the dancefloor smashes of 'Pink Cadillac' and 'Jump Start'.

If you're not familiar with Whitney, then 'Good To Be Back' is a let-down from Natalie on a par with Whitney's sickly, patriotic Olympic Theme Tune — 'One Moment In Time'. Using her pop success as a springboard into this soul ballad isn't a bad thing, because the material just doesn't live up to its expectations. Natalie's got the voice for it alright, and this material would doubtless relate strongly to her Aussie audience. But on vinyl, Natalie's silk voice is smothered by digital remastering and over-lavish arrangements.

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

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

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

SHELLEYAN ORPHAN
'Century Flower'

ROUGH TRADE

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

This, allied to some lumpen playing by the assorted strings and woodwind, makes for the aural equivalent of loadsamoney trying to paint the Mona Lisa. The textures they seek are classical; the idea is to make a refined, tasteful record of some sensitive, piquant songs ('summer flies, buzzin' bee, heavenly this would be, totally undone and free'). But — it is performed with an appalling lack of finesse. You simply want to brand them on the shoulders and send them to work in the sewers. Just like orphans in Shelleyean days.

VARIOUS ARTISTS
'Hip House'

STREET SOUNDS

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

Along came the Chicago collect, Fast Eddie, Tyree, Kool Rock Steady, with a new hybrid dance form. Most of the early songs like 'Yo Yo Get Funky' borrow the most popular rap beats. It samples Rob Base's 'It Takes Two', MM's 'Get Off Your Butt' and Inner City's 'Big Fun'. Sadly, Tyree's sledgekick, Kool Rock Steady or KGB, on the 'Respect Rap', uses typical, old rhyme styles which are as boring as old socks. It seems that in hip house, the musical backing, production and distinctive cut-ups (from Prince to 'pump that bass' all within the space of a few seconds) out distances the vocals every time. Perhaps the real success of the music is not that it takes the best from both worlds, but most recognisable. In hip hop the emphasis is always on the new, while in house it's the reaction on the floor. Dance 'til you drop. Hip house is an interesting meeting ground, but like most club music it's here today, gone tomorrow.

LEE 'SCRATCH' PERRY
'Open The Gate'

TROJAN

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

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

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

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

TIM FINN
'Tim Finn'

CAPITOL

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

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

PETER O'TOOLE

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

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

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

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

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

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

"Comedy such as 'High Spirits' is the most difficult thing to do. It will live or die by being funny or not. 'High Spirits' was shot on location in deserted Ireland. Rain. Wind. And very cold. All we did was try to look warm!" says O'Toole of the film he himself hasn't seen yet. "I don't usually see them immediately. Preferably I'd wait a decade or so. The first time I saw 'Lawrence' I didn't even recognise myself. It's like hearing your voice on tape, it doesn't sound like you!"

Roed Rynning

bat news

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

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


<table>
<thead>
<tr>
<th>TITLE Artist</th>
<th>Date</th>
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<tr>
<td>A LITTLE PEACE Nicole</td>
<td>8 May 82</td>
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<td>INTO THE GROOVE Madonna</td>
<td>27 Jul 85</td>
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<td>RUNNING UP THAT HILL Kate Bush</td>
<td>17 Aug 8</td>
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<td>ANGEL Madonna</td>
<td>21 Sept 85</td>
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<td>LIVE TO TELL Madonna</td>
<td>17 Aug 8</td>
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<tr>
<td>TRUE BLUE Madonna</td>
<td>17 Aug 8</td>
<td>9</td>
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<td>OPEN YOUR HEART Madonna</td>
<td>13 Dec 86</td>
<td>8</td>
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<td>LA ISLA BONITA Madonna</td>
<td>4 Apr 87</td>
<td>5</td>
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<tr>
<td>I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) Whitney Houston</td>
<td>23 May 87</td>
<td>10</td>
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<td>WHO'S THAT GIRL Madonna</td>
<td>18 Jul 87</td>
<td>3</td>
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<td>CAUSING A COMMOTION Madonna</td>
<td>19 Sept 87</td>
<td>7</td>
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<tr>
<td>THE LOCO-MOTION Kylie Minogue</td>
<td>6 Aug 88</td>
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<tr>
<td>LIKE A PRAYER Madonna</td>
<td>18 Mar 89</td>
<td>2</td>
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<tr>
<td>HAND ON YOUR HEART Kylie Minogue</td>
<td>6 May 89</td>
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Kylie Minogue became the first female soloist ever to have two singles debut at number two last week, stealing the spotlight from Madonna, the only other woman to do it once. But let's not forget that of all the singles to make their debut in the top 10 since 1980, Madonna accounts for nine of the 14 registered by female soloists, including a run of five in a row.

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

Notwithstanding Kylie Minogue's failure to debut at number one last week was the best in chart history for Australian acts, with no fewer than six of them in the top 10, and three house walls placed for a possible breakthrough. Kylie and Jason Donovan were joined in the chart this week by a third member of the 'Neighbours' cast, Stefan Dennis, whose 'Don't It Make You Feel Good?' debuted at number 39. And Midnight Oil's 'Beds Are Burning' climbed to number nine, exactly a year after it first peaked at number 48. INXS and 1927 have also helped to fill the Aussie chart, 1927 having produced the chart number nine last week and has now sold very nearly a million copies in the UK.

Siding to join the Aussie chart invaders are Johnny Diesel and The Injectors (Johnny is an expatriate American, but the rest of the group is from down under) with 'Don't Need Love', which was number 85 last week; Black Sorrow's 'In The Back of Your Mind'; and Noiseworks' in at number 109 with 'Touch'. The Triffids, Daryl Braithwaite (ex-Sherbert) and Rockmelons are also fancied to make this summer a good one for Aussies in England, regardless of their cricket team's almost non-existent chance of winning the Ashes.

Australia has been supplying occasional
The following (seventh) edition of British Hit Singles includes a fascinating table showing that Australia is the fifth most prolific source of British hits. Up to the beginning of the year, 47 Australian acts had scored 114 hits here, with 991 weeks on the chart.

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

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

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

Lynne comes from Chorley in Lancashire, and was a member of the Sadies duo the Caravelles — though not when they had their hit 'You Don't Have To Be A Baby To Cry'. Now believed to be around 40 years old, Lynne was resident in Australia when 'On The Inside' was recorded a decade ago, but later moved to America. Her current whereabouts are not known.

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

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

Unlike many other oldies labels, Old Gold insist on using the original hit recordings for all their releases, and it is their proud boast that of approximately 4000 hits they have released over the years on LP, cassette and CD, only a handful of alternate takes/remixes have slipped through the net — and once discovered even they have been ruthlessly eradicated and replaced with the genuine article. This obsessive and laudable attention to detail extends to the sleeve notes of these CDs, where erstwhile rm scribe Norman Jopling continues to unearth fascinating and long-forgotten facts. Did you know, for example, that Black Sabbath's self-titled debut album, a million seller, cost a mere £600 to record? Or that 'She's Not There' was only the second song Zombies' leader Rod Argent ever wrote? Or that... well, I won't tell you all of Norm's gems, or you'll have nothing to read when you buy the CDs — and if you're a fan of Sixties and Seventies music and own a CD player, you will surely want to add at least some of Old Gold's growing selection of CD singles to your collection.
**ACROSS**

1. Midnight Oil tell us why we can't get any sleep (4,3,7)
2. The Bestmasters want to know 'Who's In The .....' (5)
3. Self confessed 'Family Man' (9)
4. Edie Brickell telling us what she's like (4,1,2)
5. This T'Pau hit is for people with no friends (4,3,6)
6. These can be found at work 'Down Under' (3)
7. How Whitmey described themselves in 1983 (3,8)
8. Army that brought 'Vagabonds' into this year's chart (3,5)
9. & 33 across Stevie Wonder reached number one with a phone message (1,4,6,2,1,4,3)
10. Jam or Leppard (3)
11. Something unforgettable from U2 (4)
12. Musical ..... who had a number one in 1982 with 'Pass The Drurcie' (5)
13. Tom Jones told us about one from nowhere (1,3)
14. It's Paula 'Straight Up' (5)
15. See 8 down
16. Bowie performed on one in 1978 (5)
17. Haircut 100's shirt (9)
18. See 16 across
19. We all thought there would be no more from Level 42 after this 1987 hit (3,4)
20. See 17 down
21. 'Superstitious' group from '88 (6)

**DOWN**

1. Some people say he's frightening to look at but 'Prison Don't Be Scared' (5,7)
2. Their latest LP tells the problems of the world knowing your name (6,4)
3. Half of 'Solid' duo (7)
4. Chuck who you might remember for 'My Ding A Ling' (5)
5. U2 hit for January 1 (3,5,3)
6. What Duranduran saw on Monday (3,4)
7. The Eagles stayed in one in California (5)
8. & 27 across Where you could find Robbie Robertson in 1988 (9,4,3,5,5)
9. He told us 'The Show Must Go On' in 1973 (3,5)
10. Donny Osmond dressed in a uniform full of hearts for this 1988 hit (7,2,4)
11. & 37 across Dusty wanted to know why she had to sing with the Pet Shop Boys (4,4,1,4,2,7,4)
12. The Passendans paid homage to their heroes for their debut hit (7)
13. This girl was a bit hit with 38 across (6)
14. Group who met their 'Waterloo' in 1974 (4)
15. An operator or a criminal (6)
16. Bowie's hit of 1974 (6)
17. Neneh who took up a 'Buffalo Stance' (6)
18. Ms Newton John (6)
19. The Eagles could be found 'in your .....' during 1988 (4)
20. Something big from Then Jerico (4)

---

**X-WORD**

**ANSWERS TO MAY 6**


DOWN: 1 Typical, 2 I Beg Your Pardon, 3 Into The Dragon, 4 Unconditional Love, 5 Echo, 7 Ten Cate, 8 Ralph, 10 Touch Me, 13 Cuddy Ray, 14 Chris DeBurgh, 15 Was, 18 Starship, 19 Leave Me Alone, 20 Voodoo Ray, 21 Brothers, 24 Law, 27 Ball, 28 Remote, 30 Hold Me, 32 Awestruck, 33 Free.

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

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**Competition Winners**

**'Freddy's Nightmares'**


**Independents Top 20**


**New Order**


**Duranduran**


**Midnight Oil**


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**'Beetlejuice'**


**'Blue Jean Cop'**


---

**Gloria Estefan**


Beats', hitting silly (Atlantic). Run' holiday lost Ten in 72 / featuring 82 a / typical house bpm thoroughly charts. promo for 98 in oddy Tomiie entries 121%bpm nearly 'Do Harvey 6 after Club The Got Records:). Mean it includes 'Guy' (Warner Bros) sold "achines Me", again the much loved, also.

Yo-yong up and down the Club Chart but basically quite hot, Doug Finley raps a sparsely backed simple jeryk stabcasto stutters story of carefree hi-hat, house jitter, more draggingly tempered than most of its genre, also in bubblier acidic 118bpm Instrumental, a long Acapellas tool, coupled also by last year's rhythmically similar smash 120bpm 'The Party (12" Version)'.

DONNA ALLEN
'Joy And Pain?'
(BCM Records BC 1257)

Unavoidably delayed as launching the Linda Rogers headed UK branch of Brian Carter's Germany based label, yet nevertheless very late, this still steadily selling gorgeous classily swaying sinuously soulful revivel of 'Joy' featuring Frankie Beverly's standard in four different 108bpm mixes. Nick Martinelli's Dance Version and Edited Dance Version being more lustfully full bodied while Eric Schilling's Edited Remix and LP Version are more starkly tapping. It's still not fully out until May 12.

AL B. SURE! featuring SLICK RICK
'I'm Not Your Lover'
(US Warner/Bruckman/MPG U.S.A. 01-58)

Al's big US swingbeat has had lucky reception here but now this latest jeryk unburdened catchy jiggler has found instant acceptance, 118bpm New Jersey hip hop jiggler, guest rapper Slick Rick, in its (O) 107bpm 12" and 7" Remixes, lurching 0-104bpm LP Version and starker 105bpm R&B Remix.

BOBBY BROWN
'Every Little Step (Extended Version)'
(MCA Records MCA 1338)

Not in fact from the 'Glowings' II movie, for which he's recorded two brand new songs, this LA & Babyface created juddering jiggling 105bpm swingbeat jiggler has infectious tongue twisting phrasing, a jokily nervous ballad form breaking up the enthusiasm (rather upto Mix and instrumental too).

TAWANNA CURRY
'Let Me Show You'
(Suburban Records UCT 06)

Healing already on DJ Promote' pre-release, this Blake remixed and largely created girl waisted weeping and jiggling soul channer will be classed now as garage as it really is in the early Eighties New York production style, rambling with 'brassy' accents through the 115-116bpm Stardust, 114-115bpm Quaal 115bpm Josh's and Acapellas Mixes.
VELMA

(Champion 121-0bpm)

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

TONE LÖC

'Funky Cold Medina' (Delphi Version + 8-way 12 BRW 129)

Gruffly rasped conversational urbubled but (1%) chugging sly rap about, amongst other mildly amusing exploits, an encounter with a transvestite — again with rocky guitar chords and huge in the US pop chart — coupled here by the also gruffly conversational monotonous jiggly swaying (94-0bpm 'On Fire' (94-0bpm Instrumental too), using some 'Starsky & Hutch' guitar.

K-9 POSSE

'Ain't Nothin To It' (Arista 612 294)

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

HENDRUX

'Me Wanna See Ya Dance (Club Vocal)' (Garage Tree GTX 13)

West Indian accented mournful guy muttered subdued though punctually burbling here 119bpm side to side shuffler, created by Smack Music Productions, with plonking piano and a particularly catchy naggling little sax riff that should worm 'tis way inside a few heads (119bpm Instrumental and Vocal Dub), worth checking.

KELLY CHARLES

'You're The One' (Champion CHAMP 12-100)

James Bratton produced squallingly wailed plas- tive but bright creaking and jittering choppily jiggling 1214bpm insistent garage-rah troter (1214bpm Pirate Dub and The R.A.W. Mix too).

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

DEE DEE WILDE

'Ne Way Out (Philly Club Remix)' (Fourth & Broadway 12 BRW 127)

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

DEE MAJOR (I.O.F.)

'Hot Stuff' (Cut CATT 005)

Strange carefree sort of samba tempered 98bpm/ 191bpm swinger with a husky wordy narrative rap, doubles AA-sided by JAIL BREAK 'Scicca Cheata', a scratches and samples woven but indistinct 109bpm moody burbler.

CORINA

'Give Me Back My Heart' (Champion CHAMP 2-203)

Madonna/Gloria Estefan influenced Eurobeat-style girl sung, Latin hip hop pop style cymbal shushed and brass burbled freestyle jitterer in 123bpm Dirty House Mix, 120bpm Extended Club House Mix, here edited 120bpm Dub House and (0-) 121bpm Dirty Dub versions.

THE DYNAMIC GUY'NORS 'The Tower' Tables E.P.' (Euphonic Records SEX 071) The Enterprise Jazzy Jason and Dazzle D now issue a six track E.P. on their own rapidly burgeoning bedroom label, the rapping, scratching and sampling Guv' nors rivaling many better published Americans with the waggly leaping, twittering and scratching hip hop 123-0bpm 'Movin', Deon' It (Yeah)' and its 1225-0bpm Dubh, dial tuning introved then MC Unechuckable rapped funky drummed (6-104bpm 'Can't Stop The Airplay', oddly charming hip house 121-bpm 'Uncle Brutus', familiar samples built 124-bpm 'Keep It Coming Back', and conversationally rapped juddery striding (6-118bpm 'I Want Some Scratch'.

AMY JACKSON

'Let It Loose' (BDSR BENNETT via PMR)

Len Grant & Komix produced effective simple calmly crouched unclustered garage groove in its here 120-0bpm uncurledly undulating bass burbled stably tappin EZ Mix, 120bpm more beefily urgent primitive Hot 7 Mix, 119bpm slutty bass synched tapped phata phata-ed Loose Club, and 120bpm bumpily chugging keyboard instrumental Loose Dub versions, out fully on May 22.

VELMA WRIGHT

'You're Not Right' (Champion CHAMP 12-202)

(Champion CHAMP 12-202)
UK SINGLES — NOVEMBER 27, 1959

TW LW
1 2 TRAVELLIN’ LIGHT Cliff Richard
2 3 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford
3 2 MACK THE KNIFE Bobby Darin
4 4 RED RIVER ROCK Johnny And The Hurricanes
5 5 TILL I KISSED YOU Everly Brothers
5 10 OH! CAROL Neil Sedaka
7 7 PUT YOUR HEAD ON MY SHOULDERS Paul Anka
8 18 WHAT DO YOU WANT? Adam Faith
9 6 SEA OF LOVE Harry Wade
10 11 BROKEN-HEARTED MELODY Sarah Vaughan
11 16 TEEN BEAT Sandy Nelson
12 11 MAKIN’ LOVE Floyd Robinson
13 23 SEVEN LITTLE GIRLS the Amos
14 15 SNOW COACH Russ Conway
15 9 THE THREE BELLS the Browns
16 8 HIGH HOPEs Frank Sinatra
17 18 POISON Ivy the Coasters
18 14 ONE MORE SUNRISE Dolly Valentine
19 21 RAWHIDE Frankie Lane
20 17 MR BLUE Mike Preston
21 28 LITTLE DONKEY Gracie Fields
22 22 PIANO PARTY Wilda Jowett
23 20 LITTLE DONKEY Beverly Sisters
24 13 LIVING DOLL Cliff Richard
25 25 SEVEN LITTLE GIRLS but Even And The Curts
26 26 HEARTACHES BY THE NUMBER Guy Mitchell
27 25 MORE AND MORE PARTY POPs Russ Conway
28 21 HERE COMES SUMMER Jerry Keller
29 29 NASHVILLE BOOGIE Bill Weekley
30 30 BEST OF EVERYTHING Johnny Mathis

US SINGLES — NOVEMBER 27, 1959

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

Columbia
Pye
London
London
London
London
London
RCA
Columbia
RCA
RCA
Columbia
Columbia
Columbia
London
London
Decca
Decca
Decca
London
London
London
Philips
Philips
Decca
Decca
London
London

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### US Singles

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**SOLDIER OF LOVE** is by Cher. What is unique about this song? It's unique because Cher was doing her representation of Winston Churchill, it's a winner you'll agree.
HORUS JONES: “my name used to be Howard Smith, but that seemed a little dull, so I changed it”

GUNS N ROSES: AXL: “my five o'clock shadow’s coming on desteins think”
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**THIS WEEK'S CHARTS**

**ANALYSSED BY ALAN JONES**

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

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

Fuelling Kylie's success are the formidable hits of Stock Aitken Waterman, who wrote and produced both of her number ones. Since Dead Or Alive's 'You Spin Me Round (Like A Record)' gave them their first number one hit as producers a little over four years ago, SAW have accumulated eight number ones. Only nine producers in the whole of chart history can boast a higher total.

SAW also wrote six of their number ones — this fast placing them joint tenth in the all-time league of writers.

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

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

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

**O Queen make a sensational return to the chart this week. Two and a half years after their last single, 'Who Wants To Live Forever', stilled at number 24, '1 Want It All' debuts at number three to become the highest new entry of their 32 hit career. Their previous best opening voltage came from 'Somebody To Love' in 1976 and 'Radio GaGa' in 1984. Both debuted at number four. Other Queen singles to make an immediate impact on the top 20 are surprisingly few in number. 'Under Pressure', their 1981 collaboration with David Bowie debuted at number eight; 'One Vision' appeared at number nine in 1985; 'A Kind Of Magic' got off to a number 16 start in 1986; 'I Want To Break Free' opened its career at number 18 in 1984, and 'Hammer To Fall' bowed at 19 later the same year.**

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

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

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

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

Leading by a very comfortable margin this week is the new Simple Minds album 'Street Fighting Years' — the fourth in a row by the group to debut at number one. They thus join Abba, the Police, Genesis and U2 as the acts to have their most (four) number one albums since 1980. None of the acts are tied with seems likely to produce a new album this year (some never will) so Simple Minds seem certain to share the title for most number one albums in the decade, which draws to a close in a little over six months. Before then, however, Kate Bush and Paul McCartney, both with three number one albums in the Eighties so far, are scheduled to release new albums, and have a very real chance of joining the roll of honour.

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

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

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**NEWS EXTRA**

**NO JERICO SPLIT**

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