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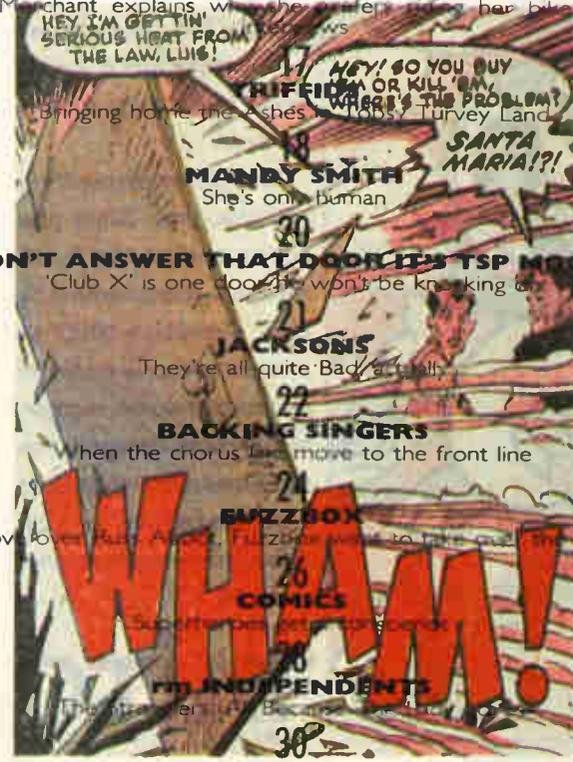
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● **THE TRIFFIDS:** Perth's favourite flowers talk about cricket and the advantages of being Australian . . . p17

NEWS

EDITED BY ROBIN SMITH

● TOUR OF TEXAS

Texas set out on their most important UK tour yet in July. The happy Glaswegian quartet, whose debut LP 'Southside' has already achieved gold status, play Cambridge Corn Exchange July 5, Bradford St George's Hall 6, Liverpool Royal Court 7, Bristol Studio 9, London Town And Country Club 10, 11, Glasgow Barrowlands 13. Tickets are available from box offices and usual agents and range from £5.50 to £6.50 according to which venue you're after. The band are currently whooping it up in Europe.



● SOUL RESURRECTION

Soul II Soul haven't stopped dancing yet despite the success of the massive hit 'Keep On Movin'. They release their single 'Back To Life' this week, it's a remix of the LP version which once again features the unmistakable hallmark of Jazzie B/Nelle Hooper and the vocals of Caron Wheeler. The 12 inch version is backed with 'Back To Life (Jam And The Groove)' and the instrumental 'Back To The Beats'. Soul II Soul's LP, 'Club Classics Volume 1', has just gone gold.



LONE JUSTICE LONER

One of **rm**'s favourite Californian songstresses, **Maria McKee**, releases her debut solo LP on June 5. Maria, who formed and fronted the band Lone Justice for six years, has contributed nine songs to 'Maria McKee', which also includes Richard Thompson's 'Has He Got A Friend For Me'. Other tracks include 'This Property Is Condemned', 'Nobody's Child' and 'Can't Pull The Wool Down (Over The Lamb's Eyes)'. An as yet untitled single is likely to be released later in the month.



SHARP SWEDES

Swedish duo **Roxette**, still enjoying huge success with their single 'The Look', release their debut LP 'Look Sharp!' on June 5. The album is already challenging Abba's own 'Abba The Album' for the accolade of best-selling album in Swedish pop history, and a new single from the pen of Marie Fredriksson and Per Gessle will be released in July. The CD version of 'Look Sharp' includes an extra track, 'I Could Never Give You Up'.



WATCH THE BIRDIES

Berlin-based band **Rainbirds**, who featured on a recent **rm** EP with their song 'On The Balcony', release their second LP 'Call Me Easy, Say I'm Strong, Love Me My Way, It Ain't Wrong' on June 5. The LP has already sold 250,000 copies in Europe and the band will be back in the autumn to further promote the record.



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TOURS

Londonbeat have lined up a special one-off show at London's Marquee Club on June 10.

Stray Cats prove there's still lead in their pencils with two dates at London's Hammersmith Odeon on June 10 and 11.

Those crazy Cardiacs celebrate the release of their LP 'On Land And In The Sea' with dates at London Powerhaus June 8, Woolwich Tramshed 9, Sheffield Toke Two 13, Newcastle Riverside 14, Manchester International 15, Oxford Co-Op Hall 17, Brighton Zop Club 19, London Dingwalls 21, Aylesbury Civic Centre 23, Dudley JB's 24, Derby Rock House 27, Birmingham Edwards 28 and Bristol Bier Keller 29.

RELEASES

The **Bee Gees** release their single 'One' on June 5. The title track from the boys' latest LP, it coincides with the British leg of their first world tour in a decade.

Clive Griffin, the man who's been threatening to have a hit for some time now, tries (yet) again with the release of the single 'Head Above The Water' on June 5. The flip side is 'By Heart'.

The evergreen **Edwyn Collins** returns to action with a solo LP, 'Hope And Despair', released this week. Edwyn's old mate Roddy Frame is featured on the album, from which a single will be taken shortly.

New Orleans favourites the **Neville Brothers** release their 'Yellow Moon' single on June 5. It's the title track from the boys' current LP and is backed with a version of the Bob Dylan classic 'With God On Our Side'.

WE LOVE UBU

Pere Ubu, who beat all challengers recently on the 'Going Live' video vote with the excellent 'Waiting For Mary', release the follow-up single on June 5. 'Love Love Love' is taken from the group's latest LP, 'Cloudland', and has been specially remixed by Daniel Miller. The single comes in seven, 12 and CD versions with extra tracks 'Fedora Satellite' and 'Say Goodbye' as well as special Cajun remixes of the A-side. Pere Ubu will be touring later this month, including a London date at the Astoria on June 5.

● The Bros saga that's held the nation spellbound these past few weeks has finally been settled out of court. Craig Logan had refused the offer of a golden handshake from twins Matt and Luke, reported to have been worth around £300,000, after the bass player's serious illness forced him to quit the group. Craig's barrister told the High Court in London last week that the two sides had reached agreement after lengthy out of court discussions, but no details of the settlement were revealed. Craig, who was in court himself, told reporters he was "delighted it's all over and settled. It's fantastic!" Craig's future plans are still unsure, but it looks sure he will continue his career in some shape or form.

SILVER MACHINE

This week sees the release of the eagerly awaited double LP from FFRR Records featuring such acts as the Cookie Crew, Frankie Knuckles, Simon Harris, D-Mob and Richie Rich. The LP, 'Silver And Gold', features remixes of many of the acts' forthcoming singles and sells for the price of a single LP. Some of the UK acts featured will be performing at Sin at London's Astoria on June 10.

WORLD OF DANCE

Westworld are back with a long awaited follow-up to the likes of 'Sonic Boom Boy' and 'Silvermac' in the shape of 'Dance On', which hits the streets on June 5. The single is backed with 'Crazy Anne' plus the additional 'Dance On And On And On' and 'Break Your Heart' on 12 inch, cassette and CD versions.

ALBA SURE!



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I'M
NOT
YOUR
LOVER



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R & B MIX

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EDITED BY ANDY STRICKLAND

competition

Calling all Queen fans, here's a competition that's even hotter than the scintillating temperatures around Index towers at present. No doubt most of you have nipped out to grab your copy of 'The Miracle' LP by now, but we've got some special limited edition CDs plus special cassettes plus colour biography booklets to give away housed in their own very attractive 'Miracle' presentation boxes. We've got six of these highly prized Queen mementos to give away absolutely free, and all you have to do to enter is answer the three questions below.

- 1 What was Queen's first single
a) 'Seven Seas Of Rhye', b) 'Killer Queen', c) 'Keep Yourself Alive'?
 - 2 How many weeks was 'Bohemian Rhapsody' at number one in the British charts in 1975
a) None, b) Six, c) Fourteen?
 - 3 With whom did Queen team up for the single 'Under Pressure'
a) Elton John, b) David Bowie, c) Status Quo?
- Send your answers on a postcard to rm 'Queen Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by June 12.



stick em up!



They may look like leftovers from a Sigue Sigue Sputnik lookalike competition, but New York duo Big Stick have produced one of the grungiest dance tracks of the year. A noisy statement against the ever escalating number of cases of Crack (poor man's cocaine) abuse in the States, 'Crack Attack' is a savage electronic dance anthem, made all the more powerful by the fact that vocalist John Gill's eight-year-old daughter died from taking the drug. Remixed by the FON Force, who brought you Ten City, the Funky Worm and Krush, it's the vocals that help set this apart from records with a similar dancefloor recipe. Coming on like a rampant Sylvester the Cat, at first you think he's singing 'Crackerjack' and have to be physically restrained from shouting it right back at him. So now we know Big Stick's true identity. Leslie Crowther, come on down! (EL)

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**abc
'better
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top ten**

- 1 'La Bamba' Los Phobos
 - 2 'Atlantis Crossing' Rod Stewart
 - 3 'Real Klingon Kid' Deacon Blue
 - 4 'Dalek Of Love' ABC
 - 5 'Barcelona' Freddie Mercury
 - 6 'Heaven Stopped Dancing Yet' Pat & Mick
 - 7 'Paddy McGinty's Goat' Val 'Hala' Doonican
 - 8 'Zero Atmosphere' Russ Abbot
 - 9 'Pump Up The Volume' M|A|R|S
 - 10 'Rock Around The Clock' Bill Haley's Comet
- Compiled by the Space Cadets



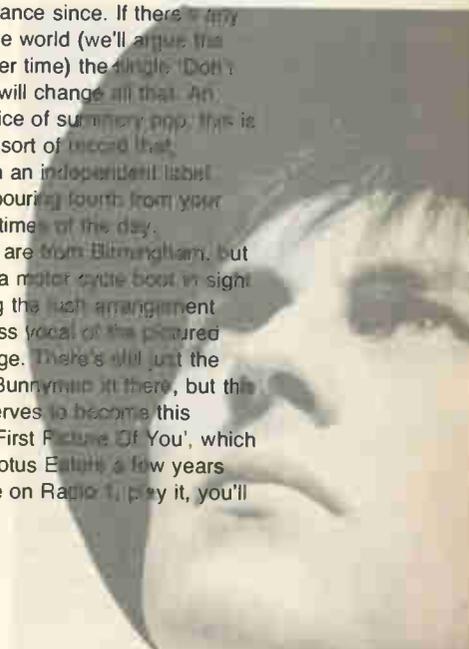
● **FIFTH OF HEAVEN:** "now is that a Jumbo or one of those Tristar jobs?"

heaven up here

Fifth Of Heaven are stubbornly refusing to conform. In their role as one of the north of England's most promising young soul/pop bands, the trio of Denise Johnson, Steve Williams and Andy Hickey have stuck to their guns and released their single 'Just A Little More' on their own label despite clamouring cheque book merchants eager to sign them up. Last year Fifth Of Heaven released a limited edition single that quickly became a collectors' item and led the still fledgling outfit to support slots with such luminaries as Alexander O'Neal, Maze and Freddie Jackson. Their sweet, smooch of a single has already begun to tickle the ears of the nation's radio programmers, and if it gets half a chance, you could see the trio on 'Top Of The Pops' sooner rather than later. The fact that Steve and Andy have in their time played with such legends as Ronnie Corbett and Cannon And Ball must surely mean stardom is just around the corner.

more than a bit fishy

Rumblefish have been recommended to you good people in the past once or twice, and not an awful lot has happened to raise the band's profile or bank balance since. If there's any justice in the world (we'll argue this point another time) the single 'Don't Leave Me' will change all that. An exquisite slice of summery pop, this is exactly the sort of record that should be pouring fourth from your radio at all times of the day. Rumblefish are from Birmingham, but there's not a motor cycle boot in sight here among the lush arrangement and effortless vocal of the pictured Jeremy Paige. There's still just the hint of the Bunnyman in there, but this record deserves to become this summer's 'First Picture Of You', which broke the Lotus Eaters a few years back. Come on Radio 1, play it, you'll love it.



● " 'ere, you sure you wouldn't rather be in Danny Wilson?"

pesky varmints

Keep an eye out for Scottish Bluegrass and leather jacket types the Critter Hill Varmints. The band have been receiving very favourable reviews for their support slots with the Proclaimers and the Pogues as well as winning over a distinctly chart orientated audience of 2,500 screaming Wet Wet Wet and Deacon Blue fans with their straightforward good time sounds. The band are still looking for the right company for that important first vinyl experience, but they have been trekking south recently for selected dates.





The System

Rhythm and Romance CD · CASSETTE · LP



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competition

OK, OK forget all those Australian pretenders — INXS, Midnight Oil etc. There's only room for one Aussie band in Index and that's the Go-Betweens right? OK now that that's settled, have we got a fabulous competition for you right on types out there in *rm* land. As you'll know if you read last week's singles page, the band have just re-released the wondrous 'Streets Of Your Town' single and we've lined up a great CD and T-shirt competition to celebrate their return to these shores. We've got a dozen CDs of the single featuring 'Streets Of Your Town', 'Quiet Heart', 'Bow Down' and 'The House That Jack Kerouac Built'. We've managed to get our hands on the limited edition three inch version of the CD and there are also 12 Go-Betweens T-shirts to accompany the CDs. If you fancy winning one of each — and let's face it who wouldn't — just correctly answer the three questions below.

1 Which Go-Between is pictured having her thigh squeezed by the wacky Robert Forster

a) Lindy Morrison, b) Amanda Brown, c) Grant McLennan?

2 What is the title of the band's most recent LP

a) 'Talulah', b) '16 Lovers Lane' c) 'Diesel And Dust'?

3 Who is your favourite Australian band

a) Racing Cars, b) the Go-Betweens, c) Rolf Harris?

Send your answers on a postcard to *rm* 'Go-Betweens CD Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date June 12.



great pop impressionists of our time no. 21 maire brennan of clannad

Here we see the multitalented Maire taking time out from the band's recent triumphant Royal Albert Hall gig to give us her rib tickling impression of both Sheila Grant of 'Brookside' fame and Sarah Brightman of Andrew Lloyd Webber fame at one and the same time. Let's hear it for Maire. Next week Lionel Richie and TV's Nicholas Lyndhurst, aka Rodney Trotter, give us their hilarious Pepsi & Shirley skit.

computer games

Ever fancied wheeling and dealing in this exciting pop business of ours?

Ever fancied yourself as the next Malcolm McLaren, playing record companies off against each other while keeping your young band on your side and raking in the dosh? Ever envied those celebs and their run ins with the gutter press and their backstage naughties? Well, if you've got either Spectrum or Commodore 64 format computers at your disposal, then 'Rockstar Ate My Hamster' is definitely the game for you. Hailed as one of the funniest computer games ever produced, it even has a unique programme that enables you to hear your band rehearsing and decide whether they're ready for that crucial TV appearance yet.

'Rockstar Ate My Hamster' has been put together by David and Richard Darling, two of the country's most successful young entrepreneurs



whose Code Masters company now has an annual turnover in excess of £1,000,000 and employs 120 freelance programmers. Phew, Thatcher's children or what. Now if only they'd slipped in a few caring, thoughtful, dedicated music journalists, we could have given them all the advice they needed.



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with contributions this week from Eleanor Levy

the story behind the singles title

No. 13 FIELDS OF THE NEPHILIM

"Well it's like 'Psychonaut Lib III' isn't it? It's that feeling when you've done your three hundredth gig wearing the same shitty coat covered in all this muck that got left over from some bleedin' King Kurt gig back in the Seventies. It's the ringing in your ears from the punch that your mum gives ya when she catches you trying to sneak these filthy trousers into the Hotpoint along with her new curtains. It's the desperate looks from travelling shampoo salesmen when they turn up at Neph Towers. It's a combination of all these and more, the feeling that makes you pick up your guitar, turn on the dry ice machine, slip in the special V style lizard contact lenses and create a work of art. That — is 'Psychonaut Lib III' as we see it."

Next week Pat Kane explains the inspiration behind the hit 'Iolanthe'.



jungle of love

West Country hopefuls Love Jungle return this week with another competent slice of gently breezing pop of the kind that has people falling over themselves when it's made by the likes of 10,000 Maniacs. Angela's fragile, leaping voice pours over a gentle guitar backdrop that echoes Johnny Marr's 'Boy With The Thorn In His Side' to a barely discernable degree, but this isn't a copyist band in any sense of the word. We Index types reckon sooner or later Love Jungle will be given the time and money to fulfill their potential. They're not quite there yet, but they're damned near.



earbenders

Andy Strickland

- 'Paradise' Inner City (10 Records LP)
- 'Don't Leave Me' Rumblefish (Summerhouse 45)
- 'Lazyitis' Happy Mondays (Factory 45)

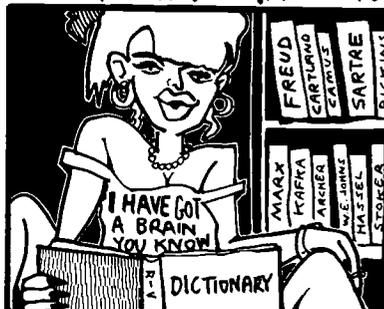
Tim Nicholson

- 'Raw Like Sushi' Neneh Cherry (Circa LP)
- 'Hope And Despair' Edwyn Collins (Demon LP)
- 'The Big E' A Certain Ratio (forthcoming A&M LP)

GREAT POP THINGS → The TRANSVISION VAMP story. SHE TRIED NOT TO USE HER SEX OBJECTS AS SEX OBJECTS.... By Colin B. Morton & Chuck Death.



Transvision Vamp consists of a woman called Wendy James and 3 or 4 blokes. (we are not sure how many as they don't get in the photos very often. Mostly there are just pictures of Wendy refusing to use her objects)



The word TRANSVISION does not appear in the dictionary, but if it did it would come between TRANSESTITE and TRANSYLVANIA. VAMP means "an improvised chordal accompaniment or" a woman who utterly refuses to be a sex-object (honest!).....



It is a little known fact about TRANSVISION VAMP that they have also made records, one of which was quite famous last year or maybe the year before. It had a video of Wendy refusing to be used as a sex-object.



All Wendy's efforts to be a non-sexist object proved to be in vain due to the "gutter press" who cared not a jot for her artistic integrity while giving lavish coverage to the musical creativity of such "male" bands as Bros. It's all wrong you know



ADULT NET

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BABBLE

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



EXCLUSIVE PETER O'TOOLE INTERVIEW

Peter, who are you?

"Who Am I? Who Am I? My dear boy, I am Peter O'Toole."

That's a nice suit you're wearing.

"Got to keep up, got to keep up."

Can you tell us a witty and amusing anecdote?

"I was out in the desert dear boy, it must have been 120 degrees. Bernard Breslaw, poor man he couldn't stand it, had to go back to Grimsby. If it wasn't for Anita Harris I'd never have been an actor. Of course, she had beautiful legs in those days."

Peter O'Toole, I thank you.



THE BABBLE TIME TUNNEL

Long ago (high on a mountain in Mexico), there were two brothers. Influenced by the wonderful harmonies of **Paul Young** they decided to form a group and become the biggest stars since **A Flock Of Seagulls**. One thing stood in their way — their image. For years, they toyed with the dapper **Modern Romance** look complete with striped narrow ties and flared **Chris Waddle** hair. Then one day they met a man who smoked big cigars and their dreams came true.

From Vogue To Minogue, when **Kylie**'s management heard about it and stopped them. "We don't want Kylie mixed up in left wing propaganda," they said. Eh?

Babble scandals... Radio 1's **Nicky Campbell** recently read out the **Stock Aitken Waterman** rhyming dictionary that we gave away free with Babble two months ago. Good to know they've got their fingers on the pulse and are keeping abreast of the pop world. Catch up guys... On a recent satellite TV show **Wendy James** was asked about the recent Babble exclusives on her life. "They made it all tip," she seethed. "I've never met **Una Stubbs** in my life."

Truth is, we have to make stories about Wendy up because she's so boring; contrary to popular belief she is not a rock n' roll rebel. "When Wendy and Roland aren't playing darts they stay at home and watch nature programmes on telly," a close friend told us. "Occasionally they invite people round for dinner parties." Oh well, that's revolution baby.

This week's mystery: If **Morrissey** is

so popular how come you can buy his singles for 69p in Woolworths two weeks after they've been released?

Carol Decker was spotted in Ealing High Street this week looking at novelty wrist watches, she was wearing an **rm** T-shirt (fame at last)... **Rowan Atkinson** has taken to visiting greasy London rock venue Dingwalls... **Elvis Costello** spied in Hyde Park sunbathing... **Enya** visited the Selfridges food hall while in the capital, her purchase an interesting half pound of mature cheddar... **Tom Jones** gave his minders the slip and sneaked out of his posh hotel in the Midlands a couple of weeks back to buy some fish and chips... **Mick Hucknall** of **Simply Red** told a hairdresser that he hadn't washed his hair for three years... the daughters of **Roger 'James Bond' Moore** have started a group with a couple of friends — they're called Fish Boy, which is quite a good name I thought.

Oh well, it's pitiful, no snogging, no drugs stories, no showbiz parties... I'm slipping. Er, pass the calamine lotion.

Just can't get used to this tropical weather can you? Maybe it's all those beds that they're burning in Australia destroying the ozone layer. Perhaps it's all those pop star limousines pumping vast amounts of carbon monoxide into the atmosphere? Who knows, something is making the weather go cock-a-hoop and that's for sure.

The environmentalists say that Blackpool is going to be under the sea in 20 years' time because of the Channel tunnel making the sea level rise or something. Anyway it's a grave pity, I went up there last week and was amazed to discover what a 'happening' place it was. I checked out **Lennie Bennett**'s show on the North Pier — what a laugh. Tickets for the show were swapping hands for as much as £1.25 outside the theatre and many a pop star in Blackpool for the annual works day out had a hard time getting in. **Pat Kane**, for example, had a right set to with a ticket tout complaining that they were ripping off ordinary working class punters. Elsewhere, **Cyndi Lauper** tripped off the kerb after coming off the helter skelter, she fell into a heap and suffered a twisted ankle. Everyone gave her a wide berth and ignored her plight — they probably

thought she was some inebriated American bag lady or something.

Sorry about that... it's the heat. Some real stuff... **Bananarama** had so much trouble selling tickets for their show in Brighton that they hired a bi-plane to fly along the seafront advertising the gig. Skinny, nicest lady in pop, not getting divorced, micro-diet enthusiast **Yazz** was spotted digging the avant garde grooves of **A Certain Ratio** in steamy London last week. **Debbie Gibson** will have her own brand of perfumed body spray (called 'Electric Youth') in the shops for Christmas...

The blanchmange in the **Beautiful South**'s video is supposed to be **Rick Astley** (more details next week). Singer **Paul Heaton**, incidentally, has recently taken to smoking large cigars "for the pose", very trendy we must say!

Hang on to your hats, here's an interesting fact — last week's **Alyson Williams** cover shot was taken by Joe Shutter, we forgot to tell you and he got a bit angry apparently, poor lad, he supports Spurs you know. "Oh well we can't all support the greatest team in history can we? Er, Tranmere Rovers actually."

The V&A Museum in London were all set to call a lecture on Australian culture



CARLY ? SIMON
WHY

RE-RELEASED DUE TO PUBLIC DEMAND
THE ORIGINAL & THE BEST

wea 7" - EXTENDED 12" MIRAGE

BANGLES



BE WITH YOU

T H E N E W S I N G L E

7 · 3 TRACK 12" · 3 TRACK C D.

Natalie Merchant, of Simon Bates' favourite band 10,000 Maniacs, likes riding her bike into the sunset, says it's her duty to try and save the world and once even thought of suing *rm*. As the band release their mellow but hard hitting single, 'Trouble Me', Tony Beard troubles her for a chat



THE ART OF INTERVIEWS

"Record Mirror? You're the ones who printed my picture with a caption saying, 'I'm so nervous I have to go to the toilet every 10 minutes' above it. I thought of suing for misrepresentation..."

Natalie Merchant, the 10,000th Maniac, sits perched on the edge of her seat, toying with a cheese sandwich and wondering if she can persuade me to stand in for her before the cameras of MTV. It's been a long day and all Natalie wants to do is ride her bike into the sunset.

"There are some nice folding ones in *Next*. Maybe I can hire one to get me away from here."

Interviews may be a chore to all but the most self-obsessed rock star, but at least they offer a chance to talk to people, albeit through a journalist. Technically, Natalie's here to tell me about their new single, 'Trouble Me', and album, 'Blind Man's Zoo', but we don't even mention it. Which is how it should be.

"If I have the potential to speak to a lot of people I feel I should say something worthwhile rather than just promote a piece of vinyl. But I don't want to talk about my boyfriend either because that's not important. I don't sing about trivial issues, so why talk about them?"

"I'm completely dedicated to educating people. When you have someone's attention and you have something on your mind then tell them. Music is more than just entertainment or escapism, the possibilities of moving people are endless."

THE VOICE OF GOD

Earlier last year Natalie Merchant

introduced Tracy Chapman to these shores with a showcase gig at the Donmar Warehouse in London's Covent Garden. It's fitting that the two should be so entwined, because both deliver their pointed social commentaries, rather than lectures, within the framework of what the yuppies are calling 'modern folk'. Now that might sound like a woefully outdated ideal, particularly when TV show themes and the frivolous fun ethic hog the chart light, but it's one that is gradually gaining results in terms of sales. And, it would seem, souls.

"Every day I get letters telling me how we've changed people's lives. That doesn't mean they've found Jesus or something, it's just the way music makes me feel. If I'm unhappy then I'll put on Aretha Franklin and it seems like I'm hearing the voice of God. She can make me laugh or cry and the world would be a poorer place without her, yet she's *only* a singer, not a brain surgeon or anything. Music has this terrific potential, but nobody tries to fulfill it."

GIRLS DON'T JUST WANNA HAVE FUN

Don't the Maniacs ever get tired of caring for the world?

"I don't think about it like that. It's my duty really."

You must relax, surely?

"All I need, apart from my bicycle, are my books and my writing. I lead a very simple life. Jamestown" (*10,000 Maniacs' New York home*) "is not the happiest place; there's a lot of alcoholism and unemployment there."

"That must make us seem incredibly po-faced, but we're not."

We do care about what's going on, so we sing about it... But we also laugh a lot. When you're sleeping in the rain by the side of a dirt track after a gig that no-one came to, you have to smile, otherwise you'd fight.

"What's my favourite joke? I only have one and I've forgotten it. I tend to leave the room when they're being told. I prefer spontaneous humour, like slipping on the ice in winter. Whenever I'm on my butt in the snow you'll find me laughing."

BUT SERIOUSLY FOLKS...

"I don't want to be taken lightly, but I'm not some kind of mystic creature. I take others' lives more seriously than my own. I keep thinking about the blacks in South Africa and how lucky I am in my position. It's my obligation to try and repay people. I have to remain sincere about what's important to me."

"I'm not a peace child and I'm not a reactionary trying to re-live the Sixties. We don't write protest songs, they're just an attempt to draw some attention to what is wrong in society."

"Is it naive to hope that one day there'll be an end to the madness? It's really sick not to have any hope that it'll end. If you think that, then why have children? You'd be insane for wanting to bring them into the world."

Worthy sentiments, but easily mocked in the cynical Eighties.

"Mmm," she agrees. "It upsets me to think I have to share a planet with these cynics. It hurts when women mock me. I still believe women should nurture society to keep it safe from man's insanity. Then I look at Margaret Thatcher and realise the world is in a very sorry state."



MANIAC ON THE LOOSE

"Music is more than just entertainment or escapism, the possibilities of moving people are endless"

When was the last time you saw a band with as much variety musically, visually and personality-wise as the Triffids? You can't remember, can you? That's probably because the Triffids draw on more diverse influences than almost any other rock group, and look like the strangest collection of musicians you could possibly assemble (that is, apart from Goodbye Mr Mackenzie!). They are Western Australia's finest export since Swan Lager.

The central figure of the band is David McComb, the beanpole singer and chief songwriter. Keyboardist Jill Birt takes over lead vocals on certain songs, including the current single 'Goodbye Little Boy', while one of the highlights of the Triffs' live set is the country 'n' western classic 'Legend In My Own Time' featuring the vocals of one 'Evil' Graham Lee, who contributes pedal steel guitar to most of the other songs. Then there's the tall and very affable drummer Alys MacDonald, guitarist Martyn P Casey and David's brother Rob, who helps out on a variety of guitars and harmonica, and is the most good-humoured and voluble of the lot. You could say he enjoys a "tinny"-or seven. "Oh, look!" he gasps, as we pass a large puddle of vomit in the middle of a Nottingham street. You know, they call that parking a tiger in Australia? 'Cos it's striped and coloured..."

The Triffs' music is as varied and kaleidoscopic as the characters that make up the band. One minute they're doing a country song, then they'll be thrashing the life out of their guitars; in places they recall the Doors and the Bunnymen. Some of their newer compositions involve the use of a drum machine — 'Falling Over You' has a verse that is basically a white rap, only one that remains firmly rooted in Australian vernacular without trying to emulate LL Cool J.

David: "Usually you get Triffid fans who are surprised by the fact that we like some other groups which wouldn't normally be associated with the Triffids' form of music, the Pet Shop Boys, for instance — we've played 'Rent' live before — but people have to understand that we've been going 10 years now, and I wouldn't be happy in a band that just played one style and allowed it to become a trademark. The style to me isn't that important; it's really the aim, the attitude, or the mood of a song that we go for."

Rob: "We're very tolerant of each other's tastes in music; the joke is that Graham is a big fan of country music — we're influenced by each other's tastes, and our ideas go beyond pop music, to films and books."

Perth, where the Triffids grew up, is a real outpost of a city, right on the west coast of Australia and surrounded by desert. It takes three days by road to get to the next town! It seems to give off an air of laziness, which is reflected in the lyrics. The opening track on the current 'Black Swan' LP is called 'Too Hot To Move, Too Hot To Think', and in 'Bottle Of Love' there's a line that goes: "Well, nothing much happens here/Not much gets done/But you get to like it." 'Sod It, Let's Go To The Beach' would make a great Triffs song title.

Rob: "Perth is so far away from the rest of Australia, you may as well be in another country anyway! You feel kind of isolated..."

Half of the band's time is spent in Perth; the rest of the time they live in London. "The main thing that upsets our lives," says Alys, "is not knowing where we're going to be at any one time. Fortunately, the schedule for the rest of the year is already planned in advance." On the other hand, it gives them a nice cultural balance.

Rob: "It's funny — I can watch 'Neighbours' here but I can't watch it in Australia. There, it's too natural, it's a parody of Australian life, but when I'm away it's entertaining for its colloquialisms alone. But not all the band will agree on that..."

Soaps are just one example of the way Australia has been influenced by the States.

David: "Perth is regularly inundated by an influx of warships from America that come to protect us. While they're in the port of Fremantle the whole city gets completely over-run, and you have 'dial-a-sailor' services, and all the nightclubs are full of these funky American people!"

But at least the winters reverberate to the sound of willow smacking leather — although Rob is the only sports fan among them. "I asked Merv Hughes" (Aussie fast bowler with the amazing handlebar moustache who will be on your tellies all summer) "if he wanted to have his photo taken with us," he recalls. "Apparently the rest of the Australian team were asking, why does Merv have all the fun? Why's he been asked? So I guess they think it's very glamorous to be involved with a rock band."

Oh it is! There's no more glamorous sight in pop than David McComb singing while clouds of bubbles waft down on to his head at the end of the Triffs' live set. The bubbles accompany the song 'Fairytale Love' and succeed in evoking a magical, surreal atmosphere.

Graham: "That song was described in a Dutch magazine as 'f***ing in topsy-turvy land', so the bubbles are quite symbolic in a way..."

Lock up your children! The Night Of The Killer Plants is nigh...



T'RIFFIC

From the land of kangers, tinnies, fast bowlers with handle bar moustaches and 'dial-a-sailor' comes the magical, surreal sound of **The Triffids**.

David Giles investigates and learns how to 'park a tiger'

TRIFFIDS



ALAS

MANDY SMITH

Mandy Smith is over half an hour late for our appointment, but for once I'm not complaining. Her press officer has requested that all questions referring to her fiancé Bill Wyman are eliminated, which, of course, takes care of most of the interview. Since we are to be discreetly chaperoned, I am forced to comply and hastily compile new questions.

Mandy arrives, eventually, complaining that she is feeling rather under the weather. She doesn't look it. All peaches and cream and lacey frills, she's the healthiest looking invalid I've ever encountered. Offering me a limp hand to shake, she explains that she has just had a jab in preparation for a promotional tour of the Far East.

"I took one look at the size of the needle and collapsed. My arm's killing me now."

Well, if she will be a pop star then this is what she must learn to endure . . .

SI SI JE SUIS UN ROCK STAR

The notion of Mandy Smith — antique collector and tabloid starlet — in a serious singing career has been a bit hard to swallow until now. Not so across the rest of the world where Mandy's career has been greeted with the kind of enthusiasm once generated by the young Madonna. Number ones in places as disjointed as Japan, Italy and Turkey have become commonplace over the last couple of years.

So what's gone wrong here? After all, she's no better or worse a singer than the Kylies or Sabinas who effortlessly waltz into the charts. Mandy, rather predictably, blames the press.

"People are so preoccupied with the papers over here," she says rubbing her sore arm. "The average person doesn't know anything about the music business, so they believe mostly what they read. Also some people are used to make an example of, and I think I was one of those. I

SPELL

ALBUM

CASSETTE

COMPACT DISC

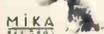
includes the hit single
HEAVEN HELP ME



DEON

SPELL

ESTUS



SMITH AND...

got picked on.

"Like being a young girl going out with someone older. I think they decided to pick on me and made me out to be a wild child. But I never went into clubs and stripped off. I've never done anything outrageous, that's why I've always found it odd."

You might choose to point out that, as far as the masses are concerned, a 13-year-old going out with a man 33 years her senior could be construed as outrageous. But why antagonise her? Against all expectations, she's a very likeable person. Forget the physical aspects, and the tedious allegations of her sulky thumb-sucking behaviour. If anything she possesses an amiable self-confidence way beyond her 19 years.

What does she think her strong points are?

"I'm definitely a strong person," she says. Even if I encountered the press harassment that I did two or three years ago, I'd overcome it because I've been through it once and

survived. Sound like an old woman don't I?

"I think it's good to experience things — and relationships when you're young as well. I'm not suggesting everyone should do what I did, but for me it was a good thing."

If in the future she found herself with a 13-year-old daughter, would she mind her going out with an old(er) man?

"I was very mature at 13. So I think it would depend on what she was like, but I'd be an understanding mother."

I WAS WORKING AS A WAITRESS

There's something desperately ironic about Mandy's choice of song this time around ('Don't You Want Me' from her favourite Human League LP 'Dare'). She too was picked out, shaken up and turned into something new. Now, five years later, she's got the world at her feet. It may not be

exactly as she planned, but it's unlikely she'd be where she is today without that publicity boost.

"I'm taking singing and dancing lessons now," she says, reassuringly aware of her limitations. I know I haven't got an amazing voice, but I can control it a lot better now. I know how to reach high notes and I know I could sing all those songs on the album better. I cringe at some of them!"

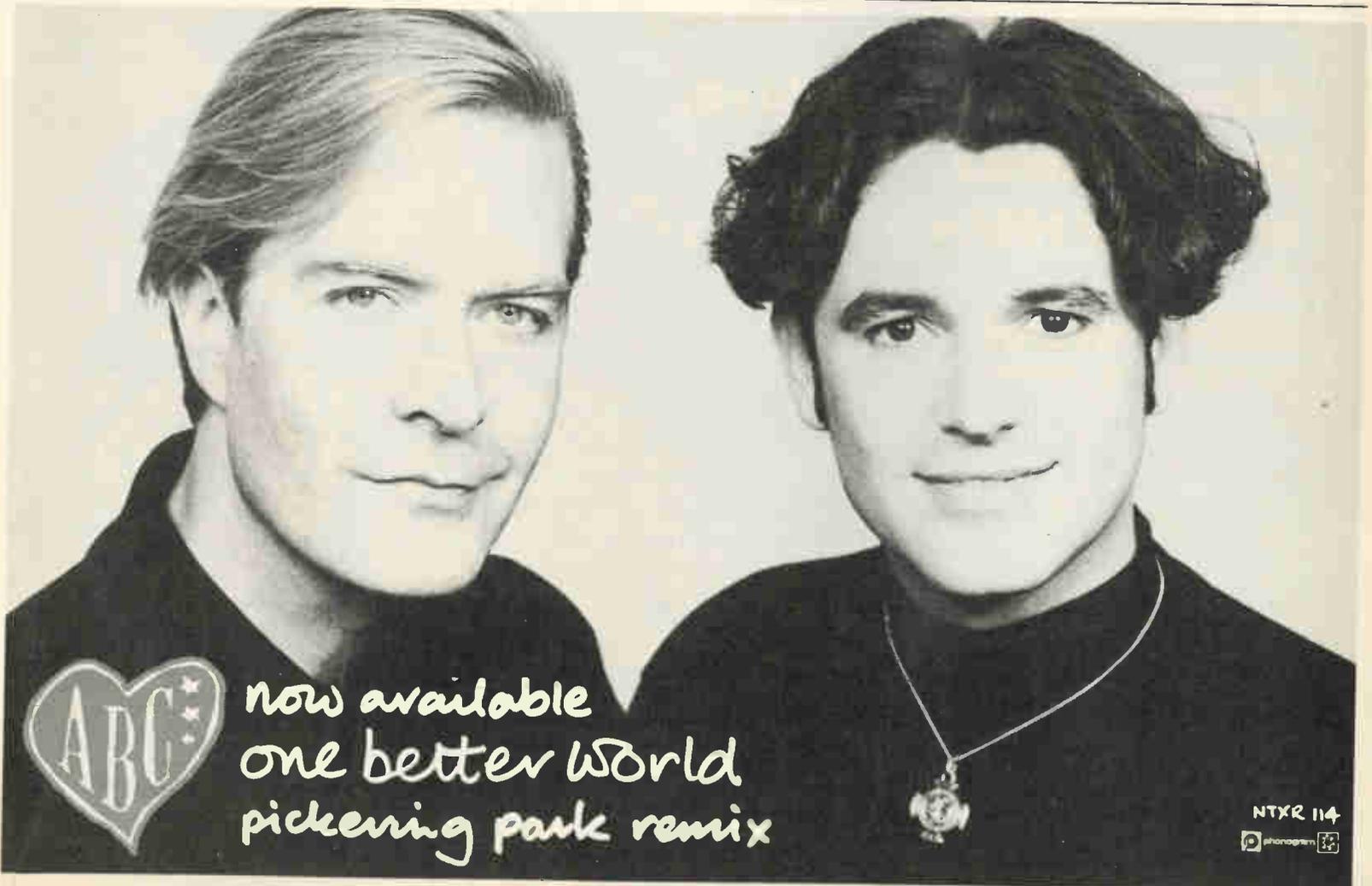
You were quoted recently as saying that you were attracted to ugly men. Is this true?

"The question that was asked of me was 'Are all the men that you like tall, dark and handsome?' ... And I said that the men I like in my mind would be tall, dark and skinny, but the nicest men I normally meet are the ones that aren't so attractive. They're usually the most genuine."

A carefully timed cough from our escort is enough to inform us that we're never likely to discover which category her fiancé falls into.



Even though she's marrying Bill Wyman life can still be tough for Mandy Smith. Story Chris Twomey



don't answer that door



Continuing our series of musings on the madness of modern living by the Moore Man. This week: the infuriating, embarrassing, vomit-inducing, cushion-throwing spectacle they call Channel 4's 'Club X'

it's TSP Moore

There is a certain time in TV scheduling which programmers loosely describe as the "Getting Back Pissed From The Pub" slot.

Ideally, shows in this slot should be mindless, fast-moving yet easy going, and with a mild sedative effect. To my mind, none of these criteria are met by two painfully avant garde performers hurling themselves around the stage in attempted unison yelling "Pretty difficult! Pretty difficult!" for 10 minutes.

This type of behaviour is, instead, likely to provoke the tired and emotional viewer into projectile vomiting or spontaneous bouts of hooligan behaviour, and is why Channel 4's 'Club X' is surely doomed to failure.

First up last week was an item about 'Carmen', described by one guest critic as "pain, blood and death" —

nouns that were to spring to mind constantly over the next hour and a half.

An embarrassed opera singer ("thees place is very strange..."), is wound up by the deftly professional Martina:

"Wow! Er, dangerous! What was she singing about, Jonathan?"

A very large woman appears and clumsily recites a one-liner so irritating it makes you regret not saving that cushion you threw at the Nescafé advert when it appeared in the last commercial break. Five cushions wouldn't have been enough for the woman on a train who managed to say "tired of London, tired of life" at least three times. No doubt viewers from Cleethorpes were interested in that bit.

I'm unable to supply the final total as I had to turn over at this point and soothe my simmering brain with a few minutes of the type of full-volume white noise kindly provided around the clock by Channel II.

Then there was Chaka Khan. Not only did our Chaka's freshly acquired gargantuan bulk bring added meaning to her rendition of 'I'm Every Woman', but her ensuing on stage interview with the previously unruffled Murray Boland was a warning against the dangers of live television that was almost as potent as Dickie Davies' immortal reminder on 'World Of Sport' about "our coverage of next week's fifth round cock sucker".

As ever, the camera operators seem eager to compound the presenter's humiliation, with Murray's sweaty, twitching face filling the screen for a full 15 seconds after he has abandoned, defeated, his futile attempts to extract a relevant word from Ms Khan.

The message is clear: get Desmond Lynam in as anchorman or sink without trace. Tired of 'Club X'? Tired of eating your video.

**"She kept a hold of love,
the only thing
he never robbed her of..."**

ANDY PAWLAK

She Kept A Hold Of Love (Mother's Day)

THE NEW SINGLE AVAILABLE ON
7 INCH, 12 INCH AND CD SINGLE
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A version of Mother's Day appears on
the widely acclaimed Andy Pawlak
album "Shoobox Full Of Secrets".
Available on LP, Tape and CD.
Fontana 836 904-1/4/2.



"A lot of people don't understand what happened to us before we became the Jackson Five. My mother and father sacrificed a lot"



● (L to R) JANET, LaToya and Michael . . . hold on, that can't be right . . .

FAMILY AFFAIR

Meet the new Waltons. The Jacksons are making a TV series. "Goodnight Jermaine" . . . "Goodnight LaToya" . . . "Goodnight Tito" . . . "Goodnight Bubbles" . . .

Ah, it takes you back to the days of the J5 cartoon series. This group was so big, they even received the highest accolade in rock: their own weekly page in *rm*. Now the first family of soul are back and there's talk of a media assault . . . new single, new album, TV mini-series, feature film, tour — they're doing the lot, and brother Jermaine says it's about time there was some action down at 2300 Jackson Street.

"The Jacksons have had two albums out in nine years. This record tells a lot about where the family comes from. '2300 Jackson Street' is the address where we were born in Gary, Indiana. It pretty much tells that we're still a family, there's no glitter, no flash . . . there's also a six-hour mini-series coming, with my mother and father telling their life story on national television, which is going to start production this summer. We have children portraying us and my sister Rebbie's portraying my mother.

"It takes place with my mother and father meeting, the Jackson Five story within that and it's going to end with the 'Victory' tour, so it won't be about Michael Jackson or Jermaine Jackson, it's about family. It's going to be weird though — my son Jermaine Jr is going to play me and Brandon's going to be Michael, the kid from 'Moonwalker'.

Hold on to your mugs of cocoa, the Jacksons are all talking to each other again and after their reunion album, '2300 Jackson Street', they're even planning a six-hour mini series on the history of the Jackson clan. Will Bubbles the chimp be putting in a guest appearance wonders Paul Sexton?



● So this one's Michael then?

"A lot of people don't understand what happened to us before we became the Jackson Five. My mother and father sacrificed a lot. They did everything, bought us instruments when they could have been taking vacations, guided us, made us rehearse . . . they started me singing ballads, they gave me Andy Williams albums to listen to and that's how I learned to sing ballads."

Jermaine's also been writing a movie of the Jacksons' story which he hopes will start shooting in the autumn, and he confesses that film-making is now even more of a passion for him than music. They're planning a tour for next year too; in the meantime, '2300 Jackson Street' is a pretty solid album to come back with, teaming Jermaine, Jackie, Randy and Tito with hot producers like Teddy Riley and LA & Babyface, the pair who wrote and produced the first single 'Nothin' (That Compares 2U)'.

"When they write a song for us they try to think Jacksons. Remember when we used to do 'ooh-ooh-ooh'?" (Add as many "oohs" as you like, he's singing the intro of 'Little Bitty Pretty One'). "That's like the same 'oohs' we're doing on this new single! And all the little three-part harmonies and backgrounds, they had that in mind."

The title track has the whole clan crammed on — Janet, Rebbie, LaToya, Marlon and their 16 nieces and nephews . . . oh, and that Michael fellow. "It wasn't that we didn't want him on anything else or that he didn't want to, we just didn't

ask and he didn't ask either. We just wanted him on that one song.

"We feel really good about this record, I think we're six or seven singles deep. The timing's very important. Michael's success has been so strong, when he releases an album it hangs around for a long time, so we had to wait, we don't like releasing it on top of each other. Then you had Janet . . . so we pretty much said 'this is the Jacksons' time, let's concentrate on the family'."

It's only the Jackson Four, because Marlon decided not to be a part of the basic group. "We wanted Marlon back, but we respect the fact that he wanted to try the solo thing once more. But still the door is open for him. We knew it was going to be the four of us, we said "if we can't put our heads together and get a hit record, with all the years we've been in the business, then we don't need to be in it."

Jermaine's still signed as a solo artist to Arista and put his own album on hold to do this one, and half-an-hour of listening to him talking about this family affair made me glad I wasn't desperately muckraking for Jackson scandal. They really don't seem to have a problem about Michael's millions.

"Michael's very fortunate because he's had his independence and freedom to do what he wanted to do. He's a true natural talent, but he had the record company behind him. We just have to work hard the way he did and just want it."





BACKING SINGERS

BEHIND EVERY GREAT ACT THERE'S USUALLY A GREAT BACKING SINGER, BUT NOW THESE SINGERS ARE

ESTABLISHING THEMSELVES IN THEIR OWN RIGHT. FIONA AUSTIN

TALKS TO CARON WHEELER WHOSE SULTRY VOCALS FIRED UP SOUL II SOUL'S RECENT HIT 'KEEP ON

MOVIN" AND WHO'S CONSTANTLY IN DEMAND

Caron Wheeler, Julia Fordham, Whitney Houston and Mica Paris ... What do they all have in common? ... A clue? ... 'Back-to-front! OK ... Give in? ... These girls were at one stage all backing singers, now no longer so, but making a career 'up front' as lead vocalists, launched into the limelight by production teams adopting them, or purely by just making the step forward and letting it all loose for solo success.

The 'stripped to the bone' sound of the recent chart toppin' 'Keep On Movin'' was the first time we were made aware of Caron Wheeler's soulfully toasted up warm, husky vocals. Caron has, however, been around for a long while. We may not have been aware of her but if taken away we most certainly would have missed her. It would be a case of 'notice by absence', as she has for the past seven years been part of the successful backing trio Afrodisiak.

Afrodisiak are three 'sisters' — Caron, Claudia Fontaine and Naomi Thompson. They are no longer together, but are still very close — "we are always on the phone helping each other out in our new careers".

It was the closeness they had together that shone through in their harmonies and made them so successful and very much in demand by a far and wide reaching variety of artists ... musicians ranging from Phil Collins to Howard Jones, Alexander O'Neal, Elvis Costello and the Jam before they split up.

"One of the most memorable jobs we did was working with the Special AKA for the Nelson Mandela concert, 'Free Nelson Mandela'. It was really great to be together for such a song, the day was just such a buzz — we felt honoured as it was all so spiritual."

Backing is not easy by any means. "You have to be versatile, you don't just do 'ooh, la la la ...'

you need to be flexible, to have a good ear, to stylize and put your voice into different shapes and forms. It is good training for yourself though, as you can, depending on how much you've worked, do everything from rock to reggae. But then again, being able to do all those things makes you spoilt for choice when you do finally decide to go solo.

The move from backing is, however, far from simple. "It is hard to bridge the gap. You work for a lot of people but a minimal number offer you something to do yourself; after a while you start getting a bit frustrated. The problem is that as a backing vocalist you are not allowed to really let loose on someone else's material. You have to tone down your voice so you don't show up the lead singer.

"The irony is you're working within the industry you want to be in but you're not showing what you can really do."

For Mica Paris, the move from the backing limbo of relative faceless fame to the full blown limelight was through working with Mark Rogers of Hollywood Beyond. This became a springboard to working with the Style Council's bass player Paul Powell. From there, with a little help from English soul singer Paul Johnson, Mica stepped out from behind the shadow of the stars to her own success.

With Caron it was different. In her case it was the infamous Soul II Soul posse that hit upon her and produced a track around her. It landed Caron top billing in what was said to be "simply the strongest slice of mellow-groove soul to emerge from these shores". Not only did it launch Caron, but also helped Soul II Soul to receive the wide acclaim that had so far eluded them.

Caron loved working with Soul II Soul, she felt their set-up gave people on the street a chance and that they were "constructive — great!"

Apart from working with names, Caron also enjoys helping out with people on the up. One of her favourites to look out for is a band called Stress. A more well known act, but again "someone doing something different" is Roachford. She likes the edge they have given to their music which a lot of black people have shied away from in the past, for fear of non-acceptance. Caron, it appears, is attracted to working with musicians that have that little extra bit of 'je ne sais quoi' — individuality — to offer.

This attitude worked well with Soul II Soul and the results showed in their chart success which has encouraged them to team up once again. You can hear the full strength of her vocals on the Soul II Soul album, 'Club Classics Vol I', just released. Doors are definitely opening for Caron's rich voice to stand on its own now and, being creative, she can also start to indulge in her other pursuits — song writing, arranging and vocal production. Her mark is definitely going to be felt.

A position that was once one of frustration — talent in evidence but not fully 'tapped' — is now proving to be the opposite. Record companies are recognising that backing is a more than good grounding for a singer. It is becoming a good recommendation and stepping stone to extending a well developed professional base.

The increasing number of success stories are fuelling those with ambition and the just rewards are coming to those who have persevered. With Caron, it was obvious with such ambition as hers that the back seat was not to be occupied for too much longer. She has made the move from 'back to front', working alongside bands — not behind them. Her next step is standing 'up there' commanding an audience that is all her own. Who'd bet against her succeeding?

BACK TO FRONT



If you think you know your Bros from your Beatles – get these!



WALKERS Music Challenge

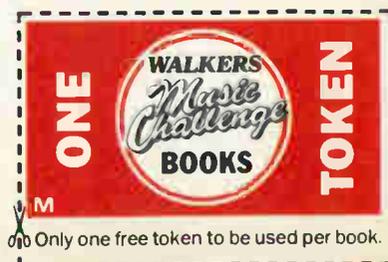
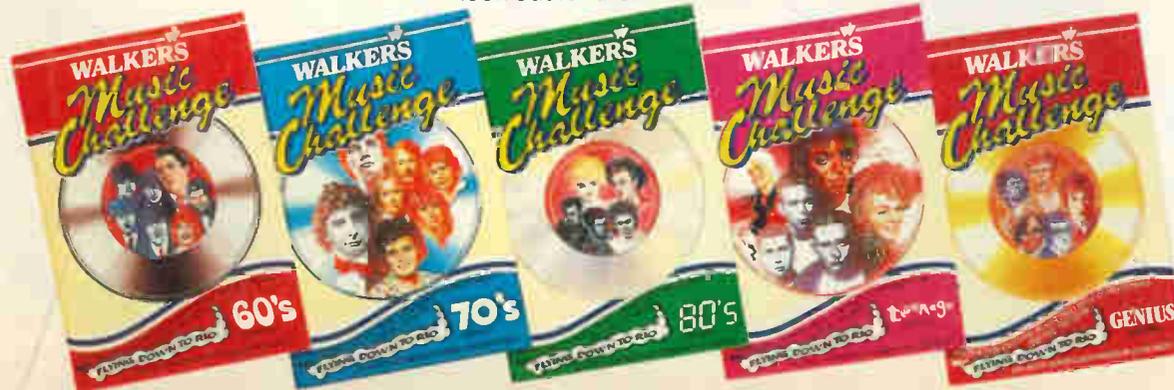
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The rest must come from the special packs, so look out for them – NOW!



Only one free token to be used per book.



As Fuzzbox fill the charts with the glow of their 'Pink Sunshine', the call for the 'new Grumbleweeds' to have their own TV series grows ever louder. Tim Nicholson signs the petition and Steve Double puts them in the picture

"Everyone's always saying that we should have our own TV show, and I agree with them"

WE'VE GOT A PERSONALITY AND WE'RE GONNA USE IT

For the first time since the days of Haircut 100 and Madness, there is a group in the charts who seem tailor-made for the wood and glass box in the corner of your room. The Monkees did it, the Partridge Family did it, the Osmonds and the Jackson Five did it, Marc Bolan did it, the Bay City Rollers did it, even Undetones understudies the Moondogs did it. Now the four freshly-groomed faces of Fuzzbox seem poised to star in their own TV series... with only one minor obstacle:

Maggie: "Everyone's always saying that we should have our own television show, and I agree with them. Everyone except the people who make television shows. If anyone would like to suggest it to ITV or BBC we'd be only too willing to oblige."

The range of talents is certainly there for Fuzzbox to at least become the new Grumbleweeds. Jo's skill at voice mimicry, matched with Tina's remarkable dance impressions, are a force to be reckoned with. As Jo ploughs through the entire 'Eastenders' cast, followed by a united Fuzzbox impression of Ali (altogether now, "Money, money, don't talk to me about money... woman,") Tina treats us to her versions of the dance

steps of Sheena Easton, Holly Johnson, Guns 'N Roses (with the aid of a bandana) and the Reynolds Girls (with Tina as Aisling and Jo as Linda).

Meanwhile, Vicki remains aloof, slipping in the odd barbed comment, and Maggie's constant prattle is always entertaining. Plenty for the comedy sketch pads of Barry Cryer and or John Junkin there. So, readers, letters to Anne Robinson at the ready, as the campaign for Fuzz on the Box starts here.

SOAPBOX

One of Fuzzbox's qualifications for their own show is their passion for TV and, in particular, the soapy variety. Their mastery of the 'Eastenders' board game that rrm presented to the band, was a thing to behold, as they quickly slipped into character and treated us to a medley of traditional East End songs. They also proved masters of Cockney rhyming slang. Maggie complaining of feeling a little 'ironmongery', having had nothing to eat that day.

Top of their soap list is the cult Australian show set in a women's prison, 'Prisoner — Cell Block H', about which they can go on for hours.

Jo: "It's simply the best programme on telly."

PRISONER



"Bobby Davro's made a career out of crap impressions, so why shouldn't we?"



VICKI



JO



MAGGIE



TINA

Tina: "When you first watch it it's so awful that you develop a liking for it because it's so awful. But then you just get to a point where it takes over your life."

Jo: "Your life just begins to revolve around 11.30 on a Friday, Saturday and Sunday evening."

Tina: "Stefan Dennis from 'Neighbours' was in it. He played Doreen's boyfriend. He had horrible, horrible hair, all curly like."

Jo: "Our favourite character was Vera, the Chief Warden, she was such a fascist."

Maggie: "The one that replaced her is worse, though."

Jo: "And she's crooked."

Tina: "And she's a sadist, and a murderer!"

Maggie: "We don't know that she's a murderer."

Tina: "But it was her gloves." (?)

They continue in this vein for about seven million days, making little sense to anyone but hardened 'Prisoner...' fans, before switching to the subject of British soap. Despite the thumbs aloft for the game, 'Eastenders' the soap gets a bit of a thumbs down.

Vicki: "It's just so dreary. After watching it you feel like committing suicide. It reached a bit of a high point with all of Michelle's traumas, and it's never been as good since."

Tina: "All the stuff with Kathy's trial has been quite

good, but most of the time it's just a bit of a bore."

Jo: "It just doesn't seem to bear any relevance to real life, even though they'd like to think it did."

'Brookside', on the other hand, receives the Fuzzbox seal of approval.

Tina: "We like 'Brookside'."

Jo: "I've got an autographed picture of Harry Cross, it's one of my prized possessions."

Vicki: "I think the standard of acting in 'Brookside' is better than most soaps."

Jo: "I like Sammy, 'cause she's such a teenager. I really don't like the Rodgers family, but they are really true to life."

Vicki: "In 'Brookside' you actually care what happens to people, which I think is the proof of a good soap."

YOU CAN'T BEAT A BIT OF BULLY

Jo: "Apart from 'Prisoner...', my favourite programme is 'Bullseye'. Jim Bowen is one of my heroes. I think we should have pro-celebrity darts on our show."

Slowly, but surely, the idea of the 'Fuzzbox Knocks', or 'My Secret Fuzzbox', begins to take on a life of its own.

Tina: "The show could centre around our crap impressions."

Jo: "I really like crap impressions. Bobby Davro's made a career out of crap impressions, so why shouldn't we? I particularly like his Julian Clary (Joan Collins Fan Club) impression, 'cause he clearly hasn't got a grain of understanding for Julian Clary's humour. It's so far off the mark, it's brilliant. And his Duncan Norvelle is brilliant, 'cause nobody's ever heard of Duncan Norvelle, so you don't know if it's any good or not!"

Maggie: "We thought that in our show we could have stories about us that always end with me trying to get my hat on." (???)

Jo: "It should be like 'Tiswas', with people being dangled above huge vats of custard."

Vicki: "We could listen to people's personal problems and judge who we think is in the right. Y'know; whether they shouldn't have cheated on their missus or something, and then you dunk them."

Tina: "Or castrate them!"

Maggie: "We've got loads of good ideas and nowhere to put them. We demand our own series!"

When the likes of the appalling Brian Conley and the anaemic Mike Smith are let loose on our precious screens, the least a merciful TV mogul can do for we suffering viewers is give these girls a piece of our Saturday night.

— FUZZBOX H

THE MEN THEY COULDN'T HANG

NEW SINGLE

A PLACE IN THE SUN

AVAILABLE ON 12"/7"/CD

ORE T 7/ORE 7/ORE CD 7

SILVERTONE
RECORDS

POP ART: A LOOK AT THE WORLD

Zap! Bang! Pow!

As Batman celebrates his 75th birthday, not to mention several hundred pairs of worn out tights, Darren Crook takes a look at the world of comics and discovers they've changed from being the things you used to get your chewing gum all over to a hard hitting art form you're no longer embarrassed to read on the way home

KNIGHT TIME

This year marks the 50th anniversary of that king of the crime-fighters, that Dark Knight of Gotham, that scourge of the Underworld, Batman. With a new film about to be released and hyped up fit to bust, now is the perfect time to shed a little light on the origins of Batman, his many friends and relations and the world they originate from — the good old comic book.

These days the word 'comic' is a very misleading one when applied to today's mature, thoughtful fare; adult story lines, violence, sex and death are all ingredients in recent publications but, holy fast forward! ... (groan) let's not jump ahead, a little background first ...

BEGINNINGS, GOLD, SILVER AND THE MATURING PROCESS

The origins of the comic are lost back in the mists of time but aficionados will tell you that comic history proper began in the Thirties with the emergence of the American comic companies DC and Marvel who, to this day, remain the two big noises in the field, cornering about 80 per cent of the market. They'd also tell you of 'The Golden Age' of comics (roughly from the Thirties to the Fifties) when the first costumed heroes sprang into being — Superman and Batman being just two of a plethora of crime-fighting crusaders. They'd tell of 'The Silver Age' (Fifties to Sixties) and the second wave of super beings like Spiderman, the Hulk and countless others which lasted till about 1963 ...

The mid-Sixties saw the growth of the 'underground' comic and the rise of the independent comic companies, this gradual ageing process of comics culminating a few years ago with the appearance of Watchmen and The Dark Knight Returns. Created, respectively, by comic lovers of the Sixties, Alan Moore and Frank Miller, these two publications marked the coming of age for adult comics. Adult in the sense that the product provided a decent read; literature that stood up to the standard of a good novel.

The quality of artwork too has greatly improved over the years. The comic itself is now available in a multitude of formats — traditional floppy comics, trade paperbacks, hardbacks, graphic novels, art-paper editions — as many formats, basically, as regular books.

COLLECTING COMICS

There is also a huge collectors' market in comics and artwork, prices varying from under £1 to thousands for old mint first editions and rarities. DJ Paul Gambaccini is an avid fan and collector and scum-rock mongrel Zodiac Mindwarp demanded early editions of Silver Surfer in the terms of his contract!

SPIN-OFF FRENZY

T-shirts, baseball caps and patches of various superpersons are available in Britain and America. Does anyone really need Batman fridge magnets or braces?

The influence of comics on TV, films and books is also obvious; films such as 'The Running Man', 'Terminator' and a million and one varying good productions owe a debt to imagination born of comics and science fiction in general. Not forgetting straight adaptations; how about 'The Incredible Hulk', 'Spiderman', 'Swamp Thing' and Adam West's tongue-in-cheek 'Batman'?

EPILOGUE

So, when the subject of comics crops up, think not only of Beano and Dandy (mint condition first editions are worth £600 a piece, by the way), the Eagle's Dan Dare or the

toilet humour and depravity of Viz, because there are thousands of titles to choose from. Be it Teenage Mutant Ninja Turtles or the Fabulous Furry Freak Brothers, Black Kiss (a tacky soft porn 'comic'), Elektra Assassin or even Donald Duck Adventures, there's sure to be something to suit your taste lurking somewhere within a comic shop.

RECOMMENDED

Like the above introduction, the samples laid out below are but a tiny part of a huge phenomenon and a couple of hours in a comic shop will provide much more of an eye-opener.

So then, here are a few of the multitude of new generation comics that come highly recommended (in no particular order). Happy hunting!

1 WATCHMEN (DC Comics)

This is the best introduction to comics you could ask for. A brief synopsis is impossible given the mammoth plot. Suffice to say that Watchmen covers adult, thought-provoking ground within the context of a 'comic'. Super heroes and heroines and the fate of the world may sound like tired ingredients but, given this particular treatment, the resulting tale is full of great chunks of life. Brilliant.

2 THE DARK KNIGHT RETURNS (Titan Books)

The book that inspired the new Batman film, this is a million miles removed from the camp TV version. It's 10 years since the Batman hit the streets but the now-aged crime fighter comes out of retirement to haunt Gotham City's lowlife scum once again. Hunted as a vigilante by the City police and loathed by homicidal psychopaths galore, Bats doesn't exactly have it easy. Hard but thoughtful.

3 MARSHALL LAW (Epic Comics)

Peaked cap, black leather, chains, earrings, barbed wire(!), spurs and a conscience, Marshall Law looks like an S&M techno-cop while dishing out rough justice to soured super heroes and nasty creeps. War, male aggression, sex, stupidity, big pricks, questions and a tasty sense of humour in this strictly adult, twisted tale. Superb!

4 HELLBLAZER (Titan Books)

John Constantine is an unpredictable British psychic investigator. An utterly convincing, flawed creation, Constantine has some hairy run-ins with the occult (demon joggers from hell feature in volume one!) and suffers some nasty hangovers along the way!

5 SWAMP THING (Titan Books)

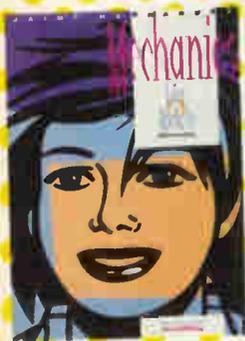
Alec, accidentally transformed into the Swamp Thing, stalks the Louisiana swamp in a body composed of vegetable matter, giving him an original outlook on life and death. Thoughtful and entertaining, this is another must-have.

6 LOVE AND ROCKETS (Titan Books)

Refreshingly different, Love And Rockets features spunky post-punk gals as its main characters in a rock 'n' roll world of the near future where dumb guys and smudged eyeliner are just two of the many everyday hassles, never mind rockets, dinosaurs and ... love. Funny, addictive and a kick in the balls for machismo!

7 THE ADVENTURES OF LUTHER ARKWRIGHT (Valkyrie Press)

Distinctly British but meditative too, Arkwright is an agent of W.O.T.A.N. (the goodies as opposed to the



WORLD OF COMICS

baddies, the Disruptors) with the ability to travel the space/time continuum into parallel, alternative universes. One such parallel boasts a surviving British empire and Queen Victoria III. Mysticism, sex, sci-fi, violence when necessary and a stonking good read!

8 V FOR VENDETTA (DC Comics)

Set in the near future, V For Vendetta tells the tale of a lone survivor of an experiment on human guinea pigs — V — exacting his calculated revenge on those responsible. A disturbing, riveting tale.

9 HAVOK AND WOLVERINE (Epic Comics)

Two of the X-Men mutants in their own paperback. Maturer story lines and some gorgeous artwork make hairy Wolverine and plasma-bolt thrower(!) Havok a much more entertaining proposition when free of their pals and the slightly juvenile vehicle that is The Uncanny X-Men comic.

10 SKREEMER (DC Comics)

Set after the fall of Western civilisation, during the 'Era of the Gang', Skreemer's a tale of desperation and violence in a decaying US City environment where, erm, death is a way of life, as they say. Actually, pretty damn good.

WELCOME TO THE MILLENIUM

No comics feature would be complete without mentioning 2000 AD. A British creation, this comic has show-cased and nurtured some of the most talented writers and artists in the medium as well as created a host of beloved characters ranging from futuristic lawman Judge Dredd to ancient Celtic warrior Slaine. Imaginative and entertaining, this weekly comic can also boast one thing that no other comic can; a real, live alien editor! Tharg is green, likes rap music, plastic cups and ... Hold on, what an opportunity for an ...

INTERVIEW WITH THE ALIEN!

Up in the Command Module of 2000 AD the extremely busy Tharg has graciously allowed a brief audience. With one eye on a monitor and the other on the interviewer he settles down to talk.

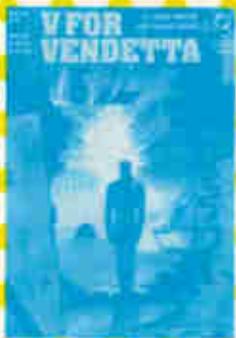
OK Thargy-Baby, could you tell us all about how you come to be editing 2000 AD and what you hope the comic achieves?

Tharg: "Twelve of your Terran years ago I, Tharg the Benevolent, decided that Earthlets had been without Thrill-Power long enough. So I journeyed from my home-planet of Wuaxxan, a major world in the Betelgeuse system, some 140 Jigablatts from your Sol system. My mission was to bring the Galaxy's Greatest Comic to your pathetic fly-speck of a world. A tricky undertaking, as I know well that such concentrations of Thrill-Power can be deadly in untrained hands.

"Across the intervening years, I have brought new sights, new sounds and a whole new comic experience to the Thrill-starved denizens of Sol's third planet. In the beginning was Judge Dredd, Mach 1, Flesh and ground-breaking stories. Before long, these formative strips were joined by Thrill-packed classics like Strontium Dog, Rogue Trooper and ABC Warriors, turning 2000 AD into the definitive comic magazine it has become.

"I began downloading my Progs to Terran newsagents on 19th February 1977. I have continued to evolve 2000 AD in keeping with the maturing tastes of the readership, but not forgetting the younger Earthlets who are ever joining the ranks of Squaxxdom (Friends of Tharg)."

Political and environmental issues creep in subtly in



some of the stories, Tharg. Are you a caring kinda alien?

"No one — not even the average Earthlet — can underestimate the importance of Green issues to your native planet. And I don't just say this because I'm green. While 2000 AD concerns itself indirectly with environmental issues (printing on recycled paper is just one example of this), I felt these issues, and many others, too big to be dealt with in the Galaxy's Greatest Comic and created Crisis specifically to look into these areas."

Crisis, a monthly, full colour magazine is still in the process of finding its feet, but it's early days yet. Back to Tharg though, and music ...

What kind of rad sounds get you going?

"I first became aware of music with that legendary artiste Captain Beefheart. So soothing were his sonic vibrations that I resolved to look deeper into this cultural phenomenon. Now both I and my droids appreciate all forms of Terran sounds, from the Carpenters played at 15000 rpm to the sounds of Balinese native drummers tuning up their instruments.

"My favourite three cuts ... at this time, 'Come Fly With Me' by Frank Sinatra, 'Concerto For Egg-Slicer' by that Hungarian virtuoso, Tchovack, and 'Jetstream Tokyo' by Humanoid."

Groovy. Cheers Tharg. Any last comments? Howsabout a message for rm readers?

"I'm glad you asked me that," comes the reply. "Tharg the Media-Conscious does have a message for Record Mirror readers. It is, 'Nothing relieves the sting of an Alterean Bladder Beast like a piece of raw cucumber rubbed on the wound!'"

With that, Tharg gently but firmly leads me to the door, one eye still on his monitor, and I leave him to safeguard the store of Thrill-Power known as 2000 AD.

COMPETITION:

Tharg, in his infinite generosity, has deemed to give us five copies of 2000 AD to give away as prizes — each copy autographed by his team of creative geni. These unique, unavailable-anywhere-else, once-in-a-lifetime, totally zarjaz prizes will be awarded to the first five lucky Earthlets, sorry, readers, who can answer the following question:

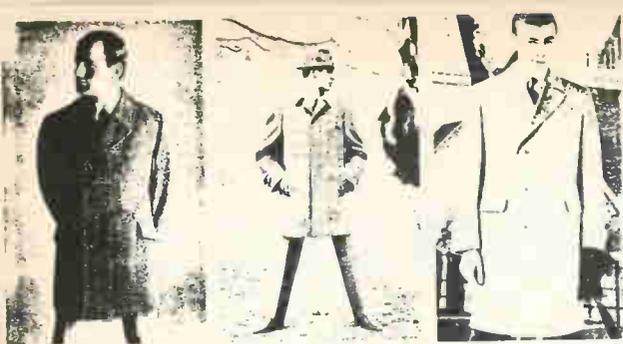
Which city does Judge Dredd patrol?

Dead easy. Answers on a postcard to:

rm Dredd-comp
Greater London House
Hampstead Road
London NW1 7QZ.

Finally, our thanks go to Mega City comics who happily supplied the fab comics, assistance and information. They're at: Mega City Comics 18 Inverness Street Camden London NW1 7HJ (01) 485 9320





INDEPEN

EDITED BY ANDY STRICKLAND

singles

- 1 (—) PSYCHONAUT **Fields Of The Nephilim** (*Situation Two*)
- 2 (2) JUST LIKE HEAVEN **Dinosaur Jr** (*Blast First*)
- 3 (1) EARDRUM BUZZ **Wire** (*Mute*)
- 4 (3) LAZYITIS **Happy Mondays** (*Factory*)
- 5 (8) ROUND AND ROUND **New Order** (*Factory*)
- 6 (6) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 7 (7) JOE **Inspiral Carpets** (*Cow*)
- 8 (5) CONTACT **Hit The Roof** (*One Little Indian*)
- 9 (15) A LITTLE RESPECT **Erasure** (*Mute*)
- 10 (10) BLUE MONDAY '88 **New Order** (*Factory*)
- 11 (9) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 12 (4) HAIRSTYLE OF THE DEVIL **Momus** (*Creation*)
- 13 (11) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 14 (21) THE CIRCUS **Erasure** (*Mute*)
- 15 (12) BIRDLAND EP **Birdland** (*Lazy*)
- 16 (14) SWEET JANE **Cowboy Junkies** (*Cooking Vinyl*)
- 17 (27) CAN'T BE SURE **the Sundays** (*Rough Trade*)
- 18 (20) FINE TIME **New Order** (*Factory*)
- 19 (—) NOT LISTENING **Snuff** (*Workers Playtime*)
- 20 (22) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 21 (16) WHITE KNUCKLE RIDE **Danielle Dax** (*Awesome*)
- 22 (29) TRUE FAITH **New Order** (*Factory*)
- 23 (—) SHIP OF FOOLS **Erasure** (*Mute*)
- 24 (23) MADE OF STONE **Stone Roses** (*Silvertone*)
- 25 (24) WHEN I GROW UP **Michelle Shocked** (*Cooking Vinyl*)
- 26 (26) OH L'AMOUR **Erasure** (*Mute*)
- 27 (—) THE POWER OF LARD **Lard** (*Alternative Tentacles*)
- 28 (—) HOMOSAPIEN II **Pete Shelley** (*Immaculate*)
- 29 (13) SOUL THIEF **Thieves** (*Planetarium*)
- 30 (—) HAUNTED HOUSE **Alien Sex Fiend** (*Anagram*)

albums

- 1 (1) DOOLITTLE **Pixies** (*4AD*)
- 2 (2) STONE ROSES **Stone Roses** (*Silvertone*)
- 3 (3) THE INNOCENTS **Erasure** (*Mute*)
- 4 (6) CIRCUS **Erasure** (*Mute*)
- 5 (5) TECHNIQUE **New Order** (*Factory*)
- 6 (4) SILVERTOWN **Men They Couldn't Hang** (*Silvertone*)
- 7 (8) SURFER ROSA **Pixies** (*4AD*)
- 8 (—) ON LAND AND IN THE SEA **Cardiacs** (*Alphabet*)
- 9 (10) SUBSTANCE **New Order** (*Factory*)
- 10 (11) WONDERLAND **Erasure** (*Mute*)
- 11 (12) THE TRINITY SESSIONS **Cowboy Junkies** (*Cooking Vinyl*)
- 12 (7) 101 **Depeche Mode** (*Mute*)
- 13 (—) JOY RIDE **Brilliant Corners** (*McQueen*)
- 14 (9) SHORT SHARP SHOCKED **Michelle Shocked** (*Cooking Vinyl*)
- 15 (15) LUNACHICKS **Lunachicks** (*Blast First*)
- 16 (14) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 17 (19) HATFUL OF HOLLOW **the Smiths** (*Rough Trade*)
- 18 (13) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 19 (—) C'MON PILGRIM **Pixies** (*4AD*)
- 20 (—) BUMMED **Happy Mondays** (*Factory*)

Compiled with the help of Spotlight Research and selected retail outlets



MARY MARY QUITE CONTRARY

Lawks amighty, Silvertone Records sure is a diverse beast. First up they clobber the world with the Stone Roses and their excellent LP, then they clip us around the ear with the Men They Couldn't Hang, and now they're trying to kick us in the nuts with **Mary My Hope**, the American rock band who have just got onto the Nephilim tour. They have just released 'It's About Time', a deceptive beast of a record that creeps up on the listener before satisfying its Hendrix fixation in a distinctly Cultish manner. College boys who couldn't stand all the homework, Mary My Hope quit school to tour with Jane's Addiction in the States and apart from the Nephilim dates, they'll be playing in their own right over the next couple of weeks. Grunge on Macduff.



● "we, the management . . ."

DENTS

with contributions this week from Johnny Dee



WARMONGERS

◀ Those unstoppable, jolly wags McCarthy have slipped out another slice of agit pop with delicious tunes for you to savour over this spring of discontent. The band must have been more disappointed than we at the Independent pages when their excellent 'The Enraged Will Inherit The Earth' LP failed to make much of a splash and included on this latest EP is a version of the 'Pop Guns'(ish) 'Boy Meets Girl So What'. Lyrically and stylistically it's very much the usual McCarthy — that bloody acoustic guitar still scratches away over everything — but a special mention to 'The Lion Will Lie Down With The Lamb' for its sardonic tone. McCarthy are currently playing selected dates across the country so pop along and vote with your feet.

LOOK WHAT CLIVE DUNN

Every now and then Clive's Product saves up some money and makes an LP. In the small Buckinghamshire village of Chalfont St Giles (where they filmed 'Dad's Army', fact fans), Clive is a legend, two miles away they've never heard of him. Now he looks set to reach a wider audience with a collection of his tunes, 'Financial Suicide', appearing on the first LP to emerge from Billy Bragg's relaunched Utility label.

Clive is a DIY idealist, championing the joys of songs from untidy bedrooms and cheap homemade pop. His topsy-turvy view of the world reflected in 'The Man Who Thought He Was A Steam Train' and 'Shoddy Body' is accompanied by acoustic guitars and violins; a cross between Jonathan Richman and Dexy's denim period. If you're fed up with 'products', put a bit of Clive into your life! (JD)



MILK TRAY

And All Because The Lady Loves is the name of this smiling duo, and well they might smile having just released a great little single, 'Not That Kind Of Girl'. The pair apparently hail from Newcastle way and have been turning a few ears since the release of their 'Anything But A Soft Centre' LP last autumn. This track bounces along on a restrained and treated acoustic guitar and a powerful dual vocal attack which swarms all over a decidedly catchy chorus. The Rhythm Sisters without the bleach or Bananarama without Sarah? Who can tell? And All Because The Lady Loves will be putting in an appearance at this year's Glastonbury Festival as well as selected dates across the country now.

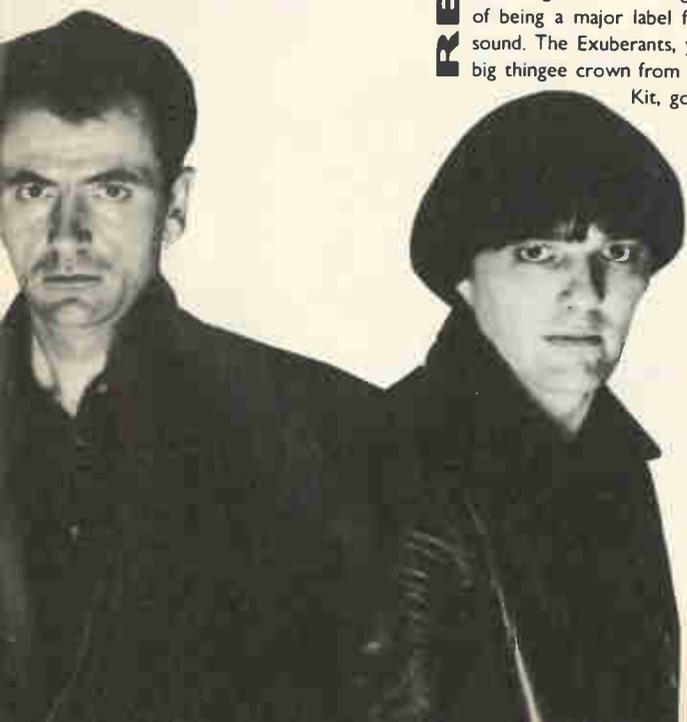


REALLY HARD

Started by Debris fanzine editor Dave Haslam and Happy Mondays manager Nathan McGough, Play Hard Records is fast becoming one of the most consistent and varied independent labels in the country. A year into their existence they've released 'Hand To Mouth', a compilation of early (now deleted) releases and unreleased treasures to come.

If there's justice then the Train Set should follow the heels of the Stone Roses and Inspiral Carpets and become the latest northern hopefuls to be trailed by the big boys. Their big western twang sound is positively addictive. Recovering from the humiliation of being a major label flop, the Bodines have returned with a fresher, less cluttered sound. The Exuberants, yet to release their debut single, are our tip to steal the next big thingee crown from the Sundays, offer two sparkling and persuasively catchy songs.

Kit, good name, will remind you of the time before the killer cuties when girl singers weren't girly. While King Of The Slums barge around the speakers being their usual arrogant, ruffian selves. Expect an album from them soon. If this happening label has slipped by you then 'Hand To Mouth' is a good chance to catch up and get 'with it'. (JD)



STRANGLER THAN FICTION

◀ Look out for the latest Strange Fruit session popping into the singles chart pretty damned soon. It's by none other than the jolly Stranglers and features three tracks recorded way back in 1982. As you'd expect, the men in black don't just potter in and deliver their four numbers, instead we have a seven and a half minute version of the wondrous 'Down In The Sewer' and an eight minute medley of 'Nuclear Device' and 'Genetix' to savour. All released just in time to coincide with the band's current mini tour. The other track on the record, by the way, is 'The Man They Love To Hate'.



"If we don't use a certain product the people in charge will feel it in their bank balance"

These days it's difficult to decide whether Sting is musician, actor or politician. Currently in the middle of a staggering six-week promotional tour for the Rain Forest Foundation, during which he will concentrate on persuasive talk rather than emotive music, it's but the latest in a long line of worthy causes — Band Aid, Amnesty, Prince's Trust etc — he's given his name to.

The Foundation was formed by Sting, tribal forest chief Raoni and film maker Jean-Paul Dutilleaux, the latter two having worked to save the Brazilian rain forests since 1973 without the massive publicity that Sting's involvement now gives them.

It was Dutilleaux who persuaded Sting to visit the rain forest during a Brazilian tour several years ago, promising that the trip would change his life forever. So it has.

Sting's involvement is no token gesture. His role is more than just as a famous face to publicise a cause who then, conscience cleared, returns to his privileged rock star world to rake in more money with yet another album. Sting hasn't composed a song for two years. He admits he finds it difficult these days.

He also appreciates the enormity of the task in front of the organisation, not helped by the fact that the Eighties have seen rock music involved with a variety of disaster funds and protection causes, all of them equally worthy and well-intentioned. Sometimes he feels the pressure and wonders what a good rock star can really do.

"I've got compassion fatigue," Sting sighs in an unguarded moment. "When it gets to the stage that I'm bored with doing rock concerts for every good cause that comes along, I'm sure the public must be too..."

Sting is a talker and an intellectual, a man who loves to devour the books by the great thinkers of our age. This has led to occasional media accusations of pretentiousness, just as his willingness to help charity events has often been unfairly portrayed as an opportunistic love of the limelight.

And yet it cannot be denied that Sting is sincere about this cause and it is his participation that has focussed so much attention on the plight of the rain forests in the first place, to the extent that even the Brazilian government is beginning to change their attitude.

"I'm here for a number of reasons," he announces. "I was introduced to my friend Raoni, I'm worried about the rain forest and I love Brazil. Meeting Raoni and his people was a remarkable experience. They hunt for food and sleep in hammocks, they are totally unphased by technology and confusion, they have a clear idea of what they are doing here. Raoni is fighting a battle for his children and his grandchildren and I'm hoping that I too can do something for my children and grandchildren."

Raoni is becoming accustomed to travelling around Europe and America these days — and he's not impressed by what he sees. The cities are far too noisy for him, but he's willing to endure this minor discomfort if his presence in the west can save his home. He's also got used to stares from passers-by who can't understand why he has a wooden plate embedded in his lower lip and how he can still speak clearly while looking like an alien from a Hollywood horror movie. But then again, the plate is

specifically designed to scare off enemies!

"I've come from very far away," says Raoni through an interpreter, "and my concern is with the land and the forest. Prospectors, farmers and loggers are destroying our forest, just as the white man has already destroyed his own forest."

"Our ancestors lived free on the land, then came the white man who brought diseases. I think it's terrible... If the forest is destroyed, there will be no shade, we can't breathe and we'll all die."

Recent research reveals that, given today's rate of logging and burning, the rain forest will have disappeared in less than 20 years. Surprisingly, even many of the people actively involved in the burning agree that it is harmful. But what can they do? They're just trying to make a living.

Many of them work for huge multi-national corporations, including leading American fast food chains, who use the devastated forest areas as cheap cattle grazing land. They claim to use only American beef in their hamburgers, but this has been proven to be a lie.

Sting stresses that it's important for all people — not just film makers, geologists and rock stars — to get involved in the fight to save the forest. He refuses to cheapen the issue by writing songs about the problem — "It's too complicated for that."

He suggests practical aims: everyone could stop eating hamburgers for a month and send the money saved to the Foundation. "We can all do things," he stresses, "because we are a consumer pressure group. If we don't use a certain product, the people in charge will feel it in their bank balance."

Right now the Rain Forest Foundation have chosen an area 180,000 square kilometres — or the size of Belgium, Holland, Switzerland and Ireland put together — to protect. In this dense area of forest live certain tribes who have never been in contact with western civilisation, and the Foundation intends to hire guards to keep out white men.

The Brazilian Government have agreed to support the project but cannot afford to contribute to the cost of \$3 million. Some critics suggest this is a sum Sting himself could afford out of his pocket money, having just purchased a new house in New York's Central Park area for a reported fee of \$65 million.

Whatever the politics of that point, the current tour has seen the trio speaking to national and spiritual leaders, journalists, TV broadcasters and children across the world. So far, they've met President Mitterand of France, Prince Charles, the Pope and a bunch of Norwegian schoolkids. In addition, countless TV chat shows will have spread the message more effectively than a million benefit concerts ever could. Their hope? To educate tomorrow's generation about the destruction being caused by this one.

If you'd like to help, you can send international money orders and cheques to The Rain Forest Foundation at either:

PO Box 1167, Venice, California 90294, USA; or

PO Box 50558, 1007 DB Amsterdam, Holland.

Sting hasn't written a song for two years. Instead he's been tirelessly campaigning to save the Brazilian rain forests from speculators who want to turn them into vast grazing grounds for the hamburger industry. Kristiinn

Vraa tracks him down

R



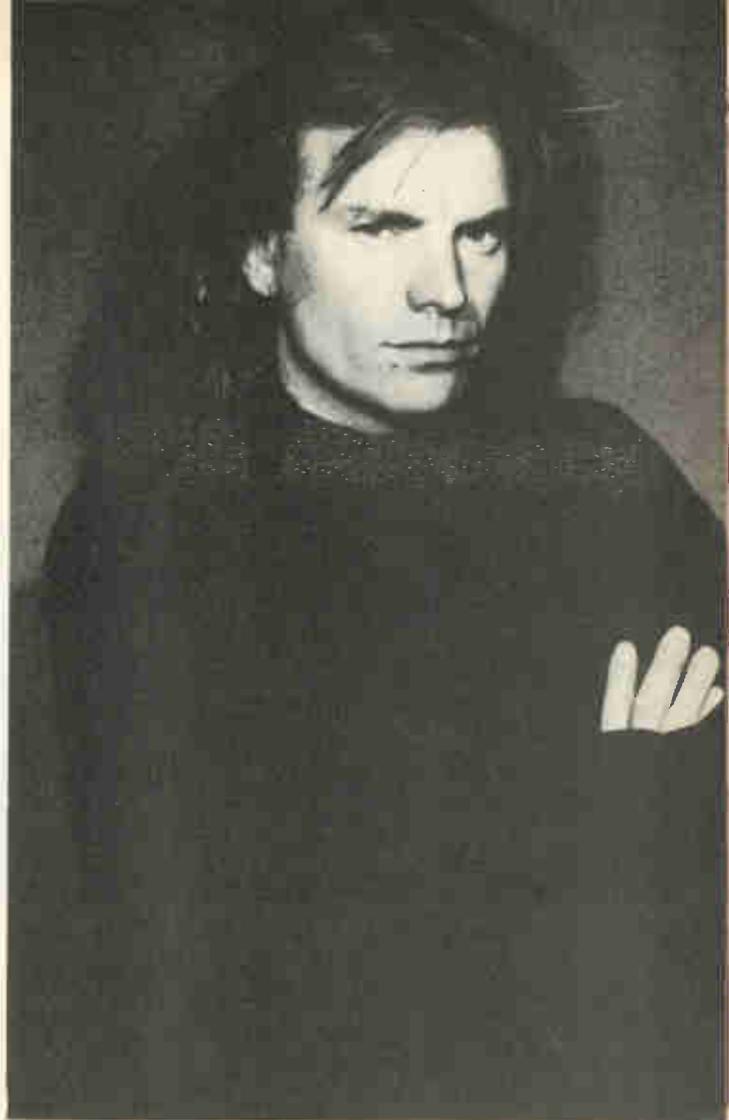
● Chief Raoni

**STINGING
IN
THE**

AIN

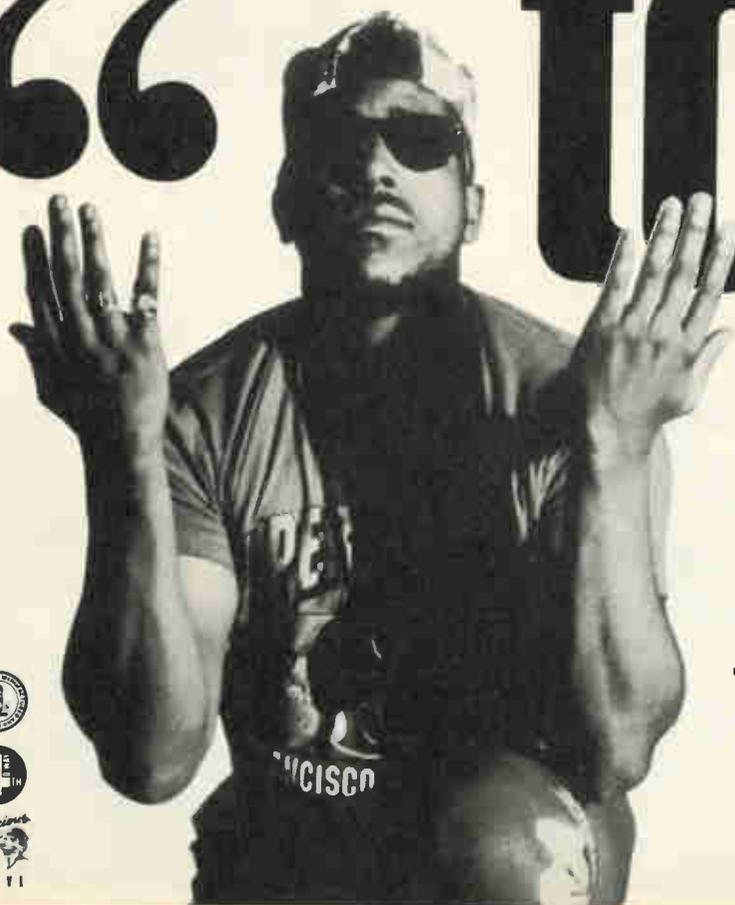
FOREST

“I’ve got compassion
fatigue. When it gets to the stage that
I’m bored with doing rock concerts for
every good cause that comes along,
I’m sure the public must be too”

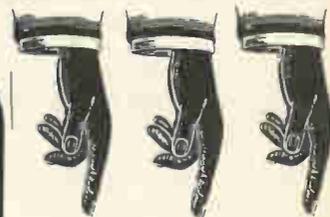


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FOI



12 BRX 129

UNDER PRESSURE

Many are culled, but few are chosen. Cover versions, that is. So, when a copy of the O'Jays classic 'Backstoppers' from an outfit called **Pressure Zone** found its way to **rm Dance**, it was greeted with more than a pinch of scepticism. To be blown away by it was a surprise. To discover that it's British was an even bigger surprise.

Picture this — a recording studio far, far away. Well, London Bridge, actually. Singer Nat Augustin looks kinda familiar.

"I played guitar and trombone with Light Of The World." Aha. The plot thickens.

Dave Clayton: "I played keyboards on the last three ABC albums." It's starting to make sense.

Marco Perry: "I was an engineer at the Power Plant Studio in LA where I worked on a few Rick James records."

Miles from LA, recording for their first album takes place in an atmosphere of fun and mutual admiration. Marco on Mr Augustin:

"The man is blessed with Natural harmony and vocal ability." Ouch! Dave (who once played with a dodgy band on the jazz-funk circuit):

"We'd follow Light Of The World around — Bobby Lyle was one of my heroes, when I heard him on a track I just had to take all my clothes off..." Yes, quite, come on down, Mr Wet Underpants.

If getting along famously is important, when it comes to getting it on and getting it down on tape, then Pressure Zone should have no problems at all. Paying perfect tribute to a great song, these lads, dues have been paid in full. (MF)



WAITING FOR KECHIA

"Hello, is that **Kechia Jenkins**?"

"You are being held in a queue and will be answered shortly..."

"Oh..."

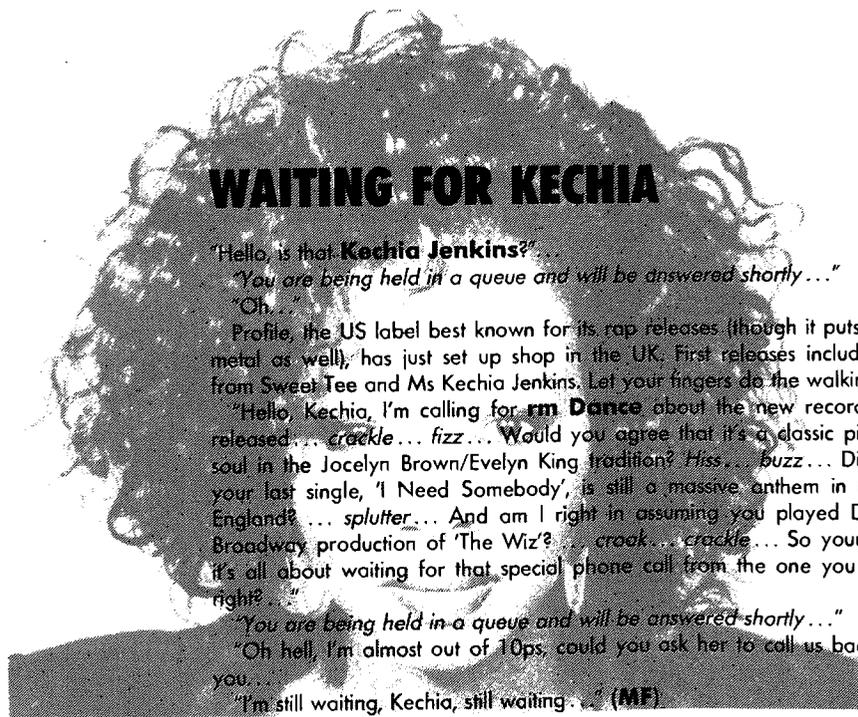
Profile, the US label best known for its rap releases (though it puts out a lot of metal as well), has just set up shop in the UK. First releases include something from Sweet Tee and Ms Kechia Jenkins. Let your fingers do the walking...

"Hello, Kechia, I'm calling for **rm Dance** about the new record you've just released... crackle... fizz... Would you agree that it's a classic piece of pop/soul in the Jocelyn Brown/Evelyn King tradition? Hiss... buzz... Did you know your last single, 'I Need Somebody', is still a massive anthem in the north of England? ... splutter... And am I right in assuming you played Dorothy in a Broadway production of 'The Wiz'? ... crack... crackle... So your new single, it's all about waiting for that special phone call from the one you love, is that right?"

"You are being held in a queue and will be answered shortly..."

"Oh hell, I'm almost out of 10ps, could you ask her to call us back?... Thank you..."

"I'm still waiting, Kechia, still waiting..." (MF)



KOTCH

wonderful tonight

produced by Sly Dunbar and Kotch

7" mng 104. 12" 12mng 104.

NICE

with contributions this week from Muff Fitzgerald, Paul Ablett, Tony Farsides, Justin Onyeka and Vie Marshall

COOL CUTS

- | | | | |
|----------|---|-------------------------------|-----------------------|
| 1 | I NEED A RHYTHM | 28th St. Crew | <i>US Vendetta</i> |
| 2 (NEW) | LIFE IS A DANCE | Chaka Khan | <i>WEA</i> |
| | Out at last! Take your pick from 11 rockin' remixes. | | |
| 3 | ALL OVER THE WORLD | Chuck Jackson | <i>Nightmare</i> |
| 4 (NEW) | I'M THAT TYPE OF GUY | LL Cool J | <i>Def Jam</i> |
| | Back with a vengeance with a rolling groove that just itches for a remix. | | |
| 5 | GRANDPA'S PARTY | Monie Love | <i>Cooltempo</i> |
| 6 | FOREVER TOGETHER | Raven Maize | <i>US Quark</i> |
| 7 | BACKSTABBERS | Pressure Zone | <i>Tam Tam</i> |
| 8 (NEW) | I SURRENDER | Funk Deluxe | <i>Tam Tam</i> |
| | Driving house cut with a female vocalist aiming to shout to the top. | | |
| 9 (NEW) | YOUNG BOYS ARE MY WEAKNESS | Kate Ceberano | <i>ffrr</i> |
| | Superb, deliciously funky monster of a track — don't be fooled by the frivolity of the title. | | |
| 10 (NEW) | DO IT TO THE CROWD | Twin Hype | <i>US Profile</i> |
| | The Stone Fox Chase break is revived for another storming hip house smash. | | |
| 11 | BACK TO LIFE | Soul II Soul | <i>Ten</i> |
| 12 | WE GOT OUR OWN THANG | Heavy D & The Boyz | <i>US MCA</i> |
| 13 (NEW) | PARADISE REGAINED | Various Artists | <i>RePublic</i> |
| | Volume 2 of RePublics impressive collection of New York garage. | | |
| 14 (NEW) | BLAME IT ON THE BASSLINE | Norman Cook | <i>Go! Discs</i> |
| | The ex-Housemartin goes back to his DJ roots with a thrilling hip house boogie. | | |
| 15 (NEW) | IN THE POCKET | the Dynamic Duo | <i>US Nu Groove</i> |
| | More freestyle beats with a hip house mix that has no rap — now there's a novelty! | | |
| 16 | THEY WANT MONEY | Koolhae Dee | <i>US Jive</i> |
| 17 (NEW) | XL | King Sun | <i>US Profile</i> |
| | The debut album from Profile's latest rap heavyweight who first surfaced over two years ago with the seminal 'Hey Love'. | | |
| 18 (NEW) | BANG BANG YOU'RE MINE | Bang The Party | <i>Warriors Dance</i> |
| | Britain's most original house combo return with weird and wonderful cult burner on a limited white label pressing, find one if you can. | | |
| 19 | PAYBACKS ARE HELL | Various Artists | <i>US Vendetta</i> |
| 20 | TOUCH ME | New Blood | <i>US Smokin'</i> |

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



THE REAL DEAL

James Ingram is back with a vengeance. His new single, 'It's Real', sees him linked up with swingbeat mentors Gene Griffin and Teddy Riley for a fiery, exciting piece of vinyl.

What is welcome about 'It's Real' is that, despite Griffin's deliciously fat production and Riley's tough remix, Ingram's husky, spiritually rich voice is always in control, refusing to bow down to the groove.

It's almost a decade since Ingram made his debut on Quincy Jones' classic album 'The Dude'. Since then, and with two solid albums under his belt, Ingram's biggest success has been the uplifting 'Yah Mo B There'.

'It's Real' is also the title of his new album and will hopefully signal the possibility of some eagerly awaited live shows. In the meantime, Griffin and Riley have determined the fate of his single. "Another smosh," they declare in the intro.

For James Ingram, that's the real deal. (JO)



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"GUILTY"

found in possession of a sweet vocal

7" single TEN 258



12" single TENX 258

NCE

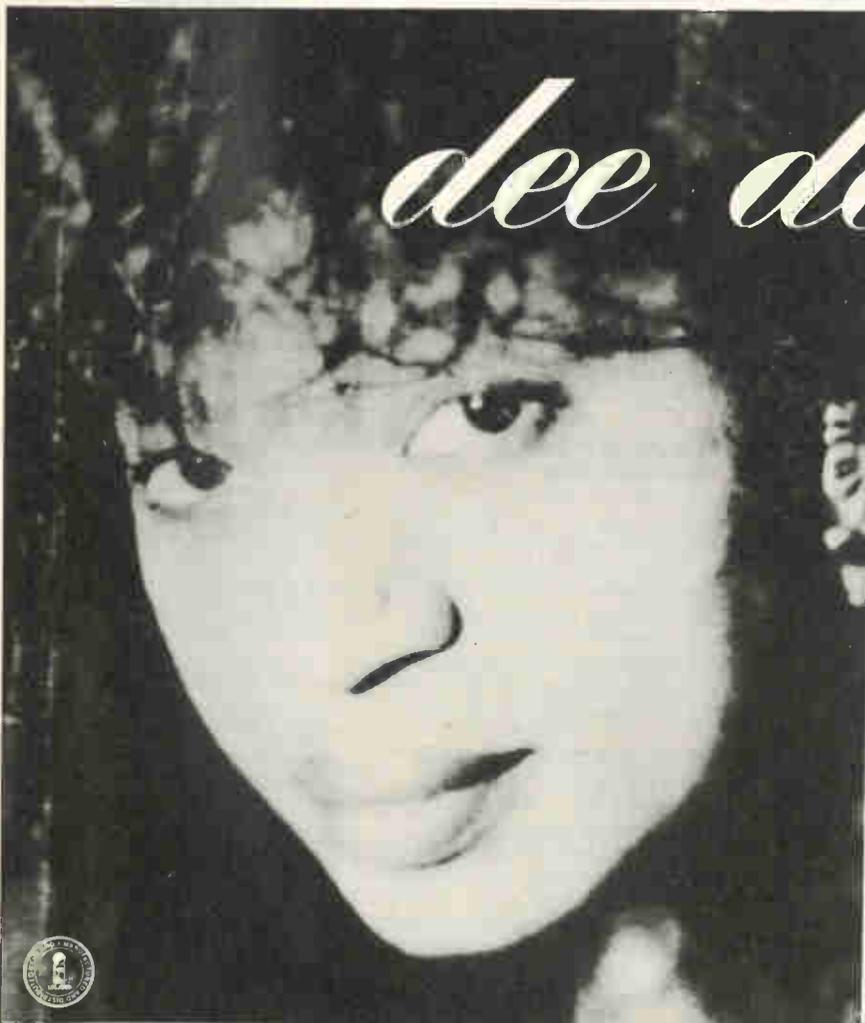
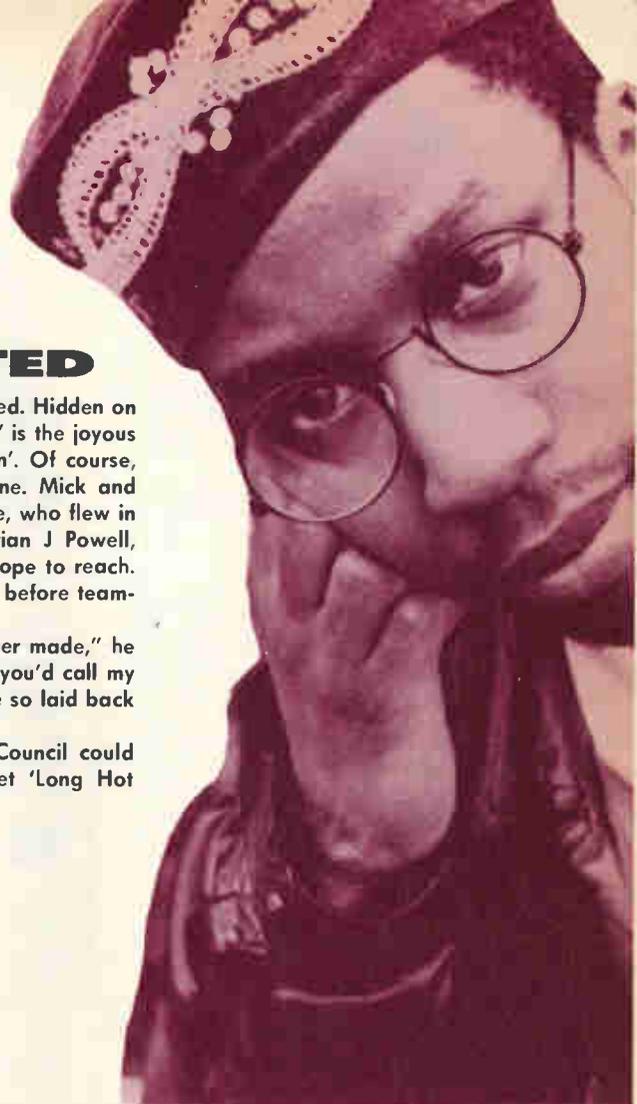


COUNCIL RE-ELECTED

Those **Style Council** boys have got this house thing well sussed. Hidden on the B-side of their remixed and re-released 'Long Hot Summer' is the joyous and rather catchy house tune called 'Everybody's On The Run'. Of course, this expedition into dance territory wasn't accomplished alone. Mick and Paul enlisted the help of house music maestro Freddie Bastone, who flew in from New York to produce the track, and Britain's own Brian J Powell, whose voice ventures into areas Mick and Paul could never hope to reach. Brian had worked with the Blow Monkeys and Lavine Hudson before teaming up with the Council.

"I think I must have bought just about every Jam record ever made," he says. "Now here I am working with Paul Weller, who I guess you'd call my childhood hero, but I've taken it all in my stride really. They're so laid back and unlike pop stars. They're not at all intimidating."

And neither is 'Everybody's On The Run'; only the Style Council could make a house track sound so effortless and simple. Forget 'Long Hot Summer', we'll probably never get one anyway. (VM)



dee dee wilde
"no way out"

DEBUT LONG-PLAYER
CONTAINING "I FOUND YOU" "LAP OF LUXURY"
AND "NO WAY OUT"
BRLP/BRCD/BRCA 527
BROTHER PRODUCTION: EUGENE WILDE



● SINGLES OF THE WEEK

OVERLORD X 'Radical Kickbag'

MANGO STREET

Radicola Rap! Overlord X is Britain's only worthy hip hopper. Having made his name with '14 Days In May's cry for vengeance, the Overlord is now out to collect his dues. Overlord X is a pretty angry chap, loadsa strident, BIG beats and a spit-in-yer-face rap, but it's now allowed to dominate. Taking its cue from 'Papa's Got A Brand New Pigbag', 'Radical Kickbag' strolls along as arrogantly as the rest but with, get this, *real style*. Kick the bag NOW!

LES NEGRESSES VERTES 'Zobi La Mouche'

RHYTHM KING

Gipsy Kings meet Front 242! *Honestly!* Les Negresses Vertes (the Green Blackwomen to you) are the thrill of the week. And the oddest at that. Blending French peasant cries, techno dance brutalism and accordions in a club friendly pulp. A strange combination but, nonetheless, potent stuff. A little too reminiscent of Malcolm McClaren's 'Soweto', if you want to get really boring about it, but it still shakes a mean trouser leg. Dance 'til yer legs snap off!

SOUNDGARDEN 'Flower'

SST

Long-haired smelly hippy shit of the week. With Mudhoney creating a bit of a stir with their flawed rock charges, hippos playing at Led Zep, then it's only fair we let you know about their Seattle-based mates. Soundgarden are every bit as trad as the Honeybunchers but 10 times as grunged-up. 'Flower' is a herd of rhinos in your living room; LOUD whiffy riffs and sow-on-heat vocals. Neat.

● TIP TOP

THE BANGLES 'Be With You'

CBS

Previously Voice Of The Beehives to a woman, the Bangles are now four parts Debbie Gibson to six parts Hall & Oates. Not as glam as previous efforts but a world away from the oh-so-dreary 'Eternal Flame'. Seems a bit too sure of itself to be a real pop winner, genius never comes from a textbook, see, but it'll be a hit. Now if only the beat wasn't lifted straight from 'Maneater' we'd be bounding round the room. (Overly) pristine pop.

10,000 MANIACS 'Trouble Me'

ELEKTRA

Natalie Merchant is the caring rocker and 'Trouble Me', it would seem, her anthem. North America's Claire Rayner is, like Tracy Chapman, the reaction to rock 'n' roll's me-me-me attitude. Natalie doesn't want your money (honey) she wants your troubles! Pleasant seems to be the key word here, the band suffering somewhat from Nat's good intentions. Mind you, kindness never killed no-one and 'Trouble Me' is a pleasant enough ditty so we'll give it a less than cautious thumbs up.

ENYA 'Storms In Africa'

WEA

Enya is successfully and accessibly ethnic. A marketing department's dream. 'Storms In Africa' is yards better than 'Orinoco Flow', though no different in essence. Enya may lack the novelty value, which means she'll never have a hit again but that voice of hers is still enough to have you all down your travel agents on Monday booking a one-way ticket to the Emerald Isle.

CLANNAD 'In A Lifetime'

RCA

Backing vocals by God! Yes, Clannad raise their profile and our spirits with this Bono-collaboration-career-resuscitation. Mellow as hell and just as heavenly, Clannad are a folkie Enya. The only ripples on this otherwise pond-like record is yer man's pained vocal refrain. Not as strong as Guinness then, but just as smooth.

THE PARACHUTE MEN 'Leeds Station'

FIRE

Football aggro or sad goodbyes? Neither. The Parachute Men, cunning pop tricksters as they are, have cheekily subverted the norm, turned the rulebook on its head and come out with a corker about happy hellos! The music? Oh yes, advanced jangles, swoonsome vocals and a natty hook. Hardly perfect, but nearly.

THE WOLFHOUNDS 'Happy Shopper'

MIDNIGHT MUSIC

Indie pop goes BANG! Ignore the A-side — 'Happy Shopper' is jaunty but nothing new — and shoot straight for the flip instead. 'No Soap In A Dirty War' is Mark E Smith teaching that Petrol Emotion how to play at Sonic Youth, while 'Red Tape Red Light' is a slow-burning fuse. Softly-does-it-guitars that smash into the sort of anti-pop toon the shambling society (Primitives, Close Lobsters) ought to have produced. Not a new indie dawn

then, more a move up gear for a band so far ignored.

JOHN COUGAR MELLENCAMP 'Pop Singer'

MERCURY

Following on in spirit from M's 'Pop Muzik' and REM's 'Pop Song 89' this is another example of autobiographical rock 'n' roll. Rock being the key note here 'cause this is JCM's tirade against the devil incarnate — pop. "Ain't gonna be no pop singer/Ain't gonna write no pop song" he groans. Indeed he hasn't, this being strictly Rolling Stonesville. The thinking woman's crumpet or a baby Bruce Springsteen? Place your bets.

CHINA CRISIS 'Red Letter Day'

VIRGIN

Piano-driven OAP pop. More serious popsters would you believe. China Crisis arrive back in the public's eye with a whimper rather than a slap and a bang. 'Red Letter Day' is a fine song but is perhaps better suited to side two, track three of their new LP. Clean as a whistle but very weary, drifting along on a slow-slow riff that seems to stick around for an eternity. And then some.

DAVID ESSEX 'Rock On'

CBS

The real Gipsy King! This is the song David Essex wrote when he was living life in the fast lane, born to be wild, that sort of thing. Remixed by Shep Pettibone to give it a bit of 1989, a hint of oomph, Essex reminds us of the time when he was the only alternative to Gary Glitter's Bacofoil rock. Welcome back Silver Dream Racer!

LIVING IN A BOX 'Gatcrashing'

CHRYSALIS

Delayed because of the Hillsborough disaster and now, presumably released to coincide with Liverpool's march to the double. This is the best Box to date. Mind you, it still sounds like a Dead Or Alive out-take from 1984, but if low-energy disco funk (the bass goes chugga-chugga-thunk constantly) is your thang, then strut your stuff.

BANANARAMA 'Cruel Summer '89'

LONDON

Proper pop and no messin'! 'Cruel Summer', though not one of their finest, shows how pop really should be; OTT or not at all. Brass, handclaps, silly production effects and crap vocals. No doubt the video will feature loads of naked young boys being horsewhipped by the girls. Still, if it's got Keren in as well then I'll be

happy. Pop chaps of the year.

● FLIP FLOP

UNDERNEATH WHAT 'Bad Karma Chameleon'

ONE BIG GUITAR

THE CLAYTOWN TROUPE 'Prayer'

ISLAND

The Cult (times two!), Underneath What have long hair, hail from Brixton and listen to 'Electric' constantly. 'Bad Karma Chameleon' is 20 years too late, at least. A hairier Godfathers, without the cocky sneers.

The Claytown Troupe, meanwhile, are American Indian wannabes from Weston Super Mare. In between building sandcastles and eating candy floss the singer practises his Ian Astbury poses. Clones, the pair of 'em.

ANDY PAWLAK 'She Kept A Hold Of Love'

FONTANA

The North East Beat continues apace! Andy Pawlak is of the same school as those other northerly popsters Prefab Sprout, Deacon Blue and Danny Wilson. Serious men with a serious mission. This is serious pop dontchaknow! Pawlak writes quality, if characterless, adult tunes, smotherers thin in production and sings his heart out. Rick Astley for the grown-ups.

NEW MODEL ARMY 'Green And Grey'

EMI

New Model Army make grey, fist clenched, punch the air, sweat 'til you drop rock. Lumpen, all lads together stuff. 'Green And Grey' is power chords, tambourine shakes and communal life lyrics. Cloghoppers!

CLIFF RICHARD 'The Best Of Me'

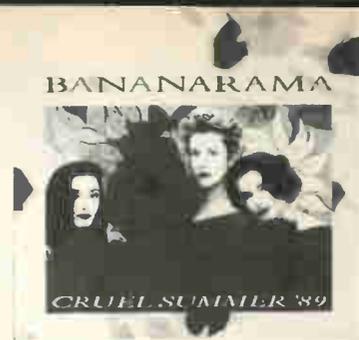
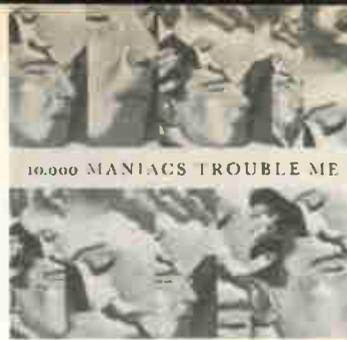
EMI

Cliff's 100th single. A far cry from 'Summer Holiday', being the usual dour, sentimental stodge we're used to of late. Lush and limp. A crap way to reach your centenary then, this being a quick single rather than a six straight into the club house, but time to salute the old trooper all the same. Arise Sir Clifford.

UB40 'I Would Do For You'

VIRGIN

Formula reggae. 'I Would Do For You' combines Brummie death threats, laid back vocals and dog tired guitar. UB40 should destroy the blueprint and write their second tune. Fast.



PIL '9'

VIRGIN

Rotten Roll! '9', produced by Pet Shop Boys knobsman Stephen Hague, is PiL's disco album. The point at which Lydon submerges himself in the mainstream. Or is it?

On face value, and in comparison to the avant garde out-of-it-ness of 'Metal Box', yes. But delve deeper, beneath the techno-sheen and the hi-finance slick there's still *that whine*. No longer the petulant punk, Lydon is the cracked voice railing against it all, not just authority or the system but life in general. The single, 'Disappointed', is an ailing relationship cut to the bone. 'USLS I' mentions George Bush and the devil in the same breath. 'Same Old Story', with its sarcastically girly-girly chorus, could well be about class division.

That sense of confusion (what is he really on about?), the gaps and mismatches, coupled with Lydon's whinging scorn and anti-bullshit stance is the LP's cutting edge. The vocal positively scars the production's metallic surface, 'Warrior' is almost Simple Minds for chrissakes, making Lydon's rants all the more jarring. '9' is sugar-coated cyanide. Suck on. ■■■■ **Tony Beard**

CHAKA KHAN 'Life Is A Dance'

WARNER BROTHERS

It's a shame that Chaka Khan's return to the charts has to be via remixes of all her old classic songs, but then there are many out there whose only experience of Chaka is 'I Feel For You' and 'Ain't Nobody', so in the sense that a whole new generation is being introduced to the full breadth of her talent, this double album is a superb display of Chaka's powerful, raw, gutsy vocal performances, and a chance to discover why people get so excited about her. In any case, most of the songs — some hits, others obscure but cult favourites — have been so transformed into state-of-the-art club cuts that they're almost unrecognisable from their original versions.

Purists will have a bit of a moan, of course, but Warners only allowed the very best dance producers to tamper with Chaka, and the strategy has certainly paid off. 'I'm Every Woman' has already proved that a 10-year-old disco hit can be made to sound as contemporary as Adeva or Chanelle, and tracks like 'I Know You, I Love You' and 'Clouds' have been given the potential to be more than just underground favourites. ■■■■ **Tim Jeffery**

ROXETTE 'Look Sharp'

EMI

Every time I turn on my radio, 'The Look' comes blasting out of it. I'm beginning to think it's a jingle for some sort of competition and have taken to reaching for my encyclopaedia every time I hear it.

I'm also convinced that if you threw it up in the air and caught it again, it would be rearranged to sound exactly like Prince's 'U Got The Look'. Still, that's showbiz.

'Look Sharp' is a strange platter. There are so many similarities, like Marie Fredriksson sounding like Wendy James on 'Dressed For Success' and 'Dance Away', or sounding like Bonnie Tyler on 'Dangerous'. Then there's the intro to 'Paint', which evokes memories of Madonna's 'Papa Don't Preach' introduction. And the whole thing falls between Europop and Paula Abdul.

Because 'The Look' is played so often on radio, I'd stopped listening to it. So when I heard it here it was a pleasant surprise to realise what a good pop record it is. The whole album contains elaborate arrangements throughout and perfectly matched male/female vocals between Marie and Per Gessle.

Ratings awarded for creativity more than entertainment value, if you see what I mean. ■■■ 1/2 **Steve Masters**

KEVIN McDERMOTT ORCHESTRA 'Mother Nature's Kitchen'

ISLAND

Kevin McDermott's one of those blokes who could busk his way around the world with his acoustic guitar over his shoulder, a tune on his lips and an LP written by the time he returns home.

His modern folk songs are tastefully knocked into a more radio friendly shape here by the solid guitar playing of ex-Pretenders guitarist Robbie McIntosh, replanting them into distinctly gentle AOR territory. Their loose arrangements allow Kev's Orchestra ample scope for stretching a point in the live arena.

The single, 'Wheels Of Wonder', is perhaps the most concise and obvious nod chartwise, though the title track itself closely resembles REM's 'Stand' in structure and melody. The great thing about the Kevin McDermott Orchestra is that they are completely free of the pompous lyrical code that plagues many of their more established contemporaries. 'Mother Nature's Kitchen' is an impressive introduction to Glasgow's own Don



NENEH CHERRY 'Raw Like Sushi'

CIRCA

'Raw Like Sushi' is so hip it hurts. Having already produced one of the best singles ever made in 'Buffalo Stance', Neneh presents us with an album so full of colour and excitement that it's difficult to keep up with her.

From the wild Latino rhumba of 'Kisses On The Wind' to the crisp 'n' dry melody of 'Heart', Neneh explores the tougher side of life and relationships, the arguments and the pain. It's a hustling ghetto-blasting album, and aggressive too, even in its mellow moments, with Neneh using rap as a vivid and effective accessory to drive home a point. Neneh's strong personality is so explicitly presented that you can feel her wrath, see her grimaces, and then you'll be caught out by one of those chuckles, a gentle knowing ripple of laughter accompanied by wicked grin.

Neneh is on top and she knows it. She knows she's good, she knows people are watching and listening, and unless you have your wits about you, she'll have you wrapped around her little finger. Neneh has proved she's much more than just a singer and a rapper. If Julia Fordham is woman of the Eighties, Neneh is definitely woman of the Nineties — smart, streetwise and tough. ■■■■ **Tim Jeffery**

McLean, even if the Orchestra here sound a touch limited in scope — either rocking out or leaving their leader to almost solo duties. In time though, Kevin McDermott could well become a hero for intelligent rock fans who appreciate a dash of the vagabond but have no desire to become fisherfolk themselves, thank you very much. ■■■ **Andy Strickland**

WIRE 'It's Beginning To And Back Again'

MUTE

Wire, in their heyday, were responsible for a string of blisteringly brief punk classics. At least, that's what some people will tell you. For my taste, they were a little too humourless and unmelodic, so it's not altogether surprising that they have latched on to the hazy monotony of the post-futurist dance world. In 'German Shepherds' they come quite close to registering an acceptable Depeche Modey pop song, but elsewhere they sound like Front 242 without a concrete erection. The beat is relentless, the squiggly electronic bits are in all the right places, and the vocals are dour and mechanical as closet Gazza Numan fans always are.

But it's way too quiet and polite! At this end of the totalitarian dance scale the only way to connect is with a brain-curdling, cortex-dissolving thump-thump-thump. This LP tries to be ambient in places but the only drowsiness induced is caused by the oily stench of unattended machinery. The blurred, indistinct sleeve photography and the predictably

gloomy lyrics suggest that Wire wish to be seen as enigmatic, detached and sober. They are all these things. So what? ■■■ **David Giles**

VARIOUS 'frr — Silver On Black'

frrr

Don't say nobody ever gives you something for nothing. This double LP sampler sells for the price of a single album (wow!).

It's a mixture of old faves like 'We Call It Aceied' by D-Mob, 'Turn Up The Bass' by Tyree and 'Born This Way' by Cookie Crew along with the more underground dance material like 'Open Your Eyes' by Truth and 'Rock To The Beat' by Reese & Santonio. There's also a liberal smattering of new acts that the label are trying to push. These include Blacksmith, whose 'Get Back To Love' is a little gem, the more poppy dance sound of June Montana and the underground dance hit 'Tears' by Frankie Knuckles. But be warned, though it doesn't say so on the sleeve, it's only an instrumental version.

That's obviously the plan, anyway, you buy the LP then you just have to go out and get some of the singles. So why not fool the record company and just buy the cheap sampler and leave it at that, because the basic package is really good value, so long as you don't already possess some of the older tracks. Though it may only be compiled from one label's roster there's enough variety of sounds here to make you believe it wasn't. And almost every track is a past, current or future dance hit. ■■■■ **Chris Mellor**

LIVE

EDITED BY TIM NICHOLSON



● JACQUI BANANA: "just one cornetto . . ."

BANANARAMA Hammersmith Odeon, London

So the standing joke about 'Bananarama to tour' has finally become a reality. Seven years after turning gimpy dancing into an art form they've plucked up enough courage to perform on their own without a director yelling "cut" and "super girls" after every take.

The girls emerged through the dry ice and expectation in a well rehearsed pose, black lycra skirts and Spanish gear before plunging into 'Nathan Jones' complete with inch perfect choreography. In fact the whole show was like a collection of their videos linked by the occasional word from new girl Jacqui, whose life as a Shillelagh Sister stood her in good stead, for while Sarah and Keren concentrated on getting the words and movements right Jacqui was flirting with the audience and praising her luck.

Bananarama's appeal is clear, with all the boys in the crowd leching over their particular fave while all the girls mimicked the dancing and imagined themselves on stage. With their tongue in cheek approach there's no danger of taking the girls seriously, especially when they are joined on stage by three greased up muscle boys who spend the evening grinding up their respective Banana.

As they run through the hits — 'I Heard A Rumour', 'Shy Boy', 'Robert DeNiro's Waiting' — it's clear they can't sing, but who cares. Like three naughty schoolgirls whose playtime prank became a career, you can't help admire them for getting away with it. As the most successful girl group of all time played out with 'Na Na Hey Hey Kiss Him Goodbye' and the lights went up, over the tannoy came the Supremes' 'Where Did Our Love Go'. I laughed. The Bananas are good, but not *that* good. **Kevin Murphy**

W.A.S.P. Hammersmith Odeon, London

A large drum kit looms into view, under which appears a video screen with the message 'What you are about to see . . .' Thousands of adolescent and ancient metal heads are then treated throughout the evening to clips of war, police violence, the holocaust and drug abuse. Cut-out models of impaired world figures (ie Hitler, Idi Amin, the Ayatollah etc) adorn the stage, surrounded by mock flames. Hey. This must be serious metal, folks. Unfortunately, the only people to take W.A.S.P. seriously are the band themselves.

In truth, W.A.S.P. (apparently standing for We Are Sick Perverts!) are actually the epitome of average, though competent, heavy metal, who are boosted only by the notoriety that precedes them. The main crowd pleasers, 'Animal, F*** Like A Beast', and the last single, 'Mean Man' ("Cause I'm a mean mother f*****g man"), were the obvious sub-sexual macho crotch thrusters expected of them. "Who's out tonight for a bit of pussy?" shouts Blackie Lawless. "Me" answer the poor misguided souls. Sad.

Most of the tracks from 'The Headless Children' album were featured, other bands slagged off, plectrums thrown in abundance and Blackie Clueless tried preaching but

his mouth spoke from between his legs. In a world where one man's guitar is another man's phallic offshoot, W.A.S.P. are up there on top. **Lysette Cohen**

PIXIES Town And Country Club, London

Last year's hot young things are back — bigger (the hall is positively seething), brasher (success bringing oodles of confidence) and in Charles Francis' case, fatter. Whether they've improved on '88's burst of brilliance, though, is open to argument.

PIXIES are pretty much on form, 'Wave Of Mutilation' being the snarly toothed killer we hoped for and 'Debaser', their latest Boston strangler, a real flurry of guitar wails and "A-ha-ha-hoo"s from Charlie. Anyone far-sighted enough to pen the line "Girlie so groovy" is asking for adoration, no matter how podgy they be.

PIXIES are '89's brightest hope for the 'alternative' masses. More obviously weird, and therefore cooler, than the House Of Love, but with some of their more revelatory edges now smoothed out. 'I Bleed', for example, scrabbles along *pleasantly*, too predictable by half. It takes 'Cactus', 'Bone Machine' and a gaggle of other tunes from 'Surfer Rosa' to really bring things to boiling point. This is, finally, where the sparks fly, Kim's saucy singing about 'a big, big love' in 'Gigantic' and the whole crowd on backing vocals during the 'ooohh ooohh' bit in 'Where Is My Mind?'. T'riffic.

So everything works out fine in the end. Don't fret, this is hardly a case of how the mighty have fallen, Pixies are still the shiniest star in the sky, it's just that we've come to expect so much. Some people, it seems, are only human. **Tony Beard**

ELTON JOHN Wembley Arena, London

Well, it looks as if old Reg can forget about investing in some carpet slippers and a nice little room in a Dorset retirement home, for at least another 15 years.

Wearing a dazzling bejewelled Arthur Daley hat and backed by three singers who looked like the Weather Girls' big sisters, Reg was on fine gobsmacking form.

The man wears his years proudly, and his show provided tasters from just about every era of his formidable career. From the mock gothic rumblings of 'Funeral For A Friend' to 'Saturday Night's Alright For Fighting'

from his playboy years and 'I'm Still Standing' — which cocks a snook at anybody who's tried to write him off.

In all my years of Reg-watching I doubt if I've seen a better performance. In times past I've watched him sweat so much on stage that if I was his doctor I'd have been seriously worried about his health, but now he looks leaner and trimmer. Maybe it's the result of using that platinum embossed Bullworker he sent off for.

The good thing about Reg is that he gives the audience exactly what they want, but somehow he's held on to enough venom from his hungrier days so that his shows never become cabaret performances or develop into a series of lame caricatures.

It's a darned sight more exciting than your average Jason Donovan gig as well. **Robin Smith**

PAUL HAIG ICA, London

To a possessive few, Paul Haig has been on the verge of greatness for virtually the whole of this decade. And, true to his perverse nature, just as we were all beginning to give up on him, he stuns an audience of several hundred with a display of iron-fisted pop in a black velvet glove.

Most of the assembled crowd appeared to be closest Haigettes, so were already familiar with the flawless tones of his recent 'Chain' LP. However, none were prepared for the power of his voice, reaching out of his boots to out-synthesise the synthesiser. Malcolm Ross, stalwart of the Postcard clan which includes Roddy Frame, Edwyn Collins and the Go-Betweens, gave the synthetic sound a realistic hard edge with his bristling guitar.

The songs from 'Chain', especially the single 'Something Good' and a mighty 'Sooner Or Later', sounded tough and proud and left no-one desperate for a spate of old favourites. Josef K's 'It's Kinda Funny' and the New Order co-written 'The Only Truth' were the only concessions to nostalgia, proving that the new material needs no back-up.

On this showing, there seems no reason why Paul's perfect, elfin features shouldn't be seen staring out from your TV screen very soon. When he put down his guitar to shoot the space-age 'Torchromatic' straight from the hip, Sigie Sigie Sputnik turned over in their PVC graves.

My faith has been restored. One day Paul Haig will be famous. **Tim Nicholson**

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film

LAWRENCE OF ARABIA (PG)
Starring: Peter O'Toole, Omar Sharif, Alec Guinness
Some films stand the test of time, and the sweeping 1962 adventure 'Lawrence Of Arabia' is one of them. The word spectacular must have been invented for this epic among epics. And now 'Lawrence Of Arabia' — a film much loved by the likes of Spielberg and Scorsese — is back on the big screen in its original 70mm

format. Unfortunately the Oscar-winning masterpiece was cut after its premiere in order to please cinema owners and marketing men, and more than four tons of old film footage has been waded through to restore 'Lawrence' to its original glory.

The fascinating saga tells how British military hero T E Lawrence (Peter O'Toole in his first starring role) united the nomadic Arab tribes against the German-allied Turks during World War I. With a striking and original cast, director David Lean uses squillions of extras and creates a desert of pure poetry. The breathtaking desert landscape is lavishly shot. The masses of sand, the heat and the storms make you head straight for the water-fountain in the intermission. To sit through 222 minutes might not be to everybody's taste, but although the film's long, it's really a joyous old-fashioned night out at the movies. And it'll probably be the most memorable cinema event you'll ever have. **Reald Rynning**



● **NORM:** "just let me finish me beer and I'll do 'Ob La Di, Ob La Da'"

tv

'KAZUKO'S KARAOKE KLUB' Thursday 8.30 pm, C4

Yet another C4 chat show with a difference. As the whole world must surely know, in a Japanese karaoke bar, drinkers get up and perform favourite songs by singing along to backing tapes. Voila karaoke! (In Japanese 'kara' means empty and 'oke' equals orchestra). Sort of the Japanese equivalent to Butlin's talent contests. And no doubt just as cringeworthy.

According to C4, karaoke is becoming quite a craze over here, with venues springing up all over the country. Hmmm, have you been doing the hokey-karaoke lately, readers? Anyway, cue 'Kazuko's Karaoke Klub'.

Kazuko, whose other job is being a Frank Chicken, is the giggly but charming host and the best thing about last Thursday's (May 25) show. After welcoming guests in for the briefest of chats, she gets them to 'do the karaoke'. Kazuko and her friend, Atsuko, (billed as a reluctant geisha girl), jig around in the background as the celebrity makes a fool of himself. Sneaky shots show the trendy audience cowering in terror lest they be asked to join in. All this could make for tolerably camp viewing if the guests were amusing and urbane. Sadly, last week's were bottom-of-the-barrel bad.

OK, George Wendt, (Norm from 'Cheers'), was mildly diverting. And then along came Spike Milligan and Jimmy Savile. Milligan launched into the distinctly unfunny monologue and wouldn't shut up. ("I speak Japanese. Hirohito. Toyota.") Oh, ha, ha. Jimmy Savile was, well, 'good old' JS. Smug and sanctimonious, his ego rampant, he droned on about how much dosh he raises for charity. Yes, yes, Jimmy, but why do you have to keep reminding us what a good chap you are? The actual karaoke singing proved, depending on your point of view, (a) what good sports the trio are or (b) some people will do anything for publicity.

This is a show for show-offs, but, please Kazuko, only let funny ones on in future. The guest list for the next seven weeks looks more promising... what will Claire Rayner sing? Will Magnus Magnusson reveal a personality? What about Billy Bragg, Hurricane Higgins and Michael Fish? Stay tuned — with better guests this could become unashamedly cult viewing. **Josephine Hocking**

ON



video

'HITS 10'

Video compilations are more fun than their audio counterparts. Quite often the video makes up for the song. 'Hits 10' is no exception — 16 hits, brilliant, awful and brilliantly awful. The best thing about this compilation is you can invite all your mates round and play Video Vote in your living room. Bagsy I'm the hamster expert.

Deacon Blue are their usual sincere, rocking selves, caught sweaty and live they put so much energy and meaningfulness into 'Wages Day' you could almost be forgiven for thinking it's quite a good song (two for the video one for the song). Pop Will Eat Itself give the grebo belter 'Wise Up! Sucker' — TV sets everywhere, long hair, all very scuzzy (one for the video nil for the song). Why in the Simply Red video for 'If You Don't Know Me By Now' are there so many chairs? Is it perhaps because Mick Hucknall has the personality of a table? (two for the video, three for the song)

'Wait!' by Robert Howard and Kym Mazelle is like a Studio Line advert, the director has obviously just bought a new computer (nil for the video five for the song). 'You + Me = Love' by Funky Worm is colourful and features some fab dancing and terrible Brother Beyond jumpers (five for the video four for the song). 'People Hold On' by Cold Cut is alright, but frankly I find that mole on Lisa Stansfield's cheek very annoying — I kept thinking a fly had landed on my screen (two for the video three for the song). I'll fast forward the London Boys if you don't mind.

'Pink Sunshine', the alarmingly catchy hit by Fuzzbox, features some 'nerds' (as in the film) and twenty thousand balloons — brilliant! (five for the video four for the song) Gloria Estefan's 'Can't Stay Away From You' is an absolutely marvellous smoocher; needless to say the vid is like an Impulse advert (two for the video five for the song).

Alyson Williams is dance music's answer to Hatti Jacques. 'Sleep Talk' is another performance video — sweaty, etc. . . (two for the video two for the song). There's something about Rick Astley, you just can't help feeling sorry for him. On 'Hold Me In Your Arms' the singing tea boy walks through walls and ends up in a park cuddling his Granny. Fantastic! (five for the video two for the song) 1927 — yueeek, I'll have to press the fast forward again. Oh, it's the end. . .

For a chance to win one of 10 'Hits

10' videos and albums, write on a postcard the proposed title for the soon-to-come 'Hits 10' follow-up. Send your answers to **rrm** 'Hits 10' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by June 12. **Johnny Dee**

tv

'7 SPORT' Sundays 5.30pm, C4

This is not Grandstand. "Uncle" Des Lynam's tongue would drop out of his mouth before he announced, "And now we present Britain's first televised jazz dance contest." It is, however, the sort of thing that '7 Sport' will cover — if you can have ice-skating and synchronised swimming, then why not? Two groups of three dancers each ("It's a team sport," advises the presenter) hoof it to oblivion, as exhilarating and physically demanding as any sport.

'7 Sport' is the freshest attack on the cosy, unchanging world of TV sport to come out for several years. TV is already quite good at just *relaying* events but Jaswinder Bencil, the programme's editor, says, "What's missing is a programme that does *stories* about sport. They never delve into the background." So, apart from covering alternative stuff like the jazz-dancing, skate-boarding and ice hockey, it also does current affairs stories on things like drugs and money in sport, fan worship and the cataclysmic tale of Seve Ballesteros' caddie. "What we're trying to do is explore the culture of sport more."

In many ways the son of 'Network 7', it's produced by many of the same people and also has the ultra sharp graphics and loud backing music. However Jaswinder, herself an ex-'N7' presenter and producer, reckons, "It's moved on and developed far more than any of the other 'N7' substitutes. We'll do items for as long as we can without going into the *Cosby Show* at a quarter to seven."

She complains loudly when I tell her that it feels like a sports programme for people who don't like sport (is that a bad thing?), but still says, "I'm glad it's drawing people in on that level. It's an entertainment programme, although sport is its subject. What we're really concerned with is making good television."

Roger Pebody

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LETTERS

● **KIM WILDE:**
"it's all done in
the best possible
taste"

THE REVENGE OF THE CHARTOPHILES

■ Yes, there exists a strange species of mankind called chartophiles. They spend most of their lives looking at charts, studying how many weeks this or that has been in a chart, how many places it has moved, etc. They have an insatiable desire to see everything in the form of a chart. Their whole life is chart ... straight in at number one. Wake Up, at number two this week Get Out Of Bed, up to number three Put The Kettle On, staying still at number four Clean Your Teeth ...



● **HUTCH:** "this one's a wig"

■ Why not do a regular Australian singles and albums chart, just like you do with the US charts? We've got so many Aussie artists — Kylie, Jason, Stefan, 1927, Midnight Oil, INXS. Don't you think we deserve to see what's going on down under?

Oh, and another Debbie Gibson interview wouldn't go amiss.
Dean Gotch, Northampton

■ Why don't you do a Ska chart?
2-Tone Pete, Clapham

■ Please, please, please bring back the Hi-NRG chart.
Colin, Hastings

■ OK, so the Hi-NRG chart has gone. But what do you replace it with? The Vintage Chart — who wants to know what was happening 20 years ago?
Scott, Swindon

● *The Hi-NRG chart disappeared because people complained it was boring, there*

*wasn't enough interest in it or enough independent sources to give us a fair run-down. As for the Vintage Chart, that started as a response to the numerous letters on this page requesting it. A Ska and Australian chart? Well, **rm** is the most extensive chart listings mag but we have to draw the line somewhere.*

MALU HIMSELF

■ I'd just like to know why Malu Halasa has to review every rap, hip hop, house, acid and every other type of dance record? In **rm** May 13 there is a review of a Lee 'Scratch' Perry album, as soon as I saw the man's name I glanced down the bottom to the bold black type. To my astonishment it was Malu himself. Why not swap with Andy Strickland, let Malu review the new Bogshed LP and Andy get to grips with K-9 Posse. They might enjoy it!

No offence **rm**, I love the mag, I'm not criticising — just curious.

Rob, Gravesend

● *Firstly Rob, Malu is in fact female. Secondly, congratulations, you guessed Lee Perry's gender correctly, but alas he is neither a rap, hip hop, acid or house performer, but reggae. Thirdly, the curious reason Malu reviews a lot of dance records is because she knows a lot about it and was into house before we even knew it had been invented. Same goes for Andy, he's a world authority on grubby pop and wouldn't know K-9 Posse from the 3 Mustaphas 3. Er, sorry Andy.*



CHEESED OFF

■ I feel I ought to warn you that letting people such as Phil Cheeseman review the new 45s could lose you a large number of readers that you can ill afford to do without. Act now and you could save yourselves! I suggest Tim Nicholson, as he at least listens to a record with an open mind before judging it, giving the reader a better informed picture of what the record is really like.

Alastair Wolff, Eccles, Manchester

● *Well Alastair, it looks as if we're going to lose a reader in Eccles anyhow! Everyone has different opinions and everyone has different ways of expressing their opinions. Mr Cheeseman uses the 'Get it off your chest and say what you think' method as opposed to Mr Nicholson's 'Play it, play it again, try to like it' approach. Phil will continue to do the reviews every now and then because, like your Aunt Ethel probably says, 'variety is the spice of life'.*

WENDY JAMES IS A BIMBO SHOCKER!

■ Of course Wendy James is a bimbo, but why does 'A Drop Of Patchouli Oil' (**rm** Letters May 20) assume that Transvision Vamp only sell records because of her sexuality? The fact that I rushed out to buy 'Baby I Don't Care' after having seen TV on 'TOTP' the previous evening is totally unconnected to the fact that my eyes had been glued to the gogglebox and the unknitted near-nakedness of Ms James in particular.

I was going to buy the record anyway, because it's a really good piece of guitar pop. But, assuming 'Drop' is correct,

● **LEE PERRY** models the new line in head shades

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what am I supposed to do after having bought the single? Am I supposed to gaze longingly at the sleeve and emit the occasional "phwoooar"?

Surely if people want to ogle her they will video-tape 'TOTP' instead of splashing out the best part of two quid for the record, or are Wendy James fans too dense to think of this? Perhaps they are, I don't know. Personally I prefer Kim Wilde!

From Someone With No Kim Wilde Records (but who's taped a couple of her videos off the telly)

● *Are we to presume therefore that you taped Kim Wilde, not because you liked her music, but just so you could emit the occasional "phwoooar" whilst watching her wiggle her navel at the camera? Over the next few weeks **rm** will be doing a survey to discover if revealing your flesh on TV does sell more records or not, so keep tuned. Meanwhile, do you think we could have a letter that begins 'Of course Tanita Tikaram is a bimbo. ...'*



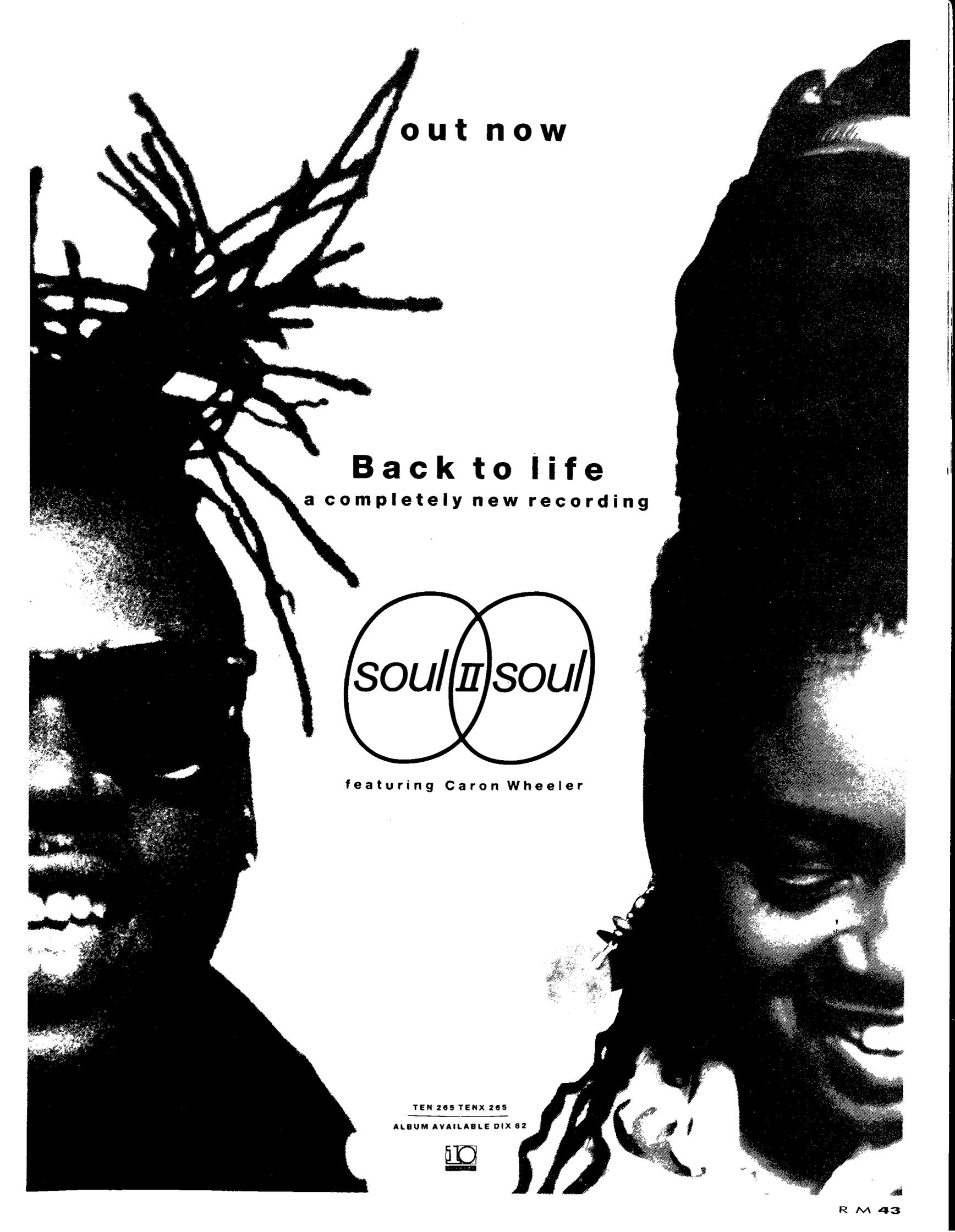
● **TANITA:** "no-one's turned up again"

WHAT A COINCIDENCE!

■ Of course Tanita Tikaram is a bimbo. She has got to the top of the musical charts by openly flaunting her feline sexuality.

Bert Smith, Doncaster

● *Tanita Tikaram, Suzanne Vega, Michelle Shocked, that girl from Prefab Sprout, the woman in that Flake commercial, the bloke who presents 'Countdown' they're all bimbos.*



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CHARTFILE

COMPILED BY ALAN JONES



● FRANKIE BEVERLY gets sandwiched by Sam Brown

● Two years after she got 'Serious' with a number eight hit, **Donna Allen** is back with a vengeance.

The former cheerleader from Tampa Bay's new single is a beautifully sung, swaying version of the old **Maze** standard 'Joy And Pain', a magnificently uplifting soundtrack to the early and scorching summer most of the country has been experiencing.

Donna's version of 'Joy And Pain' enters the chart only a week after the 1981 **Maze** original, written by their mainman **Frankie Beverly**, entered the chart at number 57, and five weeks after **Rob Base & DJ E-Z Rock**'s rap version of the song — which, cheekily, doesn't credit Frankie Beverly as writer — peaked at number 47.

Had the Base/Rock version of 'Joy And Pain' been held back until now, all three would undoubtedly be charting simultaneously. The last time three versions of a song were in the chart together was as long ago as 1975, when the **Rolling Stones**, **Chris Farlowe** and **Dan McCafferty** split the popular vote to such an extent that none of their versions of the **Jagger/Richards** composition 'Out Of Time' climbed higher than number 40. With 'Joy And Pain', expect Donna Allen to be a runaway winner.

The most versions of a song to chart simultaneously is four, in the case of 'Unchained Melody'. Radio 2 disc jockey **Jimmy Young** had a number one hit with it in 1955, beating off competition from American versions of the song by **Les Baxter and His Orchestra**, **Al Hibbler With The Jack Pleis Orchestra** and flamboyant pianist **Liberace**. For one historic week (17-24 June 1955) all four versions of the song, written by **Hy Zaret** and **Alex North**, were charted together — and it's a fairly safe bet that, had the chart been more than 20 positions deep, even more than four versions would have charted: **Roy Hamilton** and **June Valli**'s interpretations being only slightly less popular than the four that made it.

Not content with holding this record, 'Unchained Melody' shares with 'White Christmas' the distinction of being a hit in more versions in all of chart history than any other song — seven.

● After her excellent rendition of 'Stop', I expected something better from **Sam Brown** than her horribly insensitive update of 'Can I Get A Witness'. Those who know the original of this **Brian Holland/Lamont Dozier/Eddie Holland** song, first and best recorded by **Marvin Gaye** in 1963, will weep.

Still, Ms Brown has brought attention to yet another Holland/Dozier/Holland gem, so we shouldn't be too hard on her.

Its success brings to five the number of remakes of Sixties Holland/Dozier/Holland songs to chart in less than three years. The others: 'Maybe Tomorrow' by **UB40**, 'Come See About Me' by **Shakin' Stevens**, 'There's A Ghost In My House' (co-written with **R Dean Taylor**) by **the Fall** and 'You Keep Me Hangin' On' by **Kim Wilde**. During the same period, three Motown originals written by H-D-H have also charted: 'Reach Out (I'll Be There)' by **the Four Tops**, 'Nowhere To Run' by **Martha And The Vandellas** and 'Stop! In The Name Of Love' by **Diana Ross And The Supremes**.

● Continuing our analysis of the hits of **Queen**, this week we're taking a look at which members of the group wrote which hits. The group's debut single and their only non-hit, 'Keep Yourself Alive', was written by **Brian May**, but their first chart entry, 'Seven Seas Of Rhye', was a **Freddie Mercury** composition.

Freddie has dominated Queen's single output ever since, writing 13 hits on his own, joining forces with **John Deacon** for 'Friends Will Be Friends' and being responsible, along with all three fellow-Queen members, for 'One Vision', 'I Want It All', and 'Under Pressure' — the latter track, a duet between Mercury and **David Bowie** which further credited Bowie as a writer.

The hits Freddie has written alone: 'Seven Seas Of Rhye', 'Killer Queen', 'Bohemian Rhapsody', 'Somebody To Love', 'Good Old Fashioned Lover Boy' (the main track of 'Queen's First EP'), 'We Are The Champions', 'Bicycle Race', 'Don't Stop Me Now', 'Love Of My Life', 'Crazy Little Thing Called Love', 'Play The Game', 'Body Language' and 'It's A Hard Life'.

Brian May is the next most prolific member of Queen, in quantitative terms if

not qualitative. Brian shook off the disappointing failure of 'Keep Yourself Alive' fairly quickly, launching his career as a writer of hits with 'Now I'm Here', a number 11 single in 1975. He has subsequently penned the following hits: 'Tie Your Mother Down', 'Fat Bottomed Girls', 'Save Me', 'Flash', 'Las Palabras De Amor', 'Hammer To Fall' and 'Who Wants To Live Forever' to bring his tally of all-my-own-work hits to eight. He also wrote 'Thank God It's Christmas' with **Roger Taylor**.

Despite the presence of two such productive writers in Queen, John Deacon got his name on a single as early as 1976 with 'You're My Best Friend'. Though it was a number seven hit, he's only been allowed to write a further four singles — 'Spread Your Wings', 'Another One Bites The Dust', 'Backchat' and 'I Want To Break Free'.

Poor Roger Taylor has had an even tougher time. Queen were 11 years and 23 hits into their career before Rog wrote them a hit, his break coming with the anthemic 1984 hit 'Radio Ga Ga'. His second attempt, 'A Kind Of Magic', which was also a big success, reached number three in 1986. Despite this, he hasn't been offered a third crack of the whip.

If we compare the chart peak of hits written solely by individual members of Queen, those two hits give Taylor a much better average position than Mercury, who is second with an average of 13, May (16) and Deacon (17).

Queen is the only group in chart history to contain as many as four members each with solo hit compositions to their credit. In fact, their 1984 album 'The Works' spawned four top 20 hits, each written by a different member of the group.

All 10 tracks on Queen's new album 'The Miracle' (of which more in This Week's Chart on page 54) are credited to the group as a whole. Whether or not they really do now all sit together and make contributions to every song they record is open to debate, with some other groups it would be easy to distinguish the work of one individual from the others, but each of the four members of Queen has already proved that they are capable of writing songs that bear the undeniable characteristics that make Queen's music unique.

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FROM THE FORTHCOMING ALBUM "FUDED"



● BEATS & PIECES

PROFILE RECORDS was launched in the UK with a formal cocktail party for the business at the faintly incongruous and very proper **Naval and Military Club** (Piccadilly's famous "In and Out") — less incongruous when one discovers that the label's **Paul Oakenfold** was previously employed as a French chef there, ten years ago ... **Profile's** UK pressings turned out to have the exact same Beats Per Minute as the import versions, but that couldn't be taken for granted last week ... **Greg Edwards** has revived his old 'Soul Spectrum' show, now not on **Capitol Radio** but on Kent ILR station **Invicta's** split frequency AM service ... **Graham Gold**, despite joining the increasingly pessimistic **KISS-FM** bid for London's FM incremental licence, looks like getting a Friday night general music show on **Chiltern Radio** in the meantime ... **BBC-2** will now be screening merely a 30 minute heavily edited version of the Royal Albert Hall **Technics World DJ Mixing Championships** final — with barely a glimpse of any DJs, no awards presentations, and mainly the live star performers — on Sunday, July 30 (which proves it doesn't do to trust what TV people say) ... **Caroline Pead** has moved from A&R to take over **Linda Rogers'** old rôle as club plugger at **Phonogram** — who appear to have dropped both **Derek B** and **Krush** from their roster, but have licensed the **Rapsonic** label from **The Dance Yard Recording Corporation** (first release to be **Top Billin's** 'Set It Off', based indeed on the **Harlequin Four's**, amongst others) ... **BCM Records** owner **Brian Carter** is planning a massive dance music three-day in Berlin for September (Sun/Mon/Tuesday 17/18/19, I think), to shake up Germany's dance market with the likes of **De La Soul** and many more top stars — fuller details later, but already lots of Londoners are getting excited at the prospect! ... **Bud Nijjar** and **Future Shock Promotions** (01-533 3840) are running a club trip to Madrid with **Jazzy M**, **Norman Jay**, **Nick Halkes** and other guest DJs on June 15-18, for £196 all in ... **Voltlight★Soundspin International Ltd** need two pro DJs for both South London's **Bon Bonne** and a club in Corfu, the Greek gig with all expenses paid (call **Philip Dinnis** on 0836 372630) ... **Marie Birch**, recovering from a blood disorder, is just about back in action updating her DJ mailing list at **Sound Promotions**, 106 Wembley Park Drive, Wembley, Middlesex (01-861 0578), the same address as for the **Everton Webb** shared **PA's Unlimited** ... **New Music Seminar** registrants and **Marriott Marquis** hotel guests alone will be allowed into the revolving bar this year, following my recommendation that this is where New York visitors can meet everyone without having actually to pay for the Seminar — bad news, sorry! ... **Chaka Khan** may not now be at the November Prestatyn weekend, it's **Guy** and **Teddy Riley** who are being mentioned instead! ... **MC Jammy Hammy** provides the pivotal "male sample" for the now promoted LA Mix featuring **Jazzi P** 'Get Loose' (Breakout USAT 659, not due fully until the end of June), and **Atmosfear** 'Dancing In Outer Space' break beat based (with permission) frantically wordy **Jaz zi Pauline** rapped hip house flier in

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

126½bpm Not For Long Mix, **Mike Stevens** saxed **0-127-0bpm** Atmospheric Sax Dub, and **Chad Jackson** scratched alternative less frenetic **0-127bpm** Rock To The Hardcore Mix versions — **Atmosfear** appears to always to have been an anthem for rollerskaters, so it was a lucky coincidence that the video is set in a roller disco! ... **Princess** having extricated herself from a fruitless **Polydor** contract, returns at the end of June on her brother's new **Touchtown** label warbling much as before although with less strong a song the repetitive judgeringly throbbing and jangling breezy **120bpm** 'Love Don't Go!' ... **Jaki Graham** returns after almost as long a hiatus on June 12 with the **Paula Abdulish** very American style jittery chugging 'From Now On', but the initially promoted jerkily thudding **97½bpm** Here & Now Mix by **Shep Pettibone** is not the commercial version ... **London Boys'** follow-up on June 12 is the more stolidly tempoed though similarly textured very European **0-119½bpm** 'London Nights' ... **Blacksmith** 'Get Back To Love' isn't actually out fully now until June 26, and has an even better swingbeat mix to follow (the one to wait for) ... **Miles Jaye's** album 'Irresistible' is out here now (Fourth & Broadway BRLIP 531) ... **Norman Cook** 'Blame It On The Bassline' features rapper **MC Wildski**, on the **Go Beat** label rather than **Go! Discs** ... **Soul II Soul's** newie turns out (on seven inch at least) to have the full title 'Back To Life (However Do You Want Me)' ... **de/Construction Records** are releasing **Casanovas Revenge** 'Let's Work' here ... **NWA's** excellent if controversial 'Straight Outta Compton' rap album will finally be out here on **BCM Records**, with 'Express Yourself' as a single ... **City Beat Records** are releasing here the brilliant **Koxo Club Band** 'Paradise Remix' ... **S'Express's** next single will be the decidedly weird 'Mantra For A State Of Mind', not necessarily a floor filler! ... UK promos which might start hitting before full release next week include the **Barry Upton** produced, **Peter Slaghuys** mixed, comily dated volume pumping pop-house **Krazy House** 'Krazy House' (Supreme), and Australian girl's reworded **Commodores** funk-oldie reviving **Kate Ceberano** 'Young Boys Are My Weakness' (London) ... **Lonnie Gordon**, guest vocalist on **Simon Harris's** newie, is recording in her own right for **Supreme Records** ... **Music Of Life** recorded and are issuing as a live album the 'Hustlers' Convention' rap party

they held at the **Cafe de Paris** following the DJ Convention in March, featuring jams by **Daddy Freddy**, **DJ Mark The 45 King**, **MC Duke**, **Latifah**, **Demon Boyz**, **Merlin**, and **Asher D** ... **BMG's** "disconcerting" **Eddie Gordon** claims that **Motown's** upcoming soundtrack album from **Spike Lee's** new 'Do The Right Thing' movie is the best black soundtrack since 'Shaft' — well, the latter was a fully composed orchestral score whereas the new one is merely a compilation album, but, having driven around sun drenched East Kent listening to it for several days, I can confirm it is an excellent compilation with strong newies by **Public Enemy** (their next single!), **Teddy Riley** featuring **Guy**, and **EU**, plus **Perri**, **Take 6**, **Ruben Blades**, **Al Jarreau** and more ... **Theo Loyla's** cottage near Herne Bay, with a distant view of the **Reculver** towers across buttercups, daisies and grazing ponies, is for sale — contact **Seekers**, the no commission estate agents, on 0227-367225 ... Colchester mixing DJ **Conan** plus **Ben Howard**, **Mark Smith** and **DJ 'H'** have an upfront **Groove** this Friday (2) at **Sudbury's Tudor Youth Centre** — the thought of an upfront Tudor youth is quite a mental image! ... I'm outta here — **BUT NOT FOR LONG!**

● HOT VINYL

TWIN HYPE

'Do It To The Crowd'

(US Profile PRO-7255)

Instantly massive, this 'Monkees Theme' introed then (following some unbroadcastable comments!) 'Stone Fox Chase' and many other scurrying and scratching **Todd Terry**-type samples **0-114½bpm** rap jiggler (with intro-less Instrumental and Bonus Beats flip) is already scheduled for June 19 release here, and was in fact reviewed off a UK pressing (Profile PROFT 255, via Pinnacle). Hot to trot!

JOYCE SIMS

'Looking For A Love (Club Mix)'

(ffrr FX 109)

A haunting "grower" as anticipated, this self-penned/arranged/co-produced naggingly attractive flute tootled lightly Latin-style **109½-109½bpm** pattering and jiggling swayer (**109½bpm** Instrumental and **109½bpm** Radio Version flip) has been worth the wait, very pleasant — and a probable smash!



KECHIA JENKINS 'Still Waiting' (Profile PROFT 250, via Pinnacle) Originally seen by many as the logical "garage" successor to **Chanelle** and **Adeva**, although in the event never quite that big while on import, this now UK issued (and label launching) excellent powerfully waited timelessly trotting bass snapped and drums smacked strider — with some sneaky quotes from 'Ring My Bell!' — Could still end up that hot, here in just its **115½-115bpm** Fly Guy Mix, **116½-116½-0bpm**, **Damn**, That Girl Can Sing Dub, and jerkily bounding **116½-0bpm** **Kechia's** House versions.

SWEET TEE

'Let's Dance'

(Profile PROFT 246, via Pinnacle)

Already hot on import, this **Fast Eddie** remixed **Cookie Crew**-ish jaunty though subdued hip house bubbler, with its **James Brown** backing samples varied for the two different sides' **118½bpm** Hip House and harder **114½bpm** Hip Hop mixes (both with instrumentals too), is the other spearheading release for the UK label launch.

VOODOO DOLL

'Women Beat Their Men (Voodoo Village Club Mix)'

(Champion CHAMP 12-208)

Fearlessly rush released here despite blatantly combining elements of **A Guy Called Gerald** 'Voodoo Ray' with **Dominatrix** 'The Dominatrix' ▶

C O L D C U T

MY

TELEPHONE REMIX

+ CHASE FROM EVIL EDDY
DISCONNECT MIXES PARTS 1-8
A SYMPHONY OF BRAKES

OUT NOW ON 12" • CD SINGLE ALSO AVAILABLE NOW





DJ

MONIE LOVE 'Grandpa's Party (12" Music Mix)' (Cooltempo COOLX 184) Following the confident young rapper's debut chart-topper, this "Grandpa" Afrika Bambaataa dedicated (how does he like that?) speedily churning and chattering 125bpm hip house galloper, produced by Dancin' Danny D with Richie Fermié of Adrenalin MOD, is again a sure fire floor filler except that by being in an increasingly over subscribed musical style it might not get quite as high as last winter's 'I Can Do This' — however, conversely, with its corny chorus it stands every chance of being a bigger pure pop hit (how does she like that?!). The flip's brightly percolating 12" Beat Mix is again rather tougher though still the same speed.

'Sleeps Tonight' on an acid trip, this Frankie "Bones", Tommy Musto and Lenny Dee creation in three 121½sbpm mixes is obviously immensely useful, as its fast chart rise on import showed.

MILES JAYE 'Heaven (Celestial Club Mix)'

(Fourth & Broadway 12BRW 133) Instead of his US 12 inch, 'Objective', we get this far better brand new Frankie Knuckles and David Morales remixed snappy percussion and bass jiggled 100½-100½bpm mellow throatily romantic though becoming pent-up soulful jogger, ending up in swingbeat style despite its tapping distinctive start easing into a calmer vocal opening half before the arrangement excitingly intensifies (percussively lurching 0-

100½bpm Bonus Beats, and totally different pleasantly swaying 101½bpm Ed's Edit versions too). Unlike the less powerful original album treatment, this now does stand a chance of becoming a modern soul anthem.

THE DYNAMIC DUO 'In The Picket'

(US Nugroove NG-020) Crown Heights Affair "dada-dada, dip dip dip" scat, Sylvester 'You Make Me Feel (Mighty Real)' quotes and many other funkily chugging break beats weaving useful nervy percussion — on what sounds sometimes suspiciously like Rolf Harris's "wobble board"! — driven instrumental thrasher, in 0-120½-0bpm Hip House, 120½-0bpm Hip Hop and 120½-0bpm Hip House Dub mixes.

KING SUN 'On The Club Tip'

(US Zakia PRO-7254) Rather pointless long moody slow starting but then really fiercely churning and scratching (0-116bpm strong husky rap jiggler (Instrumental and 116bpm Bonus Beats too), not exactly innovative but likely to be big as very good — it's another due for June 19 release here, and reviewed off a UK pressing (Profile PROFT 254, via Pinnacle).

KOOL MOE DEE 'They Want Money (Extended Version)'

(Jive JIVE T 207) Disappointingly not as widely raved over as I originally thought it would be, this Teddy Riley co-created terrific bass rumbled brassy (0-106½bpm rap jiggler sounds like a James Brown funk groove even if it isn't one (entirely), with a Dub Version plus the dated organ chorded wordier 879½bpm 'Get The Picture (LP Version)'.
THE LINCOLN BOYS 'Check It Out'

(US Dance Mania DM 020)

Glen, Hoff, Bob and Hank Lincoln plus Neil Howard are produced by Bad Boy Bill, Terry Housemaster Baldwin and Frankie Hollywood Rodriguez for this quite amusingly worded dated Todd Terry-type acidic samples woven twittery jittery episodic smacking canterer from Chicago in (0-)121½-121½-122-121½-121½-122-0bpm Bad Boy, (0-)121½-122-121½-0bpm Sample and 122-121½sbpm 99 St. Mixes, flipped by the similarly familiar and possibly stronger simple derivative though effective

jangly chanting 'Get Up Get Down' in 0-125½sbpm House and 125½-0bpm 99 St. Piano Mixes.

ALTON 'WOKIE' STEWART 'All Our Love'

(US Epic/Jump Street FE 45210) Allen George & Fred McFarlane produced vocally very strong though otherwise derivative somewhat dated "D" Train-type soul album, all

quite satisfying even so, with the really "D" Train-style 116¾-117bpm 'You're The One', jaunty go go-ish 0-108½-0bpm 'How You Livin' steadily bashing swingbeat 104½bpm 'She's So Cold', soulfully rolling 107½bpm 'This Is It', muttering started mellow swaying 98½bpm 'All Our Love', sensuously smoochy Marvin Gaye-style 75½bpm 'Sexy Love', mumbling "lurve" scenario setting Isleys-ish 61½bpm 'This Song Is For You', 'My

REMIXES

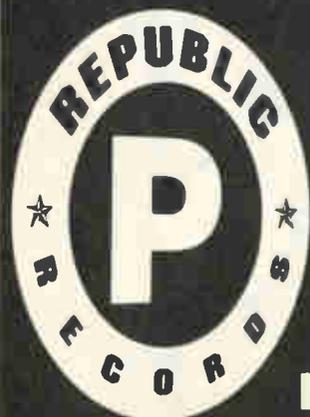
KELLY CHARLES 'You're The One (Remix) (Champion CHAMP X12-100), for better really powerful chunkily trotting 121½sbpm solid new garage treatment, still not due until June 12 but already getting much more DJ support than the now B-side relegated jerkily weaving 121½sbpm original mix (colled here the Dub Club Mix); **PROJECTION 'Lovestruck (Streetfunk Style) (Jam Today 12 CHIL 13, via JetStar)**, Poul Anderson & Gorry Hughes remixed funky drummer potted, boomin boss burbled, vamping organ chorded, synthetic strings and brass accented good girls harmonised and worried rumbling 109½sbpm street soul shuffler (bridging between continuous Parts 1 & 2), flipped by the original Elite mix of the joltingly topping sweeter 108bpm 'Turn Your Love (Right Around)'; **CORPORATION OF ONE with MYSTIQUE 'The Real Life' (US Smokin' TAI 126618)**, the Simple Minds/Queen combining recent UK released donce hit now remixed on import for a second time, hip house-ish with husky rap added to the (0)-121½-0bpm Vocal or a dubwise International (not a misprinted instrumental, there being many other washing samples), flipped by a more beefily chugging House Dub in three separate (0-)122-0bpm parts, all giving new life to a tune that seemed to burn out quite quickly once it was finally out here (odd that neither these new ones nor the earlier Oppy Mix have had UK release too); **EDDY GRANT 'Walking On Sunshine (Zulu Mix) (Parlophone/Blue Wave Records 12R 6217)**, opening with "zulu" repetition and whoa proves to be continuously pattering new percussion before any familiar old elements are to be heard, Tim Simenon's 117½sbpm remix of the tune that become more famous when covered by Rockers Revenge is presumably in celebration of its tenth anniversary, the clattering percussion adding little to its appeal although the flip's untouched 114½sbpm Original Mix does sound empty and plain by comparison (county 122½sbpm-123bpm 'California Style' soco calypso from 1981 too); **FUNKY WORM 'You + Me = Love (The Bass Addition Mix) (FON/WEA FON19TX)**, juddery boss overloid 122bpm looser semi-instrumental remix by Porrot and Mork, the old Undisputed Truth tune proving not to be the hit that had been anticipated by some (two further 122bpm variations as flip too); **BONNIE BYRD 'Good Girl' (BSBi BENNT R2, via PRT)**, finally released here for some reason as a less sultry 0-101½sbpm remix, this unhurriedly weaving and wailing soul swayer now locks the import's power but gains on instrumental, while the originally hotter 'We Can Make It' flip is in a slightly slower still stroingly sung though more cleanly bounding 120bpm Tony Humphries remix; **NENEH CHERRY 'Manchild ("Massive Attack" Remix) (Circa Records YRTX 30)**, monotonous droningly dubwise resonant tugging and scratching strange 88bpm remix by Massive Heart Attack (bonus beats too), flipped by a more storkly hip hop-ish sombre slower 85bpm Smith 'N' Mighty remix (More Boss — Less Vocal Style mix too).

★ OUT NEXT WEEK ★

MYSTIQUE
"HEARTBREAKER"
 (featuring KID VALDEZ)
"SALSA PARTY"
 (featuring TINA GOMEZ)

DETROITS DEEPEST HOUSE

★ AVAILABLE THROUGH ROUGH TRADE/CARTEL ★ LICT 009 ★



DJ

Prerogative'-type 114½-0bpm 'Headache', and urgently churning 119½bpm 'Reflections'.

LYNCH 'Magic Spell'

(US Capitol V-15462)
Bobby Glover 'Your Spell' rewriting, Roger Troutman produced, teasingly started then soulful high pitched harmonies washed typically rolling pleasant guy sung modern soul jogger full of classy touches, in 103½bpm Hocus Pocus Mix, (0-)103½bpm Hocus Pocus Instrumental, and 104½bpm 7" Trance versions.

MR MONDAY 'Keep On'

(Greedy Beat Records 12 GREED 7, via Revolver)
"Don't stop, don't stop, keep on" muttered and breezy bass burbled simple solidly pushing 117½bpm jiggy instrumental disco chugger, really locomoting, flipped by its 117½bpm Dub and title repeating 'Don't Stop' version, well worth checking.

KINGS OF PRESSURE 'Slang Teacher'

(US Next Plateau Records Inc PL1017)
Rather better than was repeatedly rumoured when first about, and now in fact with several tracks being returned in DJs' charts, this drily declamatory rap album has the Kool & The Gang "get down get down" punctuated wordily rolling 0-102½bpm 'Brains Unchained', graveyard visiting subtly sinister 0-108½bpm 'Tales From The Darkside', good funkily lurching 108½bpm 'So Simple', urgent jiggy fast talking 0-106½-0bpm 'Slang Teacher', sweet Stylistics based LL Cool J-like mushy talking 76½bpm 'Call Me On The Telephone', staccato funky 105bpm 'Who's Gonna Take The Bait', jerkily convoluted 108½bpm 'Nozy Bodies', nervy thin 112½bpm 'Rappers Have Feelings', fragmentary short throwaway (but both running on into the following track) 0-96½bpm 'Gator Posse' and 83bpm 'Smooth As A Violin'. That said, don't get the impression it's essential!

KIARA 'Every Little Time'

(Arista KA 1 & 2)
Promoed as a twinpack with confusing label credits listing Arthur Baker, the Brooklyn Funk Essentials and Kiara themselves as remixers, but with no indication of which tracks, this male duo's Milli Vanilli-ish (though much less commercial) tuggingly lurching hip hop-cum-swingbeat jiggler gets different emphasis shifts

in the 94½-0bpm Hip Hop and 7" Edit, 94½bpm New York, 0-94½-94½-0bpm New York Jammin' Beat, 0-94-94½bpm Detroit and (actually shorter!) Detroit Extended versions.

ROCKIE ROBBINS 'Serious (Club Mix)'

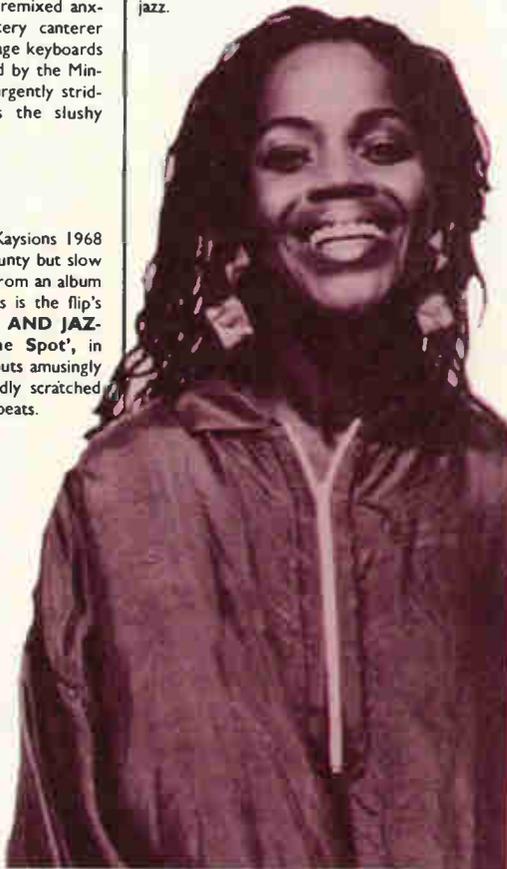
(Respect PECT 1, via First Strike/PRT)
Ralph Tee's new label is launched on June 19 by this Jon Williams and Dizzie Dee remixed anxiously insistent 117½-0bpm jittery canterer overlaid by acidic twitters and garage keyboards to give it UK trend appeal, flipped by the Minneapolis recorded original more urgently striding 117½bpm Soul Mix (plus the slushy 55½bpm 'Keep A Light On').

POPPA RON LOVE 'I'm A Girl Watcher'

(US Def Jam 44 68783)
Oldies double-sider, with this O'Kaysions 1968 US hit adapting reggae accented jaunty but slow 90½-90½-0bpm ragamuffin rap, from an album called 'Def Jam Classics Vol. 1', as is the flip's better known RUSSELL RUSH AND JAZZY JAY 'Cold Chillin' In The Spot', in which artistes' manager Russell shouts amusingly extemporised comments to raggedly scratched and jammed 0-98½-98-98½bpm beats.

THE JAMES TAYLOR QUARTET 'Breakout'

(Urban URBX 38)
Late Sixties-style 112¼-111½-111-110¼-111½bpm brass and organ funk instrumental, nothing exceptional if put in the context of others of the vintage it emulates although bright sounding in comparison with today's stuff, on a four-tracker coupled by out and out jazz.



PRESSURE POINT 'Dreaming' (Viceroy Records 12 VICE 2) PP Arnold sultrily wails this impatiently anticipated and now finally available superb classy jazz-funk style shuffling soul swayer, with burbling bass and brassy accents, a bit specialist maybe but set to explode on the serious club scene in its (0-)105½bpm Easy Dreaming Mix, mellower 105½bpm 7" Radio Mix and Instrumental, and totally different more sparsely trotting 110bpm Jon Williams Mix. Thoroughly recommended to all for whom the music matters.

B.B.B.BUMP AND B.B.B.BUMP AND B.B.B.BUMP + GRIND... B.B.B.BUMP AND B.B.B.BUMP AND B.B.B.BUMP + GRIND... B.B.B.BUMP AND B.B.B.BUMP AND B.B.

BABY FORD

CHILDREN OF THE REVOLUTION

NEW 7" & 12" (7)BFORD 4 OUT NEXT WEEK
LOVE CHILDREN UNITE IN DISCO FRENZY





CHARTS

MAY 28 - JUNE 3 1989

U S S I N G L E S

TW LW

- 1 3 **ROCK ON** Michael Damian
- 2 4 **SOLDIER OF LOVE** Donny Osmond
- 3 6 **WIND BENEATH MY WINGS** Bette Midler
- 4 5 **PATIENCE** Guns N' Roses
- 5 7 **I'LL BE LOVING YOU (FOREVER)** New Kids On The Block
- 6 8 **EVERY LITTLE STEP** Bobby Brown
- 7 2 **REAL LOVE** Jody Watley
- 8 1 **FOREVER YOUR GIRL** Paula Abdul
- 9 12 **BUFFALO STANCE** Neneh Cherry
- 10 10 **CLOSE MY EYES FOREVER** Lita Ford with Ozzy Osbourne
- 11 14 **SATISFIED** Richard Marx
- 12 13 **EVERLASTING LOVE** Howard Jones
- 13 15 **WHERE ARE YOU NOW?** Jimmy Harnen with Sync
- 14 20 **CRY** Waterfront
- 15 22 **BABY DON'T FORGET MY NUMBER** Milli Vanilli
- 16 23 **THIS TIME I KNOW IT'S FOR REAL** Donna Summer
- 17 16 **THROUGH THE STORM** Aretha Franklin
- 18 21 **POP SINGER** John Cougar Mellencamp
- 19 28 **GOOD THING** Fine Young Cannibals
- 20 9 **I'LL BE THERE FOR YOU** Bon Jovi
- 21 24 **MISS YOU LIKE CRAZY** Natalie Cole
- 22 32 **I WON'T BACK DOWN** Tom Petty
- 23 11 **ELECTRIC YOUTH** Debbie Gibson
- 24 30 **COMING HOME** Cinderella
- 25 33 **I DROVE ALL NIGHT** Cyndi Lauper
- 26 17 **AFTER ALL** Cher/Peter Cetera
- 27 25 **VOICES OF BABYLON** the Outfield
- 28 19 **SECOND CHANCE** Thirty Eight Special
- 29 36 **VERONICA** Elvis Costello
- 30 29 **LITTLE JACKIE WANTS TO BE A STAR** Lisa Lisa & Cult Jam
- 31 18 **LIKE A PRAYER** Madonna
- 32 40 **IF YOU DON'T KNOW ME BY NOW** Simply Red
- 33 37 **CUDDLY TOY (FEEL FOR ME)** Roachford
- 34 26 **IKO IKO** the Belle Stars
- 35 41 **INTO THE NIGHT** Benny Mardones
- 36 45 **WHAT YOU DON'T KNOW** Exposé
- 37 42 **ROOMS ON FIRE** Stevie Nicks
- 38 27 **THINKING OF YOU** Sa-Fire
- 39 44 **BE WITH YOU** the Bangles
- 40 46 **THE DOCTOR** the Doobie Brothers
- 41 — **EXPRESS YOURSELF** Madonna
- 42 51 **TOY SOLDIERS** Martika
- 43 48 **CRAZY ABOUT HER** Rod Stewart
- 44 49 **WHO DO YOU GIVE YOUR LOVE TO** Michael Morales
- 45 35 **SHE DRIVES ME CRAZY** Fine Young Cannibals
- 46 38 **GIVING UP ON LOVE** Rick Astley
- 47 50 **DOWN BOYS** Warrant
- 48 52 **SEND ME AN ANGEL '89** Real Life
- 49 34 **FUNKY COLD MEDINA** Tone Lóc
- 50 31 **CULT OF PERSONALITY** Living Colour
- 51 39 **DOWNTOWN** One 2 Many
- 52 60 **I LIKE IT** Dino
- 53 63 **ONCE BITTEN TWICE SHY** Great White
- 54 72 **MY BRAVE FACE** Paul McCartney
- 55 68 **SO ALIVE** Love And Rockets
- 56 59 **FASCINATION STREET** the Cure
- 57 80 **DRESSED FOR SUCCESS** Roxette
- 58 — **LAY YOUR HANDS ON ME** Bon Jovi
- 59 70 **HEY BABY** Henry Lee Summer
- 60 47 **THE LOOK** Roxette

BULLETS

- 61 65 **WE CAN LAST FOREVER** Chicago
- 62 77 **IN YOUR EYES** Peter Gabriel
- 63 74 **I WANT IT ALL** Queen
- 71 83 **SECRET RENEOUVOUS** Karyn White
- 74 84 **FIRE WOMAN** the Cult
- 81 93 **PRAYING TO A NEW GOD** Wang Chung
- 82 97 **IN MY EYES** Stevie B
- 85 90 **JOY AND RAIN** Rob Base & DJ. E-Z Rock
- 86 — **ME MYSELF AND I** De La Soul
- 89 — **RIGHT NEXT TO ME** Whistle
- 91 — **HOOKED ON YOU** Sweet Sensation
- 93 — **NOTHING (THAT COMPARES 2 U)** the Jacksons
- 94 — **HEADED FOR A HEARTBREAK** Winger

- Reprise
- WTG
- Capitol
- Warner Brothers
- Sire
- Geffen
- LMR
- Profile
- Tommy Boy
- Select
- Atco
- Epic
- Atlantic

- Cypress
- Capitol
- Atlantic
- Geffen
- Columbia
- MCA
- MCA
- Virgin
- Virgin
- RCA
- EMI
- Elektra
- WTG
- Polydor
- Arista
- Atlantic
- Arista
- Mercury
- IRS
- Mercury
- EMI
- MCA
- Atlantic
- Mercury
- Epic
- Geffen
- Columbia
- A&M
- Warner Brothers
- Columbia
- Sire
- Elektra
- Epic
- Capitol
- Polydor
- Arista
- Modern
- Cutting
- Columbia
- Capitol
- Sire
- Columbia
- Warner Bros
- Wing
- IRS
- RCA
- Columbia
- Curb
- Delicious
- Epic
- A&M
- 4th & Broadway
- Capitol
- Capitol
- RCA
- Elektra
- EMI
- Mercury
- CBS Association
- EMI

U S A L B U M S

TW LW

- 1 2 **THE RAW & THE COOKED** Fine Young Cannibals
- 2 1 **LIKE A PRAYER** Madonna
- 3 4 **BEACHES** Soundtrack
- 4 3 **G'N'R LIES** Guns N' Roses
- 5 6 **DON'T BE GRUEL** Bobby Brown
- 6 8 **FOREVER YOUR GIRL** Paula Abdul
- 7 7 **HANGIN' TOUGH** New Kids On The Block
- 8 5 **LOG-ED AFTER DARK** Tone Lóc
- 9 11 **FULL MOON FEVER** Tom Petty
- 10 10 **SONIC TEMPLE** the Cult
- 11 9 **VIVID** Living Colour
- 12 12 **NEW JERSEY** Bon Jovi
- 13 42 **BIG DADDY** John Cougar Mellencamp
- 14 14 **GIRL YOU KNOW IT'S TRUE** Milli Vanilli
- 15 19 **ELECTRIC YOUTH** Debbie Gibson
- 16 20 **DISINTEGRATION** the Cure
- 17 21 **REPEAT OFFENDER** Richard Marx
- 18 18 **TWICE SHY** Great White
- 19 15 **APPETITE FOR DESTRUCTION** Guns N' Roses
- 20 16 **LARGER THAN LIFE** Jody Watley

- IRS
- Sire
- Atlantic
- Geffen
- MCA
- Virgin
- Columbia
- Delicious
- MCA
- Sire
- Epic
- Mercury
- Mercury
- Arista
- Atlantic
- Elektra
- EMI
- Capitol
- Geffen
- MCA

BOBBY BROWN: the Godson of soul



- 21 17 TRAVELING WILBURYS VOLUME ONE Traveling Wilburys
- 22 19 SKID ROW Skid Row
- 23 22 MYSTERY GIRL Roy Orbison
- 24 29 NICK OF TIME Bonnie Raitt
- 25 23 HYSTERIA Def Leppard
- 26 25 MELISSA ETHERIDGE Melissa Etheridge
- 27 24 SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians
- 28 27 GUY Guy
- 29 30 OUT OF ORDER Rod Stewart
- 30 28 EVERYTHING the Bangles
- 31 36 3 FEET HIGH AND RISING De La Soul
- 32 26 ... AND JUSTICE FOR ALL Metallica
- 33 34 DIRTY ROTTEN FILTHY STINK Warrant
- 34 31 WINGER Winger
- 35 40 THE GREAT ADVENTURES OF SLICK Slick Rick
- 36 32 WATERMARK Enya
- 37 45 LITA Lita Ford
- 38 38 LIFE IS ... TOO SHORT Too Short
- 39 35 LET'S GET IT STARTED MC Hammer
- 40 43 STRAIGHT OUTTA COMPTON NWA
- 41 39 SPIKE Elvis Costello
- 42 33 GREEN REM
- 43 44 EAZY-DUZ-IT Eazy-E
- 44 37 LOOK SHARP! Roxette
- 45 47 LONG COLD WINTER Cinderella
- 46 48 LOVE AND ROCKETS Love And Rockets
- 47 — A NEW FLAME Simply Red
- 48 41 LIVING YEARS Mike And The Mechanics
- 49 49 IN YOUR FACE Kingdom Come
- 50 — IT TAKES TWO Rob Base & DJ E-Z Rock

Compiled by Billboard

- Warner Brothers
- Columbia
- Tommy Boy
- Elektra
- Columbia
- Atlantic
- Def Jam
- Geffen
- RCA
- Jive
- Capitol
- Ruthless
- Warner Brothers
- Warner Brothers
- Ruthless
- EMI
- Mercury
- RCA
- Elektra
- Atlantic
- Polydor
- Profile

- 33 — SHOWER ME WITH YOUR LOVE Surface
- 34 — NOTHIN' (THAT COMPARES 2 U) the Jacksons
- 35 36 A LITTLE ROMANCE the Boys
- 36 35 I CAN'T STOP (THIS FEELING) Eugene Wilde
- 37 — IT'S REAL James Ingram
- 38 17 I LIKE Guy
- 39 — CRAZY (FOR ME) Freddie Jackson
- 40 — CONGRATULATIONS Vesta

- Columbia
- Epic
- Motown
- Magnolia
- Warner Brothers
- Uptown
- Capitol
- A&M

Compiled by Billboard



● GUNS N' ROSES: "okay, we'll take 'em. Do they get darker as the sun gets brighter?"

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

TW LW

- 1 2 MISS YOU LIKE CRAZY Natalie Cole
- 2 1 MY FIRST LOVE Atlantic Starr
- 3 3 ME MYSELF AND I De La Soul
- 4 8 MR DJ Joyce "Fenderella" Irby
- 5 7 CHILDREN'S STORY Slick Rick
- 6 9 HAVE YOU HAD YOUR LOVE TODAY The O'Jays
- 7 10 LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam
- 8 16 FOR THE LOVE OF YOU Tony! Toni! Tone!
- 9 4 STICKS AND STONES Grady Harrell
- 10 13 LOST WITHOUT YOU BeBe & CeCe Winans
- 11 15 EVERY LITTLE TIME Kiara
- 12 5 HEAVEN HELP ME Deon Estus
- 13 18 I'LL BE LOVING YOU (FOREVER) New Kids On The Block
- 14 20 FOR YOU TO LOVE Luther Vandross
- 15 23 SHOW & TELL Peabo Bryson
- 16 24 LEAD ME INTO LOVE Anita Baker
- 17 21 THROUGH THE STORM Aretha Franklin
- 18 6 IF I'M NOT YOUR LOVER Al B Sure!
- 19 27 WORKIN' OVERTIME Diana Ross
- 20 25 MY ONE TEMPTATION Mica Paris
- 21 12 JOY AND PAIN Rob Base & DJ E-Z Rock
- 22 11 START OF A ROMANCE Sky
- 23 28 MADE TO BE TOGETHER DeJa
- 24 30 OBJECTIVE Miles Jaye
- 25 19 IF SHE KNEW Anne G
- 26 29 I WANT YOUR LOVE LaRue
- 27 14 TURN THIS MUTHA OUT MC Hammer
- 28 38 KEEP ON MOVIN' Soul II Soul
- 29 33 BABY DON'T FORGET MY NUMBER Milli Vanilli
- 30 34 DARLIN' I Vanessa Williams
- 31 40 GOTTA GET THE MONEY LeVert
- 32 — TURNED AWAY Chuckii Booker

- EMI
- Warner Brothers
- Tommy Boy
- Motown
- Def Jam
- EMI
- Columbia
- Wing
- RCA
- Capitol
- Arista
- Mika
- Columbia
- Epic
- Capitol
- Elektra
- Arista
- Warner Bros
- Motown
- Island
- Profile
- Atlantic
- Virgin
- Island
- Atlantic
- RCA
- Capitol
- Virgin
- Arista
- Wing
- Atlantic
- Atlantic

MUSIC VIDEO

TW LW

- 1 1 LIVE Frank Sinatra & Friends
- 2 3 RATTLE AND HUM U2
- 3 4 KYLIE — THE VIDEOS Kylie Minogue
- 4 — INVISIBLE TOUCH TOUR Genesis
- 5 2 2 OF ONE Metallica
- 6 8 IN SEARCH OF EXCELLENCE INXS
- 7 14 FAIT ACCOMPLI Level 42
- 8 5 INNOCENTS Erasure
- 9 11 VIDEO HITS Rick Astley
- 10 10 MAKING THRILLER Michael Jackson
- 11 9 VIDEO ANTHOLOGY Bruce Springsteen
- 12 7 HOMECOMING CONCERT Gloria Estefan
- 13 6 HARD 'N' HEAVY: VOLUME I ISSUE I Various
- 14 12 ACADEMY New Order
- 15 13 LOVESEXY LIVE I Prince
- 16 16 THE LEGEND CONTINUES ... Michael Jackson
- 17 — PRIVATE COLLECTION Cliff Richard
- 18 — COMPILATION Rod Stewart and the Faces
- 19 — NOW THAT'S WHAT I CALL MUSIC VIDEO 14 Compilation
- 20 — EVERGREEN All About Eve

- Video Collection
- CIC
- PWL
- Virgin
- PMV/Channel 5
- PMV/Channel 5
- PMV/Channel 5
- Virgin
- BMG
- Vestron
- CMV
- CMV
- PMI
- Palace
- Palace
- Video Collection
- PMI
- Music Club/Video Collection
- Virgin/PMI/PMV
- PMV/Channel 5

Compiled by Gallup

★ ★ ★ ★

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★ ★ ★ ★ ★

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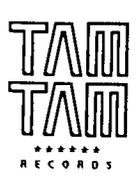
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GUARANTEE DISCOCENTRE

GOT A PROBLEM?

Back from a whirlwind tour of the Eastern Block countries, where she's been promoting Glasnost and her new range of support stockings, here's Auntie Claire with an answer to a problem on lots of people's lips

THIS WEEK'S PROBLEM:

Dear Claire, Time and again I read of all the wonderful things that Orange sell, but I like to see before I buy. As I work during the day it's a bit difficult to get to their showroom. Is there anything you can think of to solve THAT? ... MICHAEL JONES, CAMBERLEY

Claire replies: Well, luvvie, I think your letter arrived at just the right time. I am pleased to inform you that on **SUNDAY JUNE 4th**,

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● 'Ferry 'Cross The Mersey' pinches a third week at number one, but is waning fast, and seems practically certain to be overtaken next week either by **Jason Donovan's** new single 'Sealed With A Kiss', which was released on Monday after what seemed like weeks of heavy exposure on TV and radio, or **Lynne Hamilton's** strongly surging theme from the TV series 'Prisoner: Cell Block H', 'On The Inside'.

Lynne, the girl from Lancashire, who emigrated to Australia, then America, and disappeared as her hit was breaking, was finally found visiting friends in Melbourne, and whisked back to Britain to promote 'On The Inside'. She made her 'Top Of The Pops' debut last Thursday, only to be introduced by **Simon Mayo** as "Lynne Anderson". Nevertheless, the exposure the programme gave to 'On The Inside' hastened its ascent of the chart, and it now stands at number three.

In Australia, 'On The Inside' peaked at number two in 1979, being denied top billing by **Racey's** 'Lay Your Love On Me'.

● WE ARE THE CHAMPIONS: **Queen's** 'The Miracle' is a runaway number one on the album chart, after selling over 150,000 copies last week.

Queen thus join **Abba**, the **Police**, **Genesis**, **U2** and **Simple Minds** as the acts to have most number one albums in the Eighties — four. Of these acts, the Police, Genesis, U2 and Simple Minds have had all their albums debut at number one, whilst both Queen and Abba have had albums make lesser initial impressions only to later climb to the summit.

With two Seventies chart-toppers also to their credit, Queen have had a total of six number one albums — more than any other group except the **Beatles** (12

number ones), the **Rolling Stones** (nine), **Abba** (eight) and **Led Zeppelin** (also eight).

NB: Readers checking the validity of my claims on behalf of Queen should beware the Guinness Book Of British Hit Albums, which, on Page 183, omits the Police's two weeks at number one on the album chart (8/15 November 1986) with 'Every Breath You Take - The Singles' and lists five Queen albums as number ones under the group's own entry (P110) but credits only four in the table of acts with most number one albums on Page 170.

● **Donna Summer's** 'I Don't Wanna Get Hurt' vaults 12 places to number seven this week. Her last single, 'This Time I Know It's For Real', peaked at number two.

Incredibly, Donna has only once before scored back-to-back top 10 hits, these being 'Love's Unkind' and 'I Love You' in 1977/78.

● ALL THE TENS: 'Express Yourself' enters the singles chart at number 10 this week, to become **Madonna's** 10th single to debut inside the top 10.

● LIKE A SHOT FROM A... The remixed version of 'Sweet Child O' Mine' by **Guns N' Roses** differs very little from the original released last year — except in terms of chart success.

Then, before 'Paradise City' gave them a higher profile, 'Sweet Child O' Mine' debuted at number 35 and peaked at number 24. This week the remix bullets onto the chart at number 14.

● OUR FRIENDS' ECLECTIC: The occasional alliance between gloomy **Gary Numan** and **Bill Sharpe**, the



● **QUEEN:** "waddya mean we look like we're at an Estate Agents' convention . . ."

keyboards player from Britfunk outfit **Shakatak**, always seemed unlikely, but it continues and it seems to work.

This week, Bill and Gazza score their fourth joint hit with 'I'm On Automatic', which debuts at number 44. They previously charted with 'Change Your Mind' (number 17 in 1985), 'New Thing From London Town' (number 52 in 1986) and last year's number 34 hit 'No More Lies'.

● With 24 of this week's top 75 available in the format, the promised drive by record companies to popularise the cassette single seems to have materialised

— which is more than can be said for their sales, which currently make up just one percent of the singles market. Meanwhile, with all but 11 of this week's top 75 on compact disc, CD singles retain their eight percent share of sales action.

● Finally, in a particularly cramped area of the chart, where sales differentials this week are minimal, the **Beautiful South's** 'Song For Whoever' debuts at number 35. Had it sold a mere hundred copies less it would have been placed a couple of notches lower, thus fulfilling the prophetic title of its B-side 'Straight In At 37'.

NEWS EXTRA BIG COUNTRY NO SPLIT!

Reports in last week's national press claiming **Big Country** have split up have been strongly denied by the band's record company. Last Thursday's Guardian newspaper ran an interview with Stuart Adamson blaming the band's trip to Russia last year for debts of £200,000 which, it claimed, had forced the band to quit. Recently cancelled Big Country concerts had helped fuel the story, but a spokesman told **rm** that these were because of Stuart Adamson's throat problems.

● TWELVE INCH

TW LW

1	2	HELKOM HALIB (ACID ACID ACID) Cappella	Music Man
2	—	EXPRESS YOURSELF Madonna	Sire
3	1	EVERY LITTLE STEP Bobby Brown	MCA
4	6	MANCHILD Neneh Cherry	Circa
5	8	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire
6	—	IT IS TIME TO GET FUNKY D Mob featuring LRS	London
7	4	BRING ME EDELWEISS Edelweiss	WEA
8	11	I DON'T WANNA GET HURT Donna Summer	Warner Brothers
9	—	SWEET CHILD O' MINE Guns N' Roses	Geffen
10	5	REQUIEM London Boys	Teldec/WEA
11	3	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
12	16	FUNKY COLD MEDINA Tone Lōc	Delicious/Fourth & Broadway
13	7	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
14	—	JOY AND PAIN Donna Allen	BCM
15	13	THE LOOK Roxette	EMI
16	—	RIGHT BACK WHERE WE STARTED FROM Sinitta	Fanfare
17	—	FOREVER YOUR GIRL Paula Abdul	Siren
18	14	FERGUS SINGS THE BLUES Deacon Blue	CBS
19	9	HAND ON YOUR HEART Kylie Minogue	PWL
20	—	SONG FOR WHOEVER Beautiful South	GO!

● COMPACT DISC

TW LW

1	—	THE MIRACLE Queen	Parlophone CDPCSD107
2	—	TIN MACHINE Tin Machine	EMI USA CDMTLS1044
3	1	STREET FIGHTING YEARS Simple Minds	Virgin
4	2	PASTPRESENT Clannad	RCA
5	6	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
6	—	THE HITS ALBUM 10 Various	CBS/WEA/BMG
7	5	THE RAW AND THE COOKED Fine Young Cannibals	London
8	10	DON'T BE CRUEL Bobby Brown	MCA
9	7	A NEW FLAME Simply Red	Elektra
10	4	PARADISE Inner City	10 Records
11	8	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
12	3	MIND BOMB The The	Epic
13	12	TEN GOOD REASONS Jason Donovan	PWL
14	11	GOOD TO BE BACK Natalie Cole	EMI USA
15	—	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
16	9	BLAST Holly Johnson	MCA
17	13	NITE FLITE 2 Various	CBS
18	16	PRECIOUS METAL Various	Stylus
19	17	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
20	14	STEPPIN' TO THE SHADOWS Shadows	Polydor

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

MAY 28 - JUNE 3 1989

UK ALBUMS

TW	LW	W/C	Artist	Label
1	1	3	FERRY 'CROSS THE MERSEY Various	
2	3	8	MISS YOU LIKE CRAZY Natalie Cole	
3	13	7	ON THE INSIDE Lynne Hamilton	
4	2	5	HAND ON YOUR HEART Kylie Minogue	
5	8	3	MANCHILD Neneh Cherry	
6	4	10	REQUIEM London Boys	
7	19	2	I DON'T WANNA GET HURT Donna Summer	
8	5	6	BRING ME EDELWEISS Edelweiss	
9	6	3	EVERY LITTLE STEP Bobby Brown	
10	—	1	EXPRESS YOURSELF Madonna	
11	12	5	HELYOM HALIB (ACID ACID ACID) Cappella	
12	8	11	THE LOOK Roxette	
13	26	3	FUNKY COLD MEDINA/ON FIRE Tone Lóc	Delicious/Fourth & Broadway
14	—	1	SWEET CHILD O' MINE Guns N' Roses	Geffen GEF55
15	21	4	CAN I GET A WITNESS Sam Brown	A&M
16	14	3	FERGUS SINGS THE BLUES Deacon Blue	CBS
17	10	5	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers Parlophone
18	9	4	I WANT IT ALL Queen	Fanfare FAN18
19	—	1	RIGHT BACK WHERE WE STARTED FROM Sinitta	Desire
20	38	2	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Sublime
21	16	5	DON'T IT MAKE YOU FEEL GOOD Stefan Dennis	Epic
22	36	5	I DROVE ALL NIGHT Cyndi Lauper	Capitol
23	27	2	THE REAL ME WASP	WEA
24	33	3	PINK SUNSHINE Fuzzbox	London F107
25	—	1	IT IS TIME TO GET FUNKY D Mob featuring LRS	Atlantic
26	15	6	ELECTRIC YOUTH Debbie Gibson	CBS
27	11	18	ETERNAL FLAME the Bangles	EMI
28	31	4	CHANGE HIS WAYS Robert Palmer	Parlophone
29	18	3	MY BRAVE FACE Paul McCartney	Siren SRN112
30	—	11	FOREVER YOUR GIRL Paula Abdul	Sprint/CBS
31	17	11	BEDS ARE BURNING Midnight Oil	Neutron
32	40	2	ONE BETTER WORLD ABC	Epic
33	37	4	NOTHIN' (THAT COMPARES 2 U) Jacksons	MCA
34	49	5	I WON'T BACK DOWN Tom Petty	Go! GOD32
35	—	1	SONG FOR WHOEVER Beautiful South	Situation Two
36	35	2	PSYCHONAUT Fields Of The Nephilim	EMI
37	22	5	ROOMS ON FIRE Stevie Nicks	MCA
38	24	10	AMERICANOS Holly Johnson	EMI USA MT66
39	—	1	LOVE MADE ME Vixen	Rhythm King
40	25	7	WHO'S IN THE HOUSE Beatmasters With Merlin	MCA
41	20	10	BABY I DON'T CARE Transvision Vamp	BCM BCM257
42	—	1	JOY AND PAIN Donna Allen	Circa
43	23	5	VIOLENTLY Hue And Cry	Polydor PO43
44	—	1	I'M ON AUTOMATIC Sharpe + Numan	Elektra
45	28	9	IF YOU DON'T KNOW ME BY NOW Simply Red	Epic
46	29	4	LOVE ATTACK Shakin' Stevens	Epic
47	56	2	WALTZ DARLING Malcolm McLaren/Bootzilla Orchestra	Capitol
48	30	6	YOUR MAMA DON'T DANCE Poison	Motown
49	50	3	FREE Stevie Wonder	Big Life
50	32	6	WHERE HAS ALL THE LOVE GONE Yaz	10 Records
51	45	12	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	Ahead Of Our Time CCUT6
52	—	1	MY TELEPHONE Coldcut	Chrysalis
53	51	4	GRACELAND the Bible	RCA
54	47	3	CLOSE MY EYES FOREVER (REMIX) Lita Ford with Ozzy Osbourne	Polydor
55	48	2	LONG HOT SUMMER '89 Style Council	Warner Brothers W2960
56	—	1	ORANGE CRUSH R.E.M.	Capitol
57	57	2	JOY AND PAIN Maze featuring Frankie Beverly	FON/WEA
58	46	3	U + ME = LOVE Funky Worm	Polydor WONI
59	75	2	CRY Waterfront	Vertigo
60	34	6	I'LL BE THERE FOR YOU Bon Jovi	CBS
61	59	3	TILL I LOVED YOU Placido Domingo/Jennifer Rush	Virgin
62	39	5	DISAPPOINTED Public Image Ltd	Blue Wave/Parlophone
63	68	2	WALKING ON SUNSHINE (TIM SIMENON REMIX) Eddy Grant	Kool Kat KOOL501
64	—	1	WORK IT TO THE BONE LNR	EMI
65	42	5	WORKIN' OVERTIME Diana Ross	A&M AM476
66	—	1	DOWNTOWN One 2 Many	London
67	43	8	GOOD THING Fine Young Cannibals	Fontana
68	44	9	YOU ON MY MIND Swing Out Sister	Virgin VS1167
69	—	1	SHAKIN' THE TREE Youssou N'Dour/Peter Gabriel	Def Jam/CBS
70	41	5	MY LOVE IS SO RAW Alyson Williams featuring Nikki D	Vertigo
71	62	7	ONE Metallica	RCA
72	71	2	SCOTTISH RAIN the Silencers	Equinox
73	81	3	GOOD GOOD FEELING Eric & The Good Good Feeling	Sire
74	58	12	LIKE A PRAYER Madonna	10 Records
75	54	7	AIN'T NOBODY BETTER Inner City	Fontana BRX2
76	—	1	WHERE WERE YOU Adult Net	A&M
77	64	—	IT'S YOUR TIME Arthur Baker featuring Shirley Lewis	Profile PROF246
78	—	1	ALWAYS THERE Charvoni	Syncopate SY28
79	—	1	LET'S DANCE Sweet Tee	Profile PROF246
80	—	1	BONNIE WEE JEANNIE MCCALL Stuart Anderson	Scottisc ITV75481
81	96	—	BREAKOUT James Taylor Quartet	Urban
82	—	1	STREETS OF YOUR TOWN Go-Betweens	Beggars Banquet BEG232
83	76	—	AIN'T NOTHING TO IT K-9 Posse	Arista
84	—	1	PRAYER Claytown Troupe	Island IS417
85	100	—	WITNESS FOR THE WORLD Cry Before Dawn	Epic
86	—	1	STILL WAITING Kechia Jenkins	Profile PROF250
87	—	1	I FEEL THE POWER Vow Wow	Arista VWV3
88	93	—	LET'S GO DJ Fast Eddie	Westside/DJ International
89	78	—	JUST LIKE HEAVEN Dinosaur Jr	Blast First
90	—	1	GOODBYE LITTLE BOY Triffids	Island
91	—	1	CALLING OUT TO CAROL Stan Ridgway	IRS EIRS106
92	—	1	PUT YOUR TRUST IN THE MUSIC Burrell	10 Records TEN264
93	—	1	THERE'S A SPY (IN THE HOUSE OF LOVE) Animal Logic	Virgin AL10
94	—	1	IN THE MIDNIGHT HOUR Maloko	London LON229
95	—	1	MR. D.J. Joyce 'Fenderella' Irby	Motown ZB42771
96	89	—	CULT OF PERSONALITY Living Colour	Epic
97	—	1	OPEN UP YOUR HEART Raiana Paige	Sleeping Bag SBUK10
98	—	1	THE PRISONER Howard Jones	WEA HOW14
99	—	1	YOUR LUCK'S CHANGED Skin Games	Epic SGA4
100	94	—	AFTER ALL Cher & Peter Cetera	Geffen

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

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

TOP 75 ARTIST ALBUMS

TW	LW	W/C	Artist	Label
1	—	1	THE MIRACLE Queen	Parlophone PCSDI07
2	1	4	TEN GOOD REASONS Jason Donovan	PWL
3	—	1	TIN MACHINE Tin Machine	EMI USA MTL51044
4	6	8	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
5	2	4	STREET FIGHTING YEARS Simple Minds	Virgin
6	25	25	DON'T BE CRUEL Bobby Brown	MCA MCF 3425
7	3	5	PAST/PRESENT Clannad	RCA
8	3	3	PARADISE Inner City	10 Records
9	7	16	THE RAW AND THE COOKED Fine Young Cannibals	London
10	12	7	CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
11	9	15	A NEW FLAME Simply Red	Elektra
12	4	2	MIND BOMB The The	Epic
13	11	3	GOOD TO BE BACK Natalie Cole	EMI USA
14	—	1	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
15	10	5	BLAST Holly Johnson	WX268
16	20	59	APPETITE FOR DESTRUCTION Guns N' Roses	MCA
17	14	29	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Geffen
18	13	3	STEPPIN' TO THE SHADOWS Shadows	□ Epic
19	21	10	LIKE A PRAYER Madonna	Polydor
20	16	26	REMOTE Hue And Cry	Sire
21	19	20	EVERYTHING the Bangles	Circa
22	15	3	KALEIDOSCOPE WORLD Swing Out Sister	CBS
23	18	2	BLIND MAN'S ZOO 10,000 Maniacs	Fontana
24	26	47	KYLIE — THE ALBUM Kylie Minogue	Elektra
25	22	8	POP ART Transvision Vamp	☆☆☆☆☆ PWL
26	24	80	KICK INXS	MCA
27	28	13	STOP Sam Brown	☆☆ Mercury
28	17	4	DISINTEGRATION the Cure	A&M
29	23	2	WORKIN' OVERTIME Diana Ross	Fiction
30	32	8	GIpsy KINGS Gipsy Kings	EMI
31	27	4	DIESEL AND DUST Midnight Oil	Telstar
32	25	2	BIG DADDY John Cougar Mellencamp	CBS
33	36	8	FOREVER YOUR GIRL Paula Abdul	Mercury
34	30	17	OPEN UP AND SAY... AAH! Poison	Siren
35	42	12	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Capitol
36	34	91	BAD Michael Jackson	Polydor
37	44	37	ANCIENT HEART Tanita Tikaram	☆☆☆☆☆☆☆☆ Epic
38	38	36	WATERMARK Enya	☆ WEA
39	58	11	LOC'ED AFTER DARK Tone Lóc	☆ WEA
40	31	11	SOUTHSIDE Texas	Delicious/Fourth & Broadway
41	64	11	ANOTHER PLACE AND TIME Donna Summer	Mercury
42	35	8	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	Warner Brothers
43	33	28	— WANTED Yaz	K-TEL
44	45	58	THE INNOCENTS Erasure	☆ Big Life
45	29	3	BARRY MANILOW Barry Manilow	☆ Mute
46	—	1	THROUGH THE STORM Aretha Franklin	Arista
47	48	33	RATTLE AND HUM U2	Arista 209842
48	41	6	SONIC TEMPLE the Cult	☆☆ Island
49	—	1	AMANDLA Miles Davis	Beggars Banquet
50	47	5	DOOLITTLE Pixies	Warner Brothers WX250
51	39	2	LARGER THAN LIFE Jody Watley	4AD
52	66	8	THE HEADLESS CHILDREN WASP	MCA
53	37	5	COMING ALIVE AGAIN Barbara Dickson	Capitol
54	56	59	TRACY CHAPMAN Tracy Chapman	Telstar
55	46	32	MONEY FOR NOTHING Dire Straits	☆☆☆ Elektra
56	60	4	STONE ROSES Stone Roses	☆☆☆ Vertigo
57	52	11	THREE FEET HIGH AND RISING De La Soul	Silvertone
58	51	18	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell & New Bohemians	Big Life/Tommy Boy
59	—	27	GREEN R.E.M.	Geffen
60	67	76	RAINTOWN Deacon Blue	Warner Brothers
61	55	27	GREATEST HITS Fleetwood Mac	CBS
62	53	31	TRAVELING WILBURYS Traveling Wilburys	☆☆ Warner Brothers
63	50	17	MYSTERY GIRL Roy Orbison	☆☆ Warner/Wilbury
64	54	11	RAW Alyson Williams	Virgin
65	49	33	THE GREATEST HITS COLLECTION Bananarama	Def Jam/CBS
66	63	12	G'N'R LIES Guns N' Roses	☆☆ London
67	40	15	ELECTRIC YOUTH Debbie Gibson	Geffen
68	—	34	FLYING COLOURS Chris De Burgh	Atlantic
69	68	93	HYSTERIA Def Leppard	A&M AMA5224
70	59	4	IN YOUR FACE Kingdom Come	Bludgeon Riffola
71	—	211	BROTHERS IN ARMS Dire Straits	Polydor
72	—	32	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	Vertigo VER425
73	—	96	HEARSAY/ALL MIXED UP Alexander O'Neal	WEA WX200
74	62	25	ROACHFORD Roachford	Tabu 4509361
75	—	29	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	CBS
				EGEGV72

TOP 20 COMPILATION ALBUMS

TW	LW	W/C	Artist	Label
1	—	1	THE HITS ALBUM 10 Various	CBS/WEA/BMG HITS 10
2	1	4	NITE FLITE 2 Various	CBS
3	3	2	PRECIOUS METAL Various	Stylus
4	—	1	THE CHART SHOW — DANCE MASTERS Various	Dover AD7
5	2	10	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
6	5	21	DIRTY DANCING Original Soundtrack	☆☆ RCA
7	4	7	DEEP HEAT — THE SECOND BURN Various	Telstar
8	8	8	THE SINGER AND THE SONG Various	Stylus
9	7	21	BUSTER Original Soundtrack	☆☆ Virgin
10	6	14	CHEEK TO CHEEK Various	CBS
11	9	3	THE CHART SHOW — ROCK THE NATION 2 Various	Dover
12	13	21	GOOD MORNING VIETNAM Original Soundtrack	A&M AMA3913
13	12	21	SOFT METAL Various	Stylus
14	10	21	THE BLUES BROTHERS Original Soundtrack	Atlantic
15	11	21	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆ Really Useful
16	14	15	DEEP HEAT Various	Telstar
17	18	21	THE GREATEST LOVE Various	Telstar
18	16	21	MORE DIRTY DANCING Original Soundtrack	RCA
19	15	18	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
20	20	21	THE LOST BOYS Original Soundtrack	Atlantic

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



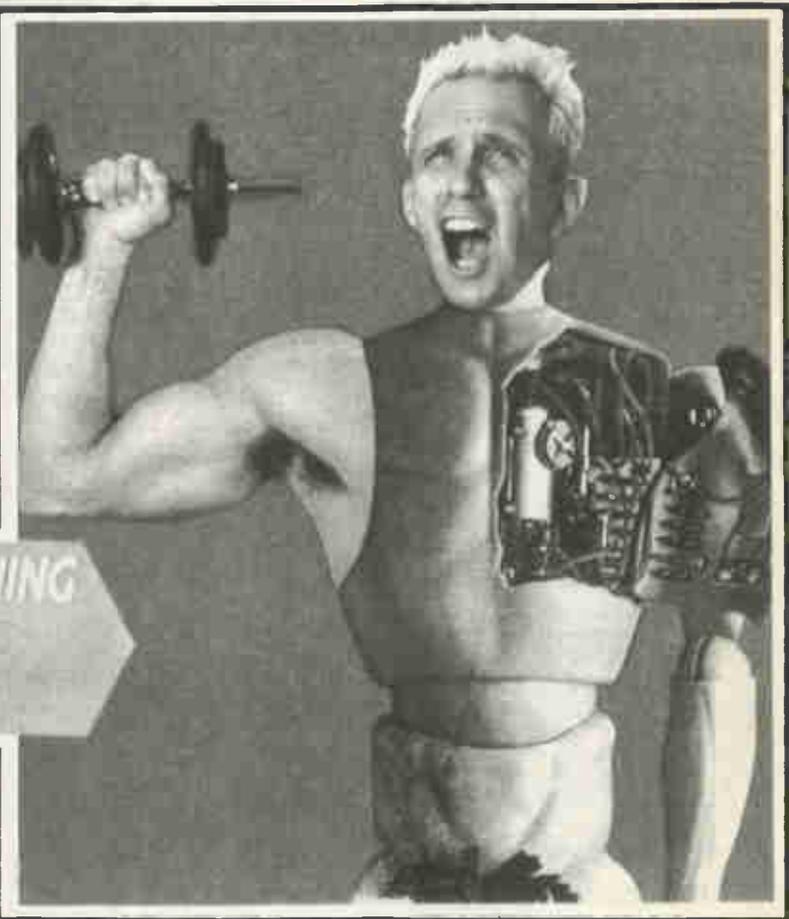
GUILTY !
Accused of wild remixing:
 MANSFIELD, COOK, JECZALIK, SAUNDERS, HORNER, SHILLING, DORRELL,
 MORAN, BEN-YELLES, MORTON, SHERMAN, BELLUCCI, MANTRONIK, THE SLEEPERS.

Friday, May 28, 1989 1.541£ Yesterday's sale: 3 Thought: A kettle-beet-of-zis-kettle-beet-of-zat!

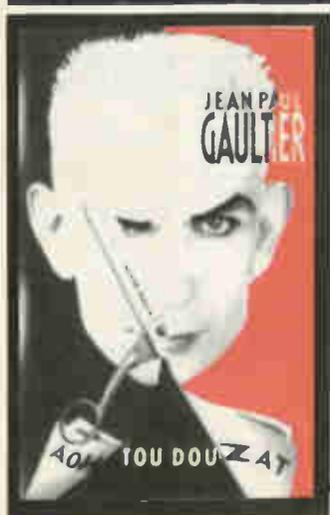
REMIX VIRUS TAKES OVER BODY & SOUL

Froggy couturier states:

" I'm prepared to do anything...
 and everything to be in the top 20
 with my new album..." Et voilà !



Mr. GAULTIER TRAINING
 FOR FORTHCOMING
 WORLD TOUR ...



★ Parisian designer
 Jean-Paul Gaultier
TORN between fashion
 and music...

GAULTIER CUT ABOVE THE REST

