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RECORD MIRROR

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

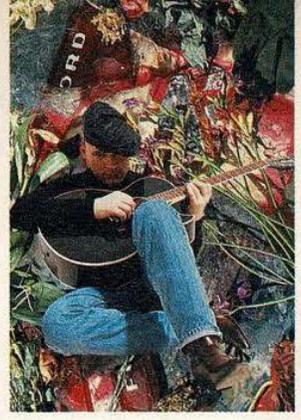
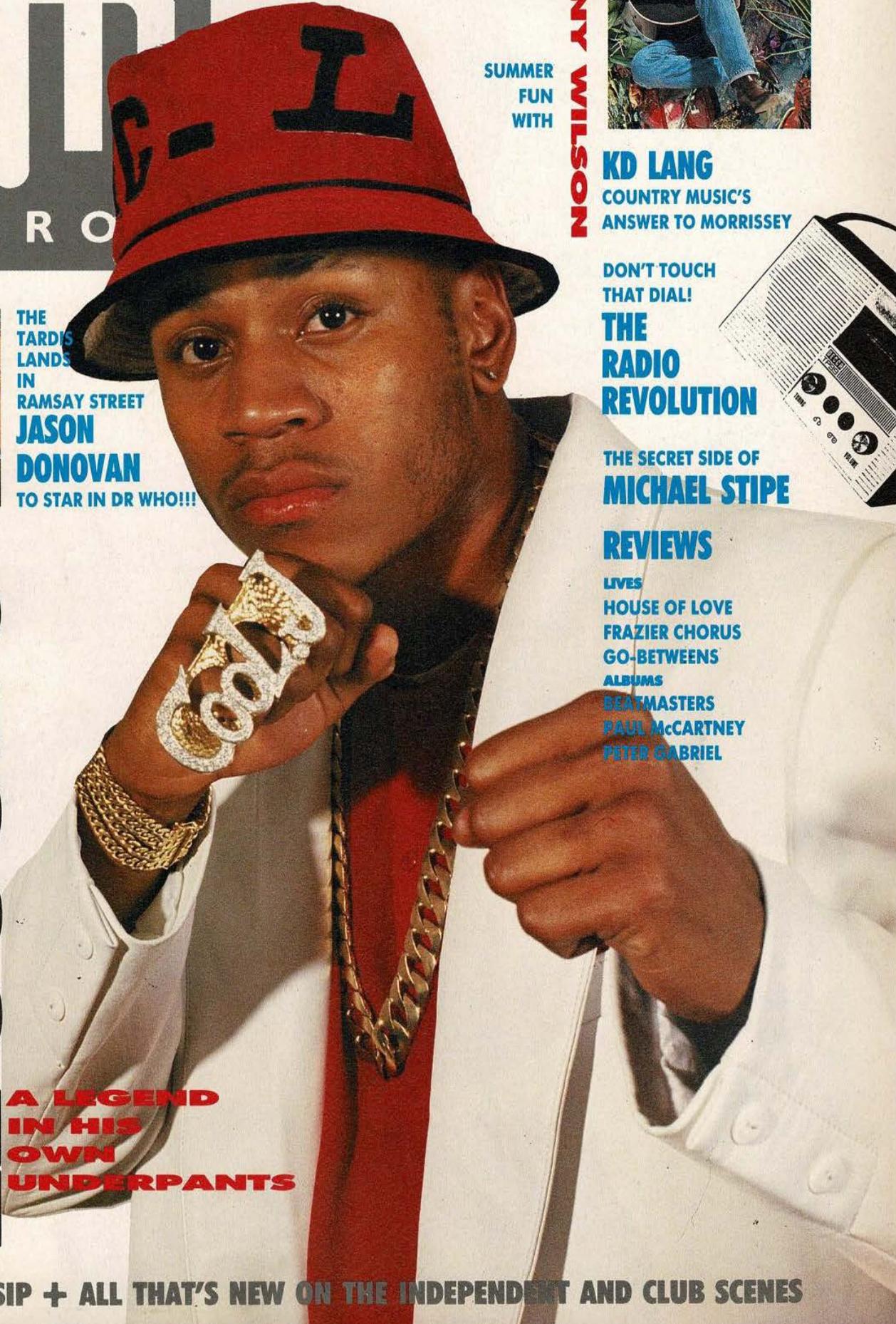


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JASON DONOVAN
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LL COOL J

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IN HIS
OWN
UNDERPANTS**



DANNY WILSON

SUMMER FUN WITH

KD LANG
COUNTRY MUSIC'S ANSWER TO MORRISSEY

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THE RADIO REVOLUTION



THE SECRET SIDE OF
MICHAEL STIPE

REVIEWS

- LIVES
- HOUSE OF LOVE
- FRAZIER CHORUS
- GO-BETWEENS
- ALBUMS
- BEATMASTERS
- PAUL McCARTNEY
- PETER GABRIEL

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



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THE MANY FACES OF MICHAEL STIPE

rm discovers the R.E.M. mainman in his little known post impressionist period

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NEWS

EDITED BY ROBIN SMITH



● MAKING THE BREAK

Queen, the band who look as if they'll still be making records when they're 90, follow up their chart-busting single 'I Want It All' with 'Breakthru' out June 19. It's taken from their number one album 'The Miracle', while the flip side features 'Stealin'. On the 12 inch you'll find an extended version of 'Breakthru' and a cut-to-shape picture disc will also be available.

"'Breakthru' is a classic pop song played by a rock group and I think it's about seven light years better than Jason Donovan," quips Queen's drummer Roger Taylor.



● BABY TALK

The ever cuddly Cult release their single 'Edie (Ciao Baby)' on June 26. The flip side features 'Bleeding Heart Graffiti', which isn't featured on their 'Sonic Temple' album, while the 12 inch also has 'Medicine Train' and a live version of 'Love Removal Machine' recorded at the Hammersmith Odeon in 1987.

The Cult are currently touring America with Metallica, poor wee things.

NIGHT OUT

The London Boys, those chaps who have muscles where most people have pimples, follow up their top five hit 'Requiem' with 'London Nights' out on June 19. The flip side features 'The London Days (The Instrumental)' while the three inch CD version also has an extended continental remix of 'Requiem'.

The new single is a taster from the London Boys' forthcoming album 'The Twelve Commandments Of Dance'.

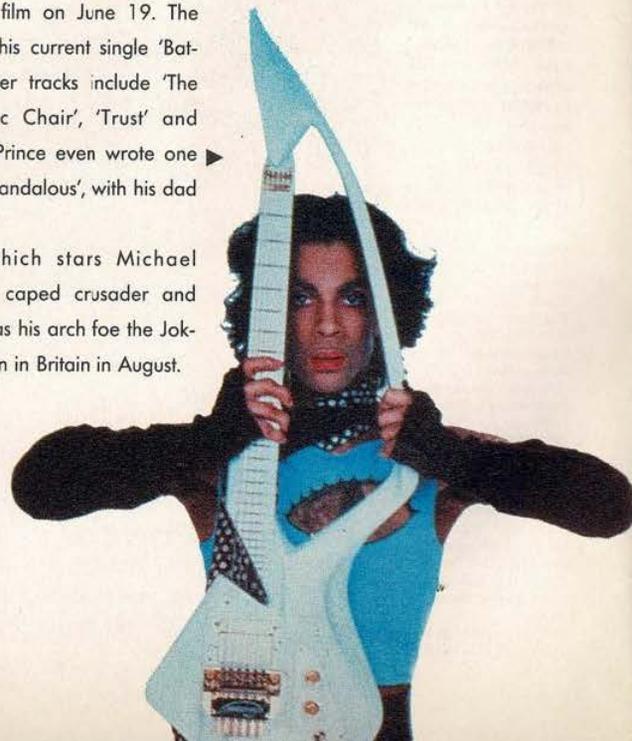
WHAT A NIGHT

Cyndi Lauper, who's been racing up the charts with 'I Drove All Night', releases her album 'A Night To Remember' on June 19. The album includes Cyndi's current single, and among the other tracks are 'Primitive', 'My First Night Without You', and 'Heading West'.

HOLY ALBUM

Prince releases his soundtrack album to the Batman film on June 19. The album features his current single 'Batdance' and other tracks include 'The Future', 'Electric Chair', 'Trust' and 'Lemon Crush'. Prince even wrote one of the tracks, 'Scandalous', with his dad John L Nelson.

'Batman', which stars Michael Keaton as the caped crusader and Jack Nicholson as his arch foe the Joker, is due to open in Britain in August.



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TOURS

The Blow Monkeys will be playing a series of nine dates starting this month. See 'em at Eastbourne Congress Theatre June 15, Worthing Assembly Hall 17, Peterborough Creffet 18, Folkstone Leas Cliff Hall 19, Cambridge University 20, St Albans City Hall 21, Oxford University 23, Harlow Town Park 24, London Kilburn National Ballroom 27, Warwick University 28.

Fields Of The Nephilim have added two extra dates to their tour and they'll be playing Bromley Warehouse June 24 and the Kilburn National Ballroom on June 25.

The Stone Roses have lined up some more dates and they'll be grooving along at Newcastle Riverside June 20, Edinburgh Venue 21, Glasgow Rooftops 22, Middlesborough Town Hall 23, Northampton Roadmenders 24, Norwich Arts Centre 25, Bristol Bierkeller 26, Stratford On Avon Civic Hall 27, Birmingham Irish Centre 28.

RELEASES

Julian Cope releases his single 'China Doll' this week. The flip side features 'Crazy Farm Animal' while the 12 inch features two bonus tracks 'Desi' and 'Rail On'.

Pixies release their single 'Here Comes Your Man' on June 19. It's taken from their album 'Doolittle' and the flipside features 'Into The White'.

Prefab Sprout release their 10 track album 'Protest Songs' on June 19. The album was originally recorded in 1985 but the songs went missing as bootlegs.

Mancunian five piece **A Certain Ratio**, release their single 'The Big E (I Won't Stop Loving You)' this week. The flip side features the instrumental composition 'Love Is The Way'.

SAVE THE WORLD

Belinda Carlisle, Sam Brown, Kate Bush and LL Cool J are among the stars who have teamed up to record a band aid-style single for conservation.

'Spirit Of The Forest' is released this week and royalties will be going to the Earth Love Fund, a project dedicated to conserving the rainforests and maintaining the quality of natural life on this increasingly endangered planet of ours.

The group Gentlemen Without Weapons originally wrote the song for the Friends Of The Earth Rainforest Ball held in London last year, and for the new version recording sessions were made in Los Angeles, New York, London, Rio de Janeiro, and in the Amazon rain forest with various native tribes.

MORE PET DATES

Pet Shop Boys have added some more dates to their first ever tour announced last week and they'll be playing Birmingham NEC July 14, and Wembley Arena 21. Tickets for the new shows are available from box offices and usual agents and as **rm** went to press we were told that there were still a few tickets left for Wembley on July 20 and also for the Pet Shop Boys show at Glasgow on July 17.

Promoter Harvey Goldsmith says he's investigating the possibility of arranging some more shows at another London venue for the Pet Shop Boys because no more dates are available at Wembley. When the Pet Shop Boys tour was first announced tickets sold out within two hours.

JUST YOU

U2, one of the most popular bands in the entire history of the universe, release their single 'All I Want Is You' this week. It's taken from their jolly popular album 'Rattle & Hum' while the flip side features a version of the Righteous Brothers' 1965 hit 'Unchained Melody'. There's another golden oldie on the 12 inch with a rip roaring version of Love Affair's 1969 hit 'Everlasting Love'.

The video for 'All I Want Is You' was shot in Rome two months ago and it's a torrid tale about a doomed love affair.

MORE READING NAMES

More names have been added to the bill of this year's fun packed Reading Festival. **My Bloody Valentine**, **Spacemen 3** and **Gaye Bykers On Acid** have added to the attractions on Friday August 25, while **Green On Red** have signed up for August 26. On August 27, the festival closes with the **Butthole Surfers**, **Pop Will Eat Itself**, **Voice Of The Beehive**, **the Mighty Lemon Drops**, **Loop** and **World Domination Enterprises**.

NO DONINGTON

This year's **Monsters Of Rock** festival due to be held at Castle Donington in August has been cancelled.

The organisers say that by the time an appeal against a crowd control limit at the site has been processed they won't have enough time to arrange the festival properly and so they've decided to pull the plug.

The organisers, Aimcarve Ltd, are appealing in court against a decision by North West Leicestershire District Council that crowds at Donington must be limited to 70,000 people. Aimcarve say there's space for 100,000 people.

However, don't get too upset heavy metal fans. A spokesperson for Aimcarve says they're confident that the festival will return to Donington next year.

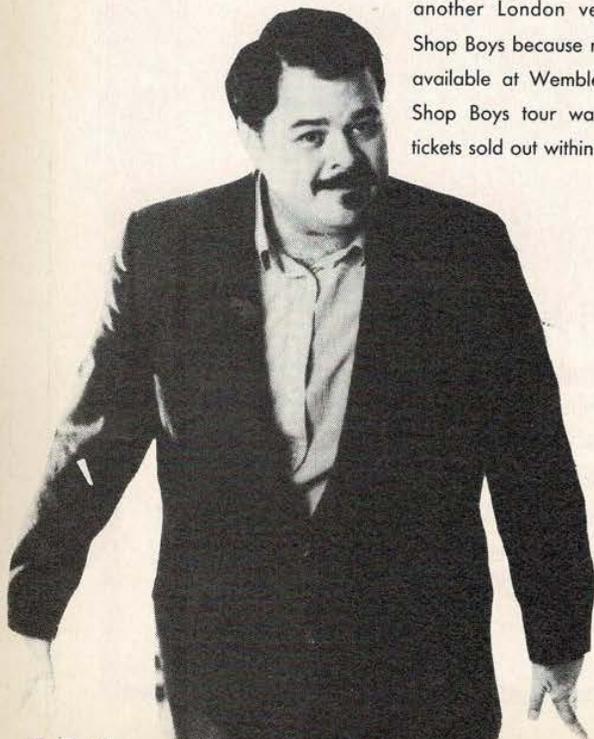
HAPPY XMAS

Marillion, featuring their new vocalist Steve Hogarth, will be playing their traditional Xmas tour in December. They'll be kicking off with Newcastle City Hall on December 3, followed by Glasgow Barrowlands 4, Bristol Colston Hall 6, Gwent Newport Centre 7, Hanley Victoria Hall 9, Bradford St Georges Hall 10, Sheffield City Hall 11, Liverpool Royal Court 13, Manchester Apollo 14, Wolverhampton Civic Hall 15, Birmingham Aston Villa Leisure Centre 17, Hammersmith Odeon 18. Tickets are on sale now.

Steve Hogarth, who replaces Fish, was previously with the Europeans and How We Live and he'll be making his vinyl debut with the band on their forthcoming album 'Season's End'.

UBU DATES

Pere Ubu will be hitting the road again this month and they've lined up dates at Brighton Zap Club June 26, Cardiff Venue 28, Dublin McGonagles 30, Edinburgh Carlton Studios July 1, Newcastle Riverside 2, Manchester Hacienda 3, Birmingham Irish Centre 4. They'll also be supporting the Pixies at the Kilburn National on July 5 and 6. Wahoo!



NEW ROCK SHOWS

BBC 2 launches a new series of rock shows this month. All the shows in the 'Sounds Of Eden' series will be recorded at the Eden Court Theatre in Inverness and the first band to be featured will be Roachford in a show that goes out on June 19 at 11.15pm. Deacon Blue will be featured on June 26, Hue & Cry on July 3, Love And Money on July 10, Fairground Attraction on July 17 and a compilation show featuring Goodbye Mr McKenzie, the Kevin McDermott Orchestra, the Darling Buds, Diesel Park West and Five Guys Named Moe will be screened on July 24.

FALL IN

The Fall release their album 'Seminal Live' on June 26. Side one features studio tracks including 'Dead Beat Descendant' and 'Pinball Machine', while side two has a selection of live tracks including that highly regarded pearl 'Victoria'. CD and cassette versions feature four bonus tracks.

ROACHFORD SINGLE

Just back from a very successful American tour, Roachford release their new single 'Kathleen' on June 19. It's taken from the band's debut album 'Roachford', while the flip side features the previously unreleased track 'Just Can't Let Go'. What are you waiting for? Go out and buy up at least half a dozen copies now.

ENOUGH IS ENOUGH

The almost legendary **Jesus Jones** release their single 'Never Enough' on June 26 and a spokesperson for the band says it's "Bloody great". The flip side features 'What's Going On' while on the 12 inch you'll also find 'It's The Winning That Counts'.

Jesus Jones have also lined up a tour and they'll be playing Brighton Zap Club July 4, Rayleigh Pink Toothbrush 5, Manchester Boardwalk 6, Dudley JB's 7, Newcastle Riverside 9, Birmingham Irish Centre 10.

● Due to pressure of work, Texas have decided to postpone their July tour to September and they'll now be playing Cambridge Corn Exchange September 1, Liverpool Royal Court 2, Bristol Studio 4, London Town And Country 5, 6, Bradford St Georges Hall 8, Glasgow Barrowlands 9.

Tickets for the original shows are valid for the new dates or refunds are available.

ALEX TOUR

The very large but undoubtedly very wonderful **Alexander O'Neal** will be playing a Christmas tour. He'll be appearing at Wembley Arena December 6, 7, 8, 9, followed by Birmingham International Arena 11, 12, and Manchester G-Mex 16. Tickets are available from box offices and usual agents.

Alex has just completed a riotously successful American tour and he was mobbed on stage in Detroit. Some people have no taste, do they?

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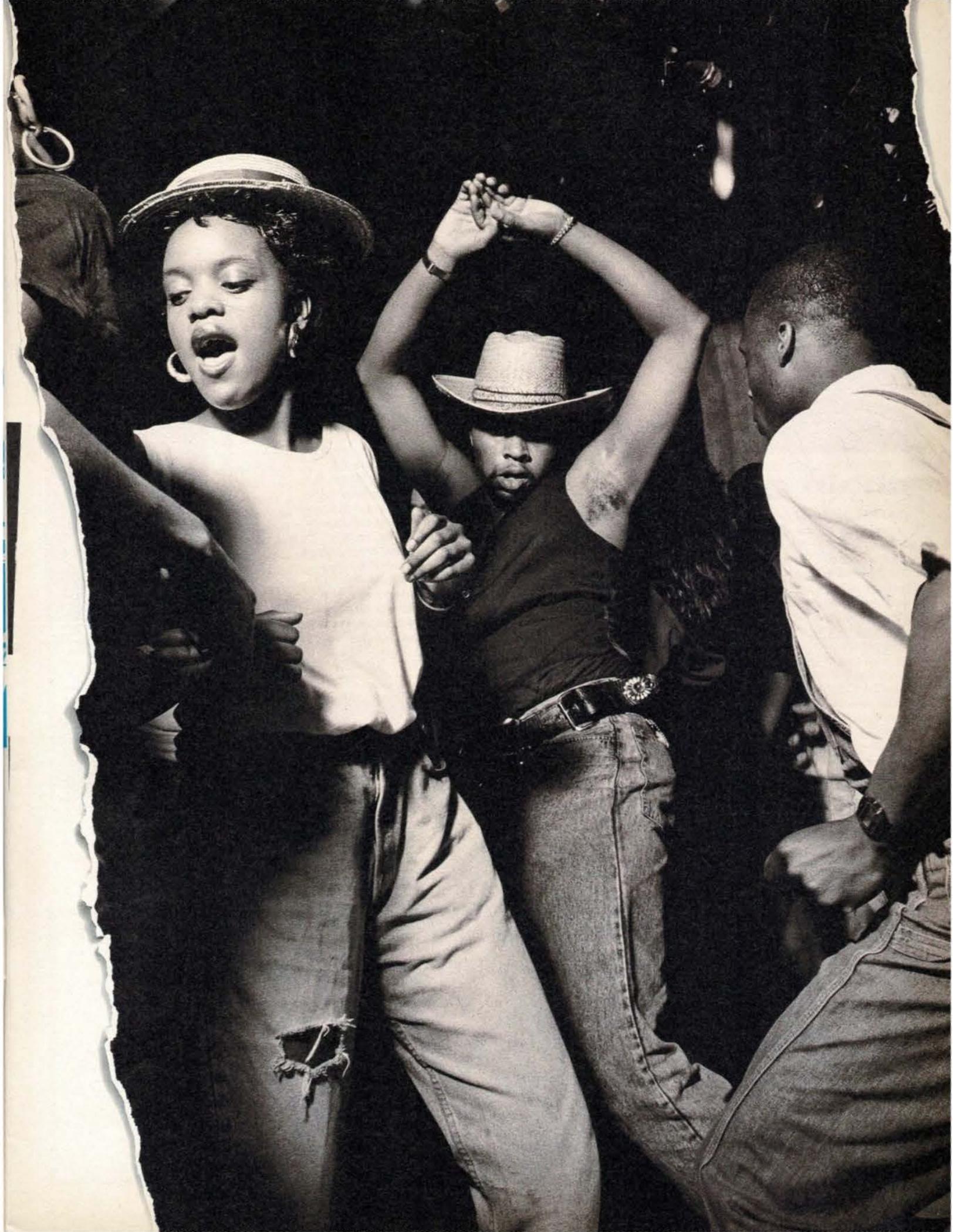
MORE

POWER

MORE

ENERGY





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EDITED BY ANDY STRICKLAND



chain gang

The **River Detectives** look like coming up on a wave of praise with the release of their debut single 'Chains'. The duo of Sam Corry and Dan O'Neil have been waiting patiently, writing songs in a bedsit in the Ravenscraig area of Motherwell and trying to make their minds up whether to be a duo, relying on the more acoustic side of their music, or the more rock 'n' roll approach taken on the single. Their forthcoming LP, 'Saturday Night And Sunday Morning', will be a mixture of both, but the boys have made the right choice for the single, a tasteful pop/rock mixture that echoes Pretenders and Lloyd Cole guitar work as well as leaning heavily on the classic 'Sweet Jane' riff. The band have already been praised to the heavens by those who came across any one of the 97 gigs that the boys played last year and there will be more this summer when Sam and Dan will be joined by their band. An honourable mention must be given to the demo version of the LP's title track, which is a joyous three-and-a-half minutes of easy guitar pop. Definitely one to keep an eye on.



ghoulies

Ghost Dance are the band that threatened to blow *Fields Of The Nephilim* off stage at the Reading Festival last year. Not bad for an, as then, unsigned act who'd been confined to the Independent chart. They've since signed a major deal and the first fruits of the new era come in the shape of the single 'Down To The Wire'. It's a strong slice of rock 'n' roll guitar attack topped off by the sweet vocal of Anne-Marie. Like a glitter band for the Nineties without the bubblegum of *Transvision Vamp* and with a somewhat trad guitar solo screeching around, **Ghost Dance** walk a thin line between appealing to all and falling short of many, a brave mix in a grubby sort of way.



give give give me

Intriguing name of the week award goes to Edinburgh band the **Indian Givers**, who've been around barely a year but are due to release their debut single this week. 'Hatcheck Girl' comes on all Stan Ridgway in a Brit sort of way with its tale of unrequited love. Quite why a band from Edinburgh should be singing about the distinctly Stateside occupation is a bit of a mystery, we can only suppose it's because the British equivalent, 'The Female Cloakroom Attendant', doesn't quite roll off the tongue, but there's something distinctly transatlantic about the **Indian Givers'** sound. In case you're wondering, and of course you are, an **Indian Gift** is apparently a gift that is asked back or for which a return gift is expected. And if all this sounds right up your street, you can catch the trio of Nigel Sleaford, he's the one who does the Stanard vocal impression, Avril Jameison and Simon Frazer when they support **Frazier Chorus** on their upcoming tour. Sounds like a laidback summer hit to us folks.

jason donovan sealants top ten

- 1 'Fergus Sings The Glues' Deacon Blue
- 2 'I Won't Back Down' Tom Putty
- 3 'There's Mortar Love (Than Boy Meets Girl)' Communards
- 4 'Grout!' Tears For Fears
- 5 'Take On Me' U-Hu



- 6 'Ace Of Spades' Mortarhead
 - 7 'Toy Boy' Cementta
 - 8 'E'ternal Glaze' the Bangles
 - 9 'Superglue Woman' Karyn White
 - 10 'Albinoni Vs Star Wars' Sigue Sigue Bostik
- Compiled by the Sticky Fingers

with contributions this week from Roger Pebody

You want an absolute stormer of a single? Simple, first get yourself a song. Wilson Pickett's 'In The Midnight Hour' will do the job nicely, it's still thrilling after 24 years. Then hire an African music maestro called Vincent Nguini. He comes from Cameroon, which is just south of Nigeria. Next? An American session singer who can handle the vocals as if his life depended on it. We'll call him Tommy Lipson. Stir in a gaggle of African and American musicians and a producer who calls himself Bah and runs an African record shop in Washington DC, name the whole outfit Maloko and get it released by London Records. The results are stunning. Jittering and sparkling Zairean guitar licks abound in what is a perfectly natural musical marriage, with only several thousand miles of the Atlantic Ocean getting in the way. There have been scores of covers of 'In The Midnight Hour', good, bad and indifferent, but what makes or breaks this one is the brass section. Designed to be played deafeningly loud, their riff blasts its way to the other side of the street with enormous punch. Stand way back. (RP)



earbenders

Andy Strickland
 'Two Different Worlds' LL Cool J (forthcoming Def Jam LP track)
 'Batdance' Prince (Warner Bros 45)
 'Counterfeit EP' Martin Gore (Mute LP)

Darren Cook
 'Barnaby Hardly Working' Yo La Tengo (What Goes On LP)
 'Dead Beat Descendant' the Fall (Beggars Banquet B-side)
 'Debaser' Pixies (4AD LP track)

Johnny Dee
 'Fairvan' Five Guys Named Moe (No Moe 45)
 'Skateboarding To Oblivion' Benny Profane (Play Hard 45)
 'I'm That Type Of Guy' LL Cool J (Def Jam 45)

GREAT POP THINGS → The Fall story - Part 2 - They Brought ballet to the masses! BY COLIN B. MORTON and CHUCK DEATH



Over the years the FALL released many "INDIE" records on tons of different indie labels. They left ROUGH RECORDS in protest after Steve Morrissey had claimed that Queen Elizabeth the second of England was, in fact, dead.

Whilst on tour in the U.S.A. Mark met and fell in love with Brix, (later known as the BONNIE LANGFORD of INDIE due to her fantastic singing and tap dancing abilities) It wasn't long before she was a fully fledged FALL member...

Mark wrote "THE POPE WEARS RED SOX" a musical comedy spoof about a nice pope who wants to give the vatican treasures to the poor. The critics, who wanted a straightforward musical like "JESUS CHRIST SUPERSTAR", were baffled.

Unperturbed by the criticism, Markie wrote a pantomime for Rock band and people in tights called "I AM COMPLETELY BANANAS" about the life of LUDWIG OF BAVARIA..... (Further Fall fun in the future) THE END!!!!

WATCH OUT!

Omar's back with another brilliant single entitled

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guns n' roses childish top ten

- 1 'Milk Teeth And Alcohol' Dr Feelgood
- 2 'Bedwetting Time' the Clash
- 3 'Nappy Talk' Captain Sensible
- 4 'Cry' Godley & Creme
- 5 'Blow The House Down' Living In A Chicken Pox



- 6 'Please Mister Postman Pat' the Carpenters
 - 7 'I Won't Back Down' Tom Potty
 - 8 'Measles Myself And I' De La Soul
 - 9 'Playschool's Out' Alice Cooper
 - 10 'Born In The USA' the Bossy.
- Compiled by the Aaaahs



● FIVE GUYS NAMED MOE: "go on, jump you coward"

give me moe moe moe

Five Guys Named Moe is, as you might expect in the wacky world of pop, in fact three guys and a gal. The band, currently based in Glasgow, hail from the northern Ontario town of Waba which has a population of 217, apparently. Now whether this is true or a complete wind-up is of little importance because they've just released a rather wonderful rollercoaster of a single called 'Fairvan'. A poppy, country number with a hint of the Lilac Time about it, full of the joys of a summer drive through hedgerowed country lanes with some rather smashing piano and banjo business going down. We could repeat more of the obvious lies we've been spun about the band, which include things such as members losing their hunting licences (hunting? How anti-pop can you get?), but we'd rather just play the record again and recommend that you keep an ear open for them.

nice, bristols



We caring types here at **rm** occasionally get pulled up, quite rightly, for being biased towards London events — gigs, gossip, films, news etc. We reckon we do more than anybody to cover life in the fast lane in the rest of the UK and this week we bring you news of a rather good magazine from one of our favourite weekend haunts, Bristol.

New City Press is much more than a listings mag, packed with interesting interviews and reports on everything from the SAW roadshow, (they even managed to interview Pete Waterman about this SAW philosophy and the effect of Kylie & Jason on the nation's youth) the upcoming Glastonbury Festival, an interview with Gloucestershire cricket captain Bill Athey to a report on homelessness in the city. Essential reading for Bristolians themselves, but also a more than interesting general read. If you're interested and you can't nip down to the West Country for your copy, send a cheque for £1 inc p&p made payable to New City Press, to New City Press, The Coach House, 2 Upper York Street, St. Pauls BRISTOL BS2 8RH.



where are they now? No. 24 Lorraine McIntosh of Deacon Blue

"It's two weeks now and apparently she's still stomping away on stage at 'Top Of The Pops' singing 'James And Bobby Purify'. No, come on fellas it's not funny."

Since the mid Eighties, KD Lang and her rootsy country-rock band, the Reclines, have built a reputation for after hours coffee-bar blues, jazz-smooth rhythms, pedal-steel Nashville polkas, high-plains driftin' rockers and lonely backwoods ballads. Right now, though, KD (Kathy Dawn) is in the rain-slicked, polluted big city (New York), for a hi-tech, static-free, transatlantic conversation.

DOWN ON THE FARM

Talking from the kind of futuristic, sci-fi, ultra-modern, high-rise block that Prince Charles hates, to promote her pleasantly folksy new album 'Absolute Torch And Twang', KD is thousands of miles from the tranquil, unchanged, rustic scene in the province of Alberta, Canada, where she grew up.

Her first shaky public performances took place at rural Canadian entertainments, the equivalent of English barn dances. Yet since the rise in popularity of her simply recorded, lovingly created LPs, so different from the slick, personality-free, computerised teen-pop that fills today's charts, she's also gained a name as a 'serious', 'difficult' singer, with firm, outspoken views on all sorts of uncomfortable subjects. In short, KD Lang is the Morrissey of country music.

What inspired her to take up this traditional style?

"Basically, just the social experience I had growing up in the country. I helped out my friends with chores on their farms, feeding cows, looking after calves, riding horses, driving tractors, getting involved with harvest work.

"I went through childhood and adolescence in a ranching community. It's a pretty small place with a population of about 650. My social and musical upbringing consisted of spending time going to church sup-

pers, small town dances, little weddings ..."

MEAT IS MURDER

In common with Manchester's most famous, if gloomy, pop son, KD passionately detests the eating of meat. Even the slightest mention of McDonald's, with its greasy cheeseburgers, is enough to cause her slightly hippy, slightly dippy, voice to tremble. But isn't this hatred of animal products unusual for someone from an agricultural background?

"YEEEUUCH! MEAT! I loathe it," protests KD. "I think some styles of farming such as dairy (milk production) can be a delightful way of life, but although I grew up in a farming situation, I knew pretty well from day one how I felt. I felt it was unfair to treat animals in an aggressive way, so I became a vegetarian. I don't think we can put ourselves in a superior position to other animals, just because we're supposedly more intelligent.

"Also, if you take a hard look at agricultural statistics, you'll see that farming isn't done very intelligently. If it takes 250 acres to rear a hundred head of cattle, you could produce an awful lot more grain on that amount of land. The increased corn yield could then be used to feed people in Africa, and all over the world.

As a vegetarian, what *does* KD enjoy eating?

"Oh, I can tell you, that's no problem. Along with painting, cooking is my number one hobby. I love to explore gourmet vegetarian recipes and ethnic type things."

HANG THE DJ

Among KD's staunchly held opinions, is also the 'feminist' (and common-sense idea) that the use of scantily-clad, bimbo model girls as "meat" in the glossy videos of pot-belly cock-rockers, and as subject matter for

macho lyrics by gold chain-waving rappers, is wrong.

"I think we've reached some kind of musical plateau at the moment," she explains. "And because nothing is happening, we're falling back into the exploitation of women. I'm not suggesting it's all the fault of men, but a lot of what is being done is just for the sexual entertainment of men ... it's all just become a game for the male genitals really."

It's such strongly expressed, anti-pap views that haven't exactly endeared KD "to the political forces the DJs," who, in the safe, squeaky-clean world of modern muzak, too often decide what the record buying public like.

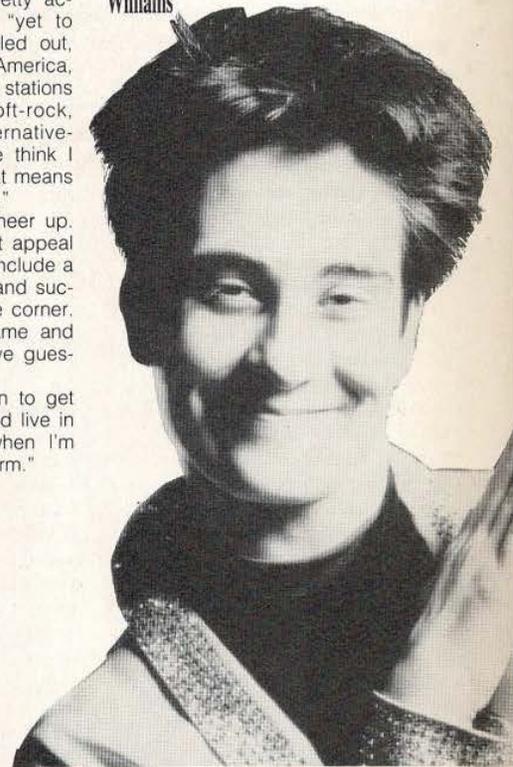
Her gentle, softly lilting songs, full of simple and plain home truths, wouldn't be out of place on the playlist of any radio station, but the fact that she isn't prepared to go through the usual corny, cheesy, country routines, has caused her to be seriously underexposed on American, Canadian and even European airwaves.

"My music might seem pretty accessible," she says sadly, "yet to people who like things spelled out, it's too complicated. Take America, for example, there you have stations that cater specially for soft-rock, heavy-rock, adult-rock, alternative-rock, college-rock, and none think I really suit them. Naturally, that means fewer people buy my records."

Nonetheless, KD should cheer up. In the UK, her original, purist appeal is now starting to expand to include a more mainstream audience, and success must be just around the corner. So what will she do with fame and fortune? Well, we should have guessed that one ...

"I'd love to use recognition to get out of smoky cities, to go and live in the country. Then maybe when I'm 40, I would go back on the farm."

Canadian singer K D Lang has been hailed as the Morrissey of country music and her album 'Absolute Torch And Twang' is the perfect antidote if you've been listening to too much slick, soft pop. Lang distance interview: Henry Williams



SYNE

"My music might seem pretty accessible, yet to people who like things spelled out it's too complicated"

AULD LANG

THIRD WORLD

The brand new single

FORBIDDEN LOVE

Produced by and Featuring Daddy-O

Available Now 12" and C.D. include Geoffery Chung Remix and 'Forbidden Dub'

Bonus Track: THEME FROM THE UNDERDOG (Rap Version) available on second 12" soon.



BABBLE

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



ROBERT FORSTER'S GUIDE TO PROFESSIONAL HAIR CARE

"There are eight steps to great looking hair," says hair care expert and lead singer of Australian band the Go-Betweens, *Robert Forster*. "Follow my tips and you can look forward to healthy hair the whole year round."

- Tip 1: Always comb your hair before and after washing.
- Tip 2: Never use plastic combs. I recommend tortoise shell or metal.
- Tip 3: Don't be afraid to wash your hair every day, it doesn't harm your hair.
- Tip 4: Always rinse thoroughly.
- Tip 5: Towel dry your hair lightly, never rough. It's OK to blow dry your hair occasionally. If you've got an important date or you're appearing on television, it puts some gloss and bounce to your style.
- Tip 6: I recommend Redken shampoo — it's the best shampoo around.
- Tip 7: As I've said in my many articles on hair care — most shampoos are detergent based so save some money and use washing up liquid, it's the same thing.
- Tip 8: Use gels and creams only in small quantities.

Way back in those mystical Sixties there was this big scandal about bananas. Hippies reckoned that if you dried the skins and then smoked them they'd get you "high, maaaaan". **Donovan** even wrote a song about it — 'Mellow Yellow'. Of course, it was total baloney. Now, in the not so mystical Eighties, scientists are warning us against eating too much muesli. Yes, muesli — that popular Swiss brekkie cereal. Apparently certain brands contain a hallucinogenic E number. Amazing eh? Just thought I'd tell you in case you go to any of these rocking festivals and some bloke with a beard comes up to you trying to sell a box of alpine crunch for a fiver.

Indie supergroup **Biff Bang Pow** have a new LP out called 'The Acid House Album' — each sleeve was hand sprayed in multi colours by people on the Enterprise Scheme. One of the girls who helped out fainted after spraying 26+ sleeves in one afternoon and was admitted to hospital with 'phosphorescent poisoning'.

The stories in the dailies about **Level 42** splitting are all lies. **Mark King** and the lads are just taking a year off to pursue other interests — gardening, that sort of thing.

This week's amazing sighting in Hitsville UK — **Jason Donovan** in 'fashionable' John Lennon specs at Camden Market, he purchased a second hand copy of Fleetwood Mac's Greatest Hits... Absolutely no famous celebs turned up to see cred US band the **10,000 Maniacs**. Oh **Simon Parkin** was

there though. **Norman Cook** (ex of the Housemartins) was seen on an Underground train reading the

Beautiful South interview in **rm**. On his way back from his hols our News Editor saw **Bonnie Langford** at Gatwick Airport, she was listening to a Walkman and although he can't be 100 per cent certain he's sure she was listening to **Bon Jovi**. Comedienne **Jennifer Saunders** was spotted marching down Oxford Street in a real frump, in the pouring rain, it was the day of the Tube strike and she couldn't get a taxi. My spy followed her into a pub where she sought sanctuary with a pint of bitter. Mrs Telecom overkill **Maureen Lipman** was seen merrily shopping in Sainsburys, Muswell Hill, at exactly the same time as

John Butler of **Diesel Park West** — are they involved in a hns-up situation? **Martin Kemp** (of the Spands) bought £8.60 worth of fish and chips and two pickled eggs for himself and his missus

Shirley Holliman, again in popular Muswell Hill (what a town!)... I saw **Frank Bough** yesterday, it was amazing, I was on this bus and as it stopped at a traffic light I looked to my right and there he was — on the phone, in a limousine, in a turquoise and orange v-neck... **Paul Young** was seen buying a pair of cords in Cardiff... Sixties TV presenter **Cathy MacGowan** was seen wining and a dining with **Elton John** at **Barbara Windsor's** restaurant somewhere in the Home Counties... **Rupert Everett**...

failed **David Bowie** impersonator and film star — was seen at the **Mary My Hope** gig at the Marquee in Londinium **Michelle Collins** (Cindy in 'LastEnders') approached one of my intognito agents at a party in Kingston On Thames and asked her if she had tried the lobster dip because it was "absolutely inedible" — or maybe that was incredible.

Some movie babble from a secret Hollywood pool-side... **Madonna** plays a character called Breathless Mahone in her new film 'Dick Tracey'... splash splash

Stephen Spielberg is making a movie version of Hergé's adventures of Tin Tin — **Pee Wee Herman** plays the young reporter and **Robin Williams** is his pal, Captain Haddock. Who's playing Snowy? ... gurgle, gurgle, woah woah... **Harrison Ford** is pursuing a musical career. He's started a heavy metal band called Love Hate.

paddle, paddle... Tina from **Fuzzbox** looks so much like Deadline Comics Tank Girl that they're thinking of starring her in a short film of the same name.

Over in funky France, **Black's** romantic song 'Sweetest Smile' is being used to advertise a TV porn channel.

Gloria Estefan appears on a tribute LP to dead Spanish painter Goya — along with such pop luminaries as **Plácido Domingo** and **Jennifer Rush**. Manchester band **A Certain Ratio** (**Yazz's** faves) have teamed up with **New Order** and **Happy Mondays** for a one-off dance single.

Spider, lead singer of noisy guitar oiks **the Seers**, found himself in cricketing mayhem last week. While playing for his local pub team he broke a collar bone then shortly afterwards his girlfriend got struck on the head with a cricket ball and suffered concussion. Happily they were both taken to the hospital in the same ambulance.

Spooky-a-rama-Bon of seminal dance weirdos **Nitzer Ebb** did a 'Skateboard Mix' of his band's new single. Two weeks later he broke his "foot" skateboarding!

Channel 4 just phoned to tell me that **U2's** new video will be exclusively previewed this Friday — "it's about a man on top of a woman on a trapeze" they said. Eh?

Be careful with that muesli, see you in 168 hours with a **Brookside** party spectacular.

WHAT I DO ON MY HOLIDAYS

This week **Tony Adams** of Arsenal Football Club says: "It was like really great you know the Arse winning the Championship and we'll win it next year too, mate. Now that it's the summer holidays it gives me a chance to get back into my hobby as a Mobile DJ. I really enjoy it, it's a great laugh you know and no one calls you a donkey when you play records. My favourite record at the moment is 'Don't It Make You Feel Good' by **Stefan Dennis**. It's bloomin' brilliant innit? 'ere I like that **Edelweiss** record too — excellent that is."



WRITE TO LETTERS,
RECORD MIRROR,
GREATER LONDON
HOUSE,
HAMPSTEAD
ROAD,
LONDON NW1 7QZ

SEX WITH A HADDOCK

■ Having recently seen, and been highly amused by, your "Ten Things Madonna Has Never Done" list (rm May 6), I thought I'd send you my list of Ten Things Gary Numan has never done...

- 1 Had sex with a haddock that supports Liverpool
- 2 Eaten a Ford Escort covered in a liberal sprinkling of salt
- 3 Been a favourite with "hip" lefties
- 4 Had a number two single
- 5 Had a good single
- 6 Managed to go swimming without getting wet
- 7 Done the fandango with a house brick
- 8 Hung upside down from a tree and said the word "quintessential"
- 9 Broken wind while travelling at 0.18992 MPH
- 10 Looked in the mirror and thought, "My God, I'm handsome"

Paul McCluskey, Newport-On-Tay,
Fife, Scotland



● GARY NUMAN: "OK, who's nicked me Grecian 2000?"

● After phoning up a close friend of Gary Numan's we can now reveal that Gary has in fact done 2, 7 and 9. Incidentally, did you know that Prince has never wrapped himself in *Cling Film* and dived off the Empire State Building screaming "Bonnie Langford is sexy"? Amazing really.

PURE STAR QUALITY

■ Maybe it's a bit late for this complaint but no matter. Usually I cross the road to avoid anything remotely connected with Eurovision, but this year was different. I happened by chance to witness the performance by Live Report on 'Wogan', and realised that here was an

extreme one-off: pure star quality stemming from a vocalist with a bizarre image and an equally unusual voice. However, due to total rejection by the media, notably a certain Radio 1 DJ, their record failed to get in the charts and lost the contest. What really annoys me is that the same DJs and journalists who condemned Live Report will shamelessly push puerile dross like SAW and Fuzzbox all because of something as unpertinent as image, and its potential saleability to the cretinous under 14's that chart music attracts.

Simon Mayo's Slip Mats, Barry,
South Wales

● Alas, it's true, Live Report will now slip into that same black hole occupied by Belle And The Devotions and various Battle Of The Bands winners. The thing about Eurovision is it's more Radio 2 than Radio 1. It has nothing to do with pop or young people so you can hardly expect a good reaction from that field. Personally we'd prefer to see Fuzzbox as

Britain's entry, but guess the wrinkly people who organise Eurovision will always get it wrong (crap pun). In fact, its only attraction, as far as we can see, is that it's crap and we can have a good laugh taking the piss out of those weird conductors who wave their arms in the air.

MALU'S IN THE HOUSE

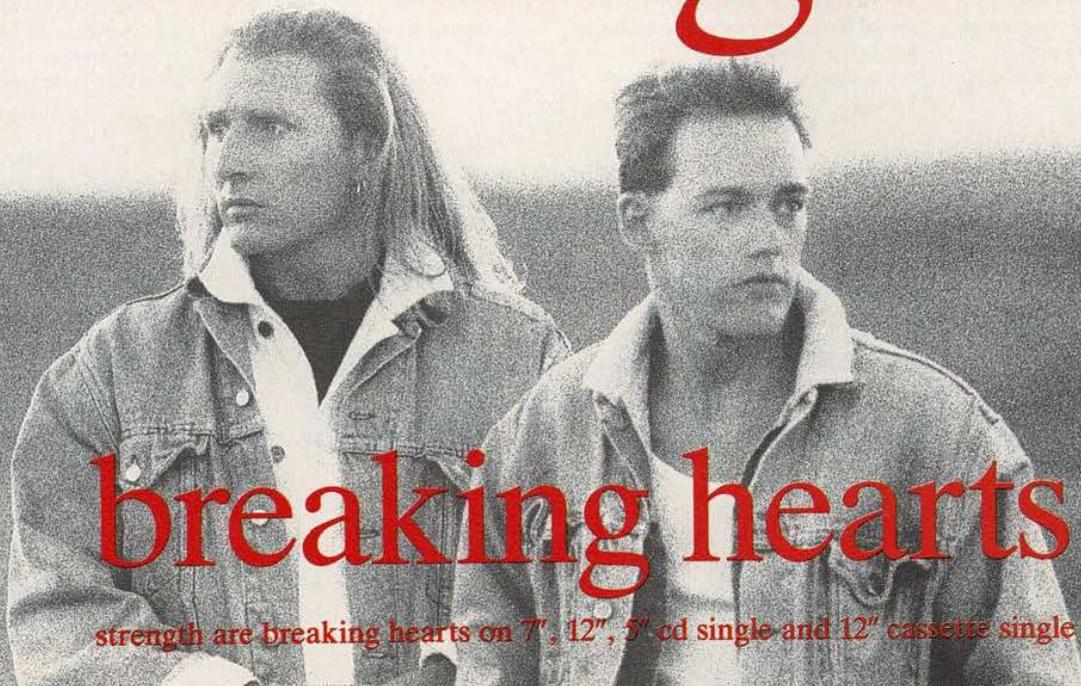
■ In answer to Rob of Gravesend's letter (rm June 3) complaining about Malu Halasa, I would just like to say that Malu is my heroine, and I would very much like her to be the bearer of my offspring.

Please ask her dearly, when Public Enemy's next single is to be released and send her my love.

Malu Halasa's most intrepid admirer, Stafford

● Malu was unavailable for comment on the "offspring" subject at the time of going to press, but I'm sure she'll get back to you. As for Public Enemy, it's out now, as it happens.

strength



breaking hearts

strength are breaking hearts on 7", 12", 5" cd single and 12" cassette single



DANNY WHO?

Is Danny Wilson just a figment of our imaginations? The fictitious, so-called pop star has come no nearer Brosteria status than a brief public affair he had last year with some lass called Mary. Even then, we never really discovered who he was.

Some say he's heartbroken at the lack of fame his debut album brought him. Others say he's afraid of being compared to Rick Astley and other SAW stalwarts, preferring people to treat his music with respect. Is he just a shy boy who refuses to reveal himself to the public — or maybe Elvis Presley reincarnated.

The nearest we'll ever get to finding out is by questioning those who make up this strange character Danny Wilson, Gary and Kit Clark and Ged Grimes. We bribed them with a crisp (Scottish) five pound note and a year's supply of sherbet dips to tell us the ins and outs of the elusive DW, and to talk about the new, decidedly hippy and folksy single, 'The Second Summer Of Love', and forthcoming album, as yet untitled, which Danny, nervous after the limited success first time round, is none too willing to talk about.

As they take their place on the sofa at Virgin Records, Danny's band assure me he "really wanted to be here, but is slightly confused about the way things are going". Meaning Danny Wilson could be on the threshold of big, big success (à la Deacon Blue, Wet Wet Wet, Then Jerico), and he's not sure how successful he wants to be, or whether he wants to be that successful at all.

Gary: "After the second release of 'Mary's Prayer', Danny resigned himself to making the second album, giving up all hope of furthering the life of the first. We started demoing material before 'Mary's Prayer' was released a third time, and when it was successful Virgin were clearly trying to give that album the kiss of life. But I don't think there was anything else on the album strong enough to be a successful single. We put out 'Davy' because it sounded nice and

acoustic, but it wasn't a hit."

Ged: "The thought of promoting the first album all over again was a boring topic anyway."

Is Danny upset that you haven't reached the stage of running away from screaming girls everywhere you go?

Kit: "I don't fancy the idea of being chased down the street by a load of 12-year-old girls, and I don't think Danny would either. It must be horrible."

Gary: "We've discussed it with Danny and come up with the conclusion that there are definite advantages with things picking up slowly. If you're unemployed one minute and a multi-platinum recording artist the next, it can be a bit of a shock and you might lose control of yourself."

Kit: "As long as he doesn't start having to compromise to find fame or continue with his career, Danny's happy."

So how famous does Danny Wilson want to be?

Gary: "He wants his records to be successful. Getting his name known gives more people access to the music. He really didn't want to be thrust into pop stardom — he wanted to build it slowly on the live circuit..."

Kit: "...and make records he wants to make. Not end up like Brother Beyond, who make great records without finding the fame they wanted, so to achieve that final goal they turned to Stock Airken Waterman."

THE RISE OF THE WILLIES

If you have Brosettes and Yondies, the next step, if Danny Wilson's fame was to take him that way, would have to be Willies. The fashion possibilities are endless. And Willies would have to create their own look, because Danny Wilson's boys don't have a ripped knee or American Classics shirt between them. They've been compared more than once to Deacon Blue — they don't try to set trends; come from Scotland; took time to find fame chartwise etc.

What do you think makes Danny so

similar to Deacon Blue?

Gary: "Neither of us fit into a fashion musically, which is probably a similarity. Although I don't like Scottish bands getting lumped together, they do have one thing in common — the fact that it's harder to get a contract, so they tend to work more live, building a staunch following in the process."

Kit: "There aren't many fashion bands in Scotland. By the time the scene reaches Glenroth, they're just starting to wear flares."

Do you consider yourself Scottish or British?

Kit: "Scottish — it's where I was born. I'm not a petty nationalist though. I also feel British, and I also feel European. You change as you experience life more."

If Danny Wilson had a clan, what would it be like?

Kit: "Somewhere between Charles Hawtreys and Oliver Reed. The music's a bit of a mish mash, and he likes to go to pubs and the pictures."

What sort of person is he?

Ged: "He isn't phoney. There's an honesty about him that comes through in the music."

What records would he buy?

Ged: "Probably compilation LPs."

Kit: "Recently he will have been buying Beatles records."

Gary: "Yeah, because the Beatles were so wide ranging musically, and very talented. You get damn good value for money with a Beatles record. And they weren't afraid to experiment and be out and out pop when they needed to be."

"The good thing about the Beatles is they've got bits of everyone in them, and that's what Danny's trying to do. He wants us to be like the Beatles would be now."

What about hairstyles?

Kit: "The hair would be quite good, but I'd be a bit worried about getting Ringo's nose."

Is Danny a fan of Simon Bates' 'Our Tune'?

Gary: "What Danny would love on

'Our Tune' is if you could get your favourite artist to sing your favourite song."

Kit: "Get Matt Johnson to sing 'Ob La Di Ob La Da...'"

WOBBLE BOARDS ARE GO

If Danny was a world leader, who would he be?

Gary: "He likes Gorbachev, with his map on his head and all that."

Ged: "Yeah, he's got some good hats."

Gary: "He wouldnae be Margaret Thatcher, that's for sure."

What would be his main vote catching policy?

Ged: "Free music for everyone."

Kit: "To ban all CFCs immediately — to use ozone-friendly sprays."

Gary: "Stop testing hip hop records on animals."

Would he pay the poll tax?

Gary: "He'd refuse to pay it, but he wouldn't go as far as to get thrown in prison for it."

If Danny could produce 'Top Of The Pops', what would it be like?

Gary: "Well, I'd have the Cure on every week, whether they had a record out or not. I used to like it when people mucked about."

Who would present the show?

Gary: "Well, the DJs are a bit straight, aren't they?"

Kit: "What about Rolf Harris? And they'd have to bring back Pan's People to dance."

Gary: "Rolf could play the theme tune on his wobble board."

Kit: "And instead of the current theme, we could have the old 'Animal Magic' tune."

Gary: "The acts on these days are far too boring. They're no fun."

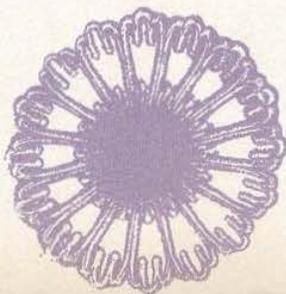
Kit: "Remember when they used to turn the band in a negative and spin them round the side of the screen? We should bring back the tacky special effects."

Are you sure Danny would approve of these changes?

Ged: "Who cares?"

summer love

SENSATI





ONS

Whatever happened to Danny Wilson, why does the new single, 'The Second Summer Of Love', sound uncannily like Lindisfarne, and who — or what — are the Willies? Fearless to the last, *RM* tracked down the Dundee trio who hit last year with 'Mary's Prayer' and found out. Summer loving: Steve 'Smiley' Masters



◀ DOUBLE WHITE LINES

In an ideal world Grandmaster Melle Mel's 1983 'White Lines' would not need reissue, but the sad fact is that the cocaine boom this rap classic so effectively addressed six years ago has not died away but got worse with the introduction of crack. The 1989 'White Lines' has been revamped to deal with this new epidemic, and never one to miss out on a new musical craze, producer Sylvia Robinson has forsaken the original backing track which borrowed so heavily from Liquid Liquid's 'Cavern' in favour of a more up-to-date hip house arrangement. Melle Mel is in surprisingly good form and gets to deliver a peach of a line with "The girl was called Pepsi but I go better with Coke". Expect an album to follow shortly from Melle and his cohorts. (TF)

GARAGE COMPETITION

Garage has proved to be more than just a buzz word bandied about by DJs and record companies to hype the latest sounds. What with everyone from the Style Council to ABC adopting the style for their latest releases and songs by Adeva and Chanelle scaling the charts, Garage has grown beyond most people's expectations. **RePublic**, the label that brought you the first Garage compilation last year have put together another collection of New Jersey sounds — 'Paradise — The Garage Sound Of Deepest New York Volume 2'. **Blaze** have a hand in all the tracks, and some, like **Tawanna Curry's** 'Let Me Show You' and 'I Am Somebody' from **Jerry Edwards**, are downright brilliant. All in all it's an essential album for all dance fans so we thought there'd be no complaints if we gave away 20 of them, along with the crucial 'Paradise' T-shirt. All you have to do is answer the following questions

- 1 From which legendary New York nightclub did the Garage sound originate
a) Paradise Ballroom, b) Paradise Garage, c) Electric Ballroom?
- 2 What is the taste of Paradise
a) A Mars Bar, b) A Crunchie, c) Bounty?
- 3 Who had a hit with 'Respect' earlier this year
a) Adeva, b) Chanelle, c) Alyson Williams?

Put your answers on a postcard and address it to **rm** Garage competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive not later than July 3

Public Enemy release their single 'Fight The Power' this week. It's taken from the Spike Lee movie 'Do The Right Thing', which is shaping up to be the best soundtrack album for some time ... **Profile** have launched their label in the UK at last, with a party at London's SIN club a couple of weeks ago ... **ABC's** next single will be 'The Real Thing' — remixed by **Frankie Knuckles** and **David Morales**, who are also working on **Holly Johnson's** 'Love Train' for its US release ... Hottest promo of the month is undoubtedly the '**Bananarama Dubs**' — powerful instrumental versions of their current 12 inch which bear little resemblance to Bananarama material of course, but then what the heck. They may be available shortly on a B-side of the next single ... Meanwhile, the best bootleg for some time has emerged from Oxford of all places. 'Deepcut' cleverly uses the acappella versions of **Ten City's** 'Devotion' over a smokin' underground rhythm on one side, and over a jazzy organ groove on the other — original, brilliant and very naughty! ... **Imagination** have joined the growing list of acts to have a remix album of their greatest hits — details soon ... As expected **Jody Watley's** next release will be 'Friends' — the top cut from her album featuring **Eric B & Rakim** ...

BREAKERS



back in the groove



produced by bradley & stewart james
DAKEYNE CLUB REMIX COMING SOON!



FJ/X2

frankie JOHNSON

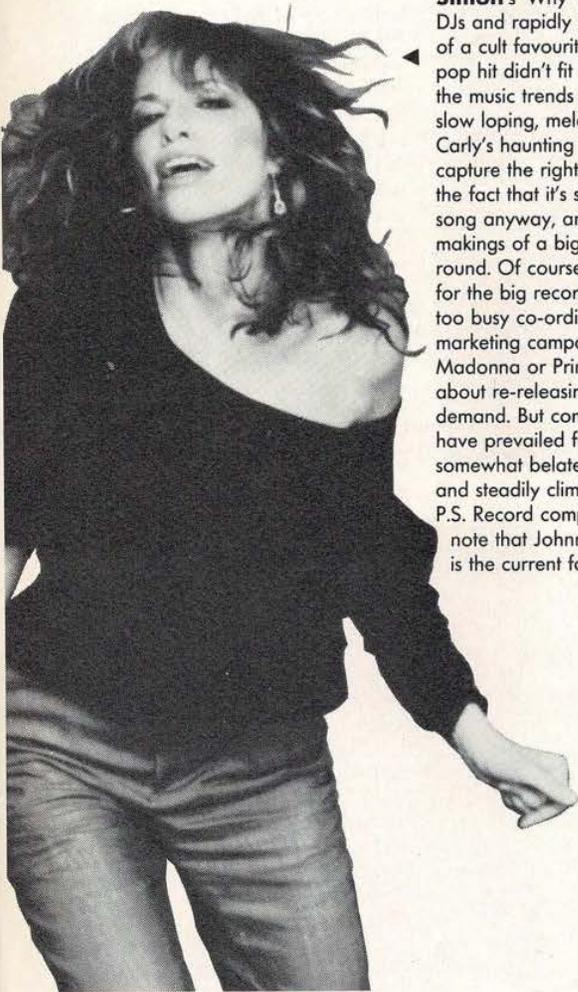
NCE

with contributions this week from Phil Cheeseman, JB Bernstein, Vie Marshall and Tony Farsides

COOL CUTS

SIMPLE SIMON

Funny how the most unexpected songs suddenly become trendy for no apparent reason at all. Last year among the strobes and smoke of London's hip nightspots, **Carly Simon's 'Why'** was played by several DJs and rapidly grew into something of a cult favourite. This seven-year-old pop hit didn't fit naturally into any of the music trends at the time, but its slow loping, melodic groove and Carly's haunting vocals seem to just capture the right mood. Coupled with the fact that it's simply a great pop song anyway, and you have the makings of a big hit second time round. Of course, nothing is that simple for the big record companies. They're too busy co-ordinating the intricate marketing campaigns for the next Madonna or Prince single to worry about re-releasing a record by public demand. But common sense seems to have prevailed finally and 'Why' is somewhat belatedly back in the shops and steadily climbing the charts again. P.S. Record companies might like to note that Johnny Wakelin's 'In Zaire' is the current fave pop oldie.



COOL CUTS

- | | | | |
|----------|---|--|---------------------------|
| 1 | FOREVER TOGETHER | Raven Maize | <i>US Quark</i> |
| 2 (NEW) | WHITE LINES | Grandmaster Melle Mel & The Furious 5 | <i>US New Day</i> |
| | The seminal 1983 anti-drugs rap updated in a new style to highlight the crack epidemic | | |
| 3 | HEAVEN | Miles Jaye | <i>4th & Broadway</i> |
| 4 (NEW) | BLACK LIKE ME | Corporation Of One | <i>US Smokin'</i> |
| | New York dance producer Freddy Bastone's debut album of killer house, hip-hop and freestyle rhythms | | |
| 5 | BUST A MOVE | Young MC | <i>US Delicious Vinyl</i> |
| 6 (NEW) | STOMP/TIMES ARE CHANGIN' | K-YZ E/Fred Fowler | <i>Cooltempo</i> |
| | Double-sided promo of the two hottest tracks from Cooltempo's forthcoming 'This Is Garage' compilation | | |
| 7 (NEW) | DO THE RIGHT THING | Redhead Kingpin And The FBI | <i>Ten</i> |
| | Lowdown funky rap that really cooks — essential listening | | |
| 8 | I PROMISE | Mikki Bleu | <i>US EMI</i> |
| 9 | ALL OVER THE WORLD | Chuck Jackson | <i>Nightmare</i> |
| 10 | DO IT TO THE CROWD | Twin Hype | <i>US Profile</i> |
| 11 (NEW) | GIVE ME ENERGY | Pink Noise | <i>US Fourth Floor</i> |
| | This week's pseudonym for another firin' freestyle groove from Frankie Bones and Tommy Musto, featuring the explicit 'I Gotta Big Dick' on the flip | | |
| 12 | I'LL BE THERE | Joe Smooth | <i>DJ International</i> |
| 13 | LIFE IS A DANCE (LP) | Chaka Khan | <i>WEA</i> |
| 14 (NEW) | REFLECTIONS | Dorothy | <i>Cooltempo</i> |
| | The Diana Ross classic gets the Smith & Mighty beat treatment | | |
| 15 | YOUNG BOYS ARE MY WEAKNESS | Kate Ceberano | <i>London</i> |
| 16 (NEW) | MOVIDA | Don Pablo's Animals | <i>Meal Power</i> |
| | European megamix featuring an assortment of guitars and samples | | |
| 17 | I NEED A RHYTHM (LP) | 28th St Crew | <i>US Vendetta</i> |
| 18 | BLAME IT ON THE BASSLINE | Norman Cook | <i>Go! Discs</i> |
| 19 | STOP THIS THING | Dynasty Of Two | <i>de/Construction</i> |
| 20 (NEW) | LET ME LOVE YOU | Pokey Cold | <i>Kangaroo Records</i> |
| | Luscious old fashioned soulful funk with a catchy melody from an American with a ludicrous name | | |

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

KOOL MOE DEE

↑ THEY WANT MONEY

NEW SINGLE AVAILABLE JUNE 12th

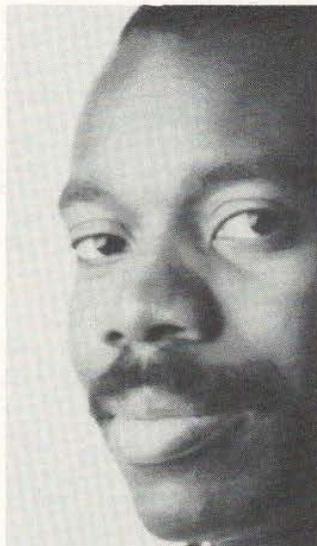
JIVE (T) 207





It would seem that not even Chicago's house scene is immune to the winds of glasnost. When **Joe Smooth** originally recorded 'I'll Be There' as a track on his 'Promised Land' LP vocals were credited to one Michael Benson. Now the track is appearing as a 12 inch single plain old Michael has been transformed to Mikkiel — a heart felt tribute no doubt to Russia's own number one in-house act. Further diplomatic coups are evidenced closer to home by the use of New Jersey DJ Tony Humphries as remixer, no doubt a tit for tat retaliation for Smooth's own work on the remix of 'We Can Make It' by Jersey singer Bonnie Byrd. Whatever the diplomatic wranglings, 'I'll Be There' is a fine remix which will go a long way to further cement Chicago and England's already very special relationship. (TF)

▶ **SMOOTH TALKING**

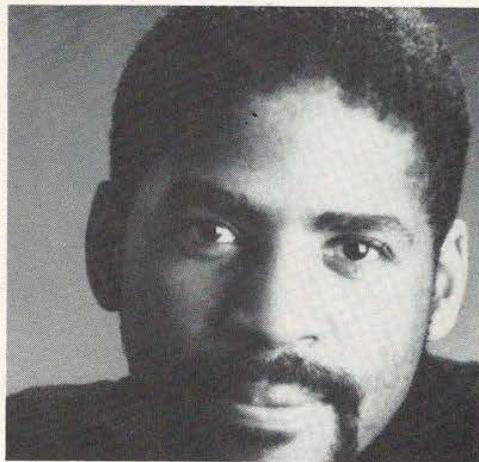


MILES AHEAD

As asserted by Frankie Knuckles in **rm** Dance only a few weeks ago, he and partner David Morales haven't been slacking these past months. And just like dozens of other producers/remixers they've found that moving into the mainstream can have its rewards. 'Heaven' by **Miles Jaye** is just the sort of early Eighties style soul glider that's getting the soup-up treatment. 'Heaven' eventually ends up in Soul II Soul territory, the original, untampered-with version can only be found on the album 'Irresistible'. With Soul II Soul virtually the only group doing anything new with soul music, it all begs the question of what these trads would do without the remix brat-pack to help them out. (PC)

RAP OF AGES

▲ Rap pioneer Afrika Bambaataa must be getting on in years now, but old enough to be a grandfather? Surely not. Well, it would seem so judging by the title of Brit-rapper **Monie Love**'s current electro hip house stomper, 'Grandpa's Party' (which apparently is a tribute to old Bams). Fancy that, eh — Bambaataa a granddad. I thought it was him I saw down the post office the other day drawing his pension. Poor old thing! Still, he'll be pleased with this song about him, it features African congas, African chants and Monie's vocal dexterity taken to the hilt. Hold on a mo', what's this on the press release? "Afrika Bambaataa is affectionately known in the rap world as *Grandpa* because he teaches everyone so much." Ah, that explains it. Anyway, word's out that Monie (Simone to her real grandpa) is presently laying down tracks for her debut album in studios in America, and she's working with some of the hippest names in rap i.e. the Jungle Brothers, Stetsasonic and DJ Mark. Rumour has it that when she comes back to Britain, the young whipper snapper will be touring all the happenin' old folks' homes in the country with Paul Nicholas supporting, singing his old classic 'Grandma's Party'. And if you believe that last bit, you must have been born yesterday. (VM)



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JAK YER BODY ▶

It's hard to believe it's been over two years since Jaki Graham dropped out of sight, but 'From Now On', the title track and first taste of her upcoming album, makes it seem like she's never been gone. So where were you?

"I've been doing sensible stuff, getting all the songs together for the album, and this time round the record company said they wanted me to work with different producers. I said 'Great, — Derek Bramble's still there,'" (that's the man responsible for Jaki's previous clutch of hits) "and then there's Pete Wingfield, Michael MacDonald, Richard Burgess and David Gamson from Scritti Politti . . ."

This stellar line-up points towards cracking the US market.

"They are aware of me out there," says a modest Jaki. "Things like 'Set Me Free' did really well on the club chart, but I'd like to get on their national chart. We're hoping the new stuff will cross over."

Despite her long absence and people's short memories, Jaki seems confident. Of her upcoming album, she says: "It shows another side of Jaki Graham, it's real mature . . ." (JBB)



BLAZE PRESENT THE GARAGE SOUND OF DEEPEST NEW YORK VOL. 2

PARADISE

Regained

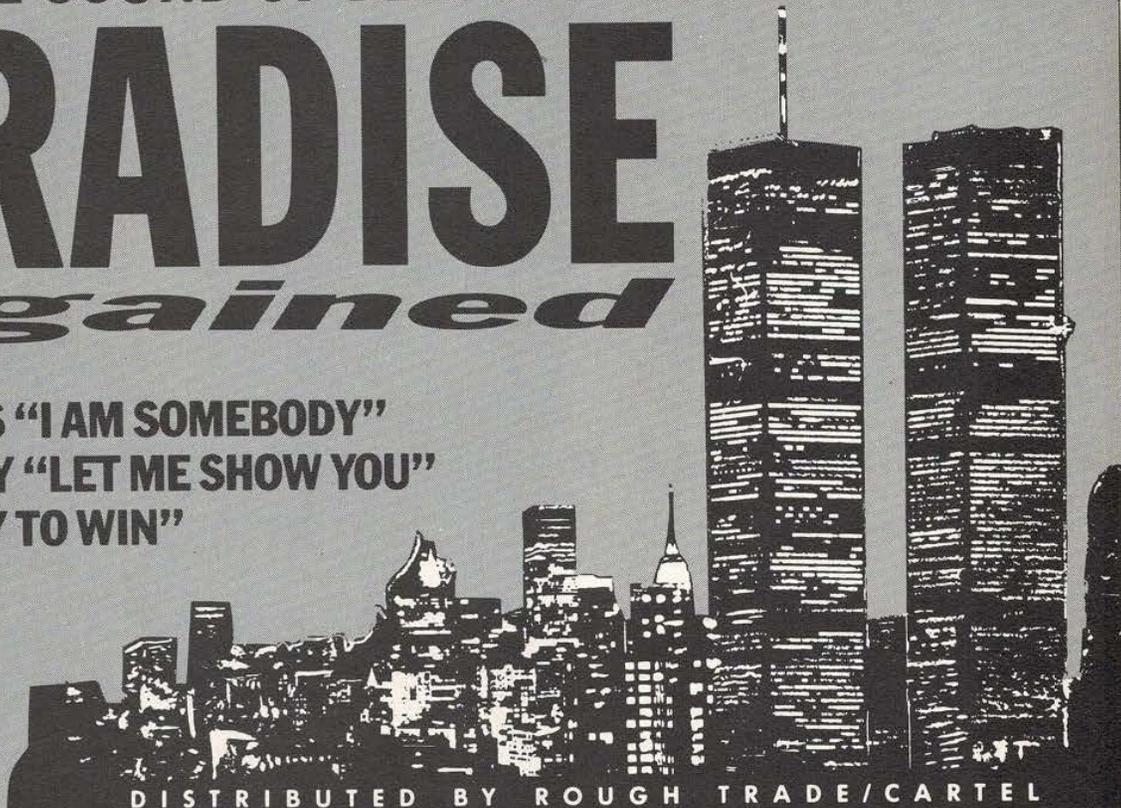
INCLUDES

JERRY EDWARDS "I AM SOMEBODY"

TAWANNA CURRY "LET ME SHOW YOU"

SHARONE "PLAY TO WIN"

OUT NOW



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THE MAN WHO OUT BROS BROS

What is this phenomenon called Jason Donovan? Why has a nation of pre-teen 'pop fans' taken this blond Australian with hairy legs and a liking for spotty shirts to their collective hearts? Why do normally sane people with previously respectable musical taste not only secrete guilty copies of Jason's debut LP, 'Ten Good Reasons', in their record collections, but admit it in public too? Why, more so than Bros, Brother Beyond, Yazz et al, has it suddenly become cred to be a Donovan Disciple?

After all, we lads can hide our Kylie fixations behind manly cries of 'wo-argh, look at the skirt on that', or sensitive sighs at her cute girl-next-dooriness.

No such excuse can be trotted out for Jason. It can't be because we admire his acting in 'Neighbours' because, good as he undoubtedly is as impulsive Scott Robinson, his character's potential for the Australian equivalent of the Oscars must be limited. It could perhaps be that we subconsciously think, 'well, if Kylie likes him he must be OK', but I don't think so.

No, the reason is much less complicated than that. It rests in the dual attractions of Stock Aitken Waterman's clean, supreme pop from which there is no defence and no escape, and — most importantly — the personality of the man himself. For whether you listen to S'Express or the Smiths, Stevie Nicks or Sinitta, you can't help liking Jason Donovan.

Now, be honest. If you, were 21 and the most successful record producer of the moment, who'd already made your friend a huge star, offered to make a pop idol of you, would you look a gift horse in the mouth? Opportunistic Jason may be, but can you blame him?

So, what was it like working with the western world's most successful producers?

"Mike Stock and Matt Aitken would arrive at the studio around 11 o'clock and work through until about eight or nine at night," Jason begins pleasantly, knowing he's on safe territory. "It's a buzzing place, because it's very small — not like a gigantic organisation. There's a lot of people there and about four different studios, all the administration, all the promotions... everything!"

It sounds a bit like an empire...

"Yeah, that's what they call it — the Empire! And they've got so many gold discs on the wall—it's ridiculous. I don't think they've got enough wall space."

OK, let's pretend for a minute: just imagine self-



More hearts have fluttered and more knickers have been wetted for Jason Donovan than for any other pop star this year. But amid all the tabloid headlines, fainting girls and anti-Stock Aitken Waterman jibes, even grown men will admit to sneaking admiration for the 21-year-old all singing, all acting boy-next-door. So is he just another pretty face on the SAW production line, what's the real story about him and Kylie and is he really about to swop Ramsay Street for Doctor Who's Tardis? After another number one with his cover of 'Sealed With A Kiss', Barry Divola catches up with the blond bombshell back home on Aussie soil

confessed Cure fan Jason gaping into the studio without the guiding hand of the SAW trio and total freedom to record what ever he wants. Would he come out with a seven-minute speed metal anthem or a cover of an old Bing Crosby smoothie?

"I'd probably come out with an acid house song," he replies surprisingly. "I like all types of music, but I really like to produce heavy, dance-up, vibey songs. I'm not really a writer, but I have co-written a few songs. I could do it, but it would certainly take me longer than a day."

Jason also confesses that he'd need some patient musicians around to help him out, because even though he plays a bit of guitar and piano, he's not confident enough — yet — to commit those particular talents to vinyl.

As for his choices for a 'Desert Island Discs' special, he'd plump for — are you ready for this? — records by INXS, Rick Astley, Duran Duran, Lou Reed, New Order, Hall & Oates, George Michael and James Brown.

Of course, when the pop career's been and gone and Jason's feet are back on terra firma, it's likely to be as an actor that he'll be remembered. The recent mini-series 'Heroes' was the typical triumphant war story, but Jason stresses that "it was a true story of the first naval operation that Australia succeeded in during the Second World War — so it's unique. I played a guy who was definitely not the main part — it was probably more of a cameo role."

But it must have been quite different being stuck at sea instead of being stuck in Ramsay Street.

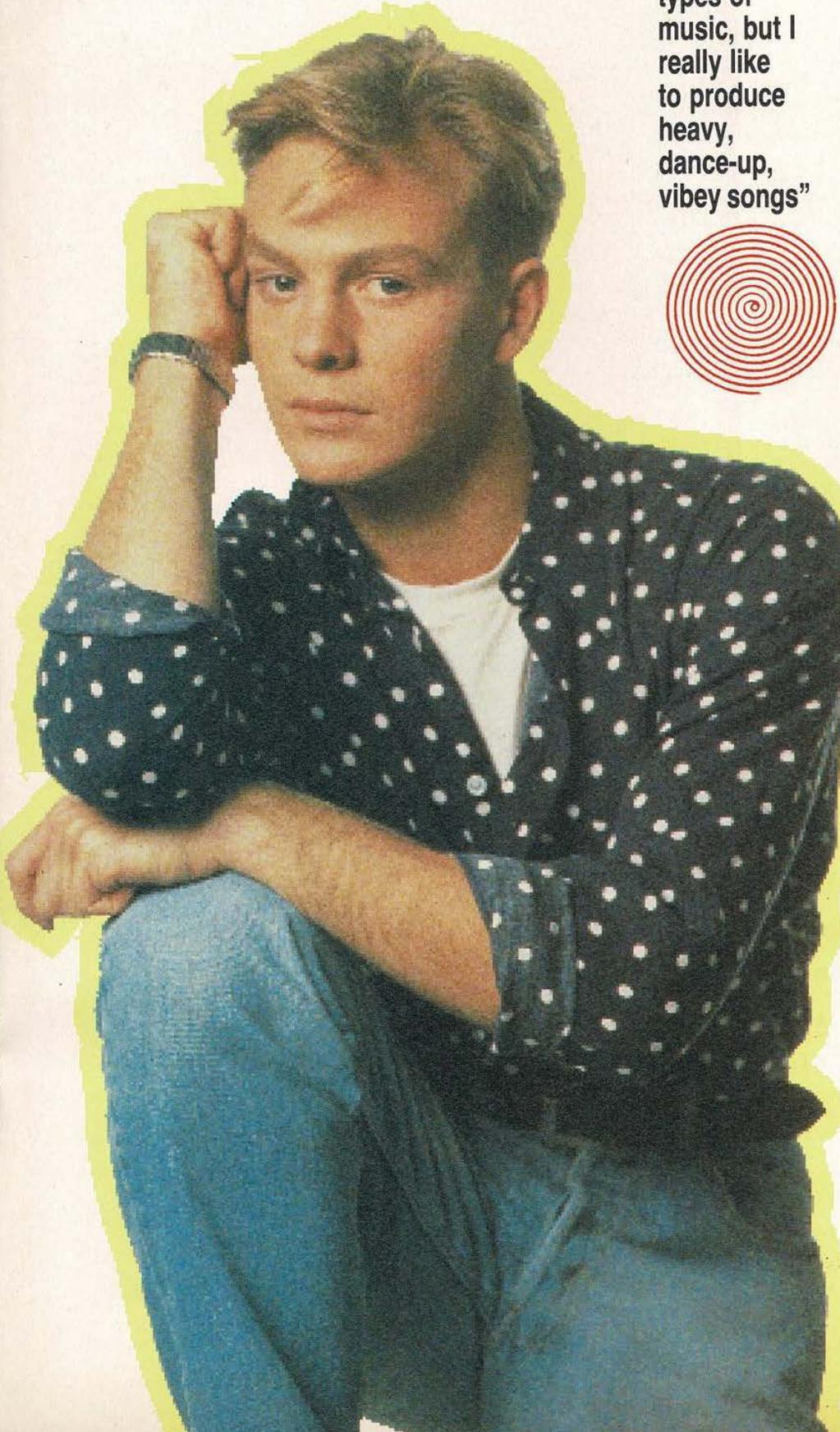
"Yeah, it was extremely different. It's something I never really anticipated doing. The thing that interested me so much was the fact that it was a very true, very real story. And I really had to play a character that doesn't exist in this day and age. "These guys travelled to Singapore in a boat with all the forces against them, so at any stage they could have been killed. You had to think along the lines of, 'My God! What would it have been like to have lived back then?'"

Talking of other roles, there's a rumour going round that he and Kylie are going to become Dr Who's assistants in a new series. Will the dynamic duo be repelling the Daleks with 12-inch singles and sappy love duets?

Jason says they're "sort of in the process of thinking about it", which in the wonderful world of showbiz translates as less than a definite maybe. He points out that nothing has been agreed or confirmed and he's definitely not committed to anything yet.

SED

"I'd probably come out with an acid house song. I like all types of music, but I really like to produce heavy, dance-up, vibey songs"



The mention of Kylie leads us to the pair's relationship and a fairly simple question (or so you might think).

Has his life changed much since their romance went public?

"When did it go public?" Jason demands sharply. "It's never gone public! I'm not going out with Kylie. We've always been really good friends . . . I know what's going on in my private life, but that's something I don't discuss. I've been through this so many times . . ."

Oh! Let's change the subject. How does Jason Donovan escape from being Jason Donovan?

"Well, when I come home, I usually throw on the radio, relax, get something to eat — or I'm usually about to go out. I love running and swimming, so I try to get to the beach once a day.

"I go to the movies. I saw 'Twins', but I was a bit disappointed. I'd still like to see 'A Fish Called Wanda'. The best film I've seen for a while is 'Fatal Attraction' — I thought that was insane, that was just fantastic. It opens your eyes as well as being entertainment. I've never been in a theatre where the audience has reacted in the way that they did to that film."

Does he find it difficult to leave the character of Scott on the set when you go home. Or are they both quite similar anyway?

"Scott's very similar to me in a lot of ways," he agrees. "It's not like I'm playing a Shakespearean character who's totally different from myself. He was at school — and I just did my last year at school — so I incorporated the things that I did as a kid into the show so that people could relate to what I was doing."

But there must be some differences between the two?

"Well, he's very irrational. He doesn't think about situations before he dives into them, whereas I'm the total opposite. I really analyse what's going to happen. Scott's a very speedy character, he's always bubbling and jumping around. I tend to be quite mellow by comparison.

"And Scott's a journalist — I'm not a journalist . . . although I deal with a lot of journalists!"

And with that, he lets out a roar of laughter. After all, who'd want to be a journalist when you can be in a history-making soap opera, make hit records, appear in the occasional blockbuster TV mini-series, and be awarded the title of 'nicest man in pop'?

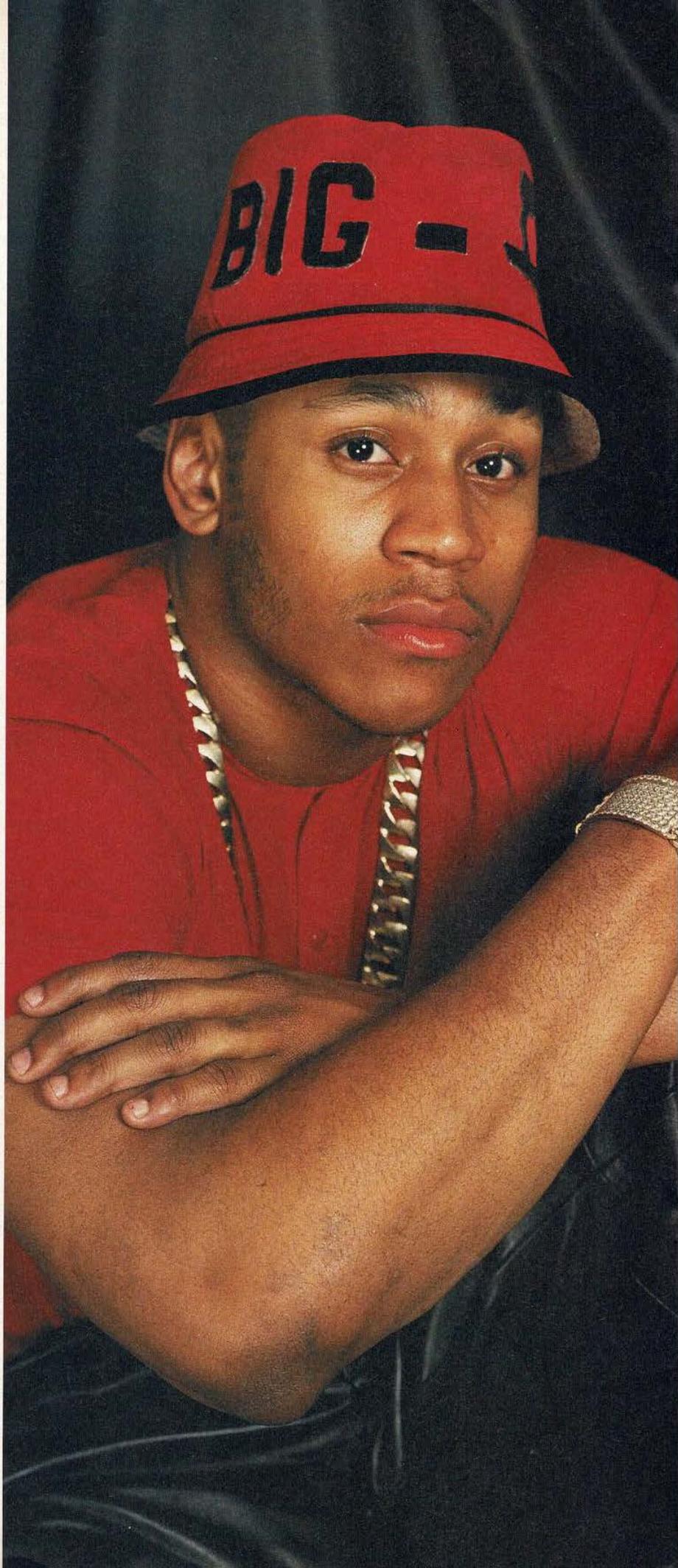
Good grief, I might just give up my day job . . .

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TALKING WITH A

P LL Cool J is not the type of guy to mince words, and he's not afraid to make enemies. With the release of his single, 'I'm That Type Of Guy', and his album 'Walking With A Panther', LL just gets bigger and deffer all the time. Andy Strickland walked with the panther. Joe Shutter shot him

ANTHER



"When I die, bury me on my stomach and let the world kiss my ass!"

Cab drivers in Los Angeles are a very different breed from their abrasive East Coast brothers. Here you're more than likely to be ferried through the mile upon mile of mind-numbingly characterless streets by a would-be actor lured by the Hollywood legend, or maybe a young Uruguayan computer programmer working across the border to pay his way through school before returning to a much missed home.

On an expectant afternoon with a meeting between the **rm** contingent and the King of rap, one LL Cool J, in the offing, either of the above professions would provide a welcome distraction.

Do you believe in omens? We get what must surely be the world's only juggling cab driver, who insists on getting in some two handed practice while tearing down the freeway at 60 miles an hour. After this, LL's going to be a pussycat. Well, a panther at the very least, the animal picked to symbolise the return of the baddest rapper in the cosmos bar none. It must be true, he told me so himself.

Bumping into LL and his impressively beefy entourage unannounced at the threshold of his hotel lift is simply no contest. OK guys, we'll take the stairs.

Half an hour later, LL Cool J is enthusing about a rather wonderful record. Surprise surprise, it's his. "Walking With A Panther" is the young man's second album, coming two long years after 'Bigger And Deffer' and packing the sort of punch that LL seems to be able to deliver verbally to any challengers without ever mentioning their names.

A lot of rap has appeared on vinyl in the past two years, some of it attacking LL himself, and most of it accompanied by claims of a coup in the rap world and the crowning of a new king. As they say, get outta here . . .

"I'm glad so much has happened in those two years, but I'm not interested in associating with any of those artists," says LL. "I see no reason for Mike Tyson and Spinks to hang out and have a drink before the fight and so I don't associate with the other rappers 'cause I don't really want to be their friends. There's no need for two lawyers to be friends and the way I look at it is I'm the prosecutor and they're the lawyers. I'm a different entity; a completely different animal from the rest of the rappers. I'm definitely different from the rest of them. I'm two years older now, I'm two years wiser, I weigh a little bit more and I've seen a lot more.

"I'm not worried about the other guys, I swear I don't pay attention to them much.

You know, I don't represent rap, I'm not an ambassador for rap, I'm not an advocate of rap, I don't bring rap on my back, I'm strictly LL Cool J, that's all I care about."

The first fruits of 'Walking With A Panther', is the seductively groovy single 'I'm That Type Of Guy' with its hilarious tale of illicit double dealings of the bedroom variety. LL's spent today putting in an ecstatically received, but heavily edited, version of the single on coast to coast TV, though the sentiment and pure dick-grabbing sauce of the track remain undiluted.

"I'm not going to lie to you man, it wasn't even my choice for the single. I would have preferred one of the records on the album that are harder, more true to me. It's an opinion record, you can either be the victim or the guy who's committing the crime - it's up to you. The single is open, you know what I'm saying?"

"A girl whose boyfriend is away will sit and listen to that record and know that it's true. I'd say 99.9 per cent of the women in America know that the record is true to life. Guys know it too, that's why there's so many of them scowling and making faces - especially the guys with main girls."

LL's worries about the hardness of the single are understandable, if misplaced. 'I Need Love' was slammed when LL's gentler side was given a higher than usual profile, particularly by his British fans. 'I'm That Type Of Guy' is not a smoocher but it could easily be seen as irresponsible in the AIDS era. I reckon he's heard this one before.

"OK man, so I slipped in through the back with a condom. That's my answer to people who say 'LL, with all these diseases, how could you be that type of guy?'. I came with a condom, maybe two."

As if to underline the point, LL's tour manager is despatched next door to bring in one of today's stage dancers. "Yo, get Light Skin in here man. I just want to look at her face."

The shy young dancer duly obliges, but is that a smile on LL's face? I sniff the air, it's rife with the scent of a wind up.

LL Cool J may have more front than an LA rock chick on Venice Beach, but ask him how he sees his achievements in rap in relation to the wider musical scheme of things and you will get a surprising answer.

"The way I look at it, I'm just a struggling artist because I ain't selling what George Michael's selling. I'm struggling. I'm trying to get to the real thing and at the moment I'm just at the cool thing, you understand? I'm watered down Coke right now and I want

to be the straight up Nitro with no cut on it."

But aren't you always going to be struggling to get the radio play and general exposure that a pure pop artist like George Michael commands, LL?

"I know what you're saying man, I understand, but somebody got to break the rules; somebody got to shoot the first arrow. It can be done! I mean, Michael Jackson is a black guy and he's the biggest star in the world. As far as rap in general goes, if 'Going Back To Cali' was such a big hit, if Tone Lōc's record is such a big hit, then there can be a bigger one and then it can open up even more. It can be done, you just have to make the right record and damn it, I'm hunting like a motherf***er for that record."

'Walking With A Panther' is an incredibly diverse record. Harder raps rub shoulders with tear jerking love songs and some of the funniest lines you'll hear on vinyl this year. LL Cool J is not a macho meathead. Well, he is a bit, but there are four or five characters dotted around this 15 track (20 on the CD) album and the humour in the man's work is woefully unappreciated. Take 'Big Ole Butt', the Viz type tale of the rapper's obsession for big bottoms and his endless pursuit of the perfect, well-proportioned butt.

"Yeah, I know what you're saying. Those people are the type who get up from the table and walk three blocks to burp," he laughs. "They're silly man, those people are just so serious about life, they don't have any fun, they die and on their tombstone it says 'Bored As A Motherf***er'. They even look bored in the casket, you know what I mean? When I die, bury me on my stomach and let the world kiss my ass!" Light Skin chuckles.

It had to happen sooner or later. If you grab your dick once too often, someone's going to invite you to get it out on the table and let us all make up our own minds.

LL's horrified to discover that I know he's just been voted among the top 10 sexiest men in America by readers of Playgirl magazine. Not only that, but they've invited him to reveal his esteemed organ in their esteemed organ.

"The answer is no," he squeals. "I ain't taking my clothes off and I ain't making no photos. I'm not a male whore man, that's too much commotion for me. Even a bikini session would be too much, can you imagine that? Do you think people would buy it? Hey, wouldn't it bug people out if I did something like that."

He's warming to the idea, but no, it won't happen. LL still lives with his Gran, after all. He could use a prop to retain the mystique, I venture helpfully. How about a fig leaf? "Hey, you're a funny guy," he stares. "How about a palm leaf man!"

INDEPEN

EDITED BY ANDY STRICKLAND

singles

- 1 (1) PSYCHONAUT **Fields Of The Nephilim** (*Situation Two*)
- 2 (2) STREETS OF YOUR TOWN **the Go-Betweens** (*Beggars Banquet*)
- 3 (3) JUST LIKE HEAVEN **Dinosaur Jr** (*Blast First*)
- 4 (—) A PLACE IN THE SUN **Men They Couldn't Hang** (*Silvertone*)
- 5 (5) EARDRUM BUZZ **Wire** (*Mute*)
- 6 (6) ROUND AND ROUND **New Order** (*Factory*)
- 7 (4) LAZYITIS **Happy Mondays** (*Factory*)
- 8 (7) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 9 (19) A LITTLE RESPECT **Erasure** (*Mute*)
- 10 (11) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 11 (9) BLUE MONDAY '88 **New Order** (*Factory*)
- 12 (12) CAN'T BE SURE **the Sundays** (*Rough Trade*)
- 13 (25) MERCY SEAT **Ultra Vivid Scene** (*4AD*)
- 14 (8) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 15 (17) MADE OF STONE **Stone Roses** (*Silvertone*)
- 16 (18) THE CIRCUS **Erasure** (*Mute*)
- 17 (14) BIRDLAND EP **Birdland** (*Lazy*)
- 18 (20) FINE TIME **New Order** (*Factory*)
- 19 (21) MAXIMUM OVERDRIVE **Dawn After Dark** (*Chapter 22*)
- 20 (15) HAIRSTYLE OF THE DEVIL **Momus** (*Creation*)
- 21 (10) WHAT TIME IS LOVE **KLF** (*KLF Communications*)
- 22 (13) SWEET JANE **Cowboy Junkies** (*Cooking Vinyl*)
- 23 (23) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 24 (24) THE POWER OF LARD **Lard** (*Alternative Tentacles*)
- 25 (29) WHEN I GROW UP **Michelle Shocked** (*Cooking Vinyl*)
- 26 (27) GET OUTTA THE WAY **Underneath What** (*One Big Guitar*)
- 27 (28) SHIP OF FOOLS **Erasure** (*Mute*)
- 28 (30) TOUCH ME I'M SICK **Sonic Youth** (*Blast First*)
- 29 (26) SOMETIMES **Erasure** (*Mute*)
- 30 (22) OH L'AMOUR **Erasure** (*Mute*)

albums

- 1 (2) STONE ROSES **Stone Roses** (*Silvertone*)
- 2 (1) DOOLITTLE **Pixies** (*4AD*)
- 3 (3) THE INNOCENTS **Erasure** (*Mute*)
- 4 (—) HOPE AND DESPAIR **Edwyn Collins** (*Demon*)
- 5 (—) IBTABA **Wire** (*Mute*)
- 6 (5) CIRCUS **Erasure** (*Mute*)
- 7 (10) SHORT SHARP SHOCKED **Michelle Shocked** (*Cooking Vinyl*)
- 8 (6) TECHNIQUE **New Order** (*Factory*)
- 9 (9) 101 **Depeche Mode** (*Mute*)
- 10 (14) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 11 (4) PHORWARD **Shamen** (*Moksha*)
- 12 (—) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 13 (7) SURFER ROSA **Pixies** (*4AD*)
- 14 (11) SUBSTANCE **New Order** (*Factory*)
- 15 (—) LOVE IS HELL **Kitchens Of Distinction** (*One Little Indian*)
- 16 (12) WONDERLAND **Erasure** (*Mute*)
- 17 (17) LOUDER THAN BOMBS **the Smiths** (*Rough Trade*)
- 18 (18) HATFUL OF HOLLOW **the Smiths** (*Rough Trade*)
- 19 (16) JOY RIDE **Brilliant Corners** (*McQueen*)
- 20 (—) THE NEPHILIM **Fields Of The Nephilim** (*Situation Two*)

Compiled with the help of Spotlight Research and selected retail outlets

not lean, mean zine

Zine, one of only a handful of fan magazines still around that's really worth the bother, has just popped issue 10 on the Independents' desk and we're glad they did. The quality of the zine machine has been commented on before — no crappy xerox nonsense, enough contributors to ensure a spread of tastes and enough good ideas for features and interviews. This issue features the Wonder Stuff, Summerhill, a perceptive look at the character of Frank Spencer and his battle against a world that didn't understand him, a fashion spread, loads more stuff and a flexi disc featuring the Waltonones and the Hepburns as well. There's 60 pages no less and a plea for new contributors, so if you read these pages every week and think you've got something to say, why not write to Zine at 97, Caledonian Road, London, N1 9BT. Zine is distributed across the country but if you have trouble finding a copy, ring 01-278 7641 and they'll be able to help you.

milking it



SAVE THE WALES



If you prefer cool breezes brushing through your hair, as opposed to tornadoes bowling you off your feet, then 'Prince Of Wales' — a collection of fine songs from the partnership of **Statton & Devine** — could be your surprise LP of the month.

Both will perhaps be strangers to you. Alison Statton was the vocalist of the minimalist Young Marble Giants and then the cool sophisticated light jazz of

Weekend. Since 1985 she's become a bit of a Lady Lucan and often when the Eighties music scene has been surveyed we've wondered where on earth she disappeared to — Cardiff actually! Ian Devine was formerly a member of Morrissey's favourite band — the exotic pop duo Ludus. Now the pair have teamed up to make a deliciously smokey and evocative LP. Like the Lilac Time, but more reserved, Statton & Devine put

DENTS

with contributions this week from Johnny Dee

Eat are back. London's own squatter band have just released their second EP, 'The Plastic Bag EP', to coincide with a just completed and rather short UK tour. The band are currently working on their debut LP, due for release some time in the autumn, but in the meantime we strongly recommend 'Baby Boom' as the pick of the tracks on offer here. A glorious mix of country guitar picking, a T-Rex beat on speed and some almost Cathal Coughlan-ish vocals, Ange and the

band whip up a storm and manage to include the immortal line "He looks like a penis in a pork pie hat". Quite who the object of this foul slur is we can't say, but while you're at it be sure to check out 'Little Country' and 'Mr And Mrs Smack'. Although the band have managed to find more permanent and secure accommodation for themselves, their recent tour was in support of Shelter with a special benefit night staged at London's Boston Arms.

▶ **Meet the Milk Monitors**, a band who look set to continue their climb up the independents ladder with the release of their happening mini LP 'Revenge'. We don't know much about the band except that you may well have heard various Peel sessions over the past year or so, with another currently being lined up. The band's 'Dance With Me' single bent a few ears and this LP will certainly do the same. Some fine raucous, fairly punk rock with the emphasis on the rock, music with the highlights undoubtedly being the title track and 'Missing You' for which the band have just completed a video.

TANGERINE DREAM Splish splish, here's a fluffy pop tune for all you tender hearted romantics out there. 'Sunburst' by Tangerine — alias Mark Dumais (who was once in a band with Kurt 'Ultra Vivid Scene' Ralske) is a catchy song that smiles a melancholy smile and then bounces off up the yellow brick road. Check it out if you fancy the idea of Primal Scream with a sequencer!

acoustic instrumentation to good use, creating warm and sparse arrangements. From autumnal musings to defiant Welsh nationalism to a wonderfully simplistic version of New Order's 'Bizarre Love Triangle', 'Prince Of Wales' — nicely packaged as always by the ever curious Les Disques Du Crepuscule label — is a joy from start to finish. Dabble in the secret gardens of pop and pull out a plum. (JD)

let's eat





RADIO FREE BRITAIN

The biggest shake-up of the nation's airwaves this decade is currently underway. But will it be Andrew Lloyd Webber or the ex-pirate dance stations who win out in the battle for the new 'community' radio franchises? Phil Cheeseman investigates

Britain needs more radio. Some countries have more TV stations than we have radio stations. But it's not just more radio that's needed. It's better radio. And it could be on its way.

Mystified? Last year the Independent Broadcasting Authority (IBA) unearthed a section of the 1981 Broadcasting Act which allowed them to grant 'incremental' licences in areas already covered by conventional local radio for stations serving a 'community of interest', a specialist music station for instance. Twenty such franchises are up for grabs nationwide, seven of which will go to stations serving a particular ethnic group — Greeks in Haringey or Asians in Bradford.

THE PIRATE CONNECTION

In London last year you could roll the FM dial on your radio past at least half a dozen pirates regularly broadcasting city-wide. But following a stipulation that franchise applicants should not have been involved in illegal broadcasting since the beginning of the year, several stations pulled the plug on New Year's Eve. Two of these — Kiss FM and LWR — have applied for the London-wide FM franchise.

These stations play music people want to hear — soul, hip hop, house, reggae and jazz. Music sidelined by Radio 1 and countless local stations. And it's not only in London. Bristol, Birmingham and Brighton have been getting in on the act. In the Sixties a similar pirate boom, where stations were also playing music you couldn't hear on legal radio (pop music!), led to a national pop station — Radio 1.

Nowadays, Radio 1's staple fodder is chart music with too many naff DJs. Not that listening to a pirate guarantees you a naff DJ-free day. There are actually people like Delbert Wilkins — except they don't have Lenny Henry to deliver their gags. But the best pirates — LWR and Kiss among them — concentrate on music. DJs like Steve Jackson were playing house music two years before the media discovered the nation's youth popping funny aspirins and calling each other matey, while Norman Jay was championing rare soul before someone had the crap idea of wearing flares while listening to it. Few would deny that we need more varied music on radio. Pirates plug some of the gaps. But are we going to get it?

KISS

Kiss FM means business. Literally. With financial backing from a publishing company and three years' worth of reputation-building, the ex-pirate has emerged as a serious contender for the London FM franchise, though it will have to compete with 30 other applicants. But station manager Gordon Mac (pictured right) bemoans the lack of opposition from other pirates.

"Not enough stations have looked into it and put in an application. I wish more had. It would demonstrate the demand. Black dance music serves the second largest record buying block in the country. There's a lot of crazy people going for this," he sighs.

He's not kidding. Besides Andrew Lloyd Webber's Really Useful Company application for Classical FM, there are rock stations, jazz stations and hopefuls backed by, apparently, the Daily Telegraph, Richard Branson and David Dimbleby.

"We'll feel cheated if we don't get it," says Mac. "We can't go for an ethnic licence because what we do appeals to all kinds of people. So we're left with one option. Running a pirate was a lot of aggravation and I don't want to do it again."

Aggravation wasn't just the Department of Trade and Industry's busting squad, who've threatened to take all the pirates out this year. Last year, gangster-esque stories of inter-pirate warfare were traded to and fro. Some claimed heavies had been hired to threaten them.

"I really support the IBA for what they're doing," says Mac. "They've helped us a lot. But there'll always be people who will say a station is better because it's a pirate. I admire anyone who does it. Being illegal isn't fun."

THE OFFICIAL VIEW

Contrary to the opinion of many involved in pirate radio and those who support them, the IBA are not complete fools. In less than two years their responsibility for radio will be taken from them and handed to a new authority...They didn't *have to* do anything.

"There was pressure from the community radio lobby," admits David Vick from the IBA. "The pirates had demonstrated an unsatisfied demand and besides, we didn't want to sit around doing nothing for two years. We wanted to provide a range of new stations based on letters of intent we received. Pirates were one factor.

"No contract is pre-determined — but we chose in areas where we knew there would be at least one strong applicant."

Early announcements have been encouraging. Bristol's For The People Radio has been successful, as have West London Radio (Sina) in Hounslow and London Greek Radio and WNK in Haringey, North London. All have pirate experience.

But Kiss is seen as the crunch. Take a look at the charts this week and the chances are you'll find three lots of their DJs — Soul II Soul, Coldcut and Richie Rich. If they can't go legal, the reasoning goes, what chance does anyone have in the future?

But that's not the end of it. In the next two years when the government deregulates the airwaves, there'll be a new set of licences with possibly several hundred new stations. In the meantime, will it be Evita and assorted opera (remember, Radio 3 already exists, with the lowest audience figures of the national BBC stations), a heady mixture of folk, AOR and country & western — or Jazzie B and cohorts?



45

REVIEWED BY BRIX SMITH

● SINGLE OF THE WEEK

GAVIN FRIDAY AND THE MAN SEEZER 'Each Man Kills The Thing He Loves'

ISLAND

Godhead! The best thing I've heard in months, nay, this year. Gavin Friday used to be in Virgin Prunes and his voice is just fantastic. The song, the Hal Wilner production, the arrangements are all just brilliant. Everything is so creative and original. What a great idea to sing Oscar Wilde lyrics like this. It's wonderfully lopsided and verges on the disturbing. In a perfect world this would be a number one. Welcome back, dearest Gavin.

Single of the week.



● RISING

JULIAN COPE 'China Doll'

ISLAND

I love this song, I think it's great. It's got a beautiful texture to it and a really great arrangement. I hope it'll be a hit but Julian's never been one to prostitute himself for the sake of the top 40.

I really like the line "I'm an earthbound boy and I worship you" because I really worship earthbound boys!

PRINCE 'Batdance (Theme From Batman)'

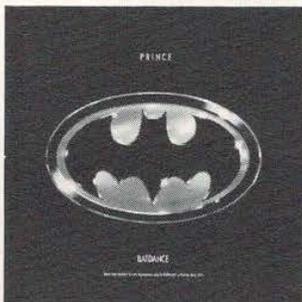
WEA

This verges on acid house. It's not what I expected at all, but with Prince you never know what to expect.

I think it's good because there's a lot of humour — some good spoken lines from the film — and also some brilliant guitar playing. It's good to have a dance record with great guitars.

It's really cut up and pasted together but it works, on the second

listen it really starts to make sense. I really like the way it starts fast then grinds down to a dirty funky rhythm. It takes a lot to get me on the dance floor but I couldn't stop to this.



MDMA 'Evidence'

ECSTATIC

I'm confused, barefoot, dripping with sweat on the dancefloor. Covering my eyes with my hands to block out the thrashing, throbbing lights and masses of blurred faces.

The song fills me up so completely that it may as well be a naughty chemical. The best dance track I've heard in ages, better than Prince even, why do I feel it has so much sexual energy?

Buy it and writhe.

EAT 'The Plastic Bag EP'

FICTION

I love this. It's slightly rockabilly, has loads of energy, and is definitely made by people who have their musical hearts in the right places.

JAMES 'Sit Down'

ROUGH TRADE

I have a soft spot in my heart for Manchester bands. This is a lovely song and they've put a lot of emotion behind it, as well as a much grander production than I've heard them use before. The piano player on this record stands out a mile — he's excellent, and the way the piano works with the guitar is refreshing. I think James are on their way at last.



WESTWORLD 'Dance On'

RCA

Looking at what Westworld have done in the past, I like their sound and image. I think Elizabeth looks great — she reminds me of a cartoon woman, like Wonder Woman, which is pretty cool.

The song is fine, but for my tastes, doesn't take enough risks. It's too safe. If you like Westworld though, it's straightforward enough.

U2 'All I Want Is You'

ISLAND

This is a very nice love ballad, starting off slow and sparse and building and building all the way through. I have to say the best part is the string arrangement, which was done by Van Dyke Parks and it's just perfect.

I'd say this is perfect listening on a rainy Sunday afternoon.

● FALLING



MATT BIANCO 'Say It's Not Too Late'

WEA

Some people would describe this music as easy listening — not for me. The best thing about it is the pseudo salsa beat. I wish they'd go one way or the other, more salsa or more pop. Preferably salsa, because I think they can do it really well — especially if they make it more ethnic.

Too bad they no longer have Basia in the band. Her singing style worked very well with Mark Reilly's.

BIG FUN 'I Feel The Earth Move'

JIVE

This is a massacre of a great song. Even though it's on Jive Records it reeks of PWL. I don't know if it's really courageous to take this classic song by Carole King and "discofy" it. I think it shows a lack of imagination, avarice, and insensitivity to music.

If this is a hit you will catch me vomiting every time I hear it on the radio.



● BRIX SMITH of the Fall and the Adult Net

DON JOHNSON 'Tell It Like It Is'

EPIC

He's trying to make a very adult record here, probably one he and Melanie can dance to on a warm summer evening on their patio, which is wired for sound, while clinking glasses of Puligny Montrachet (*What? — Drinks Ed*), while the wind chimes tinkle sweetly in the warm Californian air.

Get me a fist as big as Los Angeles to jam down my throat.

BEE GEES 'One'

WEA

This song sounds like a smoothed out out-take of 'Jive Talking' minus any trace of disco. The Bee Gees are so sensitive to their disco tag that they've bent over backwards to avoid it this time. I like the Bee Gees. I've always loved their harmonies — but this stinks. They can do so much better than this.

SAM FOX 'I Wanna Have Some Fun'

JIVE

She can only blame herself.



IMAGINATION 'Love's Taking Over'

RCA

Being a guitarist I usually listen to the guitar parts of a song first. On this song, the guitar part, though technically played well, sounded tinny — with a definite lack of volume.

If they had craanked up the guitar it would have made it much more exciting in my eyes, and ears.

I think it is a good song, even if it's a bit bland by Imagination's standards.

LIVE

EDITED BY TIM NICHOLSON

KARYN WHITE Hammersmith Odeon, London

With the Sunset Sound of LA & Babyface assimilated and flourishing throughout the charts on both sides of the Atlantic, tonight's show offered Karyn White the opportunity to enliven the dance/pop style of her producers with distinct vocal and personal touches of her own.

Sporting halter-neck top, skin-tight shorts and trainers, Karyn got off to a jittery disjointed start with 'Facts Of Love', the Jeff Lorber song of three years ago on which she was featured vocalist. For the next hour though, her confidence and enthusiasm never appeared to be dampened. She was constantly dancing around with sharpness and zest, particularly during 'The Way You Love Me' and 'Secret Rendezvous'.

With just one impressive album to her name, White's songs were naturally drawn out, but were often injected with some funky and sinuous instrumental breaks. Karyn managed to cut through the visual aspect of the show with a strong and warm vocal performance of her new single 'Superwoman', a song of weakness and neglect.

Although her band didn't always lock together firmly, there was no frailty on Karyn White's part. As her album suggested and tonight's show confirmed, this is a woman to look out for. **Justin Onyeka**

● KARYN WHITE: Tense, nervous headache but the show must go on



STEVE WRIGHT

THE HOUSE OF LOVE ICA, London

As a rule I'm happiest watching a group of ordinary folk performing with wry contempt for rock's more dramatic moments. This is not the stuff of a House Of Love performance. They steal a two goal lead due to the fact that their support acts perform acoustically. This highlights the power behind the House Of Love as Pete Evans delivers the most potent of backbeats to the frenetic melodies of Terry Bickers. For the present, the meaning in Guy Chadwick's poetry evades me. Instead, the true strength of their songs lies in the dynamic guitar sound aided by perfect sound quality and impressive lighting. 'Salome' and 'Christine' explode into life, sending the faithful reeling in the melee at the foot of the stage.

Old and new songs blend comfortably into the set as the quality of 'Man To Child' and 'Soft As Fire' are kept for another night. They reappear twice, performing another six songs before sending every one home with a satisfied smile.

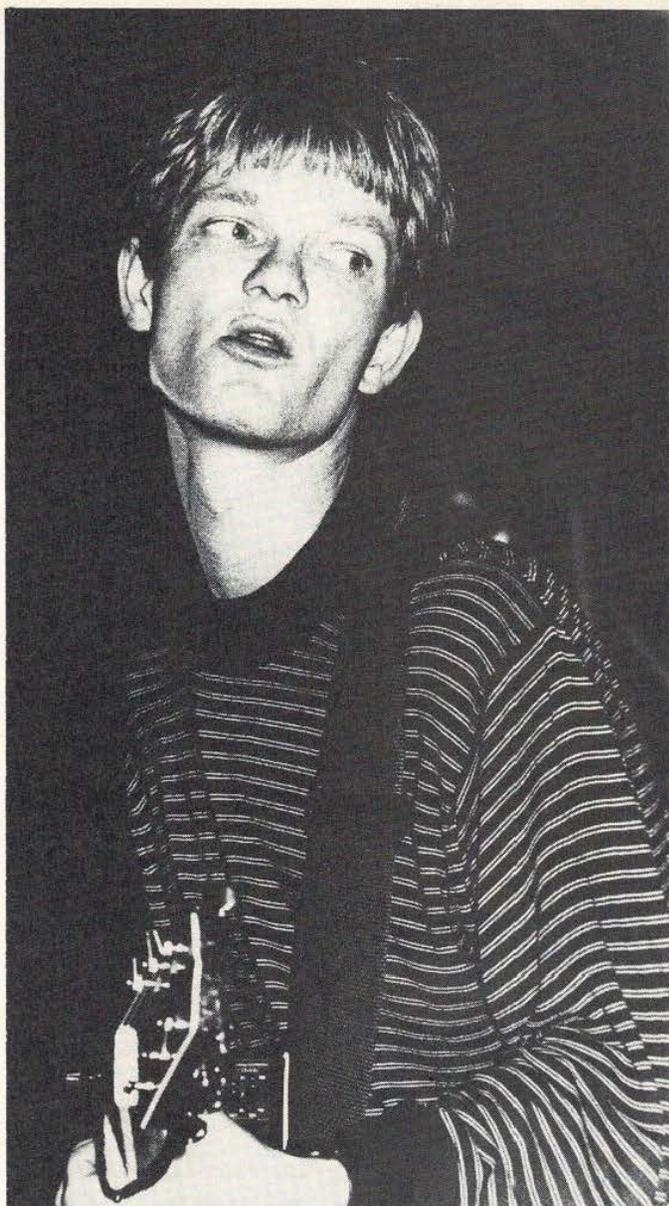
The stadia beckon for the House Of Love, this six-night residency at the ICA seems to confirm that they are destined for greater things. One worries whether they'll be able to cope with the pompous nature of rock bands playing large arenas. But for now, the House Of Love are a devastating sight to behold. **Bryn Coed**

THE GO-BETWEENS Leeds Warehouse

This is getting a bit ridiculous y'know! For years now virtually every pop scribe in the country has been telling you, the public, how wonderful and exquisite Australia's Go-Betweens are. Yet they've never had so much of a whiff of a hit. 'Streets Of Your Town' looks like changing all that, but, in keeping with tradition, I'll tell you, again, anyway: the Go-Betweens are wonderful and exquisite!

I guess they aren't so hot in the pin-up stakes. Grant McLennan could be your next door neighbour and Robert Forster still looks like a hillbilly weirdo. Mind you, they could look like gorillas for all the massed throng inside the Warehouse care. For a Go-Betweens devotee is a serious, studied FANATIC! They bawl the house down between songs, eventually coaxing nine (yes, NINE!) bloody encores!!

Highlights from a consistently excellent set of taut Antipodean guitar pop (that often sounds like laughing Len Cohen joins the Velvet Underground!) are a snappy 'The



SUSAN MOORE

● HOUSE OF LOVE: "I'm that type of Guy . . ."

House That Jack Kerouac Built', a crystalline and evocative 'Quiet Heart', a bouncy 'Apology Accepted', a stirring 'Spring Rain' and, of course, a superb 'Streets . . .'

What more do you need to know? The Go-Betweens are better than ever, now buy the damn records! **David Simpson**

10,000 MANIACS Hammersmith Odeon, London

If Natalie Merchant is the hippy cookie maker, as we have been led to believe, then her band are the gawky cooks who bake up the rich, eclectic recipe.

Natalie begins her evening quietly, she stands frozen in the spotlight, occasionally twitching and gesturing with her hands. She does a duet with a member of the audience. Then three numbers in, all hell lets loose and Merchant begins acting like a crazy woman, dancing around the stage like she's stomping on a vast army of cockroaches. Throughout all this barnstorming her voice remains perfect. It is not until the third encore, during a solo version of

'Jubilee', that she falters, pauses and coughs. The audience sighs, it's a relief from all that intensity.

10,000 Maniacs are a "protest" band, originally dealing with historical events they are now firmly routed in present concerns. Their lyrics cover poverty, war and religion articulately and poetically. The music is a bit like explaining a new blend of coffee-mixing African guitar with rock, and folk.

The set tonight was made up of the current LP 'Blind Man's Zoo' and the last, which rocketed into the 'serious music fan' arena, 'In My Tribe'. 'Eat For Two', 'Poison In The Well', 'Don't Talk' and 'What's The Matter Here' stood out. Merchant's stage presence is always enough to keep you attentive through the slower songs. She continually flitted from joyousness to madness to fragility, throwing her whole body into each song. For someone who is supposed to be so nervous she goes to the toilet every five minutes, she cuts a strong, defiant figure.

Forget the hippy shit, 10,000 Maniacs are a great band. **Johnny Dee**

FRAZIER CHORUS The Duchess Of York, Leeds

No less than 10 people arrive on stage. There's a trombonist, a clarinet player, keyboards, horns, the works. Amid all of this, a painfully nervous man is shaking (yep, physically shaking!), attempting to introduce his band's first song. They play it, and it's terrific. The crowd cheer, loudly. "Phew, I guess that means we can stay then?" It certainly does, and Frazier Chorus can launch into an hour's worth of pure class.

'Dream Kitchen', 'Typical' and the next single, the plaintive 'Sloppy Heart', are all stand-outs, but the quality of the stuff on show is so high throughout it almost seems unfair to choose highlights. Still, 'Ski-Head', which describes a bus shelter's graffiti ("someone forgot the 'n'") sounds like a near masterpiece of understated The-They-type pop to me.

Frazier's music is so quiet that, at times, it's embarrassing to mutter during songs. But taking time to listen is a truly rewarding experience. It also means you can chuckle at the singer's uncanny resemblance to New Order's Barney Sumner, and fall in love with the bewitching flute player, Kate.

In a display of true perversity, they encore with a ludicrously polite 'Anarchy In The UK!' Wonderful. Buy 'Sloppy Heart' and put peculiar pop groups back into the charts. **David Simpson**

PERE UBU/MIRACLE LEGION Astoria, London

Playing as a duo tonight, as opposed to a regular four-piece, American folkies Miracle Legion flounce on stage. Guitarist Ray Neal sports a sensible haircut and a T-shirt and jeans ensemble while vocalist/occasional six string plucker and harmonica puffer Mark Mulcahy, shaggy locks cascading, is dressed to thrill(?) in a disgusting baggy grey-green suit with sawn-off legs and kipper tie. The choice of outfit pays off and the audience's attention is grabbed!

It's a confident, strong start and they're straight into their stride: Mark's gorgeous/twangy/angelic voice and Ray's clever chords and inventive phrasing fairly basic, but doing justice to the songs selected from their two albums, 'Surprise, Surprise, Surprise' and, more recently, 'Me And Mr Ray'. They sound a bit like Neil Young, REM and Simon & Garfunkel without the, er, Garfunkel: creating a Sixties kind of lurve vibe. Despite a few false starts later on in the set, they are rather excellent.

Pere Ubu, later the same evening,

are a tad disappointing. David Thomas and pals — their one concession to stage show art a few pathetic hardboard clouds — are just the wrong side of eccentric, as in not eccentric enough. The half-dozen selections from the new 'Cloudland' LP sound extremely pedestrian in a live setting and, for the most part, fall flat ('Love Love Love', the new single, being the brilliant exception) when compared with older 'experimental' material such as 'Real World' and 'Over My Head' from the 'Modern Dance' LP and 'Something's Gotta Give' and 'We Have The Technology' from 'The Tenement Year' LP, which fuse the traditional avant garde effects with garage rock to grin-making effect.

Throughout, Thomas is the fat, freaky focus of attention — doing the lunatic hand-jive as that amazing cartoon of a voice belts out perfectly, also trying to direct the new drummer who's a bit shaky on some of the songs. That they're still superb in comparison to a thousand blander confections only says something about their own exceptional standards. Good in spates, but usually much better. **Darren Crook**

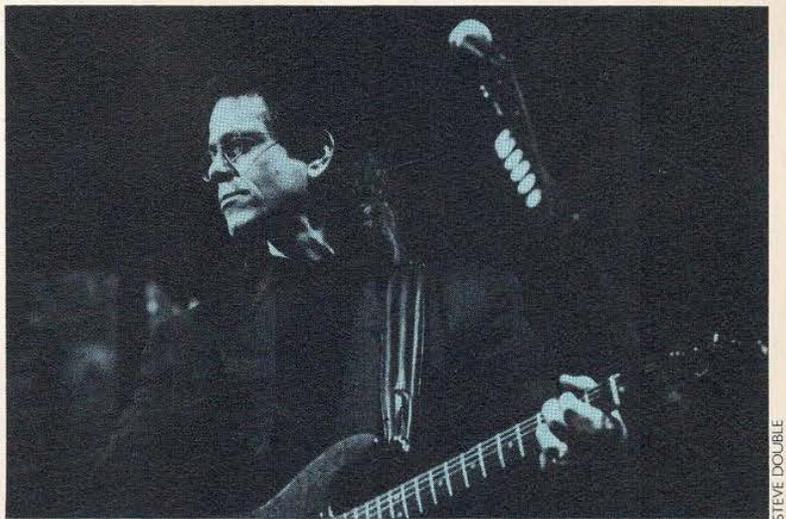
THE SILENCERS Palais de Sports, Lyon, France

For some unknown reason, Glasgow four-piece the Silencers have emerged as the band everyone knows but no-one's heard of... "The Silencers? Yeah, 'course I know them. They did that song called... err... umm... it had a flute or something in it didn't it? No? Well, they're not exactly famous are they?!"

Famous, though, they are — at least in their native Scotland and here in deepest France where 6,000 pop kids watch with intense admiration. Led by the powerful lead vocals of Jimmie O'Neill, the Silencers play an intriguing mix of Celtic rock and blues. In layman's terms that puts them somewhere between Big Country and a cosier version of the House Of Love with an obvious but not overtly dangerous U2 influence.

'Scottish Rain', currently scaling the UK singles chart, borrows from none of these influences though, and as Jimmie bobbles awkwardly across the stage clapping his hands and occasionally even playing his guitar, the true soul of the band is revealed. Passionate vocals, passionate guitars and passionate about Scotland.

They launch into their first single, 'Painted Moon', and before you know it, the whole audience is singing along — they know the words! It doesn't make sense. I mean who the hell do



● LOU REED: or is it Glenn Hoddle?

LOU REED Palladium, London

The Velvet Underground and a startling career as a solo artist, creating some of the most enduring, timeless rock music, Lou Reed recently crowned his achievements with what's likely to be regarded as one of the best records this decade, 'New York'. A view, from the gutter up, of the rotten Apple as filthy microcosm and symptom of a larger, global ailment, it's riddled with acidic observations and brilliant rock and roll. Surely then, a live performance by this 'rock legend' can only be an anti-climax in the face of such an almighty precedent? Hell no!

Splitting the evening into two sets, Reed, augmented simply but incredibly proficiently by second guitar, stand-up electric bass and drums, for the first hour runs through almost all of 'New York', the live versions, better than the studio recordings. The massacred Chinese students have a frantic 'There

Is No Time' dedicated to them and Reed, later on in the set, proves star status and humility can co-exist when he sings "Does anybody need another rock star, self-righteous..." to the crashing chords of 'Strawman'. A blissful mix of savage and tender moments, Reed wears nonchalance on the outside while giving the impression of having an ideological heart tempered by cold realism on the inside.

A short interval later and a second set of archive material is banged out purely for the pleasure of the crowd; golden oldies like 'Rock And Roll', 'Satellite Of Love', 'Sweet Jane' and the obligatory 'Walk On The Wild Side' receive predictable hysterics from the crowd, Reed enjoying the workout but, no doubt, bored slightly by this clinging to the past.

Lou Reed and band made everybody happy and, we can but hope, thoughtful too. **Darren Crook**

the Silencers think they are, coming over here and being successful without even telling us? It makes you feel like you've been missing out or something.

Well, maybe we have. **Tim Southwell**

THE CARDIACS Astoria, London

Cardiacs fans dominated the audience at the Astoria tonight. They were split, during Boys Wonder's set, between those who liked the idea of getting more than one good band for their money and liked what they saw, and those who just wanted to get on with the Cardiacs.

Finally, the stage is set. The lights go down, and as the first puff of dry ice winds its way across the stage, a cheer bursts forth from a mass of Cardiacs T-shirt wearers. A dull throb grinds up to a train-like rhythm until eventually, to crowd frenzy, the band walk on mischievously with their hands in their pockets. Singer Tim Smith blasts a cacophony of random

words into the microphone like a naughty schoolboy. In fact they all look like crazed teenagers let loose on their fathers' instruments.

After the second song, Tim stands at the foot of the stage and leers at the audience, arms folded in a sarcastic gesture that says, "I'm up here and you're down there, and you love me but I don't give a shit about you".

The music is a manic fairground rock that befits the Cardiacs' playful insanity. The rhythm guitarist trots around the stage to the beat like a bunny rabbit on heat. There is a sea of heads in a semi-circle around the microphone which sways and jumps in chaotic unison. Each time Tim does something silly the crowd goes wild.

This is the House Of Fun Madness never went into. The music may be a little hard to follow and the vocals somewhat crazy, but they generate a buzz among their ardent followers that spills into your mind and pulls your lips into a smile until you're sneering yourself. **Steve Masters**

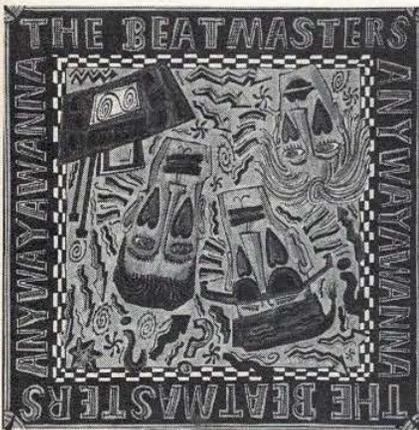
BEATMASTERS
'Anywayawanna'

RHYTHM KING

The Beatmasters are the last of Rhythm King's trio of chart-busting dance acts to bring out their debut album, and it seems they've topped the efforts of Bomb The Bass and S'Express by a fair margin.

'Anyway ...' is far more consistent than its label rivals and although it stays in a house tempo more or less throughout, each track is strong enough to be a floorfiller in its own right.

The Beatmasters are not nearly as experimental as Tim Simenon or Mark Moore. Instead of trying to break new ground, they're content to fine tune the art of quality dance music. While straightforward hip house tracks like 'Rock Da House' and 'Who's In The House' are fairly simple and obvious, the Beatmasters are quite capable of producing more subtle and effective underground grooves. 'Midnite Girl' and 'Warm Love' are as good as any of the left field music coming out of Chicago and New York. Above all they prove the difference between DJs and musicians. The Beatmasters are definitely the latter. ■■■■ **Tim Jeffery**

**PETER GABRIEL**
'Passion'

REALWORLD

Oh dear, another soundtrack LP — and this one's a double. The right music, of course, is a vital ingredient in any film's impact (if you don't agree, with that, just try imagining the Sixties student angst-epic 'The Graduate' without its hazy, dreamy, Simon & Garfunkel folk-pop contribution).

Yet divorced from their movie context, film scores are notoriously dull listening; a few tracks may be instantly memorable — even become

classic hits — but the rest sound pretty wooden. Sadly, this collection of 21 moodily atmospheric, world music, instrumental pieces from Martin Scorsese's controversial 'Last Temptation Of Christ' is no exception to the rule. Except that there are no stand-out tracks at all!

Nowadays, we find former Genesis frontman Peter Gabriel championing various (thoroughly praiseworthy) ecological causes, and working on African music projects. The latter include his writing, and assembling the players, for the songs of the first record of this double set, and his overseeing of the production on the second. It's tense, epic, often pompous stuff; the tunes (if you can call them that) have titles like 'The Promise Of Shadows' and 'Zaar', and spacey, hissing synths, duel with eerie, trilling flutes, and pounding native war-drums, before getting badly lost in a passion-free, CD-friendly production. Indeed, it's the production that really stinks. There's a case for this gentle primitive just being left alone, rather than being treated so worthily in a chic western studio that it becomes utterly worthless.

Gabriel, in short, despite his good intentions, is in danger of disappearing up his own backside. More like a first temptation to nod off than anything else. ■■ **Henry Williams**

MARTIN GORE
'Counterfeit e.p.'

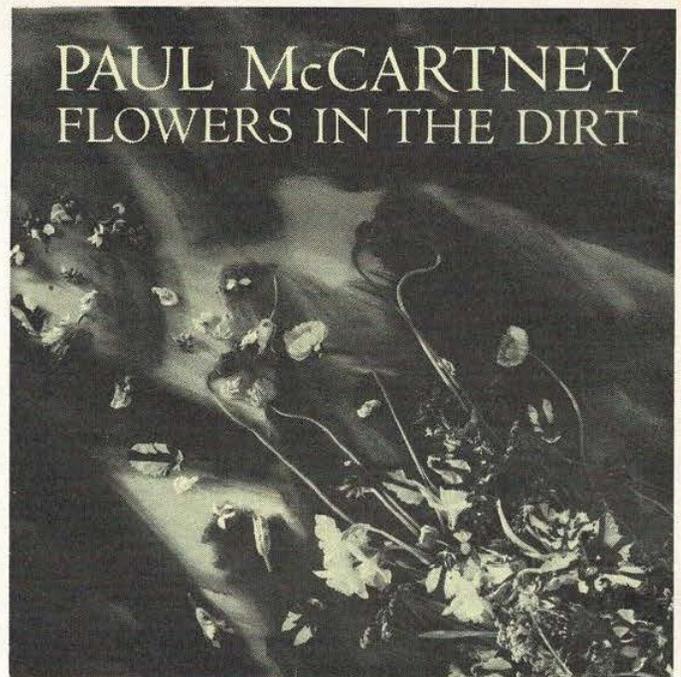
MUTE

Time was when young combos would play covers of other people's songs before they met with success. These days the thinking goes more along the lines of 'well, we've/le've sold so many records now, it must be time to slaughter someone else's material. Preferably things that everyone already knows'.

Martin Gore (seeing as Martin isn't American we'll drop the 'L') however, has not only followed the second part of the covers rule (do it better or do it differently) he's also had the guile to call his 'here's me doing a few of my favourite songs' LP 'Counterfeit'. Though he might just as well have called it 'Songs You've Never Heard Before', so little known are its contents.

Tracks as diverse as Vinni Reilly's 'Smile In The Crowd' and Sparks' 'Never Turn Your Back On Mother Earth' are all given the same Martin-tinkering-about-in-his-bedroom-with-his-machines approach, an approach surprisingly successful despite the maudlin tendencies ever-present.

And if it does sound a little like Depeche Mode, that's understandable. If you'd spent the best part of the last

**PAUL MCCARTNEY**
'Flowers In The Dirt'

Parlophone

Being told that he's never surpassed his Sixties creative highs has been the bane of Macca's post-Beatles career. There's been the odd flicker of genius, of course, but it's often been buffeted by a good deal of treading water and self-indulgence. The fact that 'Flowers In The Dirt' is McCartney's best album since 'Band On The Run', 16 years ago, is positive proof that he's met an unlikely match in Elvis Costello, his first serious songwriting partner since John Lennon.

Previous partnerships, even with artists in the Michael Jackson/Stevie Wonder league, had resulted in moments as trite as 'The Girl Is Mine' or as godawful as 'Ebony And Ivory'. Costello may only have collaborated on four of these 12 songs, but his contribution seems to have given McCartney the lift he's needed for so long.

Opening with 'My Brave Face', the recent (oddly short-lived) hit, the mood and pace follows a wave-curve pattern, slipping into a trough with the dreamy, sentimental 'Distractions' before peaking again in a roughshod fashion on 'Figure Of Eight'. And so on.

The best songs, like 'How Many People', 'We Got Married', 'This One', and 'You Want Her Too' (a duet with Costello), highlight McCartney's timeless knack of surfacing with happy-go-lucky singalong melodies, or — as with 'Don't Be Careless Love' — sounding restrained without being too lightweight.

Even the album's wacko throwaway track, 'Ou Est Le Soleil', would be considered very favourably if it hadn't been accompanied by such high expectations. ■■■■ **Chris Twomey**

decade in Depeche Mode, you'd sound a bit like them too. ■■■■ **Phil Cheeseman**

LOVETRAIN
'Human Feelings Return'

SIREN

Lovetrain have been taking these songs around the country for a year or more now, improving their performance and building their audience as they go. Taking mellow, laid back arrangements to audiences looking for live energy was always a dodgy move, especially without a chart hit to pin it on. But Lovetrain are still chundering down the line, and here's the album to prove it.

Producer Phil Thornalley (with previous Cure and Prefabs credits) has maximised fantastic arrangements from Jonjo and Robin Key and crew. Attractive bass and guitar arrangements intertwine to provide a listenable backing to what are thoughtful, well written songs, while Jonjo's soft voice cuts a clear path through it all. He doesn't slur, and he

doesn't jump around from note to note to force tune. Instead he allows his voice to slide around at its own pace, making this relaxed, painless listening.

'The Way Of All Flesh', the most recent single, is followed by the album's weakest track, 'Night Thoughts', which ends abruptly as though they got bored with it and went into the excellent 'Torch You Carry' before diving into the more up-tempo 'Rags To Riches'. But the faster numbers belie their pace. Lord knows, Jonjo was probably lying in a hammock when he recorded it.

'Big Mo's Battleship' opens with a guitar riff that wouldn't sound too out of place in an Indian restaurant. In fact the whole song rolls along in an Asian groove, mixed with a Sixties/Who-like melody, climbing up and down scales with harmonies that echo the lyric.

Sadly, this record probably won't get the praise and commercial success it deserves in a market dominated by old-fashioned remixes and formulated hits. But that's showbiz. ■■■■ ½

Steve Masters

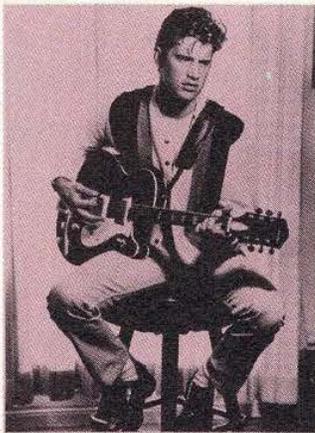
CHRIS ISAAK
'Heart Shaped World'

WARNER BROTHERS

Chris Isaak's voice is so rich it should be tax exiled in Jersey, and coupled with good looks in an obvious sort of Elvis Presley-meets-James Dean-I'm-not-really-jealous-or-anything type of way, it's still a mystery why he hasn't taken over the world yet. If it takes talent, good looks and luck to be successful then I guess Isaak will have to console himself with two out of three.

'Heart Shaped World' is his third LP and follows '87's luscious self-titled album which contained the haunting 'Blue Hotel' that threatened to enrich the charts, but, alas, his brand of mellow, countrified blues has proved a touch too subtle for our ears.

The echo-laden, twanging guitars, blessed with a voice that wails and whispers and sends the ghost of Roy Orbison shivering down your spine, harks back to a simpler, less cluttered era where a song's strength lay in its



honesty not its beats per minute.

Isaak still treats himself to the occasional fling like the hoedown exuberance of 'Forever Young' and the tribal rock 'n' roll of 'The Heat Of The Jungle', but his true magic is harnessed on the restrained splendour of 'Wicked Game', 'Nothing's Changed' and 'Kings Of The Highway' where his hushed American drawl performs deep throat on the mic.

Isaak's heart and music may have its roots in the rock 'n' roll magic of the Fifties, but with so much contrived pretension around his refreshing simplicity is compelling. ■■■■½

Kevin Murphy

MARIA MCKEE
'Marie McKee'

GEFFEN

Maria's finally got around to admitting she's a solo artist. Her band Lone Justice were always an effective, complementary foil to her songwriting, singing and performing talents, but it's always been Maria's show, her face and her voice.

And it's that voice that can soar, crack with emotion, soothe and scream, and it's this that will deter some British ears from taking the young woman and her music on board. The over the top gospel antics of 'More Than A Heart Can Hold' probably inspire dancing in the aisles in some parts of the world, but over here it tends to lead to finger pointing and accusations of forced emotion. Only those who've witnessed Ms McKee in full onstage flow will appreciate that this is very much the real Maria.

A hit single is all that's keeping this remarkable young talent from

knocking the likes of Cyndi Lauper and Belinda Carlisle for six, but it's unlikely to come from this collection. 'Can't Pull The Wool Down (Over The Little Lamb's Eyes)' and 'Am I The Only One (Who's Ever Felt This Way)', come closest, but they're far too mature in content and execution to appeal to our singles market.

Not that any of this will worry Maria McKee unduly. Anyone who can conjur up the stunning 'Panic Beach' can rest assured they'll be making great albums for years to come. Just don't expect to see her on 'Top Of The Pops', that's all. ■■■½ **Andy Strickland**



● "The name's Dalton, Timothy Dalton"

VISION ON

'HELLRAISER II: HELLBOUND'

"Good Horror should always be one step beyond the limits of taste. It's a place where everything's up for grabs. And that appeals to me 'cause I abhor the safe and conventional," explains horror writer Clive Barker who turned director with 'Hellraiser' because he was disappointed with films that had previously been made from his scripts. But in order to deliver a new book to his publisher, he was forced to leave his director's hot-seat to first-time director Tony Randel for the soul-chilling sequel.

For 'Hellbound' there's more money, more effects and more gore involved than for the first film. "Last time we were filming on locations or in a small London studio. This time around, it's all shot at the more sophisticated Pinewood, the home of the Bond and Indiana Jones films. It's big budget time," says Ashley Lawrence, who reprises her role of Kirsty. "And this is a true sequel in the sense that it actually picks up the story no more than two hours after the gruesome lovers Frank and Julia have been destroyed leaving Julia's stepdaughter Kirsty a lone survivor."

More than 50 per cent of the original cast and crew are back working on the sequel, including the scheming Julia, portrayed by Clare

Higgins, who not only is meaner and more evil than she was before — she's also dead before the film starts!

"I'm the Queen of Hell. This time I get to kill seven or eight people and I



● honestly, these Millwall fans are so touchy

have a great time killing them. It's wonderful therapy but after 'Hellraiser' came out, my friends didn't call me for a long time!" says

the quick-witted Clare, whose big surprise about the first film was that she thought she'd get sympathy from the audience. "Remember, I did it all for love. Still, they all clapped when I died!" **Roald Rynning**

LICENCE TO KILL (Cert 15)

Starring: Timothy Dalton

James Bond is back, but the new action adventure — the 16th bit of Bondage — lacks the usual gasp-making sizzle.

For the very first time, the ingredients which have made the 007 films the longest running series in the history of the movies — nail-biting action, refreshing humour, intriguing locations and a dozen or so Bond beauties — are sorely lacking. The varied locations are limited to Mexico and Florida, looking much the same. Even London is left out, and Bond is — hard as it is to believe — never seen on his home territory. So there are no jolly scenes with agent 007 and his ever-loving Miss Money Penny, and half the film has passed by before Q is sent overseas to add some gadgetry and a bit of humour to the proceedings.

Unfortunately for us all, it's much too late in the day to save this humourless caper. With the emphasis on the hard-edged reality, James takes

himself much too seriously and the flaws in the plot and the character developments show up like sore thumbs. Timothy Dalton plays 007 for the second time and is fine as Bond, but poor Talisa Soto as the baddie's girl has to suffer some incredibly corny scenes. Carey as Pam Bouvier fares better. She's an independent woman of the Eighties — a kinda female Bond who saves our James not once, but twice! But Bond's relationships with the two beauties which should have created heart-stopping moments, never really sparkle.

The action is, of course, first rate. There are brilliant underwater sequences, great stunts and lots of massive explosions, but all this can't save 'Licence To Kill' from being more of a whimper than a bang.

Roald Rynning

CHART

COMPILED BY ALAN JONES



● SHEENA EASTON: "roses grow on you"

● LULU: "let's hear it girls, K's for catalogue . . ."



● DURAN DURAN: "I think I see land ahoy lads . . ."

After 21 hits accompanied by her backing group **the Pips** — from 1967's 'Take Me In Your Arms And Love Me' to last year's 'Love Overboard' — **Gladys Knight** has her first solo hit with 'Licence To Kill', the theme from the James Bond film of the same name. Gladys, who got the nod to record the track over **Patti LaBelle**, will be rejoined by the Pips for her next single.

'Licence To Kill' is the 17th Bond movie theme — and the 14th to chart. The biggest successes are the top 10 hits by **Paul McCartney** ('Live And Let Die' 1977), **Carly Simon** ('Nobody Does It Better', from 'The Spy Who Loved Me' 1977), **Sheena Easton** ('For Your Eyes Only', 1981), **Duran Duran** ('A View To A Kill', 1985), and **A-ha** ('The Living Daylights' 1987). The only complete failures have been **Louis Armstrong's** 'On Her Majesty's Secret Service' (1969), **Lulu's** 'The Man With The Golden Gun' (1974) and **Shirley Bassey's** 'Moonraker' (1979) — though **Rita Coolidge's** recording of 'All Time High' hardly lived up to its title in 1983, filling the chart's anchor position (number 75) for a single week before disappearing.

While 'Licence To Kill' climbs the chart here, let's congratulate **Bette Midler** on her American number one with 'Wind Beneath My Wings', which popularised a song later to become a number one hit for someone else. In 1967, her version of 'I Heard It Through The Grapevine' reached number two, only to be trumped a year later by **Marvin Gaye's** chart topping

remake of the same song. At 43, Bette Midler — born December 1 1945 — is the second oldest female soloist ever to have a USA number one. The oldest? **Tina Turner**, who was only three months short of her 45th birthday when 'What's Love Got To Do With It' reached pole position in September 1984.

If 'Licence To Kill' is an American number one — Duran Duran's 'A View To A Kill' flew the 007 standard at the chart summit in 1985 — Gladys, who was born on 28 May 1944, would wrest the title of oldest female soloist to have a number one single from Tina and leave Bette in third place, thus restoring at least some of the pride she admits has been somewhat battered by the fact that record buyers prefer Bette's version of 'Wind Beneath My Wings' to her own.

Before 'Wind Beneath My Wings', which she sings in the film 'Beaches', Bette's highest charted single was also from a movie in which she starred. 'The Rose', which came out at the same time as the film of that name was a number three hit in 1980.

Bette's success is shared by her producer **Arif Mardin**, who has produced four other American number one singles, namely the **Average White Band's** 'Pick Up The Pieces' and **the Bee Gees'** 'Jive Talkin' (both 1975), **Phil Collins'** 'Against All Odds (Take A Look At Me Now)' (1984) and Phil's duet with **Marilyn Martin**, the 1985 topper 'Separate Lives'.

Wily Turk Mardin, born in Istanbul



● ". . .yes Simon, it looks like Calais. How super. Bagsy me on the beach first"

FILE

more than 57 years ago, has been associated with Midler's label Atlantic since 1963, and has produced hits, all bearing his trademark crisp clarity, for **Aretha Franklin, Roberta Flack, Wilson Pickett, Culture Club, David Bowie, Scritti Politti** and a host of others, including **Chaka Khan**, most notably her 1984 UK chart topper 'I Feel For You' and the currently charting 'I'm Every Woman'.

● **Madonna's** recent domination of the world's chart summits has made our occasional list of global giants a non-starter recently, but she's loosened her grip at last allowing an interesting cross section of records to reach pole position, among them **Roxette's** 'The Look', currently number one in Germany and Norway, **the Bangles'** 'Eternal Flame' (Australia, Holland, Belgium), **Boney M's** 'M-egamix' (France) and **Simple Minds'** 'This Is Your Land' (Greece). American actor **David Hasselhoff's** 'Looking For Freedom' is now top in Switzerland and Austria after a long run at number one in Germany. Thirty-six-year-old Hasselhoff is better-known here for his starring role in the TV series 'Knight Rider'.

But if you thought Madonna had lost her crown throughout the world, think again. The single 'Like A Prayer' still reigns supreme in Canada, Mexico, Argentina, Italy, Denmark, Finland, Portugal and Spain, while her identically titled album holds sway in France, Sweden, Denmark, Austria and Portugal. Other number one albums

include Simple Minds' 'Street Fighting Years' (Germany, Italy, Belgium, Holland and Switzerland), **Simply Red's** 'A New Flame', which continues to burn brightly at the top of the Greek chart, Roxette's 'Look Sharp', apparently immovable at the head of the Norwegian chart, and the **Fine Young Cannibals'** 'The Raw And The Cooked', currently number one in Canada and the USA.

'The Raw And The Cooked' has thus far sold over five million copies worldwide, including more than 1,500,000 in America, where the FYC's 1986 debut album sold fewer than 400,000 and peaked at number 49.

Readers anxious to know what's number one in Japan can rest easy in their beds in the knowledge that 'Arashino Sugai' by **Shizuka Kudo** leads the singles list, while 'Dress' by **TM Network** is the hottest album, debuting at number one last week. Both are likely to be swept out of the way by the all-conquering **Seiko Matsudo**, who is highly fancied to prolong her sequence of 12 consecutive number one albums and 24 number one singles in a row. Seiko is a phenomenon in Asia, and will be launched in America later this year, in the first stage of a carefully planned operation to popularise her all over the world. The last Japanese act to score a US hit of any consequence was **Pink Lady**, a female duo whose single 'Kiss In The Dark' reached number 37 a decade ago. The biggest hit ever to emerge from the land of the rising sun was 'Sukiyaki' by **Kyu**

Sakamoto, which reached number one in 1963 — a notable achievement since it did so in its original Japanese version, despite attempts by Sakamoto's record company to get him to record it in English. He didn't need to — it had a beautiful melody and was revived, this time sporting newly written English lyrics, in a yearningly delicate and charming update by **A Taste Of Honey** in 1981. Their version reached number three in America, selling well over a million.

● Cover versions of songs written by **Bob Dylan** run into their thousands, and the recently released 'The Songs Of Bob Dylan' on Start Records, reviewed in **rm** last week by Roger Pebody, contains a couple of dozen of Bobby's best. Consequently, it has been doing very nicely on the compilation albums chart. Meanwhile, the urge to restyle his songs continues unabated, making life very expensive for the Dylan completist. Three new versions of his songs made their first appearance on vinyl last week alone. **John Cougar Mellencamp's** live reading of 'Like A Rolling Stone' is an interesting addition to the 12-inch pressing of his new single 'Pop Singer', the veteran **Neville Brothers** interpret 'With God On Our Side' on the 12-inch flip of their latest, 'Yellow Moon', and the **Jeff Healey Band** perform a fine contemporisation of 'When The Night Comes Falling From The Sky' on the soundtrack album to the new **Patrick Swayze** film 'Road House'.



● **BETTE MIDLER:** "cheeeese"

OVERLORD

K I C K B A G

HYPER HARDCORE RADICAL RE-MIX

12" AND 7" SINGLE TAKEN FROM THE ALBUM WEAPON IS MY LYRIC

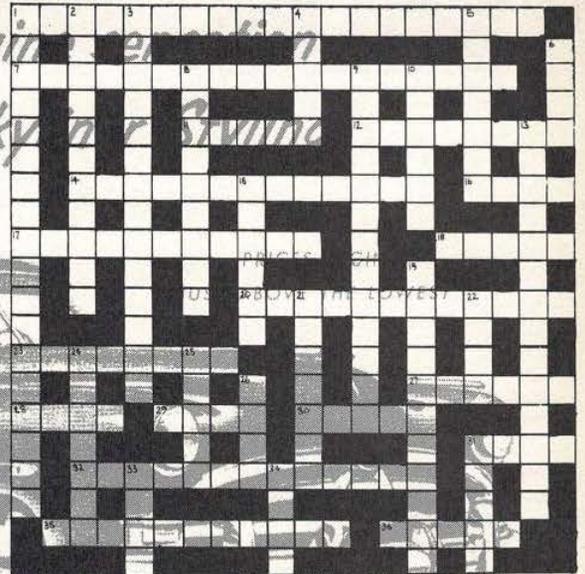
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for '51

adds spectacular new car
scores engine
introduces Skyliner



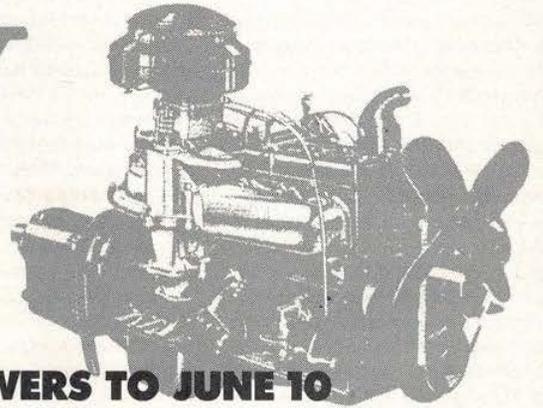
ACROSS

- 1 He does it in bars of 12 or less (6,5,3,5)
- 7 Carly Simon's tribute to James Bond (6,4,2,6)
- 11 & 31 down. Where you'll find Chris Rea when the sun's shining (2,3,5)
- 12 Home for Geldof's rats (8)
- 14 'Jive Talking' took them into the charts in 1987 (6,3,4)
- 16 In 1980 Queen wanted us to '----' The Game' (4)
- 17 Group fronted by Billy Idol who had their biggest hit with 'King Rocker' (10,1)
- 18 Miss Smith or Mrs Wyman (5)
- 20 Group who made their chart debut in 1988 with 'I'm Not Scared' (6,6)
- 23 Scarlet Fantastic will have difficulty remembering their 1987 hit (2,6)
- 27 David Essex was headed for the exotic location in 1983 (6)
- 28 Kate who was 'Running Up That Hill' (4)
- 29 Brother Beyond want to 'Get ----' (4)
- 30 For their debut LP Depeche Mode had to learn how to 'Speak And ----' (5)
- 31 Blondie forced us to 'Eat To The ----' in 1979 (4)
- 32 There were red faces all around with this 1980 Madness hit (1,3)
- 35 What Paul McCartney hides his feelings behind (2,5,4)
- 36 Their last LP was a 'Comedy' (5)

DOWN

- 1 They've had a 'Good Thing' going for them this year (4,5,9)
- 2 What Edie Brickell is shooting at the stars (1,1)
- 3 Godley & Creme could be found in this position in 1981 (5,4,5)
- 4 Elvis's beloved entertainer (5)
- 5 Odyssey warned us that if you do this you'll wear it out (3,2,2)
- 6 Bruce was in the USA (4)
- 8 The Pixies' doctor? (9)
- 9 Wendy James tells us she isn't bothered (4,1,4,4)
- 10 Kajagoogoo number one from '83 (3,3)
- 13 Something Then Jerico want to know (4,4,2,4)
- 15 Mr Mister's wings were in need of repair (6)
- 19 & 24 down. She tastes like sugar, she's small and secretive and a Wet Wet Wet hit (5,6,7)
- 21 Rutherford, Banks and Collins (7)
- 22 Johnny who can see clearly now (4)
- 24 See 19 down
- 25 Bruce Springsteen LP that flows (5)
- 26 Singer who left her 'Watermark' on the chart (4)
- 31 See 11 across
- 33 Snowy White had a 1983 hit with one from paradise (4)
- 34 1979 Earth Wind & Fire hit that can be seen in the night sky (4)

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ANSWERS TO JUNE 10

- ACROSS:** 1 Kaleidoscope World, 6 Robert Palmer, 7 I Got You, 9 Tougher Than The Rest, 15 Yes, 16 Meat Loaf, 17 Fari, 18 This Is Your Land, 20 Living In A Box, 22 Will-Freedom, 25 Satellite, 26 Poison, 27 Layla, 29 Lessons, 32 Paul, 33 Ian, 34 Emma, 35 Stand By Me, 37 Leo Sayer, 38 Mystery Girl.
- DOWN:** 1 Kirsty MacColl, 2 Labour Of Love, 3 Opportunities, 4 Roger Taylor, 5 Stop, 8 Wham!, 10 Heart And Soul, 11 Haysi Fantayzee, 12 Nasty, 13 Salt-n-Pepa, 14 Raw, 19 Donna Summer, 21 Oil, 23 Violently, 24 Tom Petty, 27 Lady, 28 Animal, 30 So Good, 31 One Man, 36 Dee.

X-word winner December 17: J Ledbrook, Birmingham
December 24: Melanie Bianshard, Manchester

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

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this is

Galage

out next week!

Adeva · Paul Simpson · Chanelle plus five smokin' new tracks

BEATS & PIECES

HOME OFFICE plans for the further expansion of local radio could result in another 300 to 500 low power stations being on air as early as 1991, broadcasting on temporarily assigned frequencies to areas 12 miles in diameter... **Dave Dorrell & CJ Mackintosh** of **MARRS** have done a Big Ben introed more resonantly booming slinky **0-110bpm** remix of the **Hall & Oates** 'I Can't Go For That' based terrific infectious chugging and scrubbing **De La Soul** 'Say No Go (Say No Dope Mix)', promoted with a pictorially etched blank flip ahead of June 26 release... **Smack Music Productions**' guys talked (and barked!) **119½bpm** bubbly bumping **K-Y-ZE** 'Stomp (Move, Jump, Jack Your Body)' has nicely wry drily intoned comments and dance instructions, flipped by the huskily moaned **121½bpm** wriggly striding **Fred Fowler** 'Times Are Changin'' on a popular promo that plugs **Cooltempo**'s imminent 'This Is Garage' compilation LP... **Teddy Riley** arranged gruffly mature 17 years old rapper **David 'Redhead' Guppy**'s jerkily rolling swingbeat/hip hop **Redhead Kingpin & The FBI** 'Do The Right Thing' (10 Records), in **0-108-108½bpm** 12" and **(0-)108½-108½-0bpm** US Street Mixes, likely to chart ahead of July 3 release... **Paebo Bryson**'s 'All My Love' LP is indeed now out here (Capitol EST 2097)... **frrr**'s compilation album 'frrr — Silver On Black' could well be losing its **Rockers Revenge** (featuring **Donnie Calvin**) 'Walking On Sunshine 89' remix as allegedly it was unauthorised by the existing group, who have a new re-recorded modern update awaiting rival release... **Pressure Point** 'Dreaming' has had its commercial release put back to next Monday due to a cracked lacquer... **Frankie Knuckles**' bumpily swaying **0-104½bpm** remix of 'Ain't Nobody' from **Chaka Khan**'s album has been promoted coupled with a totally different drumkit tapped and moody piano jangled resonant instrumental **0-104½bpm** Hallucinogenic Version and **Soul II Soul**-ish strings backed sparsely surging **0-104bpm** Bassapella... US imports I had neither time nor room to review in full include the prettily tinkled instrumental (in its best **121½-0bpm** Krazee Mix) **Da Posse** featuring **Martell** 'Why Is That?' (Jive); **Fast Eddie** scratched exciting (in its **0-123½-0bpm** Jumpin' Cut) if typical hip house **Julian** 'Jumpin'' **Perez** featuring **Kool Rock Steady** 'Ain't We Funky Now' (DJ International Records); **Delegation** 'Oh Honey' based slinkily conversational rap **Three Times Dope** 'Funky Dividends' (Arista); **Robert Brookins** produced and **Blaze** remixed swingbeat **Jackie Jackson** 'Cruzin' (Polydor); jerkily jiggling swingbeat **Paul Laurence** 'I Ain't Wit' It' (Capitol); disappointingly patchy album of house, rap and Hi-NRG **Corporation Of One** 'Black Like Me' (Smokin' LP)... **Karyn White** 'Superwoman (Long Version)' on commercial 12 inch is flipped by the juddery jittery rolling **0-105½-105½-106bpm** New York Groove Edit of her old 'The Way You Love Me'... **Fast Globe** have cashed in on 'Helyom Halib' by reissuing **Cappella** 'Push The Beat/Bauhaus (The Better Beat Mix)' (12 FGL 1), their blatantly 'Pump Up The Volume' based episodic samples woven chugging **0-117½-0bpm** debut

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



THE REAL ROXANNE 'Roxanne's On A Roll (Norman Cook Remix)' (Urban URBA 42) Eric B & Rakim's "The R" assumes greater stuttery prominence in this name spelling totally different, no longer 'Think (About It)' driven, jiggly lurching **0-116½-0bpm** clever remix by the DJ-ing ex-Housemartin (with his excellent even punchier **0-116½bpm** Bonus Beats and an Edit too), not due fully until June 26. Above is a clip from the song's 'Viva Las Vegas' styled video!

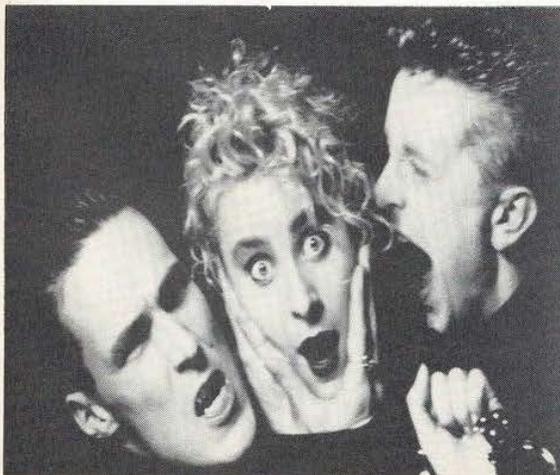
UK hit from around 18 months ago... **Precious** 'Definition Of A Track' will be on **MCA Records** here in about a fortnight... **Renegade Soundwave** 'The Phantom (It's In There)' is being spun by some jocks at **33½rpm**, turning it into a **90bpm** heavy reggae-ish dub!... **Tam Tam** are updating their club mailing list for DJs outside London specifically — write to **Sheyla Aslan** at Savage Records/Tam Tam Records, 31A Clerkenwell Green, London EC1R 0DU... **Jive** have just made their club pluggier **Steve Wren** redundant, among other staff... Manchester's **Hacienda** jocks **Mike Pickering** and **Graeme Park** are behind the **de/Construction Records** promoted **Dynasty Of Two** 'Stop This Thing', a mournful girl keened **0-117-116½bpm** electronically lurching "greenhouse" canterer (ie: it's about the ecology!) — Mike meanwhile is touring the States as continuity DJ and compere of the **New Order/De La Soul/PIL** stadium package... **Carlton** hosts the salsoul/garage **Metro** party at Ealing's **Haven Stables** this Tuesday (13), with a

follow-up if you missed that one at the same venue on July 11... **Cutmaster Swift**, **DJ Pogo** and **MC Mello** guest with **Colin Watts**, **Mick Foster** and **Stumpy** this Thursday (15) at Luton's **The Coliseum**... **Disco Mix Club** are retaining the **BlueBird** name of their recently acquired record shops not only for continuity of goodwill, but also perhaps because unfortunately there already is a nine shop **DMC Retail** chain in the North West... I'm outta here — **BUT NOT FOR LONG!**

POP DANCE

GIpsy Kings 'Bamboléo (Arthur Baker Club Mix)' (**A1 Records 12A1 313**, via **PRT**), although for my money the definitive version remains the untampered original of the French gypsies' terrific jauntily strummed and chanted "flamenco wave" classic from last year, it probably needs these latin house styled remixes to cross over finally into more than just the Balearic

venues where it's long been a monster, Arthur adding latin percussion and braying brass with a boosted burbling bassline and some occasional stuttery edit effects in his **119½-119½-119½-0bpm** Club Mix, with a bright **119½-119½-0bpm** Club Edit and more sparsely episodic really latin house **0-118½-118-118½-118-118½-0bpm** Latin Mix; **RAUL** featuring **J. Bonell** 'Guitarra (Original Mix)' (**Rhyme 'n' Reason Records 12 RNR 4**, via **Pinnacle**), encouragingly reviewed when brand new on Spanish import well over a year ago and subsequently an enduring Balearic hit, top Barcelona club jock **Raul Orellana**'s excellent lightly infectious now — post Gipsy Kings — modish Spanish guitar tinkled (by **Jordi Bonell**) tuneful loping instrumental is here at last due to be A-sided by this **0-121½-121½-0bpm** edit of its original High Club mix, but was confusingly preceded on **33½rpm** promo by UK remixed gently percussive bass throbbled and piano plonked **120½bpm** Casa Del Sol, **121bpm** Casa De La Arena and Casa Del Mar mixes, the latter two being due as commercial B-side, the whole thing now as then sounding great especially for classy **MoR** mobile discos; **BIG FUN** 'I Feel The Earth Move (Club Mix)' (**Jive JIVE T 204**), potentially very useful whinneying Communards-style high energised churning and thumping **124½bpm** revival of **Carole King**'s classic 'It's Too Late' B-side (so useful that it's a big enough hit it's sure to end up on **Capital Radio** next new year's eve!), flipped by an acidically twittered jerky **121½bpm** Blow The Amp Mix of the ex-Seventh Avenue guys' earlier less distinguished 'Living For Your Love'; **SONIA** 'You'll Never Stop Me Loving You' (**Chrysalis CHS12 3385**), another inevitably hitbound typically slick tuneful **Stock Aitken Waterman** created chunkily bounding **119½bpm** ultra-commercial galloper by a sweet voiced vivacious 18 years old redhead who auditioned acappella for **Pete Waterman** and sang live on 'The Hit Man And Her'; **JASON DONOVAN** 'Sealed With A Kiss' (**PWL Records PWLT 39**), SAW-produced strong sweetly swaying **0-95½-0bpm** remake of **Brian Hyland**'s bittersweet classic 1962 summer vacation song, true to the original's spirit (reviewed in fact off seven inch, which may differ); **BANANARAMA** 'Cruel Summer (Swing Beat Mix)' (**Londun NAX 19**), like the subtitle suggests, a jiggly smacking **110½-0bpm** swingbeat remix by bright young sparks **Blacksmith** of the cooing girls' oldie, coupled on a three-tracker by **Freddy Bastone**'s ultra jittery latin hip hop style **123½bpm** 'I Heard A Rumour (Corporation Of Bananarama Mix)', and **Phil Harding & Ian Curnow**'s "wooh — yeah" studded twittering juddery **126bpm** 'Venus (The Greatest Remix)', while already separately promoted (**NANEX 19**) are their respective **110½bpm** Swing Beat, more house-ish **123-0bpm** Corporation, and



be BIG "GUILTY"

breakout with their debut single

found in possession of a sweet vocal

7" single TEN 258



12" single TENX 258

DJ

126-0bpm Desire Dubs; **ZANGA ZANGA 'Oh Ciolili'** (Urban URBX 37) possibly this year's 'Yé Kè Yé Kè, another similar percussively driven frantic (0-) **125½bpm** African chanter — with a rippling jazzy vibes break rather than an acid mix this time! — by Liberia born but nowadays Europe based Larry Zanga Haney (instrumental flip); **THE BREAKFAST BAND** featuring **Root Jackson 'Feeling The Feeling'** (Cane Records TASSA 1T, via JetStar), Old Oak Rum sponsored typically jaunty call and answer chanted **112¼bpm** brassy soca knees-up, penned by leading calypsonian Shadow for this year's Trinidad carnival, good fun for all who still get hot, hot, hot when it's party time; **KATE CEBERANO 'Young Boys Are My Weakness'** (London LONX 226), Phil Harding & Ian Curnow produced Australian star's reworded (for obvious gender changing reasons!) funkily jiggling **102bpm** Commodores revival with some strong squalling sax, not really in the same class but in much the same rhythm groove as Soul II Soul for mixers (flipped though by a far less good 'Searching'-ly tempoed **126bpm** treatment by Stevie Wonder's 'Higher Ground'); **LONDON BOYS 'London Nights'** (WEA YZ393T), another very European flavoured frisky though more stolidly thumping **0-119½bpm** breezy singalong, briefly introed and then washed through-out by the resonant atmosphere of wordless monkish chanting (**0-119½bpm** 'The London Days' instrumental flip); **EARTHA KITT & BRONSKI BEAT 'Cha Cha**

Heels' (Arista 612331), with lines alluding to 'These Boots Are Made For Walkin'', Eartha's typically feline growled and purred galloping **0-127¾-0bpm** Hi-NRG collaboration with the current Bronskis has long been in the pipeline, and won't disappoint those who are already likely to be predisposed towards the total predictability of just such an alliance, while probably more enduring in appeal is the double bass and fingersnaps backed nice if blatantly 'Fever' rewriting **110¼-110¾-0bpm** 'My Discarded Men' flip; **PHYLLIS NELSON 'Move Closer'** (Carrere CART 337, via EMI), chart-topping classic old **81bpm** sultry smoocher, reissued belatedly and — as it turns out — needlessly to counter Tom Jones's sadly unsuccessful revival (essential MoR though if you don't already have it); **CAPPELLA 'Push The Beat/Bauhaus (The Better Beat Mix)**, (Fast Globe 12 FGL 1, via PRT), 'Helyom Halib' prompted inevitable reissue of their old 'Pump Up the Volume' based episodic samples woven **0-117¾-0bpm** chugger from early last year; **CLIVE GRIFFIN 'Head Above Water (Full Length Version)'** (Mercury STEP 412), extremely classy huskily tremulous attractive **107-0bpm** swaying blue eyed soul jogger in Michael McDonald/Hall & Oates/George Benson-ish style, a bit amorphous as a song maybe but strong on atmosphere (slightly tighter **106¾-0bpm** Eric Calvi remixed flip); **PRINCE 'Batdance (LP Version)'** (Warner Bros W2924T) a self-penned wild and wacky theme from the new 'Batman' movie, only the chant harking back to Neal Hefti's

TV theme (there aren't many other ways of rhythmically enunciating the two syllables of "Batman"!); this trickily strange but very exciting dialogue sampling jerkily interrupted **0-135¼-0-135¼-0-135¼-0-135¼-0-110-0-135¼-0bpm** frantic churner drops to a more consistently jolting funky second half before jerking back into a fast finale, flipped by the uninterrupted typically cranking rocky **135¼-0bpm** '200 Baloons (Non-LP Track)' vocal adaptation of the underlying basic theme; **SWEET SENSATION with Romeo J.D. 'Sincerely Yours (Extended Club Version Remix)'** (Atco A9246T), old fashioned Shannon-style electro, house and latin beats combining lightweight jaunty (**0-113¼bpm** archetypal "latin hip hop" jitterer by a plaintive trio of disco bimettes (plus some breathy guest male rap), who already have an Hispanic following in US clubs but may mean less here; **SABRINA 'My Chico'** (Videogram DCUP 1T, via Pinnacle), billed as "two big hits" (nudge nudge, wink wink!), this slightly discordant jangly jittery **117bpm** Eurobeat canterer is double A-sided with the more straightforward lispig chanted tinkly throbbing **122bpm** 'Like A Yo Yo', neither up to her past form; **MATT BIANCO 'Say It's Not Too Late'** (WEA YZ388T), Georgie Fame-ishy crooned typical pleasantly lolling **91bpm** Brazilian style samba shuffler (with a lazy double tempo swing), flipped by the subduedly similar more sombre **0-84-0bpm** 'More Than I Can Bear (Remix)' and older lushly swaying jazzier **95¾bpm** 'Summer Song'; **LIVING IN A BOX 'Gatecrashing'** (Diesel

Mix)' (Chrysalis LIBX 6), growled and chanted moronically powerful stomping **111-0bpm** dense brassy thudder finally out in this mix after originally being withdrawn in the wake of the Hillsborough soccer match tragedy (it still seems insensitive and isn't really that special anyway, so why are they persevering with it?); **THE NOLANS 'I'm In The Mood For Dancin' 89'** (A1 Records 12A1 312, via PRT), Barry Upton produced inoffensive runblingly chunky trotting (**0-114½bpm** brand new though not particularly modern remake (rather than a remix) of the Irish sisters' nine and a half years old pop hit, fine for those who anticipate they might like such a thing; **FRANKIE JOHNSON 'Back In The Groove'** (Polydor FJX 2), amazingly blatant Rick Satley soundalike **118½bpm** cheerful canterer by the onetime disco dancing champion; **JAMES LEE WILD 'Who's Got My Number (The Groove Corporation Mix)'** (Polydor JLWR2), quaveringly whinneyed Michael Jackson-inspired gentle bumpily sinuous **97bpm** swingbeat-ish blue eyed swayer, with any potential jittery jiggles smoothly rounded off into mushy wriggles; **KON KAN 'Harry Houdini'** (Atlantic A8872T), ethereally chanted soft synth plinked shuffling and burbling pop-house style throbbler using some vaguely familiar samples but nothing like as incisive as their recent smash, in **118bpm** UK House 12", jerkier **116¾-0bpm** Miami Mix, empty **118½bpm** House Vocal and House Vox versions (on promo, anyway); **GLADYS KNIGHT 'Licence To Kill (Extended Version)'**

THE MODERN SOUL ANTHEM OF THE YEAR

miles jaye

“ H E A V E N ”

Taken from the album

“ I R R E S I S T I B L E ”

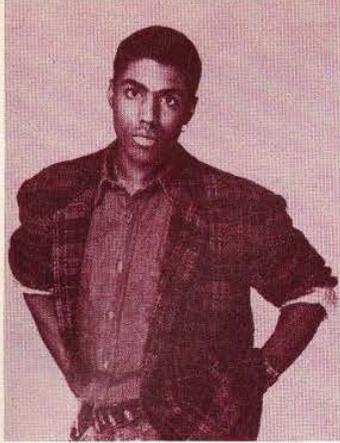
BRLP/BRCA/BRCD 531



Frankie Knuckles & David Morales Remix on 7" 12" & CD 12/BRW 133



CELESTIAL



OMAR, currently impressing all who hear his Al Jarreau-ish multi-tracked 'I Don't Mind The Waiting', is a 20-year-old much schooled and fully trained multi-instrumentalist/ vocalist from Canterbury . . . and turns out to be the big brother of UK mixing championships runner-up, the Scratch Professor!

DJ

'Without Your Love' (Peter Slaghuis Remix)' (legacy LGYT 100, via PRT), a painfully ungainly and unnecessary shotgun marriage between clodhoppingly lurching 122-123 $\frac{1}{4}$ -123 $\frac{1}{2}$ bpm beats and her 1966 hit, forced together to follow-up the altogether happier 'Downtown' remix.

● HOT VINYL

RAVEN MAIZE 'Forever Together' (US Quark QK017)

Initially hard to find but highly charted by those few who had it, and now selling so fast it'll shoot into The Club Chart, this breezy New Jersey house bouncer has bursts of repetitive simple vocal and catchily archetypal Latin keyboards in the A-side's 123 $\frac{1}{2}$ bpm Forever United Mix and 0-122 $\frac{1}{2}$ bpm Give Me Some Dub Mix, flipped by the different bassily striding percussive straight house 123 $\frac{1}{2}$ bpm Freedom Mix and 0-122 $\frac{1}{2}$ -0bpm Dubbin' Together Mix.

PUBLIC ENEMY 'Fight The Power (Extended Version)' (Motown ZT42878)

Out now and destined to be immediately massive (particularly as only seven inch copies were promoed ahead of release!), this 'Feel The Noise'-style powerful 0-105 $\frac{1}{2}$ bpm funky jiggler has sharply cogent lyrics (some bleeped, unlike on the parent 'Do The Right Thing' soundtrack album) and builds a terrific JB-type

compulsive groove (0-105bpm Radio Edit and conversationally rapped Flavor Flav Meets Spike Lee).

MANIC MC'S 'Mental'

(RCA MENTAL 1)
Sounding like a demented Herb Alpert blowing his mind over Donna Summer's 'I Feel Love' bassline, this appropriately manic trumpet tootled and samples spiked chatteringly chugging 0-118 $\frac{1}{2}$ -119-118 $\frac{1}{2}$ bpm incredibly exciting dense instrumental (co-created by veteran club jock Colin Hudd) has been teasingly previewed on radio for some weeks by a select few and is now primed to explode once it's fully available (slightly starker alternative shorter B-side on white label). Not only mental, monumental!

NICOLE 'Rock The House'

(US Oceana 0-96562)
Clivillés & Cole remixed simple juddery rototoms driven looping leaper with a remarkable quaveringly wailed and stuttered vocal giving it immense power, in its 120-0bpm Club Mix, 120bpm more starkly smacking House Dub and percussive Acappella Mix, or totally different brassy lurching soulful 114bpm Radio Edit.

MIKKI BLEU 'I Promise'

(US EMI EI-91171)
Club Nouveau's soaringly soulful light voiced recent lead singer (and rockily yowling guitarist) solos on a self-penned/produced and largely played album that's rightly winning instant praise, the consistent side one showing him off best with the infectiously rolling swingbeat 0-

98bpm 'I Promise', sweetly worried steadily swaying 88 $\frac{1}{2}$ bpm 'Something Real', lushly joggling 100 $\frac{1}{2}$ bpm 'Every Little Thing', mellow gently lurching 99 $\frac{1}{2}$ bpm 'Lock-N-Key', Stevie Wonder-penned pleasant 93-93 $\frac{1}{2}$ bpm 'Knock Me Off My Feet', flipped by the sinuously tugging 79 $\frac{1}{2}$ bpm 'Can He Rock You Like This', breathily weaving 87bpm 'Nothin' But The Best', dreamily drifting 58 $\frac{1}{2}$ bpm 'Until', dull jerkily jolting 106bpm 'Move Your Feet (Let's Dance)', dreary Prince-ish 100 $\frac{1}{2}$ bpm 'Stand'.

CARLY SIMON 'Why (Extended Version)'

(WEA U7501T)
Rave revival by London's Balearic-type jocks has resulted in the reissue of this Bernard Edwards & Nile Rodgers created attractively "la de dah de dah"-ed choppy lurching lazy reggae-ish 93bpm joggling swayer from 1982 (when it reached number 10 nationally), with its in fact Chic credited tighter instrumental.

MILES AHEAD 'I Feel Like Love 2 Nite (Club Mix)'

(Running Note MA 005)
Richard 'RAH Band' Hewson created (on his own label), Debbie Sharp warbled and wailed excellent juddering jiggy swingbeat-ish (0-108bpm) swaggering strider with muted trumpet, slippery vocoder and all sorts of other interesting details whipping up incredible excitement as it wriggles along (without any naff 'phonecalls from the moon!'), flipped though by a more identifiably typical (0-105 $\frac{1}{2}$ bpm) Radio Edit version and ditto smoothly cantering house-ish (0-118 $\frac{1}{2}$ bpm) 'The Rhythm Of Love (Club Mix)', hopefully not too hard to find.

Monie Love

Grandpa's Party

Seven, Twelve Inch & CD Single. cooltempo

Seven Inch includes "I'll drive you crazy."
C.D. includes "I can do this" & "I'll drive you crazy."

JUNE 11 — JUNE 17 1989



● ROLLING STONES: "of course Bill looks bored, he's still waiting for Mandy to be born"

VINTAGE CHART

UK TOP 50 — SEPTEMBER 9, 1965

TW LW

Pos	Artist	Label
1	3 (I CAN'T GET NO) SATISFACTION Rolling Stones	Decca
2	1 I GOT YOU BABE Sonny & Cher	Atlantic
3	8 MAKE IT EASY ON YOURSELF Walker Brothers	Philips
4	5 A WALK IN THE BLACK FOREST Horst Jankowski	Mercury
5	2 HELP the Beatles	Parlophone
6	9 LIKE A ROLLING STONE Bob Dylan	CBS
7	4 ALL I REALLY WANT TO DO the Byrds	CBS
8	6 ZORBA'S DANCE Marcello Mangel	Durium
9	13 ALL I REALLY WANT TO DO Cher	Liberty
10	19 LAUGH AT ME Sonny	Atlantic
11	32 LOOK THROUGH ANY WINDOW the Hollies	Parlophone
12	11 WHAT'S NEW PUSSYCAT Tom Jones	Decca
13	18 THAT'S THE WAY the Honeycombs	Pye
14	21 UNCHAINED MELODY Righteous Brothers	London
15	7 EVERYONE'S GONE TO THE MOON Johnathan King	Decca
16	37 TEARS Ken Dodd	Columbia
17	15 DON'T MAKE MY BABY BLUE the Shadows	Columbia
18	10 SEE MY FRIEND the Kinks	Pye
19	14 YOU'VE GOT YOUR TROUBLES the Fortunes	Decca
20	12 WE'VE GOTTA GET OUT OF THIS PLACE the Animals	Columbia
21	30 JUST A LITTLE BIT BETTER Herman's Hermits	Columbia
22	23 THE TIME IN BETWEEN Cliff Richard	Columbia
23	28 IL SILENZIO Nini Rosso	Durium
24	17 CATCH US IF YOU CAN Dave Clark Five	Columbia
25	16 IN THOUGHTS OF YOU Billy Fury	Decca
26	20 SUMMER NIGHTS Marianne Faithfull	Decca
27	31 PARADISE Frankfield	Columbia
28	24 THERE BUT FOR FORTUNE Joan Baez	Fontana
29	50 HANG ON SLOOPY McCools	Immediate
30	27 TOO MANY RIVERS Brenda Lee	Brunswick
31	22 MR TAMBOURINE MAN the Byrds	CBS
32	44 CALIFORNIA GIRLS Beach Boys	Capitol
33	42 WHATCHA GONNA DO ABOUT IT Small Faces	Decca
34	26 TOSSING AND TURNING the Ivy League	Piccadilly
35	38 I'LL NEVER GET OVER YOU Everly Brothers	Warner Brothers
36	48 IT'S ALL OVER NOW, BABY BLUE Joan Baez	Fontana
37	29 WOOLY BULLY Sam The Sham And Pharaohs	Pharaohs
38	25 WITH THESE HANDS Tom Jones	Decca
39	— EYE OF DESTRUCTION Barry McGuire	RCA
40	35 I WANT CANDY Brian Poole And The Tremeloes	Decca
41	33 HE'S GOT NO LOVE the Searchers	Pye
42	34 (SAY) YOU'RE MY GIRL Roy Orbison	London
43	49 TRY TO UNDERSTAND Lulu	Decca
44	40 YOU'RE MY GIRL Rockin' Berries	Piccadilly
45	43 IT'S THE SAME OLD SONG Four Tops	Motown
46	36 HEART FULL OF SOUL the Yardbirds	Columbia
47	39 THIS WORLD IS NOT MY HOME Jim Reeves	RCA
48	47 DR FINLAY Andy Stewart	HMV
49	— RIDE AWAY Roy Orbison	London
50	41 LIKE WE USED TO BE Georgie Fame	Columbia

THE CLUB CHART

TW LW

1	1	BACK TO LIFE (CLUB MIX)/JAM ON THE GROOVE	Soul II Soul	10 Records 12in
2	3	LET IT ROLL	Raze presents: Doug Lazy US Atlantic/Grove St.	12in/Champion promo/bootlegs
3	7	TEARS (MIXES)	Frankie Knuckles presents Satoshi Tomiie featuring Robert Owens	ffrr 12in
4	4	IT IS TIME TO GET FUNKY/TRANCE DANCE (12" JERSEY MIX/DUB TAKE # 2)	D Mob	ffrr 12in
5	5	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)	Double Trouble & The Rebel MC	Desire 12in
6	2	I'M EVERY WOMAN (DANCIN' DANNY D REMIX)	Chaka Khan	Warner Bros 12in
7	6	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES)	Bobby Brown	MCA Records 12in
8	11	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES)	Monie Love	Cooltempo 12in
9	15	LOOKING FOR A LOVE (CLUB MIX)	Joyce Sims	ffrr 12in
10	8	WE GOT OUR OWN THANG (CLUB VERSION)	Heavy D & The Boyz	US Uptown Records 12in
11	10	WORK IT TO THE BONE (THE CLUBHOUSE MIX/UK REMIXES)	LNR	Kool Kat 12in
12	22	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES)	Mystique featuring Kid Valdez/Tina Gomez	RePublic Records 12in
13	29	GET LOOSE (MIXES)	L.A. Mix featuring Jazz P	Breakout 12in pre-release
14	32	DO IT TO THE CROWD	Twin Hype	US Profile 12in/UK promo
15	21	AIN'T NOBODY (FRANKIE KNUCKLES REMIX)/I FEEL FOR YOU (PAUL SIMPSON REMIXES)/I'M EVERY WOMAN (DANCIN' DANNY D REMIX)/THIS IS MY NIGHT (MARLEY MARL REMIX)/CLOUDS (CLIVILLES & COLE REMIX)	Chaka Khan	Warner Bros LP
16	34	WOMEN BEAT THEIR MEN (MIXES)	Voodoo Doll	Champion 12in
17	17	JOY AND PAIN (REMIXES)	Donna Allen	BCM Records 12in
18	26	THEY WANT MONEY (EXTENDED REMIX)	Kool Moe Dee	US Jive 12in/UK promo
19	9	FIGHT THE POWER (EXTENDED VERSION)	Public Enemy	US Motown 12in
20	9	IT'S YOUR TIME (NYC VOCAL)	Arthur Baker and the backbeat disciples	Breakout 12in
21	28	DO YOU LOVE WHAT YOU FEEL/PARADISE/SECRETS OF THE MIND	Inner City	10 Records LP
22	12	THAT'S HOW I'M LIVING (MIXES)/THE CHIEF	Toni Scott	Champion 12in
23	14	LET'S DANCE (HIP HOUSE/HIP HOP MIXES)	Sweet Tee	Profile 12in
24	20	ROXANNE'S ON A ROLL (REMIXES)	The Real Roxanne	Urban 12in
25	—	MORE BOUNCE (108-105 1/2)/HERE WE GO AGAIN, Y'ALL (0-102 1/2)/FLEXIN' (109)/YOU AIN'T HEARD NUTTIN YET (0-99 1/2)/MOOD FOR LOVE (0-90 1/2)/BIG TIME (105 1/2)/EZ DUB IT, DO IT EZ (105 1/2)/SOMEBODY FOR ME (0-105 1/2)/GYRLZ, THEY LOVE ME (94)/WE GOT OUR OWN THANG (0-114)/LET IT FLOW (0-113 1/2)/A BETTER LAND (0-89 1/2)	Heavy D & The Boyz	US Uptown Records LP
26	18	LET ME SHOW YOU (MIXES)	Tawanna Curry	RePublic Records 12in
27	25	DANCE 4 ME/WRATH OF MY MADNESS	Queen Latifah	Gee St Recordings 12in
28	70	ON THE CLUB TIP	King Sun	Profile 12in
29	62	LET ME LOVE YOU FOR TONIGHT (VERSIONS)	Kariya	Sleeping Bag Records 12in
30	30	DEFINITION OF A TRACK/DEFINITION OF A RAP/THE RAP'S IN MOTION	Precious	US Big Beat 12in
31	19	STILL WAITING (MIXES)	Kechia Jenkins	Profile 12in
32	31	I NEED A RHYTHM (VARIOUS TRACKS)	The 28th St. Crew	US Vendetta Records LP
33	96	BLAME IT ON THE BASSLINE	Norman Cook featuring MC Wildski	Go Beat 12in pre-release
34	46	IT GETS NO ROUGHER/I'M THAT TYPE OF GUY LL Cool J		Def Jam 12in
35	98	LET'S WORK (CLUB VERSION I)/I CAN'T TAKE IT (CHEP'S DOWN)	Casanovas Revenge	de/Construction Records 12in
36	33	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES)	Simon Harris featuring Lonnie Gordon	ffrr 12in
37	40	KEEP ON MOVIN'/JAZZIE'S GROOVE/AFRICAN DANCE/HAPPINESS (DUB)/FAIRPLAY/HOLDIN' ON (BAMBELELA)	Soul II Soul	10 Records LP
38	42	MOVIN', DOIN' IT (YEAH)/CAN'T STOP THE AIRPLAY/UNCLE BRUTUS	The Dynamic Guv'nors	Blapps Records 12in EP
39	43	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)/ARTHUR BAKER'S DANCE MIX	Roberta Flack	US Atlantic 12in
40	—	FOREVER TOGETHER (MIXES)	Raven Maize	US Quark 12in
41	24	u + me = love (12" VERSION/TEN CITY REMIX)	The Funky Worm	FON/WEA 12in
42	39	GET HIP TO THIS! (HOMEBOYS REVENGE/DJ DELIGHT)	M-D-Emm featuring Nash	RePublic Records 12in
43	60	REFLECTIONS (STYLE I & 2/R & R INSTRUMENTAL)	Dorothy	Cooltempo 12in pre-release
44	—	STOMP (MOVE, JUMP, JACK YOUR BODY) K-Y-ZE/TIMES ARE CHANGIN' (EXTENDED MIX)	Fred Fowler	Cooltempo 12in promo
45	44	LET'S PLAY HOUSE (MIXES)	Kraze	MCA Records 12in/US Big Beat 12in
46	16	MY LOVE IS SO RAW (CLUB MIX)	Alyson Williams featuring Nikki-D	Def Jam 12in
47	52	STRINGS OF LIFE (MIXES)	Rhythm Is Rhythm	Jack Trax 12in
48	63	GET BACK TO LOVE (BLACKSMITH/BLAZE MIXES)	Blacksmith	ffrr 12in pre-release
49	47	READY 4 LOVE (MIXES)	Razette featuring Lamya	US Da SHEET Records 12in/Champion promo
50	83	IN THE POCKET (HIP HOUSE/HIP HOP MIXES)	The Dynamic Duo	US Nugroove 12in

51	82	I DON'T MIND THE WAITING	Omar	Kongo 12in
52	72	HEAVEN (CELESTIAL CLUB MIX)	Miles Jaye	Fourth & Broadway 12in
53	76	THE PHANTOM (IT'S IN THERE)	Renegade Soundwave	Mute France 12in
54	48	HEY! HEY! CAN YOU RELATE! (MIXES)	Mink featuring Twice The Trouble	FON 12in promo
55	88	WHY (EXTENDED VERSION/INSTRUMENTAL)	Carly Simon/Chic	WEA 12in
56	13	HELKOM HALIB (ACID ACID/ACID MIX)	Cappella	Music Man 12in
57	38	WRATH OF KANE/RAP SUMMARY/RAW (REMIX)	Big Daddy Kane	Colin Chillin' 12in
58	58	TAKE SOME TIME OUT (REMIXES)	Arnold Jarvis	RePublic Records 12in
59	36	ALWAYS THERE (MIXES)	CharVoni	Syncopate 12in
60	—	I PROMISE/SOMETHING REAL/EVERY LITTLE THING/LOCK-N-KEY	Mikki Bleu	US EMI LP
61	73	WATCH THE GANGSTRESS BOOGIE/GO FOR WHAT YOU KNOW/SHAKE, RATTLE & ROLL/THE GIRL IS OFF ON HER OWN/WHO'S THE BOSS?	Antoinette	US Next Plateau LP
62	—	FIGHT THE POWER (0-104) Public Enemy/MY FANTASY (0-113 1/2) Teddy Riley featuring Guy/ PARTY HEARTY (97) EU/FEEL SO GOOD (0-95/47 1/2-0)/PROVE TO ME (0-107 3/4-0) Perri/ HARD TO SAY (95/47 1/2-0) Lori Perry & Gerald Alton/DON'T SHOOT ME (0-74-0) Take 6/CAN'T STAND IT (70 3/4-70 3/4) Steel Pulse/NEVER EXPLAIN LOVE (68-0) Al Jarreau/WHY DON'T WE TRY (0-26/52-53/4-0) Keith John/TU Y YO (0-53 1/2-55-55 3/4) Ruben Blades ('Do The Right Thing')		US Motown LP
63	100=	THE REAL LIFE (HOUSE MIX VOCAL)	Corporation Of One with Mystique	US Smokin' 12in
64	—	IN MOTION (VOCAL MIX/BEATS/BREAKDOWN) (119 1/2)/(A DEFINITION OF A TRACK) (0-119 1/2-120 1/2)/(A DEFINITION OF A RAP) (119 3/4-119 3/4) Precious		MCA Records 12in pre-release
65	45	IF I'M NOT YOUR LOVER (REMIXES)	Al B Sure! featuring Slick Rick	Warner Bros/Uptown 12in
66	71	KEEP ON TRYING (MIXES)	Kicking Back	Submission 12in pre-release
67	37	FUNKY COLD MEDINA/ON FIRE	Tone Loc	Delicious Vinyl/Fourth & Broadway 12in
68	51	ONE BETTER WORLD (BLAZE'S GARAGE/CLUB MIXES)	ABC	Neutron 12in
69	27	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)	A Guy Called Gerald	Rham! 12in
70	54	ALL OVER THE WORLD	Chuck Jackson	Nightmare 12in
71	90	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES)	2 In A Room	US Cutting Records 12in
72	—	LIVIN' IN THE GHETTO (100 1/2-100 1/2)/INSTRUMENTAL (99 3/4-0) Down By Law		CityBeat 12in white label
73	—	ROCK THE HOUSE (CLUB MIX)	Nicole	US Oceana 12in
74	—	HEY BOY (HOUSE MIX) (118 1/2)/(BREAK DOWN MIX) (118 1/2)/(G. MAN MIX) (0-118) Tammy Lucas		RePublic Records 12in limited edition promo
75	—	101 (THE REMIX) (117-117 1/2)/(UPTOWN VERSION) (0-115-0) Sheena Easton		US MCA Records 12in/UK pre-release
76	—	INNA CITY MAMA (0-93)/SO HERE I COME (110 1/2)/OULTRÉ RISQUÉ L'OCOMOTIVE (106-0)/ HEART (101 1/2)/THE NEXT GENERATION (0-116 1/2)/KISSES ON THE WIND (0-118)/ LOVE GHETTO (0-98 1/2)/PHONEY LADIES (92)/BUFFALO STANCE (0-107 1/4)/MANCHILD (84 1/2) Neneh Cherry		Circa Records LP
77	—	BAMBOLÉO (ARTHUR BAKER CLUB MIX/LATIN MIX)	Gipsy Kings	AI Records 12in
78	61	EVERY LITTLE TIME (HIP HOP/DETROIT)	Klara	Arista 12in promo twinpack
79	86	AIN'T NO THIN TO IT (DANCE VERSION)	K-9 Posse	Arista 12in
80	77	PUR YOUR TRUST IN THE MUSIC (LES ADAMS' GARAGE REMAKE)	Burrell	10 Records 12in
81	re	COME ON & GET SOME (SUPERFLY MIX)	Cookie Crew	ffrr 12in
82	35	LET'S GO (US MIXES)	Fast Eddie	DJ International Records 12in
83	95	I GIT MINZE (GAIL 'SKY' KING HIP HOUSE REMIXES)	Too Nice	US Arista 12in
84	75	HUMANITY (CLUB MIX)	The Biddu Orchestra	Trax 12in
85	99	BACKSTABBERS (STAB 1)	Pressure Zone	Tam Tam 12in
86	100=	DON'T FIGHT THE MUSIC (MIXES)	Maureen	The Dance Yard Recording Corporation 12in
87	66	MANCHILD (THE OLD SCHOOL MIX)	Neneh Cherry	Circa Records 12in
88	64	SHELTER/WICKY WACKY MIX	Circuit featuring Koffi	Collision 12in
89	—	BEDSITTER (0-121 1/2)/GUNS OF THE BOOGIE MAN (0-110)/DON'T GIVE UP ON A DREAM (0-120 1/2-120 3/4)/CONCRETE JUNGLE (0-91 1/2)/VANESSA DEL RIO (0-119 1/2)/SO WHERE ARE YOU (116-119 1/2-119 1/2)/THE REAL LIFE (0-120 1/2)/THE PRAYER (124 1/2) Corporation Of One		US Smokin' LP
90	84	I'M BLOWIN' UP/ALL NIGHT LONG/I'M HITTING HARD	Kool Moe Dee	US Jive LP
91	—	GUIARRA (UK REMIXES)	Raul featuring J. Bonell	Rhyme 'n' Reason Records 12in pre-release
92	78	KEEP ON MOVIN' (TEDDY RILEY'S RUBBA DUB/BONUS BEATS)	Soul II Soul	US Virgin 12in
93	—	SEARCHIN' HARD (KRAZEE MIX) (121 1/2)/(MIKE DUNN'S A.C. MIX) (121 1/2)/(HULA'S DANCE) (126 1/2)/(ACID MIX) (121-0)/(VOCALS MIX) (121) Da Posse featuring Martell		US Dance Mania 12in
94	—	DO THE RIGHT THING (MIXES)	Kingpin Redhead & The FBI	US Virgin 12in
95	69	AS LONG AS WE'RE TOGETHER (GO REVEREND MIX)	Al Green	Breakout 12in
96	—	YOU CAN'T DENY THE BASS (MIXES) (0-123-122 1/2) True Faith with Final Cut		RCA 12in pre-release
97	74	I'LL BE THERE (REMIXES)	Joe Smooth featuring (Mikihieil)	US DJ International Records 12in
98	—	ON YOUR OWN (101 3/4)/WE'RE BACK (109 1/2) Bobby Brown/SUPERNATURAL (104) New Edition /GHOSTBUSTERS (0-128 1/2-0) Run-DMC/SPIRIT (0-106) Doug E Fresh & The Get Fresh Crew ('Ghostbusters II')		US MCA Records LP
99	re	VOODOO RAY (FRANKIE KNUCKLES REMIXES)	A Guy Called Gerald	US Warlock Records
100	94	GOD ONLY KNOWS/SURVIVE (STATE OF MIND)	State Of Mind	Big Life 12in

The Club Chart is compiled from black music orientated venues by James Hamilton and Alan Jones.

AL GREEN

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7" & 12" SINGLE
12" INCLUDES THE 'GO REVEREND MIX'...

★ ON THE STREET NOW ★





CHARTS

...m the one who thought you were, Cat. Not Gu... immediately tugged her hand from his.

U S S I N G L E S

TW LW

1	2	I'LL BE LOVING YOU (FOREVER) New Kids On The Block	Columbia
2	1	WIND BENEATH MY WINGS Bette Midler	Atlantic
3	3	EVERY LITTLE STEP Bobby Brown	MCA
4	7	SATISFIED Richard Marx	EMI
5	5	BUFFALO STANCE Neneh Cherry	Virgin
6	12	BABY DON'T FORGET MY NUMBER Milli Vanilli	Arista
7	15	GOOD THING Fine Young Cannibals	IRS
8	9	CLOSE MY EYES FOREVER Lita Ford with Ozzy Osbourne	RCA
9	14	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Atlantic
10	13	CRY Waterfront	Polydor
11	4	ROCK ON Michael Damian	Cypress
12	18	MISS YOU LIKE CRAZY Nasalie Cole	EMI
13	20	I DROVE ALL NIGHT Cyndi Lauper	Epic
14	6	PATIENCE Guns N' Roses	Geffen
15	17	POP SINGER John Cougar Mellencamp	Mercury
16	10	WHERE ARE YOU NOW? Jimmy Harnen with Sync	WTG
17	23	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
18	21	I WON'T BACK DOWN Tom Petty	MCA
19	8	SOLDIER OF LOVE Donny Osmond	Capitol
20	11	FOREVER YOUR GIRL Paula Abdul	Virgin
21	22	COMING HOME Cinderella	Mercury
22	27	WHAT YOU DON'T KNOW Expose	Arista
23	24	VERONICA Elvis Costello	Warner Brothers
24	32	EXPRESS YOURSELF Madonna	Sire
25	29	THE DOCTOR the Doobie Brothers	Capitol
26	33	TOY SOLDIERS Martika	Columbia
27	28	INTO THE NIGHT Benny Maddones	Polydor
28	25	CUDDLY TOY (FEEL FOR ME) Roachford	Epic
29	31	ROOMS ON FIRE Stevie Nicks	Modern
30	35	CRAZY ABOUT HER Rod Stewart	Warner Bros
31	34	BE WITH YOU the Bangles	Columbia
32	19	REAL LOVE Jody Watley	MCA
33	16	EVERLASTING LOVE Howard Jones	Elektra
34	37	WHO DO YOU GIVE YOUR LOVE TO Michael Morales	Wing
35	43	SO ALIVE Love And Rockets	RCA
36	45	MY BRAVE FACE Paul McCartney	Capitol
37	44	LAY YOUR HANDS ON ME Bon Jovi	Mercury
38	40	SEND ME AN ANGEL '89 Real Life	Curb
39	39	DOWN BOYS Warrant	Columbia
40	48	ONCE BITTEN TWICE SHY Great White	Capitol
41	49	I LIKE IT Dino	4th & Broadway
42	26	I'LL BE THERE FOR YOU Bon Jovi	Mercury
43	52	DRESSED FOR SUCCESS Roxette	EMI
44	55	HEY BABY Henry Lee Summer	CBS Association
45	64	ON OUR OWN Bobby Brown	MCA
46	54	FASCINATION STREET the Cure	Elektra
47	36	AFTER ALL Cher/Peter Cetera	Geffen
48	57	IN YOUR EYES Peter Gabriel	WTG
49	72	ME MYSELF AND I De La Soul	Tommy Boy
50	58	I WANT IT ALL Queen	Capitol
51	60	SECRET RENDEZVOUS Karyn White	Warner Brothers
52	38	SECOND CHANCE Thirty Eight Special	A&M
53	—	BATDANCE Prince	Warner Brothers
54	62	FIRE WOMAN the Cult	Sire
55	59	WE CAN LAST FOREVER Chicago	Reprise
56	41	LIKE A PRAYER Madonna	Sire
57	30	THROUGH THE STORM Aretha Franklin & Elton John	Arista
58	50	THINKING OF YOU Sa-Fire	Cutting
59	47	IKO IKO the Belle Stars	Capitol
60	78	HEADED FOR A HEARTBREAK Winger	Atlantic

BULLETS

61	69	IN MY EYES Stevie B	LMR
62	76	HOOKED ON YOU Sweet Sensation	Atco
63	94	I'M THAT TYPE OF GUY LL Cool J	Def Jam
64	73	PRAYING TO A NEW GOD Wang Chung	Geffen
65	65	MOONLIGHT ON WATER Kevin Raleigh	Atlantic
66	—	NO MORE RHYME Debbie Gibson	Atlantic
67	75	JOY AND PAIN Rob Base & DJ E-Z Rock	Profile
70	—	SACRED EMOTION Donny Osmond	Capitol
76	—	FRIENDS Jody Watley	MCA
77	85	NOTHIN (THAT COMPARES 2 U) the Jacksons	Epic
79	91	CALLING IT LOVE Animation	Polydor
82	—	LOVE TRAIN Holly Johnson	Uni

84	—	COVER OF LOVE Michael Damian	Cypress
85	—	ANGEL EYES the Jeff Healey Band	Arista
96	—	DANCING IN HEAVEN Q-feel	Jive
98	—	TROUBLE ME 10,000 Maniacs	Elektra

U S A L B U M S

TW LW

1	1	THE RAW & THE COOKED Fine Young Cannibals	IRS
2	2	BEACHES Soundtrack	Atlantic
3	3	LIKE A PRAYER Madonna	Sire
4	4	DON'T BE CRUEL Bobby Brown	MCA
5	6	FOREVER YOUR GIRL Paula Abdul	Virgin
6	7	FULL MOON FEVER Tom Petty	MCA
7	9	BIG DADDY John Cougar Mellencamp	Mercury
8	5	G N' R LIES Guns N' Roses	Geffen
9	8	HANGIN' TOUGH New Kids On The Block	Columbia
10	10	SONIC TEMPLE the Cult	Sire
11	13	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
12	12	DISINTEGRATION the Cure	Elektra
13	15	REPEAT OFFENDER Richard Marx	EMI
14	11	LOC-ED AFTER DARK Tone Loc	Delicious
15	17	TWICE SHY Great White	Capitol
16	14	NEW JERSEY Bon Jovi	Mercury
17	16	VIVID Living Colour	Epic
18	18	ELECTRIC YOUTH Debbie Gibson	Atlantic
19	19	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
20	20	LARGER THAN LIFE Jody Watley	MCA
21	—	THE OTHER SIDE OF THE MIRROR Stevie Nicks	Modern
22	22	NICK OF TIME Bonnie Raitt	Capitol
23	34	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
24	24	3 FEET HIGH AND RISING De La Soul	Tommy Boy
25	21	SKID ROW Skid Row	Atlantic
26	—	CYCLES the Doobie Brothers	Capitol
27	27	GUY Guy	Uptown
28	23	TRAVELING WILBURYS VOLUME ONE Traveling Wilburys	Wilbury
29	33	LITA Lita Ford	RCA
30	30	DIRTY ROTTEN FILTHY STINK Warrant	Columbia
31	31	THE GREAT ADVENTURES OF SLICK Slick Rick	Def Jam
32	25	MELISSA ETHERIDGE Melissa Etheridge	Island
33	29	OUT OF ORDER Rod Stewart	Warner Brothers
34	39	LOVE AND ROCKETS Love And Rockets	RCA
35	—	TIN MACHINE Tin Machine	EMI
36	44	A NEW FLAME Simply Red	Elektra
37	36	WINGER Winger	Atlantic
38	38	LET'S GET IT STARTED MC Hammer	Capitol
39	28	HYSTERIA Def Leppard	Mercury
40	40	STRAIGHT OUTTA COMPTON NWA	Ruthless
41	37	LIFE IS... TOO SHORT Too Short	Jive
42	26	MYSTERY GIRL Roy Orbison	Virgin
43	46	A NIGHT TO REMEMBER Cyndi Lauper	Epic
44	35	... AND JUSTICE FOR ALL Metallica	Elektra
45	45	LONG COLD WINTER Cinderella	Mercury
46	32	SHOOTING RUBBERBANDS AT THE STARS Eddie Brickell And The New Bohemians	Geffen
47	42	SPIKE Elvis Costello	Warner Brothers
48	41	EVERYTHING the Bangles	Columbia
49	49	IT TAKES TWO Rob Base & DJ E-Z Rock	Profile
50	43	EAZY-DUZ-IT Eazy-E	Ruthless

Compiled by Billboard

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

TW LW

1	2	HAVE YOU HAD YOUR LOVE TODAY The O'Jays	EMI
2	4	MR DJ Joyce "Fenderella" Irby	Motown
3	5	LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam	Columbia
4	1	ME MYSELF AND I De La Soul	Tommy Boy
5	10	FOR YOU TO LOVE Luther Vandross	Epic
6	7	FOR THE LOVE OF YOU Tony! Toni! Tone!	Wing
7	13	SHOW & TELL Peabo Bryson	Capitol
8	8	LOST WITHOUT YOU BeBe & CeCe Winans	Capitol
9	15	LEAD ME INTO LOVE Anita Baker	Elektra

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DONCASTER SATURDAY 17th June. Y.W.C.A. Cleveland Street. 10.30am-4pm. Trans-Pennine. 0532-892087.

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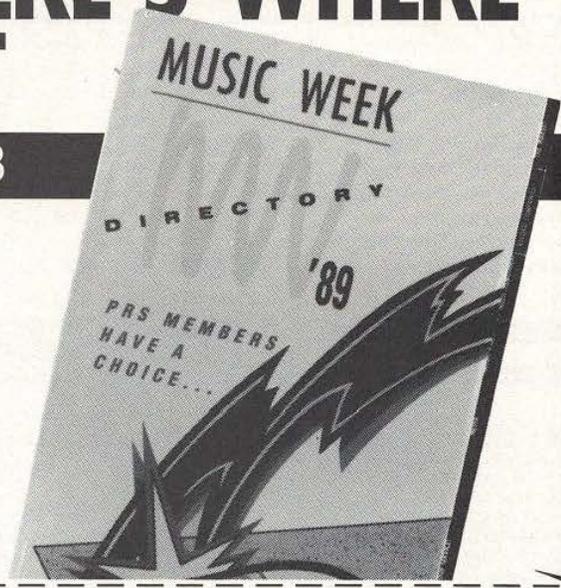
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Directory '89

THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● **Jason Donovan** remains at number one in the singles chart again this week, returning an increased majority over veteran campaigner **Cliff Richard**.

Last week, when Jason's 'Sealed With A Kiss' debuted at number one. Cliff's much publicised 100th single for EMI entered at number two. For every 100 copies of 'Best' sold, dealers shifted 160 copies of 'Kiss'. This week, with sales of both records up significantly, 'Kiss' beats 'Best' by 162 to 100.

The last time the top two singles were new entries was on 15 December 1984, when **Band Aid**'s 'Do They Know It's Christmas' debuted a number one, followed by **Wham!**'s 'Last Christmas' at number two. 'Last Christmas' never managed to gain the upper hand, and it looks like Cliff has a similarly impossible task on his hands. The irony here is that the Donovan single was produced by **Stock, Aitken and Waterman**, who have completed a song with Cliff that was seriously considered as his latest single before Cliff himself decided on 'The Best Of Me'. Had he chosen the SAW song, it is wholly possible and quite probable that they'd have delayed Jason's single to allow Cliff easy access to the top spot.

'Sealed With A Kiss' is the third number one single in a row produced by SAW, and the 10th SAW production to reach number one in less than five years. In the whole of chart history only five producers have helmed more numbers ones: **George Martin** and **Norrie Paramor** are tied at the top of the list with 27 apiece, followed by **Mitch Miller** (17), **Steve Scholes** (15) and **Chet Atkins** (11). Only three other producers have scored a hat-trick of consecutive numbers ones: Mitch Miller (twice), Norrie Paramor (twice) and

George Martin, who did it three times, and was the last to do it in 1964.

SAW are also the only producers to have singles by three of their acts debut at number one, Donovan joining **Ferry Aid** and the recent **McCartney/Johnson/Marsden/Christians** chart topper.

The last three numbers ones have all been released on Waterman's own label PWL (Pete Waterman Limited), allowing the small independent to join the four majors/former majors in chart history to have scored more than two consecutive number ones.

The last to turn the trick was Decca, who had three in a row in 1965. Before that, Parlophone had a similar run in 1964, Columbia managed four in a row in 1963, and Philips established a record which still stands by monopolising the chart summit for 22 weeks in a row with five different records in 1956.

'Sealed With A Kiss' is the third number one single off Jason Donovan's first album 'Ten Good Reasons', which also remains at number one this week, having sold 600,000 copies in a mere six weeks.

● 'Back To Life (However Do You Want Me)' soars nine notches to number three this week, topping the number five peak of 'Keep On Movin'' to become **Soul II Soul**'s highest charted single to date.

Both these tracks and the earlier 'Fairplay', which reached number 64, and 'Feel Free' (number 63) are taken from the group's debut album 'Club Classics Volume 1', which moves up to number 4 this week.

● Two singles defy convention on this week's singles chart, by reversing their declines. **Donna Summer**'s 'I Don't



● **JASON DONOVAN**: "oh no, not another number one?"

Wanna Get Hurt' inches up from number 10 to number nine, after reaching number 7 a fortnight ago, whilst **Tom Petty**'s 'I Won't Back Down' makes a more decisive six place upward move to number 29, a week after slipping from number 34 to number 35. And the **Jennifer Rush/Placido Domingo** single 'Till I Loved You' climbs to number 33 a fortnight after it looked dead when it dipped from number 59 to number 61.

● 'Express Yourself' surprisingly stalls at

number five this week. No matter, it's **Madonna**'s 18th Top Five Single, putting her ahead of **Abba**'s **Frida** and **Agnetha** as the woman with most top five hits in chart history. Ahead of Maddy lie only **Elvis Presley** (34 top five hits), **Cliff Richard** (30) and the **Beatles** (23).

Cliff's total is 32, if his work with the **Young Ones** and **Sarah Brightman** are included whilst **McCartney**'s career haul, with the **Beatles**, **Stevie Wonder**, **Michael Jackson**, **Ferry Aid** and 'Ferry 'Cross The Mersey' is 39.

TWELVE INCH

TW LW

1	1	BACK TO LIFE	Soul II Soul/Caron Wheeler	10 Records
2	5	EXPRESS YOURSELF	Madonna	Sire
3	4	IT IS TIME TO GET FUNKY	D Mob featuring LRS	London
4	2	JUST KEEP ROCKIN'	Double Trouble & The Rebel MC	Desire
5	6	SWEET CHILD O' MINE	Guns N' Roses	Geffen
6	10	SEALED WITH A KISS	Jason Donovan	PWL
7	16	JOY AND PAIN	Donna Allen	BCM
8	3	MANCHILD	Neneh Cherry	Circa
9	11	FUNKY COLD MEDINA	Tone Lóc	Delicious/Fourth & Broadway
10	12	RIGHT BACK WHERE WE STARTED FROM	Sinitta	Fanfare
11	8	THE BEST OF ME	Cliff Richard	EMI
12	7	HELY OM HALIB (ACID ACID ACID)	Cappella	Music Man
13	9	EVERY LITTLE STEP	Bobby Brown	MCA
14	—	SONG FOR WHOEVER	Beautiful South	GO!
15	—	TEARS	Satoshi Tomiie/Robert Owens	London
16	13	I DON'T WANNA GET HURT	Donna Summer	Warner Brothers
17	—	SUPERWOMAN	Karyn White	Warner Brothers
18	—	IDROVE ALL NIGHT	Cyndi Lauper	Epic
19	20	THE ONLY ONE	Travis Vamp	MCA
20	—	CRUEL SUMMER '89	Bananarama	London

COMPACT DISC

TW LW

1	—	FLOWERS IN THE DIRT	Paul McCartney	Parlophone CDPCSD106
2	2	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	EMI
3	1	THE MIRACLE	Queen	Parlophone
4	—	RAW LIKE SUSHI	Neneh Cherry	Circa CIRCDB
5	3	THE HITS ALBUM 10	Various	CBS/WEA/BMG
6	16	WATERMARK	Enya	WEA
7	5	PASTPRESENT	Clannad	RCA
8	19	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
9	6	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
10	4	STREET FIGHTING YEARS	Simple Minds	Virgin
11	7	TIN MACHINE	Tin Machine	EMI USA
12	14	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
13	—	NITE FLITE 2	Various	CBS MOODCD8
14	10	DON'T BE CRUEL	Bobby Brown	MCA
15	12	PRECIOUS METAL	Various	Stylus
16	13	A NEW FLAME	Simply Red	Elektra
17	11	THE RAW AND THE COOKED	Fine Young Cannibals	London
18	9	TEN GOOD REASONS	Jason Donovan	PWL
19	8	AVALON SUNSET	Van Morrison	Polydor
20	—	PASSION	Peter Gabriel	Real World RWCD1

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

JUNE 11 - JUNE 17 1989

UK ALBUMS

TW LW W/C

1	1	2	SEALED WITH A KISS Jason Donovan
2	2	2	THE BEST OF ME Cliff Richard
3	12	2	BACK TO LIFE Soul II Soul/Caron Wheeler
4	6	3	RIGHT BACK WHERE WE STARTED FROM Sinitta
5	5	3	EXPRESS YOURSELF Madonna
6	8	3	SWEET CHILD O' MINE Guns N' Roses
7	4	10	MISS YOU LIKE CRAZY Natalie Cole
8	17	7	I DROVE ALL NIGHT Cyndi Lauper
9	10	4	I DON'T WANNA GET HURT Donna Summer
10	9	5	MANCHILD Neneh Cherry
11	23	3	SONG FOR WHOEVER Beautiful South
12	19	3	IT IS TIME TO GET FUNKY D Mob featuring LRS
13	7	9	ON THE INSIDE Lynne Hamilton
14	3	5	FERRY 'ROSS THE MERSEY Various
15	25	2	THE ONLY ONE Transvision Vamp
16	18	4	JUST KEEP ROCKIN' Double Trouble & The Rebel MC
17	22	5	PINK SUNSHINE Fuzzbox
18	11	7	HAND ON YOUR HEART Kylie Minogue
19	16	5	FUNKY COLD MEDINA/ON FIRE Tone Loc
20	33	2	CRUEL SUMMER '89 Bananarama
21	13	12	REQUIEM London Boys
22	38	3	JOY AND PAIN Donna Allen
23	14	6	EVERY LITTLE STEP Bobby Brown
24	26	3	FOREVER YOUR GIRL Paula Abdul
25	15	8	BRING ME EDELWEISS Edelweiss
26	20	7	HELYON HALIB (ACID ACID ACID) Cappella
27	21	6	CAN I GET A WITNESS Sam Brown
28	39	3	ORANGE CRUSH R.E.M.
29	35	7	I WON'T BACK DOWN Tom Petty
30	48	2	IN A LIFETIME Clannad with Bono
31	51	2	BE WITH YOU the Bangles
32	24	13	THE LOOK Roxette
33	42	5	TILL I LOVED YOU Placido Domingo/Jennifer Rush
34	50	2	SUPERWOMAN Karyn White
35	44	4	WALTZ DARLING Malcolm McLaren/Bootzilla Orchestra
36	36	3	LOVE MADE ME Vixen
37	37	2	GREEN AND GREY New Model Army
38	27	20	ETERNAL FLAME the Bangles
39	52	2	GATECRASHING Living In A Box
40	58	2	LICENCE TO KILL Gladys Knight
41	64	2	STORMS IN AFRICA (PART II) Enya
42	—	1	LOOKING FOR LOVE Joyce Sims
43	53	2	I'M THAT KIND OF GUY LL Cool J
44	32	7	I'M EVERY WOMAN (REMIX) Chaka Khan
45	54	4	CRY Waterfront
46	29	4	THE REAL ME WASP
47	28	5	FERGUS SINGS THE BLUES Deacon Blue
48	68	2	POP MUZIK (1989 REMIX) M
49	65	3	DOWNTOWN One 2 Many
50	—	1	TEARS Satoshi Tomiie/Robert Owens
51	34	6	CHANGE HIS WAYS Robert Palmer
52	40	6	NOTHING (THAT COMPARES 2 U) Jacksons
53	31	6	I WANT IT ALL Queen
54	56	2	IF I'M NOT YOUR LOVER Al B. Sure! featuring Slick Rick
55	30	7	DON'T IT MAKE YOU FEEL GOOD Stefan Dennis
56	—	1	SATISFIED Richard Marx
57	—	1	CHILDREN OF THE REVOLUTION Baby Ford
58	78	1	I WOULD DO FOR YOU UB40
59	63	2	WHY Carly Simon
60	45	2	ROOMS ON FIRE Stevie Nicks
61	62	3	SHAKIN' THE TREE Youssou N'Dour & Peter Gabriel
62	—	1	THE SECOND SUMMER OF LOVE Danny Wilson
63	—	1	I WANNA HAVE SOME FUN Samantha Fox
64	49	9	WHO'S IN THE HOUSE Beatmasters With Merlin
65	41	8	ELECTRIC YOUTH Debbie Gibson
66	73	3	WHERE WERE YOU Adult Net
67	81	4	WITNESS FOR THE WORLD Cry Before Dawn
68	47	4	ONE BETTER WORLD ABC
69	—	1	DOWN TO THE WIRE Ghost Dance
70	43	13	BEDS ARE BURNING Midnight Oil
71	—	1	LET'S PLAY HOUSE Kraze
72	57	5	FREE Stevie Wonder
73	—	1	WIND BENEATH MY WINGS Bette Midler
74	46	5	MY BRAVE FACE Paul McCartney
75	71	4	JOY AND PAIN Plaza featuring Frankie Beverly
76	—	1	CHINA DOLL Julian Cope
77	89	2	TROUBLE ME 10,000 Maniacs
78	—	1	LOVE BOMB BABY Tigertailz
79	66	3	WORK IT TO THE BONE LNR
80	—	1	ROXANNE'S ON A ROLL Real Roxanne
81	77	5	GOOD GOOD FEELING Eric & The Good Good Feeling
82	—	1	HAVE I TOLD YOU LATELY Van Morrison
83	—	1	I DON'T MIND THE WAITING Omar
84	99	2	RED LETTER DAY China Crisis
85	—	1	HEAD ABOVE WATER Clive Griffin
86	—	1	SPIRIT OF THE FOREST Spirit Of The Forest
87	79	3	PRAYER Claytown Troupe
88	—	1	GINA Stray Cats
89	119	7	THE WAY TO YOUR HEART Soul Sister
90	—	1	LOVE LOVE LOVE Pere Ubu
91	91	1	STREETS OF YOUR TOWN Go-Betweens
92	—	1	DANCE ON Westworld
93	86	2	QUE SERA MI VIDA Gibson Brothers
94	84	2	THE BALLAD OF JOHN AND YOKO the Beatles
95	82	4	AIN'T NOTHING' TO IT K-9 Posse
96	—	1	BETTER DAYS Gun
97	93	2	POP SINGER John Cougar Mellencamp
98	—	1	FORGET THE GIRL Tony Terry
99	—	1	HONESTY Candi McKenzie
100	98	2	IKO IKO Belle Stars

☆ 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

1	1	6	TEN GOOD REASONS Jason Donovan	PWL
2	—	1	RAW LIKE SUSHI Neneh Cherry	Circa Circa8
3	—	1	FLOWERS IN THE DIRT Paul McCartney	Parlophone PCSD106
4	9	9	CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
5	2	3	THE MIRACLE Queen	Parlophone
6	3	2	THE OTHER SIDE OF THE MIRROR Stevie Nicks	EMI
7	5	27	DON'T BE CRUEL Bobby Brown	MCA
8	17	38	WATERMARK Enya	☆ WEA
9	10	61	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
10	4	10	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
11	7	7	PASTPRESENT Clannad	RCA
12	6	6	STREET FIGHTING YEARS Simple Minds	Virgin
13	8	3	TIN MACHINE Tin Machine	EMI USA
14	14	17	A NEW FLAME Simply Red	☆ Elektra
15	11	5	PARADISE Inner City	10 Records
16	16	12	LIKE A PRAYER Madonna	Sire
17	12	18	THE RAW AND THE COOKED Fine Young Cannibals	London
18	20	22	EVERYTHING the Bangles	CBS
19	13	2	AVALON SUNSET Van Morrison	Polydor
20	15	5	GOOD TO BE BACK Natalie Cole	EMI USA
21	19	31	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
22	29	13	LOC'ED AFTER DARK Tone Loc	Delicious/Fourth & Broadway
23	23	5	STEPPIN' TO THE SHADOWS Shadows	Polydor
24	21	7	BLAST Holly Johnson	MCA
25	27	10	POP ART Transvision Vamp	MCA
26	18	3	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
27	25	49	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
28	34	10	FOREVER YOUR GIRL Paula Abdul	Siren
29	—	1	PASSION Peter Gabriel	Real World RWLP1
30	24	28	REMOTE Hue And Cry	Circa
31	22	4	MIND BOMB The The	Epic
32	33	13	ANOTHER PLACE AND TIME Donna Summer	Warner Brothers
33	28	82	KICK INXS	☆☆☆☆☆ Mercury
34	30	4	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
35	47	29	GREEN R.E.M.	Warner Brothers
36	—	1	GOYA... A LIFE IN SONG Placido Domingo	CBS 4632941
37	—	1	THE ESSENTIAL DOMINGO Placido Domingo	Deutsche Grammophon PDTV1
38	26	15	STOP Sam Brown	A&M
39	—	1	WORLD IN MOTION Jackson Browne	Elektra EKT50
40	39	10	GIPSY KINGS Gipsy Kings	Telstar
41	52	2	STAGE HEROES Colm Wilkinson	RCA Victor
42	37	93	BAD Michael Jackson	☆☆☆☆☆ Epic
43	32	6	DISINTEGRATION the Cure	Fiction
44	31	5	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
45	—	1	LOOK SHARP! Roxette	EMI EMC3557
46	35	39	ANCIENT HEART Tanita Tikaram	☆ CBS
47	38	6	DIESEL AND DUST Midnight Oil	Really Useful 8391161
48	—	1	THE SONGS THAT GOT AWAY Sarah Brightman	☆☆☆☆☆ Island
49	50	35	RATTLE AND HUM U2	Mercury
50	44	13	SOUTHSIDE Texas	Singular Polydor
51	43	14	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Geffen
52	54	14	G N' R LIES Guns N' Roses	Warner Brothers
53	69	29	KARYN WHITE Karyn White	☆ Big Life
54	68	20	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell & New Bohemians	Geffen
55	49	30	WANTED Yaz	Capitol
56	41	19	OPEN UP AND SAY... AAH! Poison	☆☆☆☆☆ Vertigo
57	61	34	MONEY FOR NOTHING Dire Straits	EMI
58	40	4	WORKIN' OVERTIME Diana Ross	Sire WX246
59	—	21	NEW YORK Lou Reed	☆☆☆☆☆ Mute
60	48	60	THE INNOCENTS Erasure	☆☆☆☆☆ London
61	64	35	THE GREATEST HITS COLLECTION Bananarama	☆☆☆☆☆ Elektra
62	56	61	TRACY CHAPMAN Tracy Chapman	☆☆☆☆☆ Warner/Wilbury
63	62	33	TRAVELING WILBURYS Traveling Wilburys	☆☆☆☆☆ Mercury
64	42	4	BIG DADDY John Cougar Mellencamp	Capitol
65	45	10	THE HEADLESS CHILDREN WASP	Silvertone
66	55	6	STONE ROSES Stone Roses	Decoy DYL3
67	—	1	TRANZOPHOBIA Megacy Four	☆☆ Bludgeon Riffola
68	66	95	HYSTERIA Def Leppard	Mute STUM101
69	—	13	101 Depeche Mode	☆☆ Warner Brothers
70	65	29	GREATEST HITS Fleetwood Mac	CBS
71	67	78	RAINTOWN Deacon Blue	WEA WX200
72	—	1	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	EMI
73	71	31	PRIVATE COLLECTION Cliff Richard	Virgin
74	36	2	9 Public Image Ltd	4AD
75	60	7	DOOLITTLE Pixies	

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	3	THE HITS ALBUM 10 Various	CBS/WEA/BMG
2	3	6	NITE FLUTE 2 Various	CBS
3	2	4	PRECIOUS METAL Various	Stylus
4	4	3	THE CHART SHOW — DANCE MASTERS Various	Dover
5	5	23	DIRT DANCING Original Soundtrack	☆☆ RCA
6	6	12	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
7	—	1	RAY MOORE — A PERSONAL CHOICE Various	BBC REN713
8	7	9	DEEP HEAT — THE SECOND BURN Various	Telstar
9	8	2	FFRR — SILVER ON BLACK Various	Stylus
10	9	23	BUSTER Original Soundtrack	☆☆ Virgin
11	12	23	GOOD MORNING VIETNAM Original Soundtrack	A&M
12	15	24	THE BLUE BROTHERS Original Soundtrack	Atlantic
13	11	23	SOFT METAL Various	Stylus
14	13	16	CHEEK TO CHEEK Various	CBS
15	16	23	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆☆☆ Really Useful
16	10	10	THE SINGER AND THE SONG Various	Stylus
17	18	23	THE GREATEST LOVE Various	Telstar
18	—	1	THE GREATEST LOVE VOL 2 Various	Telstar STAR2352
19	20	23	MORE DIRTY DANCING Original Soundtrack	RCA
20	17	20	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor

☆☆☆ 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.

In recent months, R.E.M have become acclaimed as "the best rock 'n' roll band in the world". Suddenly Michael has taken on the image of Jesus the carpenter. Miraculous!

In the early Eighties, Stipe stole XTC mainman Andy Partridge's Network rail card and

STEVE DOUBLE

R . e . M . E M B E R M E ?

AT SCHOOL, MICHAEL STIPE WAS UNPOPULAR. THE KIDS AT GEORGIA HIGH THOUGHT HE WAS WEIRD, HE HATED SPORTS AND WROTE LETTERS TO THE PRESIDENT. THEN MICHAEL BEGAN TO DO IMPRESSIONS OF HIS TEACHERS AND SUDDENLY HIS POPULARITY SOARED. NOW, YEARS LATER, MICHAEL IS A WORLD FAMOUS ROCK SINGER. HIS BAND, R.E.M., HAVE JUST HAD THEIR FIRST BRITISH TOP 40 SINGLE — BUT UNFORTUNATELY HIS IMPRESSIONS OF TV CELEBRITIES AND FELLOW POP STARS HAVE BEEN OVERLOOKED, DESPITE THE PAINFUL PLASTIC SURGERY HE HAS GONE THROUGH TO PERFECT HIS CHARACTERS . . .



travelled all over Britain for a third of the normal fare

This impression was so uncanny that the Cure's Robert Smith actually thought he was in R.E.M



JACK BARRON

Friends thought Michael was fading into thin air until they discovered his atoms were rearranging themselves to match Sinéad O'Connor. Freaky!

PETER ANDERSON



Problems with the Geordie brogue but who can mistake Martin Stephenson's daintee grin?



What a perfectionist! Here we see Stipe re-enacting Tommy Cooper's famous disappearing trout trick



Amazing! An impression of Marlon Brando impersonating Elvis Presley!