

APRIL 1, 1989 EVERY WEDNESDAY 70p. EIRE £1.07

RECORD MIRROR

GAIL ANN DORSEY



FIVE GO MAD IN DORSEY

THE BRITISH DANCE BOOM
KEEPS ON KEEPIN' ON

ROACHFORD
RUNNING IN
THE FAMILY

**TONI
CHILDS**

REVIEWS

LIVES
POGUES
WORLD DISCO
MIXING
CHAMPIONSHIPS
THEN JERICO
WONDER STUFF

ALBUMS
LLOYD COLE AND
THE COMMOTIONS
STRAY CATS

FREE EP
FEATURING SOUL II SOUL
SKAM
STARDUST
THE FOURTH FLOOR ALL STARS

SOUL II SOUL

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

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

HIPSWAY

Y o u r L o v e

7" 12" CD Single



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THE TOP OF THE POPS CHART

COVER PHOTO OF ROACHFORD BY JOE SHUTTER. GAIL ANN DORSEY BY BENJAMIN FRENCH

EDITOR Betty Page
DEPUTY EDITOR/
FEATURES Eleanor Levy
NEWS EDITOR Robin Smith
DESIGN Ian Middleton and Jane Phillips
SUB EDITOR Kevin Murphy
REVIEWS EDITOR Tim Nicholson
CONTRIBUTORS Tony Beard, Lysette Cohen, Darren Crook, Johnny Dec, David Giles, Tony Fletcher, Malu Halasa, James Hamilton, Tim Jeffery, Alan Jones, Roger Morton, Pete Paisley, Paul Sexton, Andy Strickland, Lisa Tilston, Chris Twomey, Jane Wilkes, Henry Williams, Geoff Zeppelin
PHOTOGRAPHERS Eugene Adebari, Norman Anderson, Victoria Blackie, John Ingledew, Barry Plummer, Joe Shutter, Martyn Strickland, Steve Wright
DISPLAY & CLASSIFIED ADVERTISEMENT
MANAGER Carole Norvell-Read
SENIOR ADVERTISEMENT REPRESENTATIVE Tracey Rogers
AD PRODUCTION
MANAGER Tony Dixon
PUBLISHER Lynn Keddie
CIRCULATION MANAGER Peter Shaw
MANAGING DIRECTOR Mike Sharman.
Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Nene River Press (division of Severn Valley Press Ltd), Peterborough. Colour by CK Litho
THANKS TO Steve Masters and John Honderich
SUBSCRIPTIONS available from Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1BZ; UK rate: £45 per annum; European rate: US\$95 (surface mail). For US and Airmail rates, please write to the above address



IT'S THE REAL THING

After eating up the charts with 'She Drives Me Crazy', **Fine Young Cannibals** follow it up with 'Good Thing' out on April 3. It's taken from their gold album 'The Raw And The Cooked' and the flip side, 'Social Security', has never been released before.

A special edition of the single will come packaged in a circular tin, which sounds great for keeping your biscuits in, and a 10 inch double groove disc will also be available.

The Cannibals are currently the toast of America where their single 'She Drives Me Crazy' has raced into the top 10 and their album is also doing jolly well.

ALL AROUND THE WORLD

Deacon Blue release their second album 'When The World Knows Your Name' on April 3. Recorded in Glasgow, London and Los Angeles, the album has 13 tracks including their two hits 'Real Gone Kind' and 'Wages Day'.

Deacon Blue have just announced that they've added a further date to their tour at the Hammersmith Odeon on May 26. Following their British dates they'll be touring America.



SIMPLE MINDS TOUR

Simple Minds will be playing some long awaited dates in the summer. They'll be appearing at Wembley Arena on July 26, 27 and 28, Birmingham NEC August 1, 2, Glasgow SECC August 8, 9. Tickets for all venues will be £12.50 and £10 each and tickets will be available from box offices and usual agents from Sunday April 2.

For Wembley and Birmingham, tickets are also available by mail. For Wembley they are available from Wembley Box Office, Wembley Stadium, Wembley, Middlesex, HA9 0DW. Make cheques or postal orders payable to Wembley Stadium Ltd, add a booking fee of 50p to the cost of each ticket and enclose an sae.

For Birmingham, tickets are available from Simple Minds Box Office, NEC, Birmingham B40 1NT. Make cheques or postal orders payable to NEC (Simple Minds), add a 50p booking fee to the cost of each ticket and enclose an sae.

For the Scottish SECC, tickets will be available by personal application only and for all the venues tickets will be limited to four per person.

Simple Minds will also be announcing some more dates shortly; meanwhile, their new single, 'This Is Your Land', will be out on April 10.

AIN'T NOBODY

Those lovable old rockers **Mike And The Mechanics** follow up 'The Living Years' with their single 'Nobody Knows' on April 3. It's taken from their album 'Living Years' and the flip side features 'Why Me?'

'The Living Years' has just hit the number one slot in the States and the album is also in the top 20 with a bullet.



FUNKY TOWN

U2 release their single 'When Love Comes To Town' on April 3. Featuring legendary blues player BB King, the single is a remixed version of the track found on their album 'Rattle And Hum', and the flip side features 'Dancing Barefoot', a song originally released by Patti Smith in 1979. The 12 inch also has a remixed version of 'God Part II' which was again featured on 'Rattle And Hum'.

The video version of U2's film 'Rattle And Hum' is now available. It costs a mere £11.99 and includes an additional nine songs not featured on the album.



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know.”

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out on each individual Durex condom. And while laboratory tests have shown that viruses such as Herpes and HIV (AIDS) do not pass through Durex condoms, the spermicidal lubricant offers further reassurance. Using Durex also reduces the risk of other sexually transmitted diseases, and unwanted pregnancies. We've made condoms for over 50 years. And safety is what we're known for.



TOURS

Hurrah!, whose second album, 'The Beautiful', will be in the shops at the beginning of next month, have lined up a tour. They'll be playing Greenock Rico's April 19, Glasgow Fury Murray's 20, Edinburgh Venue 21, Aberdeen Venue 22, Dundee Dance Factory 23, Newcastle Riverside 24, Dublin Baggot Inn 26, Belfast Limelight 27, Waterford The Bridge 28, Cork St Henry's Country Club 29, Leeds Duchess Of York May 2, Lancaster Sugar House 4, Manchester Boardwalk 5, Sheffield Leadmill 6, Liverpool Polytechnic 9, London Marquee 10, Warwick University 11, Walsall Junction 10 12, Cardiff University 13, Bristol Bierkeller 15, Birmingham Burberries 16, Nottingham Trent Polytechnic 17, Staffordshire Polytechnic 18, Teeside Polytechnic 19, Sunderland Polytechnic 20, Newcastle Riverside 21.

The La's have lined up a short string of dates playing the London Town And Country Club (benefit concert with Sandie Shaw and the Darling Buds) March 31, Liverpool State April 3, London Marquee 4, Manchester International 5.

Wild Weekend, who recently supported the Blow Monkeys on tour, will be playing the London Borderline on March 29.

Sheffield surfing beatniks **One Thousand Violins**, who release their single 'If Only Words (Would Let Me Conquer You)' this week, have lined up a tour. They'll be playing London Boston Arms April 6, Leeds Duchess Of York 13, Brighton Richmond 14, Aylesbury Willhead 15, Stoke On Trent North East Staffs Polytechnic 20, Edinburgh Venue 21, Newcastle Allotment 22, Birmingham Sinatra's 24, Sheffield University 27, Dudley JB's 28, Exeter University 29, Cardiff Venue 30, London Marquee May 2, Southampton University 4, London Goldsmith's College 6.

Wendy & Lisa, who release their single 'Lolly Lolly' on April 10, have changed the date of their show at the London Town And Country Club from April 17 to April 25.

REM have added a couple of dates to their tour. They'll be playing Birmingham NEC May 31, and Wembley Arena June 22. Tickets go on sale on April 1.

RELEASES

The Senators release their single 'Man No Mare' on April 3. The flip side features 'Quiet Life', while the 12 inch features a cover version of the Tams' old song 'Hey Girl Don't Bother Me'.

Thrashing Doves release their single 'Angel Visit' on April 3. It's taken from their album 'Trouble In The Home' and the flip side features 'She Do Me'.

American rock 'n' roll band **38 Special** release their single 'Second Chance' on April 3. It's already been a hit in the States and the flip side is 'Comin' Down Tonight'.

Sarah Jane Morris releases her self-titled debut album this week. Tracks include her cover versions of 'Me And Mrs Jones', and 'She's Leaving Home'.

Tim Finn, who used to be with Aussie band Split Enz, releases his self-titled album this week. Tracks include 'Young Mountain', 'Not Even Close' and 'Tears Inside'.

The Godfathers release their single 'She Gives Me Love' on April 3. The flip side features 'Walking Talking Johnny Cash Blues' and the 12 inch also has 'Just Because You're Not Paranoid Doesn't Mean They're Not Going To Get You'.



TEXAS TOUR

Scottish cowboys Texas will be playing a monster tour in the spring. They'll be kicking off at Dublin McGonagles April 19, followed by Belfast Queens University 20, St Andrews University 22, Stirling Albert Hall 23, Inverness Eden Court Theatre 24, Leeds Polytechnic 27, Manchester University 28, Trent Polytechnic 29, Leicester University 30, Birmingham Aston University May 2, Sheffield University 3, Norwich UEA 4, Southampton University 6, London Town And Country Club 7, Cardiff University 8, Hull University 10, Newcastle Polytechnic 11, Dundee University 12, Edinburgh Queen's Hall 14, Aberdeen University 15, Glasgow Pavilion 16.

Watch out for a new single from Texas to coincide with the dates.

HEART TO HEART

Old craggy face is back. **Rod Stewart** releases his single 'My Heart Can't Tell You No' on April 3. Taken from his album 'Out Of Order', the single has already been an American top 10 hit and the flip side is 'The Wild Horse'. The 12 inch and CD versions will also have the extra track, 'Passion'.

FAIRGROUND RE-SCHEDULE

Fairground Attraction have decided to move their Scottish dates to the end of their forthcoming tour and they'll now be playing Irvine Magnum Centre May 17, Aberdeen Capitol 18, Edinburgh Usher Hall 20, Dundee Caird Hall 21.

ERASURE XMAS SHOWS

Here's something to look forward to in December, **Erasure** will be touring. They'll be kicking off with Glasgow SECC December 2, followed by Belfast Kings Hall 4, Dublin Point 5, Bournemouth International Centre 7, Brighton Centre 8, London Docklands Arena 10, 11, Manchester G-Mex 15, Whitley Bay Ice Rink 16, Shepton Mallet Showering Pavilion 17, Birmingham NEC 19, 20. The dates are part of a world tour coinciding with the release of Erasure's fourth LP.

BEASTIE BOYS ALBUM

After splitting from the Def Jam label, the Beastie Boys look like they'll be releasing their new album in May on the Capitol Records label.

Talking to **rm's Malu Halasa**, **Mike Simpson of the Dust Brothers** team, who are producing the album, says: "The Beastie album is more underground and the grooves are super funky. We even use a few jazz breaks and these go as far as the Forties. It will take rap into a new direction."

Meanwhile, **Def Jam** supremo, **Russell Simmons**, is planning to release another Beastie Boys album on their old label. He wants to combine old vocal tracks the Beasties made with new house beats laid underneath by **Public Enemy** producer **Hank Shocklee**.

DON'T LOSE YOUR HEAD

Outrageous heavy metal band **WASP**, who recently notched up a top 20 with their single 'Mean Man', release their album 'The Headless Children' on April 3. It's their first studio album in over two years and tracks include 'The Real Me', 'Thunderhead' and 'The Neutron Bomber'.

The album includes a competition where you can win Jackson Charvel guitars and many other goodies.

CASH CRISIS

As **rm** went to press, we heard rap artist **Cash Money** had been deported following a violent incident on his tour. We understand Cash had been involved in a fight and was later arrested by police. Shows in Manchester, Bristol and Tunbridge had to be cancelled.



▲ MISSION RE-SCHEDULE

The Mission have re-scheduled the Lockerbie benefit show they had to cancel at Carlisle Sands Centre, when Wayne Hussey fell ill. Wayne is recovering from his touch of tummy trouble and the new date is April 30. Tickets for the original show are valid for the new event.

● POP DATES

Pop Will Eat Itself begin their tour at Sheffield University April 29, Redcar Bowl 30, Glasgow Govan Town Hall May 1, Liverpool University 2, Leeds Polytechnic 4, Manchester International II 5, Oxford Polytechnic 6, Bristol Studio 7, Kilburn National 9, Birmingham Hummingbird 10, Leicester Polytechnic 11, Guildford Surrey University 12, Folkestone Leas Cliff Hall 13.

● BIG COUNTRY TOUR

Big Country will be hitting the road for another tour in April. They'll be playing Leeds University April 29, Norwich UEA 30, Loughborough University May 1, Folkestone Leas Cliff Hall 3, Reading Hexagon 4, Crawley Leisure Centre 6, Hanley Victoria Hall 7, Bradford St George's Hall 8, Wolverhampton Civic Hall 10, Newport Centre 11, Gloucester Leisure Centre 12, Oxford Apollo 14, Brixton Academy 15, Cambridge Corn Exchange 19, Scarborough Futurist Theatre 20, Aberdeen Capitol 22, Inverness Bowling Pavilion 23, Alloa Town Hall 24, Glasgow Barrowlands 26, Edinburgh Playhouse 27, Preston Guildhall 28, Carlisle Sands Centre 29, Bristol Studio 31, St Austell Cornwall Coliseum June 1, Guildford Civic Hall 2.



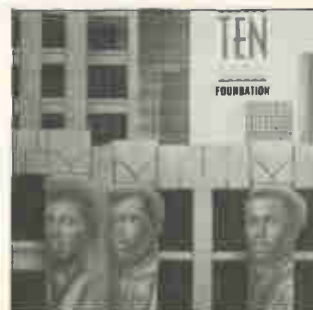
◀ CRAZY FOR YOU

Natalie Cole releases her single 'Miss You Like Crazy' on April 3. Taken from her forthcoming album, the flip side features 'Good To Be Back', while the 12 inch features a Shep Pettibone mix of 'Urge To Merge'.



TEN
CITY

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AVAILABLE ON 7",
EXTENDED 12" &
3" CD SINGLE
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MARSHALL JEFFERSON
AND TEN CITY



LP
MC
CD



SWING OUT SISTER

You On My Mind



THE NEW SINGLE Available on 7" · 12" and 4 TRACK CD SINGLE

triffic!

Our second favourite band from down under, the **Triffids**, are about to pop back onto the scene with a new LP and some dates, but first there's the rather intriguing matter of a single courtesy of singer/songwriter David McComb and Triffids producer Adam Peters. The resulting 'I Don't Need You' is a powerful tale of independence whipped along on McComb's ever more impressive vocal and a nifty production job that includes a distinct Cure like 'Lovecats' guitar riff. The B-side, 'Willie The Torch', is also worth a listen — great lyrics about a man who sets fire to himself for a living. Bit like working for **rm**, really.



roachford 'family' top ten



- 1 'Aunt No Mountain High Enough' Diana Ross and the Supremes
 - 2 'Nice In Niece' JJ Burnel
 - 3 'Manic, Magic, Majestic' Husband Of Holy Joy
 - 4 'Hit The Gran' Darling Buds
 - 5 'It's A Cousin' Pet Shop Boys
 - 6 'Moonchild' Fields Of The Nephew
 - 7 'Tell Me Wife' Nick Heyward
 - 8 'Bridge Over Troubled Water' Simon & Garfunkle
 - 9 'Good Wife' Inner City
 - 10 'Sister Maddict' Five Star
- Compiled by the relatively boring



darling buds competition

Have we got a competition for you lucky people this week, or have we got a competition for you lucky people this week? We've given you T-shirts, records, videos and all the normal goodies before, but we've never before offered you the chance to win a fantastic dancing flower! Yes, that's right, along with 10 signed copies of the Darling Buds ace LP 'Pop Said' we've managed to get our hands on a fantastic Darling Buds plant that actually dances when you put it in front of your hi fi and subject it to such classics as the new single 'Let's Go Round There'. We need you not folks, so just answer correctly the three questions below and you could be the envy of all your friends.

- 1 Who wrote the book 'The Darling Buds Of May'
 - a) H E Bates, b) E M Forster, c) D H Lawrence?
- 2 Which city is home for the Darling Buds
 - a) Glagsow, b) Dublin, c) Newport?
- 3 Which of these singles was the earliest Darling Buds release.
 - a) 'Burst', b) 'Shame On You', c) 'Hit The Ground'?

Send your answers on a postcard to **rm** 'Darling Buds Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date April 10.

hurrah! they're back

Newcastle's noisiest guitar merchants are back with a rather wonderful single in the shape of 'Big Sky'. A taster for the band's forthcoming LP 'The Beautiful', the single and LP see **Hurrah!** firmly back on course after the decidedly U2 OTT flavour of 'Tell God I'm Here'. 'Big Sky' threatens to put tasteful guitar bashing back into the charts in a big way, and it's a credit to the band's self belief and talent that they've survived a rocky period, taken journalists to the Far East and now recorded a set of rather fine songs. Hurrah! may be a well established name but they've now come up with something rather beautiful. You have been warned.

with contributions this week from Tim Nicholson

earbenders

Robin Smith

'It's Only Love' Simply Red (Warner Bros 45)

'Ain't Nobody' Chaka Khan (Warner Bros 45)

'Like A Prayer' Madonna (Warner Bros 45)

Andy Strickland

'The Enraged Will Inherit The Earth' McCarthy (Midnight Music LP)

'Fine Lily Fine' Diesel Park West (rm EP track)

'The Beautiful' Hurrah! (forthcoming Kitchenware 45)

Kevin Murphy

'Spike' Elvis Costello (Warner Bros LP)

'Original Soundtrack' S'Express (Rhythm King LP)

'101' Depeche Mode (Mode LP)



something great

Paul Haig has been the 'man most likely to' for as long as pop stars have had short hair. His credibility rating is still remarkably high, due, in the main, to his involvement with the almost godlike Josef K. When they split up in 1981, Paul decided to re-invent himself as some kind of electronic pop boffin. Ever since, he has been releasing totally fab singles and albums on a variety of record labels to constant critical success, but practically no commercial success to speak of. Until now (we hope).

Paul's latest label is the enterprising Circa Records, whose successes include Neneh Cherry, Hue And Cry and Julia Fordham, and his first release for Circa is the naggingly insistent 'Something Good', already an **rm** Single Of The Week. Soon to follow is the LP 'Chains', a record which features Paul, Alan Rankine (ex-Associate) and nobody else.

"I do like working on my own," says Paul, slowly stirring his coffee and turning up his collar to protect himself from the chilling wind blowing across the front of Cafe Costes in Les Halles district of Paris (gloat? moi?). "Working with Alan is easy because we know each other so well, but working with other people is not so easy. I like to be in control, I don't make a very good band member."

Paul is in Paris to shoot the video for 'Something Good', a bizarre affair which involves a polystyrene moon,

trampoleneists in suits with bunches of flowers strapped to their backs and lots of sand. It proves to be an uneasy experience for Paul, not the least of his concerns being the video crew's marked lack of English. Surely not a problem for a self-confessed 'European Son'?

"I don't know why, but people always presume I can speak French. My infamous spell of living in Belgium lasted about one month. I got so desperate for a joke and a smiling face, I just had to move back to Edinburgh. Even though my girlfriend's French, I've never got the hang of it myself."

The album takes its name from a song written for Paul by Billy Mackenzie as part of a little cultural exchange between friends (Paul wrote a song called 'Reach The Top' on the Associates' never-released 'Glamour Chase' LP). This collaboration, according to Billy, has expanded to writing a screenplay and soundtrack for a film, which he describes as "the 'ET' of the club scene". Paul, however, is less forthcoming.

"Billy tends to imagine things finished which he hasn't even started. I'm more concerned with what's actually happening. I think 'Something Good' is the most accomplished thing I've written, and when people such as yourself confirm that, it makes me happy."

We aim to please. (TN)

● **PAUL HAIG:** "now, how does this bit go again"

DALOS: the boy with the Taramasalata in his side?



mozza at last

▲ **Morrissey's long search for a co-writer is over. The ex-Smith has been searching the country since his split with songwriting partner Johnny Marr, for a suitable replacement and has spent weeks listening to tapes from hopefuls sent in to his record company office. His recent recordings have been produced and co-written by producer Stephen Street, but during a break from tape-searching at a Greek restaurant, Morrissey stumbled across the unique talents of unknown guitarist Dalos Pinkes. Dalos has been looking for a way in to the pop market since his Feta Cheese empire crashed following a disastrous session and tour to promote Nana Mouskouri's LP 'A Small Boy Runs To Meet His Fisherman Father On The Return Of The Fleet', and now he's recorded an LP and single with Morrissey that looks set to catapult him to stardom. The single, 'A Push A Shove And Double Sauce Please', is released on April 1.**

OUT
NEXT WEEK



PAULA ABDUL

DEBUT ALBUM

FOREVER YOUR GIRL

FEATURING THE SMASH HIT STRAIGHT UP

ALBUM: SRN 19. CASSETTE: SRNMC 19. CD: CDSRN 19.





JODY WATLEY:
"repeat after me —
I demand to be
taken seriously as
an artist"

dressing up

Jody Watley is back. The young singer who once provided the love interest in Shalamar has come a long way since those disco days of the early Eighties. Jody has been steadily building quite a reputation as an artist in her own right and her last eponymous LP has sold over two million copies in the US alone, helping her to win a Grammy award for Best New Artist. Her new single, 'Real Love', is released this week as a taster for her LP, which will be released in April. Jody has worked hard to earn respect from the top producers and writers in the business so Index reckons it's a bloody shame that she still feels the need to take her clothes off at every opportunity. Tacky, dear, tacky!

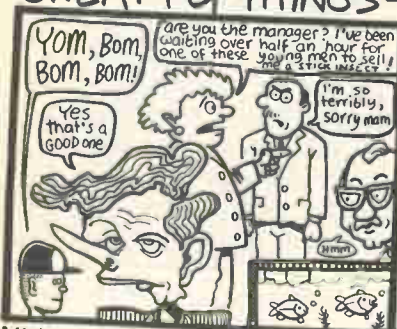
- 1 'Can't Get Enough' Bad Breath Company
 - 2 'Nose Pick Up The Pieces' Average White Band
 - 3 'Mozart Piano Concert — Third Bowel Movement In Public' English Chamber Orchestra
 - 4 'Kiss' Fart Of Noise featuring Tom Jones
 - 5 'Bullfrog Blues' Loud Walkman Wainright III
 - 6 'Yo! Bum Cleavage Rush The Show' Public Enemy
 - 7 'Cool For Cats' Squeeze Blackheads
 - 8 'The Golden Call' Prefab Sprouting Nasal Hair
 - 9 'Rattle & Hum' U2
 - 10 'Litter From America' the Proclaimers
- Compiled by the Gum
Chewing Geezers

anthrax 'anti social' top ten



ANTHRAX:
"blimey lads, you
sure this is
Wembley Arena?"

GREAT POP THINGS → THE Pet Shop BOYS: one sings, the other watches telly. BY COLIN B. MORTON and CHUCK DEATH



Niel and Chris were two boys who worked in a pet shop. They were in love with pop music and spent their time making up tunes. This frequently got them in trouble with the man who owned the pet shop!

Pretty soon they got the sack for making up tunes all the time and not selling any animals to people. The man who owned the shop just DIDN'T UNDERSTAND THEM as is often the case with SQUARES and the kids

But once they were out of the shop, a man approached them. He said he had been listening to their tunes in the shop and pronounced them jolly good. He asked them to make a record and be on Top of THE Pops

They had so much money they didn't know what to do with it all. So they decided to buy the pet shop, as it was where they felt most at home making up tunes. But that didn't please the man in charge! THE END

FRAZIER
CHORUS

typical!

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ON TOUR
APRIL

5TH NEWCASTLE, RIVERSIDE 6TH GLASGOW, FURY MURRAYS 7TH EDINBURGH, CALTON HALL 8TH ABERDEEN, VENUE
9TH DUNDEE, DANCE FACTORY 11TH MANCHESTER, BOARDWALK 14TH LONDON, SHAW THEATRE

R'n'R A-Z

Part three of
 rm's beginners' guide to the
 wacky world of rock 'n' roll.
 By TSP MOORE

K

Keith Richards: Supposedly the possessor of "the most elegantly wasted looks in rock and roll". This description, however, fails to convey the image of a semi-shaven geriatric who has been force-fed diesel and kicked down staircases around the clock for the last five years.

Kitchenettes: Young girls who really like kitchens.

Kurt: My cat. A large beast, he walks alone in a dangerous world.

L

Lemmy: Similar to Keith Richards, except that it would probably not require coercion to get him to consume diesel.

Love: When two people feel a very strong mutual attraction, they will probably want to hold hands, and later to fulfill a suicide pact. Before any of this, however, they will go through a curious phase where together they will sway emotionally to the gentle serenade of an overweight Australian skinhead.

Larynx: Large flap of skin stuck in the throat. Essential for sound production, and, doctors now believe, carpentry. To assess the potential of your larynx, get a friend to measure it between thumb and forefinger. Anything over four feet means Bonnie Tyler is out of a job. If your friend finds nothing, or accidentally sheers clean through your larynx with his or her watch strap, you should walk into any future Bananarama line-up.

M

Metal For Muthas: Victor in the recent Frightful Album (Various Artists division) Awards, narrowly defeating 'Hello Children... Everywhere'.

Motown: The best record label of all time. The name is of course derived from two words, 'Moto', the French for 'kneel', and 'wn', a Detroit street



● **KEITH RICHARDS:** a gentleman and a skuller

expression meaning 'cutlery'.

Myriad: A word that at least two members of Bon Jovi have never uttered.

N

Nashville: The musical Mecca of country & western. A place where the fat mingle with the enormous. Quantities of Granddaddy Walton's moonshine are consumed and a degree of an arse-kicking often ensues.

Nephilim: The Greeks had a word for this, I expect.

New Romantics: The year: 1979. The place: the Blitz club. The people: At home. It is three o'clock on Sunday.

O

The Big O: The number of hits he had in the 20 years before he kicked the bucket.

Ofra Haza: Yemenite singer whose beauty is matched only by her name's scrabble potential.

Oh Yeah: It is hard to imagine popular music without this immortal pairing. Brother would turn against brother, opticians would roam naked through the streets and so on. Strange to think, then, that only 25 years ago, the Beatles should have created such a storm of controversy with 'She Loves Yeah Yeah Yeah Drugs'

P

Platinum: Fountain pen given to people who buy 300,000 bios.

Pop: Music of general appeal, especially among young people, that originated... Oh, now isn't that typical. It's just eaten itself.

Pork-Pie Hats: Worn by the pig-headed.

Q

Quadrophenia: Try looking this up in a dictionary and you are sure to be disappointed! Unless, of course, you happen to be consulting 'The Bowling Shoe Compendium Of Mod Films'

Queen: Everybody is familiar with this chirpy bunch of Sun City slickers. It is not generally known, though, that Freddie Mercury's real name is Angie Watts, nor that Roger Taylor's childhood sweetheart was Montserrat Caballe.

R

R&B: Usually abbreviated because nobody knows how to spell rihtyhmh.

Rainbow: The happening hardcore hip hop hyped-up Harlem homeboys. Professor Geoff, Zippy Zip, DJ Fast



● **OFRA HAZA:** it's Yemeni I'm after baby

Henry & MC Concrete Bungle.

Rock 'n' Roll: First, of course, there was Rock, then, a little later, the roll burst onto the scene in a blaze of glory and a series of exciting introductory offers. The two were then stapled together forming a lasting bond that won't fade or roughen skin even when you don't boil wash the new just-cooked tartar softness.

S

School Of Performing Arts: The notorious 'Fame' academy in New Malden, where fat-faced, shiny-nosed adolescents tell poor jokes and pretend to play the cello. Pupils are required to appear in at least 12 episodes and must consistently attain specified levels of toe-curling false buddiness or gut-pumping transatlantic sentimentality. Following this, they receive a special dispensation permitting them to live for ever and light up the sky like a flame.

Shakin' Stevens: Even many of his biggest fans don't realise that "Shaking" is, in fact, his real name. After Shakey was born, Mrs Stevens told her husband to register the new arrival, giving the name she had decided upon. Unfortunately, in his excitement, Mr Stevens misheard her. But for this error, we would today be tapping our feet to Bacon Stevens.



● **STATUS QUO:** the way they were

Status Quo: A Latin expression referring to things going on and on in exactly the same way...

R'n'R A-Z continues next week



YELLO

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gail force

Gail Ann Dorsey used to play bass for Boy George and Donny Osmond, but now she wants to make records like they did 20 years ago. Storming feature Henry Williams. Pics: Benjamin French



"Nowadays music must be perfect. The guitar has to sound like Van Halen, the drums like Huey Lewis and piano like Bruce Hornsby"

"I want to appeal to 16-year-olds and 46-year-olds. I've a poppy side for the kids, and something for an older audience who remember the Rolling Stones. In music stores my LP is classified as mainstream rock, but it could be under soul."

Brave words from Gail Ann Dorsey

Gail Ann Dorsey has a problem. In today's designer bimbo pop world, music is as smoothly marketed, and as cleanly categorised, as the different brands and sizes of 'stonewash' or 501 jeans at Top Shop and NEXT. Gail, however, doesn't fit neatly into any particular musical style.

If her 1988 debut album, 'The Corporate World' — a passionnote, preaching attack on big business — revealed her as the ecologically sound, anti-yuppie Queen-in-waiting of the heavily touted new breed of female singer/songwriters, people didn't queue up to buy it.

Ozone-friendly traditional rock guitar work-outs, sad-eyed ballads, funkily strutting dance tracks, and a bit of frothy pop, have made Gail a hit with the 'serious' critics. But they haven't made the former Boy George and Donny Osmond bossist a millionairess.

Not, of course, that she wants to be. 'Just Another Dream', the smoothly panting new single from the multi-talented, multi-instrumentalist born in Philadelphia, now living in Brixton, will keep her in the pop spotlight.

GAD is the kind of 'mature', credible artist record labels love to nurture, until that big hit comes. Which should be soon. In the meantime, her strongly held views merit the thoughtful question and answer treatment usually reserved for stars at the top of the pop ladder. So as Gail, in pressed jeans

and shiny black boots, perches on a hi-tech chair in her multi-national record company's office, here we go introducing ...

The hardline according to Gail Ann Dorsey

"The aspiration to be a businesswoman and make as much MONEY as possible has become a total OBSESSION. Nowadays, the man who wears the suit and tie and makes the DECISIONS is the BOSS. The vast majority of people are poor, angry or on drugs ..."

But is the music industry any different?

"No, but I'm strangely fascinated by large corporations."

It may make you rich ...

"I'll put the money into movies."

You're into films?

"I studied film in LA."

Anger at the fake sunton, brain dead attitude of many Hollywood-be's persuaded her to leave after three years, though she's since met similar problems in the music business.

"In a few years time you won't have any more Bruce Springsteens, because if people don't have hits right away they'll be kicked out. I'm not against Bros, but I hate the way they stop anything else happening."

Are there any teen-dream pop stars you admire?

"Sure, A-ha have good songs."

That's what it's about — songs?

"Yeah, Slade had great tunes."

Noddy Holder, platform-sole stompin' Seventies glam-rocker, influences Gail Anne Dorsey? That's not such a surprise, for as we'll see she also has a lighter side, but first more of her fiercely held ideals.

"Nowadays music must be perfect. The guitar has to sound like Van Halen, the drums like Huey Lewis and

piano like Bruce Hornsby. I want to go in and make records as they did 20 years ago ... I'm going to have one old guitar hero on each LP."

Was it Eric Clapton playing on your debut single 'Wasted Country'?

"That's right."

Which one's next?

"Keith Richards."

Gail Ann Dorsey, the rock 'n' roll Pussycat

"I'm allergic to cats and kittens. That's real tragedy because I so love them — they're the finest animals on God's Earth ... AAAARGH! I hate dogs."

Is this Gail Anne Dorsey's softer side?

"I'm only human."

The new single has a gentle, relaxed feel ...

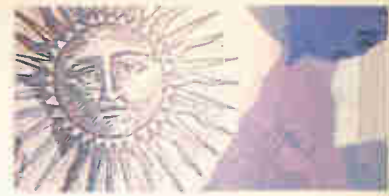
"It's a love song."

Not another sensitive, 'green' political number?

"No, it's a song that perfectly reflected its title. I was infatuated with this man, still am actually (fits of coy giggles) ... woke up one day after this fantastic dream that I'd been making love with this person. Boy, it was a very vivid dream. I can tell you I had a great day afterwards." See, not such a serious young-ish (27) lady after all.

Fiddling nervously with a lighter, Gail then pops in to the next room to 'borrow' a pocket of cigarettes. She admits she "wants to give up," but at the moment her time is taken learning to play the harmonica. A tiny instrument is plucked from her left-hand trouser pocket, and a bluesy waltz signals the interview's end.

'Sold out' isn't a criticism likely to be faced by her for some time. And if there's a problem in the pop market place, it's the public's, not Gail Anne Dorsey's. Tracy Chapman won't know what's hit her.



"I'm not against Bros,
but I hate the way they
stop anything else
happening"



BABBLE

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



● This is your once-in-a-lifetime, never to be repeated chance to get your name in the hallowed pages of **RM** and show off to all your mates. And all you have to do is babble to the Pop Detective – easy! Just write to us if you’ve seen a pop star, TV celeb or indeed a **Charlton Athletic** footballer doing anything embarrassingly normal. To get you on the trail here’s a few obscure possibilities I’ve just made up – strictly against my hard and fast professional morals – Tracy Cunningham of Hampstead saw **Tanita Tikaram** making a div of herself on the diving board at Hampstead Heath lido; John Sands of Brighton thought he saw **Robert De Niro** playing Pac Man on the pier (but he’s not quite sure); and Timothy Jones of Mansfield wrote to tell us that he once met **Sandie Shaw** in a health food shop – blimey Tim! Send your sightings to **BABBLE**, **RM**, Greater London House, Hampstead Road, London NW1 7QZ.

THE STOCK AITKEN WATERMAN RHYMING DICTIONARY (PART ONE)

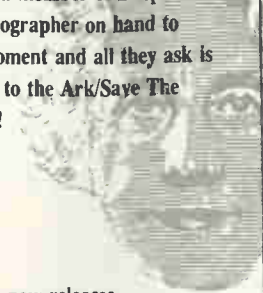
- a) Imagination hesitation constellation compilation levitation menstruation Leeds Station one nation insinuation penetration on location
- b) Jack back back-pack flap-jack Big Mac Pac-a-mac Fleetwood Mac Shakatak eight-track tic-tac
- c) Yazz jazz

More useful rhymes next week . . .

BUZZ

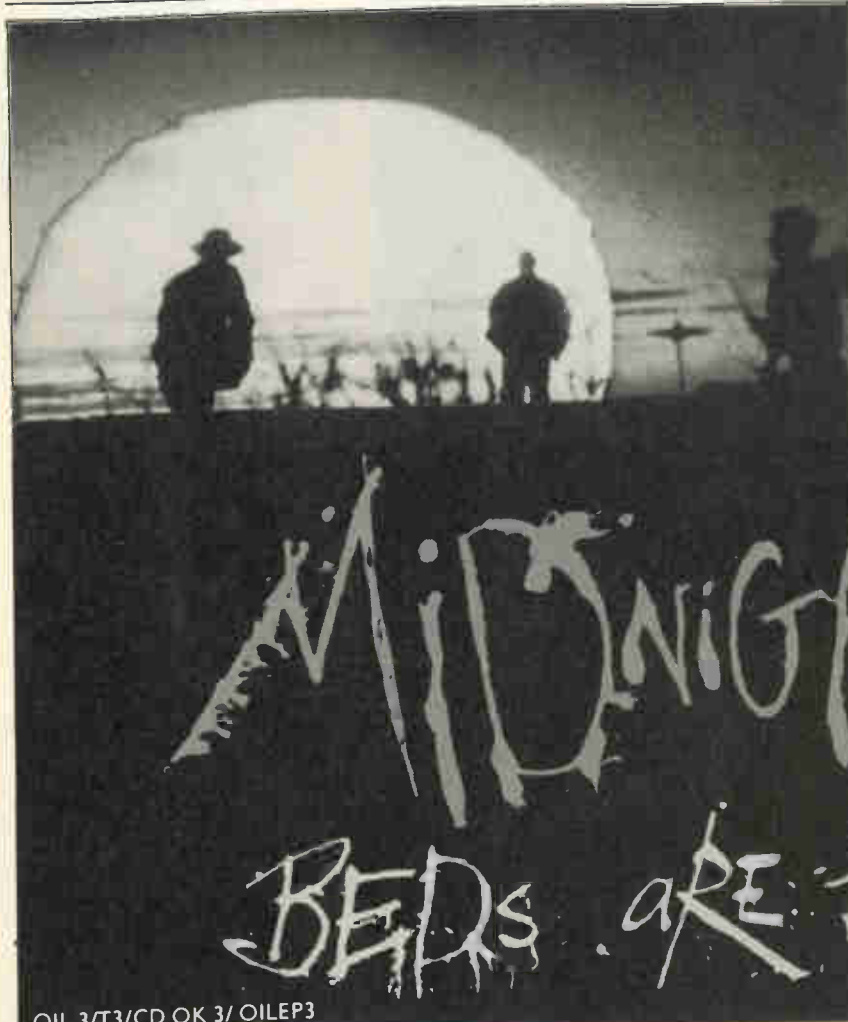
Tears for Fears and *Curiosity Killed The Cat* are set to return to the public eye in the next month or so with new releases . . . Also on the way back *Andrew Ridgeley* with a solo LP . . . *ABC* look set to release a remix album of their Greatest Hits . . . Toy manufacturers are planning a *Sabrina* doll to go on sale next Christmas . . .

● **Mark Moore** of *S'Xpress* has just phoned me to congratulate **rm** on the weird 'Original Soundtrack' review we printed last week. "What did Johnny Dece mean?" he asked. Alas, we don't know and neither does he. **Mark**, currently suffering with a medium rare case of Venezuelan flu, also told me of his latest promotional wheeze. **Trax Records** in Greek Street, London W1, has a life-sized cardboard cut-out of the band with a hole where **Mark's** head should be so that pundits can stick their face through it and become a member of *S'Xpress*. There's a photographer on hand to capture the moment and all they ask is for a donation to the *Ark/Save The World* charity!



Following our exclusive on-the-spot reports of pop star shopping expeditions to Sainsbury's in Camden the supermarket has been besieged with autograph-hunting fans and Wapping news-hounds. This, of course, has meant that it has now been given a wide berth by celebrity shoppers who are travelling further afield for their weekly groceries. The past week alone my incognito informants have tailed **Rick Astley** to Gateway in Clapham, **Holly Johnson** to Asda in Neasden and **Andy Bell** to 7-Eleven in Shepherd's Bush, where he purchased a Strawberry Mivi and a pack of Chewy mints.

Signature collectors would have had a more fruitful time at the Hammy Odeon last week where those boys with their jumpers tucked into their trows, **Brother Beyond**, were playing. Heavies had a hard time controlling a queue of popettes lining up for **Neil Tennant's** scrawl. Neil, it transpired,



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didn't have a biro. Not the case with that whacky fella **Tony Gregory** from 'Motormouth', who not only had a pen with him but also passed around photos of himself in a striking pose to the entire audience. **Bruno Brookes** was there too, as were the ladies who play **Sheila Grant** and **Tracy Corkhill** in 'Brookside', (big 'Yond fans apparently). On the subject of 'Brookside', I've uncovered some top secret info. Keep it under your hats and don't tell anyone who told you, but **Doreen** is on her way back to the Close!!!

Another soap-meets-pop story — **Helen Worth**, aka **Gail Tilsley** of 'Corrie', is a big fan of Wolverhampton indie band the **Sandkings**. She travelled all the way to London to see them live at some trendy nightclub last week but I've forgotten what it's called.

Top 10 warbler **Sam Brown** might be surprised to hear that she is the latest addition to the curious world of cockney

rhyming slang. The cheerful cockney in **rm's** local pub was heard to say 'Cor did you see that Sam'. It is apparently translated thus: Sam — Sam Brown — Brown Sauce. What furtive minds these cockneys have, eh?

Trouble in the **Morrissey**/Street camp. **Stephen Street** has apparently put a court injunction on the new Mozz single, 'Interesting Drug', due to a long running wrangle over money. Morrissey apparently owes him a few bob. When the single is released, which is unlikely to be before May, the video is set to cause some controversy too. Amongst other naughties it features a gaggle of schoolboys in stilettos. Quite what it all means, I suspect we shall never know ...

Fame, fame, fatal fame — it sure does play hideous tricks on the brain. Take the case of **House Of Love** singer **Guy Chadwick**. The mix of impending stardom and one too many lager and limes seems to have turned his noodle

into doodles. The other night he was sighted snogging a lamp-post dressed as **Norman Wisdom**. Fact!

Wayne Hussey is out of hospital after suffering from a severe case of tummy trub, but it seems he has to wear a silly bobble hat all the time ...

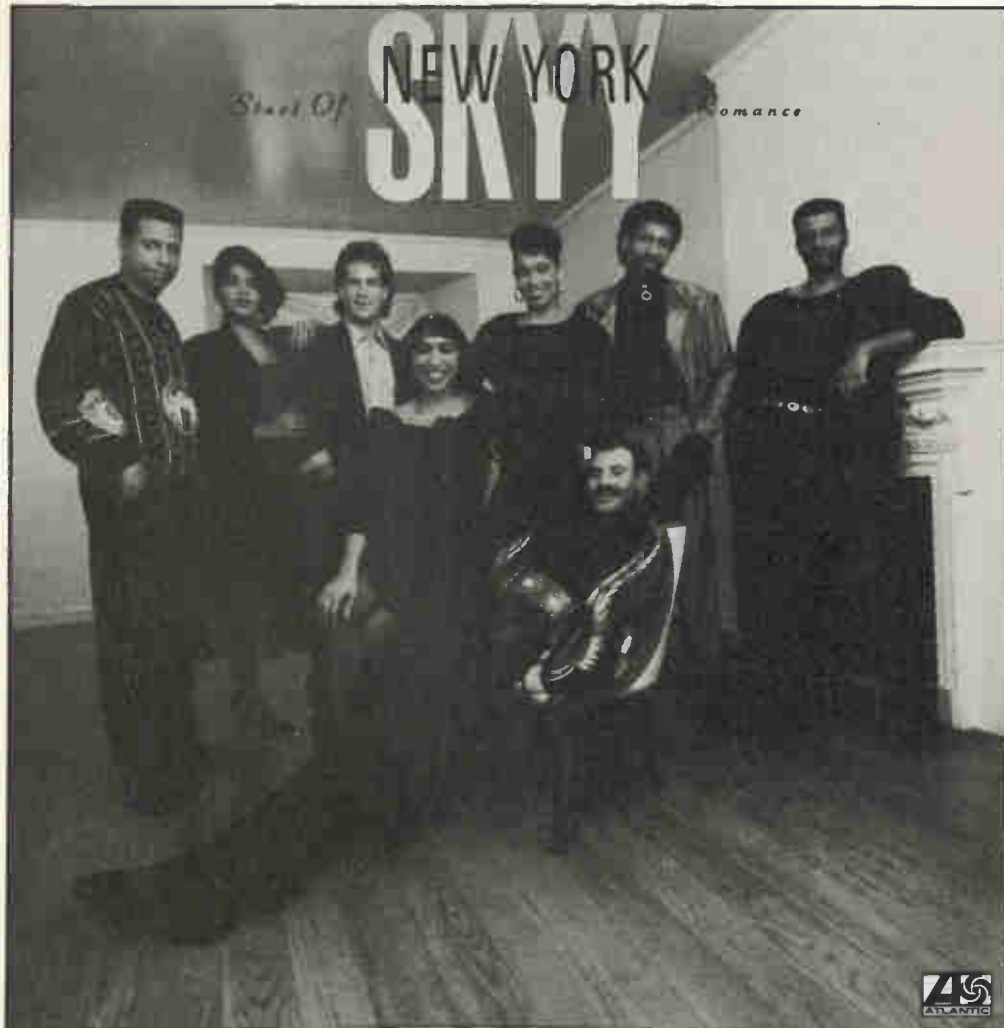
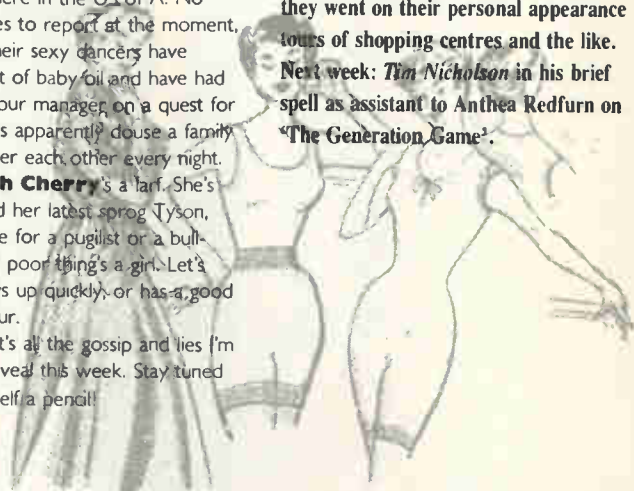
Bananarama have started their tour of the hemisphere in the US of A. No major rumpuses to report at the moment, but it seems their sexy dancers have already run out of baby oil and have had to send their tour manager on a quest for more. The guys apparently douse a family sized bottle over each other every night.

That **Neneh Cherry**'s a larf. She's gone and called her latest sprog Tyson, not a bad name for a pugilist or a bull-terrier, but the poor thing's a girl. Let's hope she grows up quickly, or has a good sense of humour.

Oh well, that's all the gossip and lies I'm prepared to reveal this week. Stay tuned and win yourself a pencil!

35 YEARS AGO IN RECORD MIRROR

● Back in the days when people worked for *Record Mirror* for 1/6 and a couple of Woodbines, the *rm* staff used to have all manner of unusual and sometimes incredibly exciting day jobs. Here, for instance, we find our current news editor **Robin Smith**, back in the days of flares and hairy chest wigs, humping "gear" around for top pop act **T-Rex**. Robin, hard up for a bob, also moonlighted as Uncle Bulgaria of the *Wombles* when they went on their personal appearance tours of shopping centres and the like. Next week: **Tim Nicholson** in his brief spell as assistant to Anthea Redburn on 'The Generation Game'.



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Backstage at Brighton's Dome theatre, two women are pleading with a security guard. "We've been waiting 23 years to meet them, please let us in, just for a moment."

The guard shrugs, explaining that the show is about to begin and the two fans scurry away. Half an hour later the Four Tops walk onstage to a rapturous reception from a full house of teenagers, adults and pensioners.

Throughout the evening they cruise through medleys of their hits and everyone knows the words. The Four Tops are a phenomenon. Just as it looked as though they would be consigned to endless revues at Las Vegas alongside Frankie Valli And The Four Seasons they strike gold with 'Loco In Acapulco' and again with 'Indestructible', and they're back on the road, enjoying the same attention as they did 25 years ago at the height of Motown's success.

"Of course it's great to have hits again, it's like having a second chance," says Obie. "But I mean, we have 25 grandchildren between us now, and yet it's still young people buying our records. It makes us feel that we can still

heather **AUSTYIN**

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BAD ATTITUDE



● Reach out and the Four Tops look like being there until time stands still. Some people have even waited 23 years just to meet them. Mere mortal, Tim Jeffery, talks to the grand old men of soul

communicate across age differences. That's special."

The Four Tops haven't changed their shows much over the years. Levi Stubbs still has that impassioned ache in his voice as he belts out 'Standing In The Shadows Of Love' and 'Bernadette' and the audience still go wild with the formation footwork, even if it is a little rusty. So is it any different at all from the Sixties?

"Not a whole lot," says Lawrence. "Obviously, we're not so wild now. In those days we'd come offstage and party all night. We couldn't do that now, we just don't have the energy! When we're in Vegas amongst all the gamblers and high rollers we hang out a little more, but only because you never know what time it is — in all these halls and casinos they don't have clocks and unless you go outside you've no idea whether it's night or day!"

"I think the whole scene is less exciting today," continues Obie. "Maybe I'm just being nostalgic, but back in the Sixties, when we were with Motown, life just seemed to be so

exciting, so much atmosphere. These days music is much more of a business. That's why when we rejoined Motown a few years ago for its 25th Anniversary it didn't work out. The whole company had just got too big. It was no longer the family organisation that we remembered it as. There was no warmth, so we had to leave, this time for good."

Not that it's done them any harm. With Arista they're back in the limelight, having hits, and presenting prizes at big awards ceremonies, even if they are accidentally introduced as Boy George! Just how long are the Four Tops going to keep on performing?

"We'll let the audiences decide that," says Obie. "It's one of those businesses where you can keep on going for as long as you want to. There are groups much older than us — look at the Mills Brothers, some of those guys are in their eighties. As long as we're happy doing it and people are happy seeing us we'll carry on."

Perhaps the Four Tops really *are* indestructible after all.

● "It's one of those businesses where you can keep on going for as long as you want to"



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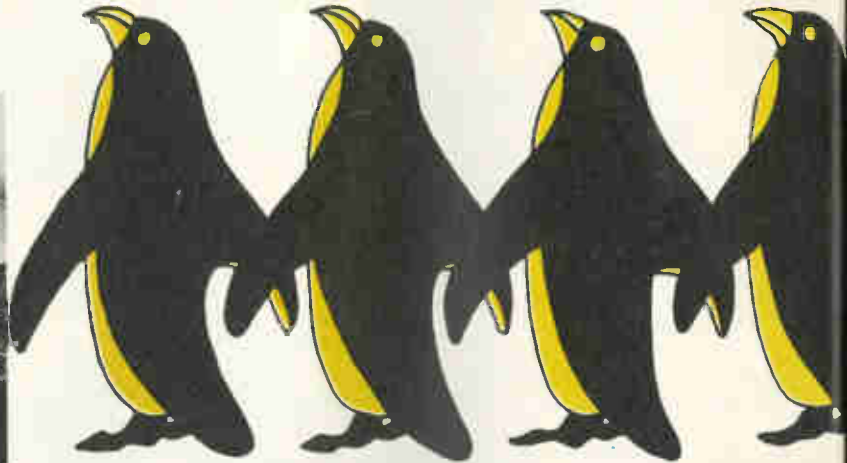
RUMBLE TUT MILL

The **Milltown Brothers** have been brought to our attention before via an impressive demo and a song called 'Janice Is Gone' that everyone remembers because it was awful wasn't it — the way they treated Ms Long. The boys have come a long way since then, started quite a buzz about themselves, had many A&R types frothing at the mouth and generally had a careful eye kept on them. The Milltown Brothers' debut single 'Roses' shows that the boys from the North West are well able to live up to their blossoming reputation on a song that fairly dashes along on the twisty turny guitar playing of Simon Nelson with some pumping piano courtesy of the behatted Barnaby James, the man who gives the band their distinctly Waterboysish live sound while grappling with his head gear as the temperature rises. Let's not overlook a pretty fine vocal performance by Matt Nelson and tip the Milltown Brothers for a bright future.



GET ON YOUR HORSE...

When we first came across the **Cowboy Junkies** and their LP 'The Trinity Session', we reckoned it to be a little too minimal and, quite frankly, cheap, to appeal to you types in your droves. Wrong, the Canadian quartet have scored a surprise entry in this week's LP chart with their live recording from Toronto's Church Of The Holy Trinity which set the band back all of \$200. Described, quite aptly, as a cross between Emmylou Harris and the Velvet Underground, we reckon the Cowboy Junkies — vocalist Margot Timmins (pictured), her brothers Michael and Peter and Alan Anton, all presumably otherwise engaged when the photographer showed up — must be raking it in. The band have just arrived in the UK for selected live dates. Altogether now — "Sweet Jane..."



PICK UP A PENGUIN

The West Country's contribution to the field of independent music continues unabated this week with another vinyl offering from Bristol's Sarah records popping into our chart. The **Field Mice** are musical schizos with one foot in chainsaw massacre guitar land and the other smiling sweetly in an EBTG sort of way. 'Sensitive' is anything but, a ferocious onslaught that contains one of the most hypnotically enjoyable extended rhythm guitar outros we've heard in a long while. 'When Morning Comes To Town' wears a freshly laundered cardy and could be a huge hit if it weren't for the undeniable Sarah sound given to the whole proceedings. Good stuff. Why the Penguins? Search us mate.

SUCK IT AND SEE ▶

The **Pastels** are back in our charts and hearts with their single 'Baby You're Just You', a taster for the forthcoming LP 'Sittin' Pretty'. The band have had a few record company problems of late apparently, but are now at Chapter 22 complete with a rather appropriate rock sound on the single that reminds one of the Weather Prophets on Mogadon. Not that that's necessarily a bad thing you understand, but it'll come as something of a shock to those of you who remember early, lighter Pastels' shades. For the full story of the band who went from Ping to Grunge, stay tuned to these marvellous pages for an in depth chat with Stephen Pastel himself.



MENTS



s i n g l e s

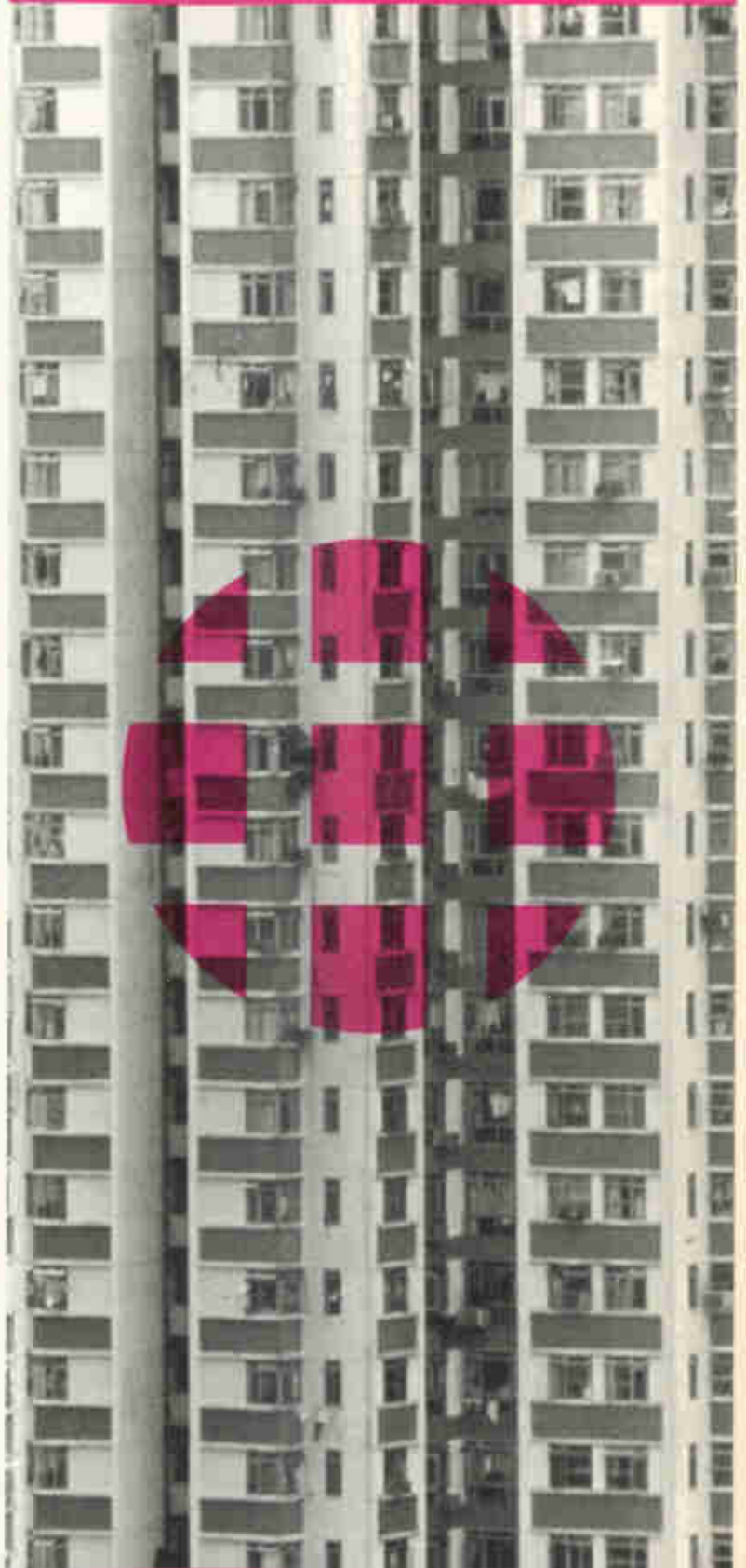
- 1 (1) Round & Round **New Order** (*Factory*)
- 2 (2) Everything Counts (Live) **Depeche Mode** (*Mute*)
- 3 (3) When I Grow Up **Michelle Shocked** (*Cooking Vinyl*)
- 4 (—) Uplight **Disco 2000** (*KLF Communication*)
- 5 (5) Crackers Intemational **Erasure** (*Mute*)
- 6 (7) Rain, Steam & Speed **Men They Couldn't Hang** (*Silvertone*)
- 7 (6) Made Of Stone **Stone Roses** (*Silvertone*)
- 8 (4) Can't Be Sure **the Sundays** (*Rough Trade*)
- 9 (—) Never Stap **Front 242** (*Red Rhino*)
- 10 (8) The Power Of Lord **Lard** (*Alternative Tentacles*)
- 11 (10) Fine Time **New Order** (*Factory*)
- 12 (13) Chains Of Love (Remix) **Erasure** (*Mute*)
- 13 (11) Touch Me I'm Sick **Sonic Youth** (*Blast First*)
- 14 (9) Dizzy **Throwing Muses** (*4AD*)
- 15 (14) Oh L'Amour **Erasure** (*Mute*)
- 16 (12) Blue Monday '88 **New Order** (*Factory*)
- 17 (21) Ship Of Fools **Erasure** (*Mute*)
- 18 (16) A Little Respect **Erasure** (*Mute*)
- 19 (20) Victim Of Love **Erasure** (*Mute*)
- 20 (23) Heavenly Action **Erasure** (*Mute*)
- 21 (18) It Doesn't Have To Be **Erasure** (*Mute*)
- 22 (—) The Peel Sessions **Siouxsie & the Banshees** (*Strange Fruit*)
- 23 (30) Never Another Sunset **Rose Of Avalanche** (*Avalantic*)
- 24 (25) Keep An Open Mind Or Else **McCarthy** (*Midnight Music*)
- 25 (—) Sensitive **Field Mice** (*Sarah*)
- 26 (17) Destroy The Heart **House Of Love** (*Creation*)
- 27 (19) Come Out Fighting **Easterhouse** (*Rough Trade*)
- 28 (—) Elephont Stone **Stone Roses** (*Silvertone*)
- 29 (24) Hearts And Minds **Nitzer Ebb** (*Mute*)
- 30 (—) Baby You're Just You **the Pastels** (*Chapter 22*)

a l b u m s

- 1 (—) 101 **Depeche Mode** (*Mute*)
- 2 (1) Technique **New Order** (*Factory*)
- 3 (2) The Innocents **Erasure** (*Mute*)
- 4 (3) Circus **Erasure** (*Mute*)
- 5 (4) Short Sharp Shocked **Michelle Shocked** (*Cooking Vinyl*)
- 6 (—) A Change In The Weather **Clive Gregson & Christine Collister** (*Special Delivery*)
- 7 (6) Wonderland **Erasure** (*Mute*)
- 8 (7) Texas Compfire Tapes **Michelle Shocked** (*Cooking Vinyl*)
- 9 (5) Playing With Fire **Spacemen 3** (*Fire*)
- 10 (9) Substance **New Order** (*Factory*)
- 11 (—) Daydream Nation **Sonic Youth** (*Blast First*)
- 12 (10) The Man — Best Of Elvis Costello **Elvis Costello** (*Demon*)
- 13 (12) The Singles 81-85 **Depeche Mode** (*Mute*)
- 14 (—) A Holocaust In Your Head **Extreme Noise Terror** (*Head Eruption*)
- 15 (—) Never Another Sunset **Rose Of Avalanche** (*Avalantic*)
- 16 (8) Hunkpapa **Throwing Muses** (*4AD*)
- 17 (13) Hotful Of Hollow **the Smiths** (*Rough Trade*)
- 18 (—) Surfer Rosa **Pixies** (*4AD*)
- 19 (—) The Trinity Sessions **Cowboy Junkies** (*Cooking Vinyl*)
- 20 (15) In Gorbachev We Trust **the Shamen** (*Demon*)

Compiled with the help of Spotlight Research and selected retail outlets

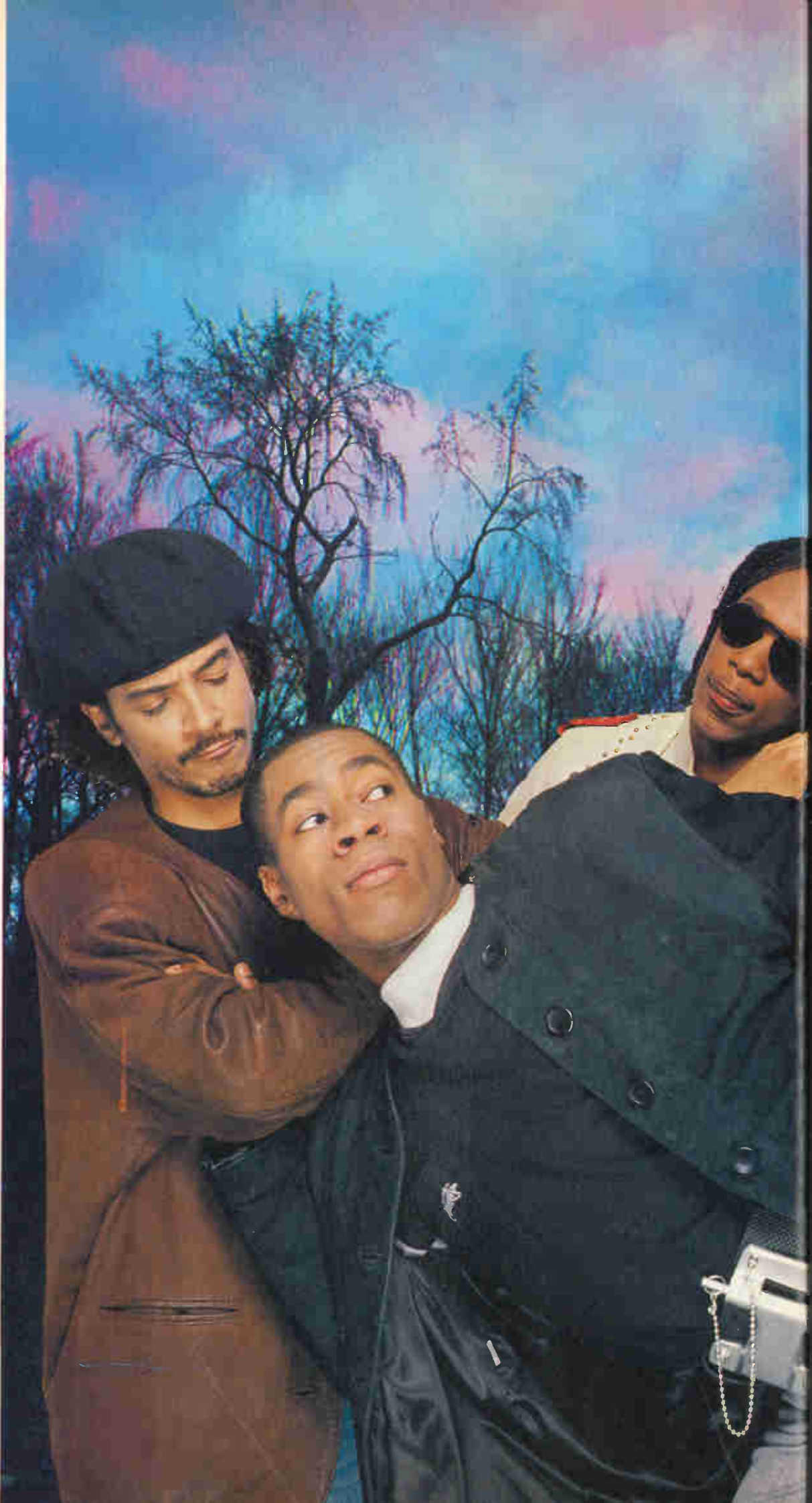
THE BLOW MONKEYS This Is Your Life



Remixed by Ten City
7", 12" & CD Single.



**As he grew up,
Andrew
Roachford
couldn't help
becoming a
musician. Born in
the middle of a
Sixties pop show,
he used to stick
his head inside his
father's drum kit
and his dear old
mum even used to
watch him
perform in dingy
strip clubs. Home
truths: Johnny
Dee. Family snaps:
Joe Shutter**





happy families

THE ROACHFORD INTERVIEW PART ONE: It's a family affair

"Vibes man ... it's basically to do with ... fresh! Vibes ... doing your own thing man."

This, apparently, is the secret of Roachford's success.

"Vibes ... and I don't mean vibraphone."

AS WE go to those piping hot presses, Roachford are on a UK headline, medium-to-large-sized-hall, tour. This is your chance to prove beyond doubt that Roachford can cut a rug or two, rock out, get with-it, and generally sprinkle some "vibes" in your direction. Roachford are nothing less than a crazy hybrid of ZZ Top and Terence Trent D'Arby or some oddball planet in-between.

"People want to know if our music is rock, soul, dance, pop or just nice," proclaims man with a plan Andrew Richard Sylvester Roachford. "Just call it Roachford."

The new single, 'Family Man', is currently succeeding in its second stab at chartland. It's beefier, tougher, meaner and raunchier than 'Cuddly Toy' and more of an indication of the collision of styles that has confused professional pundits.

'Family Man' continues that fine musical heritage of songs about the humble family clan. From 'It's A Family Affair' to 'We Are Family' to 'He Ain't Heavy He's My Brother', sister and brother, father and mother have always had their part to play in pop's rich duvet cover. 'Family Man' is essentially about Andrew's uncle Bill, but more of that later 'cause it's also about ... "Ozzy Osbourne!!!! I met him at the studio and he's got this real reputation of being a wild man of rock 'n' roll, hasn't he? I didn't actually recognise him at first because he was so quiet. His wife was

with him and she really wears the trousers, it really contradicts his macho image."

Yes, Ozzy is not beast; he's a man like the rest of us — he eats cheese sandwiches and watches 'The Match' on Sundays. Roachford, stunned to discover he was a meek, mild mannered family guy, took pen to paper.

"I quite liked him really."

WHEN WRITING about Roachford it's easy to forget that it's a band as well as the singer's surname. For bleeding obvious reasons, Andrew hogs the limelight, but what of the mysterious men in the shadows?

"Derrick Taylor, he's our bass player extraordinaire, I met him first and he helped form the band. Chris Taylor on drums, he's not Derrick's brother by the way, they're not married either. Hawi Gondwe plays guitar, he's 21. A mate of mine went up to him at a party and said, 'You look like the kind of person who can play guitar', and that's how he joined," Andrew explains.

Being around these three people all the time, is it like having a second family?

"Yeah, absolutely. Right now I see more of them than I do my real family."

And like real families, the family Roachford has its ups and downs ... marital style arguments ... that kind of caper.

"We used to fall out quite a lot at the beginning, we used to row and not talk to each other for days."

Who's the dad of the group?

"I suppose I am really," says Andrew.

Are you a good dad?

"Ah, he's OK," replies Derrick (mum of the band). "It's not like he's Hitler or something."

"We're all naughty kids really," admits Andrew. "I'm the dad but I'm still a bit mischievous. Hawi, although he's the youngest, is the more mature. He's always saying, 'guys, guys, please grow up!'"

C O N T I N U E D ►

► CONTINUED

"We did play at some places that were actually brothels but being so innocent I didn't know"

happy families

THE ROACHFORD INTERVIEW PART TWO: The man from uncle

Andrew lives in South London with his mother and brother. His brother Stephen, a few years his junior, also happens to play an active role in the band.

"He wakes us up in the morning, he organises things, gets us to places on time. He's our personal manager, I suppose. We'd be nowhere without him. I remember when he was born, I ran under the table and stayed there all day. Some things never change ..."

From an early age he was surrounded by music. Legend has it that he was born in the middle of Sixties pop TV show 'Ready Steady Go' and the first human being he saw wasn't his mum or dad but ... Keith Fordyce!

"My Mum has told me that I used to cry a lot when I was a baby and the only way to make me stop was to switch on the radio."

What were your first words?

"Take me to the bridge!"

Amazing as it sounds, it's probably true. Andrew's dad was a drummer and as a kid he recalls dancing to his father's band practices and sticking his head inside a bass drum. His uncle Bill also used to be

part of the family unit and fact fans might be interested to note that he is the jazz saxophonist who teaches a young buck the rules of swing in the trendy Kronenberg lager TV commercial.

"Al Page he's calling himself now," explains Andrew with a grin. "He's not Al Page, he's Bill Roachford and he's one of the best saxophonists in the world. I'm not just saying that because he's my uncle — there's probably some bloke interviewing him right now saying, 'Hey Al aren't you related to that pop star?'"

"What I do now is basically what he taught me and what he introduced me to. He was the record buyer in the house and that's how I got into Sly & The Family Stone, Otis Redding."

AT THE age of 15, Andrew joined his Uncle's band as a bassist.

"We mainly played in these really seedy clubs in Soho. We played strip clubs, we did play at some places that were actually brothels but being so innocent I didn't know. It took me a real long while to clock on to what these places were. I'd see the sign on the door, 'Dancing Partners' and I just thought, 'Ummm, that's nice!'"

Did your mum ever come to see you

at any of these vice dens?

"Yeah, sure she did. It was our last night at this strip club, so she came along to see us play. The strippers found out that my mum was in the audience and they thought she must be really freaked out by it. So, all the strippers were like stopping before they took off anything serious. It was like one glove, two gloves, 'right that's it'. All the crowd was going 'booo, booo'. My mum knew the score, she'd been going to those clubs for years to see my uncle; she didn't mind if they wiggled their fannies, y'know."

What's he doing now?

"He got married to this woman who's religious, he got born again. He doesn't drink, he doesn't smoke, he's clean-living. That's mainly what 'Family Man' is about. How he changed. I mean, he was the one who got me into drinking, he'd always be saying, 'Andrew, try some of dis barley wine, try some of dis lager'. Barley wine — that's a real disgusting drink."

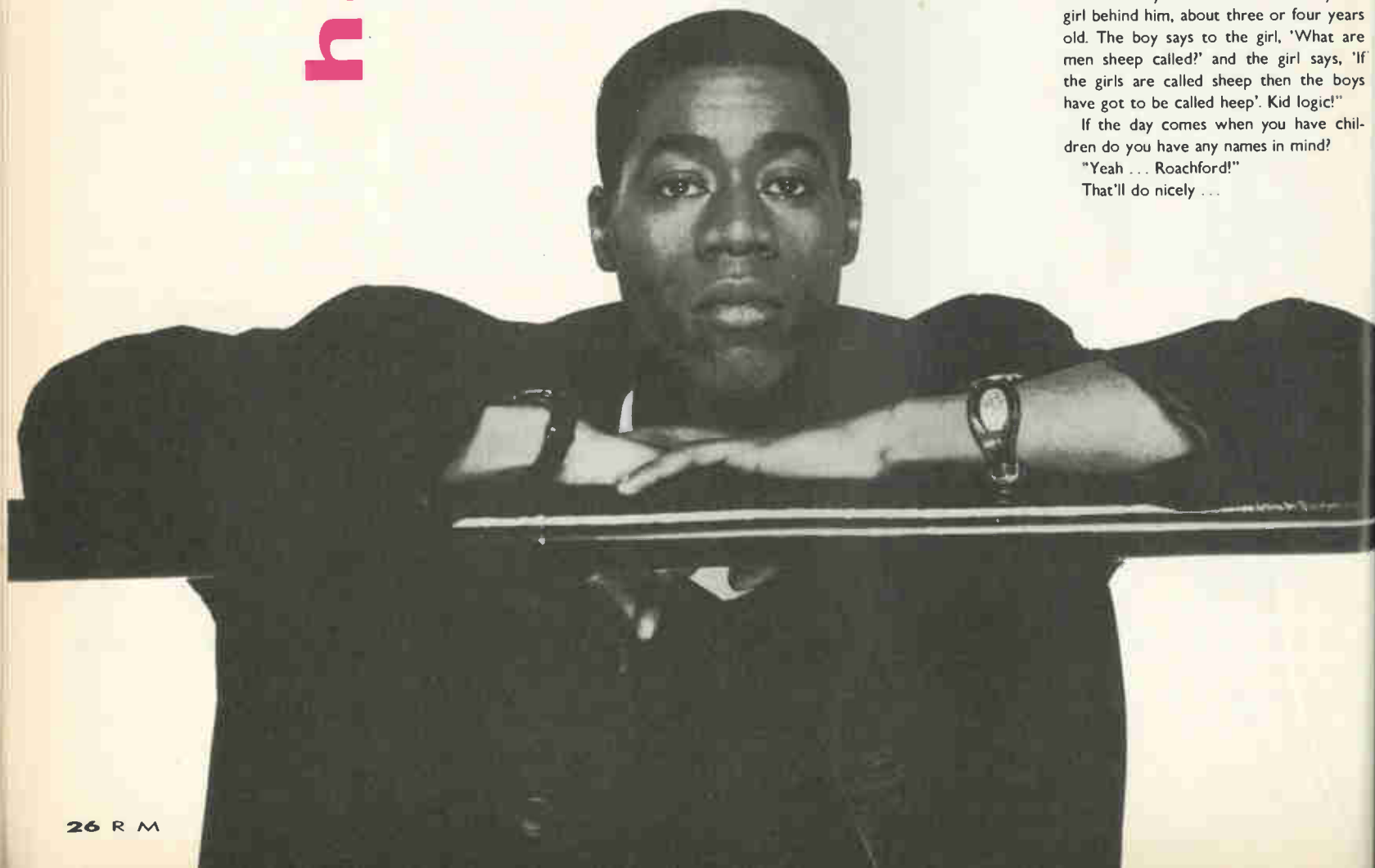
Do you think you'd make a good father?

"I reckon I'd make an original dad. I'd be watching the kids, learning from them instead of the other way round. Kid logic — it's brilliant, gets you every time. Derrick was saying that he was on the bus the other day and there was this boy and girl behind him, about three or four years old. The boy says to the girl, 'What are men sheep called?' and the girl says, 'If the girls are called sheep then the boys have got to be called heep'. Kid logic!"

If the day comes when you have children do you have any names in mind?

"Yeah ... Roachford!"

That'll do nicely ...



SIMPLY



New
Single

IF YOU DON'T KNOW ME BY NOW

RED

wea



GET INTO THE

groove

Your guide to rm's third free EP, 'On The Groove Tip', featuring dance sounds so hot they'll melt your turntable, with Soul II Soul, Skam, Stardust, and the Fourth Floor All Stars — a selection of talent from Frankie 'Bones' Mitchell's Fourth Floor label.

Groovy words: Tim Jeffery

soul II soul

When rm was compiling 'On The Groove Tip' we had a feeling that Soul II Soul were going to be a powerful force in British dance music this year, but little did we know that our timing was going to be so perfect. Just as 'Keep On Moving' crashed into the top five, we present you with 'Ambition Rap' as a taster for their forthcoming cheekily titled album 'Club Classics Volume One'.

Soul II Soul is more than just a group, it's a subcultural industry. It began as a reggae and soul sound system in the late Seventies, doing the rounds of London's warehouse scene, building a musical and visual identity of their own. By 1988 Soul II Soul was a thriving underground empire which incorporated an electronics shop, a production suite and a clothes, records and accessories bazaar in Camden's High Street.

"Making music was a natural progression for us, having run nightclubs and warehouse parties for years," says Jazzie B. "Some people used to think that we were just a bunch of black geezers who'd made a few quid and were jumping in the deep end, but they're beginning to take us seriously now. Everything we've done over the past nine years has been off our own back with careful thought — no grants or government help.

"It was partly because no banks would touch us at the time because they didn't know how to deal with us, but we prefer doing things our own way and not being answerable to anyone. All the people involved in Soul II Soul are genuine — so even though we were inexperienced to start with, and we had financial problems, we knew that we'd be able to work it out."

Soul II Soul released two singles last year — 'Fair Play' and 'Feel Free'.

Both were slinky grooves sparsely fusing reggae, soul and hip hop rhythms, and featuring guest vocalists Rose Windross and Doreen. They encapsulated the mood of London's underground culture on their own terms. 'Keep On Moving', with the voice of Caron Wheeler, continues in much the same vein, with its cool jazzy attitude.

"It's all about expression, letting your feelings come out, and believing in yourself." Jazzie is as talkative as he is tall. Whether it's explaining the meaning behind their 'Funk! Dred' lifestyle or expounding on the hopes of black people, Jazzie is full of ideas and optimism. It may sound crazy but Soul II Soul have in mind their own shops, schools, banks, hotels and even airlines. Are you being realistic?

"Take it any way you want," smiles Jazzie. "A few years ago nobody would have believed that we would have got where we are today, and in the days of slavery, blacks probably couldn't imagine being free. Freedom is relative. It may take generations, but we're getting there. Maybe in a few years I'll be able to go into a bank and the manager will be West Indian or Asian, and they'll be able to understand our way of thinking. We're getting there. It's like that DTI advert, you know the one that goes whoooosh. That made us feel really good because we had done what they were talking about in the ad without any government help at all!"

Soul II Soul's imagination and initiative spills out into their music. 'Club Classics' is an inspiring expression of street soul, uncluttered and fresh. They may be business minded, but when it comes to music there's no compromise for the sake of the charts. Soul II Soul Airlines may seem a pie in the sky idea, but their musical enterprise is well on course.



BLAZE



'Garage' music has lived up to its promise, what with the chart success of records by Adeva and Chanelle, but you're probably wondering what has happened to Blaze, the group that are recognised as being responsible for bringing the sound out of the confines of specialist New Jersey nightclubs and into the world dance arena.

In fact, some people are even beginning to wonder whether they did in fact sign a deal with Motown at all, since there's no sign of any new releases. Well Kevin Hedge and his pals have been working overtime, but not on their own music. They've been producing albums for Phase II, Rochelle Fleming, a single for Diana Ross, and a myriad of other New Jersey artists, and that's where Stardust's 'Blazin (Reflective Mirror Mix)' on the r'n'b 'Groove Tip' EP comes in. It's a short sample of some of the sounds from the forthcoming 'Garage Sound Of Deepest New York Volume 2' which has been completely produced by Blaze, and which is out soon on the Republic label.

"There's no big rush," says Kevin. "We're just waiting for the right time to release our album. So many people are waiting for our album that it's going to be real important that we do it correctly. The problem is we're always changing — last year our sound was very Philly, now we're dabbling with jazz flavours. We need to get a lot of things out of our system. That's why we like producing different artists like the ones on this EP. We can experiment and grow."



BONEBREAKERS

SKAM



bonebreakers

Frankie 'Bones' Mitchell and Tommy Musto provided us with such a cracking mix for last year's r'n'b dance EP that we thought we'd ask New York's craftiest backroom boys to do it again. In this exclusive megamix Frankie and Tommy cruise through the best of the Latin freestyle sounds of their Fourth Floor label.

With their Hispanic backgrounds and appetite for house, they've created some of the most thrilling atmospheric club soundtracks of the past two years under a bundle of pseudonyms like Bonesbreakers, Lake Erie, 2 Guys On Acid and others. If some of their cuts sound similar to Todd Terry's creations that's not surprising — it was Tommy who gave Todd his first break on Fourth Floor.

"I think we're different from Todd in that he tends to repeat himself by using the same samples over and over again," says Tommy. "Because we came out of the Latin scene we tend to take a wider view by including Miami and Florida freestyle mixes on our records."

Frankie and Tommy are in the business of creating instant dance music, feeding off the prevailing vibes in New York's nightclubs and throwing down the ideas on to vinyl as quickly as possible. There's no long term view, it's only what's happening now that interests them, and it's their acute perception of what people want to hear that make this music instantly accessible.

skam

SKAM, aka Sugar Kris and Majik, are two brothers bursting out of Arthur Baker's Criminal label with a dazzling debut and T-shirts to match. 'And We Didn't Even Need James' blasts hip hoppers who smother their records with James Brown samples, and prove you can make great music without the help of the Godfather Of Soul.

"People have said we're dissing James, but that's not it," says Majik. "Rap is just getting a bit stale and it's time to move on, try new things."

SKAM have actually been rapping for nearly 10 years but being from Jersey City they couldn't convince New York to take them seriously. "There was always some excuse, our music was too political, too this, too that. Like a lot of Jersey rappers we'd be well known on the street but we could never progress any further. Hopefully that will all change now."

Like De La Soul, SKAM can make you smile just by the timing of their lyrics and the way they manoeuvre the beats. Variety is the name of the game.

"If you stick to one style, you get played out quickly," says DJ Sugar Kris. "We've nearly finished our album and we've made sure there's all different styles — and we haven't even used James," he chuckles. "Well, except maybe the funky drummer beat!"

"We're hungry for action," says Majik.

"We're hungry, period," adds Sugar Kris. "My stomach is growling!"

NOT THE X-WORD

A heartfelt apology once again. Yes, it's 'Aliens Ate Our X-Word', as gremlins (and Her Majesty's Post Office) got into the works of last week's *rm* and we were unable to bring you the X-word as promised. The person responsible has been tied to a chair with a very long J Cloth and forced to listen to the latest Then Jerico single, so he won't be quite so quick to do it again. All we can say is 'sorry' and, as well as printing the X-word on p44, offer this little brain-teasing quizette as an added bonus. Just answer the questions correctly, drop them on a postcard to 'Not The X-Word II', *rm*, Greater London House, Hampstead Road, London NW1 7QZ. First correct entry received and pulled out of the *rm* office sack will win. Check for the answers in a couple of issues' time. Once again, **SORRY!**

- 1 What job did Level 42's Mark King used to have that entailed him knocking on people's doors?
- 2 What was Morrissey's first solo hit?
- 3 Which star of 'The Right Stuff' film has just played Jerry Lee Lewis?
- 4 Bomb The Bass had a hit with 'Say A Little Prayer'. But who recorded the original?
- 5 Which members of M|A|R|R|S produced the Christians' version of 'Harvest For The World'?
- 6 Who used to sing with Matt Bianco and was linked romantically with Michael Jackson last year?
- 7 Where does rocker Bryan Adams come from?
- 8 Which production duo gave Yazz her big break?
- 9 On what song prior to 'Nothing Has Been Proved' did the Pet Shop Boys combine with Dusty Springfield?
- 10 What instrument did Rick Astley play in his old band?
- 11 Who had a hit with 'Ring My Bell' in 1979?
- 12 Who had a hit with 'Gimime Dat Ding' in the Seventies?
- 13 What is the name of Sam Brown's famous father?
- 14 Name the Wilbury who's not travelling any more.
- 15 What's Morrissey's middle name?
- 16 Who had a hit back in the Sixties with 'Pictures Of Matchstick Men' and are still jiggling about the charts today?
- 17 The film 'At Close Range', starring Sean Penn, had which Madonna slowy from 1986 as its theme tune?
- 18 Who got to number one with 'Are Friends Electric'?
- 19 What was New Order's first top 20 single?
- 20 Who said "It's got to be perfect" in 1988?
- 21 What's the connection between INXS, Bros and the Pasadenas?
- 22 Talking of INXS, name the film starring Michael Hutchence that was released in Britain in 1988.
- 23 Who recorded the theme song for TV's 'Brush Strokes'?
- 24 What's the surname of Kylie Minogue's character in 'Neighbours'?
- 25 What current first division footballer made the charts back in '87 with 'Diamond Lights'?
- 26 Whose first solo hit was 'Love Resurrection'?
- 27 And what is the name of the group her erstwhile partner is now one half of?
- 28 Name the lead singer of the Primitives.
- 29 And now name the lead singer of Def Leppard.
- 30 What was the title of Bon Jovi's LP before 'New Jersey'?



● Mark King and his bionic thumb. But what was his day job? (Question 1)



PHOTO BY PETER ANDERSON

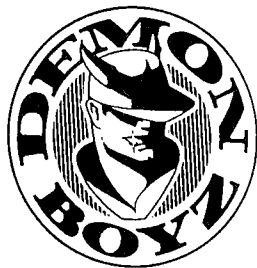
● New Order's Barney wonders how that condom got onto his head (19)



● INXS and the Pasadenas. What on Earth can they have in common with Bros? (21)



OUT ON 12" 3rd APRIL



RECOGNITION

**B/W LYRICAL CULTURE
RECOGNITION DUB**

CAT No 12" NOTE 26

**PRODUCED BY THE
TWILIGHT FIRM**

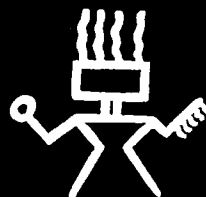
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BEATS
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-for DJ's only-

**12 drum rhythm tracks+ 50 effects & scratches
THE LATEST IN THIS ESSENTIAL SERIES
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2 KILLER 12" STYLE KUTZ

**SINNAMON
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**THE GARAGE CLASSIC
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THE 12" INCLUDES

**HOUSE MIX, DEEP HOUSE MIX
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**(7" includes previously unavailable
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**AMBASSADORS
OF FUNK**

**ANOTHER SIDE TO YOU
(French rap & original
& Bonus Beats)**

Plus: The Ambassadors Megamix

**CAT No SMASH 4
(all trax from the LP Monsterjam)**



LIVING BEAT RECORDS



JIMMY FREE!

James Brown is on the run! In a daring raid on Georgia State Penitentiary, where James was banged up on firearms charges, members of his band, **the JB's**, parachuted into the grounds of the high security prison to mount a sensational SAS-style rescue mission. Dressed in full spangly flared outfits, the JB's overcame several guards and blew up the prison gates using plastic explosives. The operation suffered a temporary hiccup when they discovered that there were 27 James Browns in the prison wing they had broken into, but after a snappy audition the real Godfather Of Soul was swiftly identified – he was the only one whose hair stayed in place when smashed over the head with a crowbar. The gang escaped in a prison van, and James is thought to have been given a hideout by the local branch of the Disco Mix Club, who plan to present him as the surprise guest at next year's DMC Mixing Championships.

LIFE OF BRIAN

The massive appeal of garage trax has led even some confirmed pop people to investigate the outer limits of soul music. One small step beyond garage lies *Brian Keith's* classic single – 'Touch Me (Love Me Tonight)'. It took its time to make an impact on import and now it's doing the same with its UK release on Citybeat. It's a real grower – a great song hidden in the folds of deceptively simple piano and bass lines. In fact the whole thing is effortlessly smooth and so heartfelt in its own understated way it's guaranteed to bring a tear to the eye of even the most cynical groover. Let the sound of Brian Keith touch touch touch you and love his record forever. (CM)

keep on movin remix **Soul II Soul**

NICE

with contributions this week from Chris Mellor and Vie Marshall



WORM UP

That hustlin', shufflin' *Funky Worm* is set to wriggle its way up the charts again with its forthcoming release 'You + Me = Love', an updated, inspired version of the old classic by the Undisputed Truth. With the help of Ten City and a few assorted Sheffield musicians, the Funky Worm has created a magnificent funk jam with guitars, pianos, horns, drums, Ham-

mond organ and Julie Stewart colliding in a cultural pile-up. Chicago meets Sheffield meets the Seventies and they all get on like a house on fire. A tremendous groovy stomper that deserves to go all the way.



COOL CUTS

- | | | | |
|----|--|-------------------------------------|--------------------------|
| 1 | YOU'RE NOT RIGHT | Velma Wright | <i>US Supertronics</i> |
| 2 | PLANET E | kc Flightt | <i>US RCA</i> |
| 3 | (NEW) DO YOU KNOW WHOYOU ARE | Virgo Four | <i>US Trax</i> |
| | Spooky deep house 'hands in the air' instrumental | | |
| 4 | THAT'S HOW I'M LIVING | Toni Scott | <i>Champion</i> |
| 5 | (NEW) ORIGINAL SOUNDTRACK (LP) | S'Express | <i>Rhythm King</i> |
| | The long awaited debut album from Rhythm King's nattiest dresser | | |
| 6 | ROCK TO THE BEAT | Lisa M | <i>Jive</i> |
| 7 | PEOPLE HOLD ON | Coldcut | <i>Ahead Of Our Time</i> |
| 8 | (NEW) SHELTER | Circuit | <i>Scam</i> |
| | Thrilling garage/house stomper from a mystery (and famous?) UK artist | | |
| 9 | BLACK AND PROUD | the Dismasters | <i>US Urban Rock</i> |
| 10 | RAW (LP) | Alyson Williams | <i>Def Jam</i> |
| 11 | (NEW) REVOLUTION (NAKED CITY MIX) | Little Steven | <i>RCA</i> |
| | Ex guitarist from Springsteen's Easy St. Band meets Maceo in fabulous funk frenzy! | | |
| 12 | BLACK IS BLACK/STRAIGHT OUT | the Jungle Brothers | <i>Gee St</i> |
| | THE JUNGLE (REMIX) | the Beatmasters | <i>Rhythm King</i> |
| 13 | WHO'S IN THE HOUSE | Amy Jackson | <i>US Big Shot</i> |
| 14 | LET IT LOOSE | | |
| 15 | VOODOO RAY (FRANKIE KNUCKLES REMIX) | A Guy Called Gerald | <i>US Warlock</i> |
| | | | <i>US Capitol</i> |
| 16 | (NEW) JAM JAM | the Gyrلز | |
| | Lively hippety hoppity Teddy Riley production | | |
| 17 | (NEW) MONSOON | Black Radical Mk II | <i>2 The Bone</i> |
| | Powerful Street rap with murky production by the Coldcut boys | | |
| 18 | WE WANT EAZY | Eazy E | <i>US Priority</i> |
| 19 | (NEW) AIN'T NOBODY BETTER | Inner City | <i>Ten</i> |
| | Another techno scorcher from the Detroit duo | | |
| 20 | MUSICAL FREEDOM (REMIX) | Paul Simpson featuring Adeva | <i>Cooltempo</i> |

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

DE LA SOUL

ME MYSELF AND I

12" REMIX BY RICHIE RICH

INCLUDES EXTENDED VERSION OF

JENIFA TAUGHT ME

AND NEW TRACK

BRAIN WASHED FOLLOWER

OUT NOW





**M & M
FEELING**

LL Cool J, Sheila E, Derek B, Eric B... there's a lot of them about; talented funksters who for the life of them just can't remember their surnames.

Kevin Saunderson's protégée, **Lisa M.**, is smarter than the rest. She wrote hers on the back of her hand. "M stands for Morrish," explains the chirpy 17-year-old South London lass. "I just use the initial M now, because it's more street, when I'm a little more famous I'll add the 'orrish bit."

Lisa's debut single, a cover version of 'Rock To The Beat' that's out in early April, is produced by Kevin Saunderson. It's taken from the Jive album *The Best Of Belgian New Beats*, in spite of the fact that the nearest she's ever been to Belgium is the Old Kent Road. The hit man and her, aka Saunderson and Ms M, met during the recording of the *Inner City* album. A songwriter friend of Lisa's, Toby Anderson (scribe to *Curiosity Killed The Cat*), introduced them. Saunderson, suitably impressed by her talents, took a break from his *Inner City* project to work on what is fast becoming a Euro-house floor filler.

You have been warned. Get that M&M feeling because this song is destined to scramble up the charts quicker than you can run to the loo and say 'Salmonella Rushdie'. (VM)

ICE MAN COMETH

ICE T - "Life ain't nothing but bitches and money..."

Ice T has always been a controversial figure in the hip hop world and his latest releases, the LP 'Power' and single 'High Rollers', are doing nothing to change that. It's the covers, you see. Or, to be more precise, it's Darlene, his wife. She appears wearing one of the most minimal swimming costumes ever stitched together, covering what has to be covered and literally nothing else, and brandishing a large gun. The LP also shows Mr T with a similarly large weapon behind his back. Yet Ice preaches love and peace on the streets.

He walks the thin line between commenting on street culture, violence, drugs and sex, in a well thought-out way, speaking about reality, and simply glamorising all the things that are wrong with society. The best way to judge a man like Ice T is to let his words speak for themselves.

"First, I'm after a hardcore audience, the sort that might pull a gun on you. Girls and guns attract them. Once I've attracted them I drop some science. If anyone can tell me how to get to them with a bouquet of flowers and a peace sign then I'll do it."

Well, that's exactly what De La Soul are doing but...

"What's negative to the masses is attractive to them, y'see. They love Ice



'cause I'm one of them. Being black and from the ghetto you don't think you're gonna make it in white America. The black man's university is the prison system. Racism lies with money. The capitalist game needs

BREAKERS

Inner City's debut album, 'Paradise', should be out in April. It features some red hot tracks including 'Do You Love What You Feel', 'And I Do' and 'Set Your Body Free'... *ABC* are considering a remix album of their greatest hits... *Blaze and Roland Clark* have co-produced a charity record featuring several New Jersey artists including *Sybil*, *Adeva*, *Phase 2*, *Vicky Martin*, *Jomanda* as well as themselves. 'We Can Make A Change' is in aid of the homeless in New York... World Mixing Champ *Cutmaster Swift* had to borrow some of the records he used to win the title off his mate *DJ Pogo*, as he doesn't actually possess many records himself. Believe it or not he's not on any record company mailing lists!... *Julie Stewart* of *Funky Worm* apparently has a soft spot for *Marti Pellow* of *Wet Wet Wet* - the question is which soft spot?... *Arthur Baker* releases his debut solo single and album shortly. The first 12 inch will be 'It's Your Time' featuring *Shirley Lewis*... *Monie Love* follows up her chart hit 'I Can Do This' with a house/garage rap 'Grandpa's Party'... *Yazz's* next single will be 'Where Has All The Love Gone' and will feature the US remix of 'Stand Up For Your Love Rights' on the flip... 'Someday', by *Ce Ce Rogers*, has been picked up as a golden oldie by the Old Gold reissue label (ho ho!)... *Neneh Cherry* has given birth to a girl, to be called *Tyson*...

ROCK TO THE BEAT **LISA M** **ROCK TO THE BEAT**
COMING SOON

★ JIVE ★



DONNA KEBAB

people high, drunk, fighting each other, but you can't buck the system, you gotta learn to pimp it.

"The cover also says, see the girl, she's so bad carrying a gun while Ice is nice. Then you turn the cover over and Ice is carrying too. It's saying don't judge a book by the cover, or the back cover, read the goddam book."

OK it's symbolic, but it's still sexist, using your wife's body to sell records.

"Sexist... sexist... it's only in England that I'm called sexist. Here women are very prudish and my mission is to advance London's sexuality. It's crazy, this is where the mini skirt comes from! Look, a lot of people get uptight about sex, but men are dogs. They wish they could walk down the street and sniff it and f** it. They're sexual animals."

The LP 'Power' has sold over 750,000 copies in the US and Ice admits, "It probably went gold because of Darlene on the cover."

He deals with reality, and reality is not very nice.

Is the man a thoughtful visionary who will spread his anti-drug, pro-peace messages by any hip to the bone street-wise means, or simply a money-grabbing, arrogant, violent, sexist pig exploiting the urban kids of America who don't know any better? The decision is yours. **(CM)**

Donna Allen's 'Joy And Pain' has been stubbornly hanging around the dance charts for quite some time now and **rm** Dance have been stubbornly hanging around for its British release, but alas to no avail. 'Joy And Pain' was originally written and performed by the cult jazz/soul group Maze, but Donna's hip-swinging cover version retains all the spirit of the original and has the potential to be as big a hit as 'Serious' was for her two years ago, if only someone would make it available in this country. A cool, unhurried groove with lazy jazzy horns makes 'Joy And Pain' a real slow burner. Please will someone release it...

WHO'S IN THE HOUSE

THE BEATMASTERS WITH MERLIN

THE NEW 7" & 12" OUT 3RD APRIL. LEFT 31/T





PHOTO: JOE SHUTTER

t-shirt time

What do you buy the boy who has everything? Easy — a bright 'n' colourful rm T-shirt, that's what . . .

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■ Have you ever noticed the similarity between Holly Johnson and Neil Tennant of the Pet Shop Boys? I was watching Holly Johnson's video for 'Love Train' on 'The Chart Show' recently when I noticed they were almost identical.

Daniel Willis, Bristol

● Yes Daniel, a bit like Arnie Schwarzenegger and Danny DeVito in 'Twins', in fact.

■ It was very astute of James Hamilton to note recently in DJ Directory that the record shop I am going to manage in Herne Bay is "not the nerve centre of the industry". Since the majority of your DJ readers work in small towns outside of the "nerve centre of the industry" and perform to the punters who live there, it would serve you better if James started writing for the silent majority rather than the noisy but oh-so-hip minority who dwell in that nerve centre.

Theo Loyla, Herne Bay, Kent

● What do you mean Herne Bay isn't very hip? They still wear tie dye loon pants there, don't they?

■ I must congratulate you on realising that Bonnie Tyler does exist. After totally ignoring her record releases and live date at the London Dominion you decided to run a feature on her.

Bonnie is one of Britain's best female singers and yet she is totally ignored by the media and Radio 1. Her last single, 'Notes From America', is Bonnie at her best, powerful rock vocals and a sure hit if only someone would give it airplay.

Where will Kylie, Tiffany and Robin Beck be in 10 years' time? Probably working in some supermarket. But Bonnie will still be turning out brilliant songs and giving brilliant live performances.

A Bonnie Tyler fanatic, Telford

● Well, here's hoping. Anyone who's duetted with Shakin' Stevens is OK by us.

■ Who is this idiot Robert from Hayling Island? In his letter he says that Gary Numan floods the market with several formats of each single. Well, I don't think he realises that almost every recording artist floods the market with their own records and it's a gimmick used by every record company to sustain record sales. The claim that one Numan single was available in as many as eight formats is complete exaggerated rubbish.

I'm not a fan who's scared to admit that Numan is obviously not as big as he once was, but when you have not been on Radio 1's playlist for the last six years what can you expect?

How about an rm campaign to get Numan back on the Radio 1 playlist?

Mark Wright, Chester

● Pigs will have to fly first.



PHOTO BY SYNDICATION INTERNATIONAL

● **HOLLY JOHNSON** and Neil Tennant, the difference is uncanny and Jason Donovan's got a voice like Frank Sinatra, too

● SINGLE OF THE WEEK

ROY ORBISON 'She's A Mystery To Me'

VIRGIN

The Traveling Wilbury with a one way ticket is set to score an even bigger hit this time around with another classic moment from the 'Mystery Girl' LP. This is the much talked about U2 track, with Bono's tastefully sparse production job allowing Roy's voice, and a surprisingly sensitive lyric, full vent to rise effortlessly towards a rousing, misty-eyed climax. 'She's A Mystery To Me' comes on like a Velvet Underground song sung by an angel, which is pretty appropriate when you think about it.

● BEATEN BY A NECK

HURRAH! 'Big Sky'

KITCHENWARE

The return of the North East's most enduring guitar heroes since Geordie, and Hurrah! have rarely sounded better. They left the rails somewhat with the last LP but this is a far more characteristic maelstrom. Taffy Hughes remains one of the few writers on these shores who knows how to mix a great tune with some sharp guitar playing and while this doesn't make this record 'radio friendly', it should at least put Hurrah! back in with a shout.

SWING OUT SISTER 'You On My Mind'

FONTANA

A surprisingly pleasant track from the new two-piece Sisters which apes classic Sandie Shaw offerings of the Sixties with its stabbing chorus of brass and soaring string arrangement. Not as instantly top 10 as 'Breakout' perhaps, but it'll be huge — just like Corrine's feet in fact.

THEY MIGHT BE GIANTS 'Ana Ng'

ONE LITTLE INDIAN

'Ana Ng', in case you were wondering, is the most common Vietnamese surname in New York! They Might Be Giants, in case you were wondering, are pretty fabulous, and so is the record. Not as instantly groovy as 'Don't Let's Start', but its stuttering intro leads us into a careering pop song made groovier still by a great tale of

unrequited love and the Giants' almost Braggish — that's Melvin not Billy — nasal whine. More please.

THE CULT 'Fire Woman'

BEGGARS BANQUET

The Cult, I love 'em. A great big rock 'n' roll cartoon of a band, like watching the Flintstones in preference to a visit to the natural history museum. No messing here, a brief shy intro explodes into a thumping rifferama that sounds not dissimilar to the one that sounded like 'Echo Beach' except for Billy Duffy's fine guitar mauling. The Cult are such an honest outfit these days that there's no way on earth you could dislike them. Ian even manages to slip in a "shake it baby" before the end. This, as they say, is what they want.

KIRSTY MacCOLL 'Free World'

VIRGIN

Skipping along at a fair old pace, friend of the stars Kirsty MacColl comes up with a self-penned corker which wipes away the memory of 'There's A Guy Works Down The Chip Shop Swears He's Elvis' at last. A Marrish guitar races along beneath a sociological tale of closed hospitals and water privatisation which will probably get banned from the airwaves, but deserves to be a hit for its thoughtful lyric and turn of speed. It's certainly more fun than dad's 'Dirty Old Town'.

PACIFIC 'Shrift'

CREATION

The new New Order returns with a rather burbling toe tapper that invites wacky dancing, lacks the human touch, but uses all sorts of machinery and software to great effect. Pacific needs time and space to cast its spell and this single is subsequently over five minutes long and comes on as more of a mini symphony than a single. Pacific's human factor, the vocals, are all the more incongruous when they finally pop up, due to their frailty and muddiness, but despite this there are still so many interesting bits and bobs happening throughout, that 'Shrift' remains fresh long after the first spin.

ONE THOUSAND VIOLINS 'If Only Words'

IMMACULATE

An accomplished swinging pop record that echoes such mid Eighties greats as Care and the Colourfield in its majestic vocal sweep and tidy, restrained backing.

One Thousand Violins' name conjures up images of a distinctly limited indie guitar band, but on this showing the Sheffield quintet are made of far more even-tempered steel. As catchy as rm flu.

● STRONG FINISHERS

SIMPLY RED 'If You Don't Know Me By Now'

WEA

If 'It's Only Love' proved beyond all doubt that Simply Red, and Mick Hucknall in particular, are already assigned a place in the soul/r&b hall of fame, this single shows that the band can effortlessly translate Harold Melvin's classic and turn it into an undoubted mega hit. Smoochy, sexy, sad and soulful, but I think someone should tell Mick that the backing singers sound like Dr Hook. 'Sylvia's Mother' anyone?

LOVE AND MONEY 'Jocelyn Square'

FONTANA

rm EP stars Love And Money serve up some more classy fare that makes all the right moves — great groove, neat guitar flicks, polished vocals from the depth of James Grant's pointy toe boots, yet still aims too high to appeal to the current top 50. Late night driving through heavy weather music.

CHINA CRISIS 'Saint Saviour Square'

VIRGIN

Blimey, thought the Crisis had called it a day a while back, but they're back with the kind of straightforwardly pleasant single that endeared them to thousands once upon a time. 'Saint Saviour Square' trips eloquently along with Garry Daley's unique vocal delivery which had us thinking the song was called 'Saint Saviour Squire' or even 'Squeer' — an ancient Briton word for mole strangler. A top 60 slot looks a safe bet.

THE SEERS 'Sun Is In The Sky'

HEDD

Aaaargh. Lock up your daughters' ears, here come the Seers. Bristol's noisiest export since Tony Robinson explode all over the decks with another heavy, heavy slice of guitar rock topped off with the merest hint of today's happening psychedelia to pour on the cred points. It lacks the spark of 'Lightning Strikes', but kept me awake the on the M4, so let's hear it for the Seers — this band saves lives.

INXS 'Mystify'

PHONOGRAM

Can it be true? Does a radical haircut stunt your creativity? Haven't INXS anything more recent than this track from 'The Kick Inside' to offer? Moody Michael Hutchence apparently broke a million hearts with just one trip to the barber and only a few of these will be clotted and scarred with this release. It's no 'Need You Tonight', but the guitars sound interested enough to ape the Stones.

MARC ALMOND 'Only The Moment'

PARLOPHONE

Marc's second 15 minutes as a chart topping megastar are now history and the sequence is unlikely to be stretched further with this sombre offering from 'The Stars We Are'. Nothing offensive about it, but it doesn't sparkle like 'Something's Gotten Hold Of My Heart' — what could? For the moment at least, Marc returns to life as one of the nation's more lovable eccentrics and I doubt that will either worry or come as too much of a surprise to the little man.

JODY WATLEY 'Real Love'

MCA

Shock horror! Jody keeps her clothes on long enough to get into the studio and make a record. The lovely Ms Watley seems to have a lack of confidence resulting in her current love of steamy promo (an anagram of porno, which sounds a bit like porno) photos despite her recent Grammy award. 'Real Love' is a thumping dance track along Janet Jackson lines which should give her a big hit (oer missus, sounds a bit like . . .). (Yes, we get the pair t — Singles Ed.)

● PULLED UP LAME

THEN JERICO 'What Does It Take'

LONDON

Goodness gracious me. The back sleeve of this record reads as follows, "Then Jerico would like to thank Gary Davies/Simon Bates/Bruno Brookes/Philip Schofield and all at Radio 1 — Richard Parkes/David Jensen and all at Capital Radio — Gary Crowley at Radio London." Now then dear readers, I wonder which radio shows will be playing this record in the coming weeks. Peely will be furious, I'm telling you. 'What Does It Take'? I think we all know now, don't we?



LIVE

EDITED BY TIM NICHOLSON

FRANKIE HOWERD Hackney Empire, London

Laydeez and genulmen, I give you that mellifluous maestro of masturbatory mirth, that international expert of exotic innuendo, the chubby champion of chortles, Mister Frankie Howerd.

Representing England as part of an international comedy festival, (as he keeps reminding us) the facts must be faced. Frankie Howerd is a genius. Some say he's an English institution, some say he should be in an English institution, but not I missus, oooh noooo. Yes all the old favourites appear in this evening's performance (Don't titter), jokes that Lloyd George must have used to break the ice at Cabinet meetings, puns rejected as too vulgar by the *Carry On* writers, and we all roar as this funny old man in his crimpelene suit stolen from a Seventies wedding photo trots them out in a series of rambles from behind the privy door of his psyche.

Frankie creates his own logic, stories never quite returning to their starting point. He is a master, painting pictures with words. Admittedly the pictures are saucy seaside postcards but pictures nonetheless. And for every insult aimed at his pianist, the venerable Madame Roper, there's a moment of sheer surrealism. Frankie tells us about the persistent heckler ('Ooooh, so I had to stab him, very unprofessional, poor stagecraft'), he alters the words of 'When You're Smiling' to 'When You're Tripping' in a bid to gain the favour of the acid house generation, and he apologises for every dubious joke. Even the right-on Hackney Empire audience are forced past titters into chortles and beyond. **Geoff Zeppelin**



● BOY GEORGE: "I like driving in my car. . ."

VARIOUS ARTISTS Hackney Empire, London

In 1982 Terrence Higgins died of the then mysterious disease later to be called AIDS. The trust set up in his memory since then has agitated, educated and organised to fight ignorance and fear of the illness. The message – sex is *not* bad for you, AIDS is *not* the end of the world, stay calm but keep SAFE!

Chipping in with their collective cash and consciousness-raising muscle tonight, Sam Brown, London Beat and Boy George keep the condom-awareness flag flying vigorously. Comic compere **Craig Davies** – the weak link in the evening – is from the carry-on-screening school of alternative comedy, the sort who *still* tells jokes about bald men combing strands over blank-scalps. Very desperate, and not exactly a hard act to follow.

Sam Brown – all sharp glacial features and an archive Twigg twang – has a ribbed stimula singing voice that puts you in mind of Sinead O'Connor growing up listening to an old soul juke box. Some of us won't easily forget her dad's Tin Pan Alley crap classics from the Sixties, but can *this* Brown sing the Blues! Certainly 'Stop' and 'Sexuality' boil up beautifully.

More on the firm, snug-fit gossamer side, **London Beat** lead off with their bijou four-piece soul review with more than a touch of the James Browns on the foot work. An efficiently sweaty and grimacing 'Freeze (Give Me Back My Heart)' and the crystal harmonies of the piercingly perfect '9am (The Comfort Zone)' keep the emotional ache and pain factor at full pitch.

Last up is the ever featherlight, safe-as-houses-and-your-money-back-if-he-bursts **Boy George**. Resplendent this enchanted evening in his Savile Row bondage suit (Max Miller meets Vivien Westwood), the dapper dandyman moves in with a distinctly unsafe sexual dirt-grind blues guaranteed to bring a blush to any unprepared privates! You can quibble all you want about the Boy's variable vinyl for the last year, but he can still voice it up a treat when required (in sickness and in health?), and 'Kipsie Ya Gonna Get Busted', with its reggae warp, is old form on form and no messing. With the Shirley Bassey-goes-to-Vegas version of 'Victims' and the wonderful Bolan revival of 'Life's A Gas', the end note is high and *not* suicidal.

Don't die of ignorance! **Pete Paisley**



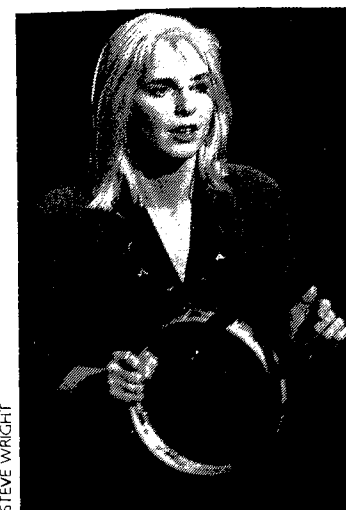
● MARK SHAW: a big fish in a small area

THEN JERICO Hammersmith Odeon, London

There was hardly enough room to swing an over-fed mouse, let alone your favourite moggy. On a wet night in West London, Then Jerico were packing 'em in floor to ceiling; and as a selection of page three girls shimmied into the Odeon it was definitely an event to be seen at.

From being the rather pretentious scruffy oiks they were a couple of years back, Then Jerico have become sleek and polished, dishing out powerful hardline pop metal with songs that just won't stop clawing at your shirt tails. But for all that, they still make the odd endearing mistake and ad lib. It's good they haven't forgotten to take the piss out of themselves. Then Jerico belted their material out with warmth, panache and dedication, with 'Big Area' and 'What Does It Take' providing some magnificent tingling moments, while there was hardly a dry eye in the place during a spirited rendition of 'Darkest Hour'.

Then Jerico are big and they're going to get bigger. Today Hammersmith, tomorrow Wembley. You'd better believe it. **Robin Smith**



● SAM BROWN: "Stop!"

CASH MONEY & MARVELOUS The Fridge, London

Last year's DMC DJ champ, Cash Money was prevented from giving his goodbye performance at the recent DMC Convention mainly because he would have wiped the floor with the contestants. Instead he gave a philosophical speech about moving on. At the Fridge, his mic didn't work, so he talked with his hands.

Cut, scratch and spin-back are typical DJ techniques, practise them long enough you too can sound spectacular. But Cash Money isn't just a showman he's an aural surgeon. He can take a song apart and put it back together to make it sound totally different. Sure, he didn't mix with his tongue, but he did a few tasteful tricks with his

STEVE WRIGHT

STEVE WRIGHT

STEVE WRIGHT

hands behind his back and his elbows.

When he took the master instrumental break 'Good Times', by Chic, and carried it through to the electro sound, first forged in rap by Afrika Bambaataa, it was a lesson in the old school. The past is just as important as the present or the future in hip hop. Meanwhile, Marvelous, less a rapper than a prop, rhymed a bit and urged his DJ on.

At the end, Cash wiped the beads of sweat off his brow and stepped off the World DJ dias for good. From this gentlemen of the decks, it was a farewell worth waiting for.

Malu Halasa

WORLD DISCO MIXING CHAMPIONSHIPS

Royal Albert Hall, London

No-one else will tell you this, but the most entertaining contest of the evening wasn't between the practitioners of turntable trickery, all of which has been seen before ad nauseum for the last few years. There was something far better — the battle of the blabbermouths starring: contestant one, out-of-it Michelle from S'Xpress and two, numbskull DJ of '88, Cash Money.

But first, the rest. A series of plucky young contestants from Scandinavia, Switzerland and the like scratched, jumped and slid their way through seven-minute sets, each winning a rapturous barrage of horns and whistles from their 'homeboys and girls' in the crowd, one even pulling off a swift double mix of Chic's 'Good Times' that would have gone down a riot at London's Delirium club. In 1986. But where, you're asking, were the real DJs — club DJs like Kid Batchelor, who uses not two but three turntables and a beatbox, whose success is measured across an evening's worth of mixing? They didn't enter. Not one DJ here played a break that couldn't be considered a hip hop break.

Sandwiched between the DJs were a host of star PAs singing, or was it miming, to tapes of their hits. Among names like Mica Paris, Chaka Khan, Inner City and Alexander O'Neal it was only Roxanne Shante and Alyson Williams who could really score with a partisan hip hop crowd.

Then it was the awards. Best soul singer in the world: Alexander O'Neal (Say *what?*), best British funk (ahem) group: The Pasadenas, best dance single: 'Theme From S'Xpress'. On they walk. Michelle, who'd made sure she'll always keep her head by pickling it, rises to the

booming b-boys. Snatching the microphone she declares, "I'd like to thank you all. I'd like to thank my mother, my grandmother. I'd like to thank God ... I'd ..." upon which she's hauled off in her prime by two burly bouncers.

Cash Money, announcing the victory of homegrown homeboy Cutmaster Swift over the chap from LA on behalf of the judges, tips his head skywards, as rappers do, and delivers a rambling, incoherent speech about why he didn't enter this year. "Y'know, um, I'm a recording artist now, right, and um, I didn't need to enter, er, y'know what I'm saying?"

The crowd shrugs its shoulders and one murmurs "What the hell is he on about?" The concept was ridiculous. The party was great.

Phil Cheeseman



● **CUTMASTER SWIFT:** "did I win?"

THE TOLL

100 Club, London

To an ancient punk venue to see a metal madman collapse on stage, as if in the last throes of coronary heart disease, then jump up and leap into the crowd of pissed-up air guitarists. Not that promising a start to a gig you snigger. But be warned, the Toll are an exciting pop proposition, with a few hard-rock aces down their skintight jeans.

Hailing from Ohio USA, this four-piece band formed in 1984, and according to zany singer Brad Circone, now feel the time is right to lay their crazy cards on the table of shag-haired, potential pop stardom. Ace number one: live, this group rock harder than Iggy Pop in his misspent youth. Ace number two: they've got enough messed-up, passionate tunes about half-blind adolescents and menopausal middle-aged women to get noted as a FREAK show. Ace number three: they do a tremulous number where

THE POGUES

Brixton Academy, London

Let's be honest, the actual band the Pogues are crap. Applying punk logic (can't play the instruments, don't care either) to Irish folk music is a disastrous combination, and quite different from fusing straightforward rock with folk, which has worked brilliantly for plenty of people, from Fairport Convention to the Waterboys. The Pogues massacre every tune, lyric and instrumental break in sight — the only thing they know about Irish music is getting drunk.

But of course, that's the point. The Pogues' live experience is far removed from whether the band is any good or not. We just come out on St Patrick's Day for a rowdy night — nothing more, nothing less. It's more like a football match than a concert. A friend actually refused

Circone drags finely-spun melodies from a seriously knackered keyboard.

They have their drawbacks, too. That song, like the rest of their material, is based on a loose improvisational approach welcome in the studio, but which can be self-indulgent live. Tonight, the Toll too often buried their songs under pomp-ish bluster, so even the titles became inaudible. That's a pity, for they should be aiming for Radio 1's playlist, not Kerrang!'s front cover.

Henry Williams

TONI CHILDS

Marquee, London

Toni Childs' songs are concise, to the point, and often rather nice. (I may use the word "nice", mayn't I!) Like 'Zimbabwe' with its lilting, slowed-down Johnny Clegg chorus, and the excellent 'Stop Your Fussing', which has Joan Armatrading shining right through it. Toni's done a pretty good job of bringing sugary African harmonies along to the Marquee, although tonight they're provided by the blokes in the band rather than an authentic township female chorus. Never mind. The lads done great. Since most of the choruses consist of Toni sapping lines with them this is just as well, and prompts the suggestion that perhaps she is a female Peter Gabriel.

In fact she probably sees herself as a Californian Miriam Makeba (that South African woman who makes all those funny clucking noises) or a latterday Janis Joplin. These spring to mind because of the natty head towel and the Sandie Shaw-like bare feet. But Toni reminds me of no-



KAREN MCCONNELL

● **THE POGUES:** "somebody buy me a drink"

to come for misplaced fear of being knifed (Bah! My stomach's still intact).

Drink too little, and it'll be all too obvious how bad the Pogues really are; drink too much, and your head won't be able to cope with life, never mind a Pogues gig. Enjoying this seems to depend entirely on how much you drink, which is a bit thin for what, on record, is one of our best bands.

Roger Pebody

one so much as Poly Styrene, formerly of X-Ray Spex, and the greatest female vocalist of our time. Like Poly, Toni has a clotted huskiness about her voice, a deep resonance only roken by a metallic rasp that sounds like she is battling against tonsillitis, diphtheria, or at the very least, a nest of frogs. It's the voice that is her saving grace. Before you know it, her songs have been etched on your memory and, well, one day she might even have a big hit. **David Giles**

NIK KERSHAW

The Borderline, London

At last, the old man of pretty boy pop is with us. Shyly climbing on stage for this 'showcase' at a hip club, male model guitarist to his right, Mrs Shirley Kershaw (back-up vocals) on his left, the musical whiz-kid of the early Eighties singles chart is probably closer to a squealing gaggle of teen fans than for years. But with jet-lag complexion and thinning hair, he's a long way from the Clearasil 'n' cheekbones schoolgirl pin-up of old.

His voice, however, is in fine fettle. Starting smoothly with a selection of tunes from early LPs, and then moving up a gear with material "from the new album being recorded in LA", we see the Kershaw family beginning to motor. Smoke pollution becomes a problem as older 'industry' types press for a grandstand view, yet by now Nick is speeding down a hard-rock highway with swiftly despatched metal versions of 'Wouldn't It Be Good' and more recent songs of a faintly ecological bent ... this is lead-free listening for the early thirties.

Henry Williams

TONE LÖC 'Loc'ed After Dark'

DELICIOUS VINYL/4TH & BROADWAY

The recent release of the aptly titled compilation 'This Is Delicious ... Eat To The Beat' showcased some of the finest rap talent from America's West Coast such as Def Jef and the quickfire know how of Young MC.

Tone Lök is the first of these rising artists to conquer the mainstream market with his single 'Wild Thing' – emulating the rock/rap fusion that ensured similar status for Run DMC's 'Walk This Way'. It's a formula that's been capitalised on as Lök's follow-up, 'Funky Cold Medina', taps a similar vein.

Despite Lök's extraordinary crossover success ('Wild Thing' is America's biggest rap hit), all is not forsaken musically on his album. The trudging, instrumental 'Loc'in On The Shaw' and 'Cutting Rhythms' are hard street grooves with a Seventies edge. While the latter samples Barry White and Earth, Wind & Fire, break beats from the likes of Edwin Starr and Tom Browne are reared elsewhere.

Lök, with his laidback Rakim-style delivery, also adheres to a somewhat bad boy image on the title track where he's armed with his Smith and Wesson. It's not particularly endearing even if it does give him protection. ■■■ Justin Onyeka

STRAY CATS 'Blast Off'

EMI

Like Third World debt, the Stray Cats are still with us. Did we miss them? Well not particularly, but are we glad they're back? Hell yeah!

The boys' unmistakable brand of fire-fed quiffability knocks not just the spots but the very pores off the young oiks who occasionally buy a Gretsch, don a drape jacket and think they're Eddie Cochran, and while the Cats themselves are never going to be anything but updated revivalists, there's no doubting the sheer exuberance with which they still attack their well defined parameters.

'Bring It Back Again' was and is a great taster for this LP, and from the opening gallop of 'Blast Off' we know where we stand. Brian Setzer's guitar playing just gets better, and if the occasional memory of 'Runaway Boys' still lingers then what the hell! The Cats namecheck and play just about every classic under the sun in the anthemic 'Gene And Eddie', and while the inspiration is a greying one, the sheer vitality these three troopers

inject is enough to make it well worth a listen when your Smiths collection seems just a little too maudlin. ■■■ Andy Strickland

THRASHING DOVES 'Trouble In The Home'

A&M

Thrashing Doves are one of those boys-own rock bands that sound like they must do real well in America. The country-tinged songs on this collection are good in an earnest, serious kind of way. They sound like they should be played in a fast car on a sunny evening when you feel like pretending to be in a pop video.

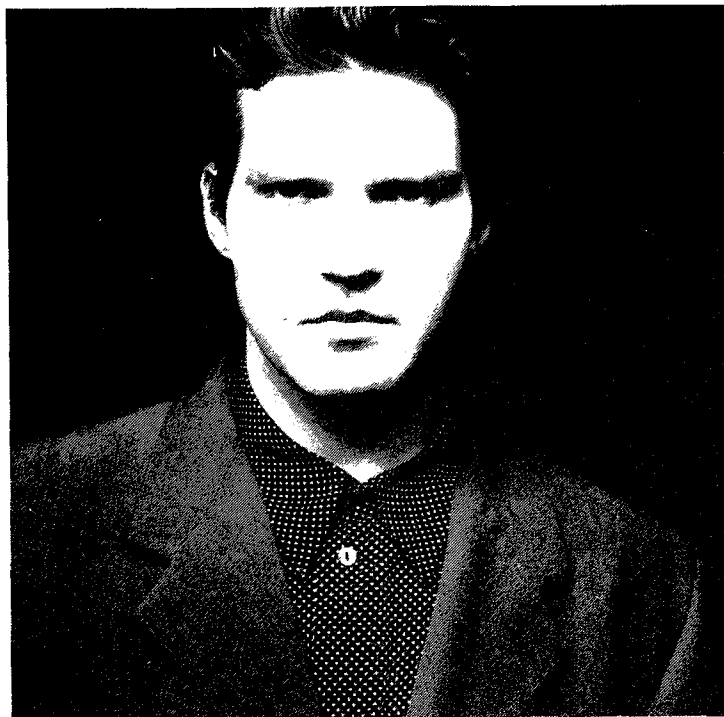
'Reprobates Hymn' and 'Another Deadly Sunset' are the best tracks. Some of the others wouldn't sound out of place on a Lloyd Cole album. Most of them are about love from a boy's point of view; they don't sound very sexy but they could be a lot of fun. So get in that car and pump up the volume, or if you haven't got a car just jump up and down and get into some serious thrashing stuff. ■■■ Chris Mellor

BLISS 'Love Prayer'

PARLOPHONE

There's no proof, but I'm absolutely convinced that Bliss have got a good record collection. They give off that air of quality. There are certain mainstream pop acts, like, say, Brother Beyond and T'Pau, who show no sign whatsoever of having listened to anything but their own, narrow styles of music. On the other hand, you get bands like Texas, Wet Wet Wet and Simply Red who sound as if they've been listening to some of the more interesting old stuff, like country and soul, and filtering that down to the sort of thing that actually sells these days. Now add Bliss to your list.

Although based firmly in the pop centre-ground, Bliss know what they're doing, giving each player space, and room for prominence at the right time. Even though it sounds unmistakably 1989, there's a loose, band feel to these tracks, and that band includes Rachel Morrison's vocals, which are ultimately the main selling point of Bliss. Even though she's not quite one yet, she shows that she's been listening to some of the really good, emotional singers. Beautiful, airy and bending around the notes, hers may be the best new female voice this year. All that's needed now is a spell-binding song to provide the first hit single. ■■■ Roger Pebody



LLOYD COLE AND THE COMMOTIONS '1984-1989'

POLYDOR

It's strange thinking that Lloyd Cole and the Commotions are no more. Rather like 'Coronation Street' and re-runs of 'Sergeant Bilko' on TV you felt they'd go on forever. Which is probably why it was time for it all to end. For though, as the title of this greatest hits compilation testifies, they had just five years – and three LPs – together, they'd got to the stage where you felt they'd been around at least double that and the mere mention of songs like 'Forest Fire', 'Rattlesnakes' and 'Lost Weekend' brought waves of nostalgia swimming into your brain.

This collection of 14 value-packed tracks is all you could have asked

for, with only one or two exceptions (the weak 'Cut Me Down' for one). Add tracks like 'Mr Malcontent', 'My Bag', 'Perfect Blue' and 'Are You Ready To Be Heartbroken' to those already mentioned and it's a timely reminder of Eighties pop at its best.

The only bad point is that the tasteful packaging leaves no room for any brief history of the band or explanation of when and why the songs came about. But given the often pretentious driven such sleeve-notes have offered in other retrospectives LPs, this may well be something of a blessing.

A fitting epitaph for a British band that, if not setting the world alight, helped keep it a bit warmer for a while. ■■■ Eleanor Levy

DURUTTI COLUMN 'Vini Reilly'

FACTORY

Vini Reilly, Durutti Column's shy, painfully thin main man doesn't make normal LPs. He paints dreamy aural soundscapes, illuminated by quicksilver flashes of bobbing and translucent guitars.

On a bad day, he sounds like a blissed-out Knopfler on acieed, but on a good one you'd be forgiven for thinking heaven's a sunny place on earth, or that you're listening to a seriously mutated, cut-up version of Mozart or Beethoven.

There's symphonic strings and caterwauling choral voices on the 'classical' art-piece 'Opera 1', and antiquated, quaintly plucked acoustic guitars on 'They Work Everyday', but it's when Vini gets out his 'axe' effects pedals, that things really start to ROCK. The intro of 'Opera 2' (such cultured titles!) is spooky and heads swiftly for eternity, while 'Requiem' soon spins off into its own spacey orbit.

Bros or Guns N' Roses this ain't. But it's ideal muzak to relax to in the bath after a nasty day's work. ■■■ 1/2 Henry Williams

PRINCE 'The White Album'

PAISLEY PARK

Yet another, officially unreleased, album from the prolific Mr Rogers Nelson finds its way in to the market stalls. The infamous 'Black Album' was Prince on his funk wagon, with a much-used mattress in the back.

However, 'The White Album' is entirely acoustic, Prince's falsetto sitting comfortably with the Eastern-sounding harmonies. The opening track, 'Life Flows From The Mountains', begins with Prince whispering in Bulgarian what, on past record, we can assume are suggestive remarks before he is interrupted by a frantic mandolin and chirpy female voices.

Most of 'The White Album' is upbeat and lightweight, with the exception of side two's languorous 'Tree Of Eternal Youth', which is an ode to the erect penis. Credited as a translation of a traditional Bulgarian song, it sounds not unlike something from Prince's own 'Dirty Mind'. Perhaps Sofia and Minneapolis aren't so far apart after all. ■■■ Tim Nicholson

VISIONS

film

'Tequila Sunrise' (Cert 15)
Starring: Michelle Pfeiffer, Mel Gibson, Kurt Russell

With a cast this strong 'Tequila Sunrise' is undoubtedly going to be one of the major box office draws of the year. Sadly, even these bona fide stars can't hide the fact that they have been lumbered with a dreadful script and some very awkward direction and editing.

The plot revolves round an uneasy love triangle formed by retired drug pusher Dale McKussic (Mel Gibson), his childhood buddy and drug squad detective Nick Frescia (Kurt Russell) and owner/manager of McKussic's favourite restaurant Jo Ann Vallenari (Michelle Pfeiffer). Frescia is set to catch his

pal, who is suspected to be awaiting a shipment of drugs from Mexican dealer Carlos, a strong performance from Raoul Julia ('Kiss Of The Spiderwoman'). He agrees to undertake the investigation with the intention of proving his friend's innocence, but when he falls for the charms of Jo Ann, his faith weakens.

All four central performances are engagingly strong, particularly Gibson and Pfeiffer, but they only make you wish they could have been housed in less shabby surroundings. What could have been a tender, and rather steamy love scene between Dale and Jo Ann, is turned into a clumsy bit of soft porn. By the time the over-involved plot begins to twist and turn, you've already started to pass the time trying to spot Mel Gibson's fairly well hidden Australian accent. ▼



video

Top of the musical pile this month is 'Terence Trent D'Arby — Introducing The Hardline Live' (CMV), which serves to whet the appetite for the soon-to-come TTD comeback. The video features mostly concert footage, Terry singing all your favourites, including his brilliant versions of 'Wonderful World' and 'Under My Thumb', in addition you get Terry's philosophy of life and stardom. 'Introducing will fill a gap in your collection.

Kim Wilde's 'Close' (Virgin) collection may find a little more difficulty in finding a home for itself. Kim is not known for her groundbreaking videos and there is nothing on 'Close' to change that fact. The best songs are her last three hits, but there's an album of the same name that is a lot cheaper.

Rather better is Erasure's live 'Innocents' video (Mute). Andy Bell has come out of himself in many ways and wears his exhibitionism in the form of a skimpy leotard and tinsel codpiece. All the hits are there, the Birmingham crowd going wild with excitement. As does Vince Clarke; he practically smirks at one point and I swear I saw his foot tapping. Erasure are the original odd couple, and it works, by gum.



● "Actually, I'd like a Spritzer for a change"



soundtracks

For the most part, soundtrack albums these days consist of a selection of the songs that appear in a film in 15 second bursts emanating from a car radio or a bedroom stereo. They seem to serve merely as an extra bit of promotion for the film and have little or no worth as part of the whole art form.

This month there are two exceptions to this rule, two blatant examples of the norm and one notable exemption. 'Dangerous Liaisons' (Virgin) is, as you might expect, an album of violin and harpischord-dominated orchestration in keeping with its 18th Century setting. Most of its music takes its themes from Bach, Vivaldi and Handel, with variations from the nimble pen of George Fenton, composer of such soundtrack classics as 'Brideshead Revisited' and 'Jewel In The Crown', not to mention the themes from 'Bergerac' and 'Shoestring'. 'Dangerous Liaisons' is a gentle and soothing reminder of a delightful film.

The soundtrack of the forthcoming 'Patty Hearst' (Elektra) film, starring Natasha Richardson as the infamous terrorist, features entirely original material from Scott Johnson. The music is varied, and reflects the changing moods of the film it backs. This is a real soundtrack album, and is something for future fans of the film to treasure. 'Scandal' (Parlophone) commits all the sins of the modern day soundtrack, but because it is trapped in a time bubble, it gets away with it on the grounds of justifiable nostalgia. Both the soundtracks from 'Rain Man' (Capitol) and 'Twins' (Epic), however, are guilty as sin.

'THE HIT MAN AND HER'
 (Saturdays, ITV 4am)

Originally, telling your friends that you watched 'Hit Man and Her' was a bit like admitting that you did your clothes shopping in Quality Seconds (i.e. not very good). Six months later, all that's changed and 'Hit Man' is the latest tacky telly cult — galloping past 'Bullseye' and 'You Bet' in the ban taste department. The heart of its appeal lies in the 'so bad it's good' mentality. Any level headed, reasonably sane person would witch off immediately, for Hit Man proves beyond doubt how desperate we all are to get our face (or in this case thighs) on TV and how far we're prepared to make a complete prat of ourselves in the process.

Presented by Pete Waterman (of SAW) and Michela Strachan (of kiddy ASM show 'The Wide Awake Club'), HMAH is a mix of music and 'fun'. Waterman introduces the records, gets in a good plug for his record company and the cameras pan around the weeks featured nightclub in search of Gary and Sharon's dancing round their points and handbags. Then there's the games 'Pass the Mic' — where three (more often than not) blende disco queens have to sing-a-long to a hit record — and 'Showing Out' — where the wildest dancer wins a Martini t-shirt or something equally luxurious. Add to this a few interviews with passing dwarves, a couple of videos, the occasional fashion show and perhaps the odd shot off Michela wiggling her bottom into the camera and you've got the ingredients to an hours cheap thrills, end of the pun TV.

On the plus side 'Hitman And Her' does feature quite a few up-front pre-release dance tracks and it definitely does stiffen your resolve to never, under any circumstance, enter a nightclub with a name like Locarno, Ritz or Pink Coconut. Or maybe I'm being a spoilsport. . . Unlike everyone else I'd prefer to remain ambiguous as to whether I like it or not. Hit Man, ????

film

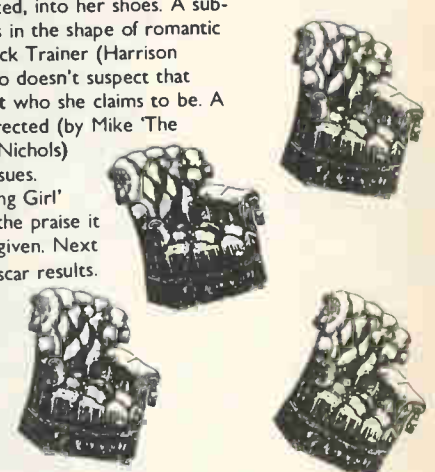
'WORKING GIRL' (Cert 15)
Starring: Melanie Griffith, Harrison Ford, Sigourney Weaver

Melanie Griffith's past record of film performances, though endearing, doesn't prepare you for her mighty presence in 'Working Girl'. Her roles as the porn queen in 'Body Double', wicked Lulu in 'Something Wild' and a modern day Moll in 'Stormy Monday' have never stretched her and, therefore, never hinted at the potential for anything greater. 'Working Girl' changes all that, and right on cue, an Oscar nomination has followed.

Indeed, this week decides whether 'Working Girl' wins any or all of its Oscar nominations, including Best Picture. It is the story of Tess McGill (Griffith), a secretary who is sick of lecherous bosses and low pay and dreams of being up there with the decision-makers. Tess's step up on the ladder comes in the form of female boss Katherine Parker (Sigourney Weaver) who takes her under her wing. But Parker is a maneating dominatrix who favours no-one, and Tess soon learns not to trust her.

However, while Parker is busy breaking her leg skiing, Tess takes a deep breath and steps, unannounced, into her shoes. A subplot forms in the shape of romantic interest Jack Trainer (Harrison Ford), who doesn't suspect that Tess is not who she claims to be. A craftily directed (by Mike 'The Graduate' Nichols) sitcom ensues.

'Working Girl' deserves the praise it has been given. Next week: Oscar results.





● **ROD STEWART:** looks like Rod's slightly overcooked his stomach, despite the Bacofoil suit. And there's a touch too much stuffing as well, eh Rod?

● Hi there pop pickers! Let's see what's been happening in the wild world of Chartland ...

The Bee Gees triumph again! 'Tragedy' has become the boys' eighth American number one — the last five in a row, a feat unequalled in the Seventies. Their previous chart toppers are 'How Can You Mend A Broken Heart' (1971), 'Jive Talking' (1975), 'You Should Be Dancing' (1976), 'How Deep Is Your Love' (1977), 'Stayin' Alive' (1978), 'Night Fever' (1978) and 'Too Much Heaven' (1979). 'Tragedy' is the 26th Bee Gees composition to make the hot 100 in only four years.

Still in America, the king of comedy records — from 'Bridget The Midget' to the 'Streak' — **Ray Stevens**, releases a newie called 'I Need Your Help Barry Manilow'. As you can probably guess, the record is a wicked parody of the beaked one's style. **Barry Manilow** himself is having his most successful period yet in Britain with two gold albums to his credit already this year. They are 'Even Now', which peaked at number 12, and his TV promoted compilation album 'Manilow Magic', which is number 4 this week. Both albums have sold in excess of 100,000 copies.

An EMI survey of last year's singles chart shows that only 47 per cent of sales were of British artists, 38 per cent were

American and 15 per cent others. Meanwhile British acts achieved a mere 13 per cent of the American market, a far cry from the mid-Sixties, when figures approaching 40 per cent were achieved ...

Andy Williams has re-cut his hit of eight years ago, 'Love Story', as a 12 inch disco track!

Another record to go disco is **the Doobie Brothers'** hit 'What A Fool Believes'. It's had the percussion track completely removed to make way for a tighter, punchier drum sound as well as being speeded up and extended. It's only available on 12 inch remix in America at the moment, and immediately entered the Cashbox soul chart at 94.

Number ones around the world include **Suzi Quatro** and **Chris Norman's** 'Stumblin' In' in Australia, **Rod Stewart's** 'Do You Think ...' in Canada, 'Le Freak' in France and 'Tragedy' in Italy. The Bee Gees' 'Spirits Having Flown' tops the album charts in Italy, Canada, Australia and France.

The Buzzcocks' worst single yet, 'Everybody's Happy Nowadays', is their sixth hit in only 13 months.

The WEA Lightning picture disc releases which I mentioned last week have already received huge advance orders which could well ensure that all 10 break into the singles chart.

● **BEE GEES:** nice medallions boys (snigger, snigger)



PORTFILE

COMPILED BY ALAN JONES

Bachman Turner Overdrive

are now split into two, with founder **Randy Bachman** leading new group **Iron Horse**, who are currently charting Stateside with 'Sweet Lui Louise'. Meanwhile, the rest of Overdrive, now known simply as **BTO**, are also hitting with 'Heartaches'.

Rod Stewart's 'Ain't Love A Bitch' fell from 23 to 70 last week with sales down by 79 per cent in a single week — one of the biggest downturns ever. The most unusual drop off in sales ever occurred in 1969 when the **Jane Birkin/Serge Gainsbourg** hit 'Je T'aime Moi Non Plus', on Fontana, fell from two to 16 and the following week vanished altogether. Meanwhile, an identical pressing of the song was released by **Major Minor** and immediately made number one. This incredible situation came about when Fontana decided that 'Je T'aime Moi Non Plus' was too hot to handle and not in keeping with their image, so they leased the track to Major Minor and ceased pressing the disc. Consequently, for two weeks of overlap both versions were charting. The BBC also considered the record "unsuitable" and for the first time in history the number one record was totally ignored. A straight instrumental cover by **Sounds Nice** was, however, played by the BBC and

reached number 18. In 1974 the original Gainsborough/Birkin version was re-released but made only number 31.

After six months on release **the Who's** 'Who Are You' is flipped Stateside' with 'Had Enough' now the A-side.

Paul McCartney's latest **Wings** effort, 'Goodnight Tonight', is his first release under an \$8 million contract with Columbia in America. In Britain it's released under the old Parlophone logo...

After being scheduled three times previously **the Floaters'** 'Float On' is finally 12-inched this week... Last year approximately 4,500 singles were released, 494 made the charts and 90 million singles were sold — all of which means that the "average" single sold 20,000 copies and had an 8-1 chance of charting.

One of the first fruits of **Robert Stigwood's** deal which gave RSO rights to Curtom product is **Linda Clifford's** disco-version of 'Bridge Over Troubled Water' due out next week on 12 inch remix and standard seven-inch.

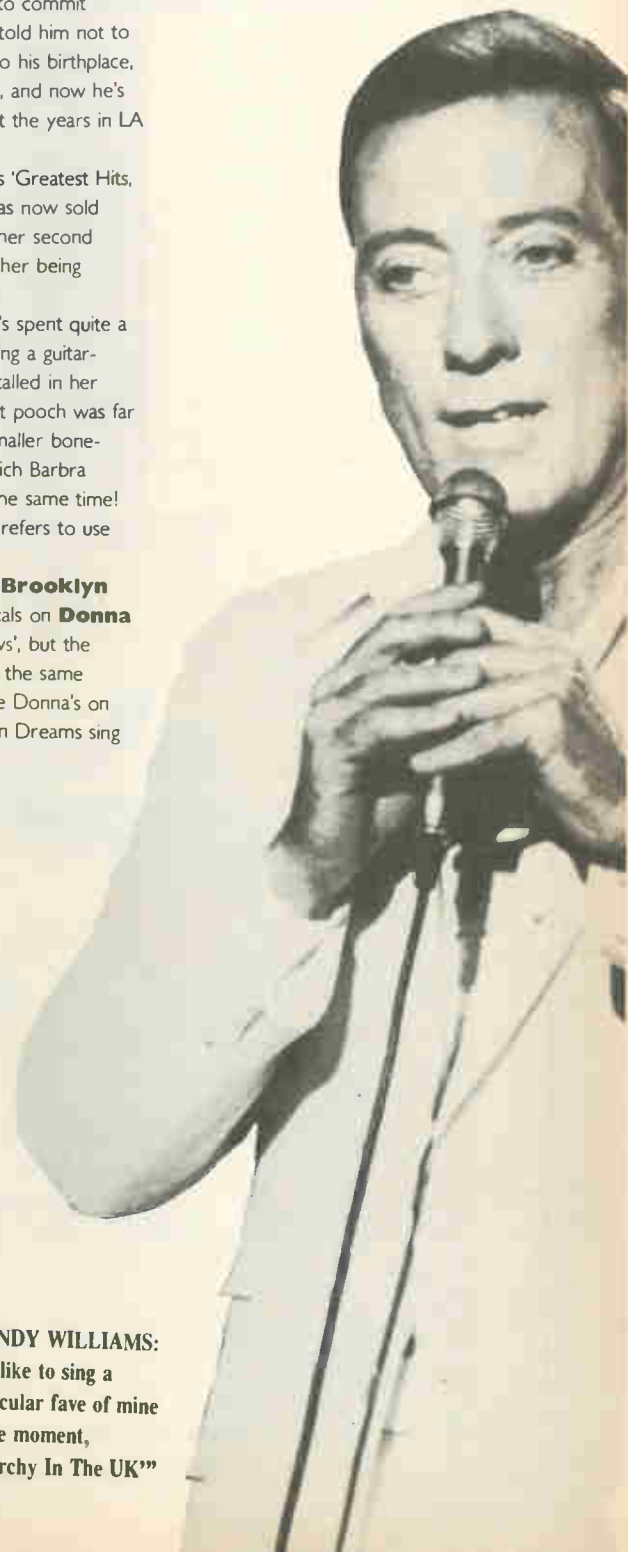
The Doobie Brothers are insuring themselves for the day the hits stop coming by building up quite a sizeable business empire including a Porsche/Audi garage in Oakland and a vineyard in Northern California. 'What A Fool Believes' is their 17th American hit and has

been awarded a gold disc for a million sales.

Bobby Caldwell, in the US top 10 with 'What You Won't Do For Love', spent four years in Los Angeles trying to get his career off the ground without success. So depressed was Bobby that he drove out into a Canyon to commit suicide. He claims 'voices' told him not to kill himself and to return to his birthplace, Miami. Bobby did just that, and now he's got his first hit he says that the years in LA were a nightmare.

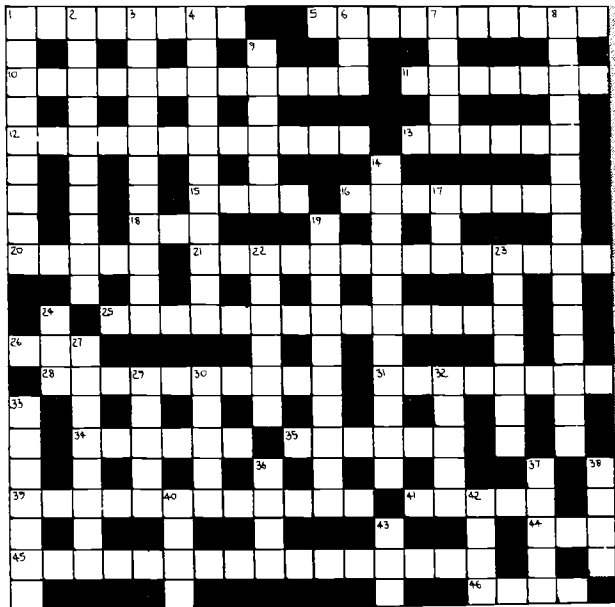
Barbra Streisand's 'Greatest Hits, Volume 2' album, which has now sold 250,000 plus in the UK is her second number one album, the other being 'A Star Is Born' with **Kris Kristofferson**. Barbra's spent quite a lot of her royalties on having a guitar-shaped swimming pool installed in her garden. Apparently her pet pooch was far from enamoured with a smaller bone-shaped swimming pool which Barbra thoughtfully purchased at the same time! She reports that the dog prefers to use her pool.

As previously reported, **Brooklyn Dreams** sing backing vocals on **Donna Summer's** 'Heaven Knows', but the trio's debut album contains the same backing track, only this time Donna's on backing vocals and Brooklyn Dreams sing lead... (PS: April Fool)



● **ANDY WILLIAMS:**
"I'd like to sing a particular fave of mine at the moment, 'Anarchy In The UK'"

X-WORD



ACROSS

- 1 When the money's handed out (5,3)
- 5 See 19 down
- 10 Michael doesn't want to be disturbed (5,2,5)
- 11 & 38 down This group know what 'Pop Said' (7,4)
- 12 Something that's inside Sheena (3,5,2,2)
- 13 He wants you to hold him in your arms (6)
- 15 Queen's radio station (2,2)
- 16 The Small Faces' famous park (8)
- 18 Japan put it on canvas (3)
- 20 REM's LP is just like the grass of home (5)
- 21 The Pet Shop Boys couldn't stop thinking about this Elvis song (6,2,2,4)
- 25 Captain Sensible wasn't unhappy over the demise of the Damned in 1984 (4,3,2,4)
- 26 Animal you might see coming from hell (3)
- 28 Singer who has paid the 'Price Of Love' (5,5)
- 31 Cult hit that involves a small amount of evil (3,5)
- 34 American west coast band who went on 'The Long Run' (6)
- 35 Reggae artist Junior ----- who hit the charts in 1980 with 'Police And Thieves' (6)

- 39 There are too many of them about (6,6)
- 41 Pilot's 1974 hit made Rosie Vela smile (5)
- 44 Band or Ferry (3)
- 45 The Fine Young Cannibals are going mad and a woman is to blame (3,6,2,5)
- 46 She's produced a 'Watermark' (4)

DOWN

- 1 Tone Lōc and the Troggs both told us about the same person (4,5)
- 2 She was a 'Slave To The Rhythm' in 1985 (5,5)
- 3 Whitney gets into a state when singing this (2,9)
- 4 Kirsty MacColl didn't want to change the world but this is what she was looking for (1,3,7)
- 6 The Kinks man was a bit of monkey (3)
- 7 Edie's shooting rubber bands at them (5)
- 8 How Dire Straits describe their greatest hits LP (5,3,7)
- 9 Chris DeBurgh's colours can be seen in the air (6)
- 14 Simply Red don't think much of it (3,4,4)
- 17 Noise that goes with a rattle (3)
- 19 & 5 across Nina Simone told us about the one person who loved her (2,4,4,5,3,2)
- 22 Roger who used to flow in Pink Floyd (6)
- 23 Suzanne Vega put hers on the wall (7)
- 24 George Harrison told us about 'When We Was ---' (3)
- 27 A hit for Shakin' Stevens from 1988 on which he finds real romance (4,4)
- 29 The Stones tribute to the former Mrs Bowie (5)
- 30 Roxy Music added some blood to this and then released an LP (5)
- 32 Girl Hue And Cry want to find (5)
- 33 Tyree wants us to turn it up (3,4)
- 36 Gary Numan transported himself to the top of the pop charts in 1979 in these (4)
- 37 Bowie put these monsters with some super creeps (5)
- 38 See 11 across
- 40 Pet Shop partner of Chris (4)
- 42 Marvin who practised 'Sexual Healing' (4)
- 43 Tearful Godley and Creme hit (3)

ANSWERS TO MAR 18

ACROSS: 1 Belfast Child, 5 Pop Said, 8 Orchestral Manoeuvres, 12 This Is Me, 13 Girlfriend, 15 MCA, 16 Avalon, 17 Desire, 20 Sign, 21 O Jays, 23 I'd Rather Jack, 25 Soul Inside, 26 Stand Up, 29 Clown, 30 Deep, 31 Gene, 33 Get Even, 34 New Bohemians, 37 Dare, 38 Simply Red, 39 China, 40 Rod, 41 Nina, 42 Stray, 43 Isley

DOWN: Blow The House Down, 2 Loco In Acapulco, 3 America, 4 Heat, 6 So Vain, 7 Introspective, 9 Tom Robinson, 10 Megadeth, 11 Suddenly, 14 Far, 18 Nik, 19 Freddie, 20 Scoundrel Days, 22 Ship Of Fools, 24 Jane Wiedlin, 27 Hue And Cry, 28 Celebrate, 32 Hearts, 35 Woman, 36 AC DC, 38 Sun

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.



LONDON BOYS

REQUIEM

LONDON MIX
Released by
Popular Demand

7·12 & CD Single

wea

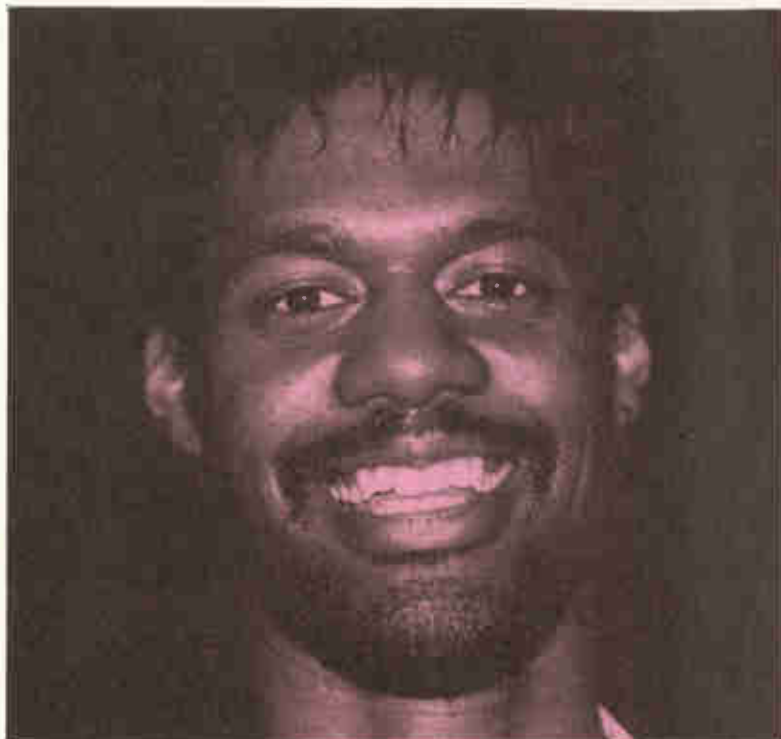
BEATS & PIECES

CHRIS PAUL has created his own London Jazz Remix of **Vicky Martin's** 'Not Gonna Do It', giving her acappella a new backing, which **MCA Records** turned down having already prepared their own release but which radio DJs **Pete Tong**, **Jeff Young** and **Chris Forbes** have been hammering so much instead that now MCA are getting orders for it — and Chris has actually sold it back to its original US label, **Movin' Records**, as Vicky herself loves it!... **BMG's** disco man **Eddie Gordon** attempted to pull a scam with the new **Five Star** 'Heartbeat' (Tent PB 42693), having white label promos pressed in the US as being by **Vector** and then describing the lightly juddering jiggy 108bpm trotter in a mailout as "L.A. R&B in the shape of **Karyn White/Sheena Easton** etc" — the only trouble was, the promos took so long arriving that the group had already been on TV several times plugging the song!... **kc Flightt** 'Planet E' is due for rush release here now to meet massive orders — such a rush job in fact that the original import pressing has been circulated (the UK pressing will be RCA PT 49404)... **Jody Watley** 'Real Love' has been promoted here as a twinpack (MCA Records [W1] with all the import's mixes plus two new radio edits, which I wouldn't have thought entirely necessary!... **Simon Harris** and **Bruce Forest** discovered that they both share a passion for cartoons, collecting especially **Warner Bros** classics — hopefully that clears up last week's puzzle, another clarification being that **Tony Prince** at the **International DJ Convention** announced **Derrick May** as "Derek B", and then seemed to think he was **Kevin Saunderson**!... **WEA's** club plugger **Fred Dove** included in the Convention's goodie bag "the world's first CD slip mat" — that's as in Compact Disc — think about it!... Philadelphia's hottest producer of recent years, **Nick Martinelli** was due to be gaoled by March 13 for three years and fined for \$25,000 for selling cocaine, the offence apparently occurring in 1981... **Bobby Brown's** current UK version of 'Don't Be Cruel' appears to be the **Timmy Regisford & Eddie Gordon** remix, hard to tell from a creditless white label promo... **Jomanda's** commercial pressing here will have a new Sweet Mix as A-side, flipped by the import's Supremely Clubbed version (with a harder Latin remix to follow)... **Ten City** apparently "demanded" to remix **The Funky Worm's** April 17 released **Brass Construction** meet **Norman Whitfield** type 'U + Me = Love', their mix being the B-side, while **FON Force** returned the favour with their remix of 'Devotion'... **Toni Scott's** "edit" and "instrumental" turn out on commercial copies to be respectively the T.U.X. Mix and RTZ. Mix... **Capitol** are reissuing **Maze** 'Joy And Pain' to try and head off the two current remakes, coupled with 'Twilight' — wouldn't now be a good opportunity finally to include also **Les Adams'** excellent but unreleased 'Maze Megamix'?... **Lisa Horan**, no longer at **Syncopate**, is now **Derek B's** personal assistant and running his reactivated **Tuff Audio** label... Friday (31) **Sugar Bear** scandalizes Newcastle-upon-Tyne's **Walker's** at the **Dance Society**, while **Colin Faver**, **Norman Jay**, **Simon Dunmore**, **Marco** and

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



DARRYL PANE 'Past, Present & Future' (Graphic Records LIPS 4) A various artists compilation LP of the New Yorker's productions, many previously unreleased, with the 122-122¼-122-121½bpm excellent breezily bounding fluidly soulful **MARC SADANE** 'Why Can't You (Believe In Me)', 105½-0bpm **Leroy Burgess** arranged weaving jolting soulful 1985 recorded (by the now sadly late) **DINO TERRELL** 'You Can Do It (It's So Easy)', 121-119½-0bpm huskily worried galloping 1983 recorded **DARRYL PAYNE** featuring **WILL DOWNING** 'I Can't Believe It's Over', 121bpm bouncily leaping simple soulfully nagged **BILLY STRICK** 'Can You Love Me', 116-115½bpm currently 12-inch ed naggingly cantering **BRIAN KEITH** 'Touch Me (Love Me Tonight)', 0-115½bpm thundering jittered rolling 1983 recorded **NV** 'It's Alright', (0-)119½-120-120½-121-121½-121¾-0bpm unsteadily surging recently remade jerky **Bernard (Peech Boys) Fowler** sung **SINNAMON** 'I Need You Now', 121bpm lightly skittering **Hi-NRG** **Martha & The Vandellas** reviving **KREAMCICLE** featuring **BARBARA HARRIS** 'Dancing In The Street'.

Flem soul **High Society** at Ealing College's Mandela Rooms... **Tim Westwood** is in the house Saturday (1) at Gravesend's **The Slammer**... **Mike 'Hitman' Wilson** guests with **DJ Kid Bachelor** at Sunday's first weekly **Musika!** night in London Shaftesbury Avenue's **Shaftesburys**... **Arthur Baker** did a useful house remix of, if you can believe it, the **Gipsy Kings'** 'Bamboleo', but it never came out... US imports that I haven't had time to review fully (presupposing all the ones I did write fit this week!) include the jittery leaping "electro-house" **Unknown DJ** 'Bastronic' (Techno Kut), **Teddy Riley** produced inevitably swingbeat jiggy soulful swaying **Déjà** 'Made To Be Together' (Virgin), **NWA** associated (but clean!) rumbling enthusiastic go go-ish "live" rap **Eazy-E** 'We Want Eazy (remix)' (Ruthless), over jerkily lurching jittery **Guy 'I Like (Uptown)**, **Lenny Dee & Frankie Bones** created variously tempoed electronic instrumental nine track 'New Grooves' EP (nug-röove), ditto disappointingly dated acidic **Frankie "Bones"** presents 'Bonesbreaks Volume 3' (Underworld), samples woven simple starkly cantering "techo" **24-7-365** 'Sample That!' (KMS), house samples backed jauntily leaping (and mildly filthy, heterosexually!) **The Buggers** 'I Can't Wait For Love' (Animal), samples studded jerkily bounding (with similar "pussy/dick" references!) **Clubb** 'So Hot' (Bassment), **War** 'Low Rider' based rhythmically ambiguous **71¾/143½bpm** bouncily jerking **The 7A3** 'Drums Of Steel' (Geffen)... I can't claim actually to have met **Christine Keeler** but often spoke to her when answering the telephone while staying in late 1963 at the Chelsea house of an old school friend, who, young and impressionable, was her boyfriend at the time and driving her to and from court every day for the **Lucky Gordon** assault trial, during which she was convicted of perjury — in fact, I knew many of the peripheral figure whose names figured in the newspapers back then, my first experience of "pot" being in such company, and can vouch for the accurate flavour of the film 'Scandal'... **Ten City**, **Kym Mazelle**, **Cookie Crew**, **Adeva**, **Longsy D**, **Chanelle**, **De La Soul**, **Monie Love**, **Jomanda**, **MC Duke**, **Smith & Mighty**, **Jimi Polo** and **Heather Austyn** were the stars due to appear at Prestatyn over the Easter weekend — pix 'n info next week!... **WOOO!** **YEAH!**

HOT VINYL

TEN CITY 'Devotion'

(Atlantic A8916T)

Reissued classic Marshall Jefferson produced ethereally wailed strotospheric Sylvester-ish soaring string sawed churner, always a club smash and destined now to cross over at last, here in 123bpm Club Mix and Instrumental, plus a brand new FON Force created totally different percussion bumped 0-123½-0bpm The Voice Of Paradise Mix.

A GUY CALLED GERALD 'Voodoo Ray (Remix)'

(Rham! RX8804)

Selling, better largely because the flip includes the still much in demand exotic seeming "hey ya, uh ha" girl chanted bubbling twittery 119½-

PAUL RUTHERFORD

I want your love

The new single
AVAILABLE NOW!
Produced by ABC
12/BRW 124



STANTON DJ AWARD winners at the Royal Albert Hall during the World DJ Mixing Championship finals included:-



L.A. & BABYFACE



DANCIN' DANNY D of D. Mob



COLDCUT



MICA PARIS



YAZZ



BEN LIEBRAND



LES ADAMS

06bpm Original Mix, the new less urgent more percussive 118-0bpm Ricky Rouge remix and lurching 119½-0bpm Radio Mix are however also on an all-new import five tracker (US Warlock WAR-038), where both are somehow 119½-0bpm, and confusingly our Radio Mix is called the Original Mix while the remix becomes Gerald's Rham On Acid Remix, the flip having three very different 119bpm Frankie Knuckles remixes, largely rebuilt in more typically US style as the smoothly pulsing Paradise Ballroom, more jittery Penthouse, and tighter Voodoo Raydio Mixes, with a calmer loping rhythm and bursts of nagging jangly piano.

DE LA SOUL
'Me Myself And I (Remix)'

(Big Life BLR 77)
From their also now UK issued and previously reviewed in full album, '3 Feet High And Rising' (Big Life BLSLP 1), this George Clinton/Funkadelic 'Knee Deep'/'One Nation Under A Groove' P-funk backed husky rap is here scratched and scrubbed in a more juddery 112½bpm Richie Rich remix, usefully flipped by the catchy original (0-)118½(-0)bpm 'Jenifa (Taught Me)', plus the amusing conversational 'Tramp'-ish 0-97½bpm 'Brain Washed Follower' (with an open tuned guitar intro from 1967 that I just can't quite place and is driving me mad!), whereas the import version (US Tommy Boy TB 926) — 100= in the Club Chart last week had there been room — has less drastically remixed 114½bpm Radio, 114½bpm Instrumental, interesting differently backed rolling 114½bpm Oblapos Mode and Oblapos Instrumental versions, plus the short bumpy tumbling (0-)114½bpm 'Ain't Hip To Be Labelled A Hippie' variation, gruffly chatted 132½bpm 'What's More (from the movie soundtrack Hell On 1st Ave)', and (making a third "side" as hidden on the double grooved flip, so you never know which track the stylus will pick up!) the now UK-issued above mentioned 0-97½bpm 'Brain Washed Follower'.

JAMES BROWN
'I'm Not A Fool (Find The Key)'

(US Scotti Bros 429 07805)
With vocals apparently cassetted in jail during visiting hours and subsequently slotted in, along with sampled old grunts and yells, this Bobby Byrd masterminded vintage-style 108½-110-108½bpm chugger features none other than the reassembled Fred Wesley, Maceo Parker, Bootsy Collins and indeed All the King's Men (instrumental/dub/acappella flip). Timely, or what?

DISMASTERS
'Black And Proud

(US Urban Rock Records UR 938)
Martin Luther King introed funkily drummed throbbing dense 0-109½bpm black consciousness raising chugger, rapped, shouted and

scratched around quick quotes from JB's 'Say It Loud, I'm Black And I'm Proud', more of Dr King's "Dream", and an excerpt from Brenda Hilliard's inspirational 'Lift Ev'ry Voice And Sing', flipped by the perhaps hotter as familiarly backed bounding urgent insult shouting 116½bpm 'Skrum (And Then Some!)' (instrumentals too).

D.J. CHUCK CHILLOUT AND KOOL CHIP

'Rhythm Is The Master'
(US Mercury 872 567-1)
Yet another using (by permission) the Talking Heads' 'Once In A Lifetime' jingling noise, this staccato rapping nervy 116½bpm jiggler surges through "slave to the rhythm" and sort of coughing breaks too (116½bpm Instrumental), flipped by the Cymande 'Bra' sampling jerkily jolting 102-0bpm 'Time To Rhyme' (102½bpm Dub), the latter referring still to "funky fresh '88".

VELMA WRIGHT
'You're Not Right (12" Mix)'

(US SuperTronics RY-028)
Velma wails and moans rather more than she sings as there isn't much actual song to this fast selling, piano jangled bumpily lurching 117½bpm garage hit (in four good mixes), with just the right flavour for the moment.

DAVE COLLINS & JACQUI JONES
'Love Tonight'

(GTI Records 12 COLLINS 4)
Slinkily tapping and Kenny G-style saxed sensuous weaving slow 88½bpm lovely duet, commendably up to US smooth standards as much more sophisticated than the usual UK originated "street soul" (edit/acappella flip).

DAVID BECK
'Can This Be Real'

(US King Street Records KS 20022)
Leroy Hutson's Natural Four oldie gorgeously revived in a mellow breathy 0-87½-87½-87½-87½bpm drifting soul treatment with lush harmonies, some sweetly picked bluesy guitar and moody "real" instrumentation, the flip's more tortuously wailing 72½bpm 'What Goes Around, Comes Around' having irritatingly scrappy label credits which suggest that Donald Byrd, Gerald Levert and possibly even Garnet Mimms were involved as producers.

EL DeBARGE
'Real Love (House Mix)'

(Motown ZT 42686)
Timmy Regisford remixed exciting wriggly striding 109bpm "swingbeat"-ish jiggler with a clomping steady beat, and pent up staccato vocals reaching a wailingly duetted climax after a long trucking "yeah/wooo!" break (Dub/Radio Edit/Bonus Beats and vocodered different 0-110½bpm Single Version too).

#3

★ CD ★

SOHO

SOHO

Message From My Baby

★ 3" ★

HEDD CD/4

Now! A 4-Track 3" CD Single

Hedd SGI

SOHO LIVE!

March 22 LONDON The Marquee
April 07 MANCHESTER The Boardwalk
April 08 SHEFFIELD The Leadmill
April 14 BATH Moles Club
April 15 GUILDFORD Civic Hall (Bliss)

KECHIA JENKINS
'I Need Somebody'

(CityBeat CBZ 1222)
Last year's Guy Vaughn & Shedrick Guy-produced girl wailed jiggly garage strider reissued in its thudding 114½bpm Marshall Jefferson, more urgent 114½bpm Fly Guys, and (on the original import but for the first time here) spaciouly lurching and spurting 114½bpm Blaze mixes.

AMY JACKSON
'Let It Loose'

(US Bigshot Records BR-131035)
Len Grant & Komix produced good simple calmly crooned uncluttered disco groove in an unhurriedly undulating bass burbled steadily tapping 120¼-0bpm E.Z. Mix, more beefily urgent plaintive 120½bpm Hot 7 Inch Mix, stuttery bass synth snapped pshta pshta-ed 120bpm Loose Club, and bumpily chugging keyboard instrumental 120¼bpm Loose Dub versions.

MARK JAMES, better known as DJ MARK THE 45 KING, started out as a "record feeder" for another DJ, which is how he got to know so many rare old seven inch funk singles' break beats (Marva Whitney's 'Wind Up', for instance, has particularly numerical significance, hint hint!). Having recently produced Doug E Fresh and remixed the Wee Papa Girl Rappers' 'Wee Rule', his next import 12 inch featuring La Kim will be 'The Red, The Black, The Green', on red vinyl with a half black, half green label. Oh yes, older than previously misinformed, he is in fact 27!



ARLENE
'Who Will It Be?'

(US Midnight Sun MSR 1015)
With none other than Jocelyn Brown and Alyson Williams as sweetly cooing background singers, this Tommy Musto produced piping synth prodded squeakily "street soul"-ish bumpy little tripper is in three mixes on each of the pshta pshta-ed 115½bpm house and jittery latino 116bpm Free Style Sides.

DEBBIE MCKAYLE
'I Need Yo' Lovin''

(US Hit-n-Run Records HR-166008)
Larry & Alida Anderson created pleasant seductively cooed flowing jittery tripper woven from familiar samples in subduedly "techno" Inner City-ish style, 121½bpm (with some zero rated endings) through the jiggly tumbling Extended Club Mix and 12" Radio Edit, sexily muttered bassily throbbing Tunnel Of Love Chant, Spanish whispered Debbie's Latin-Love Chant, samples stuttering and whistling L.A.'s Lovely Dub Mix, twittery stuttering Dogstyle Dub Edit.

DOMINO
'Cuties Get Connected'

(US Profile PRO-7252)
"Hip house" is the closest current definition of this early Eighties electro recreation by Craig Bevan, a jaunty girls chanted, 'phone effects prodded, samples and scratches studded, 'Planet Rock' tempoed 129-128½bpm jittery racer full of amusing comments and telephone conversations, worth hearing (Radio Edit/Bonus Beats and telephone chat Acappella too).

STEZO
'To The Max'

(Sleeping Bag Records SBUK 8T)
EPMD associated New Haven, Connecticut, dancin' MC debuting with a piano rumbled and scratching climaxed purposeful 95bpm rap, coupled by the 'Atomic Dog' backed wordier 104bpm 'It's My Turn' (both in Radio and Dub mixes).

TRU-FUNK POSSE
'Break The Beat'

(Three Stripe Records SAM 1115)
Smith & Mighty produced Bristol boosting funkily jiggling slithery scratching 100½-0bpm juvenile rap by 15 years old Joey D and his much photographed 11 years old brother Sam E.E. (100½-0bpm instrumental), flipped by the more ponderous lurching squeakily rapped 85½-0bpm 'Once Upon A Time' (85½-0bpm instrumental and Sam's acappella too), very much aimed at hardcore rather than pop fans except I fear it may just fall between the two stools.

KOOL G RAP & DJ POLO
'Road To The Riches'

(Cold Chillin' 925 820-1)
Marlon 'Marley Marl' Williams produced samples and scratches stuffed dry rap album, with the 'Stone Fox Chase' based 106½bpm 'Trilogy Of Terror', Incredible Bongo Band based 112bpm 'Men At Work', funkily drummed 101½bpm 'It's A Demo', Big Daddy Kane-ish spitting 105½bpm 'Poison', familiar slinkily jogging 91bpm 'She Loves Me, She Loves Me Not', 'Trans Europe Express'-ish 96½bpm 'Rhymes I Express', spluttering violent 112½bpm 'Cold Cuts', wordily rolling 92bpm 'Truly Yours', Gary Numan based 0-129½bpm 'Cars', and currently 12-inch jangling jiggly 99½bpm title track.

JUNGLE WONZ
'Time Marches On'

(Breakout USAT 653)
Time marches on indeed, especially when there are 32 minutes worth of tedious music to monitor, spread across five tracks where one would have sufficed, of this now Justin Strauss remixed bass burbled repetitive mumbling and chanting skittery deep house shuffler, a Marshall Jefferson produced similar predecessor of Truth's 'Open Our Eyes', in 120¼-120½-0bpm Straight Up Mix, 0-120½-0bpm Straight Up Dub, 120½-120½-0bpm Just Right Mix, 120½ Just Right Dub and Just In Time Mix versions, not due fully until April 10.

P O P D A N C E

ROXETTE 'The Look (Head-Drum-Mix)' (EMI 12EM 87), Swedish superstar girl/boy Eurythmics-ish duo's US smash heavily juddering purposeful 95-0bpm jittery white funk thumper, with Milli Vanilli beats and other samples behind catchy "na na na" chanting, Falco-ish muttering and other maronically effective sledgehammer ingredients, powerful stuff; **MADONNA 'Like A Prayer' (Sire WX 239)**, packaged in scented paper with an "AIDS is no party!" warning leaflet, her eagerly awaited album's best dance tracks are the mid-Sixties Motown style 115½bpm 'Express Yourself', chunkily rolling jiggly (almost "swingbeat") 103½bpm 'Keep It Together', Prince co-created/duetted slinkily lurching (0-179¼-0bpm 'Love Song', sweetly contering 132bpm 'Cherish', and attractively racing 144rmp 'Till Death Do Us Part', there also being the disjointed 0-112-0-112-0-112bpm 'Like A Prayer' plaintive moody Evita'-ish 0-54¼-0bpm 'Spanish Eyes', stop-start 0-38½bpm 'Oh Father', Beatles-ish strings backed twee kiddies' lullaby 0-127/63½bpm 'Dear Jessie', tempoless 'Promise To Try'; **PAUL RUTHERFORD 'I Want Your Love (Extended Mix)' (Fourth & Broadway 12BRW 124)**, Chic's oldie given the ABC production treatment in a percussively flurrying and surging, anxiously building 114½bpm remake that's far more convincing than the ex-Frankie's previous oiced dalliance, with a good jazzy horned less violently percussive 115-0bpm 'I Want Your L.U.R.V.E.' instrumental worth checking even by hardcore jocks (praise indeed considering what I thought of 'Get Real!'); **HOLLY JOHNSON 'Americanos (Liberty Mix)' (MCA Records MCAT 1323)**, percussively rattling and rumbling brassy bright 110½-0bpm chugger with a Mexicali flavour to reflect its Chicano view of life in the land of the free; **PAT & MICK 'I Haven't Stopped Dancing Yet' (PWL Records PWLT 33)**, another Stock Aitken Waterman produced revival of an exactly 10 years old disco classic, as was last year's 'Let's All Chant', again to benefit Capital Radio's annual Easter 'Help A London Child' charity, this time around Gonzalez's now more smoothly flurrying frisky racer remains a consistent 128½bpm without the original's trickily eccentric intro (nice keyboarded Shakatak-ish 118bpm 'You Better Not Fool Around' instrumental flip); **DUSTY SPRINGFIELD 'Nothing Has Been Proved (Dance Mix)' (Parlophone 12R 6207)**, Marshall Jefferson remixed superb Pet Shop Boys created atmospheric silky smooth 81½bpm slinker from 'Scandal', with evocative lyrics — the more so when allied with its excellent newsreel incorporation video — about Christine Keeler and Stephen Ward (82-0bpm original mix); **RICK ASTLEY 'Hold Me In Your Arms (Extended)' (RCA PT 42616)**, better late than never (as with the preceding review, it was not sent me when released), this has proved to be the strong song he needed here, a self-penned, Harding & Curnow produced, mournfully rolling 95½-96bpm swayer with a pleasant long instrumental coda; **SWING OUT SISTER 'You On My Mind (Extended Version)' (fontana SWING 612)**, radically different flying and swirling (0-114bpm remake of the 5th Dimension's 'Up, Up And Away' (almost!)), full of Sixties pseudo sophistication; **THE BOYS 'Lucky Charm (Extended Version)' (Motown ZT 42688)**, LA & Babyface produced squeakily juvenile jiggly 116bpm basher, for those who like cute kids; **DAT SOUND featuring KOYA 'I Like The Way You Do It (Club Mix)' (Shell Shock SSR01, via The Cartel)**, bass burbled jauntily trotting 114-0bpm disco chugger with breezy 'Peanut Vendor' synthetic brass stabs, some real Kenny Wellington trumpet, and an inconclusive female title line; **J.M.B.I. 'Snoopy's Count House (Extended Version)' (Music Man MMPT-12.001, via Pinnacle)**, samples crammed throbbing dated 118½bpm volume pumper from some unidentified Continental source.

REMI X · REMI X · REMI X · REMI X · REMI X · REMI X ·

THE Wee PAPA GIRL RAPPERS

★ ★ THE ★ ★

KEVIN SAUNDERSON

★ ★ REMIX ★ ★

BLOW THE HOUSE DOWN

Recorded and mixed at Battery Studios, London JIVE R197

REMI X · REMI X

THE "WORD IS RAP"

REMI X · REMI X · REMI X · REMI X · REMI X · REMI X ·

VINTAGE CHART

UK SINGLES JULY 23 1977

This was the week Donna Summer had her first and only number one

TW LW

1	3	I FEEL LOVE	Donna Summer	GTO
2	1	SO YOU WIN AGAIN	Hot Chocolate	RAK
3	4	MA BAKER	Boney M	Atlantic
4	2	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic
5	10	ANGELO	Brotherhood Of Man	Pye
6	5	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah
7	7	PRETTY VACANT	Sex Pistols	Virgin
8	8	SAM	Olivia Newton-John	EMI
9	11	OH LORI	Alessi	A&M
10	17	SLOW DOWN	John Miles	Decca
11	9	PEACHES/GO BUDDY GO	the Stranglers	United Artists
12	6	SHOW YOU THE WAY TO GO	the Jacksons	Epic
13	15	DO WHAT YOU WANNA DO	T Connection	TK
14	12	FEEL THE NEED	Detroit Emeralds	Atlantic
15	14	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International
16	25	ONE STEP AWAY	Tavares	Capitol
17	19	GOOD OLD FASHIONED LOVERBOY	Queen	EMI
18	16	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS
19	24	WE'RE ALL ALONE	Rita Coolidge	A&M
20	21	EASY	Commodores	Motown
21	32	THE CRUNCH	Rah Band	Good Earth
22	34	THREE RING CIRCUS	Barry Biggs	Dynamic
23	33	ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman	Beserkley
24	44	IT'S YOUR LIFE	Smokte	RAK
25	28	DREAMS	Fleetwood Mac	Warner Brothers
26	26	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO
27	22	EXODUS	Bob Marley & The Wailers	Island
28	18	LUCILLE	Kenny Rogers	United Artists
29	13	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sagar	Elektra
30	—	ALL AROUND THE WORLD	Jam	Polydor
31	29	GIVE A LITTLE BIT	Supertramp	A&M AMS
32	30	I KNEW THE BRIDE	Dave Edmunds	Swan Song
33	20	TELEPHONE LINE	Electric Light Orchestra	Jet
34	41	THIS PERFECT DAY	The Saints	Harvest
35	27	GOD SAVE THE QUEEN	Sex Pistols	Virgin
36	31	CENTRE CITY	Fat Larry's Band	Atlantic
37	23	I CAN PROVE IT	Tony Etorra	GTO
38	—	FLOAT ON	Floaterz	ABC
39	—	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers
40	50	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter	Arista
41	35	STRAWBERRY LETTER 23	Brothers Johnson	A&M
42	—	I'M IN YOU	Peter Frampton	A&M
43	40	HEAVEN ON THE 7TH FLOOR	Paul Nicholas	RSO
44	49	ROCKY MOUNTAIN WAY	Joe Walsh	ABC
45	42	FARMER BILL'S COWMAN	The Wurzels	EMI
46	47	WHEN TWO WORLDS DRIFT APART	Cliff Richard	EMI
47	43	YOUR SONG	Billy Paul	Philadelphia
48	—	SOUTHERN COMFORT	Berni Flint	EMI
49	37	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard	Creole
50	—	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista



● DONNA SUMMER with the Lonsdale Belt she won after defeating Frank Bruno recently

PERRI · I'm The One

7" & 12" Dance Remix

See them on Big World Cafe
April 2nd & 6th Channel 4





CHARTS

MARCH 26 — APRIL 1, 1989

U S S I N G L E S

TW LW

1	2	ETERNAL FLAME	the Bangles
2	3	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
3	4	THE LOOK	Roxette
4	5	MY HEART CAN'T TELL YOU NO	Rod Stewart
5	1	THE LIVING YEARS	Mike And The Mechanics
6	7	SHE DRIVES ME CRAZY	the Fine Young Cannibals
7	8	WALK THE DINOSAUR	Was (Not Was)
8	14	STAND REM	
9	12	DREAMIN'	Vanessa Williams
10	6	LOST IN YOUR EYES	Debbie Gibson
11	25	LIKE A PRAYER	Madonna
12	16	YOU GOT IT	Roy Orbison
13	17	SUPERWOMAN	Karyn White
14	15	JUST BECAUSE	Anita Baker
15	10	YOU'RE NOT ALONE	Chicago
16	20	YOUR MAMA DON'T DANCE	Poison
17	26	FUNKY COLD MEDINA	Tone Lóc
18	21	MORE THAN YOU KNOW	Martika
19	24	HEAVEN HELP ME	Deon Estus
20	27	I'LL BE THERE FOR YOU	Bon Jovi
21	11	PARADISE CITY	Guns N' Roses
22	13	DON'T TELL ME LIES	Breathe
23	9	RONI	Bobby Brown
24	28	SECOND CHANCE	Thirty Eight Steps
25	30	ROOM TO MOVE	Animation
26	32	THINKING OF YOU	Sa-Fire
27	31	ROCKET	Def Leppard
28	18	YOU GOT IT (THE RIGHT STUFF)	New Kids On The Block
29	22	CRYIN'	Vixen
30	33	SINCERELY YOURS	Sweet Sensation
31	36	ORINOCO FLOW	Enya
32	23	STRAIGHT UP	Paula Abdul
33	19	I BEG YOUR PARDON	Kon Kan
34	43	AFTER ALL	Cher/Peter Cetera
35	41	RADIO ROMANCE	Tiffany
36	45	FOREVER YOUR GIRL	Paula Abdul
37	51	REAL LOVE	Jody Watley
38	40	ONE	Metallica
39	49	CULT OF PERSONALITY	Living Color
40	46	IKO IKO	the Belle Stars
41	44	I WANNA BE THE ONE	Stevie B
42	42	24/7	Dino
43	48	SEVENTEEN	Winger
44	47	BIRTHDAY SUIT	Johnny Kemp
45	35	SHE WON'T TALK TO ME	Luther Vandross
46	58	EVERLASTING LOVE	Howard Jones
47	29	SURRENDER TO ME	Ann Wilson
48	38	WILD THING	Tone Lóc
49	37	THE LOVE IN YOUR EYES	Eddie Money
50	52	A SHOULDER TO CRY ON	Tommy Page
51	34	THE LOVER IN ME	Sheena Easton
52	69	ROCK ON	Michael Damian
53	56	TRIBUTE (RIGHT ON)	The Pasadenas
54	73	SOLDIER OF LOVE	Donny Osmond
55	63	WIND BENEATH MY WINGS	Bette Midler
56	59	WHERE ARE YOU NOW?	Jimmy Harnen
57	65	CLOSE MY EYES FOREVER	Lita Ford
58	55	DRIVEN OUT	the Fixx
59	57	IT'S ONLY LOVE	Simply Red
60	60	LET THE RIVER RUN	Carly Simon

Columbia
Arista
EMI
Warner Brothers
Atlantic
IRS
Chrysalis
Warner Brothers
Wing
Atlantic
Sire
Virgin
Warner Brothers
Elektra
Reprise
Enigma
Delicious
Columbia
Mika
Mercury
Geffen
A&M
MCA
A&M
Polydor
Cutting
Mercury
Columbia
EMI
Atco
Geffen
Virgin
Atlantic
Geffen
MCA
Virgin
MCA
Elektra
Epic
Capitol
LMR
4th & Broadway
Atlantic
Columbia
Epic
Elektra
Capitol
Delicious
Columbia
Sire
MCA
Cypress
Columbia
Capitol
Atlantic
WTG
RCA
RCA
Elektra
Arista



BOBBY BROWN relaxes as a flying saucer lands on his head

U S A L B U M S

TW LW

1	1	ELECTRIC YOUTH	Debbie Gibson	Atlantic
2	2	DON'T BE CRUEL	Bobby Brown	MCA
3	5	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys	Wilbury
4	4	FOREVER YOUR GIRL	Paula Abdul	Virgin
5	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
6	6	MYSTERY GIRL	Roy Orbison	Virgin
7	9	LOC-ED AFTER DARK	Tone Lóc	Delicious
8	10	HANGIN' TOUGH	New Kids On The Block	Columbia
9	9	VIVID	Living Colour	Epic
10	16	THE RAW & THE COOKED	Fine Young Cannibals	I.R.S.
11	11	G N' R LIES	Guns N' Roses	Geffen
12	8	SHOOTING RUBBERBANDS AT THE MOON	Eddie Brickell And The New Bohemians	Geffen
13	14	NEW JERSEY	Bon Jovi	Mercury
14	12	HYSTERIA	Def Leppard	Mercury
15	13	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
16	17	LIVING YEARS	Mike And The Mechanics	Atlantic
17	15	GREEN REM		Warner Brothers
18	18	BEACHES	Soundtrack	Atlantic
19	19	SILHOUETTE	Kerney G	Arista
20	23	OUT OF ORDER	Rod Stewart	Warner Brothers
21	22	KARYN WHITE	Karyn White	Warner Brothers
22	28	EVERYTHING	the Bangles	Columbia
23	21	OPEN UP AND SAY ... AH!	Poison	Enigma
24	29	SKID ROW	Skid Row	Atlantic
25	20	THE GREAT RADIO CONTROVERSY	Tesla	Geffen
26	30	THE TRINITY SESSION	Cowboy Junkies	RCA
27	27	... AND JUSTICE FOR ALL	Metallica	Elektra
28	25	WINGER	Winger	Atlantic
29	26	WATERMARK	Enya	Geffen
30	31	HOLD AN OLD FRIEND'S HAND	Tiffany	MCA
31	24	TRACY CHAPMAN	Tracy Chapman	Elektra
32	—	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
33	35	SPIKE	Elvis Costello	Warner Brothers
34	37	MELISSA ETHERIDGE	Melissa Etheridge	Island
35	32	HOLD ME IN YOUR ARMS	Rick Astley	RCA
36	33	RATTLE AND HUM U2		Island
37	34	JOURNEY'S GREATEST HITS	Journey	Columbia

BULLETS

62	—	ELECTRIC YOUTH	Debbie Gibson	Atlantic
63	70	HEARTS ON FIRE	Steve Winwood	Virgin
64	74	I ONLY WANNA BE WITH YOU	Samantha Fox	Jive
66	72	SOMEBODY LIKE YOU	Robbie Nevil	EMI
67	84	EVERY LITTLE STEP	Bobby Brown	MCA
68	—	I'LL BE LOVING YOU	New Kids On The Block	Columbia
71	97	VOICES OF BABYLON	The Outfield	Columbia
76	88	DOWNTOWN	One 2 Many	A&M
79	86	DO YOU BELIEVE IN SHAME?	Duranduran	Capitol
81	89	WORKING ON IT	Chris Rea	Geffen
82	92	THE DIFFERENT STORY	Peter Schilling	Elektra
83	—	BUFFALO STANCE	Neneh Cherry	Virgin
86	95	WALKING THROUGH WALLS	the Escape Club	Atlantic
89	—	WHEN LOVE COMES TO TOWN	U2 with BB King	Island
91	—	COME OUT FIGHTING	Easterhouse	Columbia
93	—	BABY BABY	Eighth Wonder	WTG
94	—	REPETITION	Information Society	Tommy Boy

- 36 HEART BREAK New Edition
- 38 TECHNIQUE New Order
- 40 THE RIGHT STUFF Vanessa Williams
- 41 STRAIGHT OUTTA COMPTON N.W.A.
- 42 NEW YORK Lou Reed
- 43 BULLETTYBOYS Bulletboys
- 44 LONG COLD WINTER Cinderella
- 45 THE LOVER IN ME Sheena Easton
- 46 GUY Guy
- 47 MESSAGES FROM THE BOYS the Boys
- 48 WHAT UP, DOG? Was (Not Was)
- 49 VIXEN Vixen
- 50 ANY LOVE Luther Vandross



- MCA
- Qwest
- Wing
- Ruthless
- Sire
- Warner Brothers
- Mercury
- MCA
- Uptown
- Motown
- Chrysalis
- EMI
- Epic

Compiled by Billboard

US BLACK SINGLES

TW LW

- 1 2 LUCKY CHARM the Boys
- 2 4 ALL I WANT IS FOREVER James "JT" Taylor
- 3 7 GIRL I GOT MY EYES ON YOU Today
- 4 8 MORE THAN FRIENDS Jonathan Butler
- 5 10 I'LL BE THERE FOR YOU Ashford & Simpson
- 6 5 YOU AND I GOT A THANG Freddie Jackson
- 7 1 CLOSER THAN FRIENDS Surface
- 8 16 EVERY LITTLE STEP Bobby Brown
- 9 3 JOY AND PAIN Donna Allen
- 10 15 LOVE SAW IT Karyn White
- 11 6 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 12 12 4 U Vesta
- 13 REAL LOVE El DeBarge
- 14 14 AFFAIR Cherrelle
- 15 9 JUST COOLIN' LeVert
- 16 20 SLEEP TALK Alyson Williams
- 17 18 THAT'S THE WAY LOVE IS Ten City
- 18 26 CRUCIAL New Edition
- 19 22 ROLLIN' WITH KID 'N PLAY Kid 'N Play
- 20 24 24/7 Dino
- 21 29 REAL LOVE Jody Watley
- 22 28 DON'T TAKE MY MIND ON A TRIP Boy George
- 23 30 START OF A ROMANCE Skyy

- Motown
- Epic
- Motown
- Jive
- Capitol
- Capitol
- Columbia
- MCA
- Oceana
- Warner Brothers
- Arista
- A&M
- Motown
- Tabu
- Atlantic
- Def Jam
- Atlantic
- MCA
- Select
- 4th & B'Way
- MCA
- Virgin
- Atlantic

ALYSON WILLIAMS tries to hide under a bowl of fruit



DEPECHE MODE packing 'em in at the Pasadena Rose Bowl

- 24 27 MORE THAN PHYSICAL Christopher Max
- 25 39 I LIKE Guy
- 26 11 STRUCK BY YOU the Bar-Kays
- 27 36 LOVESICK Z-Looke
- 28 35 BIRTHDAY SUIT Johnny Kemp
- 29 21 WE'VE SAVED THE BEST FOR LAST Kenny G
- 30 31 SELF-DESTRUCTION the Stop The Violence Movement
- 31 19 STRAIGHT UP Paula Abdul
- 32 40 NEVER CAN SAY GOODBYE TO LOVE Rene Moore
- 33 38 MOVE ON YOU Latasha
- 34 — TRIBUTE (RIGHT ON) the Pasadenas
- 35 — IF I'M NOT YOUR LOVER Al B. Sure!
- 36 33 IMAGINE Tracie Spencer
- 37 — FUNKY COLD MEDINA Tone Loc
- 38 — BABY ME Chaka Khan
- 39 — ARE YOU MY BABY Wendy And Lisa
- 40 — DAYS LIKE THIS Sheena Easton

- EMI
- MCA
- Mercury
- Orpheus
- Columbia
- Arista
- Jive
- Virgin
- Polydor
- Rawsome
- Columbia
- Warner Bros
- Capitol
- Delicious
- Warner Bros
- Columbia
- MCA

Compiled by Billboard

MUSIC VIDEO

TW LW

- 1 1 VIDEO ANTHOLOGY Bruce Springsteen
- 2 5 101 Depeche Mode
- 3 — GUARANTEED LIVE '88 Cliff Richard
- 4 2 KYLIE — THE VIDEOS Kylie Minogue
- 5 4 MAKING THRILLER Michael Jackson
- 6 6 A SHOW OF HANDS Rush
- 7 3 PRIVATE COLLECTION Cliff Richard
- 8 7 THE LEGEND CONTINUES . . . Michael Jackson
- 9 10 THE BIG PUSH TOUR Bros
- 10 14 HISTORIA Def Leppard
- 11 15 THE VIDEO ADVENTURES the Style Council
- 12 8 THE GREATEST HITS Bananarama
- 13 — CIAO ITALIA Madonna
- 14 17 FAITH George Michael
- 15 9 LIVE AT THE SEASIDE Erasure
- 16 19 LIVE AT HAMMERSMITH T'Pau
- 17 — THE WHOLE STORY Kate Bush
- 18 — TANGO IN THE NIGHT Fleetwood Mac
- 19 — SIMPLY RED Simply Red
- 20 — UNDER A BLOOD RED SKY U2

- CMV
- Virgin
- PMI
- PWL
- Vestron
- Channel 5
- PMI
- Video Collection
- CMV
- Channel 5
- Channel 5
- Channel 5
- WEA
- CMV
- Virgin
- Virgin
- PMI
- WEA
- WEA
- Virgin



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★ NRS JAN-DEC 1988

THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

An unchanged Top Five in this week's singles chart leaves **Madonna's** 'Like A Prayer' at number one for the second week, whilst her identically titled album debuts at number one on the long player chart.

Maddy's the first woman to twice top the singles and albums charts simultaneously, having previously done the double in 1986 with 'Papa Don't Preach' and 'True Blue'. Only two other women have managed to top the singles and albums listings at the same time — **Barbra Streisand** was the first, in 1980, with the single 'Woman In Love' and the album 'Guilty', and in 1987 **Whitney Houston** made a clean sweep with 'I Wanna Dance With Somebody' (Who Loves Me) and 'Whitney'.

'Like A Prayer' isn't only Madonna's sixth number one single, it's her seventeenth **consecutive** top ten hit — the sixth longest sequence ever. **Cliff Richard** leads the way, having reached the upper echelon 26 times in a row between 1960 and 1965, followed by **the Beatles** (24 in a row), **Elvis Presley** (23), **the Rolling Stones** (19) and **Abba** (18).

● 'Another Place And Time' is **Donna Summer's** 13th chart album in Britain. Only three women have had more — **Shirley Bassey** (28), **Diana Ross** (26) and Donna's one-time vocal partner **Barbra Streisand** (15). The list of women who've reached double figures is completed by **Joni Mitchell** (11), **Olivia Newton-John**, **Dionne Warwick** and **Joan Armatrading**, all of whom have had 10 hit albums.

● Confusion reigns over two albums that entered the compilation album chart last week. Released on the same day were rival collections each bearing the title 'Hip House'.

From Stylus Music came a 20 track

album including **Adeva's** 'Respect', **Milli Vanilli's** 'Girl You Know It's True' and **Rob Base & DJ E-Z Rock's** 'Get On The Dance Floor', whilst K-Tel plumped for a fourteen track package featuring such rarely compiled gems as... Adeva's 'Respect', Milli Vanilli's 'Girl You Know It's True' and Rob Base & DJ E-Z Rock's 'Get On The Dance Floor'.

The Stylus album is obviously better value on a tracks-per-penny basis, as both albums have identical retail prices, but many buyers may find its sound quality inferior, on vinyl at least, as it contains upwards of an hour's music, and is therefore, more tightly packed and quieter, with limited bass response and increased surface sound. Nevertheless, the stylus album stormed onto the chart at number three last week, whilst the K-Tel disc made a quiet debut at number 18.

CHARTFILE USA

'Eternal Flame' this week becomes the **Bangles'** second number one single, following 'Walk Like An Egyptian', which was the Christmas chart topper of 1986.

That song was written by US expatriate **Liam Sternberg**, who lives in London. 'Eternal Flame' was penned by the similarly surnamed **Billy Steinberg**, along with **Tom Kelly** and Bangles' leader **Susanna Hoffs**. It is Susanna's first number one as a writer, but the fifth for Kelly and Steinberg in a remarkable run which started with 'Like A Virgin', a number one hit for Madonna in 1984, and continued with 'True Colours' (**Cyndi Lauper**, 1986), 'Alone' (**Heart**, 1987) and 'So Emotional' (**Whitney Houston**, 1988).

● **Donny Osmond's** debut album for Virgin spawned one medium sized hit ('Soldier Of Love', which reached number 29) and two minor successes ('I'm In It For Love' and 'If It's Love That You Want' which both peaked at number 70) in Britain, but didn't do well enough to



● **THE BANGLES:** another flaming hit

convince the company to renew his contract.

That's a decision they may now regret, since the aforementioned 'Soldier Of Love' became a hot record in Los Angeles after several radio stations started playing it without announcing the artist's identity. Subsequently licensed to EMI's Capitol label, it was rush released, and was the highest debuting single on the Hot 100 last week at number 73. This week it jumps another 19 places to 54. It's Donny's first hit since 'C'mon Marianne' in 1976.

● Sales of records in America reached their highest ever level in 1988, just as they did here.

Singles sales rebounded slightly from 87.1 million to 89.7 million, due to the significant growth of the cassette as a singles medium. It now accounts for a quarter of all singles sales stateside,

compared to rather less than one per cent here.

Album sales streaked ahead, climbing from 619 million in 1987 (and 523 million in 1986) to 672 million in 1988.

The pattern of album sales in the states differs greatly from the UK. In both countries, the cassette is the favourite medium, but whilst it commands two thirds of the US market (67 per cent) it only just tops half (51 per cent) here. Compact Discs have caught on marginally more quickly in America, taking 22 per cent of total sales, compared to 18 per cent in Britain.

Finally, whilst vinyl remains a fairly viable format in Britain, with 31 per cent of total sales, it is becoming increasingly unimportant to American record companies, with only 11 per cent of all albums sold in America last year — that's less than one in nine — pressed on vinyl.

TWELVE INCH

TW LW

1	2	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 Records
2	1	LIKE A PRAYER Madonna	Sire
3	3	STRAIGHT UP Paula Abdul	Siren
4	4	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Brothers
5	8	SLEEP TALK Alyson Williams	Def Jam/CBS
6	14	DON'T BE CRUEL Bobby Brown	MCA
7	12	I BEG YOUR PARDON Kon Kan	Atlantic
8	7	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	Ahead Of Our Time
9	—	FIRE WOMAN Cult	Beggars Banquet
10	5	ONE MAN Chanelle	Cooltempo
11	6	TOO MANY BROKEN HEARTS Jason Donovan	PWL
12	11	MUSICAL FREEDOM Paul Simpson featuring Adeva	Cooltempo
13	15	PARADISE CITY Guns N' Roses	Geffen
14	—	THE BEAT(EN) GENERATION The The	Epic
15	13	CAN'T STAY AWAY FROM YOU Gloria Estefan With Miami Sound Machine	Epic
16	20	ROUND & ROUND New Order	Factory
17	9	HEY MUSIC LOVER S'Xpress	Rhythm King
18	—	I HAVEN'T STOPPED DANCING YET Pat & Mick	PWL
19	18	I'D RATHER JACK Reynolds Girls	PWL
20	19	GOT TO GET YOU BACK Kym Mazelle	Syncopate

COMPACT DISC

TW LW

1	—	LIKE A PRAYER Madonna	Sire
2	1	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	Epic
3	—	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
4	3	A NEW FLAME Simply Red	Elektra
5	5	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Polydor
6	2	SOUTHSIDE Texas	Mercury
7	9	DON'T BE CRUEL Bobby Brown	MCA
8	6	UNFORGETTABLE 2 Various	EMI
9	—	ORIGINAL SOUNDTRACK S'Xpress	Rhythm King
10	8	ANCIENT HEART Tanita Tikaram	WEA
11	7	STOP! Sam Brown	A&M
12	14	THE RAW AND THE COOKED Fine Young Cannibals	London
13	4	101 Depeche Mode	Mute
14	13	TRUE LOVE WAYS Buddy Holly	Telstar
15	17	TRAVELING WILBURYS Traveling Wilburys	Wilbury/Warner
16	18	CHEEK TO CHEEK Various	CBS
17	11	THE GREATEST HITS COLLECTION Bananarama	London
18	—	MYSTERY GIRL Roy Orbison	Virgin
19	12	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
20	—	BAD Michael Jackson	Epic

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

MAR 26 - APR 1 1989

UK ALBUMS

TW LW W/C

1	1	3	LIKE A PRAYER Madonna	Sire
2	2	4	TOO MANY BROKEN HEARTS Jason Donovan	PWL
3	3	6	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Bros
4	4	5	STRAIGHT UP Paula Abdul	Siren
5	5	3	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10
6	8	3	PARADISE CITY Guns N' Roses	Geffen
7	7	8	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine	Epic
8	10	6	I'D RATHER JACK Reynolds Girls	PWL
9	6	6	HELP Bananarama/Lananeeneenoonoo	London
10	17	5	I BEG YOUR PARDON Kon Kan	Atlantic
11	13	6	INTERNATIONAL RESCUE Fuzzbox	WEA
12	9	9	STOP Sam Brown	A&M
13	33	8	ETERNAL FLAME the Bangles	CBS
14	27	8	HOLD ME IN YOUR ARMS Rick Astley <i>Don't be like Bobby Brown</i>	MCA
15	24	2	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	Ahead Of Our Time
16	34	2	I HAVEN'T STOPPED DANCING YET Pat & Mick	PWL
17	18	5	SLEEP TALK Alyson Williams	Def Jam/CBS
18	11	12	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
19	16	4	ONE MAN CHANELLE	Cooltempo
20	15	6	LEAVE ME ALONE Michael Jackson	Epic
21	12	7	HEY MUSIC LOVER S'Xpress	Rhythm King
22	1	1	FIRE WOMAN Cut	Beggars Banquet BEG228
23	14	7	BLOW THE HOUSE DOWN Living In A Box	Chrysalis
24	21	4	ROUND & ROUND New Order	Factory
25	29	3	FAMILY MAN Roachford	CBS
26	20	6	THE BEAT(EN) GENERATION The The	Epic EMU8
27	1	1	CELEBRATE THE WORLD Womack & Womack	Fourth & Broadway
28	35	2	AMERICANOS Holly Johnson	MCA MCA1323
29	40	2	GOT TO GET YOU BACK Kym Mazelle	Syncopate
30	19	9	MUSICAL FREEDOM (MOVING ON UP) Paul Simpson featuring Adeva	Cooltempo
31	19	2	I DON'T WANT A LOVER Texas	Mercury
32	22	7	BELFAST CHILD Simple Minds	Virgin
33	1	1	BABY I DON'T CARE Transvision Vamp	MCA TVV6
34	1	1	CAN YOU KEEP A SECRET? (89 MIX) Brother Beyond	Parlophone
35	37	2	ONLY THE LONELY T'Pau	Siren
36	25	8	EVERY ROSE HAS ITS THORN Poison	Capitol
37	39	4	THE RATTLER Goodbye Mr Mackenzie	Capitol
38	1	1	SHE'S A MYSTERY TO ME Roy Orbison	Virgin VS1173
39	26	6	NOTHING HAS BEEN PROVED Dusty Springfield	Parlophone
40	42	2	OF COURSE I'M LYING Yello	Mercury
41	32	5	LOVE IN THE NATURAL WAY Kim Wilde	MCA
42	30	6	INDESTRUCTIBLE Four Tops Featuring Smokey Robinson	Arista
43	23	6	TURN UP THE BASS Tyree Featuring Kool Rock Steady	London
44	31	5	VERONICA Elvis Costello	Warner Brothers
45	28	5	WAGES DAY Deacon Blue	CBS
46	41	4	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard	RCA
47	36	18	MY PREROGATIVE Bobby Brown	MCA
48	61	2	BEDS ARE BURNING Midnight Oil	Sprint/CBS
49	58	2	LET'S GO ROUND THERE Darling Buds	Epic
50	78	2	DANCERAMA Sigue Sigue Sputnik	Parlophone
51	66	2	JOCELYN SQUARE Love And Money	Phonogram
52	1	1	GOT TO KEEP ON Cookie Crew	London FR25
53	1	1	BEAUTY'S ONLY SKIN DEEP Aswad	Mango MNG105
54	54	4	DON'T WALK AWAY Toni Childs	A&M
55	1	1	REQUIEM London Boys	Teldec/WEA YZ345
56	43	3	DAYS LIKE THIS Sheena Easton	MCA
57	45	4	DON'T TELL ME LIES Breathe	Siren
58	38	6	EVERYTHING COUNTS (LIVE) Depeche Mode	Mute
59	46	3	ANTI-SOCIAL Anthrax	Island
60	1	1	MONKEY GONE TO HEAVEN Pixies	45AD AD904
61	52	4	END OF THE LINE Traveling Wilburys	Warner/Wilbury
62	80	2	DAYDREAM BELIEVER Monkees	Arista
63	1	1	FEELS SO GOOD Van Halen	Waner Bros W7565
64	1	1	PLANET E K C Flightt	RCA
65	44	5	MEAN MAN WASP	Capitol
66	1	1	YOUR LOVE Hipsway	Mercury MER179
67	68	7	THIS IS SKA Longsy D	Big One
68	79	2	JANE Perfect Day	London
69	60	3	DON'T SHED A TEAR Paul Carrack	Chrysalis
70	1	1	BIRDLAND EP Birdland	Lazy LAZY13
71	50	12	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond	Parlophone
72	1	1	LIKE PRINCES DO Diesel Park West	Food FOOD19
73	27	8	HOLD ME IN YOUR ARMS Rick Astley	RCA
74	74	2	DREAMIN' Venessa Williams	Polydor
75	48	9	WILD THING/LOC'ED AFTER DARK Tone Loc	Fourth & Broadway
76	87	7	YOU COULD BE FORGIVEN Horse	Capitol
77	81	1	VOODOO RAY A Guy Called Gerald	Rhantl
78	56	7	READY FOR LOVE Gary Moore	Virgin
79	82	1	TAKE ME Adult Net	Fontana
80	1	1	ORDINARY LIVES Bee Gees	Warner Bros W7523
81	90	1	COCOON (THEME FROM 'HITMAN & HER') Timerider	Lisson
82	1	1	TWINS Philip Bailey/Little Richard	Epic 6545197
83	65	1	BLOW THE HOUSE DOWN the Wee Papa Girl Rappers	Jive
84	84	1	THE REAL LIFE Corporation Of One	Desire
85	95	1	THE GOLDEN CALF Prefab Sprout	Kitchenware
86	1	1	THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS Morrissey	HMV POP1620
87	1	1	ALL MY LOVE Hernandez	Epic HERI
88	92	1	PARANOIMIA '89 Art Of Noise	China
89	85	1	LET THE GOOD TIMES ROCK Europe	Epic
90	76	1	JUST A LITTLE MORE Deluxe	Unyque
91	1	1	CRACKERS INTERNATIONAL Erasure	Mute MUTE93
92	94	1	HARD TO HANDLE Toots	Mango
93	89	1	AFTER MIDNIGHT 2 Brave	London
94	99	1	LUCKY CHARM Boys	Motown
95	1	1	NUCLEAR ROCKET Wrathchild	FM VHF50
96	1	1	GIRL I GOT MY EYES ON YOU Today	Motown ZB42683
97	1	1	FREE WORLD Kirsty Maccoll	Virgin KMAI
98	1	1	THE LOOK Roxette	EMI EM87
99	1	1	FLESH A Split Second	London FR23
100	1	1	WHERE IS THE LOVE Mica Paris & Will Downing	Fourth & Broadway BRW122

☆ 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	20	LIKE A PRAYER Madonna	Sire WX239
2	2	7	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
3	2	7	A NEW FLAME Simply Red	☆ Elektra
4	8	16	DON'T BE CRUEL Bobby Brown	MCA
5	1	1	ORIGINAL SOUNDTRACK S'xpress	Rhythm King
6	4	3	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council Polydor	Mercury
7	3	2	SOUTHSIDE Texas	A&M
8	6	4	STOP Sam Brown	☆ WEA
9	7	28	ANCIENT HEART Tanita Tikaram	☆☆☆☆☆☆☆☆☆☆ Epic
10	10	82	BAD Michael Jackson	Virgin
11	11	8	MYSTERY GIRL Roy Orbison	☆ London
12	9	24	THE GREATEST HITS COLLECTION Bananarama	☆ London
13	14	7	THE RAW AND THE COOKED Fine Young Cannibals	□ Geffen
14	25	50	APPETITE FOR DESTRUCTION Guns N' Roses	Mute
15	5	2	101 Depeche Mode	Telstar
16	13	7	TRUE LOVE WAYS Buddy Holly	Warner Bros
17	17	2	ANOTHER PLACE AND TIME Donna Summer	☆ Warner/Wilbury
18	18	22	TRAVELING WILBURYS Traveling Wilburys	☆☆☆☆☆☆☆☆☆☆ PWL
19	19	38	KYLIE — THE ALBUM Kylie Minogue	☆ Bludgeon Riffla
20	12	84	HYSTERIA Def Leppard	Warner Bros
21	15	7	SPIKE Elvis Costello	☆☆☆☆☆☆☆☆☆☆ Telstar
22	23	24	THE LEGENDARY ROY ORBISON Roy Orbison	CBS
23	28	8	ROACHFORD Roachford	☆☆☆☆☆☆☆☆☆☆ Erasure
24	21	49	THE INNOCENTS Erasure	☆☆☆☆☆☆☆☆☆☆ Big Life
25	20	19	WANTED Yazz	Factory
26	27	8	TECHNIQUE New Order	Circa
27	26	17	REMOTE Hue And Cry	☆☆☆☆☆☆☆☆☆☆ CBS
28	22	67	RAINTOWN Deacon Blue	☆☆☆☆☆☆☆☆☆☆ Fourth & Broadway
29	31	32	CONSCIENCE Womack & Womack	☆☆☆☆☆☆☆☆☆☆ Vertigo
30	32	23	MONEY FOR NOTHING Dire Straits	□ MCA
31	29	41	CLOSE Kim Wilde	☆☆☆☆☆☆☆☆☆☆ Mercury
32	37	71	KICK INXS	☆☆☆☆☆☆☆☆☆☆ Elektra
33	36	50	TRACY CHAPMAN Tracy Chapman	London
34	24	5	THE BIG AREA Then Jerico	Capital
35	34	8	OPEN UP AND SAY . . . AAH! Poison	☆☆☆☆☆☆☆☆☆☆ WEA
36	39	23	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆☆☆☆☆☆☆☆☆ Warner Bros
37	41	18	GREATEST HITS Fleetwood Mac	☆☆☆☆☆☆☆☆☆☆ WEA
38	39	27	WATERMARK Enya	☆☆☆☆☆☆☆☆☆☆ Island
39	46	24	RATTLE AND HUM U2	☆☆☆☆☆☆☆☆☆☆ A&M
40	42	25	FLYING COLOURS Chris De Burgh	Circa
41	35	19	JULIA FORDHAM Julia Fordham	☆☆☆☆☆☆☆☆☆☆ RCA
42	38	17	HOLD ME IN YOUR ARMS Rick Astley	☆☆☆☆☆☆☆☆☆☆ RCA
43	40	45	THE FIRST OF A MILLION KISSES Fairground Attraction	Collector Series
44	43	4	RADIO ONE Jimi Hendrix	□ WEA
45	50	19	LIVING YEARS Mike And The Mechanics	Big Life/Tommy Boy
46	33	2	THREE FEET HIGH AND RISING De La Soul	Def Jam/CBS
47	54	2	RAW Alyson Williams	Atlantic
48	44	7	FOUNDATION Ten City	Geffen
49	59	3	G N' R LIES Guns N' Roses	☆☆☆☆☆☆☆☆☆☆ EG
50	48	20	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆☆☆☆☆☆☆☆☆☆ CBS
51	58	52	PUSH Bros	☆☆☆☆☆☆☆☆☆☆ MCA
52	49	5	THE LOVER IN ME Sheena Easton	☆☆☆☆☆☆☆☆☆☆ Parlophone
53	45	24	INTROSPECTIVE Pat Shop Boys	☆☆☆☆☆☆☆☆☆☆ Tabu
54	51	87	HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆☆☆☆☆☆☆☆☆ EMI
55	53	20	PRIVATE COLLECTION Cliff Richard	☆☆☆☆☆☆☆☆☆☆ Sire
56	52	10	NEW YORK Lou Reed	☆☆☆☆☆☆☆☆☆☆ Mute
57	55	104	CIRCUS Erasure	□ Ensign
58	57	23	FISHERMAN'S BLUES the Waterboys	Geffen
59	47	9	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians	☆☆☆☆☆☆☆☆☆☆ Arista
60	61	95	WHITNEY Whitney Houston	☆☆☆☆☆☆☆☆☆☆ Polydor
61	68	80	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆☆☆☆☆☆☆☆☆ Polydor
62	16	2	A GRAVEYARD OF EMPTY BOTTLES Dogs D'Amour	☆☆☆☆☆☆☆☆☆☆ Epic
63	56	73	FAITH George Michael	WEA WX225
64	1	1	CROSS THAT LINE Howard Jones	CBS
65	84	11	EVERYTHING Bangles	☆☆☆☆☆☆☆☆☆☆ Parlophone
66	70	19	GET EVEN Brother Beyond	☆☆☆☆☆☆☆☆☆☆ Elektra
67	63	6	PICTURE BOOK Simply Red	☆☆☆☆☆☆☆☆☆☆ Polydor
68	91	16	THE NEW PHANTOM OF THE OPERA Original Cast	☆☆☆☆☆☆☆☆☆☆ Island
69	81	107	THE JOSHUA TREE U2	☆☆☆☆☆☆☆☆☆☆ Polydor
70	66	111	THE PHANTOM OF THE OPERA Original Cast	☆☆☆☆☆☆☆☆☆☆ Epic
71	76	266	THRILLER Michael Jackson	Delicious/4th & B
72	69	2	LOC'ED AFTER DARK Tone Loc	Warner Bros
73	73	18	KARYN WHITE Karyn White	4th & Broadway
74	60	31	CONSCIENCE Womack & Womack	Vertigo
75	75	2	BROTHERS IN ARMS Dire Straits	

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	1	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram NOW14
2	1	3	UNFORGETTABLE 2 Various	EMI
3	2	6	DEEP HEAT Various	Telstar
4	4	5	CHEEK TO CHEEK Various	CBS
5	3	5	HIP HOUSE Various	Stylus
6	5	5	AND ALL BECAUSE THE LADY LOVES . . . Various	Dover
7	6	12	BUSTER Original Soundtrack	☆☆☆☆☆☆☆☆☆☆ Virgin
8	8	12	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆☆☆☆☆☆☆☆☆ Really Useful
9	7	9	THE MARQUEE — 30 LEGENDARY YEARS Various	□ Polydor
10	12	12	DIRTY DANCING Original Soundtrack	☆☆☆☆☆☆☆☆☆☆ RCA
11	18	2	HIP HOUSE — THE DEEPEST BEATS IN TOWN Various	K-Tel
12	10	10	COCKTAIL Original Soundtrack	Elektra
13	13	12	THE GREATEST LOVE VOL 2 Various	Telstar
14	11	7	BEAT THIS — THE HITS OF RHYTHM KING Various	Stylus
15	9	6	BRITS '89 — THE AWARDS Various	☆☆☆☆☆☆☆☆☆☆ Telstar/BPI
16	15	12	THE GREATEST LOVE Various	☆☆☆☆☆☆☆☆☆☆ Telstar
17	14	3	SCANDAL Various	Parlophone
18	16	12	NOW THAT'S WHAT I CALL MUSIC 13 Various	☆☆☆☆☆☆☆☆☆☆ K-Tel
19	17	12	THE CLASSIC EXPERIENCE Various	EMI
20	1	12	SOFT METAL Various	Stylus

☆☆☆ 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.



PIN

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