

APRIL 15, 1989 EVERY WEDNESDAY 70p, EIRE £1.07

# RECORD MIRROR



## REVIEWS

- LIVES
- ROACHFORD
- DARLING
- BUDS
- SANDIE SHAW
- ALBUMS
- SOUL II
- SOUL
- GOODBYE MR MACKENZIE
- PIXIES

## SIGUE SIGUE SPUTNIK

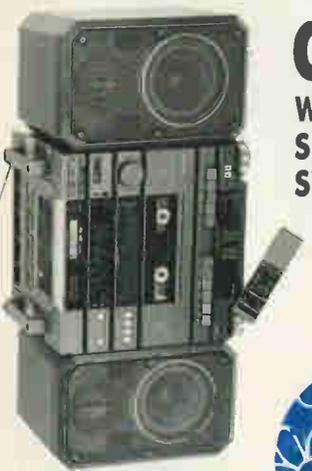
WHEN HYPE MEETS TRIPE?

## THE HOUSE OF LOVE

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



### INTEREST RATES RISING



## COMPETITION

WIN A FABULOUS SHARP HI-FI SYSTEM



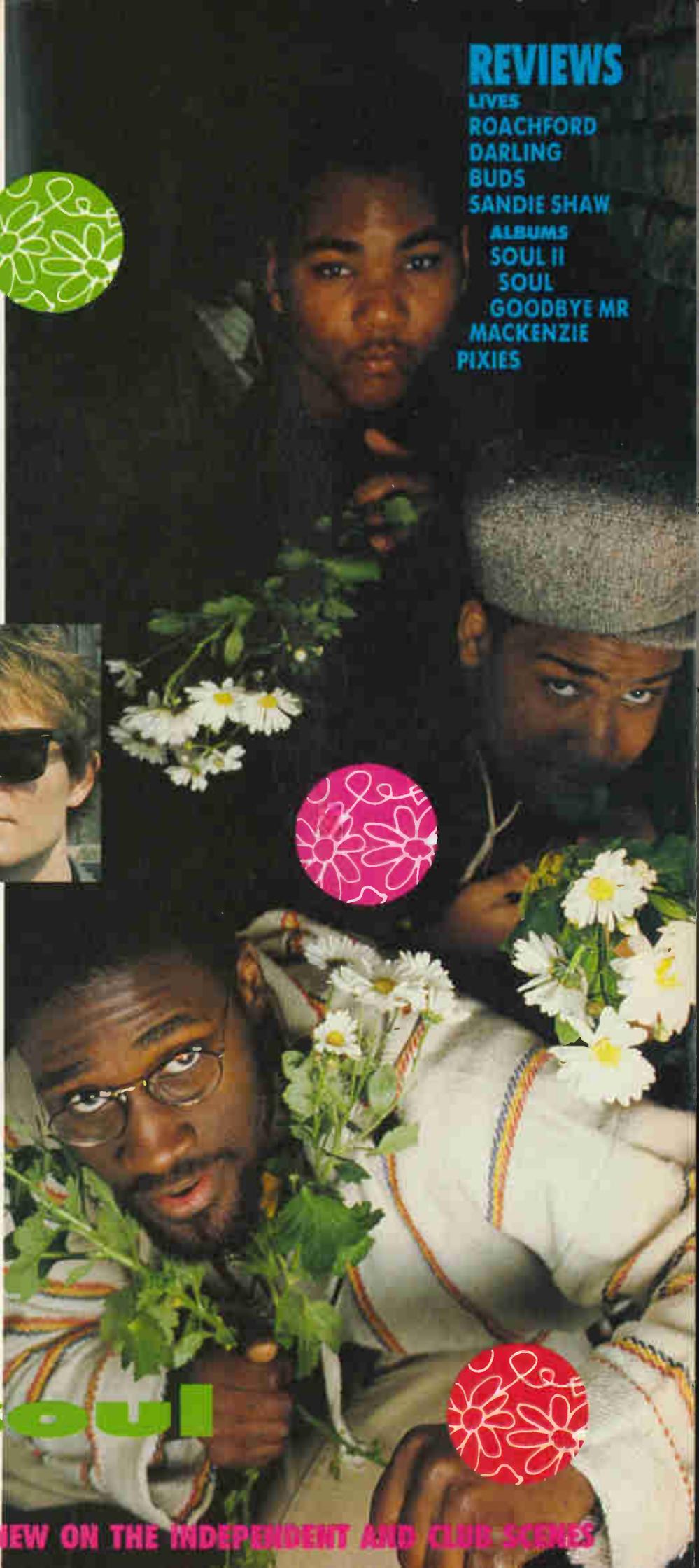
GOOD COD IT'S ...

# de la soul

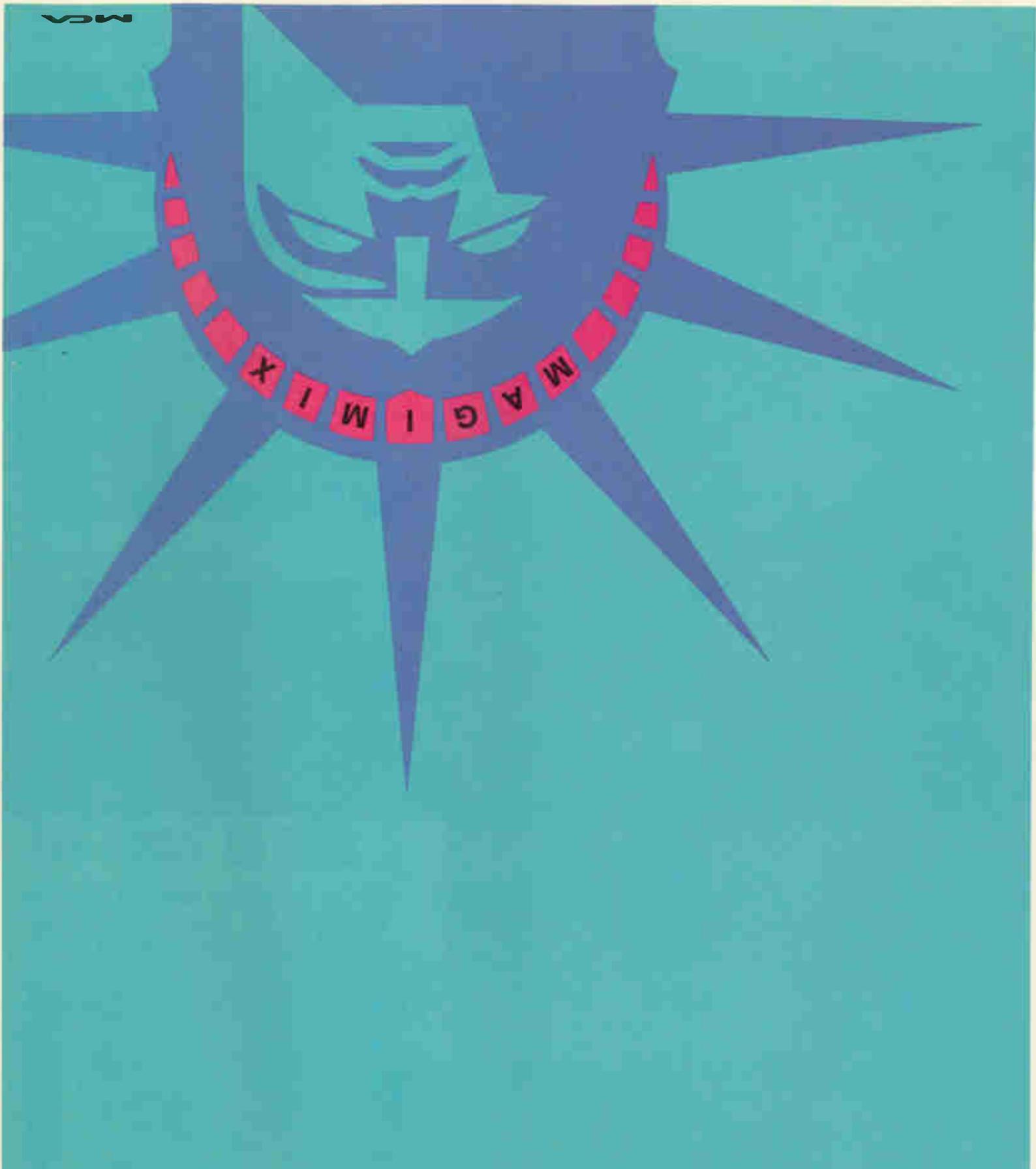
TAKING THEIR PLAICE AT THE FOREFRONT OF RAP



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



MCA



A M E R I C A N O S  
H o l l i y J o h n s o n

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Your chance to win a compact hi-fi system

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# NEWS

EDITED BY ROBIN SMITH

## LOVE IS THE DRUG

Morrissey has kissed and made up with his songwriting partner Stephen Street, and his single, 'Interesting Drug', will be out on April 17.

Originally Street had brought an injunction against the release of the single, claiming he was owed money for contributions to Mozza's 'Viva Hate' album, but the cash problems have now been sorted out and the world can thrill to Mozza again.

The flip side of 'Interesting Drug' features 'Such A Little Thing Makes Such A Big Difference', while the 12 inch also includes a live version of 'Sweet And Tender Hooligan', recorded live during Morrissey's performance at Wolverhampton Civic Hall last year.

## JESUS ON TOUR

Manic techno rockers **Jesus Jones** will be playing their first nationwide tour starting this month. Scream and scream again at Newcastle Riverside April 26, Glastonbury Murrays 27, Edinburgh Carlton Studios 28, Sheffield Leadmill 29, Manchester International May 1, Walsall Junction 10 2, Bristol Bier Keller 3, Liverpool Bluecoat Centre 5, Uxbridge Brunel University 6, Rayleigh Pink Toothbrush 8, Birmingham Burberries 9, Leeds Warehouse 10, London ULU 11.

Jesus Jones should be following up their single 'Info Freako' with another 45 very soon.

## BY ROYAL APPOINTMENT

**XTC** release their single 'King For A Day' on April 17. Taken from their recent double album 'Oranges And Lemons', 'King For A Day' is a poignant look at material gain while the flip side features 'Happy Families'. The 12 inch features a nifty extended version of 'King For A Day'.

## OH BLAST

**Holly Johnson** releases his long awaited debut solo album this month. 'Blast' will be out on April 24 and features his two hits, 'Love Train' and 'Americanos'. Other tracks include 'Perfume', 'Feel Good' and 'Success'.

'Blast' takes its name from a magazine read by trendy artistic people in the early 1900s. I much prefer Sgt Fury And His Howling Commandos myself.



## BEING THERE

**Bon Jovi**, who are currently storming their way across America on a coast to coast tour, release their single 'I'll Be There For You' on April 17. Taken from their album 'New Jersey', the video for 'I'll Be There For You' features live action shot in America and at the band's sell-out performances at Wembley Arena just before Christmas.

The flip side of 'I'll Be There For You' has 'Homebound Train' while the 12 inch has a previously unreleased live version of 'Wild In The Streets'.



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# NEWS

CONTINUED

## ● RELEASES

**Poison** follow up their mega hit 'Every Rose Has Its Thorn' with their single 'Your Mama Don't Dance', out on April 17. A special banner pack will be available, whatever the hell that is.

**Bliss** release their single 'Won't Let Go' on April 17. It's taken from their debut album, 'Love Prayer', and the flip side is 'Sweet Lovin' Child'.

**Midnight Oil** re-release their album 'Diesel And Dust' on April 17. When it was out last year it reached the American top 20, but failed to cut the mustard here.

**Cherelle** releases her single 'Affair' on April 17. The flip side features 'New Love'.

## PAINFUL

**Rob Base & DJ E-Z Rock** release their single 'Joy & Pain' this week. Taken from their highly successful album 'It Takes Two', this version has been remixed by Gail 'Sky' King, and the flip side features 'Check This Out'.

Rob Base & DJ E-Z Rock split up earlier this year, but at least E-Z will be able to enjoy the royalties. Rob is currently touring America with Bobby Brown, lucky bloke.



## ● MADONNA FIZZLES OUT

Pepsi Cola have dropped Madonna from their forthcoming campaign, and it's likely that they'll pull out of sponsoring her forthcoming world tour.

After the controversy surrounding Madonna's video for 'Like A Prayer', which many religious groups have said is blasphemous, Pepsi have decided to ditch Madonna in case her image ruins the wholesome image of their drink.

Although Pepsi had nothing to do with the video, their market researchers have found that people have been confusing it with the massively hyped TV advert Madonna made for Pepsi. "In consumers' minds there's great difficulty in determining what Pepsi did and did not sponsor," says a spokesperson.

As rum went to press, Pepsi wouldn't comment on whether Madders would be receiving her full multi-million dollar fee.

## STEP UP

**Clive Griffin**, a lad who deserves to be absolutely huge in '89, releases his debut solo album, 'Step By Step', on April 17. The album features the singles 'Don't Make Me Wait' and 'Be There', as well as 'In Another Lifetime', 'Head Above Water' and 'Love Street'.

## MORE 'NANA

**Bananarama** have added three dates to their tour, at Newport Centre May 27, Liverpool Empire 28, St Austell Cornwall Coliseum 30. Tickets are on sale from box offices and usual agents.

# GOODBYE MR. MACKENZIE



## THE ALBUM GOOD DEEDS AND DIRTY RAGS

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Capitol

## EARTHQUAKE 45

A record to raise money for victims of the Armenian earthquake is due for release this month.

**Boy George, Richard Darbyshire** from Living In A Box, **Gail Ann Dorsey** and the **Reggae Philharmonic Orchestra**, cover Marvin Gaye's old hit 'What's Going On'.

A benefit concert featuring Russian bands Zvuki MU and Avia will be held at the London Town And Country Club on May 12.

## FORGERS FOILED

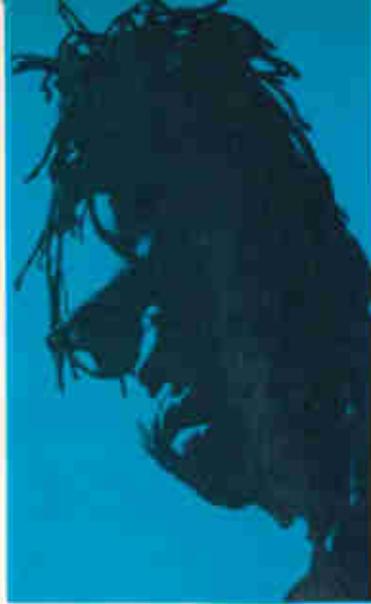
A cassette counterfeiting ring has been smashed in Birmingham. Officers from the Birmingham Consumer Protection Office swooped on a stall in the City's rag market, seizing 500 pirate cassettes, including counterfeits of albums by Kylie Minogue and the Pet Shop Boys, which were being sold at £2.50 a time.

Two men have been arrested in connection with the incident and it's likely they'll be charged with breaking copyright laws. One London trader, Ivor Birnie, was arrested earlier this year on the same charge and is currently serving a nine-month prison sentence.

## MERLIN RAPPED

Rap star **Merlin**, who's featured on the Beatmasters single 'Who's In The House', has been sentenced to six months youth custody after being found guilty of stealing cheques and cashing a stolen benefit book.

Merlin appeared under his real name, Justin Boreland, at Southwark Crown Court and denied charges of burglary and obtaining property by deception. The court was told he stole the cheques from a record company, and he also burgled a house.



## THE BIG SOUL

The quite exquisitely funky Soul II Soul release their debut album, 'Soul II Soul Club Classics Vol 1', this week. Tracks include their top five single 'Keep On Movin'', the enigmatic 'Fairplay' and 'Feel Free'.

"It's a happy face, a thumpin' bass for a lovin' race," says Soul II Soul frontman Jazzie B. "It's a sound unique to Soul II Soul." So now we know.

## TOURS

Highly acclaimed singer **Gail Ann Dorsey** starts a tour this month. She'll be playing Edinburgh Carlton Studios April 14, Aberdeen Venue 15, Dundee Fat Sam's 16, Stirling University 17, Warwick University May 2, Bristol University 4, Poole Wallisdown College 5, Southampton University 6, Brighton Sussex University 7, Sheffield University 11, Manchester University 12, London Marquee 18, Birmingham Wolverhampton Polytechnic 26, Manchester International June 10, Colchester Essex University 16, Newport Pagnell Elektra 17, Reading University 20.

**New Model Army** will be headlining an anti-fascist concert in the city's square outside the Henry Moore gallery on April 22. NMA will take to the stage at 5pm and other acts due to appear include **Attila The Stockbroker**.

**The Neighbourhood**, who have finished a tour supporting Simply Red, will be playing a one-off date at the London Town And Country Club on April 26.

**Big Country** have added a couple of dates to their tour. They'll be playing the London Town And Country Club on May 17 and 18. Tickets are on sale now.



# TEN CITY

*devotion*

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# BABBLE

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

● As revealed in last week's Sunday Times Magazine, Elton John is the 158th richest person in Britain. Elton is apparently worth a staggering £40 million — which is a lot of money, but only half of what Paul McCartney has in his Abbey National Bonus Builder account. The report goes on to detail Elton's fortune — he has a mansion in Windsor which includes within its walls a 100 seat theatre, plus quite why he wants a chandelier over his swimming pool I don't know — but he has. He also owns six Bentleys and two Hazel O'Connor LPs. Here we see him wearing his latest purchase, an £8,000 Italian designer suit and some candles — a snip at £19.99 from the Reject Shop in Slough. Sadly, despite his gigantic wealth, Watford Football Club are still crap.

Those well groomed chaps **Bros**, not content with manufacturing socks, boxer shorts and novelty sunglasses bearing their logo, have just launched their own line of "professional hair care" products. The set of three includes Bros Styling Cream, Bros Conditioner and Bros Shampoo. Perhaps they should stop making records and just release a new cosmetic product every couple of months instead. Other pop grocery items you might be interested in are **Yazz**-endorsed alphabet spaghetti, released in the late summer, a **Brother Beyond** breakfast cereal, and hot on the heels of **Elizabeth Taylor** and **Billie Jean King**, **Madonna** has hatched plans for a perfume bearing her name.

All this could make working in a supermarket quite a glamorous job I suppose, not that it isn't already of course. The checkout girls in Waitrose on the King's Road have become very blasé about the internationally known pop stars who regularly wheel their trolleys around the store — **Bob Geldof**, **Patsy Kensit** and the bass player from **Breathe**. Last week, for example, the young lady at till 12 told **Richard Darbyshire** of **Living In A Box** that she couldn't serve him because he had more than eight products in his basket! The cheek!

Elsewhere, on the other side of London one of my undercover agents spotted none other than **Jason Donovan** in a Homebase DIY megastore. He purchased a litre of Crown Plus 2 "Brilliant White" paint, a packet of polypeel and a wallpaper stripper knife. It transpires that Jason has purchased a flat in North London, so enamoured is he with us rockin' and-a rollin' English folk.

**Mark Moore**, DJ extraordinaire of **S'Express**, has been given a video camera by a TV company for a week and asked to make a documentary of his life. The documentary, we understand, consists

mainly of records spinning around a turntable and shots of Mark visiting his local 7-Eleven shop and blowing up various sundries in their microwave. Mark tells us that "eggs are best, they make a big bang", he also recommends chewing gum, pork pies left in their wrapper and **Mighty White** baps, all of which explode under the infra-red heat.

**Echo And The Bunnymen** still haven't confirmed the replacement singer for the departed **Ian McCulloch**, but they are teaming up with the two behaved vocalists from **B-52's** to record a special one-off single. Mac, meanwhile, is recording his debut solo album in Paris.

The B-side of the new **Cure** single is entitled 'Babble'. Robert — you're such a sweetie.

**Kylie Minogue** fans will be chuffed to hear that from April 23, ITV are re-running a soap opera she appeared in when she was 12 called 'The Henderson Kids'. Kylie's younger sister **Danni**, also a bit of a star in Aussie, is about to release her debut single in Britain.

Ex-**Sex Pistol John Lydon** met up with his former **Pil** bassist **Jah Wobble** a couple of weeks back.

Wobble has given up his musical career and is now a ticket collector at Covent Garden tube station — which is how the pair met up with each other. Whoever operates the VDU at 'The Chart Show' HQ is an avid Babble reader — twice now they've printed one of my stories in those brightly coloured boxes. How do I know they're my stories? 'Cause I made them up that's how. Ha!

Well, I don't know about you but I think **5 Star** coped very well with the torrent of abuse that met their ears when they picked up the phones on last week's 'Going Live'. "Hello Graham," chirped **Sarah Greene**, "have you got a question you'd like to ask 5 Star?" "Yeah," he replied, "why are they so f\*\*\*ing crap?"



Talking of TV, have you seen the new 'Studio Line' advert? You know the one "Splitz fit for quick splits click", that one. Well, I'm reliably informed that the singer of said jingle is none other than **Holly Johnson's** brother-in-law!

Possibly the most amazing news story to land on my desk this week is the tale that **Shakin' Stevens** and ex-**Undertones** singer **Feargal Sharkey** are planning to record a duet together. The couple, who'll be releasing the single under the name **Shakey Sharkey**, denied all knowledge of this story when I met them in Tesco's last week.

A very disgruntled **Rick Astley** left a message on my answering machine threatening legal action if I mentioned his name alongside high street men's store Concept Man again.

Ex-'Give Us A Clue' regular **Una Stubbs** met up with **Wendy James** from **Transvision Tramp** while out jogging in Hyde Park at 5am last Thursday. Apparently the pair had a giggle and they proceeded to jog around the Serpentine together. Meanwhile, Wendy's loveurrr, **Roland Rivron**, has upset the talented punky vocalist again. Arriving home late one evening after an exhausting pub crawl, Rivron forgot where the toilet was in Wendy's flat and proceeded to relieve

himself in the washing machine.

And on that savoury note I bid you a fond farewell from popland's bedside. See you in seven days.

## THE BABBLE POSTBAG

**Jonathan** from Carshalton writes to inform us that he spotted "**Su Pollard**, and her husband, having a quiet drink in a back street pub in Islington". Which isn't very exciting really. But, he also saw "**Neil Tennant** arguing with a traffic warden in Bloomsbury Square".

Far more interesting is "**Mick Hucknall** looking at women's lingerie in Debenhams, Manchester", according to **Susan Hartman** of **Macclesfield**. Or even **Brother Beyond's Nathan** "buying a bar of Palmolive in Superdrug", one of **Rose McPeterson's** gushiest moments, for she "melted and fell into a shampoo display".

**Gary Bower** of **Stoke Poges** says he saw "**Andrew Roachford** dancing at a friend's party", but it's a pathetic lie. **Tim Burns** of **Oxford** says "people keep mistaking me for **Howard Jones**, but I look nothing like him", which is rather strange. Finally, **X** of **Birmingham** reveals that they "once kissed **Marc Almond**".

Have you snogged someone famous? Have you ever met anybody from a TV quiz game whilst jogging in Hyde Park? Perhaps you've bumped into a pop singer in your local library. If you have, or if you haven't, join the legion of **Pop Spies** by jotting down your sightings and sending them to **BABBLE**, rm, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

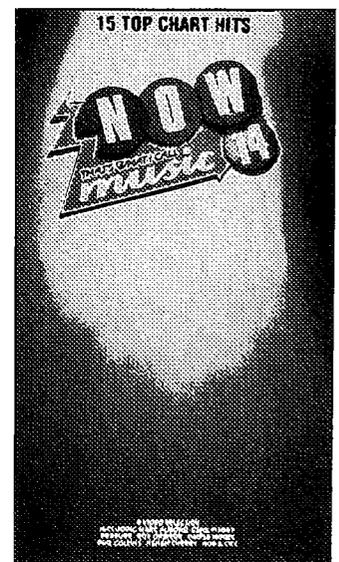
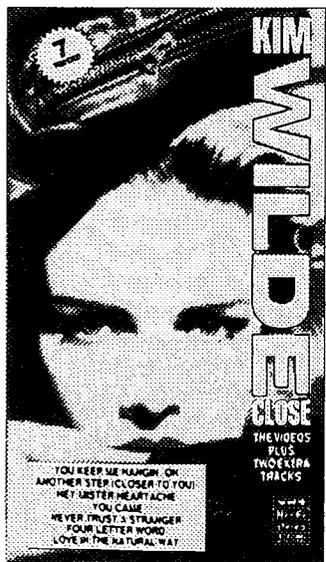
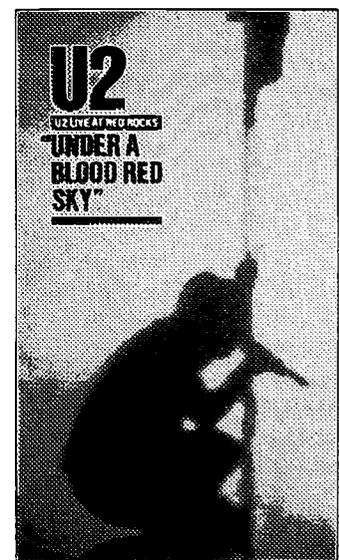
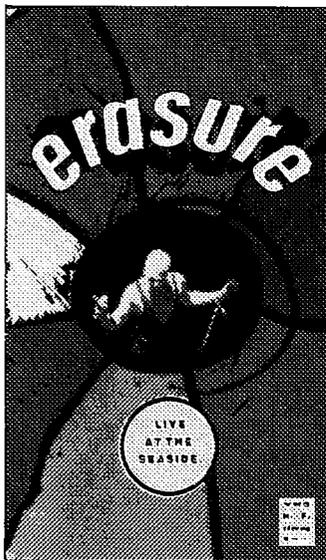


● David Bowie in the queue at the new Sainsbury's in Camden Town last week

## BUZZ ...

**David Bowie** has formed a band called the **Tin Machine** and will release an LP in June ... **Green** pressure group **ARK** are set to release an LP including tracks from **Womack & Womack**, **Erasure** and **Bomb The Bass**, among others ...

Erasure and Kim Wilde are now in Woolworths.  
Watch them kick and scream.



Kim Wilde - Close

Video £7.99

Erasure Live - Innocents

Erasure - Live at the Seaside

U2 - Live Under a Blood Red Sky

Now 14

Videos £9.99 each



All items subject to availability

**WOOLWORTHS**



## shout to ▲ the top

Look, it's gonna happen sooner or later so why don't you good people out there in popland start loving the **Senators** now? After all, you don't want to be the last person on your street to have an inflatable Jim Kitson security doll or a Mick Kitson impish pop devil mascot do you? The Senators have just released their groovy single 'Man No More' which swings Staxily along in an almost Graham Parker fashion with sassy brass colliding head on with the Kitson brothers' sweet vocals. Senators experts here at rm towers still reckon the boys' best moments are to be found on the debut LP 'Welcome To Our World', but for now 'Man No More' is a mouth-watering taster. If you don't agree, Jim might just pop round to your place to give you a bit of drill instruction — don't say you weren't warned.

## bangles flaming top ten

- 1 'Once Bitten Twice Shy' Swan Vesta Williams
- 2 'Cigarette Lighter Shade Of Pale' Procul Harum
- 3 'Bunsen Burner Rubber On Me' Gap Band
- 4 'January' Pilot Light
- 5 'High Fidelity' Kids From Flame
- 6 'Hot Hot Hot' Arrow



- 7 'Disco Inferno' Sylvester
- 8 'Your Central Heating Heart', Hank Williams
- 9 'Fire Lighters' Crazy World Of Arthur Brown
- 10 'Sound Of The Suburbs' the Embers

Compiled by the Lucifer Loonies

# INDEX

EDITED BY ANDY STRICKLAND



## competition ▲

You remember **Duranduran** don't you? Simon and the boys have stepped out of the limelight in recent times as Bros mania takes over from the army of Duranies that used to camp outside the band's London record company offices, but now they're back with a UK tour and a single in the shape of 'Do You Believe In Shame'. To prove that there are still those who love the band, we've lined up a rather generous competition for those of you who still find yourselves singing 'Planet Earth' in the shower now and again. We've got 10 limited edition 10 inch copies of the single, 10 Simon Le Bon T-shirts and 10 rather nice Duranduran World Books with over 250 photo-packed pages covering the band's recent world tour and their minglings with the rich and famous the world over. The 10 lucky winners will receive one of each of these prizes and all you have to do is correctly answer this question.

What is the title of Duranduran's current LP  
a) 'Big Thing', b) 'This Thing', c) 'Big Boys'?

Send your answers on a postcard to rm **Duranduran Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by April 24.

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with contributions this week from Tony Beard

## the wheel thing



Kevin McDermott is the type of young man who possesses the sort of stubborn self belief in his own talent that invariably pays off in the long run. With a history that stretches back over a decade, the Glaswegian singer/songwriter/guitarist has bided his time with local hopefuls, busked all over the world, appeared on 'The Tube' and made friends in high places. The result of this lengthy apprenticeship is there for all to hear on the Kevin McDermott Orchestra's debut single 'Wheels Of Wonder', a grandiose sweep of guitar and vocals which steers well clear of the more pretentious end of the spectrum. Kevin's vocal evokes memories of great country singers and coupled with one-time Pretender Robbie McIntosh's clean guitar lines, the single seems destined to bring some reward for the man's persistence.



**crocodiles have eaten all the sharks!**

Strewth! We reckon **Midnight Oil** are about to have a hit with the re-release of their naggingly catchy 'Beds Are Burning' single. The Australian band have spent the last year basking in the accolades surrounding their LP 'Diesel And Dust', which broke all sorts of records Down Under: most surfers queueing outside a record shop; most popular request on Ayers Rock Radio; highest jumper since Skippy; most powerful release since Allan Border's course of laxatives — that kind of thing, you know? The band, led by the charismatic Peter Garrett, are well known back home for their concern for environmental issues and their backing for the Aboriginal land rights campaign, all of which have made them a thorn in the side of the establishment and a hugely successful and powerful force in the nation's artistic circles. Just watch the single go!

## win black tickets competition

As a special extra treat we're offering you the chance to win a pair of tickets on Black's British tour. Dates are April 24 Cambridge Corn Exchange, April 25 Royal Albert Hall, April 26 Manchester Apollo, April 28 Liverpool Empire, April 29 Newcastle City Hall, April 30 Glasgow Theatre Royal, May 1 Nottingham Royal Centre, May 2 Folkestone Leas Cliff Hall. There are two pairs of tickets for each show plus a copy of Black's 'Comedy' LP to go with each pair. Winners will be the first two cards for the relevant date to be drawn out of the hat after the closing date of Tuesday, April 18. Send entries or a postcard to Immediate, 55 Fulham High Street, London SW6. Please state which date you would like to attend.

# From out of the blue

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# Blue Magic



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# INDEX

CONTINUED

## rock 'n' roll mutha?

Kirsty MacColl is as un-rock 'n' roll as they come. The only thing she really has in common with legendary metalsters Bad News is the way she'll throw up before a gig, not because she's out of her skull on drink 'n' drugs, just that she's nervous.

"I have to be responsible now I've got children. I can only be reckless at certain times," she says.

**FAIRYTALE STUFF**  
Polite she most certainly is. Polite, though, to the point of disinterest.

"I can't see why anyone in their right mind would ever want to do an interview," she spits. "Except a journalist..."

Kirsty, you may recall, sung on the Pogues' 1987 Christmas hit, 'Fairytale Of New York'. If you catch a snatch of 'Closer To God', the flipside of her new rough 'n' tumble firecracker of a single, 'Free World', you'll realise they left their mark after Kirsty toured with them, doing backing vocals. Riotous, was it?

"Hardly. A couple of them drink but that's not unusual out of a bunch of eight guys. It's a large group, you shouldn't generalise. That's a load of boring old nonsense anyway. They're great musicians, anything else is superfluous."

Back in '77 Kirsty was a hippy in

punk's clothing, eager for kicks and bored with the schools of Croydon. She did the obvious thing and became a pop star. 'There's A Guy Works Down Our Chip Shop Swears He's Elvis' was the one that did it together with 'They Don't Know' and a re-vamping of Billy Bragg's 'A New England'. And then nothing. Well, almost. Kirsty fell in love with producer Steve Lillywhite (of Simple Minds and U2 fame, and who produced her new LP 'Kite'), started a family and became a backing singer. The artist in her was struggling... and worrying.

"I spent too much time on other people's work. My ideas went completely, the longer it went before I got down to writing the worse it got. It's such a relief to have finished the LP and the best thing about it is that I don't have to apologise to anyone if I play it to them!"

**THE POP BRIDESMAID**  
Kirsty, if she wasn't entirely forgotten by the kids, had become merely famous by association. She was a pop bridesmaid, helping out while others had the hits. Although 'Free World' should change all that, it's a fair enough description, but one that's angered Kirsty.

"It's like saying Tracey Ullman's famous 'cause she did my song." ('They Don't Know'). "It's because she's a great, funny actress."

"If you like working with as many interesting people as possible you don't go round worrying about whether they're more famous than you. You'd never achieve anything."

'You Just Haven't Earned It Yet Baby' is the latest MacColl/famous

person collaboration. This time it's a cover of a Smiths song. It should be the last for a while though. "I've almost run out of people I admire. There's only Brian Wilson left."

**WHO CARES?**  
Kirsty MacColl isn't "that bothered" about becoming a pop star again, her family's more important for a start, and she'd never consider appearing on 'Blankety Blank' because she's "not that desperate". Kirsty wants success, sure, but it's not a necessity. She's in no mood to be a celeb.

"I don't need that kind of hassle, people nudging each other and pointing at you when you go shopping. It's not on."

Pity 'Free World's so good then, isn't it? (TB)

**earbenders**  
**Andy Strickland**  
'Down By The Jetty' Wilko Johnson (live at the Royal Standard)  
'Big Sky' Hurrah! (Kitchenware 45)  
'Paper Thin Hotel' Close Lobsters (Fire B-side)

**Tim Nicholson**  
'Americanos' Holly Johnson (MCA 45)  
'Sea Of Time' Rainbirds (Mercury 45)  
'Calamity John' Hue And Cry (Circa 45 B-side)

**Henry Williams**  
'Baby It's You' the Pastels (Chapter 22 45)  
'Wheels Of Wonder' Kevin McDermott Orchestra (Island 45)  
'The Mercy Seat' Ultra Vivid Scene (forthcoming 4AD 45)

## GREAT POP THINGS → The ANITA TIKTOKMAN Story: SHE TRIED TO CHANGE THE WORLD WHILE DOING HER 'O' LEVELS!! by COLIN B. MORTON & Chuck DEATH



Tania Tiktokoman was not interested in midnight feasts in the dorm or crushes on prefects. Instead she listened to Joni Mitchell going on about how crap it was being a rich pop star snogging lots of pop stars.



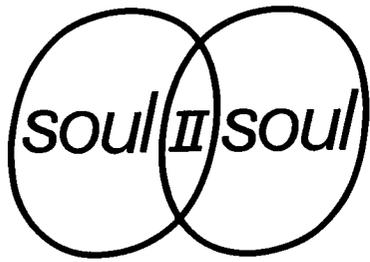
Tabitha Tiktokoman soon realised it was quite easy to do this herself, so she did a gig in the Tight Fiddler. Neasden was rocketed to the top by people who wondered how one so young could have so much whinging SELF PITY in her...



So great was Tanika Tanktopbottom's resemblance to the LATE Elvis Presley (only thinner, with a wig on) that a series of Elvis sightings were reported around her home in Basildon Bond, Hampshire.



Tirana Teknocratic's big hit was 'Twistin' My Sobriety' by Chubby Checker. Such was her fame that she took to fining people £50.00 if they got her name wrong. (That's why we've been so careful)



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**"I MEAN, GOD — IF WE COULD EVER MAKE A RECORD LIKE 'EVERY BREATH YOU TAKE', WE'D BE CHUFFED"**

Well, wouldn't you be worried? A few weeks after witnessing House Of Love singer and face Guy Chadwick on TV's 'Snub' doing a fair amalgamation of the creased brow artist and Private Eye's Pseuds Corner, your intrepid reporter is ushered off to a lunch-time pub to discuss life, the universe and the collected works of the Rolling Stones amid the portable phones and portfolios of London's City set.

But Guy's not really that pretentious and bass player Chris's brisk order of an extra thick and greasy bacon sandwich banishes the prospect of a canter through post modernist art or such. Not that this prevents the Porky Pink lunch order from taking on a sinister significance when Chris reveals he's been up half the night watching 'Hellraiser'. A 'meat is murder' interview this most definitely ain't!

I doubt if vegetarians could have recorded last year's superb 'Destroy The Heart'. A record that sounds as if it were recorded in the eye of a storm, the House Of Love's greatest hit still kicks up dust months — and thousands of airings — later.

But then it would have to really, because it's taken them eight long months to serve up its successor, 'Never'. That one single caused such waves that the band were able to offer themselves up for a major recording deal and double their audience almost without lifting a finger. Now it's time to pay the Ferryman.

"At the beginning of last year we were seriously wondering if there was any

point in carrying on with the band," remembers Guy. "Being in a band is such a pain in the arse almost all of the time that it's very hard to find reasons why you do it a lot of the time. Even when things began to happen we were so busy preparing for a tour that even though we got our first music paper covers we were away from it all and certainly not rushing out to buy the papers every week, because we couldn't."

Chris wipes the grease from his chin. "Even when we signed our deal we didn't have any chance to get excited about things because we were on our way to a gig in Manchester and then back off on tour for a month."

While the band played their way around the concert halls of Europe and came to terms with stepping up and on from Creation Records, the single 'Destroy The Heart' and the nation's critics were ensuring the band's stature ballooned. By the end of the year the House Of Love were a very different proposition.

"In December we were sitting around surveying the year, feeling really quite confident. Then we recorded some demos for the new album and they were terrible," says Guy. "Don't know why really — too confident, wrong studio, usual things, you know? It took us two months to get over that and go back to work because the main reason we signed to a major label was because we needed that pressure put upon us to make sure we weren't going to sit back and relax.

We needed a challenge at that point because if we'd stayed on Creation our next album could have been a bit dodgy, I think.

"We could have got really big headed at one time but now we just want to make a great album. You talk about 'Destroy The Heart', but we feel 'Christine' is easily the best thing we've ever done. 'Destroy The Heart' wasn't exactly an unimportant recording, but we did it blind to some extent. It was a fluke really and we don't see it as a milestone at all."

The result of the band's first recordings for some time is the single 'Never'. It's not as fiery an offering as 'Destroy The Heart', more a product of the time and space the band are now able to afford to invest in their work.

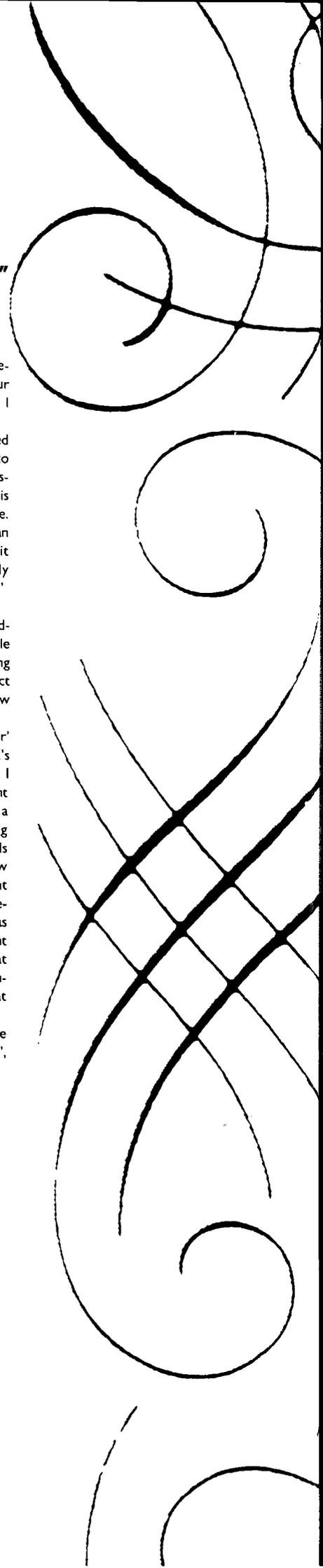
"It took a long time to record 'Never' and we're still not sure whether that's the way we want to work in the future. I remember we were at a very low point when we did it and in future we'll be a lot more positive and optimistic. Having said that, it sounds great; it still sounds like the House Of Love, as will the new album even though we're using different producers for different tracks. We definitely want to develop as a group. I was watching all the Police videos last night and the first two singles sounded great then it got really dodgy and then suddenly they began to make these really great sounding records.

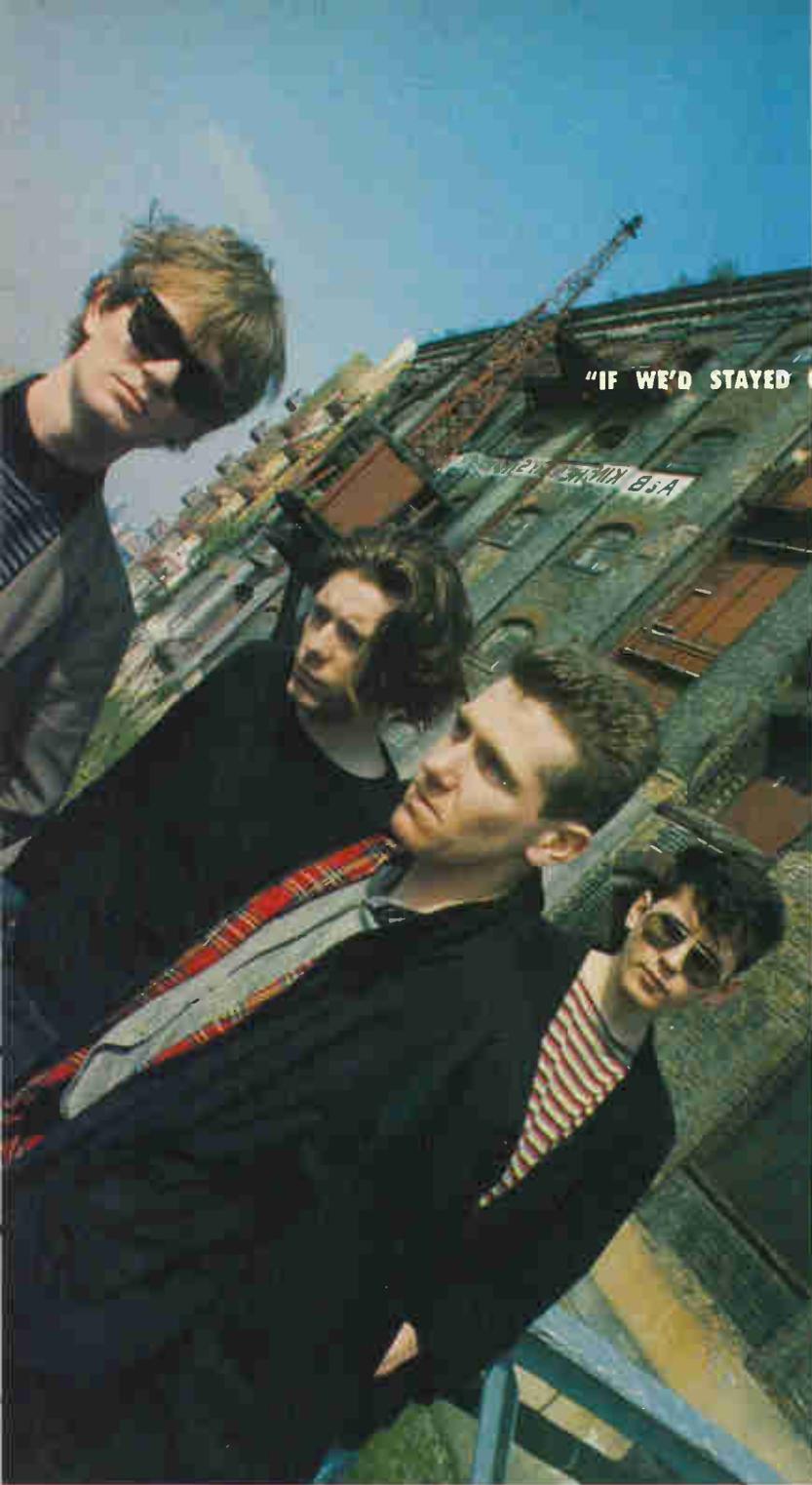
"I mean, God — if we could ever make a record like 'Every Breath You Take',

# house soon is now

**As interest rates skyrocket and the property boom deflates, there's one house that is poised for record sales on the open market. House Of Love make their major label debut this week with 'Never' and destroy the myth that they are one-classic-wonders.**

**Andy Strickland (words) and Martyn Strickland (photos) do a quick survey**





"IF WE'D STAYED ON CREATION OUR NEXT ALBUM COULD HAVE BEEN A BIT DODGY"

we'd be so chuffed!

"It takes time to reach the point where you understand yourselves to that extent and the confidence those records have, I find awe-inspiring. We want to go for that control but at the same time we will always have whatever it is in us to produce what the people who like House Of Love records like about us."

And what is that Guy?

"I think what people like about the House Of Love is the emotional content in a familiar sounding context. There's nothing difficult about the band — we go for it in our own way, but at the end of the day we don't make music in the same way as My Bloody Valentine or Sonic Youth. We're not trying to be avant garde; not trying to break sonic barriers or something. We just want to make what we consider to be good rock music as original as we can possibly make it within the context that we work. So far I think it's always come across."

"You shouldn't be too precious about the way you view yourselves as a group. We've never been very objective about ourselves at all, we've always known that we were really good and that we had something that a lot of other bands don't have, but we never really had a fundamental grasp of what we're about and I hope we never do."

**T**he House Of Love have timed things just right. By accident. The English rock audience is crying out for a young(ish) band that doesn't neces-

sarily demand a tribal compliance from its fans a la the Mission or the Wonder Stuff. After all, not every young woman in Britain wants to dye her hair purple and dance like a hippy. Not every young man wants to wear black cotton drills and a Balham T-shirt, right? The new Bunnymen/Smiths audience is going to lap up Guy and the guys.

"Our audience is probably twice as big now as when we last released a record," reckons Guy. "There's definitely a large potential audience out there for us to sell loads more records than we do now. Our audience is great, actually. There's never any fights or anything like that."

The House Of Love will be very successful in the big league. Not only is the band up to the challenge, but Guy's dabbled with the big boys before when signed to Arista in a previous musical incarnation. He knows how to get things done within the framework of a major label. And if they don't and the House Of Love go the way of earlier ambitious Creation acts who failed to adjust, well, we'll still have 'Destroy The Heart' and their self titled Creation LP to enjoy.

"I think as we develop and more people get into the band, I think they will always go back to that album. It will always be there to remind people that we were an independent band and we did actually get something out of independent music and hopefully put something back in as well."

There you go Ferryman. Keep the change!



# J.J. FAD

## SUPERSONIC

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Continuing our occasional series of musings on the madness of modern living by the Moore Man

Two dull teams are playing a dull game on a dull 'Match Of The Day'. It is so dull that even John Motson is struck dumb. As the ball is hoofed mindlessly into the stands for the umpteenth time, the comatose crowd is inexplicably galvanised into a sudden, single chorus. "JIM-MY HILL IS A HO-MO-SEX-U-AL" echoes clearly throughout the land, bringing fresh cheer to jaded spectators, and causing Motson to rush blindly into a faltering ad-lib on the greasiness of the park.

Yes, the Football Chant, a multi-headed beast, now boorish, now witty, now tiresome, now blatantly offensive, sometimes a heady cocktail of all. From the Elgar-inspired "We Hate Nottingham Forest" of old, to the modish "Ee-yore", the history of the Chant is one of constant invention and extension.

There is now a chant for every occa-

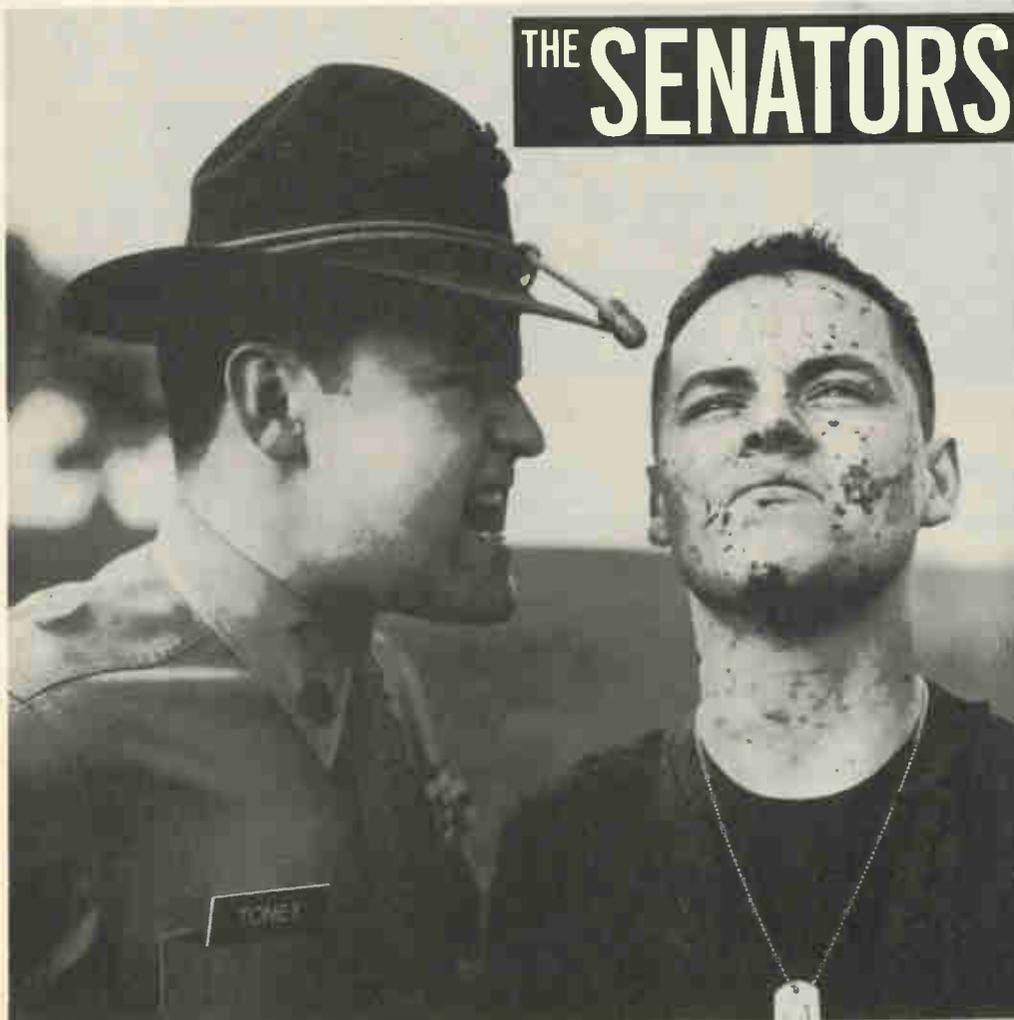


This week: to celebrate **Éi Records'** '2-4-2' collection of tacky football songs — and as it's the FA Cup semi finals — T.S.P Moore looks at the exciting world of the football chant

sion. In the last three years, millions have followed the progress of those refrains specifically tailored to intimidate goalkeepers as they cue up a goal kick. Beginning as a simple "Woooooo", cut off abruptly as foot struck leather, this soon acquired an "Aaaaagh" which accompanied the lofted ball, and has now been embellished with a "You're Shit" betwixt "Woooo" and "Aaaagh".

Questionable refereeing decisions are invariably greeted with a round of "Who's The Wanker In The Black", to the same tune as that addressed to prematurely-departing rival fans, "We Can See You Sneaking Out" (an alternative to the Auld Lang Syne-derived "Bye Bye (insert name of two-syllable club)").

Happily, there has in recent years been a decline in odiously racist chants (although Tottenham are still subjected to much virulent anti-Semitism) and, to an



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"THE ONLY NEW MAN SONG  
YOU'D CONCEIVABLY EVER WANT  
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"STUNNED AND STUNNING,  
SUNG FROM THE EYE OF A STORM,  
IT HAS AN UNNATURAL, COMPELLING  
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CLOTHES THAT JUST DON'T FIT."

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# don't answer that door

IT'S TSP MOORE

extent, in those directed at flamboyant individuals such as Paul Gascoigne and Elton John. Hand in hand with this has been an increase in the self-deprecating "You Thought We Were Shlt, You Were Right" and "England's Number 12".

Nevertheless, regional antagonism persists, evidence of the vast north-south chasm. Relevant compositions include "He's Only A Poor Little Cockney", and "In Your Liverpool Slum", which spawned the immortal couplet "You look in the dustbin for something to eat, you find a dead cat and you think it's a treat". Unfortunately, the north has yet to develop a convincing riposte to the effective massed humming of the Hovis ad.

At certain grounds the Chant has become an end in itself, a ritual display completely unrelated to events on the field or even football itself. West Ham's "I'm Forever Blowing Bubbles" is something of

a mystery, and moreover is certain to offend Michael Jackson. Chelsea pioneered the soul-destroying "One Man Went To Mow", which, in its entirety, requires about eight minutes of incident-free football (which is probably why... etc.), as well as playing host to the perplexing "Celery, Celery, If Your Missus Don't Come, Tickle Her Bum With A Bunch Of Celery".

Chanting remains largely a British occupation. Increased coverage of continental matches has revealed the Anglo-derivation displayed by those few who do serenade their fellow spectators. Germans bellow "Deutsch-land Hoo-li-gan". The Dutch rarely venture beyond repeated choruses of "Har Vigo, Har Vigo, Har Vigo". Shortly we can expect to witness Internazionale Milano die-hards bravely launching into a debilitating round of "Geeve Us An I".

So, what developments await us here

in the Land of the Chant? Choristers are sure to continue to build on their awareness of mass vocal effects, as shown by the spread of the harmonised Big Hum, and the pleasing alternate-upper-and-lower-tier stereophonics displayed by the likes of "Georgie Graham's red and white army" (sung to the tune of old Seventies stalwart "You're Going Home In A F\*\*\*ing Ambulance", this has borne some of the most ridiculous chants of modern times, from the Chelsea 1986-away-kit-inspired "Johnny Hollins' jade and white army", to the King of Unwieldy Scanning "Johnny Lyall's claret and blue army").

My tip for next season is the revival of a personal favourite, a whimsical adaptation of 'My Old Man Said Follow The Van', wherein a young boy greets his father's exhortations to become a fan of any two-syllable rival team with a vile torrent of mindless abuse. Can't wait.

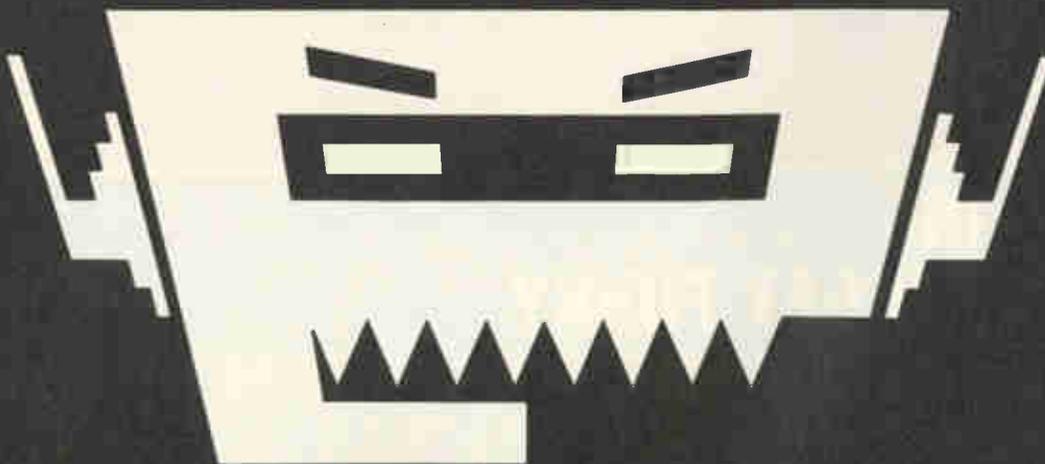


Artist: POP WILL EAT ITSELF



Title: Sucker

Released 10th April



PWEI ON PATROL

April 29 Sheffield University 30 Redcar Bowl  
May 1 Glasgow Govan Town Hall 2 Liverpool University 4 Leeds Polytechnic 5 Manchester International II  
6 Oxford Polytechnic 7 Bristol Studio 9 London Kilburn National 10 Birmingham Hummingbird 11 Leicester Polytechnic  
12 Guildford University 13 Folkestone Lea Cliffs Hall





EDITED BY TIM JEFFERY

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

## FUNTOPIA

Utopia — a state or place of ideal perfection. Funtopia — a trio playing the state of the art in a clubwise direction.

Their spiritually uplifting single, 'Freedom', came about through a chance encounter with Jimi Polo in an Algerian restaurant. Diner Jan elaborates: "We were very impressed, he just came in and set up his keyboard, and started without a mic or anything; and we just thought, yeah!" A few bowls of cous-cous later, 'Freedom' got its release.

Funtopia share a lot in common with Marshall Jefferson, in that they don't rely on a computer; they sample, but then play the parts by hand. Despite being fans of Marshall's they've got one reservation. "You know what's wrong with him?" intones Martin. "He's got a bloody beard!"

Beardism aside, things are on the up and up for Funtopia, their last single, 'Beautiful People', has been remixed by Todd Terry and is released on Warlock in the US later this month. With an album and some live dates to follow in June, the boys are hoping to win people over with their friendly technology.

Funtopia — an ideal state to be in. (MF)

## ITCHY RICH ▶

If I mentioned go-go you'd probably go-go off and do the crossword, but **Richie Rich's** latest scratch fusion, 'Rockin' On The Go Go Scene', is worth a listen even if only for its spot-the-sample entertainment value. Everything from Trouble Funk to Rob Base and Lyn Collins are furiously crunched together in a slightly overcrowded but still fabulously smokin' bone shaker. Richie's forthcoming album is nearly finished too, with the tentative title 'All That Scratching's Making Me Rich!'. Not surprising really, considering he's remixed De La Soul's first British release, had near top 40 hits with 'Turn It Up' and 'My DJ Pump It Up Some' and seems to be signed to three or four different record labels. He'll be calling himself Richie Stinking Rich soon.



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# NCE



## B O D Y D O U B L E

Did you know that Kevin Saunderson, the man who makes up **Inner City** with the wonderful Ms Paris Grey, is a computer? Well, he's not actually! But sometimes his brain acts like one. For the last few months he has been living and breathing beats. Kevin has just finished an Inner City album, called 'Paradise', to be preceded by a new single — 'Ain't Nobody Better', as well as working on various other projects.

"Sometimes I even dream about a beat, and next day it comes out of me. Like storing something on computer, it's stored inside of me." Kevin recently remixed New Order's 'Round And Round' single, Detroit-stylee, and back home in Motor City he has his own independent Techno dance label, KMS, to worry about. Kevin has also spent plenty of time keeping up with all the different versions of the New Beat anthem 'Rock To The Beat' coming out of Europe. He was responsible for the original of that track under the pseudonym Reese And Antonio. But the major project is still most definitely Inner City. 'Ain't Nobody Better' is destined to follow 'Good Life' into the pop charts. It's another monster dance groove with a real commercial edge, with maybe a bit more of a garage sound than the previous releases. But you won't find Inner City delving any deeper into that particular kind of groove.

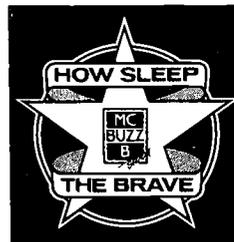
"You can't really have a party with Garage," says Kevin. "You can socialise and be pretty, but if you really want to get down and move you've got to have Techno or something uptempo." And that really sums up the Inner City appeal, that mix of Kevin's natural Detroit beat-ability and Paris's soulful Chicago vocal style. 'Ain't Nobody Better' — that says it all. **(CM)**



## COOL CUTS

- 1 (NEW) CLUB CLASSICS VOL. ONE **Soul II Soul** *Ten*  
Groundbreaking debut album from London's underground soul empire
- 2 DO YOU KNOW WHO YOU ARE **Virgo Four** *US Trax*
- 3 (NEW) LET IT ROLL **Doug Lazy** *US Grove St*
- 4 (NEW) STILL BUGGIN' **Bad Boy Orchestra** *US Smokin'*  
A whole album of hip hop, house and salsa breaks and beats, which is, as the label suggests, smokin'!
- 5 AIN'T NOBODY BETTER **Inner City** *Ten*
- 6 ME MYSELF AND I (REMIX) **De La Soul** *Big Life*
- 7 (NEW) TOGETHER **Ace & Action** *US Prism*  
Loose and lazily soulful New York rap — a mouth watering experience
- 8 DEVOTION **Ten City** *Atlantic*
- 9 (NEW) YOU'RE THE ONE **Bang** *RCA*  
Juan Atkins' big and thumping techno mix of a new British act (another pop scam maybe?)
- 10 (NEW) ROXANNE'S ON A ROLL **The Real Roxanne** *US Select*  
Hip hop or hip house, you have the choice, but either way it's as red hot as Roxanne's hair
- 11 LARGER THAN LIFE (LP) **Jody Watley** *US MCA*
- 12 (NEW) ROCKIN' ON THE GO GO SCENE **Richie Rich** *Gee St*  
So you thought go go had gone gone, Richie pumps it up again
- 13 MONSOON **Black Radical Mk II** *2 The Bone*
- 14 (NEW) U + ME = LOVE **Funky Worm** *FON*  
Seventies + house = hit. The perfect musical equation from the House of Fon
- 15 (NEW) HOW SLEEP THE BRAVE **MC Buzz B** *Play Hard*  
Compelling poetic rap about the after-life over a cool jazzy groove
- 16 YOUNGEST IN CHARGE (LP) **Special Ed** *Profile*
- 17 A BETTER WAY **Royal House** *Champion*
- 18 PLANETE **kc Flightt** *RCA*
- 19 (NEW) TAKE SOME TIME OUT **Arnold Jarvis** *Republic*  
Classic groove from the 'Garage Sound Of Deepest New York' compilation in new remixes
- 20 SHELTER **Circuit** *Collisian*

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wendy & lisa

the fabulous new single

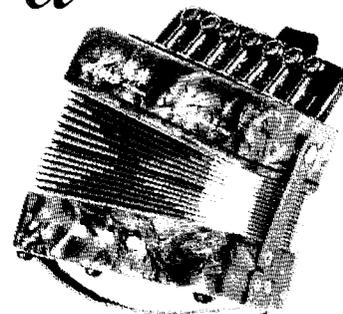
# LOLLY LOLLY

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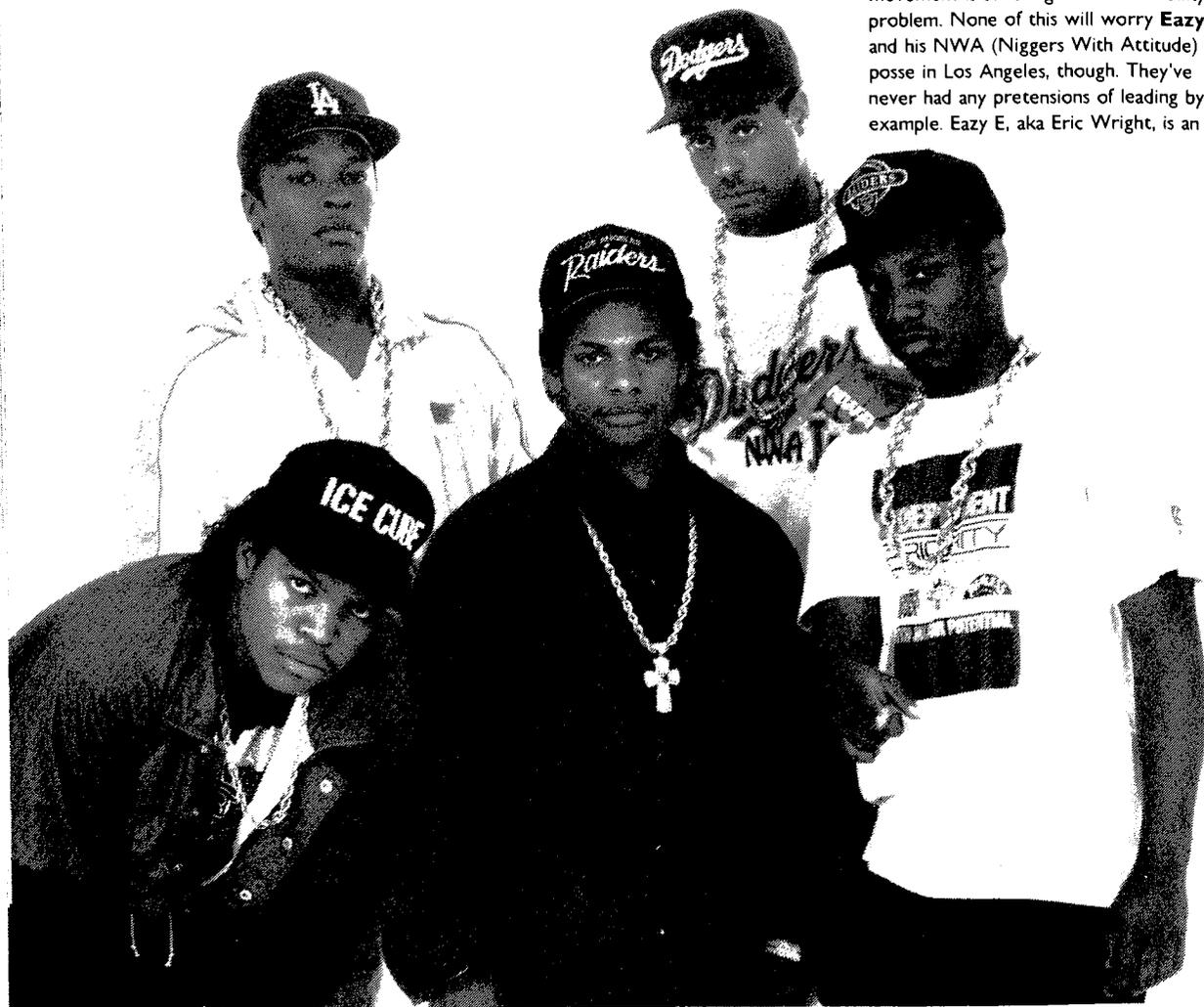
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**EAZY DOES IT**

With Cash Money giving his tour manager a punch in the face and Big Daddy Kane pulling a gun in the street of New York it looks like Rap's 'Stop The Violence' movement is suffering from a credibility problem. None of this will worry **Eazy E** and his NWA (Niggers With Attitude) posse in Los Angeles, though. They've never had any pretensions of leading by example. Eazy E, aka Eric Wright, is an

ex-gangster and drug dealer from one of LA's brutal suburbs who got into the rap game a couple of years ago when he was looking for a way to make money that wouldn't leave him buried or incarcerated. Moving records proved as easy as (and a lot safer than) moving kilos — his debut album, 'Eazy-Duz-It', is a fierce portrayal of gangland lifestyle with more than its fair share of four letter words. Crazy-hard gunfire raps that



**D E E T I M E**



Actress-cum-singer **Sharon Dee Clarke's** 'Something Special' is a funky clog stomper if ever there was one. Steadily climbing up the **rrm** Club chart, it's proof that 'EastEnders' extras can actually do more than mouth 'ooer' over warm pints of Churchill's. Sharon, currently appearing as a jazz-singer in the stage show 'A Taste Of Honey', had her first club hit in '86 with 'Dance You Out The Door'.

'Something Special', taken from the 'Urban House' LP, features Sharon's lush powerful vocals over an infectious, driving, deep house beat. So, last one down the Queen Vic for a knees up's a silly moo. **(VM)**

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HOUSE  
AND  
SOUL**

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**FROM THE BEST**



# NCE

celebrate the simple joys of a ghetto hoodlum.

"I just tell the shit that other people hide away," says Eazy. "I rap about things I've experienced, I've been through a lot of shit — killings, robberies, dealin'. I used to steal cars, break into houses and sell drugs. I was once standing next to a guy who was shot in the head. But I wouldn't want any kids looking up like we're role models or something, 'cause

I'm no model to be following."

It would be nice, of course, if Eazy said that on his records, but however you view his attitudes there's no doubt he's struck a resonant chord with hip hop fans — 'Eazy-Duz-It' went gold in a matter of weeks, with no radioplay whatsoever. Eazy E paid his dues on the streets of LA and has triumphed in almost hopeless social conditions. He started out a criminal and ended up a scene.

## ROX 'N' ROLL

"This is how it should be done," snarls the Real Roxanne on her latest thrilling, gutsy piece of vinyl, 'Roxanne's On A Roll', and she's quite right of course. A hip house stomper or a funky, spunky freestyle rap, depending on which side of the record you play, 'On A Roll' will make your muscles ache in places you didn't know any existed. It may not be the most groundbreaking hip hop, but all its bits are in the right places, and it's proof that things are hotting up once again in the Roxanne rivalry stakes. The ball's in your court Shante . . .

## B R E A K E R S

Tim Simenon is flying out to New York soon to work with the king of the freestyle edits, Chep Nunez. Expect some Latin results in the near future . . . Teddy Riley's group Guy are releasing 'Groove Me' here, almost a year after its US release . . . Paul Simpson's 'Musical Freedom' has been remixed again! This time Seventies disco diva Candi Staton takes the leading role . . . Ten City's current hit 'Devotion' is substantially different from the original mix released last year, and as for the Blaze remix of Coldcut's 'People Hold On' — truly sublime . . . Joyce Sims will be back soon with a new single 'Looking For A Love' . . . Tyree's next 12 inch will be a remixed and retitled version of 'Acid Music Is My Life', replacing the 'Acid' with just 'House' . . . Champion unleash a barrage of new releases by Massive Sounds, Lake Erie, Royal House and Kelly Charles, and they've picked up Cool Cuts chart topper Velma Wright for British release as well . . . Black Rock & Ron's album 'Stop The World' is out here on Supreme, as is Rob Base & DJ E-Z Rock's 'Joy And Pain', featuring the stunning voice of Omar Chandler . . . James Brown is back inside after last week's jail-break . . . Morgan Khan's wife Jacqueline is setting up her own label. Mind you, the new Radical Records label kicks off with the release of the fantastic Virgo Four track so it can't be all bad . . .



# DE LA SOUL

# ME MYSELF AND I

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(RICHIERICH/OBLAPOS MODE)

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REMIX  
featuring  
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# 'WELCOME TO THE DAISY AGE'



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# LETTERS

## NEIGHBOURS TAKE OVER

■ What is going on with the charts? Why, I ask, are SAW taking everyone from 'Neighbours' and turning them into talentless crap? I've just heard Stefan Dennis has released a record, no doubt it will go to number one. Who's next? I ask myself.

**B. Re. Listic**

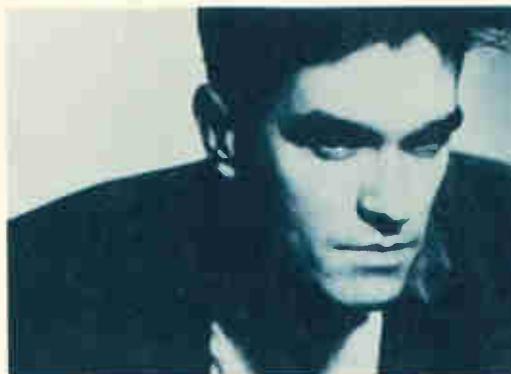
● Rumours have it that it's to be a cover of 'Hair Today Gone Tomorrow' by Lucy Robinson, with Bouncer on backing vocals.

## HI-NRG FAN SPEAKS OUT

■ So it won't be revived? Pretty def soundin' that. Well pin back ya lugholes and getta loada dis; NO HI-NRG CHART = LOST RECORD MIRROR READERS.

A simple enough equation, with or without the relevant GCSE. Those of us who love Hi-NRG but live light years away from a decent club like to know what's happening in the rest of the country, now.

We like to go into our local Megacrap record shops, sift through the debris and sometimes we are rewarded, we find something listed in your ex-chart, something that is usually right up our street. It's a fab feelin'. We aren't completely narrow minded or daft though. No. We can spot a Nightmare record label at arm's length. And just because a record's got SAW plastered all over it doesn't mean we are gonna snap it up pronto. No. Why buy Donna Summer's latest if you've already got Kim Wilde's



superior 'You Came'?

So, "basically gay disco music"-minded friends and I won't be buying *rm* any more, "that is to no-one's advantage".

Ciao *rm* it was good for us.

**Glynn Warren, Devon, Ex-*rm* fan**

● Well, it was good for us too Glynn, but all good things have to come to an end sooner or later.

## CLIFF RICHARD HAS A FAN TOO

■ Cliff Richard and Gary Numan have two things in common. They both have the same (real) surname — 'Webb' — and neither of them sport sideburns!

**A Cliff Fan, Guildford**

● Cliff and Gary have three things in common as a matter of fact. Yes, they both have the same surname as legendary Chelsea footballer David Webb and, unlike David,

● **MOZZER:** no mention on the letters page shock!

neither of them has sideburns. But, Cliff Fan of Guildford, the one similarity you have missed is that they both make records. A-mazin!

## SUPER HEFT?

■ Mir ist vor ein paar Tagen, hier in der Schweiz *rm* in die Hände gefallen, ein super heft. Alle charts hat es darin, wo findet man schon so etwas? Alles Gute an den Record Mirror!

**Michael, Uttwil, Switzerland**

● Absolutely

## CHRIS DE BURGH CAN ROCK!!!

■ I am most annoyed by the nasty and sarcastic comments about Chris de Burgh in your magazine. He is a talented singer, songwriter and musician and has been making quality LPs since 1974. In your review of his live concert you called him "Mr Drippy", but I don't think the reviewer could have actually even been there. If you had ever witnessed a Chris de Burgh concert you would know that he can rock along with the best. So, can you please cut your stupid remarks and give talent a chance.

**Chris, Luton**

● Samantha Fox isn't fat, Cliff Richard is fab, Bonnie Tyler is Britain's best female singer — fair enough. Chris de Burgh can rock out — come on! Please! Whatever happened to all those letters about Stock, Aitken and Dennis Waterman?

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CBS

Even bigger than Meat Loaf, David Thomas is pop's mad professor and the leader of one of the world's oddest bands, Pere Ubu. If you're fed up with processed chart fodder, then check out their bizarre material and your life will never be quite the same. Exuberant feature: Henry Williams



"I like to relax like other folk . . . I check out office supply stores"

**E**nigmatic. That's Pere Ubu. And David Thomas is Pere Ubu's mainman. A softly-spoken 35-year-old from Cleveland, Ohio, given to sudden pauses punctuated by the cool cowboy drawl of "Ahmmmm . . . maybe", when questions get too personal. He's more bookish than Sting, and bigger than Barry White.

Pere Ubu are probably the world's oddest band. As pop's mad professor, David Thomas has been studying WEIRDNESS nearly as long as the Goss Bros have been alive, but his quirky songs that first gained attention in 1977 have never looked like being hits. Until now.

*"My hobbies are pencil sharpeners, pens, paper clips, filing cabinets, typing equipment . . ."*

**I**t's 3.30 pm on the first day of spring, and sitting comfortably in a plush West End record company office, Pere Ubu's singer is already getting weird. His new single is an even stranger beast.

'Waiting For Mary (What Are We Doing Here?)', produced by Stephen 'Pet Shop Boys' Hague, is driven smartly along by a singalong chorus and softly chiming guitars . . . But where exactly is it going?

"It's kinda throwaway. It's about how the process of waiting becomes increasingly weird and existential."

That's deep 'n' meaningful?

"Not really. It's part of the new

accessible side of Pere Ubu.

"It's kinda straight — like we're straight people. Y'know I like to relax like other folk . . . I check out office supply stores. D'ya understand?"

I'm trying to.

*"Bozo bay-bee bay-bee I lurve you teen stuff isn't us . . . We're doin' a dirty job."*

**T**oo true. Despite the chart orientated production of the single, there's something that's not quite right. It's as if Pere Ubu are laughing at daytime radio. 'Waiting For Mary' is scary. Maybe it's the oddball words or kooky, growling vocal . . .

Don't be put off yet. There are three good reasons why you should fall in love with this strange group: 1) Their 1978 debut LP, 'The Modern Dance', proved once and for all that pop can cover more challenging topics than teen romance or unemployment; 2) Their new album, 'Cloudland', will get five star reviews; 3) There's no reason the charts shouldn't contain some tickety-tick froth mums and dads like, but there should also be room for something innovative.

Pere Ubu are the pimple on the face of prim and proper pop. So what are their 'difficult' songs about — 'mature' personal relationships?

"Ahmmmm . . . maybe."

Is that so with your recent work?

"Recent stuff — I'd say serious

relationships such as marriage. There's a lot of interesting stuff in marriage. The new album, though, tends to be about tragic loss."

Definitely not easy listening.

*"I don't have nervous breakdowns in supermarkets."*

**Y**ou can picture some pop stars shopping at Tesco for packets of Walls streaky bacon, but not others. The spacey sounds of Pere Ubu's 1988 "avante-garage" album, 'The Tenement Years', would seem to put them in the latter category.

"Things really are pretty straight," sighs David, stroking his greying accountant-style moustache. "We've been real old men for a long time. I like to go home at night and get to bed early.

"I'm not the guy to have problems with supermarkets. They're OK. You see coffee on the shelf, you pay for it."

*"We've learned a language of concepts, a vocabulary of symbols, a grammar of sounds."*

**T**he college lecturer in David Thomas is speaking. Pere Ubu know the lessons of survival in the music biz. Faced with the prospect of serious stardom how are they reacting?

"It's better than a poke in the eye."

That's true . . .

let's  
be  
pereful  
out  
there

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● "We're like the dare devils of rap. We try to do things others never did"

### HOW MANY FEATHERS ARE THERE ON A PERDUE CHICKEN?

Think D.A.I.S.Y. Not the flower but the concept, DA Inner Sound Y'all. Last year in rap, it was imperative to either have a gun on the cover, a posse of menacing young men or at least a gangster's moll to sell records. The D.A.I.S.Y Age has changed all that. Creativity is back in a big way. No-one has to fit into stereotypes any more. As a matter of fact, it's better to discard them now.

Listen to the liberating rattle of gold chains being thrown into a back drawer. Under hip hop's flower power psychedelia, anyone and everyone can make the record they want to make, and if by chance they meet on the dancefloor, so much the better.

De La Soul are rap's best eccentrics. Just one look at the cover of their debut LP "3 Feet High & Risin'" should convince you of that. A survey which appears there asks such 'heavy' and 'serious' questions as 'how many fibres intertwine in a Shredded Wheat?', or 'how many feathers are there on a perdue chicken?', showing a happier and — gasp — fun approach to rap. And then there's their names.

designs. He'll sit down and draw words into geometric shapes. Then he'll stick them up on walls with question marks or with a pointing arrow with the message, 'That is art.' Well, it's different.

### HOW MANY FIBRES INTERTWINE IN A SHREDDED WHEAT?

Art nuttiness perhaps. While Trugoy draws, Posdnuos is on a vinyl mission. He has spent most of his whirlwind trip through Britain deep in the bowels of the country's greatest assets, its record stores. "I just came from one now," he declares sheepishly. "In all of our houses we have records from our parents that we sample from. Wherever I go I'm always searching. I'm crazy on records. This group is always looking for things to sample."

Creative sampling is just one of the outstanding qualities of their album. From Steely Dan to Barry White, Otis Redding's whistle and Hall & Oates. There are snippets from TV shows and children's playschool records. Pos shakes his head nervously: "Don't say any more."

But the sheer inventiveness of how De La Soul use the bits of other people's music to colour their own can be heard in 'De La Orgee'. West Coast rapper Tone-Lōc uses the same Barry White sample

**The arrival of De La vision into this De La world heralds the beginning of the D.A.I.S.Y Age. An age of peace, love and hippy hop. Malu**

**Halasa (De La words) and Normski (De La pics) swap their gold chains for D.A.I.S.Y chains**

Rappers Posdnuos and Trugoy the Dove have just hit their twenties. Both have taken a semester off from college to promote "3 Feet High & Risin'", Pacemaster Mace, still only a teenager, will graduate from high school later this year. There are no DJs or emcees in De La Soul, just public address systems, landlords, cool breezes, artists, architects, laughs and vinyl adventurers.

Considered the baby of the group, Pacemaster Mace begins quietly. "All we did was to try to be an example for people to be more creative and do what they want to do."

Posdnuos, looking scholarly behind his round Lennon glasses, agrees. "It was in the back of people's minds but they never tried to do it because they never thought they'd be accepted. We're like the dare devils of rap. We try things, others never did."

"We never came off having gold chains or anything like that," stresses Trugoy the Dove. "We didn't think we had to be different, it came out that way."

As an architecture student, he is also into the visual arts, and has become known for his Tru-

on his new album with 'Cutting Rhythms'. While Lōc is normal, De La have people screaming in the background, with all kinds of wonderful craziness going on.

Curiously, what they were doing in New York was also happening to a certain extent in Europe. While they were slowing down the samples for their first underground 12 inch, 'Plug Tunin'', nu-beat was playing records at the wrong speed in Belgium clubs. Their psychedelia recalls acid's summer of love here. One thing's for sure, bland, aggressive hip hop just isn't good enough any more.

The De La Soul live show is one example. Instead of dancers, they have flower girls Jet and China who

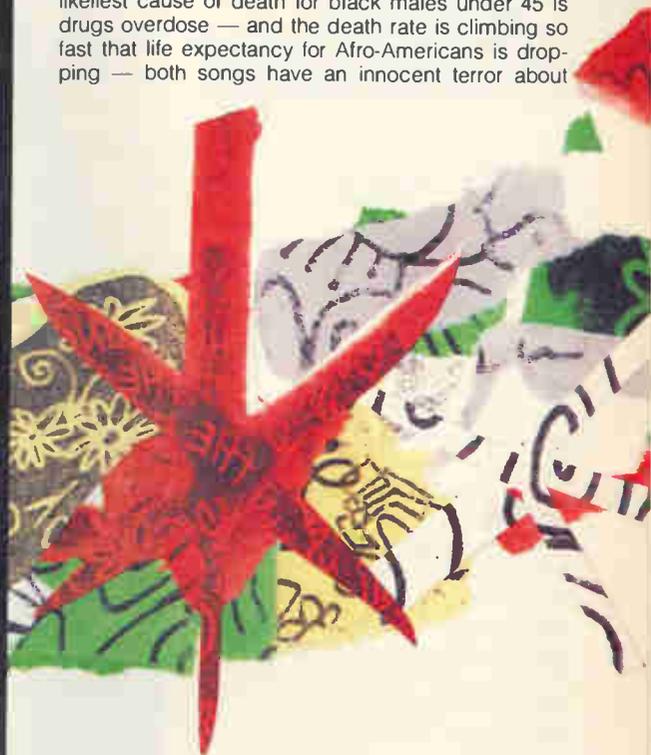


happy  
**D.A.I.S.Y'S**  
 are here again

hold up cuecards to the audience. It was an idea that Posdnuos got from Bob Dylan's 'Subterranean Homesick Blues'. *Whattttt?* A rapper who likes Dylan???

**HOW LONG DOES IT TAKE BEFORE THE BAT MOBILE CATCHES A FLAT?**

De La Soul make a welcome change from cars, guns and girls. Even their social/political commentary is light years ahead of Public Enemy. 'Ghetto Thang' describes the poverty trap, where even dreams can be destructive. 'Delacratic' reveals America's woeful democracy for people who have the freedom to crack themselves to death if they want to. In lieu of recent statistics that show the likeliest cause of death for black males under 45 is drugs overdose — and the death rate is climbing so fast that life expectancy for Afro-Americans is dropping — both songs have an innocent terror about



them. What do they say about out of the mouth of babes?

"It's something that we've all talked about," explains Trugoy the Dove. "Those songs weren't just to show that we could be political also. There are many things going on that no-one pays attention to. We sat down and thought about what we were going to say, not just writing rhymes off the top of our heads."

Unlike other rappers who are constantly battling, De La Soul believe in unity. With Jungle Brothers, A Tribe Called Quest, Latifah and Monie Love, they have formed the Native Tongues, which has been in the forefront of the new black renaissance going on in New York rap music.

"As far as people trying to get together to realise their culture and heritage, it is," nods Trugoy. "People are trying to be aware, but there are others who are just following. It's becoming a fad now, everyone wants to wear medallions; there are people who are trying to be aware and then there are those who want to foul it up for everyone else."

De La Soul don't foul, they forge. So can everybody else with an open mind — and a drum machine ...

# INDEPENDENT

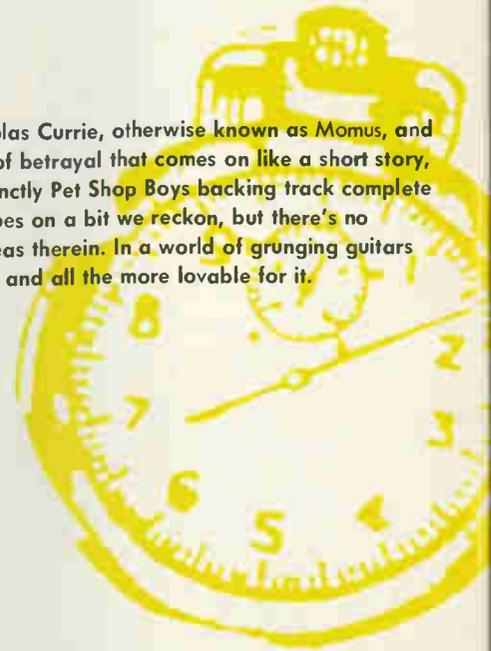
EDITED BY ANDY STRICKLAND

Highest entry in this week's singles chart is down to the enigmatic Nicholas Currie, otherwise known as Momus, and his new Creation single 'The Hairstyle Of The Devil'. An ingenious lyric of betrayal that comes on like a short story, and will probably be made into a film one day, it's coloured with a distinctly Pet Shop Boys backing track complete with "ooh, it's such a Scandal" vocals and dreamy melodies to boot. Goes on a bit we reckon, but there's no doubting the calibre of the Momus artefact and the originality of the ideas therein. In a world of grunging guitars and fake torch singers, Momus is a one-off, an oddity, certainly a freak, and all the more lovable for it.



## THE SNIP

● **MOMUS:**  
something for the  
weekend sir?



## BABY FACE

"I still consider us musical retards," jokes Stephen Pastel down a wheezing London-to-Glasgow phone link. That's a verdict you might not agree with on getting your ears around the tangled, shearing guitars and Stephen's 'romantic loser' vocals on **the Pastles'** latest offering on 45 rpm, 'Baby It's You'. Faintly metallic chords combine with some melancholic organ to give the five-piece band their most satisfying, if doomed, vinyl moment in ages. Since their classic 'Tractor, Truck, Train Driver', in fact. So how do they explain the new musical proficiency? "I suppose we were bound to get better over the years," says Stephen, who's just made a cup of tea. "We've been together since the early Eighties."

The more accomplished tone to the group's proceedings is also in evidence on their forthcoming LP 'Sittin' Pretty'. Label problems that included bust-ups with Creation's Alan McGee (not apparently over the state of his leather trousers), have held up its release, but it's now due to come out on Chapter 22. The 10 tracks have a more 'adult' feel than earlier work. Is Stephen knocking on a bit? "I'm 26," he says, "and am working full-time."

"I'm a rock 'n' roll librarian. I recently finished a university course in library studies, and have a job at a school." Crikey, 'Founder of anorak movement molests kids!' Can we expect headlines like that? "I certainly keep them under control," he chuckles, "but I soon hope to be moving to a job in a public library."

'Baby It's You' won't get much of an airing on the nation's radio stations, but it isn't limp wimp pop. It's a slightly mental insight into Stephen's problems with the fairer sex. Tune into his warped wavelength now. (HW)

● **BRADFORD:**  
last of the famous  
international  
skinheads



## COMPETITION

Those terribly nice people at Beechwood Music have just announced the latest release in their excellent Indie Top 20 series. Would you believe we're already up to Volume 6? Would you believe this time round the LP is a double? Would you believe we've got 10 copies of the mighty beast to give away to you good people in a rather nifty competition? You better believe it folks, so if you fancy copping an earful of the best of **Loop, the Wedding Present, Wolfhounds, Bradford, Sandie Shaw, Spacemen 3, A Guy Called Gerald** and loads more, just answer the three questions below.

1 Which one-time independent legend/singer/songwriter admitted a liking for Bradford in '88 and invited them to open at his only gig of the year at Wolverhampton in December

a) Morrissey, b) Guy Chadwick, c) Andrea Darling Bud?

2 Which part of the world do the Wolfhounds call home

a) Sydney Harbour, b) East London, c) Hawaii?

3 The Wedding Present recorded a version of 'Why Are You Being So Reasonable Now?' in which foreign language

a) Swahili, b) German, c) French?

Send your answers on a postcard to **rm Independents Top 20 Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by April 24.

# DENTS

with contributions this week from Roger Pebody and Henry Williams



## POP GO THE GUNS!

Good to see the Medium Cool Records bandwagon back on the rails finally, and good to see the initial vinyl offering from the much praised Pop Guns out and about. The Brighton-based band tread not unfamiliar ground with their guitar rush topped off by Wendy's strong vocal, but there's a certain dash about them that elevates them above Buds' copyist criticisms. 'Landslide' should serve them well as their introduction to life in the Cool lane and if they can commit some stronger songs to vinyl in the not too distant future, the Pop Guns could become a force to be reckoned with. Good to see a girl singer not being blonde or wearing a frock too!

## THE LANCET!

Those who've travelled the world beat expressway have come to some pretty bizarre stops, but few more so than Minneapolis band **Boiled In Lead**. Given bassist Drew Miller's simple idea that "if it's a good tune, we'll play it", they find themselves with songs from all corners of the globe — Ireland, Russia, Bulgaria, South Africa, England and Turkey only start the list. Stuck in the mid-west's dull conformity, their home town has already produced such outcasts as Prince, Bob Dylan and the Replacements. Why? "It's a scene that's very open," comments Drew. "I think the long winters have a lot to do with it. There's not much else to do but stay in and make music."

The new LP, 'From The Ladle To The Grave', is played with rock intensity and



includes 'Cuz Mapfumo', a song that managed to pay tribute to both Zimbabwe's Thomas Mapfumo and Chicago jazzman Cuz Teahan. If you think that's weird, then try their rousing version of the Hollies' 'Stop! Stop! Stop!', which is intercut with an Egyptian ditty. "The song's about a belly-dancer, so we played a belly dance tune in the break," says Drew, as if it's the most obvious thing to do. But then, for Boiled In Lead it probably is. All aboard for Celtodelic Rock 'n' Reel! **(RP)**

## s i n g l e s

- 1 (1) Round & Round **New Order** (Factory)
- 2 (2) Monkey Gone To Heaven **Pixies** (4AD)
- 3 (4) Birdland EP **Birdland** (Lazy)
- 4 (3) Everything Counts (Live) **Depeche Mode** (Mute)
- 5 (5) When I Grow Up **Michelle Shocked** (Cooking Vinyl)
- 6 (6) Crackers International **Erasure** (Mute)
- 7 (8) Can't Be Sure **the Sundays** (Rough Trade)
- 8 (7) Uptight **Disco 2000** (KLF Communications)
- 9 (9) Rain, Steam & Speed **Men They Couldn't Hang** (Silvertone)
- 10 (10) Made Of Stone **Stone Roses** (Silvertone)
- 11 (—) Hairstyle Of The Devil **Momus** (Creation)
- 12 (12) Fine Time **New Order** (Factory)
- 13 (17) The Power Of Lard **Lard** (Alternative Tentacles)
- 14 (14) Touch Me I'm Sick **Sonic Youth** (Blast First)
- 15 (13) Blue Monday '88 **New Order** (Factory)
- 16 (—) Train Surfing **Inspirat Carpets** (Caw)
- 17 (16) A Little Respect **Erasure** (Mute)
- 18 (20) Chains Of Love (Remix) **Erasure** (Mute)
- 19 (11) Dizzy **Throwing Muses** (4AD)
- 20 (18) Oh L'Amour **Erasure** (Mute)
- 21 (21) Nature Thing (Remix) **Close Lobsters** (Fire)
- 22 (—) True Faith **New Order** (Factory)
- 23 (19) Ship Of Fools **Erasure** (Mute)
- 24 (—) Justice In Freedom **Thee Hypnotics** (Situation Two)
- 25 (—) Shrift **Pacific** (Creation)
- 26 (—) Blood Like Stone **Heart Throbs** (Profumo)
- 27 (28) Heavenly Action **Erasure** (Mute)
- 28 (—) Who Needs Love Like That **Erasure** (Mute)
- 29 (24) Victim Of Love **Erasure** (Mute)
- 30 (27) Destroy The Heart **House Of Love** (Creation)

## a l b u m s

- 1 (2) Technique **New Order** (Factory)
- 2 (1) 101 **Depeche Mode** (Mute)
- 3 (3) The Innocents **Erasure** (Mute)
- 4 (4) Circus **Erasure** (Mute)
- 5 (5) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 6 (6) One Man Clapping **James** (Rough Trade)
- 7 (—) Wonderland **Erasure** (Mute)
- 8 (12) The Trinity Sessions **Cowboy Junkies** (Cooking Vinyl)
- 9 (7) Substance **New Order** (Factory)
- 10 (—) Vini Reilly **Durutti Column** (Factory)
- 11 (15) Surfer Rosa **Pixies** (4AD)
- 12 (8) A Change In The Weather **Clive Gregson & Cristine Collister** (4AD)
- 13 (—) Bummed **Happy Mondays** (Factory)
- 14 (16) Half Of Hollow **the Smiths** (Rough Trade)
- 15 (—) 1977-1980 Substance **Joy Division** (Factory)
- 16 (10) Hunkpapa **Throwing Muses** (4AD)
- 17 (13) Playing With Fire **Spacemen 3** (Fire)
- 18 (17) Louder Than Bombs **the Smiths** (Rough Trade)
- 19 (9) Texas Campfire Tapes **Michelle Shocked** (Cooking Vinyl)
- 20 (11) The Man — Best Of Elvis Costello **Elvis Costello** (Demon)

Compiled with the help of Spotlight Research and selected retail outlets

"Have you ever peeled off a pair of Chanel knickers with your tongue? It's one of life's great pleasures"

# all dressed up and nowhere to go?



**Y**ou walk out of the icy London rain, and into the hi-tech, colour-blast, fun and games Sige Sige Sputnik dreamworld, in which we find two Spuddy daydream believers, founder Tony James and guitarist Neal X, sitting in their HQ, watching a multi-screen video playback of singer Martin Degville displaying his Ziggy-Mad Max chic before gawping Parisians.

## WHEN WE WAS GOD

Remember how they emerged, back in '85, as the 'high IQ' glamour boys, starring in the tabloids, storming the charts with the first single 'Love Missile FI-11' and making big-business promises? Well, of course the backlash came, and the stream of hits didn't, and SSS rapidly turned into the band that 'everybody loves to hate'.

1989 then is re-emergence time for Sputnik. Two years of 'producer problems', including an ill-starred link up with Stock Aitken Waterman (see pre-Christmas 'Success' single) have finally been resolved. A single, 'Dancerama' (a smoochy, glowing thing), is out, an album, 'Dress For Excess', is also out, and humility is still not Tony James' strong point.

According to your plans, shouldn't you be playing the stock market, and dabbling in property by now?

**Tony:** "You believed that?"

You said it.

**Neal:** "We lied."

**Tony:** "It's so naive of you to think that we could possibly get to that stage so quickly... In the euphoria of having a hit record, you think you can do anything tomorrow. It's such a rush, you think you can be God."

Are you still the big schemers, or have you accepted your place?

**Tony:** "I like to think Sige Sige Sputnik always has intelligent and innovative ideas. I think Sige Sige Sputnik is one of the most innovative groups in the last 10 years, and I certainly don't see anyone else who is making innovative rock 'n' roll."

## RICH IS BETTER

Pop music isn't serious, says Tony. Rio, Paris and Milan are better than London, says Tony. And rich is better, says Tony.

Do you have a social conscience?

**Tony:** "F\*\*\* off!"

Sige Sige Sputnik claim to be living their dream very nicely thank you, pal, but is anyone else (apart from the Latin countries where their 'flamboyance' is appreciated, they say) going to buy it. Still claiming that their synth drone, quiff beat, glamour pop, with its Sci-Fi trappings, is the 'Future Of Rock 'n' Roll', looks a bit doubtful in times of hippy-goth revivalism.

**Neal:** "That's why you need us more than ever, to stop the rot."

**Tony:** "Hippy goths in doomy black... I just think all those groups are retro and I can't take them seriously."

According to your vision, wouldn't people be better off staying at home watching Satellite TV, anyway?

**Tony:** "Depends what sort of a time they're having. I like to think that when Sige Sige Sputnik play live, it's more of an event than a gig... You didn't go to see Ziggy Stardust just play, you went to be there, and meet girls who were dressed up and looked great. It must be real tough going to a House Of Love gig with someone glamorous and gorgeous."

So the LP title, 'Dress For Excess', just means, have a good time, dress up and don't feel bad about it?

**Neal:** "Yeah exactly... Everyone else at the moment just wants to be miserable it seems, and grey and boring."

## KNICKERS TO THEM ALL

On a day when *rm* described their single as 'criminally lame', and Martin Degville as 'the tone deaf Dogville', it's quite pleasing to find Sige Sige Sputnik still holding to their flash-git, technicolour vision.

**Tony:** "We went through quite a difficult period a year ago where we were getting so much flak, and really cruel, personal press, that tried to split the group up. But over the last couple of months the feeling in the group is really strong, and we believe that we're right, and the rest of you are wrong."

The forthcoming Sputnik LP, produced mostly by Neal X, will feature a special song for South America, 'Rio Rock', a bleak vision of things to come, 'Is This The Future?', and probably four chords instead of two.

**Neal:** "And songs about champagne, girls in stockings and high heels, Elvis Presley..."

**Tony:** "Helicopters crashing in slow motion again, designer violence, sex, pornography, hi-tech criminals, Wall Street, Robocop, et cetera."

Chanel and Gaultier?

**Neal:** "Oh yeah, all that. Have you ever peeled off a pair of Chanel knickers with your tongue? It's one of life's great pleasures."

Sige Sige Sputnik, cocooned in their fun-tech dream, should be seen in very much the same light. One of life's *little* pleasures, shall we say.

Four years ago, Sige Sige Sputnik were the self proclaimed saviours of pop music, but when the hits ran out the backlash started. Now they're hoping to recapture the old magic with their album 'Dress For Excess'. Roger Morton gets nicked. Sput on pics: Joe Shutter



## ● SINGLE OF THE WEEK

### THE CURE 'Lullaby'

POLYDOR

I've been a Cure addict since the times of 'Killing An Arab' and I think they are one of the few bands from this decade that consistently follow their style. They have very strong roots — the Cure is always the Cure. They're a fabulous and very consistent band. And, of course, I do like this single because, as I said, I'm a Cure addict!



## ● HOOVER FACTORY FODDER

### INNER CITY 'Ain't Nobody Better'

10 RECORDS

There's a new category of music which is becoming more and more significant in our time and is digging the grave for freshness and originality. This is called 'anonymous music', and this is another good example — out of the Valley of the Dead Ears — of 'anonymous music'. I think the listener is not as stupid as these people think, and will not buy this rubbish any more. I kind of like the voice. I have respect for her voice, but the music is just absolutely, unbelievably bad.

### HUMANOID 'Slam'

WESTSIDE

Well crafted late acid with a little twist. I've heard worse.

### POP WILL EAT ITSELF 'Wise Up! Sucker'

RCA

Predictable kitsch ... you can feel that they are trying hard to find a recipe to bring two things together. It's a calculation, but it's not something from the heart, musically. Cloned music; predictable kitsch.

### THE CARDIACS 'Baby Heart Dirt'

ALPHABET

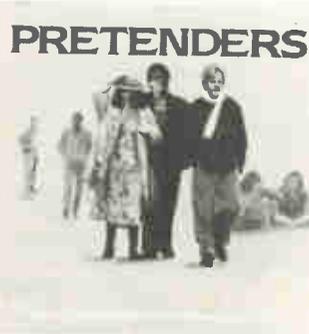
Charming neo-neo ska. Not my cup of tea but done with a certain heart. Not just another speculation like the thing we heard before (*Inner City*) that got me really angry. They should maybe be in the vacuum cleaner business. I think they would make more money, you know. Make a nice vacuum cleaner, make it look good.



### BRYAN FERRY 'He'll Have To Go'

EG

I like his voice — I have a great respect for Ferry. He's a man who found himself in a certain musical style but, like a painter, he's continually progressing in his category. I have a great respect for this. It's not like checking out this, and then that, and that, and trying this, and that ... Historically, Roxy Music were a very important band — a revolutionary band at their time. It's a consistent following and developing of his act. And he's a great dresser.



### PRETENDERS 'Windows Of The World'

POLYDOR

I still like her voice. That's it. (We could add here that this is a cover version of an old Burt Bacharach and Hal David song from the forthcoming '1969' film — featuring Johnny Marr on guitar.)

### DANIELLE DAX 'White Knuckle Ride'

AWESOME

The last sell-out of this type of music.

(Loud and raucous.) It's not my cup of tea. I do not understand why something like this gets done ...



### THE BEATMASTERS WITH MERLIN 'Who's In The House'

RHYTHM KING

A sales promotion for a new generation of sampling machines, available for everybody. Rapping can be very interesting. It's like asking me what I think of soul music — I love soul, I love rap. But this again seems to be a very unspecific sort of rap. It's middle-of-the-road rapping! I never talk in terms of categories when I talk about music. In each category there can be something boring, but this is the most obvious *bah-bah-bah-bah-bah* ... Rap can be great, you know, but this is a very unengaged kind of rap. Just another chap's rap!



### METALLICA 'One'

PHONOGRAM

A good example of something that is just walking in existing footprints. It's very unadventurous but well crafted, well done music, but it does not interest me. I'm a Motorhead fan, when it comes to heavy metal, but with these bands like Metallica you never know — are they being funny, or are they serious? I think they themselves don't know if they're making fun of the whole thing or if they're taking it seriously. It's a very unhealthy thing — you have to define what it is you're performing.



● "Stop! No more singles, I can stand it no longer"

### COWBOY JUNKIES 'Sweet Jane'

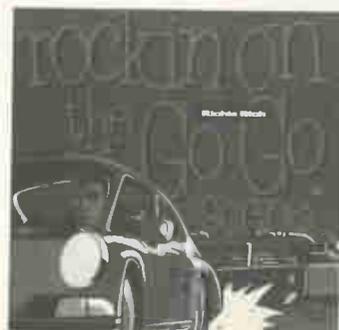
COOKING VINYL

Lovely little boredom(?) on a rainy Sunday morning. Nice, sweet, not particularly interesting musically, but one from the heart.

### RICHIE RICH 'Rockin' On The Go Go Scene'

GEE STREET

Fun rap forever! I like it. This is much better than the Beatmasters. Much fresher, much more original, and you can see that people are enjoying themselves. They have a lot of fun when they're doing it. Good time music, yeah.



# LIVE

EDITED BY TIM NICHOLSON

## ROACHFORD Town And Country Club, London

If the Ayatollah and Salman Rushdie had been in Roachford's audience last week, chances are they would have shaken hands, given each other a big hug and gone for a curry afterwards.

The South London kid and his posse throw out the kind of lassoes it's difficult to escape from. An enduring, sometimes quirky mix of soul, funk, near heavy metal and breathless showmanship, that's virtually guaranteed to leave any crowd walking home with a warm glow and a smile on their faces. What really stands out about the band is that, unlike so many of their peers, there's nothing elitist about them. You enjoy watching them while the music lifts the top off your skull.

To be sure, Roachford are a well drilled unit, but you never get the impression that they're phoney or over rehearsed. There's always that sense of spontaneity giving them an edge and Andrew Roachford himself sometimes still comes over as hopeful amateur given a big break and anxious to please. The man has a voice of rare power and sensitivity, able to scratch or soothe by turns. Each song excited the very depths of your tingly bits with 'Give It Up', 'Family Man' and 'Cuddly Toy' providing the most enjoyable and cutting moments.

I hope he washed his T-shirt afterwards, though. It looked like a wet teabag. **Robin Smith**

### ● ROACHFORD: "Mr Smith, you're a gent"



## THE LA'S Marquee, London

Some things never change — crap sitcoms, losing bets, skinny boys playing guitars like they've just been invented. This quartet of Scousers go one better, playing like they've just invented pop music as we know it. They proceed to give us all a potted history lesson, at least of that period known by some as the Golden Age, when the Mini was *the* car to have, and four young men from Liverpool were conquering the world with a smile and a song etc. (Damn, I promised myself I wouldn't mention them.)

That's a red herring really, as the La's take more from the Kinks and the Who than from the B\*\*\*\*s, including the famous riff to 'Can't Explain' twice, ingeniously enough in consecutive songs. But then these boys must have heard about the swinging Sixties from their parents. Old lags they're not. Singer Lee is a gum-chewing nodding doll, and a natural star, as is only to be expected from someone with a head too big for their body. And drummer Chris is full of surprises, rocking out with brushes in his hand, jazz style, behind the legendary rickety La's kit.

But what finally counts is the music, and the La's' attitude is as peculiar as their obsessions. Starting with a few snappy, nearly acoustic numbers frankly pre-Beat Boom in approach, moving on to about 1964 or '65 for the singles — the fab 'There She Goes' and its predecessor, 'Way Out'. That's followed by a touch of Anglo-psychedelicism climaxing in an epic, three times the length of any other and, incredibly among young guitar bands, the only one to be remotely reminiscent of the Velvet.

By the end I felt like I'd just lived through the Sixties myself and, looking at the crowd, none of them had first time around. So what if every tune was once someone else's, hell they're new to the La's and their fans. I can't wait 'til they get onto the Seventies. Will anyone bother treating the Eighties with this much respect in a few years' time? **Geoff Zeppelin**

## SONIC YOUTH/MUDHONEY Kilburn National, London

The official version goes like this: Sonic Youth were out of sorts, going through the motions even. Well maybe that's the price you pay for over-exposure to genius, one cannot expect brilliance every day of the week. But whatever went wrong, and something was missing, Sonic Youth at half throttle are still stirring enough.

Mudhoney, by comparison, have yet to really let fly. After all the pre-match ballyhoo it's clear they have



● LUTHER VANDROSS: "If I hold my breath any longer I'll explode!"

## LUTHER VANDROSS Wembley Arena, London

With news of his revitalised calorie count preceding his arrival for a six-night residency at Wembley Arena, Luther Vandross, the King of Soul, anticipated a press onslaught about his expanding waistline. Of more importance though — just as it was when he had *lost* weight — was how good Luther sounded. Had the commercial success of his album, 'Give Me The Reason', paved the way for a relaxed stream of heartless soul? His latest album, 'Any Love', dispelled any such doubts and so did tonight's show.

Whereas the recent claimants to his crown — Freddie Jackson and Alexander O'Neal — try to live up to the *ladeez* man image expected of soul singers, Luther prefers to play down the role. His emphasis and skill lie in the smooth sensibility of his voice and its combination with his deft musical arrangements.

To the opening bars of 'Never Too Much', Luther strolled on stage with three of his five backing singers. All wore glitzy outfits and looked as if they'd come to conquer Vegas. But beneath all the glamour, the humour and amiable chat, there were the subtle vocal and musical touches that demonstrated why Luther is still the soul supremo.

"This is the part I wait for each night," he delightfully announced of the show's ballad segment before gently easing into his wonderful version of the Major Harris classic 'Love Won't Let Me Wait'. His sedate songs are where he triumphs, but where his feelings of loneliness prevail. The bass-driven grooves of Marcus Miller, such as 'See Me', offer the perfect balance.

If *this* was special, Luther's just been touring the States with Anita Baker. **Justin Onyeka**

just two songs, 'Touch Me I'm Sick', an almost great pop-grunge scowl, and 'Mud Ride', which is just slightly slower. That's all. Mudhoney are too much of a metallic scrape without the polish. Thudda-thudda-yeah!

In real terms a Sonic off night is still pretty much a blinder. Why's that? Well, 'Teen Age Riot' for a start off, the Yoof's pop anthem, possibly *the* song of last year and a veritable sonic blaster. The perfect beginning.

Lee Ranaldo, at least, is pretty fired-up. At the end of a particularly petty argument with a bouncer he winds up by trying to walk across the sea of audience like some Noo York Noo Christ. On a good night he would have made it.

Sonic Youth are far from godly. Thurston Moore and Kim Gordon are far too blasé for that, it's like what the heck, *why do we bother?* Well, if 'The Sprawl', 'Silver Rocket' and 'Madonna Sean And Me' were set standards, rather than *highlights*, then it would almost be true. But Sonic Youth doodle too much, pissing about when they should be SCREAMING. Next time they won't get off so lightly. Get off those laurels kiddoes. **Tony Beard**

## JULIAN COPE The Warehouse, Leeds

A rare treat, this... Julian Cope playing at a venue the size of those he started off in. All for a purpose, of course... a warm-up for a European tour, but just as special nonetheless.

So, what's it to be this time, Julian? You've cast yourself as a turtle, God, a block of flats! "I am Renaissance Man"... Oh God, here we go again. Funny, I'm sure I remember reading something about Renaissance Man in a Doors biography!!

Never mind, Renaissance Man it is. Well, he certainly looks different. The hair's cut short, he's lean and sinewy, and a supreme confidence radiates from within his leopard top. Yes, Cope's back, leather pants on his hips and 'World Shut Your Mouth' on his lips. He's having fun, too, swirling round his microphone stand, hanging upside down from the roof, climbing the speakers and romping through most of the 'My Nation Underground' album.

"I hope he does 'Sunspots,'" I remark to my friend, and no sooner have the words left my mouth than it appears, in all its splendid, sun-blessed glory. Blimey, Renaissance Man just

be psychic! And 'Spacehopper' and 'Trampoline' and 'Charlotte Anne' too, all performed with vigour, energy and Copey's undeniable star quality.

No Teardrops songs. Still, we can't have everything, can we? Meanwhile, the call for a Saint Julian's Day grows ever louder. **David Simpson**

### CND BENEFIT Town And Country Club, London

The T&C is full of angst-ridden young things, the sort of people who would pay £50 for a Japanese import copy of 'Rank' with a spelling mistake on the sleeve. All searching for the new Smiths! They could do worse than to fall in love with Bradford, with their poignant melodies and pained expressions. They ignore all temptations to experiment, so we're left with the healthy husks of their songs. And the songs are strong — though the last number did sound uncomfortably close to Dexys' 'Let's Make This Precious'...

Sandie Shaw only played three numbers — 'William It Was Really Nothing', a radically altered 'Hand In Glove' and her own 'Nothing Less Than Brilliant', which was beautifully augmented by the crystalline guitar work of Fairground Attraction's Mark Nevin.

Things really started to bubble with the arrival of The La's, who would be a big name by now if we didn't have to wait so long for each single release. La's songs are brief, snappy and outrageously addictive. They recall ever so much the sort of band you see on old black and white 'Ready Steady Go' clips where the whole group wear suits and the lead singer claps along. Somehow they have managed to remain uncontaminated by the Eighties; the way their name is crudely crayoned on to the bass drum says more about 'pop' than a thousand SAW megamixes. Merseyside can rise again and the La's shall lead the way.

The Darling Buds have the same ingenious freshness that makes them instantly lovable. Just the way Andrea hurls herself into the opener, 'Burst', with such tremendous gusto! Every song is attacked with the enthusiasm of a schoolgirl on Sports Day with parents to impress, and the tunes are so invigorating and power-driven you can almost see daffodils and lilies sprouting from the speakers. Surely 'Pretty Girl' is one of the greatest pop songs ever written. 'Valentine' is deliriously deranged; they ought to release it as a single. Every one a bristling bouquet of buoyancy. The Darling Buds paint a toothy grin all



KAREN MCCONNELL

● MILES STUFFIE fails to regain consciousness after an incident with a glass

### THE WONDER STUFF London Town & Country Club

These are troubled yet exciting times for the Wonder Stuff. Their mass potential is beginning to be recognised by you good people out there, but the band are already impatiently way ahead of you. The Midlands' most loveable sons have gained promotion from division two of the pop league almost effortlessly, and tonight, in front of a second consecutive sardine audience in the capital, they can do little wrong, and yet all's not well in the Groove Machine.

The Wonder Stuff demand more from this pop circus than your average guitar gang and yet their adoring audience are still more than happy to lap up hit after hit, be they indie or minor major without so much as a thought of the future. After all, the best pop music possesses more than its fair share of inbuilt obsolescence, but Miles, Malc, Martin and Bob refuse to be passed over in favour of the next biggest thing, and they also possess the musicality and vision to pull this ambition off.

Not helped by a tragically accurate glass which splits open Miles' head before the young motor mouth has shifted to second gear, it's always going to be a struggle to communicate with an adoring yet potentially volatile audience. Miles chooses not to chastise and this leads to an even more disconcerting aloofness that spoils the evening.

The Stuffies are struggling to shrug off their fiercely loyal but distinctly pedestrian rock audience. It's a struggle both they and their audience will eventually resolve, but Miles may have to don the odd crash helmet along the way. **Andy Strickland**

over the sad old face of pop. Lor! How we danced... **David Giles**

### PAPA WEMBA Town And Country Club, London

It's been spreading through the quality papers and magazines like a dose of the flu. Papa Wemba, the Zairean musician and his wild, wacky followers who'll go to any lengths (usually involving parting with large sums of money) to wear the latest labels, even if it means going hungry. It all sounds very mid-Eighties.

If we're to believe the signs, 'World' music, has been cutting a swathe into the affections of right-on CD owners and post-youths everywhere who've rejected chart

pop and 'artificial' music and gone for the real thing. Not only does it reek of elitism and self-righteousness, it obscures the actual music and makes it difficult not to sympathise with Stuart Cosgrove's recent remarks on a TV discussion that it all amounts to cultural tourism.

But the first thing you notice about Papa Wemba and his band is that they have few qualms about enhancing their sound with technology when it suits them. The second is that their music is a long way from being purely African. Underpinned by African beats, it uses both Latin American rhythms and Western instruments freely. Using spare moments between

adjusting trousers to a desired height and brushing specks of dust off jackets, Wemba and his two backing singers work out some deft dance movements and build a good rapport with an adoring audience.

It's the more upbeat African numbers which work best, but over-all it's rock music, and music for the initiated at that. **Phil Cheeseman**

### THE BLUE AEROPLANES Town & Country 2, London

Now here's something to completely take your breath away. Bristol's Blue Aeroplanes have been poised on the runway for several years but now one senses the possibility of imminent take-off, judging by the jostling mayhem at the front. No longer are people staring open-mouthed at this extraordinary spectacle; they're actually joining in!

So much happens at a Blue Aeroplanes gig it's as though all the other nights of the week have decided to join forces and take place simultaneously. There's poetry! Lead vocalist Gerard Langley reciting blank verse. There's rock 'n' roll! The eight-piece gorging themselves on an endless banquet of sumptuous riffs. There's melody! There's laughter! Action! It's furiously busy, and it's always intriguing to watch the tiny bassist spinning like a top with his guitar with the extra long neck. And there's Wojtek!

Now, Wojtek doesn't play an instrument at all. Oh no. Wojtek isn't exactly a musician, but he's probably the most important Aeroplane of all. You sense this straight away; as the guitarists plug in and Gerard adjusts his mic stand, there he is, pacing up and down like an expectant father. The band dive into the first song — and he's off! Limbs flailing as he dashes from one space to another, swaying from side to side, leaping up and down. You can't take your eyes off him. His dancing isn't exactly orthodox. It's very mechanical; torso and limbs seem incapable of moving by themselves. Towards the end, a couple of blokes by the door start emulating his style — could this be the start of a Moz-like trend? "What use is a party if you can't invite your friends?" ponders Gerard, and on come half-a-dozen of their chums to dance and play guitar on 'Breaking In My Heart'. The Aeroplanes really are fun for all the family. You know it makes nonsense. **David Giles**

## SOUL II SOUL 'Club Classics Volume I'

10 RECORDS

Soul II Soul have produced one of the finest ever British soul albums just by having their heart (and soul) in the right place. That's not to say that all the singers and musicians involved are not talented, but without that special vibe that comes from everyone really believing in what they are doing, this album wouldn't possess the rich texture and powerful undercurrent that makes it stand out from other British and American artists.

'Club Classics' is a beautifully pure statement of underground soul. A big, simple plodding bass thumps out shuffling rhythms which are straddled by the crooning voices of Rose Windross, Caron Wheeler and Do'Reen, with the occasional flex of guitar, piano and flute. "It's all about expression" sings Rose in 'Fairplay', a line that neatly sums up the Soul II Soul philosophy.

Uncluttered by technology and embracing elements of hip hop, reggae, soul and African, Soul II Soul have created a distinctively British sound that reflects the experience and cosmopolitan urban culture of a new generation of black youth. ■■■■■ **Tim Jeffery**

## GOODBYE MR MACKENZIE 'Good Deeds And Dirty Rags'

CAPITOL

Unlike most of their peers' chart produce, GMM songs will not force helpless, bitter showers of spew out of you on first hearing.

Superficially, the six-piece are notable for two things: the ill-fitting largesse of big John Duncan's guitar (ex-Exploited and still beefy with it), and the testicle-poaching whistle-down-the-wind sensuality of Shirley Manson's backing vocals. Very good gear indeed. Against all odds — battling with the seventh worst band name in recorded history, a glut of ruinous Scottish outfits submerging in each other's sounds — significant portions of various songs on this album are bloody good. A lick of a riff, a fresh splash of melody and songwriters Metcalfe-Kelly keep a pretty good handle on avoiding the easy compositional option.

'Goodbye Mr Mackenzie' could have been Rod Stewart before the trousers tightened terminally; 'Rattler' (worst thing on the LP) is the Waterboys with bones to pick and fiddles to burn; and the Baghdad bizarreness of 'Generous Thing' is a noisy knee-trembler.

It is unfortunately true that a patented U2 guitar solo occurs on 'Open Your Arms', the giveaway 12

inch with the album sucks, and the casual designer epic production currently in highland vogue always looms large in the mix. Much of the sulky, punchy pop here brilliantly recalls past Associates triumphs — check the spooky Rankinesque fretwork on the incredible 'Goodwill City' — so, are we in fact talking Hello Mr Billy Mackenzie here?

Whatever, let's face it, it's a straight play-off between this and the tame, prude soul trappings of those Deacon dudes. Score settled — for honest Mr Mackenzie the good dead; for untrue Blue the dirty rags. A rattling great collection. ■■■■■ **Pete Paisley**

## PIXIES 'Doolittle'

4AD

There are various ways to describe Pixies' music, most of which have the word 'noise' in there somewhere. Justifiably so, for the Boston band come on like the Beach Boys meets 'Driller Killer', all snarling, mad man vocals, chainsaw guitar and spine-bending bass.

They're at their best on the current single, 'Monkey Gone To Heaven', and the opener, 'Debaser', that's combined with a head-shakingly good tune. At worst, like the messy 'Tame', they just come on like the B52's with fluff on the needle.

It takes only three listens to this, their second proper LP, to realise that there is method in their madness. Yes, the lyrics border on college kid shock horror provocativeness — and sometimes just plain silliness ("We're apin rapin tapin catharsis" indeed). And yes, the mainly snarling vocals can wear a little thin come track 15, but 'Here Comes Your Man' is positively traditional pop, and wouldn't sound amiss on 'The Monkees'. 'Mr Grieves' slides idiotically from reggae to something reminiscent of the Smiths' 'Frankly Mr Shankly', while the best is definitely saved 'til last with the brilliantly dirty sound of 'Gouge Away'.

There's no better way of getting all the pent up anger and frustration out of your system than putting this on *loud*, and screaming along indulgently. Musical Insanity to keep you sane. ■■■■■ **Eleanor Levy**

## THE TRIFFIDS 'The Black Swan'

ISLAND

'The Black Swan' is the sixth Triffids LP, which just goes to show how ignorant the Great British public can be. The Triffs have, so far, been a little too meek about things, their wayward and whisper-it-quietly brilliance never quite appealing.



Until now perhaps? It's a very lush album, a quality album with spoons of polish. Not that producer Stephen Street has varnished the edge away. No, it's all very crisp, if a little too neat. The stops have been pulled alright, it's as if the Triffs couldn't bear to make an average record.

'Bottle Of Love' is the drinker's lullaby, hardly a bar-room brawl (there's some operatic choral effect somewhere) more a sing-song. There's a sea-shanty here too, 'American Sailors' and a tango. 'The Clown Prince' and a couple of numbers that attempt to distill a real sense of Oz. 'Too Hot To Move, Too Much To Think' provides all the dirt, sweat 'n' swelter you can handle. No Foster's 'ere mate. 'Butterflies Into Worms', is the album sleeve song, sort of out of focus poker joint haze. Smokey eyes and soft bass shuffle.

If the Triffs played it simpler they'd be coining it in. As it is you'll have to work to make this the LP of this spring. But it'll be worth it. ■■■■■ **Tony Beard**

## HURRAH 'The Beautiful'

KITCHENWARE/ARISTA

Not quite as sensitive as Prefab Sprout, not quite as pompous as U2, Hurrah inhabit that *quite* sensitive, *quite* pompous zone of British rock music that lies between what is generally perceived as 'indie rock' and more American-influenced bluster. It's a graveyard strewn with corpses. No other genre is more likely to inspire the words 'quite good'.

Indeed, 'The Beautiful' is a Quite Good LP. From the opening track and current single, 'Big Sky', you can tell Hurrah have made notes in all the right places in the pop textbooks, particularly the Beatles chapter and the Seventies American rock chapter. In places the rhythm breaks down into a jollier, Corn Dollies-isk jaunt, like 'Velveteen'. Occasionally the vocals drift into dreamier spaces normally occupied by bands like Shack (especially the final track 'She Said'). The best one is 'Troubled Brow' with its "don't ever let it get you down" chorus. Like so many Quite Good LPs, it improves on acquaintance.

But Hurrah are probably the sorts who'd say, "Ah well, that's only the LP — to *really* appreciate us, you have to see us live, where we kick up a STORM!" On record, at least, you can't help thinking bands like Deacon Blue and Skin Games do this sort of thing with rather more panache; let's hope Hurrah can skip over the decomposing skeletons and escape from the graveyard.

Not beautiful, but quite pretty. ■■■■ **David Giles**

## COLDCUT 'What's That Noise'

AHEAD OF OUR TIMES

Coldcut has always been Britain's most creative DJ crew. Their early cut-up records showed a finesse at the decks that most jocks could not envision more or less do. They also came up through pirate radio and made the cross over to the national charts with their melodic big dance production pop hits. They've given forgotten singers like Lisa Stansfield a chance and introduced new talent like Yazz. In almost everything they do they are right on and very interesting, but because of their DJ background they also have a tendency to meander.

'What's That Noise' seems more a document of the dance styles of the last two years than an album in its own right. Make no doubt about it, the grooves are solid, but in certain songs they don't go far enough. '(I'm) In Deep' is an experimental voice and atonal exercise with the Fall's Mark E Smith. He wails and they lay an acid track underneath. 'Fat (Party & Bullshit)' is their political comment that makes the Last Poets positively danceable.

Throughout, there are good sounds and incredible samples, especially the clean ones for smart B-Boys to steal. But then there is also the filler, like the TV theme songs from 'Big World Cafe' and 'Reportage'. 'My Telephone' shows what the Coldcut do best. They sampled great answering machines and diabolical beeps, and married that to an addictive hook line, with the right balance, the result is unforgettable. When wrong, it's throwaway whimsical. ■■■■¼ **Malu Halasa**

## W.A.S.P. 'The Headless Children'

CAPITOL

If you really enjoy listening to this record, then you must be a spotty-faced troll who lives in a hole in Neasden.

God knows, I like a bit of manic metal now and again, but WASP just produce a horrible noise that crunches through your eardrums and scrapes uncomfortably at the recesses of your brain. From 'The Heretic (The Lost Child)', which apparently is some kind of comment on growing up today, to 'Rebel In The F.D.G.', there is no let-up from the demented bullfrog vocals of Blackie Lawless. Damn it, I'd rather be locked in a small room and be forced to listen to Metallica for 24 hours than endure a moment of WASP.

Don't listen to any of this garbage. Be kind to your granny instead. ■ **Robin Smith**

## video

### 'NEW ORDER — ACADEMY'

'Academy' (Palace) joins a fast increasing list of live **New Order** videos, dispelling the myth that they are a terrible live band. This concert was recorded at the Brixton Academy in 1987 as part of the International AIDS Day Fund-raising season, and proceeds from the sale of the video go to AIDS-related projects.

Barney and pals thunder their way through a selection of favourites, including 'Perfect Kiss', 'Ceremony', 'Confusion' and 'Temptation', bathed, as usual, in unremitting blue light with a minimum of idle chit chat. Peter Hook takes over the vocal duties for a powerful 'Dreams Never End', which is interspersed with Hookey and Stephen Morris being interviewed about the death of Ian Curtis and where their next meal's coming from.

If the prospect of 51 minutes of Manchester's biggest stars since Bernard Manning doubles your pulse rate, you are permitted to enter a Vision On competition to win one of 10 copies of the 'Academy' video. Simply answer the following questions.

1) Which famous footballers are the subject of the B-side of New Order's current single?

2) Name three of singer Barney's chosen surnames.

3) Name New Order's first single.

Send your answers on a postcard to **rm** 'New Order' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by April 26.

## video

### 'BEETLEJUICE' (CERT 15)

**Starring: Michael Keaton, Geena Davis**  
'Beetlejuice' (Warner Home Video) is, in the words of its director Tim Burton, "a comic version of 'The Exorcist' ... from the dead people's point of view". Michael Keaton, soon to be seen as Batman in the forthcoming movie, plays Beetlejuice, a freelance bio-exorcist who advertises his human extermination services on the spiritual airwaves. You see, Beetlejuice is a ghost employed by ghosts to rid themselves of unwanted humans. He is hired by Barbara and Adam Maitland to frighten off the Deetz family, who have transformed their old home into a hi-tech nightmare.

## film

### KANSAS (CERT 15)

**Starring: Matt Dillon, Andrew McCarthy**  
A slow train shunts along the line in a bleak area of rural American countryside. A fresh-faced young man clumsily tries to jump on board the open storage truck to steal a free ride. As his difficulty becomes clear, a hard-chinned youth already sitting in the shade of the carriage decides to give him a helping hand.

And that's how Andrew McCarthy ('St Elmo's Fire', 'Pretty In Pink', 'Mannequin') meets up with Matt Dillon and gets swept into a series of law-breaking incidents, culminating in a bank robbery in a small US town on carnival day.

Dillon goes on the run, McCarthy becomes a reluctant hero — but the money's still hidden by a bridge and waiting to be collected ...

Just another brat pack buddy movie? Well, not exactly. Though Dillon's dumbo good-kid-turned-bad persona and McCarthy's homespun pleasantness seem all too familiar at first, the former's increasingly unstable personality and his companion's growing wariness — and then fear — at dealing with him, makes for a surprisingly gripping and enjoyable film. **Eleanor Levy**

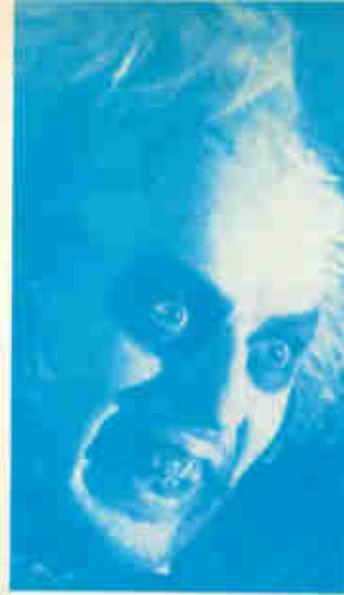
'Beetlejuice' is a brilliantly funny and outrageously tasteless film that'll be new experience for your TV. But, if you think your valves are up to the challenge, Vision On has five copies of the video to send to those of you who can answer correctly the following questions.

1) What food colouring is made from crushed beetles?

2) Name the star of the ghostly films 'Ghostbusters' and 'Scrooged'.

3) Which actor is to play the Joker alongside Michael Keaton's Batman?

Send your answers on a postcard to **rm** 'Beetlejuice' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by April 26.



● **MICHAEL KEATON** in 'Beetlejuice' makes Matt Goss look handsome

## tv

### 'KEYNOTES'

**Weekdays, 9.25am, ITV**

Presented by Alistair Divall,

'Keynotes' is probably, at a pinch, the worst ever game show to have graced British television. Alistair appears to have studied hard at the game show host evening classes, he does all the right gestures, says the right things, he's got the Italian suit, but sadly Alistair seems to be lacking in the personality department.

'Keynotes' is like a blast of lurid artificial light after the cosy glow of Jayne Irving solving young mothers' problems on TV-am. Even the link man gets into the swing of it announcing in true melodramatic style, "And now it's 'Keynotes' with your host Alistair Divaa alllll!"

Alistair says things like "after the break, we'll double the stake. See you on the other side, don't go away now folks." He chats with the contestants, finds out what their hobbies are, that sort of thing. Last week there was a bloke called Cliff on the show and this is how Alistair made him feel at ease. **Alistair:** "Cliff, how long have you been in the Shadows?"

**Cliff:** "Hahahahaha ..."

**Alistair:** "Who's your favourite singer, Cliff?"

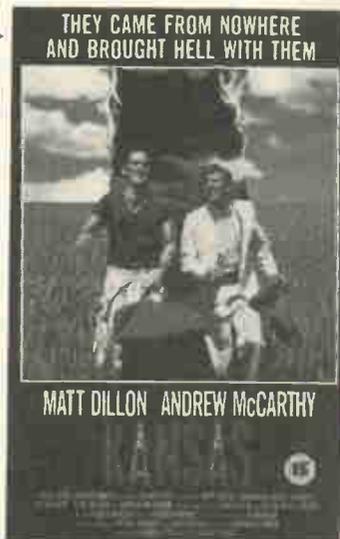
**Cliff:** "Ooooh, Dolly Parton."

**Alistair:** "Good choice, pick a note and see if it's another good choice."

Smooth, Alistair, smooth.

'Keynotes', frankly, is the kind of programme that makes 'The Pyramid Game' look like 'Mastermind'. There are two sets of teams, three people in each. They have to fill in the words of songs — often dancing and singing at the opportune moment — and then guess a mystery tune. The points structure means you get 30 points for winning the first round, 60 points for winning the second and, yep, you guessed it, 120 points for the third — needless to say there's never a grandstand finish.

The strangest thing about 'Keynotes' is we expect Alistair to be smarmy and false, but the contestants are worse. They huddle together and put their arms around each other, smile inanely at the camera as if they were models at the Car Show and generally don't look like "real", "living" people at all. Does Cliff from Epping really exist? **Johnny Dee**



## film

### 'PATTY HEARST' (CERT 18)

**Starring: Natasha Richardson**

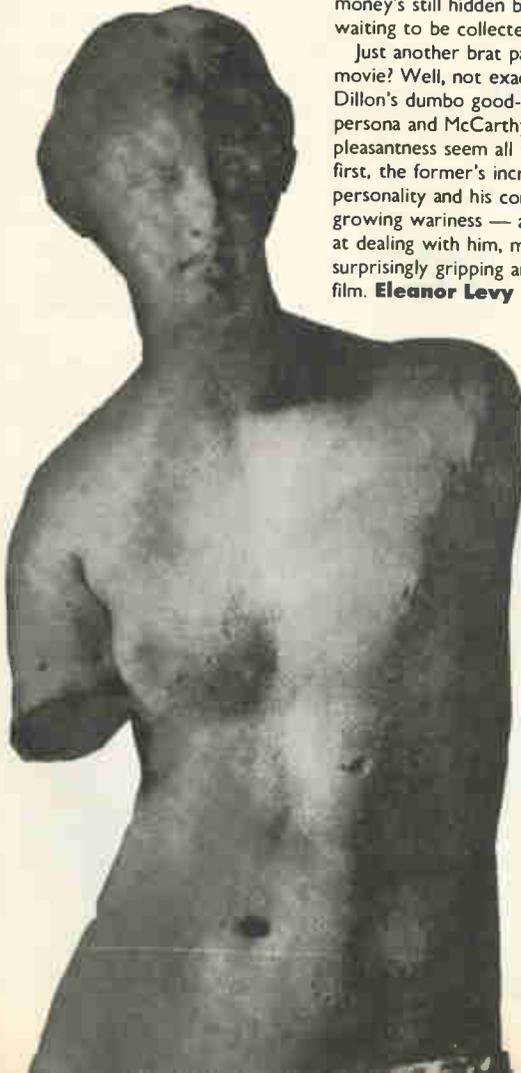
In 1974, Patty Hearst, a 19-year-old heiress, was kidnapped and, according to her, brainwashed by urban guerillas, the Symbionese Liberation Army. By the time her blindfold was removed she had become one of them and proceeded to help with bank raids, dressed in fatigues and brandishing a machine gun. When she was finally caught, she went on trial but received a Presidential pardon, though doubt still surrounds her account of the events.

This film follows closely the story as told by Patty Hearst in her autobiography, 'Every Secret Thing', never questioning whether she was pushed or simply fell into the ranks of the terrorists. For the purposes of the film though, this is a good thing, ensuring that it is not top-heavy with conscience. Natasha Richardson is superb as Hearst, under-playing the role with the self-assurance of her mother, Vanessa Redgrave. Paul Schrader, director of 'Cat People' and 'Mishma' and writer of other partial accounts of questionable characters, such as 'Taxi Driver' and 'Raging Bull', directs 'Patty Hearst' in documentary style and never slips into complacency.

'Patty Hearst' is not easy entertainment, but who ever said life was a series of 'Working Girl's and 'Fish Called Wanda's?

# VISION ON

EDITED BY TIM NICHOLSON  
rm's guide to all that's worth watching



● **ROXETTE:** "I'll be glad when we don't have to rehearse in the back of your old man's car any more"



● **T'PAU:** "that's it boys, I'm not coming back unless you let me sing that high bit that goes 'squiggly, diddy beee ping'"



● **'Now That's What I Call Music 14'** continues at number one in the compilation chart for a third week, having sold upwards of 600,000 copies. It thus becomes the best-selling album of 1989, replacing **Simply Red's** 'A New Flame'. **Madonna's** 'Like A Prayer' is already number three for the year to date, and, long term, seems likely to outgun 'A New Flame', 'Now 14' and probably all other contenders for the title of best-selling album of 1989. Madonna's last bona-fide album, 'True Blue', was the top disc of 1986.

At this fairly early stage, it's difficult to establish anything else of great consequence, but for the moment the remainder of the 1989 top 10 reads: ● 4 ANYTHING FOR YOU — **Gloria Estefan & Miami Sound Machine** ● 5 THE LEGENDARY ROY ORBISON — **Roy Orbison** ● 6 ANCIENT HEART — **Tanita Tikaram** ● 7 THE MARQUEE — 30 LEGENDARY YEARS — Various ● 8 THE INNOCENTS — **Erasure** ● 9 MYSTERY GIRL — **Roy Orbison** ● 10 THE RAW AND THE COOKED — **Fine Young Cannibals**.

Roy Orbison is the only artist with two titles in the top 10. In fact, only two other acts — **Erasure** and **Fleetwood Mac** — have two albums in the top 100. Roy has three, if we include the **Traveling Wilburys'** album, which is currently placed at number 48.

As far as singles are concerned, **Marc Almond** and **Gene Pitney's** duet, 'Something's Gotten Hold Of My Heart',

# CHART

COMPILED BY ALAN JONES

still has a considerable lead in the 1989 chart championship stakes, followed by ● 2 TOO MANY BROKEN HEARTS — **Jason Donovan** ● 3 LOVE CHANGES EVERYTHING — **Michael Ball** ● 4 LIKE A PRAYER — **Madonna** ● 5 THE LIVING YEARS — **Mike & The Mechanics** ● 6 BELFAST CHILD — **Simple Minds** ● 7 ESPECIALLY FOR YOU — **Kylie & Jason** ● 8 YOU GOT IT — **Roy Orbison** ● 9 HELP — **Bananarama/Lananeeneenoonoo** ● 10 STOP — **Sam Brown**. In eleventh place is **Donna Summer's** 'This Time I Know It's For Real'.

● While Roy Orbison climbs the top 50 with 'She's A Mystery To Me', **T'Pau** are enjoying a hit with 'Only The Lonely', a song which borrows its title from the first of Roy's three chart-toppers. It's not the same song — unfortunately its 12 inch bonus track, 'Downtown', is the Tony Hatch composition so memorably recorded by **Petula Clark**.

I say unfortunately because, even at this stage of the year, it is probably true to say that 1989 will not bring a less competent cover of an oldie by an established chart act.

Recorded live with **Ron Rogers** taking lead vocals instead of **Carol Decker**, it is unbelievably bad. Ron very occasionally hits on the right note — though usually in the wrong key — in a performance of comic ineptitude.

Record companies can't be expected to

use their artists' best recordings as bonus tracks on 12 inch and CD versions of singles, but they can and should exercise better quality control than this. They may well tempt T'Pau fans to part with £3.29 or whatever for this 12 inch, but I imagine even the group's most ardent admirers will feel ripped off and less well disposed towards the band and their record label.

● If you're looking to escape from **Stock, Aitken & Waterman**, go to Germany. It's the only country in the whole of Europe where the otherwise ubiquitous trio don't have a record in the top 20.

● Record companies continue to squeeze more and more material onto compact discs. The longest yet is A&M's compilation 'House Hallucinations — Pump Up London', which has a playing time of 80 minutes and 20 seconds.

● Last week, I suggested that the last record from Canada to breach the top 10 before **Kon Kan's** 'I Beg Your Pardon' was **Men Without Hats'** 'The Safety Dance'. It was, in fact, **Trans-X's** 'Living On Video', which climbed as high as number nine in 1985. The most successful Canadian act, in chart terms, is **Paul Anka**, with 15 hits.

## CHARTFILE USA

**Roxette** — the duo comprising of **Per Gessle** and **Marie Fredriksson** — became the third Swedish act to top the US singles chart last week with 'The Look'.

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# FILE



● ABBA: "all together now  
'How do Do It All do it . . .'"

emulating **Blue Swede**, who topped in 1975 with 'Hooked On A Feeling', and **Abba**, number one three years later with 'Dancing Queen'.

Since actress **Ann Margaret** broke the Swedish duck in the US charts in 1961 there has been a surprisingly large number of hits by Swedish acts: 39, of which only slightly more than half can be attributed to Abba, as you can see from the accompanying list.

I have included Ann Margaret among the Swedish hitmakers because she was born in the small Swedish town of Valsjöbyn in 1941 to Swedish parents, though she has lived in America since she was five. Similarly, **Neneh Cherry**, the product of an American/Swedish marriage, is included since she was born in Stockholm and raised in the city until she went to America with her family at the age of 12.

Abba's **Frida** is also included here as a Swede, though she was actually born over the border in Norway. Her former colleague **Agnetha's** duet with Yank **Peter Cetera** is also listed, as is pioneering Swede **Siw Malmkvist's** duet with the Italian **Umberto Marcato**.

Roxette and Neneh Cherry spearhead

a wider assault on the US chart by Scandinavians. Norway's **One 2 Many** are climbing the chart with 'Downtown', and rock group **White Lion**, whose single 'When The Children Cry' has just left the chart, have a Danish lead singer.

Roxette, who hail from the city of Halmstad in the south of Sweden, are phenomenally successful in their home country. Their second album, 'Look Sharp!', released in Sweden last October, has sold over 430,000 copies there — more than any other album bar Abba's 'The Album'. A comparable figure here would be over three million.

In recent years, reaching number one in America has virtually assured a fairly easy passage to success in Britain, but **Debbie Gibson's** last single, 'Lost In Your Eyes', peaked here at a disappointing number 34, though it was a runaway number one in America. **Sherriff's** revitalised 'When I'm With You' also fell short of the top 75 here, though it was an American number one. Roxette may have to accept the same fate — 'The Look' has been in the shops here for over a month and, despite much airplay, it only managed to inch up from number 98 to number 97 on the Gallup listing last week.

## US HITS BY SWEDISH ACTS

YEAR	ARTIST — Title	Highest Position
1974	ABBA — Waterloo	6
1974	ABBA — Honey Honey	27
1975	ABBA — S.O.S.	15
1976	ABBA — I Do, I Do, I Do, I Do	15
1976	ABBA — Mamma Mia	32
1976	ABBA — Fernando	13
1976	ABBA — Dancing Queen	1
1977	ABBA — Knowing Me, Knowing You	14
1977	ABBA — Money Money Money	56
1977	ABBA — The Name Of The Game	12
1978	ABBA — Take A Chance On Me	3
1979	ABBA — Does Your Mother Know	19
1979	ABBA — Voulez-Vous	80
1979	ABBA — Angeleyes	64
1979	ABBA — Chiquitita	29
1980	ABBA — The Winner Takes It All	8
1981	ABBA — Super Trouper	45
1981	ABBA — On And On And On	90
1981	ABBA — When All Is Said And Done	27
1982	ABBA — The Visitors	63
1961	ANN MARGARET — I Just Don't Understand	17
1961	ANN MARGARET — It Do Me So Good	97
1962	ANN MARGARET — What Am I Supposed To Do	82
1974	BLUE SWEDE — Hooked On A Feeling	1
1974	BLUE SWEDE — Silly Milly	71
1974	BLUE SWEDE — Never My Love	7
1975	BLUE SWEDE — Hush/I'm Alive	61
1989	NENEH CHERRY — Buffalo Stance	70 and climbing
1987	EUROPE — Carrie	3
1987	EUROPE — The Final Countdown	8
1987	EUROPE — Rock The Night	30
1987	EUROPE — Superstitious	32
1987	EUROPE — Cherokee	72
1983	AGNETHA FALTSKOG — Can't Shake Loose	29
1988	AGNETHA FALTSKOG/PETER CETERA — I Wasn't The One	93
1982	FRIDA — I Know There's Something Going On	13
1964	SIW MALMKVIST/UMBERTO MARCATO — Sole, Sole, Sole	58
1969	OLA & THE JANGLES — Let's Dance	92
1989	ROXETTE — The Look	1

# Get to keep on

# Cookie Crew

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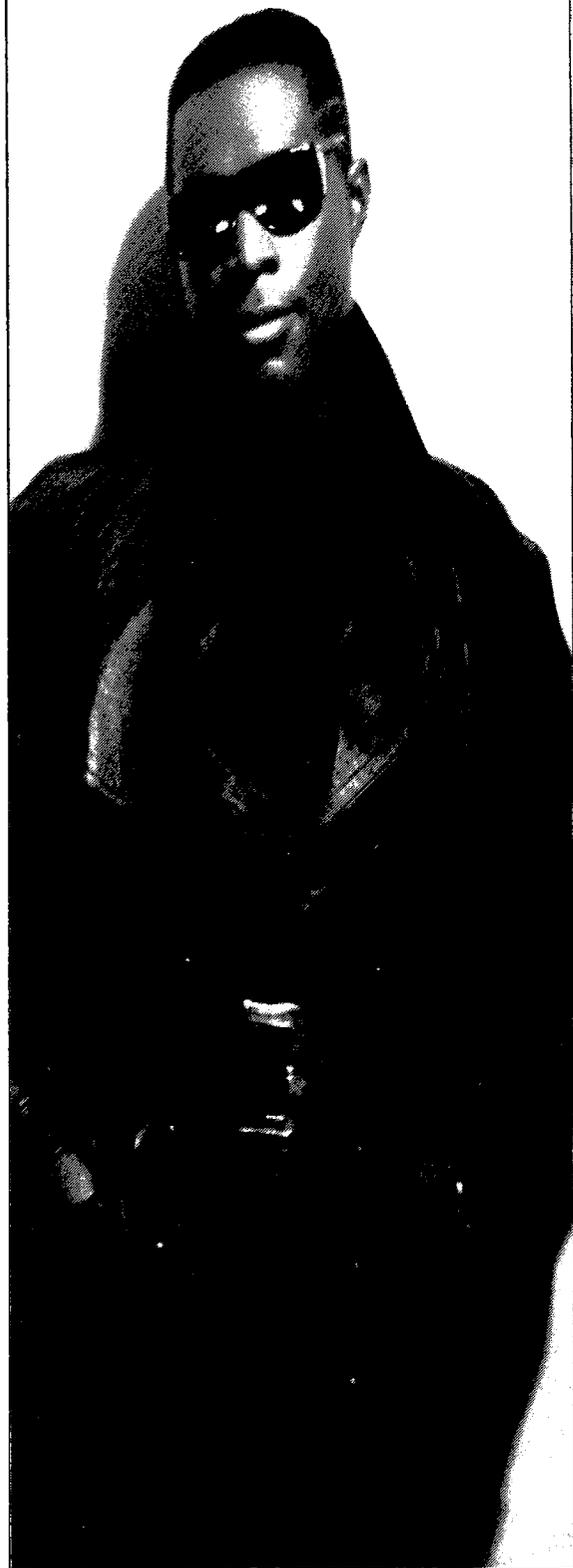


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INNER CITY LP  
'PARADISE'



# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

**JACQUELINE KHAN** is setting up the totally independent **Radical Records** to rival her hub-by **Morgan Khan's** own **Westside** operation — distributed by **Spartan**, the label's first releases will be the recent 'Rap Trax Volume One' album (here retitled 'This Is War') and the **Virgo Four** newie ... **Linda Rogers** is leaving **Phonogram** to run, as label manager, a London office for **Brian Carter's** Germany based **BCM Records** — her old employers, meanwhile, would appear to be phasing out the **Club** logo and setting up a new dance label ... **Nigel 'Nick' Halkes** is leaving **Secret Promotions** to take over **Paul Kindred's** old position as club promotions manager at **CityBeat** ... UK pressings of last week's lead review, **The Neville Brothers** 'Sister Rosa' (Breakout USAT 656), still have **Public Enemy's** here **0-97½-97½bpm** 12" Remix, **97½bpm** Dub Version and **0-97½bpm** 7" Edit, but replace the original LP Version with **Aaron Neville's** typically melismatic **(0-)25-24½-Obpm** reading of **Sam Cooke's** 'A Change Is Gonna Come' (which appropriately of course had a disguised civil rights message, too) ... **The Beatmasters** with **Merlin** 'Who's In The House' turns out to be in a less resonant, more cleanly leaping mix on commercial pressings (still **124-0bpm**), actual remixes having yet to be made — likewise, **Freshski Dames** 'Kickin' It Live' is in a less shrill mix (still **0-104bpm**) on its commercial pressings, flipped now though by the girls' frenetic jittery 'Think (About It)' tempoed **(0-)113½bpm** 'Stay Bad' (Mango Street 1215 407) ... **Blue Magic** 'Romeo And Juliet' (Vocal Remix) appears to be out here (OBR 654769 6), but UK pressings have not been promoted ... **Midnight Star's** most recent, eponymously titled, album — reviewed on import months ago — has unexpectedly just come out here (MCA Records MCG 6041) ... **LaKim Shabazz's** album has been picked up here by **Sure Delight**, with the first single scheduled as its 'Pure Righteousness' title track (perhaps misguided in view of overwhelming DJ support for 'Adding On') ... 'Wrath Of Kane' will finally be out here by **Big Daddy Kane** (who, despite huge hip hop popularity on import, has yet to amass significant UK sales), coupled with not only the older 'Raw' but also his brand new 'Rap Summary' — the track for which people have been buying the 'Lean On Me' soundtrack album! ... **10 Records** have picked up **Taravhonty** ... **RCA** will soon be reissuing classics from the **Prelude** catalogue, remixed by **Backroom Productions** (the team behind **Jomanda**) ... **Simon Walsh's** club plugging **Music Enterprises Ltd** has moved to The Courtyard, 42 Colwith Road, Hammersmith, London W6 9EY (01-741 5515) ... **MCPS**, the Mechanical Copyright Protection Society, is building a computerised national discography detailing every recorded track ever released, and needs for a full time job someone with a specialist interest in



**JOMANDA** 'Make My Body Rock' (RCA PT 42750) Originally credited to singer/co-writer **Cheri Williams** when part of New York Underground Records' 'Back To Basics' EP before being hot for months as by **Jomanda** in its remixed form on Big Beat import, this girls wailed here **122½-0bpm** friskily vigorous galloper is now in yet another brand new, much improved, percussively pattering Club Mix Sweet (with a sparse bongos breakdown near the end), its Sweet 7" Mix, plus the import's instrumental The Stomp Version and more fluidly driving **(0-)122½-0bpm** Supremely Clubbed mix.

dance music (including reggae) to help compile the exhaustive data — contact **Godfrey Rust** (01-769 4400) ... UK releases I had neither time nor room to review in full include the pop-aimed datedly volume pumping jerky **Humanoid** 'Slam' (Westside); **Magic Juan** produced **Reese & Santonio** remaking but now pop-pitched **Lisa M** 'Rock To The Beat' (Jive); washing machine style scurrying instrumental **Bizarre Inc** 'Technological' (Blue Chip 'R&B'); volume pumping style vocodered shrill twittery leaping **Mass Reaction** 'Can You Feel The Beat' (Immaculate); starkly ticking sweet street soul **Nemesis** featuring **Rosaline Joyce** 'Heartbreaker' (Intrigue); bouncily tugging jiggly jogging swingbeat-ish **Al Jarreau** 'All Or Nothing At All' (WEA); surprisingly house-style twittering and samples studded vigorous **Debbie Gibson** 'Electric Youth' (Atlantic); **Prince** mixed jerkily lurching but sweetly whispered **Wendy & Lisa** 'Lolly Lolly' (Virgin) ... Us imports ditto include the interesting empty tapping then synthetically orchestrated instrumental **L.B. Bad** 'New Age

House' (United Sounds of America); falsetto guy wailed classily subdued throbbing and jangling **Paris Brightledge** 'Learn To Love' (DJ International Records); scratching (and scratchy sounding!) fierce rap **Uptown** 'Dope On Plastic' (Tommy Boy); **The Jaz** rapped and group souled jerky rolling strange **O'Jays** 'Have You Had Your Love Today' (EMI) ... Fareham bedroom DJ **Dan Almond** (0329-280376) is desperate for a 12 inch of **Brother D** 'How We Gonna Make The Black Nation Rise', good price paid ... **Leroy Hutson** and **Bobby Thurston** are live at Brixton's **Fridge** this Thursday (13), when Uxbridge's **Regals** reopens with new Thirties decor ... **M-D-Emm's** scratching **Mark Ryder** joins resident jock **Paul Marks** at Southend-on-Sea's **Rain** discotheque on Fridays, when **John Matthews** packs Richmond-on-Thames' hot and heaving **Park Avenue** ... **Rob Huntley** hip hops **Solution** Sundays at Broadstairs' free admission **Charles Dickens** (evening pub hours) ... **Chris Paul** and **Chris Forbes** are building up **Blue Mondays** with

pure house and garage (positively NO Balearic!) at London's **Camden Palace** ... **Eon Irving** points out that the 'Funky Drummer' backing of **Sweet T** 'As The Beat Goes On' combines perfectly with **Alyson Williams** 'Sleep Talk' ... **Bobby Brown's** on stage dancing, to judge from TV's 'Big World Café' clip, seems to have interestingly African-like exciting intensity ... TV being on as I write, I've just been struck by the surprising similarity of lugubrious talking style between **Julian Clary** of the **Joan Collins Fan Club**, and the less camp but equally dog loving **Sir Clement Freud!** ... **Candy J**, whose raunchy 'Desirable Revenge' was recently reviewed, turns out not to be quite the woman she appears, evidently being a notorious Chicago transexual ... **James Brown** seemed much on some journalists' minds in the week ending April the First! ... **WOOO! YEAH!**

## SOUL II SOUL 'Club Classics Vol. One'

(10 Records DIX 82)

Cheekily titled, this excellent and obviously destined to be massive album is crisply produced by **Jazzie B** and **Nellie Hooper**, **Jazzie's** own rapping being rather like a London/Jamaican accented **Gil Scott Heron**, although of course it's **Caron Wheeler** who sweetly sings the slinky smash **93½bpm** 'Keep On Movin'' and waits the **0-101bpm** 'Back To Life (Acapella)' preamble to the then continuing, **Jazzie** expounded **0-101bpm** 'Jazzie's Groove', **Rose Windross** who hauntingly warbles the act's debut jiggly jogging **0-101½bpm** 'Fair-play', and **Do'reen** who quavers the less successful weavily jolting **84-0bpm** 'Feel Free' and new half-stepping jiggly garage-ish **112bpm** 'Happiness (Dub)', leaving **Jazzie** to the Zulu chanted afro-house **117½-0bpm** 'Holdin' On (Bambelela)', rolling simple **91½bpm** 'Feelin Free (Live Rap)', and lazily chatted **105-104½-105bpm** 'Dance', of which latter the flute tooted gently pattering **104½-105-104½bpm** 'African Dance' is an instrumental — and the set's standout!

## THE REAL ROXANNE 'Roxanne's On A Roll'

(US Select FMS62334)

Based on the rolling organ and brass (and "all right" rather than "yeah — woo!") from **Lyn Collins** 'Think (About It)', plus a scratched in "The R" from **Eric B & Rakim**, **Omar Santana's** remix of this infectious rap juggler stays close to producers **Jam Master Jay** and the **LA Posse's** original in the A-side's **114½-114-114½-114bpm** Extended Version, **114½bpm** Instrumental and LP Version (Radio Edit), but branches out in the flip's acidically twittered **115bpm** Deep House Mix and **115-0bpm** Hip Dub Mix, and chunkily broken down **115-0bpm** Deep Dub Mix.

# PAUL RUTHERFORD

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The Arthur Baker Remix

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# DJ

## NEW EDITION

### 'Crucial (Dance Remix)'

(MCA Records MCAT 1333)

Straightforward UK release for the already hot on import, funky bashing and jumping youthfully enthusiastic, beat losingly edited (0-)104½-104½-104½-0bpm P'funk-style jiggy remix, much livelier than most swingbeat (104½bpm vocal dub and percapella too), likely even to cross over in the wake of Bobby Brown.

### RAZE presents: DOUG LAZY

#### 'Let It Roll'

(US Grove St. GSR-018)

Selling fast around Central London, Doug Finley raps a sparsely backed simple jerky staccato stuttery 118bpm New Jersey hip house jitterer, with a bubblier more acidic 118bpm Instrumental, housier 118½-0bpm Dub and percapella 118½bpm Lazypella.

### KOOL ROCK STEADY

#### 'Let's Get Hyped'

(US DJ. International Records DJ-973)

Although given a chatting, MC Freestyle duced, downtempo rap treatment in his own 104½bpm Hip Hop Mix, the ladykiller's solo single is sure enough in frantic hip house style for Tyree Cooper the producer's 'Turn Up The Bass'-type churning, jangling and twittering 125½bpm LP Mix, more drily driving Chinese Hip House, 125½-0bpm cleanly leaping Club Mix and exciting piano jangled instrumental The Friday Late Night Music Box version. Namechecking other rap acts, it's frisky enough if now nothing new.

### OMEN

#### 'Satisfaction'

(Debut DEBTX 3065)

Damon Rochefort, flushed with the success of his 'Something Special', here joins Camelle Hinds to create another soulful girl wailed bright bouncer, this particular striding 119½bpm percussive patterer being more garage than techno (119½bpm Dub Mix and Percapella).

### GUY

#### 'Groove Me (Extended Version)'

(MCA Records MCAT 1331)

Teddy Riley and Gene Griffin's own group gets a hybrid UK release of their first single from last year, this jauntily syncopated inevitably swingbeat (0-)108½bpm funkily pleading jigglers, coupled by the more recent 'Teddy's Jam' import (as featured by Cutmaster Swift in his winning mixes), a more P'funkily jittering infectious rambler that's here selectively and misleadingly only in two of its shorter versions, the (0-)110-0bpm Club Mix actually being the import's Hype Mix and (0-)107-0bpm so-called Extended Mix the Radio Edit! Meanwhile, out now in the States is the same team's perhaps over jerkily lurching 107½bpm disjointedly jittery 'I Like (Extended Version)' (US Uptown Records MCA-23927).

### PERRI

#### 'I'm The One (Dance Remix)'

(MCA Records MCAT 1311)

The Anita Baker-backing gospel girls' tugging soulful jogger always was very Chaka Khan-ish and now Chris Paul has emphasised the similarity with a blatantly 'Ain't Nobody' styled weaving and wailing 99½bpm remix, flipped by a similarly new more sparsely jigging 98½bpm Extended Album Version.

### WANDA DEE

#### 'The Goddess'

(US Tuff City TUF 128043)

Raunchy rapper LaWanda McFarland is produced by Jazzy Jay on this Donna Summer 'Love To Love You Baby' quoting and groaning 0-94-0bpm jolting jogger (instrumental too), and by DJ Mark The 45 King on the double entendre stuffed — we all know what a "bone" is, huh? — funkily jigging Cookie Crew-ish tempoed 0-118½-120-120½-0bpm 'To The Bone' (instrumental and acappella too).

### MOST WANTED

#### 'Calm Down (Club Version)'

(US The Fever SF 830)

Charlie Chase produced funky JB-type samples woven (so what else is new!?) jauntily jigging (0-)112½bpm fast talking rap, in four mixes, selling well around Central London's upfront stores.

### LAKE EERIE

#### 'Sex 4 Daze (I Want It, You Can Get It)'

(Champion CHAMP 12-98)

Frankie "Bones" created, Tommy Musto programmed, panting and groaning overlaid (so Raze

'Break 4 Love' inspired) episodic samples studied, Instant Funk-style "you can get it, I want it" repeating, 121½bpm jerkily jittering Todd Terry-ish leaper, here in its Kings Highway Club Break, Neptune Ave Detour Dub, Sex 4 Daze On Acid (Club) and (Dub) mixes.

### ROYAL HOUSE FEATURING IAN STAR

#### 'A Better Way'

(US Idlers VVAR-040)

Eventually emerging as a reasonably warm "deep house" track off their Todd Terry created old album last year, this piano chorded mournfully nagged jittery shuffler is now 12-inch in 120½-0bpm Club Remix, Original Mix, Hot Toddy Mix, and Rubba Dubba Mix versions, hardly frontier busting.

### DISKONEXION featuring Linda Bernette

#### 'Love Rush'

(Submission Records SUBX 010, via Pacific Records)

Calm garage-style girl sung bubbling, twittering and skipping pleasant post-acid wriggly house jigglers from the East Midlands, in 0-117½-0bpm Quwazy Girl, 117½bpm Rock Cake, and instrumental 0-118½bpm Put On Mixes, apparently produced for the Derby based label by Manchester's Mike Pickering and Jon DaSilva.

### SYNDEE

#### 'Which Way Is Up'

(Big One VVBIG 14)

Making it funky now, Norman Whitfield's 'Car Wash'-style 1977/78 Stargard oldie is revived by last summer's 'Best 2 Be A Girl' rapper in two chunkily jolting jiggy 107½bpm vocal mixes and a meaty 107½bpm dub (percussively looped 114bpm 'Bus' It (Bonus Beats)' too), with DJ Dzure on decks — the result though being grittily true to the original's flavour rather than a total hip hop update.

### BIG FUN

#### 'Living For Your Love'

(Jive JIVE T 200)

Marshall Jefferson produced piano and pizzicato strings nagged joltingly flurrying bumpy 121½bpm slick house canterer (in House, Garage, and Instrumental Mixes), adequately harmonised by these ex-Seventh Avenue Hi-NRG boys but without anything much that really sticks in the mind.

### MASSIVE SOUNDS

#### 'I Want You'

(Champion CHAMP 12-99)

At last due here despite being snapped up by



BLACK, ROCK & RON 'Stop The World' (Supreme Records SU-5) Wordily shouting rappers using familiar samples and beats in derivative though effective enough style on a variety filled album, with the funky drummed fast talking 110bpm title track, raucously lurching 99-0bpm 'Black Is The Word', joltingly jogging 94-93½-94-0-93½bpm 'That's How I'm Livin'', jerkily jumbled 108½bpm 'It's Raw', frenetically scrubbing 0-107½bpm 'My Hometown', slowed down Tone Lōc-style rap-rock 0-109½-0bpm 'We Be Wilin'/Wild Thing', James Brown backed 102½-0bpm 'Getting Large', Marvin Gaye backed 88½bpm 'True Feelings', jittery frantic 114½bpm 'Cryin' The Blues', Ripple backed 124-123½bpm 'Black, Rock 'N' Ron', and — best of all? — slinkily strolling 102½bpm '(I Am) Tired Of All This' (plus the extremely fragmentary 111bpm 'To Hear Black & Rock Rap' and two 111bpm and 104bpm 'Breaks', all merely seconds long).

BLACK, ROCK AND RON  
'STOP THE WORLD'



OUT NOW!

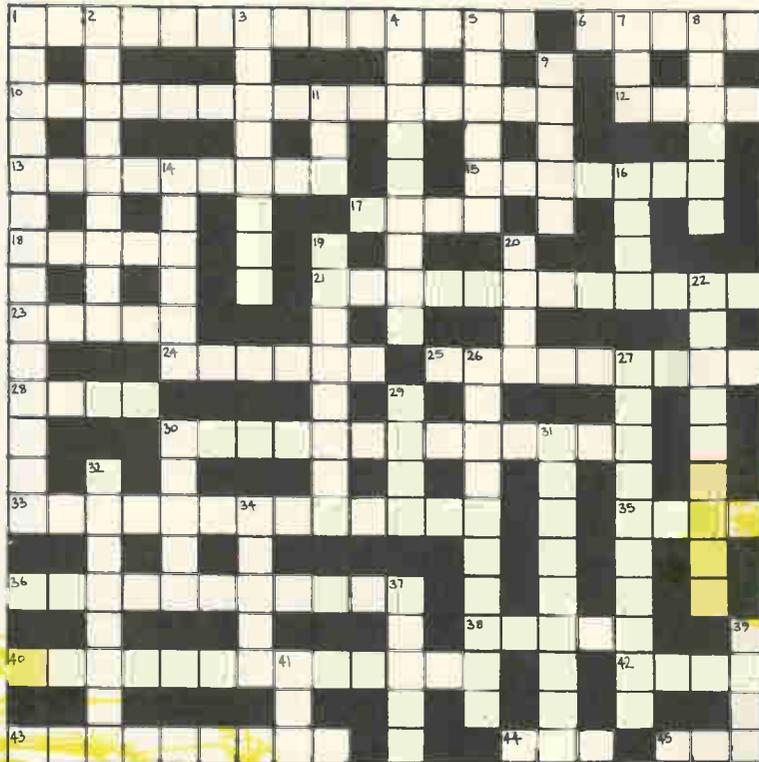


# X-WORD



## ACROSS

- 1 Bon Jovi think this is why we were brought into the world (4,2,2,2,4)
- 6 One third of SAW (5)
- 10 Singer you could find 'Somewhere Down The Crazy River' (6,9)



- 'True Love' last Christmas (6,7)
- 35 Stevie Winwood wanted us all to '----- With It' (4)
- 36 A feeble excuse from Bananarama (1,4,4,2)
- 38 In 1985 Simple Minds told us they were '----- And Kicking' (5)
- 40 The Sisters Of Mercy showed their concert for the way things rust on this hit (4,9)
- 42 The The mined this type of music (4)
- 43 A solo hit for Morrissey (9)
- 44 Advice from the Smiths for when you're in doubt (3)
- 45 All Wham wanted to do was 'Make It ----' (3)

## DOWN

- 1 Status Quo start a fire to make it difficult to cross over (7,7)
- 2 It's been the 'First Time' for her (5,4)
- 3 The Beatmasters had help from PP Arnold to start another fire (4,2,2)
- 4 Foreign destination for Freddie and Montserrat (9)
- 5 American city that had 'More Than A Feeling' in 1977 (6)
- 7 In 1984 the Style Council wanted to 'Shout To The ----' (3)
- 8 Neneh who took up a 'Buffalo Stance' (6)
- 9 Ms Baker who gave us the best that she'd got (5)
- 11 U2's young child (3)
- 14 In 1986 they wanted us to 'Walk This Way' (3,1,1,1)
- 16 He spent a 'Lovely Day' in the charts during 1988 (4)
- 19 Singer you'll find performing in a 'Peepshow' (8)
- 20 Martha And The Muffins' beach can be heard over and over again (4)
- 22 Alexander O'Neal's partner 'Never Knew Love Like This' (9)
- 26 There's no chance of this group being thrown to the lions (10)
- 27 Group who had a 1988 hit with 'Voyage Voyage' (10)
- 29 Bob's group will sing you a 'Lullaby' (4)
- 30 Found in Tanita's sobriety (5)
- 31 Duranduran were well known in 1986, but for what? (9)
- 32 Different songs but both hits for Sade and Black (8)
- 34 Weapon for Kirk Brandon (5)
- 37 The Housemartins could only do this for a minute (5)
- 39 Raised by Yello (4)
- 41 Singer who'll bring new light to your old windows (3)

## ANSWERS TO APRIL 8

**ACROSS:** Straight Up, 5 Geffen, 8 Raw, 10 Miami Sound Machine, 12 Rah, 13 Cutting Crew, 14 April, 15 So Good, 17 FLM, 19 Edie Brickell, 22 No Name, 24 Hearsay, 26 Idol, 27 Water, 30 Sting, 31 Roger, 32 Tanita, 33 A-ha, 34 Crisis, 35 Glam, 36 Boy Meets, 39 Fun, 40 So, 41 Ian, 42 XTC, 43 Trio, 44 A Day, 45 Rush

**DOWN:** 1 Sam Brown, 2 Roachford, 3 If It Happens Again, 4 Hooters, 6 Fairground Attraction, 7 Smiths, 9 A New Flame, 11 Earl, 13 Clutching At, 16 Gold, 18 International, 20 Roy Orbison, 21 Eton Rifles, 23 The Sun, 25 Anita Baker, 28 Straws, 29 Staring At, 35 Girl, 36 Bush, 37 Matt, 38 Toto

- 12 Radio 1's Strange Fruit DJ (4)
- 13 Having 'Big Fun' led to them having a 'Good Life' (5,4)
- 15 Month that followed 11 down (7)
- 17 One of Mode's Wilder members (4)
- 18 The grass of home reminds us of an REM LP (5)
- 21 He's no longer part of the Bunnymen (3,9)
- 23 Eric B's partner in rap (5)
- 24 Erasure performed in this type of ring (6)
- 25 A-ha's days (9)
- 28 Gary Haisman's gang called it Acieed (1,3)
- 30 Marc Almond hit that produced wet circles (5,3,5)
- 33 After nine years of hits he finally found

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.

SO HOT IT HURTS!

ULTRA MAGNETIC

# ULTRAMAGNETIC MC'S

## NEW SINGLE

### GIVE THE DRUMMER SOME

REMIXED FROM THE ALBUM "CRITICAL BEATDOWN" (LP, CASSETTE, CD)

APPEARING LIVE WITH CAPITAL RADIO'S TIM WESTWOOD AT LONDON'S 'OINGWALLS'. CAMDEN LOCK ON WEDNESDAY APRIL 12TH. (THE ONLY UK DATE)

DIAL 0898 345509

AND HEAR LONDON'S NEWEST RELEASES

# THE CLUB CHART

TW LW

1	1	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler)	10 Records 12in
2	3	ONE MAN (ONE MIX) Chanelle	Cooltempo 12in
3	4	SLEEP TALK Alyson Williams	Def Jam 12in
4	2	MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX) Paul Simpson featuring Adeva and introducing Carmen Marie	Cooltempo 12in
5	6	MEMYSELF AND I/SAY NO GO/THE MAGIC NUMBER/EYE KNOW/BUDDY De La Soul	Big Life LP
6	5	PEOPLE HOLD ON (DISCO MIX) Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
7	9	WHO'S IN THE HOUSE the Beatmasters with Merlin	Rhythm King 12in
8	7	PLANET E (MIXES) kc Flightt	RCA 12in
9	8	TURN UP THE BASS (REMIXES) Tyree featuring Kool Rock Steady	ffrr 12in
10	48	AIN'T NOBODY BETTER (MIXES) Inner City	10 Records 12in
11	17	THAT'S HOW I'M LIVING/THE CHIEF Toni Scott	Champion 12in
12	14	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES) A Guy Called Gerald	Rham! 12in
13	19	ME MYSELF AND I (RICHIE RICH REMIX)/JENIFA (TAUGHT ME) De La Soul	Big Life 12in
14	15	YO YO GET FUNKY (MIXES) the DJ Fast Eddie	DJ International Records 12in
15	16	DON'T BE CRUEL (EXTENDED/RAPACIOUS MIXES) Bobby Brown	MCA Records 12in
16	13	THE REAL LIFE Corporation Of One	Desire 12in
17	12	THIS IS SKA (SKACID MIX) Longsy D's House Sound	Big One 12in
18	11	THE 900 NUMBER the 45 King	Doctor Beat 12in
19	18	SOMETHING SPECIAL (MAGIC JUAN'S MIX) Sharon Dee Clarke	Urban 12in
20	38	GET HIP TO THIS! (MIXES) M-D-Emm featuring Näsih	RePublic Records 12in pre-release
21	22	CRUCIAL (DANCE REMIX) New Edition	MCA Records 12in
22	58	JOY AND PAIN (WORLD TO WORLD REMIX) Rob Base & DJ E-Z Rock	Supreme Records 12in
23	98	PEOPLE HOLD ON (BLAZE'S NEW JERSEY JAZZ MIX) Coldcut featuring Lisa Stansfield	Ahead Of Our Time 12in
24	66	DEVOTION (MARSHALL'S CLUB MIX/THE VOICE OF PARADISE MIX) Ten City	Syncopate 12in
25	23	GOT TO GET YOU BACK (THE GROOVY PIANO MIX) Kym Mazelle	US Big Beat 12in
26	24	VOODOO RAY (FRANKIE KNUCKLES/RICKY ROUGE REMIXES) A Guy Called Gerald	US Big Beat 12in
27	10	MAKE MY BODY ROCK (FEEL IT) (US MIXES) Jomanda	US Big Beat 12in
28	46	HELYOM HALIB (ACID ACID ACID/ACID MIX) Cappella	Music Man 12in promo
29	23	ADDING ON//GETTING FIERCE/BLACK IS BACK LaKim Shabazz	Sure Delight LP
30	30	REAL LOVE (EXTENDED VERSION) Jody Watley	MCA Records 12in
31	43	TOUCH ME (LOVE ME TONIGHT) (MIXES) Brian Keith	City Beat 12in
32	34	MY LOVE IS SO RAW/SLEEP TALK Alyson Williams	Def Jam LP
33	40	RHYTHM IS THE MASTER DJ Chuck Chillout and Kool Chip	US Mercury 12in
34	39	TOGETHER/LETTER TO THE BETTER Ace & Action <sup>3</sup>	US Prism 12in
35	28	TIME MARCHES ON (JUSTIN STRAUSS REMIXES) Jungle Wonz	Breakout 12in release
36	—	LET'S GET HYPED (MIXES) Kool Rock Steady	US DJ International Records 12in
37	21	COMIN' CORRECT/(RUFF NHECK SPARKI MIX)/WIZE/BIZZIE RHYMIN MC Mell'O' with DETT Inc	RePublic Records 12in
38	—	THE RED IS BLACK THE GREEN (103)/DANCE, DANCE, DANCE (116 3/4)/SIMPLY DOPE, PART 1 (101 3/4)/FIRST CHOICE (95 3/4)/SIMPLY DOPE, PART 2 (104) The 45 King	US Tuff City 12in
39	57	SHELTER Circuit featuring Koffi	Collision Records 12in white label
40	41	REACHIN' (BROTHERHOOD/LATIN WORKOUT MIXES)/IT'S A MYSTERY (MYSTERY II U/ORIGINAL MYSTERY MIXES) Phase II	RePublic Records 12in
41	63	ROCKIN' ON THE GO-GO SCENE Richie Rich	Gee St Recordings 12in
42	36	BLACK AND PROUD/SKRUM (AND THEN SOME!) Dismasters	US Urban Rock Records 12in
43	27	I'M RIFFIN (ENGLISH RASTA) MC Duke	Music Of Life 12in
44	25	GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) Today	Motown 12in
45	—	JUST KEEP ROCKIN' (SCACID MIX) (0-123 3/4)/(HIP HOUSE MIX) (0-123 3/4-124) Double Trouble & The Rebel MC	Desire 12in white label
46	31	GOT TO KEEP ON (12" VERSION/B BOY MIX)/PICK UP ON THIS Cookie Crew	ffrr 12in
47	59	BLACK IS BLACK (ULTIMATUM MIX) Jungle Brothers	Gee Street 12in
48	42	ACTIVATED (TIMMY REGISFORD REMIX) Gerald Alston	Motown 12in
49	44	LET'S WORK (VERSIONS)/I CAN'T TAKE IT (MIXES)/HERE WE GO (R U READY) Casanovas Revenge	US Invasion 12in
50	65	SECRET RENDEZVOUS (AFTER HOUR MIX) Karyn White	Warner Bros 12in
51	70	ROAD TO THE RICHES/MEN AT WORK/TRILOGY OF TERROR Kool G Rap & DJ Polo	Cold Chillin' LP
52	69	RAP SUMMARY (LEAN ON ME) Big Daddy Kane/SKEEZER Roxanne Shanté ('Lean On Me' soundtrack)	US Warner Bros LP
53	26	LET IT ROLL Raze presents: Doug Lazy	US Groove St. 12in
54	32	SUSPICIOUS/SATISFACTION/YOU MUST BE THE ONE Ten City	Atlantic LP
55	—	MAKEMY BODY ROCK (CLUB MIX SWEET) Jomanda	RCA 12in
56	55	LET IT LOOSE (MIXES) Amy Jackson	US Bigshot Records 12in
57	78	THE HUNTED CHILD/HIGH ROLLERS (REMIXES) Ice-T	Sire 12in

58	52	YOU'RE NOT RIGHT (12" MIX) Velma Wright	US SuperTronics 12in
59	61	SISTER ROSA (12" REMIX/DUB VERSION) The Neville Brothers	Breakout 12in
60	74	I WANT YOU (BADLY) (SEX IMPORT MIX) the Mack featuring Kysia Bostic	US Quark 12in
61	35	JUST A LITTLE MORE Deluxe Unyque Artists/the Dance Yard Recording Corporation 12in	Furious Fish 12in
62	54	BAD PLACE TO GET HIT (MIXES) DJ Dzire featuring JC 001 & Glory B	US Oceana 12in
63	73	JOY AND PAIN (REMIXES) Donna Allen	US Oceana 12in
64	51	CELEBRATE THE WORLD (BLAZE'S PEOPLE UNITE REMIX) Womack & Womack	Fourth & Broadway 12in
65	84	LET'S GO (REMIXES) Fast Eddie	US DJ International Records 12in
66	80	ON A LOVE GROOVE (SPACE CADET GLOW MIX) Orchestra JB	Metro Music International 12in
67	Re	JUICE CREW LAW MC Shan	US Cold Chillin' 12in
68	56	I CAN'T HIDE (VERSIONS) Taravhonty	US Big Beat 12in
69	68	ROMEO AND JULIET (VOCAL REMIX) Blue Magic	OBR 12in
70	76	EXPRESS YOURSELF/GANGSTA GANGSTA/STRAIGHT OUTTA COMPTON N.W.A.	US Ruthless Records LP
71	67	LIVING FOR YOUR LOVE (MIXES) Big Fun	Jive 12in
72	45	THE REAL LIFE (OPPY MIX)/SO WHERE ARE YOU Corporation Of One	US Smokin' 12in
73	—	MUSICAL FREEDOM (YOU GOT THE LOVE MIX) Paul Simpson featuring Candi Staton	Cooltempo 12in
74	—	SALSA TIME (0-117 3/4)/CAN WE DO THIS (120)/IT'S JUST AN 808 (0-123)/GIMME THE MUSIC (118)/JAMMIN' (108 1/4-0) Bad Boy Orchestra	US Smokin' LP
75	Re	LOVE TONITE Dave Collins & Jacqui Jones	G Ti Records 12in
76	—	ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX) (0-122 3/4-122 1/2-122)/(THE MAGIC JUAN MIX (0-122)/(INSTRUMENTAL) (121 1/2) Lisa M	Jive 12in mailing list promo
77	86	CALM DOWN (VERSIONS) Most Wanted	US The Fever 12in
78	—	KRUSH GROOVIN' (START IT UP) (122 1/2-0)/(WE ROCK) (0-122-0)/(CHECK MY RHYTHM) (122)/(WHAT MORE CAN I SAY?) (122 1/2-122 3/4-122 1/2-122 3/4)/(GOOD LOVE (TOO BAD) (119) Krush!	SON 12in
79	33	STRAIGHT UP (MIXES) Paula Abdul	Siren 12in
80	53	CAN'T SAY 'BYE (SWINGBEAT MIX) Tony Stone	Ensign 12in
81	—	TAKE SOME TIME OUT (RUGGED RIDDIM MIX) (118)/(DUBBIN BONES MIX) (118 1/2-?) / (REAL DUB MIX) (0-177 3/4)/(BREAKIN' BONES MIX) (118 1/2) Arnold Jarvis	RePublic Records 12in pre-release
82	—	(I AM) TIRED OF ALL THIS/STOP THE WORLD/TRUE FEELINGS/THAT'S HOW 'IM HOW I'M LIVIN'/BLACK IS THE WORD Black, Rock & Ron	Supreme Records LP
83	Re	I WANT YOU/SHE SAY KUFF (MIXES) Massive Sounds	Champion 12in
84	—	GOT TO KEEP ON (DANNY D REMIX) Cookie Crew	ffrr 12in
85	62	EVERY LITTLE STEP (EXTENDED VERSION) Bobby Brown	US MCA Records 12in
86	100	BLOW THE HOUSE DOWN (KEVIN SAUNDERSON HARD CORE MIX) The Wee Papa Girl Rappers	Jive 12in
87	—	SATISFACTION Omen	Debut 12in mailing list promo
88	88	TO THE MAX/IT'S MY TURN Steezo	Sleeping Bag Records 12in
89	77	THE GODDESS/TO THE BONE Wanda Dee	US Tuff City 12in
90	Re	STRINGS OF LIFE (EXCLUSIVE REMIX) (130-129 1/2-130-0)/(FLAM-BOY-ANT MIX) (128 1/2-127 3/4-128-128 1/2)/(PIANO MIX) (125 3/4-126 1/2)/(ORIGINAL VERSION) (126 1/2-126 3/4) Model 500	Jack Trax 12in
91	—	CLAP YOUR HANDS (118 1/2-119-118 1/2)/WHERE YOU DUBBIN' FROM? (123 1/2) The Situation	US Sample Records 12in
92	—	MONEY (CLUB MIX) (121 1/2)/(DUB) (122 3/4-0) The Press Gang	TMT 12in
93	100	GROOVE ME (EXTENDED VERSION)/TEDDY'S JAM (HYPE MIX/RADIO EDIT) Guy	MCA Records 12in pre-release
94	81	SEX 4 DAZE (I WANT IT, YOU CAN GET IT) (MIXES) Luke Eerie	Champion 12in
95	50	ME MYSELF AND I (RADIO/OBLAPOS MODE) De La Soul	US Tommy Boy 12in
96	Re	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards	Fourth & Broadway 12in
97	—	I CAN MAKE U FORGET (MIXES) (123 1/2) Adrienne Ferlita	US SRO 12in
98	Re	JAM JAM (IF YOU CAN) (HIP HOP VERSION) The Gyrz	US Select 12in
99	82	ROXANNE'S ON A ROLL (REMIXES) The Real Roxanne	US Select 12in
100	—	WORK IT TO THE BONE (THE CLUBHOUSE MIX) (121 3/4-121 3/4-122 1/4-122-121 3/4-0-121 3/4) / (THE PROGRESSIVE UNDERGROUND MIX) (121 3/4-122-121 3/4-121 3/4-0)/(THE CLUBHOUSE EDIT) (121 3/4-122-122 1/4-122-0) LNR	US House Jam Records 12in

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



breakout

## jungle wonz: "time marches on"

the classic dæp house anthem

awesome remixes by Justin Strauss



on seven inch & three-track twelve inch

APRIL 9 — APRIL 15 1989

## U S S I N G L E S

TW LW

- 1 4 SHE DRIVES ME CRAZY the Fine Young Cannibals
- 2 1 THE LOOK Roxette
- 3 5 LIKE A PRAYER Madonna
- 4 2 ETERNAL FLAME the Bangles
- 5 3 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 6 6 STAND REM
- 7 10 FUNKY COLD MEDINA Tone Lōc
- 8 11 SUPERWOMAN Karyn White
- 9 12 YOU GOT IT Roy Orbison
- 10 13 YOUR MAMA DON'T DANCE Poison
- 11 16 I'LL BE THERE FOR YOU Bon Jovi
- 12 15 HEAVEN HELP ME Deon Estus
- 13 8 DREAMIN' Vanessa Williams
- 14 18 SECOND CHANCE Thirty Eight Steps
- 15 20 ROCKET Def Leppard
- 16 19 ROOM TO MOVE Animation
- 17 7 MY HEART CAN'T TELL YOU NO Rod Stewart
- 18 21 SINCERELY YOURS Sweet Sensation
- 19 23 THINKING OF YOU Sa-Fire
- 20 26 AFTER ALL Cher/Peter Cetera
- 21 29 REAL LOVE Jody Watley
- 22 27 FOREVER YOUR GIRL Paula Abdul
- 23 9 WALK THE DINOSAUR Was (Not Was)
- 24 25 ORINOCO FLOW Enya
- 25 14 THE LIVING YEARS Mike And The Mechanics
- 26 30 CULT OF PERSONALITY Living Colour
- 27 31 IKO IKO the Belle Stars
- 28 17 LOST IN YOUR EYES Debbie Gibson
- 29 37 ROCK ON Michael Damian
- 30 42 SOLDIER OF LOVE Donny Osmond
- 31 45 ELECTRIC YOUTH Debbie Gibson
- 32 34 I WANNA BE THE ONE Stevie B
- 33 36 SEVENTEEN Winger
- 34 38 EVERLASTING LOVE Howard Jones
- 35 47 WIND BENEATH MY WINGS Bette Midler
- 36 43 BIRTHDAY SUIT Johnny Kemp
- 37 35 ONE Metallica
- 38 55 EVERY LITTLE STEP Bobby Brown
- 39 22 JUST BECAUSE Anita Baker
- 40 46 A SHOULDER TO CRY ON Tommy Page
- 41 56 I'LL BE LOVING YOU New Kids On The Block
- 42 48 CLOSE MY EYES FOREVER Lita Ford
- 43 49 WHERE ARE YOU NOW? Jimmy Harnen
- 44 66 PATIENCE Guns N' Roses
- 45 24 MORE THAN YOU KNOW Martika
- 46 28 YOU'RE NOT ALONE Chicago
- 47 32 YOU GOT IT (THE RIGHT STUFF) New Kids On The Block
- 48 39 STRAIGHT UP Paula Abdul
- 49 54 LET THE RIVER RUN Carly Simon
- 50 33 PARADISE CITY Guns N' Roses
- 51 57 I ONLY WANNA BE WITH YOU Samantha Fox
- 52 60 VOICES OF BABYLON the Outfield
- 53 52 TRIBUTE (RIGHT ON) the Pasadenas
- 54 58 HEARTS ON FIRE Steve Winwood
- 55 51 24/7 Dino
- 56 — THROUGH THE STORM Aretha Franklin
- 57 44 DON'T TELL ME LIES Breathe
- 58 40 RONI Bobby Brown
- 59 59 WILD THING Tone Lōc
- 60 67 DOWNTOWN One 2 Many

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

● BULLETS

- 61 70 BUFFALO STANCE Neneh Cherry
- 62 78 CRY Waterfront
- 67 73 THE DIFFERENT STORY Peter Schilling
- 71 80 CIRCLE Edie Brickell & The New Bohemians
- 72 79 WHEN LOVE COMES TO TOWN U2 with BB King
- 74 92 COMING HOME Cinderella
- 75 — MISS YOU LIKE CRAZY Natalie Cole
- 76 93 I'LL BE YOU the Replacements
- 78 86 REPETITION Information Society
- 81 — LITTLE JACKIE WANTS TO BE Lisa Lisa & Cult Jam
- 83 91 YOU AIN'T SEEN NOTHING YET Figures On A Beach
- 89 — GIVING UP ON LOVE Rick Astley
- 93 — STOP Sam Brown
- 95 — CLOSER THAN FRIENDS Surface
- 97 — CUDDLY TOY (FEEL FOR ME) Roachford

- Virgin
- Polydor
- Elektra
- Geffen
- Island
- Mercury
- EMI
- Sire
- Tommy Boy
- Columbia
- Sire
- RCA
- A&M
- Columbia
- Epic

## U S A L B U M S

TW LW

- 1 3 LOC-ED AFTER DARK Tone Lōc
- 2 1 ELECTRIC YOUTH Debbie Gibson
- 3 11 LIKE A PRAYER Madonna
- 4 2 DON'T BE CRUEL Bobby Brown
- 5 5 MYSTERY GIRL Roy Orbison
- 6 8 THE RAW & THE COOKED Fine Young Cannibals
- 7 4 TRAVELING WILBURY'S VOLUME ONE Traveling Wilburys
- 8 6 APPETITE FOR DESTRUCTION Guns N' Roses
- 9 7 FOREVER YOUR GIRL Paula Abdul
- 10 9 HANGIN' TOUGH New Kids On The Block
- 11 10 VIVID Living Colour
- 12 12 G N' R LIES Guns N' Roses
- 13 13 LIVING YEARS Mike And The Mechanics
- 14 14 NEW JERSEY Bon Jovi
- 15 16 BEACHES Soundtrack
- 16 19 EVERYTHING the Bangles
- 17 15 HYSTERIA Def Leppard
- 18 23 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 19 17 GREEN REM
- 20 18 SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians
- 21 22 SKID ROW Skid Row
- 22 20 OUT OF ORDER Rod Stewart
- 23 24 OPEN UP AND SAY ... AHH! Poison
- 24 25 ... AND JUSTICE FOR ALL Metallica
- 25 21 GIVING YOU THE BEST THAT I GOT Anita Baker
- 26 28 WATERMARK Enya
- 27 27 KARYN WHITE Karyn White
- 28 30 THE TRINITY SESSION Cowboy Junkies
- 29 31 WINGER Winger
- 30 26 THE GREAT RADIO CONTROVERSY Tesla
- 31 29 SILHOUETTE Kenny G
- 32 34 MELISSA ETHERIDGE Melissa Etheridge
- 33 33 SPIKE Elvis Costello
- 34 32 HOLD AN OLD FRIEND'S HAND Tiffany
- 35 36 GUY Guy
- 36 35 TRACY CHAPMAN Tracy Chapman
- 37 38 STRAIGHT OUTTA COMPTON N.W.A.
- 38 39 THE RIGHT STUFF Vanessa Williams
- 39 — RAIN MAN Soundtrack
- 40 50 DIRTY ROTTEN FILTHY STINK Warrant
- 41 47 VIXEN Vixen
- 42 40 NEW YORK Lou Reed
- 43 43 WHAT UP, DOG? Was (Not Was)
- 44 37 HOLD ME IN YOUR ARMS Rick Astley
- 45 — 101 Depeche Mode
- 46 46 EAZY-DUZ-IT Eazy-E
- 47 48 ORANGES AND LEMONS XTC
- 48 — LIFE IS ... TOO SHORT Too Short
- 49 — LONG COLD WINTER Cinderella
- 50 45 RATTLE AND HUM U2

- Delicious
- Atlantic
- Sire
- MCA
- Virgin
- I.R.S.
- Wilbury
- Geffen
- Virgin
- Columbia
- Epic
- Geffen
- Atlantic
- Mercury
- Atlantic
- Columbia
- Mercury
- Arista
- Warner Brothers
- Geffen
- Atlantic
- Warner Brothers
- Enigma
- Elektra
- Elektra
- Geffen
- Warner Brothers
- RCA
- Atlantic
- Geffen
- Arista
- Island
- Warner Brothers
- MCA
- Uptown
- Elektra
- Ruthless
- Wing
- Capitol
- Columbia
- EMI
- Sire
- Chrysalis
- RCA
- Sire
- Ruthless
- Geffen
- Jive
- Mercury
- Island

Compiled by Billboard

● THE BELLE STARS: "you're kidding us, 'Iko Iko' really means that in Swahili?"



# US BLACK SINGLES

TW LW

1	3	EVERY LITTLE STEP	Bobby Brown
2	5	LOVE SAW IT	Karyn White
3	2	I'LL BE THERE FOR YOU	Ashford & Simpson
4	7	AFFAIR	Cherrelle
5	12	CRUCIAL	New Edition
6	15	REAL LOVE	Jody Watley
7	11	SLEEP TALK	Alyson Williams
8	8	REAL LOVE	El DeBarge
9	1	GIRL I GOT MY EYES ON YOU	Today
10	21	I LIKE	Guy
11	9	4 U	Vesta
12	13	THAT'S THE WAY LOVE IS	Ten City
13	14	ROLLIN' WITH KID 'N PLAY	Kid 'N Play
14	17	DON'T TAKE MY MIND ON A TRIP	Boy George
15	19	START OF A ROMANCE	Sky
16	16	24/7	Dino
17	4	MORE THAN FRIENDS	Jonathan Butler
18	6	ALL I WANT IS FOREVER	James "JT" Taylor
19	24	LOVESICK	Z-Looke
20	28	FUNKY COLD MEDINA	Tone Loc
21	26	BIRTHDAY SUIT	Johnny Kemp
22	30	TRIBUTE (RIGHT ON)	the Pasadenas
23	29	NEVER CAN SAY GOODBYE TO LOVE	Rene Moore
24	32	IF I'M NOT YOUR LOVER	Al B. Sure!
25	10	LUCKY CHARM	the Boys
26	31	ARE YOU MY BABY	Wendy & Lisa
27	33	BABY ME	Chaka Khan
28	35	BUCK WILD	EU
29	20	CLOSER THAN FRIENDS	Surface
30	39	ROMEO AND JULIET	Blue Magic
31	38	HEAVEN HELP ME	Deon Estus
32	18	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
33	37	IT'S ONLY LOVE	Simply Red
34	—	STICKS AND STONES	Grady Harrell
35	36	DAYS LIKE THIS	Sheena Easton
36	—	TURN THIS MUTHA OUT	M.C. Hammer
37	34	SELF-DESTRUCTION	the Stop The Violence Movement
38	25	MORE THAN PHYSICAL	Christopher Max
39	—	STAY	Jackie Jackson
40	23	JUST COOLIN'	LeVert

Compiled by Billboard

MCA
Warner Brothers
Capitol
Tabu
MCA
MCA
Def Jam
Motown
Motown
Uptown
A&M
Atlantic
Select
Virgin
Atlantic
4th & B'Way
Jive
Epic
Orpheus
Delicious
Columbia
Columbia
Polydor
Warner Bros
Motown
Columbia
Warner Bros
Virgin
Columbia
Def Jam
Mika
Arista
Elektra
RCA
MCA
Capitol
Jive
EMI
Polydor
Atlantic



● GUNS N' ROSES: "if you think our eyes look bad, you should see 'em from our side"

# VINTAGE CHART

19 NOV 1964 — UK SINGLES

TW LW

1	5	BABY LOVE	the Supremes	Stateside
2	7	ALL DAY AND ALL OF THE NIGHT	the Kinks	Pye
3	6	HE'S IN TOWN	Rockin' Berries	Pye
4	1	OH PRETTY WOMAN	Roy Orbison	London
5	3	SHA LA LA	Manfred Mann	HMV
6	8	UM, UM, UM, UM, UM	Wayne Fontana	Fontana
7	2	THERE'S ALWAYS SOMETHING THERE TO REMIND ME	Sandie Shaw	Pye
8	4	WALK AWAY	Matt Monro	Parlophone
9	12	TOKYO MELODY	Helmut Zacharias	Polydor
10	17	DON'T BRING ME DOWN	the Pretty Things	Fontana
11	19	THERE'S A HEARTACHE FOLLOWING ME	Jim Reeves	RCA
12	9	THE WEDDING	Julie Rogers	Mercury
13	10	GOOGLE EYE	Nashville Teens	Decca
14	18	REMEMBER (WALKIN' IN THE SAND)	the Shangri-Las	Redbird
15	11	WHEN YOU WALK IN THE ROOM	the Searchers	Pye
16	34	I'M GONNA BE STRONG	Gene Pitney	Stateside
17	22	LOSING YOU	Dusty Springfield	Philips
18	13	TWELFTH OF NEVER	Cliff Richard	Columbia
19	15	AIN'T THAT LOVING YOU BABY	Elvis Presley	RCA
20	41	DOWNTOWN	Petula Clark	Pye
21	21	HOW SOON?	Henry Mancini	RCA
22	14	ONE WAY LOVE	Cliff Bennett	Parlophone
23	25	WALK TALL	Val Doonican	Decca
24	—	LITTLE RED ROOSTER	Rolling Stones	Decca
25	16	WHERE DID OUR LOVE GO?	the Supremes	Stateside
26	20	WE'RE THROUGH	the Hollies	Parlophone
27	31	BLACK GIRL	Four Pennies	Philips
28	26	GOLDFINGER	Shirley Bassey	Columbia
29	27	I UNDERSTAND	Freddie and the Dreamers	Columbia
30	28	I WOULDN'T TRADE YOU FOR THE WORLD	the Bachelors	Decca
31	32	NOW WE'RE THRU	the Poets	Decca
32	38	DANCING IN THE STREET	Martha and the Vandellas	Stateside
33	23	I WON'T FORGET YOU	Jim Reeves	RCA
34	—	PRETTY PAPER	Roy Orbison	London
35	33	WILD SIDE OF LIFE	Tommy Quickly	Pye
36	35	MARCH OF THE MONS	Joe Loss	HMV
37	29	I'M CRYING	the Animals	Columbia
38	24	I'M INTO SOMETHING GOOD	Herman's Hermits	Columbia
39	—	SHOW ME GIRL	Herman's Hermits	Columbia
40	—	WHEN I GROW UP	the Beach Boys	Capitol
41	30	ANYWAY YOU WANT IT	Dave Clark Five	Columbia
42	40	LAST NIGHT	the Merseybeats	Fontana
43	42	DOOR IS STILL OPEN	Dean Martin	Reprise
44	43	EVERYBODY LOVES SOMEBODY	Dean Martin	Reprise
45	36	RAG DOLL	the Four Seasons	Philips
46	—	WHAT'CHA GONNA DO ABOUT IT?	Doris Troy	Atlantic
47	39	REACH OUT FOR ME	Dionne Warwick	Pye
48	47	I CAN'T STAND IT	Spencer Davis	Fontana
49	49	GOOD MORNING LITTLE SCHOOLGIRL	the Yardbirds	Columbia
50	44	IS IT BECAUSE?	the Honeycombs	Pye



● FINE YOUNG CANNIBALS: "wot you mean we're number one in the States, that's a goon 'un"

# MUSIC VIDEO

TW LW

1	1	RATTLE AND HUM	U2
2	3	INNOCENTS	Erasure
3	2	VIDEO ANTHOLOGY	Bruce Springsteen
4	4	KYLIE — THE VIDEOS	Kylie Minogue
5	5	NOW THAT'S WHAT I CALL MUSIC VIDEO 14	Various
6	9	CLOSE	Kim Wilde
7	7	101	Depeche Mode
8	6	GUARANTEED LIVE '88	Cliff Richard
9	8	MAKING THRILLER	Michael Jackson
10	10	PRIVATE COLLECTION	Cliff Richard
11	12	THE BIG PUSH TOUR	Bros
12	11	A SHOW OF HANDS	Rush
13	13	THE LEGEND CONTINUES . . .	Michael Jackson
14	17	LIVE AT THE SEASIDE	Erasure
15	—	THE CONCERT TOUR	Dirty Dancing
16	20	SHOWBUSINESS	Pet Shop Boys
17	16	THE GREATEST HITS	Bananarama
18	—	ROY ORBISON AND FRIENDS LIVE	Roy Orbison
19	15	SEE YOU . . .	Stiff Little Fingers
20	—	KICK THE VIDEO FLICK INXS	

Compiled by Gallup

CIC
Virgin
CMV
PWL
Virgin/PMI
Virgin
Virgin
PMI
Vestron
PMI
CMV
Channel 5
Video Collection
Virgin
Vestron
PMI
Channel 5
Virgin
Virgin
Channel 5

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*P. MACKENZIE, Stranraer*

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★ NRS JAN-DEC 1988

# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

It's a bad week in the life of **Madonna**, as she loses her UK singles and albums titles, whilst failing to make her anticipated lunge to the top of the corresponding charts in America — though her accession to the throne there, foiled by the emergence of the **Fine Young Cannibals'** single 'She Drives Me Crazy' and **Tone-Loc's** album 'Loc'ed After Dark', is surely delayed only by a week.

Maddy loses her UK singles title to **the Bangles**, whose 'Eternal Flame' leaps from number five to become only the fifth single in chart history by a girl group to reach number one — or the ninth if we allow duos to qualify as groups, something I'm not entirely convinced they do.

Previous number ones by all-girl assemblages are: 'Baby Love' by the **Supremes** (1964), 'When Will I See You Again' by the **Three Degrees** (1974), 'Mississippi' by **Pussycat** (1976), 'Frankie' by **Sister Sledge** (1985). Number ones by girl duos are 'Yes Sir, I Can Boogie' by **Baccara** (1977), 'Up Town Top Ranking' by **Aithia & Donna** (1978), 'I Know Him So Well' by **Elaine Paige and Barbara Dickson** (1985) and 'Respectable' by **Mel & Kim** (1987).

More impressively, whatever the status of duos in this respect, 'Eternal Flame' is only the second record by a girl group to reach number one in Britain AND America, where it took its turn on top a fortnight ago. The only previous girl group recording to reach number one on both sides of the Atlantic was the Supremes' 'Baby Love', which showed its class by reaching number one on both sides of the pond at the same time.

That there haven't been other groups to do the transatlantic double is more due to British reserve than anything else — the Supremes alone have had 12 number ones in America, and 'Baby Love' was

replaced at the chart summit by another girl group, the **Shangri-Las** and their classic 'Leader Of The Pack'.

Other fully femme formations to reach number one in America include the **Dixie Cups**, the **Chiffons**, the **Marvelettes**, the **Shirelles**, **Silver Convention** and our very own **Bananarama**.

'Eternal Flame' was a slow-burning number one that first flickered into life here on February 4, debuting at number 81. It moved up only two places to number 79 the following week, before gaining admittance to the top 75 on 18 February. Its progress since then: 72-60-53-52-47-33-13-5-1.

As you will no doubt be able to work out for yourself, it therefore reached number one at its ninth attempt. The last record to take longer was **Jennifer Rush's** 'The Power Of Love' which established the all-time record of 16 weeks in 1985. Earlier the same year, **Dead Or Alive's** 'You Spin Me Round (Like A Record)' had established a new record by taking 14 weeks to reach number one.

It may be no coincidence that Rush, Dead Or Alive and the Bangles all record for CBS (Dead Or Alive on its Epic label), a company not known for giving up on records until they fulfill their potential. Other beneficiaries of CBS's apparent policy of "If at first you don't succeed" include **Roachford**, **Gloria Estefan and Miami Sound Machine** and **Luther Vandross**.

The Bangles' election to the exclusive band of artists to have a number one hit follows earlier near misses with 'Manic Monday', which got to number two, and the number three hit 'Walk Like An Egyptian'.

'Eternal Flame' was penned by the group's own **Susanna Hoffs** and top-



● **BANGLES:** the kids from Flame

notch songwriters **Tom Kelly** and **Liam Steinberg**. As reported on April 1, 'Eternal Flame' is Kelly and Steinberg's fifth US number one and Hoffs's first. In Britain none of them has written a number one hit before. Hoffs' previous best effort was 'Walking Down Your Street', number 16 in 1987, whilst Kelly and Steinberg have combined their talents on two previous number three hits: Madonna's 'Like A Virgin' and **Heart's** 'Alone'.

Meanwhile, Madonna's conquerors on the album charts are **Deacon Blue**, whose 'When The World Knows Your Name' debuts at number one after selling over 120,000 copies on its first week on sale. It was a clear number one nationally, but sensationally so in Scotland, where it had an eight to 1 advantage over the Caledonians' second favourite album.

If you don't know already, I'm sure you won't be surprised to learn that Deacon

Blue are Scottish.

● Where Austria leads, America follows... Well, not *always*. It's true to say, for instance, that despite being a runaway number one in Austria, **EAV's** 'Bankrobbery' didn't show at all in the US charts.

Still, the Fine Young Cannibals' 'She Drives Me Crazy', number one in Austria for the past couple of weeks, has now moved to the top of the US listings. It's their first American hit.

The FYCs complete a fine week by having the second highest debuting single in Britain with 'Good Thing', more than two years after it was premiered in the **Danny De Vito/Richard Dreyfuss** film 'Tin Men'. 'Good Thing' enters at number 19, seven places behind the top newcomer, **U2 & B B King's** 'When Love Comes To Town', of which more next week.

## ● TWELVE INCH

TW LW

1	1	KEEP ON MOVIN'	Soul II Soul/Caron Wheeler	10 Records
2	4	I BEG YOUR PARDON	Kon Kan	Atlantic
3	5	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield	Ahead Of Our Time
4	2	STRAIGHT UP	Paula Abdul	Siren
5	—	WHEN LOVE COMES TO TOWN	U2 with BB King	Island
6	3	LIKE A PRAYER	Madonna	Sire
7	—	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
8	13	ETERNAL FLAME	Bangles	CBS
9	14	BABY I DON'T CARE	Transvision Vamp	MCA
10	11	MUSICAL FREEDOM	Paul Simpson featuring Adeva	Cooltempo
11	7	DON'T BE CRUEL	Bobby Brown	MCA
12	17	GOT TO KEEP ON	Cookie Crew	London
13	—	AMERICANOS	Holly Jonsson	MCA
14	6	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Warner Bros
15	15	MYSTIFY INXS		Mercury
16	—	ME MYSELF AND I	De La Soul	Big Life/Tommy Boy
17	12	PARADISE CITY	Guns N' Roses	Geffen
18	18	FIRE WOMAN	the Cult	Beggars Banquet
19	19	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL
20	9	SLEEP TALK	Alyson Williams	Def Jam/CBS

Compiled by Gallup

## ● COMPACT DISC

TW LW

1	—	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
2	1	LIKE A PRAYER	Madonna	Sire
3	4	A NEW FLAME	Simply Red	Elektra
4	2	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
5	3	NOW THAT'S WHAT I CALL MUSIC 14	Various	EMI/Virgin/Polygram
6	—	FOREVER YOUR GIRL	Paula Abdul	Siren
7	8	THE RAW AND THE COOKED	Fine Young Cannibals	London
8	5	SINGULAR ADVENTURES OF THE STYLE COUNCIL	the Style Council	Polydor
9	20	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
10	7	DON'T BE CRUEL	Bobby Brown	MCA
11	6	SOUTHSIDE	Texas	Mercury
12	11	1984-1989	Lloyd Cole & The Commotions	Polydor
13	13	ANCIENT HEART	Tanita Tikaram	WEA
14	9	STOP!	Sam Brown	A&M
15	16	CHEEK TO CHEEK	Various	CBS
16	—	A FULL HEAD OF STEAM	Various	EMI
17	15	MYSTERY GIRL	Roy Orbison	Virgin
18	18	ROACHFORD	Roachford	CBS
19	—	THE HEADLESS CHILDREN	W.A.S.P.	Capitol
20	—	THE GREATEST HITS COLLECTION	Bananarama	London

Compiled by Gallup

# THE TOP OF THE POPS CHART

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

## UK SINGLES

APR 9 - APR 15 1989

## UK ALBUMS

TW LW W/C

1	5	10	ETERNAL FLAME the Bangles	CBS
2	19	2	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
3	1	5	LIKE A PRAYER Madonna	Sire
4	3	7	STRAIGHT UP Paula Abdul	Sire
5	8	7	I BEG YOUR PARDON Kon Kan	Atlantic
6	2	6	TOO MANY BROKEN HEARTS Jason Donovan	PWL
7	16	3	BABY I DON'T CARE Transvision Vamp	MCA
8	4	8	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Bros
9	14	3	AMERICANOS Holly Johnson	MCA
10	6	5	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 Records
11	12	4	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	Ahead Of Our Time
12	—	1	WHEN LOVE COMES TO TOWN U2 with B B King	Island IS411
13	7	5	PARADISE CITY Guns N' Roses	Geffen
14	9	4	I HAVEN'T STOPPED DANCING YET Pat & Mick	PWL
15	13	18	DON'T BE CRUEL Bobby Brown	MCA
16	21	2	MYSTIFY INXS	Mercury
17	10	8	I'D RATHER JACK Reynolds Girls	PWL
18	11	8	INTERNATIONAL RESCUE Fizzbox	WEA
19	—	1	GOOD THING Fine Young Cannibals	London LON218
20	15	3	FIRE WOMAN the Cult	Beggars Banquet
21	37	3	GOT TO KEEP ON Cookie Crew	London
22	25	4	MUSICAL FREEDOM (MOVING ON UP) Paul Simpson featuring Adeva	Cooltempo
23	32	4	OF COURSE I'M LYING Yellow	Mercury
24	22	3	CAN YOU KEEP A SECRET (89 MIX) Brother Beyond	Parlophone
25	18	3	THE BEAT(EN) GENERATION The The	Epic
26	17	10	CAN'T STAY AWAY FROM YOU Gloria Estefan And Miami Sound Machine	Epic
27	27	3	SHE'S A MYSTERY TO ME Roy Orbison	Virgin
28	34	4	ONLY THE LONELY T'Pau	Siren
29	39	2	DEVOTION Ten City	Atlantic
30	20	7	SLEEP TALK Alyson Williams	Def Jam/CBS
31	40	3	BEAUTY'S ONLY SKIN DEEP Aswad	Mango
32	23	6	ONE MAN Chanelle	Cooltempo
33	44	4	BEDS ARE BURNING Midnight Oil	Sprint/CBS
34	38	2	WHAT DOES IT TAKE? Then Jerico	London
35	59	2	ME MYSELF AND I De La Soul	Big Life/Tommy Boy
36	55	2	REAL LOVE Jody Watley	MCA
37	24	8	HELP Bananarama/Lananeeneenoonoo	London
38	42	3	REQUIEM London Boys	Teldec/WEA
39	50	2	THIS IS YOUR LIFE the Blow Monkeys	RCA
40	46	2	PLEASE DON'T BE SCARED Barry Manilow	Arista
41	31	8	LEAVE ME ALONE Michael Jackson	Epic
42	60	2	YOU ON MY MIND Swing Out Sister	Fontana
43	28	6	ROUND & ROUND New Order	Factory
44	26	11	STOP Sam Brown	A&M
45	29	5	FAMILY MAN Roachford	CBS
46	30	14	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
47	45	2	ONLY THE MOMENT Marc Almond	Parlophone
48	48	3	PLANET E k c Flight	RCA
49	33	9	HEY MUSIC LOVER S'Xpress	Rhythm King
50	49	2	WITH EVERY HEARTBEAT Five Star	Tent
51	—	1	THAT'S HOW I'M LIVING Toni Scott	Champion CHAMP97
52	70	3	FREE WORLD Kirsty MacColl	Virgin
53	85	3	TYPICAL Frazier Chorus	Virgin
54	35	4	GOT TO GET YOU BACK Kym Mazelle	Virgin
55	63	11	VOODOO RAY A Guy Called Gerald	Syncope
56	47	9	BEFAST CHILD Simple Minds	Rhant
57	36	9	BLOW THE HOUSE DOWN Living In A Box	Virgin
58	53	6	DON'T WALK AWAY Toni Childs	Chrysalis
59	79	3	ORDINARY LIVES Bee Gees	A&M
60	58	3	LIKE PRINCES DO Diesel Park West	Warner Bros
61	43	8	CELEBRATE THE WORLD Womack & Womack	Food
62	—	1	HEADLESS CROSS Black Sabbath	Fourth & Broadway
63	88	2	BROKEN ARROW Waterfront	IRS EIRS107
64	72	9	THIS IS SKA Longsy D	Polydor
65	56	4	JOCELYN SQUARE Love And Money	Big One
66	—	1	MISS YOU LIKE CRAZY Natalie Cole	Phonogram
67	80	4	ALL MY LOVE Hernandez	EMI USA MT63
68	41	11	I DON'T WANT A LOVER Texas	Epic
69	57	4	LET'S GO ROUND THERE Darling Buds	Mercury
70	98	2	CRUCIAL New Edition	Epic
71	54	6	THE RATTLER Goodbye Mr Mackenzie	MCA
72	69	3	MONKEY GONE TO HEAVEN Pixies	Capitol
73	—	1	ACTIVATED Gerald Alston	4AD
74	—	1	GOOD TIMES Reid	Motown ZB42681
75	99	2	I CAN SEE CLEARLY NOW (REMIX) Johnny Nash	Syncope SY27
76	—	1	SOMETHING SPECIAL Sharon Dee Clarke	Epic
77	—	1	WHEELS OF WONDER Kevin McDermott	Urban URB31
78	83	3	COCOON (THEME FROM 'HITMAN & HER') Timerider	Island IS404
79	92	2	THE LOOK Roxette	Lisbon
80	76	1	BIRDLAND EP Birdland	EMI
81	—	1	SAINT SAVIOUR SQUARE China Crisis	Virgin VS1168
82	—	1	WILD THING/LOC'ED AFTER DARK Tone Loc	Delicious/Fourth & Broadway BRW121
83	93	1	LET THE RIVER RUN Carly Simon	Arista
84	—	1	THAT'S WHAT I THINK OF YOU 1927	WEA YZ351
85	—	1	I'M THE ONE Perri	MCA MCA1311
86	—	1	SHE GIVES ME LOVE Godfathers	Epic GFT4
87	—	1	PRESSURE DROP (EP) Various	Mango MNG25
88	82	1	NOT GONNA DO IT (I NEED A MAN) Vicky Martin	MCA
89	89	1	ROMEO & JULIET Blue Magic	Def Jam/CBS
90	—	1	YAKETY YAK 2 Live Crew	Epic 6547987
91	86	1	THE REAL LIFE Corporation Of One	Desire
92	—	1	SKY HIGH Jigsaw	Libido URGE2
93	87	1	YOU COULD BE FORGIVEN Horse	Capitol
94	84	1	I WANT YOUR LOVE Paul Rutherford	Fourth & Broadway
95	—	1	MA AND PA Fishbone	Epic FSH2
96	—	1	I HEARD IT THROUGH THE GRAPEVINE California Raisins	Dino GRAPE1
97	—	1	ANGEL VISIT Thrashing Doves	A&M AN497
98	—	1	IT'S ONLY LOVE Simply Red	Elektra YZ349
99	—	1	BREAKIN' UP BREAKIN' DOWN Wild Weekend	Parlophone R6204
100	95	1	TWINS Philip Bailey/Little Richard	Epic

## TOP 75 ARTIST ALBUMS

1	—	1	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS 4633211
2	1	3	LIKE A PRAYER Madonna	Sire
3	3	8	A NEW FLAME Simply Red	Elektra
4	2	22	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	Epic
5	—	1	FOREVER YOUR GIRL Paula Abdul	Siren SRNLP19
6	8	52	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
7	4	18	DON'T BE CRUEL Bobby Brown	MCA
8	—	1	THE HEADLESS CHILDREN W.A.S.P.	Capitol EST2087
9	9	9	THE RAW AND THE COOKED Fine Young Cannibals	London
10	5	5	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Polydor
11	7	4	SOUTHSIDE Texas	Mercury
12	6	3	ORIGINAL SOUNDTRACK S'Express	Rhythm King
13	11	30	ANCIENT HEART Tanita Tikaram	WEA
14	15	2	1984-1989 Lloyd Cole & The Commotions	Polydor
15	14	10	MYSTERY GIRL Roy Orbison	Virgin
16	12	84	BAD Michael Jackson	☆☆☆☆☆☆☆☆ Epic
17	10	6	STOP Sam Brown	A&M
18	13	26	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
19	17	10	ROACHFORD Roachford	CBS
20	25	73	KICK INXS	☆☆ Mercury
21	23	4	ANOTHER PLACE AND TIME Donna Summer	Warner Bros
22	20	86	HYSTERIA Def Leppard	☆☆ Bludgeon Riffola
23	22	40	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆ PWL
24	19	51	THE INNOCENTS Erasure	☆☆ Mute
25	44	13	EVERYTHING Bangles	CBS
26	—	1	LIVE IN THE UK Helloween	EMI EMC358
27	21	10	TECHNIQUE New Order	Factory
28	16	4	101 Depeche Mode	Mute
29	24	24	TRAVELING WILBURYS Traveling Wilburys	☆☆ Warner/Wilbury
30	39	4	THREE FEET HIGH AND RISING De La Soul	Big Life/Tommy Boy
31	—	1	GIPSY KINGS Gipsy Kings	Telstar STAR2355
32	32	29	WATERMARK Enya	☆☆ WEA
33	18	9	SPIKE Elvis Costello	Warner Bros
34	28	26	THE LEGENDARY ROY ORBISON Roy Orbison	☆☆ Telstar
35	37	26	RATTLE AND HUM U2	☆☆ Island
36	52	2	POP ART Transvision Vamp	MCA MCF421
37	38	25	MONEY FOR NOTHING Dire Straits	☆☆ Vertigo
38	29	21	WANTED Yaz	☆☆ Big Life
39	33	34	CONSCIENCE Womack & Womack	☆☆ Fourth & Broadway
40	26	9	TRUE LOVE WAYS Buddy Holly	Telstar
41	42	52	TRACY CHAPMAN Tracy Chapman	☆☆ Elektra
42	35	20	GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
43	36	7	THE BIG AREA Then Jerico	London
44	31	43	CLOSE Kim Wilde	☆☆ MCA
45	41	25	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆ WEA
46	30	19	REMOTE Hue And Cry	Circa
47	40	10	OPEN UP AND SAY ... AAHI Poison	Capitol
48	27	69	RAINTOWN Deacon Blue	☆☆ CBS
49	45	4	RAW Alyson Williams	Def Jam/CBS
50	47	5	G N' R LIES Guns N' Roses	Geffen
51	53	21	LIVING YEARS Mike And The Mechanics	☆☆ WEA
52	49	22	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆☆ EG
53	—	1	DRESS FOR EXCESS Sigue Sigue Sputnik	Parlophone PC57328
54	34	27	FLYING COLOURS Chris De Burgh	☆☆ A&M
55	43	21	JULIA FORDHAM Julia Fordham	Circa
56	54	12	NEW YORK Lou Reed	Sire
57	50	9	FOUNDATION Ten City	Atlantic
58	56	106	CIRCUS Erasure	☆☆ Mute
59	46	47	THE FIRST OF A MILLION KISSES Fairground Attraction	☆☆ RCA
60	48	19	HOLD ME IN YOUR ARMS Rick Astley	☆☆ RCA
61	51	26	INTROSPECTIVE Pet Shop Boys	☆☆ Parlophone
62	55	6	RADIO ONE Jimi Hendrix	Collector Series
63	71	19	RAGE TPau	Siren SRNLP20
64	65	75	FAITH George Michael	☆☆ Epic
65	61	89	HEARSA/ALL MIXED UP Alexander O'Neal	☆☆ Tabu
66	60	22	PRIVATE COLLECTION Cliff Richard	☆☆☆☆ EMI
67	—	1	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor ECTVI
68	59	11	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians	Geffen
69	63	25	FISHERMAN'S BLUES the Waterboys	☆☆ Ensign
70	64	7	THE LOVER IN ME Sheena Easton	☆☆ MCA
71	70	25	ANY LOVE Luther Vandross	Epic
72	66	4	A GRAVEYARD OF EMPTY BOTTLES Dogs D'Amour	Polydor
73	62	97	WHITNEY Whitney Houston	☆☆☆☆ Arista
74	—	1	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel NE1432
75	67	109	THE JOSHUA TREE U2	☆☆ Island

## TOP 20 COMPILATION ALBUMS

1	1	3	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
2	3	7	CHEEK TO CHEEK Various	CBS
3	2	5	UNFORGETTABLE 2 Various	EMI
4	6	14	DIRTY DANCING Original Soundtrack	☆☆ RCA
5	4	8	DEEP HEAT Various	☆☆ Telstar
6	8	4	HIP HOP Various	☆☆ Stylist
7	5	14	BUSTER Original Soundtrack	☆☆ Virgin
8	9	14	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆ Really Useful
9	7	11	THE MARQUEE — 30 LEGENDARY YEARS Various	☆☆ Polydor
10	11	4	HIP HOP — THE DEEPEST BEATS IN TOWN Various	K-Tel
11	10	7	AND ALL BECAUSE THE LADY LOVES ... Various	Dover
12	12	12	COCKTAIL Original Soundtrack	Elektra
13	20	14	THE BLUES BROTHERS Original Soundtrack	Atlantic
14	13	14	THE GREATEST LOVE VOL 2 Various	Telstar
15	17	14	NOW THAT'S WHAT I CALL MUSIC 13 Various	☆☆☆☆ EMI/Virgin/Polygram
16	15	14	THE GREATEST LOVE Various	☆☆ Telstar
17	—	1	THE SONGS OF BOB DYLAN Various	START STDL20
18	16	8	BRIT'S '89 — THE AWARDS Various	Telstar/BPI
19	—	1	THE CLASSIC EXPERIENCE Various	EMI EMTVD45
20	18	15	MORE DIRTY DANCING Original Soundtrack	RCA

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)  
 ◆ indicates a sales increase of over 50%  
 ● indicates a sales increase

☆☆ 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.

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