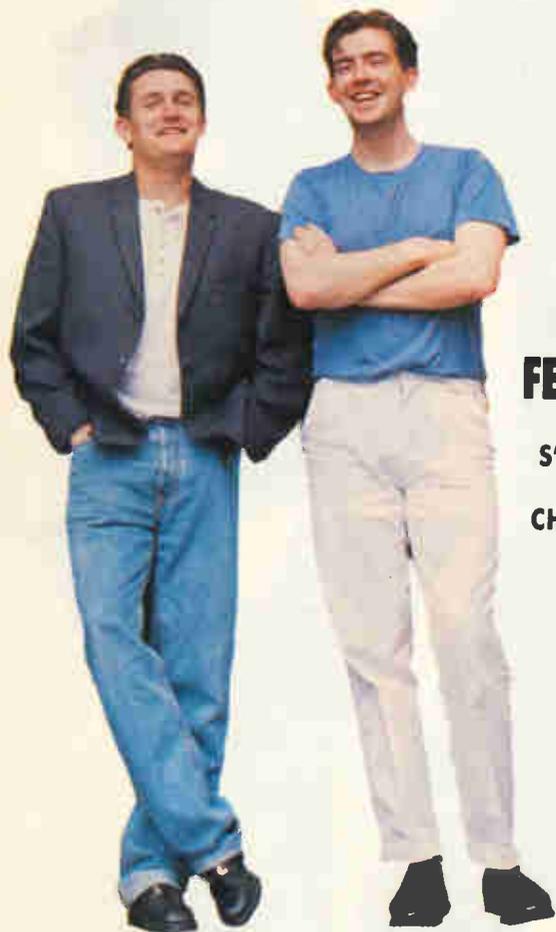


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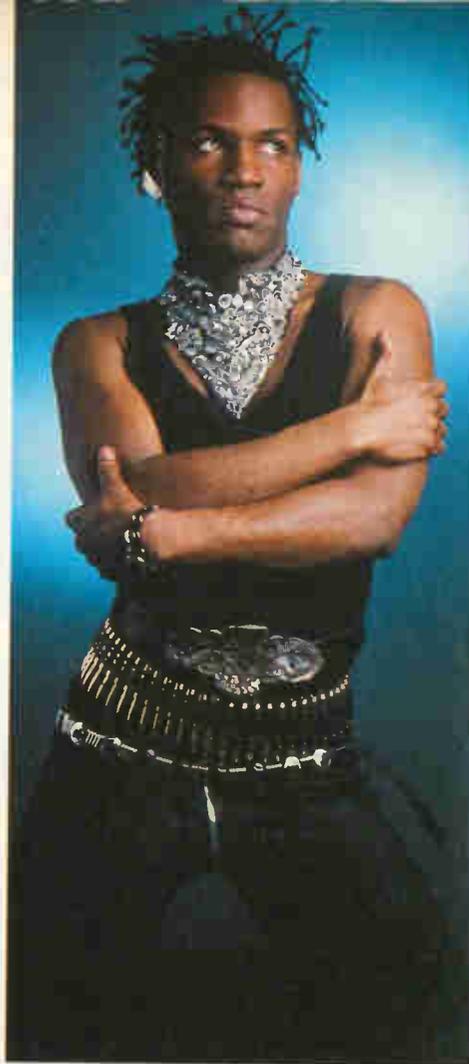
# RECORD MIRROR

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



**ERIC  
AND  
THE  
GOOD  
GOOD  
FEELING**

FROM  
S'EXPRESS  
TO  
CHRISTIAN  
S'EX



## REVIEWS

ALBUMS

STEVIE NICKS  
SPINAL TAP

LIVES

SIMPLE MINDS  
TANITA  
TIKARAM  
REM

**ENYA**  
OUT OF AFRICA

# THE BEAUTIFUL SOUTH

OOH-AH OOH-AH OOH  
TO BE A SOUTHERNAR!



**CYNDI  
LAUPER**  
REVEALS HER  
TRUE COLOURS

**TONE LōC**  
THE FUNKY COLD  
MEDINA MAN'S  
RAMPANT RAP  
COCKTAIL

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



# KRAAZE LETS PLAY HOUSE

**7 INCH, 12 INCH & CD SINGLE**

MCA

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The wacky rapper does a wild thing all over the back page

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● **TONE LōC:** what is Funky Cold Medina, and why can't you get it on draught in the Rovers Return. The Wild Thing's on p48



● **CYNDI LAUPER:** the girl with the same dress sense as Timmy Mallett finally gets her school diploma . . . p22



## JAK IS BAK

**Jaki Graham** releases her new single 'From Now On' on June 12 after a year's absence from the charts. She released her last single, 'No More Tears', last year amid cries of "welcome back Jaki," but promptly disappeared again, despite the record making the top 40.

'From Now On' also features 'Nobody's Fool', and is available in 12 inch format featuring an extended mix. The CD version has a specially extended remix by Shep Pettibone.

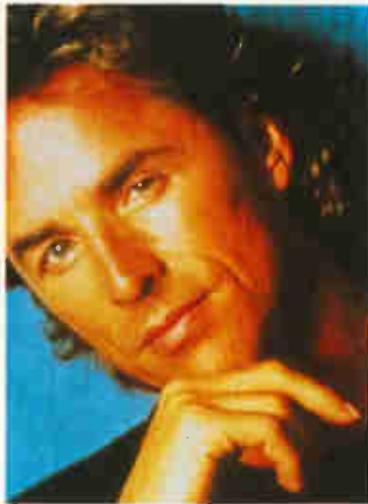
An album is due for release in August.

## WHISTLE STOP BOYS

At last, the Pet Shop Boys have announced their first tour. Starting in Hong Kong on June 28, The Petties will then play five dates in Japan before three British appearances. (See Tours overleaf for full details.)

Visionary film maker Derek Jarman has made 45 minutes of new film for the show, which will be projected on stage. The Petties will be joined on stage by saxophonist Courtney Pine and a troupe of dancers, as well as four backing singers including dance vocalist Carol Thompson and Juliette Roberts (ex-Working Week). The Boys say, "This is the tour we have always wanted to do, in terms of presentation and production."

Look out for a new single on June 26, taken from their 'Introspective' album, and another new Dusty Springfield/Petties single in August. They have also recently completed the album they produced with Julian Mendelsohn for Liza Minelli, featuring five new Tennant/Lowe songs.



Well, if an actor can become President, there's no reason why one shouldn't become a pop star. 'Miami Vice' lover-boy **Don Johnson** releases yet another single, 'Tell It Like It Is', on June 12, backed with 'Angel City'. The 12 inch and CD versions both include extra tracks, 'Heartbeat' and 'Heartache City', neither of which appear on the soon-to-be released album, 'Let It Roll'.

Johnson's been torn between an acting and a singing career for a long time. Maybe he's trying to decide which one he does worse.



## YOYO GET FUNKY

**Simon Harris**, the reigning yoyo champion of Great Britain, has a new single out, '(I've Got Your) Pleasure Control', on June 12. The track features Lonnie Gordon, an "unknown American singer now living in England".

The seven inch version features an instrumental on the B-side while the 12 inch contains four mixes. CD and cassettes will also be available.

Simon has been working hard on his debut LP, to be released in July, but he's taken the odd afternoon off to impress the staff at London records with his yoyo antics.

"He can do all these dead good tricks," a spokesperson cooed.



## BATMAN NEWS PART 357

Prince's first airing from the 'Batman' movie sees light of day on June 12.

'Batdance' has been produced, arranged, composed and performed by the pint-sized purple one, and will be supported on vinyl by '200 Balloons', a previously unreleased Prince track which won't be available on the soundtrack album.

Warner Bros are guarding the album jealously and won't release details about it yet, but they do tell us it's "a wonderful Prince album that's very much in his style". Prince was asked to record it after Jack Nicholson, who plays the Joker and is an avid Prince fan, suggested his musical hero would be great for the job.

The film itself, which doesn't open Stateside until the end of June, has caused memento hysteria across the pond, with fans ripping down posters the minute they are pasted up.

## TOURS

**Londonbeat** have lined up dates at London's Marquee June 7, Town And Country Club 8, Bath Moles Club 9 and Oxford Polytechnic 10. Tickets are available from usual agents.

The **Pet Shop Boys** dates: Birmingham NEC July 15. Tickets £15.50 and £13.50 from box office, Birmingham ticket shop, Odeon and usual agents. Glasgow SEC July 17. £14.50 and £12.50 from Virgin Records, Union Street, all Toco agents and Edinburgh Playhouse. Phone bookings: 031-557 6969. Wembley Arena July 19. £15.50 and £13.50 from box office, Tower Records Piccadilly Circus and all usual agents. Credit card hotlines: 01-240 7200, 01-741 8989, 01-379 4444.

Fresh from supporting Jesus Jones, the **Sandkings** go on tour in June at Reading Community Art Centre 3, Leicester University 7 and Lancaster University 8 (both supporting Stone Roses), Crawley The Hawth 9, Manchester The Broadwalk 14, Cardiff 15 (venue tba), London Froebel College 17, Derby The Diol 21, Bournemouth Grasshoppers 22, Sheffield Poly 23, St Helens Citadel Arts Centre 24, London Borderline 28, Keele University 29 and Leicester Princess Charlotte 30. Ring venues for ticket details.

Aussie band **1927** make their UK live appearance at the Capital Music Festival on July 9 when they appear at London's Town And Country Club. Tickets £7, available from box office.

The **Cardiacs** celebrate taking their album to number eight in the Indie chart with dates at London Powerhaus June 8, Woolwich Tramshed 9, Sheffield Take 2 13, Newcastle Riverside 14, Manchester International 15, Oxford Co-op Hall 17, London Dingwalls 21, Aylesbury Civic Centre 23, Walsall Junction 10 24, Birmingham Edwards 28, Bristol Bierkeller 29.

The **Beautiful South** have added three dates to their British tour: Dundee Dance Factory June 18, Edinburgh The Venue 19 and Glasgow Fury Murray's 20.

## RELEASES

The **Four Of Us** release 'Mary', their third single for CBS, on June 12. They should be touring the UK in July.

On June 12, CBS release the soundtrack to the new film 'Sing', which follows in the footsteps of 'Fame' and 'Footloose'.

Eight-time Grammy winner **Wynton Marsalis** releases a new album, 'The Majesty Of The Blues', on June 12. It features Teddy Riley and Danny Boker among others and is available on vinyl and CD.

**James Lee Wild** releases 'Who's Got My Number' on June 12, in seven inch, 12 inch, 12 inch remix and cassette formats.

## FUN, LOVE AND MONEY

Lovetrain release their debut album, 'Human Feelings Return', on June 12. The album was produced by Phil Thornalley, who was headhunted following his work with the Cure and Prefab Sprout. Lovetrain are also supporting Love And Money this month at Leeds Poly 8, Liverpool Royal Court 9, Manchester International 2 10, London Shaw Theatre 12/13, York University 16 and Leicester University 17.



## STAR-TIN SOMETHING

**Tin Machine**, featuring David Bowie on Stylophone, have confirmed four UK shows to support their eponymous debut album.

They'll be playing Kilburn National Ballroom June 29 (£10), Newport Centre July 1 (£8), Bradford St Georges Hall 2 (£8) and Livingston Forum 3 (£8). Tickets go on sale at 10am on June 11 at the venue box offices, except London, where they will be sold at the Dominion Theatre, Tottenham Court Road. Limited to two per person.

They say if they enjoy it they'll probably play some more dates. Goody!

The Fall release a double-A-side single, 'Cab It Up', on June 12. The song comes from the band's 'I Am Kurious Oranj' LP and was produced by Mark E-bahgum Smith and Ian Broudie. The pair also produced the flip side, 'Dead Beat Descendant', with Shan Hira. The 12 inch features two extra tracks, live versions of 'Kurious Oranj' and 'Hit The North'. Expect a new album at the end of June.

## MORE BROWN SAUCE

**Bobby Brown** has added a fifth date to his Wembley Arena shows.

Tickets for June 23-26 have now sold out, so Bobby will be strutting his funky, and rather raunchy, stuff on June 27.

Tickets are £17.50, £15 and £12.50, available from usual agents. Bobby's debut album has so far reached platinum status and is approaching the half-million mark. A new single, 'On Our Own', taken from the forthcoming 'Ghostbusters II' soundtrack, will be out soon.

## THRICE BITTEN

The third **It Bites** album crops up on June 12. 'Eat Me In St Louis' contains the current single 'Still Too Young To Remember' and eight other tracks. The cassette version features one bonus track, and if you're really lucky you'll be able to pick up a bargain limited edition double pack CD set, including the CD (11-track) album plus three-inch disc containing three exclusive tracks (ie not on the album).

It Bites will be touring from June 19 at Leeds Polytechnic, Newcastle Mayfair 20, Sheffield University 21, London Town And Country Club 22, Portsmouth Guildhall 24, Bristol Studio 25, Exeter University 27, Aylesbury



London Town And Country Club 29, Hexagon Reading July 1, Birmingham Hummingbird 2, Guildford Civic 3, Cambridge Corn Exchange 5, Manchester Free Trade Hall 6 and Liverpool Royal Court 7.



## GORE BLIMEY

**Martin Gore** takes time out from Depeche Mode to release his first solo LP on June 12. 'Counterfeit e.p.' was recorded solely by Martin and comprises covers of six of his favourite songs: 'Compulsion' (Joe Crow), 'In A Manner Of Speaking' (Tuxedomoon), 'Smile In The Crowd' (Durutti Column), 'Gone' (Comsat Angels), 'Never Turn Your Back On Mother Earth' (Sparks) and 'Motherless Child' (traditional).

The album, available on vinyl, CD and chrome cassette, will be sold at budget price. Martin is currently in Italy recording new material with the Modes.

## WHAT'S COOKIN'?

Saarf London rappers Cookie Crew release a double A-side single on June 12. The disc features the LP version of 'Come On And Get Some' and a swingbeat remix of the same track by Brixton-based Blacksmith. The 12 inch features a Ragamuffin remix of the same track, again by Blacksmith, plus a crucial mix of 'Got To Keep On' by Danny 'D-Mob' D. A cassette and CD will also be available, no doubt featuring Blacksmith's 'Fingerlickin' and Bontempi remixes of the title track . . .

## WAXING MUSICAL

**Wax**, featuring ex-10CC member Graham Gouldman and friend Andrew Gold, who had a hit last year with 'Bridge To Your Heart', release 'Wherever You Are' (b/w 'Right Between The Eyes') on June 12. The 12 inch features a live version of Gold's classic 'Lonely Boy' while the CD offers a second live bonus, Gouldman's 'For Your Love', which was a hit for the Yardbirds in the Sixties. An album is set for release in July.

## WORLDS APART

Reggae stalwarts **Third World** are releasing their first single for more than a year, also their debut Mercury single, on June 12. 'Forbidden Love' is a "rap-tinged reggae groove", with the rap being provided by Stetsasonic's Daddy-O, who also co-produced the single.



# NEVILLE BROTHERS

## *yellow moon*

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## GREBENSHI KICK-OFF

Soviet rock star Boris Grebenshikov has his first Western album release here on June 12. 'Radio Silence', a rather provocative title in Commieland, features 12 tracks written mainly in English by Boz-

zer and produced by Dave 'where's Annie then?' Stewart. Chrissie Hynde, Ray Cooper and Annie 'oh there she is' Lennox contributed to the album along with actor Harry Dean Stanton.

## TAKE TWO

Ex-Shriekback singer Carl Marsh releases 'Every Bone In My Body' on June 12. It's his second solo single, although the first, 'Here Comes The Crush', never got released because it was scheduled for two days after the Hillsborough disaster. 'Every Bone' is available in seven and 12 inch and CD formats.

## FIVE MAKES FOUR

James Taylor Quartet are a quintet, according to the Hammond Ham himself. "We use a bass player a lot now, so I introduce us as the James Taylor Quintet," he tells us. Find out the difference when they play Sheffield Leadmill June 17, Bristol Bierkeller 18, Leeds Irish Centre 22, Manchester International 1 23 and Birmingham University 25.



## BLACK IN BRITAIN

Black Sabbath, who are currently touring in the States, will be touring the UK in September.

The dates are Liverpool Royal Court Sept 1, Sheffield City Hall 2, Newcastle City Hall 3, Edinburgh Playhouse 5, Manchester Apollo 6, Leicester De Montfort Hall 7 (all £8 and £9), Hammersmith Odeon 9/10 and Bristol Colston Hall 11 (all £8.50 and £9.50).

The band are also releasing the single 'Devil And Daughter' on June 19 in one-sided seven inch format and limited edition box set featuring fact sheet, postcards and stencil. The 12 inch contains full length A-side with an interview on the B-side.



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# TIMES

"The video is sexy, in a Christian kind of way. There's a difference between being pornographic and being Christian sexy"

7" 12"

**LONDON BOYS**



wea

**THE NEW SMASH HIT**

Eric Robinson is an unassuming sort of bloke. All he really wants out of life is to marry a girl who's younger than Mandy Smith, own houses across the world and wear the kind of clothes that would even drive Prince green with envy.

Eric is the voice and soul of Eric And The Good Good Feeling, hot footing it respectably into the charts with 'Good Good Feeling', a punchy little toe tapper if ever you heard one. He was also the man who put the vocal bite into the S'Express hit 'Hey Music Lover'.

"Mark Moore called up and said I've got this song that would be perfect for your voice, you got to do it," explains Eric. "I love that guy, he has so much ability.

"I like the idea of people fulfilling their potential and that's what my band Eric And The Good Good Feeling is all about. I hate it when musicians try and wallow in the negative aspects of Britain, because

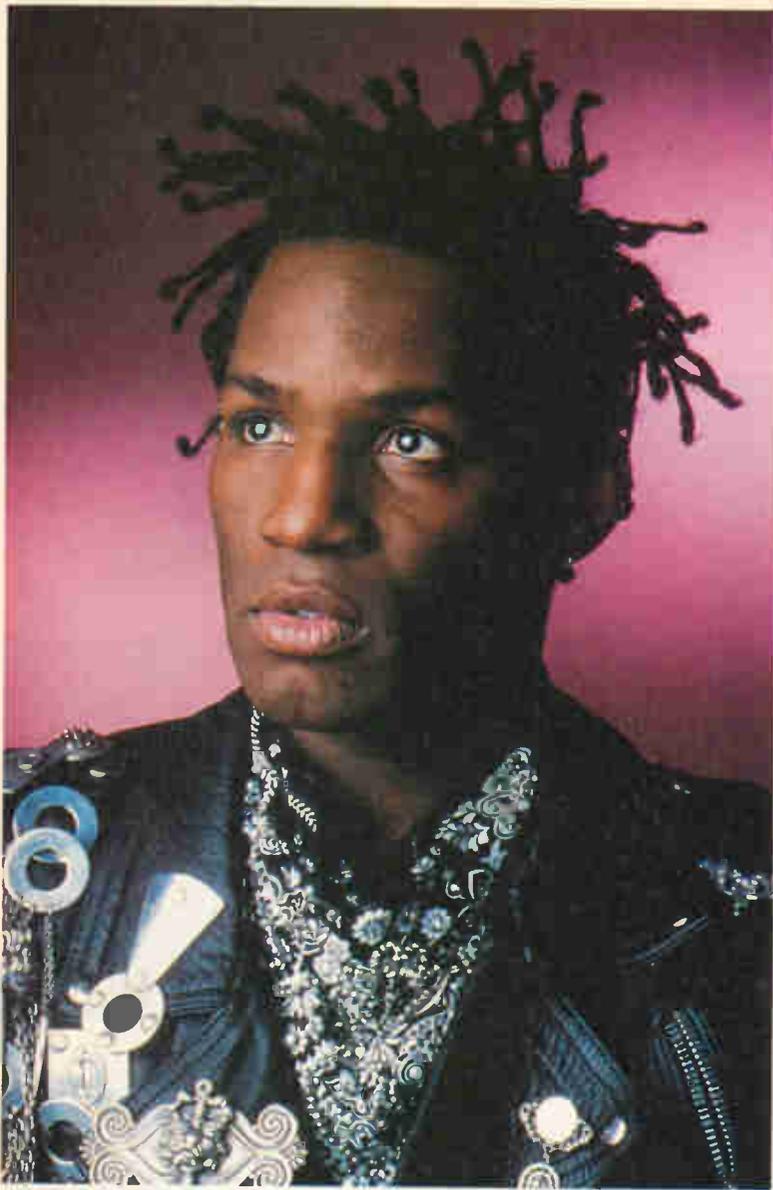
it's such a great place to be in.

"I'm saying be positive and get into the groove. Get up and dance and have a wild time."

Just in case you haven't already guessed, Eric's an American, but he's lived in London for a number of years and he's currently residing in a converted church in Highgate with a few of his friends.

Back home in Indiana, he grew up a mere 50 miles away from the Jacksons and as a child was a gospel singing star until he got fed up and ran away from home. He played in a number of bands before he was out of his teens and a song he wrote for Sylvester, 'Dance Disco Heat', was number one in America for seven weeks. He's also written material for Whitney Houston and Jermaine Jackson.

"Throughout my career, God has been



Eric Robinson was the voice behind S'Express' 'Hey Music Lover'. Now he's making it on his own with his band Eric And The Good Good Feeling. Good good God, says Robin Smith

guiding me," maintains Eric. "I have him to thank for my voice and my abilities."

You wonder, though, if God would really approve of the video for 'Good Good Feeling' with its selection of young girls in tight dresses, definitely guaranteed to give Mary Whitehouse the wobblers. But Eric is unrepentant.

"The video is sexy, in a Christian kind of way," he says. "There's a difference between being pornographic and being Christian sexy. Pornography degrades the human body, being Christian sexy means you celebrate the human form."

"Shall I tell you who my ideal woman is? It's Krystal from 'Dynasty' because she's clean, willing and wholesome. I like innocence in a woman, I find women who are too blatant a real turn off."

"I love young girls and I'd like to marry somebody who's younger than Mandy Smith. No, I'm not a dirty old man and I'm definitely younger than Bill Wyman."

**W**ell, let's face it Eric, who isn't? Anyway, coming soon is Eric's debut album, which he promises will be full of fiery dance numbers and smoochy soft ballads.

"If I ever get rich enough I want a town house in each country of the world," he continues. "So that a few select friends and me can have a ball. I want to own a big house in Rio and my dream home would have Roman columns all over the place."

"I also definitely want to design my own range of clothes which will make men look very sexy when they wear them. I was wearing some really good clothes at a private party for Prince and I wanted to get up on stage and sing with him, but they wouldn't let me. I'm sure it was because of the sexy clothes I was wearing. I would have upstaged him."

Undoubtedly true, Eric. Undoubtedly true.

TAPE
CD

## L O N D O N N I G H T S

FROM THE RUBBERIEST MEN IN POP!

# INDEX

EDITED BY ANDY STRICKLAND

## five jeremy days a week



The Index team was out in force last week in a distinctly 1992 mood as we popped in on the UK launch of some German lifestyle magazine to quaff some margueritas (*very German that — Ed*) and marvel at the German sex survey in the current issue which is just too shocking to reveal in this esteemed organ (*oo-er missus — Carry On Ed*). Anyway, while we were there, on came top German pop stars the Jeremy Days to thrill the crowd with their distinctly catchy pop music, a bizarre mix of Lloyd Cole, the Cure and the Monkees.

The band are simply huge back home where they're currently zooming up the charts with their single 'Julie Thru The Blinds'. Over here the band have just released 'Brand New Toy', which betrays singer Dirk's Robert Smith fixation to its fullest. The band currently reside in sleazy old Hamburg, once home of Kevin Keegan, though the two are not necessarily connected, and believe it or not they all share the same house and car in their bid to become the new Monkees. This fresh-faced approach to the English pop market hasn't stopped the boys having shock horror nudie pics of themselves printed in German mags. So folks, you have been warned, the Jeremy Days are about to arrive — get out your knockwurst missus!



## cry babies

Two mean leather jackets, some rugged denim shirts and the kind of wet-nosed, fresh-faced, meaningful stares the world has been waiting for since the last Go West album . . . Ladies and gentlemen, meet Waterfront, the Welsh duo who, somewhat unfairly, have been labelled the new Wham!. Rather more sophisticated and adult (ie: old), Waterfront are Chris Duffy on vocals and guitarist Phil Cilia and their single 'Cry', currently nudging the Gallup top 50, has already been a big hit in America. Ignore the Freeman's catalogue poses on the single sleeve and enjoy a well crafted slice of pop with your evening cuppa. (EL)

## youssou n'dour trees top ten

- 1 'Sugar Sugar' the Larchies
- 2 'Chestnut City Limits' Ike & Tina Turner
- 3 'Honky Tonk Man' Dwight Oakam
- 4 'Miss Yew Like Crazy' Natalie Cole
- 5 'Always In My Heart' Ray Conifer Orchestra



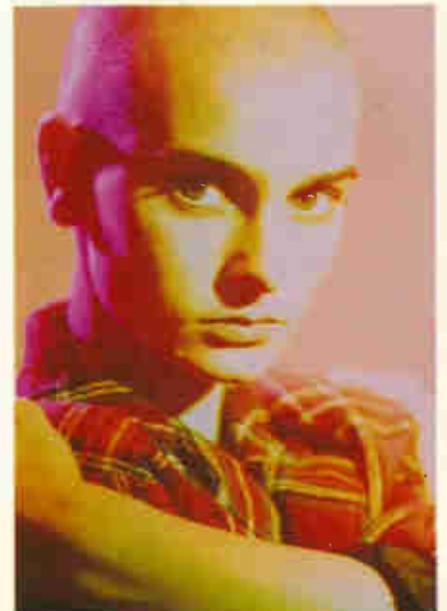
- 6 'Willow Yellow' Donovan
  - 7 'Antilles' Courtney Pine
  - 8 'Pass The Dutch Elm Disease' Musical Youth
  - 9 'Planet Earth' Duran Duran featuring Simon Le Bonsai
  - 10 'I'd Like To Beech The World To Sing' the New Seekers
- Compiled by the Green Party Goers

## sinead o'connor competition

Roll up, roll up for a rather wonderful Sinead O'Connor competition in which six of you lucky tikes out there in Index land can win a copy of the rather fabulous Sinead 'The Value Of Ignorance' video filmed at the woman's wonderful London Astoria show last summer. The rather arty little number was directed by Sinead's video guru, John Maybury, and includes all Sinead's most famous numbers — 'Troy', 'Lay Your Hands On Me', 'Mandinka' and, er, the rest. We've got half a dozen of the blighters just waiting to wing their way to a VHS recorder near you so answer correctly the three questions below.

- 1) Which famous guitarist recorded an LP with Sinead  
a) Eric Clapton, b) the Edge, c) Angus Young?
- 2) Which US heart-throb actor did Sinead dedicate 'Lay Your Hands On Me' to  
a) Rob Lowe, b) Mickey Rourke, c) Michael J Fox?
- 3) Sinead's debut LP was titled 'The Lion And The ...' what  
a) Cobra, b) Wardrobe, c) Mini Skirt?

Send your answers on a postcard to rm 'Sinead O'Connor Competition' Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date June 19.





● NENEH CHERRY — forced to be photographed wearing just her 'Buffalo Pants'

## stop thief!

The pop world is in turmoil after the antics of an elusive clothes thief were revealed by pop police last week. Latest victim of the unscrupulous devils is none other than (swoon) Neneh Cherry, who was 'hit' by the squad during a photo session for the cover of her superb LP 'Raw Like Sushi'. This follows on from the much publicised losses by American lovely Jody Watley, also forced to pose half naked after becoming a victim.

"Neneh was particularly upset because Mothercare had designed an exclusive range of leisurewear for the post natal pop star and everything was lifted while she was changing out of her nursing brasiere," said a spokesperson.

Even more sinister is the appearance of many articles of pop clothing at London's once trendy Camden Market where a pair of Kate Bush's tights recently changed hands for a four figure sum.

An insider on the selling side of this sordid industry told rm, "The market's there, we're just fulfilling a need. Having said that, if you know anyone who fancies a pair of Pat Kane's 'I Love Tarby' novelty undies, please let us know 'cause we're having a hellish job shifting them."

The names of all our contacts were handed over to the pop police, who have assured us that anyone found guilty of these crimes will be forced to attend all three days of the upcoming Reading Festival.

## earbenders

### Andy Strickland

'Funky Cold Medina' Tone Lōc (Island 12 inch)

'Raw Like Sushi' Neneh Cherry (Circa LP)

'I'm That Type Of Guy' LL Cool J (Def Jam 45)

### Kevin Murphy

'Heart Shaped World' Chris Isaak (Warner Bros LP)

'Never Enough' Jesus Jones (Food 45)

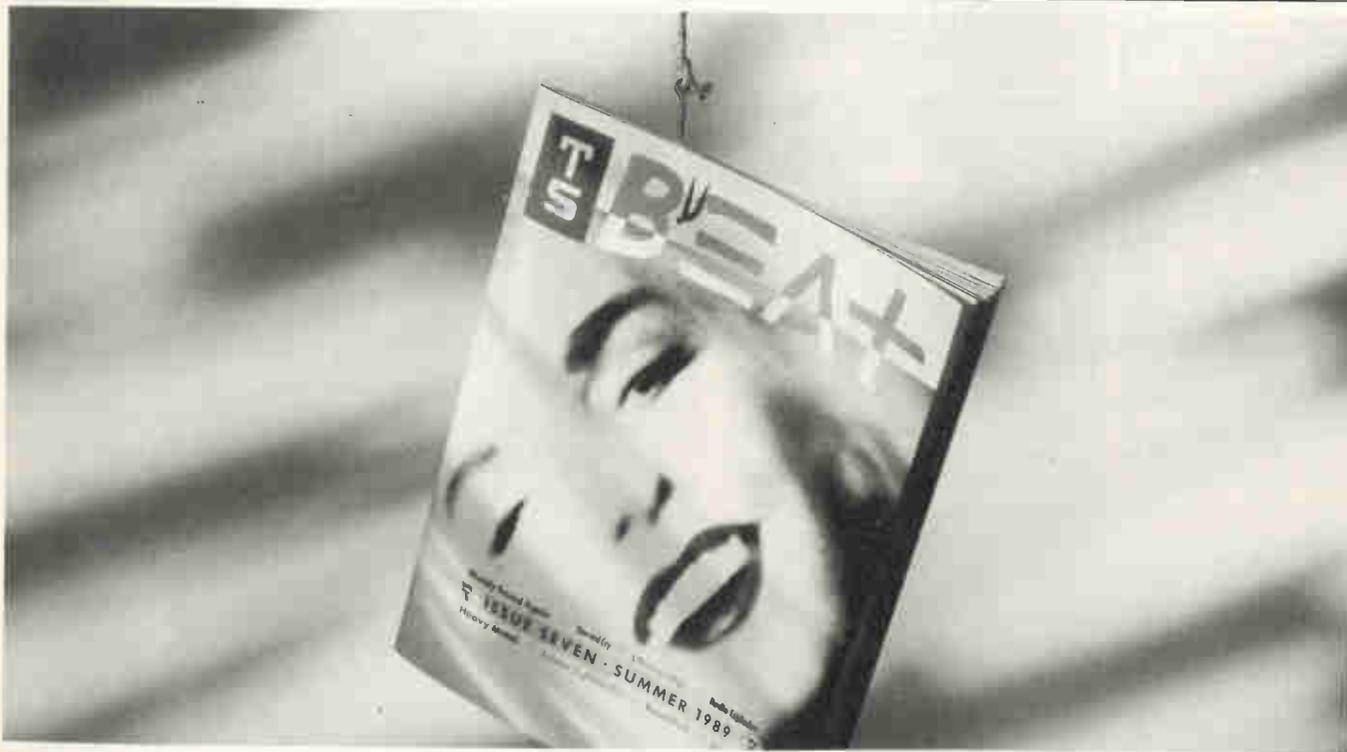
'Strangelove' Depeche Mode (Mute 45)

### Johnny Dee

'Pink Sunshine' Fuzzbox (WEA 45)

'Headstrong' 10,000 Maniacs (Elektra LP track)

'Raw Like Sushi' Neneh Cherry (Circa LP)



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**made of clay**

You may well have seen Bristol based outfit Claytown Troupe on 'The Chart Show' recently, all flowing locks and references to the fact that singer Christian Riou (probably really called Derek or Malcolm we reckon) has got a bit of a gob on him. The band were pursued by the majors last year after a strenuous gigging bout led to the boys being pretty damned popular with the types looking for an alternative to brainless new born grebos and dead head hippies. The band's debut single, 'Prayer', comes on all Cultish in a rock 'n' roll sort of way, though quite what Malcom — sorry, Christian — is going on about seems a bit of a mystery. It's a rollicking good noise though, with Adrian Bennet's searing guitar taking the honours. The band's debut LP will be released soon and they're bound to be leaping from a transit van near you soon so just look Derek — SORRY, Christian — in the eye, shout Blackfoot Sioux at him and get on down to the new long hair sound of Claytown Troupe.

# INDEX

CONTINUED

with contributions this week from Eleanor Levy

**competition aaargh!**

Not too often that we shy, sensitive types here at Index get down to some serious heavy metal, but with the festival season about to descend upon us and with metal making even more in-roads into the charts, we've lined up a rather heavy competition for you sweet children. Hard 'n' Heavy is a brand new video magazine containing an hour's worth of the meanest sounds around and to celebrate its rather noisy birth we've managed to get our mits on six copies of issue number one plus six rather garish metal T-shirts to accompany them. Now, we had to enter and win a rather hectic air guitarist competition ourselves to get these prizes, so if you fancy a nasty earful of Iron Maiden, Anthrax, WASP, Alice Cooper, Ozzy and loads more, and if you're over 18 years old (some of this metal language gets a bit fruity don't you know) just correctly answer the three questions below.

- 1) What is the name of Iron Maiden's mascot  
a) Bruce, b) Eddie c) Nico?
  - 2) How many times have Guns N' Roses released 'Sweet Child O' Mine' in the UK  
a) 3, b) 2, c) 1?
  - 3) Which of these is the Mecca for metal festival fans  
a) Glastonbury, b) Reading, c) Donington?
- Send your answers on a postcard to rm 'Hard 'n' Heavy Competition', Greater London House, Hampstead Road London NW1 7QZ to arrive by closing date June 19.

**GREAT POP THINGS → The FALL story - THEY TRIED TO CHANGE THE WORLD WITH THEIR PROLE ART THREATS AND STUFF** BY Colin B. Morton x Chuck Death!



Mark Egbert Smith was born in Manchester, Derbyshire. As a child he was not like other children as he oftensaw ghosts all over the place. When punk rock shook the world he decided to form his own band **THE FALL**...

Their catchphrase was "WE ARE THE FALL" (it still is), their gimmick was wearing tank-tops and duffel coats. The early Fall line-ups contained many famous Manchester people who later went on to fame and showbiz....

Soon the Fall attracted the attention of **STEP SIDEWAYS RECORDS** owned by legendary punk monetarist **MILTON COPELAND** who was also manager of a little known pop-punk combo with dyed yellow hair called **THE POLICE**, who had **STRING** in them.

Markie Smith soon became Pop's **MISTER NASTY**. He did not like many of the top rave-rave fashionable groups of his day. Many a journalist's bottom felt the lash of his tongue (metaphorically speaking) **TO BE CONTINUED!**

**pere ubu**  
the new single  
**Love, Love, Love**

Taken from the Fontana Album  
**Cloudland**  
(CD, MC, LP)

12" features additional mixes by  
**'The Groove Corporation'**  
and Emilio Pasquez

# BABBLE

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



## WEEKEND TRAIN HORROR

**Future cuddly heart-throbs Wild Weekend** shot the video for their new single at Beaconscot model village. The singer laid down on the tracks of the model railway for an arty shot when suddenly a scaled down 125 whistled around the corner and burnt the poor lad's stomach as it zoomed towards destinations unknown. Beaconscot model village, incidentally, has caused quite a lot of controversy amongst visitors. People say it's not realistic — there haven't been any deaths amongst its population for 25 years, there are no coloured or Asian citizens, there is no Chinese takeaway and the public house openly ignores the licensing laws by staying open 24 hours a day. It's a disgrace!

If there are any pop stars reading I'd just like to announce the new Babble bribery rates. £50 gets you one small mention, £125 will secure a couple of lines and as an opening offer we can mention you twice a month for the rest of the year for £1,250. What a snip! Of course, you needn't do anything outrageous or scandalous whatsoever, our crack team of libel experts will invent stories to tailor your individual needs. So now you need never go to those terrible rock 'n' roll parties or trash your hotel rooms. You can go to bed early, watch 'Neighbours', do the Sun crossword in the bath while we make sure that your outrageous image stays intact.

Yes, Muswell Hill — a small pop hamlet on the fringes of the world — is fast becoming a hotbed of top sightings. An undercover Babble agent recently sighted that bloke who presents 'On The Waterfront'. His name, it turns out, is **Andrew O'Connor** and he was absolutely chuffed when our man approached him, tapped him on the shoulder, waved a copy of the Radio Times and claimed his £50. Andrew, it seems, has never been spotted before and it was quite an emotional occasion. "I own a Mazda and I wear yellow socks," he chirped. Poor guy! Also in Muswell, **Shirley Holliman** (of forgotten popettes Pepsi & Shirley) was seen getting off a No. 134 bus. Shirley, involved in a kiss-up situation with hunky **Martin Kemp**, will be a happy mum in three months' time.

Elsewhere in North London last week, browsing grandads at Sainsbury Homebase in Walthamstow were bemused and perplexed when **Michael Stipe** of **R.E.M.** entered the store, announced

himself to the staff and began autographing trowel handles. Strange!

**Big Country** have apparently split up, their British tour has been cancelled and **Stuart Adamson** has decided to pursue a solo singing and speedway racing career. True! With knobs on.

**Gareth Sager**, who used to be in a couple of arty groups with **Neneh 'nana noo noo' Cherry**, has recorded the new MTV theme tune with noisy oiks the **Butthole Surfers**. The song, a randy number we're told, was recorded in a disused swimming pool with everyone, including the producer, butt naked.

**Sigue Sigue Sputnik** are reported to be missing in darkest Brazil, no one has heard from them in two weeks and not surprisingly no one seems to care very much.

**Ian McCulloch**, in Paris putting the finishing touches to his solo LP (scheduled for September), has been seen in a swanky café dining with **Annie Lennox**.

Albums currently being recorded by the **Wedding Present**, **Aztec Camera**, **Voice Of The Beehive**, **Mighty Lemon Drops**, **Jesus & Mary Chain**, **The Alarm** ... expected towards the end of summer.

**Julia Fordham** is having acupuncture to stop her constant craving for expensive chocolate.

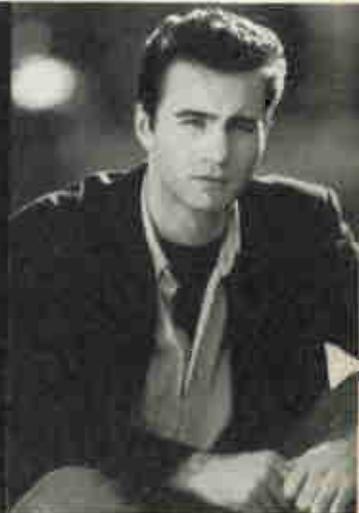
**Julian Cope** was sighted in a Birmingham toy shop last week buying a World Cup Subbuteo set.

This week's phone calls to the office ... **Wendy James** who said "Hi, thanks for the single review" ... **Buster Bloodvessel** who screamed "You bastards! You bastards" ... **The Beatmasters** complaining that they

# Clive Griffin

head above water

the new single seven inch, twelve inch and compact disc twelve inch and compact disc include **two extra tracks** taken from the debut album **step by step**



# BABBLE

C O N T I N U E D

◀ never get mentioned in Babble ...

Oh well, keep those cheques coming in. Incidentally, if you've sighted a pop star somewhere, someplace in summertime drop us a microfilm.



## PAUL MCCARTNEY USED TO BE IN THE BEATLES

A guide of much repeated pop facts: **Freddie Mercury** is weird ... **Boy George** is to re-form Culture Club ... **Smiths** to split ... **Madonna** is going out with **Warren Beatty** ... Madonna is a Catholic ... **Sean Penn** is difficult to get along with ... **Stones** to play Wembley ... **Stones** to split ... **Mandy Smith** is quite young ... **David Bowie** is an alien ... David Bowie is a nice bloke ... **Julia Fordham** is a woman of the Eighties ... **Paul McCartney** is a nice bloke ... **Neneh Cherry's** daughter is called Tyson ... Neneh Cherry's brother is TV presenter Eagle Eye ... **Elvis** is alive ... **Morrissey** is alive ... **Craig Logan** is a millionaire ... Craig Logan is a nice bloke ... **Texas** are good live ... **Simon Parkin** is a popular children's TV presenter ... **Jason Donovan** is a nice bloke ... **Neneh Cherry** is a woman of the Nineties ... **Rod Stewart** can play football ... **Tanita Tikaram** looks like **Lloyd Cole** ... **Matt Johnson** is a visionary ... **Prince** is sexy ... **Bubbles** is dead ... **Michael Jackson** is quite shy ... But, he's a nice bloke ... **Pet Shop Boys** to tour ... **Chris de Burgh** has got funny eyebrows ... **T'Pau** were named after a character in Star Trek ... **Tom Jones** is Welsh ... Tom Jones is a bloody good bloke ... **Bananarama** can't sing ... The world is flat ... **Tommy Steele** is making a comeback ... **Kiki Dee** is a woman of the Seventies ... 'Club X' is crap ... **Bob Monkhouse** is a nice bloke ... **John Lennon** was a genius ... **Julian Lennon** is related to John Lennon ... **Yoko Ono** is Japanese ...

## MY FAVOURITE GAME SHOW HOST

This week Jo from Fuzzbox says: "Bullseye' is an absolutely brilliant programme, I never miss it. Jim Bowen has pure charisma and charm. The prizes are fantastic but knowing my luck I wouldn't be able to keep off the black and stay in the red, 'cause you get nothing for two in a bed. Oh well, the money for charity — that's safe."



## "HAVE YOU EVER BEEN TO BED WITH A CALCULATOR?"

Yep, it's that Cindy from 'EastEnders' (Michelle Collins, actually — she used to sing in Mari Wilson's backing band, the Wilsations) — the one that's living with scrawny cafe tycoon Ian Beale and bonking Wicksy on the Vic carpet. Here she is with two men in vests who are apparently in a band called Waterfront.

## THE AMAZING POP/PET LOOK-A-LIKE COMPETITION

You may recall a few weeks ago Babble printed a picture of Jan Olofsson's pet tortoise. When we first saw the photo an eerie hush fell on the office, he was the spitting image of legendary rock 'n' roll star *Elvis Presley*. Surely it couldn't be true, we laughed, it had to be some kind of supernatural hoax.

The photo, however, led us to ask — 'how many other readers own pets who bare a remarkable resemblance to well known pop personalities?' Golly, there must be thousands of pop star pet look-a-likes out there in readerland!

Does your pooch look like *Madonna*? Does your cat's profile remind you of *Shakin' Stevens*? Do you have a goldfish that gets mistaken for *Holly Johnson*?

If you've got a pet that looks like a pop star then we want to see the evidence. Send us a photo. We've got thousands of fantastic prizes to give away — a *Spagna* towel, signed photos of *James Hamilton*, a *Five Star* pencil case. A galaxy of pop goodies can be yours!



# don't answer that door

it's TSP Moore

This week the Moore Man dwells on that strange phenomenon known as Disneyland

During the Vietnam War, US Military intelligence devised a fool-proof method for exposing expertly-disguised communist infiltrators. Suspects were handed a piece of paper with a large printed word upon it. Red phony reactions with exaggerated indifference. True CIA boys immediately stood by rigid attention and dutifully failing to hold back the tears of pride broke into a shudder but innocently-charged recitation of 'The Star Spangled Banner'. The word was, of course, Disneyland.

Foreigners visiting Disneyland are well advised to heed this lesson. One would not expect American tourists to point at Beefeaters or cricket umpires and laugh loud and long. That is our prerogative. Nevertheless, it is hard to think of any other country where feared and respected national institutions have large black circular ears or yellow balls.

Accordingly, the prevailing atmosphere in Disneyland is the sort of hushed reverence befitting the special love that exists between the world's major nuclear power and a load of animated idiots.

Long lines of awe-struck children patiently await the opportunity to reach Mickey's hand. Their devotion clearly blinds them to the fact that just behind Mickey, Baloo has ripped his own head off and a spotty youth emerges from his torso with the remains of a six-pack of Bud Lite. Minnie wears a lot of gaudy make-up and very short skirts, while Dumbo stupidly jaunters past. One can only suppose Walt was on holiday when an excited research assistant burst into a Disney board meeting and announced the concept of a small elephant with large ears which it used to fly.

The staff (or "Disneyland Cast") prove yet again that there is no direct American equivalent for the English words "self-humiliation", or "humiliation", or "humiliation". They are required to wear a variety of awfully ridiculous theme costumes (including, so they tell me, ice cream men in 1950s-style suits) cheerily in Dairy Croquet hats and tassled jackets. As robots on the Matterhorn they are programmed against soaring summer romances. They are quality eskimo suits.

Then, of course, there is that special breed of men who find their fancy by dressing up as Donald Duck's nephews. If

Disney plan to open a theme park in this country they will either have to import the entire Disneyland Cast or face bitter protracted industrial action from those expected to dress in this manner. The only possible benefit of such a career would be to see the expressions of customs officials upon reading inside your passport, "Occupation: Mr Toad".

Also typically American are the encyclopaedic restrictions confronting you at certain attractions, warning off expectant mothers, those with heart, back and neck problems, and anyone prone to motion sickness, a condition unlikely to be experienced in the endless queues for most rides. At one point there is a heavy plastic bar five foot above the ground with the accompanying message that if you can walk under it you are too short to drive on the Tomorrowland Autopia. Presumably the Disneyland Cast tire of dealing with the broken noses and crushed windpipes that are the rewards for passing this requirement.

Above all, avoid the rollercoasters. After witnessing a woman being dragged vacant-eyed and dribbling from a ride on the Big Thunder Mountain Railroad, I became aware of my own chest pains and sudden onset of labour. This restricted motion picture submarine voyage, worth it just for the captain's heavy delivery. "As we pass a sadly artistic plastic turtle," he announces, with all the enthusiasm of David Jacobs introducing Public Enemy, the sighting of "a mighty reptilian patriarch of the deep". If nothing else a learned man; yet even he was unable to answer a nagging question; why should a Swiss family be called Robinson?

If you must go to Disneyland, go after dark. It is open until midnight and by then the crowd is very different from the Mickey-fearing freckles of earlier. Minnie shamelessly sells herself cheap round the back of the Country Bear Playhouse. Unseen hands propel Pluto headfirst through the swinging doors of the Fishing Boat Track Stand; he rises unsteadily and indignantly insists, "I won't walk but you talk like you, shoe-boxed, that's all."

There is also a lot of evil about Mickey's fixed grin as he beckons to children from behind the wheel of the Kandy Kart. But look around. No-one — the sullen goths emerging from the Skyway to Fantasyland, the rival Hispanic gangs roaming Sleeping Beauty's Castle — but no-one, is taking the piss.

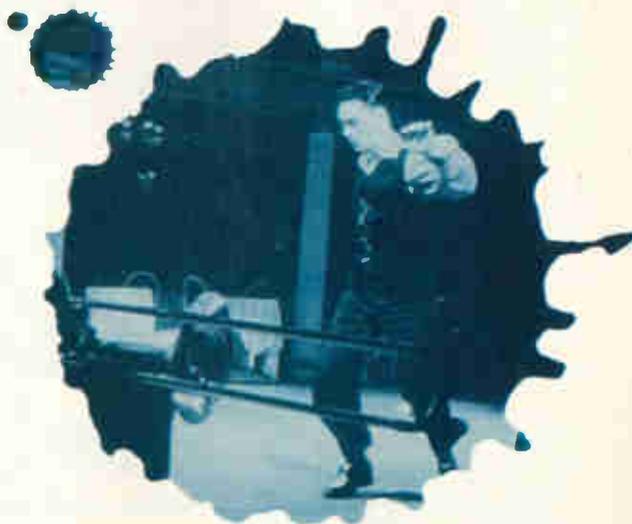
# matt bianco

say it's not too late

new single

B/W - MORE THAN I CAN BEAR (REMIX) & ON 7", 12", CASSETTE & CD.

wea

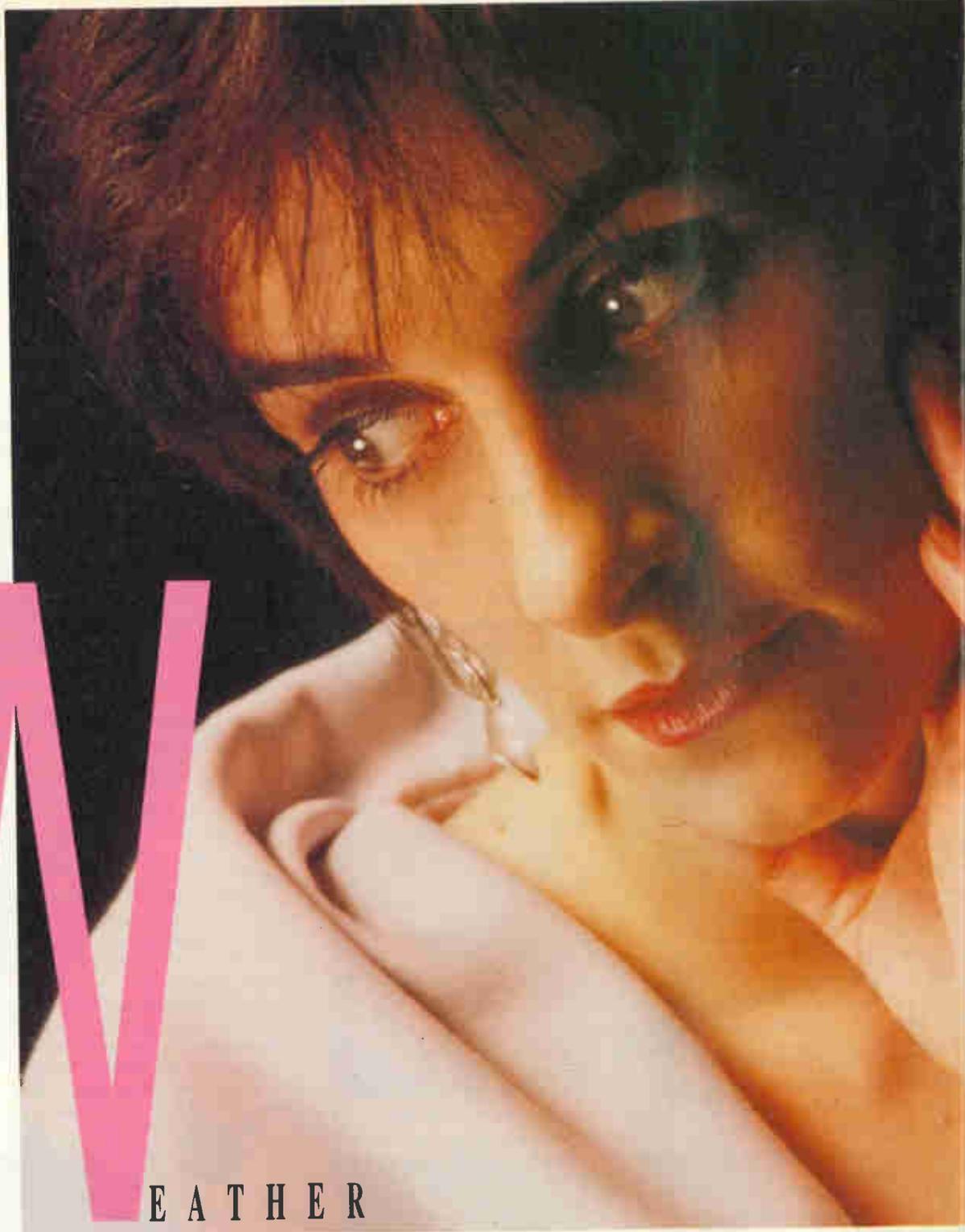


## THE SOUND OF SUMMER!

S T O R M Y

W W

E A T H E R



# *Ghost Dance*

*DOWN TO THE WIRE*

7" includes "Blood Still Flows" 12" includes Live Medley plus "Dr. Love" C.D. includes Live Medley plus "Mirror Blind"

**ON TOUR**

JUNE 9 LEEDS — POLYTECHNIC, 11 NORTHAMPTON — KAMIKAZE CLUB, 12 MANCHESTER — INTERNATIONAL 2,  
13 LOUGHBOROUGH — STUDENTS UNION, 14 BIRMINGHAM — IRISH CENTRE, 15 LONDON — TOWN & COUNTRY

Chrysalis



Things have been quiet on the Enya front since 'Orinoco Flow' swept to number one last October. Now she's back with 'Storms In Africa' and still hasn't discovered what pop music is yet. Steve Masters joins her on safari

**L**ife really has passed Enya by. Ask her what the last record she bought was and she'll tell you quite honestly that she's never bought a record in her life.

"I only realised that when someone asked what I listen to," she says, her pronunciation very careful and calculated — English is a foreign language to this Gaelic-speaking Irishwoman.

"It was quite a shock because I thought there must be something I bought, but obviously there's been nothing that's interested me enough to want to buy it."

Ask Enya how many Stock Aitken Waterman hits she can remember and she says, "Should I know any?"

Her manager, Nicky Ryan, who accompanies her throughout every interview, tells her she should at least know one in particular.

"Oh yes," Enya remembers. "I know Kylie, because she was number two when I was number one. The rest? Er . . . Bananarama, Sinitta, Rick Astley . . . and that's it."

#### THE FAMILY BAND

It's now nine months since the shy Irishwoman with the porcelain complexion came, seemingly from nowhere, to record one of the most memorable number ones of last year with the haunting 'Orinoco Flow'. In that time she's travelled the world promoting herself and her music, with manager Nicky never far away.

Nicky also used to manage family band Clannad but, he says, he got irritated with their attitude, and particularly the way they treated little sister

Enya. "They were only paying her pocket money and wouldn't recognise her formally as a member of the group," he says. "I told them to pay her a fair wage and they said she had to do her time to earn it like they had." When Enya left the band, he went too.

Enya doesn't like to talk about them. She reckons the only reason people bring it up all the time is because she's their sister. "If I'd left any old band," she says, "there wouldn't be so much fuss."

#### THE SINGLE

'Storms In Africa', the third track from Enya's debut album, 'Watermark', was re-recorded for seven inch format. Enya can, in fact, be seen as a trio (Nicky and wife Roma, who writes the lyrics, are an integral part of the 'band').

'Storms In Africa' was re-recorded in English for the single, and was originally set for release in February, but they didn't meet the deadline. Even though WEA gave them an extension, they were still late. One of the reasons for that was constant promotion work around the world, 'Watermark' has gone gold in the States and platinum in Canada. The current UK figure is double platinum.

So here we are in June 1989, and Enya has to reintroduce herself to the world. WEA paid £20,000 for a two-and-a-half minute slot on prime time London television, reaching an estimated 10 per cent of London homes. The advert showed sections of the two previous single videos as well as

'Storms . . .' Tony McInnes from WEA says, "We thought the advert would not only bring attention to Enya again after a long time, but also find new customers for the album."

#### COMMERCIAL BREAK

Enya's been around for longer than most people realise. Her first project was composing the music for the BBC series 'The Celts', and the soundtrack has been in great demand ever since.

So far the only commercials in the UK using Enya's music are for Vauxhall cars and a Scottish Bells sports event, but offers have come in from all over the place looking for musical endorsements.

"We've had lots of advertisers asking to use our music but they're not all things we particularly want to endorse.

"The Royal Bank of Scotland sent us their advert recently — with the matchstick men inventing shoes — and we loved it. We'd like to work on their next one, but nothing has been discussed or agreed yet."

Meanwhile, sales of the album continue to escalate. Whatever happens to 'Storms In Africa' in the singles chart, Enya will soon be back recording the follow-up to 'Watermark'.

"We're itching to get back in the studio. We never know how it's going to turn out until we start work on it. Last time we hid ourselves away for six months, and in all that time we didn't speak to WEA. When we finished we just took them the result and they were happy. None of us ever dreamed it would be so successful."

# PAULA ABDUL

*forever your girl*

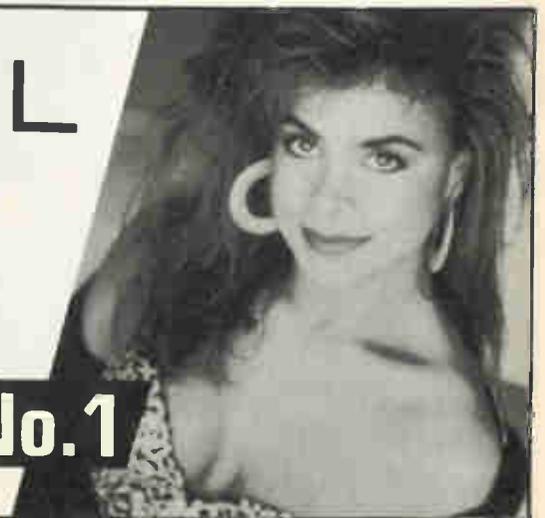
SAUNDERSON/GROSSE 12" 'HOUSE OF LOVE'

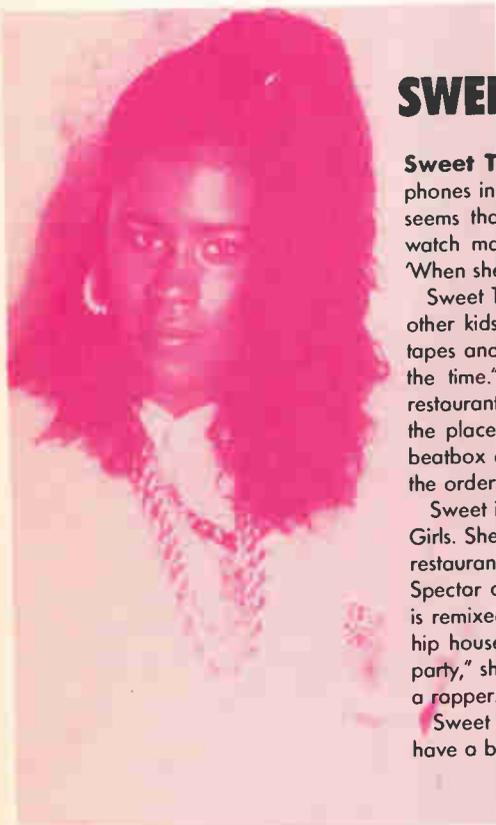
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REMIX: SRNX 112 · 12" · SRNT 112 · 7" · SRN 112





## SWEET TEE – WORKING GIRL

Sweet Tee sits at a desk with her rhymes on paper, biro in hand and headphones in her ears. She's busy writing her new LP and is a little reticent to talk, it seems that English magazines have misrepresented her in the past. "You gotta watch magazines out here, one made a whole fantasy about me, you know, 'When she was a little girl' ... I thought 'Oh Yeah!'" she grumbles.

Sweet Tee grew up in Queens, New York and in her early teens joined in with other kids rhyming in the street. "It was at the beginning of rap, we heard it on tapes and rapped along. I was too young to see the groups play but I remember the time." After high school she worked as a manageress of a Burger King restaurant, and was rhyming at every opportunity. "We'd rush about to clear up the place quickly and shut the doors at midnight. Then someone would get the beatbox on with some music and I'd get to rap down the microphone we called the orders from," she roars. "We used to PARTY!"

Sweet is very much a loner having worked in various groups liked the Glamour Girls. She didn't get along with the others. "That's why I like to work nights at the restaurant, I was the only boss." Her first LP, 'It's Tee Time', produced by the Phil Spector of rap, Hurby Azor, features her new single 'Let's Dance', but this time it is remixed by Fast Eddie. She isn't a great fan of house but wanted to release a hip house version. "I find house a bit repetitive, I prefer to hear it at a hip hop party," she suddenly beams. "The music I love is Luther Vandross and he isn't even a rapper."

Sweet Tee has had a long day watching her words with the Press. It's time to have a break Tee ... (PA)



## TARRA TARRA TARRA!

Ahhh, the sun, the sea, the sand, the gentle plucking of Spanish guitar — listening to 'Guitarra' by Raul is almost as good as being there. It first emerged last year, surfing in to these shores on the crest of the Balearic wave, but because it was on an obscure Spanish label, 'Guitarra' was well nigh impossible to get hold of. Now the British independent label Rhyme 'N' Reason have licensed the track and given it some suitably Mediterranean remixes, it could turn out to be one of the big club hits of the summer. Raul himself is a top DJ at Barcelona's Studio 54 and is currently working with more traditional Spanish musicians for a forthcoming album. RM Dance have filled up their paddling pool in anticipation.

## ★★★★★ DELUXE EDITION

Originally released at the height of last year's acid mania, when the virtues of being a good song well sung didn't seem to count for much, Funk Deluxe's 'I Surrender' looked to be the proverbial one that got away. Now, however, justice is being done and this killer tune is at last being issued in Britain on a new label called Tam Tam.

Basically a raw female vocal and keyboard workout, 'I Surrender'

fits well into the current obsession for New York dance grooves and is, not surprisingly, the work of an old hand, producer Randy Muller, best known for his output with Brass Construction and New York Skyy. With Chicago having apparently burnt itself out, the strains of Funk Deluxe represent something we're gonna have to rely on — the sound of New York past, present and future. (TF)

TAM TAM

**D-MOB BACK WITH A VENGEANCE**

**D · M O B**

FEATURING L · R · S · & D · C · SAROME

**IT IS TIME TO GET FUNKY**

**THE REMIX OUT NOW**

FFRR plus ARTISTS equals ATTITUDE!

# NCE

with contributions this week from Paul Ablett, Chris Mellor, Vie Marshall and Tony Farsides

## COOL CUTS

- |          |  |                        |                           |
|----------|--|------------------------|---------------------------|
| 1        | FOREVER TOGETHER   | <b>Raven Maize</b>     | <i>US Quark</i>           |
| 2 (NEW)  | BUST A MOVE  | <b>Young MC</b>        | <i>US Delicious Vinyl</i> |
|          | Funky fresh rap from Delicious Vinyl's hottest hip hop property                              |                        |                           |
| 3        | ALL OVER THE WORLD   | <b>Chuck Jackson</b>   | <i>Nightmare</i>          |
| 4        | LIFE IS A DANCE (LP)   | <b>Chaka Khan</b>      | <i>WEA</i>                |
| 5        | I NEED A RHYTHM (LP)   | <b>28th St Crew</b>    | <i>US Vendetta</i>        |
| 6        | DO IT TO THE CROWD   | <b>Twin Hype</b>       | <i>US Profile</i>         |
| 7        | YOUNG BOYS ARE MY WEAKNESS   |                        |                           |
| 8 (NEW)  | HEAVEN   | <b>Kate Ceberano</b>   | <i>London</i>             |
|          |  | <b>Miles Jaye</b>      | <i>4th &amp; Broadway</i> |
|          | Lush soul swayer given the bass heavy groove treatment by Frankie Knuckles and David Morales |                        |                           |
| 9        | BLAME IT ON THE BASSLINE   | <b>Norman Cook</b>     | <i>Go! Discs</i>          |
| 10       | I'M THAT TYPE OF GUY   | <b>LL Cool J</b>       | <i>Def Jam</i>            |
| 11 (NEW) | I PROMISE  | <b>Mikki Bleu</b>      | <i>US EMI</i>             |
|          | Smoochy debut album from another talented American male soul singer                          |                        |                           |
| 12       | BACKSTABBERS   | <b>Pressure Zone</b>   | <i>Tam Tam</i>            |
| 13       | PARADISE REGAINED (LP)   | <b>Various Artists</b> | <i>RePublic</i>           |
| 14       | BANG BANG YOU'RE MINE  | <b>Bang The Party</b>  | <i>Warriors Dance</i>     |
| 15 (NEW) | I'LL BE THERE  | <b>Joe Smooth</b>      | <i>DJ International</i>   |
|          | Remixed from his 'Promised Land' album into a sumptuous soothing house excursion             |                        |                           |
| 16       | GRANDPA'S PARTY  | <b>Monie Love</b>      | <i>Cooltempo</i>          |
| 17 (NEW) | FRENCH KISS  | <b>Lil Louis</b>       | <i>US Diamond</i>         |
|          | Chicago's weirdest house merchant in a steamy soft porn affair                               |                        |                           |
| 18       | I SURRENDER  | <b>Funk Deluxe</b>     | <i>Tam Tam</i>            |
| 19 (NEW) | STOP THIS THING  | <b>Dynasty Of Two</b>  | <i>de/Construction</i>    |
|          | First 'green' dance record from DJs Graeme Park and Mike Pickering                           |                        |                           |
| 20 (NEW) | COLD TRAIN   | <b>Rhythm Asylum</b>   | <i>K9 Records</i>         |
|          | Rockin' frantic hip house cut from a new British posse                                       |                        |                           |

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

### HIT THE ROOF



Great dance records sometimes come from the most unlikely places. Take the frantic little number called 'Contact', for instance, by a group called **Hit The Roof** on the One Little Indian label, more renowned for that odd Icelandic combo the Sugarcubes and various other 'indie' bands. In fact we passed it over to Andy Strickland for the **rm** Indie section only to have it swiftly returned! It turns out to be a frantic cover of Edwin Starr's disco classic in a housy Hi-NRG style with 'freelance' vocalist Lorita Grahame (previously part of Colourbox) belting out the notes. Musical assistance is given by Birmingham DJs Robin Holland and Robin Dalloway, though they don't actually name the particular mental asylum they work at.

cooltempo

# Candi McKenzie

## Honesty

7" · 12" · CASSETTE SINGLE... R.O.A.R.!





**K-YZE JELLY**

**K-YZE**, a tall suave man in a suit, tie and leather great coat, is about to release a single on Cooltempo, coinciding with the label's compilation, 'This Is Garage'. His cut, 'Stomp (Move, Jump, Jack Your Body)' is a rapper's litany of dance steps for the club generation. Over a minimalistic house track assembled by Mike Cameron of Smoak Productions, K-YZE betrays his roots.

"I've only been into club music for the last two years," he explains in a sincere tone. "I am really a hardcore rapper."

On record he exhorts the dancefloor to follow his directions in a 'Simon Siva' style. His first contact with club was at the Paradise Garage.

"We used to get on the dancefloor in T-shirts and sneakers. To me, house and club are ways to relieve tension after a long week, through dancing."

While he loves to listen to rap, he doesn't like to party to it.

"The crowds who go to rap shows are young and aggressive," he explains. "Last week I saw some homeboys at Zanzibar in New Jersey; they stood still in the middle of the dancefloor looking bold while the rest of us just danced. They just looked silly."

K-YZE also has a theory about why a lot of rap is sexist. "Hip hop is cold music that appeals to boys, whereas club is adult and erotic; there is no reason to disrespect women." (PA)



**DANNY D-MOB — BACK WITH A VENGEANCE**

How do you follow up a record that was one of the biggest underground and biggest pop successes of last year, but is now one of the most hated records ever made?

**Danny D** was the producer behind **d-mob's** 'We Call It Acieed'. After months of worry and plenty of remixing, including Chaka Khan's 'I'm Every Woman' and Diana Ross' 'Workin' Overtime', **D-Mob** (they've changed the way they write it) have bounced back with a new single — a hip house track called 'It's Time To Get Funky'.

"After 'We Call It Acieed' we had a plan for a follow-up," explains Danny. "It was going to be about the acid dance, but it went to pot after the demise of that scene. That's why this record is called 'It's Time To Get Funky', we're saying it's time for a new direction. We've left the yellow brick road and started down the red one."

The search for a new direction is there in the lyrics, ably rapped by London Rhyme Syndicate and MC Sarrone.

"D-Mob, back with a vengeance acieed ... now it's over, kaput on the dancefloor, take a look ..."

And before you start thinking that they've sampled another track for the catchy hook line — *I-I-It's Time To Get Funky* — think again. In fact, it's Donny himself, doing a bit of singing.

"It sounds like a sample but it was sung like that. My brain was just in sampling mode."

It sounds like it was also in hit mode. As hip house becomes more and more popular in the clubs, D-Mob are back, with no regrets, and ready for hit number two. (CM)

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# NCE



## KANGAROO KATE

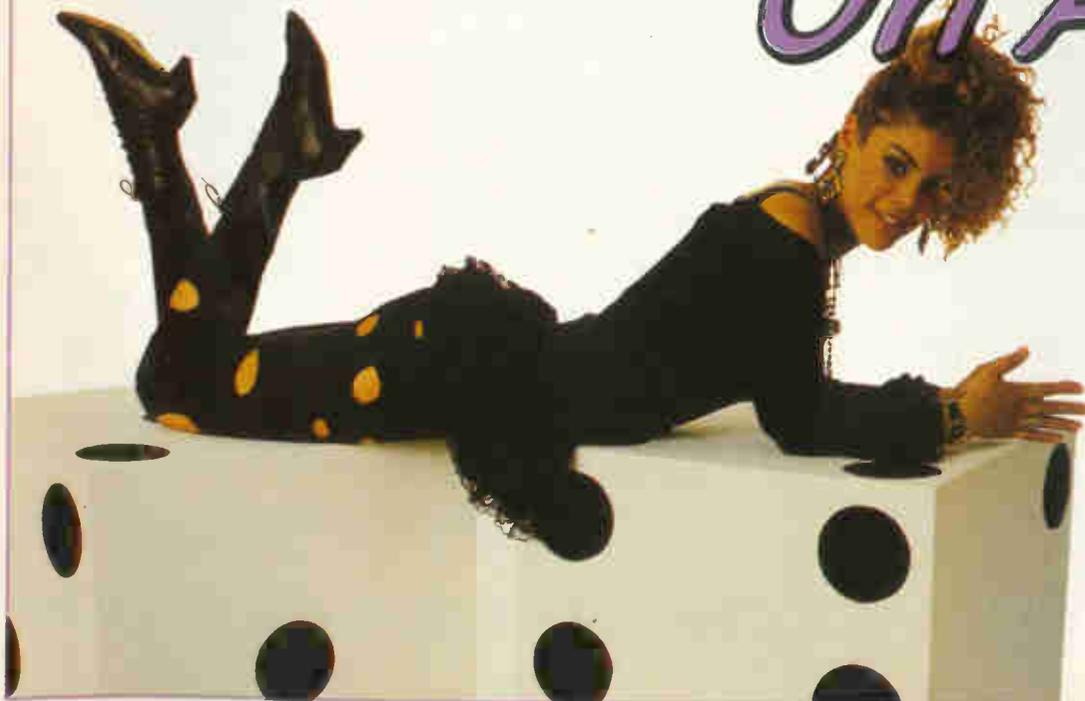
Just as you were preparing to crack open a crate of 'tinnies' and sink into despair over the plethora of SAW-produced Australian actors in the charts, along comes Kate Ceberano.

Kate's PWL-produced 'Young Boys Are My Weakness' is testimony that good things can come out of Oz and that the excellent 'Roadblock' wasn't just a flash in the pan. Furthermore, Kate Ceberano isn't the ageing toy boy-chasing nymphomaniac that the title of her song suggests. In fact, she is (as our Antipodean friends would say) a 22-year-old fair dinkum Sheila, with a taste for good Seventies funk.

'Young Boys . . .' is a cover version, originally recorded by the Commodores. Kate first got into singing by lying (tut tut) about her age to get into the auditions for a talent show in Sydney; she was 15 at the time and needed to be three years older. Her deceit paid off, because she got through the auditions and then won the competition. Since then, Kate has won the title of 'Best Female Vocalist' in Australia (beating Kylie Minogue). Kate Ceberano . . . Australians wouldn't give a XXXX for anything else. (VM)

# ROXANNE'S

## On A Roll



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Cyndi Lauper has put her wacky head on the shelf in favour of a more sensible one. With her single 'I Drove All Night' denting the charts, the girl who can't help falling down is learning to stand on her own two feet. Tim Nicholson holds her walking stick while Joe Shutter takes the x-rays

Somehow, Cyndi Lauper has earned herself the reputation of being something of a screwball. Could it possibly be for her exaggerated Brooklyn accent that sounds like a tape being fast-forwarded? Or is it her weakness for green and purple hair cut into a chessboard on one side of her head? Perhaps it is her habit of wearing dresses made out of shredded newspapers or her 'True Colors' 'TOTP' performance wear—only a poppy dress and bare feet pretending to play a bongo? It has to be said that Cyndi has gone out of her way to encourage her 'kooky' persona, calling her first LP 'She's So Unusual' (very subtle!), swapping the 'y' and the 'i' in her name and trying every imaginable haircut in an attempt to express her individuality.

However, meeting Cyndi now is a sobering experience. Her hair, by her own wiggy standards, is an understated platinum blonde with a blob of black in the fringe area. She talks quietly, in a more considered manner, unnerving you with a genuinely interested gaze. Her new single is a straightforward pop rock song called 'I Drove All Night' which is taken from a straightforward pop rock album called 'A Night To Remember'. Her attempt at sober dress suffers somewhat from the scaffolding around her sprained right foot and a darkwood walking cane in her hand.



Cyndi, what happened?

"Stupidity," (pronounced 'stooi-duhdee') "that's what happened. Aw, I fell over in the street, it's a little embarrassing. I make a habit of falling over. When I was a backing singer I used to wear these massive, like, platform shoes (I've always been a style goddess) and I used to fall over on stage a lot. I didn't mind so much 'cause it seemed to go down well, and after a while I'd figured how to fall without hurting myself, like when you parachute."

It should be mentioned that Cyndi doesn't take much prompting to launch into an involved anecdote, and three questions in 30 minutes left me with 20 questions in 10. One of the first three questions went something like this: Tell me about the new album. Your

15 minutes starts now!

"Like most songs, the songs on this album are love songs. But they're not 'baby, I love you' lyrics, 'cause I just can't get into all of that crass kinda thing. I've gotta feel as if I'm saying something worth saying or I just can't give my best. I really believed in the new songs that I'd done, but the record company didn't like them. I honestly felt like moving to Siberia or something, just to get away from all of this. So, when the chance to go to Russia came up, I took it. But, not as Cyndi Lauper the superstar, I went as Cyndi

**CAN'T STAND UP**

Lauper the songwriter.”

To cut an exceptionally long story short, Cyndi went to the Soviet Union in October of last year for two weeks as part of a group of American songwriters collaborating with Soviet counterparts. The trip spawned one song, ‘A Night To Remember’, but, more importantly, it restored Cyndi’s self-confidence after a flop single, ‘Hole In My Heart’, and a disastrous flop movie, ‘Vibes’, in which Cyndi played a psychic alongside the godlike British actor Julian Sands.

“‘Vibes’ was a flop because it was no good, basically. There was a directors’ strike approaching and they wanted to get the movie finished before it, so the scripts were rushed and rewritten a dozen times. It was a good experience, but it shows how little control actors have over movies.”

The trip to Russia also inspired Cyndi’s more downbeat approach to her appearance. She spent her time there almost incognito, with just the bare minimum of make-up and her hair tied back. She says she enjoyed going somewhere where she was “Cyndi carry-your-own-luggage Lauper and not Cyndi where’s-the-limo Lauper”. Although she does claim that “people still recognised me in the street, I guess you can’t become unfamous over night.

“After a while,” she says, thoughtfully,

“I used to sit at awards things and imagine, like, blue wigs on people and think ‘she would look great with green hair’, but then I noticed I wasn’t imagining it any more”

“I got to notice everyone else was doing the same as me. I used to sit at awards things and imagine, like, blue wigs on people and think ‘she would look great with green hair’, but then I noticed that I wasn’t imagining it any more. I was doing it because it was an anti-fashion statement, but then anti-fashion became fashion, so I had to change and get away from all that.”

Part of this new respectability involved going back to school to collect an honours diploma, enabling her to graduate more than a decade after leaving.

“I was talking to an old schoolfriend about the times we’d been in trouble at school and how I’d been expelled on more than one occasion. You see, I went to a girls convent school and the nuns were like robots, y’know. So I used to sit on the steps of the church across the street and talk to the guys instead of going to classes. I guess they didn’t believe me when I said I was trying to improve my religious education.

“Anyway, I contacted the school last year and they said they’d love to have me graduate. I thought it would be a great laugh, but when I saw all the people from my neighbourhood in the hall going ‘go on Cyndi!’ and my mother in tears, I did get a bit emotional.”

Maybe this girl doesn’t just want to have fun anymore.



# FOR FALLING DOWN



## "ON ME HEAD DAVE . . ."

The Beautiful South are having an end of season kick-about in the lush greenery of 'glorious' London's Hyde Park. Their display of one-touch football is a joy to watch. Nonchalantly they lob the ball over lunchtime sunbathers, in the confident knowledge that they will miss the roasting torsos by millimetres.

Later, over a cooling lager in a nearby public house, the man who scored a hat-trick in Hull's 4-0 victory over London has a new scoreline to report: The Industrial North 0 The Beautiful South 5.

Goals came courtesy of Paul Heaton (vocals), Dave Hemingway (vocals), David Rotheray (guitar), Sean Welch (bass) and David Stead (drums).

The band, formed by Heaton and Hemingway after the Housemartins split up last year, have just released their debut offering, 'Song For Whoever'. On the first hearing it's easy to jump to the conclusion that it's a 'weedy' love song. But it's apparent that there's far more going on than a list of girl's names.

In fact, it's an attack on 'weedy' love songs — the kind where the singer writes meaningful lyrics about things he hasn't experienced.

"I'm not against people writing songs about their own experiences — it's wrong to put a clamp on that," explains Heaton. "Certain songs, when you hear the lyrics, you think 'that couldn't have happened to that person or if it did they wouldn't want to write about it 'cause they'd be too upset'. Basically, it's about the way women are exploited in songs and how lazy and easy it is to write a song called 'Jane' or whatever."

Although this is evident by the lyrics — *'the number one I hope to reap/ depends upon the tears you weep/so cry lover cry'* — there's no stopping people taking it on face value.

"I've always suffered from that," says Heaton. "Just the other day someone phoned up and asked if they could put 'Happy Hour' on this compilation album of, well, happy songs. I said no 'cause I wasn't thinking of my own love life when I wrote 'Song For Whoever'."

"People who only hear the girl names," chips in Rotheray, "probably think it's all

about Paul's groupies. If it was he'd have to write a 20 minute epic."

What do you think of Simon Bates' 'Our Tune'?

"I feel pretty good for the rest of the day if I miss it," jokes Heaton. "I suppose we listen to it for perverse reasons really. It's like 'oh no, that can't have happened'."

"They're not all miserable, despondent ones though," says Dave Hemingway, sensibly. "You do get some happy ones."

"Hey, Dave," lampoons Heaton, lifting his pint glass, "here's to the happy ones. Maybe I'll be on there one day — 'no bastard bought my records, Simon, so I threw myself off the Humber Bridge and landed on a boat full of balloons.'"



## "HE'S NUTMEGGED THE DEFENDER AND IT'S AN OPEN GOAL — THAT'S SKILL, THAT'S CLASS AND THAT'S A GOAL!"

As with the Housemartins' finest moment — 'Build', David Hemingway has left his drum kit behind him and now shares vocals with Heaton.

"I'm glad Dave has got the starring role with this single," admits Paul. "It takes a lot of pressure off me. I can stand in the background and look intelligent."

Hemingway, the nearest the band get

to a heart-throb, is the perfect foil for Heaton's dry wit. He needed a good deal of persuasion to join him originally and only now feels comfortable with his own voice. He's a shy, easy going bloke who can't seem to prevent himself from being the straight man.

"I've never been the most confident of people," he reveals. "But I think I'm an OK singer now. I've only recently found out that I can sing to a degree that I'm happy with."

Cue Paul: "Well, you wrote that book didn't you Dave, 'I Am Not Confident.'"

## "SOME PEOPLE ARE ON THE PITCH, THEY THINK IT'S ALL OVER, IT IS NOW".

becoming the Housemartins Part 2?

"It's a lot different, but people are bound to compare us. I don't mind but I've progressed lyrically a lot since then. The differences will be more apparent when we release the LP this year."

## "QUITE EXTRAORDINARY"

The single's B-side, called rather pessimistically 'Straight In At 37', is another swipe at the world of pop and features the peculiar chorus *'shall we dance again/in our special way/with our trousers around our knees'*. Is it autobiographical?

"I just think if you're going to listen to pop music," says Paul, "it's quite a good way to listen to it."

Would you drop your trousers to the Queen?

"I don't think my bottom, in its present state — or my front parts — could really serve much use to Her Majesty. I don't like people who bend over and bare their backsides."

The video for 'Song For Whoever' is the band's attempt at surrealist drama, with a blanchmange in the starring role.

"The blanchmange is probably the best thing that's happened to the band so far. The idea is that there's this conveyor belt and all these pop stars come down it and get rejected by these record company people who then choose a blanchmange.

"The blanchmange goes on to be a big star but it all pretty much ends in blanchmange misery. We've filmed three different endings to keep the press guessing — one involves blanchmangicide and a large building in London.

Is the blanchmange meant to be Rick Astley?

"Well, if you look at it, Rick Astley could have been a blanchmange. He's certainly got the personality of a blanchmange. But, it's not just us being wacky, we are making a serious point. We realised when we made the video that it would be possible to make a blanchmange famous.

"Of course," muses Paul. "Live concerts would be a bit sticky. And if we got searched for drugs at the customs it could be disastrous."

Eighteen months after the Housemartins split up, Paul Heaton and Dave Hemingway have returned to brighten up the musical landscape with the Beautiful South. Johnny Dee joined them for a kick in the grass. Beauty was in the eye of Victoria Blackie

# BEAUTY WITHOUT

“We ended with a dull thud really. I think it was a marriage and although we split amicably, I don’t think either of us wants to see our ex-wives again. I got this feeling towards the end that I was really getting on everyone’s tits”



Y CRUELTY



## singles

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

## albums

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

Compiled with the help of Spotlight Research and selected retail outlets



● THE DELTONES: "It was either ska or a woman's football team"

## RUDI WON'T DIE

▲ Well, it seems the nation's youth are once more engulfed in a ska revival, though it beats we old stagers as to why. No, we don't mean the Selecter are suddenly hip again or that Terry Hall is about to turn up on 'TOTP' with his suit on again — today's ska nutters have their own names to cherish. The Hot Knives, the Loafers, New York Citizens, there's hundreds of the buggers and the best ones have found their way onto another compilation LP from the folks who bring you the Radio 1 evening sessions on vinyl. 'The Rude Awakening' contains a dozen tracks featuring the hottest ska sounds around at the moment — new ska, they call it. Not only that but we've got six copies of the LP to give away free in a monumentally generous competition. If you want to know what all the fuss is about this time around, or simply want to get on down to your favourite new ska sounds, just answer the question below.

Who recorded the original 'Al Capone' ska classic  
a) Madness; b) Prince Buster; c) Prince?

Send your answers on a postcard to **rm Ska Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date **June 19**.

DRINKA PINTA MILKA DAY



# DENTS

with contributions this week from Darren Crook

**The Wood Children**, grubby little herberts based in North London, are no strangers to the sensitive, finely-tuned earholes of **rm's** Independent pages. Happy to report then, that the Woodies have a brand spanking new, rather fab-in-a-summery-rock-and-roll-kinda-way four tracker entitled 'Global Village Idiot', out now in all good vinyl boutiques care of their recent signing with Demon.

It's taken a good few years of practice, gigging and putting up with one another's loathesome personal habits for the Woody ones, who've also released a mini LP, 'The Gods Must Be Crazy', on Black Cat records, to reach this point where their mixture of acoustic strum, expressive bass and drums, wild fuzzy fingering, yodelsome vocals and, thank God, sense of humour has never sounded so vibrant, catchy and alive. Serious, bitter and ironic words are tempered with silly bits and their delivery creates a mood of smile-eliciting fun. In this age of Green-consciousness, the Wood Children are a perfect, slightly perverted, bunch of nymphs who'll pout and cheekily grin their way into your heart and record collection. (DC)

WILD AND WOODY



## SEX FARM

Now we've got your attention we can tell you that if, like us, you thought Liverpool's **the Farm** had called it a day, you were wrong. Seems there were ructions in the Farm camp last year when the brass section allegedly ran off to the States with much of the band's funding, but with new recruits in tow on the lung scenario, the band have just released an incredibly funky little single titled 'Body And Soul'. The band seem firmly back in

action now with the promise of three more singles in 1989 and an LP as well. Then they reckon they're appearing in some film or other with Suggs from Madness, but that's all a bit hush hush at the moment. The single itself sounds a touch more like, dare we say, Happy Mondays than the band's former material, but it's far too catchy and even poppy to be lumbered with such comparisons so just forget we even mentioned it, OK?

## YOU WHAT, YOU WHAT, YOU WHAT?

It hasn't taken South London outfit Underneath What long to join the search for the next serious long hair outfit to be vying for that coveted Reading Festival slot. The band we featured for the first time only towards the end of last year, have hit our singles chart with their second single 'Get Outta The Way', another serving of their distinctly moody rock 'n' roll, this time

thankfully free of the naff anarchic sloganeering that accompanied 'Firebomb Telecom' ho ho. There's quite a few bands lining up this summer to pick up the ghost of the Neph's, who were disappointing at a secret London show last week with their new material. Keep more than an eye on gorgeous, pouting Underneath What, they could be the ones to pull it off.

The Housemartins have a lot to answer for. Surely it was their existence that led to the formation of the noisy bastard that is **Death By Milkfloat**. The three sonic funsters have just released their 'Unifformation' EP, the sort of record that'll twist you in spinal knots if you try to keep up with it. Best not try then, instead keep it on the record deck for those odd moments when you feel like killing a close friend but can't stand the sight of blood, when the Traveling Wilburys' charm fails and when the neighbours start hoovering at midnight. Pick of the bunch here is the opening 'Take Advice', but make your own minds up eh?



# LIVE

EDITED BY TIM NICHOLSON



SIMON TAYLOR

● R.E.M.: "I've heard of being upstaged, but this is ridiculous"

## R.E.M. Royal Court, Liverpool

Michael Stipe uses a chair as an instrument — then he stands on it. He flits around the stage on his knuckles and haunches like a chimpanzee on a mission from God, then sings you a song with the voice of a wicked choir boy. Behind this slightly contrived but highly watchable front person you'll find four dishevelled R.E.M. boys chasing their way through some of the most accomplished guitar orientated pop music of the last 10 years.

Opening the show with 'Pop Song '89', R.E.M. came on strong from the word go. Its twisting lead lines providing the foundation stones for a set crammed with the highlights of their career so far. 'Turn You Inside Out', 'Get Up', 'Orange Crush', just part of a seemingly endless list of glorious nuggets. Modelling a white linen suit and cap, Stipe, while shelling his audience with strained tales of woe, looked and acted like an out and out space cadet of the highest degree. Rambling on, blank-faced one minute and confidently reeling off the lyrical tirade of 'It's The End Of The World As We Know It' the next. During one typically Stipe-like long, flowery and somewhat incoherent introductory speech to 'Begin The Begin' a decidedly less flowery scallywag prompted 'Geeerr orn with eet!' encouraging Stipe to extend his one minute rant into a full-blown Einsteinian monologue. We listened, but we didn't understand.

The night peaked with a stonking-great 'Stand' and the brilliantly understated 'You Are Everything', both songs serving to remind us that whereas many of today's guitar bands are spent party poppers, R.E.M. are a helium-filled fun balloon and they're going up ... and up. **Tommy Stigwood**

## CRY BEFORE DAWN Town And Country Club, London

When singer Brendan Wayne opens his mouth to tell us what the next song is about, the most beautiful Irish brogue comes forth. Call me a patronising southerner, but this rich voice is all I really want to hear.

At this point, having made quite sure we know they are a songs band, CBD will either rock out or treat us to something in the middling-to-slow category, which also has a middling-to-high sensitivity factor. They're far better live than on vinyl, and while there's no doubt that they do their rockier stuff pretty well, if Cry Before Dawn are going to mark themselves out they'd be far better off concentrating on the slower stuff. It's more individual, more passionate and there's more of *that* voice. We're not talking about dead-slow ballads but memorable songs like the new single 'Witness For The World' that are a bit gentler and easier to absorb.

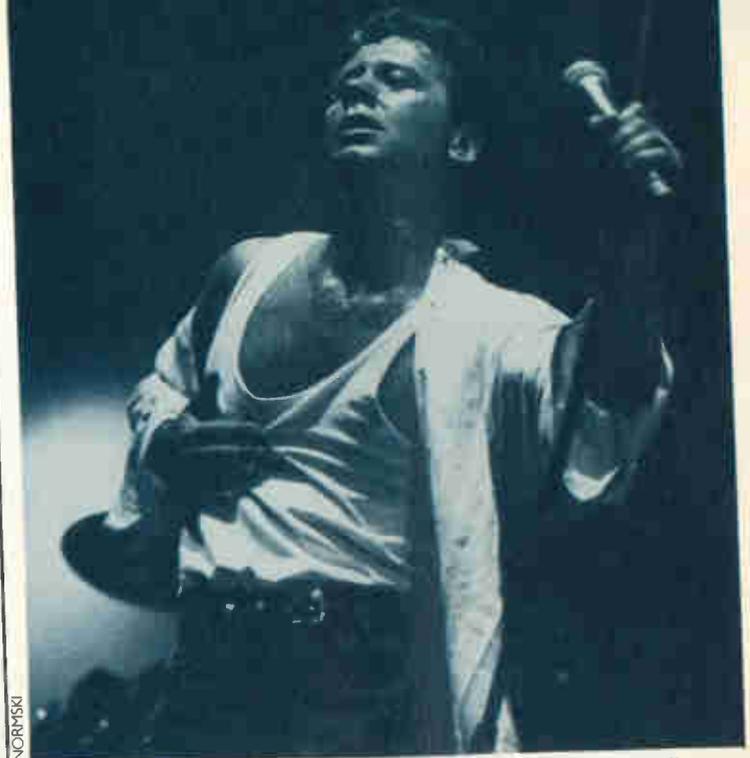
At other times, they face the essential contradiction between being a big rock act and one that prides itself on its songwriting. Just as with Deacon Blue, another potentially great band on the celtic fringe, Cry Before Dawn should witness the legions of drab American AOR and realise that you can't do both these things to full effect at the same time. There is, nonetheless, a lot of talent waiting to come out. **Roger Pebody**

## JESUS JONES Leadmill, Sheffield

New tricks for guitars this surely ain't (partisans will beg to differ), but tonight Jesus Jones proved yet again that a severe attitude problem allied to wildly idiosyncratic playing can make for exhilarating, if not some of the best, music currently on offer. It's not hard to hear why.

Occasional lapses into formless noise aside, this really is one hell of an untamed sound. Guitars that mock the more traditional dictates of pop and rock spew out a series of clipped, brittle melodies at speed. Steeled rhythms and truncated hip hop beats ride roughshod everywhere. And waves of demented feedback merely add to the crushing, claustrophobic feel of it all.

'Info Freako' remains their best moment, fragments of bastardised melody shot out all over the place as numbing backbeats churn and pulse and the band start to get seriously delirious. It also provides the clearest insight into how Jesus Jones appropriate rock's past and rejuvenate it for their own manic, obsessive



NORMANSKI

● JIM KERR: "that dodgy curry last night's beginning to haunt me now"

## SIMPLE MINDS Palais de Sports, Lyon, France

Like screaming banshees, the bagpipes wait to signify the impending arrival of Glasgow's megastars of 'conscience clear' rock.

Jim Kerr finally joins the band on stage having allowed a good five minutes for the musicians to give him a momentous build up. At a Simple Minds concert — nothing is left to chance.

So there he is, standing defiantly centre stage, half grinning cheekily, half attempting to appear in awe of the mass hysteria that swarms around him.

Stalking menacingly and purposefully about the stage, Kerr croons out the big bars to a string of hit singles and favoured album tracks. He's cool — the Mickey Rourke of rock — somehow wise, somehow charming and yet somehow prone to crass misjudgement.

Undoubtedly, Simple Minds have made some great records in their time, 'Book Of Brilliant Things' and 'Glittering Prize' to name but two.

Here, though, amongst the crazy French heat, there's something obscenely grandiose about the whole thing. 'Waterfront' seems to last at least 15 minutes — constantly building up and ebbing away without actually materialising into a real song. 'Don't You Forget About Me' never really starts or ends but still it's there. The Minds play the music, the crowd sing the words, and Jim Kerr, dressed in customary bumper size shirt, just watches — the lazy git.

But it would be unfair to say Simple Minds are not committed. Kerr is literally dripping with sweat, Charlie Burchill tries so hard his guitar sounds like a distressed clanger, and the rest all play with gusto. But it's all so epic, so Ben Hur, it's hard to maintain your enthusiasm.

Then, just when it appears to be a hopeless cause, the band break into 'Mandela Day'. This is a song of stark realism and passion which is, thankfully, reflected on stage through a simple arrangement allowing the song to stand up and speak for itself.

'Belfast Child' receives the 12 inch extended remix it's true, but the message still comes across that Jim and the team do actually care, and not just about their bank balances. For that, at least, we should be grateful. **Tim Southwell**

purposes — snatches of this and that crammed through the Magimix until you can barely recognise them and this mad, bruising noise is spat out. Sounds easy but how many do it as well as this lot?

Not that it always works. There are occasions when you sense them speeding to needless extremes and actually losing control, the quest for the unorthodox robbing songs of even the rudiments of shape or structure. But in the main, the wayward logic which informs this stuff makes for exciting music and Jesus Jones' brazen delivery is a joy to watch. **Patrick Weir**

## KITCHENS OF DISTINCTION Leeds Polytechnic

Something's afoot here. Alright, so the name's not the greatest in rock history; so they aren't exactly six foot gods of unadulterated pure steaming sex; neither are they going to win the Jon Bon Jovi Award for services to the mass dilution of the rock 'n' roll spirit (thank God!) ... but the Kitchens Of Distinction are, I suspect, going to be permanent fixtures on many a hi-fi before the year is out.

Kitchens Of Distinction are MASSIVE! In sound, I mean. The first band to take the legacy left by the awesome Joy Division, and marry it to

pure, hip-bustin' POP! ... We're talking beautifully harmonised bass patterns, shrieking guitar lines, howling feedback, thundering toms, and most of all, great songs pulsating with feeling.

There's only three of 'em as well ... a very cropped drummer, a fairly cropped singer/bassist, and an, er, reasonably cropped guitarist-cum-mighty Thor of electric noise. That guitar sound ... Wow!!!! ... It's simply HUGE, a molten volcanic precipitation of lightning-shot screaming wail. Songs like 'Four Men' and the minor classic 'Prize' build slowly, brooding magnificently, before rising to a climax on a bursting tide of smouldering noise. Distinctive, electrifying, exciting ... Next Big Thing, anybody? **David Simpson**

**THE SWANS**  
**Paradiso Club, Amsterdam**

Last year the Swans were ruffling feathers by using one of the most explosively painful sound rigs around.

Forget the ear plugs and you were in danger of your brain detonating!

Based round subterranean exotiques Mr Gira and Ms Jarboe, today's Swans have found a new grace away from the brutal thunder of old.

The new 'Burning World' LP is softly but firmly acoustic, almost Eastern in its religiosity. The startling sleeve picture of a blazing coloured flower captures the mood perfectly — slow, wide, vivid, curving surfaces of sound full of fragrant, floating aural pollens (*how poetic* — literary Ed).

Gira is a massive physical presence. Barefoot and bedraggled, his cold marble Goth vocal ('See No More') plays off fiercely against Jarobe's warm, sobbing singing ('I Remember Who You Are'). They could almost be a new apocalyptic Dave Stewart and Annie Lennox if it weren't for the drums thumping great solid stakes through your body in the background, and the long guitar melodies that pass by like a funeral cortege.

At the end, Jarobe's white gown make her seem increasingly like some



SUSAN MOORE

● **SWANS:** "See, I did shave under my chin this morning"

Satanic intruder into Fleetwood Mac, whilst Gira crazily whips the stage with his vast lassoes of red hair.

Believe it — the blackest swans do exist! Hail the new flower **POWER!**  
**Pete Paisley**

**TANITA TIKARAM**  
**Theatre Royal, Drury Lane**

There must be worse jobs than being a Tanita Tikaram roadie. Precious little in the way of gear and fighting to lug around, no stropo or nihilistic rock temperaments to deal with. But then Tanita Tikaram is the kind of girl every conventional middle class mum would like her son to marry. She dresses in the dowdy M&S-frock-and-sensible-footwear style, is nicely

spoken and writes pleasantly non-intrusive songs about family arguments and romantic upsets. Her audience consists primarily of conformist, socially responsible young couples (aged 25–35) who go all goose-pimple to 'The Cathedral Song'. She in turn is their CD players come to life. A little louder perhaps (not much) and a little livelier (hardly at all). But for all the reciprocal backscratching, there wasn't much in it for the rest of us. Apart from the bouncy, up-tempo 'Good Tradition', the set was bogged down with more than a twist of sobriety and all the usual over-wrought facial expressions.

In a sense it's all happened too soon for the oh-so-serious Ms Tikaram. She's bound to face pressure at some point to rock 'n' sex her act up in a bid to rid her of the weight of the whole world. Until her physical age catches up with the worryingly advanced spiritual one, Tanita's just going to have to hope sensible CD listeners don't go away. **Chris Twomey**

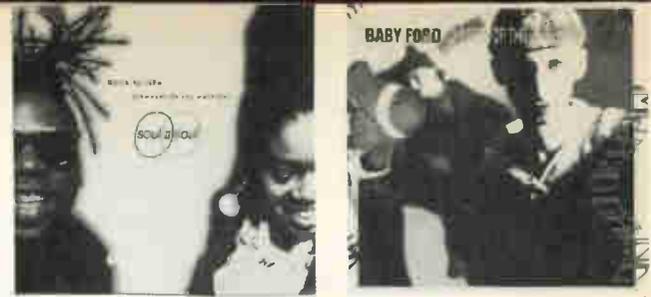
**RAINBIRDS**

"call me easy, say i'm strong, love me my way, it aint wrong."

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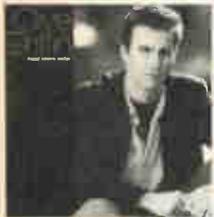


## ● SINGLES OF THE WEEK

### BABY FORD 'Children Of The Revolution'

RHYTHM KING

This is probably the closest we're going to get in atmosphere to the long hot acieed summer of last year as the Big B revamps the T Rex anthem for the 'Positive Vibes' let's-all-express-ourselves-together-on-the-dancefloor brigade. It certainly retains the spirit of the original (in fact, it sounds like Mr Ford might even have sampled the mighty Bolan's original vocal, but it's just that he does sound remarkably similar) and adds enough beef, bump, grind and thrust to convince even Bolan purists that respect is most definitely due. Undoubtedly Baby's best chance of a major chart hit, so if this sucker gets stuck on Radio 1's decks, it'll go all the way.



### CLIVE GRIFFIN 'Head Above Water'

MERCURY/PHONOGRAM

Suddenly Clive is being mooted by certain high profile radio DJs as the Man Who Would Be Michael McDonald, and thus are all claiming they were the first to say 'Clive Griffin is going to be huge, mark my words'. Clive has, of course, been around for a while and has already released a few singles of excellent pop soul quality, but this looks like the one that's going to crack it. A classy breeze of a song, with just enough understated brass, just the right easy-going kind of hook, it should appeal to everyone from grannies to Jason Donovan fans to all those people who are waiting in vain for Paul Young to do something. And such a nice boy to boot.

### SOUL II SOUL 'Back To Life (However Do You Want Me)'

WEA RECORDS

'Club Classics' already seems to have reached the giddy heights of being the album to have playing on your deck, in your front room, in your office, at your street party, and has indeed fulfilled the somewhat arrogant promise of its title. At last, a real British soul band who don't have to resort to matching haircuts and cheesy harmonies to crack the market. As with 'Keep On Movin'', this is yer highest quality creamy smooth chocolate truffle of a disc, with some spanking action in the vocal department from Caron Wheeler. Lingers on like that last bit of choccy on your tongue.

## ● LURVE

### DANNY WILSON 'The Second Summer Of Love'

VIRGIN

A jolly romp of a pub rock-folk singalong from the chaps who brought you 'Mary's Prayer', celebrating in somewhat tongue-in-cheek fashion last year's Smiley summer, with the wondrous line "tell your angry friends/to throw away their Gaultier/and grow their hair again". A sprightly if whimsical ditty which gives you the best chance since the Beatles to sing 'love' loads of times in one line.

### PERE UBU 'Love, Love, Love'

FONTANA

The Ubes, as we call them, are renowned for their totally off the wall, left field utter quirkiness and the very strange vocal antics of their substantial frontman David Thomas. Well, sort of, anyway. Here they've been given the house treatment and sound like a cross between Yello and Talking Heads, Thomas' voice sounding like David Byrne after his epiglottis has been injected with steroids. Quite what it's got to do with love I can't say, but it's weird and kind of wonderful all the same.

### LOVE CHILD ORCHESTRA featuring Loritta Grahame 'Whole Lotta Love'

MCA

Yup, it's lurve mania this week, this time being the turn of 'Genius Behind Bomb The Bass And S'Xpress' (yawn) Mr Pascale Gabriel, eccentric Belgian sort who's decided to produce a Euro-bloopy version of the Led Zep stonker with a female vocalist and acieedy synth in place of Jimmy Page's riffs. Nice idea, but Giorgio Moroder he is not. Pass.

## ● CATS

### AL B SURE! featuring Slick Rick 'If I'm Not Your Lover'

WEA

A curious mix and match collage of soul and rap with a swingbeat production, with Noo Yorker Al teaming up with Doug E Fresh's rapper Slick Rick with Teddy Riley on knobs. Has sufficient quirk appeal to cross from club chart to big boys' chart, no problem.

### FRANKIE KNUCKLES presents SATOSHI TOMIIE 'Tears'

FFRR

With credentials a mile long, this deep house loper features Fingers

Inc chappie Robert Owens on vocals and Japanese keyboard maestro Tomiie, plus of course Mr Knuckles' magic touch. One of those languid dance records which are best listened to in a darkened room or with your eyes closed so the strobes don't disturb your 'spiritual reverie'.

## GUN 'Better Days'

A&M

Interesting bunch of moody looking Glaswegian rockers who give Bon Jovi a run for their guitars with a bit of a stormer, which cuts up pretty rough, as they say in the trade. Apparently, one of these young Guns is the cousin of Texas' Charlene Spiteri, so there must be something in the Glasgow air that turns young persons of a musical persuasion towards the joys of denim and twang. Move over Big Country, or what . . .

## ● DOGS

### PAUL HARDCASTLE SOUND SYNDICATE 'Are You Ready . . .'

AJK MUSIC

Hold your breath, Mr 'N-n-nineteen' is back . . . with a whimper. This synthetically created medley of 'dance classics' ('Do The Spanish Hustle', 'Bus Stop', ad sickbag), was recorded entirely on Paul's marvy Synclavier wonder machine, which sounds about as searing as a Bontempi organ. Oh, but the vocals are sung by real live people! The *really* interesting thing about this 'project' is that it has been financed by K-Tel. Ideal for those dull dinner parties while you're going 'proop proop ssssh' in the kitchen.

### SAMANTHA FOX 'I Wanna Have Some Fun'

JIVE

Full Force support Sammy once more in her bid to rock the house, notable largely for its absurd pop-up gatefold sleeve, displaying Ms Fox with legs and hair akimbo, which surely for that finishing touch should have included one of those electronic things which play a few bars of music. That might've been marginally more interesting than the song, which is merely 'Naughty Girls Need Love Too — The Prequel'.

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

URBAN

The world's most glamorous rapper returns with holes in her tights and a tutu and a fairly predictable angry

young woman on the rhyme tip outing, mildly diverting, but all this rap boasting is getting a little tiresome now.

## THE LATIN QUARTER 'Swimming Against The Stream'

RCA

The return of one of the most worthy bands of all time, with a suitably winsome and somewhat dour song with a wistful vocal, twangy guitar and a lyric which, as soon as the word 'township' cropped up, I turned off. For fans of Deacon Blue at their most utterly miserable.

## K9 POSSE 'Ain't Nothin' To It'

ARISTA

A bit of an old dog, this one. Two black dudes, well 'ard, plenty of attitude, average rap, hamfisted scratching, heard it all before. Except one of them is Eddie Murphy's brother, so someone listened. About as savage as a poodle.

## EARTHA KITT AND BRONSKI BEAT 'Cha Cha Heels'

ARISTA

Camp nonsense from the original feline vamp and Jimmy Sommerville's old sidekicks, who are now reduced to wearing lurex jackets and appearing on 'The Hippodrome Show'. Sad.

## RICHARD MARX 'Satisfied'

EMI

Once upon a time we had about three letters which wondered longingly why Richard Marx wasn't a totally global rock and pop star in the manner of Bryan 'Maple Leaf' Adams. Well, he's got the distressed leather, the tight jeans, the moody glances, the guitar, the cantering licks, the corn-fed lyrics, so I'm as stumped as you, readers.

## VAN MORRISON 'Have I Told You Lately'

POLYDOR

Van The Man must've been talking to Stevie Wonder recently, because he seems to have caught some of his infectious sentimentality. Either that, or he bumped into Richard Clayderman in the corridor at his record company. There's a really slushy bit of piano in this that my mum would love. Van, you really should've flogged this one to Jason & Kylie.

# VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching

## film

### 'PARIS BY NIGHT'

(Cert 15)

**Starring: Charlotte Rampling, Michael Gambon**

'Paris By Night' is a thriller with brains and a social conscience, written by left-winger David Hare (best known for his theatre work but also the man behind 'Wetherby' and 'Plenty').

Clara Paige (Charlotte Rampling), is a chic, successful and caring Tory Euro MP. Yet underneath the ambitious politician's layer of fake sincerity, Clara is cold and ruthless. She keeps

hidden from her adoring public an alcoholic husband, an unloved son and a dubious past.

In Paris for a conference, Clara becomes passionately involved with Wallace Sharp (Iain Glen). She commits murder and deceives herself into believing she'll get away with it. Running from the scene of the crime, she's oblivious to her often spouted political theory: everyone is responsible for their own actions! As the tension slowly builds against a backdrop of a beautiful Paris, we're sucked into Clara's nightmare.

The acting is immaculate and English born Francophile Charlotte Rampling has just the right sense of

European-ness to play Clara. Michael 'Singing Detective' Gambon is spot on as Clara's husband, all repressed bitterness and anger. Many themes are explored: the insincerity and hypocrisy of politicians; our capacity for self-deception; our need for love; the EEC (topical!).

One minor quibble is that David Hare's theatrical background shows at times as 'Paris By Night' becomes overly staged and contrived, more of a play than a film. Apart from that it comes highly recommended, and should you think a film based around the dreary old EEC hasn't got much potential, you'd be wrong, very wrong. **Josephine Hocking**



● DOLBY: "I thought if I turned me collar up it'd hide me bald patch"



● RAMPLING AND GLEN: "look Charlotte, the third window on the left, there's a girl ironing with no clothes on"

## video

### SHEENA EASTON 'For Your Eyes Only'

A work of reference chronicling in detail Sheena's improbable transformation from girl-next-door 'Big Time' discovery to Prince-corrupted raunch goddess. Early period Easton is admirably encapsulated in 'Moden Girl', depicting in seedy, executive-quality (I imagine) video, Sheena escaping from her boyfriend (sad that Noddy Holder should be reduced to this) "on her way to London town, where she eats a tangerine". After these heady heights and '9-S' (with that chorus), there is a long period of blandness notable only for the painful amateurishness of the hand-on-hip

choreography and the appearance of "Allo 'Allo"'s Rene in 'Machinery' as the boss of a factory producing toy policemen stuffed with diamonds. Then, suddenly we know Sheena has Made It Big, for here she is, bravely staring into Kenny Rogers' hairy grey wrinkles, pleading 'Why Don't You Stay?' After this the making of the 'Telephone' video, requiring her as it does to face Frankenstein, Quasimodo and King Kong, must have been a picnic. Finally, we arrive at Erotic, where Sheena struts, pouts, and generally puts it out, eventually insisting 'Come Inside My Sugar Walls'. Even now, however, she has still to shake the curse put on her by Noddy when she ran out on him. Sheena's hairstyle remains marooned in 1978. **TSP Moore**



● SHEENA: "don't tell me you've lost your contact lenses too?"

## video

### THOMAS DOLBY 'The Golden Age Of Video'

What can you say about a compilation that begins with the words 'I was 40, she was 12'? Tom has selected 12 of his best videos, at least 10 of which you are unlikely to have seen before. From his 1981 post-New Romantic eyeshadow 'n' blond wedge 'Vienna' period to last year's desperately sensational flamenco dancer with a female astride his face, the man with the Lennon shades shares with us his peculiar obsessions. Broadly speaking, these can be divided into three areas: Psychoanalysis, Communication Technology, and Taking On Big Brother And His Totalitarian Lackeys. In both his hits, 'Hyperactive' and 'She Blinded Me With Science', he writhes on a shrink's couch (in the latter receiving the dubious counselling of Dr Magnus Pyke). In 'Airwaves' he outwits an army of trench-coated thought police, a feat repeated in 'Dissidents' with the added spice provided by a subtitle reading "I remember the night they came for my father . . . we had eaten a simple meal of barley gruel on the porch."

Of greater interest than the songs, which impress only where Tom attempts to emulate his brilliant production of Prefab Sprout, are his efforts to manage a hairline that recedes almost as you watch; by 1982 he is already wearing hats and three years later is reduced to shaving his Jack Nicholson bits in an undignified attempt to pass it off as a mohican. Actually, I've just listened to that first song again, and it might be 'I was 14, she was 12'. Even so . . . **TSP Moore**

## RAINBIRDS 'Call Me Easy, Say I'm Strange . . .'

MERCURY

Fact one: the Rainbirds are the second biggest act in Germany after Rondoveneziano.

Fact two: the Rainbirds have a drummer called Wolfgang Glum.

Fact three: the Rainbirds are "a strange looking kestrel of swish"!!

An awful lot of twaddle has been written about the Rainbirds, four Teutonic rockers fronted by the charismatic singer-songwriter Katharina Frank. 'Call Me Easy . . .' their second LP, shows how far they've come since forming three years ago in Berlin, and how much further they're destined to go.

An extraordinary blend of avant garde twists, poetic fire-breathing, and simple melodic tunes makes up the Rainbirds' music — a well crafted, accessible sound that shamelessly shows off its strong British pop influences.

Singing with the passion of Annie Lennox, though stylistically sounding much closer to Barbara Dickson in Marlene Dietrich's boots, Katharina majestically glides her way across songs like the sex-samba 'Love Is A Better Word', the vamped-up 'Better Than Before' and the epic 10 minute version of the single 'Sea Of Time'.

With typical German arrogance, the Rainbirds are committed to making it here on their own terms. The thing is, they'll do it. ■■■■  
**Chris Twomey**

## SPINAL TAP 'This Is Spinal Tap'

POLYMER thru EPISODE RECORDS

Unless your ears have been buried in Bad News bootlegs for the last seven years, you'll know and love 'This Is Spinal Tap' as the indisputable king of rock 'n' roll parody. Bearing in mind how legendary this tragi-comedy has become on almost every tier of the music business, this UK release of the soundtrack comes curiously late in the day. But to anyone on this side of the industry fence it remains a classic, bitter-sweet reminder of what a ridiculous game it can be.

Ostensibly a greatest hits compilation, 'Spinal Tap' traces the band's development from its 1964 r&b beginnings, through the psychedelic and 'progressive' rock stages, bringing them bang up to date with cuts from the 'Shark Sandwich' and 'Smell The Glove' albums. Having found their niche with a sub-Sabbath format, the band turns to producing luridly sexist commentaries like "My love gun's

loaded and she's in my sights/Big game's waiting there inside of her tights".

Of course, it's all fundamentally meaningless unless you've seen the movie. But take it from me — there's nothing wrong with Spinal Tap that a bit of dolby wouldn't sort out. ■■■■ (■ deducted for the sacrilegious omission of 'Suck My Love Pump'.) **Chris Twomey**

## VARIOUS ARTISTS 'The Songs Of Bob Dylan'

START

A double album of Dylan cover versions is a particularly good idea. Although he's one of the greatest songwriters of the rock era, he's also one of the most cringe-inducing musicians. My dog even walks out of the room when Bob's voice splurges out of the loudspeakers, but there's a drive and intensity in both his words and music. Now you can hear the songs without inflicting pain on your household pets, and also uncover some interesting oddities on the way.

What we have here is the best of a huge catalogue of covers recorded since the mid-Sixties — Elvis, Sam Cooke, Bryan Ferry, Rod Stewart, the Byrds, Jason And The Scorchers, Eric Clapton, Joe Cocker, Ry Cooder, Carl Perkins and more. Predictably the highlights are Siouxsie And The Banshees' magnificent 'This Wheel's On Fire' and Jimi Hendrix's similarly magnificent 'All Along The Watchtower' (although a live, extended version might have been better than the studio one included). It's a cover so definitive that nowadays, when Dylan does the song, he plays the Hendrix version rather than his own, quite different original.

There's more good than bad here, but the bad is often just as interesting. Who on earth persuaded the grossly inappropriate Tina Turner to go shriekabout on 'Tonight I'll Be Staying Here With You'? And how come Tom Robinson's 'I Shall Be Released' is even less musical than Dylan's version? ■■■■ **Roger Pebody**

## EDWYN COLLINS 'Hope And Despair'

DEMON

Ridiculous as it may seem, 'Hope And Despair' is Edwyn's first solo album. More than four years since Orange Juice dried up, the shakiest voice in pop has done a few stretching exercises.

Seven of the 14 songs on show here have been sitting around for about three years waiting to be

recorded, but they sound no less fresh for their long shelf life. 'Fifty Shakes Of Blue' is probably the most blatantly poppy record Edwyn has ever made and suggests he may not always remain a good name to drop in cliqué circles.

Country rock is the home base for the majority of the LP, Edwyn's preoccupation for the melancholy tales of the hopeless male having difficulty in winning back the indifferent female suiting the style perfectly. The tunes (which is exactly what these are; *real* tunes) go immediately for familiarity, grabbing a catchy hook and tugging at it constantly.

More important than anything is that Edwyn makes a fab pop star and nothing could be nicer than seeing his sardonic comments back in the pages of *rm*. 'Hope And Despair' is a much better LP than could have been expected and will, in one fell swoop, put 'Cornny' Collins back on the map. All hope and no despair. ■■■■ **Tim Nicholson**

## STEVIE NICKS 'The Other Side Of The Mirror'

EMI

With her fourth solo LP, Stevie Nicks has created a classic album — a collection of 12 finely crafted songs that gradually reveal their true beauty on successive listenings.

At least that's what the accompanying press release-cum-biography says. What more can you say! She sounds like a Cadbury's Wispa would sound if it could sing . . . She looks like Kate Bush's younger sister . . . She writes songs that can bring a smile to your face at the same time as tugging at your heart strings . . .

All this and more could be yours for £5.99 and the price of a bus ticket to Our Price.

'Rooms On Fire' kicks off the proceedings, closely followed by the musically similar 'Long Way To Go'.

'Two Kinds Of Love' slows things down slightly, which is quite good, because, if there was one thing that could put you off this otherwise hot Nicks album, it would be the lavish arrangements, where good instrumentation tends to drown itself out.

'Oh My Love' brought back memories of Fleetwood Mac's 'When I See You Again', and 'I Still Miss Someone', although slower, reflects melodically back to the opening track in places.

The lyrics are worth credit without the music. Such simple poetry that could easily be boring,



but on pink paper, in red ink, and with the knowledge that Stevie is a musical Casanova — seducing even the most brazen ears — these simple words make Gary Davies' Slushy Bit look like a house party; make Our Tune sound like a PWL megamix. This album turns a Cadbury's Wispa into a Lion Bar. ■■■■½ **Steve Masters**

## CHAMPION DOUG VEITCH 'The Original'

BONGO

And original he certainly is, or was, I guess, seeing as this is a collection featuring the best of the 'undisputed king of Caledonian cajun swing'. It consists entirely of tracks recorded a few years ago when Doug was at his peak, making cult 4Ss, getting John Peel sessions, meeting the Queen etc and generally wowing the nation with his peculiar blend of country, cajun, reggae and just about everything else. The whole thing being topped by a sweetly nasal Scots accent about as incongruous as a chapter of Hells Angels at a Royal Wedding.

It is, of course, totally wonderful in the main, songs like 'Lumiere Urban' and 'Jumping Into Love' also receive the full dub treatment courtesy of the Mad Professor, reggae stylist extraordinaire, and a cast list of players as long as your arm have their part in this historical event. So for those of you too impatient to sit through an entire Andy 'Dull' Kershaw show to satisfy your desire for so-called 'world music', then this one compilation from a deranged Scottish cowboy should keep you happy for months. ■■■■ **Goeff Zeppelin**

## TIM FINN 'Tim Finn'

CAPITOL

When Split Enz disbanded in 1984 founder member Neil Finn went off to form the splinter group Crowded House, whilst his brother Tim achieved a considerable amount of antipodean success through his solo career.

Now on his third album and on a new label, Tim Finn is being cautiously groomed for big things here too. In theory he could do it, all the right qualities are there. There's the voice that stands tall with the silky smooth Winwoods and Collines of this world. The songs that speak intelligently and sensitively of real-life experiences (the most haunting being 'Suicide On Downing Street' which tells the true story of Derek Bainbridge the desolate, unemployed youth who burnt himself to death last year),



and the magnificent moody tunes, each one abandoning itself to a gorgeous chorus.

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

## FAT BOYS 'Coming Back Hard Again'

URBAN  
Judging by the cover, the flab three certainly don't mind laughing at themselves, which is just as well really, because there is enough material here to keep Jimmy Tarbuck in fresh gags until the year 2000. The boys who like chips with everything, bring you rap with everything on an album which definitely won't make you proud to be stout.

'Big Daddy' is rap with reggae rhythms, 'Coming Back Hard Again' is rap with heavy metal guitars and 'We Can Do This' rap with the soulful noise of James Brown horns. 'All Day Lover' shows the chaps in slushy mood (would you want them to love you all day?) while horror film sound effects and shouting make up the single 'Are You Ready For Freddy'. The album is vaguely saved by the singles 'The Twist' (with Chubby Checker) and 'Louie Louie', which are extremely danceable and by some freak coincidence, were not written by the Fat Boys at all.

You may be taken in by the roly-poly, self-mocking image but let's face it, any gang of loud mouths with a beat box and a microphone could produce the same monotonous drivel. Sorry boys, but the novelty is wearing off. ■ **Gary Crossing**

## SOHO 'Noise'

VIRGIN  
London, Soho. Timothy that is, prior to becoming Mr Big Smoke, was once a serious minded leader of fabbo dirty dance merchants Groovalax. His biggest failing though, was an Andy Gill (Gang Of Four) fixation, which seemed to swamp the groovers' initial promise. Still, five years on and the promise Timothy made to himself hasn't been broken.

"Who wants to be a star?" Tim does.

With up-front vocals coming from the fabulous Soho sisters, Jackie and Pauline, 'Spend Some Time' opens

the proceedings; a crafty, Beatlesque sing-along-a-Soho number. A quick pause for breath, then into 'Sweet Thing'. Like being 12 again and locked in a sweet shop overnight — yumme. Steamhammered guitar licks the plate clean. Please sir, I want some more.

'Burning Houses' is a poignant piece that tackles the serious subjects of bigotry and jingoism; on 'Who Killed The President?' the conspiracy theory is given a fresh airing, though no answers are supplied.

'Piece Of You' is a portion of identikit house bolstered up with a barrage of speed metal, kinda like the Beatmaster's meet ZZ Top. Not a million melodious miles from Spandau Ballet's 'Paint Me Down' comes the catchy 'You Won't Hold Me Down'. Does Gary Kemp know about this? I think he should be told.

A discourse on Yankee imperialism, 'John Wayne Says', replete with 'Sympathy For The Devil' style *whooh! whooh!* brings 'Noise' to a close. Big themes and big dreams. All in all, a fairly impressive debut, but are Soho going to be a Big Noise? Time will tell Tim, time will tell. ■■■■ **Muff Fitzgerald**

## AMY KEYS 'Lover's Intuition'

EPIC  
In recent years, singers such as Anita Baker and Regina Belle have set good precedents by producing black music that has stayed faithful to the values of its past. Amy Keys is already being talked about in the same breath as the aforementioned artists. In fact, her record company claim Amy will be "the leading soul female artist of the Nineties". With accolades like that, who needs pressure?

'Lover's Intuition' is a commendable, though not outstanding, piece of work. It moves along smoothly enough, has fine moments, yet fails to deliver the flurry of knock-out punches you expect it to. Amy, a native of Washington DC, does possess a strong voice, but it isn't one that is remarkably distinctive.

The album features notable names such as Dexter Wansel and Larry Graham among its producers. The latter duets with Amy on the impressive opener, 'I Know What's Good For You', while the smooth title track and 'Has It Come To This' form the album's best songs.

This is a promising start, let's hope the best is yet to come. ■■■■ **Justin Onyeka**

## A SATISFIED READER

■ I am writing this letter to say what a great article you did on the Beastie Boys (*rm* May 20).

The last couple of weeks I've been looking in all the other music magazines to try and find some information on the Boys, but found NOTHING!!!

Surely enough, when I got my weekly edition of *rm* I saw an exclusive interview and preview of the Boys' new LP.

Thank you for another great article. **Paul Dellapina, Vauxhall, London**

● *Lordy criper, what a turn up! A total whinge-free letter. Although letters like this are absolutely fantastic for us, it can't be very exciting for you guys. What we want is a bit of controversy and angst from readerland. Take this next letter for example, written on toilet paper in green ink.*

## A KIKI DEE FAN WRITES

■ I am writing to you because I don't see why every time Kiki Dee has any singles or albums out they never get into the charts. I think it's awful because Kiki is just as good as Kim Wilde, Barbara Dickson and Lena Martell. Why is Kiki never on TV? Why is she never interviewed in *rm*? Why has she never been asked to sing in the Eurovision Song Contest? Why, why, why?

**Raymond Boulter, Rochdale**

● *Sheesh ...*

## STEVIE NICKS — BIG IN ORKNEY

■ Congratulations on your brilliant interview with the superb Stevie Nicks (*rm* May 20). It's good to see a respected artist standing the test of time. Her work has never been better. 'Rooms On Fire' must be one of the most refreshing singles this year so far, and I'm sure that many, like myself, await the forthcoming LP with great anticipation. I was disgusted at Tim Nicholson's remarks in his singles review (*rm* April 29). He asked, "What is the point of Stevie Nicks making solo records if they sound exactly like every other track off every other Fleetwood Mac LP?" Well let me tell you something Mr Nicholson, listen to Stevie's '85 LP 'Rock A Little' and belt up. Stevie's work is more refreshing than the Macs, and that's saying something!

**David Watson, Orkney, Scotland**  
● *It sure is David. But when it comes to top entertainment Kiki Dee beats Stevie Nicks any day of the week. Personally I'd rather have Burt Bacharach.*

● **KIKI DEE:**  
"let's face it, would you look happy with a haircut like this?"



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

# CHART

COMPILED BY ALAN JONES

● **MADONNA:** "oi! What's the matter punk, you never seen trendy shorts before?"



PHOTO BY LFI

● 'Express Yourself' entered the chart at number 10 last week, simultaneously becoming **Madonna's** 20th hit single in total, her 19th top 10 hit and her 10th single to debut inside the top 10.

In the latter category, Madonna now trails only the **Beatles** and **Elvis Presley**, each of whom have had 15 singles make their chart debut at number 10 or higher.

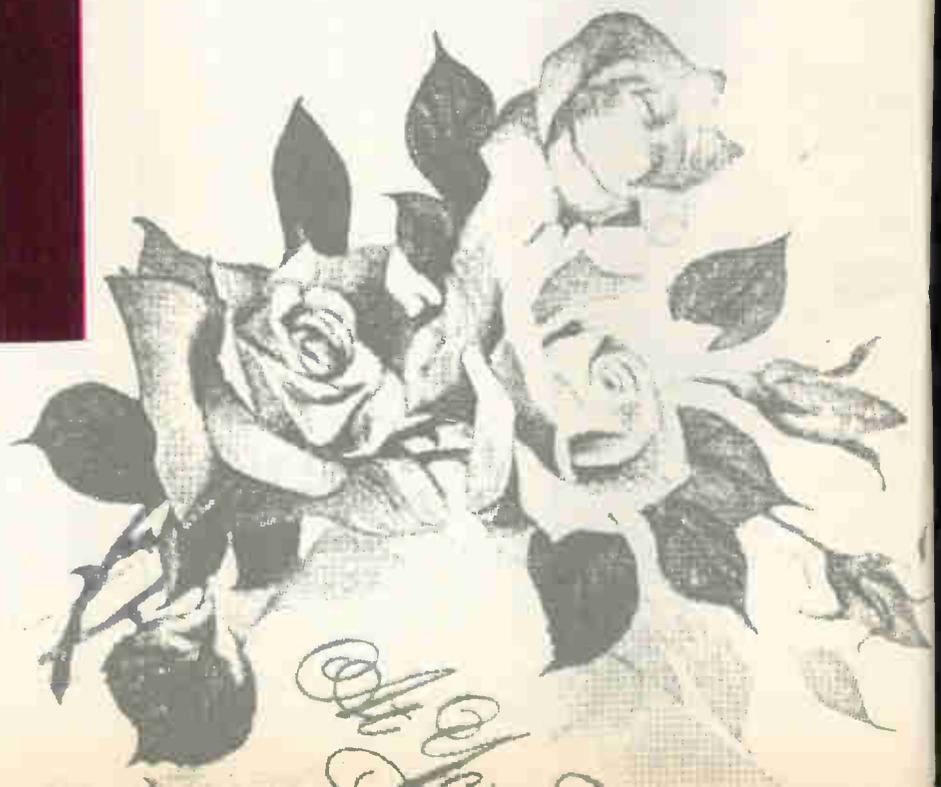
Madonna debuted at number two with 'Like A Prayer', number three with 'True Blue' and 'Who's That Girl', number four with 'Into The Grove', number five with 'La Isla Bonita', number seven with 'Causing A Commotion', number eight with 'Open Your Heart' and number 10 with 'Angel', 'Live To Tell' and now 'Express Yourself'.

Some artists you might have expected to have had a lot of singles debut in the top 10 have done surprisingly badly: only two **Rolling Stones** hits have turned the trick — 1966's 'Paint It, Black', which entered at number five, and 1969's 'Honky Tonk Women', which entered at number nine; **Abba** have had only three singles debut in the top 10 — first 'Take A Chance On Me', which went in at

number 10 in 1978, last with 'The Winner Takes It All', which started its chart career at number nine in 1980, and most with 'Chiquitita', which entered at number eight in 1979. Despite being Abba's highest debuting single, it failed to reach number one.

Madonna's career tally of top 10 hits is unmatched by any female soloist and she now shares with the Abba pair of **Frida** and **Agnetha** the distinction of being the only women — solo or in a group — to score 19 top 10 hits in what undeniably is a male dominated world.

'Express Yourself' was the highest debuting single of last week in America as well as Britain. Though its debut there was somewhat less spectacular than it was in Britain — it debuted at number 41 — it was the 15th Madonna single in a row to be the highest new entry in its debut week Stateside. The other 14 in the order in which they occurred, with their debut positions shown in brackets are: 'Lucky Star' (number 49), 'Like A Virgin' (number 48), 'Material Girl' (number 43), 'Crazy For You' (number 55), 'Angel' (number 48), 'Dress You Up' (number 36), 'Live To Tell' (number 49),



# FILE



● **DAVID ESSEX:**  
“... jump up and  
down on my blue  
suede shoes...”

'Papa Don't Preach' (number 42), 'True Blue' (number 40), 'Open Your Heart' (number 51), 'La Isla Bonita' (number 49), 'Who's That Girl' (number 43), 'Causing A Commotion' (number 41), and 'Like A Prayer' (number 38).

As 'Express Yourself' was released, 'Like A Prayer' was certified a million seller in America. Three other Madonna singles have achieved a seven figure sale. They are: 'Like A Virgin' (1984), 'Crazy For You' (1985) and 1986's 'Angel'.

'Like A Prayer', incidentally, is one of Madonna's most popular singles with black Americans, as the following list of Madonna singles to make Billboard magazine's Hot 100 Black Singles Chart (based on sales and airplay) shows: 'Like A Virgin' (number 9), 'Into The Groove' (number 19), 'Like A Prayer' (number 20), 'Holiday' (number 25), 'Lucky Star' (number 42), 'Material Girl' (number 49), 'Dress You Up' (number 64), 'Angel' (number 71), 'Who's That Girl' (number 78) and 'Crazy For You' (number 80).

Despite her single's high debut, Madonna's 'Like A Prayer' album dipped to number two in the US album chart last week after six weeks in pole position.

'True Blue' was number one for five weeks, and 'Like A Virgin' was a three week topper in 1985.

The 'Like A Prayer' album has already sold over 2½ million copies in America, in 10 weeks, making it the fastest selling album of Madonna's career.

● Eight years after his only previous hit, 'She Did It' (a cover of an **Eric Carmen** song), reached number 69, **Michael Damian** moved to the top of the UK Hot 100 last week with an update of **David Essex's** 'Rock On'.

The 26-year-old Damian is better known in America as an actor, appearing for the last eight years as Danny Romalotti in the soap opera 'The Young And The Restless'. He recorded 'Rock On' for no reason other than that it was his favourite song of 1973, when, as an 11-year-old, he first started buying records.

Damian's single has just been released here on the Cypress label, but faces stiff competition from David Essex's own remake of 'Rock On', mixed by **Shep Pettibone**. It nibbled at the chart earlier this year after coming out on

David's own Lamplight label, and has now been leased to CBS — for whom Essex originally recorded the song in 1973 — and is due out next week on seven inch, 12 inch and compact disc.

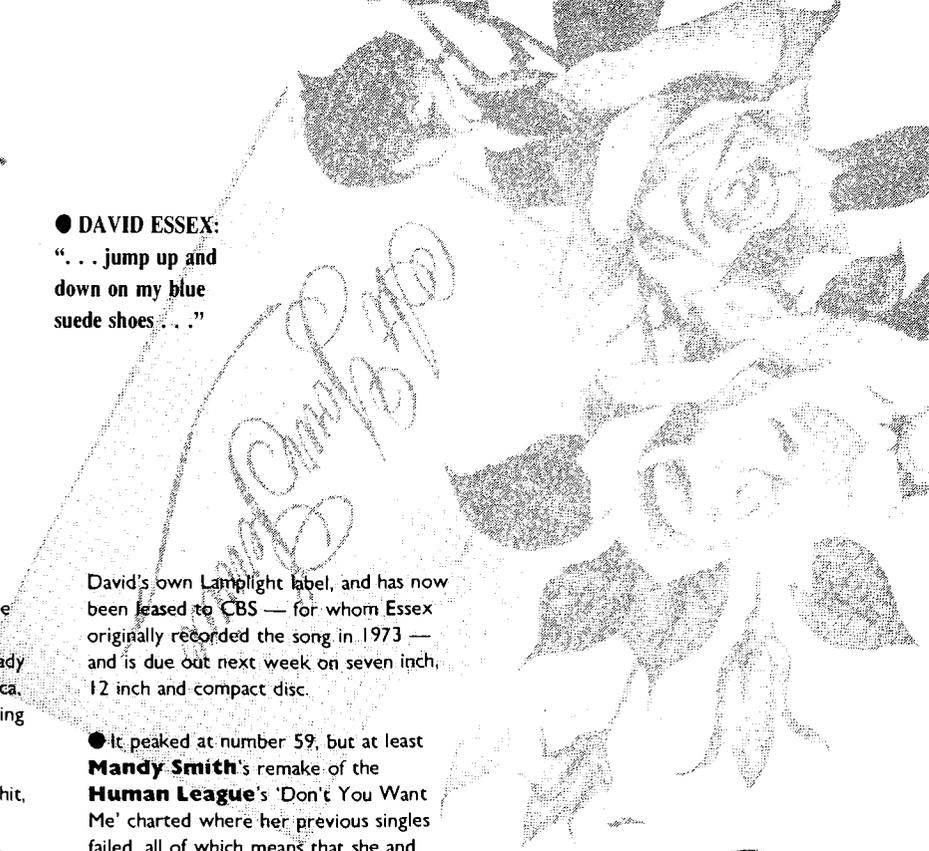
● It peaked at number 59, but at least **Mandy Smith's** remake of the **Human League's** 'Don't You Want Me' charted where her previous singles failed, all of which means that she and husband-to-be **Bill Wyman** of the Rolling Stones are among the few chart stars to get hitched to each other after they had hits on their own.

Possibly the most famous example of this is **Steve Lawrence** and **Eydie Gorme**, who got wed on 29 December 1957, when Steve had six hits under his belt to Eydie's five in their native America.

Both continued to record solo hits, but succumbed to the obvious temptation to record together in 1963, first with **Goffin** and **King's** brilliant 'I Want To Stay Here' which earned them a top 30 hit on both sides of the Atlantic. Somehow I don't think a Bill and Mandy duet would do quite so well.



● **DAVID ESSEX:**  
“Here, I've got this  
little lump on the  
back of me neck, 'ave  
a feel”



● **MANDY SMITH:**  
“I'm getting in some  
practice for when me  
and Bill go on 'Come  
Dancing”

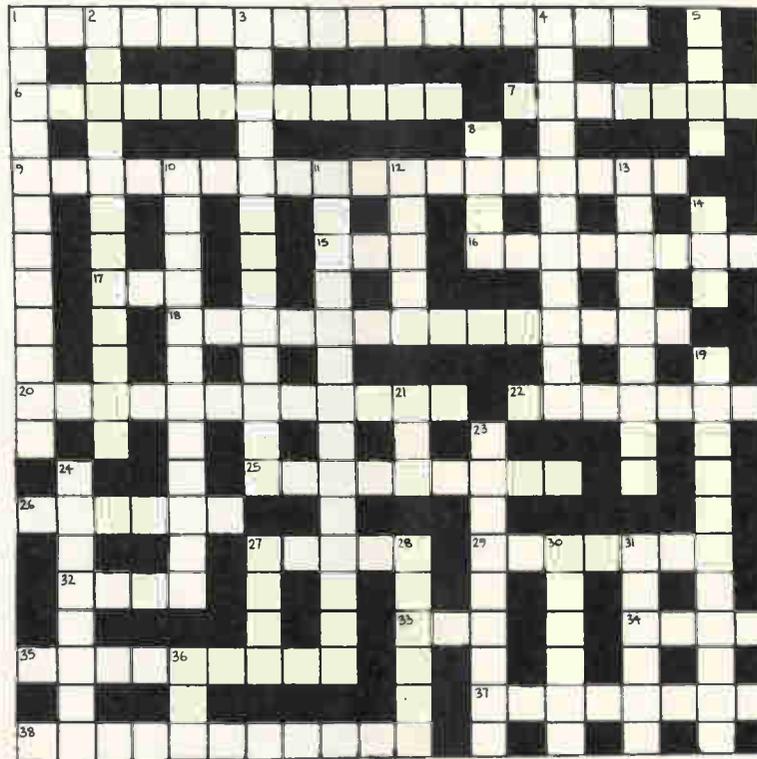
PHOTO BY LFI

# X-WORD

## ACROSS

- 1 Our planet is just like a children's toy according to Swing Out Sister (12,5)
- 6 Singer who is trying to 'Change His Ways' (6,6)
- 7 1980 hit for Split Enz who get what they want (1,3,3)
- 9 Springsteen told us how strong he was on this '88 hit (7,4,3,4)
- 15 Group that told 'Wonderous Stories' in 1977 (3)
- 16 He'll always be remembered for releasing a 'Bat Out Of Hell' (8)

- 26 Deadly group (6)
- 27 Classic Clapton track (5)
- 29 What Level 42 were giving in love (7)
- 32 Linda's husband who's putting on a brave face (4)
- 33 Dury or McCulloch (3)
- 34 Girl that was a big hit for Hot Chocolate in 1974 (4)
- 35 Ben E King's chart topper (5,2,2)
- 37 This singer topped the charts in 1977 with 'When I Need You' (3,5)
- 38 Roy didn't know much about this female (7,4)



## DOWN

- 1 She's been flying a 'Kite' in the LP chart this year (6,6)
- 2 1987 Hue And Cry hit or 1983 UB40 LP (6,2,4)
- 3 A chance for the Pet Shop Boys to make lots of money (13)
- 4 Drummer involved in performing 'The Miracle' (5,5)
- 5 A halt for Sam Brown (4)
- 8 Andrew and George as they were better known (4)
- 10 What T'Pau put into their debut hit (5,3,4)
- 11 Group who had 1982 hit with 'John Wayne Is Big Leggy' (5,9)
- 12 This Janet Jackson hit wasn't very nice (5)
- 13 Spicy duo (4,1,4)
- 14 Alyson Williams love is like this (3)
- 19 She doesn't want to get hurt (5,6)
- 21 Midnight fuel (3)
- 23 How Hue And Cry are behaving in the charts (9)
- 24 He won't go back down (3,5)
- 27 The Beatles' Madonna (4)
- 28 1987 Def Leppard hit (6)
- 30 How Mica Paris LP sounds (2,4)
- 31 Chanelle's '89 hit only included a single person (3,3)
- 36 Kiki who teamed up with Elton John on 'Don't Go Breaking My Heart' (3)

- 17 This corporation took a 'Stairway To Heaven' in 1985 (3)
- 18 Simple Minds telling us about where we live (4,2,4,4)
- 20 'Gatecrashing' group (6,2,1,3)
- 22 A number one from 8 down (7)
- 25 This Hooters hit can be found in space (9)

## COMPETITION WINNERS

### JOIN THE DOTS

- 1 Mr C Griffiths, Kettering

### THE SWANS

- 1 Moira Leckie, Ayrshire
- 2 Elizabeth, Trott, Cardiff
- 3 Michael Tighe, Daventry
- 4 B F Jenkinson, Rhyl
- 5 David Edwards, Walsall
- 6 Tina Rogers, Littleport
- 7 Michael Rose, Kenton
- 8 Sean Lawler, Liverpool
- 9 Stephen Reynolds, Raynes Park
- 10 John Borrell, Leeds
- 11 John Chapman, Derby

### EDIE BRICKELL

- 1 E A Wilder, Walsall
- 2 Louise Cardwell, Burnley

- 3 Mr J Weston, Harlow

- 4 Bruno MacDonald, Woodford
- 5 Jeff Brooks, Weston-Super-Mare

- 6 Mark Brown, Norfolk
- 7 John Barker, Tamworth
- 8 Steve Castle, Charlton
- 9 Jill Murdie, Tyne & Wear
- 10 Keith Burnet, Edinburgh

### RICK ASTLEY

- 1 Stephen Mercer, Warrington
- 2 David Roberts, Chester
- 3 Keith McMullan, Liverpool
- 4 Helen Marsh, Swindon
- 5 John Hanrahan, Mansfield
- 6 Neale Ashford, Poole
- 7 S Mann, Northampton
- 8 D Farnborough, Enfield
- 9 Stephen Day, Milton Keynes
- 10 Derek Glen, Plymouth

## ANSWERS TO JUNE 3

**ACROSS:** 1 Hand On Your Heart, 8 Ain't Nobody, 11 Mystify, 12 I Think We're, 14 Nice In Nice, 16 Kokomo, 19 Visage, 20 Lard, 21 The Price Of Love, 23 Run, 24 Funky, 25 Pop, 28 Hello, 29 True, 31 Four Tops, 32 Better, 34 Dirty, 36 Missed, 37 Sound Machine, 38 One, 39 Drug.

**DOWN:** 1 Heaven Help Me, 2 Neneh Cherry, 3 Undercover Of The Night, 4 Anything For You, 5 Gayle, 6 Alone Now, 7 Pink, 9 Nikita, 10 Born To Be My Baby, 13 Nik, 15 I Second That, 17 Out Of Order, 18 Other, 21 Take On Me, 22 Interesting, 26 Blast, 27 New Order, 28 Herb, 30 Emotion, 33 Tony, 35 War.

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.

## ● BEATS & PIECES

**DAVID PEASTON**, the gospel toned continual winner of the weekly amateur talent contest in the recently televised 'Showtime At The Apollo' series, has just had his **Teddy Riley & Gene Griffin** mixed inevitably swing-beat style debut single released in the US on **Geffen Records**. 'Two Wrongs (Don't Make It Right)', worth watching out for on import as it's already been promoted on CD and is brilliant!... **Tim Raidl** (0582-412460) has set up the Luton-based **Mix Connection DJ Mastermix Service** to "get the bedroom mixers out of the bedroom and onto vinyl", with the aim of building and promoting internationally a "Brit-Mix" team of remix DJs, who will be starting out modestly enough by remixing currently available product from vinyl to persuade record companies that their efforts are worthy of release too — signed up so far are **Mark Fletcher**, **Social Elite**, and **DJ Paradise**... **Atmosfear** 'Dancing In Outer Space' will be reissued in several brand new remixes in a couple of months or so, once **LA Mix** featuring **Jazzi P** 'Get Loose' has re-established its break beat in the chart!... 'Body Talk' has been remixed by **Frankie Knuckles**, 'Just An Illusion' by **T-Coy** and 'So Good So Right' by **Backroom Music Productions**, amongst other similar examples, for an album of remixed **Imagination** hits that's scheduled for release in the US if not yet here too... **Chaka Khan**'s remix album lists the "Approx. BPM" for every track, but all are printed as between 2½-4bpm faster than they are in fact, which suggests to me that they were probably calculated from a cassette copy before the vinyl was pressed — a compromise that never works, and really isn't worth the effort... **Black Radical MK II** 'Monsoon', the **Coldcut** produced rap reviewed two months ago, is only now finally out commercially (on **2 The Bone Records** TMS004R, via Pinnacle), minus the 'Interview' and 'Brake' versions... **Soul II Soul**'s seven inch of 'Back To Life (However Do You Want Me)' is yet another different **0-100½bpm** mix, clean, sparse and good, with a brief acappella intro... **Candi McKenzie**'s commercial pressing of the **0-107½-0bpm** 'Honesty (Big Beat Mix)' turns out to be flipped by a piano jangled juddery **107½bpm** Jazz Beat Mix plus the **Chic**-ishly jittered **114½bpm** 'The Last Word'... **State Of Mind**'s skouse 'God Only Knows' on its fully commercial pressing is in a still **123½bpm** but more house-ish bounding cleaner new mix... **Baby Ford**'s version of 'Children Of The Revolution' is only just out,

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

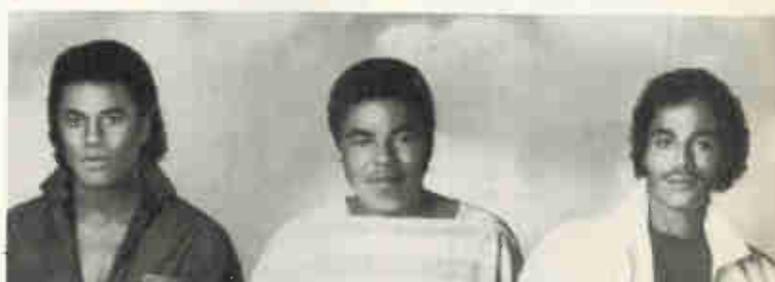
ALL THAT'S UPFRONT ON THE NATION'S HOTTEST DANCEFLOORS

after months on white label, the commercial version being the remix by **Jeremy Healy** of **Haysi Fantaysi** that was reviewed a few weeks back (so far, the flip's 'Hi Mister Logan' has had more DJ reaction)... **Roberta Flack** 'Uh-Uh Ooh-Ooh Look Out (Here It Comes)' is due here in a fortnight... **Stylus Music** associated **Pyramid Promotions & Publicity** at 31 Norfolk Place, London W2 1QH (01-258 0035) are starting a club DJ mailing list, contact **Cristina D'Alessio**... **Down By Law** 'Living In The Ghetto', a girl wailed **100½bpm** drum and bass jiggled **Soul II Soul**-style jogger due on **CityBeat** later in the month is already getting strong DJ response, but may not hit The Club Chart yet without sales support too... US imports I had no time to review in full (irritatingly, as I know several are certain to hit The Club Chart, which this week I compiled alone while **Alan Jones** was away) include the squeakily semi-falsetto unhurriedly trotting remixed **Joe Smooth** featuring **(Mikhiä)** 'I'll Be There' (DJ International Records); powerfully cranking self congratulatory wordy rap **Breeze** 'LA Posse' (Atlantic); chuggingly syncopated wordy hoarse **Chubb Rock** with **Howie Tee** 'Ya Bad Chubbs' (Select); **Gail 'Sky' King** remixed throbbing drily rapped hip house **Too Nice** 'I Git Minze' (Arista); familiar sampled notes woven instrumental **Jammix** 'Funhouse' (Fourth Floor Records); moaning and sighing (with surf and seagull effects in the Sam Caraballo Club BPM mix) largely instrumental house **Bluejean** 'Paradise' (Top Secret); **Watts 103rd Street Rhythm Band** 1970 street funk classic backed catchy rap **NWA** 'Express Yourself' (Ruthless Records); **Ronald Burrell** created percolating percussion tapping and lurching instrumental **Equation** 'The Answer' (Nugroove)... **Orange Lemon** 'Dreams Of Santa Anna/The Texican' is another "sleeper" from last year which only ever hit The Club Chart for one week (in May 1988) yet which now is selling better than ever (on US **Idlers** although it did come out here on **Champion**)... The Club Chart last week was again tough to get into, roadblocked breakers just outside the 100 being **Ralphie Rosario** (EP), **Arthur Baker** (remix), **Wanda Dee**, **Imagination**, **Maureen**, **Brooklyn Funk Essentials**, **Kings Of Pressure** (LP), **Kelly Charles** (remix); **Rob Base & DJ E-Z Rock** 'Joy And Pain', **Razette**, **Rockie Robbins**, **Bonnie Byrd** (remix), **Kool Moe**

**Dee** (LP), **Circuit** featuring **Koffi** (remix), **Pressure Zone**... **De La Soul** are making a clean sweep of the US charts in **Billboard**, 'Me Myself And I' topping 12 Inch Singles Sales, Club Play, Rap Singles, and Black Singles Sales, while their album is number one Black Album (somehow **Natalie Cole** 'Miss You Like Crazy', which is only number four in Sales and two in Airplay, slipping from number one, tops the overall Hot Black Singles Chart, but then that's **Billboard** for you!)... Sunday to Tuesday August 27/28/29 are the correct dates for **BCM Records'** star-studded "Funkausstellung in Berlin", mentioned last week, fuller details to follow... **Darryl Wynn**, co-creator of **R. Tyme**'s recordings, will be DJing on **Inner City**'s European tour in September... **Lynch** turns out actually to be

**Roger Troutman**'s son, aged 18... **Eric B & Rakim** is the uncredited rap act joining **Jody Watley** on 'Friends'... 17 years old American Indian **Toni Scott**, whose 'That's How I'm Living' hip house hit is still huge in clubs here, was also of course on last year's Dutch import rap treatment of 'Pick Up The Pieces'... **Bobby Brown**'s single from the 'Ghostbusters II' movie would appear to be called 'On Our Own' — incidentally, Bobby looks more like **Nat 'King' Cole** than any other big name singer ever has, should Hollywood finally decide to make a biopic... **Doug Lazy** 'Let It Roll' is out again on **Atlantic** now in the US at least... **Ian Levine** is switching his Hi-NRG acts to the **Saturday** label, leaving **Nightmare** more for soul product following the success of his **Chuck Jackson** release... **Mike Carr** has produced a comeback album by **Irene Reid**, the long neglected jazz singer whose version of 'I Love Paris In The Springtime' on **MGM Records** back in 1964 inspired me to see her live at New York's **Birdland**, sharing the bill with **John Coltrane** — in truth, the only reason why I ever got to see the latter late legend!... **Lennie Gordon**'s solo single (she's featured on **Simon Harris**'s newie) will be an **Yvonne Turner** remixed remake of **First Choice**'s 'Let No Man Put Asunder'... **Garage Trax** are releasing a four album box set (selling for £14.99) of "the best of" the **Salsoul** label's output, including rarities among its 19 tracks and a **Tony Humphries** megamix... **Ricky Dillard** is handling all the vocals on a **Larry Heard** produced album by the **Nightwriters** that's being recorded specially for the UK... **LA Mix** featuring **Jazzi P**

**THE JACKSONS** '2300 Jackson Street' (US Epic OE 40911). Still not due out here until **June 19** (Epic EPC 463352) but selling fast on import, this album has two total killers and much else that's OK, the standouts being the **Teddy Riley/Gene Griffin/Guy** created, **Randy Jackson** led, buoyantly chugging swingbeat (0-)114½bpm 'She', and whole family sung (including **Michael, Janet and Rebbie**, plus all the married Jacksons' children) breathily meandering autobiographical lovely **Riley & Griffin** co-produced 82-0-82bpm title track. Otherwise, the brotherly group themselves produced the 'Bad' meets 'Speed Demon'-type modern funk (0-)114½-0bpm 'Harley', chunkily jolting 116½bpm 'Play It Up', jiggly lurching (0-)105½-0bpm 'Midnight Rendezvous' and 'You Can't Hurry Love'-ishly tempoed 171½bpm 'Alright With Me', **Jermaine** produced the **Lee Oskar** of **War** harmonica-ed jittery smacking (0-)120bpm 'Maria', **LA & Babyface** of course produced the currently charted swingbeat 105-104½bpm 'Nothin' (That Compares 2 U)', while **Michael Omartian** handled the pleasantly swaying 0-86½bpm 'Private Affair', ethereally drifting (0-)73¾-74½-0bpm 'If You'd Only Believe', and — perhaps the most nondescript thing on the album — the opening juddery thumping (0-)116bpm 'Art Of Madness'.



## THE MODERN SOUL ANTHEM OF THE YEAR

# "HEAVEN"



out next week!

7" 12" & CD

12/BRW 133, BRCD 133



# DJ



L. L. COOL J 'I'm That Type Of Guy (Extended Version)' (Def Jam LLCJ T3). Although officially A-side, this burbling bass and butch "oh wee oh" chant backed oddly strolling 119½bpm languid conversational and rather boring self-centred chat has been overshadowed while on import by the flip's Eric Sadler and the Shockless co-produced much angrier and harder wordily rapping jittery 0-111bpm 'It Gets No Rougher (Extended Version)', joined here by the old 92½bpm 'Rock The Bells (12" Version)' (not the much scratched "hard as hell" mix).

'Ain't Nobody', and of course Dancin' Danny D's currently charted 0-114½-114-114½-113¾-114½-114¾(break)-114¾-116-115¾-116bpm 'I'm Every Woman' (I have neither the time nor patience to further investigate why the peaks and troughs of this do not tally totally with the earlier painstakingly BPM-ed 12 inch mix!)

### PEABO BRYSON 'All My Love'

(US Capitol CI-90641)  
Extremely listenable (as I can vouch for following repeated in-car play) if sometimes syrupy soul album, side one being most memorable, with the Dietra Hicks duetted gloriously swinging 0-110bpm 'Palm Of Your Hand', produced by Nick Martinelli and one of the most joyful things since, well, the last Roberta & Peabo duet (swing being used here in its correct context, not to be confused with its current misuse in the term swingbeat), plus the Al Wilson oldie reviving lovely rolling 88½bpm 'Show & Tell', while side two does deliver the Jasmine Guy duetted wriggly swinging 105bpm 'Like I Need You' (with an "are we live or Memorex?" hook line) and chunkily jogging 105bpm 'True

## REMIXES

**SILICON CHIP 'Stay (The Julian Jonah Remix)' (BPM Records BP 12006R)**, no longer Turntable Orchestra accompanied but still Maxeen wailed much brighter piano, vibes and percussion bubbled 119½bpm excellent remix, coupled now by the new 'Stress The Black' message in reggae accented guys and cool girl sung frenetic 0-125¼-0bpm Raggamuffin Hiphouse Mix, sparse 126½-0bpm Mad Professor's Dub Mix, and unlabelled 125½bpm Beat Edit; **JUNE MONTANA 'I Need Your Love (Te Quiero) (Club Remix)' (Hfr FFRXR 28)**, main song lacking so largely superfluous sparsely percussive 122½bpm remix of what otherwise is a gorgeously swirling tuneful canterer in its (unincluded!) far superior commercial A-side's more vocal version, this remix though being flipped by a useful compromise between that full version and the previously promoted Te Quiero mix, to make a Spanish multered and coolly sung subtle 119½bpm Spanish Remix; **DOUBLE TROUBLE + THE REBEL MC 'Just Keep Rockin' (Desire WANTX 9R)**, not noticeably very different though perhaps less vocal remixes mainly for marketing purposes, with the (0-) 126bpm Sk'ouse Remix and (0-) 124¼-0bpm Dub, and 125½bpm Hiphouse Remix and 124¼bpm Dub; **CORPORATION OF ONE 'Real Life (House Mix)' (Desire WANTX 16R)**, confusingly not the hip house vocal version reviewed on import last week, this (0-) 121¼-0bpm instrumental remix is for some reason that import's House Dub Part 1, flipped by Parts 2 & 3 (here retitled Dub Mix and Rub A Dub Mix) and coupled with the Original Mix — so, we still haven't had either the aforementioned import's Vocal and International mixes, or the much earlier Oppy Mix!

Flip this Saturday (10) at Rainham's **Berwick Manor**... **Tim Westwood** guests at Swansea's **Martha's Vineyard** next Monday (12) — if the weather's good that might be a cue for my next visit there, too!... **Seth Gibbard** claims his **Jungle City** Thursday at the **Mardi Gras** is Liverpool's "only serious hip hop night", while likewise **Jason Bushby** boasts that his Friday night at Saltburn-By-The-Sea's **Philmore Discotheque** is heaving with totally upfront people from all over the North-East — that's nice, but is it news?... Sheerness's **The Crown** is soulful every weekend with upfront **DJ Jay** on Fridays and Seventies/Eighties spanning **Slick Mick** on Saturdays... **Eddie Gordon**, and his Gravesend gig **The Slammer**, were repeatedly described by a local newspaper report as "disconcerting" (a word that doesn't exist, in case anyone thought I've been having a go at him in recent weeks!... **Jim Skilton**, head of music at the **University of Lancaster's** on-campus **University Radio Bailrigg** (and its specialist dance music show's presenter), finds the intro of **K-9 Posse** 'Ain't Nothin' To It' mixes like a bitch' with **Cookie Crew** 'Females' (and, yes Jim, I was that liner note writer)... **Peabo Bryson & Dietra Hicks**' marvellous 'Palm Of Your Hand' was on automatic repeat at full volume just about the whole time as I explored picturesque Anglesey last week (not so sunny by the time I'd waited for the bank holiday mob to leave, but with exhilarating distant views of Snowdonia!)... I'm outta here — **BUT NOT FOR LONG!**

### ● HOT VINYL

#### DOROTHY 'Reflections (Style 1)'

(Cooltempo COOLX 187)  
Exploding on pre-release promo way ahead of full commercial availability on June 19, this typically drum and bass backed sparse Smith & Mighty produced slinky bumping and meandering 99½bpm adaptation of the Supremes' 1967 hit still features a Diana Ross soundalike girl and even samples bursts of the original backing track (dubwise harder jerkier 99½bpm Style 2 and different swingbeat tempored 98bpm R & R Instrumental too), surely smashbound!

#### KICKING BACK 'Keep On Trying'

(Submission SUBX 014, via Pacific Records)  
Yazz-ish though more street cred girl wailed infectiously bubbling bass and galloping beats driven excellent homegrown flier, let down slightly by an overly repetitive "you've got to keep on trying" song structure, but bounding brightly through its (0-)121bpm Hold On, (0-)121½bpm Feeling Good, and 120½bpm Extended Club Mixes (similar slower 118½bpm 'Turn Your Back' too). The promo's label tells one nothing about the people involved, which is

a pity — doubtless Graeme Park participates somehow!

#### CASANOVAS REVENGE 'Let's Work'

(de/Construction Records ZT 42888, via BMG)  
Another like Cappella that borrows its vocal hook from LNR, this Charley Casanova created Todd Terry-type excitingly frantic import hit keeps repeating "c'mon c'mon c'mon c'mon c'mon let's work" through Black Riot synth chords and twittery rhythm breaks in the 123½-122½-123-123½-0bpm Club Version 1 and B-side 123½-123-122½-123-0bpm Club Version 2, coupled here also by just the seven track import's funky edits and remixers' namechecks filled more Farley 'Jackmaster' Funk-ish bounding hip house 121½-121½-121½-0bpm 'I Can't Take It (Chep's Down)'.  
**Kevin Saunderson presents KAOS 'Definition Of Love'** (Kool Kat KAOS I, via Big Life)  
Misprinted in its original appearance on the 'Techno-1' album as being by Kos (Chaos), this Kevin 'Master Reese' Saunderson produced plaintive rather Latin hip house pitched girl whined jerkily jumbled chugging techno driver is here 12-inch in a really locomoting 122½bpm Wayne Archbold Remix, flipped by a less vocal more smoothly bubbling twittery (0-)123½-0bpm Master Reese Remix and stutery patterning more vocally rounded cantering 123-0bpm Juan's Magic Techno Remix, likely to do well (although none seems to be a definitive pop crossover mix).

#### CHAKA KHAN 'Life Is A Dance — The Remix Project'

(Warner Bros WX 268)  
Her long awaited double album (with only 11 tracks) of guests remixed old material has Robert Clivillés & David Cole's thunder introed brightly cantering Latin house (0-)117½-117½bpm 'Clouds', Paul Simpson's slinkily trotting truly "garage" (0-)104½-104½bpm 'Eye To Eye' and now more percussively percolating airier deep house-ish 0-124½bpm 'I Feel For You', Hank Shocklee & Eric Sadler's sleazily weaving Rick James duetted 82bpm 'Slow Dancin'', Marley Marl's throbbing funky house-ish 109½bpm 'This Is My Night', Winston Jones & David Shaw's smoothly thumped galloping fluid 125½-125½-125½bpm 'One Million Kisses' and episodic lightweight 0-116½-115½-117-117½-118½bpm 'Fate', Tony Humphries' attractively soaring jerky rambling garage-ish 112-113-112½-113½-114½-118½-116½-116-117bpm 'I Know You, I Live You', David Morales' chunkily tinkling and jogging 0-101-100½-100½bpm 'Life Is A Dance', Frankie Knuckles' still trickily introed and essentially not much changed 0-104½bpm

▶ PA with **Greg Edwards** this Tuesday (6) at London Old Kent Road's **Dun Cow**... 20 year old Bournemouth DJ **Kevin Scott** has actually had a big business backed brand new club named after him, **Kevin's House**, opening this Friday (9) in Holdenhurst Road with a rap, house, jazz, reggae, soul, no dress restrictions policy — quite a feat!... **Double Trouble + The Rebel MC** perform a half hour set for

# TARAVHONTY

## I CAN'T HIDE

A NEW GARAGE TRACK ON



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Love', the set's pleasant slowies being the 67/33 1/2bpm 'All My Love', 62 1/4bpm 'Lover's Paradise', 58bpm 'When You're In Love', 94/47bpm 'One Time For The Lonely', 0-36bpm 'Life Goes On', and 90/45bpm 'Meant To Be'. UK release is imminent.

### KOOL MOE DEE 'Knowledge is King'

(US Jive 1182-1-j)  
An exceptionally funky rap set, every strong track on the Teddy Riley co-produced album relating directly or indirectly to some classic old groove (not always instantly identifiable), with the mesmerically jittering (0-)107 1/2-108 1/2-108-107 1/2-0bpm 'I'm Blowin' Up', jiggly 104bpm 'I'm Hittin' Hard', 'Sookie Sookie' quoting 98bpm 'All Night Long', 'Soul Makossa' based dramatic 0-110 1/4-0bpm 'Pump Your Fist', go go-ish 98-0bpm 'The Avenue', Ice T-ish 107 1/2bpm 'Knowledge Is King', throbbing 0-112 1/4-0bpm 'The Don', rolling 88bpm 'Get The Picture', frantic 125 1/4-0bpm 'I Go To Work', and currently 12-inch 107bpm 'They Want Money'. Not necessarily the biggest selling rap album of the moment, but for my money the most enjoyable.

### ENTOUCH 'Il Hype'

(US Vintertainment 0-66696)  
Another that quotes in spurts from 'Sookie Sookie' (not necessarily the Don Covay original), along with other sampled interjections, this very funkily lurching soulfully whined and muttered male duo's swingbeat-cum-hip hop chunkily rolling jolter is interestingly original, in 101 1/2-0bpm LP Version, (0-)101 1/2-0bpm Club Dub and 101 1/2bpm Instrumental mixes.

### ANTOINETTE 'Who's The Boss?'

(US Next Plateau Records Inc PL1015)  
Monie Love-ish plaintively youthful (though not shrill) girl rapper's fast selling debut album, with the 'Freddie's Dead'-type rare groove bass jogged 101-0bpm 'Watch The Gangstress Boogie', funkily trotting drily wordy 109 1/2bpm 'Go For What You Know', James Brown-cutting languidly jiggly swingbeat-ish 101 1/2bpm 'Shake, Rattle & Roll' (not the Joe Turner classic!), slithery frantic (0-) 126 1/2bpm 'The Girl Is Off On Her Own', Jr. Walker & The All Stars 'What Does It Take (To Win Your Love)' quoting reflectively swaying 85 1/2-0bpm 'I'm Crying', subdued jaunty 0-97bpm 'Lights Out, Party's Over', staccato shuffling hip house-ish 115 1/2-0bpm 'Who's The Boss?', Bobby Byrd-cutting slithery churning 11 1/4-0bpm 'Here She Comes', tough moody 93 1/2bpm 'Th Gangstress', sparsely bragging 98 1/2bpm "'A' Is For Antoinette', and blatan 'Push-It'-style (but with nice vintage brass samples) 139-0bpm 'Baby Make It Boom'.

### EDWIN STARR 'Twenty Five Miles (12" Remix '89)'

(Motown ZT 41966)  
Following the Cookie Crew's use of its break beat, Paul Dakeyne has remixed Edwin's vigorously storming 1969 oldie with an overdubbed fluttering hi-hat amongst other new rhythm additions and some jerky modern-style edits, retaining though the original exciting impetus through the 124-124 1/2-124-124 1/4-0bpm 12" Remix, 124-124 1/4-124-0bpm Single Version, and more radical (as, of necessity, a brand new creation) 124 1/2-0bpm Dub.

### TODAY 'Take It Off (Extended Version)'

(US Motown MOT-4642)  
Teddy Riley & Gene Griffin produced, Timmy Regisford remixed, really beefy and inevitably jiggly juddering 0-109 1/2-109 1/2-0bpm soulful swingbeat lurcher, snapped up fast by fans of the genre, with 0-109 1/2bpm Hip Hop 109 1/2bpm Dub and Alternative Hip Hop Versions too. Why is it that swingbeat so far is returning better sales than DJ play figures?

### D'VON & PHREEDOM 'Olah Olah'

(BSBi BENN T5, via PRT)  
New Orleans flavoured "olah olah" title line chant backed juddery 98 1/2bpm rap by gruff D'Von with DJ Phreedom presumably creating the jittery beats, flipped by the possibly more useful as more mellow 'All Night Long'-tempoed jogging 97 1/2bpm 'Yeah Yeah Baby' (both with instrumentals too), serviced here ahead of the US import version's release.

COOKIE CREW 'Come On & Get Some (Superfly Mix)' (ffrr FX 110). A lot less frantic than usual, this Daddy O & DBC produced unhurriedly rolling and surging 96bpm jiggly plaintive rap nagger cleverly combines Curtis Mayfield percussion and the Otis & Carla 'Tramp' rhythm (not in the more basic 95 1/2bpm Drum & Bass Mix and Cookstrummental, though), to sound commendably hardcore for a change . . . and perhaps not so widely commercial as a consequence.




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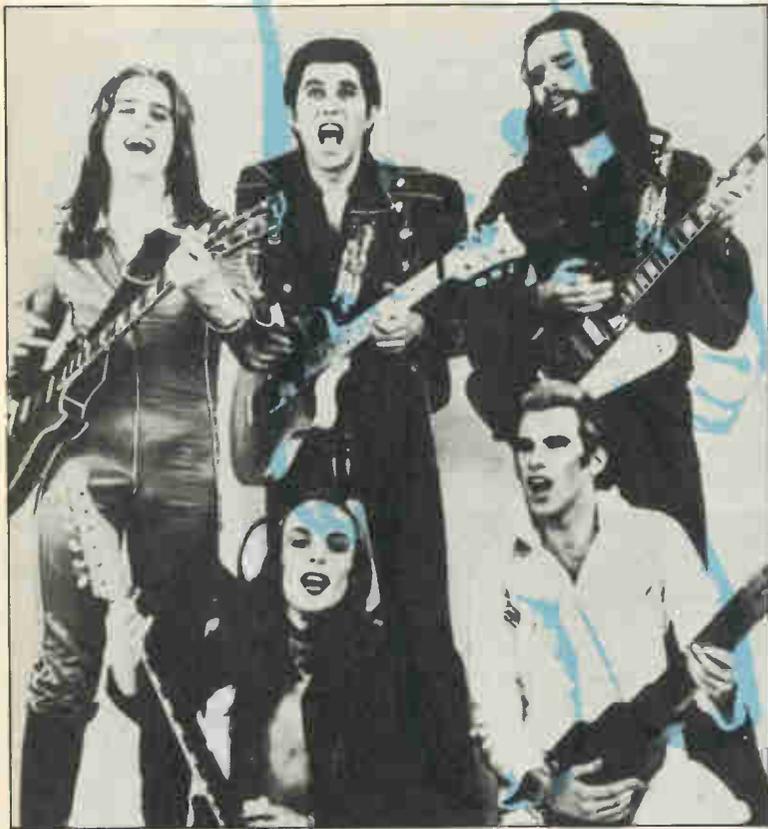
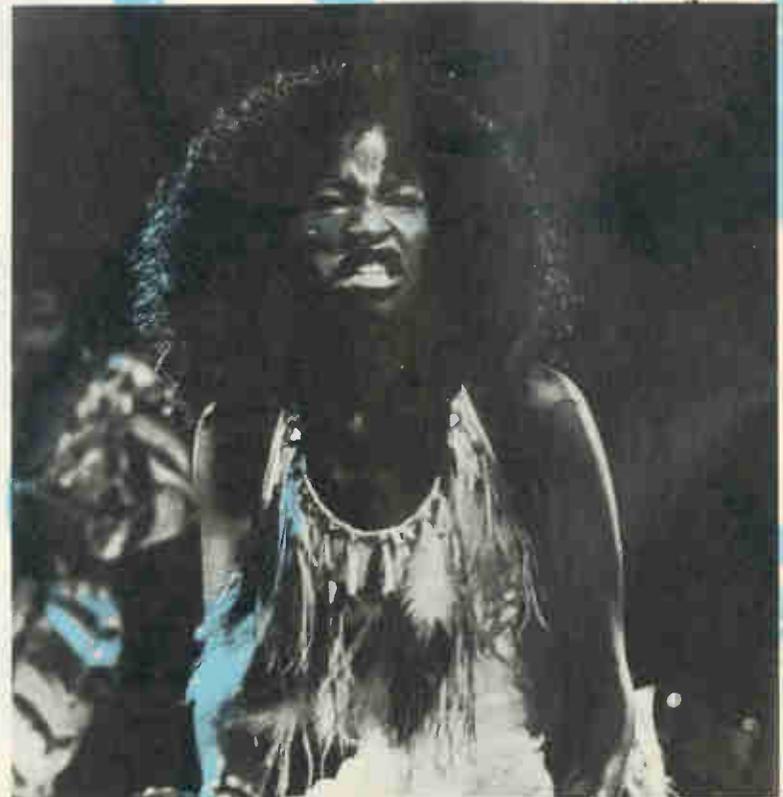
## VINTAGE CHART

UK TOP 40 ALBUMS — AUGUST 23, 1980

TW LW

1	2	FLESH AND BLOOD	Roxy Music	Polydor
2	1	BACK IN BLACK	AC/DC	Atlantic
3	3	GLORY ROAD	Gillan	Virgin
4	5	GIVE ME THE NIGHT	George Benson	Wamer Brothers
5	9	KALEIDOSCOPE	Siouxsie And The Banshees	Polydor
6	4	DEEPEST PURPLE	Deep Purple	Harvest
7	7	XANADU	Original Soundtrack	Jet
8	8	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners	Parlophone
9	6	OFF THE WALL	Michael Jackson	Epic
10	10	SKY 2	Sky	Ariola
11	13	UPRISING	Bob Marley	Island
12	11	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones
13	16	MANILOW MAGIC	Barry Manilow	Arista
14	12	DIANA	Diana Ross	Motown
15	17	CLOSER	Joy Division	Factory
16	19	ME MYSELF I	Joan Armatrading	A&M
17	15	MCCARTNEY II	Paul McCartney	Parlophone
18	14	THE GAME	Queen	EMI
19	26	BREAKING GLASS	Hazel O'Connor	A&M
20	21	VIENNA	Ultravox	Chrysalis
21	20	REGGATTA DE BLANC	Police	A&M
22	25	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland Int.
23	22	I JUST CAN'T STOP IT	the Beat	Beat
24	38	WHEELS OF STEEL	Saxon	Carrere
25	28	DUKE	Genesis	Charisma
26	33	CAN'T STOP THE MUSIC	Soundtrack	Mercury
27	23	PETER GABRIEL	Peter Gabriel	Charisma
28	18	LIVE 1979	Hawkwind	Bronze
29	30	OUTLANDOS D'AMOUR	Police	A&M
30	24	ANOTHER STRING OF HOT HITS	Shadows	EMI
31	—	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic
32	—	GREATEST HITS VOL. 2	Abba	Epic
33	31	ONE STEP BEYOND	Madness	Stiff
34	—	LIQUID GOLD	Liquid Gold	Polo
35	29	MAGIC REGGAE	Various	K-Tel
36	37	READY & WILLING	Whitesnake	United Artists
37	34	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
38	—	HANG TOGETHER	Odyssey	RCA
39	27	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nema
40	—	TWELVE GOLD BARS	Status Quo	Vertigo

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# THE CLUB CHART

TW	LW	TRACK	ARTIST	RECORDS	WEEKS
1	2	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE)	Soul II Soul	10 Records	12in promo
2	1	I'M EVERY WOMAN (DANCIN' DANNY D REMIX)	Chaka Khan	Warner Bros	12in
3	7	LET IT ROLL Raze presents: Doug Lazy	US Grove St.	12in/Champion	promo/bootlegs
4	3	IT IS TIME TO GET FUNKY/TRANCE DANCE (12" JERSEY MIX/DUB TAKE # 2)	D Mob		
		featuring LRS/Gary Haisman			ffrr 12in
5	4	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)	Double Trouble & The Rebel MC		Desire 12in
6	9	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES)	Bobby Brown	MCA Records	12in
7	5	TEARS (MIXES) Frankie Knuckles presents Satoshi Tomiie featuring Robert Owens			ffrr 12in
8	12	WE GOT OUR OWN THANG (CLUB VERSION)	Heavy D & The Boyz	US Uptown	Records 12in
9	8	IT'S YOUR TIME (NYC VOCAL)	Arthur Baker and the back-beat disciples		Breakout 12in
10	14	WORK IT TO THE BONE (THE CLUBHOUSE MIX/UK REMIXES)	LNR		Kool Kat 12in
11	16	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES)	Monie Love		Cooltempo 12in
12	6	THAT'S HOW I'M LIVING (MIXES)/THE CHIEF	Toni Scott		Champion 12in
13	17	HELYOM HALIB (ACID ACID/ACID MIX)	Cappella		Music Man 12in
14	13	LET'S DANCE (HIP HOUSE/HIP HOP MIXES)	Sweet Tee		Profile 12in
15	15	LOOKING FOR A LOVE (CLUB MIX)	Joyce Sims		ffrr 12in
16	10	MY LOVE IS SO RAW (CLUB MIX)	Alyson Williams featuring Nikki-D		Def Jam 12in
17	11	JOY AND PAIN (REMIXES)	Donna Allen		BCM Records 12in
18	20	LET ME SHOW YOU (MIXES)	Tawanna Curry		RePublic Records 12in
19	19	STILL WAITING (MIXES)	Kechia Jenkins		Profile 12in
20	21	ROXANNE'S ON A ROLL (REMIXES)	The Real Roxanne		Urban 12in
21	47	AIN'T NOBODY (FRANKIE KNUCKLES REMIX) CLOUDS (CLIVILLES & COLE REMIX)/ EYE TO EYE/ I FEEL FOR YOU (PAUL SIMPSON REMIXES)/ THIS IS MY NIGHT (MARLEY MARL REMIX)	Chaka Khan		Warner Bros LP
22	25	HEARTBREAKER (I CAN'T UNDERSTAND)/ SALSA PARTY (MIXES)	Mystique featuring Kid Valdez/Tina Gomez		RePublic Records 12in
23	32	WHO'S IN THE HOUSE	the Beatmasters with Merlin		Rhythm King 12in
24	48	u + me = love (12" VERSION/TEN CITY REMIX)	The Funky Worm		FON/WEA 12in
25	30	DANCE FOR ME/WRATH OF MY MADNESS	Queen Latifah		Gee St Recordings 12in
26	56	THEY WANT MONEY (EXTENDED REMIX)/ GET THE PICTURE	Kool Moe Dee		US Jive 12in
27	38	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)	A Guy Called Gerald		Rham! 12in
28	18	DO YOU LOVE WHAT YOU FEEL/ PARADISE/ SECRETS OF THE MIND	Inner City		10 Records LP
29	—	GET LOOSE (MIXES)	L.A. Mix featuring Jazzz P		Breakout 12in pre-release
30	35	DEFINITION OF A TRACK/ DEFINITION OF A RAP/ IN MOTION/ THE RAP'S IN MOTION	Precious		US Big Beat 12in
31	39	I NEED A RHYTHM/ WHERE'S THE PARTY/ IT'S IN THE GROOVE (NO GAMES)/ PUMP IT UP (LET'S GROOVE)/ GET IT UP	The 28th St. Crew		US Vandetta Records LP
32	58	DO IT TO THE CROWD	Twin Hype		US Profile 12in/UK promo
33	27	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES)	Simon Harris featuring Lonnie Gordon		ffrr 12in
34	28	WOMEN BEAT THEIR MEN (MIXES)	Voodoo Doll		US Breaking Bones Records 12in
35	67	LET'S GO (US MIXES)	Fast Eddie		DJ International Records 12in
36	31	ALWAYS THERE (MIXES)	CharVoni		Syncopate 12in
37	63	FUNKY COLD MEDINA/ ON FIRE	Tone Lóc		Delicious Vinyl/Fourth & Broadway 12in
38	29	RAP SUMMARY (LEAN ON ME)/ WRATH OF KANE	Big Daddy Kane		Cold Chillin' 12in
39	34	GET HIP TO THIS! (HOMEBOYS REVENGE/DJ DELIGHT)	M-D-Emm featuring Nasih		RePublic Records 12in
40	26	AFRICAN DANCE/ BACK TO LIFE (ACAPPELLA)/ JAZZIE'S GROOVE/ FAIRPLAY/ HOLDIN' ON (BAMBELELA)/ KEEP ON MOVIN'/ HAPPINESS (DUB)/ DANCE/ FEEL FREE	Soul II Soul		10 Records LP
41	24	AIN'T NOBODY BETTER (DETROIT'S BURNING/ TECHNO TRIX)	Inner City		10 Records 12in
42	33	MOVIN', DOIN' IT (YEAH)/ CAN'T STOP THE AIRPLAY	The Dynamic Guv'nors		Blapps! Records 12in EP
43	37	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)/ ARTHUR BAKER'S DANCE MIX	Roberta Flack		US Atlantic 12in
44	51	LET'S PLAY HOUSE (CLUB)	Kraze		MCA Records 12in
45	55	IF I'M NOT YOUR LOVER (REMIXES)	A1B Sure! featuring Slick Rick		Warner Bros/Uptown 12in
46	72	IT GETS NO ROUGHER/ I'M THAT TYPE OF GUY (EXTENDED VERSIONS)	LL Cool J		Def Jam 12in
47	Re	READY 4 LOVE (MIXES)	Razette featuring Lamya		US Da SHEET Records 12in
48	40	HEY! HEY! CAN YOU RELATE? (MIXES)	Mink featuring Twice The Trouble		FON 12in promo
49	87	NO WAY OUT (PHILLY CLUB REMIX)	Dee Dee Wilde		Fourth & Broadway 12in
50	36	HARD CORE — HIP HOUSE (US REMIXES)	Tyree		DJ International Records 12in
51	64	ONE BETTER WORLD (BLAZE'S GARAGE/ CLUB MIXES)	ABC		Neutron 12in
52	59	STRINGS OF LIFE (MIXES)	Rhythm Is Rhythm		Jack Trax 12in
53	44	MAKE MY BODY ROCK (CLUB MIX SWEET/SUPREME CLUBBED)	Jomanda		RCA 12in
54	53	ALL OVER THE WORLD	Chuck Jackson		Nightmare 12in
55	46	GET HIP TO THIS! (GET HIP OR GET LOST)	M-D-Emm featuring Nasih		RePublic Records 12in
56	76	LOVESTRUCK (STREET FUNK STYLE) (PARTS 1 & 2)	Projection		Jam Today 12in
57	62	THEME FROM EVIL EDDIE (HEDMASTER MIX)/ MY TELEPHONE (REDIAL)	Coldcut		Ahead Of Our Time 12in
58	22	TAKE SOME TIME OUT (REMIXES)	Arnold Jarvis		RePublic Records 12in
59	50	LOVE'S GOT 2 BE STRONG (MIXES)	Keyman Edwards		Fourth & Broadway 12in
60	65	REFLECTIONS (STYLE 1 & 2/R & R INSTRUMENTAL)	Dorothy		Cooltempo 12in pre-release
61	42	EVERY LITTLE TIME (HIP HOP/DETROIT)	Kiara		Arista 12in promo twinpack
62	61	LET ME LOVE YOU FOR TONIGHT (VERSIONS)	Kariya		Sleeping Bag Records 12in
63	85	GET BACK TO LOVE (BLACKSMITH/BLAZE MIXES)	Blacksmith		ffrr 12in pre-release
64	23	SHELTER	Circuit featuring Koffi		Collision 12in
65	41	EVERYBODY'S ON THE RUN (FREDDY BASTONE/NORMAN JAY MIXES)/ LONG HOT SUMMER (89 MIX EXTENDED VERSION)	The Style Council featuring Brian J Powell		Polydor 12in
66	68	MANCHILD (THE OLD SCHOOL MIX)	Neneh Cherry		Circa Records 12in
67	52	IRRESISTIBLE/OBJECTIVE/ HEAVEN	Miles Jaye		Fourth & Broadway LP
68	45	HONESTY (BIG BEAT MIX)	Candi McKenzie		Cooltempo 12in
69	91	AS LONG AS WE'RE TOGETHER (GO REVEREND MIX)	Al Green		Breakout 12in
70	96	ON THE CLUB TIP	King Sun		US Zakia 12in/Profile promo
71	75	KEEP ON TRYING (MIXES)	Kicking Back		Submission 12in pre-release
72	—	HEAVEN (CELESTIAL CLUB MIX)	Miles Jaye		Fourth & Broadway 12in
73	—	WATCH THE GANGSTRESS BOOGIE/ GO FOR WHAT YOU KNOW/ SHAKE, RATTLE & ROLL/ THE GIRL IS OFF ON HER OWN/ WHO'S THE BOSS? Antoinette			US Next Plateau LP
74	—	I'LL BE THERE (CLUB MIX) (117 3/4) / (ZANZIBAR/ INSTRUMENTAL/ PERCAHOUSE APELLA MIXES) (118) / (RADIO MIX) (117 3/4)	Joe Smooth featuring (Mikihli)		US DJ International Records 12in
75	92	HUMANITY (CLUB MIX)	The Biddu Orchestra		Trax 12in
76	92	THE PHANTOM (IT'S IN THERE)	Renegade Soundwave		Mute France 12in
77	Re	PUT YOUR TRUST IN THE MUSIC (LES ADAMS' GARAGE REMAKE)	Burrell		10 Records 12in
78	57	KEEP ON MOVIN' (TEDDY RILEY'S RUBBA DUB/ BONUS BEATS)	Soul II Soul		US Virgin 12in
79	73	BLACK AND PROUD!	Dismasters		Sure Delight 12in
80	49	CALM DOWN (CLUB VERSION)	Most Wanted		US The Fever 12in
81	43	STAY (SLAMMING/ STREET SOUL MIXES)	Silicon Chip featuring The Turintable Orchestra		BPM Records 12in
82	—	I DON'T MIND THE WAITING	Omar		Kongo 12in
83	82	IN THE POCKET (HIP HOUSE/ HIP HOP MIXES)	The Dynamic Duo		US Nugroove 12in
84	—	I'M BLOWIN' UP/ ALL NIGHT LONG/ I'M HITTIN' HARD	Kool Moe Dee		US Jive LP
85	60	DREAMING (MIXES)	Pressure Point		Viceroy Records 12in
86	Re	AIN'T NOTHIN TO IT (DANCE VERSION)	K-9 Posse		Arista 12in
87	97	FORGET THE GIRL (MIXES)	Tony Terry		US Epic 12in
88	—	WHY (EXTENDED VERSION/ INSTRUMENTAL) (93)	Carly Simon/ Chic		WEA 12in
89	98=	MR. DJ (EXTENDED VERSION)	Joyce "Fenderella" Irby featuring Doug E Fresh		Motown 12in
90	98=	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES) 2 In A Room			US Cutting Records 12in
91	98=	90,000 BC (MIXES)	Milo		US Raw Records 12in
92	79	THE RAGAMUFFIN NUMBER	Nomad featuring Daddae Harvey		Rumour Records 12in
93	—	DEFINITION OF LOVE (REMIXES)	Kevin Saunderson presents Kaos		US KMS 12in/Kool
94	Re	GOD ONLY KNOWS/ SURVIVE (STATE OF MIND)	State Of Mind		Big Life 12in
95	—	I GIT MINZE (EXTENDED DANCE/ SINGLE/ PERCAPELLA REMIXES) (119 3/4) / (ORIGINAL ALBUM MIX) (120 1/2) / (DUB REMIX) (120) / COLD WILD STRONG ISLE (99 1/4)	Too Nice		US Arista 12in
96	—	BLAME IT ON THE BASSLINE	Norman Cook featuring MC Wildski		Go Beat 12in pre-release
97	—	PULL A FAST ONE (116 3/4) / L.A. POSSE (VERSIONS) (103 1/2)	Breeze		US Atlantic 12in
98	Re	LET'S WORK (CLUB VERSION 1) / I CAN'T TAKE IT (CHEP'S DOWN)	Casonovas Revenge		US Invasion 12in
99	—	BACKSTABBERS (STAB 1)	Pressure Zone		Tam Tam 12in
100	—	FUNHOUSE (MIXES) (121 1/2)	Jammix		US Fourth Floor Records 12in
100	—	YOU'RE THE ONE (REMIX)	Kelly Charles		Champion 12in mailing list promo
100=Re	—	THE REAL LIFE (HOUSE MIX VOCAL)	Corporation Of One with Mystique		Champion 12in mailing
100=74	—	I NEED YOUR LOVE/ NEED YOUR LOVE (TE QUIERO)	June Montana		ffrr 12in
100=—	—	DON'T FIGHT THE MUSIC (MIXES)	Maureen		The Dance Yard Recording Corporation 12in

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

# EVERYTHING YOU SAID!

# HOT! HOUSE

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CD INCLUDES: "DON'T COME TO STAY", "THE WAY THAT WE WALK", AND "HARD AS I TRY".



# CHARTS

JUNE 11 - JUNE 17, 1989

## U S I N G L E S

TW LW

1	3	WIND BENEATH MY WINGS	Bette Midler	Atlantic
2	5	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block	Columbia
3	6	EVERY LITTLE STEP	Bobby Brown	MCA
4	1	ROCK ON	Michael Damian	Cypress
5	9	BUFFALO STANCE	Neneh Cherry	Virgin
6	4	PATIENCE	Guns N' Roses	Geffen
7	11	SATISFIED	Richard Marx	EMI
8	2	SOLDIER OF LOVE	Donny Osmond	Capitol
9	10	CLOSE MY EYES FOREVER	Lita Ford with Ozzy Osbourne	RCA
10	13	WHERE ARE YOU NOW?	Jimmy Harnen with Sync	WTG
11	8	FOREVER YOUR GIRL	Paula Abdul	Virgin
12	15	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Arista
13	14	CRY	Waterfront	Polydor
14	16	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Atlantic
15	19	GOOD THING	Fine Young Cannibals	IRS
16	12	EVERLASTING LOVE	Howard Jones	Elektra
17	18	POP SINGER	John Cougar Mellencamp	Mercury
18	21	MISS YOU LIKE CRAZY	Natalie Cole	EMI
19	7	REAL LOVE	Jody Watley	MCA
20	25	I DROVE ALL NIGHT	Cyndi Lauper	Epic
21	22	I WON'T BACK DOWN	Tom Petty	MCA
22	24	COMING HOME	Cinderella	Mercury
23	32	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
24	29	VERONICA	Elvis Costello	Warner Brothers
25	33	CUDDLY TOY (FEEL FOR ME)	Roachford	Epic
26	20	I'LL BE THERE FOR YOU	Bon Jovi	Mercury
27	36	WHAT YOU DON'T KNOW	Expose	Arista
28	35	INTO THE NIGHT	Benny Mardones	Polydor
29	40	THE DOCTOR	the Doobie Brothers	Capitol
30	17	THROUGH THE STORM	Aretha Franklin	Arista
31	37	ROOMS ON FIRE	Stevie Nicks	Modern
32	41	EXPRESS YOURSELF	Madonna	Sire
33	42	TOY SOLDIERS	Martika	Columbia
34	39	BE WITH YOU	the Bangles	Columbia
35	43	CRAZY ABOUT HER	Rod Stewart	Warner Bros
36	26	AFTER ALL	Cher/Peter Cetera	Geffen
37	44	WHO DO YOU GIVE YOUR LOVE TO	Michael Morales	Wing
38	28	SECOND CHANCE	Thirty Eight Special	A&M
39	47	DOWN BOYS	Warrant	Columbia
40	48	SEND ME AN ANGEL '89	Real Life	Curb
41	31	LIKE A PRAYER	Madonna	Sire
42	23	ELECTRIC YOUTH	Debbie Gibson	Atlantic
43	55	SO ALIVE	Love And Rockets	RCA
44	58	LAY YOUR HANDS ON ME	Bon Jovi	Mercury
45	54	MY BRAVE FACE	Paul McCartney	Capitol
46	30	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam	Columbia
47	34	IKO IKO	the Belle Stars	Capitol
48	53	ONCE BITTEN TWICE SHY	Great White	Capitol
49	52	I LIKE IT	Dino	4th & Broadway
50	38	THINKING OF YOU	Sa-Fire	Cutting
51	27	VOICES OF BABYLON	the Outfield	Columbia
52	57	DRESSED FOR SUCCESS	Roxette	EMI
53	45	SHE DRIVES ME CRAZY	Fine Young Cannibals	IRS
54	56	FASCINATION STREET	the Cure	Elektra
55	59	HEY BABY	Henry Lee Summer	CBS Association
56	49	FUNKY COLD MEDINA	Tone Loc	Delicious
57	62	IN YOUR EYES	Peter Gabriel	WTG
58	65	I WANT IT ALL	Queen	Capitol
59	61	WE CAN LAST FOREVER	Chicago	Reprise
60	71	SECRET RENDEZVOUS	Karyn White	Warner Brothers

## BULLETS

62	74	FIRE WOMAN	the Cult	Sire
64	—	ON OUR OWN (FROM "GHOSTBUSTERS 2")	Bobby Brown	MCA
65	78	MOONLIGHT ON WATER	Kevin Raleigh	Atlantic
69	82	IN MY EYES	Stevie B	LMR
72	86	ME MYSELF AND I	De La Soul	Tommy Boy
73	81	PRAYING TO A NEW GOD	Wang Chung	Geffen
75	85	JOY AND PAIN	Rob Base & D.J. E-Z Rock	Profile
76	91	HOOKED ON YOU	Sweet Sensation	Atco
78	94	HEADED FOR A HEARTBREAK	Winger	Atlantic
79	89	RIGHT NEXT TO ME	Whistle	Select
85	93	NOTHIN (THAT COMPARES 2 U)	the Jacksons	Epic
91	—	CALLING IT LOVE	Animation	Polydor
93	—	POP SONG 89 REM.		Warner Brothers
94	—	I'M THAT TYPE OF GUY	LL Cool J	Def Jam
99	—	YOUTH GONE WILD	Skid Row	Atlantic

## U S A L B U M S

TW LW

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

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**BURNLEY SUNDAY 11th** June. Centre-Spot (Burnley FC), Brunshaw Road, 10.30am-4pm. Trans-Pennine 0532-892087  
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# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● 'Ferry 'Cross The Mersey' finally relinquishes its grip on the top of the singles chart after three weeks in pole position, only to be replaced by another **Stock Aitken Waterman**-produced cover as **Jason Donovan** celebrates his 21st birthday by taking his version of the **Brian Hyland** classic 'Sealed With A Kiss' straight to the top. It's Jason's third number one in six months, having already achieved the feat with his duet with **Kylie Minogue**, 'Especially For You', and on his own recently with 'Too Many Broken Hearts'. His only failure to date was his debut single 'Nothing Can Divide Us' that only managed to make the lowly position of number five in September last year.

Having taken 'Sealed With A Kiss' to the top, Donovan has succeeded where Brian Hyland failed. In fact Hyland failed in both his attempts, with the original release only making number three back in 1962, and his second effort in '75 faring less well, only managing to reach number seven.

It's been a doubly good birthday present for the Aussie pin-up as Donovan's debut album, 'Ten Good Reasons', reclaims its position at the top of the chart.

● Donovan's success deprives **Cliff Richard** of a fairytale entry at number one with his 100th single 'The Best Of Me'. Had it made the top, it would have been Cliff's 13th number one single in a career that spans over 30 years, and exactly 30 years after achieving his first number one with 'Living Doll' in 1959.

It's interesting to note that should 'The Best Of Me' fail to climb any higher it will equal the number two position of his very first hit, 'Move It' in September '58.

Though Cliff's been having hits since before most of today's popstars were

born, in Jason Donovan's case Cliff had just won the Eurovision Song contest and had another number one with 'Congratulations' as the young Jason was about to enter the world back in '68.



● **IAN HUNTER** . . . at least we think it's him

● After naming their first album 'Once Bitten' and their second 'Twice Shy', it's not too surprising that American rock group **Great White** saw fit to release **Mott The Hoople's** 'Once Bitten, Twice Shy' as a single.

The original version of the song, written by Mott's leader **Ian Hunter** failed to chart in America, but Great White's remake climbs to number 48 this week.

Though Mott's highest charting single in America failed even to reach the top 30, Ian Hunter's 'Ships' was a number nine hit when covered by **Barry Manilow** in 1979, earning him more in songwriting royalties than all the rest of his songs put together.

● Britain's Eurovision entry, 'Why Do I Always Get It Wrong' by **Live Report**, peaked at number 73 in the chart a couple of weeks ago, despite finishing second in the competition.

None of the last five British entries have reached the top 50.

In 1988 **Scott Fitzgerald's** reached



● **JASON DONOVAN**: "It's not that I'm trying to look cool, it's just me birthday celebrations have taken their toll on me eyes"

number 52, whilst the 1987, 1986 and 1985 entries — 'Only The Light' by **Rikki**, 'Runner In The Night' by **Ryder** and 'Love Is' by **Vikki Watson** all failed to register in the top 75.

The last British Euro-entry to become a substantial hit was **Belle & The Devotions'** 'Love Games' which climbed as high as number 11 in 1984. They had the gall to release a follow-up single after finishing seventh in the competition and, naturally, it sank without trace. Entitled 'All The Way Up' it drew a pertinent three word review from **rm's** Stephen Grey — 'Don't Tempt Me'.

● Record sales continue to reach new peaks. According to figures issued by the BPI, 163.8 million albums were sold in the year ending 31 March 1989 — an increase of nine per cent. Singles sales declined by three per cent to 60.1 million.

Good old fashioned vinyl now accounts for only 29.76% of the album market, compared to 19.1% for CDs and 51.2% for cassettes. A year ago the figures were: Vinyl — 35.4%; CDs — 13.8% and cassettes 50.8%.

## NEWS EXTRA

**Pink Floyd** have added two dates to their sell-out July shows at London Arena. They are July 8 and 9, and tickets cost £17.50 from the box office and usual agents.

Due to overwhelming ticket demand **the Cure** have added a further date to their tour. They'll now be playing Birmingham NEC on July 21 as well as the originally scheduled date on July 20. Tickets are £12 and £11 and are available from the NEC, Birmingham Odeon and usual agents. The Wembley Arena tickets (22) have sold out.

## TWELVE INCH

TW LW

1	—	BACK TO LIFE Soul II Soul/Caron Wheeler	10 Records
2	5	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire
3	4	MANCHILD Neneh Cherry	Circa
4	6	IT IS TIME TO GET FUNKY D Mob featuring LRS	London
5	2	EXPRESS YOURSELF Madonna	Sire
6	9	SWEET CHILD O' MINE Guns N' Roses	Geffen
7	1	HELYOM HALIB (ACID ACID ACID) Cappella	Music Man
8	—	THE BEST OF ME Cliff Richard	EMI
9	3	EVERY LITTLE STEP Bobby Brown	MCA
10	—	SEALED WITH A KISS Jason Donovan	PWL
11	12	FUNKY COLD MEDINA Tone Lōc	Delicious/Fourth & Broadway
12	16	RIGHT BACK WHERE WE STARTED FROM Sinitta	Fanfare
13	8	I DON'T WANNA GET HURT Donna Summer	Warner Brothers
14	10	REQUIEM London Boys	Teldec/WEA
15	7	BRING ME EDELWEISS Edelweiss	WEA
16	14	JOY AND PAIN Donna Allen	BCM
17	13	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
18	—	IF I'M NOT YOUR LOVER Al B. Sure! featuring Slick Rick	Warner Brothers
19	11	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
20	—	THE ONLY ONE Tranvision Vamp	MCA

## COMPACT DISC

TW LW

1	1	THE MIRACLE Queen	Parlophone CDPCSD107
2	—	THE OTHER SIDE OF THE MIRROR Stevie Nicks	EMI
3	6	THE HITS ALBUM 10 Various	CBS/WEA/BMG
4	3	STREET FIGHTING YEARS Simple Minds	Virgin
5	4	PASTPRESENT Clannad	RCA
6	5	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
7	2	TIN MACHINE Tin Machine	EMI USA CDMTLS1044
8	—	AVALON SUNSET Van Morrison	Polydor 8392622
9	13	TEN GOOD REASONS Jason Donovan	PWL
10	8	DON'T BE CRUEL Bobby Brown	MCA
11	7	THE RAW AND THE COOKED Fine Young Cannibals	London
12	18	PRECIOUS METAL Various	Stylus
13	9	A NEW FLAME Simply Red	Elektra
14	24	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
15	10	PARADISE Inner City	10 Records
16	35	WATERMARK Enya	WEA
17	15	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
18	14	GOOD TO BE BACK Natalie Cole	EMI USA
19	19	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
20	25	LIKE A PRAYER Madonna	Sire

Compiled by Gallup

# THE TOP OF THE POPS CHART

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

## UK SINGLES

JUNE 4 - JUNE 10 1989

## UK ALBUMS

TW LW W/C

1	1	SEALED WITH A KISS Jason Donovan	PWL
2	1	THE BEST OF ME Cliff Richard	EMI EM92
3	1	FERRY 'CROSS THE MERSEY Various	PWL
4	2	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
5	10	EXPRESS YOURSELF Madonna	Sire
6	19	RIGHT BACK WHERE WE STARTED FROM Sinitta	Fanfare
7	3	ON THE INSIDE Lynne Hamilton	AI
8	14	SWEET CHILD O' MINE Guns N' Roses	Geffen
9	5	MANCHILD Neneh Cherry	Circa
10	7	I DON'T WANNA GET HURT Donna Summer	Warner Brothers
11	4	HAND ON YOUR HEART Kylie Minogue	PWL
12	—	BACK TO LIFE Soul II Soul/Caron Wheeler	10 Records TEN265
13	6	REQUIEM London Boys	Teldec/WEA
14	9	EVERY LITTLE STEP Bobby Brown	MCA
15	8	BRING ME EDELWEISS Edelweiss	WEA
16	13	FUNKY COLD MEDINA/ON FIRE Tone Lōc	Delicious/Fourth & Broadway
17	2	I DROVE ALL NIGHT Cyndi Lauper	Epic
18	20	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire
19	25	IT IS TIME TO GET FUNKY D Mob featuring LRS	London
20	11	HELYM HALLIB (ACID ACID ACID) Cappella	Music Man
21	15	CAN I GET A WITNESS Sam Brown	A&M
22	24	PINK SUNSHINE Fuzzbox	WEA
23	35	SONG FOR WHOEVER Beautiful South	Go!
24	12	THE LOOK Roxette	EMI
25	—	THE ONLY ONE Transvision Vamp	MCA TVV7
26	30	FOREVER YOUR GIRL Paula Abdul	Siren
27	27	ETERNAL FLAME the Bangles	CBS
28	16	FERGUS SINGS THE BLUES Deacon Blue	CBS
29	23	THE REAL ME WASP	Capitol
30	21	DON'T IT MAKE YOU FEEL GOOD Stefan Dennis	Sublime
31	18	I WANT IT ALL Queen	Parlophone
32	17	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
33	—	CRUEL SUMMER '89 Bananarama	London NANA19
34	28	CHANGE HIS WAYS Robert Palmer	EMI
35	34	I WON'T BACK DOWN Tom Petty	MCA
36	39	LOVE MADE ME Vixen	EMI USA
37	—	GREEN AND GREY New Model Army	EMI NMA9
38	42	JOY AND PAIN Donna Allen	BCM
39	56	ORANGE CRUSH R.E.M.	Warner Brothers
40	33	NOTHIN' (THAT COMPARES 2 U) Jacksons	Epic
41	26	ELECTRIC YOUTH Debbie Gibson	Atlantic
42	61	TILL I LOVED YOU Placido Domingo/Jennifer Rush	CBS
43	31	BEDS ARE BURNING Midnight Oil	Sprint/CBS
44	47	WALTZ DARLING Malcolm McLaren/Bootzilla Orchestra	Epic
45	37	ROOMS ON FIRE Stevie Nicks	EMI
46	29	MY BRAVE FACE Paul McCartney	Parlophone
47	32	ONE BETTER WORLD ABC	Neutron
48	—	IN A LIFETIME Clannad with Bono	RCA
49	40	WHO'S IN THE HOUSE Beatmasters With Merlin	Rhythm King
50	—	SUPERWOMAN Karyn White	Warner Brothers W9290
51	—	BE WITH YOU the Bangles	CBS BANG56
52	—	GATECRASHING Living In A Box	Chrysalis LIB6
53	—	I'M THAT KIND OF GUY LL Cool J	Def Jam/CBS LLCJ3
54	59	CRY Waterfront	Polydor
55	38	AMERICANOS Holly Johnson	MCA
56	—	IF I'M NOT YOUR LOVER Al B. Sure! featuring Sick Rick	Warner Brothers W2908
57	49	FREE Stevie Wonder	Motown
58	—	LICENCE TO KILL Gladys Knight	MCA MCA1339
59	52	MY TELEPHONE Coldcut	Ahead Of Our Time
60	41	BABY I DON'T CARE Transvision Vamp	MCA
61	45	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
62	69	SHAKIN' THE TREE Youssou N'Dour & Peter Gabriel	Virgin
63	—	WHY Carly Simon	WEA U7501
64	—	STORMS IN AFRICA (PART II) Enya	WEA YZ368
65	66	DOWNTOWN One 2 Many	A&M
66	64	WORK IT TO THE BONE LNR	Kool Kat
67	36	PSYCHONAUT Fields Of The Nephilim	Situation Two
68	—	POP MUZIK (1989 REMIX) M	Free Style FR51
69	43	VIOLENTLY Hue And Cry	Circa
70	48	YOUR MAMA DON'T DANCE Poison	Capitol
71	57	JOY AND PAIN Maze featuring Frankie Beverly	Capitol
72	53	GRACELAND the Bible	Chrysalis
73	76	WHERE WERE YOU Adult Net	Fontana
74	44	I'M ON AUTOMATIC Sharpe & Numan	Polydor
75	60	I'LL BE THERE FOR YOU Bon Jovi	Vertigo
76	67	GOOD THING Fine Young Cannibals	London
77	73	GOOD GOOD FEELING Eric & The Good Good Feeling	Equinox
78	—	I WOULD DO FOR YOU UB40	Dep International DEP32
79	84	PRAYER Claytown Troupe	Island
80	74	LIKE A PRAYER Madonna	Sire
81	85	WITNESS FOR THE WORLD Cry Before Dawn	Epic
82	83	AIN'T NOTHING' TO IT K-9 Posse	Arista
83	78	ALWAYS THERE Charvoni	Syncopate
84	—	THE BALLAD OF JOHN AND YOKO the Beatles	Apple R5786
85	—	LET ME SHOW YOU Tawanna Curry	Republic LIC026
86	—	QUE SERA MI VIDA ('89 MIX) Gibson Brothers	Debut DEBT3070
87	63	WALKING ON SUNSHINE (TIM SIMENON REMIX) Eddy Grant	Blue Wave/Parlophone
88	—	LULLABY the Cure	Fiction FICS29
89	—	TROUBLE ME 10,000 Maniacs	Elektra EKR93
90	80	BONNIE WEE JEANNIE MCCALL Stuart Anderson	Scottisc
91	82	STREETS OF YOUR TOWN Go-Betweens	Beggars Banquet
92	79	LET'S DANCE Sweet Tee	Profile
93	—	POP SINGER John Cougar Mellencamp	Mercury JCM12
94	72	SCOTTISH RAIN the Silencers	RCA
95	90	GOODBYE LITTLE BOY Triffids	Island
96	97	OPEN UP YOUR HEART Raiana Paige	Sleeping Bag
97	91	CALLING OUT TO CAROL Stan Ridgway	IRS
98	—	IKO IKO Belle Stars	Capitol CL537
99	—	RED LETTER DAY China Crisis	Virgin VSI188
100	—	ROCK ON (SHEP PETTIBONE REMIX) David Essex	CBS 6549487

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

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

## TOP 75 ARTIST ALBUMS

TW LW W/C

1	2	5	TEN GOOD REASONS Jason Donovan	PWL
2	1	2	THE MIRACLE Queen	Parlophone
3	—	1	THE OTHER SIDE OF THE MIRROR Stevie Nicks	EMI EMD1008
4	4	9	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
5	6	26	DON'T BE CRUEL Bobby Brown	MCA
6	5	5	STREET FIGHTING YEARS Simple Minds	Virgin
7	7	6	PASTPRESENT Clannad	RCA
8	3	2	TIN MACHINE Tin Machine	EMI USA
9	10	8	CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
10	16	60	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
11	8	4	PARADISE Inner City	10 Records
12	9	17	THE RAW AND THE COOKED Fine Young Cannibals	London
13	—	1	AYALON SUNSET Van Morrison	Polydor 8392621
14	11	16	A NEW FLAME Simply Red	☆ Elektra
15	13	4	GOOD TO BE BACK Natalie Cole	EMI USA
16	19	11	LIKE A PRAYER Madonna	☆ Sire
17	38	37	WATERMARK Enya	☆ WEA
18	14	2	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
19	17	30	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
20	21	21	EVERYTHING the Bangles	☆ CBS
21	15	6	BLAST Holly Johnson	MCA
22	12	3	MIND BOMB The The	Epic
23	18	4	STEPPIN' TO THE SHADOWS Shadows	Polydor
24	20	27	REMOTE Hue And Cry	Circa
25	24	48	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
26	27	14	STOP Sam Brown	A&M
27	25	9	POP ART Transvision Vamp	MCA
28	26	81	KICK INXS	☆☆☆ Mercury
29	39	12	LOC'D AFTER DARK Tone Lōc	Delicious/Fourth & Broadway
30	23	3	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
31	22	4	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
32	28	5	DISINTEGRATION the Cure	Fiction
33	41	12	ANOTHER PLACE AND TIME Donna Summer	Warner Brothers
34	33	9	FOREVER YOUR GIRL Paula Abdul	Siren
35	37	38	ANCIENT HEART Tanita Tikaram	☆ WEA
36	—	1	9 Public Image Ltd	Virgin V2588
37	36	92	BAD Michael Jackson	☆☆☆☆☆☆☆ Epic
38	31	5	DIESEL AND DUST Midnight Oil	CBS
39	30	9	GIPSY KINGS Gipsy Kings	Telstar
40	29	3	WORKIN' OVERTIME Diana Ross	EMI
41	34	18	OPEN UP AND SAY... AAH! Poison	Capitol
42	32	3	BIG DADDY John Cougar Mellencamp	Mercury
43	35	13	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Polydor
44	40	12	SOUTHSIDE Texas	Mercury
45	52	9	THE HEADLESS CHILDREN WASP	Capitol
46	42	9	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel
47	59	28	GREEN R.E.M.	Warner Brothers
48	44	59	THE INNOCENTS Erasure	☆ Mute
49	43	29	WANTED Yazz	☆ Big Life
50	47	34	RATTLE AND HUM U2	☆ Island
51	67	16	ELECTRIC YOUTH Debbie Gibson	Atlantic
52	—	1	STAGE HEROES Colm Wilkinson	RCA Victor BL74105
53	45	4	BARRY MANILOW Barry Manilow	Arista
54	66	13	G N' R LIES Guns N' Roses	Geffen
55	56	5	STONE ROSES Stone Roses	Silvertone
56	54	60	TRACY CHAPMAN Tracy Chapman	☆☆☆ Elektra
57	48	7	SONIC TEMPLE Cult	Beggars Banquet
58	53	6	COMING ALIVE AGAIN Barbara Dickson	Telstar
59	63	18	MYSTERY GIRL Roy Orbison	Virgin
60	50	6	DOOLITTLE Pixies	4AD
61	55	33	MONEY FOR NOTHING Dire Straits	☆☆☆ Vertigo
62	62	32	TRAVELING WILBURYS Traveling Wilburys	☆ Warner/Wilbury
63	57	12	THREE FEET HIGH AND RISING De La Soul	Big Life/Tommy Boy
64	65	34	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
65	61	28	GREATEST HITS Fleetwood Mac	☆ Warner Brothers
66	69	94	HYSTERIA Def Leppard	☆ Bluebird Riffola
67	60	77	RAINTOWN Deacon Blue	CBS
68	58	19	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell & New Bohemians	Geffen
69	—	28	KARYN WHITE Karyn White	Warner Brothers WX235
70	73	97	HEARSAY/ALL MIXED UP Alexander O'Neal	Tabu
71	—	30	PRIVATE COLLECTION Cliff Richard	EMI CRTV330
72	—	34	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar STAR2310
73	—	37	NEW JERSEY Bon Jovi	Vertigo VERH62
74	49	2	AMANDA Miles Davis	Warner Brothers
75	—	17	SPIKE Elvis Costello	Warner Brothers WX238

## TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	2	THE HITS ALBUM 10 Various	CBS/WEA/BMG
2	3	3	PRECIOUS METAL Various	Stylus
3	2	5	NITE FLUTE 2 Various	CBS
4	4	2	THE CHART SHOW — DANCE MASTERS Various	Dover
5	6	22	DIRTY DANCING Original Soundtrack	☆☆ RCA
6	5	11	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
7	7	8	DEEP HEAT — THE SECOND BURN Various	Telstar
8	—	1	SILVER ON BLACK Various	Stylus
9	9	22	BUSTER Original Soundtrack	☆☆ Virgin
10	8	9	THE SINGER AND THE SONG Various	Stylus
11	13	22	SOFT METAL Various	Stylus
12	12	22	GOOD MORNING VIETNAM Original Soundtrack	A&M AMA3913
13	10	15	CHEEK TO CHEEK Various	CBS
14	11	4	THE CHART SHOW — ROCK THE NATION 2 Various	Dover
15	14	23	THE BLUES BROTHERS Original Soundtrack	Atlantic
16	15	22	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆☆ Really Useful
17	19	19	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
18	17	22	THE GREATEST LOVE Various	Telstar
19	16	16	DEEP HEAT Various	Telstar
20	18	22	MORE DIRTY DANCING Original Soundtrack	RCA

☆☆☆ 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.



He's mad . . . He's bad . . . He's 22, and he's after your daughter.

The hottest rapper since LL Cool J first clutched his crotch, he's made Funky Cold Medina a household term. He's Tone Lōc and he's the loudest thing to come from America's West Coast since the San Francisco earthquake.

Since 'Wild Thing' shot our Tone into the British charts in February, this mouthy LA rapper (Tone Lōc comes from Tony Loco, a gang name — 'loco' meaning mad) has gone on to become the biggest singles artist in the States this year. With the release of the irritatingly catchy 'Funky Cold Medina' (it's an aphrodisiac, no bo) the ex-street funk member has beaten the year's biggest anthem, guaranteed a place in the Golden Globe long ball rotation (alongside the likes of Steve Walsh's 'Ain't No Stoppin' It Now' and the Temptations' 'Fight For Your Right (To Party)').

So what does Tone Lōc put his current success down to? The sweaty rhythms? His ready wit? The sudden and belated recognition of rap as a commercial pop form? Nope . . .

"This voice," he reveals. "And it takes a lot of smoke and brew to keep it in shape."

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