

MAY 20 1993 1257 WEDNESDAY 70¢ THE LIST

RECORD

RM

MIRROR

BEASTIE BOYS

STEVIE NICKS

MADONNA, MEN AND ME

THE WRATH OF KHAN

CHAKA

BOUNCES BACK

SAY G'DAY TO

STEFAN DENNIS

PAUL ROBINSON  
CARUSO

STONE ROSES

ROSES GROW ON YOU

REVIEWS

LIVES  
DEACON BLUE

ALYSON WILLIAMS

FAIRGROUND  
ATTRACTION

ALBUMS  
THE THE  
FRAZIER CHORUS

GODFATHERS

weiss up sucker!

EDELWEISS

MOUNTAIN AN ASSAULT ON THE CHARTS

X

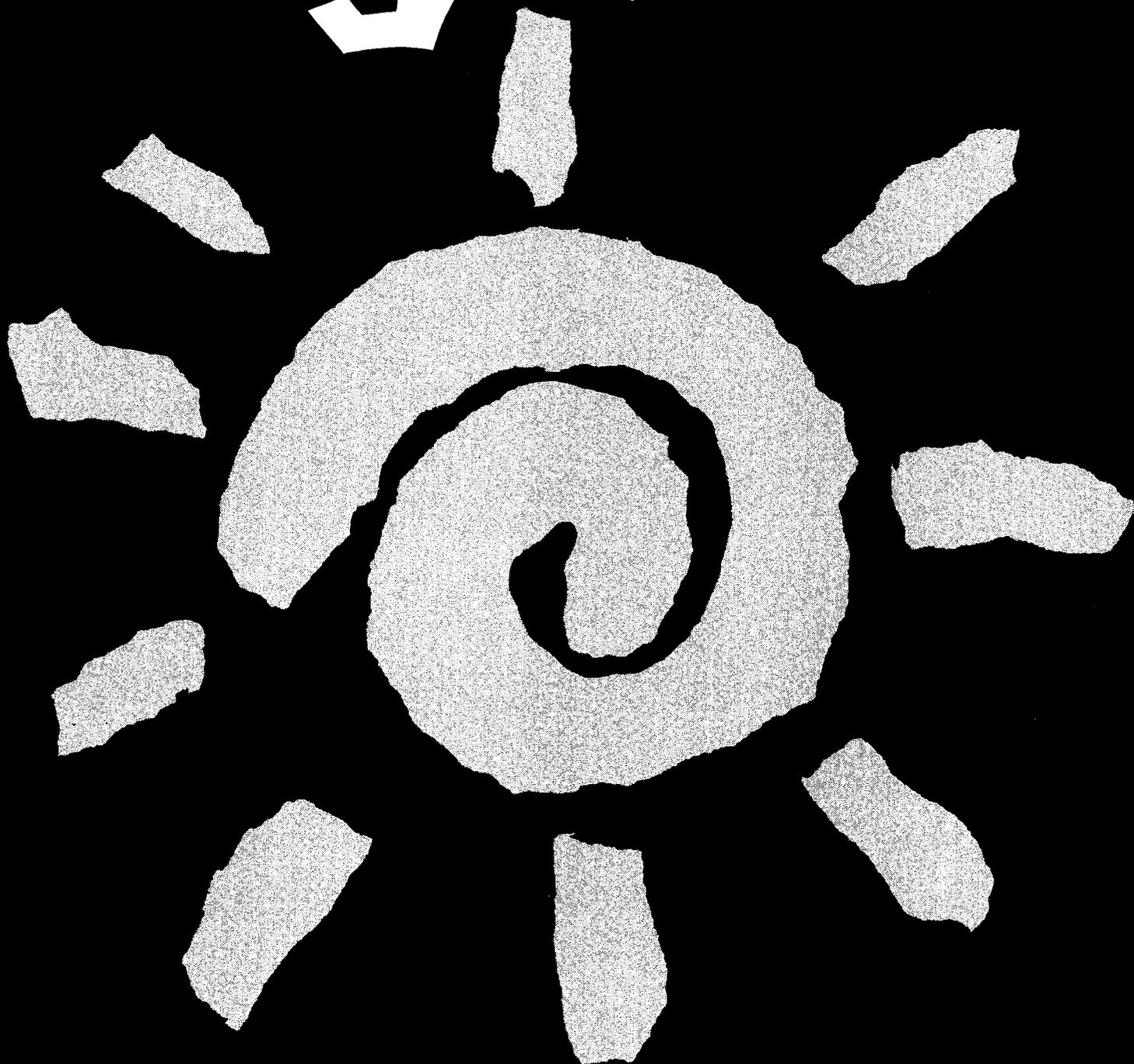
THE BEASTIES  
BOUNCE BACK  
WITH THE  
ALBUM OF  
THE YEAR —  
EXCLUSIVE  
PREVIEW  
INSIDE

\* THE OFFICIAL TOP OF THE POPS TOP 100 SINGLES AND ALBUMS CHARTS INSIDE

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



# Eddy Grant



# Walking On Sunshine

## THE TIM SIMENON REMIX

 PARLOPHONE

 BLUE WAVE RECORDS

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Flower power from the Austrian Tyrol. Yo da lay hee hooooo...



### ● KHAN YOU FEEL IT?

As 'I'm Every Woman' proves Chaka Khan still do it, we catch up with the divine disco diva on p16

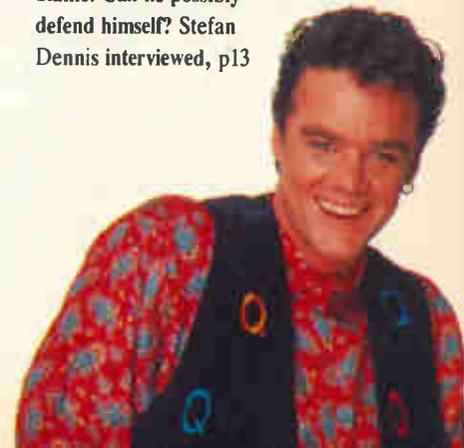


### ● GOOD YEAR FOR THE ROSES

The Stone Roses have sprouted as if from nowhere (well, Manchester, actually) to deliver one of the albums of the year and a nice fat place in the nation's top 30. Watch them grow on p28

### ● NOT ANOTHER BLOODY 'NEIGHBOURS' RECORD

Oh yes, and this time it's that horrible Paul Robinson that's to blame. Can he possibly defend himself? Stefan Dennis interviewed, p13



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# NEWS

EDITED BY ROBIN SMITH



## EXPRESS DELIVERY

▲ **Madonna** follows up 'Like A Prayer' with 'Express Yourself' on May 22. Taken from her current hit album 'Like A Prayer', the flip side features 'The Look Of Love' from the soundtrack to the 1987 film 'Who's That Girl', while the 12 inch and CD formats have extended versions of 'Express Yourself'.

'Like A Prayer' has now sold close to half a million copies and the single has become her sixth British number one and her 14th top five single.



999

▲ **Pop anarchists PIL** release their ninth album, '9', on May 22. The album features their current single, 'Disappointed', and other tracks include 'Brave New World', 'Like That', 'Same Old Story' and 'U.S.L.S.'.

No live dates are planned here at the moment, but the band will be touring America next month with **New Order** and the **Sugarcubes**.



## SWEET DREAMS ▶

**Guns N' Roses** re-release their single 'Sweet Child O' Mine' on May 22. The single was originally out last year, but in the wake of their number six single 'Paradise City', the band hope it will do considerably better this time around.

'Sweet Child O' Mine', which was written about Axl's girlfriend, features 'Out Ta Get Me' on the flip side.

## STORMY WEATHER

Enya releases her single 'Storms In Africa (Part II)' on May 22. It's a re-recorded version of the song on her platinum album 'Watermark' and the flip side features 'Storms In Africa (Part I)'. The 12 inch version will have 'The Celts' and 'Aldebaran' from Enya's 1986 soundtrack to the BBC series 'The Celts'.



## IT'S A MIRACLE

Queen release their 16th album, 'The Miracle', on May 22. Recorded at their own studios in Montreaux, 'The Miracle' is Queen's first studio album since 'A Kind Of Magic' was out in 1986.

The album features Queen's current hit 'I Want It All' and other tracks include 'Party', 'Khashoggi's Ship', 'Rain Must Fall' and 'Scandal'. The CD version features the bonus tracks 'Hang On In There', 'Chinese Torture' and the 12 inch version of 'The Invisible Man'.

"I think it's an album that will please all our fans," says Queen's drummer Roger Taylor. "A lot of it is back to the old style, with less experimentation. It's got all the trademarks."



“It’ll be  
alright on  
the night.”

## As long as it's Durex.

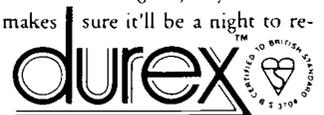
Why run the risk of making love with condoms other than Durex?

Only the Durex range of condoms carries the British Standards Institution kitemark on every pack purchased. As a matter of fact, our own quality controls are more extensive than even those required by the British Standard.

Although not compulsory, electronic testing is carried out on each individual Durex condom.

What's more, laboratory tests have shown that viruses such as Herpes and HIV (AIDS) do not pass through Durex condoms. Our spermicidal lubricants offer further reassurance against sexually transmitted diseases and unwanted pregnancies.

And, of course, only Durex provides the benefits of over fifty years of research into safety and sensitivity. For the overwhelming majority who use condoms, Durex makes sure it'll be a night to remember, not a nightmare you can't forget.



## YOUR CHOICE

Fizzy popsters the Darling Buds release their single 'You've Got To Choose' on May 22. Produced by Pat Collier, who's also twiddled the knobs for the Wonder Stuff and the House Of Love, the single is taken from the Buds' highly successful 'Pop Said' album, and the flip side features 'Mary's Got To Go'. The 12 inch also features 'I'll Never Stop'.

## DO IT

**UB40** release a double A-side single featuring 'I Would Do For You' and 'Hit It' on May 30. 'I Would Do For You' is taken from the band's last album, while 'Hit It' was specially recorded for the Comic Strip film 'The Yob', and has never been available on record before.

Robert Palmer and the Pogues have now been added to the bill at UB40's only concert this year at Birmingham City Football Club on June 10.



## HOLY PRINCE!

Prince is due to release the theme of the forthcoming 'Batman' film as a single at the beginning of next month.

We understand it will be called 'Trust' and not 'Batdance' as reported elsewhere, and we're told Prince will also be producing the 'Batman' soundtrack album.

More movie news: American rap crew Run DMC are due to be featured on the soundtrack for the forthcoming film 'Ghostbusters II', and Bobby Brown is being lined up for a couple of tracks as well, along with Doug E Fresh and New Edition.

## ROACHFORD DATES

**Roachford**, who are currently on a sell-out American tour, will be playing some British dates next month. They'll be kicking off with Sheffield Octagon June 24, followed by Newport Centre 25, Cambridge Corn Exchange 26, Hammersmith Odeon 28. Roachford are due to release their new single, 'Kathleen', to coincide with the dates.

## CLIFF'S 100TH

**Cliff Richard** releases his 100th EMI single, 'The Best Of Me', on May 30. The flip side features 'Lindsay Jane' and also the original recording of 'Move It'. Initial copies will come packaged in a limited edition gold embossed sleeve. The 12 inch includes 'High Class Baby'.

## TOURS

**Stan Ridgway** plays a one-off at the London Town And Country Club II on May 23 and it's likely to be his only British date this year.

**Cookie Crew** have added a couple of dates to their tour, at Portsmouth Polytechnic May 18, followed by Cambridge Corn Exchange May 26. Their concert at Leeds University on May 23 has now been changed to Leeds Polytechnic.

**Animal Logic**, who feature Police drummer Stewart Copeland, play a one-off show at the London Town And Country Club on May 25. Tickets are available from usual agents.

## RELEASES

**The Triffids** release their single 'Goodbye Little Boy' on May 22. Taken from their album 'The Black Swan', the flip side features 'Go Home Eddie' while the 12 inch also has the extra track 'Shell Of A Man'.

**Vanessa Paradis**, who had a monster hit with 'Joe Le Taxi' last year, releases her new single 'Maxou' on May 22. The flip side is 'Le Bon Dieu Est Un Marin', whatever that means.

**John Cougar Mellencamp**, the man who's tons better than Bruce Springsteen, releases his album 'Big Daddy' this week. Tracks include 'Pop Singer' and 'Void In My Heart'.

MALCOLM WALTZ DARLING  
MCLAREN DEEP IN VOGUE  
AND THE BOOTZILLA ORCHESTRA  
TWELVE



EMI



OUT NOW

album  
cassette  
compact disc

Producer: NILE RODGERS  
Co-Executive Producers:  
DIANA ROSS & NILE RODGERS

# diana workin' overtime



# NEWS

CONTINUED



## LOVE IT

Following up the top 30 success of 'Cryin', Vixen release their single 'Love Made Me' on May 22. Taken from the band's self-titled album, the flip side features 'Give It Away' while the 12 inch has two live tracks, 'Cruisin' and 'Edge Of A Broken Heart'.

Vixen will be supporting Ozzy Osbourne on an American tour next month. Poor wee things.

Adult Net, featuring the ever lovely Brix Smith, release their single 'Where Were You' on May 22. It's a cover version of the 1966 hit by the Grass-roots and the flip side features 'Over The River'. On the 12 inch you'll find the Adult Net's classic song 'Edie'.

## ▲ SIMPLE SWITCH

Simple Minds have switched their huge open air concert in Edinburgh on August 12 from Murrayfield Stadium to Meadowbank Stadium.

They've altered venues because Murrayfield is the home of Scottish Rugby, and the administrators of the stadium are allowing players to take part in the sport's centenary celebrations in South Africa later this year. "Because Simple Minds are well-known supporters of the Anti-Apartheid Movement, it might be hypocritical of the band to appear at Murrayfield Stadium," says a spokesperson for the band.

Tickets for Murrayfield will be valid at Meadowbank.

## ● TRUST CONCERT

Phil Collins, Mica Paris, Tanita Tikaram and Level 42 will be a few of the stars taking part in this year's Prince's Trust Gala concert, which will be held at the Birmingham NEC on July 19.

Charles and Di will also be in attendance and tickets, priced £25 and £15 each, are available from the NEC box office and usual agencies from May 22.

## ● SHAUN CHARGED

Following his arrest in Jersey last week, Shaun Ryder of Happy Mondays has been charged with importation and possession of cocaine, and he is due to appear in court on the island on June 13.

## ● VERY SHAKY

Peter Gabriel and Senegalese singer Youssou N'Dour are teaming up to release a single, 'Shakin' The Tree', on May 22. Partly sung in the Senegalese language, Wolof, 'Shakin' The Tree' is a song about the lack of female emancipation in Senegal. The flip side features 'Old Tucson'.

'Shakin' The Tree' is taken from Youssou's forthcoming album 'The Lion' which will be out next month.



# CharVoni Always There

seven and  
twelve  
remixed by  
Blaze

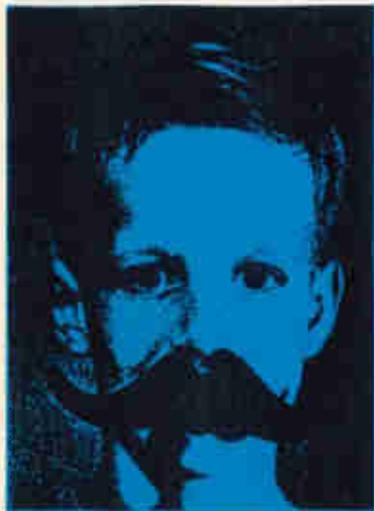
ON THE STREETS  
FROM 22ND MAY  
7" (SY 28) 12" (12SY 28)

Taken from the  
forthcoming album  
'Black Havana'



# don't answer that door

it's TSP Moore



Continuing our series  
of musings on the  
madness of modern  
living by the Moore  
Man. This week:  
purchasing that  
Irretrievably  
Unfashionable Record  
you've always wanted



Why is it that record shops devote large areas of valuable wall and floor space to displays of "this week's TowerPriceHMVirgin MegaSmiths Top 200 US Xmas C&W compact videos" and such like?

Well, part of the reason is that displays of horsemeat or used car spares would be unlikely to meet with fervent managerial approval. But aside from this stupid irrelevance, a more feasible explanation is that they provide a suitably credible activity for those who need plenty of time to harness the reserves of inner strength necessary to ask for an Irretrievably Unfashionable Record (that is to say, one that could not even be defended by the "it's so bad it's funny" or "I just love tack" school of justification).

It is my intention to help these people understand and overcome their fear, making them stronger, faster and slightly less ugly.

1 Would you rather ask to buy...

- (a) nuclear waste?
- (b) flavoured condoms?
- (c) Jonathan King a drink?
- (d) Noel & Cilla's Love Album?

2 When asking the assistant for your I.U.R, do you...

- (a) giggle?
- (b) hide?
- (c) weep?
- (d) yodel?

3 What is your usual excuse?

- (a) "It's for my aunty's golden wedding."
- (b) "It's for my cat's litter tray."
- (c) "It's none of your bloody business."
- (d) "I talk to furniture."

4 The assistant responds to your apologetically whispered request by turning the music off, standing on the counter and, in an iron-throated baritone, announcing that they no longer stock *anything* by the Wurzels. Do you...

- (a) Bravely join in the guffaws?
- (b) Run, run, run, far away, and then stop?
- (c) Devote the rest of your life to getting your own back?
- (d) Tragically misinterpret yourself, and devote the rest of your life to getting your own mac?

There are no prizes here, but if, like me, you enjoy a bit of a game, complete the following sentence on a postcard, in no more than 15 words: "The 1867 Reform Act was...". Then send it off to someone you don't like very much...

one  
better  
world

additional production &  
mix by Blaze

new single 7" 12" + CD

# INDEX

EDITED BY ANDY STRICKLAND



## ◀ competition

Along with her band the New Bohemians, **Edie Brickell** has caused quite a splash in recent months with her Canadian pop cacophony. Not only is she threatening to have a minor hit with her excellent 'Circle' single, but she's also popped into Index towers and left us with no fewer than 10 rather summery sweatshirts colourfully promoting her rather fabulous LP, 'Shooting Rubberbands At The Stars'. If you fancy being one of the 10 lucky owners of these rare items, just correctly answer the question below.

1. Which country do Bohemians come from?

a) Austria, b) Czechoslovakia, c) Hungary?

Send your answers on a postcard to rm 'Edie Brickell Competition', Greater London House, Hampstead Road, London W1 7QZ to arrive by closing date May 29. Don't forget to include your name and address.

## rotten disappointment

Good to see **PiL** back in the charts with the excellent 'Disappointed' and the man Lydon still on great form and still determined to hang around until you young uns out there get off yer bums and come up with a better alternative than Then Jerico and the Yonds.

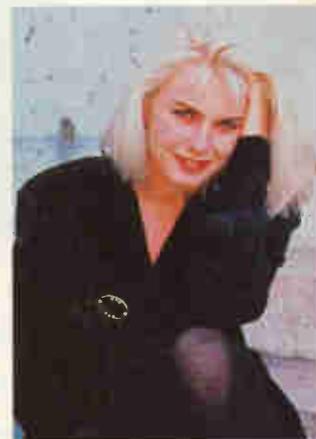


## ◀ great pop detectives no. 41 kylie minogue

"One of life's great unanswered questions finally resolved. It's Harold Bishop who pisses in all the phone boxes!"

## ..... sam brown 'can i get a witness' top ten

- 1 'Hit Me With Your Rhythm Stick' Ian Jury & The Blockheads
- 2 'Hard Labour Of Love' Hue & Cry
- 3 'Ghost Busters' Ray Parkhurst Jr.
- 4 'High Security' Kids From Fame
- 5 'Tainted Love' Soft Cell Block 'H'



- 6 'Bail Be There For You' Bon Jovi
- 7 'Summer Breeze' the Risley Brothers
- 8 'Fifty Strangeways To Leave Your Lover' Paul Simon
- 9 'You On My Mind' Swing Out Barrister
- 10 'Your Mama Don't Dance Your Daddy Don't Rock 'n' Parole' Poison

Compiled by the prosecution.

# The Style Council

# LONG HOT SUMMER 89

FEATURING  
A BRAND  
NEW TRACK  
EVERYBODY'S  
ON THE RUN!

7"

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LHS 1

12" cd

TWO VERSIONS MIXED BY  
1. FREDDIE BASTONE  
2. NORMAN JAY & T.S.C.  
LHSX 1  
LHSCD 1



## all blacks

Well they're almost from New Zealand. Yet another Australian band in fact, the **Black Sorrows** have had people running round like headless chickens recently because of their single 'The Chosen Ones'. Those who know about these things — CD owners, people who still remember the Isle Of Wight pop festivals etc — reckon the single is a Van Morrison record sneaked out under a different name. Well, we can assure you that the Black Sorrows are very much a real band, travelling across their native Oz recording, playing and doing cover versions (hence the Van The Man impression) for years before moulding their own distinctive folk/rock/country sound. Nearer the knuckle than the Hothouse Flowers, 'The Chosen Ones' could become a surprise summer hit.

hairdressing errors in pop no. 85 — pat kane of hue & cry



"Violently, you came to me, cut my hair too shortly . . . now my brother laughs at me."

## fly in the ointment



Now we're too old to remember Fly records round these parts (ho hum), but apparently they were the people who introduced T Rex to the world way back in the late Sixties/early Seventies. Having gone from strength to strength, releasing early recordings by Joan Armatrading, Procul Harum and Joe Cocker among others, Fly seemed to have run into some insecticide somewhere along the way and vanished. But here they are back with a new act, Excused Boots, and their debut single, 'Just My Luck'. Excused Boots, who could be the next Swing Out Sisters, though with the emphasis a bit more on rock 'n' roll than jazz, consist of singer Julie Holsby from Whitley Bay who, despite an art school background, professes a liking for Queen, and keyboard player Andrej Koy from Zagreb in Yugoslavia. The pair met at language school in Paris after Andrej had completed a stint as a member of the Yugoslavian Army band. Keep an eye on this one.

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## I DON'T WANNA GET HURT

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EXTENDED 12"  
CD & CASSETTE  
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# INDEX

CONTINUED



## ◀ kingdom come

When first hearing 'Do You Like It?', the new single from metal merchant's **Kingdom Come**, you might be forgiven for thinking the once mighty Led Zeppelin are riding again. The five-piece group, led by singer Lenny Wolfe, sounded uncannily like Robert 'Percy' Plant and Co on their debut LP, and that unique mix of mean, bluesy guitars and castrated choirboy vocals is also in evidence on their soon-to-be-released second album, 'In Your Face'. Hard-driving tracks like 'Highway 6' and 'Mean Dirty Joe' are full of biker imagery, and also owe a debt to celebrated Aussie guitar manglers AC/DC. If Kingdom Come can keep up this blistering pace for a couple more years or so, they could be up there with the rest of the metal gurus. (HW)



Dave Stewart and 'friend' get on down to the soundtrack for the film 'Rooftops'

## earbenders

### Andy Strickland

- 'Waterfall' Stone Roses (Silvertone LP track)
- 'Last Night I Dreamt Somebody Loved Me' the Smiths (shockingly on 'Miami Vice!')
- 'Hold That Dream' Stitch (In Tape EP track)

### Robin Smith

- 'It's Your Time' Arthur Baker (A&M 45)
- 'The Chosen Ones' Black Sorrows (Epic 45)
- 'Rooms On Fire' Stevie Nicks (EMI 45)

### Tim Nicholson

- 'You're So Vain' Head (Virgin B-side)
- 'Kaleidoscope World' Swing Out Sister (Fontana LP)
- 'Kite' Kirsty MacColl (Virgin LP)

## critical moments in pop no. 23 the image crisis — eurythmics

"Here Annie, I really don't think the burgers and chips before every gig is doing you much good."

## GREAT POP THINGS → Sir Scuffy Git M.B.E.: The Bob Geldoff Story PART 1 BY COLIN B. MORTON and CHUCK DEATH



Bob Geldoff used to be in the Boomtown RATS, who were so punk that they never took their pyjamas off. They were 'new wave' (a type of punk music played by real musicians) and thus unpopular with the real punkrock kids.....

Bob's catchphrase was "I'm looking after Number one". This was an affront to impoverished punk rockers who did not believe in the star-system and reckoned pop stars should use their riches to buy everyone pints...

Another great BOOMTOWN RAT hit was "I Don't Like Mondays" which was about a man in America who shot his wife because he didn't want to go to work. This created uproar among British housewives who feared it catching on here!...

Soon Bob wed TRACY YATES, tattooed daughter of a TV evangelist. They spent their honeymoon in the back of a taxi going up and down the main street of London in the rush hour. As a result their son FIFI Tricyclebell was born... TO BE CONTINUED

# K9 POSSE

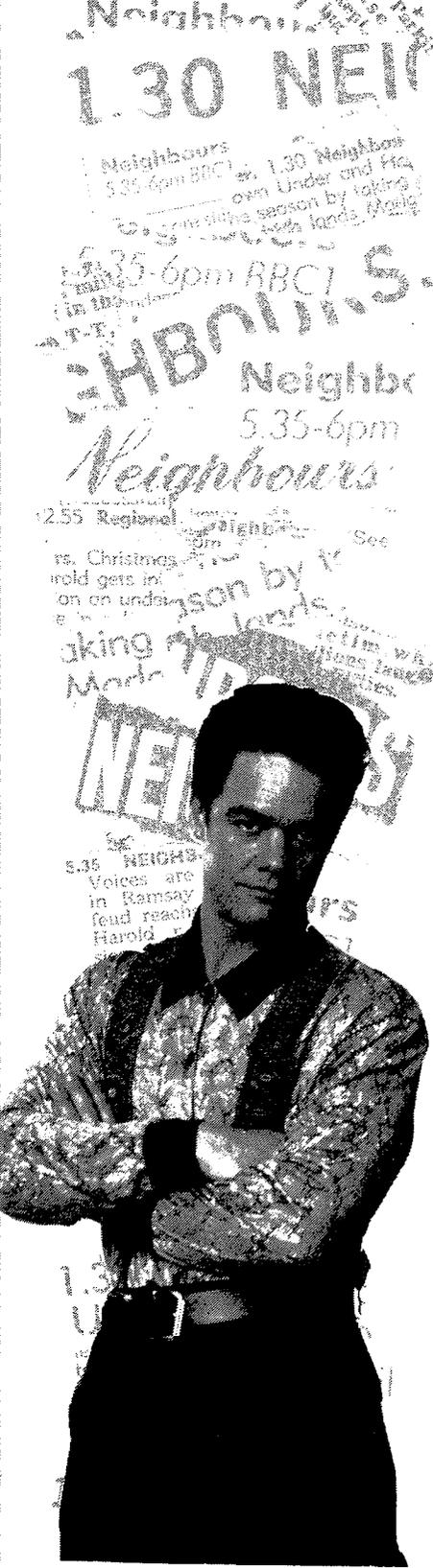
ain't nothin' to it

OUT NOW

7" AND 12" SINGLE

BMG RECORDS(UK)LTD

ARISTA



**P**aul Robinson will stop at nothing to secure a business deal. His family, friends, colleagues and wife all take a back seat when there's money and names on dotted lines at stake. That's why the creases in his trousers are always sharp as a new blade. That's why he wears a dinky little radio pager clipped to his waistband at all times, even though he's never more than 37 inches from a phone at any one time. And that's why he's the only person within a three thousand mile radius of Erinsborough to call his brother Scott 'Scotty'.

Stefan Dennis, needless to say, is nothing like Paul. At least that's what he'd like us to think. However, **rm** can exclusively reveal that Stefan *does* like a good crease in his trousers and that he enjoys the nastier side of Paul.

"I really enjoy playing Paul. What he's really trying to do when he's tenaciously going after these business deals is to earn security for later-in life. He wants to be in a position where he can give his family a good life, and he's never forgotten being out of work."

As an actor, Stefan has rarely been out of work and is an original member of 'Neighbours'. So, a Paul Robinson parallel can be drawn with his decision to moonlight as a pop star. Feathering one's nest for the future?

"I wouldn't call it that. I've been a singer for longer than I've been an actor. I was in a folk duo with my brother when I was 12 and I'd been singing before that. I wouldn't deny that 'Neighbours' has given me a step up, but my situation is slightly different from that of Jason or Kylie. I'm not setting out to become a teen idol; I'm taking the singing as seriously as I take the acting."

The source of this debate is Stefan's debut single, the distinctly rocky 'Don't It Make You Feel Good', which is currently rumbling up the charts. Let's face it, if 'Neighbours' can get the likes of

Angry Anderson into the charts, Stefan Dennis should be a piece of cake. Nevertheless, a great deal of time and thought has gone into re-recording a version of the single, especially for you, the British public.

"The version of the song we were originally going to release, we decided, was too laid back and rock oriented for the British market. So, we re-made it in more of a modern, upbeat dance style; more in keeping with the British taste."

Modern, upbeat dance style? Not the words of a bright young pop thing. Indeed, it seems Stefan's age is something of a secret and he sidesteps the subject in a very seasoned manner. What can't be denied is that when it is suggested that his voice on the single sounds like David Bowie, he says, "I take that as a great compliment," and goes on to say, "Robert Palmer has also been mentioned, which makes me feel really good."

One glance at Stefan's shopping list of TV appearances certainly indicates he's no spring chicken. 'The Sullivans', 'Flying Doctors', 'Young Doctors', 'Sons And Daughters' and the mighty 'Prisoner — Cell Block H' are just a few. Unfortunately, his appearance in 'Prisoner...' has already been and gone.

"I can't afford to say anything bad about any of the TV shows in Australia, 'cause it's potentially my future work, but let's just say that 'Prisoner — Cell Block H' isn't my taste in television."

Despite his cautious diplomacy, a move from 'Neighbours' seems unlikely, even without taking his singing career into consideration.

"'Neighbours' is a gruelling schedule, but they are very understanding when things like this come up. They realise that it's promotion for the show, so we're helping each other in a way."

You scratch my back, I'll scratch yours; the Paul Robinson in everyone will come out.

**Stefan Dennis, as Paul Robinson in 'Neighbours', has carved himself out a nice little reputation as the JR of Aussie soap. With the release of his debut single, 'Don't It Make You feel Good', he's trying to play David Bowie to Jason Donovan's David Cassidy. Stefan nonsense: Tim Nicholson**

## *Dennis the Menace*

# PAULA ABDUL

*forever your girl*

THE NEXT SMASH HIT  
OUT NEXT WEEK



7": SARN 112 · 12": SART 112



**U.S.No.1**



# BABBLE

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



● Amiable Andy

Does that BBC kids' TV presenter with the strawberry blond hair, **Andy Crane**, follow us or do we follow him? Wherever we go, whatever we do, he's there — scoffing cheese balls, putting his arm around Gary Davies, trying to look cool and not succeeding. Ever get that feeling you're being tailed? No dark corner is safe, no club too exclusive. Andy Crane is a party animal! He was the only celeb at **Swing Out Sister's** casino theme party last week and prior to that he'd been sighted at every single promotional pop shindig — **T'Pau**, **Bros**, **Level 42**, **Rick Astley**, **Helen Terry**, the **Senators**, **Debbie Gibson**. He's a man who likes his free ale and that's no lie. Well that's enough party chaff.

**Patricia Morrisson** of **Sisters Of Mercy** doomdom was spotted sunbathing in Kensington Gardens this morning. The woman has obviously sold out, that's all we can say — goth with a suntan indeed, what a disgrace! Less scandalous perhaps, Ukrainian shambler **David Gedge** was sighted in WH Smith's at Victoria Station flicking through fishing magazines. The **Beautiful South**, the new band formed by ex-Housemartins **Paul Heaton** and **Dave Hemmingsway**, recently sent me a sampler tape. One of the songs is entitled 'Straight In At Number 37', the title apparently was hastily changed — it was originally called 'Straight In At Number 30'. That's confidence for you!

Pop star parents ... **Paula Abdul's** dad, Arim, is a world famous basketball player (I've never heard of him!) ... **Kym Mazelle's** mum used to cut the **Jackson 5's** hair back in the early Seventies. Michael, apparently, was always asking for a flat-top but his dad said no. Mrs Maz still coiffs in Gary, Indiana ... **Inner City** whizzkid **Kevin Saunderson's** mother used to be in the **Supremes** ... Er, my mum met **Tony Hadley** at the Co-Op last month.

The James Bond saga continues ... It's still not clear who'll be singing the theme tune for the new film but hip London DJ **Paul Oakenfold** and his group **Wild Nation** had some tunes accepted for the soundtrack. Well, that's what they thought. Later they were turned down because the film company discovered that

they featured **Boy George** and they were worried that he might tarnish the new clean cut Bond image.

**Humanoid** lead man Brian was recently sighted in Edinburgh carrying a coffin around the shopping centre with the words 'art is dead' emblazoned on the lid. What weird fish these 'jack' DJs are, eh?

**De La Soul**, in the studio recording their new single last week, set their equipment alight when **Pacemaster Mace** plugged his microphone into the wrong socket.

Some of you might remember hearing about that woman who got knocked out by a cricket ball hit by the Australian captain Allan Border last week at a match in Arundel. Well, it turns out that person is none other than the mother of **Julie** from tingly dance band **Funky Worm**. And on the subject of cricket, how come **Freddie Mercury** is playing for the Australians all of a sudden?

On the soapy scene ... Remember last week we told you that **Judith Jacob** (Carmel in 'EastEnders') was a big **Soul II Soul** fan? Can it therefore be more coincidence that **Jazzie B** turned up at Judith's daughter's school in North London to play a secret gig for the kids? ...

**Frazier Chorus** recently crawled out of their shells to review the latest singles on a Manchester radio station. Sharing the task with them was none other than the ladies who play **Tracy Corkhill** and **Chrissy Rogers** in 'Brookside'. They got on so well that they all went out on the town together afterwards and got "dead bevied" ... **Madge** and **Harold** in 'Neighbours' get wed shortly and the music playing in the background will be 'Bury Me Deep In Love' by **the Triffids** ... We've heard whispers from Australia that **Jane** and **Des** are going to have an affair!

A psycho-analyst recently phoned **Hue & Cry's** record company and asked for permission to use the band's hit 'Violently' at his group therapy sessions.

Meanwhile, **Fuzzbox** were recently thrown out of the Wimpy in Kensington, London, for being rowdy. It turns out that they were singing Birmingham City football songs. Was it them, we wonder, who started the conga on the terraces at the recent City v Brighton game?

Nutty Austrians **Edelweiss** almost got themselves banned from 'Top Of The

## ● Sorrowful Simon



Pops' last week. Part of their act involves smashing glasses over each other's heads. The producer took offence at this violent act. "But," they told him, "they are made from sugar, just like movies," and proceeded to smash one over his head. Luckily, he saw the funny side.

Poor **Simon Parkin**, absolutely no-one apart from a couple of three-year-olds from Norwich knows who he is. At **Yazz's** recent Hammersmith Odeon gig, **Phil Schofield** was mobbed by screaming Yazzettes and had to make a hasty exit. **Andy Crane** (bless him) gave autographs throughout the entire show. Simon (who?) was left alone, unrecognised for the whole of the gig. Fame is just around the corner, don't you fret lad.

## MY FAVOURITE GAME SHOW HOST

This week: **Wendy James** says "When I was a kid I used to think **Bruce Forsythe** was really horny. There's something about him — his moustache, his sense of humour, I don't know. I used to love that song as well — 'Life is the name of the game, and I wanna play the game with you, oh baby I don't care, cos I wanna play the game with you'. Pwoooar!"



My high street spies caught **Griff Rhys Jones** purchasing an acrylic sweat top from What She Wants in Oxford Street last week. "It's not for me," was his curt response.

**Ricky Ross** was seen looking at jumpers in Gee 2, Glasgow, last week. He ummed and ahed for two hours before choosing a delightful woolly affair with snowflakes emblazoned across the front. **Sam Fox** was seen buying an ice lolly (we think it was a Toffee Crumble) at the 7-Eleven in Crouch End. She took one bite, then threw it in the bin. Honestly, these pop stars, they just don't give a damn! Oh well, as **Michelle Fowler** is fond of saying — "I've had it up to here". I'm off ...

## THIS WEEK'S BORING DRUGGY ROCKER STORIES

An **rm** reporter was flown to Jersey last week to interview **Happy Mondays** vocalist **Shaun Ryder** and Sixties star **Karl Denver**, who've teamed up for the Mondays' 'Lazytus' single. Unfortunately, things didn't quite go to plan. On arriving at Jersey airport, Shaun decided it would be a great idea to have a quick game of football on the runway, which he did (on his own). When he reached the terminal he was promptly searched, arrested and charged with smuggling cocaine. So with no interview to do, what did our man in the sun do? Did he rush back to **rm** towers? Did he go in search of the elusive Jerseybeat? No, he got his shorts on and drank pina colodas by the poolside of the five star hotel that Factory Records had paid for. It's a hard life this journalism malarkey ...

**Thee Hypnotics** were recently stopped by a man in a uniform on their way back from a gig in London. He was adamant that they'd been smoking wacky baccy so he asked them to "accompany him back to the station". They left their van parked in the lay-by where they'd been arrested and followed the eager young man. Three hours later, after being stripped, searched and questioned on their activities they returned to their van. What met them was not exactly a cheering sight, the tyres were flat, all their equipment had been stolen and perhaps the worst thing of all was their signed photo of **Andy Crane** was missing.

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

# LETTERS

## GEOFF, DUMB AND BLIND

■ I've been reading your magazine for about four years now and it's excellent, except for the smart arse singles reviewers who think they've got their fingers on the pulse of the nation.

Geoff Zeppelin, who reviewed the singles on May 6, takes the biscuit. Listen Geoff, don't let your personal views on a group affect your decision, take the song on its own merit.

I refer, of course, to the review of Queen's new single 'I Want It All'. What a load of twaddle Mr Zeppelin wrote. If he can't write anything constructive then he should pack his bags.

Next time Queen release something get Robin Smith to review it. Now there's a lad with his finger on the pulse of the nation.

**Simon Thomas, Swansea**

● We tried to get a comment from Robin, the man with his finger up the nose of the nation, but he'd just nodded off again after finishing his cup of Horlicks.

## EUROVISION APPEAL

■ I was reading TSP Moore's column (rm May 6), and being a Eurovision fanatic myself I was wondering if you could put me in touch with that Nick Rees person from Birmingham? If that is not possible perhaps you could pass my name and address on to him? Maybe we could start a Eurovision Appreciation Society.

**Antonin Gilbert, Richmond, Surrey**

● Well Antonin (what a funny name), we'll pass your letter on to the institute



● WENDY JAMES "rats, I thought you wouldn't recognise me with my clothes on"

where Nick Rees is presently being held, and no doubt if they let him out of his room with the mattress wallpaper to watch last week's competition, you can compare notes on Yugoslavia's magnificent triumph.

## QUESTION TIME

■ A few simple questions directed at the wacky world of pop.

1 Why does everyone compare Kylie to Madonna? Madonna is way ahead in the super league, she has topped the album and singles chart with 'Like A Prayer' and not only that, she's dared to be different.

2 Why does Wendy James of Transvision Vamp insist she is not a bimbo? She appears on 'TOTP' showing everything just to put her records in the charts.

3 Why is rm such a good mag?

**A drop of patchouli oil**

● One of the reasons rm is such a good mag is because we print amusing and controversial letters like this one (arf arf).

## STAY HOME JAMES

■ In answer to your question on the future of DJ Directory, please, please let it stay! I have been buying rm every week for the last 18 months, and I can honestly say that DJ Directory is the only reason I buy it, although I do enjoy the magazine as a whole.

To answer Bill Owers of Haywards Heath: yes, there are people who are interested in how many beats per minute a record has. He has obviously either never been a DJ or, if he has, has never attempted to mix, otherwise he would appreciate how helpful the information is to those who do.

James Hamilton's descriptions of the records are certainly unusual but it's better than being boring!! I have found his BPMs to be far more accurate than those given in other magazines, especially Mix Mag Update, which is supposed to cater specifically for people wanting to mix, but whose BPMs are very often wrong. I also appreciate the amount of time James Hamilton must have to put into supplying the information he gives.

Virtually my entire record collection



has been BPM'd by James Hamilton and I know many other DJs (including radio and well known club DJs) who rely on his information. It would be truly tragic if you were to discontinue his column.

rm is a magazine which caters for most music tastes, and different people buy the magazine for different reasons. If people who are not DJs find DJ Directory boring, why don't they just turn the pages? No-one is forcing them to read it.

**Sally, Ruislip, Middlesex**

● Don't worry Sally, Jammy Hammy will continue to jitter and judder regularly in rm. How could we possibly get rid of a living legend?

## POET'S CORNER

■ Here is a short poem about SAW and the 'bored person revising for his A levels (rm Letters May 6) North Wales' who doesn't like 'em:

SAW you have had plenty of hits  
People who criticise you are all twits  
The charts are great with all your stuff  
I bet Morrissey is in a huff  
No wonder you're bored living in Wales  
If all you've got is sheepdog trials (eh? — Ed)

I hope you fail all your A levels  
And choke on a giant pack of Revels  
So leave alone the brilliant SAW  
Or I'll come round and play Shaky's  
'Green Door'

**A not so bored person revising for GCSEs, Newcastle**

● SAW think this poem is so good they're going to use it as the lyrics for Kylie's next song.

● James Hamilton drops off his column at the rm office. The legend continues

# IT IS TIME TO GET FUNKY

## 22 MAY



# CHAKA

Chaka's back, and not before time. It's been five years since the buxom 'Woman Of Fire' (the African translation of Chaka Khan) hit the British charts, during which time she's probably put on as many stone to become an even more formidable proposition than before.

Aside from her notorious 'affair' with *rm*'s News Editor Robin Smith, Chaka is best remembered for her hits in the mid Eighties — 'Ain't Nobody' with Rufus and the Prince-penned raunchy 'I Feel For You' — and that's how it's likely to stay for the time being if her forthcoming album, 'Life Is A Dance', is anything to go by. It's a double package of full length remixes of classic Chaka songs, including, of course, her current top 10 hit 'I'm Every Woman', originally her first ever hit in the UK back in '78. Not a whiff of new material to be seen. However, it's not exactly how her record company had planned it.

Last year, Chaka released a solo album 'CK', with new songs written by Stevie Wonder, Brenda Russell, Womack & Womack and, of course, her old pal Prince, but 'It's My Party', the first single, barely dented the charts and the album didn't fare much better. It wasn't that 'CK' was no good, rather that all the talk about Chaka for the past year had been about the rumoured greatest hits remix album. As a result, 'CK', with its mature and classy songs, was received with utter indifference, and Warner Brothers decided to go full steam ahead with the remix project.

The future's a lot rosier for Chaka now, with 'I'm Every Woman' poised for a long stay in the charts, and plenty more where that came from on 'Life Is A Dance', which features 11 sizzling remixes of all her hits and classic favourites by the cream of New York and London's dance producers. Of course, Chaka's pride could easily have been hurt by the rejection of her new material in favour of the old, but she just grins and shrugs.

"That's just the way it turns out," she says huskily. "I think it had more to do with what went on behind the scenes than the actual music. I was very happy with 'CK'. It's a good album and I think it will come through in the end, but there was so much talk about these remixes that the whole thing became unstoppable."

What do you think of the remixes?

"Well, I haven't heard all of them yet, but they sound cool. Actually they sound a little disco-ey to me. I prefer the jazzier side of things, but I've no complaints. It's just that I've never been one for going to nightclubs all the time so maybe I can't appreciate what they've done to the songs."

When she's not rehearsing, recording, performing and all the other things that pop stars spend all their time doing, Chaka likes nothing better than to have a good bang. On the drums that is. It's no secret that Chaka has developed a passion for percussion, and when that thigh hits the bass drum pedal, buildings tremble.

"I've always wanted to be a drummer. It's a real physical thing. It's great for working out aggression. I have a drum set at home so whenever I feel like it I just lock myself away and go crazy."

"I've been playing and practising for years, but I've only just gained the confidence to play in public. I go to jams at music clubs. I'm usually the only girl there, certainly the only girl with an instrument. It's great though — just a whole load of musicians with guitars, keyboards, saxophones and so on. I jammed once with one of the guys from Led Zeppelin ... er ... I can't remember his name, but it was great!"

Drumming is Chaka's idea of getting away from it all. She finds the whole 'business' side of music tremendously dull and has as little to do with it as possible.

"I hate to talk about money. I appreciate what it does, but I hate having to keep track of it all the time. It's a drag. In fact, the whole business of travelling, getting to gigs, waiting around and so on is a real bore because it seems to take up 95 per cent of the time. The actual execution of my work, the performance, only amounts to about five per cent. I'm just a grown up kid really. I have a real low attention span and I get bored easily — it's a trait of my star sign, Aries, and I guess it's not a good trait to have in this business, but I can't help it. Almost anything will excite me more than the music business; going to a movie — I love horror films — or a good book."

What kind of books do you read?

"Science fiction, horror, anything that gets you going and makes you frightened. I love horror films with special effects. Stephen King is my favourite author right now, but I really want to get a copy of that 'Satanic Verses' book to see what all the fuss is about. I can't understand what a person could write that could upset so many people."

"I love art too. I was actually studying art at college just before I became involved in music. I really wanted to be an artist ... and a doctor, a teacher, a nurse, ha ha ha! No really, I did. I still do a bit, you know, I work on sketches and charcoal drawings. I'm not very good with colours. I'm just a crazy mixed up crank, really!"

**"I'm just a  
crazy mixed up  
crank really"**



## SHEER KHAN!

When not singing, recording and releasing remixes of her classic songs from the past, there's nothing *Chaka Khan* likes better than having a good bang. Eh?, says Tim Jeffery



EDITED BY TIM JEFFERY

KWAME THE BOY GENIUS

**Kwame** wakes up early. It's 6am and he's getting ready for school. But instead of a bowl of Cornflakes he explains his ambitions to **rm** Dance. "I plan to be a producer like Hurby Luv Bug Azor."

His name, from Ghana, means 'first born son'. His mother is in politics and his father is a carpenter. In his neighbourhood of Forest Hills, in Queens, the 18-year-old Kwame is the youngest rapper/producer in the business. He put his home studio together by borrowing money from



his parents, taking out small loans and getting contributions from the New Beginnings, which is the name of his group as well as an indication of their forward-thinking philosophy.

"We plan to make rap more musical. New Beginnings is exactly what it is. We're tired of the way rap has become."

Kwame's seriousness about his music — he started rapping and producing a decade ago — came to the attention of the Love Bug, who had been contacted by WEA records in

their never ending search for new rappers. The success of his debut album hasn't exactly taken the cool Boy Genius by surprise. "My classmates are proud of me and excited too."

With only one more month left of high school, he would normally be renting his tuxedo for the prom, the traditional end of high school, formal dance.

"No," he sighs glumly, "I have to go on the road"

(MH)

COOL

LET'S MAKE THIS PRECIOUS

'Definition Of A Track' by Precious has the sort of bass line which keeps environmental health officers in payed employment. Originally part of the excellent 'Back To Basics' compilation EP that gave us Jomanda's 'Make My Body Rock', and already a firm favourite with DJs, this heavy instrumental groove is now to be released as a single in its own right. Produced by Derrick

Jenkins and Cassio Ware, 'Definition Of A Track' typifies a more dub orientated side to New York's underground dance scene, often neglected in Britain in favour of more melodic and vocally orientated tracks. While new hip-house mixes are provided on the 12 inch, you should select the original mix, turn up the bass and give your neighbours the gift of music. (TF)



*dee dee wilde*  
*"no way out"*

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# NCE

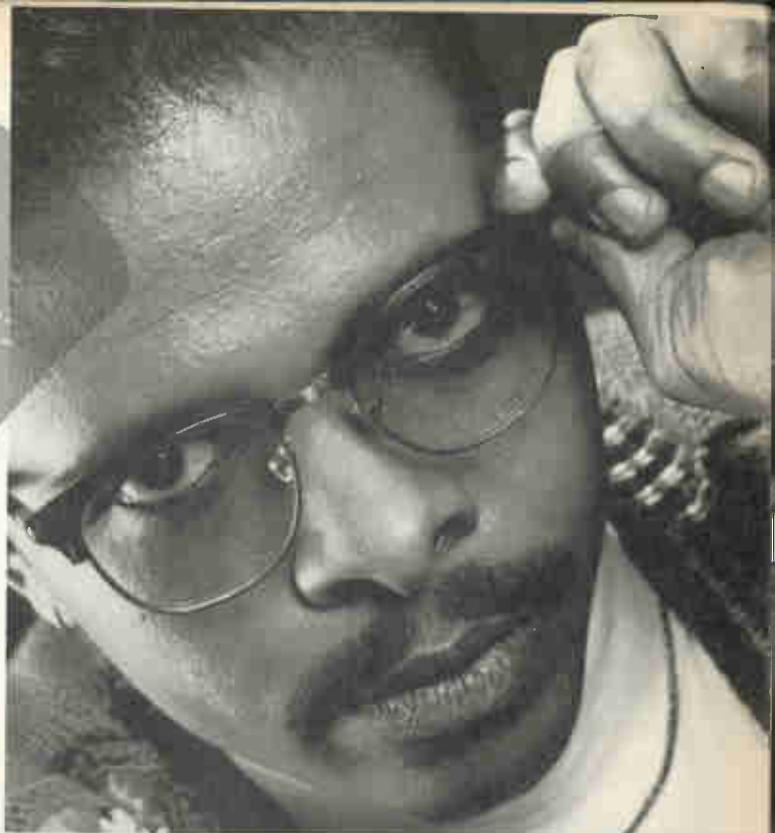
with contributions this week from Malu Halasa, Phil Cheeseman, Tony Farsides and Vie Marshall

- 1 BACK TO LIFE
- 2 (NEW) I NEED A RHYTHM  
Need a Rhythm? Take your pick from the hottest album of dub house ever to hit the Cool Cut turntable.
- 3 EVERYBODY'S ON THE RUN
- 4 (NEW) GRANDPA'S PARTY  
Storming garage/rap (garrap?) tribute to Afrika Bambaataa. Wonder how he feels about being called Grandpa?
- 5 TEARS
- 6 (NEW) WE GOT OUR OWN THANG  
Heavy D & The Boyz meet Teddy Riley and guess what? It's swingbeat rap!
- 7 JUST KEEP ROCKIN'

**Soul II Soul** *Ten*  
**28th St. Crew** *US Vendetta*

**Style Council** *Polydor*  
**Monie Love** *Cooltempo*

**Frankie Knuckles presents**  
**Satoshi Tomiie** *ffrr*  
**Heavy D & The Boyz** *US MCA*  
**Double Trouble** *Desire*



## CUTS

- 8 (NEW) MY TELEPHONE/THEME FROM EVIL EDDY  
Lisa and two more female singers join the Coldcut boys. What's that? — British Telecom to sue over the use of their ringing tone?
- 9 WHY CAN'T WE LIVE TOGETHER
- 10 (NEW) FORGET THE GIRL  
Let's mix the Tony Terry record to sound like a Todd Terry record. Cor, good ideal
- 11 ON FIRE/FUNKY COLD MEDINA
- 12 UH-UH OOH-OOH LOOK OUT
- 13 LOOKING FOR A LOVE
- 14 (NEW) ON THE CLUB TIP  
Smokin' hip house with a title clearly inspired by rm's recent free EPs
- 15 DEFINITION OF A TRACK
- 16 TURNIN' TABLES
- 17 HEY! HEY! CAN YOU RELATE
- 18 I NEED YOUR LOVE
- 19 I'M EVERY WOMAN
- 20 IF I'M NOT YOUR LOVER

**Coldcut** *Ahead Of Our Time*

**Illusion** *Rumour*  
**Tony Terry** *US Epic*

**Tone Lóc** *4th & Broadway*  
**Roberta Flack** *US Atlantic*  
**Joyce Sims** *US Sleeping Bag*  
**King Sun** *US Zakia*

**Precious** *US Big Beat*  
**the Dynamic Guv'nors** *Blapps*

**Mink featuring 2Wice The Trouble** *FON*  
**June Montana** *London*  
**Chaka Khan** *WEA*  
**Al B. Sure** *US Warner Bros*

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

## BLACK MAGIC

Well they've taken their time but Westside have finally got around to releasing the stupendously wonderful 'How Far I Go' by **Peter Black**, one of the 'ones that got away' from last year. Peter Black is an accomplished musician and songwriter who made his entry into house music the 'other' way.

"Everybody else in Chicago used to be a DJ, but I was the only musician in the DJ International record label, so I was involved in nearly every release, right from the first record, 'Music Is The Key', playing bass, guitar, keyboards — anything they wanted me to do!" Unfortunately Peter didn't always get credited for his work which, not surprisingly, pissed him off a bit, so now he's parted with DJ International, and is exploring new avenues with the two Holland brothers (of Motown's Holland Dozier Holland songwriting team fame), and Lisa M's next single on Jive.

"Although I'm probably associated with house music, I want to explore other areas. I find house a little restricting, but I'll still have house releases out — I don't want to bite the hand that feeds me."

YO!



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# DANCE

CONTINUED



PIC: NORMSKI ANDERSON

## JUST DELUXE

The long awaited debut album by underground soul act **Deluxe** (left) has finally arrived. 'Just A Little More' was recorded in producer Master Tee's bedroom, in the customary time-honoured Deluxe manner.

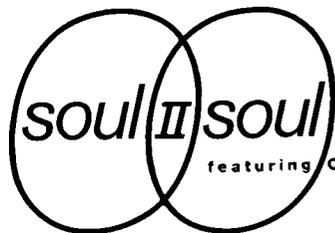
Deluxe first came together after Tee and vocalist Delores 'Deluxe' Springer met over a game of dominoes. Since then, the combination of Delores' languid, sultry vocals and Tee's sparse and funky production have found favour with clubbers both over here and in Germany.

"The Germans are great," enthuses Tee, over a Pot-Noodle breakfast, "they've learnt all the words to our songs such as 'I've Got A Feeling'. It's really heart-warming when we go

over there and hear them hollering 'Ich habe ein feeling'."

In Britain, 'So Good' looks like the single set to be lifted off the album. Like the previous singles, 'Mama And Papa' and 'Just A Little More', it more than happily survives without the bland, glossy over production so often associated with soul music.

The pair are already working on a follow up album. However, this time round they've managed to afford to move out of Tee's bedroom and into a proper studio. But Tee maintains that the group's sound will remain 'raw, pure and untampered with'. Perhaps there's something to be had in singing in front of the mirror with a hairbrush after all. (VM)



**Back to life**

the brand new recording  
out May 29

TEN 265 TENX 265





**A JUST FOR U** If there was a time when putting a rap over a house beat was considered in some way radical, that moment has long since passed. So, it's with a sense of relief that you discover young British hip hoppers still able to do something fresh with that admittedly rather worn stock in trade — the breakbeat. 'Hey, Hey, Can You Relate?' by Mink is a case in point. Released via Sheffield's FON label, this homegrown track packs a double punch, firstly with DJ Mink's completely over-the-top boot track and then through the perfectly judged speed rap delivered by MC duo Twice The Trouble. True, tracks like this one may not be providing the new musical direction hip hop so obviously needs, but they'll certainly see you through rap's hour of need far better than any hip house mutation can.



## LEADER OF THE BANG ^

Detroit wonder boy Juan Atkins would probably mix a cake for you if you gave him the right ingredients. His latest and best work for a while comes in the form of a 12 inch mix of **Bang's** 'You're The One', put out under a cloud of mys-

tery by RCA and already to be found in the nether regions of the chart.

We at **rm** Dance cracked the code by procuring a copy of the seven inch (simple really). It reveals **Bang** to be two very neatly coiffed

young men who could be a Tears For Fears for the Nineties, a thought emphasised by the replacing of the spacey, thumping feel of the 12 inch with a pop vocal version more in keeping with a Brother Beyond release.

The B-side, 'Don't Burn Down The Bridge', reveals their true intentions further, which apparently include teeth-grinding MTV style guitar solos. Stick with the 12 inch. It's incredible what people will do to get a hit. **(PC)**

are you ready...

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*"Madonna and I are kinda soulmates. I'd love to do a duet with her sometime"*



*Stevie Nicks is one of pop's most enduring personalities.*

*As she releases her first solo album since 1986, Robin Smith meets the Joan Collins of rock and discovers a born survivor who's just a romantic at heart*

Stevie Nicks' hotel suite is so large you could land a jumbo jet on the carpet or convert the place into an indoor golf course. But somehow, a smaller room just wouldn't suit her. After all, Ms Nicks' vocals have powered Fleetwood Mac to becoming one of the best selling groups of all time and she's also pursued a very lucrative solo career. Her new single, 'Rooms On Fire', is nestling as comfortably in the charts as Stevie reclining on a plush sofa.

Stevie Nicks is the Joan Collins of pop. The struggling musician who scraped together a living as a waitress before she was whisked away to a limousine lifestyle. En route she's suffered several broken love affairs, extreme loneliness and a drugs problem.

"Sometimes I think that not even the bubbliest, wildest soap opera could compare with being in Fleetwood Mac," chuckles Stevie. "We've done a lot of laughing and a lot of bleeding in the band and I don't think there are another group of people I could work with. There's such a chemistry and a feeling of love and respect between us."

Flowery words perhaps, but they must be true. After all, few bands can survive for more than 10 years if, deep down, they all hate each other.

"Oh yeah, we've had some wonderful crazy times," reminisces Stevie. "But I think we've always been too sophisticated to become your average hotel wrecking band. We always put a bit of thought into any of the pranks we got up to. I remember we played the last night of a tour in Hawaii and somebody put chickens in the road manager's room. It looked like a farmyard because somebody had put straw all over the place as well. And then we had this terrific fight with chocolate cream cakes. I was wearing a white chiffon outfit and my beautiful white suede boots. I never did get all the muck properly cleaned off. We led a high pressure existence, we spent most of our lives on the road for a long time. We had to let off steam."

If you made a line of all the records Fleetwood Mac have sold, it would probably stretch halfway round the world. Fleetwood Mac have always epitomised the idea of a massive American rock band. The sort of people who would get into a chauffeur driven Cadillac even if they were just popping down to the chemist for a box of Kleenex.

"You know, I still get a thrill every time I see a long line of seven limousines coming to pick the band up before a show," sighs Stevie. "I think Mac has survived because we've written timeless songs. You listen to a Fleetwood Mac song and it just grabs you; and the



# In The Nicks



experience we write into the songs make people identify with us. When I look at the audience out there it's like I'm looking at my children. Fleetwood Mac's audience must now stretch across two generations and I love 'em all."

But behind the elation of selling millions of records and playing in front of large crowds, lay the pressure of sleepless nights, stage fright and insecure relationships. Stevie flirted with cocaine but now she's been able to sort herself out and not become just another showbiz tragedy.

"Let's get one thing straight, cocaine is not a creative drug," says Stevie firmly. "If you take cocaine it will not help you to write a symphony or a masterpiece. But what it will do is to help you to put the tiredness at the back of your mind. If you've worked all hours, six days solid and you have to face another day under that kind of pressure, you might think that some sort of stimulant is going to be the answer. But I didn't know about cocaine until I was 29, and let me tell you this, Fleetwood Mac never dabbled in heroin. We never wanted to commit suicide.

"OK, so pop stars do cocaine, but then so do lots of other people. If all the money spent on cocaine was spent on conservation instead, we could repair the hole in the ozone layer, clean up all the rivers and re-plant all the rain forests that have been destroyed."

**S**tevie is a born survivor and at the ripe old age of 40 she seems to be very happy and positive about herself. Her life, though, has always been a bit of a fairytale. Born in Phoenix, Arizona, she travelled around America with her family as her dad, an executive in the food business, climbed the corporate ladder. As a kid Stevie would dance for hours in front of a mirror and one of the first people to recognise her talent was her grandfather, a country and western singer who used to feature her in some of his shows.

On her 16th birthday, Stevie received a guitar from her parents and composed her first song, 'I've Loved And I've Lost', the very same day. Later she joined a folk rock group before forming a duo with her future Fleetwood Mac partner Lindsay Buckingham. They weren't a success and Stevie was working as a waitress until a fateful phone call...

"It was New Year's Eve, 1974," she recalls. "Mick Fleetwood said he wanted us to join his band. He'd heard some of our material and was so knocked out he didn't even bother to see what we looked like."

Within a month, Stevie and Lindsay were in the studio recording the multi-million selling 'Fleetwood Mac' album. The rest, as they say, is history. But even though she's been a part of such a successful group, Stevie's always had a strong desire to prove herself on her own terms.

'Rooms On Fire' is taken from Stevie's third solo album, 'The Other Side Of The Mirror', due out at the end of the month, and it's an LP full of atmospheric songs brimming over with bite and intensity.

"I guess the single is about when you're in a crowded room and you see a kind of person who makes your heart go 'wow!' The whole world seems to be ablaze at that particular moment. You see, I don't write fantasy songs. Everything I write is based on personal experience. I guess I'm quite an intense, romantic person. Of course, selling lots of records means you can live a privileged, glamorous lifestyle, but it becomes very lonely as well."

Stevie had a relationship with Lindsay Buckingham for a number of years but eventually they parted not on the best of terms. However, he did phone her shortly before this interview took place, and for old times sake Stevie says she'll definitely call him back.

"Even if a man has the patience of a saint, I doubt if he could really put up with my lifestyle," she reflects. "How can you have a proper relationship when you've got to kiss the guy goodbye and say 'sorry honey I'm going away on a world tour for the next five months'? I'm sure Madonna is in a similar type of situation. Madonna and I are kind of soulmates. She's a hard working, spunky little lady and I'm sure she's going to end up like me. I'd love to do a duet with her someday."

But for the time being, Stevie is basking in the contentment of finishing off her latest album and looking forward to working again with Fleetwood Mac. She says she was rather glad she missed Mick Fleetwood co-presenting the Brit awards, and she won't be embarrassing him by talking about his performance when they next have dinner together.

While she's in London, Stevie also wants to replenish her collection of flowing dresses and silk scarves which have become her trademark. Somehow, she just wouldn't look right in a pair of torn 501s.

"I've always liked long flowing clothes," she purrs. "I used to rummage around in my grandmother's trunks trying to find them. I love the feeling of chiffon and lace."

Somebody call the fire brigade, the room is about to go up in smoke...

# of Time

*"If all the money spent on cocaine was spent on conservation instead, we could repair the hole in the ozone layer, clean up all the rivers and re-plant all the rain forests that have been destroyed"*



After Ad Rock's 1987 trial in Liverpool for clobbering a member of the audience with a beer can, the Beastie Boys would rather turn blue than talk to a member of the British music press. Behind every reporter, they assume, lurks a tabloid editor.

At home, things were not so good either. Rick Rubin had been given the credit for their first album 'Licensed To Ill', while his partner in Def Jam, Russell Simmons, held back a reported \$2 million in royalties.

Despite the hiccups, in LA the group remained ultra cool, poised with drink and girlies in hand, having finished a 14 month tribute to Beastie mania. Their new album, 'Paul's Boutique', has been produced by Mike Simpson, John King and Matt Dyke, collectively known as the Dust Brothers. Since Mike D, Ad Rock and MCA were still recovering by the poolside, Dust Bro Simpson is the unelected spokesman.

#### IT'S A CONCEPT, INNIT?

Paul's Boutique is a men's clothwear shop in Brooklyn. "I don't think it really matters," says Simpson.

It was through Duster Matt Dyke, also co-owner of Delicious Vinyl, that the Beastie Boys met Simpson and King. They came to the studio when they were working on some instrumentals and liked their style.

"They just hung out with us," Simpson states, "until we had a finished album."

The LP was worked on in stages. "We did songs, then put them aside. Months later, we worked on them again. The album is definitely a combination of six spirits who brought all of that to life. It wouldn't have been the same without any one of us."

If anything is missing on 'Paul's Boutique' it is Rick Rubin's raucous lewdness that characterised early Beastie Boys material. In spurts, a rockin' axe appears on the new LP, but the Dust Brothers are more precocious in their treatment of samples and sounds. The Beastie Boys are just as obsessed with girls, cars, sex, hotdogs and guns as they've ever been. But their style has, dare it be suggested, matured and is less of the pimply adolescent.

The opening track, 'To All The Girls', a namecheck to the ladies, from Southern belles to Upper Eastside nubile, can shock a first time listener. The Beasties chill with a bluesy organ and guitar opening. Surely they haven't changed their style this drastically?

#### GOOD GROOVES

Simpson chuckles as he explains, "Basically that

was our idea, to have a really good groove."

Between songs there is little space, with each track running straight into the other. 'Shake Your Rump' is back to Beastie stomping war dances. It seems that Ad Rock, MCA and Mike D aren't so much interested in shocking as in getting the kind of butts they like on the dancefloor.

Even though the group now lives in Los Angeles, the lyrics are very East Coast, like on the catchy, possible single, 'Johnny Royal', about a homeless space cadet and backed by a wickedly funky session guitar. For a group who started their professional life, according to Russell Simmons, "in shiny red sweatsuits and do rags (*head scarves*)", they sneer and jeer at "hand-me-down Pumas and tie-dyed T-shirts". But then who doesn't?

'Egg Man' is their eerie tribute to film director John Waters' 'Pink Flamingoes' and the Beatles. When they were still with Def Jam, the Beasties tried to release a rap version of 'I'm Down', but permission from Michael Jackson, who owns the rights to the Beatles' back catalogue, was hard to come by.

'High Plains Drifter' pits fear and loathing of Led Zeppelin's 'Kashmir' against the whispering of pleased women. Snatches from 'Lucy In The Sky With Diamonds' highlights the Dust Brother's unusual use of samples. They rely on familiar tunes, but don't use too much to distract, just enough to tease.

"That's a good description of the effect our samples have," confirms producer Simpson. "We like things that people recognize but don't know who or what it is."

'The Sounds Of Science' could have poked fun at the current spate of discussion in B-Boy circles about Islam. 'Sciences' in black street slang means religious mysticism. Instead, the Beasties made the song a piss-take of high school science. There's Galileo, Newton and his apple, and Franklin's kite, along with more Beatles from 'Sergeant Pepper'.

Simpson again: "The Beatles do show up on the album, not because we're giant Beatles fans, but they did have a wealth of incredible breaks on their records."

#### REMEMBER THE OLD SCHOOL

'Three Thin Rude' and 'Hey Ladies' are a nod to the old school. Periodically, original hip hoppers like Grandmaster Flash appear, cutting up 'Good Times' by Chic. When the Beasties were in the studio recording, they kept pulling vintage rap from the Dust Brother's eclectic record collection.

"Then everybody listened to tapes in their cars," remembers Simpson. "A lot of people look at the

"WITH 'PAUL'S BOUTIQUE', THE BEASTIE BOYS ARE BACK



# BEASTIES BOUTIQUE



Beastie Boys as a new school act, but they've been into rap from the early, early days, and that's true for myself, John and Matt. We just all wanted to let everybody know that we acknowledge the roots."

Side two begins with 'Five Piece Chicken Dinner', where country fiddles meet cascading heavy metal guitars. 'Looking Down The Barrel' incorporates a heavy transformer opening and a lot of Beastie nastiness about guns and girls.

'Car Thief', with its big distorted sound, has the makings of another single and 'What Comes Around', with its saloon-like piano roll, is a feminist morality tale from the guys who once complained American newspapers didn't have Page Three girls.

From 'Shadrack' until the end of the album, the songs break down into total chaos. The Beastie Boys can ram so many unrelated things into a track that the effect ends up being frenetic hysteria. Then there are times when Mike D and MCA don't sound like their adenoidal selves. Ad Rock too has gone Hollywood, boasting, "we don't buy our cheeba (*marijuana*), we grow it."

Meanwhile, vocal samples from Johnny Cash to old soul and female reggae singers fly in and out like fast balls. There is a lot of layering that goes on, and to make matters tricky, sometimes the Dust Brothers will change the beat midway through a song. The Drummers of Burundi, a tribe of African drummers, open 'Ask For Justice'.

Simpson: "We'll be listening to something and we'll have a few tracks made and then all of a sudden, somebody will remember a Tito Puente record or a Sammy Davis Junior record."

For some reason, chickens "fried and shake 'n' baked", are often referred to. When asked, Simpson barely suppresses his glee, "I don't think I am able to comment on that."

## B-BOY FISH SOUP

The last track, 'B-Boy Boullia Baise', is four or five seemingly unrelated musical tangents that suddenly change as if someone is spinning a radio dial.

Simpson explains, "It's a veritable medley. All those different pieces form one work. We never knew what it was going to be until it was done."

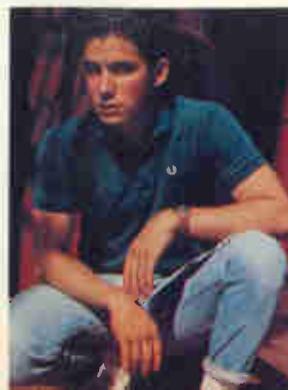
The Beastie Boys are as wise-cracking as ever, even when the lyrics border on the moronic ("Rapunzel Rapunzel let down your hair, so I can climb into your underwear!"). This time around, they are more versatile than irreverent, less snotty and more fun.

With 'Paul's Boutique', the Beastie Boys are back to burn.

## 1 9 8 7

**was the year the Beastie Boys became famous. It was also the year they found themselves in conflict with the British Press, in dispute with their label Def Jam and in court charged with assault. Two years later, the Beasties have cooled off and are poised to return with a new label, Capitol, and a new LP, 'Paul's Boutique', released later this month. rm's Malu Halata brings you an exclusive track by track preview of the LP and an interview with its producer, Mike Simpson. Photos: Retna**

"THIS TIME AROUND, THEY ARE MORE VERSATILE THAN IRREVERENT, LESS SNOTTY AND MORE FUN"





## GOING BANANAS

Much as it pains we Pompey types at *rm* Independents to publicise anything plastered in pictures of Man City fans, we had to tell you about the just released compilation LP 'Bananas', put together by those caring types at Rodney Rodney the footy fanzine. The LP contains no less than a dozen tracks donated by the likes of Frank Sidebottom, the Waltoners, Half Man Half Biscuit, the Man From Delmonte and the Corn Dollies with profits from the LP going towards the Football Supporters Association's fight against that most pathetic piece of proposed government legislation — the ID cards scheme. Some money will now be diverted to the Hillsborough Disaster Fund, thus making it doubly worthy of support, and it's a decent record to boot. Quite why the seminal Gentle Giant or even Joe Jackson weren't asked to represent the greatest city — Portsmouth — remains a mystery. If you don't buy the LP, you can still write to your MP and protest. And with that it's back to Elton in the studio...

The Independents pages' favourite pop funsters, *Stitch*, (you may remember them by their elongated moniker *Stitch Back Foot Airman*) are back. Following an enforced lay off due to corporate problems that are too boring to go into, they return with a rather cracking EP, 'Big Mess', that contains one of our fave ever *Stitch* tracks. The title track is a manic dance monster that'll have your backbone in knots, but to put a summery smile on your face we recommend 'Hold That Dream', one of no fewer than four tracks on the B-side. 'Hold That Dream', comes on like early *Wire* to our ears with a bounce that's almost criminal. The band's long delayed LP, 'Manic & Global', is now scheduled for release next week. It's about time.

## STITCH THAT



● HALF MAN HALF BISCUIT: "he's fat, he's round, he's worth a million pounds — Micky Quinn, Micky Quinn"

## singles

- |    |      |                                                                                |
|----|------|--------------------------------------------------------------------------------|
| 1  | (1)  | EARDRUM BUZZ <i>Wire</i> ( <i>Mute</i> )                                       |
| 2  | (2)  | HAIRSTYLE OF THE DEVIL <i>Momus</i> ( <i>Creation</i> )                        |
| 3  | (3)  | ROUND AND ROUND <i>New Order</i> ( <i>Factory</i> )                            |
| 4  | (4)  | MONKEY GONE TO HEAVEN <i>Pixies</i> ( <i>4AD</i> )                             |
| 5  | (6)  | EVERYTHING COUNTS (LIVE) <i>Depeche Mode</i> ( <i>Mute</i> )                   |
| 6  | (8)  | SWEET JANE <i>Cowboy Junkies</i> ( <i>Cooking Vinyl</i> )                      |
| 7  | (5)  | CRACKERS INTERNATIONAL <i>Erasure</i> ( <i>Mute</i> )                          |
| 8  | (—)  | JOE <i>Inspiral Carpets</i> ( <i>Cow</i> )                                     |
| 9  | (7)  | BIRDLAND EP <i>Birdland</i> ( <i>Lazy</i> )                                    |
| 10 | (9)  | A LITTLE RESPECT <i>Erasure</i> ( <i>Mute</i> )                                |
| 11 | (17) | BLUE MONDAY '88 <i>New Order</i> ( <i>Factory</i> )                            |
| 12 | (10) | MERCY SEAT <i>Ultra Vivid Scene</i> ( <i>4AD</i> )                             |
| 13 | (—)  | JUST LIKE HEAVEN <i>Dinosaur Jr</i> ( <i>Blast First</i> )                     |
| 14 | (16) | THE CIRCUS <i>Erasure</i> ( <i>Mute</i> )                                      |
| 15 | (—)  | RAINTIME <i>Wolfgang Press</i> ( <i>4AD</i> )                                  |
| 16 | (11) | WHITE KNUCKLE RIDE <i>Danielle Dax</i> ( <i>Awesome</i> )                      |
| 17 | (—)  | NEW YORK GIRLS <i>Oyster Band</i> ( <i>Cooking Vinyl</i> )                     |
| 18 | (15) | CAN'T BE SURE <i>the Sundays</i> ( <i>Rough Trade</i> )                        |
| 19 | (—)  | HAUNTED HOUSE <i>Alien Sex Fiend</i> ( <i>Anagram</i> )                        |
| 20 | (22) | OH L'AMOUR <i>Erasure</i> ( <i>Mute</i> )                                      |
| 21 | (20) | SHIP OF FOOLS <i>Erasure</i> ( <i>Mute</i> )                                   |
| 22 | (23) | THE POWER OF LARD <i>Lard</i> ( <i>Alternative Tentacles</i> )                 |
| 23 | (—)  | I JUST WANTED TO SEE YOU SO BAD <i>Lucinda Williams</i> ( <i>Rough Trade</i> ) |
| 24 | (19) | CHAINS OF LOVE (REMIX) <i>Erasure</i> ( <i>Mute</i> )                          |
| 25 | (12) | FINE TIME <i>New Order</i> ( <i>Factory</i> )                                  |
| 26 | (13) | MADE OF STONE <i>Stone Roses</i> ( <i>Silvertone</i> )                         |
| 27 | (—)  | TRAIN SURFING <i>Inspiral Carpets</i> ( <i>Cow</i> )                           |
| 28 | (30) | VICTIM OF LOVE <i>Erasure</i> ( <i>Mute</i> )                                  |
| 29 | (18) | RAIN, STEAM & SPEED <i>Men They Couldn't Hang</i> ( <i>Silvertone</i> )        |
| 30 | (25) | TOUCH ME I'M SICK <i>Sonic Youth</i> ( <i>Blast First</i> )                    |

## albums

- |    |      |                                                                         |
|----|------|-------------------------------------------------------------------------|
| 1  | (1)  | DOOLITTLE <i>Pixies</i> ( <i>4AD</i> )                                  |
| 2  | (—)  | STONE ROSES <i>Stone Roses</i> ( <i>Silvertone</i> )                    |
| 3  | (2)  | THE INNOCENTS <i>Erasure</i> ( <i>Mute</i> )                            |
| 4  | (3)  | SILVERTOWN <i>Men They Couldn't Hang</i> ( <i>Silvertone</i> )          |
| 5  | (4)  | TECHNIQUE <i>New Order</i> ( <i>Factory</i> )                           |
| 6  | (5)  | 101 <i>Depeche Mode</i> ( <i>Mute</i> )                                 |
| 7  | (6)  | CIRCUS <i>Erasure</i> ( <i>Mute</i> )                                   |
| 8  | (9)  | SURFER ROSA <i>Pixies</i> ( <i>4AD</i> )                                |
| 9  | (10) | THE TRINITY SESSIONS <i>Cowboy Junkies</i> ( <i>Cooking Vinyl</i> )     |
| 10 | (8)  | WONDERLAND <i>Erasure</i> ( <i>Mute</i> )                               |
| 11 | (7)  | SHORT SHARP SHOCKED <i>Michelle Shocked</i> ( <i>Cooking Vinyl</i> )    |
| 12 | (12) | TEXAS CAMPFIRE TAPES <i>Michelle Shocked</i> ( <i>Cooking Vinyl</i> )   |
| 13 | (—)  | LUNACHICKS <i>Lunachicks</i> ( <i>Blast First</i> )                     |
| 14 | (—)  | PEEL SESSIONS <i>Napalm Death</i> ( <i>Strange Fruit</i> )              |
| 15 | (11) | SUBSTANCE <i>New Order</i> ( <i>Factory</i> )                           |
| 16 | (17) | HATFUL OF HOLLOW <i>the Smiths</i> ( <i>Rough Trade</i> )               |
| 17 | (13) | THE MAN — BEST OF ELVIS COSTELLO <i>Elvis Costello</i> ( <i>Deman</i> ) |
| 18 | (16) | HUNKPAPA <i>Throwing Muses</i> ( <i>4AD</i> )                           |
| 19 | (15) | 1977-1980 SUBSTANCE <i>Joy Division</i> ( <i>Factory</i> )              |
| 20 | (—)  | C'MON PILGRIM <i>Pixies</i> ( <i>4AD</i> )                              |



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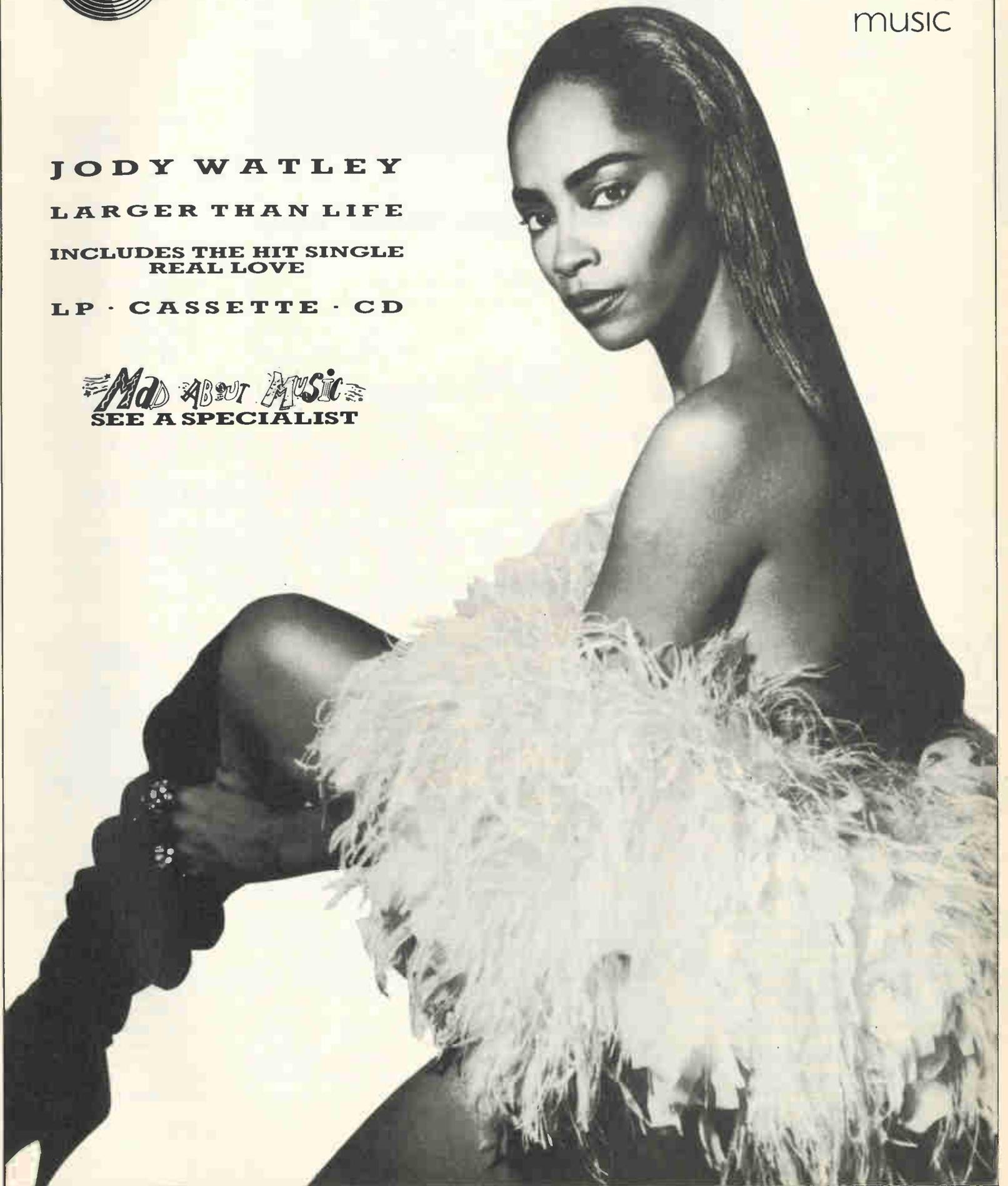
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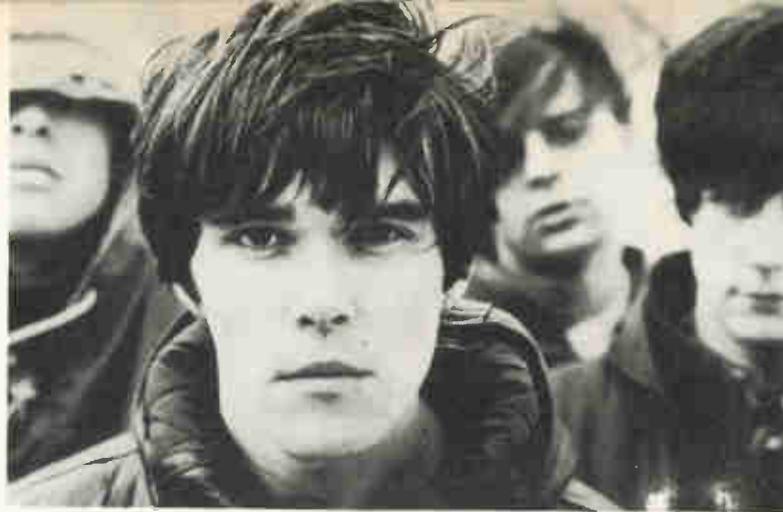
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## STONE IN LOVE WITH YOU

# In two years, the Stone Roses have gone from stodgy semi-goth rockers to the hottest young guitar band in Britain. Craig Ferguson discovers their blossoming appeal

**Y**ou can only go around telling people that you're the best band in the world for so long before they start believing you. The Stone Roses told me a year ago; since then, two well-received singles, a 'buzz' as loud as a chainsaw, and now a sparkling debut album, 'Stone Roses', have more than helped to kick aside accusations of hollow arrogance. Excuse the pun, but it's been a good year for the Roses.

A group that is prone to saying that they'd like to be the first band to play on the moon are a writer's dream, but reading some articles, you'd think that the Stone Roses were the product of a magical inter-planetary explosion that took place just 12 months ago.

In reality, their current success is the result of five years hard work. They've been well known, and well supported, in their hometown Manchester for some time, if not always for the right reasons.

Up to two years ago, they were still serving up a stodgy semi-goth rock to halls full of 'lads' intent on giving each other face rearrangements. Then suddenly, the ugly duckling disappeared, before returning to the golden pond of pop as a swan. A swan with a fringe.

The primeval grunge of yore had been replaced by thoughtful, well crafted melodies, more reminiscent of the Monkees and — wait for it — the Beatles.

"I don't think we were any good until 12 months ago. We realised that we needed good songs and

that arrogance and good haircuts weren't enough on their own," admits singer Ian Brown. It is the be-fringed frontman who has been responsible for many of the quotes that have been interpreted by many as sheer arrogance. "I don't see that as arrogance," he defends. Maybe it's just 'attitude' — as our American cousins would say.

**T**he last time I met the Stone Roses, they'd just sacked their last bassist because he didn't like the Beatles.

Exactly what the Sex Pistols said in reverse! Now there was a group with 'attitude', something Ian feels the Stone Roses definitely have an affinity with. "They're still my favourite group," he says, "even if the idea behind them was better than the actual thing."

A debate ensues, with drummer Reni — the man leading the beany hat revival — questioning the adoption of Pistols ideology, before the two finally agree that what the Stone Roses are really into is "extreme change".

And extremes are important to this group. On the one hand, they want to be as musically 'sorted' (Mancunian term meaning 'spot on', 'well good' etc) as the Beatles, and on the other, they want to have the impact of the Pistols. In other words they want to be everything to everybody. There's nothing like a bit of healthy ambition.

**T**he Stone Roses are from Manchester, but they're not about to ride on the back of some petty northern patriotism.

"It doesn't matter where we come from — it's really patronising when people seize hold of the Manchester/northern thing. Like, if you're in a northern group now, you must be a drug-taking Scally. Three years ago, you had to be miserable, you wore a raincoat and you hung around in graveyards."

Which brings us onto the Smiths; probably the group that has got nearest to that Beatles/Pistols balance — and the band Manchester pop bands will forever be compared to. They certainly stirred up a little controversy in their time — and reaped the benefits. Could the Roses also find themselves in line for angry words from tin-pot MPs outraged at 'Elizabeth My Dear,' their paean to her majesty, featured on the album.

"It's not being controversial for the sake of it — we've got to say what we think. It was about time someone had another go at the royal family; why does it always have to be a pop group?"

While their music is for the most part uplifting, and, let's admit it, sometimes exhilarating, the Stone Roses do have their dark side. After all, Ian does sing, "I don't have to sell my soul, he's already in me" on 'I Wanna Be Adored'. Is he *really* the son of the devil? "I'm not gonna answer that," he answers enigmatically.

Watch that space in the Sunday Sport



# 45

REVIEWED BY PHIL CHEESEMAN

## ● SINGLES OF THE WEEK

### PARIS 'Learn To Love'

WESTSIDE

I can't understand why there hasn't been more fuss over this. It's brilliant. Paris continues the mournful gospel style he developed on Sterling Void's 'It's Alright' and wraps himself around a haunting melody. It effortlessly beats Ten City at their own game, but I suspect it'll suffer the same fate as next year's England World Cup campaign.

### RAIANA PAIGE 'Open Up Your Heart'

SLEEPING BAG

The title gives the game away. Every Latin hip hop singer wants to be Madonna. Raiana Paige, with her bleached butter-coloured hair and exposed bosom acreage is more adept than most. This has all you could require of good Latin hip hop — silly pop melodies and lots of tinkly piano. And Raiana, if you read this, revert to your original hair colour and name. Marisol Laureana is so much nicer.

### NAISHA 'One Step At A Time'

PWL

If this had stayed on import it would remain, along with scores of other freestyle house records, strictly for upfront clubs and pirate radio. With PWL backing it's going to be hugely successful. Frantically fast, tunes a go-go and superb girly vocals. Love it. Easily the best single ever on PWL.

## ● BALMY WEATHER

### REM 'Orange Crush'

WEA

Everyone seems to have a sneaking respect for REM. Perhaps this is why. Big, brash, loud and blissfully succinct. I say succinct because a whole album of that nasal warbling is too much for a chap to take. The sleeve is made from recycled paper too. Splendid work.

### DINOSAUR JR 'Just Like Heaven'

BLAST FIRST

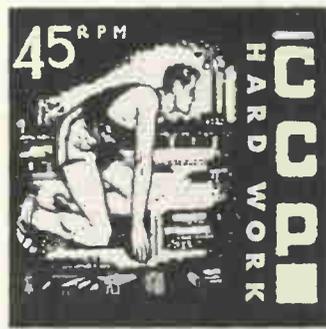
The Reviews Ed has just told me it's a new policy that we don't review bands with silly names, so quite how this crept into the pile I've no idea.

This sounds like it was recorded in my bathroom. I wondered what all those bits of cable and beer cans were doing there. It reminds me of all the noisy punk records I listened to 10 years ago, but there's a smart tune here Robert Smith might have done justice to.

### HAPPY MONDAYS 'Lazyitis'

FACTORY

Ho ho, what a laugh these boys are, eh? Not turning up for court appearances, late for gigs and generally incapable of anything requiring the consultation of a timepiece or a calendar. Not that you'd know it from this languid pool of melody, which they've nicked from (and credited to) David Essex and Lennon/McCartney. Title of the week.



### CCP 'Hard Work'

MCA

Don't like the sound of that. No, not at all. I think I was the only person to even hear their last single, let alone like it. CCP have a neat line in constructivist graphics and percussion that goes pshta-pshta, but this doesn't quite meet expectations. Try again lads. Sleeve of the week.

### SILICAN CHIP FEATURING THE TURNTABLE ORCHESTRA 'Stay'

BPM

Breezy, summery feel, a sort of Soul II Soul-go-garage track, but ultimately a bit too characterless to make any lasting impression. Like going out to lie in the sun and finding a dirty great cloud's sprung up while you were getting your kit off.

### MALCOLM McLAREN 'Waltz Darling'

EPIC

What would John Lydon do without McLaren to hang his outbursts of vitriol on? Malc, meanwhile, is never short of stupid ideas. His latest is 'voguing'. I had to toss a coin to see whether this was good or not. The

coin said bad. Three times. But the upfront clubby B-side saved it.

### DONNA SUMMER 'I Don't Wanna Get Hurt'

WEA

Brilliant intro. So good I was already jotting down "tack-pop single of the year" until the Kylie Minogue production landed with a thump. Imagine jumping for joy and discovering the ceiling's inches above your head.

## ● COLD SNAP!

### THE STYLE COUNCIL 'Long Hot Summer '89'

POLYDOR

You don't need any sort of policy to tell you that anything suffixed with the last two digits of the year is going to be awful. This remix appears to be characterised by a drum machine going ptt-tshhh. The B-side, 'Everybody's On The Run', brings in Freddy Bastone to produce another stab at house. No, it's not very good either.

### TONE LÖC 'On Fire'

4th & BWAY

My yuppie neighbour has MTV cabled into his garden, and Tone Lóc's 'Wild Thing' was a big favourite a couple of weeks back. 'On Fire' lacks someone else's guitar riff to beef it up but is otherwise identical and very tedious.

### FIELDS OF THE NEPHILIM 'Psychonaut'

SITUATION TWO

The Neffs, as I believe they are known, are complete crap and have always been complete crap and I shall be vindicated with this. The Damned did this kind of thing a lot better on the Black Album (years ago). Why, even the Sisters had 'This Corrosion' only last year.

### DEACON BLUE 'Fergus Sings The Blues'

CBS

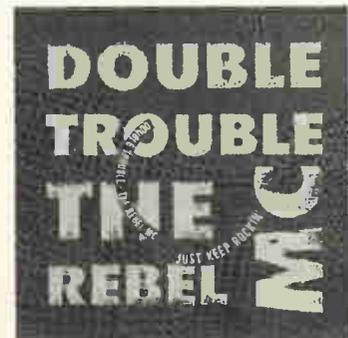
At first I thought I might like this. Then I changed my mind. How could anyone like a record with such a ridiculous title? "Can The White Man Sing The Blues?" they warble. What an uninteresting question. A hit.

### MARSHALL JEFFERSON PRESENTS THE DANCING FLUTES 'Do The Do'

WESTSIDE

Using the flutes (no, of course it's a

machine) was a good idea that didn't work. Seeing as this is a couple of years old and the Marsh himself seemed very unimpressed when it was released in the States earlier this year, it's hard to fathom just why it wasn't restricted to a compilation album.



### DOUBLE TROUBLE 'Just Keep Rockin'

DESIRE

Now, what have you got if you have a single with a hip house mix and a sk'ouse mix? That's it, a critical case of bandwagon jumping. Honestly, if someone made a yodelling house record there'd be three more in the shops before you could change your underwear. Double Trouble's last single was far better than this formula stomp.

### ERIC AND THE GOOD GOOD FEELING 'Good Good Feeling'

EQUINOX

Evidently not a good career move going from singing with S'Xpress to being produced by Andy Taylor of Duranduran. This is a bad Hi-NRG disco record. Thoroughly uninteresting.

### JAMES TAYLOR QUARTET 'Break Out'

URBAN

Hey! They've found the organ from the Monty Python theme. Wacky or what? Other than that it's really a load of old honking, parping and tooting. Jazz funk I call it. Get your sunstrips out of the garage. The B-side is good enough to be a theme tune to a cop show.

### ABC 'One Better World'

PHONOGRAM

I tried. Really I did. I closed my eyes, thus cutting out the view of Martin Fry's disastrous new hairstyle on the cover, and I savoured the memory of the glory days of 'Poison Arrow' and 'The Look Of Love'. Then I fell off my chair. I am quite sure ABC have heard Phase II's 'Reachin'. That's called being polite.



# LIVE

EDITED BY TIM NICHOLSON

## POP WILL EAT ITSELF Kilburn National, London

About 12 centuries ago the green and pleasant land of England was ferociously raped and pillaged by lots of nasty Scandinavian men with long hair, hard helmets and big choppers. Ever since, the fringes of British culture have sought to emulate the antics of these naughty Norsemen; one look at PWEI and you can tell the fine tradition is being upheld with implacable zest.

For a moment Clint, waving his dark locks around and striking a series of macho postures, looks uncannily like a Viking. The next minute, though, he looks like Bono. Horror! His sidekick, Graham (I think it is he) staggers around him, lurking in the background like an evil henchman the first moment you look; blink, and he's lolling about like a drunken orangutan with a megaphone.

Y'see, at the end of the day the Poppies are saved by their sense of the absurd. They're taking the piss, in other words. By adopting rap and sampling as their concession to modern music, PWEI are sending the whole shebang up in a cloud of sooty smoke. No wonder Public Enemy fans hate them! They're saying "c'mon fellas, lighten up a bit" and you know that, in Poppieland, the after-gig lig is every bit as important as the stage show. If they wanted to be a genuinely powerful rock band they wouldn't have ditched the drumkit for a sodden, squelchy beatbox. If they'd wanted to take on the hip hop crowd at their own game they wouldn't play loud guitars, and they certainly

wouldn't write choruses that proclaim "Big Mac, fries to go, gimme Big Mac, fries to go!!!"

**David Giles**

## FAIRGROUND ATTRACTION Empire, Liverpool

"Liverpool, it was a terrible, terrible thing. We're so sorry — this whole concert is for you. Let's see if we can cheer ourselves up." It's no easy task playing a concert — a big, first night of the tour concert — to a city in mourning. Some wouldn't have been able to handle it. Others would have said too much, or not enough, or simply tried to ignore the tragedy. Thank you Fairground Attraction for the warmth and sincerity. I myself must take care not to say too much.

Against all odds, Eddi, with her amazing voice and tremendous sense of fun, made Liverpool dance. There really wasn't a dull moment. The lady with the song in her heart and dancing feet looked very at home on stage, unused as she is to the large venue gigs which spell success. Frequent impromptu displays of Scottish dancing — baggy pants hitched knee high — delighted the crowd, who sang along to their faves and raved enthusiastically about the new numbers: "We're trying these out on you, you know. Tell us if we get anything wrong." Judging by the applause, they should be pretty confident about the new stuff. 'Home To Heartache' is brilliant, and listen carefully to 'The Waltz Continues'. We've all been there ... **Melissa Blease**

## TEXAS

### The Town And Country Club, London

A Sunday night date with Texas is a funky, hip-swivelling, musical trip down memory lane, across the Atlantic and into the record collection of a messed-up teen guitarist, with the coolest floppy fringe in Chartland. The 19-year-old Glaswegian Ally McErlaine walks the T&C stage like some mutant offspring of Keef Richards and Clint Eastwood, talks like an enigmatic drink 'n' drugs American blues-rocker, and shoots off the kind of spaghetti western licks to get the Rolling Stones out of their wheelchairs and onto the road.

Ry Cooder, Stevie Ray Vaughan, George Thorogood and a host of other retro-chic bluesmiths, plus various middle-aged Brit-rockers, dominate Ali's LP collection ... and that of husky voiced Texas chanteuse and rhythm guitarist, Sharleen Spiteri. The only concessions to contemporary dance-stance pop from this four-piece (joined tonight by a session keyboardist), come courtesy of bassist Johnny McElhone and drummer Stuart Kerr, pounding out a slickly modern back-beat.

WOOOOAAH BOY! There goes Ali cantering over to his amps, shaking his mop-top; lassoing, then massacring, another mean ol' Texas chainsaw riff, as Sharleen enquires of the sweating crowd, "Can ya no understand ma accent?" They shout a positive reply and cheer the hits 'I Don't Want A Lover' and 'Thrill Has Gone'. A couple of flamin' groovy covers follow (Stevie Wonder's 'Just Enough For The City' and Guns N' Roses' 'Sweet Child O' Mine'), and then sadly it's all over.

On a feverishly hot evening, Ally somehow managed to change his guitar as often as most cabaret performers change their costumes. Still, if you're hip to this kind of vintage, radio-friendly, r&b trip, don't bother chasing Dr Feelgood kicks on Route 66 ... Catch the Texas tour when it comes off your local motorway. **Henry Williams**



● RICKY ROSS: "aaaaargh, for God's sake stop that infernal noise"

## DEACON BLUE SECC, Glasgow

Ricky Ross used to tell stories whenever Deacon Blue played live, real stories about real people in real towns. When he wrote 'Loaded', he says, things were about as bad as they were ever likely to get. But now he laughs and says they're worse.

Possibly. Gone is the sensitivity of 'Raintown', its torched melancholy magic dumped unceremoniously in favour of the easy way out, the BIG route to BIG success, and the first half of tonight's set trips uncomfortably through much of the new album with audience and band engaged in a kind of staring game, just waiting for someone to give in. Only 'The World Is Lit By Lightning' shows any real sense of conviction and it came as a welcome relief to the 8,000-strong crowd when they burst into 'Real Gone Kid' and the concert seemed finally to get properly under way.

Then the lights dim and Ricky announces: "This is our busking band." As they take the Danny Wilson road to credibility with just a couple of acoustic guitars, an accordion and a skiffle drum. "We call ourselves The James Brown Experience". Why, I'll never know, but one Happy Birthday to Ricky's mum and one of the highlights of the evening, their version of 'Don't Let The Teardrops Flow' later, they regroup and ease into the 'Raintown' set, which is why everyone had come.

He hardly even had to sing to 'Dignity' as they played what felt like the 24-inch spectacular with 10 minutes of pure stadium pomp, half of which consisted of an anything but dignified auto-pilot while Ricky went along the line namechecking the band. I'm sorry, but the only thing I could think of was the curtain call at the end of a pantomime.

That might seem a bit harsh — what they do they do better than anyone else — it's just that what they used to do, and what they will do, is really so much better. **Roddy Thomson**

## JOAN COLLINS FAN CLUB Corn Exchange, Cambridge

Warning! 'Funny songs' are not funny. If there's a problem with Julian Clary's current act, it's that every 10 minutes there's the fatal blow of one of these songs. They kill the laughter flow with such effectiveness that you'd think Cannon & Ball had just walked on stage. Tediiously they repeat only mildly amusing lines over and over, until there's only one thing left to do. Take the piss.

This, apart from sexual innuendo in every other sentence, is the entire point of the Joan Collins Fan Club. He doesn't actually reach the highest levels of vitriol when dealing with his backing singers ... that's reserved for hecklers. Whereas Ben Elton will just scream "F\*\*\* OFF!" at them, Clary is the master of the put-down. "Come on, act like a man," he tells one, "Or don't you do impressions?"

Insulting the audience is now a well-worn routine, but still one of his best. "Do you have a name?" Julian

enquires. The reply of "John" comes back and "only one syllable" is the comment. Another hapless victim finds himself on stage, reading a 'Dynasty' script as Blake Carrington, and thereby forced to declare undying passion for Alexis (Mr Clary).

After he arrives on stage to keen applause, we're told, "I like a warm hand on my entrance." And the jokes follow that slant all night. Russell, the piano player, is constantly pilloried for being the only heterosexual on stage.

However, things hit a peak with his extraordinary version of 'Leader Of The Pack', the only genuinely amusing song of the night. It culminates in a marvellous explanation of how he doesn't ride a motorbike anymore, preferring a Sierra Estate (much better for the shopping). The retirement of Fanny the Wonderdog is still to be lamented, and most of the songs should be axed, but otherwise this was the funniest and longest piss-take I've heard in a long time. **Roger Pebody**



### JODY WATLEY 'Larger Than Life'

MCA

The interest in Diana Ross's recent visit to these shores suggests we still have room in our hearts for a sentimental old fool and glittery diva. Trailing in her wake are a number of Ross wannabees, the most likely inheritor of her crown being Ms Watley, and the excellent track 'Everything' wins her the Rory Bremner Award for impersonation. On it Jody sounds *exactly* like the other Lady Di, brilliantly so.

Most of this LP is standard sub-Janet Jackson fare, a clattering rhythm track masking some desperately soulful vocals. On 'Friends' there's a male voice rapping, and some unwelcome scratching scrawled across it like sandpaper on glass. 'Something New' has a blindingly effective chorus, though, and 'Precious Love' showcases Watley's voice best of all. She shouldn't try so hard to make credible dance music; it doesn't become her so well.

A greater concern, though, is that MCA really haven't been flashing their wallets in the clothing department. On the sleeve Jody is wearing nothing but knee-length boots and a yellow imitation feather boa. The poor dear must be freezing! Indeed, on the back she is huddling herself up against the cold. Buy this girl some clothes! ■■■■  
**David Giles**

### SWANS 'The Burning World'

MCA

The bare bones, as they say. 'The Burning World' is naked Swans, stripped butt-bare and exposed, hideously so, for all to see. This is the heart and soul show.

Swans have hauled themselves out of the ugly depths of scarred, sonic depravity and into a far more open, but just as wasted, landscape. Gone are the blasted, painful scrawls of metal on metal. Swans are now equal parts erotic, exotic, vile and violent. Claustrophobic is a good description too. Jarboe's vocals are abnormally creepy, like some Middle-Eastern wailing woman, dark veils and darker utterances. 'Can't Find My Way Home' is blackened fingernails down your spine. Chilling. Michael Gira is the preacher man and 'Mona Lisa, Mother Earth' a purging experience.

Gira has discovered the Song, using it as a vehicle for his pained poetry and hand on heart confessionals. There's still the sex, love, pain, religious imagery but without the machine's intrusive pummeling it's all the more startling. Burn on. ■■■■  
**Tony Beard**

### THE THE 'Mind Bomb'

EPIC

It's not through choice nor through failure that The The have always existed on the by-lines of pop. It's by design. They've always craved, demanded even, respect not so much for what they do as for why they do it. But respect has been theirs by and large because of the music they make. It's not the undoubted power of his observation alone that has always landed Matt Johnson this side of being a pompous bore. But it's a narrow line and not all musicians, Sting is a prime example, walk it as well.

Like 'Infected', 'Mind Bomb' continues Johnson's curious collage of personal experience and paranoia set against a backdrop of external decay and global stupidity. As ever, it's a potent mixture that rarely fails to rise above sixth-form angst. Musically it's a pretty logical step on from 'Infected', the motifs instantly recognisable — intense, sharp drumming, jagged guitar (plus some familiar twanging from Marr), long spaced piano chords and groaned vocals. But it lacks the spark of charm that made 'Soul Mining' one of the most enduringly good albums of the Eighties.

That's not to say there aren't good songs. 'Armageddon Days Are Here', despite its crass title and subject of East-West religious insanity, is a fine song with lyric to match while 'August And September' shows Johnson at his most intensely personal in a song that makes the Beat (en) Generation look disposable.

The The are as powerful as ever. That's what matters. ■■■■ **Phil Cheeseman**



### THE GODFATHERS 'More Songs About Love And Hate'

EPIC

Epic are trying to claim the Godfathers' third LP is "a huge variety of moods and music". This is absolute nonsense, for, bar a few tiny shifts in emphasis, 'More Songs About Love And Hate' never moves from its basic core of timeless rock brilliance. It starts as it means to go on, with 'She Gives Me Love' — a crackler of a song that crashes in with a hard-hitting drum break and a guitar solo of 26 seconds precisely. Peter Coyne then lurches to the microphone stand, grips it with incredible force and sings a verse with the same conviction, each line being followed by an almighty splurge of guitar riff.

The Godfathers have a brilliant formula and stick to it, but they also have songs to back it up. Hitting the three and a half minute time limit again and again, these powerful anthems hone rock down to its essentials. Producer Vic Maile puts others to shame. Too many albums have a confused melange of sound, where you can't hear individual instruments and the whole thing is spread out like a puddle. Maile attacks his recordings with a single minded conviction — the drums hit the floor and the guitars knock you head on — and he demonstrates his record as an engineer in the Sixties for the Who, Small Faces and Kinks. It is these mod bands that the Godfathers are emulating, and while they're not a jam, they are one of today's only rock bands that I REALLY want to listen to. ■■■■ **Roger Pebody**

### 10,000 MANIACS 'Blind Man's Zoo'

ELEKTRA

Eco-folkers! Green roots rock! 'Blind Man's Zoo' is the year's first ozone-friendly LP. One hundred per cent bio-degradable and produced without cruelty to animals.

This could well be the biggie for 10,000 Maniacs. It's no great change from '87's 'In My Tribe', except for bearing the hallmarks of take-it-or-leave-it confidence. It's just that it's come at precisely the right moment for world domination to be no more than a formality. Which is just as well because up until now the Maniacs have been playing second fiddle, mega-bucks wise, to dullish types like Tracy Chapman, Fairground Attraction and All About Eve. You know, all those adult rock bands people have been so keen on lately. This has got to change.

There are no instant hit singles here, no dance round yer handbag

stomperoo to help things along, but when you're crafting songs of this quality (the Rolls Royces of serious pop perhaps?), they'll more than pull through. 'Dust Bowl' is the bleak tearjerker, unnaturally doomful, doleful days. But 10,000 Maniacs are never *hopeless*, Natalie Merchant making every cloud, no matter how black, have the shiniest of silver linings. If things aren't going to get better ('Trouble Me') then you might as well talk about it. You see, Natalie cares. She cares about industrial pollution ('Poison In The Well'), and US financed war ('Please Forgive Us'). But 10,000 Maniacs, despite their inoffensiveness, are never weak-willed. This ain't no hippy-hippy-shake, more a green-gilled gentle reminder. ■■■■ **Tony Beard**

### PERE UBU 'Cloudland'

PHONOGRAM

The new Pere Ubu album opens with a sizzling flash of thrash guitar, but it's not a taste of things to come.



'Cloudland' is an essentially *poppy* record with moments of regal finery, some acerbic lyrical observations and that peculiar warble of a voice.

When the rather portly David Thomas opens his mouth you expect a Pavarotti-style bellow or a Demis Roussos croon. What you end up with sounds like Pete Shelley probably would if someone dropped a snake into his pants. (Bit of phallic imagery? Love it.) This wobbling jelly of a singer manages to transform what could pass for quite ordinary pop songs into very strange beasts altogether. 'Monday Night' and 'The Waltz' are a little angular, awkward, a bit difficult to get into. Stephen Hague (Pet Shops, New Order) produces, but you'd never be able to tell. Which, I suppose, is another way of saying he's done a good job.

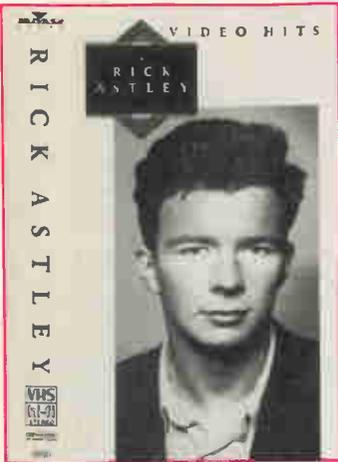
Where Pere Ubu really slap the meat on the table is with their more commercial — are *tunes* commercial nowadays? — numbers, notably 'Waiting For Mary', the last single, and the splendid 'Bus Called Happiness'. 'Ice Cream Truck' imparts some valuable insights, too: "There's



# VISION ON

rm's guide to all that's worth watching

EDITED BY TIM NICHOLSON



## competition

There is one thing in the world that is more fun than listening to Rick Astley — watching Rick Astley. All seven of Rick's singles feature on 'Rick Astley Video Hits' (BMG) with the added bonus of two previously unseen videos.

The trio of 'Never Gonna Give You Up', 'Whenever You Need Somebody' and 'Together Forever' are perfectly plastic and gaudily colourful.

The bonus tracks, 'It Would Take A Strong Man' and 'Give Up On Love', show a more serious, Wet Wet Wet side to Rick. But it's the acting in 'She Wants To Dance With Me' and the tomfoolery in 'Take Me To Your Heart' that are the most fun here. 'Rick Astley Video Hits'; more fun than putting creases in your jeans.

For a chance to win one of 10 Rick videos, all you have to do is pop into Top Man to buy a navy blue blazer and answer the following questions:

1. What instrument did Rick play in the group FBI?
2. How many Rick Astley number ones have there been?
3. What was Rick's first job at the SAW studios?

Send your answers on a postcard to rm 'Rick Astley' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by May 29.

## film

**'A CRY IN THE DARK'** (Cert 15)  
Starring: Meryl Streep,  
Sam Neill

The odd but true 'Dingo Baby' case has for the last nine years been the biggest news story in Australia. In this intimate and classy docu-drama, we're introduced to the humourless Lindy Chamberlain (Meryl Streep) and her husband Michael (Sam Neill), a Seventh Day Adventist pastor.

The year is 1980 and the couple are camping at Australia's most popular tourist attraction, Ayer's Rock, with their three kids. There, in the middle of the night, their nine-month-old baby girl is snatched from the tent and killed by a dingo — a wild dog that inhabits the Aussie bush. Not everyone's convinced, and soon the sentiments grow to the effect that Lindy killed her baby.

The ever-present press spreads no end of rumours and exaggerations about the disappearance of the child. Could a dingo standing 22 inches high really carry off an infant?

Eight months pregnant and protesting her innocence, she starts serving three years of a sentence for a crime that produced no body, no murder weapon and no motive.

Lindy's harassment, trial and imprisonment is compulsive viewing. Aussie director Fred Schepisi ('Roxanne', 'Plenty', 'The Chant Of Jimmie Blacksmith') gives the film a deliberately uneventful opening, sketching the quality of the life of the Chamberlain family before attacking elements in the legal system, the media and the human nature that made it all possible.

In all, it's an intelligent and at times devastating film with a gritty and bold performance by Meryl Streep, who's got yet another accent to boast about. **Roald Rynning**



● RUBY WAX: "and he told me it was *this* big"

## tv

**'WAX-ON-WHEELS'**  
Friday 10.30pm, C4

Ignoring celebrities ("so boring and all they want to do is plug their latest product"), Ruby Wax has been touring Britain in a bus, searching for life's real stars. The idea is to stop at unlikely venues and find locals, of the Great British Eccentric variety, to guest on the latest Wax chat show. Except Ruby doesn't like the celebrity connotations of the phrase 'chat show', so she calls the series 'documentary-with-comedy'.

If you caught the first programme last Friday, from Newport Pagnell service station off the M1, you'll have seen Ms Wax having a Viz-like conversation with car park cleaner Joe Josey, who lives with 15 cats, paints Hereford cows for a living and last went on a date with a girl in 1952. It's classic Wax territory as her wise-cracking interview teeters between comedy and tragedy. You don't know whether to laugh or cry for Joe.

Meanwhile an 11-piece Colombian salsa band is stepping out in the car park outside. You get the 'Wax-On-Wheels' flavour? Imagine a *funny* 'That's Life', (without the animals), crossed with 'Whicker's World'. Perfect for the 10.30 Friday night back-from-the-pub slot.

Ruby is a fan of that clever Alan Whicker. "He asks a question, then sits back and lets people talk, which is what I tried to do. Mind you, most of my guests didn't need prompting, they're all stars — put them together at a dinner table and you'd never get out of that room."

This Friday the Wax tour bus chugs to Bradford expecting to find a land of flat caps and Coronation Street. Yes, really. Surprise, surprise Bradford turns out to be not like that but it is stiff with people lining up to tell bizarre-but-true stories. Local strippers, a prostitute and a much-travelled ex-convict talk. It's not all funny stuff and often the emphasis is more on documentary than comedy.

In the following four weeks Wax will hob-nob with aristocracy in Sussex; a tee-pee dweller in Loch Ness; six old Lancashire ladies in Morecambe; revellers in the dance halls of County Mayo, Ireland. Although Ruby's been in Blighty for 15 years, she plays the innocent Yank abroad, to show the weirdness of us Brits.

Yet more treats are in store for Wax devotees. She's already started work on a new BBC series and is plotting another of her personalised documentaries, on the appalling ritual of her High School reunion. In fact Ruby will be appearing on so many TV screens there's a danger she'll turn into a celebrity (the sort who appears on normal chat shows) herself. **Josephine Hocking**



7", 12", cd

# WATKISS

original version taken from the album "freedom principle"

see the "freedom principle" live, June 10th at the town & country club, london.

**out now**

# CHART

COMPILED BY ALAN JONES



"Nar, I fink we need an 'arder image" ●



"Whaddaya reckon then? No?" ●



"Howabout this then?" ●

● With apologies to those for whom the competition holds no interest, it's time to satisfy the appetites of countless other readers who take a keen interest in the **Eurovision Song Contest**.

The 24th Grand Prix held in Lausanne, Switzerland, just over a week ago, was watched by over 600 million people worldwide. In an act of musical Glasnost, the group **Riva** from **Yugoslavia**, the only communist country in the competition, won. They gained the lead from **Austria** after the third of the 22 juries had voted, and never lost it.

The Yugoslavians have been regular entrants since the early Sixties, but this was their first victory. They became the ninth different winners in as many years, and the 18th in the competition's history. Of all the hardcore countries who've entered Eurovision over the last three decades or so, only **Portugal** and **Finland** have yet to win. In fact, neither has ever managed a place in the top five.

Riva are from Zadar on the Adriatic Coast, and, though the title of their song is 'Rock Me', the remainder of its lyrics were sung in Serbo-Croat, proving yet again that if the song is strong enough, it really doesn't matter what language it is sung in.

Wooden spoonists this year were **Iceland**, represented by the Swedish-born **Daniel**. Given the bizarre and unpredictable nature of voting that epitomises Eurovision, it's tempting to say that it is much more of an achievement to write something so God-awful as to unite the 336 jurors from the other 21 countries in the competition in not voting for it, than it is to win. Yet Iceland somehow managed it, scoring no points at all. This is only their fourth Eurovision and they have the worst record of all, having finished 16th on each of the three previous occasions they have entered. Bring on the **Sugarcubes**.

Emphasising the widely varying tastes of the various European countries is the fact that no fewer than eight different songs were awarded maximum points by at least one jury, with Britain's entry scoring a moral victory by being first past the post five times — more than any other song. Yugoslavia were top choice for four countries. Another telling statistic is that every country, including Yugoslavia, managed to draw at least two complete blanks in the voting.

**Britain** were runners-up for the second year in a row, and the 12th time in the history of Eurovision, a story of so-near-but-so-far that is unmatched. From 32 starts (we didn't enter in 1956 and opted out again in 1958), Britain's average position (fourth) is better than that of any other nation. Despite this, the country with most wins is **France**, who won outright in 1958, 1960, 1962 and 1977, and were one of the four countries to share the honours in the only tie in 1969. Other winners — with a quarter of a win credited to each of the other 1969 champions: **Luxembourg** — 4, **UK** — 3¼, **Holland** — 3, **Ireland** — 3, **Switzerland**, **Sweden** and **Israel** — 2. With one win apiece are **Denmark**,

## COUNTRY: Title — Artist

<b>ITALY:</b> Avrei Voluto — Anna Oxo/Fausto Leali
<b>ISRAEL:</b> Derech Ha-Melech — Gili & Galit
<b>IRELAND:</b> The Real Me — Kiev Connolly
<b>HOLLAND:</b> Blijf Zoals Je Bent — Justine Pelmelay
<b>TURKEY:</b> Bana Bana — Pan
<b>BELGIUM:</b> Door De Wind — Ingeborg
<b>UK:</b> Why Do I Always Get It Wrong — Live Report
<b>NORWAY:</b> Venners Naerhet — Britt Synmove Johnson
<b>PORTUGAL:</b> Conquistador — Da Vinci
<b>SWEDEN:</b> En Dag — Tommy Nilsson
<b>LUXEMBOURG:</b> Monsieur — Park Cafe
<b>DENMARK:</b> Vi Maler Byen Rod — Birthe Kjaer
<b>AUSTRIA:</b> Nur Ein Lied — Thomas Forstner
<b>FINLAND:</b> La Dolce Vita — Anneli Saaristo
<b>FRANCE:</b> J'Ai Vole La Vie — Nathalie Paque
<b>SPAIN:</b> Nacida Para Amar — Nina
<b>CYPRUS:</b> Apopse As Vrethoume — Fanny & Yannis
<b>SWITZERLAND:</b> Viver Senza Tei — Furbaz
<b>GREECE:</b> To Diko Sou Asteri — Mariana
<b>ICELAND:</b> Pad Sem Enginn Ser — Daniel
<b>GERMANY:</b> Flieger — Nino De Angelo
<b>YUGOSLAVIA:</b> Rock Me — Riva

# FILE

Italy, Austria, Monaco, Greece, Germany, Norway, Belgium and, of course, Yugoslavia.

● Despite its high debut at number three last week, Queen's 'I Want It All' has no chance of reaching number one. Nevertheless, with the average singles buyer less than half the group's median age of 40, it is to their credit that Queen can still make such an impact.

Queen have had a completely unchanged line-up since 1971, the **Freddie Mercury/Brian May/John Deacon/Roger Taylor** alliance being well-established by the time of their first hit, 'Seven Seas Of Rhye' in 1974.

Thus far, Queen have amassed 31 hits, excluding 'Under

Pressure', their one-off pairing with **David Bowie**. That's more than all but four groups — **Status Quo** (39 hits), the **Rolling Stones** (33 hits), **Slade** (33 hits) and **Hot Chocolate** (32 hits including two remixes of earlier successes), but of all these acts only Slade have had more hits than Queen with an unchanged line-up. All Slade's hits have been recorded by **Noddy Holder, Dave Hill, Jimmy Lea** and **Don Powell**.

With a new album due next Monday, containing at least three other obvious chart contenders, Queen are therefore poised to overtake Slade. Incidentally, the **Beatles** are the third most successful group with an unchanged line-up, with 27 hits credited to **John Lennon/Paul**

**McCartney/George Harrison/Ringo Starr** — plus 'Let It Be', on which they were joined by **Billy Preston**. Of the acts with more hits than Queen, Status Quo had most before gaining/losing a member — 23.

'I Want It All' is the ninth Queen single to reach the top three, and all nine appear in our exclusive list of the group's 10 best-selling singles, which goes uncannily like this: 1 Bohemian Rhapsody (1975), 2 Somebody To Love (1976), 3 Crazy Little Thing Called Love (1979), 4 We Are The Champions (1977), 5 Killer Queen (1974), 6 I Want To Break Free (1984), 7 Radio Gaga (1984), 8 A Kind Of Magic (1986), 9 Another One Bites The Dust (1980), 10 I Want It All (1989).

## VOTES CAST BY

	ITALY	ISRAEL	IRELAND	HOLLAND	TURKEY	BELGIUM	UK	NORWAY	PORTUGAL	SWEDEN	LUXEMBOURG	DENMARK	AUSTRIA	FINLAND	FRANCE	SPAIN	CYPRUS	SWITZERLAND	GREECE	ICELAND	GERMANY	YUGOSLAVIA	FINAL POS.	
	0	0	0	0	0	0	0	0	7	7	7	7	7	17	17	29	35	37	47	41	48	56	9	
	1	1	8	11	11	11	13	13	13	18	18	23	23	28	28	28	28	35	35	40	43	50	12	
	0	0	0	0	7	10	10	13	13	13	15	15	15	15	15	15	15	15	15	15	19	21	18	
	10	10	13	13	13	13	16	16	16	16	17	17	21	25	32	38	38	38	39	39	45	45	15	
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	5	21
	0	0	5	10	10	10	10	12	12	12	12	12	12	12	12	12	12	12	12	13	13	13	19	
	6	13	17	24	25	25	25	37	49	59	71	72	80	86	98	108	110	110	112	112	124	130	2	
	0	2	2	4	9	17	17	17	17	19	19	25	25	25	29	29	29	30	30	30	30	30	17	
	0	0	0	0	4	6	6	7	7	10	17	17	23	25	25	33	33	33	39	39	39	39	16	
	0	6	6	6	6	12	16	24	32	32	38	50	62	62	64	69	77	80	88	90	98	110	4	
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	8	8	8	8	8	8	8	20	
	5	6	16	28	34	38	48	58	60	72	75	75	82	94	100	100	100	100	100	110	110	111	3	
	12	20	20	20	23	35	35	35	35	42	42	46	46	47	47	49	59	67	79	87	92	97	5	
	0	10	18	24	34	34	34	34	35	39	43	43	46	46	56	63	66	66	66	66	66	66	7	
	3	8	14	18	18	18	18	23	23	24	32	35	40	43	43	43	50	50	55	55	57	60	8	
	8	8	8	8	10	17	24	28	28	28	38	38	38	46	54	54	58	68	78	78	88	88	6	
	2	5	6	6	6	6	12	12	18	18	18	26	28	28	28	28	28	32	39	51	51	51	11	
	4	8	8	18	26	26	34	34	37	37	37	39	40	40	40	40	40	40	40	47	47	47	13	
	0	0	0	1	1	2	7	13	23	23	23	23	23	23	24	28	40	52	52	56	56	56	9	
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	22	
	7	7	9	9	9	14	15	15	20	26	26	33	33	33	33	33	34	40	43	46	46	46	14	
	0	12	24	32	44	54	66	73	77	85	90	100	110	117	120	120	125	130	130	136	137	137	1	

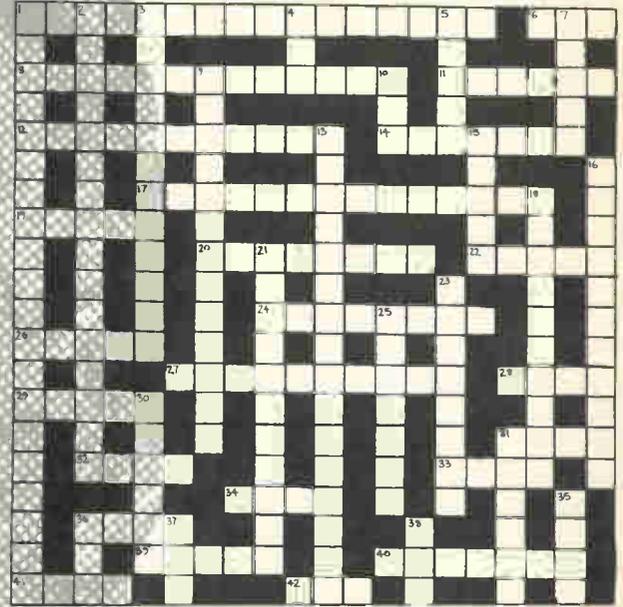
# X-WORD

## ACROSS

- 1 Natalie's hit shows us that absence makes the heart grow fonder (4,3,4,5)
- 6 Label responsible for Kylie & Jason (1,1,1)
- 8 Part of the 'Original Soundtrack' from S'Express (3,5,5)
- 11 Peter Cox and Richard Drummie told us which direction to travel in (2,4)
- 12 There were no more tears for Alison Moyet on this hit (3,5,3)
- 14 The Beatles' first Apple release (3,4)
- 17 Hazell Dean wanted her feelings to change to something else on this '88 hit (4,2,4,4)
- 19 Back in the Sixties Donovan wanted to '---- The Wind' (5)
- 20 What Guns N' Roses have for destruction (8)
- 22 Elvis has called him the beloved entertainer (5)
- 24 People who were a hit for 5 down (8)
- 26 He hit the charts in '89 with 'Turn Up The Bass' (5)
- 27 Womack & Womack long player that shows they have a sense of right (10)
- 28 Wings told us about Juniors (4)
- 29 Eric was a member of Derek And The Dominos when this was recorded (5)
- 31 Boy George LP that went for a price (4)
- 32 The Bangles could be found in yours (4)
- 33 She told us she'd found somebody in 1988 (4)
- 34 Spandau Ballet hit that can be seen in the dark (4)
- 36 Break made by Thin Lizzy (4)
- 39 New Edition's girl was a hit for Cameo (5)
- 40 See 13 down
- 41 Mr Paul who had a 1986 hit with 'My Favourite Waste Of Time' (4)
- 42 Where Bruce was born (1,1,1)

## DOWN

- 1 Rod's having problems with his words (2,5,4,3,2)
- 2 Bomb The Bass had a chart hit by talking to god (3,1,6,6)
- 3 A-ha hit from 1988 (3,3,3,3)
- 4 Double this and you'll have Debbie Harry's 1981 LP (3)
- 5 Bob's son can be found with the Melody Makers (5)
- 7 'What A ----' was a big hit for Ian Dury And The Blockheads (5)
- 9 Bananarama admit they've been listening to gossip (1,5,1,6)
- 10 Band that gave us 'The Crunch' and saw 'Clouds Across The Moon' (3)
- 13 & 40 across After all these years Donna Summer has finally made it (4,4,1,4,3,3,4)
- 15 Former 'Tube' presenter in a Squeeze (5)
- 16 'Everything Counts' for this group (2,4)
- 18 ZZ Top LP that gets rid of all the others (10)
- 21 Former Buzzcocks leader (4,7)
- 23 Luther Vandross wants to make a return (4,4)
- 25 Kate was doing it up that hill (7)
- 30 Power for a Blondie number one (6)
- 31 Have you heard about T'Pau's garden (6)
- 35 Neil had one in his shoe (4)
- 36 'Le Taxi' man (3)
- 37 What the Clash fought (3)
- 38 Amazing Bananarama LP (3)



The Man-Who-Sees.

## ANSWERS TO MAY 13

**ACROSS:** 1 Beds Are Burning, 7 House, 9 Roachford, 10 What I Am, 11 Only The Lonely, 13 Men, 14 Bad Boys, 16 New Model, 18 I Just Called To Say, 20 Def, 22 Fire, 23 Youth, 24 A Boy, 26 Abdul, 27 Crazy River, 28 Stage, 31 Favourite, 33 I Love You, 34 Its Over, 37 To Deserve This, 38 Europe.

**DOWN:** 1 Barry Manilow, 2 Deacon Blue, 3 Ashford, 4 Berry, 5 New Years Day, 6 New Moon, 7 Hotel, 8 Somewhere Down The, 12 Leo Sayer, 15 Soldier Of Love, 17 What Have I Done, 19 Tribute, 21 Carrie, 25 Abba, 28 Smooth, 29 Golden, 30 Cherry, 32 Olivia, 35 Room, 36 Area.

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.

### ◆ RELEASED 15TH MAY ◆

**SILICON CHIP**  
featuring **THE TURNTABLE ORCHESTRA**  
"STAY"  
BP 12006

### ◆ FORTHCOMING RELEASES ◆

**VARIOUS ARTISTS**  
"FUTURE HOUSE"  
8 DEFINITIVE BRITISH-HOUSE CUTS  
BPLP 12003



### ◆ FORTHCOMING RELEASES ◆

**KORPERAYSHUN**  
"K FACTOR"  
B/W "NON STOP"  
DEBUT RELEASE FROM SOUTHSIDE'S HIPHOP MANIACS  
BP 12007

**CONSTRUCTION CREW**  
"LOVE DON'T COME EASY"  
B/W "BREAK THE BEAT THE '89 HIPHOUSE REMIX"  
BP 12008

DISTRIBUTED BY ROUGH TRADE / CARTEL

● BEATS & PIECES

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

**ATLANTIC** are insisting that they have signed **Raze presents: Doug Lazy** 'Let It Roll' for the world, including the UK; however, the situation is complicated here as **Champion** (who have already promoted the single) have exclusive UK rights to all products created by **Vaughan Mason** using his studio "group" name **Raze**, but not automatically to other artists' releases on his **Grove St.** US label - which, it could be argued, in this case has only used the established Raze name, as the wording suggests, to help draw attention to and introduce protégé **Doug Finley**, who to all intents and purposes (other than that Raze always features normally anonymous guest vocalists) performs the self-penned single as a separate solo signing - the problem being that Raze still owes **Champion** an undelivered although paid for album and the UK label's **Mel Medalie** was unwilling to fork out yet more money when Mason suggested that the **Doug Lazy** project was a separate deal (he subsequently nearly signed it to **PRT** until Medalie got heavy!). Mason now allegedly agreeing that right is on Medalie's side (although there is talk of change to **Vaughan Mason presents: Doug Lazy** on future pressings!) and saying that he'll sort things out with Atlantic is the States ... watch this space ... **Champion** owner **Mel Medalie**, incidentally, was the hairdresser for the original film of **'Ferry 'Cross The Mersey'** (his name is in the credits!) ... **Lanya**, the female singer on **Razette's** 'Ready 4 Love', is the traffic stopping Arabic origin girl who was with **Vaughan Mason** on **Raze's** UK visit last month ... **Mike Shaft's** winning of the incremental ("community of interest") radio licence for Manchester with his now at last to be a reality **Sunset Radio**, and ex-pirates **FTP (For The People)** winning the Bristol licence (both being black music stations of course), plus the Asian-aimed piratical **West London Radio** not too surprisingly winning the Hounslow licence, hopes are high that maybe sense will prevail and the mightily united **KISS/SOLAR/S.O.U.L.** consortium's bid for the London FM licence will succeed and finally give the capital city a badly needed legal black music outlet (I can anticipate complete airwave anarchy breaking out if a black station doesn't win!) ... **'The Two Billys', Russell** and **Carruthers**, are retiring to their Scottish castle and have sold to the **Disco Mix Club** their three London **BlueBird** record shops, which will retain the same name and carry on trading as usual (this deal excludes the Luton branch, where there has been a management buy-out) ... **Freddy Bastone** has done some most unlikely **Corporation Of One**-style remixes, and vocal-less dubs, of - wait for it! - **Bananarama's** 'Cruel Summer' and 'I Heard A Rumour', for future separate UK 12 inch release as well as inclusion in a remixed greatest hits album (the latter seemingly scheduled for the US if not also here) ... **Westside Records** have now also released here the US mixes of **Tyree 'Hardcore Hip House' (DJ International Records DJINX 11)**, the now **123 $\frac{1}{2}$ sbpm** Tyree's Mix Hard, **123 $\frac{1}{2}$ sbpm** Deep House-tramantal, **123 $\frac{1}{4}$ -123-123 $\frac{1}{2}$ sbpm** Julian 'Jumpin' Perez Mix and **123 $\frac{1}{2}$ sbpm** Joe Smooth's Too Deep Mix, originally reviewed on import

and all totally different from the initial alternative UK mixes ... **Pressure Zone**, whose excellent deep house revival of the **O'Jays** 'Backstabbers' was reviewed off white label last week, turn out to feature **Juliet Roberts** along with **Nat Augustin**, plus **Marco Perry** and **Dave Clayton** the different mixes being labelled quite simply, in reviewed order, as **Stab 1, 2, 3** ... **The Style Council's** commercial A-side turns out to be 'Long Hot Summer 89 Mix', relegating their instantly accepted new 'Everybody's On The Run' to the flip ... **Timmy Regisford's** remixes of **D Mob** 'Trance Dance' are exclusive to the UK, **Dancin' Danny D's** mixes being out in the US as flip to 'We Call It Acieed' ... **Polydor** have promoted a mystery white label called 'Back In The Groove', an amazingly blatant **Rick Astley** soundalike **118 $\frac{1}{2}$ sbpm** cheerful canterer that is actually by ex-dancing champ **Frankie Johnson** (for June 12 release on **Hand**) ... **LA Mix's** repeated "get loose" sample of **Aleem** on their upcoming newie will only be included on instant collectors' item promo pressings, **Mike Stevens** having re-recorded a close vocal facimile as "everybody get loose" for commercial release ... **Mystique** featuring **Kid Valdez** 'Heartbreaker (I Can't Understand)' apparently samples the much sought **The It** 'Donnie' ... US imports also include the 'I'll House You' rewording girl group hip house **Dopestyle** 'I'll Bass You' (Bassment Records); **Todd Terry** remixed though UK originated acid house **Funtopia** 'Beautiful People' (Idlers); **Public Enemy** Hammersmith concert sampling jittery muttering hip house **Brickhouse** featuring **MC Joe** 'Feel The Bass' (Requestline Records); overly juddery rolling swingbeat **Leotis** 'On A Mission' (Mercury) - his identically titled album being in dated early Eighties style ... UK newies include the reissued classic if not by now over familiar **Maze** featuring **Frankie Beverley** 'Joy And Pain' (Capitol); **PP Arnold** souled superb classy if specialist burblingly drifting jazz-funk **Pressure Point** 'Dreaming' (Viceroy Records); late Sixties style brass and organ funk instrumental **The James Taylor Quartet** 'Breakout' (Urban); fairly routine hip house **Cybertron** 'The Deliverance' (WA) while on UK LP are the **Delores Springer** sung gentle calm sparse slow street so **Deluxe** 'Just A Little More' (Unyque Artists), and, to my mind tiresomely pitched over such long length, rapping **Cookie Crew** 'Born This Way!' (ffrr) ... The Club Chart currently re-

quires a higher points total than possibly ever before for records even to hit it at number 100= there being such a crush of stuff struggling to get in: roadblocked just below last week's with enough points normally to qualify were (the yo yo-ing) **Dave Collins & Jacqui Jones**, **Velma Wright**, **Rickster** presents **KLE**, **Royal House** featuring **Ian Star**, **The Controllers** LP, **Coldcut** LP, **Tone Lüc**, **Diskonexion**, **LaKim Shabazz** 12 inch, **Taravhonty**, **Candi McKenzie**, **Omen**, **Levert**, **Kidzstuff** - meanwhile, chart completists should note that the positions of previous entries making perhaps

their last appearance in the "missing" Club Chart of two weeks ago were: 25 **Corporation Of One**, 28 **Chanelle**, 30 **Bobby Brown** 'Cruel', 34 **Joyce 'Fenderella'** Irby, 37 **Gerald Alston**, 48 **El DeBarge**, 49 **Richie Rich**, **Déjà**, 51 **Sharon Dee Clarke**, 53 **Guy**, 57 **Longsy D's House Sound**, 59 **A Guy Called Gerald** (US mixes), 60 **Paul Simpson/Candi Staton**, 62 **K-9 Posse**, 65 **Cookie Crew**, 74 **Tyree** (Double Trouble Mix), 77 **Natalie Cole**, 81 **Today**, 82 **Cookie Crew** (Danny D Remix), 91 **Baby Ford**, 96 **Diana Ross**, 97 **Stezo**, 100= **Yazz**, **Dino**, **Jungle Wonz** (armed with this info plus the "last week" positions in last week's chart, if you really want to be able to reconstruct the whole missing chart for yourself!) ... **Umbrella Seminar III** at Hammersmith's **Novotel** this Saturday/Sunday (20/21) is being put on by independent record labels, with the likes of **Jon Jules**, **Simon Harris**, **Dave Lee** and myself on the Dance Market panel at 3.15pm Sunday (it costs £60 to register, details on 01-226 3261, so I don't expect to see many of you there!) ... **KISS-fm's** fourth **Record Fair** is at Highgate's **Jacksons Lane Community Centre** this Sunday, 10am-4pm ... **South Eastern Discotheque Association's** disco exhibition **SEDA 89** is at Gravesend's **Woodville Halls** on Sunday, June 4, from noon-6pm ... **Dartford's Flicks** closed down a couple of Saturdays ago with a nostalgic final night featuring such old regulars as **Colin** ▶



**INNER CITY 'Paradise'** (10 Records DIX81) The label's ploy of separately promoting three tracks in advance of this eagerly anticipated and obviously big selling album maybe made sense after all, as in truth it's a disappointingly patchy set with only the attractive wriggly strong 123 $\frac{1}{2}$ bpm 'Do You Love What You Feel' approaching the dancefloor power of the included 121 $\frac{1}{2}$ bpm 'Good Life', 120 $\frac{1}{2}$ bpm 'Big Fun' and 119 $\frac{1}{2}$ bpm 'Ain't Nobody Better' hits, while the plaintive swirling 121 $\frac{1}{2}$ bpm 'Set Your Body Free' and chunkily scurrying 121bpm 'Secrets Of The Mind' are pleasant too, leaving the jerkily shuffling routine 121 $\frac{1}{2}$ bpm title track, philosophically muttered moodily spurting 0-127bpm 'Inner City Theme', dull sparsely slinky 77 $\frac{1}{2}$ bpm 'Power Of Passion' and flurryingly frantic 133 $\frac{1}{2}$ bpm 'And I Do' frankly as fillers.

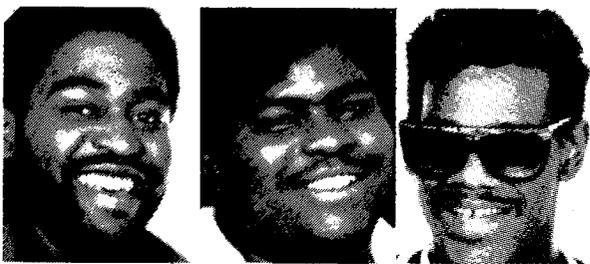
## JOHNNY KEMP

## BIRTHDAY SUIT

THE US HIT SINGLE 7", 3 track 12" includes extended mix + Club Dub, 4 track CD

CBS

654838 0/8/2



# DJ

**LEVERT** 'Gotta Get The Money (Extended Remix)' (US Atlantic 0-86422) The guys who, back on 'Casanova', were chiefly responsible for adding hip hop's new jack swing to soul now return with an incredibly infectious jerkily jiggling 108½bpm swingbeat jumper that really leaps along with excitingly smacking syn-copation, sampling James Brown and other rhythm elements through four excellent mixes.

launch imminent, appear to have promoted their current **Kechia Jenkins** and **Sweet Tee** import hits here but have yet to get them, or anything else, to me — it seems **Paul Oakenfold** has lost my correct address ... I'm outta here — **BUT NOT FOR LONG!**

## ● HOT VINYL

### **SUPREME DJ NYBORN** 'Versatility'

(US Payroll Records PR-732)  
Charted for months now by a few DJs who managed to find it when apparently flipped by MC Capone's 'Smoove Style', this elusive languidly chatted funkily rolling unhurried 101½bpm rap 'n' scratch (dubwise semi-Inst. too) is — in this edition, anyway — flipped by an amusing conversationally started then scrubbingly scratched jigglier still 101½bpm 'Versatile Extension' remix, plus the Freda Payne 'Band Of Gold' bass lopping wordy fast 126½bpm 'Rhymes From A Swift Mind' (in three mixes). My thanks to 'Jocks' editor Tim Jeffery for the loan of his copy!

### **THE 28th ST. CREW** 'I Need A Rhythm'

(Vendetta Records SP5246)  
Clivillés & Cole disguise themselves as The Done Properly Posse as creators of this somewhat risqué and foul mouthed house album, reworking some of their earlier rhythms in the process, every track tightly following the preceding one, the 0-125-125½bpm 'I Need A

Rhythm', (0-)117½-0bpm 'Inch By Inch', 124½-124bpm 'Steppin' Out' and (0-)124½-0bpm 'Get It Up' being vocal while the basically instrumental side two really cooks through the continuously segued 120½bpm 'Where's The Party', 119½bpm 'It's In The Groove (No Games)', 115½bpm 'Pump It Up (Let's Groove)', and groove disrupting (0-)120½-122-121½-0bpm 'Sex On The Dance Floor (LP Version)'. Selling well in Central London, for what that's worth.

### **MILES JAYE** 'Irresistible'

(US Island 91235-1)  
Vying now for Luther's crown, Miles J Davis has self-produced, penned and indeed largely played as well as sung a superb soul album that's mainly downtempo but very classy, and an instant big seller — although probably more for home listening than floor filling — with the lushly romantic undulating (0-)82/41bpm 'I'll Be There', gently rolling repetitive gruff 101½bpm 'Heaven', Grover Washington Jr soprano saxed chunkily swaying 0-111½bpm 'Objective', smoothly joggling (0-)102bpm 'Irresistible', drifting 53/106bpm 'Love In The Night', tenderly crawling 26¼/80¼bpm 'Next Time', 43bpm 'Slo-Dance', 0-35½bpm 'Message', and 0-37/74-0bpm 'Neither One Of Us' (this latter, the set's only non-original, being Jim Weatherly's Gladys Knight oldie). Meanwhile, separately released, 'Objective (12" Version)' (US Island 0-96569) has been given a more snappily lurching though ambiguously tempoed

112/56bpm pausing and surging treatment, Grover's sinuous sax being featured far more prominently from the start of the flip's mellow-er joggling 0-112bpm Subjective Remix.

### **THE MAFIA** 'Talkin''

(BBH Records BBH 5)  
Waterloooville's bedroom mixers have been at it again, creating a white labelled excellent 113½-113½-114-119½bpm megamix out of such as the Jungle Brothers 'Black Is Black', Stetsasonic 'Talkin' All That Jazz', Robert Howard & Kym Mazelle 'Waic', De La Soul Jenifa (Taught Me)', Manu Dibango 'Soul Makossa', Marva Whitney 'Unwind Yourself', Coldcut 'People Hold On' and Ten City 'Right Back To You' (this last superfluous fragment rather abruptly tagged on to the consequently untidy end, a pity), flipped by an 114-114½-114bpm 'Dub Talkin'' variation.

### **T.T.O. BOYS** 'Come Into My Nest'

(US Idlers WAR. 042)  
This strange Richard Berry & The Pharoahs 'Louie Louie'-like West Indian flavoured breathily subdued shuffling and surging garage throbber in 119½bpm Club, 119bpm B Boy and Naughty Naughty mixes is flipped though by the probably better selling straightforwardly leaping and hoarsely harmonised (oddly like the Tams doing hip house!) 'Housing All The Way', in 121½bpm Radio, 121½-0bpm Club and Another Club Mix versions.

# break OUT

# THE JAMES TAYLOR QUARTET



7", 4 Track 12" & C.D.

# DJ

## **DONNA ALLEN** **'Can We Talk'**

(US Oceana 0-96558)

Nicely timed as US follow-up to clash awkwardly with the belated UK release of 'Joy And Pain', this Clivillés & Cole remix is a brightly lurching and leaping frisky sort of "purple swingbeat" fusion, in their 113½-0bpm Club Mix and gimmicky stuttering Radio Remix, snappier 113½bpm Dub Mix, plus its much rawer original 0-114bpm jerkier LP Version. Joan Rivers presumably inspired the title line.

## **CULTURE CLASH DANCE PARTY** **'Love Fever'**

(Jive CCDDP R1)

Led by Scotland's Edith Sitwell lookalike vocalist Judy McKeown, the acrobatic group's energetic stomper from mid-winter is now issued fully for the first time after Steve 'Silk' Hurley has remixed it into a catchily tumbling typical (and less distinctive?) 118bpm house backbeater, in his Silk, Instrumental, and beefier dubwise Underground Mixes, plus group leader/producer Hamish '808' MacDonald's much more subtle cultures blending sinuously bubbling 117½bpm D Town Mix.

## **NEW BLOOD** **'Touch Me (Te Quiero)'**

(US Smoking TAI 126617)

Carlos 'After Dark' Berrios created cowbell clonking and samples weaving jiggy burbling Latin hip hop flavoured though quite funky percussive semi-instrumental flowing fluidly along

through its 119-118½bpm Club Edit and Instrumental, 119bpm Radio Edit, and 119-119½bpm Berrios Breakdown, overlaid by a girl muttering "te quiero" (Spanish for "I love you") between more heartfelt calls of "touch me baby".

## **GORDON NELSON JR.** **'Pump Up The Music'**

(US Spin City SCR 21956)

Created by Gordon with Intense, this busy bass burbled, piano plonked and girls backed frantic 122½bpm New Jersey house galloper in four mixes is most wailing in its Girly Girl Mix but is selling more for the throbbing semi-instrumental Underground Intense Mix, which really shifts.

## **OMAR** **'I Don't Mind The Waiting'**

(Congo DPST 5, via JetStar)

Imagine several choppily staccato Al Jarreus weaving counterpoint harmonies through an eccentrically jolting 100¼bpm jaunty exotic beat and some scratching breaks to get a good idea of this terrific unusual delight (instrumental flip), still only on white label but likely to explode!

## **HEAVY D & THE BOYZ** **'We Got Our Own Thang (Club Version)'**

(US Uptown Records MCA-23942)

Producer/co-writer Teddy Riley adds an important new melodic input (likely to be seen as significant in retrospect) to this jaunty tongue twiddly-diddly-diddly twiddling catchy strong wriggly swingbeat-ish (0-)114-0bpm loping and smacking lively rap, with some clever James Brown scratches, and an amusingly accented slow intro that seems deliberately based on broad rural English enunciation for some reason (instrumental/a cappella flip), good fun.

## **MAXIMUM STRENGTH** **'Rock This Party'**

(US International House Records IHR-008)

Bad Boy Bill produced frantically enthusiastic rapping and "woo yeah" shouting although largely samples built hip house leaper, in 121¾bpm Club, 121¾bpm Hardcore, and (0-)121¾bpm House Mixes, basically very unoriginal but kicking so hard that you'll be carried along by all its surface excitement — so, good while the craze lasts!

## **MINK featuring 2WICE THE TROUBLE** **'Hey! Hey! Can You Relate?'**

(FON DJ FON T18)

Still apparently only on promo prior to signing to a major label, this wild and frantic 122bpm mix-up of urgently rumbling and tumbling famous percussion break beats behind bursts of wordy fast rap (in three mixes plus acappella) was created and fiercely scratched by Sheffield's 17 years old Technics UK DJ Mixing Championships finalist Mink, who's a lot neater and more impressive under these studio conditions.

## **TONY TERRY** **'Forget The Girl'**

(US Epic 49 68784)

From the original motion picture soundtrack 'TAP', this Ted Currier produced at first quite calmly lurching though vocally anxious pshta pshta-ing chugger gets increasingly het up as it builds excitingly through Todd Terry-type samples to end up a nagging stormer, in its 113½-0bpm Extended Remix, starker 112½-0bpm Radio Version, acidic 113½-0bpm Midtown Mix and 115bpm Burn The House Down Basement Beats.

## **MARK IV** **'It's A Mean World (Remix By Marley Marl)'**

(US Tuff City TUF 128045)

Originally out last autumn, when it meant little, this Patrick Adams created but now Marley Marl remixed impassioned male soul vocal group's 120½-120½bpm uncluttered striding bouncer is in gospel rooted timeless tradition (complete with sobbing counterpoint) while the bass boomed and piano plonked rhythm is in garage/house style, with a shrill synth chorded less vocal 120½-120½-0bpm TV Track Mix flip. Worth hearing.

## **BE BIG** **'Guilty (Depth Charge Mix)'**

(10 Records TEN X 258)

Created by the group's Jo Dworniak and Duncan Bridgeman (ex-1 Level), this resonant bass rumbled rolling 114bpm jangly juggler has some bursts of male "not guilty" rap but is mainly sung by Gloria Robakowski in garage-ish style, except the whole thing sounds interestingly out of the norm (alternative edit, and less good jittery acidic 0-120¼-0bpm 'Get On Board')

## **RALPHI ROSARIO** **'Rendition'**

(US Hot Mix 5 Inc Records HMF-EP-12)

The track that's selling this 12 inch EP is the Diva III wailed and talked sparsely skittering and thumping wriggly (0-)124½-0bpm 'Get Up, Get Out', others being the jittery 123bpm 'In The Night (Semi Hip Hop Mix)', frantic 0-126½bpm 'I Want Your Love (The Dedicated Mix)' and 139¼bpm 'Daddy, Daddy ('

**KOOL MOE DEE 'They Want Money (Extended Remix)'** (US Jive 1215-1-JD) Sounding like a James Brown funk groove even if it isn't (entirely), this Teddy Riley co-created terrific bass rumbled brassy (0-)106½bpm juggler (in three mixes, plus the dated organ chorded wrier 87½bpm 'Get The Picture') seems certain to be one of the bigger raps of coming weeks!

# REMIXES

**M-D-EMM 'Get Hip To This! (Homeboys Revenge)'** (RePublic Records LIC2 022R), fast dense nervy 'Wrath Of Kane'-ish 123¼/5-123½bpm rap remix flipped by a mare airily gallaping but still 123¼/5-123½bpm DJ Delight alternative hip house treatment; **DEBBIE GIBSON 'Electric Youth (The Electro Mix)'** (Atlantic A8919TX), very strang truly early Eighties "electra" style juddery leap-

ing 125¼/5-0bpm Shep Pettibane remix, with house samples averted-freakier dubs as flip; **CIRCUIT featuring Koffi 'Shelter (Remix)'** (Collision CIR 121R), anguished wailing inraed mare laesely cantering bright new (0-)121bpm treatment, plus an 121bpm 7" mix, replacing the Versian and Wicky Wacky Mix as flip to the original A-side.

# DAVID VAN

# DAY

NEW SINGLE OUT NOW

# SHE SAID SHE SAID

7" 12" CD SINGLE CASSETTE SINGLE

WRITTEN & PRODUCED BY NICK STRAKER AND MARK PROCTOR

UNION



## VINTAGE CHART

UK ALBUMS — JULY 19, 1980

TW LW

1	2	THE GAME	Queen	EMI
2	1	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones
3	—	DEEPEST PURPLE	Deep Purple	Harvest
4	3	FLESH AND BLOOD	Roxy Music	Polydor
5	16	KING OF THE ROAD	Boxcar Willie	Warwick
6	6	UPRISING	Bob Marley	Island
7	—	XANADU	Original Soundtrack	Jet
8	8	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems
9	7	ME MYSELF I	Joan Armatrading	A&M
10	9	McCARTNEY II	Paul McCartney	Parlophone
11	14	OFF THE WALL	Michael Jackson	Epic
12	—	CULTOSAURUS ERECTUS	Blue Oyster Cult	CDC
13	10	SKY 2	Sky	Arista
14	—	VIENNA	Ultravox	Chrysalis
15	12	HOT WAX	Various	K-Tel
16	4	PETER GABRIEL	Peter Gabriel	Charisma
17	15	READY AND WILLING	Whitesnake	United Artists
18	13	I JUST CAN'T STOP IT	the Beat	Beat
19	23	REGGATTA DE BLANC	Police	A&M
20	5	SAVED	Bob Dylan	CBS
21	16	DUKE	Genesis	Charisma
22	11	THE PHOTOS	the Photos	Epic
23	22	THE MAGIC OF BONEY M	Boney M	Atlantic
24	29	DIANA	Diana Ross	Motown
25	24	MAGIC REGGAE	Various	K-Tel
26	28	WHEELS OF STEEL	Saxon	Carrson
27	18	SHINE	Average White Band	RCA
28	34	DEMOLITION	Girlschool	Bronze
29	53	ALL FOR YOU	Johnny Mathis	CBS
30	20	CHAIN LIGHTNING	Don McLean	EMI
31	21	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway	RCA
32	30	OUTLANDOS D'AMOUR	Police	A&M
33	27	GREATEST HITS	Rose Royce	Whitfield
34	41	BAT OUT OF HELL	Meat Loaf	Epic
35	17	SOUNDS SENSATIONAL	Bert Kaempfert	Polydor
36	26	BEAT BOYS IN THE JET AGE	Lambretta	Rocket
37	33	CHAMPAGNE & ROSES	Various	Polystar
38	36	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark	Din Disc
39	37	TWELVE GOLD BARS	Status Quo	Vertigo
40	64	MANILOW MAGIC	Barry Manilow	Arista
41	31	ONE STEP BEYOND	Madness	Stiff
42=	86	ROCKS PEBBLES AND SAND	Stanley Clarke	Epic
42=	58	PRETENDERS	Pretenders	Real
44	30	THEMES FOR DREAMS	Pierre Belmonde	K-Tel
45	—	ROMANTIC GUITAR	Paul Drett	K-Tel
46	89	HOLD OUT	Jackson Browne	Asylum
47	—	NIGHT FLIGHT	Justin Hayward	Decca
48	47	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
49	26	DETECTOR	Steve Hackett	Charisma
50=	32	GREAT ROCK & ROLL SWINDLE	Original Soundtrack	Virgin
50=	48	EMPTY GLASS	Peter Townshend	Ato
52	40	INCOMPARABLE ELLA	Ella Fitzgerald	Polydor
53	54	SPECIALS	Specials	2 Tone
54	43	RUMOURS	Fleetwood Mac	Warner Brothers
55	67	BRITISH STEEL	Judas Priest	CBS
56	—	THERE AND BACK	Jeff Beck	Epic
57	49	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic
58	70	TRAVELOGUE	Human League	Virgin
59=	—	HIGHWAY TO HELL	AC/DC	Atlantic
59=	39	HEAVEN & HELL	Black Sabbath	Vertigo



● This week's picture of GRACIE FIELDS

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## The rm top 20 naff game shows chart

- |    |                            |    |                                                             |
|----|----------------------------|----|-------------------------------------------------------------|
| 1  | 'Bullseye'                 | 13 | 'The Price Is Right'                                        |
| 2  | 'Celebrity Squares'        | 14 | 'Lingo'                                                     |
| 3  | 'Blockbusters'             | 15 | 'The Generation Game' (Bruce Forsyth version)               |
| 4  | 'Double Dare'              | 16 | The one in 'Crackjack' that no-one can remember the name of |
| 5  | 'Keynotes'                 | 17 | 'Lucky Ladders'                                             |
| 6  | Monty Python's 'Blackmail' | 18 | 'Give Us A Clue'                                            |
| 7  | 'The Golden Shot'          | 19 | 'Family Fortunes'                                           |
| 8  | 'Mr & Mrs'                 | 20 | 'Catchphrase'                                               |
| 9  | 'Punchlines'               |    |                                                             |
| 10 | 'Trick Or Treat'           |    |                                                             |
| 11 | 'Bob's Full House'         |    |                                                             |
| 12 | 'My Secret Desire'         |    |                                                             |

# THE CLUB CHART

TW LW

1	1	I'M EVERY WOMAN (DANCIN' DANNY D REMIX/ORIGINAL)	Chaka Khan	Warner Bros	12in
2	4	LET IT ROLL	Raze presents: Doug Lazy	US Grove St.	12in/Champion promo
3	3	THAT'S HOW I'M LIVING (MIXES)/THE CHIEF	Toni Scott	Champion	12in
4	2	KEEP ON MOVIN'/BACK TO LIFE (ACAPPELLA)—JAZZIE'S GROOVE/HAPPINESS (DUB)/HOLDIN' ON (BAMBELELA)/AFRICAN DANCE/FEELING FREE (LIVE RAP)/FAIRPLAY/DANCE	Soul II Soul	10 Records LP	
5	6	AIN'T NOBODY BETTER ('DETROIT'S BURNING/TECHNO TRIX)	Inner City	10 Records	12in
6	18	IT IS TIME TO GET FUNKY/TRANCE DANCE (12" JERSEY MIX/DUB TAKE # 2)	D Mob		
		featuring LRS/Gary Haisman		ffrr	12in
7	17	IT'S YOUR TIME (MIXES)	Arthur Baker and the back:beat disciples	Breakout	12in
8	5	TAKE SOME TIME OUT (REMIXES)	Arnold Jarvis	RePublic Records	12in
9	8	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)	Double Trouble & The Rebel MC	Desire	12in
10	7	KEEP ON MOVIN' (CLUB MIX)	Soul II Soul (featuring Caron Wheeler)	10 Records	12in
11	22	LET ME SHOW YOU (MIXES)	Tawanna Curry	RePublic Records	12in
12	11	STILL WAITING (MIXES)	Kechia Jenkins	US Profile	12in/UK promo
13	10	WHO'S IN THE HOUSE	the Beatmasters with Merlin	Rhythm King	12in
14	29	CALM DOWN (VERSIONS)	Most Wanted	US The Fever	12in
15	62	BACK TO LIFE (CLUB MIX)	Soul II Soul	10 Records	12in mailing list promo
16	42	TEARS (MIXES)	Frankie Knuckles presents Satoshi Tomiie featuring Robert Owens	ffrr	12in pre-release
17	23	LET'S DANCE (HIP HOUSE/HIP HOP MIXES)	Sweet Tee	US Profile	12in
18	9	GET HIP TO THIS! (GET HIP OR GET LOST)	M-D-Emm featuring Nasih	RePublic	12in
19	28	MY LOVE IS SO RAW (EXTENDED CLUB MIX)	Alyson Williams	Def Jam	12in
20	12	ME MYSELF AND I (RICHEE RICH REMIX)/JENIFA (TAUGHT ME)	De La Soul	Big Life	12in
21	86	JOY AND PAIN (REMIXES)	Donna Allen	BCM Records	12in promo
22	49	HELLO HALIB (ACID ACID/ACID MIX)	Cappella	Musie Man	12in
23	78	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES)	Mystique featuring Kid Valdez/Tina Gomez	RePublic Records	12in pre-release
24	14	SHELTER (VERSION/WICKY WACKY MIX)	Circuit featuring Koffi	Collision	12in
25	20	MAKE MY BODY ROCK (CLUB MIX SWEET/SUPREME CLUBBED)	Jomanda	RCA	12in
26	48	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES)	Bobby Brown	MCA Records	12in
27	30	WORK IT TO THE BONE (THE CLUBHOUSE MIX)	LNR	US House Jam Records	12in/Kool Kat promo
28	25	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)	A Guy Called Gerald	Rham!	12in
29	—	DO YOU LOVE WHAT YOU FEEL/SET YOUR BODY FREE/SECRETS OF THE MIND/PARADISE	Inner City	10 Records LP	
30	64	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)/ARTHUR BAKER'S DANCE MIX	Roberta Flack	US Atlantic	12in
31	27	WRATH OF KANE/RAP SUMMARY (LEAN ON ME)	Big Daddy Kane	Cold Chillin'	12in
32	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
33	40	WOMEN BEAT THEIR MEN (MIXES)	Voodoo Doll	US Breaking Bones Records	12in
34	60	MOVIN', DOIN' IT (YEAH)/CAN'T STOP THE AIRPLAY	The Dynamic Guv'ners	Blapps!	Records 12in EP
35	24	LOVE'S GOT 2 BE STRONG (MIXES)	Keyman Edwards	Fourth & Broadway	12in
36	26	STAY (SLAMMING MIX)	Silicon Chip featuring The Turntable Orchestra	BPM Records	12in
37	37	HUMANITY (CLUB MIX)	The Biddo Orchestra	Trax	12in
38	15	MUSICAL FREEDOM (FREE AT LAST) (EXTENDED FREEDOM MIX)	Paul Simpson featuring Adeva and introducing Carmen Marie	Cooltempo	12in
39	16	PLANETE (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX)	kc Flightt	RCA	12in
40	31	LET'S GO (MIXES)	Fast Eddie	US DJ International Records	12in
41	50	LOOKING FOR A LOVE (CLUB VERSION)	Joyce Sims	US Sleeping Bag Records	12in
42	100=	WE GOT OUR OWN THANG (CLUB VERSION)	Heavy D & The Boyz	US Uptown Records	12in
43	74	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES)	Simon Harris	ffrr	12in pre-release
44	68	ROXANNE'S ON A ROLL (REMIXES)	The Real Roxanne	US Select	12in/Urban promo
45	19	SISTER ROSA (12" REMIX/DUB VERSION)	The Neville Brothers	Breakout	12in
46	52	RHYTHM IS THE MASTER/TIME TO RHYME	DJ Chuck Chillout and Kool Chip	US Mercury	12in
47	85	ALWAYS THERE (MIXES)	CharVoni	Syncope	12in promo
48	73	TO THE BONE (CLUB MIXES)	Wanda Dee	US Tuff City	12in
49	39	u + me = love (12" VERSION/TEN CITY REMIX)	The Funky Worm	FON/WEA	12in
50	83	HARD CORE — HIP HOUSE (US REMIXES)	Tyree	DJ International Records	12in

51	43	MAKE MY BODY ROCK (FEEL IT) (US MIXES)	Jomanda	US Big Beat	12in
52	13	KEEP ON MOVIN' (TEDDY RILEY'S RUBBA DUB/BONUS BEATS)	Soul II Soul	US Virgin	12in
53	34	THERED THE BLACK THE GREEN/DANCE, DANCE, DANCE	The 45 King	US Tuff City	12in
54	47	I'LL BE THERE/HEAVEN/OBJECTIVE/IRRESISTIBLE	Miles Jay	US Island LP	
55	59	I NEED A RHYTHM/GET IT UP/WHERE'S THE PARTY/IT'S IN THE GROOVE (NO GAMES)/PUMP IT UP (LET'S GROOVE)/INCH BY INCH/SEX ON THE DANCE FLOOR/STEPPING OUT	The 28th St. Crew	US Vendetta Records LP	
56	21	DEVOTION (MARSHALL'S CLUB MIX/THE VOICE OF PARADISE)	Ten City	Atlantic	12in
57	56	ONE BETTER WORLD (BLAZE'S GARAGE/CLUB MIXES)	ABC	Neutron	12in
58	58	THE #00 NUMBER	The 45 King	Doctor Beat	12in
59	70	PUT YOUR TRUST IN THE MUSIC (LES ADAMS' GARAGE REMAKE)	Burrell	10 Records	12in
60	53	LET IT LOOSE (MIXES)	Amy Jackson	BSB!	12in pre-release
61	100=	FORGET THE GIRL (MIXES)	Tony Terry	US Epic	12in
62	72	TALKIN'/TALKIN' DUB	The Mafia	BBH Records	12in white label
63	36	TOGETHER/LETTER TO THE BETTER (BONUS BEATS)	Ace & Action <sup>3</sup>	US Prism	12in
64	33	HOUSIN' WITH THE T'S/T-N-OFF (MIXES)	T La Rock	US Fresh Records	12in
65	44	JUST A LITTLE BIT (MIXES)	Total Science	Jumpin' & Pumpin'	12in
66	—	THEY WANT MONEY (EXTENDED REMIX)	Kool Mac Dec	US Jive	12in
67	re	YOU'RE NOT RIGHT (MIXES)	Velma Wright	Champion	12in promo
68	90	STRINGS OF LIFE (MIXES)	Rhythmic's Rhythmic	Jack Trax	12in
69	38	ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX)	Lisa M	Jive	12in
70	—	DEFINITION OF A TRACK (0-120-120)/DEFINITION OF A RAP (119%-120)/IN MOTION/THE RAP'S IN MOTION/DUB DUB/BEATS/BREAKDOWN (120) Precious		US Big Beat	12in
71	98	HEY! HEY! CAN YOU RELATE! (MIXES)	Mink featuring Zwick/The Trouble	FON	12in promo
72	35	REAL LOVE (EXTENDED VERSION)	Jody Watley	MCA Records	12in
73	—	ON FIRE/FUNKY COLD MEDINA	Tone Ldc	Delicious Vinyl/Fourth & Broadway	12in
74	51	IT'S TIME TO GET FUNKY (ATMOSPHERE MIX)	Bizarre Inc	Blue Chip 'R&B'	12in
75	71	THE RAGAMUFFIN NUMBER	Nomad featuring Dard the Harvey	Rumour Records	12in
76	re	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES)	2 In A Room	US Cutting Records	12in
77	—	ALL OVER THE WORLD	Chuck Jackson	Nightmare	12in
78	61	ON A LOVE GROOVE (MIXES)	Orchestra JB	Metro Music International	12in
79	45	ADDING ON/ALL TRUE AND LIVING/BLACK IS BACK/FIRST IN EXISTENCE/PURE RIGHTEOUSNESS/GETTING FIERCE	LaKim Shabazz	Sure Delight LP	
80	66	IF I'M NOT YOUR LOVER (REMIXES)	A1B Sure! featuring Shik Rick	US Warner Bros/Uptown	Records 12in
81	00=	GET HIP TO THIS! (HOMEBOYS REVENGE/DJ DELIGHT)	M-D-Emm featuring Nasih	RePublic Records	12in
82	55	WHY CAN'T WE LIVE TOGETHER (LOVE & UNITY REMIX)	Illusion	Rumour Records	12in
83	—	DANCE FOR ME	Larfish	Gee Street Recordings	12in pre-release
84	—	HONESTY	Candi McKenzie	Cooltempo	12in pre-release
85	93	BLACK STEEL IN THE HOUR OF CHAOS (RADIO VERSION)/CAUGHT, CAN WE GET A WITNESS (PRE BLACK STEEL BALLISTIC FELONY DUB)	Public Enemy	US Def Jam	12in
86	—	NOTHIN (THAT COMPARES 2 U) (EXTENDED VERSION) (104% - 104% - 104%)/ (BASS WORLD DUB) (100%) /HEARTBREAK HOTEL (0-97-0)	The Jacksons	Epic	12in
87	re	TO THE MAX/IT'S MY TURN Stezo		Sleeping Bag Records	12in
88	—	DO YOU LOVE WHAT YOU FEEL/SECRETS OF THE MIND/INNER CITY THEME	Inner City	10 Records	12in mailing list promo
89	79	IN THE NAME OF LOVE (TODD TERRY/TONY D VERSIONS)	MC Sgro	US Idlers	12in
90	76	BRING FORTH THE GUILLOTINE (DARKSIDE MIX)	Silver Bullet	Tam Tam	12in
91	—	LET'S PLAY HOUSE (CLUB)	Kraze	MCA Records	12in
92	re	MADE TO BE TOGETHER (MIXES)	Deja	10 Records	12in
93	91	THE TIME IS RIGHT (VERSIONS)	Russell Patterson	US Jump Street	12in
94	—	OOH CHILD (98%)/ON A MISSION (100%)/BLAME YOU (111%)/SLAM (97%)/SUMMER LOVE (88%)/I DON'T WANNA PLAY (95%)/WHO LOVES YOU BETTER (104%)/YOU ARE MY WORLD (76%)/DON'T LOOK FOR MAGIC (48%)/97%)	Leotis	US Mercury LP	
95	77	YOU'RE THE ONE (THE JOURNEY) (MIXES)	Bang	RCA	12in
96	—	GOTTA GET THE MONEY (REMIXES)	Lever	US Atlantic	12in
97	—	SPEND SOME TIME (COLDCUT EXTENDED MIX) (88% - 0-88% - 0)/(SIMON BOOTH ACID DUB IMPROVISATION/ALBUM VERSION) (88)	Cleveland Watkiss	Urban	12in
98	96	TOUCH ME (TE QUIERO) (MIXES)	New Blood	US Smokin'	12in
99	—	NO WAY OUT (PHILLY CLUB REMIX)	Dee Dee Wilde	Fourth & Broadway	12in
99	84	LET'S WORK (VERSIONS)/I CAN'T TAKE IT (MIXES)	Casanovas Revenge	US Invasion	12in
99	—	I NEED YOUR LOVE/I NEED YOUR LOVE (TE QUIERO)	June Montana	ffrr	12in

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

DO NOT ACCEPT SUBSTITUTES — INSIST ON THE ORIGINAL!

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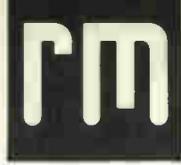
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# CHARTS

MAY 14 - MAY 20, 1989

## U S S I N G L E S

TW LW

1	4	FOREVER YOUR GIRL	Paula Abdul
2	3	REAL LOVE	Johnny D
3	1	I'LL BE THERE FOR YOU	Boy-ii-Les
4	15	SOLDIER OF LOVE	Donny Osmond
5	8	ROCK ON	Michael Damian
6	9	PATIENCE	Glenn Medeiros
7	10	WIND BENEATH MY WINGS	Sade
8	6	ANYTIME	Cher
9	15	EVERY LITTLE STEP	Boyz II Men
10	2	LIKE A PRAYER	Madonna
11	11	ELECTRIC YOUTH	Debbie Gibson
12	16	I'LL BE LOVING YOU FOREVER	Michael Sembler
13	7	SECOND CHANCE	Janet Jackson
14	18	EVERLASTING LOVE	Michael Falgout
15	20	CLOSE MY EYES	Janet Jackson
16	13	CULT OF PERSONALITY	Lincoln
17	14	I KO I KO	the B-52's
18	12	THINKING OF YOU	Eric Burdon
19	23	BUFFALO STANCE	Cherry
20	24	WHERE ARE YOU NOW	James Brown & Wild Child
21	25	THROUGH THE STORM	Frank Stallone
22	32	SATISFIED	Richard Marx
23	17	FUNKY COLD MEDINA	Living Colour
24	29	CRY	Waterfront
25	19	SHE DRIVES ME CRAZY	Paula Abdul
26	30	VOICES OF BABYLON	the O'Jays
27	36	POP SINGER	John Cougar Mellencamp
28	41	THIS TIME I KNOW IT'S FOR REAL	Ernie Brown
29	37	MISS YOU LIKE CRAZY	Natalie Imbruglia
30	42	BABY DON'T FORGET MY NUMBER	the J. B. Boyes
31	33	I ONLY WANNA BE WITH YOU	Savannah Brown
32	38	LITTLE JACKIE WANTS TO BE A STAR	Leslie O'Young
33	21	ROOM TO MOVE	Animotion
34	43	COMING HOME	Cinderella
35	50	GOOD THING	Fine Young Cannibals
36	22	HEAVEN HELP ME	Deon Estus
37	39	DOWNTOWN	One 2 Many
38	28	THE LOOK	Roxette
39	31	A SHOULDER TO CRY ON	Tommy Page
40	47	I DROVE ALL NIGHT	Cyndi Lauper
41	52	I WON'T BACK DOWN	Tom Petty
42	45	GIVING UP ON LOVE	Rick Astley
43	26	SINCERELY YOURS	Sweet Sensation
44	46	CUDDLY LOVE (FEEL FOR ME)	Reach
45	35	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
46	49	VERONICA	Elvis Costello
47	27	SEVEN TEEN WINGERS	the Wingers
48	48	CIRCLE	Edie Brickell & The New Bohemians
49	54	BE WITH YOU	the Bangles
50	44	I WANNA BE THE ONE	Stevie Nicks
51	40	ETERNAL FLAME	the Bangles
52	55	INTO THE NIGHT	Benny Malone
53	56	IF YOU DON'T KNOW ME BY NOW	Simply Red
54	61	ROOMS ON FIRE	Stevie Nicks
55	51	I'LL BE YOU	the Rembrandts
56	34	ROCKET	Def Leppard
57	63	DOWN BOYS	Warrant
58	72	SEND ME AN ANGEL	89 Real Life
59	—	WHAT YOU DON'T KNOW	Expose
60	74	CRAZY ABOUT HER	Rod Stewart

TW LW

1	—	LIKE A PRAYER	Madonna
2	—	LOVED AFTER DARK	Tone Loc
3	—	THE RAW & THE COOKED	Fine Young Cannibals
4	—	GEN RUFF	Genie N' Roses
5	—	DON'T BE CRAZE	Boyz II Men
6	—	BEACHES	Soundtrack
7	—	HANGIN' TOUGH	New Line On The Block
8	—	VIVID	Living Colour
9	—	FOREVER YOUR GIRL	Paula Abdul
10	—	ELECTRIC YOUTH	Debbie Gibson
11	—	NEW HELL	Boyz II Men
12	—	SONIC TEMPLE	the Cult
13	—	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
14	—	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys
15	—	APPETITE FOR DESTRUCTION	Guns N' Roses
16	—	LARGER THAN LIFE	Jody Watley
17	—	MYSTERY GIRL	Roy Orbison
18	—	FULL MOON FEVER	Tom Petty
19	—	SKID ROW	Skid Row
20	—	HYSTERIA	Onyx
21	—	EVERYTHING	the Bangles
22	—	SHOOTING STARS AND AT THE STARS	Edie Brickell And The New Bohemians
23	—	MELISSA (THE BRIDGE)	Janet Etheridge
24	—	... AND JUSTICE FOR ALL	Metallica
25	—	TRICKS	Living Colour
26	—	GREEN TEEN	the Wingers
27	—	OUT OF ORDER	Rod Stewart
28	—	LOOK SHAPI	Roxette
29	—	FLY	the J. B. Boyes
30	—	FLY	the J. B. Boyes
31	—	FLY	the J. B. Boyes
32	—	FLY	the J. B. Boyes
33	—	FLY	the J. B. Boyes
34	—	FLY	the J. B. Boyes
35	—	FLY	the J. B. Boyes
36	—	FLY	the J. B. Boyes
37	—	FLY	the J. B. Boyes
38	—	FLY	the J. B. Boyes
39	—	FLY	the J. B. Boyes
40	—	FLY	the J. B. Boyes
41	—	FLY	the J. B. Boyes
42	—	FLY	the J. B. Boyes
43	—	FLY	the J. B. Boyes
44	—	FLY	the J. B. Boyes
45	—	FLY	the J. B. Boyes
46	—	FLY	the J. B. Boyes
47	—	FLY	the J. B. Boyes
48	—	FLY	the J. B. Boyes
49	—	FLY	the J. B. Boyes
50	—	FLY	the J. B. Boyes

## U S A L B U M S

TW LW

1	—	LIKE A PRAYER	Madonna	Sire
2	—	LOVED AFTER DARK	Tone Loc	Delicious
3	—	THE RAW & THE COOKED	Fine Young Cannibals	IRS
4	—	GEN RUFF	Genie N' Roses	Geffen
5	—	DON'T BE CRAZE	Boyz II Men	MCA
6	—	BEACHES	Soundtrack	A&M
7	—	HANGIN' TOUGH	New Line On The Block	Columbia
8	—	VIVID	Living Colour	Epic
9	—	FOREVER YOUR GIRL	Paula Abdul	Virgin
10	—	ELECTRIC YOUTH	Debbie Gibson	Atlantic
11	—	NEW HELL	Boyz II Men	Mercury
12	—	SONIC TEMPLE	the Cult	Sire
13	—	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
14	—	TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys	Wilbury
15	—	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
16	—	LARGER THAN LIFE	Jody Watley	MCA
17	—	MYSTERY GIRL	Roy Orbison	Virgin
18	—	FULL MOON FEVER	Tom Petty	MCA
19	—	SKID ROW	Skid Row	Atlantic
20	—	HYSTERIA	Onyx	Mercury
21	—	EVERYTHING	the Bangles	Columbia
22	—	SHOOTING STARS AND AT THE STARS	Edie Brickell And The New Bohemians	Geffen
23	—	MELISSA (THE BRIDGE)	Janet Etheridge	Island
24	—	... AND JUSTICE FOR ALL	Metallica	Elektra
25	—	TRICKS	Living Colour	Capitol
26	—	GREEN TEEN	the Wingers	Warner Brothers
27	—	OUT OF ORDER	Rod Stewart	Uptown
28	—	LOOK SHAPI	Roxette	EMI
29	—	FLY	the J. B. Boyes	Warner Brothers
30	—	FLY	the J. B. Boyes	Geffen
31	—	FLY	the J. B. Boyes	Atlantic
32	—	FLY	the J. B. Boyes	Capitol
33	—	FLY	the J. B. Boyes	Capitol
34	—	FLY	the J. B. Boyes	Atlantic
35	—	FLY	the J. B. Boyes	Columbia
36	—	FLY	the J. B. Boyes	Warner Brothers
37	—	FLY	the J. B. Boyes	Jive
38	—	FLY	the J. B. Boyes	Ruthless
39	—	FLY	the J. B. Boyes	Warner Brothers
40	—	FLY	the J. B. Boyes	Tommy Boy
41	—	FLY	the J. B. Boyes	Ruthless
42	—	FLY	the J. B. Boyes	Enigma
43	—	FLY	the J. B. Boyes	Elektra
44	—	FLY	the J. B. Boyes	Def Jam
45	—	FLY	the J. B. Boyes	Elektra
46	—	FLY	the J. B. Boyes	RCA
47	—	FLY	the J. B. Boyes	Geffen
48	—	FLY	the J. B. Boyes	Capitol
49	—	FLY	the J. B. Boyes	RCA
50	—	FLY	the J. B. Boyes	Mercury

Compiled by Billboard

### ● BULLETS

61	70	WHO DO YOU GIVE YOUR LOVE TO	Michael Morales	Wing
62	—	THE DOCTOR	the Doobie Brothers	Capitol
67	77	FASCINATION STREET	the Cure	Elektra
68	89	I LIKE IT	Dino	4th & Broadway
69	—	TOY SOLDIERS	Martika	Columbia
73	84	WE CAN LAST FOREVER	Chicago	Reprise
75	94	ONCE BITTEN TWICE SHY	Great White	Capitol
80	96	(BETWEEN A) ROCK AND A HARD MAN	Cutting Crew	Virgin
82	92	I WANT IT ALL	Queen	Capitol
83	—	HEY BABY	Henry Lee Summer	CBS Association
85	—	MOONLIGHT ON WATER	Kevin Raleigh	Atlantic
87	—	IN YOUR EYES	Peter Gabriel	WTG
91	—	YO NO SE	Pajama Party	Atlantic
94	—	SO ALIVE	Love And Rockets	RCA

● CYNDI LAUPER: "I'll get this microphone in me gob if it kills me"





● ARETHA: "look honey, how am I supposed to get my head in there?"

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

### TW LW

1	1	START OF A ROMANCE	Sky	Atlantic
2	4	IF I'M NOT YOUR LOVER	Al B Sure!	Warner Bros
3	6	HEAVEN HELP ME	Deon Estus	Mika
4	2	I LIKE	Guy	Uptown
5	9	STICKS AND STONES	Grady Harrell	RCA
6	11	ME MYSELF AND I	De La Soul	Tommy Boy
7	16	MY FIRST LOVE	Atlantic Starr	Warner Brothers
8	13	MISS YOU LIKE CRAZY	Natalie Cole	EMI
9	17	CHILDREN'S STORY	Slick Rick	Def Jam
10	3	REAL LOVE	Jody Watley	MCA
11	18	JOY AND PAIN	Rob Base & DJ E-Z Rock	Profile
12	15	TURN THIS MUTHA OUT	MC Hammer	Capitol
13	8	FUNKY COLD MEDINA	Tone Lóc	Delicious
14	7	BUCK WILD	EU	Virgin
15	22	MR DJ	Joyce "Fenderella" Irby	Motown
16	21	IF SHE KNEW	Anne G	Atlantic
17	24	HAVE YOU HAD YOUR LOVE TODAY	The O'Jays	EMI
18	25	LITTLE JACKIE WANTS TO BE A STAR	Lisa Lisa & Cult Jam	Columbia
19	5	DON'T TAKE MY MIND ON A TRIP	Boy George	Virgin
20	23	EVERY LITTLE TIME	Kiara	Arista
21	26	LOST WITHOUT YOU	BeBe & CeCe Winans	Capitol
22	27	FOR THE LOVE OF YOU	Toni! Toni! Tone!	Wing
23	30	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block	Columbia
24	14	LOVE SAW IT	Karyn White	Warner Brothers
25	32	THROUGH THE STORM	Aretha Franklin	Arista
26	36	FOR YOU TO LOVE	Luther Vandross	Epic
27	35	MY ONE TEMPTATION	Mica Paris	Island
28	29	THE GOOD, BAD & UGLY	Charlie Singleton	Epic
29	39	LEAD ME INTO LOVE	Anita Baker	Elektra
30	40	SHOW & TELL	Peabo Bryson	Capitol
31	10	TRIBUTE (RIGHT ON)	the Pasadenas	Columbia
32	34	I WANT YOUR LOVE	LaRue	RCA
33	38	MADE TO BE TOGETHER	Deja	Virgin
34	12	BABY ME	Chaka Khan	Warner Bros
35	—	WORKIN' OVERTIME	Diana Ross	Motown
36	20	LIKE A PRAYER	Madonna	Sire
37	—	OBJECTIVE	Miles Jaye	Island
38	28	EVERY LITTLE STEP	Bobby Brown	MCA
39	19	SLEEP TALK	Alyson Williams	Def Jam
40	—	I CAN'T STOP (THIS FEELING)	Eugene Wilde	Magnolia

Compiled by Billboard

## M U S I C V I D E O

### TW LW

1	—	2 OF ONE	Metallica	PMV/Channel 5
2	1	RATTLE AND HUM	U2	CIC
3	—	LIVE	Frank Sinatra & Friends	Video Collection
4	8	KYLIE — THE VIDEOS	Kylie Minogue	PWL
5	5	INNOCENTS	Erasure	Virgin
6	6	HOMECOMING CONCERT	Gloria Estefan	CMV
7	2	LOVESEXY LIVE 1	Prince	Palace
8	3	ACADEMY	New Order	Palace
9	12	SWEET TORONTO	John Lennon	Parkfield
10	7	VIDEO ANTHOLOGY	Bruce Springsteen	CMV
11	4	LOVESEXY LIVE 2	Prince	Palace
12	9	MAKING THRILLER	Michael Jackson	Vestron
13	13	THE LEGEND CONTINUES . . .	Michael Jackson	Video Collection
14	—	LIVE	Roy Orbison and the Candy Men	Music Club/Video Collection
15	—	THANK . . .	Cliff Richard & The Shadows	Music Club/Video Collection
16	—	GREATEST HITS LIVE	Neil Diamond	CMV
17	17	GUARANTEED LIVE 88	Cliff Richard	PMI
18	16	CLOSE	Kim Wilde	Virgin
19	—	POP ART	Transvision	PMV/Channel 5
20	20	THE BIG PUSH TOUR	Bros	CMV

Compiled by Gallup

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By arrangement with Regular Music

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Tickets £9.50 (plus 50p booking fee). Available from SE & CC B/O Tel 041 248 3000, and in Edinburgh from Ripping Records, South Bridge and usual agents. Postal applications from PO Box 77, Head Post Office, Edinburgh with cheques/postal orders payable to Regular Music including SAE. Available by Credit Card Tel 031 557 6969 (subject to booking fee) or by personal application from One Up Records Aberdeen, Grouchos Dundee, Goldrush Records Perth, Sleeves Records Kirkcaldy, Bridge of Allan Roadshow Music, Options Falkirk, Spences Music Shop Hawick, Virgin Records Edinburgh, Just the Ticket Glasgow, Ripping Records Greenock, Record Market Paisley, Trash Ayr & Pink Panther Carlisle.

MANCHESTER G-MEX CENTRE  
SATURDAY 20th JANUARY 7.30pm

Tickets £9.50 £8.50. Available from G-Mex Box Office Tel: 061 832 9000 (80p booking fee), Apollo Theatre Box Office Tel: 061 273 3775 (Credit Cards accepted) Piccadilly Records, TLCA Liverpool, Penny Lane Chester, Guildhall Preston, King Georges Hall Blackburn, Vibes Records Bury and Cheshire Travel Hazelgrove. (All subject to booking fee.)

NEC BIRMINGHAM  
SUNDAY 21st JANUARY 7.30pm

Tickets £9.50 £8.50 (subject to booking fee). Available from Box Office Tel: 021 780 4133 (Credit Cards accepted) or by postal application to: Erasure Box Office, NEC Birmingham B40 1NT. Enclose cheque/PO made payable to NEC Erasure with SAE and allow 50p booking fee per ticket. Or by personal application from Odeon Theatre, Ticket Shop Birmingham, Lotus Records Stafford, Mike Lloyd Megastores Newcastle, Hanley & Wolverhampton, Piccadilly Records Manchester, TLCA Liverpool, Cavendish Travel Leeds & Sheffield, Way Ahead Derby & Nottingham, Town Hall Leicester, Poster Place Coventry, Information Centre Oxford and Our Price Bristol.

By arrangement with MCD Concerts

BELFAST KINGS HALL  
WEDNESDAY 24th JANUARY 7.30pm

Tickets £10.50 (including booking fee). Available from all branches Makin Tracks or by post from: Makin Tracks, Castle Arcade, Belfast. Credit Card bookings Tel 0232 23300.

BRIGHTON CENTRE  
FRIDAY 26th JANUARY 7.30pm

Tickets £9.50 £8.50. Available from Venue Box Office Tel: 0273 202881 (Credit Cards accepted) and all usual agents.

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**LIVERPOOL SUNDAY** 21st May Crest Hotel, 10.30am-4pm. Trans Pennine 0532-892087

**COLCHESTER SATURDAY** 20th May. Bunting Rooms (Scout HQ) Chapel Street North, Town Centre Record Revival (0692) 630046

**BEDFORD SUNDAY** 21st May. Harpur Suite, Town Centre. Record Revival (0692) 630046

**CARDIFF FRIDAY** May 26th Central Hotel, St Mary Street, 11am-5pm, 50p (10am-£1) Bargains deletions-collectables. Enquiries: SCS 021-236-8648

**SWANSEA SATURDAY** May 27th YMCA, Kingsway 11am-5pm, 50p (10am.£1) Metal-Pop-Rock Enquiries: SCS 021-236-8648

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# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES



● **PAUL McCARTNEY:** "wiv me collar up and the right lighting, I've been mistaken for Elvis a few times"

● 'Ferry 'Cross The Mersey' — the **Paul McCartney/Gerry Marsden/Holly Johnson/Christians** recording in aid of the Hillsborough Disaster Fund — debuts at number one this week, replacing **Kylie Minogue's** single 'Hand On Your Heart'. Both records were produced by **Mike Stock, Matt Aitken** and **Pete Waterman**, who previously helmed consecutive number ones in 1987, when **Ferry Aid's** 'Let It Be' succeeded **Mel & Kim's** 'Respectable'.

Stock, Aitken and Waterman's incredible success as producers and songwriters has earned them a great deal of money, but let's not forget that the trio have now waived royalties and absorbed expenses on no fewer than five charity hits — 'Ferry 'Cross The Mersey', 'Let It Be', which benefitted the Zeebrugge Disaster Fund, the **Bananarama/LaNeeNeeNooNoo** collision 'Help' for Comic Relief, plus **Pat & Mick's** 'Let's All Chant' and 'Haven't Stopped Dancing Yet', both of which raised cash for Capital Radio's Help A London Child campaign. Such philanthropy is to be applauded.

'Ferry Cross The Mersey' is the first single to debut at number one since 4 April 1987, when the aforementioned Ferry Aid single turned the trick. And the two singles to debut at number one most recently prior to Ferry Aid were also charity discs — **David Bowie/Mick Jagger's** 'Dancing In The Street' and **Band Aid's** 'Do They Know It's Christmas?', both of which were in aid of the Ethiopian Famine Appeal. The last regular release to debut at number one was **Frankie Goes To Hollywood's** 'Two Tribes', as long ago as 16 June 1984.

In all, some 19 records have now debuted at number one. They are: **JAILHOUSE ROCK** — **Elvis Presley** (24 Jan 1958); **IT'S NOW OR NEVER** — **Elvis**

**Presley** (3 Nov 1960); **THE YOUNG ONES** — **Cliff Richard And The Shadows** (11 Jan 1962); **GET BACK** — **the Beatles** (23 Apr 1969); **CUM ON FEEL THE NOIZE** — **Slade** (3 Mar 1973); **SKWEEZE ME, PLEEZE ME** — **Slade** (30 Jun 1973); **I LOVE YOU, LOVE ME LOVE & Gary Glitter** (17 Nov 1973); **MERRY XMAS EVERYBODY** — **Slade** (15 Dec 1973); **GOING UNDERGROUND/DREAMS OF CHILDREN** — **the Jam** (22 Mar 1980); **DON'T STAND SO CLOSE TO ME** — **the Police** (27 Sep 1980); **STAND AND DELIVER** — **Adam & The Ants** (9 May 1981); **A TOWN CALLED MALICE/PRECIOUS** — the **Jam** (13 Feb 1982); **BEAT SURRENDER** — the **Jam** (4 Dec 1982); **IS THERE SOMETHING I SHOULD KNOW?** — **Duran Duran** (26 Mar 1983); **TWO TRIBES** — **Frankie Goes To Hollywood** (16 Jun 1984); **DO THEY KNOW IT'S CHRISTMAS?** — **Band Aid** (15 Dec 1984); **DANCING IN THE STREET** — **David Bowie & Mick Jagger** (7 Sept 1985); **LET IT BE** — **Ferry Aid** (4 Apr 1987) and **FERRY 'CROSS THE MERSEY** — **Paul McCartney/Holly Johnson/Gerry Marsden/Christians** (20 May 1989).

Charity number ones are now a familiar part of the British chart landscape, and, in addition to the four instant number ones listed above, a further quartet of charity discs have risen through the ranks to claim chart honours, **USA For Africa's** 'We Are The World', **the Crowd's** 'You'll Never Walk Alone', **Cliff Richard And The Young Ones'** 'Living Doll' and **Wet Wet Wet's** 'With A Little Help From My Friends'.

'Ferry 'Cross The Mersey' reportedly had advance orders of half a million from dealers, but sold only around 100,000 copies over the counter last week. Even

so, it earned nearly £60,000 for the Hillsborough Disaster Fund.

● In addition to featuring on 'Ferry 'Cross The Mersey', Paul McCartney has a new solo hit, 'My Brave Face', which debuts at number 22 this week. McCartney's last single, 'Once Upon A Long Ago', reached number 10 way back in December 1987. The last McCartney (**Wings**) single to debut higher than 'My Brave Face' was 'Jet', which jumped onto the chart at number 17 in March 1974.

McCartney co-wrote 'My Brave Face' with **Elvis Costello** — Costello using his real name of Declan Macmanus on the composing credits. It's the second hit penned by the duo, and is already a bigger success than the first, the Costello-performed 'Veronica' which peaked at number 31 in March.

● **Swing Out Sister's** second album, 'Kaleidoscope World', disappointingly debuts at number nine, two years to the

week after their first album, 'It's Better To Travel', entered the chart at number one.

Had 'Kaleidoscope World' replaced **Simple Minds'** 'Street Fighting Years' at number one, it would have given S.O.S. sweet revenge over Jim Kerr and company, whose 'Live In The City Of Light' displaced 'It's Better To Travel'.

Instead, **Jason Donovan**, whose 'Ten Good Reasons' album debuted behind 'Street Fighting Years' at number two last week, moves into pole position, pushing Simple Minds down to second place. Both albums have already sold more than a quarter of a million copies.

● In Chartfile (page 34) I accidentally screwed up the list of Eurovision winners: The roll of honour should read: France — 4½ wins; Luxembourg — 4, Holland and the UK — 3½; Ireland — 3; Sweden, Israel and Switzerland — 2; Spain — 1½, Denmark, Italy, Austria, Monaco, Greece, Germany, Norway, Belgium and Yugoslavia — 1.

## TWELVE INCH

TW LW

1	3	I'M EVERY WOMAN (REMIX) Chaka Khan
2	4	REQUIEM London Boys
3	1	HAND ON YOUR HEART Kylie Minogue
4	6	BRING ME EDELWEISS Edelweiss
5	2	I WANT IT ALL Queen
6	10	MISS YOU LIKE CRAZY Natalie Cole
7	12	HELYOM HALIB (ACID ACID ACID) Cappella
8	5	WHO'S IN THE HOUSE Beatmasters With Merlin
9	—	EVERY LITTLE STEP Bobby Brown
10	—	MANCHILD Neneh Cherry
11	7	ETERNAL FLAME Bangles
12	13	BEDS ARE BURNING Midnight Oil
13	—	THE LOOK Roxette
14	—	FERGUS SINGS THE BLUES Deacon Blue
15	11	BABY I DON'T CARE Transvision Vamp
16	17	WHERE HAS ALL THE LOVE GONE? Yaz
17	—	MY LOVE IS SO RAW Alyson Williams featuring Nikki-D
18	16	KEEP ON MOVIN' Soul II Soul/Caron Wheeler
19	18	AMERICANOS Holly Johnson
20	15	ELECTRIC YOUTH Debbie Gibson

Warner Bros
Teldec/WEA
PWL
WEA
Parlophone
EMI/USA
Music Man
Rhythm King
MCA
Circa
CBS
CBS
EMI
CBS
MCA
Big Life
DefJam/CBS
10 Records
MCA
Atlantic

## COMPACT DISC

TW LW

1	1	STREET FIGHTING YEARS Simple Minds
2	—	PARADISE Inner City
3	—	KALEIDOSCOPE WORLD Swing Out Sister
4	7	PASTPRESENT Clannad
5	5	THE RAW AND THE COOKED Fine Young Cannibals
6	6	A NEW FLAME Simply Red
7	3	BLAST Holly Johnson
8	9	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue
9	4	TEN GOOD REASONS Jason Donovan
10	—	STEPPIN' TO THE SHADOWS Shadows
11	—	GOOD TO BE BACK Natalie Cole
12	11	NITE FLITE 2 Various
13	8	EVERYTHING Bangles
14	2	DISINTEGRATION the Cure
15	10	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine
16	16	DON'T BE CRUEL Bobby Brown
17	12	LIKE A PRAYER Madonna
18	13	KICK INXS
19	14	CLUB CLASSICS VOLUME ONE Soul II Soul
20	18	DIESEL AND DUST Midnight Oil

Compiled by Gallup

Virgin
10 Records
Fontana
RCA
London
Elektra
MCA
CBS
PWL
Polydor
EMI USA
CBS
CBS
Fiction
Epic
MCA
Sire
Mercury
10 Records
CBS

# THE TOP OF THE POPS CHART

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

## UK SINGLES

MAY 14 - MAY 20

## UK ALBUMS

TW LW W/C

Rank	TW	LW	W/C	Artist	Label
1	1	1		FERRY 'CROSS THE MERSEY Various	PWL/PWL41
2	1	3		HAND ON YOUR HEART Kylie Minogue	PWL
3	5	6		MISS YOU LIKE CRAZY Natalie Cole	EMI USA
4	4	8		REQUIEM London Boys	Teldec/WEA
5	3	2		I WANT IT ALL Queen	Parlophone
6	7	4		BRING ME EDELWEISS Edelweiss	WEA
7	2	16		ETERNAL FLAME the Bangles	CBS
8	8	3		I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
9	6	9		BEDS ARE BURNING Midnight Oil	Sprint/CBS
10	14	9		THE LOOK Roxette	EMI
11	9	8		BABY I DON'T CARE Transvision Vamp	MCA
12	11	5		WHO'S IN THE HOUSE Beatmasters with Merlin	Rhythm King
13	10	8		AMERICANOS Holly Johnson	MCA
14	15	4		ELECTRIC YOUTH Debbie Gibson	Atlantic
15	12	7		IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
16	21	3		ROOMS ON FIRE Stevie Nicks	EMI
17	22	3		DON'T IT MAKE YOU FEEL GOOD Stefan Dennis	Sublime
18	13	4		YOUR MAMA DON'T DANCE Poison	Capitol
19	16	4		WHERE HAS ALL THE LOVE GONE Yaz	Big Life
20	—	1		EVERY LITTLE STEP Bobby Brown	MCA/MCA1338
21	29	3		VIOLENTLY Hue And Cry	Circa
22	—	1		MY BRAVE FACE Paul McCartney	Parlophone/R6213
23	38	3		HELYOH HALIB (ACID ACID ACID) Cappella	Music Man
24	18	4		I'LL BE THERE FOR YOU Bon Jovi	Verigo
25	—	1		FERGUS SINGS THE BLUES Deacon Blue	CBS DEAC9
26	—	1		MANCHILD Neneh Cherry	Circa/YR30
27	17	6		GOOD THING Fine Young Cannibals	London
28	36	2		LOVE ATTACK Shakin' Stevens	Epic
29	28	7		YOU ON MY MIND Swing Out Sister	Fontana
30	51	5		ON THE INSIDE Lynne Hamilton	AI
31	45	2		CAN I GET A WITNESS Sam Brown	A&M
32	33	3		WORKIN' OVERTIME Diana Ross	EMI
33	33	12		I BEG YOUR PARDON Kon Kan	Atlantic
34	39	3		MY LOVE IS SO RAW Alyson Williams	Def Jam/CBS
35	54	2		CHANGE HIS WAYS Robert Palmer	EMI
36	20	5		ONE Metallica	Vertigo
37	19	5		AIN'T NOBODY BETTER Inner City	10 Records
38	43	3		DISAPPOINTED Public Image Ltd	Virgin
39	30	10		KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 Records
40	25	7		ME MYSELF AND I De La Soul	Big Life/Tommy Boy
41	—	1		FUNKY COLD MEDINA/ON FIRE Tone L6c	Delicious/Fourth & Broadway BRW129
42	48	2		NOTHIN' (THAT COMPARES 2 U) Jacksons	Epic
43	27	10		LIKE A PRAYER Madonna	Sire
44	31	12		STRAIGHT UP Paula Abdul	Siren
45	34	11		TOO MANY BROKEN HEARTS Jason Donovan	PWL
46	26	8		GOT TO KEEP ON Cookie Crew	London
47	—	1		PINK SUNSHINE Fuzzbox	WEA/YZ401
48	35	10		THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Brothers
49	49	5		MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Brothers
50	—	1		CLOSE MY EYES FOREVER (REMIX) Lita Ford with Ozzy Osbourne	RCA PB49409
51	46	9		THAT'S WHEN I THINK OF YOU 1927	WEA
52	24	5		LULLABY the Cure	Fiction
53	63	3		I WON'T BACK DOWN Tom Petty	MCA
54	41	3		THROUGH THE STORM Aretha Franklin & Elton John	Arista
55	—	1		I + ME = LOVE Funky Worm	Fon/Wea FON19
56	37	7		REAL LOVE Jody Watley	MCA
57	98	2		GRACELAND Bible	Chrysalis
58	55	6		GOOD TIMES Reid	Syncope
59	—	1		DON'T YOU WANT ME BABY Mandy Smith	PWL/PWL37
60	81	3		I DROVE ALL NIGHT Cyndi Lauper	Epic
61	58	16		VOODOO RAY A Guy Called Gerald	Rhain!
62	42	4		HEAVEN HELP ME Deon Estus	Mika
63	40	6		WHEN LOVE COMES TO TOWN U2 with B B King	Island
64	32	4		INTERESTING DRUG Morrissey	HMV
65	—	1		BABY PLAYS AROUND Elvis Costello	Warner Brothers W2949
66	72	2		STILL TOO YOUNG TO REMEMBER It Bites	Virgin
67	52	2		RAP SUMMARY/WRATH OF KANE Big Daddy Kane	Cold Chillin'/Warner Brothers
68	50	3		LET THERE BE ROCK Onslaught	London
69	—	1		IT'S YOUR TIME Arthur Baker featuring Shirley Lewis	A&M USA654
70	—	1		FREE Stevie Wonder	Motown ZB42855
71	61	3		THRILL HAS GONE Texas	Mercury
72	44	7		MYSTIFY INXS	Mercury
73	76	2		WHY DO I ALWAYS GET IT WRONG Live Report	Brouhaha
74	47	9		PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	Ahead Of Our Time
75	—	1		ALBINONI VS STAR WARS Sigwe Sigwe Sputnik	Parlophone S554
76	68	1		EARDRUM BUZZ Wire	Mute
77	96	1		TILL I LOVED YOU Placido Domingo/Jennifer Rush	CBS
78	92	1		SOMETHING ABOUT YOU GIRL John Moore & The Expressway	Polydor
79	59	4		EYES OF A STRANGER Queensryche	EMI USA
80	85	1		CIRCLE Edie Brickell & New Bohemians	Geffen
81	79	1		ANYTHING BUT LONELY Sarah Brightman	Really Useful
82	—	1		ONE STEP AT A TIME Naisha	PWL/PWL40
83	—	1		JUST LIKE HEAVEN Dinosaur Jr	Blast First BFFP47
84	—	1		AFTER ALL (LOVE THEME FROM "CHANCES ARE") Cher & Peter Cetera	Geffen GEF52
85	—	1		LAZYITIS Happy Mondays	Factory FAC2227
86	—	1		A BETTER WAY Royal House featuring Ian Star	Champion CHAMP201
87	78	1		VOICES OF BABYLON Outfield	CBS
88	—	1		THAT'S HOW I'M LIVING Toni Scott	Champion CHAMP97
89	—	1		PUT YOUR TRUST IN THE MUSIC Burrell	10 Records TEN264
90	91	1		CULT OF PERSONALITY Living Colour	Epic
91	84	1		DON'T SCANDALIZE MINE Sugar Bear	Champion
92	—	1		SERIOUS Steady B	Jive JIVE199
93	90	1		LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa and Cult Jam	CBS
94	—	1		BONNIE WEE JEANNIE MCCALL Stuart Anderson	Scottisc ITV75481
95	—	1		ROOM TO MOVE Animation	Mercury MER282
96	—	1		GOOD GOOD FEELING E & The Good Good Feeling	Equinox EQN1
97	88	1		ARE YOU READY FOR FREDDY Fat Boys	Urban
98	95	1		SHELTER Circuit featuring Koffi	Collision
99	87	1		SKAVILLE UK Bad Manners	Blue Beat
100	89	1		LET THE RIVER RUN ("WORKING GIRL" THEME) Carly Simon	Arista

☆ 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

Rank	TW	LW	W/C	Artist	Label
1	2	2		TEN GOOD REASONS Jason Donovan	PWL
2	1	2		STREET FIGHTING YEARS Simple Minds	Virgin
3	—	1		PARADISE Inner City	10 Records DIX81
4	4	14		THE RAW AND THE COOKED Fine Young Cannibals	London
5	6	13		A NEW FLAME Simply Red	Elektra
6	5	3		BLAST Holly Johnson	MCA
7	9	6		WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
8	12	3		PASTPRESENT Clannad	RCA
9	—	1		KALEIDOSCOPE WORLD Swing Out Sister	Fontana 8382931
10	—	1		GOOD TO BE BACK Natalie Cole	EMI USA MTL1042
11	—	1		STEPPIN' TO THE SHADOWS Shadows	Polydor SHAD30
12	8	27		ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
13	7	18		EVERYTHING BANGLES	CBS
14	3	2		DISINTEGRATION the Cure	Fiction
15	14	23		DON'T BE CRUEL Bobby Brown	MCA
16	10	5		CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
17	15	6		POP ART Transvision Vamp	MCA
18	11	8		LIKE A PRAYER Madonna	Sire
19	13	78		KICK INXS	☆☆☆ Mercury
20	—	1		BARRY MANILOW Barry Manilow	Arista 209927
21	16	57		APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
22	19	2		DIESEL AND DUST Midnight Oil	CBS
23	28	24		REMOTE Hue And Cry	Circa
24	20	45		KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
25	17	6		HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel
26	22	9		SOUTHSIDE Texas	Mercury
27	21	6		GIPSY KINGS Gipsy Kings	Telstar
28	29	26		WANTED Yaz	☆☆☆☆☆ Big Life
29	33	15		OPEN UP AND SAY... AAH! Poison	Capitol
30	41	3		COMING ALIVE AGAIN Barbara Dickson	Telstar
31	18	6		FOREVER YOUR GIRL Paula Abdul	Siren
32	31	11		STOP Sam Brown	A&M
33	26	89		BAD Michael Jackson	☆☆☆☆☆ Epic
34	39	2		AT THIS MOMENT Tom Jones	Jive
35	23	5		SONIC TEMPLE the Cult	Beggars Banquet
36	30	10		SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Polydor
37	27	3		DOOLITTLE Pixies	4AD
38	25	2		IN YOUR FACE Kingdom Come	Polydor
39	50	34		WATERMARK Enya	WEA
40	35	15		MYSTERY GIRL Roy Orbison	Virgin
41	34	56		THE INNOCENTS Erasure	☆☆ Mute
42	37	35		ANCIENT HEART Tanita Tikaram	WEA
43	44	30		MONEY FOR NOTHING Dire Straits	Vertigo
44	68	16		SHOOTING RUBBERBANDS AT THE STARS Edie Brickell & New Bohemians	Geffen
45	38	31		RATTLE AND HUM U2	☆☆☆ Island
46	—	1		IN SEARCH OF SANITY Onslaught	London 8281421
47	36	23		ROACHFORD Roachford	CBS
48	46	9		THREE FEET HIGH AND RISING De La Soul	Big Life/Tommy Boy
49	—	1		MORE SONGS ABOUT LOVE & HATE the Godfathers	Epic 4633941
50	47	29		TRAVELING WILBURYS Traveling Wilburys	☆☆ Warner/Wilbury
51	43	31		THE GREATEST HITS COLLECTION Bananarama	☆☆ London
52	—	1		KITE Kirsty MacColl	Virgin KMPL1
53	24	2		THIS IS THE DAY... THIS IS THE HOUR... Pop Will Eat Itself	RCA
54	32	2		STONE ROSES Stone Roses	Silverstone
55	54	57		TRACY CHAPMAN Tracy Chapman	☆☆☆ Elektra
56	—	1		SUE FRAZIER Chorus	Virgin V2578
57	42	4		WHAT'S THAT NOISE? Coldcut	Ahead Of Our Time
58	48	25		GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
59	56	6		THE HEADLESS CHILDREN WASP	Capitol
60	45	3		BORN THIS WAY! Cookie Crew	London
61	60	2		NEW JERSEY Bon Jovi	Vertigo
62	51	7		1984-1989 Lloyd Cole & The Commotions	Polydor
63	49	91		HYSTERIA Def Leppard	☆☆ Bludgeon Riffola
64	52	17		NEW YORK Lou Reed	Sire
65	53	30		NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆ WEA
66	58	2		DIARY OF A HOLLOW HORSE China Crisis	Virgin
67	40	8		ORIGINAL SOUNDTRACK S'Express	Rhythm King
68	—	1		REPEAT OFFENDER Richard Marx	EMI USA MTL1043
69	69	9		RAW Alyson Williams	Def Jam/CBS
70	65	14		SPIKE Elvis Costello	Warner Bros
71	85	74		RAINTOWN Deacon Blue	CBS
72	57	10		G N 'R LIES Guns N' Roses	Geffen
73	64	94		HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆☆ Tabu
74	75	3		BLUE MURDER Blue Murder	Geffen
75	55	9		ANOTHER PLACE AND TIME Donna Summer	Warner Bros

## TOP 20 COMPILATION ALBUMS

TW LW W/C

Rank	TW	LW	W/C	Artist	Label
1	2	1		NITE FLITE 2 Various	CBS
2	1	8		NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
3	3	5		DEEP HEAT — THE SECOND BURN Various	Telstar
4	4	19		DIRTY DANCING Original Soundtrack	☆☆ RCA
5	5	12		CHEEK TO CHEEK Various	CBS
6	6	6		THE SINGER AND THE SONG Various	Stylus
7	7	19		BUSTER Original Soundtrack	☆☆ Virgin
8	—	1		THE CHART SHOW — ROCK THE NATION 2 Various	Dover ADD4
9	10	19		THE BLUES BROTHERS Original Soundtrack	Atlantic
10	8	19		PREMIERE COLLECTION Andrew Lloyd Webber	☆☆ Really Useful
11	9	13		DEEP HEAT Various	Telstar
12	11	10		UNFORGETTABLE 2 Various	EMI
13	16	19		THE GREATEST LOVE VOL 2 Various	Telstar
14	13	19		THE GREATEST LOVE Various	Telstar
15	12	16		THE MARQUEE — 30 LEGENDARY YEARS Various	☆☆ Polydor
16	—	1		GOOD MORNING VIETNAM Original Soundtrack	A&M AMA3913
17	14	19		MORE DIRTY DANCING Original Soundtrack	RCA
18	18	19		THE LOST BOYS Original Soundtrack	Atlantic
19	15	19		TOP GUN Original Soundtrack	CBS
20	19	2		DIRTY DANCING — LIVE IN CONCERT Various	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.

# the girl can't

# Alp it

Own a Porsche Turbo or a bottle green BMW convertible with white walled tyres is not the way to impress the girls in Austria.

Oh no, over there a young man has to clamber up a high mountain and pick a small delicate white flower called an edelweiss, which only thrives well in cold temperatures. Klaus or Heinrich will then return with his trophy and melt the heart of Ingrid or Helga in the valleys below and they'll live happily ever after.

At least, that's the story according to wacky Austrian band Edelweiss, who have named themselves after that precious flower. Their single, 'Bring Me Edelweiss', is scaling charts across Europe, reaching peaks in Austria, Sweden, Finland, Norway, Denmark, Holland and Switzerland.

"'Bring Me Edelweiss' is a sound attack straight from the Alps," claims the band's leader, Martin Gletschermayer. "We believe that this is the very first time that authentic Austrian folk music has been combined with rap, hip hop and house music. The Austrian language does lend itself very well to rapping, because it is so rhythmic."

'Bring Me Edelweiss' was born on New Year's Eve 1987, when Martin and a few of his friends held a party in a log cabin high on a mountainside. A log fire blazed, the schnapps flowed like water and they all started singing the crazy song.

Later, record executive Markus Spiegel, the man who discovered Falco (remember 'Rock Me, Amadeus?'), heard a tape recorded at this debauched evening and Edelweiss were on their way.

"Getting all the effects on the single took six months; we spend a lot of time sampling noises in the Austrian countryside," continues Martin.

"The video for the single is very surreal, for instance we even have a pink cow in it. A farmer allowed us to



**Climbing up the slippery slopes of the charts are**

**Edelweiss, who want to teach Madonna how to yodel.**

**Floral tribute: Robin Smith. Pics: Benjamin French**

paint one of his cows pink, but we washed all the paint off afterwards.

"But even though 'Bring Me Edelweiss' is a happy song, the story of the edelweiss is very sad. You see, the edelweiss grows in very dangerous, inaccessible places and many people have been killed trying to pick one."

'Bring Me Edelweiss' features the centuries old Austrian art of yodelling. Before the telephone was invented the Austrians used to sit on mountain tops yodelling at each other and today they still hold yodelling championships.

"The ability to yodel is something most Austrians are born with; it's in the blood," says yodelling maestro Maria Mathis, who's a member of Edelweiss. "To be a good yodeller you must have strong lungs so that you can project your voice."

"The Japanese are fascinated by yodelling; in fact the only yodelling school in the world is in Japan. We have a lot of Japanese tourists in Austria, they are fascinated by the country. I think yodelling deserves to be more popular and we'd like to teach Madonna to yodel properly."

Maria and all the members of Edelweiss look as if they've just stepped out of the 'Sound Of Music'. It was that film, after all, that made the flower famous with the song of the same name.

In keeping with the Austrian theme, the band dress up in traditional mountain gear.

"We wear these clothes all the time and all the trendy people are now starting to copy us," continues Martin. And if you believe that, you'll believe anything. This could be the start of a new fashion trend.

"We were in London yesterday, standing next to a group of colourful punks. Everybody ignored them and pointed at us. I like the fame wearing a funny hat is bringing me."

Yodelayheehoo!