

MAY 27, 1993 EVERY WEDNESDAY 70p. 888 8117

RECORD

POP

MIRROR

HUE & CRY SEASIDE SPECIAL!

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

DIANA ROSS
STAR TREKKING

REVIEWS

- ALBUMS
- QUEEN
- DIANA ROSS
- K D LANG
- LIVES
- COOKIE CREW
- STEVIE WONDER
- HUE & CRY

PASCAL GABRIEL'S
LOVE CHILD
ORCHESTRA
THE MAN
BEHIND 5 EXPRESS
AND BOMB THE BASS



ALYSON WILLIAMS

HAT'S
THE
WAY
I LIKE
IT

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



LOVE CHILD ORCHESTRA

FEATURING LORITA GRAHAME

WHOLE LOTTA LOVE

MCA



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FRONT COVER PHOTO OF HUE & CRY BY STEVE DOUBILE



THE WHAT?

◀ **The The**, who have just released their hard hitting album 'Mind Bomb', will be playing their first ever tour in September. They'll be appearing at Birmingham Aston Villa Leisure Centre September 22, Bradford St Georges Hall 23, Manchester Apollo 25, Glasgow Barrowlands 26, Newcastle City Hall 27, Portsmouth Guildhall 29, Newport Centre 30. Some more dates including some London shows are expected to be announced soon.

The British dates will be a part of a world tour taking in Australasia, Europe and America.



FOREVER PAULA

◀ **Paula Abdul** follows up her smash hit single 'Straight Up' with 'Forever Your Girl' this week. It's the title track of her recently released album and the flip side features 'Next To You' while the 12 inch also has a Kevin Saunderson mix of 'Straight Up'.

WHO'S THAT GUY?



◀ Hot honcho **LL Cool J** is back with his single 'I'm That Type Of Guy' on May 30. The flip side features 'It Gets No Rougher' and both tracks are taken from LL's forthcoming album, 'Walking With A Panther', which is due out on June 19.

GLORIA TOUR

Gloria Estefan, who has become America's hottest musical export since Madonna, will be playing her debut British tour in the autumn. She'll be kicking off with Sheffield City Hall September 23, followed by Wembley Arena 25, 26, Birmingham NEC 29, Edinburgh Playhouse October 2, 3.

Tickets are on sale from box offices and usual agents, and for Wembley and Birmingham they are also available by post. Tickets for Wembley, priced £15.50 and £13.50 each, are available from Gloria Box Office, PO Box 141, London SW6 5AS. Make cheques or postal orders payable to Kennedy Street Enterprises and enclose a sae. Tickets for Birmingham, priced £14 and £12 each, are available from Gloria Box Office, PO Box 4, Altrincham, Cheshire WA14 2JQ. Make cheques or postal orders payable to Kennedy Street Enterprises and enclose a sae.

Gloria Estefan's album, 'Anything For You', has gone triple platinum, and the follow-up should be out in July.



ALL YOURS

The Bangles follow up their four week number one hit 'Eternal Flame' with 'Be With You' on May 30. It's taken from their album 'Everything' while the flip side features 'Let It Go' from their second album, 'Different Light'. The 12 inch and CD versions will also have an extended version of the Bangles hit from last year, 'In Your Room'.

Chaka Khan Life Is A Dance



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This is my Night
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Slow Dancin
Fate
I'm Every Woman
One Million Kisses
Ain't Nobody
Clouds
I Feel for You

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NEWS

CONTINUED

TOURS

The Rainmakers will be playing a one-off date at the London Mean Fiddler on May 24. They're slotting in the show enroute to Europe and tickets are available from usual outlets.

James begin a short tour next month, and they'll be playing Liverpool Royal Court June 16, Nottingham Trent Polytechnic 17, Bristol Bierkeller 19, Leicester University 20, Manchester Ritz 27, London Marquee July 3, 4.

The Stone Roses have added some dates to their tour and they'll be rocking and rolling at Preston Guildhall Foyer May 30, Walsall Junction 10 June 3, Reading Majestic 6, Leicester University 7, Lancaster University Sugarhouse 8.

RELEASES

Andy Pawlak releases his single 'She Kept A Hold Of Love (Mother's Day)' on May 30. It's taken from his debut album 'Shoobox Full Of Secrets' and the flip side features 'Turn Again'.

James Ingram releases his album 'It's Real' on May 30. Tracks include 'I Wanna Come Back' and 'A Natural Man'.

MIRROR IMAGE

Stevie Nicks, the Joan Collins of pop, releases her fourth solo album, 'The Other Side Of The Mirror', on May 30. The album has 12 songs, all written by Stevie herself, including her current single 'Rooms On Fire'. First copies of the album will feature a moving hologram of Stevie. Wow, what will these cunning marketing people think of next?

ON THE PHONE

Coldcut release their fourth single, 'My Telephone', this week. It's taken from their top 40 album 'What's That Noise' and, like their previous hit 'People Hold On', features vocals by Lisa Stansfield. The single was produced by Coldcut themselves with added samples from Steinski.

LA LA LA

Liverpool's cutest band, **the LA's**, release their single 'Timeless Melody' on May 30. It's the follow-up to 'There She Goes', which picked up oodles of airplay earlier this year, and the flip side features 'Clean Prophet'. A four-track 18 minute-long 12 inch features the extra tracks 'All By Myself' and 'Ride Yer Camel'.

IN THE RED

China Crisis release their single 'Red Letter Day' on May 30. The flip side is an acoustic version of 'Diary Of A Hollow Horse', the title track of their current album, while the 12 inch has the bonus track 'Strength Of Character'. The single coincides with China Crisis' first tour for two years.

WIRED UP

Wire, whose single 'Eardrum Buzz' is doing very nicely in the national charts, release their album 'It's Beginning To And Back Again' on May 30. Tracks include 'German Shepherds', 'Boiling Boy' and 'Over Theirs'.

CRASH OUT

Living In A Box will now release their single 'Gatecrashing' on May 30. The single's release was postponed because of the Hillsborough disaster.

READING BILL

New Order, the Pogues and the Mission will be the three headliners at this year's Reading Festival, held over the August Bank Holiday weekend on August 25, 26 and 27. New Order will be headlining on Friday night joined by the Sugarcubes, House Of Love, That Petrol Emotion and Tackhead, while the Pogues will be topping the bill for a fun-packed Saturday night with New Model Army, Billy Bragg, the Men They Couldn't Hang, Mary Coughlan, Bhundu Boys, Les Negresses Vertes, and Something Happens. If you haven't got totally fed up by then, Sunday's menu so far features the Mission, the Wonder Stuff and Transvision Vamp. Weekend tickets, priced £23.50 each, are on sale now from usual agents.



BOY MEETS GIRL

stormy love

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MOB RULE

D-Mob, the band fronted by Danny D, follow up 'We Call It Aceed' with 'It Is Time To Get Funky' this week. This time around, Danny has employed the talents of the London Rhyme Syndicate, while his old friend Gary Haisman is featured on the flip side, 'Trance Dance'. Danny has also been keeping himself busy doing remixes for Chaka Khan, Diana Ross and the Cookie Crew.

BOWIE ALBUM ASTLEY CASE

David Bowie and his new band Tin Machine release their self titled album this week. Tracks include 'I Can't Read' and a version of the John Lennon song 'Working Class Hero'.

We also hear that Bowie is likely to team up with Kylie Minogue singing the theme for Kylie's forthcoming film 'Delinquents'. Kylie recently started filming the movie in Brisbane.

A musician is trying to sue Rick Astley claiming the singer breached a contract with him. Last week in the High Court, drummer Patrick Ahern issued a writ against Astley and a promotions company claiming he was booked to play on Astley's tour and then dropped. Ahern says his career and professional reputation were damaged as a result.

SOLDIERING ON BROS AT WEMBLEY

Donny Osmond, the man who used to be screamed at as much as Bros, re-releases his single 'Soldier Of Love' on May 30. The single has hit the American top five, so Dozzer thought it would be a jolly nice idea if he brought it out again over here. The 12 inch version features an extended mix of the song.

Bros will be playing a monster open air concert at Wembley Stadium on August 19. Also confirmed for the bill is Debbie Gibson, and the lads will be supporting Debs on her forthcoming American tour in the summer. Tickets, priced £15 each, are available from the Wembley box office and usual agents now.

THE BEAT GOES ON

Londonbeat, the band who became almost legendary when they gave an impromptu concert round at the office coffee machine, release their single 'One Blink' this week. The 12 inch and CD versions also feature Londonbeat's two previous hits, '9am (The Comfort Zone)' and 'Falling In Love Again'. Come back soon lads, it gets pretty boring around here at lunchtime.

C O L D C U T

MY

TELEPHONE
B/W THEME FROM EVIL EDDY



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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 how to avoid that Stupid Death in the most stupid of places — the post office

What do you think about when you are queuing up in the Post Office? Perhaps you ponder the suitability of the 50p TV licence stamp as a Valentine gift, continue mentally practising your grandmother's signature or contemplate a series of new pencil case designs depicting Postman Pat ritually slaughtering his black and white cat.

It could be you speculate at length on the consequences of hurling the video advert monitor at any one of the adjacent counter clerks who, feet resting on the 'Position Closed' signs before them, glance up from The Sun's '18-second Brain Dead Crossword' to smirkingly survey the solitary queue.

Chances are, however, that you are anticipating the old woman at the front immediately executing an excessively expansive arm gesture which sends the counter scales hurling through the air directly towards your left temple, killing you instantly.

Yes, there is no hiding from the Stupid Death. Even if you were to stay in bed all day there remains a small but statistically significant risk of asphyxiation by the fumes from your newly-dry-cleaned Brother Beyond duvet, a frenzied poltergeist attack or an unspeakable end following consumption of a packet of McVitie's Chocolate Hob Nobs, in which

some wild-eyed consumer terrorist has secreted a pint glass of rusty carpet tacks.

The legacy of the stupid death is to reduce your life and collected works to the status of a novelty one-hit-wonder. Who remembers Claude François as a gifted entertainer? Or is he rather better known as that French singer wot died in the bath whilst changing a light bulb (or, if gossip on my 1978 French Exchange trip was to be believed, while operating a mains-powered 'adult toy')?

Gaudi, for example, was a visionary architect of some genius, yet all his achievements fail to inspire as much attention as his cheap, slapstick finale, stepping back to admire his work on Barcelona Cathedral only to be crushed by a passing tram.

Of course, as we go about our daily business there is always a greater likelihood of meeting a more mundane demise; brain melted by exposure to Gary Davies, touch of flu brought on by sharing your mate's Shakin' Stevens pillow-case and so on.

With the stupid death there is none of the traditional pomp and ceremony of funerals of victims of the Sensible Death. Within minutes of the dog plummeting 15 storeys onto your unprotected head, a vast army of unscrupulous gutter journalists is mobilised, preparing a media blitz rather more substantial than that

accompanying Prince William's first fart.

Before you are cold, even quality newspapers the world over are padding out their 'skateboarding frog' column of quirky international snippets with flippant paragraphs headed 'Soup Bowels', chronicling how being too close to a microwave door caused the liquidisation of your internal organs.

Your funeral will decline into a sordid media circus. Family and friends take part in an unseemly scramble to be nearest the television cameras and the sermon, read by Kenneth Kendall and will be constantly interrupted by the raucous salesmanship of various hot dog and popcorn vendors.

In short, your Stupid Death will be a very good joke indeed for a week or so, then degenerate into a tired anecdote wheeled out by boring men in pubs. Your friends will soon come to curse your memory as, for the umpteenth time, they are forced to admit that, yes, they were mates with that witless prat who drowned himself shaving.

Of course, however it happens, there is no getting away from the fact that you are stone dead. There is no excuse, however, for not doing all you can to avoid exposure to the risk of eternal ridicule. Avoid the Stupid Death at all costs! Get someone else to pick up your first day covers.

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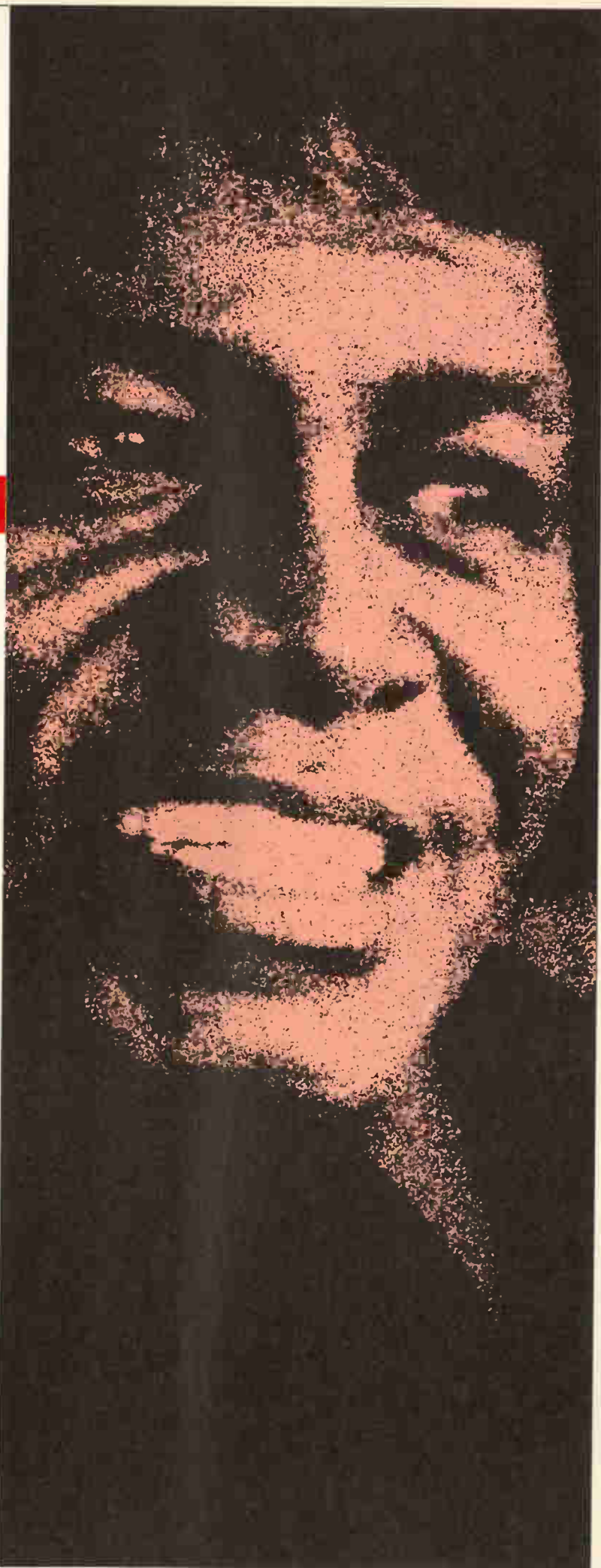
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EDITED BY ANDY STRICKLAND



game show

Wendy Page is not only stunning, vivacious, amiable, intelligent and a tremendously powerful singer — she and her band **Skin Games** have just made one of the records of the year! 'Your Luck's Changed' captures all the shimmering grandeur of Wendy's voice and the chiming resonance of Jonny Willet's guitar. Dizzily splendid it is. You won't believe your ears!

Skin Games are steeped in poetic glory, much of it deriving from Wendy's literary background; it was while she was studying for her degree at Warwick University that she met bassist Jim Marr, a fellow student.

"He put a notice up in the Union bar asking for a singer. It was the end of term and I was really pissed, so I scribbled my room number on it in lipstick. The next day Jim phoned up, offered me an audition and that was it." Her voice has distinct Siouxie overtones, although Wendy's initial inspiration came from male singers — Ian Curtis, Jim Kerr, Ian McCulloch. "I always tried to get my voice to go deeper than it would naturally . . ."

She's a dreamer too. The forthcoming debut LP (they finally settled on the title 'Blood Rush' from a shortlist of only 210 possibles) is divided equally between songs based on relationships and songs based on dreams. "Heaven Blessed" — hopefully the next single — is based on a dream where I was down a wishing well with somebody; no-one in particular . . . my dreams don't seem to be specifically erotic, if you know what I mean!" Their finest moment is the feminist anthem 'Tirade', where the 'get-yer-tits-out' element in the audience is rightly and roundly harangued. It's absolutely magnifique.

Welcome to the many wonders of Wendy. These games have only just begun . . . (DG)



competition

Altogether now — "Free World la di daa." It's the sound of the Index team grooving to the fabulous 'Kite' LP by **Kirsty MacColl**. Not only that, but when we get tired of sitting by our record players we nip off to a nearby hillock and play with our rather fabulous 'Kite' kites. Yes, it's a piece of marketing genius that you can share, because rm has 10 kites to give away free. If you fancy dive bombing the neighbours or impressing your skateboarding chums with one of merry England's most ancient skills, just answer the three questions below.

1. Kirsty had a hit with a cover version of which solo artist's song, 'A New England'
a) Craig Logan, b) Mark Shaw, c) Billy Bragg?
2. Which ex-Smith plays on Kirsty's LP
a) Morrissey, b) Andy Rourke, c) Johnny Marr?
3. Which famous record producer is married to Kirsty
a) Stock Aitken Waterman, b) Steve Lillywhite, c) Stephen Street?

Send your answers on a postcard to rm Kirsty MacColl Kite Competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by June 5.



all aboard the lovetrain

Lovetrain look set to give the likes of Diesel Park West a run for their money with the release of their single 'The Way Of All Flesh'. A rousing, rollicking good rogerer of a pop song with crashing guitars kept enough in check to interest the radio programmers and keep the punters punching the air at the same time. The boys are about to release their LP, **Human Feelings Return**, and you can bet we'll be keeping an eye open for it.

fuzzbox sunshine top ten

- 1 'Legs Are Burning' Midnight Oil
- 2 'This Time I Know I'll Peel' Donna Summer
- 3 'Blue Is The Colour' C.F.Cs (think about it)
- 4 'Sunburn Rubber On Me' the Gap Band



● **FUZZBOX**: "I think you've gone a bit mad with this Red Nose Day stuff Maggs!"

- 5 'Mercy Seat' Ultra Violet Scene
 - 6 'Sweet Calomine' Guns N' Roses
 - 7 'Theme From Shaft' Isaac Heat Haze
 - 8 'Ray In The Summertime' the Alarm
 - 9 'Shine On' House Of Love
 - 10 'Our Eclipse Is Sealed' the Go-Gos
- Compiled by the Lobsters

● **LOVETRAIN**:

PAULA ABDUL



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12" FEATURES KEVIN SAUNDERSON MIX OF
straight up



7": SRN 112 · 12": SRNT 112

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CONTINUED

with contributions this week from Roger Pebody and David Giles



brad moon rising

Brad Is Sex is an enigmatic transatlantic duo featuring the aforementioned Brad himself, aided and abetted by one Tom Fenner, once drummer with **rm** faves Microdisney. Brad Is Sex have just imported a few select copies of their bizarre EP 'The Triumph Of Good', which is housed in an exclusive piece of Ken Nack's mural of the same name. Ken is Brad's dad and is well known for his murals, which have been plastered on some of America's more auspicious buildings in the past. Brad himself used to hang out with the Voice Of The Beehive gals, and included with the EP is a free single featuring his version of the Beehive's 'I Walk The Earth'. Oh, by the way, the mural-sleeved EP is so rare and collectable that it'll cost you £15 on import. Start saving now, best track is the groovy Only Ones-inspired 'Hanging On The Strip'.

● **BRAD IS SEX** demonstrate their own version of the Charing Cross arches style bedroom suite. Recommended for summer use only



● **DUKE ELLINGTON**: "to be honest, I've never seen myself as the long hair and cycling shorts type"

Arriving with an almighty thwack! on the shelves of the nation's bookshops is the ultimate reference book, the *Penguin Encyclopedia Of Popular Music*. A gargantuan piece of research and writing that took editor Donald Clarke six years to compile, there are entries on just about everything from ABC, Louis Armstrong and Aerosmith to Frank Zappa, ZZ Top and the Zydeco music of Louisiana.

Prefaced by a Duke Ellington quote — "There are only two kinds of music — good and bad," the book covers all non-classical music this century. It operates on the principle that distinctions between musical categories are pointless and they are inter-related anyway.

Complaints? The coverage of current dance music is a bit thin, and a few of the entries degenerate into lists of album titles, rather than proper descriptions of the music. Otherwise, the Encyclopaedia is a mine of information and a remarkable achievement, with nothing else in print to compete with it. The price is fairly substantial (£25), but then so is the book (1300 hardback pages). (RP)

you've got the book!

boris' day

There we were reckoning that if Zyuki Mu and their ilk were typical, then Soviet rock was a lot of patronising hippy mumblings when along comes **Boris Grebenshikov** threatening to make a real splash in the big boys' charts. Boris was persecuted in 1980 after a gig in Tbilisi shocked officials and cost him his job and rehearsal space. Now in the groovy late Eighties, Boris has signed to CBS records in New York, been called a star in Russia and teamed up with Eurythmics man Dave Stewart on his LP and single, both called 'Radio Silence'. Boris' music, well the single at least, drives along in an irresistible sweep of almost rockabilly proportions. It's quite a remarkable story and if you tune in to ITV next Monday at 10.30pm you can see a TV special on the man and his music.

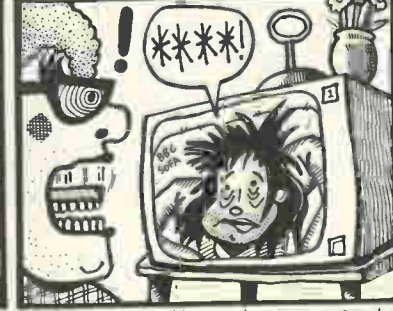
GREAT POP THINGS → Sir Scuffy Git M.B.E.: The Bob Geldoff Story PART 2 BY COLIN B. MORTON and CHUCK DEATH



One day Bob saw some people on T.V. who had nothing to eat. So he abandoned his "looking after No 1" credo in favour of "FEED THE WORLD." He and his pal MIDGE URE out of SLIK decided to make a record and use all the money to buy food.....



So Bob, Midge and their pop star pals recorded a song they had especially written. They used the money to feed starving people in Africa, despite the fears of some fuddy-duddies who wrote to newspapers saying no-one would accept food from a scruffy old git like BOB.



The song was a big number one everywhere in the world, and a special gig was put on with every pop star in the world singing it. During this very special LIVE Aid gig BOB became tired and emotional and said the "F" word on nearly all the tellies in the world!!.....



Having thus salvaged his "punk credibility," Bob lost it again by failing to gob on Mrs Thatcher when she knighted him with the M.B.E. He wrote his autobiography "AM I IN IT?" and retired from the World of Pop to make adverts. THE END



great unsung
pop duos no.
31

This week's startling disclosure concerns the secret duet recordings of an infamous alleged funny fag smoker and one of Britain's most sorely missed vegetarian keyboardist and pop singers from the early Eighties. Yes folks, we can at last reveal the inseparable partnership of Happy Mondays' **Shaun Ryder** and distinctly unwell looking **Howard Jones**. Altogether now, "Like to get to know you well, like to get to know you well, like to get to know you we-elllllll!"

behind the not so
green n'dour



● **YOUSSEU N'DOUR**: an anagram of
'Luton should have been relegated'

Youssou N'Dour shot to true international stardom last year when he joined the likes of Springsteen, Sting and Peter Gabriel on the Amnesty tour. His connection with Mr Gabriel goes back to 1986 when he was invited to open the great man's World Tour and participate on his 'So' LP. Youssou is a huge star in his native Senegal and has been since his teens with his unique 'mbalax' style mixing traditional rhythms and modern instruments. Youssou has teamed up with his old pal once more on the single 'Shakin' The Tree', a gentle hypnotic song about the lack of female emancipation in Senegal. It's taken from his LP 'The Lion', which will be aired when Youssou plays this year's Glastonbury Festival on June 18. More dates should be added soon.

earbenders

Andy Strickland

'I Didn't See You' Brilliant Corners (McQueen LP track)
'Goodbye Little Boy' Triffids (Island 45)
'Can't Complain' Stan Ridgway (IRS LP track)

Henry Williams

'My Love Is So Raw' Alyson Williams (Def Jam 45)
'The Hedonist' House Of Love (Obscure German import)
'You're Pretty Face Is Going To Hell' Iggy Pop (CBS LP track)

Joe Shutter

'Patience' Guns N' Roses (Geffen US 45)
'Disappointed' Public Image Ltd (Virgin 45)
'Funky Cold Medina' Ton L6c (Delicious/4th & Broadway 45)

A new identity

THE WAILERS BAND

I D

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*from Aston Family Man Barrett Junior Marvin Earl Wia Lindo SA Anderson
Iryn Carrol Jarret Martin Batista Michael Bob Edwards - Check it out!*

BABBLE

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



PHOTO: SI

REYNOLDS GIRLS' GRANS CASH IN

Mrs Elsie Reynolds and Ethel Dunbar, grandmothers to top 20 teenage singers the Reynolds Girls, have launched a pop career to rival her grand-daughters' success. Here, in this "still" from the Reynolds Grans' video we see the ladies having fun at their local Darby & Joan Club. If their single, 'I'd Rather Wear M&S Slacks', is successful the ladies plan a nationwide tour of nursing homes where admission will be strictly limited to the over 65s. Ex heart-throb Max Bygraves is hotly tipped to appear alongside the duo.

I was a bit miffed this morning. Chirpy **Simon Mayo** and **Rod MacKenzie** woke me up as normal — and as normal I leaned over and turned the radio alarm to 'snooze'. Then, just as I was getting into a slumbering soft focus dream about **Beatrice Dalle** the phone rings.

"Hello, is that the Pop Detective?" said a posh young informant briskly. "I've just seen Chaka Khan running for a bus in Muswell Hill."

Birmey!

I threw on my **Wonder Stuff** T-Shirt, **Chris Issak** denim jacket and **Swing Out** Chinos and headed for Camden to break the news to Readerland. In the buffet car of my train to London, incidentally, were **Annie Nightingale**, **Frazier Chorus** and (once-credible indie popsters) **Primal Scream**.

Curt Smith (of forgotten poplettes **Tears For Fears**) is starting to do a bit of an **Andy Crane** (ie turning up at every gathering of more than two showbiz celebrities). Last week he joined **Junior** (as in 'Junior'), **Aswad**, **Paul Young**, **Cyndi Lauper** and a couple of people I didn't recognise (probably 'On The Waterfront' presenters) on stage at **Stevie Wonder**'s Wembley gig to sing 'Happy Birthday'. Did Stevie know who they all were we wonder. All the same, after this surprise sing-a-long Stevie asked them to all join in with 'I Just Called To Say I Love You' — the gathered pop throng looked bemused, they didn't know any of the words. **Mark Goodier** and **Richard Skinner** (Radio 1 jocks)

were in the audience and didn't speak to each other, or even glance at each other for the whole entire show. Do they know who each other are? Or are they both in a huff about who's the biggest **Tanita Tikaram** fan?

Meanwhile, hot jazz star **Cleveland Watkiss** turned down the chance to sing with Stevie and turned up to cheer on his mates the **James Taylor Quartet** on the other side of town (as they say!) ... More party people on the razz... various members of **Madness**, **Then Jerico** and the **Adventures** went to see (the new **Lloyd Cole & The Commotions**) the **Jeremy Days** ... **Ian McCulloch** and **Martin Fry** went to see **Hue & Cry**.

One of my spies recently approached **Bono** at the Pink Elephant Club in Dublin. "Crowded in here tonight isn't it Bono," he said nudging the controversial Irish star. "Yes," replied Bono, "but we have to remember these are oppressed people." Eh?

A few startling pop meets pets revelations. **Marc Almond** owns two snakes, called Soddam & Gommorah ... **Pete Waterman** is giving up the music business to concentrate on his hobby — keeping ornamental carp! ... **Go-Betweens** drummer Lindy used to own a pet kangaroo. She had to give it to a local zoo, however, when it punched their postman (true! With a money back guarantee) ... When **Freddie Mercury** is on tour his housekeeper writes letters to him which are supposed to be from his three siamese cats, and signs them with a paw-print ... The

hamster expert on 'Going Live' is a distant relation of Sixties songbird Petula Clark ...

Make way for a Carry On Rock 'n' Roll script ... When top indie group the **Inspiral Carpets** played at Manchester University last week their keyboardist, Clint, met up with his old biology teacher. The wheelchair-bound professor went backstage with the band and after reliving old times with Clint proceeded to drink 12 cans of lager and moan about the ozone layer, Preston North End and the price of fresh pasta. When the time came for the band to go on stage, he insisted he join them and proceeded to do wheelchair wheelies and spins until eventually the promoter escorted him to the Inspirals' dressing room and told him to calm down. When they returned however, Clint was less than sentimental to find his ex-tutor lying headfirst in the toilet with his colostomy bag exploded around the room. Nice!

Tipped to follow in **Rick Astley's** clean boy crooner footsteps, **Clive Griffin** appears in the new Cornetto TV advert.

Babble regular, **Mark 'S'Xpress' Moore** found himself stuck at the top of a roller-coaster, for half an hour, in the middle of an electrical storm in Germany last week. Strange how these pop stars get their kicks ...

So-called nasty boy, of so-called naughty band **Happy Mondays**, **Shaun Ryder**, admitted last week that his favourite TV programme is 'All Creatures Great And Small'.

And that just about wraps it up for another week folks.

MY FAVOURITE GAME SHOW HOST

This week: **Francis Rossi** says, "I met **Hughie Green** when I broke my leg when I was about five years old and I was in hospital over Christmas. He dressed up as Santa Claus and sang 'She's Coming Round The Mountain' while he handed out the presies. I think that was one of my earliest musical memories, so in a way Hughie is partially responsible for Status Quo's success. I'll always treasure the jigsaw of St Pauls he gave me."



PHOTO: REX FEATURES

WYMAN TO QUIT ROCK 'N' ROLL LIFESTYLE

Mandy Smith has persuaded her fiancé **Bill Wyman** to give up the sham of a life that they call rocking and a rolling. He will be replaced on stage on the forthcoming world tour by long time friend of the band, Terry Gilbert — a car mechanic from Gravesend who supports Colchester United. Bill, meanwhile, has decided to plough his entire fortune into a burger bar called 'Sticky Fingers'. The Kensington restaurant, which Mandy and Bill will run together in between exclusives for the Daily Mirror, opened last week and a galaxy of once familiar faces were there to wish Bill the best in his new catering career. Among the gathered wrinkles was Dynasty's **Emma Samms** (and "escort"), **Steve Winwood** (and "wife"), **Michael 'Deathwishtorybumlick' Winner** and **Jenny "who?" Seagrove** and "funny cockney" **Jim "Zookeeper" Davidson**. What a palaver it must of been.



PHOTO: SI



LETTERS

● **ABBA's Agnetha:**
"no, I haven't got a spot on the other side of my face, I think they call this art"

■ **Warning!** There now follows a series of letters from dedicated followers of Abba, Live Report and SAW ...

ABBA ABBA HEY!

■ At last ...! It had to happen. Abba finally given credit (rm May 13). However, the blasphemy you uttered when comparing them to Stock Aitken Waterman is almost unforgivable. I would like to point out that Benny and Bjorn wrote for only one group and their success continued for 10 years. SAW, in my eyes, will only be better than this when one artist they write for makes number one 10 times.

As a member of Abba89 I will forgive you if you give Abba a little more promotion.

Joss Mee, Mansfield

■ *As the DJs on Radio 1 say, "You just have."*

IT'S AGNETHA FALTSKOG FOR YOU AND ME

■ I have been buying rm for the last year and not once have I seen you mention anything about Agnetha Faltskog's solo work. Agnetha is very attractive and sexy, a great singer. She's 38 years old now but still only looks about 23 and ... and ... and ... Here's a poem I've written:

What are you DJs doing these days
Why are you all running away
From the greatest singer the world did see

It's Agnetha Faltskog for you and me
One super critic one day did say
Agnetha will blow Madonna away
But due to the DJs at Radio 1
Agnetha didn't get a number one.

I hope you print this because I feel very strongly about this.

Adea, South Yardley, Birmingham

● *Your poem says it all Adea. After such a heartfelt plea how can the world continue to ignore sexy, attractive, 38-year-old Agnetha.*

BOOM BANG A BANG ON A STRING

■ "Why Do I Always Get It Wrong" by Live Report is actually an excellent song!
Hamish McDimp, Dundee

■ Why not let Stock Aitken Waterman compose our entry for 1990? They might not be everyone's cup of tea ...
Tim Mickleborough, Hebden Bridge, West Yorkshire

■ There are in fact two established Eurovision fan clubs in England linking together over 200 Eurovision fans ...
Darren Jenkin, Cornwall 4 Eurovision, Penzance

■ I really fancy the singer from Belgium.
Johnny Sands, Brighton

● *We can sympathise with Johnny because the lead singer of Belgium's entry was sexy, attractive and 38 years old.*

SAW CEASEFIRE

■ Am I allowed to swear? Alright I won't. I was so 'cheesed off' with all those anti-SAW fans in your issue dated May 6.

I am a serious Metallist, Madonna, house and Indie fan. I also quite like SAW records. They become a bit tedious after a week or so though.

Is there anything wrong in liking Kylie Minogue and Wire?

Rob Hines, Croydon

● *Don't worry Rob. There's far too many people who are snobbish about their record collections. It's all pop after all. Intellectuals with sociology degrees love Kylie too, I'm sure.*

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ALYS

WHEN WILL I BE FAMOUS?

Alyson Williams' big black limo purrs up to the West London photo studio an hour late, having got stuck, then lost, in crosstown traffic. Normally, however, this "flirtin', sassy, sexy", New York superwoman and dance diva, knows exactly where she's going, and gets there ahead of schedule . . .

In the pop fame game, her impressive list of achievements runs something like this:

1981: builds a reputation in smoky downtown clubs with her childhood friend 'Nippy' (Whitney Houston) as a jazzy, bluesy crooner.

1982: session work with the Commodores.

1983: trip to Britain as a backing singer for grimly industrial northern indie-rockers, the Gang Of Four.

1986: establishes career as choreographer, arranger, vocalist, (and typist!) with hip US rap label Def Jam.

Fast-forward to the present, and we find Alyson posing coolly for the camera in four-inch stilettos, seriously over the top shoulder pads, and an endless variety of technicalcolour Joan Collins hats. Her funky, up-town single 'My Love's So Raw', is firmly ensconced in the charts, and the well-cooked rap tracks and silken,

In her four-inch heels, Alyson Williams is stalking the charts like a tigress with 'My Love's So Raw'. Her ambition is to get her claws into JR and own an apartment just like Alexis Carrington in 'Dynasty'. Henry Williams pawses for thought. Mad Hatter pics: Joe Shutter

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ON WONDERLAND

shimmering ballads of her album 'Raw', look set for mega-bucks platinum success. Yet Alyson wants MORE, MORE, MORE.

"GRRRRR! I'm the princess of the jungle baby. Hahahaha, I'm a tough-talkin' lay-dee who doesn't care how many knocks she takes. I'm gonna use my God-given talent to climb to the top," she roars.

"Boy, I wanna do so many things... I wanna be an artist who makes a mark in all areas of the showbusiness industry... I wanna be recognised as an entertainer, not just a singer... I wanna be in a sit-com or a soap... I've always been involved in acting and dancing... I want people to see my name and picture in books and be inspired... I just wanna be famous."

In common with the primarily macho, male Def Jam posse such as 'Oran' Juice Jones (who she's been romantically linked with), Alyson clearly knows what she wants out of life...

"I'm the kind of *girl* honey who, if they're gonna get an apartment, it has to be the kind Alexis Carrington has in 'Dynasty'... just total luxury. White leather furniture, white piano, white carpet, white walls, panoramic views of New York's Central Park. It's got to be that fabulous."

Alyson Williams, it might seem, is the Alexis Carrington of rap.

THERE'S A GHOST IN MY HOUSE

But appearances can be very deceptive.

Brave the razor-sharp, blood-red, inch-long fingernails and scrape under the carefully applied peach make-up and a different picture of a humorous, slightly dotty, thoroughly likeable, yet still madly ambitious, Alyson appears.

Almost 28-years-old, the owner of "a sporty four-door Pontiac saloon car", a veteran of countless diets, nearly six feet tall, Alyson also numbers among her talents a rare "psychic ability".

"I feel sure I've felt spirits present," she explains thoughtfully, starting to remove a pair of gold earrings. "I've definitely a sixth sense — an ESP thing — 'cause I know certain things before they happen. But when you dabble in the supernatural, you have to take your time or otherwise it can hurt you. There's bad spirits as well as good spirits hangin' around. I've been diagnosed as having a 'gift', but I'm not ready to use it."

What's been your weirdest occult experience?

"My strangest so far was when I stayed in a hotel in Paris. At some time in the night, I felt this heavy breathing at the bottom of the bed, and after working out it couldn't be coming from outside the room, I

realised it must be some kinda spirit entity. It felt like a dead wolf-thing or a dog. I cried under the sheets, but my faith saved me from that bogeyman."

Ah, faith. Alyson also has spiritual, religious beliefs?

"I've got a little 'thang' goin' on."

With the Lord?

"Yeah, it gives my life a centre and meaning."

WATCH OUT JR

This glam, outspoken, showy queen of the New York street-beat scene is undoubtedly not another colourless, bird-brain, pop wannabee. Yet, musically, some people are still confused by her. The raw rap work-outs and slinky love songs on her LP introduce an artist who's hard to label. So what kind of singer is she?

"Well, people have seen that I'm on Def Jam so they think I must be a rapper, but I'm not. Nicky D is Def Jam's female rapper. This thing about me being the first female rapper on Def Jam is also wrong. I'm a singer who can assume a rap character, though I'm not a rapper. Rap isn't what I'm about 'cause I come from a different, jazzy, musical background."

There's recently been a split in the Def Jam camp between its founders Rick Rubin and Russell Simmons. What is going on?

"Basically, although the Def Jam network will remain as a kinda family, there's been differences between Rick and Russell, who have broken up their partnership.

"There have been conflicts of interest. Russell started off with rap, but he now wants to branch out into soul, r&b and pop. Therefore we have a new label called OBR — Original Black Records. It was going to be called Black And Gold originally, since they're my favourite colours. I just love gold lipstick and gold eyelashes." OBR is still part of Def Jam, while Rick Rubin's Def American label is now going through Phonogram in the UK...

"OBR will have a definite direction. I want my music on it to be up-beat and funky, to have style, but also to have street feel. We've already got 'Oran' Juice Jones, Chuck Stanley and Tashan. It's not going to be perfect pop-soul like Nippy" (Whitney) "it's gonna have guts. Hopefully, it will also make me more successful, so as to enable my agents to get me TV parts."

How about 'Dallas', for starters? "That'd be cool. I'd give JR the blues."

Sue Ellen couldn't manage it... "Darling, I'd give him the real, out-on-the-street, bloooze."

The world's soap fans are waiting. And so is Alyson's limo driver.

"Boy, I wanna do so many things. I wanna be an artist who makes a mark in all areas of the showbusiness industry"

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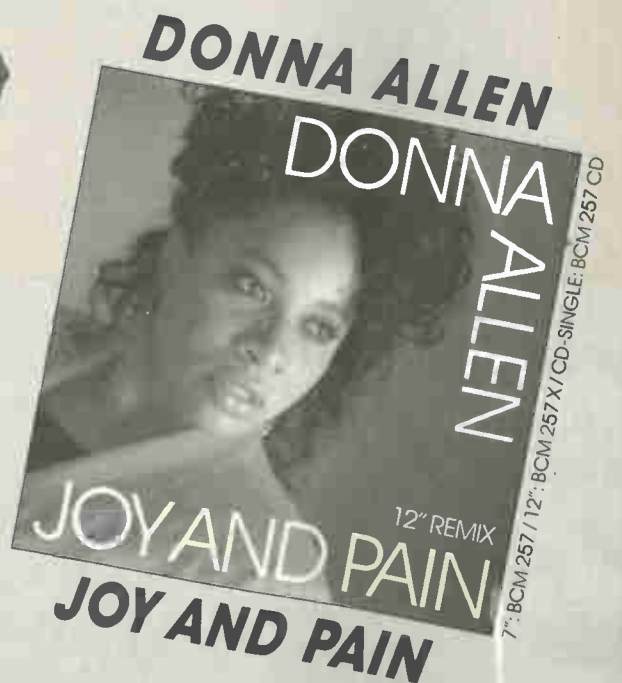


CREW CUTS

The revival of the non-stop disco dance LP may seem like a sick joke, but listen to the 28th St Crew's 'I Need A Rhythm' album and you might want to reconsider. Arising from the New York production duo of David Cole and Robert Clivilles, this brilliantly segued set is a tour de force of current dance floor trends and new ideas put together by the dynamic duo with the help of various other editors and producers. From a title cut which compounds the vocals of Adeva and Jomanda into something altogether different, right through to the closing 'Sex On The Dance Floor', in which Sandee's 'Notice Me' is dubbed into oblivion, Cole, Clivilles and friends have reworked their own and others' ideas to arrive at possibly the dance set of the year. To borrow another Seventies cliché, "this album's where it's at, man." (TF)

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FREDDY'S REVENGE

"You know, I've never really liked American music," claims **Freddy Bastone** with a big grin on his face. "I've always liked British groups like the Smiths, Spandau Ballet, Queen and Simple Minds."

Pardon me?

"Yeah. If you sample old rock records it's not cool. Only sampling from r&b records is supposed to be cool. I use anything. I like to be varied."

Comments like that might lower your credibility around these parts but then Freddy Bastone isn't from Britain, he's from the Bronx. He's also the 'One' in **Corporation Of One** whose *The Real Life* merged Queen with Simple Minds and kept people jigging about for months. Now there's an album, and it's as

eclectic as Freddy's taste in music.

Eight versions of 'The Real Life' it's not. 'Black Like Me' mixes house, freestyle and hip hop rhythms and even throws up a version of Soft Cell's 'Bedsitter' which bears about as much resemblance to the original as British Rail does to a transport system. The most popular track is likely to be the garagey 'Don't Give Up On A Dream'.

"I like to think of music in colours," says Freddy, explaining the album's title and bringing a whole new definition to the term 'black music'. "My music is black. Most chart music is pink."

"I don't think I can be stereotyped. My music is too varied. If I hear 120 BPM all night long — it makes me drink more!"

Funny chap, that Bastone. (PC)



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It's been a while since **Frankie Knuckles** made a record, still longer since he made a good one. But since leaving DJ International records in Chicago and returning to his native New York City, the DJ who helped start the Warehouse sound at the club of the same name has teamed up with Japanese keyboard player Satoshi Tomiie and Fingers Inc singer Robert Owens to make a moody new single, 'Tears'.

"The labels in Chicago are really horrible," he says, explaining the break and reciting a familiar story. "I've had my fill of that bullshit. It's really nice to be working with a proper record company. I'm working on an album for frrr, which will feature Robert Owens and Keith Nunnally (ex-JM Silk). It's coming on wonderful."

'Tears' bears, to these ears at least, slightly more than a casual resemblance to ESP's classic 'It's You' from a couple of years back. But Frankie pleads innocence, despite the fact that these days any half-good idea in house is mercilessly plundered and endlessly recycled.

"Hey, I think I have that record. They're from Chicago, right? I wasn't aware of that at all. I met Satoshi in Tokyo over a year ago and we discussed the record mostly on the phone after I got back."

Frankie Knuckles is probably better known for his DJing and remixing work. If you've recently heard a radically rearranged version of 'Voodoo Ray', he's your man.

"I was given a shoestring budget to do that with. It was a big track here anyway, but the response was phenomenal. I'm real sorry about the noise. My street's owned by Hell's Angels. They go out and rev up whenever they feel like it — day or night!" (PC)

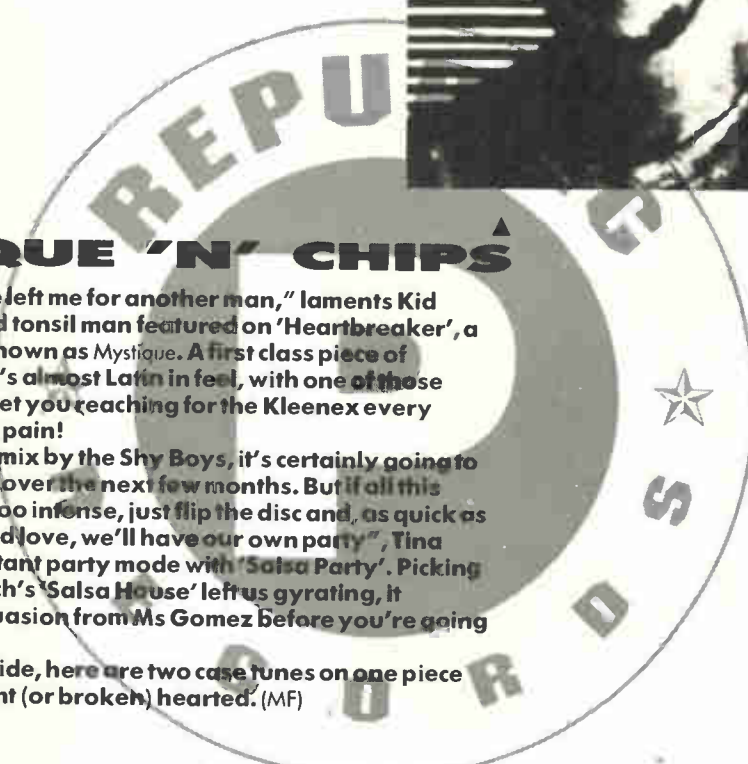
FINGER CLICKIN' GOOD

MYSTIQUE 'N' CHIPS

"I can't understand, she left me for another man," laments Kid Valdez, the tear-stained tonsil man featured on 'Heartbreaker', a cut from a Detroit duo known as Mystique. A first class piece of spooky magnificence, it's almost Latin in feel, with one of those emotive choruses that get you reaching for the Kleenex every time. This guy sounds in pain!

Given a spine chilling mix by the Shy Boys, it's certainly going to be a track to boo-hoo to over the next few months. But if all this emotion sounds a little too intense, just flip the disc and, as quick as you can say "Never mind love, we'll have our own party", Tina Gomez takes us into instant party mode with 'Salsa Party'. Picking up from where Richie Rich's 'Salsa House' left us gyrating, it doesn't take much persuasion from Ms Gomez before you're going heel-toe, heel-toe.

Top buzz, all joking aside, here are two case tunes on one piece of plastic. Not for the faint (or broken) hearted. (MF)



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COOL CUTS

- | | | | |
|----------|-----------------------------------|--|-------------------|
| 1 | GRANDPA'S PARTY | Monie Love | Cooltempo |
| 2 | I NEED A RHYTHM | 28th St. Crew | US Vendetta |
| 3 (NEW) | ALL OVER THE WORLD | Chuck Jackson | Nightmare |
| 4 | WE GOT OUR OWN THANG | Heavy D & The Boyz | US MCA |
| 5 (NEW) | THEY WANT MONEY | Paul Moe Dee | US Jive |
| 6 | BACK TO LIFE | Soul II Soul | Ten |
| 7 (NEW) | FOREVER TOGETHER | Raven Matze | US Quark |
| 8 | MY TELEPHONE/THEME FROM EVIL EDDY | Coldcut | Ahead Of Our Time |
| 9 (NEW) | TOUCH ME | New Blood | US Smokin' |
| 10 (NEW) | BACKSTABBERS | Pressure Zone | Tam Tam |
| 11 | EVERYBODY'S ON THE RUN | the Style Council | Polydor |
| 12 | TEARS | Frankie Knuckles presents Satoshi Tomiie | ffrr |
| 13 | ON THE CLUB TIP | King Sun | US Zakia |
| 14 (NEW) | PAYBACKS ARE HELL | Various Artists | US Vendetta |
| 15 | JUST KEEP ROCKIN' | Double Trouble | Desire |
| 16 | WHY CAN'T WE LIVE TOGETHER | Illusion | Rumour |
| 17 | FORGET THE GIRL | Tony Terry | US Epic |
| 18 (NEW) | HEARTBREAKER/SALSA PARTY | Mystique featuring Kid Valdez | RePublic |
| 19 | DEFINITION OF A TRACK | Precious | Big Beat |
| 20 | UH-UH OOH-OOH LOOK OUT | Roberta Flack | US Atlantic |

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



ALL THAT SHABAZZ

Religion and hip hop might not sound like a comfortable marriage to most, but rapper **LaKim Shabazz** and his producer, Mark The 45 King, are trying to prove that it can work.

New Jersey rapper LaKim isn't your average, run of the mill rapper; he's more likely to grab his Holy Koran than his crotch while performing tracks such as 'Black Is Black' or 'Adding On'. LaKim, who takes his name from the ancient African tribe Shabazz, is a member of the Nation Of Islam and all the tracks on his debut album, 'Pure Righteousness', are an expression of his faith.

"Since I turned to this religion, I've seen so many beautiful things. Life is beautiful. Before, all I could see was the bad. My songs are lessons. If people listen to them and then get into Islam, they too will see beautiful things," he says.

LaKim has amassed quite a cult following since his album first came to prominence on import from the States, but many of his fans seem more interested in the trendy looking Islamic garb (which is part of his image) than his preachings.

"I'm glad to see people are getting into it in England. I'm sure now that they've gone this far they'll get into it more. My advice to people who want to acknowledge themselves to Islam is to sit and talk with someone who knows what it's about. I'll be coming over to England shortly so I'll be able to discuss aspects of my religion in greater detail with those who are interested."

You have been warned. So next time you step foot on a dancefloor, don't be surprised if someone slips a prayer mat under your feet. (VM)

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The most successful female singer in pop history is back with yet another album. But Diana Ross is much more than an all-out glamorous pop icon. She's a powerful business mogul and a mother to five children who loves trekking in the Himalayas. Roald Rynning treks her down

"I don't want to hear the word retire. You need a purpose to get out of bed. If you hear me say it, then slap me!"

So says Diana Ross — living legend and Showbiz Institution. She's probably the most successful female singer in pop history and at 45, she's still as ambitious as ever.

"I'm driven by a constant drive to move forward. My work's a pleasure. The hours are long and it's hard but it's a wonderful job. I've come so far in my life but I don't want to become complacent. I want to take chances and risks. I'm a dreamer and I've always felt that if you reach for the stars ... you might not get the stars, but you'll get close."

Diana has not only got close. She has reached the stars. She's been dazzlingly famous for 25 years. She's the American Dream — the poor, skinny black kid from Detroit who, with her childhood friends Mary and Florence, formed the Supremes and scored 12 US number one singles in the Sixties. Since 1970, she's continued her success as a solo singer, an Oscar-nominated actress, an entertainer and reigning diva.

Her shows are full of glam and glitz, but off-stage the glamour queen, who's been in Britain for a dozen shows, is surprisingly relaxed and exceptionally likeable. Smiling that perfect, gleaming-toothed smile, she's totally undiva-like and not the least intimidating. She's also accompanied by her lively 18 month-old son, Ross, who tries his best to interrupt any conversation, but as the ultimate professional she is, Diana has the situation under control.

"It's the first time he's with me at work," she explains.

"When I say 'bye, bye' he doesn't understand what it means and where I'm going. Hopefully he'll now understand what I'm doing when I'm not with him."

Unbelievable as it seems, the ever youthful Ms Ross is mum to five children — three teenage daughters from her first marriage and two baby boys from her marriage to Norwegian shipping magnate and mountain climber Arne Naess. Isn't it hard to balance her all-out glamorous stage-persona with the private person?

"Not at all. I only wear beaded gowns at work. At home I'm always in sweatshirts and tennis shoes. There I'm very casual. No make-up and no nails. When you wear so much of it at work, it's nice to do without it at home."

Her husband since October '85 might have something to do with the new and casual Diana.

"We come from completely different worlds," admits Diana, who feels it refreshing that her husband doesn't know about the showbiz world. "Still, he's able to blend into my life with all this chaos very easily. And he brings adventure into my life. Because of him I've got involved with things I wouldn't normally get involved with. Like going on a safari, trekking through the jungles of Tahiti and climbing the Himalayas."

Somehow, Diana doesn't exactly look like the outdoor type. It takes some imagination to picture her in the Himalayas with a rucksack on her back. All the same, Diana enjoys trekking 'cause "then you're really and absolutely just the person you are."

"It brings perspective to your life but I had my Walkman with me. Sade for up-the-hills and Ry Cooder for going down," she laughs.

Diana knows a thing or two about mountains. 'Ain't No Mountain High Enough' was her first US number one solo hit and she's 'climbed mountains' all her life. Known for her relentless drive, the tough butterfly is ready to release upon the world her 56th album 'Working Out', which is aimed at the youth market.

"I listen to contemporary stuff — Bobby Brown, Jody Watley, Anita Baker, Whitney Houston — and I want to be part of that. Music has always been the reflection of a community and I think my album mirrors the feelings of the kids today," says Diana, who has been researching the new sounds in clubs.

"My oldest daughter Rhonda" (18) "would go with me to clubs and sit with me while I talked to the young people and found out what it was they liked and why."

'Working Out' is co-produced by herself and Nile Rodgers, the producer of her previous hit-album 'Diana', which includes classics like 'Upside Down'.

"I was straying away from my roots musically, away from the beat and the groove. Then I read somewhere that 'Diana Ross's best album in ... I don't know how many years ... was with Nile Rodgers'. It made me think. So I called Nile and luckily he was available for this album."

Diana has actually been producing her own records for many years.

"Nobody knows better what works for me than me," she says matter-of-factly. "The record company brings me MOR songs. But I want new stuff. I don't like to do the expected. And I trust my instincts."

More than anything she likes performing. "I can sing higher notes on stage than in the studio. The audience do things to you! The preparation and the travelling is tiring, but once you're onstage, it's a magnificent experience. For a woman to be on the road is, though, very, very lonely. Men get the girls, but I've never had a groupie! So you need to be married really."

In 1960 Diana cut her first record, 'I Want A Guy', with the Supremes. When we started, all we wanted to do was to make a record that was heard on the radio. We weren't trying to make pop history. In fact, we had many records out and no hits. We were ready to retire in '62! Then in '64 we made it to the top with 'Where Did Our Love Go'.

"At the beginning I did what I was told to do. Motown believed in me more than I did. It was Berry" (Gordy) "who took my energy and channelled it into success. He had a vision about where we were going. He wanted black performers that had a white, commercial sound. He intended to appeal to the masses — to cross the lines — so in the early Sixties he didn't even put blacks on the covers! I realised none of this until later. As time moved on, I found that this was really a business and something to take serious. And I learnt a lot from Berry."

History hasn't always been kind to Diana's image, though. More often than not she comes across as the egocentric superstar in satin robes. Her ambition

DIANA ROSS



— some say ruthlessness — led Mary Wilson to portray her rather unflatteringly in her autobiography 'Dreamgirls: My Life As A Supreme'.

"Mary and I were friends growing up," reflects Diana diplomatically. "If that's really the way she saw the time, it's completely different from how I saw it. It hurt, but I really don't bear her ill will."

Pausing for a minute, she adds: "I never see myself in the things people write about me. They write about the reasons I did this or that, and the reality isn't what they say at all. I'm sure people thought I had all sorts of reasons for leaving Motown" (*she left in '81*) "but I left for much the same reason as I left the Supremes. It was time for me to see if I could make it on my own. It's like growing up. Leaving Motown made me realise how good the company had been to me, but it's so much better to control your own life.

"Unlike most artists, I really understand about business. It's a big biz in showbiz and I never rely on lawyers. I handle my taxes and sign all my cheques. I started to handle my business affairs because I got caught. I didn't know better. Now I've turned into a major negotiator. I think I've made incredible record deals because I really get involved."

Living legends aren't known for their bashful modesty — and Diana Ross is no exception. But she certainly has made some of the most impressive recording deals in the history of the pop galaxy. With her new album, she has returned to Motown as a partner and governor of the company, though still records on the Capitol label in this country. No other artist has ever had such an agreement with a record company.

"I hope to have real influence," she says and looks like she's about to faint with happiness any second. "The company has a strong history, which is important to keep alive. Even kids today know the words to our old records. I especially want to use my experience to guide young talents as they start their careers. To put back into the music industry some of the knowledge I've gained."

Will she develop black music at Motown?

"I think black music is developed. Period. Hopefully, we'll do a new music which will be loved by all people. And I want Motown to sign people on long-time contracts. Record companies don't build up stars anymore. There are too many one-record deals. It's hard to keep up with all the names of the artists."

Diana has a proven eye for talent. She's credited as the person who discovered, among others, Michael Jackson, a fact she hotly denies. "Michael was already singing with his brothers when I met him. The credit shouldn't go to me but to Motown who realised his talent. I put him on his first TV show and then on my Special. But I didn't discover him."

And if she wasn't a pop icon. Well, Diana would probably be in fashion.

"At school I majored in costume design and I design all my stage clothes myself. The reason for my success? I've always had all this energy. The older I get, the more energy I have. That's why, after 30 years, I'm still here!"

STILL SUPREME

Wish hue we

A day in Brighton with Hue & Cry is less like a day beside the seaside than a political party conference. Citizens Kane entrust their manifesto to Johnny Dee, in between skimming stones and unfolding deck chairs. Saucy postcards: Steve Double



Pat Kane: "I've been harbouring this secret desire to wear flares ever since I pulled on my first pair of Birmingham bags in 1973"

Pat Kane looks at Greg Kane. The **rm** reporter looks at Greg Kane's revolting Chevignon jacket.

Pat Kane sighs. The tape recorder switches itself off. My brain has been turned to Alphabetti Spaghetti after being bamboozled with 125 theories about pop, art, politics, flares and the Norwich consumer area.

"Is this interview over now?" asks Greg, bounding to his feet. "I need a shit, shave and a shower, I've got to be on stage in an hour. Ah, shit shave and a shower, on stage in an hour. There's another song written Pat." Christ!

"Everybody has a Hue & Cry tolerance level," explains Pat. I lasted longer than most, I went through the pain barrier twice and didn't hit either of them.

Which brings us rather nearly to 'Violently', Hue & Cry's brilliantly swooning new single that's currently battering its way up the chart. It's a song that could quite easily have been sung by Barry Manilow. He could have sung it, but he definitely couldn't have written it...

"We wrote a sweet, musical pop song and because we pride ourselves on being intellectual pop stars, we thought we'd give it a paradoxical title," says Pat, launching headfirst into his 'what's the single about then?' spiel. "The thing about 'Violently' is that it's a very slushy song. If it was given soppy, big-hearted lyrics it wouldn't work. There has to be that twist in it.

"It's about the problems of being a man in the traditional sense — strong, masterful and hiding emotions. The song is about the power of a woman's love breaking that down and making men more emotional and sensitive. It's quite a profound song..."

Hue & Cry are in sunny, swinging Brighton, midway through their British tour and, as befits a trip to the seaside, Pat and Greg have their photos taken on the beach. They are not keen to portray themselves as performing pop seals. These boys take themselves seriously but they let themselves go for a while, skimming stones and sunbathing.

Greg: "Those photos are probably going to be the happiest Hue & Cry have ever looked."

Pat: "It's our only concession to levity."

That's not what you'd think, however, if you caught the band on 'Wogan' a couple of weeks back. How the nation chuckled as Pat sported a pair of expensively evil looking Jean Paul Gaultier loon pants.

Pat: "Flares-a-go-go!"

Greg: "Those flares are more famous than us."

But why did you wear them?

Pat: "All I can say is I thought they looked really cool in the mirror before we went on."

Greg: "Quite splendiferous."

Pat: "I think they're marvellous. I've been harbouring this secret desire to wear flares ever since I pulled on my first pair of Birmingham bags in 1973. Ah, my flare fetish has been exposed!"

Do you still fancy yourself in them, then?

Pat: "Oh yes, absolutely."

Greg: "It's a beautiful suit."

Pat: "I'm going to wear them again, definitely."

How did you get on with Terry?

Pat: "He's a nice bloke. He's very au fait with rock 'n' roll. There's time to fight the war and there's times not to fight the war. The question that come bursting to my lips in the presence of Terry Wogan was 'Why are you destroying the Scottish landscape by planting all those forests as a tax dodge?' But I resisted."

Remaining on the subject of levity, there is also the question of why Pat Kane waves his hands so peculiarly while he sings. Has he taken to drying his nail polish on stage?

Pat: "It's my recognition of the double sided nature of human sexuality. It's an ancient fascination I have with Larry Grayson."

Hue & Cry lyrics are, says Pat, an educative experience. The songs on their second LP, 'Remote', are chock full of social and political theories and ideas. At the same time, they're accessible, as 'Looking For Linda' and 'Violently' have shown. It's this ambition to write thought-provoking, challenging songs, that has led many pop critics to call them 'pretentious' and 'smug'.

Pat: "I refuse to put a mental clamp on myself and act stupider than I am. I'm not in life to do the dumb rocker thing. You shouldn't feel intimidated by serious thoughts. It's like that common phrase 'Oh, you're getting too heavy'. What's wrong with being passionate about things and taking your music seriously?"

"Somebody described Holly Johnson as being pure pop. If 'Americanos' is pure pop then I would equate that with pure capitalism. Pure pop is pure capitalism in the sense that it doesn't tax anybody's brain.

Capitalists want the quickest, easiest return for their money as possible and in pop that means having pop stars as vacuous and as easily consumerable as possible. Un-pure pop is what Hue & Cry are. We're not easily consumerable. We say things and put over political ideas in the midst of pop music. That's a capitalist's nightmare."

Holly Johnson, on the other hand, might argue that 'Americanos' is about the influence American consumer culture has on working class people in South Mexico. Who knows? Pat Kane's main point is that pop music doesn't have to be stupid and mindless. He's happy being a 'pop intellectual' and if that doesn't fit into the scheme of things then it's tough. But does the average Hue & Cry fan really analyse the lyrics as Pat presumes?

Pat: "You can take us on two levels. Live, people come to have a good time and we're aware of that. We still get people coming to the gigs, wanting to be sentimental with me. I don't mind people throwing cuddly toys or flowers on stage. That's fine 'cause there's another group of people listening to the lyrics and admiring the musicianship — liking you for the reasons you want to be liked. Then again, you can always dance."

we here



singles

- 1 (1) EARDRUM BUZZ **Wire** (*Mute*)
- 2 (13) JUST LIKE HEAVEN **Dinosaur Jr** (*Blast First*)
- 3 (—) LAZYITIS **Happy Mondays** (*Factory*)
- 4 (2) HAIRSTYLE OF THE DEVIL **Momus** (*Creation*)
- 5 (—) CONTACT **Hit The Roof** (*One Little Indian*)
- 6 (4) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 7 (8) JOE **Inspiralt Carpets** (*Cow*)
- 8 (3) ROUND AND ROUND **New Order** (*Factory*)
- 9 (7) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 10 (11) BLUE MONDAY '88 **New Order** (*Factory*)
- 11 (5) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 12 (9) BIRDLAND EP **Birdland** (*Lazy*)
- 13 (—) SOUL THIEF **Thieves** (*Planetonium*)
- 14 (6) SWEET JANE **Cowboy Junkies** (*Cooking Vinyl*)
- 15 (10) A LITTLE RESPECT **Erasure** (*Mute*)
- 16 (16) WHITE KNUCKLE RIDE **Danielle Dax** (*Awesome*)
- 17 (12) MERCY SEAT **Ultra Vivid Scene** (*4AD*)
- 18 (17) NEW YORK GIRLS **Oyster Band** (*Cooking Vinyl*)
- 19 (—) YOU ME & EVERYTHING **the Shamen** (*Moksho*)
- 20 (25) FINE TIME **New Order** (*Factory*)
- 21 (14) THE CIRCUS **Erasure** (*Mute*)
- 22 (24) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 23 (26) MADE OF STONE **Stone Roses** (*Silvertone*)
- 24 (—) WHEN I GROW UP **Michelle Shocked** (*Cooking Vinyl*)
- 25 (—) TEMPLE OF LOVE **Sisters Of Mercy** (*Merciful Release*)
- 26 (20) OH L'AMOUR **Erasure** (*Mute*)
- 27 (18) CAN'T BE SURE **the Sundays** (*Rough Trade*)
- 28 (23) I JUST WANTED TO SEE YOU SO BAD **Lucinda Williams** (*Rough Trade*)
- 29 (—) TRUE FAITH **New Order** (*Factory*)
- 30 (15) RAINTIME **Wolfgang Press** (*4AD*)



albums

- 1 (1) DOOLITTLE **Pixies** (*4AD*)
- 2 (2) STONE ROSES **Stone Roses** (*Silvertone*)
- 3 (3) THE INNOCENTS **Erasure** (*Mute*)
- 4 (4) SILVERTOWN **Men They Couldn't Hang** (*Silvertone*)
- 5 (5) TECHNIQUE **New Order** (*Factory*)
- 6 (7) CIRCUS **Erasure** (*Mute*)
- 7 (6) 101 **Depeche Mode** (*Mute*)
- 8 (8) SURFER ROSA **Pixies** (*4AD*)
- 9 (11) SHORT SHARP SHOCKED **Michelle Shocked** (*Cooking Vinyl*)
- 10 (15) SUBSTANCE **New Order** (*Factory*)
- 11 (10) WONDERLAND **Erasure** (*Mute*)
- 12 (9) THE TRINITY SESSIONS **Cowboy Junkies** (*Cooking Vinyl*)
- 13 (17) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 14 (12) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 15 (13) LUNACHICKS **Lunachicks** (*Blast First*)
- 16 (—) THE SINGLES 81-85 **Depeche Mode** (*Mute*)
- 17 (18) HUNKPAPA **Throwing Muses** (*4AD*)
- 18 (—) MUSIC FOR THE MASSES **Depeche Mode** (*Mute*)
- 19 (16) HATFUL OF HOLLOW **the Smiths** (*Rough Trade*)
- 20 (19) 1977-1980 SUBSTANCE **Jay Division** (*Factory*)

Compiled with the help of Spotlight Research and selected retail outlets

WHAT'S THIS THING CALLED LOVE?

(‘CARRY ON’ DOUBLE ENTENDRE NO. 27)



Back in the days when the Independents pages' upper echelon were still in short trousers, **Pauline Murray** was something of a heart throb. We'd go anywhere, skip school, anything to catch sight and an earful of the fabulous Penetration. Pauline has kept a distinctly low profile since those heady days, surfacing occasionally to remind us how effective that fragile vocal can still be when harnessed to the musical talents of the lanky Rob Blamire. Pauline has just decided to dip her toe back in the pop bath with a single, 'This Thing Called Love', which positively shines with pop effervescence while curbing the heavier rock leanings of Penetration and the pose of the Invisible Girls. Pauline's been trotting around the nation treading the boards again of late, so catch her when she comes to your town and listen to the new songs. Don't stand there screaming for 'Danger Signs' — it gets very annoying after half an hour, OK?



CATCH THE THIEVES

We've touched on Glasgow band **the Thieves** before in *rm* when the four-piece appeared on Channel 4's 'Famous For Fifteen Minutes', and it's taken the boys quite a while to deliver their next single, the infectious 'Soul Thief'. The record has already done enough business to eke its way into our singles chart with its blustery guitar attack and slick blues harp kicking up a storm. The reason behind the lengthy quiet period is apparently due to the boys' desire to concentrate on writing and reassessing their sound, but when it came to recording 'Soul Thief' it almost took its toll on them for good. Driving home after the session, guitarist Mark fell asleep at the wheel and if quick thinking, and still awake, Trevor hadn't grabbed the controls, this could have been a posthumous single. Probably would have been a huge hit then lads.

STAR MAKERS

Burton on Trent is known for brewing huge quantities of so-called alcoholic substances and, well, not much else really. It's the last place you'd expect a gang of raging pop-noise merchants like **the Telescopes** to hail from, but that's where this particularly young, loud and snotty five-piece originate. Their single, 'Seventh Sharp Disaster', is a bit of a cracker, rowdy like Loop, a comparison guaranteed to be overused, but also definitely a real song, bringing perhaps a more frenzied My Bloody Valentine to mind. Live the effect is pretty much the

EDWARD WOODWOOD

Edward Barton has been called eccentric, a musical genius, disturbed, amazing, mad and brilliant; he howls and mutters, scrubs a discordant, de-tuned acoustic guitar randomly and offers up some of the most originally observed songs ever. Weird, disturbing and highly individual, a Barton composition is always immediately recognisable — unless someone else is playing it that is. Which is exactly what 'Edward Not Edward' is all about — an album of artists (14 very varied ones including Kiss AMC, Dub Sex, A Guy Called Gerald, Stump and Cathal Coughlan) interpreting, in their own distinctive styles, a batch of Edward's songs and, in the process, creating a somewhat brilliant compilation. Ted has plans to release his own debut album in September, but now seems as good a time to talk to this man that collects, among other things, wood, babies' dummies and children's shoes...

Why do you collect these things most

● **EDWARD BARTON:** "Well somebody pull this bloody wishbone with me!"

people wouldn't give a second glance?

Edward (On the phone from his council flat in Manchester): "I'm quite a poor man. I can't afford the usual ornaments that people strew about their homes. I've solved the poor man's ornament problem."

And as for this label of eccentricity? Aren't you just a teeny bit mad?

"To *not* be an eccentric these days you have to study very hard," comes the considered reply. "The rules of non-eccentricity are multitudinous and hidebound — a whole lifetime's study is necessary to understand and accede to them. I'm just lazy... I just want to write good songs and make good pictures."

And so he does. Edward Barton and his view of the human condition may be a little askew, but should be embraced and celebrated as an experience that, if a tad puzzling at times, is certainly refreshingly odd. **(DC)**



same if somewhat exaggerated by their shyness, excluding manic singer Stephen that is. Having left Cheree Records for What Goes On and with a new single and debut album appearing later in the summer there's nothing to stop these Telescopes aiming for the stars and being the victims of hundreds of equally shitty puns. Look out for them on tour in June and July. **(GZ)**

DREAMTIME FOR BONZO

Makes a change to discover a London based band making a more than creditable debut single. Not that we've anything against you northern/midlands/southern types you understand, but we reckon the capital has a distinct lack of credibility and fair coverage. Now where were we? Oh yes, **Dreamtime** are a four-piece who first came to our attention when they won a Janice Long session back in the days when such things existed and their single, 'Cold And Lonely Place', has just arrived on the Independents desk. It's a mellow pop song that's perhaps too gentle to batter its way into the limelight this time around, but nonetheless promising for that. The band found themselves supporting the likes of the Darling Buds and the Lilac Time last year, but with a bit more in terms of production and the like, Dreamtime could be up there with the leaders.



Pascal Gabriel has produced some heavenly sounds with Bomb The Bass and S'Express but now he's formed his own band, the Love Child Orchestra, whose cover version of the old Led Zeppelin song 'Whole Lotta Love' is proving to be a bizarre summer hit. Halo, halo, says Robin Smith



Ten years ago, Pascal Gabriel was on the run from the Belgian army, working in a London club until he was thrown out because he didn't understand English.

Today though, if he walked back through the door, they'd probably slap him on the back and give him a double vodka on the house. Pascal has gone from being a failed barman to become a sought after record producer, writer and mixer; and the varied list of people he's worked with includes Bomb The Bass, S'Express, Boy George, Ofra Haza, Erasure, Wet Wet Wet, Bryan Ferry and the Blow Monkeys. Pascal is also the man behind the Love Child Orchestra, whose cover version of the old Led Zeppelin song 'Whole Lotta Love' is becoming a wacky summer hit, and these days he speaks perfect English.

"A lot of people can't wait to leave Belgium," he says.

"Basically it's the sort of place everybody drives through and ignores on their way to the rest of Europe. The place really doesn't have a lot of soul and everybody has to carry an ID card. If you haven't got one you can be arrested and thrown in jail.

"I was due to do national service with the Belgian army which didn't really appeal to me. I thought I'd pre-

tend to be mad but they said they had a special battalion reserved for people who behaved strangely.

"Anyway I decided to come to London and I met up with some students. I used to go to their parties and I think everybody enjoyed laughing at the funny Belgian person who couldn't speak English."

Eventually, Pascal landed himself a job as a studio engineer and the word quickly spread that he was quick, efficient and very courteous. Producing Bomb The Bass and S'Express established his name and since then the phone has hardly stopped ringing. Pascal says that if he's remixing a track he'll probably use as little as five per cent of the original material.

He separates the tape track by track on one of those complicated machine thingies to see what can be highlighted and enhanced before he bungs in his own rhythmic ideas.

"I don't like using a lot of clichés. I'd like to write down all the ideas that have been used before in a book and then throw the book into a river. I think you have to have a natural feel for music and I'm a bit of a jack of all trades in the studio, I'm very adaptable.

"When I produce a band I like to think I act as a catalyst, I'm the bridge

between the band and the audience and it's my job to enhance what the band is doing. Being a producer can be like being a public relations executive.

Pascal says he's wanted to record a new version of 'Whole Lotta Love' for a long time. Back home in Belgium he used to listen to it in his bedroom all the time.

"I've given it a new soul and r&b flavour. I thought the original version was very messy and didn't really bring out the true spirit of the song. 'Whole Lotta Love' has been covered before but I think my version does it the most justice."

In the future Pascal says he'd like work with Boy George again and he'd love to have a shot at the Pet Shop Boys because he says they're stretching the frontiers of pop. Pascal beavers away at his small studio in North London and says he works because he loves music rather than the cheque he's going to get at the end.

"I'm not the sort of guy who drives around in a big Mercedes and who has tiger skin rugs at home. I am a craftsman with my work and I think I am doing something special.

"I am the Fortnum And Mason of production, other producers are like Tesco's."

ANGEL GABRIEL
angel gabriel

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REVIEWED BY ELEANOR LEVY

● SINGLES OF THE WEEK

MADONNA 'Express Yourself'

SIRE

You're probably bored to tears by now at hearing how 'Like A Prayer' is the best album of the year, how Madonna's songwriting's matured beyond anyone's expectations and how, quite simply, she's a genius. Unfortunately, it's absolutely true, and even though this is probably the most obvious and predictable pop track on the LP — it's still better than most others could manage. Kylie ought to be forced to listen to this five times before breakfast each day. 'Express Yourself' just exudes life, from the 'C'mon girls' opening salvo to the rousing chorus, descended as it is from the Staple Singers' classic 'Respect Yourself'. A great song.

THE GO-BETWEENS 'Streets Of Your Town'

BEGGARS BANQUET

Can Steve Davis play snooker? Are Sainsbury's check-out queues long? Is this a great record? Yes, yes and triple yes. A timely re-release of one of the Go-Betweens' finest moments. Someone at Beggars Banquet must have taken a look at the long range weather forecast, decided we were in for a good summer and realised that this would be the perfect musical accompaniment for it. Sweet harmonies and acoustic guitar weave a dreamy melody that belies a somewhat less idealistic edge to the lyrics. Good God, this is poetry! Soak up those sounds.

● JOY YOUSSEU N'DOUR & PETER GABRIEL 'Shakin' The Tree'

VIRGIN

Bath meets Senegal in this collaboration between two of the leading lights of last year's Nelson Mandela concert. It's a sublimely atmospheric affair, building gradually from its Gabriel-led, almost Eno-ish beginning (it was about time someone used the Air Canada advert music in a song), to a rousing end in which Youssou N'Dour's passionate vocals take charge. An unusual pleasure.

L L COOL J 'I'm That Type Of Guy'

DEF JAM

The original 'Bad' boy returns and it sounds like he's been having a few education lessons, for gone is the rascally drawl and in comes a positively sexy growl. While other

rappers have progressed beyond the cock strutting phase, L L's obsessions with proving his masculine prowess and attraction to the opposite sex ("God damn it, I'm a killer", indeed) still reigns supreme. What sets him apart from the others plying the same trade is that humour takes the place of offensiveness and it's all set to such a punchy, razor-sharp beat that you can't fail to be intoxicated. Back with a bang — in every sense of the word!

GUNS N' ROSES 'Sweet Child O' Mine'

GEFFEN

Quite why this has been re-issued so soon after it got in the charts last year is a bit of a mystery but what the heck, it's still a tear jerking little love ballad from Axl and the boys, and proves that however loud your guitars and however mean your trousers, a good tune will win through in the end. A remix, but the difference is minimal. Everyone say 'ahhh'.

THE TRIFFIDS 'Goodbye Little Boy'

ISLAND

Cynics might suggest that releasing this track from the Triffs' rightly acclaimed 'The Black Swan' LP was a desperate attempt to get a hit for the Australian band by having the only female member sing it. Well, there's nothing wrong with that, and Jill Birt's little girl, breathy vocals wouldn't sit too uncomfortably next to Yazz, Kylie, Andrea Darling Bud et al in the nation's top 40. A bright, shimmering pop song, with only the odd burst of dirty rock guitar to hint at something a bit more substantial beneath the surface.

BEAUTIFUL SOUTH 'Song For Whoever'

GO! DISCS

An understated and not altogether unpleasant return to vinyl for ex-Housemartins Paul Heaton and Dave Hemmingsway. A simple song mounting a long overdue attack on pop stars using girls' names to sell their pop songs which will draw the inevitable comparisons with tracks like 'Think For A Minute'.

TRANSVISION VAMP 'The Only One'

MCA

I like Wendy James. I like her because she wears lace table cloths on the covers of her band's single and sequinned swimsuits that would be agony if she ever put them on inside out. I like her because her sexual self promotion has meant messy pop rock 'n' roll like this feisty little tune sitting next to all those Andrew Lloyd



Webber ballads in the charts. And I like her because she's such a stropky, mouthy git that she gets right up the noses of all those members of our fine and lovely society that deserve their noses to be got up. Prudes, musical snobs and po-faced male feminists who think for a woman to be taken seriously she has to dress like Tanita Tikaram, take note.

HOTHOUSE 'Everything You Said'

RCA

When Hothouse first appeared a couple of years ago, they were said to herald the emergence of British soul out of the shadow of America. But as they released single after single, it was left to easily marketable 'stars' like Mica Paris to carry the flag for Britain. And all the while, Hothouse continued putting out very classy but ultimately characterless songs. Until this. A furiously frenetic little number, it bears more than a little resemblance to Natalie Cole's 1975 hit 'This Will Be', but is beefed up by Heather Small's vocals that scissor kick you out of your stupor.

RAINBIRDS 'Sea Of Time'

MERCURY

I have a dream. The 'Top Of The Pops' studio is a-buzz. Shakin' Stevens is just finishing a magnetic performance of his 359th hit, a Hi-NRG cover of 'There Is Nothing Like A Dame'. The camera pans back to a grinning DJ and his can. Woo Gary Davies smiles that appealing little smile of his and says, "All the way from Germany, here's Rainbirds".

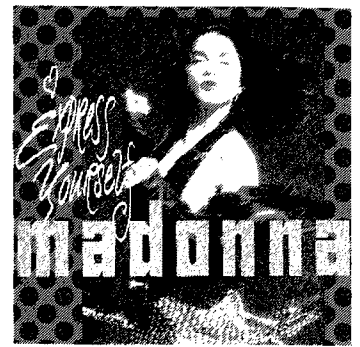
You might have heard them on rm's 'Hot Tip' free EP some weeks back, and this epic song sees their unusual, jagged, and yes, soulful sound, taking up where last year's self-titled LP left off. A rough-edged musical dreamscape that's worth losing yourself in for a few minutes each day.

● PAIN

PAULA ABDUL 'Forever Your Girl'

SIREN

Somewhere, probably in California, there lives a little wizened old man whose job it is to grow pop stars from cell cultures in little laboratory dishes. One day, a cat got in and upset the bench on which he was working on newly fertilised Madonna and Brother Beyond cells. Inevitably, they got mixed up and out of the wreckage grew little Paula Abdul. She had us all fooled for a while there, with 'Straight Up', a steamy groove that grappled your grape-nuts and



tingled your tendons, but she couldn't keep it up for long. For 'Forever Your Girl' read 'Can You Keep A Secret' and a disappointingly predictable pop song is the result. But does she dance like Nathan in the video?

BOY MEETS GIRL 'Stormy Love'

RCA

How to have a hit record part 98: make your song sound like a Coca Cola advert. Simple really. It's already worked once for this songwriting/performing duo with 'Waiting For A Star To Fall' and there's no reason why it shouldn't happen again. When's someone going to release the Do-It-All theme, that's what I want to know!

LONDONBEAT 'One Blink'

RCA

Londonbeat are one of those groups who ought to have a film running along with their music. Probably directed by the bloke who did '9½ Weeks', it would star Kim Basinger and Patrick Swayze and be very, very tasteful, very, very stylish and very, very not much else really.

GLADYS KNIGHT 'Licence To Kill'

MCA

The whole boring media circus concerning who was going to sing the latest Bond theme has finally ended and now we get to hear exactly what all the fuss is about in the first place — the song. I was hoping that picking a golden oldie like Gladys Knight would herald a return to the glorious orchestral over the topness of classics like 'Thunderball', 'You Only Live Twice' and any of the three Shirley Bassey efforts. But as James loses his slag screen image in this AIDS conscious society, so the songs lose their high tack value. Even that sexy little brass line from the Bond theme fails to inspire. Come back Rick Astley, all is forgiven.

THE ADULT NET 'Where Were You'

MERCURY

The very modest Brix Smith returns to prove once more that you can be "talented, intelligent, pretty and... um, successful"? Two years ago, the Adult Net's pretty bubble-gum-pop-with-added-bite was refreshing in its raw simplicity. Nowadays, the tunes sound too weak to make that jump from independent adoration to major label stardom. Brix would do well to listen to her buddies', the Bangles, album to hear how crisp soft rock pop should be done.

LIVE

EDITED BY TIM NICHOLSON

HUE AND CRY Hammersmith Odeon, London

Just what kind of band are Hue And Cry? The thinking girl's Wham!, serious political popsters with designer briefcases and cropped heads full of Socialist texts, accomplished songsmiths, high IQ yuppie funksters, or the next bit of knicker-wetting teen-garbage? On the evidence of tonight's smoothly professional show, that's a hard question to answer.

Singer Pat Kane launched into a passionate outburst about "that odious piece of Tory legislation, the poll tax", which can't have been amusing to the flash, get-rich-quick, City whizz-kid contingent, who'd come to party, not feel guilty. Ten minutes or so earlier though, and we find Pat rabbiting on about a visit to the 'Top Of The Pops' studio, to squeals of bug-eyed glee from pubescent girls whose mums were waiting outside by the burger vans. Clearly, a look at Hue And Cry's audience and stage chat isn't that helpful in determining their appeal. Far better then, to place the music under the critical scalpel. On keyboards, Greg Kane alternately traces glossy pop textures, and smoochy, languorous, jazz shapes, while behind the 'Concept Man' dressed Glaswegian twins, an eight-piece session band strut their slickly choreographed stuff.

'Ordinary Angel', the single which should have been a huge hit, surprisingly received the loudest applause, and pretty well summed up the hour-and-twenty-five minute Hue And Cry live experience. Intelligently written, well-crafted, nicely produced stuff, for sure: but also Gary Davies-friendly pop-soul that never cuts too deep. I'd put Hue And Cry somewhere between the thinking woman's Wham! and skilled songwriters... Just try telling that to the little girls. **Henry Williams**



SUSAN MOORE

● PAT KANE: "Vi-o-linski, you came to me..."

JAMES TAYLOR QUARTET Jazz Bop, Top Rank, Brighton

Every month or so at the Top Rank, a venue which holds over 1,000 people, they have something called a jazz bop. It's not for old, trad dads but for a young, trendy crowd which gets bigger with each event.

The James Taylor Quartet are unlikely heroes of this young scene. They're not exactly beautiful but they certainly know what to do with their instruments. I think people like the kind of feel the sound conjures up. That optimistic, free-spirit feel you get from the simple, simply wild, evocative sound. The big Hammond organ dominates with James in his dapper suit and slicked-back hair at the controls, but the drums and bass and guitar and sax really roll along. They bop their way through some old faves like 'Starsky And Hutch' plus most of the new LP, 'Get Organised', and a 180mph version of 'Aquarius', so far even the fanatics lose the groove. 1-2-3-Breakout!

It's great to see jazz becoming more popular without turning into pop. With these live shows and their

continuing high quality record releases, James Taylor Quartet are building up a huge following which has nothing to do with tastemakers in London, nothing to do with trends. It's just loads of people having a brilliant time to some brilliant music. The jazz scene is happening and James Taylor Quartet are right in the thick of it. **Chris Mellor**

VIOLENT FEMMES New York

Three years ago, when Violent Femmes last played New York, it was at the ultra-plush Carnegie Hall, an occasion famed for stage-diving and ripping of seats as never witnessed there before. Even tonight, after a lengthy hiatus, the audience were young, frenetic and noisier than the band. Watching 3,000 of them singing along to 'Jesus Walking On The Water', when few were overtly Christian, was a baffling sight indeed.

But then Violent Femmes are a confusing group, singer/guitarist Gordon Gano combining his often vivid sexual frustrations with an almost austere belief in God. On his left, bass player Brian Richie sings along with an enthusiasm that belies the fact his recent solo album included strong attacks on Christianity, and on his right, drummer Victor DeLorenzo plays the court jester, running around the stage at all opportunities.

The atmosphere was that of a members-only club, with little between-song communication, even the youngest members of the audience seeming to know every word from Violent Femmes' seminal debut album of five years ago, and new songs like 'Nightmares' and 'Dating Days' from the current album, '3', harking back to that early, simple



Beautiful Fingers



Beautiful Hands



Beautiful Mouths



sound. At times, feedback problems, and the size of venue for a group that started out busking, made this a less-than-homey affair, and only when two multi-instrumentalists were brought on half way through to flush out the sound did the night begin living up to expectations. The Femmes have penned many classics — 'Blister In The Sun', 'Add It Up' and 'Faith' only a few on which 3,000 voices backed up the three on stage — but for those who didn't find it a religious experience just to see them together once more, the show lacked an element of magic. **Tony Fletcher**

COOKIE CREW
Boardwalk, Manchester
 Crumbs. It's Friday, it's Manchester and it's the Cookie Crew. One for all the homeboys and homegirls. Girls they most def-in-ately are, Susie Q

and MC Remedee are real cuties. Just like the sweet girl you sat next to at school and fancied like mad, but never plucked up the courage to ask out. But don't let that fool you 'cause they're tough little Cookies too. "We don't crumble." They sure don't.

As DJs Max and Dazzle kicked off with 'Got To Keep On' the Cook's bounced on stage and went into full throttled, fourth gear overdrive. It was more a case of got to try and keep up. After 'From The South' left us no doubts about the girls' love for Sarf London, while the crowd were trying to get their breath back, they asked everyone to move back and give the FDM dance troupe some floorspace, as the stage was too small. The crowd parted like the Red Sea, mind, you'd do anything Susie and Remedee asked you. We were but a Malteser in the palm of their hands.

'Black Is The Word' and the word is power, FDM duckin' and diving out on the floor, while the Cook's are bobbing and weaving, tongue twirling and hitting us with words and rhymes. Only they ain't shadow boxing, Boyeee! They've been in training, and I wouldn't even fancy Mike Tyson's chances in a bout with them. They'd probably charm him into submission. "OK girls I quit, you keep the title."

It's time to 'Come On And Get Some' into a swingbeat stylee, this time the dancers are on stage and the Cookies are on the floor. Movin' and grooving, everyone up on it, their mics sound nice, kicking it live and direct, you want it! We want it.

After MC Duke joined the party for the encore 'Pick Up On This', it was time to pick up the pieces and head home for tea, sandwiches and Jaffa Cakes. A word of warning, go see the Cookie Crew before the Munchkins get to them. **Muff Fitzgerald**

STEVIE WONDER
Wembley Arena, London

One blast of the opening bars of 'Sir Duke' and we can forgive anything. We can forgive the revolting white glitter jacket, the interminably long renditions of songs that no-one but Stevie cares anything for, the revolving stage in the shape of Africa, and the marathon 'introduce the band' section.



● STEVIE WONDER: "have you had enough yet?"

When the guitar in the intro to 'Superstition' began to twang, so did the hairs on the back of my neck, surprised by its power. Few songs have sounded as irritatingly trite as 'I Just Called To Say I Love You', but even fewer have sounded as emotionally charged as 'Living For The City'.

On this special Saturday night that marked Stevie's 39th birthday the highs and lows were spread out over a gargantuan three and a half hours, and there were points when the battle with the heavy eyelids was nearly lost. But those highs were clear insights into why this man has had such an influence on the likes of Terry D'Arby, Hue And Cry and Paddy MacAloon. From the ebullience of 'Little Stevie's 'Uptight Alright', through the inner strength of 'Innervisions', to the brittle bones of the recent 'Skeletons', his career has shown splashes of unsurpassed brilliance, and this performance reflected just that.

When lesser stars such as Paul Young, Curt Smith (Tears For Fears), Cyndi Lauper and Chaka Khan trooped on stage to surprise Stevie with a Pass-The-Mic rendition of 'Happy Birthday' he accepted this tribute in good spirit.

Stevie left us with this thought for the day: "It's easier to love than hate. And those aren't just words to say, that's the truth". It's certainly far easier to love Stevie than hate him. **Tim Nicholson**



● A COOKIE without her CREW

THE BEAUTIFUL SOUTH
 Song For Whoever



DIANA ROSS 'Workin' Overtime'

EMI

Diana Ross is back. While away Ms Ross has been 'Workin' Overtime', studying corporate law and becoming a paid-in-full member of the Motown Board of Directors. A Di'namic guv'nor indeed.

She's been busy doing her homework, teaming up with Nile Rodgers before swotting up on contemporary dance styles; a touch of swingbeat, a smattering of house and a little Latin hip hop. Cover with a mainstream soul sauce and voilà — there's something for every taste.

But like nouvelle cuisine, it may look terrific and taste wonderful but when it's time to pay the bill you feel a little cheated. Although each track is a perfect piece of production-by-numbers, with two exceptions, there's nothing memorable about this.

The first winner is 'This House', a luscious ballad that brings Chic's 'At Last I Am Free' to mind. 'Paradise' is the other, with legendary NY remix man Shep Pettibone throwing a little spice and some magic dust into the mix and coming up with the only track that demands to be played again and again. The next single, perhaps?

Yes, Ms Ross is back, playing Tinkerbell to Michael's Peter Pan, and if we all wish hard enough perhaps next time she'll come up with the goods. Where did our love go? Behind you! Look behind you! ■■■

Muff Fitzgerald

JAMES TAYLOR QUARTET 'Get Organised'

POLYDOR

In which James continues his search for the perfect Sixties soundtrack music. If you don't already know, the James Taylor Quartet play Hammond organ-based, jazzy instrumentals in an a la mode, moderne (*sic*) style. Jimmy has a real feel for those keys and a great love of the Hammond sound which shines through in his music. In this collection, the real boom selections are 'It Don't Matter' — complete with squiddly-doo scat singing, which is guaranteed to make you simply squirm with delight — and the super-heavy and really funky dance anthem, 'Breakout'.

If you need a fresh sound which, although there's no way it could be called new, is still exciting and above all fun... If you want a lively soundtrack for living to, with groovy titles like 'Electric Boogaloo' and 'Touchdown'... If you want slithery organ and skittery drums and pumping bass and happening horns and guitar... then stay where you are, because the JtQ LP is for you. ■■■■ **Chris Mellor**

K D LANG AND THE RECLINES 'Absolute Torch And Twang'

SIRE

If country music is ever to escape the ghetto it occupies in Britain (inhabited by a handful of journalists and assorted old lags) then it needs a few stars more likely to appeal to a generation weaned on video and throwaway information than the old Nashville staples.

Canadian, and therefore something of an outsider to start with, K D Lang is in as good a position as anyone to make the crossover. Her decidedly androgenous image (ie short hair, and doesn't look too good in a gingham dress) and an irreverent if affectionate attitude to the past in the most traditional of musics, give her a head start, but it's her brilliant voice that stands out.

From the classic weepies like 'Three Days' to the upfront and proud sentiments of 'Big Boned Girl' and 'Luck In My Eyes' to the heartfelt 'Nowhere To Stand' (a c&w equivalent of 10,000 Maniacs' 'What's The Matter Here') it's the voice that stands out and leads the way.

Combined with some knowing and positively contemporary arrangements from the aptly named Reclines, those Patsy Cline comparisons go out of the window. The nearest thing I can think of has to be a female Roy Orbison, that blend of emotion and control but here set in a deserving context. ■■■■ **Geoff Zeppelin**

DELUXE 'Just A Little More'

UNIQUE DANCEYARD

The sultry, summer sound of street soul? Deluxe are an underground sensation. Like Smith & Mighty and Soul II Soul, they make a kind of modern dance music that is very basic and distinctively English, with no real outlet on the radio but a massive following in the clubs.

Deluxe make really simple, mellow soul music. Closer to real soul and further away from pop than the other two. They sing love songs like 'Your Loving Drives Me Crazy' and 'So Good'. The sound is lightweight, with click and bump percussion, a welcome change from the usual heavy crash of the American sound. But, because of its simplicity and the considerable production talents of one Master Tee, it's far from bland. In fact Tee, along with his partner Delores, have made the perfect record to put on when there is a chance of some serious love being made.

It's romantic, it's heartfelt, it's sensual, it's sensitive, it's soul. ■■■■ **Chris Mellor**



QUEEN 'The Miracle'

EMI

Queen are, quite probably, the best band in the world, ever! They have kept abreast of changing trends by constantly changing their style, and coupling Freddie Mercury's varied, and absolutely marvellous, vocal range with excellent musicianship. This LP is the culmination of 18 years at the top, taking in their distinctive rock anthems and their more quirky, artistic side.

'Miracle' begins with 'Party', a sweaty, heaving, joyous rocker that challenges the pre-conceived notion that Queen are past it. 'Party' sets the scene, the second track, 'Khashoggi's Ship', is all about getting "pissed" and having a "total eclipse". The title track follows, a protest song of intense magnitude with lyrics that rival any written by the likes of Bono, Elvis Costello and Tracy Thorne — "The one thing we're waiting for is peace on earth — an end to war", sings Freddie. No-one could put the problems of the world more succinctly than Queen — surely now politicians should act and put an end to international terrorism. Their massive hit 'I Want It All' is followed by 'The Invisible Man' which contains some absolutely stunning Brian May guitar solos — no wonder Anita Dobson found him so attractive.

Side Two's 'Breakthru' and 'Rain Must Fall' are thrilling Queen classics that should become favourites of fans the world over. On 'Scandal', Freddie makes excellent use of a vocoder, it's haunting how electronic his voice sounds. 'My Baby Does Me' is a lilting reggae song about the troublesome nature of Eighties relationships — "My lady understands/Understands me right". 'Miracle' closes with 'Was It All Worth It' — an ethereal rocking groove with deceptively simple lyrics — "Yes, we were vicious, yes we could kill/Yes, we were hungry, yes we were brilliant". It's obviously autobiographical, charting the band's early rock 'n' roll lifestyle.

Queen are still at the top of the charts proving that real music is still what the public wants. ■■■■ **Johnny Dee**

TIN MACHINE 'Tin Machine'

EMI

"Great, another Bowie album. Bound to have been worth waiting for," I think to myself as I rest the unsleeved disc on the turntable. On the cover, four dark-suited men look decidedly 'aging-rocker', and their attire indicates something of a Squeeze, Huey Lewis or Genesis album. What's it to be?

None of that, as it happens. The first track, 'Heaven's In Here', chunders along like a freight train with nowhere to go except the knacker's yard, with screeches and scrapes in the form of 'yeah, man' guitar solos and a general "we're rock stars so this must be good rock" feel.

Tin Machine is a 12-year-old collaboration that has only just evolved — an idea Bowie had with Hunt and Tony Sales when they

worked on Iggy Pop's 'Lust For Life' album. Reeves Gabrels came later.

So Four Men, A Hendrix Riff And A Drum Kit were formed, bonded together by one thing — musical nostalgia. They called themselves Tin Machine, which is a good name really because the music trudges along mechanically in a kind of soft metal mould.

The result is an idea based on even older influences ending up as a dusty trip down self-indulgence street.

Musically, we're given a look at four ageing rockers' memories of Cream, Hendrix and Jeff Beck. 'Lyrically, there's the odd gem. "While you was gone there was war/ This is the West, get used to it" ('Under The God'); "Don't Grab that scabby hand/It belongs to Mr Sniff and tell" ('Crack City'). Thanks David, but no thanks. ■■■■ **Steve Masters**

VISION ON

rm's guide to all that's worth watching

EDITED BY TIM NICHOLSON

film

'1969'

(Cert 15)

Just think about it; in 1969 the Beatles were still together, kids gathered at Woodstock to hear the Who, Janis Joplin and Jimi Hendrix, and seven hundred thousand flower power types marched on Washington demanding an end to the Vietnam war. There were psychedelic sing-alongs, nudist colonies, experiments with LSD and campus protests. Yup, the times were very odd indeed.

No wonder best friends and neighbours Scott (an excellent Kiefer Sutherland) and Ralph (an equally impressive Robert Downey Jr.) feel rather confused as they trek across the US in their leaf painted van. Ralph's the more experienced of the

two, having smoked pot and 'done it' with 14 girls. Or so he claims. And Scott's the innocent and frustrated virgin.

Both chaps have problems — Ralph's flunked out of college and is faced with the prospect of being drafted, while Scott clashes violently with his patriotic dad's conservative outlook on life. Though showing a country split over the Vietnam war and the families that were torn apart, there's still much mindboggling humour and a rather touching love story thrown in for good measure. The flower power types with their colourful clothes and bean chains, the good ol' hippy songs and the rock 'n' roll times makes it a fascinating and unusual kind of film. It's also a dramatic and at times heart-wrenching tear-jerker. **Roald Rynning**



● 1969: "blimey Kiefer, you have got a hairy chest"

interview

FRANK CLARKE

This Thursday at 9pm on Channel 4, the nation should be glued to their square screens for the hilarious and tragic 'Letter To Brezhnev'. And, after laughing a little and crying a little, we should all pile into the video store to rent 'The Fruit Machine' (Vestron), a bizarre tale of love and murder. The connection between these two Scouse stories is one man, the fast-talking Frank Clarke, ex-'Brookside' scriptwriter and creator of the two films in question.

Frank can — and does — make a lot of sense, particularly when he transfers all that Clarke Mouth onto paper. The success of 'Letter To Brezhnev', which started out as a low-budget drama performed by friends in a tiny Liverpool theatre, is legendary: "I had no idea that 'Brezhnev' would turn into a huge monster that constantly comes back to haunt me." When the crest of that particular wave finally died down, Frank came up with 'The Fruit Machine', an intriguing tale of love and suspense. The love is between men, and in these grim days beneath the AIDS iceberg, being gay is once again taboo. Frank leans forward confidentially: "I am pleased that in 1988 a general release film has been made about gays. Aspects of the completed film annoyed me — next time I will direct myself — but I am generally pleased with it. Otherwise 1988 would only have been remembered as the year of persecution of gay people — and seals..." More laughter. Thank you again, Frank.

Frank's next offering 'The Blonde Fist' is already in the pipeline. It's a Kirkby tale: "I love Kirkby. I constantly rage on about the place!" So there's another baby on the way, but Frank doesn't see his talent as anything special. "There's loads of people more talented than me, especially in Liverpool. That place is vibrant. But people just don't know how easy it is just to do it — or they can't get down to it, or they're lazy." But Frank, it does take bottle to 'just do it'. Where did you get so much bottle. "I'm just a hard-faced brassy little cow. I'm just an empty fruit bowl!"

Frank Clarke — a lovable fruit and nut case. **Melissa Blease**



● THE BLOB: "come in, the water's lovely"

film

'THE BLOB' (Cert 18)

Starring: Kevin Dillon

In which Kevin Dillon (Matt's not-quite-so-hunky younger brother), battles to save the citizens of Arborville, USA, from a mound of throbbing wallpaper paste known as the BLOB!

The original Blob squelched victims to death in 1958 in a cult B-movie starring the young Steve McQueen. A 1974 remake, directed by Larry (JR) Hagman, sank without trace. The Eighties Blob is, as you'd expect, bigger and more homicidal than ever.

Out on a first date, our cutie all-American heroine Meg (Shawnee Smith) sees her clean-cut boyfriend Paul (Donovan Leitch) Blobbed to death. She tells the sheriff about Paul's revolting demise but he dismisses her story of a murderous Blob as the hysterical rantings of a distraught girlie.

But as the sheriff soon discovers the Blob is out looking for more victims. The Blob is slimy, greasy and disgusting. It can grow Blobby

tentacles. It lurks in sewers and drains and can hang on ceilings and slide under doors. There is no escape! If you get wrapped in the Blob your body melts. It kills one victim by enclosing and trapping her in a telephone box. It visits the cinema to Blob horror movie viewers. The Blob starts out a clear colour and gradually gets redder the more people it Blobs! Its favourite victims are young courting couples.

Plucky Meg, having seen one boyfriend Blobbed, has meanwhile teamed up with mean 'n' moody biker Brian (Kevin Dillon, sporting an unsightly Seventies haircut). Together they fight the Blob ... and it's not exactly giving away the plot to reveal the pair beat the Blob and fall in love.

'The Blob' is entertaining and undemanding. It's funny in places, with jokes about condoms, young love, first dates and 'heavy petting'. The effects are played for laughs and there's little to frighten seasoned horror fans. The silly end makes a 'Blob' sequel look very likely. **Josephine Hocking**

competition

Fairground Attraction have surprised most people with the success of their light, dizzy acoustic pop. When they swept the awards at the recent BPI fiasco, the majority seemed pleased that such simple, timeless music was being given recognition.

This video contains the promos for the three singles taken from their 'First Of A Million Kisses' LP, with the added bonus of the song 'A Smile And A Whisper'. The videos, like the music, are unpretentious and as easy on the eye as the music is on the ear.

Vision On has 10 copies of the video to give away. To win, simply answer the following question: What is the name of Fairground Attraction's singer? Send your answer on a postcard to rm 'Fairground Attraction' Competition, Greater London House, Hampstead Road, London NW1 7QZ, by June 5.



CHART

COMPILED BY ALAN JONES

● **NIK KERSHAW:**
"You know how to whistle, don'tcha honey? You just put your lips together and blow"



● **JEFF LYNNE:**
"Oz Cab one, Oz Cab one, can you read me? Over"



● 'Something's Gotten Hold Of My Heart' is no longer the number one single of 1989. The **Marc Almond/Gene Pitney** recording has been leading the best-sellers' list since January, but was last week overtaken by **Jason Donovan's** 'Too Many Broken Hearts' — and by my reckoning, Jason had at most two (possibly only one) days at the top of the list before being overtaken by **the Bangles'** 'Eternal Flame'. The remainder of the top 10 reads: 4 LIKE A PRAYER — **Madonna**; 5 LOVE CHANGES EVERYTHING — **Michael Ball**; 6 THE LIVING YEARS — **Mike And The Mechanics**; 7 THIS TIME I KNOW IT'S FOR REAL — **Donna Summer**; 8 BELFAST CHILD — **Simple Minds**; 9 ESPECIALLY FOR YOU — **Jason Donovan**; 10 HAND ON YOUR HEART — **Kylie Minogue**. You will, I'm sure, have noticed the presence of no fewer than four **Stock Aitken Waterman** compositions/productions in the top 10.

Meanwhile, **Gloria Estefan and Miami Sound Machine's** 1987 album 'Anything For You' continues to sell like hot cakes, and is the first album to top 1/4-of-a-million sales in 1989. Runner-up, with over 700,000 sales to date, is **Simply**

Red's 'A New Flame', and in third place comes the compilation, 'Now That's What I Call Music' which has sold over 600,000 copies.

● 'I Want It All' is already down the chart in this country, but is still moving upwards quite purposely in America, and may give **Queen** their first top 40 hit there since 'Radio Gaga' over five years ago.

Queen have never been as popular in America as in Britain, and, though it's fair to say they've had their fair share of ups and downs even in the UK chart with some singles ('Love Of My Life', 'Backchat', 'Body Language', etc) failing to impress with their performance, their US chart form has been subject to even wider variations — the number one single 'Another One Bites The Dust', for instance, being flanked by a pair of minor hits, each of which stalled at number 42. Some of the songs that were substantial hits for Queen here — 'Save Me', 'Hammer To Fall' and 'Seven Seas Of Rhye' to name but three — didn't manage to chart at all in America. And, though they've had 17 UK top 10 hits, Queen have only reached the US top 10 on four occasions. Just three of the singles they've released in both countries have fared

COMPARISON OF QUEEN'S UK AND US CHART CAREER

TITLE	UK	US peak
SINGLES		
SEVEN SEAS OF RHYE	10	—
KILLER QUEEN	2	12
NOW I'M HERE	11	—
BOHEMIAN RHAPSODY	1	9
YOU'RE MY BEST FRIEND	7	16
SOMEBODY TO LOVE	2	13
TIE YOUR MOTHER DOWN	31	49
QUEEN'S FIRST E.P.	17	—
WE ARE THE CHAMPIONS	2	4
IT'S LATE	NR	74
SPREAD YOUR WINGS	34	—
BICYCLE RACE/FAT BOTTOMED GIRLS	11	24
DON'T STOP ME NOW	9	80
LOVE OF MY LIFE	63	—
CRAZY LITTLE THING CALLED LOVE	2	1
SAVE ME	11	—
PLAY THE GAME	14	42
ANOTHER ONE BITES THE DUST	7	1
NEED YOUR LOVING TONIGHT	NR	44
FLASH	10	42
UNDER PRESSURE (with David Bowie)	1	29
BODY LANGUAGE	25	11
LOS PALABROS DE AMORE	17	—
BACKCHAT	40	—
RADIO GAGA	2	16
I WANT TO BREAK FREE	3	45

FILE

better in America than in the UK, as the accompanying table shows.

Queen's album career is similarly slanted in favour of Britain. 'The Game' was a number one album on both sides of the Atlantic, and 'News Of The World' reached number three in America, one place higher than its UK peak, but each of the group's other 13 albums have performed better here, and in total, far more Queen albums have been sold in Britain than in America.

● **Nik Kershaw** barely hung on to his 100 per cent rate when 'One Step Ahead' charted for a single week in February. He seemed then to be living on borrowed time, and so it has been proved as his latest single 'Elisabeth's Eyes' has bombed out completely, failing to chart and selling only about 3,000 copies in the five weeks since it has been released.

● 1979 was the last year in which the **Electric Light Orchestra's** guiding light **Jeff Lynne** penned as many as four hits — but with more than half of 1989 to go, he's already equalled that figure.

Jeff's total includes 'Handle With Care', a 1988 hit which was still charting in January for the **Traveling Wilburys**.

the studio supergroup he formed with **George Harrison, Tom Petty, Roy Orbison** and **Bob Dylan**. All five Wilburys wrote both 'Handle With Care' and their follow-up hit 'End Of The Line'.

All Jeff's other 1989 successes are also due to the Wilbury connection: He joined forces with Orbison and Petty to write Orby's posthumous number two hit 'You Got It', and is responsible, once again with an assist from Petty, for Tom's current hit 'I Won't Back Down'.

Jeff also co-wrote two of George Harrison's 1988 hits ('When We Was Fab' and 'This Is Love') and produced a third ('Got My Mind Set On You').

Jeff also contributed, less successfully, to recent albums by **Duane Eddy, Randy Newman** and **Brian Wilson**. Despite all this activity, he shows no sign of resuming his career with ELO or solo.

● Congratulations to **Howard Jones**, whose single 'Everlasting Love' climbs to number 13 in America, to become his third biggest hit.

'Everlasting Love' fared less well over here, peaking somewhat disappointingly at number 62.

● LA rapper **Tone Lōc's** 'Funky Cold Medina' has sold over a million copies, and is the third best-selling single in America this year, trailing **Paula Abdul's** 'Straight Up' and his own 'Wild Thing', which leads the way after selling over 2½ million copies. Because of the way the US charts operate (airplay is very important, and some of the 240 radio stations Billboard take airplay reports from in compiling the Hot 100 just won't play rap), neither Tone Lōc single made number one.

Paula Abdul, incidentally, became the first artist to score two number one singles in 1989 when 'Forever Your Girl' reached number one last week, matching the February success of 'Straight Up'.

'Forever Your Girl' was written by **Oliver Leiber** whose father **Jerry Leiber** wrote several number ones in the Fifties with **Mike Stoller**, among them **Elvis Presley's** 'Hound Dog'.

Jerry and Oliver are the second parent/child songwriters to separately pen number one hits, following **Mae Borden Axton** and **Hoyt Axton**.

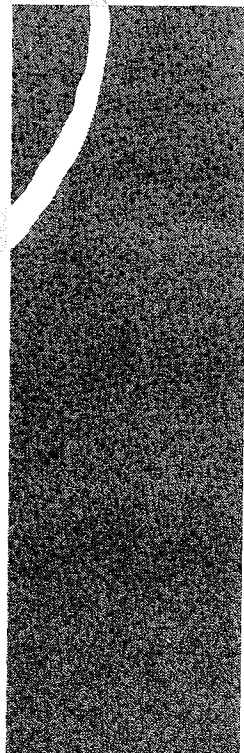
Hoyt wrote **Three Dog Night's** 1971 topper 'Joy To The World', whilst Momma Mae was one of three writers to contribute to Elvis Presley's very first number one, 'Heartbreak Hotel', in 1956.

● **HOWARD JONES:** "night fever, night fever . . ."

TITLE	UK	US
IT'S A HARD LIFE	6	72
HAMMER TO FALL	13	—
THANK GOD IT'S CHRISTMAS	21	—
ONE VISION	7	61
A KIND OF MAGIC	3	42
FRIENDS WILL BE FRIENDS	14	—
WHO WANTS TO LIVE FOREVER	24	—

ALBUMS	UK	US
QUEEN	24	83
QUEEN II	5	49
SHEER HEART ATTACK	2	12
A NIGHT AT THE OPERA	1	4
A DAY AT THE RACES	1	5
NEWS OF THE WORLD	4	3
JAZZ	2	6
LIVE KILLERS	3	16
THE GAME	1	1
FLASH GORDON (SOUNDTRACK)	10	23
GREATEST HITS	1	14
HOT SPACE	4	22
THE WORKS	2	23
A KIND OF MAGIC	1	46
LIVE MAGIC	3	NR

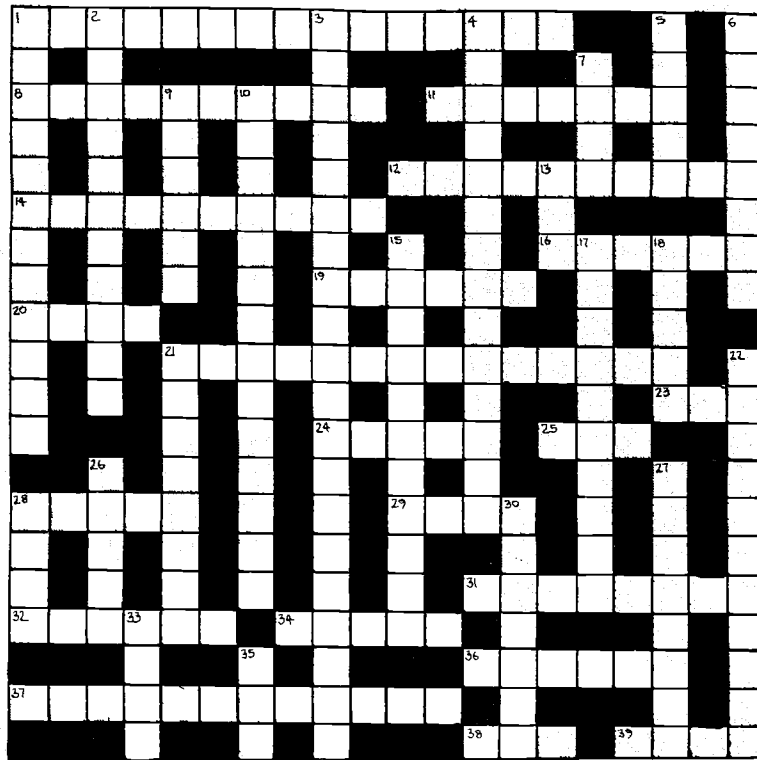
KEY: — DID NOT CHART.
NR NOT RELEASED



X-WORD

ACROSS

- 1 Kylie wants us to put our fingers on it (4,2,4,5)
 8 & 32 across There's no one as good as Inner City (4,6,6)
 11 You may be puzzled by this INXS single (7)



- 25 Music or art (3)
 28 Greeting that took Lionel Richie to the top (5)
 29 Honest Spandau Ballet have had a number one hit (4)
 31 Group who went 'Loco In Acapulco' (4,4)
 32 See 8 across
 34 How Michael described Diana (5)
 36 Phil Collins told everybody he'd done this again (6)
 37 Equipment from Miami (5,7)
 38 Metallica hoped to reach this chart position (3)
 39 See 22 down

DOWN

- 1 Deon Estus is asking for assistance from up above (6,4,2)
 2 'Manchild' woman (5,6)
 3 The Rolling Stones got out of sight in 1983 (10,2,3,5)
 4 Gloria will do it all for the right person (8,3,3)
 5 Crystal whose singing could make your brown eyes turn blue (5)
 6 See 12 across
 7 Floyd colour (4)
 9 Elton's girl was a big hit in 1985 (6)
 10 Bon Jovi told us why you were brought into the world (4,2,2,2,4)
 13 Mr Kershaw (3)
 15 & 30 down Proposed by Diana Ross and the Supremes in 1969 followed up by Japan in 1982 (1,6,4,7)
 17 Rod's 1988 LP is in need of repair (3,2,5)
 18 Yazoo hit the charts in 1982 with 'The ----- Side Of Love' (5)
 21 A challenge from A-ha (4,2,2)
 22 & 39 across Medication for Morrissey (11,4)
 26 An explosion from Holly (5)
 27 Group who have been going 'Round And Round' having a 'Fine Time' (3,5)
 28 Mr Alpert (4)
 30 See 15 down
 33 The Banks of Genesis (4)
 35 Hostile Springsteen single that was good for nothing (3)

ANSWERS TO MAY 20

ACROSS: Miss You Like Crazy, 6 PWL, 8 Hey Music Lover, 11 Go West, 12 All Cried Out, 14 Hey Jude, 17 Turn It Into Love, 19 Catch, 20 Appetite, 22 Spike, 24 Tomorrow, 26 Tyree, 27 Conscience, 28 Farm, 29 Layla, 31 Sold, 32 Room, 33 Cher, 34 Glow, 36 Jail, 39 Candy, 40 For Real, 41 Owen, 42 USA.

DOWN: 1 My Heart Can't Tell You No, 2 Say A Little Prayer, 3 You Are The One, 4 Koo, 5 Ziggy, 7 Waste, 9 I Heard A Rumour, 10 Rah, 13 This Time I Know Its, 15 Jools, 16 Depeche Mode, 18 Eliminator, 21 Pete Shelley, 23 Come Back, 25 Running, 30 Atomic, 31 Secret, 35 Hole, 36 Joe, 37 Law, 38 Wow.

- 12 & 6 down Tiffany thought she had you to herself on this hit (1,5,4,5,3)
 14 The Stranglers' postcard message from the South of France (4,2,4)
 16 The Beach Boys' 1988 holiday destination (6)
 19 Steve Strange's group who faded to grey (6)
 20 The power of this group can be felt in the independent charts (4)
 21 Bryan Ferry told us the cost of romance (3,5,2,4)
 23 Lindisfarne had to '--- For Home' in 1978 (3)
 24 Town for Pseudo Echo (5)

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.

Competition Winners

RM/SHARPE HI-FI PART 1

1. Jason Whittle, Manchester

RM/SHARPE HI-FI PART 2

1. Gordon Gillies, Glasgow

RM/SHARPE HI-FI PART 3

1. Mr S J Sheldon, Borehamwood

POP WILL EAT ITSELF

1. Simon Moss, Gwynedd

2. John Barker, Tamworth

3. P Fletcher, Coleford

4. Steve Jackson, Chesterfield

5. Emma Soane, Highfields

6. Chris Jackson, Derbyshire

7. J Leach, Devon

8. Miss V Lawrance, Notts

9. Mr M Williams, Liverpool

10. Darren Hair, Tune & Wear

GARY NUMAN

1. Mrs K Hopkins, Doncaster

2. C Robinson, Blackpool

3. Tina Houlton, Lincoln

4. R Ramsden, Bradford

5. Jean Bridle, Hampton

6. Malcolm Kirby, Newcastle Upon Tyne

7. C B Winter, Cheltenham

8. Dave Barker, Lincoln

9. John Barker, Tamworth

10. Ninoid Humanoid, Hull

11. Wayne Hopkins, Birmingham

12. Marcus Passant, Sedgely

SKA

1. Kay Harris, London

2. Keith Murray, Bridlington

3. Steve Jackson, Chesterfield

4. Paul Price, Maidstone

5. Alan Auston, Norfolk

● BEATS & PIECES

ATLANTIC RECORDS are now rumoured to have signed up **Vaughan Mason's** whole **Groove St.** label, including **Doug Lazy** and presumably **Raze** (for certain territories, at least!) ... **Johnny Walker** spends so much time partying with **Chris Butler** that now not surprisingly he's moving from **ffrr** two floors down at **Polydor/London** to join him as head of **Urban's A&R**, with **Dave Pearce** still a part-time consultant ... **Omar's** excellent 'I Don't Mind The Waiting' (which turns out to be on **Kongo**, rather than Congo, and features none other than the **Scratch Professor!**) was intended to be last week's lead review, but somehow the entire Hot Vinyl section came out in completely arbitrary order — sorry if it messed up your shopping list ... **Mystique** might turn out to have closer links with **M-D-Emm** than merely its remixers **Mark Ryder** and **Dave Lee**, who incidentally have added the useful info that its samples include not only **The It 'Donnie'** (DJ International) but also **Sylvia Smith** 'Heartbreaker' (Qwest), **Jackie Silvers** 'If You Want Me' (MCA LP), **Echo** 'I Can't Live Without Your Love' (Bassment), **Fingers Inc** 'Mystery Of Love' (DJ International) — so no wonder the vocals sound like **Robert Owens!** — while the 'Salsa Party' side samples **Bravo** 'Feel It' (Quark) ... **Paul Oakenfold**, despite several telephone conversations and promises of a messenger delivery, still hadn't got his label's debut releases to me by press time — however, **Profile** is launched in the UK with a party at **Sin** in London's **Astoria** this Saturday (27) starring **Sweet Tee**, **Kechia Jenkins**, **Chanelle**, and guest DJ **Gail 'Sky' King** ... **Graphic Records**, not content with compiling rare groove albums, are now seeking black music-type demos with a view to signing up their own artist roster — send cassettes to **Lindsay Wesker** and **Heddi Greenwood** at **Graphic Records**, 14 Blackstock Mews, Blackstock Road, London N4 2DR ... **Monie Love's** newie, due fully on June 5, is the **Afrika Bambaataa** dedicated 'Grandpa's Party', a frantically churning **125bpm** hip house racer produced by **Dancin' Danny D** with **Ritchie Fermie** of **Adrenalin MOD** — my only criticism being that every time I hear it on the radio its corny title makes me think of the considerably less def **Paul Nicholas's** 'Grandma's Party' from 1976! ... **Cookie Crew's** follow-up will be the more hardcore, **Curtis Mayfield** percussion sampling and 'Tramp' rhythm prodded, **96bpm** 'Come On & Get Some (Superfly Mix)' ... **Paul Dakeyne**, in the wake of the Cookies' use of its break beat, has created an **124-124½-124-124½-0bpm** remix of **Edwin Starr's** '25 Miles', with an overdubbed fluttering hi-hat and some modern style edits, for upcoming **Motown** release ... **Johnny Kemp** 'Birthday Suit' was promoted in **Keith Cohen's** vigorously chugging **120½-0bpm** Extended Mix and starker so-called House Mix but is apparently out commercially (**CBS 654838 8**) in the Extended Mix flipped by a Club Dub and Percapella — whether the House Mix and Club Dub are the same is unclear until a finished pressing reaches me ... **RCA** have promoted **Imagination** 'Love's Talking Over' in **David Morales's** bass thrummed striding deep house-style **124½-**

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



FRANKIE KNUCKLES presents **SATOSHI TOMIIE** featuring **Robert Owens** 'Tears' (ffrr FX 108). The Tokyo recorded fascinating result of a meeting between Japanese jazzier Tomiie and New York's Knuckles is this Owens whispered, wailed, sobbed and growled beautiful sinuously subtle sparse tuneful deep house galloper in **121½bpm** Classic Vocal and Instrumental (the latter especially haunting), and **121½bpm** Percussion mixes, massive already on promo and not to be missed when it's out fully next week.

124½-0bpm Sensitive Mix ... **Arthur Baker's** remix of the **Gipsy Kings** 'Bambooleo', the existence of which was first exclusively revealed by **rm**, is due for UK release with white labels to be promoted this week ... **Joyce Sims** 'Looking For A Love' will be on **ffrr** here in a fortnight (**Andy 'Panda' Tripoli** is the full name of her co-producer!) ... **'ffrr — silver on black'** (**ffrr 828 155-1**) is a double album compilation of the label's releases, the only inclusions not already on UK 12 inch being the **(0-)121bpm** **Richie Rich** 'Salsa House (Remix)', **(0-)115½bpm** **Rockers Revenge** featuring **Donnie Calvin** 'Walking On Sunshine 89', notoriously ragamuffin **95½bpm** **Simon Harris** featuring **Asher D & Daddy Freddy** 'London's Finest' ... **Chaka Khan's** follow-up will be a **Frankie Knuckles** remix of 'Ain't Nobody', from the now finally released **'Life Is A Dance — The Remix Project'** (**Warner Bros WX 268**) double album, which I had no

time to BPM this week ... **WEA** are re-releasing **Carly Simon** 'Why' to satisfy demand created by London's still trendy Balearic jocks ... **Kariya** 'Let Me Love You For Tonight' (Sleeping Bag Records) has been ticking over steadily since it came out last October yet only ever spent three weeks in The Club Chart, peaking at 35 largely due to sales when it was released here in February, but is now turning into a huge underground cult hit with more DJs charting it than when new ... US imports that I had no time to review fully this issue include the hit-bound 'Monkees Theme' introed then 'Stone Fox Chase' and other scratching **Todd Terry**-type samples backed exciting rap **Twin Hype** 'Do It To The Crowd' (Profile); strong slickly speeding huskily soulful house **Forte** (featuring **Leon Evans**) 'I'll Set Ya Free' (Pet Project) good rare groove-type funky break beats woven jogging rap **Nu Sounds** 'Condition Red' (UNI); **Bobby Glover** 'Your Spell' rewording **Roger** produced

teasingly started then soulful high pitched harmonics washed rolling **Lynch** 'Magic Spell' (Capitol); **Crown Heights Affair** "dada dada, dip dip dip" scat-based and many other funkily chugging break beats woven **The Dynamic Duo** 'In The Pocket' (Nugroove); **Frankie Knuckles** re-mixed beefily thumping and bounding busy house **Lost Boys** 'It's Time For A Change' (4th + B'way); **Todd Terry** type samples woven raucously rapped somewhat untidily frantic hip house **Brooklyn Funk Essentials** 'Change The Track' (Minimal); rawly mixed bright dated jazz-funkily jiggling **Walter P.P.K.** 'Get On Board' (Bassic); **Full Force** created spikily jolting swing-beat **Cheryl Pepsii Riley** 'Secin' Is Believin' (The Pepsii Dance Remix) (Columbia) ... **Alton 'Wokie'** **Stewart** is pleasing "real soul" fans with his gruff dated "D" **Train**-type swingbeat and slowies oriented import album, 'All Our Love' (Epic), but significantly none of the jocks supposedly playing it have listed any specific tracks in their charts ... **D Mob** 'We Call It Aceeed?Trance Dance' has topped the US Club Play chart in Billboard, but is still struggling comparatively in the actual 12-inch Singles Sales chart (last week at 30 with a bullet) ... **Glyn Prince** has just left **Swindon Brunel Rooms'** Amphitheatre to take over the same town's brand new **Hardings** from this week on Thursday and Saturday nights, spinning upfront and old soul for smart over-21s ... **Jules, Jasper** and **Johnny S** host a **Soul Underground Seaside** Special this Friday (26) at Brighton Old Steine's **Club Savannah** ... **Jeff Young, Tim Westwood, Chris Hill, Chrissie Jackson, Eddie 'Disconcerting' Gordon, Steve Wren** and more slam dunk this Sunday's Great Yarmouth Beach Ball Alldayer, 6-12pm at Gt Yarmouth **Tiffanys** ... I wonder if Britain's "black music" jocks will get behind **Michael Jackson** again when 'Liberian Girl' (the album track they most liked when it was new) is soon out on single? ... I'm outta here — **BUT NOT FOR LONG!**

● HOT VINYL

RENEGADE SOUNDWAVE 'The Phantom (It's In There)'

(Mute France MF 19364)

Perhaps the wildest rhythm workout since 'Burundi Black', this fantastic mesmerically monotonous though gradually shifting extremely powerful percussion jittered **121½-0bpm** intense instrumental, with some Arabic chanting and other wordless vocal noises at times but no actual lyrics, is designed to drive dancers into whirling dervishes once they're hooked by the groove (less effective **0-119½bpm** 'Ozone Breakdown' flip). Find it if you can!

GREEDY BEAT SYNDICATE 'This Is London'

(Greedy Beat Records 12 GREED 8, via Revolver)
Great gently attractive lazily undulating dated jazz-funky "doo be doop doo wah"-type jogging **0-97½-0bpm** street soul instrumental with some sampled break beats, radio announcements, and title line repetition (alternative longer flip with tube train sound effects at the end), reminiscent of **Light Of The World's** 'London Town' and highly recommended.



dee dee wilde
"no way out"

THE NEW SINGLE. AVAILABLE NOW. PRODUCED BY EUGENE WILDE
ON SEVEN, TWELVE AND C.D. 12/BRW 127 BRCD 127



DJ

P O P D A N C E

MADONNA 'Express Yourself (Non-Stop Express Mix)' (Sire W2948T), her album's Martha & The Vandellas-ish best dancer now emptied and stretched out in a bumpily loping **115½bpm** Shep Pettibone remix with twittering stuttery details making up for the loss of momentum (marathon **115¾-115½bpm** Stop + Go Dubs flip); **PAULA ABDUL 'Forever Your Girl (12" Version)' (Siren SRNT 112)**, Keith Cohen remixed perky shrill smacking jiggle **0/120bpm** US pop chart-topper, much brighter than the last one (of which a jaunty **112¾-0bpm** 'Straight Up (Kevin Sounderson Club Mix)' is on the flip), this being the far better commercial 12 inch version as for some reason it has only been promoted in a virtually instrumental **120bpm** Ben Grosse & Kevin Sounderson remixed percussively wriggling jittery **'Forever Your Girl (Saunderson - Grosse House Of Love Mix)' (Siren SRNX 112)**, more electro than techno, with an alternative squeakily vocal jerkily striding **0-120bpm** Yo! Greg Dub Version flip - o big mistake, methinks; **RAIANA PAIGE 'Open Your Heart (12" Dance 1)' (Sleeping Bag Records SBUK 10T, via Demix/Rough Trade)**, archetypal US aimed squeaky small voiced jittery latin hip hop-pop, full of busy **121bpm** electro beats and flurrying percussion, not without lightweight charm; **MAUREEN 'Don't Fight The Music (Don't Fight Mix)' (The Dance Yard Recording Corporation YARD T7, via Spartan)**, Bomb The Boss's 'Say A Little Prayer' singer soloing now on a vigorously cranking **124bpm** catchy pop oriented house bouncer with plonking piano an churning fast beats (in two mixes), co-penned by Roze's programmer Eriq Dial; **M 'Pop Muzik (The 1989 Re-mix)' (FreeStyle Records 12 FRS 1, via BMG)**, Robin Scott's jauntily trotting Ian Dury-ish 1979 smash in a brand new **(0-111½bpm)** updated remix, still rooted in its original electronically lurching rhythm but with episodically spurring shifts of emphasis, the **(0-110bpm)** Original 12" Release mix on the flip seeming quite flat now in comparison; **STEFAN DENNIS 'Don't It Make You Feel Good (The Dance Remix)' (Sublime Records LIMETX 105)**, proving that 'Neighbours' actors can hit even without Stock Aitken Waterman's help, a Russell McKenno & Tony Naylor created, Dove Roarty remixed innocuous jerkily jiggle **113½bpm** trotter that's gruffly but lightly and somewhat tentatively sung with much title line repetition; **KARYN WHITE 'Superwoman' (Warner Bros W2920T)**, soulfully over-wrought slow rolling **0-69bpm** domestic lament about a wife's all too human frailty, sure to strike a responsive chord with the female demographic of which it is targeted; **COLDCUT 'My Telephone (Redial)' (Ahead Of Our Time PLATE 7)**, clever but tedious and not particularly danceable **(0-110¾-0bpm)** bumpy churner full of 'phonecall fragments, telephone bleeps, Big Bopper "hello baby" samples, bursts of Lisa Stansfield vocal and an overall Steinski flavour (not surprisingly as he actually supplied many of the spoken snippets), flipped by the new hip house-ishly bounding instrumental **(0-112-0bpm)** 'Theme From Evil Eddy (Hedmaster Mix)' and percussion looping **122¾bpm** 'Brake From Evil Eddy'; **LISA LISA AND CULT JAM 'Little Jackie Wants To Be A Star (LP Version)' (CBS 654781 8)**, Full Force created breathily small voiced jolting and spurting **(0-92bpm)** whispered and wailed jiggle strange jogger, quite original but not exactly made for dancefloors; **SHARPE & NUMAN 'I'm On Automatic (12" Remix)' (Polydor PZ 43)**, Shakatak's Bill Sharpe and Tubeway Army's Gory Numan join forces again for a 'Peter Gunn'-ishly chugging **116¾bpm** surging jiggle.



NORMAN COOK 'Blame It On The Bassline' (Go! Discs GODX 33) With "100% James Brown free!" etched between the run-out groove, this violently urgent exciting **119½bpm** hip house stormer samples instead 'Blame It On The Boogie', 'Walking On Sunshine', 'Good Times' and a myriad more behind an uncredited ragamuffin rap (in fact the review is of a single sided very advance promo, so fuller details should become more apparent closer to its June 5 release date).

PRECIOUS 'Definition Of A Track'

(US Big Beat BB-0007)
The same Backroom Music Productions created 'Back To Basics' EP that spawned the original version of what became Jomanda's current hit now similarly spawns this terrific **(0-120-120½bpm)** lurching bass powered striding instrumental as the first of seven tracks that then see it transformed by female rapper Precious into the jauntily bouncing hip house **119½-120bpm** 'Definition Of A Rap', **120bpm** 'The Rap's In Motion', 'In Motion', 'Dub Dub - Rob Hanning Mix', 'Beats' and 'Breakdown'. Massive!

BLACKSMITH 'Get Back To Love'

(frr FXDJ 111)
The label's new black hope, this London trio reverts to a late Seventies Philly soul style but with today's attack for a lushly harmonised title repeating strong churning bright bouncer that's sure to explode ahead of full release in a few weeks' time, the **33/3rpm** pre-release promo having the guys' own **123½bpm** Blacksmith Mix and juddery **123½bpm** Blacksmith Dub.

flipped by the more twittery **123½bpm** Blaze Club Mix and thumping but disruptively pausing **123½-0-123½bpm** Blaze Dub.

SIMON HARRIS featuring Lonnie Gordon '(I've Got Your) Pleasure Control (Club Mix)'

(frr FX 106)
Very commercial brightly forceful lurching **(0-121½bpm)** remake of the originally Marshall Jefferson produced On The House oldie, anglicised with a thumping beefy beat and volume pumping samples (the featured Lonnie being a sassy Brooklyn born girl despite her name), coupled by a less busily frenetic **121½bpm** Street Mix, **122bpm** Instrumental, **121½bpm** Bonus Beats, and Percapella Mix.

LNR 'Work It To The Bone (The Clubhouse Mix)'

(Kool Kat LNR 1, via Big Life)
Thompson & Lenoir's currently much quoted (particularly by Cappella!) catchy jerkily bounding driver was oddly never that big in its original version last year but has belatedly exploded in this **121¾-121¾-122¼-122-121¾-0-121¼bpm** import remix, with a nagging hip house-ish rhythm and verious break beat interludes, flipped now by two even newer UK remixes, the civil rights political diatribe over-dubbed more acidic **123-123½bpm** Neil Rush-ton's Protest Mix and "c'mon let's work" vocal crammed jauntily skittering **123-123½-0bpm** Wayne Archbold Mix - the latter, in the light of 'Helyom Halib', possibly strongest of all.

THE REAL ROXANNE 'Roxanne's On A Roll'

(Urban URBX 42)
Based on the rolling organ and brass (and "all right" rather than "yeah - yooo!") from Lyn Collins' 'Think (About It)' plus a scratched in "The R" from Eric B & Rakim, this Omar Santana remixed infectious rap jiggle is here in just its **114½bpm** LP Version (Radio Edit), **114½-114-114½-114bpm** Extended Version (Club Mix), acidically twittered **114½bpm** Deep House Mix, and chunkily broken down **114¾-0bpm** Deep Dub Mix (which the UK label has confusingly and mistakenly titled the Hip Dub Mix).

RAZETTE LAMYA sings 'Ready 4 Love'

(Champion CHAMP 12-206)
The Raze 'Break 4 Love' answering breathy girl cooed and panted trotting tripper is here in its retitled **118½-0bpm** 12" (Radio) Mix, "touch me there - uh!" muttering sexy **118½-118½bpm** Sauna (In Heat) Mix, "je t'adore" muttering **118½-118½bpm** French (Tickler), and **118½-118½bpm** Mean Gene Edit.

GIANT STEPS

the book of pride

a new 7" and 12" single
remix by phil harding



REMIXES

YAZZ 'Where Has All The Love Gone? (US Extended Remix)' (Big Life BLR8R), Yvonne Taylor now has remixed not only this much better more smoothly rounded (0-)117-0-117-0bpm garage-ish treatment, pausing peacefully before a throbbingly percussive instrumental coda, but also the flip's African flavoured odd jerkily wriggling 120-0bpm 'Got To Share' and previously mentioned 123-0bpm 'Stand Up For Your Love Rights (US Remix)', **ABC 'One Better World (Pickering Park Mix)' (Neutron NTXR 114)**, rather good dilly bounding 122 $\frac{1}{2}$ -0bpm Mike Pickering & Graeme Park remix with busily ticking beats and sinewy bass, flipped by Blaze's exciting gospel organ flurried more urgently thumping instrumental 0-121 $\frac{2}{3}$ -0bpm Organ Mix (and Percapella); **BURRELL 'Put Your Trust In The Music (L.A.'S Dirty Beats Remix)' (10 Records TENR 264)**, another alternative patterning and chugging 120bpm Les Adams remake, purely for creative marketing purposes; **BABY FORD 'Children Of The Revolution (Jeremy Healy Remix)' (Rhythm King BFORD 4R)**, monotonously percussive 118 $\frac{1}{2}$ -0bpm Jeremy (Hoysi Fantsi) Healy remix which rather misses the point as jocks were buying the original for its here still included though unremixed 'Hi Mr Logan' flip; **BIZARRE INC. 'It's Time To Get Funky (Double Trouble Remix)' (Blue Chip 'R&B' BLUE C14RR)**, Atmosfear-less far too frantic ((0-)130 $\frac{1}{4}$ -0bpm groove destroying revamp by Double Trouble, less than essential.

MAD MISSION 'Energy'

(Greedy Beat Records 12 GREED 9, via Revolver) Aggressively rapped jerkily jiggling frenetic 128bpm wordy hip house flier repeatedly cutting in Aretha's "I'm Mama Feelgood" on the SL 1200s (in four mixes).

LEOTIS 'On A Mission'

(US Mercury 422 828 188-1) The soulful guy's album sounds like something from the earlier Eighties given a modern swing-beat veneer, which is not unpleasant, with 98 $\frac{3}{4}$ bpm swingbeat adaptation of the Stair-steps' 'Ooh Child', jauntily loping 112 $\frac{1}{2}$ bpm 'I Blame You', lazily weaving 88 $\frac{1}{2}$ bpm 'Summer Love', pleasantly swaying 95 $\frac{1}{2}$ bpm 'I Don't Wanna Play', rolling P'funky 97 $\frac{1}{2}$ bpm 'Slam', sinuously jittering 104 $\frac{1}{2}$ bpm 'Who Loves You Better', smoochy 48 $\frac{3}{4}$ -97 $\frac{1}{2}$ bpm 'Don't Look For Magic', romantic 76 $\frac{1}{4}$ bpm 'You Are My World', while the 109 $\frac{1}{2}$ bpm title track is also separately 12-inched as the overly judderingly edited (0-)109 $\frac{1}{2}$ bpm rolling swingbeat 'On A Mission (12" Remix)' (US Mercury 872 923-1).

THE JACKSONS 'Nothin (That Compares 2 U) (Extended Version)'

(Epic 654909 8) LA & Babyface created, David Morales remixed, snappily smacking (0-)104 $\frac{3}{4}$ -104 $\frac{1}{2}$ -104 $\frac{1}{2}$ bpm jittery meandering swingbeat jolter strung out by many rhythm breaks, with a good bassily strolling totally different 106 $\frac{1}{2}$ bpm Bass World Dub, plus the Michael led pent up classic old 0-97-0bpm 'Heartbreak Hotel' as flip. What's going to be even hotter is the (I think) Michael led title track from their new LP, '2300 Jackson Street', but unfortunately Epic haven't managed to get that to me in time.

CANDI MCKENZIE 'Honesty'

(Cooltempo COOLX 186) 'Sleep Talk' modelled tugging bass and drums boomed jiggly meandering 0-107 $\frac{3}{4}$ -0bpm swingbeat-cum-garage lurcher, well wailed but a bit monotonous and oppressive, with a bumpier 107 $\frac{3}{4}$ bpm Dub.

DADZIE'S NEW IMAGE 'Get You Girl (Extended Mix)'

(US Dadzie Records DZ5468) Maryland recorded interesting huskily soulful guys and girls sung infectious jiggly go-cum-swingbeat style 99 $\frac{3}{4}$ -99 $\frac{1}{2}$ bpm unhurried roller with pleasantly dated lush wailing and soaring harmonies (100-99 $\frac{1}{2}$ bpm Vocal edit and chorusing Instrumental too), recommended in brief some weeks back and still well worth checking.

CYBERTRON 'The Deliverance (Rap Mix)'

(WA WATS) London born but Brooklyn raised veteran rap/scratch jock delivering a beefy bass driven fiercely volume pumping powerful if not by now fairly routine 120bpm hip house chugger, the plonking piano and rumbling percussion

coming more to the fore in the flip's so-called Jazz Mix.

CLEVELAND WATKISS 'Spend Some Time (Extended Mix)'

(Urban URBX 40) Coldcut remixed atmospheric jogging and weaving 88 $\frac{1}{2}$ -0bpm Bobby McFerrin-style mixture of grumbling vocal bass notes, scatting upper register swoops, reggae accented rap and tugging beats (closely followed by an unbilled 88 $\frac{1}{2}$ -0bpm Bonus Beats finale), flipped by a Simon Booth mixed blunderingly lurching raw 88bpm Acid Dub Improvisation and the original jerky 88bpm album version, all vocally superb but proving so far to be better selling than floor filling.

AL GREEN 'As Long As We're Together (Go Reverend Mix)'

(Breakout USAT 658) Al B. Sure! & Kyle West remixed throbbing and booming strange not entirely appropriate hollow tapping and lurching 0-106 $\frac{1}{4}$ -0bpm pent up swingbeat jiggler — the US equivalent of straightjacketing soulful Al in a house mix here just to comply with market forces — flipped by a dubbier 0-106 $\frac{1}{4}$ -0bpm Sure! Groovin' and cleaner 103 $\frac{1}{4}$ bpm Al B. Sure! Mix (due fully on June 6 but about on import already).



ARTHUR BAKER AND THE BACKBEAT DISCIPLES 'It's Your Time' (Breakout USAT 654) Lavishly promoted as a previously detailed twinpack with seven mixes, this richly produced joltingly kicking bright Latin/house/freestyle canterer features Britain's Shirley Lewis on main but by no means all vocals, commercially available at last being the (0-)119 $\frac{1}{4}$ -0bpm NYC Vocal (although incongruously with a Cockney accented rap at first!), instrumental 118 $\frac{1}{2}$ -0bpm Jazz Version and jerkily thumping (0-)118 $\frac{1}{2}$ bpm Peech Dub — however also about now are yet some more mixes, the Victor Simonelli & Lenny Dee of the Brooklyn Funk Essentials created 118 $\frac{1}{2}$ -0bpm tick tocking 'Time' alarm clock overlaid stutter more acidic 'It's Your Time (Techno Vocal Remix)' (Breakout USAF 654) and 0-118 $\frac{1}{2}$ -0bpm Techno Dub Remix, flipped by the main (0-)119-0bpm NYC Vocal.

H I - N R G

GIBSON BROTHERS 'Que Sera Mi Vida (If You Should Go) (89 Remix)' (Debut DEBTX 3070), frantically high energised galloping 130 $\frac{3}{4}$ -130 $\frac{1}{2}$ bpm Nigel Wright remix of the hoarsely hollered and chanted 1979 oldie, with the rollicking 129 $\frac{1}{4}$ -128 $\frac{3}{4}$ -128 $\frac{3}{4}$ -128 $\frac{3}{4}$ -127 $\frac{3}{4}$ -128 $\frac{1}{2}$ -129 $\frac{1}{2}$ bpm original as flip; **BACCARA 'Fantasy Boy' (Loading Bay Records LBAY 4, via PRT)**, good value double sided import hits originally on German Bellaphon, the phonetically cooing Abba/Boney M-ish girls' tunefully swaying 122bpm MoR trotter from last autumn being flipped by the more recent vocally similar though mildly galloping 0-128bpm 'Touch Me' (this Selly Oak, Birmingham, record shop-based label is fast becoming one of the best Hi-NRG/Eurobeat outlets here); **PEOPLE LIKE US featuring Angie Gold 'Resurrection' (Passion PASH 12 90)**, pomp and ceremony organ chorded somewhat Spanish flavoured cantering 0-117 $\frac{1}{2}$ -0bpm thinly disguised song of hope for AIDS sufferers; **KEVIN MOORE 'You Spin My World Around' (Nightmare MARE 84)**, Ian Levine & Stephen Wagner created straightforward 129-0bpm Hi-NRG racer, effective in its simplicity; **JIGSAW 'Strategy' (Nightmare MARE 81)**, Levine & Wagner created old fashioned butchly chanted 125 $\frac{1}{2}$ -0bpm jaunty canterer with some Bee Gees-ish falsetto chorus accents and stuttery chipmunk breaks; **EDDIE HOLMAN 'Whatever Happened To Our Melody?' (Nightmare MARE 91)**, brightly tuneful but horrid tiannily backed Levine & Wagner created scurrying frantic (0-)129 $\frac{1}{2}$ -0bpm galloper with a vocal by the veteran soulster that deserved far better; **BOBBY TAYLOR & THE VANCOUVERS 'Do Unto Others' (Nightmare MARE 82)**, disappointingly routine squeakily backed Levine/Gianatos/Wagner produced 131 $\frac{1}{2}$ bpm "Hi-NRG" galloper graced by a far superior soulful vocal by the Motown veteran.

OUT NOW

12"

Deeper in Love
FEDERAL STATE
Deep Garage House
WRR12 005

Dope Breaks
12 essential DJ Breaks
WRR12 006

LP

NEW BEATS 1
Various Artists
One hour of hardcore New Beat
WRR12 007

Coming Soon . . .

LPs

FREESTYLE 1
Various Artists
New breed of Latin Hip-Hop
WRR12 008

BREAK BEATS 1
Original Unknown DJs
Rare breaks & samples
WRR12 009



Distributed by Pinnacle



CHARTS

MAY 21 — MAY 27 1989

VINTAGE CHART

UK EP'S — JANUARY 10, 1963

	TW	LW	Artist/Track	Label
1			KID GALAHAD Elvis Presley	RCA
2	3		THE BOYS the Shadows	Columbia
3	6		FOLLOW THAT DREAM Elvis Presley	RCA
4	1		SOUNDS OF THE TORNADOS the Tornados	Decca
5	3		FRANK IFELD'S HITS Frank Ifeld	Columbia
6	5		BLACK AND WHITE MINSTREL SHOW the George Mitchell Minstrels	HMV
7	1		SPOTLIGHT ON THE SHADOWS the Shadows	Columbia
8	15		SHADOWS TO THE FORE the Shadows	Columbia
9	8		WONDERFUL LAND OF THE SHADOWS the Shadows	Columbia
10	12		SING SINGLET Bobby Vee	Liberty
11	17		PLAY IT COOL Billy Fury	Decca
12	9		BILLY FURY HITS NO. 2 Billy Fury	Decca
13	10		KING OF THE SWIT Chubby Checker	Columbia
14	20		SOME PEOPLE Soundtrack	Pye
15	15		LITTLE PIECES OF HANGOVER Tony Martin	Pye
16	13		BAND OF THIEVES Acker Bilk & His Jazzmen Jazz Band	Columbia
17	14		IT'S A SLEEPY LAGOON in Denver	Decca
18	—		FOUR HITS AND A MIL Acker Bilk	Columbia
19	19		KARL DENVER HIT Karl Denver	Decca
20	—		I CAN'T STOP LOVING YOU Ray Charles	HMV

UK ALBUMS — JANUARY 10, 1963

	TW	LW	Artist/Track	Label
1	6		WEST SIDE STORY Soundtrack	CBS
2	3		BOBBY VEE MEETS THE CRICKETS Bobby Vee, the Crickets	Liberty
3	2		OUT OF THE SHADOWS the Shadows	Columbia
4	5		ELVIS (ROCK & ROLL NO. 2) Elvis Presley	RCA
5	1		BLACK AND WHITE MINSTREL SHOW the George Mitchell Minstrels	HMV
6	7		SOUTH PACIFIC Soundtrack	RCA
7	4		ON STAGE WITH THE GEORGE MITCHELL MINSTRELS the George Mitchell Minstrels	HMV
8	10		32 MINS. & 17 SECS. Cliff Richard and the Shadows	Columbia
9	12		GOLDEN AGE OF DONEGAN Bonnie Donegan	Golden Guinea
10	1		THE HAWAII Elvis Presley	RCA
11	9		PICTURE OF YOU Joe Brown	Golden Guinea
12	4		THE FIRST FAMILY Vaughn Meader	London
13	15		TRANGY GUITAR — SILKY STRINGS Duane Eddy	RCA
14	8		ANOTHER BLACK AND WHITE MINSTREL SHOW the George Mitchell Minstrels	HMV
15	3		BEST OF BARKER, BARKER & BILK Kenny Ball, Chris Barker & Acker Bilk	Golden Guinea
16	8		MIN-TIA WITH SWINGING BRASS Frank Sinatra	Reprise
17	—		BOBBY VEE RECORDING SESSION Bobby Vee	Liberty
18	10		5 WONDERFUL 5 MARVELLOUS Ray Conniff	CBS
19	—		LET'S FACE THE MUSIC Shirley Bassey & Nelson Riddle & His Orchestra	Columbia
20	—		CHEERFUL MEMORIES Eddie Cochran	Liberty



● LONNIE DONEGAN: "after this you can hear my entire collection of Dora Bryan"

The rm top 20 Seventies TV sit-coms

- | | |
|--|-----------------------------|
| 1 'On The Buses' | House' |
| 2 'Whatever Happened To The Likely Lads' | 12 'The Kids From 47a' |
| 3 'The Dustbin Men' | 13 'Love Thy Neighbour' |
| 4 'Bless This House' | 14 'My Wife Nextdoor' |
| 5 'The Fenn Street Gang' | 15 'Are You Being Served' |
| 6 'Yus My Dear' | 16 'Mind Your Language' |
| 7 'Liver Birds' | 17 'Rings On Their Fingers' |
| 8 'Oh No It's Selwyn Froggitt' | 18 'Pardon My Genie' |
| 9 'It's Awfully Bad For Your Eyes Darling' | 19 'Nearest And Dearest' |
| 10 'No Honestly' | 20 'Dad's Army' |
| 11 'Man About The | |

ARTHUR BAKER and the back:beat disciples * featuring Shirley Lewis

It's Your Time... 12" REMIX



the brooklyn funk essential's

THE CLUB CHART

TW LW

1	1	I'M EVERY WOMAN (DANCIN' DANNY D REMIX/ORIGINAL) Chaka Khan Warner Bros 12in	57	80	IF I'M NOT YOUR LOVER (REMIXES) Al B. Sure! featuring Slick Rick US Warner Bros/Uptown Records 12in
2	2	LET IT ROLL Raze presents: Doug Lazy US Grove St. 12in/Champion promo/bootlegs	58	67	YOU'RE NOT RIGHT (MIXES) Velma Wright Champion 12in
3	6	IT IS TIME TO GET FUNKY/TRANCE DANCE (12" JERSEY MIX/DUB TAKE # 2) D Mob featuring LRS/Gary Haisman frrr 12in	59	39	PLANET E (MIXES)/DANCIN' MACHINE (ACID HOUSE REMIX) kc Flightt RCA 12in
4	3	THAT'S HOW I'M LIVING (MIXES)/THE CHIEF Toni Scott Champion 12in	60	—	DREAMING (0-105%) (VERSION TWO/INSTRUMENTAL) (105%) (VERSION THREE) (110) Pressure Point Viceroy Records 12in white label
5	9	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE) Double Trouble & The Rebel MC Desire 12in	61	72	REAL LOVE (EXTENDED VERSION) Jody Watley MCA Records 12in
6	15	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE) Soul II Soul 10 Records 12in promo	62	77	ALL OVER THE WORLD Chuck Jackson Nightmare 12in
7	8	TAKE SOME TIME OUT (REMIXES) Arnold Jarvis RePublic Records 12in	63	37	HUMANITY (CLUB MIX) The Biddu Orchestra Trax 12in
8	12	STILL WAITING (MIXES) Kechia Jenkins Profile 12in	64	97	SPEND SOME TIME (COLD CUT EXTENDED MIX) Cleveland Watkins Urban 12in
9	7	IT'S YOUR TIME (MIXES) Arthur Baker and the backbeat disciples Breakout 12in	65	69	ROCK TO THE BEAT (STEVE WREN'S THE SLAMMER MIX) Lisa M Jive 12in
10	26	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES) Bobby Brown MCA Records 12in	66	—	MANCHILD (THE OLD SCHOOL MIX) Neneh Cherry Circa Records 12in
11	5	AIN'T NOBODY BETTER ('DETROIT'S BURNING/TECHNO TRIX) Inner City 10 Records 12in	67	53	THE RED THE BLACK THE GREEN/DANCE, DANCE, DANCE The 45 King US Tuff City 12in
12	19	MY LOVE IS SO RAW (CLUB MIX)/I SECOND THAT EMOTION Alyson Williams Def Jam 12in	68	40	LET'S GO (US MIXES) Fast Eddie US DJ International Records 12in
13	4	KEEP ON MOVIN'/HAPPINESS (DUB)/BACK TO LIFE (ACAPPELLA) — JAZZIE'S GROOVE /FAIRPLAY/AFRICAN DANCE/DANCE/FEELING FREE (LIVE RAP) Soul II Soul 10 Records LP	69	54	I'LL BE THERE/HEAVEN/OBJECTIVE/IRRESISTIBLE Miles Jaye US Island LP
14	17	LET'S DANCE (HIP HOUSE/HIP HOP MIXES) Sweet Tee Profile 12in	70	66	THEY WANT MONEY (EXTENDED REMIX) Kool Moe Dee US Jive 12in
15	16	TEARS (MIXES) Frankie Knuckles presents Satoshi Tomiie featuring Robert Owens frrr 12in pre-release	71	46	RHYTHM IS THE MASTER/TIME TO RHYME DJ Chuck Chillout and Kool Chip US Mercury 12in
16	22	HELYOM HALIB (ACID ACID/ACID MIX) Cappella Music Man 12in	72	63	TOGETHER/LETTER TO THE BETTER/(BONUS BEATS) Ace & Action ³ US Prism 12in
17	18	GET HIP TO THIS (GET HIP OR GET LOST) M-D-Emm featuring Nasih RePublic Records 12in	73	re	LET ME LOVE YOU FOR TONIGHT (VERSIONS) Kariya Sleeping Bag Records 12in
18	41	LOOKING FOR A LOVE (CLUB MIX) Joyce Sims frrr 12in pre-release	74	74	IT'S TIME TO GET FUNKY (ATMOSPHERE MIX) Bizarre Inc Blue Chip 'R&B' 12in
19	23	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES) Mystique featuring Kid Vaidez/Tina Gomez RePublic Records 12in pre-release	75	90	BRING FORTH THE GUILLOTINE (DARKSIDE MIX/DJ BEATS) Silver Bullet Tam Tam 12in
20	21	JOY AND PAIN (REMIXES) Donna Allen BCM Records 12in	76	73	ON FIRE/FUNKY COLD MEDINA Tone Loc Delicious Vinyl/Fourth & Broadway 12in
21	11	LET ME SHOW YOU (MIXES) Tawanna Curry RePublic Records 12in	77	—	ALL OUR LOVE (98%) /YOU'RE THE ONE (116%) /177/HOW YOU LIVIN' (0-108%) /REFLECTIONS (119%) /SHE'S SO COLD (104%) /THIS IS IT (107%) /HEADACHE (114%) /SEXY LOVE (75%) /THIS SONG IS FOR YOU (61%) Alton 'Woke' Stewart US Epic LP
22	27	WORK IT TO THE BONE (THE CLUBHOUSE MIX/UK REMIXES) LNR Kool Kat 12in	78	—	LOVE FEVER (SILK/UNDERGROUND/D TOWN MIXES) Culture Clash Dance Party Jive 12in
23	42	WE GOT OUR OWN THANG (CLUB VERSION) Heavy D & The Boyz US Uptown Records 12in	79	—	IN THE POCKET (HIP HOUSE MIX) (0-120%) /HIP HOP MIX (120%) /HIP HOUSE DUB (120%) The Dynamic Duo US Nugroove 12in
24	24	SHELTER (VERSION/WICKY WACKY MIX) Circuit featuring Koffi Collision 12in	80	—	GOD ONLY KNOWS/SURVIVE (STATE OF MIND) State Of Mind Big Life 12in mailing list promo
25	13	WHO'S IN THE HOUSE the Beatmasters with Merlin Rhythm King 12in	81	82	WHY CAN'T WE LIVE TOGETHER (LOVE & UNITY REMIX) Illusion Rumour Records 12in
26	33	WOMEN BEAT THEIR MEN (MIXES) Voodoo Doll US Breaking Bones Records 12in	82	—	AS LONG AS WE'RE TOGETHER (GO REVEREND MIX) Al Green US A&M 12in/Breakout promo
27	71	HEY! HEY! CAN YOU RELATE? (MIXES) Mink featuring Twice The Trouble FON 12in promo	83	76	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES) A PASSING THOUGHT (12" REMIX) 2 In A Room US Cutting Records 12in
28	28	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES) A Guy Called Gerald Rhant 12in	84	re	I CAN'T HIDE (VERSIONS) Tarahonty 10 Records 12in
29	34	MOVIN', DOIN' IT (YEAH) The Dynamic Guv'nors Blapps! Records 12in EP	85	99=	I NEED YOUR LOVE/I NEED YOUR LOVE (TE QUIERO) June Montana frrr 12in
30	—	DO IT TO THE CROWD (0-114%) Twin Hype US Profile 12in/UK promo	86	60	LET IT LOOSE (MIXES) Amy Jackson BSBi 12in
31	44	ROXANNE'S ON A ROLL (REMIXES) The Real Roxanne Urban 12in pre-release	87	re	BLACK AND PROUD/SKRUM (AND THEN SOME!) Dismasters US Urban Rock Records 12in
32	31	RAP SUMMARY (LEAN ON ME)/WRATH OF KANE/RAW (REMIX) Big Daddy Kane Cold Chillin' 12in	88	75	THE RAGAMUFFIN NUMBER Nomad featuring Daddae Harvey Rumour Records 12in
33	43	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES) Simon Harris featuring Lonnie Gordon frrr 12in pre-release	89	—	CHECK IT OUT (BAD BOY MIX) (0-121%) /121% /122/121% /121% /122-0) (SAMPLE MIX) (0-121% /122-121% /0) (99 ST. MIX) (122-121%) /GET UP GET DOWN (HOUSE MIX) (0-125%) / (99 ST. PIANO MIX) (125%) The Lincoln Boys US Dance Mania 12in
34	25	MAKE MY BODY ROCK (CLUB MIX SWEET/SUPREME CLUBBED) Jomanda RCA 12in	90	94	ON A MISSION/I BLAME YOU/OOH CHILD/SLAM/I DON'T WANNA PLAY /SUMMER LOVE Leotis US Mercury LP
35	70	DEFINITION OF A TRACK/DEFINITION OF A RAP/IN MOTION/THE RAP'S IN MOTION Precious US Big Beat 12in	91	62	TALKIN'/TALKIN' DUB The Mafia BBH Records 12in white label
36	52	KEEP ON MOVIN' (TEDDY RILEY'S RUBBA DUB/BONUS BEATS) Soul II Soul US Virgin 12in	92	—	THE REAL LIFE (HOUSE MIX) (VOCAL/INTERNATIONAL) (0-121%) / (HOUSE DUB PARTS 1 & 2 & 3) (0-122-0) Corporation Of One with Mystique US Smokin' 12in
37	10	KEEP ON MOVIN' (CLUB MIX) Soul II Soul (featuring Caron Wheeler) 10 Records 12in	93	86	NOTHIN (THAT COMPARES 2 U) (EXTENDED VERSION/BASS WORLD DUB) The Jacksons Epic 12in
38	29	DO YOU LOVE WHAT YOU FEEL/SET YOUR BODY FREE/SECRETS OF THE MIND/ PARADISE/AIN'T NOBODY BETTER/POWER OF PASSION Inner City 10 Records LP	94	61	FORGET THE GIRL (MIXES) Tony Terry US Epic 12in
39	50	HARD CORE — HIP HOUSE (US REMIXES) Tyree DJ International Records 12in	95	re	GET UP, GET OUT/I WANT YOUR LOVE (THE DEDICATED MIX) Ralph Rosario US Hot Mix 5 Inc Records 12in
40	14	CALM DOWN (CLUB VERSION) Most Wanted US The Fever 12in	96	—	EVERY LITTLE TIME (HIP HOP/7" EDIT) (94%) /NEW YORK (94%) / (DETROIT/EXTENDED) (0-94-94%) / (NEW YORK JAMMIN' BEAT) (0-94%) /94-2-0) Kiara Arista 12in promo twin-pack
41	83	DANCE FOR ME/WRATH OF MY MADNESS Queen Latifah Gee St Recordings 12in	97	59	PUT YOUR TRUST IN THE MUSIC (LES ADAMS' GARAGE REMAKE) Burrell 10 Records 12in
42	36	STAY (SLAMMING MIX) Silicon Chip featuring The Turntable Orchestra BPM Records 12in	98	93	THE TIME IS RIGHT (VERSIONS) Russell Patterson US Jump Street 12in
43	47	ALWAYS THERE (MIXES) Char Vonit Syncopate 12in	99	98	TOUCH ME (TE QUIERO) (MIXES) New Blood US Smokin' 12in
44	—	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES) Monie Love Cooltempo 12in pre-release	100	—	MAGIC SPELL (HOCUS POCUS MIX) (103%) / (INSTRUMENTAL) (0-103%) / (7" TRANCE) (104%) Lynch US Capitol 12in
45	81	GET HIP TO THIS: (HOMEBOYS REVENGE/DJ DELIGHT) M-D-Emm featuring Nasih RePublic Records 12in	100	—	BRAINS UNCHAINED (0-102%) /TALES FROM THE DARKSIDE (0-108%) /SLANG TEACHER (0-106%) /SO SIMPLE (108%) /CALL ME ON THE TELEPHONE (76%) /NOZY BODIES (108%) /WHO'S GONNA TAKE THE BAIT (105) /RAPPERS HAVE FEELINGS (112%) /GATOR POSSE (0-96%) /SMOOTH AS A VIOLIN (83) Kings Of Pressure US Next Plateau Records Inc LP
46	35	LOVE'S GOT 2 BE STRONG (MIXES) Keyman Edwards Fourth & Broadway 12in	100	—	ON THE CLUB TIP (0-116) King Sun US Zakia 12in/Profile promo
47	30	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX/ARTHUR BAKER'S DANCE MIX) Roberta Flack US Atlantic 12in			
48	20	ME MYSELF AND I (RICHIE RICH REMIX)/JENIFA (TAUGHT ME) De La Soul Big Life 12in			
49	84	HONESTY Candi McKenzie Cooltempo 12in pre-release			
50	49	u + me = love (12" VERSION/TEN CITY REMIX) The Funky Worm FON/WEA 12in			
51	57	ONE BETTER WORLD (BLAZE'S GARAGE CLUB MIXES) ABC Neutron 12in			
52	45	SISTER ROSA (12" REMIX/DUB VERSION) The Neville Brothers Breakout 12in			
53	55	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/ STEPPIN' OUT The 28th St Crew US Vendetta Records LP			
54	32	EVERYBODY'S ON THE RUN (FREDDY BASTONE/NORMAN JAY MIXES)/LONG HOT SUMMER (89 MIX EXTENDED VERSION) The Style Council featuring Brian Powell Polydor 12in			
55	68	STRINGS OF LIFE (MIXES) Rhythms Rhythm Jack Trax 12in			
56	91	LET'S PLAY HOUSE (CLUB) Kraxe MCA Records 12in			

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

Discover the genius of JONATHAN BUTLER

on..... "7th AVENUE"

LP/CD/CASS. out now on REDBUSH RECORDS

Available at all good record shops.

U S S I N G L E S

TW LW

- 1 1 FOREVER YOUR GIRL Paula Abdul
- 2 2 REAL LOVE Jody Watley
- 3 5 ROCK ON Michael Damian
- 4 4 SOLDIER OF LOVE Donny Osmond
- 5 6 PATIENCE Guns N' Roses
- 6 7 WIND BENEATH MY WINGS Bette Midler
- 7 12 I'LL BE LOVING YOU (FOREVER) New Kids On The Block
- 8 9 EVERY LITTLE STEP Bobby Brown
- 9 3 I'LL BE THERE FOR YOU Bon Jovi
- 10 15 CLOSE MY EYES FOREVER Lita Ford with Ozzy Osbourne
- 11 11 ELECTRIC YOUTH Debbie Gibson
- 12 19 BUFFALO STANCE Neneh Cherry
- 13 14 EVERLASTING LOVE Howard Jones
- 14 22 SATISFIED Richard Marx
- 15 20 WHERE ARE YOU NOW? Jimmy Harnen with Sync
- 16 21 THROUGH THE STORM Aretha Franklin
- 17 8 AFTER ALL Cher/Peter Cetera
- 18 10 LIKE A PRAYER Madonna
- 19 13 SECOND CHANCE Thirty Eight Special
- 20 24 CRY Waterfront
- 21 27 POP SINGER John Cougar Mellencamp
- 22 30 BABY DON'T FORGET MY NUMBER Milli Vanilli
- 23 28 THIS TIME I KNOW IT'S FOR REAL Donna Summer
- 24 29 MISS YOU LIKE CRAZY Natalie Cole
- 25 26 VOICES OF BABYLON the Outfield
- 26 17 IKO IKO the Belle Stars
- 27 18 THINKING OF YOU 5a-Fire
- 28 35 GOOD THING Fine Young Cannibals
- 29 32 LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam
- 30 34 COMING HOME Cinderella
- 31 16 CULT OF PERSONALITY Living Colour
- 32 41 I WON'T BACK DOWN Tom Petty
- 33 40 I DROVE ALL NIGHT Cyndi Lauper
- 34 23 FUNKY COLD MEDINA Tone Lōc
- 35 25 SHE DRIVES ME CRAZY Fine Young Cannibals
- 36 46 VERONICA Elvis Costello
- 37 44 CUDDLY TOY (FEEL FOR ME) Roachford
- 38 42 GIVING UP ON LOVE Rick Astley
- 39 37 DOWNTOWN One 2 Many
- 40 53 IF YOU DON'T KNOW ME BY NOW Simply Red
- 41 52 INTO THE NIGHT Benny Mardones
- 42 54 ROOMS ON FIRE Stevie Nicks
- 43 31 I ONLY WANNA BE WITH YOU Samantha Fox
- 44 49 BE WITH YOU the Bangles
- 45 59 WHAT YOU DON'T KNOW Exposé
- 46 62 THE DOCTOR the Doobie Brothers
- 47 38 THE LOOK Roxette
- 48 60 CRAZY ABOUT HER Rod Stewart
- 49 61 WHO DO YOU GIVE YOUR LOVE TO Michael Morales
- 50 57 DOWN BOYS Warrant
- 51 69 TOY SOLDIERS Martika
- 52 58 SEND ME AN ANGEL '89 Real Life
- 53 39 A SHOULDER TO CRY ON Tommy Page
- 54 48 CIRCLE Edie Brickell & the New Bohemians
- 55 50 I WANNA BE THE ONE Stevie B
- 56 45 GIRL YOU KNOW IT'S TRUE Milli Vanilli
- 57 36 HEAVEN HELP ME Deon Estus
- 58 33 ROOM TO MOVE Animation
- 59 67 FASCINATION STREET the Cure
- 60 68 I LIKE IT Dino

- Virgin
- MCA
- Cypress
- Capitol
- Geffen
- Atlantic
- Columbia
- MCA
- Mercury
- RCA
- Atlantic
- Virgin
- Elektra
- EMI
- WTG
- Arista
- Geffen
- Sire
- A&M
- Polydor
- Mercury
- Arista
- Atlantic
- EMI
- Columbia
- Capitol
- Cutting
- IRS
- Columbia
- Mercury
- Epic
- MCA
- Epic
- Delicious
- IRS
- Warner Brothers
- Epic
- RCA
- A&M
- Elektra
- Polydor
- Modern
- Jive
- Columbia
- Arista
- Capitol
- EMI
- Warner Bros
- Wing
- Columbia
- Columbia
- Curb
- Sire
- Geffen
- LMR
- Arista
- Mika
- Polydor
- Elektra
- 4th & Broadway

BULLETS

- 63 75 ONCE BITTEN TWICE SHY Great White
 - 65 73 WE CAN LAST FOREVER Chicago
 - 68 94 SO ALIVE Love And Rockets
 - 70 83 HEY BABY Henry Lee Summer
 - 72 — MY BRAVE FACE Paul McCartney
 - 74 82 I WANT IT ALL Queen
 - 77 87 IN YOUR EYES Peter Gabriel
 - 78 80 (BETWEEN A) ROCK AND A HARD MAN Cutting Crew
 - 80 — DRESSED FOR SUCCESS Roxette
 - 83 — SECRET4 RENDEZVOUS Karyn White
 - 84 — FIRE WOMAN the Cult
 - 86 91 YO NO SE Pajama Party
 - 87 — IN MY EYES Stevie B
 - 90 — JOY AND PAIN Rob Base & D.J. E-Z Rock
 - 93 — PRAYING TO A NEW GOD Wang Chung
- Capitol
 - Reprise
 - RCA
 - CBS Association
 - Capitol
 - Capitol
 - WTG
 - Virgin
 - EMI
 - Warner Brothers
 - Sire
 - Atlantic
 - LMR
 - Profile
 - Geffen

U S A L B U M S

TW LW

- 1 1 LIKE A PRAYER Madonna
 - 2 3 THE RAW & THE COOKED Fine Young Cannibals
 - 3 4 G N' R LIES Guns N' Roses
 - 4 6 BEACHES Soundtrack
 - 5 2 LOC-ED AFTER DARK Tone Lōc
 - 6 5 DON'T BE CRUEL Bobby Brown
 - 7 7 HANGIN' TOUGH New Kids On The Block
 - 8 9 FOREVER YOUR GIRL Paula Abdul
 - 9 8 VIVID Living Colour
 - 10 12 SONIC TEMPLE the Cult
 - 11 18 FULL MOON FEVER Tom Petty
 - 12 11 NEW JERSEY Bon Jovi
 - 13 10 ELECTRIC YOUTH Debbie Gibson
 - 14 13 GIRL YOU KNOW IT'S TRUE Milli Vanilli
 - 15 15 APPETITE FOR DESTRUCTION Guns N' Roses
 - 16 16 LARGER THAN LIFE Jody Watley
 - 17 14 TRAVELING WILBURYS VOLUME ONE Traveling Wilburys
 - 18 25 TWICE SHY Great White
 - 19 19 SKID ROW Skid Row
 - 20 — DISINTEGRATION the Cure
- Sire
 - IRS
 - Geffen
 - Atlantic
 - Delicious
 - MCA
 - Columbia
 - Virgin
 - Epic
 - Sire
 - MCA
 - Mercury
 - Atlantic
 - Arista
 - Geffen
 - MCA
 - Wilbury
 - Capitol
 - Atlantic
 - Elektra

FINE YOUNG CANNIBALS: "Hey Dave, has Andy been looking in this mirror?"



21	—	REPEAT OFFENDER Richard Marx	EMI
22	17	MYSTERY GIRL Roy Orbison	Virgin
23	20	HYSTERIA Def Leppard	Mercury
24	22	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians	Geffen
25	23	MELISSA ETHERIDGE Melissa Etheridge	Island
26	24	... AND JUSTICE FOR ALL Metallica	Elektra
27	27	GUY Guy	Uptown
28	21	EVERYTHING the Bangles	Columbia
29	33	NICK OF TIME Bonnie Raitt	Capitol
30	29	OUT OF ORDER Rod Stewart	Warner Brothers
31	31	WINGER Winger	Atlantic
32	30	WATERMARK Enya	Geffen
33	26	GREEN REM	Warner Brothers
34	35	DIRTY ROTTEN FILTHY STINK Warrant	Columbia
35	32	LET'S GET IT STARTED MC Hammer	Capitol
36	40	3 FEET HIGH AND RISING De La Soul	Tommy Boy
37	28	LOOK SHARP! Roxette	EMI
38	37	LIFE IS ... TOO SHORT Too Short	Jivé
39	39	SPIKE Elvis Costello	Warner Brothers
40	44	THE GREAT ADVENTURES OF SLICK Slick Rick	Def Jam
41	34	LIVING YEARS Mike And The Mechanics	Atlantic
42	—	BIG DADDY John Cougar Mellencamp	Mercury
43	38	STRAIGHT OUTTA COMPTON NWA	Ruthless
44	41	EAZY-DUZ-IT Eazy-E	Ruthless
45	46	LITA Lita Ford	RCA
46	36	KARYN WHITE Karyn White	Warner Brothers
47	50	LONG COLD WINTER Cinderella	Mercury
48	—	LOVE AND ROCKETS Love And Rockets	RCA
49	—	IN YOUR FACE Kingdom Come	Polydor
50	42	OPEN UP AND SAY ... AH! Poison	Enigma

Compiled by Billboard



● **TONE LÔC:** "hello, is anyone at home? I've come to read your meter"

21	25	THROUGH THE STORM Aretha Franklin	Arista
22	14	BUCK WILD EU	Virgin
23	30	SHOW & TELL Peabo Bryson	Capitol
24	29	LEAD ME INTO LOVE Anita Baker	Elektra
25	27	MY ONE TEMPTATION Mica Paris	Island
26	10	REAL LOVE Jody Watley	MCA
27	35	WORKIN' OVERTIME Diana Ross	Motown
28	33	MADE TO BE TOGETHER Deja	Virgin
29	32	I WANT YOUR LOVE LaRue	RCA
30	37	OBJECTIVE Miles Jaye	Island
31	13	FUNKY COLD MEDINA Tone Lôc	Delicious
32	19	DON'T TAKE MY MIND ON A TRIP Boy George	Virgin
33	—	BABY DON'T FORGET MY NUMBER Milli Vanilli	Arista
34	—	DARLIN' I Vanessa Williams	Wing
35	40	I CAN'T STOP (THIS FEELING) Eugene Wilde	Magnolia
36	—	A LITTLE ROMANCE the Boys	Motown
37	24	LOVE SAW IT Karyn White	Warner Brothers
38	—	KEEP ON MOVIN' Soul II Soul	Virgin
39	—	SEARCHIN' FOR A GOOD TIME Marcus Lewis	Aegis
40	—	GOTTA GET THE MONEY LeVert	Atlantic

Compiled by Billboard

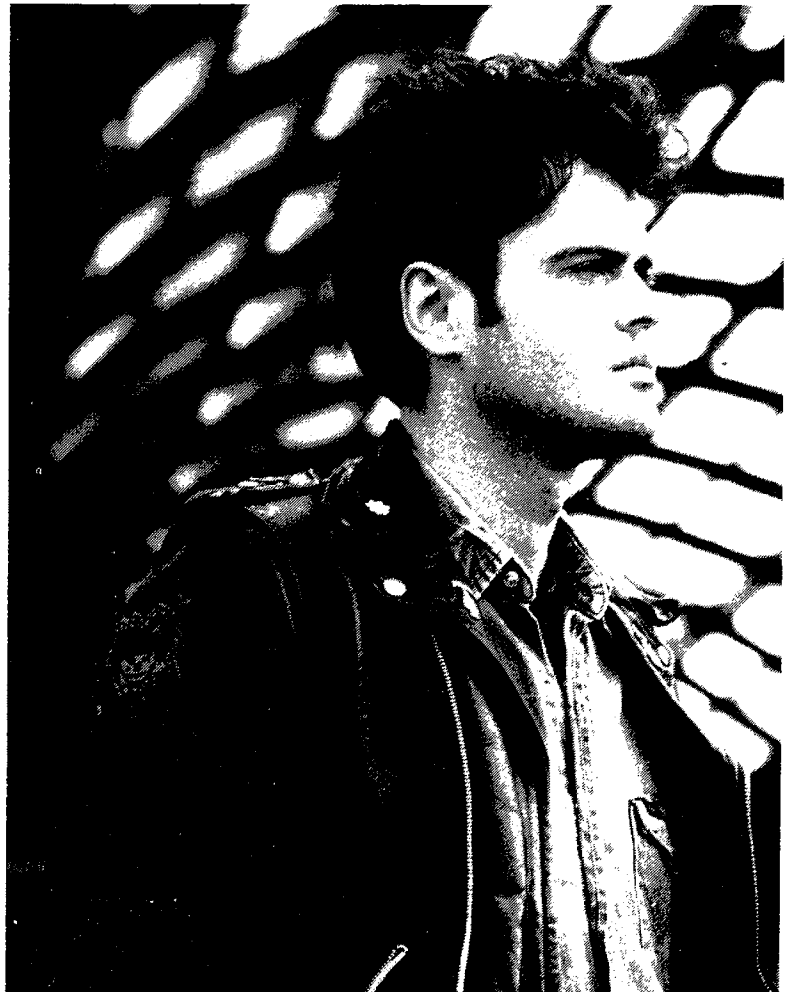
MUSIC VIDEO

TW LW

1	3	LIVE Frank Sinatra & Friends	Video Collection
2	1	2 OF ONE Metallica	PMV/Channel 5
3	2	RATTLE AND HUM U2	CIC
4	4	KYLIE — THE VIDEOS Kylie Minogue	PWL
5	5	INNOCENTS Erasure	Virgin
6	—	HARD 'N' HEAVY: VOLUME 1 ISSUE 1 Various	PMI
7	6	HOMECOMING CONCERT Gloria Estefan	CMV
8	—	IN SEARCH OF EXCELLENCE INXS	PMV/Channel 5
9	10	VIDEO ANTHOLOGY Bruce Springsteen	CMV
10	12	MAKING THRILLER Michael Jackson	Vestron
11	—	VIDEO HITS Rick Astley	BMG
12	8	ACADEMY New Order	Palace
13	7	LOVESEXY LIVE 1 Prince	Palace
14	—	FAIT ACCOMPLI Level 42	PMV/Channel 5
15	17	GUARANTEED LIVE '88 Cliff Richard	PMI
16	13	THE LEGEND CONTINUES ... Michael Jackson	Video Collection
17	11	LOVESEXY LIVE 2 Prince	Palace
18	14	LIVE Roy Orbison and the Candy Men	Music Club/Video Collection
19	9	SWEET TORONTO John Lennon	Parkfield
20	16	GREATEST HITS LIVE Neil Diamond	CMV

Compiled by Gallup

● **DONNY OSMOND:** "I think I'll go and see what's on the next page"



US BLACK SINGLES

TW LW

1	7	MY FIRST LOVE Atlantic Starr	Warner Brothers
2	8	MISS YOU LIKE CRAZY Natalie Cole	EMI
3	6	ME MYSELF AND I De La Soul	Tommy Boy
4	5	STICKS AND STONES Grady Harrell	RCA
5	3	HEAVEN HELP ME Deon Estus	Mika
6	2	IF I'M NOT YOUR LOVER Al B Sure!	Warner Bros
7	9	CHILDREN'S STORY Slick Rick	Def Jam
8	15	MR DJ Joyce "Fenderella" Irby	Motown
9	17	HAVE YOU HAD YOUR LOVE TODAY The O'Jays	EMI
10	18	LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam	Columbia
11	1	START OF A ROMANCE Skyy	Atlantic
12	11	JOY AND PAIN Rob Base & DJ E-Z Rock	Profile
13	21	LOST WITHOUT YOU BeBe & CeCe Winans	Capitol
14	12	TURN THIS MUTHA OUT MC Hammer	Capitol
15	20	EVERY LITTLE TIME Kiara	Arista
16	22	FOR THE LOVE OF YOU Tony! Toni! Tone!	Wing
17	4	I LIKE Guy	Uptown
18	23	I'LL BE LOVING YOU (FOREVER) New Kids On The Block	Columbia
19	16	IF SHE KNEW Anne G	Atlantic
20	26	FOR YOU TO LOVE Luther Vandross	Epic

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● Three weeks ago, **Kylie Minogue's** 'Hand On Your Heart' entered the singles chart at number two; a fortnight ago **Queen's** 'I Want It All' debuted at number three, and last week 'Ferry 'Cross The Mersey' by **Paul McCartney, Holly Johnson, Gerry Marsden** and **the Christians** (hereafter referred to collectively as Scouse Aid for brevity) debuted at number one. Never before in chart history has there been a new entry in the top three three weeks in a row.

This week's highest debut, at the more modest position of 19, is 'I Don't Wanna Get Hurt', the second **Donna Summer** single written and produced by **Mike Stock, Matt Aitken** and **Pete Waterman**. It confirms the revitalising effect Donna's hook-up with SAW has had on her career. The first SAW/Summer single, 'This Time I Know It's For Real', reached number two, whilst 'I Don't Wanna Get Hurt' is the highest debuting single of Donna's entire career of more than 30 hits spanning over 13 years, with the solitary exception of her 1977 chart topper 'I Feel Love', which debuted at number 15.

The SAW produced 'Ferry 'Cross The Mersey', meanwhile, remains at number one for Scouse Aid, having sold around 200,000 copies in a fortnight. That's an exceptional figure by normal standards, but pales into insignificance compared to **Band Aid's** first week sale of nearly 800,000, and augers well for **Jason Donovan**, who will be making his bid to debut at number one with 'Sealed With A Kiss'.

'Ferry 'Cross The Mersey' is the first record featuring the Christians to reach number one, but their fellow Merseysiders are all old hands at topping the chart: Holly Johnson has seen life at the top with

Frankie Goes To Hollywood, **Gerry Marsden** with **Gerry And The Pacemakers** and the **the Crowd**, and **Paul McCartney** has topped as part of four different groups — **the Beatles**, **Wings**, **Ferry Aid** and **Scouse Aid** — if we can apply the description 'group' to such loose and temporary alliances as are formed for charity discs.

● **London Boys'** 'Requiem' moves up another notch to number four this week, a 55 place improvement on the peak it scaled when it first charted last December. As their name implies, the London Boys are from our own capital city, and not, as some deejays insist, Germany — though 'Requiem' was recorded in their adopted hometown Hamburg.

But there are four genuine continental acts in the top 12, these being

● Italian group **Capella**, at number 12 with 'Helyom Halib'.

● Wacky Austrians **Edelweiss**, whose 'Bring Me Edelweiss' is now at number five, making it the second highest charting record from Austria in chart history, being topped only by **Falco's** 1986 number one smash 'Rock Me Amadeus'.

● At number eight, Swedish-born **Neneh Cherry** with her second top 10 hit 'Manchild', Neneh's introductory smash, 'Buffalo Stance', is a fast rising US hit, and charted all over Europe, selling over a million copies.

● **Roxette**, whose former US number one 'The Look' advances to number seven.

The simultaneous success of Roxette and Neneh mark the first time in chart history that there has been two Swedish acts in the top 10 simultaneously.

Roxette's hit was written by the bloke in the duo, **Per Gessle**, Neneh co-wrote



● DONNA SUMMER gets the wind up

her hit and 'Bring Me Edelweiss' was, of course, based on **Abba's** old chestnut 'S.O.S.', penned by **Benny Andersson** and **Bjorn Ulvaeus**, so three of the current top 10 are at least partly written by Swedes.

● 'Love Attack' by **Shakin' Stevens** dips a place to number 29 this week. It now seems certain to be Shaky's fifth consecutive single to peak short of the top 20 — that's quite a contrast to his run of success between 1980 and 1987, when he managed to make the top 20 with 21 singles in a row.

● OK — one last attempt to set the Eurovision scorecard straight. Luxembourg have had FIVE wins outright, and not four as stated last week. By the same token, Greece, whom I credited with one win, have still to achieve this momentous feat.

The confusion arose because the 1972 winner, 'Apres Toi' was sung by the Greek-born songthrush **Vicky Leandros** — for Luxembourg.

Luxembourg is a tiny country with a population about the same as Coventry, and finding Luxembourgers of sufficiently high calibre to represent the principality in international competitions has always been a problem, so they invariably borrow from other nations. In fact, none of the singers who have won Eurovision for Luxembourg was born in the country. Apart from Ms. Leandros, they've all been French. For the record, they are:

Corinne Hermes (who won in 1983), **Anne-Marie David** (1973), **France Gall** (1965) and **Jean-Claude Pascal**, a Paris-born actor/singer who was the competition's oldest ever entrant when he again represented Luxembourg in 1981, when 53.

● TWELVE INCH

TW LW

1	9	EVERY LITTLE STEP Bobby Brown	MCA
2	7	HELYOM HALIB (ACID ACID ACID) Cappella	Music Man
3	1	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
4	4	BRING ME EDELWEISS Edelweiss	WEA
5	2	REQUIEM London Boys	Teldec/WEA
6	10	MANCHILD Neneh Cherry	Circa
7	6	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
8	—	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire
9	3	HAND ON YOUR HEART Kylie Minogue	PWL
10	—	PSYCHONAUT Fields Of The Nephilim	Situation Two
11	—	I DON'T WANNA GET HURT Donna Summer	Warner Bros
12	8	WHO'S IN THE HOUSE Beatmasters With Merlin	Rhythm King
13	—	THE LOOK Roxette	EMI
14	—	FERGUS SINGS THE BLUES Deacon Blue	CBS
15	—	THE REAL ME WASP	Capitol
16	29	FUNKY COLD MEDINAT One L6c	Delicious/Fourth & Broadway
17	5	I WANT IT ALL Queen	Parlophone
18	17	MY LOVE IS SO RAW Alyson Williams featuring Nikki-D	Def Jam/CBS
19	24	U + ME = LOVE Funky Worm	FON/WEA
20	32	NOTHIN (THAT COMPARES 2 U) Jacksons	Epic

● COMPACT DISC

TW LW

1	1	STREET FIGHTING YEARS Simple Minds	Virgin
2	4	PASTPRESENT Clannad	RCA
3	—	MIND BOMB The The	Epic
4	2	PARADISE Inner City	10 Records
5	5	THE RAW AND THE COOKED Fine Young Cannibals	London
6	8	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
7	6	A NEW FLAME Simply Red	Elektra
8	3	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
9	7	BLAST Holly Johnson	MCA
10	16	DON'T BE CRUEL Bobby Brown	MCA
11	11	GOOD TO BE BACK Natalie Cole	EMI USA
12	9	TEN GOOD REASONS Jason Donovan	PWL
13	12	NITE FLITE 2 Various	CBS
14	10	STEPPIN' TO THE SHADOWS Shadows	Polydor
15	15	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	Epic
16	—	PRECIOUS METAL Various	Stylus
17	19	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
18	—	BIG DADDY John Cougar Mellencamp	Mercury
19	—	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
20	13	EVERYTHING the Bangles	CBS

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

MAY 21 - MAY 27

UK ALBUMS

TW LW W/C

1	1	2	FERRY 'CROSS THE MERSEY Various	PWL
2	2	4	HAND ON YOUR HEART Kylie Minogue	PWL
3	3	7	MISS YOU LIKE CRAZY Natalie Cole	EMI USA
4	4	9	REQUIEM London Boys	Teldec/WEA
5	6	5	BRING ME EDELWEISS Edelweiss	WEA
6	20	2	EVERY LITTLE STEP Bobby Brown	MCA
7	10	10	THE LOOK Roxette	EMI
8	26	2	MANCHILD Neneh Cherry	Circa
9	5	3	I WANT IT ALL Queen	Parlophone
10	8	4	I'M EVERY WOMAN (REMIX) Chaka Khan	Warner Brothers
11	7	17	ETERNAL FLAME the Bangles	CBS
12	23	4	HELYOM HALIB (ACID ACID ACID) Cappella	Music Man
13	30	6	ON THE INSIDE Lynne Hamilton	AI
14	25	2	FERGUS SINGS THE BLUES Deacon Blue	CBS
15	14	5	ELECTRIC YOUTH Debbie Gibson	Atlantic
16	17	4	DON'T IT MAKE YOU FEEL GOOD Stefan Dennis	Sublime
17	9	10	BEDS ARE BURNING Midnight Oil	Sprink/CBS
18	22	2	MY BRAVE FACE Paul McCartney	Parlophone
19	—	1	I DON'T WANNA GET HURT Donna Summer	Warner Brothers U7567
20	11	9	BABY I DON'T CARE Transvision Vamp	MCA
21	31	3	CAN I GET A WITNESS Sam Brown	A&M
22	16	4	ROOMS ON FIRE Stevie Nicks	EMI
23	21	4	VIOLENTLY Hue And Cry	Circa
24	13	9	AMERICANOS Holly Johnson	MCA
25	12	6	WHO'S IN THE HOUSE Beatmasters with Merlin	Rhythm King
26	41	2	FUNKY COLD MEDINA/ON FIRE Tone Loc	Delicious/Fourth & Broadway
27	—	1	THE REAL ME WASP	Capitol CL534
28	15	8	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
29	28	3	LOVE ATTACK Shakin' Stevens	Epic
30	18	5	YOUR MAMA DON'T DANCE Poison	Capitol
31	35	3	CHANGE HIS WAYS Robert Palmer	EMI
32	19	5	WHERE HAS ALL THE LOVE GONE Yaz	Big Life
33	47	2	PINK SUNSHINE Fuzzbox	WEA
34	24	5	I'LL BE THERE FOR YOU Bon Jovi	Vertigo
35	—	1	PSYCHONAUT Fields Of The Nephilim	Situation Two SIT57
36	60	4	I DROVE ALL NIGHT Cyndi Lauper	Epic
37	42	3	NOTHING (THAT COMPARES 2 U) Jacksons	Epic
38	—	1	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire WANT9
39	38	4	DISAPPOINTED Public Image Ltd	Virgin
40	—	1	ONE BETTER WORLD ABC	Neutron NT114
41	34	4	MY LOVE IS SO RAW Alyson Williams	Def Jam/CBS
42	32	4	WORKIN' OVERTIME Diana Ross	EMI
43	27	7	GOOD THING Fine Young Cannibals	London
44	29	8	YOU ON MY MIND Swing Out Sister	Fontana
45	39	11	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	10 Records
46	55	2	U + ME = LOVE Funky Worm	FON/WEA
47	50	2	CLOSE MY EYES FOREVER (REMIX) Lita Ford with Ozzy Osbourne	RCA
48	—	1	LONG HOT SUMMER '89 Style Council	Polydor LHS1
49	53	4	I WON'T BACK DOWN Tom Petty	MCA
50	70	2	FREE Stevie Wonder	Motown
51	57	3	GRACELAND the Bible	Chrysalis
52	33	13	I BEG YOUR PARDON Kon Kan	Atlantic
53	40	8	ME MYSELF AND I De La Soul	Big Life/Tommy Boy
54	37	6	AIN'T NOBODY BETTER Inner City	10 Records
55	51	10	THAT'S WHEN I THINK OF YOU 1927	WEA
56	—	1	WALTZ DARLING Malcolm McLaren/Boyz n the Banda	Epic WALT2
57	—	1	JOY AND PAIN Maze featuring Frankie Beverly	Capitol CL531
58	43	11	LIKE A PRAYER Madonna	Sire
59	77	2	TILL I LOVED YOU Placido Domingo/Jennifer Rush	CBS
60	46	9	GOT TO KEEP ON Cookie Crew	London
61	45	12	TOO MANY BROKEN HEARTS Jason Donovan	PWL
62	36	6	ONE Metallica	Vertigo
63	59	2	DON'T YOU WANT ME BABY Mandy Smith	PWL
64	69	2	IT'S YOUR TIME Arthur Baker featuring Shirley Lewis	A&M
65	49	6	MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Brothers
66	66	3	STILL TOO YOUNG TO REMEMBER It Bites	Virgin
67	44	14	STRAIGHT UP Paula Abdul	Siren
68	—	1	WALKING ON SUNSHINE (TIM SIMENON REMIX) Eddy Grant	Blue Wave/Parlophone R6217
69	61	17	VOODOO RAY A Guy Called Gerald	Rham!
70	52	6	LULLABY the Cure	PB Fiction
71	—	1	SCOTTISH RAIN the Silencers	RCA FB42701
72	63	7	WHEN LOVE COMES TO TOWN U2 with B B King	Island
73	48	11	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Warner Brothers
74	80	2	CIRCLE Eddie Brickell & New Bohemians	Geffen
75	—	1	CRY Waterfront	Polydor WON1
76	—	1	AIN'T NOTHING TO IT John Moore & The Expressway	Polydor JME1
77	78	—	SOMETHING ABOUT YOU GIRL John Moore & The Expressway	Polydor
78	83	—	JUST LIKE HEAVEN Dinosaur Jr	Blast First
79	73	—	WHY DO I ALWAYS GET IT WRONG Live Report	Brouhaha
80	58	—	GOOD TIMES Reid	Syncope
81	96	—	GOOD GOOD FEELING Eric & The Good Good Feeling	Equinox
82	65	—	BABY PLAYS AROUND Elvis Costello	Warner Brothers
83	81	—	ANYTHING BUT LONELY Sarah Brightman	Really Useful
84	87	—	VOICES OF BABYLON Outfield	CBS
85	75	—	ALBINONI VS STAR WARS Sigur Sigur Sputnik	Parlophone
86	82	—	ONE STEP AT A TIME Naisha	PWL
87	95	—	ROOM TO MOVE Animation	Mercury
88	76	—	EARDRUM BUZZ Wire	Mute
89	90	—	CULT OF PERSONALITY Living Colour	Epic
90	—	—	ARE YOU READY Paul Hardcastle Sound Syndication	AJK ONE 6105
91	85	—	LAZY IT IS Happy Mondays	Factory
92	—	—	LITTLE RED CORVETTE/1999 Prince	Warner Brothers W19997
93	—	—	LET'S GO DJ Fast Eddie	Westside/DJ International DJINT12
94	84	—	AFTER ALL Cher & Peter Cetera	Geffen
95	—	—	STOP YOUR FUSSIN' Toni Childs	A&M AMS08
96	—	—	BREAKOUT James Taylor Quartet	Urban URB38
97	88	—	THAT'S HOW I'M LIVING Toni Scott	Champion
98	96	—	A BETTER WAY Royal House featuring Ian Star	Champion
99	—	—	INTO THE GROOVE/WHO'S THAT GIRL Madonna	Sire 9211412
100	—	—	WITNESS FOR THE WORLD Cry Before Dawn	EPic GONE3

TOP 75 ARTIST ALBUMS

1	1	3	TEN GOOD REASONS Jason Donovan	PWL
2	2	3	STREET FIGHTING YEARS Simple Minds	Virgin
3	3	2	PARADISE Inner City	10 Records
4	—	1	MIND BOMB The The	Epic 4633191
5	8	4	PASTPRESENT Clannad	RCA
6	7	7	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
7	4	15	THE RAW AND THE COOKED Fine Young Cannibals	London
8	15	24	DON'T BE CRUEL Bobby Brown	MCA
9	5	14	A NEW FLAME Simply Red	Elektra
10	6	4	BLAST Holly Johnson	MCA
11	10	2	GOOD TO BE BACK Natalie Cole	EMI USA
12	16	6	CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
13	11	2	STEPPIN' TO THE SHADOWS Shadows	Polydor
14	12	28	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	EPic
15	9	2	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
16	23	25	REMOTE Hue And Cry	Circa
17	14	3	DISINTEGRATION the Cure	Fiction
18	—	1	BLIND MAN'S ZOO 10,000 Maniacs	Elektra EKT57
19	13	19	EVERYTHING the Bangles	CBS
20	21	58	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
21	18	9	LIKE A PRAYER Madonna	Sire
22	17	7	POP ART Transvision Vamp	MCA
23	—	1	WORKIN' OVERTIME Diana Ross	EMI EMD1009
24	19	79	KICK INXS	Mercury
25	—	1	BIG DADDY John Cougar Mellencamp	Mercury 8382701
26	24	46	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
27	22	3	DIESAL AND DUST Midnight Oil	CBS
28	32	12	STOP Sam Brown	A&M
29	20	2	BARRY MANILOW Barry Manilow	Arista
30	29	16	OPEN UP AND SAY ... AAH! Poison	Capitol
31	26	10	SOUTHSIDE Texas	Mercury
32	27	7	GIPSY KINGS Gipsy Kings	Telstar
33	28	27	WANTED Yaz	Big Life
34	33	90	BAD Michael Jackson	☆☆☆☆☆ Epic
35	25	7	HEY HEY IT'S THE MONKEES — GREATEST HITS Monkees	K-Tel
36	31	7	FOREVER YOUR GIRL Paula Abdul	Siren
37	30	4	COMING ALIVE AGAIN Barbara Dickson	Telstar
38	39	35	WATERMARK Enya	WEA
39	—	1	LARGER THAN LIFE Jody Watley	MCA MCG6044
40	81	14	ELECTRIC YOUTH Debbie Gibson	Atlantic
41	35	5	SINIC TEMPLE the Cult	Beggars Banquet
42	36	11	SINGULAR ADVENTURES OF THE STYLE COUNCIL the Style Council	Polydor
43	34	3	AT THIS MOMENT Tom Jones	live
44	42	36	ANCIENT HEARTY Tanita Tikaram	WEA
45	41	57	THE INNOCENTS Erasure	☆☆☆☆ Mute
46	43	31	MONEY FOR NOTHING Dire Straits	☆☆☆☆ Vertigo
47	37	4	DOOLITTLE Pixies	A&M
48	45	32	RATTLE AND HUM U2	☆☆☆☆ Island
49	51	32	THE GREATEST HITS COLLECTION Bananarama	☆☆☆☆ London
50	40	16	MYSTERY GIRL Roy Orbison	Virgin
51	44	17	SHOOTING RUBBERBANDS AT THE STARS Edie Brickell & New Bohemians	Geffen
52	48	10	THREE FEET HIGH AND RISING De La Soul	Big Life/Tommy Boy
53	50	30	TRAVELING WILBURYS Traveling Wilburys	Warner/Wilbury
54	69	10	RAW Alyson Williams	Def Jam/CBS
55	58	26	GREATEST HITS Fleetwood Mac	☆☆ Warner Brothers
56	55	58	TRACY CHAPMAN Tracy Chapman	☆☆ Elektra
57	52	2	KITE Kirsty MacColl	Virgin
58	—	10	LOC'D AFTER DARK Tone Loc	Delicious/Fourth & Broadway BRLP 526
59	38	3	IN YOUR FACE Kingdom Come	Polydor
60	54	3	STONE ROSES Stone Roses	Silvertone
61	70	15	SPIKE Elvis Costello	Warner Brothers
62	47	24	ROACHFORD Roachford	CBS
63	72	11	G N'R LIES Guns N' Roses	Geffen
64	75	10	ANOTHER PLACE AND TIME Donna Summer	Warner Brother
65	67	9	ORIGINAL SOUNDTRACK S'Express	Rhythm Kir
66	59	7	THE HEADLESS CHILDREN WASP	Capitl
67	71	75	RAINTOWN Deacon Blue	C
68	63	92	HYSTERIA Def Leppard	☆☆ Bludgeon Riff
69	—	112	CIRCUS Erasure	Mute STUM1
70	61	3	NEW JERSEY Bon Jovi	Ve
71	60	3	BORN THIS WAY! Cookie Crew	Lo
72	—	110	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers W
73	—	53	THE FIRST OF A MILLION KISSES Fairground Attraction	RCA PL77
74	46	18	NEW YORK Lou Reed	Sire
75	64	2	IN SEARCH OF SANITY Onslaught	London

TOP 20 COMPILATION ALBUMS

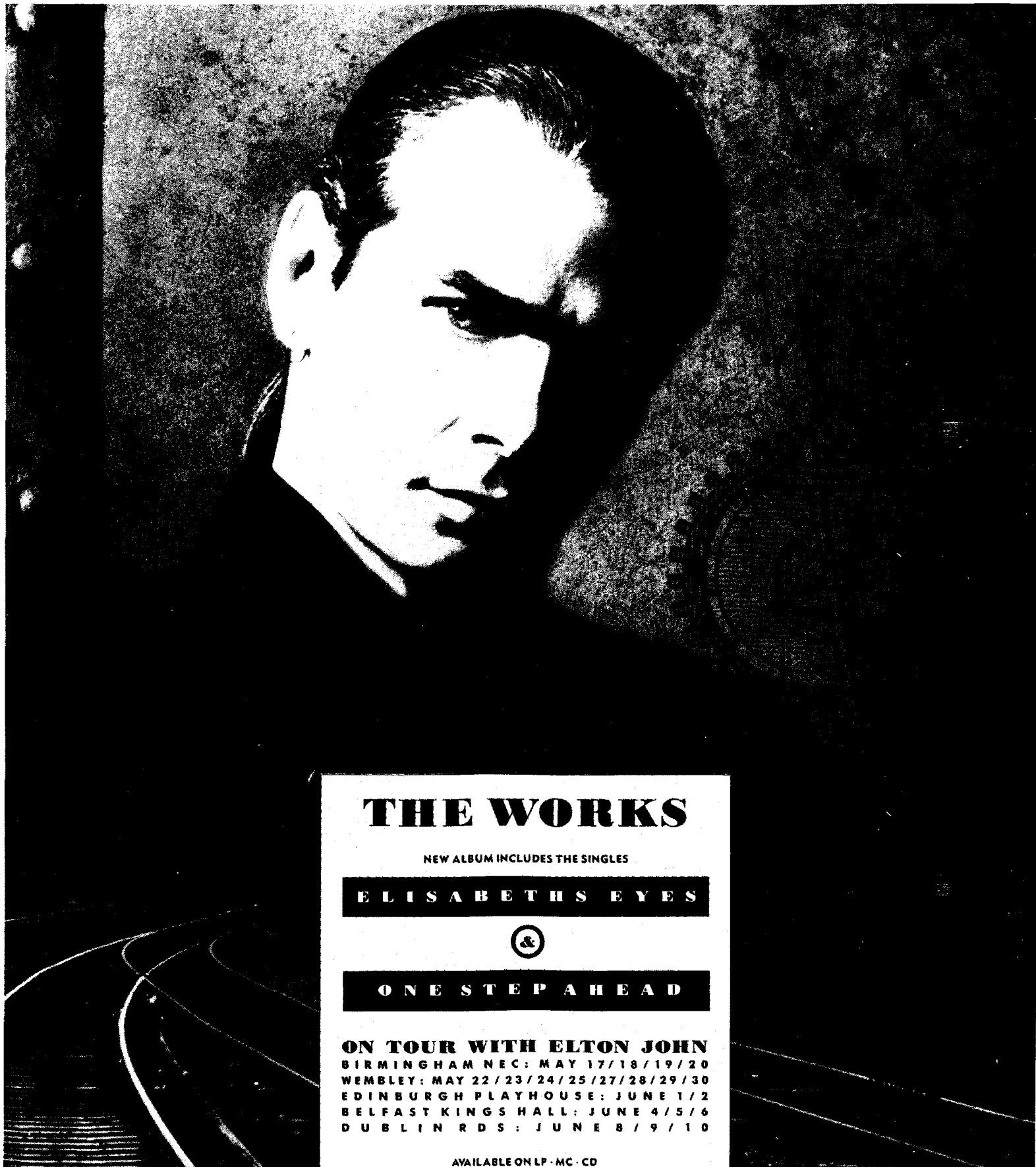
1	1	3	NITE FLITE 2 Various	CBS
2	2	9	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
3	—	1	PRECIOUS METAL Various	Stylus SMR976
4	3	6	DEEP HEAT — THE SECOND BURN Various	Telstar
5	4	20	DIRTY DANCING Original Soundtrack	☆☆ RCA
6	5	13	CHEEK TO CHEEK Various	CBS
7	7	20	BUSTER Original Soundtrack	☆☆ Virgin
8	6	7	THE SINGER AND THE SONG Various	Stylus
9	8	2	THE CHART SHOW — ROCK THE NATION 2 Various	Dover
10	9	20	THE BLUES BROTHERS Original Soundtrack	Atlantic
11	10	20	PREMIERE COLLECTION Andrew Lloyd Webber	☆☆☆☆ Really Useful
12	21	20	SOFT METAL Various	Stylus
13	16	20	GOOD MORNING VIETNAM Original Soundtrack	A&M AMA3913
14	11	14	DEEP HEAT Various	Telstar
15	15	17	THE MARQUEE — 30 LEGENDARY YEARS Various	Polydor
16	17	20	MORE DIRTY DANCING Original Soundtrack	RCA
17	12	11	UNFORGETTABLE 2 Various	EMI
18	14	20	THE GREATEST LOVE Various	Telstar
19	13	20	THE GREATEST LOVE VOL 2 Various	Telstar
20	18	20	THE LOST BOYS Original Soundtrack	Atlantic

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

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

☆☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.

NIK KERSHAW



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