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RECORD MIRROR

REVIEWS

LIVES

TRANSVISION VAMP
LOVE AND MONEY
THE BEE GEES

ALBUMS

LL COOL J
THE FALL
THE JACKSONS
LIVING IN A BOX



THE OLD ROGUE'S BACK IN VOGUE

Malcolm McLaren



THE 4 OF US
A DIFFERENT KIND OF
IRISH BAND

**BAT'S THE
WAY I
LIKE IT**

PICTURES FROM THE
CAPED CRUSADER'S
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**Y VIVA
ESPAÑA**

A GUIDE TO THE
HAPPENINGEST NIGHTSPOTS
IN THE SUN

**NORMAN
COOK**

'I NEVER
WANTED TO BE A
HOUSEMARTIN'

THE
SUPERSONIC
SUPERSEXY
BANGS ARE
BACK IN
BUSINESS
THE BANGLES

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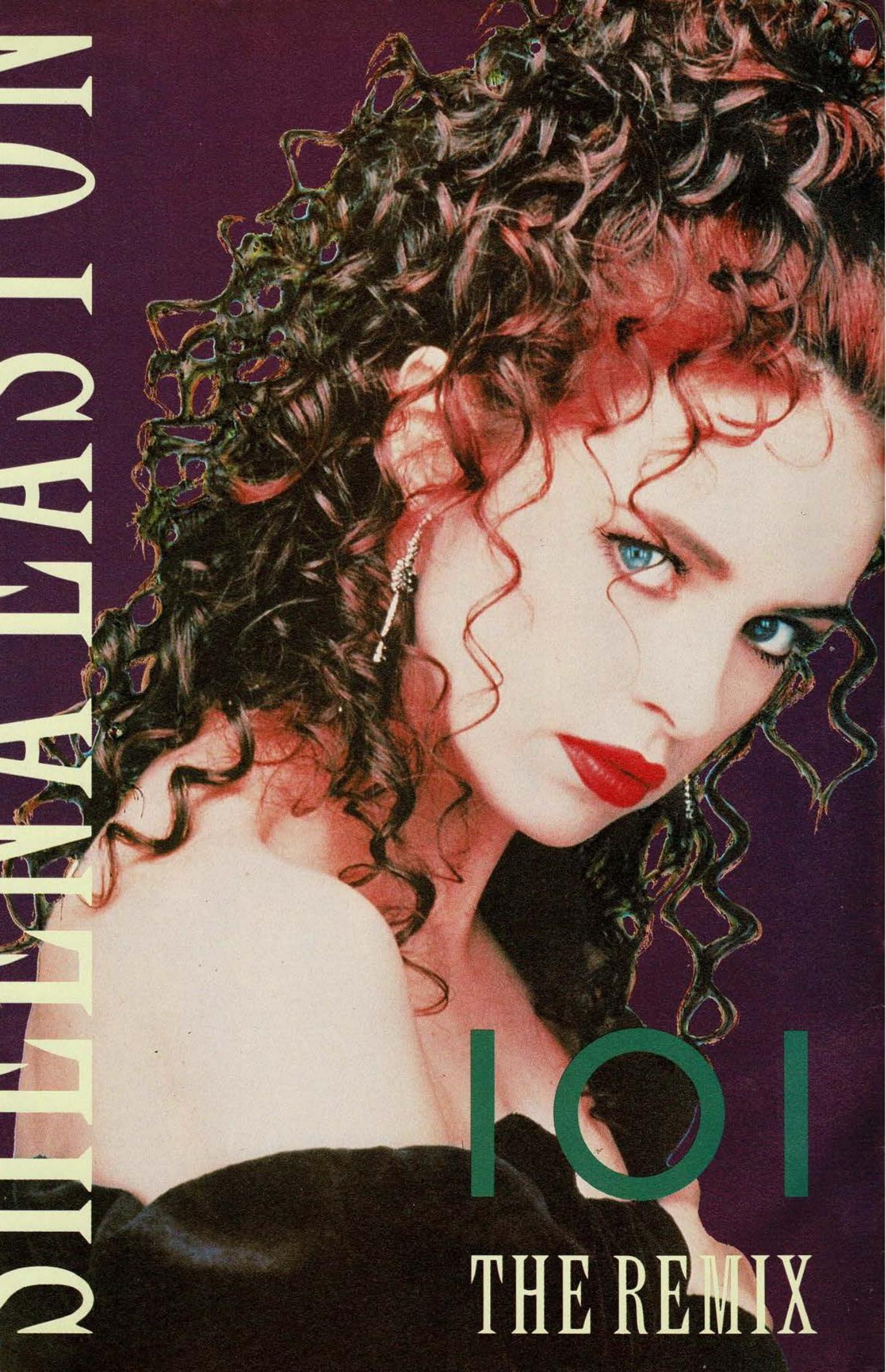
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Published weekly by Spotlight
Publications Ltd, Greater
London House, Hampstead
Road, London NW1 7QZ.
Telephone: 387 6611. ISSN
0144-5804. Typeset by Phase
Communications and printed
by Nene River Press (division
of Severn Valley Press Ltd),
Peterborough. Colour by CK
Litho
THANKS TO Steve Masters
SUBSCRIPTIONS available
from Punch Subscription
Services, 8 Grove Ash,
Bletchley, Milton Keynes,
Bucks MK1 1BZ; UK rate:
£45 per annum; European
rate: US\$95 (surface mail).
For US and Airmail rates
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RECORD MIRROR IS A
UNITED MAGAZINES
PUBLICATION

FRONT COVER: PHOTO OF MALCOLM McLAREN BY JOE SHUTTER; THE BANGLES BY VICTORIA BLACKIE; THE 4 OF US PHOTO BY JOE SHUTTER

NEWS

EDITED BY ROBIN SMITH



ROXETTE



DRESSED TO KILL ALL THE WAY

Sultry Swedish duo **Roxette** are looking lively again with their single 'Dressed For Success' out on July 3. Like their previous single 'The Look', it's taken from their album 'Look Sharp', and the flip side features 'The Voice'. Over on the 12 inch you'll also find an extended mix of 'Dressed For Success'.

Roxette are just about to start a Swedish tour and we might even see them playing dates here before Christmas.

Stevie Nicks follows up her top 20 hit 'Rooms On Fire' with 'Long Way To Go' out on July 3. It's taken from her album 'The Other Side Of The Mirror' and the flip side features 'Real Tears'. A limited edition of the single with a gatefold sleeve will also be available featuring two exclusive pictures of Stevie hand tinted by the lady herself.

The CD version of 'Long Way To Go' has a live version of 'No Spoken Word' recorded at the Red Rocks Stadium in Colorado way back in 1986.

STEVIE NICKS



IT'S RAINING

Those dreadlocked desperadoes **Milli Vanilli** are back in action with their single 'Blame It On The Rain' on July 3. Produced by Frank Farian, the man who helped turn Boney M into megastars, the 12 inch features a special club mix of the song.

Milli Vanilli have decided to set up home in Los Angeles and they're busily searching all the shops trying to find a decent pair of curtains before they start a major American tour.

MILLI VANILLI

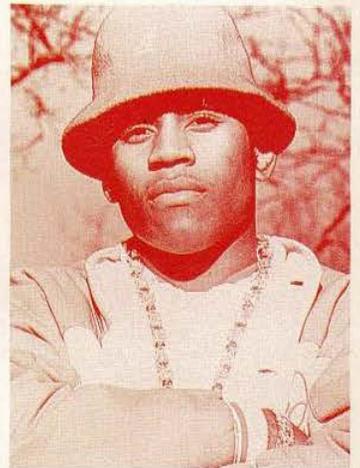


PURRFECT

Legend in leather, **LL Cool J**, releases his third album, 'Walking With A Panther', this week. The action-packed 16 tracks include his current single 'I'm That Type Of Guy', 'Nitro' and the rather smoochy 'Two Different Worlds'.

The album was produced by LL himself, with a little help from Dwayne Simon of the LA Posse and Hank Shocklee of Public Enemy fame.

LL COOL J



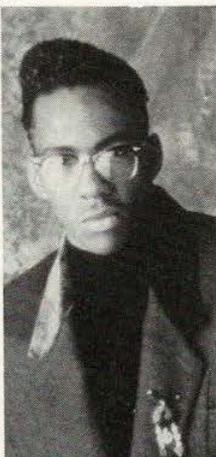
THE REAL THING

Rap's leading lady, the Real Roxanne, releases her debut album, 'The Real Roxanne', on July 3. The album features her current single, 'Roxanne's On A Roll', as well as her previous hits 'Bang Zoom (Let's Go Go)' and 'Respect'.

ROXANNE



BOBBY BROWN



●OWN UP

Bobby Brown, who will be playing to approximately 70,000 people during his sell-out shows at Wembley Arena, releases his single 'On Our Own' on July 3. The single will be featured on the soundtrack of the 'Ghostbusters II' soundtrack album due out in August. The video for the single took nine hours of solid dancing before Bobby was happy with the result!

GOOD GIRL

Michael Jackson will be back on July 3 with his new single 'Liberian Girl'. It was written by Michael himself and produced by Quincy Jones, while the flip side features 'Girlfriend'.

The video for the single is truly spectacular and features a selection of guest stars including Steven Spielberg, John Travolta and Dan Aykroyd.

SMITH TOUR

Classic American heavy metal band Aerosmith will be playing some long awaited tour dates in November. They'll be kicking off with Belfast Antrim Forum

BEAST TROUBLE

The Beastie Boys, who release their new album 'Paul's Boutique' on the Capitol label soon, are involved in a legal wrangle with their old record company Def Jam.

The band say they received less than \$100,000 in royalties from their debut album 'Licensed To Ill', even though it sold more than four million copies, but Def Jam say they're withholding the rest of the cash alleging that the Beasties broke a contractual agreement to supply them with a second album.

The Beasties claim there was no such agreement and that Def Jam owe them \$5 million.

BIG TALK

Arthur Baker follows up 'It's Your Time', with 'Talk It Over' on July 3. It's sung by New York newcomer John Warren and the single also features Arthur's band, the Backbeat Disciples, who are featured on his forthcoming album.



AEROSMITH

on November 11, followed by Dublin Point 12, Hammersmith Odeon 15, Birmingham NEC 18. Tickets are available from box offices and usual agents.

Aerosmith should be releasing a new album to coincide with the dates.

RUFUS & CHAKA KHAN

The New Single
'AIN'T NOBODY'
(REMIX)

REMIXED BY FRANKIE KNUCKLES

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3-Track 12" features exclusive dub mix
'I'M EVERY WOMAN'

ONLY UK DATES

28th June Manchester Apollo
29th, 30th June, 1st July Hammersmith Odeon



NEWS

CONTINUED

MALCOLM McLAREN

Malcolm McLaren And His Bootzilla Orchestra release their long awaited album 'Waltz Darling' on July 3.

Produced by Phil Ramone and Talcly Malcy himself, the album has eight tracks including 'Deep In Vogue', 'I Like You In Velvet' and the rather bizarre 'Algernon's Simply Awfully Good At Algebra'.

EXTRA DATE

Pet Shop Boys, who release their single 'It's Alright' this week, have added another date to their tour with a show at Birmingham NEC on July 13. Tickets priced £15.50 and £13.50 each are available from the box office and usual agents.

FACE FRONT

Waterfront, who are bubbling up the charts with their single 'Cry', release their debut album 'Waterfront' on July 3. The album features 10 tracks including the current hit single, and among the other tracks you'll find 'Nature Of Love' and 'Broken Arrow'.

BE CHOOSY

The **Darling Buds** release their single 'You've Got To Choose' on July 3. The flip side features 'Mary's Got To Go' while the 12 inch features the bonus track 'Never Stop'. Both these tracks are new recordings.

The Buds are currently touring Europe but hope to be back for British dates later this summer.

ENEMY SPLIT

It seems that **Public Enemy** have split up because of a backlash against the anti-Jewish comments Professor Griff has been making.

Griff, who's a member of the Nation Of Islam, a black Muslim organisation, has claimed in recent interviews with the American press that Jewish people have a stranglehold on the American economy, and that years ago they were involved in the slave trade.

The Jewish Defence Organisation said it would picket any future concerts by Public Enemy, and many record shop owners have said they'll now refuse to stock any Public Enemy records.

We understand that Chuck D originally intended to just sack Professor Griff from the group, but in the wake of all the hostility against the band, he's decided to end Public Enemy completely.

As **rm** went to press, there was no official confirmation of the split by CBS, who distribute Public Enemy's records in the UK. A spokesperson said that as far as they knew, the band were still together.

●RELEASES

Syndicate, who have been supporting Transvision Vamp on tour, release their debut single 'Baby's Gone' this week. Syndicate will also be playing a date in their own right at the London Powerhaus on July 12.

Bradford release their single 'In Liverpool' on July 3. The flip side features 'Boys Will Be Boys' and the 12 inch features the extra track 'Everywhere I Turn'.

Skin Games release their debut album 'Blood Rush' on July 10 and tracks include 'Brilliant Shining', 'Your Luck's Changed' and 'Trade'.

●TOURS

Following their dates supporting **Bananarama**, **Perfect Day** have lined up a show in their own right at the London Marquee on July 19. The band should have another single out in September.

Heavy metal band **Slammer**, who have just released their album 'The Work Of Idle Hands', have lined up some dates for next month and they'll be playing Edinburgh Venue July 9, Leeds Warehouse 10, Sheffield Limit 11, Milton Keynes Woughton Centre 12, Reading Paradise 14, Cardiff Venue 16, Birmingham Irish Centre 17, Newcastle Riverside 23, Buckley Tivoli 28.

●CLOSE OUT

Gloria Estefan follows up her top 10 single 'Can't Stay Away From You' with 'Don't Wanna Lose You', out on July 3. The song is taken from Gloria's forthcoming album, and the CD version will also feature her classic ballad 'Anything For You'.

GLORIA ESTEFAN

HELLO DARLING

THE DARLING BUDDS



don't answer that door

it's TSP Moore

This week: A cut-out and keep guide to making it big in the music biz

Imagine, if you will, a land where money falls from the sky, all people are beautiful and witty, parties are still fun at 3am and 'Entertainment USA' is but a tiny piece of undigested food in the bowels of its creator. It sounds too good to be true, and indeed it is, yet if certain people are to be believed, this is what life was like in the Sixties.

I have often wondered whether I would rather have been born in 1951 (this would hopefully have made me young enough in 1964 to avoid wearing a nylon mail-order Beatles wig, and old enough in 1970 to realise that hopeless addiction to bowel-mangling opiates was not something to aspire to). To test this hypothesis, I constructed a time machine by putting four HP6 batteries (not included) into a kettle and placing one foot in it. Then, shutting my eyes, I go deeper, deeper, deeper... ('Star Trek' transportation noise).

"Hi, baby," coos Marianne Faithfull. Opening my eyes, I see I am lying in a bath full of freshly-cut daisies in a room smelling strongly of, um, incense. In a corner, Jimi Hendrix discusses last night's 'Z-Cars' with John Lennon. A cross-legged Brian Jones tinkers casually with a sitar, watched benevolently by the Byrds. I am bathed and dressed by the Supremes, then float out into the light summer breeze on Portobello Road.

Strangers smile and gently nuzzle behind my ears. Michael Caine leans out of the first of a convoy of Mini Cooper S's, and begs me to be his chauffeur at a daily rate of £8,000. I drive him up and down the King's Road for a few hours, then stop off at the Unemployment Exchange where laughing bearded clerks gaily press huge sprays of carnations and thick bundles of cash into my pockets.

Thence to Highbury, where Jimmy Greaves, resplendent in the Spurs Biba-sponsored paisley away strip, scores six of the seven goals that crush the Arsenal (the seventh is scored by Bob Wilson, who dribbles neatly to the edge of his own area, turns, then deftly chips the ball over his frantically-gesturing defence into an empty goal).

As the happy rival fans shake hands and exchange smocks, the scene fades... change batteries... (Cliff Richard hums the 'Dr Who' theme)...

"Orrright, chuck," bellows Cilla Black. Leaping out of the Brentford Nylons-swathed waterbed, I rush into the next room, locking the door behind me. To drown out Cilla's urgent entreaties, I grapple with a shed-sized pink and gold radiogram, only to be rewarded with Tony Blackburn introducing 'I'm 'Enery The

Eighth I Am' by Herman's Hermits. Seeking refuge in the kitchen, where a naked Keith Moon is busily hurling appliances out of the window, I open the fridge, whereupon a Watney's Party Seven half-full of Heinz Beenz falls into my shins, heavily soiling my purple crushed velvet bell-bottoms (cavernous enough to comfortably conceal the chiming apparatus of St Paul's) and orange square-heeled PVC bootees.

Scrambling straight through the perspex front door into the cold Hartlepool night, I plummet the 32 storeys between my pre-fab rabbit hutch and the asbestos-sprinkled adventure playground below. Getting to my feet, an Escort Mk I piloted waywardly by a kaftan-clad Perry Como screeches up. The passenger window is wound down and Ken Dodd, shaven-headed, begins blankly chanting "Krishna, Hare Hare".

The ground trembles, there is an earth-shattering roar, and a B52 screams 30 feet over our heads. Jack Charlton leans out of the cockpit, then, with a wild-eyed grin, releases a torrent of Agent Orange, much of it into Keith Richards' expectantly open jaws. Splutter, fade, the Shoppers Paradise Powapaks expire, and I return, a hollow, exhausted wreck, a sad, lonely irrelevance. No videos, no Victoria Line, no Glenn Hoddle, no McDonald's, no thanks...



Guinness Books announce the 7th Edition of British Hit Singles

June heralds the arrival of the seventh edition of Britain's top rock and pop encyclopedia! Bigger and better than ever with over 150 new illustrations and the launch of a reader offer providing the chance to purchase a wide range of the records featured.

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EDITED BY ANDY STRICKLAND



love junkies

Canada seems to be forcing its way onto the rock and pop map with a vengeance this year, what with the Cowboy Junkies and Mary Margaret O'Hara breaking through, and now it looks certain to be the turn of Toronto based band **the Pursuit Of Happiness**. The band have just released their LP 'Love Junk' over here, but it's the single 'She's So Young' that could well provide one of the surprise hits of this summer. A seductive, classy pop song that weaves a decidedly unwimpy love tale through a landscape of driving, almost Stonesish guitars coupled with some dreamy vocals from Moe Berg and co-TPOH members Kris and Leslie, 'She's So Young' is one of those rare records that plays the radio game without compromising too much. This is undoubtedly a band, not a collection of studio gadgetry, and if you still don't believe us and you happen to be within earshot of central London, you can catch the band when they pop over to Blighty this week.



competition

As the mercury creeps ever higher here at Index towers the last thing we need is an invasion of Transvision Vamp to blow the thermometer past bursting point. However, an Index competition is a sacred thing, so how do you fancy the chance to save yourselves a few quid by winning a free copy of the Transvision Vamp LP 'Velveteen'? We've got 10 copies of the fabulous record to give away, and each copy has been smouldered at by Wendy James herself. Phew, it's enough to give a boy a stroke (oo er missus!) so just correctly answer the three questions below and you could be a lucky winner.

1 Which celebrated alternative comedian, featured in the *rm* Christmas issue, has Wendy James been dating recently

a) Roland Rivron, b) Rik Mayall, c) Ben Elton?

2 Which of the following is NOT a definition of Vamp

a) A woman who uses her charms to captivate men, b) A musical accompaniment, c) A blood sucking rodent?

3 What was the title of the band's debut LP

a) 'Pop Said', b) 'Art For Art's Sake', c) 'Pop Art'?

Send your answers on a postcard to *rm* Transvision Vamp

Competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date July 10.



hand of god

If you see a half Argentinian, half English pop singer who sounds a touch like Prince wandering about, could you please let us, or his record company know. The gent beneath the sheets is known simply as Che, and since the release of his smouldering single 'I Wish He Didn't Trust Me So Much', he's done a runner. Could it be delayed guilt and shock at the Maradona goal against England? Could it be repulsion at Andrew Lloyd Webber's film version of 'Evita'? Whatever the answer, the singer apparently has an obsession with classic cars, lives in a castle in Wales and never wears socks. Sounds like a right 'nana doesn't he, but his single could force him out of hiding with its mixture of a touch of Prince and a touch of the Matt Goss in the vocal department. The single is produced by the happening Tackhead team of Adrian Sherwood, Doug Wimbush, Keith Le Blanc and Skip McDonald. Che's debut LP, 'Narcotic', is also out there somewhere folks. Strange!

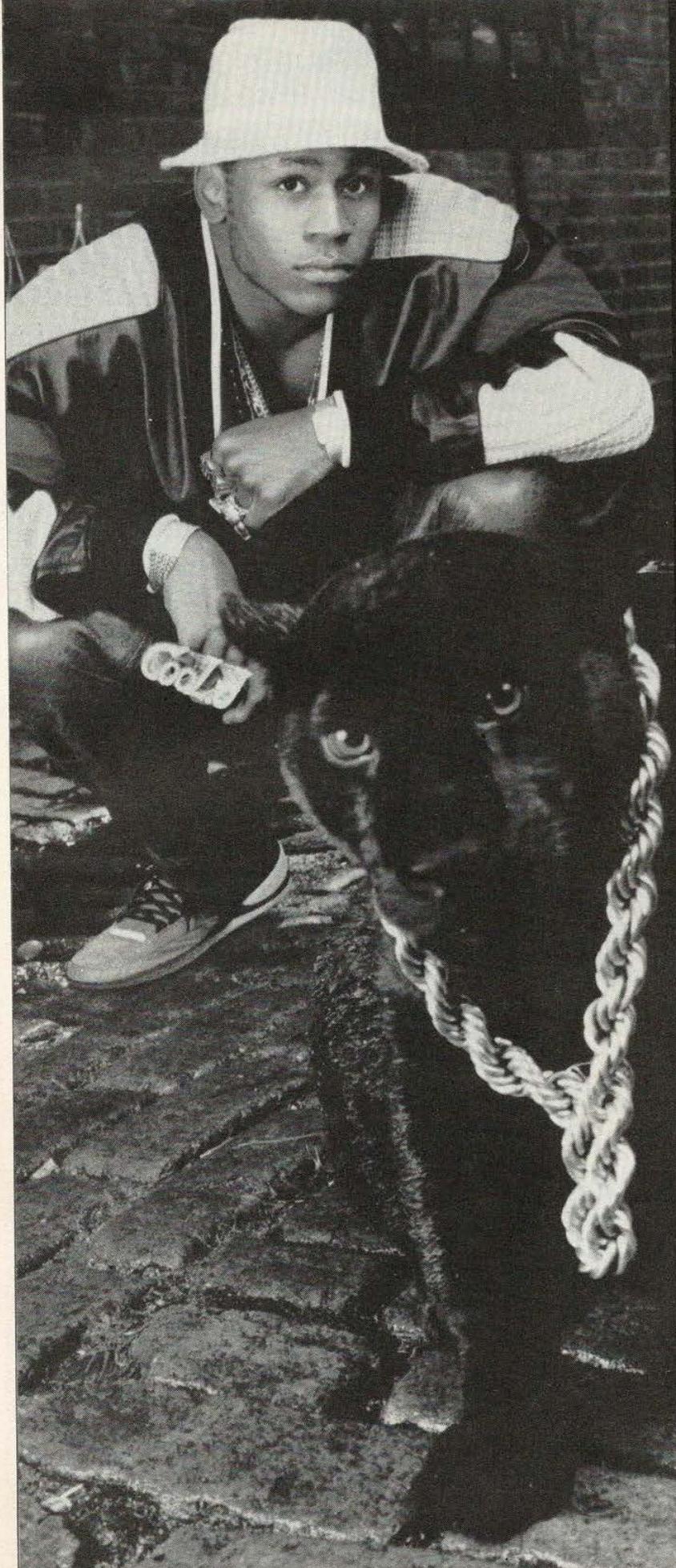
pixies manly top ten

- 1 'Beard It Through The Grapevine' Marvin Gaye
- 2 'My Shaved Face' Paul McCartney
- 3 'Lager Lout Come The Freaks' Was (Not Was)
- 4 'Hand On Your Parts' Kylie Minogue
- 5 'Licence To Kill' Gladys Knight Out With The Boys



- 6 'It Is Time To Get Spunky' D.Mob featuring NSU
- 7 'Pictures Of Macho Men' Status Quo
- 8 'Drop The Trousers' Boy' Bros
- 9 'I Drank All Night' Cyndi Lauper
- 10 'The First Picture Of You' the Quiche Eaters

Compiled by the Flint Stoned



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L.L. COOL J



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earbenders

Andy Strickland

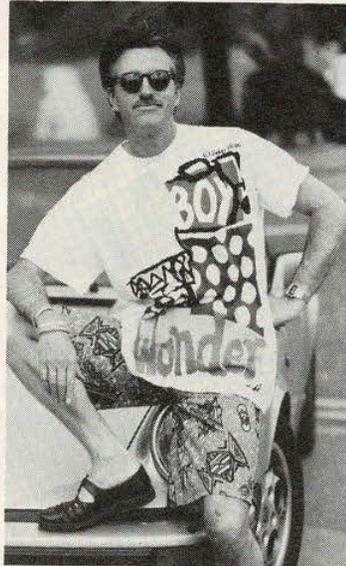
'Protest Songs' Prefab Sprout (Kitchenware LP)
'Here Comes Your Man' Pixies (4AD 45)
'She's So Young' Pursuit Of Happiness (Chrysalis 45)

Betty Page

'Batman' Prince (WEA LP)
'Raw Like Sushi' Neneh Cherry (Circa LP)
'It's Real' James Ingram (WEA 45)

Kevin Murphy

'Counterfeit EP' Martin L Gore (Mute LP)
'Heart Shaped World' Chris Isaak (Warner Bros LP)
'Back To Life' Soul II Soul (10 45)



pop will remix itself

Looks like M's 'Pop Musik (1989 Remix)' is set to become the latest oldie to hit the charts with a new look and sound. Robin Scott, the man behind the hit from 1979 (*good Lord - distinctly ageing Ed*) has until now stubbornly refused to remix the single or even to let it be used on compilation records. He was even canny enough to delete the single when it originally dropped out of the charts and to buy back all rights to his material when MCA turned their noses up at his third LP.

Hence, the man was all set to re-release the quirky number whenever and however it suited him. Having been impossible to get hold of for the past 10 years, 'Pop Musik' was bound to rouse interest on its re-release and with Robin's remix, another by Ben Liebrand is due in two weeks. It looks like the charts may well be his lobster again this summer. Level 42 fans will remember that those mighty drums are being bashed by none other than a youthful Phil Gould. Robin Scott looks set for a busy year. He has just set up his own Freestyle label and is his own A&R man currently looking for new acts. Contrary to what many people think, the original 'Pop Musik' failed to reach the number one slot in the UK. Fourteen other countries sent it to pole position, but over here that nasty Art Garfunkel and his rabbits kept it at bay with 'Bright Eyes'. Here endeth the history lesson.

fisher folk

They're back. The band that left the Wonder Stuff's road crew to seek fame and fortune in their own right, the **Stinkin Fish**, have just released their debut single 'Mules To Asia' and made the first steps in their masterplan. Already picking up considerable radio play nationwide, as well as becoming a favourite in their native Midlands, 'Mules To Asia' is an irresistible mix of Pet Shop Boys, SAW, Fuzzbox and Tommy Cooper, just the sort of record to take full advantage of the silly season and perhaps sneak into the charts at the band's first attempt. Believe us when we tell you, these people are already stars just waiting for the rest of the world to realise the fact. They'll have their own TV series before Fuzzbox as well!



●STINKIN FISH:
"I said act cool,
not act the fool,
dummies"

GREAT POP THINGS → The Gareth Numan Story: His FRIENDS WERE ELECTRIC! Part one BY COLIN B. MORTON and CHUCK DEATH



Black ashen Gareth was born plain GARRY WEBB. Even as a baby he was emotionless and dispassionate. He did not cry when the doctor smacked his bottom as he was too busy listening to the faint "BLIP-BLIP" of a distant electro-cardiograph.....



As a boy his only friends were a pop-up toaster called Bobby and a microwave oven named Timmy. His favourite pirate radio station was the short wave, and he would only watch the television if it was "ON THE BLINK".....



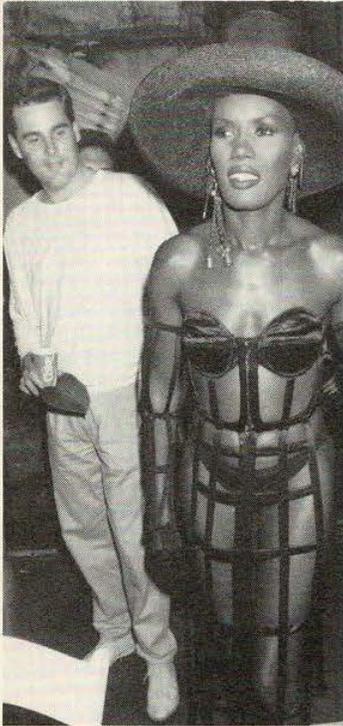
Gareth first displayed musical ability when, on holiday with his family, he entered a talent-contest with his own radical re-interpretation of that well known summertime standard "Oh I do like to be beside the seaside".



When he grew up Gareth decided to have a group. As he had no chums except Bobby and Timmy he built himself an army of robot lookalikes in the garden shed. He named them TUBEWAY ARMY after the well known Cockney saying "the tubes are full of computers". TO BE CONTINUED

BABBLE

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



WHAT I DO ON MY HOLIDAYS: This week, Simon Parkin says: "I like pretending to be Grace Jones, going to parties in New York and wearing stupid clothes."

I was so overcome by **Simon Parkin's** professionalism and downright solid as a brick performance on 'Top Of The Pops' recently that I've decided to form the Simon Parkin Appreciation Society. If you're interested in joining, get in touch. Meetings will be held every Wednesday, where we will all sit in a ring and discuss our disturbing problem.

Young Simon was at the **Bee Gees'** party looking lost, lonely and ignored by the entire celebrity throng. Meanwhile his mate **Andy 'Only here for the sausage rolls' Crane** was hob-nobbing with the rich and bald.

Lulu was there too, wearing a Freemans Catalogue outfit and spending most of the time talking about the old days with ex-hubby **Maurice Gibb**.

Jacque Sullivan of **Bananarama** spent the entire evening swaying from side to side, talking very loudly and cramming as much quiche into her face as was humanly possible. **Alan 'the fluff' Freeman** appeared for 30 seconds, put his arms around **Barry Gibb** and actor **Simon 'Falcon's' Crest MacCorkindale** grinned a fluffy grin, had his picture taken and left in a haze of dust. Other celebs in attendance: **David 'Kid' (The Network Kid) Jensen**, **Tony 'True' Hadley**, **Susan George** and **Bruno 'Blazer' Brookes**.

One of my gran's friends lives next door to **Cliff Richard** in South London. The funny thing is she's lived there for years and didn't know it. She just thought Cliff was an ordinary bloke.

The grubby and shiny worlds of pop meet and shake hands — **Vince**

Clarke is to produce the **Happy Mondays** next single. If they offer you any Dolly Mixtures, Vince, just say no.

After **LL Cool J** turned down Playgirl's offer of a centrefold, the American magazine has approached **Tone Lōc** with the same proposal. No news yet on whether he's accepted.

At a swanky party recently held in Madame Tussaud's in London, a Hoorah Henry who'd had one too many Pimms broke into a room marked 'Staff Only' and walked out of the world famous waxworks with a life size replica of **Kylie Minogue** under his arm.

Local hometown newspaper the Dundee Courier ran a review of **Danny Wilson's** new single, 'The Second Summer Of Love'. According to them, it's entitled 'Sacred-Sun Of Love'.

Baby Ford's last single, 'Chikki Chikki Ah Ah', featured the voice of **rm** journo **Tim Jeffery** repeatedly saying 'Baby Ford ba-ba Baby Ford' sampled from a telephone message our man left on his answering machine. Mr Ford is so impressed with Tim's voice he'd now like him to call again and say 'Wigan' loudly after the tone.

George Michael is currently hiding away in a Swiss cabin miles away from nowhere writing his biography. Meanwhile, **Bob Geldof** has turned down a Hollywood offer to turn his life story into a movie. Something we wish **Richard 'Virgin' Branson** had the modesty to do. 'Branson: The Legend' is premiered at the Brighton Film Festival later this year. Sheesh! I bet it's a real scorcher.

Is **Prefab Sprout's** mainman **Paddy 'Macaroon' McAloon** hard up for a few bob? Babble spies recently spotted the singer, who has worked with **Stevie Wonder**, **Thomas Dolby** and **Marti Caine**, working at a petrol station in Gateshead.

After the stories that **Elvis** is still alive, the latest wheeze from America's gutterpress is that **Andy Warhol's** death was a cover up.

The true reasons behind two members leaving **the Lilac Time** for pastures new has just been revealed and it has nothing to do with musical differences. They left because they couldn't stand another mile of **Stephen Duffy's** driving. Apparently the lead singer insists on driving the band to every gig in his Morris Minor Traveller which has a top speed of 25mph and doors held together with bits of masking tape.

Wet Wet Wet, on tour in Denmark, were missing their favourite hobby 'curry frenzy' so much while they were away from home (they don't sell curry in Scandinavia) that they phoned up their local Indian take-away and asked for three chicken masalas, a couple of popadoms, pilau rice and onion bhajis to be specially flown over. The joke turned on them when a young man from Bearsden arrived at their hotel with their order and a bill for £637.76. True! Honest it is.

If **Frank Sidebottom** doesn't have a number one single by February 15 1991 he has promised to do a Joanna Lumley-style striptease live on the 'Wogan' TV show. For God's sake, rush out and buy Frank's new single! Oh well, I'm off.

THE MOTORCYCLE BOY

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7" / 4 TRACK 12"

OUT NOW



It's holiday time again, and as the nation rolls out its beach towels, whips out its Bergasol and toddles off to foreign parts (well, those who can afford to, anyway), **RM** offers you its very own travel guide to the swingingest parts of European nightlife. Your man with the blazer and courier's clipboard: **Phil Cheeseman**

Y V I N

Balearic Beat. Two words that launched a welter of attempts at definition before we all realised that a supposed musical form which encompassed acid house, Mandy Smith and the Thrashing Doves couldn't possibly exist. Not outside the fevered imagination of a few London DJs, anyway, who thought that shipping a few mates out to a Mediterranean island for a week or two would be a grand idea.

Once a hippy refuge, Ibiza is now temporary home to Club 18-30 customers who can practise their ritual cry of 'You What, You What, You What, You What, You What' in an atmosphere of sun, sand and cheap booze; young couples with prams and a few fashion victims who've been misled into thinking that Ibiza's where it's at, man. Whatever 'it' is.

Ibiza is a temple to the bizarre. The harbour area is jammed with bars pumping out three month old house

records where drinks are four times more expensive than the local bars and restaurants some two minutes away where you can sample local specialities such as salchichon, heuvos y fritas (sausage egg and chips), habas con tostadas (beans on toast) and pizza (pizza). And if you look the part, ingratiating hustlers will accost you with club invites or offer you two drinks for the price of one if you frequent 'my bar'. This is Ibiza town, supposedly the haunt of beautiful people, the jet-set and the ultra-trendy.

On the other side of the island, San Antonio is worse. It's for you if your name's Gazza, Tel or Shaz and the only foreign things you appreciate are sun and crumpet.

Ibiza does, however, deliver the opportunity to rave all night, though spending a week in London would be just as rewarding and a lot cheaper.

Clubbing in Ibiza requires the art of a master-blogger or a fat wallet in search of weight reduction. The perennial Big Three are **Ku**, **Amnesia** and **Pacha**, after which you can finish off at the appropriately monikered **Space** between seven and 11 in the morning, by which time you'll be finished anyway.

That's Ibiza. Barcelona and Madrid are much more like it, and with several world famous art galleries between them, you get the chance to become an art bore, too.

A word of warning: Spain is currently in the grip of a virulent outbreak of acid fever (though 'acid' stands for any form of house music). If Smiley makes you frown and house bores you silly, you have two choices: 1) limit cultural activities to sensible things like architecture, museums and flamenco evenings, or 2) go somewhere else.

WENDY & LISA

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V A



Smiley T-shirts, patches, badges and stickers in every possible form are on sale from market stalls, clothes shops, fly stalls in metro stations, department stores and airports. Radio plays 'Work It To The Bone' and 'Acid Mix' (a Spanish mix album currently in the top 20) between Madonna, Jason Donovan and Spanish music.

Contrary to popular opinion, Barcelona isn't actually in Spain at all. Spaniards will readily testify to this, while Barcelonans will become deeply offended if you suggest they have anything in common with the inhabitants of Madrid.

Their language, Catalan, has been revived to such an extent that they don't understand each other half the time. The scope for making up your own language - my mix of Spanish, Italian, Catalan and English went down a storm - is enormous.

Barcelona really does deserve its reputation as crazy clubbing city, though its new-found prosperity has brought a proliferation of pijos

(yuppies), though being from Barcelona they tend to have a little more style sense than Jonathan from 'Brookside'. At places like **ARS Studio** you can arrive at midnight and chat with the bar staff - they'll be the only other people there. Then you can watch with disbelief as the place fills up at 2am - on a Wednesday.

At **Fibra Optica**, a mixture of rich kids and Smiley casualties join Michael Jackson practising the dance steps from his videos to house music. Diehard househeads can happen along to the acid club at **Ozono**. 'Very intense' we were warned, but **rm** was turned away at 4am. Two hours early apparently.

Madriliños like to party all night too, particularly on fiestas (bank holidays) and weekends, but they're crazier, noisier and less design conscious. In fact, the people of Madrid like anything as long as it makes a lot of noise. When all else fails they drive to the nearest traffic

jam (never far away) and join a horn orchestra. These motorised street parties can happen at any time, but five in the morning is a favourite. Of course, they like to club too.

Archy is the archetypal jet set club. Drop a British accent and you're in. **Aire** plays astonishingly good music but speeds it up until it's impossible to dance to, though the over 30's trying out their Travolta steps didn't seem to be having too much difficulty. Better altogether is **Kitsch**, younger, hipper and set in a converted underground car park. Current fave hangout is the out-of-town **Oh Madrid**.

Madrid isn't all house and New Beat, though you'd easily be forgiven for thinking so. Incredibly enough, there's a thriving rockabilly club (**King Creole**), a club for all you Robert Smith clones (**Yas'ta** at weekends) and in the Malasaña area, a place with an atmosphere more reminiscent of Amsterdam than Madrid, bars where you can play pinball, roll

spliffs and listen to excruciating Seventies rock music from the likes of Peter Frampton. You can even, if you look hard enough, listen to Spanish pop at places like **Malasana**.

The only time you're likely to get some sleep in Madrid is at siesta time in the afternoon. So have a big lunch and enjoy the only peace at any time of day or night Madrid has to offer.

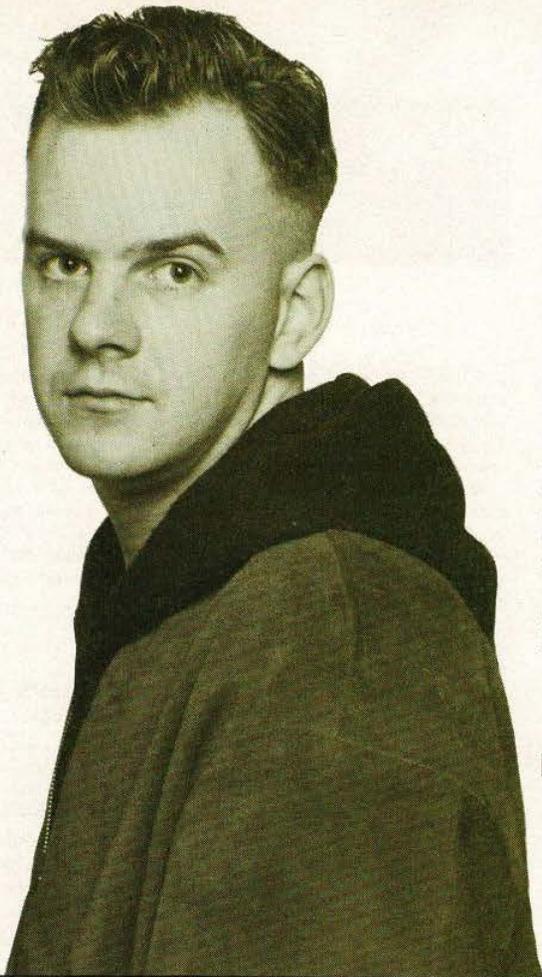
SPAIN'S CURRENT FAVES

- Amnesia - 'Ibiza'
- Richie Rich - 'Salsa House'
- Madonna - 'Like A Prayer'
- Westbam - 'Monkey Say Monkey Do'
- Ralph Rosario - 'I Want You'
- Mickey Oliver - 'Intensity'
- LNR - 'Work It To The Bone'
- Jason Donovan - 'Sealed With A Kiss'

L S P A N I A



Can an ex-Housemartin really be into hip hop? As he releases his single, 'Blame It On The Bass Line', Norman Cook confesses to Tim Jeffery that all the time he was with the band his real ambition was to play with his turntables



All DJs are frustrated musicians, so the saying goes. They may look like they're having a good time spinning discs in nightclubs to hoards of eager dancers, but in fact they're probably dreaming of creating their own records and jumping around on 'Top Of The Pops' like Coldcut, S'Express and . . . the Housemartins.

Eh? Surely some mistake? Nope, it's true. Norman Cook, bassist with the now defunct indie pop heroes, claims he is in fact a hippety hoppety DJ who likes nothing better than to immerse himself in James Hamilton's jitters and jiggles, and what's more, he wants to make dance music. Now hold on there. Everyone knows indie pop and dance music have bugged all in common. Smiths fans cross the road when they see a homeboy coming down the street, so how can an ex-Housemartin be into hip hop?

"The Housemartins stuff was never really my kind of music," confesses Norm. "I always said I hated the

Smiths and all that indie stuff."

How come you joined the Housemartins then?

"Well it was an accident really. I'd known Paul Heaton since college — we'd been in a band together. He approached me saying, 'Look, we've got this band the Housemartins a record deal, and a few gigs lined up, do you fancy helping out?'. I didn't really want to do it at first because I was quite happy DJ-ing, but it seemed a laugh, so I did and it just took off."

But if it wasn't your kind of music how did you stand it?

"It was simply great fun, and I wasn't going to pass up such a great opportunity. It was very frustrating sometimes though, especially when I saw the kind of records that I wanted to make being successful. It was horrible, seeing Bomb The Bass and 'Pump Up The Volume' going to number one, because I'd been making that kind of stuff at home as well.

"There was one point where it got

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a little difficult with the band, because a DJ mix record I'd made came out as a bootleg, and the rest of the lads said, 'Look, either you're with the band or you're going to do the DJ stuff. I chose the band.'

Seen in this light, it wasn't so much that the Housemartins split as exploded! In all directions too, with the Beautiful South continuing in the pop tradition, Norman returning to his dance roots and Stan venturing into a weird indie direction with his album.

"When the band split I wasn't sure what to do at first," continues Norman. "Go! Discs were saying, 'You can knock up one of those 'Pump Up The Volume' things in an afternoon, can't you?', but I'd always shied away from making stereotype music. It's daft really, a white bloke from Brighton making rap records. I was always trying to think of a way of doing things that was still me and not just copying clichés off black American

music."

Go! Discs gave Norman some time off, and he teamed up with Danny D to remix Eric B's 'I Know You Got Soul', which subsequently shot into the top 20. Before he knew it, record companies were asking him to do the same to other dance tunes.

"It got to the point where I was actually building whole new tracks, you know the first two minutes was all my work and people were dancing to it, so I thought maybe I can make this kind of music as well. I told Go! Discs I wanted to make a kind of dub album. They gave me a funny look, but said 'OK!'"

'Let Them Eat Bingo' is the result, and it's far more than a dub album. A curious concoction of funky riffs, Latin and African beats and hip hop sensibilities. There are one or two covers of songs like 'Dance To The Drummers Beat' by Herman Kelly, but they're so obscure you'd never

notice, while an odd assortment of guest artists including Billy Bragg, the Real Sounds Of Africa and cockney rapper Wildski pop up every now and then. Apart from the distinctly current hip house-ish 'Blame It On The Bassline', the album sounds as if it could have been made 15 years ago.

"Yeah that's the drum sounds," explains Norman. "I didn't want that sharp drum machine sound, and however much we tried it just didn't work with a real drummer, so I sampled all the bits from old Seventies records — taking a hi-hat here, a snare there, and so on.

"I guess it is a hopelessly out-of-fashion album, but hopefully by the time it comes out it'll be in fashion," quips Norman. "I'm already thinking of the next album and who I can work with. If a few interesting people in the pop world notice 'Bingo' then I might be able to get even more diverse next time. I'd love to be in the position of Coldcut where they've

got so much credibility that they can work with anyone they want to — people like Mark E Smith — that would be great."

Who would you really like to work with?

"Er . . . Elvis Costello, Roddy Frame — I'd like to do a deep house track with them!"

But they're guitar pop heroes — not exactly normal for a dance fan?

"Yeah, but they write great songs, and that's why dance music gets a bad name, because the songs are so crap. I'd like to put melody and songwriting into dance music."

Is there any rivalry with other members of the band?

"Oh yeah, but it's all friendly. I'm sure there'll be a bit of piss taking on all sides. But I'd like to see the Beautiful South at number one and me at number two."

The other way round surely?

"No no, Paul deserves a number one more than I do."

BOOK REPORT

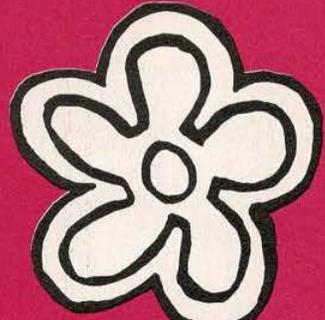
"The Housemartins stuff was never really my kind of music"

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BY DAVID DORRELL + G.J. MACKINTOSH







BLR 10/T

It's not often that we here at **rm dance** get to talk about one of our secret fave raves — the Monkees — but now we can, because they make a brief appearance on Twin Hype's brilliant new cut 'Do It To The Crowd'.

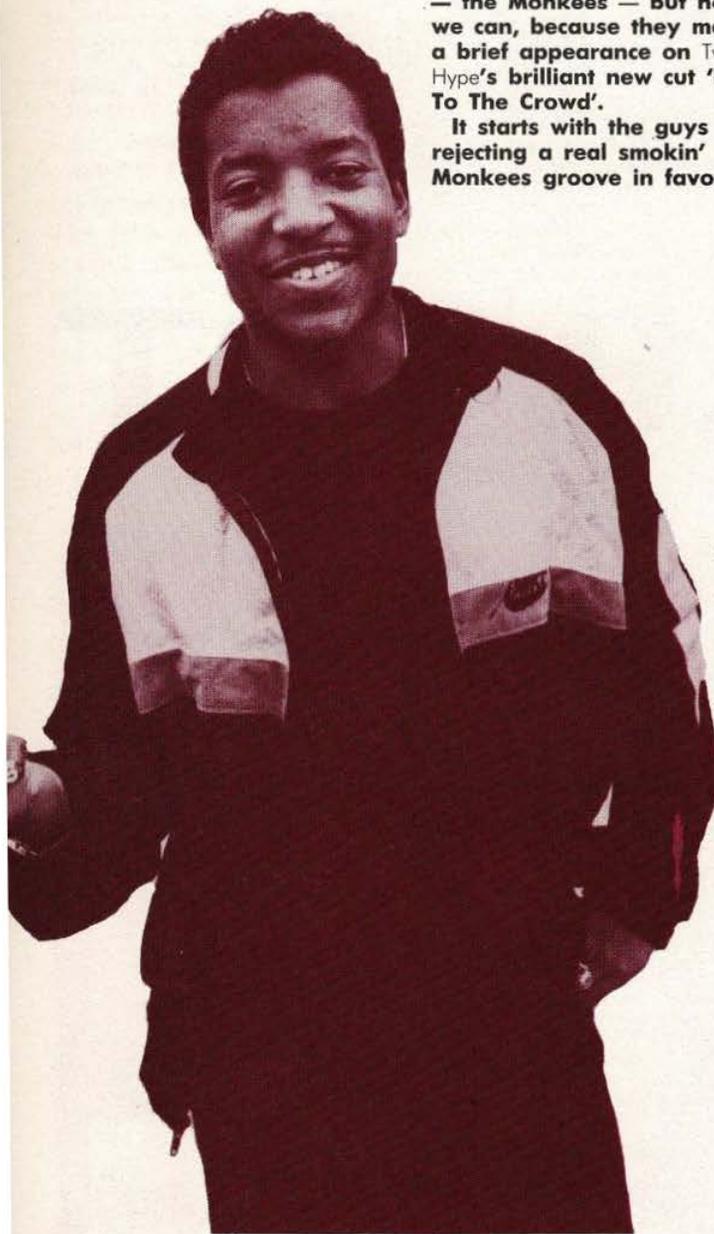
It starts with the guys rejecting a real smokin' Monkees groove in favour of

their own amalgam of 'Stone Fox Chase' and 'Black Riot' breaks and beats. But this is more than just another dodgy hip house cash-in tune with a rickety rap over any old house back beat. It's much more of a real fusion between house and hip hop, with a killer bassline, a wicked rap and

some cutting and scratching that'll send every b-boy into ecstasy and plenty of mentions of James Brown, Paid In Full etc.

This is one of the first releases on the new Profile label (UK branch of the New York dance specialists). Watch out for a Twin Hype album soon! (CM)

HYPE-ARE-ACTIVE



YOUNG AT HEART

After last year's massive club rap hit 'Know How' which heralded the beginning of hip house, the **Young MC** is back with another scorcher, though not quite in the classic category of his former release, it's still guaranteed to make 'em groove. This time it's more of a discified backing to his strong rapping and not, as you might imagine from the title, a reggae influenced track. It's called 'Bust A Move'. Like many hip hop records nowadays it is also backed with an equally strong mid-tempo, rare groovy track called 'Got More Rhymes', where the man once again goes on about nothing in particular, in his own inimitable style. Luckily you also get instrumental versions of both tracks to really get into those grooves. He could easily have come back with a cop-out hip house track, but he is more innovative than that. Young MC is still pushing back the boundaries of the rap sound. (CM)

MEN WITHOUT HATS

It's true that Britain's been strengthening its claim on dance music during the fading of the Chicago boom, but it's New York's indie labels that have grasped the initiative in pumping out the highest quality dance music.

Such a label is Broadway's MicMac Records, a label with an impeccable track record in freestyle/house fusion, spanning records from last year like 'Change On Me' by Cynthia and Tony G's 'Tony's Song'. Latest offering from the label is 'Try Yazz' by the improbably named **Two Without Hats**, a highly effective if hardly subtle mugging of the riff in Yazoo's 'Don't Go'. There's no need to worry about the singing though — the only human noise mostly consists of something that sounds like 'this is mad' yelled in Spanish. Though it's been around for a couple of months, it looks likely to get a UK release — given the time these things take, it'll probably coincide with the single European market in 1992.

Meanwhile, despite the development being made in the freestyle/house crossover without the media megahype that prematurely detonated acid, it hasn't broken out of the Hispanic market in Miami and New York. Not yet. (PC)

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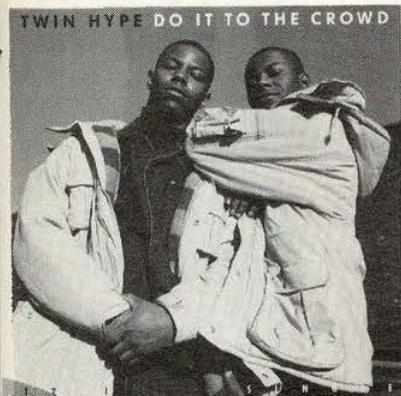
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NCE

with contributions this week from Tony Farsides, Chris Mellor, Paul Ablett and Phil Cheeseman



Shalor sounds like one of Superman's cousins, but is in fact the name of the group responsible for 'I'm So In Love' on the US label Jump Street last year. While some DJs here picked up on the track, it was never more than a cult record, though that may change now that de/Construction have licensed 'I'm So In Love' for the UK. The song was put together by Ben Cenac, a NY DJ who had previously been in the American jazz funk group Nucleus. Better known then as Cosmo D, Ben decided to get into production work.

The Shalor project came about when Ben found the two girls Sharmelle and Lorrie, who were keen to form a group. The song is a rich, melancholic affair in the New York club tradition with strong harmonies. Watch out for the follow up 'Our Love Is Over', which is due in the summer. (PA)

SHALOR AND ORDER



COOL CUTS

- | | | | |
|----|------------------------------------|---|----------------|
| 1 | DO THE RIGHT THING | Redhead Kingpin And The FBI | Ten |
| 2 | (NEW) I'M GLAD YOU CAME TO ME | Bas Noir | US Nugroove |
| 3 | SAY NO GO | De La Soul | Big Life |
| 4 | DO THE RIGHT THING (SOUNDTRACK LP) | Various Artists | US Motown |
| 5 | (NEW) SOMEBODY SOMEWHERE | Johnson Dean featuring Linda Law | WAU |
| 6 | (NEW) THIS IS GARAGE | Various Artists | Cooltempo |
| 7 | 101 | Sheena Easton | US MCA |
| 8 | SUNSHINE '89 | Fax Yourself | Euro Scenario |
| 9 | (NEW) RUFF & MASSIVE | Massive Sounds | US Nugroove |
| 10 | FOREVER TOGETHER | Raven Maize | US Quark |
| 11 | FIGHT THE POWER | Public Enemy | Motown |
| 12 | (NEW) BIG TYME | Heavy D & The Boyz | US MCA |
| 13 | TWIN HYPE | Twin Hype | US Profile |
| 14 | GET BACK TO LOVE | Blacksmith | frr |
| 15 | GET ON THE FLOOR | Urban Nature | Moles Records |
| 16 | (NEW) PETEY WHEATSTRAW | Total Madness | US Dope Wax |
| 17 | BAMBOLEO | Gipsy Kings | A1 |
| 18 | (NEW) GET LOOSE | LA Mix | A&M |
| 19 | HEAVEN (Whoops, sorry!) | Miles Jaye | 4th & Broadway |
| 20 | (NEW) NUMERO UNO | Starlight Invention Group | Euro Discomag |

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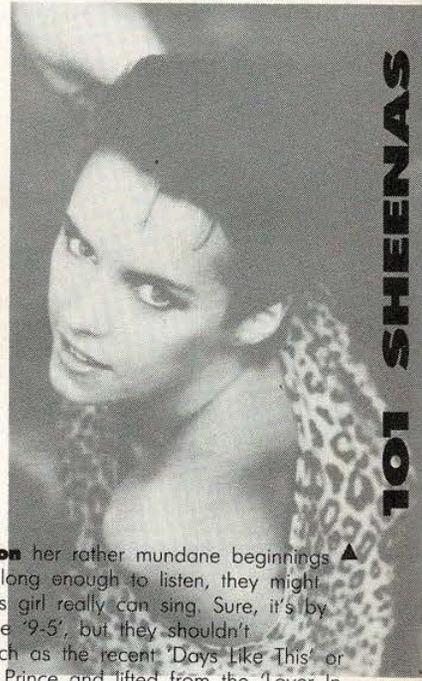


For all its undoubted merits, **De La Soul's** '3 Feet High And Rising' did have one slight drawback. So packed with good ideas was this seminal album that many of its better tracks were either too short or recorded at too low a volume for most working DJs to play. Thus it comes as something of a relief to have the LP's finer moments plundered for single release, latest up being the excellent 'Say No Go'. Remixed by ex-M|A|R|R|S duo Dave Dorrell and C J Mackintosh, with its nagging guitar sample and anti-drugs rap, 'Say No Go' shows a more hardcore side often overshadowed by talk of yoghurt, daisies and general hippiedom. Still head and shoulders above anything else on the rap scene, the problem now for De La Soul is to achieve the impossible and follow this lot up. **(TF)**



DO THE AFRO-DIZZI-ACT!

◀ This is it, gang! The big 'Balearic' hit of this summer, and it isn't even house music. What is it, then? Well, just the most trashy, but brilliant mix of football chants — 'Afro-Afro-Dizzi-Act'— the heaviest hip hop beats this side of Adrian Sherwood, and some of the choicest samples since Coldcut cut it up. It's the sort of record that you buy and play at home then think, "God, why did I go so mad to this last weekend? It's so tacky." Then you go back to your club, and in the first few seconds, as the strains of the first sample — 'Afro . . . Afro . . .' boom across the floor and that heavy crazy beat crashes on your head, you know exactly why you bought it and why you love it. It's simply the heaviest and most brilliant and most silly dance record around. Barry Blue, who was a tacky Seventies star with such classics as '(Dancing) On A Saturday Night' and 'Do You Wanna Dance' has disguised himself as **Cry Cisco** and created a monster that just can't be tamed. Growl, scream, do whatever you like to it, this is what partying is all about! **(CM)**



TOT SHEENAS

If people could forgive **Sheena Easton** her rather mundane beginnings and stop gloating about her sex life long enough to listen, they might realise that, given the opportunity, this girl really can sing. Sure, it's by no means easy to forget atrocities like '9-5', but they shouldn't overshadow the quality of classics such as the recent 'Days Like This' or her latest release '101'. Produced by Prince and lifted from the 'Love In Me' album, the latter is clear evidence that Sheena is in a completely different league from the likes of Paula Abdul and capable of vocals that go a long way to justifying her inclusion in the US Black singles chart. Forget the inevitable house remix and listen instead to the screaming guitars and deep throat vocals of Prince's own extended uptown mix for eight minutes 30 seconds of music that transcends all categories other than brilliant. **(TF)**

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NICE

PAYBACK IS A BITCH



◀ Latino house mistress **Liz Torres** is back with a whole LP's worth of one track, if you see what we mean, called 'Payback Is A Bitch (What Goes Around Comes Around)'. There are two 'song' versions of the track plus a total of four alternate mixes and dub versions. All this is fine if you're a DJ, and I guess it makes paying import prices for a 12 inch a little less painful when you know you're getting nearly half an hour's worth of music, but all the same song? It also features a suitably dodgy cover with a scantily clad Liz looking mean and moody and ready for a night of flamenco dancing.

No doubt the Spanish version is the one that will be played in the hipper clubs, mainly because it's got lots of Spanish words that sound really continental and summery. The best version though is probably the club mix featuring a reasonable song and a lot more of Liz's fine vocals. It's nothing really special but it is a good quality, good value modern house record. (CM)

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“. . . maybe the Lord is an alien”

CALIFO

TANGLES

This is **BIG BUSINESS**. Four supersonic Californian beat-girls have touched down on the tenth floor of a super-posh Kensington hotel. Some afternoon tea and serious pop analysis are called for . . . But both are in short supply.

The dreamiest LA pop pin-ups are too sleepy to pose properly for photos on the balcony, a Texas oil tycoon is stuck in the lift, while 200ft below, fashionable London boils in the sun. Two huge Daimler limos hold up the rush-hour traffic.

It's a very Sixties 'scene', the Houses of Parliament look closer than two miles away, a make-up girl and 'wardrobe mistress' bump into each other, and any moment you expect James Bond to bash down the door.

No such luck. The middle-aged manager of America's most successful all-girl band sweeps in with a frosty glance. Despite the cooing ballad 'Eternal Flame' (the UK's best-selling single this year), and soft focus designer videos, it's clear that in Bangle-land, life is neither running smoothly, or quite what it seems.

LOST WEEKEND IN AMSTERDAM

"There was this woman we saw in an Amsterdam sex club who was completely naked and smoking a cigar, not through her mouth, but another part of her body which I'll leave to your imagination," giggles doe-eyed pint-sized singer Susannah Hoffs.

Having jetted over the Atlantic to promote their hazy new power-rock single 'Be With You', the Bangles were carrying on in Holland in a way not normally suggested by their media image.

"She was performing to the song 'Smoke Gets In Your Eyes', as couples directly in front and behind us were making love," explains guitarist Vicki Peterson. "Even the boy who was

handling the tickets on the door came in to do his little thing. Eventually it all got too much, and we had to leave."

"Yuk, I managed to give that a miss," laughs her six-foot sister Debbi (drums), who's just announced her engagement.

"It's kinda like watching a porno movie," adds Susannah, sipping soda water. "You suddenly realise you're supposed to be a consenting adult, and interested to see such things. But it gets real boring after a while."

"I was bummed out . . . it's not a spectator sport," concludes bassist Michael Steele.

WORN IN THE USA

When trying to chat to the Bangles, the word 'super' often comes up. Born and bred in Los Angeles, a city, according to Susannah, "full of super-fast food bars", to wealthy parents (her dad is a psychiatrist and Vicki and Debbi's an engineer), you might think their road to glossy pop superstardom has been easy. Wrong.

Multi-millionaire Miles Copeland (Sting's manager) signed them in 1982. But before that the fact that their parents' friends included Leonard 'Dr Spock' Nimoy, did little to help early releases on their own Downkiddie label.

Now nudging their thirties, they present a colourful sight. Susannah is dressed conventionally in faded Levi's and white blouse, but Vicki, in billowing hippy skirts and tight T-shirt, looks as if she's tripped in from a dippy psychedelic-revival festival.

Debbi and Michael are a wardrobe mistress's dream. Plastered in layers of rich eastern silks, Technicolour tie-dye garments, heavy chains, pancake make-up, and gold chains, their look is best described as AC-IEED Goth.

The Bangles' business stock may have shot up after the 1987 Prince link-up that produced 'Manic Monday',

yet it's not so well known that since then, they've had their share of musical problems.

Susannah: "Last year we released 'In Your Room', which I thought was a great song, but it didn't sell very well in the UK."

'Eternal Flame' nearly had the same fate . . .

Vicki (nickname Vic): "You try your best to do your job, and you hope you can rely on those around you. But the BBC just wouldn't play it at first, because they thought it was too simple and didn't have a hook."

Michael (whose real name is a closely-kept secret): "We initially had the same difficulty with 'Walk Like An Egyptian'. It showed us that no matter how much press you do, or if you pose in the nude, or date famous people, you still won't have a big hit unless you get radio."

Susannah: "It's always the same. We release records that are a bit different and they don't get played, then suddenly they become best-sellers because the public pick up on them."

Debbi: "Radio is a huge business that doesn't know what Harvey Smith (not the showjumper, the LA equivalent of 'Joe Bloggs'), really wants."

Michael: "Radio is a MONSTER."

TO RUSSIA WITH LOVE

The criticism was made before the release of their fourth LP, 'Everything', (from which 'Eternal Flame' and 'Be With You' are taken, and only now selling by the usual truckload), that the Bangles have got by with a little help from their friends. Yet with their own songs, they're currently riding a new wave of international success, and are set to undertake a role few could have predicted.

rm can exclusively reveal that they are to become musical diplomats. A 'music summit' has been called in Moscow this summer, and they're to

represent the USA.

Susannah: "We're going to be the first western all-female group to play there, and we'll also be striking another blow for glasnost and perestroika."

Michael: "She means we should be helping to draw attention to previously suppressed religious groups, because we're a bunch of Jews and Catholics."

WHERE'S CAPTAIN KIRK?

Vicki: "I refuse to be cynical. Apart from politics, I also pay attention to the spiritual or religious side. It would be too disappointing if there wasn't something else. There's many strange things that can't be explained by science."

Susannah: "I want to believe in religion."

Michael: "But maybe we're just being controlled from outerspace by aliens."

Debbi: "Our dad once saw a UFO in the desert in the Fifties. He's very conservative and didn't tell anyone for years, he was so scared. It couldn't have been anything else because 'Star Trek' hadn't yet put ideas into people's heads, and at that time there were no military aircraft that could suddenly fly sideways at fantastic speed, stop dead instantly, then suddenly move off in another direction at the same supersonic speed."

Vicki: "There must also have been something to do with extra-terrestrials or God at his house. There was a light that kept coming on, even though it wasn't touched, and electricians tested it."

Michael: "Oh no, maybe the Lord is an alien."

God willing, the 'Supersonic, Supersexy Bangs', as they once thought of calling themselves, will be hitting the UK in September for some concerts.

Be prepared to lock up your filing cabinets.



RNIA GIRLS

After being written off by many people, the **Bangles** bounced right back with the mega



selling **'Eternal Flame'** and are big business once more. Back in the UK to promote their current single, **'Be With You'**, Henry **Williams** met up with **Susannah**, Vicki, **Michael** and Debbi and discovered there's something stronger lurking behind that sweet pop image

"There was this woman we saw in an Amsterdam sex club who was completely naked and smoking a cigar, not through her mouth, but another part of her body which I'll leave to your imagination"

Girls on film: **Victoria Blackie**

WALTZ, MALCOLM?

"I'm lambasted for being this pirate, Svengali, ogre-like figure, but I really don't see what else there has been in the Eighties."

So speaks Malcolm McLaren; pirate, Svengali and ogre-like figure, whose grasp of what the easily bored and constantly boring pop scene needs to bring it back from the brink is well documented. Having invented glam rock with the New York Dolls, punk rock with the Sex Pistols, pirate chic and under-age sex with Adam Ant and Annabella Lwin, hip hop with his own 'Duck Rock' LP and opera with the 'Fans' LP, McLaren has unearthed a startling new type of music — the waltz.

"There has been nothing new in the Eighties, only appropriation, only emulation. I'm not a musician, I can't search for new things by pushing my talent to the limit. So, I look elsewhere to find something fresh from a clash of classics, and I set myself this task of marrying the three-four time of the 19th Century waltz to the four-four rock beat."

'Waltz Darling' is the first meeting of these two contradictory musics, and though it doesn't necessarily succeed in combining the beats, it does have the flair of a modern dance record and the manners of a very prim and proper Strauss waltz.

MALCOLM McMANNERS

Malcolm becomes very animated at the use of the word 'manners'.

"The waltz is the dance of perfect manners, which is why, after making the record, I became enthralled by the people I saw voguing." Voguing, if you didn't already know, is a dance craze originating from New York that consists of repeatedly striking poses and strutting like a catwalk model. Perhaps Malcolm should elaborate. "Voguing is a hard thing to imagine; it sounds so complex. But when you see it, it really isn't, and it's very easy to rehearse, because all it is emulating the best, most balanced, most coolest gestures and being very aware that you're doing them to a beat. Watching all your hand movements, watching your facial expressions, being aware of your shoulder line. You do reach the point where you feel like some huge glamour queen; that's the idea, you do feel important doing it, it's a funny old thing. I suppose it's just doing these struts and poses you start to get to feel you are a star. I think that's the bee's knees of it. Once you do that you're there."

"The voguing bible isn't the Christian, Muslim or Jewish bible, but the bible of Emily Post, the American writer who wrote the seminal book on etiquette, 'A Guide To Modern Manners'. It tells you how to open the door to a vi-si-tor, the correct behaviour for a debutante, crossing the floor in the correct manner, never hang on to a man unless dancing. All these slogans of manners have become the 10 commandments to these kids from the Bronx, Queens and downtown New York, and it's so completely at odds with the hard hip hop image."

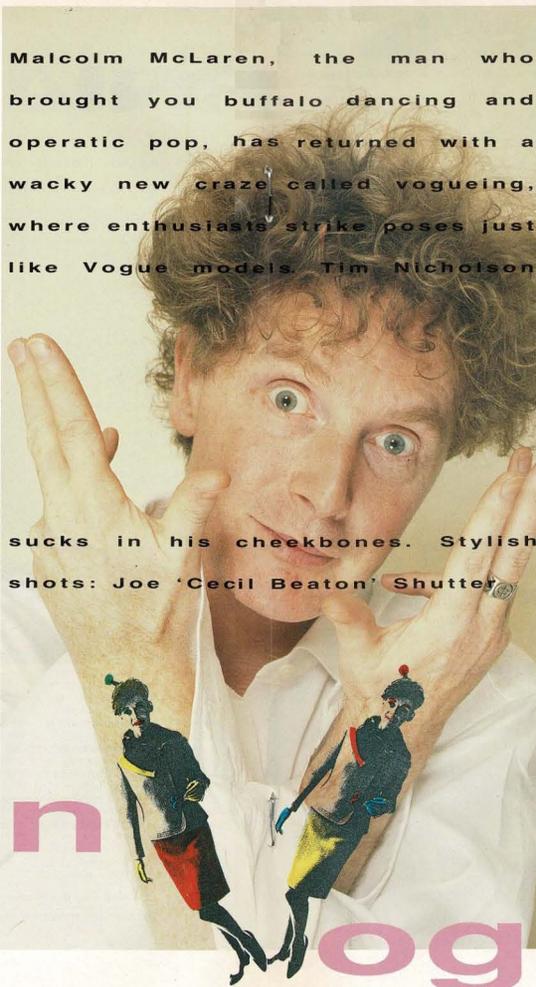
"It came to be called voguing because the poses they were emulating were taken straight out of Vogue magazine, and to a certain extent they are stuck in that vocabulary. But it really can be anything; it's an attitude that certain people exude. It's like walking down the catwalk at a fashion show and the photographer saying, 'Pose, pose, pose, pose, pose, pose, pose, pose, pose' and the camera freeze-framing the movements: snap, snap, snap, snap, snap."

"When you see a whole floor doing that it looks extraordinary. You're not often doing it in isolation. More often than not you're voguing off someone



Malcolm McLaren, the man who brought you buffalo dancing and operatic pop, has returned with a wacky new craze called voguing, where enthusiasts strike poses just like Vogue models. Tim Nicholson

sucks in his cheekbones. Stylish shots: Joe 'Cecil Beaton' Shutter



else through a challenge. A challenge is often created by a stare, what they would call 'throwing shade'. 'Throwing shade' may be a look of disdain, like a medieval knight throwing a gauntlet on the floor and you picking up the challenge."

And, if all that is still clear as mud, then Malcolm is taking his vogue-show on the road (well, onto the catwalks of Europe, to be exact) to illustrate the art more fully. Asking for an impromptu performance receives the response, "Good God, I wouldn't vogue on my own. I'd feel a right tit!"

WHAT DO YOU DO?

Malcolm does seem to have spent most of his career avoiding looking like a right tit. His projects seem to take years to come together, and when they do see the light of day, it's never very clear what he actually had to do with the finished product. It has to be asked; Malcolm, what do you do for a living?

"That's not such a stupid question." He pauses for a few minutes, presumably to try and recall what exactly he does do. "I suppose it is true that a lot of people may be puzzled as to what exactly I have to do with my records, if anything. Sure, I'm the voice on a few of them, but I'm not a musician, and I'm not a producer. The record company are lucky if they can get me to stay in a studio for more than half an hour at a time, because I need to be out in the fresh air and I'm just so damned lazy. I get bored very easily, and I'm not very focused. I've been going to a psychiatrist to try and rid myself of this inability to focus on anything. I'm so damned irresponsible for someone who's 40 plus, it's ludicrous and a little dangerous."

"It seems to be working, and the up-coming album is a case in point. I really was in the studio for long periods of time making this album, and at times I enjoyed the process and the satisfaction of completing the project. It was a new experience for me."



COSI FAN TUTTI

Malcolm's previous LP, the opera-inspired 'Fans', was the result of a great many headaches and was eventually less than well received.

"It was the wrong record at the wrong time. That was an example of me not being able to focus. I blundered my way through that, not knowing what I was really trying to do. Having said that, I have never been involved in a record that has been an obsession for so many people. And most of them seemed to be the most conservative of people. A Wall Street broker stopped me in the street and said 'You're Malcolm McLaren aren't you. I must tell you that 'Fans' was incredible, I play it at all my parties.' And lots of glamorous women are fans of the record; Annie Lennox is a ginormous fan of the record, Cher is a huge fan, Kim Basinger loves the record to death, I could go on for ever." In fact he does, reeling off this list of people he met during his stay in Hollywood. While he was there he started and aborted around 10 attempts to make a movie out of 'Fans', but he hadn't reckoned with the interminable waiting involved in the making of a film.

"One day 'Fans' may become a movie, but I've learned not to believe things until they're actually happening. Stephen Spielberg was the only person I met there who was genuinely receptive to new ideas, and so I find myself working for him as an ideas man. But he's a rare animal in the film industry."

Is Malcolm McLaren the Stephen Spielberg of the music industry? Certainly, they are both 41-going-on-21 with sparkling eyes and a childish sense of mischief. And who can doubt that when the last waltz has been danced, Mr McLaren will be off digging someone else's scene.

singles

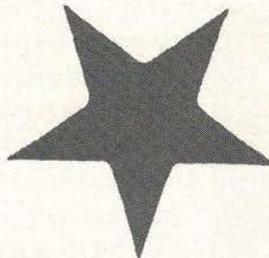
- 1 (—) CAB IT UP **the Fall** (*Beggars Banquet*)
- 2 (1) PSYCHONAUT **Fields Of The Nephilim** (*Situation Two*)
- 3 (2) STREETS OF YOUR TOWN **Go-Betweens** (*Beggars Banquet*)
- 4 (3) JUST LIKE HEAVEN **Dinosaur Jr** (*Blast First*)
- 5 (6) SALLY CINNAMON **Stone Roses** (*Black*)
- 6 (23) PLASTIC BAG EP **Eat** (*Fiction*)
- 7 (10) BLUE MONDAY 1988 **New Order** (*Factory*)
- 8 (5) THE EVENING SHOW SESSIONS **the Stranglers** (*Strange Fruit*)
- 9 (9) ROUND AND ROUND **New Order** (*Factory*)
- 10 (7) LAZYITIS **Happy Mondays** (*Factory*)
- 11 (11) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 12 (8) EARDRUM BUZZ **Wire** (*Mute*)
- 13 (16) A LITTLE RESPECT **Erasure** (*Mute*)
- 14 (26) THE CIRCUS **Erasure** (*Mute*)
- 15 (4) A PLACE IN THE SUN **Men They Couldn't Hang** (*Silvertone*)
- 16 (—) PURE **Lightning Seeds** (*Ghetto*)
- 17 (12) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 18 (13) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 19 (14) JOE **Inspiral Carpets** (*Cow*)
- 20 (—) HURT ON HOLD **the Fuzztones** (*Situation Two*)
- 21 (17) MADE OF STONE **Stone Roses** (*Silvertone*)
- 22 (—) SHIP OF FOOLS **Erasure** (*Mute*)
- 23 (18) OH L'AMOUR **Erasure** (*Mute*)
- 24 (—) ZERO SIX **Christian Death** (*Jungle*)
- 25 (15) ELEPHANT STONE **Stone Roses** (*Silvertone*)
- 26 (24) TRUE FAITH **New Order** (*Factory*)
- 27 (27) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 28 (—) TRAIN SURFING **Inspiral Carpets** (*Cow*)
- 29 (19) SOMETIMES **Erasure** (*Mute*)
- 30 (—) FINE TIME **New Order** (*Factory*)

albums

- 1 (—) COUNTERFEIT EP **Martin Gore** (*Decoy*)
- 2 (1) STONE ROSES **Stone Roses** (*Silvertone*)
- 3 (2) DOOLITTLE **Pixies** (*4AD*)
- 4 (3) THE INNOCENTS **Erasure** (*Mute*)
- 5 (7) CIRCUS **Erasure** (*Mute*)
- 7 (1) TRANZOPHOBIA **Megacity Four** (*Decoy*)
- 8 (9) TECHNIQUE **New Order** (*Factory*)
- 9 (5) 101 **Depeche Mode** (*Mute*)
- 10 (—) THE NEPHILIM **Fields Of The Nephilim** (*Situation Two*)
- 11 (12) SURFER ROSA **Pixies** (*4AD*)
- 12 (14) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 13 (16) SUBSTANCE **New Order** (*Factory*)
- 14 (11) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 15 (8) SITTING PRETTY **Pastels** (*Cooking Vinyl*)
- 16 (19) LOVE IS HELL **Kitchens Of Distinction** (*One Little Indian*)
- 17 (13) IBTABA **Wire** (*Mute*)
- 18 (—) BARBAROUS ENGLISH **FAYRE** **King Of The Slums** (*Play Hard*)
- 19 (18) WONDERLAND **Erasure** (*Mute*)
- 20 (15) SILVERTOWN **Men They Couldn't Hang** (*Silvertone*)

Compiled with the help of Spotlight Research and selected retail outlets

FUZZBOXED



Any band whose singer goes under the name of Rudi Protrudi must be Californian. The Fuzztones produce a riot of economic guitars and organ which they like to describe as "psycho punk revivalist". The band's single 'Hurt On Hold' fits the description perfectly, produced, not surprisingly, by Sixties hit maker Shel Talmy, who made his name working with the likes of the



Who and the Kinks. It's the latter that seems to inspire this particular single with its chopping guitar chords that share the honours with Rudi's OTT vocal and some crazed organ playing courtesy of Jason Savall. If an LA version of the Godfathers sounds like your cup of tea, the band will be arriving on these shores in August to promote both the single and the current LP 'In Heat'.

YO LA TENGO

Truth be told, we don't actually know a hell of a lot about **Yo La Tengo**, only that they're American in origin and immensely groovy on record. 'President' is the name of the recently released Yo La LP, and is full of post-punk, post-pop hypno-ray rock guitar and hip-swingingly tasty rhythms, not to mention two live tracks - one of which, entitled 'The Evil That Men Do', weighs in at around 10 and a half minutes - about seven of which are full of great wails of feedback and hysterical guitar. For balance though, they have their quieter, less frenzied moments too and a real head-swiveller of an arrangement entitled 'Barnaby, Hardly Working' which spirals a repeating pattern and wraps itself around your brain. We reckon their hearts must be in the right place to make such heady stuff. Massage your cranium with 'President' today! (DC)



DENTS

with contributions this week from Darren Crook and Geoff Zeppelin



EASTERN BLOCKHEADS

Independents pages favourites **Automatic Dlamini** have just undertaken the longest ever tour by an English band in East Germany. It's been some time since Scott Tracey and his gallant gang released any new material over here due to the Red Rhino collapse, but abroad the band have signed deals and picked up favourable reviews and fans in Spain and Germany, as well as salvaging the excellent, lost single 'Johnny Pineapple' for inclusion in the film 'Slow Burn' which recently premiered at the Cannes Film Festival. Bandleader Scott recently produced the Brilliant Corners LP 'Joy Ride' under the ridiculous pseudonym of John Parish, and when the band return to the UK for some West Country dates at the beginning of July, they assure us they'll be heading straight for the studio to record the follow up to the excellent 'D Is For Drum' LP. We await the results eagerly.



BREATHLESS WHISPER ▲

'Chasing Promises' is the latest album release (the third, in fact) from **Breathless**, who have been described as 'luscious' and 'ravishing' before now. Their music crosses Joy Division with Dead Can Dance, with the vocals of Dominic Appleton (who has also guested on This Mortal Coil's 'Filigree And Shadow' LP) reminding us of a lisping Ian Anderson (he of Jethro Tull and trout-farming fame)! And yes, this rather strange combination actually makes for some wonderful music. 'Heartburst' is our current fave rave from the album, and has some very nice guitar overloading all over it. Scrummy! Moody atmospheric swirl is the name of the game, and they wanna play the game with you! (Just try to forget about Jethro Tull!) (DC)



STEALER'S WILL

Scotland's answer to the much missed Hüsker Dü, the very wonderful **Cateran**, return with a new album, 'Ache', on What Goes On Records. It's a major step on from last year's 'Bite Deeper', not least in sleeve design, with tracks like the elliptical 'Cage', the frantic 'Kitty Kitten' and the rowdy psychedelia of 'Storm 7' standing out. For fetishists, there's a cover of Hendrix's 'Love Or Confusion', more fun than faithful, but not up to their live thrashing (with harmonies) of the Byrds' 'My Love Don't Care About Time'. On stage, they're currently in great form, singer Cameron a chunky blur of energy, chucking his guitar around, balancing it on his head, dropping it on the floor, while his cohorts keep up the pressure behind him. This is really what used to be called 'punk rock' but the Cateran (ancient Scots word meaning 'sheep stealer' or something) have learnt enough to add strong melodies to their aggression. Well worth catching if they come down your way. (GZ)

strength breaking hearts

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MARY'S PRAYER

"We wanted to be good at everything, the Rolling Stones and Simon & Garfunkel at the same time"

Put your hands together for the 4 Of Us, whose single 'Mary' deserves to

You may not have heard of this band from Newry, maybe not even their excellent smouldering single 'Mary', but I guarantee you will.

They're called the 4 Of Us, and halfway through an Irish tour, Brendan and Declan Murphy, two of three brothers in the band, are explaining their methodical approach towards conquering the rock world, seated in a cosy bar in the town of Tullamore.

Without a whiff of arrogance, this is a distinctly bullshit free zone - an Irish band who don't wish they could headline a Woodstock revival. A band with a sense of humour and a desire to hone their songwriting skills into an irresistible mixture of rock music for the dancefloor and tender, honest acoustic fare.

'Mary' betrays only one half of the 4 Of Us. Its acoustic feel harks back to when the song was written by a 16-year-old Brendan during a decidedly non electric phase.

"We liked the simplicity of the acoustic stuff and then suddenly Aztec Camera came along and we thought 'argh, we've missed it'. We wanted to be good at everything, the Rolling Stones and Simon & Garfunkel at the same time."

Determined not to haul themselves around the crumbling Irish live circuit, the band set about writing a set of songs that they felt confident would land them a major record deal. It took time, but their plan worked. They breathed a sigh of relief.

"You have to have a tougher attitude over here," says Declan. "I think you have to know what isn't going to work, what messes other bands up, and that seemed to be gigging and getting the Irish press behind you for everyone else to turn round and say 'so what'."

This attitude is just one thing that makes the 4 Of Us different from every other Irish band you can mention. But what else is different, Declan?

"Well we've never been into wearing sandals for a start!"

"I think maybe we belong more to the north which has more of a pop tradition," adds his brother.

Last night's mixture of serious young men and screaming young girls at the band's Dublin gig seems to testify that the band are doing something right. Live, they're exciting, and as their soon come debut LP 'Songs For The Tempted' shows, they really care about their songs.

This is a band that aims to be around in 10 years time. They may look good and wear some sharp suits, but they're a million miles away from the crass nonsense pop of much of today's chart fodder.

"The worst ones are the really bad lyrics that people put on the back of sleeves," laughs Brendan.

"And even worse is when journalists fall for it and try to theorise about something that was written in five minutes flat, and you get 'what is this song, you know when you go 'The Pluto moon descends upon the darkened sky'. 'Is this one about the astrological complications in your previous marriage with your first wife?'

"And then you get the guy going 'well no, this was written during my Sting-olian phase, you know?'. I think the basic premise is that a song is made up of two parts - a good lyric and a good tune, and if you balls up one, the song suffers. Get them both right and you've got a good song on your hands . . ."

bless the charts with some thoughtful pop this summer. Amen, says Andy Strickland. Heavenly pic: Joe Shutter



4 OF US

SHARPE NUMAN



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R M 29

OSINGLE OF THE WEEK

STEADY B 'Nasty Girls'

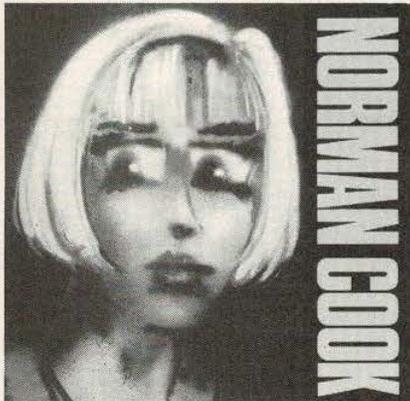
JIVE

A sleazy tale of motel room lust, with Steady trying to get to grips with the sort of girl who's going to leave him with an empty wallet and scorch marks on his boxer shorts. It all comes packaged with an irresistible sense of humour and a rhythm so hot that even the hairs on your toes will want to dance.

ROACHFORD 'Kathleen'

CBS

Collar turned up against the rain, Andrew Roachford walks down a bleak tube station and remembers



a girl called Kathleen whose wealthy parents didn't like him. A lip-trembling tale of unrequited love, but the song never lacks for strong, steamy punchlines. Is it fact- or fantasy? Perhaps we'll never know.

INDIGO GIRLS 'Closer To Fine'

EPIC

Shame about their name, it makes them sound like a couple of rock chicks, but you couldn't be more wrong. 'Closer To Fine' is a mellow acoustic-based song full of fruity guitars, lush lyrics and a chorus that makes you want to go and roll around in a field of clover (well, it makes me want to roll around in a field of clover, anyway). It's not very likely to give

Kylie a run for her money, but it's a darned fine song.

SWING OUT SISTER 'Where In The World'

PHONOGRAM

Well, Corinne old girl, you can whisk me away to the sun-kissed shores of Hawaii, the mountains of Peru or Barry Island Butlin's with this any time. Another instantaneous cocktail from the Swingies with that steaming, definitive Euro sound.

PET SHOP BOYS 'It's Alright'

PARLOPHONE

Still using broad and bold brush strokes, the Petties have come up with another Technicoloured panorama, and it really should wind up as the theme for something or other. Semi-operatic overdubs complete the effect, and it's the sort of single you should wallow in on your headphones

WHAM!

NORMAN COOK 'Blame It On The Bassline'

GO! DISCS

Poor old Norm. He had to spend all those years wearing a baggy pullover with the Housemartins, and all the time he wanted to work on some sweet soul music. Actually 'Blame It On The Bassline' is a mighty hip hop attack, jumping around like the fleas on Kevin Murphy's lurid beach shorts. Good on ya Norm.

ELLA FITZGERALD 'Summertime'

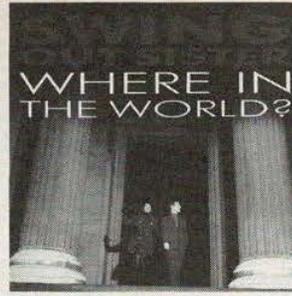
POLYDOR

A classic tune recently dusted down because it's being used as the theme to advertise Pimms — one of those trendy drinks that tastes like cough medicine to me. Still, it's a magnificent song, and the flip side features 'Ev'ry Time We Say Goodbye', which always gets me snivelling into my glass of Coke.

LA MIX 'Get Loose'

A&M

One of those records that can only be truly appreciated driving in an open-topped Corvette Stingray down to Venice Beach. But sitting with your Walkman on the bus you can always dream. Lots of summer fun rolling like a surf



wave. Say woah! Oh alright then, don't.

THE BLOW MONKEYS 'Choice?'

RCA

As neat as the crease in Dr Robert's kipper tie, the Blow Monkeys settle down into some fine dabs of white soul topped off by some guest vocals from reggae vocalist Sylvia Tella. The Blowies chug along from time to time, but they always come back vibrant and reliable.

THUD!

THE POGUES 'Misty Morning, Albert Bridge'

POGUE MAHONE

Disastrously unseasonal. I can't see people flocking to buy this misty Celtic tale while the sun's blazing away. Truth to be told, the Pogues are getting a bit dull anyway and Shane is sounding more incomprehensible with every record they make. I think this one is going to be a loser.

FRAZIER CHORUS 'Sloppy Heart'

VIRGIN

The rather smug Frazier Chorus are definitely the sort of people I'd try to avoid if I saw them in a bus queue, and those deadpan vocals are becoming more tedious with each single they make. Sloppy heart? Heart failure more like.

PAUL HAIG 'Something Good'

CIRCA

The trouble with Paul Haig is that he's always sounded like a one man Orchestral Manoeuvres In The Dark. I'm told he's an awfully nice chap and very kind to animals, but his constant reliance on living on the back of his cult status is becoming as big a pain as his dull,

rumbling vocal style. "Take something bad and turn it into something good." Meaningful, huh?

THE FALL 'Cab It Up'

BEGGARS BANQUET

You know what I'd rather do than listen to any record by the Fall? Well, I'd much rather skin a giant Alaskan toad alive and eat its brains raw, that's what. Yup, it's your usual Mark E Smith manic vocals and all those other screechy bits. Brix, dear, why on earth did you marry him?

THE BLACK SORROWS 'Hold On To Me'

EPIC

Strange band, the Black Sorrows. Their last single sounded like Van Morrison, while this one is a curious mix of REM and the Bangles. The sorrows play immaculately, but they lack spirit.

WENDY & LISA 'Satisfaction'

VIRGIN

'Includes free poster,' says the blurb on the cover. How about a souvenir £10 note for an over tired and emotional singles reviewer instead? Well, well, well, off go Wendy & Lisa on what sounds like rather a tired re-run of their last single, 'Lolly Lolly'. Satisfaction guaranteed? Nah, this is well past its sell-by date.

ANDERSON, BRUFORD, WAKEMAN, HOWE 'Brother Of Mine'

ARISTA

Hell, it must get boring sitting by the swimming pool counting your Rolls Royce collection. This lot are four fifths of former hippy mega group Yes. I enjoyed 'em in the old days, but this is a rather lame bit of cosmic pop about life and the universe part 194. Hey, have you ever thought about teaming up with Paul Haig?

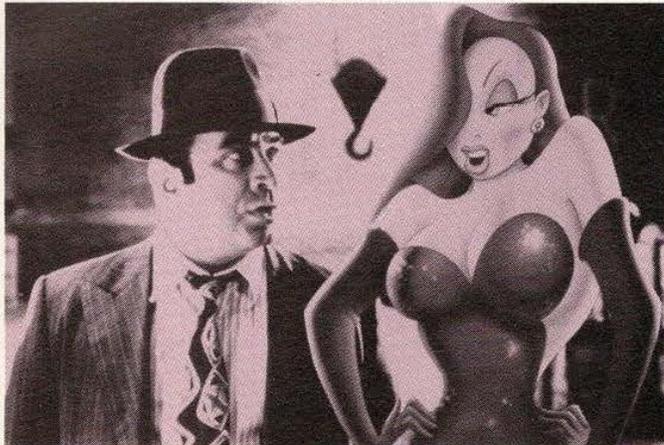
THE CULT 'Edie (Ciao Baby)'

BEGGARS BANQUET

This song is dedicated to Andy Warhol's former starlet Edie Sedgwick who led a brief but colourful life. I don't know about you, but I've never been able to like the Cult. All those cheap Led Zep imitations have always left me with rather a sick taste in my mouth, and this rather messy thundering single is no exception.

VISION ON

EDITED BY TIM NICHOLSON



● BOB HOSKINS with his greatest co-star of all

film

'INDIANA JONES AND THE LAST CRUSADE'

(CERT PG)

Starring: Harrison Ford, Sean Connery

Two things about 'The Last Crusade' are a big surprise; the inspired casting of Sean Connery as Indy's dad works better than can have possibly been imagined, and the film is, against all odds, the most fun Indy film yet.

As per usual, the Jones boy is up against the Nazis. His father has disappeared while searching for the Holy Grail, kidnapped by an evil American collector who is in cahoots with the Nazis. Indy comes to the rescue and a series of spectacular ups and downs ensues. With Harrison Ford's growing experience has come a deeper, more clearly drawn Indy and his scenes with his father are beautifully played.

The prologue to the film proper features River Phoenix as the young Indiana Jones, and it tells the story of how he came by his fedora, his bullwhip, his irrational fear of snakes and the scar on his chin. This starts the rollercoaster off at a furious pace, which is maintained throughout. Stephen Spielberg gives us not one chance to draw breath.

It is a tribute to Spielberg's skill and untainted enthusiasm for movies that he can still motivate himself to make the third Indiana Jones episode better than the first and second.

Sean Connery adds a huge chunk of reality and credibility, his thinly disguised Scots accent delightfully rich amid the harsh American and fake German accents which predominate.

The last crusade this may be, but rather than basking in the glory of his previous escapades, this has to be Indy's greatest adventure. **Joe Gilmore**

film

MARRIED TO THE MOB (Cert 15)

Starring: Michelle Pfeiffer, Matthew Modine, Dean Stockwell

In this fresh and inventive gangster comedy, the sumptuous Michelle Pfeiffer proves yet again she has the talent to rival her looks. Here she's almost unrecognisable as the witty, touching and temperamental Mafia wife Angela.

It's certainly a very different portrait of a mobster's moll than she displayed as the cool blonde in 'Scarface'. Tartily dressed Angela stumbles unhappily around her nouveau riche house, decorated in a vast diversity of styles depending on what recently fell off a truck. She can't stand her bizarre collection of friends — a colourful bunch of gangster bimbos — and she's had it with her hitman-hubby, a complete swine who lies, cheats and steals. Worst of all, he's a bad influence on their seven-year-old son who no longer wants toy guns 'cause he knows where Daddy keeps the real thing! Poor Angela's life's a dreadful mess. But there's no escape for a girl who's married to the mob.

Then her rotter of a husband's bumped off and Angela grabs her son and starts a new life in the New York slum. All is going well until the seriously slimy Mafia boss, Tiger (Dean Stockwell), who has the hots for her, locates her. Enter sweet FBI agent Mike (the miscast Matthew Modine) who's so eager to nail Tiger that he starts dating Angela in order to get inside info! *Of course*, hapless Angela immediately falls for him.

If zany and off-beat wackiness is your kinda thing, then this wonderfully enjoyable little caper is definitely for you. **Roald Rynning**

interview

BOB HOSKINS

If Bob Hoskins wasn't an actor, he would probably be a writer. Under the name of Robert Williams — his first names are Robert William — he has written many stories, some of which have been dramatised. With 'The Raggedy Rawny' he has written and directed his first feature.

"The only trouble with writing is that it doesn't involve other people. It's too private," says Hoskins, who wrote his first play when he was drunk one night. It was a one-act play and the next morning a friend came around, looked at it and said, 'Who wrote this?' Well, I was too embarrassed to say I had written it and said it was Robert Williams. And it was published under that name."

'The Raggedy Rawny' is based on a story about gypsies told to Hoskins by his grandmother. At first, he had no ambition to direct it. Then the producer suggested he did, and Hoskins wrote the parts specially for his acting friends.

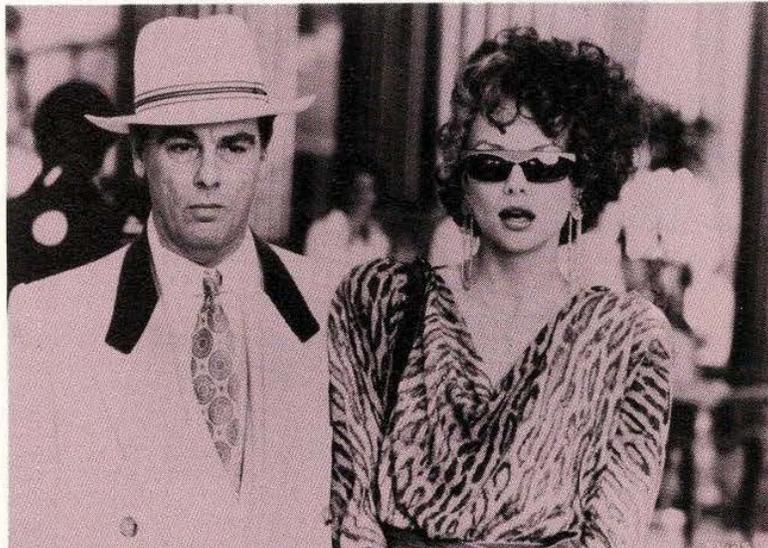
I wanted to surround myself with very close friends. I've observed directors I've worked with and the important thing is to put together the right people, then step back and give them encouragement to flourish. That way they do all the work and at the same time they make me look damn good!" grins Hoskins happily.

Surprisingly, he didn't turn to acting until he was 26. Before that he was a fire-eater in a circus, a trainee accountant, a lorry driver and a window cleaner. Then how did he end up as an actor?

I stumbled into the theatre when I went with a friend to an audition. Waiting for him, someone gave me a script and said, 'It's your turn next!' I became an instant actor."

Hoskins candidly admits that acting has its disadvantages. It's not healthy to live a part for too long. 'Roger Rabbit' cracked me up completely. After talking to Roger and other non-existent characters for 16 hours a day for six months, I began seeing them around me all the time. My kids were great, they only said 'Daddy's having trouble with his invisible friends again'. But my doctor told me to go to bed for five months and sleep. Thank God I didn't play Al Capone for five months. Then I wouldn't have many friends left!"

Thanks to 'Who Framed Roger Rabbit' Hoskins is now a Hollywood hero. 'Yeah, I'm a short, fat, middle-aged English bloke with a bald head. Every young girl's dream,' laughs Hoskins, who after his directing-debut still only sees himself as an actor. Recently I've been offered more directing jobs than acting jobs, but I'd only direct if I'm personally involved in the story. So I'd never say I'm a director," says Britain's favourite Cockney, who's already planning to direct and star in 'another film I feel passionate about'. **Roald Rynning**



● MARRIED TO THE MOB: "D'ya think anyone'll guess we're really gangsters?"

LIVE

EDITED BY TIM NICHOLSON

GLASTONBURY FESTIVAL

As a hardened festival-goer, I arrived equipped with wellies, sowester, flask of steaming hot Bovril, sleeping bag and 24 tog quilt, Kendal mint-cake, two towels and a good book. How was I to know that this was going to be three days of baking hot sunshine, rendering my festival arrival kit useless except as a platform for helping me see over the ocean of boiled heads?

Friday kicked off with **Pixies** and **Throwing Muses** doing whatever it is that inspires slavish devotion. I'm not sure what their hold is over people, but both groups are adept at finding flowers in the dirt. **All About Eve** looked perfectly at home in this situation, warbling their gipsy mysticism to that portion of the crowd who were stopping over 'til Tuesday night to worship the summer solstice in their velvet dresses and whale-bone cords. **The Wonder Stuff** looked less at ease with their surroundings, pumping their way through an average set, eager to

their easily digested, Angel Delight music failing to cut through the merry banter. **The Proclaimers** fared better, though a few more jokes wouldn't go amiss. **Hothouse Flowers** wiltered on endlessly about nothing particular. **Elvis Costello** appeared, unaccompanied, his voice bitter and cutting. Not a joyous way to end your day, but faultless and engrossing.

Sunday was a wash-out (not literally), bar a remarkable set by the **Waterboys**, whose appropriation of Celtic folk is becoming more appropriate. I chose not to stay for the solstice, afraid of being labelled a hippy by Sandy Gaul.

Joe Gilmore

LES NEGRESSES VERTES Town And Country Club, London

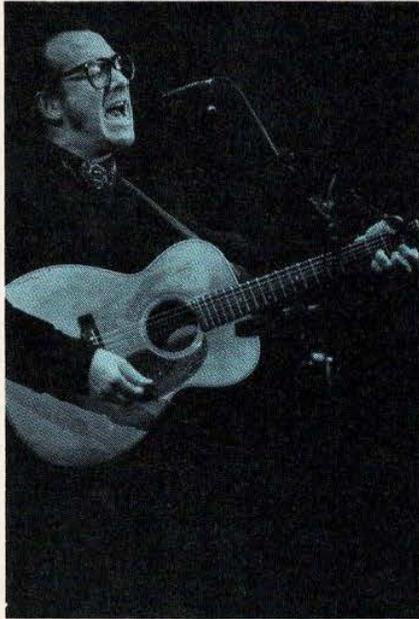
"I am verree 'ap-pee," announced singer Helno midway through the set. So were we, mate. More than happy. With the indiscreet charm of the boulangerie, this bedazzling baker's dozen (including Helno's twin brother) surpassed all expectations and gave one of the most entertaining and exciting shows London has seen for years.

'Les Yeux De Ton Pere', a brass-necked, uptempo flamenco scorcher, set the carnival atmosphere that was sustained throughout. A fine song that contains the recipe for an omelette made from the eyes of your father! The single, 'Zobi La Mouche', with its terrace-style chorus, followed. Like a debonair bluebottle on speed, Helno buzzed flylike all over the stage, egged on by the chants of the rowdy crowd.

There was so much going on you didn't know where to look, 12 crazy people, one brilliant venture. With the exception of the Pogues, there hasn't been a live band like this since early Dexy's or perhaps les Specials. Imagine, if you can, Joe Strummer singing Jacques Brel, and there you have Helno. Mix up the Gipsy Kings with some Algerian Rai, the spirit of Piaf and the antics of the Pistols, and that's the flavour of their delicious pot-pourri.

Guitarist Stephane took the vocal on the sensitive 'L'Homme Des Marais', while on the polk'd reggae of 'La Faim Des Haricots', the comic turn around of the boys with the brass was fun to behold. And therein lies the essence — FUN. They love what they're doing and their enthusiasm is positively infectious.

The crowd refused to let them go until they'd done three encores.

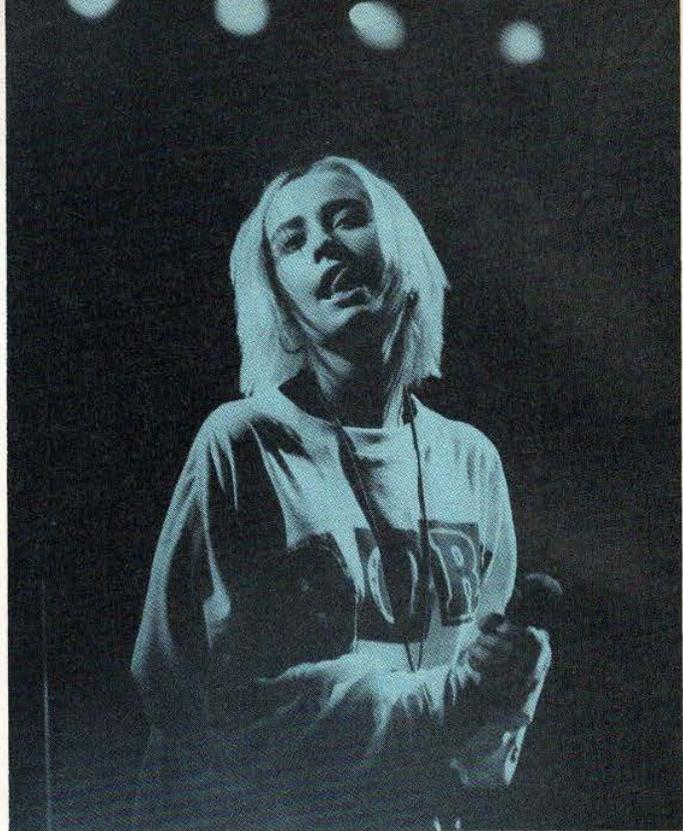


STEVE WRIGHT

● **ELVIS COSTELLO:** "Aaargh, there's a load of hippies out there!"

reach the point where they could say "We're the Wonder Stuff, thank you, goodnight!". **Suzanne Vega** was... Suzanne Vega, which is nice. Her perfectly rounded, concise songs hung in the air, listened to attentively by a largely impressed audience.

Saturday was the day when **Van Morrison** shuffled on stage and the world stopped to listen. He was good, and those in the know said he was godlike. **Fairground Attraction** practically disappeared into the haze,



GEOFF SWAINE

● **WENDY JAMES:** "Mmm, I'm just sooo yummy"

TRANSVISION VAMP Brixton Academy, London

Outside, the touts are selling tickets for "Wendy" — not Transvision Vamp, not even Wendy James. Inside, "Wendy" is acting just as you might if you were being "sold" like the star of a Soho peep show. No doubt keeping the bloke yelling "Get your kit off!" in mind, Wendy's particular act tonight is the just-got-out-of-bed-but-unduly-pretty routine.

Wearing a long T-shirt/nightie and not a great deal else, Wendy is frantically jumping around like a teenager on heat. Wendy wants you to know that she's terribly excited (lots of inane "This is the best concert I've ever been to" style comments) and that she reckons herself a bit of a rebel (aren't all the "I don't care" lines getting a tad predictable?) However, what she really wants the front row to know is that her legs are mighty fine things and that she is wearing knickers (really). It would help if the moves weren't quite so blatant, but Wendy James being a shameless flirt doesn't bother, particularly as the rest of the Vamo's personalities don't exactly sparkle.

It seems rather out of place to complement them on being fine musicians, especially as it's their job to steer clear of Wendy's limelight. Except, that is, for the twerp of a keyboard player who seems to have a strange mix of influences. Like the guy in Brother Beyond, he waves his arms around rather than playing his instrument, but he also tries and fails to generate some excitement by sending his synthesiser crashing to the floor. The man is quite obviously desperate when he makes an embarrassingly inept show of his basic inability to remove the thing from its stand.

All this occurs within one of the sharpest and most entertaining rock shows currently on the road. The band haven't got that many good songs apart from the singles you've already heard, but when the greatest hits album comes around in a few years time it should be a seriously good thing. **Roger Melody**

Even then they had to come back for a final curtain call. C'est fantastique! Je ne regrette rien!
Muff Fitzgerald

THE JEREMY DAYS The Waiting Room, Cologne, West Germany

A band called the Jeremy Days can be found at number 11 in the German charts performing the kind of 'perfect pop' that has you grasping for the names of Lloyd Cole, Danny Wilson and even the Cure as worthy comparisons.

Lyricist Dirk Darmstaedter (try saying that after a few bottles of Pils), writes in English, as a German from

New Jersey is quite entitled to do. Coincidentally, this means their music could quite easily find a home in our charts and this is why I'm here — to check out the score before Europe opens for business, so to speak.

The venue, previously a waiting room for Cologne's railway station, is packed to the rafters with enthusiastic followers. Even the Jeremy Days are surprised by the roar of a thousand voices that greets their appearance. Memorable songs include the radio friendly 'Brand New Toy', 'Julie Thru The Blinds', and 'Rome Wasn't Built In A Day' (which pinches its opening chords from a Johnny Marr play-in-a-day book).

The band's performance is immaculate. Every harmony is heaven sent and each note is struck with precision. Unfortunately, the night has its tackier moments and the occasional pompous guitar solo does nothing to stir a cynical soul, although it sends the crowd wild.

The highlight of the evening is an acappella version of the Turtle's 'Happy Together'. When simple and direct, the Jeremy Days rank highly among the current crop of pretenders. Last time they visited our shores they played support slots at pubs in Fulham and Camden. Next time it could all be so different.

Lestyn George

**THE TRIFFIDS/GOODBYE MR MCKENZIE/DEL AMITRI
Town And Country Club,
London**

A couple of years ago Del Amitri were crafting classy pop songs in an honourable void created by the disappearance of Orange Juice and Josef K. Tonight they returned to pour scorn on their jangler days with a performance of rock nostalgia suggesting a growing desire to follow the likes of Deacon Blue and Love And Money into the charts and the promised land of stadia rock.

With the possible exception of 'Hatful Of Rain', Del Amitri's short set was without inspiration, and one can only hope they've saved their best for future days.

Flexibility seems to be the key qualification to join GMM, and to prove it, on stage we had an ex-Exploited guitarist, two raunchy girl keyboard players/vocalists, a stacked bonehead on bass, a library assistant on drums and, in Martin Metcalfe, a Roger Moore/Shane MacGowan lookalike lead singer.

In order to show us how diversely their solid guitar/keyboard melodies can be translated to a live show, band members continually swapped places and instruments. Their finest moment came when the onslaught of gritty guitar and sensual beats was put on ice to give the morosely tuneful 'Dust' room to breathe.

And so to the main band. Over 1,000 expectant Triffids fans waited, all ready to witness the confirmation of a new rock renaissance. So, were they good? Were they bad? God, what can I say? The whole thing was a bit confusing really. At times the Triffids' tunefully aggressive and occasionally creepy music prompted considerable excitement. 'Too Hot To Move, Too Hot To Think',

pre-empted by lead singer David McComb's comment, "phew, what a scorcher", was superbly ironic, the commitment of the band being matched only by the streams of sweat gushing from the furrowed brows of the front rowers.

But are the Triffids the stars of tomorrow? Not yet — not on this showing. True, they have some great songs — 'Goodbye Little Boy' sung by the sultry Jill Birt, sees the Triffids in playful mood, reminiscent of Altered Images before they got big time. But over all, there was something missing. It's all a bit clumsy, too complicated for its own good. Songs which stood out supremely on their last LP, 'Black Swan', tend to pale when played in a live set — lost and forgotten as soon as the next number begins.

The Triffids have already produced some of the most intriguing records to be released in Britain over the last couple of years. Their live shows will undoubtedly follow suit sooner or later, and when they do it's gonna be... triffic. **Tim Southwell**



STEVE WRIGHT

● **ROBIN GIBB:** The right profile

**BEE GEES
Wembley Arena, London**

There is an ironic note to the Gibb brothers singing their recent (not quite a) hit, 'Ordinary People'. Part of their attraction is that, far from being ordinary, the Bee Gees are stars, in the old-fashioned sense. They are other-worldly, with skin a colour you can't get below a certain tax bracket, clothes you don't see outside of 'Miami Vice' and hair that can only have been teased by the legendary Dust Fleming (troubleshooting hairdresser to the stars).

Also, like true stars, the Gibbs know why we are here. We're here

to see them sing their hits. And what a lot they've got! Right through from 'New York Mining Disaster 1941' to 'You Win Again' it's a brilliant song after brilliant song. The biggest cheer comes during their disco days revisited, 'Staying Alive' shocking in its enormity. 'How Deep Is Your Love' threw us back down into our seats, tears streaming from our eyes, but 'Jive Talking' lifted us back again.

There were no cynical sneers to be seen, as the Bee Gees joyous music is immune to such pettiness. They are heroes for not taking the easy option to become cabaret stars. They see themselves as a pop group, and for that they should be worshipped.

When Barry takes over the singing, the world is amazed, and faintly amused, at what an extreme parody of himself he seems. This is one impression Bobby Davro would find hard to exaggerate.

They close on the celebratory note of 'You Should Be Dancing' and leave us hating them for not doing 'Tragedy'. But then that might just have been too much for all of us.

Tim Nicholson

**A CERTAIN RATIO
Free Trade Hall,
Manchester**

ACR's first task was to get over the disappointment of playing to a half-empty, no-atmosphere concert hall usually inhabited by the Halle Orchestra. This was the first bona-fide gig for over two years where they were actually floggin' a product; ironically, the fanfare heralding the new start was the old instrumental favourite 'Sounds Like Something Dirty'. But when they do deliver the new 'goodies', they're melodic, shiny and instant. Who is this band?

Singer Jerry takes a swing at a comment made in a single review, asking if the new ACR really do sound like Deacon Blue. Well no, but yes. The introduction of co-vocalist Flo McSweeney has much to do with it of course, but she is no mere sugar coating, since she has the kind of voice that could shatter Ella Fitzgerald's pint pot at one hundred yards.

After ye olde customary technical problems, the gig starts in earnest with 'River's Edge', one of the finer new songs, straightforward and whistleable — in fact, the antithesis of ACR as we've known them. In such company, some of the old songs are sore thumbs, being the wilfully awkward beasts that they are. That said, our Flo adds a desirable new dimension to old faves 'Shack Up' and 'Wild

Party', smoothing down the rougher edges, and adding direct power.

The new songs, with the exception of the superb 'Big E', tend to flirt with blandness and exhilaration alike, with one eye squinting at the charts. But despair not; they're still the funky funsters they always were. You'll definitely be dancing to 'Good Together', with its acid beat, before the summer's over. And who else could encore with a 10 minute Brazilian percussive instrumental?

This is a band still in transition; fine musicians who don't want to be Deacon Blue, but certainly don't want to be just good ol' ACR either. **Craig Ferguson**

**LOVE AND MONEY
Shaw Theatre, London**

Love And Money, like their name, are a mass of contradictions. They're a pop band with no pop hits, they play a theatre then want people to jump out of their seats. They don't fit together, they don't look like a proper pop group. They just write songs that are 10 times better than any one of the pop people could even dream of.

James Grant, singer, songwriter and guitarist, looking like a cross between James Dean and a gate post, chats between the songs. We hear tales of TV evangelism and artichokes, sex and salvation or sex as salvation, and people with catholic tastes. I always wondered what that meant, now I know it's the kind of people looking for a strange kind of love. A real mixture, from bearded beatnik teacher types to be-shorted skinned balearic types. They have only one thing in common the knowledge that Love and Money have a string of undiscovered classics in their closet — 'River Of People', 'Hallelulah Man', 'Strange Kind Of Love', 'Jocelyn Square' and a countrified newie called 'Lips Like Her', to name but five.

Maybe their image isn't quite what you'd expect, maybe the things they sing about are too wry, too close to reality for immediate success, too far removed from Kylie-anasthetic pop. Maybe they're still a little too fond of rockin' out US style.

They ended with a shameful rendition of the appalling 'Jumping Jack Flash'. Totally unnecessary unless it was proved that their best songs are as good as the Rolling Stones, which they are. They should stick to pop and new country, and live up to their promise — a wonderful secret waiting to be discovered.

Chris Mellor

THE FALL 'Seminal Live'

BEGGARS BANQUET

There are some who would gladly pull their own heads off before saying a bad word against the Fall; and then there are those who find no method in Mark E Smith's madness. I find myself warming to his cynicism (12 years too late, of course) and it's true to say there are some fine moments on this album.

The line "white walled tyres were a lifetime from his thoughts" in the introduction to 'Elf Prefix LA' made me chuckle, as did Smith's ridiculous country drawl on 'Pinball Machine'. If it ever came to a musical duel between the Pogues and the Fall, Smith would have Shane MacGowan lying face down in a pool of Jameson's by the end of round one. 'Dead Beat Descendant' is a cracker too, the rhythm section crashing about while the crudest of guitars scratches out the melody.

Much of the rest is standard Fall fare, interesting if only to judge the band's influence on today's young pretenders. The Mark Smith approach to life (if in doubt, sneer) seems to be an increasingly saleable commodity and invariably makes interesting listening. Having said that, 'Mollusc In Tyrol' is a totally unbearable drone which should never have found its way from the vaults.

Mind you, things could have been a lot worse considering this album is merely plundering the Fall's back catalogue, conveniently fulfilling the band's contractual obligations with *Beggars Banquet* as they move on to greater things in the Big League. There's enough snarling and growling to grace any Fall record, but 'Seminal Live' is not to be taken too seriously. Just try telling that to any self-respecting vinyl junkie though. ■■■½ **Iestyn George**

VARIOUS ARTISTS 'Sleeping Bag - The Mixdown - Part One'

SLEEPING BAG

Since it began, Sleeping Bag Records has been one of the most exciting US labels. Now's your chance to catch up on some history and sample the best of their current output.

This double LP contains a mix of rap, Latin, hip hop and garage

sounds that are the main Sleeping Bag output. All the big names are in there - Todd Terry, T La Rock, Mantronik, EPMD. You also get the new Latin dance classic 'Let Me Love You For Tonight' by Kariya and the first ever Bag release, the highly influential 'Go Bang' by Dinosaur L, in its fifth incarnation. In fact, four whole sides of real smokin' stuff.

It's amazing that a label with such a diversity of acts can retain a distinctive sound, but there is something that holds all this lot together. It's a mix of styles and influences, of creeds and colours, it's the sound of young New York.

As an introduction to the Sleeping Bag sound, or simply as a convenient compilation of hard city sounds, this one can't be beat. Try it. ■■■■ **Phil Cheeseman**

LIVING IN A BOX 'Gatecrashing'

CHRYSLIS

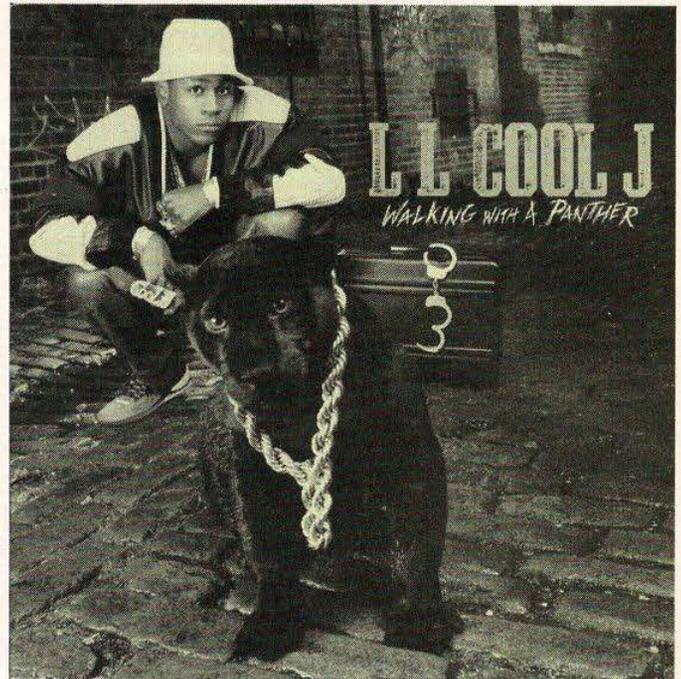
Formulas ahoy! Side one of the new *Living In A Box* LP features a pair of fast tracks, two medium pace ones and a slowie, in that order. Side two is a spot the difference competition with one Speedy Gonzales, three middleers and then a ballad. Isn't this just a bit contrived?

Apart from being a worryingly crude way of programming the tracks, it also makes 'Gatecrashing' even more predictable than it might otherwise be. You know exactly what is going to happen next — things will just get slower. (There are no other variants in a *Living In A Box* song). What's more, the medium and slow speed stuff is nothing more than clichéd padding, which only leaves the three quite good songs that tear through at an alarming pace, including the 'Blow The House Down' and 'Gatecrashing' singles. You'll know yourself what you think of them as a singles band but whatever that opinion is, they are not an albums band. You could buy the 12 inches of those singles for less than the price of the album — that is, until it reaches the bargain bin. ■ **Roger Pebody**

THE JACKSONS '2300 Jackson Street'

EPIC

Having spent 25 years in the music business, the Jacksons have marked the occasion by naming their new



LL COOL J 'Walking With A Panther'

DEF JAM

More than the first or second album, it is the third LP in hip hop that separates the men from the boys. The music changes so fast that the initial style a rapper made his mark with may be totally out-of-sync with today's trends.

LL Cool J is a survivor. Def Jam's Russell Simmons told him, bragging wasn't what people wanted to hear anymore, so he has come up with an interesting package of goods. Unable to hide behind his hardcore B-boy persona, he inadvertently reveals glimpses of his previously closed-off self. LL displays a sense of humour in 'Big Ole Butt'. He likes to cause sexual mischief in 'I'm The Kind Of Guy'. He also worries about being loved, and while he isn't loyal to his (probably many) girlfriends, he wants to make damn sure they know they have 'One Shot At Love' with him and him alone.

But rap is also about embracing new styles and keeping up with emerging black youth culture. LL can rap fast like Big Daddy Kane and calls himself an Asiatic man, a reference to the rise of religious consciousness among the Islamically-inclined. He has made his raps more musical, a trend that will be the rage by the autumn. With a singer, 'Two Different Worlds' is essentially about not being accepted because of race and class. LL never did seem political, but there are things going on in the States — KKK men elected to public office, middle class black kids turning into vicious rapists — that need comment. Crack is the grim reaper in 'Fast Peg', a morality tale for ladies about to go under when their own people desperately need them not to.

But LL is at his best when he slips on his trusted Kangol. 'It Gets No Rougher' harkens back to the days when B-boys walked tall and talked shit. We can never go back again, but my goodness it's fun remembering.

■■■■ **Malu Malasa**

album after their old home address in Gary, Indiana.

With Michael sitting comfortably at the pinnacle of pop music, his brothers have remained in his shadow, failing to create strong musical directions in their respective solo careers. Marlon has opted to give his more attention, thus leaving Jermaine, Jackie, Tito and Randy to record as the family group.

After the rushed and disastrous 'Victory' album a few years back, you seriously wonder whether the spirited and soulful style of 'Triumph' could ever be recaptured.

As it turns out, '2300 Jackson Street', is not much more than a plain dance pop album, with just two exceptions — both of which have the sharp musical guidance of Gene Griffin and Teddy Riley. There's the mellow title track, on which Michael, Janet and the rest of the family feature, and the strident 'She', with Randy as lead vocalist. Their LA & Babyface hit 'Nothin' (That Compares 2 U)' will also give the album a higher profile.

The family ties may be strong, but their own musical output tells a different story. ■■■■ **Justin Onyeka**

CHARTFILE

●For the fourth year in a row, a song first recorded by, and a hit for, **the Supremes** is poised to chart for another act. The song is **Holland/Dozier/Holland's** 'Reflections', updated 1989 stylee by **Dorothy**, for whom it will be their first hit.

Last year, **Bananarama's** cover of 'Nathan Jones' reached number 15. In 1987 **Shakin' Stevens** improbably revived 'Come See About Me' and was rewarded with a number 24 hit, and in 1986 **Kim Wilde's** reconditioning of 'You Keep Me Hangin' On' climbed to number two, having reached number 18 in a cover by **Vanilla Fudge** as long ago as 1967.

Three other Supremes songs have also been hits — 'Where Did Our Love Go' climbed to number eight for **Donnie Elbert** in 1972, and to number 40 for **Manhattan Transfer** in 1978. Former anarchist **Honey Bane** took 'Baby Love' to number 58 in 1987, and **Phil Collins** topped the chart with 'You Can't Hurry Love' a year later — which means, as the mathematicians among you will already have worked out, that seven songs given their first chart outing by the Supremes have subsequently returned as covers.

Only two acts' hits have provided more successful remakes — those of **Elvis Presley** and **the Beatles**. Eight songs first recorded by Presley have made it in new versions, along with 12 by the Beatles — the latter total excluding 'Yesterday' and 'With A Little Help From My Friends', as in both cases the Beatles' version was belatedly released years after the songs

had been hits for others.

In all, the Supremes had 24 British hits, and, as far as I can establish, all but three of them have attracted at least one cover version.

The most recorded song in the Supremes' catalogue is not 'Baby Love' (that's second) but 'Stop! In The Name of Love'. Among the scores of artists who have recorded it are **Barbara Dickson, Leif Garrett, Gene Pitney, Margie Joseph, Grace Kennedy, Gloria Gaynor, the Isley Brothers, Billy Preston** and **the Hollies**, for whom it was a US top 30 hit (their last) in 1983.

Despite its popularity, 'Stop! In The Name Of Love' has never been a UK hit in a remake. Neither have such seemingly attractive songs as 'Love Child', 'Someday We'll Be Together' or 'Up The Ladder To The Roof'.

The pedigree of the Supremes' catalogue, largely written by Holland/Dozier/Holland, is not in question, but equal measures of incompetence and insensitivity have thrown up some horrific versions of their songs, among them **James Last's** 'You Can't Hurry Love', **the Clouds's** 'Bad Weather', **Peggy March's** 'Where Did Our Love Go' and, most of all, roly-poly astrologer **Russell Grant And The Starlettes's** remake of — what else? — 'No Matter What Sign You Are', which came frighteningly close to charting when released by BBC Records in 1983.

Incidentally, **Shakin' Stevens**, whose Supremes cover is mentioned above, equalled **Showaddywaddy's** record of having hits with 10 songs

first charted by others when 'Jezebel' reached the top 75 earlier this year. Interestingly, Shaky has also had a hit with a song recorded by Elvis ('Blue Christmas') but has yet to tackle the Beatles' catalogue. Let it be, Shaky.

Returning to 'Reflections', the original was something of a landmark: it is the Supremes single **Diana Ross** likes least of all, a fact which may not be unconnected with its failure to reach number one in America, bringing to an end the group's run of four consecutive number ones. But Diana's low opinion of the song is a little surprising, considering it was the first record styled 'Diana Ross And The Supremes', giving the ambitious Ms Ross centre stage, and paving the way for her departure from the group a little over two years later.

●Since signing for Jive Records three years ago, **Samantha Fox** has released 12 singles, and, to the surprise of her knockers (sorry!), they've all charted. But Sam had better look to her laurels — her latest single 'I Wanna Have Some Fun' peaked at a lowly number 63 a fortnight ago, making it her least successful to date.

●**Scritti Politti's David Gamson** wrote **Jaki Graham's** latest hit 'From Now On' with **Porter Carroll**. David also moonlighted to write **Luther Vandross's** recent hit 'Come Back' with the big man himself.

●I failed to notice it at the time, but **Michael Jackson's** 'Bad' slipped out of the US album chart recently, making

its farewell appearance at number 187 on May 20.

'Bad' is still going strong here, where it is the longest running album on the chart, with 95 consecutive appearances to its name. It's a racing certainty to complete 100 weeks, as did 'Off The Wall' and 'Thriller' before it. Only one act has had more albums spend 100+ weeks in the chart — **Dire Straits**, five times out of seven.

●Data on record sales collected by PolyGram International show that 1,820 million albums and 390 million singles were sold around the world in 1988, compared to 1,695 million albums and 420 million singles in 1987.

As suspected, the figures show a sharply declining singles market and an equally fast increase in the albums sector. As recently as 1983, singles sales were 200 million higher at 590 million, while albums were over 400 million lower at 1,411 million.

According to my calculations, Britain is becoming more important as a world market, as growth here outstrips the world pace. Where British sales accounted for 12 in every 100 singles and six in every 100 albums sold in 1983, the corresponding figures for 1988 were 15 and nine.

PolyGram's estimates show 405 million compact discs were sold last year (22 per cent of the market), up from 265 million (16 per cent) the previous year. LPs dipped from 520 million (31 per cent) to 420 million (23 per cent), while cassettes climbed to 995 million (51 per cent) from 910 million (50 per cent).



NORMAN COOK

Double A-Side Single

BLAME IT ON THE BASSLINE

Featuring M. C. Wildski

WON'T TALK ABOUT IT

Featuring Billy Bragg as you've never heard him before!

12" includes 2 extra tracks



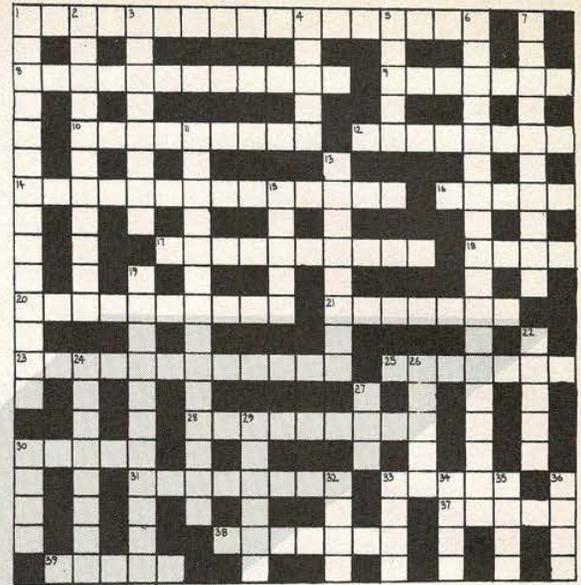
X-WORD

ACROSS

- 1 Donna doesn't want to feel any pain (1,4,5,3,4)
- 8 Lloyd Cole LP that has a sting in its tail (12)
- 9 Every bit of Sabrina was included on this hit (3,2,2)
- 10 Reg who was striking back during '88 (5,4)
- 12 Def Leppard LP that can cause an emotional outburst from listeners (8)
- 14 What Rod had to say about romance in 1979 (4,4,1,5)
- 16 XTC added wires and released an LP (5)
- 17 Group that crashed into the singles chart in 1988 (10)
- 18 What Belinda drew a circle in (4)
- 20 A perfect place for the Christians (5,5)
- 21 She brought her 'Girlfriend' into the charts last year (7)
- 23 Having Loadsamoney helped him 'Doin' Up The House' (5,7)
- 25 ABC label (7)
- 28 What the Fine Young Cannibals have had going (4,5)
- 30 What Terence Trent D'Arby asked his sister to do (5)
- 31 KC reached number one in 1983 with this advice to all smokers (4,2,2)
- 33 Singer who told us the problems of being 'An Englishman In New York' (5)
- 37 Four Tops classic '----- Out I'll Be There' (5)
- 38 Covered by Then Jerico (3,4)
- 39 Madonna's heavenly messenger (5)

DOWN

- 1 Cyndi's telling us she's spent a long time in her car (1,5,3,5)
- 2 Song for inmates of Cell Block H (2,3,6)
- 3 Group that released the 'Spirit Of Eden' in 1988 (4,4)
- 4 REM's environmental LP (5)
- 5 Description of Robert Palmer's nova (5)
- 6 U2 hit that says a bit more than Phil Collins did (3,6,4,2,3)
- 7 'Hi Ho Silver' singer (3,7)
- 11 & 22 down Rick Astley's first and best (5,5,4,3,2)
- 13 1986 Depeche Mode hit performed with no clothes on (8)
- 15 A hit constructed by the Housemartins (5)
- 19 Queen wanted us to abide by the rules in 1980 (4,3,4)
- 22 See 11 down
- 24 Home for Deacon Blue (8)
- 26 The number of days in the Beatles' week (5)
- 27 A 'Respectable' girl (3)
- 29 Ms Newton John (6)
- 30 They want to know if it's time to get funky (1,3)
- 32 Paisley or MacArthur (4)
- 33 69 needed to be added to Jimmy Pursey's old outfit (4)
- 34 Maiden metal (4)
- 35 Queen's radio station (2,2)
- 36 Sonny's former partner found somebody else in 1988 (4)



ANSWERS TO JUNE 24

ACROSS: 1 Songs For Whoever, 5 Crawl, 7 Ring Of Ice, 8 Stevie, 9 Fry, 11 Echo And The Bunnymen, 14 He Aint No, 15 Fleetwood, 19 Girlfriend In A Coma, 23 Young, 24 Chiquitita, 26 Natalie Cole, 28 City, 30 The Best Of Me, 32 Alone Again Or, 34 Never, 37 Rich, 38 Blondie, 39 Mac, 40 Asia, 41 PYT.

DOWN: 1 Street Fighting Years, 2 Neneh Cherry, 3 Rindancing, 4 Revenge, 5 Cream, 6 Word, 10 Geno, 12 A-ha, 13 Competition, 16 Leaving, 17 Tom, 18 Circle, 20 Four Letter, 21 Bohemians, 22 Aztec Camera, 25 Uncle, 27 The Works, 29 Door, 31 Monkey, 33 Gold, 35 Rick, 36 Chic.

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

KIRSTY MacCOLL

- 1 D Martin, Hull
- 2 M J Potter, Blackwood, Gwent
- 3 Roger Kirman, Tyne & Wear
- 4 Brian McHugh, Worthing
- 5 Alison Winter, Cheltenham
- 6 F Fletcher, Sheffield
- 7 John Williams, Oxford
- 8 Deborah Clarke, Derby
- 9 Elaine Hatfield, Chester
- 10 Simon Davison, Hants

GO BETWEEN

- 1 Gary Kiewan, Cheshire
- 2 J Pennington, Birmingham
- 3 C B Winter, Glos
- 4 B F Jenkinson, Rhyl
- 5 Catherine Thompson, Cleveland
- 6 M Allen, Essex
- 7 L Philpott, Somerset
- 8 Mr I R Jolley, East Sussex
- 9 M Dixon, Tonbridge
- 10 M Leckie, Scotland

- 11 Julie Agger, Liverpool
- 12 Owen Uglow, Brighton

QUEEN

- 1 J Hinks, North Yorkshire
- 2 Neil Adey, Derby
- 3 Liz Morrison, Northumberland
- 4 A Loudon, Dorset
- 5 K Cober, Merseyside
- 6 Diana Ashwell, Surrey

FAIRGROUND ATTRACTION

- 1 C Dodgson, Merseyside
- 2 Teddy Arwas, Streatham
- 3 J Leach, Sidmouth
- 4 M Dickson, Suffolk
- 5 Angela Raper, Bristol
- 6 Bob Johnson, Isle of Wight
- 7 Lynne Worth, Merseyside
- 8 M Miller, Queens Park, London
- 9 P Fletcher, Gloucestershire
- 10 Alison Eames, Essex

MAURICE
DON'T FIGHT THE MUSIC

DESTINED 2 ROCK THE CHARTS

NEW 7" & 12" single

cat no. **YARD(T)7**

RELEASE DATE 26th JUNE

Produced by Erique Dial

Radio mix by Vaughan Mason and Doug Lazy
The Dance Yard Rec. Corp.



THE LONG AWAITED FOLLOW-UP TO "SAY A LITTLE PRAYER"
DISTRIBUTION BY SPARTAN DANCE

BEATS & PIECES

"MENTAL HOUSE" is fast becoming this summer's replacement for "acid house", with (as in the **Manic MCs**) "mental" the new "aceed" chant ... **PRT's** abrupt closure has caused consternation and upheaval in the dance music business, its distribution wing having handled perhaps more independent dance labels than any other, these now suddenly finding themselves with no way of marketing their product ... **Peter Edge** has moved from **Cooltempo**, which he set up at **Chrysalis**, to start a similar though more "left field" artist orientated black music label (untitled so far but for probable August launch) at **WEA**, as a UK collaboration with specifically US **Warner Bros.** working in association with the latter's **Benny Medina**, vice president of black music (and a demon dancer!) ... **Rhythm King** have promoted on 12 inch off **The Beatmasters'** album their very derivative (but no less powerful for that) storming **0-123½bpm** 'Ska Train', authentically Sixties style ska with just a few token modern twitters so hardly skouse/sk'acid, amazingly not scheduled as the next single although sure to hit The Club Chart ... **Precious 'In Motion'**, as the lead review last week should have read, is nowhere near as strong as the now UK flip relegated similar though much chunkier **119½-119½bpm** A Definition Of A Rap and superb struttingly swinging dry bass driven instrumental **(0-119½-120½bpm** A Definition Of A Track (these tracks now of course being due as the A-side after all) ... **Motown's** hot soundtrack compilation album from **Spike Lee's** new movie is now out here following full review on import, 'Music from "Do The Right Thing"' (Motown ZL 72665), as is **LL Cool J** 'Walking With A Panther' (Def Jam 465112 1) ... **KISS-fm's** bid for the Greater London FM incremental radio licence will hopefully not have been harmed by a dreadfully amateurish cassette demo of the station's presenters (on which, incidentally, **Bob Jones** sounded exactly like **Pete Tong**), it being the cassette's production that was at fault rather than many of the actual jocks, sounding as if all the worst bits had been slung together ... **Solar Records'** new association with **Epic** will be kicked off by solo product from **Babyface** ... **David Morales'** percussively throbbing **121½bpm** The Classic Remix of **Frankie Knuckles** presents **Satoshi Tomiie** 'Tears' (frrr FXR 108) has a couple more new **121½-0bpm** mixes as flip although only one Classic Remix Dub is labelled ... **Champion's** rapidly promoted UK pressing of **Chubb Rock** 'Ya Bad Chubbs' (CHAMP 12-215) has the here **108bpm** Chubb Club, **107½bpm** Instrumental, **118½bpm** Crib Mix and **107½-0bpm** Howie's Beat (retitled as a Remix) versions ... **Leotis** alleges that his friend **Miki Howard**, who sang on **Side Effect's** 'Always There', is to be heard also on **CharVoni's** current version! ... **Lindsay Wesker** points out that **Corporation Of One's** 'Vanessa Del Rio', apart from its 'Break 4 Love' influence, is based on the **Police's** 'When The World Is Running Down (You Make The Best Of What's Still Around)' ... **Limahl's** comeback album on **Arista** (one everyone's sure to be waiting for!) will include a **Shaun Imreipenned** house track produced by **Kevin Saunderson**, called 'Life Must Go On' ... **Graeme**

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



L.A. MIX FEATURING JAZZI P 'Get Loose (Not For Long Mix)' (Breakout USAT659) Plaintively rapping **Jazzi Pauline** joins (l to r) **Emma Freilich**, **Les Adams** and **Mike Stevens** for the first single from their variety packed upcoming 'On The Side' LP, an Atmosfear 'Dancing In Outer Space' break beat based (by permission) frantically wordy hip house flier, **127-127½-127bpm** now that the **Aleem** originated "get loose" line has been re-recorded for this commercial pressing, flipped by **Mike's** **0-127-0bpm** Atmospheric Sax Dub and a **Chad Jay** (Jackson) scratched less frenetic **0-127bpm** Rock To The Hardcore Mix (Jazzipella too). Oh yes, your own MC **Jammy Hammy** provides the pivotal male sample of "But not for long" — which may explain a few things!

Park turns out not to have had any involvement in **Kicking Back's** 'Keep On Trying' on **Submission** ... **Chris Phillips** & **Paul Bennun** are joined by **Prince's** official UK fan club **The Revolution** at a massive Minnea-P-Funk party in Exeter's **Warehouse** this Thursday (29) for their latest **GOD** (Get On Down) night, which next Thursday (July 6) moves to Southampton's **Escape Club** for a **W.E.F.U.N.K.** one-off ... **Norman Jay** gets 'High On Hope' by the sea this Friday (30) with the likes of **Norman Cook**, **Carl Cox** and **Streets Ahead** at Brighton's newly revamped **Zap Club** ... **Stu Allan** brings his funky stuff to **Blackpool's Adam & Eve's** opposite the central pier every Wednesday through the summer, with a wear what you like policy ... **Tim Westwood** and **London T** throwdown Thursdays at **Padding-**

ton's Starlight in Praed Street ... **Lonnie Gordon** maybe should consider changing her name, the number of times she ends up misprinted as "Lennie" (incidentally, the close proximity of "t" and "g" on typesetting keyboards probably makes it inevitable that "chanting" will often end up in print as "changing") ... **Scotland**, sweltering early last week on my quick four day tour, apparently is getting fewer American visitors this year just because that unfortunate airliner was blown up over Lockerbie ... I'm outta here — **BUT NOT FOR LONG!**

HOT VINYL

SYBIL
'Don't Make Me Over'
(Champion CHAMP 12-213)

One of the few long delayed pre-release promo strategies that have worked for the label, as massive already on DJs' play alone and still not due commercially until July 17, this **Bacharach & David** penned **Dionne Warwick** launching 1963 classic has been revived with a sweetly simple street soul vocal and attractive tinkling arrangement set — here's the commercial clincher! — to a gently jogging **96½bpm** swingbeat rhythm (fully vocal so-called **Dub Mix** and **96½-0bpm** 3.29 Mix too). Thanks to a combination of the sweet treatment and the son's familiarity, it'll possibly have wide enough appeal even to top the pop chart!

LIL LOUIS 'French Kiss'

(US Diamond Records LL-01)
Although accurately described by **Pete Tong** as "to house music what 'The 900 Number' was to hip hop", this moronically repetitive **(0-123½-123½-123½-0-124-0bpm** instrumental driver does modulate through several changes of emphasis during its 10 minutes, most notably a gradual deceleration and acceleration into and out of an orgasmic girl groaned tempoless passage about two-thirds through, the mesmeric result creating dancefloor mayhem for the lucky few who managed to find one of the four-tracker's initially limited pressings, coupled by the sheet metal clanging tumblingly swaying **(0-125½-125½-126bpm** 'Wargames (Remix)', percolating **124bpm** 'New York', twittersy **0-121½bpm** 'Jupiter'.

RUFUS & CHAKA KHAN 'Ain't Nobody (LP Remix Version)'

(Warner Bros W2880T)
Now out commercially after all, **Frankie Knuckles** remixed not only this bass bubbled bumpily swaying **0-104½bpm** new version from **Chaka's** current oldies album but also the flip's unincorporated totally different drumkit tapped and moody piano jangled resonant instrumental **0-104½bpm** Hallucogenic Version (coupled now, unlike on promo, by a Dancin' **Danny D** remixed **Dub Version** of 'I'm Every Woman', which I hop you'll excuse my not BPM-ing but there are other things to do before summer's over!).

VARIOUS 'Paradise Regained: The Garage Sound Of Deepest New York Vol. 2'

(RePublic Records LIC 20 LP)
Consisting of New Jersey artists produced by **Blaze** (with help on a couple of tracks by **Smack** and **Backroom Music Productions**), and designed to recapture the spirit of New York's now closed legendary **Paradise Garage** club, this gatefolded single album interestingly shows what seems to be some African influence especially on the infectious party flavoured **(0-120½bpm** jazzily skipping instrumental **STARDUST** 'Blazin', my own favourite from a consistently good set that also has the **119½bpm** catchily churning soulful **SHAR-ONE** 'Play To Win', **119½bpm** smooth lightly flying **JERRY EDWARDS** 'I Am Somebody', **118½bpm** guys emoted jiggly trotting **SENSE OF VISION** 'All Of My Love', **121½bpm** ▶

Finally on plastic 26th June
MUSIC OF LIFE
THE



1989
LIVE
HUSTLERS
CONVENTION

CAT No: SPOCK 1 DISTRIBUTED BY PINNACLE

The world's first LIVE rap JAM on wax!!

DJ



TEN CITY 'Where Do We Go?' (US Atlantic 0-86409) Much beefed up from their album's version although, to my mind, still not an obviously catchy standout, this typically whinnied slower than usual trotter is now in three totally different contrasting remixes, Timmy Regisford's chuggingly striding calm lush 115bpm Dance Remix Edit, Steve 'Silk' Hurley's less richly rolling jittery stark 114½bpm House Of Trix Piano Remix (the most wailingly vocal of all, in fact), and Marshall Jefferson's faster percussively rumbled and chattered rambling 121¼-120¾-120½-120¼-119¾-119½bpm Earl Young's Revenge

fluidly scurrying **CYNTHIA "COOKIE" ABRAMS** 'Best Part Of Me', 0-118½bpm mournful guys harmonised freewheeling **ON TOP** 'Wake Up', 121¼bpm gruffly nagged jerkily shuffling **BREED OF MOTION** 'Gotta Dance', and already known 115½-116bpm loosely striding **TAWANNA CURRY** 'Let Me Show You'.

DIGITAL EMOTION 'Doowutchyalike'

(US Tommy Boy TB 922)

Impatiently awaited by all who've heard Tim Westwood plug it, this De La Soul-ish lazily drawing guys chatted terrific P'funk roller is ear-grabbingly interrupted after 3½ minutes of its 108½-0bpm Playhowyalike Mix by an amusingly announced pause for station identification and false fade for radio DJs — not false in the actual 108½bpm Radio Mix! (Instrumental and Underground Like-Appella Mixes too) — coupled by the sleazily rumbly and in spurts jauntily vaudevillian 92½bpm 'Hip-Hip Doll' (Instrumental Mix too).

DAVID PEASTON 'Two Wrongs (Don't Make It Right)'

(US Geffen Records 0-21215)

The Rance Allen-like soaring and roaring gospel toned continual winner of the weekly amateur talent contest in the recently televised 'Showtime At The Apollo' series makes his debut

with this Teddy Riley & Gene Griffin remixed, so inevitably swingbeat, jiggly roller with different degrees of jitter in its 106½bpm Club Body, Almost There — fairly straight, Bonus Beats, Percussionella and 105bpm 7" Radio Mixes, coupled also by the similarly swooping but gentle acoustic piano backed 31½-34½bpm 'Thank You For The Moment' — this single having sold fast before being closely followed by his also big selling but mainly down-tempo album,

'Introducing . . . David Peaston'

(US Geffen Records GHs 24228)

on which the rollingly smacking 105bpm 'Two Wrongs (Don't Make It Right)' and excellent slinkily jolting soulfully intensifying 99½bpm 'We're All In This Together' — plus the lightly frantic (0-)155bpm 'Eyes Of Love' and superb acoustic piano backed slow then suddenly brassily swinging 0-28½)126½bpm 'Can I?' — rise above the smooch tempo of the tender 34/68½-35/70bpm 'Take Me Now', sweet 15/30-30/60-30½bpm 'Tonight', Billie Holiday's bittersweet crawling 0-30-33/66-0bpm 'God Bless The Child', anguishedly weaving 46½/93bpm 'Don't Say No', and above mentioned 31½-34½bpm 'Thank You For The Moment', all classy listening.

FARLEY JACKMASTER presents PRECIOUS RED 'Think'

(Champion CHAMP 12-210)

Not due commercially until July 10 but too hot to hold on promo until then, Farley 'Jackmaster' Funk's fairly straight revival of Lyn Collins' 'Think (About It)' comes complete with the "wooh yeah" chant, powerful female vocals and a beefed up jittery leaping rhythm drive topped and tailed by a few acidic twitters in the 120-121bpm Farley's Hip-House Mix, flipped (minus the "wooh yeah") by the original break beat based stuttery 119½bpm Farley's House Mix and Precious Female Preachin' Hip-House Mix.

BÄS NOIR 'I'm Glad You Came To Me (Club Mix)'

(US Nugroove NG 017)

Mary Ridley and Marie Bivins return huskily cooing and wailing a Ronald Burrell created but blatantly Roy Ayers-like 'Running Away'-type jerkily leaping 0-121½-0bpm staccato jazz-funk/house bouncer, with a freakier flanged and phased Dub Mix (0-0121½bpm Radio Edit too), catchy and instantly huge.

KARINYA 'Let Me Love You For Tonight (The "Pumped Up Mix")'

(Sleeping Bag Records SBUKR 4 T)

Deborah Cephas's real "sleeper" hit from last year, still included in its 'Tubular Bells'-ishly tinkled grittily chugging 111½bpm Original Version (and a new Vocal Dub), is now relaunched in this sparser, more cleanly and clompingly lurching 111½-0bpm remix by CJ Mackintosh of MA[R]R[S] (hence the pumping subtitle), a sinuously wailed unhurriedly rolling garage jogger with many added electronic effects, edits

and scratches, making it bigger than ever.

ROBERTA FLACK 'Uh-Uh Ooh-Ooh Look Out (Here It Comes) (Steve Hurley's House Mix)'

(Atlanta A8941T)

Ashford & Simpson's attractively undulating and surging song, included here in its 118½bpm Original Version, is tightened up by Arthur Baker's jerkily bumping 118½-119-118½bpm Dance mix but, now sensibly the A-side, it's Steve 'Silk' Hurley's exciting stuttery percussive (0-)119-0bpm remix that has had all the dance-floor action — even if it does sacrifice the song to its jolting drive.

VARIOUS 'This Is Garage'

(Cooltempo CTLP 12)

The label's compilation album is helped or hindered according to taste by including the already well known 118½bpm Monie Love featuring Dancin' Danny D remix of ADEVA 'Respect', 118½bpm Tuff E'nuff Mix of CHANELLE 'One Man', 112¼-112½bpm You Got The Love Mix of PAUL SIMPSON featuring CANDI STATION 'Musical Freedom', leaving room for the fresher 121½bpm huskily moaned wriggly striding FRED FOWLER 'Times Are Changin' (Extended Mix)', 115½bpm girl wailed jittery thwacking FB3 'Faith Hope & Charity (Dancin' Danny D Remix)', plus Smack Music Productions' 119½bpm wriily talked and barked bubbly bumping K-Y-ZE 'Stomp (Move, Jump, Jack Your Body)', 119½bpm hi-hat hustling bass burbled sinuously moaned MICHAEL WAT-

JITTERY JIGGLERS

I know that for the casual reader, there may appear to be a puzzling repetition of adjectives, adverbs and verbs in my reviews of records. While these reviews are there for all to read, they are actually written for the professional users of records, DJs — who hopefully by now understand what's going on! Every descriptive word has been repeated consistently for years as near as possible within the same context, to describe specific elements in the structure of records, with the result that regular readers should in theory be able to tell exactly what something is going to sound like. From the feedback I've had over the years, this thankfully would appear to be the case. As for the repetition — have you had to listen to all these records? A lot of them sound the same, so, using this style of consistently descriptive reviewing, repetition is inevitable! Once it used to be "hi-hat hissed hustlers", "funkily bumping chuggers", "juddery hip hop jolters", "rolling soulful joggers", "bounding house fliers", "twitchy acidic sizzlers"; right now I am swamped by, and am consequently churning out in turn, "jittery swingbeat jigglers" — can anyone who has to listen to them deny that they all jitter and jiggle? Unfortunately, Roger's Thesaurus does not suggest any more appropriate descriptive alternatives. Personally, I still yearn for that long past era when everything came with "chanting chix"! (Personally, I certainly don't — Ed.)

I'VE GOT YOUR
PLEASURE
CONTROL

**SIMON HARRIS
CLUB REMIX
PARTS 1 & 2**



OUT NOW
REMIXED BY YVONNE TURNER
FEATURING LONNIE GORDON



DJ

FORD 'Baby Love', 0-117%-118-117%bpm male group moaned cantering **ALIAS** 'Run-away', 118%-119%bpm disjointedly testifying jerkily trotting **KAVON** 'Stand Up & Make A Difference'.

STEREO MCs
'On 33'

(US Gee Street WAR TP 87/11)
Released in the US via Warlock/Idlers but apparently due here from Fourth & Broadway, UK based wordily rapping Rob B, The Head and scratching DJ Cesare appear to be hottest around Manchester with this bassy chugger in its 0-123%bpm Vocal, 0-123%bpm A to B instrumental, mesmerically syncopated 123%bpm Chase The Bass, DJ Mark The 45 King remixed more starkly bumpy hip house-ish 124%-124%-124bpm Vocal and 123%bpm Instrumental, plus the throbbing drums rumbled 119%-0bpm 'Non Stop'.

TAMMY LUCAS
'Hey Boy (Club Mixes)'

(RePublic Records LIC2 019)
Commercial copies of the newly Gordon 'G-Man' Williams remixed Timmy Regisford & Boyd Jarvis created wailing 1986 New York garage hit have as A-side a rumbling bass tugged and hi-hat ticked shuffling 118bpm '12" Club Mix, flipped by the initial limited edition promo's similar though more sparsely rambling 118bpm House Mix and chunkier more instrumental (0-)118bpm G-Man Mix.

LIZ TORRES
'Pay Back Is A Bitch (What Goes Around Comes Around)'

(US Jive 1239-1-JD)
Sultrily whispered, panted, spat and spoken (sometimes in Spanish), bounding bass and jerky beats hustled cool latin house galloper differently treated in 123bpm Club, Bassy Bitch, Lugo Dub and Radio Edit Mixes, 122%bpm Spanish Version and 123%bpm Edward 'Get Down' Crosby Mix variations.

BRAVO
'Life (Vocal)'

(US Quark QK016)
Mutteringly introed then huskily moaning guy nagged calmly striding through jitteringly backed 0-120%-120%-0bpm garage loper, coupled by longer and sparser less jittery rambling dub-wise 0-120%-120%bpm 3am Or Better and 120-119%bpm Platinum Mixes, plus — possibly the track it's selling for — a stutteringly whispered then funky guitar chinked long 123%-123-122%bpm Remix of 'Can't Stop'.

DYNASTY OF TWO
'Stop This Thing'

(de/Construction Records DOO 2)
Mancunian "green" house, an ecological message

from Mike Pickering and Graeme Park, this 'The Onion Song'-ishly introed then mournfully keening girl wailed 0-117-116%bpm electronically lurching episodic keyboards backed shuffler is flipped by its 0-117%-117%-0bpm instrumental and the straightforwardly thundering 122-0bpm 'Energy'.

FRANKIE "BONES"
'Call It Techno'

(US Breaking Bones Records BBR-400)
Conceding in its space monster-like electronically droning vocal that Frankie's version of techno owes more to Brooklyn than to Detroit, this synth chorded ominously chugging lurcher sounds actually more like Belgian new beat in its 119%bpm House Mix, 119+5-0bpm Technopella, 0-119%-0bpm Bonesbreak Dub, with a flutteringly driving lighter instrumental 120-0bpm Technocolor Dub.

PINK NOISE
'Give Me Energy'

(US Fourth Floor Records FF-1099)
Tommy Musto & Frankie "Bones" created stutterer and jittery samples built quite acidic twitterer in 122-121%bpm Energetic Club and 121%-0bpm Hyper Dub Mixes, flipped by the bragging title line repeating (ad nauseum) monotonously jittery long 122bpm 'I Gotta Bigga Dick' (in two mixes).

SAMURAI SAM
'House Of Japanese'

(US Trax Records TX180)
Japanese geisha girls sampling simple bass throbed 123%-0bpm vigorous canterer (123%bpm Dub The Japanese and Rub The Dub Japanese flip).

EQUATION
'The Answer'

(US Nugroove NG-019)
Ronald Burrell created odd little 'Popcorn'-ish percolating, tapping and lurching percussive synth instrumental in 120-119%bpm X² (RB) Mix (My Time) and 0-120-0bpm X³ (RB) Mix (Your Time) versions — whatever all that means!

OVERLORD X
'Radical Kickbag'

(Mango Street 12IS 415J)
Untidily cluttered frantic 0-125%-0bpm gruffly rapped slitherly hip-house, using bursts of 'Papa's Got A Brand New Pigbag', flipped by a slowly dragging 0-98-0bpm alternative 'Kickbag' version, and the scrubbing samples backed angrily jiggling remorseless 0-118%bpm 'Weapon Is My Lyric (Remix)'.

BOOGIE DOWN PRODUCTIONS
'Why Is That? (Extended Edit)'

(US Jive 1231-1-JD)



DE LA SOUL 'Say No Go (Say No Dope Mix)' (Big Life DLS 2) Dave Dorrell and CJ Mackintosh of M|A|R|R|S remixed this now Big Ben introed more resonantly booming slinky terrific 0-110bpm infectiously chugging and scrubbing gruffly chatted rap, based in surges on Hall & Oates' 'I Can't Go For That' and likely to be even bigger here than 'Me Myself And I', promoted with a pictorially etched blank flipside but due commercially flipped by an unreceived 'They Don't Know That The Soul Don't Go For That (Potholes Instrumental)'.

KRS-One created weaving sombre 96bpm social commentary rap, drawing on biblical examples for black youth to follow and declaring that "the age of the ingnorant rapper is done," with repeated samples of (I think) Malcolm X's "the government you have elected is inoperative" (edit/inst too, plus the really angry police criticising brilliant sparse short 87bpm 'Who Protects Us From You?').

BROOKLYN FUNK ESSENTIALS
'Change The Track'

(US Minimal Records 6)
Victor Simonelli & Lenny Dee created Todd Terry-type samples woven and Prince Charm (Phil Falcone) raucously rapped rather untidily frantic 120½-0bpm hip house leaper in Micaliami Hip House Mix, Brooklyn Bomb Dub, wailing girl punctuated ironically more garage-ish London Groove and tittery acidic New York Mix versions (Percapella too).

TONY TERRY
'Forget The Girl'

(Epic 655021 6)
From the movie 'TAP', this Ted Currier produced at first quite calmly lurching though vocally anxious pshta pshta-ing chugger builds increasingly through cliched Todd Terry-type samples to end up quite a nagging house-ish stormer, here in just its 113½-0bpm Extended

Remix and more acidic Midtown Mix (Acappella too).

JOHNNY KEMP
'Birthday Suit (Extended Mix)'

(CBS 654838 8)
Keith Cohen's vigorously chugging A-side mix of this 120½-0bpm choppy chanting and surging modern funk strutter is flipped on promo by his more tightly jittering hi-hat hissed so-called House Mix, whereas the unreceived commercial flip apparently features a Club Dub (the same thing?) and Percapella.

R. TYME
'Illusion'

(Kool Kat R. TYME 1, via Big Life)
Another that originally appeared on the 'Techno-' album, this Derrick 'Mayday' May produced unusual reedy organ spiked jerkily shuffling instrumental (co-penned also by Kevin Saunderson and Detroit DJ Darryl Wynn) is here 12-inch in brand new 125½-125%-125-123½-124½-0bpm Mayday and burbling bounding 127-127½-127%-0bpm Magic Juan Mixes, flipped by the tunelessly synthed 'R-Theme' in straightforwardly cantering 125%-125%-126½-126%-0bpm Mayday and more percussively episodic 125%-125%-126½bpm Darryl Wynn Mixes. For my sake, guys, please get your beats together!



Monie Love

Remix by
Jazzie B. & Nellee Hooper

NOW!

cooltempo

NOW!

THE LOVE II LOVE
REMIX

Grandpa's Party

THE CLUB CHART

TW LW

1	1	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE)	Soul II Soul	10 Records 12in
2	2	LET IT ROLL	Raze presents: Doug Lazy	US Atlantic/Grove St./Champion promo/bootlegs
3	3	IT IS TIME TO GET FUNKY (D Mob featuring LRS)		ffrr 12in
4	9	GET LOOSE (MIXES)	L.A. Mix featuring Jazzi P	Breakout 12in pre-release
5	7	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES)	Monie Love	Cooltempo 12in
6	6	DO IT TO THE CROWD	Twin Hype	Profile 12in
7	5	TEARS (CLASSIC VOCAL/INSTRUMENTAL)	Frankie Knuckles presents Satoshi Tomiie	ffrr 12in
8	11	FIGHT THE POWER (EXTENDED VERSION)	Public Enemy	US Motown 12in
9	4	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)	Double Trouble & The Rebel MC	Desire 12in
10	8	WE GOT OUR OWN THANG (CLUB VERSION)	Heavy D & The Boyz	US Uptown Records 12in
11	10	LOOKING FOR A LOVE (CLUB MIX)	Joyce Sims	ffrr 12in
12	19	FOREVER TOGETHER (MIXES)	Raven Maize	US Quark 12in
13	16	HEAVEN (CELESTIAL CLUB MIX)	Miles Jaye	Fourth & Broadway 12in
14	23	BLAME IT ON THE BASSLINE	Norman Cook featuring MC Wildski	Go Beat 12in pre-release
15	15	JOY AND PAIN (REMIXES)	Donna Allen	BCM Records 12in
16	—	FRENCH KISS	Lil Louis	US Diamond Records 12in
17	28	LET ME LOVE YOU FOR TONIGHT (THE "PUMPED UP MIX"/ORIGINAL VERSION)	Kariya	Sleeping Bag Records 12in pre-release
18	22	LET'S WORK (CLUB VERSION 1)/I CAN'T TAKE IT (CHEP'S DOWN)	Casnovas Revenge	de/Construction Records 12in
19	40	MENTAL	Manic MC's	RCA 12in white label
20	26	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES)	Mystique featuring Kid Valdez/Tina Gomez	RePublic Records 12in
21	35	SAY NO GO (SAY NO DOPE MIX)	De La Soul	Big Life 12in pre-release
22	44	WHY (EXTENDED VERSION/INSTRUMENTAL)	Carly Simon/Chic	WEA 12in
23	82	101 (THE REMIX/UPTOWN VERSION)	Sheena Easton	MCA Records 12in
24	20	WORK IT TO THE BONE (THE CLUBHOUSE MIX/UK REMIXES)	LNR	Kool Kat 12in
25	32	REFLECTIONS (STYLE 1 & 2/R&R INSTRUMENTAL)	Dorothy	Cooltempo 12in
26	13	CLOUDS (CLIVILLÉS & COLE REMIX)/AIN'T NOBODY (FRANKIE KNUCKLES REMIX)/I FEEL FOR YOU/EYE TO EYE (PAUL SIMPSON REMIXES)/I'M EVERY WOMAN (DANCIN' DANNY D REMIX)/LIFE IS A DANCE (DAVID MORALES REMIX)/FATE (JONES & SHAW REMIX)	Chaka Khan	Warner Bros LP
27	42	ROXANNE'S ON A ROLL (CLUB/RADIO/DEEP HOUSE/HIP DUB MIXES)	The Real Roxanne	Urban 12in
28	91	FORGET THE GIRL (EXTENDED REMIX/MIDTOWN MIX)	Tony Terry	Epic 12in
29	49	DO THE RIGHT THING (MIXES)	Redhead Kingpin & The FBI	US Virgin 12in/10 Records promo
30	76	IN MOTION (MIXES)	Precious	MCA Records 12in pre-release
31	96	TEARS (THE CLASSIC REMIXES)	Frankie Knuckles presents Satoshi Tomiie	ffrr 12in
32	41	DEFINITION OF A TRACK/DEFINITION OF A RAP/THE RAP'S IN MOTION/IN MOTION	Precious	US Big Beat 12in
33	38	TIMES ARE CHANGIN' (EXTENDED MIX)	Fred Fowler/STOMP (MOVE, JUMP, JACK YOUR BODY) K-Y-ZE	Cooltempo 12in promo
34	12	I'M EVERY WOMAN (DANCIN' DANNY D REMIX)	Chaka Khan	Warner Bros 12in
35	55	AIN'T NOBODY (LP REMIX/HALLUCINOGENIC/BASSAPPELLA VERSIONS)	Rufus & Chaka Khan	Warner Bros 12in mailing list promo
36	61	ON OUR OWN (EXTENDED CLUB VERSION)	Bobby Brown	US MCA Records 12in
37	64	HEY BOY (12" CLUB MIX/HOUSE/G-MAN MIXES)	Tammy Lucas	RePublic Records 12in
38	24	LET ME SHOW YOU (MIXES)	Tawanna Curry	RePublic Records 12in
39	54	ALL OVER THE WORLD	Chuck Jackson	Nightmare 12in
40	27	PARADISE REGAINED — THE GARAGE SOUND OF DEEPEST NEW YORK VOL.2 (VARIOUS TRACKS)	Various	RePublic Records LP
41	30	MORE BOUNCE/HERE WE GO AGAIN, Y'ALL/FLEXIN'/BIG TYME/MOOD FOR LOVE/YOU AIN'T HEARD NUTTIN YET	Heavy D & The Boyz	US Uptown Records LP
42	—	GRANDPA'S PARTY (JAZZIE B & NELLEEE HOOPER'S THE LOVE II LOVE REMIX) (122½)/I'LL DRIVE YOU CRAZY (109½)	Monie Love	Cooltempo 12in
43	14	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES)	Bobby Brown	MCA Records 12in
44	—	TWO WRONGS (DON'T MAKE IT RIGHT)/WE'RE ALL IN THIS TOGETHER/DON'T SAY NO/GOD BLESS THE CHILD	David Peaston	US Geffen Records LP
45	46	I'M GLAD YOU CAME TO ME (CLUB MIX/DUB MIX)	Bas Noir	US Nugroove 12in
46	99	TWO WRONGS (DON'T MAKE IT RIGHT) (CLUB BODY MIX/ALMOST THERE — FAIRLY STRAIGHT)	David Peaston	US Geffen Records 12in
47	51	I DON'T MIND THE WAITING	Omar	Kongo 12in
48	—	BUST A MOVE/GOT MORE RHYMES	Young MC	Delicious Vinyl/Fourth & Broadway 12in
49	18	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)	A Guy Called Gerald	Rham! 12in
50	48	FIGHT THE POWER	Public Enemy/MY FANTASY	Teddy Riley featuring Guy/PARTY HEARTY EU/PROVE TO ME/FEEL SO GOOD
51	29	THEY WANT MONEY (EXTENDED REMIX)	Kool Moe Dee	US Motown LP
				Jive 12in
52	43	EVERY LITTLE TIME (HIP HOP/DETROIT)	Kiara	Arista 12in promo twinpack
53	75	LIVIN' IN THE GHETTO	Down By Law	CityBeat 12in white label
54	33	IT GETS NO ROUGHER/I'M THAT TYPE OF GUY	LL Cool J	Def Jam 12in
55	39	I NEED A RHYTHM/WHERE'S THE PARTY/PUMP IT UP (LET'S GROOVE)	The 28th St. Crew	US Vendetta Records LP
56	—	IT'S REAL (12" EXTENDED VERSION)	James Ingram	Warner Bros 12"
57	86	DON'T FIGHT THE MUSIC (MIXES)	Mauraen	The Dance Yard Recording Corporation 12in
58	17	IT'S YOUR TIME (NYC VOCAL)	Arthur Baker and the Backbeat Disciples	Breakout 12in
59	50	STRINGS OF LIFE (MIXES)	Rhythm Is Rhythm	Jack Trax 12in
60	25	WOMEN BEAT THEIR MEN (MIXES)	Voodoo Doll	Champion 12in
61	34	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)	Roberta Flack	US Atlantic 12in
62	—	PAYBACK IS A BITCH (WHAT GOES AROUND COMES AROUND) (MIXES)	Liz Torres	US Jive 12in
63	—	SET YOURSELF FREE (0-120)/SALSA HOUSE (THE REMIX) (0-120)/I CAN MAKE YOU DACE (109½)/COMING FROM LONDON (101¾)	Richie Rich	Gee Street 12in mailing list promo
64	63	ROXANNE'S ON A ROLL (NORMAN COOK REMIXES)	The Real Roxanne	Urban 12in
65	45	IF I'M NOT YOUR LOVER (REMIXES)	Al B Sure! featuring Slick Rick	Warner Bros/Uptown 12in
66	re	STILL WAITING (MIXES)	Kechia Jenkins	Profile 12in
67	re	GET BACK TO LOVE (BLACKSMITH/BLAZE MIXES)	Blacksmith	ffrr 12in promo
68	98	GUIARRA (ORIGINAL MIX)	Raul featuring J. Bonell	Rhyme 'n' Reason Records 12in
69	re	GUNS OF THE BOOGIE DOWN/VANESSA DEL RIO/CONCRETE JUNGLE	Corporation Of One	Desire LP
70	31	ALWAYS THERE (MIXES)	CharVoni	Syncope 12in
71	—	FRIENDS (EXTENDED VERSION)	Jody Watley with Eric B & Rakim	US MCA Records 12in
72	60	LOVESTRUCK (STREET FUNK STYLE) (PARTS 1 & 2)	Projection	Jam Today 12in
73	85	(I'VE GOT YOUR) PLEASURE CONTROL (CLUB MIX)	Simon Harris featuring Lonnie Gordon	ffrr 12in
74	78	KEEP ON TRYING (MIXES)	Kicking Back	Submission 12in
75	—	DOOWUTCHY ALIKE (PLAYHOWY ALIKE MIX)	Digital Underground	US Tommy Boy 12in
76	71	I PROMISE/SOMETHING REAL/EVERY LITTLE THING/LOCK-N-KEY/KNOCKS ME OFF MY FEET/CAN HE ROCK YOU LIKE THIS	Mikki Bleu	US EMI LP
77	81	AFRO DIZZI ACT	Cry Sisco!	Escape Records 12in
78	—	TELL IT AS IT IS (PL MIX/PA VERSION) (123½-123¾)/(BONUS BEATS) (123¾)	Company 2	Tam Tam 12in white label pre-release
79	52	DO YOU LOVE WHAT YOU FEEL	Inner City	10 Records LP/12in promo
80	re	DREAMS OF SANTA ANNA (EXTENDED CLUB MIX)	Orange Lemon	US Idlers 12in
81	86	READY 4 LOVE (MIXES)	Razette featuring Lanya	US Da SHEET Records 12in/Champion promo
82	84	LET'S PLAY HOUSE (CLUB)	Kraze	MCA Records 12in
83	21	ON THE CLUB TIP	King Sun	Profile 12in
84	62	WHERE DO WE GO? (REMIXES)	Ten City	US Atlantic 12in
85	69	25 MILES (PAUL DAKYNE 12" REMIX '89)	Edwin Starr	Motown 12in
86	70	BACKSTABBERS (STAB 1)	Pressure Zone	Tam Tam 12in
87	97	JUST KEEP ROCKIN' (REMIXES)	Double Trouble & The Rebel MC	Desire 12in
88	—	LIFE (MIXES)/CAN'T STOP (REMIX)	Bravo	US Quark 12in
89	—	SKA TRAIN	The Beatmasters	Rhythm King 12in promo
90	—	TALK IT OVER (PAUL SIMPSON'S US UNDERGROUND MIX) (118-117¾)/(ARTHUR BAKER'S MIDNIGHT MIX) (117¾/0)/(ORIGINAL MIX/FRED'S TALKIN' PIANO DUB) (117¾)/(PAUL'S TALKIN' PIANO MIX) (117¾-118)	Arthur Baker and the Backbeat Disciples	Breakout 12in pre-release
91	73	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES)	2 In A Room	US Cutting Records 12in
92	—	DON'T MAKE ME OVER	Sybil	Champion 12in mailing list promo
93	—	ONE NIGHT IN MY LIFE (IT'S TIME) (123¾-123¾)/(NECTAR MIX) (124-124½-0)/(TRIPLE B MIX) (124)	Akasa	WEA 12in pre-release
94	—	SALSA PARTY (SUNBURST MIX) (119¾-119¾)/(CARNIVAL MIX) (119¾-119¾)/HEARTBREAKER (I CAN'T UNDERSTAND) (TOTAL RAGE MIX) (119¾-119¾)/(DEFINED MIX) (119¾)	Mystique featuring Tina Gomez/Kid Valdez	RePublic Records 12in
95	—	LOVE'S TAKING OVER (DAVID MORALES SENSITIVE MIX/T-COY MIX)	Imagination	RCA 12in
96	—	MY FANTASY (EXTENDED VERSION/RAP VERSION) (0-114¾)	Teddy Riley featuring Guy	US Motown 12in
97	—	IT IS TIME TO GET FUNKY (CASUALTY MIX) (0-120)/CASUALTY INSTRUMENTAL (120)	D Mob featuring LRS	ffrr 12in
98	—	ON 33 (MIXES)/NON STOP	Stereo MCs	US Gee Street 12in
99	—	EXPRESS YOURSELF (EXTENDED MIX) (0-96¼)/STRAIGHT OUTTA COMPTON (EXTENDED MIX) (0-102¼-0-102¼-0)/A BITCH IZ A BITCH (97½)	NWA	US Ruthless Records 12in
100	—	REAL LIFE (HOUSE MIX aka HOUSE DUB PART 1)	Corporation Of One	Desire 12in
100	80	INNA CITY MAMA/SO HERE I COME/OUTRÉ RISQUÉ LOCOMOTIVE/LOVE GHETTO/HEART Neneh Cherry		Circa Records LP

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

L.A. MIX

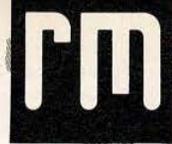
Featuring
Jazzi P

7 inch · 12 inch (4 mixes) · cd
Get Loose

street date: 26 june 1989

definitely def!





CHARTS

JUNE 25 — JULY 1 1989

U S S I N G L E S

TW LW

1	4	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Arista
2	5	GOOD THING	Fine Young Cannibals	IRS
3	1	SATISFIED	Richard Marx	EMI
4	3	BUFFALO STANCE	Neneh Cherry	Virgin
5	11	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
6	13	EXPRESS YOURSELF	Madonna	Sire
7	7	THIS TIME I KNOW IT'S FOR REAL	Donna Summer	Atlantic
8	12	IDROVE ALL NIGHT	Cyndi Lauper	Epic
9	9	MISS YOU LIKE CRAZY	Natalie Cole	EMI
10	2	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block	Columbia
11	15	TOY SOLDIERS	Martika	Columbia
12	14	I WON'T BACK DOWN	Tom Petty	MCA
13	16	WHAT YOU DON'T KNOW	Expose	Arista
14	17	THE DOCTOR	The Doobie Brothers	Capitol
15	6	WIND BENEATH MY WINGS	Bette Midler	Atlantic
16	22	ROOMS ON FIRE	Stevie Nicks	Modern
17	10	CRY	Waterfront	Polydor
18	8	EVERY LITTLE STEP	Bobby Brown	MCA
19	26	SO ALIVE	Love And Rockets	RCA
20	23	INTO THE NIGHT	Benny Mardones	Polydor
21	24	CRAZY ABOUT HER	Rod Stewart	Warner Brothers
22	41	BATDANCE	Prince	Warner Brothers
23	29	LAY YOUR HANDS ON ME	Bon Jovi	Mercury
24	28	WHO DO YOU GIVE YOUR LOVE TO	Michael Morales	Wing
25	35	ONCE BITTEN TWICE SHY	Great White	Capitol
26	33	MY BRAVE FACE	Paul McCartney	Capitol
27	42	ON OUR OWN	Bobby Brown	MCA
28	19	VERONICA	Elvis Costello	Warner Brothers
29	39	I LIKE IT	Dino	4th & Broadway
30	18	CLOSE MY EYES FOREVER	Lita Ford	RCA
31	38	DOWN BOYS	Warrant	Columbia
32	36	SEND ME AN ANGEL '89	Real Life	Curb
33	30	BE WITH YOU	Bangles	Columbia
34	40	DRESSED FOR SUCCESS	Roxette	EMI
35	20	COMING HOME	Cinderella	Mercury
36	21	ROCK ON	Michael Damian	Cypress
37	25	FOREVER YOUR GIRL	Paula Abdul	Virgin
38	43	HEY BABY	Henry Lee Summer	CBA Association
39	44	SECRET RENDEZVOUS	Karyn White	Warner Brothers
40	32	WHERE ARE YOU NOW?	Jimmy Harnen with Sync	WTG
41	51	NO MORE RHYME	Debbie Gibson	Atlantic
42	45	IN YOUR EYES	Peter Gabriel	WTG
43	49	ME MYSELF AND I	De La Soul	Tommy Boy
44	34	PATIENCE	Guns N' Roses	Geffen
45	54	I'M THAT TYPE OF GUY	LL Cool J	Def Jam
46	65	COLD HEARTED	Paula Abdul	Virgin
47	53	HEADED FOR A HEARTBREAK	Winger	Atlantic
48	58	SACRED EMOTION	Donny Osmond	Capitol
49	52	THE END OF THE INNOCENCE	Don Henley	Geffen
50	50	FIRE WOMAN	The Cult	Sire
51	56	HOOKED ON YOU	Sweet Sensation	Atco
52	57	IN MY EYES	Stevie B	LMR
53	46	FASCINATION STREET	the Cure	Elektra
54	66	FRIENDS	Jody Watley	MCA
55	37	SOLDIER OF LOVE	Donny Osmond	Capitol
56	31	POP SINGER	John Cougar Mellencamp	Mercury
57	27	CUDDLY TOY (FEEL FOR ME)	Roachford	Epic
58	64	JOY AND PAIN	Rob Base & DJ E-Z Rock	Profile
59	55	WE CAN LAST FOREVER	Chicago	Reprise
60	70	CALLING IT LOVE	Animation	Polydor

• BULLETS

61	72	COVER OF LOVE	Michael Damian	Cypress
63	76	ANGEL EYES	the Jeff Healey Band	Arista
69	82	KEEP ON MOVIN'	Soul II Soul	Virgin
70	78	LOVE TRAIN	Holly Johnson	Uni
73	—	IT ISN'T, IT WASN'T, IT AIN'T	Aretha Franklin/Whitney Houston	Arista
76	—	SOUL PROVIDER	Michael Bolton	Columbia



• PAUL McCARTNEY: "now how does it go . . . Rupert, Rupert The Bear . . ."

77	83	COMIN' DOWN TONIGHT	Thirty Eight Specials	A&M
79	88	TALK IT OVER	Grayson Hugh	RCA
80	94	LITTLE FIGHTER	White Lion	Atlantic
81	87	DANCING IN HEAVEN	Q-Feel	Jive
82	90	GONNA MAKE IT	Sa-Fire	Cutting
85	93	DON'T SAY YOU LOVE ME	Billy Squier	Capitol
87	—	SHOWER ME WITH YOUR LOVE	Surface	Columbia
89	—	THE PRISONER	Howard Jones	Elektra
90	—	COME HOME WITH ME BABY	Dead Or Alive	Epic
91	—	TELL ME I'M NOT DREAMING	Robert Palmer	EMI
93	—	ALL I WANT IS YOU	U2	Island

U S A L B U M S

TW LW

1	1	THE RAW & THE COOKED	Fine Young Cannibals	IRS
2	3	DON'T BE CRUEL	Bobby Brown	MCA
3	2	BEACHES	Soundtrack	Atlantic
4	5	FULL MOON FEVER	Tom Petty	MCA
5	4	LIKE A PRAYER	Madonna	Sire
6	6	FOREVER YOUR GIRL	Paula Abdul	Virgin
7	7	HANGIN' TOUGH	New Kids On The Block	Columbia
8	9	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
9	8	BIG DADDY	John Cougar Mellencamp	Mercury
10	10	SONIC TEMPLE	the Cult	Sire
11	14	TWICE SHY	Great White	Capitol
12	15	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	Modern
13	12	DISINTEGRATION	the Cure	Elektra
14	11	G N' R LIES	Guns N' Roses	Geffen
15	13	REPEAT OFFENDER	Richard Marx	EMI
16	18	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
17	24	CYCLES	The Doobie Brothers	Capitol
18	17	NEW JERSEY	Bon Jovi	Mercury
19	22	SKID ROW	Skid Row	Atlantic
20	16	LOC-ED AFTER DARK	Tone Loc	Delicious

- 21 — FLOWERS IN THE DIRT Paul McCartney
- 22 23 LARGER THAN LIFE Jody Watley
- 23 25 NICK OF TIME Bonnie Raitt
- 24 19 VIVID Living Colour
- 25 21 ELECTRIC YOUTH Debbie Gibson
- 26 20 APPETITE FOR DESTRUCTION Guns N' Roses
- 27 26 3 FEET HIGH AND RISING De La Soul
- 28 30 TIN MACHINE Tin Machine
- 29 32 LOVE AND ROCKETS Love And Rockets
- 30 33 A NEW FLAME Simply Red
- 31 — THE MIRACLE Queen
- 32 28 DIRTY ROTTEN FILTHY STINK Warrant
- 33 29 LITA Lita Ford
- 34 34 LET'S GET IT STARTED MC Hammer
- 35 27 GUY Guy
- 36 36 OUT OF ORDER Rod Stewart
- 37 37 A NIGHT TO REMEMBER Cyndi Lauper
- 38 35 WINGER Winger
- 39 46 KNOWLEDGE IS KING Kool Moe Dee
- 40 41 LONG COLD WINTER Cinderella
- 41 — WALKING WITH A PANTHER LL COOL J
- 42 31 THE GREAT ADVENTURES OF SLICK Slick Rick
- 43 39 LIFE IS . . . TOO SHORT Too Short
- 44 44 IT TAKES TWO Rob Base & DJ. E-Z Rock
- 45 42 STRAIGHT OUTTA COMPTON N.W.A.
- 46 — WORLD IN MOTION Jackson Browne
- 47 45 EAZY-DUZ-IT Eazy-E
- 48 43 HYSTERIA Def Leppard
- 49 38 TRAVELING WILBURYS VOLUME ONE Traveling Wilburys
- 50 50 INDIGO GIRLS Indigo Girls

Compiled by Billboard

US BLACK SINGLES

TW LW

- 1 2 SHOW & TELL Peabo Bryson
- 2 6 KEEP ON MOVIN' Soul II Soul
- 3 5 WORKIN' OVERTIME Diana Ross
- 4 13 TURNED AWAY Chuckii Booker

Capitol
Virgin
Motown
Atlantic



● JAZZIE B: "always the same in these booths. The flash goes when you're not ready"

Capitol
MCA
Capitol
Epic
Atlantic
Geffen
Tommy Boy
EMI
RCA
Elektra
Capitol
Columbia
RCA
Capitol
Uptown
Warner Brothers
Epic
Atlantic
Jive
Mercury
Def Jam
Def Jam
Jive
Profile
Ruthless
Elektra
Ruthless
Mercury
Wilbury
Epic



● CYNDI LAUPER: "I knew I shouldn't have washed me jacket on hot"

- 5 3 FOR YOU TO LOVE Luther Vandross
- 6 12 SHOWER ME WITH YOUR LOVE Surface
- 7 10 GOTTA GET THE MONEY LeVert
- 8 4 LEAD ME INTO LOVE Anita Baker
- 9 11 OBJECTIVE Miles Jaye
- 10 15 NOTHIN' (THAT COMPARES 2 U) the Jacksons
- 11 9 BABY DON'T FORGET MY NUMBER Milli Vanilli
- 12 14 DARLIN' I Vanessa Williams
- 13 18 IT'S REAL James Ingram
- 14 1 HAVE YOU HAD YOUR LOVE TODAY The O'Jays
- 15 20 SECRET RENDEZVOUS Karyn White
- 16 23 FRIENDS Jody Watley
- 17 21 THEY WANT MONEY Kool Moe Dee
- 18 26 I'M THAT TYPE OF GUY LL Cool J
- 19 22 CRAZY (FOR ME) Freddie Jackson
- 20 7 MR. D.J. Joyce "Fenderella" Irby
- 21 28 MIDNIGHT SPECIAL the System
- 22 31 I SECOND THAT EMOTION 10 D.B.
- 23 30 CONGRATULATIONS Vesta
- 24 32 SOMETHING IN THE WAY Stephanie Mills
- 25 8 LITTLE JACKIE WANTS TO BE A STAR Lisa Lisa & Cult Jam
- 26 16 ME MYSELF AND I Da La Soul
- 27 17 FOR THE LOVE OF YOU Tony! Toni! Tone!
- 28 37 ON OUR OWN (FROM 'GHOSTBUSTERS II') Bobby Brown
- 29 40 WE GOT OUR OWN THANG Heavy D. & The Boys
- 30 35 BUFFALO STANCE Neneh Cherry
- 31 38 AS LONG AS WE'RE TOGETHER Al Green
- 32 33 A WOMAN'S TOUCH Christopher McDonald
- 33 36 THE MAN WE ALL KNOW AND LOVE Kwame
- 34 — BATDANCE (FROM 'BATMAN') Prince
- 35 19 LOST WITHOUT YOU BeBe & CeCe Winans
- 36 — SOMEBODY LOVES YOU El DeBarge
- 37 — FORBIDDEN LOVE Third World
- 38 — TWO WRONGS (DON'T MAKE IT) David Preston
- 39 25 I'LL BE LOVING YOU (FOREVER) New Kids On The Block
- 40 29 CHILDREN'S STORY Slick Rick

Compiled by Billboard

Epic
Columbia
Atlantic
Elektra
Island
Epic
Arista
Wing
Warner Bros
EMI
Warner Bros
MCA
Jive
Def Jam
Capitol
Motown
Atlantic
Crush
A&M
MCA
Columbia
Tommy Boy
Wing
MCA
Uptown
Virgin
A&M
Megajam
Atlantic
Warner Brothers
Capitol
Motown
Mercury
Geffen
Columbia
Def Jam

MUSIC VIDEO

TW LW

- 1 1 DELICATE . . . Pink Floyd
- 2 3 LIVE Frank Sinatra & Friends
- 3 2 INVISIBLE TOUCH TOUR Genesis
- 4 4 RATTLE AND HUM U2
- 5 7 VIDEO ANTHOLOGY Bruce Springsteen
- 6 6 KYLIE — THE VIDEOS Kylie Minogue
- 7 18 PRIVATE COLLECTION Cliff Richard
- 8 10 HOMECOMING CONCERT Gloria Estefan
- 9 5 INNOCENTS Erasure
- 10 8 IN SEARCH OF EXCELLENCE INXNS
- 11 — GUARANTEED LIVE '88 Cliff Richard
- 12 — LIVE Roy Orbison And The Candy Men
- 13 9 2 OF ONE Metallica
- 14 12 MAKING THRILLER Michael Jackson
- 15 — ACADEMY New Order
- 16 — POP ART . . . Transvision Vamp
- 17 16 VIDEO HITS Rick Astley
- 18 14 THE GET EVEN TOUR Brother Beyond
- 19 — GREATEST HITS LIVE Neil Diamond
- 20 — BIG AREA Then Jerico

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Video Collection
Virgin
CIC
CMV
PWL
PMI
CMV
Virgin
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Palace
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JASON DONOVAN Facts, pictures, SAE 28 Irwell, Belgrave, Tamworth, Staffs

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Soul II Soul enjoy their second week atop the chart with 'Back To Life', but it is fairly certain they would be number two this week, had **Prince's** 'Batman' album not been released, thus diverting sales from his 'Batdance' single which still has enough impetus to climb to number two.

The 'Batman' album debuts at number one, becoming Prince's second chart topper here. The first purple reign was courtesy of his last album 'Lovesexy' only 13 months ago.

Whilst Prince is having success with 'Batman', **Eartha Kitt**, who played the evil Catwoman in numerous episodes of 'Batman' when it was a TV series in the 1960s, is back in the chart with 'Cha Cha Heels', the single she recorded with **Bronski Beat**.

It is a bizarre pairing, but one which seems to have worked to the satisfaction of both partners. Eartha last appeared in the chart on 12 April 1986, whilst Bronski Beat made what appeared to be their farewell four weeks later.

61 year old Eartha's first chart hit was 'Under The Bridges Of Paris' more than 34 years ago. Only **Nat 'King' Cole** and **Petula Clark** have lengthier chart careers — and no-one has managed to top Eartha's feat of staging a successful return to the chart after an absence of nearly 28½ years — the amount of time that elapsed between 'Under The Bridges Of Paris' dropping out of the chart in 1955, and 'Where Is My Man' resuming Eartha's chart career in 1983.

● Five years to the week after she was last in the UK and US Top 10s simultaneously with 'Time After Time', **Cyndi Lauper** does it again, with 'I Drove All Night', the first single off her

new album 'A Night To Remember'.

'I Drove All Night' holds here at number seven, which looks like being its peak position. Meanwhile, it climbs strongly from number 12 to number eight in America.

Cyndi, who was 36 last week, reached number two in Britain with her first hit 'Girls Just Want To Have Fun', whilst her second single 'Time After Time' peaked at number three. But Cyndi failed to capitalise on her fairytale start, and 'I Drove All Night' is her first Top 10 single here since. In the interim, some of her singles have been very badly received: 'All Through The Night' peaked at number 64, 'Change Of Heart' got to number 67, 'What's Going On' flopped at number 57 and 'Goonies 'R' Good Enough' failed even to make the Top 75.

In America, however, Cyndi's chart placings have been more consistently good. Indeed, 'I Drove All Night' is her eighth Top 10 hit there from nine releases, and could be her third number one. Cyndi's only non-Top 10 hit in America is 1985's 'Money Changes Everything', which peaked at number 27.

● 12 years ago last week, **Gladys Knight and the Pips** entered the Top 10 for the third and last time with 'Baby Don't Change Your Mind'. This week, Gladys, temporarily deprived of her Pips, returns to the Top 10 with 'Licence To Kill' the theme from the new James Bond film of the same name.

Bond producer **Cubby Broccoli** and his team seem to be better than ever at picking hits to publicise 007 — 'Licence To Kill' is the third Bond theme in a row to be a big hit, following **A-Ha's** 'The Living Daylights' (number five, 1987) and



● PRINCE: "Holy humungous chart returns, Batman!"

Duran Duran's 'A View To A Kill' (number two, 1985). 'Licence To Kill' is the 17th official Bond theme, and never before have three in a row reached the Top 10.

Incidentally, one that failed, but shouldn't have, **Lulu's** 'The Man With The Golden Gun' is available again for the first time in years on a new album released on the Start label. 'Souled Out — The Best Of Chelsea' brings together 16 tracks recorded for the Chelsea label and its subsidiaries in the mid-70s. Apart from Lulu's Bond theme and her **Bowie**-produced cover of 'The Man Who Sold The World' you can also find classic hits from **Linda Carr**, **William DeVaughn**, **New York City**, **Disco Tex and His Sex-o-Lettes**, **Jim Gilstrap** and **Dee Clark**.

● 'I Want It All' **Queen's** first single in over 2½ years, debuted at number three a mere eight weeks ago, and paved the way for their album 'The Miracle', which has sold over a quarter of a million copies in just five weeks. Their latest single, 'Breakthru' is this week's highest debutant at number 13.

● 'In A Lifetime' by **Clannad** and

Bono climbs four places to number 17 this week, beating the number 20 peak it scaled in 1986.

CHARTFILE USA EXTRA

THE TOP AND BOTTOM OF IT: **Milli Vanilli** have the unusual distinction of having the number one and number 100 singles in America this week with 'Baby Don't Forget My Number' and 'Girl You Know It's True'. The latter title, which gave them their first hit, peaked at number two at the beginning of April. The French/German duo's album, which shares its title with their introductory hit, has also been a big success in America, selling over 1¾ million copies so far. It climbs a notch to number eight this week.

SIMON BATES - AN APOLOGY

In the Babble column last week (issue dated June 24), a story was printed concerning Simon Bates' 'Our Tune' section of his Radio 1 show. We have been asked to point out that, contrary to our report, none of the stories on 'Our Tune' are made up — in fact, Simon Bates checks every story himself to make sure it is genuine. We have also been asked to point out that no-one at Radio 1 writes letters in different handwriting or catches trains to places like Swindon and Doncaster in order to fool him. We accept this and unreservedly withdraw everything we Babbled about.

TWELVE INCH

TW LW

1	2	BACK TO LIFE Soul II Soul/Caron Wheeler	10 Records
2	1	BATDANCE (FROM "BATMAN") Prince	Warner Brothers
3	3	ALL I WANT IS YOU U2	Island
4	5	IT IS TIME TO GET FUNKY D Mob featuring LRS	London
5	4	JUST KEEP ROCKIN' Double Trouble & The Rebel MC	Desire
6	6	JOY AND PAIN Donna Allen	BCM
7	7	FIGHT THE POWER Public Enemy	Motown
8	—	BREAKTHRU Queen	Parlophone
9	9	VOODOO RAY (EP) A Guy Called Gerald	Rham!
10	—	PATIENCE Guns N' Roses	Geffen
11	—	LONDON NIGHTS London Boys	Teldec/WEA
12	15	SONG FOR WHOEVER Beautiful South	Go!
13	11	GRANDPA'S PARTY Monie Love	Cooltempo
14	8	EXPRESS YOURSELF Madonna	Sire
15	13	SUPERWOMAN Karyn White	Warner Brothers
16	—	POP MUZIK (1989 REMIX) M	Free Style
17	—	LICENCE TO KILL Gladys Knight	MCA
18	10	SWEET CHILD O' MINE Guns N' Roses	Geffen
19	14	TEARS Frankie Knuckles/Satoshi Tomiie/Robert Owens	London
20	16	IDROVE ALLNIGHT Cyndi Lauper	Epic

COMPACT DISC

TW LW

1	—	BATMAN — ORIGINAL SOUNDTRACK Prince	Warner Brothers 9259362
2	3	PASTPRESENT Clannad	RCA
3	9	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
4	—	A NIGHT TO REMEMBER Cyndi Lauper	Epic 4624992
5	1	FLOWERS IN THE DIRT Paul McCartney	Parlophone
6	6	RAINBOW WARRIORS Various	RCA
7	14	DON'T BE CRUEL Bobby Brown	MCA
8	2	THE MIRACLE Queen	Parlophone
9	13	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
10	4	RAW LIKE SUSHI Neneh Cherry	Circa
11	5	THE OTHER SIDE OF THE MIRROR Stevie Nicks	EMI
12	8	NITE FLITE 2 Various	CBS
13	7	WATERMARK Enya	WEA
14	12	STREET FIGHTING YEARS Simple Minds	Virgin
15	10	PRECIOUS METAL Various	Stylus
16	15	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
17	—	PROTEST SONGS Prefab Sprout	Kitchenware KWCD4
18	19	A NEW FLAME Simply Red	Elektra
19	11	THE HITS ALBUM 10 Various	CBS/WEA/BMG
20	18	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

JUNE 25 — JULY 1 1989

UK ALBUMS

TW LW W/C

1	1	4	BACK TO LIFE Soul II Soul/Caron Wheeler
2	3	2	BATDANCE Prince
3	8	5	SONG FOR WHOEVER Beautiful South
4	5	2	ALL I WANT IS YOU U2
5	2	4	SEALED WITH A KISS Jason Donovan
6	4	5	RIGHT BACK WHERE WE STARTED FROM Sinitta
7	7	9	I DROVE ALL NIGHT Cyndi Lauper
8	20	4	LICENCE TO KILL Gladys Knight
9	11	5	IT IS TIME TO GET FUNKY 'D Mob featuring LRS
10	15	5	JOY AND PAIN Donna Allen
11	13	6	JUST KEEP ROCKIN' Double Trouble & The Rebel MC
12	9	5	SWEET CHILD O' MINE Guns N' Roses
13	—	1	BREAKTHRU Queen
14	6	4	THE BEST OF ME Cliff Richard
15	10	5	EXPRESS YOURSELF Madonna
16	14	7	PINK SHUSHINE Fuzzbox
17	21	4	IN A LIFETIME Clannad with Bono
18	27	2	ATOMIC CITY Holly Johnson
19	—	1	LONDON NIGHTS London Boys
20	38	4	POP MUZIK (1989 REMIX) M
21	16	6	I DON'T WANNA GET HURT Donna Summer
22	—	1	PATIENCE Guns N' Roses
23	26	4	BE WITH YOU the Bangles
24	12	12	MISS YOU LIKE CRAZY Natalie Cole
25	25	4	SUPERWOMAN Karyn White
26	24	7	TILL I LOVED YOU Placido Domingo/Jennifer Rush
27	19	4	CRUEL SUMMER '89 Bananarama
28	27	4	THE ONLY ONE Transvision Vamp
29	18	7	MANCHILD Neneh Cherry
30	35	2	FIGHT THE POWER Public Enemy
31	31	6	WALTZ DARLING Malcolm McLaren/Bootzilla Orchestra
32	23	7	FUNKY COLD MEDINA/ON FIRE Tone Lōc
33	40	6	CRY Waterfront
34	28	9	I WON'T BACK DOWN Tom Petty
35	29	9	HAND ON YOUR HEART Kylie Minogue
36	37	4	GATECRASHING Living In A Box
37	41	2	GRANDPA'S PARTY Monie Love
38	55	2	YOU'LL NEVER STOP ME LOVING YOU Sonia
39	39	3	LOOKING FOR A LOVE Joyce Sims
40	47	2	VOODOO RAY (EP) A Guy Called Gerald
41	22	11	ON THE INSIDE Lynne Hamilton
42	51	3	WIND BENEATH MY WINGS Bette Midler
43	48	5	DOWNTOWN One 2 Many
44	44	3	THE SECOND SUMMER OF LOVE Danny Wilson
45	36	8	EVERY LITTLE STEP Bobby Brown
46	45	3	I WOULD DO FOR YOU UB40
47	30	5	FOREVER YOUR GIRL Paula Abdul
48	33	5	ORANGE CRUSH R.E.M.
49	32	14	REQUIEM London Boys
50	49	4	I'M THAT KIND OF GUY LL Cool J
51	—	1	UNDER THE GOD Tin Machine
52	57	3	SATISFIED Richard Marx
53	54	3	CHILDREN OF THE REVOLUTION Baby Ford
54	—	1	HERE COMES OUR MAN Pixies
55	50	3	AND A BANG ON THE EAR Waterboys
56	53	3	TEARS Frankie Knuckles/Satoshi Tomie/Robert Owens
57	53	3	CHINA DOLL Julian Cole
58	—	1	A BIT OF... <Kiss AMC>
59	—	1	DAYS Kirsty MacColl
60	61	2	(I'VE GOT YOUR) PLEASURE CONTROL Simon Harris/Lonnie Gordon
61	34	7	FERRY 'CROSS THE MERSEY Various
62	—	1	CHA CHA HEELS Eartha Kitt And Bronski Beat
63	42	4	STORMS IN AFRICA (PART II) Enya
64	63	2	BROTHER OF MINE Anderson Bruford Wakeman Howe
65	56	4	WHY Carly Simon
66	—	1	KATHLEEN Roachford
67	76	2	BETTER DAYS Gun
68	60	3	HEAD ABOVE WATER Clive Griffin
69	46	9	HELYON HALIB (ACID ACID ACID) Cappella
70	43	10	BRING ME EDELWEISS Edelweiss
71	—	1	I'M A MAN/YE KE YE KE Clubhouse
72	—	1	LIKE A YO-YO Sabrina
73	74	2	FROM NOW ON Jaki Graham
74	77	2	HAVE I TOLD YOU LATELY Van Morrison
75	—	1	THE DEAD HEART Midnight Oil
76	71	2	ONE Bee Gees
77	—	1	SIT DOWN James
78	83	3	BREAKING HEARTS Strength
79	72	6	WITNESS FOR THE WORLD Cry Before Dawn
80	66	3	DOWN TO THE WIRE Ghost Dance
81	78	3	HEAVEN Miles Jaye
82	75	1	LOVE BOMB BABY Tigertailz
83	—	1	IT'S REAL James Ingram
84	87	3	TELL IT LIKE IT IS Don Johnson
85	80	4	WOMEN BEAT THEIR MEN Voodoo Doll
86	84	4	THE WAY TO YOUR HEART Soul Sister
87	—	1	BAMBOLEO (ARTHUR BAKER REMIX) Gipsy Kings
88	—	1	HARRY HOUDINI Kon Kan
89	—	1	REFLECTIONS Dorothy
90	86	3	ROXANNE'S ON A ROLL Real Roxanne
91	—	1	DREAMS OF SANTA ANA/THE TEXICAN Orange Lemon
92	—	1	LOVE IS A HOUSE Gina Foster
93	99	3	THE FLY (ZOBI LA MOUCHE) Les Negresses Vertes
94	82	3	I DON'T MIND THE WAITING Omar
95	—	1	EVERY LITTLE TIME Kiara
96	90	3	RADICAL KICKBAG Overlord X
97	100	3	THE KING IS HERE/THE 900 NUMBER 45 King
98	96	3	THE BIG E A Certain Ratio
99	93	3	STREETS OF YOUR TOWN Go-Betweens
100	—	1	LOVE'S TAKING OVER Imagination

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

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

TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	1	BATMAN — ORIGINAL SOUNDTRACK Prince	Warner Bros WX281
2	4	11	CLUB CLASSICS VOL. ONE Soul II Soul	10 Records
3	2	8	TEN GOOD REASONS Jason Donovan	PWL
4	10	29	DON'T BE CRUEL Bobby Brown	MCA
5	3	3	RAW LIKE SUSHI Neneh Cherry	Circa
6	6	9	PASTPRESENT Clannad	RCA
7	8	63	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
8	1	3	FLOWERS IN THE DIRT Paul McCartney	Parlophone
9	—	1	A NIGHT TO REMEMBER Cyndi Lauper	EPIC 462491
10	5	5	THE MIRACLE Queen	Parlophone
11	7	40	WATERMARK Enya	☆ WEA
12	11	12	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
13	9	4	THE OTHER SIDE OF THE MIRROR Stevie Nicks	EMI
14	16	24	EVERYTHING the Bangles	CBS
15	12	8	STREET FIGHTING YEARS Simple Minds	Virgin
16	14	19	A NEW FLAME Simply Red	☆ Elektra
17	17	14	LIKE A PRAYER Madonna	Sire
18	—	1	PROTEST SONGS Prefab Sprout	Kitchenware
19	18	7	PARADISE Inner City	10 Records
20	15	20	THE RAW AND THE COOKED Fine Young Cannibals	London
21	26	9	BLAST Holly Johnson	MCA
22	19	33	ANYTHING FOR YOU Gloria Estefan With Miami Sound Machine	□ Epic
23	21	4	AVALON SUNSET Van Morrison	Parlophone
24	25	12	POP ART Transvision Vamp	MCA
25	22	5	TIN MACHINE Tin Machine	EMI USA
26	23	15	LOC'D AFTER DARK Tone Lōc	Delicious/Fourth & Broadway
27	—	1	WALKING ON SUNSHINE (BEST OF...) Eddy Grant	Blue Wave/Parlophone PCSD108
28	24	7	GOOD TO BE BACK Natalie Cole	EMI USA
29	20	3	THE ESSENTIAL DOMINGO Placido Domingo	Deutsche Grammophon
30	—	1	ANYWAYAWANNA Beatmasters	Rhythm King LEFTLP10
31	27	4	STAGE HEROES Colm Wilkinson	RCA Victor
32	13	7	STEPPIN' TO THE SHADOWS Shadows	Polydor
33	28	31	GREEN R.E.M.	Warner Brothers
34	30	51	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
35	38	37	RATTLE AND HUM U2	☆☆☆☆☆ Island
36	45	31	KARYN WHITE Karyn White	Warner Brothers
37	29	5	LIFE IS A DANCE — THE REMIX PROJECT Chaka Khan	Warner Brothers
38	31	12	FOREVER YOUR GIRL Paula Abdul	Siren
39	—	1	2300 JACKSON ST Jacksons	Epic 463352
40	35	84	KICK INXS	☆☆☆☆☆ Mercury
41	36	15	ANOTHER PLACE AND TIME Donna Summer	Warner Brothers
42	34	30	REMYOTE Ilus And Cry	Circa
43	42	3	PASSION Peter Gabriel	Real World
44	54	16	G N' R LIES Guns N' Roses	Geffen
45	33	50	HEAVY NOVA Robert Palmer	EMI
46	37	12	GIpsy KINGS Gipsy Kings	Telstar
47	—	1	BIG GAME White Lion	Atlantic WX277
48	42	95	BAD Michael Jackson	☆☆☆☆☆ Epic
49	41	6	MIND BOMB The The	Epic
50	56	8	DIESEL AND DUST Midnight Oil	CBS
51	44	6	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
52	—	1	GRETCHEN GOES TO NEBRASKA King's X	Megaforce/Atlantic WX279
53	62	8	DISINTEGRATION the Cure	Fiction
54	43	17	STOP Sam Brown	A&M
55	40	2	EAT ME IN ST LOUIS It Bites	Virgin
56	48	41	ANCIENT HEART Tanita Tikaram	☆ WEA
57	50	3	GOYA... A LIFE IN SONG Placido Domingo	CBS
58	131	7	KITE Kirsty MacColl	Virgin
59	49	2	MARIA MCKEE Maria McKee	Geffen
60	66	62	THE INNOCENTS Erasure	☆☆ Mute
61	63	37	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
62	58	36	MONEY FOR NOTHING Dire Straits	☆☆☆☆ Vertigo
63	55	7	KALEIDOSCOPE WORLD Swing Out Sister	Fontana
64	70	23	NEW YORK Lou Reed	Sire
65	112	29	ROACHFORD Roachford	CBS
66	78	8	STONE ROSES Stone Roses	Silverstone
67	47	37	THE LEGENDARY ROY ORBISON Roy Orbison	Telestar
68	53	35	TRAVELING WILBURYS Traveling Wilburys	☆ Warner/Wilbury
69	39	2	BADLANDS Badlands	Atlantic
70	52	83	THE BEST OF UB40 VOL 1 UB40	Virgin
71	91	10	DOOLITTLE Pixies	4AD
72	68	33	PRIVATE COLLECTION Cliff Richard	EMI
73	89	120	THE JOSHUA TREE U2	☆☆☆☆ Island
74	67	21	OPEN UP AND SAY... AAH! Poison	Capitol
75	57	64	TRACY CHAPMAN Tracy Chapman	☆☆☆☆ Elektra

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	5	THE HITS ALBUM 10 Various	CBS/WEA/BMG
2	2	8	NITE FLITE 2 Various	CBS
3	3	2	RAINBOW WARRIORS Various	RCA PL74065
4	4	6	PRECIOUS METAL Various	Stylus
5	5	5	THE CHART SHOW — DANCE MASTERS Various	Dover
6	6	25	DIRTY DANCING Original Soundtrack	☆☆ RCA
7	18	2	DON'T STOP THE MUSIC Various	Stylus SMR977
8	11	25	GOOD MORNING VIETNAM Original Soundtrack	A&M
9	9	3	SOFT METAL Various	Stylus
10	12	11	DEEP HEAT — THE SECOND BURN Various	Stylus
11	7	25	BUSTER Original Soundtrack	☆☆ Virgin
12	10	14	NOW THAT'S WHAT I CALL MUSIC 14 Various	EMI/Virgin/Polygram
13	8	3	RAY MOORE — A PERSONAL CHOICE Various	BBC
14	14	4	FRFR — SILVER ON BLACK Various	Stylus
15	16	25	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	☆☆☆☆ Really Useful
16	15	26	THE BLUES BROTHERS Original Soundtrack	Atlantic
17	13	18	CHEEK TO CHEEK Various	CBS
18	—	1	THIS IS GARAGE Various	Cooltempo
19	—	25	MORE DIRTY DANCING Original Soundtrack	RCA
20	17	12	THE SINGER AND THE SONG Various	Stylus

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

AS HOLY BATFEVER HITS THE COUNTRY WITH THE IMMINENT RELEASE OF THE 'BATMAN' MOVIE,



TIM NICHOLSON SORTS THE RIDDERS FROM THE JOKERS

The most eagerly awaited film of the decade looms ever closer. In America, the hysteria that had Bat fans tearing down the posters before the wall paste had dried, has turned into queues the like of which have rarely been seen since 'Gone With The Wind', with people crossing the Atlantic to attend the opening night last Friday.

The Tim Burton-directed 'Batman' film is the classic story of the Caped Crusader's origins and his battle of wits with Jack Napier, ex-henchman for Gotham City crime boss Carl Grissom, who has struck out on his own in the guise of the Joker (played by Jack Nicholson, grinning the Joker's evil grin with relish). Millionaire philanthropist Bruce Wayne (played by Beetlejuice himself, Michael Keaton), offended by the corruption he witnesses in his beloved home town, creates, with the aid of his faithful butler Alfred, a sophisticated laboratory in the bowels of Wayne Manor. The Batcave, as it is known, becomes the home of Batman, Wayne's crimefighting alter-ego, together with his outlandish vehicles, including the infamous Batmobile and the versatile Batwing aircraft.

The movie marks a return to the original, rather sinister Batman, whose distress from having witnessed the brutal murder of his parents when he was only nine and his frustration with Gotham City's escalating crimewave have left him with deep mental scars. He will stop at nothing to 'stop the violence', as it were, and perhaps even enjoys seeing the villains get a taste of their own medicine. Nevertheless, 29-year-old Tim Burton, whose previous two directorial outings were Pee Wee Herman's hilarious 'Pee Wee's Big Adventure' and last year's funniest film, 'Beetlejuice', is certain to have injected some of his perverse humour, though it is unlikely to be as camp as the popular TV series.

Batman's Lois Lane is photojournalist Vicki Vale (originally to be played by 'No Way Out' star Sean Young, before she fell off a horse during filming and broke her leg, but now played by Kim Basinger) who becomes romantically involved with Bruce Wayne, unaware of his secret life underground. The absence of a Robin in the proceedings may upset fans of the TV show, but aficionados of the original comic strip will not be too bothered as old Holy-weasel-features was a later addition to the stories.

Already the shops are choc-full of Bat-memorabilia and Prince is climbing vertically to the top of the charts with the aid of his Bat-rope. Batmania has hit town: watch the skies for the Bat-signal and keep August 11 clear in your diary.

BATMAN