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THE BLOOMING  
SWEDISH DANCE  
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**A GUY  
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GERALD**

FIRING  
UP THE  
CHARTS  
WITH HIS  
VOODOO RAY

**CHRIS ISAAK**  
COUNTRY BOY BOXING CLEVER

**STEREO MCs**  
THEY'RE BAD, THEY'RE  
BRITISH AND THEY'RE  
NOT THE NEW  
BEASTIE  
BOYS

SOLE II SOLE

# THE COOKIE CREW

TALK TRAINERS

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

THE LONDON BOYS

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PEOPLE BUY  
THEIR RECORDS?

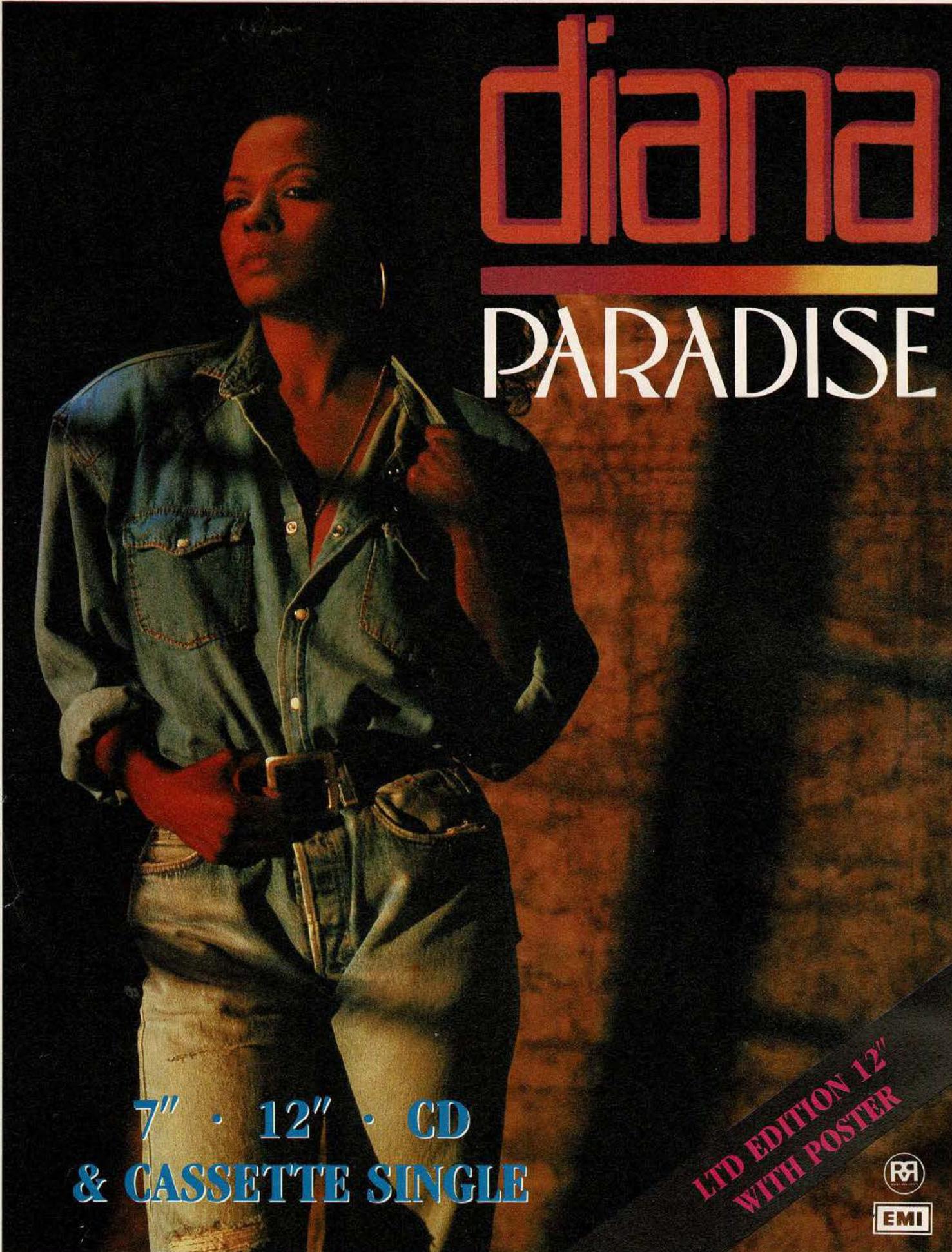


## REVIEWS

- ALBUMS
- DANNY WILSON
- THE POGUES
- HEAD
- LIVES
- PET SHOP BOYS
- JULIAN COPE
- JAMES



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



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● **SPEAKERS LIKE A CHILD**

You read about them first in the Christmas issue of *rm*, and now the Stereo MCs are back to burn. Sizzle away with Britain's new rap sensations on p14

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**A GUY CALLED GERALD**

On the chart tip at last. An *rm* 'told you so' special

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A boxer making good in Popland. Meet Chris Isaak, p7



● **PET SHOP SHOW**

Anything Bananarama can do, we can do better. Pet Shop Boys live, p30

# NEWS

EDITED BY ROBIN SMITH

Climie Fisher, who are currently in the studio putting the finishing touches to a new album, will be playing their first ever tour starting in October. They'll be kicking off at the Newport Centre on October 28, followed by Bristol Colston Hall 30, Portsmouth Guildhall 31, London Dominion November 2, Brighton Dome 3, Sheffield City Hall 5, Manchester Apollo 6, Glasgow Pavilion 8, Newcastle City Hall 9, Birmingham Aston Villa Leisure Centre 11, Nottingham Royal Concert Hall 12, London Town And Country Club 14. Tickets go on sale from July 21 at box offices and usual agents.



## CLIMIE TOUR

CLIMIE FISHER

## SELF MADE

Fuzzbox follow up 'Pink Sunshine' with their single 'Self', out on July 24. Written by the fabulous foursome, Vickie, Maggie, Tina and Jo, 'Self' is a taster from Fuzzbox's forthcoming new album 'Big Bang', due out in the late summer, and the flip side features an old Fuzzbox classic 'Wait And See' from their debut album 'Bostin' Steve Austin'.

The 12 inch will also feature Fuzzbox's classic rendition of 'Bohemian Rhapsody'.



FUZZBOX

## BEASTIE ALBUM

The Beastie Boys release their long awaited album, 'Paul's Boutique', on July 24. The title was inspired by a men's clothing store in Brooklyn, and the album features the current single 'Hey Ladies'. Other tracks include 'What Comes Around', 'Ask For Janice', 'The Sounds Of Science' and 'Egg Man'.

The Beasties recently celebrated the launch of the record by hoisting a flag on top of the Capitol Records building in Los Angeles, hey hey.



DIESEL PARK WEST

## COME ALONG

Diesel Park West release a three track EP on July 24, featuring 'When The Hoodoo Comes', a live version of 'Mr Soul' and 'Fine Lilly Fine'.

The title track, 'When The Hoodoo Comes', is taken from the band's debut album, 'Shakespeare Alabama', 'Mr Soul' is a version of an old Buffalo Springfield song and 'Fine Lilly Fine' was previously only available as a promotional flexi disc given away free with your ever generous **rm**.

Diesel Park West will be playing two dates in August at Birmingham Burberries on August 8 and London Astoria August 10. They'll also be featured in the BBC2 show 'Live From Eden Court', at 11.15pm on Monday, July 24.

TEXAS



## NOW AND AGAIN

Texas saddle up again with their single 'Everyday Now' out on July 24. It's taken from their album 'Southside', which has now sold more than 500,000 copies worldwide and the flip side features a new track, 'Waiting For The Fall'. On the 12 inch you'll also find 'Faith,' previously only available on the album CD.

Texas have also lined up a tour in September and they'll be playing Cambridge Corn Exchange September 1, Liverpool Royal Court 2, Bristol Studio 4, London Town And Country Club 5, 6, Bradford St Georges Hall 8, Glasgow Barrowlands 9.



BEASTIE BOYS

## ENEMY BACK?

Hold on to the edge of your seats, we hear that **Public Enemy** are reforming — just a few weeks after they announced they were splitting up!

Public Enemy said they were quitting over Professor Griff's anti Jewish comments, but we understand they're getting back together without him to record an LP, 'Fear Of A Black Planet'.

It looks like Griff himself will be concentrating on production and management.

## FASTER FASTER

**Wolfsbane**, the Tamworth heavy metal band who have been signed to Rick Rubin's Def American label, release their debut album, 'Live Fast, Die Fast', on July 24. Tracks include 'Man Hunt', 'Killing Machine' and 'Money To Burn'.

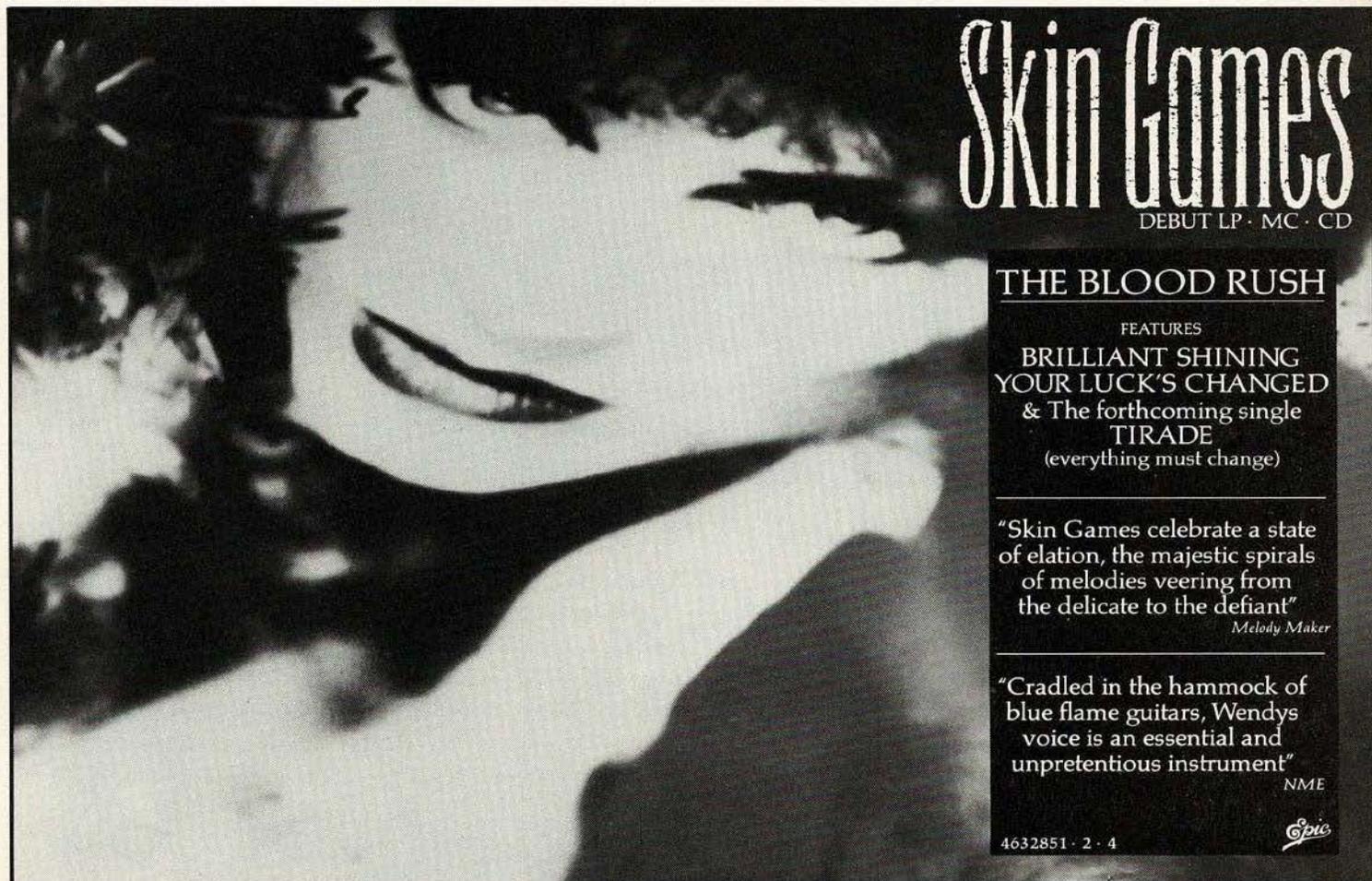
Rick, who in the past has produced such names as LL Cool J and the Beastie Boys, was so impressed when he read about Wolfsbane that he rang them up at home and invited them to join his label.

INNER CITY



FEELING GOOD

Inner City's fourth single, 'Do You Love What You Feel', is out this week. Undoubtedly set to become a summer anthem, the single is taken from the band's debut album 'Paradise' and features a Duane Bradley mix.



# Skin Games

DEBUT LP · MC · CD

## THE BLOOD RUSH

FEATURES  
BRILLIANT SHINING  
YOUR LUCK'S CHANGED  
& The forthcoming single  
TIRADE  
(everything must change)

"Skin Games celebrate a state of elation, the majestic spirals of melodies veering from the delicate to the defiant"  
*Melody Maker*

"Cradled in the hammock of blue flame guitars, Wendys voice is an essential and unpretentious instrument"  
*NME*

4632851 · 2 · 4





THE BAND OF HOLY JOY

# NEWS

CONTINUED

## ● ACID CLAMP

The Government is planning to crackdown on acid house parties which are receiving lots of media attention again during the long, hot summer.

Home Secretary Douglas Hurd wants tougher penalties on people organising parties without a license, and if the legislation is passed organisers could face up to six months in jail and hefty fines. Not only that, Mr Hurd would like people to inform the police about acid house parties so they can make raids in good time!

But despite the renewed hysteria about acid house, a survey commissioned by *rm*, published earlier this year, shows that 97% of people feel they can enjoy acid house without drugs and 90% of people think that the acid house connection with drugs has been blown out of all proportion.

So, come on Dougie, put on your bandana and your smiley T-shirt and we'll show you a good time . . .

## SKA'D FOR LIFE

A compilation album tracing the history of British ska music will be out on July 24. **'The 2-Tone Story'** is a 26 track double album, featuring bands who were signed to the pioneering 2 Tone label which had its heyday after the punk explosion in the late Seventies and early Eighties. Among the bands featured are Madness with 'The Prince', the Specials with 'Rudy, A Message To You', and 'Lip Up Fatty' from Bad Manners.

## KISS OFF

**Kiss FM**, London's leading pirate dance music station, has failed to win a government franchise to broadcast legally.

The government was offering one FM radio franchise in the London area and although the station was tipped to get it, the franchise has been awarded to a 24-hour jazz station instead.

However, the government is expected to offer another franchise soon and Kiss FM will be applying again.

## SEASIDE SPECIAL

The **Band Of Holy Joy** have lined up a tour mainly around holiday resorts, which should certainly make a nice change from having to watch Punch and Judy shows. They'll be playing Cleethorpes Pier July 24, Skegness TC's Nightclub 25, Hull Adelphi 26, Leeds Dutchess Of York 27, Scarborough Stage Door 28, Stockton On Tees Dovecot Arts Centre 29, Tynemouth Surfers' Bar 30. An all-inclusive trip to the Cleethorpes show is available for around £10 and anybody interested should contact the promotion office at Rough Trade Records on 01-837 6747.

### ● RELEASES

**Swing Out Sister** release a special 10 inch version of their single 'Where In The World' this week, featuring a special Paul O'Duffy 'bongo fury mix' of the song.

**Working Week** release their album 'Fire In The Mountain' on July 24. Tracks include 'Waters Of The Moon'.



GIPSY KINGS

## MANIACS BACK

**10,000 Maniacs**, who sold out their tour in May and June, will be playing three more shows in November with dates at Manchester Apollo November 4, Edinburgh Playhouse 5 and London Royal Albert Hall 7. Tickets will be on sale at box offices and usual agents.

## EYE EYE

The **Lilac Time**, fronted by Stephen Tin Tin Duffy, will be back on July 24 with their single 'American Eyes'. It's taken from their forthcoming album 'Paradise Circus' and the flip side features 'The World In Her Arms'. On the 12 inch you'll also find 'Crossing The Line'.

## KING SIZED SHOW

The **Gipsy Kings** will be playing a monster show at Wembley Arena on November 29. This will be their only British concert for the rest of the year and follows two sell out shows at the Royal Albert Hall earlier this summer.

Tickets for Wembley priced £12.50 and £10 each are available from the box office and usual agents.

10,000 MANIACS



Chris Isaak used to be in the ring as a boxer, but these days he packs his punches into beautifully moody records. Lisa Tilston sees stars

● IT'S A KNOCKOUT



Chris Isaak is a helpless romantic. He's also film star handsome, and possessor of an arrestingly beautiful voice. On his third album, 'Heart Shaped World', follow-up to the Euro-smash single 'Blue Hotel', he delivers his tales of love and angst with total conviction, smouldering and brooding on the low notes, plaintive and tortured on the high. At 32, is Chris Isaak still a teenager-in love? -

"No, worse! The best I ever felt about love was when I was about 15, because I believed. It sounds incredibly naïve and stupid to me now, but when you first fall in love you really do believe it's going to be for ever. I don't think you ever get over your first love.

"I'm very romantic in one way and then, like most romantics I know, very sarcastic in order to cover it up. I'd love to be able to write upbeat, happy songs. I've often thought what would happen if I met the perfect girl and got married, then I could write songs like 'Surfin' USA'!

"Since I was 14 I had a tape recorder and I made up songs. I found a box of the tapes recently and it was really funny. Here's this squeaky little voice singing all these songs, and some of them were really terrible, but you can tell I thought it was top 10!

"I learned to play guitar and my friend Rick McBride would come over and we'd write a song every time we got together. He was a funny guy, real shy, I was pretty shy then too. We were never in any real bands, we'd just sit at my house and play. He's a dentist now! I can remember standing in front of the house leaning on the truck saying 'C'mon man, why don't you come to San Francisco with me and let's be rock 'n' roll stars!' and he just looked at me and said 'Chris, you're crazy!'"

Apart from his growing acclaim as a singer-songwriter, Chris is making a name for himself as an actor in Jonathan Demme's film 'Married To The Mob', which has just opened in the UK. Sting, Jagger and Bowie spring to mind; is this the dreaded syndrome of the singer who thinks he can act?

"It's not too hard for singers to act in a certain role, even if they're not great actors they can be OK, but I think it's sometimes very difficult for an actor to sing. I haven't heard too many actors pull it off. You know who can sing pretty good? It's always cracked me up — Robert Mitchum. I highly recommend one of his albums, 'Bob Mitchum Sings Calypso'. Even if you don't like it you'll think it's funny."

If further proof were needed that Isaak is more than just a pretty face, we can add his prowess in the boxing ring. But doesn't this seem a strangely aggressive choice of sport for one so sensitive?

"I think a lot of artists have both sides. You read about someone like John Lennon, and some of the stuff he did was so crazy and mean, it goes together because they're just people. The town I'm from, Stockton in California, has a lot of boxing, it's a big sport. But I've never in my life hit anybody who wasn't trying to hit me, in a street fight. If God had made me real fast with my feet I would never have hit anybody!"

So here we have it. Chris Isaak, singer, actor and boxer extraordinaire. Is there any reason why this man shouldn't be the future of rock 'n' roll?

"I'm a lot shorter than you think. I'm only four foot six!"

And if you want to know whether that's true or not, you'll just have to catch one of his shows later this summer and find out for yourself.

"I've never in my life hit anybody who wasn't trying to hit me"

**LONDON BOYS**

**THE NEW ALBUM  
FROM THE RUBBERIEST MEN IN POP!**

# INDEX

EDITED BY ANDY STRICKLAND



## all for one

"We're not baring our astral buttocks to the moon!" Oo-er, I should certainly hope not. That's what up and coming British band **One** insist they are not doing, but they cannot deny being ecologically-friendly, recording songs with such titles as 'Upstream' and 'Happy Hunting Ground'.

One consists of four gents who have been riding the rock 'n' roll roundabout since the autumn of 1986. They spent last year touring Britain as support to the Rainmakers and also refurbishing the demos they had already laid down. They now have over 30 original tracks to their name, the strongest of which will appear on their debut album.

The debut single, 'I'll Wait', is released this week. Its blasting horns turn it into a naggingly catchy number, and given sufficient airplay it will undoubtedly find a home in the top 40.

You'll have to wait a little longer to sample further musical delights from the band as the yet untitled debut long player is due for an autumn release. You could say this is One group worth watching out for. (PS)



## competition

Here's a rather special competition for all you thoughtful pop types out there in Index land. Those purveyors of pristine politico pop, **The The**, have just released another superb single, 'Gravitate To Me', and we've had a word with old Mattie himself and he's agreed to hand over no less than 10 special boxed sets of the single to winners of this little tease of a competition. Each box contains the 12 inch single, a rather useful The The stencil for those drab tower block stairwells, and four moody giant postcards featuring each member of the band. To win a box of The The goodies, just correctly answer the three questions below.

1 Which famous guitarist now resides in The The

a) Eric Clapton, b) Mike Read, c) Johnny Marr?

2 What is the title of The The's latest LP

a) 'H Bomb', b) 'Mind Bomb', c) 'Mind Games'?

3 Which recent The The single hit the top 30

a) 'Infected', b) 'The Beaten Generation', c) 'Soul Mining'?

Send your answers on a postcard to **The The Competition**, United Consumer Magazines Ltd, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, to arrive by closing date July 31.

## batman top 10

- 1 'Rockin' Robin' Michael Jackson
- 2 'That Joker Isn't Funny Anymore' the Smiths
- 3 'Gimme Batrope Joanna' Eddy Grant
- 4 'Wind Beneath My Wings' Bette Midler
- 5 'Lovely Day' Batmobile Withers



6 'Let's All Chant' Bat & Mick

7 'You Gotham' Roy Orbison

8 'Born In The USA' Bruce Wayne Springsteen

9 'Everyone's Gone To The Moon'

Jonathan King Tut

10 'The Mercy Seat'

Nick Batcave

Compiled by the Vicki Valettes

### INCLUDES

### REQUIEM

### LONDON NIGHTS

# THE TWELVE

●Sean Penn hangs out with the Cowboy Junkies. "You guys let me know if this photographer's bothering you, OK?"



## earbenders

### Andy Strickland

'Satisfaction' Wendy & Lisa (Virgin 45)

'Love American Style EP' Beastie Boys (Capitol 12 inch)

'(What's Wrong With) Dreaming' River City People (EMI 45)

### Tim Nicholson

'Where We Were Meant To Be' Kevin McDermott (Island 45)

'Bebop Mop Top' Danny Wilson (Virgin LP)

'Young Boys Are My Weakness' Kate Ceberano (London 45)

### Betty Page

'The Passion — Music From 'The Last Temptation Of Christ'' (Earthworks/Virgin)

'It's Alright' Pet Shop Boys (Parlophone 12 inch)

'Cosmic Thing' the B-52s (Reprise LP)

### Robin Smith

'It's Your Time' Arthur Baker (A&M 45)

'Poem Of The River' Del Lords (AVL 45)

'Pink Sunshine' Fuzzbox (WEA 45)

### Kevin Murphy

'Choice' the Blow Monkeys (RCA 45)

'The Twelve Commandments Of Dance' London Boys (WEA LP)

'Blue Moon Revisited' the Cowboy Junkies (Cooking Vinyl 45)

## midnight cowboys

It doesn't seem right. Other bands spend months, years even, sweating over studio mixes and generally struggling to get their product noticed; then along come **Cowboy Junkies**, who record an entire album in a day on a budget of \$200 . . . and it goes gold in their home country of Canada and sells over 500,000 copies in the USA. Sounds easy doesn't it?

"I know, it's incredible!" says the slightly bemused Margo Timmins, whose honeysuckle voice is the prime reason for the Junkies' success. "Our first album sold 4,000 copies in Canada, which was pretty good for an independent release. Our target for 'The Trinity Session' was 5,000. We reached that in the first afternoon, I think!"

Like most of 'The Trinity Session', their new single, 'Blue Moon Revisited (Song For Elvis)', on Cooking Vinyl is so laid back it's almost horizontal, yet at the same time it possesses an eerie, haunting undercurrent that can't be ignored. Not a Fairlight or drum machine in sight — just the sparse, airy breeze of the music.

In America, Junkie-mania has hit an impressively elitist circle. Madonna, Sean Penn, Lou Reed and Springsteen are amongst the stars who've been spotted at their gigs.

"It's a lot of fun to meet these people," Margo enthuses, "especially to meet them on a personal level because they're all amazing people. I mean, I've been listening to Springsteen since I was 15 years old. To sit down, eat pizza and drink beer with him and talk to him about touring and stuff is great — like a dream come true."

See, even celebrities can be star struck. (CT)



## river deep

Liverpool band the River City People look set to cause quite a stir when their brooding rock/pop is finally unleashed this week in the shape of the debut single '(What's Wrong With) Dreaming'. The band boast a powerful mix of Fleetwood Mac, Lone Justice and the better bits of Texas and they've got the songs to make them much more than a one hit wonder outfit. Discovered playing in front of 15,000 Alarm fans, the 'Chart Show' made a video for the demo of 'Dreaming' and within months Siobhan, Tim, Paul and Dave found themselves in Los Angeles working on their debut LP with John Cougar Mellencamp and REM producer Don Geham. The result is a mature, confident sound and look that seems certain to see the River City People making friends and fans well into the next decade.

MY LOVE

AND NINE MORE HITS!

wea



COMMANDMENTS OF DANCE

LP

CD

TAPE

# INDEX

CONTINUED

with contributions this week from Chris Twomey and Peter Selby

## too many corks

In common with many soap actresses Fiona Corke (Gail Robinson in 'Neighbours' to you and me) is busily trying to persuade the world that she's nothing like her screen character.

"I share some of Gail's emotions and a bit of her strength," she says, "but I don't share her stubbornness or the way she closes up to Paul. I don't know how she could work in an office, I couldn't think of anything worse."

She certainly would never marry that tight git Paul Robinson. "No way! We wouldn't have anything in common. He's too miserly and too obsessed with money making."

With no training, and very little acting experience behind her, joining the 'Neighbours' cast in January 1987 was an extremely fortuitous break.

Fiona was in New York when she landed the part, initially scripted for 13 weeks.

"Some of my actor friends thought I was going mad. They'd say 'You don't want to do something like 'Neighbours', it's rubbish. But I felt good about doing it. Having worked on it I can appreciate soaps a hell of a lot more. There's a real art to them I think now."

The gruelling 'Neighbours' schedule, which often demands a six day week, 7am to 7pm attendance is getting too much for her.

"I've become a bit of a hermit. Some people can't handle being recognised in the street or being pointed and stared at, but for me it's a real turn off. Playing another character so consistently, you end up losing a bit of yourself. I don't feel as strong as I used to before I joined 'Neighbours', I don't feel strong enough to ignore how people are towards me. I prefer to just stay at home."

It has only been her close friendships with Stefan Dennis, Annie Jones (Jane) and Vivean Gray (Mrs Mangel) that have kept her going. "She's lovely!" says Fiona in response to a what's-she-really-like probe on Nell Mangel "She's such a sweetie, nothing at all like Mrs Mangel."

What she'll be doing when she leaves the show in August, Fiona will not say, but a career in — brace yourselves — pop cannot be discounted.

She's just released her first single, 'Hey Ciao', with Albie Wilde and the Dayglos. Along with Annie Jones and Nick Caraffa (Tony Romeo), she's merely a Dayglo at this stage, but it's an ominous start with the single already a hit in Australia.

"It's a very catchy song," Fiona concludes. "Very lightweight, but the kind of thing you can't get away from."

A bit like 'Neighbours' really. (CT)

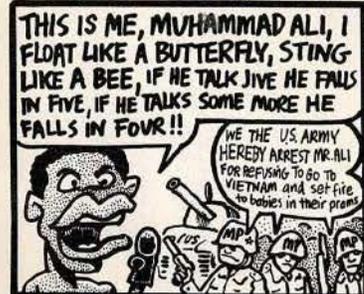


## wild weekend

Now, we've told you good people out there in Index land about **Wild Weekend** before. The band's last single, 'Breaking Up Breaking Down', failed to score them a big hit, but if we know the minds of radio playlist compilers (not a pretty sight), we reckon you'll be hearing a lot more of the band's follow-up, 'Crawling Back'. A smooth-as-silk slice of crafted pop that possesses the soul of early Wham! and the feel of prime time Spandau. Expect these boys to win a residency on both the 'Chart Show' and the 'Wide Awake Club' soon.



## GREAT POP THINGS → HIP HOP RAPPING: The MUSIC OF THE '80's BY COLIN B. & CHUCK D I.a.m.f.



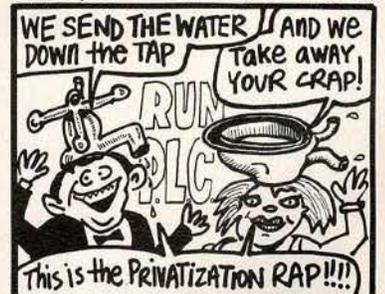
The very first person to do "rap" poetry was the great boxer-poet Muhammad Ali. He would recite poems about how he was going to "whup" his opponents, about how pretty he was, how great a poet he was etc. He also wore boxer shorts and shoes with funny tassels.....



This had a direct influence on "rap". The main lyrical concern of "rap" singing being how pretty the "rap" singers are, and how good they are at "rapping". Although they weren't boxers many "rap" singers liked to wear boxer shorts and training shoes with the laces undone.....



Certain letters of the alphabet are more "hip" than others due to their innate rhyming capacity. There exist obscure examples of HIPHOP Rap DJ MC's whose careers were mercilessly cut short by choosing the wrong letter of the alphabet at the outset!.....



Soon HIPHOP RAPPING caught on due to the fact that anyone can do it and because every word in the English language rhymes with another one. It is frequently used on TV adverts by the likes of Leslie Crowther and other celebrities!..... NEXT WEEK OBSCURE & WEIRD MUTANT Strands of HIPHOP!

# SUMMER MADNESS

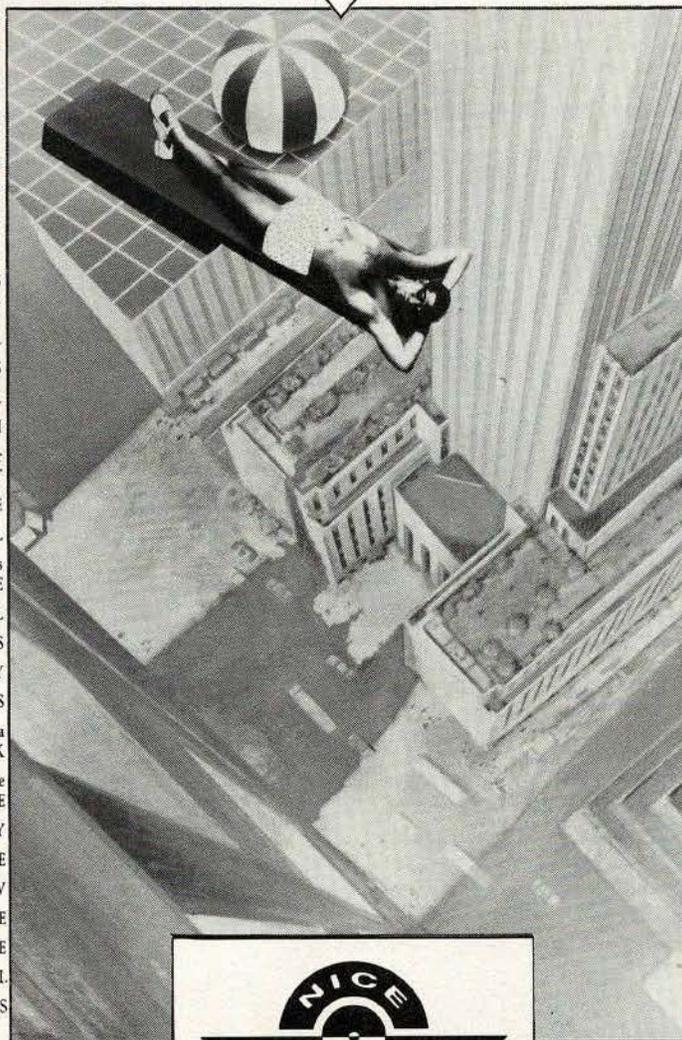
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 The Clash GIVE 'EM ENOUGH ROPE  
 Meatloaf HITS OUT OF HELL  
 Luther Vandross FOREVER, FOR ALWAYS, FOR LOVE  
 Michael Jackson OFF THE WALL  
 Bob Dylan GREATEST HITS  
 Luther Vandross BUSY BODY  
 Bill Withers GREATEST HITS  
 London Symphony Orchestra THE POWER OF CLASSIC ROCK  
 Gloria Estefan & Miami Sound Machine PRIMITIVE LOVE  
 ELO DISCOVERY  
 The SOS Band SANDS OF TIME  
 Toto TOTO IV  
 Bob Dylan DESIRE  
 Journey ESCAPE  
 Cyndi Lauper SHE'S SO UNUSUAL  
 Santana GREATEST HITS



Bruce Springsteen DARKNESS ON THE EDGE OF TOWN  
 Ozzy Osbourne THE ULTIMATE SIN  
 Santana ABRAXAS  
 Mott The Hoople GREATEST HITS  
 Paul Young NO PARLEZ  
 The Stranglers FELINE  
 Meatloaf DEAD RINGER  
 B. A. D. THIS IS BIG AUDIO DYNAMITE  
 Abba GREATEST HITS VOL 2  
 Prefab Sprout SWOON  
 The Bangles ALL OVER THE PLACE  
 REO Speedwagon HI-INFIDELITY  
 Bruce Springsteen NEBRASKA  
 Simon & Garfunkel PARSELY SAGE, ROSEMARY AND THYME  
 Footloose ORIGINAL SOUNDTRACK  
 Ozzy Osbourne BLIZZARD OF OZ  
 Aerosmith GREATEST HITS  
 Carole King HER GREATEST HITS  
 The Byrds GREATEST HITS  
 Spear Of Destiny THE EPIC YEARS  
 Abba THE ALBUM  
 Julio Iglesias JULIO  
 The Psychedelic Furs MIRROR MOVES  
 WHAM! FANTASTIC  
 Bruce Springsteen THE WILD, THE INNOCENT & THE E-STREET SHUFFLE  
 Simon & Garfunkel BOOKENDS  
 Billy Joel 52ND STREET  
 Roy Orbison BEST LOVED STANDARDS  
 Johnny Nash I CAN SEE CLEARLY NOW (20 Greatest Hits)  
 Frank Sinatra SINATRA RARITIES, THE CBS YEARS

NICE  
  
**PRICE**

*Mad* ABOUT MUSIC

SEE A SPECIALIST

# BABBLE

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

## THE CHANGING FACES OF STOCK AITKEN WATERMAN (PARTS 1, 2 AND 3)

**1 BEFORE:** As teenagers Stock, Aitken & Waterman had a dream — to become incredibly popular and successful. At the time of this picture, the four lads didn't know what the future held in store and the wonderful achievements ahead. They decided to become pop stars and sent demonstration tapes to top London gramophone recording companies. Their songs were turned down and the three lads made a pledge to wreak revenge on the musical industry.

Greetings from the new **rm** Towers on the sunny south bank of old Father Thames. Blimey, I'm gonna miss Camden, this new Blackfriars place is full of **Neil Tennant** and **Arthur Lowe** look-a-likes. Anyway, the day everyone was packing up their typewriters, for some inexplicable reason, Camden High Street was suddenly choka with showbiz celebrities. All I did was walk down to Marks & Spencers and I saw **Yazz** noshing some beany bake thing in that trendy cafe in Delancey Street. I saw that lead singer blokey from **New Model Army**, **Slade The Leveller**, coming out of the Gateway (wearing pumps NOT clogs — the phoney) and last, and by no means least, the sensational, the gorgeous **Roland Rivron**. There was this survey recently in *Punch* magazine to find out who the funniest man was in Britain, **Rowan Atkinson** won it, but I reckon Roland wins out by a mile — his bottom lost him the title I guess.

Elsewhere in the mess of a capital they call wild swinging London, the **Pogues** threw a party to celebrate the release of their new LP. **Joe Strummer**, **Sinead O'Connor**

loose pavement slab in Manchester city centre . . . **Robin 'M' Scott** writing a bloke's address in a metal covered Filofax . . . Everton footballer **Pat Nevin** at the **Cowboy Junkies** London gig . . . **Rik Mayall** having an argument with a cashier at Sheila's Pantry in Newport Pagnall service station . . . **Michael Jackson** in disguise pretending to be an ordinary person buying a pair of socks in Nottingham . . . **Richard Derbyshire** of **Living In A Box** driving a Ford Fiesta with a **Billy 'Life.'** **Graham** sticker on the back window . . .

Those cheeky chaps the **London Boys** have struck up a business deal with a pharmaceutical company to put their name to a new baby oil — going to discos with greased up torsos is said to be the hip thing this summer.

Many a high powered deal is said to be struck over a dinner table it is said, so what the hell were **Joe 'Sam's dad' Brown**, **Dave 'David' Gilmour** and **Sting** manager **Miles Copeland** planning? Doesn't bear thinking about does it? Put my restaurant informant right off her cream of mushroom soup it did. The same source also reports sighting *Babble* evergreen **Mark Moore** and **Rupert Everett** sharing some prawn balls at a Chinese restaurant deep in the heart of the metropolis.

Can it really be true that they're making a new *Carry On* film? Don't they realise that people were only pretending to like them? What's more, the movie is reported to be about pop music (and probably stars **Lionel Blair**, **Anita Dobson** and **Patrick 'Laughing Boy' Kane**) — the nation waits with baited breath, I don't think.

Mind you, Bristol combo much loved by the **rm** Independents page, **Automatic Dlamini**, found themselves in the middle of a 'Carry On' scenario on their recent tour of Spain. Firstly their tour manager hired a van too small for all their equipment, so they had to send most of it via rail from gig to gig. This worked fine until the last gig in Zaragoza, when they discovered their instruments were 150 miles away in Barcelona. Secondly, the driver of the van was a crazed midget who screamed and cackled as he tore through Spain at amazing speeds. But the last straw came when the band arrived back in Britain and the Customs men took a dislike to their Japanese drummer **Ishiro**, who, unbeknown to the rest of the band,

was travelling on an expired visa. Ishiro was deported and is currently sleeping on the crazed midget's floor in Madrid.

All this makes the **James Taylor Quartet's** motorway disaster rather tame in comparison. Somewhere on the M6 an amplifier fell off their roof rack. Needless to say the scene that followed was reminiscent of the French Grand Prix. And as for **Bradford's** transit van and their producer **Stephen Street's** MG Spitfire blowing up simultaneously on their way to Wales to record their debut LP — it's just one of those freaky everyday phenomena.

That daft git with the dodgy lip, **Billy Idol**, makes his acting debut next month when he plays Cousin Kevin in *the Who's* "rock opera" 'Tommy' in Los Angeles. Also in the live production: **Elton John** as the blind bloke, **Robert Plant** as a bloke with long hair and **Phil Collins** as a bloke with no hair.

In the film that they've just made together **Kylie Minogue** and **David 'Call me Dave' Bowie** have a snog scene. It only lasts about two seconds on *Celluloid* but apparently insiders say it took 14 takes before

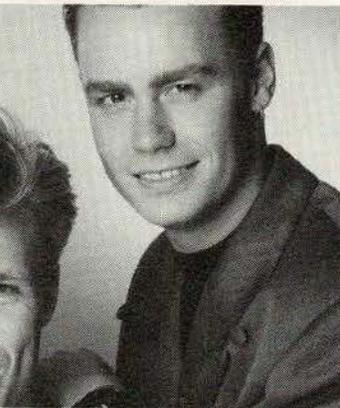
**3 LATER:** An artist's impression of how Stock, Aitken Waterman will look in 10 years time. The high life has begun to take its toll and the popular trio are not as sparky and keen as their former selves but they still keep in touch with music's changing fashion trends by attending concerts and discotheques.

PICTURE: S1

they got it right.

And finally on the subject of saliva, thrash rockers **Anthrax** cut short their Dublin gig because the audience insisted on practising the ancient Seventies craze of gobbing at their heroes. Despite being proud of their manky locks, an urgent call was placed to **Dusty Flemming**, international hair stylist whose skills were desperately needed to remove the glutinous Irish flem.

Goodbye. I'll be back with some more tender moments in the lives of the stars in seven days time.



PICTURE: LFI

and **Fuzzbox** were there swilling huge quantities of stout and champers, whilst TV favourites **Andy 'O-Zone friendly' Crane** and **Simon 'hi my name's Simon Parkin' Parkin** were conspicuous by their absence.

This week's celebrities doing ordinary things sightings . . . **Karyn White** looking at shoulder padded dresses in Oxford Street, **Jim Wiggins** (**Paul Collins** in 'Brookside') chewing a crab stick in a North London pub . . . **Paul Heaton** of the **Beautiful South** in a betting office in Sheffield . . . **Mick Hucknall** tripping over a

**2 NOW:** Stock Aitken Waterman today — incredibly popular and well liked throughout the United Kingdom. Yet, rich, famous and popular as they are, they haven't forgotten their humble back street upbringings and have helped many a struggling artist to the top of the showbiz ladder — such as **Kylie Minogue**, **Jason Donovan** and **Hazell Dean**.



# The world according to T S P Moore

**This week: a user's guide to crap lager**

**T**he madness of modern living can sometimes get too much for a man. What better way, then, to wind down after a hard day's musing than the consumption of a large quantity of alcohol?

Intoxicating beverages are, after all, the most practical means by which the over 18s can transform a sad evening in the sole company of Harry Carpenter and the Fowlers into a sexy and glamorous investigation of previously uncharted areas beneath the rim of your lavatory bowl.

Well, as many of your middle-aged male relatives no doubt say before immediately going down under a hail of angry blows, "What's your poison?"

Wine? Wouldn't touch anything les francais adorent. Cider? Might as well go the whole hog and sit in the park all afternoon shouting "gruh" at pigeons. Spirits? Smirn off!

No, the truly undiscerning quaffer leaves the bottle well alone and hits the can. For simplification, and in line with **rm's** outrageously anti-northern regionalism, we shall concern ourselves here only with lager, and in particular that type of lager that tastes like it was produced from the expert blending of E311 and carbonated buttermilk, known to the connoisseur as "crap lager".

For a nation apparently head-over-heels in love with this exotic brew, we know very little about crap lager. Here are some things you didn't know about crap lager:

- 1 It is almost painfully erotic.
  - 2 It gives long-lasting protection against wetness and odour.
  - 3 It is radioactive.
- (One or more of the above may not strictly be true.)

Here are some things you did know about crap lager:

- 1 It is slightly less alcoholic than Marmite.
- 2 It is crap.

Now we have a more thorough working knowledge of our product, we can go on to examine the vast array of brands on offer and decide upon the correct choice for each of us as individual bilge-wallowers. To assist this process, say with which of the following character types you identify most strongly:

- 1 You are unaware that crap lager does not necessarily equate with cheap lager.
- 2 You are a keen monarchist.
- 3 You are a keen bird-watcher.
- 4 You wear a horned helmet.

If you answered **1**, I'll bet you drink probably the best sharp parts other beers cannot follow the Hagar to. Silly XXXX.

If you answered **2**, Royal Standard, Royal Ensign or Royal Dutch are the choices for you. Each bears the ecstatic endorsement of a leading European sovereign whose name is unfortunately obscured by the words "Best before 12/04/82".

If you answered **3**, you should go for Kestrel, Falcon or, at a pinch, Lynx, a beast which usually develops aeronautical capabilities after two crates.

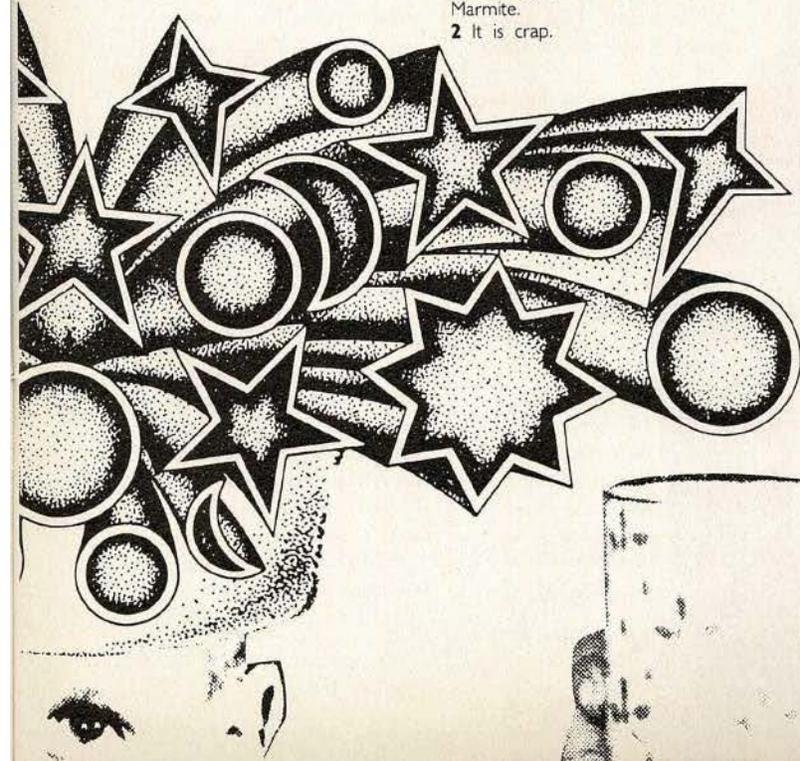
If you answered **4**, a wide range of options are open to you. Baltic, Viking, Skona, Scandia — all these are known to the habitue as worthy bearers of the 1030-1034 (or three per cent) crap lager standard. NB: Norsca is, in fact, an aerosol deodorant, and as such is best served with an equal measure of lemonade.

It may be that in the Venn Diagram of these character profiles, your lifestyle is one of the little shaded bits in the middle. You are, in fact, a member of more than one set: grebe-fancying crowned head, pillaging zoologist, even Empress Ptarmigan of Oslo herself.

Not to worry — all crap lager tastes the same. Just wrap the cans in brown paper and compose your own label: Imperial Volvo, Thorgrouse or Abba Cootregal. You may need a ruler for the bar code.

Now you're all set to have "one over the eight". Indeed, nine cans is the very minimum required to attain toilet-embracing status. Happy plumbing!

**Next week: Morning after cures: getting over being under the table.**



Featured in *rm's* Christmas Rapping feature in December, celebrating the new wave of UK hip hop, the Stereo MCs are back to mount an assault on your eardrums and smash your preconceptions about British rap. Just don't mention the Beastie Boys, says Vie Marshall

A year ago, the Stereo MCs were asking themselves the question that's on the lips of every fishmonger and novice funkster "what IS soul?"

Now the British(ish) trio are back with their second tasty platter entitled 'On 33', which seems to be about the various settings you get on your dancette (ie: "on 33 I'm setting you free/on 45 I'm coming alive/on 78 sucker I just can't wait").

The Stereos are British, white hippity hoppers, with the exception of Ceasare (say it Chez R A) who's half Sardinian and Canadian. Not the most obvious of marriages, nor the most palatable if you're thinking they must be the British version of the Beastie

Boys. They'll tell you they're not, in no uncertain terms.

"It's just because we're white and we play hip hop that we get compared to them. Anyway we'd rather not discuss the Beastie Boys."

Wouldn't we all. What's more, these guys aren't the sort of guys who like to boast about the enormity of their one-eyed trouser snakes. So, just who are these white homeboys? Or rather where are they, as I wander through their adopted home and venue of our interview, Gee Street Records HQ, who have linked up with Island Records to make the boys stars.

Where are they? Oops there's one, I realise, tripping over rapper Rob B. sitting on the stairs with his size 10 trainers leant across the wall. His fellow group member and schoolboy chum, the Head, rushes to the rescue.

Why is this guy called the Head? Ask him and you'll get an answer that's about as understandable as Serbo Croat.

"I just woke up one night and thought, yeah I'd better call myself the Head. I find it helps if you get a kinda concept of what you are."

It's nice just to be this anonymous thing doing music." His real name's Nick, by the way. We retire to a local cafe, which looks about as inviting as Bernard Manning's Y-Fronts. Ceasare, in case you're wondering, is in France at his sister's wedding.

Head gets deep into concepts and the meaning of hip.

"I think hip hop must be the most inventive kind of music there is at the moment. It's all about a new vibe and a new feeling. You can get two music forms that would otherwise be completely different and join them together to make something completely new and radical. Maybe

the way we do things is holding us back because we're not trying to sound like everybody else."

Indeed Rob B, the Head and Ceasare's music isn't everyone's immediate idea of hip hop. If there were beatnicks around today they'd be tripping out to the Stereo MCs. The beats and Rob B's droll voice are mesmerising given the right setting.

"It's very easy to cotton on to the def beats in rap," says the Head. "People tend to like a certain thing because it's trendy."

Rob's joined us with two cups of tea and a cappuccino for the Head.

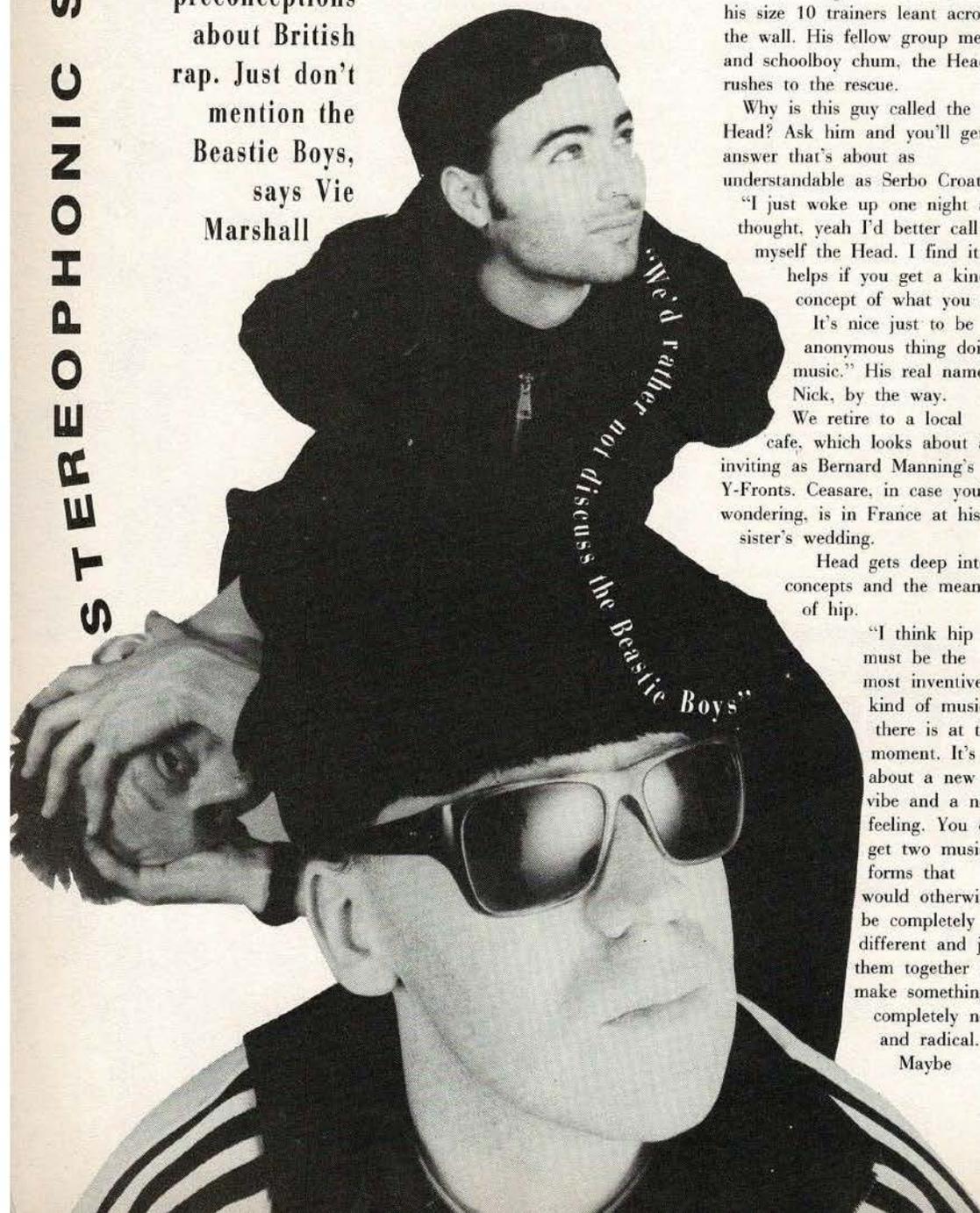
"We were not into dissing" (disrespectful) "lyrics at all, but because we're three white guys from Nottingham and Sardinia we get dissed a lot ourselves."

"We're just really into the music. We want to sell as many records as we can under the Stereo MCs banner and produce as much as we can under the name Ultimatum." says Rob. Ultimatum is their production name and the Stereos have recently produced tracks for some of the hippest to drop in hip hop, the Jungle Brothers and Queen Latifah. Their debut album, '33 45 78', due out in early August, features technical wizardry by the guys and the coolest DJ in the medium at the moment — Mark The 45 King.

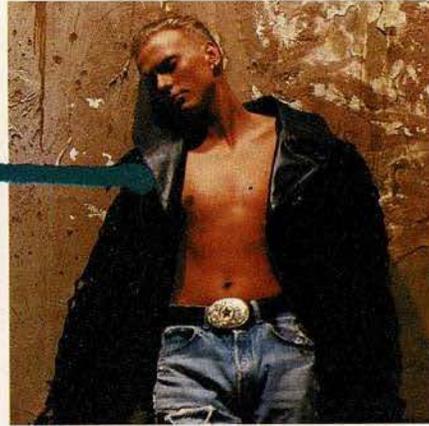
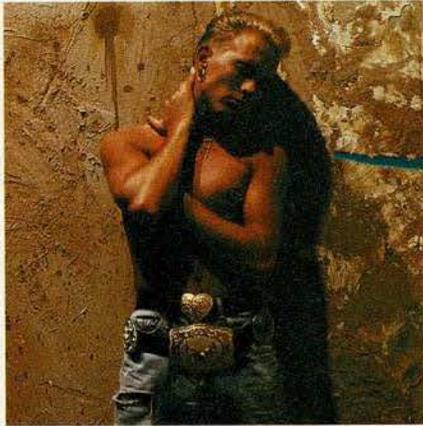
So what's the next step for the Stereos, an assault on the charts? Number 10 with a bullet, maybe? Well, they've certainly go all the right accoutrements for it: a jittery judderer of a single and a video that looks as if it was shot somewhere très exotique.

"Actually, we did the video in Kent." Rob confides. "It was really weird because just near to where we were shooting, there was a nuclear power plant and all the people in the village up the road were really weird old yokels. The power plant was making this deafening whooping noise all day and all night and everyone was walking round like nothing was happening. It was like one of those 'Hammer House Of Horror' things from the Seventies. We haven't been the same since."

Your record player will never be the same after the Stereo MCs.



**BRO2**



# Free Myself

**THE BRAND NEW SINGLE! OUT NOW.**

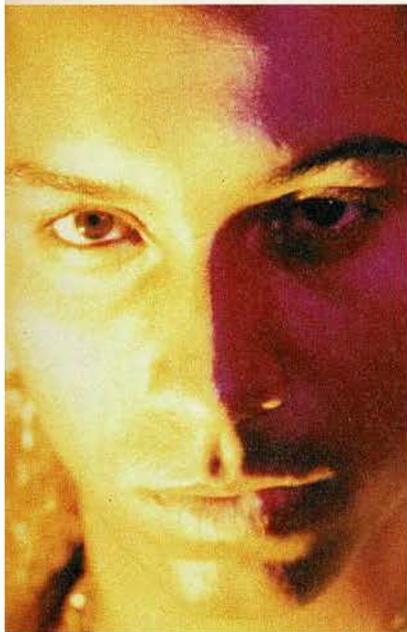
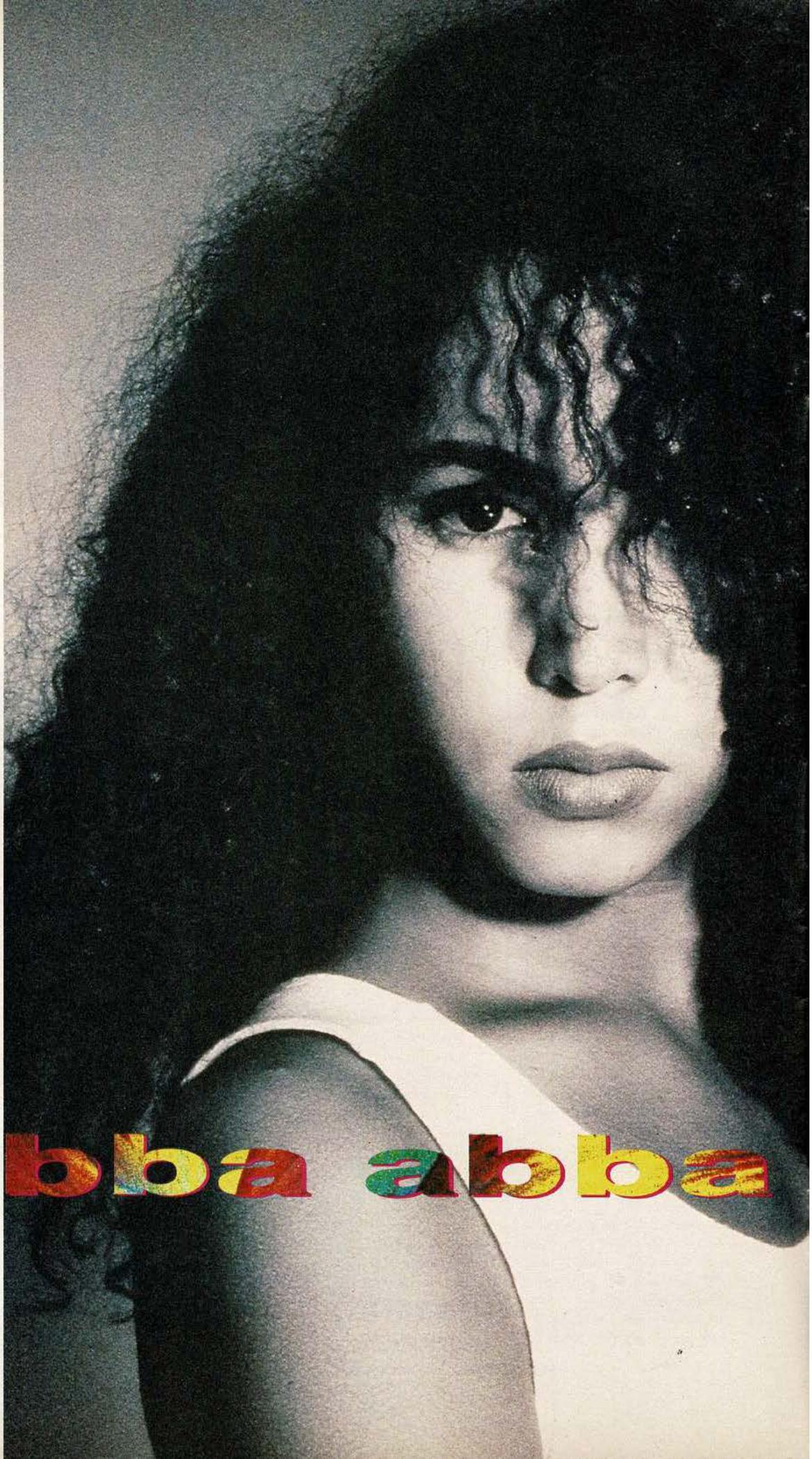
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**SEE BROS IN 2 SUMMER – LIVE – WEMBLEY STADIUM SATURDAY AUGUST 19TH.**

ATOM L7/M7/7/7

Sweden is at last losing its glossy Eurovision Song Contest image and evolving a thriving club scene. Paul Ablett takes a sauna in Sweden's sizzling hot dance sounds

PAPA DEE



yabba abba

## LET'S DANCE

You've had the Belgian version of club music with New Beat, and you've had the Italian disco sound of Capella. But up in Sweden, they've been busy making their answer to New York culture — with a touch of class.

Sweden is not the place you'd normally associate with dance music, but in this beautiful country there's a busy club culture going on just beneath the surface.

It has one of the highest standards of living in northern Europe. Two pints of beer wouldn't leave much change from a tenner and the average salary is £17,000 a year! Not only that, but there is no drug problem as such and while it used to have a reputation for blue films, the porn industry died of boredom after 10 years of being legal and moved to guilt-ridden religious Spain.

Stockholm, the capital, is built on 10,000 islands, and is the centre of the youth culture. Visions of heavy metal obsessed Scandinavian tourists still visit us in Britain, but in Sweden, this is more true of outlying cities like Gothenburg and Malmo.

The capital has been quietly dancing to rap for many years and disco was big here in the late Seventies. Strange but true, your trusty rm is widely available here, so the young are as well informed about dance music as we are.

## SWEDISH REMIX

So how did this Swedish dance movement evolve? In 1982, a hack writer invited a motley selection of young DJs together to be interviewed for an article on the club scene. They all hung out in a bar waiting for the journalist, but he never materialised. Instead, they got talking and got together, forming an organisation called Swemix. Today there are five who make up the team, producing remix records which, like DMC in this country, are then sent to members of their own mix club.

They've also formed a label called Basement, which releases records by artists like house singer Terry Leigh and rapper MC II Fresh. The DJs themselves also make records and a Swedish guy called Stonebridge(!) is responsible for a lot of productions.

The rival label is Telegram, launched by Klas Lunding, who started his first record company at 17 years old. Last year, he came up with some strong releases. Titiyo, one artist, is Neneh Cherry's half sister. Her voice is silky smooth and her music is a Minneapolis tinged r&b sound, full of class. She's currently being courted by Arista Records in England.

The label also features in-house production team Rob 'n' Raz, who have both won, as DJs, the Swedish DMC championships. They recently produced Scandinavia's only ragamuffin rapper, the half West Indian Papa Dee, who is being chased by Profile Records in New York. They're currently working with rapper Leyla K, a 17-year-old Moroccan girl who escaped to Sweden when her parents tried to force her into a Muslim marriage. The story goes that she is now on the run from the police over her residency papers!

## JUST LIKE HOME

Stockholm clubs kick off on Wednesday night and the crowds look much like the British, some looking like they had just climbed off the plane — from Soho!

The boys from Swemix run the Bat Club on Thursdays, seamlessly mixing rap and house with the aid of hip house, which is proving very popular here. The most original club of all is on a boat called 'Patricia', logical considering the city is sliced up by rivers and waterways. Owned by an expatriot American basketball coach, this wild venue gets queues along the quayside; the only problem being that it doesn't ever set sail! With so much water around it's possible to be arrested for being drunk in charge of a boat and if your licence is disqualified you aren't allowed to drive a car either!

The story wouldn't be complete without a mention of the most eccentric member of the Swedish club scene. Alexander Bard is known in Stockholm for the English lyrics he's written for Agnetha of ABBA and other local artists keen to have an international reputation. This year, he wrote the words to the Swedish entry for the Eurovision Song Contest . . . There is more to him than that, however . . .

Taught by German record producer Conny Plank, who discovered Kraftwerk and invented Europop, he returned to Sweden to perform in a series of bizarre guises, including a transvestite called Barbie! Today he fronts a three piece group called Army Of Lovers, named after a well known continental gay film. The lead singer is the best known face in the country. Camilla is Sweden's top international model and treads the same catwalks as Jerry Hall and Marie Helvin. Their latest record, 'Baby's Got A Neutron Bomb', is a wild slice of trash Eurodance.

Sweden has come a long way since 'Dancing Queen' . . .

TITIYO  
TERRY LEIGH



CAMILLA





# NCE

with contributions this week from Muff Fitzgerald,  
Phil Cheeseman and Chris Mellor

## COOL CUTS

- |  |                                 |                                       |                            |
|--|---------------------------------|---------------------------------------|----------------------------|
| 1  | RIDE ON TIME                    | <b>Black Box</b>                      | <i>Euro GGM</i>            |
| 2  | FRENCH KISS                     | <b>Li'l Louis</b>                     | <i>ffrr</i>                |
| 3 (NEW)  | OH WORLD                        | <b>Paul Rutherford</b>                | <i>4th &amp; Broadway</i>  |
| A vast improvement on the last single, Paul has finally got the deep house thang sussed          |                                 |                                       |                            |
| 4  | DOOWUTCHYALIKE                  | <b>Digital Underground</b>            | <i>Tommy Boy</i>           |
| 5 (NEW)  | LOONEY TUNES VOL 1              | <b>Frankie Bones &amp; Lennie Dee</b> | <i>US Nugroove</i>         |
| Another indispensable collection of electro, latino and house grooves from the masters of break  |                                 |                                       |                            |
| 6  | LET ME LOVE YOU TONIGHT (REMIX) | <b>Kariya</b>                         | <i>Sleeping Bag</i>        |
| 7 (NEW)  | MENTAL                          | <b>Manic MC's</b>                     | <i>RCA</i>                 |
| The Manic MC's hope to make 'Mental' the catchphrase of the year just as D-Mob did with 'Acieed' |                                 |                                       |                            |
| 8  | I CAN MAKE YOU DANCE (LP)       | <b>Richie Rich</b>                    | <i>Gee St</i>              |
| 9 (NEW)  | WARNING                         | <b>Adeva</b>                          | <i>Cooltempo</i>           |
| Not as instant as 'Respect' but a killer garage cut all the same                                 |                                 |                                       |                            |
| 10 (NEW)   | THE REAL WILD HOUSE             | <b>Raul Orellana</b>                  | <i>Euro blanco Y negro</i> |
| The top spanish DJ follows up 'Guitarra' with an even better flamenco groove                     |                                 |                                       |                            |
| 11   | SINISTER                        | <b>Strings Of Life</b>                | <i>US Transmat</i>         |
| 12   | DO THE RIGHT THING              | <b>Redhead Kingpin And The FBI</b>    | <i>Ten</i>                 |
| 13 (NEW)   | WORK IT OUT                     | <b>The Groove Robbers</b>             | <i>Cheque This Records</i> |
| Wag and warehouse DJ's C&D bust out with a fearsome funky monster                                |                                 |                                       |                            |
| 14 (NEW)   | JUST ROCK                       | <b>Smokin' Gang</b>                   | <i>US Hotmix 5</i>         |
| 15 (NEW)   | CAUGHT IN THE ACT (LP)          | <b>Eric Gable</b>                     | <i>US Orpheus</i>          |
| 16 (NEW)   | CHANGE THE TRACK                | <b>Brooklyn Funk Essentials</b>       | <i>US Minimal</i>          |
| Lenny Dee again in a ripping electro house workout   |                                 |                                       |                            |
| 17 (NEW)   | SO WHAT CHA SAYIN               | <b>EPMD</b>                           | <i>US Sleeping Bag</i>     |
| 18   | INTRODUCING DAVID PEASTON (LP)  | <b>David Peaston</b>                  | <i>US WEA</i>              |
| 19 (NEW)   | WORK IT OUT                     | <b>Steve 'Silk' Hurley</b>            | <i>WEA</i>                 |
| 20 (NEW)   | HEY LADIES                      | <b>Beastie Boys</b>                   | <i>US Capitol</i>          |

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



## BLACK BOX RIDE ON TIME

Those Italians really are bad! Take this strange single on the Discomagic label out of Milan. It is by Black Box who is, according to them, a 22-year-old Caribbean model who spent all of her childhood listening to local rhythm music, and DJ Lelewele, one of the biggest producers on the scene.

It is a really heavy track, brilliantly put together and guaranteed to rip any dancefloor apart. The voice of Black Box, and the tune she sings, and the words, hell, everything about the vocals, bears a remarkable resemblance to one Lolleata Holloway, the Salsoul disco diva who sang 'Love Sensation'. In fact we here at *rm* Dance would put money on it actually being Lolleata, naughtily taken

and sampled over the top of a new rhythm track, a bit like what Todd Terry did with Class Action to make his updated version of 'Weekend'.

She does sing 'right on time' which can easily be beautifully mutated into 'ride on time' by the Italian translation unit. But whether it is Lolleata or the Caribbean model or somebody else, the fact is it's one of the best dance records to come out this year. And if there's any justice it will cross over and follow Cappella to the top of the pop charts too. It's just so uplifting and exciting it almost defies description. As the message from Italy we received says - 'Good luck Black Box! I think you have been kissed by fortune'. (CM)

oh lord  
deliver us from evil  
oh lord  
deliver us from sin  
oh world



'what we need is unity'

# INNER CITY

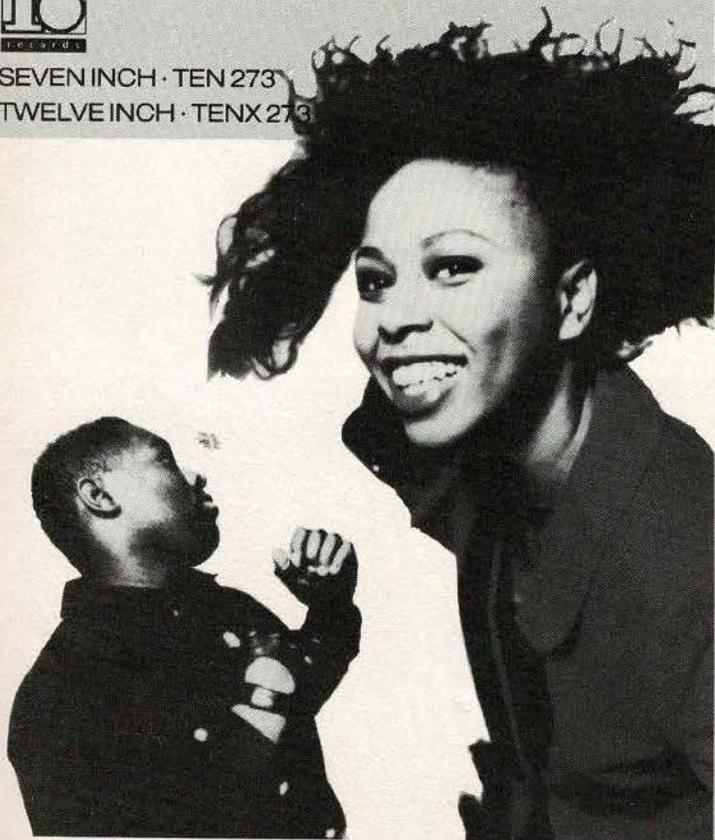
## DO YOU LOVE WHAT YOU FEEL

THE NEW SINGLE  
REMIXED FROM THE ALBUM  
PARADISE

### ON THE STREETS NOW



SEVEN INCH · TEN 273  
TWELVE INCH · TENX 273



### RHYTHM IS RHYTHM BEYOND THE DANCE

After the success of 'Strings Of Life' as the mental Mickey hooligan hit of the underground scene it was inevitable that the new cut from Rhythm Is Rhythm would cause quite a stir. 'Beyond The Dance' turns out to be an apt name for this remixed monster. It is out there on the furthest edges of dance sound. Side one, like 'Strings Of Life', starts with a slow build up which this time lasts long enough to get you excited then send you to sleep while you're waiting for the bass drum to come in. It lasts for over half the record. Side two holds the more 'conventional' bizarro mix, which sounds rather like acid house music played in a large tub of gazpacho soup, it's that mushy. No doubt it'll send the frenetic party hordes to the heights of ecstasy, but if you're looking for things like a song and a tune, forget it. This isn't music, this is pure dance noise. Mental and brilliant, is that possible? (PC)

### FORWARD PLANNING

Some things manage to sneak away and have to be smartly hauled back before you've the chance to give them the once over. Breakout have done exactly that with a track called 'Baby Don't Go' by **FFWD**, originally put out on Criminal Records in the US last year.

With anything even vaguely Latin last year enjoying the attention a referee gives to Maradona's arms (none at all) it was hardly surprising that this one got away. 'Baby Don't Go' really is as bubblegum as its title suggests, a driving garage rhythm softened up by a vocal style

not too far away from the Latin hip-hop-meets-UK pop approach of fellow New Yorkers Information Society. But then Nelson Cruz of FFWD should know all about Latin hip hop — he mixed Shannon's mountainous 'Let The Music Play'. The list of dramatis personae on this record is as long as your arm — well, a baby's arm anyway. Gail 'Sky' King does the US honours for mixing, only to have those Chaos Bros of the London house scene, Jazzy M and Julian Jonah, complete the UK mixes. There's a case here for greater simplicity. (PC)



# NCE

## KOXO CLUB BAND - PARADHOUSE

The interest in European dance music is growing week by week. One of the first UK labels to get the new wave of Euro material into the shops is Citybeat who have just released the old, but still totally brilliant, 'Paradhouse (Me Gusta)' by **Koxo Club Band**. This piano driven gem first surfaced last year as a very hard to find Italian import and went down a storm in the original acieed clubs. But, in fact, it's more suited to this year's climate than last year's with its simply sexy vocals and lashings of piano.

This single couples the original version with the German remix where the piano is replaced by guitar and the whole thing turns into an uplifting party track that for some strange reason wouldn't sound out of place in the hippest underground warehouse party or your sister-in-law's wedding do. And the man behind all this wonderfulness?

Well, not a lot is known about him except that his name is Mario Tomasoni, and he used to DJ at a club called the Yellow Flag in Rimini, Italy, which is a shame because we were hoping it would be called the Koxo Club.

Apparently he has now run off to become a priest and decided not to make any more records, except for spiritual house of course, and he never liked having his picture taken.

No matter. Don't worry about who made it or where it came from, it's still an essential record. (CM)



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## BACK-FLIPS AND BICEPS

They said no-one would laugh. They said everyone was dressing like this these days. So, when I walked the ancient streets of York on a buzzing Saturday night in search of Keaton's nightclub, I wasn't prepared for the torrent of cat-calls, wolf-whistles and taunting that York's pop kids subjected me to. Hadn't they ever seen a man in roller skates, cossack trousers, manacle vest and goucho hat (at a jaunty angle with a curtain cord chin-strap), with coconut oil on his chest and shoulders before? Obviously not.

Hiding my blushes beneath the shadow of my hat, I found Keaton's above a snooker and social club and bingo hall. Its pink and black decor set off my all-black outfit nicely. The two or three hundred excited Yorkers who had parted with five pounds apiece to get past the muscle-man on the door were here to witness one of the biggest bands in Britain today do what they do best. No, Simple Minds weren't going to be boring, U2 weren't going to be pious and Simply Red weren't going to be ugly. Better than that; the London Boys, Britain's long overdue answer to Boney M, were going to mime to two songs while doing some back-flips.

Six minutes of pop gymnastics later, the London Boys were gone and York was left sweating but sated. Still in my full London Boy regalia, I talked my way into their dressing room, claiming to be Dennis's stunt double for the singing parts.

I find them relaxing for two minutes and 27 seconds before strapping on their skates and rolling down the A64 to Leeds. How on earth can they cope with the strain of this ludicrous schedule?

"Lots of things help us," puffs

Edem, clutching a pint of orange juice. "Of course, we're fit, though we haven't had time to get near a gym for weeks. Also it's great fun. You can't help but have a good time with all those girls out there looking at you and cheering you on. There were a lot of girls out there tonight, weren't there?" And that's the way they like it, as both Edem and Dennis are at pains to point out. The orange juice goes down in one, autographs, kisses and photos are doled out to a lucky few female fans in the dressing room, the Boys' glistening muscles are protected from the rain with expensive leather jackets and it's off to Confetti's in Leeds for engagement number two on this neon-frenzied night.

Confetti's is exploding with people, about 20 times the number in York. Edem and Dennis do their thang to a chorus of screaming girls, then leave them to wonder whether they were actually there, or if it was just a dream. Out back, they switch their ordinary skates for four wheel drive models for the long and dangerous trek across the Pennines to Manchester where they have their last appointment of the evening at Rocky's.

Having finally tracked this elusive club down, the boys give a performance that gives no indication that, in one night, they have just done the sort of British tour that takes Texas three weeks. It's been an impressive feat, and one they have been frequently repeating in an effort to take their art to the people in the only way they know how.

**Edem Ephraim** and **Dennis Fuller** are genuine London boys who met at school and became firm friends with a shared interest in dancing. Together they used to empty their

local dancefloor with their acrobatic style, which was not compatible with a confined space, due to them constantly kicking their friends in the face. The only solution was to rise above the dancefloor and take to the stage. So (isn't it just so obvious?) they decided to become professional roller dancers and subsequently became very successful.

"We ended up roller skating all over the place," says Dennis, adjusting his sealed bearings. "We did well all round Europe. Then one time, when we were coming back from a trip to Germany, we found we were out of fashion. Roller skating was out and we couldn't get any work, so we decided to go back to Germany where we could still do really well. And we never came back, so we've been living in Hamburg for about seven years now."

It was in Germany that they got the chance to make a record, and two years ago 'Requiem' was unleashed on the world. But the world didn't want to know, save for pockets of Scandinavia, where the combination of pulsating Hi-NRG and throbbing muscles was a welcome antidote to the frosty air and chunky sweaters.

"'Requiem' wasn't released in Britain 'til much later," explains Edem, "but it took ages for it to chart. In fact, we had given up on it and were ready to release 'London Nights' when it started shooting up again for no apparent reason."

And that's when London Boy-mania began, flourishing on the 'Hitman Roadshow' and reaching epic proportions with the success of 'Requiem' and their current single 'London Nights'.

But who are the London

Boy-ettes? They certainly aren't boys dressed in look-a-like costumes, as I found to my distress. They are, perhaps surprisingly, girls and boys of 15 or 16 who, in the words of Dennis, "are here for a good time. We're not just teen girl fodder like Bros or Brother Beyond, we're there for the kids to have a great time and to give them a little entertainment". Touching sentiments, and words that should see them slot nicely into the Stock Aitken Waterman pop philosophy.

"We're not a product of the Stock Aitken Waterman Hit Factory," protests Dennis. "Pete Waterman has been enormously supportive and we thoroughly enjoyed being on the 'Hitman Roadshow', but we are totally independent of those acts."

Nevertheless, they are limbering up for an extensive visit in October for the Kylie roadshow which will take them out of the discos and into the theatres.

"That's going to be really exciting," enthuses Edem, "performing on a huge stage in a concert hall. It's a far cry from all the little clubs we're used to."

"It'll be a treat to be able to do back-flips without the risk of landing on some poor photographer's shoulders," laughs Dennis.

**And so**, as the London Boys skate off to Ritz's in Sheffield to prepare for their Sunday night turn, I find a convenient phone booth in which to change from my Saturday night glitz into my Sunday morning shabbiness. A few of Edem and Dennis' Mancunian fans remain hanging around outside their hotel. I ask them why nobody laughs at the London Boys. They reply, "It's showbiz, in't it?"

**No-one would have believed, in the last years of the 20th Century, that two muscle-men in huge trousers could be flick-flacking their way to the top of the charts. But the London Boys are there with 'London Nights' and the new album, 'The Twelve Commandments Of Dance', and they look like staying**



In the privacy of Keaton's dressing room Edem can finally remove his dentures



"'Ere Dennis, can you sign my tongue please?"

"Oh well, must be off. I'm s'posed to be in Manchester in seven minutes"



"You can get both my good sides in this shot"



The Boys never go anywhere without their picture of Tony Knowles



"Being famous is fine, 'cause no-one recognises me in my casual clothes"



"Those bloody back-flips leave you spitting feathers"

**WALK THIS WAY**

The Cookie Crew are shopping. But, this is no ordinary expedition. This is serious business. Susie Q, Remedee and DJ Max are each buying a new pair of trainers (to add to the 66 pairs they have already) — the most essential part of any respectable fly girl's outfit. Dozens of shoes and their boxes surround the trio in a ring, as five shop assistants scampers to and fro in search of all the size four Cibra Sports can muster.

Outside it's great weather for ducks and wellingtons. Old ladies on their way back from Sainsbury's, armed with trolley shopping trolleys, press their faces against the shop window and "tut-tut" inside, my patience is wearing wafers thin as Susie tries on her fifteenth pair of shoes. The Sonia single comes on the in-store radio, the girls let out a massive groan. We decide it's time for a break. I need it, the shop assistants really need it!

Two doors along in a greasy cafe, talk turns from the not-so-hot out of what you choose to cover your feet with to the Cooks latest waxing. 'Come On And Get Some'. This is the hit, traditional "we're better than you are" (ner do ner de ner ner) style rap you're likely to hear from the Crew. That sonic, they say, is old hat.

"We've always been party time rappers up till now," says Susie. "That's changing, the next album will be very different."

"Just because we say it on a record doesn't mean we really think we're the best," adds Remedee. "We're not that big headed, it's tongue in cheek ya know!"

"We're not really the battling type," states Susie. "We just want to make good records. 'Come On And Get Some' doesn't mean anything, it's just a rap."

Those of you who've followed the Cookie Crew's progress might be a touch suspicious of their anti-battling stance. Their arguments with the Beatmasters over 'Rok Da House' have been well documented (the comment these days is "no comment") and there's also been disputes with the She Rockers (now patched up). At least the negative feelings have turned into a positive collaboration. Along with the London Rhyme Syndicate, Overlord X, Demon Boyz, She Rockers and a host of others, a united front has been formed with the B.R.O.T.H.E.R. (Black Rhyme Organisation To Help Equal Rights) South African process single 'Beyond The 16th Parallel'.

"Everyone was given a subject, ours was sanctions, and eight lines to say how they felt about South Africa," explains Susie. "It all came together really well. It's not glossy, the message comes across loud and clear."

"One of the best things to come out of it," continues Remedee, "was we all worked together and there was no argument or self promotion."

"I don't think you could say there's any one rapper or rappers in Britain that are the best at the moment," says Susie. "Everyone's happening and now America is looking to Britain, before they never used to give a shit."

The Cookie Crew are still fresh and enthusiastic after their successful support of Bobby Brown, who they describe as a "nice man", "a very nice man". These Wednesday shows have helped restore their confidence and after a year's lay off from playing live they're now ready to take their act to the States.

"We won't feel as if we've achieved anything until we've made it in America," says Remedee, who's desperate to wrangle a trip to Los Angeles from their record company. "But we like it there and they've got better trainers."

Ah, I thought we might get back to that!

**IF THE SHOE FITS . . .**  
Wear it. Wash, that's my philosophy. But then, I'm not tooussed as regards footwear. If I see someone in a pair of Nike trainers I figure they're about to go jogging, not dancing.

Trainers really took off with the hip hop/rap crowd in a big way when Run DMC made such a big deal about not wearing laces in their Adidas pumps. These days that's progressed into wearing chunky moonboot style trainers for the falls — with velcro straps hanging loose and the tongue wagging out front. This, of course, doesn't look too cool when you come down a few sizes. So the female code, ground level-wise, is much more straightforward.

The most important thing, the Cookie Crew advise, is that you keep your trainers clean, ultra-ultra clean as if they've just come out of the factory.

"I put mine in the washing machine," says DJ Max, who's rather an expert in this department. "Wash them in Bio-Tox, put them in the tumble dryer too."

As well as keeping them clean and neat there are other do's and don'ts to remember (hey, someone should write a manual).

**LADIES SHOES TOP FIVE SELLERS**

1. Reebok Freestyle High White (£39.99)
2. L.A. Gear Streetlamer 652 (£42.99)
3. Nike Air-X (£39.99)
4. Reebok Low (£29.99)
5. L.A. Gear Hot Shot Hi (£42.99)



**DO YOU KNOW YOUR SON OF LAVA DOME'S FROM YOUR HOT SHOT HI'S? JOHNNY DEE JOINS THE COOKIE CREW SHOPPING FOR A NEW PAIR OF TREADS. SWEET SOLE SENSATIONS: NORMSKI**



**THE COOKIE CREW'S CONSUMER GUIDE TO TRAINERS**

**AVIA 450**  
PRICE: £29.99  
SPECIAL FEATURE: Extended toe bumper

**VERDICT:**  
Remedee: "Comfortable, they look neat and they cater for smaller feet. Snazzy shoes \* \* \* \* \*"  
Susie Q: "You can wear these with anything — jeans, skirt, wedding dress . . . \* \* \* \* \*"  
DJ Max: "You could wash your dishes in them \* \* \* \* \*"

**REEBOK AEROBIC 6000**  
PRICE: £49.99  
SPECIAL FEATURE: Energy return system

**VERDICT:**  
Remedee: "No way are they worth 50 quid. I'd pay about £10. There's not enough material, they're really light."  
Susie Q: "Reebok do good trainers, especially for men, but these look better off than on \* \* \*"  
DJ Max: "I like the style, but they're really uncomfortable. I couldn't do aerobics in these \* \* \*"

**NIKE SON OF LAVA DOME '89**  
PRICE: £39.99  
SPECIAL FEATURE: Chunky rubber outsole, stupid name

**VERDICT:**  
Remedee: "If they said I could have these for free I wouldn't take them. The colours are all wrong."  
Susie Q: "In New York they do a great version of this with suede on the outside. But these are really naff. Shit, there goes our Nike tour sponsorship \* \* \*"  
DJ Max: "Brilliant style, crap colour \* \* \*"

**L.A. GEAR HOT SHOT HI**  
PRICE: £42.99  
SPECIAL FEATURE: Shock absorbent midsole

**VERDICT:**  
Remedee: "These were the first style trainers I ever bought. The best you can buy in Britain \* \* \* \* \*"  
Susie Q: "Perfect \* \* \* \* \*"  
DJ Max: "I'll agree and I'll take two pairs \* \* \* \* \*"

**PUMA RADICAL**  
PRICE: £29.99  
SPECIAL FEATURE: Toe box micro perforations for heat dissipation

**VERDICT:**  
Remedee: "They're certainly not radical, whoever came up with that name has problems."  
Susie Q: "Fling 'em in the street."  
DJ Max: "I'm not trying them on, Yuki!"

**NIKE MULTI TRAINER**  
PRICE: £34.99  
SPECIAL FEATURE: Plenty of shoe for the money

**VERDICT:**  
Remedee: "All black trainers look good. These'd be better if they were high tops \* \* \* \* \*"  
Susie Q: "Really comfortable and smart. A business-woman could wear these \* \* \* \* \*"  
DJ Max: "These are really popular in New York, they're simple, well made and neat \* \* \* \* \*"

**L.A. GEAR BEACH**  
PRICE: £39.99  
SPECIAL FEATURE: Attractive palm tree design on side

**VERDICT:**  
Remedee: "We wouldn't wear these. They're more for kids and I hate that palm tree on the side \* \* \*"  
Susie Q: "The laces are too thin for a start. They've got great treads, but overall very naff \* \* \*"  
DJ Max: "Really comfortable, good for cap's or wearing as slippers \* \* \*"

**WALK THIS WAY**



# INDEPEN

EDITED BY ANDY STRICKLAND

## BRADFORD

'Whatever Happened to Morrissey's Prodigies' Part 37. Remember **Bradford**, from Blackburn? Well, they've got a new single out called 'In Liverpool'; do we sense a certain obsessive 'Northernness' about this group? "It's not something we've contrived", singer Ian H assures me. "I just write about where I am and obviously some things are going to be particular to the north of England. But most of our songs are universal — you can relate to it if you're an eskimo, I should imagine." Now we are talking 'Northern'.

The single is Bradford's first output on the new independent label Foundation, built by, among others, "fifth Smith" and Mozzer collaborator, Stephen Street. "Yeah, it's a small world isn't it? But Stephen's involvement with us



## singles

- 1 (1) PARADISE Birdland (Lazy)
- 2 (—) HYPNOTIZED Spacemen 3 (Fire)
- 3 (5) PURE Lightning Seeds (Ghetto)
- 4 (4) BLUE MOON REVISITED Cowboy Junkies (Cooking Vinyl)
- 5 (2) HERE COMES YOUR MAN Pixies (4AD)
- 6 (3) SIT DOWN James (Rough Trade)
- 7 (—) THE PEEL SESSIONS Inspiral Carpets (Strange Fruit)
- 8 (—) SALLY CINNAMON Stone Roses (Black)
- 9 (—) IN VIVO Wire (Mute)
- 10 (7) PSYCHONAUT Fields Of The Nephilim (Situation Two)
- 11 (6) STREETS OF YOUR TOWN Go-Betweens (Beggars Banquet)
- 12 (—) THE PEEL SESSIONS A Guy Called Gerald (Strange Fruit)
- 13 (9) JUST LIKE HEAVEN Dinosaur Jr (Blast First)
- 14 (8) CAB IT UP the Fall (Beggars Banquet)
- 15 (10) ROUND AND ROUND New Order (Factory)
- 16 (18) A LITTLE RESPECT Erasure (Mute)
- 17 (19) HOLLOW HEART Birdland (Lazy)
- 18 (13) CRACKERS INTERNATIONAL Erasure (Mute)
- 19 (15) LAZYTTIS Happy Mondays (Factory)
- 20 (—) IN LIVERPOOL Bradford (Foundation)
- 21 (14) BLUE MONDAY New Order (Factory)
- 22 (—) SOMETIMES Erasure (Mute)
- 23 (17) MONKEY GONE TO HEAVEN Pixies (4AD)
- 24 (11) EARDRUM BUZZ Wire (Mute)
- 25 (16) THE EVENING SHOW SESSIONS the Stranglers (Strange Fruit)
- 26 (12) MADE OF STONE Stone Roses (Silvertone)
- 27 (21) EVERYTHING COUNTS Depeche Mode (Mute)
- 28 (20) OH L'AMOUR Erasure (Mute)
- 29 (24) A PLACE IN THE SUN Men They Couldn't Hang (Silvertone)
- 30 (—) TRAIN SURFING Inspiral Carpets (Cov)

## HYPNOTHERAPY

**Spacemen 3** return with a stunning new single, 'Hypnotized', just out on Fire records and this time they're apparently aiming to make the real nifty 50 charts and escape from these pages forever. I can't see why not. 'Hypnotized', for a change written by other guitarist Jason and not singer Sonic 'Pete' Kember, is an unbearably gorgeous two chord swirl through uncharted realms of love and obsession and all that, driven by acoustic guitar and a fascinatingly repetitive bassline; and topped by a suitably incongruous saxophone. Flip side 'Just To See You Smile' is a reprise of 'Honey' from the last album and just as touchingly feeble as before. And if you can, sell your soul to obtain the limited edition live LP given away to purchasers of the last album, which features a stunning version of 'Revolution', among others, all recorded in Amsterdam. The more easily obtained 'Hypnotized' is the best single I've heard all year. If the sleeve is to be believed there are now six Spacemen 3, and let's hope they all rang for an application form.



## WATCH THE BYRDY!

The latest in a series of tributes on the Imaginary label, 'Time Between — A Tribute To The Byrds', pays homage to the influence of Roger McGuinn's 'seminal' paisley-shirted outfit who mixed folk, rock and country with electronic effects to create an innovative sound that, at its time, was startlingly original, psychedelic and groovy.



This album then, mixes reminiscing respect with contemporary styles and offers invigorating new interpretations, 14 artists lending their own peculiarities to a selection from the best of the Byrds' back catalogue. Thin White Rope, the Icicle Works, Dinosaur Jr, and Nigel and the Crosses (Robyn Hitchcock, REM's Peter Buck and friends) breathe the most life into their versions, the rest of the contributors also making impressive use of the given material and their own skills. Best of the lot though, comes from Giant Sand, whose working of 'Change Is Now' is gorgeously weird and spacey. Headbands on! (DC)

# DENTS

with contributions this week from Craig Ferguson, Darren Crook, and Tony Beard

has absolutely nothing to do with Morrissey." It was, you recall, the old glamourpuss himself who first prodded the public's awareness by saying in an interview that he "liked Bradford". They, in turn, are reported to have phoned the publication wherein this admiration had been chronicled, and asked "does he mean us or the place?" Has the association become something of a burden? "Well, yeah. It was a blessing at first and I wouldn't change that for anything. But it has worked against us when people have dismissed us as a second-rate copy of you-know-who."

"In Liverpool", like all Ian H's songs, has a very personal quality about it.

"Basically, I wrote the song about a year ago, when I was missing a certain person, who happened to be away in

Liverpool at the time. It seemed a better title than something like 'Please Be There When I Need You'. Also, there's a certain mystique about Liverpool which I find very attractive." With an LP, 'Shouting Quietly', due for autumn release, Bradford have made rapid progress in the year since their acclaimed 'Skin Storm' single. "I think we're more bitter now — less naive, more determined and stronger as a band. When people see us live now, it'll make more sense. It's important that we project the intense emotional feeling that's there in the music." Shades of Dexy's Midnight Runners? "Yeah, it's good that you should say that because they're still one of my favourite bands." This could be just the inspiration for yet another Kevin Rowland re-incarnation. The 'sensitive skinhead' look anyone? (CF)

- |    |      |  |
|----|------|--|
| 1  | (1)  | SEMINAL LIVE <i>the Fall (Beggars Banquet)</i>                 |
| 2  | (2)  | STONE ROSES <i>Stone Roses (Silvertone)</i>                    |
| 3  | (2)  | DOOLITTLE <i>Pixies (4AD)</i>                                  |
| 4  | (3)  | THE INNOCENTS <i>Erasure (Mute)</i>                            |
| 5  | (9)  | 101 <i>Depeche Mode (Mute)</i>                                 |
| 6  | (6)  | CIRCUS <i>Erasure (Mute)</i>                                   |
| 7  | (4)  | HOPE AND DESPAIR <i>Edwyn Collins (Demon)</i>                  |
| 8  | (—)  | SITTING PRETTY <i>the Pastels (Chapter 22)</i>                 |
| 9  | (8)  | TECHNIQUE <i>New Order (Factory)</i>                           |
| 10 | (7)  | SHORT SHARP SHOCK <i>Michelle Shocked (Cooking Vinyl)</i>      |
| 11 | (12) | THE MAN - BEST OF ELVIS COSTELLO <i>Elvis Costello (Demon)</i> |
| 12 | (13) | SURFER ROSA <i>Pixies (4AD)</i>                                |
| 13 | (5)  | IBTABA <i>Wire (Mute)</i>                                      |
| 14 | (10) | TEXAS CAMPFIRE TAPES <i>Michelle Shocked (Cooking Vinyl)</i>   |
| 15 | (—)  | SILVERTOWN <i>Men They Couldn't Hang (Silvertone)</i>          |
| 16 | (14) | SUBSTANCE <i>New Order (Factory)</i>                           |
| 17 | (11) | PHORWARD <i>Shamen (Moksha)</i>                                |
| 18 | (16) | WONDERLAND <i>Erasure (Mute)</i>                               |
| 20 | (—)  | HOUSE OF LOVE <i>House Of Love Creation</i>                    |

a l b u m s

## LEMONS FOR THE LIMEYS



Suck this! More bullets from Boston, Massachusetts! The Lemonheads, though three albums old, are the (yawn) latest Yankee doodle dandies to set the low-life rock scene a-blazin'. Why's that then? Have they been recommended by Sonic Youth (no, they're not Mudhoney) or are they the latest signings to a hippier-than-thou record label (anyone for Blast First?). The Lemonheads have hit the highspots because of Suzanne Vega. Indirectly of course. Y'see 'Lick', the new elpee on Taang! records, features a rather groovesome cover of the gal's very own 'Luka'. It is, as they say, a corker.

The Lemonheads play back to not-so-basic rock 'n' roll. Not the meatiest of American beasts, but with a greater sense of pop urgency. Short, bouncy and straight to the point. By the time you read this they'll have fled our shores following a handful of dates, but if you holler loud enough they may just come back. If not, grab a slice of 'Lick' and scream. (TB)

# N.E.O

Can Anyone Make Sense Of It?

I'll Wait.....

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

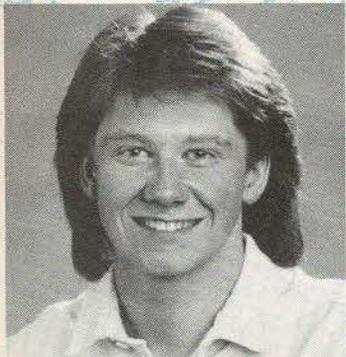


**CLIFF — THE LEGEND LIVES ON**

■Cliff Richard at Wembley. Well, what can I say. What an inspiration he is. Thirty years in the music biz and still rocking. Everything was brilliant about this mega concert. The sound was excellent and the lighting brilliant. Cliff is a prime example of continual professionalism. He sounds great live and he bops around the stage like a hyperactive kangaroo. I hope I can move like that when I'm 49! Not only him, but that superb group the Shadows had a standing ovation and Aswad were ready for some reggae.

I am 24-years-old and after seeing him for the second time I am an ardent fan.  
**Julie A Shingles, Lydney, Glos**

●Hyperactive kangaroo eh? Funny, Sue 'Devil Woman' Barker said exactly the same thing



●"Hi! My name's Simon Parkin"

**SIMON PARKIN — A LEGEND IS BORN**

■I can hardly hold my pen for laughing! I have just watched tonight's episode of 'Top Of The Pops'.

**A goth, Aberdeen**

●Fuph, and there I was thinking you couldn't write properly

**OBSERVATION FEATURING AN OLD JOKE**

■Has anybody noticed the increasing trend of records being released by someone

featuring somebody else, e.g. Coldcut featuring Lisa Stansfield. In a recent **rm** Club Chart I counted 19 such acts in the top 100! Is everybody incapable of making a record on their own, or are record companies just trying to cram as many names as possible on to a hit record?

Mind you it could have come in handy a few years ago when we could have had Frankie Goes To Hollywood featuring some session musicians playing the instruments!  
**Martin Wilkinson, Bournemouth**

●Martin, this is an amazing and disturbing phenomenon that you have unwittingly stumbled across. Something must be done immediately . . .

**BATTY**

■I'm no fan of Prince but I can appreciate his style and ability, though his Batman theme, 'Batdance', is surely a misrepresentation. The concoction of various dance beats only ends up a disjointed, manic mess which I dare any sober being to dance to. Its only redeemable feature is the inclusion of the original Batman chant. Therefore I suggest it be retitled 'Batcrap' which is hopefully no reflection on the movie.

**J Pannell, Harrow**

●If Prince released 'Matchstalk Men And Matchstalk Cats And Dogs' people would say it was a seminal dance classic. Yet, that hasn't happened and Prince has remained pretty consistent and untouchable critically. Indeed, 'Batdance' is scrappy, messy, jumbled and hard to dance to — final judgement should be reserved until you see how it fits into the film (which, after all, is its purpose)

# LETTERS

**SCOTTISH FAVOURITES**

■Here are my favourite top 10 Scottish singles.

- 1 'Loaded' *Deacon Blue*
- 2 'You've Got The Power' *Win*
- 3 'Strange Kind Of Love' *Love & Money*
- 4 'Labour Of Love' *Hue & Cry*
- 5 'You Could Be Forgiveness' *Proclaimers*
- 6 'The Honeythief' *Hipsway*
- 7 'Answer Me' *the Silencers*
- 8 'I Don't Want A Lover' *Texas*
- 9 'Super Popoid Groove' *Win*
- 10 'Don't You Forget About Me' *Simple Minds*

**A punk in Glasgow who thinks your mag is brill**

●And obviously a man of excellent taste

**QUOTE, UN-QUOTE, RE-QUOTE**

■Wouldn't it be a great idea if you started a new section in **rm** entitled 'Things That People Have Said In The Past Which May Cause Acute Embarrassment If It Was Quoted Today'.

To start the ball rolling, how about this quote from Kirsty MacColl from 1981 who, at the time, seemed to be more than a little infatuated with Adam Ant:

"I would love to make Adam stand and deliver".

Does Steve Lillywhite know about this?

**Mr S Cassar, Cardiff**



●GARY NUMAN during his Humphrey Bogart phase

●Great idea, the title needs to be a bit more snappy though, eh? Anyway to show our appreciation there's a souvenir Spagna towel in the post which should cause you a bit of "acute embarrassment" down your local lido. Anyway, if any of you out there in readerland have been leafing through old issues of **rm** and find anything along the same lines, send it in, we may indeed turn it into a feature

**GAZZA GAZZA HEY!**

■No wonder Gary Numan never sees top 40 life if you constantly ignore his releases and continually slag him off (**rm** Great Pop Things July 8th). I suggest you give the new Sharpe & Numan LP a good listen. Yes, Numan's voice is no Cliff Richard, but the pure electronic brilliance and imagination of tracks on this LP and past ones is enough to keep all Numanoids happy (not to mention the eye-catching concerts!).

So give our main man a break and shove your 'Great Pop Things' cartoons where they belong!

**Rich B, Department Of Unfair Harassment, Barnet**

●I'm not a Numanoid, I'm a human being!



●PRINCE: "do ya like me suit? I got it off Bryan Ferry"

# 45

REVIEWED BY THE DARLING BUDS

## ● SINGLES OF THE WEEK

### SHELLYAN ORPHAN 'Shatter'

ROUGH TRADE

**Harley:** Brilliant! I really enjoyed that, it's just got that excitement about it. It doesn't rely on guitars to be exciting, but it's still like a heart attack or something. It's the only record this week that I'd put on again or go out and buy. It's a lot more poppy than their other stuff.

**Andrea:** It's very orchestral and the voice has a touch of the Tracey Thorns about it. We've never known what formula you need to get on the radio and at the end of the day you have to make records for yourself. That's what Shellyan Orphan have done. And then doing the Cure tour will mean a lot of people will get to hear this, which is good.



### STONE ROSES 'She Bangs The Drum'

SILVERTONE

**H:** I've already heard this on the LP so maybe it's a bit unfair, but it's really good. It's still got that jangle to it, but it's got a real edge and a great tune. It's another Sixties sound and I really like that as they had more tunes and songs then. An excellent record.

**A:** Another little corker, and I haven't heard the LP. It's our sort of sound.

## ● THUMBS UP!

### THE MAN FROM DELMONTE 'My Love Is Like A Gift You Can't Return'

BOP

**H:** It's got much more charm and charisma than most things we've heard today. It has a certain naivety

to it — like when the Housemartins came along with 'Happy Hour'. I don't want to be biased because we know them, but I like it because there's a lot to it.

**A:** The man from the Darling Buds, he say yes!

### THE PRIMITIVES 'Sick Of It'

LAZY

**A:** It's a real groover. It's a dance song, though I'm not a fan of fade outs like this, and a lot harder than their last stuff. A lot of people think we're in competition with the Primitives but I'd much rather hear this on the radio than a lot of the crap they play. You don't just get one reggae band in the world do you, and I'm sure there's plenty of room for us, the Primitives and other bands like that. Thumbs up from the Darling Buds.

**H:** It's very exciting compared to what's in the top 40. I don't think it'll do as well as 'Crash', it's 11 months since they've done anything.

### BUZZCOCKS FOC 'Sunset'

THIN LINE

**H:** It's not as exciting as the original Buzzcocks but I like it. Great beginning.

**A:** Steve Diggle shouldn't call FOC the Buzzcocks though, because that band split up and you should move onto the next thing.

### ALICE COOPER 'Poison'

EPIC

**H:** I've got a really horrible confession to make. I do listen to this stuff now and again. It really reminded me of a Guns N' Roses single when it started. I don't really know what to say about Alice Cooper. He's been through everything, backwards by the look of it, and when I was a kid we were into 'School's Out'. It's good, though — lots more exciting than a lot of this stuff.

## ● TOES DOWN!

### EDWYN COLLINS 'Coffee Table Song'

DEMON

**A:** At first I thought it sounded a bit Princey — the drums had that basic sound — but I don't think it's the best choice for a single. It's certainly not what you know Edwyn Collins for.

**H:** I've liked Edwyn since Orange Juice and I can understand this because there's a really good song in there and I can understand him progressing. I think he's made this record purely for himself. But I think he's gone too far away from the OJ style.



### KEVIN McDERMOTT ORCHESTRA 'Where We Were Meant To Be'

ISLAND

**A:** I love the beginning. Put the start on again. There's nothing really wrong with the song, but it's not really what I'm into.

**H:** It sounds very American and could get played a lot on the radio.

### WOMACK & WOMACK 'Missing Persons Bureau'

ISLAND

**A:** First of all a Darling Buds apology to all those Womack & Womack fans out there because if you liked the last stuff, you'll love this, but we hate it. It's just made for all those types who wear white high heels and I'm afraid I've had 'Teardrops' up to here.

**H:** Hmm. Lovely family and all that but I don't know what the little kid in all the photos does in the band. Sorry, not for me I'm afraid.

### JAMES TAYLOR QUARTET 'It Doesn't Matter'

POLYDOR

**A:** Two things really spring to mind. Firstly, when the vocals came in I thought it was Bloss, our drummer, 'cause he sings like that when he's driving the van. Secondly, the music's a bit like 'Sale Of The Century'.

**H:** I liked some of their early stuff, but I find a whole album really hard work. It's the sort of thing they used to have on Saturday light entertainment shows at half time when the dancers came on.



● Andrea and Harley, bosom Buds

### ASWAD 'On And On'

MANGO

**A:** We went to Jamaica after our tour in February and this was coming out of every radio we came across. It's good dance stuff and it'll be a hit and we've been told reggae is set for a resurgence, but I don't know. Not too impressed.

**H:** It's the sort of record you'd put on if you were having a smoochy night in with your girlfriend.

**A:** God, would you? I'd be off like a shot!

### DEAD OR ALIVE 'Come Home With Me Baby'

EPIC

**H:** Another dance track. It's guaranteed if you do a dance track it'll do all right somewhere. Pete Burns had some hits a while ago and this sounds exactly the same to me. It's going to go down well in the charts and that's what's killing music today.

**A:** Ah! Here he goes, shut up Harley! It's just this HI-NRG stuff that goes dinky dinky ting ting that I hear they play in the gay clubs.

**H:** Exactly! We could go into the studio tomorrow and do that, no trouble. Anyone could.

### AR KANE 'Pop'

ROUGH TRADE

**H:** Well, that was the long version and thank God there's a short version. Very well done, but there's something about it that really grated — a drone that went right through it.

**A:** I liked the beginning and was waiting for something to happen but it never did.

# LIVE

EDITED BY TIM NICHOLSON

## PET SHOP BOYS NEC, Birmingham

There are only two things that **everyone** wants to see this year. One is the 'Batman' movie and the other is the Pet Shop Boys' world tour. Three years ago they said it would happen, but it didn't. Two years ago they said it would happen, but it didn't. A year ago they said it would never happen, and now it has, and it is the greatest show on earth.

Never before has so much been seen by so few for so little. The NEC, on the hastily announced opening date, was far from full and you may have thought that the ticket prices of £12 and £15 were a little greedy, but then no-one knew quite what they were about to be witness to. The Pet Shop Boys live is a rich, colourful, elaborate extravaganza that leaves you breathless with its costumes, set pieces, lights, dancing, films and joyous pop music. This was pop gone Hollywood, with only one aim; to excite and entertain from beginning to end.

The show opens with six dancers in silver, spangly raincoats shaking their things to the intro to 'One More Chance', soon followed by Chris in an unbelievably glamorous ruby-studded motorcycle helmet and biker's jacket shuffling up to his tastefully underdesigned keyboard. Neil then glides on stage wearing a matching spangly overcoat, giving us a funny, stiff royal wave, before launching into the song.

One down, 15 songs and 12 costumes to go. 'Opportunities' strikes up, with Neil sporting a rather lovely black, diamond-studded dinner jacket, while dancers pull a chain of dollar bill silk scarves from his back pocket a la Paul Daniels. Already, we're in no doubt that we have never seen a concert like this before. Behind the performers is a giant cinema screen on which a variety of films, especially shot by avant garde film director and stage director of the PSB show, Derek Jarman, are projected. To the left of the stage, four backing singers, including Working Week's Juliet Roberts, beef up the vocals and hit the notes that Neil wisely sidesteps. A percussionist, a keyboard operator and star saxophonist Courtney Pine, whose well-placed solos prompt enormous cheers, complete the line-up on a nicely uncluttered stage, with dancers flying across constantly.

Mysteriously, a mirrored screen is wheeled on stage for the next song. Two figures, dressed as a conductor and a revolutionary, begin to move to the strains of the orchestral opening to 'Left To My Own Devices'. Then as the disco beat begins, Che Guevara and Debussy are joined from behind the screen by Neil in blue silk dressing gown and pyjamas — "I get out of bed at half past 10". Song by song, the hits are played, so many that it leads you to believe Neil and Chris are probably the greatest songwriters of the Eighties. 'Heart' is augmented by a celebratory film of people whizzing around a disco dancefloor and receives the biggest response thus far. 'Rent' is beautiful and delicate, as is 'Love Comes Quickly', the sternest test of Neil's voice.

Then comes Chris' bid for glory. 'Paninaro' sees him in jeans, luminous green jacket and ludicrous orange baseball cap. He saunters nonchalantly up to the mike to reel off his list of passions ("violence, religion, justice, death, Armani," that sort of thing), then shuffles back to join the dancers for a brilliantly casual routine before two of the women begin to act out the scene on the film behind; two women having a knife fight over a man. It is brilliantly choreographed and really quite moving, one dancer stabbing the other, but only infuriating her lover by her act of violence. Another little formation jig from Chris and it's back to the safety of the keyboard, satisfied that he's just totally upstaged Neil.

Until, that is, 'It's A Sin' explodes on stage. Everything that has gone



PHOTO: SUSAN MOORE

## ● PET SHOP BOY NEIL TENNANT: divine guru in a dressing gown

before is just a warm-up compared to the so-over-the-top-it's-round-the-back-and-under beauty of this spectacle. A troupe of costumed cohorts trail on stage dressed as the seven deadly sins, Chris in a gold lame monk's habit, Neil in a glamorous red robe that outrageously crosses Liberace with Pope John Paul II. The performance is a showstopper, Neil twirling his cloak for all he's worth.

A showstopper, maybe, but the show must go on. 'Shopping' casts Neil as a yuppie businessman in blue stripey shirt and red tie doing business on a vodaphone while having his inside leg measured, 'Domino Dancing' places flamenco dancers in front of bullfighting scenes, 'Nothing Has Been Proved' and 'Later Tonight' have a dinner-jacketed Neil seated Val Doonican-style and 'Kings Cross' and 'Always On My Mind' feature a black leather jacket for the evening's only nod to rock'n'roll.

The encores of 'West End Girls' and finally a magnificent 'It's Alright' bring to a close the most consistently exciting and splendid show that I, or any of the people I met afterwards, have ever seen. This was all too good to poke fun at. It has set a standard that every pop show will be forced to try and match, and few ever will. It is indeed the greatest show on earth. **Tim Nicholson**

## THE ICICLE WORKS The Flying Picket, Liverpool

'Eye-sick-ull, eyesickull, eyesickull.' Welcome home, the Icicle Works. Sounds like the Kop are here to greet you.

Strumming wooshy cartwheels of melodic heat over an already too-hot crowd, 'De Icies' brought a taste of Wembley Bigness to the tiny Flying Picket theatre for this, the second show in Liverpool's Big Beat festival. And what a show it turned out to be!

The evening got off to a good start early on, with the 'well-sound' Benny Profane opening and guesting Bunnyman Will Sergeant helping proceedings along.

Nice touch, Benny. Nice one, Will.

By the time the Icicle Works came on and blasted 'Evangeline' with a word-perfect choir front of stage, even threats of the floor caving in on the pub downstairs (honest!) didn't stop the bouncing throngs. The unassuming Ian McNabb effortlessly played rabble-rouser to the rejoicing masses and what started as gentle psychedelia progressed to a huge wow-wow-thump of a gig in no time at all. On and on they played, old, new and somebody else's, each and every mega-climax rewarded by a huge blast of applause from the damp wall of heat that the audience had now become. Fans indeed, die-hards

delighted.

The combination of jangly Strawberry Fields intros and trippy Pink Floyd interludes seems to have become the trademark of the Icicle Works live. It's certainly different from past, gentler McNabbiness, but it's so much more meaty. Good old rock 'n' roll. Can you beat it? **Melissa Bleas**

## THE DAMNED Brixton Academy, London

Describing the Damned's career as 'colourful' would be like saying Cyril Smith is a bit on the tubby side. With 13 years behind them

and more ex-members than Tetley teabags have perforations, it's been a messy cauldron of splits, re-groupings, record company bust-ups and a lot of tomfoolery. Uncomfortable with the 'serious' adult-orientated role their last label, MCA, encouraged them to pursue, it was only fitting that they should return to bash the final nail in the coffin with their original Vanian, Sensible, Scabies and James configuration (supplemented by ex-guitarist Paul Gray midway through the show).

Storming through classic meat'n'veg numbers like 'New Rose', 'Love Song', 'Smash It Up', and 'Neat Neat Neat', this was an exclusive celebration of the

Damned career pre-1980, and traded very heavily on nostalgia. With Vanian having swapped his Cruella de Ville look for a new rockabilly hairdo, it was back to the real thing right down to where the songs merged inseparably into each other.

Ultimately, though, it was the Captain's night. His departure in 1984 always threatened to stifle the band with an inflated sense of importance — which of course was their eventual fate. But here, as Sensible repeatedly insulted the audience ('I never want to see you bastards again in my life'), taunted fellow band members ('At least we've got Rat's solo career to look forward to'), and finally collapsed totally naked in a drunken stupor on stage, it was as if nothing had ever changed.

They closed, poignantly, with a ferocious cover of the Stones' 'This Could Be The Last Time' before demolishing what was left of the stage gear. Well it could be, but I wouldn't like to bet on it. **Chris Twomey**

### **JAMES** **The Ritz, Manchester**

My tired eyes told me it was Vinny Jones who had just come on stage, but I knew that it was really Tim Booth with his sunken eyes and close-cropped head.



●**JAMES:** "Did you hear the one about . . ."

Suddenly, the by-now standard show of Mancunian pride and fervour that accompanies a James home-gig, was activated. "I don't belong here, in your promised land," sings Booth, when you know damned well from his smiling face that it's all he can do to stop

himself from telling the audience that he loves them.

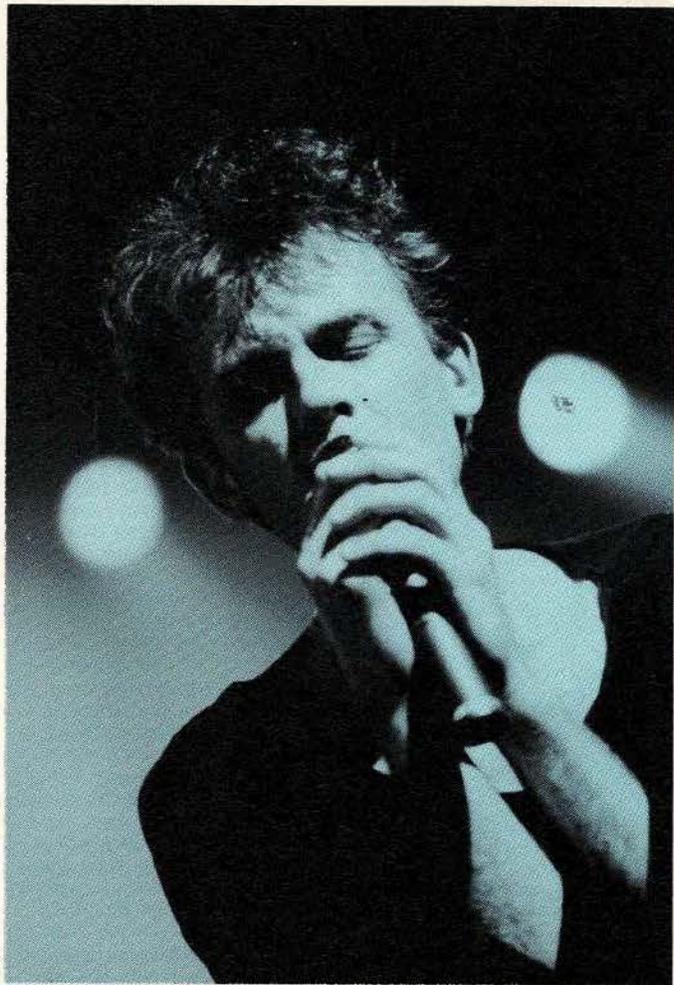
James are now a sextet, with a pony-tailed stern-face on keyboards, and a hyperactive scally on second guitar, violin and anything else that comes to hand. The resultant sound is polished and plush, transforming old fave 'What's The World' into 'power pop' (was that man at the bar really pogo-ing?), but making better sense in the crescendos of 'Johnny Yen'; we are thus reassured before being bombarded with new songs. "This is about religious bigotry and fundamentalism" — uh? Well, built around a chorus of "I damn you all", it sounded vaguely James-ish. "This is another one of our funky new tunes" — guitarist Larry hits us with Eddie Van Halen's riff from 'Beat It'. Rockola! For the first time, it seems like a completely different band.

While other 'newies' have inherited some of the old quirky character, they have a tendency to develop into semi-bloated rock beasts, lacking that essential understatement that always set James apart. A spirited 'Sit Down', the latest single, ends the set, and 'Folklore', their first single, starts the encore. With just bass and voice (and a singalong crowd), the latter showed just how beautiful in its simplicity the conception of James was. Let them not grow old and ugly. **Craig Ferguson**

### **JULIAN LENNON** **Royal Court, Liverpool**

Julian Lennon is going for it in his own right. Some would say he's having it easy, riding on the name, walking in the footsteps, etc. I say he's having it very, very hard — critics obsessed by comparisons, gossip columns watching his every move and just dying to report on emotional tributes to dear old dad. Good luck to Julian — he's taken the tough career option and having a go.

I wanted him to be good, I wanted him to triumph. So it was horrible when, during about the first third of the set, boredom started to creep in. Negative feelings started taking over as I watched this distinctly uneasy performer churn out four or five middle-of-the-road pop ballads, tense and apprehensive, frozen to the microphone. No intros, no personality, no nothing. An unremarkable band — saved only by the sparkling talent of a gifted backing singer — didn't offer much in the way of a show.



●**JULIAN:** "close your eyes, click your heels together three times and say to yourself 'there's no place like home'"

Things picked up after a while. When he did talk, Julian was relaxed and charming, witty and gentle. He's big on audience contact, and it started working for him. He noticeably started to relax when he got a reaction, admitting feelings of apprehension about playing Liverpool (a first) and thanking us for being there without getting maudlin. By the time he reached the final number — a soulful, sparkling rendition of 'Stand By Me', he really started singing. Emotional and strong, he made the song his own, and left the stage triumphant, cancelling out the shaky start. **Melissa Blease**

### **JULIAN COPE** **Royal Court, Liverpool**

Well I hope that Julian Cope had fun tonight. I didn't. I hope the fans enjoyed it — it wasn't the Cope Show of old, but at least their hero was there in the flesh. I hope his album sells well — blatant plugging deserves big returns. And I hope that I can forget the negative feelings that have lingered since the concert and laugh at what was rock 'n' roll comedy at its worst.

All right, I suppose it was quite funny. The strutting, screeching Cope certainly knows how to grab that limelight. Whatever else was lacking, there was no shortage of drama. A light show that made

it cool to wear your shades at such a late hour was truly commendable. Hard to watch but harder to listen to, this gig threw me right back to the disconcerting days of early punk, and I for one have long since grown out of that.

A master of the art of the menacing stance, Cope has cultivated contrived debauchery — a pale and posturing figure dancing to the dismal thrashing his music has become. A saving grace is his resemblance to the early Jagger, lucky for him he can carry it off. His stage garb of ballet tights and flowing nightie did at least prove he's got a nice arse — something to watch with your fingers in your ears. He is, at times, witty; his ramblings about "chilling out and getting in the groove" were, I hope, nicely tongue-in-cheek. References to the Hillsborough Tragedy and the death of Pete de Freitas were heartfelt and genuine, so he wasn't all bullshit. But then he kicked off again and I started checking my watch every five minutes to see when I would be allowed to get away.

Julian Cope is the Phil Cool of rock and roll. He's got a lot of bottle, and that can take you a long way in the Biz. Call me old fashioned; I'm swayed by all the hippy stuff and the second summer of love, but I like music that leaves you smiling, not feeling sick. **Melissa Blease**

## DANNY WILSON 'Be Bop Mop Top'

VIRGIN

The most important single point about Danny Wilson as a band is that they've got character. They once urged Bros in a suitably over-indulgent singles review to learn to drink, young men!, suggesting such character was crucial to the other brothers' continued pop appeal. There's a line just a short way into the third song here which to my mind sums Danny Wilson up: "We're not perfect," they smirk on the next (big) hit, 'I Can't Wait', "but we're better off this way!"

Neither Danny Wilson album is even close to perfect. 'Be Bop Mop Top', however, has made clear progression; although it too is literally all over the place, the album has gained a basic cohesion lacking from an over-experimental debut. It opens in true Gershwin-in-the-rain fashion by way of introduction to 'Imaginary Girl', a more modestly-titled variant on an old 'Paper Doll' theme.

Elsewhere it skips (aptly) through what is essentially a novelty hit, 'The Second Summer Of Love'; introduces us to 'Loneliness' which ends rather chillingly with some wonderfully inexcusable psychodramatic laughter; dabbles in pop on the delightful 'I Was Wrong'; and borrows a trick or two from sage Donald Fagen on a track called 'Goodbye Shanty Town'. It is the 'personal' character of the band that ties everything together.

Of course not all of these are entirely successful and the magical thirteen tracks on reflection I would imagine to be more attractive than desirable. But easily the album's highlight — musically the most intriguing and sophisticated — is 'The Ballad Of Me And Shirley MacLaine' where time is lost in the rain like Sinatra in 'The Joker Is Wild' when Gary Clark shelters in a doorway with the woman of his dreams for one brief but illuminating glimpse into the songwriter's life of nostalgia. About as damned near perfect as they're ever going to get. ■■■■

**Roddy Thomson**

## HEAD 'Intoxicator'

VIRGIN

The most surprising thing about Head — perhaps the only surprising thing — is that they

haven't yet met with a grisly end. That beer-swilling, womanising and rock 'n' roll histrionics image isn't usually good for more than one album. Yet here they are with a *third*. One suspects the image doesn't cross in exactly the right place with the reality.

Head are dull, leaden and predictable. They are also rib-ticklingly funny and a joy to listen to. It all depends on what precisely they're doing. Take this.

"I'm under the influence of books/I work in a downtown bar/Reading how to steal fast cars/So I can hit the road and never come back/Just like Jack Kerouac". That's brilliant, and it's from 'Under The Influence Of Books', one of the best tracks. It's in this, and in tracks like 'Stalemate' and 'The Party's Over' when they're coasting along, that Head are good. They're bad when they get boorish and the blues influences and the terrace chants begin to show through a little too much — like on 'Walk Like An Angel'.

Head are still a maverick band. They have a sense of the ridiculous. They'll never be U2. For that we have to be thankful. ■■■■

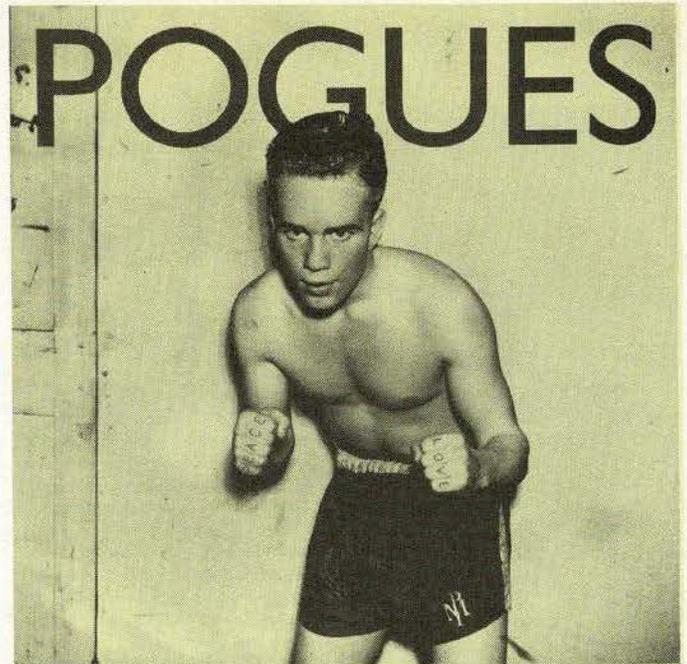
**Phil Cheeseman**

## THE LONDON BOYS 'The Twelve Commandments Of Dance'

WEA

The last track on this LP is called 'Midi Dance' — can you believe it? "Low byte stereo, program chance recall/Quantize mond code, storage number 4/True voive pressure down, split layer 2/Rotate mix around, watcha gonna do?" Only the London Boys could sing a song like this! What's a voive? What do you do with a quantize mond code? It's all utter cack, of course. The lyrics don't matter at all. What's important is that every one of these 12 songs has a 132 bpm sequencer chugging away, a chorus so catchy it'll stick in your ears like Polyfilla and the odd little melody that reminds you of 'Chirpy Chirpy Cheep Cheep' or some other Seventies classic. 'Midi Dance' incidentally has a wonderful chorus "Mi, mi, midi dance/ You, you, you/ Jump to the midi dance". It makes the lyrics of Stock Aitken Waterman seem like Tanita Tikaram.

'Requiem' and 'London Nights' are both here, along with 10 other



## THE POGUES 'Peace And Love'

POGUE MAHONE RECORDS/WEA

"I type with my toes/ Suck stout through me nose/ And where it's gonna end/ God only knows", sings Shane MacGowan through his five remaining teeth on 'Down All The Days'. After five years the Pogues are still going strong, still mad bastards and still looking at the world through the bottom of a bottle. The initial Irish drinking music that fired their initial punk ceilidh's is still burning at the core, but rather than dry up their source they've continued to stretch their musical horizons.

'Peace And Love' contains all the hallmarks of their previous three LPs, but has grubby, nicotine stained fingers in plenty of other people's pies too. Nowhere is this more evident than the opening track, 'Gridlock' a mad jazz instrumental. Featuring fast walking bass and steam train horns this is the kind of thing you'd expect Kerouac's beatniks to be leaping on tables to in 'The Subterraneans'. Just as you're wondering what the f\*\*\*'s gonna happen now? in comes 'White City' with a familiar banjo strum and MacGowan doggedly attacking the loss of a beloved dog track to the developers. 'Cotton Fields' follows the wintery melancholy of the single 'Misty Morning, Albert Bridge' shaking fear in the listener with its 'crucify you' battlecry and nifty 'Latest Flame' guitar riff. Then there's more lunacy with the Phillip Chevron penned, almost calypso-ish 'Blue Heaven'. Whilst over on side two the guitarist sings the unashamedly sentimental 'Lorelei' with Kirsty MacColl between the storms of 'USA' and 'Garloney Rats'.

Peace and Love? Well, the Pogues are romantic buggers at heart. But theirs is not the romance of rose petals, soft embraces and moonlight sonatas. It's the ragged affection for cities, trains and drunks sharing jokes — pissed up nights and pissed on days.

'London You're A Lady' closes the LP with the toothless poet singing about his favourite subject, his hometown, once more. The conclusion is that amongst all the dirt, rubble and sadness there's eyes that sparkle and love deep down. A bit like the Pogues really.

An essential purchase and for those of you who don't like them I suggest you get used to the fact that this is going to be heralded as one of the best albums of '89. ■■■■■■ **Johnny Dee**

## ED KUEPPER 'Everybody's Got To'

CAPITOL

Ed Kuepper was Australia's first punk (possibly). As a member of brisbane bashers the Saints, he scored a top 30 hit in his own country but truth was, Ed really just wanted to rock out. Ed headed home with nowt but a leather jacket, his trusty six-string and an attitude. 'Everybody's Got To' is not rock turned on its head, but if you hanker for music that comes soaked in bar-room blues then your wait is over. ■■■■ **Tony Beard**

possible singles. If you liked them, you'll love this LP, it never disappoints in the respect that you can do stupid dances throughout and once you've learnt the words readers who can resist singing along.

My favourite track is 'Chinese Radio' which suggests that Dennis and Edem are perhaps not as innocent as we thought — "In a hotel bed on the coast/ Happy Shanghai girls/ Like a pretty string of pearls/ And a snowstorm up in my nose." Mmmm? What will today's innocent youth make of that, huh? ■■ **Johnny Dee**

# VISION ON

EDITED BY TIM NICHOLSON

## interview

### RICHARD E GRANT

Writer-director Bruce Robinson's 'How To Get Ahead In Advertising' is the story of a manic ad man who has a creative block about a campaign for a new boil cream. It stars the magnetic Richard E Grant and re-unites him with Robinson who directed his remarkable debut in 'Withnail And I'.

"This film's a surreal tale about a late Eighties yuppie driven insane by greed. It was great fun to do 'cos I have a huge part with a fair range of lunacy. As a matter of fact both 'Withnail' and 'Advertising' gave me wonderfully decadent parts," says Grant who remembers very well seeing 'Withnail' for the first time. "I thought, 'Get a nose job, get a face job, retire!' I was depressed for weeks, I thought I'd never work again".

But 'Withnail' was responsible for a rush of film offers, even from Hollywood. "After 'Withnail' I never thought I'd get offered the part of a macho hero so when 'Warlock' came along, I thought, 'If they're dumb enough to offer me this part, then I'm dumb enough to go," laughs Grant of his first Hollywood movie. In the comic horror-film he plays a 17th century witch-hunter. So why did he take the part? "Because the script was funny and frightening and I'd never been to Hollywood. I got the fancy treatment and had a great time."

It was the diet of Hollywood movies which at the age of seven made him decide to be an actor. Explains Grant, "There was no theatre, no TV, only a run down cinema in Swaziland where I grew up. In '79 I co-founded the Troupe Theatre Group but soon I realised there was no future there and I came to England. I worked as a waiter in Covent Garden before I got my break in a TV film about advertising."

Watching 'Honest, Decent And True', Bruce Robinson knew he had his decadent alcoholic in 'Withnail'. Daniel Day-Lewis had just turned the part down and Robinson offered it to unknown Richard Grant who added an 'E' to distinguish himself from a now-retired actor with the same name. But does he, like most actors, long for the theatre? "Absolutely not... There's a tremendous snobbery, particularly from stage actors, where as soon as you start acting in movies you've sold out. Well, I prefer films 'cause I get to be home at nights, I get days off, if I mess up a scene they make me do it again so I don't look a twit and then if the film's rubbish they won't release it anyway. And I get paid good money. Why should I complain?" **Roald Ryning**



●Paul McGann and Richard E Grant look worried as Timmy Mallet nears

## moore on tv

Weekend television programmes are like eggs. We can all remember a time when their simple charms could be enjoyed with abandon, but now, sadly, the majority are infected with hideous toxins that send us staggering to the lavatory.

Without question the softest-boiled Saturday offering of the moment is BBC1's ghastly 'Something For The Weekend', wherein a team of writers almost as profuse as 'Spitting Image's have combined to devise the most jaw-droppingly unamusing series of sketches since, well since I stopped doodling on Latin text books. Sad indeed to see Susie Blake, ex-Victoria Wood newsreader,

reduced to the likes of "he's going down the pan, he's sponsored by Domestos". It made me almost nostalgic for ITV's earlier YTS sitcom 'Young, Gifted And Broke', which I would not normally have much time for ("You must be Greg, I'm Linda." "How d'you know that?" "I've always been called Linda." Hur hur).

BBC2's 'Rough Guide To The World' on Sunday was a step up. Last week Magenta took her scaffolded sunglasses to Bombay to continue the 'let's-talk-really-fast-and-not-listen-to-the-people-we-interview' double-act with fellow ex-'Network 7' presenter Sankha. Although invariably fascinating from a travelogue/documentary angle, I'm dubious of the practical benefits of

these programmes; unless you had a video you would miss any information on accommodation, which flashes through impossibly quickly a la 'Chart Show' fact files. Crucially, though, more care is taken informing us that Crawford Market, where you'll want to pick up your bulk chick-peas, is closed on Sundays.

Channel 4's 'The Manageress' (which stars Cheri Lunghi as a single-minded football manager) is "hard-hitting television that makes you think". This means that Gabriella's first line last week was "shit", and indeed that her second line was also "shit". It also means showing a lot of men's bottoms, an obsession shared by the on-going 'Tour de France' (C4). My insistence on monopolising the television at 6.30 daily has incited much domestic distress, more attributable to the bemusing Duane Eddy-meets-Oxygene theme music than the curious spectacle of 200 pairs of legs with heads on pistoning along for 150 miles, invariably finishing within three seconds of each other. **TSP Moore**

## video

### 'INDIE TOP VIDEO' (PMI)

Casts of thousands, special effects galore, immensely elaborate sets, professional costumiers and teams of make-up experts, stuntmen and film directors are all, happily, missing from the ingredients list of 'Indie Top Video'. Conceived as a companion series to the 'Indie Top 20' audio series, this first volume



### ●Leslie Crowther joins THEY MIGHT BE GIANTS

gathers together a cheap and cheerful-ish 15 artists with choice tracks from the last two years.

Of the 15, a few offer merely adequate visuals; Birdland, Danielle Dax, the Darling Buds, Oyster Band and Loop are neither imaginative or gripping, dishing out fairly bland eye food. Tastier dishes come in the shape of the Wedding Present and their fun 'Why Are You Being So Reasonable Now?', New Order, whose 'Fine Time' launches a boy and his dog on a voyage of discovery, Pop Will Eat Itself with the gimmicky 'Def Con One', the sweet and sour sound and sight of McCarthy's 'Keep An Open Mind Or Else' and the tangy, twangy They Might Be Giants who offer up 'They'll Need A Crane' complete with pensioners on backing instruments — fab!

Which leaves the creme de la creme of this collection; A Guy Called Gerald's 'Voodoo Ray' couples a gorgeous hypnotic record with what are really quite simple pictures, patterns and animation to heady effect. The Shamen's 'Jesus Loves America' mixes psychedelic music with words and images of Yankee evangelists, the Jesus Army, weird graphics and burning crosses. And the Cardiacs play 'This Is The Life' in a windswept leafy grotto.

To win one of 10 copies of the 'Indie Top Video', just answer the following question: Which New Order video featured people in stupid outfits jumping up and down, running backwards and slapping each other's faces? Send your answers on a postcard to **PMI 'Indie Top Video' Competition**, Punch Publications Ltd, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, to arrive by July 31. **Darren Crook**

●JASON

DONOVAN: "Do you like me teef? I hope so, they cost enough"

●PAULA

ABDUL: nice hat Paula!



**THE CLASS OF '89 — HALF TERM REPORT**

Few surprises for single chartwatchers in our exclusive mid-year analysis of the top recording acts of 1989, with **Jason Donovan** top singles artist by a comfortable margin from **Madonna**. If Jason can hang on till year-end, he'll be the third **Stock Aitken Waterman** act to win the chart championship in as many years, following **Kylie Minogue** (1988) and **Rick Astley** (1987) — but expect Madonna to push him all the way.

The success of 'Like A Prayer' and 'Express Yourself', the first two singles off Maddy's 'Like A Prayer' album, auger well for Ms Ciccone's bid to win back the title she held in 1985 and 1986, but Jason must be favoured to hold her off — and both artists must beware Kylie Minogue whose new single, 'Wouldn't Change A Thing'; out on Monday 24th should propel her back into second place.

Tucked in just behind Madonna in third place are **the Bangles**, not ranked since 1986, and **Holly Johnson**, who helped **Frankie Goes To Hollywood** to top the list in 1984. **Soul II Soul** make their first ever appearance at number five.

Top producers and songwriters are, inevitably, **Stock Aitken Waterman**, who have five acts in the top 30.

The best-selling singles of the first half of 1989 are as follows:

- 1 ETERNAL FLAME — **Bangles**;
- 2 TOO MANY BROKEN HEARTS — **Jason Donovan**;
- 3 SOMETHING'S GOTTEN HOLD OF MY HEART — **Marc Almond** featuring **Gene Pitney**;
- 4 HAND ON YOUR HEART — **Kylie Minogue**;
- 5 LIKE A PRAYER — **Madonna**;
- 6 LOVE CHANGES EVERYTHING — **Michael Ball**;
- 7 THE LIVING YEARS — **Mike & The Mechanics**;
- 8 FERRY 'CROSS THE MERSEY - **Gerry Marsden, Paul McCartney, Holly Johnson, Christians**;
- 9 MISS YOU LIKE CRAZY — **Natalie Cole**;
- 10 THIS TIME I KNOW IT'S FOR REAL — **Donna Summer**;
- 11 BELFAST CHILD — **Simple Minds**;

●NATALIE COLE: "I've just got to hold me arms in place while the glue dries"



- 12 REQUIEM — **London Boys**;
- 13 STRAIGHT UP — **Paula Abdul**;
- 14 ESPECIALLY FOR YOU — **Kylie and Jason**;
- 15 YOU GOT IT — **Roy Orbison**;
- 16 HELP! — **Bananarama/Laneeneenoonoo**;
- 17 STOP — **Sam Brown**;
- 18 BACK TO LIFE (HOWEVER DO YOU WANT ME) — **Soul II Soul**;
- 19 IF YOU DON'T KNOW ME BY NOW — **Simply Red**;
- 20 SEALED WITH A KISS — **Jason Donovan**.

**ALBUMS**

**Gloria Estefan and Miami Sound Machine's** two-year-old album 'Anything For You' outsold all others in the first half of 1989, adding over 820,000 sales to its previously barely measurable figure after it was successfully relaunched when Gloria and her cohorts broke big as a singles act. But Estefan and company have to take second place to **Simply Red** in the top artists rankings, Mick Hucknall and his group having a much stronger back catalogue. Third placed **Jason Donovan's** debut album, 'Ten Good Reasons', sold nearly 700,000 copies, whilst veteran campaigners **Queen** climbed to ninth place.

Fortunes hinged largely on the success or failure of individual albums, so it would be wrong to draw any major conclusions at the halfway stage, but **Bobby Brown** turned in a fine performance, climbing from nowhere to tenth place as his second album, 'Don't Be Cruel', sold over 430,000 copies.

Highest ranked act amongst those who haven't actually appeared in the chart in 1989 is **Pink Floyd**, who are placed 44th, after selling 150,000 albums between January and June, including 40,000 copies of the live 'Delicate Sound Of Thunder', 26,000 copies of the perennial 'Dark Side Of The Moon', 16,000 copies of 'The Wall', 15,000 copies of 'A Momentary Lapse Of Reason' and 12,000 copies of 'Wish You Were Here'.

- The Top 20:
- 1 ANYTHING FOR YOU — **Gloria Estefan and Miami Sound Machine**;
  - 2 A NEW FLAME — **Simply Red**;
  - 3 TEN GOOD REASONS — **Jason Donovan**;

- 4 NOW THAT'S WHAT I CALL MUSIC 14 — **Various**;
- 5 LIKE A PRAYER — **Madonna**;
- 6 THE RAW AND THE COOKED — **Fine Young Cannibals**;
- 7 WHEN THE WORLD KNOWS YOUR NAME — **Deacon Blue**;
- 8 DON'T BE CRUEL — **Bobby Brown**;
- 9 STREET FIGHTING YEARS — **Simple Minds**;
- 10 THE HITS ALBUM 10 — **Various**;
- 11 CLUB CLASSICS VOL. ONE — **Soul II Soul**;
- 12 ANCIENT HEART — **Tanita Tikaram**;
- 13 THE LEGENDARY ROY ORBISON — **Roy Orbison**;
- 14 THE MIRACLE — **Queen**;
- 15 APPETITE FOR DESTRUCTION — **Guns N' Roses**;
- 16 THE INNOCENTS — **Erasure**;
- 17 WATERMARK — **Enya**;
- 18 KICK — **INXS**;
- 19 BAD — **Michael Jackson**;
- 20 KYLIE THE ALBUM — **Kylie Minogue**

**TOP SINGLES ARTISTS — January — June 1989**

- 1 (55) JASON DONOVAN;
- 2 (-) MADONNA;
- 3 (-) BANGLES;
- 4 (-) HOLLY JOHNSON;
- 5 (-) SOUL II SOUL/CARON WHEELER;
- 6 (-) MARC ALMOND FEATURING GENE PITNEY;
- 7 (-) DONNA SUMMER;
- 8 (1) KYLIE MINOGUE;
- 9 (-) BOBBY BROWN;
- 10 (-) SIMPLE MINDS;
- 11 (46) NATALIE COLE;
- 12 (-) SIMPLY RED;
- 13 (-) MICHAEL BALL;
- 14 (-) LONDON BOYS;
- 15 (-) MIKE & THE MECHANICS;
- 16 (-) SAM BROWN;
- 17 (-) PAULA ABDUL;
- 18 (-) GERRY MARSDEN, PAUL McCARTNEY, HOLLY JOHNSON, CHRISTIANS;
- 19 (-) ROY ORBISON;
- 20 (-) FINE YOUNG CANNIBALS;
- 21 (-) GUNS N' ROSES;
- 22 (-) NENEH CHERRY;
- 23 (54) TRANSVISION VAMP;
- 24 (12) KYLIE MINOGUE;
- 25 (-) BANANARAMA

# CHARTFILE

COMPILED BY ALAN JONES



LANEENEENOOO;  
26 (19) MICHAEL JACKSON;  
27 (39) GLORIA ESTEFAN;  
28 (-) ROACHFORD;  
29 (7) ERASURE;  
30 (3) YAZZ;  
31 (-) FUZZBOX;  
32 (28) INNER CITY;  
33 (-) KON KAN;  
34 (21) S'XPRESS;  
35 (-) QUEEN;  
36 (-) POISON;  
37 (-) TEN CITY;  
38 (-) TEXAS;  
39 (6) CLIFF RICHARD;  
40 (-) EDELWEISS;  
41 (-) HUE AND CRY;  
42 (52) SINITTA;  
43 (77) MORRISSEY;  
44 (-) ROBERT HOWARD;  
45 (-) TONE LOC;  
46 (-) MIDNIGHT OIL;  
47 (-) LIVING IN A BOX;  
48 (-) REYNOLDS GIRLS;  
49 (11) RICK ASTLEY;  
50 (-) THE BEAUTIFUL SOUTH;  
51 (-) WILL TO POWER;  
52 (-) LYNN HAMILTON;  
53 (-) CYNDI LAUPER;  
54 (42) DEACON BLUE;  
55 (26) DEBBIE GIBSON;  
56 (92) PRINCE;  
57 (-) ROXETTE;  
58 (-) CHAKA KHAN;  
59 (-) THEN JERICO;  
60 (51) BEATMASTERS  
61 (32) U2;  
62 (-) COOKIE CREW;  
63 (-) ROB BASE & DJ E-Z ROCK;  
64 (-) BOY MEETS GIRL;  
65 (-) SHEENA EASTON;  
66 (23) BROTHER BEYOND;  
67 (20) KIM WILDE;  
68 (-) COLDCUT;  
69 (33) NEW ORDER;  
70 (-) DOUBLE TROUBLE & THE  
REBEL MC;  
71 (-) SAMANTHA FOX;  
72 (84) D. MOB;  
73 (-) PAT & MICK;  
74 (-) ADEVA;  
75 (37) INXS;  
76 (-) CAPPELLA;  
77 (-) U2 WITH BB KING;  
78 (-) TYREE FEATURING KOOL  
ROCK STEADY;  
79 (-) DEF LEPPARD;  
80 (-) WASP  
81 (-) THE CURE;  
82 (60) MILLI VANILLI;

83 (-) DUSTY SPRINGFIELD;  
84 (-) DURANDURAN;  
85 (22) WOMACK & WOMACK;  
86 (-) METALLICA;  
87 (-) ALYSON WILLIAMS;  
88 (-) CHANELLE;  
89 (-) BON JOVI;  
90 (-) DE LA SOUL;  
91 (-) DONNA ALLEN;  
92 (-) GLADYS KNIGHT;  
93 (73) YELLO;  
94 (-) DEPECHE MODE;  
95 (62) FOUR TOPS;  
96 (-) NEW MODEL ARMY;  
97 (-) MICA PARIS;  
98 (38) ANGRY ANDERSON;  
99 (-) RAZE;  
100 (-) STEFAN DENNIS.

## TOP ALBUMS ARTISTS JANUARY - JUNE 1989

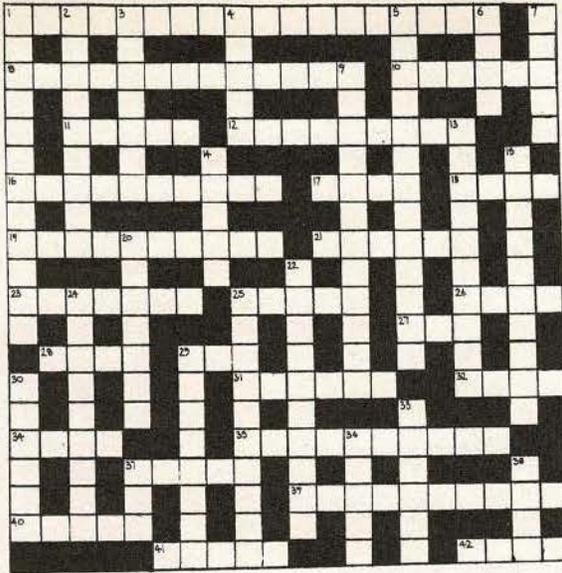
1 (-) SIMPLY RED;  
2 (-) GLORIA ESTEFAN;  
3 (-) JASON DONOVAN;  
4 (42) ROY ORBISON;  
5 (54) DEACON BLUE;  
6 (-) MADONNA;  
7 (-) FINE YOUNG CANNIBALS;  
8 (-) SIMPLE MINDS;  
9 (36) QUEEN;  
10 (-) BOBBY BROWN;  
11 (73) GUNS N' ROSES;  
12 (12) ERASURE;  
13 (3) MICHAEL JACKSON;  
14 (-) SOUL II SOUL;  
15 (66) TANITA TIKARAM;  
16 (1) FLEETWOOD MAC;  
17 (-) CLANNAD;  
18 (14) INXS;  
19 (39) ENYA;  
20 (2) KYLIE MINOGUE  
21 (5) DIRE STRAITS;  
22 (4) U2;  
23 (-) BANGLES;  
24 (23) PRINCE;  
25 (-) TRANSVISION VAMP;  
26 (-) NEW ORDER;  
27 (49) YAZZ;  
28 (-) HOLLY JOHNSON;  
29 (17) BANANARAMA;  
30 (-) MIKE & THE MECHANICS;  
31 (-) HUE AND CRY;  
32 (8) PET SHOP BOYS;  
33 (13) CHRIS REA;  
34 (-) INNER CITY;  
35 (50) DEF LEPPARD;  
36 (25) CHRIS DE BURGH;  
37 (-) THE STYLE COUNCIL;  
38 (-) SAM BROWN;  
39 (-) ELVIS COSTELLO;

40 (46) BRYAN FERRY;  
41 (-) CURE;  
42 (-) TEXAS;  
43 (7) CLIFF RICHARD;  
44 (28) PINK FLOYD;  
45 (-) NENEH CHERRY;  
46 (-) KIM WILDE;  
47 (-) STEVIE NICKS;  
48 (-) PAUL McCARTNEY;  
49 (82) TRAVELING WILBURYS;  
50 (-) THE CULT;  
51 (-) BUDDY HOLLY;  
52 (20) RICK ASTLEY;  
53 (10) TRACY CHAPMAN;  
54 (-) THE SHADOWS;  
55 (-) ROACHFORD;  
56 (-) PAULA ABDUL;  
57 (-) NATALIE COLE;  
58 (-) LOU REED;  
59 (31) BON JOVI;  
60 (29) IRON MAIDEN  
61 (-) THE WATERBOYS;  
62 (18) ALEXANDER O'NEAL;  
63 (19) LUTHER VANDROSS;  
64 (44) THE BEATLES;  
65 (45) PHIL COLLINS;  
66 (-) THEN JERICO;  
67 (-) TIN MACHINE;  
68 (30) FAIRGROUND ATTRACTION;  
69 (-) THE THE;  
70 (64) ELVIS PRESLEY;  
71 (-) R.E.M.;  
72 (74) BROTHER BEYOND;  
73 (-) DONNA SUMMER;  
74 (-) DEPECHE MODE;  
75 (-) S'XPRESS;  
76 (16) WHITNEY HOUSTON;  
77 (9) BROS;  
78 (-) GIPSY KINGS;  
79 (-) THE MONKEES;  
80 (-) POISON  
81 (-) VAN MORRISON;  
82 (-) DIANA ROSS;  
83 (52) WOMACK AND WOMACK;  
84 (33) HUMAN LEAGUE;  
85 (32) JEAN MICHAEL JARRE;  
86 (97) DEBBIE GIBSON;  
87 (-) W.A.S.P.;  
88 (6) WET WET WET;  
89 (-) SWING OUT SISTER;  
90 (76) MICA PARIS;  
91 (-) EDIE BRICKELL & THE NEW  
BOHEMIANS;  
92 (-) PIXIES;  
93 (94) MEAT LOAF;  
94 (-) TEN CITY;  
95 (48) SMITHS;  
96 (68) ROBERT PALMER;  
97 (-) LED ZEPPELIN;  
98 (-) RUSH;  
99 (61) EURYTHMICS;  
100 (37) PAUL SIMON

● SOUL II SOUL: "I've told you before love, don't touch my shoulder, me pads might slip"



# X-WORD



## •ANSWERS TO JULY 15

**ACROSS:** 1 Joy And Pain, 4 Model Army, 8 Southside, 10 Red Red Wine, 12 Kym Mazelle, 14 Island, 16 Easy Lover, 18 People, 20 Radio Romance, 21 Paula, 24 Every Little Step, 25 Roxette, 27 Eton, 28 Abdul, 30 Habit, 31 Kick, 32 Nena, 33 Tin Machine, 38 If you Dont Know Me By Now.

**DOWN:** 1 Just keep Rockin, 2 Your Mama Dont Dance, 3 Pride, 5 Aswad, 6 Manchild, 7 LRS, 9 Heaven on Earth, 11 Desire, 13 Lullaby, 15 Alphabet, 17 Smokey Robinson, 19 Only The Lonely, 22 Stream, 23 Uptown, 26 Touch, 29 Dan, 31 Kyrin, 33 True, 34 Cake, 35 News, 36 Blow, 37 New.

## ACROSS

- 1 What keeps Bette Midler in the air (4,7,2,5)
- 8 Gladys has been given permission to take a life (7,2,4)
- 10 Fruit crush for REM (6)
- 11 Jason's partner in song and on screen (5)
- 12 & 28 across The Pasadenas' bewitching girl (9,4)
- 16 Not quite a colourful experience for Elvis Costello (6,4)
- 17 Suzanne who told the story of 'Luka' (4)
- 18 Joyce who is 'Looking For A Love' (4)
- 19 Group who spent '9 am' in the comfort zone (6,4)
- 21 Desmond who has led 'The Israelites' into the charts in 1969 and 1975 (6)
- 23 & 42 across She's telling everybody it's 'Good To Be Back' (7,4)
- 25 See 30 down Bananarama don't like this time of year (5,6)
- 26 Wings hit the charts in the Seventies with a little of this (4)
- 27 The size of the Papa Girl Rappers (3)
- 28 See 12 across
- 29 This Michael Jackson hit was about a rat (3)
- 31 Prince was going down to 'Alphabet ...' (6)
- 32 The Style Council told us about their favourite one (4)
- 34 King of Level 42 (4)
- 35 This group told us the problems of being a 'Seventh Son Of A Seventh Son' (4,6)
- 37 Grace Jones was a captive to the rhythm (5)
- 39 Group who were drowning in a 'Sea Of Love' during 1988 (10)
- 40 These flowers were a big hit for

Haywoode (5)

41 Seas sailed by the Bunnymen (5)

42 See 23 across

## DOWN

- 1 A request from Malcolm McLaren (5,7)
- 2 Ad man who hit the charts in 1986 with 'Each Time You Break My Heart' (4,5)
- 3 They only want to 'Be With You' (7)
- 4 Will Downing had something that was supreme (1,4)
- 5 Tom Petty won't change his views (1,4,4,4)
- 6 UB40 entered the charts in 1986 singing their own one (4)
- 7 Group performing 'The Miracle' (5)
- 9 Michael Jackson asked to be left by himself on this hit (5,2,5)
- 13 Group who had 1988 hit with 'Voyage Voyage' (10)
- 14 'I Go To ...' was a 1981 Pretenders hit (5)
- 15 They wear blue jeans and chinos (10)
- 20 Written by Vince Clarke, a number one for the Flying Pickets (4,3)
- 22 Karyn White has a rival for Batman (5,5)
- 24 Produced when Womack and Womack are crying (9)
- 25 The above can be found on this long player (10)
- 29 Everybody's doing it in Gotham City (8)
- 30 See 25 across
- 33 What Donna Summer shared with Gershwin (6)
- 36 If you can remember Zodiac Mindwarp you'll also remember his 'Prime ...' (5)
- 37 Released by Abba when they were in trouble (1,1,1)
- 38 Andy from Erasure (4)

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.

the james taylor quartet *featuring* cleveland watkiss



IT  
DOESN'T  
MATTER

7", 12" & C.D.  
taken from the album *get organized*

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



**JODY WATLEY with Eric B. & Rakim  
'Friends (Extended Version)'**

(MCA Records MCAT 1352)

The Hank Shocklee, Eric Sadler and Paul Shabazz remixed fidgety bouncing and bumping ultra-jittery (0-100%bpm) swingbeat jolter with Rakim's guest rap was surprisingly slow to take off on import but is so rhythm packed it's sure to hit here, flipped (instrumental too) by the similarly André Cymone produced more plaintively jittering 102%bpm 'Private Life'.

sandwich bar, as within two days' at least 25 people went down with food poisoning, including the shop's Jerry Green, Sheridan Jules and Barvin Patel! ... Brixton's Red Records, having branched successfully into Soho, has just opened another new store in Peckham, at Rye Lane's Aylesham Centre (described as a high street location without the usual high street compromises!) ... Lil Louis 'French Kiss' has been promoted by frr, initial UK pressings being flipped by the import's 'Wargames' and 'Jupiter' although vocal versions are yet to come — meanwhile, though, Simon Harris has recorded a cover version under the name Big Louis, which his own Living Beat Records will release on August 7, a fortnight after the original in a gentleman's agreement with frr (for whom, of course, to complicate things, he records under his own name!) ... Unyque Artists have split away totally from

The Dance Yard Recording Corporation as an independent label, distributed by Spartan still ... 'Ska Train', so hot on promo, will after all now be a double A side on the Beatmasters' next single ... CBS have promoted on US-style seven inch the Soul II Soul/Loose Ends-ish jogging 95%bpm 'Stronger Together (Demo Version)' by The Chimes, flipped by the less good brassily jolting 0-94%bpm 'Body-rock' ... I regret my new deadline left no time to review (on import) the girl wailed James Bratton & Kelly Charles created garage Franda Robertson 'Think' (Micmac); aggressively snarled pumping hip house White Knight 'Keep It Movin' (Jive); afro rhythm flavoured jiggly Italian Landro & Co 'Belo E Sambar' (New Music); anxious guy wailed vigorously bounding The Fascination 'Serious' (Play House Records); Randy Muller penned swingbeat Skyy 'Love All The Way' (Atlantic);

Frankie Bones and Lenny Dee created typical acid, hip house and even rock eight-track 'Looney Tunes' EP (Nugroove); War accompanied slow gruff rap Ice-T 'Heartbeat (Remix)' (Sire); MC Jammy Hammy "get off" sampling murky volume pumping Italian St Andrew's Gang 'The Family House' (Discomagic); swingbeat-ish one side and slow soul t'other Babyface 'Tender Lover' (Solar LP); and (out here) totally Les Adams remade breezily chugging Viola Wills 'Gonna Get Along Without You Now' (Music Man); Teddy Riley produced and Timmy Regisford remixed whompingly buoyant swingbeat Déjà 'Goin' Crazy' (10 Records); girls sung bass pumped cantering Biddu Orchestra featuring Erica 'Foundation Of Love' (Trax); Yazoo 'Don't Go' based (rather than the Yazoo you might here expect) jittery Euro house Two Without Hats 'Try Yazz' (Music Man); DC Lee led ethereal "yay yay yeah" background girls chanted catchy sparse wriggly striding Slam Slam 'Move (Dance All Night)' (MCA Records) ... Koxo Club Band 'Paradhouse Remix' in its A-side German remix is 117% 117%bpm, while similarly Doug Lazy 'Let It Roll' on Atlantic is also only 117%bpm, Dee Major 'Rock My Rhyme' is 0-111%bpm and Steady B 'Nasty Girls (Extended Version)' is 122bpm (none with "changing girls", or "chanting chix" for that matter!) ... Donnie Elbert, the distinctively high piercing pitched falsetto revivalist in the early Seventies of 'Where Did Our Love Go' and 'I Can't Help Myself', has died aged 52 in Philadelphia — his searingly intense 1957 US hit slowie 'What Can I Do' became something of a standard that was much covered subsequently by Jamaican singers, while the song for which he will probably be best remembered (his Motown revival pop hits notwithstanding) is the 'Can I Get A Witness' tempoed mid-Sixties mod anthem, 'A Little Piece Of Leather' ... Overlord X heads a big rap/funk/raga jam this Saturday (22) at Ipswich's ICA in Woodbridge Road ... Mark Richards spins upfront house/hip hop and soul classics at Reading's After Dark Club on Thursdays, Sundays and Under 18 Saturday lunchtimes ... Arista labelmates Aretha Franklin & Whitney Houston's upcoming 'It Isn't, It Wasn't, It Ain't Never Gonna Be' duet has been remixed by Clivillés & Cole, hopefully a good sign ... Sonia's pop smash strikes me now as being reminiscent, in pitch and atmosphere if not actual chords, of Sheena Easton's debut hits ... BCM Records' all-star funk fest in Berlin is fast becoming THE place to be over the August bank holiday, although before then we are in danger of being regaled by tall stories from everyone currently in New York at the New Music Seminar (of course I'm not there, with my deadlines I haven't time to go anywhere!) ... I'm outta here, BUT NOT FOR LONG!

direct from money makin' manhattan

# skipworth & turner

## "cash"

The new single co-produced by Paul Simpson on 7" & 12"  
out next week. 12/BRW 135



# DJ

## REMIXES

**INNER CITY 'Do You Love What You Feel (Limited Edition Remix Collection)' (10 Records TENG 273)**, an interesting marketing ploy designed to encourage the collecting instinct, this individually numbered (mine is 00099), twin-pocket, gatefold sleeve contains the first of two separately available 12 inch discs, TENR 273 having the **123<sup>4</sup>/sbpm** bubbly lurching and leaping Magic Juan's Smoking Remix, more acidically bounding Power 41 Remix and Martin Luther King sampling jerkily tumbling Dark Dub, Bright Tomorrow Mix, while TENZ 273 next week will have as yet unheard Wilson's Techno Remix and Power 41 In Control Remix versions plus the original 'Big Fun'; **PRINCE 'Batdance (The Batmix)' (Warner Bros W2924TX)**, still fast but much slowed down funkily driving coherent **124<sup>4</sup>/sbpm** remix by Mark 'S'Express' Moore and William Orbit of the original's up-tempo elements at a now thumping house compatible tempo far better for dancefloors, the slower passage two-thirds through the original being separated out to make a tripping perky **111bpm** Vicki Vale Mix on the flip; **REDHEAD KINGPIN & THE F.B.I. 'Do The Right Thing (Happiness Remix)' (10 Records TENR 271)**, go go-ishly percussive chugging smooth **0-108<sup>2</sup>/sbpm** remix by Jazzie B and Nellee Hooper of Soul II Soul (7" Remix too), flipped by Gail 'Sky' King's jerkily sampling hip hop **0-110<sup>2</sup>/s-0bpm** 212 'Sky' King Remix; **BLACKSMITH 'Get Back To Love (Swing Beat Club Mix)' (ffrr FXR 111)**, totally different from their original rather patchily received uptempo mixes, Black-

smith's jittery lurching **106bpm** swingbeat remix is the version for which many have been waiting, on 33<sup>1</sup>/<sub>3</sub>bpm 12 inch with its instrumental Dub Mix and the original starkly snapping Blacksmith Dub Mix; **MANIAC MC's 'Mental (The Final Climax)' (RCA 1-NSANE)**, the Herb Alpert meets Donna Summer 'I Feel Love'-like "mental, mental, mental" chanting would-be soundtrack for the summer of '89 is in a slight **0-118<sup>4</sup>/s-118<sup>3</sup>/sbpm** remix from its white labelled form for actual commercial release, flipped still by the **0-118<sup>4</sup>/s-118<sup>3</sup>/s-118<sup>4</sup>/s-118<sup>3</sup>/sbpm** 'Blowing Mental' version (as it turns out to be called), plus some acappella **120bpm** 'Mental (The Chant)'; **PRINCESS 'Lover Don't Go' (Touch Tone Records OUCT 1, via BMG/The Total Record Company)**, although nothing indicates it, the urgent churner's commercial pressing is a less resonantly jangling more snappily percussive **120<sup>1</sup>/sbpm** full remix with a "wooh yeah"-type break and brighter sound; **VANESSA WILLIAMS 'The Right Stuff (Extended Remix)' (Wing Records/Polydor WINGR 3)**, new mum Vanessa's single of some months back suddenly reappears in a funkily jiggling drummer break beat accompanied **0-111<sup>3</sup>/sbpm** Norman Cook remix, with his **111<sup>4</sup>/sbpm** Bonus Beats too plus the jerkily half-steppin' staccato original **0-112<sup>3</sup>/sbpm** Sadler & Shocklee 12" Mix; **BE BIG 'Guilty (Getting High, Blaze Your Hands Remix)' (10 Records TENR 258)**, Gloria Robakowski's previously "garage-ish" roller is now

authentically the real thing in two smoothly throbbing, thumping and tapping **114bpm** Blaze remixes, worth checking; **SIMON HARRIS featuring Lonnie Gordon 'Pleasure Control (Club Remix Part 1)' (ffrr FXR 106)**, an also more authentically US-style rambling **122-0bpm** remix by Yvonne Turner, with a much beefier Part 2 and episodic though pushing **122bpm** Pleasure Re-Dubbed flip; **EDELWIESS 'Bring Me Edelweiss! (US Remix) (GiG Records/WEA YZ353TX)**, rather late but so totally different it should still be useful, the gimmicky Austrian novelty hit has been more credibly remixed for the States by Justin Strauss with added familiar samples in **0-119<sup>4</sup>/sbpm** smoothly pulsing house-style Vocal, B2-Dub and jerkier Rap Versions; **EARTHA KITT & BRONSKI BEAT 'Cha Cha Heels (Remix)' (Arista 612 332)**, organ jittered busily scurrying (**0-1128<sup>1</sup>/sbpm** re-vamp of the track that would probably be number one were we still compiling a Hi-NRG chart (Eartha's growling "r-r-rrroww" intro should make a useful drop-in); **L.A. MIX featuring Jazzi P 'Get Loose (Definitely Def Remix)' (Breakout USAF 659)**, no longer using Atmosfear's 'Dancing In Outer Space' break beat, Les Adams' jittery galloping **127<sup>1</sup>/sbpm** remix is driven by frantic farting bass and brass, which meets the marketing requirement of being different without necessarily being better (the original is still flip); **THE BLOW MONKEYS featuring Sylvia Tella 'Choice? (Re-**

remix)' (RCA PT 42958), sounding like a fault although apparently intentional (to my mind a big mistake), this oddball **116<sup>1</sup>/sbpm** Short versions, all driven to differing degrees by the 'Think (About It)' drumbeat; **COOKIE CREW 'Come On & Get Some (Jack Swing Mix)' (ffrr FFXR 110)**, losing all trace of 'Superfly' and 'Tramp', the shrill girls' dull newie now gets remixed by Blacksmith in inevitable jittery **96<sup>1</sup>/sbpm** swingbeat style (which is in fact finally selling it), with its instrumental and an alternative lurchingly smacking but reggae bass-ed **96<sup>1</sup>/sbpm** Raga Mix; **FFWD (FAST FORWARD) 'Baby Don't Go (Club Vocal)' (Breakout USAF 652)**, still spoilt by a drearily whined white boy vocal, the original Gail 'Sky' King remix has now been remixed in turn by JZJ Mix to make a house piano nagged burbling **119<sup>2</sup>/sbpm** remix coupled by cowbell clonked thinner percolating **119<sup>1</sup>/sbpm** Instant Mix, **119<sup>2</sup>/sbpm** Awesome Dub, and **119<sup>4</sup>/sbpm** Bass Don't Go Mix versions; **LONDON BOYS 'London Nights (PWL Remix)' (WEA YZ393TX)**, vigorously cantering (**0-119<sup>3</sup>/s-119<sup>4</sup>/sbpm** Pete Hammond remix with a more abrupt intro; **JOYCE SIMS 'Looking For A Love ("Free-D" Remixes)' (ffrr FXR 109)**, Dana 'free-D' Vleck remixed **110<sup>1</sup>/sbpm** drily snapping bass and tootling flute driven striding 1/2 Way To Heaven, emptily bumbling Devil In The Flesh, bassy Righteous Radio and percapella Voices In The Cathedral Mixes; **KRAZE 'Let's Play House (Parental Guidance Suggested Mix)' (MCA Records MCAX 1337)**, bashing and shouting **122bpm** stark remix flipped by a more percussive **122-0bpm** Party Mix, if anyone cares.

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# DJ

## ● HOT VINYL

### THE 28th ST. CREW 'I Need A Rhythm (Vocal Club Mix)'

(US Vendetta Records VE-7023)

The Clivillés & Cole created "group" album's title track is now 12-inch, a girls sung samples woven jittery 0-125-125 $\frac{1}{2}$ bpm house canterer echoing the likes of Jomanda 'Make My Body Rock', Maurice 'This Is Acid' and Adeva 'R-E-S-P-E-C-T' in a smoother variation of the Todd Terry style, flipped by new Dubs numbers 1 and 2 — which, when this is out here soon in identical form (Breakout USAT 666), will be designated as the juddery tripping 125 $\frac{1}{2}$ -0bpm Dub Style and more interestingly episodic lurching 123 $\frac{3}{4}$ -0-123 $\frac{3}{4}$ -0bpm alternative Dub.

### SMOKIN' GANG featuring DJ Jack Boy, Rapper 'Just Rock (Rap House Anthem)'

(US Hot Mix 5 Inc. Records HMF 116)

Mario Diaz, Kenny 'Jammin' Jason, Mickey 'Mix-in' Oliver and Ralphie 'The Razz' Rosario created twittery and jittery 124bpm acidic hip house rap sampling familiar notes and snippets from such as 'The Champ' in four differently textured mixes, balancing in various proportions the funk and acid ingredients. Not surprisingly, it took off fast!

### FAX YOURSELF

#### '(Walking On. . .) Sunshine '89'

(German BCM Records 12218)

Being lumped by many in the "Italian house" bag and, as such, one of the hot ones although actually — whoops! — Belgian (BCM not being its original label), this is a cheerfully clomping, chanting, stuttering and twittering 123 $\frac{1}{2}$ bpm treatment of Eddy Grant's old Rockers Revenge song, lightweight and pop orientated yet in the current climate getting attention from a wide range of jocks. Be warned, the oppressively dragging flip's 102-0bpm 'Psyko Beat' and 102bpm 'Psyko Dream' are indeed the dreaded "new beat"!

### SHA SHA

#### 'Lies (Remix)'

(Niteshift Records SHA SHA-IT, via JetStar)

Charting last week on DJ plays alone as a mailing list promo, the Foreign Affair created this plaintively soulful 17 years old Birmingham girl's very Soul II Soul-ish 95 $\frac{1}{2}$ bpm jolting jiggly jogger (just one inevitably in what looks like being an imitative flood!), broken up by some funky samples and not bad — but not terribly original, either (dub flip).

### L. D. HAM INC.

#### 'Rude Boyz Gettin' Funky'

(1st Bass RUFF 3, via 01-486 5353)

Longsy D's latest creation, this Todd Terry synth adapting tumblingly syncopated hip house/swingbeat "sampler" is a real oddball, sounding a deliverately too slow though jaunty 94 $\frac{1}{2}$ bpm when played at the labelled 33 $\frac{1}{3}$ rpm and a rather too fast 127 $\frac{3}{4}$ bpm at 45rpm (so DJs will doubtless vari-speed it to their desired median tempo!), with a useful 'Rude Boyz Base' instrumental, coupled on AA side by a densely throbbing and chugging twittery ominous 91 $\frac{1}{2}$ -0bpm 'Uptown Jam' reggae-funk instrumental groove ('Uptown Dub' too), powerful stuff not for the faint hearted!

### JODY WATLEY with Eric B. & Rakim

#### 'Friends (Extended Version)'

(MCA Records MCAT 1352)

The Hank Shocklee, Eric Sadler and Paul Shabazz remixed fidgety bouncing and bumping ultra-jittery (0-)100 $\frac{1}{2}$ bpm swingbeat jolter with Rakim's guest rap was surprisingly slow to take off on import but is so rhythm packed it's sure to hit here, flipped (instrumental too) by the similarly André Cymone produced more plaintively jittering 102 $\frac{1}{2}$ bpm 'Private Life'.

### RUTH JOY

#### 'Don't Push It (Club)'

(MCA Records RJOY 1)

Krush's singer solos sweetly in smoothly crooning contrast to DJ Mink's angrily churning 0-102 $\frac{1}{2}$ -102 $\frac{1}{2}$ -102 $\frac{3}{4}$ bpm hip hop-ish backing beats, to create undulating jittery tension (0-102 $\frac{1}{2}$ -102bpm Dub too), flipped by the jaggedly scratched sometimes quite freaky but in general romantically jogging 0-91 $\frac{1}{2}$ -91 $\frac{3}{4}$ -91 $\frac{1}{2}$ bpm 'Gimme Your Love (Club)' (violently transformer scratched 92 $\frac{3}{4}$ -91 $\frac{3}{4}$ bpm Dub), getting good initial reaction.

### JERE McALLISTER

#### 'What I Do'

(US D.J. International Records DJ 976)

Previously spelt as Jerry, Mr McAllister's Joe Smooth mixed but self created and unhurriedly intoned sparsely bounding wriggly flier leads up to orgasmic female giggling and groaning by Caprice in its 120-119 $\frac{3}{4}$ -119 $\frac{3}{4}$ bpm Club Mix and 119 $\frac{3}{4}$ -119 $\frac{1}{2}$ -0bpm Instrumental Mix, but not its 119 $\frac{3}{4}$ -119 $\frac{3}{4}$ bpm Radio Mix — I wonder why!!

### FUNK DELUXE

#### 'I Surrender (London's Moody Mix)'

(Tam Tam TTT 007, via Savage Records)

Randy Muller had a laugh at our reaction last winter when this was originally on import, and promised it would be speeded up for UK release — which it has been! A spine tinglingly squalling and roaring girls wailed 119 $\frac{3}{4}$ -119-119 $\frac{1}{2}$ bpm bubbly sparse frisky house-ish shuffler now, it's flipped for comparison by the more ponderously lurching though still wailing wriggly garage-ish 113-112 $\frac{3}{4}$ -113 $\frac{1}{2}$ bpm Original US Version and 113-113 $\frac{1}{2}$ bpm Bonus Beats.

### EPMD

#### 'So Wat Cha Sayin' (Club Version)'

(US Fresh Records FRE-80133)

Erick & Parrish Makin' Dollars lethargically rap in conversational lead-swapping style over DJ Scratch's 102-101 $\frac{1}{2}$ bpm burbling backing, including a slowed down riff from Funkadelic 'One Nation Under A Groove' (101 $\frac{1}{2}$ bpm Dub and 102bpm Radio Versions), all very lazy for groovin' in the heat of the street.

### KOOL AND THE GANG

#### 'Raindrops (12" Club Mix)'

(Mercury MERXR 293)

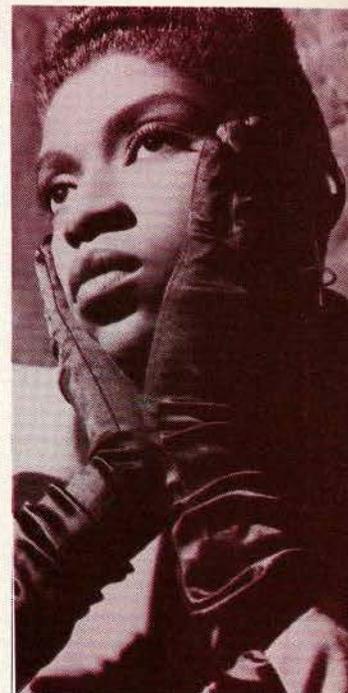
Although sounding fine to my mind at its original import temp, this falling raindrops introed/outroed and drips punctuated soulfully harmonised swayer has been remixed and sped up by Blaze for the UK to become a rolling (0-)110 $\frac{3}{4}$ -0bpm lush fingersnapper, flipped though by the new vocal line-up's more chunkily jolting (0-)107 $\frac{3}{4}$ -0bpm 12" Swing Mix — which despite that title is not out and out swingbeat.

### WOMACK & WOMACK

#### 'MPB (Missin' Persons Bureau) (Lost Property Remix)'

(Fourth & Broadway 12BRW 138)

Newly re-remixed by one Stephen Taylor with tapping and clapping, this languid though pushing breathily duetted sinous jiggly jolting 0-99 $\frac{1}{2}$ bpm jogger now adds a gentle go-ish percussive urgency to its classically tempoed soul groove, flipped by the unrestrictive rolling 99 $\frac{1}{2}$ bpm Original Version and an acoustically backed "Folk Version"



### ADEVA

#### 'Warning'

(Cooltempo COOLX 185)

Promoted at any rate in two alternative double A side mixes, Adeva plummily gurgles and wails through this terrifically powerful garage newie, which may not have the benefit of already familiar lyrics like 'Respect' but is instantly catchy, in Paul Simpson's rumbling and tumbling 0-119 $\frac{1}{2}$ bpm High On Hope Mix and Tony Humphries' nervily jerking (0-)119-118 $\frac{1}{2}$ bpm Zanzibar Mix (the latter with more angular Chic-ish guitar and "D" Train-type synth). Watch it explode!

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# THE CLUB CHART

| TW  | LW | Artist   | Label   |
|-----|----|--|---|
| 1   | 1  | BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE)  | Soul II Soul / 10 Records 12in  |
| 2   | 2  | LET IT ROLL  | Doug Lazy / Atlantic 12in/Champion promo  |
| 3   | 6  | FOREVER TOGETHER (FOREVER UNITED/FREEDOM/GIVE ME SOME DUB/DUBBIN' TOGETHER MIXES)  | Raven Maize / US Quark 12in   |
| 4   | 8  | FRENCH KISS  | Lil Louis / US Diamond Records 12in/ffrr promo  |
| 5   | 5  | SAY NO GO (SAY NO DOPE MIX)  | De La Soul / Big Life 12in  |
| 6   | 4  | GET LOOSE (NOT FOR LONG MIX) L.A. Mix featuring Jazz P   | Breakout 12in   |
| 7   | 15 | ON OUR OWN (EXTENDED CLUB VERSION)   | Bobby Brown / MCA Records 12in  |
| 8   | 19 | AIN'T NOBODY (FRANKIE KNUCKLES' LP REMIX/HALLUCINOGENIC VERSIONS)  | Rufus & Chaka Khan / Warner Bros 12in   |
| 9   | 7  | GRANDPA'S PARTY (12" MUSIC/BEAT MIXES)   | Monie Love / Cooltempo 12in   |
| 10  | 17 | TEARS (CLASSIC VOCAL/INSTRUMENTAL)   | Frankie Knuckles presents Satoshi Tomiie / ffr 12in   |
| 11  | 14 | DO THE RIGHT THING (12"/US STREET MIXES)   | Redhead Kingpin & The FBI / 10 Records 12in   |
| 12  | 13 | WE GOT OUR OWN THANG (CLUB VERSION)  | Heavy D & The Boyz / MCA Records 12in   |
| 13  | 3  | FIGHT THE POWER (EXTENDED VERSION)   | Public Enemy / Motown 12in  |
| 14  | 10 | DO IT TO THE CROWD   | Twin Hype / Profile 12in  |
| 15  | 16 | LET ME LOVE YOU FOR TONIGHT (THE "PUMPED UP MIX"/ORIGINAL VERSION)   | Karyya / Sleeping Bag Records 12in  |
| 16  | 11 | JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)  | Double Trouble & The Rebel MC / Desire 12in   |
| 17  | 23 | VOODOO RAY (ORIGINAL MIX)  | A Guy Called Gerald / Rhaim! 12in   |
| 18  | 46 | DEFINITION OF A TRACK/IN MOTION/DEFINITION OF A RAP  | Precious / MCA Records 12in   |
| 19  | 28 | BLAME IT ON THE BASSLINE   | Norman Cook featuring MC Wildski / Go Beat 12in   |
| 20  | 9  | HEY BOY (12" CLUB/HOUSE/G-MAN MIXES)   | Tammy Lucas / RePublic Records 12in   |
| 21  | 33 | DO YOU LOVE WHAT YOU FEEL (WILSON'S HIT HOUSE/ALBUM/KEVIN'S MIXES)   | Inner City / 10 Records 12in  |
| 22  | 22 | I'M GLAD YOU CAME TO ME (CLUB MIX/DUB MIX)   | Bás Noir / US Nugroove 12in   |
| 23  | 44 | MY FANTASY (EXTENDED/RAP VERSIONS)   | Teddy Riley featuring Guy / US Motown 12in  |
| 24  | 12 | HEAVEN (CELESTIAL CLUB MIX)  | Miles Jaye / Fourth & Broadway 12in   |
| 25  | 36 | I 0 I (THE REMIX/UPTOWN VERSION)   | Sheena Easton / MCA Records 12in  |
| 26  | 18 | IT IS TIME TO GET FUNKY  | D Mob featuring LRS / ffr 12in  |
| 27  | 56 | CHOICE? (MIXES)  | The Blow Monkeys featuring Sylvia Tella / RCA 12in  |
| 28  | 52 | I NEED A RHYTHM (VOCAL CLUB MIX/DUBS)  | The 28th St. Crew / Breakout 12in   |
| 29  | —  | WARNING (HIGH ON HOPE/ZANZIBAR MIXES)  | Adeva / Cooltempo 12in pre-release  |
| 30  | 47 | SKA TRAIN (0-123%) HEY DJ I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING (120%-0) The Beatmasters  | Rhythm King 12in pre-release  |
| 31  | 73 | I'M IN LOVE (REMIX/CLASSIC/HARMONIC MIX)   | Sha-Lor / de/Construction Records 12in  |
| 32  | 67 | I GIT MINZE (UK EXTENDED VERSION)  | Too Nice / US Arista 12in pre-release   |
| 33  | 43 | DEFINITION OF LOVE (ORIGINAL MIX)  | Kevin Saunderson presents KAO5 / Kool Kat 12in  |
| 34  | 21 | UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX)  | Roberta Flack / Atlantic 12in   |
| 35  | 48 | DOOWUTCHYALIKE (PLAYHOWYALIKE MIX)   | Digital Underground / US Tommy Boy 12in   |
| 36  | 32 | MENTAL   | Manic MC's / RCA 12in white label   |
| 37  | 26 | BUST A MOVE/GOT MORE RHYMES  | Young MC / Delicious Vinyl 12in   |
| 38  | 25 | RIDE ON TIME (ORIGINAL MASSIVE MIX) (119-118 1/2-119)/(EPSOM GARAGE MIX) (0-118 1/2-118 1/2)/(ASCOT PIANO MIX) (118 1/2) Black Box   | de/Construction 12in  |
| 39  | 60 | DON'T MAKE ME OVER   | Sybil / Champion 12in   |
| 40  | 51 | GET BACK TO LOVE (SWING BEAT CLUB MIX)   | Blacksmith / ffr 12in   |
| 41  | 24 | FORGET THE GIRL (EXTENDED REMIX/MIDTOWN MIX)   | Tony Terry / Epic 12in  |
| 42  | 35 | GRANDPA'S PARTY (THE LOVE II LOVE REMIX)   | Monie Love / Cooltempo 12in   |
| 43  | —  | FOREVER TOGETHER (AMAIZIN' N.Y. MIX) (123 1/2)/(SCAT THIS MIX) (0-125 1/2)/(FOREVER UNITED MIX) (123 1/2)/(FREEDOM MIX) (124) Raven Maize  | RePublic Records 12in   |
| 44  | 74 | TALK IT OVER (MIXES)   | Arthur Baker and the Backbeat Disciples / Breakout 12in   |
| 45  | 34 | SALSA HOUSE (THE REMIX)/I CAN MAKE YOU DANCE/SET YOURSELF FREE/COMING FROM LONDON  | Richie Rich / Gee Street 12in mailing list promo  |
| 46  | 20 | LOOKING FOR A LOVE (CLUB MIX)  | Joyca Sims / ffr 12in   |
| 47  | 30 | SALSA PARTY/HEARTBREAKER (REMIXES)   | Mysique featuring Tina Gomez/Kid Valdez / RePublic Records 12in                                 |
| 48  | 37 | ALLOVER THE WORLD  | Chuck Jackson / Nightmare 12in  |
| 49  | —  | THIS IS THE RIGHT TIME (MILES AHEAD MIX) (0-121-0)/(EXTENDED VERSION) (0-123) Lisa Stansfield  | Arista 12in white label   |
| 50  | 80 | EXPRESS YOURSELF/STRAIGHT OUTTA COMPTON (EXTENDED MIXES)/A BITCH IZ A BITCH NWA  | US Ruthless Records 12in  |
| 51  | 55 | EARTHLY POWERS (IS IT REAL?)/TECHNO POWER  | A Man Called Adam / Acid Jazz 12in  |
| 52  | —  | CASH (MESSAGE FOR CARMEN MIX)  | Skipworth & Turner / Fourth & Broadway 12in   |
| 53  | 58 | FRIENDS (EXTENDED VERSION)   | Jody Watley with Eric B & Rakim / MCA Records 12in  |
| 54  | 65 | ONE NIGHT IN MY LIFE (IT'S TIME)   | Akasa / WEA 12in pre-release  |
| 55  | —  | JUST AS LONG AS I GOT YOU (0-121 1/2-0)/THEY STOLE OUR BREAK (BOYEE!) (0-126-0)/NOTHING STAYS THE SAME (120-0)/ANOTHER PLACE ANOTHER TIME (0-120-0)/   |   |
| 56  | 96 | PAYBACK IS A BITCH (WHAT GOES AROUND COMES AROUND) (MIXES)   | Liz Torres / US Jive 12in   |
| 57  | 97 | THE RIGHT STUFF (NORMAN COOK REMIX)  | Vanessa Williams / Wing Records 12in  |
| 58  | —  | KEEP IT MOVIN' ('CAUSE THE CROWD SAYS SO) (IT'S DOPE) (123 1/2-123 1/2-0)/(DOPE ACID MIX) (123 1/2-123 1/2)/(FUNKY MIX) (0-123 1/2-123 1/2-0)/(INSANE MIX) (123 1/2/123 1/2) White Knight  | US Jive 12in  |
| 59  | —  | IT'S NO CRIME (116 1/2-0)/TENDER LOVER (102 1/2)/MY KINDA GIRL (100)/LET'S BE ROMANTIC (100 1/4)/I CAN'T STOP MY HEART (112 1/2)/WHIP APPEAL (73)/SOON AS I GET HOME (60 30)/GIVEN A CHANCE (78 39)/SUNSHINE (66-0)/WHERE WILL YOU GO (50/25) Babyface   | US Solar LP   |
| 60  | 59 | BACK TO LIFE (ACAPPELLA)/JAZZIE'S GROOVE/HAPPINESS (DUB)/HOLDIN' ON (BAMBELELA)/FAIRPLAY/KEEP ON MOVIN'  | Soul II Soul / 10 Records LP  |
| 61  | 40 | LET'S WORK (CLUB VERSION 1)/I CAN'T TAKE IT (CHEP'S DOWN)  | Casanova's Revenge / de/Construction Records 12in   |
| 62  | —  | WHERE DO WE GO? (STEVE SILK HURLEY MIXES)  | Ten City / Atlantic 12in  |
| 63  | 79 | PARADISE REMIX (MIXES)   | Koxo Club Band / CityBeat 12in  |
| 64  | 68 | TELL IT AS IT IS (FL MIX)  | Company 2 / Tam Tam 12in white label pre-release  |
| 65  | 62 | LIES (REMIX)   | Sha Sha / Niteshift Records 12in mailing list promo   |
| 66  | —  | THINK (CLUBHOUSE/CLUB/DUB VERSIONS) (119 1/2)/(INSTRUMENTAL/RADIO VERSIONS) (120 1/2) Franda Robertson   | US Micmac Records Inc 12in  |
| 67  | 50 | WOMEN BEAT THEIR MEN (MIXES)   | Voodoo Doli / Champion 12in   |
| 68  | 83 | SO WHAT CHA SAYIN' (CLUB VERSION)  | EPMD / US Fresh Records 12in  |
| 69  | —  | MENTAL (THE FINAL CLIMAX)  | Manic MC's / RCA 12in pre-release   |
| 70  | 61 | STRINGS OF LIFE (MIXES)  | Rhythm Is Rhythm / Jack Trax 12in   |
| 71  | 57 | WHY (EXTENDED VERSION/INSTRUMENTAL)  | Carly Simon/Chic / WEA 12in   |
| 72  | 86 | RAINDROPS (BLAZE'S UK CLUB MIX/US SWING MIX)   | Kool & The Gang / Mercury 12in  |
| 73  | 29 | NUMERO UNO (MIXES)   | Starlight Invention Group / Italian Dee Jay Lelewell 12in                                       |
| 74  | —  | GHETTO MUSIC (0-97 1/2)/GIMME DAY (WOY) (100%)/BO! BO! BO! (0-150/75)/YOU MUST LEARN (0-110)/JAH RULEZ (95%)/THE BLUEPRINT (100%)/WORLD PEACE (94-93%-94 1/4)/THE STYLE YOU HAVEN'T DONE YET (0-69 1/2/139)/BREATH CONTROL (0-99 1/4)/JACK OF SPADES (104 1/2)/HIP HOP RULES (88 1/2)/WHO PROTECTS US FROM YOU? (86 1/4)/WHY IS THAT? (96) Boogie Down Productions | Jive LP   |
| 75  | —  | DON'T PUSH IT/GIMME YOUR LOVE (MIXES)  | Ruth Joy / MCA Records 12in pre-release   |
| 76  | —  | MOVE (DANCE ALL NIGHT) (CLUB MIX) (119 1/2-0)/(BIG FAT DUB MIX) (119 1/2)/DREAM ON (0-119 1/2-120-119 1/2-0) Slam Slam   | MCA Records 12in pre-release  |
| 77  | —  | TRY YAZZ (MIXES) (122-0)/(ORIGINAL ROUGH YAZZ MIX) (127-0) Two Without Hats  | Music Man 12in pre-release  |
| 78  | 71 | WHERE DO WE GO? (US REMIXES)   | Ten City / US Atlantic 12in   |
| 79  | 94 | LET THE RAIN COME DOWN/(CAN'T MESS AROUND) YOU'VE GOT TO LOVE ME   | Intense / US Ace Beat 12in EP   |
| 80  | 90 | R-THEME/ILLUSION (MIXES)   | R.Tyme / Kool Kat 12in  |
| 81  | 78 | REAL LIFE (HOUSE MIX aka HOUSE DUB PART I)   | Corporation Of One / Desire 12in  |
| 82  | 88 | IT'S REAL (12" EXTENDED VERSION)   | James Ingram / Warner Bros 12in   |
| 83  | 53 | I DON'T MIND THE WAITING   | Omar / Konge 12in   |
| 84  | 54 | LIVIN' IN THE GHETTO   | Down By Law / CityBeat 12in   |
| 85  | 31 | BLAZIN' Stardust/BEST PART OF ME   | Cynthia 'Cookie' Abrams/PLAY TO WIN Sharon/AM / RePublic Records LP                             |
| 86  | 95 | SOMEBODY   | Jerry Edwards ("Paradise Regained") / The Dance Yard Recording Corporation 12in                 |
| 87  | —  | DON'T FIGHT THE MUSIC (MIXES)  | Mareen / Womack & Womack  |
| 88  | —  | M.P.B. (MISSIN' PERSONS BUREAU) (LOST PROPERTY REMIX)  | Fourth & Broadway 12in  |
| 89  | 98 | WHAT YOU DON'T KNOW (LP VERSION)/WHAT YOU DON'T HOUSE (120)/SHE RIDES THE PONY (REMIX/YEAH, DO IT DUB) (122)/(LP VERSION) (122 1/2) Tuff Crew  | US SO6 Deff . Records 12in  |
| 90  | 81 | WHAT I DO (MIXES)  | Jere McAllister / US Uptown Records LP  |
| 91  | —  | SHAKE YOUR RUMP/DIS YOURSELF IN '89 (JUST DO IT)/33% GOD/HEY LADIES  | US D.J. International Records 12in  |
| 92  | 75 | CASANOVA (PASSION HERO)  | Jazz & The Brothers Grimm / US Capitol 12in EP  |
| 93  | 72 | THINK (FARLEY'S MIXES)   | Farley Jackmaster presents Precious Red / Production House Records 12in white label pre-release |
| 94  | —  | I GOT IT GOIN' ON (REMIX)  | Tone Lóc / Champion 12in mailing list promo   |
| 95  | 49 | JUST ROCK (RAP HOUSE ANTHEM) (MIXES)   | Smokin' Gang featuring DJ Jack Boy, Rapper / Delicious Vinyl 12in                               |
| 96  | 39 | TWO WRONGS (DON'T MAKE IT RIGHT) (MIXES)   | David Peaston / US Hot Mix 5 Inc Records 12in   |
| 97  | re | RUFF & MASSIVE/FREE SOUTH AFRICA (VERSIONS)  | Massive Sounds / US Geffen Records 12in   |
| 98  | —  | GOING BACK TO MY ROOTS (FLIM FLAM REMIX) (110-0) Odyssey   | US Nugroove 12in  |
| 99  | re | BANG—BANG—YOU'RE MINE (MIXES)  | Bang—The Party Warriors Dance 12in white label  |
| 100 | —  | BELO E SAMBAR (DANCE/DUB VERSIONS) (111 1/2) L.A.N.D.R.O. & Co   | Italian New Music 12in  |

remix  
**L.A.M.I.X**

Featuring  
**Jazzi P**

the definitely def 12" remix  
**Get Loose**

kick it!





# CHARTS

JULY 16 - JULY 22 1989



## U S S I N G L E S

### TW LW

- |    |    |                                |                                 |                 |
|----|----|--------------------------------|---------------------------------|-----------------|
| 1  | 4  | TOY SOLDIERS                   | Martika                         | Columbia        |
| 2  | 2  | EXPRESS YOURSELF               | Madonna                         | Sire            |
| 3  | 1  | IF YOU DON'T KNOW ME BY NOW    | Simply Red                      | Elektra         |
| 4  | 6  | BATDANCE                       | Prince                          | Warner Brothers |
| 5  | 10 | SO ALIVE                       | Love & Rockets                  | RCA             |
| 6  | 12 | ON OUR OWN                     | Bobby Brown                     | MCA             |
| 7  | 3  | GOOD THING                     | Fine Young Cannibals            | IRS             |
| 8  | 8  | WHAT YOU DON'T KNOW            | Expose                          | Arista          |
| 9  | 13 | LAY YOUR HANDS ON ME           | Bon Jovi                        | Mercury         |
| 10 | 5  | BABY DON'T FORGET MY NUMBER    | Milli Vanilli                   | Arista          |
| 11 | 16 | ONCE BITTEN TWICE SHY          | Great White                     | Capitol         |
| 12 | 7  | MISS YOU LIKE CRAZY            | Natalie Cole                    | EMI             |
| 13 | 18 | I LIKE IT                      | Dino                            | 4th & Broadway  |
| 14 | 9  | THE DOCTOR                     | The Doobie Brothers             | Capitol         |
| 15 | 15 | CRAZY ABOUT HER                | Rod Stewart                     | Warner Brothers |
| 16 | 19 | WHO DO YOU GIVE YOUR           | Michael Morales                 | Wing            |
| 17 | 24 | DRESSED FOR SUCCESS            | Roxette                         | EMI             |
| 18 | 38 | RIGHT HERE WAITING             | Richard Marx                    | EMI             |
| 19 | 31 | COLD HEARTED                   | Paula Abdul                     | Virgin          |
| 20 | 29 | SECRET RENDEZVOUS              | Karyn White                     | Warner Brothers |
| 21 | 28 | HEY BABY                       | Henry Lee Summers               | CBS             |
| 22 | 32 | I'M THAT TYPE OF GUY           | LL Cool J                       | Def Jam         |
| 23 | 30 | NO MORE RHYME                  | Debbie Gibson                   | Atlantic        |
| 24 | 20 | BUFFALO STANCE                 | Neneh Cherry                    | Virgin          |
| 25 | 11 | I DROVE ALL NIGHT              | Cyndi Lauper                    | Epic            |
| 26 | 27 | SEND ME AN ANGEL '89           | Real Life                       | Curb            |
| 27 | 36 | FRIENDS                        | Jody Watley with Eric B & Rakim | MCA             |
| 28 | 34 | THE END OF THE INNOCENCE       | Don Henley                      | Geffen          |
| 29 | 14 | SATISFIED                      | Richard Marx                    | EMI             |
| 30 | 35 | HEADED FOR A HEARTBREAK        | Winger                          | Atlantic        |
| 31 | 39 | SACRED EMOTION                 | Donny Osmond                    | Capitol         |
| 32 | 40 | HOOKED ON YOU                  | Sweet Sensation                 | Atco            |
| 33 | 44 | DON'T WANNA LOSE YOU           | Gloria Estefan                  | Epic            |
| 34 | 42 | ME MYSELF AND I                | De La Soul                      | Tommy Boy       |
| 35 | 23 | I'LL BE LOVING YOU             | New Kids On The Block           | Columbia        |
| 36 | 25 | WIND BENEATH MY WINGS          | Bette Midler                    | Atlantic        |
| 37 | 17 | I WON'T BACK DOWN              | Tom Petty                       | MCA             |
| 38 | 71 | HANGIN' TOUGH                  | New Kids On The Block           | Columbia        |
| 39 | 47 | ANGLE EYES                     | The Jeff Healey Band            | Arista          |
| 40 | 22 | THIS TIME I KNOW IT'S FOR REAL | Donna Summer                    | Atlantic        |
| 41 | 37 | INTO THE NIGHT                 | Benny Mardones                  | Polydor         |
| 42 | 21 | ROOMS ON FIRE                  | Stevie Nicks                    | Modern          |
| 43 | 45 | IN MY EYES                     | Stevie B                        | LMR             |
| 44 | 52 | KEEP ON MOVIN'                 | Soul II Soul                    | Virgin          |
| 45 | 49 | COVER OF LOVE                  | Michael Damian                  | Cypress         |
| 46 | 33 | DOWN BOYS                      | Warrant                         | Columbia        |
| 47 | 41 | EVERY LITTLE STEP              | Bobby Brown                     | MCA             |
| 48 | 48 | IN YOUR EYES                   | Peter Gabriel                   | WTG             |
| 49 | 54 | IT ISN'T IT WASN'T IT AINT     | Aretha Franklin                 | Arista          |
| 50 | 38 | SHOWER ME WITH YOUR LOVE       | Surface                         | Columbia        |
| 51 | 46 | FIRE WOMAN                     | the Cult                        | Sire            |
| 52 | 77 | IF I COULD TURN BACK TIME      | Cher                            | Geffen          |
| 53 | 56 | THE PRISONER                   | Howard Jones                    | Elektra         |
| 54 | 55 | SOUL PROVIDOR                  | Michael Bolton                  | Columbia        |
| 55 | 59 | TALK IT OVER                   | Grayson Hugh                    | RCA             |
| 56 | 43 | CLOSE MY EYES FOREVER          | Lita Ford                       | RCA             |
| 57 | 26 | MY BRAVE FACE                  | Paul McCartney                  | Capitol         |
| 58 | 82 | I8 AND LIFE                    | Skid Row                        | Atlantic        |
| 59 | 51 | FOREVER YOUR GIRL              | Paula Abdul                     | Virgin          |
| 60 | 53 | CALLING IT LOVE                | Animation                       | Polydor         |

### BULLETS

- |    |    |                          |                        |          |
|----|----|--------------------------|------------------------|----------|
| 61 | 62 | TROUBLE ME               | 10,000 Maniacs         | Elektra  |
| 62 | 64 | DON'T SAY YOU LOVE ME    | Billy Squier           | Capitol  |
| 68 | 74 | TELL ME I'M NOT DREAMING | Robert Palmer          | EMI      |
| 69 | 74 | TURNED AWAY              | Chikili Boogie         | Atlantic |
| 72 | 80 | COME HOME WITH ME BABY   | Dead Or Alive          | Epic     |
| 75 | 89 | JACKIE BROWN             | John Cougar Mellencamp | Polygram |
| 78 | —  | HEAVEN                   | Warrant                | Columbia |
| 79 | —  | KISSES ON THE WIND       | Neneh Cherry           | Virgin   |
| 81 | 91 | YOU'RE MY ONE AND ONLY   | Seduction              | Vendetta |
| 85 | —  | CLOSER TO FINE           | Indigo Girls           | Epic     |
| 86 | —  | THAT'S THE WAY           | Katrina And The Waves  | SBK      |
| 90 | —  | MY PARADISE              | The Outfield           | Columbia |
| 91 | —  | LET THE DAY BEGIN        | the Call               | MCA      |
| 92 | —  | FORGET ME NOT            | Bad English            | Epic     |

- 96 — SMOOTH TUP
- 97 — STOP

Warner Brothers  
Sire

## U S A L B U M S

### TW LW

- |    |    |                              |                        |                 |
|----|----|------------------------------|------------------------|-----------------|
| 1  | 7  | BATMAN                       | Soundtrack             | Warner Bros     |
| 2  | 1  | THE RAW AND THE COOKED       | Fine Young Cannibals   | IRS             |
| 3  | 1  | DON'T BE CRUEL               | Bobby Brown            | MCA             |
| 4  | 4  | HANGIN' TOUGH                | New Kids On The Block  | Columbia        |
| 5  | 3  | FULL MOON FEVER              | Tom Petty              | MCA             |
| 6  | 10 | WALKING WITH A PANTHER       | LL COOL J              | Def Jam         |
| 7  | 5  | GIRL YOU KNOW IT'S TRUE      | Milli Vanilli          | Arista          |
| 8  | 6  | LIKE A PRAYER                | Madonna                | Sire            |
| 9  | 12 | REPEAT OFFENDER              | Richard Marx           | EMI             |
| 10 | 9  | FOREVER YOUR GIRL            | Paula Abdul            | Virgin          |
| 11 | 11 | TWICE SHY                    | Great White            | Capitol         |
| 12 | 8  | BEACHES                      | Soundtrack             | Atlantic        |
| 13 | 17 | SKID ROW                     | Skid Row               | Atlantic        |
| 14 | 15 | BLIND MAN'S ZOO              | 10,000 Maniacs         | Elektra         |
| 15 | 13 | THE OTHER SIDE OF THE MIRROR | Steve Nicks            | Modern          |
| 16 | 24 | GHOSTBUSTERS II              | Soundtrack             | MCA             |
| 17 | 14 | SONIC TEMPLE                 | the Cult               | Sire            |
| 18 | 19 | CYCLES                       | the Doobie Brothers    | Capitol         |
| 19 | 22 | LOVE AND ROCKETS             | Love & Rockets         | RCA             |
| 20 | 18 | DISINTEGRATION               | the Cure               | Elektra         |
| 21 | 20 | NEW JERSEY                   | Bon Jovi               | Warner Brothers |
| 22 | 16 | BIG DADDY                    | John Cougar Mellencamp | Mercury         |
| 23 | 33 | BIG GAME                     | White Lion             | Atlantic        |
| 24 | 26 | A NEW FLAME                  | Simply Red             | Elektra         |
| 25 | 25 | KNOWLEDGE IS KING            | Kool Moe Dee           | Jive            |
| 26 | 21 | FLOWERS IN THE DIRT          | Paul McCartney         | Capitol         |
| 27 | 30 | DIRTY ROTTEN FILTHY STINK    | Warrant                | Columbia        |
| 28 | 51 | MARTIKA                      | Martika                | Columbia        |
| 29 | 23 | GUN RIFLES                   | Guns N' Roses          | Geffen          |
| 30 | 38 | LET'S GET IT STARTED         | M.C. Hammer            | Capitol         |
| 31 | 29 | NICK OF TIME                 | Bonnie Raitt           | Capitol         |

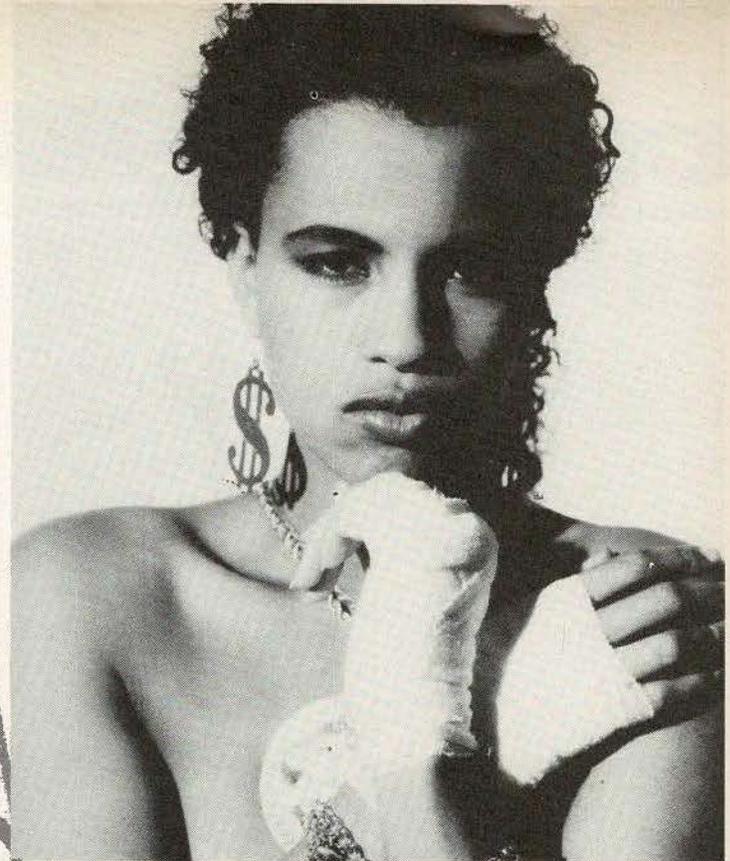
● FYC: "you'd think with all our money we'd be able to find a bigger room than this to pose in"





- 32 31 **ANDERSON, BRUFORD, WAKEMAN & HOWE** Anderson, Bruford etc
- 33 34 **LARGER THAN LIFE** Jody Watley
- 34 31 **ELECTRIC YOUTH** Debbie Gibson
- 35 33 **BIG Tyme** Heavy D & The Boyz
- 36 28 **THE MIRACLE** Queen
- 37 43 **WHAT YOU DON'T KNOW** Exposé
- 38 35 **3 FEET HIGH AND RISING** De La Soul
- 39 27 **LOC'ED AFTER DARK** Tone Lōc
- 40 36 **APPETITE FOR DESTRUCTION** Guns N' Roses
- 41 41 **WINGER** Winger
- 42 42 **GUY** Guy
- 43 46 **INDIGO GIRLS** Indigo Girls
- 44 40 **LITA** Lita Ford
- 45 39 **TIN MACHINE** Tin Machine
- 46 47 **OUT OF ORDER** Rod Stewart
- 47 97 **THE END OF THE INNOCENCE** Don Henley
- 48 45 **WORLD IN MOTION** Jackson Browne
- 49 37 **A NIGHT TO REMEMBER** Cyndi Lauper
- 50 50 **LIFE IS... TOO SHORT** Too Short

- Arista
- MCA
- Atlantic
- MCA
- Capitol
- Arista
- Tommy Boy
- Delicious
- Geffen
- Atlantic
- Uptown
- Epic
- RCA
- EMI
- Warner Bro
- Geffen
- Elektra
- Epic
- Jive



● NENEH: "now where did I put my top?"

## US BLACK SINGLES

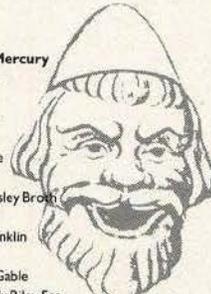
### TW LW

- 1 2 **TURNED AWAY** Chuckii Booker
- 2 3 **SHOWER ME WITH YOUR LOVE** Surface
- 3 1 **KEEP ON MOVIN'** Soul II Soul
- 4 5 **FRIENDS** Jody Watley
- 5 7 **SECRET RENDEZVOUS** Karyn White
- 6 12 **ON OUR OWN** Bobby Brown
- 7 4 **GOTTA GET THE MONEY** LeVert
- 8 14 **BATDANCE** Prince
- 9 9 **I'M THAT TYPE OF GUY** LL Cool J
- 10 11 **THEY WANT MONEY** Kool Moe Dee
- 11 8 **IT'S REAL** James Ingram
- 12 16 **SOMETHING IN THE WAY** Stephanie Mills
- 13 13 **MIDNIGHT SPECIAL** the System
- 14 17 **CONGRATULATIONS** Vesta
- 15 6 **NOTHIN (THAT COMPARES 2 U)** the Jacksons
- 16 21 **TWO WRONGS (DON'T MAKE IT RIGHT)** David Peaston
- 17 20 **WE GOT OUR OWN THANG** Heavy D. & The Z-Nation
- 18 22 **AS LONG AS WE'RE TOGETHER** Al Green

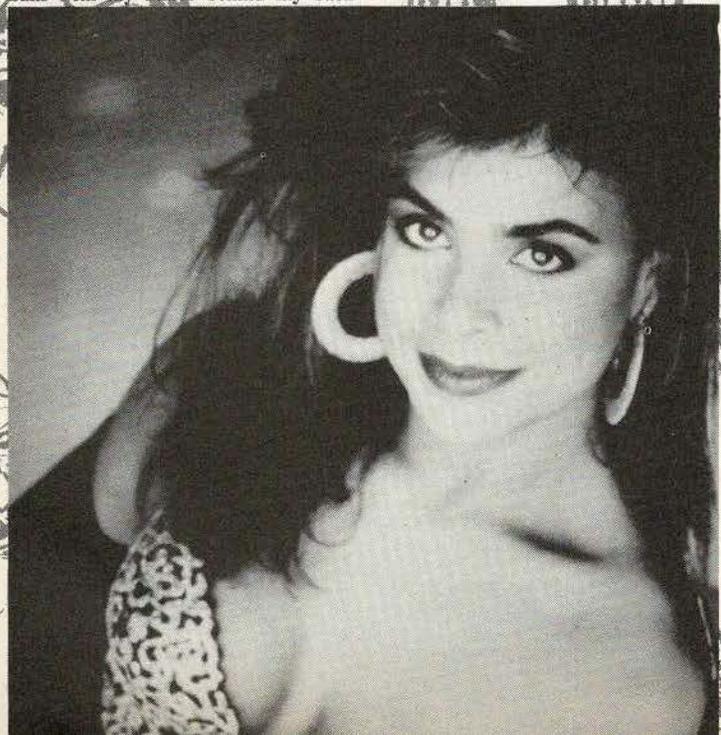
- Atlantic
- Columbia
- Virgin
- MCA
- Warner Bros
- MCA
- Atlantic
- Warner Bros
- Def Jam
- Jive
- Warner Bros
- MCA
- Atlantic
- A&M
- Epic
- Geffen
- Uptown
- A&M

- 19 23 **FORBIDDEN LOVE** Third World Mercury
- 20 25 **MY LOVE IS SO RAW** Alyson Williams
- 21 26 **I GOT IT MADE** Special Ed
- 22 18 **I SECOND THAT EMOTION** I.O.D.B.
- 23 10 **DARLIN'** Vanessa Williams
- 24 27 **SOMEBODY LOVES YOU** El DeBarge
- 25 30 **I LIKE IT DINO**
- 26 34 **SPEND THE NIGHT (CE SOIR)** The Isley Brothers
- 27 32 **SARAH, SARAH** Jonathan Butler
- 28 33 **IT ISN'T, IT WASN'T, IT A** Aretha Franklin
- 29 37 **IT'S NO CRIME** Babyface
- 30 36 **REMEMBER (THE FIRST TIME)** Eric Gable
- 31 38 **MY FANTASY (FROM DO THE)** Teddy Riley Fea
- 32 40 **SOMETHING REAL** Mikki Bleu
- 33 15 **OBJECTIVE** Miles Jaye
- 34 35 **TAKE IT OFF** Today
- 35 48 **N.E. HEART BREAK** New Edition
- 36 42 **THE WAY IT IS** Troy Johnston
- 37 49 **LET GO** Sharon Bryant
- 38 31 **IT'S LIKE MAGIC** Blue Magic
- 39 19 **SHOW & TELL** Peabo Bryson
- 40 43 **YOU FOUND ANOTHER GUY** Boy George

- Def Jam
- Profile
- Crush
- Wing
- Motown
- 4th & B'WA
- Warner Bro
- Jive
- Arista
- Solar
- Orpheus
- Motown
- EMI
- Island
- Motown
- MCA
- RCA
- Wing
- OBR
- Capitol
- Virgin



● PAULA ABDUL: "if I breathe in a bit further I'll be able to catch golf balls with my hands behind my back"



## MUSIC VIDEO

### TW LW

- 1 1 **DELICATE...** Pink Floyd
- 2 2 **RATTLE AND HUM** U2
- 3 — **HARD 'N' HEAVY: VOLUME 2** Various
- 4 4 **INVISIBLE TOUCH TOUR** Genesis
- 5 7 **KYLIE THE VIDEOS** Kylie Minogue
- 6 5 **INNOCENTS** Erasure
- 7 3 **LIVE** Frank Sinatra and Friends
- 8 12 **MAKING THRILLER** Michael Jackson
- 9 8 **GUARANTEED LIVE '88** Cliff Richard
- 10 14 **2 OF ONE** Metallica
- 11 13 **HOMECOMING CONCERT** Gloria Estefan
- 12 11 **VIDEO ANTHOLOGY** Bruce Springsteen
- 13 9 **LIVE** Roy Orbison & the Candy Men
- 14 — **COMPILATION** Rod Stewart and the Faces
- 15 6 **IN SEARCH OF EXCELLENCE** INXS
- 16 17 **KERRANG! VIDEO COMPILATION 4** Various
- 17 15 **PRIVATE COLLECTION** Cliff Richard
- 18 10 **THANK...** Cliff Richard and the Shadows
- 19 — **VIDEO HITS** Rick Astley
- 20 20 **THE VERY BEST OF** Hot Chocolate

- PMI
- CIC
- PMI
- Virgin
- PWL
- Virgin
- Video Collection
- Vestron
- PMI
- PMV/Channel 5
- CMV
- CMV
- Music Club/Video Collection
- Music Club/Video Collection
- PMV/Channel 5
- Virgin
- PMI
- Music Club/Video Collection
- BMG
- Music Club/Video Collection

Compiled by Gallup



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# INNER CITY PLUS SPECIAL GUEST

WEDNESDAY 13 SEPTEMBER 1989 at 7.30pm

**THE TOWN & COUNTRY CLUB**  
LONDON 9-17 HIGHGATE ROAD, KENTISH TOWN, NW5

Tickets £8.50 in advance from Box Office Tel: 01-284 0303, Credit Card Hotline 01-379 4444, Keith Prowse 01-741 8989, PBO 01-240 0771, Stargreen 01-734 8932. Agency tickets subject to booking fee

# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

**Sonia** becomes the latest **Stock**.

**Aitken and Waterman** protegee to reach number one this week, climbing to the summit with her debut single 'You'll Never Stop Me Loving You'.

The record is the 11th number one produced by SAW, and the seventh written by the trio. Both figures are bettered by only four individuals in chart history. The more successful producers are **George Martin** and **Norrie Paramor**, both of whom produced 27 number ones, **Mitch Miller** (15) and **Steve Scholes** (11). The more successful writers are **John Lennon** (27), **Paul McCartney** (26) and the team of **Benny Anderson** and **Bjorn Anderson** and **Ulvaeus** (10). Thus far, 11 singles have topped the chart in 1989, six of them SAW productions.

SAW have now produced number ones by nine different acts (**Dead Or Alive**, **Mel & Kim**, **Ferry Aid**, **Rick Astley**, **Kylie Minogue**, **Jason Donovan**, **Kylie & Jason**, **Paul McCartney** with **Holly Johnson**, **Gerry Marsden** and the **Christians** and **Sonia**. SAW thus equal the record held by **Norrie Paramor**, who worked with artists like **Cliff Richard**, **Frank Ifield** and **Helen Shapiro**.

At 18, Liverpudlian **Sonia** is the youngest Briton to have a solo number one since 1968, when **Mary Hopkin** topped with 'Those Were The Days'. Mary was a mere eight days younger than **Sonia** is now. In the interim, foreign-born youngsters to have reached number one at an earlier age are **Glenn Medeiros**, **Tiffany** and **Nicole**.

Whilst **Sonia** and 20-year-old **Bobby Brown** represent youth in the top 10, **Glady's Knight** (45) and **Bette Midler** (43) represent experience.

● As **Simply Red**'s single 'A New Flame' climbs to number 20, their album of the same name returns to number one. It debuted at number one in February, and returned to the summit again in April.

With dramatically increased sales in the last couple of weeks, 'A New Flame' has overtaken **Gloria Estefan** and **Miami Sound Machine**'s 'Anything For You' as the best-selling album of 1989, and will probably go on to become the first album this year to sell a million copies.

'A New Flame' is the first **Simply Red** album to spawn three top 20 hits, the title track following the number two success of 'If You Don't Know Me By Now' and the number 13 hit 'It's Only Love'.

With **Sonia** and **Simply Red** claiming pole positions on the singles and albums charts, **Soul II Soul** suffer a double defeat. They topped both charts last week, becoming the first black group ever to top singles and albums charts simultaneously.

● 'Days' celebrates its 21st birthday this week by becoming the second song penned by **Kinks**' leader **Ray Davies** to become a top 20 hit for two acts.

Last year, **the Stranglers** remake of 'All Day And All Of The Night' reached number seven. The song was originally a number two hit for the **Kinks** in 1964. 'Days', currently at number 15 in a version by **Kirsty MacColl**, was a number 12 hit for the **Kinks** in 1968.

Meanwhile, **Kirsty's** erstwhile partners **the Pogues** latest single 'Misty Morning, Albert Bridge' dips 21 to number 67, having failed to climb any higher than its debut position of number 41.

The pairing of **Kirsty** and **the Pogues** produced the number two hit 'Fairytale Of



**MICK HUCKNALL:** "I know newsprint comes off on your fingers, but this is ridiculous"

New York', whilst a further **Pogues** collaboration with **the Dubliners** resulted in the number eight hit 'The Irish Rover', but of the 10 chart entries the group has had in its own right, none has climbed higher than 1988's 'Fiesta' which reached only number 24.

● Singles sales are likely to be around 60 million this year, the same as in 1988, but with upwards of 160 million albums expected to be purchased (an all-time record) competition to chart singles and, therefore, albums by the same acts, is fierce. The silliest symptom of this desperate battle to appear in the chart is that singles are appearing in ever more formats and configurations. Fairly mundane records achieving only moderated success (eg: 'Be With You' by **the Bangles**) are available in up to six different editions, whilst the current hits by **the Pet Shop Boys** and **Waterfront** are each available in 8 different editions, as was **Sam Fox's** recent and very minor hit 'I Wanna Have Some Fun'.

## CHARTFILE USA EXTRA

The **Fine Young Cannibals** 'The Raw And The Cooked' ends its seven week reign atop the US album chart, making way for **Prince** and the soundtrack album 'Batman'. It's **Prince's** third number one album, following 'Purple Rain' (1984) and 'Around The World In A Day' (1985) and represents a major triumph for him after the disappointing number 11 peak of his last album 'LoveSexy'.

**Prince** is also poised to top the Hot 100 with 'Batdance', which moves up from number six to number four, but the new number one in the singles chart this week (the 10th in as many weeks) is 'Toy Soldiers' by 20-year-old **Martika**, who leapfrogs over **Madonna's** 'Express Yourself', which is number two for the second week in a row. The irony here is that the melody of the verses of 'Toy Soldiers' are heavily based on Maddy's hit 'Live To Tell'.

## TWELVE INCH

### TW LW

|    |    |                                 |                               |                      |
|----|----|---------------------------------|-------------------------------|----------------------|
| 1  | 1  | BACK TO LIFE                    | Soul II Soul/Caron Wheeler    | 10 Records           |
| 2  | 3  | ON YOUR OWN                     | Bobby Brown                   | MCA/MCAT1350         |
| 3  | 2  | AIN'T NOBODY (REMIX)            | Rufus And Chaka Khan          | Warner Bros          |
| 4  | 4  | IT'S ALRIGHT                    | Pet Shop Boys                 | Parlophone           |
| 5  | 5  | VOODOO RAY                      | A Guy Called Gerald           | Rhain!               |
| 6  | 6  | LONDON NIGHTS                   | London Boys                   | Teldec/WEA           |
| 7  | 7  | YOU'LL NEVER STOP ME LOVING YOU | Sonia                         | Chrysalis            |
| 8  | 10 | GRANDPA'S PARTY                 | Monie Love                    | Cooltempo            |
| 9  | 11 | SAY NO GO                       | De La Soul                    | Big Life/Tommy Boy   |
| 10 | 13 | SUPERWOMAN                      | Karyn White                   | Warner Brothers      |
| 11 | 12 | GET LOOSE                       | L.A. Mix Feat Jazz! P         | A&M                  |
| 12 | 8  | BATDANCE                        | Prince                        | Warner Brothers      |
| 13 | 9  | JUST KEEP ROCKIN'               | Double Trouble & The Rebel MC | Desire               |
| 14 | 14 | BLAME IT ON THE BASSLINE        | Norman Cook                   | Go!                  |
| 15 | —  | SWING THE MOOD                  | Jive Bunny & The Mastermixers | Music Factory Dance  |
| 16 | 17 | LET IT ROLL                     | Doug Lazy                     | Atlantic             |
| 17 | —  | WIND BENEATH MY WINGS           | Bette Midler                  | Atlantic A8972T      |
| 18 | —  | LET ME LOVE YOU FOR TONIGHT     | Kariya                        | Sleeping Bag SBUKR4T |
| 19 | —  | DON'T WANNA LOSE YOU            | Gloria Estefan                | Epic 6550548         |
| 20 | —  | DO THE RIGHT THING              | Redhead Kingpin & The F.B.I.  | 10 Records TENX271   |

## COMPACT DISC

### TW LW

|    |    |                                |  |                   |
|----|----|--------------------------------|--|-------------------|
| 1  | 3  | A NEW FLAME                    | Simply Red                             | Elektra           |
| 2  | 6  | THE MIRACLE                    | Queen                                  | Parlophone        |
| 3  | 1  | CLUB CLASSICS VOLUME ONE       | Soul II Soul                           | 10 Records        |
| 4  | 2  | VELVETEEN                      | Transvision Vamp                       | MCA               |
| 5  | 5  | PAST PRESENT                   | Clannad                                | RCA               |
| 6  | 8  | DON'T BE CRUEL                 | Bobby Brown                            | MCA               |
| 7  | —  | THEMES                         | Vangelis                               | Polydor 8395182   |
| 8  | 4  | BATMAN — ORIGINAL SOUNDTRACK   | Prince                                 | Warner Brothers   |
| 9  | 10 | APPETITE FOR DESTRUCTION       | Guns N' Roses                          | Geffen            |
| 10 | 7  | NOW DANCE '89                  | Various                                | EMI/Virgin CDNOD3 |
| 11 | 12 | NITE FLITE 2                   | Various                                | CBS               |
| 12 | 19 | WHEN THE WORLD KNOWS YOUR NAME | Deacon Blue                            | CBS               |
| 13 | 9  | FULL MOON FEVER                | Tom Petty                              | MCA               |
| 14 | 16 | STREET FIGHTING YEARS          | Simple Minds                           | Virgin            |
| 15 | 11 | ANDERSON BRUFORD WAKEMAN HOWE  | Anderson Bruford Wakeman Howe          | Arista            |
| 16 | 20 | PRECIOUS METAL                 | Various                                | Stylus            |
| 17 | 13 | FLOWERS IN THE DIRT            | Paul McCartney                         | Parlophone        |
| 18 | —  | ANYTHING FOR YOU               | Gloria Estefan and Miami Sound Machine | Epic 4631252      |
| 19 | 17 | THE OTHER SIDE OF THE MIRROR   | Stevie Nicks                           | EMI               |
| 20 | 15 | WATERMARK                      | Enya                                   | WEA               |

# THE TOP OF THE POPS CHART

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

## UK SINGLES

JULY 16 - JULY 22 1989

## UK ALBUMS

TW LW W/C

|     |    |    |  |                                     |
|-----|----|----|--|-------------------------------------|
| 1   | 2  | 5  | YOU'LL NEVER STOP ME LOVING YOU        | Sonia                               |
| 2   | 3  | 4  | LONDON NIGHTS                          | London Boys                         |
| 3   | 1  | 7  | BACK TO LIFE                           | Soul II Soul/Caron Wheeler          |
| 4   | 8  | 2  | ON OUR OWN                             | Bobby Brown                         |
| 5   | 6  | 3  | WIND BENEATH MY WINGS                  | Bette Midler                        |
| 6   | 5  | 6  | AIN'T NOBODY (REMIX)                   | Rufus And Chaka Khan                |
| 7   | 5  | 3  | IT'S ALLRIGHT                          | Pet Shop Boys                       |
| 8   | 4  | 8  | SONG FOR WHOEVER                       | Beautiful South                     |
| 9   | 30 | 2  | DON'T WANNA LOSE YOU                   | Gloria Estefan                      |
| 10  | 7  | 7  | LICENCE TO KILL                        | Gladys Knight                       |
| 11  | 11 | 7  | SUPERWOMAN                             | Karyn White                         |
| 12  | 12 | 5  | VOODOO RAY                             | A Guy Called Gerald                 |
| 13  | 18 | 2  | LIBERIAN GIRL                          | Michael Jackson                     |
| 14  | 10 | 5  | BATDANCE                               | Prince                              |
| 15  | 28 | 4  | DAYS                                   | Kirsty MacColl                      |
| 16  | 19 | 5  | GRANDPA'S PARTY                        | Monie Love                          |
| 17  | 25 | 9  | CRY                                    | Waterfront                          |
| 18  | 22 | 3  | SAY NO GO                              | De La Soul                          |
| 19  | 14 | 4  | PATIENCE                               | Guns N' Roses                       |
| 20  | 33 | 3  | A NEW FLAME                            | Simply Red                          |
| 21  | 13 | 4  | BREAKTHRU                              | Queen                               |
| 22  | 16 | 9  | JUST KEEP ROCKIN'                      | Double Trouble & The Rebel MC       |
| 23  | 27 | 6  | THE SECOND SUMMER OF LOVE              | Danny Wilson                        |
| 24  | 15 | 12 | I DROVE ALL NIGHT                      | Cyndi Lauper                        |
| 25  | 29 | 3  | GET LOOSE                              | LA Mix featuring Jazzi P            |
| 26  | 17 | 7  | POP MUZIK (1989 REMIX)                 | M                                   |
| 27  | 40 | 2  | CHOICE!                                | Blow Monkeys featuring Sylvia Tella |
| 28  | 20 | 8  | RIGHT BACK WHERE WE STARTED FROM       | Sinitta                             |
| 29  | 31 | 3  | BLAME IT ON THE BASSLINE               | Norman Cook                         |
| 30  | 21 | 7  | SEALED WITH A KISS                     | Jason Donovan                       |
| 31  | 54 | 2  | SWING THE MOOD                         | Jive Bunny & The Mastermixes        |
| 32  | 37 | 3  | EDIE (CIAO BABY)                       | the Cult                            |
| 33  | 24 | 8  | JOY AND PAIN                           | Donna Allen                         |
| 34  | 23 | 5  | ALL I WANT IS YOU U2                   |                                     |
| 35  | 26 | 8  | IT IS TIME TO GET FUNKY                | D Mob featuring LRS                 |
| 36  | 45 | 2  | LET IT ROLL                            | Doug Lazy                           |
| 37  | 34 | 6  | EXPRESS YOURSELF                       | Madonna                             |
| 38  | 35 | 7  | BE WITH YOU                            | The Bangles                         |
| 39  | 48 | 4  | CHA CHA HEELS                          | Eartha Kitt And Bronski Beat        |
| 40  | 32 | 8  | SWEET CHILD O' MINE                    | Guns N' Roses                       |
| 41  | 52 | 5  | BETTER DAYS                            | Gun                                 |
| 42  | 60 | 2  | COME ON & GET SOME                     | Cookie Crew                         |
| 43  | 50 | 4  | KATHLEEN                               | Roachford                           |
| 44  | 49 | 3  | LET ME LOVE YOU FOR TONIGHT            | Kariya                              |
| 45  | 78 | 3  | YOU'VE GOT TO CHOOSE                   | Darling Buds                        |
| 46  | 56 | 3  | SATISFACTION                           | Wendy & Lisa                        |
| 47  | —  | 1  | BLAZING SADDLES                        | Yello                               |
| 48  | —  | 1  | DO THE RIGHT THING                     | Redhead Kingpin & The F.B.I.        |
| 49  | 58 | 2  | DRESSED FOR SUCCESS                    | Roxette                             |
| 50  | 47 | 3  | WHERE IN THE WORLD                     | Swing Out Sister                    |
| 51  | 39 | 10 | PINK SUNSHINE                          | Fuzzbox                             |
| 52  | 36 | 7  | IN A LIFETIME                          | Clannad with Bono                   |
| 53  | 38 | 5  | FIGHT THE POWER                        | Public Enemy                        |
| 54  | 55 | 2  | 101                                    | Sheena Easton                       |
| 55  | 51 | 4  | AND A BANG ON THE EAR                  | Waterboys                           |
| 56  | —  | 1  | REST OF THE NIGHT                      | Natalie Cole                        |
| 57  | 41 | 9  | I DON'T WANNA GET HURT                 | Donna Summer                        |
| 58  | 91 | 4  | PURE                                   | Lightening Seeds                    |
| 59  | —  | 1  | ON AND ON                              | Aswad                               |
| 60  | —  | 1  | WHERE DO WE GO?                        | Ten City                            |
| 61  | —  | 1  | DON'T MAKE ME OVER                     | Sybil                               |
| 62  | 42 | 3  | NEVER ENOUGH                           | Jesus Jones                         |
| 63  | 44 | 15 | MISS YOU LIKE CRAZY                    | Natalie Cole                        |
| 64  | —  | 1  | GRAVITATE TO ME                        | The The                             |
| 65  | 65 | 2  | DO IT TO THE CROWD                     | Twin Hype                           |
| 66  | —  | 1  | BLAME IT ON THE RAIN                   | Mill Vanilli                        |
| 67  | 46 | 3  | MISTY MORNING                          | ALBERT BRIDGE the Pogues            |
| 68  | 53 | 7  | THE BEST OF ME                         | Cliff Richard                       |
| 69  | 79 | —  | (BETWEEN A) ROCK AND A HARD PLACE      | Cutting Crew                        |
| 70  | 63 | 4  | THE DEAD HEART                         | Midnight Oil                        |
| 71  | 69 | 6  | WE GOT OUR OWN THING                   | Heavy D & The Boyz                  |
| 72  | —  | 1  | COME HOME WITH ME                      | BABY Dead or Alive                  |
| 73  | 75 | 2  | BUST A MOVE                            | Young M.C.                          |
| 74  | 59 | 10 | TILL I LOVED YOU                       | Placido Domingo/Jennifer Rush       |
| 75  | 57 | 10 | MANCHILD                               | Neneh Cherry                        |
| 76  | 80 | —  | HEY LADIES                             | Beastie Boys                        |
| 77  | 73 | —  | SLOPPY HEART                           | Frazier Chorus                      |
| 78  | 96 | —  | TOY SOLDIERS                           | Martika                             |
| 79  | —  | —  | DEFINITION OF LOVE                     | Kaos                                |
| 80  | —  | —  | ABANDON                                | Dare                                |
| 81  | 88 | —  | THE WAY TO YOUR HEART                  | Soul Sister                         |
| 82  | —  | —  | CALIFORNIA BLUE                        | Roy Orbison                         |
| 83  | 77 | —  | LET'S WORK                             | Casanova's Revenge                  |
| 84  | 87 | —  | THE KING IS HERE/ THE 900 NUMBER       | 45 King                             |
| 85  | —  | —  | UH-UH OOH OOH LOOK OUT (HERE IT COMES) | Roberta Flack                       |
| 86  | 97 | —  | TURN THE MUSIC UP                      | Shakatak                            |
| 87  | —  | —  | THE DOCTOR                             | Doobie Brothers                     |
| 88  | 98 | —  | CHAINS                                 | River Detectives                    |
| 89  | —  | —  | BLUE MOON REVISITED                    | Cowboy Junkies                      |
| 90  | 92 | —  | GET BACK TO LOVE                       | Blacksmith                          |
| 91  | —  | —  | I'M IN LOVE                            | Sha-Lor                             |
| 92  | —  | —  | M P B (MISSIN' PERSONS BUREAU)         | Womack & Womack                     |
| 93  | 95 | —  | I NEED YOUR LOVE                       | June Montana                        |
| 94  | 83 | —  | MASTER MIX DJ                          | Fast Eddie                          |
| 95  | —  | —  | IN MOTION                              | Precious                            |
| 96  | 82 | —  | 25 MILES ('89 REMIX)                   | Edwin Starr                         |
| 97  | —  | —  | ALL OVER THE WORLD                     | Chuck Jackson                       |
| 98  | —  | —  | CRAWLING BACK                          | Wild Weekend                        |
| 99  | 94 | —  | ON 33                                  | Stereo MCs                          |
| 100 | 85 | —  | HYPNOTIZED                             | Spacemen 3                          |

☆ 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  | 3  | 22  | A NEW FLAME                            | Simply Red                                  | Elektra                     |
| 2  | 1  | 14  | CLUB CLASSICS VOL. ONE                 | Soul II Soul                                | 10 Records                  |
| 3  | 6  | 32  | DON'T BE CRUEL                         | Bobby Brown                                 | MCA                         |
| 4  | 2  | 3   | VELVETEEN                              | Transvision Vamp                            | MCA                         |
| 5  | 7  | 66  | APPETITE FOR DESTRUCTION               | Guns N' Roses                               | □ Geffen                    |
| 6  | 5  | 11  | TEN GOOD REASONS                       | Jason Donovan                               | PWL                         |
| 7  | 4  | 4   | BATMAN — ORIGINAL SOUNDTRACK           | Prince                                      | Warner Brothers             |
| 8  | 9  | 8   | THE MIRACLE                            | Queen                                       | Parlophone                  |
| 9  | 8  | 12  | PASTPRESENT                            | Clannad                                     | RCA                         |
| 10 | 10 | 6   | RAW LIKE SUSHI                         | Neneh Cherry                                | Circa                       |
| 11 | 14 | 15  | WHEN THE WORLD KNOWS YOUR NAME         | Deacon Blue                                 | CBS                         |
| 12 | 11 | 27  | EVERYTHING the Bangles                 |   | CBS                         |
| 13 | 21 | 36  | ANYTHING FOR YOU                       | Gloria Estefan With Miami Sound Machine     | □ Epic                      |
| 14 | 19 | 11  | STREET FIGHTING YEARS                  | Simple Minds                                | Virgin                      |
| 15 | —  | 1   | THEMES                                 | Vangelis                                    | Polydor VGTVJ               |
| 16 | 13 | 17  | LIKE A PRAYER                          | Madonna                                     | Sire                        |
| 17 | 15 | 4   | A NIGHT TO REMEMBER                    | Cyndi Lauper                                | Epic                        |
| 18 | 20 | 22  | THE RAW AND THE COOKED                 | Fine Young Cannibals                        | London                      |
| 19 | 12 | 3   | FULL MOON FEVER                        | Tom Petty                                   | MCA                         |
| 20 | 16 | 6   | FLOWERS IN THE DIRT                    | Paul McCartney                              | Parlophone                  |
| 21 | 27 | 34  | KARYN WHITE                            | Karyn White                                 | Warner Brothers             |
| 22 | 23 | 19  | G N' R LIES                            | Guns N' Roses                               | Geffen                      |
| 23 | 20 | 4   | WALKING ON SUNSHINE                    | Eddy Grant                                  | Blue Wave/Parlophone        |
| 24 | 17 | 43  | WATERMARK                              | Enya  | ☆ WEA                       |
| 25 | 25 | 3   | ANDERSON BRUFORD WAKEMAN HOWE          | Anderson Bruford Wakeman Howe               | Arista                      |
| 26 | 24 | 7   | THE OTHER SIDE OF THE REMIX            | Stevie Nicks                                | EMI                         |
| 27 | 26 | 8   | LIFE IS A DANCE — THE REMIX PROJECT    | Chaka Khan                                  | Warner Brothers             |
| 28 | 22 | 10  | PARADISE                               | Infer City                                  | 10 Records                  |
| 29 | 32 | 6   | THE ESSENTIAL DOMINGO                  | Placido Domingo                             | Deutsche Grammophon         |
| 30 | —  | 1   | EARTH MOVING                           | Mike Oldfield                               | Virgin V2610                |
| 31 | 40 | 98  | BAD                                    | Michael Jackson                             | ☆☆☆☆☆☆☆☆☆ Epic              |
| 32 | —  | 1   | GHETTO MUSIC: THE BLUEPRINT OF HIP HOP | Boogie Down Productions                     | Jive                        |
| 33 | 58 | 5   | BEACHES — ORIGINAL SOUNDTRACK          | Bette Midler                                | Atlantic                    |
| 34 | 28 | 12  | BLAST                                  | Holly Johnson                               | MCA                         |
| 35 | 38 | 87  | KICK INXS                              |   | ☆☆☆ Mercury                 |
| 36 | 35 | 40  | RATTLE AND HUM U2                      |   | ☆☆☆ Island                  |
| 37 | 37 | 54  | KYLIE — THE ALBUM                      | Kylie Minogue                               | ☆☆☆☆☆☆☆ PWL                 |
| 38 | 33 | 7   | AVALON SUNSET                          | Van Morrison                                | Polydor                     |
| 39 | 39 | 15  | GIPSY KINGS                            | Gipsy Kings                                 | Telstar                     |
| 40 | 30 | 2   | WALTZ DARLING                          | Malcolm McLaren and the Bootzilla Orchestra | Epic                        |
| 41 | 36 | 18  | LOC'D AFTER DARK                       | Tone Loc                                    | Delicious/Fourth & Broadway |
| 42 | 57 | 18  | 3 FEET HIGH AND RISING                 | De La Soul                                  | Big Life/Tommy Boy          |
| 43 | 42 | 10  | GOOD TO BE BACK                        | Natalie Cole                                | EMI USA                     |
| 44 | 49 | 3   | THE END OF THE INNOCENCE               | Don Henley                                  | Geffen                      |
| 45 | 29 | 3   | GATECRASHING                           | Living In A Box                             | Chrysalis                   |
| 46 | 47 | 3   | TOM JONES AFTER DARK                   | Tom Jones                                   | Stylus                      |
| 47 | 34 | 33  | REMOTE                                 | Hue And Cry                                 | Circa                       |
| 48 | 52 | 32  | ROACHFORD                              | Roachford                                   | CBS                         |
| 49 | 31 | 8   | TIN MACHINE                            | Tin Machine                                 | EMI USA                     |
| 50 | 43 | 34  | GREEN R.E.M.                           |   | Warner Brothers             |
| 51 | 48 | 15  | POP ART                                | Transvision Vamp                            | MCA                         |
| 52 | 41 | 15  | FOREVER YOUR GIRL                      | Paula Abdul                                 | Siren                       |
| 53 | 62 | 10  | KITE                                   | Kirsty MacColl                              | Virgin                      |
| 54 | 77 | 2   | THE COMPLETE GLEN CAMPBELL             | Glen Campbell                               | Stylus SMR979               |
| 55 | 66 | 123 | THE JOSHUA TREE U2                     |   | Island                      |
| 56 | 59 | 11  | DISINTEGRATION                         | the Cure                                    | Fiction                     |
| 57 | 56 | 10  | KALEDOSCOPE                            | World Swing Out Sister                      | Fontana                     |
| 58 | 64 | 39  | MONEY FOR NOTHING                      | Dire Straits                                | ☆☆☆☆ Vertigo                |
| 59 | 46 | 11  | DIESEL AND DUST                        | Midnight Oil                                | CBS                         |
| 60 | —  | 1   | MR BIG Mr Big                          |   | Atlantic 781990             |
| 61 | 71 | 40  | INTROSPECTIVE                          | Pet Shop Boys                               | Parlophone                  |
| 62 | —  | 1   | HEART OF STONE                         | Cher  | Geffen WX262                |
| 63 | 69 | 67  | TRACY CHAPMAN                          | Tracy Chapman                               | ☆☆☆ Elektra                 |
| 64 | 65 | 65  | THE INNOCENTS                          | Erasure                                     | ☆☆ Mute                     |
| 65 | —  | 1   | I CAN MAKE YOU DANCE                   | Richie Rich                                 | Gee St GEEA3                |
| 66 | 60 | 4   | HEARSAY/ALL MIXED UP                   | Alexander O'Neal                            | Tabu                        |
| 67 | 53 | 3   | TENDERLY                               | George Benson                               | Warner Brothers             |
| 68 | —  | 1   | TAKING ON THE WORLD                    | Gun   | A&M WX263                   |
| 69 | 55 | 18  | ANOTHER PLACE AND TIME                 | Donna Summer                                | Warner Brothers             |
| 70 | 44 | 4   | PROTEST SONGS                          | Prefab Sprout                               | Kitchenware                 |
| 71 | 72 | 83  | RAINTOWN                               | Deacon Blue                                 | CBS                         |
| 72 | 50 | 3   | WALKING WITH A PANTHER                 | L L Cool J                                  | Def Jam/CBS                 |
| 73 | —  | 14  | SONIC TEMPLE                           | the Cult                                    | Beggars Banquet Bega 98     |
| 74 | 70 | 9   | MIND BOMB                              | The The                                     | Epic                        |
| 75 | —  | 39  | NEW LIGHT THROUGH OLD WINDOWS          | Chris Rea                                   | WEA WX200                   |

## TOP 20 COMPILATION ALBUMS

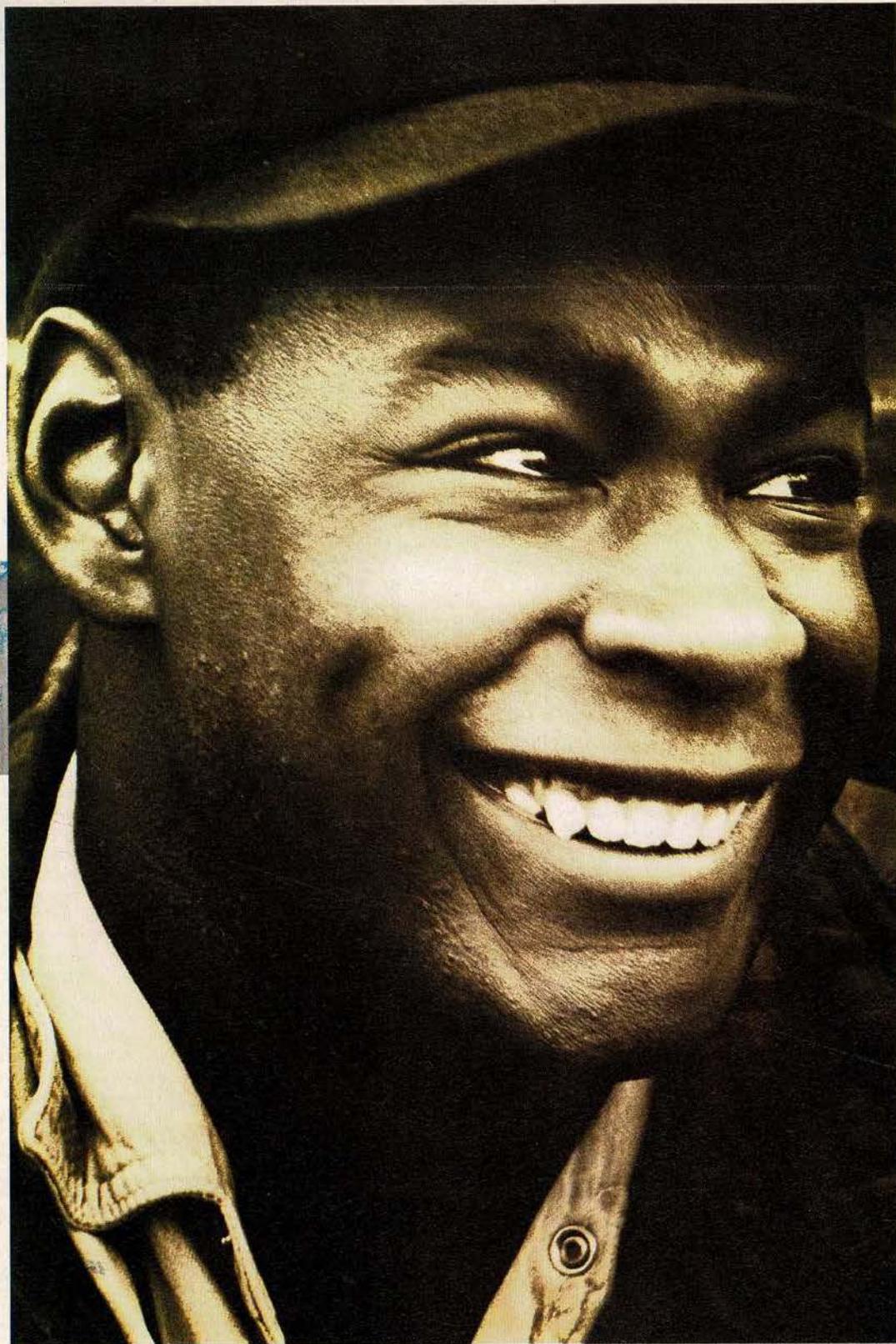
TW LW W/C

|    |    |    |                                 |                     |                     |
|----|----|----|---------------------------------|---------------------|---------------------|
| 1  | 1  | 2  | NOW DANCE '89                   | Various             | EMI/Virgin          |
| 2  | 2  | 1  | DEEP HEAT 3 — THE THIRD DEGREE  | Various             | Telstar STAR2364    |
| 3  | 6  | 2  | THE HIT FACTORY VOL. 3          | Various             | Fanfare/PWL         |
| 4  | 2  | 8  | THE HITS ALBUM 10               | Various             | CBS/WEA/BMG         |
| 5  | 3  | 11 | NITE FLITE 2                    | Various             | CBS                 |
| 6  | 4  | 9  | PRECIOUS METAL                  | Various             | Stylus              |
| 7  | 8  | 2  | HOT SUMMER NIGHTS               | Various             | Stylus              |
| 8  | 7  | 28 | DIRTY DANCING                   | Original Soundtrack | ☆☆ RCA              |
| 9  | 5  | 5  | RAINBOW WARRIORS                | Various             | RCA                 |
| 10 | 10 | 2  | PROTECT THE INNOCENT            | Various             | Telstar             |
| 11 | —  | 1  | THIS IS SKA                     | Various             | Telstar STAR2366    |
| 12 | 15 | 2  | RHYTHM OF THE SUN               | Various             | Telstar             |
| 13 | 11 | 28 | SOFT METAL                      | Various             | Stylus              |
| 14 | 12 | 28 | THE BLUES BROTHERS              | Original Soundtrack | Atlantic            |
| 15 | 13 | 28 | GOOD MORNING VIETNAM            | Original Soundtrack | A&M                 |
| 16 | —  | 1  | GHOSTBUSTERS II                 | Original Soundtrack | MCA MCG6056         |
| 17 | 9  | 5  | DON'T STOP THE MUSIC            | Various             | Stylus              |
| 18 | 18 | 17 | NOW THAT'S WHAT I CALL MUSIC 14 | Various             | EMI/Virgin/Polygram |
| 19 | —  | 1  | DREAMS OF IRELAND               | Various             | Trax MODEN1035      |
| 20 | 17 | 2  | LICENCE TO KILL                 | Original Soundtrack | MCA                 |

☆☆☆ 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.

● ‘I just want people to get

out there and dance.’



With ‘Voodoo Ray’ at last zapping the charts, a  
guy called Robin Smith checks out **A Guy Called  
Gerald**, the man whose music is as exciting as a  
flame grilled hamburger

PHOTOGRAPHS BEN FRENCH

A-ha, told you so! A couple of months ago we predicted the rise of Mancunian dance music master A Guy Called Gerald, and dang us if we weren't right.

OK, his single ‘Voodoo Ray’ has been kicking around the charts for rather a long time since its release back in May, but all good things are worth waiting for and now it's nestling very comfortably in the top 20.

Things are going so well, it shouldn't be too long before Gerald's able to give up his job working at McDonald's in Manchester, and instead of serving up sizzling burgers concentrate on serving up some more sizzling sounds.

‘There's nothing too flashy about me,’ says Gerald. ‘I suppose I'm a wised up northern kid trying his best.’

‘A lot of people seem to think that music is just about attitude. But I don't want to parcel it up into neat piles. I just want people to get out there and dance.’

It seems that not even big chart success is going to change Gerald. He'll still be trotting around Manchester mumbling into his Walkman as the rhythm of the streets gives him ideas. But what of the future? Well, he'd like to start his own record label and wants to spend time discovering his black roots.

‘Black music is still right at the heart of most pop music. I like to get that spiritual feeling across in my work and I think it's important that I should try and learn more about my ancestors. It's good to keep going forward, but you should never lose sight of your heritage.’

RAY OF HOPE