

AUGUST 5, 1989 EVERY WEDNESDAY 70p, EIRE £1.07

RECORD



MIRROR

TABLOID POP
ARE S.A.W ALL BAD?

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



ARTHUR BAKER

A STUDIO SVENGALI SPEAKS

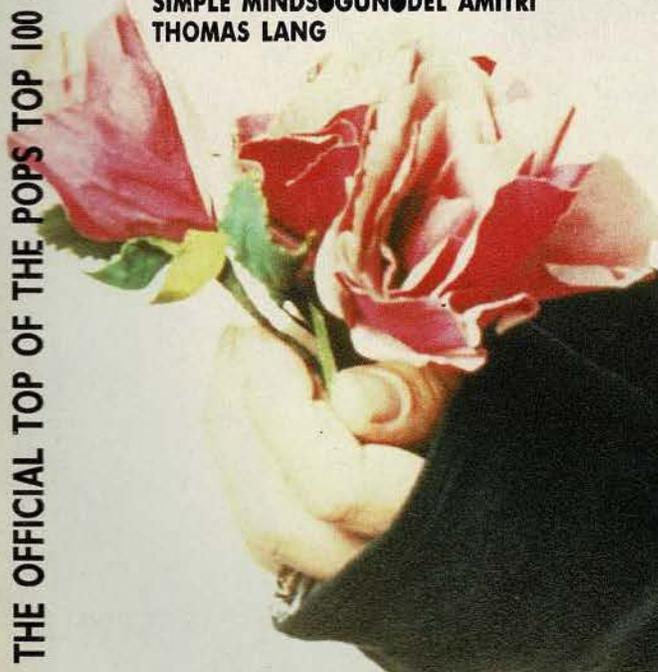
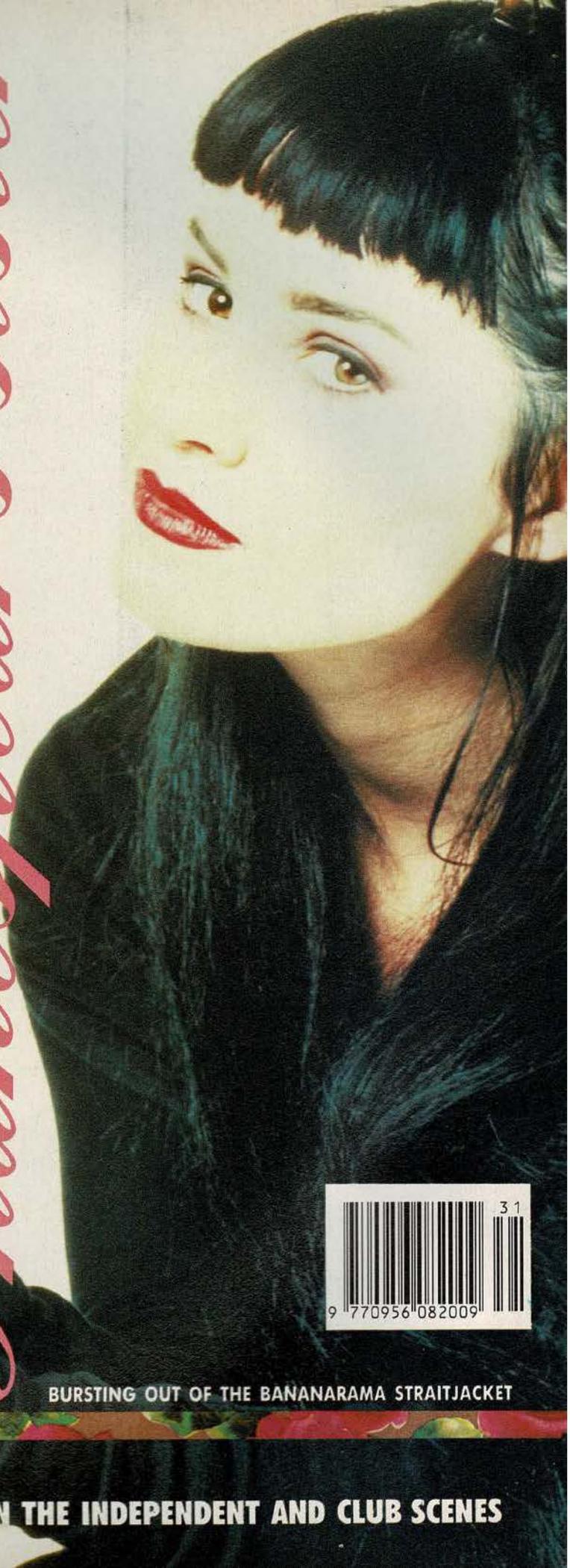
INDIAN GIVERS

SCOTLAND'S NEW POW WOW WOW!

LIVES

SIMPLE MINDS • GUN • DEL AMITRI
THOMAS LANG

Shakespears' sister



BURSTING OUT OF THE BANANARAMA STRAITJACKET

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

Losing my mind. The new single by Liza Minnelli.
Produced by Pet Shop Boys and Julian Mendelsohn.

Seven-inch, twelve-inch, compact disc and cassette single also featuring "Tonight is forever" on Epic Records. ZEEI/TI/CI/MI.



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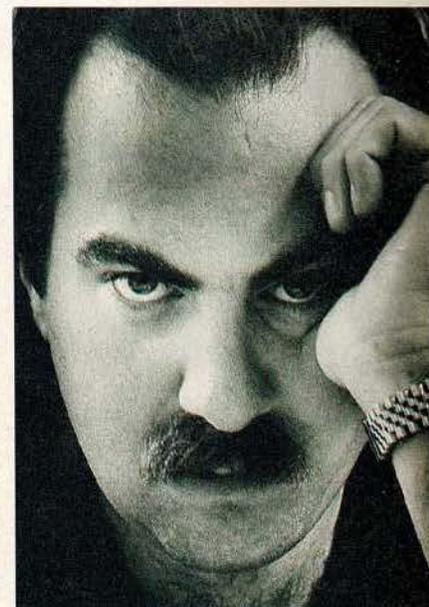
THE TOP OF THE POPS CHART

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THIS WEEK'S CHART

●GIVERS A CLUE

Edinburgh's Indian Givers attempt to survive dressing up in French period costume and try to outsell Bros, p16



●ARTHUR MINUTE
Production guru Arthur Baker talks about living with Madonna, his run-in with Mick Jagger and his Frank Zappa impressions, p14



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Published weekly by United Consumer Magazines Ltd, Ludgate House, 245 Blackfriars Road London SE1 9JZ.
Telephone: 01-921 5900. ISSN 0956-0823. Typeset by Phase Communications and printed by Nene River Press Ltd, Peterborough. Colour by CK Litho.
THANKS TO Johnny Dec
SUBSCRIPTIONS available from Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1BZ. UK rate: £45 per annum; European rate: £95 (surface mail). Please write to above address for US and Airmail rates.
DISTRIBUTION Paul Hampel Telephone 01-700 4600
RECORD MIRROR IS A UNITED NEWSPAPERS PUBLICATION

THIS PAGE PICTURE OF INDIAN GIVERS BY JOE SHUTTER. ARTUR BAKER BY BENJAMIN FRENCH

NEWS

EDITED BY ROBIN SMITH

FISH



CULT DATES

The Cult will be touring in November playing their first British dates for two years. They'll be appearing at Birmingham NEC November 15, Manchester Apollo 17, Whitley Bay Ice Rink 18, Livingston Forum 21, Wembley Arena 24. Tickets are available from box offices now, with the exception of Whitley Bay Ice Rink where tickets can be bought from Newcastle City Hall.

IN THE SWIM

Fish, who left Marillion in September last year, will be playing his first ever solo tour in October. He'll be kicking off at Dingwall Legends on October 15, followed by Elgin Town Hall 16, Ullapool Far Island Hotel 17, Stornaway Seaforth Hotel 19, Skye Gathering Hall 20, Aviemore Osprey Suite 21, Edinburgh Queen's Hall 23, Stirling Albert Hall 24, Dunfermline Glen Pavilion 25, Blackburn King Georges Hall 28, Manchester Ritz 29, Glasgow Barrowlands 30, Newcastle City Hall 31, Wolverhampton Civic Hall November 2, Cambridge Corn Exchange 3, Sheffield Octagon 4, Liverpool Royal Court 5, Portsmouth Guildhall 7, Guildford Civic Centre 8, Gwent Newport Centre 9, London Town And Country Club 11, 12.

QUEEN



THE CULT



Fish has virtually completed work on his album 'Vigil In A Wilderness Of Mirrors' which should be out next January.

IN THE RAW

Dead Or Alive, featuring the ever cuddly Pete Burns, release their album 'Nude' on August 8. The album features Dead Or Alive's current single 'Come Home With Me Baby' and other tracks include 'Give It Back That Love Is Mine', 'Baby Don't Say Goodbye' and 'Stop Kicking My Heart Around'.

In America Dead Or Alive have run into trouble with the album cover because Pete Burns is pictured wearing a T-shirt with a nude man on it and the band have been told to cover it up or else. Funny people these Yanks, aren't they?



DEAD OR ALIVE

OKISS ME

Neneh Cherry releases her single 'Kisses On The Wind' this week. It's taken from her double gold album 'Raw Like Sushi' and the flip side features 'Buffalo Blues', a new song recorded in Los Angeles.

Neneh is currently in New York preparing for a September American tour with the Fine Young Cannibals, which will be followed by headlining British dates in the autumn.

RIGHT ON MAN

Queen follow up their top 10 hit 'Breakthru' with their 34th single, 'The Invisible Man', out on August 7.

It's the third single to be taken from their album 'The Miracle' and the flip side features the previously unreleased track 'Hijack My Heart'.

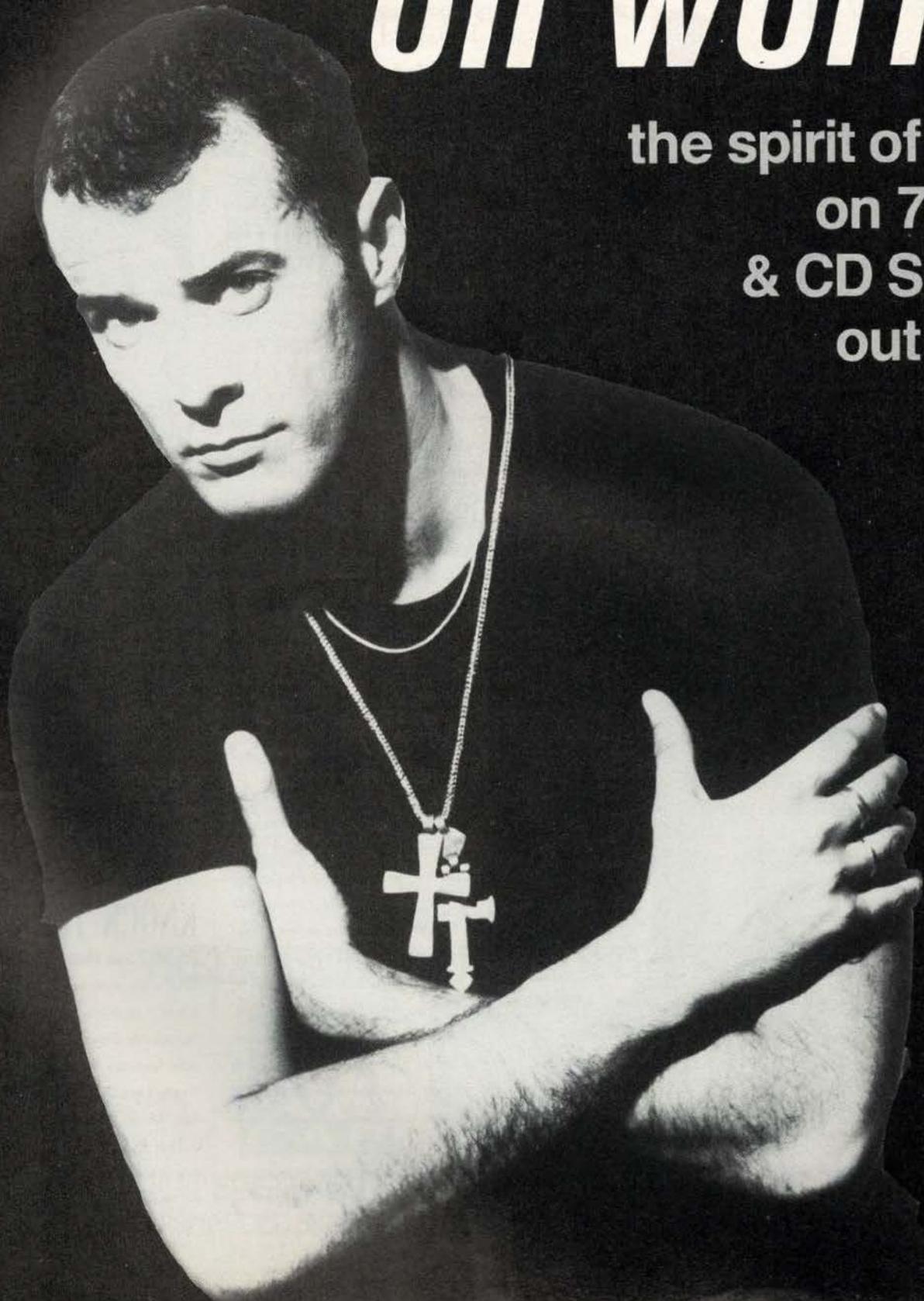
"The Invisible Man' is a ghost story," explains Queen's drummer, Roger Taylor. "He's shy, he's dead, he's invisible and he's got the hots for someone."

NENEH CHERRY



paul rutherford *oh world*

the spirit of love
on 7" 12"
& CD Single
out now



"what we need is unity"

The Lilac Time

American Eyes

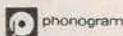


The New Single.

Seven inch,

three track twelve inch

and four track compact disc single.



McCartNEY TOUR

Paul McCartney will be playing British dates early next year as part of his first world tour for 13 years.

McCartney will be kicking off with Birmingham NEC on January 3, 4 and 5 followed by Wembley Arena January 13, 14, 16 and 17. Dates are also expected to be added in Liverpool and Glasgow, but as **rm** went to press these were unconfirmed.

Tickets for Birmingham, priced £18.50 and £16.50 each, will be available from the box office from Friday September 1. They are also available by mail from NEC Box Office (Paul McCartney) NEC, Birmingham B40 INT. Make cheques or postal orders payable to NEC Box Office (Paul McCartney) add an 80p booking fee to the cost of each ticket and enclose a sae minimum size nine inches by four inches.

If your preferred date is unavailable please state whether you will be prepared to accept any available alternative and please allow 42 days for delivery. A credit card hotline is available on 021-780 4133.

For Wembley, tickets priced £18.50 and £16.50 each will be available from the box office from September 1. They are also by mail from Paul McCartney Box Office, PO Box 1426, London W6 OLE. Cheques and postal orders should be made payable to Paul McCartney Box Office, add a 50p booking fee to the cost of each ticket and enclose a sae, minimum size nine inches by four inches. Please state if you will be prepared to accept any available alternative should your preferred choice be unavailable and allow 42 days for delivery.

Credit card bookings can be made on 01-900 1234

PAUL McCARTNEY



CURE TO SPLIT ?

The Cure might be packing away their hairbrushes and calling it a day.

During the band's Monday night show at Wembley, an emotional Robert Smith announced from the stage, "Thank you for all your help and support over the years. This could be the last time you'll ever see us."

Several sources close to the band say that the Cure are seriously considering quitting after their long career, but as yet there's been no official confirmation of a split

"Robert's always saying this kind of thing," says a record company spokesperson.

KNOCK IT OFF

The **Red Hot Chili Peppers**, the band who were notorious for their 'socks on cocks' routine, release their single 'Knock Me Down' on August 7. The flip side features 'Punk Rock Classic' and 'Pretty Little Ditty' while the 12 inch also has 'Magic Johnson'.

The Peppers now have two new members (fnarr, fnarr), John Frusciante on guitar and drummer Chad Smith.

NEWS

CONTINUED



TOM PETTY

TOURS

The **Stranglers** have rescheduled their dates and the new tour runs: Bristol Colston Hall February 19, Poole Arts Centre 22, Leicester de Montfort Hall 23, Brixton Academy 24, Crawley Leisure Centre 26, Nottingham Royal Concert Hall 27, Newcastle City Hall 28, Wolverhampton Civic Hall March 1, Bradford St George's Hall 2, Aberdeen Capitol 4, Edinburgh Playhouse 5, Preston Guildhall 7.

Clamed will be hitting the road in November with dates at Newcastle City Hall November 18, Edinburgh Usher Hall 19, Southport Theatre 20, Manchester Apollo 21, Nottingham Royal Centre 23, Cardiff St Davids Hall 24, Southampton Mayflower 25, Croydon Fairfield Hall 26, Leicester de Montfort Hall 27, Harrogate Centre 29, Wolverhampton Civic Hall 30, Hammersmith Odeon December 1, 2.

His **Latest Flame** will be playing London Powerhouse August 4, Sheffield Leadmill 5, Dundee Dance Factory 6, East Kilbride Bruce Hotel 10, Aberdeen Champs 11.

RELEASES

Dennis Seaton, ex-leadsinger of Musical Youth, releases his single, 'What Ya Talkin' About', this week. The single was written specially for him by Stevie Wonder after they met at an American radio station.

Eat release a steamy new single, 'Summer In The City', this week. It's a cover version of the old Lovin' Spoonful song which was out in the Sixties.

Texas are releasing a special limited edition 12 inch live version of their single 'Everyday Now'. It was recorded at Amsterdam's famous Paradiso Club last month.

'**Heart & Soul**', a compilation album of timeless soul classics, is released on August 7. Among the artists featured are Smokey Robinson, Marvin Gaye and Sade.

RAMONES TOUR

Legendary punk rockers, the Ramones, will be back in Britain in the autumn for a tour. They'll be playing Leicester University September 30, Liverpool Royal Court October 1, Glasgow Barrowlands 2, Newcastle Mayfair 3, Manchester International 4, Leeds University 6, Birmingham Hummingbird 7, Bristol Studio 8, London Town And Country 9, 10, 11.

The Ramones' 12th album, 'Brain Drain', will be out on August 7.

JIVI SUPPORTS

Europe, Vixen and Skid Row have been confirmed as the support bands on **Bon Jovi's** only British gig this year at Milton Keynes Bowl on Saturday August 19. Tickets are available from all major agencies.

SWEET DREAM

Tom Petty, the man with legs all the way up to his neck, follows up his top 30 hit 'I Won't Back Down' with 'Runnin' Down A Dream', out this week. Taken from his album 'Full Moon Fever,' the flip side is 'Alright For Now', while the 12 inch has the extra track 'Down The Line'.

TOGETHER AGAIN

Cutesome Debbie Gibson releases her single 'We Could Be Together' on August 7. Taken from her album 'Electric Youth', the flipside features a dub version of 'Over The Wall'.

Debbie will be featured in a Channel 4 special filmed during her 'Out Of The Blue' tour on August 4 at 6pm.

DANNY TOUR

Danny Wilson, who have done jolly well with their single 'The Second Summer Of Love,' will be playing their first tour for two years starting in September. They'll be kicking off with Cork Conolly Hall September 7,



IAN MCCULLOCH

MAC'S BACK

Ex-Bunnymen leader, **Ian McCulloch**, releases his solo single, 'Proud To Fall', on August 21. The B-side is 'Pots Of Gold'.

McCulloch will be releasing his album, 'Candleland', at the end of September. A series of low-key dates will follow.

followed by Dublin SFX 8, Belfast Queen's University Mandela Hall 9, Ayr Pavilion 11, Stirling Albert Hall 12, Aberdeen Ritz 13, Inverness Eden Court Theatre 14, Dundee Caird Hall 16, Edinburgh Queen's Hall 17, Glasgow Pavilion 18, Nottingham Rock City 20, Manchester International II 22, Liverpool Royal Court 23, Birmingham Town Hall 24, Bristol Studio 26, Brighton Top Rank 27, Leicester Polytechnic 29, London Town And Country Club October 1, Sheffield University 5, Newcastle Polytechnic 6, Leeds University 7, Norwich UEA 8, Cambridge Corn Exchange 9.

BOXCAR FREEMASON (YOU BROKE THE PROMISE)



THE DEBUT SINGLE · OUT NOW ON 7" · EXTENDED 12" · CD SINGLE
PRODUCED BY ROBERT RACIC · MIXED BY ARTHUR BAKER



David Peaston



Two Wrongs (Don't Make It Right)

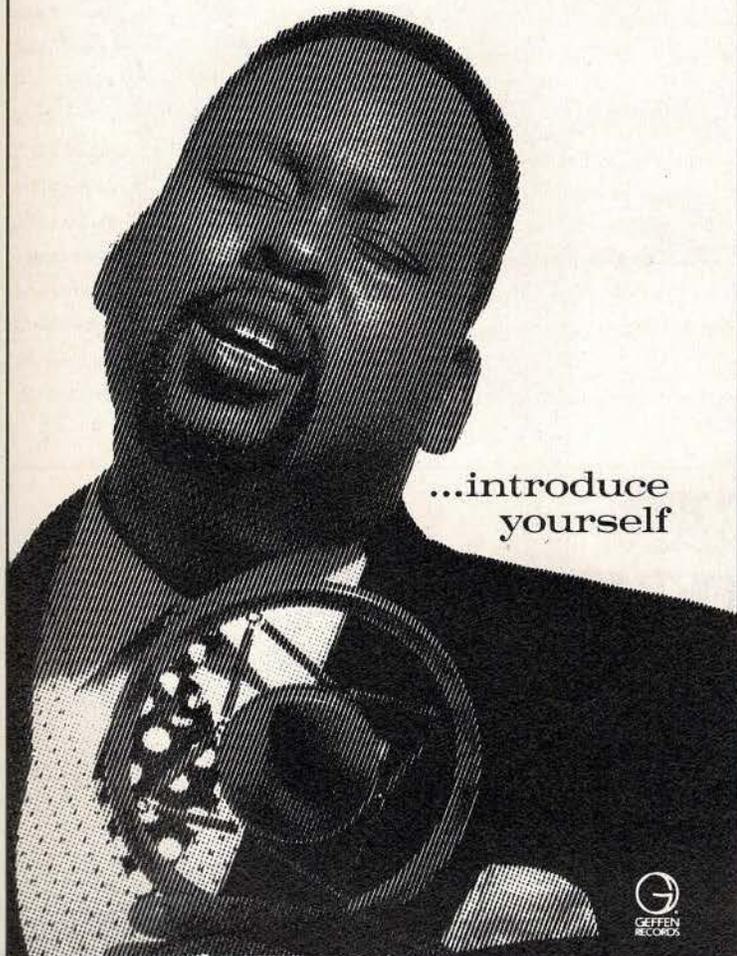
Club Body Mix · Percappella Mix · Club 2 Body Mix

From the sensational and long-awaited debut LP
'introducing... David Peaston'

Produced by Michael J. Powell

'The voice... will wrest powerful emotions from
your soul and cause the heart to beat more strongly
in your breast.'

TIME OUT



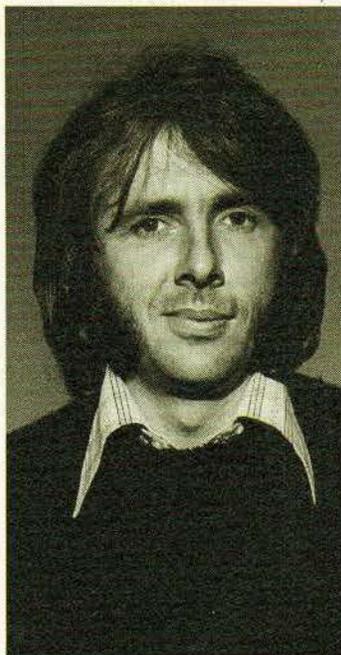
...introduce
yourself



BA

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

JKA



It's the silly season apparently — I read about it somewhere — it happens once a year and all kinds of weird, inexplicable things happen. As if from nowhere, loads of tacky novelty hits hijack the top 40, people leap off buildings into glasses of water, rip off all their clothes and dash across cricket pitches — that sort of thing.

Perhaps this is why the **Pet Shop Boys** called their party extravaganza 'Bingo Bango Bongo'. We told you all about that last week, so we won't harp on about it — just to let you know that **Lionel Blair** went and everybody was dead impressed by it.

Other tales of the unexpected in the mixed up world of pop — after the Prince's Trust show in Birmingham back at their hotel **Swing Out Sister**, **Tony Hadley** from **Spandau Ballet** and the entire Australian cricket team gathered around a piano and sang 'Waltzing Mathilda' and other **Rolf Harris** classics until 4am.

Meanwhile in London, after her interview with **rm, Siobhan Fahey** of **Shakespear's Sister** went off to Radio 1 to review the new 45s on 'Singed Out' with **Bros**. En route from her record company to Broadcasting House, she stopped at an off licence and purchased 12 cans of some stimulating beverage which she drank as quickly as possible before she faced the terrifying prospect of coming face to face with the **Goss** twins. She then proceeded to get herself into a bit of trouble when it came to reviewing **Luke's** girlfriend **Shirley Lewis's** new single. As the record was playing, Matt said to **Mike Read** "I don't know what to say about this". Siobhan nodded in agreement, not knowing about Luke and Shirley's kiss up situation. "I know," she said. "It's a complete load of shit."

This week's sightings of pop stars doing completely mundane, boring things . . . **Terence Trent D'Arby** buying some nectarines in Camden High Street . . . **Woody** from **Voice Of The Beehive** cycling past our office window . . .

MY FAVOURITE SEVENTIES SIT COM
This week Sam Brown says:
"When I was about five-years-old I had this mad crush on Richard O'Sullivan. I was a really big fan of 'Man About The House' and 'Robin's Nest', and I was allowed to stay up to 8.30 to watch them. He's probably quite a good actor really, but he's still doing sit-coms even now"

BBLE



Tanita Tikaram reading an Iris Murdoch novel on a train from London to Basingstoke . . . **Keith Chegwin** trying to be a media type person in a swanky Soho cafe . . . **Kevin McDermott** (without his orchestra) playing a trivia pub quiz game . . . **Kit** from **Danny Wilson** eating a Twix and contemplating life in Regent's Park . . . **Peter 'Baby' Ford** buying a giant tub of talcum powder . . . **DJ Max** from the **Cookie Crew** drinking a raspberry Slush Puppie . . . what, you're actually reading this . . .

Incidentally, if you've seen anybody famous doing something boring then let us know.

In last week's **rm** you may have been intrigued by the advert in the Classified section headed 'Attention All Undiscovered Talents', placed by a 'top 10 artist'. We can now reveal that this ad was placed by **Tim Simenon** who is still in search of new singers ('street, smart, aware and imaginative') to perform on his new LP. Of the thousands of calls made to the Rhythm King Offices, 17 have been chosen by Tim. **rm** readers — tomorrow's pop stars. It's not too late, so if you think you've got what it takes then phone 01-968 8866, ask for Adele, and sell yourself!

Lil' Louis is, in fact, **Holly Johnson's** cousin!!!

After his cameo appearance in 'The Tall Guy' film, **Suggs** makes his second celluloid appearance as a pop star who gets electrocuted in a film to be released later this year.

Mutual appreciation societies . . .

The horrible **New Model Army** went to see the equally horrible and greasy **Almighty** . . . the **Wonder Stuff** and **Pop Will Eat Itself** were at **Crazyhead's** recent London gig . . . **Ian McCulloch** took his wife and kid to witness the spiritual wonder of four hours in the company of mad **Bob Smith** and **the Cure** at a barn down Wem-ber-lee way.

Oh well, that wraps things up for this week. Until we meet again . . .

TEN THINGS DEBBIE GIBSON HAS NEVER DONE

Debbie Gibson has hit after hit record, she's met Jon Bon Jovi, she's friends with Matt and Luke Goss, she's been in a helicopter, she's eaten peanut butter and marshmallow sandwiches. For such a young pup, she's led a rich and crazy life, we can only imagine how wild things get. However, Debbie Gibson has never — and we check our facts — . . .



1 Smears her body in honey, sprinkled desiccated coconut on top and run around screaming "I'm a snowflake, I'm a snowflake"

2 Chainsmoked 60 Camel cigarettes, jumped on the back of a Harley Davidson and roared off into the night kicking over litter bins

3 Been to a Manchester City football match and waved a giant sized inflatable banana in the air

4 Drunk 16 pints of Foster's lager and collapsed in a muttering stupor into the arms of a British policeman

5 Farted in public

6 Been to bed with the light off

7 Seen Dave Lee Travis naked

8 Nibbled the chocolate edges of a Kit Kat and made a scaled down model of St Paul's Cathedral with the wafers inside

9 Been to a meeting of the Milton Keynes Cage And Aviary Birds Club

10 Played Subutteo with Mark Moore dressed as a traffic warden

THE ART OF NOISE

YEBO!



FEATURING MAHLATHINI AND THE MAHOTELLA QUEENS

New Single Available on 7" • 12" & CD Out Now



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EDITED BY ANDY STRICKLAND



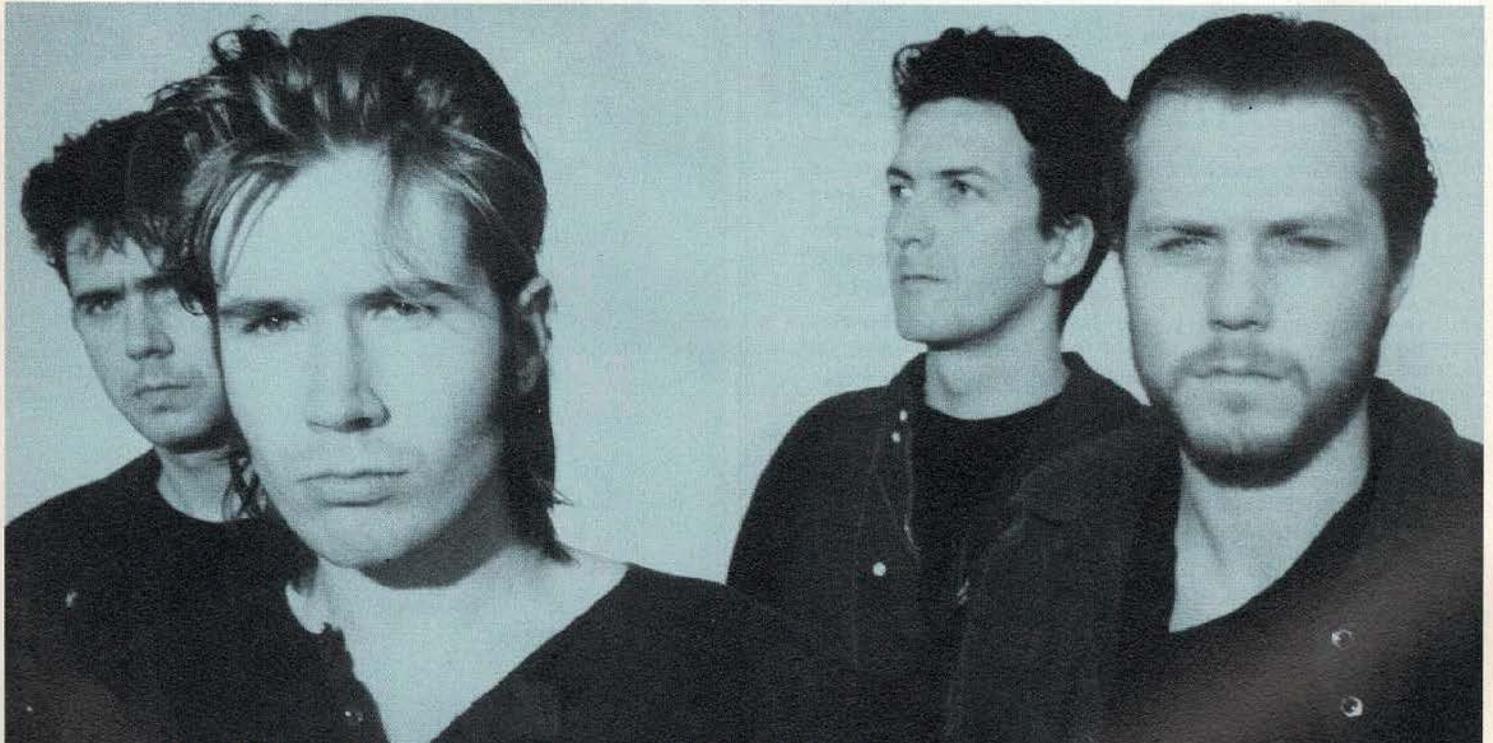
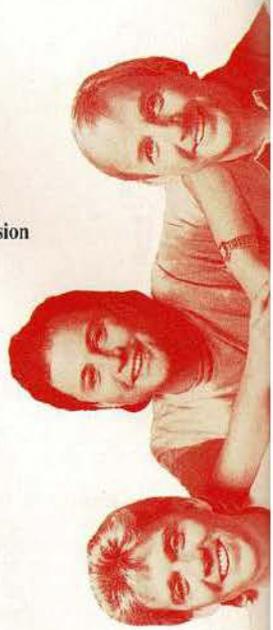
it bites

Remember those cute pop stars **It Bites**? That's right, the lads who had a big hit with 'Calling All The Heroes'. Well, blow us down if they haven't metamorphosised into a humdinger rock band, all long hair and pats on the back from the old school of rock muso.

The band's latest single, 'Sister Sarah', is a rush of guitar twiddle and raw power, a million miles away from the slick 'Heroes' and confirmation that this band has turned its back on the corporate pop party for something hopefully more respected and enduring. The youngsters from Cumbria have won plaudits in some surprising quarters, singer Francis Dunnery appearing on the new Anderson, Bruford, Wakeman & Howe LP!! They've also been touring with the Beach Boys and Jethro Tull, so there's obviously something unusual going on here. Blimey, they probably have drum solos in their set as well. It's Marillion with sex; it's Alex Harvey on Perrier; it's Pink Floyd on a diet.

... it's It Bites.

"Oooh yeah, the new Mission single, I'll produce it!"



del Amitri: kiss this thing goodbye*

7", 12" and cd single

*from the new album 'waking hours'

live in august

10 london, astoria (supporting)

11 birmingham, synatra's

16 rayleigh, the pink toothbrush

17 edinburgh, venue

20 dundee, dance factory



They came, they're **SAW** and they've certainly conquered the charts in an extraordinary manner with no fewer than 11 number one singles to their name. The trio's Hit Factory 3 double LP has just been released containing one record of the hitmakers' seven inch triumphs including 'Ferry 'Cross The Mersey', the Reynolds Girls, Brother Beyond and the rest, plus another special "pumping party mix" record featuring megamixes of SAW faves. We've got 10 CD copies of the monster album to give away together with 10 accompanying video extravaganzas enabling you to perfect the Reynolds Girls' dance at last. All you have to do to become one of the lucky winners is answer the three questions below.

1 Which comedy duo appeared as part of Lananeeneenoonbo

a) French & Saunders, b) Fry & Laurie, c) Saint & Greavsie?

2 Which of the following did not appear on 'Ferry 'Cross The Mersey'

a) the Christians, b) Holly Johnson, c) Pete Burns?

3 Which track is credited solely to SAW themselves

a) 'Help!', b) 'Made In Heaven', c) 'S S Paparazzi'?

Send your answers on a postcard to **rm** SAW Competition, Punch Publications Ltd, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, to arrive by closing date August 14.

simple minds



mould-breaker

When Hüsker Dü split in January of last year, singer **Bob Mould** quit the city for life on the farm with nothing but his guitars for company. 'Workbook', his debut solo platter, is the result. A masterpiece of introversion, angst and emotion. It's a very personal record, despite help from a former Pere Ubu bassist and a delightfully mournful cellist, serving to emphasise Mould's broody thoughtfulness. This is one man stripped bare.



Compared to the all-out bluster of the Husker years, 'Workbook' is a subtler piece, building on mental tension until you think he's at breaking point which is when he finally blows off steam. 'Whichever Way The Wind Blows' has Mould frazzling the frets and blasting the cobwebs into pieces. With a hoarse-hewn voice that could be Michael Stipe on downers, Mould is a portly Morrissey with better tunes and keener sounds. A stunning work, it makes REM seem positively green. (TB)

london boys' london nights top 10

- 1 'Puppet On A Stringfellows' Sandie Shaw
- 2 'Another Girl Another Planetarium' Only Ones
- 3 'Hip To Be Odeon Leicester Square' Huey Lewis
- 4 'Sugar Sugar' the Charing Cross Archies
- 5 'Down In The Tube Staion At Midnight' the Jam
- 6 'Tell Me Lies' Fleetwood MacDonald's
- 7 'The Beaten Generation' The The-atre
- 8 'Nightbus' Donald Fagen
- 9 'Blame It On The Northern Line' Norman Cook
- 10 'Wide Eyed And Legless' Andy Fairweather Bow



Compiled by the mini cab maulers

We at **Index** are confused by certain things. For example, there's this bloke called Youth (which is pretty silly in itself) who spent several years of his life in the arch-miserable band Killing Joke and a few more with the rather fine pop-rockers Brilliant ('Somebody' was one of their should-have-been-hits). Is this, you may ask, the pedigree to either a) launch another rock band, b) reinvent yourself as an exponent of unlistenable guitar dirge, or c) produce songs for Yaz?

Pretty unlikely, but those who answered c) correctly win themselves the first single by **State Of Mind** — the new band that's been formed by Youth and his Yazz production partner Andy Caine, who's also worked with Prince's dancer/backing singer/love interest, Cat. The 45, 'God Only Knows', is not massively dissimilar to the waxings of Yazz, containing as it does a few nods to reggae and watered down house, but basically being a joyous pop song. Provided it gets some radio play, watch it enter the charts and then the whole nation can scratch their heads and wonder how you can go from Killing Joke to State Of Mind. It reminds us of Pete Sinfield who started off writing lyrics for heavy and pretentious progressive rockers King Crimson, and went on to do the same for Five Star. Now that's perverse. (RP)

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CONTINUED

with contributions this week from Robin Smith, Tony Beard and Roger Pebody



ska competition

There's been a lot of talk recently about the ska revival, or should that be the revival revival? Anyway, to show all you youngsters out there what the first revival was all about back in the late Seventies, when even the Index team wore chequered socks, thin ties and jackets, we've lined up a rather furious ska competition giving you the chance to win the recently released compilation LP 'The 2 Tone Story'. An excellent record featuring the likes of the Specials, Madness, Selecter, the Beat, Bodysnatchers and loads more covering the whole 2 Tone journey from 1979 to 1984, we've got 12 of the little beauties just waiting to be won so answer the three questions below and you could be a lucky winner.

hup two three four

Chests out, stomachs in, here come **the Marines**. Helen, Sarah and Denny will be mounting an attack on the charts with their debut single 'Say Goodbye', a highly inflammable piece of catchy, hard hitting pop, that just might have Fuzzbox running for cover.

The Marines started marching together last year when they discovered a mutual respect for legendary Sixties producer Phil Spector the man who originated the 'wall of sound production technique and a sort of one man Stock Aitken Waterman of his day.

"We love stuff that's big, noisy and over the top, but sweet on the ears," explains lead singer Helen. "Immediate pure pleasure front lobal fun."

Attention! (RS)

- S** Andy Strickland 'She Bangs The Drums' Stone Roses (Silvertone 45)
- L** 'I Got It Goin' On' Tone Lōc (forthcoming Delicious 45)
- E** 'Pure' Lightning Seeds (Ghetto 45)
- D** **Joe Shutter** 'Nitro' LL Cool J (Def Jam LP track)
- U** 'Loced After Dark' Tone Lōc (Delicious Vinyl LP)
- E** 'Love American Style' Beastie Boys (Capitol EP)
- B** **Kevin Murphy** 'The 2 Tone Story' Various (2 Tone LP)
- L** 'It's A Sin' Pet Shop Boys (Live laugh at the NEC)
- A** 'Compulsion' Martin Gore (Mute EP track)
- E**



- 1 Terry Hall fronted which 2 Tone outfit
 - a) the Selecter, b) Bad Manners, c) the Specials?
 - 2 The Beat's David Steele now plays in which top act
 - a) The The, b) the Fine Young Cannibals, c) London Boys?
 - 3 Which year was the Specials' 'Ghost Town' single released
 - a) 1979, b) 1981, c) 1982?
- Send your answers on a postcard to **rm** 2 Tone Competition, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ to arrive by closing date Aug 14.

●MADNESS: "guess why they call us the Nutty Boys? 'Cause we're raving nutty, that's why"

velveteen

You may have become acquainted with the Black Velvet Band on the Hothouse Flowers' tour last year. Now the Irish acoustic rockers have released their debut single, 'Old Man Stone' in the UK. Already a top 20 hit in their native Ireland, the single is released on U2's Mother records label and the band are currently recording an LP with Dwight Yoakam's ace producer/guitarist Pete Anderson. 'Old Man Stone' may prove too laid back for the UK singles market, but with the Waterboys and Tanitas of this world making headway, we could yet be drinking in this particular Black Velvet for sometime to come yet.



NENEH CHERRY KISSES. THE THIRD SINGLE. 31ST JULY 1989.

© CIRCA 1989



Even if you offered Arthur Baker £40,000, a night out with Kim Basinger and 10 buckets of Chicken McNuggets, he still probably wouldn't want to remix your record.

"I don't work for money," says the big man. "I only get involved with people I'm interested in."

As a producer, remixer and maker of a damn fine cup of coffee, Arthur has worked with many of the great names in pop's hall of fame, from Bruce Springsteen to Neneh Cherry and Cyndi Lauper. His first major success came with his production of Afrika Bambaataa's influential funk rap record 'Planet Rock', released in 1981. Since then the phone has hardly stopped ringing.

"I can't remember some of my finest moments because I was out of my brains at the time"



"I used to see Madonna nude a lot of the time. I wish I'd taken some photographs, I could have sold them now for a fortune"

Following last year's Wally Jump Junior and the Criminal Element project, which introduced the luscious voice of Will Downing to the world, Arthur now has a new brainchild, the Backbeat Disciples; a collection of Arthur's favourite New York musicians plus guest stars such as Martin Fry from ABC and Jimmy Somerville from the Communards. Their album is a fine selection of pop funk and rock and great things deserve to happen to the single 'Talk It Over'.

"A lot of the songs on the album are about relationships," muses Arthur. "With 'Talk It Over' I'd just split up with my wife and I was feeling low, so the title is self explanatory."

Today though, Arthur is a happy man, as he tucks into a healthy looking salad and sips on a glass of diet Coke in an exclusive London

restaurant. A few years ago, Arthur will admit that he would have had difficulty telling you the time. Cocaine, that well known showbusiness curse, was beginning to take its toll.

"I can't remember some of my finest moments because I was out of my brains at the time," he confesses. "I was only doing three lines of coke a day, which isn't that much, but I was like a person who gets drunk very easily."

"Cocaine is meant to be a drug that wakes you up but with me it made me introverted and I put on weight. I realised I could probably kill myself so I gave it up, but I didn't need the help of a fancy clinic, it took about three weeks and it makes it easier to give it up when you realise that the money you spend on coke goes to horrible scuzzy criminals in bad suits."

If he met those dealers today, it's probably best not to think about what Arthur would do to them. But while he could pack one hell of a punch, Arthur remains quietly authoritative and charming. These qualities have helped him to deal with the wide variety of people he's worked with, although he did once have a run-in with Mick Jagger. Arthur wanted a remix of 'Just Another Night' to sound a bit Billy Oceanish but Jagger disagreed. Arthur still hopes to get some free tickets if the Rolling Stones ever tour again, though.

When he works with a band, Arthur says he likes to study their history before he adds his thoughts on how they should sound, with ideas drawn from his very diverse range of musical influences.

"In my record collection you'll find an old Jacksons record next to a New Order album, I like listening to a lot of different things. I've never been elitist about music, I'll listen to anything if I think it's good. I don't have a Stock Aitken Waterman approach, but I appreciate what they do. I work with established talent but they're like Doctor Frankenstein's creating new personalities."

At the ripe old age of 35, Arthur is a pop biz veteran who's had a wealth of experiences. Good grief, he's even seen Madonna stark naked.

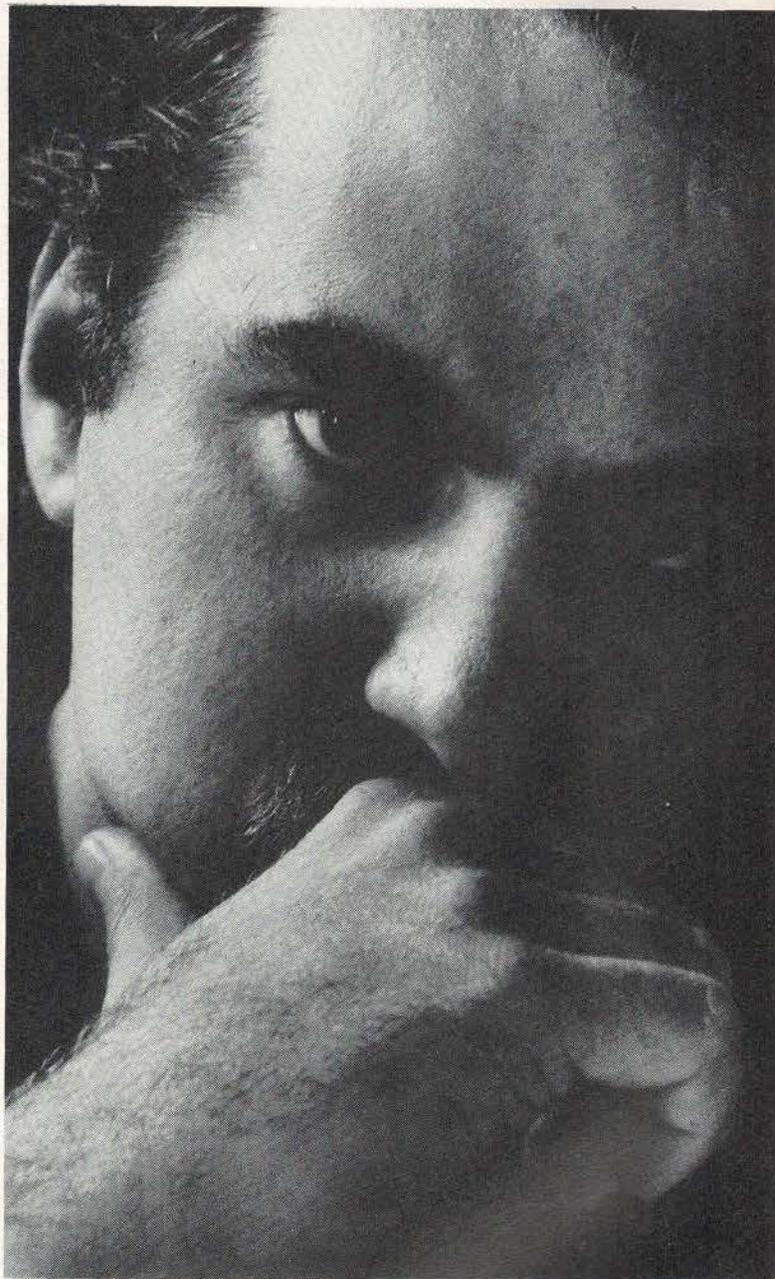
"I used to see Madonna nude a lot of the time. When she started in the business we shared a house and she'd be out on the lawn sunbathing without a stitch on. I wish I'd taken some photographs, I could have sold them now for a fortune."

Never mind, though, Arthur has got plenty of other things to look forward to. He says his ambitions include working with U2 and Erasure and at the end of this year he hopes to be touring with his much loved Backbeat Disciples.

"I also want to sing," he confides. "Yeah, I want to get out there and sing and dance."

Arthur Baker — producer, mixer and an international megastar? The world waits with anticipation.

Playing the prophet to his Backbeat Disciples, Arthur Baker has finally emerged from the dark of the studio to claim his right as a bona fide pop star. With a single, 'Talk It Over', and a star-studded album to follow, Arthur is looking good in the limelight. Robin Smith talks it over with him. Ben French lens a hand

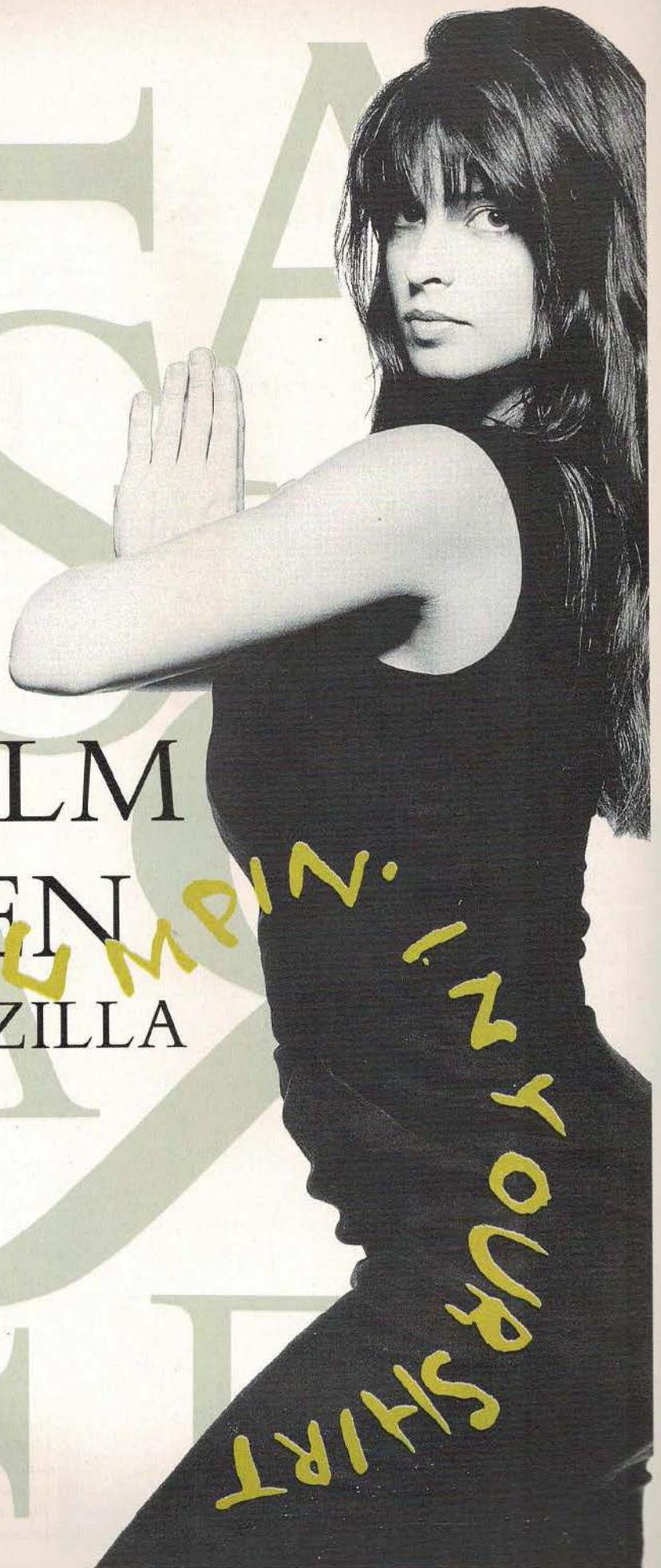


LET'S TALK

SOME
THINGS
G
LISA
MARIE
WITH
MALCOLM
McLAREN
& THE BOOTZILLA
ORCHESTRA

7, 12,

WALTZ 3/WALTZ T3



REMAIN IN YOUR SHIRT

givers

THIS DAY

Now you may think the Indian Givers is a pretty peculiar name for a three-piece from Edinburgh and you'd be right. But then this

Smoke signals are floating up into the sky above the Edinburgh hills, telling of two braves and a squaw who are taking scalps in every town they play. The Indian Givers have just played another gig on their home reservation in front of several hundred Edinburghers, half of whom are part of their devoted tribe and the important half, curious onlookers, there to check out whether the buzz that swarms around the Indian Givers' very name is justified.

The sharp confines of this gig means that no one really leaves any the wiser. Perched upon what appears to be an old amateur dramatics stage, the Indian Givers' smooth, almost plastic, music is faultless, if disappointingly free of incident. But what am I expecting? Nigel Sleaford (lead vocals/songwriter) to decimate his guitar in a barrage of abuse à la Townshend? Avril Jamieson (lead vocals) to roar around the stage, suspender-clad, and brandishing an angry sub machine gun? No way. You'd have more chance of bumping into Pete Waterman at a Metallica concert.

The Indian Givers are the ultimate band for the nineties — cool, calm, clever and stationary. Guitars are in evidence on stage but rarely do they rise above the religiously entrusted synths. On record the story is much the same, with the band relying heavily on keyboards, orchestration (where necessary) and perfectly controlled vocals.

Many people will now have heard of the Indian Givers, their last single, 'Hatcheck Girl', having been adopted by certain DJs as their own. Backstage at the concert, Avril adopts a wry smile and attempts to explain.

"It was funny really because Simon Bates literally said over the air 'Who is this band? I know nothing about them and they're brilliant'. The single had landed on his desk but no one had tried to force it on him or anything. The record company simply weren't expecting such a buzz yet."

Not surprisingly, the experience has caused Nigel to reassess the shortcoming of the much maligned airplay system on radio.

"Basically that whole thing shows that the radio/record company relationship isn't as cosy or as corrupt as one might assume. It does happen."

And the Radio 1 connection doesn't stop there. The Indian Givers were recently requested to appear on stage at one of the Scottish road shows to celebrate Bastille Day. Fine, they thought. But, wait for it . . . they had to turn up in period costume!

Now, being the sophisticated and sensitive poets they undoubtedly are, the Indian Givers, of course, declined . . . didn't they? Well, no, actually. No sacrifice is too much for this band and it seems they're even prepared to make fools of themselves so long as the road leads eventually to the pop merry-go-round.

Cynics might suggest that the Indian Givers are somewhat misguided to indulge in such tomfoolery. Others, that it was probably quite a laugh. But, as Avril explains, it's more a case of opportunism than compromise.

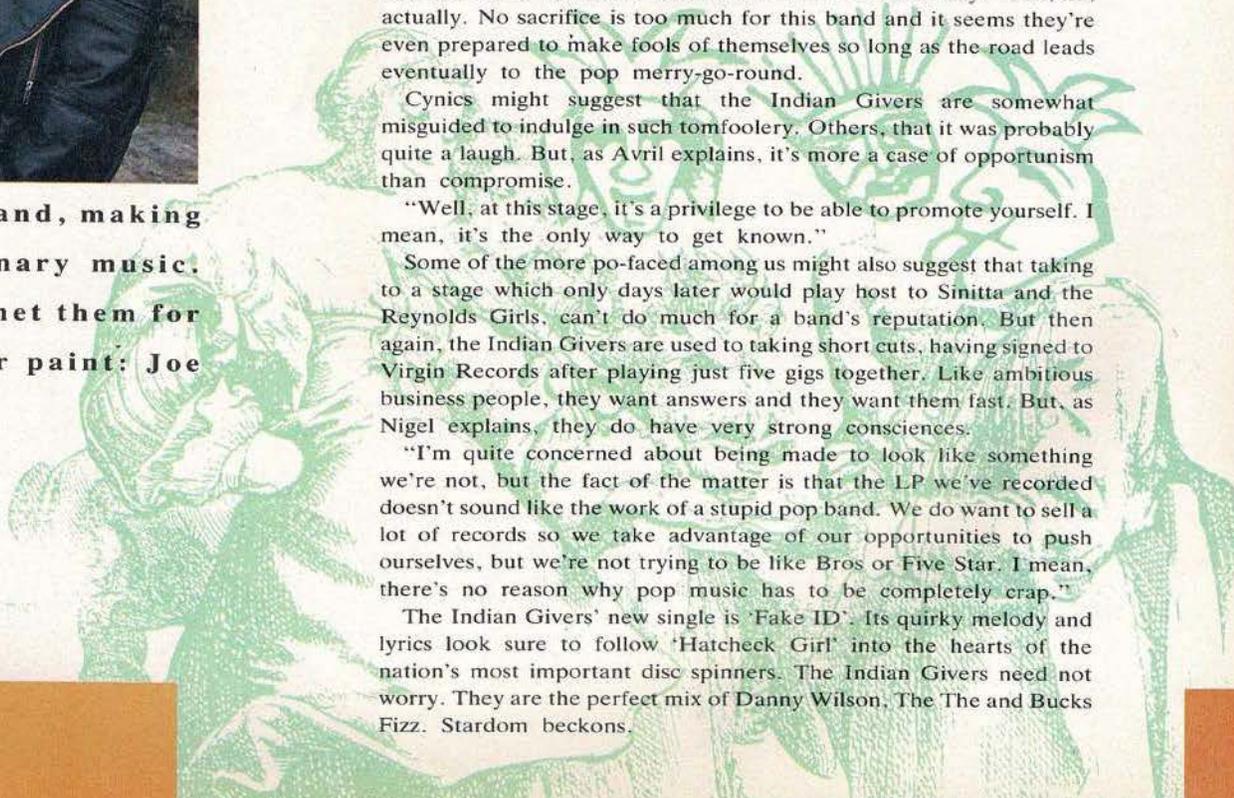
"Well, at this stage, it's a privilege to be able to promote yourself. I mean, it's the only way to get known."

Some of the more po-faced among us might also suggest that taking to a stage which only days later would play host to Sinitta and the Reynolds Girls, can't do much for a band's reputation. But then again, the Indian Givers are used to taking short cuts, having signed to Virgin Records after playing just five gigs together. Like ambitious business people, they want answers and they want them fast. But, as Nigel explains, they do have very strong consciences.

"I'm quite concerned about being made to look like something we're not, but the fact of the matter is that the LP we've recorded doesn't sound like the work of a stupid pop band. We do want to sell a lot of records so we take advantage of our opportunities to push ourselves, but we're not trying to be like Bros or Five Star. I mean, there's no reason why pop music has to be completely crap."

The Indian Givers' new single is 'Fake ID'. Its quirky melody and lyrics look sure to follow 'Hatcheck Girl' into the hearts of the nation's most important disc spinners. The Indian Givers need not worry. They are the perfect mix of Danny Wilson, The The and Bucks Fizz. Stardom beckons.

is no ordinary band, making quite extraordinary music. Tim Southwell met them for a pow wow. War paint: Joe Shutter



The world according to TSP Moore

Words, words, words. Words really are terribly important. Without them postcards, telephone directories, cereal packets and even many newspapers would be radically different. Shopping too could become awkward, particularly when miming a request for a quarter inch screw-to-the-wall vitreous enamel soap-dish or a pack of Andrex. Everyday life would become an epic-scale nightmare version of 'Give Us A Clue', except that even Lionel & Una could never score any points since they wouldn't be able to say when they got it right. Yes, as Shakespeare said "I'd have been well up the creek without words. Sorry, 'wordse'." The other day I came across a word I had never heard before. This surprised me, because, you see, my vocabulary is so gargantuan that it causes hot, salty tears of joy to well up in my eyes and stream gratefully down my warm, soft, welcoming cheeks. People have asked me whether I know every single word in the whole world, and I look down sympathetically into their eyes and say "Yep". Yes, even "quire". And "hyrax". In fact my vocabulary is this big. So it came as a shattering blow to learn that I had happily spent my days in total ignorance of this word, whilst others were using it on a regular basis, delighting passers-by and significantly narrowing our balance of payments deficit with a glittering literary & linguistic jewel. The word? No, surely you wouldn't be interested. You would? You really, honestly would? Oh, look, you've upset me now and I've forgotten it.

Any road, the point is that all of us will live and die without ever saying words that are in common use by large groups in this country. This is a national disgrace. Even people who write dictionaries are probably unaware of "rad" or "shit-for-brains". To illustrate this, one has only to look at leading figures in the world of pop. Even

restricting ourselves to words beginning with their initials it is not difficult to come up with words they have never said . . .

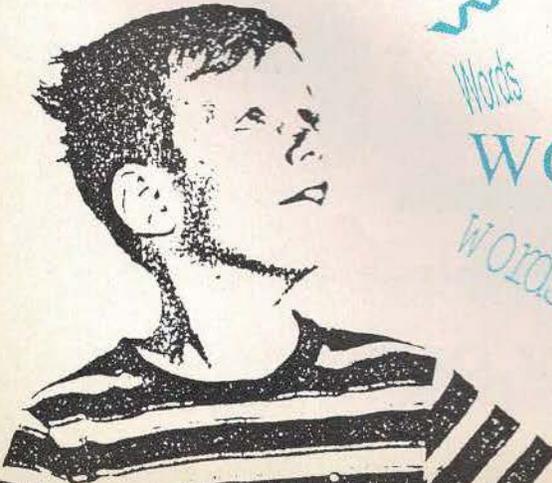
ACDC: adverbial, antiphony, and Buddy Holly: breakdance, bonk, Betamix Cliff: chunder, comrades, clapclinic Dominique The Singing Nun: do, did, dog (perhaps I do injustice to language education in Belgium).

Quite appalling I'm sure you'll agree. What I would like to see, then, is some sort of legal obligation for people to pass a vocabulary test at the age of 17, rather like the current driving test, but with less emphasis on hill-starts. The curriculum would examine all areas of language, demanding a thorough working knowledge of obscure scientific and technical terminology, a comprehensive understanding of dialects and regional colloquialism, and the ability to swear foully in front of

relations. Between the ages three-12, language workshops would be informal, with interactive "Good Morning Mr Word" games, and daily broadcasts of a 'Sesame Street'-style BBC Schools programme, "Thesaurus Standing There". Then, without warning, the fresh teenagers are carted off to military-style word camps, wearing the Ronald McDonald outfits that shall be their uniform until they pass the final test. Yearly assessment would require inmates to achieve a "Countdown" average of over 65, and to demonstrate an ability to name the Ready Money Catchphrase in less than eight seconds. All this would lead up to the teeth-chattering exam itself, a series of unseen James Hamiltons. A business-like solution to a very real problem.

Oh, I've remembered that word now, but typically enough I'm still not going to tell you.

This week, the Moore Man turns his inquisitive gaze and sharp wit to those things that make the world a richer place and Teletext very handy — WORDS



the chimes

A
45 RPM
CBS

655166-6
655166-6A
TIME: 6.01
STEREO
CBS Music
Publishing
SBK Songs Ltd.

1-2-3 (RAW MIX)
(The Chimes)
Produced by Jazzie B and Nellee Hooper for
Silent Productions Ltd. Additional Production
and mixing by David Morales and Terry Burris
for Def Mix Productions. Engineered
by John Poppo.

OUT NEXT WEEK

LET'S BE FRANKIE

Nowadays you can never tell who's going to come up with a great dance single. After the unlikely return of old disco-er Mr Biddu and the even more surprising success of old folkie Roberta Flack comes old Frankie, **Paul Rutherford**. Last year he almost had a hit with the acidic 'Get Real', then blew a lot of credibility with the bland euro hit cover of the Chic song 'I Want Your Love'. Now he's back on form with this simple, snaking plea for peace, love and understanding called 'Oh World'. You could see it as an old popster's attempt to cash in on the trend for dance records with a caring message, but it's not.

The guy is genuine, honest! When he asks to be delivered from evil, just like they do in the Lord's Prayer, it doesn't sound silly, it just seems like a rather good idea. The more records that appear with these caring sentiments and this kind of wonderful, mellow, garagey, bassy groove, the better. This one will be massive **(CM)**



COLD SWEAT

Following singer James Taylor's decision to go walkabout and quit **Kool And The Gang** last year, rather than liquidate a group who have almost become an institution, Robert 'Kool' Bell recruited the collective talents of new gang members Odeen Mays and Skip Martin. Skip used to 'Let It Whip' with the Dazz band.

'Raindrops' is the result — a single taken from their new album 'Sweat', giving credence to the old maxim "if the track's a bit weak, try a remix".

The album version is a bit of a donkey, but offer someone a big enough carrot — in this case Blaze — and the transformation to sleek thoroughbred can be instantaneous.

With the most soulful intro this side of summer, combined with the sterling wah-wahed guitar work of Kelton Cooper, it provides a pleasant respite that's ideal for those occasions when you're too hacked to jack **(MF)**

LISA STANSFIELD this is the right time
OUT NOW OUT NOW OUT NOW

BLAZE RECORDS 146 119
 ARISTA

NCE

IM JEFFERY

WARREN PIECE

'Touch Me' implores Alisha Warren on her solo vinyl debut. Due to a tube strike, this was impossible, so we exchanged a few sweet somethings down the phone.

Alisha's younger sister goes by the name of Mica Paris. There, I've said it now. This is causing her some concern: "I got my deal on my own, I don't want people to think I'm doing this off Mica's back."

She should stop worrying. She's got a voice that's second to none; it's the aural equivalent of the young poppet who danced her merry dance in front of the member's enclosure at Lord's recently. It's a beauty; a stunner of a voice. The tune's pretty good as well, a sassy, bass-heavy little

number, halfway twixt house and garage, with a hook that's kinda hard to get away from. Alisha: "In a club you can just get up, freak out and rock to it!" She's not wrong.

Off to the States soon to record her first album, with songs written for her by Sam Dees — the man who writes for Whitney Houston — Alisha promises a whole range of styles: "With 'Touch Me', I'm attacking everywhere, where as with the album, although they're not quite ballads, it's going to be more blues and soul."

Hmm, could be something to ask Santa to stick in the old stocking this Xmas. Let's hope she doesn't forget to include a few more rollicking jigglers like this one. Reach out and touch . . . (MF)



KOOI and the gang

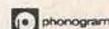
RAINDROPS

Available now
Written and
produced by

Chuckii Booker

Remix by
Blaze

7", 12", CD &
Cassette Single





COOL CUTS

- | | | | |
|----------|---|---|-----------------------------|
| 1 | BLACK HAVANA | Various | <i>Capitol</i> |
| 2 (NEW) | DESCRIPTION OF A FOOL | A Tribe Called Quest | <i>US Jive</i> |
| | The Jungle Brothers (not surprisingly) have a hand in this excellent new school funky rap | | |
| 3 | BLIND FAITH | Diana Brown & Barrie Sharpe | <i>Nightmare US Warlock</i> |
| 4 (NEW) | WHAT YOU DON'T KNOW | Tuff Crew | |
| | Fast and furious rap over a rumbling and tumbling rollerbeat | | |
| 5 | IN FLIGHT | kcFlight | <i>US RCA</i> |
| 6 | THE REAL WILD HOUSE | Raul Orellana | <i>Euro blanco y negro</i> |
| 7 (NEW) | CAN'T GET OVER YOUR LOVE | Paul Simpson featuring Simphonia | <i>US Quark</i> |
| | Uplifting soulful garage from one of New York's top club producers | | |
| 8 | RIDE ON TIME | Black Box | <i>RCA</i> |
| 9 | PAUL'S BOUTIQUE | Beastie Boys | <i>Capitol</i> |
| 10 | OH WORLD | Paul Rutherford | <i>4th & Broadway</i> |
| 11 (NEW) | MANTRA FOR A STATE OF MIND | S'Express | <i>Rhythm King</i> |
| | Hypnotise yourself with Mark Moore's dancefloor mantra | | |
| 12 | FRENCH KISS | Lil' Louis | <i>ffrr</i> |
| 13 (NEW) | MAS QUE NADA | Sergio Mendes | <i>USA&M</i> |
| | The classic Latin oldie brought up to date with a Justin Strauss remix | | |
| 14 | DOOWITCHALIKE | Digital Underground | <i>US Tommy Boy</i> |
| 15 (NEW) | THERE'S A BAT IN MY HOUSE | Caped Crusaders | <i>US TVT</i> |
| | No doubt the first of many 'Batman' spin-offs — Todd Terry and Louis Vega give Gotham City a good Latin freestyle workout | | |
| 16 | WARNING | Adeva | <i>Cooltempo</i> |
| 17 (NEW) | WHY DO PEOPLE LIE | KMC | <i>HammerRecords</i> |
| | Informed and articulate British rap, political and funky with it | | |
| 18 | TOUCH ME | Alisha Warren | <i>RCA</i> |
| 19 | AND PARTY | Westbam | <i>Euro Low Spirit</i> |
| 20 | WORDS I MANIFEST | Gang Starr | <i>US Wild Pitch</i> |

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

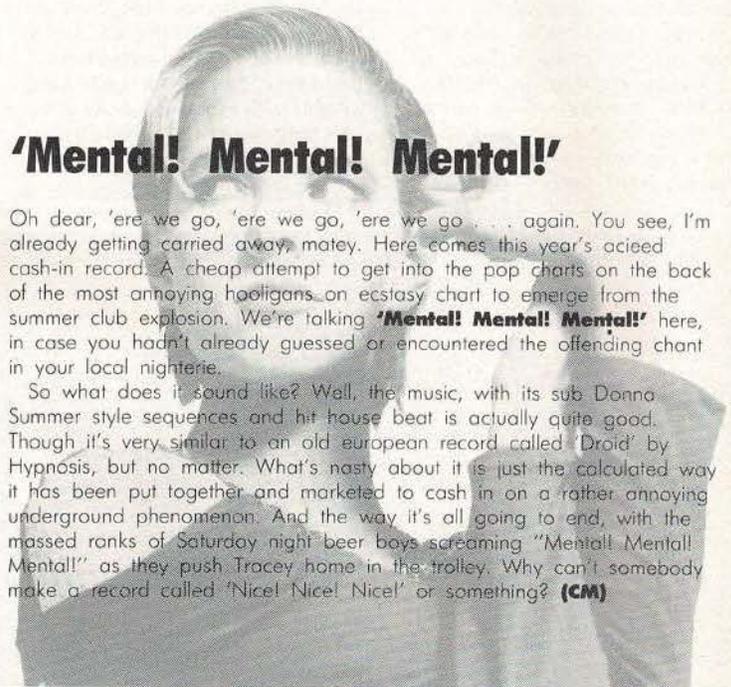


AMBER NECTAR

Two years after co-writing the luscious 'Love Is A House' for the Force M.D.'s London singer-songwriter **Gina Foster** has launched her own career with a fine rendition of the same song. Produced by Leon Sylvers, the song's been given a splendid remix treatment with a chunky backbeat that adds more flavour to its mellow, soulful appeal. With the singles's two

accompanying tracks, 'Take Me Away' and 'One Kiss', also falling into the same lilting vein, Gina's album is worth looking out for.

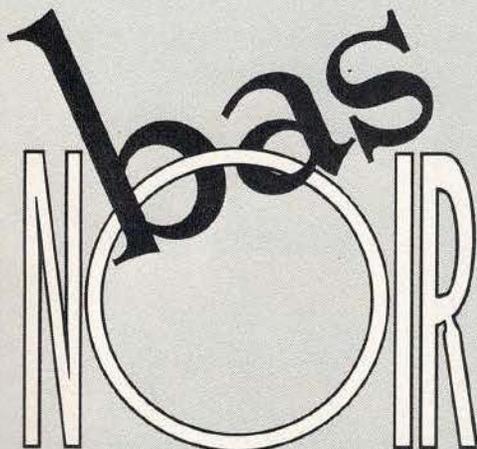
Gina's been mixing with major artists for some time having worked as a backing singer for the likes of Alison Moyet and Pete Townshend, but now, armed and dangerous, Gina Foster has begun her own soul attack (JO)



'Mental! Mental! Mental!'

Oh dear, 'ere we go, 'ere we go, 'ere we go... again. You see, I'm already getting carried away, matey. Here comes this year's acieed cash-in record. A cheap attempt to get into the pop charts on the back of the most annoying hooligans-on ecstasy chart to emerge from the summer club explosion. We're talking **'Mental! Mental! Mental!'** here, in case you hadn't already guessed or encountered the offending chant in your local nighterie.

So what does it sound like? Well, the music, with its sub Donna Summer style sequences and hit house beat is actually quite good. Though it's very similar to an old european record called 'Droid' by Hypnosis, but no matter. What's nasty about it is just the calculated way it has been put together and marketed to cash in on a rather annoying underground phenomenon. And the way it's all going to end, with the massed ranks of Saturday night beer boys screaming "Mental! Mental! Mental!" as they push Tracey home in the trolley. Why can't somebody make a record called 'Nice! Nice! Nice!' or something? (CM)



I'm Glad
You Came To Me
The *HOT* U.S. Import
On The Streets *NOW*



7": TEN 282 · 12": TENX 282

NCE

with contributions this week from Chris Mellor, Vie Marshall, Muff Fitzgerald and Justin Onyeka

SHARPE AND NU-WOMAN

Does anyone out there recall a 15 strong group by the name of **Diana Brown & the Brothers**? Their name and the sight of them on stage made them look like a suspect vigilante family from badest Brooklyn, but their sound . . . Wow! If you remember their stunning version of the Sweet Charles rare groove classic 'Yes It's You', you'll know what I mean. But as far as fashions went with the group and the myriad of trendies that followed them, it was something that anyone with any sense of style or any sense at all would rather forget. Loon pants and tank tops in '87? Yuck!

Luckily Diana Brown and former Brothers member Barrie K Sharpe soon forsook all things naff and flared, with Diana taking refuge in her native Italy to study homeopathic medicine and Barrie choosing to devote his time to his cult clothes shop in London's D'arbly Street, Duffer Of St. George. These days the pair have teamed up again under the very original (I don't think) name Diana Brown and Barrie Sharpe and re-entered the world of music with a calculated vengeance.

'Blind Faith' is a classy, two stop singalong that's gained them the accolade of Britain's 'next big thing'.

Barrie got the inspiration to start making music again after a trip to Tokyo with Jazzie B (from Soul II Soul) and veteran soulsters the JB's last year. Now the track, produced by Jazzie and ex-Brother Gareth Tasker, is packing the crowds in' at all the more discerning dancefloors around the country. Barrie says of the music, which he calls 'groundstep':

"We're a can of sardines and the record company have to sell us."

If that's the case, they're the funkiest sardines I've ever heard of. (VM)



THIS SUMMER'S ESSENTIAL DANCE ALBUM

**CATCH THE RHYTHM ZONE
SPECIAL PROMOTIONS NIGHTS AT
JULY**

**29th WALKERS CLUB CAFE NEWCASTLE
AUGUST**

7th MARTHAS VINYARD SWANSEA

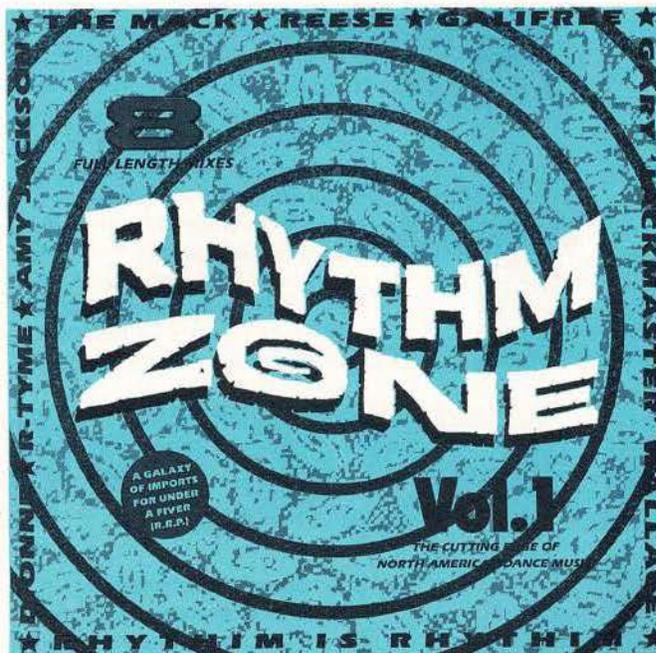
11th THE MALL STOCKTON ON TEES

8th GOLDDIGGERS CHIPENHAM

19th RITZY DONCASTER

25th LePALAIS LONDON

26th THE PIER WIGAN



2 EXTRA TRACKS ON CASSETTE AND CD



"THE BIG NOISES ARE AT BIG LIFE"

KOOL KAT

a

As the ozone layer disappears, the rain forests are destroyed and other disasters stalk the earth, will we still be dancing to Sonia and the Reynolds Girls? Has chart music become the opium of the masses? Iestyn George examines the awesome power of Tabloid Pop



SONIA

I must be dreaming. It's early in the 21st century and I'm sitting comfortably in front of my stereo TV. The 'Rock 'N' Roll Years' is on — death and tragedy fills the screen. Planes fall from the sky like leaves in autumn, thousands are killed or injured across the five continents — Bhopal, Chernobyl and Beijing. And the soundtrack to this apocalyptic scene? 'I Should Be So Lucky' by Kylie Minogue?

TABLOID POP

Fear not, I'm not about to lay the blame for the world's problems on the collectively broad shoulders of Stock, Aitken and Waterman. After all, they were responsible for both the Hillsborough and Herald Of Free Enterprise charity singles. It has been said that Mike, Matt and Pete embody all that

Bros, who realise their days are very much numbered unless their all new 'serious' image fools the punters (see those frowns on Wogan?!), the PWL organisation shows no interest in abandoning its winning formula; cashing in on its latest teen sensation in the shape of Sonia, the chuckling scouser.

'Tabloid Pop' is the perfect phrase really. Cheap, simple and appealing to the lowest common denominator. This is pop music in its purest form — the pulse that Stock Aitken Waterman have their fingers on. From Mel & Kim to the Reynolds Girls, their Hi-NRG formula has proved unbeatable. Place the needle at any point on a SAW record and you're never far away from that irritatingly catchy hook that sets your toes tapping, whether you

classics that we'd all rather forget. In 1988, SAW commanded six per cent of the songwriting market, outpointing major corporations like Virgin on the way.

There's no messing about in the studio for these boys either. Waterman is considered to be the rapid fire ideas man, while Stock and Aitken rely on their musical abilities to perform songs quickly and efficiently, rarely using more than one take. Laura Brannigan once spent less than six hours in the country recording a single that was a top 50 hit in America. The music was laid down while she was tucking into her smoked salmon on the plane, she was driven to PWL Towers as soon as the plane landed, where the lyrics were recorded in a couple of takes. Cheques were exchanged and

APOCALY

is wrong with contemporary music, or more specifically, the top 40. Alongside the brothers Goss, Wet Wet Wet (remember them?), Erasure, Debbie Gibson, and a multitude of others, teenie bop has never had it so good.

As the alarm bells ring for

like it or not.

SAW have written over 50 and produced 70 hit singles. Only the songwriting credits of the Gibb Brothers have rivalled them in the last 15 years, with hits from the 'Saturday Night Fever' and 'Grease' soundtracks as well as those Bee Gees

the rest is history. Another example of the Hit Factory's efficiency is a quote given to Motown for the projected remixing of 40 songs by Stock Aitken Waterman. On receipt of the quote, a query was faxed from the States asking "Didn't you miss a zero from the



RICK ASTLEY

“

**This is pop music
in its purest form
— the pulse that
Stock Aitken
Waterman have their
fingers on**
”



KYLIE

figure you gave us?”

Cheap 'n' nasty some might call it. Keeping costs low and profit margins high is probably closer to the truth. After all, if we're to believe the music industry's sages, the end of the single is nigh. Since 1979, sales in seven inch discs have dropped from 90 million to 60 million, causing the majors to re-think their policy of signing bands. Groups like Bananarama, who sell singles by the truckload, are not as sought after as they once were. The real money is to be found in album sales.

While the record companies stumble over each other in a ceaseless search for the new U2, ready to record seven albums' worth of material that will sell billions worldwide, Stock Aitken Waterman clean up the singles charts with

. . . AND STRAIGHT IN AT NUMBER ONE . . .

The ultimate irony in the long saga of PWL must be the fact that it's an indie label using independent distributors and therefore consistently outsells what some musical snobs might call valid contemporary music like the Pixies and the Stone Roses. SAW are living proof that you can have a national number one on an indie label — something that was considered impossible until recent years.

It's easy to veer from astonished admiration that three middle aged blokes should find a successful pop formula, to frustration at the inanity of the music they create. Some of it's so bad it's good — the kitsch appeal of Bananarama goes down well with teenagers and clapped out music journalists

called halcyon days of years ago, when bands like the Jam scaled the heights of commercial success with the biting satire of 'Eton Rifles' and 'Going Underground'. The classic debut album by the Specials had us all in suedeheads and anti-social trousers joyously prancing about in scout hall discos to the Ruts and Dexys Midnight Runners within weeks.

How conveniently we forgot that Abba, Boney M, Art Garfunkel's 'Bright Eyes' and the legendary Racey sat smugly at the top of the pop tree at the time.

Nowadays, Stock Aitken Waterman embody the blandness of late Eighties commercial music. They are by no means the cause of the decline, but they are an effect of the media's unwillingness to



PSE NOW

Bruno Brookes' new 45 'I May Be Short, But I've Got My Porsche Outside'.

And to cover all the angles. SAW make sure they get a slice of the long playing market too, Kylie's album having been resident in the top 40 for over a year.

alike. Along with the Pet Shops Boys, Bananarama embody the truly universal appeal of pop music.

Judging by the **rm** Letters page, the state of the nation's charts sends many a music fan spinning into a haze of nostalgia, recalling those so

be just that little bit daring. Pushing all romanticism aside, there is a lack of vigour, spontaneity and excitement in the majority of today's chart acts. Sadly, we live in an era when it's safer and more financially rewarding to rock the house than the boat.



IS IT REALLY SO STRANGE?

Here is my impression of two people watching the video for 'You're History' by Shakespear's Sister . . .

Gary: "Ere, isn't that the woman who used to be in Bananarama?"

Kevin: "Naaaah, can't be."

Gary: "It is, I read about her in The Sun. She's married to that bloke from Eurythmeks and gone all weird."

Kevin: "That's Annie Lennox."

Gary: "Sharon Ferry or something."

Well, you're hardly going to choke on your tea, but Shakespear's Sister are going to confuse a lot of people. It's going to take a while to get used to the new Siobhan Fahey — someone who everyone thought couldn't even sing let alone write a cool, sophisticated, intelligent dance record.

Their second single (the first flopping without trace), 'You're History', is a quirky (pick 'n' mix), almost sexy song. Siobhan's, hitherto unheard, low voice complementing the extraordinarily high range of her musical cohort, Marcella Detroit.

As if this wasn't enough for us pop pickers to cope with, there's Siobhan's new image too. Kinda weird, kinda wonderful — like the music, which mixes dance and rock — the image of Shakespear's Sister is one of jumble sale kookiness, Victorian lace meeting hippy tie-dye meeting cartoon wackiness.

"Most people dress in a uniform that's handed down to them by TV, magazines and what their friends are wearing," Siobhan says, eyes rolling up towards her out-size, 'I'm a teapot' top hat. "I just think clothes are a way of expressing who you are. Particularly when you're using music to express yourself as well. The whole thing is linked, so with us it's a bit whimsical and spunky, very tacky."

A great record is a great record.

REEL AROUND THE FOUNTAIN

It is a more content, together and confident Siobhan that you're likely to meet these days. Every now and then she says things that are a bit 'far-out' and has to stop herself from getting too cosmic, but for the most part she's frank, intelligent and easy to get on with.

Here is someone who is rediscovering music, mucking about with it and loving every second of it. Working with fellow Shakespearians Richard Feldman (producer and co-writer) and the multi-talented Ms Detroit has been a revitalising experience for her. After years of bottling up ideas with the Ramas she's

relishing the experimentation of her new band. All you need do is flip over 'You're History' to hear another side of their musical hotch-potch — "rocking out" no less!

"Nobody ever said 'that's not going to work, we can't do that,'" she explains. "Which was my experience with Bananarama from Jolly & Swain to Stock, Aitken and Waterman, who all put you off trying new ideas. Personally, I think it's the mistakes and crazy ideas which make music exciting and keep it changing."

WILLIAM, IT WAS REALLY NOTHING

Named after a Smiths song — not because it's Siobhan's favourite, but for the feminist imagery it conjurs up — she knew their moniker would provoke a reaction. (The 'e' is missing because the person who designed the logo mis-spelt the band's name and it was too late to change it).

"I knew it would piss a few journalists off. Somebody recently wrote that Morrissey would openly weep if he heard our music," she says. "Which is quite upsetting because he's been such a big influence."

The feminist imagery is continued with the sleeve of the single — a pastiche of a famous photograph by French surrealist Man Ray — featuring the two Sisters, naked with their backs towards the camera.

"It's just a really bold statement of femaleness. It's been quite surprising the way some people have reacted, saying things like 'ooh errr, that's a bit cheeky'. I don't think of the body as a smutty thing — it is if you live in Britain and have to be subjected to Page 3 everyday, it seems incredible to me that it's become so acceptable to present women like that."

THE GIRL WITH THE THORN IN HER SIDE

Siobhan Fahey said 'na na na na hey hey goodbye' to the most successful girl group ever in early 1988. How much of a part did the involvement of SAW have on her decision to quit and start a new life with her husband Dave Stewart in Los Angeles?

"It didn't help. But, at the time I think I might even have been the one who first suggested that we worked with them. I really loved 'You Spin Me Round' by Dead Or Alive which was one of the first things SAW did and I wanted that sound on our records. Later, after 'Venus', they became really successful, they wanted to stick to their hit formula, not take any risks, not listen to what we wanted. But they

weren't entirely to blame — Sarah and Keren were really happy with the way things were going and I just felt really divorced and in their way. I wasn't allowed to contribute anything because my ideas didn't fit into the formula — I just sang in that de-humanised way and felt very, very frustrated by it all."

How much of an influence has Dave had on you and Shakespear's Sister? "He's had quite a substantial influence on me as a person. When I met him I was really in a bad way. I'd lost my sense of identity a long time ago. I was in the same band for eight years, we worked together, lived together, met everyone as three parts of a whole so people related to us as triplets. It was really doing my head in, I was so ground down that I couldn't think of a life outside Bananarama. David didn't persuade me to leave, quite the contrary. But his attitude to life is so direct and positive that it rubbed off on me. Shakespear's Sister wasn't planned, I met a producer who had a studio in a garage opposite us in LA, he introduced me to Marcella and the whole thing just evolved."

How does it feel being almost like pop royalty?

"It's only like that in the eyes of other people, we don't think like that at all. I don't think I or Dave could be married to somebody who wasn't involved in music. It's my obsession in life and you need someone who feels the same so you can share their excitement and understand it. We live an unorthodox lifestyle — it's studios around the world. America one day, France the next, a continual maelstrom of activity — we couldn't live any other way."

Of all the changes in Siobhan's life, one has had the biggest effect on her lifestyle and attitude — the birth of her son, Sam (the bee in the video for the single, fact fans).

"It's the most profound thing that's ever happened to me or could ever happen. I used to be so neurotic, I never understood what I was doing or where I was going. All those huge 'why' questions that torment teenagers, they stayed with me right up until I became pregnant. I suddenly became really calm and happy about myself, it's hard to describe without sounding like a hippy. The downside now is that I hate having to leave him and getting on a plane — it's just horrible."

Siobhan Fahey — singer, superstar mum, Smiths fan, whimsical, spunky and at one with the world — you'll get used to it!

"Sarah and Keren were really happy with the way things were going and I felt really divorced and in their way. I wasn't allowed to contribute anything because my ideas didn't fit into the formula"

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Having broken away from the bubblegum pop world of Bananarama, Siobhan Fahey has rediscovered rock 'n' roll and founded Shakespear's Sister. Johnny Dee met her for a 'History' lesson



singles

- 1 (—) SHE BANGS THE DRUM Stone Roses (Silvertone)
- 2 (1) PURE the Lightning Seeds (Ghetto)
- 3 (2) BLUE MOON REVISTED Cowboy Junkies (Cooking Vinyl)
- 4 (7) WHAT TIME IS LOVE? KLF (KLF Communication)
- 5 (9) IN VIVO Wire (Mute)
- 6 (4) HYPNOTIZED Spacemen 3 (Fire)
- 7 (5) HERE COMES YOUR MAN Pixies (4AD)
- 8 (6) SIT DOWN James (Rough Trade)
- 9 (—) WOMEN BEAT THEIR MEN Voodoo Doll (Champion)
- 10 (10) THE PEEL SESSIONS Inspiral Carpets (Strange Fruit)
- 11 (9) SALLY CINNAMON Stone Roses (Silvertone)
- 12 (—) THE FLY (ZOBI LA MOUCHE) Les Negresses Vertes (Rhythm King)
- 13 (—) SHATTER Shellyan Orphan (Rough Trade)
- 14 (—) POP A R Kane (Rough Trade)
- 15 (11) IN LIVERPOOL Bradford (Foundation)
- 16 (13) STREETS OF YOUR TOWN Go-Betweens (Beggars Banquet)
- 17 (17) JUST LIKE HEAVEN Dinosaur Jr (Blast First)
- 18 (14) PSYCHONAUT Fields Of The Nephilim (Situation Two)
- 20 (20) BLUE MONDAY '88 New Order (Factory)
- 21 (18) CRACKERS INTERNATIONAL Erasure (Mute)
- 22 (—) THIS IS SKA Longsy D (Big One)
- 23 (16) ROUND AND ROUND New Order (Factory)
- 24 (—) THE CIRCUS Erasure (Mute)
- 25 (14) THE PEEL SESSIONS A Guy Called Gerald (Strange Fruit)
- 26 (24) CAB IT UP the Fall (Beggars Banquet)
- 27 (19) EARDRUM BUZZ Wire (Mute)
- 28 (29) LAZYITIS Happy Mondays (Factory)
- 29 (22) A LITTLE RESPECT Erasure (Mute)
- 30 (26) OH L'AMOUR Erasure (Mute)

albums

- 1 (1) STONE ROSES Stone Roses (Silvertone)
- 2 (3) DOOLITTLE Pixies (4AD)
- 3 (2) THE INNOCENTS Erasure (Mute)
- 4 (5) CIRCUS Erasure (Mute)
- 5 (—) MLAH Les Negresses Vertes (Rhythm King)
- 6 (7) TECHNIQUE New Order (Factory)
- 7 (4) SEMINAL LIVE the Fall (Beggars Banquet)
- 8 (6) SUBSTANCE New Order (Factory)
- 9 (—) SWING THE HEARTACHE Bauhaus (Beggars Banquet)
- 10 (8) THE TRINITY SESSIONS Cowboy Junkies (Cooking Vinyl)
- 11 (9) THE MAN — BEST OF ELVIS COSTELLO Elvis Costello (Demon)
- 12 (13) SURFER ROSA Pixies (4AD)
- 13 (11) 101 Depeche Mode (Mute)
- 14 (10) TEXAS CAMPFIRE TAPES Michelle Shocked (Cooking Vinyl)
- 15 (17) SHORT SHARP SHOCKED Michelle Shocked (Cooking Vinyl)
- 16 (14) COUNTERFEIT EP Martin Gore (Mute)
- 17 (16) HATFUL OF HOLLOW the Smiths (Rough Trade)
- 18 (15) WONDERLAND Erasure (Mute)
- 20 (18) TRANZOPHOBIA Mega City Four (Decoy)

DUCKS DAFFY

This week's crap band name belongs to Manchester's latest flames, **New Fast Automatic Daffodils** (ahem). Whatever happened to those nice, snappy monikers like Marillion and Jethro Tull?

Not that it'll hinder them, mind. Already touted by some as the Fall without Brix (yeah, just like the real thing if rumours are to be believed), the New Fads (as the hipsters like to call them) prove that their pudding really does have some proof by whipping out their sky blue (Manchester City fans, I'll wager) sleeved debut single, the sprightly 'Lions'. "This isn't a song, this is a totally new concept in disposability," grumbles the vocal, "Just chuck it away." Ridiculously old tosh of course, all this subverting the pop business lark — the Daffs are hardly the Sex Pistols, more akin to a rough 'n' ready, knuckle-dusted Wonder Stuff — but it's hardly a mortal sin. More proof that Playtime records are back. With a bang. (TB)

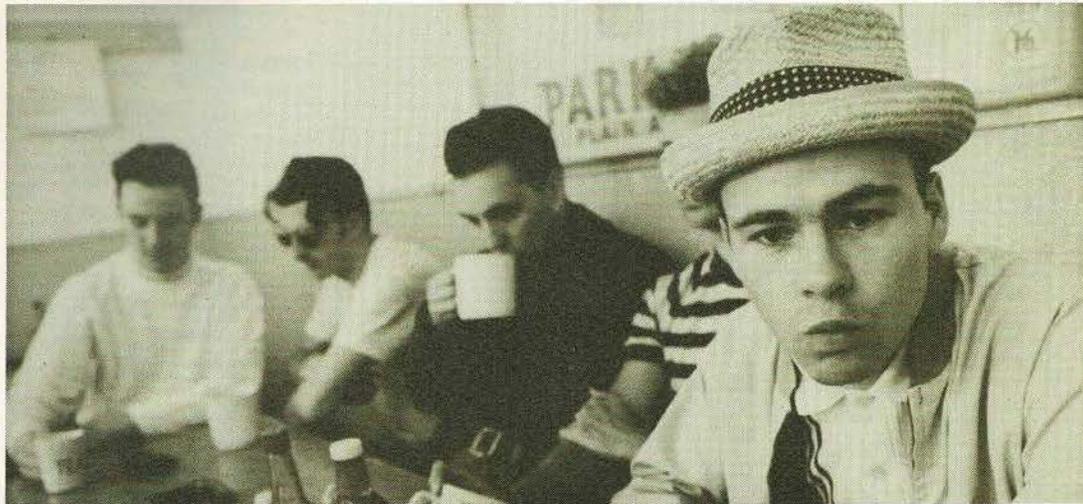


EEK A MOUSE

Manchester band **Bounce The Mouse** have just released their second single, 'Like Lorraine', having undertaken a pretty widespread trek around the nation's indie nightspots recently. We'll ignore the rather dreary sub *Velvets A-side* and tune you into the altogether more interesting and rousing B-side, 'Sugar Hate Spice'. Here, a manic *House Of Love* tendency is unleashed to great effect almost tripping over into *Mary Chain* territory but always held in check. Good stuff.

DENTS

with contributions this week from Tony Beard, Johnny Dee, and Iestyn George



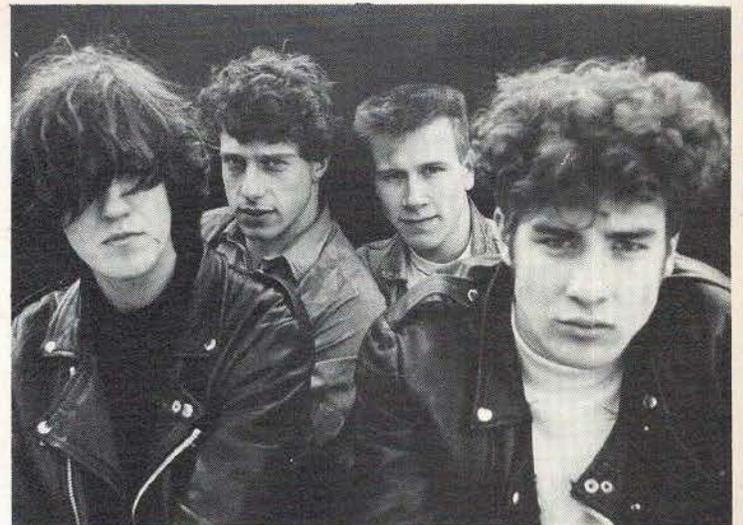
◀ Is it me? Bombarded by meaningful music that pushes back the barriers of art and sound, you can still manage to favour the melodic love songs of Treebound Story over the latest in 'Killer Whale Sings Brecht' concepts. OK, so it's a dodgy name for a band, but Lou Rawls still managed to pay the bills, didn't he?

Treebound Story are a five piece from Sheffield who were snapped up by Kevin Donaghue's Native Label before you could say royalty cheque. 'Swimming In The Heart Of Jane' is the band's latest charmer — love lorn tales of English roses rubbing you up the wrong way, carrying on the classic pop tradition of Friends Again and the Pale Fountains.

If only killer whales could sound so good. (IG)

BALLROOM BLITZ

The Seventies clomper of a shoe on the cover of Coming Up Roses' mini LP, 'I Said Ballroom', has, they say, nothing to do with the music. In fact, a waxed pair of laced DMs would be far more suitable. Formed by ex-Dolly Mixtures Debsey Wykes and Hester Smith, they played their first gig in a jumble sale. This debut release is choc-a-block with tongue in cheek pop — clipped guitar, an uplifting beat and the odd touch of kookiness. It's all very reminiscent of that forgotten early Eighties sound of girl groups Delta 5, the Impossible Dreamers and the Raincoats — with a modern touch. Available on Billy Bragg's Utility label — every home should have one! (JD)



▲ CHECK IN AND CHECK IT OUT

Take cover, the **Beat Hotel** are back with their second release on the Household label, 'Hey Hey Audacious'. The band have come on leaps and bounds since their debut 'Smile', and frontman and Prince impersonator Jason Charles Rowe still raises the roof with his sonic, balls-in-the-vice wail, while all around him the workmanlike residents of the Beat Hotel perform their Monkees-esque duties with relish.

There's even an eccentric xylophone climbing the stairs and coming down in the dumb waiter for good measure, and all this adds up to an exciting pop-punk single that should see the West Country quartet making progress in coming months. Forget those A-levels boys, get out and sing your own praises.



BRANCHES EVERYWHERE



●SINGOLI DELLA SETTIMANA

STARLIGHT 'Numero Uno'

CITYBEAT
BLACK BOX
'Ride On Time'

DE CONSTRUCTION
In a week when dance singles outnumber everything else by a ratio of something like 100:1, that the Italians should steal away with two of the top slots stretches the bounds of reason. Though both rely heavily on other records for hooklines, like Capella, Starlight and Black Box have understood perfectly the piano-driven rhythms of Chicago and moulded them into a Euro-shape. This is dance music's answer to SAW. Splendid and instantly catchy, both of them. *Madonna!*

MINUTEMEN 'OK Alright'

MUSICMAN
The Minutemen, on the other hand, are at the opposite end of the spectrum; solid hardcore New York house with barely a sound even masquerading as a 'real' instrument. This is the sort of record about which people will mutter pleasantries like "I suppose it's good in clubs" while privately *hating* it.

ESP 'It's You'

RADICAL
This is another of those imports that's taken a while to surface here. But this one hasn't taken a few months, it's taken nearly three years! 'It's You', if you're unfortunate enough to have never heard it, is an all-time house classic, a precursor to Frankie Knuckles' 'Tears'. It drifts, it glides, it touches you in places you didn't know you had, and a lot of other nice things besides. Sublime.

●BELLI LIZ TORRES 'Payback Is A Bitch'

JIVE
I'd be prepared to bet at least a pound on Liz Torres and partner Jessie Jones having discovered European music. Here they up the tempo of their usual grinding rhythm and Latin things up a bit, which, seeing as Liz is Puerto Rican, seems very reasonable.

Good, but not as strong as 'Touch Of Love'.

BEATMASTERS 'Hey DJ'/'Ska Train'

RHYTHM KING
I've never been a huge fan of the Beatmasters, but one way or another they usually manage to hit the right spot, making chart based dance music that doesn't leave a rotten taste in the mouth. Their strength is that they learn where others copy. Having said that, 'Ska Train' did cause a bit of a shudder. Stick with 'Hey DJ'.

REM 'Stand'

WEA
Hold up. I think I smell something here. Yes, it's a record company "Good heavens, they've had a hit single, get a re-release of something off the album quick" ploy. 'Stand' is, in fact, one of the better cuts from 'Green' and a fine tune to practise with that tennis racket to. But just think of all the trees they could have saved by just leaving it where it was. They wouldn't have had to use even recycled paper then.

NENEH CHERRY 'Kisses On The Wind'

CIRCA
The associated problem with refusing to pin yourself down by covering a number of styles is that you end up with an identity crisis. Does Neneh want to be hip, or rich? Or both? Perhaps she doesn't care either way. Whatever, this is a lightweight but hard-hitting pop song — immeasurably better than the dreadful 'Manchild', but not a patch on 'Buffalo Stance'.

SYDNEY YOUNGBLOOD 'If Only I Could'

CIRCA
This week's most silly name. Youngblood indeed. Now someone has been listening to a certain recent chart hit by Raze, if you see what I mean. Seeing as Raze themselves appropriated the bassline, we can let it slip. Add some flamenco guitar and that's good enough for me, though you'll need the 12 inch to really appreciate this. Nice one Syd.

LIZA MINNELLI 'Losing My Mind'

EPIC
The Pet Shop Boys are people who understand exactly what pop music's all about; nothing. That's

why they're so good, and why everything they touch shimmers its way up the charts. This sounds precisely like what it is — Liza Minnelli produced by the Petties. West End Boys meet the West End musical. Yummy.

28TH ST CREW 'I Need A Rhythm'

BREAKOUT
28th St Crew are two New York producers extraordinaire, Clivilles and Cole, responsible for a string of brilliant, dubby club records. Here they take the bassline from their own Sandee's 'Notice Me' and weave in and out of it with Adeva, Jomanda, Todd Terry and a host of others, and generally show that sample records aren't always bin-filler fodder. This is just a single. There's a whole album of this stuff.

THE KLF 'Kylie Said To Jason'

KLF
Pop music needs the likes of Bill Drummond. After a surprising number one (or was it just crap?) with the Timelords, he and Jimmy Cauty are now the KLF, who've decided to put out a single a week for five weeks. 'Kylie Said To Jason' is, as you'd think, a piece of throwaway pop, albeit with unorthodox lyrics. Better, and completely different, is the B-side, a slice of minimalist groove named 'Pure Trance'. Recognise it by its repeated whistle throughout. Excellent.

●BRUTTI KYLIE MINOGUE 'Wouldn't Change A Thing'

PWL
And here's the young colonial lady herself. Criticising Kylie as though she's personally responsible for everything that's bad in pop music is a bit pointless really. It's an utterly vacuous and predictable record of course, but she didn't write it herself did she?

THEN JERICO 'Sugar Box'

LONDON
I've never understood the appeal of bands like Then Jerico. What can it be in their sickly presented music that appeals to people? 'Sugar Box' is one of those almost-slowies that are doubtless supposed to tug at your heartstrings, though it was my stomach that spoke to me during this.

ADEVA 'Warning'

COOLTEMPO
Adeva is at that stage where most singers begin to pump out formula tracks as long as they continue to hit the charts. This is exactly that, a softened up variation on her previous outings. It's not bad as such, it just has no idea of how to get you where it should.

LISA STANSFIELD 'This Is The Right Time'

ARISTA
Like just about no-one else I have ever met, I thought 'People Hold On' was something of a bore. This is much the same but without the grand hookline. You get the feeling that Lisa would be happier doing what she used to do with Blue Zone rather than commercial dance music. But this pays the bills and who can blame her?

BLISS 'How Does It Feel The Morning After'

PARLOPHONE
This is MOR masquerading as something new, made by the sort of band who think they can cover up the lack of a cracking tune by piling the 'guts' and 'emotion' on. But please do sneak a look at the 10 inch gatefold (limited edition, of course), and have yourself a good guffaw at the seemingly endless pages of blathering gobbledegoose about how Bliss are more important than even life itself. Pah!

PAUL RUTHERFORD 'Oh World'

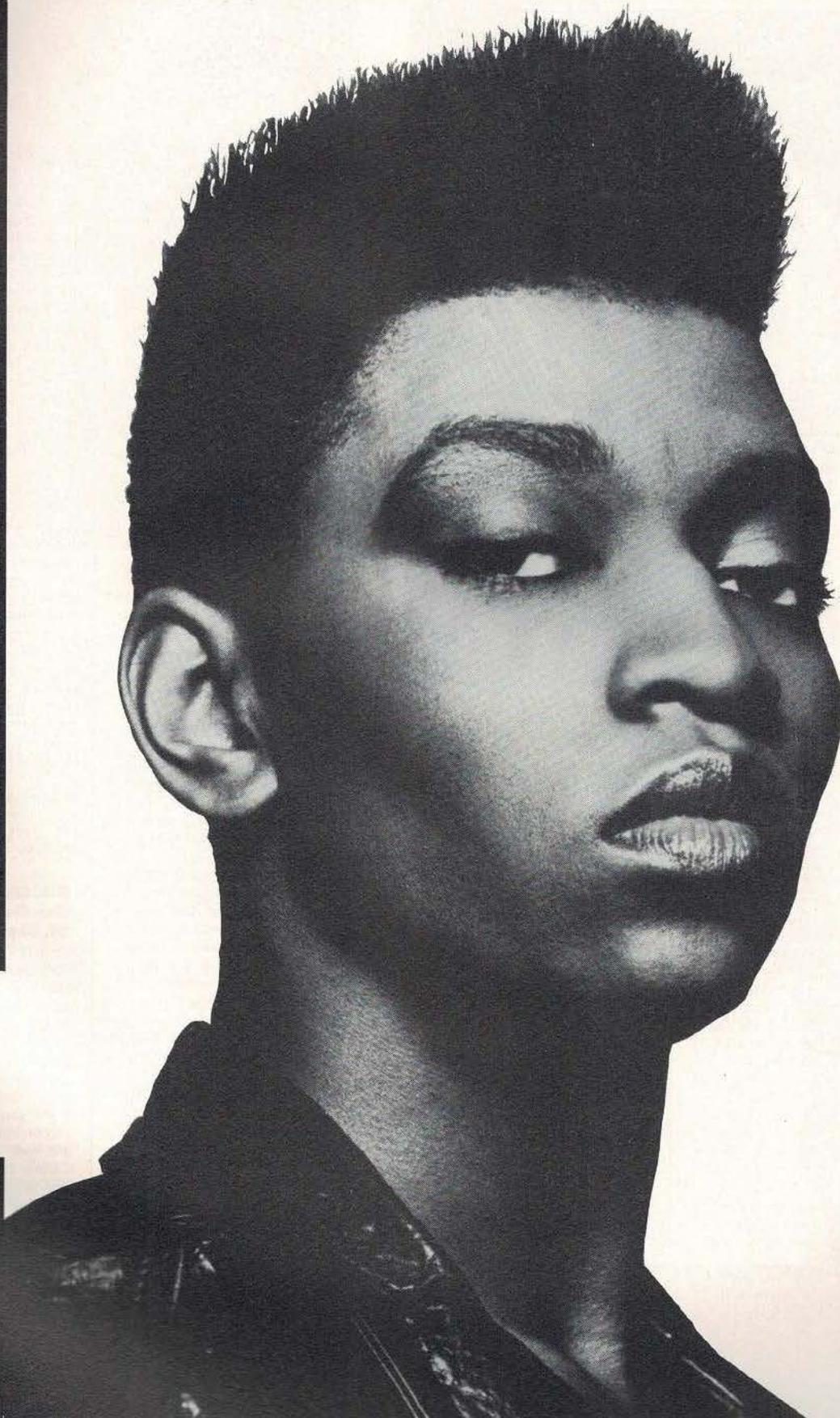
FOURTH & BROADWAY
Poor old Paul's lost the plot altogether. I had high hopes for this boy, overcoming advanced Frankiophobia to root for his first solo single, but this is a very ordinary pseudo-disco stomp.

JONATHAN KING 'The Sun Has Got His Hat On/Johnny Reggae'

ARIOLA
Aaarrrgh! Merda! This is the worst nightmare of your infancy returning to haunt you. Who let this out of the archives? Jonathan King, as you'll know, is the man with the inane lopsided grin who writes for a well-known tabloid bastion of balanced opinion, who slated punk rock and then acid house 10 years later for not being music. *After making records like these?*

WARNING!

ADEVA



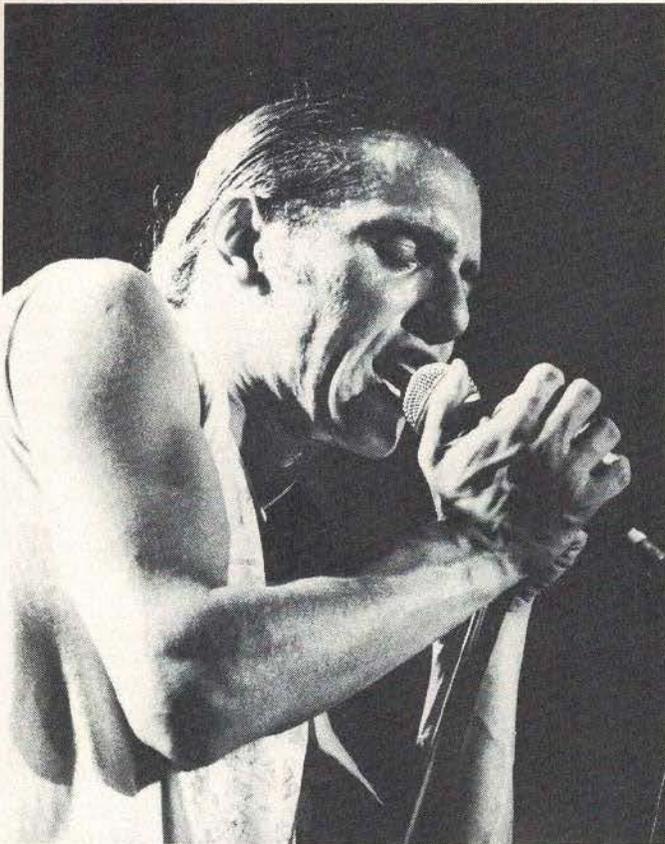
HER NEW
RECORDING
ON 7", 12",
CASSETTE
AND C.D.
FORMATS

cooltempo



LIVE

EDITED BY TIM NICHOLSON



SUSAN MOORE

●MARK RANKIN: one hungry kitten

GUN Marquee, London

Zap! Bang! Pow! There's hardly been so much excitement about a new pop metal band since Def Leppard thumbed a lift from Sheffield many years ago.

But even with a top 40 single under their belts, Gun are still hungry kittens in a world of sleek fat cats, and let's hope they always maintain some of their youthful enthusiasm.

On a hot summer night at the Marquee your shirt felt like a wet second skin clinging to your back as the band played hard and fast with a scruffy sense of theatrics that was oddly endearing. Gun are a funny looking bunch as well, half of them sport haircuts that wouldn't be out of place in Wet Wet Wet, while the rest have Neanderthal man locks. But all the band have grown up on a staple diet of Thin Lizzy, AC/DC, Aerosmith and the Alex Harvey Band; strong influences which they've mixed in well with their own fiery repertoire.

Mark Rankin has a fine beefy voice and the guitarists have an excellent sense of heads down no nonsense boogie. The really good thing about Gun is that each song is treated like an epic and they delivered particularly rousing versions of 'Better Days' and 'Shame On You'. Few bands too

could convincingly perform cover versions of Thin Lizzy's 'Don't Believe A Word' and Prince's 'Let's Go Crazy' within a few minutes of each other, but Gun took both songs easily in their stride making each one a near masterpiece.

Gun are one band who deserve to be a sure fire success this year.
Robin Smith

DEL AMITRI Boardwalk, Manchester

It's hard enough generating a reaction anywhere on balmy summer nights. But it's nigh on impossible when you are, to all intents and purposes, a new band, and worse still, you're playing in the capital of Indifference, Manchester.

Del Amitri, still at the start of their second coming, came up against an audience standing well off in that familiar 'don't know what to make of this' disposition. When, halfway through their set, singer Justin Currie asks of them 'what do you bloody like?', it is only half in jest. Right from the Stones riff of the opening 'Opposite View', establishing the legs-apart stances of Currie and guitarist Iain Harvey, there's bemusement in the air. "This is a rock band," says someone's face, almost with disgust, and with dual electric guitars ripping through a limited PA, it's fair comment.

If the drums, second guitar and keyboards take anonymous roles in the proceedings, then Currie and Harvey are powerful focal points — the former with his Silverkrin sheen hair and Don Henley tones, and the latter with his Glenn Frey beard and 'no nonsense' riffing! Is it the Eagles? we asked. 'Hatful Of Rain' hints at a similar melodic power, and the introduction of steel and acoustic guitars on a cover of Neil Young's 'Cry No Tears' leans further towards the same notion. After this, the subtleties of their own songs are exposed, and duly appreciated, with 'When I Want You' and 'Kiss This Thing Goodbye' standing out as worthy singles.

An encore is surprisingly won (and I mean 'won'), the converts being rewarded with a storming version of Wendy & Lisa's 'Waterfall'. A powerful live proposition they may be, but perhaps they should save the 'kick ass rock' approach for the guaranteed ass-kicking audience.

Craig Ferguson

THE BEATNIGS The Leadmill, Sheffield

The Beatnigs are fearsome stuff. Live and synthetic drums thunder out the beats while bass, taped noise and what looked like assorted industrial tools screech and boom to form a chest-collapsing row.

It's loud, very angry but never aggressive. The words are sung, bawled and sometimes spoken, and if you can actually hear anything over the din, some serious issues start to surface. No love songs here, the Beatnigs are more concerned with anti-nukes, green causes, poverty and the like. One bitter attack on recent events in China nearly curdled my spine.

As the encores approached the hardcore mob at the front made a stage invasion only to be handed instruments and requested to play. So with a load of surprised looking amateur musicians in tow the Beatnigs steamrolled off a few final numbers. "We all need change!!!" was their parting cry. And what the Beatnigs gave us tonight was just as good, if not miles better, than a rest. **Claire Morgan Jones**

THOMAS LANG Liverpool University

After much anticipation, the stillness of the patient Langettes front-of-stage burst into screams at the very mention of Thomas Lang's

name. And it's been a long wait. It's two years since his last live appearance, about the same since the smooth quality of the debut album 'Sallywag Jazz' arrived to great acclaim. Now the silence is broken — and how!

The show is haunting, powerful, dramatic. Backed by semi-erotic projected images, Thomas comes on ice-cool, pouring red-hot songs onto a crowd enraptured. The man is charm personified — sultry, sexy, sophisticated. His songs are midnight tales of the darker side of love, late night laments of passion that once was, or to come: "This one's called 'Sleep With Me'. Do what you like to it." My, how those girlies screamed.

The set was a mixture of album faves and new songs in a similar vein. While the selection covered a spectrum of mood and attitude, there's a nice sense of balance between good-time energy and the bluesy melancholy at which Lang excels. His powerful tones makes for a distinctive mix of the intensity of soul and inventive freshness of jazz. However, he retains a sense of humour throughout.

'Spirit', the final encore, was dedicated to the people of Liverpool in the light of the Hillsborough disaster, a beautiful song. It was an emotional farewell that lingered long after the show.
Melissa Blease

HIS LATEST FLAME The Gathering Hall, Isle Of Skye

To find His Latest Flame in a fisherman's bar on the edge of a cliff is to watch Leeds United playing away in the lower realms of the Bicycle Chain and Binliner league (*isn't that the one they're in?* — *Reviews Ed*). Having spent big they are both worthy of a bigger stage. Promotion beckons.

His Latest Flame are a predominantly female Celtic rhythm and rock group from Glasgow. Centre stage stands the debonaire lead singer Moira. Impeccably turned out, she contradicts her appearance by singing with Tysonic bad intention, unearthing superbly gritty melodies from her long-suffering larynx. A jewel in the crown if ever there was one.

With 'America Blue' they go straight for the pop jugular, repeating hooks and literally harpooning the song towards the nation's radio playlists. 'Send my love to America blue . . .' croons Moira wistfully, and as the song



NEIL KITSON

●JIM KERR: would you call this man a "theatrical, pug-faced Cliff"?

SIMPLE MINDS
Roundhay Park, Leeds

"Don't go, stay in the VIP bar," hisses the tiny leather jacketed demon on my left shoulder. "You know they'll play 'Belfast Child', stay here." He's got a point. The Simps are opening their British tour on a hot muggy night in my local park and I hate 'Belfast Child'. I've also heard a whisper that they're going to play for three hours. Under pressure from the dainty fists of a Virgin press officer I entrust my stash of alcoholic freebies in the reliable grasp of the Mission's roadcrew and go and see why 50,000 tattooed football hooligans in High Street summer gear have come to see a band dubbed 'left wing scum' by some Tory backbencher.

This is about the least rock 'n' roll show I've ever attended. It's a drug-free, booze-free, freakless jamboree of conformity. The elegant pinmen on stage are dwarfed by PA, video screens, lighting rigs, hot dog stands and mighty oaks alike. Half way back we're all transfixed by the grainy vid-pics that produce weird feelings of deja-vu by being virtually identical to those from Mandela Day. Shots of the back of the drummer's head abound, Charlie looking radiant and relaxed playing Hank Marvin to Jimbo's theatrical pug-faced Cliff. "Lez gaw!" Kerr barks. "Ah yallree?" he enquires. Thousands of pairs of palms slam together mercilessly out of time, oblivious to the red threat this man represents, clutching him to their hearts and wallets.

In 1989, Simple Minds, like U2, are big hollow vessels that pass us by in the night. Bongo's got his cargo of plundered r'n'b licks and brain dead liberalism rotting in the hold with the bow doors open. Simple Minds stick to their modernist guns, making music that's ideal for Audi ads and talking politics that ignore the band's own place in the industry's scheme of things and their fans' apparent indifference.

I like Simple Minds when they lock into that lolloping funky beat that makes their prog rock sexy and unique. This happens during 'Waterfront', 'Don't You Forget About Me' and, to my amazement, the second half of 'Belfast Child' (thus destroying at least one prejudice against them). I like Simple Minds when they play 'Biko' and 'Sun City' because they're such great covers to attempt whether anyone's listening or not, but, I like leather jackets and night clubs better. **Charlie Dick**

unfolds we are given a sharp reminder that unadulterated pop riffs can be iced with thoughtful rather than disposable lyrics. But then His Latest Flame are a serious band. For many in the pop skip this acts as a serious occupational hazzard, but for HLF it makes them special. Live they exude a humorous balance of excitement and caution. Moira twists around

the place like her Scotland kit depends on it, songwriter Patricia and the rest remaining stationary as if to move would disturb their ultra tight sound.

A healthy career awaits His Latest Flame and there's no doubt they'll be in the running for the title of 'faces of 1990'. At the very least, they're sure to make the play offs. **Tim Southwell**

LOVE AND ROCKETS

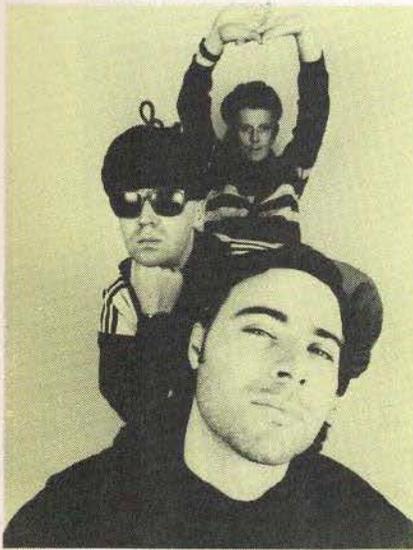
SO ALIVE

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STEREO MCs: 3 on 33, 45 and 78

STEREO MCs '33 45 78'

GEE STREET/4th & BROADWAY/ISLAND

"Are you willing to entertain a few concepts?" asks an advertising jingle towards the end of the Stereo MCs debut long-player. Anybody who isn't — willing I mean — had best steer clear.

Mixing hip hop beats with old jazz riffs (complete with 78 crackle), Seventies wah wah funky guitar and some serious ragamuffin bass, they've created a laid back, low-tech, mesmiring groove. At first the rapping style sounds strange and out of place — it's not until you click that Rod D isn't trying to come over like an American with a tiger in his pants that you realise why. Droll, dry, no bragging, no boasting; at times it sounds like he's rapping sitting in an armchair with a cup of coffee in his hand.

From the excellent 'On 33', with its dusty piano riff and steam train horns, through the cluttered 'Gee Street' to the smoochy 'Part 2', the up-tempo 'Bring It On' and great Pinky and Perky samples on 'Back To The Future', my turntable has never been so confused.

The Stereo MCs seem a tad concerned that they're not going to be taken seriously by the hip hop fraternity because they're three white guys (two from Nottingham, one Sardinian/Canadian). But, they do take *themselves* incredibly seriously. The music is full of tricks, twists and turns, mucking about and inventiveness, but unfortunately this doesn't transfer to the lyrics and the repetitive rap style. Oh well, you can't have everything!

'33 45 78' is one of the most original dance debuts of the year — anywhere, by anyone. ■■■■
Johnny Dee

ZIGGY MARLEY AND THE MELODY MAKERS 'One Bright Day'

VIRGIN AMERICA

Whereas Britons listen to Aswad for their crossover reggae, in America it is Ziggy Marley who holds sway. There's space for both of them, but if I had to listen to just one, Ziggy would have the edge.

Let's not skirt around the issue of why — Ziggy simply has got his dad's genes a-plenty. That doesn't mean he's an exact copy, but it does mean that much of Bob's towering legacy lives on. An uncannily similar voice, the joint songwriting hand of another Marley son, Stephen, and a strong commitment to Rastafarianism.

However, what really marks Ziggy out are the songs. Just as Bob was a remarkable protest songwriter first and a reggae star second, Ziggy would be around with his quality pop songs even if he couldn't be backed by the reggae rhythms, however good they may be. There are lyrical nods to rasta territory of peace, unity and Africa, but far more developed are Ziggy's gifts for a melody and an imaginative, accessible use of the reggae format.

In fact, Ziggy has crossed over into the mainstream not because he's made a lock, stock and barrel move into the pop market, but because he has both the songs and reggae that are too good to be ignored. A perfect balance between pleasure and message, roots reggae and the outside world. ■■■■

Roger Pebody

VARIOUS ARTISTS 'Garage Trax 2'

GARAGE TRAX

'Rhythm Zone'

KOOL KAT

As house's popularity spirals ever upwards, the parallel increase in knowledge and availability of 12-inchers has taken the steam out of the compilation market and sent some of the more sub-standard collections packing. But there are still a few around.

At this late stage of the genre it's odd to report that 'Garage Trax 2' is the finest example yet of its genre. Avoiding the tendency of its compatriots to dissolve into an amorphous blancmange-like blob, this album is a heady cocktail of moody drum, bass and piano, encompassing a new track from Jomanda (though missing the rush of blood to the head that was

'Make My Body Rock'), Jump St Man's classic 'Because' from 1986 and worthy tracks from Cassio and Paul Scott. ■■■■

Kool Kat's 'Rhythm Zone' takes a more Catholic brief. Canada's Big Shot label sneaks off with the laurels by way of the superb Latin-house-pop of Dionne's 'Come Get My Loving' and Amy Jackson's 'Let It Loose'; harder tracks come from Kevin 'Reese' Saunderson ('You're Mine') and R-Tyme ('Illusion'), plus, mystifyingly, Rhythim Is Rhythim's 18-month-old 'Strings Of Life'. With the price of this fixed at under a fiver, you'd have to be a hatstand not to acquire a copy. ■■■■ **Phil Cheese**

WIRE 'On Returning (1977-1979)'

EMIHARVEST

How times (really don't) change. These days Wire are middle-aged popsters tinkering around with electronics (amongst other things) in the search for the perfect, off-centred pop song. Wire have always seemed precise, methodical and bloody-minded too. A distinct throwback to the phase of the band's career as 'generally obnoxious' punks.

Wire's first LP, 'Pink Flag' (represented here by the scratchy 'Strange', a fave of REM), was what bassist Lewis describes as a deconstruction of rock 'n' roll. Or more accurately, a piss-take. Wire were/are clever-clever types reacting to the Pistols' lead and stretching things even further.

Two years later, with the slowed-up, honed-down buzz of the 'Chair's Missing' album and '154's' rough-pop bluster, Wire had their art to a tee. Short and to the point they had no other option but to disband.

As Lewis comments on the sleeve notes, "We were never selling gleaming objects, maybe a few dead flies and wasps". The reason for their return? Someone has to. ■■■■ **Tony Beard**

SIMON HARRIS 'BASS'

FFRR

'Bass' is an entertaining and varied dance music album. The tracks are linked by wacky snippets from records and radio shows that Harris admires. The whole package is wittily and well put together but there's one problem: I don't think there's one sample or tune that I

haven't heard in one form or another somewhere else before.

Which makes the whole thing, like 'Pleasure Control', his current single and a pop up-date version of an old Marshall Jefferson-produced record, instantly recognisable and extremely dull.

The British are getting a reputation for taking the best bits from black dance music and turning it into more accessible dancey pop. Now, there's nothing really wrong with that, but you can't really become an individual recording artist by doing it. Simon Harris is a good producer, he has a knack for discovering new talent, and his record works best on tracks where the dominant influence is another artist. The real standout is 'London's Finest', a brilliant hip hop/reggae collision featuring Asher D and Daddy Freddy.

As a compilation of pop dance music by talented young artists, it almost works. As a coherent solo album it doesn't. ■■ **Chris Mellor**

THE JEREMY DAYS 'The Jeremy Days'

POLYDOR

Forget Nena and her 99 red whatsernames, for Germany now has a new secret weapon in the shape of six fine popsters called the Jeremy Days.

This, pop-pickers, is a debut album so red raw, so live in feel and so exciting that even the most difficult to please will be won over. This offering will have you drumming frantically on the table with two half chewed Bicos while manically rocking to and fro in your seat.

The Jeremy Days have a poppy, white soul boy quality, reminiscent at times of Hothouse Flowers. The warm brass, powerful rhythm section and sparse production provide an excellent backdrop for the vocals of Dirk Darmstaedter. Herr Darmstaedter's voice is a blend of the Cure's Robert Smith and Liam from Hothouse Flowers.

If you're not completely hooked by the first three tracks (the infectious 'Julie Thru The Blinds', the rip-roaring 'Are You Inventive' and the single 'Brand New Toy'), then clearly a visit to your friendly local undertakers for a fitting is desperately needed.

After such a wunderbar beginning, one can only hope that the Jeremy Days go on to become weeks, months, years . . . ■■■■ **Gary Crossing**

VISION ON

EDITED BY TIM NICHOLSON

moore on tv



A red BMW careers through the Italian countryside, its faceless driver frantically endeavouring to throw off the Volvo in hot pursuit. Villain is eventually cornered by avenger, towering imposingly in a silhouetted doorway. These Eurocop out-takes are of course the opening titles of **'The Cook Report'** (ITV), where Roger "please put down that crowbar Mr Antonelli" Cook abandons the double-glazier for the baby-eating devil-worshipper, with much smoke and brimstone but absolutely zero fire. C4's **'4 What It's Worth'** takes up Roger's pensioner-swindling baton. Kieren "oh, they didn't" Prendeville putting in much worthiness, but trips rather badly at the line, when its own advice line is revealed as one of those 0898 £36-a-second jobs.

competition

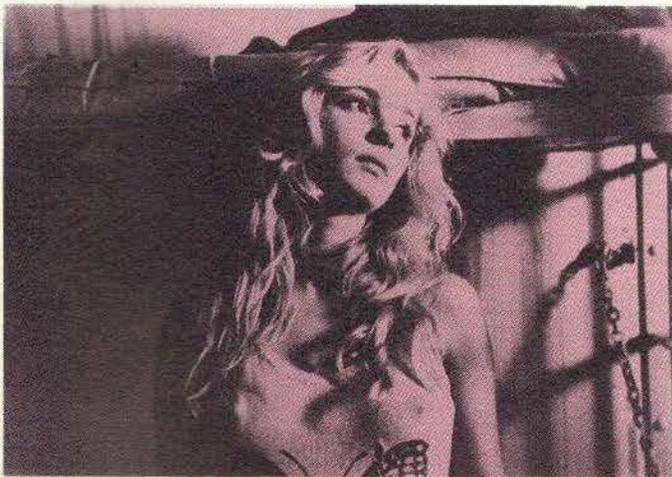
'CAGED HEAT' (ODYSSEY)

Starring: Juanita Brown, Barbara Steele

Made in 1974, 'Caged Heat', a trashy women's prison movie, was Jonathan ('Something Wild', 'Stop Making Sense', 'Married To The Mob') Demme's debut as a director. This timely video release is set to become cult viewing.

Connorville, USA, maximum security prison, is run by deranged and sadistic warden McQueen. Her reign of terror is enforced by psychotic perv Doctor Randolph, who gives rebellious inmates Corrective Physical Therapy. His 'tools' include a drill and Polaroid camera and his victims tend to turn into vegetables. To avoid such 'therapy' two prisoners escape and then return to extract revenge!

The National Film Theatre (NFT) in London, the film buff's cinema, liked 'Caged Heat' enough to recently screen it as part of a Jonathan Demme season. The NFT production notes accurately described the film as 'weirdly feminist in intent while remaining outrageous exploitation'. Got that? It's



●'Caged Heat': Prisoner — Cell Block X

true, because although aspects of 'Caged Heat' are squarely stuck in a 1974 women-are-sex-objects timewarp, other bits are bizarrely progressive. Check out the contradictions. The video box cover shots show a nubile blonde fondling herself (Blee! At first I thought it was some hideously sexist heavy metal vid). And the film itself never misses a chance to show women taking their clothes off: in the shower, in bed, getting stripped and searched.

But look at these women more closely. They're in prison but aren't portrayed as passive victims. We see them fighting back and seizing power. Along the way they wield rifles, drive trucks, beat up men and steal police cars. And girls who look demurely pretty tell dirty jokes and outrageously flaunt their sexuality. Such images are still unusual, even 15 years on.

Underneath a B-movie surface, 'Caged Heat' is way ahead of its time. The low-budget shows up in poor lighting and editing, but fine acting and direction and a hauntingly surreal atmosphere make for compelling viewing.

For a chance to get your hands on one of five copies of 'Caged Heat', simply answer the following question: which band were the subject of Jonathan Demme's concert film 'Stop Making Sense'? Send your answers on a postcard to **rm 'Caged Heat' Competition**, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, to arrive by August 14. **Josephine Hocking**

The appallingly patronising **'Native Land'** (C4) appears to believe that everyone in East London survives on jellied eels whilst the rest of us sit around in our Tudor-style Barratt Homes waiting for the Avon lady.

Depressing enough, but after 1992 it could all get horribly worse; BBC2's **'The Europeans'** concluded last week that to cater for Euro-tastes, all cheese adverts will in future be required to incorporate sex in chairlifts. Our revenge lies in the hands of La Famiglia Oxo et Les Garçons Kwik Fit. La Femme Golde Blende looked in trouble last week; guest-appearing in ITV's dire 'comedy drama' **'Ticket To Ride'**, she was blasted to freeze-dried granules before the titles were finished. The excitement proved short-lived, and just as the nation prepared to rise as one and bellow the good news into the smug face of her Nescafe suitor, the assassin was inevitably revealed as her identical twin-sister. Sorry Milan.

You might have thought **'Come Dancing'** (BBC1) was becoming a joke-too-far. You would be incorrect. The novelty cabaret section still offers tremendous value, demonstrated last week by a sublime 'Dance Of The Pharoahs' and an exquisitely inept recreation of the 'Thriller' video. Finally, let it not be said that the BBC strikers are mindless saboteurs. Anyone who plays a role, no matter how small, in blacking out **'The Proms '89'** deserves a generous financial reward. **TSP Moore**

sounds

'Slaves Of New York' (VIRGIN)

To preview the forthcoming film of Tama Janowitz's dreadful trash novel, the 'Slaves Of New York' soundtrack suggests that the film might be more fun than the book. A host of good tracks from Inner City, Neneh Cherry, Boy George, PIL, Ambitious Lovers, Les Rita Mitsouko amongst others make this a worthy compilation in its own right. The Boy George track is of special note as it comes from his often re-titled but never released album. The film will follow shortly.



video

'A SUMMER STORY'

(WARNER)

Starring: James Wilby, Imogen Stubbs

It's the summer of 1902 and two London toffs, doctor Robert and barrister Frank are hiking in the West Country. Townie Frank (James Wilby) proceeds to jump a fence and twist his ankle and is forced to spend the night in a nearby farmhouse.

Naturally, he falls in love with Megan (Imogen Stubbs), the comely country lass who lives there. But we know their passionate romance is doomed. In 1902 (or 1989 come to that) barristers do not live happily ever after with farm girls. Or do they?

'A Summer Story' is predictable stuff but enormously enjoyable too. The Devon scenery (thatched cottages, the sea, wild countryside) and the costumes (straw hats, sprigged frocks) flow past beautifully. Passion in the sheep loft and sex sessions in the river are tastefully and subtly done. James Wilby's portrayal of upper class twit Frank, bound by snobbery and hypocrisy, is so convincing you want to biff him one. Even if you scoff at the sentimental I defy you not to be blubbing by the final frame (I do and I was).

Those who lapped up period delights like 'Maurice' and 'A Handful Of Dust' (how comes James Wilby pops up every time?) will know what to expect. We've seen this type of film many times but it's still a treat. So settle back with a large box of soft-centres and bliss out. **Josephine Hocking**

CHAR

COMPILED BY ALAN JON



●BROS: "Here Matt, if we're identical twins how comes you're better looking than me?"

They only have themselves to blame: if **Bros** really wanted a number one hit with 'Too Much', they shouldn't have allowed **Craig Logan** to leave. His departure, and its manner, undoubtedly cost remaining band members **Matt** and **Luke Goss** some of their former popularity. It also reduced the act to a duo, comprising of a pair of twins — and of over 600 records to top the singles chart since 1952, only one has been by twins, that being 'When', a number one hit in 1958 for the 19-year-old **Kalin Twins** (**Harold** and **Herbie**). Since then, at least three sets of twins (**Robin** and **Maurice Gibb** of the **Bee Gees**, **Lincoln** and **Derv Gordon** of the **Equals** and the aforementioned Goss brothers) have topped the charts, but always as part of a larger recording act.

And if Matt and Luke are to become the most successful duo of all-time comprising solely of twins, they must beat the eight hit total of **Paul** and **Barry Ryan**, a tally accumulated in the amazingly short period of 19 months between November 1965 and June 1967. Barry Ryan subsequently went on to register a further six solo hits, the most successful of which was 'Eloise', a number two hit in 1968, written by Paul.

●Reader George Morris from Cheam writes: "**One 2 Many's** 'Downtown' finally disappeared from the chart a couple of weeks ago. It seemed to spend a considerable number of weeks on the chart without ever reaching the top 40. Can you tell me, and your other readers, how many, and whether any other record has had a longer chart career without making the top 40".

OK, George. 'Downtown' — an excellent single, that should have been a massive hit — did indeed spend a long time in the top 75. On its first chart run last November, it stayed around for four weeks, climbing to number 65. When reissued in the wake of its American success in June,

it added a further seven weeks to that total, and improved its chart peak to number 43. Its total weeks in chart — 11 — is impressive, but one record that can beat it is the theme to the popular children's TV series 'Postman Pat' by **Ken Barrie**. Between July 1982 and January 1984, 'Postman Pat' spent a total of 15 weeks in the chart, never rising higher than number 44.

Even more notable is the record of 'Shame', the debut hit by **Evelyn 'Champagne' King**, which spent 23 weeks in the top 75 in 1978 without climbing any higher than number 39. Evelyn was only a few weeks short of her 18th birthday when it first charted. Its extended chart life was due mainly to the fact that it was one of the first records to be made available on more than a 'limited edition' 12 inch release — and, of course, the fact that it was a very good song very well sung. In spite of its low chart peak, it was the very first single to sell over 100,000 copies on 12 inch, and remains to this day Ms King's best seller, cumulative sales beating those of even 'Love Come Down', her number seven hit from 1982. It also has the distinction of being no lesser person than **Aretha Franklin's** favourite record from the whole of the Seventies.

"I'd have killed to record that song first," quoth Aretha in a 1981 interview.

●**Diana Ross** chalks up her 41st solo hit with 'Paradise', which debuted at number 61 last week. Diana has had a tough time recently, with no top 30 hits to her credit since 'Chain Reaction' blasted its way to the top of the chart in 1986.

Diana is a very superstitious lady, and if she had investigated she would surely not have put her faith in a song called 'Paradise'. It's a place many Britons would like to visit, but they're none too keen on songs about it, despite repeated attempts to woo them.

Four songs entitled 'Paradise' charted before La Ross's effort. All are by big



●PET SHOP BOYS: "waddya reckon of our Batman impressions, pretty topical, huh?"

TFILE

ES

name acts, but none has made the top 20. Legendary yodeller **Frank Ifield** got the ball rolling in 1965, and had to make do with a number 26 placing, a poor return for a man with four number one hits under his belt. **The Stranglers'** vision of 'Paradise' was even less well received, peaking at number 48 in 1983. Five years later, **Black** and **Sade** both tried their luck with the same title. Black reached number 38, and Sade peaked at number 29. These, though, are the successful ones — **James Last**, **Grandmaster Flash**, **Steve Arrington** and **John Denver** all came a cropper when they put out singles of that title, which also rendered stillborn the chart ambitions of acts like **Phil Capaldi**, **the Face**, **Roland Men Only**, **the Wriggly Worms** and **Phoebe Cates**.

Aspiring hitmakers needn't think they can get lucky by hiding references to Paradise in a sentence either. Hits like 'Paradise By The Dashboard Light' (**Meat Loaf**), 'Just Like Paradise' (**David Lee Roth**) and 'Paradise Bird' (**Amii Stewart**) all fell well short of the top 20.

For success, bypass Paradise and go straight to Heaven which can be 'A Place On Earth' (**Belinda Carlisle**), 'In My Hands' (**Level 42**), 'Must Be Missing An Angel' (**Tavares**) or any one of many other things, and is far and away the most popular venue namechecked in titles of hit records, beating such perennial rivals as America and London, as well as Hell.

●A fortnight ago, I stated that, with nine top 10 hits to their credit, the **Pet Shop Boys** were the second most successful duo in chart history, trailing only the **Everly Brothers'** tally of 13 top 10 successes. This is correct, though I should also have mentioned that **Wham!** also registered nine top 10 hits.

●'Bad' this week becomes the third consecutive **Michael Jackson** album to spend a 100 or more weeks on

the chart, following 1978's 'Off The Wall' (173 to date) and 1982's 'Thriller' (167).

Michael thus joins **the Beatles**, **Simon & Garfunkel**, **Phil Collins** and **U2** in runners-up position in this particular chart category. All trail **Dire Straits**, who've had no fewer than five albums on the chart for 100 weeks or more.



●**PRINCE:**
"anyone seen my family size pizza with pepperoni?"

CHARTFILE USA

Prince scores the double this week, topping the US album chart for the third week in a row with the 'Batman' soundtrack album, whilst taking over at the top of the singles chart with 'Batdance'.

'Batdance' is Prince's fourth number one single in the USA, following 'When Doves Cry' and 'Let's Go Crazy' (both 1984) and 'Kiss' (1986).

'When Doves Cry' was replaced at number one by **Ray Parker Jnr's** 'Ghostbusters', which may or may not be a good omen for **Bobby Brown**, whose 'On Our Own', from 'Ghostbusters II', climbs a further three notches to number two this week.

●Rock band **Great White's** remake of 'Once Bitten, Twice Shy' climbs to number six this week, to become the biggest US hit penned by **Mott The Hoople's Ian Hunter**, replacing 'Ships', a number nine hit for **Barry Manilow** in 1979.

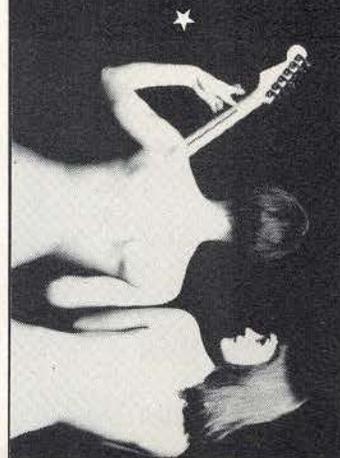
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MCA

● BEATS & PIECES

BEATS & PIECES and BEATS PER MINUTE, for the time being at any rate, are going to have to be printed with decimal points instead of fractions when necessary (you hopefully weren't too confused by one creeping in last week), as to comply with the total inahouse computerisation of **rm** I am trying to get to grips with my own word processor, which very irritatingly (until I work out how to get it to do otherwise!) only seems capable of generating 1/2 and 1/4 as fractions — I actually had to use decimals when writing for Germany's Network Press, and although they look a bit cumbersome they are easy enough to understand (rounded up or down to two decimal places, 1/7 becomes .14, 1/6 is .17, 1/5 is .2, aaaa,aaaa is .25, 1/3 is .33, 2/5 is .4, aaaa+aaaa is .5, 3/5 is .6, 2/3 is .67, 3/4 is .75, 4/5 is .8, 5/6 is .83, 6/7 is .86, these in practice probably being smoothed off even further for simplicity as a relative indication is really all that's needed, absolute accuracy always having been hard to guarantee anyway even after painstaking and time consuming repeated calculation) ... Sandee 'Notice Me', hitting The Club Chart through last December on US The Fever import and then out here on Ton Son Ton with spasmodic non-charted support right up by coincidence until just a fortnight ago, looks like taking off all over again in its 122.33-0bpm Notice The House Mix following the return of the UK DJs who attended the New Music Seminar in New York, where it's currently mixed so much by the hotter club jocks that it seems to have become the big rave sound of the event! ... **rm** ended up by not in fact moving offices until earlier this week, a fortnight late, which meant that many DJs' charts had to be couriered back through cross town traffic if sent to the new address as instructed (Alan Jones/James Hamilton, **rm**, Punch Publications Ltd, Ludgate House, 245 Blackfriars Road, London SE1 9UZ is where they really must be sent now!) — writing three days ahead of its compilation, this seems unlikely to have affected The Club Chart ... Breakers bubbling under The Club Chart last week (all with significant support even if not enough then to hit the keenly contested Top 100) include Paul Rutherford, The Minutemen, Boogie Down Productions

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



CHAKA KHAN 'Soul Talkin' (Serious Soul Mix)' (US Warner Bros 0-21250) American 12-inchers are so much better value, this five-tracker coupling Dancin' Danny D's Remix and Remix Edit of 'I'm Every Woman' with Frankie Knuckles' Hallucinogenic Version of 'Ain't Nobody' on one side (labelled as "Happenin' Then . . .") while the main plug side (" . . .Happenin' Now") is Paul Simpson's beefy bass jolted swaying and strolling 110.2bpm garage remix of something actually new, or at least from Chaka's most recent album, 'CK' (Serious Soul Edit too).

12in, Raul featuring J. Bonell, Victor Romeo presents Leatrice Brown, Kelly Charles & James Bratton, LaKim Shabazz, Edwin Starr, Where's The Fire, Cry Sisco!, Viola Wills, Hithouse, Rockie Robbins, L.D.Jam Inc, Judy Torres . . . Wednesday, remember, is the day by which I need all records to be delivered at my home address for possible review (most still arrive on Thursday, which is such a waste as I don't even have time to open them then) — however, Brian Mason (Cricklewood Ashtons) complains about the mail that lately all the piles of promotional vinyl which used to land on his doormat every Saturday, in time for weekend play and evaluation for reaction reports, now tend not to arrive until Monday or Tuesday with the result that he can't gauge accurate reaction until the following weekend, thus missing his report deadlines and getting in danger of being struck off mailing lists . . . Spencer Baldwin has joined MCA Records' dance department and is fast becoming the actual club plugger with whom DJs will be dealing . . . Michaela Strachan (the 'Wide Awake Club's "her" in 'The Hit Man And Her') appears to be making her Stock Aitken Waterman produced recording debut with a frantically dated revival of Edwin Starr's 'H.A.P.P.Y. Radio' . . . Dan Hartman's rippling vibes started then wailing Loleatta Holloway duetted 0-121.6-121.1-121.4bpm 'Vertigo/Relight My Fire' from 1979 (reissued on US CBS Associated Records 4ZH 06922) is among the old Hi-NRG faves being revived on London's Balearic scene, which, along with the closely related "Italo disco" trend, as Richard 'Tricky Dicky' Scanes of Soho's Trax Records shop in Greek Street (the scene's main vinyl supplier) so astutely points out, is "all Italian high energy in reality"— this presents us with the ironic and very real possibility that The Club Chart could soon be taking over from **rm**'s late lamented Hi-NRG chart! . . . Trax Records's current Balearic Top 10 is: 1 Black Boa'Ride On Time' (de/Construction), 2 Starlight 'Numero Uno' (CityBeat), 3 Akasa 'One Night In My Life' (WEA), 4 Richie Havens 'Going Back To My Roots' (US Easy Street), 5 Elkin & Nelson 'jibaro' (German CBS), 6 Paul McCartney 'Ou Est Le Soleil' (Italian Parlophone), 7 Gino Latino (various tracks) (Italian Time LP), 8 L.A.N.D.R.O. & CO. 'Belo e Sambar' (Italian New Music), 9

Superbad goes Wilde

Theophilus P.
Wildebeeste
& Dee Dee
Wilde

Don't Even Think About It
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Produced by Peter Vale



DJ

Mario Martina 'Just An Illusion' (Italian Discomag), 10 D.F.X. 'Relay Your Body' (Italian London Street), while in the next 10 are such recently reviewed releases as the Koxo Club Band, Fax Yourself, Raul featuring J. Bonell, Cry Sisco!, The KLF... Manic MCs 'Mental' is finally out this week, billed now as featuring Sara Carloa in some vocal capacity... Adeva 'Warning' on commercial 12 inch pressings turns out to include its two previously detailed mixes plus the Original 12 Mix of her old 'Respect' — surely a superfluous and negative move, as there can't be many people buying the newie who don't already own the oldie? ... Steve 'Silk' Hurley featuring M. Doc's 'Work It Out', promoted as an Ext. Mix, will be commercially released here in Club and Acid Mixes... Maze featuring Frankie Beverly's long awaited debut Warner Bros album is at last scheduled for UK release next month... Markell Riley appears really to exist, and would seem to be the brother of Teddy Riley (but is he actually doing all the work with which he's credited?)... El DeBarge exhibits some satisfyingly nifty footwork in his video for 'Real Love', still one of the better "new jack swing" things to date, so it's a pity it didn't do better — a candidate for reappraisal, maybe, now that swingbeat is getting a proper hold?... Al Green's current album, its Al B. Sure! and Kyle West remixed 'As Long As We're Together' swingbeat-style single apart, is merely rather rudimentary gospel and a big disappointment (even the single, heard in this context, is revealed as having religious lyrics)... Steve Dee, probably with some justification, boasts that "a brand new concept in nightclubs" will be opening in Gillingham, Kent, on August 24, Excalibur having four separate sound systems with quad panning, enough lights to present a different major light show every day of the week, 150 video monitor screens, pinball machines as decor on the walls, an ultra violet carpet, and an hydraulic dancefloor that can have either an aquatic light show under it when raised or — how mundane! — people merely dancing on it when

lowered... Martin Stooke, who kicked off his long DJing career with just one turntable and 25 Victor Sylvester 78s in 1953, is now described by others as "the oldest DJ in Kidderminster" (a claim he refutes!), yet nevertheless celebrated his 50th birthday still in harness last month alongside other special guest star Midlands personality jocks... 'Segue' Steve Goddard (only 33) takes his 'Adventures In The Land Of Music' Seventies/Eighties soul/funk/jazz-fusion show every Wednesday to Bermondsey's free admission Samsons in Grange Road, while otherwise he's solidly upfront (with a smattering of old swingbeat classics) at the same venue on Saturdays, Rotherhithe's Gardeners Fri/Sundays, and Old Kent Road's Drovers Thursdays (all in South East London) — on the subject of oldies, he suggests that a Dancin' Danny D remix could make Chic's 'My Forbidden Lover' a smash overnight... Crazy Jammers For London Dancers have started Shock-Out

Wednesdays at 126 York Way, Kings Cross, with Larry Jazz plus guests presenting jazz dance in the basement and selectors DJ Zaf, Richie 'R' and Simon 'L' spinning metropolitan dance sounds upstairs — promotion manager Trevor St. Francis of Islington's Reckless Records is looking for suitable soul, house and swingbeat PAs (on 01-249 7446, Mon/Thursday 11am-3pm)... Simon Bogey and Mark Adrian spend £50 a week just on imports to make their 'Dance Till Ya Drop' Sunday nights at bracing Skegness's TCs "the most upfront on the North East coast" (admission only one quid)... John Rodgers, now resident jock at Gt Yarmouth Tiffanys, also crams in over a 1,000 at Ipswich Hollywood's soul nite the first Tuesday of every month (which in that case ought to have been this week, August 1, with Eddie 'Respect' Gordon too)... DJ Shem aka Streets Ahead (co-star of the 'Blame It On The Bassline' video), having graduated from Sussex

University with a good English degree, is relaxing in Greece for the rest of the summer before rejoining Norman Cook in Brighton to do further production and remix work... Bob Masters and Chris Bangs host another Bournemouth Weekend (billed as "The Righteous Music Event") August Bank Holiday Sat/Sun/Monday (26-28), held in five separate sessions with one £21 advance ticket covering them all (from Showman Entertainments, Second Floor, 73 Surbiton Road, Kingston-Upon-Thames, Surrey, full details on 01-546 2754), the other featured jocks including Simon Dunmore, Nicky Holloway, Gilles Peterson, Johnny Walker, Leo Ryan, Gary Dennis, Doris Blofeld (?). Adeva is the first (repeat) act confirmed for LiveWire's November 3-5 Prestatyn 6 weekender (booking hotline 01-364 1212)... KISS-fm, vowing not to return to London's airwaves until they can do so legally, are now lobbying for the allocation of the 104.8FM wavelength to a deserving local cause once BC Radio 1 relinquishes it in November... Birmingham and Wolverhampton would seem to be hotbeds of pirate black radio, to judge from several recent dial sweeps while driving up the M6 on my way to North Wales (sunny in spells last week!)... I'm outta here, this as every week during the summer on Monday and Tuesday headed hopefully for somewhere sunny, **BUT NOT FOR LONG!**

P O P D A N C E

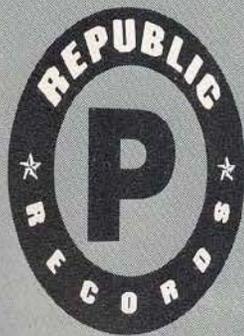
JIVE BUNNY AND THE MASTERMIXES 'Swing The Mood' (Music Dance MFD 001), based entirely on the John Anderson Big Band's 'Glenn Miller Medley' — a record which I was the first to discover and repeatedly champion, as regular readers will remember, so I'm a bit disappointed that nobody saw fit to send me this update! — this current national smash is the ultimate party record (inspired perhaps by Capital Radio's new year's eve party tapes!), an **186-185½-187bpm** backdrop of 'In The Mood' cleverly overlaid with Chubby Checker, Bill Haley, Little Richard, Everly Brothers, Eddie Cochran, an Elvis Presley impersonator (a pity, that), and Danny & The Juniors: **CLIFF RICHARD 'I Just Don't Have The Heart' (EMI 12EM 101)**, potential chart topping (when released on August 14) Stock Aitken Waterman created gaily cantering **123bpm** catchy unabashed dancefloor fodder combining the team's Rick Astley and Donna Summer styles with some wordless 'woo-woo' hooks, a must for mobiles; **EXPOSE 'What You Don't Know (Atomic Mix)' (Arista 612 354)**, brightly strutting **(0-)120bpm** girl group strider dropping sneaky sampled quotes from Bobby 'Boris' Pickett, Rockers Revenge, Michael Jackson, Boney M and more; **WILLIAM ORBIT 'Fire And Mercy' (I.R.S. EIRST 126)**, throbbing and twittering dense rumbling bumpy **(0-)100½-0bpm** rock instrumental chugging through many guitar and synth generated changes; **P.i.L. 'Warrior (The Dave Dorrell Remix)' (Virgin VSTX 1195)**, shuffling and swaggering loose limbed **119-0bpm** wriggler with a few shouted John Lydon vocals or in any case even more interesting episodic **(0-)119-0bpm** dub; **1969 'Apollo 11' (Big One VV BIG 15)**, thumping **0-119.8bpm** electro chugger like a more dodhopping '19' with repeated voice samples of lunar significance and dramatic bursts of 'Also Sprach Zarathustra', especially in the house-ier **0-123.8-0bpm** Second Stage flip.

● HOT VINYL

kc FLIGHT 'In Flight'

(US RCA 9776-1-R)

Arguably a pioneer of hip house before even the Beatmasters, rapper kc's strong album has the jazz (a girl) duetted atmospherically shuffling **122½bpm** 'Summer Madness', friskily acidic **123.8-123.4bpm** 'Fantasy', urgently latin **125bpm** 'It Goes Like This', coolly synthed **117½bpm** 'Jazz Player', skittery **123bpm** 'Bass Line', quietly sinuous **122½bpm** 'Let's Go', Randy Muller fluted **89-0bpm** 'Your Place Or Mine', dull **115½bpm** 'Africa', already known **121.2bpm** 'Planet E (House Mix)', **120.2bpm** 'She's Sexy (Fantasy Mix)' in demand **0-123bpm** 'Let's Get Jazzy'. A pity the level of the cut is so low.



THE SUPER — TUFF REMIXES

RAVEN MAIZE

"FOREVER TOGETHER"

MAD JAMAICAN ★ GITTIN RAW ★ DRUM & BASS

★ GIVE ME SOME MORE! ★



DJ

LONNIE GORDON
'It's Not Over (Let No Man Put Asunder) (Unabridged Club Mix)'

(Supreme Records SUPTET 151)
Simon Harris's first choice of vocalist for his current single, this now UK based American girl moans and wails up a loosely rambling storm over producer Paul Dakeyne and remixer Yvonne Turner's solidly chugging though episodic (0-)119.8-0bpm wriggly retreat of, with an adapted title, First Choice's garage classic, tighter perhaps in its 119.5-0bpm Club Mix (repetitive "put that record back on" — "all right" exchanging 119.8bpm separate 'All Right' break beat too).

SERGIO MENDES
'Mas Que Nada (The Justin Strauss Remix)'

(US A&M SP-12312)
Starting with a modern re-recording of the Portuguese sung jaunty samba classic, so it's not too difficult to remix, Justin drives it with metronomically steady though breezily percolating 109½bpm percussive beats through four mixes, and then drops in even some hip hints out of devilment!

A TRIBE CALLED QUEST
'Description Of A Fool'

(US Jive 1241-1-JD)
Induced and messed around with by A Tribe Called Quest and the Jungle Brothers, this really is Roy Ayers Ubiquity's 'Running Away' slowed down as the 107.83bpm backing to a conversationally muddled De La Soul style new wave rap, in three treatments, Talkie, Silent and 'Instrumentalism Of Fools' (all in fact with dialogue).

ALISHA WARREN
'Touch Me (The Amore Mix)'

(RCA PT 42824)
Alisha follows a decidedly more dance aimed groove than her sister Mica Paris for this soulfully wailed and nagged surging (0-)120-0bpm authentically styled garage rambler (which may not make it the most widely commercial of songs), with an also (0-)120-0bpm more house-ified good tightly tapping The Embroy Mix.

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

(Geffen Records GEF58T)
Teddy Riley & Gene Griffin remixed jiggly rolling 106½bpm swingbeat with differing degrees of jitter in the three mixes released here (Almost There-Fairly Straight becoming Club 2 Body Mix, plus the Percappella), soaringly and roaringly sung by the amazing Rance Allen toned gospel-ish continual winner of the televised amateur night at the Apollo, a voice to be reckoned with.



ALYSON WILLIAMS 'I Need Your Lovin' (The Jazzie B & Nellee Hooper Remix)' (Def Jam 655143 6) Soul II Soul's massive success with slinkier traditional soul tempos is thankfully having the effect of bringing speeds back down again, this promo (single-sided white label only, so far) for instance, their remix of one of her album tracks, creating an instant demand despite being a chunkily jogging slow 85.14-84.86 bpm soulfully wailed and worried roller, a really mesmeric groove.

TOO NICE
'I Got Minze (Extended Version)'

(Arista 612 437)
Gail 'Sky' King remixed 'White Lines'-ishly throbbing good 119.67bpm hip house jiggler by drily rapping Glen Gibbs and DJ Brian Bond, re-edited here to emphasise its catchy "say jump, jump, jump, jump, jump, jump, jump" line (Single Version too, and starkly narrative 99bpm 'Cold Wind Strong Isle').

ELKIN & NELSON
'Jibaro'

(German CBS CBS 654691 6)
The 1986 original of last year's Balearic cover version by Electra, apparently "remastered", this Spanish gipsy-type ponderously lurching but rhythmically scrubbing catchy chanter builds up to an unaccompanied climactic vocal wind down before then unexpectedly erupting into a frantically jolly knees-up finale in its (0-)107½-107-109-110-110½-109½-110½-0-142½-138½-137bpm Entolle (long version), or missing out the finale in its 107½-109-110½-110-112-0bpm Aperitivo (short version).

ELLE
'Give It To Me (Club Mix)'

(Rham! RS8906)
Chapter (of & The Verse) produced rapping Mancunian girl duo leaping through a breezy if at first rather cliched 125.5bpm hip house bouncer that gets more interesting as it progresses through some male ragamuffin rap to end in smoothly sung piano jangled straight house style (Kinks guitar sampling jerky unison rapped (0-)109.33bpm 'Dupes' flip).

SLAM SLAM
'Move (Dance All Night) (Club Mix)'

(MCA Records MCAT 1346)
Ethereally echoing "yay yaay yiiiiii" background girls chanted but sombre D.C. Lee led wriggly striding 119.66-0bpm house hustler, with a very different beefy bass throbbled 119.8bpm Big Fat Dub Mix and the humpback whale sampling unrelatedly jittery percolating semi-instrumental (0-)119.8-120-119.6-0bpm 'Dream On'.

CASANOVA'S REVENGE
'Bat House'

(US Invasion PAL 7264)
Charley Casanova probably cut this cash-in before the 'Batman' movie opened, as he uses the TV series for reference, quoting effects, dialogue and above all the original theme through three repetitively stuttered clanking and clonking rhythm workouts, the (0-)122.67-122.75-122.33-0bpm Gotham City Mix, (0-)123-0bpm Bat Beat, and (0-)123-122.75-0bpm House Mix.

tre simpatici

dischi di
de CONSTRUCTION

Dance Italiana

'RIDE ON TIME' by BLACK BOX released 31 July
'NO SORRY' by GINO LATINO released 14 August
'I.C. LOVE AFFAIR' by D.F.C. TEAM released 21 August

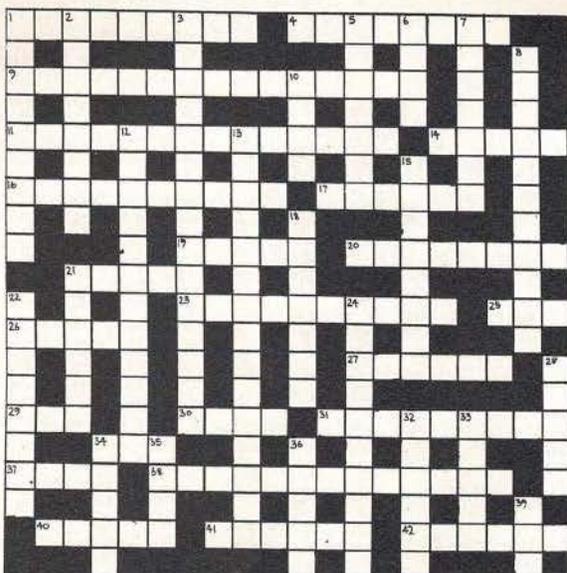
de CONSTRUCTION RECORDS

132 Liverpool Rd. London N1 1LA



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X-WORD



ACROSS

- 1 Gerald's friend is involved with black magic (6,3)
- 4 Michael's latest girl (8)
- 9 Hue & Cry were playing hide and seek in the charts this year (7,3,5)
- 11 The Stranglers girl could have been from France, Germany, Italy... (8,6)
- 14 Man from 'Atomic City'
- 16 'War' singer from 1970 is currently '25 Miles' from the chart (5,5)
- 17 U2 label (6)
- 19 Prince told us about these birds crying (5)
- 20 & 33 down Recorded by the Isley Brothers, the Beatles and Salt-N-Pepa (5,3,5)
- 21 Mr Willis who could be found 'Under The Boardwalk' (5)
- 23 Madonna hit that is right on the outside (10)
- 25 The first Sex Pistols label (1,1,1)
- 26 Johnny doesn't like jazz (5)
- 27 In 1975 Franki Valli told everybody '--- --- Adored You' (2,4)
- 29 It always shines on TV according to A-ha (3)
- 30 Group that drove up the charts in 1984 and 1985 (4)
- 31 Scritti Politti's 1988 LP (9)
- 34 Simply a colour (3)
- 37 The Cult have said 'Ciao Baby' to her (4)
- 38 U2 aren't asking for much (3,1,4,2,3)
- 40 This is all you had to do to play Paul McCartney's 1986 LP (5)
- 41 & 18 down She 'Don't Wanna Lose You' (6,7)
- 42 In 1984 Matt Bianco advised us to '--- --- Of Your Lazy Bed' (3,3)

DOWN

- 1 Fabric for Transvision Vamp LP (9)
- 2 Bobby Brown's hit is in isolation (2,3,3)
- 3 A Police record (8,2,5)
- 5 These girls have 'Everything'
- 6 Deacon Blue's gone kid (4)
- 7 Half of 'Solid' duo from '85 (7)
- 8 Group that want us to 'Fight The Power' (6,5)
- 10 Animal that lay down on Broadway for Genesis (4)
- 12 Fuzzbox hit produced by the sun (4,8)
- 13 Paula Abdul will never be with anyone else (7,4,4)
- 15 Guns N' Roses are prepared to wait (8)
- 18 See 41 across
- 21 Original soundtrack produced by Prince (6)
- 22 He saw 'New Light Through Old Windows' (5,3)
- 24 Means of transport for mods that hit the charts in 1980 with 'Poison Ivy' (10)
- 28 Worm or Cold Medina (5)
- 32 Steve Strange and friends who charted with 'Fade To Grey' and 'Mind Of A Toy' amongst others (6)
- 33 See 20 across
- 34 Billy Idol's yell (5)
- 35 Monday, Tuesday etc are all part of Kirsty's hit (4)
- 36 A Bee Gee brother (5)
- 39 Group currently hoping for 'Better Days' (3)

ANSWERS TO JULY 29

ACROSS: 1 Back To Life, 4 How Men Are, 8 When Love Comes To Town, 11 The Miracle, 13 Barcelona, 15 Young, 16 Debbie Gibson, 19 The Great Pretender, 22 Blood, 24 Sweet Child O Mine, 26 A New Flame, 27 A Toy, 28 I Owe You Nothing, 30 Ferry, 32 Feargal, 33 Panic, 34 Wood, 35 So Strong, 36 Carmel

DOWN: 1 Be With You, 2 Talking Heads, 3 Love And Pride, 5 Water, 6 Run, 7 OMD, 9 Celebrate The World, 10 Male, 12 Eruption, 14 Ange, 17 Beethoven, 18 Prove Your Love, 20 Push It, 21 Delicate, 22 Bad Animals, 23 Cloud Nine, 25 Sweetest, 29 Happy, 31 AC DC, 34 War.

Send your entry, with your name and address, to **rm X-word**, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. First correct entry wins a £5 record token.

HITHOUSE

“MOVE YOUR FEET TO THE RHYTHM OF THE BEAT”

OUT NOW!

SUPE T 149



THE CLUB CHART

TW LW

1	1	FRENCH KISS/WARGAMES (REMIX) Lil Louis	ffrr 12in
2	2	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE) Soul II Soul	10 Records 12in
3	2	LET IT ROLL Doug Lazy	Atlantic 12in
4	4	SAY NO GO (SAY NO DOPE MIX) De La Soul	Big Life 12in
5	6	DO THE RIGHT THING (12"/US STREET MIXES) Redhead Kingpin & The FBI	10 Records 12in
6	13	I NEED A RHYTHM (VOCAL CLUB MIX/DUBS) The 28th St. Crew	Breakout 12in
7	5	FOREVER TOGETHER (US MIXES) Raven Maize	US Quark 12in
8	8	RISE ON TIME (MIXES) Black Box	de/Construction 12in
9	7	ON OUR OWN (EXTENDED CLUB VERSION) Bobby Brown	MCA Records 12in
10	36	WARNING (HIGH ON HOPE/ZANZIBAR MIXES) Adeva	Cooltempo 12in
11	9	GET LOOSE (NOT FOR LONG MIX) L.A. Mix featuring Jazzi P	Breakout 12in
12	11	AIN'T NOBODY (FRANKIE KNUCKLES' LP REMIX/HALLUCINOGENIC VERSIONS) Rufus & Chaka Khan	Warner Bros 12in
13	10	DO YOU LOVE WHAT YOU FEEL (WILSON'S HIT HOUSE/ALBUM/KEVIN'S MIXES)	10 Records 12in
14	21	THIS IS THE RIGHT TIME (MILES AHEAD MIX/EXTENDED VERSION) Lisa Stansfield	Arista 12in
15	14	I'M GLAD YOU CAME TO ME (CLUB MIX/DUB MIX) Bas Noir	US Nugroove 12in
16	26	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX) Roberta Flack	Atlantic 12in
17	38	NUMERO UNO (MIXES) Starlight	CityBeat 12in
18	16	LET ME LOVE YOU FOR TONIGHT (THE "PUMPED UP MIX"/ORIGINAL VERSION) Karyn White	Sleeping Bag Records 12in
19	12	MY FANTASY (EXTENDED/RAP VERSIONS) Teddy Riley featuring Guy	MCA Records 12in
20	17	WE GOT OUR OWN THANG (CLUB VERSION) Heavy D & The Boyz	MCA Records 12in
21	33	MENTAL Manic MC's	RCA 12in white label
22	34	PAYBACK IS A BITCH (MIXES) Liz Torres	US Jive 12in
23	31	HEAVEN (CELESTIAL CLUB MIX) Miles Jaye	Fourth & Broadway 12in
24	42	THE RIGHT STUFF (NORMAN COOK REMIX) Vanessa Williams	Wing Records 12in
25	28	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIX) A Guy Called Gerald	Rhant! 12in
26	15	HEY BOY (12" CLUB/HOUSE/G-MAN MIXES) Tammy Lucas	RePublic Records 12in
27	37	FIGHT THE POWER (EXTENDED VERSION) Public Enemy	Motown 12in
28	19	DO IT TO THE CROWD Twin Hypé	Profile 12in
29	39	DON'T MAKE ME OVER Sybil	Champion 12in
30	27	DOOWUTCHYALIKE (PLAYHOWYALIKE MIX) Digital Underground	US Tommy Boy 12in
31	24	DEFINITION OF LOVE (ORIGINAL MIX) Kevin Saunderson presents KAOS	Kool Kat 12in
32	40	I'M IN LOVE (REMIX/CLASSIC/HARMONIC MIX) Sha-Lor	de/Construction Records 12in
33	61	FOREVER TOGETHER (AMAIZIN' N.Y. MIX/SCAT THIS/FOREVER UNITED/FREEDOM MIXES) Raven Maize	RePublic Records 12in
34	23	GRANDPA'S PARTY (THE LOVE II LOVE REMIX)/I'LL DRIVE YOU CRAZY Monie Love	Cooltempo 12in
35	22	BLAME IT ON THE BASSLINE Norman Cook featuring MC Wildski	Go Beat 12in
36	46	LIES (REMIX) Sha Sha	Niteshift Records 12in
37	25	DEFINITION OF A TRACK/IN MOTION/DEFINITION OF A RAP Precious	MCA Records 12in
38	30	FRIENDS (EXTENDED VERSION) Jody Watley with Eric B & Rakim	MCA Records 12in
39	29	I GIT MINZE (UK EXTENDED VERSION) Too Nice	Arista 12in
40	51	PARADHOUSE REMIX (MIXES) Coxo Club Band	CityBeat 12in
41	20	SKA TRAIN/HEY DJ I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING The Beatmasters	Rhythm King 12in
42	66	GET LOOSE (DEFINITELY DEF REMIX) La Mix featuring Jazzi P	Breakout 12in
43	57	DON'T PUSH IT (CLUB) Ruth Joy	MCA Records 12in
44	73	RAINDROPS (BLAZE'S UK CLUB MIX/US SWING MIX) Kool & The Gang	Mercury 12in
45	18	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES) Monie Love	Cooltempo 12in
46	44	TEARS (CLASSIC VOCAL/INSTRUMENTAL) Frankie Knuckles presents Satoshi Tomiie	ffrr 12in
47	76	I GOT IT GOIN' ON (REMIX) Tone Loc	Delicious Vinyl 12in
48	53	JUST AS LONG AS I GOT YOU (CLUB MIX)/ANOTHER PLACE ANOTHER TIME (CLUB MIX) Frankie "Bones"/Lenny "Dee" present Looney Tunes Volume One	US Nugroove 12in
49	52	MENTAL (THE FINAL CLIMAX) Manic MC's	RCA 12in pre-release
50	35	THINK (FARLEY'S HIP HOUSE MIXES) Farley Jackmaster presents Precious Red	Champion 12in
51	62	ONE NIGHT IN MY LIFE (IT'S TIME) Akasa	WEA 12in
52	32	CASH (MESSAGE FOR CARMEN/GOD BLESS THE MONEY MIXES) Skipworth & Turner	Fourth & Broadway 12in
53	50	TELL IT AS IT IS (PL MIX) Company 2	Tam Tam 12in
54	78	TWO WRONGS (DON'T MAKE IT RIGHT) (MIXES) David Peaston	Geffen Records 12in
55	68	DO THE RIGHT THING (HAPPINESS/212 "SKY" KING REMIXES) Redhead Kingpin & The FBI	10 Records 12in
56	—	OH WORLD (EXTENDED MIX) Paul Rutherford	Fourth & Broadway 12in mailing list promo

57	96	CASANOVA (MIXES) Jazz & The Brothers Grimm	Production House Records 12in
58	56	IT'S NO CRIME/MY KINDA GIRL/TENDER LOVER/LET'S BE ROMANTIC Babyface	US Solar LP
59	58	(WALKING ON...) SUNSHINE '89 Fax Yourself	Belgium Sound Of Belgian/German BCM Records 12in
60	86	TOUCH ME (MIXES) Alisha Warren	RCA 12in pre-release
61	79	IT'S NOT OVER (LET NO MAN PUT ASUNDER) (MIXES) Lonnie Gordon	Supreme Records 12in pre-release
62	59	GET BACK TO LOVE (SWING BEAT CLUB MIX) Blacksmith	ffrr 12in
63	47	M.P.B. (MISSIN' PERSONS BUREAU) (LOST PROPERTY REMIX) Womack & Womack	Fourth & Broadway 12in
64	72	WORK IT OUT (EXT. MIX) Steve "Silk" Hurley featuring M. Doc	Atlantic 12in promo
65	70	SALSA HOUSE (THE REMIX)/COMING FROM LONDON/I CAN MAKE YOU DANCE/SET YOURSELF FREE Richie Rich	Gee Street 12in mailing list promo
66	41	CHOICE? (MIXES) The Blow Monkeys featuring Sylvia Tella	RCA 12in
67	67	TALK IT OVER (MIXES) Arthur Baker and the Backbeat Disciples	Breakout 12in
68	45	101 (THE REMIX/UPTOWN VERSION) Sheena Easton	MCA Records 12in
69	—	SPEAKING ON EVERYTHING (103)/DO THE RIGHT THING (USA) (108.7-108.5)/SUPERBAD, SUPERSLICK (0-120.2-120.4)/WE ROCK THE MIC RIGHT (89.3)/DO THAT DANCE (113.2-113)/SCRAM! (0-106.3)/KILIMANJARO STYLE (84.9-84.7)/A SHADE OF RED (93.0-101.2)/PUMP IT HOTTIE (0-126)/THE REDHEAD ONE (0-117.5)	US Virgin LP
70	87	MAS QUE NADA (THE JUSTIN STRAUSS REMIXES) Sergio Mendes	US A&M 12in
71	77	KEEP IT MOVIN' ('CAUSE THE CROWD SAYS SO) (MIXES) White Knight	US Jive 12in
72	100=	BEYOND THE 16th PARALLEL B.R.O.T.H.E.R.S.	Fourth & Broadway 12in
73	re	EYE TO EYE/CLOUDS (REMIXES) Chaka Khan	Warner Bros LP
74	—	GET INTO THE DANCE (122.8-122.6)/OPENING MELODY (0-122) Maurice	US Trax Records 12in
75	—	CAN'T GET OVER YOUR LOVE (FULL CLUB MIX) (120-119.8-119.6)/(BOYD JARVIS VIBES MIX) (120.8)/(RADIO MIX) (119) Paul Simpson presents Simphonia	Republic Records 12in pre-release
76	—	FRENCH KISS (HOT VERSION) (0-123.75/0/123.5-0)/(TRIPLE "M" mix) (0-123.6/0/123.6-0)/(DIAMOND MIX) (0-123.75/0) Honesty 69	German BCM Records 12in
77	re	TRY YAZZ (MIXES) Two Without Hats	Musie Man 12in
78	—	CUBAN GIGOLO (120) Sound Factory/CAN'T TAKE IT (120.6) Keith Thompson/TWILIGHT (0-114.7) Trio Zero/THROW 'EM THE CHICKEN (0-124) Crowd Control/LIKE THIS LIKE THAT (121.6) Madagascar/SOMEBODY TO LOVE ME (110.3) Glenn "Sweetie G" Toby/HAPPY (0-124.4-0)/THE TIME IS NOW FOR ACTION (124.4) 3 Big Men/ALWAYS THERE (118.7) Char'Votil/DO IT STEADY (0-93.3) Vice Versa ("Black Havana")	US Capitol LP
79	re	AFRO DIZZI ACT Cry Sisco!	Escape Records 12in
80	—	CAN WE TALK (CLUB MIX) (112.8-0)/(DUB VERSION) (113.2)/(RADIO EDIT) (0-112.8) Dorna Allen	BCM Records 12in
81	—	CHOICE? (RE-REMIX/SHORT/MAGIC JUAN/ELECTRO MIXES) The Blow Monkeys Featuring Sylvia Tella	RCA 12in
82	re	ALL OVER THE WORLD Chuck Jackson	Nightmare 12in
83	49	WHAT TIME IS LOVE? (THE '89 PRIMAL REMIX/TECHNO SLAM/PURE TRANCE MIXES) The KLF	KLF Communications 12in
84	83	IT'S ALRIGHT (THE TYREE MIX) Pet Shop Boys	Parlophone 12in
85	re	ROCK THE HOUSE (CLUB MIX) Nicole	US Oceana 12in
86	84	DESCRIPTION OF A FOOL (RUNNING AWAY) (MIXES) (108) A Tribe Called Quest	US Jive 12in
87	—	THE BIG PAYBACK (105.2)/KNICK KNACK PATTY WACK (93-0)/SO WAT CHA SAYING' (102.2-102)/IT WASN'T ME IT WAS THE FAME (87.7)/JANE II (90.7)/GET THE BOZACK (102.0)/TOTAL KAOS (96.2)/PLEASE LISTEN TO MY DEMO (0-92)/IT'S TIME TO PARTY (113)/WHO'S BOOTY (91.2)/STRICTLY SNAPPIN' NECKS (89)/YOU HAD TOO MUCH TO DRINK (124) EPMD	US Fresh LP
88	—	LET ME NOW (12" REMIX) (118.4)/(12" EXTENDED REMIX)/(BONUS BEATS) (118.6)/(118.6)/(7" RADIO EDIT) (118.2) Cyberia	Avenue X Records 12in
89	100=	IT'S REAL (12" EXTENDED VERSION) James Ingram	Warner Bros 12in
90	95	YA BAD CHUBBS (CHUBB CLUB MIX) Chubb Rock with Howie Tee	US Select 12in/Champion promo
91	—	KEEP ON REACHIN' Kelly Charles & James Bratton	Champion 12in pre-release
92	—	MAN MACHINE (MIXES) (125.4) Man Machine	Rhythm King 12in pre-release
93	—	FREE AT LAST (GOTTA FREE JAMES BROWN!) (122.4-122.6)/(L&R MIX (123-123.8)/(ACAPPELLA) (0-122.8) Farley Jackmaster Funk & The Hip House Syndicate	Champion 12in
94	—	A CHORUS LINE/TRAVELING AT THE SPEED OF THOUGHT (MIXES) Ultramagnetic MC's	US Next Plateau Records Inc 12in
95	98	I NEED YOUR LOVIN' (THE JAZZIE B & NELLE HOOPER REMIX) Alyson Williams	Def Jam 12in promo
96	—	LET'S WORK (VOCAL/DUB MIXES) (117)/(VIDEO MIX) (118) Ice Cream Tee	US UNI Records 12in
97	91	POETICAL TERROR (MIXES) Too Poetic	US Tommy Boy/DNA International 12in
98	re	BLACK IS BACK/YOUR ARM'S TOO SHORT TO BOX WITH GOD LaKim Shabazz	German Low Spirit 12in
99	—	AND PARTY (MIXES) (122.8-0) WestBam	US Tuff City 12in
100	55	BUST A MOVE/GOT MORE RHYMES Young MC	Delicious Vinyl 12in



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JULY 30 — AUGUST 5 1989

U S S I N G L E S

TW LW

1	2	BATDANCE	Prince	Warner Bros
2	5	ON OUR OWN	Bobby Brown	MCA
3	4	SO ALIVE	Love And Rockets	RCA
4	10	RIGHT HERE WAITING	Richard Marx	EMI
5	1	TOY SOLDIERS	Martika	Columbia
6	8	ONCE BITTEN TWICE SHY	Great White	Capitol
7	7	LAY YOUR HANDS ON ME	Bon Jovi	Mercury
8	9	I LIKE IT	Dino	4th & Broadway
9	13	COLD HEARTED	Paula Abdul	Virgin
10	6	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
11	3	EXPRESS YOURSELF	Madonna	Sire
12	11	CRAZY ABOUT HER	Rod Stewart	Warner Bros
13	18	SECRET RENDEZVOUS	Karyn White	Warner Bros
14	24	DON'T WANNA LOSE YOU	Gloria Estefan	Epic
15	19	I'M THAT TYPE OF GUY	LL Cool J	Def Jam
16	14	DRESSED FOR SUCCESS	Roxette	EMI
17	26	HANGIN' TOUGH	New Kids On The Block	Columbia
18	20	HEY BABY	Henry Lee Summer	CBS
19	22	FRIENDS	Jody Watley	MCA
20	21	NO MORE RHYME	Debbie Gibson	Atlantic
21	23	THE END OF THE INNOCENCE	Don Henley	Geffen
22	29	SACRED EMOTION	Donny Osmond	Capitol
23	28	HEADED FOR A HEARTBREAK	Winger	Atlantic
24	31	ANGEL EYES	the Jeff Healey Band	Arista
25	30	HOOKED ON YOU	Sweet Sensation	Atco
26	12	WHAT YOU DON'T KNOW	Expose	Arista
27	17	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Arista
28	34	KEEP ON MOVIN'	Soul II Soul	Virgin
29	15	WHO DO YOU GIVE YOUR LOVE	Michael Morales	Wing
30	16	GOOD THING	Fine Young Cannibals	I.R.S.
31	38	SHOWER ME WITH YOUR LOVE	Surface	Columbia
32	39	18 AND LIFE	Skid Row	Atlantic
33	36	COVER OF LOVE	Michael Damian	Cypress
34	43	IF I COULD TURN BACK TIME	Cher	Geffen
35	35	ME MYSELF AND I	De La Soul	Tommy Boy
36	50	HEAVEN	Warrant	Columbia
37	27	MISS YOU LIKE CRAZY	Natalie Cole	EMI
38	37	IN MY EYES	Stevie B	LMR
39	47	TALK IT OVER	Grayson Hugh	RCA
40	33	BUFFALO STANCE	Neneh Cherry	Virgin
41	32	SEND ME AN ANGEL '89	Real Life	Curb
42	48	THE PRISONER	Howard Jones	Elektra
43	41	IT ISN'T, IT WASN'T, IT AIN'T	Aretha Franklin	Arista
44	25	THE DOCTOR	the Doobie Bros	Capitol
45	49	SOUL PROVIDER	Michael Bolton	Columbia
46	42	WIND BENEATH MY WINGS	Bette Midler	Atlantic
47	53	TROUBLE ME	10,000 Maniacs	Elektra
48	59	KISSES ON THE WIND	Neneh Cherry	Virgin
49	65	THAT'S THE WAY	Katrina And The Waves	SBK
50	45	I'LL BE LOVING YOU	New Kids On The Block	Columbia
51	46	INTO THE NIGHT	Benny Mardones	Polydor
52	73	ONE	Bee Gees	Warner Bros
53	—	GIRL I'M GONNA MISS YOU	Milli Vanilli	Arista
54	64	TURNED AWAY	Chuckii Booker	Atlantic
55	40	SATISFIED	Richard Marx	EMI
56	68	JACKIE BROWN	John Cougar Mellencamp	Mercury
57	52	IN YOUR EYES	Peter Gabriel	WTG
58	60	LITTLE FIGHTER	White Lion	Atlantic
59	44	I DROVE ALL NIGHT	Cyndi Lauper	Epic
60	62	TELL ME I'M NOT DREAMING	Robert Palmer	EMI

●BULLETS

62	72	FORGET ME NOT	Bac English	Epic
66	74	CLOSER TO FINE	Indigo Girls	Epic
67	—	HEY LADIES	Beastie Boys	Capitol
69	90	PUT YOUR MOUTH ON ME	Eddie Murphy	Columbia
70	77	LOVE HAS TAKEN ITS TOLL	Saraya	Polydor
73	93	RUNNIN' DOWN A DREAM	Tom Petty	MCA

75	82	PRIDE & PASSION	John Cafferty	Scotti Bro
76	81	BUST A MOVE	Young MC	Delicious
78	92	YOU BETTER DANCE	the Jets	MCA
79	88	LET THE DAY BEGIN	the Call	MCA
80	—	IT'S NOT ENOUGH	Starship	RCA
84	95	NATURE OF LOVE	Waterfront	Polydor
86	—	AND THE NIGHT STOOD STILL	Dion	Arista
87	96	LOVE CRIES	Stage Dolls	Chrysalis
88	—	GYPHY ROAD	Cinderella	Mercury
95	—	OH DADDY	Adrian Belew	Atlantic
96	—	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper	Epic

U S A L B U M S

TW LW

1	1	SOUNDTRACK: BATMAN	Prince	Warner Bros
2	2	THE RAW & THE COOKED	Fine Young Cannibals	IRS
3	3	HANGIN' TOUGH	New Kids On The Block	Columbia
4	8	REPEAT OFFENDER	Richard Marx	EMI
5	6	FULL MOON FEVER	Tom Petty	MCA
6	4	DON'T BE CRUEL	Bobby Brown	MCA
7	5	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
8	7	WALKING WITH A PANTHER	LL Cool J	Def Jam
9	9	FOREVER YOUR GIRL	Paula Abdul	Virgin
10	11	ONCE BITTEN TWICE SHY	Great White	Capitol
11	12	SKID ROW	Skid Row	Atlantic
12	10	LIKE A PRAYER	Madonna	Sire
13	17	THE END OF THE INNOCENCE	Don Henley	Geffen
14	13	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
15	16	LOVE AND ROCKETS	Love And Rockets	RCA
16	14	GHOSTBUSTERS II	Soundtrack	MCA
17	25	MARTIKA	Martika	Columbia
18	19	NEW JERSEY	Bon Jovi	Mercury
19	22	BIG GAME	White Lion	Atlantic
20	15	BEACHES	Soundtrack	Atlantic
21	18	SONIC TEMPLE	the Cult	Sire
22	20	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	Modern
23	24	A NEW FLAME	Simply Red	Elektra
24	27	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
25	21	BIG DADDY	John Cougar Mellencamp	Mercury
26	23	CYCLES	the Doobie Bros	Capitol
27	26	DISINTEGRATION	the Cure	Elektra
28	63	CUTS BOTH WAYS	Gloria Estefan	Epic
29	38	KEEP ON MOVIN'	Soul II Soul	Virgin
30	28	KNOWLEDGE IS KING	Kool Moe Dee	Jive
31	35	BIG Tyme	Heavy D & The Boyz	MCA
32	31	LET'S GET IT STARTED	M.C. Hammer	Capitol
33	34	WHAT YOU DON'T KNOW	Expose	Arista
34	30	ANDERSON, BRUFORD, WAKEMAN HOWE	Anderson, Bruford, Wakeman, Howe	Arista
35	29	FLOWERS IN THE DIRT	Paul McCartney	Capitol
36	32	NICK OF TIME	Bonnie Raitt	Capitol
37	33	G N' R LIES	Guns N' Roses	Geffen
38	39	INDIGO GIRLS	Indigo Girls	Epic

●SOUL II SOUL: "hey, do you like my onion ring earrings?"



- 39 44 **GHETTO MUSIC: THE BLUEPRINT** Boogie Down Productions
- 40 36 **LARGER THAN LIFE** Jody Watley
- 41 42 **WINGER** Winger
- 42 37 **ELECTRIC YOUTH** Debbie Gibson
- 43 49 **IN STEP** Stevie Ray Vaughan
- 44 41 **APPETITE FOR DESTRUCTION** Guns N' Roses
- 45 47 **OUT OF ORDER** Rod Stewart
- 46 40 **LOC-ED AFTER DARK** Tone Loc
- 47 50 **IT TAKES TWO** Rob Base & DJ E-Z Rock
- 48 48 **RAW LIKE SUSHI** Neneh Cherry
- 49 43 **GUY** Guy
- 50 51 **STRAIGHT OUTTA COMPTON** N.W.A.

- Jive
- MCA
- Atlantic
- Atlantic
- Epic
- Geffen
- Warner Bros
- Delicious
- Profile
- Virgin
- Uptown
- Ruthless



●ERASURE: "Vince, I told you I'd be wearing the leather jacket in this photo!"

US BLACK SINGLES

TW LW

- 1 2 **ON OUR OWN** Bobby Brown
- 2 5 **BATDANCE** Prince
- 3 6 **THEY WANT MONEY** Kool Moe Dee
- 4 9 **SOMETHING IN THE WAY** Stephanie Mills
- 5 10 **MIDNIGHT SPECIAL** the System
- 6 1 **SHOWER ME WITH YOUR LOVE** Surface
- 7 13 **TWO WRONGS** David Peaston
- 8 12 **CONGRATULATIONS** Vesta
- 9 7 **I'M THAT TYPE OF GUY** L.L. Cool J.
- 10 4 **SECRET RENDEZVOUS** Karyn White
- 11 20 **IT'S NO CRIME** Babyface
- 12 14 **WE GOT OUR OWN THANG** Heavy D & The Boyz
- 13 3 **FRIENDS** Jody Watley
- 14 19 **SPEND THE NIGHT** the Isley Brothers
- 15 16 **MY LOVE IS SO RAW** Alyson Williams
- 16 21 **IT ISN'T, IT WASN'T** Aretha Franklin
- 17 11 **KEEP ON MOVIN'** Soul II Soul

- MCA
- Warner Bros
- Jive
- MCA
- Atlantic
- Columbia
- Geffen
- A&M
- Def Jam
- Warner Bros
- Solar
- Uptown
- MCA
- Warner Bro
- Def Jam
- Arista
- Virgin

●PUBLIC ENEMY: "'ere lads, which hand's the coin in?'"



- 18 8 **TURNED AWAY** Chucki Booker
- 19 15 **AS LONG AS WE'RE TOGETHER** Al Green
- 20 24 **MY FANTASY** Teddy Riley
- 21 26 **REMEMBER (THE FIRST TIME)** Eric Gable
- 22 18 **I GOT IT MADE** Special Ed
- 23 27 **SARAH, SARAH** Jonathan Butler
- 24 25 **SOMEBODY LOVES YOU!** El DeBarge
- 25 31 **THE WAY IT IS** Troy Johnson
- 26 30 **N.E. HEART BREAK** New Edition
- 27 32 **LET GO** Sharon Bryant
- 28 17 **FORBIDDEN LOVE** Third World
- 29 29 **SOMETHING REAL** Mikki Bleu
- 30 35 **TASTE OF YOUR LOVE** E.U.
- 31 33 **FIGHT THE POWER** Public Enemy
- 32 37 **I DO** Natalie Cole
- 33 28 **I LIKE IT DINO**
- 34 36 **IF YOU ASKED ME TO** Patti LaBelle
- 35 34 **YOU FOUND ANOTHER GUY** Boy George
- 36 39 **SPEND THE NIGHT** Guy
- 37 47 **FUNKY DIVIDENDS** Three Times
- 38 42 **RAINDROPS** Kool & The Gang
- 39 44 **JUST GIT IT TOGETHER** Lisa Lisa
- 40 41 **Gitchi U Z-Looke**

- Atlantic
- A&M
- Motown
- Motown
- Orpheus
- Profile
- Jive
- Motown
- RCA
- MCA
- Wing
- Mercury
- EMI
- Virgin
- Motown
- EMI
- 4th & B'Way
- MCA
- Virgin
- Uptown
- Arista
- Mercury
- Columbia
- Orpheus

MUSIC VIDEO

TW LW

- 1 1 **DELICATE** Pink Floyd
 - 2 2 **RATTLE AND HUM** U2
 - 3 8 **KYLIE THE VIDEOS** Kylie Minogue
 - 4 9 **VIDEO ANTHOLOGY** Bruce Springsteen
 - 5 7 **INNOCENTS** Erasure
 - 6 16 **HOMECOMING CONCERT** Gloria Estefan
 - 7 10 **LIVE** Frank Sinatra & Friends
 - 8 3 **INVISIBLE TOUCH TOUR** Genesis
 - 9 5 **MAKING THRILLER** Michael Jackson
 - 10 13 **LIVE** Roy Orbison & The Candy Men
 - 11 4 **THE HIT FACTORY VOL 3** Various
 - 12 17 **LEGEND CONTINUES** Michael Jackson
 - 13 — **GUARANTEED LIVE '88** Cliff Richard
 - 14 11 **IN SEARCH OF EXCELLENCE** INXS
 - 15 6 **HARD 'N' HEAVY VOLUME 2** Various
 - 16 18 **2 OF ONE** Metallica
 - 17 15 **THANK ...** Cliff Richard & The Shadows
 - 18 — **CIAO ITALIA** Madonna
 - 19 12 **PRIVATE COLLECTION** Cliff Richard
 - 20 — **THE BIG PUSH TOUR** Bros
- PMI
 - CIC
 - PWL
 - CMV
 - Virgin
 - CMV
 - Video Collection
 - Virgin
 - Vestron
 - Music Club/Video Collection
 - PWL/Fanfare
 - Video Collection
 - PMI
 - PMV/Channel 5
 - PMI
 - PMV/Channel 5
 - Music Club/Video Collection
 - WEA
 - PMI
 - CMV



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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

● A year ago this week, **Kylie Minogue's** recording of 'The Loco-Motion' entered the chart at number two to become the highest debuting disc by a female solo star in UK singles chart history. **Madonna** subsequently equalled Kylie's feat with 'Like A Prayer' in March, but Kylie again debuted at number two with 'Hand On Your Heart' in May, and completes her hat-trick this week with 'Wouldn't Change A Thing'. Kylie's single sold around 70,000 copies last week, enough to guarantee the number one spot as often as not, but, after leading the race for top spot until Thursday, she was finally and very convincingly overhauled by **Jive Bunny and the Mastermixers'** novelty hit 'Swing The Mood', which sold nearly 100,000 copies in the week.

'Wouldn't Change A Thing' will now face an uphill struggle to reach number one. If it fails, Kylie will become only the second act in chart history to have two singles debut at number two without going to number one. The first? **Bros**, whose 'Too Much' dips to number four this week, after debuting at number two last week. They suffered a similar disappointment last December with 'Cat Amongst The Pigeons/Silent Night'. The only other singles to debut at number two and not reach number one are: **the Beatles'** 'Let It Be' (1979), **the Sweet's** 'Ballroom Blitz' (1973), **Wham!**'s 'Everything She Wants/Last Christmas' (1984), **Rick Astley's** 'When I Fall In Love' (1987) and Kylie's 'The Loco-Motion'.

● One of the fastest moving singles of the week is 'Poison' by **Alice Cooper**, which sprints from its debut position of number 34 to number 13, an impressive leap which makes it Alice's biggest hit since 'Teenage Lament '74' in (surprise, surprise) 1974.

● **Kirsty MacColl's** 'Days' moves up another two notches this week to number 12. Kirsty thus becomes the very first act to place a Kinks' hit as high on the chart as the original, which got to number 12 in 1968. **The Fall** came close last year, when their version of 'Victoria' reached number 35, two notches lower than the Kinks' 1970 original.

● **Prince's** 'Batdance' halts its slide this week, surprisingly climbing from number 24 to number 23. We can only assume that mounting excitement and publicity about the forthcoming 'Batman' movie has had a beneficial effect. Incidentally, if you are going to see 'Batman', don't expect to hear a great deal of Prince. Apparently his music is featured for only six minutes in the whole movie, with much of the incidental music supplied by **Danny Elfman**, whose alternative soundtrack album will be released to tie in with the film.

● **Bobby Brown's** 'King Of Stage' debuts at number 40 this week. It's not a new album, having been initially released in 1986, when it sold very poorly. The re-issue is priced at £3.99.

● 'Street Fighting Years' becomes the first **Simple Minds'** album to yield three top 20 hits this week, as their latest single 'Kick It In' climbs to number 15. It follows the number one hit 'Belfast Child' and 'This Is Your Land', which got to number 13. Since it was released three months ago, 'Street Fighting Years' has sold nearly half a million copies.

● **Diesel Park West's** fab new single 'When The Hoodoo Comes' makes a disappointingly quiet debut this week at number 66. It's the third top 75 hit off their fine debut album 'Shakespeare,



● **GLORIA ESTEFAN:** "have you got anything to take this Superglue off my fingers, they're stuck?"

Alabama'. The first, 'All The Myths On Sunday', peaked at number 66 in February, whilst the second, 'Like Princes Do', reached number 58 in April. This column predicts that 'When The Hoodoo Comes' will build on its rather slow start to become a significantly bigger hit than its predecessors.

● **Aswad** register their fourth top 40 hit this week with 'On And On', a remake of a song first recorded by its writer **Stephen Bishop** in 1977.

Bearded and genial, 38-year-old Bishop, from California, is a highly under-rated talent, whose biggest and most recent success as a songwriter was 'Separate Lives', a number four hit for **Phil Collins** and **Marilyn Martin** in 1985.

Bishop has yet to register a hit here in his capacity as a singer, despite several worthy singles including 'On And On' and the poignant 'It Might Be You', which served as the theme to the **Dustin Hoffman** movie 'Tootsie' in 1983.

● **Gloria Estefan and Miami Sound Machine's** album 'Cuts Both Ways' enters the album chart at number one this week, just five months after they topped the chart with 'Anything For You'.

They thus become the first act to top the chart with two different albums in the same calendar year since **Abba** started 1981 at number one with 'Super Trouper' and ended it similarly placed with 'The Visitors'. This calculation disregards **Michael Jackson**, who topped in 1983 with the solo album 'Thriller' and also '18 Greatest Hits', which includes both solo material and songs he recorded as a member of the **Jackson 5**. 'Cuts Both Ways', incidentally, is credited only to Gloria Estefan, but this is a purely cosmetic move to give her more prominence. "The line-up is just as before; I couldn't do it without these guys," says Gloria about husband Emilio and the rest of Miami Sound Machine. What Gloria says, we believe, so when we count down the top artists of 1989 at the end of the year, 'Cuts Both Ways' and its singles will be treated as Gloria Estefan and Miami Sound Machine records.

● **ERRATUM:** Last week I suggested that 'Too Much' missed out on becoming the first "regular" (non-charity) single to debut at number one since **Frankie Goes To Hollywood's** 'Two Tribes'. I somehow managed to forget that **Jason Donovan's** 'Sealed With A Kiss' entered at number one a mere eight weeks ago.

● TWELVE INCH

TW LW

1	1	FRENCH KISS Lil Louis	London
2	2	SWING THE MOOD Jive Bunny & The Mastermixers	Music Factory Dance
3	4	ON YOUR OWN Bobby Brown	MCA
4	5	AIN'T NOBODY (REMIX) Rufus And Chaka Khan	Warner Bros
5	—	WOULDN'T CHANGE A THING Kylie Minogue	PWL PWLT42
6	6	BACK TO LIFE Soul II Soul/Caron Wheeler	10 Records
7	3	TOO MUCH Bros	CBS
8	8	VOODOO RAY A Guy Called Gerald	Rham!
9	15	DO YOU LOVE WHAT YOU FEEL Inner City	10 Records
10	9	YOU'LL NEVER STOP ME LOVING YOU Sonia	Chrysalis
11	—	DO THE RIGHT THING Redhead Kingpin & The F.B.I.	10 Records TENX271
12	10	LONDON NIGHTS London Boys	Teldec/WEA
13	14	DON'T WANNA LOSE YOU Gloria Estefan	Epic
14	13	GRANDPA'S PARTY Monie Love	Cooltempo
15	—	POISON Alice Cooper	Epic 6550618
16	11	SAY NO GO De La Soul	Big Life/Tommy Boy
17	—	LANDSLIDE OF LOVE Transvision Vamp	MCA TVVT8
18	17	SUPERWOMAN Karyn White	Warner Brothers
19	7	IT'S ALRIGHT Pet Shop Boys	Parlophone
20	18	CHOICE? Blow Monkeys featuring Sylvia Tella	RCA

● COMPACT DISC

TW LW

1	—	CUTS BOTH WAYS Gloria Estefan	Epic 4651452
2	1	A NEW FLAME Simply Red	Elektra
3	2	THEMES Vangelis	Polydor
4	4	THE TWELVE COMMANDMENTS OF DANCE London Boys	Teldec/WEA
5	5	DON'T BE CRUEL Bobby Brown	MCA
6	13	BATMAN — ORIGINAL SOUNDTRACK Prince	Warner Brothers
7	6	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
8	9	THE MIRACLE Queen	Parlophone
9	14	STREET FIGHTING YEARS Simple Minds	Virgin
10	11	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
11	8	VELVETEEN Transvision Vamp	MCA
12	12	PASTPRESENT Clannad	RCA
13	16	DEEP HEAT 3 — THE THIRD DEGREE Various	Telstar
14	—	GLAM SLAM Various	K-Tel NCD3434
15	15	ANYTHING FOR YOU Gloria Estefan and Miami Sound Machine	Epic
16	7	NOW DANCE '89 Various	EMI/Virgin
17	3	PEACE & LOVE Pogues	Pogue Mahone 2460862
18	10	NITE FLITE 2 Various	CBS
19	—	THE END OF THE INNOCENCE Don Henley	Geffen 9242172
20	—	HOT SUMMER NIGHTS Various	Stylus SMD980

THE TOP OF THE POPS CHART

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

UK SINGLES

JULY 30 — AUGUST 5 1989

UK ALBUMS

TW LW W/C

1	3	4	SWING THE MOOD	Jive Bunny & The Mastermixes
2	1	1	WOULDN'T CHANGE A THING	Kylie Minogue
3	1	2	YOU'LL NEVER STOP ME LOVING YOU	Sonia
4	2	7	TOO MUCH	Bros
5	10	2	FRENCH KISS	Lil Louis
6	6	4	DON'T WANNA LOSE YOU	Gloria Estefan
7	5	4	ON OUR OWN	Bobby Brown
8	4	6	LONDON NIGHTS	London Boys
9	7	5	AIN'T NOBODY (REMIX)	Rufus And Chaka Khan
10	8	8	WIND BENEATH MY WINGS	Bette Midler
11	9	9	BACK TO LIFE	Soul II Soul/Caron Wheeler
12	14	6	DAYS	Kirsty MacColl
13	34	2	POISON	Alice Cooper
14	11	9	SUPERWOMAN	Karyn White
15	23	2	KICK IT IN Simple Minds	
16	28	2	DO YOU LOVE WHAT YOU FEEL	Inner City
17	17	5	A NEW FLAME	Simply Red
18	13	9	LICENCE TO KILL	Gladys Knight
19	1	1	LANDSLIDE OF LOVE	Transvision Vamp
20	15	7	VOODOO RAY	A Guy Called Gerald
21	12	5	IT'S ALRIGHT	Pet Shop Boys
22	4	6	CHOICE?	Blow Monkeys featuring Sylvia Tella
23	24	7	BATDANCE	Prince
24	33	2	SICK OF IT	Primitives
25	18	11	CRY	Waterfront
26	52	2	YOU'RE HISTORY	Shakespeare's Sister
27	51	4	TOY SOLDIERS	Marrika
28	20	5	SAY NO GO	De La Soul
29	21	7	GRANDPA'S PARTY	Monie Love
30	37	2	THIS ONE	Paul McCartney
31	16	4	LIBERIAN GIRL	Michael Jackson
32	47	6	PURE	Lightening Seeds
33	35	7	BETTER DAYS	Gun
34	40	5	SATISFACTION	Wendy & Lisa
35	1	1	SATELLITE KID	Dogs D'Amour
36	50	3	DO THE RIGHT THING	Redhead Kingpin & The F.B.I.
37	19	10	SONG FOR WHOEVER	Beautiful South
38	32	6	CHA CHA HEELS	Eartha Kitt And Bronski Beat
39	26	8	THE SECOND SUMMER OF LOVE	Danny Wilson
40	43	3	ON AND ON	Aswad
41	31	6	PATIENCE	Guns N' Roses
42	27	4	LET IT ROLL	Doug Lazy
43	25	5	GET LOOSE LA	Mix featuring Jazzi P
44	36	2	SHE BANGS THE DRUMS	Stone Roses
45	30	5	BLAME IT ON THE BASeline	Norman Cook
46	28	11	JUST KEED ROCKIN'	Double Trouble & The Rebel MC
47	38	9	SEALED WITH A KISS	Jason Donovan
48	67	2	THE END OF THE INNOCENCE	Don Henley
49	1	1	SELF!	Fuzzbox
50	39	5	EDIE (CIAO BABY)	The Cult
51	73	4	CHAINS	River Detectives
52	42	6	BREAKTHRU	Queen
53	55	3	BLAME IT ON THE RAIN	Milli Vanilli
54	46	4	I YOU'VE GOT TO CHOOSE	Darling Buds
55	1	1	I GOT IT GOIN'	On Tone Loc
56	48	4	DRESSED FOR SUCCESS	Roxette
57	54	5	LET ME LOVE YOU FOR TONIGHT	Kariya
58	1	1	EVERYDAY NOW	Texas
59	1	1	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper
60	41	10	RIGHT BACK WHERE WE STARTED FROM	Sinitta
61	65	3	DON'T MAKE ME OVER	Sybil
62	49	2	GOODWILL CITY/I'M SICK OF YOU	Goodbye Mr MacKenzie
63	64	3	GRAVITATE TO ME	The M
64	44	9	POP MUZIK (1989 REMIX)	Champion
65	61	2	PARADISE	Diana Ross
66	1	1	WHEN THE HOODOO COMES	Diesel Park West
67	1	1	FOREVER TOGETHER	Raven Maize
68	45	14	I DROVE ALL NIGHT	Cyndi Lauper
69	58	10	EXPRESS YOURSELF	Madonna
70	1	1	BAD LUCK	F4
71	75	5	ABANDON	Dare
72	57	10	JOY AND PAIN	Donna Allen
73	74	3	THE DOCTOR	Doochie Brothers
74	53	10	IT IS TIME TO GET LUNKY	D Mob featuring LRS
75	72	3	UH-UH OOH LOOK OUT (HERE IT COMES)	Roberta Flack
76	62	1	COME HOME WITH ME BABY	Dead Or Alive
77	1	1	READY 4 LOVE	Razette featuring Lamya
78	1	1	I NEED A RHYTHM	28th St Crew
79	69	6	SWEET CHILD O' MINE	Guns N' Roses
80	77	1	CALIFORNIA BLUE	Roy Orbison
81	56	1	WHERE IN THE WORLD	Swing Out Sister
82	59	1	REST OF THE NIGHT	Natalie Cole
83	79	1	SISTER SARAH	It Bites
84	1	1	THE SUN AIN'T GONNA SHINE	Four Tops
85	82	1	THE WAY TO YOUR HEART	Soul Sister
86	84	1	MICHAEL MANIA	MEDLEY Replay
87	84	1	THE KING IS HERE	THE 900 NUMBER 45 King
88	1	1	AIN'T NOBODY HOME	B.B. King
89	76	1	THINK	Farley presents Precious Red
90	90	1	(WHAT'S WRONG WITH) DREAMING?	River City People
91	94	1	BATMAN (ORIGINAL TV THEME)	Nelson Riddle
92	89	1	WARRIOR	Public Image Ltd
93	1	1	KING OF THE NEW YORK STREETS	Dion
94	1	1	AMERICAN EYES	Lilac Time
95	66	1	(BETWEEN A) ROCK AND A HARD PLACE	Cutting Crew
96	87	1	BLUE MOON REVISITED	Cowboy Junkies
97	86	1	HIDEAWAY	Leatherwolf
98	100	1	YOUNG BOYS ARE MY WEAKNESS	Kate Ceberano
99	1	1	FOREVER YOUR GIRL	Paula Abdul
100	1	1	PARADHOUSE	Koxo Club Band

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

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

Music Factory PWL PWL42

Chrysalis	CBS	London	Epic	MCA	Teldec/WEA	Warner Bros	Atlantic	10 Records	Virgin	Epic	Warner Brothers	Virgin	10 Records	Elektra	MCA	MCA TVV8	Rhain!	Parlophone	RCA	Warner Brothers	RCA	Polydor	London	CBS	Big Life/Tommy Boy	Cooltempo	Parlophone	Epic	Ghetto	A&M	Virgin	China CHINA17	10 Records	Go!	Arista	Virgin	Mango	Geffen	Atlantic	A&M	Silvertone	Go!	Desire	PWL	WEA YZ408	Beggars Banquet	WEA	Parlophone	Cooltempo	Epic	Delicious/Fourth & Broadway BRW140	EMI	Sleeping Bag	Mercury TEX3	Epic CYN5	Fanfare	Champion	Capitol	EPIC	Free Style	EMI	Food FOOD20	Republic L10014	Epic	Sire	Epic 6550317	A&M	B&M	Capitol	London	Atlantic	Epic	Champion CHAMP206	A&M USA666	Geffen	Virgin	Fontana	EMI USA	Virgin	Arista 112252	Columbia	Radical RAD66	Dr Beat	MCA MCA1354	Champion	EMI	Mercury	Virgin	Arista 112556	Fontana LILACS	Siren	Cooking Vinyl	Island	London LON226	Siren SRN112	Citybeat CBE1240
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TOP 75 ARTIST ALBUMS

TW LW W/C

1	1	1	CUTS BOTH WAYS	Gloria Estefan	Epic 4651451
2	1	24	A NEW FLAME	Simply Red	☆ Elektra
3	2	2	THE TWELVE COMMANDMENTS OF DANCE	London Boys	Teldec/WEA
4	6	13	TEN GOOD REASONS	Jason Donovan	PWL
5	3	34	DON'T BE CRUEL	Bobby Brown	MCA
6	4	16	CLUB CLASSICS VOL. ONE	Soul II Soul	10 Records
7	8	5	VELVETEEN	Transvision Vamp	MCA
8	7	68	APPETITE FOR DESTRUCTION	Guns N' Roses	□ Geffen
9	15	13	STREET FIGHTING YEARS	Simple Minds	Virgin
10	9	6	BATMAN — ORIGINAL SOUNDTRACK	Prince	Warner Brothers
11	5	2	PEACE & LOVE	Pogues	Pogues Mahone
12	11	3	THEMES	Vangelis	Polydor
13	12	38	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	□ Epic
14	10	10	THE MIRACLE	Queen	Parlophone
15	14	17	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
16	29	12	PARADISE	Inner City	10 Records
17	13	14	PASTPRESENT	Clannad	RCA
18	16	8	RAW LIKE SUSHI	Neneh Cherry	Circa
19	22	8	FLOWERS IN THE DIRT	Paul McCartney	Parlophone
20	20	36	KARYN WHITE	Karyn White	Warner Brothers
21	21	7	BEACHES — ORIGINAL SOUNDTRACK	Bette Midler	Atlantic
22	23	6	A NIGHT TO REMEMBER	Cyndi Lauper	Epic
23	17	19	LIKE A PRAYER	Madonna	Sire
24	19	24	THE RAW AND THE COOKED	Fine Young Cannibals	London
25	18	29	EVERYTHING	the Bangles	CBS
26	27	5	FULL MOON FEVER	Tom Petty	MCA
27	28	45	WATERMARK	Enya	☆ WEA
28	25	10	LIFE IS A DANCE — THE REMIX PROJECT	Chaka Khan	Warner Brothers
29	43	5	THE END OF THE INNOCENCE	Don Henley	Geffen
30	26	21	G N' R LIES	Guns N' Roses	Geffen
31	56	2	JUMP — THE BEST OF THE POINTER SISTERS	Pointer Sisters	RCA
32	24	56	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆☆ PWL
33	35	2	ESPECIALLY FOR YOU	Joe Longthorne	Telstar
34	40	12	KITE	Kirsty MacColl	Virgin
35	30	100	BAD	Michael Jackson	☆☆☆☆☆☆☆☆☆ Epic
36	24	2	BEBOP MOPTOP	Danny Wilson	Virgin
37	31	20	3 FEET HIGH AND RISING	De La Soul	Big Life/Tommy Boy
38	37	82	INTROSPECTIVE	Pet Shop Boys	Parlophone
39	38	49	KICK INXS	Bobby Brown	☆☆☆☆☆ Mercury
40	1	1	KING OF STAGE	Bobby Brown	MCA MCL1866
41	33	9	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	EMI
42	32	9	WALKING ON SUNSHINE	Eddy Grant	Blue Wave/Parlophone
43	42	17	GIPSY KINGS	Gipsy Kings	EST2102
44	1	1	PAUL'S BOUTIQUE	Beastie Boys	Capitol Telstar
45	65	2	SOUTHSIDE	Texas	Mercury
46	36	14	BLAST HOLLY JOHNSON	Holly Johnson	MCA
47	53	4	THE COMPLETE GLEN CAMPBELL	Glen Campbell	Stylus
48	1	1	LIVE FAST, DIE FAST	Wolfsbane	Def American 8384861
49	44	42	RATTLE AND HUM U2	U2	☆☆☆☆☆ Island
50	46	20	LOC'ED AFTER DARK	Tone Loc	Delicious/Fourth & Broadway
51	39	5	ANDERSON BRUFORD WAKEMAN HOWE	Anderson Bruford Wakeman Howe	Arista
52	41	12	KALEIDOSCOPE WORLD	Swing Out Sister	Fontana
53	51	9	AVALON SUNSET	Van Morrison	Polydor
54	50	34	ROACHFORD	Roachford	CBS
55	45	3	EARTH MOVING	Mike Oldfield	Virgin
56	48	35	REMYTE	Hue And Cry	Circa
57	1	1	STONE ROSES	Stone Roses	Silvertone OREL502
58	73	3	TAKING ON THE WORLD	Gun	A&M
59	48	12	GOOD TO BE BACK	Natalie Cole	EMI USA
60	52	8	THE ESSENTIAL DOMINGO	Placido Domingo	Deutsche Grammophon
61	58	13	DIESEL AND DUST	Midnight Oil	CBS
62	55	4	WALTZ DARLING	Malcolm McLaren and the Bootzilla Orchestra	EMI
63	1	1	THE FIRST OF A MILLION KISSES	Fairground Attraction	RCA PL71696
64	70	17	POP ART	Transvision Vamp	MCA
65	68	13	DISINTEGRATION	the Cure	Fiction
66	69	67	THE INNOCENTS	Erasure	☆☆☆☆☆ Mute
67	1	1	LIVE IN THE CITY OF LIGHT	Simple Minds	Virgin SMDLX1
68	66	11	MONEY FOR NOTHING	Dire Straits	☆☆☆☆☆ Vertigo
69	57	16	SONIC TEMPLE	the Cult	Beggars Banquet
70	47	3	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP	Boogie Down Productions	Jive
71	1	1	SHE'S SO UNUSUAL	Cyndi Lauper	Epic 4633621
72	71	125	THE JOSHUA TREE	U2	Island
73	63	36	GREEN R.E.M.	R.E.M.	Warner Brothers
74	61	2	MYSTERY GIRL	Roy Orbison	Virgin
75	64	69	TRACY CHAPMAN	Tracy Chapman	☆☆☆☆ Elektra

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	4	NOW DANCE '89	Various	EMI/Virgin
2	2	3	DEEP HEAT 3 — THE THIRD DEGREE	Various	Telstar
3	3	4	THE HIT FACTORY VOL 3	Various	Fanfare/PWL
4	5	13	NITE FLITE 2	Various	CBS
5	6	4	HOT SUMMER NIGHTS	Various	Stylus
6	5	10	THE HITS ALBUM 10	Various	CBS/WEA/BMG
7	16	2	GLAM SLAM	Various	K-Tel
8	10	3	THIS IS SKA	Various	Telstar
9	7	11	PRECIOUS METAL	Various	Stylus
10	8	30	DIRTY DANCING	Original Soundtrack	☆☆ RCA
11	11	4	PROTECT THE INNOCENT	Various	Telstar
12	11	7	RAINBOW WARRIORS	Various	RCA
13	1	1	REGGAE HITS VOL 4	Various	Jetstar JELP1066
14	12	30	GOOD MORNING VIETNAM	Original Soundtrack	A&M
15	17	3	GHOSTBUSTERS II	Original Soundtrack	MCA
16	1	1	THE 2 TONE STORY	Various	2 Tone CHRT5009
17	15	30	SOFT METAL	Various	Stylus
18	14	30	THE BLUES BROTHERS	Original Soundtrack	Atlantic
19	13	4	RHYTHM OF THE SUN	Various	Telstar
20	18	2	BUSTER	Original Soundtrack	Virgin

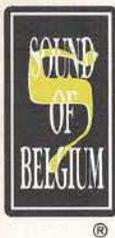
☆☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.

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