

OCTOBER 21, 1989 EVERY WEDNESDAY, 75p (EIRE £1.16)

RECORD

RM

MIRROR

STEVE WRIGHT

DOUBLE TROUBLE & THE REBEL MC

TOP BILLIN'



THE RESULTS OF

THE RM RADIO SURVEY

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OCTOBER

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DOUBLE TROUBLE & THE REBEL MC P12

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I N D E X

WHAT'S GOING ON . . .
EDITED BY ANDY STRICKLAND

'WILD!' WORTH AN OSCAR

The world's most successful independent group ever, Erasure are set to break even more records with the release of their LP 'Wild' this week. Andy and Vince are currently perfecting an even more outrageous stage show than previous outings, which will see the light for the first time when their already sold out tour kicks off in Sweden at the beginning of next month. The LP follows on from the success of the single 'Drama!', already sitting tight at the top of the **in** independent chart it includes such high octane disco fare as 'Blue Savana', 'Brother And Sister', 'Crown Of Thorns' and 'La Gloria'. (Review page 18.)

COMICS

Yes, yet another fabulous feast of intelligent illustrations, a brimming bagful of superlative strips and a million pages of perfectly precious pen and ink on paper in . . . Comics!

We start this week with two comic anthologies, both by independent publishers, both thoroughly different in

content. We picked up volumes 2 of each publication; **Taboo** (Spider Baby Graftix and Publications) and **AI** (Atomeka Press). **Taboo** is very, very adult fare. Splatter violence, gore and quite often sickening stories by myriad knowns and new artists are strung together with cat gut (it's that over the top) by its American editorial. The end result is a volume that is only partly worth

the expensive cover price — revulsion and nausea cost a lot these days, obviously, although some of the material does stand up for itself. In particular, *Life With The Vampire* was a treat, its star being a gay blood sucker with a healthy conscience. A bit iffy overall though — approach with caution. **A1**, on the other hand, is chock full of entertaining and amusing stories with a bit of choice nastiness thrown in to boot. It's an English concern with international guests, grim futures and funny shorts. The *Bo Jeffries Saga* is a hoot as a brick outhouse-sized building site worker with sexist and

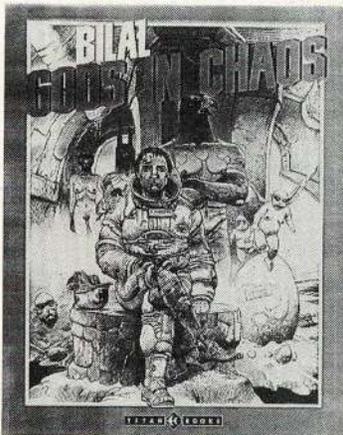
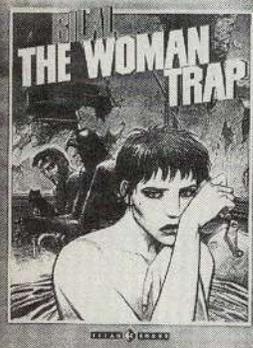
moronic tendencies tries to score at a disco and proceeds to maim half the supporting cast. *Bo* is a woman by the way — "C'mon Blondie! Show us your love-mallet!" she yells at a hapless passer-by. Highly recommended.

Gods In Chaos and **The Woman Trap** (Titan Books) by Yugoslavia's Enki Bilal are an absolutely vital and superb addition to your now-expanding comics collection. The science fiction/fantasy tale which runs through both includes Egyptian gods in their flying pyramid, a crumbling future where seedy humans and equally seedy aliens mix together in squalid existence, politics, possession, humour, love, hate, death, paranoia, terrorism, war, drugs, religion and filth. Everything adds up to a fantastic yet

compelling and breathtaking tale with beautiful drawings (in full colour). Bilal has been compared to that french hero of the artboard, Moebius (yes him again), but Bilal takes his post-'Blade Runner' type story, gorgeous colours, and us, his audience, into his own convincing universe. Damn good, you could say. And that's enough to be getting on with. More groovy stuff next week comic cadets!

Darren Crook

All comics available at:
Forbidden Planet, 71 New Oxford
Street, London WC1A 1DG
(01) 836 4179



COMPETITION

Record Mirror has two pairs of both **Gods In Chaos** and **The Woman Trap**, Bilal's science fiction masterpiece, to give away in yet another totally triff competition. Just answer the question below.

Q: Bilal has had another graphic novel recently published. What is it? Put your answer on a postcard with your name, address and a stamp of your choice and post it to: **rm** 'Enki Bilal Competition', Punch Publications, Ludgate House, 245 Blackfriars Road, London SE99 7YJ (please note our new post code for competitions). Entries must arrive by the closing date of October 30 1989.

LUTHER VANDROSS

NEVER MUGH TOO

REMIX '89 BY JUSTIN STRAUSS

b/w

THE GLOW OF LOVE

CBS LUTH T12



TWO ABSOLUTE CLASSICS - UNAVOIDABLE!



ADVENTURES IN WASHINGTON

It seems ages since **The Adventures** were around and yet it was only 1988 when their hit 'Broken Land' was the most played record on Radio 1 — yes, even more than any Thin Jerico single! The band are back with the mighty fine 'Washington Deceased' which echoes The Smiths' 'What Difference Does It Make' in the riff stakes, but rocks out in a countryish way with some fine accordian vamping going on. There's a third LP, 'Trading Secrets With The Moon', in the wings which includes a song co-written with Lloyd Cole. The band are raring to go having spent most of last year touring as support for Fleetwood Mac, but whether or not this means Terry Sharpe has taken to sporting swirly, cheese cloth dresses remains to be seen.

WEDDING PRESENT WORLD LEADERS TOP TEN

- 1 'Thatcher Way I Like It' KC & The Sunshine Band
- 2 'Neru Gonna Give You Up' Rick Astley
- 3 'Psycho Ghandi' The Jesus And Mary Chain



- 4 'Ortega Me To Your Heart' Rick Astley
 - 5 'Sensual World' George Bush
 - 6 'Giscard D'Estaing-ing On The Telephone' Blondie
 - 7 'Gorbachev The Wall' Michael Jackson
 - 8 'Girl Kurt Waldheim Gonna Miss You' Milli Vanilli
 - 9 'Brezhnever Stop' Echo And The Bunnymen
 - 10 'Idi Amin Woman Blues' Roy Orbison
- Compiled by the CIA

EARBENDERS

Eleanor Levy

- 'Automatic' The Jesus And Mary Chain (blanco y negro LP)
- 'Say Something Good' River City People (EMI 45)
- 'Oye Mi Canto' Gloria Estefan (Epic 45)

Andy Strickland

- 'The Peel Sessions' the Go-Betweens (forthcoming Strange Fruit EP)
- 'White Train' the Hollow Men (Arista 45)
- 'My Government' Brendan Croker (Andy Kershaw session)

mister mixi & skinny scotty
i can handle it

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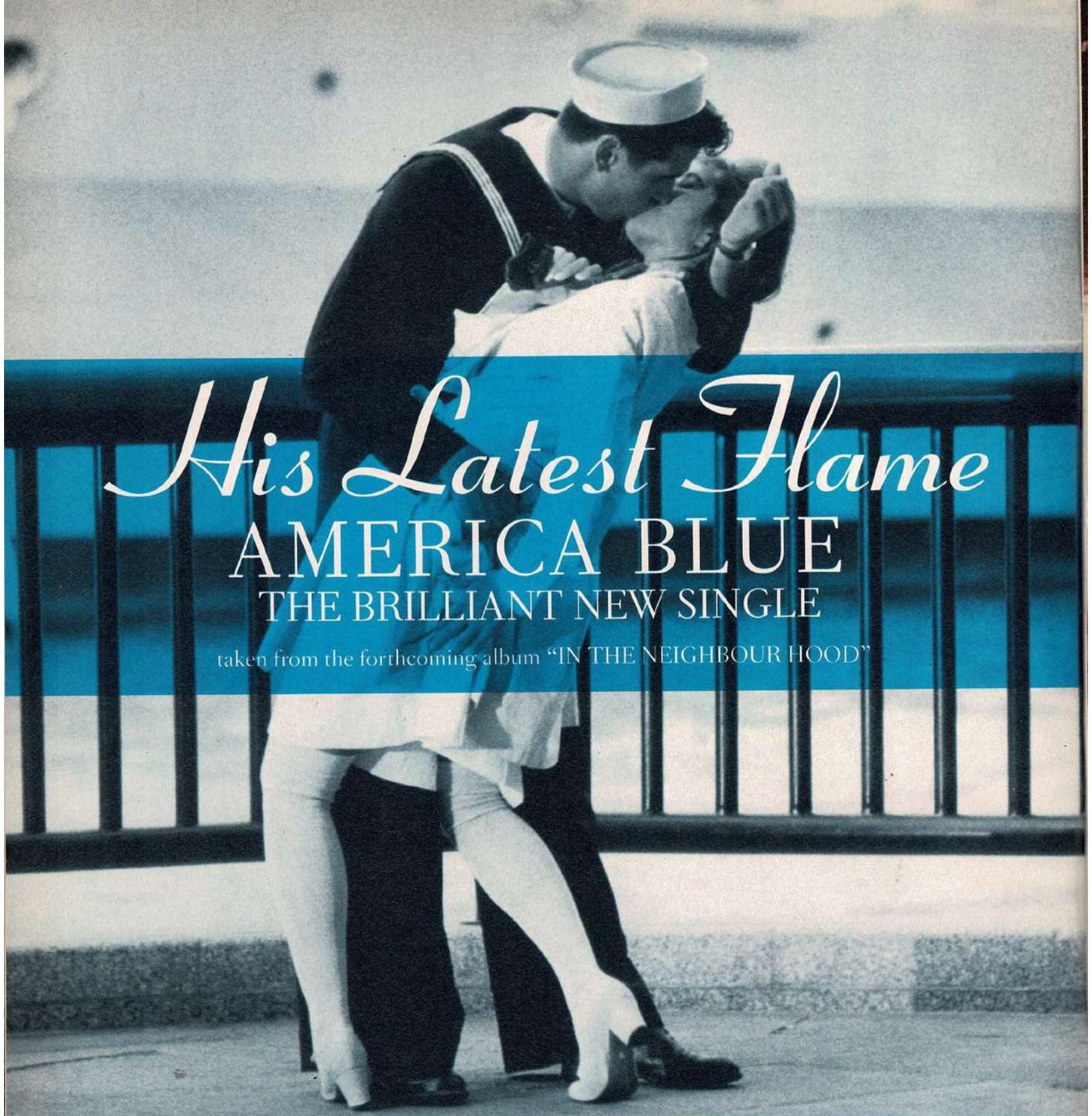
On The Side

DEXX

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"love together",
"get loose" &
"check this out".
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AMERICA BLUE
THE BRILLIANT NEW SINGLE

taken from the forthcoming album "IN THE NEIGHBOURHOOD"

IN YOUR NEIGHBOURHOOD

OCTOBER: *Tue 17th* Reading University ★ *Sun 22nd* Birmingham Barburies ★ *Tues 24th* Liverpool Poly
Wed 25th Keele University ★ *Thur 26th* Glasgow Pavillion ★ *Fri 27th* Stockton on Tees Dovecott Arts Centre
Sat 28th Sheffield Leadmill ★ *Sun 29th* Nottingham Trent Poly ★ *Mon 30th* Manchester International 1
Tue 31st Brighton New Zap Club

NOVEMBER: *Thur 2nd* Uxbridge Brunel University ★ *Sat 4th* Northampton Roadmenders Centre
Sunday 5th London Town & Country Club

on tour with HUE & CRY November and December – see press for details.



I N D E X

C O N T I N U E D

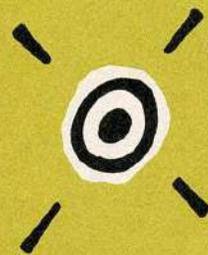
MAX THE WAY I LIKE IT

In a secret laboratory hidden deep in the mountains of Southern Australia, scientists have conducted a bizarre experiment. They've temporarily removed the brain of INXS singer Michael Hutchence and transplanted it into a specially made android to create a musical super being called **Max Q**.

It means that Hutchence's body can rest in a state of suspended animation after a gruelling 16 month tour with INXS, while his brain remains active. Well, all right, this isn't true. Instead, the mysterious Max Q is really a band Hutchence decided to form with his friend Ollie Olsen, to let off steam after being on a world tour with INXS.

Ollie and Michael first worked together on the film 'Dogs In Space' and, after Max Q's debut single 'Way Of The World', their self titled album will be out on October 23, featuring quite startling combinations of orchestral sounds mixed with funk, rock 'n' roll and some heavy metal snatches. Phew.

After the Max Q project, Michael will be re-uniting with the other members of INXS. But meanwhile he'll be starring in the forthcoming film 'Frankenstein Unbound', a truly monstrous story . . . **Robin Smith**



BELOVED the SUN RISING

LIMITED 12" REMIX

BY DANNY RAMPLING

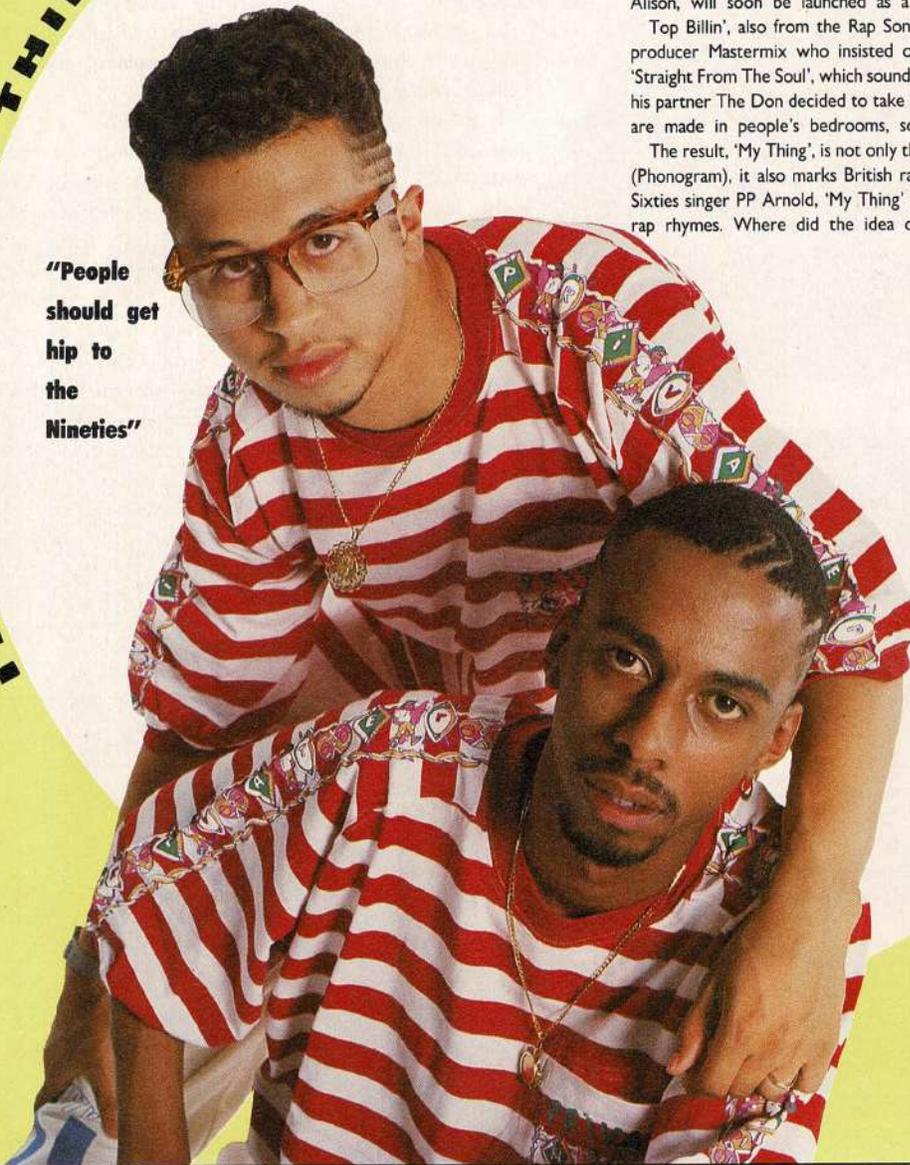
NOW AVAILABLE

W&A

With the release of their single 'My Thing', Top Billin' are giving British rap a sparkling new identity. Things are looking up, says Malu Halasa

IT'S THE REAL THING

"People should get hip to the Nineties"



Last Christmas, *rm* picked the best of British rap, and we weren't wrong. Monie Love assaulted the charts, while hip hoppers like MC Duke conquered the underground. The Stereo MC's got weirder, as the She Rockers went to work with Todd Terry in New York. Meanwhile, Rap Sonic, the small independent label that specialises in dance rap, had its ups and downs. Hit'n'Run went through an amicable break-up, with Dupee going to Music Of Life Records to become Simon Harris' long sought after female MC, while her sparring partner Alison, will soon be launched as a solo artist by Rhythm King.

Top Billin', also from the Rap Sonic stable, underwent a few minor changes as well, losing producer Mastermix who insisted on giving them James Brown beats with 'Naturally' and 'Straight From The Soul', which sounded too much like old styles. Once he was gone Kevwan and his partner The Don decided to take matters into their own hands. In hip hop, the best records are made in people's bedrooms, so production was the least of their worries.

The result, 'My Thing', is not only their first record to be released by a major record company (Phonogram), it also marks British rap's final breakaway from the American mould. Featuring Sixties singer PP Arnold, 'My Thing' powerfully incorporates seering dance vocals with snappy rap rhymes. Where did the idea come from?

"We thought we'd try something completely different, something way out," explains Kevwan. "At the time we were really into the swing beat and we started to get into house, but we've always wanted to work with singers from a long time ago."

Recorded several months ago, 'My Thing' was delayed by record company bureaucracy. In the meantime, other rappers had the same ideas but they didn't carry them out quite so well. Soul II Soul featured vocalist Caron Wheeler, and LL Cool J had 'Two Different Worlds', but that was a slow, sad song instead of a get-up-offa-that-thing dance track.

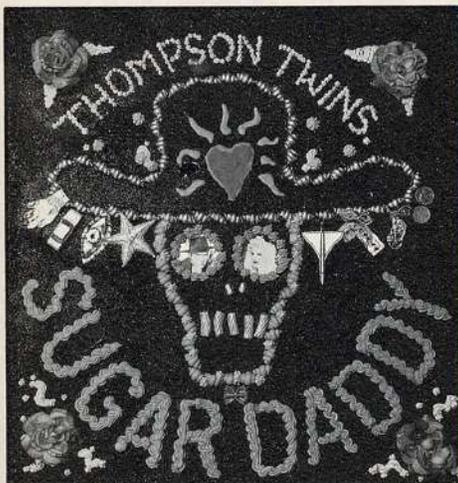
"I'm going to be a bit rude," says The Don, "But I do think we were ahead of our time. We saw rap becoming more musical quite a long time ago, and one way was to add singing. If we had been producing ourselves then, probably we would have come out with what we're doing sooner."

Dance oriented rap is considered more mainstream by those who prefer harder beats and rhymes. Along with Monie Love, Top Billin' have been accused of selling out, but "People should get hip to the Nineties," shrugs Kevwan.

The Don, a former member of Overlord X's Hardcore Posse, has come under even more criticism.

"The people who don't like what I'm doing now won't talk to me, but the roughnecks from my area, Hackney, respect me because they see I'm in a business and it's a good business move. Hardcore hip hoppers will always be there even if mainstream rap takes over, and there's the gem, people who can still go rock with them. As long as I can rock with both, I'm happy."

'My Thing' is British rap's thing too. Believe it.



THOMPSON TWINS

SUGAR DADDY

(12" VERSIONS REMIXED BY SHEP PETTIBONE)



BABBLE

THE POP DETECTIVE ON THE PROWL



Hello, good morning and va va voom. As I think to myself what a wonderful world, join me, please do, through the keyhole of the tender loving land of pop.

Those **Thompson Twins** — what a kookie, hatty pair they are. They threw a gigantic schmaltzy showbiz party last week attended by the whackiest, hattiest folks in the swinging metropolis. **Debbie Harry** was there scoffing **Prince's** favourite English delicacy *ye olde Twiglets* and chanced but one dance — to 'If Only I Could' by **Sydney Youngblood** no less. Also in attendance, **Kim** 'she's so' **Wilde** with her lurved one **Calvin** 'Melvyn' **Hayes**, **Ade** 'I'm a big fan of rap music' **Edmondson** along with **Dawn** 'Yo yò knickers' **French** and **Jenifer** 'Colonel' **Saunders**.

I was down in Brighton at the weekend specially to go and see a late night showing of my favourite film 'Grease' and guess who was in the audience singing and a swinging along to 'Greased Lightning', 'Beauty School

Drop Out', 'Sandy' and all the other top class classics? None other than **Norman Cook** and his musical cohort **Lester Noel**.

Andrew Eldritch from **Sisters Of Mercy** failed his driving test in Harrogate earlier this week, apparently because it wasn't foggy enough for him, meanwhile his Sisters cohort **Patricia Morrison** passed with flying colours.

Unknowns, the greaso gruborama rawkers the **Choirboys**, are so desperate for TV coverage that they've taken to sending Rod, the goth (ex roadie) squatter in 'EastEnders', a T-shirt every week in the hope that he'll cut off the sleeves and wear it down the Vic. And on the subject of slimy indie types, **Spider** from the incredibly popular **Seers** has been evicted from his flat and is currently camping in Hyde Park.

Was that **rm's** fave scritch scratchers **The Stereo MC's** we saw on 'News At Ten' last week? Indeed it was, the Sardinian home chaps found themselves amongst the defectors climbing into the West German embassy in East Berlin. The ITN cameraperson seemed particularly impressed with their Russian headgear — KGB Boys anybody? Sorry, no

really, it's cheap I know. Skip it.

Corinne Drewery of **Swing Out Sister** was supposed to have appeared on 'Juke Box Jury' last week but had to cancel because her mum needed her at home. It seems that her mum has been invaded by hundreds of spiky bambino hedgehogs who had been nesting in the outside loo. **Julia Fordham** appeared in her place and what a fantastic job she made of it — give that woman a hit.

Fine Young Cannibals are the biggest wow of the year Stateside. They recently played in Hollywood (everybody say hurrah!) and were visited backstage afterwards by **Madonna** and pal **Warren Beatty** and **Jack Nicholson** — all of whom invited Roly and the wobbly crew for dinner in their mansions.

This week's sightings of famous folk stalking the ordinary world . . . **Neil Tennant** and **Chis Lowe** looking dapper as they strolled along London's Haymarket on a breezy afternoon . . . **Norman Tebbit** looking gruff outside our offices as a long haired 'youf' shouted obscenities at him . . . **Cat** buying a record in an Oxford Street megastore . . . **The Rebel MC** buying a pair of jeans at Camden Town market . . . **Simon O'Brien** (alias Damon Grant) looking at perfume in Boots in Liverpool . . . **Terry 'Fnarr Fnarr' Scott** walking on Bournemouth pier. And our sightings from **Babble** readers . . . **Yannis**, who doesn't give her address, saw **The Miami Sound Machine** (**Gloria** less) "in Regent Street shopping in a store marked Sale" and **Chaka Khan** "walking along

IN

Long sleeved T-shirts with freaky 'I'm so weird and fruity' designs

Tunnocks' Caramel Wafer Biscuits

Pregnant popstars

Crying on 'Behind The Beat'

Ken Barlow snogging

Saying that you haven't seen 'Batman' yet

Releasing your new LP in time for Crimbo

Cardigans

Doing impressions of turtles

Interviewing Bobby Robson in a tunnel

OUT

Cap sleeved T-shirts with Simple Minds tour dates on the back

Orange Uniteds

Celibate popstars

Showing off on 'Juke Box Jury'

Martin and Gayle snogging

Going to see 'Batman' 16 times

Spending four years recording your LP

Denim jackets

Doing impressions of giraffes

Interviewing Tony Jacklin in the club house

COOKING WITH THE POPSTARS

Week by week this fantastic collection of favourite recipes from the world's most loved famous folk (and bass players) builds into a sensational culinary accompaniment to every young persons life. This week: Brother Beyond star **Carl Fysh** tells us how he prepares The Carl Fysh Toasted Special.

"This snack is really quick and easy to prepare. All you need is two slices of white bread, a Mars bar and a few marshmallows. Whilst one side of the bread is toasting under the grill, slice the Mars bar. Next place the Mars slices on the untoasted side of one piece of bread and three or four marshmallows on the other. Once it's all ready, squash the two slices together and dig in. Yum yum!"

Tottenham Court Road. At one point she noticed a doner kebab on display in a shop and licked her lips". . . Amanda Stansfield spotted "**Dave Stewart** buying a swank camera in Edinburgh". . . Last but not least Sean Sullivan from Brighton says he saw **Bob Dylan** buying a pound of carrots, but he's not sure.

Have you ever been watching someone watching someone else whilst you're being watched too? I have.

Oh well, bon voyage and all that.

CHUCKII BOOKER

THE U.S. HIT

SINGLE!

TURNED AWAY

OUT NOW ON 7"

& REMIXED 12"





TUFF TALKIN

The first time I encountered Michael and Leigh of Double Trouble was about four months ago, two weeks before their last single 'Just Keep Rockin'', was released. At the time, they weren't sure which way it was going to go, but after spending 10 weeks in the charts and becoming one of the anthems of the summer, the only way they *could* go was up.

This time around, and again with the Rebel MC helping out, the London duo's 'Street Tuff' zoomed straight in at number 12 in the first week of release. Their mood is one of jubilation and I'm met by a chant of "we'll be breaking down the charts when we come".

So lads, how does it feel to be pop stars now? "We're sick of those questions," says Rebel MC with mock exasperation. "How does it feel to be a pop star?" and "what colour are your Y-fronts?..."

Well, now you mention it, what colour are your Y-fronts? The Rebel checks 'em out. "I thought so, same pair as last week, sort of a brown colour, like Rik from 'The Young Ones'."

he replies with a cheeky grin.

All right, all right, so nothing's changed. So they haven't been flashing their gold discs at all and sundry . . .

"We haven't got them yet," says Leigh.

"We should be getting a lot of things but we haven't got them yet," says Rebel.

"Yeah, like the money," adds Leigh. "Like the money. Sod the gold disc, you can't take that down to the dry cleaners or the supermarket. 'Yeah look, I've got a gold disc, I'll swap it for a loaf of bread'. That's what it's been like, people think you must be cashing it in."

OK, so maybe the fortune's eluding them, but what about the fame? After all, they've just notched up their fourth 'Top Of The Pops' appearance. What's it like doing 'TOTP' — a dream fulfilled?

"You can't take it seriously, if you're gonna do it seriously you might as well not do it at all. You've just gotta go and have fun and muck about. The first time was the hardest 'cause that was a live broadcast. We were double nervous."

Suddenly Leigh waddles across the floor like a penguin.

"Look, this is Sonia, right? Did you see her? That's how she walks. We thought she was having a laugh, but she really walks like that."

So what does a happening chart rap star do when he's not being a happening chart rap star? Shoot pool? Hang out? Check out 'chicks'? Nope. The Rebel is, it seems, quite au fait with the old googlies.

"Yeah, my dad's a cricketer and I used to be as well," he reveals. "I used to train with Middlesex. I used to play with the ground staff. It's like being an apprentice. You play ground staff matches, then you go on to the second XI and then the first team if you're good enough. I'd just like to say though, that the rebel tour of South Africa is disgusting. I was really sickened by the likes of De Freitas and Butcher. The feeling was so strong they pulled out, but if it hadn't been for public opinion, they probably would've gone."

"Sport is sport and politics is politics," says Michael. "It's a load of bollocks innit?"

"If you're going over there, you're condoning it," disagrees Leigh, drawing the subject to a close.

The Rebel returns to the brighter side of cricket. "My dad played with ex-West Indies captain Clive Lloyd in a charity match recently. He was really chuffed about that, it was the equivalent of me playing onstage with Bob Marley. My dad never thought he'd play with Clive Lloyd."

So Reb, were you a batsman or a bowler? "Batsman," he replies. "Number three, I was wicketed in the covers."

In the covers or *under* the covers? We know what it's like with you pop stars?

"Not really, you know," he answers.

Michael steams in mockingly: "If he was Pinnochio, I could make three brooms now!"

They'd come in pretty handy too, as Double Trouble continue to make a clean sweep up the charts . . .

With two top 20 hits already under their belts, London's DOUBLE TROUBLE & THE REBEL MC are the hottest homegrown hip hop stars of the moment. Muff Fitzgerald met them and discovered something that's just not cricket. Double vision by Ben French

the skin mechanic

gary numan

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Cars

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Sheffield 14th

Hull 15th

Manchester 16th

Bristol 18th

Newport 19th

Glasgow 20th

Liverpool 21st

Birmingham 22nd

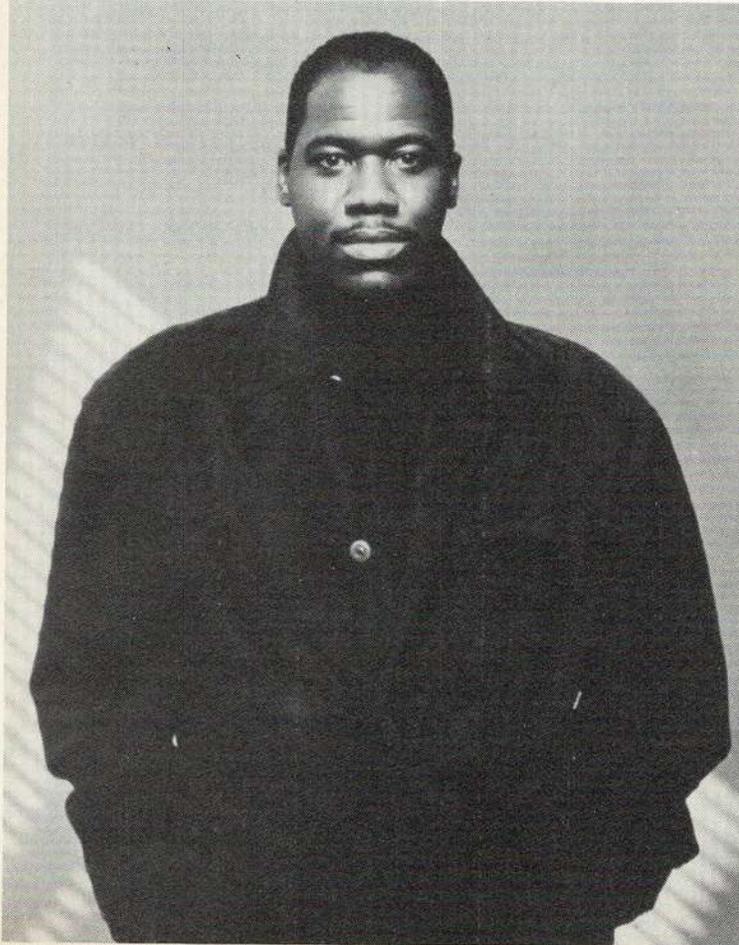
Southampton 23rd

Guildford 24th

London 25/26th



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AND LAYTHAN ARMOR.



7"/12"/CD 12/BRW146 BRCD 146



SINGLES

REVIEWED BY PHIL CHEESEMAN

● SINGLE OF THE WEEK

ELECTRIBE 101 'Tell Me When The Fever Ended'

MERCURY

Single of the week, sleeve of the week, they've scooped the lot. They've kept us waiting for this, executing dummy runs with other tracks to keep us guessing, and it's all been worth it. Equally at home on the hardest dancefloors or radio playlists, if there was any justice left this melancholy groove would end world starvation and abolish most things that go bang, but I'm afraid a high chart placing will have to do.

because he's using all the same phrases. This is good, but it's the same old thing. Give the rapping a rest Ed, and go back to house. Those leathers and gold chains really don't suit you at all.

KAOMA 'Lambada'

CBS

Number one all over the shop, this French band have imported an erotic Latin American dance, laid down some breezy, poppy samba rhythms and come up with this year's 'Birdie Song', except it's indescribably better. People are going to do things to this that later they're going to regret.

DAVID GRANT 'Life'

FOURTH & BROADWAY

Opinion round here has it that this silky, jazzy tune is a bit of a winner for Dave. It's certainly better than Red Wedge tours, but I must say that . . . Arrgh . . . OK, I agree, anything! Just get that Jonathan King Greatest hits collection away from me.

RIVER CITY PEOPLE 'Say Something Good'

EMI

It's guitar retro-time as **rm** faves River City People get down to crafting a tune with verses, choruses, singing, rousing finish, that kind of thing. How quaint, and very nice too.

DYNAMIC DUO 'In The Pocket'

TAM TAM

OCTOGON MAN 'Free-er Than Free'

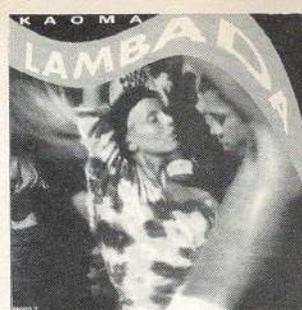
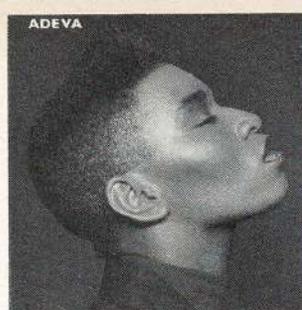
VINYL SOLUTION

This is the sort of tuneless, noisy racket they play at those evil 'acid' parties that are such a menace to the populace that the police have to spend £20,000 a throw to stop them. 'In The Pocket' is a mad slice of New York sample house, but for sheer crazyness, London's Octogon Man steams ahead with his bag of machine-gun drum rolls and terrifying sound effects. If there were any tunes, I missed them. Superb.

ADEVA 'I Thank You'

COOLTEMPO

Severe haircut. Adeva comes over all Philly on this. I know because there's a Philly dub mix on the



12-inch. A bit too nice to be really good, but it'll do well for her and would you believe it, there are another five tracks on the album to go before they have to get her back in the studio.

● THUD!

STATUS QUO 'Not At All'

VERTIGO

Did you know that if you jumbled up the letters of 'Status Quo' you'd end up with 'Squat To Us'? Pointless, yes, but what else do you say about a Status Quo single in 1989, except 'Next please, and quick!?'.

LISA STANSFIELD 'All Around The World'

ARISTA

There's a conspiracy afoot that assures me of Adeva and Lisa Stansfield records every time I do the singles. This is a very lacklustre, chart-friendly cover of an old Sixties slowie. It's not! Sure sounds like it.

FUZZBOX 'Walking On Thin Ice'

WEA

All the blokes in the house say 'phwoarr', all the new men in the house say 'tsk!' It matters not one plum whether they're taking the rise or being serious. What's important is that they annoy people. Having been a bit of a Fuzzbox fan on the sly, this big-production workout of the Yoko Ono song is a let-down. A bad idea's a bad idea.

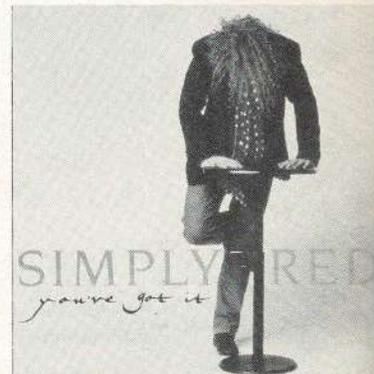


THOMPSON TWINS 'Sugar Daddy'

WEA

Having become hip by mistake last year with all manner of Shep Pettibone remixes and being sampled on Todd Terry tracks, The Twins return to what they're best at — bad pop/rock singles with

inane lyrics, those bursts of guitar and pressing the button on the synthesiser marked 'orchestral boom'.



SIMPLY RED 'You've Got It'

WEA

And how I wish, I hadn't. This is so sickeningly, infuriatingly nice, from the singing to the obligatory sax solo, that you want to go at it like a madman scorned, shatter it with your teeth and cast it into the street, £50 litter fine or no.

LEVEL 42 'Take Care Of Yourself'

POLYDOR

Ah yes. The band every sunstrip-owning casual loved before discovering acid house. Level 42 themselves have discovered go-go but Mark King still plays bass like he's got a lobster attached to every finger. Blinkety bonk, plonk, blinkety blinkety, plonk bonk bonk.

BROTHER BEYOND 'Drive On'

PARLOPHONE

The difference between Brother Beyond and Rick Astley is becoming so slight that you'd only need to have a few drinks and see Rick on a TV with a badly positioned aerial to be utterly confused. So inoffensive it hardly exists.

FISH 'State Of Mind'

EMI

Pardon me, but I can't see why Fish left Marillion at all. Now there are three groups that sound like Genesis, which has to be at least three too many. This sort of dross makes the likes of U2 look like a really exciting, experimental rock 'n' roll band.

● WHOOSH!

MODEL 500 'The Chase'

BIG LIFE

High time young Juan Atkins took a sabbatical from trying to spice up other people's mediocre efforts and got back to fiddling about with his own tape loops. 'The Chase' tastes real good — those familiar drifting rhythms, ultra-percussion and a heavily funky bassline put Techno right back on track.

FAST EDDIE 'Git On Up'

DJ INTERNATIONAL

Ol' Ed's back, in the trap, with another hip-house track and it doesn't look as though (so) he's turned the page (sage) of his rhyming dictionary yet (pet).



You have piano lesson after piano lesson and what happens? Everything you play sounds like 'The Birdy Song' played backwards.

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LIVES

EDITED BY JOHNNY DEE

THE RAMONES International II, Manchester

It would be unkind and unwise to throw The Ramones into the same 'geriatric embarrassment' bag as The Who or The Stones. But standing among the old punks, new punks and closet punks, anticipating a first live Ramones experience — only 13 years late — one senses the occasion is very much 'All Our Yesterdays'.

The atmosphere is authentic '77 sure enough, but without the menace. Dry ice spills off the stage as 'The Good The Bad And The Ugly' provides the overture. The Good and The Bad never really come into it; reassuringly, faithfully, predictably, The Ramones are just, well, The Ramones.

The Ugly? What can I tell you? Joey, complete with make-up assisted corpse-white face, inspires images of Marcel Marceau with a bad wig. Johnny, while never overplaying the guitar hero that he surely is, positions his now ample

bulk in that familiar chord-powering hunch; half legend, half bricklayer.

The set is fairly immaterial when all's said and done; 'Teenage Lobotomy', 'Rock 'N' Roll Radio' and hundreds more. Songs from 'Brain Drain' mingle well, but it's the oldies that we want. Oh how we pogoed — very politely of course. And what do you know, there's even a minor gobbing revival. This is the stuff that time warps are made of.

Joey'll probably be beating on the brat when he's 48, and we'll still turn up. By then, he should be the proud owner of a fully developed paunch and, God forbid, a suntan. **Craig Ferguson**

THE NEVILLE BROTHERS Town And Country Club, London

Wrinkly revenge continues . . . Lou Reed, Van Morrison, laughing Lenny Cohen and even the missing-presumed-dead-Stones have all slammed out awesome LPs that swagger in the face of 40-



SHEYI BANKS

●A NEVILLE wonders where his Brothers are

something trauma and maturely dump on most younger contenders. Now, direct from New Orleans, with 30 years roadwork behind them, The Neville Brothers ride into London on the crest of the biggest career wave they've ever had.

As four individuals they each embody a key component of their hometown's musical meltdown . . . from left to right: righteous Marley-esque Cyril is the flamboyant communicator, mysterious soul boy Aaron has the sweetest voice in the world and

the physique of a West End bouncer, Charlie the Sax is an amiable snake-hipped jazzier while reliable Art pumps out the funk and R&B on piano and organ.

Both nights are sold out and moodier songs from the 'Yellow Moon' LP like 'The Ballad Of Hollis Brown' and 'With God On Our Side' get left out of Saturday's exuberant rush, but do some serious spine-tingling at the soberer, more intimate, Sunday show. 'My Blood' and 'Wake Up' demonstrate the brothers' political suss featuring dedications to the people of Brixton and Northern Ireland, while the civil rights rap-gospel of Sister Rosa goes out to "strong women all over the world".

But, first and foremost, the Nevs are Mardi Gras music and they party hard and heavy through Doctor John's 'Walk On Gilded Splinters', 'Hey Pocky Way' and Bob Marley's 'One Love'. Cyril says Voodoo is Louisiana's greatest natural resource, but I think he's just being modest. **Charlie Dick**

UNDERNEATH WHAT Astoria, London

Whoever booked Underneath What as support band for the Dogs D'Amour had a sense of humour. What could show off the Whats' ferocious rock better than being followed by dreary bar-room boogie?

Underneath What are at least unpredictable, lurching between innovation and pretention; perhaps

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because their main asset, singer Andy Berenyi, is also their greatest drawback. Berenyi, six foot plus of hips, lips, flowing locks and ridiculous poses, has star potential. He also has a serious attitude problem. His arrogance is antagonistic, and it's usually a toss-up whether Underneath What get cheered or showered with glasses. Which is a shame, since the Whats are building themselves a solid reputation for feedback beyond the call of duty.

Tonight, when they cut out the self-indulgence, they shine. The syncopated strut of 'Bad Karma Chameleon' and the hammering pace of 'Straight Ahead Money' reveal inspiration beyond the sixth form Hendrix fixations. The splendid mayhem of 'Their Heads Exploded' slams the point home, even winning friends amongst the rock chicks and he-men who are your average Dogs fans.

Underneath What are raw, patchy and sometimes impressive as hell. If Berenyi sorts out his ego, things could get really interesting.

Lisa Tilston

DEL AMITRI Nottingham University

Faced with yet another guitar combo from north of the border (or from anywhere for that matter) it's easy to be cynical and stick them in a box. Will they, for instance, 'jangle' in time-honoured fashion, earnestly stretching the odd melody into nine or 10 samey

songs? Or will they proudly bear the 'indie' stamp across their foreheads and strum themselves meticulously out of your memory? Failing this, will they insist on proving that what sounded revolutionary in the bedroom is actually naff when granted a public airing? Will they, in other words, bore the proverbial pants off you?

Because they conform to little of the above, Del Amitri have at least a head start on the competition. Indeed, the readings on my conspicuously articulate guitar meter were generally high and healthy throughout this set. Veering with some guile between angular, not-quite-straight-down-the-line British pop and folksy, American flavoured rock, they command a tidy range of styles that still manages to leave intact the peculiarly British aspects of the songs' subject matter — wet streets, signing on, smalltown despair.

Delivered with little fuss, and with none of the 19th nervous breakdown type facial expressions so beloved of bands telling us how irredeemably crap life is, Del Amitri play it simply and with precision. The likes of 'Move Away Jimmy Blue', 'Stone Cold Sober' and 'Nothing Ever Happens' are strong, literate songs that blend country and Cajun motifs alongside folksy laments and gritty pop with apparent ease.

Bridging styles the way they do, they achieve a musical detail that rarely fails to persuade. So while too many guitar bands seem

content reworking old instrumental codas to death, Del Amitri aim that bit higher and earn the cigars.

Patrick Weir

JOE STRUMMER International II, Manchester

Well, at least some things don't change in this crazy world of rock 'n' roll (man). Everybody knows that Joe Strummer will always be Honest Joe Strummer; the Manchester hordes came to see the man, relying on that fact. "You know Joe, he'll throw in a few Clash numbers". Nothing surer.

Tonight he appears almost humbled by the genuinely loving welcome that he receives. Looking sharper than ever in red cowboy shirt and bootlace, Joe gives a polite "how yer doin'?" before launching 'his' band into new songs still built on that recognisable Westway beat . . .

His band of young Americans never seem quite sure of their part in all this — as they make a hash of one ending, our hero cracks a joke where once he might have . . . ah, nostalgia. It's never far away. "If you don't know this, don't pretend that you do" — 'City Of The Dead' is given and accepted gleefully. Guitars go out of tune, strings snap, and a very nice shirt is suddenly spit-spotted.

A rumbling bass heralds 'Armageddon Time'. In the face of a patchy sound, Strummer works furiously, ever the Bryan Robson.

'King Of The Bayou' and 'Shouting Street' give the band a fair chance to shine, whereas 'What's My Name', 'Police And Thieves', and



SIMON TAYLOR

●JOE STRUMMER: "Look, no hands"

most of all, 'London Calling', leaves you stranded between laughing and crying. This is not The Clash.

Strummer carries this show alone; whereas his previous combo was a gang of personalities, this one leaves him a lonesome figure. So much so that he welcomes the stage invasion that accompanies the encore of 'Straight To Hell'. In true Strummer tradition, it all gets a bit out of hand — but it seemed a good idea at the time. Thank God that some people don't change. **Craig Ferguson**

ALL ABOUT EVE

Scarlet and Other Stories

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ALBUMS

EDITED BY JOHNNY DEE

ALL ABOUT EVE 'Scarlet And Other Stories'

MERCURY

Steaming headlong into the past, without a thought for the future, All About Eve seem destined to repeat the mistakes of their ancestors. 'Scarlet And Other Stories' is certainly the most unfashionable record to have emerged in recent times and, like Jive Bunny and Chris Rea, their refusal to acknowledge the existence of anything that might have occurred in the past decade sets it firmly in a land of Pickwick compilations and £3.99 'Nice Price' special offers.

In the late Seventies there was an LP released by a singer called Judie Tzuke entitled 'Welcome To The Cruise'. It takes an iron will to admit to still owning it, though many people bought it at the time. There is nothing on 'Scarlet . . .' that would sound out of place on Judie's record. The folksy harmonies over the layered MOR rock are almost the same combination of delicacy and strength. Climb inside and it might look rather pretty, but from the outside it's just another caravan holding up the traffic on a Cornish 'B' road.

All About Eve sound most sensible when they give up all hope of being a T'Pau-like pop group and let Julianne Regan's voice lead the way, as in the fragile trio of 'Scarlet', 'Blind Lemon Sam' and 'The Pearl Fishermen'. But then Tim Bricheno pulls a fresh plenum from his satin loons and turns it back into a Gary Moore record, which surely no-one wants to hear.

'Scarlet And Other Stories' has no place in the present day, which is probably fine by them, but what

on earth are they trying to prove? Too much coriander in the magic mushroom casserole makes your brain go wibbly? ■■ Tim Nicholson

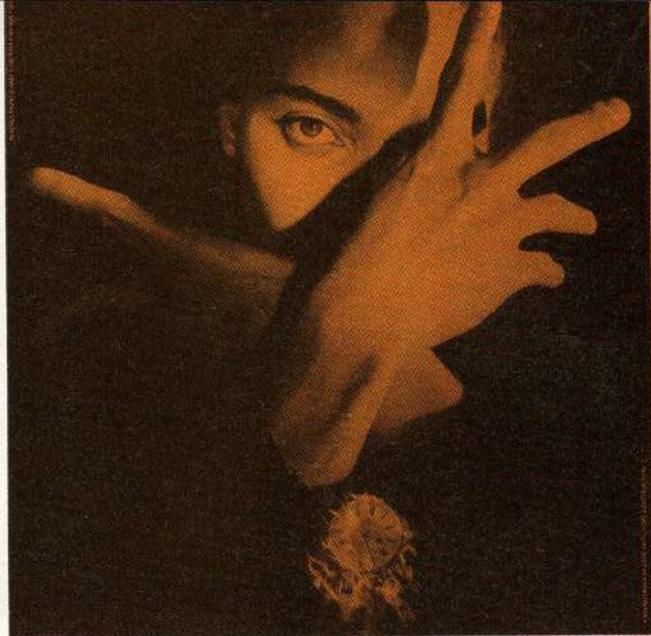
DEBORAH HARRY 'Def, Dumb And Blonde'

CHRYSALIS

Ms Harry has done herself no end of good since the heady days of 'Heart Of Glass'. She's become a versatile actress, as films like 'Union City', 'Videodrome' and 'Hairspray' testify, while still finding time to make the occasional foray into the charts.

'Def, Dumb And Blonde' is her second solo album and the title alone suggests that she doesn't take herself too seriously. 'Kiss It Better' and 'Bugeye' cast Harry as a sassy temptress, while she's little more than a cuddly bundle of cuteness on 'Sweet And Low'. There's little to remind us of Blondier days, although 'Maybe For Sure' covers familiar ground.

The sleek production presents Harry and co-writer Chris Stein as a smooth running machine; no mean feat considering the variety of styles incorporated on the album. Allanah Currie and Tom Bailey of Thompson Twins fame contribute a couple of songs and the considerable talents of Arthur Baker are called upon for a spot of remixing. Having recorded songs in London, New York and Los Angeles, you get the feeling that 'Def, Dumb And Blonde' has been given the kitchen sink, throw it all in, treatment. But the haunting 'Calmarie' and witty 'Get Your Way' (an updated 'Rapture'), confirm that there is substance and character behind the songs. Harry boasts of dismissing 'Iron' Mike



TERENCE TRENT D'ARBY 'Neither Fish Nor Flesh'

CBS

Terence Trent D'Arby made his reputation as a soul singer. On this album, it is the mix — not the remix — but in the mix and match of styles that he firmly comes into his own. There are two strains in black music, the soulful (which includes funk and Seventies R&B) and then there is rock. Not the two-bit crap of metal bands, but hardcore rebellion, blues meet black man electricity and it's war.

The opening 'Declaration: Neither Fish Nor Flesh' is experimental rock poetry. But it is in 'This Side Of Love' with its big beat Sixties sound, complete with twanging guitar, that TTD lands somewhere between Sonny & Cher and The Animals. The result is powerful. There are other glimpses of a certain majesty. 'It Feels Good To Love Someone Like You' is a psychedelic tribute to love, so atmospheric and clawing that you know the end will be bad. His romantic songs always start out optimistically, like the poppy samba 'To Know Somone Deeply Is To Know Someone Softly', but the magic fades and an ethereal melancholy is the reward.

Essentially, the roots of contemporary black music can be traced to the rollicking of gospel and hollers of the blues. TTD's church buster 'I'll Be Alright', the blues-ish 'I Don't Want To Bring Your Gods Down' and the touching acappella 'And I Need To Be With Someone Tonight', bring new excitement to traditional forms.

If anyone thinks the best soul, gospel, black rock and funk comes from 20 years ago, give 'em a copy of this. ■■■■■ Malu Halasa

Tyson with a technical knock out: "Like Frankenstein and Dangermouse, I'm going to make some noise and rock the house". No Schoolly D perhaps, but at least she watches the right programmes.

'Def, Dumb And Blonde' is guaranteed to keep the Deborah Harry relaunch bandwagon rolling

along for some time to come. ■■■½ Iestyn George

ABC 'Up'

PHONOGRAM

ABC have been dabbling in club sounds — house sounds — for a



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long time now. On this album all their experiments come to fruition. They have managed to fuse the uplifting feeling of the best New Jersey club sounds and Chicago house music with their own unique English pop sensibility. And this time, unlike many of his past efforts, the words don't get stuck in Martin Fry's throat. When he sings about 'The Greatest Love Of All', or even on difficult lines like "In origami cities, in nations built on sand, love got bent right outta shape . . .", on the hippified 'Paper Thin', he sounds happy with the lyrics and, well, just happy. This is a great pop record because it's not trying too hard to be a pop record. It is a good dance record because it steals the best sounds from America and tarts them up a bit. Dance purists will hate it because it's not hardcore enough. But we need quality pop like this. We need more music with soul, more people to use the word love like ABC use it, as a sacred word, a word with meaning, sung with feeling. I love this record. ■■■■ **Chris Meller**

JULIA FORDHAM
'Porcelain'

CIRCA
Julia Fordham's second album is of such consistently high quality that she was obviously hiding her ample talents under her beehive all those years she was a backing singer for Mari Wilson.

She has sung, written and co-produced every track, and provided the arrangement, backing vocals and guitar on several.

At volume levels where other albums begin to break up, 'Porcelain' produces a beautifully pure and clear sound. The louder you play it, the more depth you discover. And however far you go, Jules' velvety voice is there with you, effortlessly twisting and weaving around the smoothly winding sound.

All of the songs are about love in its many guises — love that hasn't worked ('Porcelain'), new love ('Lock And Key'), love between friends ('Island'), and a few other variations on that ever fertile theme. They all feel very personal. And as long as you click with her sound, at least one of the tracks is bound to express exactly what you are feeling yourself.

Perhaps that is why the album has such a strong and clear identity. There is some variety, but you hardly notice the shifts as the sound flows so smoothly towards Billie Holiday on 'For You Only For You', or sambas towards Astrud Gilberto on the forthcoming single 'Genius' (complete with jungle sounds and Spanish lyrics).

After a few listens other tracks stand out too. But, because none are wildly different, if you tried to list them, you would probably end up with a reason why every one is special. ■■■■½ **Catriona O'Shaughnessy**

BROS
'The Time'

CBS
'The Time' is a clean, meticulously produced and heartily sung LP, dealing with the issues of love, the ills of materialism, love, racism and love — the perfect pop item. No-one can argue with the sentiments portrayed by Bros and their collaborator Mr Graham, and Matt's romantic and committed voice proves he's as capable of charitable and sensitive thoughts as any of us. The problem lies not in the delivery (which is as immaculate as ever) but in the source.

This LP reads like a second rate exercise in 'copy cat', with dire Stevie Wonder imitations rife.

"You start to steal and you ask to lend/You need the shit like the latest trend/Drugs don't drop you don't need that crap/You can be bad but not like that/ You better be . . . streetwise . . . streetwise" ('Streetwise').

Then there's the scathing contempt for the sexist male clubgoer. "A club fool is a girl's nightmare/Don't drool don't drool/You're nothing but a club fool" ('Club Fool').

A more up tempo and synthy long player you will not find this year and all 10 songs are delivered with skill and a soulful zest matched, at present, only by the likes of T T D'Arby and Prince. But whereas those boys possess a (usually) convincing maturity and guile, on 'The Time', Bros are singing in short trousers in comparison.

The lyrical naïvety of this LP does have an important exception. 'Sister' is a haunting and quite touching ballad that needs no further description except to say that it reflects what Bros can achieve when the subject matter comes from within. On the whole though, Bros should credit their fans with a bit more upstairs before they are outgrown by the very people who made them famous. Musically ■■■■ Lyrically ■■ **Tim Southwell**

SYDNEY YOUNGBLOOD
'Feeling Free'

CIRCA
Anybody who thought Sydney was going to be a one hit wonder is in for a big surprise.

'Feeling Free' is an often quite breathtaking collection of soul, funk and soft rock with some wicked Latino influences thrown in for good measure. Sydney pays homage to the past yet still sounds innovative, with songs that have an amazing dramatic range. The title track is a crisp duet with Elaine Hudson, followed by a heartfelt cover of 'I'd Rather Go Blind' which Syd manages to make all his own. Then we slip into the smooth and friendly 'Sit And Wait' and 'Kiss And Say Goodbye'.

Opening side two there's a startling cover version of 'Ain't No Sunshine' with some delicate but

ERASURE
'Wild!'

MUTE
Erasure, pop's answer to Saint & Greavsie, at last release their long awaited fourth album. And it should be received with open arms, as it contains the boppiest, most flamboyant collection of future singles you're likely to hear. 'Wild!' reflects the maturing songwriting talents of Andy and Vince in an album that goes from making you throw your body round in the weirdest directions, to raising your hands in desperation. Andy's vocals go from those of a fabulous prima donna — 'Star' — to those of a little boy lost — 'Piano Song' — though the tracks never lose that sense of immense fun.

Preceding the instrumental intro on side one, 'Wild!' explodes into a brash collection of glorious pop songs. They stick to their basic strengths — simplicity, and keeping their hearts in the right places — while 'Blue Savannah' and '2000 Miles' have the niftiest hooklines. However, the crowning glory has to be 'La Gloria', where Andy tries out his Spanish in a swirl of exuberance and conjours up a vision of him flouncing on stage in a large red flamenco dress. 'Wild!' is what pop is all about. ■■■■½ **Lysette Cohen**

feverish acoustic guitar, followed by the twist and turn grooves of 'I'm Your Lover' and 'Not Just A Lover But Your Friend'. A bloody good album. ■■■■ **Robin Smith**

THE PRIMITIVES
'Pure'

RCA
The second Primitives album reveals Tracy and the boys once again skipping happily through the sweet and fragrant garden of fluffy guitar pop. If it's something deep and meaningful that you seek, I suggest you look elsewhere.

Harmless is a word that springs to mind. Tracy's voice is hollow and somewhat lacking in the passion department. This suits some of the tracks, but after a while

you find yourself praying that Des O'Connor will step in. Guitarist Paul does take to the microphone in 'Shine' and 'All The Way Down', adding some much needed menace to the proceedings. The pretty guitar backing though, is about as meaty as a tin of peaches.

In its worst moments, 'Pure' is gutless and unimaginative piffle, wafting around the room in a pleasant, inoffensive fashion. At its best, 'Sick Of It', 'Can't Bring Me Down' and 'Way Behind Me' provide the hypnotic, psychedelic and footstomping highspots which may even make you look up from your ironing. But before you can finish your Y-Fronts it's over.

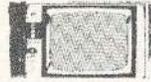
A swift and delightful breeze; no more, no less. ■■■½ **Gary Crossing**

The advertisement features a large, stylized illustration of a hand holding a musical note. The text 'DON'T GET HEAVY HANDED With HEAVY METAL' is written in a bold, jagged font across the hand. Below the hand, the Amstrad Fidelity logo is visible, along with the model number 'AMSTRAD FIDELITY CKX100' and 'PLAURIGIT'. The bottom of the advertisement shows a portion of a keyboard.

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON

moore on weather



A Fish Called Michael has done good. From the doldrums of the Jack Scott Seventies, through the high pressure following Hurriganegate, he is now an elder statesman basking in his Indian summer, a barometer of the winds of change, etc etc. With that surname and a physical presence bettered by many an Open University macrobiologist, the odds have been stacked against him. This is a man who has reached the top of the weathervane not so much by what he does as what he doesn't. He doesn't brandish his black switchy-thing around like Scotch Mist McCaskill. He doesn't have a beard like Weathercock Of The North Kettley. And he doesn't pronounce "rain" with the two vowels reversed like Bernard Davey.

Let's flip channels. Trish Williamson exudes sunny spells, but her bright intervals are few and far between. The impression is of a girl a few millibars short of an anticyclone. Martyn Davies is just too damn smug, a poor trait in a British meteorologist. His smirking rendition of "15 — around 55" somehow manages to pour scorn on the nation, its climate and the quaint ignorance of those retards who wouldn't know a centigrade if it slapped them full in the hectares (this group may be more commonly referred to as the vast majority of the population). Compare and contrast Mr Fish's restrained, polite and ever-so-slightly deferential "17 Celsius — that's the low sixties Fahrenheit". Our weather is notorious for its world-weary blandness, and we want those who tell us about it to behave accordingly, not to chirp smarmily like ghoulish hybrids of airhead kids presenters and telephone salesmen.

ITV, with its animated rain and computer graphics, is the Toyota of TV presentation of the elements — young, state-of-the-art, gimmicky and artificial. BBC is very definitely Austin Rover — middle-aged, solid, familiar, marooned in the Seventies and hopelessly unreliable. But with Mike at the wheel, who cares? **TSP MOORE**

video

'WOMACK & WOMACK — CELEBRATE THE WORLD'

(ISLAND VISUAL ARTS)

It's a family affair, this Womack & Womack lark. Cecil and Linda, pop music's loviest doviest pairing, like to wear their family on their sleeves and wheel the weeny Womacks out on stage for all the world to go 'aawww' at.

'Celebrate The World' is a visual record of a live performance of their stupendously breezy 'Conscience' LP. To mark its release, Vision On can offer 10 swotty types a copy of the video together with a bottle of bubbly by way of celebration. Obviously, due to the alcoholic content of this prize, entrants must be over the age of 18. To win, simply answer the following question: Who was Linda Womack's celebrated father; a) Sam Cook b) Otis Redding c) Wilson Pickett?

Send your answers on a postcard to rm Womack & Womack Competition, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 7YJ, to arrive by October.

film

'STAR TREK V' (Cert PG)

Starring: The Crew of the Starship Enterprise

With their tongues planted firmly into their nipped and tucked cheeks, Jim, Uhura, Bones, Spock, Scotty, Sulu and Chekov return 'to



boldly go . . . ' etc. Or should that read 'to baldly go'?

The combined weight of the now rather creaky crew would, in real life, be quite enough to force the most powerful space station out of orbit. But the magic of this (and the previous) episode of the 'Star Trek' saga, is that they are well aware of the improbability of such an ancient body of men and women being entrusted with Earth's safekeeping. Kirk and Bones play it strictly for laughter and tears, their career-long, male bonding friendship forming the epicentre of this hugely entertaining 'Carry On Up Uranus'.

The bare bones of the plot involve being hijacked by a Vulcan who wants to pay a visit to the other side of the Universe to meet the ultimate being. Meanwhile, the Enterprise is being hotly pursued by a Klingon bent on revenge for some previous encounters with Jimbo.

'Star Trek V' is terrific fun that easily makes up for what it lacks in quality with wicked self-parody. With 'VI' already in production, the crew of the Enterprise will continue to live long and prosper well into the 9000th millenium.

Tim Nicholson

GLEAMING THE CUBE

THEY'VE
BROKEN
BRIAN'S
WORLD
APART.

"A fast moving thriller...
breathtaking
skateboarding action."
SCREENS

"A brilliant action
thriller, well worth
seeing... you'll
love it." MW - TODAY'S GUIDE

NOW
IT'S TIME
TO EVEN
THE
SCORE!

THE RANK ORGANISATION
AND GLADDEN ENTERTAINMENT
PRESENT A TURMAN-FOSTER PRODUCTION
'GLEAMING THE CUBE' A GRAEME CLIFFORD FILM
STARRING CHRISTIAN SLATER STEVEN BAUER
MUSIC BY JAY FERGUSON PRODUCTION DESIGNED BY JOHN MUTO
DIRECTOR OF PHOTOGRAPHY REED SMOOT
WRITTEN BY MICHAEL TOLKIN
PRODUCED BY LAWRENCE TURMAN AND DAVID FOSTER
DIRECTED BY GRAEME CLIFFORD
PRINTS BY RANK FILM LABORATORIES
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AND SELECTED
LOCAL CINEMAS

(CHECK
LOCAL PRESS
FOR DETAILS)

ERASURE

Wild!

Mute Records presents the 4th long player from Erasure
Available on LP·CD·Cassette **OUT NOW**



"Radio, in the main part, is about music, not presentation — so let's hear what we want to hear, not what a bunch of 40-year-old tossers think we want to hear"

ANDY GREGORY,
LOUGHTON, ESSEX

Back in August, Record Mirror asked you what you thought of radio in Britain. With the stranglehold of the BBC and independent stations broken legally for the first time as the IBA grant licences for new stations, and with the Home Office continuing to wage war on the pirates, your replies showed this was a subject that inspired strong feelings.

Here we outline the major findings of the survey and ask four broadcasters for their comments, putting some of the questions you raised to them — Radio 1's Head of Music, Roger Lewis, DJ Steve Wright, Greater London Radio DJ Gary Crowley and Brian Burnette from Radio Clyde.

By Tim Nicholson and Eleanor Levy

THE RESULTS

The most interesting result of the Record Mirror Radio Survey is how much it stirred you to respond. Not only did we receive hundreds of completed questionnaires, but handfulls of letters as well, making it obvious that, love current UK radio or loathe it, it's a subject you feel you need to have a say about.

Firstly, the amount of time Record Mirror readers spend listening to the radio is surprisingly high. Forty nine per cent listen for more than three hours a day, with 24 per cent tuning in for more than five hours a day. How many Stock Aitken Waterman records would you hear in a week if you're in that category? We hate to think.

Seventy nine per cent have more than four radios in their home, while four per cent have more than 11! That's roughly two per radio station in most areas of the country!

THE RM RADIO SURVEY RESULTS



ILLUSTRATIONS BY LINDA SCOTT

1

WHAT TYPE OF MUSIC DO YOU LIKE TO HEAR MOST ON THE RADIO?

- Dance 45%
- Chart 54%
- Rap 15%
- Indie 22%
- AOR 17%
- Heavy Metal 10%
- Jazz 7%
- Classical 6%
- Other 22%

"THERE'S SO MUCH MORE THAT RADIO COULD DO"

STEVE WRIGHT — RADIO 1

Steve Wright is a plain speaker. He doesn't know how to lie. Either that, or he lies extremely well. He doesn't dress the part of the Radio 1 DJ, greeting me in a faded rugby shirt, non-descript trousers and battered trainers. As Phillip Schofield and Peter Powell slide by in the Radio 1 corridors, "hello lovey"-ing left, right and centre, Steve Wright remains apart from the cliquey banter. His pointed asides illustrate his individuality, something the results of the **rm** Radio Survey suggest Radio 1 lacks.

The survey also shows Steve to be a clear winner in two disparate categories: most popular and most hated DJ. As with everything you may throw at him, he receives this information with good humour and with disarming honesty.

"I think that's marvellous that I'm most liked and most disliked," says Steve with a mischievous glint in his eye. "It means people are taking notice. There's bound to be an extreme reaction to the show, because it bears no resemblance to anything else on air. It's true to say that music takes a backseat, not because we don't care about music, but because we're into the broader aspect of 'Entertainment Radio'."

"I spend about three and a half hours each morning preparing that day's show. I prepare most of it myself, with help from Jonathan, my producer. There is a lot left to chance, but obviously a certain amount needs to be worked out in advance. We've tried to give the show more of a current affairs feel, without passing comment. Guests drop in for a chat and we don't give them a hard time, we make them feel relaxed and not under pressure. They don't have to *perform*, but we will put them on the spot if needs be.

"Anna Raeburn's problems spot brings us more in contact with the listeners than ever before. I think people feel more involved in our show than any other."

How do you counter the charge that you don't know enough about the music you play?

"Quite simply. The people that say that, haven't listened to the show.

We're not a chart-based show, there's plenty of those if you want them. Over the years we've broken many new bands, and we make a point of playing tracks that we think are going to be of interest to our listeners. In the eyes of most radio stations, U2's 'Rattle And Hum' album consists of a handful of hits and is now history. We're still playing tracks from it because it's a fabulous album.

"Don't make the mistake of comparing us to the commercial radio bland wafflers. Your readers said they wanted less prattle. It's commercial stations that are under attack there. There's more talk and less music on my show, but it's not prattle."

What is the difference between Radio 1 and the local commercial pop stations?

"Again, the people who have a go at Radio 1 and say it's no different from its supposed competitors simply don't know what they're talking about. None of the commercial stations cover the breadth of music and subjects that Radio 1 does. You might think, 'Oh he would say that', but I'm not beholden to the BBC."

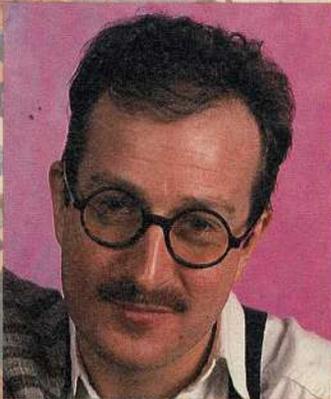
Do you ever feel that you are being made accountable for Radio 1's sins?

"Not really, because I work for Radio 1 and it's part of the job for me to know what's going on. Radio 1 has to be all things to all people, and until there are more stations in Britain, it's going to be open to criticism from all quarters."

Does that mean you are in favour of deregulation?

"If it means a wider choice of radio for people in this country, then yes. We badly need an urban dance station, a country music station . . . there's so much more that radio could do and it doesn't get the chance because of silly restrictions.

"The future for me might involve doing purely talk radio, that is something I will decide. I know what is the right thing to do and when I should do it. In the meantime, I'm pushing back the barriers in my own time. The ideas I have for radio are too radical to discuss here, but rest assured that I will be moving forward and not standing still." (TN)



WHAT YOU LISTEN TO

Fifty four per cent listen to Radio 1, and the letters you sent in with the surveys concentrated far more on that station than your local stations, be they BBC or ILR. Twenty-nine per cent of respondents know of pirate stations in their area and a massive 79 per cent of you said they were a good thing. Even more of you (82 per cent) said you thought more stations would be a good thing. James Cushing of Beccles in Suffolk's comment was typical of many:

"Radio needs a complete facelift. Radio similar to what is in America will create great competition and therefore better programmes with a greater choice for the people who matter — the listeners."

Carl Westwood of Chesterfield went even further:

"I hate 80 per cent of Radio 1. Unfortunately, I hate 100 per cent of Radio Hallam, my local ILR station, and BBC Radio Sheffield is as hip as Radio 2. So I have little choice but to put up with Radio 1. The national pop music station is outdated and should go in favour of localised, more specialist operations."

Nirmal Patel of Cheltenham had a message of caution against future deregulation of the airwaves:

"What will happen is that stations will broadcast music for specialist audiences . . . it will segregate music. It will make it more difficult for bands to get across to a wider audience. They'll be pigeonholed."

THE MUSIC

The type of music **Record Mirror** readers like to listen to on radio is very diverse. (See table 1.) While 54 per cent of respondents like listening to chart music, a hefty 45 per cent specify a liking for dance music on the radio, while 22 per cent like listening to independent music. While it's to be expected that the readers of a music magazine would be more open to different types of music, it does indicate that there is a market for more adventurous music programming, a demand that would not seem to be being met currently, if your answers to the question 'Is your choice of music covered adequately by radio stations?' is anything to go by. Fifty-eight per cent said no, it wasn't. Here are just some of the points made by **Record Mirror** readers on the subject:

"Radio 1 has a bad attitude towards certain types of music, including dance music. Respect is due to Jeff Young for his Friday night show and even to Gary Davies for his brave effort to cover dance music on his lunchtime show." Joanne Chipchase, Newcastle-Upon-Tyne.

"The idea for heavy metal shows is good, but why do they have to be on half way through the night?" Tim Cox, Tonbridge.

"Why don't radio stations in this country play the hit records from the EEC countries? The stations over there play British and American hits." P Bradbury, Luton.

"Radio 1 . . . has a duty to play as wide a variety of music as possible in all its non specialist programmes. This would enable the general public to choose their record purchases with fuller knowledge of what's available. The charts would then be a truer reflection of the nation's most popular music rather than a reflection of the music most played on Radio 1"

NICK FLINT, WAKEFIELD

"HOPEFULLY I'M NOT JUST TALKING A LOAD OF CRAP FOR CRAP'S SAKE"

GARY CROWLEY — GLR

Gary Crowley has a history in the presentation of pop music that belies his tender years. Erstwhile NME receptionist, rm columnist, Capital Radio DJ, Island Records talent scout, TV pop and quiz show presenter and currently Greater London Radio DJ, Gary has strong views on the service radio should and should not provide.

"Radio 1 has improved but only good competition will make it better still."
A J TURNER, ANDOVER, HANTS

"I don't think enough thought goes into what is played on most radio stations. What I've tried to do with my shows is reflect that people can like a large variety of types of music, without slipping into the grey area of current chart music."

Though his personality is an important feature of his show, Gary sees himself as little more than a tool for the music.

"Music radio is what I'm about, so I try to keep the chat to a minimum, and if I do get carried away, 'cause I'm a bit of a motormouth, hopefully I'm not just talking a load of crap for crap's sake."

Over the years, Crowley has been

responsible for introducing London ears to many new bands that elsewhere wouldn't get the coverage.

"It's part of my duty to bring new things to people's attention, 'cause the radio is a lot of people's only access to new music. It would be easy to just play chart stuff, but then all you're doing is telling people what they already know."

Crowley's current Sunday afternoon show contains an item where a member of the music press summarises a week in music print. Does he think that there should be a stronger link between magazines and radio?

"I think that radio has been guilty of ignoring the music press and thinking it knows better. I don't see why they can't feed off each other. I don't know everything there is to know about music, and I'm keen to always keep an open mind." (TN)

2

WHAT TYPE OF MUSIC DJ DO YOU PREFER?

- Informative 78%**
- Funny 52%**
- Silent 18%**
- Other 14%**

THE INFLUENCE OF RADIO

While respondents were split fairly evenly about the need for more live music and studio sessions on the radio, you were united in one thing — it's obvious most of you listen to radio as a means to discover what new records are out for you to buy. A whopping great 88 per cent of you said you buy records as a result of hearing them on the radio. (See table 3.) This makes the responsibility of the various station music programmers and controllers even more important. Eugene O'Duffy of Reading voiced numerous respondents frustrations:

"How are records chosen to be played? . . . When I look in the rm chart and see the singles that haven't been played in the top 100 I get annoyed as some of them will never get played so how the hell am I supposed to hear them?" However, 41 per cent did feel your tastes were being adequately catered for, as Miles Mendoza from Roehampton writes:

"Radio 1 should be applauded for some of the more adventurous programming and playlisting of unfamiliar artists. It's a great shame that commercial stations cannot afford to take the same risks musically . . . Radio 1's 'rockumentaries' are excellent." He then adds, however, "station controllers should set their DJs far higher standards and stop them from just mouthing clichés and platitudes."

3

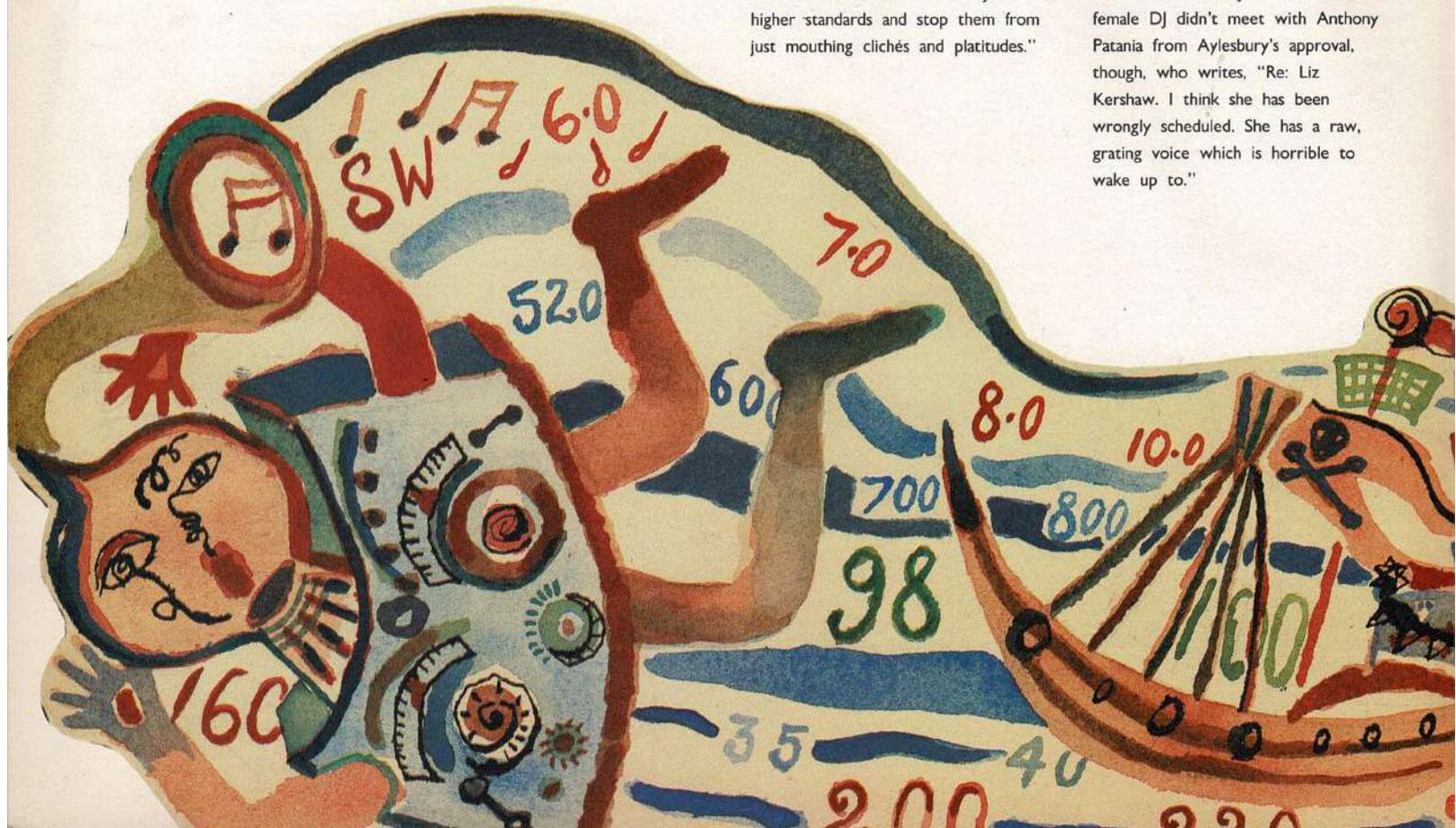
DO YOU BUY RECORDS AS A RESULT OF . . .

- Hearing them on the radio 88%**
- Seeing the video/band on TV 52%**
- Reading the music press 62%**
- Hearing them at a club/disco 34%**
- Hearing them at a concert 24%**
- Other 13%**

HANG THE DJ

Which brings us neatly around to the men and women who become the public voices — and faces — of the station. Seventy eight per cent of you want DJs who are informative (see table 2), but humour is obviously important too. Roughly half of respondents feel DJs are knowledgeable about the music they play. Of those happy with Radio 1 specifically, (36 per cent of those questioned, see table 4), 64 per cent think DJs know what they are talking about. Of those unhappy with Radio 1, however, 62 per cent don't think DJs know what they're talking about.

As Radio 1 introduces its first female daytime radio DJ, Jakki Brambles, 71 per cent of respondents to this survey say they think there should be more female DJs. One current female DJ didn't meet with Anthony Patania from Aylesbury's approval, though, who writes, "Re: Liz Kershaw. I think she has been wrongly scheduled. She has a raw, grating voice which is horrible to wake up to."



"THEY ALL WANT TO WORK FOR US. AND THEY CAN'T"

ROGER LEWIS — RADIO ONE

Roger Lewis is the 35-year-old Head of Music at Radio 1.

That makes this ex-musician, producer and independent local radio DJ the most important person in the country for making a record a hit. Having been at Radio 1 for four years, he is filled with a missionary zeal when preaching the station's current gospel of youth and new, adventurous music. Well, that's the theory anyway, as he sits in his stuffy office flicking through the results of the Record Mirror Radio Survey.

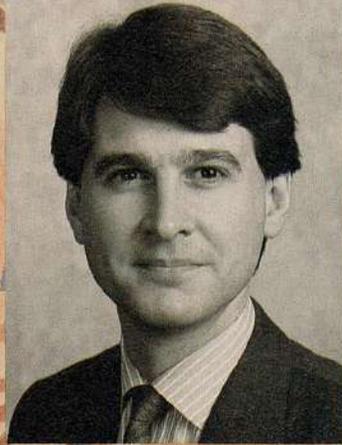
"Seventy four per cent listen to the Gallup chart run down. Great! . . . 88 per cent buy records as a result of listening to them on the radio. That's extraordinary!"

It's a pleasant revelation that the man in charge of music programming at the most important music station in Britain is a fan. Nip into Phillip Schofield's office at Radio 1 and you'll see cuddly toys and pictures of Phillip Schofield on the wall. Go into Roger Lewis's office and it's jam packed with music memorabilia and pictures of Eric Clapton (oh dear).

When he slaps his hand on his knee and tells you that Radio 1 played Tears For Fears' 'Sowing The Seeds Of Love' 30 times in seven days, three weeks before it was in the charts purely because it was "so blooming good", you actually believe him. Then you raise the perennial question of the infamous Radio 1 playlist . . .

"It's all a question of perception," he explains waving a wad of A4 paper in his hand. "This is just one week; 46 pages of records — everything from Abba to the Zulu Warriors.

"Bear in mind that we're broadcasting to everyone — to nearly



20 million people a week. We've got to decide what are the kinds of records that will appeal to the mass audience."

So what are the criteria for getting a record played on Radio 1?

"Gosh, that's the \$64,000 question," he says. "Ultimately, what you look for is a good hook, and a good hook can be in a number of forms. A hook can be in a dance record — a good groove — or if it's a song, a good lyric or melodic line.

"I suppose people call it the tingle factor. When you hear it you go, 'ooh'. For a radio record, it's that hook that is so potent, so seductive, that in 30/40 seconds there's something in that record to make you

go 'wow!'."

One of the most common complaints is that if only Radio 1 had played such and such a record, it would have been a hit. It's the chicken and the egg situation. Radio 1 plays Kylie records because she's popular. Kylie's popular 'cause Radio 1 play her records.

"We always go for new young talent. I've had Pete Waterman in this room standing there saying 'why aren't you playing my latest Kylie Minogue single?'. And at the time we said to him, 'Well, it didn't make us go wow!'. Jason Donovan's last single didn't go straight onto the A list."

Lewis is keen to point out the emphasis Radio 1 puts on sessions from new bands on such shows as Mark Goodier, Nicky Campbell and John Peel. Yet many of these bands are destined to remain outside the daytime 'mainstream' pop area because they will never have that immediate 'wow' factor.

In 1987, Roger Lewis told an industry awards dinner that his aim was to make Radio 1 "your raunchy, sexy sister". A rather odd metaphor, you may think, from a station that subsequently re-employed Alan Freeman . . .

"The average age of our daytime producers is 28."

So the producers are now younger

than many of the DJs.

"Well, good point, I'm glad you brought that one up, because today we announced the appointment of Jaki Brambles. She's the first woman to have a daytime show on Radio 1, and she's 22! The youngest ever. So it's something I'm aware of and I'm trying to redress the balance.

"Having said that, I have to be fair to guys such as Steve Wright — he's incredibly skillful. Then there's Simon Bates. The guy's a brilliant broadcaster. Secondly, he can relate to the audience he's broadcasting to. And there's that wonderful quote about John Peel that his producer John Waters says about him, 'The day John Peel reaches puberty is the day he'll have to pack it in'. It's like running a football team, running Radio 1. You're picking players with different skills for different times of the day."

Some of the letters Record Mirror received with the radio survey criticised Radio 1's treatment of news and current affairs. Cameron Geddes from Barking in Essex wrote: "Radio 1 needs decent news bulletins but not news slots aimed for Sun readers like Newsbeat."

"Getting the style right is blooming difficult," says Lewis. "We want to give it pace but at the same time we don't want to fall into the tabloid pitfalls."

So is he worried that new stations will tempt listeners away from the new, raunchily, sexy sister station?

"I welcome the competition. The thing is, we do it better than anyone else. If someone does it better than us, they'll get the listeners. And they all want to work for us. And they can't. Bring 'em on. We'll see 'em off!" (EL)

"I think Radio 1 keeps records on its playlist too long after they've started dropping down the charts. The station should try and dictate and predict the charts rather than just playing what is in the top 40 and records by artists whose previous releases charted."

ROLAND FORSTER, SUDBURY, SURREY



ARE YOU HAPPY WITH THE SERVICE RADIO 1 CURRENTLY PROVIDES?

Yes 37%
No 63%

RADIO 1

A massive 93 per cent of respondents think Radio 1 influences the charts. Thirty eight per cent think that's OK, while 55 per cent see it as a bad situation. Also a surprising 43 per cent of you said you'd be willing to buy a radio licence if it was reintroduced, although Radio 1 say they have no plans to use such an idea for funding. Forty five per cent of respondents said that if they saw Bruno Brookes at a party they would say "Who invited you?". Just to cheer Bruno up, 74 per cent said they listened to the Gallup chart, as opposed to 11 per cent who

listen to the Network Chart.

Many of your letters did concentrate on the negative aspects of Radio 1, but then this isn't really surprising. It's the only national pop station and most people have listened to it at some time in their life, even if they have subsequently gone on to other

5
WHAT STATION DO YOU LISTEN TO?

Radio 1 54%
Radio 2 6%
Radio 3 3%
Radio 4 4%
BBC Local 6%
ILR 35%
Pirate 13%
Other 7%

stations. Everyone has an opinion on Radio 1, so we'll close with two highly contrasting ones:

"Radio 1's problem seems to have arisen from it originating as a station for the youth of the Sixties, not as a station for the youth of today. I'd wager that most of the original listeners still listen to Radio 1, leaving a vacuum for younger music forms." David Hampson, Kingsthorpe, Northants.

"Although Radio 1 may have its faults, what I like about it is the fact that you can hear a Soul II Soul record next to a Guns N' Roses record, next to an Erasure record. But you can't argue with public opinion. If they want more radio stations, more radio stations they'll get."

Nirmal Patel, Cheltenham.



"THERE IS FAR TOO MUCH INANE CHAT ON THE RADIO"

BRIAN BURNETTE — RADIO CLYDE

Brian Burnette is a DJ on Glasgow's Radio Clyde who, in addition to his Sunday music show, also hosts a weekday interview show as well as doing a bit of presenting for STV and writing a column for the Glasgow Evening Times.

Brian's response, when asked whether the DJs should speak up or shut up, is pretty straightforward.

"Oh, shut up, definitely. I don't go wholly for the idea of all-music radio, because I think that alienates your audience, but there's no doubt that there is far too much inane chat on the radio."

How would he improve the situation?

"Well, what there isn't enough of is informed, intelligent talk. There's nothing wrong with a DJ talking so long as he's got something to say. The other day I heard a DJ on a commercial station, who shall remain nameless, introduce his show as a run up to the adverts, went from the adverts into the news, then came out of the news and introduced his show again. I thought, 'C'mon pal, tell me something I don't know!'"

Brian does believe there are DJs doing their job, but is aware of the

different constraints on working for the BBC and working for commercial stations.

"Steve Wright's show, like it or loathe it, sounds like it has had an awful lot of effort put into it. He's held up as an example to us, the fact that he gets in to work at 10 and leaves at seven or eight. What they don't tell you is that he's got a team of people working with him, whereas, on a commercial station, you're on your own."

Does the lower budget of a commercial station have a great effect on the finished product?

"Oh it does. You don't have the time to sit down and plan out your show to the same extent because you're too busy being the producer and the engineer as well as being the presenter. That has its advantages in that the station say 'Here's your show, go away and make it', so you are in complete control. But the disadvantages are always there."

"Having said that, I don't think complete deregulation is necessarily the answer, because you don't want the 'narrowcasting', as they call it, that they have in America. There's a fine balance that has to be struck somewhere."

"I do not count the top 40 as the chart. A very large percentage of excellent singles never reach the magic number 40. 'There She Goes' by the La's was in the chart for about 13 weeks but never reached number 40. Radio would be far better if we had a top 75 countdown"

ALLAN SHEPHERD, BOSTON, LINCS

ATLANTIC CROSSING

In the last two months Radio 1 has met an unexpected challenge to its monopoly as a national pop station. From the people who brought you the pirate station Laser 558 in the mid Eighties has come Atlantic 252, a completely legal commercial station based in Dublin which is currently broadcasting to the whole of Britain on Long Wave from six in the morning to seven at night.

Atlantic's boast is that they are a pure music station with a maximum of 90 seconds talk between records, and a usual gap of six seconds. Free from the constraints of broadcasting regulations and playlists, Atlantic reckon they have mounted the first serious attack on Radio 1's pole position.

It remains to be seen whether listeners do want purely music, or favour the more catholic approach of 'Britain's favourite', but at least the choice is there and the choice is yours.



The Incredible Untold Story of the Greatest Mind of All Time

YOUNG EINSTEIN

PG



"One Seriously Funny Movie"

WARNER BROS. PRESENTS A SERIOUS FILM

YAHOO SERIOUS, "YOUNG EINSTEIN" ODILE LE CLEZIO · JOHN HOWARD Screenplay by YAHOO SERIOUS and DAVID ROACH Director of Photography JEFF DARLING

Music Score WILLIAM MOZING, MARTIN ARMIGER and TOMMY TYCHO Executive Producers GRAHAM BURKE and RAY BEATTIE Associate Producer LULU PINKUS Produced by YAHOO SERIOUS, WARWICK ROSS and DAVID ROACH

Written and Directed by YAHOO SERIOUS

Soundtrack available on A & M Records, Cassettes & CDs.

DOLBY DIGITAL DIGITAL SURROUND SYSTEM

WARNER BROS. WB

WARNER BROS. PICTURES PRESENTS A SERIOUS FILM YOUNG EINSTEIN

NOW SHOWING IN THE WEST END AND ALL OVER THE COUNTRY SEE LOCAL PRESS FOR DETAILS

THIS WEEK

THE NEXT SEVEN DAYS IN VIEW

VIDEO

This Week's Releases

'THE BLOB' (Braveworld)

Kevin Dillon stars in this gruesome tale of ickyness in the extreme. A state of the art remake in the mould (an apt word) of 'The Fly'. One to watch from behind your favourite cushion.

'KILLING DAD' (Palace)

A peculiarly British black comedy in which golden boy Richard E Grant, Julie Walters, Denholm Elliot and Anna Massey raise numerous guffaws at the expense of broken homes adultery and murder.

'PUNCHLINE' (RCA/Columbia)

Tom Hanks and Sally Field illustrate just how miserable and frustrated you can get trying to make people laugh. If you ever wanted to know what it was really like being Tony Hancock, this is the film for you.



'TEQUILA SUNRISE' (Warner Brothers)

A film that is not as great as the sum of its parts. Mel Gibson, Michelle Pfeiffer and Kurt Russell are superb, but the plot is highly immoral, centering on the relationship between an ex-drug dealer and a restaurateur. Classy and easy to watch, but not satisfying enough.

'1969' (Entertainment In Video)

A criminally underrated light drama with a strong cast. Keifer Sutherland, Winona Ryder, Robert Downey Jr and

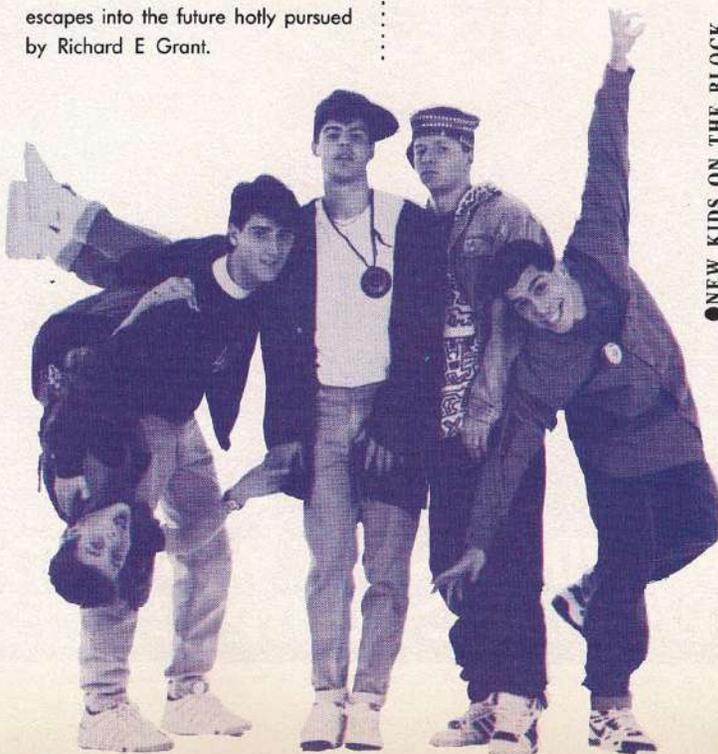


●BELINDA CARLISLE

Bruce Dern give stature to the film, though the crass ending threatens to undo all their work.

'WARLOCK' (Medusa)

Julian Sands continues to work towards that inevitable knighthood. 'Warlock' is a rollicking bit of sword and sorcery nonsense, starring Julian as a naughty medieval warlock who escapes into the future hotly pursued by Richard E Grant.



●NEW KIDS ON THE BLOCK

New Kids On The Block follow up 'Hangin' Tough' with 'You Got It (The Right Stuff)' out on October 23. The single has already been number two in the States.

Terry, Blair and Anouchka, featuring ex-Colourfield member Terry Hall, release their single 'Missing' on October 23. The flip side is 'Happy Families' and their album 'Ultra Modern Nursey Rhymes' will be out in the New Year.

The Beautiful South release their debut album 'Welcome To The Beautiful South' on October 23. It features their two singles 'Song For Whoever' and 'Keep It All In' and other tracks include 'Love You (But You're Boring)'.

(Robin Smith)

R E L E A S E S

Belinda Carlisle releases her second album 'Runaway Horses' on October 23. The album features her new hit 'Leave A Light On', and other tracks include 'Deep Deep Ocean', 'Valentine', and 'Whatever It Takes'. Belinda should be playing some more dates here early next year. Yowsah! Yowsah!

Phil Collins will be back with his single 'Another Day In Paradise' out on October 23. The flip side features 'Heat On The Street', while the 12-inch will have the extra track 'Saturday Night And Sunday Morning'. 'Another Day In Paradise' is taken from Phil's forthcoming, as yet untitled, solo album which will be out soon.

Janet Jackson follows up 'Miss You Much' with 'Rhythm Nation 1814' out on October 23, It's the title track of her current album and the 12-inch features no less than three Shep Pettibone mixes of the song.

Love And Rockets, who recently hit the number three slot in America with 'So Alive', release their single 'No Big Deal' on October 23. The flip side features 'No Words No More' and the 12-inch features the extra track '1,000 Watts Of Your Love'.

The Adventures release their new album 'Trading Secrets With The Moon' on October 23. The album features their single 'Washington Deceased' and other tracks include 'Greatest Shade Of Blue', 'Don't Blame It On The Moon', and 'Put Me Together Again'.

The Screaming Blue Messiahs release their fourth album 'Totally Religious' on October 30. Tracks include 'Four Engines Burning (Over The USA)', 'Mega City One', 'Watusi Wedding' and 'Here Comes Lucky'.

Curiosity Killed The Cat release their eagerly awaited second album 'Getahead' on October 23. The album features their current single 'Name And Number' and other tracks include 'Trees Don't Grow On Money', 'Treat You So Well', and 'Security Lady'.

Brother Beyond bounce back with their single 'Drive On' out this week. It's taken from their new album due out next month and a limited edition 12-inch version will feature a fold out poster of singer Nathan. Yeesh.

fm DIARY

who's on where this week

WEDNESDAY OCTOBER 18

Norman Cook, Brighton Top Rank.
A Certain Ratio, Newcastle Riverside.
Darling Buds, Keele University.
De La Soul, Bristol Papillon.

THURSDAY OCTOBER 19

Jesus Jones, Walsall Junction 10.
A Certain Ratio, Edinburgh Calton Studio.
De La Soul, Leeds University.

FRIDAY OCTOBER 20

Darling Buds, University Of London.
Transvision Vamp, Sheffield City Hall.
A Certain Ratio, Aberdeen Ritzy.
Jesus Jones, Wolverhampton Poly.

SATURDAY OCTOBER 21

Norman Cook, Exeter University.
Jesus Jones, Liverpool University.
Darling Buds, Trent Polytechnic.
A Certain Ratio, Strathclyde University.

SUNDAY OCTOBER 22

The Alarm, Cardiff St David's Hall.
Liz Torres, Colchester Hippodrome.
Transvision Vamp, Newcastle City Hall.
De la Soul, Norwich UEA
Edwyn Collins, Birmingham Burberries.

MONDAY OCTOBER 23

The Alarm, London Shaw Theatre.
Norman Cook, Bristol Bierkeller.
Transvision Vamp, Manchester Apollo.
Jesus Jones, Nottingham Trent Poly.
De la Soul, London Town And Country.

TUESDAY OCTOBER 24

Norman Cook, Canterbury Kent University.
Liz Torres, Romford Hollywood.
River City People, Birmingham University.
Edwyn Collins, Liverpool University.
De La Soul, London Town And Country.

T O U R S

The House Of Love, who release their single 'I Don't Know Why I Love You' on October 30, start a monster tour this month. They'll be playing Leeds Warehouse October 31, November 1, 2, Edinburgh Calton Studios 3, 4, Greenock Town Hall 5, Middlesborough Town Hall 6, Sunderland Polytechnic 7, London Town And Country Club 9, Guildford Surrey University 10, Coventry Polytechnic 11, Wolverhampton Wulfren Hall 12, Loughborough University 25, Morecombe Superdome 26, Widnes Queens Hall 27, Blackburn Windsor Suite 28, Bangor University 29, Aberystwyth University 30, Swansea Patti Pavilion December 1, Treforest Wales Polytechnic 2, Portsmouth Polytechnic 4, Exeter University 5, Bath University 7. More dates are expected to be added later.

Everything But The Girl have confirmed they'll be touring in March with dates at Nottingham Royal Centre March 4, Cardiff St David's Hall 5, Bristol Colston Hall 6, Guildford Civic Centre 7, Harrogate Centre 9, Edinburgh Playhouse 10, Manchester Apollo 11, Sheffield City Hall 12, Preston Guildhall 14, Newcastle City Hall 15, Liverpool Empire Hall 17, Cambridge Corn Exchange 18, Brighton Dome 19, London Royal Albert Hall 21, 22.

Richard Marx, who follows up 'Right Here Waiting' with 'Angelia', out on October 30, has lined up some dates playing London Royal Albert Hall November 3, Norwich East Anglia University 4, Bradford St Georges Hall 29, Manchester Apollo 30, Newcastle City Hall December 2, Edinburgh Usher Hall 3, Hanley Victoria Hall 4, Leicester De Montfort Hall 5. Tricky Dickie and his amazing haircut will also be supporting Stevie Nicks at the Birmingham NEC on November 16.



Wet Wet Wet have lined up three dates to round off the year. They'll be playing Wembley Arena December 13 and 14 followed by London Docklands Arena on December 17. Tickets are on sale now.

Fine Young Cannibals, who are completing the last leg of a sell out American tour, have lined up some dates next month, playing Brixton Academy November 1, 2, Birmingham NEC 5, Glasgow Barrowlands 6, Hull City Hall 7, Bournemouth International Centre 9, Manchester Apollo 10.

Adeva has been forced to cancel all the dates on her tour due to start next month owing to "contractual problems" with some of her backing musicians. The dates should be re-scheduled in the spring.
(Robin Smith)

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THIS WEEK

C O N T I N U E D

TELEVISION

WEDNESDAY OCTOBER 18

Knots Landing

BBC1 2.15pm

The tearful gang return for a fantastic new series of mush.

Rough Guide To Careers

BBC2 6.45pm

This week your trendy careers cadets find out how to get a job in television — wear bright coloured jumpers, keep your sunglasses on all the time, tell Janet Street Porter she's sexy, that sort of thing.

Star Test

C4 1.10am

This week Sam Brown comes under the glare of that inquisitive computer with the sassy voice.

THURSDAY OCTOBER 19

Film: The Love Child

C4 9pm

Strange looking film starring Peter Capaldi, who has hippy parents who used to be in a cult Sixties

band called The Pink Frugs!

Alexei Sayle's Stuff

BBC2 9pm

The mad sod returns with his one eyed dinosaur view of politics and all things wogged inbetween.

Smith And Jones In Small Doses

BBC2 10.10pm

Griff and Mel star in the first of four wry short films.

FRIDAY OCTOBER 20

Big World

C4 6pm

Repeat of last Tuesday's show with those Eurythmics and Tina Turner.

Coronation Street

ITV 7.30pm

Don't forget. The best soap on TV is now on three nights a week!

Film: Dial M For Murder

C4 11.20pm

Jumpy suspense thriller starring Grace Kelly who is convicted for

murdering an intruder and Ray Milland as her hubby who paid the man to kill her.

Late Night With Letterman

C4 1.45am

American chat show with Ringo Starr and some bloke called Rick Ducommun. Who he? Find out.

SATURDAY OCTOBER 21

Going Live

BBC1 9am

With Kylie Minogue and Squeeze. I watch it for Trevor and Simon — give 'em their own show.

Rapido

BBC2 5.50pm

This week Antoine de Caunes introduces us to Joe Strummer, Jazzy B of Soul II Soul and **rm's** fave country star, Chris Isaak.

Film: The Money Pit

BBC1 9.05pm

Tom Hanks and Shelly Long as a young couple whose dream of owning their own home turns into one of those funny old nightmares.

SUNDAY OCTOBER 22

Film: Rope

C4 9pm

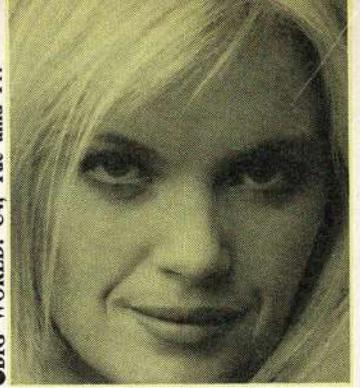
Hitchcock thriller (one of his best) starring James Stewart.

Film: Risky Business

BBC2 10.30pm

While mum and dad are away Tom Cruise decides to throw a party, lose his virginity and smash his dad's new car. Quite jolly really.

●BIG WORLD: C4, Tue and Fri



MONDAY OCTOBER 23

Behind The Beat

BBC2 6.20pm

Tracing the history of female trios from the Sixties to the present, plus New Frontier, the junior school rappers.

Wogan

BBC1 7pm

With Billy Joel.

TUESDAY OCTOBER 24

Sticky Moments With Julian Clary

C4 10.30pm

Joan Collins' biggest fan returns with his hatty game show.

Big World

C4 11.15pm

Presented by Mariella Frostrup and that Andy Kershaw fella. Featuring the Neville Brothers, Blow Monkeys, Youssu N'Dour and Barry White.

(Johnny Dee)

Tell me when the fever ended. The new single.

electribe 101

Produced and mixed by electribe 101

Written by martin/stevens/fleming/cimarosti/nordhoff

Published by Phonogram Music

Sleeve by 3a. Photography by lewis mulatero

Make-up by joanne halmshaw

Original sound recording made by phonogram ltd. (london)

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DANCE

EDITED BY TIM JEFFERY

ROSY LEE

Who says imitation is the sincerest form of flattery? Well, we have the incy-wincyest little suspicion it might

be Chicago housemaster **Mr Lee**.

First, there was his pounding, Prince-inspired jack track 'Rock This Place', then last year we had the

pounding, aceeed twiddler 'Pump Up London'. Now we're blessed with — yes, you've guessed it — a pounding hip house stormer that entreats us

all to 'Get Busy'!

In fact, it's rather good, and has been getting more than a few Timberland booties squelching in muddy fields recently.

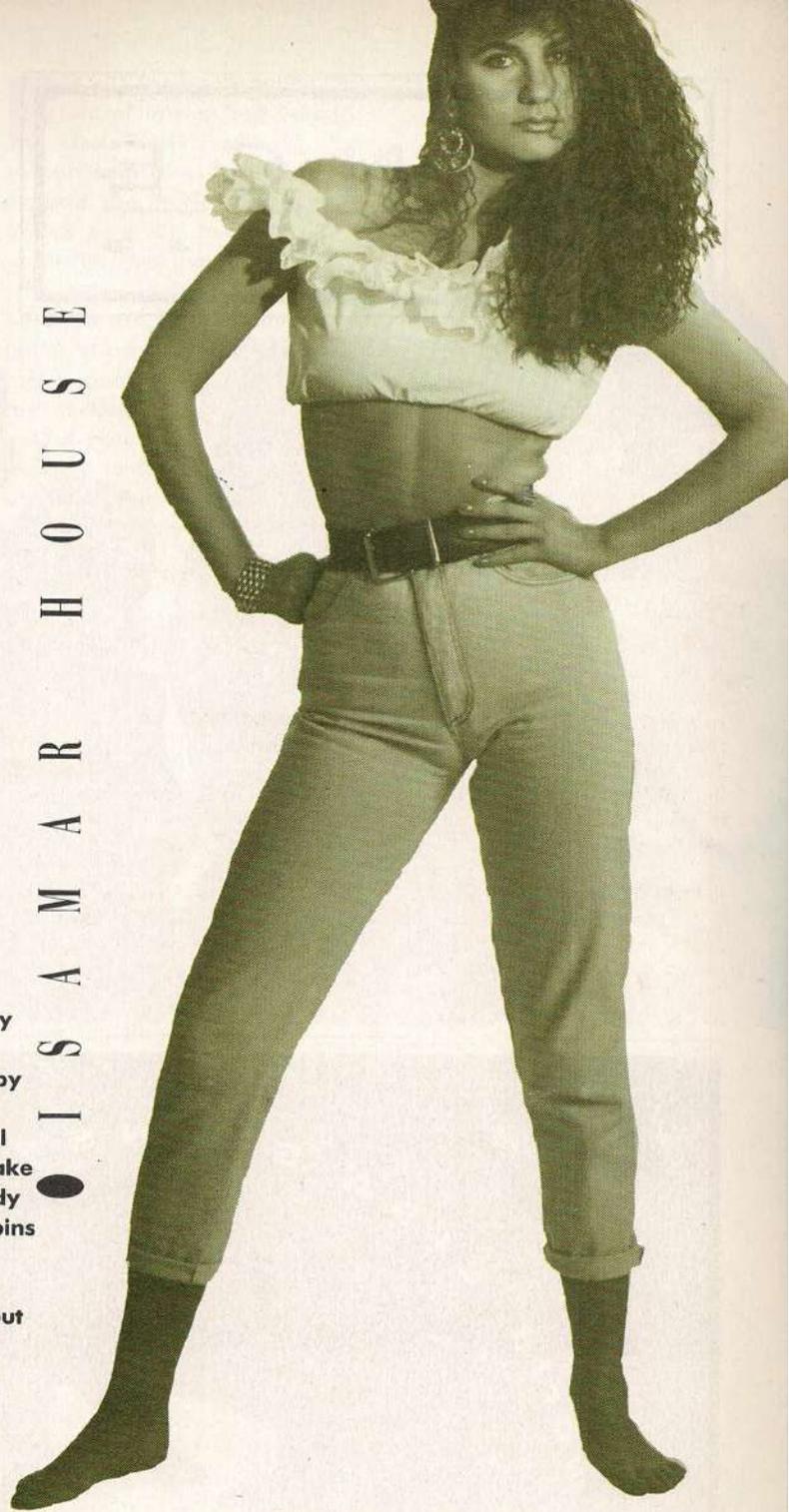
Hip house may not be a new thang, it is true, but Mr Lee has given it his own personal stamp of individuality. Check out the wicked mix on the B-side with bits of 'When You Hold Me' by Master C & J.

Our insiders at Jive Records tell us he's secretly grown a droopy moustache, changed his name to Mr Luigi, and recorded a new track called 'Pump Up Palermo'!

Richie Blackmore

Don't let the sleeve put you off listening to 'Amor Suave' by **Isamar & Compania**. Isamar may well be Spain's answer to Sabrina, but this particular track has been masterminded by man of the Med, Raul Orellana. In fact, given that Isamar only contributes a sensual, breathy whisper it might as well be a Raul release. Swirling keyboard arrangements and a heaving bass make this rise above most of the dodgy Italian house music. It's already sending thousands crazy at Barcelona's Studio 54, where Raul spins on Fridays and Saturdays, and is set to do the same here, especially when the even hotter remix reaches the UK. But don't expect a flood of Spanish dance music to follow. Raul is just about the only person making this kind of music in Spain . . . so far.

I S A M A R H O U S E



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DANCE

C O N T I N U E D

STREETLIFE

For what a likely bunch of lads and lasses this lot are. Let me introduce to you to **Streetlife**, that is if you haven't met them already on your TV screens as part of a nationwide advertising campaign. They're a carefully assembled group of vocalists and dancers who've put together an album of cover versions of old club and disco classics like 'Streetlife', 'I Will Survive', 'We Got The Funk' and loads more. Not exactly groundbreaking stuff, but to be fair they are quite good covers that will appeal to yer average punter who likes the songs and can't get hold of the originals.

Add the fact that they're all not bad looking and you have the makings of a possible smash hit. It's also a novel way to get an album of previously released material into the album chart proper rather than the compilation albums chart.

Neat eh?

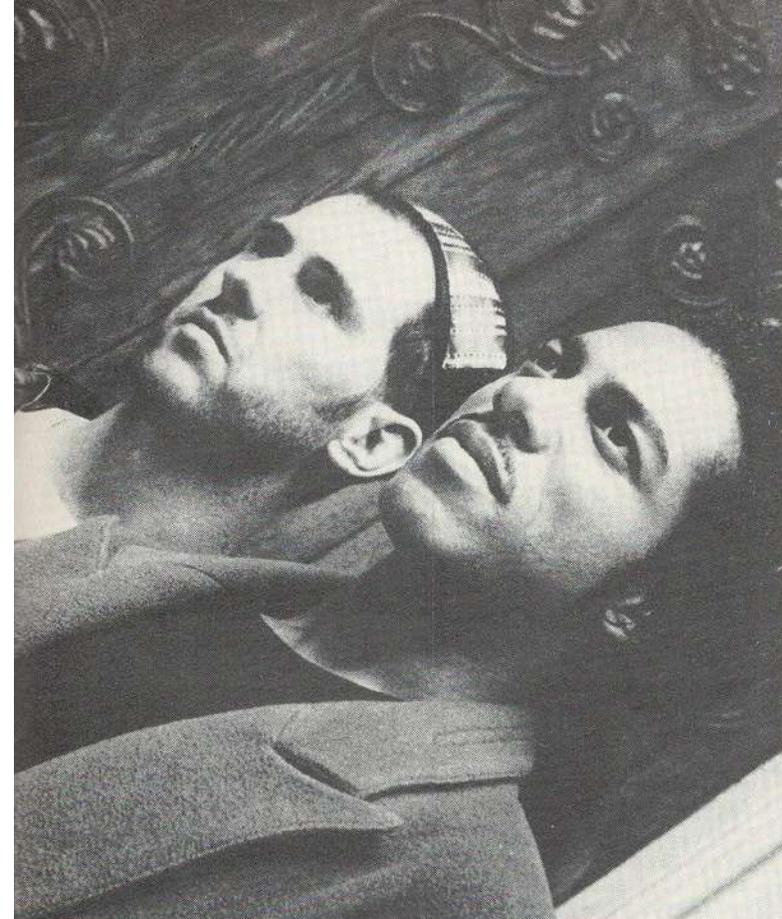


all around the world LISA STANSFIELD

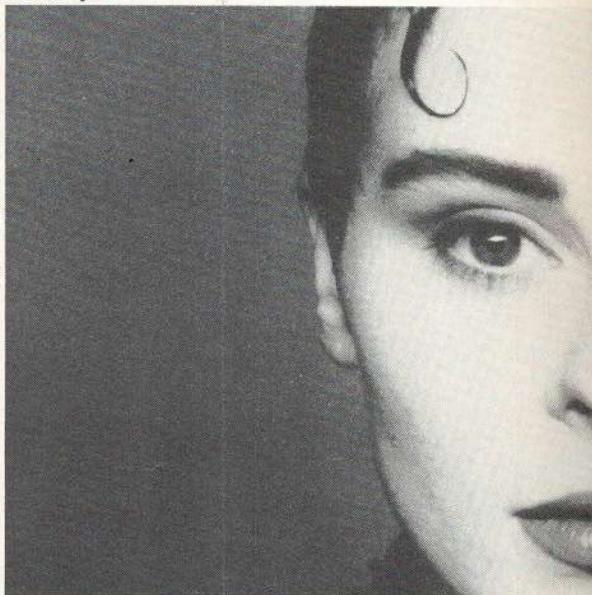


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For a heart-wrenching tale of unrequited love, **Lisa Stansfield's** second solo smash 'All Around The World' comes across as a bit cheerfull. From the gushing Philly strings and Soul II Soul-type beats to the emotionally lilting vocals, this is one tear-jerking ballad that actually makes you feel like jumping for joy while you cry-a-long-a-Lisa. The chirpy 28-year-old Lancashire lass has added another string to an already wire-taut bow with a prime example of pop/dance craftsmanship.



WE'D RATHER FLEETWOOD MAC

A house cover of a Fleetwood Mac song? That's a joke, right? Well, no. 'Oh Well' is a good 20 years old, a funny, funky track with vocals as close as you could get to rap back then, from a time when Fleetwood Mac were a bit young gun-ish before they were engulfed by the flabby gut of FM America. Today's 'Oh Well'— which has already done well in the US — is by a German trio of the same name and is startlingly close to the original, with just a pumped-up backbeat to fire things along.

"You know, the original is really a groovy thing," says producer Axel. "We had the guitar sound on our sampler. Jerome was fooling around with the keyboard and it sounded so great, we did it."

"In today's house music, I've heard a lot of piano" (that must be the understatement of the year) "but you never hear guitar. Guitars can make a great rhythm — we'll be using them more."

And it's time to start shaking in your Kickers, because their next cover, planned for an upcoming album, will be of 'Radar Love' by the Seventies Dutch rock band Golden Earring. **Phil Cheese**

Musically, it may not be a million miles from the classic one-that-got-away, 'Big Thing' by Blue Zone, but Lisa sang that as well, so what do you expect! In fact, she's been limbering up her vocal chords in readiness for superstardom since the age of four. No wonder, then, that her debut album, 'Affection', released next month, is predicted as an even bigger thing. A record company mole tells us every track is good enough to be a future single. Stop the world, I want to get on! **Richie Blackmore**

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SCAM 2



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ON THE STREETS 16th OCTOBER

DANCE

C O N T I N U E D



C O O L C U T S

- 1 **WE RAP MORE MELLOW** The Younger Generation Republic
- 2 (NEW) **LOVE ON TOP OF LOVE** Grace Jones A&M
Grace Jones returns with a sizzling floorburner to snatch back her crown from Adeva
- 3 **AMORSUAVE** Isamar & Co Euro blanco y negro
- 4 (NEW) **ADIEU** Barclay Nouveau
Fab house track, possibly French but judging by the dodgy accent
- 5 **AUTUMN LOVE** The Future Edition 3 White Label
- 6 **THE MESSAGE IS LOVE** Arthur Baker & The Backbeat Disciples A&M
US Jive
- 7 **GET BUSY** Mr Lee
- 8 (NEW) **STRINGS OF LIFE** Rhythim Is Rhythim Big Life/Kool Kat
This summer's classic techno track re-released with stunning new Magic Juan remix.
Electric!
- 9 **ALL I WANT** The Temptations Motown
- 10 (NEW) **THUMPER/COOL HAND FLUTE** Fluke White Label
A&R men are falling over themselves to sign this interesting flute and sax stomper
- 11 **RAISE THE FLAG** X-Clan US 4th & Broadway
- 12 **RESCUE ME** Debbie Malone Krunch
- 13 (NEW) **WHAT U RTOT** DFM
Powerful techno-acid track with vocoder effects in four killer mixes
- 14 (NEW) **LET THERE BE HOUSE** Deskee Euro Flying
West Bam mixed Euro house with a rap, but not exactly hip-house
- 15 **LOVE IS LIFE** Candy Flip Debut
- 16 **SEXUALITY** Blake Baxter US Incognito
- 17 **BLESS THE FUNK** Double J 4th & Broadway
- 18 (NEW) **FEELS LIKE HEAVEN** CC Catch Euro Metronome
Forget the crap A-side 'Big Time', go for this sensual, moody house number on the flip
- 19 (NEW) **EYE KNOW** De La Soul Big Life
Another chartbound rap from the DAISIES with new remixes by Dorrell & MacKintosh
- 20 **JUST AS LONG AS I GOT YOU** I01 Subway

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

YOUNGER GENERATION

OLD school rap comes no rarer than the **Younger Generation's** classic, 'We Rap More Mellow'. Originally released on the independent, but soon defunct, Brass Records label in New York, it marked the vinyl debut of Grandmaster Flash and the Furious Five. The Younger Generation was producer Terry Lewis's co-operative effort to record the new breed of black music — street rappers like Flash, Melle Mel, Busy Bee and DJ Small.

Copies soon became collectors' items on both sides of the pond — changing hands for up to 40 quid! Tracking down the original masters proved even more frustrating for Republic Records, who tried to re-release the track here last year.

After an Indiana Jones-type trek across half the globe they located the tapes, believe it or not, in South Africa!

Now the funkily worded, jiggling, rap milestone is out here at last, as a taster to the forthcoming Republic compilation, 'Back to The Old School'. All the dadeez in the house say "Aaaaaawww!"

Richie Blackmore

FULL CIRCLE featuring SHEVY D

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STEAMIN'



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7" - 7 SMASH 6
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DJ JAMES HAMILTON'S DIRECTORY

BEATS & PIECES

BAD COMPANY PROMOTIONS are organising a **London Mix Competition** for mixing DJs, the heats and final to be held in November (7/8/14/15/21/22 and 28) at Hackney Road's **Tantrums**, and judged (on musically flowing club mixing skill, note, as well as exhibitionist scratching "bedroom" stunts) by the likes of **Jazzy M**, **Simon Goffe**, **MC Jammy Hammy**, and **MTV's Sophie Brown** and **James Hyman**, with as first prize a latest model **Numark** disco mixer plus the probability of a special appearance on **MTV**: would-be competitors, apply as soon as possible to **Wayne Nevers** on 01-469 2065 at **Bad Company Soul Syndicate**, 15b Florence Road, New Cross, London SE14 6TW. . . **Mix Connection** in association with **Jazzy Jason** of the **Dynamic Guv'nors** are holding a **1990 World Bedroom Mixing & Production Competition**, high quality cassette tape entries of between seven and nine minutes duration to be received for judging by December 1 at **Mix Connection**, 68 Sunningdale, Round Green, Luton, Bedfordshire LU2 7TE, England (further details and application forms from that address, or from **Tim Raidl** on 0582-412460) - prizes are a highly publicised year's management contract with the **Britmix** production team plus **Mix Connection** subscription packages. . . **Michael Perch** clarifies that, although deliberately limited promotion for **Outer Rhythm** releases will indeed be by him alone, he is acting more as a co-ordinating overseer of the actual **Rhythm King** label's club promotion, which continues to be handled independently by **Clubnet**. . . Now out commercially and selling fast following last week's white label review is the **Forgemasters** 'Track With No Name' (**Outer Rhythm/W.A.R.P. Records WAP 1**). . . **Mercury** have snapped up **Qartz** 'Meltdown' for rush release next week as a remix coupled by its original **iTMusic** mix, while **Urban** have picked up **Fidelfatti** featuring **Ronnette** 'Just Wanna Touch Me'. . . **Frankie Knuckles** Presents 'Your Love', the **Jamie Principle** featuring underground "sleeper", appears finally to be out here (**Trax Records/Radical TRAXT 3**), not that it's been sent to me. . . 'The Mack Daddy On The Left', recently reviewed on import (as **(0-99bpm)**), has been added to the commercial 12 inch of **De La Soul** 'Eye Know', which, so far as one can tell from advertisements, appears to include both of the promoted **Dave Dorrell & CJ Mackintosh** remixes after all - similarly, the commercial 12 inch of **Adeva** 'I Thank You' (on which the Philadelphia Mix is **(0-121½bpm)** and Philly Dub

Mix **119½bpm**) adds her album's good but less incisive **119¼-119½bpm** 'I Don't Need You'. . . **BCM Records** have promoted back-to-back here, as a trailer for their November 6 issued 'Sueno!' compilation album, **Wood Allen** 'Airport '89 medley with Electric Fling' and **El Chico** 'House Music Lovers'. . . **Fourth & Broadway** have promoted the controversial 'F*** The Police' from **NWA's** album, but as yet seem undecided about its commercial release. . . Home Secretary **Douglas Hurd**, instead of cracking down indiscriminately on the so-called "acid house" M25/warehouse parties (where he'd probably find very little drug taking actually goes on, that being last year's thing), could wipe them out at a stroke if only he would relax the virtual curfew of the 3am licensing laws, as all that the kids (the new generation of voters at the next general election!) want is somewhere to have fun and dance all night - why must officialdom be so negative always? . . . **M-D-EMM's** sample spotting main man **Dave Lee** has noticed it's **Booker T & The MG's** 'Melting Pot' (something of a classic New York break beat) that is used in varying amounts by not only **Roxanne Shanté** 'Live On Stage' and **MC's Logik** 'Get Involved' but also the **Big Daddy Kane** album track 'Another Victory'. . . **Booker T & The MG's**, coincidentally, will be combining with **Rufus & Carla Thomas**, **Sam Moore** of **Sam & Dave**, the **Memphis Horns** plus **Phil Upchurch** next January in Cannes at the annual **MIDEM** music business convention for a **Stax** reunion concert - the TV rights to which have already been bought here by **ITV**. . . **Blue Chip Recording's** managing director **Kevin Anthony Roberts** reverts to his Northern Soul name **Kev Roberts** when he presents the **Stax/Atlantic/Motown/Philly/Sixties** R&B/funk classics 'Kev Roberts Hall Of Fame' every Friday 9pm-midnight on **Mike Shaft's** Manchester radio station, **Sunset 102FM** - the UK's first legal soul station! - which comes on air this Sunday (October 22). . . London's **Evening Standard**, in its most recent monthly **ES** magazine, detailed several DJs' spooky experiences of supposed ghosts at **Capital Radio**, which during my 10½ years there were always quite convincingly rationalised as being noises and surges in the air conditioning system, an explanation that still fits most of these latest occurrences (as I grew up in a thoroughly haunted house, this is not a denial of the supernatural). . . **Brian Mason**, armed with a copy of **rm**, recently had a live on-air telephone chat discussing current club music trends with **Jody B**, his one time DJ-ing partner at Cricklewood's **Ashtons**, on her Sunday afternoon **Radio One** show - in Finland, that is!

. . . Cardiff born and bred **Damon Rochefort** was filmed last week for a half-hour special to be shown on **HTV** in November, tracing the 'Rake's Progress'-like rise of this local boyo made good as journalist/record producer in wicked London - what's more, he had to do half the programme in Welsh, which he hasn't spoken now for seven years! . . . **Paul 'Trouble Those Decks' Anderson**, amongst his other "happenin'" London gigs, is starting a new house orientated 'What It Is!' 9pm-2am late Sunday night, just down Clerkenwell Road from our typesetters, at **Turnmills**. . . **DJ Pete Heller** hosts this Thursday's weekly **Sub Club** at Notting Hill's **Subterania** in Acklam Road (off Portobello Road under the Westway). . . DJ guests like 'Evil' **Eddie Richards** and **Noël Watson** rock the house on two floors for **housequake** - pure groove every Friday in Mayfair at Cork Street's **Academy** (can that be the same **Academy** as **Auberon Waugh's** new literary boozing club?!). . . **Justin Smith** spins upfront house 'n' beats on Fridays, and on non-alcoholic under-18 Tuesdays, at Ealing's **Stocks**. . . **Jim Thompson** **The MCJT** and **Alan 'The Fatman' Ritson** spin Italo house, garage grooves and acid pop every Friday from 7.30pm at Liverpool's **The Queens**, Waterloo..

. **Mike Howard** and **Chrissy J** mix everything up (including some straight pop) **Downstairs** at **Papa's** pasta joint in West Croydon's London Road every Friday/Saturday night. . . ILR soul show presenters **'Big' Rich Edwards** and **Jerry 'Happy Hippo' Hipkiss** team up every Monday at Hereford's over-21s **Lovejoy's**. . . **Mark King's** upfront hip hop and house Sundays at Chertsey's **Galleon** are going so well he's doing the same now on Saturdays at **Bagshot's Hero**. . . **DJ. International Records** in the US have issued a compilation album called 'Hip House' (DJ#1021) - containing already available stuff by combinations of **Fast Eddie**, **Tyree**, **Kool Rock Steady**, **K.A. Posse**, **Julian "Jumpin'" Perez** - the sleeve of which takes pains to point out that, although there may indeed have been "house raps" previously, it was **Fast Eddie** in 1988, on combining hip hop and house for 'Yo Yo Get Funky', who first used the actual musical description "hip house". . . **Frankie 'Bones'** and **Tommy Musto**, amongst many other various aliases, are now teaming up as the **Flowmasters** for an EP due soon on **XL Recordings**. . . **RePublic Records** are releasing **Da Posse** featuring **Martell** 'Searchin' Hard' here, in new US mixes including a swingbeat version. . . **Mike Pickering & Graeme Park** have remixed ▶



INNER CITY 'Whatcha Gonna Do With My Lovin' (Def Mix)' (**10 Records TENX290**) **Kevin 'Reese' Saunderson** daringly changes pace by reviving **Stephanie Mills'** Mtume & Lucas penned slinkily attractive oldie, but he and singer **Paris Grey** should get away with it as it's close to the Soul II Soul groove - the only way you can sell soul here these days - in this **0-105½-0bpm** **Morales & Knuckles** remix, weavily jogging through long lush instrumental passages, flipped by their more bumpily rolling **104½-104½bpm** **Master Reese** Meltdown Mix plus the stutters spiced though fairly dreary techno **(0-122½bpm)** 'Set Your Body Free (Marc Kinchen's London Remix)'. Not out commercially until November 6, it's sure to be huge by then!

ALIVE ON 45

ALIVE IN OCTOBER WITH A CERTAIN RATIO

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(includes live remix of **BRING IT ON** and subsonic remix of **ON THE MIKE**)

4 1
GEE STREET

DJ CONTINUED DIRECTORY

Snowboy 'Snowboy's House Of Latin'... **Nile Rodgers** is working on a new album for **Chic**... **Janet Jackson's** comeback single may have topped the pop chart in the US, where ears are obviously more attuned to the current jerkily mechanical production techniques of mainstream American dance music, but in house crazy Britain its impact has been much less, although ironically most of its limited dancefloor reaction has noticeably come from the North (which one might have presumed to be the stronghold of house)... **Southgate's Cloud 9 Discotheques** (01-368 7447) had one of their vans stolen back in August during a Sunday lunchtime, loaded still with an entire mobile disco including such as a **Citronic Delaware console**, **Wilding Sound speakers**, **Opti Solar 250 projectors**, **Pulsar Zero 3000 lighting units**, other effects and a complete set of records - obviously one has every sympathy in such a loss, but it does point up the need for any vehicles used regularly by mobile discos to be both as anonymous looking as possible (ie: not sign written) and fitted with an alarm if they are likely to be left loaded even for only a short time, on private property just as much as in the street, while ideally whenever busy schedules allow they should of course be completely unloaded between gigs, even if that is a sweat (it's how I always operated, touch wood without mishap)... **BCM Records** in Germany actually sell a slipmat, bearing their dancing footprints logo, sensibly packaged in a sleeve like an album and with a catalogue number to boot (BCM 70179)!... **Barry Tomes** of Birmingham's newly renamed **PromoBeats** DJ mailing list (021-460 1645) is awarding £5 record tokens to the senders of the first five reaction reports received after each mailout, whereas most other better experienced club pluggers usually prefer DJs to wait for up to a fortnight (with maybe interim 'phoned in reports) in order to form a more fully considered reaction... **Andy Baker**, busy now also with a day job as assistant manager of Bangor's **Our Price** record shop, is offering expenses to encourage artist PAs and product promotions to visit his North Wales venues, busy black music Thursdays at **Wrexham's Mr C's** and Fri/Saturdays at **Rhyl's** recently refitted **Roxannes**... **MANWEB** to boost **Webbo!** - a cryptic way of revealing that the **Merseyside And North Wales Electricity Board**, as part of their current **Manweb Music Machine** sponsorship programme in the area, will be sponsoring **Adrian Webb** of **Livewire Promotions'** upcoming sixth **Prestatyn** weekend (which, incidentally, is now completely sold out)... I have for the first time this week not only typed but

also totally typeset (thanks to my newly boosted word processor) every word you read in the **DJ Directory**, so any mistakes are mine alone, leaving just **The Club Chart** for technical reasons having to be copied from my old word processing package's print-out (hence the decimal points still instead of fractions) - **BUT NOT FOR LONG!**

REMIXES

DONNA SUMMER 'Love's About To Change My Heart (Clivillés & Cole 12" Mix)' (Warner Bros U7494 TX), attracting attention on import for a while and now belatedly out here, this vastly superior **0-124bpm** remix turns her most recent, rather limp, **Stock Aitken Waterman** creation into a superb solidly bounding and soaring stormer in the classic "disco" style of a decade ago; **DAVID GRANT (featuring Mike Stevens) 'Life (Brixton Bass Mix)' (Fourth & Broadway 12 BRX 145)**, remixers **Blacksmith** beef up **Mike Stevens'** originally jazzy production to make an acappella introed, rare groove sampling, chunkily jiggling **(0-)97½bpm** swingbeat swayer that's more the mood of the moment; **DMOB** introducing **Cathy Dennis 'C'Mon Get My Love (Love & Kisses Mix)' (ffrr FXR 117)**, as anticipated, this brand new jauntily trotting **119½bpm** commercial remix by **Winston Jones & Dave Shaw** is indeed flipped by the **Jools Holland** keyboarded joltingly jumping jangly **0-119½bpm** **Keys II My Love Mix** which has proved hottest of all, plus the also previously promoed "harder" **(0-)119½-0bpm** **D Second Coming Mix**.

HOT VINYL

TONGUE 'N' CHEEK 'Encore' (Big Buzz BUZZ001)
Total Contrast return, rapping briefly, in an amazing samples woven jiggly tugging **108½bpm** running synch between the **James Brown 'Funky Drummer'** break beat and bass jogged **Cheryl Lynn** classic, 'Encore' (as big an enduring underground "sleeper" from 1984 as **Fatback's** similarly tempoed 'I Found Lovin',

hence this virtual remix's high entry last week in all the dance charts that matter!), flipped by the enigmatically titled 'Instrumental', a totally unrelated house tempoed **122¼bpm** skittery burbler. Massive!

JIVE BUNNY AND THE MASTERMIXERS 'That's What I Like'

(Music Factory Dance MFDT 002)
Actually sent to me this time (thanks!), **Andy Pickles & Les Hemstock's** latest party classics crammed **163-161-163-0bpm** megamix again is underpinned by the **John Anderson Big Band**, using their 'Hawaii Five-0' at beginning and end, with a clever (if safe) combination of **Chubby Checker**, **Chris Montez**, **Surfaris**, **Jerry Lee Lewis**, **Chuck Berry**, **Little Richard**, **Bill Haley**, **Eddie Cochran** and **Dion** in between. Let's twist again!

FLUKE 'Thumper'

(Fluke FLUKE 1)
Major label bidding has already started for this **Beaconsfield** trio's privately pressed sleekly jogging, jiggling and jauntily building **(0-)105bpm** flute tootled and brass accented frisky instrumental, flipped by its fruitier original **105bpm** 'Cool Hand Flute' 8-track version and jazzy drifting **0-52½bpm** 'Coolest Hand Flute' (the latter sounding nothing like it although setting the same sax to a lush half tempo). The next **Unique 3/Quartz/Forgemasters**, to judge from the way it's shaping.

GRACE JONES 'Love On Top Of Love-Killer Kiss'

(US Capitol V-15508)
Created by **Clivillés & Cole**, who also seem to have been listening to **Soul II Soul**, this welcome return by the sinister lady is a 'Pull Up To The Bumper'-ish sombre jiggler in brass punctuated **(0-)105-104½bpm** **The Funky Dred Club Mix**, guy rapped more percussive squiggly **104½bpm** **The Funky Dred Dub Mix**, sparsely jittering **105½-0bpm** **Grace's Swing Mix** (which the sleeve prints in the wrong order), and long acappella introed then largely unrelated muzzily bounding **(0-)121¼(-0)bpm** **The Cole & Clivillés Garage House Mix** - though don't get too excited in anticipation of the latter!

ELECTRIBE 101 'Tell Me When The Fever Ended'

(Mercury MERX 310)
Promoted for months and only now finally out, this **Kate Bush**-like girl warbled hauntingly tuneful twittering and ticking **120½-0bpm** house canterer, flipped by a smoother **120½bpm** **Instrumental** and reggae quoting bounding **123bpm** **Raggamix**, is already proving less hot than its **October 30** released **Larry 'Mr Fingers'** **Heard** remixed **119½bpm** more zingly pulsing and pushing **After Dark Mix** (Mercury MERXR 310) and attractively flowing **121bpm** **Yankee Mix** (plus the group's own **0-120½bpm** **Radio Version**). Maybe **Kate Bush** should record stuff like this herself!

CROWN HEIGHTS AFFAIR 'I'll Do Anything'

(SBK.One 12SBK 7003)

In a week that sees quite a few returns, the **Seventies** veterans are back with a **Marshall Jefferson** remixed stuttered then soulfully naggd nervily romping brassy thumper that fits the house bag without perhaps having been purpose built, both the **123½bpm** **Club** and **124bpm** **Dub** versions being in fact vocal (tempoless **Acappella** too).

JULIAN JONAH with Linda Muriel 'Better Day'

(Cooltempo COOLX 193)
Produced by **Julian** with **Paul Simpson**, this classily tumbling and swinging unhurried **119bpm** garage/house strider is soulfully wailed by **Linda** with just a few bursts of gruffly mumbled "gotta keep on keepin' on just keep on" muttering rap counterpoint from **JJ** (piano jangled **117¼bpm** **Dub Mix** too), good but not enough of a song to cross over.

YOUNGER GENERATION 'We Rap More Mellow'

(RePublic Records LUCT 008)
Successfully revived over the years by **DJs** like **Essex's Kev Hill** and scheduled for **UK** release for almost as long, here at last in a limited white label pressing of just 4,000 (they say) is this **110bpm** early rap by **Melle Mel** and the **Five MCs** who became better known as **Grandmaster Flash's Furious Five**, pretty rudimentary in **Sugarhill Gang 'Rappers Delight'** style (it's the same vintage), flipped by the different **Marvellous Three** crew's similar though less good **0-118¼-118½-119¼-120bpm** 'Rapping All Over'.

SYBIL 'Don't Make Me Over'

(Champion CHAMP X 12-213)
Although the label calls it a remix (which technically it is, of the subsequently issued import album's version), this in fact is the same **US Black Singles** chart-topping **96½bpm** mix that was originally out here, the sweetly appealing **Smith & Mighty-ish Dionne Warwick** revival now being flipped by the calmly striding **113bpm** 'Falling In Love (Remix)' with which **Sybil** made her debut, and the 'Pump Up The Volume' driven **0-118¼-0bpm** second remix of 'My Love Is Guaranteed'.

PAUL SIMPSON 'One'

(Cooltempo CTEP 16)
Good soulful listening without perhaps being essential dancefloor fodder, **Paul's** album relies on guest vocalists, the **Terry Burrows** vibes tinkled soaring and wailing standout **122bpm** 'We Are The Ones (Gospel Mix)' featuring **Colonel Abrams**, **Will Downing**, **Rochelle Flemming**, **Loleatta Holloway**, **Toney Lee**, **Anthony Malloy**, **Fonda Rae**, **Barbara Roy**, **Simphonia**, **Ray Simpson** and **Jaisun Smith** - wow! - while excellent throatily agonising **Anthony White** wails **David Ruffin's** still distinctively trotting **113½bpm** 'Walk Away From Love', the fluid bubbly cantering **0-115bpm** 'The Truth Will Set You Free' and weaving deep soul **76½bpm** 'God Bless The Day', less impressive **Terri Jeffries** handles the currently 12-inch **113bpm** 'Everybody's A Star' and lacklustre short

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(don't dis me)

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117bpm 'Spread It', Adeva and Carmen (Marie) Brown worry the **0-113bpm** 'Freedom', Paul playing the instrumental **114bpm** 'Musical Freedom' version and pleasant tranquil **103/51½-0bpm** 'Paul's Mood'.

MC BUZZ B featuring Shorn 'The Sequel'

(Play Hard Records DEC 16, via De-Mix/The Cartel) Shorn in fact is MC Buzz B, the Manchester-rapper who works with acrobatic mixing DJ Owen D, here droningly fast talking a thrumming and twittering **116bpm** murky jitterer (**115½bpm** Instrumental) that stutteringly keeps namechecking his previous 'How Sleep The Brave', included again on the flip in its not dissimilar **110½bpm** Seventies Mix and excellent more subtle delicately jiggling **102-0bpm** Jazz Mix from earlier this year.

HOME BOYS ONLY 'Turn It Out'

(US Atlantic 0-86284) Kraftwerk 'Trans Europe Express' inspired sneakily catchy scratching and shuffling, thumping and chugging subdued groove, with surges of chatting guy and wailing girl, self produced but mixed (and recorded at his studio) by Vaughan Mason in so-called **118½-118¾-118½bpm** Hip House, **118½-118¾bpm** Go-Go House and **118½bpm** Chop Dub versions (Acappella too).

REGINA BELLE 'Good Lovin' (12" Remix)'

(CBS 655230 8) A Narada Michael Walden produced Anita Bakerish wailing soulstress moulded here by remixer Frankie Foncett more into the current Alyson Williams style in this chunkily lurching and rambling **0-107½bpm** treatment (Alternative 7" Remix and drier **107½bpm** Dub Mix too), whereas her true vocal power pours out of the marvellous un-retouched rip roaring swingbeat (**0-107½bpm** 7" Version, which may not be so trendy but sure sounds good.

IMPORTS

IMPORTS also include, for later full review, the girl and guy muttered jittery bright leaping **PANDELLA 'This Way, That Way'** (US Easy Street); once Cooltempo promoted here, but now in six remixes, bounding hip house **KYZE 'Stomp (Move Jump Jack Your Body)'** (US Warner Bros); girls cooing pulsing sinuous house **BLAKK SOCIETY 'Just Another Lonely Day'** (US Alleviated Music); drily rapping jittery hip house **K. ALEXI SHELBY AND MCD-TA of The K.A. POSSE 'Dig This'** (US Underground); Manuel Götttsching (of the original 'E2-E4') guitar-ed **SUENO LATINO 'Sueño Latino (Winter Version)'** (Italian DFC); "Spanish Sabrina"-style girl whispered 'Sueño Latino'-like **ISAMAR & COMPANIA 'Amor Suave'** (Italian DiscoMagic); 'Grand Piano'-like samples swamped cantering Italo house **EL CHICO 'House Music Lovers'** (German BCM); good jogging unhurried wordy rap **THE PROPHET L-CEE 'The Prophecy'** (US Profile); Looney Tunes remaking **101 'Just As Long As I Got You'** (Belgian Speed); GQ 'Disco Nights' beat looping girl wailed rambling house **SCRAPPY featuring WET BOXX 'Love Motion'** (US C-Thru); samples muddled hip house **TYREE featuring J.M.D. 'Move Your Body'** (US DJ International); acidic five-track **TIME FOR TECHNO PRESENTS THE UNKNOWN 'Get On It'** (HouseTime Records); samples studded piano pounding Italo house **D.J. LELEWEL 'Magic Atto II'** (Italian Dee Jay Lelewe!); grand piano jangled slick Seventies soul style Italo house **RAF. GIUSTI 'Don't Waste Your Time'** (Italian DiscoMagic); odd quietly burbling and weaving house **JEEP STYLE 'If There's A Cure'** (US Top Secret); joltily swaying throatily soulful **BERT ROBINSON 'Occupy My Love'** (US Capitol); downtempo murky female rap **MC LYTE 'Cha Cha Cha'** (US First Priority Music).

UK NEWIES include the long awaited variety packed **L.A. MIX 'On The Side'** (Breakout LP); mystically swirling atmospheric deep house, already hotter in a separate Danny Rampling remix, **BELOVED 'The Sun Rising'** (WEA); girls' talk started soulfully wailed powerful chunkily clomping **JO ANN JONES 'I Don't Need Your Love'** (Champion); claustrophobically pent-up swaying jittery slow street soul **MAXEEN 'Last Time'** (Soultown); jerkily swingbeat-ish though mellow

sweetly soulful **RICK CLARKE 'Groovin' On The Bass Line'** (WA); Asdic pinging strange sinister slow (although on one 33½rpm side playable at 45rpm!) rumbling atmospheric **DEPTH CHARGE 'Depth Charge'** (Vinyl Solution); derivative plaintive girl rapped hip house **NIKKI 'Uh-Uh No Way!** (Swanyard); sweetly tender soul ballad **JERMAINE JACKSON 'Don't Take It Personal'** (Arista). And that's only some of them!



THE TEMPTATIONS 'All I Want From You (12" Remix)' (Motown ZT 43234) Created by the By All Means guys but remixed by Paul Witts & Egor, this typically soulful huskily sung and punchily "do do do" harmonised **107½bpm** rolling jiggler throbbingly shuffles now to the funky drummer's beat, with a 12" Remix Radio Edit and **108-0bpm** Dub plus the emptily snapping swingbeat-ish **108bpm** Original Version, which sounds plain in comparison.

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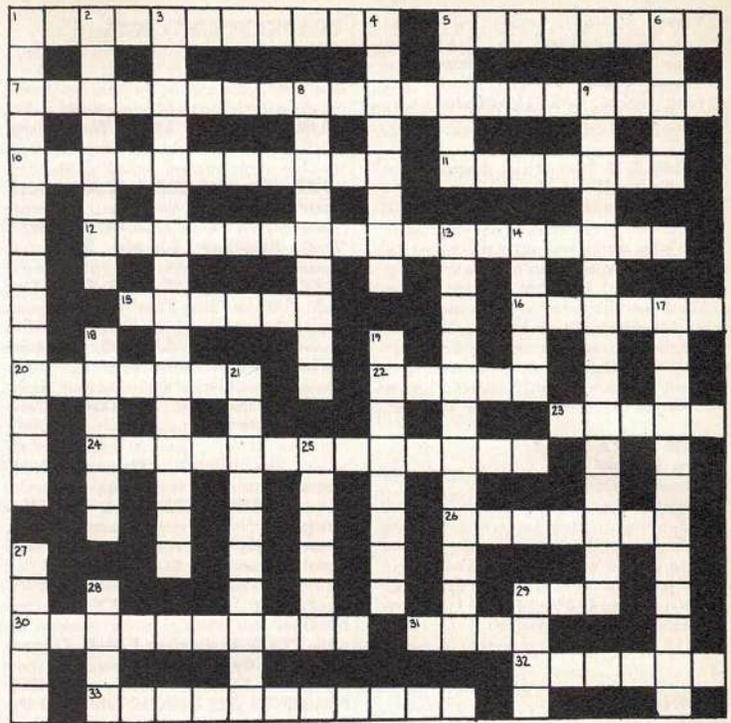
X - W O R D

ACROSS

- 1 They've helped the Stones keep rolling (5,6)
- 5 A hit for Prince from 'Batman' (8)
- 7 A Warning from Poison that was a hit this year (5,4,3,3,5)
- 10 What Martika likes playing with (3,8)
- 11 & 14 down It will burn forever for The Bangles (7,5)
- 12 Phil Collins reached number one with this romantic song (1,6,4,2,4)
- 15 Desert island for David Essex (6)
- 16 Anita Dobson told us in 1986 that '----- Can Fall In Love' (6)
- 20 & 27 down Yazoo kept a daily record of events in this, but whose was it (7,5)
- 22 Kim who hit the charts in '86 with 'You Keep Me Hanging On' (5)
- 23 This Kool And The Gang hit will never sound stale (5)
- 24 A hit for Cher, who could of been playing hide and seek (1,5,7)
- 26 Fronted by Peter Murphy, they scored a 1982 hit with a version of Bowie's 'Ziggy Stardust' (7)
- 29 Kate Bush could be found '--- In Your Lap' in 1981 (3)
- 30 This group were 'Big In Japan' during 1984 (10)
- 31 Trade for Duran Duran (4)
- 32 Ms Williams who needs your lovin' (6)
- 33 'Pink Cadillac' driver from '88 (7,4)

DOWN

- 1 Wet Wet Wet give in on their latest hit (5,9)
- 2 As time goes on Jason loves you more (8)
- 3 Bon Jovi want you to touch them (3,4,5,2,2)
- 4 Group who reached the top of the charts in 1987 with 'Nothing's Gonna Stop Us Now' (8)
- 5 A U2 hit in the name of love (5)
- 6 Skies that covered The Jesus And Mary Chain (5)
- 8 1988 Spagna hit '----- And Boy' (5,4)
- 9 Kylie wants us to do this to prove we are telling the truth (4,2,4,5)
- 13 The Fine Young Cannibals don't want us to see what's behind us (4,4,4)
- 14 See 11 Across
- 17 INXS's first hit described their position (3,9)
- 18 'When Love Comes To Town' he can be found with U2 (1,1,4)
- 19 Siouxsie And The Banshees' horses could have been doing backstroke in 1984 (8)
- 21 Blondie's number one female (6,4)
- 25 Pete Dinklage's 1986 hit could offend (6)
- 27 See 20 across
- 28 Madonna asked us to '---- Your Heart' (4)
- 29 Jam compilation or card game (4)



ANSWERS TO OCTOBER 14

ACROSS 1 We Too Are One, 5 Patience, 9 Name And Number, 11 A Night To, 12 Randy, 13 World, 14 Scoundrel Days, 15 Enya, 16 Mind, 18 Floyd, 19 Farewell, 21 Days, 22 Rule, 23 Ballet, 24 Tommy, 26 Try, 27 Ian Dury, 31 Manchild, 33 Beach Boys, 34 The Locomotion, 35 XTC

DOWN 1 Wonder Stuff, 2 Tomorrow People, 3 Roddy Frame, 4 Embarrassment, 5 Paradise, 6 The Invisible Man, 7 Enchanted Lady, 8 Can't Stay Away From You, 19 Aint Nobody, 13 Waltz Darling, 17 Rent, 20 Marillion, 22 Remember, 25 Michael, 28 Robert, 29 Anita, 30 Saxon, 32 Pump, 33 Both

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.

HOT ON PROMO — NOW AVAILABLE

NEXUS 21 —

(STILL) LIFE KEEPS MOVING

DETROIT TECHNO SOUL GROOVE. BLUE C34. CLUB + REMIX VERSIONS



DISTRIBUTED BY THE CARTEL

CHARTS

**THE RECORD MIRROR CLUB
CHART**

TW LW

1	15	EYE KNOW (KNOW IT ALL/LAZY DAISY MIXES) De La Soul	Big Life 12in
2	5	THE REAL WILD HOUSE (WILD MIX) Raul Orellana	BCM Records 12in
3	8	STREET TUFF (SCAR/CLUB MIXES) The Rebel MC & Double Trouble	Desire 12in
4	4	PACIFIC STATE 808 State	Creed Records 12in EP
5	1	PUMP UP THE JAM Technotronic featuring Felly	Swanyard Records Limited 12in
6	2	SUEÑO LATINO (LATIN DREAM MIX) Sueño Latino featuring Carolina Damas	BCM Records 12in
7	7	WISHING ON A STAR Fresh 4 (Children Of The Ghetto) featuring Lizz E.	10 Records 12in
8	6	I THANK YOU (PHILADELPHIA/PHILLY DUB MIXES) Adeva	Cooltempo 12in
9	16	ALL AROUND THE WORLD (MIXES) Lisa Stansfield	Arista 12in pre-release
10	3	RIDE ON TIME (MIXES) Black Box	de/Construction 12in
11	10	IF ONLY I COULD (EXTENDED/PACHA GARDEN) Sydney Youngblood	Circa Records 12in
12	17	GRAND PIANO/PIANO GROOVE The Mix Master	Spanish blanco y negro Music 12in
13	13	SUMMER MADNESS (REMIXES) kc Flight	RCA/Popular 12in
14	28	AIRPORT '89 (MIXES) Woody Allen	German BCM Records/Italian Dee Jay Lelewe 12in
15	33	GET BUSY (MIXES) Mr Lee	US Jive 12in
16	12	YOUR LOVE Frankie Knuckles Presents	Trax Records 12in
17	19	C'MON AND GET MY LOVE (KEYS II MY LOVE/SPAGHETTI WESTERN MIXES) D Mob introducing Cathy Dennis	ffrr 12in pre-release
18	54	THE MESSAGE IS LOVE (CUPID MIX) featuring Al Green/THE MESSAGE IS CLUB Arthur Baker and the Backbeat Disciples	Breakout 12in
19	35	ALL I WANT FROM YOU (12" REMIX) The Temptations	Motown 12in
20	14	LIVE ON STAGE (MIXES) Roxanne Shanté	Breakout 12in
21	27	AIN'T NO STOPPIN' US NOW/I GET THE JOB DONE/ANOTHER VICTORY/IT'S A BIG DADDY THING Big Daddy Kane	Cold Chillin' LP
22	34	GIT ON UP (MIXES) Fast Eddie featuring Sundance	US D.J. International Records 12in
23	63	THE THEME (MIXES) Unique 3	10 Records 12in
24	—	PUMP UP THE JAM (PUNANI MIX) Technotronic featuring Felly	Swanyard Records Limited 12in
25	30	ENCORE Tongue 'N' Cheek	Big Buzz 12in
26	45	JUST WANNA TOUCH ME Fidelfatti with Ronnette	Italian Magic Service 12in
27	97	WELCOME/YO (VERSIONS) Gino Latino	US Harbor Light Records 12in
28	11	COME GET MY LOVIN' (REMIX/E.Z. MIX)/THE SECOND COMING Dionne	CityBeat 12in
29	26	(YOU'RE MY ONE AND ONLY) TRUE LOVE (MIXES) Seduction	Breakout 12in
30	22	NUMERO UNO (MIXES) Starlight	CityBeat 12in
31	20	LOVE TOGETHER (LOVERS MIXES) L.A. Mix (featuring Kevin Henry)	Breakout 12in
32	25	MELTDOWN (CLUB MIX) Qaurtz	iTMusic 12in
33	—	C'MON AND GET MY LOVE (DANCE HALL/SPAGHETTI WESTERN MIXES) D Mob introducing Cathy Dennis	ffrr 12in
34	79	WE RAP MORE MELLOW Younger Generation	RePublic Records 12in white label
35	29	STORIES (THE STORIE MIX) Izit	Italian New Music 12in
36	18	NEW JACK SWING (MIXES) Wrecks-N-Effect	Motown 12in
37	9	EXPRESS YOURSELF/STRAIGHT OUTTA COMPTON (EXTENDED MIXES) NWA	Fourth & Broadway 12in
38	74	SOMEBODY FOR ME (VERSIONS) Heavy D And The Boyz	US Uptown Records 12in
39	re	LET ME LOVE YOU FOR TONIGHT (MIXES) Kariya	Sleeping Bag Records 12in
40	73	IT'S GONNA BE ALRIGHT Ruby Turner	Jive 12in promo
41	37	AFRO DIZZI ACT Cry Sisco!	Escape Records 12in
42	46	SUGAR DADDY (SUGAR HOUSE MIX) Thompson Twins	Warner Bros 12in
43	42	SNOWBOY'S HOUSE OF LATIN (MIXES) Snowboy featuring Victor Hugo	Urban 12in
44	23	SECRET RENDEZVOUS (ZANZIBAR/WHITE HOUSE MIXES) Karyn White	Warner Bros 12in
45	—	RIGHT BEFORE MY EYES (115.2-115.7)/(INSTRUMENTAL) (0-115.5)/ (POWER RADIO MIX) (0-115.2) Patti Day	D.Trax 12in bootleg
46	66	I'LL DO ANYTHING (CLUB/DUB) Crown Heights Affair	SKB.One 12in pre-release
47	21	EVERYBODY'S A STAR (MIXES) Paul Simpson featuring Terri Jeffries	Cooltempo 12in
48	re	HOUSE OF CALYPSO/CALYPSO OF HOUSE K. Tronics Ensemble Featuring double J. Flash	Italian IRMA casadiprimordine 12in
49	—	LIFE (BRIXTON BASS MIX/UPSOMIXES) David Grant (featuring Mike Stevens)	Fourth & Broadway 12in
50	38	GRAND BEAT	Demo Motor 12in

51	re	SOMEBODY IN THE HOUSE SAY YEAH! (CLUB HOUSE MIX) (0-121.2)/A PASSING THOUGHT (12" REMIX) (120.4)/SWING TO THE MUSIC (119-0) 2 In A Room	Big Life 12in pre-release
52	53	OH WELL (REMIX) ^O H Well	German Eighty.Eight Records/Parlophone 12in
53	—	HOUSE MUSIC LOVERS (MIXES) (121.2) El Chico	German BCM Records 12in
54	84	FEELS SO GOOD (MIXES) Life	Prophet Records 12in
55	52	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (MIXES) Aretha & Whitney	Arista 12in
56	81	DON'T MAKE ME OVER/MY LOVE IS GUARANTEED (RE-MIX)/FALLING IN LOVE (REMIX) Sybil	Champion 12in
57	44	SMOOTH OPERATOR/WARM IT UP, KANE Big Daddy Kane	Cold Chillin' 12in
58	re	OH WELL (UK/EXTENDED/DANCE MIXES) ^O H Well	US Eighty.Eight Records/Parlophone 12in
59	80	TELL ME WHEN THE FEVER ENDED (AFTER DARK/YANKEE MIXES) Electrabe 101	Mercury 12in pre-release
60	—	RUN AWAY (HIP HOUSE) (120.2-120.4-0)/(SALSOU/STRAIGHT UP) (120.4-120)/(TECHNO DUB MIXES) (120.4-120.2-0) Urban High featuring Dee Dee Wilde	Fourth & Broadway 12in promo
61	48	I LIKE IT (MIXES) Landlord featuring Dex Danclair	US Bigshot Records 12in
62	—	DEPTH CHARGE (HAN DO JOIN) (0-87.5-87.3-0)/(DRUM DEATH/BASS IT) (88 @ 33rpm/ 119 @ 45rpm) Depth Charge	Vinyl Solution 12in
63	36	CASANOVA (THE RAISING HELL REMIX/SWING TO THE HIP HOUSE/ORIGINAL MIXES) Jazz & The Brothers Grimm featuring Baby D & MC Juice	Production House Records 12in
64	75	ALL RIGHT, ALL READY/FEEL THE BASSLINE The Rhythm Masters	US UnderWorld Records 12in EP
65	40	DREAMS (MIXES) Adonté	GTI Records 12in
66	—	DON'T TAKE IT PERSONAL (VERSIONS) (94.7)/CLEAN UP YOUR ACT (106.2) Jermaine Jackson	Arista 12in
67	58	MAS QUE NADA (THE JUSTIN STRAUSS REMIXES) Sergio Mendes	Breakout 12in
68	60	I FEEL FOR YOU (L.A. MIX) Chaka Khan	Warner Bros 12in
69	91	GOOD VIBRATIONS (THE IT'S NOT OVER MIX) "J.D." (Remix)	US Requestline Records 12in
70	—	TRACK WITH NO NAME Forgemasters	Outer Rhythm/W.A.R.P. Records 12in
71	—	MAGIC ATTO 11" (THE DEEP) (118.2)/(THE HOUSE) (118.2-0) D.J. Lelewe	Italian Groove Groove Melody 12in
72	—	HIP IN ADR (HIP HOUSE/HIP JAZZY) (122.8-0)/DEEP IN ADRIATIC (LATIN/HAMMOND) (0-122.8) Crociani	Italian Adriatic Style 12in
73	re	RAPPERS DELIGHT (BEN LIEBRAND HIP HOP REMIX) Sugarhill Gang	Dutch 4 Jocks Only/German Sugar Hill 12in
74	—	HOUSE ENERGY REVENGE/HELY OM HALIB (REMIXES) Cappella	Musica Man 12in
75	57	OUR LOVE (IT'S OVER) (MIXES) Dee Holloway	US Active Records 12in
76	87	IT'S YOU (MIXES) Mr. & Mrs Dale	US Bigshot Records 12in
77	—	THIS WAY, THAT WAY (MIXES) (125) Pandella	US Easy Street 12in
78	39	LIFE (INSTRUMENTAL) David Grant featuring Mike Stevens	Fourth & Broadway 12in
79	31	TELL ME WHEN THE FEVER ENDED (RAGGAMIX) Electrabe 101	Mercury 12in pre-release
80	re	EVERYTHING BEGINS WITH AN "E" (REMIX) E-zee Posse	More Protein 12in
81	re	WALK ON BY/LOVE'S CALLING Sybil	US Next Plateau Records Inc LP
82	64	ANOTHER MONSTERJAM (MONSTER MIX) Simon Harris featuring Einstein	ffrr 12in promo
83	76	THUMPER/COOL HAND FLUTE Fluke	Fluke 12in white label
84	85	GOOD LOVIN' (12" REMIX) Regina Belle	CBS 12in
85	72	BETTER DAY Julian Jonah with Linda Muriel	Cooltempo 12in pre-release
86	—	THE SUN RISING (IL SOLE SORGE/INTENSITA) (123.4)/(DANNY RAMPLING'S "LOVE IS..." REMIX) (0-119.8-0)/(SON OF THE RISING HOUSE) (0-119.4-119.2) Beloved	WEA 12in
87	99	TURN IT OUT (MIXES) Home Boys Only	US Atlantic 12in
88	—	SUEÑO LATINO (WINTER VERSION) (featuring Manuel Göttsching) (118-0)/(ANGELINO VERSION) (118)/(AGUA VERSION) (0-118-0) Sueño Latino featuring Carolina Damas	Italian Dance Floor Corporation 12in
89	—	WATCHA GONNA DO WITH MY LOVIN' (DEF MIX/MASTER REESE MELTDOWN MIX) Inner City	10 Records 12in pre-release
90	—	DOUBLE STANDARD (UNDERGROUND VOCAL MIX) (99.5-99.8)/(SPARSE MIX) (99.6-99.8) Dee Lewis	Mercury 12in pre-release
91	—	SOUL MAN (111)/(JEEP MIX) (109.5)/(INSTRUMENTAL) (109.7) Isidore aka Izzy Ice	Jive 12in mailing list promo
92	—	STOMP (MOVE JUMP JACK YOUR BODY) (STEEL TOE/SHOEHORN/COMBAT/ JACKBOOT/ZANZIBAR/UK MIXES) (120.2) KYZE	US Warner Bros 12in
93	47	IN THE POCKET (HIP HOUSE/HIP HOP MIXES) The Dynamic Duo	Tam Tam 12in
94	49	DON'T TELL ME (GARAGE MIXES) Freestyle Orchestra feat. Little Louie Vega	SKB.One 12in
95	—	CHECK IT OUT (HIT 'N' RUN MIX) (0-124)/ROK YO' BODY (WAREHOUSE/FREESTYLE MIXES) (118.5)/DO YOU WANT ME (DISCO LATINO MIX) (0-119.5-119)/(LUSTFUL MIX) (0-119.5)/SPACE TALK (OUTERSPACE MIX) (0-124) Masters Of The Universe	Strictly Underground Strictly Limited 12in
96	re	TEST OF TIME (VERSIONS) Will Downing	US Island 12in
97	re	WHIP OF THE RHYTHM (VERSIONS) Chicco Secci Project	Italian Creative Records 12in
98	—	THE SUN RISING/EUROVISIONARY/DEEPLY SATISFYING/GENTLE NIGHT) (119.8) Beloved	WEA 12in
99	—	LOVE ON TOP OF LOVE-KILLER KISS (MIXES) Grace Jones	US Capitol 12in
100	—	CLUB SCENE (ED'S DINER/ED'S SPECIAL MIXES) Special Ed	Profile 12in

FORGEMASTERS

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DEBUT 12" OUT NOW

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IN ASSOCIATION WITH



WAP 1

**OUTER
RHYTHM**

CHARTFILE

BY ALAN JONES

●As the **Rolling Stones'** 'Steel Wheels' album sinks gently down the chart, it's worth noting that in reaching number two and selling over 100,000 copies, it has already made a better showing than any album by the group since 'Tattoo You' in 1981.

The Stones have now suffered the bittersweet experience of reaching number two on the album chart a record seven times! It must be very frustrating for the Stones to have been chart runners-up on so many occasions, especially as the bulk of their number two albums only failed to take the chart title by a narrow margin. With a little luck and a few more sales it would be the Stones, and not **The Beatles**, who would hold the record for most number one albums. The Fabs' total of 12 is three more than



●**ROXETTE:** "I'm sure me pet rabbit's round 'ere somewhere"

the Stones, but they had only one number two album. The only acts to come near the Stones' tally of number two albums are **Cliff Richard** and **Elvis Presley**, both with five.

●Unless something comes along pretty quickly and sells like hotcakes, **Simply Red's** 'A New Flame' looks very likely to become the best-selling album of the year. It already has a commanding lead, and recently went quadruple platinum, selling 1,200,000 copies in just nine months. It is currently selling around 15,000 copies a week. With a new single 'You've Got It' (flipped by an excellent live acoustic version of 'Holding Back The Years') just lifted from the album and the general vast increase in sales that takes place every Christmas, 'A New Flame' seems very likely to have sold over one and a half million copies before the year is out. Not since 1985, when **Dire Straits'** 'Brothers In Arms' topped the sales ranking, has a homegrown act had the best-selling album of the year.

●**Liza Minnelli** returns to the album chart after a 16 year absence, courtesy of the 'Results' album, produced and largely written by the **Pet Shop Boys**. And, at a stroke, it beats the peak chart position of Liza's chart albums, which were successful at the same time in 1973. The first, 'Liza With A 'Z', which peaked at number nine, was a curious mixture of show tunes and tracks like 'Bye Bye Blackbird' and 'Son Of A Preacherman', while the other, 'The Singer', included Liza's interpretation of fairly contemporary hits like 'You're So Vain' and 'You Are The Sunshine Of My Life'.

CHARTFILE USA

●**LA & Babyface** are easily the most successful songwriters and producers in the US Hot 100 singles chart this year, with no fewer than eight of their creations reaching the top 10. **Bobby Brown's** recording of their song 'Rock Wit'cha' — up four places to number 13 this week — looks likely to become the ninth.

The first eight: **Bobby Brown's** 'Ron' (peaked at number three), 'Every Little Step' (number three) and 'On Our Own' (number two); **Karyn White's** 'The Way That You Love Me' (number seven), 'Superwoman' (number eight) and 'Secret Rendezvous' (number six); **Sheena Easton's** 'The Lover in Me' (number two) and **Babyface's** debut hit as an artist, 'It's No Crime', which climbs to number eight this week.

LA & Babyface also have four pre-1989 top 10 hits to their credit: **The Whispers'** 'Rock Steady' — their breakthrough hit which reached number seven in August 1987 — plus **Pebbles'** 'Girlfriend' (number five), **Bobby**

January with 'My Prerogative', a song he himself co-wrote and co-produced with **Gene Griffin**. The latest artist to record an **LA & Babyface** song is **Randy Crawford**, whose new album includes their song 'I Don't Feel Much Like Crying', as well as a remake of **Robert Palmer's** hit 'Every Kind Of People'. It's a typically impeccable and stylish album from Randy, much more for listening than dancing. It was recorded in London with producer **Robin Millar**, best known for his work with **Sade**. Millar also co-wrote the title track 'Rich And Poor' with, surprisingly, **Colin Vearncombe**, better known as **Black**.

●**Roxette** are the first Swedish act to take three top 20 hits off an album, and, no, I'm not forgetting **Abba**, who had a total of 20 chart entries in America, including nine that made the top 20, of which no more than two came from any one album. Roxette's latest single 'Listen To Your Heart' climbs to number four this



●**THE STONES:** "Waddya mean we've got more lines than British Rail?"

Brown's 'Don't Be Cruel' (number eight) and **The Deele's** 'Two Occasions' (number 10).

As you may have noticed, despite scoring a grand total of 12 top 10 hits to date, they have never had a number one, though their main client **Bobby Brown** has. **Bobby** topped the chart in

week. Their first hit, 'The Look', was number one in April, and 'Dressed For Success' peaked at number 14 in July. All three tracks are culled from their album 'Look Sharp!'. The latest Roxette single is available in the USA only — on cassette — and it's the first ever single to reach the top 10 without being released on vinyl.

WISHING ON A STAR

fresh

AVAILABLE NOW THE 12" REMIX
BY 'DANCING' DANNY D



TENR 287

CHARTS

US BLACK SINGLES, MUSIC VIDEO

OCTOBER 15 - 21 1989

MUSIC VIDEO

TW LW

- 1 2 JASON THE VIDEOS Jason Donovan
- 2 1 THE WALL Pink Floyd
- 3 4 RARE LIVE Queen
- 4 — PUT IT THERE Paul McCartney
- 5 6 KYLIE THE VIDEOS Kylie Minogue
- 6 3 IN THE ROUND IN YOUR... Def Leppard
- 7 7 HOMECOMING CONCERT Gloria Estefan
- 8 5 SUBSTANCE 1989 New Order
- 9 9 RATTLE AND HUM U2
- 10 8 INNOCENTS
- 11 16 IN SPAIN — SOLD OUT Julio Iglesias
- 12 11 DELICATE Pink Floyd
- 13 — LIVE Roy Orbison And Friends
- 14 20 THANK... Cliff Richard & The Shadows
- 15 17 VIDEO ANTHOLOGY Bruce Springsteen
- 16 13 PUSH OVER Bros
- 17 — LIVE Frank Sinatra & Friends
- 18 15 MAKING THRILLER Michael Jackson
- 19 12 COMPILATION Glam Rock 2
- 20 — COMPILATION Rod Stewart And The Faces

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



ERASURE: "Ere Andy, this geezer don't think much of your flower arranging"

US BLACK SINGLES

TW LW

- 1 1 MISS YOU MUCH Janet Jackson
- 2 4 BABY COME TO ME Regina Belle
- 3 3 DON'T MAKE ME OVER Sybil
- 4 5 TALK TO MYSELF Christopher Williams
- 5 2 BACK TO LIFE Soul II Soul
- 6 7 PARTYMAN Prince
- 7 10 YOU ARE MY EVERYTHING Surface
- 8 8 ROCK WIT'CHA Bobby Brown
- 9 6 ALL MY LOVE Peabo Bryson
- 10 9 BUST A MOVE Young MC
- 11 11 SMOOTH OPERATOR Big Daddy Kane
- 12 15 STATE OF ATTRACTION Rhonda Clark
- 13 13 I GO TO WORK Kool Moe Dee
- 14 17 I'M 'N' DANGER Mother's Finest
- 15 19 DON'T TAKE IT PERSONAL Jermaine Jackson
- 16 18 ALL I WANT FROM YOU The Temptations
- 17 21 EVERYTHING Jody Watley
- 18 26 (DON'TU KNOW) I LOVEU Chuckii Booker

- A&M
- Columbia
- Next Plateau
- Geffen
- Virgin
- Warner Bros
- Columbia
- MCA
- Capitol
- Delicious
- Cold Chillin
- Tabu
- Jive
- Capitol
- Arista
- Motown
- MCA
- Atlantic

- 19 22 I WANNA COME BACK James Ingram
- 20 25 EVERYTIME I TRY TO SAY GO Cheryl Lynn
- 21 20 GIRL I'M GONNA MISS YOU Milli Vanilli
- 22 28 HOME Stephanie Mills
- 23 27 NEW JACK SWING Wrecks-N-Effect
- 24 31 I'M STILL MISSING YOUR LOVE S.O.S.
- 25 29 CELEBRATE NEW LIFE BeBe & CeCe Winan
- 26 32 SOMEBODY FOR ME Heavy D & The Boyz
- 27 16 SMILIN' LeVert
- 28 14 CAN'T GET OVER YOU Maze Featuring Frankie Beverly
- 29 34 PERSONALITY Kashif
- 30 36 OOH BABY BABY Zapp
- 31 12 IT'S FUNKY ENOUGH The D.O.C.
- 32 — JUST CALL MY NAME Alyson Williams
- 33 40 SAY NO GO De La Soul
- 34 39 ME SO HORNYY The 2 Live Crew
- 35 — COLD FRESH GROOVE Chill
- 36 — AIN'T NUTHIN' IN THE WORLD Miki Howard
- 37 — IT'S THE REAL THING Angela Winbush
- 38 — SLOW DOWN Karyn White
- 39 — KNOCKIN' ON HEAVEN'S DOOR Randy Crawford
- 40 — I LOVE THE BASS Bardeux

- Warner Bros
- Virgin
- Arista
- MCA
- Motown
- Tabu
- Capitol
- Uptown
- Atlantic
- Warner Bros
- Arista
- Reprise
- Ruthless
- Def Jam
- Tommy Boy
- Skywalker
- Orpheus
- Atlantic
- Mercury
- Warner Bros
- Warner Bros
- Enigma



FAST EDDIE

Featuring Sundance

"Git On Up"

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HARDCORE HIP HOUSE — KNOCKIN' DOWN THE STATUE OF LIBERTY

NOW

CBS

DJ1 655366 7-6-2

CHARTS

US SINGLES, US LPs, INDIE
SINGLES, INDIE LPs

OCTOBER 15 — 21 1989

U S A L B U M S

TW LW

1	1	DRFEELGOOD	Mötley Crüe
2	7	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson
3	4	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
4	3	STEEL WHEELS	Rolling Stones
5	2	FOREVER YOUR GIRL	Paula Abdul
6	6	PUMP	Aerosmith
7	5	HANGIN' TOUGH	New Kids On The Block
8	8	FULL MOON FEVER	Tom Petty
9	9	SKID ROW	Skid Row
10	10	HEART OF STONE	Cher
11	18	THE SEEDS OF LOVE	Tears For Fears
12	11	REPEAT OFFENDER	Richard Marx
13	12	THE RAW AND THE COOKED	Fine Young Cannibals
14	13	DIRTY ROTTEN FILTHY STINK	Warrant
15	14	DISINTEGRATION	The Cure
16	15	THE END OF THE INNOCENCE	Don Henley
17	16	KEEP ON MOVIN'	Soul II Soul
18	17	CUTS BOTH WAYS	Gloria Estefan
19	22	COSMIC THING	The B-52's
20	19	DON'T BE CRUEL	Bobby Brown
21	23	TRASH	Alice Cooper
22	26	STONE COLD RHYMIN'	Young MC
23	21	LIKE A PRAYER	Madonna
24	28	SLEEPING WITH THE PAST	Elton John
25	20	SOUNDTRACK: BATMAN	Prince
26	24	TWICE SHY	Great White
27	30	BRAVE AND CRAZY	Great White
28	25	NO ONE CAN DO IT BETTER	The D.O.C.
29	29	TENDER LOVER	Babyface
30	27	SEE THE LIGHT	The Jeff Healey Band
31	52	MERRY MERRY CHRISTMAS	New Kids On The Block
32	33	OH MERCY	Bob Dylan
33	34	IT'S A BIG DADDY THING	Big Daddy Kane
34	31	BIG Tyme	Heavy D & The Boyz
35	36	FOREIGN AFFAIR	Tina Turner
36	35	VIVID	Living Colour
37	37	SILKY SOUL	Maze Featuring Frankie Beverly
38	38	NEW KIDS ON THE BLOCK	New Kids On The Block
39	32	AS NASTY AS THEY WANNA BE	The 2 Live Crew
40	41	BAD ENGLISH	Bad English
41	89	NO HOLDIN' BACK	Randy Travis
42	47	LEGACY	Poco
43	—	CROSSROADS	Tracy Chapman

Elektra
A&M
Arista
Columbia
Virgin
Geffen
Columbia
MCA
Atlantic
Geffen
Fontana
EMI
I.R.S.
Columbia
Elektra
Geffen
Virgin
Epic
Reprise
MCA
Epic
Delicious
Sire
MCA
Warner Bros
Capitol
Island
Ruthless
Solar
Arista
Columbia
Columbia
Cold Chillin'
MCA
Capitol
Epic
Warner Bros
Columbia
Skywalker
Epic
Warner Bros
RCA
Elektra

44	46	WE TOO ARE ONE	Eurythmics
45	43	BIG GAME	White Lion
46	39	BLIND MAN'S ZOO	10,000 Maniacs
47	55	WHAT YOU DON'T KNOW	Exposé
48	48	24/7	Dino
49	40	ONE BRIGHT DAY	Ziggy Marley & The Melody Makers
50	45	MARTIKA	Martika

Arista
Atlantic
Elektra
Arista
4th & Broadway
Virgin
Columbia

U S S I N G L E S

TW LW

1	1	MISS YOU MUCH	Janet Jackson
2	4	LOVE SONG	The Cure
3	6	SOWING THE SEEDS OF LOVE	Tears For Fears
4	9	LISTEN TO YOUR HEART	Roxette
5	5	MIXED EMOTIONS	Rolling Stones
6	15	COVER GIRL	New Kids On The Block
7	11	LOVE IN AN ELEVATOR	Aerosmith
8	10	IT'S NO CRIME	Babyface
9	7	BUST A MOVE	Young MC
10	13	WHEN I LOOKED AT HIM	Exposé
11	14	DRFEELGOOD	Mötley Crüe
12	2	CHERISH	Madonna
13	17	ROCK WIT'CHA	Bobby Brown
14	3	GIRL I'M GONNA MISS YOU	Milli Vanilli
15	22	WHEN I SEE YOU SMILE	Bad English
16	18	HEALING HANDS	Elton John
17	8	HEAVEN	Warrant
18	12	IF I COULD TURN BACK TIME	Cher
19	21	THE BEST	Tina Turner
20	25	DIDN'T I (BLOW YOUR MIND)	New Kids On The Block
21	26	LOVE SHACK	The B-52's
22	29	(IT'S JUST) THE WAY THAT YOU LOVE ME	Paula Abdul
23	27	CALL IT LOVE	Poco
24	16	IT'S NOT ENOUGH	Starship
25	30	I FEEL THE EARTH MOVE	Martika
26	41	ANGELIA	Richard Marx
27	35	POISON	Alice Cooper
28	38	BACK TO LIFE	Soul II Soul
29	46	BLAME IT ON THE RAIN	Milli Vanilli
30	19	I8 AND LIFE	Skid Row
31	33	GLAMOUR BOYS	Living Colour
32	40	SUNSHINE	Dino
33	37	DON'T SHUT ME OUT	Kevin Paige
34	34	LET GO	Sharon Bryant
35	42	GET ON YOUR FEET	Gloria Estefan
36	24	(YOU'RE MY ONE AND ONLY) Seduction	
37	48	ME SO HORNY	The 2 Live Crew
38	49	DON'T CLOSE YOUR EYES	Kix
39	45	MY HEART SKIPS A BEAT	The Cover Girls
40	58	WE DIDN'T START THE FIRE	Billy Joel
41	51	SUGARDADDY	Thompson Twins
42	53	DON'T KNOW MUCH	Linda Ronstadt
43	20	DON'T LOOK BACK	Fine Young Cannibals
44	28	WHAT I LIKE ABOUT YOU	Michael Morales
45	31	COLD HEARTED	Paula Abdul
46	60	LEAVE A LIGHT ON	Belinda Carlisle
47	61	LIVING IN SIN	Bon Jovi
48	32	DON'T WANNA LOSE YOU	Gloria Estefan
49	36	ANGEL EYES	The Jeff Healey Band
50	55	THE WAY TO YOUR HEART	Soul Sister
51	23	PARTYMAN	Prince
52	56	TALK TO MYSELF	Christopher Williams
53	59	DON'T MAKE ME OYER	Sybil
54	43	RIGHT HERE WAITING	Richard Marx

A & M
Elektra
Fontana
EMI
Columbia
Columbia
Geffen
Solar
Delicious
Arista
Elektra
Sire
MCA
Arista
Epic
MCA
Columbia
Geffen
Capitol
Columbia
Reprise
Virgin
RCA
RCA
Columbia
EMI
Epic
Virgin
Arista
Atlantic
Epic
4th & Broadway
Chrysalis
Wing
Epic
Vendetta
Skywalker
Atlantic
Capitol
Columbia
Warner Bros
Elektra
I.R.S.
Wing
Virgin
MCA
Mercury
Epic
Arista
EMI
Warner Bros
Geffen
Next Plateau
EMI

now available in the u.k...

vesta

breakout

"congratulations"

the stateside hit single

on seven inch & three-track twelve inch



- 55 52 **WHAT ABOUT ME** Moving Pictures
- 56 64 **DON'T ASK ME WHY** Eurythmics
- 57 44 **SHOWER ME WITH YOUR LOVE** Surface
- 58 66 **LICENCE TO CHILL** Billy Ocean
- 59 70 **THE LAST WORTHLESS EVENING** Don Henley
- 60 39 **ONE** Bee Gees

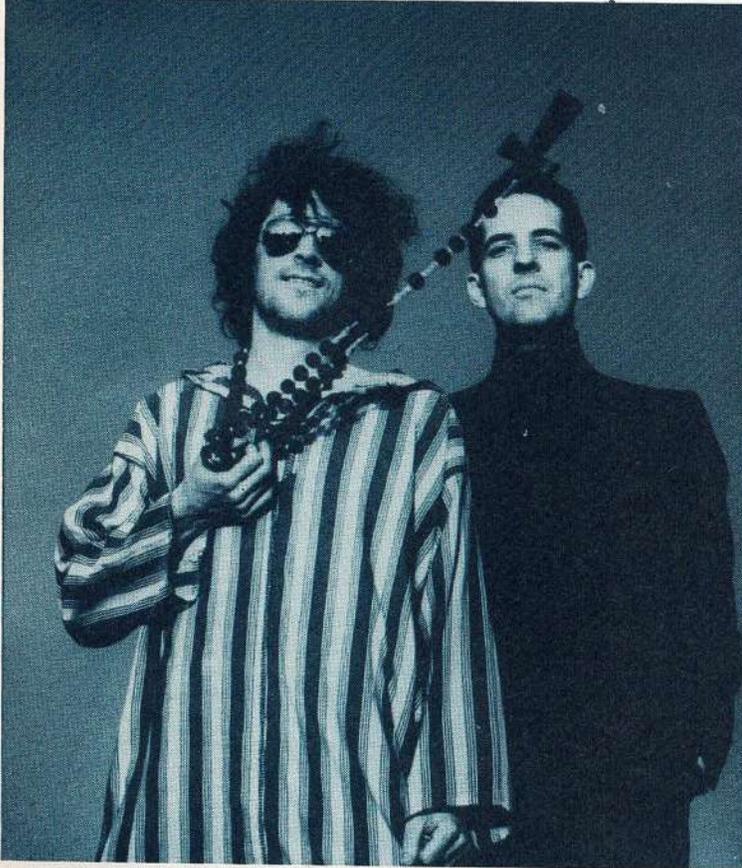
Geffen
Arista
Columbia
Jive
Geffen
Warner Bros

● BULLETS

- 61 — **WITH EVERY BEAT OF MY HEART** Taylor Dayne
- 62 68 **LOVE SONG** Tesla
- 63 69 **THE ANGEL SONG** Great White
- 64 73 **RADAR LOVE** White Lion
- 73 77 **GIRL I AM SEARCHING FOR YOU** Stevie B
- 75 78 **I'M A BELIEVER** Giant
- 77 80 **BABY COME TO ME** Regina Belle
- 78 83 **SOLD ME DOWN THE RIVER** The Alarm
- 80 92 **EVERYTHING** Jody Watley
- 81 86 **PUMP UP THE JAM** Technotronic featuring Felly
- 86 — **HEAT OF THE MOMENT** After 7
- 90 — **JUST LIKE JESSE JAMES** Cher
- 91 — **THE ARMS OF ORION** Prince
- 92 — **THE SAME LOVE** The Jets
- 93 — **NEW THING** Enuff Z'Nuff
- 96 — **FRENCH KISS** Lil' Louis

Arista
Geffen
Capitol
Atlantic
LMR
A&M
Columbia
I.R.S.
MCA
SBK
Virgin
Geffen
Warner Bros
MCA
Atco
Epic

● THE KLF: "Strewth, me abacus is possessed"



INDIE SINGLES

TW LW

- | | | | |
|----|----|---|----------------------|
| 1 | 1 | DRAMA Erasure | |
| 2 | 2 | PERSONAL JESUS Depeche Mode | Mute |
| 3 | 3 | WROTE FOR LUCK Happy Mondays | Factory |
| 4 | 4 | CROTCH DEEP TRASH Soup Dragons | Raw TV Products |
| 5 | 4 | REGINA Sugarcubes | One Little Indian |
| 6 | 6 | FIND OUT WHY Inspiral Carpets | Cow |
| 7 | 7 | BARGING INTO THE PRESENCE OF GOD Pale Saints | 4AD |
| 8 | 11 | PURE Lightning Seeds | Ghetto |
| 9 | 8 | SHE BANGS THE DRUMS Stone Roses | Silvertone |
| 10 | 9 | SOUL TRADER Thee Hypnotics | Situation Two |
| 11 | 5 | RUN 2 New Order | Factory |
| 12 | 12 | CRACKERS INTERNATIONAL Erasure | Mute |
| 13 | 13 | SALLY CINAMMON Stone Roses | Black |
| 14 | 18 | BRAND NEW CADILLAC Purple Helmets | Anagram |
| 15 | 15 | A LITTLE RESPECT Erasure | Mute |
| 16 | 14 | MENTALLY MURDERED Napalm Death | Earache |
| 17 | 16 | BLUE MONDAY New Order | Factory |
| 18 | 10 | 3 AM ETERNAL KLF | KLF Communications |
| 19 | — | THE CIRCUS Erasure | Mute |
| 20 | 20 | ROUND AND ROUND New Order | Factory |
| 21 | — | EVERYTHING COUNTS Depeche Mode | Mute |
| 22 | 17 | PERFECT NEEDLE Telescopes | What Goes On |
| 23 | 25 | TOM VERLAINE Family Cat | Bad Girl |
| 24 | 22 | HERE COMES YOUR MAN Pixies | 4AD |
| 25 | 21 | THE PEEL SESSIONS Inspiral Carpets | Strange Fruit |
| 26 | — | SO ALIVE Love And Rockets | Beggars Banquet |
| 27 | — | SHIP OF FOOLS Erasure | Mute |
| 28 | 26 | ADRIFT AGAIN Bradford | The Foundation Label |
| 29 | 29 | IVY IVY IVY Primal Scream | Creation |
| 30 | 30 | CHAINS OF LOVE Erasure | Mute |

INDIE ALBUMS

TW LW

- | | | | |
|----|----|--|-------------------|
| 1 | — | HERE TODAY, TOMORROW, NEXT WEEK Sugarcubes | One Little Indian |
| 2 | 2 | THE INNOCENTS Erasure | Mute |
| 3 | 1 | STONE ROSES Stone Roses | Silvertone |
| 4 | 3 | CIRCUS Erasure | Mute |
| 5 | 4 | DOOLITTLE Pixies | 4AD |
| 6 | 6 | BUMMED Happy Mondays | Factory |
| 7 | 11 | HATFUL OF HOLLOW The Smiths | Rough Trade |
| 8 | 9 | THE MAN — THE BEST OF ELVIS COSTELLO Elvis Costello | Demon |
| 9 | 8 | SUBSTANCE New Order | Factory |
| 10 | 7 | PRIMAL SCREAM Primal Scream | Creation |
| 11 | — | TASTE Telescopes | What Goes On |
| 12 | 15 | WONDERLAND Erasure | Mute |
| 13 | 5 | TECHNIQUE New Order | Factory |
| 14 | 16 | LIFE'S TOO GOOD Sugarcubes | One Little Indian |
| 15 | — | SHORT SHARP SHOCKED Michelle Shocked | Cooking Vinyl |
| 16 | — | RISE AGAIN Purple Helmets | Anagram |
| 17 | 13 | 101 Depeche Mode | Mute |
| 18 | 14 | SURFER ROSA Pixies | 4AD |
| 19 | — | TEXAS CAMPFIRE TAPES Michelle Shocked | Cooking Vinyl |
| 20 | 17 | LOUDER THAN BOMBS the Smiths | Rough Trade |

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CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

BUNNY HOPS TO TOP: **Black Box's** six week run at the top of the chart is over, as 'Ride On Time' is replaced at number one by **Jive Bunny and the Mastermixers'** 'That's What I Like'. It's an act of sweet revenge for Jive Bunny, whose previous hit, 'Swing The Mood', was dethroned by 'Ride On Time'.

Jive Bunny is the first act to "sandwich" its rival since 1984, when **George Michael** both preceded and followed **Frankie Goes To Hollywood's** 'Two Tribes' at number one. 'Wake Me Up Before You Go-Go' lost its crown to the Frankie's hit, whilst 'Careless Whisper' replaced it. George was, of course, part of **Wham!** for the former hit and a solo act for 'Careless Whisper'.

The success of the new Jive Bunny disk has also helped 'Swing The Mood' to halt its decline. This week, its 15th in the chart, it rebounds five places to number 27.

Meanwhile, **Sonia**, who topped the chart with her debut single 'You'll Never Stop Me Loving You' immediately prior to 'Swing The Mood', finds the going much tougher with her follow-up 'Can't Forget You', which peaked last week at number 17 and now dips to number 22.

● **Milli Vanilli's** 'Girl, I'm Gonna Miss You' continues its meteoric rise, climbing to number three — a 50 place improvement on the August peak of their last single 'Blame It On The Rain'. They also reached number three last November with their debut hit 'Girl You Know It's True' and number 16 in January with 'Baby Don't Forget My Number'. All four hits were lifted from their debut album 'All Or Nothing', which is about to be re-issued in a remixed version, and seems certain to top its original chart peak of number 37.

● 'Wishing On A Star' this week becomes the second of **Rose Royce's** three top 10 hits to subsequently return to the top 10 for another act.

Auf Weidersehen Pet TV star **Jimmy Nail's** revival of 'Love Don't Live Here Anymore' reached number three in 1985, seven years after the group's original had peaked at number two.

'Wishing On A Star' was also a hit for Rose Royce in 1978, reaching number three. The current hit version by **Fresh 4** stands at number 10. 'Car Wash', anyone?

● 'If I Could Turn Back Time' climbs another four notches to number nine, giving **Cher** her fifth top 10 hit in a solo career spanning over 24 years.

● An item recently about **Liza Minnelli's** latest record contrasted Gallup and Network charts. My comments were simply intended to show that each chart was different and not that either was generally better than the other. My expression of astonishment at the single's chart fluctuations was an observation of chart volatility. Owing to a typographical error the nickname of the Network Chart appeared as "The Nettle". Its nickname is, of course, "The Nettie".

● 'The Road To Hell' soars from number 28 to number 15, and must be fancied to give **Chris Rea** his first ever top 10 hit. It's the 18th hit to date for the 38-year-old singer/songwriter from Middlesbrough, who first charted in 1978 with 'Fool (If You Think It's Over)' — and if it fails to reach the top 10 he will share with **AC/DC** and **The Clash** the unenviable record of having had most hits without ever reaching the top 10. Chris's biggest



● PRINCE: "I'm a bit sad today readers, I've lost me curling tongs"

NEWS EXTRA

PRINCE DATES

We understand that **Prince** is in the process of finalising some British dates and it looks likely he'll be touring late this year or early in the New Year, with some shows at Wembley and regional dates. Full details are expected to be confirmed soon.

hits so far are 'Let's Dance' and 'On The Beach Summer '88' which both reached number 12.

● Another week, another number one album: This week's chart champ, predictably enough, is **Kylie Minogue**, whose second album, 'Enjoy Yourself', establishes a new chart record by becoming the Sixth album to debut at number one in as many weeks. Kylie's first LP, 'Kylie — The Album', also debuted at number one immediately after it was released 14 months ago.

'Enjoy Yourself' sold nearly 100,000 copies last week, and though Kyliephiles will no doubt be delighted with it, I'm afraid that its playing time of less than 33 minutes represents poor value for money, whether at its full price of £7.79, or the more commonly discounted £5.99. Of all the number one albums of the Eighties, none has been so short.

The majority of albums these days are between 40 and 50 minutes in duration. Here's how Kylie's immediate

predecessors at number one stack up: The outgoing number one, 'Crossroads' by **Tracy Chapman**, is over 42 minutes long; **Tears For Fears'** 'The Seeds Of Love' runs for 51 minutes; **Tina Turner's** 'Foreign Affair' clocks in at over 52 minutes and **Eurythmics'** 'We Too Are One' occupies nearly 48 minutes.

Kylie's album is barely longer than most albums in the more succinct Sixties, when **The Beatles'** shortest album, their 1963 debut 'Please Please Me' could be listened to in its entirety in 31 minutes and 38 seconds, and **Cliff Richard** had an album which played for precisely as long as its title '32 minutes And 17 Seconds' suggests.

Tucked in behind Kylie are Tracy Chapman at number two and Tina Turner at number three, giving the first all-female top 3 in album chart history. With **Gloria Estefan** at number four, only the presence of Tears For Fears at number five prevents Liza Minnelli from giving women a 100 per cent stake in the top 5.

TWELVE INCH

TW LW

1	4	STREET TUFF	Rebel MC & Double Trouble	Desire
2	5	THAT'S WHAT I LIKE	Jive Bunny & The Mastermixers	Music Factory Dance
3	1	PUMP UP THE JAM	Technotronic featuring Felly	Swanyard
4	2	RIDE ON TIME	Black Box	De/Construction
5	7	WISHING ON A STAR	Fresh 4 Featuring Lizz E	10 Records
6	3	IF ONLY I COULD	Sydney Youngblood	Circa
7	8	GIRL I'M GONNA MISS YOU	Milli Vanilli	Cooltempo
8	—	EYE KNOW	De La Soul	Big Life/Tommy Boy BLR13T
9	6	DRAMA!	Erasure	Mute
10	19	THE ROAD TO HELL (PART 2)	Chris Rea	WEA
11	—	I THANK YOU ADEVA		Cooltempo COOLX192
12	17	THE REAL WILD HOUSE	Raul Orellana	BCM
13	14	DON'T MAKE ME OVER	Sybil	Champion
14	—	C'MON AND GET MY LOVE	D. Mob introducing Cathy Dennis	London FX117
15	10	WE DIDN'T START THE FIRE	Billy Joel	CBSJOELT1
16	16	IF I COULD TURN BACK TIME	Cher	Geffen
17	—	LEAVE A LIGHT ON	Belinda Carlisle	Virgin VST1210
18	—	ROOM IN YOUR HEART	Living In A Box	Chrysalis LIBX7
19	—	OH WELL	Oh Well	Parlophone 12R6236
20	9	SWEET SURRENDER	Wet Wet Wet	Precious Organisation

COMPACT DISC

TW LW

1	1	CROSSROADS	Tracy Chapman	Elektra
2	2	THE SEEDS OF LOVE	Tears For Fears	Fontana
3	3	FOREIGN AFFAIR	Tina Turner	Capitol
4	—	ENJOY YOURSELF	Kylie Minogue	PWL HFCD9
5	—	RESULTS	Liza Minnelli	Epic 4655112
6	4	CUTS BOTH WAYS	Gloria Estefan	Epic
7	6	WE TOO ARE ONE	Eurythmics	RCA
8	—	HATS	Blue Nile	Linn LKHCD2
9	—	PORCELAIN	Julia Fordham	Circa CIRCD10
10	8	JARRE LIVE	Jean Michel Jarre	Polydor
11	—	FREEDOM	Neil Young	Reprise 9258992
12	9	IS THIS LOVE	Various	EMI
13	12	A NEW FLAME	Simply Red	Elektra
14	5	OH MERCY	Bob Dylan	CBS
15	—	MOTOWN HEARTBREAKERS	Various	Telstar TCD2343
16	11	DEEP HEAT 4 — PLAY WITH FIRE	Various	Telstar
17	10	LIKE A PRAYER	Madonna	Sire
18	—	THE RIGHT STUFF — REMIX 89	Various	Stylus SMD990
19	—	AUTOMATIC	The Jesus And Mary Chain	blanco y negro 2462212
20	19	ITALIA — DANCE MUSIC FROM ITALY	Various	EMI-USA

THE GALLUP CHART



THE OFFICIAL NATIONAL TOP 100 SINGLES, TOP 75 ALBUMS AND TOP 20 COMPILATION ALBUMS, AS USED BY RADIO 1 AND 'TOP OF THE POPS'



UK SINGLES

OCTOBER 15 - 21 1989

UK ALBUMS

TW LW W/C

1	4	2	THAT'S WHAT I LIKE	Jive	Bunny & The Mastermixers
2	1	11	RIDE ON TIME	Black Box	
3	10	4	GIRL I'M GONNA MISS YOU	Milli Vanilli	
4	2	8	PUMP UP THE JAM	Technotron featuring Felly	
5	3	9	IF ONLY I COULD	Sydney Youngblood	
6	5	3	STREET TUFF	Rebel MC & Double Trouble	
7	8	6	WE DIDN'T START THE FIRE	Billy Joel	
8	14	3	LEAVE A LIGHT ON	Belinda Carlisle	
9	13	8	IF I COULD TURN BACK TIME	Cher	
10	22	3	WISHING ON A STAR	Fresh 4 featuring Lizz E	
11	18	5	ROOM IN YOUR HEART	Living In A Box	
12	7	4	SWEET SURRENDER	Wet Wet Wet	
13	9	5	YOU KEEP IT ALL IN	The Beautiful South	
14	6	4	DRAMA!	Erasure	
15	26	2	THE ROAD TO HELL (PART 2)	Chris Rea	
16	16	6	NAME AND NUMBER	Curiosity Killed The Cat	
17	28	2	LEAN ON YOU	Cliff Richard	
18	11	8	RIGHT HERE WAITING	Richard Marx	
19	12	8	THE BEST	Tina Turner	
20	23	4	LOVE ON A MOUNTAIN TOP	Sinitta	
21	36	3	I WANT THAT MAN	Deborah Harry	
22	17	3	CAN'T FORGET YOU	Sonia	
23	15	3	CHOCOLATE BOX	Bros	
24	19	6	EYE KNOW	De La Soul	
25	1	1	OYE MI CANTO (HEAR MY VOICE)	Gloria Estefan	
26	1	1	SCANDAL	Queen	
27	32	15	SWING THE MOOD	Jive Bunny & The Mastermixers	
28	1	1	I THANK YOU ADEVA	Adeva	
29	21	6	MANTRA FOR A STATE OF MIND	S'Express	
30	20	6	CHERISH	Madonna	
31	39	4	THE REAL WILD HOUSE	Raul Orellana	
32	25	10	THE TIME WARP (PWL REMIX)	Damian	
33	45	2	I FEEL THE EARTH MOVE	Martika	
34	41	2	DON'T MAKE ME OVER	Sybil	
35	24	13	SECRET RENDEZVOUS	Karyn White	
36	1	1	C'MON AND GET MY LOVE	D. Mob featuring Cathy Dennis	
37	42	2	OH WELL	Oh Well	
38	40	3	BED OF NAILS	Alice Cooper	
39	27	7	LOVE IN AN ELEVATOR	Aerosmith	
40	31	6	HARLEM DESIRE	London Boys	
41	30	10	I NEED YOUR LOVIN'	Alyson Williams	
42	50	4	LET THE DAY BEGIN	The Call	
43	35	10	NUMERO UNO	Starlight	
44	29	4	THE SENSUAL WORLD	Kate Bush	
45	57	4	WANTED	Halo James	
46	34	8	SOWING THE SEEDS OF LOVE	Tears For Fears	
47	49	2	TRAIL OF TEARS	Dogs D'Amour	
48	76	2	THE SUN RISING	Beloved	
49	37	5	ROCK WIT'CHA	Bobby Brown	
50	1	1	FOR SPACIOUS LIES	Norman Cook featuring Lester	
51	1	1	THE MESSAGE IS LOVE	Arthur Baker featuring Al Green	
52	38	7	EVERDAY (I LOVE YOU MORE)	Jason Donovan	
53	59	2	STANDING THERE	Creatures	
54	54	2	RUN SILENT	Shakespeare's Sister	
55	52	3	LOVE STRAIN	Kym Mazelle	
56	33	3	KENNEDY	The Wedding Present	
57	62	2	RESTLESS DAYS	And Why Not?	
58	47	3	DON'T DROP BOMBS	Liza Minnelli	
59	66	3	THIS WAITING HEART	Chris de Burgh	
60	46	11	BLAME IT ON THE BOOGIE	Big Fun	
61	1	1	LET ME LOVE YOU FOR TONIGHT	Kariya	
62	77	2	IT'S ALL COMING BACK TO ME NOW	Pandora's Box	
63	58	8	AFRO DIZZI ACT	Cry Sisco!	
64	60	2	SILVER AND GOLD	A.S.A.P.	
65	43	7	PERSONAL JESUS	Depeche Mode	
66	65	5	SUENO LATINO	Sueno Latino featuring Carolina Damas	
67	44	4	ROAD TO YOUR SOUL	All About Eve	
68	82	2	YOUR LOVE	Frankie Knuckles	
69	89	2	DON'T TAKE IT PERSONAL	Jermaine Jackson	
70	48	10	HEY DJ I CAN'T DANCE... / SKA TRAIN	Beatmasters featuring Betty Boo	
71	85	2	ALL I WANT FROM YOU	Temptations	
72	1	1	LOVIN' ON THE SIDE	Reid	
73	81	2	GOOD LOVIN'	Regina Belle	
74	95	2	LAMBADA	Kaoma	
75	73	2	SLAVES NO MORE	Blow Monkeys featuring Sylvia Tella	
76	1	1	LISTEN TO YOUR HEART	Roxette	
77	64	1	SOMEDAY FM		
78	74	1	I'LL SET YOU FREE	Bangles	
79	1	1	NO DJ LIKE CHUCK	Chuck Chillout & Kool Chip	
80	1	1	BUST A MOVE	Young M.C.	
81	1	1	THE FIRST MAN YOU REMEMBER	Michael Ball & Diana Morrison	
82	90	1	FREE AT LAST	Farley & Hip House Syndicate	
83	80	1	INNOCENCE	Kirsty MacColl	
84	93	1	UNDERNEATH YOUR PILLLOW	It Bites	
85	99	1	GIVE IT ALL YOU'VE GOT	Shy	
86	99	1	LIFE	David Grant featuring Mike Stevens	
87	1	1	2300 JACKSON STREET	Jacksons	
88	1	1	THE KING IS HERE / THE 900 NUMBER	45 King	
89	87	1	WAY OF THE WORLD	Max Q	
90	1	1	REACHIN'	Kelly Charles & James Bratton	
91	1	1	THE FAB FOUR (EP)	Buzzcocks	
92	94	1	TAKE CAUTION WITH MY HEART	Joyce Sims	
93	1	1	WILD TIMES	De-Lite featuring Osca Child	
94	1	1	WE'RE NOT MAKIN' LOVE ANYMORE	Barbra Streisand	
95	100	1	GRINGO	Sabrina	
96	1	1	THE SCATTERING	Cutting Crew	
97	1	1	SUGAR DADDY	Thompson Twins	
98	1	1	GLAMOUR BOYS	Living Colour	
99	1	1	ANCHORS AWAY	Wax	
100	1	1	I HAVE Fallen In Love	Carmel	

TOP 75 ARTIST ALBUMS

TW	LW	W/C	ARTIST	ALBUM
1	1	1	Kyle Minogue	ENJOY YOURSELF
2	1	2	Tracy Chapman	CROSSROADS
3	2	4	Tina Turner	FOREIGN AFFAIR
4	4	12	Gloria Estefan	CUTS BOTH WAYS
5	3	3	Tears For Fears	THE SEEDS OF LOVE
6	1	1	Liza Minnelli	RESULTS
7	9	13	London Boys	THE TWELVE COMMANDMENTS OF DANCE
8	5	5	Eurythmics	WE TOO ARE ONE
9	6	2	Bob Dylan	OH MERCY
10	7	30	Madonna	LIKE A PRAYER
11	1	1	The Jesus & The Mary Chain	AUTOMATIC
12	1	1	The Blue Nile	HATS
13	1	1	Julia Fordham	PORCELAIN
14	11	35	Simply Red	A NEW FLAME
15	5	2	The Wonder Stuff	HUP
16	10	24	Jason Donovan	TEN GOOD REASONS
17	1	1	Neil Young	FREEDOM
18	14	28	Deacon Blue	WHEN THE WORLD KNOWS YOUR NAME
19	22	7	Adeva	ADEVA
20	16	2	Jean Michel Jarre	JARRE LIVE
21	18	49	Gloria Estefan With Miami Sound Machine	ANYTHING FOR YOU
22	17	5	Aerosmith	PUMP
23	20	5	Roger Whittaker	HOME LOVIN' MAN
24	13	7	Richard Marx	REPEAT OFFENDER
25	12	4	Janet Jackson	RHYTHM NATION 1814
26	38	4	Cher	HEART OF STONE
27	31	6	Original Cast	ASPECTS OF LOVE
28	19	5	The Rolling Stones	STEEL WHEELS
29	37	3	Lou Reed	RETRO
30	27	8	Donna Summer	ANOTHER PLACE AND TIME
31	24	47	Karyn White	KARYN WHITE
32	23	35	Bobby Brown	THE RAW AND THE COOKED
33	26	45	Fine Young Cannibals	DON'T BE CRUEL
34	30	79	Roses	APPETITE FOR DESTRUCTION
35	1	1	Climie Fisher	COMING IN FOR THE KILL
36	33	27	Soul II Soul	CLUB CLASSICS VOL. ONE
37	25	19	Neneh Cherry	RAW LIKE SUSHI
38	35	9	Cooper	TRASH LIKE COOPER
39	15	2	Sugarcube	HERE TODAY, TOMORROW, NEXT WEEK
40	28	3	Runrig	SEARCHLIGHT
41	21	3	Marillion	SEASON'S END
42	1	1	Ice-T	THE ICEBERG/FREEDOM OF SPEECH
43	61	31	De La Soul	3 FEET HIGH AND RISING
44	29	5	Elton John	SLEEPING WITH THE PAST
45	44	16	Transvision Vamp	VELVETEEN
46	42	3	Nigel Kennedy	VIVALDI FOUR SEASONS
47	36	17	Prince	BATMAN - ORIGINAL SOUNDTRACK
48	43	8	Sister	SACRED HEART
49	41	19	Williams	RAW Alyson Williams
50	39	11	Imagination	IMAGINATION
51	56	13	Texas	SOUTHSIDE
52	1	1	Bryne	REI MOMO
53	1	1	Five Star	GREATEST HITS
54	50	21	Queen	THE MIRACLE
55	1	1	Living In A Box	GATECRASHING
56	45	23	Simple Minds	STREET FIGHTING YEARS
57	32	2	Jones	LIQUIDIZER
58	34	2	FM	TOUGH IT OUT
59	48	10	Max Bygraves	SINGALONGAWAY
60	47	23	Inner City	PARADISE
61	67	2	Chris Rea	NEW LIGHT THROUGH OLD WINDOWS
62	53	56	Eurythmics	WATERMARK
63	1	1	Randy Crawford	RICH AND POOR
64	60	1	Erasure	THE INNOCENTS
65	57	5	Tracy Chapman	TRACY CHAPMAN
66	51	6	Motley Crue	DR FEELGOOD
67	64	9	Martika	MARTIKA
68	46	6	The Blow Monkeys	CHOICES
69	40	67	Ian McCulloch	CANDLELAND
70	54	67	Kylie Minogue	KYLIE - THE ALBUM
71	70	28	Gipsy Kings	GIPSY KINGS
72	1	1	Clayton Troupe	THROUGH THE VEIL
73	1	1	Bon Jovi	NEW JERSEY
74	1	1	Bonfire	POINT BLANK
75	59	16	Tom Petty	FULL MOON FEVER

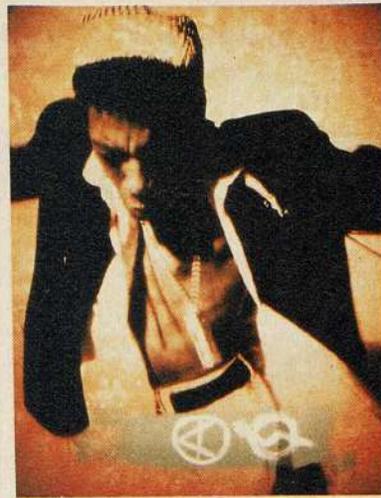
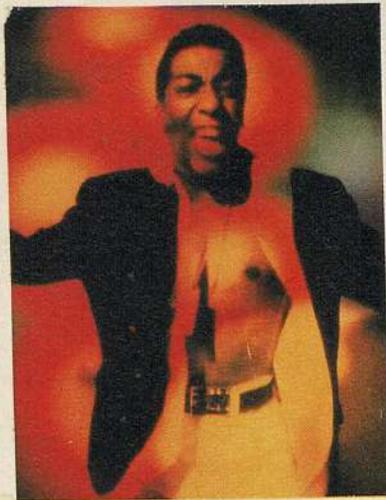
TOP 20 COMPILATION ALBUMS

TW	LW	W/C	ARTIST	ALBUM
1	1	4	Various	DEEP HEAT 4 - PLAY WITH FIRE
2	2	3	Various	IS THIS LOVE
3	1	1	Various	THE RIGHT STUFF - REMIX 89
4	9	2	Various	MOTOWN HEARTBREAKERS
5	4	2	Various	ITALIA - DANCE MUSIC FROM ITALY
6	8	6	Various	LEGENDS AND HEROES
7	3	9	Various	NOW THAT'S WHAT I CALL MUSIC 15
8	5	4	Various	ETERNAL LOVE
9	7	10	Various	HEART AND SOUL - 18 CLASSIC SOUL CUTS
10	11	41	Various	DIRTY DANCING ORIGINAL SOUNDTRACK
11	6	5	Various	LOVE HOUSE
12	re	19	Various	CHEEK TO CHEEK
13	10	5	Various	JUST SEVENTEEN - HEARTBEATS
14	13	19	Various	PRECIOUS METAL
15	1	1	Various	RAP ATTACK
16	16	24	Various	NITE FLITE 2
17	19	36	Various	THE BLUES BROTHERS ORIGINAL SOUNDTRACK
18	12	9	Various	GREATEST EVER ROCK 'N' ROLL MIX
19	15	15	Various	TOP GUN ORIGINAL SOUNDTRACK
20	14	26	Various	GOOD MORNING VIETNAM ORIGINAL SOUNDTRACK

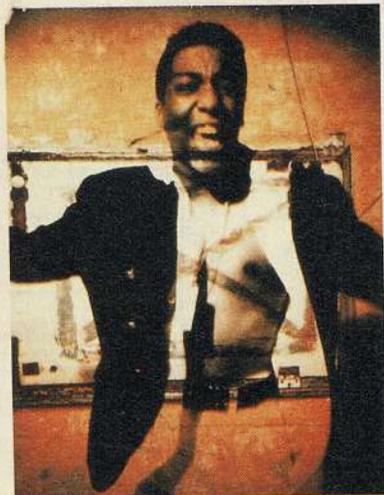
☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)
 ◆ indicates a sales increase of over 50%
 ▲ indicates a sales increase
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☆☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.

SYDNEY YOUNGBLOOD. FEELING FREE. THE FIRST



ALBUM. INCLUDES THE TOP THREE SINGLE IF ONLY I



COULD. STREET DATE SIXTEENTH OCTOBER NINETEEN



EIGHTY NINE. CASSETTE, COMPACT DISC, VINYL.