

OCTOBER 28, 1989 EVERY WEDNESDAY 75p (EIRE £1.16)

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RM
MIRROR

- S FUZZBOX**
THE CASE FOR THE DEFENCE
- D BELINDA CARLISLE**
TRIPS THE LIGHT FANTASTIC
- L RAUL**
BEHIND THE SCENES OF
- A BEHIND THE BEAT**



NORMAN

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HOUSEMASTER

COOK



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20 OCTOBER

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●BELINDA CARLISLE P28



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I N D E X

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

DE LA SOUL BY CORNELI JAY

Eye, eye they're back again. The most original, low budget sounding slice of amalgam genius of the year, or the most blatant borrowers and samplers of the past 12 months, with an ability to get away with records that sound like they were recorded through a cardboard box — depending on your view. De La Soul's 'Eye Know' was last week's highest entry in the singles chart so it looks like we're all condemned to the funny shirts and national health specs for another few months at least. Full story in next week's fabulous **rm** folks!

GIVE US OUR DE LA SOUL

The British soul/funk scene is littered with the debris of singers and groups once held up as the Next Big Thing, so we'll resist the temptation to condemn Paul Barry and his new group **Close** to the knackers yard and simply tell you that Paul, once singer and bassist for The Questions, has released a cracking dance record, 'Everytime I Try To Say Goodbye', that relies more on the human touch than much of today's techno tosh. A debut LP is waiting in the wings and Paul's been asked to write for several top US artists.

He's been saving a few bob on haircuts these past couple of years as well.

CLOSE ENOUGH



JANET JACKSON RHYTHM NATION 1814

THE SINGLE

Available as special limited edition 7" gatefold, 12", CD and cassette single.

All formats feature Shep Pettibone mixes.

Coming soon... "Rhythm Nation 1814" the hour-long home video.



I N D E X

C O N T I N U E D

E "All I did was cancel a dinner date with Sheena and she came round and hit me in the eye."

M About 10 years too late, Prince sports his new romantic pirate look to announce he'll be touring next year with dates at Wembley Arena on June 19, 20 and 22. Tickets, priced £16 and £18.50, go on sale this week and more Wembley dates are expected to be confirmed soon. So far there's no definite news about Prince playing dates in other parts of the country, but we wait in hope.

T Rumour has it that Prince will be playing "a quintessential, back to basics rock 'n' roll show", including the first airing of songs from the 'Batman' movie. As an appetiser, he's releasing his duet with Sheena, 'The Arms Of Orion', taken from the soundtrack. **O** **S** Robin Smith

NITZEREBB REDESIGN SHAME



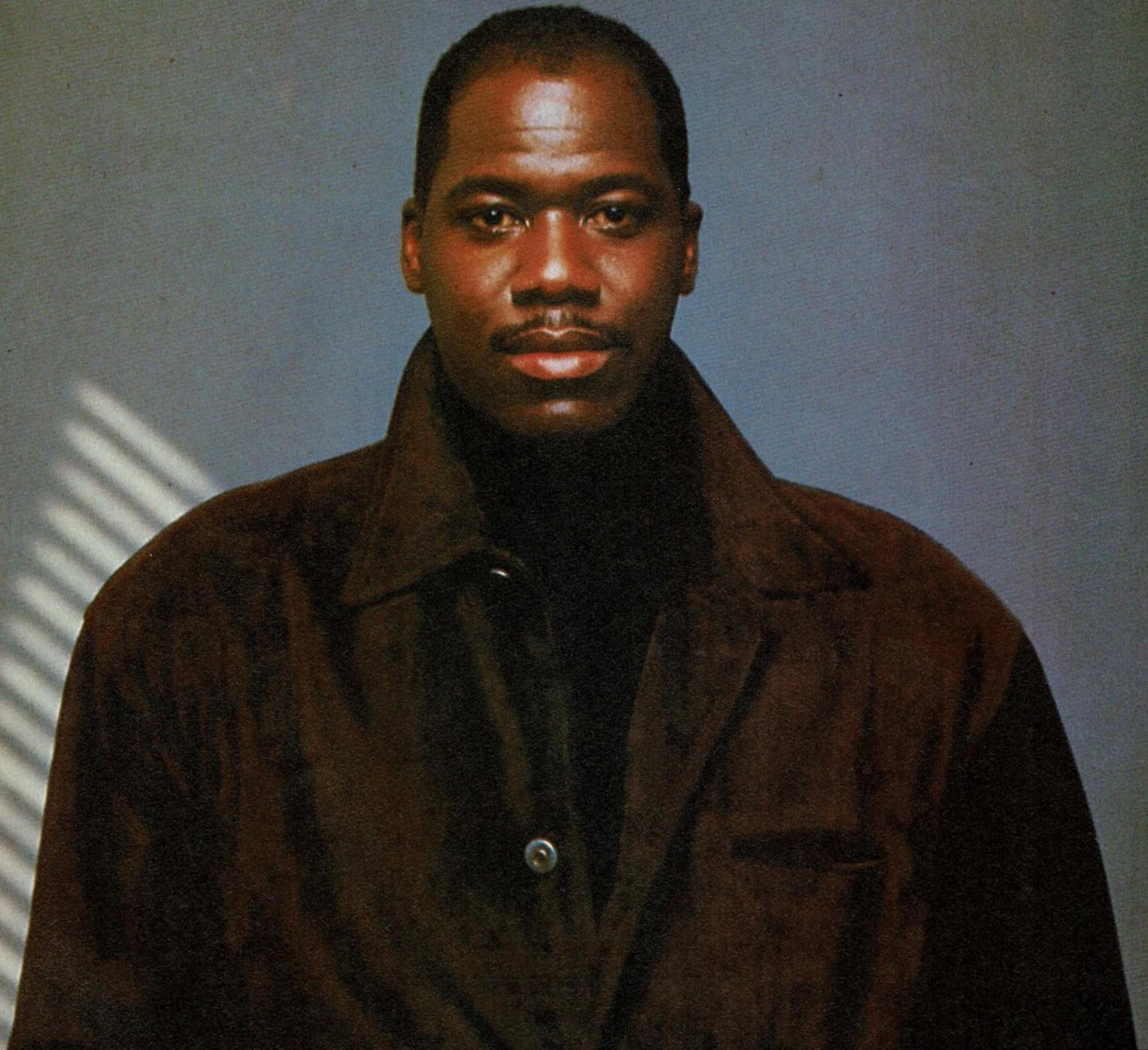
12" AND CD SINGLE

ON TOUR — NOVEMBER

WEDS 8th LONDON SUBTERRANIA · SUN 12th NOTTINGHAM TRENT POLYTECHNIC · TUES 14th LEEDS WAREHOUSE · WEDS 15th BIRMINGHAM IRISH CENTRE
MON 20th BRISTOL BIERKELLAR · TUES 21st NORTHAMPTON ROADMENDERS · WEDS 22nd SHEFFIELD POLYTECHNIC · THURS 23rd MANCHESTER INTERNATIONAL
FRI 24th EDINBURGH, VENUE · SAT 25th GLASGOW QUEEN MARGERET UNION · THURS 30th LEICESTER UNIVERSITY



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"TEST OF TIME"

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"SUPREME"



I N D E X

C O N T I N U E D

SINGING THE BLUES

It looks like **Swing Out Sister's** new single, 'Forever Blue', could soon be chanted out on football terraces whenever Manchester City play.

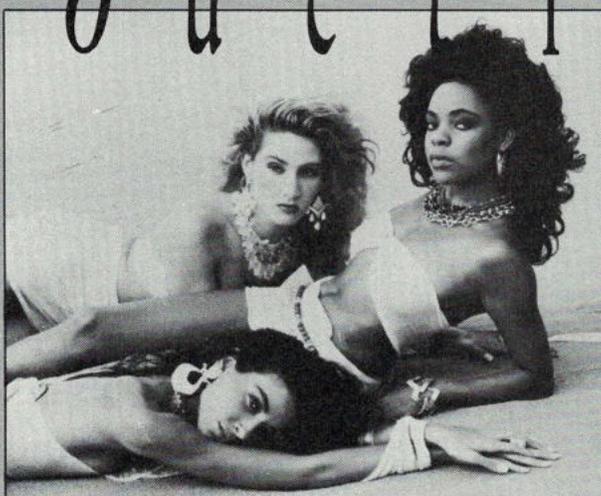
Although the band didn't write it with Andy Connell's favourite team in mind, they've sent a few autographed copies to the club for their official approval.

As a first division chart team, Swing Out Sister's last single, 'Where In The World', wasn't the big hit it deserved to be, but 'Forever Blue' should change all that as Andy and Corinne busily rehearse with a band for their first ever tour which should take place in the New Year. The only time SOS have played live recently was at the Prince's Trust show at the Birmingham NEC back in July.

Meanwhile, whether Andy Connell's ambition to play centre forward for Manchester City will be fulfilled remains to be seen . . .

Robin Smith

S e d u c t i o n



'NOTHING MATTERS WITHOUT LOVE'

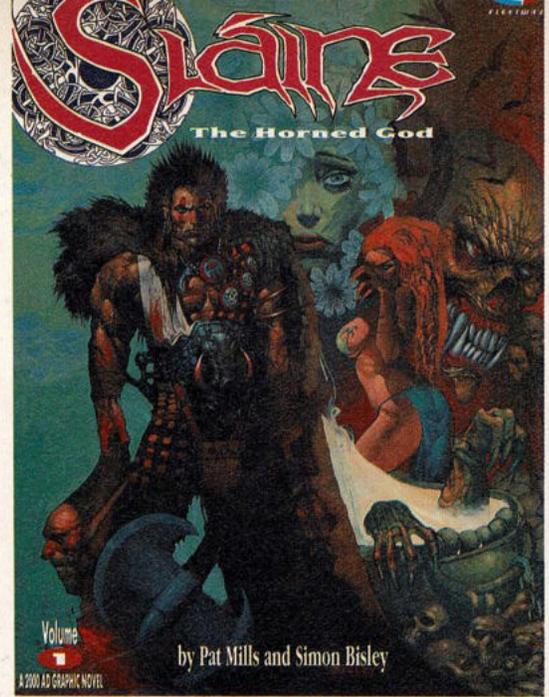
THE DEBUT ALBUM NOW AVAILABLE IN THE UK

LP · MC · CD

INCLUDES THE SINGLE '(YOU'RE MY ONE AND ONLY) TRUE LOVE'



Utterly superb and out this week is **Sláine: The Horned God (Volume 1)**. A full colour, lovingly crafted tale by Pat Mills and Simon Bisley, this is the first (of many, hopefully) graphic novels from Fleetway. First appearing within the pages of mega weekly 2000 AD, Celtic warrior Sláine Mac Roth brandished a mighty chopper called Brainbiter and a battle cry of 'Kiss My Axel'; he and his companion Ukko (a roguish, lecherous dwarf with a leer not unlike that of old man Steptoe) adventuring their way through a past full of druids, battles, ley lines, dragons, monsters, mysticism (no All About Eve!) and drinking in stories full of intelligence and wit. No mere musclebound macho meathead, Sláine and his people are all children of the Earth Goddess, the Horned God saga being a 'modern day feminist parable' which mixes thoroughly researched fact with folk legend to create a story a million miles higher and smarter than any mere sword and sorcery 'epic'. We could go on for pages about how brill it is. But we won't. Buy it! **Darren Crook**



rm has, thanks to those nice Fleetway people, 10 mighty prizes to give away in a Sláine competition. The lucky winners will receive not only a copy of The Horned God but a fab T-shirt too. **By the Goddess!** Just answer the question below on a postcard, add your name and address and post to:

rm Sláine competition, Punch Publications, 245 Blackfriars Road, London SE99 7YJ, by November 7 1989

Good luck and here's the question:

Q: Earth power surges through Sláine's body when battle frenzy is upon him. What is this condition called?



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

(really saying) something stupid

the debut single from

inga



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CONTINUED

Daniel Lanois is one of those names that you know you've read somewhere on the back of some of your favourite records. A quick check through those dusty shelves will reveal Danny boy's moniker on works by Dylan, Robbie Robertson and, of course, U2. Indeed, it was Bono and Co who, accompanied by Eno, helped make his name recording 'The Unforgettable Fire' with his now famous travelling studio, set up for that purpose in a deserted Irish castle. Well Daniel has long been interested in getting on the other side of the microphone and has now released his own LP, 'Acadie', which includes guest appearances by the U2 rhythm section of old specy face and the good looking one. It's an intriguing mixture from the French/Canadian whose sister was one of Martha & The Muffins! The things you learn in Index, eh?

DANNY, YOU TOO?



AGE OF CONSENT

The horses are on the track, and it's **Age Of Chance** shaping up to weigh in with one of the year's meatier dance tracks on their return from nearly two years in the wilderness. The group have now recruited the considerable vocal services of one Charles Hutchinson, who they discovered fronting a band in a Leeds house club and immediately persuaded him to give up a life of obscurity for the promise of a 'Top Of The Pops' appearance and all the second hand cycling gear he could handle. Old Chas said yes, cashed in his Elland Road season ticket and has given the Age Of Chance considerably *more* chance in the current chart stakes. Play loud!

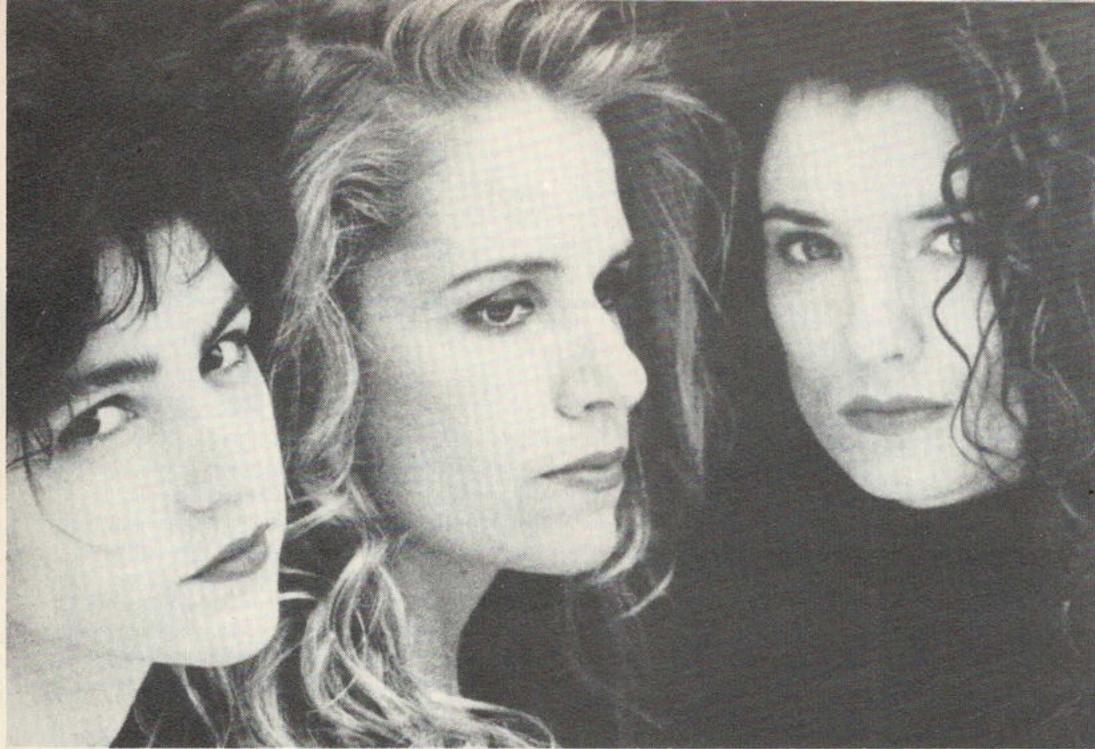


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THERE BUT FOR THE GRACES

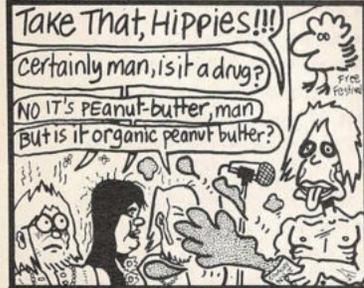
Yet another ex-Go-Go is about to launch her comeback career in the shape of American trio *The Graces*. Charlotte Caffey (centre) was once a bosom pal of Belinda (that's Carlisle) and Jane (that's Wiedlin) and now she's teamed up with fellow LA femme rockers Gia Ciambotti and Meredith Brooks in a Heart-ish, hard rockin' outfit that looks likely to step into the limelight when their single 'Lay Down Your Arms' is released soon.

SINITTA 'MOUNTAINS' TOP TEN

- 1 'Etna Stopping Us Now' McFadden & Whitehead
 - 2 'Everless Days' And Why Not?
 - 3 'Sinai The Times' Prince
 - 4 'Fujiama Believer' The Monkees
 - 5 'Himalaya' Derek & The Dominoes
 - 6 'Olympus In Boots' Adam And The Ants
 - 7 'It Takes An Appalachian Of Millions . . . ' Public Enemy
 - 8 'Walton By' Dionne Warwick
 - 9 'Ben Nevis Let Me Down Again' Depeche Mode
 - 10 'Whiskey In The Kilimanjaro' Thin Lizzy
- Compiled by the 'We melted down ice and snow to make hot beefy Bovril' boys.



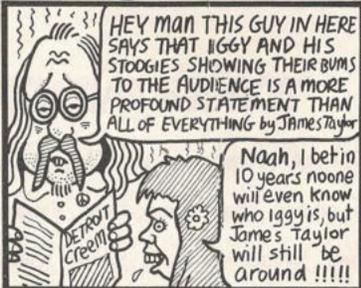
GREAT POP THINGS → IGGY and the STOOGIES ↑ By Colin B. Morton and Chuck Death



In the 1960's when everyone was protesting against Vietnam with their flowers, The Stooges burst upon the scene like a zit, showering peanut-butter over the parts of their complacent hippy audience.



Iggy would also show audiences his horrible bottom, an activity not in the repertoire of Donovan or the MAMAS and/or the PAPAS. They soon got a record out called "NO FUN".... "It certainly isn't," said the critics!....



The 2nd Stooges LP was called "FUN HOUSE" in a vain attempt to get the critics to say "It certainly is!". This didn't work, however, except in the case of gonzo VICK SIN-EX addict LESTER BONKS.....



Eventually, frustrated by the lack of success shown by their records, the STOOGIES all split up and got proper jobs, except for Iggy who got put in a loony bin because he couldn't stop showing people his BUM. (next week IGGY IS HELPER BY DAVE!! Don't miss it)

DE LA SOUL

EYE KNOW

CD & LIMITED 7" POSTER BAG

OUT NOW



WILD THING

Hotter than a plateful of steaming paella, Raul Orellana is serving up some steaming new Spanish dance sounds with 'Real Wild House'. Chris Mellor clicks his castanets

For those of you who have been fretting about what's going to be the new trendy dance craze after Italian house, here's the answer. It's Spanish house! The sound of young Spain comes to us courtesy of Barcelona's top DJ — Raul Orellana. Incredibly friendly and always excited, he plays a huge club called Studio 54 at the weekends and spends the rest of his time making music, or jetting around to exotic locations.

Raul's latest releases are the massive club hit, and one of the best singles of the year, 'Real Wild House', and an LP of Spanish style grooves called 'Guitarra — The Album'. What makes Raul's sound special is the mix of a solid house groove, a healthy Spanish influence and some brilliant flamenco guitar playing.

"I don't like much Italian music, they are trying to do the same as the Americans but they don't know how. It's not so real. The thing people like about my music is using Spanish melodies. Not anybody can do this, but because we are Spanish we know what Spanish people feel. Being English you may not understand the words but you can still feel the rhythm." In some cases being Spanish doesn't help you understand much though. Ever wondered what that man is mumbling at the beginning of 'Real Wild House'? Well he's saying 'Have you ever seen a gypsy going to the moon?'. "The Spanish people like this bit, they think it is funny," laughs Raul.

Raul's music is not exactly a new sound, more of a variation on a theme, but one that is becoming more and more popular throughout Europe. These days Raul is really busy.

"Last week I had to go to Sri Lanka to make a TV programme for the Worldwide Fund For Nature, all in four days. It was 22 hours there, 22 hours back and the rest of the time bumping around in Jeeps. It was like Indiana Jones in Vietnam. We had to play on a boat in the middle of a lake surrounded by tropical undergrowth, and in a typical Sri Lankan village with a girl making things with a coconut in the background, and everywhere we went there were people waving guns. I have to see it again because I can't believe it really happened."

Then, of course, it was back to Studio 54 for the weekend, and on to London for a few days. Next week it's Madrid, then back into the studio . . .

"Sometimes I feel like a machine," sighs Raul, but he's working hard to show his talent to the whole of Europe and if he does turn into a machine it will be a rhythm machine that has got to keep on dancing. Olé!

JESUS LOVES YOU AFTER THE LOVE

7" & 12"



PROT2(12)

B A B B L E

THE POP DETECTIVE ON THE PROWL



Following last week's front cover, the **rm** office has been plagued with steamy telephone callers asking just who that bloke was holding up that stereo. Well, it was none other than our very own **Kevin** 'erect nipples' **Murphy** who regularly pumps iron (and various other heavy objects) with **Hugh Laurie** and various other alternative comedians in some trendy gym in North London. The **London Boys** manager even phoned to say how "impressed" he was. Oh well.

Schmalzy congratulates **Sade Adu** who married Spanish film director **Carlos Scola** last week on a mountainside in Madrid. Doubtless Sade walked up the aisle to the sound of 'Love On A Mountain Top', that fantastic song, I don't think, by **Sinitta**. On the subject of families, **Yazz** is the latest pregnant popstar. **Malcolm** 'schmalcolm' **McLaren's** vogueing idea has flopped a bit, but you'll be happy to know that Malc has a new sensational dance craze up his baggy sleeve and rumour has it that

he's working with legendary Sixties Wall Of Sound producer, **Phil Spector**.

Being a vegetarian pop detective I can sympathise with veggy star wrestler **Elvis Costello** who turned up at a gig in New York to find a sign outside the auditorium reading 'Burger King presents Elvis Costello'. Elv demanded their name be removed forthwith or he would not perform. One fan, however, was very disappointed. She thought it said "**B B King** presents Elvis Costello". Never mind eh?

American popette **Martika** was asked by a teenybopper magazine last week what her fave LP of 1989 was. 'Kissing To Be Clever' by **Culture Club**, she replied. How odd, I thought that was released in 1982!

Checking out the nightlife in giddy London this week . . . sexy soccer star **Gary Lineker** digging the swinging sounds at a **José Carreras** sings **Andrew Lloyd Webber** concert (José is also a director of Barcelona FC) along with **Marti Webb** and the bloke who won 'Opportunity Knocks' . . . Whilst popular **Simon Parkin** was seen digging Liverpudlian cowboys **River City People** doing their **T'Pau** impressions . . . **Ben Monsieur Le**

Croque from **Curiosity** wibbled along to **Van Morrison** at top night spot the Royal Albert Hall.

Those wobbly **Fine Young Cannibals** just missed being caught in the San Francisco earthquake. Their gig there was cancelled two days earlier.

John, from one of **rm's** fave dance combos **The Beloved**, has been asked to play the young Oscar Wilde in a TV movie. However, John has turned down the part because it would mean him having to cancel his fishing holiday in the Scottish Highlands. And talking of Scottish Highlands, that weird bloke **Fish** reckons his band is the tallest ever in the history of rock 'n' roll. Erm, do you mind if we don't check that. By the way did you know that Fish believes in God.

Queen — what a truly sensational group they are — recorded their video for 'Scandal' down at Pinewood Studios and after the shoot decided to check out the 'Batman' set. However, Fred and his laser men didn't realise the set is heavily guarded by the Penguin's hench men and were chased by a snarling Rottweiler getting intimate with the rear of their leather trousers.

And finally this week's sightings of popular folk shopping, going to the toilet and that sort of thing . . .

Phillip Schofield was seen smoking outside Radio 1 — shock horror!! . . .

Ben Elton getting into a taxi outside the Albany Empire in Deptford . . . Sit com die hard **Pauline Quirk** was sighted looking at duvet covers in Stratford Market in the East End of knees up Muvver Brown (that's cockney for London Town apparently) . . . Meanwhile, what was well known thespian **Peter O'Toole** doing at

MOST EMBARRASSING PHOTOS OF THE EIGHTIES

JOE BANGAY



Number one in a series of six: Bananarama's kung fu phase

Brighton Greyhound track? . . . Caroline Weaver from Blackburn wrote in to say she saw **Eddie Large** drinking a pint of fizzy stuff in her local pub, "but it could have been a lookalike". . . Whilst David Hope of Crawley has written in to tell the world that "Crawley is boring but I saw ex-**Cure** member **Lol Tolhurst** depositing huge amounts of dosh at the TSB". And that wraps things up for another star studded designer sofa week.

COOKING WITH THE POPSTARS

Week by week this a-bloomin-mazin selection of handy recipes from the world's top popstars, Spaniards and **Dusty Hoffman** has been collected by millions eager to learn the culinary tips of the rich and famous. Sadly we've come to the end of this fine, magnificent series. But before **Cooking With The Popstars** (Sponsored by the Cheese Council of England and Wales) disappears into the belly of time, one more top celebrity dons his naked-lady apron and natty chef hat. This week: Protest singer **Billy Joel** tells us how he prepares Macaroni Cheese. "'49 Get some cheese, car keys, I sneeze and the Catcher In The Rye, China under martial law, trouble in the Suez '57 Macaroni, Micky Rooney, Mony Mony, boil it, simmer it, Belgians in the Congo, make some sauce with the cheese, Melissa Blease, mushy peas, heavy metal suicide pour it on the pasta, gas mark five, come alive, Sooty, Sweep and Big Bird, space monkey, hula hoops, salt 'n shake and Palestine."

Doug
Lazy

7" and extended
3-track 12"

LET THE
RHYTHM
PUMP



Produced by Doug Lazy
Mixed by Vaughan Mason and Doug Lazy

SINGLES

REVIEWED BY IESTYN GEORGE

●SINGLE OF THE WEEK

TERRY, BLAIR AND ANOUCHKA 'Missing'

CHRYSLIS

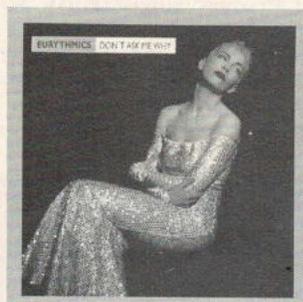
This is one of those songs you'll either love or hate. I think it's a work of bloody genius, but there are others who'll despise its kitsch melody and sentimental vocals. Terry Hall, known as Mr Misery when he was in The Specials, will no doubt perform 'Missing' with an enigmatic half-smile, while several freshly scrubbed infants sway from side to side in the background. I can think of no better fate for a Man Utd supporter than a residency on the Val Doonican show. Quite wonderful.

●THERE IS HOPE!

HIS LATEST FLAME 'America Blue'

LONDON

From Glasgow with love, this restores my faith in commercial pop/rock — a real stomper that owes a debt of gratitude to the American mid-west guitar bands of the early Eighties for providing the musical inspiration. The vocals are over indulgent but it's a fine tune and a chartbound sound.



PERE UBU 'Breath (Don't Let's Talk About Tomorrow)'

FONTANA

Billy Corkhill gave Pere Ubu's last single five for the video and five for the song last time he was on 'Going Live'. He'll like this one too. Sad, mad Pere Ubu warble their way through a song dominated by a menacingly pulsing beat and despite losing its way sometime during the nifty lead break, manages to scramble its way home before falling apart.

JOE STRUMMER 'Island Hopping'

EPIC

A perfectly gentle Latin melody, tastefully produced by Strummer himself and carefully arranged around Spanish and slide guitars, with a light percussive feel. A welcome change from his usual charged interpretations of old Clash songs.

●BLIGHTED HOPES

EURYTHMICS 'Don't Ask Me Why'

RCA

This is a great deal meaner and moodier than the half-baked 'Revival', but will probably get lost among the plethora of pop-dance records currently cluttering up the airwaves. Given the choice, I'd rather listen to Annie Lennox than the pathetic bleatings of Sonia anyway, but 'Don't Ask Me Why' is unlikely to kick the ducklike scouser into touch for once and for all.

JANET JACKSON 'Rhythm Nation'

BREAKOUT

Another Jimmy Jam and Terry Lewis production (this is obligatory journospeak when reviewing JJ records) that is dominated by house rhythms, relegating Janet's vocal performance to little more than a mere accessory. No doubt this will *not* be the case when we get to see the all action video extravaganza. Can't wait.

LOVE AND MONEY 'Up Escalator'

FONTANA

This is a typical example of Love And Money's funky up brand of r&b. Nothing wrong with that, unless you live in the shadow of a reputation for crafting some of the finest pop songs this decade, as James Grant does for his work with early Eighties strummers Friends Again. I'll eat my record collection if this is a hit.

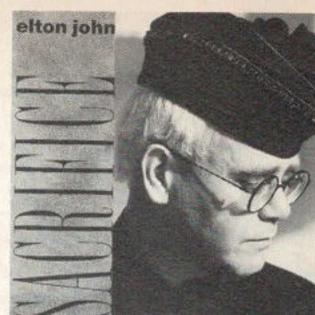
BIG AUDIO DYNAMITE 'The Right Track'

RCA

Frankly, this is a surprisingly tame effort from one of rock's most imaginative exponents. Mick Jones growls lightly over a fairly gentle house rhythm and the result is an



TERRY, BLAIR AND ANOUCHKA MISSING



elton john

innocuous attempt at raising the pulse rate of the 'beats per minute' brigade. It certainly doesn't make you want to rush down to the local record shop.

ERIC AND THE GOOD FEELING 'Funky'

EQUINOX

There's much here to remind us of Prince's more creative moments and Eric does a passable impersonation of the Minneapolis midget singing in clipped tones and suggestive whispers. 'Nuff said.

YOUNG MC 'Bust A Move'

DELICIOUS VINYL

Young MC is the rapper who penned Tone Loc's 'Funky Cold Medina' and this follows a similar tack. The production by The Dust Brothers is positively naked, relying on a crisp backbeat and a sampled bluesy guitar riff. As they were also responsible for The Beastie Boys' vastly underrated 'Paul's Boutique', it's no great surprise that this is quite a funky little number. The Young MC ain't saying anything special though.

DOUG LAZY 'Let The Rhythm Pump'

ATLANTIC

A hip house fave that kicks along at a steady pace without actually taking off. The beat lacks the strength to impress at any but the highest volume and the rap is pretty standard fare. You know, the one about getting 'hype tonight' and being too busy chillin' to worry about getting dissed.

●INFERIOR PRINCE WITH SHEENA EASTON 'The Arms Of Orion'

WEA

If his recent singles signalled that Prince seemed to be treading water, 'The Arms Of Orion' is further evidence that his current work is fathoms below the high standard he has set himself. Cheap jibes at the expense of Ms Easton aside, this is no more than an unimaginative pile of tripe.

BONEY M 'Everybody Wants To Dance Like Josephine Baker'

IMPERATIVE

Apparently, this is part of the soundtrack to the film about the

life of Josephine Baker. Both Whitney Houston and Neneh Cherry have turned down the lead role of the Thirties performer and with Boney M contributing their own brand of electro-artistry, it's not difficult to see why. The flick should be a doozy.

KYLIE MINOGUE 'Never Too Late'

PWL

She's mad about him and even though she's found out about him, she'll still stay true to him. Personally I'd rip the little bleeder's liver out for messing about with Kylie's tender emotions. But then I'm not a sweet, cuddlesome bundle of joy like her. What you'd expect.

PHIL COLLINS 'Another Day In Paradise'

VIRGIN

It's somewhat frightening that Phil 'I'm just a lovable cockney rogue' Collins is probably only a step away from a knighthood for services rendered in the field of musak, film and wearing badly fitting Armani suits. That is not to say that this single is any good but it'll go down well at Buck House. Feed it to the corgis.

ELTON JOHN 'Sacrifice'

ROCKET

Why an old codger with more money than sense still feels the desperate need to communicate with the youth of today, I'll never know. For those of you who might be slightly curious, the song is a hackneyed old ballad written by Bernie Taupin (also responsible for one of Cliff Richard's recent aberrations) which is blown out of all proportion in the production suite. If he's offering himself for sacrifice I'm the first in the queue with my Black & Decker hedgecutters.

EDELWEISS 'I Can't Get No . . .'

GG

This sounds so tinny it must have been recorded inside a Morris Marina. Apparently, these crazy Austrians were inspired to compose by The KLF's pithy manual on how to make a number one single. Despite encouraging dolts like Edelweiss to make records as bad as this, the book has one great redeeming feature in that it doesn't tell you how to make a hit album.

ALBUMS

EDITED BY JOHNNY DEE

WELCOME TO



THE BEAUTIFUL SOUTH

THE BEAUTIFUL SOUTH

'Welcome To The Beautiful South'

GO! DISCS

Paul Heaton's involvement in The Housemartins and now The Beautiful South has led to some of the best singles to make the UK top 20 in recent years.

But Housemartins' LPs were always slightly lacking somehow and as 'Welcome To The Beautiful South' unfolds it's another disappointment, not ecstasy that stirs within.

It all starts well enough with the hit 45 'Song For Whoever' receiving an extended and pleasing remix. But soon we're into 'Have You Ever Been Away?' which, without the breathy vocals of Brianna Corrigan, would have amounted to little more than a copy of The Style Council in their 'Our Favourite Shop' days.

This good track/bad track theme continues throughout with songs such as 'I'll Sail This Ship Alone', 'Oh Blackpool' and 'Love Is . . . ' suffering badly from a hopeless mismatch of jerky uncomfortable musical arrangements and well meaning but embarrassingly petty attacks on capitalism and unrequited love.

In fact, nothing comes remotely close to equalling the superb 'You Keep It All In' which, with its infectiously understated arrangement, is surely one of the singles of the year.

This LP may well turn out to be a grower with the Heaton/Rotheray partnership seeming more and more plausible with each play. But for now it's just OK. ■■■½ **Tim Southwell.**

BELINDA CARLISLE 'Runaway Horses'

VIRGIN

Go on, have a guess as to what Belinda's new LP sounds like. You've got it — massive drums, big choruses, anonymous designer pop rock with disappointingly few surprises and a distinct lack of classic songs from the girl with the attractive warble.

'Leave A Light On' parts one to 10, basically, where the catchy singalong hook line is surrounded by four minutes of capable rock which could be the backdrop to a thousand Heart B-sides. On the plus side, 'Summer Rain' has a distinctly unsettling undercurrent that at least has a stamp of character and breaks this somewhat tedious mould, while 'The Same

CONTINUED ON PAGE 16

NEW FLAME RECORDS PRESENT

SIMPLY RED

"YOU'VE GOT IT"

A Wonderful Ballad
Sung By

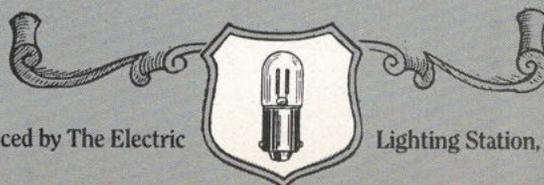
SIMPLY RED

RELEASED ON 10" RECORD
(MAROON LABEL)

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performed here by
MR MICHAEL HUCKNALL ESQ
accompanying himself on
a single acoustic guitar

ALSO FEATURES
Two further instrumental workings
exclusive to this record.



Produced by The Electric

Lighting Station, London.

ALBUMS

C O N T I N U E D

FROM P15

Thing' has a spirit that echoes the Rolling Stones.

The rest is effortless pop metal that will be lapped up by AOR stations and will make great driving music if you're on some Californian highway with the smog blowing through your hair. It drives me up the wall. ■■ **Andy Strickland**

MAX Q 'Max Q'

MERCURY

Max Q, if you didn't know by now, is Michael Hutchence in what appears to be almost an alter ego of his INXS self. This album, put together with a collection of Aussie musician friends, is a powerful fusion of electronic and funk rock, which teeters on the jagged edge of punk. And, though the music here lacks the intrinsic sexiness which makes INXS, it compensates for it in its grinding metal funkiness.

Quite whether Max Q is some

who's been out on the tiles all night, Curiosity Killed The Cat are sounding very tired.

'Get Ahead' seems uncertain of where it's going, sitting uncomfortably somewhere between rather lame pop and pretentious cool white soul. Most of the rather tame selection of songs are all very overstretched, lost in a welter of pretty effects, while Bendy Ben's voice struggles to keep them together. Songs like 'Trees Don't Grow On Money' and 'Treat You (So Well)' should sound crucial but end up quickly becoming monotonous. Throughout the album, highlights are few, but in the tangle of brass and Ben rasping away, at least 'First Place', a softly shuffling ballad, does stand out.

'Get Ahead' is a very uncomfortable sounding record. Sour milk, not fresh cream. ■■ **Robin Smith**

THE WEDDING PRESENT 'Bizarro'

RCA

For the world's least complicated band, 'Bizarro' is as ironic as titles get. But this, their second LP proper (discounting their Ukrainian effort) shows enough changes, enough moments of light and shade and yes, even subtlety, to stave off those ready to hammer the band for being as samey as Big Country.

With 'Bizarro' The Wedding Present are no longer brittle indie blusterers with shy girlfriends. They are now rock gods with loadsa groupies. Well, almost.

The most noticeable difference is that in '89 The Wedding Present have chosen to rumble rather than jangle. The opener, 'Brassneck', and the single, 'Kennedy' are the prime examples. The former, in particular, shows more twists and turns and changes of direction than the whole of 'George Best'. 'Crushed', is very nearly just that, a flurry of guitars that go brrgg-a-brrgg-a-brrgg until they snap! Here, the Weddoes have more in common with Sonic Youth than Orange Juice.

Gedge's vocals are as restricted as ever, and his romantic realism, laced with all the beer 'n' whippets imagery you can take, is beginning to grate a little now. There are a few fillers of course, 'Thanks' and 'Why Didn't You Say So' are standard fare, déjà-vu pop. Not that it matters, for 'Bewitched' and 'Take Me' are The Wedding Present in excelsis, in heaven and inspiring. A surprisingly fine LP. ■■■■ **Tony Beard**

MILLI VANILLI '2x2'

COOLTEMPO

This double album from Rob and Fabrice, those Terence Trent D'Arby attempt-to-lookalikes from Europe, is not quite as new as it might seem.

All the tracks on the first two sides are from their first album. Side three has a few new, but instantly forgettable, songs. And side four is devoted to remixes. So if you buy it expecting to hear new material, you might feel cheated.

None of the new tracks stand out from the standard formula electro-pop. The remixed versions of their 'best' efforts ('All Or Nothing', 'Baby Don't Forget My Number', the current hit 'I'm Gonna Miss You', and 'Girl You Know It's True'), are just longer and even more repetitive.

Perhaps Milli Vanilli were sent to punish us for dabbling in the dodgy waters of Euro-disco. Their producer (who also co-wrote many of the songs), was heavily involved with those darlings of the Seventies, Boney M. And for all their studied cool, Rob and Fabrice took part in The Eurovision Song Contest as recently as 1987.

Most of the songs are passable dance tracks, the sort you might dance to between Oh Well and Black Box. But if you were comfortable, none of them would get you out of your seat. ■■ **Catrina O'Shaughnessy**

BILLY JOEL 'Storm Front'

CBS

A Billy Joel album works to the winning formula of good old AOR, with a few juicy ballads thrown in for good measure. Get the hanky out now dear, Billy's baring his soul again.

Yet unlike some of his more ideologically flutnant contemporaries, the Joel soul holds up well under scrutiny and as long as he can keep finding something to rage, ache or emote about there'll be plenty of people out there willing to lap it up.

So rock along with the opening 'That's Not Her Style'. OK, it's about as angry as Mother Theresa of Calcutta but it's honest Joel fare that could have fitted on any of his previous LPs. Which is what can be said for much of the album, with the moody, fiddle accompanied 'The Downeaster "Alexa"', the pounding Spectorish wall of sound of 'I Go To Extremes' and the 'Piano Man-ish' 'And So It Goes' standing out, while the thoughtful 'Leningrad' genuinely brings a lump to the throat as Joel does his bit for Glasnost.

Highlight is undoubtedly the spitting passion of the single, 'We Didn't Start The Fire', proving that short, rich, ageing pop stars can still find something to care and glare about.

The age of 'thirtysomething' rock is here. ■■■■ **Eleanor Levy**

ROUND UP

WORKSHY 'The Golden Mile' WEA

Slick jazz pop in the mould of Swing Out Sister. Summery, fluffy and rather swish! ■■■■

KATRINA AND THE WAVES 'Break Of Hearts' SBK

RECORDS

Unexciting American FM music. The Waves are sadly more Pat Benatar than Bangles these days. ■■

THE BLACK VELVET BAND 'When Justice Came' GEFEN

Tipped to follow on where the Hothouse Flowers left off. Folky Irish rock. ■■■■

FIVE STAR 'Greatest Hits'

TENT

Just in time for Christmas. Baby Jacksons fodder. ■■

BILLY OCEAN 'Greatest Hits' JIVE

Inoffensive chart soul. ■■½

THE KINKS 'UK Jive'

LONDON

Unlike many senior citizens The Kinks, whose past catalogue sounds less dated than this dreadful album, still want to kick ass. Alas no one's listening, we all want to hear 'Waterloo Sunset' instead — funny eh? ■

GARY NUMAN 'Skin Mechanic' IRS

Gazza recorded live performing Numanoid faves old and new. Futurism is a thing of the past. Gary is lost in a timewarp. In cars da da . . . ■■■■

JANE SIBBERY 'Bound By The Beauty' WARNER BROS

Enjoyably quirky theatrical country music full of comic observations and offbeat wit, sung in the velveteen tones of a would be Joni Mitchell. ■■■½

RUNRIG 'Searchlight'

CHRYSALIS

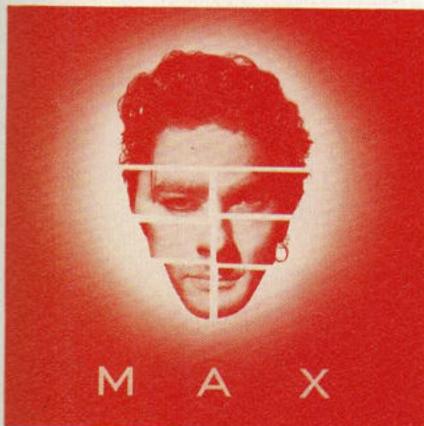
Big Country meets traditional Scottish folk. Enormously popular north of the border and the word is spreading. The word alas is potential pomp rock. ■■■½

THEE HYPNOTICS 'Live'r Than God' SITUATION TWO

Space rocking mini live LP from these much praised lovers of all things hairy and Sixties. If I had a quid for each time they were compared to the Stooges I'd have, ooh, more than five pounds probably. ■■■■

THE BLUE NILE 'Hats' LINN

Wow — sublime! Perfectionist CD pop five years in the making. Less pretentious than Tears For Fears, but then what wouldn't be. Music to sink into sofas to. ■■■■ **(Johnny Dee)**



sort of tribute to the great civil rights leader Malcolm X is unclear. But there is plenty of anger and resentment here, especially in the excellent 'Way Of The World' and 'Sometimes', where the collapse of the human race comes under careful scrutiny. And though all this has really been done many times before (The The do it for a full time job), with its massive tunes and Michael Hutchence's rough and rigorous vocals, this album really does stand up well. ■■■½

Lysette Cohen

CURIOSITY KILLED THE CAT 'Get Ahead'

MERCURY

Rather like a toothless old Tom



CBS

LP/CASS/CD

Terence Trent D'arby's
Neither Fish Nor Flesh
The Second. Out Now

LIVES

EDITED BY JOHNNY DEE

NORMAN COOK VERSUS THE REAL SOUNDS OF AFRICA

Top Rank, Brighton

This wasn't a gig it was 'Norman Cook's International Roadshow' featuring a graffiti artist, DJ's, dancers, rappers and, of course, the very wonderful Real Sounds Of Africa. The idea was supposed to be a battle between Zimbabwe and Norman's British posse played out to a mutually agreeable high scoring draw. But, the audience seemed to reckon the final score was 10-0 to the Real Sounds.

The show began with Norm's pals MC Einstein and MC Wildski rapping in furiously aggressive, and out of date, style. Wildski comes over like the new Derek B, all cockney banter and is rather fond of saying 'shit'. MC Einstein on the other hand is rather fond of saying "all the ladies in the house say yo!". The ladies in the house weren't very impressed. Maybe it was his shiny jumpsuit, the like of which hasn't been seen in Brighton since Abba won the Eurovision

here in 1975!

The Real Sounds Of Africa are fantastic, the audience is like putty in their hands — there's no need for them to shout "everybody say yo!", the pure enjoyment they put into their music is a joy to behold. Their conga player is amazing, he plays them with his head, with his feat, with his bum, he stands on top of them and does a striptease, in fact he does everything humanly possible with a pair of bongos. He's the Keith moon of the congas. No, he's the Sidney James of the bongos. The best moment came when Norman sang along to the heartwarming 'Soccer Fan' — "I am a football fan, I am a soccer fan, I'm going to see Robson score at Wembley". A hat-trick I'd say.

Norman's crew returned along with Lester Noel, a true star, who added panache to the proceedings with the superb 'For Spacious Lies' which suffered a bit from a disjointed arrangement but still shines as a great pop song.

The evening ended with a stonking version of 'Free Nelson

Mandela', ruined slightly by Einstein grabbing the mic to yell one more time "everybody say yo" in vain.
Johnny Dee

KYLIE MINOGUE Manchester Apollo

If you weren't 'Press', you had to be between 14 and 17 to get a hallowed ticket and stand among some incredibly old looking pubescents screaming and swaying in this dirty old man executive's wet dream.

But before the diminutive Antipodean appeared, we had to endure nearly two hours of the likes of Sinitta, Sonia, Joe Soap and someone's cousin who can sing a bit. And if this wasn't enough, there was the added annoyance of the tabloid masses eagerly and sweatily awaiting the moment of our heroine's entrance. Oh Kylie wherefore were't thou?

At last! A giant silver star was revealed, transforming the stage from traditional tack to *total* tack. The lights went down and the torture of waiting almost worked as I felt a momentary lapse into semi excitement. Then, there she was, looking out of the window of a cut-out train. 'The Locomotion' indeed!

A sucker for nasty sparkling outfits, Kylie sang along and matched steps with her dancing chums. Screams, waves, photoflashes, it's Minoguemania!

A costume change later, she was striding up and down the stage in

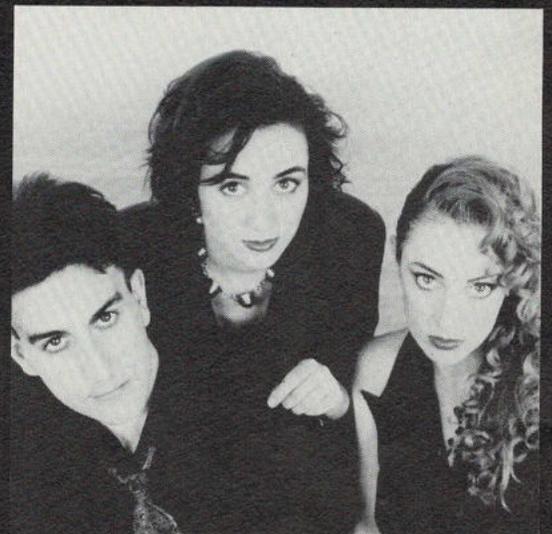


a white flared trouser suit . . . but not for long. It was whipped off to reveal a skimpy sparkly bra and shorts. That was the first and last surprise. Jason didn't pop in but Tracey and Sharon were brought on stage for 22 seconds worth of fame and the audience loved it all.

Outside, hundreds of mums and dads waited to take their kids home. Not for me, though. Mind numb and ears bleeding, I went in a boy and came out a man. **Craig Ferguson**

TERRY, BLAIR AND ANOUCHKA MISSING

A NEW SINGLE



Chrysalis

DE LA SOUL
Manchester
International II

"We wanna here some goddam noise" they said. The whole place, responded with The Wall Of Whistle. Hey, De La Soul! Regular Long Island guys; regular backing tapes; such irregular excited anticipation. In this Daisy Age thing, it seems that everybody wants to be one of the beautiful people; looking around, I suspect that only a few of us will make it.

'Magic Number' straight away

reveals a PA sound rendered wimpish by the crazy hubbub facing it. As the vocals are boosted, the backing gets lost. No matter. These guys are not about audio perfection, they're about good vibes baby! Peace, love, and comedy routines, man. But anyone expecting the Grumbleweeds of Hip are well deluded. Anyone expecting the occasional belly laugh is similarly disappointed. What works well in the isolation of the record, falls as flat as a Les Dennis punchline when put in a live situation. The 'pelvic action' routine (think about it) loses all charm when you can't hear a word said. You can't tell whether they're lampooning the celebrated machismo of rap, or they're serious. Even when you can hear, an interpreter is sadly unavailable.

After these overlengthened excursions into Vaudeville, the music is welcome relief. 'Ghetto Thing' sees the sound getting better, and 'Say No Go' finally gets there before we suffer 'pantomime syndrome'. "My side can make more noise than your side" Oh no (they can't). Oh dear.

Not a moment too soon, 'Me, Myself And I' saves us all, now we're cooking. Unfortunately the gas goes out — Pos, Trugoy and Mase disappear, never to return. No pudding, er, encore. Whistles turn to boos, and suddenly it's bad karma. The beautiful(ish) people turn away disappointed. Many feel well and truly stung; maybe it's the Nettle Age. **Craig Ferguson**



TRANSVISION VAMP
Edinburgh Playhouse

Like her or loathe her, Wendy James is a personality and Transvision Vamp do make fine pop records, plying rebellion for a complacent youth. They're not original, they've nothing to say but then who needs that. It's pointless to demean them by citing their references points or namedropping the sources of their guitar riffs — they would largely be lost on the post-punk teenagers.

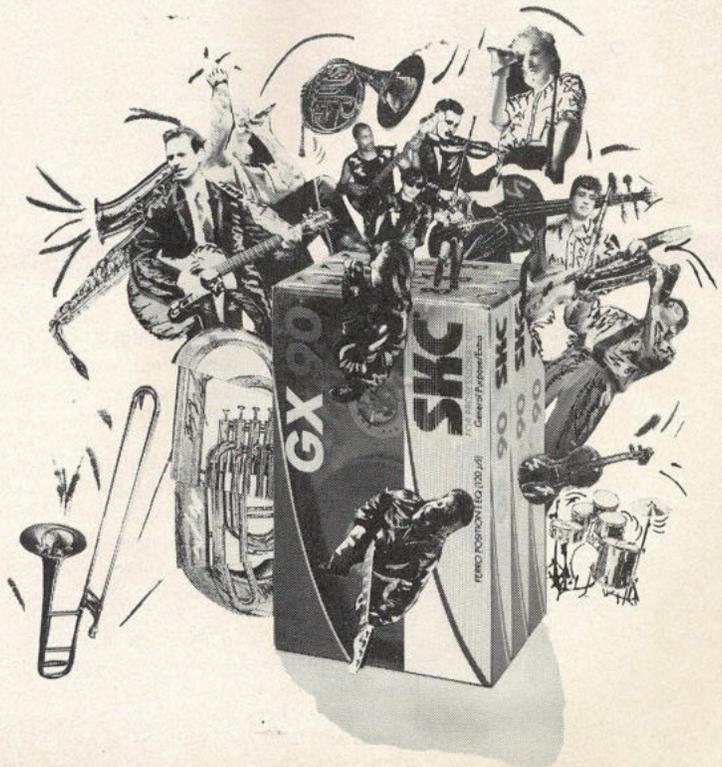
Live, they visually fail to be the event they should be. With the backing of Levi's, surely they could have managed more than an Elvis and Marilyn backdrop. And I'm sorry Wendy, but tassles on your tits is not stage presence. That's not to say they were anything less than magnificent sound-wise.

They opened with a trio of 'Pop Art' highlights ('Trash City', 'Psycho-sonic Cindy' and 'Tell That Girl') and displayed their talent for anthemic, stropky rock. Wendy looked diminutive, Tex Axile was ridiculously over the top with his choreographed keyboard trashings. The rest, well, at best they looked anonymous. By the time 'Down On You' was unleashed they were aurally unstoppable, more powerful on record and twice as intense. 'Velveteen' was epic, in the cinematic sense, with Wendy leaving her soapbox to play it straight. Transvision Vamp should have been glamorous but we had to make do with competence. **James Haliburton**



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We like the fact that 'Walking On Thin Ice' is a Yoko Ono song because she's been made a victim. People try to blame her for the break-up of The Beatles, which is completely stupid. There were four men in The Beatles, and if they couldn't decide on their own destiny

”

WE GOT A BRAIN

TWO QUESTIONS FUZZBOX HATE

1 "So, how do you defend wearing short skirts?"

Vickie: "There isn't an answer to that because you don't defend it, you shouldn't have to defend it."

2 "Can you really play?"

Jo: "They expect us to go 'ho ho . . . no!'"

Vickie: "That's why we're in a band, that's why we've done six tours, matey!"

So there.

GIRL TALK

Vickie: "Nobody's latched onto the fact that we are just about the only all-girl, all-playing, all-writing group, now that The Bangles are a gonna. It's quite surprising, isn't it, after all these years? And all people can think of to say about us is 'Oh, she doesn't wear many clothes!'"

Jo: "It's so acceptable to be sexist. If we were a black male group and people said, 'Oh, they're too black . . .'"

Vickie: "Or 'You only got where you are because you're black . . .' It's a disgusting thing to say, and we find things like that that are said about us because we're women just as offensive."

Jo: "Men seem to find so many things threatening, that's why there are so many common put-downs like 'Women are only good for one thing', and men grow up learning these phrases."

Vickie: "Women always have to be undermined. If they're brainy they have to be ugly, if they're pretty they have to be thick."

great crusade to change it otherwise life wouldn't be worth living."

Vickie: "You'd just give up in the first place, which is probably why there aren't a lot of female bands."

Maggie: "If you look all through history, it's only with the advent of pop that women have been able to express themselves musically. There are also very few revered women novelists, even George Eliot was a woman who had to use a man's name. This says something to me as a woman!"

OH, YOKO

The Fab Foursome's latest release is an off-the-wall interpretation of Yoko Ono's 'Walking On Thin Ice'. But, before you can say 'Tut tut, another single off the album', something very strange has happened to it along the way. Forget the ladylike disco of the album track, this is nothing less than 'Miss Saigon' meets the theme from 'Shaft', with the furiously spiky old Fuzzbox track 'Rules And Regulations' thrown in for good measure.

Maggie: "We like the fact that 'Walking On Thin Ice' is a Yoko Ono song because she's been made a victim. People try to blame her for the break-up of The Beatles, which is completely stupid. I was brought up thinking she was a really horrible woman and it's only when you grow up that you start realising that there were four men in The Beatles, and if they couldn't decide on their own destiny . . ."

Jo: "As if this woman waltzed into

But if we sing about 'Pink Sunshine' it's 'Oh, give them some candyfloss and a few lollipops and get them skipping round a fair and they'll be happy', and it's not like that. 'Pink Sunshine' is about getting up and doing things, the last bit before the sun sets and goes into the mystery of the dark. It's paradoxical, the music is jolly and almost twee in places and yet the lyrical content is quite the opposite, but we aren't credited with that much intelligence."

Vickie: "Mind you, we have written a very classy song called '**** The Queen' . . ."

GOING FOR GOLD

Maggie: "Nobody accuses Dawn French and Jennifer Saunders of being mindless bimbos and our sense of humour is pretty much the same as that. I can't understand why people haven't seen it for themselves, to me it's obvious."

Vickie: "We've been a bit subtle though. Some people realised 'International Rescue' was a spoof but most think it's absolutely daft and wonder why we act like bimbos. Yes, well it was acting. How could you take those costumes seriously?"

Jo: "Some people thought those gold jackets were really nice."

Vickie: "We liked them because they're foul."

Tina: "People ask 'Can I have your jacket when you've finished with it?' and you say 'Yeah, take it!' But doing pop music, we're automatically down 10 points in the credibility and intelligence stakes, because 'pop' is just seen as Stock Aitken Waterman."

(A N D W E ' R E G O N N A U S E I T)

Maggie: "If they're brainy and they get on, then they're bitches."

Vickie: "Or they've slept with somebody."

Tina: "People tend to talk to us and then go 'Oh, they're really bright!' and be shocked by that."

Vickie: "It's because we have a sense of humour and that's our downfall. If we were dead miserable we'd probably get a lot further. But unfortunately we wouldn't enjoy what we did."

Maggie: "Another reason people can't accept us is because we come from Birmingham, so you get the London snobbery as well as the sexism, and then you get the general dismissal of anything that might be pop. All of which is pathetic!"

Jo: "You can't submit to that sort of attitude. You've got to go on a

the room and said, 'Oi you, marry me, and the rest of you f*** off!'"

Vickie: "Yes Yoko, straight away Yoko!. It's also relevant to us because walking on thin ice is what we're doing. We're treading on dangerous ground all the time. We like to make cover versions our own. A lot of people dismiss the fact that we write our own songs anyway."

Maggie: "They wouldn't think that we might actually be proud of what we do or think there might be valid statements to be made. Like our song 'Jamaican Sunrise'. Loads of people have asked me 'Oh, who's been on holiday to Jamaica then?'. I've never been near Jamaica. Haven't they heard of similes or metaphors or anything? It's like Prince's 'Raspberry Beret'. What a ridiculous lyric, but it's OK for him."

Vickie: "We could have gone to SAW, it would have been a hell of a lot easier to abandon our instruments and do a few crappy routines. We would have been well away — four girls, very nice, doo doo wah wah."

Maggie: "The thing that disturbs me about SAW is they're taking this supposed working class thing and making it successful. The ultimate exploitation of the working class is poking fun at them, making this thing that is so saleable, so throwaway, and saying, 'You could be as good as this'. As good as what? It's as awful as this! I think we're a bit better than that because we're selling the working class as people who can have fun and have a different approach to life, and have something to say."

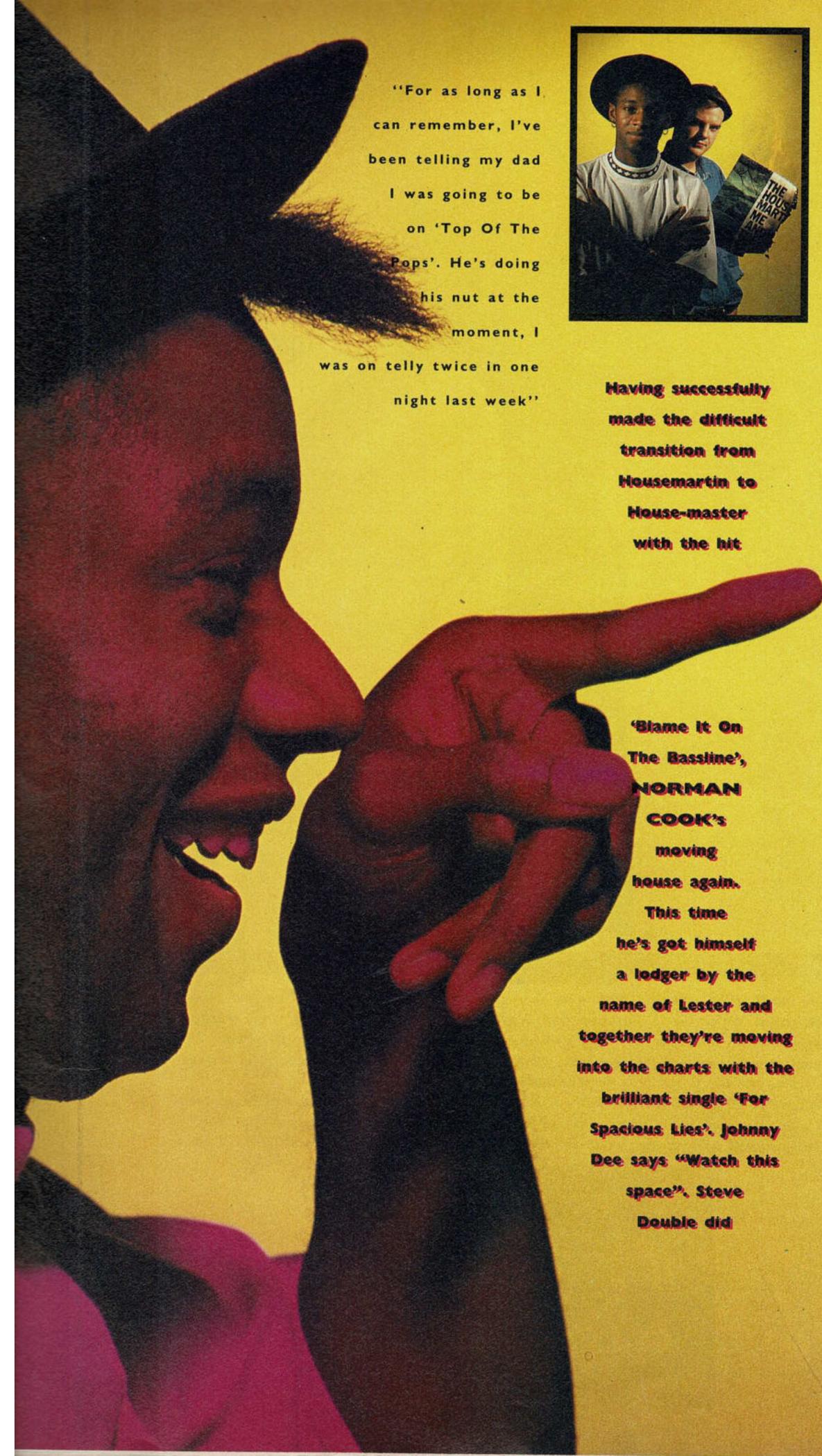
PHOTOGRAPH: BEN BRANTU



Once upon a time (well, 1986 actually) there were four girls called Vickie, Maggie, Tina and Jo who formed a band called We've Got A Fuzzbox And We're Gonna Use It. They were zany, wacky, crazy, giggly girly-wurlies who saw life as a great big joke with themselves as the punchline. The only trouble was, everyone missed the real joke, which was that the outrageous image had serious overtones.

This year's Fuzzbox is glossy, glamorous and no longer teenage. The girls have smartened up their punky sound and seen some chart action with oddball hits like 'International Rescue' and 'Pink Sunshine'. But are we still missing the point? Do these girls just wanna have fun asks Lisa Tilston?





"For as long as I can remember, I've been telling my dad I was going to be on 'Top Of The Pops'. He's doing his nut at the moment, I was on telly twice in one night last week"



Having successfully made the difficult transition from Housemartin to House-master with the hit

'Blame It On The Bassline', NORMAN COOK's moving house again. This time he's got himself a lodger by the name of Lester and together they're moving into the charts with the brilliant single 'For Spacious Lies'. Johnny Dee says "Watch this space". Steve Double did

Although Norman Cook didn't quite succeed in putting a bit of 'House' into The Housemartins, he's making up for lost time with his excellent second single 'For Spacious Lies'. Housemartins fans will be happy to hear it's a political pop number with Aztec Camera style guitar bits, whilst house fans will be pleased to hear that you can dance to it too! The vocals come courtesy of a young man called Lester Noel — a new name to the wonderful world of pop, although he's been on the verge of stardom for years with his unsigned, Haircut 100 meets The Smiths band, the curiously named North Of Cornwallis.

A 'Sold' sign stands proudly in a street full of 'For Sale' signs on the outskirts of drizzly Brighton. Inside this dez rez, Norman Cook sits impatiently surveying the bare walls of his new home, a Black & Decker drill by his side. "Hurry up Lester," he moans. "I've got to put up some shelves this afternoon."

Whilst we wait, Norman shows me around his 'lovenest'. He seems particularly proud of the dimmer switches in the lounge, the tropical fish tank built into the wall and the garden shed.

"Moving house is such a trauma, I feel as if I've played 20 football matches in a row."

Plus there's the problem of getting along with your neighbours. "They had us up all night playing Guns N' Roses. These walls are like paper."

HUSBANDS OF THE WORLD UNITE

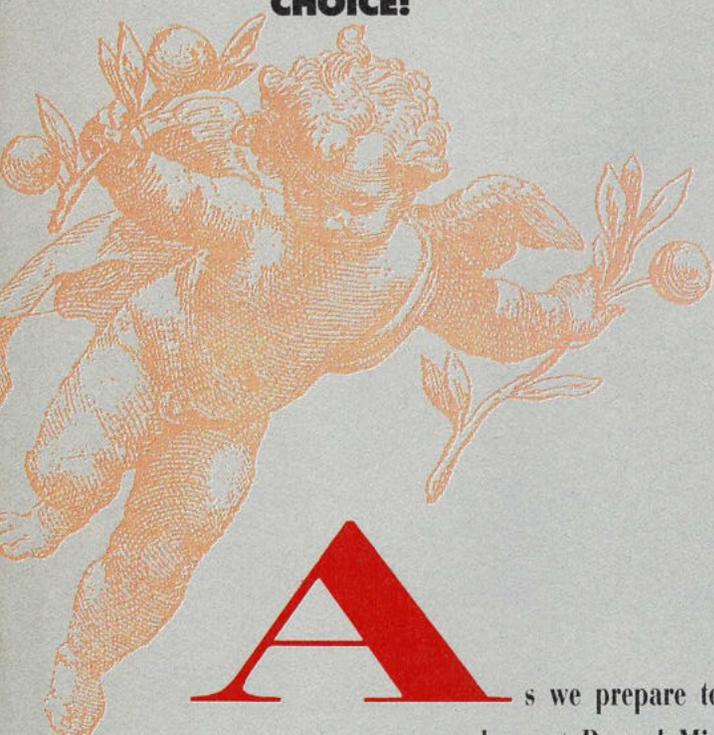
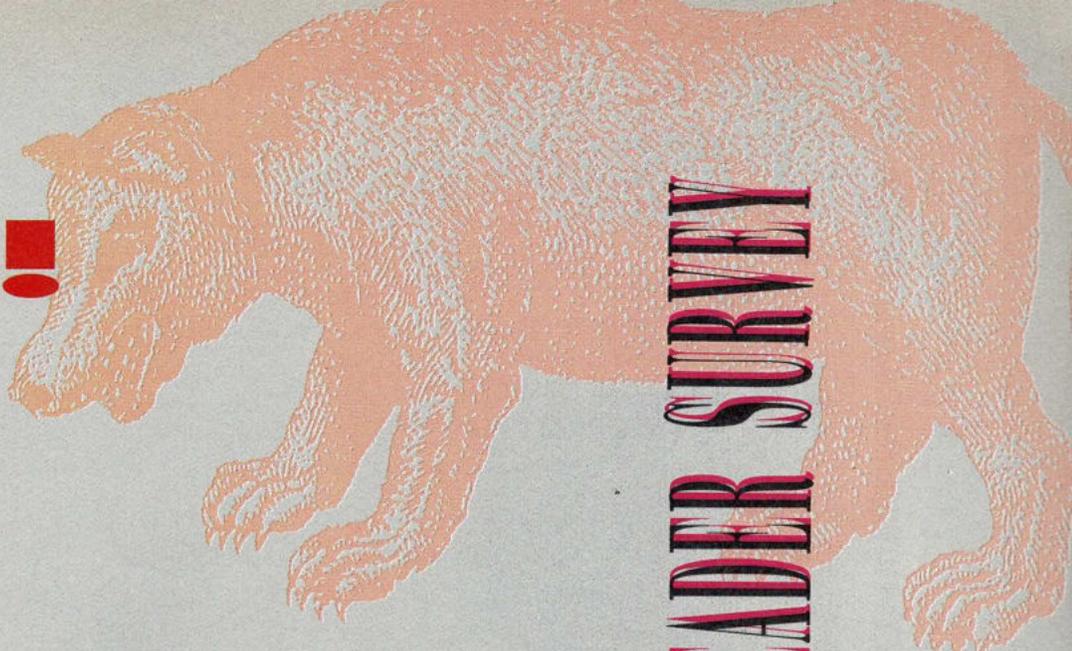
Eventually the doorbell chimes and in walks Lester, a huge 'forgive me' smile spreading across his face. The official story goes that the pair met when North Of Cornwallis supported The Housemartins on their final tour, but, they met long before that. "I went to nearly every Housemartins gig," explains Lester. "So eventually I got to know them."

"Lester's got a brilliant voice so when The Housemartins split I knew I had to work with him," says Norman, making his friend chuckle.

"I don't know about that. I've been

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CHOICE!**



A

s we prepare to surge into the Nineties, we here at Record Mirror Towers would like to know just what you like and dislike about your own dear *rm.* What makes you smile, what makes you think, what makes you stamp your foot in anger or spit in frustration? Are there things we could be doing better and just what are we getting right? All you have to do is fill in this questionnaire, tear it out of the magazine to reveal the stunning Norman Cook feature lurking beneath it, fold it up and send it off to us at the address at the foot of the page. It won't cost you a penny and you could win *10 CDs of your choice* if you fill in the tie-breaker (don't forget to tell us which ones you'd like and return your questionnaire).

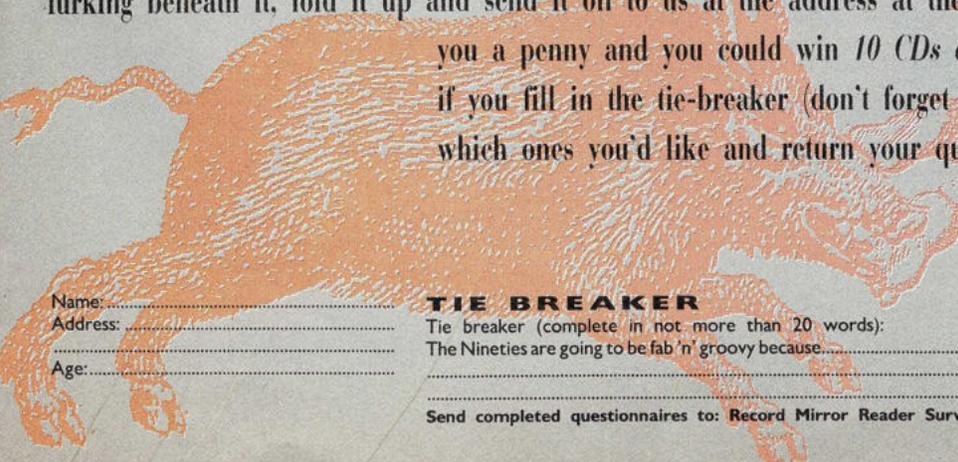
THE 1989 RECORD MIRROR READER SURVEY

Name:.....
Address:.....
Age:.....

TIE BREAKER

Tie breaker (complete in not more than 20 words):
The Nineties are going to be fab 'n' groovy because.....

Send completed questionnaires to: Record Mirror Reader Survey, Punch Publications Ltd, FREEPOST, London SE1 9UT



THE 1989 RECORD MIRROR READER SURVEY

SECTION A: ABOUT RECORD MIRROR

1 How often do you buy Record Mirror?
 Every Week (5)
 Once in two issues
 Once in three issues
 Once in four issues
 Less often

2 How easy do you find it to get hold of Record Mirror in your area?
 Always available (6)
 Sometimes a problem
 Usually a problem

3 Do you subscribe to Record Mirror?
 Yes No (7)
 If not, would you be interested in subscribing?
 Yes No

4 Which other music papers do you read?
 None (9)
 Melody Maker
 NME
 Sounds
 Number One
 Smash Hits
 Kerrang!
 Echoes
 Blue And Soul
 Cut
 JOCKS
 Q

5 How many people, including yourself, usually read your copy of Record Mirror?
 (10)

6 How long have you been reading Record Mirror?
 (11)
 Less than three months
 Three months to a year
 One to two years
 Two years or more

7 Which sections of Record Mirror do you ALWAYS read and which do you read only occasionally?

Index <input type="checkbox"/>	Always <input type="checkbox"/>	Occasionally <input type="checkbox"/>
Comics column <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bubble <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Singles reviews <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lists <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Albums <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Letters <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This Week's singles <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DJ Directory <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Charlie <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gallup Chart <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other charts <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This Week's Chart <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8 Do you think Record Mirror should have...?

A Eurochart <input type="checkbox"/>	<input type="checkbox"/>
More reviews <input type="checkbox"/>	<input type="checkbox"/>
Longer reviews <input type="checkbox"/>	<input type="checkbox"/>
Shorter reviews <input type="checkbox"/>	<input type="checkbox"/>
Fewer reviews <input type="checkbox"/>	<input type="checkbox"/>

More features
 Longer features (15)
 Shorter features
 Fewer features
 Non-music features: a) (16)
 TV
 Video
 Sport
 Fashion

9 a) Do you ever enter Record Mirror competitions?
 Yes No (18)
 b) Would you like to see more competitions in RMI?
 Yes No (19)

10 Please tick any of the following which you particularly like to read about:
 Types of music (20)
 Dance
 Pop
 Rock
 Heavy
 Rap
 All types
 Features
 New Bands
 Big names
 News
 Film/TV/Video
 Chart based info
 General interest

11 Do you find Record Mirror's new 'This Week' listings section useful?
 Yes No (21)
 12 Would you like Record Mirror to produce a more extensive gig guide?
 Yes No (22)

SECTION B: ABOUT YOU

13 How old were you on your last birthday?
 (24,25)
 years

14 Are you...?
 Male Female (26)

15 Are you currently...?
 At school (27)
 At college
 At university
 Working (full-time)
 Working (part-time)
 Unemployed

16 Where do you live at the moment?
 Your own house or flat (28)
 With your parents
 Rented accommodation
 College/school accommodation

17 What is your approximate monthly income after tax?
 (29)
 Nothing
 Less than £50

18 a) Which of the following do you already have and which do you intend to get in the next year?
 Already have Intend to buy (30)
 Portable radio (45)
 Portable radio/cassette (46)
 Personal stereo
 Midi system
 Compact Disc player
 Separate hi-fi items

b) About how much did your current hi-fi cost?
 (31)
 Under £100
 £100-£199
 £200-£299
 £300-£499
 £500+

c) About how much do you think you will spend on new hi-fi equipment in the next year?
 (40)
 Under £100
 £100-£199
 £200-£299
 £300-£499
 £500+

19 How often do you visit the following?
 Cinema (34) (39)
 Gigs (35)
 Clubs (36)
 Pubs (37)
 Wine bars (38)
 Once a week or more
 2/3 times a month
 Once a month
 Once every 2/3 months
 2/3 times a year
 Less often
 Never

SECTION C: LEISURE TIME

20 Which of the following sports do you take part in?
 (39)
 Football
 Running
 Tennis
 Squash
 Badminton
 Weight Training
 Rugby
 Golf
 Other (please state) (40)

21 a) Do you have a video recorder at home, or do you expect to get one within a year?
 Yes, already have a VCR at home (41)
 Expect to get a VCR in the next year
 Neither
 b) Approximately how many video cassettes have you bought in the last year?
 Blank (42)
 Pre-recorded: Films (43)
 Music (44)

22 Which of the following hi-fi equipment do you have already... and which do you intend to buy?
 Already have Intend to buy (47)
 Portable radio (45)
 Portable radio/cassette (46)
 Personal stereo
 Midi system
 Compact Disc player
 Separate hi-fi items

23 a) About how much do you think you will spend on new hi-fi equipment in the next year?
 (40)
 Under £100
 £100-£199
 £200-£299
 £300-£499
 £500+

b) About how much do you think you will spend on new hi-fi equipment in the next year?
 (40)
 Under £100
 £100-£199
 £200-£299
 £300-£499
 £500+

24 About how many of the following have you bought in the last year?
 Singles (7") (49,50)
 Singles (12") (51,52)
 LPs (53,54)
 CDs (55,56)
 Blank audio cassettes (57,58)
 Pre-recorded audio cassettes (59,60)

25 Which of the following do you drink regularly or occasionally?
 Regularly (61)
 Occasionally (62)
 Lager
 Bitter
 Low alcohol beer/lager
 Cider
 Wine
 Coke/Pepsi/cola
 Other fizzy drinks
 Mineral water
 Pure fruit juices

SECTION D: CLOTHES

26 Would you say that you are...?
 Very interested in fashion (63)
 Fairly interested in fashion
 Not at all interested in fashion

27 Where do you usually shop for clothes?
 (64,65)
 Regularly (61)
 Occasionally (62)

28 About how many of the following items have you bought in the last year?
 (66)
 Less than 100
 100-300
 300-500
 500-1000
 1000-2000
 2000-5000

SECTION E: ER, OTHER BITS

29 How often do you travel by train or coach?
 Every day (70)
 A few times a week
 Once a week (71)
 2/3 times a month
 Once a month
 Less than once a month (72)

30 Do you own any of the following or are you thinking of buying them in the next year?
 Already own Intend to buy (73)
 Car (74)
 Motorcycle
 Moped
 Bicycle

31 Which ITV station do you receive at home? (if more than one tick the one you watch most)
 (75)
 Thames/LWT
 Central
 Granada
 Yorkshire
 STV
 HTV
 Ulster
 TVS
 Tyne Tees
 Anglia
 TSW
 Border
 Grampian
 NONE (live outside UK) (76)

32 a) Are you a DJ?
 Yes PLEASE CONTINUE
 No PLEASE STOP HERE

b) What type of DJ are you?
 (78)
 Mobile
 Club
 Radio
 Hospital
 Disco/club proprietor
 Other

c) What type of music do you play?
 (79)
 Dance
 Top 40
 Oldies
 Soul
 Indie

d) How many people do you play to per week?
 (80)
 Less than 100
 100-300
 300-500
 500-1000
 1000-2000
 2000-5000



(b) SECOND FOLD

NO STAMP NEEDED

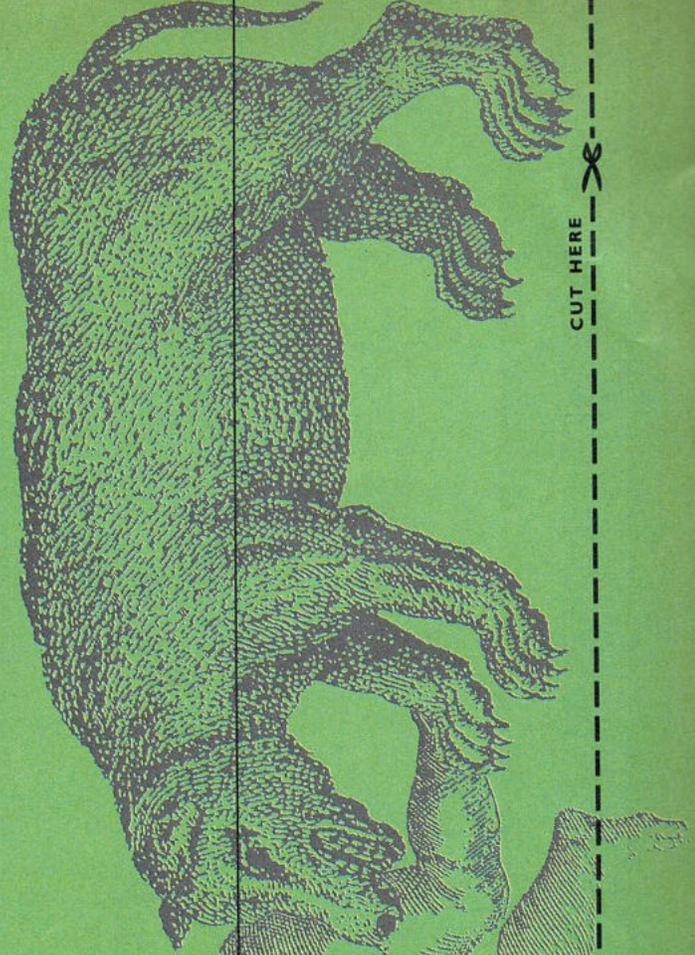
RECORD MIRROR READER SURVEY
PUNCH PUBLICATIONS LTD
FREEPOST
LONDON SE1 9UT



(c) THIRD FOLD



(a) FIRST FOLD



CUT HERE

TUCK IN THIS FLAP

thinking of having singing lessons actually," Lester adds modestly. "I need to learn how to breathe properly."

Norman, quick for the corniest of quips: "Most humans get the hang of it."

Both Lester and Norman are recently married. Whilst Norman seems a bit reluctant to discuss what it feels like to be a hubby in case it ruins his rocking and a rolling image, Lester is scrambling around in his suitcase for his honeymoon snaps.

"Her name's Sally," he tells me, the picture of romantic bliss. "We'd only been going out with each other for a few weeks. We went on holiday to the Isle of Skye, then a week later we went back there, took our mums and dads with us and got married."

"Shut up Lester, keep quiet, you're young and available," shouts Norman from the kitchen. "You realise you've just lost us 5,000 sales!"

WHEN WILL I BE (QUITE) FAMOUS?

Although Norman is a dab hand at what to do when recognised in the street by a gang of marauding teenyboppers, Lester is still wide eyed and charmed at the thought of having a song in the charts and getting to meet Milli Vanilli.

"I've been in training for this for the last five years," he says. "For as long as I can remember, I've been telling my dad I was going to be on 'Top Of The Pops' someday. He's doing his nut at the moment, I was on telly twice in one night last week."

Lester's debut TV appearance was on 'Juke Box Jury' where he forgot that the normal popstar thing to do was to look nonchalant and pissed off, rushed up to Prince's pal Cat and told her how brilliant she was. However, the show didn't leave him with an entirely favourable memory.

"Can I be the first to say: 'Fish — what a plonker!'" Your wish is granted. So, what's your idea of success? "Recognition I suppose. People you admire, like for me Paul Heaton or Roddy Frame, saying I had a good voice."

On the other hand, success can be . . .

"Hearing your record in Pizza Hut," says Norman. "That's what those 'Now That's What I Call Music' records are good for. Oh and they pay for sofas and household appliances." He goes to the kitchen again and returns with a new Kenwood Chef. "Thank you 'Now That's What I Call Music', thank you very much.

"Mind you," he continues. "It can be embarrassing hearing your music in public. I'll never forget one Christmas time, I was in this shop looking at ladies lingerie when 'Caravan Of Love' came on the radio and I suddenly became aware that all the staff were pointing at me and giggling.

There I was holding up a silky nightie!"

BEATS NOT BOMBS

Unless you're deaf or related to a member of the ostrich family, it can't have escaped your notice that 'For Spacious Lies' trades as heavily on a wordy attack on America as it does on some nifty break beats.

"When it comes to writing either a soppy love song or something that's going to make people think a bit, I know which one I'm going to choose," explains Norman. "American foreign policy is a complete joke — what gives them the right to go to a country they know nothing about and drop bombs? I'm not saying anything new but I don't see why I shouldn't say it just 'cause it's a pop song."

"When Norman sent me the demo," Lester adds, "I knew I had to sing it even if it was just for that line 'Freedom is just a song by Wham!'"

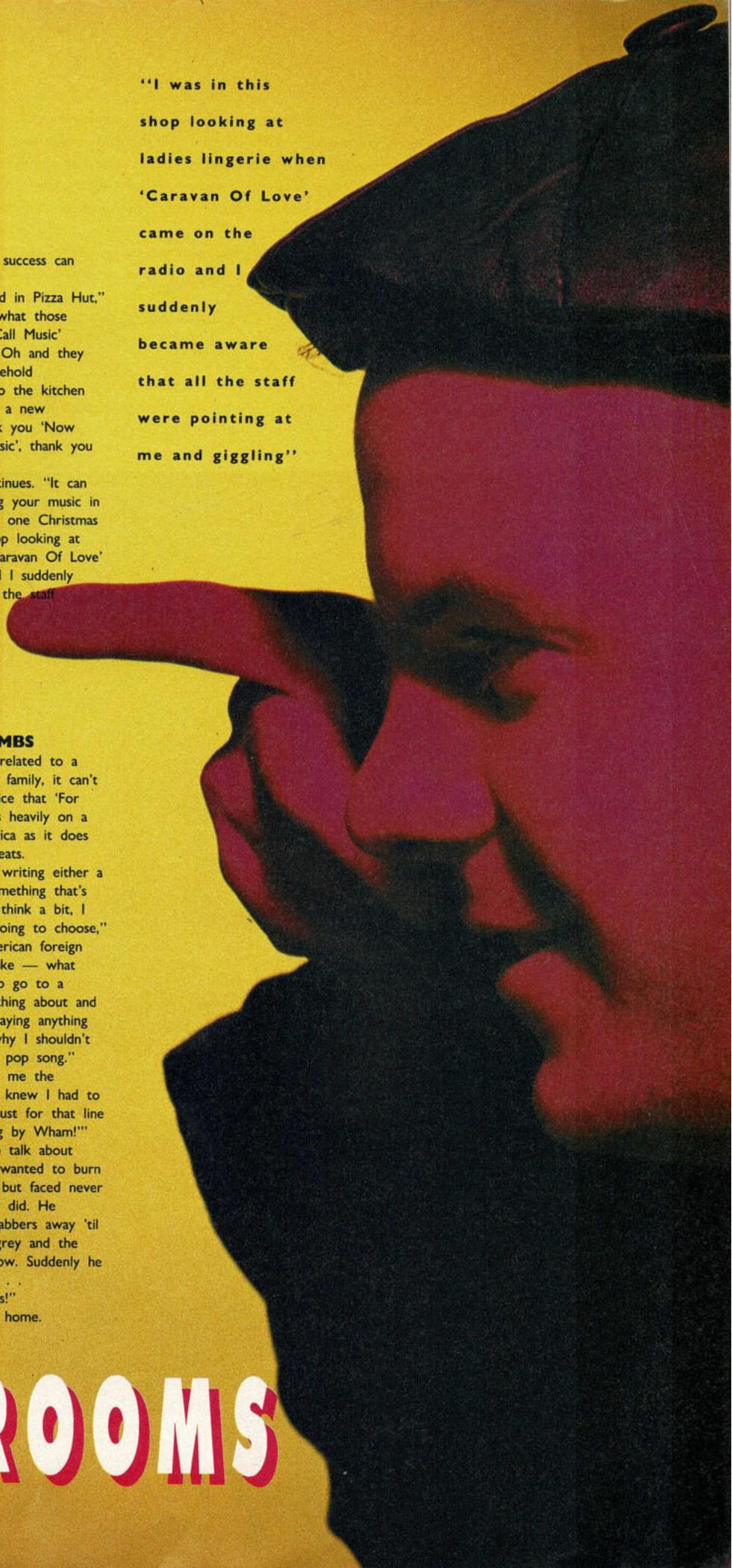
Norman continues to talk about America — how they wanted to burn their flag in the video but faced never having it shown if they did. He forgets the time and yabbers away 'til the sky outside turns grey and the streetlights begin to glow. Suddenly he remembers something . . .

"Oh shit! The shelves!"

This House is also a home.

"I was in this shop looking at ladies lingerie when 'Caravan Of Love' came on the radio and I suddenly became aware that all the staff were pointing at me and giggling"

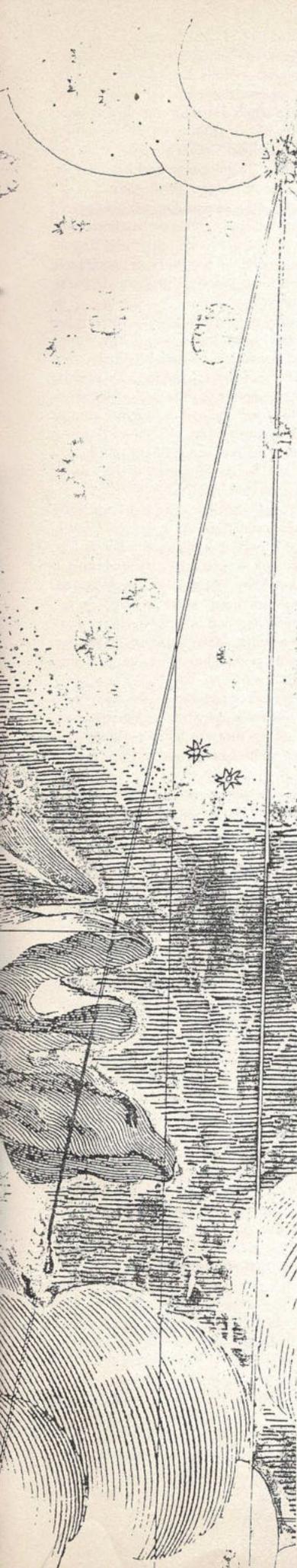
PACIOUS ROOMS



THERE IS A LIGHT THAT NEVER GOES OUT

Eighteen months after reaching number one with 'Heaven Is A Place On Earth', Belinda Carlisle is back — bolder, older, more glamorous and determined not to let life in the heart of LA's gangland get her down. Kevin Murphy saw the light





A lot has happened to Belinda Carlisle since her carefree days as a member of California's Saccharine-coated new wave band the Go-Go's. She's got older, she's got married, she's got thinner and she's got more serious. The brash, giggling girl who sang 'Our Lips Are Sealed' has turned into a quiet, self-conscious and thoughtful woman of 31. Eighteen months after her number one hit 'Heaven Is A Place On Earth', Belinda is making another bid for the top with the exuberantly infectious 'Leave A Light On', taken from her forthcoming album 'Runaway Horses'. Her cautious and fragile demeanour seem strangely at odds with her self-assured pop.

Past involvement with drugs highlighted her own vulnerability and made her determined to sort out her life. Her marriage to Morgan Mason, son of James Mason, has brought stability, and her recent solo career has brought success.

"I'm more comfortable with myself than I've ever been and more content, but it took 31 years to get to that point. Even three years ago I didn't feel like that. Now, for the first time, I'm beginning to feel that I actually deserve what I have. I didn't feel I deserved it before and I felt guilty about it, but I don't feel guilty anymore."

Do you prefer being older?

"Yeah. I would never go back, it was a nightmare, especially the years from 17 to 25. I learned a lot of things the hard way. I'm happy with where I'm at right now."

Growing up as a sun-kissed kid in California, Belinda's ambitions were more athletic than musical.

"I was very athletic and I had dreams of being a runner. It wasn't until I was 16 that I started getting into alternative music, The Velvet Underground and Iggy And The Stooges, but I never had aspirations to be in a band because I didn't think it was possible."

With the Go-Go's, Belinda's image was more jokey than sexy, but with her metamorphosis into a voluptuous china doll, her appeal has taken on a more obvious slant. It's an image harnessed perfectly on the sleeve of 'Leave A Light On', which has what appears to be Belinda's pneumatic chest protruding beneath a cherubic smile.

It seems an unnecessary and somewhat naïve move for someone whose career has blossomed without such tactics. It's also brought with it a note of controversy with those sensitive Germans feeling the sleeve would corrupt their impressionable teenagers' morals and subsequently banning it.

"I like that shot, I chose it," she boasts. "I think it's different from what a lot of people would read into it. There's something about it that's classic. Herb Ritts" (the photographer) "has a way of making things tastefully feminine, and that's what I consider the picture. A lot of people may consider it offensive or selling out, I just don't see it that way. It's feminine and I'm proud to be a woman."

The fact that she offered this defence after I merely said 'now about the sleeve', is almost an indictment in itself.

"I didn't look at it and say let's put something sexy out, I've never done that," she continues.

What about the comparisons people are going to draw between the way you sell yourself and, say, someone like Sam Fox or Sabrina?

"I never really thought people would think like that. Maybe that's my mistake. They can read into it what they like. I just don't think it's a tit shot. It's cleavage . . . and there's nothing wrong with cleavage."

Precisely. But despite this Belinda would dearly love to be perceived as politically and environmentally aware. She is actively involved with animal rights in America and she appears anxious not to be dismissed as a pop bimbo. Even questions designed to provoke amusement, like 'What would you do if you were invisible for a day?', brought a deliberate and responsible reply. "I would like to sneak around the White House or go into an animal laboratory."

All very commendable, but not very exciting, is it? Though I suppose living in gangland Los Angeles in the Eighties would take the edge off your sense of humour.

"Los Angeles used to be a lot better five years ago. It's kind of a scary place to live right now. I have a fear of being violated in some way, like someone coming into my house or just being physically attacked."

Has it ever happened to you?

"Yeah, I got mugged once about five years ago. We're living in a time when anything can happen and I feel very vulnerable, especially since the murder of an actress by a fan in Los Angeles recently. It's made me a little more paranoid and afraid to go out."

Having said that, Belinda was still looking forward to getting back to her home (which was once owned by Clark Gable and Carole Lombard), her husband, her five dogs and her parrot Humbert. Originally named after the character her late father-in-law played in 'Lolita', the poor animal, whose tricks involve embarrassing house guests with loud cries of "Bullshit" and confusing the dogs by barking, has subsequently and inconveniently turned out to be a girl and been hastily rechristened Bird.

At present she regards her dogs as her children, but she's planning on having the real thing shortly, though with some trepidation.

"If our dogs' behaviour is any indication of what the behaviour of our children will be, we're in big trouble."

Trouble may have played a part in Belinda Carlisle's past, but I doubt it's got a big say in her future.

"I got mugged once about five years ago. We're living in a time when anything can happen and I feel very vulnerable, especially since the murder of an actress by a fan in Los Angeles recently. It's made me a little more paranoid and afraid to go out"



Def II's 'Behind The Beat' has become the most essential music television programme around. As it returns for a new series, Record Mirror goes behind the scenes of the show and meets the man who makes it all possible, enfant terrible of the TV screens,

Terry Jervis.

Story: Phil Cheeseman.

Photography:

**Sheyi
Banks**



THE MAN BEHIND THE BEAT

The place is The Camden Palace, once a home for the ill-fated New Romantics of the Steve Strange era. It's seething with a weird cross-section of people from London's fragmented dance scene. Ten year-old reggae blasts out from the upstairs bar while a string of acts representing every strand of current dance music — Kym Mazelle, Mark The 45 King, Sydney Youngblood, Technotronic and Adamski the keyboard wizard — take to the stage downstairs.

Everywhere you step it's a case of avoiding the TV camera crew. The VIP stickers mean nothing — all drinks cost hard cash. The event is the 'Behind The Beat' launch party, and despite some shambolic organisation and the fact that half the acts are miming, the message comes through loud and clear — "We're back and we mean business".

In terms of viewing figures, 'Behind The Beat' is perhaps the most successful youth/music programme since 'The Tube', gathering an audience of between one and a half and two million every week. In terms of viewability too, it's been a success — provided you're interested in the subject matter in the first place — sticking to a well-defined format that consists mainly of video clips and featured artists with the interviewer off-screen. It may sometimes lack a sense of adventure, but unlike a good many of its contemporaries it's never embarrassing, aggravating or just plain silly.

Terry Jervis, the ex-'Ebony' presenter whose brainchild 'Behind The Beat' is, explains it thus.

"The presenters aren't as important as the music. 'Behind The Beat' plays like a cassette tape — you might be interested in one piece but not the next. Why sit down and watch some boring presenter who probably hasn't read anything on the artist try to ask pertinent questions, and an artist getting bored? Our object is to make the music that people want to hear accessible. We reflect what's happening. I hate programmes that try to contrive things."

Overwhelmingly, 'BTB's success has lain in the fact that it covers things that people want to know about, not in its format. The very fact that Jervis admits that the BBC considered the programme a risk is a sad reflection on how dance music is perceived.

"I'm the first black producer of a music series. I always do things from a dance or clubland perspective. It's not like we're saying 'This act is white, they can't fit into the dance category' or 'Because an act is black it can't fit into a general pop category'. I think it all goes back to Elvis who was a white guy who could sing and perform like a black man. Record companies even today are still looking for that."

Where 'BTB' faces problems is in trying to cover something as ephemeral and faceless as a lot of current club music — one reason why the programme has been so rap-heavy up to now. There are few ways television can cover a type of music which is produced by people in studios who have little interest in self-publicity, while most rappers appear to be interested in nothing else. Where club music is covered, it tends to be things that are readily identifiable, like Adeva or the Italo-house explosion. So how does Jervis think his programme shapes up to the opposition? He's disappointingly diplomatic.

"I like 'Rapido'. It has a structure to it that 'Club X' hasn't. I can't really pass comment on 'Club X', because I don't know what it's trying to do."

He's not alone there. But competing with the likes of the revamped 'Juke Box Jury' where the guests appear to have left their personalities in the Bermuda Triangle, 'Behind The Beat' can only prosper.

THIS WEEK

THE NEXT SEVEN DAYS IN VIEW

T O U R S

Curiosity Killed The Cat will be touring in December with dates at Leeds University December 9, Newcastle City Hall 10, Glasgow Barrowlands 11, Sheffield City Hall 12, Manchester Apollo 13, Newport Centre 15, Liverpool Royal Court 16, Leicester De Montfort Hall 17, Birmingham Hummingbird 20, Derby Assembly Rooms 21, London Town And Country 22, 23.

Spandau Ballet have added a couple of dates to their tour, playing Sheffield City Hall February 25, Newport Centre March 4.

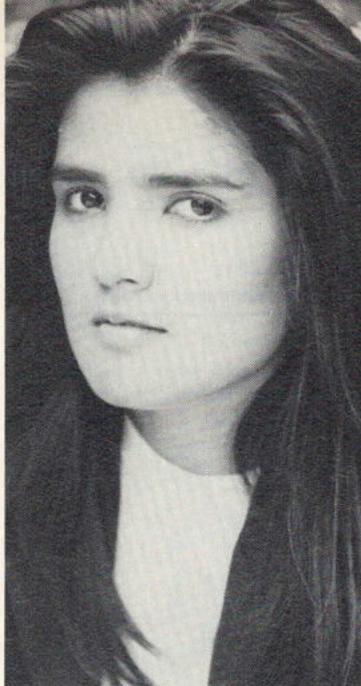
Natalie Cole has lined up some Christmas dates, playing Manchester Apollo December 3, Livingstone Forum 4, Newcastle City Hall 5, Nottingham Royal Concert Hall 6, Sheffield City Hall 7, Hammersmith Odeon 9. Tickets are on sale from box offices and usual agents.

Tanita Tikaram will be playing some long awaited dates early next year coinciding with the release of her second album. Tanita will be kicking off at Reading Hexagon on February 3, followed by Oxford Apollo 4, Manchester Apollo 6, Liverpool Royal Court 7, Aberdeen Music Hall 9, Glasgow SECC 10, Newcastle City Hall 12, Sheffield City Hall 13, Nottingham Royal Centre 14, Birmingham Town Hall 16, Brighton Dome 18, Portsmouth Guildhall 19, Bristol Colston Hall 20, Hammersmith Odeon 22, 23, Belfast Whitla Hall 27, 28, Dublin Stadium March 2, 3.

The Godfathers will be playing a one-off date at the London Town And Country on December 14. They've spent much of the year touring America and Greece.

The Family Cat have added more dates to their tour playing Birmingham Burberries November 7, London Marquee 9, Manchester University 10, Reading After Dark 11, Cardiff Venue 13, Derby Dial 15, Windsor Psychic Dance Hall 16, Bristol Polytechnic 17, Coventry Polytechnic 21, Newcastle Riverside 22.

● RACHEL MORRISON OF BLISS



● TANITA TIKARAM

T E L E V

WEDNESDAY OCTOBER 25

Daytime Live

BBC1 12pm
Linda McCartney flogs her vegetarian cookery book by way of rustling up a few snacks in Alan Titchmarsh's kitchen.

Rough Guide To Careers

BBC2 6.50pm
Last in the series is how to get into journalism. Erm, don't call us, we'll call you . . .

Film: Whatever Happened To Baby Jane?

BBC2 12am
Starring Bette Davis in her best remembered role as an ageing child star putting her invalid sister through psychological terror.

Best Of Star Test

C4 12.55am
DJ Kenny Everett faces the nosey computer.

THURSDAY OCTOBER 26

Top Of The Pops

BBC1 7pm
Blackadder Goes Forth
BBC1 9.30pm
Penultimate episode finds Captain Blackadder still trying to escape from the trenches this time for three weeks in a hospital bed.

Film: The Last Of England

C4 10.55pm
Sad, eclectic bombardment of images portraying the decay of England through the eyes of cult director Derek Jarman (responsible for amongst other things, The Smiths' 'Queen Is Dead' video). Never a dull moment and quite disturbing, you'll never eat cauliflowers again!

FRIDAY OCTOBER 27

Big World

C4 6pm
Repeat of Tuesday's programme which featured The The and The Neville Brothers.

Omnibus

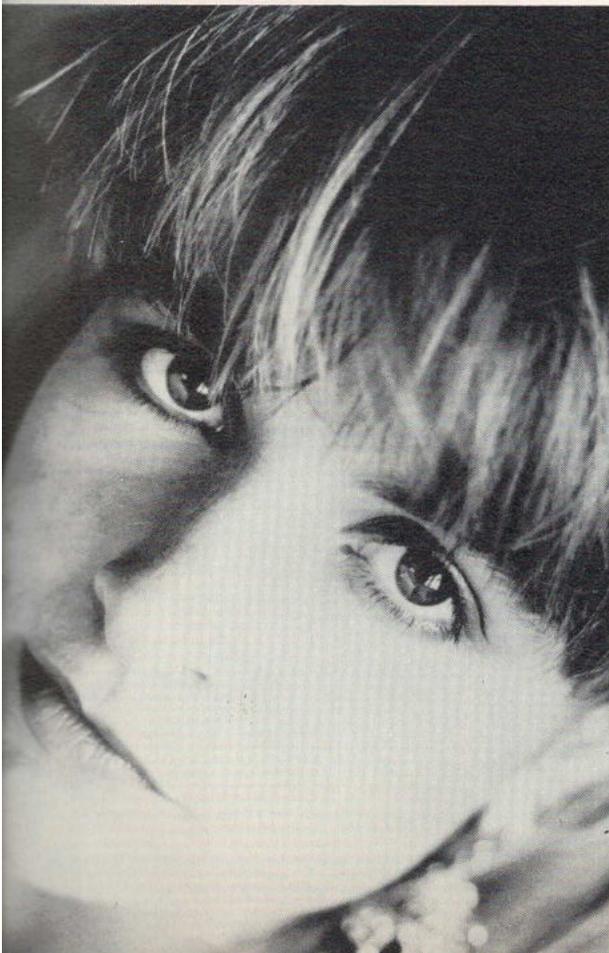
BBC1 10.20pm
Focus on jazz legend Ronnie Scott from performer to club owner.

Son of the Incredibly Strange Film Show

C4 10.30pm
In the final show of the series Jonathan Ross meets George Romero, the man who started the craze for Zombie movies with Night Of The Living Dead.

Film: I Confess

C4 11.45pm
Montgomery Clift as a priest who hears a murderer's confession and is bound by the cloth to keep it secret until he himself is suspected of the crime. Directed by Hitchcock.



SATURDAY OCTOBER 28

Motormouth 2

ITV 9.25am

Featuring the very wonderful Adeva performing live plus music from Martika, Kylie Minogue and an interview from Japan with Jason Donovan.

Film: Lucky Jim

C4 10.30am

Classic Fifties film that began the genre of realism in British Cinema and maybe even Carry On too. Ian Carmichael as an accident prone university lecturer.

Rapido

BBC2 6.50pm

Featuring Deborah Harry, Love And Rockets, The Jesus And Mary Chain and Ricky Lee Jones.

Eurythmics Live In Rome

C4 11pm

The final concert of Dave and Annie's funny old Revival tour.

SUNDAY OCTOBER 29

Juke Box Jury

BBC2 6pm

This week's hit and miss guests are Lulu, Kit Hollerbach, Gary Stretch (who?) and Glen Tilbrook.

Film: Rear Window

C4 9.05pm

James Stewart is the wheelchair-bound photographer who copes with boredom by spying on his neighbours and stumbling across a murder. Excellent stuff!

Film: Catholic Boys

BBC2 10.15pm

Andrew McCarthy and Kevin Dillon as schoolboys fighting the regime.

MONDAY OCTOBER 30

Behind The Beat

BBC2 7pm

No tears this week as the Def Beats meet Caron Wheeler and the rather naff New Kids On The Block.

Gimme 8

BBC2 7.30pm

Jovanotti introduces the programme that made him famous, Italian pop show Dee Jay Beach — which also features a guy called Prince.

TUESDAY OCTOBER 31

What's That Noise?

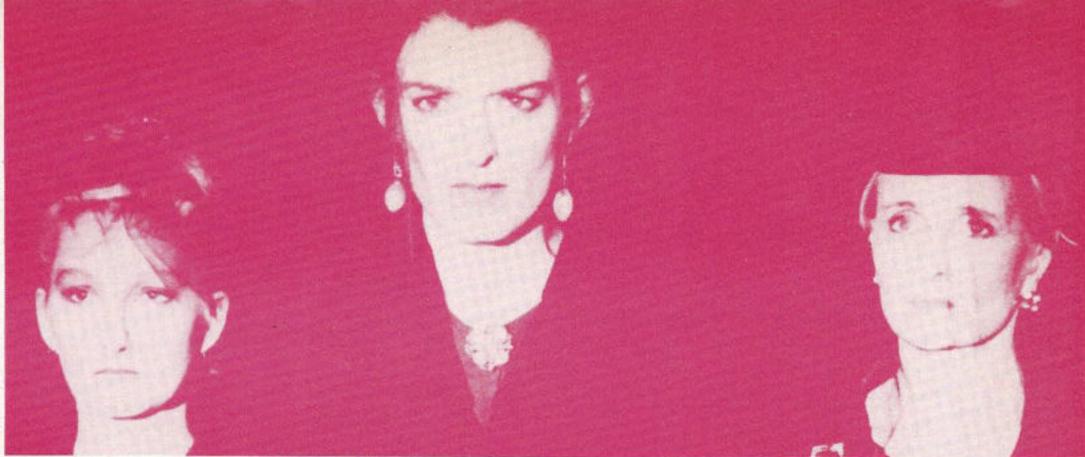
BBC1 4.35pm

Craig Charles asks Roland Gift, Carol Decker and Lisa Stansfield if man is mightier than the machine (it says here). Plus music from the Reggae Philharmonic Orchestra and Eartha Kitt.

Big World

C4 11.15pm

Featuring those foxy fellas Erasure.



● 'THE LAST OF ENGLAND'. SEE TV, THURSDAY

Eat will be warming up for their support slot with The Wonder Stuff by playing dates in their own right at London ULU October 26, Windsor Old Trout November 2, Canterbury Kent University, Rutherford College 4.

Bliss have lined up a lively selection of dates and they'll be playing London Queen Mary's College October 27, Bradford University 28, Sheffield University 30, Wolverhampton Polytechnic November 1, Cardiff University 4, Surrey University 12, Bristol Polytechnic 13, Bangor University 15, Lancaster University 16, Birmingham Polytechnic 17, Birmingham University 18, Kent University 21, London Goldsmiths College 24.

Bradford, those sensitive skinheads from Blackburn, have lined up a series of dates playing Bath Moles Club October 28, Aldershot Buzz Club November 11, Oxford Co-Op 18, Cardiff Venue 22, Liverpool St Helens Citadel 25, London Queen Mary College December 1, London Thames Polytechnic 2, Bradford Cellar Bar 6, Sheffield University 7. More dates will be confirmed later.

Brendan Croker And The Five O'Clock Shadows will be touring in November with dates at Leeds Polytechnic November 3, Glasgow Queen Margaret Union 4, Newcastle Riverside 5, Morecombe Gardens 7, Brighton Zap Club 89, London Mean Fiddler 9, Manchester International 10.

It Bites, who had a monster hit years ago with 'Calling All The Heroes', have lined up some Christmas shows with dates at Cambridge Corn Exchange December 18, Birmingham Hummingbird 19, Newport Centre 20, Manchester Apollo 21, Bradford St Georges Hall 22, Hammersmith Odeon 23.

● NATALIE COLE



The Corn Dollies, who release their album 'Wrecked' on November 6, have lined up a one-off date at Sheffield Polytechnic on November 9.

Ian McCulloch has added a date to his tour, playing Coventry Warwick University on November 11.

The Gipsy Kings will be playing an extra date at Wembley Arena on November 30. Their first concert at Wembley the night before, sold out within a matter of hours of tickets going on sale.

THIS WEEK

C O N T I N U E D

● JIMMY SOMERVILLE

R E L E A S E S

Wet Wet Wet release their album 'Holding Back The River' on October 30. It's the follow-up to their multi-platinum album, 'Popped In Souled Out' and features their current hit 'Sweet Surrender'. Other tracks include 'Holding Back The River', 'Broke Away' and a radical version of the old Rod Stewart And The Faces hit 'Maggie May'.

The Rolling Stones, Status Quo and Duran Duran are some of the stars featured on 'After The Hurricane', a charity album released on November 30, to raise money for the victims of the hurricane that hit the West Indies earlier this year. Artists have donated tracks to the album and the Rolling Stones have given a previously unreleased song 'Fancy Man Blues'.

David Sylvian releases his single 'Pop Song' on October 30. The single will be available on 12-inch and CD only, featuring the extra tracks 'A Brief Conversation Ending In Divorce', and 'The Stigma Of Childhood (Kin)'. Come on, Dave, when are you going to do a version of 'The Birdie Song'?

The Mixmasters featuring Daniele Davoli, the man behind 'Ride On Time' and 'Numero Uno', officially release their single 'Grand Piano' here on

● EURYTHMICS



October 23. 'Grand Piano' has been one of the biggest underground dancefloor hits of the summer and the B-side features 'Piano Groove'.

MC Buzz B, the Mancunian rapper, releases his single 'The Sequel' this week. The B-side features 'How Sleep The Brave' and we can look forward to a debut album released in the New Year.

Gun, who are currently storming around Britain on their first headlining tour, follow up their top 40 hit 'Better Days' with 'Inside Out' released this week. The B-side features a new song, 'Back To Where We Started', while the 12-inch also has 'Where Do We Go?'. Gun's debut album, 'Taking On The World', has now sold more than 50,000 copies.

The Alarm release their single 'A New South Wales' on October 23. Recorded live at the BBC's studio in Cardiff with the Morrision Orpheus Male Voice Choir, 'Change' is an impassioned celebration of Wales, and the 12-inch also features two previously unreleased tracks, 'Breaking Point' and a version of the Woody Guthrie song 'Vigilante Man'.

Eurythmics release their single 'Don't Ask Me Why' this week. It's the

RADIO

WEDNESDAY OCTOBER 25

John Peel

R1 8.30pm

With those sexy young bucks The Snapdragons in session.

Richard Skinner

R1 12am

With S.O.B. in session.

THURSDAY OCTOBER 26

John Peel

R1 8.30pm

With No Means No in session.

FRIDAY OCTOBER 27

In Concert

R1 9pm

All About Eve recorded at this year's Glastonbury Festival.

SATURDAY OCTOBER 28

Pop, Pap Or What?

R1 2pm

Is modern music manufactured and disposable? The head of Radio 1 asks Pete Waterman, Malcolm McLaren and Bros to tell him the bleedin obvious.

SUNDAY OCTOBER 29

The Gallup Top 40

R1 5pm

Amplifier

Radio Essex 7pm

Local music.

Stepping Out

BRMB (Birmingham area) 7pm

Phil Upton's popular dance show.

MONDAY OCTOBER 30

John Peel

R1 8.30pm

With Birdland in session.

FILM

This Week's Releases

'SHIRLEY VALENTINE'

(Cert 15)

Pauline Collins stars as the depressed housewife who finds sun, fun and relaxation with the rampant Tom Conti on a romantic Greek isle. Heart stirring stuff.

'OLD GRINGO'

(Cert 15)

Gregory Peck and Jane Fonda star in a beautiful and sad journey through the nostalgic streets of the old West.

'GETTING IT RIGHT'

(Cert 15)

Absurd but engaging comedy starring Jesse Birdsall, the boy who took Emily Lloyd's virginity in 'Wish You Were Here'. This time the boot's on the other foot as we see his first intimate fumbings with three of the opposite sex. Also starring Helena Bonham Carter complete with Chris Waddle style flared hair. Charming.

rm DIARY

who's on where this week

WEDNESDAY OCTOBER 25

De La Soul, Brighton Top Rank.
Ian McCulloch, Bristol Studio.
Julia Fordham, Dublin National Stadium.
Transvision Vamp, Hanley Victoria Hall.
A Certain Ratio, London Town And Country.
Darling Buds, Newcastle University.
Zodiac Mindwarp And The Love Reaction, London Marquee.

THURSDAY OCTOBER 26

Ziggy Marley, London Town And Country.
Ian McCulloch, Aston Villa Leisure Centre.
Jesus And Mary Chain, Cork Connelly Hall.
The Wedding Present, Bradford St Georges Hall.
Norman Cook, Sheffield Octagon.
Darling Buds, York University.
Zodiac Mindwarp And The Love Reaction, London Marquee.
Julia Fordham, Belfast Mandela Hall.
The Beautiful South, Glasgow Barrowlands.

FRIDAY OCTOBER 27

Julia Fordham, Cork Connolly Hall.
The Beautiful South, Liverpool Royal Court.
Liz Torres Guildford Shazzam.
Transvision Vamp, the Hammersmith Odeon.
Norman Cook and Lester, Manchester International.
The Wedding Present, Sheffield Polytechnic.
Jesus And Mary Chain, Dublin Top Hat

SATURDAY OCTOBER 28

Ian McCulloch, Cardiff University.
Climie Fisher, Newport Centre.
The Beautiful South, Sheffield Octagon.
Liz Torres, Yarmouth Tiffans.
Norman Cook, Newcastle University.
Jesus And Mary Chain, Belfast Mandela Hall.
The Wedding Present, Northampton Roadmenders.
Transvision Vamp Hammersmith Odeon.

SUNDAY OCTOBER 29

Ian McCulloch, Leicester De Montfort hall.
House Of Love, Bangor University.
Transvision Vamp, Hammersmith Odeon.
The Beautiful South, Newcastle Mayfair.
Norman Cook, Brixton Fridge.
Darling Buds, Leicester University

MONDAY OCTOBER 30

Climie Fisher, Bristol Colston Hall.
The Wedding Present, Portsmouth Guildhall.
Transvision Vamp, Poole Arts Centre.
House Of Love, Aberystwyth University.
Julia Fordham, Leicester De Montfort Hall.

TUESDAY OCTOBER 31

Ian McCulloch, Newcastle Mayfair.
Climie Fisher, Portsmouth Guildhall.
The Wedding Present, Folkstone Lees Cliff Hall.
Julia Fordham, Hammersmith Odeon.
The Beautiful South, Nottingham Rock City.



OWET WET WET

second single to be lifted from their album 'We Too Are One' and the B-side features 'Rich Girl' while the 12-inch will also have 'Sylvia'. On October 28 at 11pm, Channel 4 will be screening an hour and a half of Eurhythmics in concert from Rome.

Public Enemy are due to bring out their new single 'Welcome To The Terror Dome' at the end of November. An actual release date should be confirmed soon.

Luther Vandross releases his greatest hits double album 'The Best Of Luther Vandross' on October 30. The album has his current single 'Never Too Much Remix 89' and other tracks include 'Stop To Love', and 'A House Is Not A Home'.

The Lightning Seeds follow up their smash hit single 'Pure' with a new single 'Joy' out on October 30. The B-side features 'Frenzy', while the 12-inch will also have the extra track 'Control The Flame'. The Lightning Seeds' album 'Cloudbuckooland' will be out on January 8 and a tour is being lined up for the spring.

The Wonder Stuff unleash their single 'Golden Green' on October 30. It's taken from their album 'Hup' and the B-side features 'Get Together', a cover version of a song originally performed by The Youngbloods, and a version of John Lennon's song 'Gimme Some Truth'.

Waterfront release their rather sumptuous ballad 'Move On' on October 30. The B-side features 'Believe Me' while the 12-inch has two extra tracks 'Soul Survivor' and 'Cry'.

Fast Eddie releases his single 'Git On Up' this week. It features the vocal gymnastics of rapper Sundance and the B-side has a special Rocky Jones mix of the song.

Tin Machine release their new single 'Prisoner Of Love' on October 30. The B-side features a live version of 'Baby Can Dance' and the 12-inch will also have a live version of 'Crack City'.

Jimmy Somerville releases his solo single '(Comment Te Dire) — Adieu' on October 30. The single is a duet with the drummer and ex-musical director of the Communards June Miles-Kingston and Jimmy's album 'Read My Lips' will be out on November 20.



●FAST EDDIE

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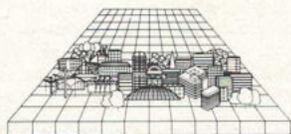
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VISION ON

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film

GETTING IT RIGHT

(CERT 15)

Starring: Jesse Birdsall, Helena Bonham Carter

At 31, shy, sensitive and square hairdresser Gavin Lamb, (Jesse Birdsall), is still a virgin who lives at home with his mum in New Barnet. Dreams about changing life and finding the right girl never come true. To escape his humdrum existence, he buries himself in highbrow culture and regularly visits the opera.

Gavin's lonely life is changed forever when he meets three very different women. There's "sophisticated" (ie: old) temptress Joan; wild and free Minerva Munday, (Helena Bonham Carter, playing her usual shrieking aristocrat, this time complete with Goth hair and make up); and homely Northerner Jenny, the junior in Gavin's salon.

Choosing between the trio launches our hero onto a voyage of discovery. As he becomes more confident, he at last starts to take control of his life. You'll leave the cinema glowing with pleasure at the implausible but jolly endng.

Jesse Birdsall, last seen as Emily Lloyd's boyfriend in 'Wish You Were Here' is most endearing as Gavin, although at times his acting veers into the wooden. Fun is to be had spotting illustrious members of the cast, including great British actors like John Gielgud and Sixties swingers such as Lynn Redgrave and Shirley Anne Field. The director is one Randal Kleiser, also responsible for the fab 'Grease' and great-flop-of-our time 'The Blue Lagoon'.

An old fashioned film needs old fashioned words to describe it — 'Getting it Right' is charming, quaint and rather heart-warming.

Josephine Hocking



win!

'Shakespeare's Sister'

(CHANNEL 5)

Since re-inventing herself as a sophisticated feminist pop goddess, the other end of the spectrum from Bananarama's gimpy dancing and chirpy chanting, Siobhan Fahey has proved most people wrong.

Shakespeare's Sister have released one of this year's most adventurous and accomplished LPs and the video accompaniment is very much in keeping with the spirit of adventure. In addition to the superb videos for the three singles you get a promo for the track 'Scared Heart' intertwined with bits

and pieces footage of the group's visit to the Soviet union. Although much of the Soviet film is a bit tedious, the point is that as with everything Shakespeare's Sister do, an effort has been made to make this video more than just a dustbin full of promos

We have 10 Shakespeare's Sister videos on offer and one of them could be yours just by answering the following question: *Which famous Shakespeare play has Bottom as one of its characters?* Answers on a postcard please to Shakespeare's Sister Competition, **rm**, Punch publications, 245 Blackfriars Road, London SE99 7UY, to arrive by October 30.

win!

NEW MODEL ARMY 'Videos '86 — '89' (PMI)

New Model Army; loved by thousands of fiercely loyal fans and, traditionally, scapegoats for miserable critics. Is it the clogs? The long hair and gappy teeth? Their uncompromising rebel folk rock stance? Whatever you think about New Model Army, you could certainly never accuse them of being bland shrink-wrapped pop stars.

Theirs is a music full of heart and passion; songs covering a multitude of man's sins on one hand, on the other joyously celebrating existence — just because they care about the state of the planet and its people doesn't necessarily mean that they're bleedin' manic depressives! What their detractors miss every time is the love, even soul, that runs, a rich vein, through the music; pounding tribal drums, sprinking basslines, hard-edged guitar and yells giving way to haunting acoustic moments and sensitive vocals, street-level lyrics and worldly words. A whole, balanced band with brains but most of all, guts.

'Videos '86 — '89' collects together five promo tracks as well as half an hour's worth of live 'bootleg'. '51st State', 'White Coats', 'Stupid Questions', 'Vagabonds' and 'Green And Grey' are the five professional videos in question, seeing our heroes, respectively, busking outside a burger joint and cruising past an American air base, communing with mother nature, playing with their friends round a bonfire in guitarist and singer Justin's back garden, live on stage and lastly shot tastefully in black and white in a darkened rain-streaked studio.

Linked by friends and the occasional star, the five studio takes offer an excellent introduction to New Model Army's world. The

live material is of often dodgy quality but (certainly to any fan) worth owning all the same. Fans will already have it, those whose interest has been pricked should get hold of a copy.

Vision On just happens to have ten utterly painless (they don't cost any money whatsoever) copies of 'Videos '86 — '89' to give away in an amazingly easy competition. Just answer the following question: Who originated the name New Model Army?

Send your answers on a postcard to **rm** New Model Army Competition, Punch Publications,



Ludgate House, 245 Blackfriars Road, London SE99 7UY, to arrive by October 30. **Darren Crook**

win!

'THE BIG BLUE' (CBSFox)

Released for the cinema in 1988, this French masterpiece of cinematic beauty was greatly ignored in Britain whilst in its homeland it was a box office success. It was appreciated for its breathtaking scenery and ecological message rather than its light and pretty storyline.

Set in locations such as Peru, Sicily under snow, the French Riviera and New York, it is the story of the rivalry between two free divers who dive into the darkness without an aqualung and contest who can plunge the deepest before asphyxiation and massive water pressure become a lethal problem. The divers are played by Jean-Marc Barr and Jean Reno and the girl who falls in love with Barr is Desperately Seeking Susan's Rosanna Arquette. The atmospheric and highly

recommended soundtrack, written and composed by Eric Serra, is soothing to the ears and perfectly accompanies the underwater dolphin footage which brings home to even an apathetic lump of wood just what an intelligent and sensual creature the dolphin is.

Vision On has five copies of the film to give away in return for the answer to the following question: *In seas all over the world, nets are used to catch fish for our dinner tables. However, there is one large fish, which is eaten both fresh and from the can, whose nets also ensnare dolphins. Rather than setting them free, the dolphins are killed mercilessly by the fishermen. Which type of fish is this?*

Send your answers on a postcard to **rm** The Big Blue Competition, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE99 7UY, to arrive by October 30. **Paul Oakenfold**

DANCE

EDITED BY TIM JEFFERY

THEMES LIKE A NICE BOY

No one would ever note Bradford for hard tunes. That is until **Unique III's** 'The Theme' surfaced from the depths of that hard-nosed northern metropolis on the III's own original Chill Records promo. The track achieved instant cult status up north with its raw, rasping bassline and hypnotic bleep-bleeping refrain that was taken up by a thousand throats and whistled over the Pennines and beyond. Now remixed

by Robert Gordon, 'The Theme (Unique Mix)/The Theme (Original Chill Mix)/7 am' is released by AVL on October 16 and is guaranteed to infect the whole nation with bleeping fever. The flip side bonus, '7 am', is worth a special mention as it is no mere filler. The sparse noise and depth charge bass marks it out as yet another example of the serious dub dance that seems to be just the tip of a northern iceberg. You have been warned about the bleep. Once heard, never forgotten.

CMJ

IT'S AFFAIR COP

Crown Heights Affair used to be big in the old days when bands played music called jazz-rock-r&b and house was somewhere you lived. Now they are back with the best fusion of house and r&b that we have heard for ages. 'I'll Do Anything' was written and produced by Ce Ce Rogers and Cedrick Guy with mixes by the one and only Marshall Jefferson. Now, before you say anything about old duffers jumping on the house bandwagon, check out some of the classy tracks they have been involved with in a production and management capacity over the last few years. Things like 'Somebody Else's Guy' by Jocelyn Brown, 'I Need Somebody' by Kechia Jenkins and 'Always There' by Charvoni. And yes, 'I'll Do Anything' is in the same league!

So what is the secret of their continuing success? Well, two things. First, they still recognise the worth of raw, young talent and they've managed to avoid becoming jaded and cynical.

"All the best records come from the hungry guys like Marshall and Ce Ce. With all the money in the world you can't get a hit record, it's the creative forces. The fire and enthusiasm we put into our records is back in the person of house music."

Second, they know the value of the good old simple love song.

"When you hear a good song it makes you feel something. When I'm 150 kids will be still be saying 'I love you' for the first time and that's a powerful emotion, that's timeless."

It's as simple as that. **Chris Mellor**



THE DOUG LAZY REMIX
FREAK THE FUNK B/W IT'S MY TURN
SBUK 16T (REMAixed)

OUT
NOW

STEREO

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SBUK LP 7 SBUK MC 7 SBUK CD 7
RELEASED 13TH NOVEMBER

SLEEPING B.V.G.
THEY PUT OUT
GOOD RECORDS

COOL CUTS

- 1 **LOVE ON TOP OF LOVE** Grace Jones
- 2 (NEW) **I'LL DO ANYTHING** Crown Heights Affair
Disco kings make a tumultuous return with this enthralling Marshall Jefferson produced soulful garage groove
- 3 **WE RAP MORE MELLOW** The Younger Generation
- 4 (NEW) **COMING BY STORM/TRANSMIT POWER** Molecular Beats
Another hip new rap crew from NY with an impressive debut
- 5 **ADIEU** Barclay
- 6 (NEW) **FUEGO** Mali Carvalho
Italian thumping house track with all the usual ingredients
- 7 **THUMPER/COOL HAND FLUTE** Fluke
- 8 **LET THERE BE HOUSE** Deskee
- 9 (NEW) **RADIO MOROCCO** Pulse 8
Techno meets all kinds of weird and wonderful foreign wind instruments in a world house frenzy
- 10 (NEW) **BABY PHIBES** Dr Phibes
Hard pounding atmospheric Euro groove that nicks the synth from 'French Kiss'
- 11 **AMORSUAVE** Isamar & Co
- 12 **AUTUMN LOVE** The Future Edition 3
- 13 (NEW) **FLAMENCO MASSIVE** Micorazon es negr
Funky flamenco — a kind of Gipsy Kings-meets-Soul II Soul affair
- 14 **STRINGS OF LIFE** Rhythm Is Rhythm
- 15 **THE MESSAGE IS LOVE** Arthur Baker & The Backbeat Disciples
- 16 (NEW) **HAN DO JIN** Depth Charge
Heavy dub electronic track causing mayhem in some areas
- 17 **WHAT U RTOT**
- 18 **GET BUSY** Mr Lee
- 19 (NEW) **STOMP** K-YZE
Six stunning remixes due out here on Cooltempo soon
- 20 **RAISE THE FLAG** X-Clan

Grace Jones
SBK

Republic
US
Raw

Nouveau
Euro

White Label
Euro Flying
White Label

Euro Diki

Euro blanco y negro

White Label
Big World

Big Life

A&M
Vinyl Solution

DFM
US Jive
US WEA

US 4th & Broadway

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Tel: 01-405 5454

PERSONAL THESIS

Stepping into the spotlight, trying bravely to squeeze some space between the vaulting ambitions of 'Rhythm Nation' and Michael's upcoming mandatory stocking-filler of a Greatest Hits collection, Jermaine Jackson's back in business with a new single and album both called, 'Don't Take It Personal'.

"I see myself as being in the tradition of Nat 'King' Cole and Julio

Iglesias. I sing songs. There's nothing I love to do more than put on the tuxedo and sing in front of an orchestra," he says with reference to the album's distinctly down-tempo feel. His finest performance on this outing is 'Make It Easy On Love', a soaring duet with Miki Howard, who sounds uncannily like his old sparring partner Whitney Houston, of whom Jermaine says: "She's personally and spiritually in tune with her work, herself and her craft." However, Jermaine's return to the solo arena does not mean he's given up on the ailing '2300 Jackson Street' project. "That album is just not going to go away," he says, somewhat ominously.

A more frequent visitor to these shores than most of us maybe realise, Jermaine is not only overseeing the introduction of a chain of gymnasiums into the UK ("Fitness is my life," he says) but also opening a recording studio and putting the fruits of three years at film school to work. As he puts it, "Songs are like short stories, I need to paint on a wider canvas." All this and no mention of that book. **JB Bernstein**





IN A ROOM

SOMEBODY IN THE HOUSE SAY YEAH!

7" & 12" OUT NEXT WEEK




DANCE

C O N T I N U E D

Public Enemy are due to return with a new single 'Welcome To The Terrordome' in late November . . . *The Jungle Brothers* have signed to Warner Bros for an undisclosed but walloping amount of dosh. First single, 'Beyond This World', will be out in November with a 16 track album. 'Done By The Forces Of Nature', to follow . . . *Karyn White's* next 45 will be a *Paul Simpson* remix of the 'The Way You Love Me' . . . *Blaze* will release their long awaited album early next year . . . *Grace Jones'* latest album, 'Bulletproof Heart', is imminent . . . *Rob Base's* new album, 'The Incredible Base', is finished, with the first single, 'Turn It Out (Go Base!)', out soon . . .

BREAKERS



●DOUBLE J: it takes two baby

J WALKING

Rap artists are often accused of plagiarising from the vaults of vintage soul and giving little back. Flavor Unit member, **Double J** pays homage to the grandmasters of funk with his debut hip house track, 'Praise The Funk'.

"I'm not exactly sure of the title of the track we used for the backbeat," says **Double J**, talking about his 45 King-produced number. "It's another one of the King's obscure oldies. Even though the original track we used is from the early Seventies, it sounds really fresh that's why we chose it. That's the thing about good funk music . . . it always stands the test of time."

Before joining the 45 King's entourage, the Flavour Unit, the six foot six inch rapper (aka Jerome Jenkins) used to play drums with a jazz-funk outfit called Prime. Playing alongside greats such as Harold Melvin & The Bluenotes didn't dampen his love for the classics.

"Those guys are about as funky as you can get and it was a real honour to be on the same stage as them. Now I think it's about time for us to pay tribute to them old guys. That's why I say 'Praise The Funk', because without, we would never have had hip hop."

Vie Marshall



K A O M A

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CASS

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No1

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CBS
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MAD



Xth Xth
NOVEMBRE

DIEPPE

ACID CASUALTY

The media hysteria continues to break new ground in absurdity with its coverage on 'acid house' parties. One tabloid has introduced us to the concept of 'disaffected party-goers' who act as informers to the police, comparing them to the refugees fleeing from East Germany; six police forces have together created a 'special task force' that is to roam the countryside looking for parties to bust; BBC's 'Kilroy' programme on the subject degenerated into a shouting match as the host passed by sensible and relevant comments by guests such as Judge Jules on our licencing laws in favour of sensationalist and hysterical outbursts from the more reactionary parts of the audience.

Meanwhile, the more astute organisers have moved on to new ground, literally. MAD is a two day event taking place in France just eight miles from Dieppe on the weekend of November 10/11, featuring DJs Paul Oakenfold, Danny Rampling and assorted fire-eaters, stiltwalkers and other circus attractions. The party is being held in a vast chateau normally used as a summer school, with the full permission of the owners, the local authorities and the police. More details on this Normandy invasion from Black Market Records or on 0532 740508.

TONGUE AND GROOVE

It's probably no small coincidence that **Tongue N Cheeks'** reworking of that hoary old Cheryl Lynn chestnut 'Encore' is on the Big Buzz label. "Cause that's exactly what the record is creating," say its producers, Robin and Delroy from Total Contrast.

"We've had all the record companies ringing," says Robin. "As far as they're concerned this is the one record that has 'HIT' written all over it!"

It's easy to see why. A furious Funky Drummer backing, fired with scratched snatches of Professor Griff and Co, has former session singer Maureen Mason belting it out like there's no tomorrow.

Together with fellow band members Junior Williams and Colin Henry she scored an underground street soul hit with 'Nobody Can Love Me' in 1987.

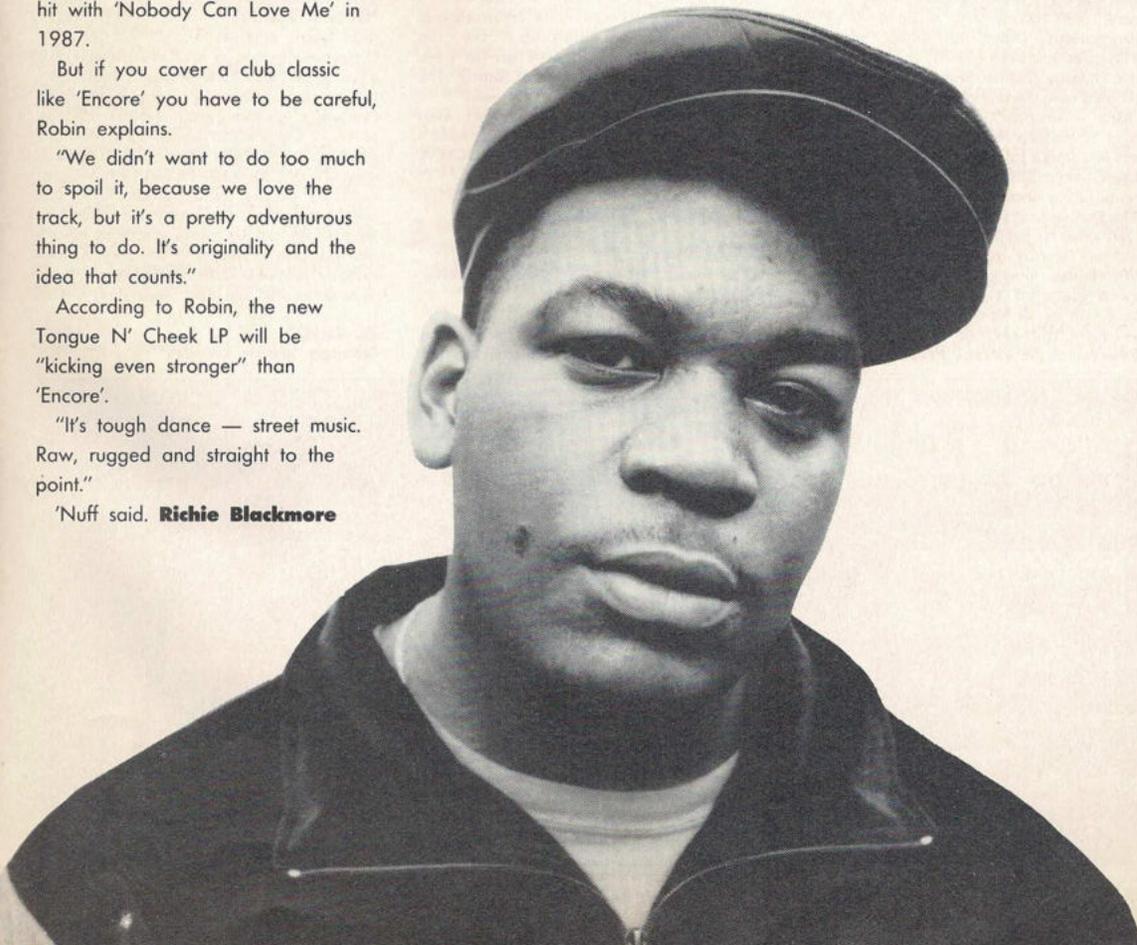
But if you cover a club classic like 'Encore' you have to be careful, Robin explains.

"We didn't want to do too much to spoil it, because we love the track, but it's a pretty adventurous thing to do. It's originality and the idea that counts."

According to Robin, the new Tongue N' Cheek LP will be "kicking even stronger" than 'Encore'.

"It's tough dance — street music. Raw, rugged and straight to the point."

'Nuff said. **Richie Blackmore**



WHO IS



DAVE
TECH
NICE



HE'S
NASTY



OUT NOW

ON SLEEPING BAG RECORDS
SBUK 15T



SLEEPING BAG
THEY BUY OUT
GOOD RECORDS

DJ

JAMES HAMILTON'S

DIRECTORY

● BEATS & PIECES

BLACK BOX 'Ride On Time' sold over 650,000 copies during its six week tenure atop the pop singles chart, which doesn't actually sound like a lot for so long a time, but nevertheless is claimed to be the best selling "black" dance record ever in the UK – incidentally, isn't it about time some bright spark whipped out a **Loleatta Holloway** compilation album? . . . **WEA Records** on December 1 will be fragmenting in the UK again, as they did for a while during the Seventies, to form two completely separate new major record companies, one comprising **Atlantic/Atco/WEA International** repertoire plus most current UK signings while the other will comprise **Warner Bros/Elektra/Geffen/ZTT** and other associated logos including **Pete Edge's** new dance label (the name of which has yet to be announced) – although the companies will in most essentials be operating autonomously, legendary dance music plugger **Fred Dove** will continue working for both from the Alperton warehouse along with the sales team as part of a remaining central staff. . . **Atlantic** have had to beat off the apparent threat of bootlegs by promoting on white label, in the "SAM" sampler series, **Doug Lazy's** squiggly thumping infectious jiggly hip house 'Let The Rhythm Pump', 121bpm in all four mixes. . . **De La Soul's** commercial 12 inch pressing of 'Eye Know', despite a misleading advert, does not include the strictly promo only **Lazy Daisy Mix**, this being replaced on the flip by **Dave Dorrell & CJ Mackintosh's** also 109(-0)bpm chunkily jogging **Patrice Rushen** 'Remind Me' based **The Kiss Mix** (plus the previously mentioned (0-99)bpm 'The Mack Daddy On The Left') . . . **Oh Well** 'Oh Well' meanwhile would now appear to have been released here by **Parlophone** also in its better US issued but **Music Factory** created UK Mix . . . **Lisa Stansfield's** seven inch of 'All Around The World' is flipped by the also lush languorously swaying 977/bpm 'Wake Up Baby', another excellent **Blue Zone** creation, now on the commercial 12 inch pressing too. . . **10 Records** have pressed on 12 inch promo a condensed 0-120/bpm Unique Radio edit of the remade **Unique 3** 'The Theme', to counter criticisms that the full length version is too long. . . **ffrr's** next compilation in the 'House Sound' album series will be inevitably 'The House Sound Of Europe – Volume 5 (Casa Latina)', including **Izit** 'Stories (The Storie Mix)' (which you'll find turning up on quite a few other compilations too, although it's now been signed as a single by **ffrr**, as has been the also included **Gino Latino** 'Welcome' in the face of fierce bidding) . . .

Frankfurt DJ/rapper **Deskee's** 'Let There Be House' has been picked up here by **Big One's** another that now ignores when appropriate the **BPI's** 20 minutes time limit qualification for the singles chart) . . . **Lil Louis's** follow-up will be called 'Black Out' . . . **Frankie Knuckles** is an exciting addition to the DJ line-up at next week's sold out **Prestatyn** weekender, where, among other PAs (as well as **Adeva's** live show) on Friday, **Digital Underground** will be doing a half hour party set complete with paper streamers (but what about indoor fireworks?!), while the **Maze** featuring **Frankie Beverly** concert on Saturday is shaping up as a major full scale production . . . **Adrian Webb** – or 'Man Webb' as he's fast becoming known, thanks to his **MANWEB** (Manchester And North Wales Electricity Board) sponsors at **Prestatyn!** – will next be putting on a **New Year's Eve '1990 Party' Soul Weekender**, the emphasis on soul, with DJs **Jeff Young, Chris Hill, Gilles Peterson, Martin Collins, Froggy, Kev Hill** and **Sean French** plus guest attractions between Saturday, December 30 and Monday, January 1 at **Brean Sands** near **Weston super Mare**, which, the venue being residential, will avoid the licensing problems that others are likely to encounter on a Sunday New Year's Eve (full booking details from **Livewire Promotions** on 01-364 1212) . . . 'Man Webb' seems now but a logical short step on next to 'Manuel' (as pronounced in 'Fawltly Towers'), not that there's anything incompetent about **Webbo**, of course! . . . **Camber Soul**

Weekender 89 at **Camber Sands' Pontins** near **Hastings** next weekend, November 3-5, stars the likes of **Greg Edwards, Bob James, Aadil, Bob Masters** and basically the **Kent Soul Festival** posse, £40 tickets and details from **KSF Promotions**, PO Box 100, Ashford, Kent TN24 8AR (telephone 0233-633652) . . . **Jon Williams** this Thursday (26) has **Sharon D. Clarke** and **Ralph Tee** as the first guest PA and DJ at a new 'Italian & American Garage & Freestyle House' night in **Mayfair's Wall Street**, where he still partners **Judge Jules** on **Hu Gadson & Rusty Egan** hosted Saturdays – Jon is also back on home turf at **Desa** and **Gary Hickson's** next **The Defhouse** in **Birkenhead** on Monday (30) . . . **Jeff Thomas** has landed on his funky feet again with a Saturday gig at **Barry Island's The Warehouse**, kicking off this week (28) with special guest **Jeff Young**, and is also spinning smooth sounds (soul 'n' jazz-wise) Sundays at **Swansea's Mothers** café bar . . . **'DJ Jon'** **Fawcett** of **Backstreet Productions** claims



ROQUI 'You Are On My Mind' (RePublic Records LIC2 025) This session singing 21-year-old (pronounced "Rocky") from East Orange, New Jersey, is given more of an actual song than usual by the **Burrell** twins for her strong solo debut, a wailing and romping timeless 123½bpm frisky canterer that really leaps along in four different mixes, due fully on November 6.

that his house/funk/world (Balearic?) gigs are among the few house-ier nights in the rap and reggae dominated **Bath** and **Bristol** area: he's in **Bath** at the **Hat & Feather Sundays, Moles Club** Mondays, **Players Club** Thursdays (the main night, entitled **lesta Local**), and at various secret locations Saturdays . . . **Phil Ross, Big J, Scott Brazil, Richie T,** and **Bunny** spin soul/rare groove/hip hop every Monday at **Bloxwich's Starlite Club**, while **Phil Ross** joins **Kevin J** and **Sugar D** playing much the same but with funk too on Thursdays at **Small Heath's Porsche Club**, and jocks solo on Fri/Saturdays at **Worcester's Picassos Nite Club** . . . 100= had there been room in **The Club Chart** last week should have been **Ben Liebrand** **Remix** 'The Eve Of The War', reviewed this issue . . . **London Weekend Television** didn't even show 'The Hit Man And Her' the week I wrote about it last – *bah!* . . . **IT'S SUCH A GOOD VIBRATION!**

● HOT VINYL

ULTRA NATÉ
'It's Over Now (Original Classic Mix)'

(WEA YZ440T)

Not out fully until November 13 but dropped on white label at the shops that matter and hot

already for all who have it, this simply stunning **Basement Boys** produced subtle fruity sax squealed and mournfully soulful girl croaked 119¼-0bpm chunkily lurching garage trotter, with rhythm breakdowns as it progresses and a more instantaneously vibrant B-side 119¼-117¼bpm 1989 **With Attitude Mix**, has even greater impact than **Adeva's** 'Respect' had and in this **Soul II Soul** era is certain to be huge!

THE MIXMASTER
'Grand Piano'

(BCM Records BCM 344 X)

Distinctively introed by **Joe Tex's** "Fellers, what d'you think about the women's liberation?" before then bounding through **Loleatta Holloway's** "it's such a good vibration" and a lot of **KAOS** 'Definition Of Love' amongst its many samples, this **Daniele 'D.J. Lelewe'** **Davoli** created 0-124-123-123½-0bpm

terrifically exciting piano pounded leaper has been massive for months on import, all that's missing from this UK remix apparently being a **Bobby Brown** sample, with the **Burundi Black** rhythm throbbed 0-208½/104¼bpm 'Piano Groove' as flip. The next **Black Box!**

EL CHICO
'House Music Lovers'

SKIPWORTH

The New Single

i MISS IT

Produced by Paul Simpson,

from the forthcoming album



"DESIGNER LABEL"

"Harlem Nights".



7" & 12" 12/BRW 15

TURNER

(German BCM Records 12325)

Yet another ultra-exciting Loleatta Holloway "good vibration/love sensation" and Joe Tex "women's liberation" prodded 'Grand Piano' like samples swamped powerfully thundering **0-121 1/4bpm** Italo house stormer, such a perfect cross between Black Box and The Mix Master that, especially as it's been about on Italy's DiscoMagic label for some months before only now becoming more widely available, one wonders which came first (more instrumental **121 1/4bpm** House and thudding Dub Versions too).

D.J. LELEWEL
'Magic Aho Ti'

(Italian Groove Groove Melody GGM 8904)
Created by busy Daniele 'D.J. Lelewel' Davoli but oddly not on his own label despite using its logo on the sleeve, this typically exciting piano pounded and samples studded Italo house jumper is in especially strong Loleatta Holloway "don't hold back the feeling" prodded stuttery **118 1/4bpm** The Deep and less solid, with some corny Euro rap, **118 1/4-0bpm** The House versions.

MASTERS OF THE UNIVERSE
'Check It Out (Hit 'N' Run Mix)'

(Strictly Underground/Strictly Limited HE-MAN-001)
A very professionally produced but totally mysterious six-tracker, without any credits or even a proper label name, containing this exciting Loleatta Holloway sampling **0-124bpm** brisk trotter, the "keep on, do you want me, do you need me" girl repeating Sueño Latino-ish striding **0-119 1/2-119bpm** 'Do You Want Me (Disco Latino Mix)' and its heavy breathing overdubbed even more Sueño-ish instrumental **0-119 1/2bpm** Lustful Mix, the jittery stuttering **118 1/2bpm** 'Rok Yo' Body (Warehouse Mix) and its more electronic twittery Freestyle Mix, and the organ piped bassily lurching **0-124bpm** 'Space Talk (Outerspace Mix)'.

REALÉ
'I'm Not Gonna Let It Bother Me'

(US Active Records ACT 3060)
Colonel Abrams-ish good gruffly mournful guy moaned and chatted, Taana Gardner supported, nicely building unrushed punchily jangling and jolting hustle tempoed garage loper, in **116 3/4bpm** Vocal Club, Radio, and emptier R&B Mixes, plus a **116 1/2bpm** Red Piano Dub, likely to do rather well.

TONEY D. & the LOVETRIP
Orchestra
'Housework'

(Italian Fantasy International Records FAN 1206)
Toney D'Addezio created excellent cool vibes tinkled loping sparse sinewy instrumental in **121 3/4bpm** Deep House — Jazz and similar if slightly bassier Deep House — Garage, livelier twittery "housework" chanting **124 1/2bpm** Acid — Jazz, and contrasting gentle guitar picked crawling **34 1/2bpm** Slow — Instrumental versions, already getting reaction.

BELOVED
'The Sun Rising'

POP DANCE

KAOMA 'Lambada (12" Version)' (CBS 6550118), a pan-European chart topping tune in this and at least one other version, this sinuously weaving and swirling **118 3/4-118 1/2bpm** party dance, sung (in, I think, Spanish) by Loalva Braz to wheezing accordion, throbbing percussion and some rasping sax, sounds like this year's Gipsy Kings and hopefully won't be too subtly exotic for British taste; **CHRIS REA 'Josephine (La Version Française)' (WEA YZ431T)**, this previously reviewed Chic-ish guitar chinked **110bpm** languid husky Balearic groove is finally out commercially as just the 12 inch B-side of the slowly preambled atmospheric then rather Dire Straits 'Sultans Of Swing'-like gruffly crooned and guitar yowled soft rock **(0-1)134 3/4bpm** 'The Road To Hell (Parts 1 & 2)', the chart success of which it has probably helped; **BILLY JOEL 'We Didn't Start The Fire' (CBS JOEL T1)**, incredible word spitting **(0-1)144 3/4-144 1/2bpm** galloper name-checking in strict chronological order all the key personalities and events since the Second World War; **WET WET WET 'Sweet Surrender (The Ben Liebrand Mix)' (The Precious Organisation JWL DJ 912, via Phonogram)**, tenderly sung with a husky catch in his throat, the sexy blue eyed soul swayer is belatedly now (on single-sided promo, anyway) in an excellent jiggly rolling gentle swingbeat-ish **96-0bpm** remix by Ben Liebrand, overdubbing his usual percussion; **JERMAINE JACKSON 'Don't Take It Personal (Extended Version)' (Arista 612 634)**, Surface-prod/penned pleasant hesitantly swaying **94 3/4bpm** sweetly tender soul ballad, flipped by a shorter version and the older purposefully rumbling **106 1/4bpm** 'Clean Up Your Act'; **THE JACKSONS '2300 Jackson Street (Album Version)' (Epic 655206 6)**, almost entire Jackson family sung ("bad" girl LaToya being the most notable absentee) — including Michael, Janet and Rebbie, plus all the married siblings' children for a cute kiddie chorus finale — breathily meandering **82-0-82bpm** sweetly tender autobiographical slowie, co-produced by none other than Teddy Riley & Gene Griffin, currently helped by a slushy video; **ASIAN PASSION 'This House Is Surrounded' (German zyx records ZYX 6180-12)**, Holland's The Limit and Ben Liebrand created but three Hong Kong girls cooed Bananarama-ish frisky churmer with some Oriental twiddles, in **0-122 1/2-0bpm** Pophouse and less frenetic **122 1/2-0bpm** Deephouse Mixes, plus Cantonese versions; **A GUY CALLED GERALD 'Emotion Electric' (Strange Fruit MGC.989)**, not too instantly danceable atmospheric slow then electronically pulsed and tweaked **14 3/8-115 1/4-0bpm** bassily resonant loper with a worried girl wailing in the background, flipped by the **0-119 1/4-0bpm** tapping sparse dull instrumental 'MGC Paradise Latin Drums', both BBC recordings so presumably from a radio session.

(WEA YZ414T)
Overtaken by its remix before either were even out commercially, this breathy effete guy crooned and ethereal cathedral choir-like girl counterpointed mystically swirling atmospheric **119 3/4bpm** deep house pulser on its first pressing has also the more beefily jiggling Eurovisionary, thudding instrumental Deeply Satisfying and resonant rhythmless Gentle Night versions, while far hotter is the **Remix** (WEA YZ414TX), with totally different brightly galloping **123 3/4bpm** jangled and twittered II Sole Sorge and 'Ma Baker' introed similar even breezier instrumental Intensita versions, Danny Rampling's subtly latin flavoured percussively pattering **(0-1)119 3/4-0bpm** Danny's "Love Is . . ." Remix, and strange empty episodic **(0-1)119 3/8-119 1/4bpm** Son Of The Rising House versions.

2 IN A ROOM
'Somebody In The House Say Yeah! (Club House Mix)'

(Big Life 2INA PROMO 1)
Todd Terry-type samples punctuated jerkily skittering and plonking **(0-1)121 1/4bpm** house lurcher, steadily bubbling as an import "sleeper"

since March and finally out here next week, flipped by the similar sparser brand new **119-0bpm** 'Swing To The Music' (taking its title line from Hamilton Bohannon 'Let's Start The Dance'), and the original pressing's stuttery rumbling **120 3/8bpm** 'A Passing Thought (12" Remix)'.

PANDELLA
'This Way, That Way (Club Mix)'

(US Easy Street EZS-7558)
Komix created girl and guy muttered simple "this way, that way, any time, any day" repeating jittery bright **0-125bpm** garage jumper (**125bpm** Radio Edit and acidically twittered and stuttered bounding Komis Dub too), an example of Graeco-American House, to judge from the label credits — could that be the coming thing?

K. TRONICS ENSEMBLE Featuring double J. Flash
'House Of Calypso'

(Italian IRMA casadiprimordine ICP 005)
With an approximation of the old "poo poo" syndrum in its deliberately dated though electronically recreated **120bpm** jerky drive,

topped off by Philly Soul-style "strings" and some jangly piano, this Italo house instrumental and its also **120bpm** more sparsely percussive wriggly rattling and tapping 'Calypso Of House' flip are jaunty enough in their own rather sterile way but, despite their titles, owe absolutely nothing to calypso!

RICH IN PARADISE
'Rich In Paradise'

(Italian FPI Project MIX 001)
With Paolo Dini's phonetically muttered "hey you, don't be silly, put a condom on your willy" starting both sides, the A-side is an episodically piano pounded and bass thrummed quite good **0-121bpm** Italo hip house instrumental treatment, complete with bursts of the Lyn Collins 'Think (About It)' "yeah wooh" break beat, of Lamont Dozier's currently much revived 'Going Back To My Roots', but getting more DJ reaction (in fact enough to chart it at number 97 last week had I been able to find a copy) has been the B-side's also **0-121bpm** emptier "strings" synthed eponymously titled languid groove, the same backing track minus all the more urgent 'Roots' elements and with a bit of 'French Kiss'-type female groaning (brief acoustic 'Piano In Paradise' too).

EDEN'S PARADISE
'This Is The Dance'

(US Breaking Bones Records BBR-700)
Frankie "Bones" & Tommy Musto produced, Stacey Parris whispered bassily burbling monotonously nagging **120bpm** tight little jiggler, on the NYC side in The Paradise Mix and quaveringly treated accappella Voices Of Seduction, the latter echoed in the vocal effects of the London side's This Is The Break but not its muttered strolling London Calling Mix.

kc FLIGHT
'Planet E (Remix)'

(RCA/Popular PT 49374)
His old drily rapped jaunty Talking Heads "letting the days go by" based proto hip house shuffler rushed out in a chunkily pattering **0-121bpm** remix hard on the heels of 'Summer Madness', flipped by an even better Liquid Liquid 'Cavern' bass-ed beefy **120 3/8bpm** Hip Hop Mix plus a hustling, clanking and stuttering good percussive instrumental **122 3/8bpm** Dope Mix of the ever popular 'Let's Get Jazzy'.

URBAN HIGH (featuring Dee Dee Wilde)
'Run Away'

(Fourth & Broadway 12 BRW 147)
Retronuevo DJ Jay Strongman and Guy Wingate's debut creation as Urban High has Dee Dee gurgling authentically through a carefully crafted if somehow self-consciously calculated remake of Loleatta Holloway's mid-Seventies Salsoul oldie, remixed by Frankie 'Bones' and Tommy Musto with flowing and rumbling sometimes Liquid Liquid 'Cavern'-like bass, nervily wriggling funky drummer beats and a lightly leaping gait in their **120 1/4-120 3/8-0bpm** Hip House, **120 3/8-120bpm** Straight Up and **120 3/8-120 1/4-0bpm** Techno Dub Mixes, plus the producers' own spikily raw **120 3/8-120bpm** Salsoul Mix which purists

the brand new single
contact 12" remix
remixed by Judge Jules and Roy the Roach
out now

BIG AUDIO DYNAMITE

DJ CONTINUED DIRECTORY

prefer, all coldly classy, most reaction coming so far from DJs who were sent it for free.

MODEL 500 'The Chase'

(Kool Kat/Big Life MODEL PROMO 1)
Totally created by one man band 'Magic Juan' Atkins, a naggingly simple shuffling and twittering slick electronic techno instrumental in **126 $\frac{1}{2}$ bpm** Express and Neutral, **127 $\frac{1}{2}$ bpm** Mayday Mixes.

LIFE 'Feel So Good'

(Prophet Records 12 PHET 1)
London DJ Simon Slater created breezily buzzing twittering electronic house throbber with some vocal punctuation and wordless "woo woo"-ing, in **123 $\frac{1}{2}$ -0bpm** Club Mix, **123 $\frac{1}{2}$ bpm** Instrumental Dub, and a datedly romping piano jangled more vocal **123 $\frac{1}{4}$ -123 $\frac{3}{4}$ -123 $\frac{1}{2}$ bpm** Original House Mix.

DEPTH CHARGE 'Depth Charge'

(Vinyl Solution STORM 8, via Pinnacle/Recuts)
J Saul Kane created very strange sinister slow rumbling atmospheric ping-pong heavy dubwise "kung fu-reggae-hip hop" fusion (it says here!), a kung fu movie soundtrack certainly being at start, end, and all over the 45rpm A-side's **(0-)87 $\frac{1}{2}$ -87 $\frac{1}{2}$ -0bpm** Han Do Jin version, while the 33 $\frac{1}{3}$ rpm flip's denser **(0-)88bpm** Drum Death and booming **88bpm** Bass It instrumental versions if speed-spun at 45rpm come out as a smurfs punctuated hip house-ish **119bpm!** It's selling, but who's playing it, and how?

BEN LIEBRAND REMIX 'The Eve Of The War (Deepspace Mix)'

(German CBS 655126 6)
Apparently called in to remix the well known dramatically orchestrated excerpt from Jeff Wayne's 'War Of The Worlds', Ben ended up by so totally remaking rather than merely remixing it that the result is out under his own name as this strong twittery cantering **121bpm** disco treatment, retaining bits of the distinctive narration presumably still by Richard Burton (except it sounds slightly odd), with Ben's own more starkly bounding, also **121bpm** although not entirely related, 'Mankind Strikes Back' instrumental as flip.

REVOKED 'Pieces'

(US Hot Mix 5 Inc Records HMF-117)

"Inspired by First Choice" and indeed disjointedly sampling that girl group's leader Roshelle Fleming (which makes a change from Loleatta Holloway!), this Ralph Rosario mixed episodic jerky leaper is in **127 $\frac{1}{2}$ bpm** The Sound Factory, guy stuttered chugging then Roshelle wailed skittering The Phoenix, vintage house riffs quoting less vocal The Disco and **127 $\frac{1}{4}$ -128 $\frac{3}{4}$ bpm** Alternative Mixes.

CHICCO SECCI PROJECT 'Whip Of The Rhythm'

(Italian Creative Records C.R. 010)
"It began in Africa" quoting jangled and chanted good pumping Italo house in **(0-)121 $\frac{1}{4}$ -0bpm** vigorously lurching Please Rock The Nation and more atmospherically started New Beat In Africa Versions, and **121 $\frac{1}{2}$ bpm** densely twittered Please Rock The Dub and self-descriptive Pianopella Versions.

SIMON HARRIS featuring Einstein 'Another Monsterjam'

(fr FXD 116)
Big Louis gets Einstein's rapping assistance for an exciting if clichéd sampled prodded frantic hip house chunner, in **121 $\frac{1}{2}$ -121 $\frac{1}{4}$ -121 $\frac{1}{2}$ bpm** Monster Mix, **121 $\frac{1}{4}$ bpm** Breakdown, **122bpm** Dub, Bonus Beats and Acappella versions (on promo, anyway).

CROCIANI featuring Momo "B" 'Hip In Adr (Hip House)'

(Italian Adriatic Style ST 103)
Bobby Byrd "I'm comin'" punctuated thumpingly jiggled and piano jingled Italo hip house effort using most of the style's obvious clichés, coupled on this **122 $\frac{1}{4}$ -0bpm** B-side (check the etched matrix number as the labels could be reversed) by a piano and bass jiggled sprightly good Hip Jazz instrumental, while the "M" featuring different **0-122 $\frac{3}{4}$ bpm** 'Deep In Adriatic' A-side has a piano jangled jaunty Latin version let down by a mumbling Euro rap about "holiday in Adriatic", and organ piped throbblingly jittered Hammond instrumental.

ISIDORE aka IZZY ICE 'Soul Man'

(Jive JIVE T 2290)
De La Soul-ish laconically chatted **111bpm** cool rap, based — most noticeably in the flip's funkier piano pounded **109 $\frac{1}{2}$ bpm** Jeep Mix and **109 $\frac{1}{2}$ bpm** Instrumental — on Sam & Dave's 1967 classic of the same name, breaking first for DJs in the North-West although now getting less regional mailing list reaction.



SUEÑO LATINO featuring Carolina Damas

'Sueño Latino (Winter Version)'

(Italian Dance Floor Corporation DFC 017)

Percussively throbbing, bubbling and tumbling much jauntier **118-0bpm** remix featuring some yowling rock guitar by Manuel Götsching (whose own 'E2-E4' inspired Sueño Latino in the first place), plus a starkly thumping **118bpm** Angelino Version and brook babbled sparse **118-0bpm** Agua Version.

ISAMAR & COMPAÑIA 'Amor Suave'

(Italian DiscoMagic MIX 360)
Raul Orellana co-created 'Sueño Latino'-ish trickily thumped and throbbled **119 $\frac{1}{2}$ -0bpm** repetitive jangler breathily whispered by Spain's answer to Sabrina (this was originally out on Spanish blanco y negro but is more widely available from Italy), flipped by the to my mind much better bossa nova-ish **118 $\frac{1}{4}$ -0bpm** 'Sonrisa Furtiva'.

NOUVEAU 'adieu!'

(French Barclay JSDJX 1)
Rhythmic male panting started and punctuated scurrying **124 $\frac{1}{2}$ bpm** 'French Kiss'-ish bouncer, actually muttered and sung in French (but not for long) by a girl and guy. Most people are crediting it to Nouveau, as written on the sleeve, although this may just mean it's "new" — hard to tell from a cryptically packaged single sided promo!

DEE LEWIS 'Double Standard (Underground Vocal Mix)'

(Mercury DEEXR 5)
Linda and Shirley's funkier sister had only just started making her mark with a swingbeat version when along comes this totally and adventurously different, really weird wriggly beats bumped and tapped, jiggly **99 $\frac{1}{2}$ -99 $\frac{1}{2}$ bpm** Frankie Foncett

remix, flipped by his similarly syncopated self descriptive **99 $\frac{1}{2}$ -99 $\frac{1}{2}$ bpm** Sparse Mix.

BLAKK SOCIETY featuring David Hollister 'Just Another Lonely Day'

(US Alleviated Music ML-2207)
Larry 'Fingers' Heard & Yancy O. Watkins created wailing percappella introed then repetitive title line cooed and nagged soulfully rambling sinuous pulsing house, probably quite mesmeric, in **0-119 $\frac{1}{2}$ bpm** Club Mix and **118 $\frac{1}{2}$ bpm** Radio Version vocals, pshta pshta-ed throbbing **119 $\frac{1}{2}$ bpm** Dub and chiming **118 $\frac{1}{2}$ bpm** Instrumental mixes.

KYZE 'Stomp (Move Jump Jack Your Body)'

(US Warner Bros 0-21339)
With group name initials somehow made to come out pronounced as "kay-wiz", this Smack Music Productions produced guys' chatted, chanted and barked (remember, "let the dogs loose?") one time 'garage' burbler now on import gets a more smoothly bounding **120 $\frac{1}{2}$ bpm** hip house drive in David E. Shaw & Troy Patterson's Steeltone, Shoehorn, Combat and Jackboot Mixes (kinky!), Tony Humphries' Zanzibar Mix, plus the spikier old UK Mix that was promoted (and included on an album) by Cooltempo here some time ago.

RHYTHM IS RHYTHM
STRINGS OF LIFE
12" INCLUDES ORIGINAL VERSION
AND NUDE PHOTO
OUT NEXT WEEK

KOOL KAT



CHARTS

THE RECORD MIRROR CLUB CHART

1	9	ALL AROUND THE WORLD (LONG VERSION)	Lisa Stansfield	Arista 12in
2	1	EYE KNOW (KNOW IT ALL/THE KISS MIXES)	De La Soul	Big Life 12in
3	4	PACIFIC STATE	808 State	Creed Records 12in EP
4	2	THE REAL WILD HOUSE (WILD MIX)	Raul Orellana	BCM Records 12in
5	3	STREET TUFF (SCAR/CLUB MIXES)	The Rebel MC & Double Trouble	Desire 12in
6	7	WISHING ON A STAR	Fresh 4 (Children Of The Ghetto) featuring Lizz E.	10 Records 12in
7	8	I THANK YOU (PHILADELPHIA/PHILLY DUB MIXES)	Adeva	Cooltempo 12in
8	12	GRAND PIANO/PIANO GROOVE	The Mix Master	BCM Records 12in
9	14	AIRPORT '89 (MIXES)	Woody Allen	German BCM Records/Italian Dee Jay Lelewele 12in
10	23	THE THEME (MIXES)	Uniqe 3	10 Records 12in
11	15	GET BUSY (MIXES)	Mr Lee	US Jive 12in
12	16	YOUR LOVE	Frankie Knuckles Presents	Trax Records 12in
13	6	SUEÑO LATINO (LATIN DREAM MIX)	Sueño Latino featuring Carolina Damas	BCM Records 12in
14	24	PUMP UP THE JAM (THE PUNANI MIX)	Technotronic featuring Felly	Swanyard Records Limited 12in
15	10	RIDE ON TIME (MIXES)	Black Box	de/Construction 12in
16	25	ENCORE	Tongue 'N' Cheek	Big Buzz 12in
17	18	THE MESSAGE IS LOVE (CUPID MIX) featuring Al Green/THE MESSAGE IS CLUB	Arthur Baker and the Backbeat Disciples	Breakout 12in
18	13	SUMMER MADNESS (REMIXES)	kc Flightt	RCA/Popular 12in
19	11	IF ONLY I COULD (EXTENDED/PACHA GARDEN)	Sydney Youngblood	Circa Records 12in
20	22	GIT ON UP (MIXES)	Fast Eddie featuring Sundance	US D.J. International Records 12in
21	34	WE RAP MORE MELLOW/RAPPING ALL OVER	Younger Generation	RePublic Records 12in white label
22	21	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
23	38	SOMEBODY FOR ME (VERSIONS)	Heavy D And The Boyz	US Uptown Records 12in
24	45	RIGHT BEFORE MY EYES (MIXES)	Patti Day	D.Trax 12in bootleg
25	35	STORIES (THE STORIE MIX)	Itz	Italian New Music 12in
26	89	WATCHA GONNA DO WITH MY LOVIN' (DEF MIX/MASTER REESE MELTDOWN MIX)	Inner City	10 Records 12in pre-release
27	46	I'LL DO ANYTHING (CLUB/DUB)	Crown Heights Affair	SBK.One 12in pre-release
28	56	DON'T MAKE ME OVER	Sybil	Champion 12in
29	—	IT'S OVER NOW (MIXES)	Ultra Naté	WEA 12in pre-release
30	17	C'MON AND GET MY LOVE (KEYS II MY LOVE/LOVE AND KISSES MIXES)	D Mob introducing Cathy Dennis	ffrr 12in
31	19	ALL I WANT FROM YOU (12" REMIX)	The Temptations	Motown 12in
32	70	TRACK WITH NO NAME	Forgemasters	Outer Rhythm/W.A.R.P. Records 12in
33	59	TELL ME WHEN THE FEVER ENDED (AFTER DARK/YANKEE MIXES)	Electrifice 101	Mercury 12in pre-release
34	5	PUMP UP THE JAM	Technotronic featuring Felly	Swanyard Records Limited 12in
35	86	THE SUN RISING (IL SOLE SORGE/DANNY'S "LOVE IS..." REMIX/INTENSITA)	Beloved	WEA 12in
36	—	GIT ON UP (UK MIX)	Fast Eddie featuring Sundance	D.J. International Records 12in promo
37	27	WELCOME/YO (VERSIONS)	Gino Latino	US Harbor Light Records 12in
38	51	SOMEBODY IN THE HOUSE SAY YEAH! (CLUB HOUSE MIX)	2 In A Room	Big Life 12in pre-release
39	32	MELTDOWN (CLUB MIX)	Quartz	iTMusic 12in
40	20	LIVE ON STAGE (MIXES)	Roxanne Shanté	Breakout 12in
41	53	HOUSE MUSIC LOVERS (MIXES)	El Chico	German BCM Records 12in
42	92	STOMP (MOVE/JUMP/JACK YOUR BODY) (MIXES)	KYZE	US Warner Bros 12in
43	—	PACIFIC STATE (PARADISE REMIX)	(0-120.2)/ASTRAY (0-125.2-0)	Go-Nogo
44	75	OUR LOVE (IT'S OVER) (MIXES)	Dee Holloway	Italian bhf Production 12in
45	77	THIS WAY, THAT WAY (MIXES)	Pandella	US Active Records 12in
46	28	COME GET MY LOVIN' (REMIX/E.Z. MIX)/THE SECOND COMING	Dionne	CityBeat 12in
47	26	JUST WANNA TOUCH ME	Fidelfatti with Ronnette	Italian Magic Service 12in
48	65	DREAMS (MIXES)	Adonte	GTI Records 12in
49	48	HOUSE OF CALYPSO/CALYPSO OF HOUSE	K. Tronics Ensemble Featuring double J. Flash	Italian IRMA casadiprimordine 12in
50	69	GOOD VIBRATIONS (THE IT'S NOT OVER MIX)	"J.D." (Remix)	US Requestline Records 12in
51	re	THE CHASE (MIXES)	Model 500	Kool Kat/Big Life 12in
52	39	LET ME LOVE YOU FOR TONIGHT (MIXES)	Kariya	Sleeping Bag Records 12in
53	33	C'MON AND GET MY LOVE (SPAGHETTI WESTERN/DANCE HALL MIXES)		ffrr 12in
54	42	SUGAR DADDY (SUGAR HOUSE MIX)	Thompson Twins	Warner Bros 12in
55	88	SUEÑO LATINO (WINTER VERSION) (featuring Manuel Göttsching)/(ANGELINO/AGUA VERSIONS)	Sueño Latino featuring Carolina Damas	Italian Dance Floor Corporation 12in
56	re	RESCUE ME (DANCE/DUB/CLUB/12" MIXES)	Debbie Malone	Krunch Records 12in
57	—	RICH IN PARADISE/GOING BACK TO MY ROOTS	Rich In Paradise	Italian FPI project 12in
58	29	(YOU'RE MY ONE AND ONLY) TRUE LOVE (MIXES)	Seduction	Breakout 12in
59	73	RAPPERS DELIGHT	Sugarhill Gang	Dutch 4 Jocks Only/German SugarHill 12in
60	95	CHECK IT OUT (HIT 'N' RUN MIX)/DO YOU WANT ME (DISCO LATINO/LUSTFUL MIXES)	Masters Of The Universe	Strictly Underground/Strictly Limited 12in
61	—	WISHING ON A STAR ("DANCIN" DANNY D REMIX/NO J.B. BEATS)	(92.5-92.3)/(SMOKE FILLED THOUGHTS) (92.5)	Fresh 4 (Children Of The Ghetto) featuring Lizz E.
62	63	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
63	—	STRINGS OF LIFE '89 (JUAN'S MAGIC MIX) (127.5)/STRINGS OF LIE (ORIGINAL PIANO MIX) (122-121.8-121.4-121)	/NUDE PHOTO (123.4-123.2)	Rhythm Is Rhythm
64	—	STREET TUFF (NORMAN COOK MIX/INSTRUMENTAL) (118.5)/(RUFF MIX) (0-117.2-117.4)/(TROUBLE DUB) (117.4)	The Rebel MC & Double Trouble	Desire 12in
65	43	SNOWBOY'S HOUSE OF LATIN (MIXES)	Snowboy featuring Victor Hugo	Urban 12in
66	re	LET THERE BE HOUSE (MIXES)	Deske	German Black Out 12in
67	87	TURN IT OUT (MIXES)	Home Boys Only	US Atlantic 12in
68	64	'OUR ULTIMATE BREAKS'	The Rhythm Masters	US UnderWorld Records 12in EP
69	94	DON'T TELL ME (GARAGE MIXES)	Freestyle Orchestra feat. Little Louie Vega	SBK.One 12in
70	50	GRAND BEAT		Italian Demo Motor 12in
71	—	LET'S GET HORNY (124.5-124.9)	Mister B	Rumour Records 12in white label
72	84	GOOD LOVIN' (12" REMIX)	Regina Belle	CBS 12in
73	36	NEW JACK SWING (MIXES)	Wrecks-N-Effect	Motown 12in
74	96	TEST OF TIME (VERSIONS)	Will Downing	Fourth & Broadway 12in
75	100=	THE EVE OF THE WAR (DEEPSPACE MIX)	Ben Liebrand Remix	German CBS 12in
76	81	WALK ON BY/LOVE'S CALLING	Sybil	US Next Plateau Records Inc LP
77	—	DEFINITION OF LOVE (DAVE DORRELL & CJ MACKINTOSH REMIXES) (123)	KAOS	Kool Kat/Big Life 12in pre-release
78	—	FEEL SO GOOD (UK EXTENDED VERSION) (94.8-94.5-96-0)/(US SINGLE VERSION) (94.5-94.3-96-0)/(INSTRUMENTAL) (94.7-94.8)	Perri	Motown 12in
79	71	MAGIC ATTO II (THE DEEP)	D.J. Lelewele	Italian Groove Groove Melody 12in
80	—	EMOTION ELECTRIC	A Guy Called Gerald	Strange Fruit 12in
81	—	PIECES (MIXES)	Revoked	US Hot Mix 5 Inc Records 12in
82	—	WE GOT TO COME TOGETHER (VOCAL VERSION) (0-123.2-123)/(WHAM BAM DUB) (122.8-122.6)/(TRACK ATTACK ROUGH MIX) (122.8-123.2)/(CUM TOGETHER AGAIN) (122.8-123)/(DRUM A DUB DUB) (0-122.8)	Brooklyn Funk Essentials/TOOK MY LOVE AWAY (SERIOUS MIX) (118.8-0)/(LP VERSION) (0-119-0)/(FACTORY MIX) (0-118.8-118.6-0)/MY LOLEATTA (WHATTA BITCH MIX) (120.5-0)	Ellis "D" XL Recordings 12in twin-pack
83	98	THE SUN RISING/(EUROVISIONARY/DEEPLY SATISFYING)	Beloved	WEA 12in
84	47	EVERYBODY'S A STAR (MIXES)	Paul Simpson featuring Terri Jeffries	Cooltempo 12in
85	52	OH WELL (REMIX)	Oh Well	German Eighty.Eight Records/Parlophone 12in
86	99	LOVE ON TOP OF LOVE-KILLER KISS (MIXES)	Grace Jones	US Capitol 12in
87	62	DEPTH CHARGE (HAN DO JIN/DRUM DEATH/BASS IT)	Depth Charge	Vinyl Solution 12in
88	—	BREATHE DEEP (122.2-0)/YOU ARE THE ONE (124.2)/JUST WAITING (104.2)/DON'T TURN AWAY (0-40/80-0)/MELLOW MELLOW (RIGHT ON) (96.3)/LOVE TOGETHER (120.2)/DON'T STOP ('89) (0-114.1)/GET LOOSE (127.2)/CHECK THIS OUT (117.7-0)	L.A. Mix	Breakout LP
89	—	RELIGHT MY FIRE (0-123.7-0)/ALL OVER THE WORLD (INSTRUMENTAL) (118.2-0)	Chuck Jackson	Motorcity 12in
90	58	OH WELL (UK/EXTENDED/88 DANCE MIXES)	Oh Well	US Eighty.Eight Records/Parlophone 12in
91	44	SECRET RENDEZVOUS (ZANZIBAR/WHITE HOUSE MIXES)	Karyn White	Warner Bros 12in
92	—	JOSEPHINE (LA VERSION FRANÇAISE)	Chris Rea	WEA 12in
93	re	I CAN HANDLE IT (VOCAL HIP HOUSE MIX)	Mister Mixi & Skinny Scotty	RCA 12in promo
94	—	YOU ARE ON MY MIND (MIXES)	Roqui	RePublic Records 12in pre-release
95	41	AFFRO DIZZI ACT	Cry Sisco!	Escape Records 12in
96	—	AFTER ALL (97.5-97.3)/(EDITED VERSION) (97.3)/ALWAYS SOMETHING (INSTRUMENTAL) (115.8)/TRUE BELIEVER IN LOVE (29-58-0)	Sam Dees	RCA 12in
97	83	THUMPER/COOL HAND FLUTE	Fluke	Fluke 12in white label
98	—	LOVE SYSTEM (121.6)(MIX 2) (119.7)/(MIX 3) (121.3)	Maurizio Pavesi	AI Records 12in white label
99	re	NO DJ LIKE CHUCK (YUH UNNERSTAN'I)/I'M LARGE DJ	Chuck Chillout & MC Kool Chip	Mercury 12in
100	—	(STILL) LIFE KEEPS MOVING (CLUB MIX) (127)/(INSTRUMENTAL) DUB MIX/INSTRUMENTAL) (126.8)	Nexus 21	Blue Chip Records 12in

OH WELL

PARLOPHONE

OH WELL

ORIGINAL U.S. IMPORT VERSION NOW AVAILABLE 12RX 6236
OUT SOON, REMIX BY ANDY PICKLES OF JIVE BUNNY & THE MASTERMIXERS FOR THE MUSIC FACTORY

CHARTFILE

BY ALAN JONES

MISS HIM MUCH: Jermaine Jackson returned to the singles chart last week for the first time in nearly five years with 'Don't Take It Personal'. As he did so, sister Janet's latest single, 'Miss You Much', ended its brief chart career. Even though Jermaine has had six solo hits, Janet has had eight and Michael has had 27, this is the closest we've come yet to having two members of this celebrated family in the chart with simultaneous solo hits.

The only other family in chart history to boast three sibling hitmakers — the **Sarstedts** (Peter, Robin and Richard, who recorded as **Eden Kane**) didn't manage to have a hit within four years of each other, but Jermaine's success means that he, Michael and Janet have all had hit singles in 1989.

● Their first new record for over five years, **Blue Nile's** recent single, 'The Downtown Lights', nevertheless peaked at a lowly number 67. Despite this, their album 'Hats' released to rave reviews, debuted at number 12 last week. That's a vast improvement on their equally acclaimed first/last album, 'A Walk Across The Rooftops', which reached number 80 in 1984. Blue Nile were one of a record

six Scottish groups in last week's album chart, along with **The Jesus And Mary Chain**, **Deacon Blue**, **Runrig**, **Texas** and **Simple Minds**. **Talking Heads** mainman **David Byrne**, in the chart with his solo album, was also Scots-born in the town of **Dumbarton**.

● In stark contrast to its mercurial rise on the continent, 'Lambada' by **Kaoma** took three weeks to chart here, debuting quietly at number 74 last week.

In France, it debuted at number three — higher than any record for three years — and jumped to number one the following week. It's still there after 11 weeks, having sold 1,700,000 copies. It was also number one in Belgium for seven weeks, but has since given way to **Jive Bunny's** 'Swing The Mood'. Thus far it has topped the charts in Germany, Italy, Spain, Holland, Finland, Switzerland, Austria, Greece and Portugal.

Kaoma are a black multi-national group based in Paris, and Lambada is a new dance craze which started in Brazil and is now sweeping the continent.

● Though highly influential, the songs of **Donald Fagen** and **Walter Becker**, the formidable duo who were, to all intents and purposes, **Steely Dan**, have made only a minor impression on the top 40.

The Dan's only top 40 hit 'Haitian Divorce' reached number 17 in 1977, while **Clubhouse's** medley of their song 'Do It Again' and Michael Jackson's 'Billie Jean' reached number 11 in 1983. Another six years on, and Fagen and Becker cop their third top 40 writing credit, this time courtesy of **De La Soul**, whose 'Eye Know' was last week's highest chart entry at number 24. Though Fagen and Becker never wrote a song called 'Eye Know', they share writers royalties with **De La**



● DE LA SOUL

Soul because the trio's hit is rapped over a sample from 'Peg', a track off their classic 1977 album 'Aja'.

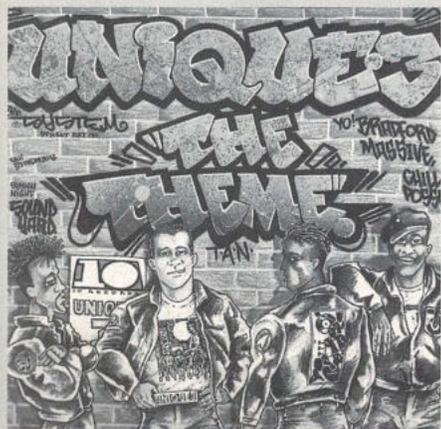
Incidentally, in an ideal world, not only would those four rather corpulent but cheery sisters **Perri** have a massive hit with their current single 'Feel So Good', but they would have another mega-success with their cover of **Steely Dan's** 'Caves Of Altamira' which appears on their latest brilliant album 'The Flight'. As **Anita Baker** (a fan and a friend) says on the record's sleeve notes: "The combination of Lori's unique phrasing . . . and the tight harmonies of Carol, Darlene and Sharon . . . will touch your heart and soul."

CHARTFILE USA

● Janet Jackson's 'Miss You Much' is America's number one single for the fourth week in a row. Only two other singles have stayed at number one for four weeks in the last two years —



● THE BLUE NILE



UNIQUE'S 'THE THEME'

OUT OF THE UNDERGROUND
AND ONTO THE STREETS NOW.

12 INCH ONLY
TENX 285





●Reader Eric Fader from New York reports that **Donny Osmond's** hit 'Hold On' is the tenth hit with that title to make the Hot 100 — and they're ALL different songs. What's even more curious is that, though the US Singles chart will be 50 years old next July, the very first 'Hold On' didn't hit until 1968.

Donny's single shares its title with hits by **The Radians** (number 68 in 1968), **The Rascals** (number 51 in 1970), **Sons Of Champlin** (number 47, 1976), **Wild Cherry** (number 61, 1977), **Ian Gomm** (number 18, 1979), **Triumph** (number 38, 1979), **Kansas** (number 40, 1980), **Badfinger** (number 56, 1981) and **Santana** (number 15, 1982). Amazingly, none of these songs has ever been a UK hit.

●**New Kids On The Block** became the first act to have four top 10 hits in 1989 when 'Cover Girl' leapt into the frame last week. Their lead was short-lived, for this week **Bobby Brown** scores his fourth top 10 hit of the year with 'Rock Wit'Cha'. **Paula Abdul** is also within a couple of weeks of joining this elite, courtesy of her latest single '(It's Just) The Way That You Love Me', which currently stands at number 16. And 'Living In Sin' — up eight places to number 39 this week, could easily be Bon Jovi's fourth top tenner — but before

Steve Winwood's 'Roll With It' (number one in July 1988) and **George Michael's** 'Faith', a chart topper in December 1987. The last American act to spend four weeks at number one was **Bon Jovi**, whose 'Livin' On A Prayer' topped in February 1987.

●'Love Shack' climbs six notches to number 15 to become the **B-52's** first ever top 20 hit. The group's biggest hit hitherto was 'Rock Lobster', which reached number 56 in 1980. It was also the first of their handful of hits.



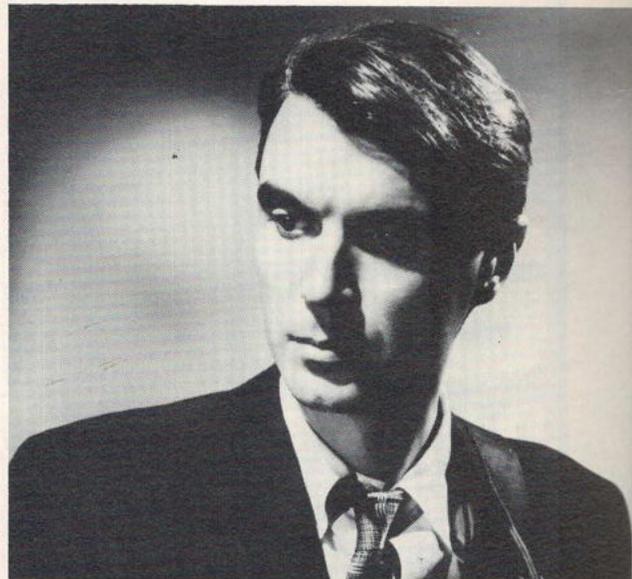
●B-52'S

that **New Kids On The Block** seem certain to have upped their score to five top 10 hits with 'Didn't I (Blow Your Mind)', which climbs another six places to number 14 this week.

Altogether, **New Kids On The Block** have had five top 10 hits off their album 'Hangin' Tough'. The last teen group to take even three top 10 hits off an album was the **Jackson Five**, nearly 20 years ago.

●British acts are still under-achieving in America: at the beginning of the year around 25 per cent of the Hot 100 was colonised by Brits, but latterly this figure has dipped to 15 per cent. Last week, though, three of the top five were by Limeys — **The Rolling Stones**, **Tears For Fears** and **The Cure**. Most notable of these was The Cure, whose 'Love Song' was number two — a vast improvement on their previous biggest hit 'Just Like Heaven', which reached number 40 nearly two years ago.

●**Linda Ronstadt** and **Aaron Neville** are the oldest duettists to have a US top 40 hit this decade, with 'Don't Know Much', which debuts at number 35 this week. Linda is 43, Aaron is 47. But Linda and Aaron's record could be short-lived, if the newly released **Aretha Franklin** and **James Brown** duet 'Gimme Your Love' can repeat its black chart success. Queen 'Re is 47 and Godfather James is 61.



●DAVID BYRNE

★ ★ ★ ★ ★ LIMITED EDITION — 3000 ONLY ★ ★ ★ ★ ★

YOUNGER GENERATION
 'WE RAP MORE MELLOW'
 AT LAST THAT DISCO FLUID!

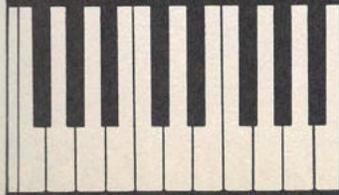
★ ★ ORDER LICT 008 FROM ROUGH TRADE/DEMIX ★ ★

GRAND PIANO

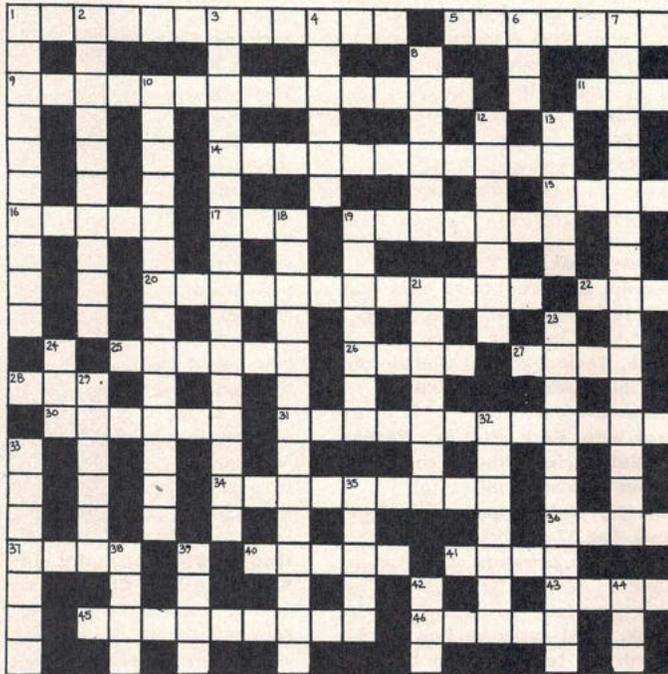


THE MIXMASTER

SINGLE: BCM 344 / MAXI-SINGLE: BCM 344 X /
MAXI-CD: BCM 344 CD



X - W O R D



ACROSS

- 1 For Bros fans with a Sweet tooth (9,3)
- 5 See 18 down
- 9 INXS tell us what they want (4,3,7)
- 11 Was Not Was found one under cover in the house of love (3)
- 14 & 37 across T'Pau had their fingers on this number one (5,2,4,4)
- 15 Ms Brickell who fronts the New Bohemians (4)
- 16 Depeche Mode wanted us to do this in silence (5)
- 17 This David Bowie LP couldn't get far off the ground (3)
- 19 Wham! were let out in 1984 and had a number one (7)
- 20 Group who recorded an LP of 'Protest Songs' in '89 (6,6)
- 22 Robbie's partner who helped him go 'Boops' (3)
- 25 ZZ Top could be found performing on these in 1986 (6)
- 26 1987 Style Council LP 'The ---- Of Loving' (4)
- 27 Recent Fuzzbox hit (4)
- 28 Pete Dinklage's sometimes mighty group (3)
- 30 See 36 Across
- 31 Passionate hit for The London Boys (6,6)
- 34 Madonna can thank this for her success (5,4)
- 36 & 30 across He left The Jam to form The Style Council (4,6)
- 37 See 14 across
- 40 George Harrison could be found on number nine (5)
- 41 Family name for The Bee Gees (4)
- 43 Mr Osbourne (4)
- 45 What Rod Stewart wanted to feel in 1986 (4,5)
- 46 Trousers worn by Madness (5)

ANSWERS TO OCTOBER 21

ACROSS 1 Steel Wheels, 5 Partyman, 7 Every Rose Has Its Thorn, 10 Toy Soldiers, 11 Eternal, 12 A Groovy Kind Of Love, 15 Tahiti, 16 Anyone, 20 Nobodies, 22 Wilde, 23 Fresh, 24 I Found Someone, 26 Bauhaus, 29 Sat, 30 Alphaville, 31 Skin, 32, Alyson, 33 Natalie Cole

DOWN 1 Sweet Surrender, 2 Everyday, 3 Lay Your Hands On Me, 4 Starship, 5 Pride, 6 April, 8 Every Girl, 9 Hand On Your Heart, 13 Don't Look Back, 14 Flame, 17 New Sensation, 18 BB King, 19 Swimming, 21 Sunday Girl, 25 Sinful, 27 Diary, 28 Open, 29 Snap

DOWN

- 1 Where Ian McCulloch has made his solo debut (10)
- 2 Gloria wants her voice to be heard but you might not understand what she is saying (3,2,5)
- 3 Do you know the person who had a 1989 hit with 'Voodoo Ray' (1,3,6,6)
- 4 Republic for the Boomtown Rats (6)
- 6 Rainwear for Mick Fleetwood (3)
- 7 Jason and Kylie were singing together for this reason (10,3,3)
- 8 It's as good as a rest for The Alarm (6)
- 10 The Beautiful South say we don't let it out (3,4,2,3,2)
- 12 They helped Yazz when she was 'Doctorin The House' (7)
- 13 Lol who could be found with Kevin Godley (5)
- 18 & 5 across Question asked by Hollywood Beyond in 1986 (5,3,6,2,5)
- 19 Driven by Tracy Chapman (4,3)
- 21 We should treat Adeva with plenty of this (7)
- 23 Neil and Chris as they are known together (3,4,4)
- 24 Alyson Williams long player could do with a little more time in the oven (3)
- 29 It's here according to Holly Johnson's latest single (6)
- 32 A term of affection for the Buds (7)
- 33 What The Fresh 4 are doing on a star (7)
- 35 1982 chart toppers Musical ----- (5)
- 38 They told us this year 'It Is Time To Get Funky' (1,3)
- 39 She wants to turn back time (4)
- 42 Group who came from 'Alphabet City' in 1987 (1,1,1)
- 44 Label that brought us Frankie Goes To Hollywood (1,1,1)

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

CHARTS

US BLACK SINGLES, MUSIC VIDEO

OCTOBER 22 — 28 1989

MUSIC VIDEO

TW LW

- | | | | |
|----|----|-------------------------------|-----------------------------|
| 1 | 1 | JASON THE VIDEOS | Jason Donovan |
| 2 | 2 | THE WALL | Pink Floyd |
| 3 | 5 | KYLIE — THE VIDEOS | Kylie Minogue |
| 4 | 3 | RARE LIVE | Queen |
| 5 | 6 | LEGEND | Bob Marley And The Wailers |
| 6 | 4 | PUT IT THERE | Paul McCartney |
| 7 | 7 | HOME COMING CONCERT | Gloria Estefan |
| 8 | 8 | SUBSTANCE 1989 | New Order |
| 9 | 6 | IN THE ROUND IN YOUR . . . | Def Leppard |
| 10 | 10 | INNOCENTS | Erasure |
| 11 | 9 | RATTLE AND HUM | U2 |
| 12 | — | WE WILL ROCK YOU | Queen |
| 13 | 18 | MAKING THRILLER | Michael Jackson |
| 14 | 11 | IN SPAIN — SOLD OUT | Julio Iglesias |
| 15 | 17 | FRANK SINATRA & FRIENDS | Frank Sinatra |
| 16 | 14 | THANK | Cliff Richard & The Shadows |
| 17 | — | THRU' THE CAMERA'S EYE | Rush |
| 18 | 13 | ROY ORBISON AND THE CANDY MEN | Roy Orbison |
| 19 | 12 | ONE MAN SHOW | Grace Jones |
| 20 | — | ON THE WINGS OF HEAVEN LIVE | Magnum |

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



●ALYSON WILLIAMS: "I knew that dalmatian would come in handy one day"



●PAUL McCARTNEY: "I think this is my best side readers, don't you?"

US BLACK SINGLES

TW LW

- | | | | | |
|----|----|-----------------------------|----------------------|--------------|
| 1 | 2 | BABY COME TO ME | Regina Belle | Columbia |
| 2 | 1 | MISS YOU MUCH | Janet Jackson | A&M |
| 3 | 7 | YOU ARE MY EVERYTHING | Surface | Columbia |
| 4 | 8 | ROCK WIT'CHA | Bobby Brown | MCA |
| 5 | 6 | PARTYMAN | Prince | Warner Bros |
| 6 | 12 | STATE OF ATTRACTION | Rhonda Clark | Tabu |
| 7 | 4 | TALK TO MYSELF | Christopher Williams | Geffen |
| 8 | 15 | DON'T TAKE IT PERSONAL | Jermaine Jackson | Arista |
| 9 | 3 | DON'T MAKE ME OVER | Sybil | Plateau |
| 10 | 10 | BUST A MOVE | Young MC | Delicious |
| 11 | 14 | I'M 'N' DANGER | Mother's Finest | Capitol |
| 12 | 11 | SMOOTH OPERATOR | Big Daddy Kane | Cold Chillin |
| 13 | 5 | BACK TO LIFE | Soul II Soul | Virgin |
| 14 | 17 | EVERYTHING | Jody Watley | MCA |
| 15 | 22 | HOME | Stephanie Mills | MCA |
| 16 | 18 | (DON'T U KNOW) I LOVE U | Chuckii Booker | Atlantic |
| 17 | 20 | EVERYTIME I TRY TO SAY GO | Cheryl Lynn | Virgin |
| 18 | 19 | I WANNA COME BACK | James Ingram | Warner Bros |
| 19 | 9 | ALL MY LOVE | Peabo Bryson | Capitol |
| 20 | 13 | I GO TO WORK | Kool Moe Dee | Jive |
| 21 | 24 | I'M STILL MISSING YOUR LOVE | S.O.S. Band | Tabu |
| 22 | 23 | NEW JACK SWING | Wrecks-N-Effect | Motown |
| 23 | 26 | SOMEBODY FOR ME | Heavy D & The Boyz | Uptown |
| 24 | 30 | OOH BABY BABY | Zapp | Reprise |
| 25 | 29 | PERSONALITY | Kashif | Arista |
| 26 | 16 | ALL I WANT FROM YOU | The Temptations | Motown |
| 27 | 32 | JUST CALL MY NAME | Alyson Williams | Def Jam |
| 28 | 25 | CELEBRATE NEW LIFE | BeBe & CeCe Winan | Capitol |
| 29 | 37 | IT'S THE REAL THING | Angela Winbush | Mercury |
| 30 | — | HERE AND NOW | Luther Vandross | Epic |
| 31 | 36 | AIN'T NUTHIN' IN THE WORLD | Miki Howard | Atlantic |
| 32 | 33 | SAY NO GO | De La Soul | Tommy Boy |
| 34 | 34 | ME SO HORNY | The 2 Live Crew | Skywalker |
| 35 | 21 | GIRL I'M GONNA MISS YOU | Milli Vanilli | Arista |
| 36 | 38 | SLOW DOWN | Karyn White | Warner Bros |
| 37 | 40 | I LOVE THE BASS | Bardeux | Enigma |
| 38 | — | DR SOUL | Foster/McElroy | Atlantic |
| 39 | 35 | COLD FRESH GROOVE | Chill | Orpheus |
| 40 | — | (HAMMER HAMMER) THEY PUT | M.C. Hammer | Capitol |

CHARTS

US SINGLES, US LPs, INDIE
SINGLES, INDIE LPs

OCTOBER 22 — 28 1989

U S A L B U M S

TW LW

- | | | | |
|---|---|--|----------|
| 1 | 2 | JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson | A&M |
| 2 | 3 | GIRL YOU KNOW IT'S TRUE Milli Vanilli | Arista |
| 3 | 1 | DR FEELGOOD Motley Crüe | Elektra |
| 4 | 4 | STEEL WHEELS Rolling Stones | Columbia |



THE CURE

- | | | | |
|----|----|--|-------------|
| 37 | 80 | A COLLECTION: GREATEST HITS Barbra Streisand | Columbia |
| 38 | 41 | NO HOLDIN' BACK Randy Travis | Warner Bros |
| 40 | 36 | VIVID Living Colour | Epic |

Due to a computer breakdown we are unable to bring you numbers 41-50 on the US Albums Chart. Normal service will (hopefully) be resumed next week.

U S I N G L E S

TW LW

- | | | | |
|----|----|---|----------------|
| 1 | 1 | MISS YOU MUCH Janet Jackson | A&M |
| 2 | 3 | SOWING THE SEEDS OF LOVE Tears For Fears | Fontana |
| 3 | 4 | LISTEN TO YOUR HEART Roxette | EMI |
| 4 | 6 | COVER GIRL New Kids On The Block | Columbia |
| 5 | 7 | LOVE IN AN ELEVATOR Aerosmith | Geffen |
| 6 | 1 | DR FEELGOOD Motley Crüe | Elektra |
| 7 | 8 | IT'S NO CRIME Babyface | Solar |
| 8 | 7 | BUST A MOVE Young MC | Delicious |
| 9 | 15 | WHEN I SEE YOU SMILE Bad English | Epic |
| 10 | 13 | ROCK WIT'CHA Bobby Brown | MCA |
| 11 | 2 | LOVE SONG The Cure | Elektra |
| 12 | 10 | WHEN I LOOKED AT HIM Exposé | Arista |
| 13 | 16 | HEALING HANDS Elton John | MCA |
| 14 | 20 | DIDN'T I (BLOW YOUR MIND) New Kids On The Block | Columbia |
| 15 | 21 | LOVE SHACK The B-52's | Reprise |
| 16 | 22 | (IT'S JUST) THE WAY Paula Abdul | Virgin |
| 17 | 19 | THE BEST Tina Turner | Capitol |
| 18 | 5 | MIXED EMOTIONS Rolling Stones | Columbia |
| 19 | 23 | CALL IT LOVE Poco | RCA |
| 20 | 29 | BLAME IT ON THE RAIN Milli Vanilli | Arista |
| 21 | 14 | GIRL I'M GONNA MISS YOU Milli Vanilli | Arista |
| 22 | 26 | ANGELIA Richard Marx | EMI |
| 23 | 12 | CHERISH Madonna | Sire |
| 24 | 27 | POISON Alice Cooper | Epic |
| 25 | 28 | BACK TO LIFE Soul II Soul | Virgin |
| 26 | 17 | HEAVEN Warrant | Columbia |
| 27 | 18 | IF I COULD TURN BACK TIME Cher | Geffen |
| 28 | 40 | WE DIDN'T START THE FIRE Billy Joel | Columbia |
| 29 | 35 | GET ON YOUR FEET Gloria Estefan | Epic |
| 30 | 32 | SUNSHINE Dino | 4th & Broadway |
| 31 | 33 | DON'T SHUT ME OUT Kevin Paige | Chrysalis |
| 32 | 38 | DON'T CLOSE YOUR EYES Kix | Atlantic |
| 33 | 31 | GLAMOUR BOYS Living Colour | Epic |
| 34 | 37 | ME SO HORNY The 2 Live Crew | Luke Skywalker |
| 35 | 42 | DON'T KNOW MUCH Linda Ronstadt | Elektra |
| 36 | 46 | LEAVE A LIGHT ON Belinda Carlisle | MCA |
| 37 | 41 | SUGAR DADDY Thompson Twins | Warner Bros |
| 38 | 39 | MY HEART SKIPS A BEAT The Cover Girls | Capitol |
| 39 | 47 | LIVING IN SIN Bon Jovi | Mercury |
| 40 | 25 | I FEEL THE EARTH MOVE Martika | Columbia |
| 41 | 24 | IT'S NOT ENOUGH Starship | RCA |
| 42 | 30 | 18 AND LIFE Skid Row | Atlantic |

MÖTLEY CRÛE

- | | | | |
|----|----|---|---------------|
| 5 | 5 | FOREVER YOUR GIRL Paula Abdul | Virgin |
| 6 | 6 | PUMP Aerosmith | Geffen |
| 7 | 7 | HANGIN' TOUGH New Kids On The Block | Columbia |
| 8 | 1 | THE SEEDS OF LOVE Tears For Fears | Fontana |
| 9 | 8 | FULL MOON FEVER Tom Petty | MCA |
| 10 | 9 | SKID ROW Skid Row | Atlantic |
| 11 | 10 | HEART OF STONE Cher | Geffen |
| 12 | 12 | REPEAT OFFENDER Richard Marx | EMI |
| 13 | 13 | THE RAW & THE COOKED Fine Young Cannibals | I.R.S. |
| 14 | 17 | KEEP ON MOVIN Soul II Soul | Virgin |
| 15 | 43 | CROSSROADS Tracy Chapman | Elektra |
| 16 | 15 | DISINTEGRATION The Cure | Elektra |
| 17 | 14 | DIRTY ROTTEN FILTHY STINK Warrant | Columbia |
| 18 | 19 | COSMIC THING The B-52's | Reprise |
| 19 | 22 | STONE COLD RHYTHM Young MC | Delicious |
| 20 | 16 | THE END OF THE INNOCENCE Don Henley | Geffen |
| 21 | 21 | TRASH Alice Cooper | Epic |
| 22 | 31 | MERRY MERRY CHRISTMAS New Kids On The Block | Columbia |
| 23 | 20 | DON'T BE CRUEL Bobby Brown | MCA |
| 24 | 27 | BRAVE AND CRAZY Melissa Etherid | Island |
| 25 | 18 | CUTS BOTH WAYS Gloria Estefan | Epic |
| 26 | 24 | SLEEPING WITH THE PAST Elton John | MCA |
| 27 | 26 | TWICE SHY Great White | Capitol |
| 28 | 29 | TENDER LOVER Babyface | Solar |
| 29 | 23 | LIKE A PRAYER Madonna | Sire |
| 30 | 32 | OH MERCY Bob Dylan | Columbia |
| 31 | 35 | FOREIGN AFFAIR Tina Turner | Capitol |
| 32 | 38 | NEW KIDS ON THE BLOCK New Kids On The Block | Columbia |
| 33 | 25 | SOUNDTRACK: BATMAN Prince | Warner Bros |
| 34 | 28 | NO ONE CAN DO IT BETTER The D.O.C. | Ruthless |
| 35 | 40 | BAD ENGLISH Bad English | Epic |
| 36 | 33 | IT'S A BIG DADDY THING Big Daddy Kane | Cold Chillin' |

- 43 34 **LET GO** Sharon Bryant
- 44 50 **THE WAY TO YOUR HEART** Soul Sister
- 45 36 **(YOU'RE MY ONE AND ONLY)** Seduction
- 46 61 **WITH EVERY BEAT OF MY HEART** Taylor Dayne
- 47 56 **DON'T ASK ME WHY** Eurythmics
- 48 53 **DON'T MAKE ME OVER** Sybil
- 49 52 **TALK TO MYSELF** Christopher Williams
- 50 59 **THE LAST WORTHLESS EVENING** Don Henley
- 51 58 **LICENCE TO CHILL** Billy Ocean
- 52 62 **LOVE SONG** Tesla
- 53 45 **COLD HEARTED** Paula Abdul
- 54 55 **WHAT ABOUT ME** Moving Pictures
- 55 63 **THE ANGEL SONG** Great White
- 56 54 **RIGHT HERE WAITING** Richard Mark
- 57 49 **ANGEL EYES** The Jeff Healey Band
- 58 81 **PUMP UP THE JAM** Technotronic
- 59 64 **RADAR LOVE** White Lion
- 60 48 **DON'T WANNA LOSE YOU** Gloria Estefan
- 61 90 **JUST LIKE JESSE** James Cher
- 62 75 **GIRL I AM SEARCHING FOR YOU** Stevie B
- 63 77 **BABY COME TO ME** Regina Belle
- 64 80 **EVERYTHING** Jody Watley
- 65 73 **I'M A BELIEVER** Giant
- 66 78 **SOLD ME DOWN THE RIVER** The Alarm

- 70 — **I LIVE BY THE GROOVE** Paul Carrack
- 71 83 **I WANT YOU** Shana
- 75 91 **THE ARMS OF ORION** Prince With Sheena Easton
- 77 93 **NEW THING** Enuff Z'Nuff
- 78 96 **FRENCH KISS** Lil' Louis
- 86 86 **HEAT OF THE MOMENT** After 7
- 88 — **WAS IT NOTHING AT ALL** Michael Damian
- 89 — **HOW AM I SUPPOSED TO LIVE** Michael Bolton
- 90 92 **THE SAME LOVE** The Jets
- 91 — **SWING THE MOOD** Jive Bunny And The Mastermixers
- 95 — **CROSSROADS** Tracy Chapman
- 98 — **REALISTIC** Shirley Lewis
- 99 — **BRING IT ALL BACK** Grayson Hugh
- 100 — **TOUCH THE FIRE** Icehouse

- Wing
- EMI
- Vendetta
- Arista
- Arista
- Next Plateau
- Geffen
- Geffen
- Jive
- Geffen
- Virgin
- Geffen
- Capitol
- EMI
- Arista
- SBK
- Atlantic
- Epic
- Geffen
- LMR
- Columbia
- MCA
- A&M
- IRS

- Chrysalis
- Vision
- Warner Bros
- Atco
- Epic
- Virgin
- Cypress
- Columbia
- MCA
- Atco
- Elektra
- Vendetta
- RCA
- Chrysalis

- 4 4 **CROTCH DEEP TRASH** Soup Dragons
- 5 7 **BARGING INTO THE PRESENCE OF GOD** Pale Saints
- 6 9 **SHE BANGS THE DRUMS** Stone Roses
- 7 — **WIMOWEH** Karl Denver
- 8 5 **REGINA** Sugar Cubes
- 9 13 **SALLY CINNAMON** Stone Roses
- 10 — **LOVE VIGILANTES** Oyster Band
- 11 6 **FIND OUT WHY** Inspirial Carpets
- 12 12 **CRACKERS INTERNATIONAL** Erasure
- 13 18 **JAM ETERNAL** KLF
- 14 — **ARCLIGHT** the Fat Lady Sings
- 15 15 **A LITTLE RESPECT** Erasure
- 16 — **JO** Inspirial Carpets
- 17 19 **THE CIRCUS** Erasure
- 18 — **SOMETIMES** Erasure
- 19 11 **RUN 2** New Order
- 20 16 **MENTALLY MURDERED** Napalm Death
- 21 14 **BRAND NEW CADILLAC** Purple Helmets
- 22 — **I DON'T KNOW** Bob
- 23 27 **SHIP OF FOOLS** Erasure
- 24 30 **CHAINS OF LOVE** Erasure
- 25 10 **SOUL TRADER** Thee Hypnotics
- 26 — **OH L'AMOUR** Erasure
- 27 — **TRAIN SURFING** Inspirial Carpets
- 28 22 **PERFECT NEEDLE** Telescopes
- 29 8 **PURE** Lightning Seeds
- 30 23 **TOM VERLAINE** Family Cat

- Raw TV Products
- 4AD
- Silvertone
- Factory
- One Little Indian
- Black
- Cooking Vinyl
- Cow
- Mute
- KLF Communication
- Fourth Bass
- Mute
- Cow
- Mute
- Mute
- Factory
- Earache
- Anagram
- Hot
- Mute
- Mute
- Situation Two
- Mute
- Cow
- What Goes On
- Ghetto
- Bad Girl



●MICHELLE SHOCKED

INDIE SINGLES

TW LW

- 1 1 **DRAMA** Erasure Mute
- 2 2 **PERSONAL JESUS** Depeche Mode Mute
- 3 3 **WROTE FOR LUCK** Happy Mondays Factory



●DEPECHE MODE

INDIE ALBUMS

TW LW

- 1 1 **HERE TODAY, TOMORROW, NEXT WEEK** Sugar Cubes One Little Indian
- 2 3 **STONE ROSES** Stone Roses Silvertone
- 3 2 **THE INNOCENTS** Erasure Mute
- 4 4 **CIRCUS** Erasure Mute
- 5 — **SCAR** Lush 4AD
- 6 5 **DOOLITTLE** Pixies 4AD
- 7 17 **101** Depeche Mode Mute
- 8 12 **WONDERLAND** Erasure Mute
- 9 13 **TECHNIQUE** New Order Factory
- 10 11 **TASTE** Telescopes What Goes On
- 11 9 **SUBSTANCE** New Order Factory
- 12 7 **HATFUL OF HOLLOW** the Smiths Rough Trade
- 13 18 **SURFER ROSA** Pixies 4AD
- 14 6 **BUMMED** Happy Mondays Factory
- 15 8 **THE MAN-BEST OF FELVIS COSTELLO** Elvis Costello Demon
- 16 — **IAR** Kane Rough Trade
- 17 14 **LIFE'S TOO GOOD** Sugar Cubes One Little Indian
- 18 15 **SHORT SHARP SHOCKED** Michelle Shocked Cooking Vinyl
- 19 19 **TEXAS CAMPFIRE TAPES** Michelle Shocked Cooking Vinyl
- 20 — **THE TRINITY SESSIONS** Cowboy Junkies Cooking Vinyl

CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

Kate Bush's last album, the compilation 'The Whole Story', sold over a million copies, and **Erasure's** 'The Innocents' has sold over 900,000 and should eventually top a million too. Both reached number one.

With both releasing brand new, eagerly awaited albums last week, the battle for chart supremacy was fierce. Erasure's 'Wild!' eventually emerged triumphant, to become the seventh album to debut at number one in as many weeks. It is 18 months since 'The Innocents' made its chart topping debut.

It returned to number one again in January, 37 weeks after it was released. Erasure thus become the second act to have two number one albums this year, following the example of **Gloria Estefan**.

Had Kate's 'The Sensual World' won the race for chart honours it would have been her fourth number one. Instead, she remains tied with **Barbra Streisand** and **Madonna** as female soloist with most number one albums.

● Increased competition has forced **Jason Donovan's** 'Ten Good Reasons' ever lower on the album chart in recent weeks, but it has just passed two important milestones. First, it topped a million sales, then it overtook **INXS's** 'Kick' to become the second biggest seller ever by an Aussie in Britain. Only 'Kylie — The Album' has sold more — but that's almost a million ahead.

● **Queen's** last single, 'The Invisible Man', bore the catalogue number QUEEN12, whilst their latest hit 'Scandal' is numbered QUEEN14. But if superstition governed the group's decision (unannounced) to skip QUEEN13, it hasn't worked, because it looks very much like 'Scandal' will not

advance beyond its current chart placing — number 25. That being the case, it will be their smallest hit since 'Backchat' in 1982.

'Scandal' is the fourth hit lifted from Queen's latest album 'The Miracle', which has already sold over 450,000 copies — but over-exploitation alone does not explain its poor showing: Three previous Queen albums have each spawned four hits — 'The Game', 'The Works' and 'A Kind Of Magic' — but in each case the fourth single fared better than 'Scandal'.

● 'Take Care Of Yourself' is **Level 42's** 23rd hit, all in the Eighties and all on the Polydor label. No other act has had as many hits for the label, which was founded in the Sixties by bandleader **Bert Kaempfert**.

That's a lot of hits — but let's hear it for **Status Quo**, who this week became the first group ever to have 40 hits, reaching the target with their single 'Not At All'.

● 'Eye Know' by **De La Soul** climbs eight notches to number 16 this week, simultaneously eclipsing the peak chart positions of their two previous hits — 'Me, Myself And I', which reached number 23, and 'Say No Go', a number 18 success. All three tracks were culled from the rap trio's album 'Three Feet High And Rising', which has quietly accumulated 28 weeks on the chart, never climbing higher than number 27, but selling over 110,000 copies. Should De La Soul elect to pluck a fourth single off their album, they're certainly not short of alternatives. Though only a single album, it comprises of no fewer than 24 tracks varying in duration from 40 seconds to very nearly five minutes.

● The highest debuting single of the week is 'All Around The World' by **Lisa Stansfield**, which enters at number 13, thus equalling the peak position of Lisa's debut solo hit 'This Is The Right Time'. Lisa, of course, also fronted **Cold Cut's** number 11 hit 'People Hold On'.

Those who suggest that she is better as a soloist than with **Blue Zone** (the trio she recorded a number of unsuccessful singles with before Cold Cut allowed her to share their limelight) should note that both of her solo hits were co-written by Lisa with **Andy Morris** and **Ian Devaney** — her colleagues in Blue Zone.

Both of Lisa's singles and a further eight Stansfield/Morris/Devaney compositions are included on her stunning debut solo album 'Affection'. Due for release on 13 November, it's a classy and soulful selection, bristling with strong songs destined to make Lisa a star.

● German group **Oh Well's** eponymous hit climbs to number 28 this week, exactly 20 years after **Fleetwood Mac's** original recording of the song peaked at number two.

Oh Well are something of a mystery

group, but one thing is clear — someone associated with them is a **Frank Zappa** fan of long-standing. Their version of 'Oh Well' incorporates samples from 'The Other People' a Zappa track from the 1968 album 'We're Only In It For The Money', and 'Sofa No. 2' is from 'One Size Fits All', released seven years later.

● A few weeks ago, **Marillion** released 'Hooked On You', their first single following the departure from the group of **Fish**, their erstwhile lead vocalist. It debuted at number 32, and reached only number 30 before starting its descent. It was their least successful single since 'Market Square Heroes' in 1983. It was reasonable to assume therefore that their fans' allegiance was to Fish, and not the group itself. Well, maybe — but this week Fish's debut solo single 'State Of Mind' also debuts at number 32.

● **Jive Bunny's** 'That's What I Like' is number one again, but with a reduced lead over the new number two, 'Girl I'm Gonna Miss You', which is now the biggest of **Milli Vanilli's** four hits.

NEWS EXTRA

LEVEL 42 DEATH

Level 42 guitarist, **Alan Murphy**, has died of pneumonia. He passed away in the afternoon on Thursday, October 19 at Westminster City Hospital in London, after his condition had been weakened by the AIDS virus.

Alan joined Level 42 18 months ago. He'd also worked with many other artists, including **Kate Bush**, **Mike And The Mechanics** and **Go West**.

"He was an extremely talented and sought after guitarist," says a spokesperson for his record company. "Level 42, their management and Polydor Records express their deep sorrow at the loss of a close friend and colleague."

MORE PRINCE

Stop press! As we went to print, **Prince** announced that in addition to his dates at Wembley Arena on June 19, 20 and 22, he will also be playing Birmingham NEC on June 29 and 30. Tickets priced £18.50 and £16 for the Wembley and the Birmingham shows are on sale now, and are also available by mail from Prince Box Office, PO Box 141, London SW6 3JB. Make cheques or postal orders payable to Prince Box Office and add a 50p booking fee to the cost of each ticket. Tickets are limited to four per application.

TWELVE INCH

TW LW

1	2	THAT'S WHAT I LIKE	Jive Bunny & The Mastermixers	Music Factory Dance
2	1	STREET TUFF	Rebel MC & Double Trouble	Desire
3	—	ALL AROUND THE WORLD	Lisa Stansfield	Arista
4	7	GIRL I'M GONNA MISS YOU	Milli Vanilli	Cooltempo
5	5	WISHING ON A STAR	Fresh 4 Featuring Lizz E	10 Records
6	3	PUMP UP THE JAM	Technotronic featuring Felly	Swanyard
7	4	RIDE ON TIME	Black Box	De/Construction
8	8	EYE KNOW	De La Soul	Big Life/Tommy Boy
9	13	DON'T MAKE ME OVER	Sybil	Champion
10	6	IF ONLY I COULD	Sydney Youngblood	Circa
11	11	I THANK YOU ADEVA		Cooltempo
12	10	THE ROAD TO HELL (PART 2)	Chris Rea	WEA
13	14	C'MON AND GET MY LOVE D	Mob introducing Cathy Dennis	London
14	—	NEVER TOO MUCH (REMIX '89)	Luther Vandross	Epic
15	18	ROOM IN YOUR HEART	Living In A Box	Chrysalis
16	12	THE REAL WILD HOUSE	Raul Orellana	BCM
17	16	IF I COULD TURN BACK TIME	Cher	Geffen
18	19	OH WELL	Oh Well	Parlophone
19	15	WE DIDN'T START THE FIRE	Billy Joel	CBS
20	17	LEAVE A LIGHT ON	Belinda Carlisle	Virgin

COMPACT DISC

TW LW

1	—	WILD!	Erasure	Mute
2	—	THE SENSUAL WORLD	Kate Bush	EMI
3	1	CROSSROADS	Tracy Chapman	Elektra
4	3	FOREIGN AFFAIR	Tina Turner	Capitol
5	6	CUTS BOTH WAYS	Gloria Estefan	Epic
6	—	SCARLET AND OTHER STORIES	All About Eve	Mercury
7	2	THE SEEDS OF LOVE	Tears For Fears	Fontana
8	—	ALL OR NOTHING/2 X 2	Milli Vanilli	Cooltempo
9	—	DEF DUMB & BLONDE	Deborah Harry	Chrysalis
10	4	ENJOY YOURSELF	Kylie Minogue	PWL
11	7	WE TOO ARE ONE	Eurythmics	RCA
12	5	RESULTS	Liza Minnelli	Epic
13	12	IS THIS LOVE	Various	EMI
14	—	THE TIME	Bros	CBS
15	13	A NEW FLAME	Simply Red	Elektra
16	—	GREATEST HITS	Billy Ocean	Jive
17	—	THE SINGLES ALBUM	Gladys Knight And The Pips	PROTV
18	—	HEART OF STONE	Cher	Geffen
19	15	MOTOWN HEARTBREAKERS	Various	Telstar
20	—	ADEVA!	Adeva	Cooltempo

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 22 - 28 1989

UK ALBUMS

TW LW W/C

1	1	3	THAT'S WHAT I LIKE	Jive Bunny & The Mastermixers
2	3	5	GIRL I'M GONNA MISS YOU	Milli Vanilli
3	4	6	STREET TUFF	Rebel MC & Double Trouble
4	8	4	LEAVE A LIGHT ON	Belinda Carlisle
5	2	12	RIDE ON TIME	Black Box
6	9	9	IF I COULD TURN BACK TIME	Cher
7	11	6	ROOM IN YOUR HEART	Living In A Box
8	4	9	PUMP UP THE JAM	Technoronic featuring Felly
9	7	7	WE DIDN'T START THE FIRE	Billy Joel
10	5	10	IF ONLY I COULD	Sydney Youngblood
11	10	4	WISHING ON A STAR	Fresh 4 featuring Lizz E
12	15	3	THE ROAD TO HELL (PART 2)	Chris Rea
13	—	1	ALL AROUND THE WORLD	Lisa Stansfield
14	21	4	I WANT THAT MAN	Deborah Harry
15	33	3	I FEEL THE EARTH MOVE	Martika
16	24	2	EYE KNOW	De La Soul
17	12	5	I THANK YOU	Adeva
18	2	3	SWEET SURRENDER	Wet Wet Wet
19	34	3	DON'T MAKE ME OVER	Sybil
20	13	6	YOU KEEP IT ALL IN	The Beautiful South
21	17	7	LEAN ON YOU	Cliff Richard
22	16	7	NAME AND NUMBER	Curiosity Killed The Cat
23	36	2	C'MON AND GET MY LOVE	D. Mob featuring Cathy Dennis
24	19	2	THE BEST	Tina Turner
25	26	2	SCANDAL	Queen
26	20	5	LOVE ON A MOUNTAIN TOP	Sinitta
27	14	5	DRAMA!	Erasure
28	37	3	OH WELL	Oh Well
29	31	5	THE REAL WILD HOUSE	Raul Orellana
30	18	9	RIGHT HERE WAITING	Richard Marx
31	—	1	NEVER TOO MUCH (REMIX '89)	Luther Vandross
32	—	1	STATE OF MIND	Fish
33	27	16	SWING THE MOOD	Jive Bunny & The Mastermixers
34	22	4	CAN'T FORGET YOU	Sonix
35	25	7	OYE MI CANTO (HEAR MY VOICE)	Gloria Estefan
36	23	4	CHOCOLATE BOX	Bros
37	48	3	THE SUN RISING	Beloved
38	32	11	THE TIME WARP (PWL REMIX)	Damian
39	—	1	TAKE CARE OF YOURSELF	Level 42
40	51	2	THE MESSAGE IS LOVE	Arthur Baker featuring Al Green
41	30	7	CHERISH	Madonna
42	—	1	TELL ME WHEN THE FEVER ENDED	Electrify 101
43	42	5	LET THE DAY BEGIN	The Call
44	—	1	DRIVE ON	Brother Beyond
45	57	3	RESTLESS DAYS	And Why Not?
46	45	5	WANTED	Halo James
47	29	7	MANTRA FOR A STATE OF MIND	S'Express
48	50	2	FOR SPACIOUS LIES	Norman Cook featuring Lester
49	35	14	SECRET RENDEZVOUS	Karyn White
50	—	1	NOT AT ALL	Status Quo
51	62	3	IT'S ALL COMING BACK TO ME NOW	Pandora's Box
52	—	1	YOU'RE GOT IT Simply Red	
53	38	4	BED OF NAILS	Alice Cooper
54	74	3	LAMBADA	Kaoma
55	40	7	HARLEM DESIRE	London Boys
56	39	8	LOVE IN AN ELEVATOR	Aerosmith
57	61	2	LET ME LOVE YOU FOR TONIGHT	Kariya
58	—	1	GIT ON UP	Fast Eddie featuring Sundance
59	68	3	YOUR LOVE	Frankie Knuckles
60	54	3	RUN SILENT	Shakespeare's Sister
61	41	11	I NEED YOUR LOVIN'	Alyson Williams
62	76	2	LISTEN TO YOUR HEART	Roxette
63	46	9	SOWING THE SEEDS OF LOVE	Tears For Fears
64	43	11	NUMERO UNO	Starlight
65	44	5	THE SENSUAL WORLD	Kate Bush
66	49	6	ROCK WIT'CHA	Bobby Brown
67	—	1	TEST OF TIME	Will Downing
68	81	2	THE FIRST MAN YOU REMEMBER	Michael Ball & Diana Morrison
69	69	3	DON'T TAKE IT PERSONAL	Jermaine Jackson
70	59	4	THIS WAITING HEART	Chris de Burgh
71	72	2	LOVIN' ON THE SIDE	Reid
72	52	8	EVERDAY (I LOVE YOU MORE)	Jason Donovan
73	47	3	TRAIL OF TEARS	Dogs D'Amour
74	88	2	THE KING IS HERE!	THE 900 NUMBER 45 King
75	65	2	PERSONAL JESUS	Depeche Mode
76	73	3	GOOD LOVIN'	Regina Belle
77	71	1	ALL I WANT FROM YOU	Temptations
78	53	3	STANDING THERE	Creatures
79	—	1	UP ESCALATOR	Love And Money
80	—	1	RESCUE ME	Debbie Malone
81	84	—	UNDERNEATH YOUR PILLOW	It Bites
82	—	1	YA BAD CHUBBS	Chubb Rock With Howie Tee
83	91	—	THE FAB FOUR (EP)	Buzzcocks
84	—	1	WHY DO FOOLS FALL IN LOVE	Frankie Lymon & The Teenagers
85	—	1	AMERICA BLUE	His Latest Flame
86	98	—	GLAMOUR BOYS	Living Colour
87	—	1	THIS TIME	Neil Diamond
88	94	—	WE'RE NOT MAKIN' LOVE ANYMORE	Barbra Streisand
89	—	1	DOUBLE STANDARD	Dee Lewis
90	—	1	SLEEPING MY DAY AWAY	D.A.D.
91	—	1	DO YOU WANNA RIOT	Little Angels
92	80	—	BUST A MOVE	Young M.C.
93	—	1	ORDER OF THE UNIVERSE	Anderson, Bruford, Wakeman, Howe
94	—	1	I CAN HANDLE IT	Mister Mixi & Skinny Scotty
95	99	—	ANCHORS AWAY	Was
96	85	—	GIVE IT ALL YOU'VE GOT	Shy
97	—	1	SCRATCH MY BACK	Roxxy Gang
98	93	—	WILD TIMES	De-Lite featuring Oca Child
99	86	—	LIFE	David Grant featuring Mike Stevens
100	100	—	I HAVE FALLEN IN LOVE	Carmel

Music Factory Dance
Cooltempo
Desire
Virgin
De/Construction
Geffen
Chrysalis
Swanyard
CBS
Virgin
10 Records
WEA
Arista 112693
Chrysalis
CBS
Big Life/Tommy Boy
Cooltempo
Precious/Phonogram
Champion
Go! Discs
EMI
Mercury/Phonogram
London
Capitol
Parlophone
Fanfare
Mute
Parlophone
BCM
EMI
Epic LUTH12
EMI EM109
Music Factory
Chrysalis
Epic
CBS
WEA
Jive
Polydor POS8
A&M
Sire
Mercury MER310
MCA
Parlophone R6233
Island
Epic
Rhythm King/Mute
Go!
Warner Bros
Vertigo QUO26
Virgin
Elektra YZ424
Epic
CBS
Teldec/WEA
Geffen
Sleeping Bag
DJ International 6553667
Trax/Radical
London
Def Jam/CBS
EMI
Phonogram
CityBeat
EMI
MCA
Fourth & Broadway BRW146
Really Useful
Arista
A&M
Syncopeat
PWL
China
Dr Beat
Mute
CBS
Motown
Wonderland
Fontana MONEY8
Krunch KR001
Virgin
Champion CHAMP215
EMI
Roulette RLTE1
London LON240
Epic
CBS
CBS
Mercury DEE5
Warner Bros W2775
Polydor LTL3
Delicious/Fourth & Broadway
Arista 112618
RCA PB43105
RCA
Virgin America VU54
Circa
Fourth & Broadway
London

TOP 75 ARTIST ALBUMS

TW LW W/C	1	—	1	WILD! Erasure	Mute STUMM75
	2	—	1	THE SENSUAL WORLD	Kate Bush EMI EMD1010
	3	1	2	ENJOY YOURSELF	Kylie Minogue PWL
	4	—	1	THE TIME	Bros CBS 4659181
	5	4	3	CUTS BOTH WAYS	Giòria Estefan Epic
	6	2	3	CROSSROADS	Tracy Chapman Elektra
	7	—	1	ALL OR NOTHING/2 X 2	Milli Vanilli Capitol
	8	3	5	FOREIGN AFFAIR	Tina Turner Mercury 8389651
	9	—	1	SCARLET AND OTHER STORIES	All About Eve Fontana
	10	5	4	THE SEEDS OF LOVE	Tears For Fears London Boys
	11	7	14	THE TWELVE COMMANDMENTS OF DANCE	London Boys
	12	—	1	DEF DUMB & BLONDE	Deborah Harry Chrysalis CHR1650
	13	—	1	GREATEST HITS	Billy Ocean Jive BOTV1
	14	19	8	ADEVA	Adeva Cooltempo
	15	14	36	A NEW FLAME	Simply Red ☆☆☆ Elektra
	16	26	5	HEART OF STONE	Cher RCA
	17	8	6	WE TOO ARE ONE	Eurythmics Epic
	18	6	2	RESULTS	Liza Minnelli PROTV GKTV1
	19	—	1	THE SINGLES ALBUM	Gladys Knight And The Pips ☆☆☆ Sire
	20	10	31	LIKE A PRAYER	Madonna ☆☆☆ Sire
	21	9	3	OH MERCY	Bob Dylan ☆☆☆ PWL
	22	16	25	TEN GOOD REASONS	Jason Donovan Circa CIRC49
	23	—	1	FEELING FREE	Sydney Youngblood ☆☆☆ CBS
	24	18	29	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue
	25	43	32	3 FEET HIGH AND RISING	De La Soul
	26	13	2	PORCELAIN	Julia Fordham
	27	15	3	HUP	The Wonder Stuff Polydor
	28	21	50	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine ☆☆☆ Epic
	29	23	6	HOME LOVIN'	Man Rogers Whittaker Tembo
	30	22	6	PUMP	Aerosmith Geffen
	31	17	2	REPRISE	Neil Young Reprise
	32	27	7	ASPECTS OF LOVE	Original Cast Really Useful
	33	—	1	PURE	The Primitives RCA PL74252
	34	24	8	REPEAT OFFENDER	Richard Marx
	35	12	2	HATS	The Blue Nile
	36	11	2	AUTOMATIC	The Jesus And The Mary Chain
	37	12	2	THE RAW AND THE COOKED	Fine Young Cannibals Polydor
	38	20	3	JARRE LIVE	Jean Michel Jarre
	39	34	80	APPETITE FOR DESTRUCTION	Guns N' Roses
	40	—	1	THE MAGIC OF FOSTER AND ALLEN	Foster And Allen Stylus SMR989
	41	25	5	RHYTHM NATION 1814	Janet Jackson
	42	31	48	KARYN WHITE	Karyn White
	43	28	6	STEEL WHEELS	The Rolling Stones
	44	44	6	SLEEPING WITH THE PAST	Elton John
	45	29	4	RETRO	Lou Reed
	46	36	28	CLUB CLASSICS VOL. ONE	Soul II Soul
	47	38	10	TRASH	Alice Cooper
	48	30	9	ANOTHER PLACE AND TIME	Donna Summer
	49	33	46	DON'T BE CRUEL	Bobby Brown
	50	54	22	THE MIRACLE	Queen
	51	55	—	GATECRASHING	Living A Box
	52	37	20	RAW LIKE SUSHI	Neneh Cherry
	53	—	1	THOUGHTS OF HOME	Daniel O'Donnell
	54	67	7	MARTIKA	Martika
	55	—	1	SKIN MECHANIC	Gary Numan
	56	—	1	CLASSIC BLUE	Justin Hayward/Mike Batt/LPO
	57	50	12	IMAGINATION	Imagination
	58	—	1	UP ABC	
	59	53	2	GREATEST HITS	Five Star
	60	40	4	SEARCHLIGHT	Runrig
	61	39	3	HERE TODAY, TOMORROW, NEXT WEEK	Sugarcubes
	62	45	17	VELVETEEN	Transvision Vamp
	63	35	2	COMING IN FOR THE KILL	Climie Fisher
	64	49	20	RAW	Alyson Williams
	65	61	3	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea
	66	52	2	REI MOMO	David Byrne
	67	—	1	GIRLS GIRLS GIRLS	Elvis Costello
	68	41	4	SEASON'S END	Marillion
	69	47	18	BATMAN — ORIGINAL SOUNDTRACK	Prince
	70	65	6	TRACY CHAPMAN	Tracy Chapman
	71	42	2	THE ICEBERG/FREEDOM OF SPEECH	Ice-T
	72	59	11	SINGALONGAWAYEARS	Max Bygraves
	73	56	24	STREET FIGHTING YEARS	Simple Minds
	74	46	4	VIVALDI FOUR SEASONS	Nigel Kennedy
	75	57	3	LIQUIDIZER	Jesus Jones

TOP 20 COMPILATION ALBUMS

TW LW W/C	1	1	5	DEEP HEAT 4 — PLAY WITH FIRE	Various
	2	3	2	THE RIGHT STUFF — REMIX 89	Various
	3	2	4	IS THIS LOVE	Various
	4	4	3	MOTOWN HEARTBREAKERS	Various
	5	—	1	SMASH HITS PARTY '89	Various
	6	15	2	RAP ATTACK	Various
	7	12	20	CHEEK TO CHEEK	Various
	8	5	3	ITALIA — DANCE MUSIC FROM ITALY	Various
	9	8	5	ETERNAL LOVE	Various
	10	6	7	LEGENDS AND HEROES	Various
	11	14	20	PRECIOUS METAL	Various
	12	7	10	NOW THAT'S WHAT I CALL MUSIC 15	Various
	13	10	42	DIRTY DANCING ORIGINAL SOUNDTRACK	Various
	14	9	11	HEART AND SOUL — 18 CLASSIC SOUL CUTS	Various
	15	11	6	LOVE HOUSE	Various
	16	16	25	NITE FLITE 2	Various
	17	13	6	JUST SEVENTEEN — HEARTBEATS	Various
	18	—	1	SOFT METAL	Various
	19	17	37	THE BLUES BROTHERS ORIGINAL SOUNDTRACK	Various
	20	19	16	TOP GUN ORIGINAL SOUNDTRACK	Various
					Telstar
					Stylus
					EMI
					Telstar
					Dover
					K-Tel
					CBS
					De Construction
					K-Tel
					Stylus
					Stylus
					EMI/Virgin
					☆☆☆ RCA
					Heart & Soul
					K-Tel
					CBS
					Fanfare
					Stylus
					Atlantic
					☆☆☆ CBS

☆ 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.



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