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THE CHANGING  
SOUNDS OF  
BRITAIN'S  
AIRWAVES

FOOD FOR THOUGHT WITH

tears  
for  
fears

FROM POP TO  
POLITICS AND  
BACK AGAIN

**LIL' LOUIS**

KISSING  
WITH  
CONFIDENCE

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



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

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MUCH

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special limited  
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poster bag,  
12", c.d. and  
cassette single.



**JANET JACKSON**

# CONTENTS

AUGUST 26 1989



**●TAKING THE KISS**  
How Kiss AMC put a smile on the face of Bono. P18



**●GUNNING FOR GLORY**  
With one hit under their belt, are Glasgow's Gun set to blast Def Leppard's pop metal crown from off their head? P 16



4

## NEWS

Prince, Transvision Vamp, the return of Depeche Mode + the Cure in glorious Technicolour

10

## INDEX

Including Bill Nelson, Martika + Liza Minnelli top 10

14

## LIL' LOUIS

The perty DJ breathes new life into the charts

16

## GUN

"Our name doesn't have a military connection." Eh?

18

## KISS AMC

U2 could have a hit like us!

20

## BABBLE

What's going on in the tender lives of the stars this week Pop Detective?

22

## rm INDEPENDENTS

Eat, Fugazi + the Snapdragons

24

## TEARS FOR FEARS

The summer of love again? What, so soon? After four years in pop's twilight zone the odd couple return

28

## RADIO SURVEY

Are you happy with the choice on your dial?

30

## LETTERS

32

## rm DANCE

With Lisa Lisa, Sueno Latino, Sergio Mendes + more

37

## rm REVIEW

33rpm

EPMD, the Four Of Us and the Red Hot Chili Peppers

## Lives

The The, Stone Roses, Diesel Park West tread the boards

45rpm

This week's singles reviewed by Geoff Zeppelin

## Vision On

Including interview with 'Slaves Of New York' writer Tama Janowitz

42

## CHARTFILE

44

## X-WORD

45

## DJ DIRECTORY

"Stopwatch, dictionary, black coffee... right let's get jittery skatteryl!"

49

## CHARTS

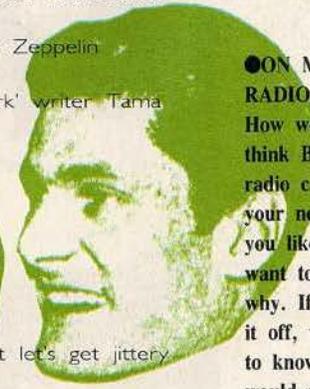
Club Chart, US 45, US LP, US Black 45, Music Video

54

## THIS WEEK'S CHARTS

55

## THE TOP OF THE POP'S CHART



**●ON MY RADIO**  
How well do you think British radio caters for your needs? If you like it, we want to know why. If you turn it off, we want to know what would stop you. Turn to the Record Mirror Radio Survey on p28 and have your say

# NEWS

EDITED BY ROBIN SMITH

TRANSVISION VAMP



## LOVE CURE

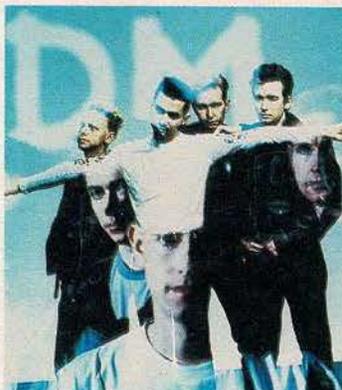
Cuddly Robert Smith and **the Cure** release their single 'Lovesong' on August 29. The single is available in the usual formats with two brand new tracks, '2 Late' and 'Fear Of Ghosts', on the 12 inch. In addition a limited number of seven inch boxed singles known as 'The Lovebox' go on sale from September 4 with each package including a linen print of the sleeve.

Rumours that this may prove to be the last ever Cure single have been strongly denied by a spokesperson. "Robert did say that the summer Cure tour might prove to be the last, but there is no suggestion that the band are splitting up," they told **rm** this week.

## TRANS UK TRANSVISION

**Transvision Vamp** set off on what looks like becoming another sell out tour of the UK in the Autumn. Wendy and the other three will be strutting their stuff at Edinburgh Playhouse October 16, Glasgow Barrowlands 17, Newcastle City Hall 22, Manchester Apollo 23 & 24, Hammersmith Odeon 27 & 28, Newport Leisure Centre November 1 & 2, Birmingham Aston Villa Leisure Centre 3 & 4. The band have just made a small piece of music history down under with 'Velveteen' and 'Pop Art' both nestling in the Australian top 20 LP chart in the same week. Phew!

DEPECHE MODE



## CAN'T IGNORE A BATTY

More 'Batman' business is afoot with the release of **Prince's** 'Partyman' single on August 28. Inevitably taken from the soundtrack of the 'Batman' film, the single includes a brand new song 'Feel U Up' which can be found in an intriguing 'Long Stroke Mix' on 12 inch and three inch CD versions. No doubt within a few days of release, you'll have Gotham.

## HOLY MODE

After simply ages without a kosha new single release, **Depeche Mode** return on August 29 with 'Personal Jesus'. The single comes hot on the heels of a controversial nationwide advertising campaign which some regional papers refused to take because of the possibility the ads may cause offence. The single is backed with 'Dangerous' and initial quantities of the 12 inch and CD versions also contain an acoustic version of 'Personal Jesus'. The band are currently in Denmark finishing off their new LP for release early next year.

THE CURE



PRINCE



# BANKER!



Dick Champion was TOUGH! A SPUD of a man! He had to be. He was a Royal Bank of Scotland Manager! "CASH!!!" he roared, hugging a packet. "I LOVE IT!" Then, tipping his toupe to a rakish angle, he fingered his button and laughed.

And that's when Pat squeezed in. She was a student. She had a hairdo and several boxing trophies.

"OOOF!" gasped Dick, clocking her GRANT CHEQUE. "OI!" he yelled. "GIZ IT!" "Why...?" she went throbbily, noticing him. He was the first REAL Bank Manager she'd ever met. "We'll give you a FREE OVERDRAFT of up to TWO HUNDRED

AND FIFTY QUID!" Dick relaxed unexpectedly. "PLUS! Interest on your Current Account!"

"CRIKEY!" Pat shuddered noisily. "Are all Bank Managers like you?"

Dick bit a quid and ripped out his wallet. "Fat chance ... PAL! What other bank would give you ... THESE!" Snarling, he brandished FOUR FREE BIG BLUE BEAUTIES, legally.

"OOOF!!!" Pat gasped bashfully. "FIVERS!"

Then, eagerly opening her account, catapulted out.

Dick wilted behind his desk a tear in his eye. It was a joyless, thankless, profitless job. But it was worth it. OFFICIAL!



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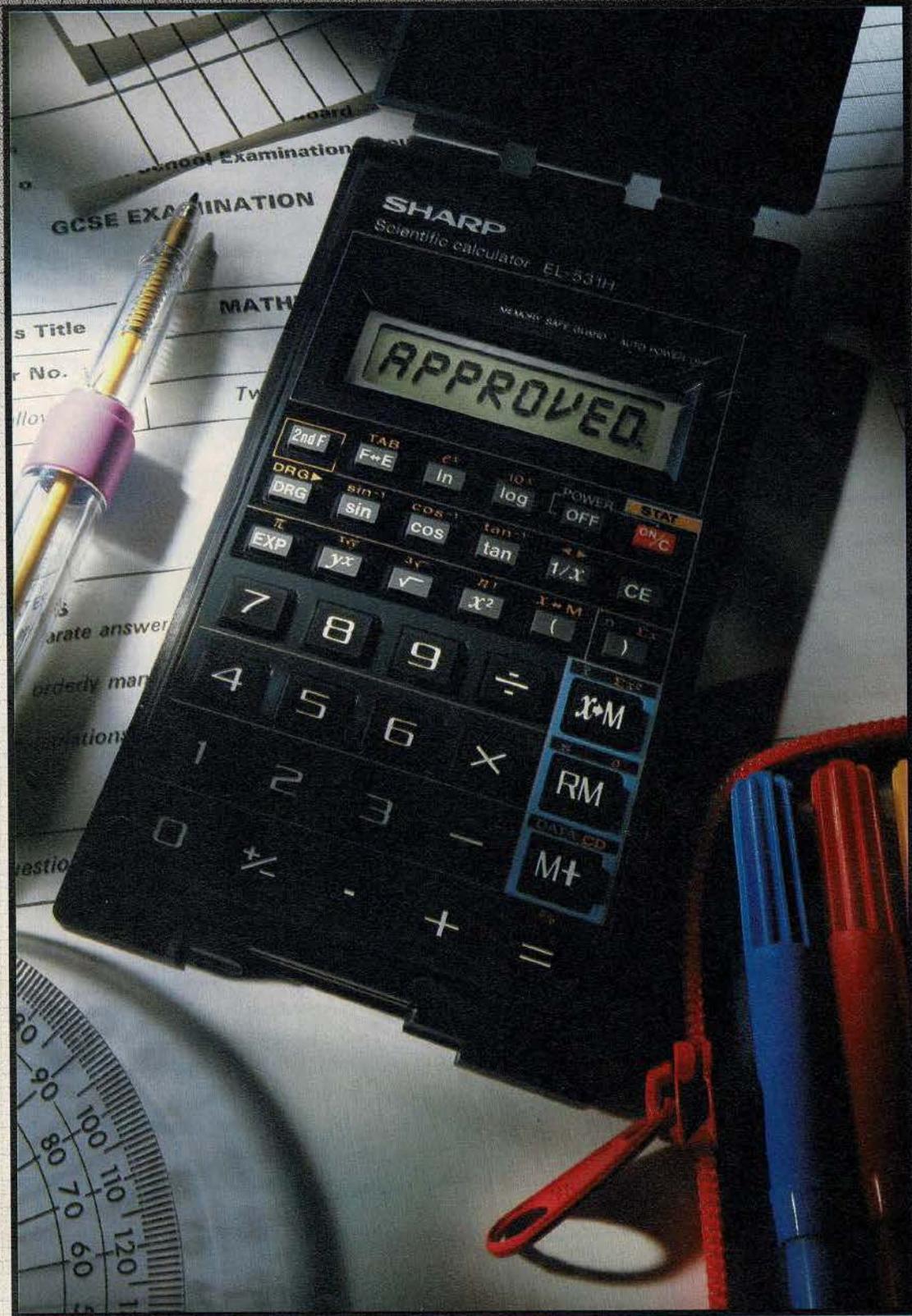
THIS AUTUMN SEES THE START OF THE NEW GCSE MATHS SYLLABUS. IT'S A CHALLENGING NEW COURSE, FOR WHICH HAVING THE RIGHT CALCULATOR WILL BE MORE IMPORTANT THAN EVER. SO IN OUR CAPACITY AS THE WORLD'S LARGEST CALCULATOR MANUFACTURER, IT'S HARDLY SURPRISING THAT SHARP HAVE THE PERFECT ANSWER. THE

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NEHEM CHERY, "KISSES ON THE MIND": THE DYNAMIC DUO REMIX TWENTY-ONE INCH VINYL.



**●BRAIN BOX**

Madcap popster Thomas Dolby returns with his single 'My Brain Is Like A Sieve' on August 29. The song is taken from his last LP 'Aliens Ate My Buick' and the 12 inch version features an extended mix of the A-side. Thomas is currently working on the next Prefab Sprout LP, having received a Grammy nomination for his production work on their 'From Langley Park To Memphis' opus. He's also recently finished writing and producing with Ofra Haza.



THOMAS DOLBY

**EVIL WAS**

Detroit's finest funksters, **Was (Not Was)**, re-release their single 'Anything Can Happen' on August 29. The single ties in with the new Richard Pryor/Gene Wilder film 'See No Evil, Hear No Evil' and both stars appear in the video. 'Anything Can Happen' is taken from the outfit's 'What Up Dog' LP.

**FREEDOM SONG**

**Adeva**, the lady behind classic hits 'Respect' and 'Musical Freedom', at last gets around to releasing her debut LP on August 28. Imaginatively titled 'Adeva', tracks include 'Warning!', 'Promises' and 'So Right' and **rm** readers can learn all about what's happening in the Adeva camp in our Stateside report next week.

**●BAKER'S DOZEN**

Svengali producer Arthur Baker boasts a whole host of star names on his Arthur Baker And The Backbeat Disciples LP 'Merge', released this week. Joining Arthur on the 13 self penned/produced tracks are Jimmy Somerville, Martin Fry, OMD's Andy McClusky and Al Green, among others. Tracks include the forthcoming single 'The Message Is Love'.

**TIN TIN, DUFFY?**

David Bowie's fantastic punk band, **Tin Machine**, release another scorching single on August 29. The title track of the LP 'Tin Machine' is released in no less than four formats — seven inch, 12 inch, CD, and cassette and there's also a smashing gatefold sleeved seven inch version with exclusive tour photos. The single is backed with a live version of the working class anthem 'Maggie's Farm'.

**REDHEADS HAVE MORE FUN**

Not content with the success of his single 'Do The Right Thing', teenaged **Redhead Kingpin**, together with his **FBI**, releases his debut LP 'A Shade Of Red' on August 28. The LP is a diverse mixture of everything from rap to reggae via the swingbeat sound that Redhead shares with the likes of Bobby Brown and Gu.

© CIRCA 1988

CONTINUED

## LOVING XTC

Swindon's finest, **XTC**, look set to follow up their recent singles success with the release of the rather terrific 'The Loving' single this week. The track is taken from their acclaimed LP 'Oranges & Lemons' and is backed with Colin Moulding's 'Cynical Days' plus the newie 'The World Is Full Of Angry Young Men' on the 12 inch version.

### TOURS

**The Mighty Lemon Drops** set off to support their single 'Into The Heart Of Love' with dates at Bristol Studio October 3, Southampton University 4, Leeds Polytechnic 6, Newcastle University 7, Edinburgh Coasters 8, Manchester Ritz 10, Leicester University 11, London Dominion 13 & 14, Birmingham Hummingbird 15.

**Alexander O'Neal** has added a couple of dates to his December tour. He now also plays Wembley Arena on December 1 & 2.

**Cult** fans have another chance to catch up with the band. They've added an extra date at Manchester Apollo on November 16, tickets priced £9 & £10.

### RELEASES

US rockers **Aerosmith** return with their single 'Love In An Elevator' on August 28.

**Lucinda Williams** responds to rave reviews of her self titled LP earlier in the year with a single, 'Passionate Kisses', on August 29.

**EPMD** release their second LP 'Unfinished Business' this week, the follow-up to the gold selling 'Strictly Business'.

## MANIC MONDAYS

Mancunian nutters **Happy Mondays** release the intriguingly titled 'WFL' single on September 4. Don't worry, 'WFL' only stands for 'Wrote For Luck', the track from the 'Bummed' LP, but the single has been remixed by Erasure's Vince Clarke. The CD version of the single also features a remix of the group's last single, 'Lazyitis'. The band are currently touring America where reaction to their shows is described as "a mixture of completely baffled to completely psychotic".

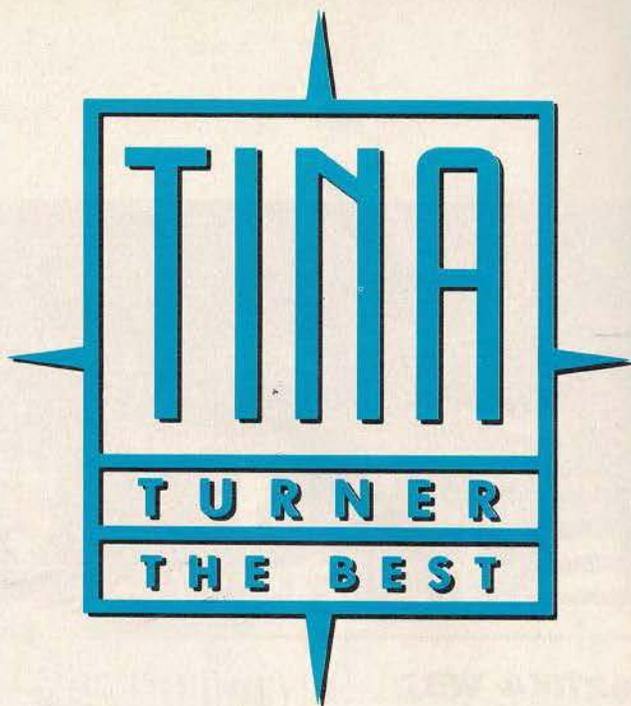
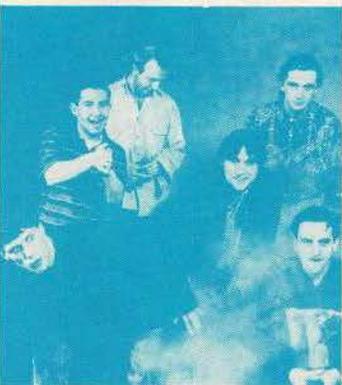
ADEVA



REDHEAD



HAPPY MONDAYS



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PLUS  
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POSTCARD PACK INCLUDING TINAS MASSIVE HIT  
"WHAT'S LOVE GOT TO DO WITH IT"



# INDEX

EDITED BY ANDY STRICKLAND



## FIDO R.I.P.

No, it's not a sponsorship deal between the Ramones and Newcastle Brown incorporating their marvellously attractive new stuffed cat adverts. Da Brudders, as they're known, have contributed to the the soundtrack of Stephen King's latest schlock/gore movie 'Pet Semetary', including the single of the same name. Oh yes, the cat's the one in the tree, by the way.

## MARTIKA WILD

OK, we all know it sounds just a little bit like T'Pau, but exactly who is this **Martika** woman currently threatening to hit the very top of the charts with that infuriatingly catchy combination of kiddie singing and rock pastiche? The daughter of Cuban immigrants to the good ol' US of A, the young Martika grew



up in Southern California showing considerable promise as a ballerina before getting the acting bug and landing herself a part in the film version of 'Annie'. She was finally persuaded to plump for a career in pop after becoming infatuated with Culture Club. Her sights now seem to be set on usurping Ms Gloria Estefan as the biggest selling English/Hispanic artist in the cosmos, and we at the Index snogometer know which pair of lips we'd rather get lost in.

## COMPETITION

OK Index readers, here's your chance to win a free copy of one of the hottest albums around at the moment, plus a rather happening summer singlet (great word that) to advertise the fact that you're a winner. 'Heart And Soul' is currently burning up the charts featuring the likes of Michael Jackson, Yaz, Womack & Womack, Gladys Knight and loads more — 18 classic tracks in all. We've got a dozen copies of the record to give away plus a dozen accompanying 'Heart And Soul' singlets for when the heat is on. Just correctly answer the three questions below.

- 1 Which film theme is currently doing well for Gladys Knight  
a) 'Tess', b) 'Batman', c) 'Licence To Kill'?
- 2 Which of the featured acts includes group leader Robert Bell  
a) Yaz, b) Real Thing, c) Kool & The Gang?
- 3 Which British pop heroes had a hit with their 'Heart And Soul' single  
a) Status Quo,  
b) Blow Monkeys,  
c) T'Pau?

Send your answers on a postcard to r/n 'Heart And Soul' Competition, Punch Publications Ltd, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Entries should arrive by closing date September 3. First 12 correct answers get the swag!



## LIZA MINNELLI 'LOSING MY MIND' TOP 10

- 1 'I'm Crackers International' Erasure
- 2 'Man Eater' Hallucinations & Oates

- 3 'Batty Dance' Prince
- 4 'Just A Delusion' Imagination
- 5 'Doolally Wah' Diddy Diddy/Manfred Mann
- 6 'I Wanna Be Sedated' Ramones
- 7 'Institution' Lynx
- 8 'Loco-Motion' Little Eva
- 9 'Into The Valley' the Skids-ophrenic
- 10 'Chairs Missing' Wire

Compiled by the Valley Season Ticket Holders



SHADE  
YAZ  
DEON ESTES  
BILLY OCEAN  
BILL WITHERS  
ROCK & THE GANG  
LIONEL RICHIE & DIANA ROSS  
WOMACK & WOMACK  
VANESSA WILLIAMS

AL GREEN  
REAL THING  
MARNIN GAYE  
BARRY WHITE  
MICHAEL JACKSON  
SMOKEY ROBINSON  
DIANA ROSS & MARNIN GAYE  
GLADYS KNIGHT  
GEORGE BENSON

## BAD AS IN GOOD!

This mysterious bespectacled young man has just released an intriguing machine-driven dance track that steers clear of any particular trend and soaks up influences as diverse as Shriekback and Level 42 in our oh so humble opinion. The man in question operates under the name of Mach 1 and the single 'The Right Stuff' is out now. But wait, that glint in the eye, we're sure we've seen it before somewhere, possibly with the odd drum stick thrashing



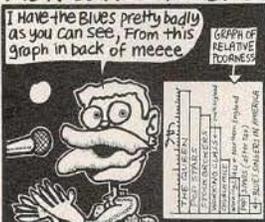
away in front of it. Yes, of course, it's BAD stick twirler Greg Roberts taking time off from Mick and the rest of the boys to launch his solo career during quiet months in the rocking outfit's busy schedule. The clues are there in the movie soundtrack snippets, but this is a million miles away from his day job. Altogether now . . . 'the horses, the horses are on the track'.

## GREAT POP THINGS → THE ROLLING STONES 50 YEARS IN SHOWBIZ SPECIAL! Part ONE

BY COLIN B. MORTON and CHUCK DEATH



The ROLLING STONES were formed in 1939 by Alexis Corner, a BBC news-reader & amateur BLUES singer. At first they were not a great success because his cut-glass OXBRIDGE accent was not right for the VOODOO rhythms of the DEVIL'S MUSIC". . . . .



So they sacked him and got Michael Jagger, a cockney with a degree from the London School of Economics (which helped him to understand the plight of the poor Black Folks of the U.S.A.) on VOCALS and HARP. . . . .



Soon the youth of Britain was caught on fire and the cry went up: "would you let your daughter, baby, marry a ROLLING STONE?" Comedians cracked jokes about them, such as "Have you seen that Mick Jagger? Hasn't he got BIG LIPS, HA HA HA!" . . . . .



Soon moral indignation was rife when it was revealed that the band had been arrested for going to the toilet in a public convenience. (in the 1930's many Victorian people did not go to the toilet even in the privacy of their own homes!) (TO BE CONTINUED)



## OLD BILL

A member of the Index team has vivid memories of Bill Nelson and his band BeBop Deluxe at the Great British Music Festival some 14 years ago! Blimey, he could only have been about five surely (Bill or you, Andy? — Ed). Anyway, Bill Nelson is still going strong making great, if sometimes esoteric, music and the latest offering is the wonderfully smouldering single 'Life In Your Hands' which we initially mistook as an Eddy Collins record. A million miles away from the guitar heroics that helped establish Bill Nelson, the single is a gentle love song that deserves to give him another crack at the charts.

From the man who used to set fire to his guitar and wear red flares, a record that should put a little spark back into your ears.



Geoffrey Williams  
Lipstick



7" · Remixed 12" · 3" CD  
Produced by THE SYSTEM



●PAUL WELLER takes it easy and curses the fact he's forgotten the Immac

**IND**  
CONTINUED

**WHO, WHERE, WHEN?**

**H**ands up who knows which pop star wrote a top hit at Selsey Bil, which famous guitarist used to design stained glass windows in Chester, which hunky video was shot at Ullswater and which Newcastle band used to run Witton Gilbert filling station. The answer to all these questions, and a whole lot more, are contained within the compelling pages of the recently published Rock Gazetteer of Great Britain. Pete Frame has compiled an alphabetical journey through these fair isles, documenting thousands of towns, cities and villages once visited by the rock 'n' roll circus. The fascinating rub shoulders with the trivial as you realise that just down the road from you some obscure Sixties hero was run over, or that today's pop heroes went to the same school as your cousin and holidayed just down the coast from your own holiday camp sorties. All interesting stuff that'll cost you £7.95 published by Banyan Books Ltd. Oh, by the way, the answers to the above are Paul Weller, Richard Thompson, 'Muscle Bound' and Prefab Sprout.



**THE WORLD ACCORDING TO TSP MOORE**

**H**ere's the scene . . .  
"Yeah." "Um . . . yeah."  
"Oh, have you seen that new Crunchie ad with the Gold Blend bloke?" "Yes, isn't it awful?"  
"Uh huh . . . er . . . yeah. Awful."  
"Mmmm. Yeah."  
Wooing, dating, courting — ghastly expressions all, yet nonetheless guaranteed to fire within the innocent youthful heart an incessant pounding rhythm so loud, so strong, that severe internal injuries are often suffered. Tennyson spoke for us all when he said "Love is of the valley, come thou down and . . . Christ, I've ruptured my spleen."

There is something magical, is there not, about the statement "we're going out" that simply isn't there with "we're going shopping", "we're going senile" or "we're

going 'bleep'".

Who can forget the first time they held hands, the warmth, the special closeness, the clammy pools of sweat and, above all, the muscle atrophy that sets in after the first two hours of vice-like clasping? And what about the touching, delicate silkiness of the snog?

Initial encounters will be suitably conventional — cinema, party, disko-klub 'Bastardo' — but as the relationship blossoms, our two young sweethearts find themselves in an increasingly bizarre series of locations. "Oh, Tony. From now on this shall be our marshalling yard."

**W**here there is a rough book, a tree trunk, a bus shelter, a pigeon, there you will find innocent lovers with marker pen or Stanley knife, with



**KEVIN COSTNER SUSAN SARANDON**

He said "I believe in the soul, the small of a woman's back, good scotch, and long, slow, deep, soft wet kisses that last for three days."

She said "Oh, my!"

**BULL DURHAM** 15

A MOUNT COMPANY PRODUCTION  
KEVIN COSTNER SUSAN SARANDON  
"BULL DURHAM"  
TIM ROBBINS TREY WILSON ROBERT WUHL  
MUSIC BY MICHAEL CONVERTINO PRODUCTION DESIGNER ARMIN GANZ  
FILM EDITORS ROBERT LEIGHTON AND ADAM WEISS DIRECTOR OF PHOTOGRAPHY BOBBY BYRNE  
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WRITTEN AND DIRECTED BY RON SHELTON

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**AND AT SELECTED CINEMAS ACROSS THE COUNTRY**  
CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS

# EX

## This week: the dating game

but one thought on their minds. The thought that should be on their minds, of course, is exactly how embarrassed they will be about the everlasting union of their initials when, in six weeks time, Tina gives birth to the Head of Languages' twins, or Tony starts shaving his legs and going to funny clubs.

Hand in hand with this peculiar tradition goes the composing of romantic sonnets. For many, this will be the first venture into verse since entering breakfast cereal competitions (6-8 yrs category). But now, unleashed by passion, your imagination tears through the natural laws of time and space.

*Oh my love can you not see,  
Our love is one enormous tree,  
But yet somehow it's still quite funny,  
Eating Sugar Puffs with honey.*

The more avant-garde stick two fingers in the face of convention and, leaving rhyming couplets to kids, go for dramatic blank verse:

*God I'm so-  
Intense  
Sometimes I feel I might  
Burst  
And your unnatural beauty  
Burns through  
Malted Shreddies*

**T**he chief danger with poems is that they will fall into the wrong hands, causing immeasurable embarrassment:

"Oi, Tony, I was thinking, right, 'Up on high our true love makes/Me think of Crunchy Nut Cornflakes.'" (Tony is swept out of canteen by gale of derisive laughter.) Likely as not, it is a discovery such as this that will lead

to the first signs of friction in the liaison, bringing with it the naïve charm of The First Argument. Arguments two, three, four and five follow in rapid succession, and shall include the topics:

"Football bloody well is better than hockey."

"So you're saying Kate Bush is better looking than me?"

"No I haven't had enough to drink!"

"Don't pretend you actually enjoy listening to this stuff."

"I suppose this is what you meant by 'open relationship?'"

In the coming weeks: accompany me on the build-up to the inevitable apocalyptic confrontation, and the ensuing series of pathetically one-sided whimperings, the main theme of which shall be "So you never even liked me a little bit?"

## EARBENDERS

### Andy Strickland

'Rent' the Triffids (Island B-side cover version)  
'This One' Paul McCartney (Parlophone 45)  
'Life In Your Hands' Bill Nelson (Cocteau 45)

### Kevin Murphy

'Fire And Mercy' William Orbit (IRS 12 inch)  
'Personal Jesus' Depeche Mode (Mute 12 inch promo)  
'Numero Uno' Starlight (Citybeat 12 inch)

### Johnny Dee

'Just Let Me Know' the Ocean Blue (Sire LP track)  
'Losing My Mind' Liza Minnelli (Epic 45)  
'Boys Will Be Boys' Bradford (Foundation Label B-side)

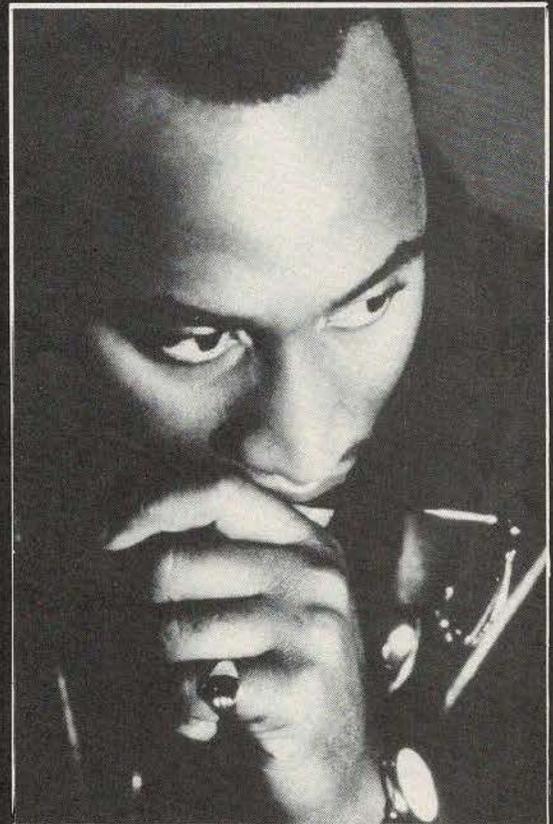
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*Paul Johnson*  
*Masquerade*

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AS SEEN ON T.V.



CBS

PJOHN 8/T8/C8



# ORGASM

After weeks of silly speculation, *French Kiss* reveals the truth

Heard  
To

Sitting as inconspicuously in the British top 10 as a drunk at a prayer meeting, Lil'

Louis's 'French Kiss' must be one of the most unorthodox summer hits of all time

Bringing a whole new dimension to the term 'bedroom recording', Louis' orgasmic

warblings have touched a spot in the public's heart previously reserved only for the

likes of 'The Birdy Song', and now that public is anxious to find out just who this

Lil' Louis chap is

Well, it's no shock to discover that Louis Jordan, as he's really known (no, not the

Forties jazz hepcat of the same name), is a Chicago DJ, whose previous work, club

hits like 'War Games', 'Video Clash' and 'Seven Days', has only been available on

import over here

Given the saucy nature of 'French Kiss', it's surprising to confront Louis, complet



## THE BIBLE

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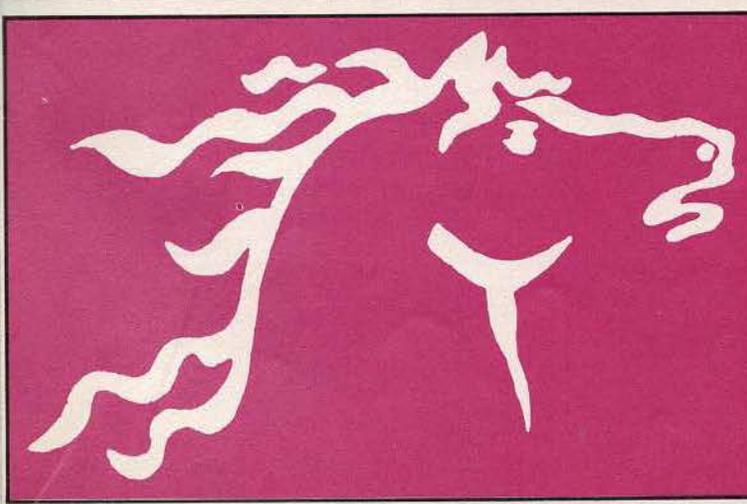
and tasteless teasing, r'n finally  
identity of Lil' Louis  
reathing:  
arsides

in jacket and tie, looking like butter wouldn't melt in his mouth, no matter what dirty  
thoughts might be going on in that mind of his. So, how did such a smart young man  
come to record such a filthy record?

"It came about through a telephone conversation with a girlfriend," he explains.  
"We talked about our sex life and how she really enjoyed the difference between fast  
and slow."

Um, we get the picture Louis. Declining to reveal the identity of the young lady  
captured in such boisterous mood on the record, would Louis let on just how he  
managed to coax such an extraordinary vocal performance out of such an inexperienced  
(vocal) performer?

"I can't reveal that either," he smiles. "Though I will say it took a lot of takes!"



*Laid Back*

WHITE HORSE '89

C/W

WHITE HORSE (Original Version)

THE DANCE FLOOR SMASH!



# SHOOT IT UP

Blazing a trail out of Glasgow came Gun, a band with one hit already under their belts and destined to become the new Def Leppard.

Robin Smith straps on his six gun



**A** year ago, it looked like Gun were running out of ammunition. Nearly every major record company had turned them down and vocalist Mark Rankin thought he might have to pack it all in and go back to his job back working on a building site.

But now they're riding into town, heads held high, kicking down doors with their potent blend of pop metal. The band recently left their thumb prints in the charts with 'Better Days' and look right on target again with their next single 'Money (Everybody Loves Her)'.

"If you want anything badly enough you'll hold out until you get it," explains Mark. "We held out so we won through. We got lots of rejection letters but we knew eventually that something would happen. If you have faith in yourself you get things right in the end."

Gun come from Glasgow's tough Southside district, the area which also gave birth to Texas. They

were raised on a staple diet of AC/DC, Aerosmith and legendary old Glasgow group the Sensational Alex Harvey Band.

"Our name doesn't have a military connection," says Mark. "We just wanted to have a name that would be direct and one that everyone would remember."

Gun used to play some of the roughest places in Scotland they used to pick a club, phone up the management to say that the band booked to appear that night had been cancelled, but they could step in. The club would gratefully accept the offer, Gun would set up their equipment and when the 'real' group showed up, a few hard looks from Gun usually convinced them they should go somewhere else.

Today, Gun don't have to pull stunts. They won a lot of fans when they supported Texas and they've since become a headlining group in their own right. Gun's audiences are pretty bizarre, though, with an odd mix of

die-hard heavy metal worshippers and straight ahead pop fans.

"Everything has either been pop or heavy metal, there hasn't really been a band to bridge the gap until now," explains Mark. "A lot of bands are also afraid of offending anyone so they won't come out of their corner and say what they really want to say and experiment."

"Gun won't be playing the usual games. We're not a little kids band and we won't be doing children's television. We don't think it's important for people to know what colour socks we wear or what our favourite shirts are."

**S**ome people have hailed Gun as the new Def Leppard and certainly they have the same confidence about themselves. Mark is just itching to get to the States so they can one day get on the lucrative stadium rock circuit. But there'll be no bawdy rock 'n' roll lifestyle for this band.

"Some groups fill themselves up

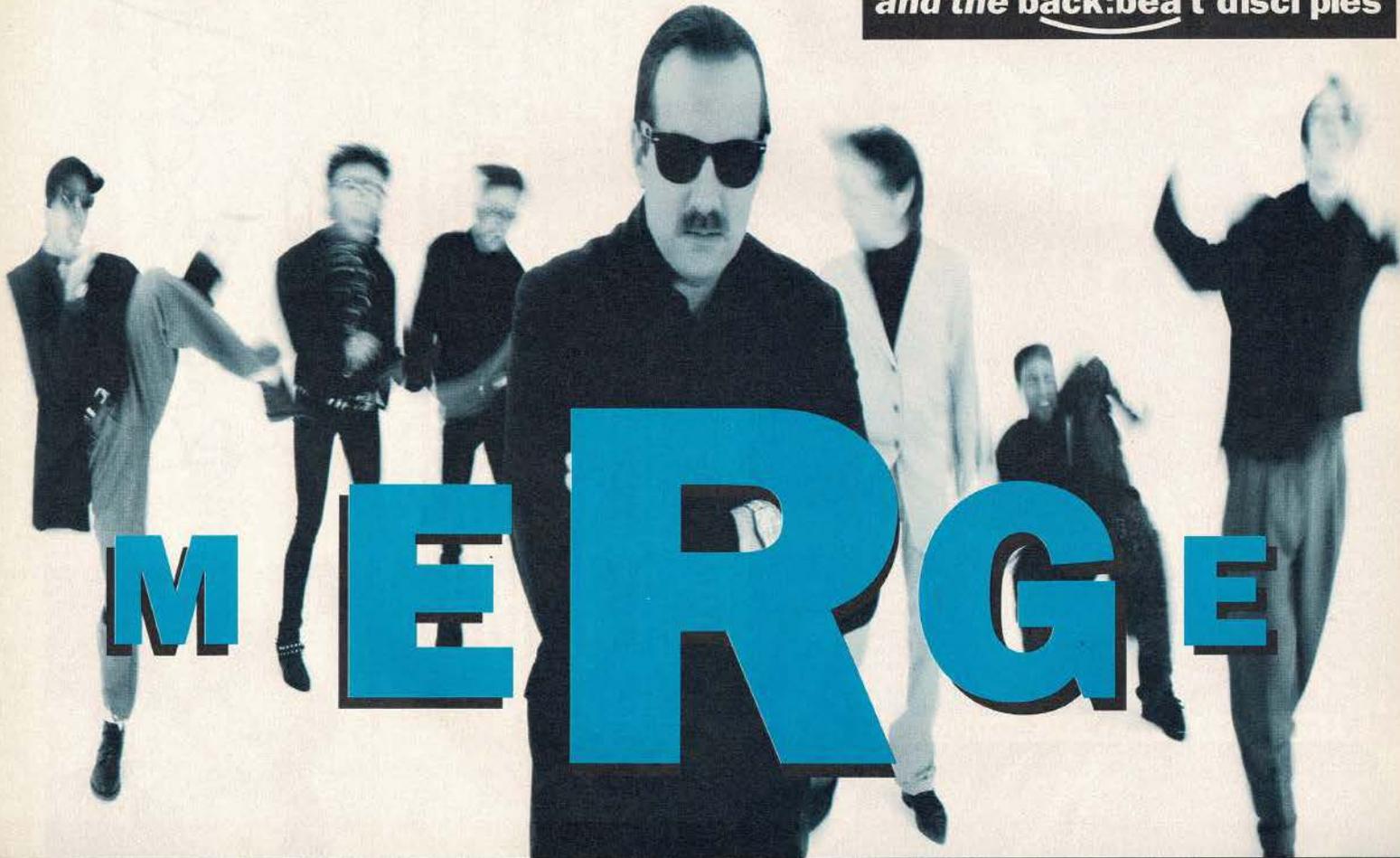
on junk food when they're touring," continues Mark. "But basically if you eat shit you're going to start sounding like shit, so we always go for good fresh food. I work out as well to keep in shape. You shouldn't have to haul your belly on stage when you're doing a concert. You should be trim, healthy and lean and you also be prepared to suffer, so that you can give everything you've got."

So, it doesn't look as if Gun will be living a champagne lifestyle and sucking in their cheekbones just yet. Eh Mark?

"We know a lot about the dirt in this business, so we're keeping our feet on the ground. Our single 'Money' is really about people's attitude to wealth, it examines money from both ends of the spectrum. All our songs are personal, we like to write about things that affect us directly. We're not going to lose touch and go off and live in an ivory tower somewhere."

**ARTHUR BAKER**

*and the bāck:bea't dīscī'ples*



# MERGE

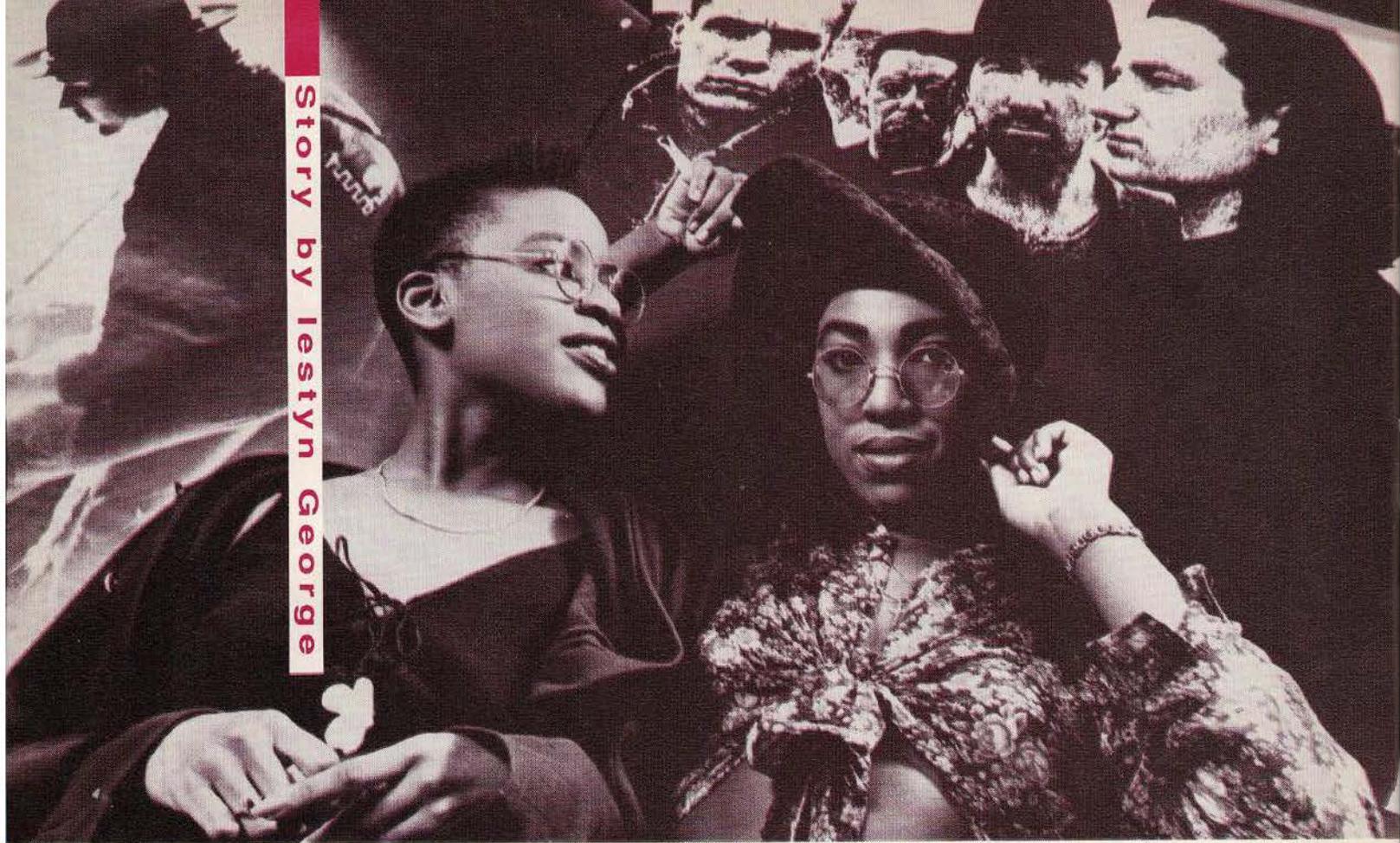


THE DEBUT ALBUM • STREET DATE: 14TH AUGUST • LP • MC • CD



FEATURING • MARTIN FRY • AL GREEN • SHIRLEY LEWIS • ANDY McCLUSKEY • ROBERT OWENS • JIMMY SOMMERVILLE

Story by Iestyn George



## PRIDE IN THE NAME OF <KISS AMC>

From kisses to be clever with the coolest U2 fans around, Manchester rap duo <Kiss AMC>

There's nothing like a bit of controversy to boost record sales and <Kiss AMC> (don't ask me why they spell it like that) have received more than their fair share with the single, 'A Bit Of U2'.

<Kiss AMC> are Manchester friends Christine and Anne-Marie. Their output on a local independent proved enough to get them signed to EMI's Syncopate label, and although the single 'Let Off' failed to attract much attention, 'A Bit Of U2' has seen them really make their mark. The song kicks along to a frenetic drumbeat, while the melody is inventively sampled from U2's 'New Year's Day'.

This was reported to have caused a minor furore in the Celtic rockers' camp, who decided to allow the release to go ahead, but without giving permission to use the name U2 in the title. They then relented, presumably realising that when you've just earned £30 million, you can afford to show a little benevolence towards others, particularly when it's such a good song.

Although the casual style of production hasn't gone down too well with the beats per minute brigade, 'A Bit Of U2' has already been warmly received at Radio 1 and a recent John Peel session confirms <Kiss AMC>'s affection for sampling mainstream pop songs by including bits of 'Yakety Yak', 'These Boots Are Made For Walking' and 'Walk On The Wild Side' in their songs.

<Kiss AMC> make sassy dance music, so slip on your DMs and get down to the groove!



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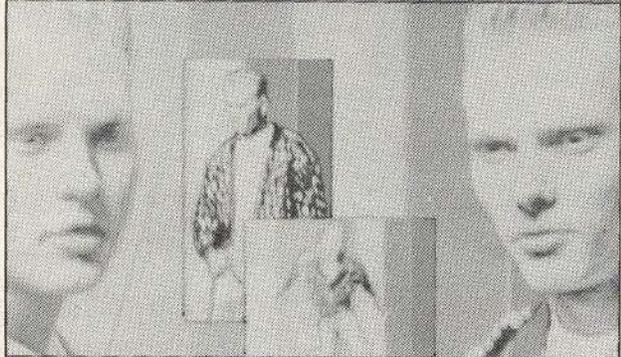
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| <b>4</b>  | MAKING OF THRILLER<br>Michael Jackson     | <b>£9.99</b>      |
| <b>5</b>  | LIVE-<br>Eurythmics                       | <b>NEW £12.99</b> |
| <b>6</b>  | FRANK SINATRA AND<br>FRIENDS IN CONCERT   | <b>£9.99</b>      |
| <b>7</b>  | PINK FLOYD<br>IN CONCERT                  | <b>£12.99</b>     |
| <b>8</b>  | HIT FACTORY 3                             | <b>£9.99</b>      |
| <b>9</b>  | HOMECOMING CONCERT<br>Gloria Estefan      | <b>£11.99</b>     |
| <b>10</b> | 'SING A LONG A WAR YEARS'<br>Max Bygraves | <b>NEW £9.99</b>  |



All items subject to availability.

**WOOLWORTHS**



It's a rum old world and that's for sure. And no rummer is it than in the crazy munched up world of rockin' and a poppin'. Take that **David 'Dave' Bowie** — what a normal sort of bloke he seems on the surface. Nothing amiss with Dave's picnic basket you'd think, wouldn't you? How odd though, that on the rider — that's all the things a band ask to be provided with by promoters backstage at their concerts — for the **Tin Machine's** recent tour were listed two oxygen cylinders and a qualified nurse. What would Dave want with two oxygen cylinders? Apparently he wanted them in case he felt a 'bit wobbly'. Weird or what!

Other rider stories . . . **Van Halen** refused to play live unless they found a family bag of jelly beans back stage (with all the black ones removed) . . . **UB40** always ask for, and get, a table tennis table and two snooker tables . . . Whilst Grundy rockers

**Underneath What** always ask for, and never get, 16 packets of Skittles sweeties.

Our man with the flat plan, **Kevin 'Pecs' Murphy**, was in the showers at his exercise club (we're all fit and perky here you know), when he bumped into a familiar face. It turned out to be **Rowan Atkinson's** mate **Hugh Laurie**, who's in that Fly and Lolly programme. He was getting back in shape and they had a great chat about 'bran'. Continuing on the health slant, **The Red Hot Chili Peppers** drummer **Jack Irons** has left the band due to "dietary differences" (life on the road didn't fit in with his daily vitamin requirements or something — showing his penis to the world was OK, but not getting enough vitamin A was just too much for the young ladd).

**Guns N' Roses** head honcho **Axl** has become great mates with Madonna's estranged hubby **Sean**

**Penn**. They're currently living it up in New York and have been seen by our American spies raving it up all over the city. Also in NY, **Joey of the Ramones** was admitted to hospital for surgery on his feet. Apparently they've become deformed because, according to friends, he hasn't taken his socks off for two years!

**Johnny 'Mr Bungle' Dee** made a bit of mistake with his **Lightning Seeds** feature last week when he implied that head Seed **Ian Broudie** thought that **Steve Wright** didn't like his single. In actual fact, he was talking about something entirely different. Johnny was suffering from a chocolate overdose and sincerely apologises to Ian, Steve and everybody who knows them.

Remember **Kirk Brandon** from **Celery Of Destiny**? It seems that he's given up music and is currently a taxi driver in Brighton! Honest!

The other blokes from **Frankie**

**Goes to Hollywood** are fed up with **Holly Johnson** and **Paul Rutherford** having hits and getting on telly so they've formed a group with a dodgy name — **the Shuffle Brothers**. Oh dear.

Kevin, guitarist of upcoming jazzpop band **Workshy**, found himself in a spot of grief with the law last Sunday. Arriving home from playing at Ronnie Scotts he discovered that he'd left his favourite cardigan at the club. He later tried explaining this to a police officer, who thought it was a bit odd that he should be banging on the club's door at 4am screaming "let me in, let me in" but sadly his tale fell on deaf ears.

My nextdoor neighbour is a bit 'muff and jeff' actually. She has her telly on about volume 10 and every morning I wake up to the sound of **Richard Keys** being all smarmy on TV-AM. This explains my frequent nightmares like the one I had last night about Seventies heroes **Sham 69**. **TRB**.

# WHO'S WHO, WHERE'S WHERE AND WHAT'S WHAT

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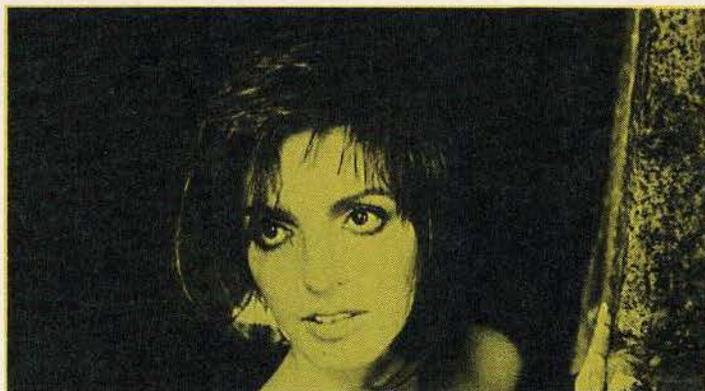
id of pop, TV, sport, shopping and high finance compiled by the Pop Detective.

and **Culture Club** reforming. Imagine my amazement when I found out today that Sham 69, TRB and Culture Club were reforming. Rum!

**Mark** mentioned every week in Babble **Moore** was spotted this week snoring loudly at a cinema in the most exciting bits of **'Batman'** . . . Our restaurant correspondent chanced across **Gloria Estefan** (and bodyguards) sharing a meal with **Luke Goss** (and bodyguards) in Soho last week . . . Meanwhile, this week's famous showbiz celebrities doing incredibly mundane things include: **Des Lynam** in Waitrose in Horsham, Sussex . . . **Fuzzbox** on a bus in Edinburgh . . . **Ian McCulloch** crossing the road in Kensington High Street . . . **Felicity Kendall** drinking a gin and lime and eating a packet of scampi fries in an Islington pub . . . **Glen Hoddle's** brother Chris buying a jumper from Alias Man, ultra trendy designer shop, in Walthamstow, East London . . .

Someone pretending to be **Jason Donovan** jogging around Hyde Park as a decoy for newspaper photographers. Jason was, in fact, playing tennis with **Cliff Richard**.

The stories that got away . . . **Jim Kerr** being invited for tea and cakes at the Lord Mayor's house in Edinburgh . . . **John Lydon** in 'Ruskies are crap' outrage . . . **Frank Sidebottom** fainting when he saw **Debbie Gibson** . . . Debbie Gibson fainting when she saw Frank Sidebottom . . . the **Rhythm King** party disaster . . . **Kylie Minogue** and that inflatable pineapple . . . the indie wedding of the month — **Sally Ward (Caretaker Race)** and **Lester Noel (North Of Cornwallis)** — phoey romantic stuff . . . **Max Bygraves** and those 'Singalongawayears' . . . and so much, much, much, more. Join me again in seven days time and we'll go through it in detail.



## 10 THINGS LIZA MINNELLI HAS NEVER DONE

She's incredibly rich, she's incredibly famous and she stole **Shirley Maclaine's** hairstyle. She's best buddies with **Frank Sinatra**, **Dean Martin** and **Neil Tennant** and she was the first person ever to be allowed to smoke in the 'Top Of The Pops' studio. Yes, **Liza 'Vinilli' Minnelli** has done things that would make your toes curl, she's seen things that would make you vapourise with shock but she's never, ever . . .

- 1 Abscided naked down the Empire State Building singing a selection of **Sham 69** hits
- 2 Played football with **Bobby Charlton**
- 3 Waterskied around the Isle Of Wight with a poodle on her shoulders

- 4 Shared a shower with comedian **Hugh Laurie** and discussed the merits of a high fibre diet
- 5 Dressed up as Santa Claus for a window display at Selfridges.
- 6 Seen **Tanita Tikaram** dancing around a handbag with **Linda McCartney**, **Neneh Cherry** and **Dave Lee Travis** at Cinderellas nite club in Dunstable
- 7 Had large chunks of her nose bitten off by a mad parrot
- 8 Seen **Andy Strickland**, or any other member of indie group the **Caretaker Race**, naked
- 9 Cleaned her teeth with boot polish
- 10 Eaten a cheese sandwich specially prepared for her by **Jon Bon Jovi**

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# INDEPE

EDITED BY ANDY STRICKLAND

## s i n g l e s

- 1 (1) PURE Lightning Seeds (*Ghetto*)
- 2 (3) SO ALIVE Love And Rockets (*Beggars Banquet*)
- 3 (2) SHE BANGS THE DRUMS Stone Roses (*Silvertone*)
- 4 (—) BACKWARDS DOG Soup Dragons (*Raw TV*)
- 5 (6) KYLIE SAID TO JASON KLF (*KLF Communication*)
- 6 (4) BLUE MOON REVISITED Cowboy Junkies (*Cooking Vinyl*)
- 7 (5) IVY IVY IVY Primal Scream (*Creation*)
- 8 (7) SALLY CINNAMON Stone Roses (*Black*)
- 9 (14) CRACKERS INTERNATIONAL Erasure (*Mute*)
- 10 (9) WHAT TIME IS LOVE KLF (*KLF Communication*)
- 11 (8) PARADISE Birdland (*Lazy*)
- 12 (10) HERE COMES YOUR MAN Pixies (*4AD*)
- 13 (—) TOM VERLAINE Family Cat (*Bad Girl*)
- 14 (—) SUMMER IN THE CITY Eat (*Fiction*)
- 15 (16) A LITTLE RESPECT Erasure (*Mute*)
- 16 (11) SIT DOWN James (*Rough Trade*)
- 17 (17) IN VIVO Wire (*Mute*)
- 18 (21) BLUE MONDAY New Order (*Factory*)
- 19 (—) YOU GOT IT Mudhoney (*Glitter House*)
- 20 (12) HYPNOTISED Spacemen 3 (*Fire*)
- 21 (18) ROUND AND ROUND New Order (*Factory*)
- 22 (13) THE PEEL SESSIONS Inspiral Carpets (*Strange Fruit*)
- 23 (19) PSYCHONAUT Fields Of The Nephilim (*Situation Two*)
- 24 (—) TRUE FAITH New Order (*Factory*)
- 25 (15) EVERYTHING COUNTS Depeche Mode (*Mute*)
- 26 (22) SHATTER Shellyan Orphan (*Rough Trade*)
- 27 (28) FINE TIME New Order (*Factory*)
- 28 (—) LAZYITIS Happy Mondays (*Factory*)
- 29 (24) IN LIVERPOOL Bradford (*Foundation*)
- 30 (—) SOMETIMES Erasure (*Mute*)

## ENTER THE DRAGONS



In an age when you might as well recite the back of the menu from a Happy Eater as write an intelligent lyric, **the Snapdragons** bite back with 'Dole Boys On Futons' — their new single on Native Records.

Previously known as the Darling Buds' travelling support act, this single, taken from the LP 'Dawn Raids On Morality', should ensure that the Snapdragons emerge from the shadows and stake a claim among the most promising newcomers of the year.

'Dole Boys . . . ' is an attack on the 'chic poverty' that pervades the image making of the nation's style conscious. "The state of art/Is the art of state" sings James Taylor, and his direct lyric is complemented by a fiery melody, reminiscent of the groovy funk of That Petrol Emotion and the Wonder Stuff. Prepare yourselves for a new dawn of articulate expression — and not a moment too soon. **(IG)**

## a l b u m s

- 1 (1) STONE ROSES Stone Roses (*Silvertone*)
- 2 (2) THE INNOCENTS Erasure (*Mute*)
- 3 (3) CIRCUS Erasure (*Mute*)
- 4 (4) DOOLITTLE Pixies (*4AD*)
- 5 (5) THE TRINITY SESSIONS Cowboy Junkies (*Cooking Vinyl*)
- 6 (6) TECHNIQUE New Order (*Factory*)
- 7 (7) SURFER ROSA Pixies (*4AD*)
- 8 (9) THE MAN — BEST OF ELVIS COSTELLO Elvis Costello (*Demon*)
- 9 (10) SUBSTANCE New Order (*Factory*)
- 10 (—) 101 Depeche Mode (*Mute*)
- 11 (14) WONDERLAND Erasure (*Mute*)
- 12 (16) HATFUL OF HOLLOW the Smiths (*Rough Trade*)
- 13 (19) LOUDER THAN BOMBS the Smiths (*Rough Trade*)
- 14 (13) TEXAS CAMPFIRE TAPES Michelle Shocked (*Cooking Vinyl*)
- 15 (18) SHORT SHARP SHOCKED Michelle Shocked (*Cooking Vinyl*)
- 16 (8) TWO COMPLETE SESSIONS Gary Numan (*Strange Fruit*)
- 17 (11) SWING THE HEARTACHE Bauhaus (*Beggars Banquet*)
- 18 (15) BUMMED Happy Mondays (*Factory*)
- 19 (—) THE SINGLES 81-85 Depeche Mode (*Mute*)
- 20 (20) PLAYING WITH FIRE Spacemen 3 (*Fire*)

Compiled with the help of Spotlight Research and selected retail outlets



## YOU LITTLE MONKEYS

**God's Little Monkeys** have just released a cracking little single on Cooking Vinyl that shows there's more to new wave folk than mixing Aran sweaters with the Sex Pistols.

The spunky quartet reckon they're as influenced by the Clash, the Fall and That Petrol Emotion as they are by the likes of Ewan MacColl, and the evidence is there on the single 'Sound Out The Symbols', which races along and never gets too hung up on its message to forget to be entertaining. The band are currently beginning a massive schedule of live work that includes an appearance at the Reading Festival and looks set to keep them on the road for most of the remainder of this year. Their LP, 'New Maps Of Hell', is released next month so keep an eye and an ear open for God's Little Monkeys.

# INDENTS

with contributions this week from Iestyn George and Darren Crook



## LET'S EAT

Cruelly just too late for Britain's freak heatwave, London based squat rockers **Eat** have released their reworking of the classic Loving Spoonful track 'Summer In The City'. It's long been a favourite live moment from Ange and the boys and their rendition, save for a few rough edges, is a fairly faithful one, complete with car horn impressions and some canyon deep vocals. It's possibly a month too late for the sweat market, but nevertheless shows that **Eat** have a tasteful eye on the past and a talent for transporting it into the present. What next, a cover of Bowie's 'Laughing Gnome'?



## NEVER MIND THE FISH . . . HERE'S FUGAZI

Absolutely nothing to do with a Marillion album of the same name (rest assured!), **Fugazi** are actually a hard-hitting, noise-blasting four-piece from Washington DC who have just released a glorious, gargantuanly good six tracker titled 'Margin Walker'. Following in the hob-nailed bootsteps of their debut self-titled LP of last year, this new record is the end result of mixing ranting vocals, hard bastard guitars and post-punk sentiments. Described as "An attempt to thoughtfully affect your way of thinking", Fugazi's music is riddled with time changes, interesting bits and tangential (!) instrumentation with the band throwing funky licks and reggae-ish rhythms into their metallic knock-out rock. Infinitely more textured and coherent than pure thrash yet still punching and lashing out at soft, white flabby targets, Fugazi deliver a boot in the guts — with style! (DC)



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## HARVEST FOR THE

After four years away, Tears For Fears are back with a nod to the Sixties in the single 'Sowing The Seeds Of Love'. Lisa Tilston met Roland and Curt and found storm gathering summer of



Orzabal Smith and dark clouds over the love

## WORLD

How odd. It's unusual enough for a band at the peak of their success to disappear for a few months. But when synth-pop superstars Tears For Fears vanish for four years — only to return with a sophisticated blend of blues, soul, gospel and orchestral arrangements — fans across the world are bound to raise their eyebrows in amazement.

Curt Smith and Roland Orzabal are geared up for the stir their new album, 'The Seeds Of Love', will cause. They're evidently in high spirits, trying out fake French accents on a

passing waitress in preparation for a trip to Paris and sporting perfect suntans. Spent the past four years on the beach, eh?

"We toured for a year after 'Songs From The Big Chair' came out," explains Curt, "and then we took a lot of time off after that because we were completely knackered. It wasn't until the end of '86 that we began again. We started with two different producers and realised that it wasn't working, so we decided the only way forward was to do it ourselves. It's been a year and a half actually in the

recording."

The first single to be taken from the album is called 'Sowing The Seeds Of Love', and it's as unexpected as anything else on offer here. It could have come straight off 'Sgt. Pepper', so blatant are the Beatles references. But listen to the words and the irony becomes apparent. The psychedelic 'Summer of Love' sound is vehicle to a message far more substantial than any of the Fab Four's hippy ramblings.

"The song is very political, it was

continued ▶

continued

inspired by the election results of '87," says Roland. "I felt I wanted to write a protest song, but I didn't want to pull from the great pool of resentment and hatred which each of us has.

"I wanted my response to be creative, because people fall into the trap of answering materialism with materialism. I wanted to tap materialism on the shoulder and say 'excuse me, but we have a certain lack of spiritualism here'. It's trying to evoke memories of the Sixties, when love was revolution. Somebody once said that the Left's greatest weapon is love."

"Actually it was me," claims Curt, typically.

Curt is the placid, good natured foil to Roland's more bizarre sense of humour. It would be easy to typecast them — Curt as the cute, cheery one and Roland as the earnest intellectual — but it soon becomes clear that the creation and interpretation of their music is of equal importance to them both. They can tackle serious concepts without sounding pompous, perhaps because their conversation is peppered with Peter Sellers accents, impromptu astrology lessons and frequent fits of the giggles.

Roland, a Leo, claims with a straight face that his path is "the path towards individuation, it tells people that the self and wholeness and integration are of prime importance to me." Curt, whose sign is Cancer, is informed that "your values are maternal, you value that which is weak, vulnerable and needs looking after, compassion and caring and nurturing." Curt is amused; the people at the neighbouring table, straining to hear, are bemused. Roland spoils the effect by laughing. Later he explains it properly and, strangely, it all makes perfect sense.

On 'The Seeds Of Love' the two formerly angst-ridden, introspective young men have matured and looked out into the world for inspiration. The songs deal with feminism, the Third World, the bomb and other similarly weighty topics.

"It's global rather than personal," says Roland. "The reason is quite

**"It's trying to evoke memories of the Sixties, when love was revolution. Somebody once said that the Left's greatest weapon is love"**



simple — the inner reflects the outer and the outer reflects the inner. Jung" (a psychoanalyst often quoted by brainy types) "said 'if there is something wrong with society then there is something wrong with the individual, and if there is something wrong with the individual then there is something wrong with me'. I've always felt this is true, so although the songs are social they're also intensely personal.

"All these issues are personal issues. For instance, 'Woman In Chains', which appears to be about the oppression of women, is about the oppression of the feminine in man too — the gateway to a man's soul. So when I say 'so free her' in this rather magnanimous way, like an emancipated male, I'm really saying 'so free me', free the feminine. Likewise with 'Standing On The Corner Of The Third World' I'm not just talking about the real Third World, I'm talking about the area within me which is barren and underdeveloped. I'm operating on about three levels - the third one is so deep I can't even talk about it!"

The sound of Tears For Fears has expanded along with the subject matter, embracing the most diverse styles imaginable. Curt and Roland have also used other musicians for the first time, notably guests like Phil Collins and Pino Palladino, and American voice goddess Oleta Adams.

"We did get bored with what we were doing," says Roland. "Drum machines and synthesisers were our roots, and at one point were quite interesting, revolutionary things, but we

found we hit up against their restrictions. If you want to be free and expressive in a live situation it has to become more fluid.

"We heard Oleta sing in Kansas with piano, bass and drums and it was semi-divine. It cut through my intellect and went straight to my heart, which is what I've tried to do. I thought, 'I have to get back to basics. If she can do that with the minimum of instruments then I have to learn what she's doing'. We were very much a self-contained unit before, and we had a strong sense of identity, but I now realise that by getting other people in there is the chance of creating something which is greater than the original vision."

Before you suspect that Tears For Fears are dismissing past gems like 'Pale Shelter' and 'Shout' — classics of their time — Roland explains.

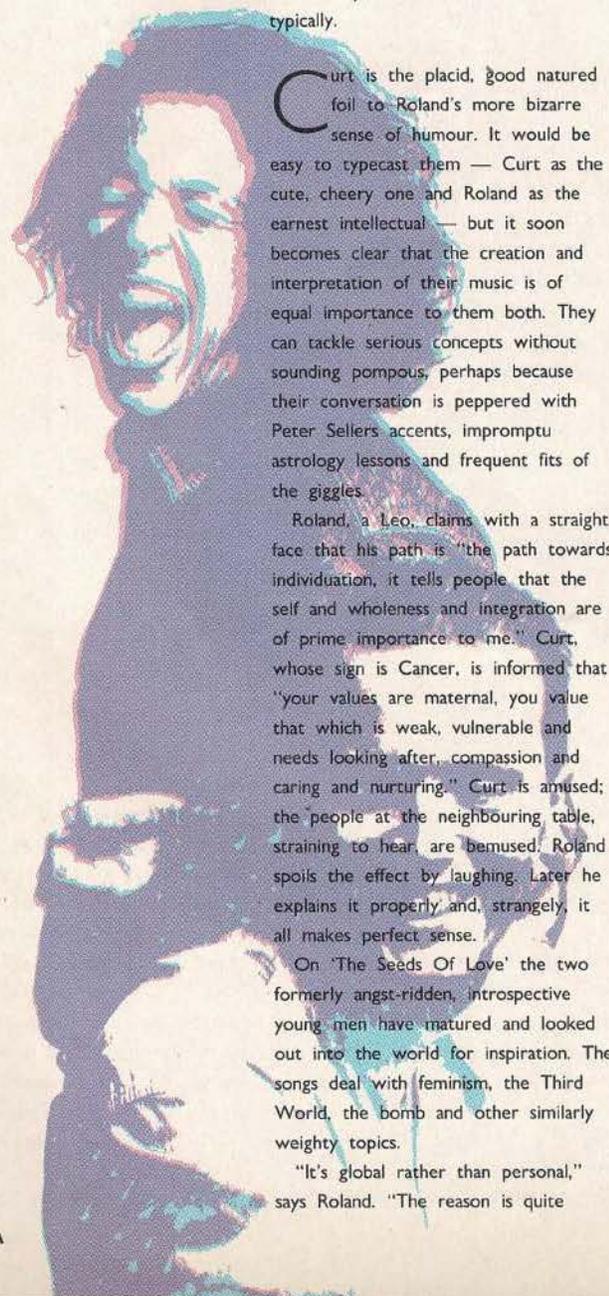
"It's an ongoing process, you can trace the links back. I do believe that to create you must destroy. We could have followed up the last album and maintained our position relatively easily, but for me progress is important. By smashing the whole thing, walking away from it and starting again, only the things which are real and solid remain.

"I read a lot and I get possessed by ideas. Even if it's a song title or something, my brain takes over and tries to materialise it. I can't live with it being abstract, I have to make it real.

"I think in time these ideas come across. Obviously the new album is very attention seeking, and after four years I don't think we could have been more loud and over the top if we'd tried. I think that paves the way for the greater message, but I might be wrong. 'Sowing The Seeds Of Love' could just end up as a nice pop tune. A lot of these things fall by the wayside, they fall on stony ground..."

Curt and Roland exchange a triumphant glance before chanting in perfect unison the phrase made famous by Neil in the Young Ones: "We sow the seeds, nature grows the seeds, we eat the seeds!"

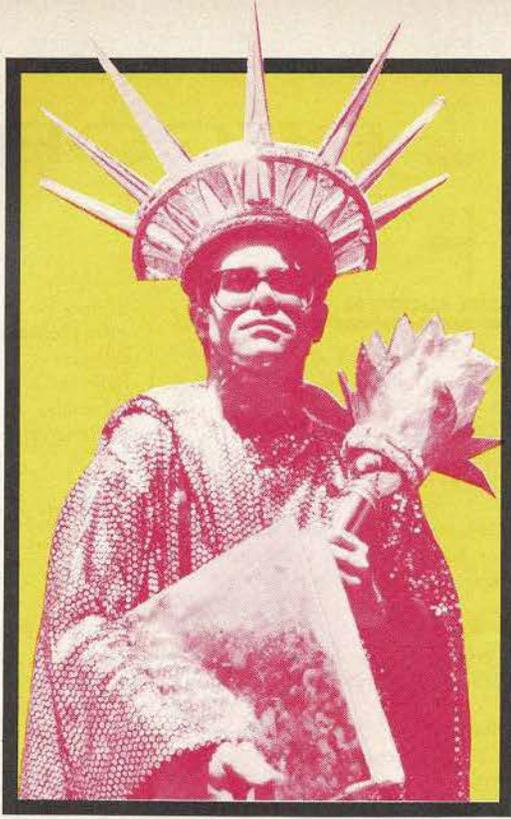
Hmm. Food for thought.



**Keep**

... but

special



**it under your hat . . .**

**Record Mirror** has something rather

lined up for all you people out

there who've ever fancied trying your hand at this funny pop star malarky.

Buy **Record Mirror**, issue dated September 9, and it could very

well change your life, if not your dress sense. Intrigued? Well, you'll have

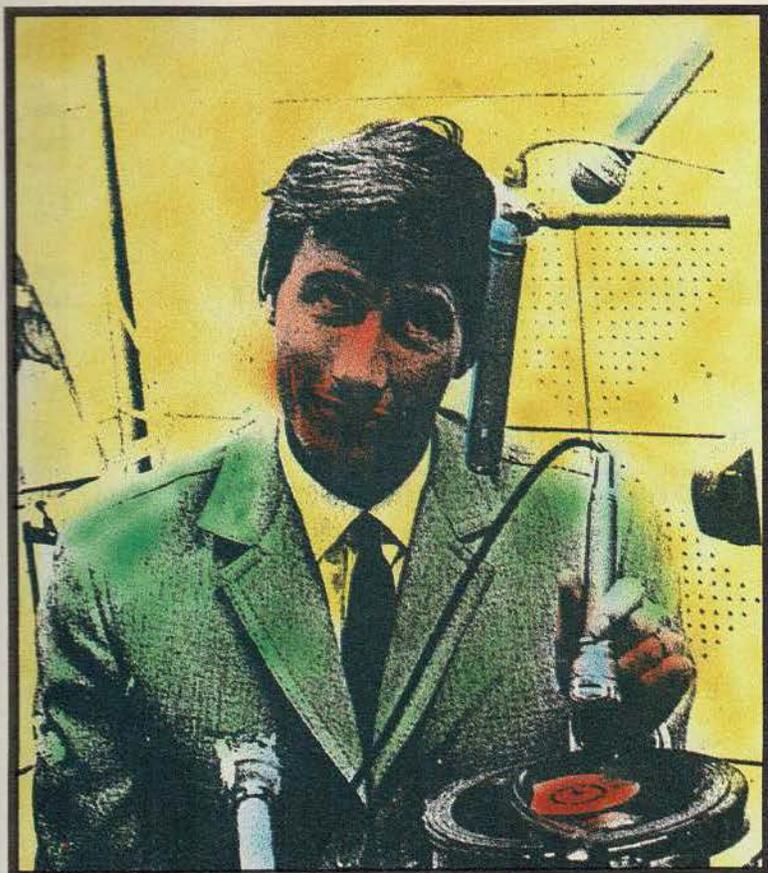
to wait and find out exactly what we're going on about

— we're not at **Liberty** to say . . .



**K e e p i t u n d e r y o u r h a t . . .**

# I RECORD MI



## YOUR LISTENING HABITS

- 1 How many hours a day do you listen to the radio? (5)
- a) Less than one  1
  - b) One—three  2
  - c) Three—five  3
  - d) More than five  4
- 2 How many radios are there in your home (including Walkmans, ghetto blasters, hi-fi systems etc)? (6)
- 3 Where do you listen to the radio? (Tick as many as you like) (7)
- a) Work  1
  - b) School/College  2
  - c) In Car  3
  - d) Home  4
  - e) In the bathroom  5
  - f) Other (Please specify)  6

- 5 How do you find out about new radio programmes? (20)
- a) Press  1
  - b) Jingles  2
  - c) Friends  3
  - d) Randomly turning the dial  4
- 6 Do you listen to non-music radio? (21)
- a) Yes  1
  - b) No  2
- 7 Which chart run-down do you listen to? (22)
- a) Gallup/Radio 1  1
  - b) Network Chart  2
  - c) Neither  3
- 8 Do you buy records as a result of (Tick as many as you like): (23)
- a) Hearing them on the radio?  1
  - b) Seeing the video/band on TV?  2
  - c) Reading about it in the music press?  3
  - d) Hearing it at a disco/club?  4
  - e) Hearing the performer play it at a concert?  5
  - f) Other? (Please specify)  6

- 9 What countries, other than Britain, have you listened to radio in? (25,26)
- 10 Was their music coverage: (27)
- a) Better?  1
  - b) Worse?  2
  - c) Similar?  3

## THE MUSIC

- 11 What type of music do you like to hear most on the radio? (28)
- a) Dance  1
  - b) Chart  2
  - c) Rap  3
  - d) Indie  4
  - e) AOR  5
  - f) Heavy Metal  6
  - g) Jazz  7
  - h) Classical  8
  - i) Other (Please specify)  9
- 12 Is your choice of music covered adequately by radio stations? (30)
- a) Yes  1
  - b) No  2
- 13 Do you think there are too

How well do you think you are being served by British radio? Record Mirror is conducting a survey of the nation's listening habits, what you think is right and wrong about today's radio and what you would like to hear in the future.

Do the BBC control the airwaves, will extra stations that emerge after de-regulation improve the service and should some DJs be put out to graze? If you listen to it, we want to know why, and if you are compelled to switch it off, we want to know what could stop you.

So just fill in the following questionnaire and let us know what you think. It won't even cost you the price of a stamp. If you have any further comments, put them down on a separate piece of paper and attach it to the survey. If you include your phone number we might even call you to find out more! And you can win this week's top 10 albums just by completing the tie-breaker at the foot of the page. So, get tuned in . . .

(1) (2) (3) (4)



- 4 What radio station do you listen to the most? (9)
- a) Radio 1  1
  - b) Radio 2  2
  - c) Radio 3  3
  - d) Radio 4  4
  - e) BBC local radio (Please specify)  5
  - f) Independent local radio (Please specify)  6
  - g) Pirate radio (Please specify)  7
  - h) Other (Please specify)  8



# MIRROR RADIO SURVEY

many old records played on the radio? (31)  
a) Yes  1  
b) No  2

14 Do you think that much censorship of records exists on the radio? (32)  
a) Yes, but the listener should make up their own mind  1  
b) Yes, but it's necessary, some records are offensive  2  
c) No  3

15 Is there enough coverage on the radio of: (33)  
a) Live music/concerts  
Yes  1  
No  2  
b) Studio sessions (34)  
Yes  1  
No  2  
c) New bands (35)  
Yes  1  
No  2

### DISC JOCKEYS

16 What type of music DJ do you prefer? (Tick as many as you like) (36)  
a) Informative  1  
b) Funny  2  
c) Silent  3  
d) Other (Please Specify)  4

17 Do you think DJs on the whole are knowledgeable about the music they play? (37)  
a) Yes  1  
b) No  2

18 Who is your favourite radio DJ? (38,39)

19 Who is your most hated radio DJ? (40,41)

20 Do you think there should be more female DJs? (42)  
a) Yes  1  
b) No  2

21 Should DJs present TV programmes like 'Top Of The Pops'? (43)  
a) Yes  1  
b) No  2  
c) Don't care  3  
Comments .....

### RADIO 1

22 Are you happy with the service

Radio 1 currently provides? (44)  
a) Yes  1  
b) No  2

23 What do you Like/Dislike/Feel Indifferent about on Radio 1?  
L D I  
The music  1  2  3 (45)  
The DJs  1  2  3 (46)  
News/Current affairs  1  2  3 (47)  
General interest programmes  1  2  3 (48)  
Humour  1  2  3 (49)  
Jingles  1  2  3 (50)

24 Do you think that Radio 1 influences the charts? (51)  
a) Yes, but it doesn't matter  1  
b) Yes, and it's disgusting  2  
c) No  3

25 Should Radio 1 become a commercial station? (52)  
a) Yes  1  
b) No  2

26 Have you ever entered a Radio 1 competition, been to a Radio 1 roadshow or purchased a Radio 1 sun-strip? (53)  
a) Yes  1  
b) Yes, but I didn't meet Smiley Miley  2  
c) No  3  
d) No, but I'd like to  4

27 What would you say to Bruno Brookes if you met him at a party? (54)  
a) Hello mate, you're an absolutely brilliant DJ  1  
b) Can I have your autograph please  2  
c) Who invited you?  3  
d) Lend us a fiver pal  4

28 If the BBC re-introduced the radio licence would you buy one? (55)  
a) Yes  1  
b) No  2

### THE FUTURE

29 Do you know of any pirate radio stations in your area? (56)  
a) Yes  1  
(Please specify ..... ) (57)  
b) No  2  
If yes, do you listen to them? (58)  
a) Yes  1  
b) No  2  
If no, would you listen to them if you knew about them? (59)

a) Yes  1  
b) No  2

30 How did you hear about them? (60)  
a) Press  1  
b) Word of mouth  2  
c) Leaflets  3  
d) Other  4

31 Do you think pirate stations are a good thing? (61)  
a) Yes  1  
b) No  2

32 Do you think stations should be allowed to broadcast without restrictions? (62)  
a) Yes  1  
b) No  2

33 Would more stations be a good thing? (63)  
a) Yes  1  
b) No  2

34 If there was a community radio station for your estate/street/village, would you listen to it? (64)  
a) Yes  1  
b) No  2  
c) Possibly, but it depends what it's like  3

### PERSONAL DETAILS

Name: .....  
Age: ..... (yrs) (65,66)  
Sex: (67)  
Male  1  
Female  2  
Address: .....  
Telephone number: .....

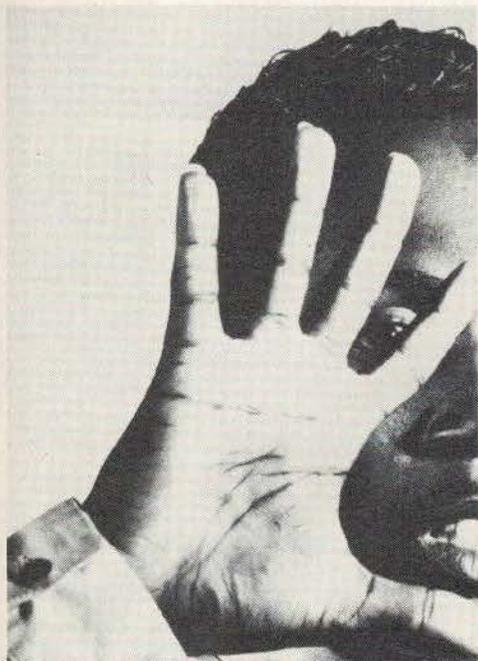
To win this week's top 10 albums, complete the following tie-breaker in not more than 20 words, and send, together with your completed questionnaire, by Wednesday, September 6, to: Punch Publications Limited Record Mirror Radio Survey FREEPOST London SE1 9UT

If I was the Controller of Radio 1 I would

The winner will be that person judged to have written the most relevant, entertaining and incisive comment

# LETTERS

WRITE TO LETTERS, RECORD MIRROR, LUDGATE HOUSE, 245 BLACKFRIARS ROAD, LONDON SE1 9UZ



● **LIL' LOUIS** tries to hide his "heaving, groaning, explosive bundle"

● **QUEEN:** "they'll like us one day Fred"



● **CARL** of the Neph: sonnet boom boy



## FLOUR POWER

■ Here's a poem for all you Neph fans out there . . .

Mary, Mary quite contrary,  
How does your garden grow?  
With sticks and twigs, and slaughtered  
pigs,  
From the Fields Of The Nephilim show.

**D Ferrington, Heaton Moor, Stockport**

● *Sheesh! Poems on the Letters page banned from now on.*

## OSCILATE WIMPISHLY

■ That bloke from the Lightning Seeds really is a wimp isn't he?

**Trev Bailey, Bootle**

● *Ian Broudie is a rock 'n' roll rebel, hellbound on the freeway of leather — 'Pure' is ironic!*

## THAT FANTASTIC BAND THEY CALL 'QUEEN'

■ Another fantastic Queen single slagged off in **rm** (Hello Tim Nicholson). Oh well, I guess that's another top 10 hit for Queen! The more you slag them the more successful they become. Could you make sure that Tim Nicholson reviews their 'Greatest Hits Vol 2' when it comes out later this year to make sure of a number one spot for Freddie and the boys.

**Lez The Loon, Stevenage**

● *If it will rid the world of nonsensical stuff like 'The Invisible Man' then the next time Queen release something we shall praise it to the hills and include a soliloquy on the genius of Brian, Freddie, Ralph and Ted on every single page.*

## WRAP IT UP

■ Last week I tried to use your mag as wrapping paper, but because the pictures were so small it didn't look at all convincing.

**Angry reader, Darlington**

● *I imagine that the staples proved rather troublesome too.*

## REVOLUTIONARY LETTER CONCEPT

■ In the light of the French celebrating 200 years of the revolution I have sent in a French top 10.

**Martin, Crick**

● *And what a fantastic top 10 it is too Martin, 'Frogs Legs' by ZZ Top, 'Back To France' by Soul II Soul, 'The Frog Song' by Paul McCartney. Absolutely hilarious! Oh dear, what happened to controversial letters, things like this . . .*

## A LETTER THAT WE'VE JUST MADE UP BECAUSE THIS WEEK'S LETTERS PAGE IS QUITE BORING

■ I've been reading **rm** since I was six years old and I can honestly say that it's the best magazine in the whole entire world. In fact, I love all the people that work for **rm** so much that I'm going to send you £65,000 in used £20 notes. Thank you.

**Elton John (not that one), Windsor**

● *If only other readers followed your example Elton.*

## JUMP TO THE MIDI DANCE!

■ After reading Johnny Dee's review of the London Boys album (**rm** July 22) I have to entirely disagree with your comments about the lyrics. So what if the London Boys sing "Mi, Mi, Midi dance/ You you you/ Jump to the midi dance"? Not everybody can be like Morrissey or Tanita Tikaram. If the music sounds great and you can dance to it I don't think that the lyrics really matter. The London Boys are all about fun and having a good time, they don't want to change the world, just make it a happier place!

**Julie, East Grinstead, Sussex**

● *Ahhhhhhh! And a happier place it is too since Dennis and Edem's smiling faces appeared. Now everyone's jumping to the Midi Dance!*

## KISS THIS THING GOODBYE

■ How disgraceful that you gave space to that perty Lil' Louis in last week's otherwise wonderful edition of your family mag. I've spent the last month breaking out into a cold sweat every time I hear 'French Kiss' on the radio. I've been going out with my girlfriend for 18 months now and she's beginning to suspect something's missing from our relationship since she heard that record. People like Lil' Louis put unfair pressure on young men to perform sexual acrobatics at will and lead to the belief that if you can't turn your partner into a heaving, groaning, explosive bundle over a steady three and a half minutes (the length of the single) then somehow you've failed as a man. Personally, I find it despicable that this myth should be perpetuated through the national media, and you can rest assured that the young men I know will not be bothered by 'French Kiss' any more.

**Colin Wilson-Noel, Wendover**

● *Dear Colin, you are proof, if any were needed, that listening to pop music can be harmful. Don't worry about the three and a half minute sexual marathon, try mastering the 15 minute one first.*

**FINALLY AVAILABLE!**

ASK YOUR LOCAL RECORD STORE FOR A DOOWUTCHYALIKE

# DANCE HOW YA-LIKE

PAR-TEE YA LIKE



PEACE W

OUT

LAY DOWN YA LIKE

SMELL HO

BE WHO Y

SU-MO YA LIKE

DANCE HOI

# YALIKE

YA-LIKE

SIT HOW YA LIKE

YA LIKE



CHYALIKE PIN " " ... SO YOU CAN " PINHOWYALIKE "



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## NICE TOO SEE YOU

At first sight, it is easy to dismiss *Too Nice* as just another clichéd rap crew, but lift the lid a little and you will see a conscientious pair who are pushing a positive message with their rhymes. The LP, 'Cold Facts', gets straight to the point on the title track: *'It's not wrong to have a posse if your posse is chill/ But it's dangerous when a posse gets ill/ Snatching gold to sell the stuff you copped/ One on one boy you'll get dropped'*.

Nice Gee explains: "When I was younger, I was always beefing with people; blacks should be standing together."

Nice Gee and DJ Quick come from Long Island, home of EPMD and De La Soul, and they mention the borough in 'Cold Wild Strong

Isle'. The song features some designer violence with Nice Gee as the aggrieved party. "We don't look for trouble, you have to be able to protect yourself," he says. "But I don't have a gun because I have no reason to carry one."

The single, 'I Git Minze', a hip house song, has introduced them to the club crowd. "I got into it through the Todd Terry sound," says Nice Gee before DJ Quick interjects. "House has been hip with the hip hop crowd recently because there are no rap clubs left to go to. They go to dance clubs and get exposed to it. I think there are going to be more crossover records as well as hard house and rap." For *Too Nice* the crossover has already begun. (PA)

## ON THE MENDES

The oddest things crop up in **rm Dance**. Only the other week it was Paul McCartney. Now we've got **Sergio Mendes**, a man who's something of a legend in Latin Jazz circles. No, he hasn't discovered Techno or anything silly like that, but someone (New York producer Justin Strauss to be precise) has dusted off Sergio's breezy, poppy Latin classic 'Mas Que Nada', already a favourite in your Balearic clubs and such like, and dragged it kicking and screaming into the present. And it works, too. Originally recorded by Mendes with his Brasil '66 combo in the late Sixties when they'd perfected the bossa nova sound, a highly acclaimed fusion of jazz and pop with Brazilian samba rhythms, the updated version fits in remarkably well with recent flamenco house tracks like Raul's 'Guitarra' and Koxo Club Band's 'Paradhouse'. And the title? It's 'A Lot Of Nothing!' (PC)



Winston Francis  
 you are my everything  
 Lovers Rock for Summer!  
 Produced by John Kizaje  
 additional production by  
 Geoffrey Chung and Sly Dunbar

ARISTA  
 a world-renowned music  
 group company

with contributions this week from Paul Ablett, Phil Cheeseman, Craig Ferguson and Kevin Murphy

## COOL CUTS

- |          |  |                                     |                            |
|----------|--|-------------------------------------|----------------------------|
| 1        | SUENO LATINO   | <b>Sueno Latino</b>                 | <i>Euro DFC</i>            |
| 2 (NEW)  | YOU CAN'T RIDE THE RHYTHM<br>Delicious organ grinding groove on the soulful tip  | <b>Rodney</b>                       | <i>Basic</i>               |
| 3        | 2 IN A ROOM (LP)   | <b>Various Artists</b>              | <i>US Cutting Records</i>  |
| 4 (NEW)  | GIMME THE FUNK<br>Unusual Euro sample record with funky guitar riffs, though many are going for the piano led Free House mix on the flip | <b>Kekkotronics &amp; LTJ</b>       | <i>Euro IRMA</i>           |
| 5 (NEW)  | STORIES<br>Fabulous Italian remix of the British produced track featuring a grumbling rap  | <b>Izit</b>                         | <i>Euro New Music</i>      |
| 6        | THE REAL WILD HOUSE  | <b>Raul Orellano</b>                | <i>Euro blanco y negro</i> |
| 7        | AFTER THE LOVE   | <b>Jesus Loves You</b>              | <i>More Protein</i>        |
| 8 (NEW)  | CLUB SCENE<br>Laid back rap over a garage groove from Profile's latest protege   | <b>Special Ed</b>                   | <i>US Profile</i>          |
| 9        | SMOOTH OPERATOR  | <b>Big Daddy Kane</b>               | <i>US Cold Chillin'</i>    |
| 10       | WHY CAN'T WE LIVE TOGETHER   | <b>Jolly Roger</b>                  | <i>Desire</i>              |
| 11 (NEW) | TRACK WITH NO NAME   | <b>the Forgemasters</b>             | <i>Warp</i>                |
| 12       | NO SORRY   | <b>Gino Latino</b>                  | <i>RCA</i>                 |
| 13       | PUMP UP THE JAM  | <b>Technotronic featuring Felly</b> | <i>Euro ARS</i>            |
| 14 (NEW) | EXPRESS YOURSELF<br>The LA rappers set out to prove that their bite is worse than their bark   | <b>NWA</b>                          | <i>4th &amp; Broadway</i>  |
| 15       | AM I BLACK ENOUGH FOR YOU?   | <b>SchoollyD</b>                    | <i>US Jive</i>             |
| 16       | THE SUN RISING   | <b>the Beloved</b>                  | <i>WEA</i>                 |
| 17       | DESCRIPTION OF A FOOL  | <b>A Tribe Called Quest</b>         | <i>US Jive</i>             |
| 18       | TRAVELLING AT THE SPEED OF THOUGHT   | <b>Ultramagnetic MC's</b>           | <i>ffrr</i>                |
| 19 (NEW) | GET UP<br>Episodic stop 'n' start Latin house with loads of interesting noises and chimes  | <b>Underground Kids</b>             | <i>US Nugroove</i>         |
| 20       | PERSONAL JESUS/DANGEROUS   | <b>Depeche Mode</b>                 | <i>Mute</i>                |

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



## GIT IT ON

That bad ass Hispanic lass **Lisa Lisa** is back, sounding, literally, like she's going to get her act together. Her new single is aptly titled 'Let's Git It Together', scratching in Yazoo's 'Don't Go' in a crossover. After her splendid manic monster 'I Wonder If I Take You Home', Lisa looked as if she could do no wrong, but six years later she has had two paltry British hits, the aforementioned and the abysmal 'Head To Toe' which sounded as if the Reynolds Girls or Sonia should have sung it.

Over in the States, however, Lisa, supported by her group Cult Jam, is a mucho big star with three number one hits to her name.

Lisa Lisa might be so good they named her twice in the States, but over here she's yet to crack it. 'Let's Git It Together' will be the one to do it for her, you'll see. If it doesn't, I'll eat my sombrero.

NEW 12" ON DESIRE RECORDS

B SIDE ULYSSES

\* WHY CAN'T WE LIVE TOGETHER

JOLLY ROGER

2 GREAT MIXES

JOLLY ROGER FEATURING E-MIX OF FQ MC'S

A BRILLIANT NEW VERSION OF THE ALL TIME CLASSIC

DESIRE

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## FREAK OUT

If 'North — The Sound Of The Dance Underground' was northern England's finest contribution to the 'new beat' explosion last year, then its worthy successor has to be **'Freak Beats'**, a compilation of tracks from various North West artists, courtesy of Manchester's Scam Records. Billed as 'a tacky souvenir of Pre-Revolutionary Northern England', 'Freak Beats' is less acid than its predecessor, but more experimental. As the title suggests, its contents are not so much off the wall, as over the wall — escaped, considered 'dangerous'.

Currently picking up plays in heavy house clubs such as Frenzy in Blackpool, Vertigo in Manchester, 1992 in Glasgow, etc, the record is,

in the words of chief schemer Sarah Champion, "a new phenomenon". OK, I'll buy that — it is far more interesting than your standard dance compilation. There's a certain 'global' feel to the tracks therein — everything from the Eastern promise of **Suns Of Arqa's** 'Govinda's House', to the Celtic House (their phrase, not mine) of **Toss The Feathers** with 'Skidoo'. And there's a sinister element at work too. For example, **Mighty Force** unashamedly bastardise the Arabian feel from Blancmange's 'Living On The Ceiling' to deliver the very mighty 'Cosmic Ambassador Hi Fi'. And **What Noise's** contribution, the remixed 'Vein', is the nastiest slab of beat that you're likely to hear this

## RAZZLE DAZZLE

The two members of British outfit **Dazzle** are soul sisters in the true sense. Claudette and Paulette Patterson have been wowing audiences the length and breadth of the country since their debut album, aptly entitled 'Soul Sisters', hit the streets last Xmas.

The music, which usually appeals to the sort of people who like two-step drum and bass soul, such as Omar, Deluxe and Smith & Mighty, doesn't adhere to the soppy romanticism associated with most female soulsters. Instead, it deals with such issues as assertive women and disillusionment with men as well as beats that kick where the sun don't shine.

The current single, 'Dazzle You', is one of the non-statement tracks on it, and is well worth dusting the cobwebs off your purse strings for. Dazzle look like they've got a bright future ahead of them (excuse the awful pun). There ain't no ifs or buts about it, these sisters are doing it.



SAMPLE THIS!  
CHICAGO  
HOUSE 89  
STYLE

# THE BASS BOYZ LOST IN THE BASS

MIXED BY BAD BOY BILL

12" FEATURES EXTRA MIX BY MIKE 'HIT MAN' WILSON  
PLUS BONUS BEATS

KOOL KAT

7" AND 12" OUT NEXT WEEK

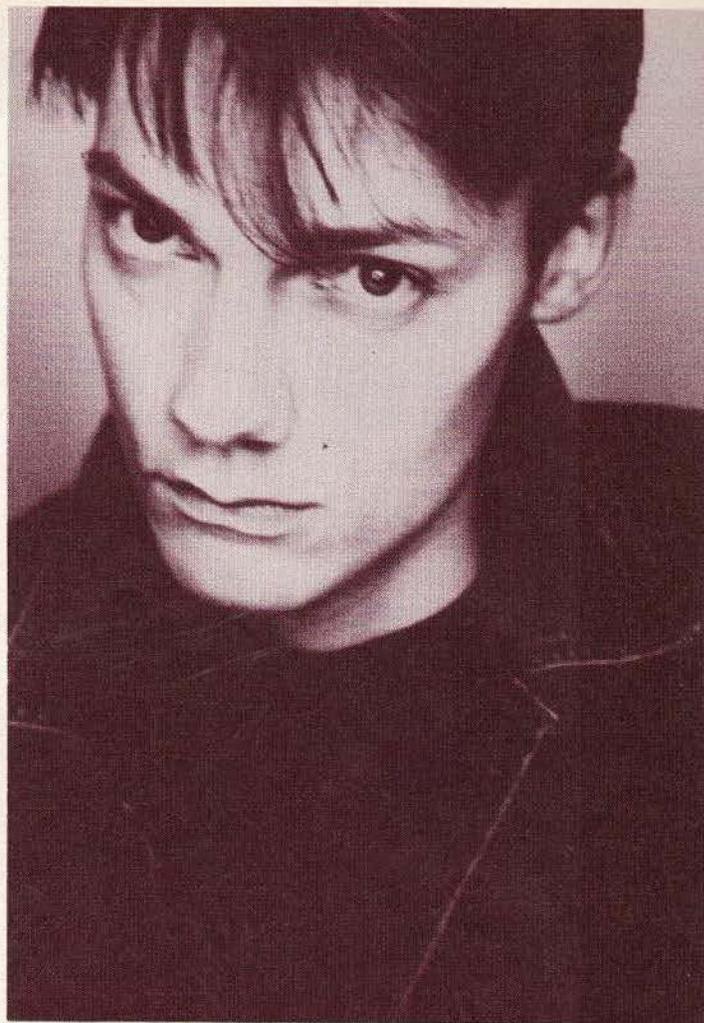


year.

Also numbered among the players are **808 State**, a name already mentioned in the same hallowed breath as the likes of T-Coy and their old compadre, A Guy Called Gerald. On the verge of signing to a different major every week it seems, their 'State Ritual', taken from their second album 'Quadrastate', is as powerful as any new dance music comes, but not without the obligatory quirkiness. If 808 are the biggest act (as yet) on 'Freak Beats', then **Black State Choir** are definitely the weirdest. 'Akuku' is built on tribal drums and chants — it could almost be the incidental music from some obscure B-movie, 'The Voodoo Zombies'. They are

taking the sampling process to a whole new level by 'borrowing' the sounds and atmospheres from churches, mosques and monasteries — is nothing sacred? The results are expected to be heard on a new Scam LP next month.

It's exactly this kind of warped approach that gives 'Freak Beats' a crucial edge, attracting a curious fascination. "A lot of House is too straight-forward — it's getting blander all the time," says Sarah at Scam. "The best thing about house is that it's given people the chance to experiment. We wanted to put out a record that was 'risky', not too obvious." The result, in the words of **Where's The Beach**, is "deliciously deranged". (CF)



## GET INTO ORBIT

Ibiza may only be an hour ahead on your watch but it can be months ahead on your turntable. The latest track to holiday there and return to a rapturous welcome is William Orbit's 'Fire And Mercy'. This Sixties flavoured funky guitar instrumental was hiding away on Orbit's two year old 'Strange Cargo' LP when those enterprising Ibiza DJs discovered it and started

filling the floors with it.

Orbit might be a new name on the front cover, but his name crops up in smaller print on countless records. After a few years with the fragile electronic sounds of Torch Song he started remixing and producing the likes of Colourbox, Nitzer Ebb, Les Rita Mitsouko and Les Negresses Vertes before recently teaming up with Mark Moore, since when

they've been fiddling about with some of Malcolm McLaren's bits and Prince's 'Electric Chair' number from the 'Batman' movie.

Orbit is as surprised as anyone at 'Fire And Mercy's' success, mostly because he didn't know it had been released.

"I'd just come back from the States after working on the Prince track when the record company told me

they'd released it. I'd forgotten all about it. The only thing I remember was starting to mix it at four in the morning and having to finish quickly because there was a cab waiting to pick me up at nine."

With a new album due out early next year laughingly called 'Bionic Bimbo' the new, "less Serious" Orbit is finally launching himself into the starring role. (KM)

**BOOGIE  
BOOX**

**HIGH**

**NERVOUS**



7" · 12" · CD

**OUT NEXT WEEK**



# CHARTS



PIC: JOE SHUTTER

## SUMMER SUBSCRIPTION OFFER

The British summer is here again and what could be better than facing those thundery afternoons and balmy evenings in the company of your favourite magazine whilst wearing its named emblazoned on your chest — **FOR FREE!**

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**PHRANC**  
**'I Enjoy Being A Girl'**

ISLAND

'I Enjoy Being A Girl' is one of those albums that is so simple and naive, that you fear the artist responsible either has the mental age of a 12-year-old, or is plainly taking the piss. The opening track on the album tells the tale of a thousand turtle neck-wearing, banner-waving folk singers cashing in on the success of Suzanne Vega and Tracy Chapman. Considering that Phranc herself is a politically motivated folkie in a turtle neck, the irony of it all is too strong to ignore.

Mind you, among the standard subjects of apartheid, fascism and animal rights (which are handled with all the sophistication of that infamous Boy George lyric that declares war to be stupid), there are some genuinely bizarre moments. A song about a parakeet riding on a dog's back for starters. Can Phranc be serious? Or even funny? But 'Rodeo Parakeet' is nothing compared to 'Toy Time', a pseudo-advert for Toys 'R' Us, that's so treacley it's an open invitation for everyone to visit their local branch and vomit on the doorstep.

The only tender moment on the album is 'Myriam and Esther'. It's an articulate and tragic lyric about the senility of Phranc's grandmothers, but sadly it's the only song that captures my imagination. If it's intelligent and humorous folk music you're looking for, you'd be better off searching out the Dinner Ladies' debut album 'These Knees Have Seen The World' or the eponymous release by the Two Nice Girls. ■■■½  
**Iestyn George**

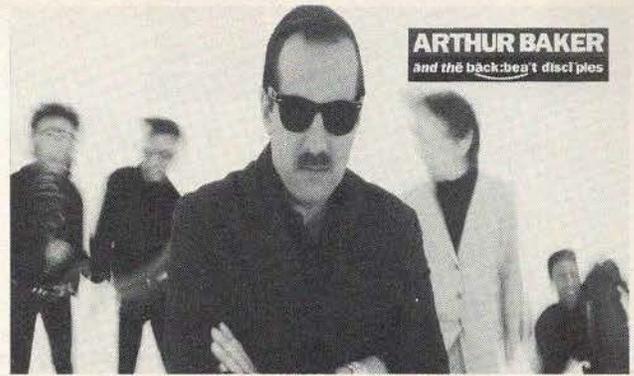
**EPMD**  
**'Unfinished Business'**

SLEEPING BAG

EPMD, according to the general principles of Public Enemy's Chuck D, are exactly the type of black people that white America wants to see. Their example of success seems to imply that any American can become a millionaire while ignoring the fact that the vast majority of blacks don't and won't. As long as these rappers only profess a desire for money, fame and women over education and rights, they're no threat. EPMD, for their part, have hardly done much to change from their image of a couple of arrogant, sexist lunkheads. They've been superceded.

But, of course, it's musical, not lyrical, content that sells records. And EPMD sell records by the truckload. Their music is for people who like their rap slow and low — there are no concessions here to speed rapping or hip-house. The result is a slightly more slick version of 'Strictly Business', the single 'So Wat Cha Saying' the best of the bunch of formula tracks. Perversely, it's when they stray off course that things brighten up. 'Knick Knack Patty Wack' is a good but blatant steal from the Ultramagnetic MC's 'Funky', while the best track, 'Time 2 Party', fires with an upbeat jazz piano break. The stupidity of a title like 'Strictly Snappin' Necks' (if they were really that tough they wouldn't bleep out the f-word) is balanced by the nearest they ever get to social commentary 'You Had Too Much To Drink', an anti drink-drive rap that veers dangerously close to two opposites — humour and Run-DMC.

If EPMD are wishing up, perhaps



**ARTHUR BAKER**  
and the backbeat disciples

**ARTHUR BAKER & THE BACKBEAT DISCIPLES**  
**'Merge'**

A&M/BREAKOUT

Too much is made of the array of stars studded throughout this album as guest vocalists. But when faced with a sticker boasting the presence of Martin Fry, Al Green, Andy McCluskey and Jimmy Somerville, it's hard to ignore.

Nevertheless, the outstanding feature of this LP is that it is a track-perfect blueprint for an Arthur Baker greatest hits compilation. As yet, none of the singles taken from it have even had a whiff of a chart placing, but each and every song has the makings of a surefire hit.

Such a variety of styles are tried and executed convincingly, that it confirms that nearly all pop music can be simulated with a pen and paper and a series of numbers. The dance styles are personal favourites here — 'Talk It Over', '2x1' and 'Silly Games' featuring Fingers Inc's Robert Owens — though the FM rock of 'Last Thing On My Mind' and the cheesy Al Green track, 'The Message Is Love', are perfect of their kind.

'Merge' is breathtaking in its breadth. The work of a true pop master.

■■■■½ **Tim Nicholson**

their next step should be to sell their cars and promote public transport as a more environmentally friendly way to travel. ■■■ **Phil Cheeseman**

**THE 4 OF US**  
**'Songs For The Tempted'**

CBS

Newry's the 4 Of Us must have hoped to release this, their debut on the back of at least one UK hit single, a feat they've quickly achieved back home. But if the Murphy brothers are still a new name to you, they won't be for long.

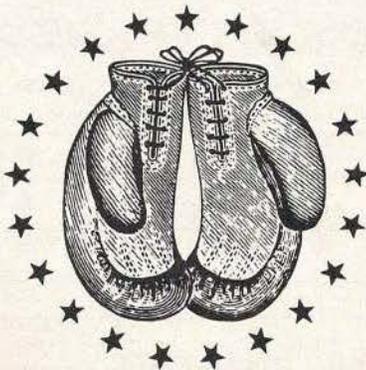
They know what they're doing, and there's a depth to the 4 Of Us that owes more to the thoughtful pop of the Police, than to a temporary evocation of teen hysteria. Not that Brendan and Declan couldn't cut it in close up, but it's the music they're obsessive

about, not the trappings. 'Hey Mary' would have been a ground breaking hit if we'd taken it to our hearts this side of the Irish sea, and 'Just Can't Get Enough' deserved a better reception, but its coupling here with the superb 'Washington Down' points to an exciting future.

Lyricaly, the 4 Of Us thankfully steer clear of the Celtic rock mythology of their contemporaries and the troubles are mentioned sensibly as part of everyday life, most notably on the angry, non partisan 'Kill You'. No, it's sex and hope for the future that preoccupy Brendan and Declan, and why not?

The 4 Of Us are fiercely independent at present and 'Songs For The Tempted' suffers occasionally because of it. When they've the confidence, self belief and trust to open up to outside influences a touch more, they'll crack it. ■■■ **Andy Strickland**

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THE SHEP PETTIBONE REMIXES: HOUSE MIX/12"/BASSEY THANG



**PRIMAL SCREAM**  
**Take Two, Sheffield**

With the release of their debut album 'Sonic Flower Groove' two years ago, Primal Scream effected a swift and emphatic escape from a pigeon hole they claim was never designed for them in the first place. Their earlier gigs had the unmistakable sound of a band tuned into the bug-eyed merits of thrash and half-inched Spector riffs, and their entry into indiedom was a breeze, a place in the 'shamblers' hall of obscurity assured. But they went and blew it. The 'Velocity Girl' single was a tantalizingly brief preview of what could be. Guitars made to sing with a relish today's besit brigade can still only dream about.

On 'Sonic Flower Groove' Bobby Gillespie finally unveiled what he'd been itching to write all along — bright, langorous, Sixties-coated pop with a few nods to the Byrds. Only now does he seem prepared to leave some of that baggage behind, the latest Primal Scream's a tougher, harder-edged entity, foregoing much of the smoothness that's played such an integral role.

The new single, 'Ivy Ivy Ivy', while still underpinning aspects of Gillespie's first love (dead neat harmonies for instance) is something of a brash affair, even turnabout, with guitars motoring into territories that make the band's wearing of leathers a tad more understandable. Much of the same comprises just about all this set and truth to tell it ain't bad. Controlled guitar thuggery allied to some tasty refrains on songs that might not bowl you over but won't do you any lasting harm either. Way to go Bobby.  
**Patrick Weir**

**BILL PRITCHARD**  
**The Cricketers, London**

It wasn't surprising that a number of the crowd here tonight were French. No, the Chunnel hasn't reached this part of South-East London yet. But, in fact, our Bill is extremely popular across the water, chart positions no less, and here on his only British date, he tried, and succeeded, in transferring his popularity and charm to Blighty.

Bill's material is very much written from the heart, and really does revel in an intimate atmosphere, so the Cricketers was an intriguing and surprising venue, and it worked. From the single 'Invisible State', the vicious 'Kenneth Baker', the dreamy refinement of 'Sometimes' and 'Lydia', and the ever so wonderful 'Tommy & Co', with Bill, guitar in hand and the accompanying bass, keys and drums, he provided a feast of wordy godliness.

Pritchard is a torch writer who will always shine. **Peter Mash**

**THE THE**  
**Hornden Pavilion, Sydney**

Well, one album and an eon since 'Infected' and Matt Johnson is still moaning on about the Capitalist menace, the great North/South divide and how thoroughly rotten the American way of life really is. However, this time the difference is he's decided to take his gloomy messages to a live audience.

Why start in Australia? Who knows. Why recruit Johnny Marr? Well, they were mates years ago, but Johnny joined the Smiths instead of The The and — according to Matt — he wasn't happy there at all. So he's now to be found punching the air a lot,

dancing around a bit and making The The's dark tunes go jangly in a marvellous way. And it's just as well you've read he's there because you can't see him, or any of The The really, because they spend lots of time hidden in dimly lit clouds of dry ice and all anyone can make out of Matty is the silhouette of him standing still, either with a hat or without a hat. There are no introductions, so you don't even get to find out who the fab singer who replaced Neneh Cherry on the 'Infected' tracks is.

But even if there's nothing going on in the personality stakes, the songs have a strong enough character of their own to make this a worthwhile evening. It makes complete sense to here Matt's warning messages live at last, packing a punch equal to their vinyl power.

And if you thought Matt doesn't have a sense of humour, it's worth remembering that his next stop in this global crusade is the States to work for the Yankee dollar — now that should be a laugh. **Lisa Anthony**

**THE STONE ROSES**  
**Empress Ballroom, Blackpool**

Talked about as the 'gig of the year' up here in t'North, will it be looked back on as the Stone Roses' own 'Shea Stadium'? They'll probably play the genuine article before long, but for now they had to be content with a stately ballroom more accustomed to 'Come Dancing' than this subversive pop 'n' roll thingy. The familiar strains of 'Waterfall' played backwards announce the imminent arrival of those cheeky devils, and suddenly 4,000 sweaty bodies turn

SIMON TAYLOR



●STONE ROSES: “. . . 8 . . . 9 . . . 10, coming ready or not”

to the distant stage.

Ian Brown's opening "Hello Blackpool" (or words to that effect) is a bit forward and familiar but these guys are massive. We're talking near hysteria as the hottest wah wah pedal in town signals 'Elephant Stone'. 'Made Of Stone' is similarly played to near perfection — it's all done with consummate ease. Hendrix lives! Resurrected in John Squire, he's an influence much in evidence tonight, and effectively so in a setting of such grandeur. Lo and behold, once 'She Bangs The Drums' has been dispatched with not a little aplomb, 'I Am The Resurrection' brings the proceedings to a fitting end, complete with crazy 'getyerrrocksoff' instrumental funk-up. Ian stands by, fondling bongoes, whirling a sparkling yo-yo, sneering. Surprisingly, there is no more, but even without an encore, the melting masses are well satisfied. It's funny . . . I hear that Manchester was strangely quiet that night. **Craig Ferguson**

AS FEATURED ON WOGAN WITH BEN ELTON LAST WEDNESDAY

Grayson Hugh - talk it over



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# 45

REVIEWED BY GEOFF ZEPPELIN

## ● SINGLE OF THE WEEK

### MC 900 FT JESUS WITH DJ ZERO 'Too Bad'

NETWORK EUROPE

Or 'Too Bad You're Gonna Die' to give it its full title. This is a glorious minimalist spin through the thing that scares middle class America more than anything else, the idea that their child could actually be a lunatic serial killer. Over an extraordinarily austere backing two potentially psychotic Texans put together a hypnotic groove topped with threatening voices. Oppressive, like being locked in a darkened cell for 48 hours, spooky and quite brilliant. And you can dance to it.

## ● NOT TOO BAD

### JANET JACKSON 'Miss You Much'

A&M

It's the braincrushing 'drums' that set this apart from Jackson copyist Paula Abdul's effort. A song is not much in evidence, which is a good move if you haven't got much to say anyway. A clenched fist of a record.

### LENNY HENRY 'Bad Jokes'

ISLAND

Actually the B-side of a Theophilus B Wildebeeste smoocher that's too close to reality to raise more than a titter, this excerpt from Lenny's film is the perfect culture clash of dance music and good old British puerile humour. Try and hear it and be gob smacked.

### RED HOT CHILI PEPPERS 'Knock Me Down'

EMI

The world may not be asking for funky metal but people persist. It never really seems to work but the Chili Peppers chunder on excitedly enough to raise a grin. Worth picking up when it reaches the bargain bins (in three weeks).

### ALISHA WARREN 'Touch Me'

RCA

Dance record of the week, Alisha can sing very well indeed, the arrangement bears listening to, especially the fake swaths where

the strings should be, and the song bears up to some scrutiny. Mind you, the sexy groans in the background sound more like someone gargling at the dentist, but we'll just pretend that's a deliberate gag on the part of the producer won't we. Classy, almost.

### MIGHTY LEMON DROPS 'Into The Heart Of Love'

CHRYSALIS

### SANDKINGS 'All's Well With The World'

LONG BEACH

Ah, the sound of Wolverhampton, home of Slade, the mighty Steve Bull and er, these two bands I guess. The Lemon Drops' attempts to straddle the Atlantic/Liverpool axis have been blown a bit by the return of McCulloch, who manages it without trying, and after a neat intro it never goes much further, though it's too short to outstay its welcome. The Sandkings are the ideal cross of the Seers and That Petrol Emotion, if anyone wants it. Better than Diesel Park West.

### JOE STRUMMER 'Gangsterville'

EPIC

Even before he'd ever touched a guitar Joe Strummer must have lived in a parallel universe where rock was king and clichés held no meaning. And if that world has cinemas then this is the soundtrack hit of the summer, with its quirky guitars reminiscent of Tom Waits and swaggering like the Clash, but not as well. I like it anyway and I can hardly make out a word of it. He can do better but this is a start.

### PAULA ABDUL 'Knocked Out'

SIREN

What a lot of great noises there are going on in the background here, including what appears to be a demented cowbell sample. It goes downhill when Paula comes in, but the instrumental on the flip solves that problem I suppose. This reminds me of ancient funny-noise hit 'Ring My Bell'. That's not a compliment by the way. A hit nonetheless.

### POP WILL EAT ITSELF 'Very Metal Noise Pollution EP'

RCA

Big bonus points to PWEI for releasing a four song, seven inch EP. It's not actually very good but

hell, they're trying. 'PWEIzation' is a snippet of beatbox rock 'n' roll over in seconds it seems, and '92 Fahrenheit' features Sylvia Tella getting less famous than she did with the Blow Monkeys. Do people realise that just because they use the same technology as other forms of music it doesn't instantly make them comparable. England and Australia both use large bits of wood to varying effect.

### IAN McCULLOCH 'Proud To Fall'

WEA

The hairstyle of the Bunnymen returns with a neat piece of assured rock-pop music that should be filling up the airwaves even as I write. Confident, steady and well-made this'll take off as soon as those nights become a bit cooler and people start looking towards autumn.

## ● FAR TOO BAD

### TINA TURNER 'The Best'

CAPITOL

The best moment of Tina Turner's long career was undoubtedly the close of 'Mad Max 3' where she gets sprayed in a shower of chicken shit. This is, unsurprisingly, an excruciating epic bellow which seems to be just behind the correct speed. But what the hell, we're all gonna have it stuffed down our throats anyway.

### SLAM/SLAM 'Move'

MCA

DC Lee makes a House Dance Horror of such unobvious dimensions I firmly expect Paul Weller to be trying to match it very soon. This is so blatant it makes Fuzzbox look like Spacemen 3 and the beat is just so moronic it's like being ordered to dance at gunpoint. Awful. Probably a hit.

### HAZELL DEAN 'Love Pains'

LISSON

A-ha, the return of the Welsh Temptress and will she have her embarrassing dancers this time around? About halfway through this record I had the dreadful realisation that perhaps the world has run out of tunes. Hazell has. For those who find the Pet Shop Boys and Liza Minnelli too threatening.

## MC 900 FT JESUS



## WITH DJ ZERO

### JACKSONS '2300 Jackson Street'

EPIC

Children's voices, enough smarm to shock even Lionel Richie and a mushy arrangement make this the nearest aural equivalent to drinking a cup of tea with 10 sugars in it.

### DANNY WILSON 'Never Gonna Be The Same'

VIRGIN

Well, after the insane triviality of 'La La La It's A Scorcher Missus' this is a joyless and excruciatingly mature piece of serious work, as if they've got anything to prove. Too much McCartney and not enough Lennon methinks.

### THE CURE 'Lovesong'

FICTION

Oh dear. This reminds me so much of an old single by the Church that I can't listen to it without a smirk. The Church will be smirking too when they hear it. Not that they've got anything to be proud of... it was a lousy song in the first place. Dangerously substandard for a band with an almost unblemished string of decent singles.

### ROLLING STONES 'Mixed Emotions'

CBS

The Stones return with a rather prompt follow up to the excellent 'She Bangs The Drums', but unfortunately seem to have been transmogrified into a substandard pub group attempting to write their own answer to old Creedence records. And worse still, the singer sounds like one of those funny voices on the Steve Wright show. And where's the man with the funny hat? Oh, sorry. This is the other Stones, the one whose gimmick is having a FIFTY TWO year old bass player. I thought they were dead.

### DAMIAN 'Time Warp'

JIVE

Four years old and clearly aimed at that age group, this is that sodding awful song from the 'Rocky Sodding Horror Sodding Picture Show' that everyone knows and loathes, now subjected to a PWL remix of its insipid electronic backing. Damian sounds like Frank Muir advertising Cadbury's Fruit & Nut. Vile but a hit.

# VISION ON

EDITED BY TIM NICHOLSON

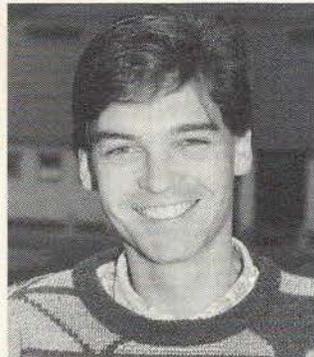
## ●VIVIEN

LEIGH: Winner of the 'Search For Scarlett'



film. He wasn't pleased. "Terrible lot of nonsense this — heaven help me if I ever read the book," claimed Howard during shooting. Meanwhile Vivien Leigh bitterly complained, "It's really very miserable and going terribly slowly. I'm such a fool to have done it!"

To the delight, and frustration, of millions, the tale of 'GWTW' is far from over yet. Come next year and Scarlett fever will sweep Hollywood again. Southern author Alexandra Ripley has been commissioned to write 'Gone With The Wind Part II', due out next spring. Warner Brothers has paid \$5 million for the film rights, and soon the 'Search for Scarlett' will be on yet again. **Roald Rynning**



●PHILLIP Agadoo'SCHOFIELD

## moore on tv



Anyone who enjoys a truly meaningful relationship with afternoon quiz shows will be cursing the school holidays. We must wait until autumn, it seems, for a new series of 'Going For Gold', the BBC1 Euroquiz which gives Ian from Didsbury the chance to demonstrate that his grasp of English is superior to that of Freda from Zurich (which he normally fails to do). Only C4 keeps the faith.

'Fifteen To One' is hosted by the brusque, belligerent and seemingly be-toupeed William G Stewart, who all but clicks his jackboots when barking at a hapless loser "You have to sit down". Competitors are allowed to nominate each other to answer questions, and in this atmosphere of mutual fear and loathing, a vulture mentality inevitably develops. As soon as one weakens, the pack is upon them, and soon they 'have to sit down', sporting the standard issue bitter clenched-jaw grin. 'Countdown', the first ever programme on C4, still displays the classic simplicity all other shows aspire to, despite a misguided boy in Dictionary Corner. Richard Whiteley is as splendidly awful as ever ("Clive normally enjoys spy novels, but just now he hasn't a Le Carre in the world"), and the goddess-like Carole Vorderman doled out the letters and numbers as well as displaying her seductive mathematical genius.

The only quiz on BBC2 at present involves predicting exactly when David Gower will crack and vault naked over the stumps hooting insanely. There is respite at lunch and tea, thankfully, with curious ten-minute 'Holiday Outings'. Choose from Des Lynam ogling the birds at 'The Brewers Droop' on Playa de las Americas, or Phillip Schofield being "pestered to buy marijuana" in Jamaica. Poor Phil. He only really looked happy hand-jiving along to 'Agadoo' at the kid's disco. **TSP Moore**

## ●TAMA

JANOWITZ (left) in the film of her book



## interview

### TAMA JANOWITZ

Based on Tama Janowitz's cult short stories about a collection of self-absorbed New York wanna-be artists, Merchant Ivory's 'Slaves Of New York' is a brilliantly enjoyable, potty and bizarre film, quite unlike any other.

"Originally, some of the stories came out in magazines and Andy Warhol bought five of them. He wanted to make them into a movie, his first project in 10 years since 'Bad'," remembers Janowitz, whose stories satirise all those wacky NY types whose lives beg to be immortalised in print. Just Warhol's cup of tea, but the Warhol project dissolved when the artist died. Soon after, 'Room With A View' makers Ishmail Merchant and James Ivory purchased the rights to the collection of short stories, published as 'Slaves Of New York', and they asked Janowitz to do a screenplay. "It was a fantastic experience. I felt like I was part of a team, something I had never experienced before. Writing is such a lonely, frustrating and boring job."

Tama Janowitz never wanted to be a writer. Being a passionate animal lover, she dreamt of becoming a vet. "Through my life I've acquired a goat, a sheep, 10 rabbits, a monkey, a chicken, 12 ducks, seven cats, a raccoon, a hedgehog and a chameleon", says Janowitz, who moved an incredible 38 times before settling down in NY where she lives with her two Yorkshire terriers Lulu and Beep-Beep. "Moving a lot, I never kept my friends or animals for long. I had no sense of continuity. I've always felt the outsider, watching everyone else being part of the party."

At 23, Janowitz published her first novel, 'American Dad'. "I thought it was easy, you just write a novel and have it published. Then I wrote four more books which I couldn't get accepted. 'They're weird and the first one didn't sell', the publishers explained. Still, I never gave up hope 'cause I knew I wanted to write until the day I died. Even if nothing more was published, it was fine with me. My job is to record the world around me as I see it, to capture how we live now."

When 'Slaves Of New York' made her a celebrity overnight, Janowitz no longer was an outsider. She became part of the NY arty dinner parties, gallery openings and nightclubs. In London to promote the film version, she is all dressed in black and her wild mane of hair looks (as expected) like it hasn't had a comb through it since her schooldays. The surprise, however, is that she's soft-spoken and no more eccentric than you or I. Still, she makes a rather surreal cameo appearance in Merchant Ivory's stylish, fresh and colourful romp — a venture she's not keen to repeat. "I asked Jim (Ivory) if I could have a part. It's nice to try something new and I like to go on TV and make an idiot of myself. So there I was stuck in a two by two bathroom with an eight men crew from six in the morning till 11 at night, saying the same lines over again and again. By the 20th time, it didn't make any sense, I didn't know where I was and why I was there. Later, when I saw myself on screen, every defect was blown up. I had a 10 foot nose and all I could think of was how I was gonna get to the plastic surgeon."

She might not take another stab at acting, but she never gets upset by often quite shattering reviews. "I spent many years writing and being broke. So I don't care what anyone writes about me as long as people buy the book. The bottom line is — can I make a living doing this?" **Roald Rynning**

## film

### AMAZING FACTS ABOUT: 'GONE WITH THE WIND'

It's time to pull out the Kleenex again folks. This year marks the 50th anniversary of 'Gone With The Wind', the most popular film in Hollywood's history. So far, it has grossed \$800 million. Eat your heart out, 'Batman!' And now, the Oscar winning romantic classic is re-released theatrically, followed in October on video. You might have read the book and seen the film many times already, but did you ever get to know the sensational facts behind the making of this heart-stopping masterpiece?

It all started with author Margaret Mitchell's only book which is second only to the Bible in terms of worldwide sales. Tyrant producer David O Selznick bought the rights and had 17 different writers working on the screenplay, among them F Scott Fitzgerald, before he was satisfied.

Opinion was widely divided on who should play Scarlett O'Hara, and Selznick created a two year 'Search for Scarlett' hype campaign. Meanwhile he tried, without much luck, to get Judy Garland as Careen, Lillian Gish as Mrs O'Hara, Mae West as Atlanta's madame Belle and Liz Taylor as Scarlett's daughter Bonnie. He interviewed 1,400 actresses and screen-tested 90 for the part of Scarlett. Bette Davis, for whom the book was bought, turned down the part twice, while Lana Turner, Joan Crawford, Jean Harlow, Lucille Ball and Katherine Hepburn all screen-tested. Selznick refused them all, Hepburn because she didn't have the necessary 'sex qualities', and in the end he settled for the unknown (British) Vivien Leigh.

The casting of Rhett Butler was much easier. Everyone agreed that Clark Gable was the only choice — except Gable himself! He thought the role was way beyond his range as an actor and only accepted the part when Selznick paid the settlement his second wife demanded before she'd grant him a divorce, freeing him to marry Carole Lombard.

Leslie Howard didn't want any part of 'GWTW' either. He thought that, at 45, he was too old for the role of Ashley. Only when he was offered the chance to serve as associate producer on the film, did he accept. Unfortunately, the shooting took so much time that he never got to do any production work on the

# CHARTFILE

● BING: "right, that's the last time I borrow Martin Degville's cast-offs for a photo session"



Recently published by Boxtree Press, **'First Hits'** by Brian Henson and Colin Morgan, is an important new addition to the library of chart research books.

Covering the years 1946 to 1959, **'First Hits'** analyses the top 20 sheet music charts, as compiled initially by the Wholesale Music Distributors' Association (WMDA) and then by the Music Publishers' Association (MPA).

Until the NME introduced its record sales chart in November 1952, the WMDAMPA chart was the only measure of music popularity in Britain — and, though a sheet music chart would nowadays be difficult to compile as few titles sell even 10,000 copies, some staggering sales figures were achieved by sheet music in days gone by.

In 1933, for instance, 'Lazybones', written by **Hoagy Carmichael** and **Johnny Mercer**, sold 300,000 copies in just six weeks.

The WMDA actually started compiling sheet music charts in October

1935, but not until 1946, did the chart become a regular and recognised gauge to the relative popularity of songs. Initially an alphabetical list of 10 titles, it switched to sales ranks a year later, and soon became a top 20. Henson and Morgan's book lists the 1,100 songs that charted between 1946 and 1959, when after 10 years as a regular and very popular feature of Radio Luxembourg's programming, it was dropped in favour of a sales chart. Charting songs instead of records is a tricky business, but Henson and Morgan seem to have had a great success in documenting all the more popular versions of sheet music hits available at the time they were charting. Details of these versions, their record labels, catalogue numbers and peripheral information are listed in the book, along with details of composers, highest chart position attained, weeks on chart and, in some cases, extensive notes about the songs. The book is also illustrated with many rare, original photographs, making **'First Hits'** at

£12.95 for 302 pages, expensive but highly recommended.

Some of the statistical highlights of **'First Hits'**

\***'Trudie'**, penned by **Joe Henderson**, spent a record 81 weeks in the chart, but only one of them was at number one.

\***'Galway Bay'** was the first song to debut at number one in the sheet music chart (1948) and subsequently spent a record 22 weeks at number one.

\***'April In Portugal'**, first published in 1950, enjoyed even greater popularity in 1953, being released as a single by no fewer than 19 artists in just three months.

\***'The Loveliest Night Of The Year'** reached number one in 1952 on its 32nd week in the chart.

\***Bing Crosby** recorded versions of 67 of the sheet music hits between 1946 and 1959, more than any other vocalist.

\*By the late Fifties, the rock revolution was in full swing, and the buying habits of record buyers and the more conservative purchasers of sheet music were different. **'The Dambusters March'** spent 57 weeks in the sheet music chart during 1958 and 1959, but the most popular recording of the tune, by the Central Band of the RAF was in the sales chart for just one week.

● Apart from a successful re-issue of his classic hit **'The Wanderer'**, which enjoyed a second chart life in 1976, **Dion** returns to the singles chart for the first time in over 27 years when **'King Of The New York Streets'** entered the top 75 last week.

He thus completes a remarkable double, having registered his first US hit in 19 years when **'And The Night Stood Still'** entered Billboard's Hot 100 singles chart a fortnight earlier.

A New Yorker who celebrated his 50th birthday only last month, Dion is

NOW RELEASED AS A SINGLE · THE MONSTER 'HOUSE' GROOVE WHICH SET DANCE FLOORS 'THROBING' THROUGH '89 · 12-INCH FEATURES 'FFRR — SILVER ON BLACK' ALBUM MIX PLUS 2 OTHER PREVIOUSLY UNRELEASED MIXES.

*Richie Rich* SALSA HOUSE



now second in the list of acts who've had the longest gap between hits, excluding reissues. Leading the list is **Eartha Kitt**, herself in the chart a mere fortnight ago. Eartha waited 28 and a half years between her success with 'Under The Bridges Of Paris' in 1955 and 'Where Is My Man' in 1983. (Note: Though **Ritchie Valens** was absent from the chart for nearly 28 and a half years between 'Donna' leaving the chart in 1959 and 'La Bamba' entering it in 1987, the latter title was not a new recording. In fact, it was originally the flipside of 'Donna' when it charted here shortly after Valens' death in the same plane crash that also claimed the lives of **Buddy Holly** and the **Big Bopper**).

Both Dion's UK and US singles originate from his critically lauded new album 'Yo! Frankie'. Dion wrote 'King Of The New York Streets' himself with **Bill Tuohy**, but 'And The Night Stood Still' was penned by LA based songwriter **Diane Warren**, whose ubiquity is beginning to outstrip even **Stock Aitken Waterman**.

Diane first hit paydirt in 1985, writing **DeBarge's** 'Rhythm Of The Night', but in partnership with **Albert Hammond**, she penned number one hits for **Starship** ('Nothing's Gonna Stop Us Now') and **Aswad** ('Don't Turn Around') and went to compose major hits for **Five Star** ('Strong As Steel') and **Belinda Carlisle** ('I Get Weak') amongst others.

Success breeds success, and the commissions started to roll in for Diane. The end result is an absolute glut of songs written by the pretty 34-year-old, both alone and with collaborators, turning up on albums in the past three months, amongst them songs on the latest efforts by **Aretha Franklin**, **Jimmy Harnen**, **Starship**, **Dion**, **Jose Feliciano**, the **Jacksons**, **Marshall Crenshaw**, **Cyndi Lauper**, **Joe Cocker**.

**Mick Jones**, **Don Johnson**, **Cher** and **Alice Cooper**.

Diane's songs have also surfaced on the soundtrack albums to the films 'Tap', 'Licence To Kill' and 'The Mighty Quinn'. She is clearly a very talented lady.

Speaking of Stock, Aitken and Waterman, the success of **Cliff Richard's** latest single, 'I Just Don't Have The Heart', brings to 24 the number of different acts they have written hits for.

It is the 32nd top 10 hit they've penned, and the 58th SAW song to make the top 75. They've also produced a further 28 hits they didn't write — and these totals don't even include such dodgy offerings as 'Jack Mix I/III' by **Mirage**.

It's interesting to note that 'I Just Don't Have The Heart' is the eighth SAW song to be released as a single in 1989, and all have reached the top 10. It would be foolish to bet against the next two (**Donna Summer's** 'Love's About To Change My Heart') and **Jason Donovan's** 'Every Day (I Love You More)') making it a perfect 10 for the tireless trio.

● In reply to a letter from Robert Plant (**rm**, July 29) bemoaning the absence of silver, gold and platinum sales award symbols on the chart, one of my colleagues replies "We've been on to Gallup . . . and normal service will be resumed as soon as possible".

In fact, sales awards are granted by the BPI, who notify our sister publication Music Week. They have nothing to do with Gallup, who simply measure comparative, not absolute, sales.

The good news is that the **rm** team who work so hard every Monday to ensure that the chart appears in print will be ensuring that henceforth the charts will be liberally sprinkled with symbols and constantly updated.

● **DION**: "I'll have a deep pan tuna pizza and two portions of your lovely garlic bread please"



OUT NOW ★ OUT NOW ★ OUT NOW ★ OUT NOW ★ OUT NOW



**SIMPHONIA**

**'CAN'T GET OVER YOUR LOVE'**

**PAUL SIMPSON TOUGH N.Y. DANCE**

**AVAILABLE THROUGH ROUGH TRADE/DEMIX**

# X-WORD

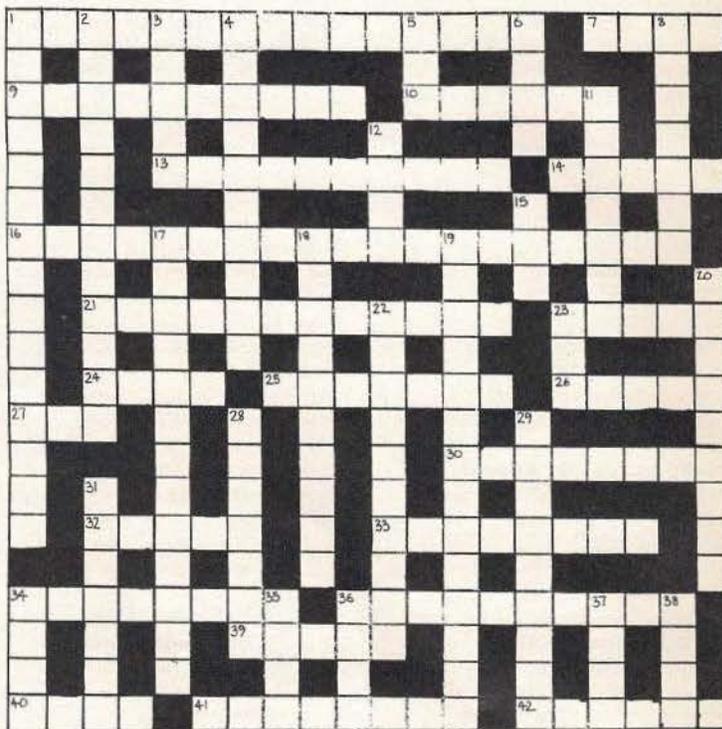
## ACROSS

- 1 'Pure' chart group (10,5)  
 7 See 34 across  
 9 He's put the blame on the bassline (6,4)  
 10 Ms Dayne who asked us to 'Prove Your Love' (6)  
 13 This Paula Abdul hit travelled vertically (8,2)  
 14 Is this what Craig said to Matt and Luke? (1,4)  
 16 1987 Number one for George and Aretha (1,4,3,4,7)  
 21 They could be found this year 'Waiting For A Star To Fall' (3,5,4)  
 23 Robert from the Cure (5)  
 24 1974 was once of decision for the Three Degrees (4)  
 25 Sister Sledge took him to number one (7)  
 26 Queen spent one at the opera (5)  
 27 & 32 across 'La Bamba' group from 1987 (3,5)  
 30 Home for Madness in the middle of the street (3,5)  
 32 See 27 across  
 33 'My Favourite Waste Of Time' was a 1986 hit for him (4,4)  
 34 & 7 across Success has brought this duo 'Satisfaction' (5,3,4)  
 36 AC/DC's missile (10)  
 39 Played by Peter Gabriel without frontiers (5)  
 40 Kim Wilde told us about the '---- In America' (4)  
 41 The Beatmasters wanted to know 'Who's In --- ----' (3,5)  
 42 A polite request to buy a Pet Shop Boys LP (6)

## DOWN

- 1 Transvision Vamp hit coming down a mountainside (9,2,4)

- 2 The people in this 1986 Prince hit will have grown up by now (5,3,4)  
 3 They run rings for Marc Almond (5)  
 4 Duranduran keyboards player (4,6)  
 5 What Blondie do to the beat (3)  
 6 Fuzzbox hit for no one else (4)  
 8 What Level 42 were doing at the sun (7)  
 11 London Boys hit for the dead (7)  
 12 She had 1988 hit with 'I Found Someone' (4)  
 15 'You --- Again' was a Bee Gees number one (3)  
 17 The Cure wanted to know if they could change places with someone on this hit (3,4,1,2,3)  
 18 Crying group (10)  
 19 Diana Ross has put in extra hours recording her 1989 LP (6,8)  
 20 Johnny Hates Jazz had their dreams left in pieces (9)  
 22 Group with an 'Appetite for Destruction' (4,1,5)  
 23 'It's A ---' according to Neil and Chris (3)  
 28 George Michael was getting passionate with a fool on this hit (7)  
 29 This 1985 Elton John hit had it covered (4,3,2)  
 31 Enya's group (7)  
 34 Dire Straits did the '---- Of Life' (4)  
 35 A challenge to record a Human League LP (4)  
 36 Tina Turner didn't need another one (4)  
 37 'Hounds Of Love' singer/songwriter (4)  
 38 Group that told us 'Babylon's Burning' in 1979 (4)

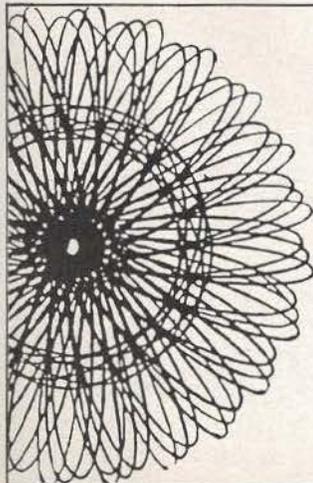


## ANSWERS TO AUG 19

**ACROSS:** 1 Swing The Mood, 5 The Game, 7 Avalon Sunset, 10 Roxette, 12 Edie Brickell, 13 Club, 15 Pretenders, 17 Pasadenas, 18 Road To Nowhere, 21 REM, 22 Erasure, 24 De La Soul, 28 Stock, 30 Casanova, 31 Sonic, 32 Swoon, 33 Leppard, 35 Groove, 36 I'm Every Woman, 38 Boy, 39 PWL, 40 Gerald, 41 Chris, 42 Masses.

**DOWN:** 1 Shakespeares Sister, 2 In A Lifetime, 3 Goodbye Mr MacKenzie, 4 Men, 5 Torch, 6 Matt Bianco, 8 Steps, 9 Telephone, 11 XTC, 14 Side, 16 Rat, 19 A Guy Called, 20 Rooms, 23 Easy Pieces, 24 Donna, 25 Adam, 26 London Boys, 27 Ancient, 29 On Our Own, 34 Raw, 35 Graham, 37 Year, 40 GI

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



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## ● BEATS & PIECES

The Club Chart last week was the most radically altered in memory, with 35 new (or re-) entries of which 25 had to be BPM-ed before inclusion, unfortunately causing me to deliver the result (after a solid weekend's work) 20 minutes too late to be printed — my apologies, but here (to make all that time consuming work worthwhile) are the missing positions: 1 (1) **Lil Louis**, 2 (6) **Black Box**, 3 (2) **Raven Maize**, 4 (8) **Adeva**, 5 (11) **Lisa Stansfield**, 6 (5) **Doug Lazy**, 7 (7) **The 28th St Crew**, 8 (34) **Simphonia**, 9 (75) **Alyson Williams**, 10 (14) **Starlight**, 11 (32) **Alisha Warren**, 12 (3) **Soul II Soul**, 13 (16) **Bas Noir**, 14 (29) **The Beatmasters**, 15 (4) **De La Soul**, 16 (13) **Inner City**, 17 (9) **Redhead Kingpin**, 18 (—) **Wrecks-N-Effect**, 19 (30) **Manic MC's** (promo), 20 (10) **Bobby Brown**, 21 (23) **Sybil**, 22 (56) **Redhead Kingpin** (remix), 23 (42) **Big Daddy Kane**, 24 (20) **Paul Rutherford**, 25 (31) **Vanessa Williams**, 26 (15) **Kariya**, 27 (—) **Dionne**, 28 (93) **Diana Brown & Barrie K Sharpe**, 29 (36) **Jody Watley**, 30 (37) **Fax Yourself**, 31 (—) **The Chimes**, 32 (48) **Farley Jackmaster presents Precious Red**, 33 (40) **Lonnie Gordon**, 34 (—) **Richie Rich**, 35 (18) **Liz Torres**, 36 (58) **Aretha & Whitney**, 37 (28) **Sha-Lor**, 38 (50) **Ruth Joy**, 39 (—) **Izit**, 40 (70) **EPMD LP**, 41 (19) **Roberta Flack**, 42 (82) **Steve 'Silk' Hurley LP**, 43 (45) **Manic MC's** featuring **Sara Carlson**, 44 (68) **Cry Sisco!**, 45 (—) **Reese**, 46 (—) **Maze**, 47 (—) **Raul Orellana**, 48 (—) **Sydney Youngblood**, 49 (—) **Seduction**, 50 (—) **2 In A Room LP**, 51 (—) **Rubix**, 52 (25) **Teddy Riley** featuring **Guy**, 53 (90) **Run-DMC**, 54 (67) **The KLF**, 55 (83) **Dizzi Heights**, 56 (97) **Gina Foster**, 57 (re) **Sergio Mendes**, 58 (—) **In-Dex**, 59 (12) **LA Mix 'Get Loose'**, 60 (95) **A Tribe Called Quest**, 61 (re) **Rhythm Is Rhythm 'Strings'**, 62 (—) **Toni Scott** remix, 63 (—) **CeCe Rogers**, 64 (85) **Steve 'Silk' Hurley** featuring **M.Doc**, 65 (64) **Donna Allen**, 66 (—) **LA Mix 'Love Together'**, 67 (—) **Richie Havens**, 68 (53) **Monie Love** remix, 69 (17) **Rufus & Chaka Khan**, 70 (re) **NWA**, 71 (—) **MC Duke**, 72 (38) **Tammy Lucas**, 73 (—) **Jolly Roger**, 74 (—) **Jamaica Mean Time (JMT)**, 75 (39) **Digital Underground**, 76 (51) **Company 2**, 77 (57) **Circuit**, 78 (—) **The New Style**, 79 (re) **Ultramagnetic MC's**, 80 (27) **Skipworth & Turner**, 81 (33) **David Peaston**, 82 (—) **Raven Maize** remix, 83 (43) **Tone Lc**, 84 (41) **Xoxo Club Band**, 85 (—) **Wood Allen**, 86 (22) **KAOS**, 87 (66) **Sha Sha**, 88 (61) **Sound Factory/eith Thompson** ('Black Havana' LP), 89 (—) **Inner City** (Smoking Remix), 90 (—) **YZ-G**— **Rock 91** (—) **Mr Fingers**, 92 (52) **Jazz & The Brothers Grimm**, 93 (55) **Two Without Hats**, 94 (re) **Sande**, 95 (74) **Franda Robertson**, 96 (60) **Redhead Kingpin LP**, 97 (—) **Longsy D's House Sound**, 98 (76) **Frankie Knuckles Presents**, 99 = (98) **West-Bam**, 99 = (re) **Odyssey 'Roots (Remix)'**, 99 = (—) **Electrify 101**, 99 = (—) **Gino Latino** . . . I get a bit fed up, not surprisingly, with snide suggestions that I just put in this chart whatever I personally like — far from it, in fact, as after **Alan Jones** has tabulated all the DJs' returns and I have then exhaustively monitored and formulated the upfront sales ingredient for everything currently

# DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

qualifying for inclusion (more than ever before at the moment), all the resulting figures are added up and the order in which they then fall is the order in which The Club Chart then appears, with no personal input at all: there are indeed so many club records coming out now and struggling to get into The Club Chart that last week no fewer than a further 30 had enough chart points to have hit the 100 in the not so distant past, these being by (if you can bear another list) **EPMD 12in, NY House'n Authority, Schoolly D LP, Freud Sofa, D Mob, Bobcat, Tuff Crew 12in, Technotronic, Mutha Hood, Tuff Crew LP, Queen Latifah, Sueño Latino, Nicole 'Rock The House', Babyface 12in, Debbi Blackwell-Cook, Karyn White 'Secret Rendezvous (Remix)', Elle, The Latin Rage, The Beatmasters (remixes), Jody Watley (remix), Nocera (remix), Debbie McKayle, Too Poetic, 2 In A Room 12in, Michelle & The World War Four, Bang-The Party, Debbie Malone, Farley Jackmaster Funk & The Hip House Syndicate, Kelly Charles & James Bratton, The Groove Robbers** (you will hopefully appreciate why I have neither time nor room to review all the included newies this issue!) . . . **LA Mix's** follow-up, the **Kevin Henry** sung 'Love Together' (Breakout USAT 662), is already hitting on promo ahead of early September release — ringing the changes (as does everything on their upcoming album), it's a Philly soul-style **Ten City**—ish (but in fact **Carl Bean** inspired!) romping anthem initially promoted in six mixes, the 120bpm British **Lovers 12, 120.2bpm British Lovers Breakdown and 121-120.6-120.4-120bpm Emma's Love Mix** on the **Les Adams** side, and three **120bpm American** mixes on the **Frankie Knuckles & David Morales** side . . . **Phonogram** have promoted the cryptically labelled **Electrify 101 'Tell Me When The Fever Ended'** ahead of September 11 full release, a hauntingly wailed **120.6-0bpm** house canterer flipped by a bubbler **123bpm Raggamix** and smoother **120.6bpm Instrumental** . . . **N.W.A.'s** US 12 inch of 'Express Yourself' is now due here on **Fourth & Broadway** next week . . . **Big Daddy Kane** 'Smooth Operator', reviewed on import only last week, is now out here (Cold Chillin' W2804T) with both mixes **92.5bpm** and 'Warm It Up, Kane' **116.6bpm** . . . **Babyface's** 'Tender Lover' album is also out here (Solar MCG 6064, via MCA) . . . I

probably won't have room this issue to review the recent rap albums **EPMD** 'Unfinished Business' (US Fresh Records LPRE-92012, due here as **Sleeping Bag Records** SBUK LP 8), **Tuff Crew** 'Back To Wreck Shop' (US SO Deff Records WAR-2712), and **Schoolly D** 'Am I Black Enough For You?' (US Schoolly-D Records/ Jive 1237-1-1), all of which were in fact fully BPM-ed when they hit The Club Chart during the last few weeks . . . **RePublic Records** have deleted all their versions of **Raven Maize** 'Forever Together' as the tune just was not selling, despite genuinely strong DJ reaction as evidenced by The Club Chart . . . **Severn Sound** is running a series of Friday (September 1, 8, 15 being next) nights out at Gloucester's **Cinderella's Rocker-fella's** for broadcast live in the late lamented **Radio London 'Soul Night Out'** style . . . **GLR** — Radio London as was — meanwhile is ludicrously dropping **Dave Pearce's** nightly dance music show (leaving just his Friday 8.30pm rap and Sunday 10pm soul shows), the only thing a lot of Londoners nowadays ever tune into the station to hear — doesn't the fact that the station's ratings have really fallen through the floor since the departure of the **Tony Blackburn** soul era teach the powers that be anything? (Dave will be replaced by yet more rock music) . . . **CityBeat** is splitting into two separate labels, the original logo carrying the label's long term soul signings plus the more commercial European-type product, while the new **XL Recordings** will be for harder underground club material (like upcoming stuff from **Ellis D, Brooklyn Funk Essentials, Centrefield Assignment** and others) — what's more, the new label will deliberately ignore the Gallup chart rulings on record length, to give value to buyers even if those sales don't then count as singles sales . . . **Nicky Holloway**, the worse for a couple of lagers or so, waved goodbye to all his current playlist records in the boot of a total stranger's car when he had a lift back to his hotel in Bologna after jocking at **Frigo** (that'll teach him to be trendy and DJ in Italy, except it wasn't trendy at all, the club was full of farmers!) — he's managed to replace most of them but is desperate still (on 01-494 0328) for offers of **Mike Anthony** 'Why Can't We Live Together' and **Antonia Rodriguez** 'La Bamba' . . . **Jolly Roger** featuring **E-Mix** 'Why Can't We Live Together' is indeed **114.8-115.2-114.8-115bpm**, as printed last week, while **Evil Ed's**

Dubby Club version is confusingly **0-115.2-115-114.8-115.2-114.8-115-0bpm** . . . **Cappella**, who arguably kicked off the Italo-house trend, returns next month with the already promoted 'House Energy Revenge' (Music Man MMPT 12009), a friskily driving but rather featureless **122.7bpm** pounder filled with vocal samples including got your pleasure (presumably from 'Pleasure Control') and some Arabic chanting, flipped by a more volume pumping-ish **121.8bpm** instrumental . . . **Bobby Brown's** next UK single will be 'Rock Wit'cha' — whatever happened to 'Roni'? . . . **Redhead Kingpin & The FBI's** follow-up unfortunately will be a **Teddy Riley** remix of 'Pump It Hottie', the **Salt-n-Pepa** styled track from their album . . . **Les Adams** has totally remade, rather than remixed, the **Al Green** sung but originally rock-ily backed 'The Message Is Love' from **Arthur Baker and the Backbeat Disciples** ▶

**JANET JACKSON** 'Miss You Much (Mama Mix)' (Breakout USAT 663) Created again by **Jimmy Jam & Terry Lewis**, her long awaited return (from an upcoming 'Rhythm Nation' album) is an abruptly introed violently snapping (0-115-0bpm jerky staccato lurcher without much actual song cutting through the rhythm structure, breaking down for the last third into a funkier Prince-type groove, flipped by a less jagged percussively pattering and oh I like that repeating dubwise 115bpm Oh I Like That Mix and the industrially jolting jittery swingbeat-ish shrill 108(-0)bpm 'You Need Me'.



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# DJ

album, giving it a brief **Jazzi P** rap and a **Soul II Soul**-type tempo — except it's ended up more like **Hot Chocolate!**... **Lenny Henry**, in his film **'Lenny — Live And Unleashed'**, sings a great go go song called 'Bad Jokes' to the tune of **Chuck Brown's** 'Bustin' Loose' (apparently flip of his current single, with which for some reason I have not been serviced) — incidentally, do not leave the cinema during the closing credits (as everyone else did when I saw it) or you will miss an amazing revelation by **Steve Martin!**... **Chris Paul** obviously didn't

know there already is a production/recording team called **Way To Go** when he came up with that name for the act behind the tracks he was originally signing to **A&M** but now isn't, if you remember that previous story... Brooklyn's legendary **Frankie Bones** and **Tommy Musto**, on their first ever UK visit (primarily to tout for remixing work), will be jocking over the next fortnight at **Slough Civic Centre** (August 25), London **Sin/Astoria** (26), Milton Keynes **Outer Limits**/London **Confusion** (27), Raleigh **Pink Toothbrush**/Northampton **Cinderellas**/Dunstable **Cinderellas** (28), Norwich **Sensatoria** (September 3), Middlesbrough **Club Havana** (4), Brighton **Savannah** (7), London **Woodstock** (8/9)... **Mike Allin**, no longer a Saturday fixture at Milton Keynes' **The Point**, is nevertheless running a Bank Holiday Monday (28) allday there with **Jeff Young**, **Martin Collins**, **Les Adams** (freshly back from West Berlin the previous night!), **Joe Field** and himself jocking in the main room and **Simon Dunmore**, **Gary Dennis**, **Ralph Tee** and **Bob Cosby** upstairs, plus many PAs including a full **LA Mix** album previewing showcase featuring **Jazzi P**, **Kevin Henry**, **Sweet P** and **Chyna**... Great Yarmouth **Tiffanys'** previously mentioned Beach Ball All-dayer will now include a 30 minute live set by **Adeva**, while other Bank Holiday Monday events include **Sleeze!** by the sea at Leysdown on Sea's **Stage 3** with **Pete Tong**, **Tim Westwood**, **Gilles Peterson**, **Aadil**, **Eddie Gordon**, **Craig & Marcus** from 7pm-1am, and a **Taffia Mafia** reunion Summer Shakti All-Dayer midday-midnight at Brynmawr's **New Griffin Hotel** with the likes of **Mike Knight**, **Gary**



SUENO LATINO 'Sueno Latino (The Paradise Version)' (Italian Dance Floor Corporation DFC 016) Proving hard to find but sizzling hot for those who've got it, this cantering repetitive (0-)118.2-0bpm groove eventually runs through some sexy panting and muttering by the pictured **Carolina Damas**, with babbling brook and nightjar — or some such other nocturnal bird — effects at beginning and end, flipped by a beat losingly introed then more acidic 118bpm Dub Version by **Cutmaster-G**. September 11 released UK copies on **BCM Records** appear (on promo, anyway) to be exactly 1bpm slower, and call the same A-side the Latin Dream Mix.

**EUROPEAN IMPORTS** that I haven't yet had time to review in full, include the Sueño Latino covering **THE LATIN RAGE 'Sueno Latino'** (Italian Discomagic **OUT 3249**), this version however also being hot for the flip's more jittery jolting chanted twittery 'Esta Loca'; the Lyn Collins 'Think (About It)' based though strong scrubbing and jumping instrumental **MR. BE NOIR 'Big Hit'** (Italian Irma casadiprimordine **ICP 004**); Ben Liebrand remixed samples crammed **THE SUGARHILL GANG 'Rappers Delight (Hip Hop Mix)'** (Dutch **4 Jocks Only JOCK 3004**). US imports likewise include the Jammix produced 'I Can't Go For That/Say No Go'-ishly bass-ed but myriad samples woven **CLUB MED 'Club Med'** (Fourth Floor Records **FF-1104**); Lola Blank created loosely wailed cantering garage **DEBBI BLACKWELL-COOK 'Changing Up'** (Sunshine Music Ltd **SML-2353**); guys sung and rapped and Adeva influenced girl chattered starkly jolting jittery **SHABAZZ 'Respect'** (**RCA 9023-1-RD**); bassily bounding jazz-house **FINCHLEY ROAD 'Gimme The Music'** (**Quark QK019**); striding late Seventies soul meets twittery acid **BORA BORA 'Jealousy'** (**BR Records BR 001**); Todd Terry remixed plaintively jittering **NOCERA 'Summertime, Summertime (Club '89)'** (**Sleeping Bag Records SLX-40148**); Teddy Riley produced violently juddering swingbeat **PIECES OF A DREAM 'Bout Dat Time'** (**EMI V-56145**); dated classically styled stuttery house **MARK IMPERIAL 'Rock This House '89 EP'** (**House Nation Records HN 89012**); stark go go beats jolted swingbeat-ish **ANNE G. 'Heart Donor'** (**Atlantic 0-86327**); rumbling and (like a gruffer Jamie Principle!) gaily muttering **THE YOUNG & THE RECKLESS 'If You Give Me A Chance'** (**Nugroove NG 022**); Richie Weeks & Glenn Larusso created throbbing instrumental **EROTIC HOUSE BOYZ 'I Can Make You Feel It'** (**SoulStreet Records SSI**).

**Mayo, Andy Dogs, Carl Bassett, Mike Wilks, The Thwack Boyz** from Norwich and **Alan Coles**... I don't know when I'll next get into the sun, although over the bank holiday I'll be in Berlin — **BUT NOT FOR LONG!**

## ● HOT VINYL

### **RAUL ORELLANA 'The Real Wild House (Wild Mix)'**

(Spanish Spitfire Music SPX-110) Obviously the next Euro smash — Spanish, rather than Italian — this incredibly powerful piano jangled and J Bonell flamenco guitar twanged **124.2-0bpm** instrumental house bouncer samples Iggy Pop's "I'm a real wild one" and even the Lyn Collins "yeah wooh" break beat amidst the frisky mayhem, a gloriously uplifting experience (**123.8-0bpm** Single Edit too, and the atmospheric gentle guitar picked **92.1-100.2bpm** 'Entre Dos Aguas (The Night Time Mix)'). **BCM Records** release it here on September 18.

### **WRECKS-N-EFFECT 'New Jack Swing'**

(Motown ZT 43148) Too hot to hold, this terrific Teddy Riley mixed/co-produced (and, to judge from the namechecking lyrics, possibly even sung) James Brown 'Soul Power' based (0-)108.2bpm swingbeat rap whips up a dynamite infectiously funky groove, the superior extended UK pressing not being due fully here until September 4, flipped by the short also (0-)108.2bpm Single Version and Instrumental that alone make up the (0-)107bpm import pressing (**US Motown MOT-4654**). New jack swing, if you hadn't already gathered, is actually the correct American name for swingbeat, this being its logical anthem.

### **DIONNE 'Come Get My Lovin' (Remix)'**

(US Bighot Records VS-132) Totally revamped since it was first out late last year, the cool girl cooed and nagged piping synth chorded simple sparse tripper (always a sleeper) has exploded anew in this (0-)120.4-0bpm remix, tighter **120.4bpm** 7 mix, instrumental lazier **119.7bpm** E.Z. Mix and sexily groaned **119.5bpm** 'The Second Coming' — this latter, like the earlier disc's equivalent 'Move Groove', becoming outrageously filthy two-thirds through, beware! In losing the 7 Mix, the main Remix becomes a fading (0-)120bpm as A-side of the already promoed UK pressing (**CityBeat CBE 1245**).

### **DIANA BROWN & BARRIE K. SHARPE 'Blind Faith (The Masterjam)'**

(frr FX 114) Already hot on promo, this Jazzie B & Nellee Hooper produced haunting husky Diana semi-spoken unhurried **111.5bpm** wriggly tapping pulser launches a supposedly new musical genre called groundbeat, much like Soul II Soul's own blend of rare groove and street soul, with a less spacious **111.3-0bpm** Barrie K's Groundbeat Mix and instrumental **111.5bpm** Dubwise Selection flip. Diana, you may remember, fronted Diana Brown & The Brothers back when the rare groove revival was new.

**DESCRIPTION OF A FOOL**  
**NEW SINGLE FROM**  
**A TRIBE CALLED**  
**QUEST ♀**  
**JIVET 215**  
**OUT**  
**21st AUGUST**

**THE CHIMES**  
**'1-2-3 (Raw Mix)'**

(CBS 655166-6)

The teasing build-up for this new soulfully gurgling girl led UK group included on promo first a different seven inch and then a 110.25bpm Silent Club Dub of this Jazzie B & Nellee Hooper produced (but group penned and David Morales & Terry Burrus remixed) chunkily lurching 106.75bpm purposeful jogger, with facile catchy counting lyrics, flipped by the also separately promoted similarly rare groove-ish tapping and rumbling 101bpm 'Underestimate (Special Extended Version)' and joltingly burbling 0-94.3bpm 'Bodyrock (Demo Version)'.

**RICHIE RICH**  
**'Salsa House'**

(ffrr FXDJ 113)

Never before on single here, this naggingly tinkled slick instrumental floor-filler is finally out in five different mixes - on promo, anyway (it does not include his current Gee St album version) - with the cymbal schlurping and eventually Incredible Bongo Band 'Apache' cutting (0-)121bpm Silver On Black Remix, swooping synth accented 0-120.5bpm Original Mix, plus the brand new Jazzy M & Julian Jonah remixed gradually building deep house 119.5-0bpm Orbital Mix, similar tighter 119.33-0bpm Dub Zone Mix, and lispingly spoken (0-)120bpm Freaky Rap.

**IZIT**  
**'Stories (The Storie Mix)'**

(Italian New Music NMX 110)

Recorded and previously issued here last winter on the Pig & Trumpet label but much hotter now as a better Italian remix, this Chakachas oldie remaking slinky stop-start 95bpm rare groove-type fruity sax and flute instrumental jogger has bursts of deep bass "get up and move your butt" and other odd interruptions (flipped by the original now empty seeming (0-)93.5-0bpm Jackanory and 0-93.5bpm 7 Single Mixes).

**REESE**  
**'Rock To The Beat'**

(US KMS Records KMS-022)

The much copied Reese & Antonio house classic now in a friskily fluttering and twittering 128.4-0bpm Mayday Mix, Kevin 'Reese' Sanderson's own short sombre (0-)122bpm Original Mix (these intoned by Latonya Sanderson - what relation is she?), and plaintive Ann Karen Joy piped bubbly thumping 122bpm Mike Hitman Wilson Mix, coupled by the Power 41 produced more current Todd Terry-ish stuttering pounding techno (0-)124bpm 'You're Mine' and Hitman mixed acidically scurrying 129.75bpm 'Grab The Beat'.

**MAZE featuring Frankie Beverly**  
**'Can't Get Over You (Full Length Version)'**

(Warner Bros W2895T)

Hardly worth the wait while they changed label and finally got their act together, this thoroughly typical languidly drifting (91.3-93.2-93.5-93bpm sinuously crooned swayer is perfectly pleasant but unlikely to set the world on fire, or win converts (jerkily tapping instrumental 93bpm 'Africa (7 Version)' flip).

**SYDNEY YOUNGBLOOD**  
**'If Only I Could (Extended Version)'**

(Circa Records YRT 34)

The Germany based American whose proto-swingbeat rhythms inspired both Milli Vanilli and Ben Liebrand's Bill Withers remix at last looks like meaning something here in his own right with this jauntily chugging 120bpm bubbly bouncer, helped in the current climate by tinkling flamenco-ish guitar and chimes (two instrumental mixes too).

**SEDUCTION**  
**'(You're My One And Only) True Love'**

(US Vendetta Records VE-7024)

Clivvils & Cole's girl group are given a juddery dragging Soul II Soul-ish tempo for the A-side's sweetly soulful jogging 104.2-0bpm Vocal Club Mix and 104.2bpm Rap Version (featuring Fredrick Williams), while the flip's mixes of the same song leap up to full blown house tempo for

the Todd Terry-ish stuttering leaping 123.8bpm New York House Mix 1 and more searingly garage-ish bounding 123.8-0bpm New York House Mix 2 (shaping up as the hot one).

**2 IN A ROOM Vol 1**  
**'The Album'**

(US Cutting Records CR-20011)

Not surprisingly a fast selling album, especially good value to my mind as it does NOT contain either side of their recent single, this Amado & Aldo Marin (the 2!) masterminded but all different producers created New York house set has Roger Pauletta, Dose Material & Aldo Marin's catchily chanting 119.6-0bpm 'Do What You Wanna', Chep Nunez & Louis Flores' "acieed"-meets-"Expansions" 0-120.66bpm 'House Junkie', Carlos Berrios's jerky 'White Lines'-ish 124.4bpm 'Music's Hypnotizing', Omar Santana's cantering (0-)122.5bpm 'Rock The Bells (Of Saint Mary)', George Morel's acidic 122.5bpm 'As It Grooves', Todd Terry's jumbled (0-)122-0bpm 'Kamikaze (Took My Love)', Little Louie Vega's lurching 123-0bpm 'Take Me Away', and Albert Cabrera's dull 116.8-0bpm 'Turn Me On'.

**RUN-D.M.C.**  
**'Ghostbusters'**

(Profile PROFT 262)

Although this Ray Parker Jr adapting snappily jerking (0-)128.5-0bpm theme song from 'Ghostbusters II' will doubtless end up as a pop hit, b boys have been flipping for the far more street cred 'Pause', a dance craze related 0-106-0bpm funky lurcher (in three mixes) that's had most of the initial attention here.

**IN-DEX**  
**'Give Me A Sign'**

(Exit Records LIN 030765)

Canadian guys (oddly reminiscent of Simon Dupree's 'Kites') calmly intoning a deadpan lyric over all three 124.2bpm mixes (the hollow "drain" throbbled sparse burbling House one being A-side here, with the jittery Club and snickety R&B as flip) of an old import originally about on Bigshot Records last winter.

**TONI SCOTT**  
**'That's How I'm Living (1989 Remix)'**

(Champion CHAMP X 12-97)

The 18 year old Redskin's drily rapped infectious hip house hit was huge for ages in The Club Chart (bigger there than in any other chart), so it obviously always had 'legs' and now it's finally hitting everywhere else in this samples adding 123.1bpm remix by Rutti Kroese, coupled with the 122.2bpm Original Mix plus the more hardcore 'The Chief' in its (0-)112.2bpm Original Mix and new (0-)111.6bpm 1989 Dub Remix.

**STEVE 'SILK' HURLEY (featuring M. Doc)**  
**'Work It Out'**

(Atlantic A8856T)

Previously promoted in the flip's "DJ's on the box" stuttering jerkily episodic thumping Extended Remix, this nervily jittering 122.5bpm hip house-ish chanter is now A-sided by the import's more straightforwardly lunging twitery Acid Mix and Acid Dub.

**NENEH CHERRY**  
**'Kisses On The Wind'**

(Circa Records YRT 33)

Brightly jittering latin hip hop in David Morales' 117.4-117.2-117bpm tight though repetitive A Little More Puerto Rican and throbbingly thumping A Little Less Puerto Rican remixes, plus the Spanish chatter overlaid (0-)118bpm Extended Album Version (wriggly swaying 112.2bpm 'Buffalo Blues' too).

**LONGSY D'S HOUSE SOUND**  
**'Mental Ska (Skacid)'**

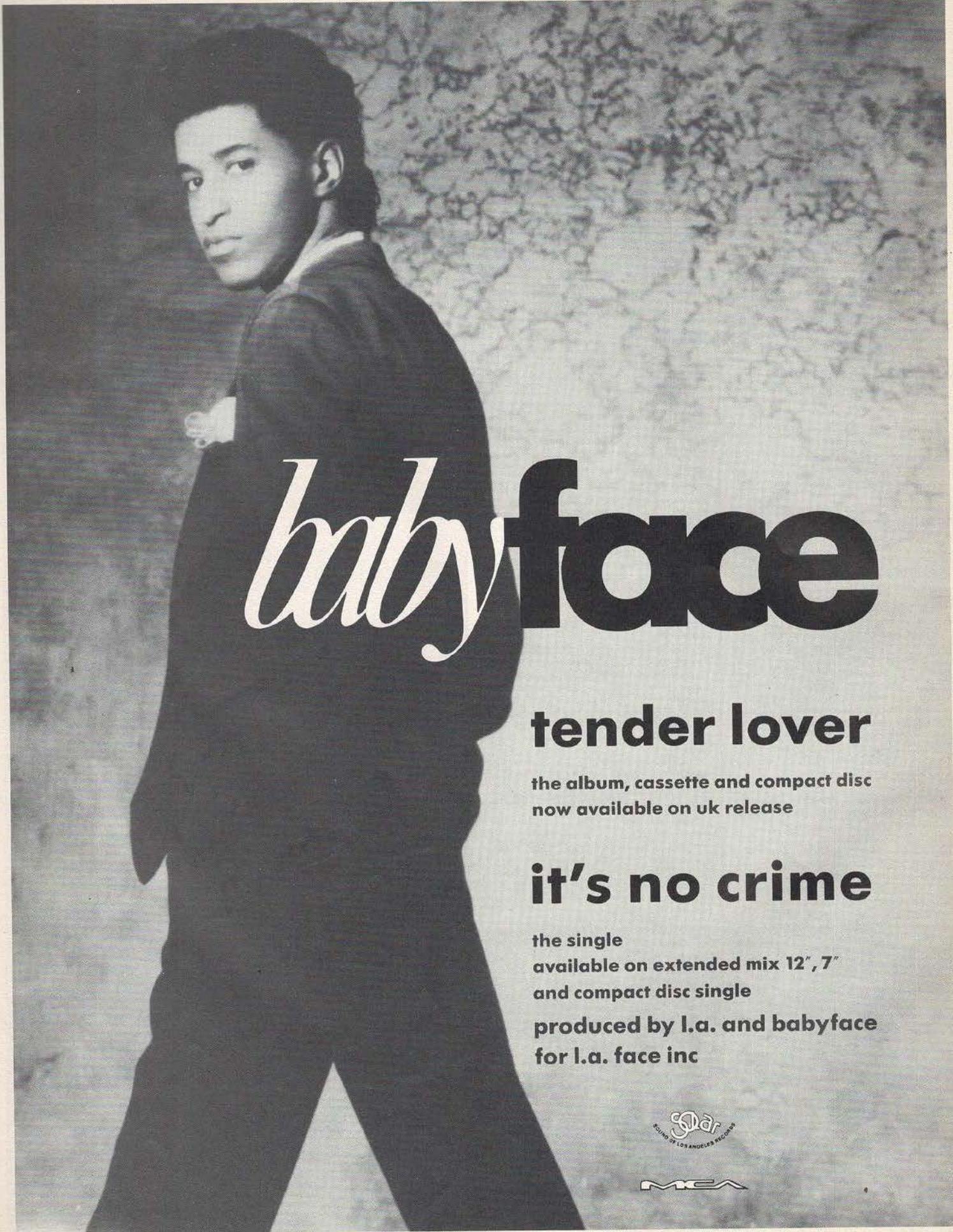
(Big One VV BIG 16)

The skacid/sk'ouse originator's latest is another breezily twittering 124-0-124-0bpm blue beat bouncer that's possibly too schizophrenic for its own good in this mix (others will follow), starting in lightweight style before stopping three quarters through to switch into a harder groove, the brassily braying 124-0bpm (instru)mental sounding tighter, while the flip's 123.5-0bpm 'Return To Zorba' is a bizarre hip house-type treatment of 'Zorba's Dance' in two Indeep and GQ quoting messy mixes.

N.W.A

NEXT WEEK





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the single  
available on extended mix 12", 7"  
and compact disc single

produced by l.a. and babyface  
for l.a. face inc



# THE CLUB CHART

TW	LW	Artist	Label
1	2	RIDE ON TIME (MIXES) Black Box	de/Construction 12in
2	1	FRENCH KISS/WARGAMES (REMIX) Lil Louis	ffrr 12
3	9	I NEED YOUR LOVIN' (JAZZIE B & NELLE HOOPER) Alyson Williams	Def Jam 12in
4	4	WARNING (HIGH ON HOPE/ZANZIBAR MIXES) Adeva	Cooltempo 12in
5	10	NUMERO UNO (MIXES) Starlight	CityBeat 12in
6	7	I NEED A RHYTHM (VOCAL CLUB MIX/DUBS) The 28th St. Crew	Breakout 12in
7	5	THIS IS THE RIGHT TIME (MIXES) Lisa Stansfield	Arista 12in
8	6	LET IT ROLL Doug Lazy	Atlantic 12in
9	24	OH WORLD (EXTENDED MIX) Paul Rutherford	Fourth & Broadway 12in
10	14	HEY DJ I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING/SKA TRAIN The Beatmasters	Rhythm King 12in
11	11	TOUCH ME (MIXES) Alisha Warren	RCA 12in
12	8	CAN'T GET OVER YOUR LOVE (MIXES) Paul Simpson present Simphonia	RePublic Records 12in
13	3	FOREVER TOGETHER (FOREVER UNITED/AMAIZIN' N.Y./SCAT THIS MIX) Raven Maize	RePublic Records 12in
14	23	SMOOTH OPERATOR/WARM IT UP, KANE Big Daddy Kane	Cold Chillin' 12in
15	31	1-2-3 (RAW MIX)/UNDERESTIMATE (SPECIAL EXTENDED VERSION) The Chimes	CBS 12in
16	16	DO YOU LOVE WHAT YOU FEEL (WILSON'S HIT HOUSE/ALBUM/KEVIN'S MIXES)	10 Records 12in
17	17	DO THE RIGHT THING (12"/US STREET MIXES) Redhead Kingpin & The FBI	10 Records 12in
18	13	I'M GLAD YOU CAME TO ME (CLUB MIX/DUB MIX) Bas Noir	10 Records 12in
19	34	SALSA HOUSE (SILVER ON BLACK REMIX/ORIGINAL MIX/ORBITAL MIX/DUB ZONE MIX/FREAKY RAP) Richie Rich	ffrr 12in pre-release
20	18	NEW JACK SWING (US SINGLE VERSION)/(UK MIXES) Wrecks-N-Effects	US Motown 12in/UK pre-release
21	33	IT'S NOT OVER (LET NO MAN PUT ASUNDER) (MIXES) Lonnie Gordon	Supreme Records 12in
22	22	DO THE RIGHT THING (HAPPINESS REMIX) Redhead Kingpin & The FBI	10 Records 12in
23	12	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE) Soul II Soul	10 Records 12in
24	29	FRIENDS (EXTENDED VERSION) Jody Watley with Eric B & Rakim	MCA Records 12in
25	81	TWO WRONGS (DON'T MAKE IT RIGHT) (MIXES) David Peaston	Geffen Records 12in
26	36	IT ISN'T, IT WASN'T IT AIN'T NEVER GONNA BE (MIXES) Aretha & Whitney	US Arista 12in/UK promo
27	—	MELTDOWN (CLUB MIX) (0-118)/R U READY (FOR THIS) (DIVINE CLUB MIX) (122.5) Quartz	ITMusic 12in
28	27	COME GET MY LOVIN' (REMIX)/THE SECOND COMING Dionne	US Bigshot Records 12in
29	21	DON'T MAKE ME OVER Sybil	Champion 12in
30	—	PUMP UP THE JAM Technotronic featuring Felly	Swanyard Records Limited 12in
31	25	THE RIGHT STUFF (NORMAN COOK REMIX) Vanessa Williams	Wing Records 12in
32	48	IF ONLY I COULD (EXTENDED/PACHA GARDEN) Sydney Youngblood	Circa Records 12in
33	42	A BIT OF JAZZ/WORK IT OUT/LOVE BABY/DRIVE ME/COLD WORLD/THINK!/CHAIN OF FOOLS/I CAN'T LET GO Steve 'Silk' Hurley featuring M.Doc/Risse/Jamie Principle/Jackson & Moore	Atlantic LP
34	66	LOVE TOGETHER (BRITISH/AMERICAN MIXES) L.A. Mix (featuring Kevin Henry)	Breakout 12in pre-release
35	26	LET ME LOVE YOU FOR TONIGHT (MIXES) Kariya	Sleeping Bag Records 12in
36	19	MENTAL Manic MC's	RCA 12in white label
37	57	MAS QUE NADA (THE JUSTIN STRAUSS REMIXES) Sergio Mendes	US A&M 12in
38	—	GRAND PIANO (0-124.3-123.4-123.6-124-124.3-0)/PIANO GROOVE (0-209/104.5)/TAKE ME AWAY (RAUL ORELLANA REMIX) (124.6) The Mix Master	Spanish blanco y negro Music 12in
39	38	AFRO DIZZI ACT Cry Sisco!	Escape Records 12in
41	75	DOOWUTCHYALIKE (PLAYHOWYALIKE MIX) Digital Underground	BCM Records 12in
42	47	THE REAL WILD HOUSE (WILD MIX) Raul Orellana	Spanish Spitfire Music 12in
43	60	DESCRIPTION OF A FOOL A Tribe Called Quest	US Jive 12in/UK promo
44	99=	NO SORRY (AC MIX) (116-0)/(INTERMIX) (116.2)/SORRY... NO (REMIX) (114.4) Gino Latino	de/Construction 12in
45	64	WORK IT OUT (EXTENDED REMIX/ACID MIXES) Steve 'Silk' Hurley (featuring M. Doc)	Atlantic 12in
46	28	BLIND FAITH (THE MASTER)JAM Diana Brown & Barrie K. Sharpe	ffrr 12in pre-release
47	39	STORIES (THE STORIE MIX) Izic	Italian New Music 12in
48	71	THROW YOUR HANDS IN THE AIR (RAP) (112-0)/(SWING) (112.2) MC Duke	Music Of Life 12in
49	30	SUNSHINE 89 (MIXES) Fax Yourself	AVM/Sound Of Belgium 12in
50	15	SAY NO GO (SAY NO DOPE MIX) De La Soul	Big Life 12in
51	99=	TELL ME WHEN THE FEYERED (RAGGAMIX) Elektribe 101	ffrr 12in pre-release
52	56	LOVE IS A HOUSE (REMIX) Gina Foster	de/Construction 12in
53	79	TRAVELING AT THE SPEED OF THOUGHT (HIP HOUSE CLUB MIX)/A CHORUS LINE	US Next Plateau 12in
54	50	DO WHAT YOU WANT/HOUSE JUNKIE/MUSIC'S HYPNOTIZING/ROCK THE BELLS (OF SAINT MARY)/AS IT GROOVES/KAMIKAZE/TAKE ME AWAY/TURN ME ON	2In A Room
55	45	ROCK TO THE BEAT (REMIXES)/YOU'RE MINE Reese	US Cutting Records LP
56	re	KEEP IT MOVIN' (MIXES) White Knight	US Jive 12in/UK promo
57	61	STRINGS OF LIFE (MIXES) Rhythm Is Rhythm	Jack Trax 12in
58	—	FRENCH KISS (RE-LAYED) ("INNOCENT UNTIL PROVEN GUILTY")/"BACK UP YOUR CONVERSATION" MIXES Lil Louis	ffrr 12in
59	65	CAN WE TALK (MIXES) Donna Allen	BCM Records 12in
60	—	BIG THING Blue Zone/THIS IS THE RIGHT TIME (KICK MIX/CLUB DUB) (121) Lisa Stansfield	Arista 12in
61	69	AIN'T NOBODY (REMIXES) Rufus & Chaka Khan	Warner Bros 12in
62	43	MENTAL (FULL ITALIAN JOB/FULL CLIMAX) Manic MC's featuring Sara Carlson	RCA 12in
63	20	ON YOUR OWN (EXTENDED CLUB VERSION) Bobby Brown	MCA Records 12in
64	77	STAND FOR NOTHING (MIXES) Circuit (featuring Chris Patrick)	Collision 12in promo
65	76	TELL IT AS IT IS (PL MIX) Company 2	Tam Tam 12in
66	49	(YOU'RE MY ONE AND ONLY) TRUE LOVE (NEW YORK HOUSE MIXES/VOCAL CLUB/RAP MIXES) Seduction	US Vendetta Records 12in
67	83	I GOT IT GOIN' ON (REMIX) Tone Loc	Delicious Vinyl 12in
68	87	LIES (REMIX) Sha Sha	Niteshift Records 12in
69	40	IT'S TIME 2 PARTY (113)/THE BIG PAYBACK (105.2)/KNICK KNACK PATTY WACK (93-0)/IT WASN'T ME IT WAS THE FAME (87.7) EPMD	US Fresh Records LP
70	—	CLUB SCENE (ED'S DINER MIX) (120.6)/(ED'S SPECIAL MIX) (120.7) Special Ed	Profile 12in promo
71	80	CASH (MESSAGE FOR CARMEN) Skipwroth & Turner	Fourth & Broadway 12in
72	55	GANGSTER BOOGIE (HARD ROCK REMIXES) Dizzi Heights	Viceroy Records 12in
73	—	LOVE IS LIFE (ADRENALIN 6 MIX) (122.8-122.6) (OZONE FRIENDLY) (0-122.6) Candy Flip	Debut 12in white label
74	52	MY FANTASY (EXTENDED/RAP VERSIONS) Teddy Riley featuring Guy	MCA Records 12in
75	86	DEFINITION OF LOVE (ORIGINAL MIX) Kevin Saunderson presents KAOS	Kool Kat 12in
76	—	PEOPLE ALL AROUND THE WORLD (CLUB 12" MIX) (0-122.4-0)/(THE LIVE AND DANGEROUS MIX) (0-122.4)/(DUB MIX) (122.4) Dina Carroll	Jive 12in mailing list promo
77	92	CASANOVA (MIXES) Jazz & The Brothers Grimm	Production House Records 12in
78	85	AIRPORT '89 medley with ELECTRIC FLING/AIRPORT '89/'89 TRACK (116.8) Wood Allen	Italian Dee Jay Leleweil 12in
79	67	GOING BACK TO MY ROOTS (119.8) Richie Havens/OVERNIGHT SENSATION (MIXES) (0-106) Peter Brown	US Week-Off 12in
80	—	PACIFIC STATE (0-124-124.2-0)/STATE RITUAL (115.4-115.6-0)/STATE TO STATE (119.7-0)/DISCO STATE (126.6-126.4-128-0)/FIRE CRACKER (126-0) 808 State	Creed Records 12in EP
81	62	THAT'S HOW I'M LIVING (1989 REMIX) Toni Scott	Champion 12in
82	—	SUEÑO LATINO (THE PARADISE VERSION) Sueño Latino featuring Carolina Damas	Italian DFC 12in
83	63	FOREVER (EXTENDED/FLUTE DUB) (122.5)/SOMEDAY (EXTENDED) (119.3-0) CeCe Rogers	US Atlantic 12in
84	74	ROCK TO DIS (HIP HOP) (0-123.2)/(HOUSE) (0-123.6)/I'M NOT DOING IT AGAIN (123.6) Jamaica Mean Time (JMT) featuring DJ Maxi Jazz	Tam Tam 12in
85	re	LET THE RAIN COME DOWN/YOU GOT TO LOVE ME Intense	US Ace Beat 12in EP/Champion promo
86	37	I'M IN LOVE (REMIX/CLASSIC/HARMONIC MIX) Sha-Lor	de/Construction 12in
87	—	ROCK THIS HOUSE '89 EP (NEW YORK/CHICAGO CLUBHOUSE MIX) (0-120.6-120.8)/(THE ACIEED THAT ATE NEW YORK) (0-120.4)/(THE ACIEED THAT ATE THE UK) (121.8)/(BONUS KRAFTY BEAVER) (123) Mark Imperial	US House Nation Records 12in
88	46	CAN'T GET OVER YOU (FULL LENGTH VERSION) Maze featuring Frankie Beverly	Warner Bros 12in
89	re	JUST AS LONG AS I GOT YOU Frankie "Bones"/Lenny "Dee" present Looney Tunes Volume One	US Nugroove 12in EP
90	78	SCUFFIN' THOSE KNEES (0-111.7-0)/TO THE EXTREME (101.66) The New Style	US Bon Ami/MCA Records 12in
91	—	A REAL MUTHA FOR YA (EXTENDED VERSION) (0-97.2)/(ORIGINAL STYLE) (95.8)/(INSTRUMENTAL) (96)/NEW SHERIFF IN TOWN/(INSTRUMENTAL) (0-106.6-0)/(MONEY MAKIN MIX) (0-106.3-0) Cash Money & Marvellous	US Sleeping Bag Records 12in
92	53	PAUSE (VERSIONS)/GHOSTBUSTERS (REMIX) Run-DMC	Profile 12in
93	58	GIVE ME A SIGN (HOUSE/CLUB/R&B) In Dex	Exit Records 12in white label
94	—	YOU CAN'T RIDE THE RHYTHM (URBAN CLUB MIX/ORIGINAL MIX) (119-0)/Rodney	US Basic Records 12in
95	re	STEAL THE BASE (THE ONLY MIX) (122.4) Urban Parts	US Cutting Records 12in
96	96	SOMEBODY IN THE HOUSE SAY YEAH! 2 In A Room	US Virgin LP
97	98	SPEAKING ON EVERYTHING/DO THE RIGHT THING (USA)/SUPERBAD, SUPERSLICK/WE ROCK THE MIC RIGHT/KILIMANJARO STYLE/SCRAM!/DO THAT DANCE	Redhead Kingpin and the FBI
97=	98	YOUR LOVE Frankie Knuckles Presents	US Trax Records 12in
97=	99=	GOING BACK TO MY ROOTS (FLIM FLAM REMIX) Odyssey	German Streetheat 12in
97=	—	LOST IN THE BASS (BAD BOY BILL/MIKE 'HITMAN' WILSON MIXES/BONUS BEATS) (126) The Bass Boyz	Kool Kat/Big Life 12in



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# CHARTS

AUGUST 20 - 27 1989

## U S S I N G L E S

1	1	RIGHT HERE WAITING	Richard Marx	EMI
2	3	COLD HEARTED	Paula Abdul	Virgin
3	6	HANGIN' TOUGH	New Kids On The Block	Columbia
4	4	DON'T WANNA LOSE YOU	Gloria Estefan	Epic
5	2	ON OUR OWN	Bobby Brown	MCA
6	9	SECRET RENDEZVOUS	Karyn White	Warner Bros
7	5	ONCE BITTEN TWICE SHY	Great White	Capitol
8	11	THE END OF THE INNOCENCE	Don Henley	Geffen
9	12	FRIENDS	Jody Watley	MCA
10	13	ANGEL EYES	the Jeff Healey Band	Arista
11	7	I LIKE IT	Dino	4th & B'Way
12	17	SHOWER ME WITH YOUR LOVE	Surface	Columbia
13	14	SACRED EMOTION	Donny Osmond	Capitol
14	15	KEEP ON MOVIN'	Soul II Soul	Virgin
15	22	HEAVEN	Warrant	Columbia
16	20	18 AND LIFE	Skid Row	Atlantic
17	21	IF I COULD TURN BACK TIME	Cher	Geffen
18	8	BATDANCE	Prince	Warner Bros
19	28	GIRL I'M GONNA MISS YOU	Milli Vanilli	Arista
20	19	HEADED FOR A HEARTBREAK	Winger	Atlantic
21	10	SO ALIVE	Love And Rockets	Big Time
22	29	TALK IT OVER	Grayson Hugh	RCA
23	30	ONE	Bee Gees	Warner Bros
24	16	TOY SOLDIERS	Martika	Columbia
25	31	SOUL PROVIDER	Michael Bolton	Columbia
26	32	KISSES ON THE WIND	Neneh Cherry	Virgin
27	35	THAT'S THE WAY	Katrina And The Waves	SBK
28	37	CHERISH	Madonna	Sire
29	18	LAY YOUR HANDS ON ME	Bon Jovi	Mercury
30	34	THE PRISONER	Howard Jones	Elektra
31	25	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
32	24	HOOKED ON YOU	Sweet Sensation	Atco
33	23	I'M THAT TYPE OF GUY	L.L. Cool J	Def Jam
34	40	PUT YOUR MOUTH ON ME	Eddie Murphy	Columbia
35	43	IT'S NOT ENOUGH	Starship	RCA
36	46	LOVE SONG	the Cure	Elektra
37	41	HEY LADIES	Beastie Boys	Capitol
38	47	DON'T LOOK BACK	Fine Young Cannibals	I.R.S.
39	50	RUNNIN' DOWN A DREAM	Tom Petty	MCA
40	54	BUST A MOVE	Young MC	Delicious
41	26	NO MORE RHYME	Debbie Gibson	Atlantic
42	44	TURNED AWAY	Chuckii Booker	Atlantic
43	27	HEY BABY	Henry Lee Summers	CBS Associates
44	48	YOU'RE MY ONE AND ONLY	Seduction	Vendetta
45	51	FORGET ME NOT	Bad English	Epic
46	—	PARTYMAN	Prince	Warner Bros
47	71	WHEN I LOOKED AT HIM	Exposé	Arista
48	38	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Arista
49	66	WHAT I LIKE ABOUT YOU	Michael Morales	Wing
50	62	IT'S NO CRIME	Babyface	Solar
51	53	LET THE DAY BEGIN	the Call	MCA
52	55	CLOSER TO LOVE	Indigo Girls	Epic
53	33	COVER OF FINE	Michael Damian	Cypress
54	68	NEED A LITTLE TASTE OF LOVE	the Doobie Brothers	Capitol
55	36	EXPRESS YOURSELF	Madonna	Sire
56	49	IN MY EYES	Stevie B	LMR
57	67	GYPSY ROAD	Cinderella	Mercury
58	39	DRESSED FOR SUCCESS	Roxette	EMI

59	64	YOU BETTER DANCE	the Jets	MCA
60	76	LOVE CRIES	Stage Doll	Chrysalis
● BULLETS				
62	75	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper	Epic
63	77	OH DADDY	Adrian Belew	Atlantic
64	—	LISTEN TO YOUR HEART	Roxette	EMI
69	80	WHAT ABOUT ME	Moving Pictures	Geffen
76	84	LAY DOWN YOUR ARMS	the Graces	A&M
78	—	HEALING HANDS	Elton John	MCA
81	88	ON THE LINE	Tangier	Atco
82	98	LET GO	Sharon Bryant	Wing
83	99	DON'T SHUT ME OUT	Kevin Paige	Chrysalis
92	—	ROCK WIT'CHA	Bobby Brown	MCA
93	—	STILL CRUISIN'	the Beach Boys	Capitol
94	—	CALL IT LOVE	Poco	RCA
95	—	STAND UP	Underworld	Sire
98	—	GLAMOUR BOYS	Living Color	Epic
99	—	DOOLITTLE	Pixies	Elektra

## U S A L B U M S

TW LW				
1	1	SOUNDTRACK: BATMAN	Prince	Warner Bros
2	2	REPEAT OFFENDER	Richard Marx	EMI
3	3	HANGIN' TOUGH	New Kids On The Block	Columbia
4	4	FOREVER YOUR GIRL	Paula Abdul	Virgin
5	5	FULL MOON FEVER	Tom Petty	MCA
6	7	GIRL YOU KNOW IT? TRUE	Milli Vanilli	Arista
7	6	THE RAW & THE COOKED	Fine Young Cannibals	I.R.S.
8	9	SKID ROW	Skid Row	Atlantic
9	8	DON'T BE CRUEL	Bobby Brown	MCA
10	12	THE END OF THE INNOCENCE	Don Henley	Geffen
11	13	CUTS BOTH WAYS	Gloria Estefan	Epic
12	10	TWICE SHY	Great White	Capitol
13	11	WALKING WITH A PANTHER	L.L. Cool J	Def Jam
14	17	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
15	19	PAUL'S BOUTIQUE	Beastie Boys	Capitol
16	15	MARTIKA	Martika	Columbia
17	14	LIKE A PRAYER	Madonna	Sire
18	18	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
19	21	KEEP ON MOVIN'	Soul II Soul	Virgin
20	16	LOVE AND ROCKETS	Love And Rockets	Big Time
21	22	BIG GAME	White Lion	Atlantic
22	20	GHOSTBUSTERS II	Soundtrack	MCA
23	23	NEW JERSEY	Bon Jovi	Mercury
24	25	BIG Tyme	Heavy D & The Boyz	MCA
25	24	A NEW FLAME	Simply Red	Elektra
26	30	INDIGO GIRLS	Indigo Girls	Epic
27	27	DISINTEGRATION	the Cure	Elektra
28	34	WINGER	Winger	Atlantic
29	26	SONIC TEMPLE	the Cult	Sire
30	29	BIG DADDY	John Cougar Mellencamp	Mercury
31	28	BEACHES	Soundtrack	Atlantic
32	32	LET'S GET IT STARTED	M.C. Hammer	Capitol
33	37	IN STEP	Stevie Ray Vaughan	Epic

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- 37 33 CYCLES the Doobie Brothers
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- 40 35 WHAT YOU DON'T KNOW Exposé
- 41 36 GHETTO MUSIC: THE BLUEPRINT Boogie Down Productions
- 42 39 ELECTRIC YOUTH Debbie Gibson
- 43 44 RAW LIKE SUSHI Neneh Cherry
- 44 46 AS NASTY AS THEY WANNA BE 2 Live Crew
- 45 41 NICK OF TIME Bonnie Raitt
- 46 48 MR BIG Mr Big
- 47 43 LARGER THAN LIFE Jody Watley
- 48 74 NO ONE CAN DO IT BETTER the D.O.C.
- 49 40 KNOWLEDGE IS KING Kool Moe Dee
- 50 47 APPETITE FOR DESTRUCTION Guns N' Roses

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- 4th & B'Way
- Arista
- Arista
- Jive
- Atlantic
- Virgin
- Luke Skyyyw
- Capitol
- Atlantic
- MCA
- Ruthless
- Jive
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## U S B L A C K S I N G L E S

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>1 2 IT'S NO CRIME Babyface</li> <li>2 1 SOMETHING IN THE WAY Stephanie Mills</li> <li>3 6 SPEND THE NIGHT (CE SOIR) the Isley Brothers</li> <li>4 8 MY FANTASY Teddy Riley</li> <li>5 7 IT ISN'T, IT WASN'T, Aretha Franklin</li> <li>6 9 REMEMBER (THE FIRST TIME) Eric Gable</li> <li>7 10 SARAH, SARAH Jonathan Butler</li> <li>8 3 TWO WRONGS (DON'T MAKE IT RIGHT) David Peaston</li> <li>9 12 LET GO Sharon Bryant</li> <li>10 16 TASTE OF YOUR LOVE E.U.</li> <li>11 18 I DO Natalie Cole</li> <li>12 5 CONGRATULATIONS Vesta</li> <li>13 14 N.E. HEART BREAK New Edition</li> <li>14 17 THE WAY IT IS Troy Johnson</li> <li>15 21 PUT YOUR MOUTH ON ME Eddie Murphy</li> <li>16 4 BATDANCE Prince</li> <li>17 20 IF YOU ASKED ME TO Patti LaBelle</li> <li>18 23 SPEND THE NIGHT Guy</li> <li>19 25 JUST GIT IT TOGETHER Lisa Lisa &amp; Cult Jam</li> <li>20 22 FIGHT THE POWER Public Enemy</li> <li>21 13 ON OUR OWN Bobby Brown</li> <li>22 24 FUNKY DIVIDENDS Three Times Drop</li> <li>23 34 CAN'T GET OVER YOU Maze Featuring Frankie Beverly</li> <li>24 26 II HYPE Entouch</li> <li>25 29 HEAT OF THE MOMENT After 7</li> <li>26 31 SWEET TALK D'atra Hicks</li> <li>27 11 WE GOT OUR OWN THANG Heavy D &amp; The Boyz</li> <li>28 35 2300 JACKSON STREET the Jacksons</li> <li>29 32 MY SUGAR Atlantic Starr</li> <li>30 37 DON'T MAKE ME OVER Sybil</li> <li>31 36 OUT OF MY MIND the O'Jays</li> <li>33 40 BABIES HAVING BABIES Terry Tate</li> <li>34 38 WHERE DO WE GO? Ten City</li> <li>35 19 THEY WANT MONEY Kool Moe Dee</li> <li>36 41 JUST WHAT I LIKE Michael Cooper</li> <li>37 44 TALK TO MYSELF Christopher Williams</li> <li>38 30 KEEP ON MOVIN' Soul II Soul</li> <li>39 50 BABY COME TO ME Regina Belle</li> <li>40 27 RAINDROPS Kool &amp; The Gang</li> </ul> |  <ul style="list-style-type: none"> <li>Solar</li> <li>MCA</li> <li>Warner Bros</li> <li>Motown</li> <li>Arista</li> <li>Orpheus</li> <li>Jive</li> <li>Geffen</li> <li>Wing</li> <li>Virgin</li> <li>EMI</li> <li>A&amp;M</li> <li>MCA</li> <li>RCA</li> <li>Columbia</li> <li>Warner Bros</li> <li>MCA</li> <li>Uptown</li> <li>Columbia</li> <li>Motown</li> <li>MCA</li> <li>Arista</li> <li>Warner Bros</li> <li>Ventertainment</li> <li>Virgin</li> <li>Capitol</li> <li>Uptown</li> <li>Epic</li> <li>Warner Bros</li> <li>Next Plateau</li> <li>EMI</li> <li>Atlantic</li> <li>Atlantic</li> <li>Jive</li> <li>Reprise</li> <li>Geffen</li> <li>Virgin</li> <li>Columbia</li> <li>Mercury</li> </ul> |
|--|--|

## M U S I C V I D E O

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>1 — PUSH OVER Bros</li> <li>2 1 RATTLE AND HUM U2</li> <li>3 2 DELICATE Pink Floyd</li> <li>4 3 KYLIE: THE VIDEOS Kylie Minogue</li> <li>5 8 HOMECOMING CONCERT Gloria Estefan</li> <li>6 4 INNOCENTS Erasure</li> <li>7 7 INVISIBLE TOUCH TOUR Genesis</li> <li>8 5 FRANK SINATRA &amp; FRIENDS Frank Sinatra &amp; Friends</li> <li>9 15 VIDEO ANTHOLOGY Bruce Springsteen</li> <li>10 9 THE SONG REMAINS Led Zeppelin</li> <li>11 — SINGALONG AWAY YEARS Max Bygraves</li> <li>12 14 GUARANTEED LIVE '88 Cliff Richard</li> <li>13 6 THE HIT FACTORY VOL. 3 Compilation</li> <li>14 18 POP ART Transvision Vamp</li> <li>15 13 PRIVATE COLLECTION Cliff Richard</li> <li>16 — LIVE Roy Orbison and the Candy Men</li> <li>17 — THE HITS 10 VIDEO SELECTION Compilation</li> <li>18 16 MAKING THRILLER Michael Jackson</li> <li>19 10 IN SEARCH OF EXCELLENCE INXS</li> <li>20 — NON-STOP EROTIC VIDEO Soft Cell</li> </ul> | <ul style="list-style-type: none"> <li>CMV</li> <li>CIC</li> <li>PMI</li> <li>PWL</li> <li>CMV</li> <li>Virgin</li> <li>Virgin</li> <li>Video Collection</li> <li>CMV</li> <li>WHV</li> <li>Parkfield</li> <li>PMI</li> <li>PWL/Fanfare</li> <li>PMV/Channel 5</li> <li>PMI</li> <li>Music Club/Video Coll.</li> <li>CMV</li> <li>Vestron</li> <li>PMV/Channel 5</li> <li>Music Club/Video Coll.</li> </ul> |
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# THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

In a week when records that had been shaping up as future number ones strangely lost their impetus, **Cliff Richard** steals the honours, debuting at number 10 with his 100th hit, 'I Just Don't Have The Heart'. This total includes 94 solo singles and six duets.

'I Just Don't Have The Heart' is Cliff's third consecutive top 10 hit, and all three have made their chart debut inside the top 10. 'The Best Of Me' debuted and peaked at number two, and 'Mistletoe & Wine' climbed all the way to number one after entering the chart at number seven. He's never had three consecutive singles debut in the top 10 before, and the last time he had three top 10 hits in a row was back in 1966/67. Cliff's 101st hit? 'Whenever God Shines His Light', a duet with **Van Morrison**, is to be released next month.

'I Just Don't Have The Heart' is the 20th single to enter the chart inside the top 10 in 1989 — equalling the previous annual record established only last year. The record before that was 19 in 1987, and 15 in 1984. With hot new singles by **Madonna** and **Tears For Fears** tipped to enter the top 10, the 1988 record should be shattered next Sunday.

Meanwhile, **Jive Bunny and the Mastermixers**' 'Swing The Mood' completes a fourth week at number one, whilst the challenge from **Lil Louis**, **Liza Minnelli** and **Big Fun** evaporates. The new joker in the pack is **Black Box**'s 'Ride On Time', which charges from number 11 to number three. Nevertheless, both 'Ride On Time' and the new number two **Alice Cooper**'s 'Poison', were outsold by 'Swing The Mood' by a ratio greater than two to one.

The continuing popularity of 'Swing The Mood' simultaneously swept it past the half a million sales plateau and the top of the year-to-date singles rankings last week. In the latter category, it has a narrow (but, obviously, widening) lead over the **Bangles**' 'Eternal Flame'. **Jason Donovan**'s 'Too Many Broken Hearts' is placed third, with **Gene Pitney** and **Marc Almond**'s 'Something's Gotten Hold Of My Heart' fourth and **Soul II Soul**'s 'Back To Life' fifth — a position it takes this week from **Kylie Minogue**'s 'Hand On Your Heart'.

● His album is 'Trash' and his single 'Poison' but **Alice Cooper** is suddenly very popular again, holding runners-up position in both charts. Alice has only once made a better showing in either of the listings, scoring a number one single in 1972 with 'Schools Out', and a number one album the following year via 'Billion Dollar Babies'.

Alice was denied top billing on the album chart only by **Gloria Estefan**'s 'Cuts Both Ways', which debuted at number one four weeks ago, and has stayed there ever since racking up sales of over 300,000. Gloria's 1987 album 'Anything For You' has sold over 900,000 copies this year, and combined sales of the two records make Gloria the year's best-selling album artist. Nevertheless, the first album to sell a million copies this year is 'A New Flame' by **Simply Red**, which took precisely six months to reach the target, and is adding to it at the rate of 40-50,000 copies a week. It has sold a further million copies in America, and another one in the rest of the world, all of which should provide group leader **Mick Hucknall** with sufficient income to keep



● ALICE COOPER: "who says Fairy Liquid's good for your hands?"

him in what Steve Wright jocularly calls his "light perm" for some time.

● Main reason for **Lil Louis**' 'French Kiss' dipping to number four on the singles chart would appear to be the release of 'French Kisses', his mini-album which contains five versions of the hit with a total playing time of 36 minutes. Aiding its popularity is the fact that it is a budget priced release which sells for little more than the 12 inch version of 'French Kiss'. It is the first album chart entry ever to comprise solely of different mixes of the same composition — though **Grace Jones**' 'Slave To The Rhythm' album contained a number of different recordings of the track of the same name.

● **Hazell Dean** returns to the chart this week with her 10th hit, 'Love Pains'.

Dropped by EMI last year, it's Hazell's first single for the Lisson label, owned by PWL's **Tilly Hetherford**. 'Love Pains' was originally recorded by **Yvonne Elliman**, for whom it was a number 34 hit in America a decade ago. It has been recorded by Liza Minnelli for inclusion on her forthcoming album.

● Though it debuted disappointingly at number 40, 'Revival' is the 20th hit single by the **Eurythmics** as a duo (They also teamed with **Aretha Franklin** for 'Sisters Are Doing It For Themselves'). Only one duo in chart history has had more success — the **Everly Brothers**, who had 29 hits. Trailing Dave and Annie as the second most successful male/female duo in chart history are the **Carpenters** who notched up 17 hits.

## ● TWELVE INCH

### TW LW

1	1	SWING THE MOOD	Jive Bunny & The Mastermixers	Music Factory Dance
2	2	FRENCH KISS	Lil Louis	London
3	3	RIDE ON TIME	Black Box	De/Construction
4	5	HEY DJ I CAN'T DANCE TO...	/SKA TRAIN Beatmasters featuring Betty Boo	Rhythm King
5	4	DO THE RIGHT THING	Redhead Kingpin & The F.B.I.	10 Records
6	12	NUMERO UNO	Starlight	Citybeat
7	17	I NEED YOUR LOVIN'	Alyson Williams	Def Jam/CBS
8	8	LOSING MY MIND	Liza Minnelli	Epic
9	10	THIS IS THE RIGHT TIME	Lisa Stansfield	Arista
10	—	I JUST DON'T HAVE THE HEART	Cliff Richard	EMI
11	6	POISON	Alice Cooper	Epic
12	20	WARNING!	Adeve	Cooltempo
13	13	YOU'RE HISTORY	Shakespeare's Sister	London
14	9	BLAME IT ON THE BOOGIE	Big Fun	Jive
15	—	THE INVISIBLE MAN	Queen	EMI
16	14	TOY SOLDIERS	Martika	CBS
17	18	FRIENDS	Jody Watley with Eric B & Rakim	MCA
18	15	MENTAL	Manic MC's featuring Sara Carlson	RCA
19	7	DO YOU LOVE WHAT YOU FEEL	Inner City	10 Records

## ● COMPACT DISC

### TW LW

1	1	CUTS BOTH WAYS	Gloria Estefan	Epic
2	—	TRASH	Alice Cooper	Epic 4651302
3	—	NOW THAT'S WHAT I CALL MUSIC 15	Various	EMI/Virgin/Polygram CDNOW15
4	2	A NEW FLAME	Simply Red	Elektra
5	—	CHOICES	Blow Monkeys	RCA PD74191
6	6	HEART AND SOUL — 18 CLASSIC SOUL CUTS	Various	Heart & Soul
7	3	THEMES	Vangela	Polydor
8	13	THE MIRACLE	Queen	Parlophone
9	7	BATMAN — ORIGINAL SOUNDTRACK	Prince	Warner Brothers
10	—	IMAGINATION	Imagination	Stylus SMD985
11	—	BIG BANG!	Fuzzbox	WEA 2460662
12	9	THE END OF THE INNOCENCE	Don Henley	Geffen
13	5	STREET FIGHTING YEARS	Simple Minds	Virgin
14	8	JUMP — THE BEST OF THE POINTER SISTERS		RCA
15	14	THE RAW AND THE COOKED	Fine Young Cannibals	London
16	4	VELVETEEN	Transvision Vamp	MCA
17	16	RAW LIKE SUSHI	Neneh Cherry	Circa
18	10	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
19	12	DON'T BE CRUEL	Bobby Brown	MCA
20	11	FLOWERS IN THE DIRT	Paul McCartney	Parlophone

# THE TOP OF THE POPS CHART

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

UK SINGLES

AUG 20 - AUG 26 1989

UK ALBUMS

TW LW W/C

1	1	7	SWING THE MOOD	Jive Bunny & The Mastermixes
2	4	5	ROSE ON TIME	Black Cooper
3	11	3	FRENCH KISS	Lil Louis
4	2	5	TOY SOLDIERS	Martika
5	5	7	WOULDN'T CHANGE A THING	Kylie Minogue
6	3	4	LOSING MY MIND	Liza Minnelli
7	6	3	BLAME IT ON THE BOOGIE	Big Fun
8	8	3	YOU'RE HISTORY	Shakespear's Sister
9	7	5	I JUST DON'T HAVE THE HEART	Cliff Richard
10	—	1	HEY DJ I CAN'T DANCE TO...	SKA TRAIN Beatmasters featuring Betty Boo
11	14	3	THE INVISIBLE MAN	Queen
12	26	2	THIS IS THE RIGHT TIME	Lisa Stansfield
13	17	3	DO THE RIGHT THING	Redhead Kingpin & The F.B.I.
14	13	6	DON'T WANNA LOSE YOU	Gloria Estefan
15	9	7	YOU'LL NEVER STOP ME LOVING YOU	Sonia
16	10	10	NUMERO UNO	Starlight
17	39	2	WARNING!	Adewale
18	36	3	I NEED YOUR LOVIN'	Alyson Williams
19	40	2	KISSES ON THE WIND	Neneh Cherry
20	23	3	FRIENDS	Jody Watley/Eric B & Rakim
21	31	3	ON OUR OWN	Bobby Brown
22	12	7	LAY YOUR HANDS ON ME	Bon Jovi
23	—	1	SUGAR BOX	Then Jerico
24	38	9	PURE	Lightening Seeds
25	16	3	SELF!	Fuzzbox
26	24	4	TOO MUCH	Bros
27	15	5	LOVE'S ABOUT TO CHANGE MY HEART	Donna Summer
28	—	1	AIN'T NOBODY (REMIX)	Rufus And Chaka Khan
29	20	8	MENTAL Manic MC's featuring Sara Carlson	
30	32	3	LANDSLIDE OF LOVE	Transvision Vamp
31	18	4	ON AND ON	Aswad
32	25	6	WIND BENEATH MY WINGS	Bette Midler
33	19	11	SOMETHING'S JUMPIN' IN YOUR SHIRT	Lisa Marie/Malcolm McLaren
34	43	2	THE TIME WARP	Damian
35	42	3	BATDANCE	Prince
36	30	10	DON'T LOOK BACK	Fine Young Cannibals
37	41	2	DO YOU LOVE WHAT YOU FEEL	Inner City
38	21	5	WE COULD BE TOGETHER	Debbie Gibson
39	46	2	REVIVAL	Eurythmics
40	—	1	THIS ONE	Paul McCartney
41	22	5	BACK TO LIFE	Soul II Soul/Caron Wheeler
42	29	12	LONDON NIGHTS	London Boys
43	27	9	DAYS	Kirsty MacColl
44	28	9	KNOCKED OUT	Paula Abdul
45	53	2	EVERYDAY NOW	Texas
46	44	4	SUPERWOMAN	Karyn White
47	33	12	LOVE PAINS	Hazell Dean
48	—	1	IF ONLY I COULD	Sydney Youngblood
49	—	1	BE FREE WITH YOUR LOVE	Spondau Ballet
50	—	1	SATISFACTION	Wendy & Lisa
51	35	8	I AM THE MUSIC MAN	Black Lace
52	—	1	A NEW FLAME	Simply Red
53	34	8	BAD LUCK	FM
54	57	4	RUNNIN' DOWN A DREAM	Tom Petty
55	58	3	HEALING HANDS	Elton John
56	—	1	KICK IT IN SIMPLE MINDS	
57	37	5	A BIT OF...	<Kiss AMC>
58	66	2	KISS THIS THING GOODBYE	Del Amitri
59	72	2	1-2-3	Chimes
60	65	2	OH WORLD	Paul Rutherford
61	64	3	THE RIGHT STUFF	Vanessa Williams
62	67	2	HONEY BE GOOD	The Bible
63	—	1	VOODOO RAY	A Guy Called Gerald
64	45	10	SMOOTH OPERATOR	Big Daddy Kane
65	—	1	DON'T PUSH IT	Ruth Joy
66	—	1	YEBOI	Art of Noise featuring Mahlatini
67	63	3	IT'S ALRIGHT	Pet Shop Boys
68	49	8	EVERYTHING BEGINS WITH AN 'E'	Zee Possee
69	—	1	BETTER DAYS	Gun
70	52	10	IT COULD HAPPEN TO YOU	Robert Palmer
71	—	1	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper
72	56	4	THE END OF THE INNOCENCE	Don Henley
73	54	5	KING OF THE NEW YORK STREETS	Dion
74	74	5	(WHAT'S WRONG WITH) DREAMING?	River City People
75	70	5	2300 JACKSON STREET	The Jacksons
76	—	1	MOVE YOUR FEET TO THE RHYTHM OF THE BEAT	Hithouse
77	69	—	IF I COULD TURN BACK TIME	Cher
78	—	1	THE BETTER PART OF ME	Jaki Graham
79	92	—	MICHAEL MANIA	Medley Replay
80	76	—	MY FANTASY	Teddy Riley feat Guy
81	81	—	THROW YOUR HANDS IN THE AIR	MC Duke DJ Leader One
82	—	1	ONCE BITTEN TWICE SHY	Great White
83	98	—	SUNSHINE	89 Fax Yourself
84	93	—	THE KING IS HERE	THE 900 NUMBER 45 King
85	87	—	DON'T EVEN THINK ABOUT IT	Theophilus P Wildebeeste + DD Wilde
86	—	1	MOVE (DANCE ALL NIGHT)	Slam Slam
87	—	1	SO ALIVE	Love And Rockets
88	79	—	BREAKTHRU'	Queen
89	—	1	CAN WE TALK	Donna Allen
90	80	—	GANGSTERVILLE	Joe Strummer
91	—	1	THAT'S HOW I'M LIVING	Toni Scott
92	85	—	ALL I WANT IS YOU U2	
93	—	1	GET FUNKY	Royal House
94	—	1	AIN'T NOBODY HOME	B.B. King
95	95	—	CAN'T GET OVER YOU	Maze featuring Frankie Beverly
96	89	—	MASQUERADE	Paul Johnson
97	—	1	I'M GLAD YOU CAME TO ME	Bas Noir
98	96	—	WAKING UP IN THE SUN	Adult Net
99	—	1	HOURLASS/THEME FROM HARRY'S GAME	Clannad
100	91	—		

Music Factory  
Epic  
De/Construction  
London  
CBS  
PWL  
Epic  
Jive  
London  
EMI EM 101  
Rhythm King  
Parlophone  
Arista  
10 Records  
Epic  
Chrysalis  
Citybeat  
Cooltempo  
Def Jam/CBS  
Circa  
MCA  
MCA  
Phonogram JOV 6  
London  
Ghetto  
WEA  
CBS  
Warner Bros U7494  
Warner Bros  
RCA  
MCA  
Mango  
Atlantic  
Epic  
Jive  
Warner Bros  
London  
10 Records  
Atlantic  
RCA DA 17  
Parlophone  
10 Records  
Teldec/WEA  
Virgin  
Siren  
Mercury  
Warner Bros  
Lisson DOLE 12  
Virgin YR 34  
CBS SPAN 4  
Virgin  
Flair LACE 10  
Elektra  
Epic  
MCA  
Rocket EJS 19  
Virgin  
Syncope  
A&M  
CBS  
Fourth & Broadway  
Wing/Polydor  
Ensign BIB 5  
Rhani  
Cold Chillin' W280  
MCA RJOY 1  
China  
Parlophone  
More Protein PROT12  
A&M  
EMI Ert99  
Epic  
Geffen  
Arista  
EMI  
Epic  
Supreme  
Geffen  
EMI JAKII 6  
Radical  
MCA  
Music Of Life  
Capitol  
AVM  
Dr Beat  
Island  
MCA  
Beggars Banquet  
Parlophone  
BCM  
Epic  
Champion  
Island  
Champion  
MCA  
Warner Bros  
CBS  
10 Records  
Fontana  
RCA

## TOP 75 ARTIST ALBUMS

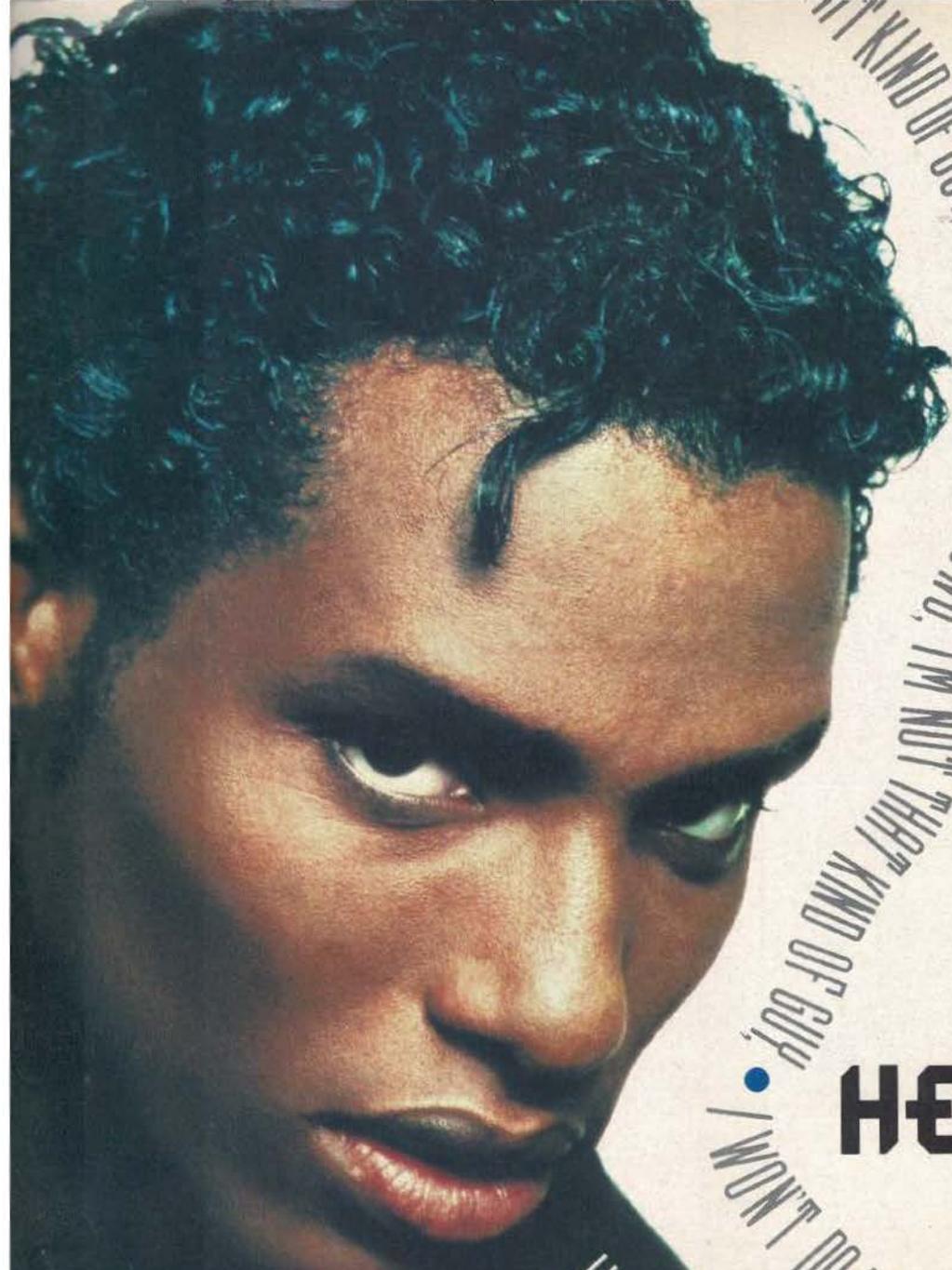
1	1	4	CUTS BOTH WAYS	Gloria Estefan	Epic
2	—	1	TRASH ALICE	Cooper	Epic 4651301
3	4	16	TEN GOOD REASONS	Jason Donovan	☆☆ PWL
4	3	27	A NEW FLAME	Simply Red	☆☆☆ Elektra
5	—	1	BIG BANG	Fuzzbox	○ WEA WX 282
6	9	9	BATMAN — ORIGINAL SOUNDTRACK	Prince	□ Warner Bros
7	—	1	CHOICES	the Blow Monkeys	RCA PL 74191
8	8	11	RAW LIKE SUSHI	Neneh Cherry	□ Circa
9	4	5	THE TWELVE COMMANDMENTS OF DANCE	London Boys	□ Teldec/WEA
10	5	8	VELVETEM	Transvision Vamp	□ MCA
11	6	37	DON'T BE CRUEL	Bobby Brown	☆☆ MCA
12	7	19	CLUB CLASSICS VOL. ONE	Soul II Soul	☆☆ 10 Records
13	27	3	IMAGINATION	Imagination	Stylus
14	11	5	JUMP — THE BEST OF THE POINTER SISTERS	Pointer Sisters	RCA
15	20	13	THE MIRACLE	Queen	☆☆ Parlophone
16	13	41	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	☆☆☆☆ Epic
17	15	6	THEMES	Vangelis	☆☆ Polydor
18	10	15	STREET FIGHTING YEARS	Simple Minds	☆☆ Virgin
19	16	27	THE RAW AND THE COOKED	Fine Young Cannibals	☆☆ London
20	12	71	APPETITE FOR DESTRUCTION	Guns N' Roses	☆☆ Geffen
21	18	20	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	☆☆ CBS
22	21	8	THE END OF THE INNOCENCE	Don Henley	○ Geffen
23	14	15	PARADISE	Inner City	□ 10 Records
24	17	11	FLOWERS IN THE DIRT	Paul McCartney	□ Parlophone
25	23	8	FULL MOON FEVER	Tom Petty	□ MCA
26	22	5	ESPECIALLY FOR YOU	Joe Longthorne	□ Telstar
27	42	2	SINGALONGAWAYERS	Max Bygraves	Parkfield PMLP
28	19	9	A NIGHT TO REMEMBER	Cyndi Lauper	Epic
29	30	48	WATERMARK	Enya	☆☆ WEA
30	26	59	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆ PWL
31	31	5	SOUTHSIDE	Texas	□ Mercury
32	28	39	KARYN WHITE	Karyn White	□ Warner Bros
33	24	17	PASTPRESENT	Clannad	☆☆ RCA
34	25	22	LIKE A PRAYER	Madonna	☆☆ Sire
35	—	1	FRENCH KISSES	Lil Louis	ffr 8281701
36	29	10	BEACHES — ORIGINAL SOUNDTRACK	Bette Midler	Atlantic
37	34	24	G N' R LIES	Guns N' Roses	□ Geffen
38	37	103	BAD	Michael Jackson	☆☆☆☆☆☆☆☆ Epic
39	32	5	PEACE & LOVE	Pogues	○ Pogues Mahone
40	45	21	THE BIG AREA	Then Jerico	London
41	33	32	EVERYTHING	the Bangles	☆☆ CBS
42	35	13	LIFE IS A DANCE — THE REMIX PROJECT	Chaka Khan	□ Warner Bros
43	36	42	KICK INXS		☆☆☆☆ Mercury
44	46	7	WALTZ DARLING	Malcolm McLaren and the Bootzilla Orchestra	Epic
45	52	2	BATMAN ORIGINAL MOTION PICTURE SCORE	S. Walker/Sinfonic Of London	Warner Bros
46	41	12	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	□ EMI
47	47	4	KING OF STAGE	Bobby Brown	☆☆ MCA
48	39	23	3 FEET HIGH AND RISING	De La Soul	○ Big Life/Tommy Boy
49	38	15	KITE	Kirsty MacColl	Virgin
50	53	4	STONE ROSES	Stone Roses	Silvertone
51	60	2	ELECTRIC YOUTH	Debbie Gibson	□ Atlantic
52	43	45	INTROSPECTIVE	Pet Shop Boys	☆☆ Parlophone
53	44	20	GIpsy KINGS	Gipsy Kings	□ Telstar
54	49	12	AVALON SUNSET	Van Morrison	□ Polydor
55	67	8	ANYWAY/WANNA	Beatmasters	□ Warner Bros
56	51	39	GREEN R.E.M.		☆☆ Vertigo/Phonogram VERH38
57	—	1	NEW JERSEY	Bon Jovi	☆☆ Mute
58	55	70	THE INNOCENTS	Erasure	□ Siren
59	59	20	FOREVER YOUR GIRL	Paula Abdul	☆☆ CBS 450549-1
60	—	1	RAINTOWN	Deacon Blue	□ Fiction
61	61	16	DISINTEGRATION	The Cure	☆☆ Vertigo/Phonogram VERH38
62	—	1	SLEEPY WHEN WET	Bon Jovi	☆☆ Elektra
63	65	72	TRACY CHAPMAN	Tracy Chapman	☆☆☆ Island
64	50	45	RATTLE AND HUM U2		☆☆ A&M
65	48	6	TAKING ON THE WORLD	Gun	Geffen 9242281
66	—	1	INTRODUCING... DAVID PEASTON	David Peaston	☆☆ WEA WX 210
67	—	1	ANCIENT HEART	Tanita Tikaram	☆☆☆☆ Vertigo
68	62	44	MONEY FOR NOTHING	Dire Straits	☆☆ Virgin
69	58	5	BEBOP	MOTOP Danny Wilson	☆☆☆☆ Island
70	73	128	THE JOSHUA TREE U2		☆☆☆☆ Polydor
71	68	132	THE PHANTOM OF THE OPERA	Original Cast	□ Circa
72	69	38	REMOTE	Hus And Cry	☆☆ Polydor
73	57	3	WATERFRONT	Waterfront	☆☆ MCA
74	64	17	BLAST	Holly Johnson	Atlantic
75	40	2	PRACTICE WHAT YOU PREACH	Testament	Atlantic

## TOP 20 COMPILATION ALBUMS

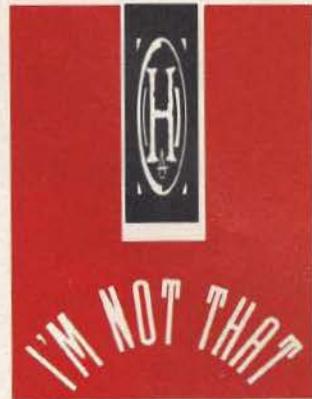
1	—	1	NOW THAT'S WHAT I CALL MUSIC 15	Various	EMI/Virgin CTCNOW 15
2	2	2	HEART AND SOUL — 18 CLASSIC SOUL CUTS	Various	○ Heart & Soul
3	1	7	NOW DANCE '89	Various	EMI/Virgin
4	3	6	DEEP HEAT 3 — THE THIRD DEGREE	Various	□ Telstar
5	5	33	DIRT DANCING	Original Soundtrack	☆☆ RCA
6	7	6	THIS IS SKA	Various	Telstar
7	4	7	HOT SUMMER NIGHTS	Various	□ Stylus
8	6	7	THE HIT FACTORY VOL 3	Various	□ Fanfare/PWL
9	9	16	NITE FLITE 2	Various	□ CBS
10	8	5	GLAM SLAM	Various	K-Tel
11	14	14	PRECIOUS METAL	Various	□ Stylus
12	17	2	SUNSHINE MIX	Various	Stylus
13	—	—	GREATEST EVER ROCK 'N' ROLL MIX	Various	□ Stylus SMR 858
14	10	13	THE HITS ALBUM 10	Various	☆☆ CBS/WEA/BMG
15	19	33	TOP GUN	Original Soundtrack	☆☆ CBS
16	13	33	GOOD MORNING VIETNAM	Original Soundtrack	□ A&P
17	15	33	THE BLUES BROTHERS	Original Soundtrack	Atlantic
18	12	7	PROTECT THE INNOCENT	Various	Telstar
19	14	10	RAINBOW WARRIORS	Various	RCA
20	16	4	THE 2 TONE STORY	Various	2 Tone

☆ Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)  
◆◆ indicates a sales increase of over 50%  
◆ indicates a sales increase

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



I WON'T DO YOU WRONG, I'M NOT THAT KIND OF GUY, I'M NOT THAT



I'M NOT THAT

# HERNANDEZ



HIS NEW SINGLE • 7 12 GO • OUT NOW

HER T2



CBS