

AUGUST 12, 1989 EVERY WEDNESDAY 70p, EIRE £1.07

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

RECORD MIRR



THE RETURN OF

eurythmics

DAVE STEWART
OPENS HIS HEART

DEAD OR ALIVE

PETE BURNS
AND HIS
AMAZING MOUTH

JON BON JOVI

AND HIS
AMAZING SENSE
OF HUMOUR



STEREO MC's

BRIT RAP TAKES
A BITE OUT OF
THE BIG APPLE

REVIEWS

- ALBUMS**
 DEAD OR ALIVE
 WATERFRONT
 IMAGINATION
 BLOW MONKEYS
LIVES
 GEORGE CLINTON
 BOOGIE DOWN
 PRODUCTIONS
 THE WHO
 ASWAD



BYE BYE
TIMELORDS, HELLO

KLF

DOCTORIN' THE
RAMSAY STREET!



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THE TOP OF THE POPS CHART

●**DEAD STROPPY**

Motormouth extraordinaire Pete Burns returns with a new Dead Or Alive LP and a few choice words about Stock Aitken Waterman on p8



●**BON TO BE WILD**

As Bon Jovi fly in to play Milton Keynes, rm asks mainman Jon the questions you want to know the answers to. Read the shocking truth on p12



●**LIL' LOUIS REVEALED!**

Yes, after two weeks of snooping around, rm uncovers the truth behind the various guises of Lil' Louis. P11

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FRONT COVER PIC OF DAVE STEWART BY JOE SHUTTER. STEREO MCS BY NORINSKI

NEWS

EDITED BY ROBIN SMITH

FINE YOUNG CANNIBALS

COMPLETE TRASH

Alice Cooper, a man you should definitely not introduce to your grandmother, releases his album 'Trash' on August 14. The album features his current single 'Poison' and other tracks include 'Spark In The Dark', 'House Of Fire', 'Why Trust You' and 'Only My Heart Talkin'.

Alice, who has been delivering copies of his album to American radio stations in a garbage truck, hopes to be playing British live dates in the New Year.

CHERISH HER

Madonna releases her single 'Cherish' on August 14. It's taken from her double platinum selling album 'Like A Prayer' and the flip side features the previously unreleased song 'Supernatural', written by Madonna with her long time collaborator Patrick Leonard.

Madonna's last single, 'Express Yourself', was her 15th top five British hit since she first stormed the charts in the autumn of 1983 with 'Lucky Star'.

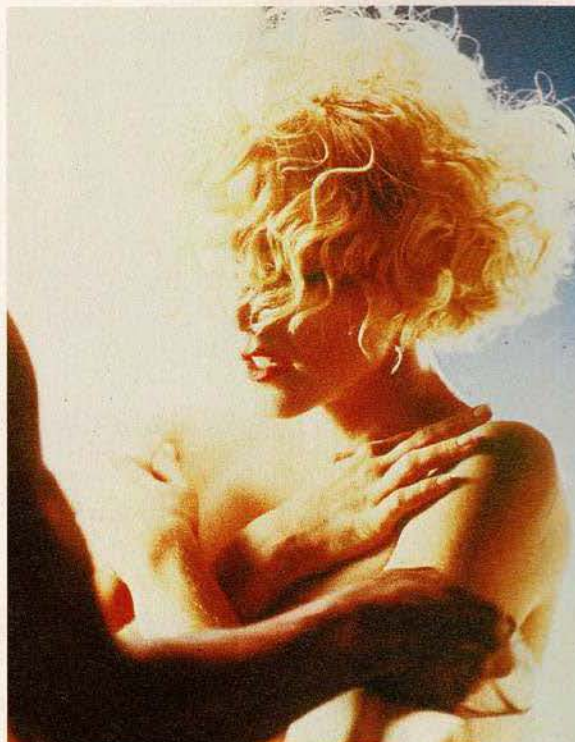
BACK UP

Fine Young Cannibals return this week with their single 'Don't Look Back'. It's taken from their album 'The Raw And The Cooked' and the flip side features the previously unreleased track 'You Never Know'.

'The Raw And The Cooked' has been at the top of the American album charts for seven weeks and it's also gone quadruple platinum in Canada.

FYC are currently planning an American tour and hopefully some British dates should follow.

ALICE COOPER



MADONNA

CRASH BANG

Fuzzbox release their long awaited album 'Big Bang' on August 14. The album features their mega hits 'Pink Sunshine' and 'International Rescue'. Other tracks include the current single 'Self', 'Fast Forward Futurama', 'Jamaican Sunrise' and 'Beauty'. There's also a cover version of the Yoko Ono song 'Walking On Thin Ice'.

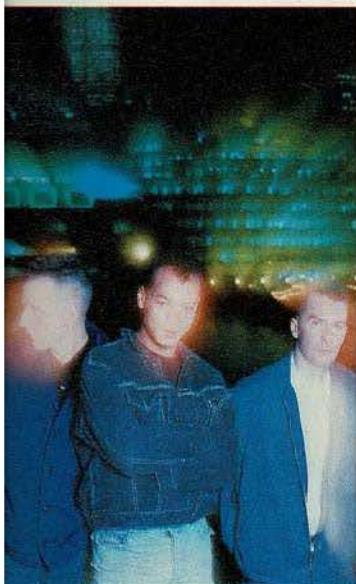
I'M FREE

Spandau Ballet are back with their single 'Be Free With Your Love' out on August 14. The flip side features a dance mix of the song and on the CD you'll also find Spandau's single 'Raw' which didn't become the mega hit it deserved to be last year.

Spandau Ballet are due to release their album 'Sixth Sense' in September and they'll also be starting a tour in the autumn, but as **rm** went to press the dates couldn't be confirmed.



FUZZBOX



SPANDAU BALLET



L A I D U P

Coinciding with their appearance at Milton Keynes Bowl on August 19, **Bon Jovi** will release their single 'Lay Your Hands On Me'. It's taken from their album 'New Jersey' and the flip side features a live version of 'Bad Medicine' recorded at Wembley Arena last December. The 12 inch features the bonus live track 'Blood On Blood'.

REV UP

Eurythmics release their first single in over a year this month. 'Revival' will be out on August 14 and the flip side features 'Precious'.

The band will have a new album out in September and they've also added two dates to their tour at Wembley Arena on September 20, 21.

P U S H A N D S H O V E

Ruth Joy, who sang on Krush's hit 'House Arrest', releases a double A-side single featuring 'Don't Push It' and 'Gimme Your Love' on August 14. 'Don't Push It' was written and produced with Mantronik, while 'Gimme Your Love' is a reworking of the old Curtis Mayfield song.

Ruthie will be releasing her debut solo album, 'Pure Joy', in the autumn and she's also lining up some live dates.

R E D D A T E S

Simply Red will be kicking off the New Year with a tour, playing Bournemouth Centre January 14, Manchester G Mex 18, 19, Glasgow SECC 21, Birmingham NEC 23, 24.

Tickets are available from box offices and usual agents. Simply Red will also be announcing some London shows in the next few weeks.

RUTH JOY



● R E L E A S E S

Zeke Manyika releases his single 'Runaway Freedom' on August 14. It's taken from his forthcoming album 'Mastercrime' and the flip side features 'Mozambique'.

The Caretaker Race, featuring **rm**'s very own Andy 'Snakehips' Strickland, release their single 'I Wish I'd Said That' on August 14 on the Foundation Label. Available as a 12 inch only, other tracks include 'Fire In The Hold' and 'One Rung Down'.

John Moore And The Expressway release their single 'Friends' this week. It's taken from their debut album, 'Expressway Rising', while the flip side features a new song 'Slave'.

● T O U R S

The Sandkings, who release their single 'All's Well With The World' on August 21, have lined up some dates. They'll be playing Bristol Fleece And Firkin August 13, Leeds Duchess Of York 15, Newcastle Riverside 16, Greenock Rico's 17, Manchester Boardwalk 18, Hull Adelphi 19, Leicester Princess Charlotte 21, Birmingham Burberries 22, London Dingwalls 23, Bolton Crown And Cushion 24, Sheffield Take Two 29, Liverpool Trade Union Centre 30, Alcester Moathouse 31.

Del Amitri add a date to their tour at the Sheffield Leadmill on August 12. They'll also be supporting the Neville Brothers at the London Town And Country Club on October 7, 8.

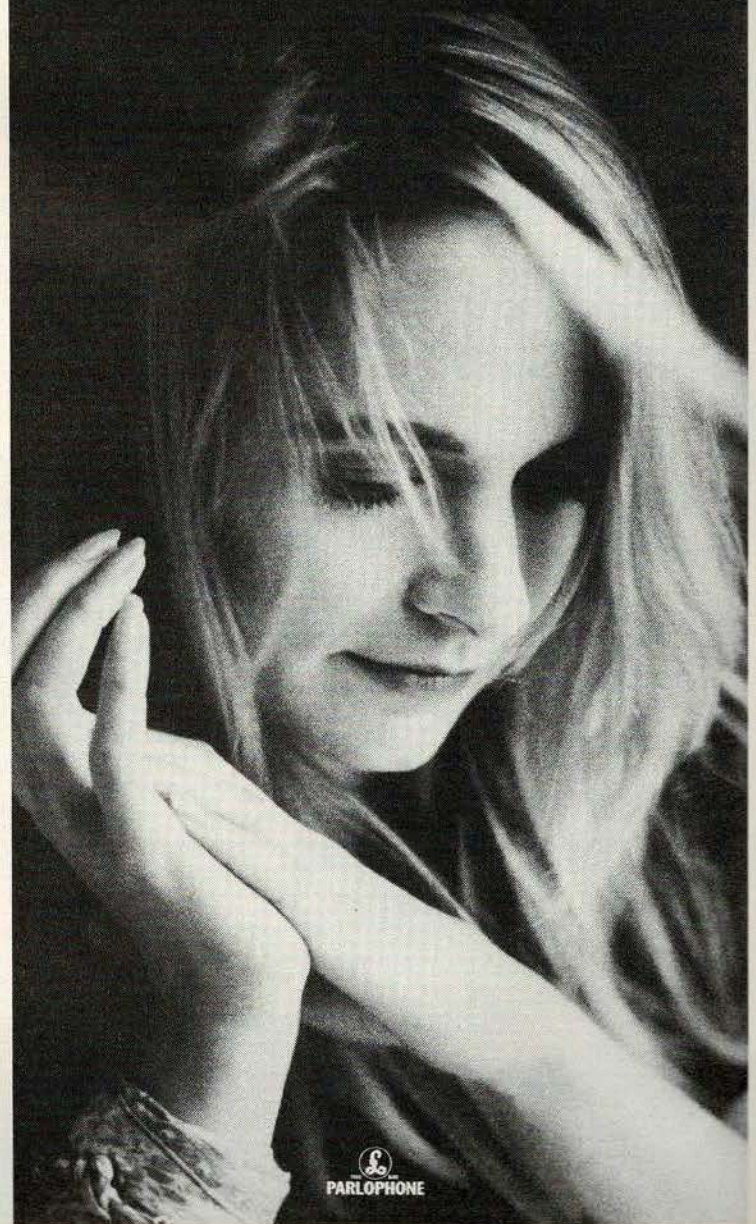


SIMPLY RED

BLISS

HOW DOES IT FEEL
THE MORNING AFTER?

THE NEW SINGLE



PARLOPHONE



BLOW MONKEYS

NEWS

C O N T I N U E D

GANG WAR

Ex Clash member **Joe Strummer** releases his single 'Gangsterville', on August 14. This is Joe's first single since 'Trash City' was out last July and it comes from his forthcoming album due out in September. The 12 inch features two bonus tracks 'Punk Rock Blues' and 'Don't Tango With Django' which won't be available on Joe's new album.

JOE STRUMMER



● MORE MINDS

Simple Minds have added some dates to their tour, playing the Birmingham NEC September 22, 23, 24.

Tickets priced £12.50 and £10 are available from the box office and usual agents. They are also available by post from Simple Minds Box Office, NEC, Birmingham B40 1NT.

Add a 50p booking fee to the cost of each ticket, which are limited to four per application, make cheques or postal orders payable to NEC (Simple Minds) enclose a sae and allow 21 days for delivery. There's a credit card hotline on 021-780 4133.

MONKEYS BEST

The **Blow Monkeys** release a greatest hits album on August 14. 'Choices — The Singles Collection' features such gems as 'Digging Your Scene', 'It Doesn't Have To Be This Way' and their current hit 'Choice?'. The cassette has a long version of 'Wait' and a wicked extended mix of 'Choice?'.

BLIND DATE

German popsters the **Jeremy Days** release their single 'Julie Thru The Blinds' on August 14. The flip side features 'That's What I Call Love' while the 12 inch also has 'Don't Tell Me You Care'.

The Jeremy Days are currently finalising the dates of a British tour and these will be announced shortly.

CUBES TOUR

Following their appearance at Reading Festival on August 25, **the Sugarcubes** will be touring in October playing Sheffield Octagon October 4, Newcastle Mayfair 5, Glasgow Barrowlands 8, Edinburgh Usher Hall 9, Nottingham Rock City 10, Belfast Queens University 12, Dublin SFX 13, 14, Leeds University 16, Manchester Free Trade Hall 17, Liverpool Royal Court 20, Birmingham Hummingbird 21, Exeter University 23, Portsmouth Guildhall 25, Brixton Academy 27.

The Sugies will release their fourth single, 'Regina', in September followed by their second album, 'Here Today Tomorrow Next Week', in early October.

PATTI LA BELLE

IF
YOU
ASKED
ME
TO

7" 12" CD SINGLE



From the **UA** motion picture "Licence To Kill"



THOUSANDS OF TOP 30 SINGLES MUST BE WON EVERY WEEK WITH SKITTLES®

Skittles are giving away 10,000 Top 30 Singles - you could win one just by sending 5 **Skittles** wrappers and entering the competition below. 2,000 winning entries received each week will each get a single of their choice chosen from the BBC Top 30 Chart.

HOW TO ENTER

The 3 hits listed below have all reached number one in the Charts at different times. If they were all released at the same time and reached the top 3 Chart positions, which do you think would be ranked number one, which number 2 and which number 3. Rank their Chart positions "1", "2" and "3" in the boxes provided and

complete the tie-break. Your entry will be judged by a panel of independent judges.

Closing date for receipt of entries: **30th September 1989.**

Promoter: Mars Confectionery, Dundee Road, Slough, Berkshire, SL1 4JX.
© Mars Confectionery 1989.



ENTRY FORM

I think that if these 3 records were released at the same time they would reach the following Chart positions

(rank "1", "2" or "3" in the boxes).

KYLIE MINOGUE - HAND ON YOUR HEART.....

JASON DONOVAN - SEALED WITH A KISS.....

YAZZ AND THE PLASTIC POPULATION - THE ONLY WAY IS UP.....

TIE-BREAK

If the artists decided to join together to form one group, I think a suitable name they might use would be:

CHOICE OF PRIZE

My choice of Top 30 Single is:

ARTIST/GROUP _____

TITLE _____

(Only singles listed in the BBC Top 30 Chart between week commencing 6th August 1989 and week commencing 24th September 1989 can be chosen)

NAME _____

ADDRESS _____

Closing date for receipt of entries: **30th September 1989.** Please send completed entry form and 5 **Skittles** wrappers to: **Skittles** Top 30 Offer, PO Box 21, Southall, Middlesex, UB2 4AB.

BACK FROM THE DEAD

Dead Or Alive are back, and with them comes



the man with the mightiest mouth and thighs in pop

The hottest day of the year until the next one and pop star Pete Burns is jet-lagged, just back from the gym and looking obscenely healthy. It's over a year since the last Dead Or Alive record and four years since their Stock Aitken Waterman produced number one, 'You Spin Me Round', so where has the campest of pop performers been and what has he been up to in the interim?

"We produced our own album, toured Japan and America and then ran into a five month delay because of the penis on the cover. The record company made me take it off."

And just whose penis was it?

"Mine." Oh, that's OK then.

Unsurprisingly, the new DOA album is called 'Nude', and seems to be going down a storm in the Far East, where Pete's a bit of a permanent fixture in the charts. All that time abroad can get a man thinking, though.

"I don't even feel like I live here anymore," admits Pete. "I've been travelling so much. I watched Top Of The Pops' last night and I thought 'Oh Christ!'. Without being a grumpy old muso it seems like a really negative music climate. One chart with 40 places, only one radio station. It's like a communist country — robotic."

And who's to blame? Not us.

"The public are very underestimated," says Pete. "They'd buy a lot more things if they were exposed to them. I find it a bit sad that Britain's almost become an ethnic market for music, it's so insular."

"Artists are just here today and gone tomorrow," continues Pete. "It's throwaway and to some extent Stock Aitken Waterman are responsible."



Just as Dead Or Alive were responsible for giving SAW their first number one. So, the man knows.

"They're very talented and it's sad that they seem to choose mediocre artists so their writing and production skills can show through," adds Pete.

"It's almost back to the days of Tin Pan Alley when artists were plucked from the gutter, then the writers stopped and they were never heard of again. Are we ever going to hear from the Reynolds Girls again? I don't think so. The PWL artists have no depth. It's as if their toilet cleaner could get a hit record. In another 10 years will it be someone else having a hit with 'Sealed With A Kiss'?"

Still, Dead Or Alive managed to keep up a profile for a number of years, in their own way. Is that a relief?

"Well, I'd hate to think anyone bought my records because they liked me as a character. People bought Boy George records because he was a character, but when he fell from grace . . . I'd rather it was because they thought they were good. I'm proud of our records, but ultimately I see them as disposable. Pop music should be. It's not a cure for cancer, it's a soundtrack for people's lives."

Are you an artist or an entertainer?
"An entertainer, definitely. A

three minute single is an artform in itself, but should art last anyway? Who wants the Mona Lisa, an old bag with greasy hair who looks like Neil from The Young Ones? Is it great art? No. It's just valuable."

The current DOA single, 'Come Home With Me Baby', is certainly about as throwaway as a single can be — to its advantage. As Pete points out, it's the people that make the records that should have the staying power. Who does these days?

"I love Madonna. She is more important to me than Christ. She can upset people every time. She gets away with murder. That's a position I'd love to be in, but I doubt I'll ever be."

Prince gets a thumbs-up, not surprisingly ("but where can he go from here"), Bananarama are "a new Beverly Sisters, a British institution, but I love them" and Michael Jackson is now "more famous for sleeping in an oxygen tent than for his records."

But Pete isn't bitching for the sake of it.

"My opinion doesn't matter, but I want to be a consumer, and excited enough to buy things," he says. "At the moment I'm not."

Currently doing well in the US charts, Pete thinks Americans do have an advantage over us in the pop stakes.

"Yeah, Madonna, Elvis, Prince. All named to be superstars. We do breed eccentrics here, though, that's one great thing."

Some things never change, though, and seeing the Who and Stones dragging themselves out again gets Pete mad.

"I hope someone shoots me through the head before I get to that condition."

||
Who wants the Mona Lisa, an old bag with greasy hair who looks like Neil from The Young Ones? Is it great art? No. It's just valuable



Pete Burns interviewed by Steve Jelbert

The
world
according
to
TSP
Moore



**The madness of modern living examined by the Moore Man
This week: how to cope with the water shortage**

Most of you will, I am sure, have had reason to comment upon the weather, being as it is somewhat warmer than is usually the case at this time of year. Taps melt, wood boils, pets vaporise. Newspapers are full of ugly children playing under standpipes and uglier policemen swimming naked in dried-up reservoirs. Worst of all, cricket matches are allowed to drag on uninterrupted.

As poll tax-avoiding rate-payers, you have a right to demand action, and action you shall have. **rm** has obtained a leaked (fnarr) copy of the government's emergency 'rather-hotter-than-normal-weather' measures, to be announced in the Commons on December 19th.

Provisionally entitled 'How To Drink Cardboard', the report focuses on five main areas. The first section describes in elaborate detail the question of turning radiators down, concluding that the degree of reduction should vary from "a bit" to "a lot" depending on the temperature.

Moving to safety, warnings are given on the need to carefully monitor wheat-stubble fires in the kitchen, along with the outline of a planned public information film highlighting the dangers of striking flint-axes repeatedly together

in bed. The elderly, pregnant women and toddlers are particularly vulnerable in these extreme conditions, and it is recommended that they be locked in a broom cupboard until further notice.

On household water conservation the report is equally inspired.

Lawn-sprinklers are to be prohibited: local authorities will distribute millions of special appliances which, when strapped firmly over a pet's genitals, will provide an adequate substitute. The underlying message is not to use any water whatsoever, unless the fairway to the twelfth is looking a little pale or there is an Elastoplast floating in the jacuzzi.

Lavatory seats are to be welded shut: the report proposes weekly visits by specially-converted mobile libraries. Bathing and personal hygiene will inevitably be affected, with advice on the use of Brillo pads and a proprietary domestic cleanser such as ratatouille or any similar spicy tomato-based preparation.

In order to render it entirely unpalatable, all tap water will be deliberately adulterated with tap water. Details are given on how to prepare an alternative refreshing pick-me-up from the filtration of St-St-Studio Line styling creme.

Echoing the privatisation publicity, the report recalls that 49 pints of water are used in the production of a compact disc, going on to emphasise the dangers of attempting to reverse the process without first laying down plenty of newspaper.

There appears to be some comfort for sunbathers, although the exact details remain unclear and shall continue to do so until someone gives us a decent photocopy of page 34.

Page 35 reiterates British Medical Association guidelines on the exaggerated use of one of the five senses to stimulate production of the body's own sunburn-preventing secretions. This might involve shouting whenever outdoors, or looking at things a lot.

Finally, the report investigates trying to get to sleep at night. Strict controls are to be enforced on suddenly tearing off bed clothes and flailing out at imaginary mosquitoes. Tossing and turning is to be limited to three five minute periods per night.

Oddly, no mention is made of the most obvious response to the conditions. Everybody knows that when it gets really hot you only have to ask the water-man to leave an extra float-full.



**Mr Superbad
Goes Wilde
Theophilus P.
Wildebeeste
& Dee Dee
Wilde**

**Don't Even Think About It.
The Bad-Assed Fat Forty-Five.**
Available On 7" & 12". 12/IS 4.33. Produced By Peter Vale.
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Lenny - Live and Unleashed, The Original Soundtrack
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EDITED BY ANDY STRICKLAND

with contributions this week from Vie Marshall and Robin Smith

kirsty maccoll days top 10

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- 2 'Can't Be Sure' the Sundays
- 3 'Blowing Free' Wishbone Ash Wednesday
- 4 'Manic Maundy Monday' the Bangles
- 5 'Chatanooga Tuesday' the Andrews Sisters



- 6 'Lent' Pet Shop Boys
 - 7 'Monday Monday' Tommy James & the Shondells
 - 8 'Love My Way' Psychedelic Thursday
 - 9 'Don't You Want Me Baby?' Monday Smith
 - 10 'Purple Days' Jimi Hendrix
- Compiled by the Arthur Daleys

PHOTO: MALAY



competition

Aren't you sick of it? You know, the feeble competition prizes offered by other magazines, hung up on Simple Minds and a degree in English Literature? There comes a time in every reader's life when all they want is a fabulous Primitives limited edition boxed set of the current hit 'Sick Of It', complete with giant poster and three Prims' postcards. Well, you've sensibly come to the right place because we've got no less than 20 of the little boxed beauties to give away in another fabulous Index competition, and all you have to do to join in the fun is answer the three questions below.

- 1 What was the title of the last Primitives single
 - a) 'Crash', b) 'Out Of Reach', c) 'You've Got To Choose'?
- 2 What is the name of the Primitives original recording label
 - a) Lazy, b) Fast Forward, c) EMI
- 3 Which famous Tracey played opposite Katherine Hepburn
 - a) Tracey Tracey, b) Scott Tracey, b) Spencer Tracey?

Send your answers on a postcard to
 Punch Publications, Ludgate House, 245
 Blackfriars Road, London SE1 9UZ to arrive
 by closing date August 21.

SHOOT IT UP

For a band who were only formed a year ago, **Gun** have turned into a remarkably high calibre outfit. Their single 'Better Days' is aiming right for the heart of the charts and following a support slot with Texas, they're becoming a much sought after live attraction. Gun come from Glasgow and feature Mark Rankin on vocals, Giuliano Gizzi and Baby Stafford on guitar, Dante Gizzi on bass and Scott Shields on drums. Three of the group members are still in their teens.

"With the exception of Simple Minds there hasn't been a good rock band to come out of Glasgow for a long time," explains Mark. "We want to be bigger than U2." Ready, aim, fire! (RS)



irresistible snacks of the stars No.23 Wendy & Lisa

"OK, OK Lisa you drive a hard bargain, but I'll give you both these pens and my signed Prince cod piece for a Dairylea!"

earbenders

Andy Strickland

'Glad For You' the Chesterfields (forthcoming flexi gem)
 'The Most Beautiful Girl In Town' the Becketts (Fabulous 45)
 'American Eyes' Lilac Time (Fontana 45)

Eleanor Levy

'French Kiss' Lil' Louis (London 45)
 'Kiss This Thing Goodbye' Del Amitri (A&M 45)
 '33 45 78' Stereo Mc's (Gee St/4th & Broadway)

Tim Nicholson

'Losing My Mind' Liza Minnelli (Epic 45)
 'You're History' Shakespear's Sister (London 45)
 'Ride On Time' Black Box (De Construction 45)

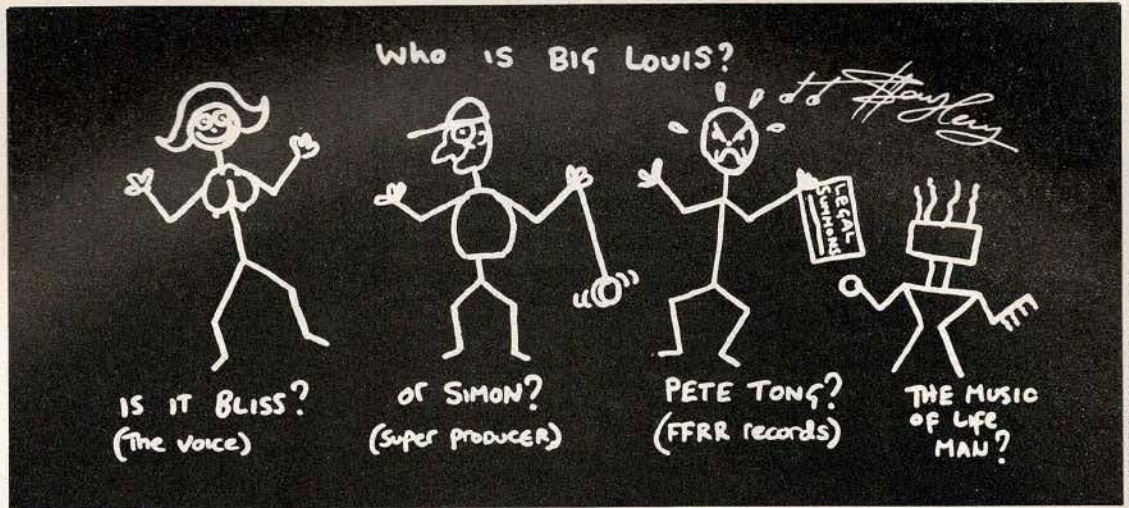


ILLUSTRATION BY SIMON HARRIS

the old groaner

Last year no-one could stop talking about acid, now everyone's asking who are these people Lil' Louis and Big Louis, both moaning and groaning their way up the charts with two versions of the same song, 'French Kiss'.

London Records and Living Beat are still trying to keep their identities a secret, but as the other music mags are gnawing on their typewriter ribbons, clueless as to who they are/he is, we clever bods at **rm** can proudly say we've cracked it!

The woman sighing with ecstasy and having her pillows fluffed throughout the record is (drumroll) Bliss, a lady DJ and friend of Simon Harris. Lil' and Big Louis are, in fact, Simon Harris. Here are the clues: **a)** Simon Harris is signed to London Records. The Lil' Louis track is on London Records' ffr label, whose A&R man is Pete Tong. Therefore, all this rubbish about Lil' Louis suing Big Louis is rubbish, **b)** Simon Harris likes snogging. What does he have to say for himself?

"Oh, it's a fair cop. I guess, I should come clean. I am Big Louis, and I reckon Lil' Louis is Jimmy Knapp or Ron Todd." Who are you trying to kid Simon? We know it's you!

"Even if it was me I couldn't tell you everything could I? It could be me — wouldn't it be good publicity for my album ('Bass') . . . titter titter." You don't fool us Simon! (VM)

GREAT POP THINGS → Pete UBU Spot the DIFFERENCE PUZZLE CAN YOU SPOT 3 DIFFERENCES? BY COLIN B. FISH and CHOCOLATE DEATH



MAZE
 featuring **FRANKIE BEVERLY**
 THE DEBUT SINGLE ON WARNER BROS.
CAN'T GET OVER YOU
 PRODUCED BY FRANKIE BEVERLY



Next Saturday,
the **Bon Jovi**
roadshow
arrives in
Milton Keynes.
Jon Bon Jovi
took two
minutes out of
his busy

THE HANDYMAN CAN

rocking 'n' a
rolling schedule
to talk to
Johnny Dee
about Debbie
Gibson and
not wearing
tights. Jon Boy
by Steve
Double

Jon Bon Jovi is in an office somewhere on the outskirts of Indianapolis. His band are coming to the end of a massive tour of the United States of God Bless America, playing each night to thousands of screaming kids in arenas the size of some English villages. A tour during which Jon has accepted that he's getting older, less fit and abandoned some of the band's more physical pyrotechnics and decided instead to concentrate on the music. Soon this rock 'n' roll cavalcade comes to Britain, for one show at the Milton Keynes Bowl and the release of 'Lay Your Hands On Me' from their best-selling 'New Jersey' LP.

He's pissed off, this is his 95th interview of the day, there's no air-conditioning, he wants a shower, he needs some strong black coffee, he hates telephone interviews. The phone is resting between his shoulder and cheek and he's sitting on a chair the way most people sit on a horse.

He didn't tell me these things, I guessed from his voice. Jon Bon Jovi is speaking in a 'I couldn't give a f***, but I've got to do this anyway, so let's get it over with as quickly as possible shall we' voice. He's got absolutely no time for games. When I ask him if he'd care to empty his pockets on a table and tell me what's in them — he says "No" and there is the first of many long, embarrassing silences, succeeding in making me feel a right prat.

Bon Jovi have been touring since time began, don't you miss your home, your wife, the neighbours, your pet goldfish?

"Oh no, no man. Hey, I dig it out there on the road, playing live, being with the guys. It's what rock 'n' roll's all about, you know?"

So is life on the road sex, drugs and noise pollution or is it telly, a game of cards and bed by 12?

"No . . . no . . . It's everything it always was . . . Get up about noon, travel, soundcheck, play the concert, go out, get into trouble and hopefully pass out about three am."

We've read that Debbie Gibson is a really big fan and she's been coming to your gigs to hang around backstage like a rock 'n' roll chick.

"Yeah, Debbie came to one gig, but you know, the people who've come on stage with us during this tour reads like a Who's Who of rock 'n' roll . . . Little Richard . . . Billy Idol . . . Bruce Willis . . . the

Scorpians.

"Brian May from Queen jammed with us one night . . ."

Jon is reeling out these legendary names like they were grocery items on a shopping list. I try to cheer him up by enthusiastically saying 'Wow, it must have been great'. It doesn't work, Jon's no fool, he can spot a 'I'm only pretending to be impressed' voice six thousand miles away.

"Prince got up and played a Jimi Hendrix cover with us in Mineapolis . . ."

When I ask the magic question 'tell us about your new single, 'Lay Your Hands On Me'', Jon cheers up a bit.

"It's just saying 'hey we're still accessible, don't be afraid, you can still lay your hands on me'. We were like the underdogs, you know? No-one noticed us until 'Slippery When Wet' came out. It's just saying 'we were the kids' band, we're still the kids' band'. You know?"

Did you know that Debbie Gibson and Bros are playing on the same day as you play in Britain?

"Yeah, I heard that. I never even heard of this Bros 'til today — are they a rock band?"

Yeah, they're mean rocking bastards — hell for leather, Jon.

"I must check them out."

At this point in Mineapolis there is a knock on the door.

"Yeah . . . all right . . . hi Man . . . come on in . . . sure . . . howyadoin'?"

Who's that Jon?

"Oh, just one of the guys."

Just one of the guys! It's probably Bruce Springsteen or Michael Jackson! Whoever it is, Jon starts sounding more and more pissed off mainly for the benefit of the other guy in the room, who's laughing in the background.

Do you wear tights on stage?

"Do . . . What? . . . What is this? . . . That's a very strange . . . That's one f*** of a weird question man . . . No, I do not wear tights on stage."

Oh, I thought you did. I've got you confused with someone else.

"Jesus!"

Talking of tights, have you seen the 'Batman' movie yet?

"Uh-huh, it's crap, I didn't like it. It's been hyped too much, anyway what do you care, opinions are like arseholes, everybody's gotta have one."

Jon Bon Jovi puts down the phone.

"Opinions are like arseholes — everybody's got to have one!"

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WOOLWORTHS



TEN THINGS A GUY CALLED GERALD HAS NEVER DONE

That Gerald, he's a rum young chap that gets up to all kinds of mischief like staying up late! Drinking! Dancing! Talking! Playing records! He once shared a lift with **Bruno Brookes**, he's got **George Best's** autograph and he's a big friend of popular cockney entertainer **Derek Jameson**. Gerald has seen and done most things there are to see and do in this weird and wonderful life but he's never, ever, and we're not ones to lie...

- 1 Woken up at 6am, gone jogging around the outskirts of Greater Manchester, had a power shower and eaten a bowl of Polystyrene shapes with skimmed milk whilst listening to **Roxy Music's** Greatest Hits.
- 2 Appeared live on TV's popular programme 'Come Dancing'
- 3 Eaten a boiled egg prepared for him by chirpy Liverpudlian chart-topper, **Sonia**

- 4 Been abducted by aliens from another planet and forced to undergo painful experiments so that they can discover what makes earth people "tick"
- 5 Dressed up as Mr Wimpey and handed out leaflets to children offering them a free frisbee when they order a beanburger and large fries
- 6 Eaten spicy pasta shells in **Record Mirror's** subsidised canteen at their new offices in Blackfriars, London
- 7 Worn a wedding dress whilst break dancing to a **Mott The Hoople** single
- 8 Turned down \$4 million to advertise Diet Vimto
- 9 Had a sexual fantasy involving **Debbie Gibson**, a tortoise, a packet of Fishermans' Friends and Curly from 'Coronation Street'
- 10 Broken into Buckingham Palace and sat on the end of the **Queen's** bed and said "nice weather we've been

Outside our spanky, shiny new office tower this morning there was this bloke taking a picture of a can of sweetcorn. Yep, these madcap happenings seem to be all the rage over this side of the metropolis. It turns out the photographer was from the Daily Star (for we are in the throbbing heart of tabloidland) and he was taking the photo because some housewife in Hull had found ground glass in a tin. Terrible isn't it, eh? Can't even open a tin of innocent, vitamin packed veg these days for fear of lacerating your Adam's apple. Compared to the world of groceries, being a popstar is a pretty safe, comfy, respectable, sensible kind of career these days.

I mean, talk about sensible, what hobby could be more sensible and nice than fishing. Apparently it's quite popular amongst pop types (particularly bass players) and trendy club-goers. So get ready for a new art meets pop meets fishing TV series soon. It's true, and it'll be coming to your screens soon. It's called 'Fishing With René' and will include fishing anecdotes and tips from various members of **Living In A Box**, **Sique Sique Sputnik**, **XTC**, **Iron Maiden** and **Coldcut** plus showbiz celebs like **Keith Floyd** and **Jim Davidson**.

The big top secret rumour of the week is that the **House Of Love**, that intensely serious band that are meant to be 'quite good', have split up. Yep, after spending millions of quid recording their second LP, **Guy Chadwick** has left to pursue a life of solo superstardom, due to some

inter-band shenanigans behind the Marshall amps stack!

Odd couple of the week... **Brix Smith**, **Adult Net** and ex of **the Fall**, was seen by a **Babble** spy arm in arm with classical violinist **Nigel 'Aston Villa' Kennedy**. He followed the pair into an off licence where they purchased two magnum bottles of champagne and a packet of Roast Chicken flavour crisps.

The **Stone** 'Straight in at number 36' **Roses**, who have played to over a thousand people in Manchester, turned down the chance to be special guests at the **Bros** Wern-ber-lee show. "We don't support anybody," snarled their ungrateful lead singer.

Craig Logan, who used to be in **Bros** apparently, is keeping the promise he made on **'Wogan'** to "concentrate on the more creative side of things". He's currently "laying down" some Men in the Harrow Road, London!!! tracks at **Peter Gabriel's** studio in Bath. Talking of Tezza, did you see the **Pet Shop Boys/Liza Minnelli** special? Was the cameraman desperate to embarrass **Neil Tennant** or what? All those probing close ups of the back of his head — terrible really!

More comeback exclusives... **Curiosity Killed The Cat's** plane was struck by lightning on the way back from their video shoot in Mexico, causing the plane to wobble, **Ben** who was halfway through his inflight lunch at the time, spilt a scolding hot cup of tea over his leg and if it wasn't for the quick work of the air steward with some soothing cream in a sensitive place it could have been the end of

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

Ben's wobbly dances as we know them! And what a loss to the world of art and high finance that would have been! **Tears For Fears** return next week in a blaze of publicity (including an **RM** interview soon). During their three year absence **Kurt** has been pursuing his hobby of stock car racing and they've recruited a new female member called **Oleta**, who they discovered crooning away at 3am in a hotel bar.

That **Mick Hucknall** from **Simply Red** was so chuffed about appearing as the surprise new signing of Fullchester Rovers in this month's **Viz Comic** that he's asked if he can join in a few training sessions with Manchester City so he can get fit and give his new team 110 per cent next season.

Bad news awaited those lovable **London Boys** when they returned to their Hamburg flat after three months absence. Not only was there loads of washing up they'd forgot to do, strange plants growing out of yoghurts in the fridge and a hall full of 'You, yes you, can win £1,000' letters from Readers Digest, but they'd been burgled. Everything was as they'd left it, the TV was still there, video, CD player — the only things missing were their rollerskates. The lads were totally mortified, as you can imagine! Anyway, more fab London Boys news — a German toy company has manufactured **Dennis** and **Edem** dolls!!! True, true — they're called 'Boy Toys — the rubberiest toys in pop' and when you pull a string in their backs they say 'hi, we're the London Boys' in five different languages (English, Finnish, German, Korean and Spanish) and come complete with assorted vests, hats and roller-skates. Fantastic!

Apparently there is a **Wendy James** impersonator at large in London. This scurrilous young whippersnapper is having the time of her life, blagging her way into exclusive night clubs, signing bricklayers lardy bottoms and generally giving the real Wendy a bad reputation by swearing loudly in public and kicking over litter bins at 3am in the morning. Bloody sick we call it!

The tight security cordon which surrounds Brookside Close was broken into a couple of weeks ago when someone stole one of **Harry Cross**' garden gnomes. No one realised they'd gone missing until a week later when

the gnome returned completely repainted and wearing an acid house Smiley T-shirt and bright green Bermuda shorts!

Money, money, money — these pop stars are throwing it away . . . Gloria Estefan has rejected \$4 million to advertise Diet Coke: "I'm an artist not an item," said the Miami star . . .

The Beatmasters were in a cafe in London last week and when it came to paying their bill they were horrified to discover that they'd all left their wallets at home. However, a young man in the cafe helped them out by lending them £10. Described by

Manda Beatmaster as "about 20, sexy and funky" they'd like to get in touch with him to pay him back 'cause they're "rolling in it". So if you are that funky man ring Rhythmn King records say "egg, chips and beans" and claim your tenner . . . **Jon Bon Jovi** was asked by MTV if he could give anything 'special' away in a competition. He gave them his house!

Fuzzbox would like to take this opportunity to thank **Woody** from **Voice Of The Beehive** who helped **Tina** set up her drum kit, when it arrived late, at their recent London show — "you're tops" say the girls!

Before I go, here's this week's lip-quivering, knee-trembling, sightings of popular folk doing totally boring things in boring places . . . **Steve Mack** from **That Petrol Emotion** crossing the road!!! **Billy Bragg** buying a packet of orbit sugar free gum in a newsagent!!! **Reg Varney**, who used to be 'On The Buses', on a train, shock horror scoop!!! **Then Jerico's** drummer asking a policeman where the nearest Gents was in the Strand!!! **Madonna** arguing with a bus inspector outside the Spud-U-Like in Notting Hill Gate!!! **Morrissey** buying a Fred Perry T-shirt from Just For **Van Morrison** waiting for a microwave cheeseburger at Birmingham New Street Station!!! **Bono** playing darts in the Three Feathers in Didsbury with **Dire Straits' Mark Knopfur**!!! Creation Records boss, **Alan McGee** dancing to 'You'll Never Stop Me From Loving You' at the Pink Coconut night club in Brighton!!! **Richard Branson** eating a Fillet O' Fish in McDonald's in Great Yarmouth!!!

True, true, truth never lies you know. Oh well I'm off to iron my hair.

COOKING WITH THE POP STARS

Week by week this collection of recipes and cooking tips from some of today's top pop stars builds into a handsome collectable menu of fine cuisine.

This week chirpy Liverpoolian chart-topper, Sonia tells us how she prepares "boiled eggs":

"First boil some water in a saucypan right, you'll know when it's boiling 'cause it'll be all hot and bubbly. Then get an egg (white, brown or free-range, it doesn't matter just so long as it's still in its shell), it musn't be cold so don't get one out of the fridge like or it'll crack and all this squidy white stuff'll spurt out. Lower the egg into the boiling water, put some salt or vinegar (or both if you want) into the pan and boil for three minutes. Take the egg out of the water and hit the top with a spoon, peel off the skin and it's ready to eat. Eggs are packed full of protein, except the ones that have got semolina in them, and make a quick and easy meal for everybody."

chimes

A
45 RPM
CBS

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

655166-6
655166-6A
TIME: 6.01
STEREO
CBS Music
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7/12/CD OUT NOW

Star log, London, August 1989. After cruising the galaxy with their single 'Doctorin' The Tardis', the Timelords have resumed their earthly identities of Bill Drummond and Jimmy Cauty. Now, as their other alter egos the KLF, their new mission is to energise the charts with another bizarre single 'Kylie Said To Jason'.

"We're not really 'Neighbours' fans and we couldn't tell you what colour knickers Mrs Mangel wears," explains Bill. "But when we're in the studio the television is on for rather a lot of time and if you're watching 'Neighbours' twice a day you easily get hooked."

"I wouldn't mind meeting Kylie and if we went on a date I'd take her to Paris for a trip up the Eiffel Tower followed by dinner. But Felicity Kendal, who's also mentioned in the song, is really my ideal woman. I seem to recall she even won best bum of the year in a newspaper survey once."

"But I doubt if Felicity could sing as well as Kylie. 'I Should Be So Lucky' was a classic song and I'm sure Kylie has a long career ahead of her. I can't remember anything I've heard by Jason, though. But never mind, he has nice teeth."

'Kylie Said To Jason' is taken from the soundtrack of the KLF's forthcoming film 'The White Room'. Shot in London and Spain it's all

about man's quest for the realisation of his inner self . . . or something like that.

"We made quite a lot of money out of 'Doctorin' The Tardis' so we thought we would indulge ourselves and make a film," explains Bill. "We used the same crew who made the latest Indiana Jones movie and they cost a fortune, but the results are worth it. Basically, our film is a road movie, we cruise across Spain having lots of adventures

"I can't see the film being a huge box office success, but in years to come I think it's going to be regarded as a classic, much sought after cult film. I think we'll be adding a lot of sex and violence to the film later on and we want to use well known actors especially for the sexy bits. No names at the moments though, it might ruin the contracts".

Apart from Jimmy and Bill, the 'The White Room' also stars Ford Timelord, their battered old American police car featured previously in the video for 'Doctorin' The Tardis'. Unfortunately, Ford is now languishing in Jimmy's front garden with a spot of engine trouble, but he hopes to be back on the road very soon.

"Ford was getting very arrogant so we decided to remove his battery and we had even planned

So says Bill Drummond, once one half of crazy chart toppers the Timelords. Only now, he and



JASON DONOVAN HAS NICE TEETH

partner Jimmy Cauty have chucked the Doctor out of the Tardis and released a record about Kylie 'n' Jason instead. Robin Smith takes a trip into the weird and wonderful world of the KLF

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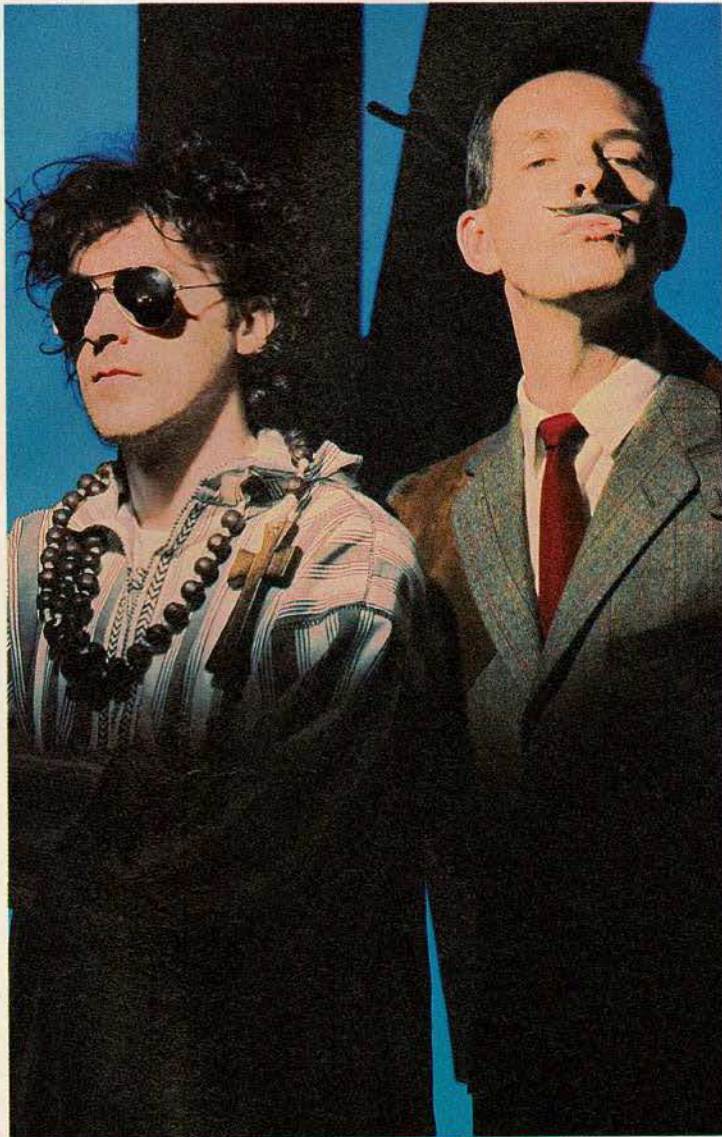
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Chrysalis



to see him up and sell him off piece by piece at an art exhibition," confesses Bill. "But instead we might reprieve him if he's good from now on and invite him to the opening night of the film. We want the premiere to be memorable, we might turn up surrounded by an army of dwarf bodyguards."

But Bill and Jimmy don't make a habit of making exhibits of themselves. They prefer to work on the fringes of pop, occasionally muscling in with killer singles before lying low and travelling the world setting up business deals.

They've written a book called 'The Manual — How To Have A Number One The Easy Way' and at KLF headquarters, somewhere in South London, they're quietly building up a formidable business empire. Next year they plan to release a comic called 'Deep Shit', starring themselves as two heroes Rockman Rock and Kingboy D, a duo who are even more formidable than Batman and Robin.

Their affairs haven't always run this smoothly. A couple of years ago, Bill and Jimmy called themselves the Justified Ancients Of Mu Mu and landed themselves in a lot of trouble when they sampled Abba's song 'Dancing Queen' on their album '1987'. Abba insisted that all unsold copies of the album were destroyed, but five copies

mysteriously re-surfaced and three were sold for £1,000 each.

Now though, the KLF are taking legal action themselves against groups who have sampled two of the dance singles they've put out, '3AM Eternal' and 'What Time Is Love'. One Italian band has even ripped off their name and is touring under the name the KLF's!

Both Bill and Jimmy have been in the music industry for a number of years and reckon they know the ropes. Bill once even shared a stage with Holly Johnson in a band called Big In Japan. Meanwhile, Jimmy was in a band produced by Pete Waterman, but strangely they didn't have a hit.

"I know this sounds cynical but I think we know what is going to make a top selling record," says Bill. "We can almost programme ourselves to write hits and we always knew that 'Doctorin The Tardis' was going to be a number one, no doubt about it."

"Because we haven't been sucked into the big pop world and become international celebrities we have the freedom to do whatever we want to do, even though we're on the verge of bankruptcy with some of our expensive projects."

The KLF, a band with a mission to go where few groups have gone before. Beam, 'em up the charts again, Scotty.

"We're not really 'Neighbours' fans and we couldn't tell you what colour knickers Mrs Mangel wears. But when we're in the studio the television is on for rather a lot of time and if you're watching 'Neighbours' twice a day you easily get hooked"



the chimes

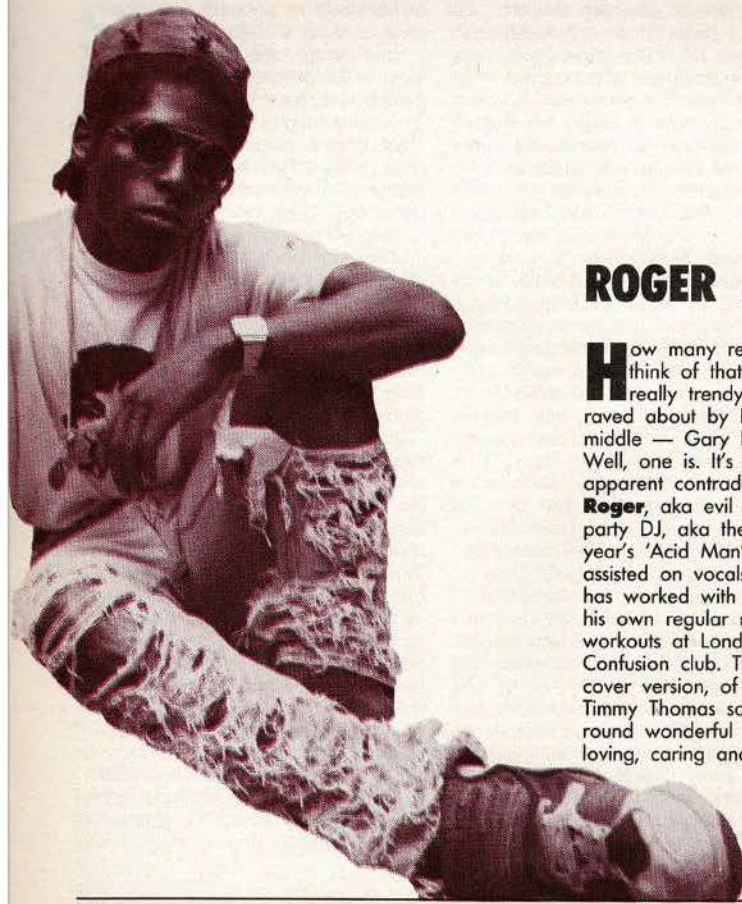
B
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665166-6
665166-66
(1)-TIME: 5.58
(2)-TIME: 3.41
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1) UNDERESTIMATE
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(The Chimes)
Produced by The Chimes. Revised and Edited by
Frankie Yonah. Engineered by Tim Russell

2) BODYROCK (DEMO VERSION)
(The Chimes)
Produced by The Chimes

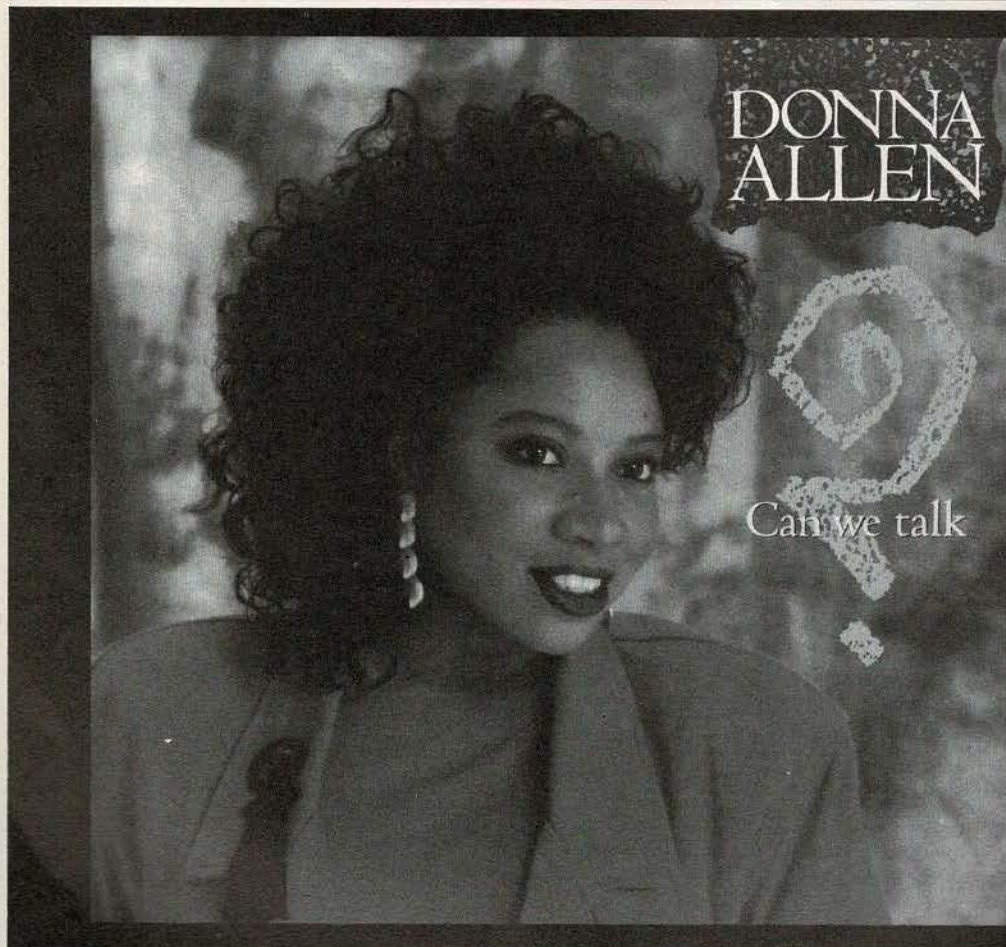
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ROGER AND IN

How many records can you think of that are played in really trendy, upfront clubs and raved about by Radio 1's bit in the middle — Gary Davis? Not many? Well, one is. It's a record full of apparent contradictions. It's by **Jolly Roger**, aka evil acid sunrise type party DJ, aka the man behind last year's 'Acid Man' hit. He is ably assisted on vocals by E-Mix, who has worked with S'Express and has his own regular rapping and singing workouts at London's brilliant Confusion club. They have made a cover version, of course, of the old Timmy Thomas soul classic and all round wonderful humanitarian, loving, caring and sharing anthem

'Why Can't We Live Together'. It's more housey and dubby and much longer than the original, which makes it perfect for today's dancefloor. But it still retains enough of the original to get it on Radio 1 and enough of the feel to make it much better and more soulful than the other recently re-released cover by Illusion. And don't think that getting plays on radio is going to make it unhip. This record should be a massive hit, with sentiments and singing like this, the more ears it reaches the better. Pop, dance, whatever you want to call it, one thing's for sure — you know it's got soul. **(CM)**



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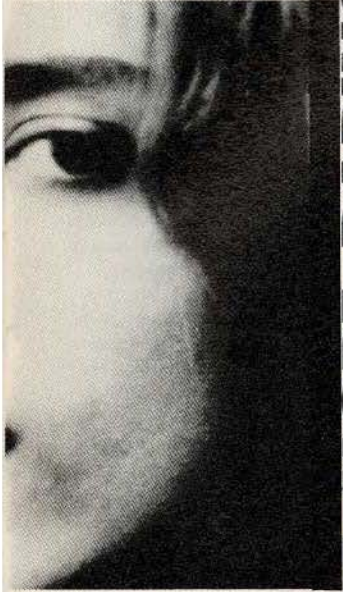


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NCE



A JADE MORE DARING

Belgian singer Jade is, if she has her own way, going to be a big star. She is the woman behind a wonderful double A-side single released on the new Subway UK label, an offshoot of Belgium's premier new beat label of the same name. The record contains 'Rock To The Beat', Jade's new beaty Euro hit version of the Reese & Santonio track, and 'Rock It To The Bone', a sort of 'deep' new beat, with a mellower, funky groove replacing the usual slow pounding electro rhythms. 'Rock To The Beat' was originally released under the name 101, but if you think that's confusing, read on.

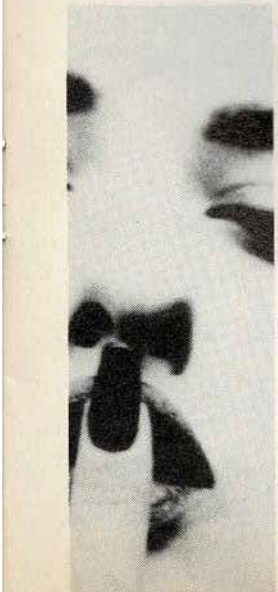
Jade has just recovered from a car accident. She was in hospital for six weeks while 'Rock To The Beat' was a big dancefloor hit, especially in France. While she was in hospital she found out she was appearing as 101 in France, sometimes at several different venues on the same night. Yes, that's right . . .

"There were false 101s taking over my routines all over France. One guy even had the cheek to phone me up and say: 'don't worry if you're not well enough to come, I've got another 101 and she looks just like you, the same wig and everything!'"

All a bit naughty. But Jade has a solution to end all this confusion and allow her to do the show for her own records. And in case you're wondering, she writes and co-produces her tracks, so she's not just another bimbo fronting a song made by some ageing producer.

"My biggest mistake was not having my picture on the cover of the record. But, I've got rid of the wig now and while I'm in London I'm getting a wicked new hairstyle and some wild clothes, a strong image that nobody can copy." She already has the voice and the records, when the real Jade emerges from under the wig there is nothing to stop her wishes coming true.

(CM)



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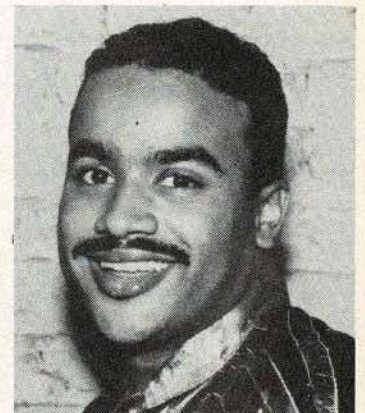
COOL CUTS

- | | | |
|----|--|--|
| 1 | (NEW) SUENO LATINO
The very long and moody subliminal Italo groove that's causing mayhem in UK record companies as they rush to sign it | Sueno Latino
<i>Euro DFC</i> |
| 2 | BLACK HAVANA | Various Artists
<i>Capitol</i> |
| 3 | DESCRIPTION OF A FOOL | A Tribe Called Quest
<i>US Live</i> |
| 4 | (NEW) AM I BLACK ENOUGH FOR YOU?
Gee, I guess so Schoolly. The bad man is back with a new album. | Schoolly D
<i>US Live</i> |
| 5 | WHAT YOU DON'T KNOW | Tuff Crew
<i>US Warlock</i> |
| 6 | (NEW) RIGHT BEFORE MY EYES
Bootlegged version of the soulful house track that was momentarily available earlier this year | Patti Day
<i>Euro D. Trax</i> |
| 7 | BLIND FAITH | Diana Brown & Barrie Sharpe
<i>London Republic</i> |
| 8 | CAN'T GET OVER YOUR LOVE | Paul Simpson
<i>London Republic</i> |
| 9 | MANTRA FOR A STATE OF MIND | S'Express
<i>Rhythm King</i> |
| 10 | (NEW) WHY CAN'T WE LIVE TOGETHER
DJ Eddie Richards' superb remake of the Timmy Thomas classic featuring E-Mix on vocal | Jolly Roger
<i>Desire</i> |
| 11 | IN FLIGHT (LP) | kc flightt
<i>US RCA</i> |
| 12 | MAS QUE NADA ('89 REMIX) | Sergio Mendes
<i>USA&M</i> |
| 13 | (NEW) PUMP UP THE JAM
Thumping hip house from Belgium featuring an American sounding rapper/singer | Technotronic
<i>Euro ARS</i> |
| 14 | THE REAL WILD HOUSE | Raul Orellana
<i>Euro blanco y negro</i> |
| 15 | WHY DO PEOPLE LIE | KMC
<i>Hammer Records</i> |
| 16 | (NEW) DROID
The original euro groove that forms the basis of the Manic MC's 'Mental' | Hipnosis
<i>Euro MEM</i> |
| 17 | PAUL'S BOUTIQUE (LP) | Beastie Boys
<i>Capitol</i> |
| 18 | (NEW) LET ME NOE
New British label debuts with a strong episodic house groove | Cyberia
<i>Avenue X</i> |
| 19 | (NEW) JEALOUSY | Bora Bora
<i>Capitol</i> |
| 20 | THERE'S A BAT IN MY HOUSE
Cool Cuts is compiled with the help of Citysounds, High Holborn, London WC1.
Tel: 01-405 5454 | Caped Crusaders
<i>US Live</i> |

There are just so many good new dance releases that even our fast moving Cool Cuts playlist is being pushed to include them all — imports worth checking are the **Marshall Jefferson** produced 'Dance With Me' by **Bigger Than Life**, 'Elektric Dance' by the **Jungle Crew**, and **MC 900 Ft Jesus's** 'Too Bad' which was recorded in Dallas, signed to a label in Canada, released in Belgium and should be out here soon! London soul boy **Rick Clarke** has released a new single (at last!) 'Grooving On'... If you like your beats hard and rocky, try **William Orbit's** 'Fire And Mercy' on the IRS label... **Lisa Lisa and Cult Jam's** newie 'Just Git It Together' is a firin' house cut that even samples the **Human League**... 'Delirious Beats' by **Mark Heaney** is a useful sample groove based on the classic 'Delirium' by **Francine McGee** — buy it if you can find it... 'Fuse — World Dance Music' takes **Mark Kamin's** ideas a stage further. It's an album featuring all kinds of weird sounds and noises from chain gang vocals to Japanese flutes and Indian percussion, all combining to produce some red hot rhythms... **A Man Called Adam**, whose debut single 'A.P.B.' we tipped you off about, have released their follow up 'Earthly Powers' — a jazz fusion workout kind of like a latter day 'Expansions'.

SILK'S

Steve 'Silk' Hurley is a man considerably more relaxed than his rhythms. As the person responsible for taking house to its first, and to date only, number one two years ago with 'Jack Your Body', and for a number of early house classics like 'Music Is The Key', not to mention being the co-author of M-Doc's 'It's Percussion', a hip house track that predated Tyree by several minutes at least, he's perhaps entitled to a degree of quiet satisfaction. But not this quiet. Talking to him over a transatlantic phone line gives a growing feeling of what it's like to be an actor talking into a dead phone. His new album marks a return to a tougher style than the one displayed on JM Silk's flop album. "We were under pressure to go for a softer sound," whispers Hurley. "And we were getting further away from where we started. This album is aimed more at a dancefloor



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CUT

sound."

There are plenty of names to be recognised here. Jamie Principle gets his oar in with a couple of his usual steamy tracks. One of these, 'Cold World', was at the centre of one of Chicago's more celebrated and confusing deals when the track was released by both Trax and DJ International. M-Doc reappears on one of the stronger tracks, 'Work It Out', while Risse, of 'House Train' fame, gets to warble on 'Chains Of Love', a track that follows the style of Hurley's recent remixes of Nicole's 'Rock This House' and Roberta Flack's 'Uh Uh Oh Oh'. Next up for the treatment is Debbie Gibson's 'We Can Be Together'

"I've done to that the same thing as I did to the Roberta Flack record," he chuckles faintly. "The original music on those records was just too laid back!" (PC)

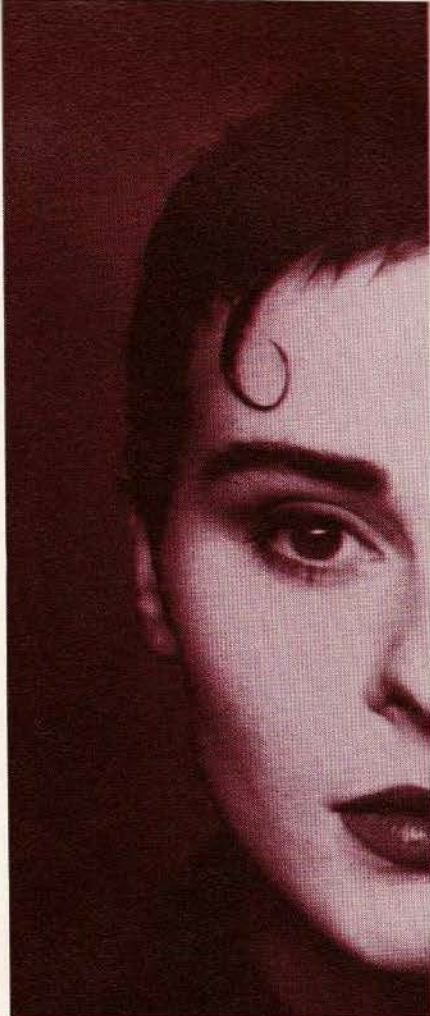


LISA STANSFIELD FAST

Hold on people. Striking while still hot-heeled from her last successful assault upon our senses, 'This Is The Right Time' sees **Lisa Stansfield** continuing in similar emotive fashion. Her alliance with the boys from Coldcut, Matt Black and Jonathon More, holds fast as they deliver yet another ship-shape production.

Right now, they're all tucked up in the studio working on Lisa's first long playing platter, which should be with us by the end of the year. CJ Mackintosh and Dave Dorrell, whose remix fingers appear to be workin' to the bone at the moment, proffer the 'Miles Ahead Mix' upon which Lisa's vocal is complemented by some bright 'n' sleezy trumpet, supplied by funkateer Gordon Matthewman from Blow.

Now, this is the right time; time passes, listen . . . (MF)



*the better part
of me*



J A K I



GRAHAM

NEW SINGLE ON
7" · 12" · CD · CASSETTE





EN

British rap has come a long way in recent years and now the UK's finest are beating the Americans at their own game and taking the States by storm. The Stereo Mc's have just released their debut album '33 45 78' to rave reviews, Malu Halasa follows them to New York to find out more



AN ENGLISH DJ IN NEW YORK

New York is the Mecca of rap and the New Music Seminar is the place for wannabee MCs and DJs to strut their stuff. The Stereo MC's blew into town to check out the Yanks and lend support to their British colleagues competing in the World Mixing Championships.

"The British DJs went down well," observes the trio's rapper Rob B. "In the toilets I was listening to conversations between Ice T and some other guys who said the English DJs were really happening. So even people over here are beginning to recognise our scene."

New York is never kind to up and coming competition. The winners of the 1989 Championships were, as expected, Americans — Freshco and DJ Miz. Even so, the word from the West Coast had already filtered down. People expected the next big thing in rap to come not from New York or Los Angeles but from London, and it might well be true. During Seminar showcase gigs, it was the London posse that made the most impact. Monie Love 'cor blimey-ed' her way through a duet with Queen Latifah, while DETT'S MC Mell'O' astounded Americans at his triple and double rhymes. Meanwhile, everywhere the Stereo MC's went, they were feted by fans and fellow rappers alike.

So what is now giving English rap its edge?

"It's finally developed its own sound," believes Stereo's producer, rapper and Svengali Nick, also known as the Head. "A couple of years ago it was just copying what went on in America. In the last year, people have actually been doing their own stuff, and it does sound like it is from somewhere else. And there seems to me more variety on the English scene. People are putting more flavour into what they are doing."

Individuality is, after all, what makes rap go round. "A lot of this has to do with the fact that British people have finally relaxed into the music and are thinking, 'well, we don't have to just do it like that, why don't we try this'."

Stereo Rob has another theory. "There's been a big level of mind explosions in London since acid happened. They've been working hard and now people are coming out and showing what they are doing."

Inspired? You should have seen the Stereo MC's at Island Records' boss Chris Blackwell's exclusive New Music Seminar party in New York. The sound system blared the latest Island releases, and everybody stood still. When Stereo MC DJ Cesare impudently suggested they stick on the cassette of top mixes he had been working on to liven things up a bit, a record company official was unobliging. But when the opportunity arose, he slipped on his cassette. By the second song, the party was into a solid dance groove.

Not accepting 'no' for an answer is at the heart of the Stereos' philosophy, along with being adventurous. And that's something that was not in evidence at some of the live rap shows in New York. At the Palladium, De La Soul rapped over their own records (the vocal side, mind) and divided the audience in half in preparation for a who-can-say-ho!-the-loudest game. My African-American friend commented that rap was being diluted by a kind of black and white minstrel attitude. "Yes, yes y'all" and "throw your hands up in the air" was not only insulting, it was racist, he maintained. Whatever — it was obvious that when it comes to presenting rap live, the UK exponents of the art are beginning to outstrip those coming out of rap's spiritual home.

"We had seen De La Soul in London, so we knew what to expect," shrugs Nick. "It's been said rap is better on vinyl, but I disagree. The best things I've ever seen in the music were early Run-DMC gigs. At the moment, there aren't any signs of anyone trying real hard to present anything in an exciting way."

"People should take more responsibility for their live shows. When the 2 Live Crew from Miami performed, they talked about pussy for 10 minutes. Except for a few homeboys, the audience thought it was useless."

With the majors now controlling rap, the question now needing to be answered is, does rap subvert stereotypes or has it begun to reinforce them? Music critic Nelson George, author of 'The Death Of Rhythm & Blues', said in one New Music Seminar panel discussion panel that he loves LL Cool J's new song about sexual mischief, 'Big Ol' Butt', but when he sees single teenage girls with children, he wonders about rap's conflicting signals.

"That's why I think things are changing," interjects Rob. "You do hear lyrics nowadays about one parent families, girls on their own. It's no longer a joking matter."

On their pumpin' debut album, '33 45 78', Stereo MC's not only promise to have fun but to respect women as well. At their shows, you'll find no big-breasted women on stage to make up for the rapper's lack of something, or miming over the record. Recently the trio have started mixing slides and films with hardcore hip hop beats. So, the Stereos are teaching their rap grandmothers to suck eggs?

"It's all about making fresh-sounding records," says Rob. He glances over at his DJ. Cesare smiles knowingly. Sometimes he prefers to let his fingers do the talking.

If Dave Stewart ever had to give up music, he could always do Terry Wogan's job. Sitting in a hotel just off the Champs Elysees on a blistering hot day, after a frustrating press conference, he shows no sign whatsoever of superstar fatigue. Dave loves to talk. And listen. And write, play and produce. And talk some more.



Does he ever stop? Well, in theory he and Eurythmics partner Annie Lennox are taking a couple of months off before they start touring with their new album, 'We Too Are One'; but somehow we suspect he'll find the time to write a few more songs, produce a few more records... And then, of course, he's got a new TV music series to make, his company Anxious Records to run, and a million other things to do before breakfast. How on earth does he and his ex-Bananarama missus Siobhan, currently enjoying her first hit with her new band Shakespear's Sister, ever find time to see their baby son?

"I have times when I'll say 'this week I'm not going to do anything', but it's not time off in my head," laughs Dave. "I'm one of these people who go manic in their brain all the time. Siobhan will say 'why don't you just read a book?' and I will start to read for a while, but then it all gets going again.

"Once a year the management will say I'm going to get ill. They can see it coming, it's usually through exhaustion. Then I have to stay in bed or go away for 10 days and I'm all right again. I'm an obsessive personality — before I used to do this I would spend all my time and energy trying to find out where drugs were and then taking them. As soon as I stopped that, I had to find something else. Even as a kid I would play football all day, I would carry on until I was absolutely knackered and my dad

had to carry me in. Unfortunately, my son's turning out the same way!"

It must be Dave's extraordinary energy and curiosity, coupled with Annie's ability to translate her emotions and experiences into song, that has made the Eurythmics such a force to be reckoned with in the Eighties. 'We Too Are One', their eighth album, is as fresh and imaginative as anything they've produced so far. Yet it's surprising the songs sound so natural and unforced when Dave describes the arduous creative process.

"It's frightening because it's so intense and argumentative. We're our own worst critics because when you've lived with someone it's hard to talk to them like you would a mate who you write songs with. There's no bullshit, we're really critical of each other's stuff to the point where sometimes I really like something I'm doing and Annie doesn't and it turns into an argument.

"I even add to the pressure by saying we have to make the album in three weeks or whatever. Annie will ask why and I'll make some lame excuse, but really it's because I like that kind of pressure to make things work. If it was with the wrong person it might make them go crazy, but Annie and I both tend to rise to the occasion.

"It's really draining, emotionally it's like going in a boxing ring with somebody for hours on end. Annie goes through periods when she feels like she's staring at a blank page. She's got so much to say it all gets tangled up, and she's very hard on herself. I have phases when I'm always churning out stuff, but then I look back and I've made loads of tapes and they all sound stupid! But I even enjoy making the crap things, at the end of the day I'll just say 'never mind, we'll do some more tomorrow!'. Annie finds it more tortuous."

People are queuing up to work with Dave Stewart, from stars like Dylan and Jagger to complete unknowns who get his help for free. This probably has as much to do with the fact that he's such great company as it does with his widely praised writing and producing skills. The world is his oyster, it would seem, so there must be something special about working with Annie which keeps him going back to Eurythmics.

"In order to get it from these other people I would have to be married to them and then write songs with them for 10 years! It's almost like having an affair when you work with somebody, writing songs is a very intimate thing. Annie and I have so

refined our relationship in songwriting terms that we are usually on the same track, we wouldn't come up with something that the other would think was too stupid."

The new album's title is a declaration of solidarity, an indication of how important Dave and Annie's working relationship is to them both.

"It's been almost a decade since we started and we've been through loads of things together. Lots of bands who started alongside, us like Wham! and Yazoo, have broken up. It's like a statement, we've been through all this and we're still as strong as ever, with the same kind of vision. But also we spelt it 'We Too Are One' — t-o-o. It's like the Rastafarians say I and I. Basically, the whole planet is full of different nations but we're all one species, the human race, so it's a little play on words."

The human race is obviously Dave's main preoccupation. When he's not writing about it or making videos of it, he's talking to it, 19 to the dozen. The warmth and kindness he shows to everyone, strangers as well as friends, reveals a genuine interest in people. Being a castaway on a desert island would be unbearable for him.

"Physically I probably could survive, but I'd go insane! Luckily Siobhan's the same as me. Ten minutes alone and I start moping around. I've ended up boring the pants off the gasman. As he's leaving I'm saying 'are you sure you don't want another cup of tea?'.

"I did go through a terribly shy phase at about 13. Some boys grow up quicker than others, they look like gorillas with really low voices. Well, I had a low voice, but I didn't have any pubic hair yet, it was like a Woody Allen film. I thought I was a complete freak, I'd never have a girlfriend because how could I possibly explain it! But that's the only time I can remember avoiding people."

Fatherhood hasn't subdued Dave at all. "Except that I'm a bit more aware of my own mortality. I'll be driving really fast and suddenly slow down. I think, 'it wouldn't be very good if I died now and he didn't have a dad'. Of course, I go into toy shops buying things for nine-year-olds when he's still only 18 months, under the pretence that he'll play with them later. Meanwhile, I've got Scalextric all over the bedroom!"

Next week: Dave talks about the new Eurythmics music and reveals just what makes the band tick

ONE AND O



Dave Stewart and Annie Lennox have been together as Eurythmics so long that they've begun to think and work as one. Even the title of their upcoming eighth album, 'We Too Are One', reflects this merging of two minds. Lisa Tilston went to Paris to visit Shakespear's husband. Eurythpics: Joe Shutter

NE MAKE TOO

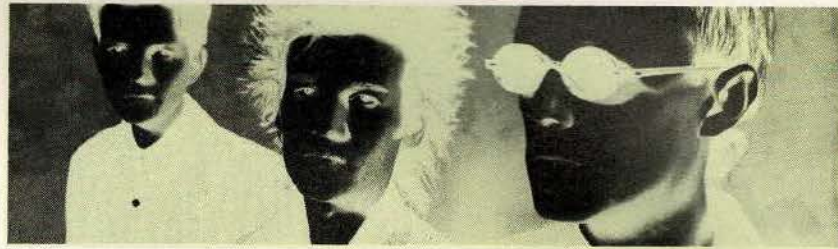
INDEPENDENTS

EDITED BY ANDY STRICKLAND

with contributions this week from Tony Beard

THE POP GUNS

AR Kane, two East London barrow-boys made good (via their part in M|A|R|R|S' 'Pump Up The Volume' hit), are the proof that front covers don't pay the bills. When their debut LP '69' appeared last year you couldn't buy a music paper without having Alex or Rudi sprouting forth about the joys of feedback, but did it boost their record sales or pack their gigs? No sirree, '69' was still a little too wayward for most to clutch to their bosoms. Ah well, another year another chance. In '89, AR Kane have decided to coin a new phrase, 'dreampop', shift their concerns from distortion to melody and release a single from their as yet untitled double LP (hands up those who just knew they were hippies) that plays at, wait for it, 48 rpm. Don't worry though, we're assured that after a few plays your mind intervenes and sorts things out (eh?), although mild disorientation is likely to occur amongst those expecting anything different from the 'Metal Box' leanings of yore. A decent enough taster then, but we'll need a spicier album to really fill us up. **(TB)**



Competition

Well strike us down with a wad of yellowing fanzines. Those distinctly Brit eyeliner rockers **Love And Rockets** have gone and scored a massive US hit with their current single 'So Alive', which is also picking up considerable airplay back home. Could be a long awaited hit for Daniel Ash and the boys then, and as ever the **Independents** page is there with a fantastic competition to celebrate. We've got no fewer than 20 special boxed CD versions of the single and all you have to do to win one is correctly answer the three questions below.

1 Which mega independent band did Daniel Ash used to play with
a) Bradford, b)Blondie, c)Bauhaus?
2 Which rockets were used in the Apollo space programme
a) SS20, b) Saturn V, c) Ariane?
3 What is the Italian for 'love'
a) Amour, b) Amore, c)Armour?
Send your answers on a postcard to **rm** Love And Rockets Competition, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ to arrive by closing date August 21.



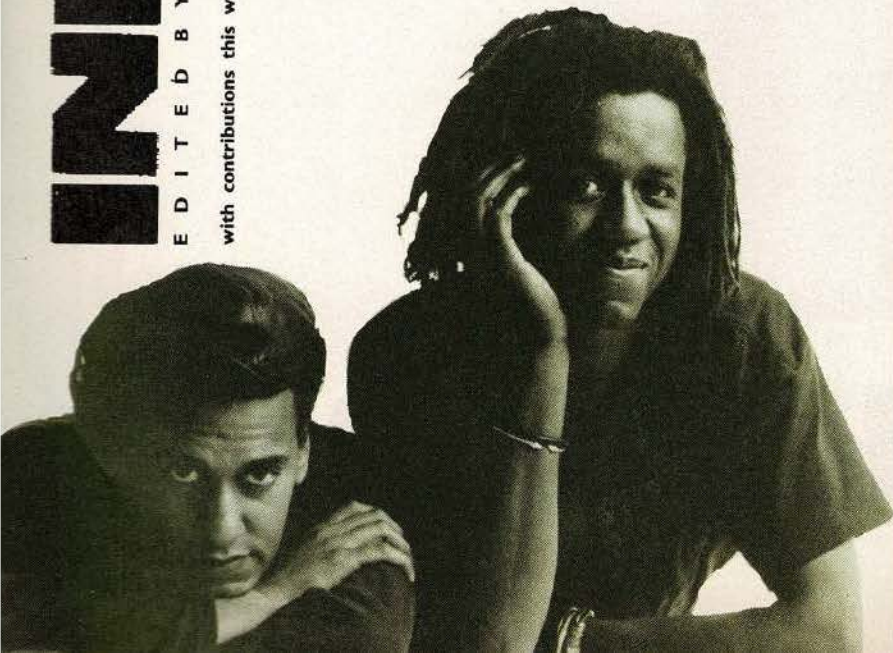
albums

- 1 (1) STONE ROSES **Stone Roses** (Silvertone)
- 2 (3) THE INNOCENTS **Erasure** (Mute)
- 3 (2) DOOLITTLE **Pixies** (4AD)
- 4 (10) THE TRINITY SESSIONS **Cowboy Junkies** (Cooking Vinyl)
- 5 (4) CIRCUS **Erasure** (Mute)
- 6 (12) SURFER ROSA **Pixies** (4AD)
- 7 (6) TECHNIQUE **New Order** (Factory)
- 8 (9) SWING THE HEARTACHE **Bauhaus** (Beggars Banquet)
- 9 (7) SEMINAL LIVE **the Fall** (Beggars Banquet)
- 10 (11) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (Demon)
- 11 (8) SUBSTANCE **New Order** (Factory)
- 12 (14) TEXAS CAMPFIRE TAPES **Michelle Shocked** (Cooking Vinyl)
- 13 (17) HATFUL OF HOLLOW **the Smiths** (Rough Trade)
- 14 (—) PLAYING WITH FIRE **Spacemen 3** (Fire)
- 15 (—) BUMMED **Happy Mondays** (Factory)
- 16 (—) CENTURY FLOWER **Shellyan Orphan** (Rough Trade)
- 17 (—) HOPE AND DESPAIR **Edwyn Collins** (Demon)
- 18 (—) LOUDER THAN BOMBS **the Smiths** (Rough Trade)
- 19 (—) HUNKPAPA **Throwing Muses** (4AD)
- 20 (15) SHORT SHARP SHOCKED **Michelle Shocked** (Cooking Vinyl)

singles

- 1 (2) PURE **Lightning Seeds** (Ghetto)
- 2 (1) SHE BANGS THE DRUMS **Stone Roses** (Silvertone)
- 3 (3) BLUE MOON REVISITED **Cowboy Junkies** (Cooking Vinyl)
- 4 (—) PARADISE **Birdland** (Lazy)
- 5 (4) WHAT TIME IS LOVE **KLF** (KLF Communication)
- 6 (7) HERE COMES YOUR MAN **Pixies** (4AD)
- 7 (11) SALLY CINNAMON **Stone Roses** (Black)
- 8 (6) HYPNOTISED **Spacemen 3** (Fire)
- 9 (8) SIT DOWN **James** (Rough Trade)
- 10 (13) SHATTER **Shellyan Orphan** (Rough Trade)
- 11 (10) THE PEEL SESSIONS **Inspiral Carpets** (Strange Fruit)
- 12 (17) JUST LIKE HEAVEN **Dinosaur Jr** (Blast First)
- 13 (5) IN VIVO **Wire** (Mute)
- 14 (21) CRACKERS INTERNATIONAL **Erasure** (Mute)
- 15 (18) PSYCHONAUT **Fields Of The Nephilim** (Situation Two)
- 16 (16) STREETS OF YOUR TOWN **Go-Betweens** (Beggars Banquet)
- 17 (20) BLUE MONDAY 88 **New Order** (Factory)
- 18 (30) OH L'AMOUR **Erasure** (Mute)
- 19 (—) EVERYTHING COUNTS **Depeche Mode** (Mute)
- 20 (23) ROUND AND ROUND **New Order** (Factory)
- 21 (—) HOLLOW HEART **Birdland** (Lazy)
- 22 (25) THE PEEL SESSIONS **A Guy Called Gerald** (Strange Fruit)
- 23 (29) A LITTLE RESPECT **Erasure** (Mute)
- 24 (24) THE CIRCUS **Erasure** (Mute)
- 25 (14) POP A R **Kane** (Rough Trade)
- 26 (—) CHAINS OF LOVE (REMIX) **Erasure** (Mute)
- 27 (28) LAZYITIS **Happy Mondays** (Factory)
- 28 (—) TRAIN SURFING **Inspiral Carpets** (Cow)
- 29 (—) THE EVENING SHOW SESSIONS **The Stranglers** (Strange Fruit)
- 30 (—) COFFEE TABLE SONG **Edwyn Collins** (Demon)

Compiled with the help of Spotlight Research and selected retail outlets



LETTERS



OH WE'RE THE BARMY TUBEWAY ARMY . . .

I have written to congratulate Gary Numan for defending himself (rm, Letters July 8) against the needless slugging that he gets in your otherwise fine mag. It is good to know that there are rock stars interested enough to take the trouble to write to mags such as your own, justifyingly defending themselves. Let us hope that Numan and other rock stars continue to be this interested.

Paul McCluskey, Newport-On-Tay

●Indeed, Gaz, like Matt and Luke Goss and everybody else in the tender, caring world of popular music, loves his fans. When he's not pretending to be a muso from Planet Zip or thrilling us all with his spectacular aeronautical skills there's nothing Gary likes better than meeting the humble, ordinary folk who made him into the fantastic, internationally successful recording artist he is today.

MOAN, MOAN, BLOODY MOAN

I'm afraid Mr Alan Jones' mistakes are

becoming far too frequent!

Madonna's 'La Isla Bonita' was not released stateside (rm, July 8). This is not true — it was a top five hit in 1987.

He also says (rm July 29) that if the Bros single 'Too Much' had entered the chart at number one, it would have become the first non-charity record to debut at the top since Frankie's 'Two Tribes'. If he can drag his memory back a couple of months, he will realise that Jason "I have yet to find my talents" Donovan's 'Sealed With A Kiss' did the trick.

If this trend of mistakes continues to occur, I shall have to venture down to your offices with my strap and tan his botty!

Cynthia Finmore, Middlesex

●Don't worry Cynthia, we've already spanked Mr Jones senseless with an old copy of your favourite magazine and mine. We knew those back issues of *Woman's Own* would come in handy!

AN IRATE CURE FAN WRITES. .

Thank you and well done Roddy Thompson for a completely and utterly bigotted, self opinionated review of the Cure at Glasgow (rm, July 29).

How dare he! Their 'Disintegration' LP is not a violent rush of aggression, but a mood, or several moods, all moulded into one.

Where did he get the stupid idea everyone was a Smith clone — just because they wear make-up — they could have been O'Donnell or Gallup clones.

I find the dulcitate tones of the Cure a pleasure to listen to and not 'dirge' or 'turgid'. As for 'Love Song', that is one of the cutest songs they've written since 'Love Cats' and is one of the best off the album.

Mr Thompson, I ask you, do not take the Cure at face value. Unlike S.A.W bands, the Cure do not prance

around on stage to repetitive music. The Cure are there for all who want it. Why should the Cure make their music more popular, just because you cannot appreciate their style. Why should they change to join mainstream pop? If you want the Cure for what it is, it is there. If you want it to be something it isn't than you can go hang!

Claire Hibberd, Horsham, West - Sussex

●Pull yourself together Claire, come on, snap out of it, you're talking gibberish. Our young reporter, Roddy Thompson, was most upset by your letter. In fact, ever since it arrived he's been in a mood, or rather several moods, moulded into one. Until not liking the Cure is a hanging offence I guess us Cure fans will just have to put up with these whipper-snappers passing unsavoury comments on the best band ever . . . to come from Crawley . . . probably.

"QUICK LOUISE — TO THE MOZZMOBILE!"

After reading your recent snippet on the Morrissey sighting in *Babble*, we would like to enlighten your readers on the truth and nothing but the truth. At 11pm on Friday 10th March '89 my friend and I were busy sipping our cups of coffee in Burtonwood service station — Warrington Town Centre being just too boring to spend a full evening. As we were wallowing in self pity a familiar face came into view, we blinked, gulped and stared but yes it was true, good old Morrissey. Had he come to rescue us? Looking slightly embarrassed that we'd recognised him, he and his chum, quickly escaped to the toilets. He was looking wonderfully tasty in cream trousers, a very stylish red collarless jacket and, of course, good old comfy, sturdy DMs.

Whilst still in a state of shock we watched Mozzer and chum in tow,

walk back past us towards the car park, quickly we jumped up and followed them — a bit embarrassing when they spotted us in the subway. They got into a little white car. We walked back to where ours was parked already covered in Mozzzy and Smiths stickers — a true Mozzmobile that we would have liked the man himself to see, we'd smothered it in daffodils as a tribute to our hero — the world's hero. Even though we didn't even speak a word to the pleasant young man, we still felt a mile-stone had been passed in our life. We were at last happy and content, and we slept that night like angels.

Despite the fact that we are poor art students we've clubbed together for a postage stamp because we felt you deserved to share our once in a life-time experience.

Louise & Michelle, Warrington, Cheshire

●And thank you for sharing it with us Louise and Michelle. Now, if it was Gary Numan you'd have seen at that service station, he'd have rushed over to you and entertained you for hours with witty and amusing anecdotes!

IT'S A DISGRACE!

I watched a complete 'Top Of The Pops' the other Thursday for the first time in ages: our evening sequence dance 'class' being closed because of the Wakes Weeks. And I must say that if the programme I viewed was typical, then I haven't been missing much. The rubbish kids buy these days — it's a disgrace! 'Top Of The Pops'? Call that 'Top Of The Pops', it's not like my day. If that's 'Top Of The Pops' then no wonder there's teenagers on drugs and all sorts. I'd rather have my waltzing any day, and no, I'm not referring to anything produced by that Malcolm McLaren!

Tim Mickleburgh, West Yorkshire

●Oh well, it takes all sorts . . .

THE SOUP DRAGONS BACKWARDS DOG



BIG LIFE
F&W TV

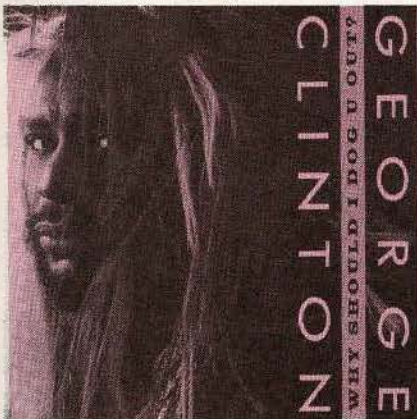
7" & 12" OUT NOW
12" FEATURES 3 EXTRA TRACKS

● SINGLES OF THE WEEK

GEORGE CLINTON 'Why Should I Dog You Out?'

WEA

Well, if anyone knows it'll be George. His office policy states that no record played in the office should be made by anyone over 40. This is mainly to prevent Robin



Smith from taunting us with Robert Plant's 'Big Log'. However, there are notable exceptions to this rule, including Yello's young at heart Dieter Meier and good old 48-year-old juvenile George. 'Why Should I . . .' is totally spaced out funk, with a sneaky ear for the pop hook and an hilarious rendition of 'How Much Is That Doggy In The Window?'. Buy this record and watch a grown man mentally regress!



DEL AMITRI 'Kiss This Thing Goodbye'

A&M

Everything about the Dels'

transformation from seriously above-the-ear haircuts with a jangly conscience to American rock 'n' greasy sideburns seems like one great ugly mistake. Until, that is, you take time out from your prejudices to hear some of the best songs to be found on either side of the Atlantic. So what if there are snatches of the Eagles or Dave Edmunds floating on the surface of this record? Justin Currie's troubled voice, and the subtle but deliberate complications in the tune lift it to a higher plane. Take away the bushy sideburns and I'll show you a man who still gets nosebleeds on stage.

● ANDREX PUPPIES

THE CARETAKER RACE 'I Wish I'd Said That'

THE FOUNDATION LABEL

There is an ethical problem in how far you go in praising a record by one of your colleagues. But I'm bugged if I'm going to pretend that Andy Strickland's Caretakers have released anything other a very fine record. 'I Wish I'd Said That' is a breezy rush of passionate fun that owes less to their indie roots than to the very best of Sixties pop. Of the other three tracks on this bumper 12 inch, any one could have been an A-side, the quirky 'Fire In The Hold' reminiscent of James and the gentle 'Her Shining Room' giving a nod to the Go-Betweens. It's truly fab, I'll stake my reputation on it.

MALCOLM MCLAREN 'Something's Jumping In My Shirt'

CBS

Well, the world didn't fall at Malcolm's feet over 'Waltz Darling', despite his almost complete success in doing what he'd intended, combining the Waltz with the disco beat. 'Something's Jumping . . .' is super, sumptuous stuff, but I'm concerned that if the people didn't want to know then, they won't want to know now. This is far too good to grace the bargain bins, but I fear it may just be vogueing its way to the 99p box. Prove me wrong, please.

SIGUE SIGUE SPUTNIK 'Rio Rocks'

PARLOPHONE

Failure seems to suit Sputnik. 'Albinoni V Star Wars' was totally barmy, and utterly fab, and 'Rio Rocks', apparently a tribute to "all

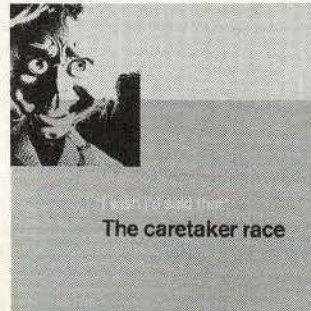


the gorgeous women in Brazil", is its grungey groovy step sister. As banal as their opening shot 'Love Missile — FI II', it is, as they say, Elvis 1990. Soon Martin Degville too will be spotted buying tins of sweetcorn in a Happy Shopper near you. Don't buy this, they're much more fun when nobody's watching.

THE CHIMES 1 2 3'

CBS

A new band from Edinburgh produced by Soul II Soul and sounding like a sophisticated Pointer Sisters. The Pasadenas are going to have to hurry up with their comeback if they don't want their labelmates to steal their pop soul thunder. The Jazzie B influence, naturally, is with the percussion, but it is far less obvious than . . .



ALYSON WILLIAMS 'I Need Your Lovin''

DEF JAM

The sleeve of this also boasts the remixing skills of Jazzie and Nellee, but really it should read 'Soul II Soul featuring Alyson Williams'. That familiar slow percussive groove meanders along while Alyson tips back her flip-top head, opens her gullet and belts out what can only be described as 'a song'. A prime example of the art of turning an ordinary song into an extraordinary record.

AKASA 'One Night In My Life'

WEA

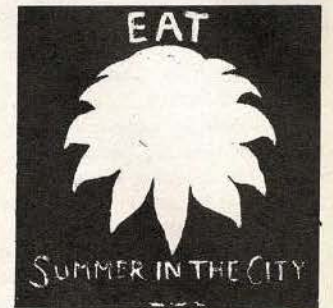
Someone somewhere was concerned that this was bordering on the Monsoon Indie-pop precipice. They hired Tim Simenon to draw the distinction. They needn't have bothered. All of the many versions of this record are perfectly OK. East meets West and says "let's have a bit of fun". It's not very serious, but then pretending that pop music can break down barriers never is.



THE BIBLE 'Honey Be Good'

CHRYSALIS

One day the Bible will have a hit and everyone will forget that their rise to stardom was a long, drawn out affair, consisting of about seven releases of 'Graceland' and countless other gems. 'Honey Be Good' is flawless pop with a silky sheen that casually brings a smile to your lips with its treacley melody. Take them to your hearts.



EAT 'Summer In The City'

FICTION

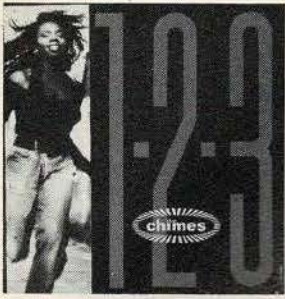
Eat stick pine needles in the original of this song, adding piercing twangs to its melodramatic menace. Probably too harsh to be a big radio nostalgia smash, it is certainly going to enhance the reputation of this much heralded band. Eat it up and spit it out, it's an unripe orange.

ADULT NET 'Waking Up In The Sun'

FONTANA

Yet more would-be pop stars. Brix E's Adult Net are persevering with a song that was out as a single yonks ago. Now with major label muscle behind their beach towel blues, they may well catch the summer breeze and float like a glass of Angel Delight into the lower teens of the chart. Then again, it may just get blown away. Altogether now, aaaaaah.





**DIESEL PARK WEST
'When The Hoodoo
Comes'**

FOOD
This lot went right up in my estimation when I learned that some of them are ex-members of Showaddywaddy. To think that Leicester could give rise to two such significant bands is a credit to that fair city. 'When The Hoodoo' comes is the Diesels going lead-free and acid crazy. We're talking 1967 with flowers in our hair and sitars in our laps. Actually, it's a little more menacing than that, and it owes nothing to 'A Little Bit Of Soap'.

**THE FAMILY CAT
'Tom Verlaine'**

BAD GIRL
This is a proud record. It struts around the studio repeating itself often enough that it begins to ring true. From the dark depths of a disturbed, Sonic Youthful mind, it



starts and stops and waits for you to let it live again. It sounds as if it always existed somewhere in a dusty corner only to be discovered by some people called the Family Cat who chose to pass it off as themselves. Worth the fuss that is beginning to kick up around them and worth the price of a pint and a packet of Scampi Fries.

**DIRTY
DOGS**

**ART OF NOISE
'Yebo'**

CHINA
Art Of Noise really are pathetic. They will try any gimmick to shoe-horn themselves into the charts so long as their name gets on the credits and the money gets divided. This plunders the African music of Mahlatini & The Mahotella Queens for this week's free plastic gift and totally homogenises it. Needless to say, Bruno Brooks will

**QUEEN
'The Invisible Man'**

EMI
During the next series of 'Record Breakers' Roy Castle is sure to pay a call on Brian May to present him with the plaque for the longest running haircut of modern times. Through thick and thin, short and long, Bri's size 18 Kevin Keegan bubble perm has been drooping down towards his axe like a much loved border collie. Queen singles, on the whole, have grown to resemble Brian's hair.

**MANIC MC'S
'Mental'**

RCA
I suppose if holiday chants are destined for inevitable chart success, then they might as well come in this form. Indeed, if you don't listen too closely you might

mistake this for a perfectly jolly 'I Feel Love' rip off, with a nice bit of talk from Sara Carlson and some summery trumpet. That said, this record is called 'Mental', and that lager lout post acid chant is the ultimate reason for its existence. Not as irritating as it could have been, I assure you.

**FINE YOUNG CANNIBALS
'Don't Look Back'**

LONDON
'She Drives Me Crazy' was clearly a flash in the pan. 'Don't Look Back' is dreary and tired. Gone is the passion that brought us 'Blue', gone is the sense of humour that brought us 'Suspicious Minds' and gone is the hip hop know how of Two Men A Drum Machine And A Trumpet. 'Don't Look Back' lives in a world where lazy people are content to live off past glories for the rest of their lives. I believe 'get your finger out' is the phrase I'm looking for.

Eddy Grant
Baby Come Back
NEW SINGLE
P.W.L. 12" REMIX

BLUE WAVE RECORDS **PARLOPHONE**

VISION ON

EDITED BY TIM NICHOLSON



film

'BATMAN'
Starring: Michael Keaton, Jack Nicholson, Kim Basinger

If you were ever going to get bored senseless about a film before it had even opened, then 'Batman' would be the one. Those Bat-caps that stood out in the crowd on Wimbledon's Centre Court, those T-shirts that strange youths have insisted on wearing for the past nine months, those photos of a big eared guy in tights looming down at you from every magazine stand. How could a mere piece of celluloid possibly live up to all that? Well . . .

Zap! — you adapt the storyline from already mega versions of the 'Batman' legend (most importantly, 'The Killing Joke' graphic novel), thereby distancing yourself from the camp humour of the Sixties TV show, consigning lines like 'Holy hand grenade Batman' to the nostalgia dustbin (and, indeed, Robin too) and endowing your hero with the disturbing, sinister undercurrent of the original comic book character.

Thwang! — you create props and sets that are so breathtaking in their malevolence that you're left in no doubt that no way is this a film for children, so it's OK really to be 25 and buy your Batman pen at the kiosk on the way out.

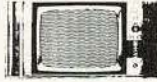
Kapow! — you employ Jack Nicholson as the Joker and make everyone who watches it come out of the cinema saying, 'my God, he was *born* just to play that role'. And then you sit back, watch the pennies pour in and feel contented that yes, it really is as good as everyone hoped it would be.

Michael Keaton is a solid, sad Batman who's every bit as psychologically disturbed as his green-faced adversary and who's only really happy when he dons his 'intellectual' wire rimmed glasses and falls into the arms of investigative photo journalist Vickie Vale. As Batman's love interest (and she really is little more), Kim Basinger is worn like a piece of sensual jewellery by the duelling male leads. Would it have been too much to expect any more? And yes, Jack Nicholson steals every scene he's in, the film only really coming alive when a freak accident transforms him from petty hood Jack Napier into the maddest, baddest crime king mad, bad Gotham City has ever produced.

As for the plot . . . Well, there's not much of one really (we'll leave that for 'Batman II'). The interest and excitement is generated by the interplay of the characters and the central theme of the film — in a dirty world, where does good start and bad begin?

Yes, 'Batman' is the hottest film of the year. You'll believe a man can fry! **Eleanor Levy**

moore on tv



As we go through our lives, the ever-shifting sands of fashion and whimsy can often leave us confused, alone, strangers in our own homes. For reassurance, switch to ITV at 12.10 pm on Fridays and you will still find Zippy, Henry and Bungle painting the whole world (and Geoffrey's glitter shirts) with a 'Rainbow'. Elsewhere, Childrens ITV has gone right off the rails. 'Just For The Record' is yet another demonstration of the Australian obsession with restrained elegance. Prominence was given to a man who spins eight basketballs simultaneously on various parts of his body. "It helps you with your girlfriend", our toddlers are informed. Then comes the possessor of 'The World's Worst Job', a woman who tests the effectiveness of personal hygiene products by wedging her nose into old men's mouths and armpits. An unwelcome reminder to the possessor of The World's Worst Hangover. 'Creepy Crawlies' is the latest attempt to recapture the success of 'The Herbs' in the animated-things-in-a-garden format. It fails because a) Parsley never tried to look like a lion — these boys are hideously realistic maggots and black beetles (well, relatively), b) Paul Nicholas does all the voices, and c) Paul Nicholas also sings the inexcusable title song 'Creepy Crawlies: They Know What Being Small Is'.

Those of you fortunate to live in HTV land should not stay out late on Fridays. Otherwise you shall miss out on an hour-long feast of gloriously trivial banality — 'The Commentators'. Last week it focussed on Brian Moore, with touching reminiscences on the time Elton John lent him his villa, fuzzy photos of 'the wife' by Lake Geneva and a tearful apology that he was not in any way related to me after all. Those of us unfortunate enough to live in LWT land were treated to 'LWT — 21', a dubiously contrived excuse to bash out a load of repeats. I can vaguely remember enjoying 'On The Buses', but with the wisdom acquired since my age moved into double figures it appears only as fnarr fnarr sexism of the worst kind, and not even an "I hate you Butler" in sight. **TSP Moore**



win!

'BROS — PUSH OVER' (CMB)

The title of this video obviously pertains to the ousting of cuddly 'Ken' Logan from Bros. Did he fall or was he pushed? Certainly, the sleeve denies that anyone without the surname Goss has ever been a member of the group.

This minor quibble aside, 'Push Over' is a complete collection of the threesome's hit singles in fabulous Gaudicolour. And for all you Brosettes out there **Vision On** has 10 copies of 'Push Over' to give away together with 10 Bros mobiles to hang from your bedroom ceiling. To win, just answer the following question: How many number one singles have Bros had?

Send your answers on a postcard to **rm Bros Competition**, Punch Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, to arrive by August 21.

video

'Soft Cell's Non-Stop Exotic Video Show' (MUSIC CLUB/VIDEO COLLECTION)

Money? Who needs it? It certainly wasn't around when Soft Cell made their videos in 1981 and 1982. Instead, director Tim Pope (later to become the Cure's in-house director) burst forth with piles of imagination, energy, colour and sharp editing. This collection is a camp extravaganza with dear old Marc Almond always there playing the fool, prancing around and grabbing centre stage.

The early ones are the best. They couldn't even afford a decent studio set so were forced to pull the camera around anywhere they could take it for free, and just to make sure nobody got bored they moved it on pretty quickly. Quick midnight tours of Soho before the clean-up, Marc singing his heart out while lodged on top of a coffin in a hearse, a Mari Wilson cameo, Marc's numerous psychedelic shirts in 'Bedsitter' always being the same pattern as the wallpaper, and a dozen circus acts that still fail to take the limelight away from the narcissism of Marc Almond. Even the other half of the group, keyboard player Dave Ball, doesn't stand a chance — always playing the straightman he comes out looking either like a complete twerp or too ordinary to notice.

Although this frantic rush can't be maintained throughout the dozen tracks, the imagination is. The songs include such demons as 'Bed Sitter', 'Say Hello Wave Goodbye', 'Frustration', 'Torch' and 'Tainted Love' — the latter unfortunately being the epitome of the crap video, which is pretty rough considering that it's one of the decade's pop peaks. The most expensive-looking production of the tape, it is tied to one studio set in which Marc is dressed as an ancient Roman and Dave Ball as a cricketer. What can it all mean?

Throughout, Marc introduces the vids ("Oh dear! Pissed again! And it's only 11 O'Clock in the morning!") and Dave laughs in the background. 'Non-Stop Exotic Video Show' is a bargain at £4.99 — musically and visually leagues ahead of most of today's dry ice and glamorous locations efforts. **Roger Pebody**

**DEAD OR ALIVE
'Nude'**

EPIC

Pete Burns. Does he want to be Madonna or Prince? Looking at the sleeve of this, you'd have to conclude both, though there's further complication in that his nose is looking more and more like Michael Jackson's.

There's no musical dilemma however. He's already had that one sorted for some time. Anyone who remembers 'You Spin Me Round' has the Dead Or Alive blueprint etched on their memory forever. This sound is as identifiable as a red double-decker bus — see one and you've seen them all. There are always one or two diversions — 'Nude' sees a little touch of Latin hip hop on the recent single 'Come Home With Me Baby' and a tentative daub of acid on 'My Forbidden Lover' — but the heaving old crate always finds its way back on to the original Hi-NRG route.

'Nude' is as glam, as tacky and as tongue-in-cheek (probably literally as much as figuratively) as always and though there's nothing here that could emulate the success of that distant hit, there's enough to please the faithful. If there are any of them left, that is. ■■■½ **Phil Cheeseman**

**WATERFRONT
'Waterfront'**

POLYDOR

If the great Marlon Brando were to be told that a wimpy pop duo from Wales were taking the name of one of his greatest films in vain, odds on that he'd smartly switch into character and throw one of those angst-ridden, explosive super-sulks.

Taking over the banner from the preposterously successful Climie Fisher, Waterfront are another episode in an increasingly embarrassing tradition of bland, daytime-radio fodder duos. This album bears a remarkable likeness to early ABC with a dash of Wham!, but predictably lacks the swish of innovation that led both groups to produce a wad of classic pop singles.

What you get instead of 10 songs are 10 production tracks — plenty of plodding piano, saxophone solos that wouldn't sound out of place on a shampoo advert and pastiche Sixties-soul vocals. It all adds up, in the end, to nine up-tempo versions of the single 'Cry' plus the obligatory

stomach-weakening ballad. All, naturally, feature love as their chosen subject.

If we're talking waterfronts, this is more fitted to Bournemouth promenade than anything Brando might once have paced. ■ **Phil Cheeseman**

**IMAGINATION
'Like It Is'**

RCA

This is a strange cocktail — a combination of remixes of the super-camp, hyper-classic Imagination hits and some new material.

The whole package has that modern garage-dance sound that fills all kinds of dancefloors. Some of the new mixes, like 'Just An Illusion' (hip hop drum stylee) and 'Body Talk' (dramatic and sexy, like soft-core-love-film music) are excellent. But what really makes this compilation essential is some of the old songs like the totally wonderful disco-smash 'Burning Up' and the equally tacky 'Music And Lights'.

Of course, there are a couple of fillers and the odd embarrassment, like a live version of 'In And Out Of Love', which thankfully only appears on the CD and cassette. But this record should give Imagination, like the recent Chaka Khan remix project, a well deserved new lease of life. Oooh, I love it! ■■■■ **Chris Mellor**

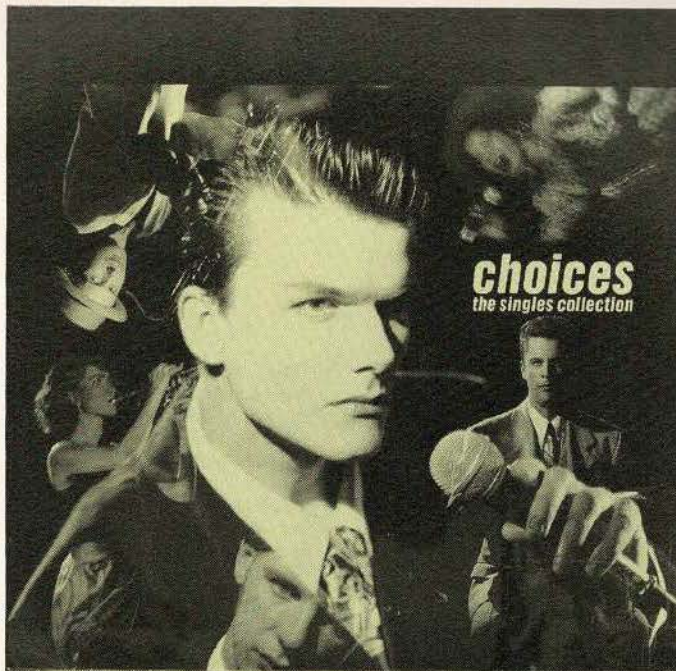
**BAUHAUS
'Swing The Heartache:
The BBC Sessions'**

BEGGARS BANQUET

Even more so than the original Sisters, Bauhaus (or Barr-harrrs as they were always known to me and my friends) were the real Gothic nonsense band, probably because Peter Murphy had such ace cheekbones and they combined high camp with sheer blatant dumbness in the most irresistible way. And oddly enough they had a great way with singles, making a brace of excellent 45s, which only showed up just how excruciatingly pretentious their albums were.

Unsurprisingly, this compilation of every track they ever recorded for the BBC, a big bazzin' double, is a mixture of hit and miss. Nonsense like 'Party Of The First Part' sits next to highly melodramatic shrieks of anguish like 'In The Flat Field' and 'Spy In The Cab', which are nonsense too of course, but they seem to mean it.

Of the singles there's a storming 'Ziggy Stardust', an appalling

**THE BLOW MONKEYS
'Choices — The Singles Collection'**

RCA

Gathered together under the humble title of 'The Singles Collection', rather than arrogantly masquerading as a greatest hits selection in view of the Blow Monkeys' limited returns, they, nevertheless, have littered the past few years with some sumptuous pop.

From their chart debut with 'Digging Your Scene', that threatened to transform the flamboyant Dr from Marc Bolan disciple to pop deity, there's the addictive and carefree 'Wicked Ways', both from their finest LP 'Animal Magic'. The cool sophistication of 'Celebrate (The Day After You)' is the Monkeys with their funky foot forward.

Too often in the past the Dr has cluttered his pop purism with political idealism and left an awkward stain on the carpet. It's an admirable quest, but one that's more often than not spoilt their chances of being promoted to the first division where they surely belong.

Their latest moments, 'Wait' and 'Choice', show their dancefloor appeal blending perfectly with their pop sensibilities, but people's mistrust of the Dr's smugness have overshadowed their musical achievements which, as this album shows, are considerable. ■■■½ **Kevin Murphy**

'Terror Couple Kill Colonel', a thin and tentative 'She's In Parties' and a fierce bash at 'Telegram Sam'. Weirdest find is a go at the ancient 'Night Time Is The Right Time', as played by the off duty teachers at a local near you. But really this is missing my favourites like 'Kick In The Eye' and the magnificently histrionic 'Passion Of Lovers' and saddest of all, their greatest ever moment 'Fish Cakes', a recipe set to music.

Seeing as the protagonists are about as important as David Owen at the moment it'll be interesting to see who purchases this, but to be honest it's for obsessives only. Or those people who like a giggle at people who think that reading books actually makes them literate. ■■■ **Geoff Zepelin**

**WORKING WEEK
'Fire In The Mountain'**

10

Jazz is a bit of a stick at the moment. Not sure of the direction it should take, it basically faces two conflicting forces; further creative development (ie getting more avant-garde and inaccessible) or a resting on the musically brilliant but now creatively dead

sound of the Fifties and Sixties. It's the latter that the Courtney Pines and James Taylor Quartets have followed, but Working Week are important because they're one of the few bands managing to steer a pretty good course inbetween these two poles.

Keeping a firm grip of basic musical values, Larry Stabbin's sax glides through the tracks, Orphy Robinson's vibes playing could have been recorded any time in the last 50 years and Julie Tippet's vocals are just plain beautiful. However, whilst Working Week know what to do with a tune, they're also spearheading a move to see how the well-worn jazz structure stands up to the challenge of the current dancefloor and world music explosions. Where they're appropriate, there are raps, South American rhythms, drum machines, political vocals and an unashamedly modern edge.

'Fire In The Mountain' isn't an LP that will jump out and win you over on the first listen, but that's partly because there's so much going on; too many different styles and moods to quickly get a grasp of. But it's one hell of a grower.

■■■■ **Roger Pebody**

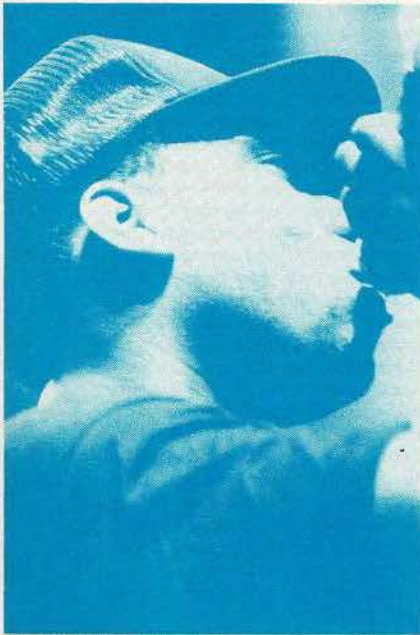
LIVE

EDITED BY TIM NICHOLSON

BOOGIE DOWN PRODUCTIONS/REDHEAD KINGPIN Town And Country Club, London

Let's face it, anybody who says, "Everybody who has AIDS keep quiet" has to be a number one jerk. For all the hype and free T-shirts, Redhead is another boring rapper who knows little or nothing about entertaining. Rap is steeped in bad stereotypes and it's up to the younger generation to come up with a few new ideas. Because of his single 'Do The Right Thing', Redhead knew he was loved the moment he appeared onstage. A mere 10 minutes later, he and his unimpressive dancers had killed the vibe. Nothing could save his ass, and judging from his politics, who in the world wants to.

Now Boogie Down is another story. With the demise, the reformation and 'Controversy? What controversy?' of Public Enemy, KRS One has become hip hop's best and brightest. He also knows a trick or two about England. Reggae still remains the



●KRS ONE: a family man

true rebel music and more than ragamuffins over here, BDP has claimed that style as its own. Few people in the audience realised that the break from 'Telephone Love' by J C Lodge was first brought to prominence by the Demon Boyz. In flash DJ style, the D-Nice cut from 45 to 33 for the 'The Bridge Is

Over', while Ms Melodie and Will rocked the crowd with KRS One on 'Jimmy' and 'Ghetto Music'. Even Ms Melodie's sister Harmony provided backing vocals.

BDP isn't a posse, it's a family. Good hip hop is really about that and not the police outside the club. **Malu Halasa**

SPACEMEN 3/EAT Town And Country Club, London

'Hot Shit! Summer in the City!' North London's Eat are bashing through the Lovin' Spoonful chestnut and it sounds out of place among the buzzing and jaunty warped blues that make up the rest of their set. Their sound is amazingly commercial without losing an edge, and if singer Ange (he of the big eyes) doesn't quite lose control as hoped, in this heat it's no wonder. I wish they didn't do a song chanting 'Electric City' though, what's wrong with Golf Ball City, or Margarine City or anything else on Earth?

Eat are devoured by Spacemen 3 however. I find it hard to image another band that could compete with them in this form. 'Rollercoaster' is the opener, relentless in the same way that Mike Tyson is quite tough. 'Starship' is ecstatic, aiming for the stars etc etc and 'Revolution' is everything that the single hinted at but never was, mainly due to its being powered by a hand cranked drum machine. Now with human rhythm behind it, it moves like nothing on earth.

I've never been to a concert and seen so many people watching and making so little noise. But that's just inevitable with the Spacemen sound, which leaves you thinking of absolutely nothing, just blankness in your mind, as it bears down on you like a runaway truck. The tension had to slip after a while, but killer versions of the instrumental 'Suicide' and 'Lord Can You Hear Me' keep everyone up there. Even Jason's singing doesn't put people off, and if 'Walking With Jesus' sounds like music to drive to rather than a paean to artificial stimulants that's due to what it has to follow. Another bash at 'Revolution' closes the night and proves it was no fluke. No trickery, no movement on stage, just a few well judged lights and whatever your imagination wanted it to be. Sublime. **Geoff Zeppelin**

●THE WHO: So old they can't stand on their own two feet



NICK ELGAR/LEF

THE WHO Giants Stadium, New Jersey

Though they haven't released a new album in seven years — and a good one for a lot longer — the Who's 25th anniversary Reunion Tour is the hottest ticket of this summer in America, four sold-out nights at Giants Stadium alone (to some 250,000 people) testimony to the lasting influence of arguably the greatest rock 'n' roll band of all time.

But of the original members, Keith Moon is long dead, John Entwistle completely grey-haired, Pete Townshend deaf in one ear and only Roger Daltrey unravaged by the years. In recognition of all this, the Who have broadened their sound with a punchy brass section, backing singers, and keyboards. More importantly, lead guitarist Steve Bolton has been added so that Townshend — who suffers from a ringing in the ears when surrounded by loud music — can concentrate on acoustic guitar, and the Moon-like Simon Phillips has replaced Kenny Jones as drummer.

The result is that rather than three geriatrics desperately trying to preserve their reputation as the hardest rockers alive, we get a crisp, energetic band adding new arrangements to great music that three of the onstage personnel originally created. It is a welcome approach and makes the show worthy of the hype.

Excerpts from the rock opera 'Tommy' open the proceedings and the rest of the set draws from all ends of the Who's repertoire — early classic pop singles 'I Can't Explain' and 'Substitute', rock anthems like 'Won't Get Fooled Again', a couple of cuts from 'Quadrophenia' and some obscure album material.

The low points are predictably those from each member's solo albums, but the high points are many, and for all his warnings to the contrary, Townshend frequently plays electric guitar, leaping in the air and performing his customary 'Windmills' as though still in his twenties.

Over three hours after the opening chords of 'Tommy' the Who wrap up the evening's festivities. The Rolling Stones will have trouble following this extravaganza. **Tony Fletcher**

ROSE OF AVALANCHE Marquee, London

The set starts with an intro tape of Wagner's 'Ride Of The Valkyries'. By playing this, the Roses are taking a major risk — they can either live up to the sweeping, grand triumphalism of the music, or they can take a pratfall.

But any worries on this score are unfounded. Immediately, we're into a powerful beat, and the mosh pit explodes never to subside.

Vocalist Phil Morris has a delivery style reminiscent of a fast Iggy Pop, while guitarist Paul J Berry and bassist Nicol McKay gave a melodic but firm underpinning which brought to mind the Mission.

But the Roses are not a pale imitation of the Mish, and gothic horrors are absent. The combination of sounds gives an effect that is more than merely the sum of its parts, a sharpness that gives them their distinctive feel, especially noticeable on 'The World

Is Ours' and, of course, 'Velveteen'.

When people talk of the intoxicating power of music, the work of bands like Rose Of Avalanche is what they mean. I hope they keep up the good work, and I think the first-timers here tonight will come back for more!

Nicky Charlish

PERFECT DAY

Marquee, London

Before Perfect Day emerged, the stage filled with smoke. It didn't need to, the atmosphere was hot and smokey. So hot, that it obviously got to one girl, who grabbed lead singer Mark Jones' ankles and gave him literally a cheeky pinch! Mark commented about the heat before creating more, singing 'You Take My Breath Away.'

"Good to be back, didn't like the big venues," they joked, hinting at their recent tour with Bananarama. But in almost one hour (including two encores), their smoke-filled, colourful light show managed to transform the Marquee into a stadium atmosphere, but kept the intimacy of the club.

Guitarist Kevin Howard, in a cowboy hat, and bassist Andy Wood, played with pure enjoyment, and along with Mark, went at it full pelt, dancing 'til they dropped.

'Liberty Town', introduced as a "golden oldie", had the audience clapping and bopping, as did the crowd-pleaser 'Jane'. A 'Perfect' evening was had by all. **Claudia Cooper**

GEORGE CLINTON

Palladium, New York

George Clinton is a legend in his own time. From the doo-wop dulcet tones of the Parliaments, who were signed to Motown, he understood the radical changes of rock 'n' roll and got several bands together who defined black psychedelia. They were the first black men to sport blond wigs, and the mothership held together by aluminum foil must have looked like the real thing to spaced out audiences. Listen to Dr Funkenstein's music long enough and sure enough you'd take off. I almost did when he played his retirement concert at the Apollo in the late Seventies.

Now at 48-years-old, the father of the brides of Funkenstein is back with an 18 piece band, no orchestra. There were five guitars at the beginning that melted away to two or three through a medley

of his fave tunes, everything from 'One Nation Under A Groove' to 'Atomic Dog' and 'Aqua Boogie'. The only component missing from the affair was his long-standing bassist Bootsy Collins.

Unlike James Brown (Bootsy's ex-employer) or his current employer Prince, George was never one to fine his sessionmen when they got out of control. He's a firm believer in music being a free-for-all, and it showed in the set. If anything the battery of axe men erred on the side of grungy rock solos, and when a woman dancer who looked more like a professional hooker than a fan climbed up onstage and boogied down, it was a sleazy kind of showmanship. But then the funk can sometimes get funky. **Malu Halasa**

ASWAD

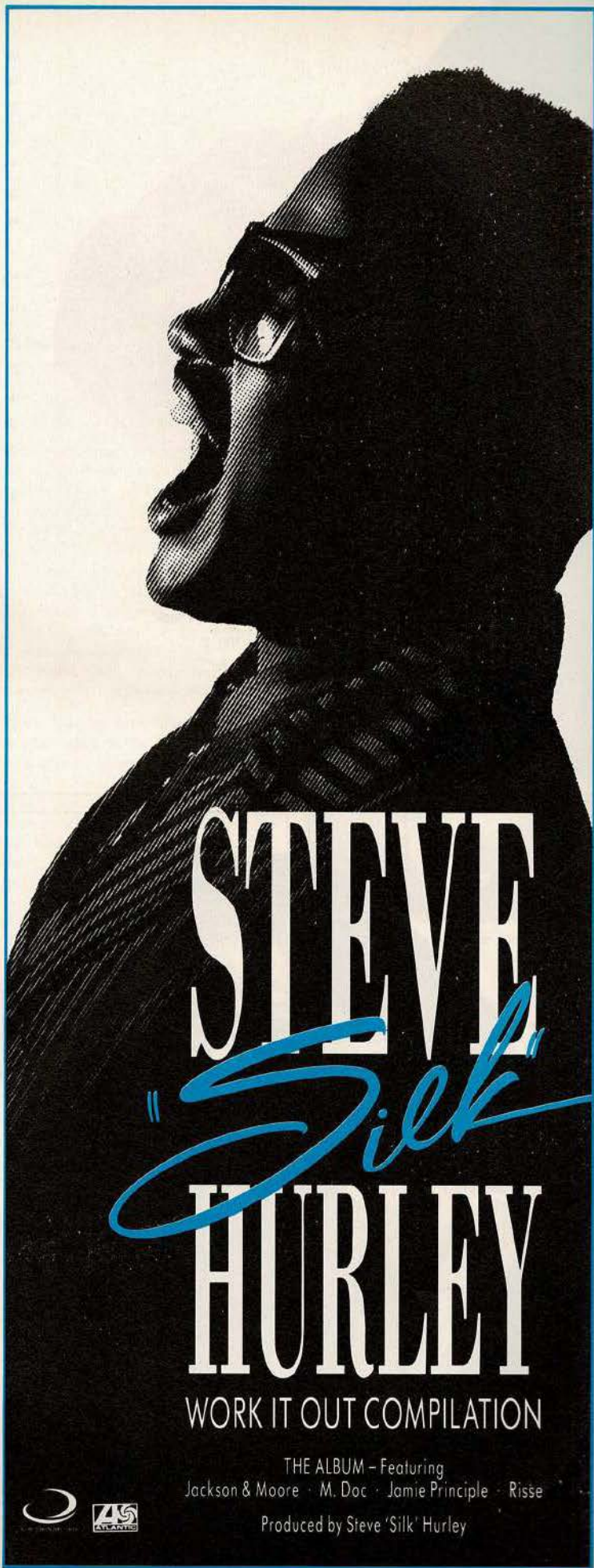
Corn Exchange, Cambridge

On this tour Aswad played not only standard provincial tour stops like Cambridge, but also a sizeable chunk of the seaside town circuit. So, not satisfied with getting themselves to number one, they're also making an entry into the world of Tarby, Les Dennis and Lionel Blair.

And it shows. There are those ghastly high-gloss tour programmes that cost £6 and an early start time so that the kids can be in bed by 10, but more importantly, the music is suffering. It displays a typical failing of the mainstream, pretending to be a more uncompromising music than it really is — it's a soft centre, surrounded by a few frills that, for pop fans, are meant to amount to reggae. Aswad are now, at the core, a pop band and the reggae that's left — 30 seconds of almost-dub here, a snatch of pure rhythm there — is only the icing on the cake.

However, the reason Aswad can deploy these little touches with so much skill is because they know the music well enough to know the right bits to leave in and take out. Indeed, as a pop group they are quite excellent, if a bit dishonest (a few less "Now for some real reggae music" comments please), and the multi-layered, multi-paced 'Set Them Free' finale was quite brilliant.

They're wasting their talent though — it was ultimately unsatisfying and would have been far more enjoyable with a little more passion. **Roger Pebody**




STEVE
"Silk"
HURLEY

WORK IT OUT COMPILATION

THE ALBUM - Featuring
Jackson & Moore · M. Doc · Jamie Principle · Risse

Produced by Steve 'Silk' Hurley



CHA

COMPILED BY ALAN JONES

● KYLIE: "all these funny angles don't half give me a headache"

Attending the prestigious Oscar ceremony a couple of years ago, to find that despite several nominations he once again departed without a trophy, brilliant film director **Steven Spielberg** was moved to comment

"You get nothing for finishing second; People remember who won the Oscars, but not who was nominated".

Similarly, a number one hit single carries a good deal more kudos than a number two hit. Reaching number two is a frustrating experience which most major recording artists are fated to live through at least once in their careers — but some seem to get more than their fair share of the 'so near but so far' runners-up position, with **Kylie Minogue** particularly unfortunate in this respect.

Thus far, Kylie has unleashed six solo singles on the British public. Two of these singles have gone to number one, whilst the remainder — assuming Kylie's latest hit 'Wouldn't Change A

Thing' progresses no further — have peaked at number two.

Kylie's record of four number two hits is beaten by only six artists in the whole of chart history — and all have accumulated them in the course of much lengthier careers than Kylie.

The artist with most number two hits is — Cliff Richard, whose tally of 10 includes his most recent hit 'The Best Of Me', which put him ahead of **Elvis Presley** who registered nine number twos.

Four artists have each had five number two hits — **Paul McCartney, Queen, Tom Jones** and **the Sweet**. Apart from Kylie, several other acts have had four number twos, namely **David Bowie, the Hollies, Madonna, Slade, Stevie Wonder, the Everly Brothers, Gary Glitter, Pat Boone, T Rex, Leo Sayer** and **Showaddywaddy**.

Looking on the bright side, Kylie is

Vanessa Williams

'THE RIGHT STUFF'

Remixed by Norman Cook
On 7" & 12" Out Now

"A Swingbeat Classic".
Original version from the album 'The Right Stuff'



RTFILE

the first artist to launch her career with as many as six consecutive top two hits.

The success of 'Wouldn't Change A Thing' has improved Kylie's standing in **Chartfile's** top artists ranking for 1989. You may remember that in our half-term report, based on sales between January and June, Kylie was in eighth place. Now she's up to second position, trailing only fellow Aussie/Neighbours' star/PWL recording act **Jason Donovan**.

Incidentally, both Kylie and Jason continue to have bigger hits here than down under, where 'Hand On Your Heart' recently peaked at number four, and 'Sealed With A Kiss' at number nine.

● Life begins at 40. At the grand old age of 43, **Liza Minnelli** registers her first ever hit single with 'Losing My Mind'. Liza is the second eldest chart debutant of the year, being junior only to her friend and fellow actress **Bette Midler**, who is 44.

Liza's mother, **Judy Garland**, also had a hit, entering the chart for the first and only time with 'The Man That Got Away' on her 33rd birthday in 1955. Judy and Liza are only the second mother and daughter to have hits in the whole of chart history, joining **Miquel Brown** and her offspring **Sinitta**. The difference is that, whilst more than 34 years passed between Judy and Liza's hit, Miquel and Sinitta made their maiden chart voyages in a period of only two years.

Produced by the **Pet Shop Boys** and Julian Mendelsohn, 'Losing My Mind' was written by **Stephen Sondheim** for his 1971 musical 'Follies', which was a box office and creative disaster. To become the biggest hit written by

CHARTWATCH 30

As readable and eclectic as ever, the latest issue of **Chartwatch** has just been published. In it you will find **Chartwatch's** rankings of the top 159 (!) acts of the last decade (1979-1988) — a list in which **Michael Jackson leads from Madonna and Shakin' Stevens** — and a fascinating analysis of the top acts/records of 1964, both calculated using a fairly complex points system. In the analysis of 1964, the Beatles, needless to say, pulverise allcomers, and as the ancillary tabulations show, they had the year's highest debuting single and album ('A Hard Day's Night', at number three in both cases) and EP ('Long Tall Sally' at number two).

Chartwatch 30 also includes a lengthy overview of the career of **Bob Dylan**, a look at the phenomenal success of German songstress **Sandra in the Fatherland** and a statistical analysis of the French charts for 1988, from which it would appear that the top singles artist is **Glenn Medeiros**, and the top albums artist **Rochdale's Johnny Clegg** and his South African group **Sivuca**.

All this and much more in **Chartwatch 30**, which is available for **£1.10 (including postage)** payable by cheque or postal order to **Chartwatch at 17 Springfield, Ilminster, Somerset TA19 0ET**. Alternatively, a one year subscription (four issues) costs **£4.30**.

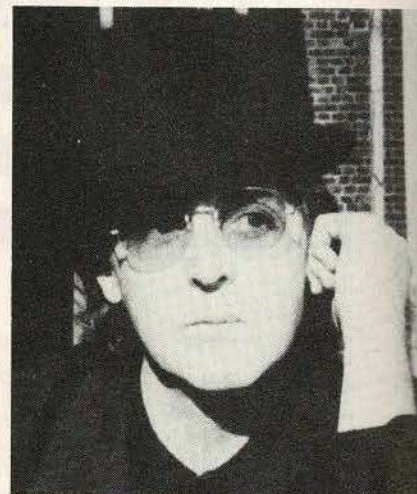
Sondheim, 'Losing my Mind' will have to top the number six success of 'Send In The Clowns', as recorded by **Judy Collins** in 1975. That song, which has been recorded by over 100 different artists, was featured in Sondheim's 'A Little Night Music', a highly successful production first staged in 1973.

● EMI has released an alternative pressing of **Paul McCartney's** 'This One' on 12-inch (12RX6223), which excludes 'I Wanna Cry' and Paul's remake of **Fats Domino's** solo hit 'I'm In Love Again', which were featured on the original 12-inch. They are replaced by 'Good Sign', a seven minute dance track, which is otherwise unavailable. 'Good Sign' was sent out on white label to DJs earlier this year with no artist credit. Only now has it been revealed as a **Macca** recording.

● **Jive Bunny and the Mastermixers** 'Swing The Mood' has sold over a quarter of a million copies — more than most of the 12 records which it samples. This tally includes three former number ones — **Bill Haley's** 'Rock Around The Clock', 'All Shook Up' and 'Jailhouse Rock' by **Elvis Presley**. The records used range in vintage from 1954's 'Shake Rattle And Roll' (Bill Haley) to 1985's 'Glenn Miller Medley' by the **John Anderson Big Band**.

Despite the large number of other records it makes use of, 'Swing The Mood' has fewer samples than 'Calibre Cuts', a 1980 hit for a "group" of the same name, which included three uncredited remakes of hits plus snippets of 13 other records, amongst them the **Real Thing's** 'Can You Feel The Force', **Positive Force's** 'We Got The Funk' and **Lowrell's** 'Mellow Mellow, Right On'.

● Whilst **Prince's** 'Batdance' yo-yos around the top 40, it may have gone un-noticed that the original 'Batman Theme', as recorded for the TV series in 1966, is a resident of the lower reaches of the top 100. The re-issue is credited to **Nelson Riddle**, but is the very same recording as the one which charted (number 55) last year, credited to **Neal Hefti**. In fact, neither Neal or Nelson play on the record! Riddle is the conductor, and



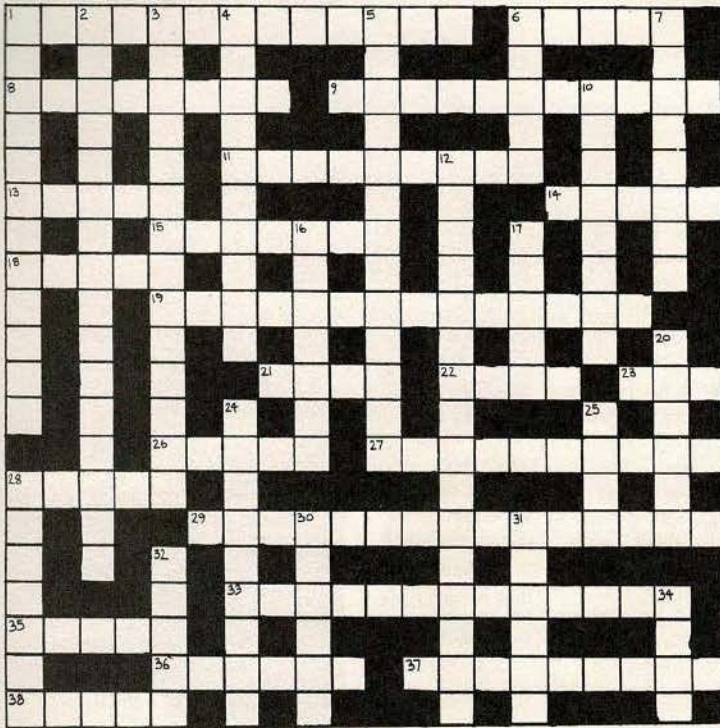
● **MACCA:** "I must see the doctor about this 'ere earwax'"

Hefti wrote the tune, which is performed by an un-named orchestra. The theme is also included on a recently reissued 20th Century Fox/Mercury/Batman' album which also contains excerpts of several episodes of the series, which became something of a cult here when screened as part of the late lamented Night Network's output.

● **LIZA:** so when do the musicians turn up then?



X-WORD



ACROSS

- 1 Song that will move you towards Matt Johnson (9,2,2)
- 6 Our answer to Kylie (5)
- 8 He can be found with Bruford, Wakeman and Howe (8)
- 9 'Its Alright' it's only Chris and Neil (3,4,4)
- 11 They're asking the question 'Do You Love What You Feel?' (5,4)
- 13 Bryan Ferry was a captive to love (5)
- 14 Eric B's partner (5)
- 15 They left Duran Duran on 'Election Day' (7)
- 18 XTC were making plans for him (5)
- 19 Jermaine Jackson wanted the fun to stop in 1980 (4,3,7)
- 21 Hendrix or Somerville (4)
- 22 Beatles song that gave us some comic relief this year (4)
- 23 Talk from T'Pau (3)
- 26 An hour of the Housemartins will leave you feeling this way (5)
- 27 The Smiths put her in a coma (10)
- 28 Billy Idol told us what it was like being '----- Sixteen' (5)
- 29 If you weren't old enough in 1984 then this Bronski Beat LP was for you (3,3,2,7)
- 33 Tom Petty's band (13)
- 35 Billy or Atlantic (5)
- 36 David Van Day and Thereza Bazar as they were known (6)
- 37 Do you remember the Christians' town? (9)
- 38 1957 hit for Buddy Holly and the Crickets, 1975 number one for Mud (2,3)

DOWN

- 1 She's been given a 'Licence To Kill' (6,6)
- 2 You'll get a smack from this Waterboys single (3,1,4,2,3,3)
- 3 Cyndi Lauper had to keep her headlights on for this hit (1,5,3,5)
- 4 Visited by Holly Johnson (6,4)
- 5 A singularly excellent hit from Big Country (3,5,5)
- 6 Limahl told a never ending one (5)
- 7 Gloria would do '----- For You' (8)
- 10 Swing Out Sister managed to escape in 1986 (8)
- 12 Bon Jovi told us they won't let us down on this '89 hit (3,2,5,3,3)
- 16 Deacon Blue could hold their heads up high after this success (7)
- 17 There's no movement on this Joy Division hit (5)
- 20 Julian, son of John (7)
- 24 Where David Bowie was going backwards in 1981 (2,3,4)
- 25 A touch of the lips from Tom Jones (4)
- 28 De La Soul tell us what our answer should be (3,2,2)
- 30 1981 Genesis LP (6)
- 31 Juice or crush (6)
- 32 1986 Cameo hit that's bad for your teeth (5)
- 34 Kim Wilde and Junior took another one (4)

ANSWERS

ACROSS: 1 Voodoo Ray, 4 Liberian, 9 Looking For Linda, 11 European Female, 14 Holly, 16 Edwin Starr, 17 Island, 19 Doves, 20 Twist And, 21 Bruce, 23 Borderline, 25 EMI, 26 Hates, 27 My Eyes, 29 Sun, 30 Cars, 31 Provision, 34 Red, 37 Edie, 38 All I Want Is You, 40 Press, 41 Gloria, 42 Get Out.
 DOWN: 1 Velveteen, 2 On Our Own, 3 Reggatta De Blanc, 5 Bangles, 6 Real, 7 Ashford, 8 Public Enemy, 10 Lamb, 12 Pink Sunshine, 13 Forever Your Girl, 15 Patience, 18 Estefan, 21 Batman, 22 Chris Rea, 24 Lambrettas, 28 Funky, 32 Visage, 33 Shout, 34 Rebel, 35 Days, 36 Barry, 39 Gun.

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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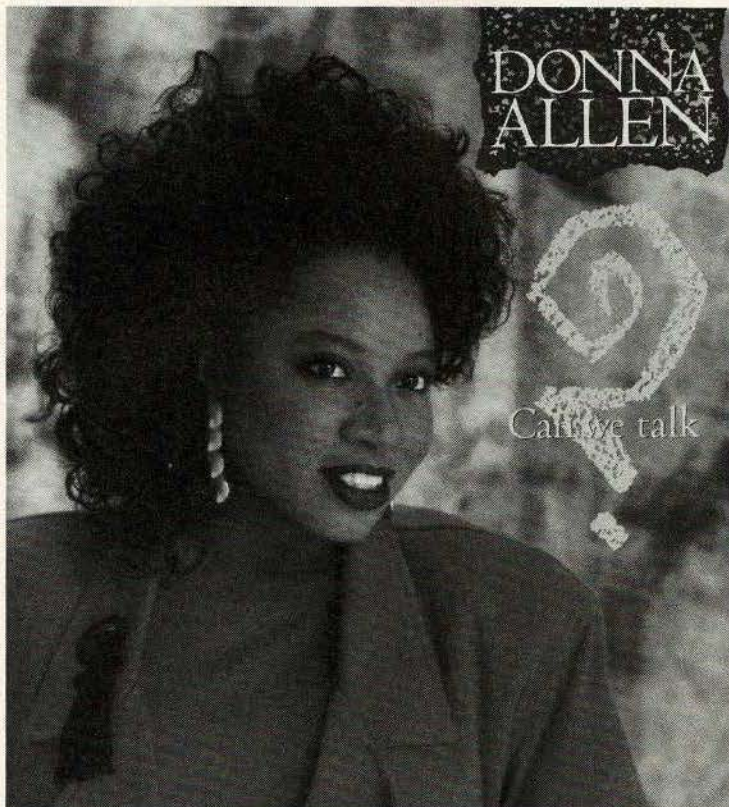
● BEATS & PIECES

BRIAN CARTER has assembled a hefty roster of stars for the **BCM Records** presented **Summer Dance Festival** in West Berlin over the Bank Holiday weekend at the end of the month; held in the huge Tempodrom marquee, this three day event will feature on Sunday, August 27, **Bobby Womack, Stetsasonic, LaKim Shabazz, DJ Mark The 45 King, Chubb Rock, LA Mix** featuring **Jazzi P** and **Kevin Henry, Longsy D, Farley Jackmaster Funk, Gibson Brothers, Razzmatazz, the Beat Pirate**, plus DJs **Les Adams** and **Jens Lissat**; on Monday (28) **UTFO, Kraze, Vicky Martin, Jomanda, Toni Scott, Precious, Village People, Fax Yourself, Die Krupps, Soif De La Vie, Napoleon MC, Honesty 69**, plus DJs **Craig Kallman** and **Ralf Odermann**; on Tuesday (29) **EPMD, Digital Underground, Donna Allen, Twin Hype, Stevie B, Queen Latifah, MC Duke, Daddy Freddy, Arnold Jarvis, the Maxx**, plus DJs **Tim Westwood** and **Alexander Schreck** (there's the possibility that **De La Soul** may be looking in too between tour engagements) — with a line-up like that, I expect quite a few people will be pestering **Linda Rogers** at BCM's UK office (0689-890749) for fuller details! . . . **Chris Blackwell** (who, when first I met him, in 1963; was selling his early releases straight from the trunk of his car!) has reportedly sold **Island** and its associated labels to **Polygram International** for £300,000,000 — I well remember him observing in 1965 that, rather than continue licensing soul productions from the US which he then did not own, he was going to build up his own catalogue of wholly owned material that he could then licence (and, as it ultimately turned out, sell) to other people . . . **Nesuhi Ertegun** has died aged 71: not a name necessarily well known to today's music fans, the son of a Turkish diplomat, perhaps surprisingly, he joined his brother **Ahmet Ertegun's** New York based pioneering black music label **Atlantic** in the late Forties and helped make it, and more recently the multi-national **WEA** corporation, the force you will indeed know . . . **Steve Rubell**, whose New York club **Studio 54** (whether one liked it or not)

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



DONNA ALLEN 'Can We Talk (Club Mix)' (BCM Records BCM 277 X) Almost stone cold on import but taking off fast now it's out here, this Clivillés & Cole remix is a brightly lurching and leaping 112.8-obpm frisky fusion of "purple" and "new jack swing", here with just the import's snappier 113.2bpm Dub Version and a newly created 0-112.8bpm Radio Edit.

came to epitomise between 1977/79 the whole "disco" era, and who latterly co-owned that same city's almost equally fashionable but less well publicised **Palladium**, has died aged just 45 of a mysterious liver ailment. Writing in London's **Evening Standard**, columnist **Clive Barnes** gave him an epitaph that could not be more neatly turned: "His friend **Andy Warhol** said everyone was going to be famous for 15 minutes. The time ran out for Steve, but not before he had his day in the midnight sun" . . . **Andy Thompson**, formerly shop manager at Holborn's **City Sounds** (like so many record business recruits before him) has been working with **Pete Tong** at **ffrr/London** and will now be taking over **Johnny Walker's** past duties there as club plugger (wiv a likkle bit of A&R) on 01-741 1234 — what's more, job seekers, they need an assistant too! . . . **Soul II Soul's** remix of **Alyson Williams** 'I Need Your Lovin'' is flipped on commercial pressings by **Dave Dorrell & CJ Mackintosh's** sparsely dubwise swingbeat-style **110.33-0bpm** Baby Love Mix of 'My Love Is So Raw' plus the **Chuck Stanley** duetted soulfully weaving **73/36.5bpm** 'Make You Mine Tonight' . . . **Sara Carlson's** vocal contribution to the **0-119.2-119-0bpm** Full Italian Job commercial A-side mix of the **Manic MCs'** 'Mental' amounts to some "techno boys and new beat girls go . . ." repetition and a few more unnecessary lines of rap (accompanied by extra scratching) . . . **Cry Sisco!** 'Afro Dizzi Act', possibly the potential hit most hurt by the timing of the abrupt closure of **PRT's** distribution, is now available again via **Pinnacle** with a new sparsely dubwise slow seeming **93bpm** Kool Kaz Bah Mix on the flip (and a **Paul Oakenfold** remix to follow) hopefully all this is not too late, as already **Capital Radio** for instance has dropped it from the playlist after persevering for several weeks despite the record being unavailable for listeners to buy . . . **A Tribe Called Quest** 'Description Of A Fool', reviewed on import only last week, is already on **107.6bpm** UK promo for August 21 release . . . **Richie Rich's** enduringly popular 'Salsa House', imported as a remixed 12 inch but so far only ever on LP here (in several mixes by now), is finally due domestically as an **ffrr** EP in four different mixes commercially, with an extra two on the promo . . . **BCM Records**

BEATS FOR THE HEAT...

RAP STUFF: Schooly D new L.P., EPMD - Unfinished Business, Doug E. Fresh - Summerline (Todd Terry mix), Two Live Crew - Get the Hell Out of My House, Redhead Kingpin L.P., K.G. Flight L.P.
ITALIAN STUFF: Afro-Dizzy-Act - Cry Sisco, Sueno Latino (House version of E2-E4), Rubix - Desiderio Latino (Version of French Kiss), Black Box, Ride on Time.
OTHER STUFF: L'il Louis - French Kiss (New vocal mix), Quartz - Meltdown, Company 2 12", Slam Slam 12", N.Y. Housen Authority Pt II (6-Trax 12"), Adeva - Warning.

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DJ

have picked up **Digital Underground** 'Doowutchyalike' for the UK, and are also assembling an Italo/disco assault with hot tracks by **Sueno Latino, LANDRO & Co, Wood Allen, El Chico, EJ Robinson, The Mixmaster and DJ Lelewell** for an album compilation and selected singles release... Italo and Balearic are definitely out this Wednesday (9) at Torquay's **Monroes** where **Bob Smith** and **Chris Dinnis** will be spinning "real soul music" for a **Summer Hummer**, and next Monday (14) at Ealing Broadway's **Haven Stables** when **Carlton, Dino** and **Mark's** deep house and soul Metro starts going fortnightly... **RCA** hold an invitation-only "Mental" party at **Hurlingham** this Thursday — will there be a police raid, or do they only know the word "acid"?... **Paul O. Wain's** previously mentioned Mondays went so well that his upfront night is now Friday at Nottingham's **Hippo Club**... **LiveWire**, as well as their **Prestatyn 6** weekender on November 3/4/5, also are helping at any rate to run "48 Hours of Organized KAOS" at Gt Yarmouth's **Pontins Holiday Centre** on October 20/21/22 featuring **Liz Torres, Coldcut, Pete Tong, Nicky Holloway, Paul Oakenfold, Judge Jules, Fat Tony, Gilles Peterson, Paul Anderson, Jazzy M, Alfredo, Johnny Walker** and other names familiar to trendy London clubgoers, full info on 01-494 0328 (office hours)... **CityBeat** actually confess that they signed **Starlight Invention Group's** 'Numero Uno' before even obtaining a copy of the Italian import, the DJ **Danny Rampling** created buzz alone was enough for them! **Breakout** have started advertising **Way To Go** featuring **Robbie Chandler** 'Fever' just a little bit ahead of the gun, as they don't actually have the rights to this **Chris Paul** created act, who are

H I - N R G

HAZELL DEAN 'Love Pains' (Lisson Records DOLE Q12), Phil Harding & Ian Curnow produced well arranged and sung sturdily cantering 122.8-123bpm remake Yvonne Elliman oldie with melodic lilts reminiscent of some old James Bond soundtrack and other bits that are more in the old Motown style (the SAW-penned 95.7-0bpm 'More Than Words Can Say' flip is pleasant too); **DAMIAN** 'Timewarp (PWL Remix)' (Jive PROMO 22), what by now must be the traditional annual re-release of this popular galloping 127.2bpm Hi-NRG treatment of the classic 'Rocky Horror Show' dance routine; **DONNA SUMMER** 'Love's About To Change My Heart' (WEA U7494T), Harding & Curnow remixed fiercely flurrying but typically tuneful Stock Aitken Waterman-created 123.5bpm canterer; **THE FLIRTATIONS** 'Earthquake (The Sensurround Remix)' (Rumour Records RUMAT 3, via Pacific), Ian Anthony Stephens created and newly remixed girl nagged frantic 130-0bpm galloper, much more vigorous and beefy than the original 1983 mix; **FUZZBOX** 'Self (The Selfish Mix)' (WEA YZ408T), girls chanted and moaned breezily scurrying (0-)129.6bpm Bruce Forest remixed house type bouncer reaching a rattling break (literally, with sampled clanking Coke bottles!); **LEIGH JAGGER** 'Johnny And Mary' (A&M VOGUE 12), Harding & Curnow remixed frantically galloping 130bpm remake of Robert Palmer's oldie by one of the undulating model girls from his classic 'Addicted To Love' video; **SHOOTING PARTY** 'I Go To Pieces (Extended)' (Lisson Records DOLE Q11), Harding & Curnow produced whinneying guys harmonised and stuttered stolidly stomping jiggy 0-123.7bpm canterer, bright and inconsequential; **DEAD OR ALIVE** 'Come Home With Me Baby (The Deadhouse Dub)' (Epic BURNS Q 5), lurching beefy bass driven 121.2bpm throbber best between the bursts of raucous vocal; **MARY CRIDDELLE** 'Don't Hold Back On Love (Monty's Mix)' (Passion PASH 12 91, via Pacific), plaintive shrill routine rinky tinky 123bpm Mel & Kim-ish galloper.

currently negotiating with several other interested labels!... The Club Chart last week ended up by being compiled from rather more DJs' charts than usual, if anything, with the predictable result that many records gained lots of points but actually slipped down in the overall order because the established hits inevitably gained even more. At 99=, had there been room on the page, should have been not only WestBam and Young MC but also the **kc Flightt** LP, and **Diana Brown & Barrie K Sharpe**...

Martijn Schuitemaker from Solihull — and with a name like that he probably knows — confirms that "Slaghuis"

in Dutch does mean "Hit-house", as "slagen" is to hit, beat or whip ("slagroom" meaning in fact whipped cream, just "room" being cream)... **Justin Strauss's** remix of **Sergio Mendes** 'Mas Que Nada' drops in hip house (not just hip) hints out of devilment!... I guess you've noticed that the coding of my word processor does not yet match that of the **rm** typesetters, the whole rigmarole of using this new technology being so time consuming that I fear my reviews are slipping, just temporarily — study the **Club Chart** closely, because if it's happening it'll be in there, and at least with a BPM... West Somerset became my sun drenched if breezy destination last week

when finally I was able to leave the word processor —

BUT NOT FOR LONG!

● HOT VINYL

REDHEAD KINGPIN AND THE F.B.I.

'A Shade Of Red'

(US Virgin 1-91269)

The young rapper's fast selling but frankly rather patchy album is probably the hottest for the bassily chugging 103bpm 'Speaking On Everything', tightly snapping 108.67-108.5bpm 'Do The Right Thing (USA)', 'There Was A Time' based (in part) (0-)120.2-120.4bpm 'Superbad, Superslick', 'All Night Long'-ish lazy 89.33bpm 'We Rock The Mic Right', roots reggae 84.9-84.7bpm 'Kilimanjaro Style', serviceable if more routine being the 113.2-113bpm 'Do That Dance', (0-)106.33bpm 'Scram!', trickily introed 93-0-101.17bpm title track, 0-117.5bpm 'The Redhead One', 'Push It'-type (0-)126bpm 'Pump It Hottie'.

WHITE KNIGHT

'Keep It Movin' ('Cause The Crowd Says So)

(US Jive 1244-1-JD)

Nick Huminsky created punkishly rapped and spat powerfully pumping hip house chugger overlaid by familiar sampled riffs and phrases from the likes of Eric B & Rakim, Public Enemy, Afrika Bambaataa and the JB's, in 123.5-123.6-0bpm It's Dope, 123.4-123.6bpm Dope Acid, 0-123.4-123.6-0bpm Funky, and 123.6-123.8bpm Insane Mixes. UK commercial release on August 21 initially will feature just the two Dope Mixes coupled with London and Dub mixes of his old 'Yo Baby Yo', to be followed by the Funky and Insane Mixes as a "remix" with the same oldie's Chicago mix.

FARLEY JACKMASTER FUNK & THE HIP HOUSE SYNDICATE

'Free At Last'

(Champion CHAMP 12-217)

"Gotta free James Brown!" is the refrain of this timely guys and girl rapped and slithery scratched lurching 122.4-122.6bpm hip house bouncer, great fun, double AA-sided by alternative 123-123.8bpm L & R Mix and 0-122.8bpm so-called Acappella versions. I take exception though to the lyrics' suggestion that Elvis Presley was demobbed early from his army stint — he had leave owing to him, and consequently returned home (and to the recording studio)



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DJ

about three weeks ahead of his actual demob date, hardly special treatment.

TUFF CREW **'She Rides The Pony'**

(US SO6 Deff. Records WAR-052)

Funky drummer and honking brass backed jerky rap juggler in drily drawling lead swapping style, and 122bpm Remix and Yeah, Do It Dub, 122.33bpm LP version mixes, coupled by the throbbing and slippery scratching 120bpm 'What You Don't Know (LP Version)' and 'What You Don't House'.

THE GROOVE ROBBERS featuring **Flakey C** **'Work It Out (We Can Make It Better)'**

(Cheque This Records CTT 3, via Pacific)

London recorded familiar funky grooves backed jiggly tumbling 116.8bpm hip house-ish rap, with a tempo that's almost more jazz than house though (in three mixes).

SEQUAL **'Tell Him I Called (12" Watermix)'**

(Capitol 12CL 528)

Somehow included on the earlier 'Hit Factory 2' compilation album long before its first appearance now as a single, this Stock Aitken Waterman created, Harding & Curnow remixed, gorgeous slinkily jogging 0-100-0bpm swayer in the old Princess style is sweetly cooed by a pair of Miami bimbettes to a groove that qualifies them on this occasion as "soul" (strings led good instrumental 100-0bpm Dub and 0-100bpm Oboe Mix too), worth checking.

SKYY **'Love All The Way (12" Remix)'**

(US Atlantic 0-86399)

Randy Muller penned/co-produced staccato bass tugged jiggly tumbling 100.5bpm swingbeat jitterer with choppy group interplay, and a more percussive Dub Version or 102.5bpm Funky Bass Mix.

SCHOOLLY D **'Livin' In The Jungle'**

(US Schoolly-D Records/Jive 1238-1-JD)

"Damn right I am somebody" repeating (a black pride quote that has also inspired several soul singles in the distant past), bass burbled angrily wordy 0-106-0bpm rap jogger flipped by the more abrasive and perhaps better jerkily lurching and scratching (0-)94.83bpm 'Gucci



DEJA 'Goin' Crazy (12" Edit)' (10 Records TENX 275) Teddy Riley & Gene Griffin produced, Timmy Regisford remixed, slurring piano notes started whompingly buoyant 110bpm sparsely smacking swingbeat strutter, with moaning guy and scolding girl interplay as it progresses (Dub/Bonus Beats too).

Again' (both sides in Album Version, Single Edit and Instrumental mixes).

NEW EDITION **'N.E. Heart Break (Extended Version)'**

(US MCA Records MCA-23891)

Despite the guys' swingbeat-style 'Supernatural' being possibly the strongest track on the 'Ghostbusters 2' soundtrack album, their latest single instead is this far less good Jimmy Jam & Terry Lewis created rambling sinister jiggly lurching (0-)98-98.5bpm pastiche of the Jacksons' 'Heartbreak Hotel'.

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PIC: JOE SHUTTER

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A WALLA FI SHAGBA...A WALLA FI SHAY...A WALLA FI SHAGBA...A WALLA FI SHAY...A WALLA FI SHAGBA... A WALLA FI S

THE ESSENTIAL SUMMER SMASH

AFRODIZZIACT

BY

Cry Sisco!

NOW AVAILABLE ON ESCAPE RECORDS 7"(AWOL1)& 12"(AWOL1)

12" INCLUDES NEW KOOL KAZ BAH MIX

MARKETED AND DISTRIBUTED BY THE SUPREME RECORD CO. LTD. DISTRIBUTED VIA PINNACLE

A WALLA FI SHAGBA ...A WALLA FI SHAY...A WALLA FI SHAGBA...A WALLA FI SHAY...A WALLA FI SHAGBA...A WALLA FI S

THE CLUB CHART

TW LW

1	1	FRENCH KISS/WARGAMES (REMIX) Lil Louis	ffrr 12in
2	33	FOREVER TOGETHER (FOREVER UNITED/SCAT THIS/AMAZIN' N.Y./FREEDOM MIXES) Raven Maize	RePublic Records 12in
3	2	BACK TO LIFE (CLUB MIX) Soul II Soul	10 Records 12in
4	4	SAY NO GO (SAY NO DOPE MIX) De La Soul	Big Life 12in
5	3	LET IT ROLL Doug Lazy	Atlantic 12in
6	8	RIDE ON TIME (MIXES) Black Box	de/Construction 12in
7	6	I NEED A RHYTHM (VOCAL CLUB MIX/DUBS) The 28th St. Crew	Breakout 12in
8	10	WARNING (HIGH ON HOPE/ZANZIBAR MIXES) Adeva	Cooltempo 12in
9	5	DO THE RIGHT THING (12'/US STREET MIXES) Redhead Kingpin & The FBI	10 Records 12in
10	9	ON OUR OWN (EXTENDED CLUB VERSION) Bobby Brown	MCA Records 12in
11	14	THIS IS THE RIGHT TIME (MIXES) Lisa Stansfield	Arista 12in
12	11	GET LOOSE (NOT FOR LONG MIX) L.A. Mix featuring Jazzi P	Breakout 12in
13	13	DO YOU LOVE WHAT YOU FEEL (WILSON'S HIT HOUSE/ALBUM/KEVIN'S MIXES) Inner City	10 Records 12in
14	17	NUMERO UNO (MIXES) Starlight	CityBeat 12in
15	18	LET ME LOVE YOU FOR TONIGHT (THE "PUMPED UP MIX"/ORIGINAL VERSION) Kariya	Sleeping Bag Records 12in
16	15	I'M GLAD YOU CAME TO ME (CLUB MIX/DUB MIX) (0-121.6-0) Bis Noir	10 Records 12in
17	12	AIN'T NOBODY (REMIXES) Rufus & Chaka Khan	Warner Bros 12in
18	22	PAYBACK IS A BITCH (MIXES) Liz Torres	US Jive 12in/UK promo
19	16	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX) Roberta	Atlantic 12in
20	56	OH WORLD (EXTENDED MIX) Paul Rutherford	Fourth & Broadway 12in
21	20	WE GOT OUR OWN THANG (CLUB VERSION) Heavy D & The Boyz	MCA Records 12in
22	31	DEFINITION OF LOVE (ORIGINAL MIX) Kevin Saunderson presents KAOS	Kool Kat 12in
23	29	DON'T MAKE ME OVER Sybil	Champion 12in
24	51	ONE NIGHT IN MY LIFE (IT'S TIME) Akasa	WEA 12in
25	19	MY FANTASY (EXTENDED/RAP VERSIONS) Teddy Riley featuring Guy	MCA Records 12in
26	23	HEAVEN (CELESTIAL CLUB MIX) Miles Jaye	Fourth & Broadway 12in
27	52	CASH (MESSAGE FOR CARMEN) Skipworth & Turner	Fourth & Broadway 12in
28	32	I'M IN LOVE (REMIX/CLASSIC/HARMONIC MIX) Sha-Lor	de/Construction Records 12in
29	41	SKA TRAIN/HEY DJ I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING THE Beatmasters	Rhythm King 12in
30	21	MENTAL Manic MC's	RCA 12in white label
31	24	THE RIGHT STUFF (NORMAN COOK REMIX) Vanessa Williams	Wing Records 12in
32	60	TOUCH ME (MIXES) Alisha Warren	RCA 12in
33	54	TWO WRONGS (DON'T MAKE IT RIGHT) (MIXES) David Peaston	Geffen Records 12in
34	75	CAN'T GET OVER YOUR LOVE (FULL CLUB MIX) (120-119.8-119.6)/(BOYD JARVIS VIBES MIX) (120.8)/(RADIO MIX) (119) Paul Simpson presents Simphonia	Republic Records 12in pre-release
35	25	VOODOO RAY (ORIGINAL) A Guy Called Gerald	Rhant! 12in
36	38	FRIENDS (EXTENDED VERSION) Jody Watley with Eric B & Rakim	MCA Records 12in
37	59	SUNSHINE '89 (EXTENDED/ORIGINAL/RADIO MIXES) (122)/TECHNO JAM (123) Fax Yourself	AVM/Belgium Sound Of Belgian
38	26	HEY BOY (12' CLUB/HOUSE/G-MAN MIXES) Tammy Lucas	RePublic Records 12in
39	30	DOOWTCHY ALIKE (PLAYHOWALIKE MIX) Digital Underground	US Tommy Boy 12in
40	61	IT'S NOT OVER (LET NO MAN PUT ASUNDER) (MIXES) Lonnie Gordon	Supreme Records 12in pre-release
41	40	PARADHOUSE REMIX (MIXES) Koxo Club Band	CityBeat 12in
42	—	WARM IT UP, KANE/DUB (116.66)/SMOOTH OPERATOR (92.66)/DUB (92.5) Big Daddy Kane	US Cold Chillin' 12in
43	47	I GOT IT GOIN' ON (REMIX) Tone Lōc	Delicious Vinyl 12in
44	42	GET LOOSE (DEFINITELY DEF REMIX) LA Mix featuring Jazzi P	Breakout 12in
45	—	MENTAL (FULL ITALIAN JOB) (0-119.2-119-0)/(FULL CLIMAX) (0-118.8-118.6)/(TOTALLY INSTRUMENTAL) (0-119) Manic MC's featuring Sara Carlson	RCA 12in
46	27	FIGHT THE POWER (EXTENDED VERSION) Public Enemy	Motown 12in
47	35	BLAME IT ON THE BASLINE Norman Cook featuring MC Wildski	Go Beat 12in
48	50	THINK (FARLEY'S HIP HOUSE MIXES) Farley Jackmaster presents Precious Red	Champion 12in
49	48	JUST AS LONG AS I GOT YOU (CLUB MIX)/ANOTHER PLACE ANOTHER TIME (CLUB MIX) Frankie "Bones"/Lenny "Dee" present Looney Tunes Volume One	US Nugroove 12in
50	43	DON'T PUSH IT (CLUB) Ruth Joy	MCA Records 12in
51	53	TELL IT AS IT IS (PL MIX) Company 2	Tam Tam 12in
52	57	CASANOVA (MIXES) Jazz & The Brothers Grimm	Production House Records 12in
53	34	GRANDPA'S PARTY (THE LOVE II LOVE REMIX) Monie Love	Cooltempo 12in
54	28	DO IT TO THE CROWD Twin Hype	Profile 12in
55	77	TRY YAZZ (MIXES) Two Without Hats	Music Man 12in
56	55	DO THE RIGHT THING (HAPPINESS REMIX) Redhead Kingpin & The FBI	10 Records 12in

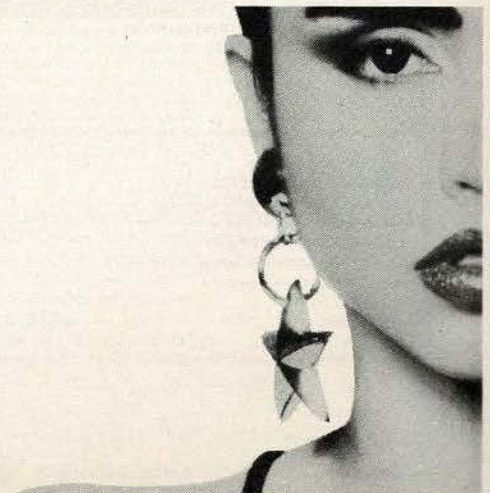
57	—	STAND FOR NOTHING (120)/(B-SIDE MIXES) (119.8-120) Circuit	Collision 12in promo
58	—	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (TEDDY RILEY EXTENDED REMIX/ HIP HOP MIX) (0-115.4)/(CLIVILLES & COLE AFTER HOURS CLUB MIX) (0-117.33/ (HOUSE MIX) (117.2) Aretha & Whitney	US Arista 12in/UK promo
59	46	TEARS (CLASSIC VOCAL/INSTRUMENTAL) Frankie Knuckles presents Satoshi Tomiie	ffrr 12in
60	69	SPEAKING ON EVERYTHING/DO THE RIGHT THING (USA)/SUPERBAD, SUPERSLICK/ WE ROCK THE MIC RIGHT/DO THAT DANCE/SCRAM/KILIMANJARO STYLE	US Virgin LP
61	78	CUBAN GIGOLO (120) Sound Factory/CAN'T TAKE IT (120.6) Keith Thompson/TWILIGHT (0-114.7) Trio Zero/THROW 'EM THE CHICKEN (0-124) Crowd Control/LIKE THIS LIKE THAT (121.6) Madagascar ("Black Havana")	US Capitol LP
62	37	DEFINITION OF A TRACK/IN MOTION/DEFINITION OF A RAP Precious	MCA Records 12in
63	58	IT'S NO CRIME/MY KINDA GIRL/TENDER LOVER/LET'S BE ROMANTIC	Babyface US Solar LP
64	80	CAN WE TALK (MIXES) Donna Allen	BCM Records 12in
65	63	M.P.B. (LOST PROPERTY REMIX) Womack & Womack	Fourth & Broadway 12in
66	36	LIES (REMIX) Sha Sha	Niteshift Records 12in
67	83	WHAT TIME IS LOVE? (THE '89 PRIMAL REMIX/TECHNO SLAM/PURE TRANCE MIXES) The KLF	KLF Communications 12in
68	79	AFRO DIZZI ACT Cry Sisco!	Escape Records 12in
69	49	MENTAL (THE FINAL CLIMAX/BLOWING MENTAL) Manic MC's	RCA 12in pre-release
70	87	THE BIG PAYBACK (105.2)/KNICK KNACK PATTY WACK (93.0)/SO WAT CHA SAYIN' (102.2-102)/IT WASN'T ME IT WAS THE FAME (87.7)/JANE II (90.7)/GET THE BOZACK (102-0) EPM	US Fresh LP
71	66	CHOICE? (MIXES) The Blow Monkeys featuring Sylvia Tella	RCA 12in
72	44	RAINDROPS (BLAZE'S UK CLUB MIX/US SWING MIX) Kool & The Gang	Mercury 12in
73	re	FORGET THE GIRL (EXTENDED/MIDTOWN MIXES) Tony Terry	Epic 12in
74	re	THINK (MIXES) Franda Robertson	US Micmac Records Inc 12in
75	95	I NEED YOUR LOVIN' (JAZZIE B & NELLE HOOPER REMIX) Alyson Williams	Def Jam 12in
76	re	YOUR LOVE (117) Frankie Knuckles Presents	US Trax Records 12in
77	39	I GIT MINZE (UK EXTENDED VERSION) Too Nice	Arista 12in
78	82	ALL OVER THE WORLD Chuck Jackson	Nightmare 12in
79	—	AM I BLACK ENOUGH FOR YOU? (0-99.83)/PUSSY AIN'T NOthin' (0-89.3)/GET HER YOUR ASS AND GET INVOLVED (114)/MAMA FEEL GOOD (105.66)/GODFATHER OF FUNK (0-103.66)/GANGSTER BOOGIE (0-110.6)/WHO'S SCHOOLIN' WHO? (109.8)/LIVIN' IN THE JUNGLE (0-106.0)/GUCCI AGAIN (94.66)/IT'S LIKE ODE (0-125.6)/D. IS FOR (118)/ BLACK JESUS (101.83)/SUPER NIGGER (0-86) Schoolboy D	US Schoolly-D/Jive LP
80	71	KEEP IT MOVIN' (MIXES) White Knight	US Jive 12in/UK promo
81	67	TALK IT OVER (MIXES) Arthur Baker and the Backbeat Disciples	Breakout 12in
82	—	A BIT OF JAZZ (112)/WORK IT OUT (123)/DRIVE ME (122-0)/COLD WORLD (0-121-0)/ LOVE BAY (123-4-0)/THINK! (123.83-0)/CHAIN OF FOOLS (119.8-0)/I CAN'T LET GO (119.5) Steve 'Silk' Hurley featuring M.Doc/Jamie Principle/Jackson & Moore/Risse	Atlantic LP
83	—	GANGSTER BOOGIE (HARDROCK REMIXES) (118.4, 0-120.8, 120.4, 0-120.4) Dizzie Heights	Viceroy Records 12in white-label
84	65	SALSA HOUSE (THE REMIX)/SET YOURSELF FREE/COMING FROM LONDON/I CAN MAKE YOU DANCE Richie Rich	Gee Street 12in mailing list promo
85	64	WORK IT OUT (EXT. MIX) Steve 'Silk' Hurley featuring M. Doc	US Atlantic 12in/UK promo
86	—	SHOW 'EM HELL (116.2)/GOT TO BE FUNKY (106.17)/COME ON & GO OFF (110.2)/BEHOLD THE DETONATOR (107)/MY PARTA TOWN (REMIX) (114.2)/NUT (0-107.66)/WRECK SHOP (108.17)/SOUL FOOD (0-112)/SHE RIDES THE PONY (122.2)/WHAT YOU DON'T KNOW (119.8)/MOUNTAIN'S WORLD (112.66)/DOWN WITH THE PROGRAM (101.17)/GIMME SOME (132.2-0)/DANGER ZONE ASSAULT (114.2)/GOING THE DISTANCE (0-96.83) Tuff Crew	US SO6 Deff... Records LP
87	88	LET ME NOW (12' REMIX) (118.4)/(12' EXTENDED REMIX)/(BONUS BEATS) (118.6/ (118.6)/(7' RADIO EDIT) (118.2) Cyberia	Avenue X Records 12in
88	81	CHOICE? (REMIXES) The Blow Monkeys Featuring Sylvia Tella	RCA 12in
89	96	LET'S WORK (VOCAL/DUB MIXES) (117)/(VIDEO MIX) Ice Cream Tee	US UNI Records 12in
90	—	PAUSE (VERSIONS) (0-106-)/GHOSTBUSTERS (SHEP PETTIBONE REMIX) (0-128.5-0) Run-DMC	Profile 12in
91	99=	SUMMER MADNESS/FANTASY/IT GOES LIKE THIS/LET'S GET JAZZY/JAZZ PLAYER	US RCA LP
92	—	BASS LINE/LET'S GO kc Flightt	10 Records 12in
93	99=	GOIN' CRAZY (12' EDIT) Dejà	ffrr 12in pre-release
94	98	BLIND FAITH (THE MASTERJAM) Diana Brown & Barrie K. Sharpe	ffrr 12in pre-release
95	86	BLACK IS BACK/YOUR ARM'S TOO SHORT TO BOX WITH GOD LaKim Shabazz	US Tuff City 12in
96	99=	DESCRIPTION OF A FOOL A Tribe Called Quest	US Jive 12in/UK promo
97	99=	BUST A MOVE/GOT MORE RHYMES Young MC	Delicious Vinyl 12in
98	—	LOVE IS A HOUSE (REMIX) (92.5) Gina Foster	de/Construction 12in pre-release
99	99=	AND PARTY (MIXES) (122.8-0) WestBam	German Low Spirit 12in
100	—	APT. 3A (120.2-0)/APT. 1A (120)/APT. 2A (122.2)/APT. 1B (0-123.4)/APT. 3B (0-115.4-0)/APT. 2B (0-122.5) N.Y. House'n Authority	US Nugroove 12in
		TECHNO TIME/DUB VERSION (119.4)/THE PARTY IS OVER (0-116.4-0)/HEAVY (113.4-0) The Maxx	Belgian CIM 12in

Sa-FIRE
THE NEW SINGLE IS
GONNA MAKE IT

7" and 12" OUT NOW



12" INCLUDES FREDDY BASTONE & LATIN RASCALS MIXES



U S S I N G L E S

TW LW

1	4	RIGHT HERE WAITING	Richard Marx	EMI
2	2	ON OUR OWN	Bobby Brown	MCA
3	1	BATDANCE (FROM 'BATMAN')	Prince	Warner Brothers
4	3	SO ALIVE	Love And Rockets	Big Time
5	6	ONCE BITTEN TWICE SHY	Great White	Capitol
6	9	COLD HEARTED	Paula Abdul	Virgin
7	8	I LIKE IT	Dino	4th & Broadway
8	7	LAY YOUR HANDS ON ME	Bon Jovi	Mercury
9	14	DON'T WANNA LOSE YOU	Gloria Estefan	Epic
10	5	TOY SOLDIERS	Martika	Columbia
11	17	HANGIN' TOUGH	New Kids On The Block	Columbia
12	13	SECRET RENDEZVOUS	Karyn White	Warner Brothers
13	19	FRIENDS	Jody Watley	MCA
14	21	THE END OF THE INNOCENCE	Don Henley	Geffen
15	15	I'M THAT TYPE OF GUY	L.L. Cool J	Def Jam
16	10	IF YOU DON'T KNOW ME BY NOW	Simply Red	Elektra
17	20	NO MORE RHYME	Debbie Gibson	Atlantic
18	24	ANGEL EYES	the Jeff Healey Band	Arista
19	18	HEY BABY	Henry Lee	CBS Assoc
20	22	SACRED EMOTION	Donny Osmond	Capitol
21	23	HEADED FOR A HEARTBREAK	Winger	Atlantic
22	28	KEEP ON MOVIN'	Soul II Soul	Virgin
23	25	HOOKED ON YOU	Sweet Sensation	Atco
24	11	EXPRESS YOURSELF	Madonna	Sire
25	31	SHOWER ME WITH YOUR LOVE	Surface	Columbia
26	32	18 AND LIFE	Skid Row	Atlantic
27	34	IF I COULD TURN BACK TIME	Cher	Geffen
28	12	CRAZY ABOUT HER	Rod Stewart	Warner Brothers
29	16	DRESSED FOR SUCCESS	Roxette	EMI
30	36	HEAVEN	Warrant	Columbia
31	33	COVER OF LOVE	Michael Damian	Cypress
32	27	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Arista
33	39	TALK IT OVER	Grayson Hugh	RCA
34	26	WHAT YOU DON'T KNOW	Exposé	Arista
35	53	GIRL I'M GONNA MISS YOU	Milli Vanilli	Arista
36	45	SOUL PROVIDER	Michael Bolton	Columbia
37	29	WHO DO YOU GIVE YOUR LOVE	Michael Morales	Wing
38	42	THE PRISONER	Howard Jones	Elektra
39	30	GOOD THING	Fine Young Cannibals	I.R.S.
40	52	ONE	Bee Gees	Warner Brothers
41	48	KISSES ON THE WIND	Neneh Cherry	Virgin
42	49	THAT'S THE WAY	Katrina And The Waves	SBK
43	38	IN MY EYES	Stevie B	LMR
44	47	TROUBLE ME	10,000 Maniacs	Elektra
45	35	ME MYSELF AND I	De La Soul	Tommy Boy
46	54	TURNED AWAY	Chuckii Booker	Atlantic
47	43	IT ISN'T, IT WASN'T, IT AINT	Aretha Franklin	Arista
48	56	JACKIE BROWN	John Cougar Mellencamp	Mercury
49	69	PUT YOUR MOUTH ON ME	Eddie Murphy	Columbia
50	40	BUFFALO STANCE	Neneh Cherry	Virgin
51	41	SEND ME AN ANGEL '89	Real Life	Curb
52	58	LITTLE FIGHTER	White Lion	Atlantic
53	62	FORGET ME NOT	Bad English	Epic
54	37	MISS YOU LIKE CRAZY	Natalie Cole	EMI
55	80	IT'S NOT ENOUGH	Starship	RCA
56	46	WIND BENEATH MY WINGS	Bette Midler	Atlantic
57	67	HEY LADIES	Beastie Boys	Capitol
58		LOVE SONG	the Cure	Elektra
59	68	(YOU'RE MY ONE AND ONLY)	Seduction	Vendetta
60	66	CLOSER TO FINE	Indigo Girls	Epic

● BULLETS

61	76	BUST A MOVE	Young MC	Delicious
62	73	RUNNIN' DOWN A DREAM	Tom Petty	MCA
64	70	LOVE HAS TAKEN ITS TOLL	Saraya	Polydor
65	79	LET THE DAY BEGIN	the Call	MCA
71	78	YOU BETTER DANCE	the Jets	MCA
73	75	PRIDE & PASSION	John Cafferty	Scotti Brothers
75	84	NATURE OF LOVE	Waterfront	Polydor

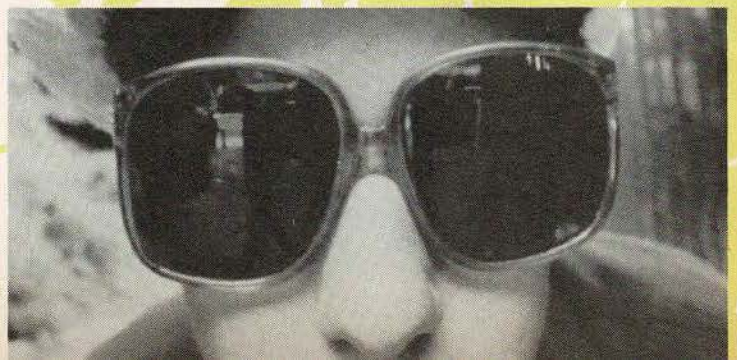
● A BEASTIE BOY
does his Timmy
Mallett impression

76	—	DON'T LOOK BACK	Fine Young Cannibals	I.R.S.
78	88	GYPSY ROAD	Cinderella	Mercury
80	87	LOVE CRIES	Stage Dolls	Chrysalis
81	96	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper	Epic
84	—	IT'S NO CRIME	Babyface	Solar
85	95	OH DADDY	Adrian Belew	Atlantic
88	—	WHAT I LIKE ABOUT YOU	Michael Morales	Wing
92	—	NEED A LITTLE TASTE OF LOVE	The Doobie Brothers	Capitol
93	—	WHAT ABOUT ME	Moving Pictures	Geffen
94	—	LAY ALL YOUR LOVE ON ME	Information Society	Tommy Boy
95	—	LAY DOWN YOUR ARMS	the Graces	A&M
97	—	WHEN THE RADIO IS ON	Paul Shaffer	Capitol
99	—	ON THE LINE	Tangier	Atco
100	—	WALKIN' SHOES	Tora Tora	A&M

U S A L B U M S

TW LW

1	1	SOUNDTRACK: BATMAN	Prince	Warner Bros
2	3	HANGIN' TOUGH	New Kids On The Block	Columbia
3	4	REPEAT OFFENDER	Richard Marx	EMI
4	2	THE RAW & THE COOKED	Fine Young Cannibals	I.R.S.
5	5	FULL MOON FEVER	Tom Petty	MCA
6	6	DON'T BE CRUEL	Bobby Brown	MCA
7	9	FOREVER YOUR GIRL	Paula Abdul	Virgin
8	7	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
9	8	WALKING WITH A PANTHER	L.L. Cool J	Def Jam
10	10	TWICE SHY	Great White	Capitol
11	11	SKID ROW	Skid Row	Atlantic
12	13	THE END OF INNOCENCE	Don Henley	Geffen
13	12	LIKE A PRAYER	Madonna	Sire
14	15	LOVE AND ROCKETS	Love And Rockets	Big Time
15	14	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
16	16	GHOSTBUSTERS II	Soundtrack	MCA
17	17	MARTIKA	Martika	Columbia
18	28	CUTS BOTH WAYS	Gloria Estefan	Epic
19	19	BIG GAME	White Lion	Atlantic
20	24	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
21	18	NEW JERSEY	Bon Jovi	Mercury
22	23	A NEW FLAME	Simply Red	Elektra
23	29	KEEP ON MOVIN'	Soul II Soul	Virgin
24	20	BEACHES	Soundtrack	Atlantic
25	21	SONIC TEMPLE	the Cult	Sire
26	22	THE OTHER SIDE OF THE MIRROR	Steve Nicks	Modern
27	31	BIG Tyme	Heavy D & The Boyz	MCA
28	26	CYCLES	the Doobie Brothers	Capitol
29	27	DISINTEGRATION	the Cure	Elektra
30	25	BIG DADDY	John Cougar Mellencamp	Mercury
31	32	LET'S GET IT STARTED	M.C. Hammer	Capitol
32	38	INDIGO GIRLS	Indigo Girls	Epic
33	33	WHAT YOU DON'T KNOW	Exposé	Arista
34	34	ANDERSON, BRUFORD, WAKEMAN, HOWE	Anderson, Bruford, Wakeman, Howe	Arista
35	41	WINGER	Winger	Atlantic
36	39	GHETTO MUSIC: THE BLUEPRINT	Boogie Down Productions	Jive
37	30	KNOWLEDGE IS KING	Kool Moe Dee	Jive
38	43	IN STEP	Stevie Ray Vaughan	Epic
39	36	NICK OF TIME	Bonnie Raitt	Capitol
40	40	LARGER THAN LIFE	Jody Watley	MCA
41	42	ELECTRIC YOUTH	Debbie Gibson	Atlantic
42	—	PAUL'S BOUTIQUE	Beastie Boys	Capitol
43	45	OUT OF ORDER	Rod Stewart	Warner Bros
44	35	FLOWERS IN THE DIRT	Paul McCartney	Capitol
45	48	RAW LIKE SUSHI	Neneh Cherry	Virgin
46	37	G N' R LIES	Guns N' Roses	Geffen
47	—	AS NASTY AS THEY WANNA BE 2	Live Crew	Luke Sky
48	44	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
49	—	24/7	Dino	4th & B'Way
50	50	STRAIGHT OUTTA COMPTON	N.W.A.	Ruthless





● **MADONNA:**
 "OOOoPs! Me
 top's come off
 again

US BLACK SINGLES

TW LW

- | | | | | |
|----|----|---------------------------|--------------------|-----------------|
| 1 | 1 | SOMETHING IN THE WAY | Stephanie Mills | MCA |
| 2 | 4 | TWO WRONGS | Dave Peaston | Geffen |
| 3 | 7 | ON OUR OWN | Bobby Brown | MCA |
| 4 | 1 | THEY WANT MONEY | Kool Moe Dee | Jive |
| 5 | 3 | IT'S NO CRIME | Baby Face | Solar |
| 6 | 11 | CONGRATULATIONS | Vesta | A&M |
| 7 | 8 | SPEND THE NIGHT | the Isley Brothers | Warner Brothers |
| 8 | 14 | IT ISN'T IT WASN'T | Aretha Franklin | Arista |
| 9 | 16 | WE GOT OUR OWN THANG | Heavy D & The Boyz | Uptown |
| 10 | 12 | MY FANTASY | Teddy Riley | Motown |
| 11 | 20 | MY LOVE IS SO RAW | Alyson Williams | DefJam |
| 12 | 15 | SARAH SARAH | Jonathan Butler | Jive |
| 13 | 23 | REMEMBER (THE FIRST TIME) | Eric Gable | Orpheus |
| 14 | 21 | SHOWER ME WITH YOUR LOVE | Surface | Columbia |
| 15 | 6 | MIDNIGHT SPECIAL | the System | Atlantic |
| 16 | 5 | LET GO | Sharon Bryant | Wing |
| 17 | 27 | I'M THAT TYPE OF GUY | LL Cool J | DefJam |
| 18 | 9 | NE HEART BREAK | New Edition | MCA |
| 19 | 26 | THE WAY IT IS | Troy Johnson | RCA |
| 20 | 25 | TASTE OF YOUR LOVE | E.U. | Virgin |
| 21 | 30 | KEEP ON MOVIN' | Soul II Soul | Virgin |
| 22 | 17 | IDO | Natalie Cole | EMI |
| 23 | 32 | IGOTITMADE | Special Ed | Profile |
| 24 | 22 | FIGHT THE POWER | Public Enemy | Motown |
| 25 | 31 | FRIENDS | Jody Watley | MCA |
| 26 | 13 | IF YOU ASKED ME | Patti Labelle | MCA |
| 27 | 34 | SPEND THE NIGHT | Guy | Uptown |
| 28 | 36 | SECRET RENDEZVOUS | Karyn White | Warner Brothers |

- | | | | | |
|----|----|---------------------------|----------------------|------------|
| 29 | 10 | SOMETHING REAL | Mikki Blew | EMI |
| 30 | 29 | JUST GIT IT TOGETHER | Lisa Lisa & Cult Jam | Columbia |
| 31 | 39 | FUNKY DIVIDENDS | Three Times Dop | Arista |
| 32 | 37 | RAINDROPS | Kool & The Gang | Mercury |
| 33 | 38 | II HYPE | Entouch | Vintertain |
| 34 | — | AS LONG AS WE'RE TOGETHER | Al Green | A&M |
| 35 | 19 | SOMEBODY LOVES YOU | El DeBarge | Motown |
| 36 | 24 | PUT YOUR MOUTH ON ME | Eddie Murphy | Columbia |
| 37 | — | FORBIDDEN LOVE | Third World | Mercury |
| 38 | 28 | TURNED AWAY | Chuckii Booker | Atlantic |
| 39 | 18 | HEAT OF THE MOMENT | After 7 | Virgin |
| 40 | — | LARGER THAN LIFE | Jody Watley | MCA |

MUSIC VIDEO

TW LW

- | | | | | |
|----|----|-------------------------|-------------------------------|-----------------------------|
| 1 | 1 | DELICATE | Pink Floyd | PMI |
| 2 | 2 | RATTLE AND HUM | U2 | CIC |
| 3 | 3 | KYLIE THE VIDEO | Kylie Minogue | PWL |
| 4 | 4 | VIDEO ANTHOLOGY | Bruce Springsteen | CMV |
| 5 | 8 | GENESIS | Invisible Touch Tour | Virgin |
| 6 | 6 | HOMECOMING CONCERT | Gloria Estefan | CMV |
| 7 | 5 | INNOCENTS | Erasure | Virgin |
| 8 | 9 | MAKING THRILLER | Michael Jackson | Vestron |
| 9 | 7 | LIVE | Frank Sinatra & Friends | Video Collection |
| 10 | 11 | THE HIT FACTORY VOL. 3 | Various | PWL/Fanfare |
| 11 | 16 | 2 OF ONE | Metallica | PMV/Channel 5 |
| 12 | 10 | LIVE | Roy Orbison And The Candy Man | Music Club/Video Collection |
| 13 | 15 | HARD 'N' HEAVY VOLUME 2 | Various | PMI |
| 14 | 13 | GUARANTEED LIVE '88 | Cliff Richard | PMI |
| 15 | 14 | IN SEARCH OF EXCELLENCE | INXS | PMV/Channel 5 |
| 16 | — | POP ART | Transvision Vamp | PMV/Channel 5 |
| 17 | — | FAIT ACCOMPLI | Level 42 | PMV/Channel 5 |
| 18 | — | VIDEO HITS | Rick Astley | BMG |
| 19 | — | THE SONG REMAINS | Led Zeppelin | WHV |
| 20 | 17 | THANK ... | Cliff Richard & The Shadows | Music Club/Video Collection |



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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Jive Bunny and the Mastermixers

'Swing The Mood' moves decisively clear of **Kylie Minogue's** 'Wouldn't Change A Thing' at the top of the singles chart, leaving the diminutive Aussie with very little chance of reaching number one. **Lil Louis**, meanwhile, moves up to number three with 'French Kiss', which benefitted only marginally from being finally released on seven inch, after a fortnight in the shops on 12 inch only. Further progress, no doubt, will be hindered by 'Top Of The Pops' refusal to recognise the record.

● **Alice Cooper's** 'Poison' makes another impressive move, climbing from number 13 to number five. It's easily Alice's most successful solo single — none of his previous unaccompanied outings climbed higher than number 44. He last made the top five as long ago as 1972, when, as leader of the group that bore his name, he reached number four with 'Elected'.

● **Liza Minnelli** narrowly pips Big Fun to become the highest debutant of the week with 'Losing My Mind' at number 24. It's Liza's first hit, and it's been a long time coming — her very first single was released here in 1972.

● **Big Fun** have taken rather less time to achieve their breakthrough which comes this week via a number 25 debut for their recording of 'Blame It On The Boogie'. The single was written and originally recorded by Englishman Michael Jackson in 1978. Jackson abbreviated his forename to Mick, to avoid confusion with the well-known American llama-lover of the same name, and was much distressed when his more famous namesake slapped

out a cover version of the song with the Jacksons. The ensuing chart battle resulted in the expected victory for the Jacksons, but it was touch-and-go at one point, with the records listed side-by-side in the chart, Mick at number 15, and the Jacksons at number 14. Mick's recording could climb no higher, but the Jacksons improved their placing to number eight. In recent weeks, former **Housemartin Norman Cook** has borrowed heavily from 'Blame It On The Boogie' for his hit 'Blame It On The Bassline'.

● **Soul II Soul's** former number one hit 'Back To Life (However Do You Want Me)' is becoming a major Pan-European smash, and looks set to emulate its British success in a number of countries. This week, it moves up from number four to top the Dutch chart. The group's last single, 'Keep On Movin', was also a number one hit in Holland. The remainder of this week's top 10 in Holland, courtesy of **Stitching Nederlandse/Radio Veronica** is: 2 (2) LICENCE TO KILL — **Gladys Knight & The Pips**; 3 (1) NO MORE BOLEROS — **Gerarg Joling**; 4 (6) PATIENCE — **Gun N' Roses**; 5 (7) DON'T WANNA LOSE YOU — **Gloria Estefan**; 6 (8) TELL IT LIKE IT IS — **Don Johnson**; 7 (3) MARINAS — **Rocco and the Carnations**; 8 (11) BREAKTHRU — **Queen**; 9 (5) BATDANCE — **Prince**; 10 NERGENS GOES GOED VOOR — **De Dijk**.

Also in Holland, **Prince's** 'Batman' loses top billing on the album chart this week to local talent **Lois Lane's** self-titled album. Comic book buffs will know that Lois Lane was the name of the girlfriend of Batman's biggest rival in the comic book circulation war, that other guardian of America, Superman.



● **LIZA MINNELLI:** "after working all these years as Rod Hull's emu, it's nice to have a hit at last"

● **Paul McCartney's** 'This One' sprints 12 places to number 17, equalling the peak position of his last hit 'My Brave Face'. Macca last had two top 20 hits in a year as long ago as 1984.

● **Jody Watley**, assisted by **Eric B & Rakim**, enters the chart at number 41 this week with 'Friends'. Jody was a member of **Shalamar** when they had a hit in 1982 with a completely different song, also entitled 'Friends'.

CHARTFILE USA EXTRA

● **Richard Marx** registers his third number one single in America in a little over a year, as his self-penned hit 'Right Here Waiting' replaces Prince's 'Batdance' at the top of the Hot 100, leaving **Bobby Brown's** 'On Our Own' still at number two. The 25-year-old Marx, from Chicago, first topped the chart in July 1988 with 'Hold On To The Night', and returned to the summit with 'Satisfied' a mere seven weeks ago. The last artist to secure a brace of number ones in such a short period of time was **Michael Jackson**, who topped first in a duet with **Siedah Garrett** ('I Just Can't Stop Loving You') and then solo ('Bad') within

five weeks towards the end of 1987. The success of 'Satisfied' and 'Right Here Waiting', the first two singles of Marx's latest self-titled album have hoisted it to number three in the album chart this week. Released three months ago, it has already sold over two million copies. Confirming Marx's status as one of the hottest new talents in America is the fact that he's only the second artist in the Eighties to reach the top three with his/her first six solo hits. The first was **Whitney Houston**, who turned the trick eight times in a row, before 'Love Will Save The Day' raised eyebrows by stopping its ascent at number nine.

NEWS EXTRA

CLAYTON ON DRUGS CHARGE

Adam Clayton, the bass player with U2, has been arrested in Dublin on a drugs charge. As **rm** went to press he was due to appear in court accused of possessing and supplying cannabis.

TWELVE INCH

TW LW

1	1	FRENCH KISS Lil Louis	London
2	2	SWING THE MOOD Jive Bunny & The Mastermixers	Music Factory Dance
3	5	WOULDN'T CHANGE A THING Kylie Minogue	PWL
4	15	POISON Alice Cooper	Epic
5	9	DO YOU LOVE WHAT YOU FEEL Inner City	10 Records
6	11	DO THE RIGHT THING Redhead Kingpin & The F.B.I.	10 Records
7	4	AIN'T NOBODY (REMIX) Rufus And Chaka Khan	Warner Bros
8	—	RIDE ON TIME Black Box	De/Construction PT43056
9	3	ON OUR OWN Bobby Brown	MCA
10	6	BACK TO LIFE Soul II Soul/Caron Wheeler	10 Records
11	—	SATELLITE KID Dogs D'Amour	China CHINX17
12	—	MENTAL Manic MC's featuring Sara Carlson	RCA PT43038
13	—	HEY DJ I CAN'T DANCE TO... J/SKA TRAIN Beatmasters featuring Betty Boo	Rhythm King LEFT34T
14	—	THIS IS THE RIGHT TIME Lisa Stansfield	Arista 612517
15	—	WARNING! Adeva	Cooltempo COOLX185
16	—	BLAME IT ON THE BOOGIE Big Fun	Jive JIVET217
17	—	FRIENDS Jody Watley with Eric B & Rakim	MCA/MCAT1352
18	8	VOODOO RAY A Guy Called Gerald	Rhain!
19	—	LOSING MY MIND Liza Minnelli	Epic ZEET1
20	10	YOU'LL NEVER STOP ME LOVING YOU Sonia	Chrysalis

COMPACT DISC

TW LW

1	1	CUTS BOTH WAYS Gloria Estefan	Epic
2	2	A NEW FLAME Simply Red	Elektra
3	3	THEMES Vangelis	Polydor
4	11	VELVETEEN Transvision Vamp	MCA
5	9	STREET FIGHTING YEARS Simple Minds	Virgin
6	4	THE TWELVE COMMANDMENTS OF DANCE London Boys	Teldec/WEA
7	5	DON'T BE CRUEL Bobby Brown	MCA
8	6	BATMAN — ORIGINAL SOUNDTRACK Prince	Warner Brothers
9	—	FLOWERS IN THE DIRT Paul McCartney	Parlophone CDPCSD106
10	19	THE END OF THE INNOCENCE Don Henley	Geffen
11	7	CLUB CLASSICS VOLUME ONE Soul II Soul	10 Records
12	15	ANYTHING FOR YOU Gloria Estefan and Miami Sound Machine	Epic
13	14	GLAM SLAM Various	K-Tel
14	20	HOT SUMMER NIGHTS Various	Stylus
15	12	PASTPRESENT Clannad	RCA
16	10	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
17	—	WATERMARK Enya	WEA 2438752
18	13	DEEP HEAT 3 — THE THIRD DEGREE Various	Telstar
19	8	THE MIRACLE Queen	Parlophone
20	—	FULL MOON FEVER Tom Petty	MCA DMCG6034

THE TOP OF THE POPS CHART

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

UK SINGLES

AUG 6 - AUG 12 1989

UK ALBUMS

TW LW W/C

1	1	5	SWING THE MOOD	Jive Bunny & The Mastermixes	Music Factory
2	2	2	WOULDN'T CHANGE A THING	Kylie Minogue	PWL
3	3	3	FRENCH KISS	Lil Louis	London
4	3	8	YOU'LL NEVER STOP ME LOVING YOU	Sonia	Chrysalis
5	13	3	POISON	Alice Cooper	Epic
6	6	5	DON'T WANNA LOSE YOU	Gloria Estefan	CBS
7	4	3	TOO MUCH BRO		MCA
8	7	5	ON OUR OWN	Bobby Brown	CBS
9	27	5	TOY SOLDIERS	Martika	Warner Bros
10	9	6	AIN'T NOBODY (REMIX)	Rufus And Chaka Khan	Atlantic
11	10	9	WIND BENEATH MY WINGS	Bette Midler	Teldec/WEA
12	8	7	LONDON NIGHTS	London Boys	London
13	26	3	YOU'RE HISTORY	Shakespeare's Sister	MCA
14	19	2	LANDSLIDE OF LOVE	Transvision Vamp	Virgin
15	15	2	DAYS	Kirsty MacColl	Ghetto
16	32	7	PURE	Lightening Seeds	10 Records
17	16	3	DO YOU LOVE WHAT YOU FEEL	Inner City	Parlophone
18	30	3	THIS ONE	Paul McCartney	10 Records
19	11	10	BACK TO LIFE	Soul II Soul/Caron Wheeler	Parlophone
20	15	3	KICK IT IN	Simple Minds	10 Records
21	17	6	A NEW FLAME	Simply Red	Virgin
22	14	10	SUPERWOMAN	Karyn White	Elektra
23	36	4	DO THE RIGHT THING	Redhead Kingpin & The F.B.I.	Warner Bros
24	—	1	LOSING MY MIND	Liza Minnelli	10 Records
25	—	1	BLAME IT ON THE BOOGIE	Big Fun	Epic ZEEL
26	35	2	SATELLITE KID	Dogs D'Amour	Jive JIVE217
27	34	6	SATISFACTION	Wendy & Lisa	China
28	—	1	RIDE ON TIME	Black Box	Virgin
29	20	8	VOODOO RAY	A Guy Called Gerald	De/Construction PB43055
30	22	5	CHOICE!	Blow Monkeys featuring Sylvia Tella	Rhain!
31	23	8	BATDANCE	Prince	RCA
32	40	4	ON AND ON	Aswad	Warner Bros
33	18	10	LICENCE TO KILL	Gladys Knight	Mango
34	33	8	BETTER DAYS	Gun	MCA
35	—	1	HEY DJ I CAN'T DANCE TO.../SKA TRAIN	Beatmasters featuring Rhythm King LEFT34	A&M
36	24	3	SICK OF IT	Primitives	RCA
37	—	1	THIS IS THE RIGHT TIME	Lisa Stansfield	Arista 112512
38	49	2	SELF!	Fuzzbox	WEA
39	—	1	KISSES ON THE WIND	Neneh Cherry	Circa YR33
40	21	6	IT'S ALRIGHT	Pet Shop Boys	Parlophone
41	—	1	FRIENDS	Jody Watley/Eric B & Rakim	MCA MCA1352
42	—	1	MENTAL	Manic MC's featuring Sara Carlson	RCA PB43037
43	29	8	GRANDPA'S PARTY	Monie Love	Cooltempo
44	25	12	CRY	Waterfront	Polydor
45	28	6	SAY NO GO	De La Soul	Big Life/Tommy Boy
46	—	1	SUGAR BOX	Then Jerico	London LON235
47	—	1	WARNING!	Adeva	Cooltempo COOL185
48	—	1	STAND R.E.M.		Warner Bros W2833
49	31	5	LIBERIAN GIRL	Michael Jackson	Epic
50	48	3	THE END OF THE INNOCENCE	Don Henley	Geffen
51	58	2	EVERYDAY NOW	Texas	Mercury
52	51	5	CHAINS	River Detectives	WEA
53	59	2	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper	Epic
54	70	2	BAD LUCK FM		Epic
55	47	10	SEALED WITH A KISS	Jason Donovan	PWL
56	37	11	SONG FOR WHOEVER	Beautiful South	Go!
57	38	7	CHA CHA HEELS	Eartha Kitt And Bronski Beat	Arista
58	53	4	BLAME IT ON THE RAIN	Milli Vanilli	Cooltempo
59	61	4	DON'T MAKE ME OVER SYBIL		Champion
60	—	1	LONG WAY TO GO	Stevie Nicks	EMI EM97
61	39	9	THE SECOND SUMMER OF LOVE	Danny Wilson	Virgin
62	66	2	WHEN THE HOODOO COMES	Diesel Park West	Food
63	42	5	LET IT ROLL	Doug Lazy	Atlantic
64	56	5	DRESSED FOR SUCCESS	Roxette	EMI
65	41	7	PATIENCE	Guns N' Roses	Geffen
66	43	6	GET LOOSE LA	Mix featuring Jazzi P	A&M
67	45	6	BLAME IT ON THE BASSLINE	Norman Cook	Go!
68	57	6	LET ME LOVE YOU FOR TONIGHT	Kariya	Sleeping Bag
69	46	12	JUST KEEP ROCKIN'	Double Trouble & The Rebel MC	Desire
70	44	3	SHE BANGS THE DRUMS	Stone Roses	Silvertone
71	—	1	RUNNIN' DOWN A DREAM	Tom Petty	MCA MCA1359
72	55	2	I GOT IT GOIN' ON	Tone Loc	Delicious/Fourth & Broadway
73	90	3	(WHAT'S WRONG WITH) DREAMING?	River City People	EMI
74	—	1	YEBOI	Art of Noise featuring Mahlaithi	China CHINA18
75	52	7	BREAKTHRU	Queen	Parlophone
76	—	1	THAT'S HOW I'M LIVING	Toni Scott	Champion CHAM97
77	78	—	I NEED A RHYTHM	28th St Crew	A&M USA666
78	—	1	OH WORLD	Paul Rutherford	Fourth & Broadway BRW136
79	93	—	KING OF THE NEW YORK STREETS	Dion	Arista
80	86	—	MICHAEL MANIA MEDLEY	Replay	Radical
81	—	1	EVERYTHING BEGINS WITH AN 'E'	E-zee Possee	More Protein/Virgin PROT112
82	67	—	FOREVER TOGETHER	Raven Maize	Republic
83	—	1	SOMETHING'S JUMPIN' IN YOUR SHIRT	Lisa Marie/Malcolm McLaren	Epic WALTZ3
84	73	—	THE DOCTOR	Doobie Brothers	Capitol
85	—	1	I'M GLAD YOU CAME TO ME	Bas Noir	10 Records TEN282
86	63	—	GRAVITATE TO ME	The The	EPIC
87	72	—	JOY AND PAIN	Donna Allen	BCM
88	—	1	KISS THIS THING GOODBYE	Del Amtri	A&M AMS15
89	—	1	TWO WRONGS (DON'T MAKE IT RIGHT)	David Peaston	Geffen GEF58
90	—	1	FRENCH KISS	Big Louis	Living Beat SCAM1
91	—	1	SO ALIVE	Love And Rockets	Beggars Banquet BEG229
92	85	—	THE WAY TO YOUR HEART	Soul Sister	Columbia
93	71	—	ABANDON	Dave	A&M
94	84	—	THE SUN AIN'T GONNA SHINE	Four Tops	Arista
95	96	—	BLUE MOON REVISITED	Cowboy Junkies	Cooking Vinyl
96	—	1	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills Music Man MMS7006	Creation CRE067
97	—	1	IVY IVY IVY	Primal Scream	Virgin
98	83	—	SISTER SARAH	It Bites	Dr Beat
99	87	—	THE KING IS HERE/THE 900 NUMBER	45 King	Arista 112437
100	—	1	I GIT MINZE	Too Nice	

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◆ indicates a sales increase

TOP 75 ARTIST ALBUMS

TW LW W/C

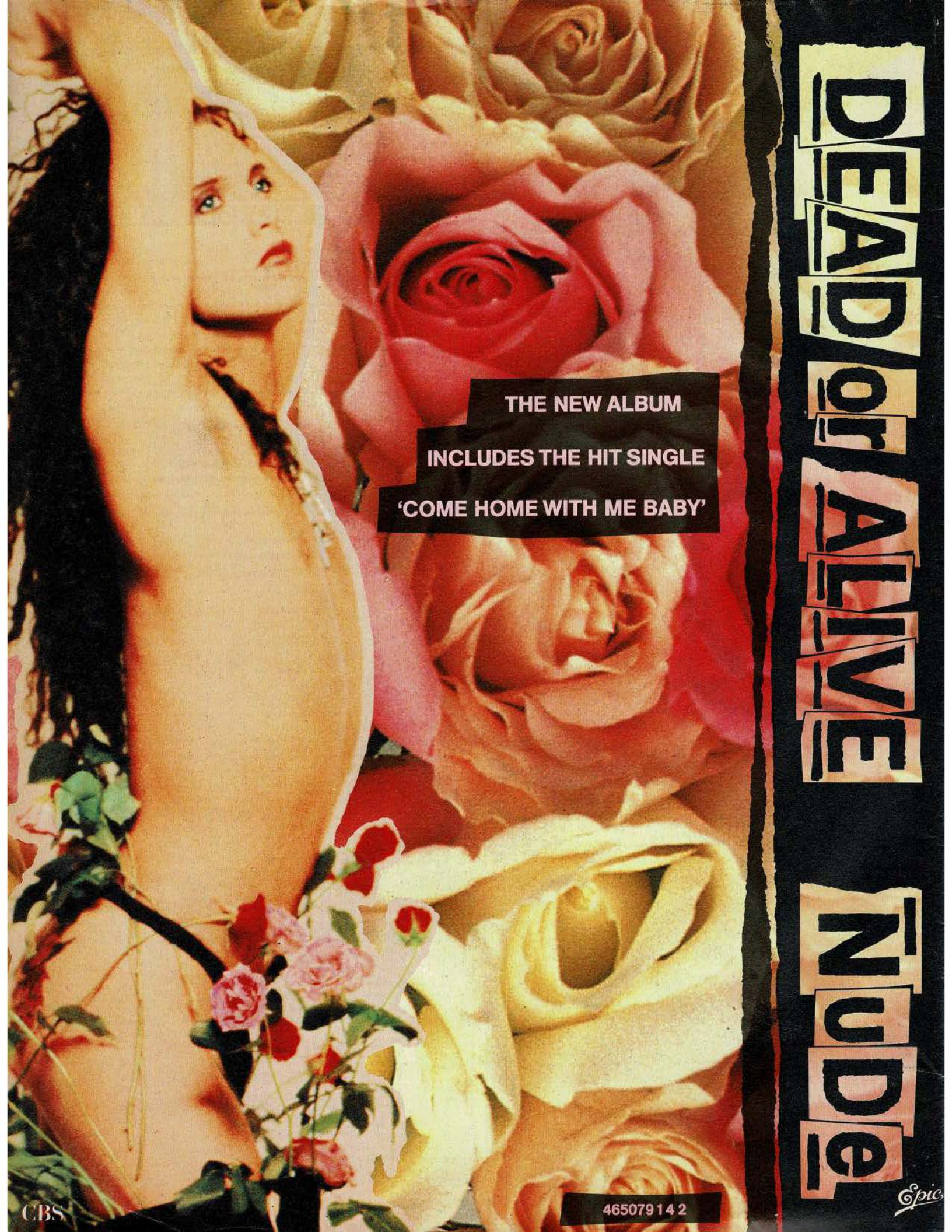
1	1	2	CUTS BOTH WAYS	Gloria Estefan	Epic
2	2	25	A NEW FLAME	Simply Red	☆ Elektra
3	4	14	TEN GOOD REASONS	Jason Donovan	PWL
4	3	3	THE TWELVE COMMANDMENTS OF DANCE	London Boys	Teldec/WEA
5	5	35	DON'T BE CRUEL	Bobby Brown	MCA
6	7	6	VELVETEEN	Transvision Vamp	10 Records
7	6	17	CLUB CLASSICS VOL. ONE	Soul II Soul	□ Geffen
8	8	69	APPETITE FOR DESTRUCTION	Guns N' Roses	Virgin
9	9	14	STREET FIGHTING YEARS	Simple Minds	Warner Bros
10	10	7	BATMAN — ORIGINAL SOUNDTRACK	Prince	Polydor
11	12	4	THEMES	Vangelis	□ Epic
12	13	39	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Parlophone
13	19	9	FLOWERS IN THE DIRT	Paul McCartney	Circa
14	18	9	RAW LIKE SUSHI	Neneh Cherry	10 Records
15	16	13	PARADISE	Inner City	CBS
16	15	18	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	Geffen
17	29	6	THE END OF THE INNOCENCE	Don Henley	RCA
18	17	15	PASTPRESENT	Clannad	Pogue Mahone
19	11	3	PEACE & LOVE	Pogues	Parlophone
20	14	1	THE MIRACLE	Queen	London
21	24	25	THE RAW AND THE COOKED	Fine Young Cannibals	Epic
22	22	7	A NIGHT TO REMEMBER	Cyndi Lauper	☆ Telstar
23	33	3	ESPECIALLY FOR YOU	Joe Longthorpe	☆☆☆☆☆ PWL
24	32	7	KYLIE — THE ALBUM	Kylie Minogue	Atlantic
25	21	57	BEACHES — ORIGINAL SOUNDTRACK	Bette Midler	Warner Bros
26	20	37	KARYN WHITE	Karyn White	RCA
27	31	3	JUMP — THE BEST OF THE POINTER SISTERS	Pointer Sisters	Sire
28	23	20	LIKE A PRAYER	Madonna	☆ WEA
29	27	46	WATERMARK	Enya	MCA
30	26	6	FULL MOON FEVER	Tom Petty	Warner Bros
31	28	11	LIFE IS A DANCE — THE REMIX PROJECT	Chaka Khan	CBS
32	25	30	EVERYTHING	The Bangles	Stylus SMR985
33	—	1	IMAGINATION	Imagination	Geffen
34	30	22	G N' R LIVES	Guns N' Roses	Virgin
35	34	13	KITE	Kirsty MacColl	Big Life/Tommy Boy
36	37	21	3 FEET HIGH AND RISING	De La Soul	☆☆☆☆☆ Epic
37	35	101	BAD	Michael Jackson	EMI
38	41	10	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	☆ Mercury
39	39	40	KICK INXS		Parlophone
40	38	43	INTROSPECTIVE	Pet Shop Boys	Mercury
41	45	3	SOUTHSIDE	Texas	MCA
42	40	2	KING OF STAGE	Bobby Brown	Telstar
43	43	18	GIPSY KINGS	Gipsy Kings	Virgin
44	36	3	BEBOP MOPTOP	Danny Wilson	Polydor 8379701
45	—	1	WATERFRONT	Waterfront	Blue Wave/Parlophone
46	42	7	WALKING ON SUNSHINE	Eddy Grant	Silvertone
47	57	2	STONE ROSES	Stone Roses	Epic
48	62	5	WALTZ DARLING	Malcolm McLaren and the Bootzilla Orchestra	A&M
49	58	4	TAKING ON THE WORLD	Gun	☆ Mute
50	66	68	THE INNOCENTS	Erasure	MCA
51	46	15	BLAST HOLLY JOHNSON		Polydor
52	53	10	AVALON SUNSET	Van Morrison	Virgin
53	55	4	EARTH MOVING	Mike Oldfield	London 8281221
54	—	19	THE BIG AREA	Then Jerico	Circa
55	56	36	REMOTE HUE	Hue And Cry	☆☆ Island
56	49	43	RATTLE AND HUM U2		Siren SRN119
57	50	21	LOVED AFTER DARK	Tone Loc	☆☆☆☆ Vertigo
58	—	18	FOREVER YOUR GIRL	Paula Abdul	MCA
59	68	42	MONEY FOR NOTHING	Dire Straits	Warner Bros
60	64	18	POP ART	Transvision Vamp	Virgin
61	73	37	GREEN R.E.M.		☆☆ Elektra
62	74	3	MYSTERY GIRL	Roy Orbison	CBS
63	75	70	TRACY CHAPMAN	Tracy Chapman	Virgin
64	54	35	ROACHORD	Roadford	☆☆ A&M
65	51	6	ANDERSON BRUFORD WAKEMAN HOWE	Anderson Bruford Wakeman Howe	Arista
66	67	2	LIVE IN THE CITY OF LIGHT	Simple Minds	Virgin
67	44	2	PAUL'S BOUTIQUE	Beastie Boys	Capitol
68	—	47	ANCIENT HEART	Tanita Tikaram	WEA WX210
69	—	123	CIRCUS	Erasure	Mute STUMM35
70	72	126	THE JOSHUA TREE U2		Island
71	65	14	DISINTEGRATION	The Cure	Fiction
72	—	106	HEARSAY/ALL MIXED UP	Alexander O'Neal	Tabu 4509361
73	—	103	HYSTERIA	Def Leppard	Bludgeon Riffola HYSLPI
74	70	4	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP	Boogie Down Productions	Jive
75	47	5	THE COMPLETE GLEN CAMPBELL	Glen Campbell	Stylus

TOP 20 COMPILATION ALBUMS

TW LW W/C

1	1	5	NOW DANCE '89	Various	EMI/Virgin
2	2	4	DEEP HEAT 3 — THE THIRD DEGREE	Various	Telstar
3	3	5	THE HIT FACTORY VOL 3	Various	Fanfare/PWL
4	5	5	HOT SUMMER NIGHTS	Various	Stylus
5	7	3	GLAM SLAM	Various	K-Tel
6	4	14	NITE FLUTE 2	Various	CBS
7	10	31	DIRTY DANCING	Original Soundtrack	☆☆ RCA
8	6	11	THE HITS ALBUM 10	Various	CBS/WEA/BMG
9	8	4	THIS IS SKA	Various	Telstar
10	9	12	PRECIOUS METAL	Various	Stylus
11	11	5	PROTECT THE INNOCENT	Various	Telstar
12	12	8	RAINBOW WARRIORS	Various	RCA
13	14	31	GOOD MORNING VIETNAM	Original Soundtrack	A&M
14	13	2	REGGAE HITS VOL 6	Various	Jeststar
15	17	31	SOFT METAL	Various	Stylus
16	16	2	THE 2 TONE STORY	Various	2 Tone
17	18	31	THE BLUES BROTHERS	Original Soundtrack	Atlantic
18	15	4	GHOSTBUSTERS II	Original Soundtrack	MCA
19	20	3	BUSTER	Original Soundtrack	Virgin
20	—	1	MORE DIRTY DANCING	Original Soundtrack	RCA BL86965

☆☆ 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.



DEAD/Or/ALIVE NIPSEY

Epic

THE NEW ALBUM
INCLUDES THE HIT SINGLE
'COME HOME WITH ME BABY'

CBS

465079 14 2