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**GONNA MAKE
YOU A STAR**

rm's CUT OUT AND
KEEP GUIDE TO
HOW TO MAKE IT
IN THE MUSIC BIZ

EDDY GRANT

EDDY'S GONNA
GET YOU!



PAULA ABDUL

THE DANCING
QUEEN'S BACK ON
THE SCENE

REVIEWS

ALBUMS

PRINCE'S BATMAN ALBUM
TRANSVISION VAMP
CYNDI LAUPER

LIVES

BEAUTIFUL SOUTH
UB40
VOICE OF THE BEEHIVE

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

TIL DEF US DO PART

FROM THE BEASTIES TO OBR - DEF JAM FIVE YEARS ON

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

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BABY FORD

Tiny tots in funky revolution scam



ILLUSTRATIONS FROM 'ADVENTURE SPORTS — SURFING' BY JOHN CONWAY (SALAMANDER BOOKS LTD)



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THE D THE E H S

● **THE BIG MAC**
A folk singer with his roots in punk. Meet Kevin McDermott and his Orchestra on p15



● **DON'T TAKE IT FOR GRANTED**
Living legend Eddy Grant returns with a greatest hits album and some strong views on the music biz. P8



● **OOH BABY, BABY**
A casualty of the Acid Daze no more, Baby Ford brings T Rex bang up to date on p48

OUTBACK

THE

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NEWS

EDITED BY ROBIN SMITH



NATIONAL VELVET

Pop revolutionaries **Transvision Vamp** release their long awaited album 'Velveteen' on June 26. Tracks include 'Baby I Don't Care' and the current single, 'The Only One'. Transvision Vamp's first album, 'Pop Art', is still in the top 30 and it's close to selling 200,000 copies. Following their current British tour, Transvision Vamp will be blazing a trail across Australia, Japan and America.



AROUND THE WORLD

Swing Out Sister release their single 'Where In The World' on June 26. It's the second single to be taken from their album, 'Kaleidoscope World', and the flip side features the previously unavailable song 'Taxi Town'.

The 12 inch features a special 'Radical Mix' of 'Where In The World' by Pascal Gabriel plus Swing Out Sister's rendition of the old Noel Harrison hit 'Windmills Of Your Mind'.

Simply Red look like roasting the charts again with their single 'A New Flame' out on June 26. Written by the wild-haired Mick Hucknall, the single is the title track from Simply Red's current album and the flip side features 'More'.

The 12 inch and three inch CD versions also feature 'I Asked Her For Water' and 'Resume', recorded live in Germany.

Simply Red's album, 'A New Flame', has now comfortably sped past the double platinum mark in Britain and the band will be playing the London Royal Albert Hall on June 29 and 30 and July 1 and 2.

UP IN FLAMES



NO SATISFACTION

Wendy & Lisa, who deserve to have at least one monster hit this year, release their single 'Satisfaction' on June 26. Written by the dynamic duo themselves, it's not to be confused with the old Rolling Stones song and the flip side features 'Stay'.

Over on the 12 inch you'll find a remix of 'Satisfaction', which lasts over seven minutes, masterminded by Wendy & Lisa and their old chum Susan Rogers.

Following the success of their debut British shows earlier this year, Wendy & Lisa will be back in Britain for more live dates in the autumn.



Chaka Khan releases a re-worked version of her classic hit 'Ain't Nobody' on June 26. Chicago house master Frankie Knuckles twiddles the knobs on the single while the 12 inch features a mighty dub version of 'I'm Every Woman'.

Originally released in 1984, 'Ain't Nobody' hit number eight in the charts. This version is taken from the Big C's album, 'Life Is A Dance - The Remix Project'.



NOBODY'S BETTER



DE FREITAS DEAD

Pete de Freitas, drummer with Echo And The Bunnymen, was killed in a motorcycle crash last week. He died after his bike was involved in an accident with a car near Rugeley in Staffordshire.

De Freitas, who once left Echo And The Bunnymen to join the Sex Gods, rejoined the band for their last album 'Echo And The Bunnymen' out in 1987 and after Mac left the line up he continued to work with Will Sergeant and Les Pattinson on new Bunnymen material featuring an as yet unnamed new vocalist.

The Bunnymen were also rumoured

to be making a comeback with a single featuring the singers from the B52's, but as **rm** went to press there was no official statement on what the future of the Bunnymen is likely to be.

Ironically, de Freitas was featured riding a motorbike in the video for Julian Cope's 'China Doll' single and he also drummed on the record.

GAZZA TOUR

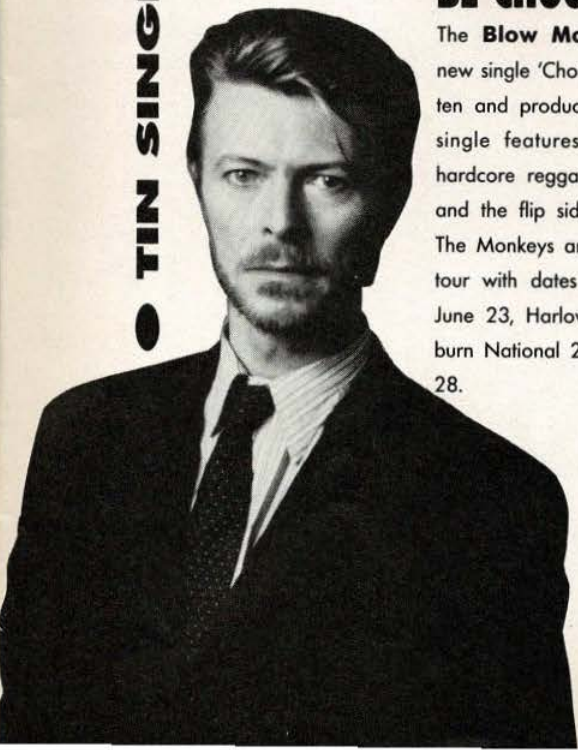
Gary Numan will be hitting the road in the autumn. He'll be kicking off at the London Dominion on October 12, followed by Oxford Apollo 13, Sheffield City Hall 14, Hull City Hall 15, Manchester Apollo 16, Bristol Colston Hall 18, Newport Leisure Centre 19, Glasgow Barrowlands 20, Liverpool Empire 21, Birmingham Alexandra Theatre 22, Southampton Mayflower 23, Guildford Civic Hall 24, Hammersmith Odeon 25, 26.

Gary Numan and his chum Bill Sharpe will be releasing their debut album 'Automatic' on June 26. Tracks include 'Change Your Mind', and 'No More Lies'.

David Bowie's new band, Tin Machine, release their single 'Under The God' this week. It's taken from their recently released album 'Tin Machine' and the flip features 'Sacrifice Yourself'.

The cassette single will also have a six-and-a-half minute Tin Machine interview, so perhaps we'll be able to hear at last whether Bowie wears Batman boxer shorts.

TIN SINGLE



BE CHOOSY

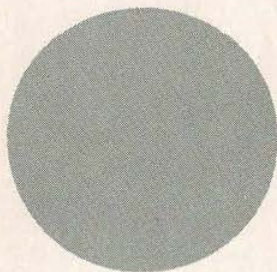
The **Blow Monkeys** release their new single 'Choice?' on June 26. Written and produced by Dr Robert, the single features an appearance by hardcore reggae vocalist Sylvia Tella and the flip side features 'Oh Yeah'. The Monkeys are currently finishing a tour with dates at Oxford University June 23, Harlow Town Park 24, Kilburn National 27, Warwick University 28.

EARTHA KITTY AND BRONSKI BEAT

CHA CHA HEELS

7 · 12 · CD5

ARISTA
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NO JOVI?

Rumours that American megagods **Bon Jovi** will be playing an open air concert at Wembley Stadium in the summer have been officially discounted and we hear that although ideas were kicked around for the band to play there nothing definite was set.

It looks more likely that the band will be touring here in October and their dates should include shows at Wembley Arena and Birmingham NEC.

ALL

PATIENCE PLEASE

Hard on the heels of 'Sweet Child O' Mine', **Guns N' Roses** release their single 'Patience' this week. It's taken from their gold selling album, *The Lies, The Drugs, The Violence, The Shocking Truth*, while the flip side features 'Rocket Queen', taken from their album *'Appetite For Destruction'*.

Hopefully there'll be some dates from the Gunners later this year.

● RELEASES

Maureen, who sang on the Bomb The Bass hit 'Say A Little Prayer', releases her debut solo single 'Don't Fight The Music' this week. The single was produced by Eriqae Dial, programmer for the group Raze.

Heavy D And The Boyz release their single 'We Got Our Own Thang' on July 3. The single has already been a big American hit and a hot little import item here.

Bizarre Canadians **Kon Kan** follow up their massive hit 'I Beg Your Pardon' with 'Harry Houdini' on June 26. Will it be as successful as their last single we ask ourselves?

'**Motown Chartbusters Volume 3**' is out again this week. Originally it was Motown's biggest selling album of the Sixties and tracks include the classic Marvin Gaye song 'I Heard It Through The Grapevine' and Smokey Robinson And The Miracles' legendary number 'The Tracks Of My Tears'.

● TOURS

Bobby Brown will be playing two more dates at Wembley Arena on June 30 and July 1. Hurry, hurry, hurry though, because tickets are going fast.

Anthrax will end their English tour with a giant party at the Brixton Academy on June 25. Also taking part will be Kings X, M.O.D. and Suicidal Tendencies.

The 4 Of Us, who recently released their excellent single 'Mary', play a short tour this month with dates at Sheffield Octagon June 24, Newport Centre 25, Cambridge Corn Exchange 26, Hammersmith Odeon 28.



▲ The Pogues are back with their single 'Misty Morning, Albert Bridge', out on June 26. It was written by Jem Finer in a New Zealand hotel room at the beginning of last year and also features Jem playing his home made hurdy gurdy.

The flip side features a new Shane McGowan song, 'Cottonfields', while the 12 inch also has 'Young Ned Of The Hill'. Currently on tour in Europe, the Pogues will be playing a one-off date at the Reading Festival on August 26 and their new album will be released next month.

MORNING

CRASHING IN

Living In A Box release their second album, *'Gatecrashing'*, on June 26. Tracks include their mega hit 'Blow

▲ The House Down' and the album also features 'Day After Tomorrow Night', 'Touch Sensitive', and 'Mistaken Identity'.

Living In A Box have just returned to Britain from Tokyo, where they won the coveted gold prize at the Tokyo Music Festival.



BOOGIE WOOGIE

Boogie Down Productions will be doing their thang all over the place next month with a series of shows. They'll be playing Rayleigh Pink Toothbrush July 12, London Town And Country Club 13, Northampton Top Of The Town 14, Colchester University 15, Bristol Bierkeller 16. The Town And Country show will also feature Asher D, Daddy Freddy, MC Duke and Tim Westwood.

POLICE 5

Steve, the bass player with **World Domination Enterprises**, had his vintage Rickenbacker guitar nicked last week after the band played a gig in Great Yarmouth. Anybody knowing the whereabouts of his much missed instrument which has one pick up and an upside down headstock, should contact Rob Collins on 01-960 2225.

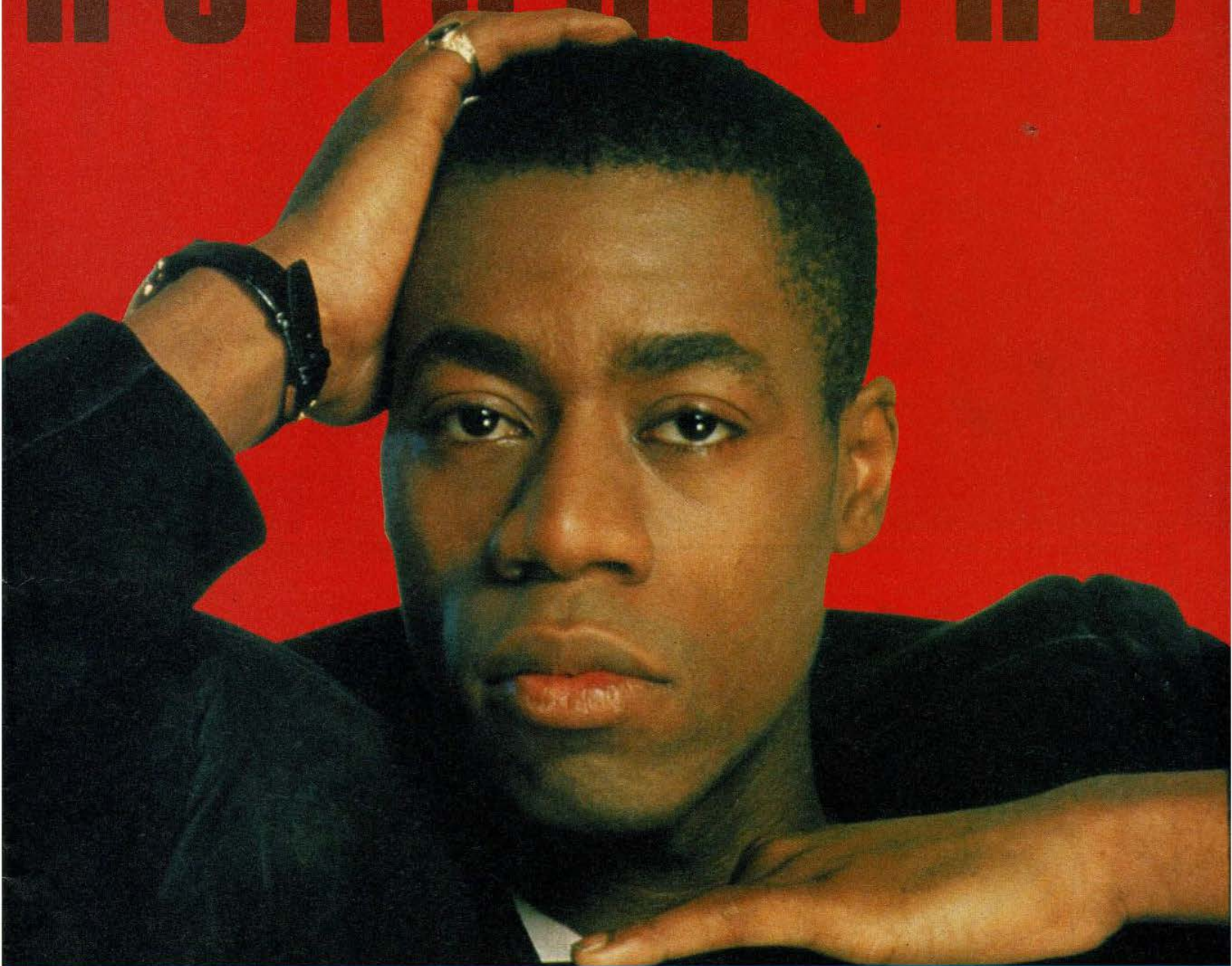
● BACK TO BASICS

Ex-Housemartins bass player Norman Cook releases a double A-sided single on June 26. Rapper MC Wildski is featured pumping it up on 'Blame It On The Bass Line', while Billy Bragg is featured doing some mean vocals on 'Won't Talk About It'.

We can expect an album from Norman, who's been dabbling in soul music since he was 15, at the end of August.



ROACH FORD



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ROA T6 A6 CD 6

EDDY'S ALWAYS READY



Eddy Grant was having hits when Morrissey was sucking Farley's Rusk and before the Reynolds Girls were even born, but he's still going strong. As Eddy releases his greatest hits album, Geoff Zeppelin meets the living legend



alw

Looking casual but composed, Eddy Grant is none too pleased to arrive in the country to a backdrop of changeable skies. His home may well be sunny Barbados, but he's got a new greatest hits album to promote and a man's gotta do what a man's gotta do...

Eddy was making hits long before the Reynolds Girls were born, and his 20 years of experience include such classics as 'Baby Come Back', recorded with the Equals, and solo songs like 'Electric Avenue', 'I Don't Wanna Dance' and the passionate anti-apartheid song, 'Gimme Hope Jo'Anna'.

Even a heart attack at the age of 21 didn't stop his career, and these days Eddy is chipper enough to appear in a training video with world champion squash player Jahangir Khan.

Not surprisingly, Eddy has some very strong views on the music business, and he has the experience to back his thoughts up. Years before it became essential, or even fashionable, Grant ran his affairs as an independent concern, avoiding the power wielded by a few major record companies, with his own studios and pressing plant. But times have changed.

"There's increasing pressure to conform. I consider myself an artist, but in this quest for economic viability, funny things are happening in our music business.

"The way artists arrive now is all marketing. I'm not saying there should be no marketing but they're regurgitating the same old crap. It's not good for music. It's a business run by accountants and lawyers and they are the stars. That's how the industry stands in 1989."

Jo'Anna' worked well with its (utterly laudable) nursery rhyme condemnation of apartheid. But who did it represent? The popular view or the Government view?

"It could have disappeared off the face of the earth with one decision at the BBC, but it didn't," says Eddy. "It made people more aware that there is a tragic situation in South Africa."

And he's reassured by the current rush of concern, especially with regard to Green issues (even though it's easy to scoff at the idea of Sting and Pele broadcasting from a Brazilian mountain top).

"I don't know if people do it because they care or not. This is a cynical business to many. But there was a time when protesting was passé."

Perhaps there's a consensus because it will affect us all, even rich pop stars?

"It's a consensus because people have no choice. I've seen my contemporaries trying to sober up. These are the last days maybe."

Just when you think he's prophesying Armageddon, a threat to write "the definitive Greenpeace song" lightens the mood.

Still, what does Eddy Grant know? A star since his teens, in effect he's known nothing else. What happens when you reach a point of being famous solely because of who you are?

"Creativity ceases, I'm sure. I'm working alone and no matter how much of a narcissist you are, you know if it's no bloody good. I love music and I love to make music and when it becomes a strain I will not do it anymore. I look at a guitar and I think 'I'll never be able to play all the notes', and yet there's still someone out there who can surprise me."

Eddy Grant cares, even after all these years of not being Cliff Richard. Nice bloke.

Well, pop music must be good for something better. 'Gimme Hope

rea

7" 12"

LONDON BOYS

wea

THE NEW SMASH HIT

This week: A cut-out and keep guide to making it big in the music biz

don't
answer
that
door

it's TSP Moore



"Show me a kid who never wanted to be a rock 'n' roll star and I'll show you a liar," trilled the postman through the letter-box.

Usually I ignore him, but on that day his words fired within me a reforming zeal, and I rushed out of the house on an urgent crusade to help those kids.

As it turns out, if you decide on impulse that you'd like to teach the world to sing in perfect harmony, Sainsbury's fish counter is a rather poor choice of starting locations. Also, try and wear something more than a pair of He-Man slippers.

I was, however, undeterred, and while awaiting trial, I channelled my energies into producing a definitive, sumptuously-appointed, wipe-clean '10 Quicksteps To Global Acclaim' fun-pak. Kid, I'm gonna make you a star.

Let's start at the very beginning, by all accounts a very good place to start. Before you do anything else, it is imperative that you ask yourself a number of basic questions to find out how serious you are. Whereabouts will I seek tax exile? What should I wear on Jonathan Ross? Should I opt to be tragically cut down at the peak of my success in some kind of fatal travel mishap? Or choke to death on my own vomit? Or somebody else's? You should mull over these and other related matters for some good time, preferably years.

With these questions resolved, you should immediately decide on titles for the first seven albums and your crowning glory, a five-hour multi-media rock opera. This will save time when you are famous and are busy satisfying your prodigious sexual needs with a long line of eager groupies.

Do not worry if, at this stage, you are ugly, unpopular, and able to spot only cosmetic differences between a Fender Telecaster and two tins of peach slices. Probably best, though, to keep your plans to yourself just for the moment. Time enough later to deal with any doubters. When the populace misconstrue your novelty Christmas release as an urgent appeal for armed insurrection and sweep you to power, those who mocked shall be first up against the wall.

A good band name is a pre-requisite for truly meaningful rock 'n' roll world domination. It is often rewarding to draw inspiration from your native town. This might lead you to Motley Crewe, the Reading Present or Sexual Ealing. If, however, your immediate priority is instant, just-add-water publicity, I recommend something like W H Smith & Son Ltd, or, for those with more

restricted legal funding, Cheesey Nik-Naks.

Girls can skip past this next bit. Chaps, pull up a beer-crate, pass round the Skoal Bandits, it's time to search those souls. Before going any further, you must all face up to the realities of being a bad-ass rock god, and ask, "Have I got what it takes?" Specifically, who here can stand up and, hand on heart, say, "I'm rather large down below?" All right, you two can go. The rest of you, pick up one of these washing-up bottles on the way out.

No artist achieves semi-mystical immortality without the wise shepherding of a gifted manager. Time and again you will find that acts like Elvis and the Beatles very often had managers, whereas Country Ian Parsons or Anti-Bastard probably did not. A lot of nonsense is talked about finding a manager. In my experience, the best are often to be found in public houses. Ideally, they will make extensive use of expressions such as "straight up" and "well off my manor", and promise earnestly that the initial £20 consultancy fee is the wisest investment you will ever make.

About this time you should seriously consider obtaining a recording contract.

These come in all shapes and sizes and a variety of bright fashion colours - it is often difficult to know where to start!! Don't be afraid to approach the assistant, who will be able to deal with any questions, provided they are about golf. A good rule of thumb is to go for a contract with a large company offering a sizeable cash sum in advance.

Hearty congratulations! You've made it! Terry Wogan wants to be your roadie and housewives have your name branded on their cheeks. You deserve a treat. Why not unwind by acquiring technical brilliance on the instrument of your choice, or composing a long string of number one world smashes. Or just get another stupid haircut.

Alas! This was no time for complacency after all. Very famous people often do ill-advised and instantly regrettable things which usually come to light some time later and completely demolish their careers. Your particular mistake was not drawing the curtains quite closely enough when, all those years ago, you did that James Brown impression in your underpants in front of the wardrobe mirror. Remember old Mrs Brownlow across the street? Remember her hugely powerful telephoto lens? Rotten luck indeed.

TAPE
CD

L O N D O N N I G H T S

FROM THE RUBBERIEST MEN IN POP!

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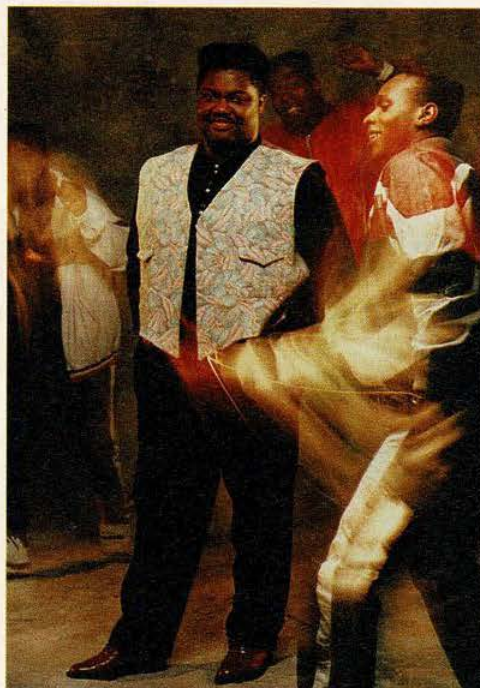
EDITED BY ANDY STRICKLAND

cyndi lauper driving top ten

- 1 'Cars I Love You'
Slade
- 2 'This Corrosion'
Sisters Of Mercedes
- 3 'Tyre Yellow Ribbon'
Dawn
- 4 'A Different Corner'
George Michelin Man
- 5 'Song For Whoever'
Beautiful South Circular



- 6 'I Won't Back Up'
Tom Petty
 - 7 'Single Lane
Adventures Of The
Style Council' Style
Council
 - 8 'International Rescue'
Gearbox
 - 9 'Manchild' Neneh
Datsun Cherry
 - 10 'I'm That E Type Of
Guy' LL Cool J
- Compiled by the Eh,
Eh?



.. mobbed

Well come on then. Who reckoned **D Mob** wouldn't be able to follow up their criminally mind polluting, corrupting and extremely dangerous (ho ho) hit, 'We Call It Acieed'? Danny D has teamed up with the London rhyme Syndicate this time around for a far less controversial but even more foot shuffling slice of stuff in 'It Is Time To Get Funky'. So far, not one Conservative MP has stood up and proclaimed it a danger to the nation's youth, but the way the Index team are wandering around in a daze chanting "It is time to get, it is time to get funky" all day long, we reckon questions should be asked in the House — and soon!

lightning seeds



Ian Broudie is one of those quiet, unassuming types whose contribution to the more lasting aspects of British rock/pop has gone largely unrecognised in recent years. Ian was the brains and fingers behind Liverpool duo Care a few years back before going on to twiddle knobs in a production-capacity for the likes of Echo And The Bunnymen, Icicle Works, the Fall, Wah and more recently Shack. The urge to get out there in the spotlight again, as well as show the world that he's a consummate songwriter, has led Ian to launch his latest project called **the Lightning Seeds**. The first fruits of the Seeds comes in the shape of the single 'Pure', which is every bit as succinct, poppy and summery as you'd expect, with a distinctly New Orderish guitar line thrown in for good measure. The sort of record that should definitely be playing on your radio on hot days like these. 'Pure' is proof that Ian's skills have not been dulled by all those years stuck in dark dingy studios turning other people's ideas into great records. There's an album on the way if further proof were needed that young Mr Broudie has perhaps denied his own talents for too long.



allo allo

Les Negresses Vertes is a 10-piece French speaking band who've just released a cracking record on Rhythm King entitled 'Zobi La Mouche (The Fly)'. The band were virtually unheard of a few months ago until they were stumbled upon at a festival in the south of France, and the rest, as they say, is history. A mixture of the Pogues and the Gipsy Kings, with a distinct dance treatment courtesy of William Orbit and Rico Conning, **Les Negresses Vertes** (translated as the Green Black Women???) comprises three former members of the Zingaoir Horse Circus, an ex-fisherman, an ex-con and an artist. You'll hear more about this crowd, we promise.

with contributions this week from Robin Smith



too much

Once upon a time, Norwegian bands were the people everybody took the piss out of on the Eurovision Song Contest. Then along came A-ha, and continuing the tradition of Nordic pop here are One 2 Many. Their single 'Downtown' (no, it's not a cover version of the old Pet Clarke song) is neatly tickling the charts and sounds rather like a cross between Bruce Hornsby And The Range and Fleetwood Mac.

Anyway, it all makes for a darn catchy tune, and 'Downtown' has already been a top 40 American hit and a number one smash hit back home. Like most Norwegian bands, One 2 Many all have funny names — multi instrumentalist Dag Kolstrud, Jan Gisle Ytterdal on guitar and the rather lovely Camilla Griehsel on vocals. Dag was the musical director for A-ha on one of their tours, Camilla spent a year singing with a Baptist choir in Waynesboro, Virginia, and Jan spends a lot of time trying to get people to pronounce his surname properly.

Come on, let's all go to town. (RS)

earbenders

Eleanor Levy

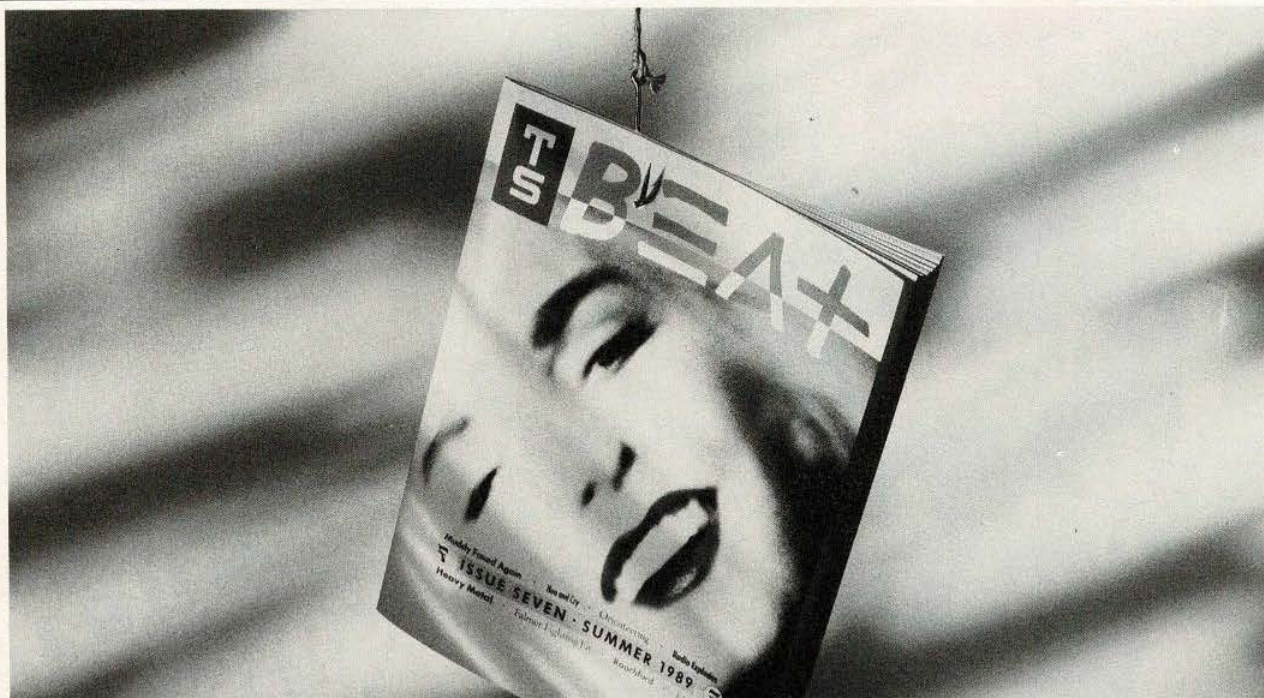
'Second Summer Of Love' Danny Wilson (Virgin 45)
'You Can Dance The Rock 'N' Roll' Roy Wood (EMI/Harvest CD)
'Sweet Child O' Mine' Guns N' Roses (Geffen 45)

Andy Strickland

'Pure' Lightning Seeds (Ghetto 45)
'Maria McKee' Maria McKee (Geffen LP)
'Theme From The Deerhunter' Dave & Claire Mew's Wedding Highlight!

Tim Nicholson

'The Big E' A Certain Ratio (A&M 45)
'Second Summer Of Love' Danny Wilson (Virgin 45)
'China Doll' Julian Cope (Island 45)



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CONTINUED



mott the syndicate

Those of you lucky enough to be catching up with Transvision Vamp on their current tour would do well to check out the support group, Edinburgh's Syndicate. The band's nucleus, singer James Stewart and guitarist Callum McNair, were picked up by EMI records after just one independent single and now they've released the self-produced 'Baby's Gone'. A veritable Mott The Hoople of a song with a rousing chorus, Syndicate may look a little like another girlie pop band, but the sound they make could strip wallpaper at 20 paces. A monster of a single that will either disappear without trace or be the first success for a band who could at last bridge the gap between rock credibility and hair gel. Watch this space.

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BABBLE

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



MY FAVOURITE GAME SHOW HOST

This week singer/songwriter/actress/dancer **Sinita** says: "A lot of people really slag off **Bob Monkhouse**. Which isn't fair. I worked with him on a variety show recently and he was a really lovely, lovely guy. I remember 'The Golden Shot' was my favourite programme when I was a kid. 'Bob's Full House' isn't as good, but it's a lot better than those arty quiz games like 'Who's Line Is It Anyway' and everybody loves a good game of lingo bingo."

Well it had to happen didn't it? Yes, our hero, **Simon** hi I'm Simon Parkin **Parkin** presenting 'Top Of The Pops'. Makes a change from 'Fireman Sam' and 'Postman Pat'. I suppose!

Other than that it's been quite an exciting week. I was flown up to Liverpool for this media party thing '**Brookside**' were having to promote these videos they're putting out (you might have seen it on the fantastic 'This Morning' programme). Wasn't much of a party — watery quiche and this bloke in an expensive suit rabbiting on about how fabbo 'Brookie' is — **Phil Redmond** his name was. Anyway, after all that was over with I was allowed to wander round the Close and talk to the stars. Before I even had a chance to take a look at **Tracy Corkhill's** record collection, **Stephen Pinner** (Jonathan) slid up to me and had a whinge. "It's a right pain in the neck all this, isn't it?" he said. So what's all this about you releasing a record then, I asked, trying to cheer the miserable sod up a bit. "It's all lies, I just did a bit of jamming with the bloke who does the theme tune, that's all." Oh well! The next person I met was **Gladys Ambrose** (Julia Brogan — Tracy and Rod's granny) who was much nicer. "Oooh **Record Mirror**," she exclaimed looking at my pin badge. "You'll know **Holly Johnson** then. He's a lovely lad. He certainly is Gladys. Did you know that his cousin is an international hairstylist called **Dusty Flemming**, the one in that funny shampoo advert on the beach which is currently doing the rounds? "I'm in his new video," she piped, before tottering off excitedly. What a lovely lady.

If you ever meet **Jim Wiggins** (Paul Collins) and you're female — watch out, he's rather fond of pinching bottoms and yelling "wah hey hey". Was that you **Babble** spied in Muswell Hill last week? Do you live there? "No, no, don't. My lady friend does." Ooh er!

My in-depth musical conversation with **Doreen Sloane** (Annabelle Collins) got interrupted by this journalist from a video magazine who asked her who she thought was the sexiest person in the world? "Bing Crosby," she replied.

Ray Dunbobbin (Ralph Hardwick) kept on making crap jokes the whole time. I asked him what his favourite pancake filling was and he said — "a five pound note." Oh dear!

Sue Johnstone (Sheila Grant) is dead glamorous — she had a gaggle of middle aged men in Burton suits swarming around her the whole time. I managed to budge my way through the throng and ask her the questions on the nation's lips. Will Sheila keep Billy now that Doreen is coming back? "Well, I'm not allowed to say love."

Incidentally, the whole nation now knows that Doreen is back on the Close but don't forget where you read it first. **Babble** told you two months ago! My Bristol spy saw her on a bus.

Oh well, all this is pretty dull for all you people who only watch 'Top Of The Pops'. So let's take a peep at the giddy world of rock 'n' roll, and what better place to start than the **Beautiful South**. The "wonderfully tongue in cheek" band (according to **Nicky Campbell** — famous **Babble** reader and Radio 1 DJ) have caused so much bother 'on the road' that their PA man has decided to quit music for a quieter pastime. "I just can't take it anymore," he sighed. The reason, it seems, is that during their UK tour he alleges they smashed four guitars, five expensive amplifiers, and a lighting rig in the spirit of **Jimi Hendrix** and the **Who**.

New Glasgow rock band the **Almighty** ran into a spot of serious trouble with a Hell's Angels biking clan last week. It seems their logos are exactly the same. The Almighty have changed theirs, but the only problem is the lead singer has it tattooed on his arm. **Danny Wilson** had a similar problem with the Caravan Club Of Great Britain I seem to recall. If the thought of Danny Wilson with 'caravan' tattooed on their buttocks doesn't make you feel a bit squiffy then I suggest you leapfrog the next sentence or two. I met this bloke from Margate in the pub last week and he told me that his friends are really into tattooing and they hire out these X-rated tattoo and piercing videos now and then. At the end of one tape, he told me, they showed **Phil**

Oakey of the **Human League** having his nipples pierced and **Genesis P Orridge** from **Psychic TV** having a silver stud put in his willy. Lovely!

Life — who can make sense of it, eh? **Matt Johnson**? The stage set for **The The's** forthcoming tour is apparently a mock-up of a church and will feature Matt singing from a pulpit. For those of you who don't know, Matt believes that his songs are written by God!

Wide boy **Derek B** had his entire chunky gold chain collection stolen while he was on holiday in Malaga. Altogether ... ahhhhhh!

One thing **Malu Malasa** has missed out in her Def Jam feature this week are the stories circulating around LA about **Rick Rubin's** incredible weight problem. Apparently the top producer is so fat he can no longer drive and has to be driven around town in a mini bus with all the seats taken out. While in the US to interview **LL Cool J**, an **rm** reporter sighted the top HM producer at a restaurant totally porking out.

Have you heard that **Jason Donovan** is madly in love with **Wendy James**? It's true. He recently paid for her ticket to Australia so that she could meet his folks. **Robert 'charisma' Forster** of the wonderful **Go-Betweens** apparently caused quite a stir in America recently. He turned up for a media party wearing a Laura Ashley dress. The US record company, who don't understand eccentricity and charisma, were so miffed they had urgent talks with the band and said if Robert made a habit of cross dressing they'd be sacked from the label. Amazingly enough, just after I'd heard about this, one of my spies on holiday in

Spain phoned me to say that he'd just seen **Robert Smith** and **Simon Gallup** from **the Cure** walking through a Barcelona side street wearing matching QPR football shirts and tight, clingy lycra mini-skirts.

According to a friend who works at Radio 1, some of the stories on 'Our Tune' are made up. There, I bet that's shattered your illusions about **Simon Bates**. Hey, perhaps he doesn't know. Maybe there's all these people at Radio 1 who write all these letters in different handwriting and catch the train to places like Swindon and Doncaster in order to fool him. Anyway, I know one of them was true. I sent it all was about my cat getting run over and going into a coma and **Holly Johnson** coming to see him at the pet hospital and singing 'Americanos' to him and the next week he ate some slug pellets and died. The same source told me some less believable goss — that newsreader **Rod Mackenzie** is a big fan of **Terminal Cheesecake!**

Near the University College Hospital in London there's a couple of medical surplus shops. They're a bit like army surplus shops but they sell 30-year-old bandages and stuff instead of bobble hats. Anyway, a friend of mine went in one last week to buy a pre-war doctor's bag when who should walk in but **Feargal Sharkey**. Old Fearg browsed around the shop for about quarter of an hour looking at circa 1942 cat gut before he eventually plucked up the courage to talk to the assistant. "Er, can I have a look at the dentist drills please." As you can imagine, my friend got out of there pretty sharpish as the whole thing began to remind him of a scene from 'Marathon Man'.

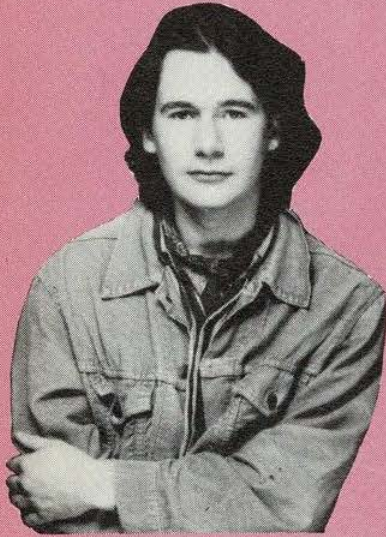
Until next week ...

WHAT I DO ON MY HOLIDAYS

This week **Paul Young** says: "Most summers I listen to lots of records and decide which ones I'm going to do cover versions of on my albums. It's a real pity **Jason Donovan** did 'Sealed With A Kiss' 'cause I was planning to do that. If I do it, now people will think I'm copying him. Anyway, to take my mind off my busy recording schedule I've taken up stock car driving. It's a really good laugh, you get to smash up Ford Cortinas and get rid of all those pent up frustrations. Being a singer is hard work and it's good to let your hair down now and then. I'm lucky really."



No, it's not another interview with Billy Bragg, but Glasgow's "mad dog" Kevin McDermott who, together with his Orchestra, is helping to put British folk pop back on the map and letting his hackles rise at the sad state of much of the modern music around him. Could he be the new Bonio? asks Henry Williams



PRODUCT PERFECT

It's 7.30, Thursday evening. Britain's most famous pop show is swinging, but there's a bit of commotion going on. The Kevin McDermott Orchestra are miming their debut single, the folk growler 'Where We Were Meant To Be', when suddenly Kevin goes stark raving loopy.

Running his fingers through his long hair, he plugs in a tatty 12-string acoustic guitar, strums some 'passion' chords, stares moodily at the dancers, then rips the wig off a top DJ.

So OK, it didn't really happen, but it definitely could in the next few months.

The Glasgow-based singer in his mid-twenties has the country-ish band (actually, they're a four-piece with real-ale guitars, not a full orchestra), and enough epic rockers and desolation blues ballads to put himself on the pop map. And with his hate of "hard-nosed product", and wide-eyed love of "natural, instinctive music", he's shaping up nicely to be a Bob Dylan bed-sit bard for the Nineties.

REBEL WITHOUT A PAUSE

In truth, it's Friday night and I'm backstage at London's Hammersmith Odeon. Kevin's just done a storming support set, and is trying to relax, sipping beer. He politely promises not to get "on a soapbox about Kylie and Jason", but he can't bottle up his musical anger. Once started, there's no stopping.

"Most groups nowadays are painting by numbers," he barks. "They take a bit of this, a bit of that, but fail to see the art is in the

smudging and brush strokes. They forget the wee bits of personality. And shows like 'Top Of The Pops' are so naff. A kid who gets their first taste of music from it will have serious problems... This is the show that once had the Beatles, Stones and Hendrix."

You've heard all this before, right? So the obvious reply is to point to current trends in dance music, such as rap and house. Wrong, Kevin is having none of it.

"Dance music? That's not dance

Vicious vomit in his grave. "Just because I'm in a band that has Sixties folk influences doesn't mean I'm still not totally opposed to blanded-out, watered down crap."

TRAVELLING MAN

Away from the comforts of home, Kevin spent time mastering the art of the guitar by busking. Life in the open road can be unpredictable. What was his oddest experience?

"Er, there was this guy in Greenwich Village, New York, who



music. To me, dance music is the Jackson Five's 'I Want You Back' — music that makes you want to throw your body violently around."

KEVIN IS A PUNK ROCKER

Having got out of school, and into punk band the Suede Crocodiles, Kevin still has the kind of 'bad attitude' that comes from an angry adolescence cooped up with snapping Sex Pistols and Ramones three-chord classics.

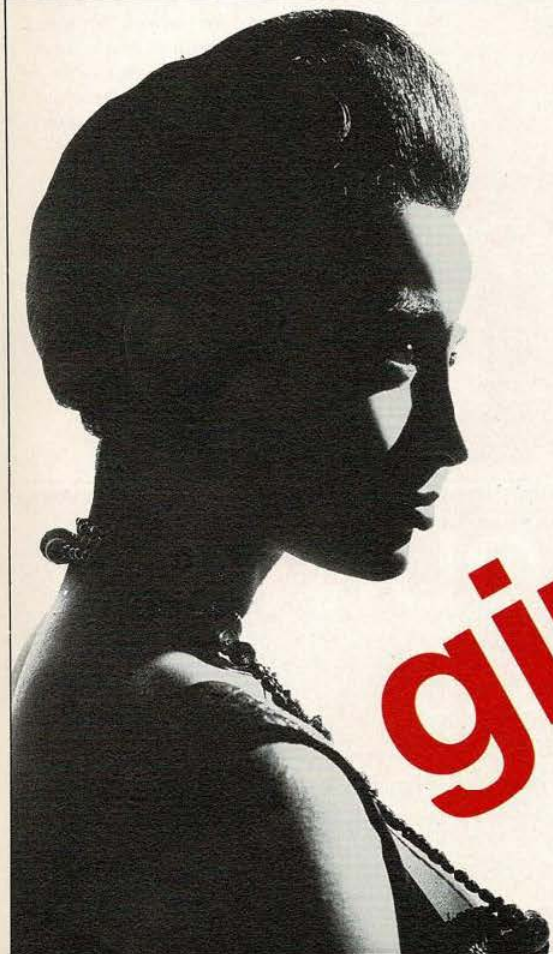
"I hope I haven't changed that much," he reflects, tugging at a hippy hair-do that would probably make Sid

said, 'Maan, come back to my pad and I'll drop any amount of LSD on you'... Needless to say, I didn't take up the offer."

With a major deal, and a big passion sound that could do just as well in the stadiums, Kevin should soon be accepting a few classier invitations. The 'TOTP' spot may indeed not be so far off. Will he really go barking mad?

"I'll be torn between trying to strike an aggressive attitude, and waving at my mum."

Here's one mad dog who'll go all the way.



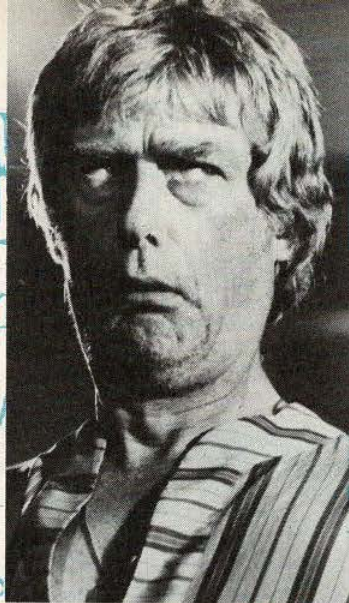
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DJ DIRECTORY DIS

■ If I don't say this I will spontaneously combust. I am writing to sound off with a jittering jingly buzzer of a whumping juddering beat. Guess who I'm talking about? Time's up. Yes you guessed, James Hamilton. This man irritates me so extensively that I fear I may come out in a rash every time I see his page in your magazine. I have fallen asleep counting, as one would count sheep, the numerous adjectives this being swallows for each meal and regurgitates onto the page. Any normal human would be sick at such a gargantuan feast of randomly chosen words (they are surely not selected as they never have anything to do with the way records sound. Who has ever heard of a record that judders, shudders, hops skips and plods, jitters, jip housishes, etc. etc.).

I am not shooting in the dark, I do know what I'm talking about. My boyfriend has been a club DJ for a considerable time. I go to clubs of all kinds and not once has anyone raved about the records James Hamilton raves about. Where are these jip jottering house-ish rapping skatrid tunes? Where are the clubs that play these records? How can he show a true image of what's going on in clubs when he ignores everything that is popular? Is it because it isn't trendy to like successful dance music tracks? Get real for Christ's sake. The only clubs that these rap troupes James is mad about play in are minority clubs, the ones that only three people can fit into, like a black dustbin on the M25! The DJ



● **JAMES HAMILTON:** "belchy, oopsy 'scusy me"

Directory is not a directory and it is not helpful.

Miss Kerry Clayton, Kenley, Surrey

● *I'm sure there are many readers who will react strongly to this letter. We shall leave it to you to defend James. In his defence, we must say that describing dance records is particularly tricky and at least he avoids saying "funky" too often.*

SEX 'N' DRUGS AND OZZY OSBOURNE

■ I disagree with your review of the WASP gig (rm June 3) implying that Blackie Lawless talks with his dick. He doesn't preach, just points things out. It's about time you lot realised we don't only want to hear about sex 'n' drugs 'n' rock 'n' roll. I was disappointed that you never reviewed Ozzy Osbourne's gig but after reading the WASP review it's just as well you didn't.

I've noticed you seem to cover a wide range of music, why not have a couple of pages a week devoted to heavy metal? And let's have an interview with Ozzy and Lita Ford.

LETTERS

From an Ozzy, Lita Ford and WASP fan

● *Sorry, but do you mean what I think you mean? Let's get this straight — Blackie Lawless doesn't talk with his penis, he doesn't use it to convert people to religion, he just points at things with it. What? Like the ceiling?*

RUBY TURNER IN BIMBO SHOCK

■ I think Ruby Turner is a bimbo — should I see a doctor?

Colin, Nottingham

● *If the symptoms persist, definitely.*

PRETTY GOOD

■ Here are some questions (with answers added for free) concerned with the "Do looks improve sales?" debate (rm letters June 3):

Would Bros sell less records if they paid less attention to their image? YES

● **WASP feature in our HM picture of the year**



● **RUBY TURNER:** "Blackie Lawless, put that thing away"

(so pay less attention, please).

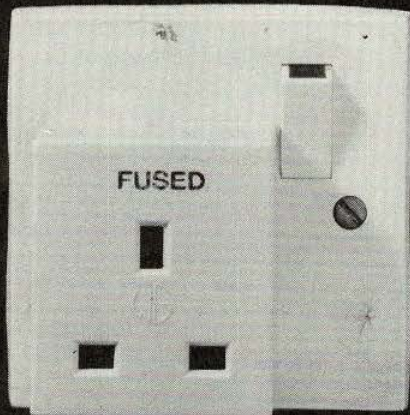
Would the Proclaimers sell more records if they looked like Bros? YES (so please don't change).

Have you ever seen an ugly backing singer on 'TOTP'? NO!

OK, so we have to put up with Bros and Brother Beyond making their noise, but luckily there are some people around who listen and not just look. But then again, it's pretty good to look at Kim Wilde, Wendy James, Gloria Estefan, Madonna, Pat Benatar, Belinda Carlisle, Vicki from Fuzzbox, Whitney Houston, Kylie Minogue and Susanna Hoffs, and they make pretty good noises too!

JR Cocker, University of Warwick

● *I notice that you missed out Ruby Turner in your round-up of good looking female singers who make pretty good noises.*



I START COUNTING FUSED

"... cut up dancefloor tracks that stand with the best efforts of Mark Moore's S'Express" **Q Magazine**

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▲ KARIYA BAG

It's rather appropriate that **Kariya's** 'Let Me Love You Tonight' is on the Sleeping Bag label because this groovy Latino house number has been a bit of a sleeper itself. It was first released last year and given about as much attention and interest as an SDP political broadcast, but gradually, as the Hispanic sector of New York's dance producers came to the fore, Kariya elbowed her way up the club playlists to become something of a favourite. Kariya's real name is Deborah Cephas, and apart from bearing an uncanny resemblance to her label mate Joyce Sims, she's a mature and professional recording artist with heaps of ambition, according to her press release. Not a here today gone tomorrow, flash in the pan singer, easily distracted by the trappings of showbiz. In fact her manager is quoted as saying, "I know I won't have to shout at her, 'Debbie, get out of the bathroom and stop sniffing that shit!'" Quite right Debbie. Too much Vick's Sinex could really screw you up.



● KAREN JOY

The difference between the Brits' and the Yanks' attitude towards progressive dance music was aptly summed up earlier this year when an album simply entitled 'Techno 1' appeared from Kevin Saunderson's Detroit indie label KMS. 'Techno 1' featured the man himself alongside usual cohorts Juan Atkins and Derrick May with a new clutch of quality techno grooves. The contrast with Virgin's slick 'Techno Sound Of Detroit' double LP, complete with launch party, from last year couldn't have been greater.

Now two nuggets from 'Techno 1' are getting a UK airing via Kool Kat records, previously a company with a profile to rival that of Lord Lucan but now marketed by Big Life, home of crossover pop experts Coldcut. R-Tyme's 'Illusion' fires a supra-funky bassline over a shifting techno melody while a new version on the flip abandons the bassline in favour of a Euro feel.

Kaos' 'Definition Of Love', meanwhile, is the more commercial of the two and an undoubted chart topper. If it carried an Inner City tag that is. But it's cutesy singing, Bananarama style 'hey now, hey now now' refrain from Karen Joy, and techno-meets-garage soundtrack could win a lot of hearts. Detroit's still favouring quality over quantity. (PC)

RAVEN MAD

'Stop me if you've heard this one before' is a tag you could hurl in the direction of any number of records over the past year or two, but every so often a sample that's been doing the rounds ends up in a winning formula.

Contrary to expectations, **Raven Maize** isn't a new bird-flavoured savoury snack, but an ex-hoodlum Latino from, at various times, Havana, Miami and New York City, who's taken the piano melody that cropped up in Royal House's 'Yeah Buddy' and ONIT's 'Out Of Control' and shaped it into a track on US Quark that's been sending the tills over here into a frenzy. But this time it's not just a tantalising titbit, but a furious reworking of the original 'Forever Together' — apparently by Exodus — in its entire glory.

Raven, who reckons his musical faves are Latin bigwigs Ray Baretto and Celia Cruz over any of your house music, attributes his unorthodox name to a computer nickname gleaned from playing 'Dungeons And Dragons'. He was also a Florida State champion at amateur wrestling before succumbing to the beat. Well, er, we think the record's terrific, Raven... (PC)



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FRENCH KISS

Already massive in the clubs but seriously scarce in the shops, **Lil Louis's** 'French Kiss' looks set to be a rare groove only a fortnight after its release. Following on closely from last year's 'War Games', 'French Kiss' is the type of raw, raunchy bass and drum workout Chicago used to produce before it discovered the export potential of first acid and then hip house. Originally on Louis's own Warehouse label

the track has already been licensed by a US major, hence its unavailability here, but such is the demand that at least one London shop has had to put a sign up to prevent punters asking for it. With a high sleaze factor, and an arrangement that's well to the left of left field — the tune grinds to a complete halt at one stage — 'French Kiss' looks set to become something of a cult classic. **(TF)**



◀ SIMPLY REDHEAD

Redhead Kingpin And The FBI's 'Do The Right Thing' is quite the best, most original rap record since ... De La Soul, the Jungle Brothers — well OK so that's only a month or two ago, but it all goes to show that rap is alive and well, and more importantly, moving on. With a funky fresh bassline and chopping hip hop beats courtesy of the ubiquitous Teddy 'Swingbeat' Riley, Redhead delivers a sombre monotone rap, before someone, presumably one of the FBI, sneaks in singing 'Do The Right Thing' in such a catchy melody that you'll be whistling the tune before the stylus reaches the run-out grooves. With its appetite whetted, **rm Dance** is now eagerly awaiting their forthcoming album, 'Shade Of Red', in July.

COOL CUTS

- | | | | |
|----|---|---|---------------------------|
| 1 | (NEW) DO THE RIGHT THING | Various Artists | <i>US Motown</i> |
| | The soundtrack album from the latest Spike Lee movie featuring Public Enemy, Perri, Teddy Riley and others | | |
| 2 | DO THE RIGHT THING | Redhead Kingpin And The FBI | Ten |
| 3 | FOREVER TOGETHER | Raven Maize | <i>US Quark</i> |
| 4 | (NEW) SAY NO GO | De La Soul | <i>Big Life</i> |
| | Groovy track with the Hall & Oates riff from their album '3 Feet High And Rising' remixed by CJ Mackintosh and Dave Darrell | | |
| 5 | STOMP/TIMES ARE CHANGIN' | K-Y-Z E/Fred Fowler | <i>Cooltempo</i> |
| 6 | (NEW) FIGHT THE POWER | Public Enemy | <i>Motown</i> |
| | First single from the album that holds the number one spot — Public Enemy back in fighting form | | |
| 7 | WHITELINES | Grandmaster Melle Mel And Furious Five | <i>US New Day</i> |
| 8 | HEAVEN | Miles Jaye | <i>4th & Broadway</i> |
| 9 | (NEW) TWIN HYPE | Twin Hype | <i>US Profile</i> |
| | Profile's latest rap proteges with a storming rap debut album | | |
| 10 | BLACK LIKE ME (LP) | Corporation Of One | <i>Desire</i> |
| 11 | (NEW) 101 | Sheena Easton | <i>US MCA</i> |
| | Sheena wins her place in the Cool Cuts largely due to remix work by David Morales and a super heavy weird club production by Prince | | |
| 12 | BUST A MOVE | Young MC | <i>4th & Broadway</i> |
| 13 | GIVE ME ENERGY | Pink Noise | <i>US Fourth Floor</i> |
| 14 | (NEW) GET BACK TO LOVE | Blacksmith | <i>ffrr</i> |
| 15 | (NEW) GET ON THE FLOOR | Urban Nature | <i>Moles Records</i> |
| | Strong instrumental sample record from West Country DJ Simon Power | | |
| 16 | MOVIDA | Don Pablo's Animals | <i>Meal Power</i> |
| 17 | (NEW) SUNSHINE '89 | Fax Yourself | <i>Euro Scenario</i> |
| | 'Walking On Sunshine' meets the Clash in the best Euro effort for ages | | |
| 18 | REFLECTIONS | Dorothy | <i>Cooltempo</i> |
| 19 | (NEW) BAMBOLEO | The Gipsy Kings | <i>PRT</i> |
| | The Arthur Baker club remix should propel this into the high chart position it deserves | | |
| 20 | I PROMISE (LP) | Mikki Blue | <i>US EMI</i> |

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

(KISS AMC)

THE DANCE FLOOR SIDE

"A Bit Of ..."

Remixed By *Emilo Pasque*

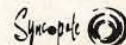
THE MAKESURE SIDE

THE RAW STUDIOS

Produced By *The Ruthless Rap Assassins*



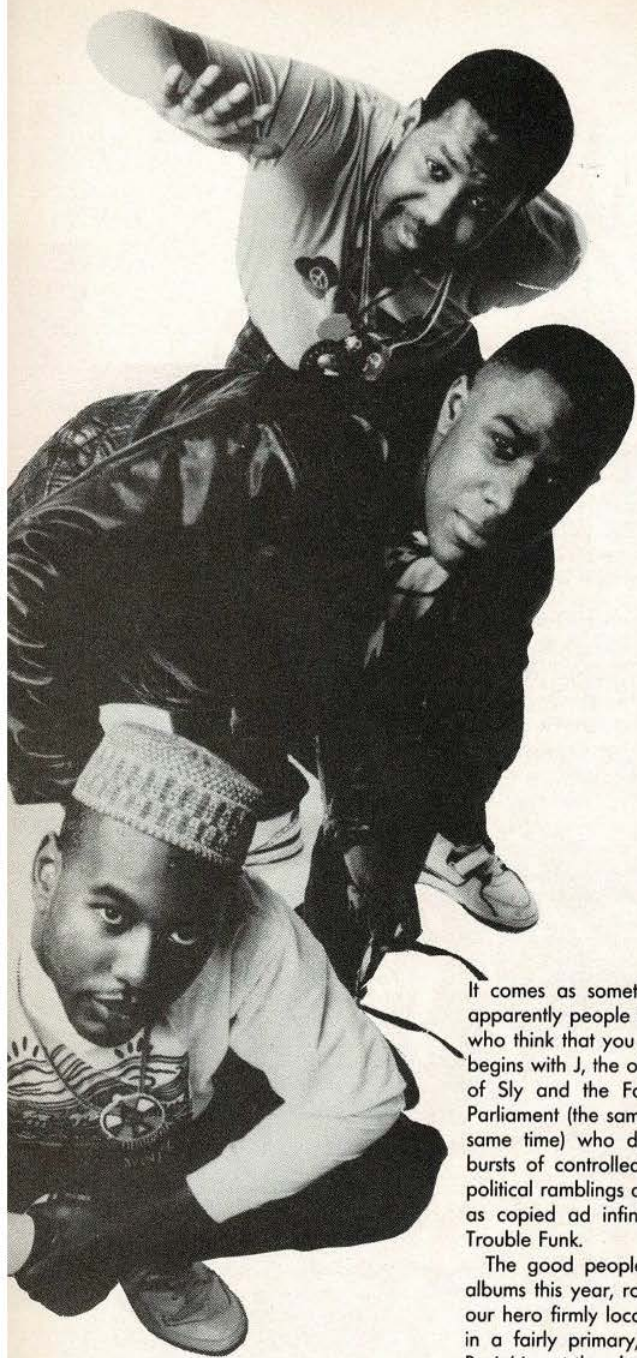
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CRISP 'SMITHS

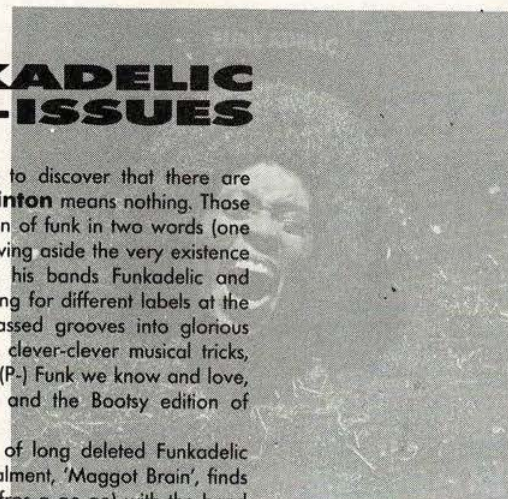
Putting Coldharbour Lane, Brixton, on the musical map might seem a funny aim but that's exactly what three young Londoners called **Blacksmith** aim to do. Comprised of singer Pete Trotman and his producer/brother Tim and Karl Atkins, Blacksmith first came to prominence last year under the guise of the Beat Lads producing possibly the best British swingbeat effort yet called 'It's You'. Having switched names, labels and changed the sound of LA to that of New York, the boys are now releasing a hard edged Garage groove called 'Get

Back To Love'. Mixed by their New Jersey counterparts Blaze and with the "one day we'll all be free" type lyrics you'd expect 'Get Back To Love' to sound like everything else coming out of New York, but it still retains a distinctly British feel incorporating Techno-ish sounds well into the mix with Pete Trotman's impressive vocals. For further proof of the boys' undoubted talent check the Blacksmith remixes of the Cookie Crew and Pete Shelley's 'Homo sapien' and the musical emergence of Coldharbour Lane seems less like a dream after all.

FUNKADELIC RE-ISSUES

It comes as something of a shock for **rm** Dance to discover that there are apparently people for whom the name **George Clinton** means nothing. Those who think that you can write a history of the creation of funk in two words (one begins with J, the other B) are way off the mark. Leaving aside the very existence of Sly and the Family Stone, it was Clinton with his bands Funkadelic and Parliament (the same bunch of musicians, but recording for different labels at the same time) who developed the Godfather's hard-assed grooves into glorious bursts of controlled insanity, preposterous concepts, clever-clever musical tricks, political ramblings and silly lyrics. In other words, the (P-) Funk we know and love, as copied ad infinitum by Cameo, the Gap Band and the Bootsy edition of Trouble Funk.

The good people at Ace are reissuing a stream of long deleted Funkadelic albums this year, roughly one a month. The first instalment, 'Maggot Brain', finds our hero firmly located in 1971 (black power and afro-a-go-go) with the band in a fairly primary, experimental stage of evolution. Because of this, 'Maggot Brain' is not the absolute business all the way through (the widely available 'Uncut Funk' best of Parliament is), but it sizzles in an off-the-wall kind of way for most of the duration. It's certainly an education, and remember, if you free your mind, your ass will follow. **(RP)**



FRANKIE KNUCKLE STEARS presents SATOSHI TOMIIE (FEATURING ROBERT OWENS)

12" REMIX OUT NOW

BY DAVID MORALES

FRANKIE KNUCKLE STEARS presents SATOSHI TOMIIE (FEATURING ROBERT OWENS)

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FRANKIE KNUCKLE STEARS presents SATOSHI TOMIIE (FEATURING ROBERT OWENS)

FRANKIE KNUCKLE STEARS presents SATOSHI TOMIIE (FEATURING ROBERT OWENS)

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CLASSIC VOCAL/INSTRUMENTAL 12"
CLASSIC VOCAL/INSTRUMENTAL 7" EDIT
THE CLASSIC FOUR SINGLE

IS IT A BIRD? IS IT A PLANE . . . ?

American diva **Karyn White** says she's feeling a bit under the weather, but if she looks like this on a bad day . . .

"When I embarked on my solo career," says the ex-backing singer, "I told my record company that I'm very

ambitious, but I don't like being treated like a prima donna.

"Too many people stay in the business for years, then have nothing to show for it at the end. Take James Brown, for instance."

Ms White might be the archetypal hard-nosed businesswoman on most days (she's an ex-track runner, with a bewitching stare, and shoulder pads that would put the entire 'Dynasty' cast to shame), but today she sounds like she didn't expect her record company to take her quite so literally.

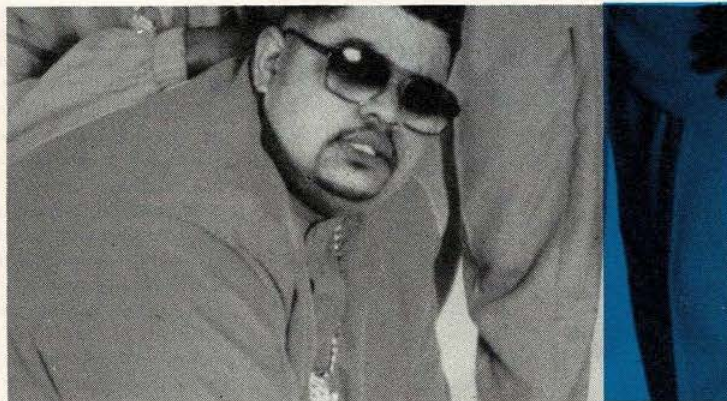
She's had a relentless schedule for the past three months, touring with Bobby 'Thrust That Pelvis' Brown by night and doing death-defying leaps into taxis travelling to interviews and airports by day.

"I'm not a superhero," she sighs, reiterating the title of her current chartbuster. "Sometimes I don't even know what town I'm in."

It's a hard life at the top, kids — so remember, don't try any of Ms White's stunts at home, it could prove detrimental to your health. (VM)

DANCIN' HEAVY D

Heavy D's main obstacle to success is not his weight problem but the inevitable association with those tubby novelty rappers the Fat Boys. Hopefully his current single, 'We Got Our Own Thang', and forthcoming album should finally convince everyone that Heavy D & The Boyz make hip hop



that's too damn funky too ignore. 'Thang' is swingbeat rap (it's that man Riley again!) at its very best — try listening to it without your knees jerking. Check out the video too for proof that you don't need to be under five foot and eight stone to have nifty footwork — this man mountain moves like a butterfly and stings like a D!



JAKI GRAHAM

from now on

THE SHEP PETTIBONE
CLUB MIX

Out Now



DEF JAM

D E F J A M F I V



● RUSSELL SIMMONS ran DMC, then he ran Def Jam and then he ran away with the takings

JAM ON IT

In the mid-Eighties, Def Jam could do no wrong. LL Cool J was on his way to becoming a multi-millionaire with his album sales, the Beastie Boys were CBS's biggest selling debut act ever. You couldn't walk down your local high street without someone sporting the label's logo on various T-shirts, hats etc, while Def Jam founders Rick Rubin and Russell Simmons were becoming almost as famous as the artists on their company's small, but exclusive, roster.

Rubin, especially, seemed out of place. His love affair with rap was the attraction of opposites. A heavy metal kid from the racially mixed neighbourhood of Long Beach, Long Island, he grew up listening to hardcore bands like Black Flag and X, and would have been none the wiser if not for his black friends who were becoming more and more immersed in rap, a little known music from New York's inner city.

Russell Simmons from Hollis, Queens, was also a fan of the music. When he wasn't busy studying sociology at college or selling grass on the corner for pocket money, he promoted parties and gigs. At his shows, because of the threat of violence, he and the performers sometimes hid in venues' bulletproof box offices.

Simmons met Rubin at a trendy downtown Manhattan club called Danceteria in 1984. Rick was 21 years old, studying film at college. Russell was 27, managing his brother's group, Run-DMC. They had a lot in common, not least that both had lost money making and promoting hip hop music.

They decided to collaborate on bringing their passion to the people. Within months, Def Jam's debut single, 'I Need A Beat', was released. Rubin wrote the music, while a little known teenager from St Albans, Queens, supplied the rhymes. Thus, one LL Cool J was launched on an unsuspecting music buying public.

The relationship between Run-DMC and the acts on Def Jam was also instrumental in the label's distinctive sound. What Rubin didn't produce, Run stepped in to do. However, it was early Run-DMC records that double-tracked the drums on a 48 track desk. You didn't hear the beat, you felt it. Their early tunes, 'It's Like That' and 'Sucker MCs', also

defined an arrogant, mouthy attitude that the label capitalised on.

Simmons explains: "Def Jam wasn't just a sound. It was an attitude. When Run-DMC came along and made 'Sucker MCs', there was nothing like that. There was no commercial record ever made with no music that only had a f***in' drum (as backing). That song became careers for a lot of people. 'Sucker MCs' is the first LL Cool J album, only made differently."

GIVE 'EM L!

Rebellion and angst fuel teenage music - whether black or white. Although it would be the label's white rappers, the Beastie Boys, who took defiance to new heights, when they first showed up on the New York hip hop scene they were booed off-stage until they perfected a jerking, jiggling routine reminiscent of old American movie comic trio the Three Stooges that hit black audiences in the funny bone before they were turned off by colour.

Yet it's as a form of black rebellion, according to Simmons, that is Def Jam's real contribution to the world.

"You didn't have middle class black kids making records with a rock 'n' roll attitude because it wasn't funny. A white kid can go to school, take acid, laugh and joke all the time, and still join his father's company. But if you're black and from the ghetto, that shit ain't funny because when you're 30 years old you'll be doing it still. That's why LL Cool J, Run-DMC and Public Enemy are important. It was their attitude."

ENEMY OF THE PEOPLE

Some would say that Public Enemy had attitude with a vengeance. DMC first brought them to Simmons and Rubin's attention. He listened to them on a Long Island college radio station and was a fan of their underground record, 'Low Tempo', which the group and their producer, Hank Shocklee, had put together as Spectrum City, a crew of mobile DJs and MCs.

The politicisation of Spectrum City into Public Enemy remains a mystery, however. Whatever, they fitted in



● LL COOL J and the BEASTIES pose for an rm competition four years ago

● RICK RUBIN there, seen that, done that, made a fortune out of it



R THE

E Y E A R S O N

perfectly with Def Jam's own 'charm school'. Instead of promoting artists with good manners like Motown, Def Jam pumped them out raw, hard, mean and 'street'.

BAD BOYS

The Beasties, maintains Simmons, are a perfect case in point.

"When they first came to me, they had on red shiny sweat suits and doo rags" (bandanas). "I put them in their own clothes again. They came to me talking about how baaad they were. I didn't believe them, not because they were white but because they weren't baaad!"

Before they were to sign to the label, Ad Rock and MCA apparently expressed doubts about Mike D's suitability.

"I told them, 'If you think there's something not cool about him, we'll figure it out. There was nothing cool about any of you when you came to me.'"

Perhaps it was the label's attempted manipulation of the group that made the Beasties move to Capitol for their follow-up to the mega selling 'Licensed To Ill'. Simmons disagrees. He believes their move was prompted more by the offer of a cool \$5 million. There has been a lot of conjecture about law suits on both parts, but the truth seems a long way from the surface. Whatever, Def Jam have sworn to match every new album the Beasties put out with a record of old vocals from hallowed company vaults. Some facts remain unchanged by these wrangles; the visuals of Def Jam groups were marketing ploys and the raucous sounding music produced by Rubin was designed to catch America with its trousers down. It did.

ROCKIN' RUBIN

And what of the bearded guardian of that heavy Def Jam sound himself? Rubin's work had become legendary. By injecting heavy metal axeing guitar into rap, he'd aided and abetted Def Jam's monster crossover success (accelerated as well with their distribution deal with Columbia Records).

Rubin was also heavily into sampling technology but drew his riffs from 'straight' pop/rock sources. Supposedly he culled his best samples during his drive home to Long Island, when he listened to the oldies rock radio station WCBS.

Last year, he left Def Jam, moved to the West Coast and formed his own heavy metal label Def American, now distributed by Geffen (but by Phonogram in the UK). The bands he produces - Slayer (who he brought with him from Def Jam), Masters Of Reality, Wolfsbane, among others - will be releasing albums shortly. Periodically, he is spotted in Los Angeles with Dust Brother Matt Dyke, co-owner of Delicious Vinyl, now responsible for the new rap God, Tone Lōc and also one of the men behind the new Beasties' LP, 'Paul's Boutique'. Both of them in their flak jackets have been described as "looking more like big game hunters than record producers".

JAM TOMORROW

Meanwhile, in New York, Simmons's Rush Management has grown into an empire. Almost every major rap act from Eric B & Rakim to Jazzy Jeff & Fresh Prince is managed by the company. Rush also has a producers' management group that includes the cream of the current crop of rap producers.

But the new project Russell is excited about is the recently formed Original Black Records (OBR), which merges hip hop's popular swing beat (or, as they say in America, 'jack' beat) with street soul. OBR's debut vocalist, Alyson Williams, will soon be followed by Tashan, Oran Juice Jones and singer/songwriter/producer, Donald Newkirk.

For Def Jam, however, its domination of hardcore rap may be over, and Simmons himself is inadvertently speeding up the process.

"Now Chuck D and Hank Shocklee are making the biggest record deal ever made. Def Jam can't afford to buy them, so I'm doing the deal with another record company."

Yet despite changes, Simmons is a pragmatist at heart, "We're the same at Def Jam as we've always been. We always find someone who is talented, can express themselves and who's different."

Label newcomers like white rapper MC Serch and female MC Nikki D, will test Def Jam's winning formula into the Nineties. But as this decade draws to a close, the original Def Jam role of putting rap on the map as an international commercial 'pop' form will never be forgotten.



● PUBLIC ENEMY might be def, but they know a hit when they hear one

IT'S FIVE YEARS SINCE *rm* FIRST REPORTED ON NEW YORK'S EMERGING HIP HOP LABEL, DEF JAM RECORDS. IN THAT TIME, RAP HAS PUNCHED ITSELF OUT OF THE MUSICAL GHETTO TO ITS PLACE TODAY AS A POWERFUL AND COMMERCIAL POP FORM THAT, WITH THE LIKES OF SALT-N-PEPA, TONE LŌC AND LL COOL J, IS JUST AS AT HOME IN THE TOP 40 AS ON THE STREET. AS THE LABEL SPLITS IN TWO, MALU HALASA LOOKS AT DEF JAM PAST, PRESENT AND FUTURE



surfrubber



surfbros

A new surf culture is taking over the beaches of Britain and you don't need to be a muscle-bound hulk, wear funny swimming trunks or be a Beach Boys fan to enjoy it. So dust down your board, throw down the roof of your Beetle convertible and get ready to experience the thrill of the Tube. Square deal surfer: Tim Southwell. Benjamin French (pictures) catches the waves

Surf

surfboards



surfpurpose

surftier



surfspecs

If you think surfing is for jessies and Americans who spend all their time babblin' "I ain't no hodad squidlips" and groovin' to the Beach Boys, then think again.

Surfing has come a long way since the Sixties. The Beach Boys may still be torturing us with their expense account tales of coconut milk and 'The Little Old Lady From Totteridge And Whetstone' (or was that Jan & Jean?), but the sport itself has shaken off its hippy image to scale amazing heights of skill and professionalism, while a surf culture has emerged and adopted a penchant for the outrageous and fashion conscious.

Nowhere is this rise to prominence more apparent than in Britain. You think this is a joke? Listen, in Newquay, Cornwall, the waves are so good that every August the best surfers in the world flock there to compete in the British leg of the world championships.

The current world professional championship leader, Martin Potter, comes not from Bondi Beach or Hawaii - he's British! More to the point, there are now an estimated 100,000 active surfers in the UK, all of whom will testify that surfing is about six billion times better than sex.

So what is it about surfing that corrupts such young and innocent minds? Why do the kids all go crazy when anyone mentions the tube? Above all, where can you get some?

THE SURFER

Top professional surfers are generally treated like demi-gods. Mention the likes of Shaun Thomson, Tom Curren and Tom Carroll and you're likely to spark off fanatical pub conversation lasting several days, or at least until the next good wave hits the beach.

Lighter surfboards have meant the near extinction of the musclebound surf Adonis of the Sixties and the emergence of the skinny, super fit and dedicated surf pro. Ironically, top female pros, such as Wendy Botha and Pam Burridge, tend to be completely stacked musclewise, which often upsets local beer boys whose wolf whistles can result in humiliating beach scenes (for the beer boys, that is).

Best UK - Martin Potter/Carwyn Williams/Spencer Hargraves

THE SURFSTUFF

Since the Sixties when surfboards outweighed most aircraft carriers, radical advances in shaping have produced a 1989 average board of about six foot six inches, which is ridiculously light and easy to carry. A good six foot thruster (three fins) will cost you about £260 and a wet suit a further £140. That might sound like a lot but, remember, after that the waves are totally free, (at least until the government's rumoured beach tax takes effect).

The leash is the umbilical chord that links the surfer's ankle and his board, and should only be broken at tea time. After that, all you need is a block of sex wax for grip and you're off. A lot of surf towns hire out equipment to beginners. In Newquay, a board and wetsuit for the day will cost about £12 or even less. Being able to swim is a distinct advantage at the beginners' stage, but isn't actually a qualification necessary to hire out surfstuff. People have been known to drown while surfing, but I can't think why.

THE SURFTHRILL

Top US board shaper Hank Warner maintains: "Surfing is like a washing machine for the brain". You get into the waves with a head full of problems and come out cleansed and ecstatic. Expressions such as "Surf your troubles away", "Only a surfer knows the feeling", and "Blimey, that was a good laugh" only touch at the sheer exhilaration to be gained from a good surf.

Advanced surfers get to join an elite club known as 'tube riders' and I don't mean choo choos either. Tube riding is the ultimate surf experience and involves riding along the face of the wave as its peak curls over your head and envelopes you. As this happens, you are actually 'inside' the wave. When asked about their experiences in the tube, surfers adopt a glazed expression and start reciting poetry. Surfers are very sensitive.

THE SURFSTYLE

Always outrageous and colourful, surfstyle has initiated a whole fashion culture which spreads far beyond the confines of the sport itself. While big business surfstyle has encouraged the growth of the sport in Britain, the sight of fat-bellied beer guzzlers dribbling lager all over their pristine surf T-shirts is scant justice for the real surfers who are inevitably judged as one and the same. Tell tale signs of the archetypal 'I haven't got a surfboard and I'm not gonna use it' Newquay surf tackhead are Fat Willy's and Surftrat T-shirts. The real McCoy this summer will come from the fashion houses of Quick-silver, Mambo and Boardwalk, while the urban non-surfer will no doubt sport Ocean Pacific T-shirts and silver Kicker boots with red laces. Bleaugh.

THE SURFCAR

Judging by the overwhelming evidence of Custom Car magazine's 'Run To The Sun' rally on Fistral beach, the ultimate surfwagon must have a big VW motif on the bonnet. Convertible Beatles with boards sticking proudly out of back seats, Camper vans with boards on top and Fastbacks with boards protruding from windows would have you believe there's a massive surfing/surfcars link until you notice that most of the stuff has been hired for the day as a pose.

Still, the souped up Morris Minor estates and the

surfjive



surfshirt

dozens of wacky chrome covered mean machines certainly look the part and make those beach sunset postcards all the more convincing. Surf professionals drive Porches, Jensen Interceptors and Vauxhall Vivas.

THE SURFMUSIC

When surfpunk came on the scene in the early Eighties there was a great deal of optimism that the dinosaur of the Beach Boys would be laid to rest for ever. Surfpunk was defiantly kicking sand in Brian Wilson's face and the surfkids met weekly to burn their dad's Eagles compilation LPs at the stake.

But the renaissance never really maintained its initiative and, as it died, the dinosaurs crawled out from their hideaways with sheepish grins under their beards. In 1989, surfmusic can best be monitored by consulting Wavelength magazine's readers poll for favourite groups. Wavelength is Britain's premier surfing magazine and, for better or worse, this is what their readers dig the deepest.

- 1 INXS
- 2 THE BEACH BOYS (!)
- 3 U2
- 4 DEF LEPPARD
- 5 GUNS N' ROSES
- 6 BILLY IDOL
- 7 THE EAGLES
- 8 BRYAN ADAMS
- 9 FLEETWOOD MAC
- 10 THE MISSION

Wayne Hussey hanging 10? Billy Idol taking the tube at Pipeline Hawaii? Pah!

THE SURFPLACE

Contrary to popular belief, you can surf more or less all round the British coast whenever conditions allow (admittedly, this does mean a force 10 gale in some areas). According to Wavelength's editor John Conway, the best places to surf in England are Devon and Cornwall, with the Gower in Swansea claiming surf capital rights for Wales. The biggest waves are in Scotland, where conditions rival the best in Europe. A word of warning though, it does get a bit nippy.

And there, as they say, you have it - the ultimate guide to British surfing. If you want to get into it then John Conway's book 'Surfing', is an excellent introduction to the sport and isn't the least bit patronising or boring. If you just want to watch it from your armchair then you can't 'cause it's not on telly very often, unfortunately. So, you've got no choice - get yourself down to Cornwall, Devon, Scotland, South Wales etc etc and check it out. Cowabunga baby!

surfheels



surfwagon



singles

- 1 (1) PSYCHONAUT **Fields Of The Nephilim** (*Situation Two*)
- 2 (2) STREETS OF YOUR TOWN **the Go-Betweens** (*Beggars Banquet*)
- 3 (3) JUST LIKE HEAVEN **Dinosaur Jr** (*Blast First*)
- 4 (4) A PLACE IN THE SUN **Men They Couldn't Hang** (*Silvertone*)
- 5 (—) THE EVENING SHOW SESSIONS **the Stranglers** (*Strange Fruit*)
- 6 (—) SALLY CINNAMON **Stone Roses** (*Black*)
- 7 (7) LAZYTITS **Happy Mondays** (*Factory*)
- 8 (5) EARDRUM BUZZ **Wire** (*Mute*)
- 9 (6) ROUND AND ROUND **New Order** (*Factory*)
- 10 (11) BLUE MONDAY '88 **New Order** (*Factory*)
- 11 (8) MONKEY GONE TO HEAVEN **Pixies** (*4AD*)
- 12 (10) EVERYTHING COUNTS (LIVE) **Depeche Mode** (*Mute*)
- 13 (14) CRACKERS INTERNATIONAL **Erasure** (*Mute*)
- 14 (—) JOE **Inspirational Carpets** (*Cow*)
- 15 (—) ELEPHANT STONE **Stone Roses** (*Silvertone*)
- 16 (9) A LITTLE RESPECT **Erasure** (*Mute*)
- 17 (15) MADE OF STONE **Stone Roses** (*Silvertone*)
- 18 (30) OH L'AMOUR **Erasure** (*Mute*)
- 19 (29) SOMETIMES **Erasure** (*Mute*)
- 20 (17) BIRDLAND EP **Birdland** (*Lazy*)
- 21 (21) WHAT TIME IS LOVE **KLF** (*KLF Communications*)
- 22 (12) CAN'T BE SURE **the Sundays** (*Rough Trade*)
- 23 (—) PLASTIC BAG EP **Eat** (*Fiction*)
- 24 (—) TRUE FAITH **New Order** (*Factory*)
- 25 (22) SWEET JANE **Cowboy Junkies** (*Cooking Vinyl*)
- 26 (16) THE CIRCUS **Erasure** (*Mute*)
- 27 (23) CHAINS OF LOVE (REMIX) **Erasure** (*Mute*)
- 28 (20) HAIRSTYLE OF THE DEVIL **Momus** (*Creation*)
- 29 (19) MAXIMUM OVERDRIVE **Dawn After Dark** (*Chapter 22*)
- 30 (25) WHEN I GROW UP **Michelle Shocked** (*Cooking Vinyl*)

albums

- 1 (—) TRANZOPHOBIA **Megacity Four** (*Decoy*)
- 2 (1) STONE ROSES **Stone Roses** (*Silvertone*)
- 3 (2) DOOLITTLE **Pixies** (*4AD*)
- 4 (3) THE INNOCENTS **Erasure** (*Mute*)
- 5 (9) 101 **Depeche Mode** (*Mute*)
- 6 (6) CIRCUS **Erasure** (*Mute*)
- 7 (4) HOPE AND DESPAIR **Edwyn Collins** (*Demon*)
- 8 (—) SITTING PRETTY **the Pastels** (*Chapter 22*)
- 9 (8) TECHNIQUE **New Order** (*Factory*)
- 10 (7) SHORT SHARP SHOCKED **Michelle Shocked** (*Cooking Vinyl*)
- 11 (12) THE MAN — BEST OF ELVIS COSTELLO **Elvis Costello** (*Demon*)
- 12 (13) SURFER ROSA **Pixies** (*4AD*)
- 13 (5) IBTABA **Wire** (*Mute*)
- 14 (10) TEXAS CAMPFIRE TAPES **Michelle Shocked** (*Cooking Vinyl*)
- 15 (—) SILVERTOWN **Men They Couldn't Hang** (*Silvertone*)
- 16 (14) SUBSTANCE **New Order** (*Factory*)
- 17 (11) PHORWARD **Shamen** (*Moksha*)
- 18 (16) WONDERLAND **Erasure** (*Mute*)
- 19 (15) LOVE IS HELL **Kitchens Of Distinction** (*One Little Indian*)
- 20 (—) HOUSE OF LOVE **House Of Love** (*Creation*)

Compiled with the help of Spotlight Research and selected retail outlets

IT TEXAS BACK



Too Much Texas deal strictly in the darker, buzzsaw guitar mode of independent music. They brood and swirl in a somewhat old-fashioned way, but there are still many of you out there who will want to crank up the new four track EP 'Smart', and descend into its depths. We here on the Independents pages prefer the almost dub Clash sound of 'You Play Me To Death' with its hypnotic simplicity. The band, apparently now with a new line up, are currently finalising dates for July, so keep an eye open if this is your bag.



STAN, HILDA AND MURIEL?

The Ogdens are back! Just as the summer of love will be remembered by the nation for their debut 'Beautiful Day', 'Rachel Put Your Arms Around Me' is another semi-acoustic ray of sunshine from the Brixton based outfit. Following the collapse of Red Rhino, the Ogdens were left high and dry without money or distribution. As Jon (guitar) and John (vocals) explain, they asked friends and admirers to donate £20 each towards the release of 'Rachel' in exchange for a namecheck on the back of the

sleeve (how much, I wonder, did the good Lord shell out to get on Prince's albums?).

Playing regularly around London, as well as conducting energetic fly posting campaigns, they have made sure almost everyone knows the Ogdens, by name at least. John: "We would probably be far more famous if we'd stuck to our original name the F**k Puffins. Mind you, we would have had to change it at some point to the Puffins and that sounds like a band of short, fat boys." (BC)

DENTS

with contributions this week from Bryn Coed

'FOOL'S THE CRY

The Chesterfields may not be the first band that leaps to mind when shock horror headlines are afoot, but down in the West Country, the locals are up in arms and it's all because of the band's new single, 'Fool Is A Man'. Well, the cover of the single to be more precise. Down in that part of the world, lives an ancient symbol of all things fertile in the shape of a huge chalk man with no strides on. He's called the Cerne Giant and from the obvious proportions of his wanger, he's not thinking about going hunting for the family's tea!

Simon Chesterfield, the band's driving force, explains this piece of controversial artwork. "We just thought it perfectly summed up the foolish man of the title," he says. "A man with a club raised over his head, starkers. It's a good symbol as far as we're concerned but the police have had complaints about the posters in record shop windows in the Yeovil area. It's incredible really because the Cerne

Giant is a famous landmark around here and it's local people complaining. All I can think is that they must drive to Weymouth by a different route from everybody else. A while ago there was a suggestion that they should carve a Marilyn Monroe in the field next door, but someone pointed out that she never had any children so she wouldn't make a very good fertility symbol. Maybe they could carve a Neneh Cherry!"

The Chesterfields are well loved veterans of the independent scene now. Two LPs, a basketful of great singles and plenty of line-up changes along the way. These days, it's the twin attack of brothers Simon and Mark who are responsible for the writing, singing and production of the band. The new single was even recorded in their local studio so is there a further localisation of the Chesterfields process?

"It seems to be heading that way," says Simon. "We recorded the single in Yeovil



and we've still got our own label with the Beat Hotel and there seems to be quite a healthy local scene here again with venues and bands coming along. The label in particular is a long term thing, we'll be doing Household Records whatever happens in the future with the Chesterfields.

"The new single is something of a departure for the Chesterfields. A nifty violin duels with Mark's guitar in a distinctly country flavoured romp, and there's even a Mick Jones style solo in there for good measure.

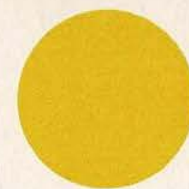
"I suppose it's the closest we've ever got to the old idea of a West Country country band, but we just wanted to do

something a bit different and show that we're not the old Chesterfields."

He's right. While the band is still tarred with a distinctly 'indie' brush at home, they continue to tour and win new friends throughout Europe. The band has just returned from Switzerland and France, but it was their growing German support that led to the amusing B-side treatment of an old favourite on this single.

"I went round to Mark's flat one day and he was messing around with this Casio keyboard and he started playing a version of 'Johnny Dee' which had us in fits. So we've mixed it with the Beat Hotel's 'Smile' and called it 'Johnny Smile', the Casio Youth mix."

The Chesterfields are about to set off on yet another UK tour before starting work on their third LP at the end of the summer. If you get your hands on a 'Fool Is A Man' T-shirt, just be careful where you wear it, OK?



HOUDINI

HARRY HOUDINI

Remixed 7" and cassette
Extended 12" and CD



"Dancers do generally have the ugliest feet in the world"

Best



best foot
forward

forward

"When I perform, whether it's singing or dancing, I put everything into it"

A boy could wait a whole lifetime and beyond to hear these words from a pop star.

"You're the first Andy," Paula Abdul's childlike voice purrs as she rubs the sleep from her eyes. But then she's on the other end of the phone in Los Angeles, it's half seven in the morning and it's the answer to a perfectly innocent enquiry about her interview schedule. Oh well, dream on.

Paula's had one of the most phenomenal rises in the pop world, hitting the number one slot in America and coming close to doing the same over here with only her second single, 'Straight Up', and with the third, 'Forever Your Girl', heading the same way. Her fairytale rise from cheerleader to top choreographer for the likes of Janet Jackson to pop star has been well recorded, but why does she think she's managed it all with such apparent ease when others struggle for years to get just a smidgeon of recognition. Did her mother step in something on the way to the delivery room?

"I'm sure it's just a combination of things," she says. "Obviously, it's been a lot of hard work even if it looks like things have just happened from an outsider's point of view. Then I've been very fortunate in collaborating with the right people, recording with the likes of LA & Babyface and just working hard at every aspect of the business. What I do is an all round performance and when I perform, whether it's singing or dancing, I put everything into it. **Paula's** current hit, 'Forever Your Girl', is a sad old tale of a jealous boyfriend digging his own grave as his other half gets on in the world and tries to explain that his insecurities are unjustified. There must be some aspect of this song that a new star like Paula has gone through herself. Any broken hearts back in cheerleader land, Paula?

"Absolutley! That's why the song was written that way. I was in the studio just talking to the guys and I was explaining a situation that happened way before I got into the singing or choreographing side of my career. The guy I was dating at the time was concerned that I'd be swept off my feet as I became more successful and our relationship didn't last long because I couldn't convince him that he was wrong. It was all very sad at the time."

Are you sure it wasn't because of your horrible feet Paula?

"I beg your pardon Andy!"

Well you're a dancer and choreographer aren't you? Everyone knows that one of the prices dancers pay for their art is horribly gnarled and calloused feet. Yuk!

"Well you're right, in as much as dancers do generally have the ugliest feet in the world, but mine aren't, honestly. Mine are fine, they haven't been destroyed by the dancing. When I used to work on points they were dreadful because I used to dance until they bled, but I've been off points for a few years now and they've had time to heal just fine. I'm sorry if that's ruined your whole interview."

Never mind Paula, I'll lie anyway and say you have to walk with a stick! Do you find it an occupational hazard that when you go to nightclubs everyone stands around waiting for you to get on the dancefloor and do the Janet Jackson dance you devised for her videos?

"Oh all the time, it's funny you should say that because it really does happen a lot. Occasionally I'll get up and dance, but these days I have to feel really comfortable to get up at a disco. I usually find that the professional dancers that go to these places end up dancing in front of the table where I'm sitting. It gets a bit annoying, but it's quite funny at the same time. These guys will be doing triple back flips in front of me, expecting me to say, 'OK guys, you've passed the audition, I'll use you in my next video'.

"I enjoy dancing at home as a release after a hard days work and I'll just kick off my shoes and dance on my own for my own enjoyment. I've got this video camera and I record myself" (steady boy) "dancing and it helps give me ideas for new routines and stuff."

These days Paula has a hell of a time filling in her Filofax. How on earth does she manage to decide what project to start next?

"Well it's not easy, particularly when I get a lot of offers, but it's also very satisfying to be in demand. I have to be careful about the choreography I choose to do now. Prince called me up to work on the choreography for the 'Batman' video and I was really excited because it was going to be the first release from the movie and I've been on hold for several Prince projects before. Then the whole 'Batman' thing got delayed and I couldn't fit it in. One day Prince and I will get to work together I hope."

Paula's work with Janet Jackson, Duran Duran and even ZZ Top (yikes!) on video have lead to work in the film industry itself. She's worked on Eddie Murphy's comedy 'Coming To America' and if you think ZZ Top must have been a tall order in the choreography stakes, what about Arnie Schwarzenegger in 'Running Man'?

"Well, I didn't actually have to choreograph either of them. Arnie was involved, but he didn't have to dance himself. One time he did get up off his chair and pretend to join in but he wasn't the world's greatest, shall we say. In The Eddie Murphy movie I had to choreograph the huge royal wedding that takes place in the first 10 minutes. We had 30 African dancers, it was a big number and everywhere it's shown over here, the audience stands up at the end of the routine and applauds, so that's very satisfying."

This summer sees Paula touring the States with Milli Vanilli, but she's hoping to hit these shores later in the year with her own band.

"It'll be my first time," she says. As a gentleman I volunteer to guide her through it and she hangs up the phone! Perhaps she fell over her walking stick.

As Paula Abdul strides back into the charts with 'Forever Your Girl', Andy Strickland wakes her up for a chat about her meteoric rise to fame and asks the question the nation wants answered: just what do Paula's feet really look like?



NORMSKI

● UB 40 — BIRMINGHAM 23

UB40 Birmingham City Football Ground

UB40's popularity is a peculiarity to behold. For a reggae band to fill a football stadium is triumph enough, but to be considered big enough to headline over Robert Palmer and the Pogues suggests a secret ingredient in their music that is not immediately apparent.

Musically, they are the reggae equivalent of Status Quo, beginning their career with something a bit new and sticking to it for the subsequent decade. But, in front of a massive crowd of, mostly, adoring fans, any surprises would have been sure to have received the cold shoulder. That's not to say that UB40 fans are ungenerous. Both Robert Palmer and the Pogues were given warm welcomes over this long day, despite playing sets that could have done with a bit of trimming.

When UB40 take the stage a roar goes up and a very long set of pop reggae ensues. A powerful brass section relieves the soporific effect of much of their music, and song by song you are increasingly surprised at quite how many good, catchy singles they have written. When Robert Palmer joins Ali and co for a little singalong, his faltering falsetto disappears into the darkness, too unpredictable for UB40's steady roll.

Joe Gilmore

THE BEAUTIFUL SOUTH International, Manchester

There is no pleasing some people. It seems most of the sweaty punters had come to see the Housemartins mark two: some were expecting a Style Council-esque reincarnation, and the rest expected little at all. As it went, the last contingent came out, surprisingly, the happiest.

From the moment the 'stars' of the band took the stage to the sound of a spluttering, over-driven guitar, it seemed that maybe everyone had got the wrong end of the stick. For the first couple of decidedly average songs, a mist of doubt lingered slightly above the dangerous layer of body odour; the subtle harmonies of twin strikers Heaton and Hemmingway were lost somewhere between feedback and nerves — this is, after all, a new band with new songs. The inevitable turning point came with a ridiculously confident rendition of 'Song For Whoever', which appeased the old fans on the verge of discontent.

From here on in, the vocal duo were in full command of the attention, Heaton taking the award for the sweatiest body in town with his recklessly energetic dance, while Hemmingway can hardly dance at all. But if the single was overwhelmingly welcomed then the band's readings of 'Fame' (as in the 'Kids From') was met with both delight and disgust. This version included a stirring 'Hall Of Fame' extension with Heaton

exercising his best Mark E Smith delivery, 'Who's In This House'/'I'd Rather Jack' was similarly greeted, the joke being missed by more than a few — "Why don't they cover any Housemartins songs?"

The new songs were as good as we had a right to expect. 'Kept In' and 'Cry Freedom' stood out; the former with its quirky soul beat, and the latter as you'd expect, with semi-African rhythms. Still, the bitterly disappointed chose to step outside for air rather than watch an encore that climaxed with a Who-like trashing of gear that was so sincere, it was frightening. It was at this point that they'd completely won me over.

Craig Ferguson

THE STRANGLERS Brixton Academy, London

Black stage, black amps, black clothes, black guitars. Yes indeed, the men in black are back, and judging by the reception from this packed hall they're likely to stay this time.

The Stranglers have got over 150 songs in their repertoire and as front man Hugh Cornwell asks which one the crowd wants next the whole scenario is more like a class of school children let loose in a sweetshop than a 'punk rock' concert. Frantically wanting everything at once, the crowd are unable to ask politely so the Stranglers launch into another new song.

New songs? The Stranglers? 'Fraid

LIVE

EDITED BY TIM NICHOLSON

so popites — if you thought a modern day Stranglers concert would entail no more than just another dinosaur band going through their latest compilations LP you're wrong.

Sure, we get treated to a lot of old material. 'Nice And Sleazy', 'Peaches' and 'Golden Brown' are included but there's no overkill, no "Here's a number you'll know, doesn't this take you back cor blimey, makes you feel old dunnit?"

This is 1989 and the Stranglers are behaving accordingly. A brass section has been added and despite the fact that they prance about like a bunch of softies, the boys with the blowers add some much needed depth and melody to the new material.

Hugh Cornwell is just as mean as ever, strolling around the stage like an impatient commuter waiting for his train. Jean Jaques Burnell is still as entertaining, thumping the notes from his bass guitar with glee and performing his impression of a fat praying mantis.

'Always The Sun' sees the Stranglers at their very best, playing cute guitars with surprisingly tuneful vocals highlighting the fact that this band can be sophisticated as well as hard.

Desperate to please, they perform three encores, ending with a searing version of 'Hanging Around' which leaves the crowd satisfied in the knowledge that their heroes can still cut it.

Not bad for a bunch of old 78s.

Tim Southwell

SOUNDS FOR SURVIVAL — GREENPEACE BENEFIT Town And Country Club, London

First on stage is **Shakespear's Sister**, a melodic rock outfit fronted by Siobhan Fahey (ex-Bananarama fame) and Marcella Detroit. Energetic, but essentially soulless, Siobhan is upstaged by the enigmatic Marcella and suffocated by the eight-piece band.

The distinctly funkier **Londonbeat** certainly benefit from a trio of phenomenal voices. 'Beat Patrol' roars on quite extravagantly but fails to raise my pulse rate one bit. Just as I'm about to drop off, **Tim Finn** (another ex-person, this time late of Split Enz) launches into the Greenpeace rap, promising it's not too late to change the world. I lose interest somewhere in the middle of his evolution lecture, but my attention is drawn from the dull musical fare as he dedicates a song to Derek Bainbridge, who symbolically committed suicide in Downing Street after a long period of unemployment.

Martin Stephenson And The Daintees are greeted with a roar that transforms the event from a major label showcase into a real concert. The humbler man of pop smiles his way through an irresistible set, highlighted by Julie Gill's rendition of 'Slow Loving', 'Wholly Humble Heart' is the sucker punch that wins it for him. What a knockout!

I was quite looking forward to pouring scorn on the 'valley girl' meanderings of **Voice Of The Beehive**. But as Melissa bounds energetically across the stage in her eighteen-holers, all knock kneed with skirts flying, VOTB win me over with their effortless harmonies and vigorous charm. 'I Say Nothing' sends the faithful into a frenzy and puts the songs of Fuzzbox and their like to shame.

False rumours of appearances by Lou Reed and Bob Dylan means a bolstered attendance figure and more than the odd pair of kicking heels hoping for a late surprise. As the liggers leave for the bar, Tracey and Melissa offer everyone a lift home. In their lead-free tour van, of course.

Bryn Coed

MARY MY HOPE Marquee, London

Fresh from supporting Fields Of The Nephilim, and having just released a momentous debut album, Atlanta-based band Mary My Hope managed, in a mere hour or so, to slaughter any previous standards and/or preconceptions of power rock. The only band, except perhaps Jane's Addiction, who could quote AC/DC and existentialism in the same breath are four young firebombed mopheads with tangled hair and spirited passion. Opening with 'Wildman Childman', Mary My Hope then proceeded to sandblast an unsuspecting audience with Seventies blues/rock tempered with Eighties trash and metal.

Tracks from their album 'Museum' are seemingly effortless, but slam themselves into masterworks. 'Communion' wound itself up slowly but surely, until it detonated a million braincells, 'Heads And Tails' went musically in an opposite direction, taunting simply, "I ended up taking her life, that's how it goes". 'Suicide King', a song of epic proportions, managed to also sum up the band seductively draping itself across you, and whispering plaintively in your ear, before ripping you to pieces limb by limb.

If this is just the beginning for Mary My Hope, they are going to grow and expand into something HUGE. This band have got to be experienced.

Lysette Cohen

45

REVIEWED BY TIM NICHOLSON

● SINGLE OF THE WEEK

KISS AMC 'A Bit Of ...'

SYNCOPE

The Hedge never sounded so good. Taking the theme from U2's 'New Year's Day', with full permission of the holy ones, Manchester rap vixens Kiss AMC play hard and fast in place of Bonzo's wail. The thought of rabid U2 fans considering this somewhat blasphemous only makes it more fun, and only a complete plaster-over-the-glasses trainspotter could fail to agree that this is the best record in this rather fab pile.

● SURF'S UP

ACR 'The Big E'

A&M

From Factory Records' egghead Latin jazzers to A&M chart hopes. ACR have put their whistles in their pockets and have crafted some of the best MOR pop I've ever heard. Don't let that tag put you off, because this is real class, and if it's a sign of what's to come, I'd say A&M's faith is not misplaced.

DOROTHY 'Reflections'

COOLTEMPO

Having added a whimsical edge to Prince's 'Still Waiting' for their first single, Dorothy now turn their hand to the Supremes hit of 1967. With the aid of Smith & Mighty, 'Reflections' has turned from a classic Motown confection into a faultless bit of pop modernism. All the noises here

have their home in hip hop, but nothing can stop this from being sparkling pop.

HOLLY JOHNSON 'Atomic City'

MCA

Having expressed doubts about this as an album track, a few retractions are in order on my part. 'Atomic City' is the aural equivalent of a James Bond car chase; all explosions and aggressive beats, Holly bemoaning the loss of the ozone layer to fill already fat pockets. More powerful than its two sprightly predecessors, woe betide anyone who stands in its way.

KIRSTY MACCOLL 'Days'

VIRGIN

Kirsty's album 'Kite' is packed full of songs this good. 'Free World' thundered along but got sidetracked out of the charts. 'Days' is slower and more considered, but should be right on target. Pay attention to her now, because she's only going to get better.

THE LIGHTNING SEEDS 'Pure'

GHETTO RECORDING COMPANY

From the perfectly pop-sensible mind of ex-Bunnymen producer Ian Broudie, 'Pure' is fragile and lemon-flavoured in the same way as his old group Care. A New Order guitar part picks the song up for its second wind towards the end and when it's all over you're ready for a second helping. You can eat this between meals without ruining your appetite.

THE REAL ROXANNE 'Roxanne's On A Roll'

URBAN

I don't know if Roxanne's on a roll, but she's definitely thrown a six with

this tracking rap mixed by Norman Cook. Elvis Presley croons away in the background while Roxanne rides the roulette wheel like a seasoned croupier.

THE INDIAN GIVERS 'Hatcheck Girl'

VIRGIN

Mean and moody, lush and lazy, 'Hatcheck Girl' is good in spite of itself. On first hearing, you suspect something rather mediocre is at work here, but with repeated listens it takes on a spooky aura that is very alluring. If this record was a colour, it would be mauve.

GINA FOSTER 'Love Is A House'

RCA

Gina, it says here, is better known as a songwriter for the likes of the Force MD's and Alison Moyet. But who needs them when you can sing like a bird yourself? 'Love Is A House' was a top 10 hit in America for the Force MD's, but Gina's version of her own song is sumptuous soft soul, dripping with gold.

WATERBOYS 'And A Band On The Ear'

ENSIGN

Song title of the week, and a jig so authentic that it's almost immune from criticism. This is a record for all those people who think that green (the colour) should figure in all our lives a lot more prominently. You know it makes sense.

THE 4 OF US 'Mary'

CBS

This is flighty, jaunty and not something you wouldn't want to hear skipping out of your tranny on a sunny afternoon. The 4 Of Us have

suffered from sounding a little too earnest on past outings, so they should learn that life's a lot easier when you write a good song. Candyfloss of the week, if they don't mind me saying.

● IN THE DRINK

QUEEN 'Breakthru'

EMI

There are innumerable things to dislike Queen for, and ruining our children's education by misspelling words like breakthrough is just a new addition to the catalogue. This is as pompous as you could possibly imagine a record to be, times 17. Turquoise; need I say more?

PIXIES 'Here Comes Your Man'

4AD

Try as I might, the attraction of this lot escapes me totally. 'Gigantic' was a good moment, but their last single, 'Monkey Gone To Heaven', and this sixth form lick-and-stick Velvet Underground pastiche are dull and grey. The sleeve, on the other hand, which features a sad-looking bull terrier, is totally fab.

LONDON BOYS 'London Nights'

WEA

OK, so 'Requiem' was good for a laugh, and the sight of two scantily clad muscle men doing backflips in rollerskates on 'The Hit Man And Her' was difficult to hate. But, once you've heard the one about the hedgehogs and the Reliant Robin once, it starts to lose its impact. Game over.



the FIXX
the FIXX
the FIXX

Appearing live at
The Borderline 21st - 24th June

'Driven Out'

the new single released 19th June

taken from the album 'Calm Animals'



PRINCE 'Batman'

WEA

With Bruce Wayne on vocals, the Joker on drums and Vicki Vale playing a mean Rickenbacker you'd think Prince's latest album was set to revolutionise twentieth century pop music as we know it.

Indeed, there are moments on this nine-track LP when the Boy Wonder scales some impressive heights of excellence. But while this is a pretty good record, it is not in the same class as 'Sign 'O' The Times' or 'Purple Rain'.

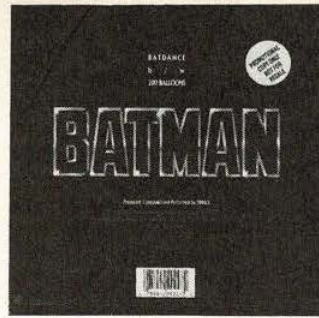
Here we find Prince labouring slightly in comparison — working from already proven formulae but somehow (and quite inexcusably!) failing to produce songs to astound.

As far as the lows go, 'The Arms Of Orion' — a duet with modern girl Sheena Easton — is a truly diabolical pile of slush which is given the

Jennifer Warnes & Joe Cocker treatment.

But Prince makes up for these faux pas in other areas. 'The Future' is a great song, mixing customary funky guitar riffs with infectious beats and genuinely stark lyrics: "Yellow Smiley offers me X/Like he's drinkin' 7 Up/I would rather drink six razor blades/Razor blades from a paper cup."

'The Future' along with 'Vicki Waiting' and 'Partyman' features special guest vocals from the film's stars Jack Nicholson, Michael Keaton and Kim Basinger, and while this does nothing to enhance the quality of the record, it is a poignant reminder that this is only a soundtrack album and should not be taken too seriously without actually seeing the film. Unfortunately, that doesn't come out until August so in the meantime, it has to be said that Batman is nanananananananananananananananan Not Bad! ■■■■ **Tim Southwell**



TRANSVISION VAMP 'Velveteen'

MCA

Wendy James is the only pop star I see regularly. Every time I trot along to Portobello Market to get the week's vegetables in, there she is, doubtless checking to see that the band's 'rev-revolution' graffiti hasn't been obliterated by some grumbling spoilsport.

Transvision know all about grumbling. Their short career has been dogged by potshots from people who've ludicrously lumped them in with Sigue Sigue Sputnik and Westworld and criticised Wendy for doing exactly what everyone loved Debbie Harry for. All this nonsense shades the fact that Transvision Vamp have somehow become the guitar band that makes every other guitar band look silly. They've become every other guitar band.

'Velveteen' carries the story forward in glorious fashion — proud powerchords, rip-offs you can never pin down, hoarsely whispered singing and a hotch-potch of guitar sound snatched randomly from the Fifties, Sixties and Seventies.

But Transvision are as good as they are because they know a good tune when they write one, and for that reason they're best as a singles band. It's no surprise that 'Baby I Don't Care' and 'The Only One' are the choicest cuts, though 'Velveteen', too, is so good it could be the title of a rock opera.

How they'll survive the loss of songwriter Nick Christian Sayer is a vexed question. ■■■■ **Phil Cheeseman**

PREFAB SPROUT 'Protest Songs'

KITCHENWARE/CBS

At last, the missing Sprouts album arrives with a proper sleeve, track listing and without fear of prosecution for owning a copy.

'Protest Songs' was originally planned to follow 'Steve McQueen' way back in 1985 as a special budget recording initially available to fans attending the Prefab Sprout 'Two Wheels Good' tour.

This, then, is not the new Sprout LP, rather a swiftly made collection of 10 songs, some clinging to the more naked early days and others hinting at

the lush tones of 'Langley Park'. For those who baulked somewhat at the latter's sugar coating, this could be the record to bring you back to the fold, especially 'Life Of Surprises', which would not have seemed out of place three years on with its upbeat chorus and synth stabs.

If side one is fairly orthodox fare, it's left to side two to bewilder and delight, starting with the vampish 'Tiffany's'. 'Til The Cows Come Home' is strange and brooding, while the closing 'Pearly Gates' is Paddy coming to terms with his new reliance on keyboards as a writing tool; all John Lennon piano and cynicism, complete with closing line "I don't mind the wait".

Well, we did Paddy, but now it's here, 'Protest Songs' fills two gaps nicely. Both 'Steve McQueen' to 'Langley Park' and the current barren spell leading towards 'Jordan The Comeback'. As such, it'll do fine, thank you! ■■■■ **Andy Strickland**

CYNDI LAUPER 'A Night To Remember'

EPIC

Some girls are bigger than others and some girls just wanna have fun. As a wacky, extroverted American with boss eyes, a grin like most people's growl and a fancy dress wardrobe, Cyndi Lauper is always going to be the latter.

'A Night To Remember' is Cyndi's 'True Blue' — just one leap away from 'Like A Prayer'. Because she has no Sean Penn figure in her life and no theatrical pent-up emotions to unleash on the world at large, this album is a lot more lightweight and poppy than Madonna's latest. Yeah, it's fun.

The album begins and ends with some country wailing that sounds as if it was recorded in 1947 on Walton Mountain. But that's as close as we get to a concept album, thank God! You'll know the catchy pop noir of 'Drove All Night' but the equally fab single 'Unconditional Love' might have passed you by.

Perhaps Cyndi is just too colourful to ever be taken seriously. Don't let the Harlequin pantaloons on the cover put you off — it's a great pop LP. There are a few squeelchy moments, but what the heck! ■■■■ **Johnny Dee**

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VISION ON

EDITED BY TIM NICHOLSON

rm's guide to all that's worth watching



● SPIKE LEE and JOHN SAVAGE in 'Do The Right Thing'

film

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

(Cert 15)

Starring: Carmen Maura

Following its runaway success in both the director's native Spain and the US Pedro Almodovar's eccentric comic caper is more conventional than his last film, the cult classic 'Law Of Desire' — his first film to reach the UK last year. Still, they both share the director's taste for thriller elements of high comedy and a camp and highly unusual repertory-style company.

It's a seductive story of desperate women in love. The plot's both complicated and unbelievable — but this matters not one bit as it's all presented in such a delightful and charming manner. The beautiful and intelligent Pepa (Carmen Maura) has enjoyed a long-standing affair with Ivan who has just left a cold and impersonal message on her answering machine — he has left her for another woman. Pepa is pregnant and understandably upset by the way she's been told it's all over. In her spike heels and tight skirt, she tries to track down the faithless Ivan. While she buzzes around, her apartment fills with a succession of women who have one thing in common — man trouble. And Pepa becomes a confidant to them all; Ivan's wife who's fresh out of mental hospital because of the way he treated her, Pepa's scatty girlfriend whose affair with a Shiite terrorist brings the police knocking at the door and Ivan's son who brings a pill-gobbling girlfriend.

It might all sound pretty weird but it's a wickedly original and extravagantly stylish farce with dazzling performances. Hollywood, which knows a hot property when it sees one, has already moved in with intent to remake the film. Glamour queen Cher and aerobic veteran Jane Fonda are now fighting for the chance to play the wonderful Pepa. **Ronald Rynning**

film

The sixth Piccadilly Film and Video Festival opens in London tomorrow, (Thursday 22), running for a week. Under the theme 'Nothing Sacred', the festival premieres 25 new films, giving a sneak preview of what will be showing at your local cinema over the coming months (or years, knowing the snail-like pace of film distribution).

Star of the show is the brilliant 'Do The Right Thing', from Spike Lee, (director of the fab 'She's Gotta Have It'). Powerful stuff with an anti-racism message, cut through with a soundtrack that includes Public Enemy's 'Fight The Power'.

'Homeboy' was written by and stars Mickey Rourke in a semi-autobiographical tale about boxing. River Phoenix pops up in 'Running On Empty' as the son of Sixties radicals on the run from the FBI. Gary Oldman stars in 'We Think The World Of You', a typical Brit nostalgia piece set in Fifties London, all strict attention to period detail and very enjoyable too. 'Heather's' a cultish US teen-angst flick, full of sex, suicide and gangs with names like the Geek Squads and Dweebettes.

If you're in London, the festival is showing a quirky selection of short low-budget films, worth seeing and unlikely to get wide distribution (shame!) 'I'm British But...' looks at life for young Asians, from Southall to the Rhonda Valley, set to a Bhangra soundtrack. The surreal and stunning 'Superstar' is the story of all-American anorexic Seventies idol Karen Carpenter, acted out by the Barbie Dolls!. Those glorious Carpenters numbers play throughout and the film has serious points to make about anorexia and the cult of the star. After the festival, 'Superstar' plays for a week at the ICA in London, (ring 01-930 3647 for details).

For further details of festival venues, times and prices, ring 01-437 0757 or see this week's City Limits magazine. **Josephine Hocking**

video

Brookside Classics

(Video Collection)

Although a popular soap opera, 'Brookside' still remains cult viewing. It's that mix of drama and humour that they seem to have got right. Lately though, the storylines have tailed off somewhat so these three volumes of 'Brookside Classics' have arrived just in time to remind viewers who are losing faith just what a great programme it is.

Volume One: 'The Siege' follows the three main episodes when number seven Brookside Close was under the evil reign of terror of John Clarke. As soaps go this is the nearest anybody is going to get to 'The Shining'. This was Brookside at its dramatic peak.

Lighter moments are to be found in Volume Two: 'That Man Harry Cross', which features three classic episodes in the life of the man we love to hate and his tea-making sidekick Ralph Hardwick. The first is set in Christmas 1985 when Harry falls foul of Sinbad's live turkey scam and a tender moment at the piano playing 'Jingle Bells'. Then we have the holiday in Torquay with Madge Richmond and Julia Brogan and the amazing sight of Harry Cross in bermuda shorts. Finally there's Commonwealth day chaos with Harry & Ralph trying to edge their way onto the entertainments committee by organising the ladies' night and ends booking a male stripper called Milo And Monty — "very well known, very big in Macclesfield," says Harry.

The best of the three tapes Volume Three: 'The Sheila Grant Years' focuses on the inbetween times of the major disasters in her life. The earliest of the three episodes finds Sheila arguing with Bobby about her relationship with her adult education teacher, Alan Jones, dealing with Matty's affair with Mo and consoling Damon after he failed to get an apprenticeship at the end of his YTS. The second episode is more recent, 'Sheila & Kathy's Night Out' — where they get chatted up by two disco divorcees in open neck shirts. To round it off there's that snog with Billy Corkhill.

Perhaps the best thing about these vids is that they don't just follow the featured character — they're whole episodes and include other classic memory-jogging moments. Such as the cuddly seal fiasco. Karen meeting Guy at university and Pat and Terry watching the imaginary soap within the soap — the near legendary 'The Magic Rabbits'. AT £9.99 a bargain and a must for any Brookie fanatic.

To win one set of the three videos specially signed by the cast and six limited edition Brookside T-shirts, simply give us your title for volume four of 'Brookside Classics'. Something like 'DHSS Spy: The Wilderness Years Of Paul Collins', 'That Man Alan Partridge', or even 'Tommy McArdle: The Legend'. Send your entries to Brookside Competition, rm, Greater London House, Hampstead Road, LONDON NW1 7QZ, to arrive by July 3. **Johnny Dee**

soundtrack

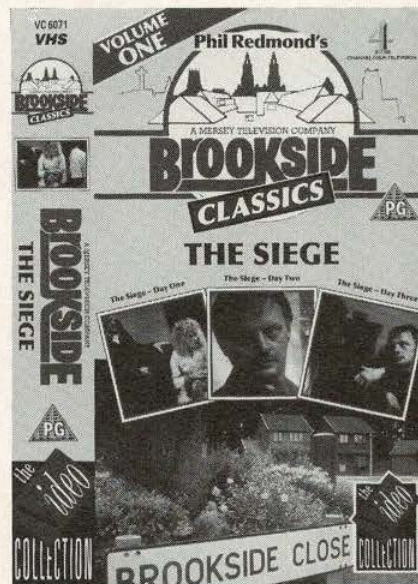
'MARRIED TO THE MOB'

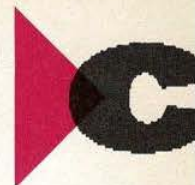
(REPRISE)

You can always rely on Jonathan Demme to fill his name full of good music. The Talking Heads' concert film 'Stop Making Sense' was, naturally, rather brilliant, and 'Something Wild' has to be the only major motion picture to feature the Go-Betweens and New Order in its score.

'Married To The Mob', a review of which can be found in next week's rm, again features New Order and a host of super sounds. Sinead O'Connor pops up with 'Jump In The River', Debbie Harry's 'Liar Liar' echoes of the Debbie of old, Brian Eno gets all ambient with 'You Don't Miss Your Water' and the Tom Tom Club make a welcome appearance with 'Devil Does Your Dog Bite?'

Other highlights include Chris Isaak's 'Suspicion Of Love', Ziggy Marley's 'Time Bums' and the Feelies, infectious 'Too Far Gone'. A rare thing indeed; a soundtrack that's worth your money.





● the many faces of Cliff Richard . . . well, two anyway

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● Much extra mileage has been gained for 'The Best Of Me' from the claim that it is **Cliff Richard's** 100th single — but whether it is or not is really a matter of interpretation.

To start with, the claim should be that it is his 100th solo single, as he has recorded a number of duets with artists like **Janet Jackson, Sarah Brightman** and **Olivia Newton-John**.

Even then, the total of 100 includes 'Gee Whiz It's You', a 1961 hit which was initially pressed for export purposes, but began to sell here, forcing EMI to make it generally available, even though it was no more a UK release than several other export-aimed singles bearing Cliff's name.

As far as hits are concerned, 'The Best Of Me' is Cliff's 99th, including six duets — or his 101st ('Mean Streak' and 'Never Mind' charted separately, even though they were on either side of the same single, as were 'Travellin' Light' and 'Dynamite'). And if we're talking about his singles as opposed to singles chart hits (a subtle difference) then 'Expresso Bongo' must be excluded since it was not a single but an EP.

Whatever the truth of the matter, Cliff is to be congratulated on 30 years of almost continuous success, during which time, according to new information unearthed by EMI Records' historian **Demitri Coryton**, his worldwide popularity has brought him a million-selling EP, five million selling albums and no fewer than 30 million selling singles.

Cliff's best seller in Britain is 'The Young Ones'; in America it's 'Devil Woman'; in Germany it's 'Lucky Lips'. 'Congratulations', meanwhile, has topped the chart in more countries than any other Cliff Richard single, reaching number one in at least 16 territories. But none of these is his worldwide best-seller — that honour falls to 'We Don't Talk Any More', which was a global smash in 1979, selling over 2½ million copies.

According to Demitri's research, which

was conducted as part of a book project recounting the history of EMI, Cliff's 20 best-sellers around the world are listed at the bottom of the page.

The more eagle-eyed among you may have noticed and been surprised by an absence of 'Mistletoe And Wine' from the above list. This is not an error. Despite being the UK's biggest selling single in 1988, 'Mistletoe And Wine' did very little elsewhere, and is Cliff's 31st best-seller, just shy of a million sales. The top five records in the list have all sold more than two million copies.

● The amazing gulf between British and American singles buyers' appreciation of **John Cougar Mellencamp** is vividly illustrated by the fate which befell his latest single 'Pop Singer', which reached number 15 in America but peaked at number 93 here.

The luckless Mellencamp is one of the two most outstanding examples of an American artist successful at home, but ignored here, to be thrown up by the Eighties. His proud record of 18 top 40 entries in America dwarfing his British record of just one top 40 hit 'Jack & Diane' — and even that was only a middling success here, peaking at number 25.

The 37-year-old singer from Indiana, ironically, is a confirmed Anglophile, who would dearly love to be more successful here. He got his first recording contract after phoning the UK management company of his idol **David Bowie**, and his favourite city in the world is London.

Even extending our definition of a hit to the top 75, Mellencamp has chalked up only three UK chart entries, compared to 20 in America. He is one of the 10 most successful recording artists of the Eighties in America, but wouldn't figure among the top 1,000 here. Above right is his remarkable list of US hits, with UK positions shown on the few occasions where they are appropriate.

TITLE	YEAR RELEASED	TITLE	YEAR RELEASED
1 We Don't Talk Anymore	1979	11 I Could Easily Fall	1964
2 The Young Ones	1962	12 Dreamin'	1980
3 Devil Woman	1976	13 I Love You	1960
4 Congratulations	1968	14 Move It	1958
5 The Next Time/Bachelor Boy	1962	15 The Minute You're Gone	1965
6 Living Doll	1959	16 Lucky Lips	1963
7 Summer Holiday	1963	17 A Girl Like You	1961
8 Please Don't Tease	1960	18 Wind Me Up	1965
9 Travellin' Light/Dynamite	1959	19 It'll Be Me	1962
10 Living Doll		20 Fall In Love With You	1960
(with the Young Ones)	1986		

HARTFILE



● the one face of John Cougar Mellencamp

● **Journey** have had nearly as tough a time as Mellencamp here, while selling millions of singles in America. With 17 US top 40 hits to their credit, 16 of them in the Eighties, Journey have never managed to climb higher than number 46 here — the 1982 peak position of 'Who's Crying

Now'. Their only other appearance in the UK chart came from 'Don't Stop Believin', which reached number 62, also in 1982. In America, their 17 top 40 hits are supplemented by a further six hot 100 entries that peaked below 40.

Though both Mellencamp and Journey

have had little success here as singles artists, both have enjoyed healthy album sales, particularly Journey, whose 'Frontiers' album got as high as number six, and both can sell out concert tours. It would appear that while they can attract fairly sizeable cult followings as album acts, the particular brand of American rock that they purvey is anathema to singles buyers.

fashion, that is: alphabetically by artist, and chronologically by title, with date of chart entry, catalogue number, highest position attained and number of weeks on the chart for each entry.

The statistical section includes all the old favourites (most weeks on chart, most hits, highest new entries et al) plus fascinating lists such as "Least Successful Chart Acts" (14 unfortunates have each had a single week in the chart, filling the number 75 berth); a contentious list of the "Top 20 Chart Acts Of All-Time", for the purposes of which number of weeks on the chart is all-important, so **Madonna** and **Abba** miss out; and "Chart Geography". The latter table, trailed here a few weeks ago, details the 46 sovereign territories from which chart acts have originated. And it's surprising to note, for example, that seven Brazilian acts have charted, along with 13 from Spain, 26 from Italy and a staggering 50 from France.

A must for serious chart students and nostalgic browsers alike, British Hit Singles is compiled by **Paul Gambaccini**, **Tim Rice** and **Jo Rice**, and is published by GRR/Guinness next Monday (June 26), price £8.95.

TITLE

US PEAK UK PEAK

I Need A Lover	28	—
Small Paradise	87	—
This Time	27	—
Ain't Even Done With The Night	17	—
Hurt So Good	2	—
Jack & Diane	1	25
Hand To Hold On To	19	—
Crumbly'n' Down	9	—
Pink Houses	8	—
Authority Song	15	—
Lonely Ol' Night	6	—
Small Town	6	53
R.O.C.K. In The USA	2	67
Rumbleseat	28	—
Paper In Fire	9	—
Cherry Bomb	8	—
Check It Out	14	—
Rooty Toot Toot	61	—
Pop Singer	15	—

● Two years since it last appeared, another edition of **British Hit Singles** — the seventh, covering the period of 1962 to 1988 — is about to be published. Since it was first published in 1977 (dealing a fatal blow to the earlier pioneering *Rock File*, which also recorded the charts, though it restricted itself to the top 20), *British Hit Singles* has gone from strength to strength.

The new edition, the biggest ever (naturally), with details of over 11,000 hits by more than 4,000 acts crammed into its 384 pages, carries over 200 photographs, many of which have never been published before, and a comprehensive section of statistical analyses, all of which justify its boast to be "Britain's most comprehensive popular music reference book".

The hits are listed in time-honoured

dorothy reflections

mixed by smith & mighty

available on 7", 12" & cassette single



cooltempo

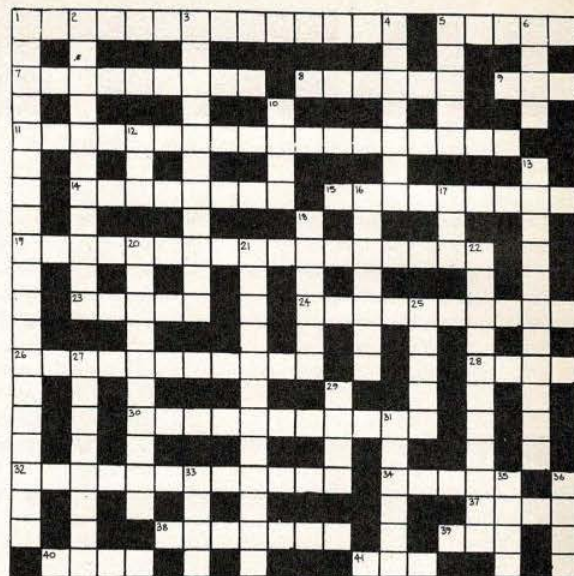
X-WORD

ACROSS

- 1 The Beautiful South haven't dedicated it to anybody (4,3,7)
- 5 What the Pretenders were learning to do in 1984 (5)
- 7 This Jennifer Rush hit would melt if you left it in the sun (4,2,3)
- 8 Wonder man (6)
- 9 Martin knows his ABC (3)
- 11 Group playing 'The Game' in '87 (4,3,3,8)
- 14 & 13 down Brother Beyond hit that shows they're not concerned by a rival (2,4,2,1,1)
- 15 & 39 across Group who told 'Little Lies' in 1987 (9,3)
- 19 Smiths hit that leaves someone needing medical attention (10,2,1,4)
- 23 Wham!'s guns (5)
- 24 Abba hit from 1979 (10)
- 26 She's missing you like crazy (7,4)
- 28 Inner or paradise (4)
- 30 We've had to wait for Cliff's 100th single to hear this (3,4,2,2)
- 32 Were the Damned by themselves on this hit? (5,5,2)
- 34 At no time should this have been a hit for Heart (5)
- 37 Hall & Oates' girl isn't short of money (4)
- 38 Debbie Harry's 'Atomic' group (7)
- 39 See 15 across
- 40 Group or continent (4)
- 41 Initially a hit for Michael Jackson (1,1,1)

DOWN

- 1 Times when Simple Minds had to throw some punches (6,8,5)
- 2 Singer whose album is 'Raw Like Sushi' (5,6)
- 3 Alison Moyet will get wet performing this LP (11)
- 4 Eurythmics LP on which they try to get even (7)
- 5 Eric Clapton's old outfit always rise to the top (5)
- 6 See 19 down
- 10 Dexy's number one soulman (4)
- 12 Group who told us to 'Stay On These Roads' (3)
- 13 See 14 across
- 16 What Peter, Paul & Mary were doing on a jet plane (7)
- 17 Petty man (3)
- 18 What Belinda drew in the sand (6)
- 20 & 6 down What love is to Kim Wilde (4,6,4)
- 21 Edie's backing band (3,9)
- 22 Roddy's group who told 'How Men Are' (5,6)
- 25 What Madness called Sam (5)
- 27 What Queen gave us in 1984 (3,5)
- 29 Shaky had a green one (4)
- 31 Animal that George Michael took into the charts in '88 (6)
- 33 Spandau's precious metal (4)
- 35 Astley or Parfitt (4)
- 36 Group who hit the charts with 'Le Freak' and 'I Want Your Love' among others (4)



ANSWERS TO JUNE 17

ACROSS: 1 Fergus Sings The Blues, 7 Nobody Does It Better, 11 On The 12 Boomtown, 14 Boogie Box High, 16 Play, 17 Generation X, 18 Mandy, 20 Eighth Wonder, 23 No Memory, 27 Tahiti, 28 Bush, 29 Even, 30 Spell, 31 Beat, 32 Embarrassment, 35 My Brave Face, 36 Black.

DOWN: 1 Fine Young Cannibals, 2 Rubberbands, 3 Under Your Thumb, 4 Spike, 5 Use It Up, 6 Born, 8 Doolittle, 9 Baby I Don't Care, 10 Too Shy, 13 What Does It Take, 15 Broken, 19 Sweet Little, 21 Genesis, 22 Nash, 24 Mystery, 25 River, 26 Enya, 31 Beach, 33 Bird, 34 Star.

Send your entry, with your name and address, to rm X-word, Greater London House, Hampstead Road, London NW1 7QZ. First correct entry wins a £5 record token.


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LEFT LP 10



● BEATS & PIECES

MCA RECORDS dance supremo **Adrian Sykes** returned from the States aghast at the cock-up that had occurred in his absence over the promo of **Precious** (see lead review), and promises that when released fully on July 3 it will indeed be called 'Definition Of A Track' with best versions on the A-side!... **Champion's** label copy on the UK pressing of the **A Guy Called Gerald** based **Voodoo Doll** 'Women Beat Their Men' revealingly states "Licensed from **Breaking Bones Records** in co-operation with **Rham Records**"... **Smith & Mighty** merely mixed (as finished label copy reveals) the self-produced **Dorothy** 'Reflections'... **Big Daddy Kane** 'Rap Summary (Lean On Me)' is now in a stutter (0-103bpm) Remix on import (US **Cold Chillin'** 0-21235), scratching the 'Lean On Me' soundtrack's gospel version and generally jiggling everything up over a tugging bass... UK released remixes I have neither time nor room to review this week include **Mystique**, **Kariya** (by **M|A|R|R|S**), **Frankie Knuckles** presents **Satoshi Tomiie**, **Joyce Sims**, **D-Mob**, **Cookie Crew**, **Simon Harris**, **FFWD (Fast Forward)**, **Tone Lóc**, **Baby Ford**... **Raven Maize** didn't hit The Club Chart quite as high as anticipated last week because supplies back then were still hard to come by, while more recently hard to find has been the moronically repetitive **Li'l Louis** 'French Kiss' (US Diamond), accurately described by **Pete Tong** as "to house what 'The 900 Number' was to hip hop"... DJ (rather than sales) returns were significant for the following releases roadblocked outside The Club Chart's top 100 last week: **Corporation Of One** (House Mix UK), **Overlord X**, **Imagination**, **Bizarre Inc** (Atmosphere Mix), **Kelly Charles** (Remix), **R. Tyme**, **Circuit** (Remix), **Edwin Starr**, **Karyn White**, **Levert**, **Paula Abdul**, **Tyree** (Double Trouble Mix), **Cybertron**, **Brooklyn Funk Essentials**, **June Montana** (Remix), **Three Times Dope**, **The Lincoln Boys**, **Poppa Ron Love**, **Chubb Rock**, **The Mafia**... **RCA** have signed **Mica Paris**'s big sister, **Alisha** — not to be confused with an American girl of the same name on the same label some time ago! — who's more in a street soul bag... **Elvis Presley**'s lookalike may not be too apparent if all you get to see is the main musical section of the **Real Roxanne** video (which is being re-cut to accommodate the **Norman Cook** remix in a separate version), as he is featured in, the best part, a dialogue only intro... **Big Fun** 'I Feel The Earth Move' has reputedly had to be withdrawn, a disaster for pop jocks who didn't get the promo!... **Jason Donovan** 'Sealed With A Kiss' (orchestrally preambled on **0-95%/-95%/-0bpm** 12 inch) is flipped by the Philly Soul style attractively cantering semi-instrumental **0-124%/-124%/-sbpm** 'Just Call Me Up', worth checking... Friday (23) finds an under 18s **Meltdown** rave at **Greenford Hall** in Ruislip Road, Greenford, with **Paul Goldsmith**, **Mark** and **Jason**, while **Deep** (plus Sweet, Northern & Modern — Soul, that is) is supplied at Camden Town's **Dingwalls** by **Ivor Jones**, **Graeme Ellis**, **Ian Clark**,

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



CRY SISCO! 'Afro Dizzi Act' (Escape Records AWOLT 1, via PRT) Sounding as if recorded in an arab souk, this actually Paris recorded confusing noises washed jittery 93%bpm bass bombing jigger samples bits of Humphrey Bogart and Katherine Hepburn dialogue from 'The African Queen', amongst many other effects, and is suddenly much hyped on a French pressing from last year that is apparently exploding in Balearic venues here (it's for the Kon Kan market, if you get my drift), flipped by a 93%bpm edit and the altogether jollier breezily bounding 121bpm 'Ki Ton Ko' afro-pop-house chanter.

Simon Dunmore and **Gary Dennis**... Aberdeen DJ **Derek Howie**, who has worked for **Impulse** in the past and knows the groundwork (like, for instance, the radio stations and all the chart return shops between Dundee and Aberdeen!), is offering his record promotional services for oil rich North East Scotland to interested companies on 0224-645522... **Pete Tong** refers to me as "the Welsh Tourist Board", although this week I've been up in farthest North West Scotland yet again, for the fourth time, just to watch it stay relatively light all night — **BUT NOT FOR LONG!**

● HOT VINYL

PRECIOUS 'In Motion' (MCA Records MCAT 1349) Precisely 1/2bpm slower than the US pressing and with its priorities totally messed up, this UK pressing has made the import's secondary

B-side 119%bpm 'In Motion (Vocal Mix)' its lead title track, a hip house-ish loping female rap that's nowhere near as strong as the now UK flip relegated similar though much chunkier 119%/-119%bpm **A Definition Of A Track** (the track in fact that, originally on last year's influential 'Back To Basics' EP, gives the import its main 'Definition Of A Track' title), the UK single also including the instrumental 119%bpm **Beats and Breakdown** versions but omitting the harder vocal **The Rap's In Motion**. Apart from the loss of its surely much more memorable main 'Definition' title, none of this really matters so long as you bear in mind that the best tracks are on the B-side.

HEAVY D. & THE BOYZ 'Big Tyme'

(US Uptown Records MCA-42302) Instantly massive on import, this strong rap album has the Zapp 'More Bounce To The Ounce' based ultra funky 108(intro)-105%bpm 'More Bounce', Marley Marl pro-

duced madly jaunty 0-102%bpm 'Here We Go Again, Y'All', exciting JB sampling fast talking jumpy 109bpm 'Flexin'', Brown & Byrd jittered funky 105%bpm 'Big Tyme', 'It's A Man's Man's Man's World' introed then 'Mr Magic' jazzy organ jogged 0-99%bpm 'You Ain't Heard Nuttin' Yet', patois accented attractive reggae 0-90%bpm 'Mood For Love', Marley Marl produced wordily rolling 105%bpm 'EZ Duz It, Do It EZ', Al B. Sure! backed swingbeat 0-105%bpm 'Somebody For Me', dryly bragging 94bpm 'Gyriz, They Love Me', Martin Luther King preambled sombre (though jaunty oldies backed) 0-89%bpm 'A Better Land', frantic "live" (0-113%bpm 'Let It Flow', and current Teddy Riley produced twiddly diddly jiggling (0-114bpm 'We Got Our Own Thang'.

VARIOUS 'Music From "Do The Right Thing"'

(US Motown MOT-6272) Following repeated in-car play off cassette, this soundtrack compilation album from Spike Lee's new movie to my mind runs from best to worst through the powerful funkily jumping JB groove-like unbleeped 0-104bpm **PUBLIC ENEMY** 'Fight The Power', sleazily jiggling jaunty (0-113%bpm) **TEDDY RILEY** featuring **GUY** 'My Fantasy', subtly storming ultra jittery go go 97bpm **EU** 'Party Hearty', superb (though not for floors) **Bobby McFerrin**-ish Latin doo wop 0-74-0bpm **TAKE 6** 'Don't Shoot Me' (sampling **Stevie Wonder**'s 'Living For The City' at the end), trickily pattering slow but haunting Spanish sung (0-53%/-55-55%bpm) **RUBEN BLADES** 'Tu Y Yo', Anita Baker-ishly gurgled lurchingly trotting (0-1107%/-0bpm) 'Prove To Me' and more **Chaka Khan**-ish weaving pleasant (with a fingersnapping accappella finish) 0-95/47%/-0bpm 'Feel So Good' both by **PERRI**, whose leader also duets the inoffensive slow 95/47%/-0bpm **LORI PERRY & GERALD ALSTON** 'Hard To Say', orchestrally outroed drifting 68-0bpm **AL JARREAU** 'Never Explain Love', Lionel Richie-type tortuously crawling 0-26/52-53%/-0bpm **KEITH JOHN** 'Why Don't We Try', really irritatingly tediously repetitive simple reggae 70%/-70%bpm **STEEL PULSE** 'Can't Stand It'.

NENEH CHERRY 'Raw Like Sushi'

(Circa Records CIRCA 8) Neneh certainly doesn't let you forget she's had a baby in both the artwork and some lyrics of her much praised well worded rap/pop/soul album, with the 'Get Up, Get Into It And Get Involved' guitar introed infectiouslly rapped/chanted 106-0bpm 'Ouvé Risé Locomotive', scrubbing funkily jiggling 110%bpm 'So Here I Come', **Stevie Wonder** 'Living For The City' sampling introed soulfully jogging 0-93bpm 'Inna City Mamma', catchy swingbeat-hip hop 101%bpm 'Heart', hip house-ishly rapping (0-116%bpm) 'The Next Generation', jittery cantering Latin-hip hop-pop (0-118bpm) 'Kisses On The Wind', plaintively jiggling (0-98%bpm) 'Love Ghetto', wordily swaying 92bpm 'Phoney Ladies', 'Buffalo Gals' sampling debut pop hit (0-107%bpm) 'Buffalo

STEREO MICS ON 33



GEE STREET



are you willing to entertain a few concepts.



12" includes **DJ Mark the 45 King Mix**



PRINCESS 'Lover Don't Go' (Touchtone Records OUCT 1, via PRT) Now extricated from her fruitless Polydor contract (should she ever have left Supreme and Stock Aitken Waterman?), Desirée Hyslop returns on her manager/brother's own label with a sweetly wailed and warbled though lyrically anxious breezily throbbing and jangling 120bpm flier that's pleasant enough possibly to nibble at Yazz's market dominance, without necessarily being as big as her hits of yore (Dub Mix flip).

Stance', and current weaving 84 $\frac{3}{4}$ bpm 'Manchild'.

AL B. SURE! featuring Slick Rick 'If I'm Not Your Lover'

(Warner Bros/Uptown W2908T)
Chatted, worried and whinneyed with duetting and counterpointing help from rapper Rick, this jerkily lurching catchy swingbeat jiggler is here still usefully in its US issued (0-)107bpm 12" Remix, wriggly 0-107bpm 7" Remix, more easily rolling 0-104bpm LP Version and chunkily swaying 105 $\frac{1}{2}$ bpm R&B Remix.

REDHEAD KINGPIN & THE F.B.I. 'Do The Right Thing'

(10 Records TENX 271)
Not due here fully until July 3 but already about on both promo and import, gruffly mature 17-year-old rapper David 'Redhead' Guppy's jerkily rolling swingbeat/hip hop jiggler is lurchingly arranged by Teddy Riley (who, if he's also known as Markell Riley, reputedly co-produced too) in 0-108-108 $\frac{1}{2}$ -108 $\frac{1}{2}$ bpm 12" Mix, (0-)108 $\frac{1}{2}$ -108 $\frac{1}{2}$ -108 $\frac{1}{2}$ bpm US Street Mix, disjointedly jolting beat losingly edited circa 109 $\frac{1}{2}$ -110bpm Butcher Mix and Acappella versions, likely to get attention in the current climate.

JAMES INGRAM 'It's Real (12" Extended Version)'

(Warner Bros W2975T)
Gene Griffin produced, Teddy Riley arranged and accompanied (presumably it's Gene chatting

to Teddy in the amusing preamble!) juddery jumping bright 116 $\frac{1}{2}$ -0bpm — need I say swingbeat? — jiggler, soulfully nagged and wailed with real funky drive, flipped by a vocally moaned less vigorous 117-0bpm Smooth Dub Mix (116 $\frac{1}{2}$ -0bpm 7" Edit too).

BOBBY BROWN 'On Our Own (Extended Club Version)'

(US MCA Records MCA-23957)
His song from 'Ghostbusters II' is an LA & Babyface created in truth fairly routine — though obviously with the advantage of a flying start right now! — rolling 102 $\frac{1}{2}$ bpm swingbeat swayer (instrumental/radio edit flip), while the soundtrack album

'Ghostbusters II'

(US MCA Records MCA/6306)
contains a less sharply mixed 101 $\frac{1}{2}$ bpm version plus Bobby's self-produced vigorously lurching 109 $\frac{1}{2}$ bpm 'We're Back', with a jaunty calliope lilt but overly repetitive chanted lyrics, plus the jittery jolting pent-up strong swingbeat 104bpm NEW EDITION, 'Supernatural', possibly long term standout nervily jiggling rap 'n' scratch (0-)106bpm DOUG E. FRESH & THE GET FRESH CREW 'Spirit', good breezily churning Ray Parker Jr oldie rearranging pop rap (0-)128 $\frac{1}{2}$ -0bpm RUN D.M.C. 'Ghostbusters', totally pop being the croakingly burbling 111-0bpm OINGO BOINGO 'Flesh 'N Blood', 'Sunshine Of Your Love' bassed FM rock 135bpm ELTON JOHN 'Love Is A Cannibal', frantically jerky US movie rock (0-)158bpm GLENN FREY 'Flip City', Jackie Wilson reviving percussive but soundalike 181 $\frac{1}{2}$ bpm HOWARD HUNTSBERRY 'Higher And Higher', ambiguously swaying semi-falsetto (0-)111/55 $\frac{1}{2}$ bpm JAMES "J.T." TAYLOR 'The Promised Land'.

YOUNG MC 'Bust A Move'

(Delicious Vinyl/Fourth & Broadway 12BRW 137)
Chicken scratching guitar and percussive break beat backed, soulfully singing female counterpointed, good rhythm riding hoarsely fast talking 117 $\frac{1}{2}$ -117 $\frac{1}{2}$ bpm funky jiggler, flipped by the Ben E. King 'Supernatural Thing' based slinkily swaying 92 $\frac{1}{2}$ bpm appropriately wordy 'Got More Rhymes' (instrumentals of both too).

TOO NICE 'I GIt Minze (Hip House Remixes)'

(US Arista AD1-9827)
Gail 'Sky' King remixed 'White Lines'-ishly

throbbing hip house jiggler by a drily rapping duo in 119 $\frac{1}{2}$ -0bpm Extended Dance and Single Remixes, 120 $\frac{1}{2}$ bpm Original Album Mix, 120bpm Extended Dub and 119 $\frac{1}{2}$ bpm Per-capella Remixes (starkly narrative 99 $\frac{1}{2}$ bpm 'Cold Wild Strong Isle' too).

THREE TIMES DOPE 'Funky Dividends'

(US Arista AD1-9835)
Really gorgeous 'Float On'-style but in fact Delegation 'Oh Honey' based slinkily swaying gentle conversational rap, with chatter between Philadelphia's 3-D dudes and three dope gals plus some Presidential samples, in 101bpm Goin' For Broke Remix and Edit, 100 $\frac{1}{2}$ bpm Great Groove Club Mix, 0-101bpm Big Money Talkin' Beats and 99 $\frac{1}{2}$ bpm Modern Day Radio Mix versions (more urgent 104 $\frac{1}{2}$ bpm 'Original Stylin' too), thoroughly recommended and already charted by several DJs since May although amazingly not a big seller, so far.

L.L. COOL J 'Walking With A Panther'

(US Def Jam OC 45172)
The panther is black, of course (and feline), on the sleeve of this stark drum and bass backed old school wordy album on which he still hasn't deserted the rap ballad style that lost him so many b-boy followers (maybe to compensate for which he also goes on about his dick), with the Hank Shocklee & Eric Sandler co-created funkily jittering 108bpm 'Nitro', frantic fast talking and well worded funky 118bpm 'Why Do You Think They Call It Dope?', old school jogging 90 $\frac{1}{2}$ -0bpm 'Clap Your Hands', jiggy churning 109 $\frac{1}{2}$ -0bpm 'Jingling Baby', 'phonecalling girl punctuated jauntily lurching 96 $\frac{1}{2}$ bpm 'I-900 L.L. Cool J', jazzily keyboarded loping 107 $\frac{1}{2}$ bpm 'Def Jam In The Motherland', joltingly bragging 96 $\frac{1}{2}$ bpm 'Droppin' Em', sparsely rolling 90 $\frac{1}{2}$ bpm 'Smokin' Dopin'', tough but brief lived girl extolling morality tale 105bpm 'Fast Peg', conversationally male chauvinist 98bpm 'Big Ole Butt', jerkily time signaturred swaying 0-83 $\frac{1}{2}$ -0bpm 'jealous', currently 12-inch 0-110 $\frac{1}{2}$ bpm 'It Get's No Rougher' and 119 $\frac{1}{2}$ bpm 'I'm That Type Of Guy', Cyndé Monet duetted slushy 43 $\frac{1}{2}$ /87bpm 'Two Different Worlds', tender rap ballad 36 $\frac{1}{2}$ bpm 'One Shot At Love' and similarly tempoed 41bpm 'You're My Heart'.

DOWN BY LAW 'Livin' In The Ghetto'

(CityBeat CBE-1238)
Plaintively pitched girl wailed, worried and doo-

dled jiggly rolling 100 $\frac{1}{2}$ -100 $\frac{1}{2}$ bpm Soul II Soul/Smith & Mighty-type "the sound of the drum and bass" groove, more of a mood than a song (piano plonked 99 $\frac{1}{2}$ -0bpm instrumental flip), right for the moment.

TRUE FAITH with FINAL CUT 'You Can't Deny The Bass'

(RCA PT 42910)
Previously billed as Final Cut w/True Faith (the latter on vocals), the discordant stuttery squawking girls' synth and piano backed frantic fierce jittery 0-123-122 $\frac{1}{2}$ bpm flier has clichéd "bass, how low can you go?" samples, scratching sun stops and an air of rushed sloppiness, but indeed you can't deny it's lively (in Long, Short and Dub versions).

INTENSE 'Garage Movement'

(US Ace Beat ACE 1145)
A house five-tracker despite its overall title, with the Sylvester-ish semi-falsetto galloping 120 $\frac{1}{2}$ -0bpm 'Let The Rain Come Down', similarly squeaky though more rambling 120 $\frac{1}{2}$ bpm 'Can't Treat Me This Way', butch "Intense" (or "in tents"?) changing started wriggly lurching instrumental 121 $\frac{1}{2}$ bpm 'The Strength', soulful girl wailed bounding 121 $\frac{1}{2}$ bpm 'Can't Mess Around', and bass shuffled instrumental 120 $\frac{1}{2}$ bpm 'Dog A Baseline'.

SHEENA EASTON '101 (The Remix)'

(MCA Records MCAT 1348)
Promoted here in two mixes but also about on import, this David Morales remix of her album's Prince production is a smoothly pulsing latin house freestyle-ish 117-117 $\frac{1}{2}$ bpm worried and wailed looper, which stays rhythmically rather cool throughout, unlike the flip's guitar yowled throbbing dramatically surging impassioned 0-115-0bpm Uptown Version, two such contrasting sides adding up to good value.

TAMMY LUCAS 'Hey Boy (Club Mixes)'

(RePublic Records LIC2 019)
Only 100 white label copies have been promoted to shops with the following mixes by Touch's Gordon Williams of this Timmy Regisford & Boyd Jarvis produced plaintive girl wailed 1986 New York garage hit (the finished promos sent to DJs will be different), here for collectors in a shuffling and rambling 118 $\frac{1}{2}$ bpm House Mix, tighter 118bpm Break Down Mix, and more instrumental (0-)118bpm G. Man Mix.

Joyce Sims

NOW AVAILABLE

Looking For A Love

"FREE-D" REMIX

Remixed by Dana "Free-D" Vleck

KOOL & THE GANG
'Raindrops (12" Remix)'

(US Mercury 874 403-1)
Chuckii Booker prod/penned, Blaze remixed, brightly tinkling but snappy synth snarled lurching beefy **0-107½-0bpm** trotter, thankfully very uncharacteristic of the now James "JT" Taylor lacking veteran group, who harmonise and wail through the chunky beat up to a rain-storm end (amusing sound effects spiked Dub and tighter **107½bpm 7"** Remix, plus the brass biased jazzily jolting **95½bpm** 'Amor Amore (Instrumental)').

DA POSSE Featuring MARTELL
'Searchin' Hard'

(US Dance Mania DM-022)
Of its five different treatments, this basic jiggy trotter is best as the prettily tinkled burbling **121½bpm** piano instrumental Krazee Mix, this groove being repeated in the percolating pshta pshta-ed semi-vocal **121½bpm** Mike Dunn's AC Mix, with a frantically hip house-ish instrumental **126½bpm** Hula's Dance, gloomy guy moaned **121bpm** Vocals Mix and lighter wittery **121-0bpm** Acid Mix.

CORPORATION OF ONE
'Black Like Me'

(US Smokin' TAI LP 4446)
Reviewed off import but also now out here (Desire LUV 3), Freddy Bastone's solo album seems aimed more at New York's gay orientated club scene as, despite an initial sales rush, it disappointingly doesn't really have much new that's essential for floors here, although interesting listening are the radio montage intro-ed then Soft Cell originated bright-bubbled and fluted through glum Keoki spoken strange jiggy **(0-)121½bpm** 'Bedsitter', amusing 'Blue Velvet' movie dialogue intro-ed then Gary Michael Wade moaned bounding Hi-NRG house **(0-)120½-120¾bpm** 'Don't Give Up On A Dream', Mystique rapped jittery tapping 'Superstition'/'Jungle Fever'-ish **(0-)91½bpm** 'Concrete Jungle', bloodthirsty dialogue sombre Jamal Turner chatted swaying **0-110bpm** 'Guns Of The Boogie Down', Freddy whispered sado-masochistic sensual South American porn star dedicated syndrum poo poo-ed loping **(0-)119½bpm** 'Vanessa Del Rio', previously 12-inch dull burbling pshta pshta-ed **124½bpm** 'The Prayer', Kevin Williams mournfully nagged sometimes Near Eastern flavoured synth surged jiggling **116(intro)-119½-119¾bpm** 'So Where Are You' and Simple Minds/Queen woven tinkly juddering **(0-)120½bpm** 'The Real Life'.



JODY WATLEY with ERIC B & RAKIM 'Friends (Extended Version)' (US MCA Records MCA-23956) Hank Shocklee, Eric Sadler & Paul Shabazz remixed this figet bouncing and bumping ultra-jittery **(0-)100bpm** swingbeat jolter, with Rakim's guest rap (the song surely being inspired by Whodini's oldie of the same name?), so rhythm packed that it has to be huge, flipped (instrumental too) by the similarly Andre Cymone produced more plaintively jittering **101½bpm** 'Private Life'.

GRANDMASTER MELLE MEL & THE FURIOUS 5
'White Lines '89 - Part II (Don't Do It)'

(US New Day Records, Inc. BA-529)
Brand new rather raucously rushed and less sinister bounding **119-118½bpm** remake of the Liquid Liquid 'Cavern' based classic 1983 rap, the anti-drugs message which seems less chilling in this re-write despite warning about the evils of crack (inst/edit too).

MILO
'90,000 B.C.'

(US Rsw Records RAW-70001)
Alluding to Jimmy Castor at the start, this simple ethereally tuneful house instrumental canters through wordless Arabic-style female changing, caveman grunts, pattering percussion and some acidic twitters in **120½bpm** Cro-Magnon Cave Mix, Neanderthal Beats, Acid Junkie Mix and **120½bpm** Mastodon Mood Mix versions, most percussively acidic and stark in the latter mixes, all being rather effective.

MASSIVE SOUNDS featuring Maxi Culture
'Ruff & Massive'

(US Nugroove NG021)
Bobby Konders produced clanking, jangling, pattering and piping simple **118-0bpm** striding swinger with reggae accented chat by Maxi, in Realitytime Mix, Version and Strictly Rydem treatments, flipped by the even looser limbed airily pulsing **120-0bpm** 'Free South Africa', in Wds. of Truth Mix and Version treatments, basically instrumental with overdubbed messages.

IMAGINATION
'Love's Taking Over (Sensitive Mix)'

(RCA PT 42660)
Turning out to be produced by T-Coy, this David Morales remixed vigorously fluid bass thrummed striding **124½-124½-0bpm** spirited deep house bouncer is still sung in Lee John's usually coolly falsetto style, flipped by T-Coy's own more percussive (with typically Latin breaks **124½-124½bpm** Club Mix).

STEVE POINDEXTER
'Work That Mutha F*er'**

(US Muzique Records MR-001)
Very basic and rather old fashioned 1988-style instrumental house four-tracker led off by this frantically thumping and throbbing **129bpm** rhythm track with a repeatedly muttered rude title line, plus the cymbal schlurping pipe organ toned **127½bpm** 'Computer Madness' acidically twittered pounding **125¼-0bpm** 'Chillin' With The "P", less violently twittering **125½bpm** 'Born To Freak', Mike Dunn being involved in 'Chillin' With The "P" at least the last three.

JAMMIX
'Funhouse'

(US Fourth Floor Records FF 1100)
Usefully familiar sampled notes and riffs woven friskily churning house instrumental programmed by Tommy Musto in **121½bpm** Club "House" Mix, Joey's Jam and Mike's Remix versions (title repeating juddery bashing **122-0bpm** 'Rockin It' too).

BREEZE
'L.A. Posse (Extended Version)'

(US Atlantic 0-76421)
'Atomic Dog'-ishly Clinton-esque P'funkily cranking **103½bpm** self contratulatory LA Posse produced rap roller (inst/edit too), initially selling perhaps more for the urgently wordy frenetic drunkit wriggled **116¼bpm** 'Pull A Fast One'.

CHUBB ROCK with Howie Tee
'Ya Bad Chubbs'

(US Select Records FMS 62336)
Howie on the actual label is listed merely as producer of this chuggingly syncopated cleverly rhymed wordy hoarse rap, thudding around a breezily tinkled little "Popeye tune" (familiar and sea shanty-ish but not, to my mind, the cartoon 'Popeye' theme), in **108½bpm** Chubb Club Mix, **107½-0bpm** Radio, **107½bpm** Instrumental, **107½-0bpm** Howie's Beat **108bpm** Bonus "PE" Beat, and totally different more hip house **118¼bpm** Crib Mix versions.

JOE SMOOTH Featuring (Mikhiël)
'I'll Be There'

(US DJ. International Records DJ-971)
Squeakily semi-falsetto good simple unhurriedly trotting house jangler remixed from Joe's six months old LP in new **117½-117¼-0bpm** Club, **117¼bpm** Radio, **118bpm** Zanzibar, Instrumental and Perchahouse Apella Mixes.

SHEENA EASTON

IOI THE REMIX

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VINTAGE CHART

UK TOP 50 — JUNE 23, 1979

10 Years ago this week, and 'Pop Muzik' by M was, like this week, in the chart

TW LW

1	1	RING MY BELL	Anita Ward	TK
2	7	ARE FRIENDS ELECTRIC	Tubeway Army	Beggars Banquet
3	3	DANCE AWAY	Roxy Music	Polydor
4	2	SUNDAY GIRL	Blondie	Chrysalis
5	4	BOOGIE WONDERLAND	Earth Wind & Fire/Emotions	CBS
6	13	UP THE JUNCTION	Squeeze	A&M
7	5	AIN'T NO STOPPIN' US NOW	McFadden & Whitehead	Philadelphia
8	16	THE LONE RANGER	Quantum Jump	Electric
9	8	WE ARE FAMILY	Sister Sledge	Atlantic
10	9	THEME FROM 'THE DEER HUNTER' (CAVATINA)	Shadows	EMI
11	6	SHINE A LITTLE LOVE	Electric Light Orchestra	Jet
12	10	H.A.P.P.Y. RADIO	Edwin Starr	RCA
13	26	NIGHT OWL	Gerry Rafferty	United Artists
14	30	CAVATINA (Original Soundtrack from 'Deer Hunter')	John Williams	Cube
15	14	MASQUERADE	Skids	Virgin
16	18	WHO WERE YOU WITH IN THE MOONLIGHT	Dollar	Carrere
17	12	HOT STUFF	Donna Summer	Casablanca
18	17	THE NUMBER ONE SONG IN HEAVEN	Sparks	Virgin
19	24	SAY WHEN	Lene Lovich	Stiff
20	11	REUNITED	Peaches & Herb	Polydor
21	29	LIVING ON THE FRONT LINE	Eddy Grant	Ice Ensign
22	23	I FOUGHT THE LAW/GROOVEY TIME	Clash	CBS
23	19	POP MUZIK	M	MCA
24	44	LIGHT MY FIRE/137 DISCO HEAVEN	Amii Stewart	Atlantic/Hansa
25	39	GO WEST	Village People	Mercury
26	15	BOYS KEEP SWINGIN'	David Bowie	RCA
27	27	GERTCHA	Chas & Dave	EMI
28	41	SILLY GAMES	Janet Kay	Scope
29	37	MAYBE	Thom Pace	RSO
30	22	BRIGHT EYES	Art Garfunkel	CBS
31	36	HEAD OVER HEELS IN LOVE	Kevin Keegan	EMI
32	75	LADY LYNDA	Beach Boys	Caribou
33	43	HALF WAY HOTEL	Voyager	Mountain
34	38	CRACKIN' UP	Nick Lowe	Radar
35	74	DO ANYTHING YOU WANT TO	Thin Lizzy	Vertigo
36	73	OLD SIAM SIR	Wings	Parlophone
37	61	BABYLON BURNING	Ruts	Virgin
38	20	PARISIENNE WALKWAYS	Gary Moore	MCA
39	59	SPACE BASS	Slick	Fantasy
40	55	DANCE WITH ME	Carrie Lucas	Solar
41	25	DOES YOUR MOTHER KNOW	Abba	Epic
42	40	I'D BE SURPRISINGLY GOOD FOR YOU	Linda Lewis	Ariola
43	42	SHE BELIEVES IN ME	Kenny Rodgers	United Artists
44	28	ACCIDENTS WILL HAPPEN	Elvis Costello	Radar
45	34	PRIME TIME	Tubes	A&M
46	21	JIMMY JIMMY	Undertones	Sire
47	33	I WANT YOU TO WANT ME	Cheap Trick	Epic
48	68	BOOGIE MAN	Match	Flamingo/Magnet
49	31	ONE WAY TICKET	Eruption	Atlantic/Hansa
50	56	EASY COME EASY GO	Sutherland Brothers	CBS

DE LA SOUL
 SAY NO GO
 OUT NEXT WEEK ON 7" + 12"
 BLR 10/T

THE CLUB CHART

TW LW

1	1	BACK TO LIFE (CLUB MIX/JAM ON THE GROOVE)	Soul II Soul	10 Records 12in
2	2	LET IT ROLL	Raze presents: Doug Lazy	US Atlantic/Grove St./Champion promo/bootlegs
3	4	IT IS TIME TO GET FUNKY D	Mob featuring LRS	ffrr 12in
4	5	JUST KEEP ROCKIN' (SK'OUSE/HIP HOUSE)	Double Trouble & The Rebel MC	Desire 12in
5	3	TEARS (CLASSIC VOCAL/INSTRUMENTAL)	Frankie Knuckles presents Satoshi Tomie	ffrr 12in
6	14	DO IT TO THE CROWD	Twin Hype	Profile 12in
7	8	GRANDPA'S PARTY (12" MUSIC/BEAT MIXES)	Monie Love	Cooltempo 12in
8	10	WE GOT OUR OWN THANG (CLUB VERSION)	Heavy D & The Boyz	US Uptown Records 12in
9	13	GET LOOSE (MIXES)	L.A. Mix featuring Jazzi P	Breakout 12in pre-release
10	9	LOOKING FOR A LOVE (CLUB MIX)	Joyce Sims	ffrr 12in
11	19	FIGHT THE POWER (EXTENDED VERSION)	Public Enemy	US Motown 12in
12	6	I'M EVERY WOMAN (DANCIN' DANNY D REMIX)	Chaka Khan	Warner Bros 12in
13	15	AIN'T NOBODY (FRANKIE KNUCKLES REMIX)/EYE TO EYE/I FEEL FOR YOU (PAUL SIMPSON REMIXES)/SLOW DANCIN' (HANK SHOCKLEE & ERIC SADLER REMIX)/I KNOW YOU, I LIVE YOU (TONY HUMPHRIES REMIX)/LIFE IS A DANCE (DAVID MORALES REMIX)/CLOUDS (CLIVILLES & COLE REMIX)/THIS IS MY NIGHT (MARLEY MARL REMIX)/I'M EVERY WOMAN (DANCIN' DANNY D REMIX)	Chaka Khan	Warner Bros LP
14	7	EVERY LITTLE STEP (EXTENDED/UPTOWN MIXES)	Bobby Brown	MCA Records 12in
15	17	JOY AND PAIN (REMIXES)	Donna Allen	BCM Records 12in
16	52	HEAVEN (CELESTIAL CLUB MIX)	Miles Jaye	Fourth & Broadway 12in
17	20	IT'S YOUR TIME (NYC VOCAL)	Arthur Baker and the backbeat disciples	Breakout 12in
18	69	VOODOO RAY (ORIGINAL/RICKY ROUGE REMIXES)	A Guy Called Gerald	Rham! 12in
19	40	FOREVER TOGETHER (MIXES)	Raven Maize	US Quark 12in
20	11	WORK IT TO THE BONE (THE CLUBHOUSE MIX/UK REMIXES)	LNR	Kool Kat 12in
21	28	ON THE CLUB TIP	King Sun	Profile 12in
22	35	LET'S WORK (CLUB VERSION I)/I CAN'T TAKE IT (CHEP'S DOWN)	Casanova's Revenge	de/Construction Records 12in
23	33	BLAME IT ON THE BASLINE	Norman Cook featuring MC Wildski	Go Beat 12in pre-release
24	26	LET ME SHOW YOU (MIXES)	Tawanna Curry	RePublic Records 12in
25	16	WOMEN BEAT THEIR MEN (MIXES)	Voodoo Doll	Champion 12in
26	12	HEARTBREAKER (I CAN'T UNDERSTAND)/SALSA PARTY (MIXES)	Mystique featuring Kid Valdez/Tina Gomez	RePublic Records 12in
27	—	BLAZIN' (0-120/5) Stardust/BEST PART OF ME (121/4) Cynthia "Cookie" Abrams/PLAY TO WIN (119/5) Sharone/ALL OF MY LOVE (118/5) Sense Of Vision/WAKE UP (0-118/4) On Top/I AM SOMEBODY (119/5) Jerry Edwards/GOTTA DANCE (121/3/4) Breed Of Motion/LET ME SHOW YOU (115/5-116) Tawanna Curry ("Paradise Regained—The Garage Sound Of Deepest New York Vol 2")	—	RePublic Records LP
28	—	LET ME LOVE YOU FOR TONIGHT (THE "PUMPED UP MIX") (111/2-0)/(VOCAL DUB/ ORIGINAL VERSION) (111/2) Kariya	—	Sleeping Bag Records 12in pre-release
29	18	THEY WANT MONEY (EXTENDED REMIX)	Kool Moe Dee	US Jive 12in/UK promo
30	25	MORE BOUNCE/HERE WE GO AGAIN, Y'ALL/FLEXIN'/BIG TYME/MOOD FOR LOVE/ YOU AIN'T HEARD NUTTIN YET/EZ DUZ IT, DO IT EZ	Heavy D & The Boyz	US Uptown Records LP
31	59	ALWAYS THERE (MIXES)	CharVoni	Syncopate 12in
32	43	REFLECTIONS (STYLE 1 & 2/R&R INSTRUMENTAL)	Dorothy	Cooltempo 12in
33	34	IT GETS NO ROUGHER/I'M THAT TYPE OF GUY	LL Cool J	Def Jam 12in
34	39	UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (STEVE HURLEY'S HOUSE MIX/ARTHUR BAKER'S DANCE MIX)	Roberta Flack	US Atlantic 12in
35	—	SAY NO GO (SAY NO DOPE MIX)	De La Soul	Big Life 12in pre-release
36	23	LET'S DANCE (HIP HOUSE/HIP HOP MIXES)	Sweet Tee	Profile 12in
37	42	GET HIP TO THIS! (HOMEBOYS REVENGE/DJ DELIGHT)	M-D-Emm featuring Nasih	RePublic Records 12in
38	44	TIMES ARE CHANGIN' (EXTENDED MIX) FRED FOWLER/STOMP (MOVE, JUMP, JACK YOUR BODY) K-Y-ZE	—	Cooltempo 12in promo
39	32	I NEED A RHYTHM (VARIOUS TRACKS)	The 28th St. Crew	US Vendetta Records LP
40	—	MENTAL	Manic MC's	RCA 12in white label
41	30	DEFINITION OF A TRACK/DEFINITION OF A RAP	Precious	US Big Beat 12in
42	24	ROXANNE'S ON A ROLL (CLUB/RADIO/DEEP HOUSE/HIP DUB MIXES)	The Real Roxanne	Urban 12in
43	78	EVERY LITTLE TIME (HIP HOP/DETROIT)	Kiara	Arista 12in promo twinpack
44	55	WHY (EXTENDED VERSION/INSTRUMENTAL)	Carly Simon/Chic	WEA 12in
45	65	IF I'M NOT YOUR LOVER (REMIXES)	Al B Sure! featuring Slick Rick	Warner Bros/Uptown 12in
46	—	I'M GLAD YOU CAME TO ME (MIXES) (0-121/5-0) Bas Noir	—	US Nugroove 12in
47	—	TIMES ARE CHANGIN' (121/3/4) Fred Fowler/STOMP (MOVE, JUMP, JACK YOUR BODY) (119/5) K-Y-ZE/BABY LOVE (119/5) Michael Watford/RUNAWAY (0-117/5-118-117/5) Alias/STAND UP AND MAKE A DIFFERENCE (118/5-119/5) Kavon/FAITH HOPE & CHARITY	—	—

48	62	FIGHT THE POWER	Public Enemy/My Fantasy	Teddy Riley featuring Guy/PARTY HEARTY EU/PROVE TO ME/FEEL SO GOOD	Perré ("Do The Right Thing")	US Motown LP
49	94	DO THE RIGHT THING (MIXES)	Redhead Kingpin & The FBI	US Virgin 12in/10 Records promo		
50	47	STRINGS OF LIFE (MIXES)	Rhythm Is Rhythm	Jack Trax 12in		
51	51	I DON'T MIND THE WAITING	Omar	Kongo 12in		
52	21	DO YOU LOVE WHAT YOU FEEL	Inner City	10 Records LP/12in promo		
53	27	DANCE 4 ME/WRATH OF MY MADNESS	Queen Latifah	Gee St Records 12in		
54	70	ALL OVER THE WORLD	Chuck Jackson	Nightmare 12in		
55	—	AIN'T NOBODY (LP REMIX/HALLUCINOGENIC/BASSAPPELLA VERSIONS)	Rufus & Chaka Khan	Warner Bros 12in mailing list promo		
56	re	DEFINITION OF LOVE (REMIXES)	Kevin Saunderson presents KAOS	Kool Kat 12in		
57	86	DON'T FIGHT THE MUSIC (MIXES)	Maureen	The Dance Yard Recording Corporation 12in		
58	37	JAZZIE'S GROOVE/AFRICAN DANCE/HOLDIN' ON (BAMBELELA)	Soul II Soul	10 Records LP		
59	50	IN THE POCKET (HIP HOUSE/HIP HOUSE MIXES)	The Dynamic Duo	US Nugroove 12in		
60	re	LOVESTRUCK (STREETFUNK STYLE) (PARTS 1 & 2)/TURN YOUR LOVE (RIGHT AROUND) (THE ORIGINAL ELITE MIX)	Projection	Jam Today 12in		
61	—	ON OUR OWN (EXTENDED CLUB VERSION)	Bobby Brown	US MCA Records 12in		
62	—	WHERE DO WE GO? (DANCE REMIX EDIT) (115)/(HOUSE OF TRIX PIANO REMIX) (114/2)/(EARL YOUNG'S REVENGE) (121/4-120/4-120/2-120/4-119/4-119/2)	Ten City	US Atlantic 12in		
63	—	ROXANNE'S ON A ROLL (NORMAN COOK REMIXES)	The Real Roxanne	Urban 12in		
64	—	HEY BOY (12" CLUB MIX/HOUSE MIX) (118)/(G-MAN MIX) (0-118)	Tammy Lucas	RePublic Records 12in pre-release		
65	22	THAT'S HOW I'M LIVING (MIXES)	THE CHIEF	Toni Scott	Champion 12in	
66	57	RAP SUMMARY/WRATH OF KANE/RAW (REMIX)	Big Daddy Kane	Cold Chillin' 12in		
67	56	HELKOM HALIB (ACID ACID ACID/ACID MIX)	Cappella	Music Man 12in		
68	29	LET ME LOVE YOU FOR TONIGHT (VERSIONS)	Kariya	Sleeping Bag Records 12in		
69	—	25 MILES (PAUL DAKYNE 12" REMIX '89)	Edwin Starr	Motown 12in		
70	85	BACKSTABBERS (STAB 1)	Pressure Zone	Tam Tam 12in		
71	60	I PROMISE/SOMETHING REAL/EVERY LITTLE THING/LOCK-N-KEY/KNOCKS ME OFF MY FEET/CAN HE ROCK YOU LIKE THIS	Mikki Bleu	US EMI LP		
72	38	MOVIN', DOIN' IT (YEAH)/CAN'T STOP THE AIRPLAY	The Dynamic Guv'nors	Blapps! Records 12in EP		
73	71	SOMEBODY IN THE HOUSE SAY YEAH! (MIXES) 2 In A Room	—	US Cutting Records 12in		
74	—	NITRO/WHY DO YOU THINK THEY CALL IT DOPE?/CLAP YOUR HANDS/JINGLING	—	US Def Jam LP		
75	72	BABY/I-900 L.L. COOL/DEF JAM IN THE MOTHERLAND L.L. Cool J	—	CityBeat 12in white label		
76	64	LIVIN' IN THE GHETTO	Down By Law	MCA Records 12in pre-release		
77	—	IN MOTION (MIXES)	Precious	Touchstone Records 12in white label		
78	66	LOVER DON'T GO!	Princess	Submission 12in pre-release		
79	—	KEEP ON TRYING (MIXES)	Kicking Back	de/Construction Records 12in pre-release		
80	76	STOP THIS THING	Dynasty Of Two	US MCA Records 12in/UK pre-release		
81	—	INNA CITY MAMA/SO HERE I COME/OUTRÉ RISQUÉ LOCOMOTIVE/HEART/THE NEXT GENERATION	Neneh Cherry	Circa Records LP		
82	—	AFRO DIZZI ACT	Cry Sisco!	Escape Records 12in		
83	75	101 (THE REMIX/UPTOWN VERSION)	Sheena Easton	US MCA Records 12in/UK pre-release		
84	45	ROCK THE HOUSE (CLUB MIX)	Nicole	US Oceana 12in		
85	36	LET'S PLAY HOUSE (MIXES)	Kraze	MCA Records 12in/US Big Beat 12in		
86	49	(I'VE GOT YOUR) PLEASURE CONTROL (MIXES)	Simon Harris featuring Lonnie Gordon	ffrr 12in		
87	77	READY 4 LOVE (MIXES)	Razette featuring Lanya	US Da SHEET Records 12in/Champion promo		
88	—	BAMBOLÉ (ARTHUR BAKER CLUB MIX/LATIN MIX)	Gipsy Kings	A1 Records 12in		
89	re	ILLUSION (MAYDAY MIX) (125/5-125/5-125-123/2-124/5-0)/(MAGIC JUAN MIX) (127-127/5-127/5-0)/R-THEME (MAYDAY MIX) (125/5-125/5-126/5-126/5-0)/ (DARRYL WYNN'S MIX) (125/5-125/5-126/5) R. Tyme	—	Kool Kat 12in		
90	98	THE RAGAMUFFIN NUMBER	Nomad featuring Daddae Harvey	Rumour Records 12in		
91	re	SUPERNATURAL New Edition/WE'RE BACK ON OUR OWN	Bobby Brown/SPIRIT Doug E Fresh & The Get Fresh Crew/GHOSTBUSTERS Run-DMC ('Ghostbusters II')	US MCA Records LP		
92	re	FORGET THE GIRL (EXTENDED REMIX/MIDTOWN MIX) (113/2-0)	Tony Terry	Epic 12in		
93	93	THE REAL LIFE Corporation Of One	—	Desire 12in		
94	—	SEARCHIN' HARD (MIXES)	Da Posse featuring Martell	US Dance Mania 12in		
95	—	GARAGE MOVEMENT (VARIOUS TRACKS)	Intense	US Ace Beat 12in		
96	—	RUFF & MASSIVE (VERSION/REALITY TIME MIX)	Massive Sounds	US Nugroove 12in		
97	—	TEARS (THE CLASSIC REMIXES) (121/5-0)	Frankie Knuckles presents Satoshi Tomie	ffrr 12in		
98	—	JUST KEEP ROCKIN' (REMIXES)	Double Trouble & The Rebel MC	Desire 12in		
99	—	GUITARRA (ORIGINAL MIX/CASA DE LA ARENA/CASA DEL MAR)	Raul featuring J. Bonell	Rhyme 'n' Reason Records 12in		
100	re	TWO WRONGS (DON'T MAKE IT RIGHT) (CLUB MIXES) (106/2)/(RADIO MIX) (105)/THANK YOU FOR THE MOMENT (31/2-34/4) David Peaston	—	US Geffen Records 12in		
		CHECK IT OUT/GET UP GET DOWN (MIXES)	The Lincoln Boys	US Dance Mania 12in		




ROXANNE'S

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CHARTS

JUNE 18 — JUNE 24 1989

U S S I N G L E S

TW	LW	Artist	Label
1	4	SATISFIED Richard Marx	EMI
2	1	I'LL BE LOVING YOU (FOREVER) New Kids On The Block	Columbia
3	5	BUFFALO STANCE Neneh Cherry	Virgin
4	6	BABY DON'T FORGET MY NUMBER Milli Vanilli	Arista
5	7	GOOD THING Fine Young Cannibals	IRS
6	2	WIND BENEATH MY WINGS Bette Midler	Atlantic
7	9	THIS TIME I KNOW IT'S FOR REAL Donna Summer	Atlantic
8	3	EVERY LITTLE STEP Bobby Brown	MCA
9	12	MISS YOU LIKE CRAZY Natalie Cole	EMI
10	10	CRY Waterfront	Polydor
11	17	IF YOU DON'T KNOW ME BY NOW Simply Red	Elektra
12	13	I DROVE ALL NIGHT Cyndi Lauper	Epic
13	24	EXPRESS YOURSELF Madonna	Sire
14	18	I WON'T BACK DOWN Tom Petty	MCA
15	26	TOY SOLDIERS Martika	Columbia
16	22	WHAT YOU DON'T KNOW Expose	Arista
17	25	THE DOCTOR the Doobie Brothers	Capitol
18	8	CLOSE MY EYES FOREVER Lita Ford with Ozzy Osbourne	RCA
19	23	VERONICA Elvis Costello	Warner Brothers
20	21	COMING HOME Cinderella	Mercury
21	11	ROCK ON Michael Damian	Cypress
22	29	ROOMS ON FIRE Stevie Nicks	Modern
23	27	INTO THE NIGHT Benny Mardones	Polydor
24	30	CRAZY ABOUT HER Rod Stewart	Warner Bros
25	20	FOREVER YOUR GIRL Paula Abdul	Virgin
26	35	SO ALIVE Love And Rockets	RCA
27	28	CUDDLY TOY (FEEL FOR ME) Roachford	Epic
28	34	WHO DO YOU GIVE YOUR LOVE TO Michael Morales	Wing
29	37	LAY YOUR HANDS ON ME Bon Jovi	Mercury
30	31	BE WITH YOU the Bangles	Columbia
31	15	POP SINGER John Cougar Mellencamp	Mercury
32	16	WHERE ARE YOU NOW? Jimmy Harnen with Sync	WTG
33	36	MY BRAVE FACE Paul McCartney	Capitol
34	14	PATIENCE Guns N' Roses	Geffen
35	40	ONCE BITTEN TWICE SHY Great White	Capitol
36	38	SEND ME AN ANGEL '89 Real Life	Curb
37	19	SOLDIER OF LOVE Donny Osmond	Capitol
38	39	DOWN BOYS Warrant	Columbia
39	41	I LIKE IT Dino	4th & Broadway
40	43	DRESSED FOR SUCCESS Roxette	EMI
41	53	BATDANCE Prince	Warner Brothers
42	45	ON OUR OWN Bobby Brown	MCA
43	44	HEY BABY Henry Lee Summer	CBS Association
44	51	SECRET RENDEZVOUS Karyn White	Warner Brothers
45	48	IN YOUR EYES Peter Gabriel	WTG
46	46	FASCINATION STREET the Cure	Elektra
47	32	REAL LOVE Jody Watley	MCA
48	33	EVERLASTING LOVE Howard Jones	Elektra
49	49	ME MYSELF AND I De La Soul	Tommy Boy
50	54	FIRE WOMAN the Cult	Sire
51	66	NO MORE RHYME Debbie Gibson	Atlantic
52	42	I'LL BE THERE FOR YOU Bon Jovi	Mercury
53	60	HEADED FOR A HEARTBREAK Winger	Atlantic
54	63	I'M THAT TYPE OF GUY LL Cool J	Def Jam
55	55	WE CAN LAST FOREVER Chicago	Reprise
56	62	HOOKED ON YOU Sweet Sensation	Atco
57	61	IN MY EYES Stevie B	LMR
58	70	SACRED EMOTION Donny Osmond	Capitol
59	47	AFTER ALL Cher/Peter Cetera	Geffen
60	65	MOONLIGHT ON WATER Kevin Raleigh	Atlantic

BULLETS

62	—	THE END OF INNOCENCE Don Henley	Geffen
65	—	COLD HEARTED Paula Abdul	Virgin
66	76	FRIENDS Jody Watley	MCA
70	79	CALLING IT LOVE Animotion	Polydor
72	84	COVER OF LOVE Michael Damian	Cypress
76	85	ANGEL EYES the Jeff Healey Band	Arista
78	82	LOVE TRAIN Holly Johnson	Uni
81	98	TROUBLE ME 10,000 Maniacs	Elektra
82	—	KEEP ON MOVIN' Soul II Soul	Virgin
83	—	COMIN' DOWN TONIGHT Thirty Eight Special	A&M
87	96	DANCING IN HEAVEN Q-feel	Jive
88	—	TALK IT OVER Grayson Hugh	RCA

90	—	GONNA MAKE IT Sa-Fire	Cutting
93	—	DON'T SAY YOU LOVE ME Billy Squier	Capitol
94	—	LITTLE FIGHTER White Lion	Atlantic
97	—	MY ONE TEMPTATION Mica Paris	Island

U S A L B U M S

TW	LW	Artist	Label
1	1	THE RAW & THE COOKED Fine Young Cannibals	IRS
2	2	BEACHES Soundtrack	Atlantic
3	4	DON'T BE CRUEL Bobby Brown	MCA
4	3	LIKE A PRAYER Madonna	Sire
5	6	FULL MOON FEVER Tom Petty	MCA
6	5	FOREVER YOUR GIRL Paula Abdul	Virgin
7	9	HANGIN' TOUGH New Kids On The Block	Columbia
8	7	BIG DADDY John Cougar Mellencamp	Mercury
9	11	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
10	10	SONIC TEMPLE the Cult	Sire
11	8	G N' R LIES Guns N' Roses	Geffen
12	12	DISINTEGRATION the Cure	Elektra
13	13	REPEAT OFFENDER Richard Marx	EMI
14	15	TWICE SHY Great White	Capitol
15	21	THE OTHER SIDE OF THE MIRROR Stevie Nicks	Modern
16	14	LOC'ED AFTER DARK Tone Lōc	Delicious
17	16	NEW JERSEY Bon Jovi	Mercury
18	23	BLIND MAN'S ZOO 10,000 Maniacs	Elektra
19	17	VIVID Living Colour	Epic
20	19	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
21	18	ELECTRIC YOUTH Debbie Gibson	Atlantic
22	25	SKID ROW Skid Row	Atlantic
23	20	LARGER THAN LIFE Jody Watley	MCA
24	26	CYCLES the Doobie Brothers	Capitol
25	22	NICK OF TIME Bonnie Raitt	Capitol
26	24	3 FEET HIGH AND RISING De La Soul	Tommy Boy
27	27	GUY Guy	Uptown
28	30	DIRTY ROTTEN FILTHY STINK Warrant	Columbia
29	29	LITA Lita Ford	RCA
30	35	TIN MACHINE Tin Machine	EMI
31	31	THE GREAT ADVENTURES OF SLICK Slick Rick	Def Jam
32	34	LOVE AND ROCKETS Love And Rockets	RCA
33	36	A NEW FLAME Simply Red	Elektra
34	38	LET'S GET IT STARTED MC Hammer	Capitol
35	37	WINGER Winger	Atlantic
36	33	OUT OF ORDER Rod Stewart	Warner Brothers

● MICK HUCKNALL: "I've always wanted to be in the news"



- 37 43 A NIGHT TO REMEMBER Cyndi Lauper
- 38 28 TRAVELING WILBURYS VOLUME ONE Traveling Wilburys
- 39 41 LIFE IS ... TOO SHORT Too Short
- 40 32 MELISSA ETHERIDGE Melissa Etheridge
- 41 45 LONG COLD WINTER Cinderella
- 42 40 STRAIGHT OUTTA COMPTON NWA
- 43 39 HYSTERIA Def Leppard
- 44 49 IT TAKES TWO Rob Base & DJ. E-Z Rock
- 45 50 EAZY-DUZ-IT Eazy-E
- 46 — KNOWLEDGE IS KING Kool Moe Dee
- 47 44 ... AND JUSTICE FOR ALL Metallica
- 48 47 SPIKE Elvis Costello
- 49 46 SHOOTING RUBBERBANDS AT THE STARS Edie Brickell And The New Bohemians
- 50 — INDIGO GIRLS Indigo Girls

- Epic
- Wilbury
- Jive
- Island
- Mercury
- Ruthless
- Mercury
- Profile
- Ruthless
- Jive
- Elektra
- Warner Brothers
- Geffen
- Epic

Compiled by Billboard



● DIANA ROSS: "I've always wanted to be in a Right Guard commercial"

U S B L A C K S I N G L E S

TW LW

- 1 1 HAVE YOU HAD YOUR LOVE TODAY The O'Jays
- 2 7 SHOW & TELL Peabo Bryson
- 3 5 FOR YOU TO LOVE Luther Vandross
- 4 9 LEAD ME INTO LOVE Anita Baker
- 5 11 WORKIN' OVERTIME Diana Ross
- 6 12 KEEP ON MOVIN' Soul II Soul
- 7 2 MR. D.J. Joyce "Fenderella" Irby
- 8 3 LITTLE JACKIE WANTS TO BE LISA Lisa & Cult Jam
- 9 16 BABY DON'T FORGET MY NUMBER Milli Vanilli
- 10 18 GOT GET THE MONEY LeVert
- 11 13 OBJECTIVE Miles Jaye
- 12 22 SHOWER ME WITH YOUR LOVE Surface
- 13 20 TURNED AWAY Chuckii Booker
- 14 21 DARLIN' I Vanessa Williams
- 15 23 NOTHIN' (THAT COMPARES 2 U) the Jacksons
- 16 4 ME MYSELF AND I Da La Soul
- 17 6 FOR THE LOVE OF YOU Tony! Toni! Tone!
- 18 25 IT'S REAL James Ingram
- 19 8 LOST WITHOUT YOU BeBe & CeCe Winans
- 20 27 SECRET RENDEZVOUS Karyn White
- 21 26 THEY WANT MONEY Kool Moe Dee
- 22 28 CRAZY (FOR ME) Freddie Jackson
- 23 29 FRIENDS Jody Watley
- 24 10 EVERY LITTLE TIME Kiara
- 25 14 I'LL BE LOVING YOU (FOREVER) New Kids On The Block
- 26 35 I'M THAT TYPE OF GUY L.L. Cool J
- 27 15 MY ONE TEMPTATION Mica Paris
- 28 30 MIDNIGHT SPECIAL the System
- 29 17 CHILDREN'S STORY Slick Rick
- 30 31 CONGRATULATIONS Vesta
- 31 32 I SECOND THAT EMOTION 10 D.B.
- 32 39 SOMETHING IN THE WAY Stephanie Mills
- 33 37 A WOMAN'S TOUCH Christopher McDonald
- 34 19 MY FIRST LOVE Atlantic Starr
- 35 — BUFFALO STANCE Neneh Cherry
- 36 38 THE MAN WE ALL KNOW AND LOVE Kwame
- 37 — ON OUR OWN (FROM "GHOSTBUSTERS II") Bobby Brown
- 38 40 AS LONG AS WE'RE TOGETHER Al Green
- 39 24 MISS YOU LIKE CRAZY Natalie Cole
- 40 — WE GOT OUR OWN THANG Heavy D. & The Boyz

- EMI
- Capitol
- Epic
- Elektra
- Motown
- Virgin
- Motown
- Columbia
- Arista
- Atlantic
- Island
- Columbia
- Atlantic
- Wing
- Epic
- Tommy Boy
- Wing
- Warner Bros
- Capitol
- Warner Bros
- Jive
- Capitol
- MCA
- Arista
- Columbia
- Def Jam
- Island
- Atlantic
- Def Jam
- A&M
- Crush
- MCA
- Megajam
- Warner Bro
- Virgin
- Atlantic
- MCA
- A&M
- EMI
- Uptown

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M U S I C V I D E O

TW LW

- 1 — DELICATE ... Pink Floyd
- 2 1 INVISIBLE TOUCH TOUR Genesis
- 3 2 LIVE Frank Sinatra & Friends
- 4 3 RATTLE AND HUM U2
- 5 9 INNOCENTS Erasure
- 6 4 KYLIE — THE VIDEOS Kylie Minogue
- 7 6 VIDEO ANTHOLOGY Bruce Springsteen
- 8 5 IN SEARCH OF EXCELLENCE INXS
- 9 7 2 OF ONE Metallica
- 10 8 HOMECOMING CONCERT Gloria Estefan
- 11 14 HITS 10 VIDEO SELECTION Various
- 12 15 MAKING THRILLER Michael Jackson
- 13 20 THE LEGEND CONTINUES Michael Jackson
- 14 11 THE GET EVEN TOUR Brother Beyond
- 15 13 FAIT ACCOMPLI Level 42
- 16 12 VIDEO HITS Rick Astley
- 17 — THANK ... Cliff Richard & The Shadows
- 18 16 PRIVATE COLLECTION Cliff Richard
- 19 — THE SONG REMAINS Led Zeppelin
- 20 — LOVESEXY LIVE J Prince

- PMI
- Virgin
- Video Collection
- CIC
- Virgin
- PWL
- CMV
- PMV/Channel 5
- PMV/Channel 5
- CMV
- CMV
- Vestron
- Video Collection
- PMI
- PMV/Channel 5
- BMG
- Music Club/Video Collection
- PMI
- WHV
- Palace

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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES.

Double defeat for **Jason Donovan** this week, as his single 'Sealed With A Kiss' and album 'Ten Good Reasons' are both replaced at the top of their respective charts.

Jason's conquerors in the 45 stakes are **Soul II Soul** whose 'Back To Life (However Do You Want Me)' triumphs by a small but highly significant margin to bring them their first ever number one hit. **Jazzie B** and company are also doing well in America, where their recent UK smash 'Keep On Movin'' is their first hit, debuting at number 82 on the Hot 100 this week.

Meanwhile, **Paul McCartney**, who seemed to have blown it last week, when 'Flowers In The Dirt' debuted at number three, surges to number one this week, largely as a result of extra sales generated by the BBC-TV documentary focusing on the album, that was broadcast on Saturday 10 June. It was, therefore, too late to affect the debut position of 'Flowers In The Dirt', but clearly motivated people to buy the album once the shops re-opened last Monday.

McCartney is one of seven artists to have most (four) number one albums in the Eighties. The others: **Abba**, **the Police**, **Genesis**, **Simple Minds**, **Queen** and **U2**.

In the whole of his career — solo, with **the Beatles** and with **Wings** — McCartney has had 19 number one albums — more than any other artist. Runner-up, with 15 number ones, is a man with whom McCartney shared 12 of his own successes, former Beatles buddy **John Lennon**.

Though McCartney's number one posting this week avenges the fact that an album by a newcomer — **Neneh**

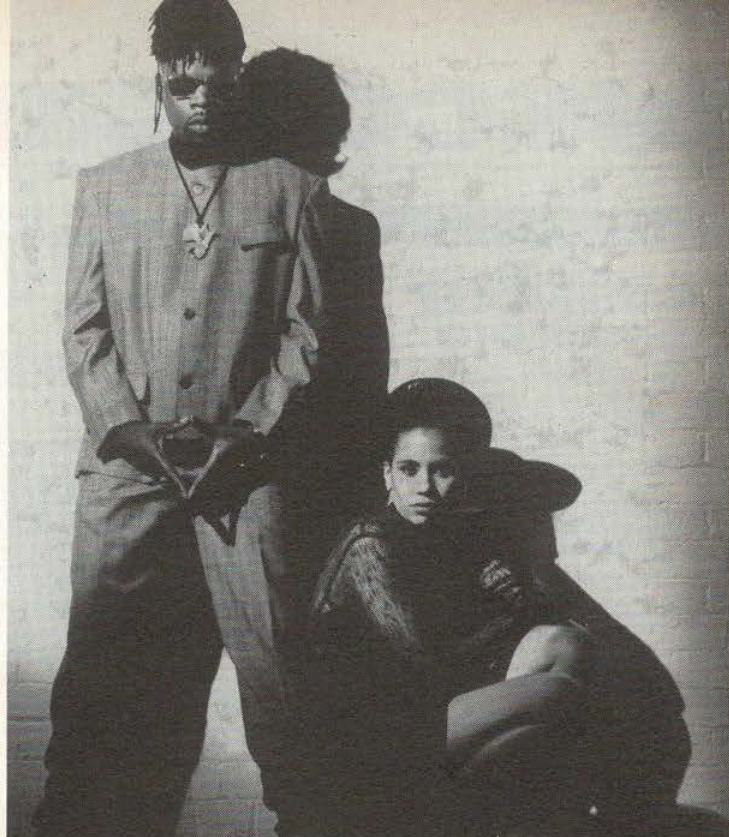
Cherry's 'Raw Like Sushi' — made a higher debut than 'Flowers In The Dirt' last week, Neneh repeats her triumph in a similar manner in America this week, where 'Raw Like Sushi' is the week's hottest debutant at number 58. 'Flowers In The Dirt' trails at number 66.

● **Cliff Richard** tumbles to sixth place with 'The Best Of Me', having debuted at number two a fortnight ago. **Richard Marx**, who wrote the song with **Steven Lubbock** and **David Foster**, will be disappointed that 'The Best Of Me' failed to reach number one, but the blow must be softened considerably by the news that his own single, 'Satisfied', is America's new number one. Richard previously topped the US listings last July with 'Hold On To The Nights'. That single wasn't even released here, but 'Satisfied' is, though it seems very unlikely to come near to rivalling its US success here — it debuted promisingly last week at number 56, but slips back a notch to number 57 this week.

● Superheroes are all the rage this week. **Karyn White's** 'Superwoman' climbs nine places to number 25, whilst — BIFF! BASH! POW! — 'Batdance', **Prince's** first single off the 'Batman' film soundtrack, surges into the chart at number three.

It maintains Prince's record of having at least one top 10 hit every year since 1984, and is far and away his highest debuting single ever, easily eclipsing his previous best, the number 13 debut of '1999/Little Red Corvette' in 1985.

'Batdance' is also shaping up to be a major hit in America, where it advances from last week's debut position of number 53 to number 41. There, Prince's highest ever



● **SOUL II SOUL** appear to be boasting a little

debut came from 'Purple Rain', which entered at number 28 in 1984.

● Whilst Prince is new to the art of debuting in the top 10 in Britain, U2 are old hands. Their latest single 'All I Want Is You' is the seventh single by the group to turn the trick, entering the countdown at number five this week. The others: 'Pride (In The Name Of Love)', which debuted at number eight on 15 September 1984, 'The Unforgettable Fire' (number eight, 4 May 1985), 'With Or Without You' (number four, 28 March 1987), 'Where The Streets Have No Name' (number four, 12 September 1987), 'Desire' (number three, 1 October 1988) and 'Angel Of Harlem' (number 10, 17 December 1988).

Meanwhile, 'In A Lifetime', the single which paired U2 lead singer Bono with compatriots **Clannad**, climbs nine places to number 21 on its second chart outing

— just one place lower than the peak it scaled when first released in January 1986.

● Finally, a belated word of congratulations to **New Kids On The Block**, whose single 'I'll Be Loving You (Forever)' was number one in America last week.

Comprising 15-year-old lead vocalist **Joe McIntyre** plus **Danny Wood** (17), **Jon Knight** (17), **Jordan Knight** (19) and **Donny Wahlberg** (19), they are the first group made up exclusively of under-twenties to have an American number one hit since **the Jackson Five** took the charts by storm with three consecutive number one hits in 1970. **The Osmonds**, who topped with 'One Bad Apple' in 1971, had a slightly lower average age than New Kids On The Block, but weren't all teenagers, their line-up including 21-year-old **Alan Osmond**.

● TWELVE INCH

TW LW

1	1	BACK TO LIFE	Soul II Soul/Caron Wheeler	10 Records
2	—	BATDANCE (FROM "BATMAN")	Prince	Warner Brothers
3	—	ALL I WANT IS YOU	U2	Island
4	4	JUST KEEP ROCKIN'	Double Trouble & The Rebel MC	Desire
5	3	IT IS TIME TO GET FUNKY	D Mob featuring LRS	London
6	7	JOY AND PAIN	Donna Allen	BCM
7	—	FIGHT THE POWER	Public Enemy	Motown
8	2	EXPRESS YOURSELF	Madonna	Sire
9	—	VOODOO RAY (EP)	A Guy Called Gerald	Rham!
10	5	SWEET CHILD O' MINE	Guns N' Roses	Geffen
11	—	GRANDPA'S PARTY	Monie Love	Cooltempo
12	10	RIGHT BACK WHERE WE STARTED FROM	Sinitta	Fanfare
13	17	SUPERWOMAN	Karyn White	Warner Brothers
14	15	TEARS	Frankie Knuckles/Satoshi Tomie/Robert Owens	London
15	14	SONG FOR WHOEVER	Beautiful South	Go!
16	18	IDROVE ALL NIGHT	Cyndi Lauper	Epic
17	8	MANCHILD	Neneh Cherry	Circa
18	6	SEALED WITH A KISS	Jason Donovan	PWL
19	9	FUNKY COLD MEDINA	Tone Loc	Delicious/Fourth & Broadway
20	—	WALTZ DARLING	Malcolm McLaren/Bootzilla Orchestra	Epic

● COMPACT DISC

TW LW

1	1	FLOWERS IN THE DIRT	Paul McCartney	Parlophone
2	3	THE MIRACLE	Queen	Parlophone
3	7	PASTPRESENT	Clannad	RCA
4	4	RAW LIKE SUSHI	Neneh Cherry	Circa
5	2	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	EMI
6	—	RAINBOW WARRIORS	Various	RCA PD74065
7	6	WATERMARK	Enya	WEA
8	13	NITE FLITE 2	Various	CBS
9	8	CLUB CLASSICS VOLUME ONE	Soul II Soul	10 Records
10	15	PRECIOUS METAL	Various	Stylus
11	5	THE HITS ALBUM 10	Various	CBS/WEA/BMG
12	10	STREET FIGHTING YEARS	Simple Minds	Virgin
13	12	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
14	14	DON'T BE CRUEL	Bobby Brown	MCA
15	9	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
16	17	THE RAW AND THE COOKED	Fine Young Cannibals	London
17	19	AVALON SUNSET	Van Morrison	Polydor
18	—	EVERYTHING	The Bangles	CBS 4629792
19	16	A NEW FLAME	Simply Red	Elektra
20	11	TIN MACHINE	Tin Machine	EMI USA

Compiled by Gallup

THE TOP OF THE POPS CHART

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

UK SINGLES

JUNE 18 - JUNE 24 1989

UK ALBUMS

TW LW W/C

1	3	3	BACK TO LIFE	Soul II Soul/Caron Wheeler
2	1	3	SEALED WITH A KISS	Jason Donovan
3	—	1	BATDANCE	Prince
4	4	4	RIGHT BACK WHERE WE STARTED FROM	Sinitta
5	—	1	ALL I WANT IS YOU U2	
6	2	3	THE BEST OF ME	Cliff Richard
7	8	8	I DROVE ALL NIGHT	Cyndi Lauper
8	11	4	SONG FOR WHOEVER	Beautiful South
9	6	4	SWEET CHILD O' MINE	Guns N' Roses
10	5	4	EXPRESS YOURSELF	Madonna
11	12	4	IT IS TIME TO GET FUNKY	D Mob featuring LRS
12	7	11	MISS YOU LIKE CRAZY	Natalie Cole
13	16	5	JUST KEEP ROCKIN'	Double Trouble & The Rebel MC
14	17	6	PINK SUNSHINE	Fuzzbox
15	22	4	JOY AND PAIN	Donna Allen
16	9	5	I DON'T WANNA GET HURT	Donna Summer
17	15	3	THE ONLY ONE	Transvision Vamp
18	10	6	MANCHILD	Neneh Cherry
19	20	3	CRUEL SUMMER '89	Bananarama
20	40	3	LICENCE TO KILL	Gladys Knight
21	30	3	IN A LIFETIME	Clannad with Bono
22	13	10	ON THE INSIDE	Lynne Hamilton
23	19	6	FUNKY COLD MEDINA/ON FIRE	Tone Lóc
24	33	6	TILL I LOVED YOU	Plácido Domingo/Jennifer Rush
25	34	3	SUPERWOMAN	Karyn White
26	31	3	BE WITH YOU	the Bangles
27	—	1	ATOMIC CITY	Holly Johnson
28	29	8	I WON'T BACK DOWN	Tom Petty
29	18	8	HAND ON YOUR HEART	Kylie Minogue
30	24	4	FOREVER YOUR GIRL	Paula Abdul
31	35	5	WALTZ DARLING	Malcolm McLaren/Bootzilla Orchestra
32	21	13	REQUIEM	London Boys
33	28	4	ORANGE CRUSH	R.E.M.
34	14	6	FERRY 'ROSS THE MERSEY	Various
35	—	1	FIGHT THE POWER	Public Enemy
36	23	7	EVERY LITTLE STEP	Bobby Brown
37	39	3	GATECRASHING	Living In A Box
38	48	3	POP MUZIK (1989 REMIX)	M
39	42	2	LOOKING FOR A LOVE	Joyce Sims
40	45	5	CRY	Waterfront
41	—	1	GRANDPA'S PARTY	Monie Love
42	41	3	STORMS IN AFRICA (PART II)	Enya
43	25	9	BRING ME EDELWEISS	Edelweiss
44	62	2	THE SECOND SUMMER OF LOVE	Danny Wilson
45	58	2	I WOULD DO FOR YOU	UB40
46	26	8	HELYON HALIB (ACID ACID ACID)	Cappella
47	—	1	VOODOO RAY (EP)	A Guy Called Gerald
48	49	4	DOWNTOWN	One 2 Many
49	43	3	I'M THAT KIND OF GUY	LL Cool J
50	50	2	TEARS	Frankie Knuckles/Satoshi Tomiie/Robert Owens
51	73	2	WIND BENEATH MY WINGS	Bette Midler
52	27	7	CAN I GET A WITNESS	Sam Brown
53	76	2	CHINA DOLL	Julian Cope
54	57	2	CHILDREN OF THE REVOLUTION	Baby Ford
55	—	1	YOU'LL NEVER STOP ME LOVING YOU	Sonia
56	59	3	WHY	Carly Simon
57	56	2	SATISFIED	Richard Marx
58	32	14	THE LOOK	Roxette
59	36	4	LOVE MADE ME	Vixen
60	85	2	HEAD ABOVE WATER	Clive Griffin
61	—	1	(I'VE GOT YOUR) PLEASURE CONTROL	Simon Harris/Lonnie Gordon
62	37	3	GREEN AND GREY	New Model Army
63	54	3	BROTHERS OF MINE	Anderson Bruford Wakeman Howe
64	44	8	IF I'M NOT YOUR LOVER	Al B. Sure! featuring Slick Rick
65	69	2	I'M EVERY WOMAN (REMIX)	Chaka Khan
66	49	2	DOWN TO THE WIRE	Ghost Dance
67	63	2	I WANNA HAVE SOME FUN	Samantha Fox
68	51	7	CHANGE HIS WAYS	Robert Palmer
69	47	6	FERGUS SINGS THE BLUES	Deacon Blue
70	46	5	THE REAL ME	WASP
71	—	1	ONE	Bee Gees
72	67	5	WITNESS FOR THE WORLD	Cry Before Dawn
73	53	7	I WANT IT ALL	Queen
74	—	1	FROM NOW ON	Jaki Graham
75	78	2	LOVE BOMB BABY	Tigertailz
76	96	2	BETTER DAYS	G
77	82	2	HAVE I TOLD YOU LATELY	Van Morrison
78	—	1	HEAVEN	Miles Jaye
79	71	1	LET'S PLAY HOUSE	Kraze
80	—	1	WOMEN BEAT THEIR MEN	Voodoo Doll
81	—	1	CAB IT UP	The Fall
82	83	2	I DON'T MIND THE WAITING	Omar
83	—	1	BREAKING HEARTS	Strength
84	89	2	THE WAY TO YOUR HEART	Soul Sister
85	77	2	TROUBLE ME	10,000 Maniacs
86	80	2	ROXANNE'S ON A ROLL	Real Roxanne
87	—	1	TELL IT LIKE IT IS	Don Johnson
88	90	2	LOVE LOVE LOVE	Pere Ubu
89	—	1	WHEN LOVE COMES TO TOWN	U2 with B.B. King
90	105	2	RADICAL KICKBAG	Overlord X
91	—	1	THEY WANT MONEY	Kool Moe Dee
92	88	2	GINA	Stray Cats
93	91	2	STREETS OF YOUR TOWN	Go-Betweens
94	92	2	DANCE ON	Westworld
95	84	2	RED LETTER DAY	China Crisis
96	—	1	THE BIG E A	Certain Ratio
97	98	2	FORGET THE GIRL	Tony Terry
98	86	3	SPIRIT OF THE FOREST	Spirit Of The Forest
99	—	1	THE FLY (ZOBI LA MOUCHE)	Les Negresses Vertes
100	—	1	THE KING IS HERE/THE 900 NUMBER	45 King

10 Records

Warner Brothers PWL

Fanfare W2924

Island IS422

EMI

Epic

Go!

Geffen

Sire

London

EMI USA

Desire

WEA

BCM

Warner Brothers

MCA

Circa

London

MCA

RCA

AI

Delicious/Fourth & Broadway

CBS

Warner Brothers

CBS

MCA MCA1342

MCA

PWL

Siren

Epic

Teldec/WEA

Warner Brothers

PWL

Motown ZB42877

MCA

Chrysalis

Free Style

London

Polydor

Cooltempo COOL184

WEA

WEA

Virgin

Dep International

Music Man

Rhinal! RS804

A&M

Def Jam/CBS

London

Atlantic

A&M

Island

Rhythm King

Chrysalis CHS3385

WEA

EMI USA

EMI

EMI USA

Mercury

London F106

EK!

Arista 612379

Warner Brothers

Warner Brothers

Chrysalis

Jive

EMI

CBS

Capitol

Warner Brothers W2916

Epic

Parlophone

EMI JAK115

Music For Nations

A&M

Polydor

Fourth & Broadway BRW133

MCA

Champion CHAMP12208

Beggars Banquet BEG226

Kongo Dance

Arista 112161

Columbia

Elektra

Urban

Epic 6549767

Fontana

Island IS411

Mango IS415

Jive Jive207

EMI

Beggars Banquet

RCA

Virgin

A&M ARC514

Virgin

Epic

Rhythm King LEFT33

Dr Beat DRX912

TOP 75 ARTIST ALBUMS

TW LW W/C

1	3	2	FLOWERS IN THE DIRT	Paul McCartney	Parlophone
2	1	7	TEN GOOD REASONS	Jason Donovan	PWL
3	2	2	RAW LIKE SUSHI	Neneh Cherry	Circa
4	4	10	CLUB CLASSICS VOL. ONE	Soul II Soul	10 Records
5	5	4	THE MIRACLE	Queen	Parlophone
6	11	8	PASTPRESENT	Clannad	RCA
7	8	39	WATERMARK	Enya	WEA
8	9	62	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
9	6	3	THE OTHER SIDE OF THE MIRROR	Stevie Nicks	EMI
10	7	28	DON'T BE CRUEL	Bobby Brown	MCA
11	10	11	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue	CBS
12	12	7	STREET FIGHTING YEARS	Simple Minds	Virgin
13	23	6	STEPPIN' TO THE SHADOWS	Shadows	Polydor
14	14	18	A NEW FLAME	Simply Red	Elektra
15	17	19	THE RAW AND THE COOKED	Fine Young Cannibals	London
16	18	23	EVERYTHING	the Bangles	CBS
17	16	13	LIKE A PRAYER	Madonna	Sire
18	15	6	PARADISE	Inner City	10 Records
19	21	32	ANYTHING FOR YOU	Gloria Estefan With Miami Sound Machine	Epic
20	37	2	THE ESSENTIAL DOMINGO	Plácido Domingo	Deutsche Grammophon
21	19	3	AVALON SUNSET	Van Morrison	Polydor
22	13	4	TIN MACHINE	Tin Machine	EMI USA
23	22	14	LOC'ED AFTER DARK	Tone Lóc	Delicious/Fourth & Broadway
24	20	6	GOOD TO BE BACK	Natalie Cole	EMI USA
25	25	11	POP ART	Transvision Vamp	MCA
26	24	8	BLAST	Holly Johnson	MCA
27	41	3	STAGE HEROES	Colm Wilkinson	RCA Victor
28	35	30	GREEN R.E.M.		Warner Brothers
29	26	4	LIFE IS A DANCE — THE REMIX PROJECT	Chaka Khan	Warner Brothers
30	27	50	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆☆☆ PWL
31	28	11	FOREVER YOUR GIRL	Paula Abdul	Siren
32	29	11	PASSION	Peter Gabriel	Real World
33	82	49	HEAVY NOVA	Robert Palmer	EMI
34	30	29	REMOTE	Hue And Cry	Circa
35	33	83	KICK INXS		☆☆☆ Mercury
36	32	14	ANOTHER PLACE AND TIME	Donna Summer	Warner Brothers
37	40	11	GIPSY KINGS	Gipsy Kings	Telstar
38	49	3	RATTLE AND HUM U2		☆☆☆ Island
39	—	1	BADLANDS	Badlands	Atlantic 7819661
40	—	1	EAT ME IN ST LOUIS	It Bites	Virgin V2591
41	31	5	MIND BOMB	The The	Epic
42	42	94	BAD	Michael Jackson	☆☆☆☆☆☆☆☆ Epic
43	38	16	STOP	Sam Brown	A&M
44	34	5	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
45	53	30	KARYN WHITE	Karyn White	Warner Brothers
46	39	2	WORLD IN MOTION	Jackson Browne	Elektra
47	78	36	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar
48	46	40	ANCIENT HEART	Tanita Tikaram	WEA
49	—	1	MARIA MCKEE	Maria McKee	Geffen WX270
50	36	2	GOYA... A LIFE IN SONG	Plácido Domingo	CBS
51	—	1	COUNTERFEIT	E.P. Martin L. Gore	Mute STUMM67
52	—	82	THE BEST OF UB40 VOL 1	UB40	Virgin UBTVI
53	63	34	TRAVELING WILBURYS	Traveling Wilburys	Warner/Wilbury
54	52	15	G N' R LIES	Guns N' Roses	Geffen
55	44	6	KALEIDOSCOPE WORLD	Swing Out Sister	Fontana
56	47	7	DIESEL AND DUST	Midnight Oil	CBS
57	62	63	TRACY CHAPMAN	Tracy Chapman	☆☆☆ Elektra
58	57	35	MONEY FOR NOTHING	Dire Straits	☆☆☆ Vertigo
59	70	30	GREATEST HITS	Fleetwood Mac	☆☆☆ Warner Brothers
60	76	20	MYSTERY GIRL	Roy Orbison	Virgin V2576
61	48	2	THE SONGS THAT GOT AWAY	Sarah Brightman	Really Useful
62	43	7	DISINTEGRATION	the Cure	Fiction
63	61	36	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
64	50	14	SOUTHSIDE	Texas	Mercury
65	—	8	COMING ALIVE AGAIN	Barbara Dickson	Telstar STAR2349
66	60	61	THE INNOCENTS	Erasure	☆☆ Mute
67	56	20	OPEN UP AND SAY... AAH!	Poison	Capitol
68	73	32	PRIVATE COLLECTION	Cliff Richard	EMI
69	72	2	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	WEA
70	59	22	NEW YORK LOU	Reed	Sire
71	45	2	LOOK SHARP!	Roxette	EMI
72	—</				

REVO



... OR HOW ONE OF THE LEADING LIGHTS OF LAST YEAR'S ACID DAZE HAS DISCOVERED T REX. TIM JEFFERY HOLDS THE NAPPY PINS

Baby Ford's new single, 'Children Of The Revolution', threw the **rm** office into turmoil:

"He's sampled Marc Bolan's voice."

"No, it can't be. They'd never allow it."

"Course it is - listen."

Passers-by were roped in for the Baby Ford Challenge. Can you tell the difference? But still opinion was divided. So we had no option but to trundle down to the offices of Rhythm King in search of the truth. T Rex or not T Rex - that is the question?

"No, it's me singing - really it is," exclaims Baby Ford, somewhat bemused that the comparison should be made at all. "I don't think I sound like Marc Bolan. I did try and reproduce the same kind of laid back poetic attitude, but I didn't try to copy his voice. That's just the way I sing, I guess."

Bets were settled, money changed hands, fortunes were won and lost, and the **rm** office returned to normality. But just who is this Baby Ford anyway?

Well, his real name is Peter Ford and he comes from Manchester, though he's living in London at the moment. And he likes T Rex.

"Yeah, I've always been a fan of Marc Bolan. I chose 'Children Of The Revolution' because it wasn't like 'Get It On' or 'Jeepster', which everyone knew, but also because it reflected the way the whole club scene grew last year. It seemed fitting."

Baby Ford is talking about the acid house scene, into which he found himself inexplicably thrust with his first single, 'Oochy Coochy F U Baby Yeah Yeah', a strange hybrid instrumental house groove that cost barely a tenner to make and went on to become one of the acid anthems of last summer.

"It was strange because I'd written that song way before I ever came into contact with Rhythm King records," explains Peter. "There were a few tapes of it around and DJs were playing it and I suppose that created a buzz, because people didn't know who it was by. Suddenly I was in this scene that I knew nothing about. It was like 'what scene?'. So I went down to these clubs like Shoom and thought 'Hey, this is all right!'"

Baby Ford acclimatised quickly to the 'summer of love' and his pale complexion and scruffy image were adopted as 'the look' in last year's trendier underground clubs.

More oddly titled songs followed, including 'Chikki Chikki Ah Ah' and 'Fordtrax', establishing Ford as one of Britain's leading creative house musicians.

"I don't mind being associated with house music, but I do try to get away from that studio based one-off production thing. You know, the DJ record syndrome. I've never been a DJ. Before I moved down to London I was working with small bands and in bedrooms in Manchester, doing covers of Northern soul songs, trying to see whether I had any potential for songwriting. It got to the point where I thought I was getting quite good at it, but the Manchester scene was too limiting and cliquey, so I left for London. I suppose, because I'm with Rhythm King records, people assume I'm a DJ. I did want to work with Mark Moore at first but he's so difficult to pin down!"

Although Baby Ford calls himself a songwriter, he doesn't write many lyrics. Most of his music is whimsical, minimalist instrumentals which capture a mood. New Age House, if you like. Insistent, repetitive, but strangely hypnotic.

"A lot of what I do is just an accident," says Peter. "You're in the studio messing around, something comes together and there it is. You can't plan it. I like the emotion and energy you can get with instrumental music. I like down to earth ideas and images, and keeping things simple. 'Revolution' was the most complex thing I've ever done because there was so much in it, and it had a vocal and so on. I just collect sounds and ideas in my head and follow them through. I have to stop and think sometimes to check I'm not being too pretentious or self indulgent, because you lose the original vibe."

If Baby Ford's talk is somewhat vague, that's because his music is the same. It summons up different feelings for different people. Even his version of 'Children Of The Revolution' is given a new dimension with its big wide sound and arrangements. It opens up new avenues for dance music. Songwriting will never be the same again.