

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

JANUARY 28, 1989 EVERY WEDNESDAY 70p

RECORD

100

MIRROR



TEN CITY
PUTTING THE SOUL
BACK INTO
BLACK MUSIC?

DISCOVER THE
OTHER SIDE OF
**SAMANTHA
FOX**

**FAIRGROUND
ATTRACTION**
LIFE AFTER A PERFECT START

REVIEWS

- ALBUMS
- DIESEL PARK WEST
- BABY FORD
- NEW ORDER
- LIVES
- LEVEL 42
- FRAZIER CHORUS
- GARY GLITTER

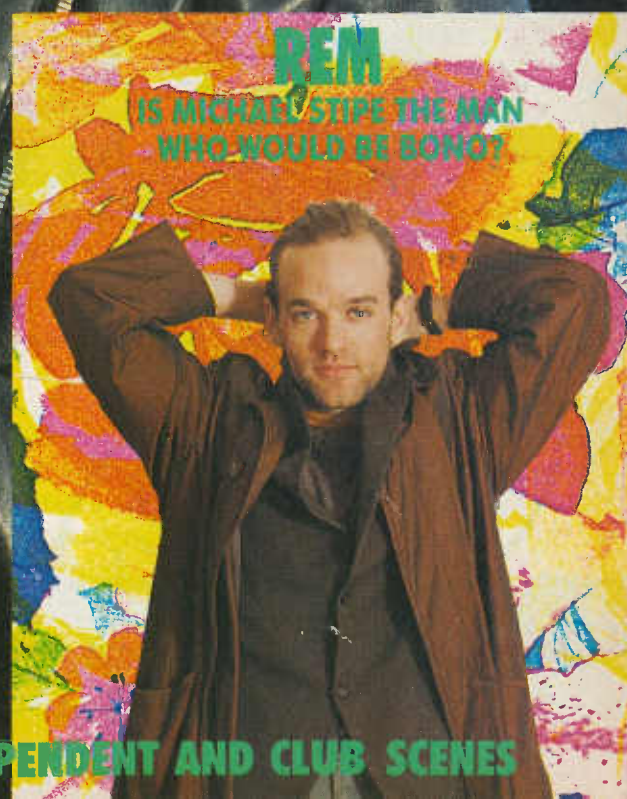
BABY FORD



BRITAIN'S HOUSEMASTER
BOY GOES BOOM

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DARLING
BUDS**

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SEEDLINGS
BECOME
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● TURNING THE OTHER CHEEK Is there another side to Sam Fox? Find out p28

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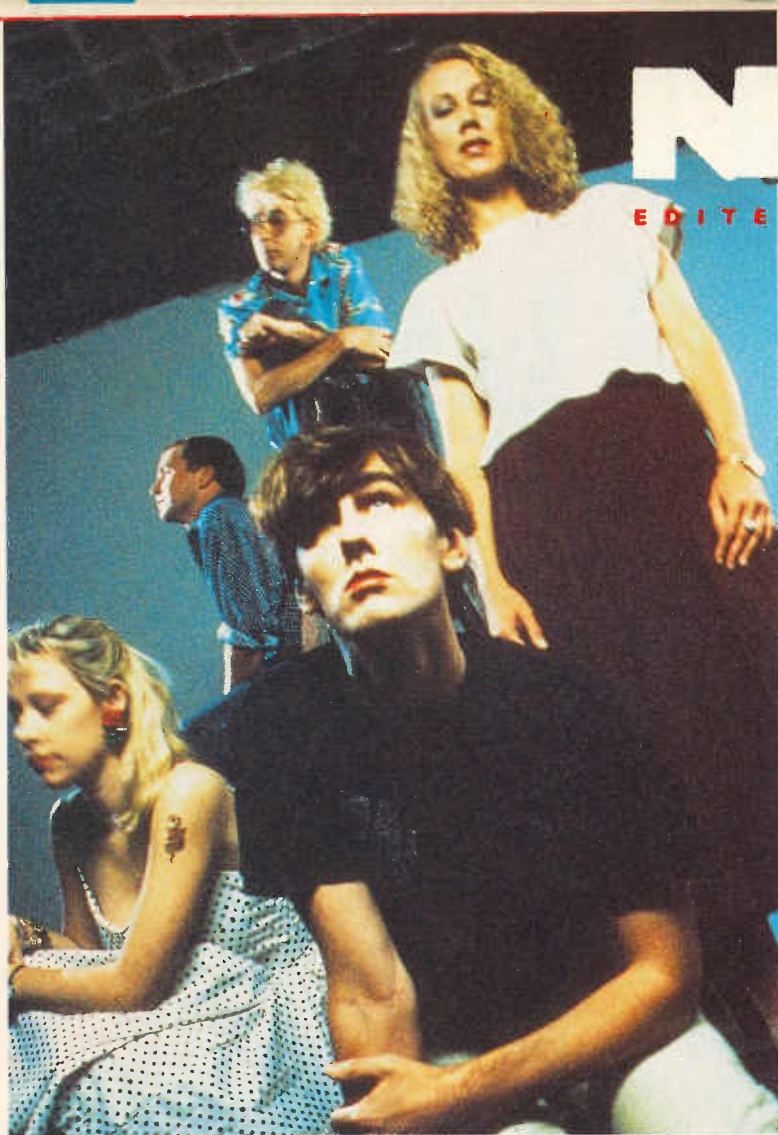
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SAM FOX BY LFI
COVER SHOT OF ANDREA DARLING BUD BY VICTORIA BLACKIE, MICHAEL STIPE BY PATRICK QUIGLY

NEWS

EDITED BY ROBIN SMITH



ON A PROMISE

The Style Council are back with their single 'Promised Land' out on February 6. The flip side is 'Can U Still Love Me', while the 12 inch has a long version and a pianopella version of 'Promised Land'. There's no news of a Style Council tour yet, but hopefully they'll be on the road before the end of the year.



BURNING UP

The Bangles release their superb heart-tugging single 'Eternal Flame' this week. A Susanna Hoffs composition, the single is taken from their album 'Everything', and the flip side features 'What I Meant To Say'.

The Bangles are currently finalising a series of British tour dates which should see them here before the summer.



ORBISON ALBUM

'Mystery Girl', the album Roy Orbison completed just two weeks before his death in December last year, will be released on January 30. The album features the current top 10 single 'You Got It' and other tracks include 'In The Real World', 'A Love So Beautiful', 'The Comedians' and 'She's A Mystery To Me', written by Bono and the Edge of U2. The album also features contributions from Elvis Costello and Roy's 23-year-old son, Wesley.



● Frantic Aussie popsters the Go-Betweens release their single 'Love Goes On' this week. Taken from their highly acclaimed album '16 Lover's Lane', the track was written by Robert Forster and Grant McLennan and the flipside is 'Clouds'. Following some Australian dates the band are about to embark on an American tour with some British dates to follow, hopefully.



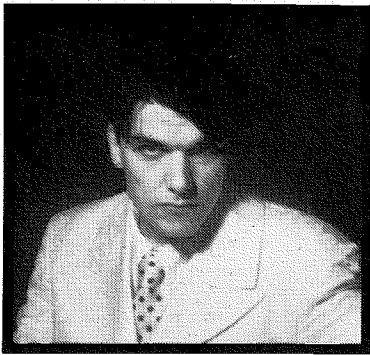
WE HAVE LIFT OFF

Def Leppard, whose album 'Hysteria' has now sold more than 12 million copies worldwide, release their single 'Rocket' on January 30. The flip side features special guest artists Stumpus Maximus And The Good Ol' Boys on what is claimed to be a version of Engelbert Humperdinck's classic ballad 'Release Me'. On the 12 inch you'll find a live version of 'Rock Of Ages', recorded live in Tilburg Holland in 1987.

Def Leppard will be performing at this year's BPI Awards held at the London Royal Albert Hall on February 13 and the show will be screened live by BBC 1.

RUMOURS

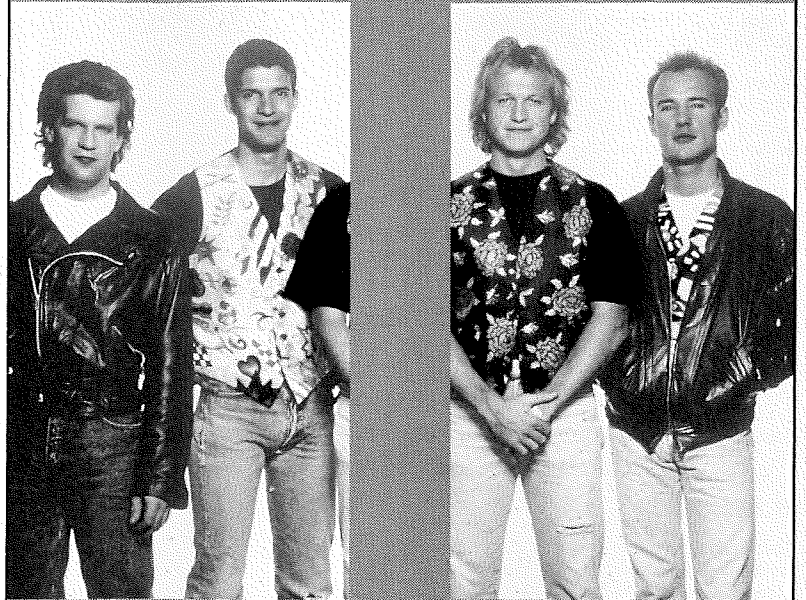
● Will Prince have to sell off some of his frilly shirts? Stories from America say he's in bad financial straits because he's spent so much money on expensive tours and his Paisley Park label hasn't had any big hits for a long while. Does this mean he'll be playing the London Marquee next time he's over here? . . . The Style Council are due to release their greatest hits album, 'The Singular Adventures Of The Style Council', next month. Tracks will include 'Money Go Round' and 'Speak Like A Child'.



● NEIGHBOURHOOD WATCH

▲
The Blow Monkeys release their fourth album, 'Whoops! There Goes The Neighbourhood', on January 30. The 10 tracks include 'Wait!', the hit single Doctor Robert recorded with Kym Mazelle, while the cassette and CD versions will also have extended mixes of 'Squaresville' and 'This Is Your Life'. As already announced, the Blow Monkeys will be touring up and down the country in February and March.

level 42



Tracie

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NEWS

CONTINUED

TOURS

Simply Red have added a date at Glasgow Barrowlands on February 19 to their tour.

Fiery Scottish popsters **Win** start a tour this month with dates at Glasgow Queen Margaret Union January 27, Aberdeen Venue 28, Edinburgh Queen's Hall 29, Manchester University February 1, Leicester Polytechnic 2, London Marquee 3, Sheffield Leadmill 4. Their album, 'Freaky Trigger', will be out in early March.

The Stray Cats have reformed, and they've lined up a British tour with dates at Norwich UEA February 25, Worthing Assembly Halls 27, Leicester University 28, Nottingham Rock City March 1, Folkestone Leas Cliff Hall 2, London Town And Country Club 4, Manchester International II 7, Keele University 8, Newcastle Polytechnic 9, Glasgow Queen Mary University 10, Redcar Bowl 12, Leeds University 13, Birmingham Powerhouse 14.

Brother Beyond have added three dates to their tour, and they'll be playing Hammersmith Odeon March 16, Nottingham Royal Concert Hall 18, Manchester Apollo 19.

Then Jerico, who look like having a hit at last with 'Big Area', will be touring in March. They'll be playing Edinburgh Playhouse March 10, Leeds University 11, Liverpool Royal Court 12, Newcastle City Hall 14, Sheffield City Hall 15, Manchester Apollo 16, Nottingham Royal Centre 17, Birmingham Alexandra 19, Hammersmith Odeon 20, Portsmouth Guildhall 21, Bristol Colston Hall 22.

Chicago house sensation **Ten City** will be playing a string of dates in March at Cambridge Corn Exchange March 21, London Town And Country Club 23, Prestatyn Soul Weekender 25, Manchester Hacienda 27, Stockton Mall 28.

RELEASES

The Sundays, one of *rm's* tips for the top in 1989, release their debut single, 'Can't Be Sure', on January 30. It will be available as a three track 12 inch with the other songs being 'I Kicked A Boy' and 'Don't Tell Your Mother'.

Debbie Gibson, the girl we all wish we lived next door to, releases her album 'Electric Youth' on January 30. Tracks include 'Who Loves Ya Baby', 'Should've Been The One' and 'No More Rhyme'.

Gutsy guitar band **Texas** release their debut single 'I Don't Want A Lover' this week. The band will also be playing a short tour with dates at Edinburgh Venue February 10, Glasgow Arts School 11, Dundee Dance Factory 12, London Marquee 16.

Big Country release a special 12 inch live version of their single 'Peace In Our Time' on January 30. In addition to the title track, the single also includes 'In A Big Country' and 'Chance', recorded live at the Palace of Sport, Moscow.

The Sundays glide into 1988 with their debut single 'Can't Be Sure' on January 30. The Sundays will soon be embarking on a tour supporting Throwing Muses.



DIG THIS

The rascally **Pop Will Eat Itself** release their single 'Can U Dig It' on January 30. The flip side features 'Poison To The Mind', while the 12 inch also has 'Radio PWEI' and 'The Fuses Have Been Lit'. As previously announced, the Poppies will be touring in the first two weeks of February.

SHANE FINED

Shane McGowan of the Pogues has been fined £250 for kicking in a window during a drunken rampage on Boxing Day in London. McGowan was arrested after he was seen smashing the window and at Highbury Magistrates Court last week he admitted he had been boozing all day. He was also bound over to keep the peace for a year.

WE LOVE YOU NICK

Nick Heyward releases his album 'I Love You Avenue' on January 30. Written and produced by Nick, together with his long-time collaborator Graham Sacher, songs include 'You're My World', 'If That's The Way You Feel', 'Traffic In Fleet Street' and 'Pizza Tears'.

SHAKE RATTLE AND ROLL

Diesel Park West release their long-awaited debut album 'Shakespeare Alabama' on January 30. The album has 10 tracks including their current single, 'All The Myths On Sunday', and its excellent predecessor, 'Jackie's Still Sad'. On the value-packed CD version you'll also find the extra tracks 'Don't Be Scared Of The Night' and 'What About Us'.

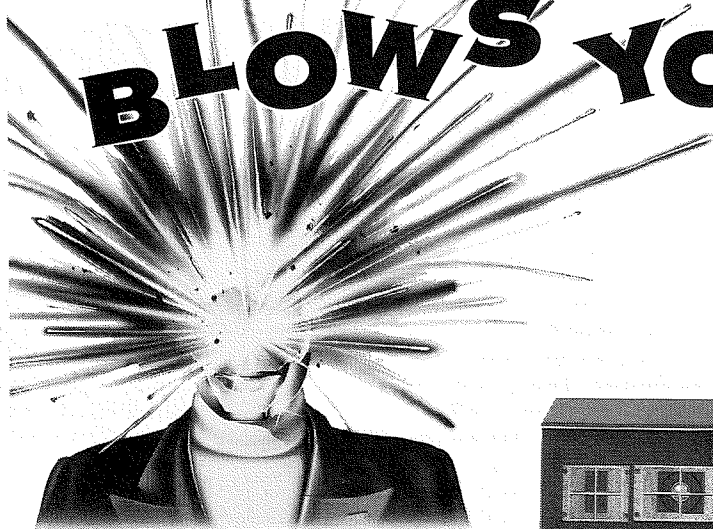


● Slick **Rick Astley** releases his single 'Hold Me In Your Arms' on January 30. It's the title track of his current album and the flipside is 'I Don't Want To Be Your Lover'. The 12 inch features a new mix of Rick's very first single, 'Never Gonna Give You Up'. Ah, those were the days.



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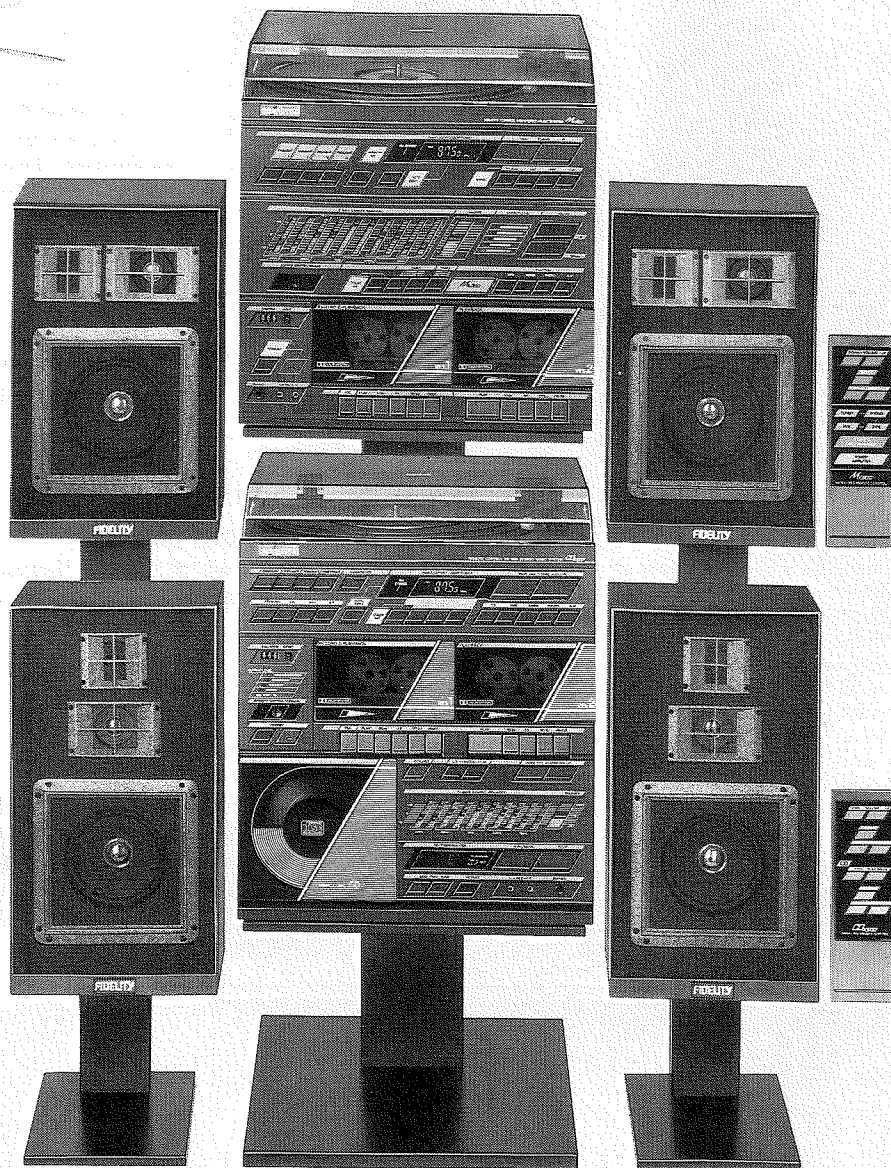
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EDITED BY ANDY STRICKLAND



NOT SO STUPID QUESTIONS

Well, you could have knocked us down with a feather when **New Model Army** shot straight into the top 40 with their long-awaited 'Stupid Questions' 45. The single is the result of a 15 month break on the recording front and the teaming up with legendary producer Tom Dowd, who has worked with Otis Redding and Aretha Franklin with great success.

The Bradford trio have enjoyed steady success since their beginnings in the early Eighties as an angst-ridden independent band with a furiously loyal following, who were once censored on 'Top Of The Pops' for wearing very sensible 'Only Stupid Bastards Use Heroin' T-shirts when performing 'No Rest', and banned from that centre of culture, the USA, for apparently possessing 'no artistic merit'. 'Stupid Questions' bears a resemblance to the more gutsy works of the old Tom Robinson Band and is a taster for the band's forthcoming 'Thunder And Consolation' LP, the title coming from the collected works of a 17th century revolutionary quaker, Edward Burroughs.

New Model Army's singer, Slade The Leveller, once called Slade The A Leveller in this magazine after a particularly competent historical interview, reckons it's time we forgot about the band's more infamous moments and concentrated on their music instead. The band are about to set off on a UK tour commencing in February, for which they are selling season tickets at £48 a piece. Colin Moynihan would love it.

V I D E O

That **Petrol Emotion** fans will now have the chance to view one of their effervescent live performances in the comfort of their own homes with the release this week of the excellent 'Seen And Unseen' video extravaganza on Virgin Video. For a penny under a tenner you can wallow in an hour's worth of sweaty pop thrills captured live at the band's London show last October. All the old faves — 'Big Decision', 'Swamp' and 'Can't Stop' — are on show and the new funkier side of the band is captured for

all to enjoy. Some reckon That Petrol Emotion are the best live band in Britain, and while that may be slightly generous, there's no doubting the buzz that those guitars and Steve Mack's whirling dervish presence can generate. There are 17 songs in all and a pacey editing job ensures the action is non-stop. The video also includes the excellent 'Groove Check' — the title track of a special 10 inch EP and CD — which is about to be released to accompany the video. Great big noisy, breathless stuff.

HOLLY JOHNSON RAILWAYS TOP TEN

- 1 'Good Life' Inter City
- 2 'Locomotive In Acapulco' The Four Tops
- 3 'Jack To The Sound Of The London Underground' Hithouse
- 4 'Especially For Euston' Kylie Minogue & Jason Donovan
- 5 'Superfly Guy' S-Orient Express
- 6 'Waterloo' Abba
- 7 'Station To Station' David Bowie
- 8 'Wholly Humble Heart' George Stephenson And The Daintees
- 9 'The Passenger' Iggy Pop
- 10 'Soldier Blue' Bar & Buffet St Marie

Compiled by the Commie Commuters



The Blow Monkeys

Whoops! There Goes The Neighbourhood

New Album includes WAIT (Duet with Kym Mazelle)



A BERTELSMANN MUSIC GROUP COMPANY

with contributions this week from Robin Smith, Henry Williams and Tim Nicholson



NENEH CHERRY BUFFALO TYPE CREATURES TOP TEN

- 1 'You Got It' Roy Or-Bison
 - 2 'In The Name Of Love' The Thompson's Gazelle Twins
 - 3 'There She Goes' the Impalas
 - 4 'Need You Tonight' Orynx-S
 - 5 'Herd It Through The Grapevine' Marvin Gaye
 - 6 'Minnie The Moose' Reggae Philharmonic Orchestra
 - 7 'I Wanna Be Your Wife' Stagna
 - 8 'Four Letter Word' Kim Wildebeest
 - 9 'I Can't Stand The Reindeer' Ann Peebles
 - 10 'I Can't Wait' Gnu Shooz
- Compiled by Gallop!

THE MOORE THE MERRIER

▶ We don't know why **Gary Moore** has decided to wrap himself up in a plastic sheet and the scarf his auntie Edna gave him for Christmas, but isn't it good to see him blitzing the charts again with 'After The War'?

Thirty four-year-old Gazza claims he's been playing guitar since he was 11. At 16 he joined Belfast band Skid Row, before teaming up with the late, great Phil Lynott in Thin Lizzy. Personality clashes eventually drove them apart, although they did collaborate on the 1985 single 'Out In The Fields'.

Moore is renowned for thrashing guitars to death with his fast way of playing, and his new album, which shares the same title as his single, should be out on January 30. None other than Andrew Eldritch from the Sisters Of Mercy is featured on some of the backing vocals.

Fine, Gary, but what about that Bros-style haircut you've promised yourself for so long? (RS)



● **GARY MOORE** turns a polythene dust sheet and a used dish cloth into a startling new image. He's still ugly, mind

EARBENDERS

Andy Strickland

'Groove Check' That Petrol Emotion (forthcoming Virgin 45)
'Crying' Roy Orbison & KD Lang (Virgin B-side)
'Fisherman's Blues' the Waterboys (Ensign 45)

Eleanor Levy

'You Are The Everything' REM (Warners LP track)
'Shakespeare Alabama' Diesel Park West (EMI/Food LP)
'Cuddly Toy' Roachford (CBS 45)

Joe Shutter

'Dream On' Aerosmith (CBS LP track)
'2 Hype' Kid 'N' Play (Cooltempo 45)
'GN'R Lies' Guns N'Roses (Geffen LP)

MY PEOPLE WERE FAIR

We at Index don't often get hot 'n' bothered over demos, but this guy's somethin' else. Jean-Paul Dionysus (cool name or what?) is the Sarf London based 'new psychedelic' singer/songwriter with the handsome looks/locks of a cross-between Marc Bolan and a medieval minstrel, who lives in a 'pad' called 'Inter Galactic Arts' (his flatmates call him 'Direniceness'), gazes at the moon and hangs out at London's trendy Troubadour cafe, where by night his mystic presence tops the bill.

So do we need to put a Bob Dylan revival on the pop map? Probably not. But does the world need Jean-Paul? You bet. Under his top hat he may have lots of hair, but he's also got some tipsy tales with top-notch tunes. With songs such as 'Up There With The Gods' and 'The Moon Is A Dandy', and his love of astrology, he can't go wrong. Watch out, there's a hippy about. (HW)



Matt Bianco

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G L A S G O W T E X A S

Texas — it's a simple name embodying a whole history of image and mythology. It's also the name of the latest Glaswegian band to dip a toe into the big time hoping not to drown. The band leans heavily on the polished Carly Simon-esque vocal of Sharleen Spiteri (*Oh really — Ed*) and the restrained guitar attack of Alistair McErlaine and his wammy bar. The band's debut single, 'I Don't Want A Lover', suffers slightly from its bowing to daytime radio play pressure. It should be a little more noisy we think, but there's no doubting the clarity of thought and sound here. The neat remoulding of the 'Sweet Jane' riff on the B-side, 'Believe Me', proves that Texas have more than one song up their sleeve, and with a pedigree that includes stints in *Love And Money* and *Hipsway*, 1989 could prove to be the year when Texas comes home to roost.



● SIGOURNEY
WEAVER (left)
and friend

FILM

GORILLAS IN THE MIST
(Cert 15)

Starring: Sigourney Weaver, Bryan Brown, John Omirah Miluwi

A biographical film about an anthropologist who dedicates her life to studying, and saving, gorillas in central Africa doesn't sound like everyday blockbuster material, but this remarkable tale of Dian Fossey, America's answer to Johnny Morris, is a far more complete story of obsessive love and lust than supposed 'real life' flights of fancy such as 'Fatal Attraction'.

Based on her biography and articles documenting her work, 'Gorillas In The Mist' is quite unlike any kind of nature documentary, Sigourney Weaver is totally believable as Dian Fossey, in love with the apes almost, but not quite, to the exclusion of the human species. Male humans appear in the form of photographer and lover Bob Campbell (Bryan Brown) and her guide Sembagare (John Omirah Miluwi), but the inevitable, and deserved, Oscars, will be distributed between Ms Weaver as Best Actress and the gorillas as Most Promising Newcomers.

A sequel will follow shortly in the form of a David Attenborough biopic entitled 'Knee-Deep In Bat Shit'. (TN)

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CONTINUED

KING FOR A DAY

We've tipped you the wink about **King Swamp** before now, but the sulking quintet have gone and released their debut sonic groove of a single, 'Is This Love'. The return of Dave Allen to vinyl means that all four of the excellent Gang Of Four types have now returned to the fray in one guise or another and Dave's bunch are perhaps the noisiest. Walls of guitar chords accompany a cheeky figure that eats its way into your brain while the drums threaten to render you infertile if you stray too near the speakers. Sort of INXS meets Then Jerico meets AC/DC — got it?



BOLSHY BALLY HOO?

In a world of smug pop executives turned performers and stars it's a rare and not unamusing distraction when a young band pops up full of fury, decrying every possible conspirator in the music business as 'scum', 'traitors' and 'censors'. Kent band **the Claim** corner the market in arrogant nonsense of this kind, but they still send us their singles to promote on their behalf — and a good job too. 'Wait And See' is a nifty power pop number which won't see the boys snarling on 'Top Of The Pops', but will blow a few cobwebs away in the meantime. Even your friendly Index writers are labelled as 'smug' by these jolly boys, but we won't hold that against them. If it was 1976, I'd bet on these boys to make a noise. You could cut the angst with a knife.

GREAT POP THINGS → BONGO FURY: the story of U2 by Colin B. Morton and Chuck Death



Bongo is the son of Sonny Bongo and the famous wooden actress "chair". He named his group **U2** as a clever pun on his parents 60's hit "I love You too Babe".....



When he grew up, Bongo was destined to become one of the biggest megastars ever, along with his fellow **U2** members: The Hedge, Adam Claypole and Ray Perkins.



Their big hit LP was **THE YUCCA PLANT** produced by Brian Eno who used to be in Roxy music but was chucked out 'cos he couldn't play synthesiser. He did the L.P. using **OBSCURE STRATEGY CARDS** where you pull one out of a hat and it tells you what to do.....



The **U2** became very famous in America when they did a gig on top of **PIZZA HUT** in San Francisco when all the cars stopped to find out what was going on. Bongo coined his catchphrase, "Rock N' Roll Stops Traffic".

TO BE CONTINUED

THE ROBERT CRAY BAND IN ACTING THIS WAY



SEE ROBERT CRAY LIVE ON BBC 2 'RHYTHMS OF THE WORLD' SATURDAY 28th JANUARY 7.55 pm.

BLIGHTON RECORDS

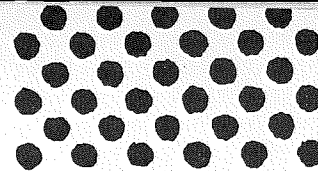
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LET'S BE *clareful* OUT THERE. . .

1988 WASN'T a bad year for Eddi Reader, the red-haired, bespectacled singer with Fairground Attraction. First came a surprise number one hit with their debut single, 'Perfect', which was followed by a best-selling album 'First Of A Million Kisses' and then Eddi rounded the year off by having her first baby.

Tonight Fairground Attraction are playing in Sheffield, but when they arrive at the hotel, Eddi and baby Charlie are immediately whisked upstairs. The strain of being a mother and a pop star at the same time, is showing. Eddi is very tired and her voice is a little croaky so I'm left in the hotel foyer with Mark Nevin (songwriter/guitarist) and Simon Edwards who plays the guitar on, a Mexican acoustic bass.

Last time **rm** interviewed Fairground Attraction Eddi had just gone into hospital with a mystery illness. The gutter press, getting their facts wrong as usual, reported that she'd had a miscarriage. Mark describes the whole episode as "tacky" and says that Eddi was very upset.

"Her mum went into some shop in Scotland and this woman just started crying her eyes out and saying 'I'm so sorry about your daughter'. Her granny read it too and she believed it."

While Eddi was busy having babies, Mark and Simon set off on their own musical quests. Simon headed for Mexico looking for the maker of his precious guitar, only to find a pile of rubble where the man once lived. Mark's trip to Memphis and Nashville was also something of a disappointment as he failed to come up with any new songs.

With their music described as a mixture of blues, country, jazz and folk, the influence of America on the band is obvious. Mark admits that his travels in the US have helped his writing and that they admire American artists. "Eddi is a big fan of Patsy Cline and we're both big Elvis fans."

Recently Fairground Attraction made a trip to New Orleans, the birthplace of jazz, where they filmed the video for their new single 'Clare'. The song is about a clarinet, as Mark explains.

I'd just come back from a trip to America and was going to Ronnie Scott's in London's Soho to see Eddi sing with a band. Crossing Leicester Square I saw a

strange man playing a beautiful clarinet and decided to write a song about it.

"A couple of days later I went to see Eddi and her flatmate Clare. She told me she'd had a dream that she was at Ronnie Scott's and Eddi got up and sang a song called 'Clare'! So that's how it came about."

WHEN 'PERFECT' reached number one Fairground Attraction knocked S'Express off the top of the charts. They seemed a welcome contrast to the craze for sampling and techno-manufactured, bimbo pop. A return to the old values of music with a stress on a good song and fine musicianship. They were heralded as coming at the forefront of an acoustic revival and mentioned alongside the likes of Martin Stephenson and Tanita Tikaram.

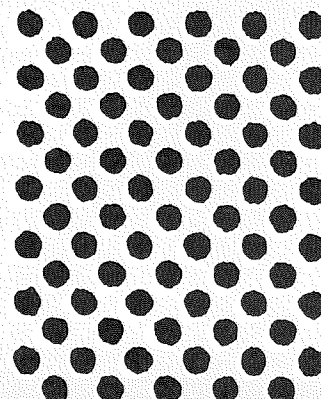
Martin, although agreeing that they provide a much needed alternative, argues that they shouldn't be grouped together with any other acoustic acts: "People ask us questions as though we go round the Proclaimers' house and chat with Michelle Shocked about our next gig, I mean, I haven't even met any of them."

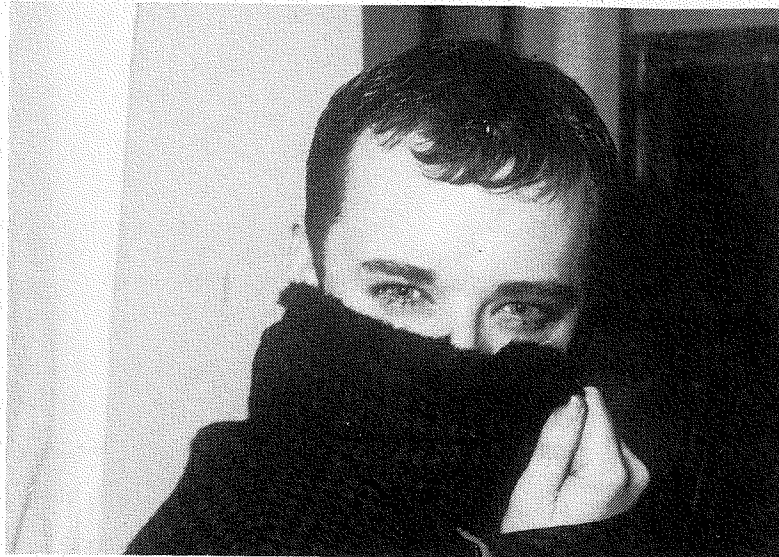
In an age where the recording studio is the place to manufacture pop Fairground Attraction don't seem to fit in. For one thing, they prefer to work quickly — the LP was recorded in a fortnight and mixed in a week. As Simon remarks: "Eddi gets bored after the first or second take anyway."

When 'Perfect' was number one, Fairground Attraction avoided the limelight, taking the tube home from 'Top Of The Pops' and living in squats. Success hasn't changed them much. They still love playing music and even though Mark and Simon are both due to move into new homes, they keep their gold discs in the loo.

Soon they're off touring in America, Australia, Europe and Japan. Who knows what reaction they'll get. When Eddi went to Japan while touring as a backing singer for Alison Moyet, she created a bit of a stir. Mark tells me how she used to have chamber maids knocking at the door just to have a look at her. But then I suppose they don't get that many tall, skinny, ginger-haired singers with a strong Scottish accent over there, do they?

There can't be many bands with a more bizarre outlook than Fairground Attraction. Even when 'Perfect' was a number one hit, they were still taking the tube home after appearing on 'Top Of The Pops' and their new single, 'Clare', was inspired by a mysterious clarinet player. Jane Silley gets fatally attracted





● **BOY GEORGE** unveils his new look at the Level 42 party.

Before . . .

. . . and after!



things like, "Oh yes, I've always liked Level 42's records, especially that one with the bass on it," or, perhaps more honestly, "I'm only here for the saki John."

The **rm** contingent pronounced the Wembley show "a stunner" amid calls to nominate **Mark King's** flashing neon bass for the 'Best Performance By A British Artist' award at next month's BPI awards.

Unfortunately, Mark didn't bring this divine creation with him and his entrance to the party was missed by most as they tried to stand up in the biggest crush since the last one.

No-one, however, could miss **Mel Smith**, who spent the entire evening holding up the door frame *and* the bar at the very same time.

Living up to their image as the footballers' favourite in-car entertainment, Charlton's **Garth Crooks** and Wimbledon's **John Fashanu** kept themselves in order, although certain members of the **rm** fraternity had to be physically restrained from attacking the boy Fashanu amid cries of "this one's for Knighty" (believed to be an obscure reference to an elbow in the face on Portsmouth FC's goalkeeper **Alan Knight** by Fash last season).

SWOON

Lip looked out in case the son of God (that's **Paul Gascoigne** to us mere mortals) made an appearance, but as Mars bars weren't on the menu it's no real surprise he chose to stay at home instead.

Talking of whom, the Fat Boy reveals in the new Spurs annual that he's a great music fan, loves singing and has a voice like **Neil Diamond**. Could this mean **Chris Waddle** is about to rejuvenate his singing career after 1987's 'Diamond Lights', with a new partner? Umm, can't wait . . .

The following night, lots of bee-autiful laideez and bee-autiful menezz braved the January air for **Bros's** end of tour party. Highlight of the evening was the totally dreadful portrait of **Ken** and da brudders hanging above the mantelpiece in the room with the free champagne in it.

Marc Almond wandered about with a very strange looking woman in the room with the free saki in it, **Wendy** from **Prefab Sprout** looked crumbling in the room with the free rhubarb crumble in it while **Chrissie Hynde** looked happily amused in the room with the free beer

Leesten very carefully, I shall zay zis only once . . .

Bon jour from chez goss! You join us as the office is resounding to the sound of 'Allo Allo' fever following the **rm** wrecking crew outing to the London Palladium to see **Rene Edith** and le cast offering up the finest toilet humour this side of 'Carry On Cleo'. Highlight of the week must surely have been seeing **Madge Hindle** (**Renee Roberts**, deceased wife of **Alf** and one-time owner of the corner shop on

Coronation Street) risen from the dead and rushing hurriedly out of the ladies loo to find her seat before the curtain went up.

Lip's innocent question as to how poor Renee felt about Alf now sharing the marital bed with **Audrey** was met with a mumbled exclamation that sounded suspiciously like "she is a tart".

So, before the air turns blue with jokes about German sausages, remarks about how good Rene was on the pop panel of 'Going Live' and dreadful impressions of Herr Flick, let's turn our attention away from the fine theatrical arts and get partying instead.

FLUFFY

The Garys and Tracys took over west London last week as Level 42 played the last of their 52 nights at Wembley Arena (or something like that) and a convoy of Ford Cortinas cruised down to Westway studios for the end of tour shebang.

Rumours that only people wearing pink fluffy dice hanging from their ears would be admitted proved to be unfounded as the sushi and saki flowed, everyone turned Japanese for the evening and mumbled



and wine in it. **Simon Climie**, who was lurking in the corridor with the free fruit in it, astounded everyone by trying to get his photo taken with anyone who'd stand next to him while **Rob Fisher**, looking remarkably like a gerbil who's just come out of hibernation, stood around, looking a bit embarrassed by it all.

TONGUES

Ken was apparently still too ill to attend, but Luke and Matt eventually turned up in a blaze of "ooh it's 'im" comments. Lip got close enough to pronounce them the owners of the best kept complexions in pop land and watched in amusement as the Bros boys spent the rest of the evening trying to remove the tongues of journalists from a certain other pop magazine from out of their backsides. As **Jim Bowen** would say, "Smashing"!

Unfortunately, the rumours that **Matt Dillon** and **Kiefer Sutherland** were on the guest list and "definitely coming" proved to be unfounded, so Lip made do with **Andy Crane** and **Andy Kershaw** instead.

Talking of Andy Crane, when are the BBC going to stop recruiting all these Children's TV presenters to present 'Top Of The Pops'?

If it's the youth audience they're after, why go for the Dream Topping when you can have the cream? Lip is, therefore, proud to announce the start of the **Bob Holness** for 'TOTP' campaign. Get those letters off now!

And that's that for this week mes amis. As Crabtree in "Allo 'Allo' might say, "I shall goo awee, reet oot of your loaf".

Au revoir.



"Hi, my name's Simon, you look famous, can I have my photo taken with you?"

Da brudders Goss desperately try and get away from Simon Climie and go and talk to Chrissie Hynde (behind) instead

LUTHER VANDROSS

The new single

She Won't Talk To Me

Remixed by Keith Cohen


on
7", 12", CD

LUTH 9. T9. CD9

Epic



CBS



● “Chikki Chikki’ is, quite simply, the story of me coming down from the north and wanting to go out. The title was a complete ad-lib”

boomboom

**Brrrrm, brrrrm.
Baby Ford,
Britain’s wildest
dance producer, has raced
into the charts with ‘Chikki
Chikki Aah Aah’. Phil
Cheeseman straps himself
in for a bumpy ride**

THERE’S EVIDENTLY something the continentals know about Britain’s hottest home-produced dance master that we don’t. Just a little while ago Baby Ford (Surprisingly *not* his real name, actually it’s Peter Ford.), the man behind our island’s currently most explosive music, caught himself checking into a radio station in Cologne, West Germany.

“I did an hour of interview and playing records on the German equivalent of Radio 1 to an audience of two million. Twice!” he spouts, still incredulous. “I thought ‘Why am I doing this. Why are they letting me do it. There are swear words in these records!’”

There’s a possibility it has something to do with Baby Ford’s first single, ‘Oochy Koochy (F.U. Baby Yeah Yeah)’, which reverberated around our clubs for several months last year, leaving a trail of broken bass speakers in its wake due to its somewhat overstated basslines.

“It was a mistake,” protests the Picture of Innocence.

The celeb treatment continued to unfurl at a club in Rimini, Italy’s top tacky seaside resort.

“They let us into this club and we were thinking ‘this is great, we’ve got in this club for free’ and suddenly it’s champagne, cameras and the DJ’s playing ‘Oochy Koochy’. I thought ‘Oo-er, you’ve got the wrong guy.’

“But if I go into the shops in Italy they think I’m really weird.”

(This is not surprising. Baby Ford favours jeans, baseball boots, T-shirts and odd hats instead of the sharply-pressed keks and clutch of designer labels the continentals are famed for.)

“I was in Rome on New Year’s Eve,” he goes on, warming to the theme. “I asked if we were going to a club and it was ‘no, clubs are for middle-aged people, we’re going to a private party’. All of Rome was trying to find this party and eventually the guy holding it had to stop it because all of Rome had found it.”

“Then people started throwing washing machines out of windows. Seriously! And plates. You’d look down at these cars in the street and they were covered in broken plates. Apparently throwing something out of the window is supposed to bring luck in the coming year.”

NOT SO lucky for anyone enjoying an evening stroll. But what exactly do we know about this Baby Ford person anyhow? We know that the implausible sight of his newest single, ‘Chikki Chikki Aah Aah’, roaring into the charts was a heartening start to ‘89, that his new double 12 inch pack, ‘Fordtrax’, yields

another clutch of the most uplifting mood-thump tracks British house has produced; that in contrast to his music, he’s a quietly-spoken Mancunian.

The world of Baby Ford is a curious amalgam of music, thought, pictures, feeling and plain delirium. A delicious world of fantasy where accomplices with names like Sofy Monster Girl and Mr Salt hover in the background. Explain yourself Baby!

“Fantasy is very appealing to me, but it’s a subconscious thing. Imagination is very important in music, and in house music it’s something not many people pursue. I can’t understand the way groups like Ten City are being marketed. Those suits! It’s like, ‘let’s dress them up’.

“We need more imagination from the artists themselves, not the record company. A record company is just like a bank — it’s there to finance the artist, who should be creating the music and the image.”

Where Baby Ford has been so successful is in capturing the mood and feel of house as well as the ferocious rhythms, things it seems, that are not readily understood by the people putting out so many awful sub-acid and tired sampling records in this country at the moment. He’s also helped immensely by not being, at any stage at his career, a DJ. It gives space to the creative rather than the plagiarist part of the mind.

“I’m inspired not just by the energy and rhythm of acid but by the melody and feel of house and deep house. Feel is very important. On ‘Fordtrax’ I think the track ‘Crashing’ has the most mood. It’s so good to hear on an aeroplane, especially when you’re landing, it’s brilliant. You have to ignore the title though.”

Given recent incidents in the aeronautical world, that’s probably very wise.

“‘Fordtrax’ itself is one for the swimming pool, ‘Reprise’ is more warm beach music, for when the sun’s going down. That was inspired by Italy. You can feel that in the track, that warm, mellow feel. ‘New York’ was a little picture I had in my head of New York with these computers and a mad flute player standing by a tree looking at the city ... Sounds are like colours, you see.

“‘Chikki Chikki’ is quite simply the story of me coming down from the north and wanting to go out. The title was a complete ad-lib.”

So do the pictures or the music come first?
“They come at the same time ...” he says, getting quite excited. Oh dear. If I go to dinner with three doctors do you think I’ll have problems?

They might, you know.



JONATHAN BUTLER

NEW ALBUM

MORE THAN FRIENDS

PRODUCED BY BARRY J. EASTMOND, LORIS HOLLAND, TIMMY ALLEN & TEDDY RILEY

MIXED BY BRYAN CHUCK NEW AND NIGEL GREEN



IN THE SPACE OF 2 YEARS, JONATHAN BUTLER HAS ARRIVED ON THE WORLD STAGE TO UNIVERSAL CRITICAL ACCLAIM, FOR BOTH HIS LIVE AND RECORDED WORK.

HIS DEBUT VOCAL ALBUM WENT GOLD ON BOTH SIDES OF THE ATLANTIC, AND EARNED TWO GRAMMY NOMINATIONS: FOR BEST R 'N' B VOCAL PERFORMANCE FOR THE HIT 'LIES' AND BEST R 'N' B INSTRUMENTAL FOR 'GOING HOME'.

OTHER ACCOLADES FOLLOWED WHEN HE WAS ASKED TO OPEN FOR THE WHITNEY HOUSTON AND ERIC CLAPTON TOURS, AS WELL AS LAST YEARS NELSON MANDELA CONCERT AT WEMBLEY, WHERE JONATHAN FIRST PERFORMED "TRUE LOVE NEVER FAILS" TO A WORLD WIDE AUDIENCE. EVEN BEFORE HIS OWN RECORDINGS HIT THE CHARTS, JONATHAN'S SONG-WRITING TALENTS HAD BEEN RECOGNISED AND SOUGHT BY SOME OF THE WORLDS LEADING PERFORMERS, INCLUDING:- GEORGE BENSON, BILLY OCEAN, MILLIE JACKSON AND AL JARREAU.

THE NEW ALBUM IS A SUPERB COLLECTION OF VOCAL AND INSTRUMENTAL TRACKS. IT FEATURES A DUET WITH VANESSA BELL ARMSTRONG, ONE OF AMERICA'S FINEST GOSPEL SINGERS.

CONTAINS THE NEW SINGLE

TRUE LOVE NEVER FAILS

(FEATURING VANESSA BELL ARMSTRONG)

PRODUCED BY BARRY J. EASTMOND & LORIS HOLLAND



SOUL MUSIC BY ANY OTHER NAME

... would smell as sweet. Call it garage, call it deep house, but whatever it is it could herald a new and lasting era in dance music history, and leading exponents Ten City are right up there in the charts to prove it. Welcome back music that captures real passion and produces that irresistible urge to move your body, waxes a lyrical Tim Jeffery



The time has come. Ten City's 'That's The Way Love Is' is not just the latest club record to hit the charts, but a significant event that, along with their forthcoming album, 'Foundation', could turn out to be one of the major turning-points of dance music when the history books are written in years to come. It marks the first commercial success of a kind of music that has been gathering momentum at an underground level for the last few years and heralds a new era that could prove to be more enduring than disco was in the late Seventies and early Eighties. In a sense it is resurrecting the banner once represented by disco before it became a dirty word, cruelly deflected from its original meaning by John Travolta and an army of white suits and glossy perms, each with an arm pointing skyward. The new movement's current in-vogue terms are deep house or garage. Next year style magazines will have come up with new names, new variations, but in essence it will remain the same. It is soul music, music of the spirit, music that reflects the full spectrum of emotion from rapturous joy to painful anguish. Viewed in this light it's not really new at all, since soul music has been around in various forms for the best part of 50 years. It's just that it seems so long since dance music has been able to capture real passion and create that irresistible urge to move your body. This was the vision that Byron Stingily, Byron Burke and

"Even a lot of r&b today has no soul . . . There's no creativity, no feeling. We wanted to put the soul back into black music"

SEQUAL

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FRI 20 JAN	DUNDEE	<i>Destihls</i>
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MON 23 JAN	NOTTINGHAM	<i>Ritzy (Under 18's)</i>
TUE 24 JAN	DONCASTER	<i>Electric Avenue (Under 18's)</i>
WED 25 JAN	MANCHESTER	<i>21 Piccadilly</i>
THU 26 JAN	HOLMESIDE, SUNDERLAND	<i>Bentleys</i>
FRI 27 JAN	LONDON	<i>Le Palais</i> <small>(For This Gig Only - Bring A Copy Of Sequal's New Single - I'm Over You - And Get In Free)</small>
SAT 28 JAN	FOLKESTONE	<i>La Parisienne</i>



with contributions this week from Chris Mellor

"We like to jump off with a scream, take 'em back down, let 'em ride for a while, then build it up again to a climax"

Herb Lawson had two years ago in Chicago.

"We were all in different bands and doing OK," says Byron Stingily. "We all could probably have got good record deals but none of us were really happy, especially myself because there were a lot of ego problems and star tripping in my band. Our hearts weren't in it and we all felt the same thing, that music had got to the point where people had stopped writing or performing what they felt. They were just producing stuff that sounded like the most recent hit, you know, like 'It's got the loud snare, it's got the drum sound that so and so used, it's almost the same bassline and it's got a hook. It's just gotta be a hit!' — that kind of attitude. Even a lot of r&b today has no soul. The singers just do the job. There's no creativity; no feeling. We wanted to put the soul back into black music. You see there are rock bands like Led Zeppelin — they've got soul. I heard that U2 are good too. I haven't really heard their music but I'm gonna pay them some attention, 'cause I think U2 got soul," chuckles Byron, before the others join in by the bellyful.

Ten City are a three piece band, but it's generally lead vocalist Byron Stingily who does most of the talking. His rounded face alternates between earnest grimaces and broad smiles. When he laughs you have to laugh with him. His chuckles are boyish and mischievous but invariably develop into thunderous guffaws which have the other two creasing in unison. Otherwise guitarist Herb and the other Byron, who plays keyboards, remain passively laid-back, nodding in agreement to the maxims of their front man, occasionally murmuring the odd

snippet of information, but generally providing cool moral support. The over-riding impression is of sincerity. They genuinely believe in themselves and their musical aims.

Ten City could quite easily have been absorbed into the Chicago house scene, enjoyed brief success, taken the money and run. But they had set their sights higher than that. They turned up at the offices of Atlantic Records in New York with their producer Marshall Jefferson and explained their vision to A&R man Merlin Bob.

"I remember he just sat there silently throughout the whole thing, and we thought we'd better leave 'cause he didn't seem interested, but then he said, 'I've been waiting to hear that from someone for ages'. He was so charged up by what we had said that he signed a track Marshall had produced right away — 'Someday' by Ce Ce Rogers, and told us to go and make some music. We started work on 'Devotion' back in Chicago. Rocky Jones (head of one of Chicago's major house labels, DJ International) came into the studio and said, 'That's great! I'll give you seven grand for it'. We said no, and he said, 'C'mon, I'll even give you cash!' Ha ha!" The three burst into laughter again. "You learn not to take too many cheques in Chicago," sniggers Byron.

'Devotion', along with 'Someday', went on to become anthems of deep house. Soulful, cosmic and utterly sublime, these two songs still stir up the same emotional reaction in audiences two years on. "Not many people can say that about their records," says Byron. "Pump Up The Volume" may still fill a dancefloor, but you won't get the oohs and the aahs or the same kind of excitement as when it was first

released. I've been to clubs all over the East Coast and here in London — they still go crazy over it."

Ten City made a lot of noise in the clubs, but the public at large was not quite ready for it. Besides, the murky warblings of acid were beginning to rumble through the bass bins of clubs from Chicago to London, and the focus seemed to be on all things weird and wonderful. That didn't bother Ten City in the slightest. Their follow up, 'Right Back To You/One Kiss Will Make It Better', reached Britain at the very peak of last summer's acid mayhem. Despite having little in common with acid house it cut through the smokey haze with ease. 'One Kiss' in particular captured the attention of the dancefloor with its exhilarating ascent into an apogee of musical ecstasy.

That was a real long moody song. Nobody sets moods anymore. Acid had a lot of energy but it was up there on a high all night long. It just doesn't reflect reality. We like to jump off with a scream, take 'em back down, let 'em ride for a while, then build it up again towards a climax. Like a good book, a song should grab your attention, but then have highs and lows before reaching a great ending. Life is like that too. It can't be all excitement. I don't know anyone who stays up there all the time. If they do it must be artificial," grins Byron.

"A song should be an adventure," adds Herb. "Exciting and with plenty of solos. You don't hear good solos anymore. If you blink you miss them."

"We're just being natural. It's like art. Computers can't do art in the same way as a human hand..."

OK guys, that's enough metaphors! Perhaps it's best to let their debut album do the talking. Their only reservation is that many of the tracks had to be edited to fit them on.

"Most of our songs only reached their first climax after five minutes," says Herb. "But we'll make the full versions available when they're released as singles."

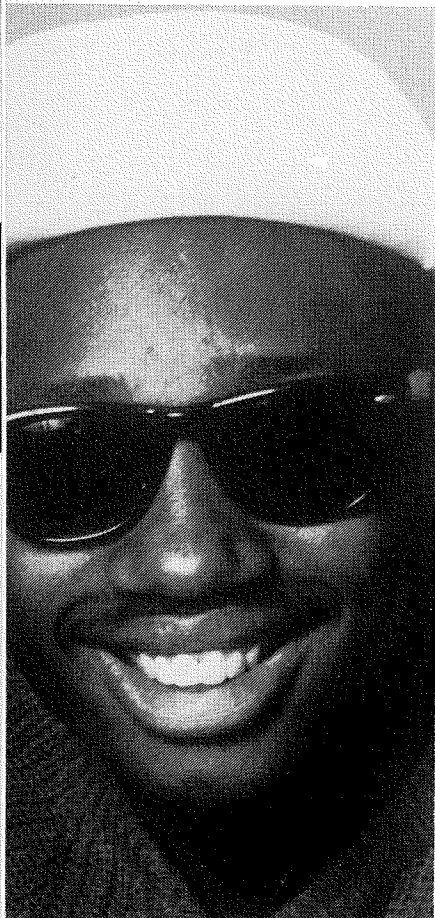
'Foundation' is the first step in Ten City's ultimate ambition to be a black 'supergroup'. "There haven't really been any for years, if ever," says Byron. "Earth Wind And Fire were close. They were amazing. They had power, depth, style, music. People would look at them and think they were not really from this planet because they seemed to have some kind of knowledge that nobody else had. Then they tried to ride the disco train and it all went wrong. People are waiting for something new in music. It's as if the last 10 years has been gearing itself for an explosion." Byron rises to his feet to mimic a preacher at the pulpit. "People's souls are like Cambodian children, starving and hungry for some soul music, and house is gonna come along and feed EVERYBODY! HALLELUJAH! HA HAI!"

Byron's anticipated explosion may occur, but it's more likely that the revolution will not happen overnight. Just as it's taken Ten City nearly two years to reach the ears of the record-buying public, so its influence will be gradual, permeating all areas of dance music in its own time.

"When you're doing something different it takes a long time for it to be accepted," says Byron. "Some people have to die or chop off their ears before their work is recognised. We're not ready to do either!"



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OUT NOW



SUPER-DUPER-TROOPER-TYREE-COOPER

Who does this guy think he is? Tyree is another in the new wave of house DJs turned producer coming out of Chicago. Admittedly he's made a great single, 'Turn Up The Bass', and a groovy LP with a less than original title, 'Tyre's Got A Brand New House', but Mr Tyree has something else, too, an ego problem. I asked him who his fave house artist was. The answer came back loud and clear. "Me!"

I asked him what would happen in music this year.

"House music is gonna get real big, it's gonna rise up to the point where rap is."

I asked him about hip house, the new house-rap style he uses on his single.

"I did the vocals on 'Turn Up The Bass'. I've been doin' this style for some time, now they're all trying to copy me."

And finally, his views on rival New York producer Todd Terry.

"He's trying to dis a style of music, man. He's making money outta our business. I ain't with that."

Which is why he's recorded a track called 'T's Revenge', sampling Todd Terry records, to get him back for his alleged plunder of Chicago.

Maybe he should have called the LP 'Tyree's Got A Great Big Mouth', but hell, you can't really knock a guy who makes such brilliant records. (CM)

From their stilettos to their pouting lips, Jomanda are the sexiest club act yet to emerge from New Jersey. Joanne Thomas, Renee Washington and Cheri Williams have been whipping up audiences from New York to Philadelphia with their seductive performances for a couple of years. Now they have a cracker of a record to match. 'Make My Body Rock' will stomp all over you with its thumping bassline whilst the girls tease you with the curious haunting whine that has become their trademark.

"Most people hear our records and think it's just one person. When they see there's three of us they go wild!" exclaims Joanne. Jomanda's shows are usually a great success, not just because of their heavy garage grooves, slinky outfits or provocative routines. Nope, Jomanda put

B R E A K E R S

Oh no! An extremely unpleasant trend could be developing with the release of Jean Paul Gaultier's 'House Couture'. Word on the street is that if Jean Paul's record proves successful, there could be a new wave of designer dance... Fujiwara Funk and Hamnett House (of Horror!)... the possibilities are endless!... Those mischievous Coldcut boys are set to introduce another female singer in their forthcoming single 'People Hold On'. Lisa Stanfield used to sing with Blue Zone. Could she be the next Yaz?... D-Mob's next single will be 'Trance Dance' — out in March... James Brown recorded a duet with Aretha Franklin just before being thrown in the clink — the track should appear on Aretha's next album... rm Dance's 'You Read It Here First' Dept is working overtime. We introduced to you Ten City last summer,

alerted you to the Turntable Orchestra some months back and tipped you off about Adeva just before Christmas as one of the names to watch in '89. Not that we're blowing our own trumpet or anything... Jomanda's follow up to their club hit 'Make My Body Rock' will be 'Someone To Love Me', out in March... The Criminal Element Orchestra have completed a new album for CBS. They want to release the strongest track as the next single, but they're not sure about the title. It's a hard funkadelic stormer called 'When The Shit Hits The Fan, Everybody Jam!'. Well it hasn't got the word acid in it, so there shouldn't be a problem... The She Rockers release their Jive debut 'On Stage/Get Up On This' — both tearaway raps, one produced by Adonis, the other featuring DJ Streetsahead — very soon...

NOW THE REMIX

Cookie Crew



BORN THIS WAY (Lets Dance)

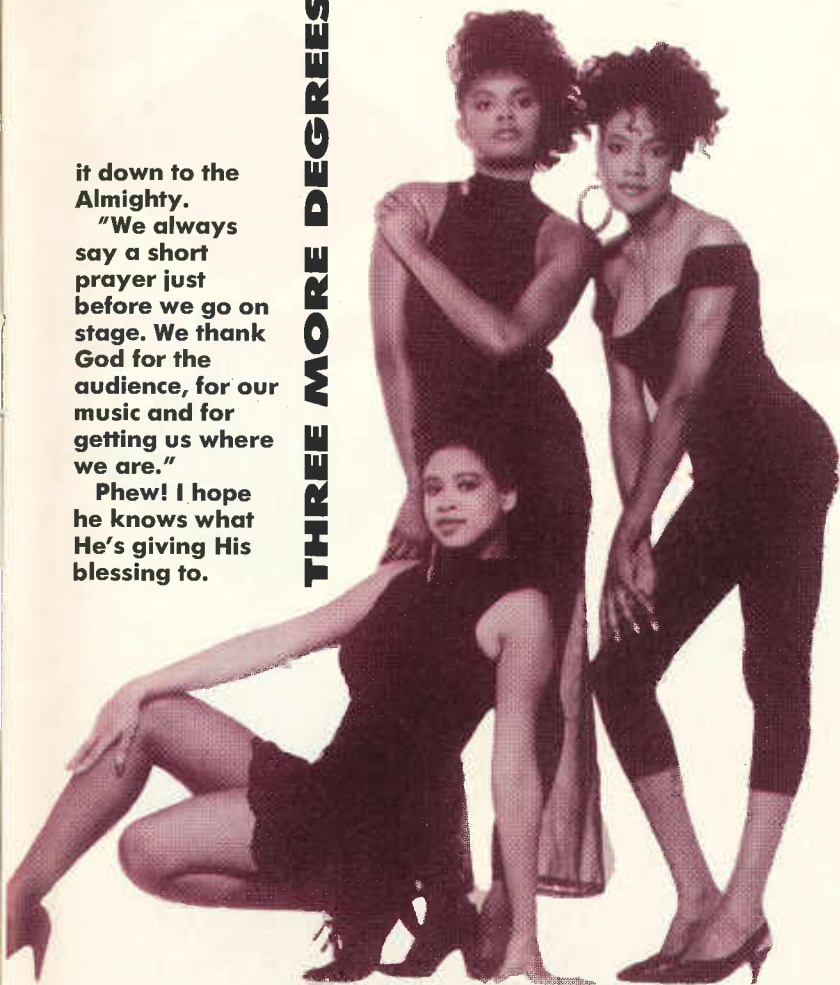
Prince Paul DOPE MIX

THREE MORE DEGREES

it down to the Almighty.

"We always say a short prayer just before we go on stage. We thank God for the audience, for our music and for getting us where we are."

Phew! I hope he knows what He's giving His blessing to.

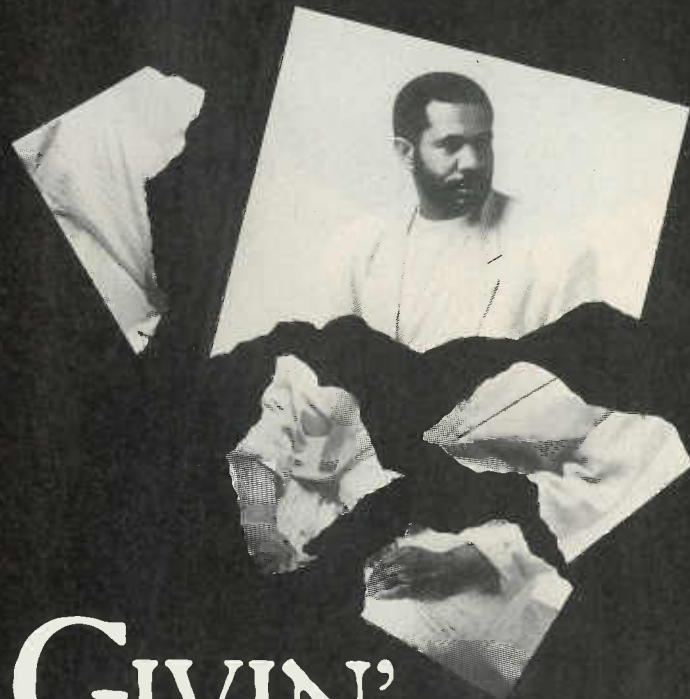


COOL CUTS

- | | |
|---|---|
| 1 (1) THAT'S THE WAY LOVE IS | Ten City Atlantic |
| 2 (9) BLACK ROCK & RON | Black Rock & Ron Supreme |
| 3 (13) STRAIGHT OUT THE JUNGLE (REMIX) | the Jungle Brothers US Idlers |
| 4 (—) CAUGHT YOU LOOKING | the Turntable Orchestra US Music Village |
| 5 (3) BE THERE | Melodious Myles Excel US Legit |
| 6 (12) THIS IS SKA | Longsy D Big One |
| 7 (—) EVERYTHING BEGINS WITH AN E | E-zee Possee Virgin |
| 8 (5) GOOD GIRL/WE CAN MAKE IT | Bonnie Byrd US Wadworth |
| 9 (—) ON STAGE/GET UP ON THIS | the She Rockers Jive |
| 10 (2) TYREE'S GOT A BRAND NEW HOUSE (LP) | Tyree Cooper US Underground |
| 11 (4) C'MON DADDY | Boonsquawk Gee Street |
| 12 (—) SELF DESTRUCTION | Stop The Violence Movement US Jive |
| 13 (6) I'M GONNA GIT YOU SUCKA | the Gap Band US Arista |
| 14 (—) GOT TO FIND A WAY | Soul Connection Intrigue |
| 15 (—) 3 FEET HIGH AND RISING (LP) | De La Soul US Tommy Boy |
| 16 (11) I CAN DO THIS | Monie Love Cooltempo |
| 17 (—) WANNA BE GOOD TONIGHT | Candi McKenzie Cooltempo |
| 18 (—) LIKE A GUN | King Truman Acid Jazz |
| 19 (16) MAKE MY BODY ROCK | Jomanda US Big Beat |
| 20 (15) PROMISED LAND (LP) | Joe Smooth Westside/DJ International |

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LENNY WILLIAMS



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GREEN



PLEASANT LAND



"I'm like this big white thing and you can just throw things onto me and the patterns that come out of it are the ones you've created"



"I dig holes. All around the land where I live and in my friends' back yards, there's just these huge holes that I've gone and dug"

Is Michael Stipe the Man Who Would Be Bono or just a very funny bloke? As REM release the single 'Stand', Eleanor Levy digs some holes with their "enigmatic" frontman



PICTURE THE scene:

You're trying to explain to an alien from Mars why he should go out and buy the entire back catalogue of a band called REM.

Don't worry about how or where you met him — maybe he came through your bedroom window just as you were putting on the second side of their latest LP, 'Green'. Maybe — being green himself — he identified with the title and inquired as to its origin. Maybe — having four ears — it was the pounding, chiming, really quite beautiful noise made by bass, drums, guitars and impassioned primeval vocals that grabbed his attention. Maybe — being a rather unusual, special creation himself — he just felt among friends.

Whatever the reason, it's now your job to explain to our little extraterrestrial just what REM is all about.

"REM — it stands for Rapid Eye Movement — is the phase of sleep that dreams are made in," you explain.

"So we're listening to dreams spinning round?" he replies, tilting his two heads to one side quizzically.

"No," you search for the right words. "We're listening to four men from Georgia, USA. There's Bill Berry on drums, Mike Mills on bass, Peter Buck on guitar and Michael Stipe — he's the funny one; the one everyone thinks is a bit strange because he wears his coat indoors and writes lyrics that people feel must be deep and meaningful, even if they're not too sure what he's getting at. He's a bit of a weirdo, a bit of a mystery ... but what a voice."

"In short, dear alien, we are listening to music."

"Music?" he answers, scratching one of his three backsides. "I like the sound of that. Tell me more ..."

SO WE'LL start at the beginning shall we? It's 1980 and Stipe, Buck, Berry and Mills have all made their different ways to the point in time where REM is born in Athens, Georgia. They begin to play the clubs and colleges of America. By 1984, they've signed up with Miles Copeland's IRS label, having released the independent EP 'Chronic Town'. The LPs 'Murmur' and 'Reckoning' appear, before they come to London to record 'Fables Of The Reconstruction' and leave again with all but Stipe loathing their time in Britain.

"I really like London a lot," Michael Stipe says now. "It's a pretty amazing city. I love the chimneys."

'Life's Rich Pageant' and 'Document' follow, plus two quirky compilation albums, 'Dead Letter Office' and last year's 'Eponymous', before they waved bye-bye to IRS and joined Warner Brothers instead. 'Green' was the first fruit of this collaboration.

Today REM have conquered America. They've graced the front cover of America's premier rock paper, 'Rolling Stone', sold over one million copies of 1987's 'Document' in that country alone and are just about the hottest thing to come from the US since 'The Towering Inferno'.

Yet in Britain, they remain relatively unknown; the biggest cult group in the country. 'The One I Love', released at the end of '87 and then again last year, was their most successful single, peaking on first release at just outside the top 50. 'Green' made the top 30 of the LP charts and then, with no single to plug it, slowly descended.

The track 'Orange Crush' — a powerful tirade set against images of Vietnam (Stipe's father was a pilot in that war and the two are very close) — was planned as the first single but Warners decided that its dark imagery and anger might not go down too well on TV and radio (they were probably right). They've plumped instead for the idiotically poppy and very Sixties-ish 'Stand' as the single to try and break the band in this country.

So will it? And do REM care? Michael Stipe moves his 28-year-old frame around the room, opens all the windows, sits down and stares at you with those big Bambi eyes and says "I don't think a whole lot of people in Britain really think about us that much."

"We get in the music papers, but people who like us tend to really like us though a lot of people don't really think about us. Maybe we seem real American or something, I don't know."

"In America, we're unanimously loved, pretty much. There's people who really don't like us at all, but they tend to stay very quiet about it."

"We're loved for a pretty good reason — we're consistently a good band and sometimes a great band. In America anyway, we've shown through example and a lot of hard work — often a little trepidation — that you can achieve things you want to do without compromise. You can

get things done without cutting off your arm."

SO THIS is Michael Stipe? The voice, words, mind and face of REM. The singer whose name is rather too often preceded by the word "enigmatic". The "weirdo" who sings like a wild animal caught in a trap and makes it sound beautiful. The man whose long hair and deep eyes would make him a credible Jesus if Robert Powell decided to take a holiday. ("I'm getting really tired of my hair," he complains. "It gets in the way. It's great in the shower though, 'cause it kinda slaps you in the back.")

This is also the politically and environmentally sound animal who, along with the other three band members, put a lot of money and sweat behind Michael Dukakis' election campaign and who refuses to drink coffee out of polystyrene cups because they release chemicals that destroy the ozone layer when they're broken up.

"God I hate Styrofoam," he says. "It's sending all kinds of toxins into our coffee right now. It's really horrible stuff."

It's Stipe who is mainly responsible for REM being more than just another good American guitar band. (OK, the best American guitar band.) He's given them that same eminently marketable personal mystique that results in the kind of till-the-death loyalty that U2 inspire. Michael, though, doesn't much like those kind of comparisons.

"I think the U2 thing is kind of unfair. I don't think we have it in ourselves to play very large venues, but I do understand the power someone like Bono can have over the audience. The song 'Turn You Inside Out' (from 'Green') is about manipulation and power. Although it's written in the first person singular, it's intended on a much larger scale."

Essentially, the position of being on stage, with all the lights directed at you, is really quite primal level stuff. It has nothing to do with talent; it has nothing to do with fame and ego. I think it's like some inherent stimuli; it's natural to react to.

"You have this huge dark area and all the lights are directed at one thing and that one thing is moving and sound is coming out of it and you're immediately drawn to it ..."

IN REALITY, Michael Stipe is not so

much weird as just too polite to tell journalists who come to him armed with complicated questions, armfuls of preconceptions (and some very big words indeed) to, quite simply, naff off.

But if Michael says, "overall, I'm a very happy person," why does that never come over except on stage?

"You know, I tend to get very serious in interviews. People come towards me with such a serious attitude it's very difficult. Often at times it seems very humourless, so I tend to sink into myself and get moody. I have a very circuitous speech pattern. I kind of swallow myself up a lot."

"Often I'm amazed at things that come out of my mouth. I wasn't aware I had enough intelligence to say something like that. Then very often, I don't make sense at all."

"Whatever people think I'm saying is so much more than what I actually said or what I wrote in my lyrics. I'm like this big white thing and you can just throw things onto me and the patterns that come out of it are the ones you've created."

So what does Michael do to get away from all this seriousness? How does an "enigmatic" frontperson relax?

"Oh we're pretty well-balanced and happy people. Those guys play baseball, though I can't really figure that one out. We ride bikes and stuff. But when they're playing baseball I'm off somewhere else. I'd be out digging holes or something. Yeah, I dig holes."

Dig holes?

"Yeah. All around the land where I live and in my friends' back yards, there's just these huge holes that I've gone and dug."

BACK IN the bedroom, our little alien friend brushes the crumbs from his lap, puts down his cup of PG and looks puzzled.

"This is very strange," he says, puffing up his glands in agitation. "Back home on Mars we always thought musicians in 'pop' or 'rock' bands only talked about the colour of their socks, how their record company doesn't understand them or how 'everyone is going to be surprised by the radical new direction of the new album'."

"But digging holes? Throwing paint at big white things? Styrofoam? He's not Kylie Minogue is he?"

Now that's true ...

From being little indie band seedlings, the Darling Buds have grown into serious chart contenders with 'Hit The Ground'



One by one, the petals unfurled, and the tiny buds became beautiful flowers ...

"We came off stage last night," says Andrea," and this fanzine writer wanted to interview us; he said, 'we didn't think you'd be doing these any more'. But that's nice really — one night it's 'Top Of The Pops', the next you're in some grotty backstage room doing a fanzine interview."

As 'Hit The Ground' climbs the Dirty Thirty, and their faces are beamed via TV screens to homes throughout Britain, the Darling Buds are rapidly having to come to terms with the fruits of fame. This is the first time they've visited Scotland, and they're not quite sure what to expect. In Edinburgh, the club is shoebox-sized. The front door practically leads on to the stage and the dressing-room is somewhere down the road. But the gig goes fabulously — lots of splendid new songs are aired, and the people dance deliriously, so much so that the railings at the top of the steps begin to tilt over at the alarming angle of 45 degrees! Fortunately, nobody's crushed and all ends happily.

Afterwards the band come back to our posh hotel (jacuzzi etc. — they have to slum it in a humble bed-and-breakfast) for a *soiree*. The management stuffily refuse to open up the bar for us so we hold our own bash in the foyer with drink from the hotel room 'mini-bars'. I bring down a bottle of champers; Andrea wrenches the cork off and it goes rocketing into guitarist Harley's forehead. Harley collapses, as does a drunken Scottish journalist who later has to be carried out to the street. The following night's show in Aberdeen goes even better, although the roadies go a bit mad with the dry ice so that drummer Bloss is obscured from

sight for half of the set!

"Over Christmas I went shopping in Newport," recalls Andrea, and this girl was walking towards me, and I could see our T-shirt under her jacket. I was really embarrassed, so I kept my head down!" Reluctant popstars? Time will tell. At the moment the Buds are enjoying their little brush with the big time, watching excitedly as their breezy, bracing, guitar-driven pop thrash nestles up there with the Kylies and Jasons. What makes it all especially bizarre is that the band are probably the nicest people ever to have a hit record, some of the nicest people in the whole pop world in fact. Andrea: "I think it's good that there's a band like us around. People come and see us and think, oh, they've done all this struggling by themselves! We haven't waited until we got SAW or someone in."

Andrea is miles prettier than any of the pictures you've ever seen of her. Somehow photographers have tried to capture her as a *femme fatale*, when in reality she radiates natural charm and affability and will talk to absolutely anybody, even a mad Californian poet who stumbles backstage after the Aberdeen show and ends up massaging William the band press officer's neck! Like the other three, Andrea grew up just outside Newport in Wales, and, after an unsuccessful term at college, went abroad and worked as a kind of au pair. On returning to Newport, she found that all her friends had buggered off to university, so she joined one of them in London just after she and Harley had recorded some songs. One day — Andrea's birthday, in fact — he rang up with some good news.

"Some of my friends were holding a

surprise party for me, and so I was already a bit emotional, and Harley goes, 'guess what? John Peel wants us to do a session!' and I went, 'oh, brilliant!' and burst out crying!"

Harley was always Mr Musician. He worked as a tea boy in a recording studio for a while before deciding that he wanted people to make *him* tea. He reminds me a bit of Billy from 'Bread', though not as stropy, and is wonderfully honest and open about everything, even his, er, *nether regions*.

Andrea: "Your knob has got bigger, hasn't it, since we signed to CBS?"

Harley: "Not really. A little bit. I haven't measured it for a while, I haven't got my chart with me ..."

Bloss, the drummer, spent a lot of time travelling around with Harley as a busker. He also trained to be a hotel manager.

"I thought, I don't want to do this — the hours are long and the pay's appalling. So I joined the band. The hours are long and the pay's *still* appalling!"

Chris, the bassist, is the quiet one. Very much in the Bill Wyman mode of bassist, he stands stock still *on* stage, pumping out a solid rhythm, and barely says a word *off* it. "I went to university and got a degree in applied statistics and computing ... I came back to Newport and worked as a computer programmer."

Bloss: "He had a cushy job. Really high pay. And he gave it up for this!"

Andrea: "That's enough, Chris. Look, he's in a cold sweat now."

Bloss: "You've done really well, that's an exclusive. He *never* talks."

When the Buds play 'Hit The Ground' in Edinburgh, there's much hilarity as Andrea suddenly starts the chorus during the in-

"I think it's good that there's a band like us around. People come and see us and think, oh, they've done all this struggling by themselves"



"One night it's 'Top Of The Pops', the next you're in some grotty backstage room doing a fanzine interview"

But they're reluctant popstars and if they see you out wearing a Darling Buds T-shirt they might run away in embarrassment. Cultivated feature: David Giles



strumental break. The following night, Harley goes wildly out of key in the brilliant 'Let's Go Round There'. The mistakes are an integral part of the show. That's what makes it all so exciting.

Harley: "You buy a Genesis live LP, and it's exactly the same as if you put together all the tracks from the 18 studio LPs. And it's so boring."

Andrea: "My mum heard the rough live tracks on the 10 inch, and her face just dropped. She said, 'oh, it's very *different*, isn't it?' and I was trying to explain how it was different on record. She said, 'never mind, love, the Beatles were terrible live!'"

Harley: "We're not making excuses for our mistakes or anything, but ... everybody makes a mistake!"

Yes, I tell them. Psychologist Edward De Bono says that we need to make mistakes in order to become creative, to open up new avenues, explore new ideas ...

Bloss: "That's probably it. I hope so."

Andrea: "A lot of our best songs have been mistakes. Like the B-sides. A lot of people prefer them to the A-sides. But they were the songs that were done quickly."

Perhaps that's why chart pop can be so dull, because all the mistakes are ironed out.

Bloss: "They think about it too much."

Andrea: "When we signed to CBS we got free tickets to go and see Bros. We watched them, and it was just too perfect. Everything was like the record, and it was quite sickly. Too good, *too* perfect ...". When things go wrong we have to rely on something else to get us through it. Maybe it's personality."

Could be. Andrea conveys the band's enjoyment at playing live by her cheerful countenance on stage. That, and the confetti that gushes into the air at the finale each night, released by a 'bomb', puts the emphasis on 'fun', not in a crude, contrived sense of 'havin' a good time', but just basking joyfully in the melodies, the mayhem and the *mistakes*.

Andrea: "The reason why our first bass player left was that he fell in love, you see. He'd always leave practises early, didn't want to be away from home, wanted to be with his girlfriend. The Darling Buds don't fall in love."

Harley: "I've fallen in love with a lot of people! They just don't seem to fall in love with me. When I was young I used to be really spotty ..."

Bloss: "What you've got to do is advertise in *rm*."

Harley: "There are these two girls that write to me, and I met them when we played Newcastle. But they're very young."

Andrea: "Eight and 12 ..."

Harley: "Anyway, I haven't got a girlfriend, so if anyone's out there ..."

**"Your knob has
got
bigger, hasn't
it,
since we
signed to
CBS?"**

INDEPENDENT

EDITED BY ANDY STRICKLAND

S I N G L E S

- 1 (1) Crackers International **Erasure** (Mute)
- 2 (2) Fine Time **New Order** (Factory)
- 3 (4) If Love Was A Train **Michelle Shocked** (Cooking Vinyl)
- 4 (3) John Kettley Is A Weathermon **A Tribe Of Toffs** (Completely Different)
- 5 (5) A Little Respect **Erasure** (Mute)
- 6 (6) Motorcycle EP **Love And Rockets** (Beggars Banquet)
- 7 (—) Ship Of Fools **Erasure** (Mute)
- 8 (7) Chains Of Love (Remix) **Erasure** (Mute)
- 9 (—) The Circus **Erasure** (Mute)
- 10 (8) Blue Monday '88 **New Order** (Factory)
- 11 (10) Victim Of Love **Erasure** (Mute)
- 12 (9) Destroy The Heart **House Of Love** (Creation)
- 13 (16) It Doesn't Have To Be **Erasure** (Mute)
- 14 (13) The Peel Sessions **Jimi Hendrix** (Strange Fruit)
- 15 (15) Night Tracks **the Wedding Present** (Strange Fruit)
- 16 (28) Sometimes **Erasure** (Mute)
- 17 (12) Oh L'Amour **Erasure** (Mute)
- 18 (20) True Faith **New Order** (Factory)
- 19 (21) Wrote For Luck **Happy Mondays** (Factory)
- 20 (18) Anchorage **Michelle Shocked** (Cooking Vinyl)
- 21 (—) Nobody's Twisting Your Arm **the Wedding Present** (Reception)
- 22 (17) Why Are You Being So Reasonable Now? **the Wedding Present** (Reception)
- 23 (27) Touched By The Hand Of God **New Order** (Factory)
- 24 (—) Control I'm Here **Nitzer Ebb** (Mute)
- 25 (14) The Peel Sessions **the Smiths** (Strange Fruit)
- 26 (19) Who Needs Love Like That **Erasure** (Mute)
- 27 (11) Big New Prinz/Jerusalem **the Fall** (Beggars Banquet)
- 28 (22) Nothing Less Than Brilliant **Sandie Shaw** (Rough Trade)
- 29 (29) Heaven Ain't High Enough **Drug Free America** (Blind Eye)
- 30 (30) Surrender **Suicide** (Chapter 22)

A L B U M S

- 1 (1) The Innocents **Erasure** (Mute)
- 2 (2) Circus **Erasure** (Mute)
- 3 (3) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 4 (4) Wonderland **Erasure** (Mute)
- 5 (5) Substance **New Order** (Factory)
- 6 (—) House Of Love **House Of Love** (Creation)
- 7 (6) Louder Than Bombs **the Smiths** (Rough Trade)
- 8 (7) Hatful Of Hollow **the Smiths** (Rough Trade)
- 9 (—) Isn't Anything **My Bloody Valentine** (Creation)
- 10 (12) 1977-1980 Substance **Joy Division** (Factory)
- 11 (10) Blue Bell Knoll **Cocteau Twins** (4AD)
- 12 (11) Bummed **Happy Mondays** (Factory)
- 13 (—) George Best **the Wedding Present** (Reception)
- 14 (18) Tommy **the Wedding Present** (Reception)
- 15 (8) Rank **the Smiths** (Rough Trade)
- 16 (13) Strangeways Here We Come **the Smiths** (Rough Trade)
- 17 (9) Life's Too Good **the Sugarcubes** (One Little Indian)
- 18 (15) The Man — Best Of Elvis Costello **Elvis Costello** (Demon)
- 19 (19) The Nephilim **Fields Of The Nephilim** (Situation Two)
- 20 (—) Tender Prey **Nick Cave And The Bad Seeds** (Mute)

Compiled with the help of Spotlight Research and selected retail outlets



WOOF WOOF!

We on the Independents pages remember with some fondness those long past days when elder brothers and sisters would sit by the fireside and tell frightening tales of the 'punk rock' scene. Strange names were conjured from the flames — Johnny Moped, the Buzzcocks, the Lurkers, Graham Parker and, yes, Slaughter And The Dogs. Well it seems Slaughter And The Dogs were one of the first of the Manchester mafia and they still rule the roost to this day; so popular were their records that these days they've become something of a collector's band. The Damaged Goods label has re-released the band's classic 'Where Have All The Bootboys Gone?' single in red vinyl to help combat the inflated prices now being paid for these rarities. Future releases planned include X-Ray Spex, Adam And The Ants and the Buzzcocks, all in coloured vinyl. If you have any suggestions as to which other classics could do with repressing and re-releasing, the folks at Damaged Goods, 12 Hlawarden Road, Walthamstow, London E17 6NS would like to hear from you. How about Penetration to start the ball rolling chaps?



DENTS

with contributions this week from Tony Beard

◀ BEARING UP!

Brighton's confusing yet charming 14 Iced Bears have kicked off the New Year in fine style by following up their growing reputation through three singles and two Peel sessions with the release of their debut LP imaginatively titled '14 Iced Bears'. The band have struggled to distance themselves from ancient anorak accusations these past couple of years, mainly due to Rob's 'class of '86, Bobby Gillespie ate my AA Milne collection' style vocals, though the rest of the band shake things up sufficiently to add more interest and a bit of welcome guitar chicanery. To be fair, it's the gentler, more naked moments that stand out — 'Moths' and 'Hay Fever' in particular. 14 Iced Bears would dearly love to be even more nasty and noisy, but with Rob's vocals to the fore they need to tread a delicate balance between melody and madness.



TAKE HART

▶ Grant Hart used to bang things in those ace blast-merchants of pop Husker Du. Now he's popped up on SST records with a single in his own right called '2541', the address of a house with big windows don't you know! Grant's contribution isn't quite his usual torrent of pop noise, he settles here for an acoustic guitar and an interestingly nagging line of chords that give plenty of space for the evocative lyric to conjure up accompanying images from the sleeve. Also recommended is the last track on the B-side, 'Let Go', a quirky rhythm track with some amusing "whooh whoohs" along the lines of the Rolling Stones' 'Sympathy For The Devil'. An intriguing release.



SUICIDAL TENDENCIES

◀ **Suicide** have been called many things in their time, but just lately they've had the misfortune (?!) to be tagged as legends. Poor things.

"My hair goes white every time I hear that word man," says Alan Vega, who's having none of it. "It really pisses me off 'cause people only become legends when they're dead. Shit man! I haven't started livin' yet!"

Ever thought of faking your own death? Not only would it fit in with the 'rock 'n' roll animal' imagery, but it'd produce a rush on all your records!

"Hey! Don't you think I've already thought of that? I decided against it, bad karma man. But I fancy watching what happens after you die, seeing all the acclaim that people like Jim Morrison missed out on. Got any ideas on how to do it?"

Suicide, *obviously*. (Well he *did* ask.)

GHADAFABILLY

'A Way Of Life' is Suicide's first LP for 10 years, only their third since forming 18 years ago, and it couldn't have come at a better time. With the likes of Spaceman 3 and Loop making rock repetition into some kind of infernal art statement, the influence of New York's very own miserably minimalist duo is beginning to threaten once more. What does Vega think of the young pretenders?

"Cool baby. I love what they're doing, breaking barriers, making music *excessive* again. In that way they're similar to Suicide. They come close to us but no-one beats us."

Unfortunately for Vega and his partner Rev, not everyone agrees: 'A Way Of Life' has been slated, cruelly so, condemned as cabaret rather than hailed as revolution. That it is neither is a testament to Vega and Rev; pushing

40 is no time to be pushing the barriers of music, but for Suicide, it's no time for slacking either.

"We made our revolution with 'Suicide', our first album, 11 years ago. Now there's no room for that kind of record, revolutions are absorbed by the mainstream too easily. Nothing ever comes out of them.

"But that doesn't mean we haven't anything left to give. You have to move on. That's why there's a ballad" ('Surrender', the single) "on this album. That's the hardest song I've ever had to write."

It shows. Suicide should stick to stirring and disturbing us. It's what they're best at. But although 'Surrender' may sound as if it was belted out on a Yamaha home organ on Blackpool Pier, we shouldn't knock a band for wanting to change.

"Right. We could have done the same old shit and people would have been happy. Not me, I had to expand my music and lyrics. But, hey! We're still, what was it that guy said? Oh yeah, 'rock 'n' roll terrorists!'"

You don't believe what you read in the press, do you Alan?

"Sure. I have no idea how to describe Suicide so I need help. Best quote was in some French magazine that called me a 'rock 'n' roll Ghadafi! From rockabilly to Ghadafabilly!"

As you're now old enough to know better, have you started to take things a little easier?

"The day I do is the day I die. You have to take rock 'n' roll on and fight it. Beat it at its own game. If you don't, it'll kill you. Oh, I have calmed down though, I just make sure I don't drink when I'm taking drugs! Huh huh!"

Still rolling after all these years. Still rocking for more to come. (TB)

CATHAL'S BACK ▶

It hasn't taken ex-Microdisney singer and wordsmith Cathal Coughlan long to get back into the swing of things. A recent liquid lunch saw the man in fine form after a Christmas spent gigging and sweating in Switzerland, and a couple of low-key London gigs in recent weeks have revealed Cathal's intent to shake things up again and present a musically tougher face to you kind people out there. An impressive demo containing four songs, 'Only Losers Take The Bus', 'The Door To Door Inspector', 'Thirteenth Century Boy' and 'Done Fat Dad', show a distinctly electro disco leaning. Cathal is due to pop up on BBC2's 'Snub TV' show soon and will be supporting Happy Mondays in London in February.





"I want to direct a film; produce a film . . . Ever since I was at school I've wanted to be famous and I knew I would someday"

THE TWO things that hit you about Samantha Fox are not what you might expect. Firstly, her size (she's very small). Secondly, her ability to talk and talk and talk about nothing in particular.

Sam's conversation is the verbal equivalent of The Sun — full of one-line quotes, trivia, chat, but no depth. She doesn't stray into the deep end and prefers to splash about in the paddling pool of pop, where controversy means changing your breakfast cereal. An enquiry as to her thoughts on last year's Clause 28 for example (Sam has a large following in gay clubs), brings the retort:

"That all sounds too heavy and political for me. I keep well away from that. I'd only talk about things like that in the privacy of my own home. After all, everyone knows if I've got a boyfriend, who I'm sleeping with, how much money I'm earning, who my mum and dad are supposed to be sleeping with and so on. There are some things I like to keep to myself. I'm not a political singer. If I was U2 then I'd tell you what I think, but I just sing pop songs."

And who can blame her? Sam has leapt from the £35 an hour for page three modelling to the mega bucks of the music biz by steering well away from controversy. Why ruin it all with a contentious remark?

that she's portrayed as in the tabloids. She's had enough experience of interviews to know which subjects to answer and which to avoid. Awkward questions are deflected with short, well-rehearsed responses, and by wandering off at a tangent.

SAM'S JUST released a cover of Dusty Springfield's 'I Only Want To Be With You'. Every version of the song has, coincidentally, reached number four in the charts, so Sam will be hoping her's does too, since her last two singles, 'Love-house' and 'Naughty Girls Need Love Too', didn't fair quite so well. Are you a naughty girl Sam?

"Depends what you mean by 'naughty'," replies Sam. She's clearly been asked this one a million times. "I've got one of the faces that always has a grin on it, and so it looks like I've done something wrong. Most people think I'm promiscuous, but they don't know me."

"If you listened to the lyrics of 'Naughty Girls' carefully you'll see that I want true love and romance. I think most women do at the end of the day, although they won't admit it. Deep down inside me I want to be happily married with children. But I do live life to the full, and there's still so much I want to do."

Like what Sam?
"I want to direct a film; produce a film . . . Ever since I was at school I've wanted to be famous and I knew I would someday. But you always get knocked when you're famous, especially because of what I was doing before. It only happens in this country though. In the States they don't care that I was a page three girl."

"I get offers to do gigs all over the place, India, Poland and so on. I'd love to go to all these places. It's a big world you know, and I'm only 22."

Sam's exhaustive list of 'things to do' goes on . . . and on . . . and on . . . ranging from taking a typing course to writing her autobiography. Eventually the conversation comes back to music. "I've got an A-level in music you know. I love music don't you? The Music business — there's so many things you can do in it. It can never stop can it? I'd love to produce. But it's got to be the right time. It's like the songs I've written already. I'm putting them on the shelf for now because I can just see people going 'Oh Sam's writing now is she?'"

"Some of them are really depressing. When I

was ill in hospital having my throat operation, and I thought I had throat cancer, I wanted to write what other people might think, you know, something like 'She was alright, that Sam Fox, wasn't she. She weren't bad. She went for it didn't she?'"

SO DOES it bother Sam that people don't take her seriously?

"I don't care what people think, so long as I'm happy in what I do. At the moment I feel like I'm walking on air, 'cause I've just done a song called that."

What about the 'Get yer tits out' brigade. Don't they bug her at all?

"Nah, not at all. Every girl who's got nice Bristols gets it. There's a really interesting article in a magazine this week about boobs, and you know all boobs are unique to every woman."

"As long as you're comfortable with them, which I am, it's OK. I can see why men like them, because they haven't got any! At least I don't go around saying I regret my modelling career. Some people have a ridiculous attitude though. I remember doing this interview a few years back with a guy called Paul Morley — the guy's a joke. He was obviously a frustrated pop star or something, because he just couldn't understand why my record was a hit in 17 countries. He was supposed to be talking about my record and he just kept asking me about carrots and being a vegetarian, and 'Why don't you use your sex as a weapon, you're like a female Cliff Richard'. I thought, 'this guy has got a serious problem!'"

I scribble out my questions about carrots and being a vegetarian and switch off the tape machine. The battle against an impenetrable barrier of trivia is over. Is there a different side to the Sam Fox that appears on 'Wogan' and opens supermarkets?

Either there isn't or Sam has very smartly disguised it.

THE OTHER SIDE OF SAMANTHA FOX



Sam Fox is something of a pop chameleon, hopping effortlessly from heavy metal to Hi-NRG to acid house. Now trying again with an Eighties re-working of a Sixties pop classic, Tim Jeffery goes in search of the deep end of Sammy, but can't get past the paddling pool

45

REVIEWED BY BETTY PAGE



PATRICK QUIGLEY

● SINGLES OF THE WEEK

REM 'Stand'

WARNER BROS

Ah, this Michael Stipe – a god amongst men, apparently (along with Michael Hutchence, of course). What a curiously endearing accent the boy has. This is one of the REMers' more commercial gems – quirky but with an appealing guitar noise and a very nice tune to boot. This would make me want to go and listen to the LP, which I suppose is the idea. Stipe, you have Presence with a capital P.

SAM BROWN 'Stop!'

A&M

Second time lucky, please, for Sam's powerful r&b-ish ballad (out first time last year) from her cruelly overlooked debut LP. It's a barnstormer of a vocal performance – gutsy but strangely vulnerable at the same time. What a woman. She's made it big in Europe already, so it's about time you lot out there woke up to her considerable talents.

● NICE SURPRISES

THE NEIGHBOURHOOD 'A Certain Attitude'

PARLOPHONE

I can't understand how their first single 'A, The Time, B The Inclination' wasn't a hit, it was so charmingly Prince-like. This second 45 still uses the Prince drum sound, but has a more rootsy big band feel with vibrantly live horns and organ and Tim Hutton's rather self-consciously funky vocals. Can't see this setting the airplay lists alight, but the band has a lot of potential, even if they do seem a little worthy at times.

ICE COLD IN ALEX 'Causing A Commotion'

REVELATION

Touted by 'Those In The Know' as The Next Big Pop Thing, the Icies make a lightweight brassy pop rock noise which sounds like Spandau Ballet circa 'Gold'. Indeed, the singer has *A Voice* in the same consciously produced way as Tony Hadley – ie trying a bit too hard, but coming out of it OK. Ones to watch because everyone else seems to be; they could make waves. Perhaps they'll do a cover version of 'The Freeze'...

MATT BIANCO 'Nervous'

WEA

This isn't as irritatingly novel as some of their recent Liquorice Allsort pop funk (notably the infamous 'Wap Bam Boogie', which appears on the B-side); in fact it could even be a good Level 42 single (which the current Level 42 single certainly isn't). Mark Reilly really is turning into a substantially funky kinda guy. Radio saturation a certainty.

STEVEN DANTÉ 'Love Follows'

COOLTEMPO

A tremendously mature, soulful ballad from young Mr Danté, whose warmth and charisma knows no bounds. He's a little star, but this is probably too smooth and subtle to be a chart biggie, even though it could easily compete with the Luther Vandrosses of this world.

DJAVAN 'Bird Of Paradise'

EPIC

A curious one, this. Djavan is absolutely huge in Brazil, and I can just imagine them down the Copacabana in Rio getting seriously sloshed to this languid, sensual, slow and jazzy number that sort of slithers along underneath Djavan's crystal voice. Unexpectedly sweet.

● LET'S DANCE

TEN CITY 'That's The Way Love Is'

ATLANTIC

Deeeeeeep house, we now discover, is really just soul music in disguise – but with that insistently brilliant house beat, of course. Ten City encapsulate this form of dance-with-feeling, and seem destined on this showing to be a Big Act rather than just a faceless name on a dance record. I particularly liked the gospel-meets-acid bits.

MONIE LOVE 'I Can Do This'

COOLTEMPO

And here again we have a heavyweight rap from a mere stripling of an 18-year-old girl which has deep vibes but is unexpectedly catchy and commercial. Could follow the Cookie Crew right on up there. Yo fly girl, or whatever it is they say.

TOP BILLIN' 'Straight From The Soul'

RAP SONIC

Severely muscular stuff from (at last) a convincing British rap duo, proving

you no longer need an American passport to pass the rap test. They use some well worn James Brown breaks, but it doesn't seem to matter. Are the Brittrappers ready to storm the charts? Will Simon Mayo put them on his Xmas card list? The world waits with baited breath.

● HO HUM

BIG COUNTRY 'Peace In Our Time'

PHONOGRAM

With a sleeve no doubt inspired by their recent Russian jaunt, this record is awesomely predictable. If I just say 'rousing guitars' and 'epic, sweeping pomp rock' I think you'll get the picture. Big Country just are – love 'em or hate 'em. At least it's unmistakably *them*, and they're getting better at being Big Country all the time.

DEBBIE GIBSON 'Lost In Your Eyes'

ATLANTIC

Golden larynxed Debs hits us with the big moodsome ballad, proving that she's shaping up to be the Barry Manilow of the Nineties. She's obviously trying to shed the popcorn and candyfloss image already, but she's a bit too Minnie Mouse to carry off the sweeping epic just yet. Still, we all had a bit of a weep over the tinkly piano.

THE BLUE OX BABES 'Walking On The Line'

GO! DISCS

Dedicated to all those who yearn longingly for the golden years of Dexy's Midnight Runners. Lead Ox Kevin Archer did co-write 'Geno' with Kevin Rowland, so it's hardly surprising that the Babes carry on that grand tradition of violin, brass and a stomping beat. To be fair, it's just as good as any of Dexy's stuff, but they were a taste I never acquired.

ONE 2 MANY 'Another Man'

A&M

This is a rock epic, with grandiose keyboards, which sort of out-Paus T'Pau, but without Carol Decker's force of personality. It's driving music with a very familiar Frankiesque bassline, but stick a pin in it and you'd probably hit on the exact groove where the guitar solo comes in.

DOROTHY 'Loving Feeling'

BLUE GUITAR

The two girls who make up

REM's Michael Stipe contemplates his godlike genius

Dorothy specialise in the sort of breathily twee vocals that I thought went out of fashion when Clare Grogan stopped wearing pinky blue ribbons in her hair. They try very hard to be sexy but never quite achieve it. This sounds like a mixture between Altered Images and the Flying Lizards, which is not easy to imagine. File under interesting but mildly irritating.

THE GO-BETWEENS 'Love Goes On'

BEGGARS BANQUET

Everyone's favourite Aussie guitar band produce a sprightly ditty, but I'm sorry, the Smiths could've done it all so much more convincingly. Whimsically pleasant, but strummy guitars never did a great deal for me.

EDIE BRICKELL AND THE NEW BOHEMIANS 'What I Am'

GEFFEN

Like so many other singles this week, this is pleasantly quirky but not terribly inspiring. Edie's yet another female singer/songstress who sings and strums a guitar in a rustic fashion which makes you forget what the song sounds like before it's finished.

● BEATEN UP

MISS NICKY TRAX 'Acid In The House'

KAOS

With its unattractive 'Approved By New Beat' sticker, this proves conclusively that Belgians have absolutely no clue whatsoever. This takes all the life, warmth and fun out of acid by making it blunderingly slow, like very hamfisted early Eighties English electro. This means that next year a bunch of idiots in Brussels will discover Spandau Ballet's debut single and start wearing frilly shirts. For those who might remember how, you can actually futurist dance to this one.

BEAT PROFESSOR 'You Become'

SUBWAY

This record has a lot of cheek. Bare female posteriors on the cover, and the audacity to mention the word 'funk' in a wholly blasphemous way. This is marginally better than the above, but sounds like very bad hi-NRG slowed to a snail's pace with a droning vocal submerged in the mix. No spark of original thought whatsoever. New beat – the dance craze that never was! I'd rather listen to the Singing Nun.

LIVE

EDITED BY TIM NICHOLSON

THE GARY GLITTER GANGSHOW Brixton Academy, London

As the pantomime season draws to a close... "Oh no it doesn't!", oh yes it does... rock 'n' roll's very own Mother Goose waddles out onto the stage swathed in tin-foil, looking less like a goose than a 230lb oven-ready turkey.

As Gorgeous Gary grows old as gracefully as he can manage, he appears to be shedding his disguise as an indigenous inhabitant of this planet. He struts round the stage, launching his arms aloft as if he wished to get rid of them, forgetting his place in the song, smiling like someone who doesn't know the joke's on them.

But, of course, Gary knows exactly who's the laughing stock round here. When he coaxes the petrified **rm** photographer up on stage to take a picture of Gary with his Gang, it's obvious that Gary Glitter Esq is having the time of his life. And it certainly rubs off. Big beaming smiles fill the hall, half of them amused at the thought that someone who once sat in for Richard Baker on Radio 4 is standing in front of them dressed in a costume that was considered too outlandish for 'Doctor Who', while the other half grin the grins of the Born Again Glitterati, who believe



STEVIE WRIGHT

● The GLITTER family at home in front of a roaring crowd

they've witnessed the second coming (or is it the fifth?).

The music was a deafening row, but the whole of Brixton Academy singing 'Oh Yes! You're Beautiful' was a truly emotional moment. **Tim Nicholson**

THE AMBITIOUS LOVERS The Fulham Greyhound, London

Michael Foot? Who's Michael Foot, dammit? Fortunately the Ambitious Lovers' frontman, Arto Lindsay, is not too well informed about past leaders of the Labour Party. Which is probably a good thing since, as someone in the audience suggested, the wispy-haired guitarist in the round glasses and functional suit bares more than a passing resemblance to Mr Foot. Michael, however, was never so 'fanky'.

A former member of New York's hip outfit the Lounge Lizards, Arto, his partner/keyboardist Peter Scherer and the rest of the six Lovers mangle funk rhythms, burst into percussive overdrive, stop and start, slot in half a soul-ish melody, howl madly, break into sultry Latin American pieces and fierce solos and generally toy around with a neurotic dance intensity... All the time, though, Arto keeps his **TOP BUTTON DONE UP**. Which is the key to the whole thing.

As the high percentage of lens-wearers in the audience (including a pair belonging to E Costello) confirmed, this is what you might call intellectual geek funk. Although more amenable to party grooves on their recently released second album, 'Greed', their tendency live is to establish brutal rhythms and then pull them apart, or mellow out just when they're getting hard and ugly. Clearly Arto and his buddies are well capable of hitting a populist groove, as on the single 'Love Overlap', but much of the time it's clever on the ears, but a bit of a bastard to dance to. If Was (Not Was) meets the Birthday Party with David Byrne's dad on lead vocals sounds like a good idea, then the ALs are twice as good. **Roger Morton**

FISHBONE/THE CROPDUSTERS London Town & Country Club

Could '89 be the year of the fiddle? If so, then the Cropdusters' urban redneck hoedown should be rattling a few spurs come the end of the



● DARLING ANDREA: a budding pop star if ever there was one

THE DARLING BUDS International, Manchester

It would seem that the good ol' English public have something of a weakness for pop outfits fronted by short, blonde women. As soon as the Shop Assistants took voluntary redundancy, the Primitives gladly filled their noisy shoes. Now with Tracey Tracey taking time out, it is the turn of the Darling Buds to frantically grab their allotted 15 minutes of fame.

One hit single richer and with a 'Top Of The Pops' appearance already under their belt, the Buds are at present riding on the crest of the New Wave. Along with the Wedding Present they took the independent route to major success whilst giving off the air of being 'normal'. Staggeringly normal in fact.

Buzzsawing their merry way through a set of so-so three minute ditties, they showed a distinct lack of imagination. 'Burst' ignited the crowd and was, in a naive sort of way, not bad. 'Hit The Ground' will do. But where to now? The law of averages has blessed them with a couple of listenable songs which seem to have done the trick, but tonight, running dangerously low on pop fuel and with no charisma or wit, they were walking on thin ice. When the guitar conked out we were faced with an awkward, five minute silence. Come on Andrea... **SHOW US YER WITS!** Ho, hum.

During a limp version of the Cramps' 'Human Fly' she repeatedly proclaimed "I don't know why..." simultaneously with your truly. Her parting words... "Thanks for listening to this shit". What can you say? **Tommy Stigwood**

decade. Imagine the sound of an American mid-West bar transported to Eastern Europe by way of Dublin (they're huge in Yugoslavia, apparently) and a furious fiddler with steam rising from his bow! "Country 'n' Eastern", as they say.

They seem positively static, though, next to Fishbone, who really are the most extraordinary outfit. A 'standard' rock line-up blasts out funk, metal, blues and ska while a hyperactive trio of singers-cum-brass players hurtle from one end of the stage to the other like gymnasts in a workout. They surpass all known effects of speed, steroids,

pro-plus etc, keeping this up for over two hours! Angelo, lead vocalist, is a fruitcake of unprecedented proportions. When he's not being hurled about the hall by the audience he is dashing up and down in his sharp suit, blond mohican flopping wildly, hollering loud and long about "havin' a good time" and twirling his silver cane. No scriptwriter could have invented him; he is destined to become one of pop's great characters.

If anything, Fishbone go slightly too far over the edge tonight. I know this was a one-off visit, but one can have too much of a good

thing, and some of the "y'all havin' a good time" exhortations laboured the point somewhat. But in their electrifying bursts of cranked-up ska, where they sound like the Selecter on 78rpm, and their excursions into thrash territory they are the most exciting live band in the world. Altogether now: "FISHBONE IS RED HOT!!!" **David Giles**

SUICIDE
International, Manchester

The most infamous stretch of Suicide's oddball life-span has to be their memorable British tour as support to "not bad" Seventies rockers the Clash. Casting pearls before the swine every night, they were greeted with tactical missile abuse from the Strummer barmy army, their two-man New York 'art rock' not really hitting the mark with the gobbing critics in the stalls. Tonight, though, was a different kettle of fish altogether. In front of a diminished but dementedly gripped audience, Martin Rev and a blatantly be-wigged Alan Vega showed up and showed out in true style.

Vega's Vagas crooning and Rev's revved up keyboard/noise machine onslaught was a marriage made in heaven. Without having to rely on ear-splitting volume to carry their honourable intentions, the dubious duo were the most charming, witty and off-beat example of non-conformist rock 'n' roll steeped in conformist rock 'n' roll history. A perfect example being their celebration of the freshly deceased Roy Orbison through his 'Oh Pretty Woman'. The fact that Vega could only remember the line 'Pretty woman, walkin' down the street' took nothing away from the obvious love the big V had for the big O.

For those looking for a list of song titles, we heard 'Frankie Teardrop', 'Juke-box', 'Johnny' and many others. One of the gigs of the year, no fear. If you weren't there ... weep uncontrollably now.

Thomas Stigwood

THE CARDIACS
The Marquee Club, London

The Smith clan are surely one of the strangest in music. Tim, Sarah and Jim, who comprise the Cardiacs' frontline, appear to be more than the odd brick short of a full load.

Picture the scene in the packed Marquee Club: Tim is grimacing grotesquely at the crowd while



STEVE WRIGHT

● MARK KING: "Ooh, my bloody finger!"

LEVEL 42
Wembley Arena

What an incredible light show! Yes, of course the music's more important, but honestly you'd think it was still Christmas with this tower of piercing red lights heralding the entrance of the band. It was almost blinding in its intensity and moved as if manoeuvred directly by a human hand which, indeed, it was, because that, folks, was just the bass guitar! Yep, Mark King, the original bass thing, has had his own personal lighting rig built into his guitar.

New members Gary Husband and in particular guitarist Alan Murphy strut and trade stagecraft with Mark King in a way which the departed Gould brothers never dared, adding a decidedly rock 'n' roll cutting edge to new and old songs alike. Live dance music has become something of a rarity in these techno rap days, and Level 42 are one of only a handful of bands capable of combining songwriting with both a groove, 'Running In The Family', and an effective ballad, 'Take A Look', wrapping both in a virtuosity and self-mocking humour that makes the band so popular with this enthusiastic crowd.

If Mark's thumb and the drums combine to create a mind-numbing percussive onslaught at times, the band's back catalogue and confidence to slow things down as on 'I'm Leaving' allows their talent to shine and the ears to readjust for a moment. 'The Chinese Way' had a new verse. "My flies wide open to the breeze, my thingy's hanging down to my knees" followed by Mark's Fred Scuttle impression. It was that sort of night.

Andy Strickland

Sarah, who is wearing a disturbingly delirious grin, pours beer over him, and Jim poses miserably, like an ashen-faced statue. Then Tim turns to Jim and starts to knock him about a bit. The crowd go crazy, chanting 'Jim, Jim, Jim', but he takes no notice. Jim enjoys his punishment and, by God, it's great entertainment.

But the best thing about the Cardiacs' live performance is its guts. The band may look like members of the undead but they put more intensity into their gig at the Marquee than most groups allow a whole tour. Songs like 'Is This The Life' (their closest brush with pop chart stardom) and 'Big Ship' were dynamite live.

They lured you to the front to join the wild throng of ecstatic

slam-dancers, and sucked you into the peculiar feeling of well-being that only the Cardiacs can create.

I was hit on the head by a huge bunch of flowers thrown by singer Tim, and covered in the snowflakes and confetti that fell from the ceiling.

It was wonderful. The Cardiacs are definitely strange, but in a way that's highly infectious. **Chris Wilson**

FRAZIER CHORUS
University Of London, London

The chorus of critical approval currently meeting the Fraziers is pretty loud. The Brighton troupe are a peculiar mix of hunksome singer Tim Freeman's hushed, lullaby vocals and an airy interplay of flutes,

bongos and electric drums. They seem to be doing something right at any rate.

Maybe leaving 4AD Records — that underground cavern of all things expressively ethereal — has set them up on the yellow brick road to chartland. But their main sticking point is that they're more like some modern lifestyle accessory than a band. The subdued, touch-sensitive nature of their sound suggests a sort of more feminine, less laddish Matt Bianco. And if Frazier Chorus were a washing up liquid they would undoubtedly have, "... with added lemon" after their name.

The unassuming exchange of pop pleasantries the Fraziers specialise in is the very stuff of soft sell adverts. In a way it's an ironic pity about the kitchen components of their new 'Dream Kitchen' single, it just suggests too many handy tags and puns. This really is convenience, pop-it-in-the micro music at its least taxing — if it doesn't condition your woollens it'll at least rinse them a bluer white than you've ever known before.

Frazier Chorus are the exact musical equivalent of those bloody



DONNA WHITE

● FRAZIER CHORUS: Tim dreams of kitchens

"TV versions" the TV Times lists when some film or other has been stripped of its 'bits' so granny can watch it without exploding. If the FCs don't get those 'bits' back in smartly they're going to be making the one soluble, fast-dissolving sound for the rest of their careers — plink, plink fizz! **Pete Paisley**



● Three chairs for the Diesels . . . hip, hip . . . better make that five

DIESEL PARK WEST 'Shakespeare Alabama'

EMI
With '89 barely under starter's orders, Diesel Park West come riding into town on board one of the hot faves for album of the year.

John Butler and his fellow Leicester reprobates' debut LP emerges from the clinical confines of the studio with all the energy, intensity and infectious passion they capture on stage.

'Shakespeare Alabama' is a reverential dip into the rock archives. Moments of the psychedelic, carefree Sixties are brought into stark contrast alongside the twists of Eighties reality to produce a collection of memorable guitar-riddled rock that etches its way into your affections. Throughout, their spirit retains an almost quaint English naivety, reminding you of more optimistic times.

From the opening urgency of 'Like Princes Do' through the Byrds-like single 'All The Myths On Sunday' and the mellower restraint of 'Bell Of Hope', to the Bono inflections and excesses of 'When The Hoodoo Comes' and the exuberant addiction of the criminally-ignored 'Jackie's Still Sad', DPW have collected 10 of the most sumptuous and exhilarating songs under one sleeve.

In a business obsessed with 'the latest sound', the album's only flaw may lie in its nostalgic hue, but looking back has rarely been so good. ■■■■ ½ **Kevin Murphy**

BABY FORD 'Fordtrax'

RHYTHM KING
Ask a dance purist how to describe Baby Ford and they'll still be scratching their label-conscious heads five minutes later. But one thing's for sure — now acid's reign is over, he ain't no deep house merchant, despite the last minute addition of a 'Deeper Than House' sticker on the sleeve of this eight track double pack of 12 inchers.

Manchester's houseboy and noisewarper could still be considered to be stuck in an acieeed groove, and it's true that 'Oochy Koochy' is probably the best pure acid house track ever made in the UK, but Baby, aka Peter Ford, has now taken a step into the realms of atmospheric engineering, which puts him in the company of creative geni like Eno and Yello.

He's not quite up there with the gods just yet, but his approach is similar — ie to paint pictures in electronic sound and let you fill in the colour. Just like Eno used to create 'Music For Film' and airports, kitchens, bathrooms or whatever, Baby Ford tailors his music to suit different environments. 'Fordtrax' itself is great driving music; 'My Innersence' is front room trance dance meets Todd Terry; 'Chikki Chikki' pure disco dancefloor mania (featuring, incidentally, our very own Tim Jeffery sampled saying 'Baby Ford' in his best husky voice) and 'Reprise' sounds like Soft Cell on ecstasy.

'Crashing' and 'Flowers' are very much the mood thump tracks, and commence a new dance category that shall henceforth be known as ambient house. It's weird shit, you don't have to dance to it to enjoy it, and I'll have some more soon, please. ■■■■ **Betty Page**



THROWING MUSES 'Hunkpapa'

4AD
Nothing *startling*, this. Anyone who freaked over 'House Tornado' will probably see its successor as a bit downbeat, tending towards conventionality. But that's all right! 'Hunkpapa' even manages to produce a couple of potential chartbusters — 'Dizzy', with its "mean old Texas sun" refrain, is almost Radio 2 fare, except for the slightly left-field guitar fills in the verse; the gorgeous 'Angel' slips in some very folk-friendly geetars.

Lyricaly, Kristin Hersh remains as



● NEW ORDER: "OK, so which bugger was supposed to bring the sarnies?"

NEW ORDER 'Technique'

Factory
Difficult it may be to know where to begin with New Order, but it's going to be more difficult still for them to know when to bow out gracefully. Being the most consistently *brehtaking* band in the land for five or more years isn't an easy thing to live with in a climate where one foot wrong brings the whole thing crashing about you. But as a matter of course a New Order record is always a thing of great beauty.

'Technique' takes us away from the fumbling, infuriating inconsistency that was 'Brotherhood', but not towards the shuddering, glorious electro sound that marked so much of their mid-Eighties work. Barney's lyrics are

still as offbeat, his rhymes as despairingly silly and his singing as inept as ever, in fact pretty much everything you can love New Order for is still there, but this, by their standards at least, is mellow.

'Technique' is an album of Barney rediscovering the acoustic guitar, of Hookey remembering the basslines he plucked years back, of Stephen finding he still has things to hit.

'Mr Disco' and 'Vanishing Point' recover some of the brash confidence of 85's 'Low-Life', but this is more than anything an album of balance where no one track can poke much more than a nose in front.

There's almost something sad about it, but after all these years New Order are still the most cherishable thing we have. ■■■■ ½ **Phil Cheeseman**

eccentric as ever, which can only be for the good, conjuring up lines like "I showed this girl my stitches/she said she had some too/she said she thinks she'll start a rock band too" ('Fall Down'). Fine. Now you know! It just seems a bit strange that the music appears to be wandering into Fleetwood Mac territory. But maybe that's lucky, since bands like the Sugarcubes and Rainbirds have been treading on their toes throughout the past year. Kristin is beginning to sound more and more like Patti Smith — perhaps a conscious drift away from the rather pretentious Middle Eastern warble she had affected previously.

Not a startling album, but fun. ■■■■ **David Giles**

THE BATS 'Daddy's Highway'

FLYING NUN
A rather gentle sound, as the Railway Children might say. They're a shy bunch, the Bats, coming as they do from New Zealand, a country where sheep vastly outnumber the population.

It's easy to spot where the Bats fit in. Despite the bookmakers giving generous odds against white Australasians having any kind of musical heritage, they've gone and developed themselves what is almost an 'in house' ('in continent' perhaps?) sound. What with the Triffids, the Go-Betweens and the Chills dishing up their melodic, if rather lukewarm, pop refrains it would seem we've got another 'movement' on our hands. The Bats, fortunately, rise above all this. Their triumph is based upon their simplicity and their downright meekness.

'Daddy's Highway' is not the pathetically *nice* record it could have been. It's got a very small town feel to it, sure, but that's only because the vocals sound so very isolated, the Bats are one step from society, which is half the beauty of rather folksy rattles like 'Treason' and 'Take It'. May they retain their innocence, their naive romantic notions and continue to shine, however modestly. ■■■■ ½ **Tony Beard**

LETTERS

WRITE TO LETTERS, RECORD MIRROR, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ



● **Cliff Richard stands proudly in front of his outside loo**

Another aspect of Gary Numan's great success is the fact he has managed to have at least two hit singles every year since 1979. All the above goes to show what a true giant of the pop world Mr Numan is, and in the future when rock historians look back at popular music they will see how truly great Gary Numan was.

● **Paul McCluskey, Dundee**

● *Attila The Hun, Ronald Reagan and Gary Numan. Yes, there have been some wonderful people in the world, haven't there?*

■ I have just read the results of the poll in your Xmas edition and my spirits were uplifted to see that Clause 28 figured in sixth place as the worst thing about 1988.

We are constantly being bombarded with anti-gay propaganda in the right wing press so it is encouraging to see that the cross section of young people who read your mag are thinking for themselves and coming up with their own opinions.

Here's hoping for a pro-gay 1989 or at least an unbiased one.

● **Lee Hansen, Leeds, 18**

● *Couldn't agree more that there should be an end to bias in '89 Lee, but we think pigs will have to learn to fly first.*

■ I am writing to express my utter disgust about the comments made on the back page of an otherwise excellent Christmas issue of **rm**. How can a game that's associated with a complete tithead like Simon Mayo be allowed to slag off a town like Barnsley? Does the person who originated the game think people in Barnsley are only worthy enough to rise to the dizzy social heights of being a plumber? Quite frankly, I'm pissed off with this attitude towards Barnsley, especially from somebody who most probably does not know the first thing about the town. I demand that this letter be printed and the comments about Barnsley taken back (and also the idiot who wrote the comments be strung up).

● **Neil Wright, Barnsley**

● *Nah, hanging would be too good for him. Why don't we force-feed him with 50lbs of mushy peas instead?*

■ I feel it is vitally important to write and point out how good an artist Gary Numan is. He is easily the most important singer, songwriter, producer and performer this country has produced in the last 10 years. His influence on Eighties music is huge, not only in fashion and stage performance but mainly in the way he has used and continues to use the synthesiser. He has also had an enormous influence on British youth politics in the way he has shown that the Conservative party is not full of money-grabbing capitalists as some of those dreadful left wing pop stars would have us believe. Those pop stars themselves are only interested in political indoctrination and lies.

■ I am quite appalled by the current warbling of that formerly lovely man Cliff Richard. It is patently obvious that mistletoe is a euphemism for pre-marital sex and wine for a good piss up. He is clearly in league with these acid house people. Protect our children's morality!

Long live techno house and Hi-NRG.

● **Quite Appalled**

● *Oh yeah, and what did the lyrics on 'Devil Woman' really mean, eh?*

■ What a dreadful way to start the New Year. I refer to the sympathetic Malu Halasa article about Public Enemy. They are unabashed sexist racists and trying to make excuses for them because they're black is itself racist. What next, an article suggesting that white rule in South Africa is understandable if not quite acceptable?

Only when we start applying the same scrutiny to the views held by racial minorities as we do to those held by the majority, do we stand a chance of creating equality. Not to do so is patronising and therefore the ultimate insult.

● **Gary Numan contemplates his greatness and wonders how he can unscrew that funny cap from his head**

Why give a racist group a page to express their views? Would you do the same for a pro-South African group? Of course you wouldn't. Come on **rm**, chuck out racism in all its forms.

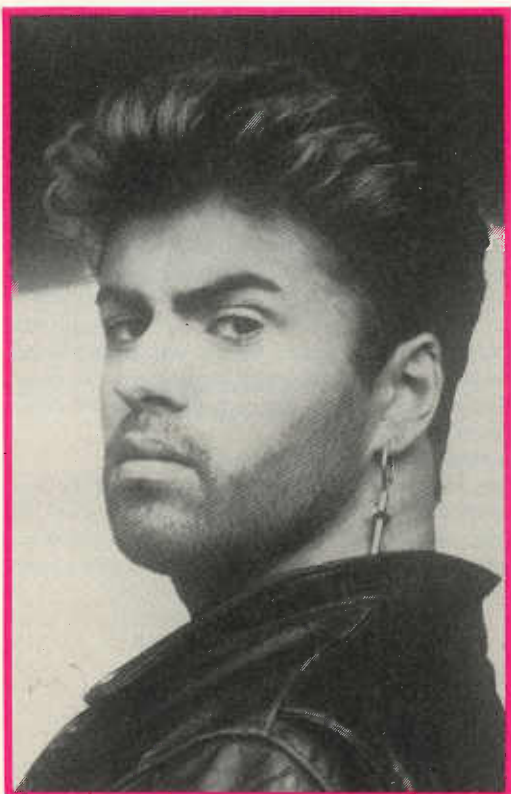
● **Harvey The Rabbit**

● *At **rm** we don't believe in putting a gag on free speech, controversial as it may be. People can read the quotes and then make up their own minds. As for covering a pro-apartheid band, thank god we've never come across any.*



CHART

COMPILED BY ALAN JONES



● **GEORGE MICHAEL** models the latest satellite aerial earrings

● **ERASURE:** "Vince, whaddya think of that pink boob tube over there, is it really me?"

Kylie Minogue & Jason Donovan's 'Especially For You' drops from number one this week, but is still selling well enough to overtake **Cliff Richard's** 'Mistletoe And Wine' as the best-selling single in Britain since **Rick Astley's** 'Never Gonna Give You Up'. The two best-selling singles of the last two years, therefore, are both **Stock, Aitken and Waterman** compositions.

'Especially For You' has sold around three quarters of a million copies, 50,000 fewer than 'Never Gonna Give You Up', but it seems likely to overtake it, and become one of the 10 best selling singles of the last five years. The present countdown reads as follows: ● 1 DO THEY KNOW IT'S CHRISTMAS — Band Aid ● 2 RELAX — Frankie Goes To Hollywood ● 3 I JUST CALLED TO SAY I LOVE YOU — Stevie Wonder ● 4 TWO TRIBES/WAR — Frankie Goes To Hollywood ● 5 EVERYTHING SHE WANTS/LAST CHRISTMAS — Wham! ● 6 CARELESS WHISPER — George Michael ● 7 THE POWER OF LOVE — Jennifer Rush ● 8 GHOSTBUSTERS — Ray Parker Junior ● 9 HELLO — Lionel Richie ● 10 NEVER GONNA GIVE YOU UP — Rick Astley.

Number 12 on the list, incidentally, and the record 'Especially For You' has overtaken as the most successful duet of the Eighties is **Elaine Paige & Barbara Dickson's** 'I Know Him So Well'. The last duets to sell more copies than 'Especially For You' were **John Travolta & Olivia Newton-John's** 'You're The One That I Want' and 'Summer Nights', both million sellers in 1978.

● **Erasure's** 'Crackers International EP' finally loosens its tenacious grip on the number two spot in the new chart, easing down after spending three weeks waiting patiently behind Kylie and Jason for a shot at number one. Its failure to reach pole position is the latest in a long line of near-misses for Erasure's senior partner, **Vince Clarke**, who has now penned three number-tuos, two number threes and two number four hits for acts of which he was a member (he formed Erasure after being with **Depeche Mode, Yazoo** and the **Assembly**), but Vince has every reason to be cheerful — Erasure have had eight consecutive top 20 hit singles, selling nearly 1 3/4 million copies, whilst their three albums have sold over 1 1/4 million copies. And they've never been hotter — last week saw 'Crackers International' pass 'Sometimes' to become their best selling single, whilst their latest album, 'The Innocents', has gone double platinum, and shows no sign of flagging.

After a spectacularly successful tour, Erasure — **Vince** and **Andy Bell** — are now resting. No more singles will be taken off 'The Innocents' LP even though most of its tracks are eminently suitable for release as 45s, and the duo isn't expected to be in the studio again until late spring/summer, so expect an extended delay before the 12th Erasure single, and an even longer one before their

fourth album. Meanwhile, here's our exclusive guide to Vince and Andy's hits to date, ranked in descending order of sales.

● SINGLES

Title	Approx Sales	Highest position
1 CRACKERS INTERNATIONAL (EP)	400,000	2
2 SOMETIMES	375,000	2
3 A LITTLE RESPECT	210,000	4
4 THE CIRCUS	180,000	6
5 VICTIM OF LOVE	140,000	7
6 SHIP OF FOOLS	130,000	6
7 IT DOESN'T HAVE TO BE	130,000	12
8 CHAINS OF LOVE	90,000	11
9 WHO NEEDS LOVE LIKE THAT	25,000	55
10 OH L'AMOUR	24,000	85
11 HEAVENLY ACTION	9,000	100

● ALBUMS

Title	Approx sales	Highest position
1 THE INNOCENTS	630,000	1
2 THE CIRCUS	560,000	6
3 WONDERLAND	120,000	71

● Jocks Magazine's February issue is now out, and among the items you'll find in Chartfile's companion, Remix, are a listing and summary of the top 100 records of all-time as voted by over a quarter of a million listeners to London's Capital Radio (**George Michael's** 'Careless Whisper' stepped up from number four to top the chart, dethroning **Led Zeppelin's** 'Stairway To Heaven', which had held the title for five years); details of some new **Whitney Houston** recordings; the name of the woman whose current album has yielded four top 40 singles whilst itself peaking at number 62; and the remarkable story of an album which peaked even lower — at number 72 — but has so far sold over 320,000 copies — more than many number ones.

● Soul fans take note! Just published in America is chart historian **Joel Whitburn's** fascinating 'Top R&B Singles 1942-1988'. Using data from Billboard magazine, Whitburn lists the 13,000 singles that have passed through the chart, which started life on 24 October 1942 as 'The Harlem Hit Parade', and has been variously designated 'Race', 'R&B' 'Soul' and, since 1984, 'Black', increasing in length from a top 10 to a top 100 along the way.

Whitburn plots the hits in the time-honoured manner; alphabetically by artist, and chronologically within each entry, showing the date each record debuted, its highest position, number of weeks on chart, label and catalogue



FILE

number. The listing also incorporates several thousand thumbnail biographies. Thus we learn, for example, that **Roundtree**, whose solitary hit 'Get On Up (Get On Down)' peaked at number 76 in 1978, were a '38 member studio group, produced, arranged and conducted by Kenny Lehman. Members included bassist **Bernard Edwards (Chic)**, vocalists **Diva Gray, David Lasley** and **Luther Vandross**" and that the **Soul Clan**, whose solitary hit 'Soul Meeting' reached number 34 in 1968, were a supergroup comprising **Solomon Burke, Arthur Conley, Don Covay, Ben E King** and **Joe Tex**.

Among the more unlikely artists to score r&b hits are **Acker Bilk**, number seven in 1962 with 'Stranger On The Shore', and **Rolf Harris**, who reached number 19 the following year with the novelty hit 'Tie Me Kangaroo Down, Sport'. The appearance of such records in the chart caused much consternation in America, and Billboard scrapped the r&b chart towards the end of 1963. When it returned over a year later, it was a more accurate reflection of black tastes, though it's hard to believe that **the Beatles**, who failed to score a single r&b hit according to the book, didn't have a significant appeal to black audiences as well as white.

Flicking through 'Top R&B Hits', which runs to over 600 pages, is a delight, with most enjoyment to be derived from being reminded of the great records which charted in r&b but nowhere else — records like 'Just Don't Want To Be Lonely' by **the Main Ingredient**, a hugely popular record among black Americans, and a million

seller, but one which never reached the top 100 of Billboard's pop chart. And, more recently, 'Hard Day', George Michael's dance hit from 'Faith' released as a single in America only on CD, and circulated only to black radio stations.

'Top R&B Hits' includes a short but fascinating statistical section, wherein Whitburn reveals that **Louis Jordan** — who managed to monopolise the early chart to such an extent that he was number one for 44 weeks in a row, with five different records, in 1946/47 — was the top artist of the Forties, to be superceded by **Fats Domino** in the Fifties, **James Brown** in the Sixties and Seventies and **Prince** in the Eighties. Brown's tally of 114 hits is easily the best, being 30 more than his nearest rival, and coincidentally, recent recording partner in a yet-to-be-released duet, **Aretha Franklin**. It's not surprising, therefore, that Brown is listed at the top of Whitburn's survey of the top 200 artists in the chart's history. Top group is **the Temptations**, with 76 hits under their collective belt, and top white artist, though not in the overall top 30, is **Elvis Presley**, with 35 hits.

To order the book from America is both costly and slow. The best option available is to order from UK agents A&R Booksearch, High Close, Winnock Cross, Lanreath, Cornwall PL13 2PF (Tel: 0503 20246) who charge £37.30 for the paperback edition and £47.30 for the hardback. Both prices including postage.

A&R Booksearch also stock a vast range of music books from Britain and America, and are willing to try to track down elusive volumes from anywhere around the world.



● **JAMES BROWN:**
"Shucks! An' I was hoping for one of those suits with the natty arrows an' all"

'I
can
DO
THIS'

PRODUCED BY
DJ POGO & DANCIN' DANNY D



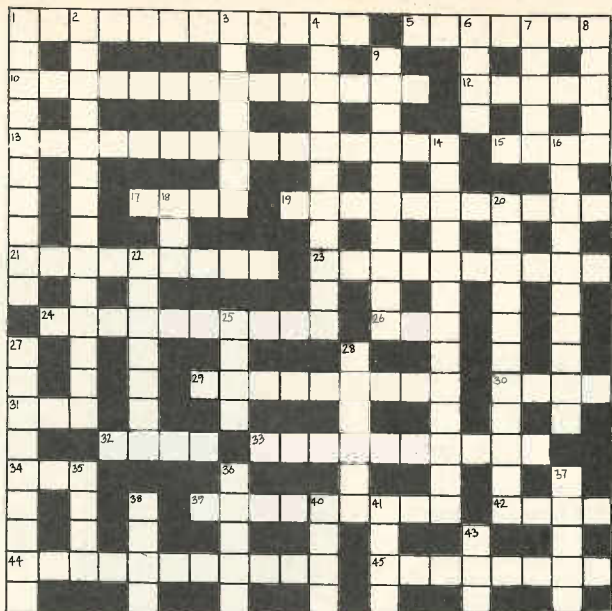
monie LOVE

cooltempo

NEW YEAR ► NEW BEATS ► NEW RHYMES ► NEW BASE LINES



X-WORD



ACROSS

- 1 The Darling Buds come down to earth with a bump (3,3,6)
- 5 He ain't heavy, he's beyond that (7)
- 10 It's nice to feel wanted by INXS (4,3,7)
- 12 Hello Ms Parton (5)
- 13 Dire Straits are getting paid for doing very little (5,3,7)
- 15 He took 'Charlotte Anne' into the charts in 1988 (4)
- 17 Card game for the Jam (4)
- 19 & 41 down just one bit of Michael Jackson (7,4,2,2)
- 21 One hit wonders Nu Shooz couldn't hang around in 1986 (1,4,4)
- 23 & 6 down Phil Collins thought the chances of this being a hit were slim (7,3,4)
- 24 Paul Weller's council partner (4,6)
- 26 It always shines on TV according to A-ha (3)
- 29 This group can be found on Bryan Ferry's 'Ultimate Collection' (4,5)
- 30 Seventies disco group who had hits with 'Le Freak', 'I Want Your Love' and 'Good Times' (4)
- 31 In 1984 the Style Council wanted to 'Shout To The ...' (3)

- 32 Hot Chocolate's girl from 1974 (4)
- 33 John Kettley's one (10)
- 34 Simply a colour (3)
- 39 She started a 'Chain Reaction' in 1986 (5,4)
- 42 Tom Jones needed help from the Art Of Noise to do this (4)
- 44 A poetic start from the Mac Band (5,3,3)
- 45 Madonna told us she was this type of girl (8)

DOWN

- 1 Jean isn't a 'London Kid' but he is (4,6)
- 2 There's no other direction for Yaz (3,4,3,2,2)
- 3 Bob and his friends from Boomtown were caught in this (3,4)
- 4 He's been telling us what would happen if he was left to his own devices (4,7)
- 6 See 23 across
- 7 Greeting that took Lionel Richie to the top (5)
- 8 See 38 down
- 9 'Born Again' group (10)
- 14 Duo with a number of Wembley appearances who made their chart debut in 1987 with 'Diamond Lights' (5,3,5)
- 16 Prince movie, LP and single (6,4)
- 18 Order or Seekers (3)
- 20 She can still be found 'Downtown' (6,5)
- 22 Singer with an 'Ancient Heart' (7)
- 25 In 1978 Kate Bush had the heart of an animal (4)
- 27 Enya has left an impression on the LP chart (9)
- 28 Phil and Julie go 'Loco In Acapulco' in this film (6)
- 35 In 1988 Magnum hit the charts with '---- Of No Trust' (4)
- 36 An LP by 29 across or T'Pau's label (5)
- 37 Group currently going through a 'Renaissance' (5)
- 38 & 8 down 'Car Wash' workers (4,5)
- 40 Mr Partridge from XTC (4)
- 41 See 19 across
- 43 Wings hit or Stranglers drummer (3)

ANSWERS TO JAN 21

ACROSS: 1 Kim Wilde, 5 Proclaimers, 9 Kylie Minogue, 10 The Game, 12 I Believe, 13 The Gift, 14 Rain, 15 GTO, 17 Get Even, 20 Oh Patti, 22 Push, 23 Bells, 24 I Heard It Through, 27 Dreams, 30 Ian, 31 Fat Boys, 32 Speed, 34 Rank, 35 Riding On A Train, 39 I Quit, 40 Stray, 41 Rent, 42 Ali

DOWN: 1 Kokomo, 2 Milli Vanilli, 3 I've Been Losing You, 4 Driving Home, 5 Pogues, 6 One Moment, 7 Let It Bee, 8 Sweet Child, 11 Amii, 16 Opportunities, 18 Bobby McFerrin, 19 The Grapevine, 21 Tribute, 22 Parade, 25 Thorn In My, 26 Kissing, 28 Side, 29 Stand Up, 33 Steel, 36 Gary, 37 ZTT, 38 It.

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.

TYREE'S GOT A BRAND NEW HOUSE!



ALBUM INCLUDES THE 'HIP HOUSE' FAVOURITE:

'TURN UP THE BASS'
(Featuring rap by Kool Rock Steady)

AND THE CLASSIC **'ACID OVER'**

UK CLUB APPEARANCES INCLUDE:

FEBRUARY

- 1 LEEDS Warehouse
- 2 STOCKTON The Mall
- 3 SHEFFIELD Roxy
- 4 GT YARMOUTH Tiffany's
- 5 TWICKENHAM The George
- 6 GILLINGHAM Regency
- 7 PETERBOROUGH The Gables

- 8 MANCHESTER Reubens
- 9 MILTON KEYNES Point
- 10 LONDON Astoria
- 11 LONDON Astoria
- 12 WELLING Station
- 13 SWANSEA Martha's Vineyard
- 14 ROMFORD Hollywood
- 15 LONDON Empire (DMC Mixing Championships)



LP: 828 141-1
MC: 828 141-4
CD AVAILABLE
SOON: 828 141-2

● BEATS & PIECES

EDDIE GORDON it is who leaves **MCA Records** soon, as hinted, to run an **RCA/Arista/Ariola/Motown** combining dance department at **BMG**, while **'Dancin' Danny D' Poku** (retaining consultancy links) leaves **Cooltempo** at the end of February to set up his own **D. Mob** smash financed **Slim Productions**, doing independent record promotion as well as productions and remixes ... **Jon Williams** has already left **Club**, apparently because **Phonogram** aren't really all that into dance music (one would never have known!) ... **Theo Loyla**, after 11 years of disco plugging, is closing his **Superjocks** record promotion service at the end of March ... **Thames Valley DJ Association** hold their annual equipment exhibition this Sunday (29), **Disco-Ex 89** at Sunbury-on-Thames's **Kemp-ton Manor** from noon (£1.50 entrance), followed by the awards, cabaret and dinner **Shownite 89** (£15.50 advance bookings only, on 0734-771450) ... 1989's **Technics UK DJ Mixing Championships** next week are at Ealing's **Broadway Boulevard** (Monday 30), Romford's **Hollywood** (Tuesday), and in Northern Ireland at Portrush's **Traks** (Wednesday) — for last week's winners see the photo captions over the page (remember the first two at each heat qualify for the area semi-finals) ... Manchester's **Hacienda** had by far the best audience and atmosphere ever during the history of the mixing championships, the amusing funky **Leaky Fresh** who won there being one of the friends who had lifted last year's local winner **Owen D** into his famous "swallow dive" ... Leeds' past area champ **Hutchy** passed the preliminaries at Nottingham this time but still didn't win a place this year, despite accomplishing an accurate long distance scratch using two billiard cues, one hooked to the fader — the trouble is that these sort of tricks have all been done and more original skills are winning through now, as exemplified by the sustained brilliance of young **DJ J**, who crammed in so many fantastic fast scratches that he stopped short once he'd shown what he could do! ... **DJ J** currently heads the betting, with **Leaky Fresh** and **DJ Trix** next favourites but even **Chris Harris** and **DJ Sure Delight** have put **Mink**, the previous week's best, in the shade (he was too inconsistently brilliant) — however, **DJ Pogo**, **DJ Bizness** and defending champ **Cutmaster Swift** are yet to come, and are tipped to be even fresher than the "kid", **DJ J!** ... Liverpool's mix fans proved a bit unruly at **The State**, nicking most of the special **Technics** camp chairs used by the judges, and stealing a shoulder bag from Jive's **Bob Masters** that contained not only all his address files but also his and **Mervyn Anthony** of **Sleeping Bag's** credit cards ... **Monie Love**, a perpetually worried looking perfectionist, is always interrupting her live rap to demand the mic be turned up louder, but when **DJ Pogo** backed her in Nottingham she actually wanted it turned down — she herself manned the decks behind the **Cookie Crew's** guest PA in Manchester, and is talking about entering the championships as a DJ next year ... **Tyree** will be PA-ing at the Leigh **Reubans** area semi-final and London **Empire** final ... **CDDP** put on a terrifically energetic PA, limbs flailing everywhere ... "wooo"/"year"

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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



LADY TAME 'Loud Ladies' (061 Records STAG 1061) Sarah-Jane from Tameside in Manchester was just a radio listener last summer when she sent some self-penned rap lyrics to Key 103 fm's Sunday night **Bus Diss!** and **Souled Out** presenting **Stu Allan**, and indeed the witty **Roxanne Shante-ish** words are best in this percussively patterned funkily rolling and lurching 113½bpm fast talking rap by her that **Stu** then produced to launch his, and fellow Key 103 mid-morning man **Tim Grundy's**, 061 label (named after Manchester's telephone area code, in case you hadn't realised).

has become the catch phrase of this year's championships, most mixers using this **Lyn Collins** 'Think (About It)' break beat in its embodiment by **Rob Base & DJ E-Z Rock** as 'It Takes Two', which **CityBeat** are about to reissue (the duo have actually just split, incidentally) — Germany's **BCM Records** meanwhile have just issued a stunning picture disc 12 inch coupling 'It Takes Two' with 'Get On The Dance

Floor (The "Sky" King Remix) (BCM 18178) ... **DJ Mark The 45 King** turns out to be only 18 ... 'Fine Time' is indeed the new A-side by **Yazz** (commercially as **Big Life BLR6T**), with 'Dream' as flip — we wish her luck ... **Col-dcut's** next featured female guest vocalist will be **Lisa Stansfield** from **Blue Zone**, on their upcoming 'people Hold On' ... 1940 (before my time despite what some might think!) was

apparently the last winter as warm as this, which rather deflates the "greenhouse effect" theories, and, while this week last year I was surprised to find flowers blooming by the Bristol Channel, this year they've been evident everywhere up north already on our DJ judging travels, with pansies in Glasgow even a fortnight ago — but nothing beats a bush in actual budding leaf on January 4th in Newport Pagnell! ... **GIVE IT SOME OF THAT!**

● HOT VINYL

LONGSY D's HOUSE SOUND
'This Is Ska (Skacid Mix)'

(Big One PRE 13)
Smash-bound crazy fun packed 125¼-0bpm fusion of skanking Sixties blue beat "wiv a likkle bit of" twittering Eighties acieed (to create "skacid"!), the rhythm and prodding vocal interjections being however what many now will think of as 2-Tone (bassier 125-0bpm Dub), flipped by the totally acidic and overly frantic 133¼-0bpm 'Things Just Don't Make Sense' — 'Longsy D' being revealed as the man behind the **Housedoctors** 'Gotta Get Down', incidentally, so he has a pedigree that goes beyond his previous reggae-rap fusions too.

JOE SMOOTH INC. featuring Anthony Thomas
'Promised Land (Club Mix)'

(DJ. International Records DJINT 6, via Westside Records)
Hailed now as a classic anthem of last year's summer of love (so how come only three DJs ever chart-returned it during its earlier "peak" in July?), **Joe Smooth's** finally UK released schlurping hi-hat hustled speedy here 124½bpm sombre inspirational deep house canter, sort of gospel made to feel mighty real in Seventies disco style (125¾bpm Underground and 125½bpm Freestyle Mixes too), suddenly finds itself with a thunder stealing rival from totally unexpected quarter, **THE STYLE COUNCIL!** Their **Magic Juan** mixed much more fully textured and forcefully galloping 125¾-0bpm cover version is already winning the sales race while still on promo, ahead of full commercial release in a fortnight (Polydor TSCX 17). What a turn up!

KYNA ANTEE aka THE MISTRESS
'Let It Go'

(US Techno Kut TK-1205)
Hottest new import rap of the last few weeks, this **Mike "WeBeBoomindashit" Edwards** produced funky JB bass thrummed 110bpm juggler is by a plaintively scolding girl in **Roxanne Shanté-ish** style — guess which "woo"/"yeah" break beat is in there at the end too! — flipped by the more 'Push It' interestingly narrative 130¼-0bpm 'Mistress Of The Boom' (plus respective instrumentals).

CHARLES B
'Lack Of Love'

(Desire WANTX 13)
Charles Bryon nasally intones the thus almost Arabic flavoured and moaning lyric to **Adonis's** bass synth snorted bubbly (0-) 122½-0bpm rambling and twittering acidic deep house

INTERVENTION

lavine hudson

new remixed seven inch and extended twelve inch and 4-track c.d. single.

VSE 1067 VSTR 1067 VSCD 1067

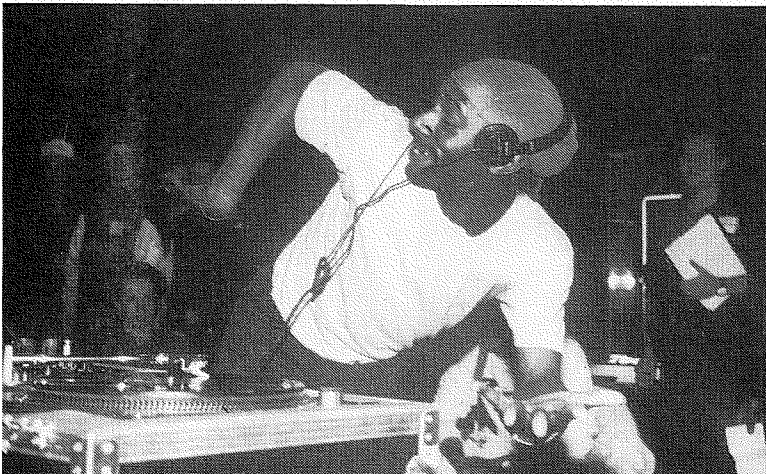




DJ J, Monie Love's 17-year-old brother, dazzling at Nottingham's New York New York



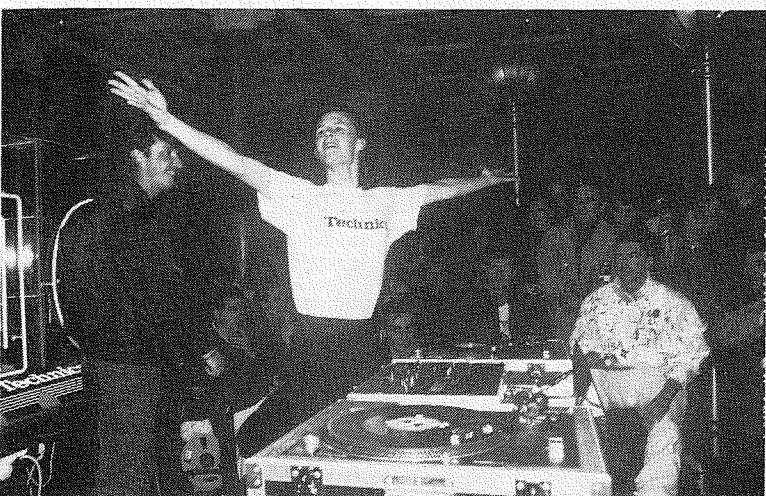
CHRIS HARRIS, confident Manchester "bedroom mixer", qualifying second at The Hacienda



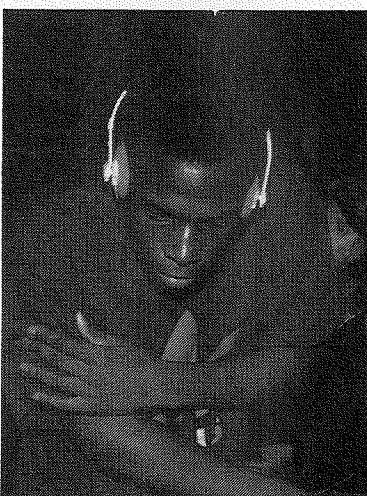
LEAKY FRESH, of Manchester's Massive Jam MDs, convincing winner at The Hacienda



DJ SURE DELIGHT, neat "bedroom mixer" from Norwich, qualifying second in Nottingham



DJ TRIX, popular home boy winner in Liverpool at The State, only came second last year



DODGER X, of Reading's Jay Boys, came second in Liverpool but won in Bristol last year

backing, which whips up twitchy excitement (with a drums kicked more smoothly locomoting (0-) 121 $\frac{3}{4}$ -0bpm Ivory Mix flip).

**VARIOUS
'Sound Of The Underground -
Volume Two (Acid II)'**

(US Underground UN#2010)
Best value of the new additions to 'The Original House Sound Of Chicago' series, as with the most amount of new material, this album's hottest tracks are in fact "hip house" rather than "acid", the 123 $\frac{1}{2}$ bpm rapping twittery **TYREE** 'Hard Core Hip House' and "woo"/"yeath" contradicting 122 $\frac{3}{4}$ -0bpm exciting instrumental 'Oh Yea Hey No' (plus his previously released 125 $\frac{3}{4}$ -0bpm 'Acid Is My Life', others being the attractive piano played 126 $\frac{3}{4}$ -0bpm speedily burbling **FAST EDDIE** 'My Melody' (plus his previously released 124 $\frac{3}{4}$ bpm 'Ain't It Funky'), pshta pshta-ed 0-120 $\frac{1}{2}$ bpm shuffling **MARSHALL JEFFERSON** presents the **DANCING FLUTES** 'Give A Little For The Gold' (plus their previously issued 122bpm 'Do The Do'), simple bubbly 123bpm machine washed **CHIP E** 'Time To Jack (The Acid)', repetitive 126 $\frac{3}{4}$ -126 $\frac{1}{2}$ -0bpm drain gurgled **ROBOT** DJs 'Energy', and grammatically odd (0-) 123 $\frac{1}{2}$ -0bpm stuttery twittering **SLICK MASTER RICK** 'Brothers & Sisters House On 13th Street' (presumably "house" in this context being a verb?). The other latest compilations in this D.J. International Records originated series are primarily of previously released singles, fine if you don't have them already but don't expect me to BPM them again!

**GARY L.
'Anything Is Possible'**

(Garage Trax GTX 5, via PRT)
Smack Music Prods-produced Colonel Abrams-ish gruffly moaned and worried strong sinuously lurching and spurting garage bumper, hot already on import, here in retitled 0-119-0bpm Club, 119 $\frac{1}{4}$ bpm Flutin', (0-) 119bpm Club Sensation, and 119bpm Club Cheetha Mixes (which may fluctuate infinitesimally).

**FREESTYLE EXPRESS
'I Wanna Rock'**

(US Sunshine Music Ltd SML-2350)
Charted for several weeks but only now (hopefully!) fitting in from the backlog of reviews that's built up since Christmas, this title stuttering percussively jiggling and spurting instrumental burbler has rumbling 'You Can't Hurry Love'-ish bass giving way to yet another rearrangement of the 'A Day In The Life' synth chords, in 122 $\frac{1}{4}$ -122-0bpm St. Pete's House Mix, 122-122 $\frac{1}{2}$ -0bpm Hasan & Charlie Babie Club Mix, 122-122 $\frac{1}{4}$ bpm John Jay's Freestyle Mix, and 122 $\frac{1}{4}$ -122-0bpm Bobby E. Davis Piano Mix versions, plus thge unrelated "bonus

P.W.E.I. CAN U DIG IT?

OUT NEXT WEEK | THE NEW SINGLE

ON SEVEN: PB 4 26 21 | ON TWELVE: PT 4 26 20 | ON CD: PD 4 26 20

ALSO ON LIMITED EDITION ORANGE VINYL SEVEN: PB 4 26 19

PRODUCED BY ANDY COX AND DAVID STEELE OF FYC

THE POPPIES ON PATROL | FEBRUARY

03 NORTHAMPTON ROADMENDERS | 04 LONDON TOWN & COUNTRY CLUB | 06 BOURNEMOUTH ACADEMY | 07 PORTSMOUTH POLYTECHNIC | 08 BRIGHTON TOP RANK | 09 NOTTINGHAM TRENT POLY | 10 BIRMINGHAM HUMMINGBIRD | 11 NORWICH UEA



A BELL & HOWELL MUSIC GROUP COMPANY

DJ

H I - N R G

trax" of Tony Real's more fluidly bounding (and possibly even better?) 122½-122¼bpm 'Tony's Techno House'.

JUNGLE BROTHERS 'Straight Out The Jungle'

(US Idlers WAR-035)
Slinkily weaving classic rap dropping into Grandmaster Flash's similarly tempoed old 'The Message' amongst many other funkily rumbling quotes in the new 0-99½-100-0bpm Jungle Remix (99½bpm LP Version and 99½bpm Dub Out The Jungle too), flipped by the jungle noises accompanied but totally separate, basically instrumental lighthearted thumping, pattering and scratching jerky jiggling (0-) 118-118½-0bpm 'Sounds Of Safari (Remix)', plus the deceptively casual but political 0-100bpm 'In Time' and — as it's called 'The Promo' — presumably its first 100-0-100bpm original version.

CAMEO 'Skin I'm In'

(Club JABX 77)
Although remixed on import, for some reason their sleazily lurching return to the exaggeratedly enunciated smacking wriggly old 'She's Strange' style of five years ago is here only in its 0-101½-0bpm album version. Coupled with the 'Candy'-copying short 0-107bpm 'Honey' and flipped by Les Adams' old 0-110-111½-115½bpm 'The Cameo Megamix Two', not exactly great value.

THE GAP BAND 'I'm Gonna Git You Sucka (Extend Version)'

(US Arista AD1-9777)
Another review roadblocked since the new year, this Norman Whitfield co-penned (although group members produced and Frankie Knuckles remixed) sombre jittery 101½bpm rambling jogger (in five mixes), title song from a film seemingly about gold fever, is getting "street soul" type attention but seems surprisingly dull despite efforts to give it a bright 'Goin' Back To My Roots'-ish flavour.

S.L.I.I. 'Do That Dance'

(B/Ware! Records UM 006)
East London's DJ Lime and DJ Slipmatt mix up an acidically twittering and spurting 0-120¼-0bpm stuttery emphatic simple jitterer like a less vocal 'Check This Out' (120¼bpm Bonus Beats too), flipped by the drier keyboards and bass nagged pshta-ed tapping (0-) 120-0bpm 'It Ain't Nothing', only on white label advance pressings at present.

LINDEN C 'Avenge'

(Living Beat Records SMASH2)

BLONDIE 'Call Me (Ben Liebrand Remix)' (Chrysalis CHS 12 3342), pushbutton 'phone tones punctuated cleanly galloping percussive 0-142¾-142½-142¼-0bpm modern synth washed total revamp of Debbie Harry's 1980 'American Gigolo' smash, flipped by producer Giorgio Moroder's original rockier 142½bpm mix (plus the chunky piano plonked lurching 0-111½-112½bpm 'Backfired'); **SPAGNA 'I Wanna Be Your Wife (The Les Adams Remix)' (CBS SPAGQ 2)**, plaintively squawked chugging 118¼bpm Eurobeat canterer completely rebuilt by Les in a more appealing treatment, still with its yawling (though toned down) guitar; **BIG BANG 'Voulez-Vous?' (SWAN 1)**, extremely limited white label private pressing by Iain Rudi Williams and Laurence Malice, with Abba soundalike female support, of indeed that group's obviously still catchy oldie in a Democratic 3 mixed Near Eastern flavoured smoothly trotting 126bpm revival about which we will probably be hearing more; **VIKKI BENSON 'Easy Love (Balearic Acid Remix)' (Saturday**

SDY 8), Ian Levine co-produced squeakily lipped striding disco oldie, not specifically Hi-NRG (nor either Balearic or Acid!) but that's its market by association, in a thumping 120bpm remix originally created for US release last year; **LAURA PALLAS 'Revenge Is Sweet' (Nightmare MARE 74)**, vigorously chugging 119¼-0bpm jiggly galloper with surging classically Hi-NRG styled momentum; **WHEN IN ROME 'The Promise (O.N. Mix)' (10 Records TEN X 244)**, gloomy guys moaned strings swirled European flavoured Pet Shop Boys-ish swayer in this 116½-0bpm Michael H Brauer remix or Freddy Bastone's much more empty jiggling 118¾bpm Coliseum Club Mix; **MIQUEL BROWN 'This time It's Real' (Nightmare MARE 79)**, deliberately dated "High Energy" (0)128¼-0bpm galloping rattler wailed by Sinitta's mum; **JIMMY RUFFIN & BRENDA HOLLOWAY 'On The Rebound' (Nightmare MARE 73)**, lushly started but then thinly racing (0-) 130¼-0bpm frantic rattler duetted smoothly by the Motown veterans.

P O P D A N C E

FINE YOUNG CANNIBALS 'She Drives Me Crazy' (London LONX 199), haunting sparse jittery tapped then chunky rock guitar chorded whinneying falsetto 108½bpm lurcher co-produced in Princely style by David Z with bursts of brittle freaky beats, now however overshadowed in clubs by a totally different funkily burbling 108½bpm remixed **Monie Love Rap (London LONXE 199)**, with indeed that young lady rapping in the breaks; **SAMANTHA FOX 'I Only Wanna Be With You (Extended Mix)' (Jive FOXY T 11)**, Stock Aitken Waterman produced, Harding & Curnow remixed, twittering infectious 125-0bpm revival of Dusty Springfield's debut solo hit, initial pressings being flipped wrongly by the old 122bpm 'Nothing's Gonna Stop Me Now' in place of the correct 124¾bpm 'I Only Wanna Burn With You (Mix 1)' acid instrumental, which has also been separately promoted with an even more acidic 'I Only Wanna House With You' treatment as flip, this latter getting most DJ attention; **KOOL AND THE GANG 'Celebration (S.A.W. Remix)' (Club JABXX78)**, technically the commercial version but more like a follow-up to the earlier promoted Moët Mix (which I now see is being marketed as the "remix" of this!), Stock Aitken Waterman's full tilt bounding 121½-122-121½-121-121½-122bpm mix is also mildly twittering but less truly acidic and more starkly

vocal; **NITZER EBB 'Hearts And Minds' (Mute 12MUTE78)**, tapping, fluttering and faring wriggly sparse 120bpm Balearic skipper with some gruffly urgent vocal, flipped by the similar but jerkily lurching 115bpm 'For Fun'; **DEPECHE MODE 'Everything Counts (Tim Simenon/Mark Saunders Remix)' (Mute 12BONG16)**, fire bell punctuated quite acidic and freaky sparsely abrupt densely pulsing 117¼bpm instrumental jitterer, flipped by a totally different more routine densely throbbled chugging 0-113¼bpm Alan Moulder Remix; **WILL TO POWER 'Freebaby (Baby I Love Your Way/Free Bird)' (Epic 653094 6)**, Carpenters-like breathy girl and adenoidal guys crooned 75¼bpm medley of old mid-Seventies Peter Frampton and Lynyrd Skynyrd songs; **CHERYL PEPSII RILEY 'Thanks For My Child' (CBS 653153 6)**, Full Force produced dead slow 0-31½-0bpm grittily sentimental lurcher ironically (or not?) thanking a long gone lover for leaving her in the lurch with a now four years old "love child", whom she does indeed love (on the more soulful 'Child (The Confrontation Mix)' flip, she bumps into and berates the guy conversationally!), obviously aimed at female demographics — and getting to them, on radio; o-ha 'You Are The One (Justin Strauss 12' Remix)' (Warner Bros W7636T), frantic 162bpm wriggly galloper.

Derek B's chum collaborates with Simon 'Acid Fingers' Harris to create an "acid disco" treatment of the theme from TV's 'New Avengers', twittering, giggling and bounding through the differently textured (0-) 120¼bpm Purdy's Deep House Mix, 120¼-0bpm Steed's Garage Dub Beats, 120¼bpm Avenue The Acid Mix, and 120¾bpm The Anti Acid Mix. Wot, no Gambit Mix?

PRINCE LOVER DALU 'Let Me Make Love To You'

(Breakout USAT 641)
With bursts of Barry White-like swirling strings and some squalling sax, this New Yorker's bragging jiggly 99bpm "lurve rap" may seem tougher in today's idiom but is no more direct in its undisguised intent than were Barry's own mumbling advances of the Seventies (in three mixes, not due fully until February 13).

KARIYA 'Let Me Love You For Tonight'

(Sleeping Bag Records SBUK 4T, via The Cartel)
18-year-old Deborah Cephas's grittily wailing Joyce Sims-ish mesmeric swaying garage groove is in bass juddered quietly jittering latin hip hop-ish 111¼bpm Hip-Hop Club and 0-111¾bpm Hip-Hop Radio, "tubular bells" introed more chunkily lurching 0-111½-0bpm House Club and 111½bpm House Radio Versions (somehow here all inconsistently slower than the important's BPMs).

TURNTABLE ORCH. 'Caught You Looking (12' Extended Ver.)'

(US Music Village records MV-0040)
Disjointedly started juddery tinkling and jittering 110bpm mournfully nagged nervy shuffler, perhaps disappointingly more "Latin hip hop" than "garage" this time (dub/radio versions too).

STONE LÖC 'Lôc'ed After Dark'

(Fourth & Broadway 12BRW 121)
'Rock Creek Park'-based huskily chatting sinuous (0-)97¼-0bpm jogger, aimed at clubs here rather than the flip's US pop smash 'Push It' tempoed (0-)125½bpm Troggs adapting 'Wild Thing', which sadly epitomises the rock oriented compromise that rap has to make in order to cross over on US radio (both in two versions).

BIPO 'Why'

(US Jump Street JS-1020)
Gruffly muttered and moaned tinkling though rather murkily rambling 117¾bpm garage jitterer, in four mixes, selling briefly before Christmas (when it charted).

OUT NOW →

Richie Rich
MY DJ (PUMP IT UP SOME)

REMIX

CHOICE MC

LET'S MAKE SOME NOISE

GEE ST recording

DISTRIBUTED THROUGH ROUGH TRADE/CARTEL

GET IT

RM CHARTS

JANUARY 22 — 28 1989

POP DANCE

TW LW

1	2	BUFFALO STANCE	Neneh Cherry	Circa
2	1	GOOD LIFE	Inner City	10 Records 12in
3	3	RESPECT	Adeva	Cooltempo 12in
4	17	THAT'S THE WAY LOVE IS	Ten City	Atlantic 12in
5	4	SHE DRIVES ME CRAZY	Fine Young Cannibals	London 12in
6	14	GET ON THE DANCEFLOOR	Rob Base & DJ E-Z Rock	Supreme 12in
7	5	LOCO IN ACAPULCO	Four Tops	Arista 12in
8	6	TAKE ME TO YOUR HEART	Rick Astley	RCA 12in
9	9	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA 12in
10	8	BORN THIS WAY (LET'S DANCE)	Cookie Crew	London 12in
11	16	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)	Will To Power	Epic 12in
12	—	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo 12in
13	—	LOVE TRAIN	Holly Johnson	MCA 12in
14	7	STAKKER HUMANOID	Humanoid	Westside 12in
15	10	RHYTHM IS GONNA GET YOU	Gloria Estefan/Miami Sound Machine	Epic 12in
16	13	ALL SHE WANTS IS	Duranduran	EMI 12in
17	12	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	PWL 12in
18	20	EVERLASTING LOVE	Sandra	Siren 12in
19	15	STOP!	Erasure	Mute 12in
20	19	DOWNTOWN '88	Petula Clark	PRT 12in

H I — N R G

TW LW

1	1	DANCE WITH ME	Claudia T	Dutch Made Up 12in
2	15	A B C D/BAD GIRLS	Radiorama	Italian Disco Magic 12in
3	5	REQUIEM (HAMBURG MIX)	London Boys	WEA 12in
4	9	AUTOMATICALLY YOURS	Brenda Cochran	Dazzle 12in
5	13	IT'S YOU	Sheila Stewart	Dutch Made Up 12in
6	4	THE RUMOUR (SHEP PATTIBONE MIX)	Olivia Newton-John	Mercury 12in
7	2	CALL ME	Coco	German Blow Up 12in
8	18	THIS OLD HEART OF MINE	Gee Morris	Nightmare 12in
9	29	NEVER SATISFIED	Carol Woods	Nightmare 12in
10	16	DOWNTOWN '88 (PETER SLAGHUIS REMIX)	Petula Clark	PRT 12in
11	10	KNOCKING ON YOUR DOOR (MARK SAUNDERS REMIX)	STOP! Erasure	Mute 12in
12	35	DON'T TALK TO STRANGERS	Silk & Steele	Strike 12in
13	24	I NEED YOUR PASSION	Sweet Connection	German Blow Up 12in
14	21	DO YOU KNOW THE WAY TO SAN JOSE?	Croisette	Nightmare 12in
15	—	GIVE ME YOUR BODY	Dana Kay	German Polydor 12in
16	—	MY MY MY	Chris	Italian AAA 12in
17	27	YOU'VE LOST THAT LOVIN' FEELIN'/LOVIN' SUITE	Quántize	Passion
18	6	LOVE EVICTION	Quartzlock	Retros 12in
19	—	I WANNA BE YOUR WIFE (THE LES ADAMS REMIX)	Spagna	CBS 12in
20	Re	EVERLASTING LOVE (PETE HAMMOND REMIX)	Sandra	10 Records 12in
21	14	POWER OF PERSUASION	Pointer Sisters	US Columbia 12in
22	22	YOU'RE THE ONE	1000 Ohm	Belgian ARS 12in
23	19	GOOD LIFE (MAGIC JUAN'S MIX)	Inner City	10 Records 12in
24	23	HEART OF GLASS	Desiderata	Nightmare 12in
25	3	WHAT KIND OF LOVE	Diana Randall	French Public 12in
26	—	SOFAR AWAY	Selena	Italian EMI 12in
27	30	THIS TIME IT'S REAL	Miquel Brown	Nightmare 12in

28	—	IT'S SO FUNNY	King Kong & The DJ, Ungle Girls	Italian Flea 12in
29	—	GO GO BOY	Ross	Italian Flea 12in
30	34	JIVE INTO THE NIGHT	Green Olives	Italian "X"-Energy 12in
31	17	CRAZY FOR YOU	Vanessa	Dutch Injection 12in
32	36	NATHAN JONES	Bananarama	London 12in
33	20	MOVE IT IN, MOVE IT OUT	Body Heat	Canadian Sizzle
34	8	FOOLS CRY	Fancy	German Metronome 12in
35	7	YOU CAN SET ME FREE	Coo Coo	Italian Flea 12in
36	Re	NEVER SAY YOU LOVE ME	David Lyne	German ZYX 12in
37	33	FANTASY BOY	Baccara	German Bellaphon 12in
38	40	ALL WORK & NO PLAY	Offshore	Reflection 12in
39	—	ON THE REBOUND	Jimmy Ruffin & Brenda Holloway	Nightmare 12in
40	28	I CAN FLY	Louise Thomas	Nightmare 12in

VINTAGE CHART

16 JANUARY 1964 — UK SINGLES CHART

TW LW

1	2	GLAD ALL OVER	the Dave Clark Five	Columbia
2	1	I WANT TO HOLD YOUR HAND	the Beatles	Parlophone
3	3	HIPPY HIPPI SHAKE	the Swinging Blue Jeans	HMV
4	4	I ONLY WANT TO BE WITH YOU	Dusty Springfield	Philips
5	5	SHE LOVES YOU	the Beatles	Parlophone
6	6	TWENTY FOUR HOURS FROM TULSA	Gene Pitney	United Artists
7	8	SWINGING ON A STAR	Big Dee Irwin	Colpix
8	11	STAY	the Hollies	Parlophone
9	7	YOU WERE MADE FOR ME	Freddie And The Dreamers	Columbia
10	10	DOMINIQUE	the Singing Nun	Philips
11	13	MARIA ELENA	Los Indios Tabajaras	RCA
12	9	SECRET LOVE	Kathy Kirby	Decca
13	16	WE ARE IN LOVE	Adam Faith	Parlophone
14	12	I WANNA BE YOUR MAN	the Rolling Stones	Decca
15	15	KISS ME QUICK	Elvis Presley	RCA
16	29	AS USUAL	Brenda Lee	Brunswick
17	20	DO YOU REALLY LOVE ME TOO	Billy Fury	Decca
18	19	NOT TOO LITTLE — NOT TOO MUCH	Chris Sandford	Decca
19	38	DON'T BLAME ME	Frank Ifield	Columbia
20	17	YOU'LL NEVER WALK ALONE	Gerry And The Pacemakers	Columbia
21	14	DON'T TALK TO HIM	Cliff Richard And The Shadows	Columbia
22	18	GERONIMO	the Shadows	Columbia
23	—	I'M THE ONE	Gerry And The Pacemakers	Columbia
24	23	MONEY	Bern Elliot And The Fenmen	Decca
25	21	IF I RULED THE WORLD	Harry Secombe	Philips
26	—	NEEDLES & PINS	the Searchers	Pye
27	40	BABY I LOVE YOU	the Ronettes	London
28	24	HUNGRY FOR LOVE	Johnny Kidd And The Pirates	HMV
29	27	WHAT TO DO	Buddy Holly	Coral
30	25	AT THE PALACE (PARTS 1 & 2)	Wilfred Brambell & Harry H Corbett	Pye
31	22	I'LL KEEP YOU SATISFIED	Billy J Kramer with the Dakotas	Parlophone
32	26	COUNTRY BOY	Heinz	Decca
33	31	I'M IN LOVE	the Fourmost	Parlophone
34	37	THERE I'VE SAID IT AGAIN	Bobby Vinton	Columbia
35	—	WHISPERING	Nino Tempo & April Stevens	London
36	36	FROM RUSSIA WITH LOVE	Matt Monro	Parlophone
37	28	I WHO HAVE NOTHING	Shirley Bassey	Columbia
38	32	BLUE BAYOU/MEAN WOMAN BLUES	Roy Orbison	London
39	43	ALL MY LOVING	the Dowlands	Oriole
40	39	BLOWING IN THE WIND	Peter, Paul & Mary	Warner Bros

ROB BASE & D.J. E-Z ROCK

GET ON THE DANCE FLOOR

THE DANNY D. REMIX

SUPET X 139

THE CLUB CHART

TW LW

1	1	RESPECT (MIXES) Adeva	Cooltempo 12in
2	5	I CAN DO THIS (DOWNTOWN MIX) (115½)/(UPTOWN MIX) (115½)/FEELS SO GOOD (101/4bpm) Monie Love	Cooltempo 12in
3	3	THAT'S THE WAY LOVE IS (ACIIEED/UNDERGROUND MIXES) Ten City	Atlantic 12in
4	4	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
5	6	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
6	7	RUNAWAY GIRL (PIMP DUB/RUNAWAY RADIO MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brightledge	ffrr 12in
7	2	GOOD LIFE (MAGIC JUAN'S MIX/MAY DAY CLUB MIX) Inner City	10 Records 12in
8	13	TURN UP THE BASS/T'S REVENGE/ACID IS MY LIFE Tyree	US DJ International Records LP
9	11	MY LOVE IS MAGIC (CLUB MIX) Bas Noir	10 Records 12in
10	15	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
11	9	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
12	10	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
13	17	YOYO GET FUNKY/HIP HOUSE/I CAN DANCE/JACK 2 THE SOUND/CLAP YOUR HANDS The DJ Fast Eddie	DJ International Records LP
14	8	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
15	18	THIS IS SKA (SKACID MIX)/THINGS JUST DON'T MAKE SENSE Longsy D's House Sound	Big One 12in
16	—	PROMISED LAND (LONGER VERSION) The Style Council	Polydor 12in pre-release
17	12	WALK ON... (MELLOW MIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
18	32	HEY MUSIC LOVER (G-OO-D VIBRATION MIX) S'Xpress	Rhythm King 12in
19	26	MAKE IT LAST (CLUB MIX) Skipworth & Turner	Fourth & Broadway 12in
20	21	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
21	27	GOOD LIFE (STEVE HURLEY/MIKE 'HITMAN' WILSON MIXES) Inner City	10 Records 12in
22	30	PROMISED LAND (MIXES) Joe Smooth Inc featuring Anthony Thomas	DJ International Records 12in
23	25	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
24	35	SKIN I'M IN (ALBUM VERSION)/LES ADAMS' CAMEO MEGAMIX TWO Cameo	Club 12in
25	37	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
26	56	WHERE IS THE LOVE Mica Paris & Will Downing	Fourth & Broadway 12in
27	20	OPEN OUR EYES (MIXES) Marshall Jefferson presents Truth	ffrr 12in
28	14	BUFFALO STANCE Neneh Cherry	Circa Records 12in
29	54	BUFFALO STANCE (½ WAY 2 HOUSE REMIX) Neneh Cherry	Circa Records 12in
30	42	WE CAN MAKE IT/GOOD GIRL Bonnie Byrd	US Wadsworth Records 12in
31	22	THIS IS ACID (A NEW DANCE CRAZE) (LES ADAMS REMIXES) Maurice	Breakout 12in
32	34	DON'T SCANDALIZE MINE Sugar Bear	Champion 12in
33	29	NOT GONNA DO IT (MIXES) Vicky Martin	US Movin' Records 12in
34	31	ACTIVATED/TAKE ME WHERE YOU WANT TO/STAY A LITTLE WHILE Gerald Alston	Motown LP
35	53	LACK OF LOVE/(IVORY MIX) Charles B	Desire 12in
36	43	BLACK, ROCK AND RON (EXTENDED MIX)/GETTING LARGE (INSTRUMENTAL) Black, Rock and Ron	Supreme Records 12in pre-release
37	39	I GOTTA GOOD THING/GETS NO DEEPER (REMIXES) Super Lover Cee & Casanova Rud	US DNA International 12in
38	61	2 HOT 2 STOP (FRENCH TICKLER MIX) L.U.S.T.	US Renée Records 12in
39	40	STRAIGHT FROM THE SOUL Top Billin'	Rapsonic 12in
40	47	IN & OUT OF MY LIFE (CLUB MIX) Adeva	Garage Trax 12in
41	59	JACK OF SPADES (BDP MOVIE MIX) Boogie Down Productions	Jive 12in
42	28	YEAH BUDDY (EXTENDED MIX) Royal House	Champion 12in
43	—	SELF-DESTRUCTION (MIXES) (0-105bpm) The Stop The Violence Movement	US Jive 12in
44	49	THE DEPUTY OF LOVE MACHINE (MIXES) The Love Machine featuring Rose Windross	The Dance Yard Recording Corporation 12in
45	33	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
46	77	SEDUCTION (MIXES) Seduction	US Vendetta Records 12in/Breakout promo
47	60	YOUR LOVE TAKES ME HIGHER (MAGIC JUAN'S SEX MIX) (124½-124¾-125)/(THE POD WENT POP MIX) (124¾-125)/(BURNING WITH DJ DESIRE MIX) (125½-125¾-0bpm)	WEA 12in
48	79	PSYCHEDELIC SHACK (MIXES) Trybe	US Wild Pitch Records 12in
49	19	CHIKKI CHIKKI AHH AHH/FORD TRAX Baby Ford	Rhythm King 12in
50	65	2 HYPE (DANCIN' DANNY D UK REMIX) Kid 'N Play	Cooltempo 12in
51	23	SOMEDAY (CLUB MIX) Ce Ce Rogers	Atlantic 12in promo
52	52	THE 900 NUMBER The 45 King	US Tuff City 12in
53	—	PARTY AND DON'T WORRY ABOUT IT (INSTRUMENTAL) (100½-102½-102½-100½-102½-101½bpm) New Jersey Queens & Friends	Base Line 12in
54	64	TOUCH ME (LOVE ME TONIGHT) Brian Keith	US New Image 12in
55	46	HIP HOUSE (MIXES)/I CAN DANCE The DJ Fast Eddie	DJ International Records 12in

56	57	BUS STOP (LES ADAMS REMIX) (113½)/(THE NIGHT MIX) (118½bpm) N93	Rhyme 'n' Reason Records 12in
57	—	THE MIGHTY HARD ROCKER (GRAEME PARK'S B&B REMIX (BOTTOM & BASS)) (106½-106½-0bpm) Cash Money & Marvellous	Sleeping Bag Records 12in
58	86	STRAIGHT OUT THE JUNGLE (JUNGLE REMIX)/SOUNDS OF SAFARI (REMIX) Jungle Brothers	US Idlers 12in
59	99	DO THAT DANCE/IT AIN'T NOTHING S.L. II	B/Ware! Records 12in white label
60	—	LOC'ED AFTER DARK/WILD THING Tone Lóc	Fourth & Broadway 12in
61	—	SHE DRIVES ME CRAZY (RAP REMIX) Fine Young Cannibals featuring Monie Love	London 12in
62	96	CAN YOU FEEL IT (DR MARTIN LUTHER KING JR SPOKEN WORD MIX) Fingers Inc	Jack Trax 12in
63	55	THE MIGHTY HARD ROCKER Cash Money & Marvellous	Sleeping Bag Records 12in
64	—	I'M GONNA GIT YOU SUCKA (MIXES) The Gap Band	US Arista 12in
65	44	LOVE FEVER (MIXES) CCDDP	Jive 12in
66	63	I WANNA ROCK (MIXES) Freestyle Express/TONY'S TECHNO HOUSE Tony Real	US Sunshine Music Ltd 12in
67	62	WHO IS IT?/INCREASE THE PEACE 3-D	CityBeat LP
68	78	ROCK THE DISCOTHEQUES/ACID JACKSON (LET'S GO) The Dynamic Guv'nors	Blapps! 12in
69	71	LOVE FOLLOWS Steven Danté	Cooltempo 12in
70	36	PROMISED LAND Joe Smooth	DJ International Records LP
71	41	LET IT GO Kyna Antee aka The Mistress	US Techno Kut 12in
72	81	SALSA HOUSE/TURN IT UP Richie Rich	US Mercury 12in
73	91	AVENGE (MIXES) Linden C	Living Beat Records 12in mailing list promo
74	re	GIVE IT HERE/ON THE REAL TIP Def Jef	US Delicious Vinyl 12in
75	—	GIRL I GOT MY EYES ON YOU (TIMMY REGISFORD REMIX) (0-104/4bpm) Today	US Motown 12in
76	—	LET ME MAKE LOVE TO YOU (CLUB MIX) Prince Lover Dalu	Breakout 12in pre-release
77	97	COME GET MY LOVIN' (MIXES)/MOVE GROOVE Dionne	US Bigshot Records 12in
78	58	SHAFTED OFF/AT MY HOUSE Frankie 'Bones' presents Bonesbreaks Volume 2	US Under World Records 12in
79	51	MY MIND'S MADE UP/EVERYBODY/JUST A GROOVE Ambassadors Of Funk	Living Beat Records 12in
80	—	SECRET RENDEZVOUS (AFTER HOUR MIX/DUB-DEZ-VOUS MIX) (112)/ (EXTENDED MIX) (112/6bpm) Karyn White	Warner Bros 12in promo
81	72	BABY DON'T FORGET MY NUMBER (PENNSYLVANIA SIX-FIVE-THOUSAND HEART LINEMIX) Milli Vanilli	Cooltempo 12in
82	—	I WANT THAT GIRL (EXTENDED CLUB MIX) Cairo	CityBeat 12in
83	66	THE MUSIC MAKER Cash Money & Marvellous	US Sleeping Bag Records LP
84	re	WHY? (MIXES) Bipo	US Jump Street 12in
85	48	HARD CORE HIP HOUSE/OH YEA HEY NO Tyree/MY MELODY Fast Eddie/DO THE DO/ GIVE A LITTLE FOR THE GOLD Marshall Jefferson presents the Dancing Flutes ('Sound Of The Underground—Acid II')	US Underground LP
86	—	ARE YOU READY (ROUGH & READY CLUB MIX/DUB TO GO MIX) (112½)/ (MINNEAPOLIS MIX) (0-122¾)/YO' LUV (LP VERSION) (120bpm) Morris Day	US Warner Bros 12in mailing list promo
87	—	TRACKIN' DOWN THE HOUSE (AFRICAN DANCE/NEVER CHANGE) (120)/(MY GROOVE) (118bpm) Tony V	US Sample Records 12in
88	—	SUNSHINE GROOVE (105½)/I'M COMIN'... (BONUS) (114¼)/STUPID BEATS I (101¾)/ THE HUSTLER BREAK (114)/CLAPS & BASS (103½)/TECHNO BEATS (105½)/ BROTHER BEATS (103½)/MELLOW BLOW (92)/NIGHT BEATS (98½)/HORN BREAK (114)/ APOLLO BONGO (125)/UNCREDITED BREAK (103½)/GATED U.F.O. (95/47½bpm) ('Essential Break Beats & Loops—Old School & Rap') Drumdrops vol 1	US Big Break Records 12in
89	—	SCANDALOUS (JUMP LIKE A RABBIT MIX) (122¾)/ EVERYBODY JUMP MIX (123½bpm) 2 Puerto Ricans A Blackman & A Dominican	Synccopate 12in
90	87	WHERE IS SHE NOW? Jerome 'Secret Weapon' Prister	US Tuff City 12in
91	—	ANOTHER LOVER (MIXES) Michelle Ayres	Garage Trax 12in
92	—	COMMUN STRAIGHT ROLLIN HARD (94½-94½)/TREAT HER LIKE A LADY (112bpm) MC Peaches	US BumRush! 12in
93	—	YOU DON'T LOVE ME (LIKE YOU USED TO) (REMIX) (0-118-118/4-0)/(ORIGINAL) (0-118/4-118-0)/(UNDERDUB) (0-118-0)/(RUB-A-DUB-DUB) (118-118/4-0bpm) Brian Andrus	US Select 12in
94	84	BE THERE (MIXES) Melodious Myles Excel	US Legit 12in
95	75	HOW FAR I GO (MIXES) Peter Black	US DJ International Records 12in
96	—	REAL EMOTION (THE FLAT TOP HOUSE VERSION) (121¾)/(WORKOUT VERSION) (123½bpm) Reid	Synccopate 12in
97	45	SOULMATE (DANCIN' DANNY D REMIXES) Wee Papa Girl Rappers	Jive 12in
98	—	LOUD LADIES Lady Tame	061 Records 12in
99	—	CAUGHT YOU LOOKING (12" EXTENDED VER.) Turntable Orchr.	US Music Village Records 12in
100	—	RIGHT BEFORE MY EYES (HOUSE GROOVE/HOUSE VOCAL) (115½-0)/ (EXTENDED CLUB MIX/BONUS BEATS) (115½)/(POWER RADIO MIX) (0-115bpm) Patti Day	US Starway Records, Inc 12in

reid

real emotion

7" • 12" • CD Single

produced by jolley-harris-jolley

out now



Synccopate

JANUARY 22 - 28 1989

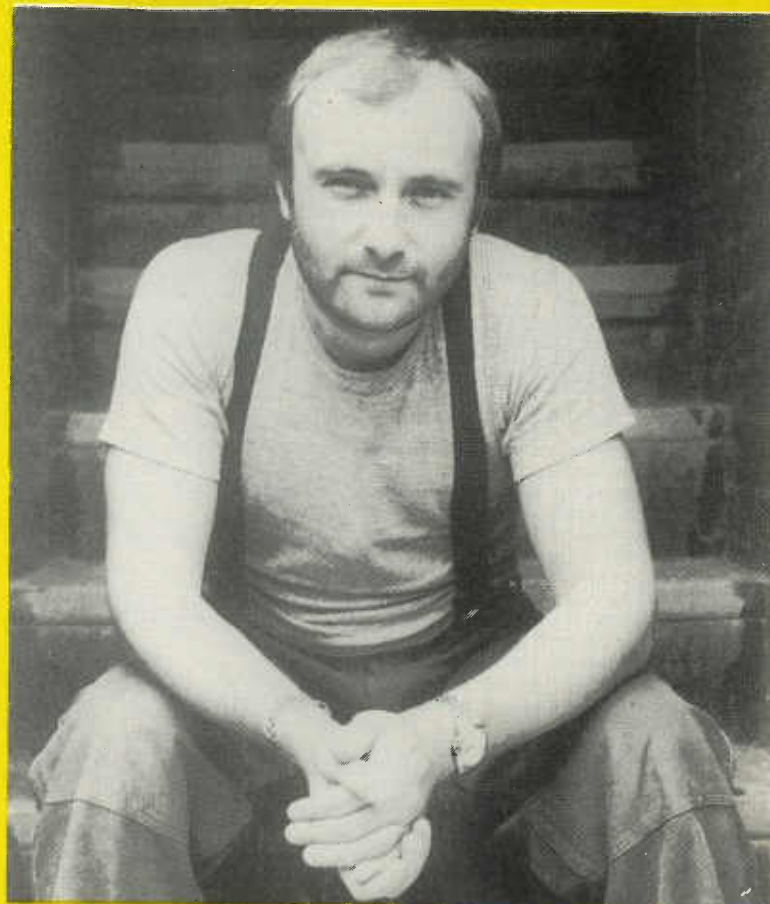
U S S I N G L E S

TW LW

1	1	TWO HEARTS Phil Collins	Atlantic
2	5	WHEN I'M WITH YOU Sheriff	Capitol
3	3	ARMAGEDDON IT Def Leppard	Mercury
4	2	DON'T RUSH ME Taylor Dayne	Arista
5	9	WHEN THE CHILDREN CRY White Lion	Atlantic
6	13	STRAIGHT UP Paula Abdul	Virgin
7	11	BORN TO BE MY BABY Bon Jovi	Mercury
8	8	THE WAY YOU LOVE ME Karyn White	Warner Brothers
9	15	WILD THING Tone Loc	Delicious
10	14	ALL THIS TIME Tiffany	MCA
11	16	HOLDING ON Steve Winwood	Virgin
12	4	MY PREROGATIVE Bobby Brown	MCA
13	17	I WANNA HAVE SOME FUN Samantha Fox	Jive
14	18	THE LOVER IN ME Sheena Easton	MCA
15	7	SMOOTH CRIMINAL Michael Jackson	Epic
16	6	EVERY ROSE HAS ITS THORN Poison	Enigma
17	10	PUT A LITTLE LOVE IN YOUR HEART Annie Lennox & Al Green	A&M
18	22	SHE WANTS TO DANCE WITH ME Rick Astley	RCA
19	21	WALKING AWAY Information Society	Tommy Boy
20	24	WHAT I AM Edie Brickell And The New Bohemians	Geffen
21	19	LITTLE LIAR Joan Jett And The Blackhearts	Geffen
22	12	I REMEMBER HOLDING YOU Boys Club	MCA
23	25	ANGEL OF HARLEM U2	Island
24	28	DIAL MY HEART the Boys	Motown
25	30	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	Columbia
26	35	SURRENDER TO ME Ann Wilson	Capitol
27	33	A LITTLE RESPECT Erasure	Sire
28	36	SHAKE FOR THE SHEIK the Escape Club	Atlantic
29	39	THE LIVING YEARS Mike + the Mechanics	Atlantic
30	42	LOST IN YOUR EYES Debbie Gibson	Atlantic
31	26	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
32	40	ALL SHE WANTS IS Duranduran	Capitol
33	41	MY HEART CAN'T TELL YOU NO Rod Stewart	Warner Brothers
34	20	IN YOUR ROOM the Bangles	Columbia
35	29	LOOK AWAY Chicago	Reprise
36	47	PARADISE CITY Guns N' Roses	Geffen
37	48	RONI Bobby Brown	MCA
38	27	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra
39	31	KISS the Art Of Noise featuring Tom Jones	China
40	52	DON'T TELL ME LIES Breathe	A&M
41	45	IT'S NO SECRET Kylie Minogue	Geffen
42	23	SILHOUETTE Kenny G	Arista
43	32	WILD WORLD Maxi Priest	Virgin
44	51	I BEG YOUR PARDON Kon Kan	Atlantic
45	34	BACK ON HOLIDAY Robbie Nevil	EMI
46	54	GIRL YOU KNOW IT'S TRUE Milli Vanilli	Arista
47	65	YOU'RE NOT ALONE Chicago	Reprise
48	43	AS LONG AS YOU FOLLOW Fleetwood Mac	Warner Brothers
49	62	JUST BECAUSE Anita Baker	Elektra
50	37	BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY) Will To Power	Epic
51	63	DREAMIN' Vanessa Williams	Wing
52	61	THE LOVE IN YOUR EYES Eddie Money	Columbia
53	58	IF WE NEVER MEET AGAIN Tommy Conwell	Columbia
54	49	THE PROMISE When In Rome	Virgin
55	66	GIVE ME THE KEYS Huey Lewis And The News	Chrysalis
56	50	KOKOMO the Beach Boys	Elektra
57	44	WALK ON WATER Eddie Money	Columbia
58	68	MORE THAN YOU KNOW Martika	Columbia
59	38	WELCOME TO THE JUNGLE Guns N' Roses	Geffen
60	53	NEW DAY FOR YOU Basia	Epic

● BULLETS

62	96	THE LAST MILE Cinderella	Mercury
68	85	YOU GOT IT Roy Orbison	Virgin
71	97	STAND R.E.M.	Warner Brothers
73	—	SHE WON'T TALK TO ME Luther Vandross	Epic
74	—	WALK THE DINOSAUR Was (Not Was)	Chrysalis
78	94	ACROSS THE MILES Survivor	Scotti Bros
79	—	FEELS SO GOOD Van Halen	Warners Brothers
81	93	ORINOCO FLOW (SAIL AWAY) Enya	Geffen
82	—	BRING DOWN THE MOON Boy Meets Girl	RCA
86	—	CRYIN' Vixen	EMI
87	—	SUPERWOMAN Karyn White	Warner Brothers
92	—	LEFT TO MY OWN DEVICES Pet Shop Boys	EMI
96	—	INTO YOU Giant Steps	A&M
97	—	SHE DRIVES ME CRAZY Fine Young Cannibals	I.R.S.



● ChartBuster (*geddit?*) PHIL COLLINS hangs in there

U S A L B U M S

TW LW

1	1	DON'T BE CRUEL Bobby Brown	MCA
2	2	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
3	7	TRAVELING WILBURYS Traveling Wilburys	Wilbury
4	5	HYSTERIA Def Leppard	Mercury
5	3	OPEN UP AND SAY . . . AHH! Poison	Enigma
6	4	NEW JERSEY Bon Jovi	Mercury
7	10	G N' R LIES Guns N' Roses	Geffen
8	6	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra
9	9	RATTLE AND HUM U2	Island
10	8	COCKTAIL Soundtrack	Elektra
11	12	SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians	Geffen
12	11	SILHOUETTE Kenny G	Arista
13	14	JOURNEY'S GREATEST HITS Journey	Columbia
14	13	DELICATE SOUND OF THUNDER Pink Floyd	Columbia
15	15	GREEN R.E.M.	Warner Brothers
16	16	GREATEST HITS Fleetwood Mac	Warner Brothers
17	17	HOLD AN OLD FRIEND'S HAND Tiffany	MCA
18	20	FAITH George Michael	Columbia
19	18	AMERICAN DREAM Crosby, Stills, Nash & Young	Atlantic
20	19	TILL I LOVED YOU Barbra Streisand	Columbia
21	24	TRACY CHAPMAN Tracy Chapman	Elektra
22	21	SMASHES, THRASHES & HITS Kiss	Mercury
23	22	LONG COLD WINTER Cinderella	Mercury
24	26	ANY LOVE Luther Vandross	Epic
25	25	REACH FOR THE SKY Ratt	Atlantic
26	23	KICK INXS	Atlantic
27	28	TELL IT TO MY HEART Taylor Dayne	Arista
28	29	WINGER Winger	Atlantic
29	27	OUBI2 Van Halen	Warner Brothers
30	31	HEART BREAK New Edition	MCA
31	39	PRIDE White Lion	Atlantic
32	34	ROLL WITH IT Steve Winwood	Virgin
33	48	FOREVER YOUR GIRL Paula Abdul	Virgin
34	30	. . . AND JUSTICE FOR ALL Metallica	Elektra
35	36	UP YOUR ALLEY Joan Jett And The Blackhearts	CBS
36	33	EVERYTHING the Bangles	Columbia

- 37 32 **BIG THING** Duranduran
- 38 37 **I9** Chicago
- 39 38 **WILD, WILD WEST** the Escape Club
- 40 — **KARYN WHITE** Karyn White
- 41 44 **MESSAGES FROM THE BOYS** the Boys
- 42 42 **BAD** Michael Jackson
- 43 43 **DREAMING #11** Joe Satriani
- 44 49 **BULLETTYOYS** Bulletboys
- 45 46 **OUT OF ORDER** Rod Stewart
- 46 47 **THE BEST YEARS OF OUR LIVES** Neil Diamond
- 47 35 **NO REST FOR THE WICKED** Ozzy Osbourne
- 48 41 **IT TAKES TWO** Rob Base & DJ E-Z Rock
- 49 40 **ALL THAT JAZZ** Breathe
- 50 — **I WANNA HAVE SOME FUN** Samantha Fox

- Capitol
- Reprise
- Atlantic
- Warner Brothers
- Motown
- Epic
- Relativity
- Warner Brothers
- Warner Brothers
- Columbia
- CBS
- Profile
- A&M
- Jive

Compiled by Billboard

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

TW LW

- 1 1 **SUPERWOMAN** Karyn White
- 2 2 **RONI** Bobby Brown
- 3 3 **CAN U READ MY LIPS** Z'Looke
- 4 6 **CAN YOU STAND THE RAIN** New Edition
- 5 8 **BABY DOLL** Toni! Toni! Tone!
- 6 9 **TAKE ME WHERE YOU WANT TO GO** Gerald Alston
- 7 12 **SHE WON'T TALK TO ME** Luther Vandross
- 8 11 **WILD THING** Tone Loc
- 9 10 **SO GOOD** Al Jarreau
- 10 13 **THIS TIME** Kiara
- 11 17 **TEDDY'S JAM** Guy
- 12 16 **I WANT TO BE YOUR LOVER** Aleese Simmons
- 13 18 **DREAMIN'** Vanessa Williams
- 14 5 **IT'S MY PARTY** Chaka Khan
- 15 20 **KILLING ME SOFTLY** Al B. Sure!
- 16 4 **PULL OVER** LeVert
- 17 21 **TURN MY BACK ON YOU** Sade
- 18 19 **WHERE IS THE LOVE** Robert Brooks
- 19 22 **I WANNA HAVE SOME FUN** Samantha Fox
- 20 7 **THE LOVER IN ME** Sheena Easton
- 21 23 **KISSES DON'T LIE** Evelyn "Champagne" King
- 22 27 **JUST BECAUSE** Anita Baker
- 23 14 **DON'T STOP YOUR LOVE** Keith Sweat
- 24 25 **SKIN I'M IN** Cameo
- 25 26 **GET ON THE DANCE FLOOR** Rob Base & DJ E-Z Rock
- 26 33 **SNAKE IN THE GRASS** Midnight Star
- 27 32 **HEAVEN** BeBe & CeCe Winans
- 28 30 **I'M GONNA GIT YOU SUCKA** the Gap Band

- Warner Brothers
- MCA
- Orpheus
- MCA
- Wing
- Motown
- Epic
- Delicious
- Reprise
- Arista
- Uptown
- Orpheus
- Wing
- Warner Brothers
- Warner Brothers
- Atlantic
- Epic
- MCA
- Jive
- MCA
- EMI
- Elektra
- Vintertainment
- Atlanta
- Profile
- Solar
- Capitol
- Arista

● Black is black, except when you're SHEENA EASTON



● Now she's climbing again, TIFFANY can afford to buy a new jacket

- 29 29 **THIS IS AS GOOD AS IT GETS** Deniece Williams
- 30 36 **STRAIGHT UP** Paula Abdul
- 31 37 **YOU GOT IT (THE RIGHT STUFF)** New Kids On The Block
- 32 34 **R-U-LONELY** Jocelyn Brown
- 33 15 **HIM OR ME** Today
- 34 38 **STILL IN LOVE** Troop
- 35 43 **TEENAGE LOVE** Slick Rick
- 36 42 **TWICE THE LOVE** George Benson
- 37 40 **I DON'T WANT 2 BE ALONE** Georgio
- 38 28 **SWEET, SWEET LOVE** Vesta
- 39 48 **GIRL YOU KNOW IT'S TRUE** Milli Vanilli
- 40 41 **ONE THING LED TO ANOTHER** Johnny Kemp

- Columbia
- Virgin
- Columbia
- Tri-World
- Motown
- Atlantic
- Def Jam
- Warner Brothers
- Motown
- A&M
- Arista
- Columbia

Compiled by Billboard

M U S I C V I D E O

TW LW

- 1 1 **KYLIE — THE VIDEOS** Kylie Minogue
- 2 3 **PRIVATE COLLECTION** Cliff Richard
- 3 2 **THE BIG PUSH TOUR** Bros
- 4 6 **MAKING THRILLER** Michael Jackson
- 5 4 **THE LEGEND CONTINUES . . .** Michael Jackson
- 6 5 **FAITH** George Michael
- 7 — **LIVE AT THE SEASIDE** Erasure
- 8 11 **THE CONCERT TOUR** Dirty Dancing
- 9 17 **KICK THE VIDEO FLICK** INXS
- 10 9 **LIVE AT HAMMERSMITH** T'Pau
- 11 18 **THE VIDEO SINGLES** Wet Wet Wet
- 12 15 **HISTORIA** Def Leppard
- 13 — **SIGN 'O' THE TIMES** Prince
- 14 16 **TANGO IN THE NIGHT** Fleetwood Mac
- 15 14 **CIAO ITALIA LIVE FROM ITALY** Madonna
- 16 8 **SHOWBUSINESS** the Pet Shop Boys
- 17 7 **THE GREATEST HITS** Bananarama
- 18 13 **GLAM ROCK** Various
- 19 — **UNDER A BLOOD RED SKY** U2
- 20 10 **NOW THAT'S WHAT I CALL MUSIC VIDEO 13** Various

- PWL
- PMI
- CMV
- Vestron
- Video Collection
- CMV
- Virgin
- Vestron
- Channel 5
- Virgin
- Channel 5
- PolyGram Music Video
- Palace
- Warner Home Video
- Warner Home Video
- PMI
- Channel 5
- Virgin
- Virgin
- PMI/Virgin

Compiled by Gallup

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PENPALS 153 countries. Free details (SAE) IPF (RM4) PO Box 596, London SE25.

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Sun 29th January 1989

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Early admission £1.50 — 10am-12 mid

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Records, Tapes & CDs.

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Brighton

BN1 4EP.

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12" Kylie Minogue It's Not Secret US remix	£5.99
12" Marc Almond Something's Gotten Promo	£5.99
12" Erasure A Little Respect 4 mixes + 1 US	£5.99
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CD Bros Push rate pic disc	£11.99
12" New Order Order Fine Time US Remix	£3.99
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12" Kylie Minogue Locomotion Diff Mix German	£5.99
12" Kylie Minogue Got To Be Certain Diff Mix	£5.99
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THIS WEEK'S CHARTS

ANALYSED BY ALAN JONES

Against all expectations, **Marc Almond** and **Gene Pitney's** 'Something's Gotten Hold Of My Heart' soars from number 10 to number one this week, narrowly beating off the challenge from the record most people had expected to be the new chart champ — **Mike And The Mechanics'** 'The Living Years'.

In fact, the outgoing number one, **Kylie Minogue** and **Jason Donovan's** 'Especially For You', was still the UK's best-selling single on Monday and Tuesday of last week, whilst 'The Living Years' was Wednesday's top disc. Britain only went nuts about Almond and Pitney on Thursday, following their appearance on **'Wogan'** on Wednesday evening.

Pitney's original recording of 'Something's Gotten Hold Of My Heart' was a number five hit in 1967. Almond also recorded the track as a solo for inclusion on his latest album 'The Stars We Are'. Pairing him with Pitney was a belated masterstroke, too late to make initial pressings of the album, though a revised edition of the album, due in the shops this week, does include the duet, whilst retaining Almond's solo version.

The success of 'Something's Gotten Hold Of My Heart' marks a major revival in fortunes for both Marc and Gene. Almond's previous two singles off 'The Stars We Are' both peaked outside the top 20: 'Tears Run Rings' got to number 26 and 'Bitter Sweet' reached number 40. Pitney, meanwhile, last charted as long ago as 1974 (with 'Blue Angel') and 'Something's Gotten Hold Of My Heart' is his first new single in more than five years — though some enterprising record label will make sure his next five years are a little more productive.

Pitney has scored a total of 22 hits — his first, 'I Wanna Love My Life Away' charted in 1961 when Almond was only a year old — but has never previously reached number one. Only one artist has endured a longer gestation between his first hit and his first number one —

Jackie Wilson, who debuted in 1957 with 'Reet Petite' and topped the chart with the same song posthumously in 1985. Pitney, however, easily established a new record for the lengthiest gap between chart debut and first number one with a new recording, beating by a comfortable margin the old record established in 1987, when **Aretha Franklin** topped the chart in partnership with **George Michael** on 'I Knew You Were Waiting (For Me)'. Almost 20 years after she debuted with the song currently being charted by **Adeva**, 'Respect'.

The success of 'I Knew You Were Waiting (For Me)', made George the first artist ever to reach number one as part of two different duos, following his hat trick of chart toppers with **Andrew Ridgeley** in **Wham!**, whilst 'Something's Gotten Hold Of My Heart' enables Marc Almond — formerly with **David Ball** in **Soft Cell** — to become the second artist to turn the trick.

● **Roy Orbison's** 'You Got It' climbs to number four this week, posthumously becoming his first top 10 hit since 'Too Soon To Know' in 1966. No other artist has returned to the top 10 after such a lengthy absence. The previous record was established by **Bing Crosby** in 1977, when 'White Christmas' became his first top 10 hit in a little over 20 years.

● **The Stranglers'** 'Grip '89' is a remixed version of their 1977 debut hit '(Get A) Grip (On Yourself)'. It enters the chart this week at number 35 — nine places higher than the peak scaled by the original.

● Compact disc singles continue to sell well, and are now taking a steadily increasing 6-7 per cent slice of the singles market. Marc Almond and Gene Pitney's 'Something's Gotten Hold Of My Heart' tops this week's CD singles chart, whilst



● **MARC ALMOND** manages to shake off that old man who keeps butting in on his latest hit

Roachford's 'Cuddly Toy' is the nation's best-selling 12-inch. Mike And The Mechanics' 'The Living Years' is top of the seven-inch stakes, and **Holly Johnson's** 'Love Train' is number one cassette single. Completists may care to know that **Julian Cope's** '5 O'Clock World' is the number one 10-inch single, and **Pat Benatar's** 'One Love' tops the picture disc chart, or would if one existed. Returning finally, to CD singles, this week's top 20 are as follows: 1 (6) SOMETHING'S GOTTEN HOLD OF MY HEART — **Marc Almond & Gene Pitney**; 2 (1) CRACKERS INTERNATIONAL — **Erasure**; 3 (—) THE LIVING YEARS — **Mike And The Mechanics**; 4 (—) YOU GOT IT — **Roy Orbison**; 5 (—) BIG AREA — **Then Jerico**; 6 (12) LOVE

TRAIN — **Holly Johnson**; 7 (2) SHE DRIVES ME CRAZY — **Fine Young Cannibals**; 8 (8) WHERE IS THE LOVE — **Mica Paris & Will Downing**; 9 (9) CUDDLY TOY — **Roachford**; 10 (—) WAIT — **Robert Howard & Kym Mazelle**; 11 (4) FREEBABY — **Will To Power**; 12 (—) TRACIE — **Level 42**; 13 (11) AFTER THE WAR — **Gary Moore**; 14 (13) WAITING FOR A STAR TO FALL — **Boy Meets Girl**; 15 (—) CLARE — **Fairground Attraction**; 16 (10) BUFFALO STANCE — **Neneh Cherry**; 17 (—) BE MY TWIN — **Brother Beyond**; 18 (—) STUPID QUESTION — **New Model Army**; 19 (3) GOOD LIFE — **Inner City**; 20 (—) CONFIDENCE MAN — **Jeff Healey Band**.

● TWELVE INCH

TW LW

1	8	CUDDLY TOY	Roachford	CBS
2	18	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond featuring Gene Pitney	Parlophone
3	1	BUFFALO STANCE	Neneh Cherry	Circa
4	3	CRACKERS INTERNATIONAL	Erasure	Mute
5	5	SHE DRIVES ME CRAZY	Fine Young Cannibals	London
6	2	GOOD LIFE	Inner City	10Records
7	4	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile
8	9	THAT'S THE WAY LOVE IS	Ten City	Atlantic
9	6	RESPECT	Adeva	Cooltempo
10	10	WAIT	Robert Howard & Kym Mazelle	RCA
11	12	THE LIVING YEARS	Mike And The Mechanics	WEA
12	—	LOVE TRAIN	Holly Johnson	MCA
13	—	BIG AREA	Then Jerico	London
14	17	YOU GOT IT	Roy Orbison	Virgin
15	13	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)	Will To Power	Epic
16	15	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo
17	—	WHERE IS THE LOVE	Will Downing & Mica Paris	Fourth & Broadway
18	7	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	PWL
19	20	BREAK 4 LOVE	Raze	Champion
20	—	MY PREROGATIVE	Bobby Brown	MCA

● COMPACT DISC

TW LW

1	3	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar
2	16	LIVING YEARS	Mike And The Mechanics	WEA
3	1	GREATEST HITS	Fleetwood Mac	Warner Brothers
4	2	THE INNOCENTS	Erasure	Mute
5	—	A SHOW OF HANDS	Rush	Vertigo 8363462
6	5	WATERMARK	Enya	WEA
7	7	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	EG
8	4	MONEY FOR NOTHING	Dire Straits	Vertigo
9	6	PREMIERE COLLECTION	— ANDREW LLOYD WEBBER Various Artists	Really Useful
10	9	KICK INXS	—	Mercury
11	11	ANCIENT HEART	Tanita Tikaram	WEA
12	8	ANYTHING FOR YOU	Gloria Estefan with Miami Sound Machine	Epic
13	10	PRIVATE COLLECTION	Cliff Richard	EMI
14	18	BUSTER	Original Soundtrack	Virgin
15	—	THE GREATEST LOVE VOL 2	Various	Telstar TCD2352
16	15	RATTLE AND HUM U2	—	Island
17	14	TRAVELING WILBURYS	Traveling Wilburys	Warner/Wilbury
18	13	THE GREATEST HITS COLLECTION	Bananarama	London
19	17	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	WEA
20	12	BAD	Michael Jackson	Epic

THE TOP OF THE POPS CHART

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

UK SINGLES

JANUARY 22 - 28 1989

UK ALBUMS

TW	LW	W/C	Artist	Label
1	10	3	SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond Featuring Gene Pitney	Parlophone
2	4	3	THE LIVING YEARS Mike And The Mechanics	WEA
3	1	8	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL
4	7	3	YOU GO IT Roy Orbison	Virgin
5	5	4	SHE DRIVES ME CRAZY Fine Young Cannibals	London
6	2	8	CRACKERS INTERNATIONAL Erasure	Mute
7	11	4	CUDDLY TOY Roachford	CBS
8	3	8	BUFFALO STANCE Neneh Cherry	Circa
9	6	4	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power	Epic
10	21	3	LOVE TRAIN Holly Johnson	MCA
11	9	10	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
12	8	8	GOOD LIFE Inner City	10 Records
13	22	3	WAIT Robert Howard & Kym Mazelle	RCA
14	17	3	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	Supreme/Profile
15	29	2	BE MY TWIN Brother Beyond	Parlophone
16	19	7	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cooltempo
17	33	2	THAT'S THE WAY LOVE IS Ten City	Atlantic
18	12	9	FOUR LETTER WORD Kim Wilde	MCA
19	28	2	WHERE IS THE LOVE Will Downing & Mica Paris	Fourth & Broadway
20	24	3	RESPECT Adeva	Cooltempo
21	1	1	BIG AREA Then Jerico	London LON204
22	14	9	LOCO IN ACAPULCO Four Tops	Arista
23	30	10	I LIVE FOR YOUR LOVE Natalie Cole	Manhattan
24	16	8	KEEPING THE DREAM ALIVE Freiheit	CBS
25	15	11	SUDDENLY ('NEIGHBOURS' WEDDING THEME) Angry Anderson	Food For Thought
26	13	4	ALL SHE WANTS IS Duranduran	EMI
27	38	8	MY PREROGATIVE Bobby Brown	MCA
28	34	2	TRACIE Level 42	Polydor
29	18	7	RHYTHM IS GONNA GET YOU Gloria Estefan And Miami Sound Machine	Epic
30	37	6	BREAK 4 LOVE Raze	Champion
31	31	2	STUPID QUESTION New Model Army	EMI
32	20	9	YOU ARE THE ONE A-ha	Warner Brothers
33	23	4	BORN THIS WAY (LET'S DANCE) Cookie Crew	London
34	54	2	THE LOVER IN ME Sheena Easton	MCA
35	1	1	GRIP '89 Stranglers	EMI EM84
36	27	4	HIT THE GROUND Darling Buds	Epic
37	40	3	AFTER THE WAR Gary Moore	Virgin
38	1	1	IT'S ONLY LOVE Simply Red	Elektra YZ349
39	1	1	I ONLY WANNA BE WITH YOU Samantha Fox	Jive FOXY11
40	44	3	FISHERMAN'S BLUES The Waterboys	Ensign
41	25	6	LOVE LIKE A RIVER Climie Fisher	EMI
42	26	9	BURNING BRIDGES (ON AND OFF AND ON AGAIN) Status Quo	Vertigo
43	47	5	TENDER HANDS Chris De Burgh	A&M
44	32	10	TWO HEARTS Phil Collins	Virgin
45	49	3	STRANGE KIND OF LOVE Love And Money	Fontana
46	57	2	5 O'CLOCK WORLD Julian Cole	Island
47	1	1	LOOKING FOR LINDA Hue And Cry	Circa YR24
48	35	4	YEAH! BUDDY Royal House	Champion
49	76	2	LOVE CHANGES EVERYTHING Michael Ball	Really Useful
50	55	2	HIP HOUSE/I CAN DANCE DJ Fast Eddie	Westside/DJ International
51	48	3	CATHEDRAL SONG Tanita Tikaram	WEA
52	1	1	CLARE Fairground Attraction	RCA PB42607
53	52	2	YOU'RE GONNA MISS ME Turntable Orchestra	Republic
54	1	1	LOST IN YOUR EYES Debbie Gibson	Atlantic A8970
55	65	3	AMERICAN DREAM Crosby, Stills, Nash & Young	Atlantic
56	45	7	EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra	Siren
57	36	10	SMOOTH CRIMINAL Michael Jackson	Epic
58	69	2	LIBERTY TOWN Perfect Day	London
59	60	12	THERE SHE GOES The La's	Go! Discs
60	62	2	MAKE IT LAST Skipworth & Turner	Fourth & Broadway
61	39	12	DOWNTOWN '88 Petula Clark	PRT
62	41	8	FINE TIME New Order	Factory
63	71	2	HIPPY HIPPIY SHAKE Georgia Satellites	Elektra
64	42	11	9 A.M. (THE COMFORT ZONE) London Beat	Anxious
65	1	1	MAYOR OF SIMPLETON XTC	Virgin VS1158
66	66	3	NOW YOU'RE GONE Black	A&M
67	59	3	ONE LOVE Pat Benatar	Chrysalis
68	43	10	TAKE ME TO YOUR HEART Rick Astley	RCA
69	80	5	THE PROMISE When In Rome	10 Records
70	61	5	CELEBRATION (S.A.W. REMIX) Kool & The Gang	Club
71	73	3	IT'S MY PARTY Chaka Khan	Warner Brothers
72	56	10	SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE Bomb Maureen	Bomb
73	97	4	SHOOTING FROM MY HEART Big Bam Boo	Rhythm King
74	63	4	IF LOVE WAS A TRAIN Michelle Shocked	MCA
75	78	1	THANKS FOR MY CHILD Cheryl Pepsii Riley	Cooking Vinyl
76	1	1	CONFIDENCE MAN Jeff Healey Band	CBS
77	1	1	PROMISED LAND Joe Smooth	Arista 111872
78	79	1	NATURE OF LOVE Waterfront	Westside/DJ International DJ1N6
79	1	1	SKIN I'M IN Cameo	Polydor
80	93	1	HOT SAUCE Thomas Dolby	Club JAB77
81	1	1	A DAY IN THE LIFE/WARLOCK Black Riot	EMI Manhattan
82	1	1	DREAM KITCHEN Frazier Chorus	Champion CHAMP75
83	1	1	WHO'S CRYING NOW Journey	Virgin VS1145
84	86	1	REQUIEM London Boys	CBS 6545417
85	1	1	LOVEGROOVE Squeeze/Brain And The Machine	Teldec/WEA
86	1	1	INTERVENTION Lavine Hudson	Club JAB76
87	81	1	THE REAL MCCOY the Silencers	Virgin VS1067
88	1	1	STAND UP FOR YOUR LOVE RIGHTS Yaz	RCA
89	99	1	WALK ON... Smith & Mighty/Jackie Jackson	Big Life BLR5
90	98	1	DON'T SCANDALIZE MINE Sugar Bear	Three Stripe
91	1	1	LOVE FOLLOWS Steven Dante	Champion
92	84	1	MIGHTY HARD ROCKER/FIND AN UGLY WOMAN Cash Money & Marvelous	Cooltempo DANTE3
93	94	1	STOP THAT GIRL 2 Brave	Sleeping Bag
94	77	1	TIED UP Yello	London
95	92	1	IS THIS LOVE? King Swamp	Mercury
96	82	1	I WANNA BE YOUR WIFE Spagna	Virgin
97	75	1	CHIKKI CHIKKI AHH AHH Baby Ford	CBS
98	1	1	ALL THE MYTHS ON SUNDAY Diesel Park West	Rhythm King
99	1	1	WILD THING/LOC'ED AFTER DARK Tone Loc	Food FOOD17
100	89	1	LOVE GOES UP AND DOWN Errol Brown	Delicious/Fourth & Broadway BRW121

TOP 75 ARTIST ALBUMS

TW	LW	Artist	Label
1	1	THE LEGENDARY ROY ORBISON Roy Orbison	□ Telstar
2	2	THE INNOCENTS Erasure	☆ MUTE
3	3	GREATEST HITS Fleetwood Mac	☆☆ Warner Bros
4	24	LIVING YEARS Mike And The Mechanics	WEA
5	6	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	□ Epic
6	9	WATERMARK Enya	☆ WEA
7	11	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	☆ EG
8	5	KYLIE — THE ALBUM Kylie Minogue	☆☆☆☆☆ PWL
9	10	KICK INXS	☆☆ Mercury
10	4	BAD Michael Jackson	☆☆☆☆☆ Epic
11	7	THE GREATEST HITS COLLECTION Bananarama	☆☆ London
12	—	A SHOW OF HANDS Rush	Vertigo 8363461
13	8	MONEY FOR NOTHING Dire Straits	☆☆ Vertigo
14	22	CLOSE Kim Wilde	□ MCA
15	14	ANCIENT HEART Tanita Tikaram	□ WEA
16	12	PRIVATE COLLECTION Cliff Richard	☆☆☆ EMI
17	25	FLYING COLOURS Chris De Burgh	☆ A&M
18	16	TRAVELING WILBURY'S Traveling Wilburys	□ Warner/Wilbury
19	28	LOVE SUPREME Diana Ross & The Supremes	Motown
20	18	WANTED Yaz	☆ Big Life
21	15	GREATEST HITS Human League	☆ Virgin
22	—	NEW YORK Lou Reed	Sire WX246
23	19	RATTLE AND HUM U2	☆☆ Island
24	20	GET EVEN Brother Beyond	☆ Parlophone
25	13	INTROSPECTIVE Pet Shop Boys	☆☆ Parlophone
26	21	PUSH Bros	☆☆☆ CBS
27	23	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆ WEA
28	17	HOLD ME IN YOUR ARMS Rick Astley	☆ RCA
29	27	HEARSAY/ALL MIXED UP Alexander O'Neal	☆☆ Tabu
30	29	SO GOOD Mica Paris	□ Fourth & Broadway
31	31	RAINTOWN Deacon Blue	☆☆ CBS
32	26	TRACY CHAPMAN Tracy Chapman	☆☆☆ Elektra
33	34	FISHERMAN'S BLUES Waterboys	□ Ensign
34	32	NEW JERSEY Bon Jovi	□ Vertigo
35	30	TO WHOM IT MAY CONCERN the Pasadenas	☆☆ CBS
36	37	ROYAL MIX '89 Mirage	Stylus
37	36	CIRCUS Erasure	☆ Mute
38	45	REMOTE Hue And Cry	Circa
39	38	WHITNEY Whitney Houston	☆☆☆☆☆ Arista
40	33	THE JOE LONGTHORNE SONGBOOK Joe Longthorne	□ Telstar
41	35	THE MEMPHIS SESSIONS Wet Wet Wet	☆ Precious Organisation
42	50	COPPERHEAD ROAD Steve Earle	MCA
43	64	ALL OR NOTHING Milli Vanilli	Cooltempo
44	40	GN'R LIES Guns N' Roses	□ Geffen
45	53	JANY LOVE Luther Vandross	□ Epic
46	49	THE FIRST OF A MILLION KISSES Fairground Attraction	RCA
47	39	SUNSHINE ON LEITH the Proclaimers	□ Chrysalis
48	42	DELICATE SOUND OF THUNDER Pink Floyd	☆☆ EMI
49	46	A SALT WITH A DEADLY PEPA Salt-n-Pepa	□ London
50	51	NEGOTIATIONS AND LOVE SONGS 1971-1986 Paul Simon	☆ Warner Bros
51	43	APPETITE FOR DESTRUCTION Guns N' Roses	□ Geffen
52	60	HYSTERIA Def Leppard	☆☆ Bludgeon Riffola
53	47	TILL I LOVED YOU Barbara Streisand	□ CBS
54	44	THE COLLECTION Kool & The Gang	□ Protv
55	48	FAITH George Michael	☆☆ Epic
56	59	THE PHANTOM OF THE OPERA Original Cast	☆☆ Polydor
57	52	CONSCIENCE Womack & Womack	☆☆ Fourth & Broadway
58	41	TANGO IN THE NIGHT Fleetwood Mac	☆☆☆☆ Warner Bros
59	54	SHORT SHARP SHOCKED Michelle Shocked	Cooking Vinyl
60	—	STEREO '57 (ESSENTIAL ELVIS VOL 2) Elvis Presley	RCA PL90250
61	68	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆ Polydor
62	57	GIVING YOU THE BEST THAT I GOT Anita Baker	□ Elektra
63	—	DON'T BE CRUEL Bobby Brown	MCA MCF3425
64	70	THE JOSHUA TREE 2	☆☆☆☆ Island
65	63	RAGE T'Pau	☆☆ Siren
66	58	BIG THING Duranduran	EMI
67	77	SEE THE LIGHT Jeff Healey Band	Arista 209441
68	56	FLAG Yello	Mercury
69	—	EVERYTHING Climie Fisher	EMI EMI3538
70	61	REVOLUTIONS Jean Michel Jarre	□ Warner Bros
71	73	BROTHERS IN ARMS Dire Straits	☆☆☆☆ Vertigo
72	67	CHRISTIANS the Christians	☆☆ Island
73	—	DISCO Pet Shop Boys	Parlophone PRG1001
74	—	RED AND GOLD Fairport Convention	New Routes RUE002
75	66	STAY ON THESE ROADS A-ha	□ Warner Bros

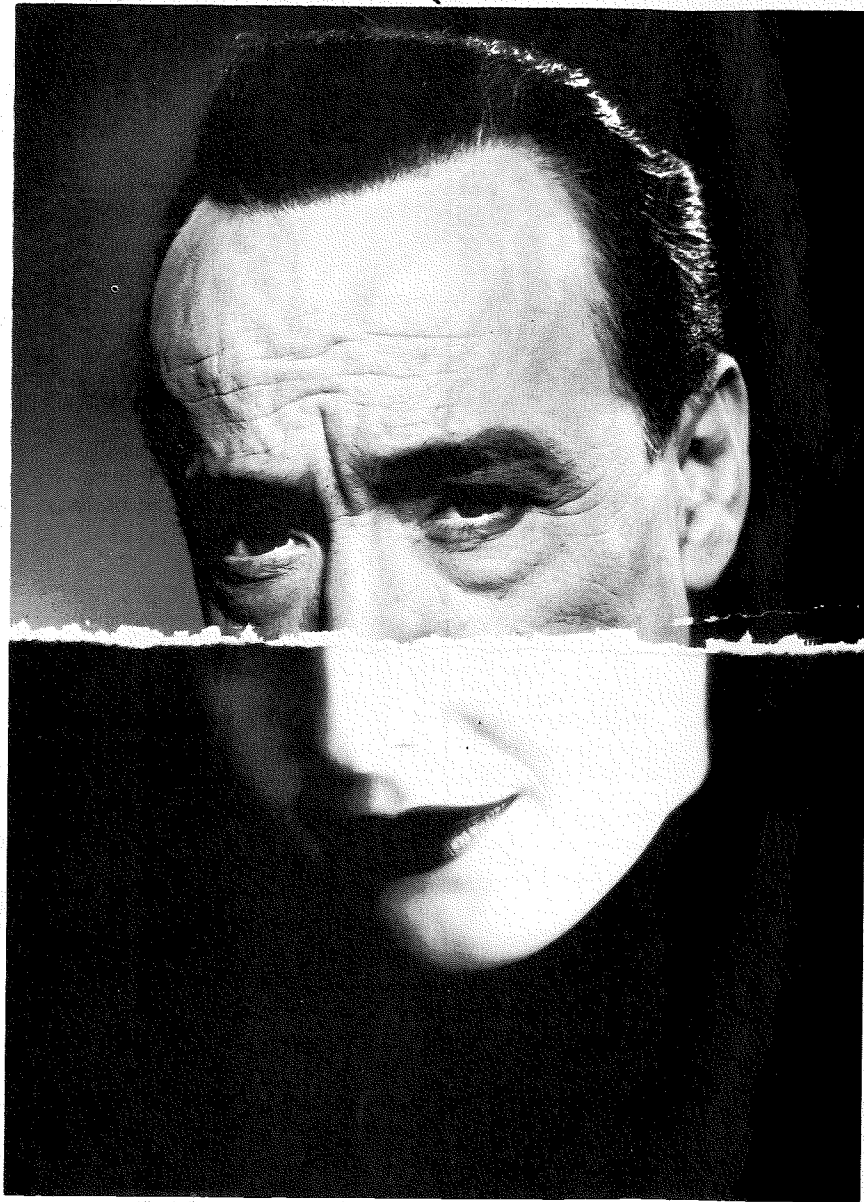
TOP 20 COMPILATION ALBUMS

TW	LW	Artist	Label
1	1	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various	Really Useful
2	3	BUSTER ORIGINAL Soundtrack	Virgin
3	2	NOW THAT'S WHAT I CALL MUSIC 13 Various	EMI/Virgin/Polygram
4	4	THE GREATEST LOVE VOL 2 Various	Telstar
5	5	THE GREATEST HITS OF HOUSE Various	Stylus
6	9	DIRTY DANCING Original Soundtrack	RCA
7	7	THE GREATEST LOVE Various	Telstar
8	6	THE HITS ALBUM Various	CBS/WEA/BMG
9	8	SOFT METAL Various	Stylus
10	10	GREATEST HITS OF 1988 Various	Telstar
11	11	HOUSE HITS OF 1988 Various	Telstar
12	12	SMASH HITS PARTY 88 Various	Dover
13	13	THE CLASSIC EXPERIENCE Various	EMI
14	15	THE BEIDERBECKE COLLECTION Various	Dormouse
15	17	THE BLUES BROTHERS SOUNDTRACK Various	Atlantic
16	—	THE LOST BOYS Original Soundtrack	Atlantic 7817671
17	14	BACK TO THE SIXTIES Various	Telstar
18	—	UNFORGETTABLE Various	EMI EMTV44
19	—	THE WORLDS OF FOSTER & ALLEN Various (Foster/Allen)	Stylus SMR861
20	19	THE HIT FACTORY VOL 2 Various	Fanfare/PWL

100 Platinum (600,000), □ Gold (400,000 sales), ○ Silver (200,000 sales)
 ☆ Please note that there has been an alteration to the number of records required to be sold in order to qualify for Platinum, Gold and Silver discs. Records released after January 1, 1989 will now qualify for a Platinum disc after having sold 600,000 copies (previously one million), Gold 400,000 (previously 500,000) and Silver 200,000 (previously 250,000).

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

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I don't half fancy that.

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