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TURNER**

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AND
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KEYHOLE
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●TINA TURNER P16



●ALL ABOUT EVE P22

I N D E X

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

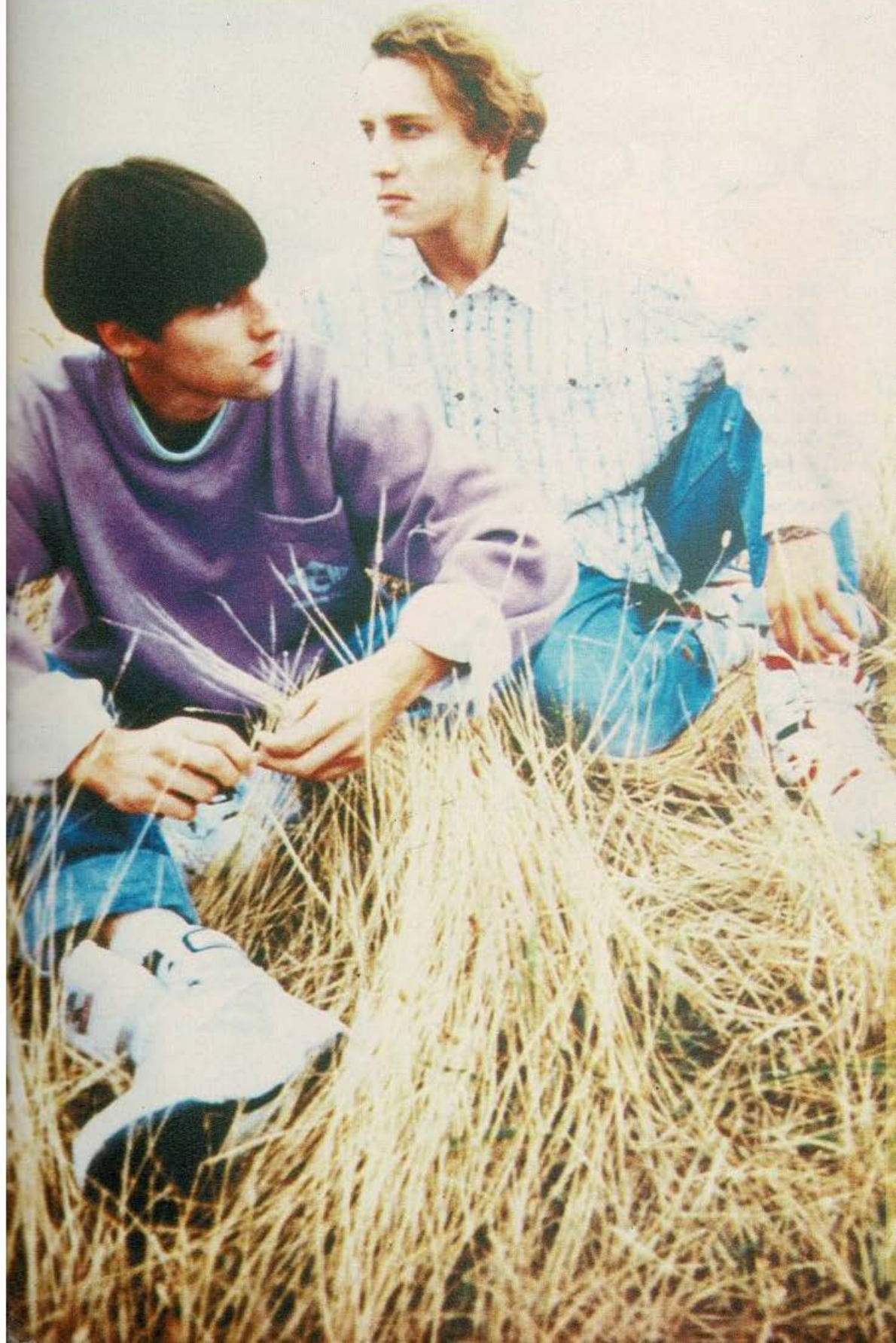
S U N N Y B O Y S

The Beloved are one of the few bands to have successfully ditched their guitar sensibilities for a drum machine, and still write intriguing, potent songs with character. 'The Sun Rising' is their latest single and a gloriously haunting acid groover it is too.

John Marsh and Steve Waddington's happy knack of writing great songs started deep in the mists of the mid Eighties with the Peel fave 'One Hundred Words' and 'This Means War', a damning attack on the confrontational policies of the Tory Government. At the time, the Beloved was a group with a healthy New Order fetish, but 'Forever Dancing' was a dramatic departure that received critical acclaim as well as being featured in the film 'Sammie And Rosie Get Laid'.

Such is the excitement at **nm** towers about the Beloved that their next projected single, a witty little number named 'Hello', has been greeted with a completely unprovoked display of enthusiasm. This is a far cry from the days when members of the band depended on supplementing their meagre incomes by offering their services as human guinea pigs. Pumped full of untried drugs followed by large amounts of Vodka, they came through the experience relatively unscathed, although the original line-up of four has been reduced to a duo. Wonder what happened to the other two . . .

Iestyn George



TRACY CHAPMAN 'CROSSROADS' TOP TEN

- 1 'Motel California' the Eagles
 - 2 'Born Sandy Richardson Devotional' Triffids
 - 3 'Stand By Me' 'Benny' King
 - 4 'My Amy Turtle Is True' Elvis Costello
 - 5 'Miss Hugh Mortimer Much' Janet Jackson
 - 6 'Stand And Deliver' Adam Chance & the Ants
 - 7 'This One' Mr Paul McCartney
 - 8 'Miss Shughie McPhee Nights' Cliff Richard
 - 9 'Don't Let Meg Down Gently' the Wonder Stuff
 - 10 'The Doris Luke Of Love' ABC
- Compiled by the Residents



GREAT POP THINGS → The DARLING BUDS: THEY TRIED TO CHANGE THE WORLD BY NOT HAVING ANY GIRLFRIENDS OR BOYFRIENDS! By Colin B. Morton & Chuck Death



The DARLING BUDS started practising in guitarist Harvey Davidson's dad's garage, but they had to put up with him and his "Hell's Angel" chums complaining that their songs were "too quiet and melodic".....

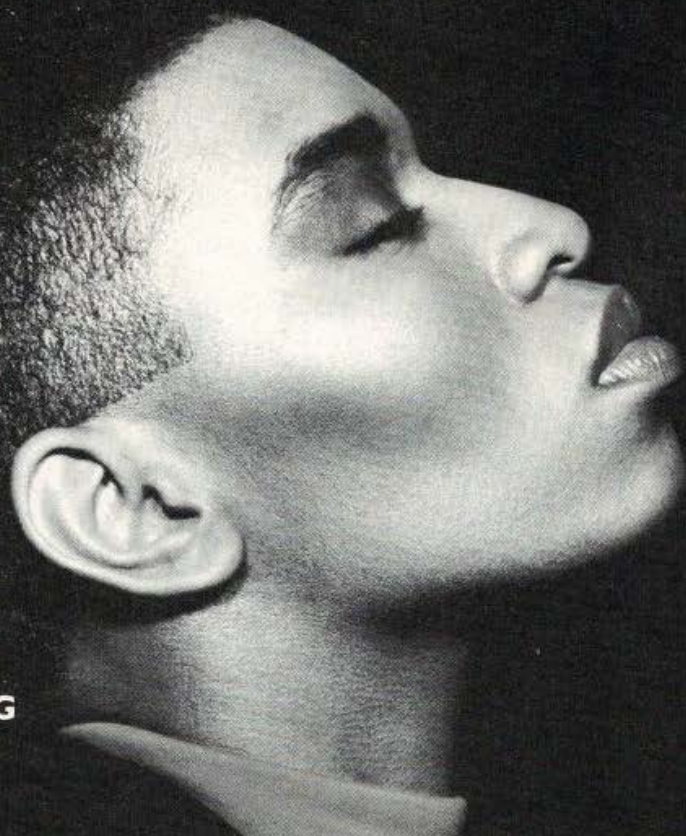
Their first showcase support-slot was so successful that the main group the BOTTOM SURFERS had to use cheap sensationalist tactics such as nude trampolining in order to upstage the BUDS.....

Soon they became so popular that they were forced to rub shoulders with the likes of TV's TIMMY MALLET who would ask them lots of embarrassing questions about why none of them had girlfriends or boyfriends.

Although they were now massively famous and on TV everyday and all that, Harvey's Dad still nagged at him for not getting a proper job on the dole or in a garage or summat like that.....THE END

ADEVA!

I THANK YOU



A BRAND NEW RECORDING
ON 9TH OCTOBER

cooltempo

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CONTINUED

E A R B E N D E R S

Andy Strickland

'Missing' Terry Hall (forthcoming Chrysalis 45)
 'Laughter' Mighty Lemon Drops (forthcoming Chrysalis LP)
 'Trick Of The Light' The Triffids (Classic oldie LP track)

Johnny Dee

'Missing' Terry Hall (forthcoming Chrysalis 45)
 'Real Wild House' Raul Orellana (BCM 12 inch)
 'Candleland' Ian McCulloch (Warner Brothers 45)

Tim Nicholson

'Standing There' The Creatures (Polydor 45)
 'Rent' Liza Minnelli (Epic LP track)
 'The Sun Rising' Beloved (WEA 45)

THE WORLD ACCORDING TO TSP MOORE

This week TSP Moore dips his hand in the purple pants of Prince and finds "a strange combination of erection and resurrection".

One day in June 1958, a heavily pregnant Ms Mattie Nelson awaited delivery of her holiday snaps in a Minneapolis maternity ward. Just before her contractions began her husband heard her mutter "One day my prints will come". It was a simple misunderstanding on his part that has kept a generation of music writers in hackneyed sovereign-

derived headlines. At the age of five he ran away from home and moved into the basement where, over the next month, he would acquire proficiency on 20 instruments, all but one of them musical. Today

he plays 23, although it is frankly best not to ask about the new ones. It was in the basement that he absorbed his later influences: the mania of James Brown, the erotic dandyism of Hendrix, and from George Clinton the towering platforms that would enhance his 4'6" frame.

Before reaching teenagerhood he had already released two studio albums, a double live LP, a four-part TV mini-series and a range of practical yet stylish tableware.

The following year the world was treated to the first real Prince LP, 'RU24AQUICK1?', with extensive coverage of self-abuse, and utterly barmy lyrics. The trend was continued in "N-n-n-1999", with seagull noises, a blistering cover of 'Little Red Rooster', and a

demonstration that Prince's basic arithmetic leaves a lot to be desired. Call me old-fashioned, but where I come from "two thousand zero zero" is 200000, making his New Year celebration in 1999 hopelessly premature.

In 1985, walking with bodyguard Thick Lumpsbury, Prince had a mystical vision. In it, a man in a black cape and a funny pointy eared mask told him to lock himself away in his Paisley Scarf studios, never give interviews, write songs about God, gather a huge harem of recording artists named after spacecraft like Appollonia and Vanity 6. First fruit of the new

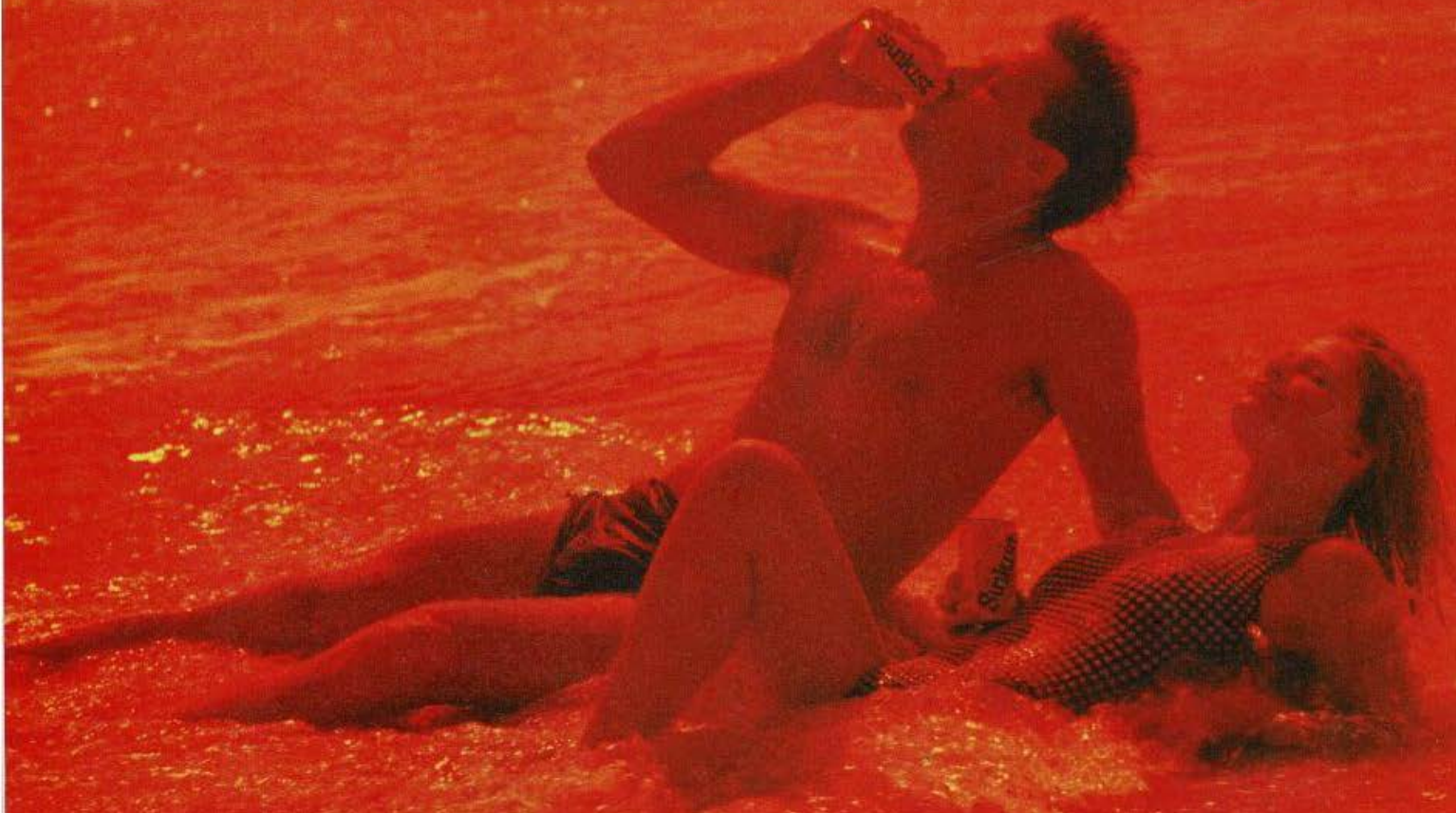
Prince was 'Cock O' The North', whose strange combination of erection and resurrection caused one critic to dub him "a schizoid little twit with The Bible in one hand and his dick in the other." Golly. A backlash had been brewing since he refused to contribute to 'USA For Africa' unless they wrote it 'usa4africa'. He was also criticised for entering some dubious musical alliances, such as the time when, looking up Sheila E in the phone book, he arranged by mistake to work with Sheena E. Still, it was worth it just to hear the wee lassie trill the line "come inside my sugar walls".

BRENDAN? WHO HE? WHO HE?

Brendan Croker is one of those musicians who tend to remain in the background popping up now and again to help out the big names while releasing well received, but hardly million selling, records in his own right. Along with his band the 5 O'Clock Shadows, Brendan has been doggedly stuck in the run independent LP chart of late with his eponymous disc of rather nifty country/folk/rock which features, amongst others, Eric Clapton, Mark Knopfler and Tanita Tikaram!



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I N D E X

C O N T I N U E D

"This is where it all happens. Where careers are made and destroyed," says Tig as we survey the dozens of gold and silver discs that surround us. Perched at the end of a conference table in the boardroom of RCA headquarters, Tracey, Paul and Tig search for a plaque bearing the name of **The Primitives**. "I could do with another one of these," smiles Paul. "Mine's looking a bit lonely on the living room wall."

Coventry's finest first achieved chart success with 'Crash', a top five hit in February 1988, followed by 'Lovely', their debut album described by Paul as "a bit disjointed because of interference from outsiders". Further hits with 'Out Of Reach', 'Way Behind Me' and their recent cracker 'Sick Of It', have confirmed The Primitives as one of the few bands to make a successful transition from the independent scene to the big, bad world of the majors. Stage two of the band's master plan is 'Pure' (which includes 'Sick Of It' and the current 45, 'Secrets'), an album that houses the diverse talents of Tracey and Paul with greater panache than its predecessor.

With the likes of The Wonder Stuff following in the freshly trodden footsteps of The Primitives, they seem to be taking the right path in offering the record buying public a viable alternative to the tabloid pop of Stock Aitken Waterman.

"It's something of a crusade I suppose," admits Paul. "All kids know about is crappy pop music like Jason Donovan. They feel obliged to go out and buy his records because he's on the radio, on telly and in all magazines.

"We felt completely isolated when 'Crash' was in the charts, but now it's quite encouraging to see decent guitar bands being commercially successful."

Short of smuggling a shotgun into the studios of 'Top Of The Pops', our hopes must rest with the honest pop of The Primitives. **Iestyn George**

PURE AND SIMPLE



She's a chip off the old block.

cookie

15

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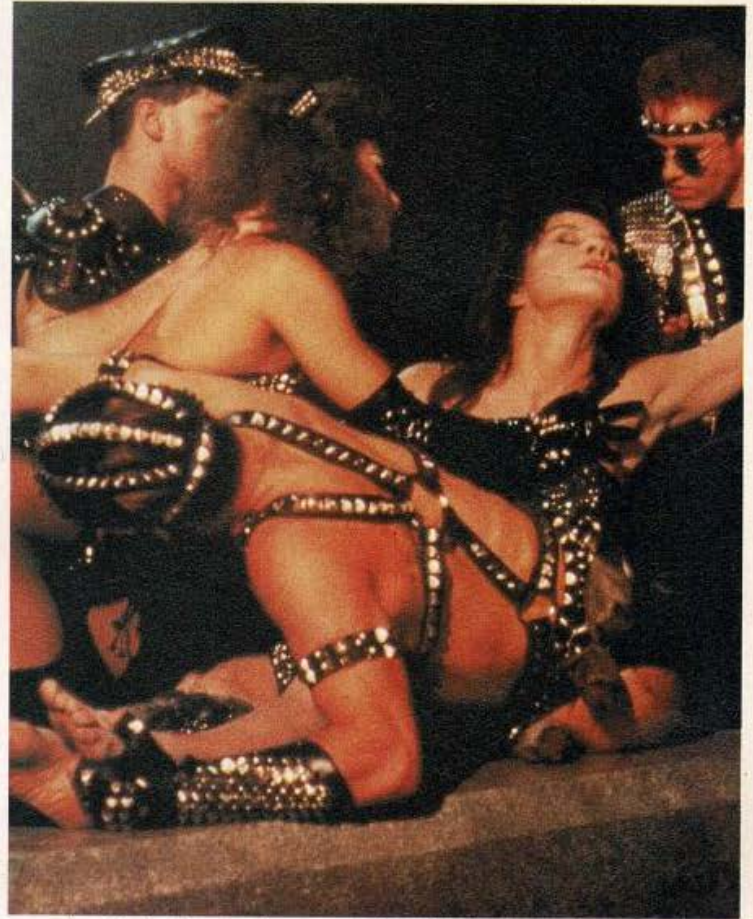
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VIDEO NASTY

No, it's not the customary lunchtime scramble for the last remaining banana yoghurt in the rm canteen, but a shocking, sleazy and possibly degrading out take from the video for Pandora's Box's single 'It's All Coming Back To Me Now'. The band have been put together, conceived even, by mega musical maestro Jim Steinman, the man who wrote and produced Meat Loaf's 'Bat Out Of Hell' LP, though as you can see, Pandora's Box bear little resemblance to Meat Loaf.

There was quite a furore during the shooting of the Ken Russell directed video as singer Elaine Caswell burnt her bum on a fake tombstone which lit up beneath her, and as if that wasn't



enough, she had to endure a coral snake being dangled about her person. Then, a beautiful white horse, specially trained to ignore fire, bolted at the sound of the playback of the single and promptly dumped two day's worth of nose bag all over the set. Phew! Will they ever show it, we wonder. Maybe it's one for Dennis Norden's scrapbook.



E L T E L ' S M I S S I N G

No, we don't mean the White Hart Lane mainman's finally done a runner, instead we here at **rm** are rather pleased to see — and hear — new material from our favourite 'Mr Misery', **Terry Hall**. Terry seems to have dispensed with the Colourfield moniker and releases a single 'Missing' in collaboration with Blair Booth and Anouchka Groove in a week or so. A plaintive tale of bygone love, the sort of thing that Terry does better than anyone else, tongue planted in cheek with a chorus that swings irresistibly in a 'Raindrops Keep Falling On My Head' sort of way. If there's still a place for this sort of gentle pop, then we reckon Terry's on his way to a huge comeback hit. Of the few extra tracks we've sneaked a hearing of, there's even a gentle ska shuffle on 'Lucky In Love'. Welcome back Tel, hope the back's better.



O H W H A T ?

The question on everyone's lips at the moment is 'Who, or what is Oh Well?' What we know is that it is a record and it is an artist. We also know that it is completely brilliant and a surefire hit. Taking its main theme from an ancient Fleetwood Mac record, it bounces along with more life than a hyperactive kangaroo on a hotplate. Any more is purely conjecture as nobody seems to know anything about the people concerned. Judging by the way Black Box look, maybe it's better if it stays that way.

16

tambourines

if I should

stay

7" 12" CD5

ARISTA

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BABBLE

THE POP DETECTIVE ON THE PROWL

NINE AND A HALF THINGS FRANK SIDEBOTTOM HAS NEVER DONE (ACTUALLY)

Who is **Frank Sidebottom** anyway? Well, he's this bloke that likes to wear a big papier maché head and sing cover versions of Queen songs. Frank has been to Brighton, Blackpool and even Wem-ber-lee. He's held hands with Debbie 'streetwise' Greenwood, he's met the Queen, he's got Timmy Mallett's telephone number and he makes Airfix kits in his spare time. Frank is big friends with nearly everybody in the fantastic world of showbiz from Frank Bough to Gaz Topp (in fact, he's been to both of their houses for tea) so he gets up to all sorts of rock 'n' roll mayhem like playing Monopoly, making fart noises with his armpit and stuff. But, Frank Sidebottom has never, oh no he hasn't, he really hasn't . . .

- 1 Taken Holly Johnson's pet poodle, Funky, for a walk along that Kings Road in London, has he?
- 2 And he's never been lost in the Amazon, so there
- 3 Missed a fantastic episode of 'Top Of The Pops'
- 4 Spent a weekend in the countryside discussing vegetarianism with Paul and Linda McCartney
- 5 Made his own tea
- 6 Made his own bed
- 7 Cleaned his teeth properly
- 8 Suffocated 'cause he wears a bobbins papier maché head
- 9 Taken Little Frank to see Tears For Fears in concert at Birmingham NEC
- 9½ Played crazy golf on the moon

Parties, parties, parties! Donchajusthem? The best thing 'bout parties is being invited then at least you know you could have gone if you'd have wanted to. I was invited to a party in honour of a new TV programme for the over-sixties this week! Why? Maybe they think that because I'm a big fan of the greatest performer that ever wore a cardy — hip thrusting **Andy Williams** — that I'm a bit on the wrinkly side. The cheek. Anyway I couldn't go 'cause I was up in Manchester mixing, mingling and looking suspicious with those baggy jeaned indie types at the **A Certain Ratio** party. Former **Smith Mike** 'a chance to mention **Morrissey**' **Joyce** was there picking at the vast array of continental cheeses and twiglets along with the natty **Inspiral Carpets**, **Tony** 'jobwatch' **Wilson**, **Craig Charles**, **Barney Sumner**, **Martin** 'T-shirt salesman' **Wonder Stuff**, **Basil** from **Yargo** and apparently **Don Johnson**! Down in swinging London's partyland **Jerry Hall** got on famously with **Robbie Coltraine** at the **Eurythmics** shindig. **Paula Yates** spent the whole evening nibbling on a chicken (that she'd brought herself because she feared the grub would all be Venezuelan or something). **Neil Tennant** and **Chris Lowe** pretended to be doormen for the evening whilst **Dave** 'rock 'n' roll' **Stewart** turned party animal and swigged Champagne straight from the bottle — the rebel! Last party poop, thank god! **Mark** 'kylie wylie smiley miley' **Reilly** of that **Matt Bianco**, **Jonathan Woss** and **Halo James** all had a good old knees up Mother Brown at the

Gloria Estefan after Wem-ber-lee pyjama party! Our spy also reveals that he was aghast at the sight of **Chris Quentin** (wearing a sexy big buckled leather jacket with Weatherfield market style elasticated waste) snogging and a canoodling with **Shirl's** sister **Dee Lewis**. Plus **Gary** 'walking while I'm talking' **Davies** chatting to **Andy Crane** chatting to **Simon** 'I'm Simon Parkin' **Parkin** and **Tony** 'one of the kids' **Gregory** which didn't help the cheese and onion quiche go down too well.

Corrinne 'hedgehog' **Drewry** from **Swing Out Sister** is this month's celebrity model in the high class **Tatler** magazine. A couple of months ago **Tim** from the frisky pop band **Frazier Chorus** modelled nude in the same mag with a three inch CD over his **Tom Jones** . . . More modelling tat . . . Fellow **Frazier Kate** has taken up posing for a painter wearing medieval armour (true!) . . . **Phil Collins** used to model knitting pattern jumpers . . . **Ben Vol-au-vent Perrier** appeared in **Freemans** catalogues before becoming the internationally loved and respected tap-dancer he is today . . . **Sting** appeared as a hunk on a beach in a chewing gum advert . . . **Lloyd Cole** is earning a few extra bob in New York as a model for meaningful products like brandy.

Carmel has turned down offers from cigarette, biscuit, car, drink and publishing companies all of whom want to use her hit 'More, More, More' in



TV commercials. Why don't they ask the **Wonder Stuff**?

Queen Latifa was meant to be appearing at 'Behind The Beat's' launch party but she couldn't find her passport. Let's hope she finds it in time for the **De La Soul** support dates (her new LP is just so squashy).

And now a sad story involving **Duran Duran**. The boys commissioned a top American artist to design the cover for their next concept album, it was so expensive (\$6 million worth of squiggles) that a record company employer was hired to escort the artwork from LA to Britain, he arrived at Heathrow, took a cab to the record company and whaddayaknow left the cover in the taxi. Oh well.

This week's news of oddball seasonal releases . . . There's a 'Neighbours' Xmas single planned, entitled 'Old Fashioned Christmas' and sung by **Harold and Madge** . . . **Alexi Sayle** is recording a duet with **Van Morrison** . . . Confectionary Records are releasing an LP of football anthems from the likes of Hartlepool and Grimsby Town.

Helmo from **Les Negress Vertes** decided to relieve his bladder behind a bus whilst shopping in a posh district of Paris. The bus, however, drove away and Helmo was left exposing himself to an old lady who felt it her public duty to belt the young man violently over the head with an umbrella until he begged

forgiveness.

Some pop babies . . . **Pat** 'violinist' **Kane's** wife, **Joan**, gave birth to a bouncing bairn named **Grace** (7lb 2oz) . . . **Liz Frazer** and **Robin Guthrie** brought a tiny **Cocteau** into this big misty world of ours last week and gave it the ridiculous name of Lucy — will she ever live it down, why couldn't they have given her a normal name like Fifi Trixibelle Butterscotch or something?

Roland Gift is turning into a bit of a heart-throb in America where he is being mobbed by teenybrats wherever he goes. I sympathise with you Roland, I know exactly how you feel. Meanwhile in Britain **Kylie** 'Fly me' **Minogue** stated her undying lust for the **Fine Young Cannibal** last week and new band **Banderous** signed to London records because "we thought we'd be able to snog Roly".

Oh, almost forgot, this week's sighting of popular folk being ordinary . . . **Mitch Hucknall** sipping a milkshake in Burnley . . . **Roland** 'Poland' **Orzabel** dancing to 'Real Wild House' by **Raul** in Manchester . . . **George Best** coming out of Waitrose in the Kings Road, London . . . **Chris Difford** of **Squeeze** buying a pair of DMs for his kid in Brighton . . . **Simon** 'slimey' **Climie** looking up the word 'personality' in a dictionary in WH Smith.

Oh well, it's been a scruffy kind of week. Keep those invites coming. The spirit of **Andy Williams** lives on.



SIMON TAYLOR

COOKING WITH THE CHILDREN'S TV PERSONALITIES

Week by week this whacky collection of recipes from some of today's most idiotic people builds itself into a fine booklet of whacky food for whacky people. This week whacky **Michaela** 'whacky' **Strachan** from TV's whacky kids programme 'Wac 90', who is fancied by old people as well as four year olds, tells us how to make Creamy Orange Crumbles.

"Hi! I'm Michaela Strachan and I'm going to tell you how to make Creamy Orange Crumbly Wumbles. Right, then, oh whoops, hehehehehe. Get some orange crumbly biscuits — or any kind of biscuit. Spray some of that creamy stuff on top of a biscuit then squadge another biscuit on top like this. If you want a recipe fact file then write to me at. . ."



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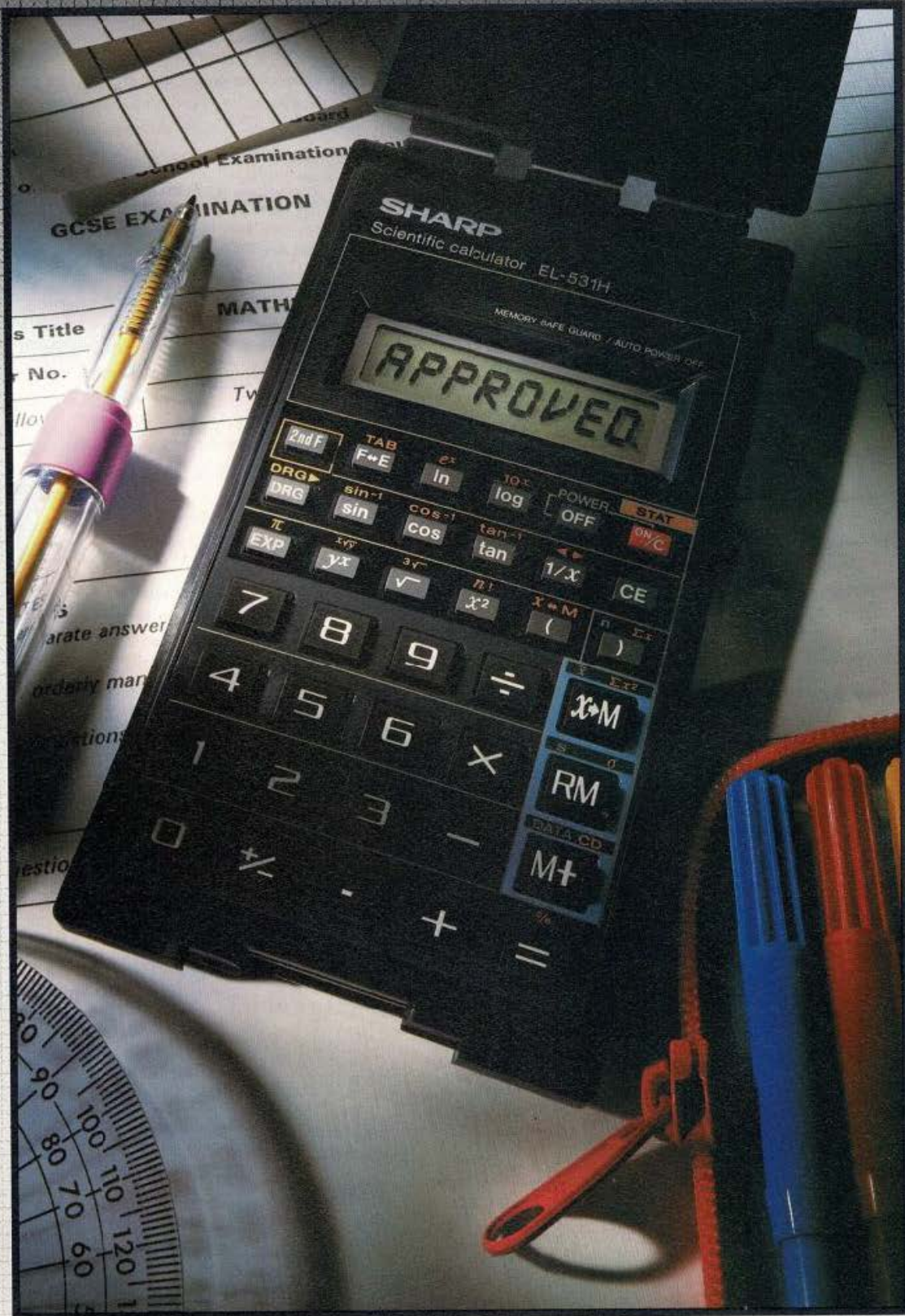
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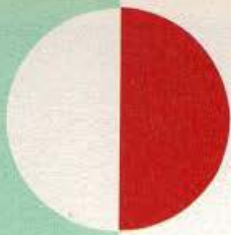
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SHARP
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**At the ripe old age of 50,
Tina Turner finally admits
she's getting on a bit and
might even retire from live
performances. Roy Trakin
says he'd definitely give his
seat up for her on the bus**



**"I want to start something
else before it gets too late"**

There's a large treadmill in the middle of Tina Turner's villa which she works out on to keep her incredibly well preserved 50-year-old body in shape.

"I'm finee for the naked eye but not for the camera and I know the difference," she laughs. "I'm at that place where everything feels fine. Everything's in moderation now. I still eat the same way I always have, but I don't eat heavy soul food, except when I'm at my mother's at Christmas and Thanksgiving. My only weakness is coffee."

The lady with the best legs in rock is back with a new LP 'Foreign Affair' featuring her current hit 'The Best'. But despite some recent successful tours Tina says she's seriously considering retiring from live performances.

"I just feel that inevitably over the next 10 years I can't possibly keep giving the type of show that people know me for. The public can be cruel. They're always thinking of how great you used to be. I don't want them to forget that. I want to leave them on an up. I want to start something else before it gets too late.

"I think I can get a break in acting. Becoming an older woman is better as an actress than as a touring rock singer."

But even though Tina's acting exploits have included a starring role in 'Mad Max Beyond Thunderdome' and the part of the Acid Queen in the film version of 'Tommy', she claims it's very difficult to get good film roles.

"There are very few people today casting black women, unless it's a 'Conan' or a period movie. I just have to wait, it's not going to happen immediately."

And Tina says that although a film is being made from her hard hitting autobiography 'I Tina' she wouldn't consider playing herself on screen.

"I think it's gonna be good but I don't want to be in the movie. Thirteen years isn't a long enough gap if you have to go back and be reminded of a time in your life that wasn't good. I lived through the book, do I have to go through the movie too?"

In her younger days Tina had a stormy relationship with her husband Ike until eventually the couple spilt up with a lot of bitterness on both sides. Her book gives graphic accounts of those violent times.

"I'm not equipped to save relationships I just barely took care of my own life. I'm not the saviour, if I can give someone the strength to help themselves in some kind of way, that's great; but it's not really something that I have the time to do.

"I can laugh at my problems with Ike now because I'm away from it. I'm ashamed of it more than anything."

It seems Tina will always be haunted by her past, but over the years she's become a much loved public figure and a true star.

"Sometimes I can walk the streets and people don't bother me or notice me. Other times, they're on you like flies. You just have to check your day. If it gets too crazy, you just get back in your car and go home.

"I'm not going to go into disguise or start hiding. It's a good feeling for me to make someone's day and when I play a show and look down and see Sean Connery sitting in the audience, I feel like stopping the music to start yelling!"

STILL THE BEST?

©Sin



SINGLES

REVIEWED BY KEVIN MURPHY

● NUMERO UNO

OH WELL
'Oh Well'

BIGHTY BIGHT

This meaty, beaty, big and bouncy dancefloor menace just chews on the opposition for breakfast. Apparently it's a cover version of some ancient Fleetwood Mac song, but if you're old enough to remember the original then it's your own fault. This has about as much in common with Fleetwood Mac as Prince has with Eric Bristow. An infectious driving rhythm takes neat samples, some squiddly diddly bits, a bit of rap and more punch than Bruno down to the gym for a workout. Hot, hard 'n' sweaty, it reeks of a hit and if you're not all dancing by the count of three you'd better have a good excuse.

● CHERISH
HUGH HARRIS
'Alice'

CAPITOL

This is a completely different kettle

of bananas. As smooth as a James Bond chat up line, as slick as a Fred Astaire dance routine and as classy as Edward VII's wardrobe, Hugh Harris is a tortured soul voice that caresses and haunts. 'Alice' is an understated glimpse into Harris' reflective world as he whispers and cries with a voice like a nicotine riddled Trent D'Arby. Maybe a touch subtle, this might not be massive, but Harris should be.

FRESH 4 FEATURING
LIZZ E
'Wishing On A Star'

10 RECORDS

Bristow's Fresh 4 have come up with a stunning cover of the Rose Royce hit. A dub treatment transforms this previously harmless slush puppy into a hypnotic, haunting and menacing hound. Those master mixers Smith & Mighty have excelled themselves as they let Lizz E's echo-laden vocals drift over a garage beat. Already washing over the dancefloors like a cool breeze, let's not keep it a secret.

SHAKESPEAR'S SISTER
'Run Silent'

IFR

For all those who thought that as soon as Siobhan left the Bananas she'd make a right fist of things, she's doing a bloody good job of proving them wrong. Following on from the mildly eccentric and compelling 'You're History' this is another mature pop song. Aromas of Kate Bush and the Dream Academy's 'Life In A Northern Town' waft in and out as the stately pace builds to a rousing crescendo. What I'd really like to know is why we didn't hear any of Siobhan's deep-voiced Tanita Tikaram impressions in her Banana days.

THE CREATURES
'Standing There'

POLYDOR

Blimey, I thought The Creatures had returned to the Black Lagoon for good. As regular as Haley's Comet, another Creatures single plips on my desk. This is Siouxsie and Budgie's first single since '83's 'Right Now' and in the intervening

years it appears they've discovered Yello and Gerry Anderson. Tribal drums and urgent synths that were so effective on 'The Race' reappear alongside the 'Stingray' theme and Siouxsie's swing wailing. 'Standing There' is another beguiling look into Siouxsie's pop world and well worth the wait, but don't worry if you don't like it, there'll be another single along in 1995.

● DRAMA!
BELOVED
'The Sun Rising'

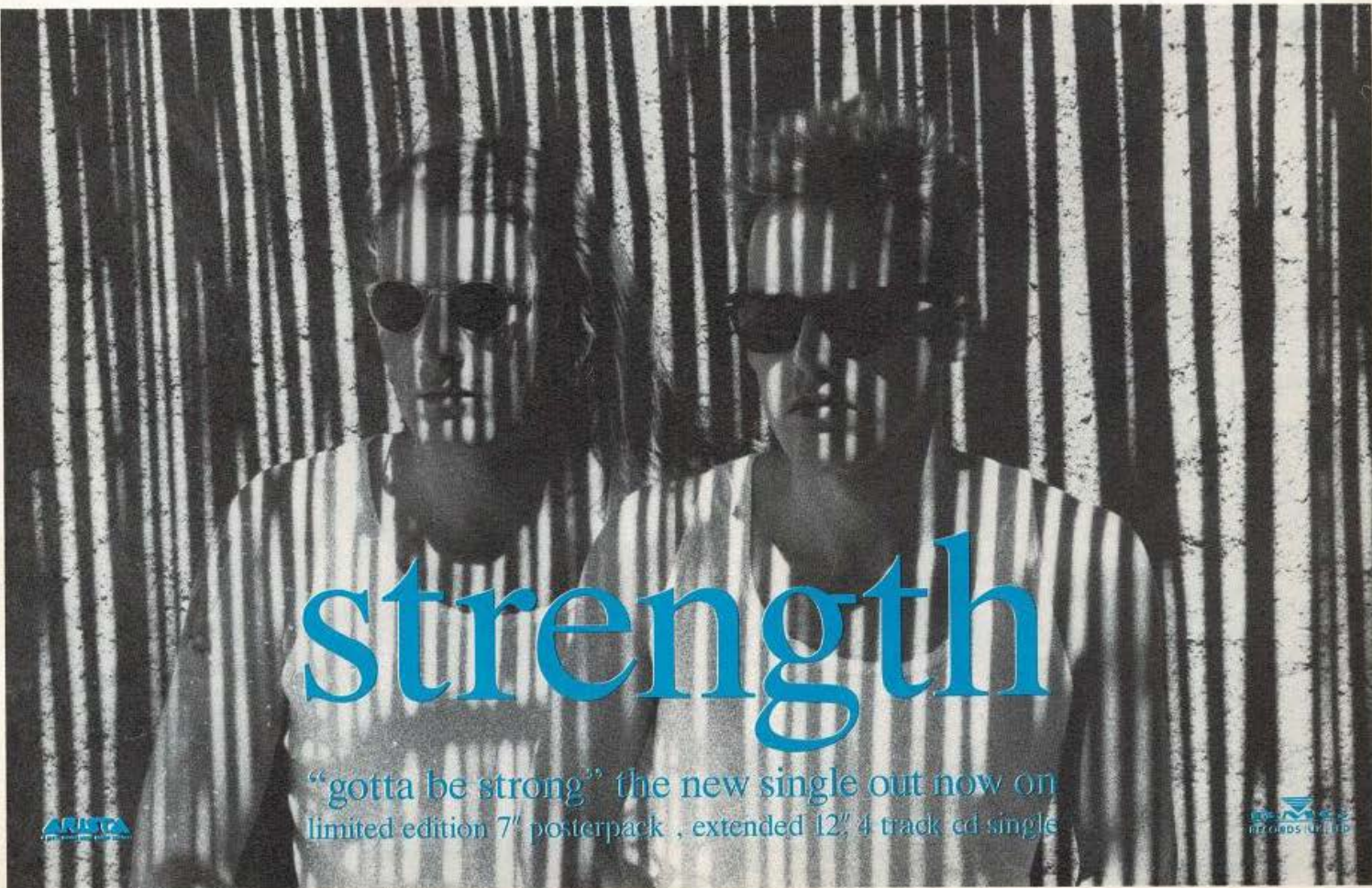
WEA

Memories of It's Immaterial's 'Driving Away From Home' flicker through this. Hushed vocals tread carefully over a restrained rhythm as Italo house blends with poetic English refinement with a girl occasionally yodelling in the background. Subtle and contagious, it could well weave its way into the nation's conscience . . . or do a neat Lord Lucan impression.

THE LILAC TIME
'The Days Of The Week'

PHONOGRAM

There always appears to be something refreshingly naive about The Lilac Time. Maybe it's the twee countryside smell of the hoedown guitars or the Sixties simplicity of the vocals, but they exude a certain Englishness. This is another jolly reminder of less complicated times, though maybe a touch dated. Shame really, I was always rather partial to a bit of Simon And Garfunkel myself.



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LIVES

EDITED BY JOHNNY DEE

PUBLIC IMAGE LIMITED **Hammersmith Odeon,** **London**

PIL gigs are always a strange blend of tension and humour which appear as an uneasy mixture but which, nonetheless, works well. Tonight's show, unbelievably the band's first ever at Hammersmith Odeon, seems to be tipping more towards the humorous side than usual. The stage set is of eye-boggling day-glo and the Lydon attire must have needed a sunglass-toting tailor, as the fluorescent ensemble was of startling proportions.

'Warrior' set the tone for the evening with the John McGeoch wall of sound sending thunderbolt guitar shards through the PA. John Lydon prancing and posturing beyond the monitors like some athletic adrenalin-crazed Wilfred Bramble. Through the swirling 'Seattle' and into the brilliant 'The Bocy' crowned by impressive stickwork from Bruce Smith, Lydon taunting the crowd during the 'We Want Your Body' sequence by hoisting up his top to show his own manly form and pulling his face into a grotesque, salacious pout — what a tease!

Finishing with the sadly neglected single 'Disappointed', Lydon calling from the wings "If you want more — you know what to do!" The lacklustre crowd duly obliged and PIL returned for 'Public Image' and Time Zone's 'World Destruction'. PIL throughout remained powerful and kept their sense of humour despite the rather inactive crowd, but Lydon searched and grimaced in time honoured fashion. A unique band and one which always deserves better.

Joe Shutter

JESUS JONES **Astoria London**

Cosmic! Like a lightning bolt, a zigzag backdrop hails pop's new messiahs in all their glory. Jesus Jones are not so much godlike as demonic — here to wreak evil revenge on the doubting Thomases who believed 'Info Freako' — the debut vinyl incarnation — was their finest hour.

Instead, the Jones boys caused havoc with slabs of sonic guitar, gravelly vocals, almost-funky drums and inter-planetary samples that had us on our knees begging for mercy. 'Broken Bones' crushed the non-believers with a fiendishly lethal cocktail of stinging guitar and Albanian choral samples (I kid you not).

'Song 13' was insistent, seductive and the kind of groove that oozes so much sex you'd gladly sell your soul for a taste. Cuts like the sneering, siren-blased 'What Would You Know' and the spaced-out 'What's Going On' were tasters from their debut album 'Liquidizer' — chopping up trad pop with glee and putting it through the mincer.

The wicked singles, 'Bring It On Down', 'Never Enough' and the hypnotic 'Info Freako' were pumped out with devilish delight. And what singer Horace lacked in one-liners he made up for with the most heavenly pop profile since Pete Murphy first bared his cheekbones.

With the Jones gang lurking in their larder. Food Records are armed and dangerous — stocked up for the turn of the decade, come hell or high water. **Steph McNicholas**

THE THE **Apollo, Manchester**

Reminiscent of the Stretford End on a good day it was hardly surprising that tonight's audience should come over all spe-shit like the moment The The walk on. Quite apart from the fact that Matt takes to the boards about as often as a fully fit Bry Robson the prospect of Marr on guitar in Manchester transforms gig into event, empties the odd boozier before closing (fact!) and causes certain folk to climb hysterically all over your head.

It also signifies a shrewd injection of colour into a sound that's often too intense and unremitting for its own good. Which begs a gripe. Armed with a catalogue of songs as good as these why the apparent enthusiasm for killing about a third of them off? For instance the brief, barely realised concessions to melody on the likes of 'Armageddon Days' and 'Out Of The Blue' really don't do great vinyl moments much justice. But never mind, for considering the excellence of the rest of this set to gripe is to not-pick.

Unburdened by the steamhammer tactics 'Beyond Love', 'Heartland' and 'Giant' are simply superb, Johnson stalking the stage like a man with scores to settle as the bouncing Marr whips his guitar into life and the sound assumes its thunderous, driven edge.

Maintaining such a harsh and draining momentum the band's absorption is total. And clearly relishing the live performance Johnson's vocal grants the material an even starker aspect, the lyrics despatched with a venomous conviction diluted only by occasional lapses into trite, fifth formish imagery.

But in the main he addresses the big issues (the nuclear threat, organised religion, human desire etc) pointedly and with intelligence. In fact it's hard to imagine what else could possibly shape such compelling music. Which is the bottom line whatever the value you place on the things he has to say. **Patrick Weir**



GLORIA ESTEFAN **Wembley Arena, London**

One costume change, and the same pair of trousers all the way through. It's a good job she was brilliant. Gloria Estefan live is an altogether more serious affair than one might have expected. There was nothing theatrical about this exercise in musical precision; big, beautiful ballads woven twixt joyous Cuban celebrations.

Gloria doesn't abound with witty one-liners or interesting anecdotes, but if you were after a faithful reproduction of her marvellous records, then you could have asked for nothing more. 'Dr Beat' was a welcome blast from the past, and from there she sang her way through her ever soaring career, skipping and dancing through '1-2-3' and 'Oye Mi Canto' and clapping her hands for the solemn snivellers 'I Can't Stay Away From You' and 'I Don't Wanna Lose You Now'. Every one familiar and every one a winner.

Her Adam Ant-style thigh boots were a mistake, but it was the only one of the night. Gloria's band are, as with many artists of her stature, faceless and nameless, but there is no doubting their proficiency when it comes to flogging out a tune.

A creamy evening indeed, and proof that the pop concert can be an enriching and uplifting experience. **Tim Nicholson**

STEVE WRIGHT



SIMON TAYLOR



THE PASADENAS The Town And Country Club, London

Introduced to the sweat soaked sell-out crowd by Kid Jensen and his amazing technicolour dreamcoat, The Pasadenas looked a touch drab as they skipped on stage in their Henry Ford regulation black, though the van with all their leather jackets had obviously got lost en route.

I've always thought of The Pasadenas as an energetic Stylistics, with their ability more concentrated on their feet than their tonsils. Unfortunately, they don't seem to share my opinion, as we were forced to endure a

sponsored bass solo during what became christened 'The Bloody Long Song' with barely a synchronised wave in sight.

For a band whose reputation was built on sharp moves and haircuts, their dishevelled show lacked a certain panache.

The singles 'Ridin' On A Train' and 'Tribute' livened things up a bit as their well practised routines got an outing, but even these seemed tired, though the suave 'Enchanted Lady', with its finger clickin' routine, came as a subtle contrast.

On their day The Pasadenas are a slick and intoxicating pop band, unfortunately this wasn't the day.
Kevin Murphy

GIGS

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ALBUMS

EDITED BY JOHNNY DEE

THE WONDER STUFF 'Hup'

POLYDOR

The boys from Brum are back. The Stuffies; that's Miles, Malc, Martin and the Bass Thing — four shaggy-haired youths with cheeky grins and greasy skins, gawd bless 'em. 'Hup' is their follow up to their much acclaimed debut 'Eight Legged Groove Machine'. Whereas its predecessor was a noisy, plucky poppy affair; all brash and naughty like the sneer on Miles' chops during that period, 'Hup' shows a growing maturity and thoughtfulness. The snotty, grotty but lovely powerpop of old remains, but is merely part of a much larger, psychedelically-streaked, multi-dimensional sound that echoes Beatles-type bits and Monkees-style charm; the Sixties and Seventies raided for good ideas which are subsequently kicked around and re-molded by Eighties size 10 Doc Martens. The songs have become darker and wiser too; the happy music disguising quite often veiled and morbid words. Tales of strangeness and frustration. 'Radio Ass Kiss', '30 Years In The Bathroom', 'Them, Big Oak Trees', the single 'Don't Let Me Down, Gently', a piss-take called 'Good Night Though' which rips the rotten rotted 'Stairway To Heaven' to shreds and the totally brilliant 'Let's Be Other People' which uses wah wah powered guitar to suck your brain out through your ears. Lovely! A dozen lumps of grooviest Wonder Stuff no less.

Melt-in-your-head and not-in-your-hands drops of creamy white chocolate-flavoured gloop.

Run out and buy it ■■■■½
Darren Crook

LIZA MINNELLI 'Results'

INC

It's Liza with a Zee not Lisa with an Ess, 'cause Lisa with an Ess goes Ssss not Zzzz, huh'. So goes the chant in the bizarre and much talked about version of Tanita Tikaram's moody 'Twist In My Sobriety'. Like every piece of this album, 'Twist' refuses to take the route you expect, thumping where you expect it to glide and putting the breaks on when it looks like it might take to its heels.

'Results', as you probably didn't expect, is as much of an adventure for the Pet Shop Boys as it is for dear Liza. 'Losing My Mind' is a starting point, where Neil and Chris' Hi-NRG fascination meets Liza's Broadway melody. But from there the album takes amazingly

ambitious turns, starting with the surging 'I Want You Now', through the theatrical 'So Sorry, I Said' and the SAW territory of 'Love Pains' to the Stateside smoothie 'I Can't Say Goodnight'.

'Results' is a massive record that contains just about everything you could ever want from a pop LP combined with Liza's refusal to wear a leather skirt and do a Bonnie Tyler impression. The greatest triumph is the least rock 'n' roll moment imaginable. A lush symphony lays a bed of roses for Liza's heartwrenching rendition of 'Rent', proving just how good that song is.

It's a result. ■■■■½ **Tim Nicholson**

THE RIVER DETECTIVES 'Saturday Night And Sunday Mornng'

WEA

No, not another Scottis pop band but a duo fleshed out by a whole host of session musicians. Those session men give The River Detectives the corporate pop feel, all sweet melodies and vaguely threatening guitars, epitomised on the breezy 'Sweet Jane' pastiche of the single 'Chains'.

The instant band is an understandable course for a duo, it worked for The Proclaimers, consisting of a songwriter/guitarist and drummer. But, surprisingly, it's when Sam Corry and Dan O'Neil shoulder the full burden and dispense with the frills that they're at their most effective.

'The State Of Grace', 'You Won't Listen To Me' and 'The Ashes And The Tears' come across as more genuine fare with their simple acoustic accompaniment. The Pretenders feel of the title track and obvious single contender 'A Deeper Love' show that The River Detectives are more than sweet-tongued buskers with a record deal. But, there's an identity crisis here which threatens to condemn them to obscurity. ■■■½
Andy Strickland

RAUL ORELLANA 'Guitarra — The Album'

BMG

At odds with the laughable cack-handed mess that's ska house, here's a bizarre merging of music that actually works.

As the underground rhythms and pop melodies of 'Real Wild House' rev-up for the next Euro-attack on the charts, it's good to be shown some solid evidence that Raul's dextrous blend of house and flamenco goes a good deal beyond



CROSSROADS

TRACY CHAPMAN 'Crossroads'

WEA

Into a grimey congested chart, last year fell the solitary Tracy Chapman. With clean acoustics, strong lyrics, and vocals to haunt your heart, she had a resounding effect. This second album is not a new departure. Having caused the rift, it seems she is paving a steady path — building and progressing, but not deviating.

The album as a whole has a warmer feel, but it's not until you come to 'Be Careful Of My Heart' that the sensitivity and pure acoustics shine through strongest with purity and simplicity, creating stark dignity. Subtly, new instruments have been introduced, wrapping around the tracks like raw silk. In 'This Time' the violin makes your skin crawl, evoking the silent passion of Chapman's vocals. The trumpet on the grassy, more up tempo 'Born To Fight' cools you and the harmonica in the Nashville 'Sub City' laments.

The lyrics are tougher. The love songs introspective, talkin' 'bout how she feels, never why. The white man gets a bashing as does the black in 'Material World' — having dared to earn money in the society which she condemns in the clever 'Sub City'. 'Freedom Now' is the Mandela tribute, but does not really stand apart as anything special.

The reality of Tracy Chapman has been established with this album. She has got to the bone and like a troubled spirit, looks set to burn for an eternity. ■■■■ **Fiona Austin**

one or two novelty singles. From the party atmosphere of 'Toros' and 'Quisiera' to the pathos of 'Gitana', it's always the along-the-line house cover of Vicky Martin's 'I Need A Man' that stands alone from a pack of twang-thump tunes peppered with a decidedly strange combination of samples and castanets.

Unwittingly, 'Guitarra — The Album' is perhaps the boldest statement ever on the guitar and the machine, a recognition that essentially they're one and the same, that the feeling in music comes from the creator, not the instrument. And this has feeling in abundance.

The best record to come out of Spain since Baccarra. Yes, Sir. ■■■■ **Phil Cheeseman**

THE SUGARCUBES 'Here Today, Tomorrow Next Week'

ONE LITTLE INDIAN

Not so long ago, from the land of sheep and that damn fine quizmaster Magnus Magnusson, came Iceland's most important export to date: The Sugarcubes.

Defiantly non-commercial, and with more than a hint of The Banshees and Bow Wow Wow, the 'Cube's rise to fame must be credited to Bjork's gorgeous voice. Gutsy and powerful, virginal and vulnerable, this is a voice that could easily persuade you to give up your last Rolo.

'Here Today, Tomorrow Next Week' (their second LP) sees the elf-like chanteuse struggling to get her obscure lyrics heard over a chaotic backdrop of frantic drums, harsh guitars, brass, weird noise et al. Then there's that strange chap Einar, who seems intent upon corrupting every song with his menacing caveman bellowing, like a belligerent drunk who has accidentally stumbled into the studio. 'The Bee', 'Planet' and the single 'Regina' are great numbers while 'Water' is the only track which comes close to the sheer beauty of the previous hit single 'Birthday'.

Though a tad patchy, regular flashes of genius show that these chaps will be around for a while yet. And you don't have to be a Mastermind to work that out, eh Magnus? ■■■■ **Gary Crossing**

yahoo serious

It takes a special kind of madman to sketch out one of the craziest storylines in cinema history and turn it into a huge blockbuster. But then Yahoo Serious isn't yer regular tyre-fitter turned movie mogul.

"I seem to have this ability of bringing people together. I asked people if they wanted to make a film with me and they all said yes. It was quite easy really."

Yahoo Serious is acquiring a reputation for understatement almost as rapidly as 'Young Einstein' has put him on the map. He mobilised Hollywood manipulated his cast of thousands, which includes eight bands and a 100-piece symphony orchestra, almost single-handedly — writing, directing and taking the lead role.

Unexpectedly, he came up trumps. 'Young Einstein' is already the third biggest box office draw Australia has ever seen (behind 'Crocodile Dundee I' and 'ET') and looks set to have a successful run here too when it opens in mid-October. Not bad for what must've looked like one hell of a financial liability — a rock 'n' roll movie about the young life of physicist Albert Einstein!

"I first had the idea while I was on holiday in the Amazon, and I saw this native wearing a T-shirt of the 72-year-old Einstein poking his tongue out," says Serious. "I suddenly thought 'If the greatest mind of the century was poking his tongue out at the age of 72, what was he like at 26?' As I looked into it I discovered what a wonderful eccentric he really was. I mean, that haircut in 1905! Those clothes! The guy was outrageous for the times, but brilliant." Yahoo's successful presentation of Albert Einstein, the unlikely youth cult hero, is largely due to a liberal reinterpretation of the facts.

True, in 1905 Einstein discovered the theory of relativity, though not as a coincidental result of trying to put bubbles in beer, as Serious would have us believe. True, Einstein played the violin but no, he didn't invent rock 'n' roll in 1906. Nor did he marry the brilliant French nobel prize winning physicist Marie Curie. (Infact, she was old enough to be his grandmother.) Nor was he committed to an asylum. Nor did he invent the surfboard before breakfast one day. "I tried to make a film that Albert, had he not died, could've watched and said 'the science is correct, and the spirit of what I was like as a young man is correct'," says Yahoo, wickedly dismissing his pernicious porkies. "I tried to make a film that he would've laughed at — that he would've felt was an acknowledgement of what he was on about." **Chris Twomey**

VISION ON

TV, VIDEO, FILM
EDITED BY TIM NICHOLSON



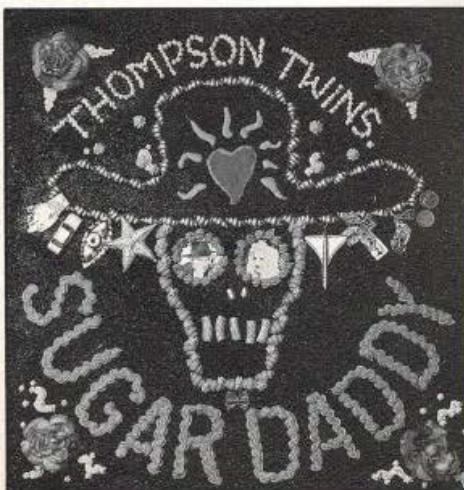
moore on tv



A few weeks ago, commenting on the fervent national fixation with a C4 series about bees, I made a facile remark that no doubt we would shortly be treated to a weekly inight into events in the toadstool world. Well would you credit it, I tutted, as the titles rolled up on 'Mushroom Magic'.

Incredulous derision snorted on through 'Six O'Clock Live' (Thames). Bough Is Back! Old Frankie is trying really hard to be jolly; indeed the uncharitable might say there is something unnerving about his gushing chirpiness. At least he starts work at a reasonable time now, which takes away the temptation to stay up all night at those little gatherings. Another comeback on ITV's 'Beauty & The Beast'. Borg is back! After a special operation to prise his eyes apart, Bjorn plays the creature who comes from a secret safe place to the hate and horror of the city. Catherine inspires him with her beauty, warmth and courage, and together they share a bond stronger than friendship or love. Chancing upon a pile of old 'Kung Fu' scripts, they make a silly series in which they both stare at each other earnestly and say things like "What you are looking for is within you" and, "You are of both worlds — I can feel your trust". Never mind Bjorn, it beats playing bass for Bon Jovi. Bot is Back! goes up the cry in 'Challenge Anneka' (BBC1). I really can't make my mind up about Anneka. "Golly; this is so loopy! Those helicopter pilots looked like they expected us to be here!" Do us a favour.

I'm afraid the highlight of the week for me was 'The Ryder Cup' (BBC1 & 2). To see those boys staggering triumphant up the 18th lodged the nation's Adam's apple in a great bunker. To hell with those who belittle patriotism. It truly was a moment to feel proud to be Spanish. **TSP Moore**



THOMPSON TWINS

SUGAR DADDY

(12" VERSIONS REMIXED BY SHEP PETTIBONE)





O U L S E A R C H I N G

Picture this. You're dancing around a gypsy caravan in the twilight, rattling a tambourine, when a sudden hairy guitar riff from heaven turns all the fairies, sprites and hobgoblins in the meadow into real people clamouring for your attention.

Do you pretend not to notice? Or do you just admit you've grown up?

Thankfully All About Eve, long reviled and ridiculed for their espousal of the fanciful and the romantic, have chosen the latter course. A year's absence has wrought many changes in the Eve camp and the new single, 'Road To Your Soul', with its metallic riffs, belting rock chorus 'n' all is a mere taster of fine things to come from their second album 'Scarlet And Other Stories'. Gone, or at least subdued, is the naïve whimsy that portrayed All About Eve as barmy nouveau hippies; instead there's maturity, realism and some damned good tunes.

Credit must go to lyricist, singer and chief tambourine shaker Julianne Regan for steering clear of the fairy footsteps that made their debut album an occasionally embarrassing listening experience.

"People were expecting this heavy, depressing second album," she says. "It's not like that, but there's a lot more substance to it. Two years' living experience has gone into it, and only a fool doesn't learn from that."

"The first album was more fantastical. On this one the lyrics aren't drab, they still deal in the kind of words I'd use before, but I think the content is more palatable. It's more tangible, so it might mean more to more people."

It might also lay the ghost of the nouveau-hippy-folk-goth past to rest.

"That hippy stuff died out ages ago and it's no longer relevant to us. This album is out in the world soon, but it's been in us for years, so it's not about sweeping the past under the carpet.

We're not denying what we've done before, but I'm 27 years old and it doesn't seem relevant for me to be skipping around like a gypsy any more . . . Having said that, the video for 'Road To Your Soul' is full of bloody gypsy references! It's got us trundling around in this gypsy caravan outside Reading — and I'm afraid the gypsy ideas came from me!

"But when it comes down to the lyrics, they're not peopled with sprites any more, they're about real people. You can still feel escapist when you've grown up a bit so that element is still very much there, but I think it's more qualified, more honest. When I wrote stuff like 'Gypsy Dance' and 'Flowers In Our Hair' I really believed in it, so it still stands, but if I wrote it now I would feel like I was conning somebody, doing what was expected of All About Eve."

'Scarlet And Other Stories' is less a fairytale than a slim volume of short stories.

"It's a little theatre company on vinyl!" says Julianne. "The lyrics are more stories this time, so in a way it's passing the buck, it's not always what I think or feel. There are more characters with their own dialogues, but I'm never writing about a situation I couldn't understand, so I find it believable to adopt that role. Some of the characters really came to life."

The songs couple these real life tales with some seriously beefy guitar which should forever dispel the notion that All About Eve are ethereal, delicate or in any way airy-fairy souls.

"There is this impression of me as being a thinking man's bimbo with these merrie minstrels around me, and it's quite far from the truth," says Julianne. "I was never running around fluttering my eyelashes saying 'Please like me because I'm sweet and naïve', and all the time looking how much was in my Halifax book. I'm not a particularly sweet and sugary person but it's caricature — everyone thinks Morrissey's a miserable bastard and I'm sure he isn't . . . not all the time! But

All About Eve have been called airy fairy hippies, but their new single, 'Road To Your Soul,' sees them growing up and indulging in some beefy new sounds. Lisa Tilston takes off her daisy chain

you think of Morrissey and you think of misery; think of me and you think of fairies and clouds. That's obviously only one facet of my personality!"

The main force that keeps Julianne's feet on the ground is the merrie minstrels themselves, guitarist Tim Bricheno, bassist Andy Cousin and drummer Mark Price. Sterling chaps all three, they combine an unashamed sensitivity which allows Julianne's fantasies free rein with enough northern practicality to stop her getting too carried away. You can't see them indulging in the rock 'n' roll lifestyle somehow . . .

"Nature, that's what I've discovered recently," says Tim. "I never thought I would, because my mum and dad used to drag me along on these holidays and I used to hate it and want to get back to London. But it's nice to discover nature and just walk around taking stuff in."

"I like the city and the countryside," says Andy, "but if somebody told me I had to live in London all my life I'd probably end it all now. I really like the thought of having a little place in the country."

"We all come from towns where there is a lot of countryside around, so we grew up with it," explains Mark, a man with a keen taste in waistcoats.

"People seem to think it's just a bit of greenery to look at, but the countryside is really restorative," says Julianne. "I don't think I could survive the stresses we have without our little jaunts to the countryside. I actually feel deprived if I don't get out there for a while."

Any band so shamelessly revealing themselves to be nature's children a few years ago would have been pronounced thoroughly unhip. These days, when Green is chic, All About Eve seem perfectly in tune with the times. They're colourful, they're uplifting and they're guaranteed non-toxic. Take a ride into the Nineties with them . . . they might even give you a lift in the gypsy caravan!



"It doesn't seem relevant for me to be skipping around like a gypsy any more"



H A V A N A

Gloria Estefan is the Cuban queen of pop. Outselling Prince and even Madonna, she's fulfilled the American

G O O D

dream of a poor immigrant who became a multi-millionairess. But behind her success she says she's a

T I M E

very shy person and can't even bear to watch her performances on video.

Bob J Mayron says hola



THE RECORD MIRROR INTERVIEW

It's a strange-but-true fact that there are more Cubans living in Miami than there are in Cuba. These refugees from Castro's communist island 230 miles away live and work in and around Calle Ocho (Eighth Street) in the South West section of the city and eke out a reasonable existence in the land of the free. Some have lived up to the American dream and become millionaires. But only one has surpassed the dream — the Queen of Latin Pop, Gloria Estefan.

Last year 31-year-old Estefan outsold Madonna, Prince, Cher and Fleetwood Mac in the States, and finally broke through in the UK with a succession of

hit singles. Now she's a megastar thanks to the chart-topping success of her solo LP, 'Cuts Both Ways', the smash hits, 'Don't Wanna Lose You' and 'Oye Mi Canto', and her sell-out UK shows.

People are actually calling Gloria Estefan 'the clean-living Madonna', and, flattering as that may seem, she's had enough.

"I'm getting bored being compared to Madonna," she says in her endearing Speedy Gonzales-type accent. "We're very different."

Certainly Gloria's much publicised happy marriage to Miami Sound Machine's founder and producer Emilio Estefan and her wholesome family life — she

dotes on their eight-year-old son Nayib — are nothing like the stormy reports of Ms Ciccone's tabloid existence. In fact, Gloria has done more to clean up the image of her adopted home than 'Miami Vice' ever did to tarnish it, causing former President Reagan to rave that she and the band were "a fine example of the new humanism in Miami"! Gloria's so well respected here in Miami that they re-named the street where she used to live Miami Sound Machine Boulevard.

We meet her at her two million pound "dream house" on Star Island, halfway between Miami and Miami Beach, which is obviously the refuge of a very successful, but very private,

person. A coral stone and glass villa, filled with 150 varieties of palm trees, it's a feast for the senses, a place to relax, an island hideaway. The only real evidence that this house belongs to one of the US's hottest pop stars is the American Music Award and British Songwriter Of The Year Award which take pride of place on the mantelpiece of the family room.

"That's my favourite award," she says fondling the statuette from Britain. "It means a lot to me to be recognised as a songwriter. It means even if I don't sing any more I can keep writing and other people can sing my songs. I'm not thinking

C O N T I N U E D



"I'm getting bored being compared to Madonna"

FROM PAGE 25

of stopping singing yet, but what if they hate me five or 10 years from now? You never know what they're going to think."

In the luxurious surroundings of her island home, Gloria seems a million miles away from the poverty and hardship of her childhood. In 1959, when she was just one year old, her family fled Castro's regime to set up a new life in America.

"My family lost everything in the revolution," she says quietly.

On their arrival in Miami, her father, José Fajardo, who had been jailed for two years in Castro's Cuba, joined the US Army and was sent to Vietnam, where he was a victim of the deadly nerve gas Agent Orange. Gloria spent most of her teenage years nursing him until he died in 1975.

"So I didn't have a childhood. I missed out on the stage where you become aware of becoming a woman. I was fat, very shy. I wore glasses because I was very near-sighted. My hair was kept short . . ."

The amazing transition from fat, shy teenager to svelte superstar performer is due less to wonder diets and great managers, and more to her husband of 11 years. "If it wasn't for Emilio I would not have come this far or looked this good," she says. "He's the one who pushed. When I didn't think I was beautiful, he did. When I didn't think I could get up on stage, he made me. My husband is entirely responsible for my success."

Success came first in Latin America, as the Miami Sound Machine recorded only in Spanish. Her amazing professionalism on stage these days is due to those early tours in Central and South America, where anything could happen, and frequently did!

"In El Salvador I had three bodyguards with sub-machine guns with me all the time," she says. "We'd hear gunfire all day and one night they prepared a special fireworks display as a surprise. Unfortunately nobody warned us and as they all went

off we hit the deck. They had quite a laugh about that. Then in Chile they caught a man going into the arena with a car-load of plastic explosives and shot him on sight."

It must have been a relief when Gloria and the band finally found success in less dangerous territories. It was 1984's 'Dr Beat' — their first English language song — which introduced them to Europe and finally America. Nowadays their hot, salsa disco sound — '1-2-3', 'Conga', 'Oye Mi Canto' — and pretty, emotive ballads — 'Can't Stay Away From You', 'Anything For You', 'Don't Wanna Lose You' — have seduced almost every nation in the world.

"Everyone can identify with the ballads the world over," Gloria explains, "because they're about universal emotions. As for the dance music, people can enjoy, have fun and forget to the infectious Afro-Cuban rhythm. It's primitive music and it speaks to everybody."

With each successful year, Gloria has been pushed more and more into the limelight, with the result that Emilio now stays home with Nayib while Gloria is out touring. This shift of emphasis — the new LP is simply credited to Gloria Estefan — and the pressure that fame brings clearly worries her.

"I don't mind losing my privacy so much because I spend a lot of time at home, anyway, but the fact that everyone has an opinion about what I do, what I say, what I look like, is hard. It's hard to have to take the criticism that comes with being in the spotlight. I'm human, I get hurt, and I'd rather not know about it."

It's also something of a revelation that the woman who parades around on stage in raunchy leather chaps finds it almost impossible to watch her own videos or listen to her old records without cringing.

"My favourite videos are 'Anything For You', 'Rhythm Is Gonna Get You', and 'Don't Wanna Lose You,'" she says.

"But I hate looking at myself. I'm embarrassed. I used to be very shy and I knew that in order to become a better performer I would have to watch tapes of myself — but it is such a painful thing. I sit with my hands over my eyes peeping through my fingers. I never read interviews that I do, or watch live shows on video. I don't even listen to my own records. I really like this last album, and I don't mind listening to the whole thing, but other albums . . . every time I hear them I think I could have done it better. I guess I'm extremely self-critical."

Despite the glamour of chart success, the constant touring and the awards — or rather, because of them — Gloria is very much a homebody. It's not that she has found it hard to adjust from refugee to megastar, it's just that she doesn't much value the trappings of fame. She may be able to afford a cook or to eat out every night at one of Miami's chic restaurants, but she'd much rather make dinner herself.

"I make homemade pasta in natural tomato and basil, lots of Cuban food, like chicken and rice with onions and garlic, really natural tasting dishes . . ." and she happily reels off a list of her favourite recipes. And although being famous is sometimes a real hassle, Gloria has found that fame does have its advantages.

"I've just bought this new car, a black Nissan 300 ZX, which is the fastest car I've ever driven," she enthuses. "The day I got it I decided to take it out for a spin. I was on the expressway and since it's a fast car, I thought I'd step on it. Now, the speed limit is only 55mph, but I was going 70, 75, and I got stopped by an undercover cop car with two policemen in it. When one of them came over to me, not only did he recognise me, but the other cop turned out to be a guy who used to play in a band with me when I was younger. "I got lucky, what can I tell you?"

THIS WEEK

NEWS LISTINGS BY ROBIN SMITH
TV + RADIO BY JOHNNY DEE

R E L E A S E S

Queen release their single 'Scandal' on October 9. It's the fourth single to be taken from their album 'The Miracle' and the flip side features the previously unreleased track 'My Life Has Been Saved'. A specially engraved 12-inch version will also be available featuring Queen's signatures. What will they think of next?

Electric 101, whose last single 'Talking With Myself' deserved to be a mega hit, release their new 45 'Tell Me When The Fever Ended' on October 9. The flip side features an instrumental version of 'Tell Me When The Fever Ended', while the 12-inch has a 'raggamix' of the song.

The Lilac Time release their album 'Paradise Circus' on October 9. The album features their last single 'American Eyes', and other tracks include 'The Girl Who Waves At Trains', 'The Last To Know', and 'Work For The Weekend'.

Kate Bush releases her sixth studio album, 'The Sensual World', on October 16. The album has 10 new songs including 'Love And Anger', 'Between A Man And A Woman', 'Never Be Mine', 'Rocket's Tail', and 'Deeper Understanding'.

Roxette follow up their hits 'The Look' and 'Dressed For Success' with 'Listen To Your Heart' out on October 9. Already clambering up the American charts, 'Listen To Your Heart' is taken from Roxette's second album 'Look Sharp!' and the flip side features a special Swedish mix of the song.

The Dogs D'Amour look set to swagger into the charts again with their new single 'Trail Of Tears' out this week. It's taken from their album 'Errol Flynn', and the flip side features 'Pourin' Out My Heart'.

The **Adventures** will be back in action on October 9 when they release their new single 'Washington Deceased'. The band proudly claim that their single 'Broken Land' was the most played record on Radio 1 last year, and their third album is due for release at the end of this year.

The Blue Nile release their second album, 'Hats', on October 9. It comes a staggering five years after their last LP 'A Walk Across The Rooftops', and tracks include 'From A Late Night Train', 'Saturday Night' and 'Over The Hillside'.

The Thompson Twins release their album 'Big Trash' on October 9. The LP features 10 songs including 'Sugar Daddy', 'Queen Of The USA', 'Bombers In The Sky', and 'Dirty Summer's Day'.

Ice T releases his third album, 'The Iceberg/Freedom Of Speech', on October 9. Produced by Ice T with Afrika Islam, the album features the current single 'Lethal Weapon' and other tracks include 'Ya Played Yourself', 'Peel Their Caps Back' and 'Freedom Of Speech'.

Chuck Chillout, who's a bit of a happening young dude on the New York rap scene, releases his single 'No DJ Like Chuck' on October 9. The flip side features 'I'm Large' with an instrumental version of 'I'm Large' on the 12-inch.

Adeva releases her single 'I Thank You' on October 9. It's a remixed version by Paul Simpson of the song on her debut album 'Adeva', which has now gone gold. Adeva has also lined up dates at the Prestatyn Soul Weekender on November 4 followed by the London Town And Country Club on November 10 and 11.

Climie Fisher release their album 'Coming In For The Kill' on October 9. The album features their latest single 'Facts Of Love' and other tracks include 'Fire On The Ocean' and 'Don't Mess Around'.



THE ADVENTURES



ROXETTE



THE BLUE NILE

KATE BUSH



WEDNESDAY OCTOBER 4

The Mighty Lemon Drops, Southampton University.
 Les Negresses Vertes, Bristol Studio.
 Ramones, Manchester International II.
 The The, London Town And Country.
 Debbie Harry, London Borderline.
 Carmel, Norwich East Anglia University.
 Del Amitri, Treforest Polytechnic Of Wales.
 Debbie Harry, London Borderline.
 Gun, Ayr Pavilion.

THURSDAY OCTOBER 5

Les Negresses Vertes, Warwick University.
 Dogs D'Amour, Buckley Tivoli.
 The The, Hackney Empire.
 Highlanders, Glasgow Fury Murrays
 Debbie Harry, London Borderline.

FRIDAY OCTOBER 6

The Mighty Lemon Drops, Leeds Polytechnic.
 Del Amitri, Nottingham University.
 Primal Scream, London ULU.
 Les Negresses Vertes, Manchester International II.
 Ramones, Leeds University.
 Dogs D'Amour, Birmingham Hummingbird.
 Debbie Harry, London Borderline.
 Carmel, Sheffield Polytechnic

SATURDAY OCTOBER 7

Mighty Lemon Drops, Newcastle University.
 Del Amitri, London Town And Country.
 Les Negresses Vertes, Cardiff University.
 Ramones, Birmingham Hummingbird.
 Debbie Harry, London Borderline.

SUNDAY OCTOBER 8

Mighty Lemon Drops, Edinburgh Coasters.
 Del Amitri, London Town And Country.
 Ramones, Bristol Studio.
 Dogs D'Amour, Portsmouth Guildhall.
 Debbie Harry, London Borderline.

MONDAY OCTOBER 9

Joe Strummer, Bristol Studio.
 Les Negresses Vertes, Bournemouth Academy.
 Ramones, London Town And Country.

TUESDAY OCTOBER 10

Mighty Lemon Drops, Manchester Ritz.
 Les Negresses Vertes, Norwich East Anglia University.
 Ramones, London Town And Country.
 Dogs D'Amour, Aylesbury Civic Hall.



FILM

This Week's Releases

'HENRY V' (Cert 15)

If you're not aware that Kenneth 'Olivier' Brannagh has plunged from the stage headfirst into producing, directing and acting in his first film, then dig your head out of the sand. 'Henry V' is a melodramatic slice of ham that contains so much acting and so many familiar faces that you can't see the blood for the armour or the chins for the beards.

Larry Olivier's original film is safe in its position as the blueprint for celluloid 'Henry V', but Brannagh's harder, more realistic Henry has its place in our lives. A film that is too easy to hate and too good to dismiss.



VIDEO

This Week's Releases

'TWINS' (CIC)

Danny DeVito and Arnold Schwarzenegger stretch an admittedly funny joke over two hours. The joke is better than the film.

'GONE WITH THE WIND' (MGM/UA)

This is going to be a biggie. A touching love story built around a very large, very expensive set. Clark Gable and Vivien Leigh are rather good as the principal characters, and the colour throughout is like sitting in front of a log fire. This one will run and run.



Tracy Chapman plays a couple of long awaited shows at the London Royal Albert Hall on November 15 and 16. Unlike the acoustic shows she played in London last year, Tracy will be accompanied by a full backing band and tickets are on sale from the box office and usual agents.

River City People, who release their single 'Say Something Good' on October 9, have lined up a monster tour with dates at Leicester University October 5, Bangor University 6, Manchester UMIST 10, Glasgow Fury Murrays 12, Edinburgh Venue 13, Inverness Hayloft 14, Dundee Dance Factory 15, London Borderline 17,

Loughborough University 18, Birmingham University 24, Stoke Keele University 25, Salford University 26, Mid Glamorgan South Wales Polytechnic 27, Liverpool Polytechnic 28.

NO SPLIT

Reports that **The Bangles** are splitting up have been officially denied by their record company, but the girls will be taking a break from each other and doing some solo projects.

"There is no split," says a spokesperson for CBS. "Basically they have been on the road for 18 months and they need a rest."

Bangles Susannah and Michael will be making solo albums, while the others catch up on all the episodes of 'thirtysomething' they've been missing. They should all be back together again in about a year.

Aerosmith will be playing yet another date at Wembley Arena on November 26. Tickets are available from the box office and usual agents.

Maria McKee has lined up a string of dates, playing Birmingham Edwards October 18, Nottingham Old Vic 19, Manchester Boardwalk 20, London Duke Of York Theatre 22, Newcastle Riverside 24, Edinburgh Assembly Rooms 25, Glasgow Cotton Club 26, Liverpool Bluecoat Arts Centre 28, London Duke Of York Theatre 29, Leeds Irish Centre 31, Leicester University November 1.

Zodiac Mindwarp And The Love Reaction, who are due to release a new album soon, will be playing two undoubtedly very sweaty nights at the London Marquee on October 25 and 26.



Richard Marx, who's been high in the charts with the rather drippy 'Right Here Waiting', has lined up a date at the London Royal Albert Hall on November 3. Tickets are available from the box office and usual agents.

Stevie Nicks, who releases her new single 'Whole Lotta Trouble' on October 23, will be playing dates at Dublin The Point on November 14, Birmingham NEC 16, and Wembley Arena 27 and 28. In Birmingham, Stevie will be supported by Richard Marx.

RIVER CITY PEOPLE

TELEVISION

WEDNESDAY OCTOBER 4

Rough Guide To Careers

BBC2 6.50pm

This week: how to get ahead in the music business, featuring the tender help and advice of, amongst others, Windy James (who is not a bimbo).

Best Of Star Test

C4 12.40am

Natalie Cole faces the VDU probe. Oooh err!



THURSDAY OCTOBER 5

Top Of The Pops

BBC1 7pm

Introduced this week by Steve Wright and Jakki Brambles.

Blackadder Goes Forth

BBC1 9.30pm

The second episode of the new series, in which Captain Blackadder breaches regulations by eating a messenger.

FRIDAY OCTOBER 6

Laurel & Hardy

BBC2 7.10pm

'County Hospital', one of their best shorts, the one with the boiled egg and nuts.

Son Of The Incredibly Strange Film Show

C4 10.30pm

Much better than the first series. This week mild mannered Jonathan travels to Mexico and discovers the legend of El Santo, a wrestler who starred in over 50 wild and tacky flicks.

Gloria Estefan

BBC1 12.30am

Glo and her Miami Sound Machine caught live in their home town. Swing those pants.

SATURDAY OCTOBER 7

Going Live

BBC1 9am

This week pop pumpkins Bros and Wet Wet Wet smile a lot and pick up the phones.

Rapido

BBC2 7pm

Designer boredom with Texas. Mancunian baggydelia with Stone Roses and intellectual jazzychat with John Laurie.

Film: Brewsters Millions

BBC1 9.05pm

Starring John Candy and Richard Pryor as shopaholics trying to waste three million bucks in a mildly amusing kind of way.

Club Culture

C4 10.45pm

Jamie Rose examines the wonderful world of house music UK style and its roots in Chicago and New York with musical noodles from S'Express. The Beatmasters. Bomb The Bass. Kym Mazelle and Cold Cut.

SUNDAY OCTOBER 8

Juke Box Jury

BBC2 6.40pm

French and Saunders, Francis Rossi and Corinne Drewry of Swing Out Sister are this week's guests.

Film: She's Been Away

BBC1 9.05

The Screen One black comedies continue, this one looks rather good (in a Rich Tea biscuit sort of way), starring Peggy Ashcroft as a crumbly intent on causing family mischief.

Film: About Last Night

BBC2 10pm

Rob Lowe stars in this film which is basically about 'getting off' with your mates' girlfriend (Demi Moore). Bit of a stiff!

MONDAY OCTOBER 9

Behind The Beat

BBC2 6.30pm

Put your hightops on and dance around the lounge to Cookie Crew, Schoolly D, Kym Mazelle and Black Box.

Gimme 8

BBC2 6.50pm

This week we are treated to an Australian cookery, pop and fun show entitled 'Factory' that hopefully doesn't involve any music from Midnight Oil. You can take those hightops off now by the way.

T O U R S



Julia Fordham, who releases her second album 'Porcelain' on October 9, has lined up a tour and she'll be playing Dublin National Stadium October 25, Belfast Mandela Hall 26, Cork Conolly Hall 27, Leicester de Montfort Hall 30, Hammersmith Odeon 31, Birmingham Alexandra Theatre November 2, Bradford St Georges Hall 4, Norwich UEA 5, Weymouth Pavilion 7, Brighton Dome 8, Warwick Arts Theatre 9, Manchester Apollo 11, Newport Leisure Centre 12, Oxford Apollo 13, Glasgow Pavilion 15, Edinburgh Queens Hall 16, York University 17.



JULIA FORDHAM

Transvision Vamp

have added 14 extra dates to their tour playing Aberdeen Music Hall October 15, Glasgow Barrowlands 18, Sheffield City Hall 20, Newcastle City Hall 22, Manchester Apollo 24, Hanley Victoria Hall 25, Hammersmith Odeon 29, Poole Arts Centre 30, Newport Leisure Centre November 1, Aston Villa Leisure Centre 5, Exeter University 7, St Austell Coliseum 8, Dublin The Point 12, Belfast Ulster Hall 13.

Bob Mould, the ex-Hüsker Dü

man, will be playing some dates at Cardiff University November 22, London Astoria 23, Portsmouth Polytechnic December 8, Manchester International 9, Sheffield Leadmill 10, Birmingham Burberries 12.

Edwyn Collins will be taking his long legs on tour with dates at Reading University October 17, Birmingham Burberries 22, Liverpool University 24, Keele University 25, Glasgow Pavilion 26, Stockton Dovecot Arts Centre 27, Nottingham Trent Polytechnic 29, Manchester International 30, Brighton Zap 31, Uxbridge Brunel University November 2, Sheffield Polytechnic 3, Northampton Roadmenders 4, London Town And Country 5.

Inspirial Carpets, who have been cleaning up the independent charts with 'Find Out Why', have lined up some fun packed dates at Cardiff Venue October 23, Aberystwyth University 24, Lancaster University Sugarhouse 26, Leeds Polytechnic 27, Nottingham Trent Polytechnic 28, Bristol Bierkeller November 2, London ULU 3, Widness Queens Hall 4, Keele University 7, Birmingham Irish Centre 8, Newcastle University 9, Glasgow Strathclyde University 10, Manchester International II 11.

The House Of Love start a tour at the end of this month with dates at Leeds Warehouse October 31, November 1, 2, Edinburgh Carlton Studios 3, 4, Greenock Town Hall 5, Middlesborough Town Hall 6, Sunderland Polytechnic 7, London Town And Country 9, Guildford Surrey University 10, Coventry Polytechnic 11, Wolverhampton Wulfren Hall 12.

Bon Jovi will be seeing in the New Year with a series of dates, kicking off at the Birmingham NEC on December 27 and 28, followed by Wembley Arena January 2, 3, 4, Belfast Kings Hall 6, Dublin The Point 7. Tickets are available from box offices and usual agents.

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LETTERS

WRITE TO RECORD MIRROR, LUDGATE HOUSE, 245
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WHAT ARE WE?

■Why on earth in this green age should you be possessed to waste valuable paper on boring Michaela Strachan (*rm*, September 23)? I'm fairly sure I don't know anyone who could give a monkey's armpit about her trials over finding the right song to murder, or how "chuffed to bits" her family is about her success. It's scary enough to think that tiresome figures like Ms Strachan are so prominent in the national media without respectable magazines like yours exposing them further. And besides that, have you got any idea where Lloyd Cole is?

GJ Calder, South Queensferry, West Lothian

●Lloyd Cole has changed his name to Tommy Boyd.



●NEIL TENNANT: "this is for all the Estate Agents in the house"

WHAT HAVE I DONE TO DESERVE THIS?

■So you wanted a poem about hunky Neil Tennant. Try this for size!

*Neil, oh Neil
Somehow I feel
That I should be your lover
But Neil, oh Neil
Let's make a deal
Coz 4 me, there is no other.
Neil, oh Neil
You've got sex appeal
And I wanna get on your case
But Neil, oh Neil
My empty soul will heal
When you and I get really base!!*

Daz, the greatest Pettie going

■As you requested, here is my poem about Debbie Gibson, Neil Tennant and Simply Red.

*Debbie Gibson's uninspiring
Neil Tennant needs retiring
Simply Red are a pain in the . . . erm
. . . head*

The Sensual Poet, Leeds

■There was a 'young' man called Neil. Who sang a very great deal (*oh dear* — *Letters Editor*)

Chris Lowe, London

●Well what can we say? You've scaled the dizzy peaks of contemporary poetry, you've summed up the thoughts of millions, such style, such panache. God, I hate tennybopper poems! But, if we must have them how about Harry Cross as the next subject matter or alternatively a sonnet to that woman in the Tracker advert.

FRESHLY SQUEEZED

■I thought I would let your readers

know how pleasant and refreshing it was to hear the new Squeeze album 'Frank'.

John Oliver, Plymouth

●Very kind of you.

GAZ V MOZ

■On May 23, 1984 I went out and bought a copy of The Smiths first album. What did I hear? A possible collaboration between some obscure Sixties folk rock experimentation band and a manic-depressive sixth former who had not passed his English Literature A level. I later swapped the said album for Scritti Politti's 'Songs To Remember'. It was similar to swapping dust for diamonds. I learned sometime later of Morrissey's song in which he said he wished to murder the best Prime Minister this country has ever had. I am glad not to be associated with, or have in my possession, records by this misguided person.

At least Gary Numan, criticise him as your mag does, has sound political sense in supporting a sensible, moderate and futuristic political party (the Conservatives). The main reason though for me ridding myself of Morrissey's drivel is that the music is a drag and the lyrics are dull.

King Karl the Evil One, Warrington

●Karl, had you enclosed your full address we could have sent the boys round, better still we could have sent the doctor round. As for the political stuff that's your opinion and you're welcome to it.

TEARS ARE NOT ENOUGH

■So, Tears For Fears say there's too much materialism and "a lack of spiritualism" in the world (*rm*, August 26). Well, lads, if you're so concerned about all the money you're going to make out of your latest album, then I'd be more than happy if you want to send me a cheque for a couple of thousand quid.

I get really pissed off when wealthy pop stars go on about how money doesn't really matter, especially when I'm trying to scrape enough cash together to buy a couple of new compact discs.

Forget all this hippy twaddle, Curt

and Roland. Either go out and blow your cash on a fleet of limousines or give it away to needy people like me.

John Pelham, Scunthorpe

●Although Curt and Roland are probably not strapped for a couple of bob, no-one could accuse them of being thrifty with their wad. They spent a fortune on 'Seeds Of Love' and if you're accusing them of being uncharitable what about Sport Aid? Are you the sort who writes begging letters to Pools winners?



●JOOLS HOLLAND: "look folks, clean fingernails"

ON THE BOX

■I'd just like to say what a complete waste of time 'Juke Box Jury' is.

1. They only play about 30 seconds of each song.

2. Shots of innocuous lemonade-for-brain pop folk like Simon Climie are completely revolting to your average homospian.

3. Of course they're going to vote nearly every polite, safe record a 'hit' in case they meet said band at a finger buffet.

4. Jools Holland has totally lost any humour he ever had, he's a snivelling smart alec desperate to get in as many Squeeze plugs as possible — "now this is interesting, it's produced by the same bloke who produced the last Squeeze LP".

Sally Hall, Welwyn Garden City

●Personally I prefer 'Video Vote' on 'Going Live'. However, a few opinionated guests might spice it up. You're right about the short video, clips and the shots of nodding heads but I suppose they feel it's necessary because in the old days before videos they couldn't just film the records going round could they?

CLASSIFIEDS



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DANCE

EDITED BY TIM JEFFERY

T TIME

Ice T is an angry young man on the warpath. Never one to steer clear of controversial issues, he's already well known for slamming drug dealers and gang violence on the streets of America.

Now he's advancing the Stop The Violence movement, somewhat single-handedly, with his latest hardcore rap attack on the futility of guns, knives and ammunition.

His smouldering new single 'Lethal Weapon' lays it on the line to the street-smart kids who think getting ahead means getting an AK47.

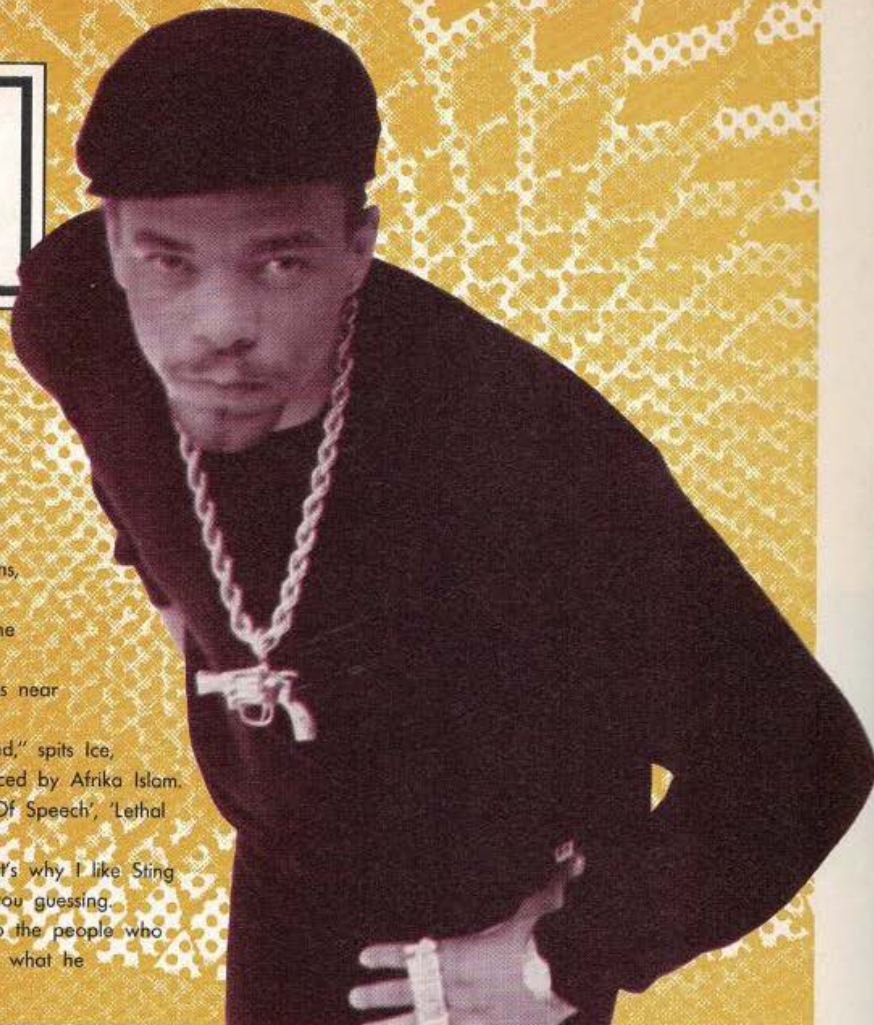
It's a stark and sensible contrast to the black militancy advocated by his near neighbours from LA, NWA, and the Public Enemy posse.

"You're dumb, stupid, ignorant and blind. My lethal weapon's the mind," spits Ice, to a furious backbeat of brass, throbbing synth and dope drums produced by Afrika Islam.

As a mouth-watering taster to his third album, 'Iceberg — Freedom Of Speech', 'Lethal Weapon' reveals Ice T's pen to be mightier than any sword.

"I want to arouse questions and make people curious," he says. "That's why I like Sting and Bono and Neil Young. They're not giving it all away. They keep you guessing."

"Hardcore rap, real rap, will always sell, 'cause it's telling the truth to the people who know when they hear it. The artist just has to have the integrity to say what he believes." **Richie Blackmore**



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DANCE

C O N T I N U E D

IT WAS NOTHING, REALLY

Utterly ignoring *mi's* somewhat catty jibe about the ethics of putting out yet another single from Adeva's album, the record company have dutifully

followed the trend begun by that pesky 'Thriller' by Janet's brother, and unleashed a new Adeva single. Not quite the best new track on the album — that honour falls to 'Treat Me Right' — 'I Thank You' is, nonetheless, the most obvious choice for the charts, with its laid-back feel

and disco leanings (it's the strings that give them away every time).

Perhaps they were a little too apprehensive at the record company to trouble their rather forthright artist for some new material. Can't say we blame them. *Phil Cheeseman*

ROGERS AND OUT

Ce Ce Rogers is only known for 'Some Day' in the UK, something that's set to change pretty sharpish if the man gets his way. "I love all types of music — classical, gospel and r'n'b are the things I love most," he says, already bristling with a mixture of bewilderment and disbelief at my reckless suggestion that his new album is nothing more than a set of mainstream slushy ballads.

"Everybody knows that the Jersey sound is big in Britain, but Black America isn't buying house, and it won't. They've had it all before with the Philly Sound," he asserts. "They went crazy for 'Some Day' in New York and on the East Coast, but I was unknown in my home town of Cleveland, Ohio. Gospel and r'n'b are my roots — it's the only real dramatic way I can feel music. There was no way I was going to make an album of house music."

The up-beat 'Forever' may be the new single, but Ce Ce's in no doubt as to what he really loves — the love ballads like the album's 'Lonely Girl'.

"I'm a classically trained musician. I can play. Compare Colonel Abrams with Frank Sinatra — who's still going? I've performed on a level where there's no hype, and I did my album my own way. I'm a long term singer — I have the confidence."

Phew. **Phil Cheeseman**



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"my thing"

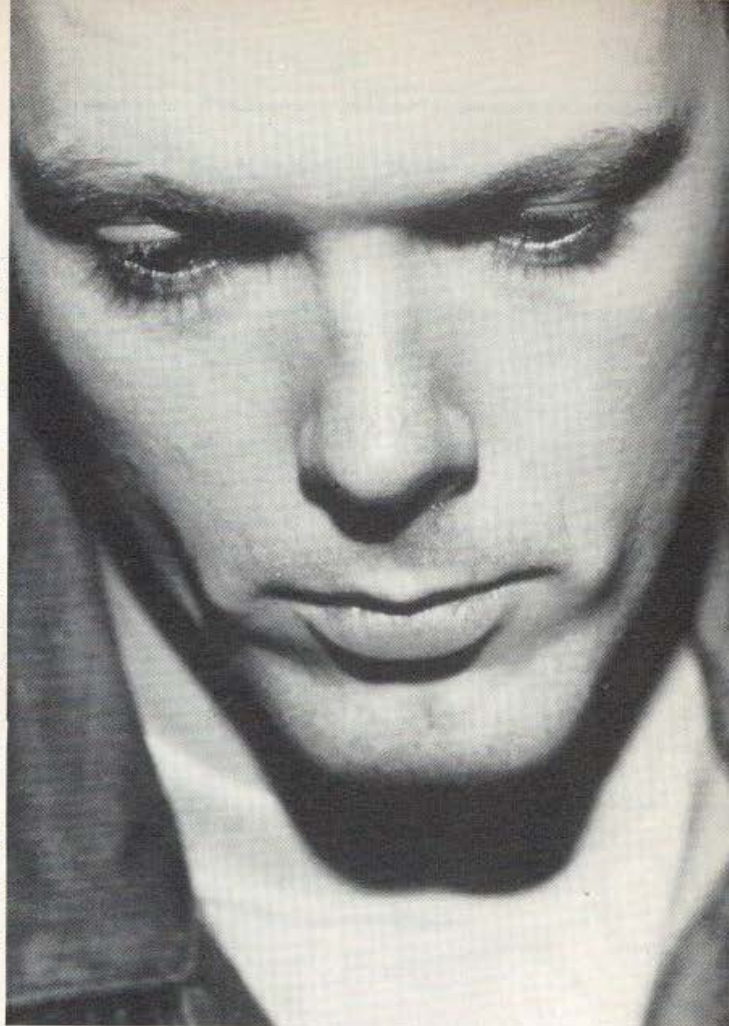
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COOL CUTS

- | | | |
|----|---|---------------------|
| 1 | I THANK YOU Adeva | Cooltempo |
| 2 | FOR SPACIOUS LIES Norman Cook | Go! Discs |
| 3 | (NEW) AMORSUAVE Isamar & Co | Euro blanco y negro |
| | Originally tucked away on Spanish pop album, now a serious Raul-remixes floorburner | |
| 4 | OH WELL Oh Well | Capitol |
| 5 | (NEW) SUMMER MADNESS KC Flightt | RCA |
| | Best track from his album 'Flightt Time', now released as a single | |
| 6 | (NEW) AUTUMN LOVE The Future Edition 3 | White label |
| | Hard to find but stunning atmospheric groove with a 'Keep On Movin' bassline | |
| 7 | QUADRASTATE 808 State | Creed |
| 8 | (NEW) RAISE THE FLAG X-Clan | US 4th & Broadway |
| | Innovative rap crew following in the steps of De La Soul | |
| 9 | IF THERE'S A CURE Jeep Style | US Top Secret |
| 10 | THE ORIGINAL DOPE Outlaw Posse | Gee St |
| 11 | (NEW) ALL AROUND THE WORLD Lisa Stansfield | RCA |
| | Lisa goes for a cool mellow soulful groove | |
| 12 | (NEW) OUR LOVE Dee Holloway | US Active |
| | Warm garage tune in the mould of Adeva | |
| 13 | THE THEME Unique 3 | Ten |
| 14 | THE PHANTOM Renegade Soundwave | Mute |
| 15 | (NEW) TRACK WERK Two Men From Jersey | US On Track |
| | Minimal house break beats from Chicago | |
| 16 | IT'S A BIG DADDY THING (LP) Big Daddy Kane | WEA |
| 17 | FEEL SO GOOD Life | Prophet |
| 18 | OUR ULTIMATE BREAKS The Rhythm Masters | US Underworld |
| 19 | (NEW) SYSTEM Force Legato | Euro Zyx |
| | Heavy techno new beat for hardcore Euro fans | |
| 20 | IT'S YOU Mr & Mrs Dale | US Big Shot |

Cool Cuts is compiled with the help of Citysounds, Holborn, London WC1.
Tel: 01-405 54540



SNOWBOY'S HOUSE OF LATIN

Following on from the Latin-inspired 'Carino' and 'Salsa House', someone just had to go the whole hog and do a real Latin house track. That someone is **Snowboy**, whose 'House Of Latin' is set for release on Urban, who have already made several excursions into avant garde dancefloor jazz. Setting off with a familiar pshta-pshta house beat, it steps into a real Latin jazz workout resplendent with a fruity salsa/samba piano rhythm. Unlike its predecessors, 'House Of Latin' really does recall the meanderings of many a bossa nova groove, a genre dabbled in by several North American jazz giants.

Just to add to the confusion, this Latin house has little to do with Latin/Freestyle House, which comes out of New York and is made by Hispanics rather than actually having anything to do with Latin American music.

Lost the plot? How about the fact that all of these house/Latin experiments have been made by Brits? Snowboy is a Southend-based DJ who's already made several Latin jazz records. It's a funny old world. **Phil Cheeseman**

OH WELL

OH WELL

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PARLOPHONE

DANCE

C O N T I N U E D

COMPANY

Since its inception 18 months ago, the Burrell's Nu Groove label has been an object lesson in good taste. Its output ranges from the brilliance of Bas Noir's 'I'm Glad You Came To Me' to the freestyle of Looney Tunes. Given this, it came as no surprise that when hip house emerged, the label resisted the temptation to cash in and instead released the first hip house instrumental. Written, produced and performed by the Dynamic Duo, 'In The Pocket' is a sample track as you might imagine. What differentiates



TWO'S

it is the samples used, with the track as a whole based around a riff from an early Eighties cult classic by Forree called 'Keep On Movin'. This latter track was originally mixed by the enigmatic Francois Korrokian who had his very promising career stopped by a stray baseball at a New York Dodgers match. If you can't get your hands on Forree's single do the next best thing and check out 'In The Pocket' which is released on Tam Tam Records this week. Tony Farsides

EXCHANGE & MARTAY

Move over Cookie Crew and She Rockers you're history. It's time to make way for the new generation of angry young female rappers, and they don't come much younger than 14-year-old **MC Martay**. The Manchester schoolgirl has just released a killer single, 'Beyond Control', which shows kids grow up quick and learn fast in rap circles. Martay, real name Melanie McKenzie, has teamed up with Manchester DJ David Massey, who parades under the name DJ DBM, and rapper MC Skimmer D to form the Mouth In Motion Posse. Formed only four months ago after Massey met Martay at a rehearsal for a PA at a Manchester nightclub, they immediately set about working on the two tracks, 'Beyond Control' and 'Female Force', that were to become their first single for GTI records. Their hard, fast 'n' heavy debut looks like snarling down on the nation's dancefloors and glowering from our TV screens as they appear on 'Behind The Beat' on October 9. Schoolgirl, rapper, ex-model and dancer and one of only a handful of female beat boxes, MC Martay has packed a lot into her tender years and the fun looks like it's only just starting. **Kevin Murphy**

jermaine
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DJ JAMES HAMILTON'S DIRECTORY



LISA STANSFIELD 'All Around The World (Long Version)' (Arista 612 693) Co-penned/produced by her Blue Zone colleagues, Ian Devaney and Andy Morris, this sweetly swirling strings swamped lush Philly Soul meets tensely thudding swingbeat-type sultry **101.5bpm** swaying jittery jogger is incredibly classy, flipped on promo by a shorter **100.2bpm** mix ahead of full release next week. Watch it go!

● BEATS & PIECES

DMC LIMITED

I said a fortnight ago that **DMC** were over-extended at the bank due to their expansion into magazine publishing and record retailing. That was entirely wrong: they have sent me a letter from their bank manager to prove it. I unreservedly withdraw the statement with my sincere apologies to them.

GINO LATINO as the name for a recording act has a confusing history, it first being adopted by **Jovanotti**, currently seen as presenter of 'Gimme 8' on **BBC2-tv**, who began as a DJ/artist working for Italy's **Ibiza Records** and used this, apparently cartoon character's, name as an alter ego for his rap recordings on that label — like 'Welcome' and 'Yo', both big as separate records in Italy last summer and now issued back-to-back on US import — but who has reverted to his real name for the UK released (TV tie-in?) rapping 'Gimme 5', perhaps because rival Italian label **Disco Magic** in the meantime have found a different DJ whom they also call **Gino Latino**, this being the one whose 'No Sorry' is currently hot (probably explaining his lyrical assertion "I'm the best DJ anywhere")... I must thank for the above detailed info the indefatigable 'Tricky Dicky' **Scanes**, pioneering proprietor of Soho's **Trax Records** in Greek Street, which began as the country's leading specialist Euro/Hi-NRG stockist before warehouse DJs started using the shop as a source for obscure fast synthesised instrumental B-sides and suddenly, as a result, it unwittingly sparked off the whole current Euro craze — something

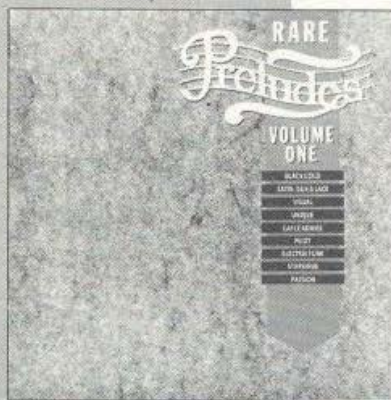
about which Dicky is suitably cynical, saying that other record shops will probably have stopped stocking Euro product by Christmas, although a present he is spending three days every fortnight driving thousands of miles around Europe buying up new releases just to keep his jealously guarded edge and stay ahead of the game!... Dicky points out, incidentally, that Belgian beats have come up in tempo again from "new beat" to make "hardbeat", sort of metallic house, examples to look for including **Mackenzie** 'Chicago Trip', **Style** 'Aha Aha', and the now quite old **Dow Jones** 'Techno Groove'... Oh Well! Oh Well! — no sooner had I thought it worth UK release — is indeed now out (on Parlophone 12R 6236), but in the form of the less good more angular here **110.2bpm** Germany issued Remix three-tracker rather than the superior though apparently hard to find US pressing (both reviewed last week)... **Champion**, with predictable unpredictability (but, as it turns out, good enough commercial sense), have reissued last year's girls muttered **120.8-121.2-120.8bpm** weird stark juddery electro/freestyle **The Beat Club** 'Security' (CHAMP 12-223) — something of an enduring "sleeper", first about on US **Pizazz** around July 1988 before coming out here on **Bass Records** exactly a year ago and briefly peaking at 64 in The Club Chart a month later — while, rather more typically, they have also only just got around finally to releasing the months ago promoted and reviewed **Farley Jackmaster Funk** 'Free At Last', **Chubb Rock with Howie Tee** 'Ya Bad Chubbs' and **Kelly Charles & James Bratton** 'Reachin' (you can see why I don't exactly rush to review the label's promos when even their announced release dates so often prove to be meaningless!)... **Chris Rea** 'Josephine (La Version Francaise)', reviewed last week off promo as a better value 'On The Beach' flipped single in its own right, for some reason seems ▶

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DJ CONTINUED DIRECTORY

now only to be out commercially as a 12 inch coupling to the **134.8bpm** 'The Road To Hell' (WEA YZ431T) . . . **The Mix Master** 'Grand Piano' appears to be subjected to an import bar now ahead of UK release, making the original import copies collectors' items as the UK version looks like being without some of the original samples . . . **Hipnosis** 'Droid', inspiration for the **Manic MC's** 'Mental', is coming out here via **Pacific** . . . **Easy Street Records** are launching their UK label next week via **Viceroy Records**, as already reported, with Kelli Sae 'It's Too Late' (**Phil Howells** is building a club promotion mailing list on 01-401 2226) . . . **Islington Music Workshop**, home of the **I.M.W** label, amongst other of its studio training courses, is running a **Remix Weekend** on October 28/29, teaching the techniques for creating commercially released remixes — full details of this and the other courses on 01-608 0231 . . . **Ontario's hot Bigshot Records** are planning a UK showcase performance by all their artistes . . . **Leeds Castle** near Maidstone (where in fact I was doing a gig on the ramparts 20 years ago the night the Americans landed on the moon) was my daytrip destination last sizzling hot Monday — **BUT NOT FOR LONG!**

● HOT VINYL

D MOB introducing **Cathy Dennis** 'C'Mon And Get My Love (The Remixes)' (frr FXR 117)

Not even released commercially yet and here already are **Dave Dorrell & CJ Mackintosh's** remixes on white label, the A-side's "a yippee yi yay, ah yah" overdubbed shuffling and cantering (**0-119.8bpm** Spaghetti Western mix being due as the commercial pressing's B-side next week, but meanwhile the track that's really tearing the place up is the promo flip's **Jools Holland** keyboarded chunkily lurching **0-119.6bpm** **Keys II My Love** piano dub, coupled with the **Cathy** wailed tightly striding **119.6bpm** 'D' Second Coming mix, this whole second promo being far better than the disappointing initial pre-release. Incidentally, check **The Club Chart** very closely this week as there's a ton of hot stuff likely to be hitting that, after doing so many pop reviews, I just didn't have time to tackle yet.

FOSTER McELROY 'Dr. Soul (Extended Version)' (US Atlantic 0-86289)

Marlon Brando impersonating 'Godfather' introed then **MC Lyte** rapped excellent chunkily

lurching (**0-108.5-108.3bpm** go go/ swingbeat/funk jigglers with a usefully timeless sound, remixed from **Denzil Foster & Thomas McElroy's** recently reviewed album and equally hot (instrumental flip).

FIDELFATTI with **RONNETTE** 'Just Wanna Touch Me'

(Italian Magic Service MS 004)
Piero Fidfatti created, grand piano jangled and occasionally girl wailed tugging **Soul II Soul**—ishly tempoed **102bpm** samples punctuated rolling jolter, showing that not everything hot from Italy has to be house, flipped though by **Piero's** solo synth throbbed and twittered **120bpm** 'Experience'.

LIZ TORRES 'No More Mind Games'

(Jack Trax JTX-1)
Looking like an American pressing yet using a facsimile of the above named UK label, this strong smoothly wailed, gospel bass tones rumbled and frantic simple nervy percussion driven **126.5-0bpm** flier is flipped by the less energetic 'Can't Get Enough' in **119.7-0bpm** Club and Dub, **119bpm** Spanish Mixes.

ARTHUR BAKER AND THE BACK-BEAT DISCIPLES featuring **AL GREEN**

'The Message Is Love' (Breakout USATDJ 668)
On five-track pre-release 'promo' are the **Les Adams** remade ramblingly rolling, supposedly **Soul II Soul** inspired but to my mind more **Hot Chocolate**—ish, **102-101.8-0-102-0bpm** **Cupid** Mix with some guest **Jazzi P** rap, and **Arthur's** own less funkily swaying **102.3-0bpm** Album Mix, while the real wild flip virtually forgets **Al Green** and lets rip with **Tiny Valentine** muttering through an excitingly throbbing **122bpm** 'The Message Is Club' garage groove, with starker **122.2bpm** Dub and instrumental variations too.

EXTRAVAGANZA! 'Elements Of Vogue'

(Direct Global Records DG 001)
Boosting the catwalk posing vapid "voguing" dance craze, this **Salsoul Orchestra** 'Ooh I Love It' based sparse shuffling rhythm rumbler has bursts of effete male muttering and cooing girls in **David DePino's** **0-121-0bpm** and **Johnny Dynell's** **120.8bpm** Mixes (**David Ian** completes the trio), a good groove it must be said — but then it always was!

WILL DOWNING 'Test Of Time'

(US Island 0-96530)
Morales & Knuckles remixed swingbeat style starkly jittering go go beats driven though romantically croaked remarkably **Luther Vandross**—ish jiggly syncopated swayer, in **0-104.6bpm** Club and Radio Versions, **104.6bpm** Timeless Piano Instrumental and Dub Versions.

GALLIFRE featuring **Mondee Oliver** 'Don't Walk Out On Love (Frankie Knuckles Remix)'

(US Gherkin Records GKE 1054)
Originally out some months back, this **Riley Evans & Larry Heard** produced girl wailed sparse rambling shuffler is now sinuously remixed by **Mr Knuckles** in his **122-121.6-0bpm** **Frankie's** Club Remix and **121-120.3-120bpm** **Frankie's** Dream Version, plus **Mike Konopka's** tighter garage **121-119.8bpm** Radio Edit and **Mark Ruff, Tony Munda & Curt Sawatzki's** beefily throbbing **0-122-121.4bpm** Latin Remix.

IMPEDANCE 'Tainted Love'

(Jumpin' & Pumpin' 12TOT 4, via Pacific)
Likely to have wide pop appeal too, this **East London DJ** created **Gloria Jones/Soft Cell** classic revival is a guy and girl mumbled atmospheric minimal starkly ticking sort of deep house—cum—electro treatment — with an erotic "Love me, touch me, tease me, squeeze me, fill me, taste me, hurt me, whip me, taste me" finale that'll have your hair, or something, standing on end! — in a (**0-121.8-0bpm** Club Mix and tinkler **121.8bpm** Club Dub (**Baby Ford**—ish (**0-119.8bpm** 'Woodstock' too).

CRY SISCO! 'Afro Dixzi Act (The Raid Mix)'

(Escape Records AWOLTX 1, via Pinnacle)
Funky drummed **97.6bpm** **Paul Oakenfold** remix of the 'African Queen' dialogue sampling weird bumpily tugging jogger, flipped by the less essential emptier **93.3bpm** **Kool Kaz Bah** Mix.

DESKEE 'Let There Be House'

(German Black Out OUT 004)
Fairly routine though strong lively leaping hip house from a **Germany** based rapper, in a **122.6bpm** **WestBam** Mix on the **45rpm A**—side, or more densely throbbing **123bpm** **Raw** Mix and good piano—ed **Let's Jazz It, 123.2-0bpm** Dub versions on the **33rpm** flip.

THE JAM MACHINE 'Everyday'

(Italian X Energy Records X-12045)
Rome recorded rather dated jittery loping Italo house, mainly because it's yet another that uses the long since overworked "can you feel it" from the **Jackson's** live album, in this case as repeated punctuation between "gotta move" stutters, in **118.3bpm** **Disco** Mix, moodier (**0-119.3-0bpm** **Underground** Mix, and brief **119.6bpm** **Bonus Beats** versions.

GINO LATINO 'Welcome'

(US Harbor Light Records HL 1006)
As revealed in **Beats & Pieces**, this original **Gino Latino** is in reality **Jovanotti**, his phonetically mumbled but good burbling brassy funk (plus surprises) backed **117-0bpm** episodic bumpy chugger being flipped on **US** import by the previously separate "turn it up" prodded more electronic samples studied **115bpm** 'Yo', both (with **Radio Versions** too) big in **Italy** last summer, while now out here is **JOVANOTTI** 'Gimme 5 (Extended Mix)' (WEA/Ibiza Records YZ432T), a **Pete Hammond** remixed 'White Lines' bass—ed and 'Set It Off' pshta pshta—ed rumbling jumbled brassy **109-109.2-0bpm** pop rap chugger with a better more percussive jauntier party atmosphere **109.6bpm** **Casino Dub** (plus the totally disjointed ranting radio show styled 'Jovanotti On Air').

INNOCENCE (featuring **Gee Morris**)

'Natural Thing' (Collision 12CIR 3)
Soul II Soul—ish bass and drums jogged sweet girl cooed pleasant, if by now not entirely original, gentle **102.7bpm** street soul swayer, flipped by **102.6bpm** **Radio** Mix and slightly more swingbeat Dub versions.

THE DYNAMIC DUO 'In The Pocket'

(Tam Tam Records TTT 016)
Hot on import back in **May** and **June** when on **US** **Nugroove**, this **Crown Heights Affair** "de de dup dup" scat and other samples prodded scrubbily wobbling and shuffling instrumental is here in its so-called though not much different **0-120.6-0bpm** **Hip House** and **120.6-0bpm** **Hip Hop** Mixes.



Joyce Sims

new single

TAKE CAUTION WITH MY HEART (the take precaution mix)
COMPLETELY REMIXED BY FON FORCE

7" · 12" · CD · Cassette

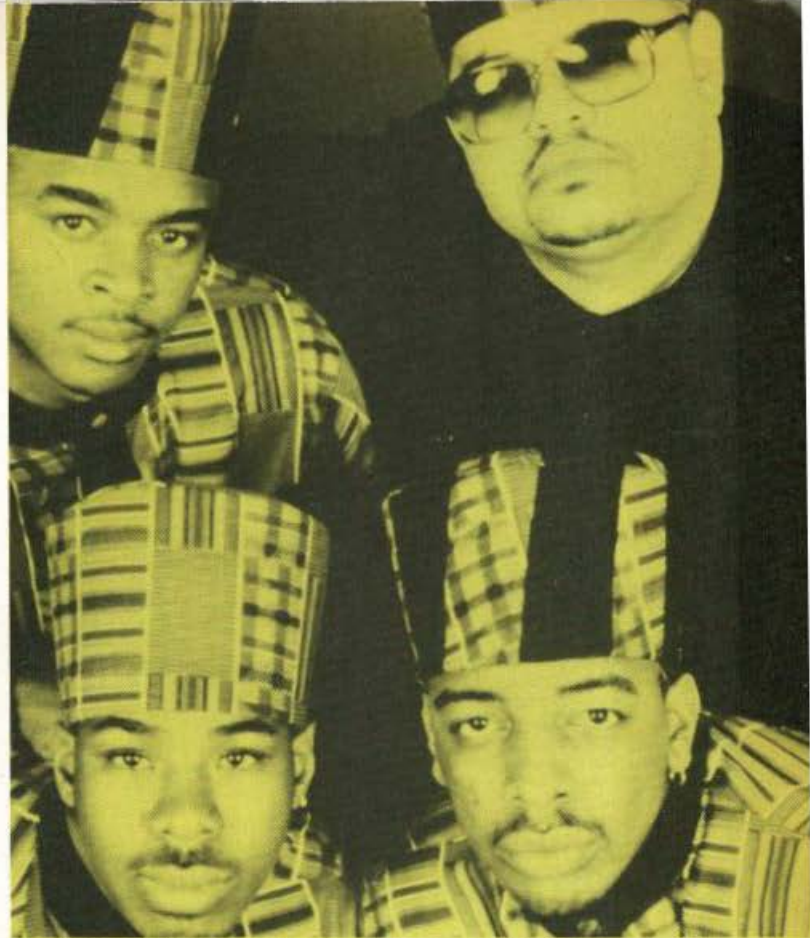


original version featured on the new album ALL ABOUT LOVE



POP DANCE

BROS 'Chocolate Box (The Justin Strauss Mixes)' (CBS XPR 1457), harking back to the way in which the Goss Bros were marketed as a credible disco act before they became teen idols, this strictly promo only seven-tracker has the swingbeat jiggled (and gruff guest rapped) infectious **116.6bpm** Swing, Rap and Guitar Mixes, and more chunkily tumbling (with varying amounts of Michael Jackson 'Don't Stop Til You Get Enough' bass!) **120bpm** Hip House, Hip House Dub, House, and House Dub Mixes, the vocals having an interestingly Tams-like rasp at times - what, however, will be out commercially I do not know, especially as yet more mixes are apparently due too; **MILLI VANILLI 'Girl I'm Gonna Miss You (Long Version)' (Cooltempo COOLX 191)**, US pop chart topping tranquil tender haunting **75.7bpm** dreamy slow swayer combining old Chi-Lites atmosphere with modern rap balladry; **CAPPELLA 'House Energy Revenge (Remix)' (Music Man MMPT 12009 R)**, far superior and more intriguing sparsely thrumming **122-0bpm** "Italo hip house" treatment, would you believe, creatively marketed in (it says here) a limited edition with the same catalogue number as the original pressing, only the vinyl etched matrix number revealing the telltale "R" to denote the remix, flipped by an empty cantering **119bpm** 'Helyom Halib (Remix)'; **GRAYSTOKE 'Every Beat Of My Heart (Extended Version)' (Union 12 UNION 3)**, Graham Stokes sung madly catchy simple lightweight **121.3bpm** thrumming, tinkling and swinging old fashioned singalong pop strider co-created by Phil Fearon; **TEARS FOR FEARS 'Sowing The Seeds Of Love (Full Version)' (fontana IDEAT 12)**, 'Magical Mystery Tour' era **0-84.4-86-87-88bpm** Beatles pastiche, as everyone by now must know, flipped very usefully though by their still influential rumbly, lurching and chanting **98.3bpm** 'Shout (US Remix)' from 1984, a US club classic much copied especially by rappers; **LISA MARIE WITH MALCOLM McLAREN AND THE BOOTZILLA ORCHESTRA 'Something's Jumpin' In Your Shirt (Walk The Body Mix)' (Epic WALTZ E3)**, occasionally Malcolm mumbled but mainly this (no relation of Elvis) girl muttered and sung surging jittery bubbling **0-126.8bpm** Hi-NRG galloper with some all too few and brief gorgeous melodic peaks; **ERASURE 'Dramal (Act 2)' (Mute 12 MUTE 89)**, Mark Saunders mixed hissing sizzled twitteringly synth **123.8bpm** boulder eventually reaching some typically bellowed vocal, flipped by the Dave Randall mixed jerkily throbbing **(0-)121bpm** 'Sweet, Sweet Baby (Medi Mix)'; **HAPPY MONDAYS 'W.F.L.' (Factory FAC332)**, Manchester indie pop guitar group's dull droningly sung 'Wrote For Luck' in a slinkily throbbing **103bpm** 'Think About The Future' Paul Oakenfold remix and an alternative monotonously chugging **101.8bpm** Vince Clarke Mix; **BILLY OCEAN 'Licence To Chill' (Jive BOS T 5)**, the suddenly now Jomo Kenyatta lookalike (thanks to his grey beard) Billy gets repeatedly namechecked in a "yeah Billy, yo Billy, way to go Billy" prodded **113.6bpm** jaunty jiggle, with unnecessarily juddery edits; **THE BLOW MONKEYS featuring Sylvia Tella 'Slaves No More (Long)' (RCA PT 43202)**, throbbingly burbling **123.6bpm** canterer rather lacking in dancefloor poke, and in fact already now in a still **123.6bpm** but jiggle jazz-funk rhythm overdubbed Remix (RCA PT 43204) by Dr Robert and Hector; **THE MYSTERIOUS ART 'The Omen Part 1 (Extended Remix)' (CBS 654966 6)**, hooting owl and Alfred Hitchcock introed noisy girl squawked **(0-)118.7-0bpm** German electro pop smacker inspired in part by the theme from the devilish old movie of the same name, flipped perhaps more usefully by its **(0-)118.6-0bpm** Extended Instrumental Remix plus the thinner sounding original **(0-)117.8-0bpm** 'Das Omen I (12" German Mix)', big on the Continent; **SABRINA 'Gringo' (RCA PT 42116)**, breezily burbling simple see-sawing galloper, in **(0-)123-0bpm** rather indistinctly sung Extended but much brighter exhortations filled leaping Club Mixes. **123bpm** concise Radio Version, and a **(0-)123bpm** twittery acidic In The House semi-instrumental; **SINITTA 'Love On A Mountain Top (The Knight After Special Remix)' (Fanfare 12 FAN X 21)**, mushily rattling frisky **124.7bpm** PVWL remix by Dave Ford, with a useful twittery thumping **124.6bpm** Extra Beats Instrumental Mix by producers Harding & Curnow; **BRUCE WILLIS 'Save The Last Dance For Me' (Motown ZT 43170)**, interesting still huskily Drifters flavoured but accordion and mandolin accented slower ambiguously tempoed weaving **112.8/56.4-57-57.4/114.8-116/58-0bpm** end of night smoocher; **THIRD WORLD 'It's The Same Old Song' (Mercury MER 306)**, cornily chugging **109.3bpm** singalong pop-reggae revival of the Four Tops' facile oldie; **ROGER CHRISTIAN 'Take It From Me (Extended Version)' (Island 12 IS 427)**, sinuously soulful ex-member of Liverpool's Christians group borrowing mid-Sixties influences from the Temptations and others for a languid **120.5bpm** backbeat snapper that, now just as then, sounds like the sort of pale British imitation of the Motown sound that never quite managed to equal the real thing even at the time; **NEW KIDS ON THE BLOCK 'Hangin' Tough (Tougher Mix)' (CBS BLOCK T1)**, ponderously lurching **89.3bpm** Joan Jett 'I Love Rock 'N Roll'-like rock chanter by America's latest cleverly marketed white teen sensations, 12-inch with the less dense **90.6bpm** LP Version plus the Delfonics sweet soul reviving rather rudimentary **69bpm** 'Didn't I (Blow Your Mind)' and the purple funkily snapping **111bpm** 'What'cha Gonna Do (About It)', all produced perhaps surprisingly by the now doubtless very rich Maurice Starr; **D.F.C. TEAM 'I.C. Love Affair' (de/Construction PT 43044)**, unconvincingly trite twittery muttered and panted **120.2bpm** Italian effort, promoted for ages to little response, with a better more calmly throbbing piano plonked **0-120.2bpm** 'I.C. Love Again' flip; **BELINDA CARLISLE 'Leave A Light On (Extended Mix)' (Virgin VST 1210)**, Abba-ishly flavoured slow starting then quaveringly plaintive **(0-)129.2bpm** guitar jangled thrasher, with a sudden dead stop disjointedly building back through 'Won't Get Fooled Again'-type fractured synth and throbbing drums; **DEBORAH HARRY 'I Want That Man**



HEAVY D. AND THE BOYZ 'Somebody For Me' (US Uptown Records MCA-23982) For some reason it's the flip that contains the hottest mixes of this DJ Eddie F remixed starkly jolting subduedly jaunty "new jack rap", rather in the Guy style (though on this occasion without any Teddy Riley involvement), now in **(0-)106.6bpm** Hip Hop Version, **(0-)107.3bpm** Coolin Mix, **(0-)107bpm** Instrumental, 7" and LP Versions, with backing vocals by Al B. Sure! (who has his own remixes due soon, too). A subtly satisfying groove maybe more than an outright showstopper!

(12" Remix)' (Chrysalis CHS 12 3369), Blondie's blonde returns on a Thompson Twins penned (with rather non sequitur lyrics), Ben Grosse remixed **(0-)129.6bpm** rock thumper interspersed by long rhythm breaks; **TRACY ACKERMAN 'I Just Don't Know What To Do With Myself' (Passion PASH 12 92)**, raucously unsubtle thundering **124bpm** Hi-NRG treatment of Dusty Springfield's classic; **MARTIKA 'I Feel The Earth Move' (US Columbia 44 68847)**, starkly wriggling jittery electro tapped treatment of Carole King's classic, coldly efficient but lacking warmth in **124.6bpm** Seismic Rhythm, **(0-)124.6bpm** Dub, and **124.8bpm** Club Mixes, while coincidentally on promo again is the could have been/would have been a hit version of the same song, **BIG FUN 'I Feel The Earth Move (Techno Mix)' (Jive JIVE R 204)**, not improved though by this **124bpm** twittery treatment; **S'EXPRESS 'Mantra For A State Of Mind (The Baby Ford Experience)' (Rhythm King LEFT X 35T)**, beat switchingly introed then sparsely throbbing stripped down empty **119.8bpm** Peter Ford remix; **MISTER MIXI & SKINNY SCOTTY 'I Can Handle It (Vocal Hip House Mix)' (RCA PT 43106)**, unconvincingly ragamuffin rapped Peter Slaghuis created cliched weedly lightweight **122.6bpm** hip house; **ROMI & JAZZ 'Love Crime (David Morales Mix)' (Chrysalis CHS 12 3344)**, Punjabi pop's Mel & Kim with an only blandly Indian flavoured closely harmonised **119.4bpm** jangling and pattering strider, Morales' much tighter instrumental **119bpm** Red Zone Mix having had more attention (less garage-ish **119.8bpm** Paul Borg Mix too).



LISA STANSFIELD all around the world the new single out next week

ARISTA

FRANCESCO
MUSIC GROUP

X - W O R D

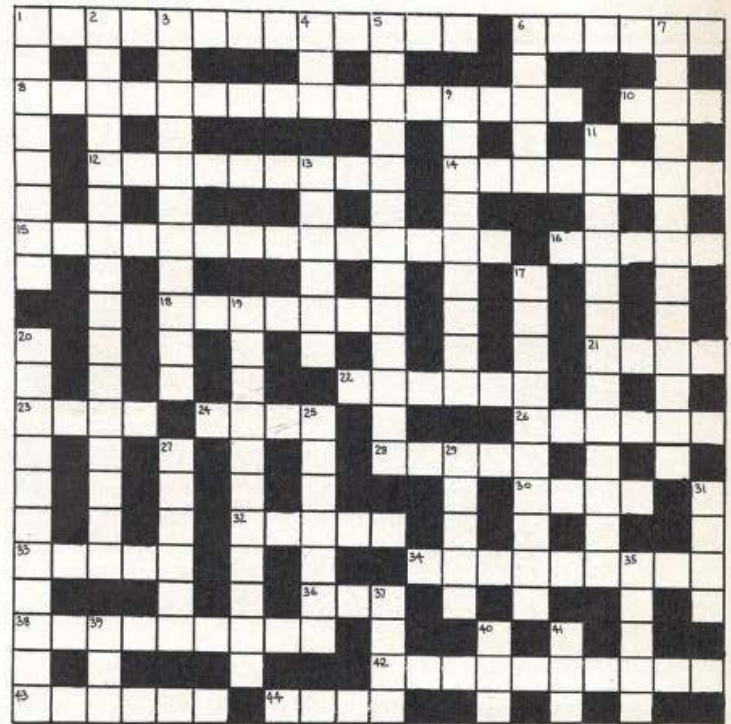
Send your entry, with your name and address, to **rm X-word**, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. First correct entry wins a £5 record token.

ACROSS

- 1 Your very own god (8,5)
- 6 Midge Ure reached No1 thinking about what might have been (2,1,3)
- 8 Richard Marx wont leave until you arrive (5,4,7)
- 10 Pepper's rank (3)
- 12 Then Jerico give us a reason for their debut hit (3,6)
- 14 A Pet Shop Boys long player (8)
- 15 You wouldn't have bet on this Phil Collins song being a hit (7,3,4)
- 16 He just doesn't have the heart (5)
- 18 Level 42 told us of the end in 1987 (3,4)
- 21 Driven to No1 by Gary Numan (4)
- 22 Alice Cooper hit that could kill (6)
- 23 Something big for Then Jerico (4)
- 24 Animal chorus that helped 11 down with 'We All Stand Together' (4)
- 26 Singer who had a 'Bad Day' in 1983 and wanted 'More More More' in 1984 (6)
- 28 It's going to die screaming according to UB40 (5)
- 30 Group who hit the charts in 1985 with 'Love and Pride' (4)
- 32 Time for a 1986 Stranglers LP (5)
- 33 In 1984 Simple Minds wanted to '.... Your Love To Me' (5)
- 34 Michael Jackson and 11 down were asking us to speak (3,3,3)
- 36 We know all about her (3)
- 38 Piano player with 'Healing Hands' (5,4)
- 42 1986 Eurythmics hit, 1989 Pet Shop Boys hit (3,7)
- 43 Season for Donna (6)
- 44 A song for the Cure (4)

DOWN

- 1 We knew all along that Prince was a good time guy (8)
- 2 (& 19 down) A hit for Sinitta who returns to where she began (5,4,5,2,7,4)
- 3 A hit for everybody in Cell Block H (2,3,6)
- 4 Le taxi man (3)
- 5 Debbie Gibson wanted to do this to us in 1988 (5,4,4)
- 6 (& 13 down) 10cc classic so don't forget it (2,3,2,4)
- 7 U2's tribute to Billie Holliday (5,2,6)
- 9 Found in the eyes of Womack and Womack (9)
- 11 His flowers have ended up in the dirt (4,9)
- 13 See 6 down
- 17 A touch on the lips of Lil Louis (6,4)
- 19 See 2 down
- 20 Their latest hit features Betty Boo (11)
- 25 Brother Beyond wanted their LP to level things (3,4)
- 27 The boys City (6)
- 29 Take it easy listening to Frankie Goes To Hollywood (5)
- 31 Marvin who prescribed 'Sexual Healing' (4)
- 35 Echo and the Bunnymen recorded these for us to learn and sing (5)
- 37 A girl friend of the Cult (4)
- 39 Mr Petty who is suffering from 'Full Moon Fever' (3)
- 40 The world according to Tears For Fears (3)
- 41 Sir this is the Alarm's label (1,1,1)



ANSWERS TO SEPTEMBER 30

ACROSS 1 Sowing The Seeds Of Love, 9 A Night To Remember, 11 Land, 12 Technique, 14 Wages, 15 Young, 16 Shame, 18 Dirt, 19 Too Much, 21 Ride On Time, 23 Losing My, 24 Batdance, 26 Oh Patti, 28 Walk Of, 32 Hadley, 33 Streets, 36 Brother Beyond, 39 Drowning, 40 Life, 41 Boys, 42 Weak.

DOWN 1 Starlight, 2 Whitney Houston, 3 Get It On, 4 Eartha Kitt, 5 Eye, 6 Fire Woman, 7 Orange, 8 Elvis, 10 Mainstream, 13 Upside Down, 17 Damian, 20 Hymn to Her, 22 The Lover In Me, 23 London Boys, 25 Mind, 27 Punch, 29 Lets Work, 30 Heroes, 31 Strange, 34 Holly, 35 Eddie, 37 Eden, 38 Baby.

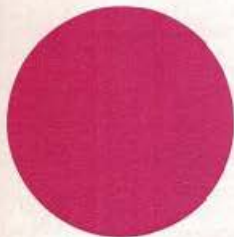
De Lite Wild Times
Featuring Osca Child

12" Remixed by Derrick May. YR35/YRT35/YRTX35



CHARTFILE

BY ALAN JONES



●**SIOUXSIE:** "I find this hat is a stylish yet practical solution to the problem of wasps at this time of year"



Fuelled by the success of its lead-off single 'The Best', **Tina Turner's** first studio album in three years, 'Foreign Affair', debuted at number one last week. Tina's last two studio albums, 1984's 'Private Dancer', and 1986's 'Break Every Rule', both peaked at number two, and her 1987 concert album 'Live In Europe' reached number eight.

Consisting of a dozen tracks recorded in Paris, London and New York earlier this year, 'Foreign Affair' is a blend of rock and pop that proves that even at 49, Ms Turner still possesses a powerful and appealing voice.

Of 380 albums to top the chart over the last 30 years, 'Foreign Affair' is only the 17th by a female soloist, and Tina is far and away the eldest of these, beating **Barbra Streisand** who was 38 when she recorded 'Guilty' in 1980 (she also topped in 1982 with 'Love Songs', a compilation of tracks recorded earlier in her career).

In fact, the last artist to have a number



●**TINA TURNER:** "At my age I need all the rest I can get"

one album of new material at an older age than Tina is **Slim Whitman**, country singer and yodeller, who topped with 'Red River Valley' in 1977, just three days after his 53rd birthday. The oldest chart-topper of all-time is **Perry Como**, who pinched a week at number one in 1974 with 'And I Love You So', when he was 61 years old.

●**Dire Straits' 'Money For Nothing' compilation completed a 47 week tour of chart duty a fortnight ago. As a result, the group is without an album in the chart for the first time since December 15 1984.**

●The release of a new single by **The Creatures**, the duo comprising Siouxsie and Budgie, probably indicates that 1989 will be the first year in which **Siouxsie And The Banshees** will fail to release a single, and therefore a hit since 1978.

The Banshees aren't the only act to have a hit every year this decade who have failed to deliver the goods in 1989. **George Benson, Gary Numan, Madness** and **Orchestral Manoeuvres In The Dark** have struck out too, either through releasing flops or becoming inactive. But 10 artists have managed to have a hit each and every year in the Eighties. **Diana Ross, The Stranglers, UB40, Shakin' Stevens, Level 42** and **The Cure** have all done it legitimately, with hits each and every year. While **Cliff Richard, Status Quo, Kool And The Gang** and **Iron Maiden** have managed it with the help of re-issues and hang-over hits. That is records which enter the chart one year and hang on into the next.

Diana Ross' record is astonishing. She charted every year in the Seventies too (one of only three to do it that decade) and every year between 1964 and 1969 as a member of **The Supremes**.

CHARTFILE USA

●**New Kids On The Block** had three singles in the top 40 last week, with 'Hangin' Tough' at number 24, 'Cover Girl' at number 31 and 'Didn't I (Blow Your Mind)' at number 39.

Chartfile correspondent Rob Durkee in Los Angeles, reports that they are only the second act to have three singles in the top 40 simultaneously this decade. Rob reports that **Diana Ross** was the other, hitting with 'Upside Down', 'I'm Coming Out' and 'It's My Turn' on November 14 1980.

The record for most simultaneous top 40 hits, like many others, is held by **The Beatles**. Bearing in mind the fact that on April 4, 1964, they held all of the top five places in the chart, you might have expected them to have, at some stage, an outrageously large number of simultaneous top 40 hits, but their record is a relatively modest seven, this being attained the week after their top five shut out. This they achieved in the following fashion: **NUMBER ONE** 'Can't Buy Me Love'. **NUMBER TWO** 'Twist And Shout'. **NUMBER FOUR** 'She Loves You'. **NUMBER SEVEN** 'I Want To Hold Your Hand'. **NUMBER NINE** 'Please Please Me'. **NUMBER 14** 'Do You Want To Know A Secret?' **NUMBER 38** 'I Saw Her Standing There'.

●When I congratulated **Martika** on making a 36 place (96 to 60) move up the Hot 100 recently, my list of bigger moves in the last decade should also have included two singles that made massive jumps on January 21 this year, as a result, presumably, of radio stations' post-Christmas playlist shakedowns. Anyway, on that date 'Paradise City' by **Guns n' Roses** climbed from number 85 to number 47, a 38 place improvement, while 'Don't Tell Me Lies' by **Breathe** shot from number 96 to number 52, a staggering 44 place jump.

At least I got the **Martika** move right. A CBS press release, repeated in the news pages of **rm** and several other weeklies last week, falsely claims that **Martika's** disc 'I Feel The Earth Move' made a 48 place move.

CHARTS

US BLACK SINGLES, MUSIC VIDEO

OCTOBER 1 — 7 1989

US BLACK SINGLES

TW LW

- 1 3 **BACK TO LIFE** Soul II Soul
- 2 4 **DON'T MAKE ME OVER** Sybil
- 3 6 **MISS YOU MUCH** Janet Jackson
- 4 7 **BABY COME TO ME** Regina Belle
- 5 1 **CAN'T GET OVER YOU** Maze Featuring Frankie Beverly
- 6 2 **PUT YOUR MOUTH ON ME** Eddie Murphy
- 7 10 **TALK TO MYSELF** Christopher Williams
- 8 5 **HEAT OF THE MOMENT** After 7
- 9 14 **ALL MY LOVE** Peabo Bryson
- 10 11 **BABIES HAVING BABIES** Terry Tate
- 11 13 **OUT OF MY MIND** The O'Jays
- 12 15 **IT'S FUNKY ENOUGH** The DOC
- 13 23 **PARTYMAN** Prince
- 14 20 **ROCK WIT'CHA** Bobby Brown
- 15 17 **BUST A MOVE** Young MC
- 16 19 **SMOOTH OPERATOR** Big Daddy Kane
- 17 9 **2300 JACKSON STREET** The Jacksons
- 18 16 **JUST WHAT I LIKE** Michael Cooper
- 19 28 **YOU ARE MY EVERYTHING** Surface
- 20 25 **I GO TO WORK** Kool Moe Dee
- 21 22 **SMILIN'** LeVert
- 22 29 **IM 'N' DANGER** Mother's Finest
- 23 27 **ALL I WANT FROM YOU** The Temptations
- 24 26 **BREATHE LIFE INTO ME** Mica Paris
- 25 31 **STATE OF ATTRACTION** Rhonda Clark
- 26 8 **SWEET TALK** D'Atra Hicks

- Virgin
- Next Plateau
- A&M
- Columbia
- Warner Bros
- Columbia
- Geffen
- Virgin
- Capitol
- Atlantic
- EMI
- Ruthless
- Warner Bros
- MCA
- Delicious
- Cold Chillin'
- Epic
- Reprise
- Columbia
- Jive
- Atlantic
- Capitol
- Motown
- Island
- Tabu
- Capitol



MILLI VANILLI

- 27 34 **GIRL I'M GONNA MISS YOU** Milli Vanilli
- 28 35 **DON'T TAKE IT PERSONAL** Jermaine Jackson
- 29 12 **TASTE OF YOUR LOVE** E.U.
- 30 32 **I WILL BE THERE** Miles Jaye
- 31 39 **I WANNA COME BACK** James Ingram
- 32 37 **'BOUT DAT TIME** Pieces Of A Dream
- 33 41 **EVERYTHING** Jody Watley
- 34 42 **(DON'T U KNOW) I LOVE YOU** Chuckii Booker
- 35 43 **EVERY TIME I TRY TO SAY GOODBYE** Cheryl Lynn
- 36 36 **AIN'T MY TYPE OF HYPE** Full Force
- 37 46 **I'M STILL MISSING YOUR LOVE** SOS Band
- 38 45 **NEW JACK SWING** Wrecks-N-Effect
- 39 44 **CELEBRATE NEW LIFE** BeBe & CeCe Winan
- 40 49 **HOME** Stephanie Mills

- Arista
- Arista
- Virgin
- Island
- Warner Bros
- EMI
- MCA
- Atlantic
- Virgin
- Columbia
- Tabu
- Motown
- Capitol
- MCA



NEW ORDER

MUSIC VIDEO

TW LW

- 1 1 **JASON THE VIDEOS** Jason Donovan
- 2 3 **THE WALL** Pink Floyd
- 3 2 **IN THE ROUND IN YOUR...** Def Leppard
- 4 5 **SUBSTANCE 1989** New Order
- 5 4 **RARE LIVE** Queen
- 6 8 **KYLIE THE VIDEOS** Kylie Minogue
- 7 7 **RATTLE AND HUM** U2
- 8 10 **DELICATE** Pink Floyd
- 9 16 **INNOCENTS** Erasure
- 10 22 **ROY ORBINSON AND THE CANDY MEN** Roy Orbison
- 11 14 **HOME COMING CONCERT** Gloria Estefan
- 12 6 **SINGALONG AWAY YEARS** Max Bygraves
- 13 NEW **IN SPAIN — SOLD OUT** Julio Iglesias
- 14 15 **FRANK SINATRA & FRIENDS LIVE** Frank Sinatra
- 15 20 **MAKING THRILLER** Michael Jackson
- 16 11 **NOW THATS WHAT I CALL MUSIC VIDEO 15** Various Artists
- 17 18 **LIVE** Eurythmics
- 18 12 **PUSH OVER** Bros
- 19 13 **THANK...** Cliff Richard & The Shadows
- 20 - **NICE 'N' ROUGH** Tina Turner

- PWL
- PMV/Channel 5
- PMV/Channel 5
- Virgin
- PMI
- PWL
- CIC
- PMI
- Virgin
- Music Club/Video Collection
- CMV
- Parkfield
- CMV
- Video Collection
- Vestron
- PMI/Virgin/PMV
- PMV/Channel 5
- CMV
- Music Club/Video Collection
- Music Club/Video Collection

CHUCKII BOOKER

THE U.S. HIT

SINGLE!

TURNED AWAY

OUT NOW ON 7"

& REMIXED 12"



CHARTS

US SINGLES, US LPs, INDIE
SINGLES, INDIE LPs

OCTOBER 1 — 7 1989

U S A L B U M S

TW LW

1	3	FOREVER YOUR GIRL	Paula Abdul	Virgin
2	1	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
3	4	STEEL WHEELS	Rolling Stones	Columbia
4	2	HANGIN' TOUGH	New Kids On The Block	Columbia
5	8	DR FEELGOOD	Motley Crue	Elektra
6	6	FULL MOON RIVER	Tom Petty	MCA
7	7	SKID ROW	Skid Row	Atlantic
8	5	REPEAT OFFENDER	Richard Marx	EMI
9	23	PUMP	Aerosmith	Geffen
10	9	THE RAW & THE COOKED	Fine Young Cannibals	IRS
11	13	HEART OF STONE	Cher	Geffen
12	10	DIRTY ROTTEN FILTHY STINK	Warrant	Columbia
13	11	THE END OF THE INNOCENCE	Don Henley	Geffen
14	12	CUTS BOTH WAYS	Gloria Estefan	Epic
15	17	DISINTEGRATION	The Cure	Elektra
16	14	KEEP ON MOVIN'	Soul II Soul	Virgin
17	16	DONT BE CRUEL	Bobby Brown	MCA
18	15	SOUNDTRACK: BATMAN	Prince	Warner Bros
19	18	TWICE SHY	Great White	Capitol
20	19	LIKE A PRAYER	Madonna	Sire
21	20	NO ONE CAN DO IT BETTER	The DOC	Ruthless
22	22	SEE THE LIGHT	the Jeff Healey Band	Arista
23	25	SLEEPING WITH THE PAST	Elton John	MCA
24	24	TRASH	Alice Cooper	Epic
25	28	COSMIC THING	The B-52's	Reprise
26	21	BIG TYME	Heavy D & The Boyz	MCA
27	43	STONE COLD RHYMIN'	Young MC	Delicious



B-52's

28	—	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A & M
29	34	TENDER LOVER	Babyface	Solar
30	27	BLIND MAN'S ZOO	10,000 Maniacs	Elektra
31	33	AS NASTY AS THEY WANNA BE	The 2 Live Crew	Skywalker
32	35	VIVID	Living Colour	Epic
33	30	ONE BRIGHT DAY	Ziggy Marley & The Melody Makers	Virgin
34	29	INDIGO GIRLS	Indigo Girls	Epic
35	31	MARTIKA	Martika	Columbia
36	37	BIG GAME	White Lion	Atlantic
37	32	WALKING WITH A PANTHER	LL Cool J	Def Jam
38	26	PAULS BOUTIQUE	Beastie Boys	Capitol
39	36	LETS GET IT STARTED	MC Hammer	Capitol
40	50	SILKY SOUL	Maze Featuring Frankie Beverly	Warner Bros
41	38	24/7	Dino	4th & Broadway
42	46	SOUL PROVIDER	Michael Bolton	Columbia



LOVE AND ROCKETS

43	48	BAD ENGLISH	Bad English	Epic
44	41	WINGER	Winger	Atlantic
45	40	NEW JERSEY	Bon Jovi	Mercury
46	47	STILL CRUISIN'	The Beach Boys	Capitol
47	58	NEW KIDS ON THE BLOCK	New Kids On The Block	Columbia
48	54	LEGACY	Poco	RCA
49	42	WHEN HARRY MET SALLY	Soundtrack	Columbia
50	—	LOVE AND ROCKETS	Love And Rockets	Big Time

U S S I N G L E S

TW LW

1	5	MISS YOU MUCH	Janet Jackson	A&M
2	4	CHERISH	Madonna	Sire
3	1	GIRL I'M GONNA MISS YOU	Milli Vanilli	Arista
4	2	HEAVEN	Warrant	Columbia
5	3	IF I COULD TURN BACK TIME	Cher	Geffen
6	12	MIXED EMOTIONS	Rolling Stones	Columbia
7	10	LOVE SONG	The Cure	Elektra
8	6	18 AND LIFE	Skid Row	Atlantic
9	11	BUST A MOVE	Young MC	Delicious
10	14	IT'S NO CRIME	Babyface	Solar
11	13	DON'T LOOK BACK	Fine Young Cannibals	IRS
12	15	IT'S NOT ENOUGH	Starship	RCA
13	18	SOWING THE SEEDS OF LOVE	Tears For Fears	Fontana
14	22	LISTEN TO YOUR HEART	Roxette	EMI
15	17	WHEN I LOOKED AT HIM	Exposé	Arista
16	21	LOVE IN AN ELEVATOR	Aerosmith	Geffen
17	23	DR FEELGOOD	Motley Crue	Elektra
18	20	PARTYMAN	Prince	Warner Bros
19	31	COVER GIRL	New Kids On The Block	Columbia
20	28	ROCK WIT'CHA	Bobby Brown	MCA
21	7	ONE	Bee Gees	Warner Bros
22	9	DON'T WANNA LOSE YOU	Gloria Estefan	Epic
23	26	(YOU'RE MY ONE AND ONLY)	Seduction	Vendetta
24	8	KISSES ON THE WIND	Neneh Cherry	Virgin
25	32	HEALING HANDS	Elton John	MCA
26	25	RUNNIN' DOWN A DREAM	Tom Petty	MCA
27	19	COLD HEARTED	Paula Abdul	Virgin
28	16	SHOWER ME WITH YOUR LOVE	Surface	Columbia
29	34	THE BEST	Tina Turner	Capitol
30	33	WHAT I LIKE ABOUT YOU	Michael Morales	Wing
31	27	ANGEL EYES	The Jeff Healey Band	Arista
32	36	CALL IT LOVE	Poco	RCA
33	38	WHEN I SEE YOU SMILE	Bad English	Epic
34	37	LOVE SHACK	The B-52's	Reprise
35	35	I FEEL THE EARTH MOVE	Martika	Columbia
36	24	HANGIN' TOUGH	New Kids On The Block	Columbia
37	29	RIGHT HERE WAITING	Richard Marx	EMI
38	39	DIDN'T I (BLOW YOUR MIND)	New Kids On The Block	Columbia
39	45	IT'S JUST THE WAY THAT YOU LOVE ME	Paula Abdul	Virgin
40	40	LET GO	Sharon Bryant	Wing
41	30	KEEP ON MOVIN'	Soul II Soul	Virgin
42	43	GLAMOUR BOYS	Living Colour	Epic
43	44	DONT SHUT ME OUT	Kevin Paige	Chrysalis
44	49	SUNSHINE	Dino	4th & Broadway

- 45 52 **BACK TO LIFE** Soul II Soul
- 46 53 **POISON** Alice Cooper
- 47 51 **MY HEART SKIPS A BEAT** The Cover Girls
- 48 65 **GET ON YOUR FEET** Gloria Estefan
- 49 46 **WHAT ABOUT ME** Moving Pictures
- 50 41 **I LIKE IT** Dino
- 51 55 **ME SO HORNY** The 2 Live Crew
- 52 — **ANGELIA** Richard Marx
- 53 60 **DON'T CLOSE YOUR EYES** Kix
- 54 63 **SUGAR DADDY** Thomson Twins
- 55 56 **CONGRATULATIONS** Vesta
- 56 59 **TALK TO MYSELF** Christopher Williams
- 57 64 **THE WAY TO YOUR HEART** Soul Sister
- 58 72 **DON'T KNOW MUCH** Linda Ronstadt
- 59 50 **ONCE BITTEN TWICE SHY** Great White
- 60 47 **ON OUR OWN** Bobby Brown

- Virgin
- Epic
- Capitol
- Epic
- Geffen
- 4th & Broadway
- Skywalker
- EMI
- Atlantic
- Warner Bros
- A&M
- Geffen
- EMI
- Elektra
- Capitol
- MCA

● BULLETS

- 61 78 **LEAVE A LIGHT ON** Belinda Carlisle
- 64 73 **DON'T MAKE ME OVER** Sybil
- 65 — **BLAME IT ON THE RAIN** Milli Vanilli
- 69 81 **DONT ASK ME WHY** Eurythmics
- 72 — **LIVING IN SIN** Bon Jovi
- 76 — **LICENCE TO CHILL** Billy Ocean
- 77 88 **THE ANGEL SONG** Great White
- 80 89 **HOLD ON** Donny Osmond
- 82 90 **LOVE SONG** Tesla
- 86 — **IF YOU ASKED ME TO** Patti LaBelle
- 87 — **GIRL I AM SEARCHING FOR YOU** Stevie B
- 89 94 **I'M A BELIEVER** Giant
- 91 — **THE LAST WORTHLESS EVENING** Don Henley
- 93 — **TOUCH THE FIRE** Icehouse
- 94 — **SOLD ME DOWN THE RIVER** The Alarm
- 96 — **I WANT YOU** Shana

- MCA
- Next Plate
- Arista
- Arista
- Mercury
- Jive
- Capitol
- Capitol
- Geffen
- MCA
- LMR
- A&M
- Geffen
- Chrysalis
- IRS
- Vision



THE SMITHS



DEPECHE MODE

- 5 4 **RUN 2 RUN** New Order Factory
- 6 6 **PURE** Lightning Seeds Ghetto
- 7 — **BARGING INTO THE PRESENCE OF GOD** Pale Saints 4AD
- 8 5 **FIND OUT WHY** Inspiral Carpets Cow
- 9 7 **SHE BANGS THE DRUMS** Stone Roses Silverstone
- 10 11 **CRACKERS INTERNATIONAL** Erasure Mute
- 11 28 **3 AM ETERNAL** KLF KLF Communication
- 12 8 **MENTALLY MURDERED** Napalm Death Earache
- 13 10 **PERFECT NEEDLE** Telescopes What Goes On
- 14 13 **BACKWARDS DOG** Soup Dragons Raw TV
- 15 29 **SALLY CINAMMON** Stone Roses Black
- 16 — **SO ALIVE** Love And Rockets Beggars Banquet
- 17 17 **A LITTLE RESPECT** Erasure Mute
- 18 12 **ROUND AND ROUND** New Order Factory
- 19 22 **JOE** Inspiral Carpets Cow
- 20 9 **KYLIE SAID TO JASON** KLF KLF Communication
- 21 20 **THE PEEL SESSIONS** Inspiral Carpets Strange Fruit
- 22 30 **HERE COMES YOUR MAN** Pixies 4AD
- 23 15 **BLUE MONDAY** New Order Factory
- 24 — **SHIP OF FOOLS** Erasure Mute
- 25 18 **IVI IVY IVY** Primal Scream Creation
- 26 14 **TOM VERLAINE** Family Cat Bad Girl
- 27 25 **CHAINS OF LOVE** Erasure Mute
- 28 — **THE CIRCUS** Erasure Mute
- 29 16 **SIT DOWN** James Rough Trade
- 30 26 **EVERYTHING COUNTS** Depeche Mode Mute

INDIE ALBUMS

TW LW

- 1 1 **STONE ROSES** Stone Roses Silverstone
- 2 2 **THE INNOCENTS** Erasure Mute
- 3 — **PRIMAL SCREAM** Primal Scream Creation
- 4 3 **CIRCUS** Erasure Mute
- 5 6 **TECHNIQUE** New Order Factory
- 6 4 **DOOLITTLE** Pixies 4AD
- 7 14 **SUBSTANCE** New Order Factory
- 8 — **LOVE AND ROCKETS** Love And Rockets Beggars Banquet
- 9 7 **101** Depeche Mode Mute
- 10 — **INDIE TOP 20 VOL 7** Various Beechwood
- 11 10 **BUMMED** Happy Mondays Factory
- 12 11 **THE TRINITY SESSIONS** Cowboy Junkies Cooking Vinyl
- 13 5 **BRENDAN CROKER & THE 5 O'CLOCK SHADOW** Brendan Croker Silverstone
- 14 13 **THE MAN-BEST OF ELVIS COSTELLO** Elvis Costello Demon
- 15 17 **LOUDER THAN BOMBS** The Smiths Rough Trade
- 16 16 **HATFUL OF HOLLOW** The Smiths Rough Trade
- 17 12 **LIFE'S TOO GOOD** Sugarcubes One Little Indian
- 18 — **SHORT SHARP SHOCKED** Michelle Shocked Cooking Vinyl
- 19 8 **SURFER ROSA** Pixies 4AD
- 20 15 **SOUND OF CONFUSION** Spacemen 3 Fire

INDIE SINGLES

TW LW

- 1 — **DRAMA** Erasure Mute
- 2 1 **PERSONAL JESUS** Depeche Mode Mute
- 3 3 **WROTE FOR LUCK** Happy Mondays Factory
- 4 2 **REGINA** Sugarcubes One Little Indian

CHARTS

THIS WEEK'S CHART
ANALYSED BY ALAN JONES

● **Black Box** proves too strong for **Technotronics** once again this week, taking a fifth week at number one with their single 'Ride On Time'. Black Box's predecessors at number one, **Jive Bunny and the Mastermixers**, were also top for five weeks. The last time two consecutive number ones spent more than four weeks at number one was at the end of 1983.



● **BROS**: "ere Matt, I think there's something dodgy on your shoe"

● 'Chocolate Box' is the week's highest new entry at number nine, but the fact it didn't go in any higher seems to confirm, the general consensus that **Bros** are past their peak. Their last single, 'Too Much', debuted at number two at the end of July and immediately went into a steep decline. 'Chocolate Box' seems to have little going for it, and appears to be doomed to a similarly swift and downwardly spiralling chart career. Three other Bros singles have debuted inside the top 10: 'I Quit' at number four in September 1988 and 'Cat Amongst The Pigeons/Silent Night' at number two in December 1988.

● Fastest climber this week is **Milli Vanilli's** 'Girl I'm Gonna Miss You', which soars 42 places from number 66 to number 24. The record was recently a number one hit in the USA.

● **Tears For Fears'** 'The Seeds Of Love' becomes the fourth album to debut at number one in as many weeks, taking the crown after selling more than 100,000 copies. Tears For Fears also topped the chart in 1983 with 'The Hurting', whilst their last album 'Songs From The Big Chair' reached number two. It was deprived of top billing by **Phil Collins'** five week topper 'No Jacket Required'. Ironically, Phil is drummer on 'Woman In Chains' on the new TFF album.

● **Madonna's** 'Cherish' single continues to fall, dipping another three notches to number 10, but her album 'Like A Prayer', having soared from number 26 to number nine last week, climbs again to number 5. The reason for this apparent paradox is that Maddy's record company is spending £300,000 on promoting 'Like A Prayer' on TV, a move which should ensure that it tops a million sales before Christmas.

● Last week I suggested that **Jason Donovan's** album 'Ten Good Reasons' was the third best seller by an Aussie in the UK, with sales of over 750,000. That remains the case, but its sales are higher than I had anticipated, with Jason's label PWL claiming 970,000.

CHARTFILE USA EXTRA
Janet Jackson secures her second US number one hit with 'Miss You Much'. Janet also reached number one in 1986 with 'When I Think Of You'. Both records

were written and produced by **Jimmy 'Jam' Harris** and **Terry Lewis**, who performed the same duties on **Human League's** 1986 number one 'Human'.

● Singlehandedly challenging the US chart supremacy of **LA & Babyface**, songwriter **Diane Warren** has four hits on the US Hot 100 this week. Diane penned **Cher's** 'If I Could Turn Back Time' (number five), 'When I See You Smile' by **Bad English** (number 33) plus new entries from Milli Vanilli ('Blame It On The Rain' at number 65) and **Patti LaBelle** ('If You Asked Me To' at number 86). Diane also wrote two songs that are likely to enter the chart next week — **Barbra Streisand's** 'We're Not Making Love Anymore' and **Jets'** 'The Same Love' plus 'Bed Of Nails', a new entry to the UK chart this week for **Alice Cooper**.

The Patti LaBelle single, incidentally, is the first hit off the 'Licence To Kill' soundtrack in America. **Gladys Knight's** title track having inexplicably failed. In Britain, where, of course, Gladys had a top five hit, Patti's single bombed out badly a few weeks ago.

● **Paula Abdul** establishes a new record this week, finally climbing to the top of the US album chart with 'Forever Your Girl'. The album has been charted for 64 weeks, comprehensively smashing the old record of 58 weeks to reach number one established by 'Fleetwood Mac' in 1976.



● **PAULA ABDUL**: "anyone got any fertiliser, these roses are looking a bit sad?"

Paula has already had three number one singles in America this year with 'Straight Up', 'Forever Your Girl' and 'Coldhearted' — more than any other act — and is shooting for a fourth with '(It's Just) The Way That You Love Me', which climbs to number 39 this week, a 49 place improvement on the lowly peak it scaled when first issued last year. All four singles, plus 'Knocked Out', which peaked at number 41, are included on 'Forever Your Girl', which has sold over three million copies.

● **New Kids On The Block** already have three singles in the Hot 100, and are about to make it four with CBS in America rush releasing 'This One's For The Children' off their forthcoming seasonal album 'Merry, Merry Christmas'. For all their US success, the Kids still mean very little here, with 'Hangin' Tough' slipping from its pole position of number 52 to number 70 this week.

NEWS EXTRA DEAD END STREET

Despite recent rumours **Morrissey** says he hasn't used his old producer Stephen Street on his forthcoming single 'Ouija Board' which is due out soon. Instead, Morrissey has teamed up with Clive Langer and Alan Winstanley, who in the past have worked with Elvis Costello and Madness.

NO LOC

Tone Loc has cancelled his five date tour which was due to open in Leeds on October 9.

"Tone Loc is suffering from ill health," says a spokesperson without specifying Tone's particular complaint. "A new tour itinerary will be scheduled for early in the New Year."

TWELVE INCH

TW LW

1	2	PUMP UP THE JAM Technotronic featuring Felly	Swanyard
2	1	RIDE ON TIME Black Box	De/Construction
3	4	IF ONLY I COULD Sydney Youngblood	Circa
4	3	DRAMA! Erasure	Mute
5	—	STREET TUFF Rebel MC & Double Trouble	Deisre WANTX18
6	—	CHOCOLATE BOX Bros	CBS ATOMT8
7	—	WISHING ON A STAR Fresh 4 Featuring Lizz E	10 Records TENX287
8	19	SWEET SURRENDER Wet Wet Wet	Precious Organisation
9	17	YOU KEEP IT ALL IN Beautiful South	Gol Discs
10	8	MANTRA FOR A STATE OF MIND S'Express	Rhythm King
11	—	SECRET RENDEZVOUS Karyn White	Warner Bros W2855T
12	—	KENNEDY The Wedding Present	RCA PT43118
13	5	I NEED YOUR LOVIN' Alyson Williams	Def Jam/CBS
14	—	THE REAL WILD HOUSE Raul Orellana	BCM BCM322X
15	11	THE BEST Tina Turner	Capitol
16	10	THE SENSUAL WORLD Kate Bush	EMI
17	—	GIRL I'M GONNA MISS YOU Milli Vanilli	Cooltempo COOLX191
18	6	CHERISH Madonna	Sire
19	—	NAME AND NUMBER Curiosity Killed The Cat	Mercury CATX6
20	—	ROAD TO YOUR SOUL All About Eve	Mercury EVENX10

COMPACT DISC

TW LW

1	—	THE SEEDS OF LOVE Tears For Fears	Fontana
2	2	FOREIGN AFFAIR Tina Turner	Capitol
3	1	WE TOO ARE ONE Eurythmics	RCA
4	3	CUTS BOTH WAYS Gloria Estefan	Epic
5	—	SEASON'S END Marillion	EMI
6	9	DEEP HEAT 4 — PLAY WITH FIRE Various	Telstar
7	12	LIKE A PRAYER Madonna	Sire
8	4	RHYTHM NATION 1814 Janet Jackson	A&M
9	—	IS THIS LOVE Various	EMI
10	5	STEEL WHEELS The Rolling Stones	CBS
11	6	PUMP Aerosmith	Geffen
12	11	A NEW FLAME Simply Red	Elektra
13	7	SLEEPING WITH THE PAST Elton John	Rocket/Phonogram
14	10	REPEAT OFFENDER Richard Marx	EMI-USA
15	8	HEART AND SOUL — 18 CLASSIC SOUL CUTS Various	Heart & Soul
16	—	SEARCHLIGHT Runrig	Chrysalis
17	15	WHEN THE WORLD KNOWS YOUR NAME Deacon Blue	CBS
18	—	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
19	—	CANDLELAND Ian McCulloch	WEA
20	—	ETERNAL LOVE Various	K-Tel



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