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TALKING HEADS

DAVID BYRNE ON MUSIC, MARRIAGE AND MONKEYS

THE DAINTEES

MARTIN STEPHENSON — A MAN WITH A HUMBLE HEART



REVIEWS

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MICA PARIS
STEVEN DANTE
JELLYBEAN

LIVES

IN TUA NUA
HEAD

WOMACK & WOMACK

KYLIE MINOGUE

'I DON'T THINK I'M SO GOODY TWO SHOES. I GO OUT AND HAVE A DRINK SOMETIMES'



SIOUXSIE & THE BANSHEES

SIoux SAYS 'I WANT TO SETTLE DOWN AND HAVE CATS'

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Various |

*Indicates not available on Compact Disc
†Indicates only available on Compact Disc

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EASY LISTENING

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Motown PRICE PARTY

CONTENTS

- 4 NEWS** The week's big stories, including Sade, Crazyhead 4½, Go-Betweens LP
- 8 INDEX** New bands, compellions, daffy charts, plaques Kroy Twins (gasp!)
- 12 LIP** Nancy sniffs round pop's armpits looking for gossip and a new man to put on the back of her motorbike
- 14 rm INDEPENDENTS** All that is—and will be—happening on the independent music scene + the **rm** independent music chart
- 16 THE DAINTEES** Martin Stephenson tells us how he just doesn't like music at all, really...
- 18 rm DANCE** What's cookin' in clubland + Womack & Womack, Kid 'n' Play, Jay Strongman + the **rm** Cool Cats chart
- 22 DOROTHY** Dot is the alter ego of two sophisticated ladies who used to be in dowdy post-punk band the Raincoats and whose dream date is Ken Livingstone
- 24 KYLIE MINOGUE** The story of the gal who just got luckier and luckier and luckier...
- 26 SIOUXSIE AND THE BANSHÉES** Take a peek-a-boo with Siouxsie, and find out how the Banshees' world is once again a Happy House
- 28 TALKING HEADS** David Byrne talks in a very strange manner indeed
- 30 rm REVIEW**
43rpm This week's singles reviewed by Robin Smith
- 31 LIVES** Including Head, Gail Ann Dorsey and In Tua Nua
- 33rpm** This week's albums, including Mica Paris, Jellybean and Steven Dantes
- 35 CHARTFILE** More astonishing chart facts by "Prof" Alan Jones
- 37 DJ DIRECTORY** James Hamilton on the wheels of steel
- 40 CHARTS** Pop Dance, Hi-NRG, Scottish Dance, The Club Chart
- 42 CHARTS** US LPs and 4½, Black 4½, Music Video
- 46 THIS WEEK'S CHART** Analysed by Alan Jones, plus CD and ½2 inch listings
- 47 THE TOP OF THE POPS CHART**



A HELLO TO ARMS

Sade returns to model a new form of ozone-friendly underarm deodorant and announces a fab new single. (p4)

HUMBLE PIE

In search of a slice of the chart pie without ruining your health and happiness.

Martin Stephenson interviewed p16



REG STRIKES BACK

As Gary and Martin Kemp prepare to play the Kray twins in a film of the lives of the East End's most celebrated villains, **rm** talks exclusively to Reggie Kray about dapper threads and Dire Straits (p8)
Watch out next week for an exclusive interview with Gary, Martin and the lads as Spandau Ballet return to the pop fold

NEWS

EDITED BY ROBIN SMITH



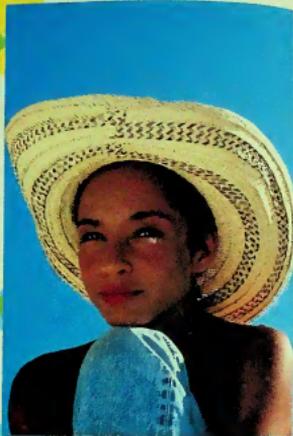
Billy Bragg, seen here doing his best to look like Michael Jackson, releases his single 'Waiting For The Great Leap Forwards' on August 30. The flip side features 'Wishing The Days Away' and a reworked version of the country classic 'Sin City'.

Whakko Braggio will also be touring, playing dates at Liverpool Royal Court November 12, Manchester Opera House 13, Brighton Dome 15, Cambridge Corn Exchange 16, Derby Assembly Rooms 17, Bradford St Georges Hall 18, Glasgow Pavilion 20, Newcastle City Hall 21, Bristol Colson Hall 23, Cardiff St David's Hall 24, Portsmouth Guildhall 25, Birmingham Alexandra Theatre 27, Coventry Warwick Arts Centre 28, London Dominion 29.

COME AGAIN

Sade's single 'Nothing Can Come Between Us' is out this week. A remixed version of the track on her album 'Stronger Than Pride', the flip side is a new song, 'Make Some Room', while the CD version will also have 'You're Not The Man'.

Sade begins a two month American tour this month, but she should be returning to Britain for dates in the autumn.



LEAPING ABOUT



The Railway Children chuff back with their single 'Over And Over' released on August 31. Remixed by Morrus's old mucker Stephen Street, the flip side features a live version of 'A Gentle Sounding' and there will be a wacky rendition of Blondie's 'Union City Blue' on the 12 inch.

The Railway Children will be supporting the Sugarbushes on their American tour and then they'll be supporting the Bible for some further American dates.

RIICH AND FAMOUS



DOWN THE LANE

The Go-Betweens, who narrowly missed mega-chart success with their single 'Streets Of Your Town', release their album '16 Lovers Lane' on August 29. Tracks include 'Quiet Heart', 'Love Is A Sign', 'Dive For Your Memory' and 'I'm Alright'. The band recently played a sell out show at the London Astoria and they should be back in Britain for dates in October.

STETSATOUR

Stetsasonic, one of New York's hottest hip hop acts, will be touring next month. They'll be playing Manchester International 2 September 24, Nottingham Rock City 25, London Electric Ballroom 27, Norwich East Anglia University 30, Cambridge Corn Exchange 30, Tonbridge Angel Centre October 1, Birmingham Hummingbird 2. Support bands for the tour will be EPMD and the Cookie Crew, and tickets are on sale now from box offices and usual agents.



● Richard Jobson, the former **Armoury Show** frontman turned television personality, releases his single **'Bad Man'** on August 30. The flip side features **'The Heat Is On'** while the CD also features a poem written by Jobson entitled **'Big Fat City'**. **Trickie Dickie** should be releasing a new album in October.

● Ozzy Osbourne won't have to cough up £40,000 compensation for a show he cancelled at Nottingham Rock City recently. The promoters were trying to sue Osbourne but the case has been thrown out of court and Nottingham Rock City have been ordered to pay Ozzy's legal costs.



WACKO JACKO'S FILM O!

1988 has been the year of Michael Jackson and it looks as if there's not going to be much let up in 1989. Jacko's fantasy epic film 'Moonwalker' is due early in the New Year, most likely in March.

The film, rumoured to cost around 50 million dollars, has Jacko playing a friendly alien who joins forces with a group of kids to fight baddies and save the world.

Meanwhile, Jacko, who returns to Britain for more shows at Wembley and Liverpool at the end of the month, releases his single 'Another Part Of Me' on August 30. The flip side features an instrumental version while the 12 inch features an extended dance mix.

STYLE COUNCIL — NO SPLIT

Rumours that the Style Council have split up have been firmly denied. A national newspaper claimed last week that Paul Weller was killing off the band so that he could spend more time with DC Lee and their baby, but a spokesperson for the Style Council's record company, Polydor, assures us that everything is still hunky dory and the split story isn't true.

U2 RATTLE BACK

U2 will be back in the autumn with a double album, a book and a film, capturing the band's mammoth trek across America last year. All three are called 'Rattle And Hum'. The album should be out on October 10 and we understand that apart from live recordings, it will also feature new material. A new single, 'Desire', will precede it on September 19.

Both the Dublin and London premieres in October will be in aid of charities and the film will go on general release from November 4.

The book is published on October 20 (Penguin £4.95) and will include 150 photographs taken on location in America and Ireland.

● LEVEL TOUR

Level 42 will be brightening up the winter gloom with a tour. They'll be kicking off with a couple of shows at the Birmingham NEC on December 21, 22 (tickets £11 and £9.50); Wembley Arena January 9, 10, 11, 12 (tickets £12.50 and £11); Edinburgh Playhouse 14, 15, 16 (tickets £10 and £8.50); Whitley Bay Ice Rink January 18 (tickets £10); Manchester G Max 19, 20 (tickets £11 and £9.50); Shepperton Market Showring Pavilion 25 (tickets £10) Brighton Centre 26 (tickets £11 and £9.50). Tickets go on sale from Friday August 26 at usual outlets. For all shows apart from Brighton and Edinburgh tickets are also available by post from Level 42 Box Office, PO Box 77, London SW4 9LH. Add a 50p booking fee to the cost of each ticket and make cheques payable to Level 42 Box Office. There is also a credit card hotline on 01-582 1626.

Cher Skin Deep

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NEWS

CONTINUED FROM PAGE 5

RELEASES

Luscious pouting **Belinda Carlisle** releases her single "World Without You" on August 30. The flip side has "Nobody Owns Me", while the 12 inch has a remix of "World Without You". Belinda, whose album "Heaven On Earth" has recently gone platinum, starts her first solo UK tour on September 14 at Hammersmith Odeon.

Scottish guitar strummers, the **Big Dish**, release their second album "Creeping Up On Jesus" on August 22. The album was inspired by theordes of faith healers the band encountered when they were in the States and tracks include "Foil Healer" and the band's current single "European Kiss".

Belsem And The Angel, who are back home after a four month stint in America supporting Kiss and Iggy Pop, release their single "Live Free Or Die" on August 29. Available as a 12 inch only, it's an extended remix of the title track of the band's long awaited second LP.

Coldest, the men behind Yaz's number one "The Only Way Is Up", release their single "Stop This Crazy Thing" on August 30. Vocals are by Black Uhuru's Junior Reid.

TOURS

Scanda Russell, who reached the top 30 earlier this year with "Fiona In The Dark", has lined up her first ever dates in the UK. She will play the Manchester Apollo on September 22 and the Dominion Theatre, London 23, 24. Tickets are £7.50 and £8.50 in Manchester and £8.50 and £9.50 in London.

Diana Warwick celebrates 25 years in the music business with two exclusive appearances of London's Dominion Theatre on Oct 6 and 7. Tickets are £15.00 and £13.50.

Barry Manilow's back on the road again so watch out for frazzled fans at Dublin RDS November 18, Manchester Apollo 20, 21, Edinburgh Playhouse 24, 25, Bournemouth BIC 28, 29, Birmingham NEC December 1, 2, and Alexandra Palace London 3, 4, 6.

The Pixies have lined up dates at Nottingham Rock City September 27, Birmingham Irish Centre 28, London Town And Country Club 29, Bristol Bier Keller October 2, Manchester International 3, Northampton Komikazi Klub 4.

JEZEBEL PULL OUT

Gene Loves Jezebel have been forced to pull out of appearing at the Reading Festival on August 27. Jezebel member Jay Aston fell off a push bike while he was cycling along Venice Beach in California last week and has a hairline fracture on his ankle, which means the poor boy can hardly walk, let alone leap about on stage.

R U M O O R S

Sleaz O'Connor's next single is scheduled to be "Jumping In The River", written with former **Smile** members Mike Joyce and Andy Rourke... **Duran Duran** have just finished recording a new single and we understand it has a very naughty title. Watch out for long awaited tour dates from the Duranics in November... **Bananarama** are due to release a greatest hits LP in the autumn and we've even heard talk that they're at last considering some long awaited tour dates. Yee ha... Then **Jerico** will be releasing a single entitled "Big Area" in mid September, followed by an album in October.

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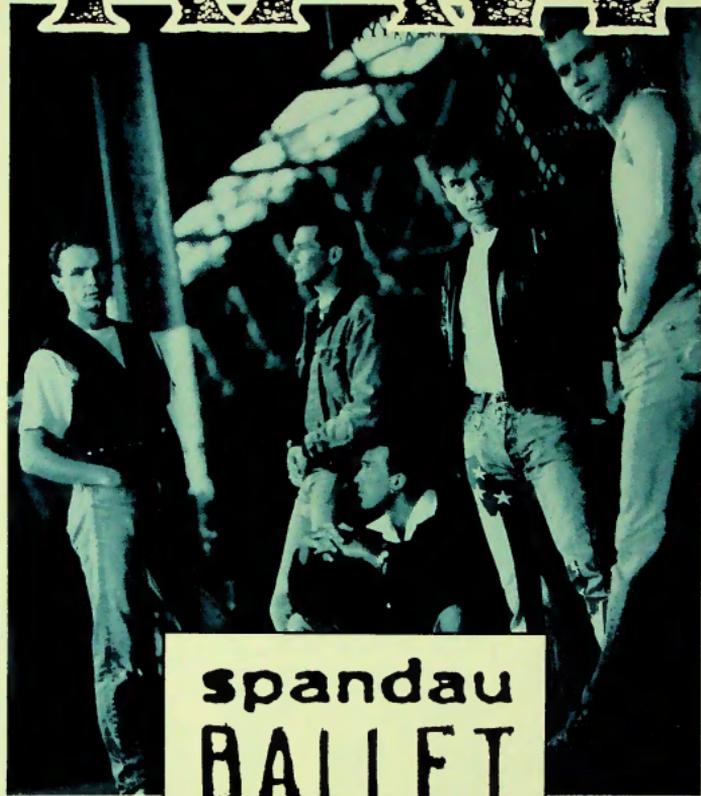
HEAVEN.17



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AND FOUR TRACK C.D SINGLE (VSCDH13) WITH BONUS TRACK SLOW ALL OVER

RAW



spandau BALLET

7", 12", CD, Amnesia Mix 12"

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INDEX

EDITED BY ANDY STRICKLAND

Ronnie and Reggie Kray achieved cult status in the Sixties as East End gangsters with a taste for fashion, style and panache. This myth has grown even though the twins are both serving a 30 year stretch each for their part in gangland killings.

Ronnie is played by Gary Kemp, who recently visited him at Broadmoor psychiatric hospital where Ronnie (aka the Colonel) advised him on his role and asked that he remove his earrings before filming begins. "Who can blame him? Meanwhile, Reggie Kray told *rm* how he first got interested in the all important clothes.

"Our Dad used to work in the clothing business, so Ron and me always had racks of ties in our bedroom," he explains. Sartorial elegance was the next priority as Reggie continues, "I used to like waistcoats in particular, they were silky grey and when I went down to the dancing clubs everyone would admire them. Ron had a couple of suits made in Savile Row, but we mostly used to prefer the East End colors. I always had silk or satin lapels on my dress suits."

It was this sharp image that helped the Krays to become tops in their own line of 'business' and Reggie reckons old films to be a big influence. "Clothes in films always look good, particularly in the French films. I like the way Alain Delon looks in 'Borsalino'." (French actor in French gangster film.)

There's no point in having the smart threads without the flash car to match. After all, what self-respecting gang leader cruises in a Reliant Robin?

"The Americans and Germans make lovely cars," says Reg. "I had a two door Mercedes saloon which was bottle green with a record player in the back. I also had a Ford Galaxy which was a soft top."

So there it is — a guide to cruciality by Reggie Kray, a man who admits to being a Dire Straits fan and dearly wishes he could see them live in concert.

JA



● REGGIE AND RONNIE KRAY: brothers in arms



● MARTIN AND GARY KEMP: 'armless brothers

R E G G S P E A K S O U T

Those Spandau Ballet brothers Gary and Martin Kemp are to star as the Kray twins in a forthcoming £5 million extravaganza film. But are they up to the job? *rm* went straight to the horse's mouth and asked Reggie Kray about it all

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G A P

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INDEX

EDITED BY ANDY STRICKLAND

WIN WEMBLEY TICKETS

Bruce Springsteen, Sling, Peter Gabriel and Tracy Chapman are just some of the names taking part in the spectacular Human Rights Now concerts taking place as a world wide tour and starting at Wembley Stadium on September 2.

The shows have been sold out for weeks but we at Index have six pairs of tickets that you can win. The Human Rights Now Tour, sponsored by Reebok, will visit Costa Rica, Hungary, Brazil, Canada, the US and many more countries on its six week trek to mark the 40th anniversary of the signing of the universal declaration of Human Rights in 1948. September 2 looks set to become one of the most historic concerts ever staged at Wembley and all you have to do to win a pair of tickets is answer the three questions below.

1 Peter Gabriel once fronted which mega band:

a) Marillion, b) Genesis, c) Led Zeppelin?

2 What is the title of Bruce Springsteen's latest LP

a) 'Tunnel Of Love', b) 'Born In The USA', c) 'Brooce'?

3 Tracy Chapman's mega hit single was called:

a) 'Fast Car', b) 'Fast Food', c) 'Fast Life'?

Send your answers on a postcard to 'Human Rights Now Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive no later than August 30. First six correct entries win a pair of tickets.



OFRA
HAZA

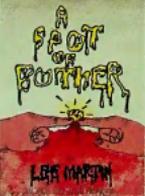
GALBI



BIG COUNTRY 'KING' TOPTEN

- 1 'I'm Not Scared' Henry The Eighth Wonder
- 2 'European Reign' Big Dish
- 3 'King Our Own Kong' UB40
- 4 'Money's Too Tight To Mention' Simply Deep
- 5 'Olaf Ula!' Gary Glitter And The Glitter Band
- 6 'Whispering Grass' Windsor Davis & Don Estelle
- 7 'Fire' the Crazy World Of King Arthur Brown
- 8 'Can The Canoe' Suzi Quatro
- 9 'She's Not There' King Juan Carlos Santana
- 10 'King In A Catholic Style' China Crisis. (Compiled by the Royal Wee)

SPOT PRIZE



Lee Martin is one sick 16-year-old. The talented young cartoonist has just put out his 'A Spot Of Bother' cartoon book aimed to dispel our worst fears about the zit and its accompanying horrors. A look at the zit in history is particularly interesting, with Caesar's back burning into a cauldron of piss as the dangers of his murders pierce his toga. All in all it's a thoroughly disgusting and funny read so buy a copy and next time Andy Kerlow hassles you in the supermarket, you can bash him over the head with it.

AS



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THE FOLLOW UP TO
THE CLASSIC IN SNAIL

Hotter than chicken vindaloo, crisper than a popadom... That's the new bhangra from Wolverhampton lass Sarbani. 'Ish Ka Deh' Marmaleh! (nothing to do with the stuff you put on your toast in the mornings), is a taster for the talents of the girl who became Britain's bhangra champ while doing her GCSEs. Bhangra is the Indian version of disco and Sarbani (pronounced SABARN-EE) serves up a traditional bhangra beat with a dash of acid house. Also on her musical menu are honking horns and a spicy sax break — Virgin Records will take your orders. Not quite sure what Sarbani sings about 'cause it's in a foreign lingo, but we reckon it's probably amazing.

HW



EARBENDERS

Andy Strickland
 'Destroy The Heart' House Of Love
 (Creation 45)
 'Blame' the Chesterfields (forthcoming
 Household 45)
 'Til Things Are Brighter' Various (Red
 Rhino LP)

Joe Shutter
 'She Watch Channel Zero' Public
 Enemy (Def Jam LP track)
 'Anne-Sylvia' Prince (live experience)
 'Sweet Child O' Mine' Guns N' Roses
 (Geffen 45)

Johnny Deo
 'Coffee Milk Crazy' Lollipop Sonic
 (Happy Extreme Japanese flaxi)
 'Westminster Affair' the Monochrome
 Set (el LP)
 'The Squid Is Correct' Frank
 Sidebottom (In Tape LP)



ROSES GROW ON YOU

On their last visit to Britain, LA metal monsters Guns N' Roses' wild-eyed frontman Axl Rose stunned our doggie-loving nation by

declaring: "I have a personal disgust for poodles. I have some serious physical problems with them. Everything about them means I must kill them. I mean!"

Shock horror! Is nothing sacred in the mad, bad world of metal? Well,

no actually. For Guns N' Roses — in Britain recently to play the Monsters Of Rock festival at Castle Donington — have built a reputation on being the type of swears, coppers, pingers and pukers the kids just love. Their debut LP, 'Appetite For Destruction', has sold three million copies worldwide and from it comes their current single 'Sweet Child O' Mine', which crashed

spectacularly into the UK top 40 last week with all the ferocity of a Bernard Manning fart. Formed in 1985 by ex-patriate Brit Slash (the star here in Snake-On-Treat), their second LP on Geffen, 'Live! Through The Sex, The Violence, The Shocking Truth', will be unleashed on us canine crazy nuthans on October 24. Lock up your product!

EL

'FATHERS DEAR 'FATHERS

The Godfathers may make blistering, razor-sharp singles like the current charger 'Cause I Said So'. They may well be an experience to be remembered live. But video stars? To us, far across the pond MTV have rather taken to the meenest suits in pop. Indeed, they've nominated the boys' 'Brink, School, Work, Death' video alongside others by Swing Out Sister and Jody Watley in their annual awards, as well as offering to sponsor the lads' jaunt around the US. Singer Peter Coyne (an ex-*rum* hocky) isn't surprised at all: "Basically we're a rock 'n' roll band who just happen to be a pop group as well. It's great to be alongside people like that without having to compromise."

Peter is sure the British public at large will soon get the message. Why? 'Cause he says so.

DB

INDEX is edited by Andy Strickland with contributions this week from James Anthony, Eleanor Levy, Darren Beach and Henry Williams

THE SYSTEM

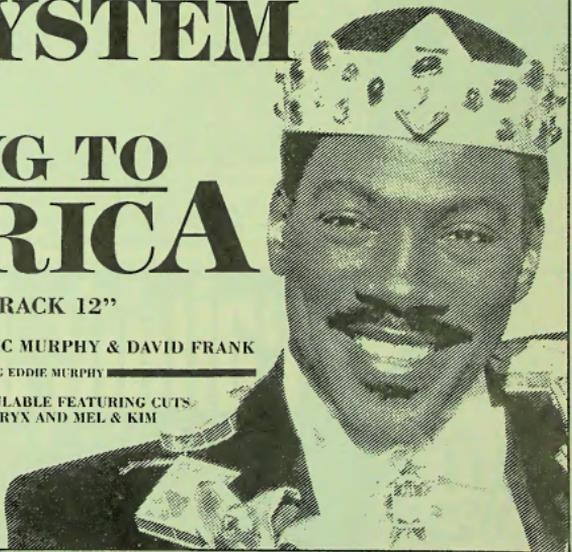
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Zip



● All the juiciest bits of scandal, rumour and gossip in the world of pop as revealed by Nancy Culp



PHOTO: NICK BEGABELE

Well, what do you know! After weeks and weeks of parties and fun it's suddenly gone all quiet! Has everyone gone away on holidays, I ask myself? Or is it that they're just keeping a v low profile in an effort not to get themselves written about on this very page?

So what can I dig out for you this week? Are you curious for the mystery of who nicked Tracey Primitive's knickers? Apparently she'd done her weekly smalls wash (like us girls have to) and pegged her drawers out on her line in her Coventry garden when lo and behold, half an hour later, they were gone! Police are now trying to capture the pearly Prims fan who ran off with the fillies.

Tee hee! This one was make you laugh! Julian Cope's new album is practically finished now (hoorah!), but maybe it could have been finished just a little bit sooner if they hadn't run into a bit of bother with one of the guest artists brought in to perform his specialty. Now, I know that most of you are too young to remember Frank Ifield so let me expound. He was an Australian who had a string of hits in the Sixties all featuring his God-given talent which was yodelling. I say was, because when Julian dragged ole Frank out of retirement and hoisted him up to a microphone to add a bit of yodelling to one track... nothing happened! Frank's yodel, it seems, has returned down under from whence it came.

STU-FFY!

Yeeha! Next! There were black arm bands all-round in sunny Brum the other week when the Wonder Stuff's faithful old dirtmobile finally blew up. The long-suffering Cortina had been on its last legs for some time now but it finally pegged out when Martin and Malcolm were taking it back round to singer Miles' gaff. They got less than two doors away when the propshaft broke in two with a bang so loud that half the road ran out to see what was going on. The band are currently looking for a replacement, so anyone got any old bangers hanging around? I'm sure the Stuffles could find a good home for it.

There was a right panic in EMI House the other day when young Nathan from Brother Beyond went missing in the

middle of doing several interviews. Frankie EMI staff frantically combed the building until some bright spark had the idea of looking up on the roof for him. It was, after all, a hot day. Lo and behold, there was the missing chap, sunning himself on the flat roof clad in only his boxer shorts! Needless to say his dose of the current bun was abruptly halted.

Oh no! Can it be? Surely not! Johnny Marr is turning into a... gasp... old hippy! No, I can hardly believe that old golden fingers is going the way of the Jesus sandle and Afghan, but a spy tells me that he was spotted at Pink Floyd's concert in Manchester. Worse than that, concern in Manchester... Worse than that, in the VIP box as someone somewhere had over-allocated tickets and there was no room at the inn, so to speak. Mr. Marr made a speedy exit and was not seen again. Sloped off to see something a bit more stimulating. I hope...

CRIPES!

Rock Stars, pop stars, even dropped stars, watch out, for I hear that the notorious Plaster Casters, as detailed in this column, have their buckets at the ready and are waiting to dunk a star near you into the cement for posterity! Apparently, the leader of this Valkyrian like group, Cynthia, wants to hold an exhibition of her 'works of art' at New York's Museum of Modern Art. The catch being that the various casts would not have the names of their owners under them but as you walked past, a blast of whoever's greatest hit would burst forth to give you a hint!

Head got a nice surprise the other day. They were in the middle of a set at Dingwalls when, to their complete amazement, Michael Jonzun, late of the Jonzun Crew, spontaneously jumped on stage and started jamming along to 'Get Fishy'. So taken was he with the band that he offered to produce their next album for them. The group subsequently packed up their string bags and headed off to New York... Let's hope he's not changed his mind by the time they get there!

Yahoo! This next item got the old blood churning round alright! I hear that Billy Idol is thinking very strongly about doing some dates over here in the New Year. Meanwhile, in preparation for his

first public unveiling in ages, he's been working out every day, has lost loads of weight and has given up, gulp, smoking and drinking! He's also bought a pad in L.A. so it looks like we've lost him for the time being.

It's no Goggle doing this video lark, let me tell you. Ask Jane Wiedelin. She was filming a new video on the edge of a live volcano when the damn thing decided to erupt! She had to be winched away to safety by a helicopter. Up and coming group So, had an equally hair-raising experience when they were doing their vid in the Nevada desert. Somehow, two members of the group wandered off during a break in shooting and got lost! It took their manager two hours of frantic driving round before they found them!

Hold onto your double basses and JJJ foot high cuffs there at the hold! For! He! For! He! Brian Setzer has persuaded the other two Stray Cats to reform. The original line-up featuring Britt Ecklander's hubbie Slim Jim and Lee Rocker are about to start deming for a new single. Let's hope they come up with something of the calibre of 'Runaway Boys'. Yup, that was the day! The Carl! The hairspray! The spit and kick tattoos from the bubblegum wrappies!

I hear that the next Pet Shop Boys album will feature their own version of 'I'm Not Scared'... The pair also might be working with top NY fashion snapper Bruce Weber at some points. They mention a recent trip to NY and he expressed an interest in doing a video for them. Let's hope it's not on top of a live volcano...

YOWZA!

Right, I think I'll leave you now but not without this fascinating little trivia. Did you know that the first ever porn mag available in Hungary is called 'Sexpress'? Or that little Tim Simenon blew a hole in a warehouse roof with a distress flare during a video shoot (well it wasn't actually him but...), and that the bill for replacing cost nearby as much as the entire promo? Rock 'n' roll eh! Bye...

● PS: In a recent bit of gossip congratulating Sir Bob and Lady Paula's happy event to be, we hope none of you got the wrong idea about my colleague Jayne's Houghdon's comments. We'd like to take the opportunity to wish Bob and Paula every happiness with the much longed for second sprag and we're sorry if said comments caused any upset.

"Someone find the rest of my skirt before I scream and scream until I'm sick!"

Hmm. Wonder if the thief who stole Cyndi Lauper's skirt is any relation to the one who stole Tracey Tracey's drawers? Maybe they're planning to make an outfit made up of various pop stars stolen clobber...



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INDEPENDENT

THE RM INDEPENDENT MUSIC CHART



S I N G L E S

- | | | |
|----|------|--|
| 1 | (-) | Destroy The Heart House Of Love (Creation) |
| 2 | (1) | Did You See Pop Will Eat Itself (Chapter 22) |
| 3 | (-) | You Mean He Realize My Bloody Valentine (Creation) |
| 4 | (3) | Blue Monday 1988 New Order (Factory) |
| 5 | (2) | Sheets Of Your Town the Go-Betweens (Beggars Banquet) |
| 6 | (6) | Chains Of Love (Smis) Erasure (Mute) |
| 7 | (4) | Dogtrotin' The Tards Time Lords (KLF Communications) |
| 8 | (-) | Always The Light The Weather Prophets (Creation) |
| 9 | (7) | Atmosphere Joy Division (Factory) |
| 10 | (5) | Here Comes Trouble The Kicde Works (Beggars Banquet) |
| 11 | (11) | Moonchild Fields Of The Nephilim (Situation Two) |
| 12 | (-) | Listen Up ARK (Rough Trade) |
| 13 | (9) | True Faith New Order (Factory) |
| 14 | (10) | William II Was Really Nothing The Smiths (Rough Trade) |
| 15 | (21) | The Peel Sessions Joy Division (Strange Fruit) |
| 16 | (16) | What Difference Does It Make The Smiths (Rough Trade) |
| 17 | (25) | Temple Of Love Sisters Of Mercy (Mercury Release) |
| 18 | (-) | Unbearable The Wander Stuff (Far Out) |
| 19 | (13) | Touched By The Hand Of God New Order (Factory) |
| 20 | (-) | Goodbye Jimmy Dean Boys Wonder (Burning World) |
| 21 | (-) | Time In Turn On To The Acid House Psychic TV/Jack The Tab (Temple) |
| 22 | (29) | Oh L'Anore Erasure (Mute) |
| 23 | (22) | Deus The Sugarbubs (One Little Indian) |
| 24 | (-) | Rat Rat Rowhids I Start Counting (Mute) |
| 25 | (15) | The Mercy Seat Nick Cave and The Bad Seeds (Mute) |
| 26 | (-) | Ask The Smiths (Rough Trade) |
| 27 | (-) | Something Nice Robert Lloyd and The New Four Seasons (in Tape) |
| 28 | (-) | Summer's Here the Muscle Shoals (Treasure Island) |
| 29 | (8) | Ship Of Fools Erasure (Mute) |
| 30 | (-) | The Peel Sessions the Cure (Strange Fruit) |

A L B U M S

- | | | |
|----|------|---|
| 1 | (-) | Doit' It For The Kids Various (Creation) |
| 2 | (1) | Substance 1977-1980 Joy Division (Factory) |
| 3 | (2) | The Innocents Erasure (Mute) |
| 4 | (4) | Circus Erasure (Mute) |
| 5 | (3) | Tammy the Wedding Present (Reception) |
| 6 | (5) | Substance New Order (Factory) |
| 7 | (6) | Wonderland Erasure (Mute) |
| 8 | (8) | Half Of Hollow The Smiths (Rough Trade) |
| 9 | (9) | House Of Love House Of Love (Creation) |
| 10 | (10) | The Queen Is Dead The Smiths (Rough Trade) |
| 11 | (7) | The World Won't Listen The Smiths (Rough Trade) |
| 12 | (11) | Life's Too Good The Sugarbubs (One Little Indian) |
| 13 | (12) | Strangeways, Here We Come The Nephilim (Situation Two) |
| 14 | (14) | The Man - The Beat Of B'n's Castello Elvis Costello (Demon) |
| 15 | (17) | George Best The Wedding Present (Reception) |
| 16 | (15) | High Land Hard Rain Aztec Camera (Rough Trade) |
| 17 | (19) | The Smiths The Smiths (Rough Trade) |
| 18 | (18) | The Mona Lisa's Sister Graham Parker (Demon) |
| 19 | (13) | Treasure The Coteaux Twins (4 AD) |
| 20 | (-) | |

Compiled with the help of Spotlight Research and selected retail outlets



The House Of Love - cheap at twice the price.

Creation Records continues its hot streak with the number one single and album in our independent charts. But wait, even the big guns at EMI are concerned at the validity of their compilation LP 'Doit' It For The Kids', which sells for the price of a single and therefore is disqualified from the LP charts proper. Another good bit of PR from Creation's boss Mr McGee, who has resumed his crusade to make himself and genial Dick Green bigger than the bands on his label, though with the likes of House Of Love and their superb 'Destroy The Heart' single, even he may find this a tall order. Still, we'll keep the LP in our chart for the time being and tell you that Sarah Records are about to release a compilation of their acts titled 'Doit' It For The Publicity'. Like it.

AS

CREATION REBORN

Photo: Suzi Gibbons

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ENTS

TERRIBLE HILDAS?



The Ogdens (left) are a new name to even us informed folks on the independent pages. Their debut single, "It's A Beautiful Day", on Casca records is a curiously

interesting mixture that seems delicate acoustic waves out across summer beaches, yet is bolstered by a vocal that, we have to tell you, wouldn't be out of place on a Cult record. Yeah, weird eh?

According to the band's press release, the mystery is completed by the revelation that the vocalist is only 12 years-old. Hmmm, Ian Asbury meets Everything But The Girl anybody? AS

B L S I D D E L E Y S

Collured quartet, the Siddeleys, are back after an enforced lay off with their single 'Sunshine Thuggery', once more highlighting the lyrical twists of Johnny Johnson and the furious yet yielding strumming and banging from the boys in the band. This time round, the Siddeleys have found a more polished and controlled sound for their songs, but there's still the nagging doubt that Johnson's words would be better suited to a less dashing, fidgety soundtrack. With this in mind we have no hesitation in recommending 'Falling Off My Feet Again' as the standout track of the three on show here. AS

EDITED BY ANDY STRICKLAND

Fabulous, noisy, tuneful Boston band Pixies are back with what we consider to be their finest hour (well, 15 minutes anyway). Their self-titled EP features re-recorded versions of 'Gigantic' and 'River Euphrates' from their wonderful 'Surfer Rosa' LP plus live versions of 'Vamos' and 'Heaven (Lady In The Radiator Song)'. Carried along on the back of a bass beat that hasn't been heard in years, it's just the thing to blast away the heat of a stuffy Independents office. The band will be over here for live dates at the end of September and we'll have an interview with them soon. AS



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★ ★ ★ H U N G R Y H E A R T



"I don't want to enter the pop world. I'm really happy with things the way they are at the moment"



With 'Wholly Humble Heart' Martin Stephenson has written another beautifully crafted song, but fame doesn't interest him. All he really wants is recognition for his band the Daintees, and enough money to help his parents retire. Heartfelt feature: Andy Strickland



There's something of the naughty schoolboy in Martin Stephenson. As our taxi roars from Newcastle airport towards the city centre and inevitably the driver picks up on snippets of 'music biz' conversation behind him, Martin mischievously decides he doesn't want to run through a lengthy explanation of the Daintees' current standing in modern pop and so, when asked what band he's in, replies:

"Prefab Sprout, we're doing 'all right man. If only we could get rid of the bass player though, his ears stick out in the videos. Ruins it."

The Prefab Sprout impression lasts fully 20 minutes and the cab driver is happy to be able to go home and tell his kids that he had Paddy McAloon in the back today. Only, most naughty schoolboys have another side to them. A sad, sometimes neglected, rather serious side.

Martin Stephenson is no exception, together with his band the Daintees' he's consistently made records that have been hailed as original, unfashionable, vulnerable collections of songs; songs that caress and undoubtedly strike a chord somewhere in everyone.

The single 'Wholly Humble Heart' is a case in point. A gently rolling song that has an almost understated power, bolstered by the excellent singing of local club singer Andrea, surprisingly making her vinyl debut. The sleeve notes of the 12 inch version contain Martin's thoughts and anger at Clause 28, but the song itself has a wider appeal.

"It's not an anti-Clause 28 song, though it can be," Martin reveals. "It was just written for anyone who can't get love. It's quite a subtle song. I wrote it very quickly and it was only later that I realised it was about my mate Malcolm. He's a very lonely bloke, but he's a real comedian and everyone loves to be around him and all that, but he's one of the loneliest people I've met. I think he's pleased with the single though."

With 'Wholly Humble Heart' struggling to make an impression in the singles chart, does Martin come under pressure to write a hit?

"I'm under tremendous pressure because the record company doesn't really care about the other members of my band and I care very much about them because they're my friends. All the label wants to do is make money. I can understand that mentality, but I just don't think like that and my biggest responsibility is keeping everyone on a wage, so I'm not really bothered except with maintaining the thing and battling against this pressure for hits.

"If I ever wanted to have a 'hit' it would only ever be to keep everyone on a wage and to help my parents retire, that's the truth of it. I don't want to enter the pop world, I'm

really happy with things the way they are at the moment. I still feel really positive about the whole thing but if it all came to an end tomorrow, I'd go round to Anthony's (Daintees' bass player) and play music and write some songs and it would be a relief in some ways.

"It all depends what you want out of your life. It's a lucky life, music, if you can make a name for yourself because you can either look after yourself totally and make loads of money or you can help other people and support causes because a musician has a relationship with young people that no politician can ever have.

"So you use your brain and use the situation to do good things. Like you get all these charity things like the Mandela day. I think people should start thinking about the health service in this country and start doing a few charity things for that.

"You could do a gig at the Town And Country Club in London once every two months and play a jukebox machine with the proceeds. People always seem to have to do these things on such a huge scale while I believe in the small: in chipping away."

But we're all tax payers anyway Martin, doesn't your idea just let the government off the hook, let them get away with not facing up to their responsibilities?

"Yes, it's letting them off the hook but they're not going to change; they're not going to do anything. You've got to say your prayers, well, this person's dying and nothing's being done about it so am I just going to stand by or am I going to do something about it? What would you do?"

The almost sparse musical side of Martin Stephenson And The Daintees seems to be something that this smiling young Geordie is becoming ever more interested in — to an alarming extent, judging by some of the things he says.

"See, I'm not really that interested in music now," he muses. "I never buy records and I never play the guitar much now. I don't enjoy playing the guitar much. I like playing with other people and what I really enjoy doing is going for walks along the river where I live and stopping and having a few drinks and writing in my little book. That's where my enthusiasm is and the words are totally pushing the music away now.

"Not like poetry, a lot of poets never expose themselves and you have to chip away to find what's underneath. I just like getting pissed and writing anything down and not changing it in the morning however tempting that is. You grow up and change, but I'm glad it's the simple things I'm interested in rather than bloody motor cars or tappin' off with women."

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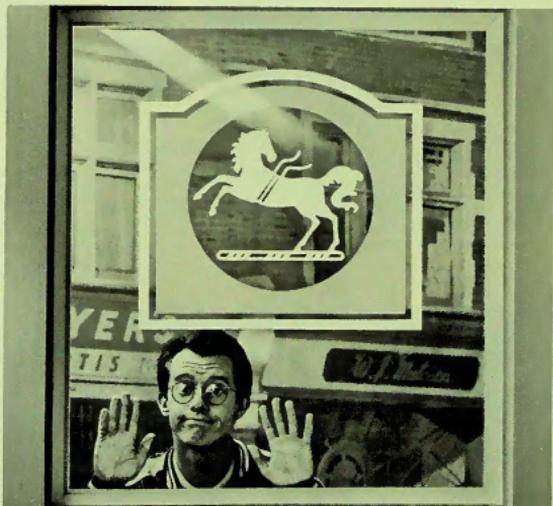
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DANCE

★ ★ ★ EDITED BY TIM JEFFERY

Cecil and Linda Womack came from the Blue Ridge Mountains of Virginia, on the trail of the lonesome pine . . . They have eight sprogs, who regularly feature in their stage shows and Tim Jeffery reveals how they've 'gone back to their roots' and produced a fab folksy funk album

The Womack family is so huge it makes Five Star look like an only child. Cecil and Linda Womack have eight children, but that pales in comparison to the feat of Cecil's grandfather who sired 22. Most of the Womacks live in the Blue Ridge Mountains of West Virginia, working either in the coal mines or on the farms, living a simple peaceful life a million miles from the nearest metropolis. So when Cecil and Linda decided they'd had enough of city life and they wanted to 'go back to their roots', West Virginia beckoned. They bought a farmhouse, rode tractors, fed chickens, herded sheep and generally became country bumpkins.

"We needed a change of scene," explains Cecil. "It was like we were driving the wrong way down a one way street and you see all this traffic coming towards you. What do you do? You make a drastic turn, and that's exactly what we did. We went back to where we came from and just lived as if we'd never left." Cecil grins and lets out a hillbilly chuckle: "Got my hands back in shape and got back some of that good grease that I lost along the way!"

It's no surprise then that their latest album smells of the country and mountain-side. "Conscience" is a refreshing collection of folksy funk that cuts through the current crop of chart fodder like a scythe. But though both Linda and Cecil are prolific songwriters, they abstained and left the inspiration to a character called Dr Rue and his Gypsy Wave Banner. Who he?

"Dr Rue is a genius," explains Cecil. "He's like the musical godfather to the whole Womack family and the Gypsy Wave Banner are his partners. They used to work in the mines with my father, but music was just a way of life to them, they'd sing gospel and blues as a matter of course, like eating breakfast. We wanted them to just write about their lives and their feelings — their conscience, if you like."

The Womack exodus has clearly paid off musically and spiritually. The first single from the album, "Teardrops", is already a hit, and Linda and Cecil feel much better for their new lifestyle. "I'd like people to listen to the album, and maybe just stop and think about whether they're really happy or not, and what's really important in their lives."

When the Womacks return for some concert dates in the autumn don't be surprised if they have blades of straw between their teeth and pitchforks over their shoulders!

TJ

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MR SUNSHINE

And before you can say 'That's the way I like it,' up pops the man himself — Mr KC — fresh off a flight from his native Miami by special invitation to appear in Shriekback's wild psychedelic video and dressed in a pair of spangly flares. "Er, yeah, they're not actually mine. I'm just wearing them for the video," he says. The bright pop funk of KC And The Sunshine Band has been strangely absent from the charts for some years. What happened?

"It's a long story, but basically CBS wouldn't release 'Give It Up' (a number one hit in the UK in 1983) in the States because they didn't think it would sell, so I set up my own label to release it. It was very successful but my business partner ran off with all the money, leaving me with \$200,000 in debts, and my father died at the same time, so I decided to take a lo-o-ong break!" Phew! A real rock 'n' roll drama. The good news is that KC is back and raring to go again, with a new album out later this year.

TJ

PHOTO: NICHIMSKI ANDERSON



● SHRIEKBACK try not to scuff their nice trousers on a giant cheese grater

HIMSELF . . .

BUZZ BUZZ BUZZ

Yaz's follow up to her numero uno smasheroo 'The Only Way Is Up' will be 'Lani-Roni', produced by the Beatmasters . . . Hit on the heels of the acid version of the Blow Monkeys' surreal single, comes the Amnesia mix of Spandau Ballet's forthcoming 'Raw'. The Kylie Eversley girl could become a shin you think . . . House music going back to the Sixties? Check out the Doors' wondrously keyboard solo in 'Good Vibrations' by JD. Come back Jim, all is forgiven . . . Metallo, the 13-year-old nephew of Smiley Culture who raps on Bomb The Bass's 'Megalith', releases his debut 'Born Free' next month . . . Get your orders in for the September 24 and October 1st issues of em now as the just away records feature EXCLUSIVE tracks from Coldcut, Bomb The Bass, the Wee Papa Girl Rappers, S'Express, the Breakbeats, Jazzy Jeff & Fresh Prince (please) and the Cold Crush Brothers — the best value EPs in the history of the universe. Sure beats paying away . . .

A mysterious, anonymous record circulating clubland usually spells SCAM, and sure enough the eccentric reworking of KC And The Sunshine Band's 'Get Down Tonight' turns out to be the creation of **Shriekback**, whose major achievement is to have stuck it out for seven years and a handful of albums and singles without

ever having a hit.

"It's great isn't it?" laughs founder member Barry Andrews originally of XTC. "Keep changing record companies — that's the secret. When one gets fed up with you, you go to another!"

Shriekback have never been ones to compromise for the sake of commercial gain. So much so that it's been to their detriment financially, but their latest single coincides with the current vogue of the Balearic boat.

"It wasn't planned that way at all," says Barry. "Get Down Tonight" was one of those innocent funk songs that I remember from my hateful adolescence and we've just defiled it with white yobbishness!"

TJ



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RM DANCE

★★★ CONTINUED ★★★

THE RM TOP TWENTY

COOL CUTS

- 1 (1) STOP THIS CRAZY THING
- 2 (5) EAST WEST
- 3 (—) RIDING ON A TRAIN
- 4 (—) ECSTASY EP
- 5 (3) GITTIN' FUNKY
- 6 (—) FIND OUT
- 7 (10) JOIN IN THE CHANT
- 8 (—) GET REAL
- 9 (7) ONLY A DEMO
- 10 (4) BIG FUN
- 11 (—) STRICTLY BUSINESS
- 12 (re) HOUSE SOUND OF LONDON VOL. 4
- 13 (—) THEME FROM STARKY & HUTCH
- 14 (6) IN THE NAME OF LOVE
- 15 (9) ACID BURN
- 16 (16) WHAT'S YOUR PROBLEM
- 17 (17) DIN DAA DAA
- 18 (19) FEEL FREE
- 19 (—) IT'S YOU
- 20 (—) GOOD VIBRATION

Coldcut featuring **Junior Reid** *Ahead Of Our Time*
Jay Strongman *Rhythm King*
the Pasadenas *CBS*
Adrenalin MOD *MCA*
Kid 'N' Play *Cooltempo*
Steven Dante *Cooltempo LP*
Nitzer Ebb *Mute*
Paul Rutherford

Simon Harris *4th & Broadway*
Inner City *ffrr*
EPMD *10 Records*
Cooltempo

Various Artists *ffrr*

James Taylor Quartet *Urban*
Swan Lake *US Bad Boy*
the Beatmasters *Rhythm King*
Projection *Jam Today*
George Kranz *4th & Broadway*
Soul II Soul *10 Records*
the Beat Lads *4th & Broadway*
JD *Requestline Records*

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



The pranksters of rhyme are back with a new beat that's bound to break. **Kid 'N' Play's** 'Gettin' Funky' is the single that's bringing stylish hip hop dancing back into fashion. The video for the single was filmed in the heart of Harlem with New York's most energetic dance crews, Nonstop, Footsteps and IOU.

Kid 'N' Play stop their Elvis Pelvis routine long enough to catch their breath and start to natter, each one interrupting the other. "A lot of people have commended us on our dancing," begins Kid.

"In this video we show where we got it from," finishes Play. "That's part of our appeal. People don't see us standing around onstage."

Kid: "We move, we groove, we pump, we pantomime." They're also coming up with some new steps for their soon to be released album produced by Hurby 'Lav Bug' Azor called '2 Hype'.

Play: "We decided that best described us. Everyone's always talking about our hyper-activity, and that comes off in the new songs that range from hardcore to pop."

Kid, who was going to law school, has taken a year off to concentrate on music. Sidekick Play's talents for drawing and graphic design can be seen on the cover of 'A Salt With A Deadly Pepo'. He has also been working on Salt-n-Pepa dolls to be sold during their upcoming autumn tour.

"See, we're about fun without the obnoxious behaviour associated with rap in the past," says Kid, hoping to get the last word.

"Yeah," agrees Play, beating him to it.

Malu Halasa

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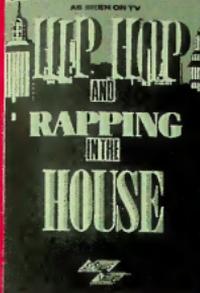
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• Another record from yet another one of London's elite underground DJs, but it's not, as you might expect, a Balaric beat or an acid track, because the DJ in question tends to create trends rather than follow them. Jay Strongman has built his reputation by sticking to his instincts and playing the music he believes in, sometimes to the point of being deliberately unfashionable. 'East West' has a Latin go-go feel, sprinkled with some familiar samples and some quite unfamiliar ones. The Red Army choir chant has to be heard to be believed.

"Most DJ records seem to be copying S'Xpress or Bomb The Bass and I thought because mine was more a song with slower rhythms that it might get lost amongst the craze for acid, but it seems to be going down well. I know people are going to say 'not another DJ record', but people don't say 'not another rock' or 'not another pop'—it's just a new genre that's developed, and it'll move on like any other type of music."

Jay isn't anti-acid by any means, but there is one thing that bothers him. "People are 'france dancing' to everything now, whether it's acid or not—it's become a fashion to just wave your arms round and it's all a pose, just like all those heavy metal kids playing air guitar!"



VIDEO COMPETITION

rm dance thought it was about time we had a change of scene from the usual house compilations that we give away, so we've got our sweaty mitts on five copies of the 'Hip Hop And Rapping In The House' video, featuring Salt-n-Pepa, Run-DMC, Eric B & Rakim, Stetsasonic and a whole lot more, including the brilliantly titled 'Surf Or Die' by the Surf MC's. Crucial, eh? That's what we thought, so get the answers to the following questions off to us in the next post and a copy of the video could be yours.

1 Who is Salt-n-Pepa's DJ?

a) Terry Wogan, b) Spinderella, c) Tony Blackburn?

2 What does the DMC in Run-DMC stand for?

a) Doc Marten's Club, b) Dance Mighty Cool, c) Darryl McDaniels?

Put your answers on a postcard to **rm dance** video competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive no later than Monday, 5 September.

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 phonogram

The Story of

'Neighbours' made her

a household name,

Stock Aitken Waterman

made her a pop star.

But what's the real

secret of Kylie

Minogue's success?

Chris Twomey

investigates

LITTLE MISS LUCKY

Someone in heaven must love Kylie Minogue. If Hollywood scriptwriters had conceived her story before it actually happened, it would have been rejected on the grounds that it was far too fanciful.

CHAPTER ONE

Average, pretty, 15-year-old girl from Melbourne, Australia with average acting ability gets part in 'The Sullivan's'. Eighteen months later, straight from school, she joins the cast of 'Neighbours', an already once failed-then-rescued soap. Almost overnight it becomes the most successful TV show in Australian history.

Same girl with average voice launches a simultaneous pop career. She decides to record an (average) disco version of Little Eva's 'Locomotion'. Inexplicably it becomes the biggest selling Australian single for 10 years.

CHAPTER TWO

'Neighbours' reaches the UK. It builds gradually and then, at almost precisely the point Kylie joins the cast, it becomes the third most successful show on British TV.

Kylie Minogue the aspiring pop star is launched here too. Although hardly anyone is initially aware that Ms Minogue is Charlene in 'Neighbours', her first single, 'I Should Be So Lucky', reaches number one. The second and third get to number two. Her first LP goes straight to number two, and subsequently the dominoes have fallen all over Europe... And now the USA.

See what I mean? Kylie never stopped getting lucky. She's the manifestation of every average teenage girl's dreams. It could happen! It has happened! 'Average' would be her middle name, except that there's nothing at all average about these achievements.

If Kylie is just another girlie flash in the pan, there's no doubt everyone everywhere is making the most of her success. To serious musos she may epitomise all that's seriously amiss in the charts these days, but as a cover girl and tabloid star of first division calibre, she represents better than average value for money in terms of column inches, not for what comes out of her mouth (which is often a long way from absorbing), but for, well, being Kylie: the sweet, innocent, level-headed and ultimately dull girl-next-door who made it, and made it big. Kylie must be walking on air.

"Fortunately I've kept my feet on the ground so far," she says brightly. "I think when someone does

have to turn around to me and say 'Kylie, you're going a bit far', then I have to reassess what I'm doing because it means I'm losing touch."

It must be a strain not being able to gauge people's motives for wanting to know you. How do you decide who to trust?

"I don't trust anyone until it's proven I can. I would have done in the beginning, but I've learned not to. You have to be wary, but I don't let it overrun what I'm doing, or make me paranoid."

Have you lost many friends since becoming famous?

"I've lost association with friends from school as everybody does. At the end of school you say 'We'll stay in touch', but people go their own way. It's got nothing to do with being famous."

How does it feel being an example to a whole young impressionable generation? Do you take this responsibility seriously?

"I understand it's there, but I don't let it affect me and I don't think I would be doing anything that would make a bad impression anyway."

Don't you sometimes wish that you could step out of your goody two shoes image and get stuck into something a bit more sex and drugs and rock 'n' roll?

"I don't think I'm so goody two shoes. I go out and I don't have a drink sometimes, but I don't do anything to excess. I'm only portraying-myself and what I think is right. It's working so far so there's no need to change it."

THE Eighties have bred a hardier, more resilient type of bimboette. They have an air of self-assured worldliness about them. In the Seventies stars with 'teen appeal' cracked easily under duress. Today's no less manufactured starlets positively thrive on pressure. The modern madam prefers mescal to marijuana and publicity to promiscuity. Not that they always get their own way.

In the absence of anything juicy to say about these fledglings, the Fleet Street/Wapping hacks have been fabricating it for themselves. Kylie, they've pronounced, is everything from an anorexic with an insatiable lust for her 'Neighbours' co-star Jason Donovan, to an extra-terrestrial with a pushy coge of a mother. Forget all that. Fiction, in this case at least, is far stranger than the truth... Unfortunately.

This became apparent during the launch party for 'Kylie' the album. The hostess looked dazed and bewildered throughout, as if in the early stages of nervous exhaustion. She gave no interviews (except

LITTLE MISS LUCKY

kylie minogue



"People can say anything
they like about me.

Anything in the world, but
they can't reach the person

I am"

to an Australian TV crew), smiled vacuously, then departed clutching a gold disc of her album.

Journalists were heard to complain that the strategically scattered life-sized cardboard cut-outs of Kylars were more interesting than the real thing, and John Peel (yes I did say John Peel!) proved the point by mischievously holding court with one of them.

The next day Jean Rook from the Daily Express described her as "looking like a slept-in Quantas binkei". Another critic likened her to a Sindy doll, as Sindy might be "if her manufacturers had decided to turn her into a pop star". Yet to be fair, it is doubtful whether any other 20-year-old would have weathered the boying cohorts of snappers and sensation seekers any better.

HOW does it feel, then, to encounter such adversity?

"People can say anything they like about me," she says, sighing deeply. "Anything in the world, but they can't reach the person I am. A lot of it's laughable anyway, I think it's a joke, I like looking at the papers and seeing what I've done today."

Does it ever worry you that people don't take you seriously as a singer?

"You can only prove yourself one step at a time. If people believe in me or like me, they'll hang around and catch what I do. I'm the first to admit I've got a long way to go. Hopefully I'll get the opportunity to prove I can act beyond Charlene and carry on singing."

Do you think you may get too dependent and restricted by Stock Aiklen Waterman?

"Not at all. I'm not planning on leaving them now because they've worked for me and I've worked for them. A lot of people want to bring them down at the moment, but people vote with their money. You can't force people to buy records they don't want."

Do you have any burning ambitions left?

"Lots. This is just the beginning, and I don't mean just in this area. I'm interested in a lot of other things apart from singing and acting. I'd like to concentrate on these two things and develop. The only acting I've done has been on television. I haven't tried film or theatre. I haven't tried writing my own music either. There's a lot to do."

You must sometimes wonder whether you're blessed with the Midas Touch? You've hardly put a foot wrong.

"Not really. I've had a lot of success, but on the whole I've just been very lucky."

Like she says: Lucky, lucky, lucky, lucky . . .

"I've had a lot of
success, but on the
whole I've just been
very lucky"

PEEK-A-SIOUX



Siouxsie is fuming. The Daily Mirror has just run a totally fabricated story concerning the authenticity of her facial features, claiming that she'd gone the way of Michael Jackson and Andrew "Skinose" Ridgeley, and had a spot of plastic surgery. Siouxsie's having none of it and she's not about to take it lying down, eager for a chance to deny this cruel publicity.

"The problem is, I blew the chance I had on 'Night Network'. The presenter said, 'Well, Siouxsie, is it true about you having a nose job, then?' Like a fool I said, 'Sure, can't you see I'm wearing big earrings to cover up the surgery scars?'. I should have known that nobody in Fleet Street has a sense of humour. The next day, there it was; 'SNOOTY SIOUXSIE SAYS, 'SURE, IT'S TRUE''. It makes me so mad that nobody seems able to do anything about them, Aaarrrgh!"

Oh well, there goes my first question.

But on to Banshees business, and the subject of all their recent quirky hit, 'Peek-A-Boo', and the upcoming LP, 'Peep Show'. The single is far and away their most inspired three minutes since they pirouetted their way through the Beatles' 'Dear Prudence', and the LP is their most consistently good since the slippery slopes of '82's 'A Kiss In The Dreamhouse'. Not surprisingly, Siouxsie seems to agree on this point.

"I think this is our best album, full stop. After 'A Kiss In The Dreamhouse' a lot of what we did was as good, and some better, but there was nothing consistent as far as an album, I suppose. I think it was a case of getting out of the rut of 'doing the next album' and getting back into thinking 'this is the last album we're ever going to do'. We'd always done albums unsure of how much longer we'd last, but there was a period where we seemed to be on

a bit of a treadmill.

"This is the first time for a while that we've felt like a real group. Unless you can implicitly trust people no relationship can build up. In the past there have been people that didn't quite fit in, but I think we've worked that problem now."

The Banshees' usually list has been a long and bloody one, beginning with the desertion of Kenny Morris and John McKay and starting a tradition of the position of Banshees guitarist being the equivalent of the number 13 or walking under a ladder. The list includes such notables as John McGeoch (Magazine, Armory Show) and Robert Smith (The Cure). Doesn't it get to the point when you begin to think that it might be you that's difficult to work with?

"Oh, you do, definitely. But at the same time you're loathe to stop it at such a low point. We're not horrible, honestly. It's just the thought of going on tour with people you don't like or who don't fit in just turns my stomach. I don't know how some people cope with that situation." Naming any names?

"There is a band I could name, but I won't, that do work in that kind of atmosphere and I think it's stupid. I think trying to keep the Banshees a four-piece was causing problems. At least with two new members" (Martin McCarrick — keyboards, John Klein — guitar) "if they're feeling a bit lost they can console each other. Not that they need to, you understand."

'Peep Show' was recorded in a country house in Sussex, far from the madding crowd, a factor Siouxsie finds rather significant. A breath of fresh air perhaps?

"There was certainly plenty of that. It was a wonderful place. It's just a rambling old house with some giant-size cats fed on rabbits and was



just after that storm last year, so it looked very strange, like an alien landscape almost, giant trees lying everywhere. It was refreshing being able to write at any time of the day as well, rather than lighting your way through London to get to the rehearsal studio and when you get there you're just not in the right frame of mind. There are too many distractions."

Does this mean you're joining the hordes of disaffected Londoners fleeing to where the grass is greener?

"No, I love London. I think everywhere's changing for the worse. It's not just London and it's not just cities. There's greed and selfishness growing in all these environments. So many people don't want to know about changing; changing themselves and changing the way they're living to make it better."

"There's so much waste in the world. It's scary how the world is being ravaged and destroyed. And I feel that a lot of information is being suppressed, and it's only now that things are starting to come through. All that stuff about the ozone layer and aerosols; they've been screaming about that for the last 10 or 15 years, but it's only now that they're doing anything about it. But as far as the rain forests are concerned, nothing can be done about them. No-one's going to be able to replant new rain forests or re-invent the species of animals that are being wiped out."

Could this frame of mind lead to a Banshees-organised Forest Aid?

"I think that if people in the public eye can use their position to help a cause, then that's fine. There's a very thin line between supporting an idea and preaching, but done carefully it's a good thing. I thank God there are some people out there prepared to do something. I don't want to go down as one of the ones content to let these things happen."

In the 10 years since Siouxsie And The Banshees' first hit, not everything in the Hong Kong Garden's been rosy. But, with the release of their album, 'Peep Show', on the coat-tails of the single, 'Peek-A-Boo', Siouxsie is keen to tell Tim Nicholson that hers is once more a Happy House

"The thought of going on tour with people you don't like or who don't fit in just turns my stomach. I don't know how people cope with that situation"

Such a social conscience suggests the onset of maturity. The picture of Siouxsie in a bathchair, a travel rug over her knees and her bullet belt in a trunk in the attic is a hard one to point, but there is a side that longs for the quiet life. "Most people want to settle down and have kids, but I want to settle down and have cats. I love cats, but I don't like seeing them couped up in the city. So, I'd love to have a place in the country with cats roaming around."

Do you think there would come a point where you would consider yourself too old to be singing pop songs? [Siouxsie is 31, looks 27 and is generous enough not to presume that I was implying that her time had come.]

"Probably. Sometimes I feel like I'm half way between there. But I still like London, I still like working. I really think you've got to go with what you feel like doing. Some people at 17 are far more set in their ways than I'll ever be. If you were to have a rule where all singers had to stop at 40 you'd get rid of a whole bunch of idiots, but one Leonard Cohen is worth a million of them. I'd rather idiots like Mick Jagger were allowed through rather than everyone being stopped."

Would the prospect of becoming embarrassing bother you?

"Oh sure. But hopefully I'm thin-skinned enough that I'd know when that was happening. A lot of the people who carry on don't have to, and certainly, financially, they don't have to do it, and artistically they don't have to force it out of themselves still. For the moment I'm still hungry . . . on both counts. I'll know when to stop, don't you worry."

Don't look at me, I'm not about to argue with that.

"Most people want to settle down and have kids, but I want to settle down and have cats"





The consistently stimulating Talking Heads recently released their album 'Naked' featuring the bizarre single 'Blind'. Headman David Byrne bares his soul to Doug Adamson about music, marriage, shaving and chimpanzees

THE STORY BEHIND 'BLIND'

"I don't know, I don't know."
OR MAYBE HE DOES...
 "Yeah. In my mind I imagined a scenario in some kind of third world country — civil strife, someone unjustly beaten or shot down. A woman in a window kind of crying out and kind of railing at the authorities that they're blind to what's happening."
FUNNY BUSINESS

"There's some humour in it. It's important to take seriousness in it but balanced by a bit of lightness or humour."
CONFIDENCE + GAMES BROWN

"I think once you have confidence about my vocal abilities I started enjoying more and feeling that I could take my own and sing in different styles, and not always try and sound like me. I could do whatever I was able to do. I don't know what you'd call it. It's like Tom Waits doing James Brown or something!"
POLITICAL PARTYING

"I'm not confusing. I talk at a great arm's length. It's just a mess. I was just thinking on the 'plane on the other side — if the Evangelists... I Pat Robertson had got nominated for president, it might have been good, because then the other side would make a common front, might get off their butts and do something."
WHY THEY PUT A CHIMPANZEE ON THE COVER OF 'NAKED'

"Because a lot of the songs are about human beings stripped of their pretensions; stripped of their surface trappings."
EGO TRIP

"I have a pretty healthy ego. It takes quite a bit to shake my self-confidence."

"I have a pretty healthy ego. It takes quite a bit to shake my self-confidence"



ON DOING THE MUSIC FOR THE FILM 'THE LAST EMPEROR' (AND WINNING AN OSCAR FOR IT TOO)

"I met Bernardo Bertolucci when we showed 'Stop Making Sense' (Talking Heads' live film) at a festival in Italy. He's very nice. And I talked to him again when he was going off to China and casting for 'The Last Emperor'. Then I just forgot about it and at some point he called up and said, 'Hey, would you be interested in doing the music', and I was incredibly flattered."

"I knew about this project and had read the script. I just thought it was wonderful, so I was very flattered to be asked."

"It's completely different to writing for Talking Heads. For films they have to fit the scene in, balance the picture and bring out something or take out something, or bring an energy to the scene or whatever. And so there's strict confines that they have to work within. With this, they had to sound a little bit Chinese but not Chinese, all that sort of thing."

"I've also been working on the scenario for a film of my own. It's a video compilation and I've shot stuff that links some of the videos. That will be coming out. We'll see what happens."

LOVE AND MARRIAGE (DAVID'S JUST GOT HITCHED)

"Yeah, in Paris."
 "We just decided to do it. We'd been living together for quite a while."
BABY BYRNES

"Haven't gotten around to that part yet. The others in the band all have them though, I like playing with their kids."

"As far it seems kind of frightening, having kids on your own, because you can't move around as much and you can't go out as much at night. Those kind of things."

WHEN HE WAS STARTING OUT, HE USED TO SHAVE HIS BEARD OFF IN PUBLIC...

"Cut myself a few times there."
 "That was kind of intermission entertainment. This band were playing in college and my friend and I did the intermission entertainment. He played accordion and I played. For another number a woman came up and held Russian cue cards while he continued playing the accordion."
VIDEO

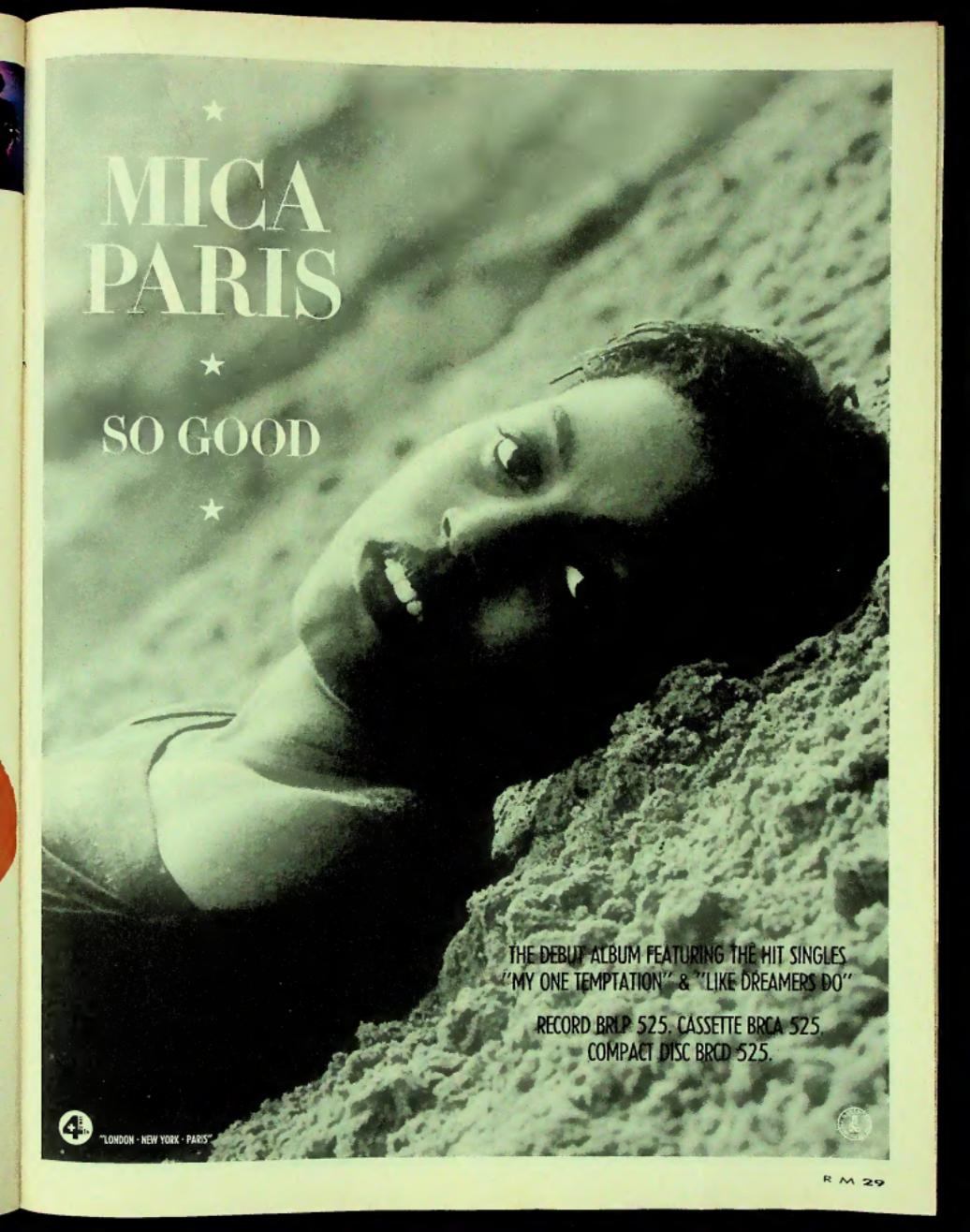
"I think if you see the total package, it's part of what you see. Some records you buy the package or the visuals, because you know that's not the strong point of the music — they're great singers or great musicians or you love the record — but for others, like ourselves, it's part of the total deal. Part of the mood comes through with the pictures as well."

IT MAKES ME LAUGH...

"I think I'm stuck with my sense of humour. It's never really changed. It looks like I'll laugh at the same things probably for the rest of my life. Easily satisfied, me."



STRIPPED NAKED



★
MICA
PARIS

★
SO GOOD
★

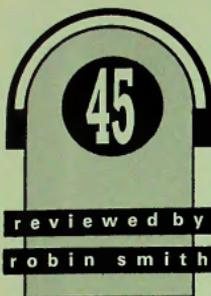
THE DEBUT ALBUM FEATURING THE HIT SINGLES
"MY ONE TEMPTATION" & "LIKE DREAMERS DO"

RECORD BRP 525. CASSETTE BRCA 525
COMPACT DISC BRCD 525.

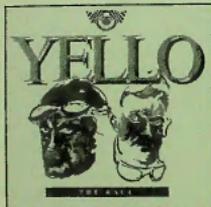


"LONDON - NEW YORK - PARIS"





GRAND PRIX WINNERS



YELLO 'The Race' (Mercury) Tyres smoking, the eccentric Swiss duo cut up the rest of the competition, horns blaring and lights flashing. If this single was a car it would be a Ferrari: fast, polished and sleek. Just watch it go.

SPANDAU BALLEW 'Raw' (CBS) Just when you thought they'd sold up and moved to Marbella, the Spands return. And my oh my, aren't they-looking more rugged than ever before? Especially Gary Kemp, who looks like he should be in Bro's now his hair's slicked down. 'Raw' is the stuff of which great comebacks are made. A fiery dance blend that hints nostalgically at the past but looks forward at the same time, and who could resist a line like "a walk out the door, a scratch like a chair". Nine out of 10 cats say their owners prefer it.

MARC ALMOND 'Tears Run Rings' (Parlophone) Pop's alfin prince produces one of the best singles of

MARC ALMOND



his career. While Almond has had a strong grass roots following since his days with Soft Cell he's rarely hit the mainstream, but this could be the single to change all that. A pulsing, mini epic with some uncharacteristic yet palatable heavyweight vocals.

VANESSA PARADIS 'Marilyn And John' (Polydor) Another hypnotic song from the French pop kitten. Moody and pale, it has the same effect as 'Joe Le Taxi' after a couple of plays, but I wish they hadn't styled her to look like Belinda Carlisle on the cover. Never mind, you'll still want to go to sleep with this single under your pillow.

RUNNERS UP

DAVID LEE ROTH 'Damn Good/Stand Up' (WEA) Desperate Dave, the man in the tall boots and brown ale bottle stuffed down his Y-fronts, gets very sentimental on a tender ballad of lost love and childhood, before pumping up the volume with one of those rock 'n' roll anthems he does so well. A stark but interesting contrast that could finally see him starting to shift wagonloads of singles here.

NICK HEYWARD 'You're My World' (Warner Brothers) A little chubbier around the cheeks perhaps and a little thinner on top, but pre-Bros heartthrob Nick has lost none of his talent for writing classic songs. 'You're My World' steams along breathlessly, crafted with care, precision and heart.

GAIL ANN DORSEY 'Wasted Country' (WEA) The whisper about Gail Ann Dorsey should very quickly turn into a shout. This is a quite masterful combination of soul, funk and honest to gosh rock 'n' roll, that grabs you by the neck, waggles you about a bit before dropping you to the floor.

MATT BIANCO 'Good Times' (WEA) As Satchel would say, *everybody summertime love*. 'Good Times' sizzles as much as the hot summer streets, with lazy crazy vocals and a saxophone blowing like a warm summer breeze. It's so good you'll want to hum it on cold winter nights.

LEVEL 42 'Heaven In My Hands' (Polydor) Just try dancing around your handbag to this one. Stacey. Level 42 go galloping off like Iron Maiden, big bold and brash with an absolute killer of a chorus. The band might have become an institution, but they're not short on surprises.

JOHN COUGAR MULLENCAMP 'Rooty Toot Toot' (Phonogram) Good all-American apple pie rock, gleaming like the fender on a '57 Chevy. In the Springsteen-saturated market Cougar still isn't the mega success he deserves to be, but give him a try. The boy's still loaded down with conviction.

NON STARTERS



SADE 'Nothing Can Come Between Us' (Epic) Perfectly smooth. Perfectly packaged. Perfectly produced. Perfectly marketed. Perfectly dull. Another innocuous Sade cocktail so smooth it slips down without leaving a taste in your mouth. High time Sade started gargling with Taunton's cider.

KEVIN ROWLAND 'Tonight' (Mercury) And still the covers of his singles carry the logo 'Of Doxy's Midnight Runners' - in order to try and stimulate flagging interest. More of Kay's precious burblings. It's strange that although he's been styled to look like George Michael he still looks like Bobby Balf.

EUROPE 'Superstitious' (Epic) Play by numbers heavy metal and not a patch on 'The Final Countdown'. I understand Europe will be starring in 'Fraggle Rock: The Movie'.

RUBY TURNER 'Signed Sealed Delivered I'm Yours' (Live) It must be hell when some people call you the poor man's Sandy Crawford and it must be even worse having to make records like this. Yes folks, it's the song everybody seems to record when they're desperate for a hit, which of course this won't be. Ms Turner would probably score about 60 on Bob Says Opportunity Knocks' if it was still going.

SO 'Burning Bush' (Parlophone) I played it five times but even then I couldn't remember a damn thing about it. The record company's probably going to splash out a lot of money on them, and I can hardly wait for the showcase concert down at Ronnie Scott's, but even then I still wouldn't be able to pick them out of a bus queue.



TRACY CHAPMAN 'Talkin' 'Bout A Revolution' (Elektra) Nothing like protesting about injustices to the poor while your record company counts the royalties. Can't really see what all the fuss is about over our Trace. She sounds duller than Joan Armtrading with equally patronising lyrics.

GLEN GOLDSMITH 'Save A Little Bit' (RCA) Glen Goldsmith is a man who makes Five Star sound interesting. Third rate Brit soul about 10 years out of date from a man who has made a 1,000 club appearances but still can't manage another hit.

A-HA 'Touchy' (Warner Brothers) A-ha are at a difficult age. Unsure



whether they can still compete with the likes of Bros or whether they want to be serious musicians, on 'Touchy' they've ditched the symphonic twaddle they've been messing around with recently and come up with an average piece of gritty funky pop. But there's just something horrible about lines like "I'm touchy, touchy touchy you".

DEAD OR ALIVE 'Turn Around And Count 2 Ten' (Epic) Dead Or Alive are one of those bands who always claim to be big in Japan but would probably be hard pressed these days to sell out Betty Page's bedroom back home in Britain. Average production job by Stock Aitken Waterman and there's a picture of Pete Burns revealing his flabby bum on the cover. Yeesh!

SCARLET FANTASTIC 'Stay' (Arista) This has got to be the final nail in the Scarlet coffin with poor old Maggie La Monde lip-sing her way through a song that sounds like a Climie Fisher reject. Shame.

IGGY POP 'Cold Metal' (A&M) The odious Ig whizzing his way through a slab of thrash metal is not a pretty sound. If it happened to be wallowing in the mud at this year's Reading Festival when he's on I'd definitely be more interested in trying to find a hamburger.



■ HEAD/SHACK/ BRADFORD, DINGWALLS, LONDON

Probably someday soon *all* youth consumer durables will be promoted on the basis of their being Morrissey's favourite such and such. For now it's Blackburn band Bradford. Four squaddie-cum-hooligan lookalikes, they are, in fact, harmless, close-shaven romantics perfectly capable of singing lines like 'see the beauty of the trees/feel the breeze upon your skin' and making you wonder if they're really getting away with it. Their 'Skin Storm' single could be any number of innocently parodied Smiths

IN TUA NUA, RIVERSIDE CENTRE, LONDON

Feetwood Mac with a facelift!
The latest Irish sensation-in-the-making leave Hothouse Flowers looking like a bunch of dried herb(er)ts. In Tua Nua have changed remarkably over the last three years to the point where they're going to be on the verge of stadium level sales in no time at all. Where they used to be too ambitious for their ungainly musical persona, they've now developed a showwise pared down to the minimum of cliché but heightened to maximum fervour.

Singer Leslie Dowdall still suffers mild attacks of Unbearable Jim Kerrness Of Being In Amongst some advanced Rod Stewart bum choreography) but it's all so much more intimate and sexier than the pompous musical visions of their counterparts.

In amongst Lovely Previn's scussling fiddles and Brian O'Brian's gurgling Uilleann pipes, 'All I Wanted' and 'Wheel



Photo by Susan Moore

Of Evil' pack in the most poignancy from the recent 'Long Acre' LP, with 'No Solution' also drawing a surprising amount of breath and admiration.

Quite the unexpected find of the year. And no, In Tua Nua is not Irish for U2!

Pete Paisley

■ JAMES VARDA, MEAN FIDDLER, LONDON

If this really is the Summer Of Love '88 style then James Varda fits in nicely with the current climate of peace, goodwill and a longing for personal freedom.

He is a singer/songwriter in the traditional mould, reminiscent of vintage Bob Dylan. A man who invites you to enter his visionary world where he "can't help looking on the bright side".

At 24, James has certainly learnt his craft well. He can kick up a storm on the acoustic when necessary, but is happier coasting along with the more melancholic minor chords. After about the third song, however, his nasal vocals, bringing to mind Tom Petty, begin to irritate, and he injects little that could add excitement to the show.

I can see James breaking out of a limited folk circuit to capture a wider appeal with his introspective tales of moody optimism, but for the purists he just might be the man you've been waiting for.

Graham James

album tracks, but calling a song 'Headful Of Dreadful' is cutting things a little too fine after the new soul vision of the Redskins' 'Plateful Of Hateful'.

Mozz won't be having any trouble with Liverpool's Shack either. Their 'High Rise Low Life' unrequited classic still looks like being the best thing they'll ever do — the finest pop soap operetta yet written! Theirs is a two up/two down depressive lyric that seems forever young in its effortless miserability.

Head's brash beach-street boogie, on the other hand, is decidedly not going to get the Mozz 'By Appointment' treatment. Too much riotous fire working through their drink-inflamed Bristol bellies! On a sober night, Head's slap bang wallop groin-grinding antems ('Car's Outside', 'Machete Verteta') are unbeatable. Tonight they were tipsy but still capable of stampeding like buffalo.

Everyday's like Sunday for Shack and Bradford. Only Head know where the weekend really starts.

Pete Paisley

RSB

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ELLIS BEGG & HOWARD

► **GAIL ANN DORSEY, THE FRIDGE, LONDON**

Life's looking good for Gail Ann Dorsey. Arriving five years ago from her home in Philadelphia, USA, she made a name for herself in the jazz world before 'graduating' to playing bass for Boy George. Now she's in the pop limelight herself.

In common with fellow 'serious' female artists Sinead O'Connor and Tracy Chapman, Gail writes all her material. So if the bimbo backlash is here, we can expect to see girls like Gail getting into the charts.

The Fridge's atmosphere was initially cool as trendy clubbers who'd been grooving to 'acided' house watched her take the stage, but they soon warmed to her tasty mix of funk, soul and rock ingredients. By the end of Gail's short sharp set her band's powerful playing and her own soulful singing had reactivated the dance floor.

Songs like 'Wasted Country', a bitter attack on her homeland, saw Gail bobbing about the stage singing her shaven head, while the supporting cast of ageing session musos relaxed a bit. Yet on other tunes there was too often an air of restraint: if you're using such standard musical currency as this, it's necessary to cut loose and really go over the top like those freaky Was (Not Was) boys.

Go for it, Gail.

Henry Williams



Photo by Susan Moore

■ **F.O.C, DUCHESS OF YORK, LEEDS**

Is there life after the Buzzcocks? Groovy guitarist Steve Diggle contributed several corks to their matchless pile of punk/pop classics but has been noticeable by his obscurity ever since they split. In a bar in downtown Leeds he's announcing his return with some scruff-o'-the-neck-grabbing three minute monster-works that leave you perplexed as to why there aren't more necks here to grab. Still, it's a start.

The other lads in F.O.C know their place and let shy, twitchy Steve lead from the front with minimal melodic vocal phrasing and startling two note art noise guitar breaks. Truly this man is the Rory Gallagher of post-punk (I can think of no better way to get ear ache). The set is made up of brand new stuff like 'Voice Of The Living Dead', 'In The Back' and the Jam-ish 'Tragedy In Market Street', while the encore includes treats like 'Autonomy' from the first Buzzcocks LP and 'Harmony In My Head', Diggle's 1979 chart hit.

With US college raves Camper Van Beethoven currently covering the latter perhaps Diggle's rehabilitation into the ranks of the terminally fashionable is imminent.

Charlie Dick

■ **THE PERSUADERS, DEVONSHIRE HOUSE, LIVERPOOL**

The majority of you have never heard of the Persuaders, but you soon will. A band blessed with so many positive aspects can't keep quiet for long.

Professional, confident, brilliant. A wall of musicians (12 of them) filling a room with a glorious, gorgeous sound that has all the drama of a classic film score. You can see the video now, 'West Side Story' and starry skies. It's that type of atmosphere...

Singer John Kennedy is a dramatic marvel; king of hamming it up; smooth as silk and just as pretty. Definitely a face to scream your heart out for, a would-be pin-up if ever there was one!

Lots of blaring intros mingle happily with a classic Motown bass. It's a very 'full' sound; they play stuff to rock the house, stuff to make you ache for romance ('Helplessly') and stuff to funk to - the encore 'Heart And Soul' is a blast of pure joy.

It's the jingly jangly simplicity of it all that makes you first take notice, but it's deceptive; the freshness of a trumpet solo, sophisticated guitars, hectic drumming; it doesn't come easy, but the Persuaders have cultivated 'the complete sound'.

Melissa Blease

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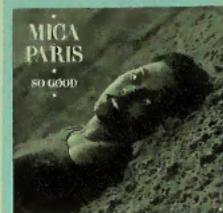
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ALBUM
REVIEWS



Britain's young soul hope delivers her debut with effortless style. It's hard to believe that Mica is still a teenager, as the depth and understanding that radiate from her voice as it swoops and soars belie her age. It's not a particularly adventurous album. Most of the songs are tidy, safe affairs and you begin to wonder whether Mica is too mature for her own good — a

MICA PARIS 'So Good'
(Fourth And Broadway
BRLP525)

By far the best track is 'We Call It Acied' by D-Mob which takes the high-pitched club chant of 'acceed!' and loops it over a very bubbly house beat. It also namechecks all the best clubs. Other goodies include 'Come Together' by House Addicts and the Martin Luther King — based 'I Have A Dream' by the Speech. There are a few filler tracks, but overall this is a brilliantly exciting, creative, dance-razz compilation. ■■■■

Chris Mellor

THE MONOCHROME SET
'Westminster Affair' (el
ACNIE 17)

The Monochrome Set were one of those groups from the tail end of the Seventies who always promised much but produced little. Perhaps that was due to the fact that they spent too much time laughing at their own jokes. They did, however, come up with a peculiarly original set of records. Some of which — the Virgin period especially — rightly deserve the appellation 'classic'. The 'Volume, Contrast, Brilliance' greatest hits package of two years ago, showed off their finest points. This one, sadly, highlights their artistically declining years. 'J.D.H.A.N.E.Y.', a tribute to their old drummer, unwittingly takes the honours. 'Fun For All The Family' shows lyricist Bid at his most ascerbic while 'Fat Fun' is a number which, interestingly, first

THE GO-BETWEENS '16
Lovers Lane' (Beggars
Banquet BEGA 95)

The Go-Betweens have caught some snow and built themselves a mountain. This LP is so fragile and breezy it's like it's been conjured up from thin air. I'm confused — how can something so lightweight sound so full? Whilst INXS have finally achieved success in this country their Australian compatriots are still the oddball bunch of chart orphans waiting outside a locked door. In 10 years time we shall look back and wonder why. Here is a band that couldn't write a meaningless pop jingle if their life depended on it. '16 Lovers Lane' is, as the title suggests, a lovers album — a 'chucked' lovers album to be exact. 'Love Is A Sign', 'Cloud', 'I'm Alright' — classic,

bit of reckless youth wouldn't go amiss — but with the help of Paul Johnson, Courtney Pine and Roger Christian, Mica has resisted the temptation to completely embrace the American production style, and presents us with a distinctively British sound. Her voice roams and explores without stretching herself too far, an indication that perhaps the best is yet to come, but 'So Good' is a fine start to what is sure to be a long and successful career. ■■■■

Tim Jeffery

appeared as the B-side to 'Ant Music' (half this combo at some time played with Mr Ant).

The Monochrome Set were a good idea sometimes done well, but more often than not done badly, as this patchy compilation only emphasises. ■■■

Nancy Culp

THE PASTELS 'Suck On The
Pastels' (Creation CRELP
031)

A retrospective album that chronicles the sound of the Pastels between the years of 1983 and 1985; a bit of revisaitno noise — listen for the ghosts of the Doors and the Velvets coupled with a naive pop charm, all wrapped up in a tatty snorak with nothing better to do than have a quick jangle. "Hearing this stuff," writes Steven Pastel on the sleeve "... reminds me of what an effete 20-year-old I was — I'm so glad I discovered weightlifting and Rustler magazine." Indeed, Steven's vocal is whiney and hissing, on occasion suiting the mood (highlights are the uttempo, happening 'Baby Honey' and the, contrastingly, dreamy mellow 'Surprise Me'), but, more often than not, insipidly drippy, almost shudder-worthy.

An average kind of compilation with enough good-ish things to warrant a listen but no 'greatest moments' package. A suck on a Fisherman's Friend might yield as much pleasure. ■■■■

Darren Crook

STEVEN DANTE 'Find Out'
(Cooltempo CTLP6)

This is an album of sophisticated pop soul. It includes Steven's hit, 'I'm Too Scared', and his collaboration with Jellybean, 'The Real Thing', and the rest of the tracks live up to that standard. This is his first album but, if anything, it is already too slick and mellow. And that, I suppose, is the only criticism. It would be nice to hear a few raw edges; imagine his great voice screaming out a funky old James Brown number! For now he has produced a faultless, smooth, soul album with some brilliant songs like 'Just My Imagination' and 'Love Follows', and a bizarre cover of 'Ghosts', which Japan had a hit with in 1982. 'Find Out' is a blend of bands and more bounce numbers which is bound to be number one on the dancefloors and in the hearts of soul freaks all over the world. ■■■■

Chris Mellor



JELLYBEAN 'Rocks The
House' (Chrysalis CJB 1)

Jellybean — genius or charlatan? Well, neither really. More like a bloke with long hair, a funny name and a talent for working out what the transcendental pop dancefloors want and giving it to them. And making a few quid out of it.

The few quid is probably jellybean's main concern on this double LP of remixed 'greatest hits'. It features two mixes of a couple of songs and 'extended versions' of the other eight. The extended format does let his

WOMACK AND WOMACK
'Conscience' (Fourth And
Broadway BRLP519)

Linda and Cecil Womack retreated to the Blue Ridge Mountains of Virginia to make this album. Clearly the change of scene has paid off, because they haven't produced anything as good as this since 'Love Wars'. The essential Womack formula is the same — raw and stark r&b arrangements with simple melodies, unembellished with any of the trappings of modern soul. Cecil's breathy vocals and acoustic guitar create a light, folksy feel with breezy accompaniment from Linda and assorted Womacks.

'Conscience' is a sensitive and powerful reflection of the ups and downs of life, and would receive full marks if it wasn't for the excessively cute family and baby photos that adorn the sleeve. ■■■■½

Tim Jeffery

VARIOUS ARTISTS 'The
House Sound Of London —
Vol. IV — The Jacking Zone'
(London FFRPD 4)

The latest in the line of London Records' house music compilations is the first to acknowledge the London scene and give it the credit it deserves. With acht house making it big in the capital, this double LP set showcases some of the best UK talent along with a few classic American tracks from Reese And Santonio, Jamie Principal and Tyree.



tearful, moving. Then there's 'Streets Of Your Town' and 'Love Goes On' which prove above all else that they have a fine ear for a good tune.

Unpopular pop for 1990's retro kids. ■■■■

Johnny Dee

CHARTFILE

★ Fascinating facts, tantalising trivia and stunning statistics about every chart and artist that matters, compiled by **rm's** expert Alan Jones

● **PINK FLOYD**, who took to music following successful careers as second world war fighter pilots



● Two nights at Wembley Stadium and one at Manchester City Football Club's Maine Road ground drew nearly 200,000 fans to see **Pink Floyd** in concert recently and revived interest in the group to the point where three of their albums were in last week's top 100.

Leading the way with a 16 place jump to number 40, its best placing since last September, was Floyd's most recent album 'A Momentary Lapse Of Reason'. But more impressively, 'Dark Side Of The Moon' returned to the chart at number 79 — its highest placing since it was listed at number 74 on 17 October 1981 — whilst the 1975 number one album 'Wish You Were Here' surfaced at number 97, having been absent from the chart since 13

January 1979.

'Dark Side Of The Moon' has only made two appearances in the top 100 in the last five years, but has been selling so consistently at a slightly lower level than in the same period it has accumulated a further 237 appearances in the 101-200 portion of the chart.

The album, possibly the most famous never to reach number one, has, since its release in 1973, spent 295 weeks in the top 100, a total bettered in the whole of album chart history by only five titles.

In the last five years, demand for 'Moon' has been remarkably even. In 1983, it finished the year as the 229th best-seller with approximately 35,000 sales. In 1984, it was

placed 220th with the same number of sales, it dipped to number 265 in 1985 with sales in the region of 30,000. By 1986, it was down to number 283 but, benefitting from the overall upswing in album sales, it sold 33,000 copies. Last year it was ranked 237th, with even better sales — around 42,000, and already in 1988 it has sold 33,000 copies — nearly half of them on CD, compared to an average 15-20 per cent for all albums.

It would appear that the marked increase in sales of 'Moon' and indeed other landmark albums in Floyd's history over the last couple of years owes more to faithful old fans swapping worn out vinyl for pristine CDs than the group winning any new converts.

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PIECES OF A DREAM

rising to the top

R.J.'S LATEST ARRIVAL

off the hook (with your love)

DaKRASH

wasn't it good to you?

MELBA MOORE

keeps me reelin' back

CHARTFILE

► ● The Harder I Try takes another leap into the top five this week, confirming the arrival of **Brother Beyond** into the big time.

The group has so far released five singles and, though they have always commanded a sizeable cult following, 'The Harder I Try' is by far their biggest hit.

Each of the Yond's singles has, in fact, fared better in the chart than its predecessors: the introductory 'I Should Have Lied' (EMI5569, September 1986) struggled to number 166; 'How Many Times' (EMI5591, March 1987) got to number 62; 'Chain Gang Smile' (Parlophone R6160, September 1987) climbed to number 57 and 'Can You Keep A Secret' (Parlophone R6174, January 1988) reached number 56.

● Gallup chart researcher Bob Macdonald notes that **Iron Maiden** is the first heavy metal act ever to have two singles debut in the top 10 ('Can I Play With Madness' and the current 'The Evil That Men Do') and the first to have more than a single top 10 hit since **Rainbow**, who scored in 1979 with 'Since You've Been Gone', in 1980 with 'All Night Long' and in 1981 with 'I Surrender'.

● **Robbie Robertson's** brilliant single 'Somewhere Down The Crazy River' climbs again this week, and is now a

● **GEORGE MICHAEL** contemplates a shave



bigger hit than either of the two successes he recorded as a member of the **Band** — 'The Weight' (number 21 in 1968) and 'Rag Mama Rag' (number 16, 1970).

Forty-four-year-old Robbie, from Toronto in Canada, also wrote 'Somewhere Down The Crazy River' but, for the moment at least, his biggest success in that department remains 'The Night They Drove Old Dixie Down', which gave **Joan Baez** a number six hit in 1971.

CHARTFILE USA

● **George Michael** nets his fourth US number one single in a row this week as 'Monkey' climbs to the top of the tree.

All four singles — the others were 'Father Figure', 'Faith' and 'One More Try' — are on George's album 'Faith', which has sold over six million copies in America since its

release nine months ago. It also includes the controversial single 'I Want Your Sex', which preceded the other four, and peaked at number two. It was at one stage easily the best selling single, but the US Hot 100 also includes an element of airplay, and, with several radio stations placing a ban on 'Sex', it never really stood a chance of reaching number one overall.

Only one album has yielded more number one singles than 'Faith' — **Michael Jackson's** 'Bad', which has surrendered five chart toppers to date. Jackson is also the only artist who can top George's proud record of eight number ones in the Eighties — a total comprising the four previously mentioned titles plus 'Careless Whisper', 'Wake Me Up Before You Go-Go', 'Everything She Wants', and 'I Knew You Were Waiting (For Me)' (with **Aretha Franklin**).

George is the first British act since the **Bee Gees** to score more than three number ones in a row (they reeled off six in succession in 1978/79) and if we count 'Careless Whisper' as a solo single, which it was even though it was marketed in America as being by **Wham!** featuring George Michael — only the second British solo star to have five number ones stateside. The first! George's good buddy **Elton John** who, ironically, might have made it six with his current hit 'I Don't Wanna Go On With You Like That' if 'Monkey' wasn't in the way.

Finally, none of the four singles off 'Faith' that have been number one hits in America have met with similar success in Britain — but that's not a record. **The Beatles**, **Paul McCartney** and the **Bee Gees** have each had seven US number ones with songs that either weren't hits here (often because they weren't released as singles) or peaked lower than number one.

● Two hits currently climbing the US top 40 side by side share the same title — 'Don't Be Cruel' — but they're not the same song.

Bobby Brown's hit of that title is a new song, written by the team of LA/Babyface/Simmonds, whilst the **Cheap Trick** hit is a revival of **Elvis Presley's** 1956 chart topper, also a hit for **Bill Black's Combo** (number 11, 1962) and **Barbara Lynn** (number 93, 1963).



● **BROTHER BEYOND**: David checks Nathan's ears are clean

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DIRECTORY

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

BY JAMES HAMILTON

BEATS & PIECES

TAKE THIS how you like, but it's worth bearing in mind that the frantically empty disco music of the late Seventies was created [not that we in Britain necessarily realised it at the time] specifically to keep drugged-up New Yorkers dancing on a high, and now the frantically empty acid house of the late Eighties is likewise being created specifically to keep ecstasy-motivated trendy Londoners dancing on a high (a fast beat and surface excitement being so common to both styles that many acid DJs are now mixing in Seventies disco oldies without anyone noticing the difference) — my point being that if the music is appreciated primarily by people speeding on drugs, who are in the minority, why isn't more being done at the moment to cater for the tastes of the majority, who don't need artificial stimulants to appreciate a good tune? ... **Gee 5f Records** have picked up the **Jungle Brothers** here, "I'll House You" possibly being due for a UK remix but definitely out on 12 inch and added to UK pressings of their album before they visit for gigs here next month... **Maze** were mooted but now, as well as fireworks, November the 5th at the Prestatyn weekend

will see the first ever exclusive UK concert by **Keith Sweat** instead... **Gullivers DJ Graham Gold** is the latest to become a recording artiste, co-producing himself with **Phil Harding** and **Ian Curnow** on "Shiksha", described as "more **Yazz** than **LA Mix** with a touch of **Todd Terry**"... "They really like acid here", **Kevin 'Reese' Saun-derston** remarked drily, in the understatement of the night, when DJing at **Nicky Holloway's** most recent "Doo at Kew" (actually the venue's in Brentford, across the river, but that doesn't sound so good!)... **Nicky Holloway**, amongst an armory of sick acidic tracks, plays the start of **Tyree 'Acid Over'** at 33 1/3rpm before jacking up to the correct 45rpm precisely as the main impetus kicks in, and also dramatically shifts the vari-speed during different phases of **Dona Summer 'I Feel Love'** (the Eighties remix version), to ecstatic reaction... I haven't time this week to BPM the slew of strong acid house albums that are out, including two rival double LP sets, **ffrr's 'The House Sound Of London Vol IV — The Jackin' Zone'** and **Breakout's 'House Hallucinates — Pump Up London, Volume One'**, plus two hot import compilations, **Hot Mix 5 Inc Records' 'Acid'** and the **Junior Vasquez** remixed mainly **Arthur Baker** productions on **Minimal Records' 'Rough House Vol 1'**... **Westside Records** are countering **Serious's** 10 album boxed house set with a 14 album, 120 track, limited edition "House Of Hits" box set... **Ace Records** have just released a whole slew of old **Stax** albums in their original late Sixties/early Seventies sleeves, including **Isaac Hayes' 'Hot Buttered Soul'**... **Westside Records** have signed New York's **Bassment Records** for the UK... **Andrew Beer** is building a DJ mailing list at **Warrior Records**, PO Box 798, London W14 9NT (01-801 0254)... **Bill Medley's** new version reminds me, which now exalted national radio executive, when a producer on local radio, asked the record library for hits, "He Ain't Heavy", and "He's My Brother"?!... **Island** have signed the **Leslie Drayton Orchestra**... **Chrysalis** picked up **City Heat's 'City Heat'**, real "yuppy soul" considering the song is set in a

city cocktail bar after work... **Rahem** the rapping vigilante's "Dance Floor", reviewed as an import last week (when the fact it's based on **Eddie Kendricks' 'Keep On Truckin'** was left out), is already on 969s-0bpm UK 12 inch (**Breakout USAF 642**) and getting perhaps more pop than hardcore attention... **Kool G Rap & DJ Polo 'Pain'** (**US Prism**) only ever hit The Club Chart for one week at number 90 at the end of May, but has been selling steadily for the last 14 weeks — and while we're talking longevity, **Shy Rose 'I Cry For You (US JDC)** has been bubbling around the Hi-NRG chart since late last October, without ever getting higher than number seven, so will it last for a whole year?... **Nicky Holloway** and ecstatic **Johnny Walker 'balearic' The Devil May Trip** this Tuesday (23) of Uxbridge **Regals**... Sunday (28) sees **Jeff Young, Pete Tong, Chris Hill, Chriss Jackson, Colin Hudd, Eddie Gordon, Danny Smith** and more at Great Yarmouth **Stifany's** 6pm "alldayer", and **Tu Allen, Rob Manley** and **Steve Woolfe** at Manchester **Legend's** alldiner... Bank Holiday Monday (29) has **DJS Huge, The Klass, David T** and more at **No Sell Out 9** in Liverpool's **Mardi Gras**, also **Steve Allen, Nick Graham** and more plus **Chapter + The Verse** at Peterborough's **Millionaire Club**, a noon-midnight alldayer at Putney's **Micawbers** with **Jazzy M, Jasper, Nigel Wilton, Steve Roberts** and more, and **Chad Jackson** cutting up **Preston's The Place**... **Neil Finchem** awarded a gold disc on his departure from

BOOGIE DOWN PRODUCTIONS 'Stop The Violence' (Extended Mix) (US Jive 1121-1-JD) Brand new tougher (0-911)bpm "hard" remix of **KRS-One's** reggae-ish boss thummed sombre anti-drugs and violence message rap (only ever out here in its LP version), with some plinky plinky African kalimba, and a dub-wise style false finish (instrumental/edit too), flipped by the amazing (0-102bpm **Jimmy**), a thinly disguised warning to wear a condom! Meanwhile, **KRS-One's** new UK release is the boss (jaded wordy unremixed 91bpm **I'm Still No. 1 (Jive Jive T 179)**), also flipped by the here (0-1017bpm **Jimmy**) plus the previously oddly disjointed 761/8bpm **Essays On BOP-ism** with Scott La Rock.



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CONTINUED

Styx, has moved across Edinburgh to continue his funk, soul, jazz policy on Thurs/Fri/Saturdays at the new **Morrison's** in Morrison Street... **Boxwicks Flex** has become the re-bubbled **Starlight Club**, with **DJs Ray Young Tues/Fri, Shaun Sullivan Thurs, Scott Brazz Sat**... **Gary Steel** souls **Chesham Stages** every Thursday... **Phil Simmons**, recently at the **Empire** in London's Leicester Square, has now moved actually to Leicester to jock **Thurs/Fri/Sat** of **The Studio**... East Midlands club jock **Glenn Ross** writes a weekly music column in Leicester's **The Times**... **Mark Hughes** is excited at the prospect of being the club jock involved in a live link up between **Worthing's Sterns Nightclub** and **Southern Sound** radio on Saturday, September 3... **RSW**, creators of the already reviewed funkily drummed 'Biting My Nails' on **Mute**, turns out to be **Renegade Sound Wave** [with a dreadful vocal version as commercial A-side]... **NANU NANU!**

HOT VINYL

M.C. SYN-DEE 'Best 2 B A Girl' (Virgin VST 111) Promoted for ages to great acclaim and finally out properly (still at 33rpm despite the label saying 45), this is the correct nomenclature for the now subtly remixed and more smoothly rounded *iggly* bass throbbled *peep-ish* 108/104rpm infectious female rap, sure to be big (scratching 108/104rpm Instrumental and funky JB drummer sampled 100bpm 'Low Down Bonus Beats' Rip).

STETSASONIC 'Talkin' All That Jazz' (Breakout USAT 640) Due fully on September 5, their excellent unburiedly taking justification for naming James Brown and others' children is hurled by **Linnin Linton Smith's** 'Expansions' bassline in the 0-107/104rpm main A-side mix and its 0-107/104rpm Instrumental, and by **Donald Byrd's** 'Dum-dum' bassline in the Rip's 107% **Dum-dum Mix** and its 107/104rpm Instrumental. Already big on LP, it's a hot one!

KID 'N' PLAY 'Gleets' Funky (UK Remix)' (Cooltemp COOLX 148) Exhilaratingly jumpy 106/106-105/104rpm angry rap (not that there is much actual rap) woven from a brassy **MF5B 'TSCOP'** break beat, funky drumming, and rock steady' clucking girls. Ripped by its less fierce 104/104-104/104pm **US Mix** (inst-scappella too), a massive seller on pre-release ahead of September 5.

GEORGE BENSON 'Twice The Love' (Warner Brothers WX 160) You know by now he'll pick some rapping guitar, scat and croon, all of which he does on a typically classy if slightly mauly album, the attractive gently joggling 0-104/104pm 'Tender Love', guitar plucked *iggly* doobling instrumental 96/104pm 'You're Still My Baby' and bass patterned swaying 111/104pm title track (plus the 83/104pm 'Let's Do It Again' single) striking me as being more solid than the otherwise perfectly listenable lightly weaving 0-112/104pm 'Good Mornin'', jolkingly joggling 101/104pm 'Everybody Does It', pleasantly swaying 0-69/104pm 'Living On Borrowed Love', slinky 35/104pm 'Stephanie', 0-36/72-04pm 'Until You Believe' and 34/6/64pm 'Starting All Over'.

JENNY B 'Sexy Eyes' (Power Pack Production PP1, via Jet Star) Very attractively *iggly* bubbled 103/104pm gentle swayer with one of those sweetly plaintive probably lovers rock originated 'three soul' girls seductively multi-tracked through *iggly* beats and mellow stabling sax, with a falseth rapping into the climax (inst/ditc) Rip, on white label apparently from the Midlands.

CHUBB ROCK 'Caught Up (Remix)' (Champion CHAMP 12-88) Rapid UK release next week for the excitingly different urgent 108-108/108% bpm rap based in spasmodic spurts on James Brown's 'I Got Ants In My Pants' beat, with 'man-woman-earth-inevity' pauses and rhythm shifts making it so unusual (109-109/109% bpm) instrumental, 108/104pm Bonus rapid re-ride and 95/104pm Original, the latter quite different and funny in strictly sexual style.

ADRENELIN M.C.D. 'Ecstasy (Wherever You May Be)' (MCA Records RAGAT 2) Simple slipery 122-04pm synth twisterer repeatedly muttering 'can you fantasize?' and namechecking the main acid house venues, on four-track 12 inch due commercially September 5, along with the frantically wriggling 0-125/104-04pm 'Co-wo' (rearranging the **Serious Intentional** M.C. 'oh oh oh' chant as its only vocal), chuddingly joggling 127/104pm 'Track This' with stututory title line and Arabic

calls to prayer, and fiercely furling 126/104pm 'Come On Let's Jam'. Oh yes, they're all aaced!

JOHN WHITEHEAD 'Body Move' (US Mercury 870 444-1) Gonna McFadden-produced *iggly* rolling 109/104pm soul quite good but out a while and largely ignored until some DJs discovered the Rip's far chunkier striding Move Your Body Mix, the one to try.

PERRI 'The Flight' (US Zebra Records ZEB-42017) Anita Baker boasts these some-time gospel singing sisters on the sleeve of this strong soul set, perhaps more for listening than floor-filling, with the good wailing wriggly joggling 99/104pm 'I'm The One', conversation stroked Lazily swaying 0-101/104pm 'Upside Down', attractively cooing 97/102bpm title track, sweetly drifling (0-96/104pm 'No Place To Go', semi-inspirational 0-101/104pm 'Travels Two', wainfully harmonised 81-82bpm 'The

Caves Of Altamira', snappily lurching 106/104-107/104pm 'I Don't Wanna Lose Your Love', churning 103/104pm 'Secret Weapon', union saug double-beating 82/104pm 'Eternal Life', disjointedly swaying 139/104pm 'Fall In Love'.

O.N.I.T. (Oh No, It's Them) 'We're Out Of Control' (US Fourth Floor Records FF 192) Frankie 'Bones' Mitchell and Tommy Musto-created rambling 121-121/104-04pm percussive jitterer, a repeatedly intoned 'out of control' is most constant factor as it veers between 'Buffalo Gal' scratches, bass, doo-doo nutting girls and other episodic ingredients in its two N.T. **FreeStyle/Bongo** mixes, Ripped by two much more loosely bounding bass and keyboards driven US Acid House mixes.

FAST EDDIE 'Acid Thunder' (US International Records DJ 961) Bassy bound 122/104pm acid house with various degrees of acidically sizzling sibilant some anxious vocals in the four different mixes.



SCOTT WHITE 'Success... Never Ends' (US RCA 8419-1-R) Gospel grounded lightly *hushy* swooping and whining **Scott** is the latest soul singer under **Hush Productions** management, a native of Pennsylvania whose family sang together as the **White Family Evangelistic Crusade**, debuting on a **Rhoni Harris**-produced album with the superbly feminist gospel-ish intelligently worded 0-50/104pm 'Success', soul drenched 0-35/104pm 'Time As A Hold On Love', bouncily jelling **Stevie Wonder**-ish 102/104pm 'Friends', bumpily chugging 110/104pm 'Hypnotized', *iggly* swaying 0-95bpm 'Never Ends', jogglingly rolling 83/104pm 'Let Me Be', juddery rolling 92/104pm 'Love Emergency', and jerkily joggling 0-119/104pm 'I Don't Understand It', all full of vocal gymnastics and fresh soul feeling.

OUT NEXT WEEK ON 'AHEAD OF OUR TIME'

OUT THIS Friday

Featuring JUNIOR REID and the Ahead Of Our Time Orchestra



DOCTOR K Introducing **CHEEKIE BEE** Summer Madness (111 W. IWI-2-1185). Extremely limited edition fierce dance w/e 9333. Grooving 1031/8bpm scratcher, with Cheekie Bee rapping through the samples, to help creatively market an upcoming album — however, it's doubtful he's turning up in some of the venues for a week or two at Simon Goffs has serviced it.

CYNTHIA MT 'I Can't Stop' (US Dance Mania Records DM104). Bam Bam-created party squallyy tune, 120/4-120bpm shedding 'dams' brushed and synch squiggles, acid house lurcher, best in the instrumental of its low mixes.

JAMIE PRINCIPLE 'Rebels (Get Righteous)' (11r FFRX 10) Disappointing sounding (0-1194-220bpm dull house strider in for the world of evil in all the mixed apart from Trix — surely dancers only want to jick mindlessly to ecstasy, instead of hearing some polemic!

NEW EDITION 'If It Ain't Love' (MCA Records MCAT 1269) Disappointingly rather ponderous jittery sounding (0-1984-106 bpm) given the go go hip hop touch by producer/writer Jimmy Jam & Terry Lewis, musically harmonised and worried by the young group (in three mixes).

H I - N R G

TIC 'Popcorn' (TC Records TACK 1), apparently now signed by Arista and no doubt inspired by the Miami Band's long lasting Hi-NRG chart success on import, this rival new 125/4-Obpm Scottish revival of High Butter's pioneering 1972 electro oldie fits and jumps the spawling rock quotations and "far out"-type hippy comments from Woodstock to the flower power festival, not Snoopy's little flamin', but **HAZEL DEAN 'Turn It In To Love (Extended Version)'** (EMI 12EM 71), this 12" single swinger is not surprisingly very Kylie Minogue-like (though better) snarl, being one of the best songs from the UK — a generous move giving it to Hazel as such an obviously in-bound single. **QUARTZLOCK 'Love Eviction'** (Retros Records RET 121, via PAT), a sassy diva harangued and wailed forcefully driving 117/8bpm, centerer with cheating girls and a maddeningly familiar seaming bright clear backing, rather good though too hidden as flip to a trotting lockstep 109bpm coating revival of 'Looking For Someone To Love Tonight'. **CAROL JIANI 'Hi 'N' Run Lover'** (Passion PASH 12 85, via PAT), UK produced brand new quite vigorous 119/4-Obpm remake of the diva's own Hi-NRG classic, with sizzling 'pacha pacha' hi-hats, jazziily demented piano, modern sluttish o/s and retrom percussion. **BANANARAMA 'Love, Truth And Honesty'** (Longman NANN 17), surprisingly dull and uninspired Scott Aiken Vocaler produced blandly beloping 116/8bpm centerer with the girl's usual vocal patterns and typically noogie hook. **SPARKS 'So Important (Extremely Important Mix)'** (Carriere CART 422), monotonously whined and muffled jittery 115bpm grunting triol-type flexibiter, with a possibly less oppressive B-side Intercity Important Mix, getting US club play.

R E M I X E S

BRASS CONSTRUCTION 'Ha Cha Cha (New York Mix)' (Syncope 125Y 15), always a stormer but never as much as this, their 1977 outfit has been given a frenetically dominating 125/4-Obpm fierce beat, by remixers Cwines & Cole that if anything it's now Bolemic (with a good driving B-side dub). **YELLOW 'The Race (The Pits Mix)'** (Mercury Y 3), Derrick May rightly claims that the percussion is the big attraction for Bolemic jocks and brings it to the front of this 121/4bpm remix, all the racking cut, commentary effects and mulleted chanting being crammed into Greg Wilson's shorter 0-103vpm. **The Scoring Mix**, coupled now by the stereo cut, is a good old frenetically rattling 132/4bpm 'On Your Dance Mix', while the separately available's original version of 'The Race' (Mercury Y 2) is now flipped by the also percussive but far less incisive, atmospherically meandering 115/4-Obpm 'La Habanera'. **HOUSE MASTER BALDWIN** featuring **PARIS GREY 'Don't Lead Me (Remix)'** (US Future Sound Records FSR 1002), Terry Baldwin, Mike Wilson & DJ James co-produced recent girl stoned house import reissued with three acidic remixes, the vocally nugged synths whitened 125/4bpm 'Don't Acid Me', spitzly powdering 125/4bpm Mike's Remix, and choppyly frothing 124bpm Medusa House Mix. **CHRIS PAUL 'Turn The Music Up (Acidic Dance Mix)'** (Syncope 125YX 13), Marshall Jefferson's two remixes get even further from the Players Association, the (0-121) 117bpm sample of dust dropping to the original treatment halfway while the (0-122) 117bpm Pure Acided Mix is all bettering synths, with giggles and 'sodes and gentlemen/let's go' accents sludding both. **SHOOTING PARTY 'Safe In The Arms Of Love (Extra Beat Boys Remix)'** (Lisbon Records DOLER 9, via PRS), synths washed and slotted jittery 119/4bpm Mel & Kim-sha remix of the Harding & Currow-produced Pat Shop Boys-style centerer that's hung on for ages in our Hi-NRG chart (and is now a Spanish hit) without crossing over here, flipped by Phil Harding's alternative new whitening strated beefily bounding 0-106bpm Hot Power Mix.



GEORGE BENSON 'Let's Do It Again (LP Version)' (Warner Bros W7870). Silly styled much like the Staple Singers' 1975 original, this gospel girls backed slinky jittering 83/8bpm grin grinder with typical Benson scat and guitar was written by Curtis Mayfield as the Staples-sung flame song for the B.I. Cosby/Sidney Poller movie of the same name, which by coincidence was on TV only a fortnight ago (led), and chunkily swinging guitar picked instrumentally 93/8bpm 'Let Go' (lip, not from his separately reviewed new album).

P O P D A N C E

NITZER EBB 'Let Your Body Learn' (Mute 12MUTE58), also selling belatedly to Bolemic jocks is this Phil-Harding produced rouscously shouting synth pumped frantically chugging 0-129/4bpm racer from even earlier last year than 'Join The Choir'; **LEVEL 42 'Heaven In My Hands (Extended Version)'** (Polydor PZ14), braying trumpets started densely jittering and jangling 0-130-bpm noisy thumper with typically choppy vocals, almost heavy metal; **DIANA ROSS 'Mr Lee (Swing Mix)'** (EMI 12EM 73), Harding & Currow-reworked (and much improved) frantically happy 0-104/4/2/209bpm remake of the Bobettes' 1957 early Atlantic classic, a repetitively counting and chanting nursery rhyme-like simple ditty, too frantic really for anything but jiving (and what is wrong with that!); **BILL MEDLEY 'He Ain't Heavy, He's My Brother'** (Scotti Bros PZ 10), the gruff Righteous Brother's powerfully growing and roaring 78/39bpm revival of the Hollies' 1969 classic is from 'Rambo III'; **COMMODORES 'Easy'** (Motown ZT 41794), pleasant if hackneyed lazily undulating 34-66/4-66/8bpm slowie from 1977, now heard in Halifax Candace's remixes; **PAULA ABDUL 'Knocked Out'** (Sire SRNT 92), Janet Jackson's video

choreographer is doubtless a better dancer than singer as she's squeakily multi-fracted (thus disguising vocal shortcomings) through a Peabody-type jittery rollicking 116bpm lurcher — but I bet the video is good; **DENISE LOPEZ 'Sayin' Sorry (Don't Make It Right)'** (Breakout USAT 645), piercing pop pitched girl squawked a 116/4bpm latin hip hop thudder produced by Morales & Munzabi (a team from the past) but in two Forest & Heller mixes, plus a gentler 114/4 bpm M&M Hot Mix, none really right for here; **SANDY J'AI FAIM DE TOI (Remix)'** (Carriere CART 430), Scottish girl singing in French the sax rasped and guitar yawled meandering slow 88-0bpm recent French chart-topper that began as the theme from that country's Chambourcy TV commercials (presumably her accent there is considered as sexy as Mam'zelle's is here!), one that'll work best with returned holidaymakers who already know it; **BILLY OCEAN 'The Colour Of Love (Jive BOST3)**, another totally predictable auto-mixed 83/41/8bpm big ballad; **SLIPPERMAN 'Dance Your Body Down (Until It Hurts)'** (Rio Digital 12RDS2), ponderously chugging 105/4 Falco-ish plodder with murky deep bass multering and Euro girls.

vertical hold

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BRW 109 12 BRW 109

"heat up, cool down"

RECORD
POP
MIRROR

CHARTS

August 21-27, 1988

POP DANCE

TW LW

1	THE ONLY WAY IS UP Yaz And The Plastic Population	Big Life 12in
1	I NEED YOU S.V.S.M.P.	Debut 12in
2	THE LOCO-MOTION Kylie Minogue	PWL 12in
3	SUPERFLY GUY S-Express	Rhythm King 12in
5	HUSTLE (TO THE MUSIC) (3) The Funky Worm	FONWEA 12in
6	SHAKE YOUR THANG Salt-N-Pepa	frv 12in
7	YOU CAME Kim Wilde	MCA 12in
8	PUSH IT (REMIX) Salt-N-Pepa	frv/Champion 12in
9	REACH OUT ILL BE THERE ('88 REMIX) Four Tops	Motown 12in
10	JIBARO Electric	frv 12in
11	ROSES ARE RED McE Band featuring the McCampell Brothers	MCA 12in
12	PUMP UP LONDON Mr Uzi	Breakout 12in
13	BOYS (SUMMERTIME LOVE) Sabrina	Itala 12in
14	THE HARDER I TRY (EXTENDED MIX) Brother Beyond	Parlophone 12in
15	RUSH HOUR Jane Wiedie	Manhattan 12in
16	DON'T BE CRUEL Bobby Brown	MCA 12in
17	HONEY George Michael	Epic 12in
18	MEGABLAST/DON'T MAKE ME WAIT Bomb The Bass	Rhythm King 12in
19	MAYBE (WE CAN CALL IT A DAY) Hazel Dean	EMI 12in
20	I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare 12in

• YELLO, a band of contrasting moustaches

9	4 THE LOVE I LOST Seventh Avenue	Nightmare 12in
10	9 IF YOU LOVE SOMEBODY (SATURDAY NIGHT REMIX) Barbara Doust	Saturday 12in
11	34 YOU CAME Kim Wilde	MCA 12in
12	8 EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra	Siren 12in
13	19 REQUIEM London Boys	German Talcot 12in
14	13 SAFE IN THE ARMS OF LOVE Shooting Party	Lissen 12in
15	18 FLAMES OF LOVE Fanny	German Mistromina 12in
16	39 HOT STUFF Boys From Brazil	German Ariola 12in
17	37 YÉ KÉ YÉ KÉ (AFRICO MIX) Mary Kanez	frv 12in
18	17 I NEED YOUR PASSION Sweet Connection	German Blow Up 12in
19	25 OVER YOU (DJ MIX) Wendy	Cherflow-LK 12in
20	20 ROCK ME BABY Lisa Lynn	US Emergency 12in
21	11 IT'S NATURE'S WAY (NO PROBLEM) Dular	London 12in
22	27 POPCORN M&H Band	French Family 12in
23	33 HOT FOR YOU Loraine Scott	Canadian Slack 12in
24	15 THE RACE Yello	Mercury 12in promo
25	16 LOVE IS THE GUN (STREET LAT IN WOLFF) Blue Mercedes	MCA 12in
26	21 ICEY FOR YOU Sly Rose	US JPCI 12in
27	— ALL OF ME Sinitta	French Carriere 12in
28	21 CROSS MY HEART Eighth Wonder	CBS 12in
29	40 YOU'RE A TIME WASTER Cronista	Nightmare 12in
30	32 WHEN YOU NEED LOVE (LOVE IS NOT HOTOUD) Without Warring	US Heatwave 12in
31	— JIVE INTO THE NIGHT Green Clives	Italian X-Energy 12in
32	30 CHICA CUBANA Tapan	Dutch Hi-Fashion 12in
33	13 OUT OF CONTROL Morica Reed	Nightmare 12in
34	36 SOUL SURVIVOR (SURVIVOR MIX) C.L. Cash	Man-ORCA 12in
35	14 SYMPTOMS OF TRUE LOVE (THE SYMPTOMATIC DANCE MIX) Tracey Spicco	Capital 12in
36	— EMOTION Jake Quartz	Dutch CBS 12in
37	34 BOYS AND GIRLS Honey	PWL Records 12in
38	— I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare 12in
39	39 BOYS (SUMMERTIME LOVE) (PETE HAMMOND REMIX) Sabrina	Itala 12in
40	— ONLY MEN Sly Rose	Swiss Fantasy Int 12in



SCOTTISH DANCE

TW LW

1	THE ONLY WAY IS UP Yaz And The Plastic Population	Big Life 12in
2	THE LOCO-MOTION Kylie Minogue	PWL 12in
3	YOU CAME Kim Wilde	MCA 12in
4	I NEED YOU S.V.S.M.P.	Debut 12in
5	SUPERFLY GUY S-Express	Rhythm King 12in
6	MAYBE (WE SHOULD CALL IT A DAY) Hazel Dean	EMI 12in
7	CROSS MY HEART Eighth Wonder	CBS 12in
8	BOYS (SUMMERTIME LOVE) Sabrina	Itala 12in
9	HUSTLE (TO THE MUSIC) The Funky Worm	FONWEA 12in
10	THE HARDER I TRY (EXTENDED MIX) Brother Beyond	Parlophone 12in

H I — N R G

TW LW

1	THE ONLY WAY IS UP Yaz And The Plastic Population	Big Life 12in
2	DOCTOR'S ORDERS Lisa Carter	Parlophone 12in
3	OVER AND OVER AND OVER Michelle Goulet	US Island 12in
4	REACH OUT Romi & Jazz	Arishma 12in
5	THE LOCO-MOTION (THE KOHAKU MIX) Kylie Minogue	PWL 12in
6	SUPERFLY GUY S-Express	Rhythm King 12in
7	MAYBE (WE SHOULD CALL IT A DAY) Hazel Dean	EMI 12in
8	THE HARDER I TRY (THE HARDEST MIX) Brother Beyond	EMI 12in

jolly roger acid man

ten/tenx 236

out now on 7" and 12"

THE CLUB CHART

TW	WL	Artist	Track	Label	Chart	
		HUSTLE (TO THE MUSIC...)	(PREDDRA/PRE-STYLE SAX MIXES) The Funky Worm	FCM 12in	1	
2	10	BIG FUNKY (UNIQUE'S MAGIC REMIX)	Inter-City featuring Kevin Saunders	10 Records 12in	2	
3	9	IN THE NAME OF LOVE (CLUB MIX)	THE DREAM (41) (12in) (4) CLUB MIX	US Best Buy Records 12in	3	
4	3	PUMP UP LONDON (CLUB MIX)	PUMP UP CHICAGO (ACID MIX)	Mr Lee	4	
5	2	SHAKE YOUR HEAD (SINDERELLA'S NOT A FELLA (BUT A GIRL))	555-555-Pepp	flw 12in	5	
6	6	DON'T BE CRUEL (EXTENDED VERSION)	Bobby Brown	MCA Records 12in	6	
7	4	STATIC (P. R. REMIX)	YOUNG YEAH YEAH	Breakout 12in	7	
8	17	GOODY GOODY (F.U. BABY)	YEAH YEAH	Baby Ford	8	
9	5	ROSES ARE RED (MIX)	Band featuring the McCombells Brothers	MCA Records 12in	9	
10	15	IT BEGAN IN AFRICA	The Urban All Stars	Urban 12in	10	
11	7	SUPERLY GUY	Stigma	Urban 12in	11	
12	42	GITTIN' FUNKY (UK REMIX)	Kid N' Ray	Rhythm King 12in	12	
13	41	RIGHT BACK TO YOU (EXTENDED MIX)	ONE KISS WILL MAKE IT BETTER (HOUSE MIX)	Ten City	13	
14	24	I'VE GOT A FEELING/ MY MAMA AND PAPA ALWAYS TOLD ME	(CLUB REMIX) Deluxe	Atlantic 12in	14	
15	13	THE NIGHT OF THE LIVING BASS HEADS	CAUGHT... THE Dance Yard Recording Corporation 12in	15		
16	11	LAMPIN WITH FLAVOR/ TERMINATOR X	TO CAN WE GET A WITNESS/ COLD NIGHT TO FIGHT BUBBLE ENERGY	MCA Records 12in	16	
17	40	STALEMATE	The Bass featuring the McCombells Brothers	MCA Records 12in	17	
18	45	TALKIN' ALL THAT JAZZ	(EXPANSIONS) (COMBINES MIXES) Coasting	Breakout 12in	18	
19	83	STRICTLY BUSINESS (12" VOCAL) EPMD		Breakout 12in	19	
20	16	RELHOUSE YOU!	Jungle Brothers	US Atlantic 12in	20	
21	18	THE RIGHT STUFF (EXTENDED VERSION)	Yonessa Williams	US Milers 12in	21	
22	19	EIGHTIES LADY/ GENERATE LOVE (WISE HOW MIX)	Owen McCree	The Dance Yard	22	
23	43	MEGALAST (HIP HOP ON PRECINCT 13)	Bomb The Bass featuring Meris A Antonio	Rhythm King 12in	23	
24	1	NO STATIC (THE MINUTE FULL FORCE DEF MIX)	James Brown	US Best Buy 12in	24	
25	18	WE CALL IT ACIEED D	Mob	flw 12in	25	
26	22	HOLD ON TO WHAT YOU'VE GOT	(EXTENDED VERSION) 'Changin' King	EMI-Wharfedale 12in	26	
27	10	LOVE GET BUDY	Black Clark	US Warner 12in	27	
28	12	THE ONLY WAY IS UP	(SPONGE) Taz And The Plastic Population	Big Jam 12in	28	
29	12	TURN IT UP	Ricke Rich	Club 12in	29	
30	17	WHY YOU'VE HAD TO HAVE HAD IT ALL	Tongue 'N' Cheek	Criminal Records 12in	30	
31	14	TRIBUTE (RIGHT ON) (THE Q STREET MIX)	Paasland	CBS 12in	31	
32	34	IT'S BEST TO BE A GIRL	Shee-Pee	Virgin 12in	32	
33	41	PUSH IT/ RAMP SALI	Danz	Champion 12in	33	
34	37	HEAT IT UP (KEVIN SAUNDERS REMIX)	Wax Papa Get Rappers	Jive 12in	34	
35	22	OFF ON YOUR OWN (GIRL) (STREET MIX)	AlB Snerd	US Warner Bros/Upfront 12in	35	
36	17	EVERYBODY GET LOOSE	Phonix	Urban 12in	36	
37	54	SHARE MY JOY	Jo Ann Jones	Champion 12in	37	
38	30	GET OUT OF MY HOUSE!	(SPECTRUM EDIT) (MUTANT VERSION)	Souled Assassins	Coltempo 12in	38
39	4	DON'T BE CRUEL (THE RAFACIOUS MIX)	Bobby Brown	MCA Records 12in	39	
40	1	STOP THIS CRAZY THING	ColoDax featuring Junior Reid	MCA Records 12in	40	
41	37	REACHIN' (BROTHERHOOD MIX)	Phan II	US Mavler/ Records 12in	41	
42	31	SUPERLY GUY	Jungle Brothers	Rhythm King 12in	42	
43	43	WHAT CAN I SAY TO MAKE YOU LOVE	Alexander O'Neal	Tabu 12in	43	
44	51	I NEEDED YOU (EXTENDED VOCAL VERSION)	B.S.V.P.	Debut 12in	44	
45	19	LIKE DREAMERS DO (THE FREEMAY MIX)	Mica Paris	Fourth & Broadway 12in	45	
46	49	DINDA DAA (TROMBETLAND 2)	Orange Juice	Urban 12in	46	
47	4	HYPONOTIZED FRIENDS/ LOVE EMERGENCY	DON'T UNDERSTAND IT	Scene White	US RCA LP	47
48	49	KING OF THE BEATS	Hintonz	US Capitol 12in	48	
49	1	SUMMER THE VERTICAL HOP		Fourth & Broadway 12in	49	
50	1	DROPPIN' SCIENCE (P&A)	Merley Mar featuring Craig G.	US Cold Chillin' 12in	50	
51	52	TURN THE MUSIC UP/ HOUSE ON THE MOVE	Chris G.	Synopate 12in	51	
52	1	PARENTS JUST DON'T UNDERSTAND	(DANNY D REMIX) DJ Jive	Just Say It/The Fresh Prince	Jive 12in	52
53	1	WATCHING YOU (TIMMY REGISFOR 12" REMIX)	(P-99) KEVIN SAUNDERS	Virgin 12in	53	
54	1	RELHOUSE YOU!	Jungle Brothers	Virgin 12in	54	

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RECORD
MIRROR

CHARTS

August 21-27 1988

U S S I N G L E S

TW LW

1	2	MONKEY	George Michael	Columbia
2	1	I DON'T WANNA GO ON WITH YOU LIKE THAT	Elton John	MCA
3	4	I DON'T WANNA LIVE WITHOUT YOU	Chicago	Reprise
4	9	SWEET CHILD O' MINE	Guns N' Roses	Geffen
5	12	SIMPLY IRRESISTIBLE	Robert Palmer	EMI-Manhattan
6	10	FAST CAR	Tracy Chapman	Elektra
7	1	ROLL WITH IT	Steve Winwood	Virgin
8	13	PERFECT WORLD	Howie Lewis And The News	Chrysalis
9	11	LOVE WILL SAVE THE DAY	Whitney Houston	Arista
10	3	1-2-3	Gloria Estefan	Epic
11	5	MAKE ME LOSE CONTROL	Eric Carmen	Arista
12	7	HANDS TO HEAVEN	Breshe	A&M
13	16	WHEN IT'S LOVE	Yui Hahn	Warner Brothers
14	8	SIGN YOUR NAME	Tenacious Three D'Arby	Columbia
15	18	IF IT ISN'T LOVE	New Edition	MCA
16	19	I'LL ALWAYS LOVE YOU	Taylor Dayne	Arista
17	20	ANOTHER PART OF ME	Michael Jackson	Epic
18	23	NOBODY'S FOOL	Henry Loggins	Columbia
19	24	ALL FIRED UP	Pat Benatar	Chrysalis
20	25	IT WOULD TAKE A STRONG STRONG MAN	Rick Astley	RCA
21	14	HOLD ON TO THE NIGHTS	Richard Marx	EMI-Manhattan
22	27	ONE GOOD WOMAN	Pease Cetena	Full Moon
23	17	RAG DOLL	Aeromach	Geffen
24	28	HERE WITH ME	REO Speedwagon	Epic
25	35	DON'T WORRY BE HAPPY	Bobby McFerrin	EMI-Manhattan
26	31	I HATE MYSELF FOR LOVING YOU	Just And The Backstreet	Blackheart
27	15	JUST GOT PAID	Johnny Kemp	Columbia
28	34	PLEASE DON'T GO GIRL	New Kids On The Block	Columbia
29	30	MISSED OPPORTUNITY	Daryl Hall And John Oates	Arista
30	39	LOVE BITES	Def Leppard	Mercury
31	36	I DON'T WANT TO BE A HERO	Johnny Hates Jazz	Virgin
32	37	DON'T BE CRUEL	Cherap Trick	Epic
33	31	SAYIN' SORRY (DON'T MAKE ME HOT)	Denise Lopez	Vendetta
34	42	A NIGHTMARE ON MY STREET	DJ Jazzy Jeff And Fresh Prince	Jive
35	26	POUR SOME SUGAR ON ME	Def Leppard	Mercury
36	38	DON'T BE CRUEL	Bobby Brown	MCA
37	21	THE TWIST	The Fat Boys & Chubby Checker	Tin Pan Apple
38	41	FALLEN ANGEL	Patience	Enigma
39	42	LOOK OUT ANY WINDOW	Bruce Hornsby And The Range	RCA
40	49	WHAT'S ON YOUR MIND	Information Society	Tommy Boy
41	22	DO YOU LOVE ME	The Contours	Motown
42	48	STAYING TOGETHER	Debbie Gibson	Atlantic
43	29	PARENTS JUST DON'T UNDERSTAND	DJ Jazzy Jeff And Fresh Prince	Jive
44	45	THE RIGHT SHUFFLE	Vanessa Williams	Wing
45	32	THE FLAME	Cherap Trick	Epic
46	44	SPRING LOVE	Steve B	LHR
47	54	WHAT YOU SEE IS WHAT YOU GET	Brenda K. Starr	MCA
48	53	FOREVER YOUNG	Rod Stewart	Warner Brothers

49	43	TRUE LOVE	Glen Frey	MCA
50	50	SUMMERSGIRLS	Dino	4th & Broadway
51	41	DON'T YOU KNOW WHAT THE NIGHT CAN DO	Steve Winwood	Virgin
52	47	RED, RED WINE	UB40	A&M
53	57	CHAINS OF LOVE	Erause	Sire
54	43	BETTER BE HOME SOON	Crowded House	Capitol
55	55	INSIDE OUT	The Cover Girls	Fever
56	68	NEVER TEAR US APART	INXS	Atlantic
57	47	KNOCKED OUT	Puak Abdul	Virgin
58	45	TIME AND TIDE	Baas	Epic
59	64	MAKE IT LAST FOREVER	Koah Sweet	Vintertainment
60	72	OFF ON YOUR OWN (GIRL) A	B Surel	Warner Brothers

BULLETS

61	70	SUPERSTITIOUS	Europe	Epic	
62	69	THE DEAD HEART	Midnight Oil	Columbia	
63	91	INDestructible	Four Tops	Arista	
64	84	JACKIE BLUE	Sara UK	Arista	
65	94	WILD, WILD WEST	The Escape Club	Atlantic	
66	78	ANOTHER LOVER	Giant Steps	A&M	
67	80	—	THE LOCO-MOTION	Kylie Minogue	Geffen
68	92	IT TAKES TWO	Rob Base & DJ EZ Rock	MCA	
69	94	THE ROUNOUR	Gloria-Newton John	Profile	
70	89	—	SHE'S ON THE LEFT	Jeffy Osborne	A&M
71	91	—	SHIP OF FOOLS	Robert Plant	Esfaranza
72	83	POWERFUL STUFF	The Fabulous Thunderbirds	Elektra	
73	95	—	WHEN I FALL IN LOVE	Nazaire Cole	EMI-Manhattan

U S A L B U M S

TW LW

1	4	TRACY CHAPMAN	Tracy Chapman	Elektra
2	2	HYSTERIA	Def Leppard	Mercury
3	1	ROLL WITH IT	Steve Winwood	Virgin
4	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen
5	5	HE'S THE DJ, I'M THE RADIO	DJ Jazzy Jeff And Fresh Prince	Jive
6	6	FAITH	George Michael	Columbia
7	7	QUIET YOU HALOS	—	Warner Brothers
8	8	DIRTY DANCING	Soundtrack	RCA
9	11	RICHARD MARK	Richard Marx	EMI-Manhattan
10	10	OPEN UP AND SAY ... AHH	Position	Enigma
11	12	LONG COLD WINTER	Cinderella	Mercury
12	9	LET IT LOOSE	Gloria Estefan	Epic
13	16	HEAVY HOUS	Robert Palmer	EMI-Manhattan
14	23	SMALL WORLD	Howie Lewis And The News	Chrysalis
15	13	INTRODUCING THE MARQUELINE	ACCORDING TO NOVENA TRIENT	Columbia
16	18	D'ARBY	Tenacious Three D'Arby	Atlantic
17	18	KICK INXS	—	MCA
18	17	REG STRIKES BACK	Elton John	RCA
19	14	HOPE DIRTY DANCING	Soundtrack	Epic
20	19	STRONGER THAN PRIDE	Sade	MCA
21	19	LAP OF LUXURY	Cherap Trick	Epic
22	24	HEART BREAK	New Edition	MCA
23	20	OUT OF THE BLUE	Dallas Green	Atlantic
24	21	IN EFFECT	MODE AI & Surel	Warner Brothers
25	22	SCENES FROM THE SOUTHSIDE	Bruce Hornsby And The Range	RCA
26	25	FOLLOW THE LEADER	Eric B & Rakim	United Artists
27	26	SAVAGE AMUSEMENT	The Scorpions	Mercury
28	20	WHENEVER YOU NEED SOMEBODY	Rick Astley	Epic
29	28	DIESEL AND DUST	Midnight Oil	Columbia
30	24	DON'T BE CRUEL	Bobby Brown	MCA
31	20	RAD	Michael Jackson	Arista
32	31	OUT OF ORDER	Rod Stewart	Warner Brothers
33	36	WIDE AWAKE IN DREAMLAND	Pat Benatar	Chrysalis
34	35	PERMANENT VACATION	Aeromach	Geffen

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- 34 27 NOW AND ZEN Robert Plant
 35 29 TOUGHER THAN LEATHER Run-DMC
 36 38 OLD 8 x 10 Randy Travis
 37 37 COMING BACK HARD AGAIN The Fat Boys
 38 44 MAKE IT LAST FOREVER Keith Sweat
 39 39 CONSCIOUS PARTY Ziggy Marley And The Melody Makers
 40 41 IN GOD WE TRUST Stynger
 41 32 OUTRIDER Jimmy Page
 42 — COCKTAIL Soundtrack
 43 — A SALT WITH A DEADLY PEPPA Silton-Pepo
 44 40 TEMPLE OF LOW MEN Crowded House
 45 42 IT TAKES A NATION OF MILLIONS TO HOLD US BACK Public Enemy
 46 41 19 Chicago
 47 47 ALL THAT JAZZ Bruce
 48 — DON'T LET LOVE SLIP AWAY Freddie Jackson
 49 — UP YOUR ALLEY Joan Jetz And The Blackhearts
 50 43 SUR LA MER The Moody Blues

Compiled by Billboard

- Esperanza 23 23 I'LL ALWAYS LOVE YOU Taylor Dayne
 Profile 24 7 GROOVE IS GOOD
 Warner Brothers 25 27 BORN NOT TO KNOW Tony! Toni! Toné!
 Tin Pan Apple 26 26 THAT'S THE TICKET Cashflow
 Vintertainment 27 28 DON'T BELIEVE THE HYPE Public Enemy
 Virgin 28 37 ADDICTED TO YOU Lovell
 Enigma 29 35 GO FOR YOURS Lisa Lisa & Cult Jam
 Geffen 30 33 YOU AND I Earth, Wind & Fire
 Elektra 31 32 WHEN I FALL IN LOVE Natalie Cole
 Next Place 32 24 DON'T BE CRUEL Bobby Brown
 Capitol 33 14 SIGN YOUR NAME Terence Trent D'Arby
 Def Jam 34 — 2 A.M. Teddy Pendergrass
 Reprise 35 19 HELLO BELOVED Angela Winbush
 A&M 36 40 TEASE ME Gary Taylor
 Capitol 37 — HOLD ON TO WHAT YOU'VE GOT Evelyn "Champagne" King
 CBS Associates 38 — SINGLE GIRLS The Dazz Band
 polyester 39 31 IF IT ISN'T LOVE Now Edition
 40 — A NIGHTMARE ON MY STREET DJ Jazzy Jeff

- Arista
 Uptown
 Wing
 Atlantic
 Def Jam
 A&M
 Columbia
 Columbia
 EMI-Manhattan
 RCA
 Columbia
 RCA
 Mercury
 Virgin
 EMI-Manhattan
 RCA
 MCA
 Jive

US BLACK SINGLES

TW LW

- 1 2 NICE 'N' SLOW Freddie Jackson
 2 3 WATCHING YOU Loose Ends
 3 4 MAKE IT LAST FOREVER Keith Sweat
 4 7 LOOSEY'S RAP Rick James
 5 8 HUSBAND Shirley Muldowney
 6 9 THAT GIRL WANTS TO DANCE Gregory Hines
 7 10 LOVE WILL SAVE THE DAY Whitney Houston
 8 13 ANOTHER PART OF ME Michael Jackson
 9 12 SHAKE YOUR THANG Sub-in-Pupa Reunited Spenderz
 10 15 MONKEY George Michael
 11 17 IN YOUR EYES James "D-Train" Williams
 12 5 HANACITA Troop
 13 18 TAKE YOUR TIME Public Enemy
 14 6 OFF ON YOUR OWN (GIRL) Ai B Sure!
 15 20 STATIC James Brown
 16 19 FOLLOW THE LEADER Eric B & Rakim
 17 16 K.I.S.S.I.N.G. Sadee Garrett
 18 11 OFF THE HOOK (WITH YOUR LOVE) RJ's Latest Arrival
 19 21 EVERY SHADE OF LOVE Jesse Johnson
 20 22 ONCE, TWICE, THREE TIMES Howard Hewett
 21 25 LET'S GO Koolhae Dee
 22 29 SHE'S ON THE LEFT Jeffrey Osborne

- Capitol
 MCA
 Vintertainment
 Reprise
 Elektra
 Epic
 Arista
 Epic
 Next Plateau
 Columbia
 Columbia
 Atlantic
 MCA
 Warner Brothers
 Scotti Bros
 United Artists
 Quest/Reprise
 EMI-Manhattan
 A&M
 Elektra
 Jive
 A&M

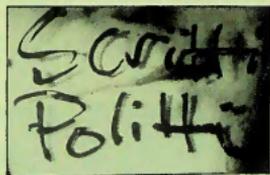
MUSIC VIDEO

TW LW

- 1 7 THE LEGEND ... Michael Jackson
 2 6 MAKING THRILLER Michael Jackson
 3 4 NOW THAT'S WHAT I CALL MUSIC 12 Various
 4 3 CIAO ITALIA Madonna
 5 2 HISTORIA DE Espana
 6 5 THE VIDEO SINGLES You've Got
 7 4 KICK THE VIDEO FLICK INS
 8 9 VOLUME 1 Genesis
 9 8 VOLUME 2 Genesis
 10 — UNDER A BLOOD RED SKY U2
 11 12 THE SONG REMAINS THE SAME Led Zepplin
 12 — LET THERE BE ROCK AC/DC
 13 19 ON THE WINGS OF HEAVEN Live Museum
 14 10 SAVAGE Garybentia
 15 11 IF LOOKS COULD KILL Heart
 16 — 12 WASTED YEARS Iron Maiden
 17 13 PRINCE AND THE REVOLUTION Prince
 18 18 SIXTIES MIX II Various
 19 — GLASS SPIDER TOUR 2 David Bowie
 20 — TRILLOGY Whizzenok
 Compiled by Gallup

- Video Collection
 Vestron
 PHE/Virgin
 WEA
 PolyGram Music Video
 Channel 5
 Channel 5
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THIS WEEK'S CHART

● ANALYSED BY ALAN JONES

● With **Yazz And The Plastic Population's** 'The Only Way Is Up' leading rapidly, Britain could well have a new number one single next week. It won't be **Kylie Minogue**, also in decline, or **Breathe**, who are gaining too slowly. Instead, it now looks like a straight race between **Brother Beyond**, who climbs a further five notches to number three this week with 'The Harder I Try', and the **Jullio Iglesias/Stevie Wonder** duet 'My Love', which makes a double digit jump for the third week in a row, surging from number 17 to number six. It's going to be close, but the odds are slightly in favour of 'My Love'.

'The Only Way Is Up', meanwhile, continues to climb the year-to-date rankings, and is now the third best selling single of 1988, behind **Kylie Minogue's** 'I Should Be So Lucky' and 'I Think We're Alone Now' by **Tiffany**, completing an all HI-NRG top three.

● Her remake of 'The Loco-Motion' holds of number two on the singles chart for the fourth week in a row, but **Kylie Minogue** can celebrate this week as her first LP—'The Album', which has sold over 400,000 copies in seven weeks, climbs to the top of the album chart, replacing the live week champion 'Now That's What I Call Music 12'.

Kylie is only the second woman solo singer ever to hold a number one hit with her debut album, emulating the feat first achieved only eight weeks ago by **Tracy Chapman**.

At 20, Kylie is also the youngest woman to have a number one album, replacing **Kate Bush**, who was 22 when she first topped with 'Never For Ever' in 1980.

Of 353 albums to top the chart since its inception in 1958, only 14 have been by women. The roll of honour reads

- 1 20 ALL TIME GREATS — **Connie Francis** (1977) ● 2 GREATEST HITS VOLUME 2 — **Barbra Streisand** (1979) ● 3 NEVER FOR EVER — **Kate Bush** (1980) ● 4 GUILTY — **Barbra Streisand** (1980) ● 5 LOVE SONGS — **Barbra Streisand** (1982) ● 6 FASTER THAN THE SPEED OF NIGHT — **Bonnie Tyler** (1983) ● 7 ALF — **Alison Moyet** (1985) ● 8 LIKE A VIRGIN — **Madonna** (1985) ● 9 HOUNDS OF LOVE — **Kate Bush** (1985) ● 10 TRUE BLUE — **Madonna** (1986) ● 11 THE WHOLE STORY — **Kate Bush** (1986) ● 12 WHITNEY — **Whitney Houston** (1987) ● 13 TRACY CHAPMAN — **Tracy Chapman** (1988) ● 14 KYLIE—THE ALBUM — **Kylie Minogue** (1988).

Malbourn Kylie is the third Australian act to have a number one album, following the **Seekers** ('Best Of The Seekers') in 1969 and **Men At Work** ('Business As Usual') in 1985. AC/DC topped with 'Back In Black' in 1980, with a line-up that included three Brits against only two native born Australians.

● As mentioned above, **Tracy Chapman's** self-titled album was a number one in Britain earlier this year. This week it completes the double, climbing to number one in America.

Twenty-five-year-old **Tracy**, from Boston, Massachusetts, is the first 'lolkie' to top the US album chart since **Bob Dylan** reached the summit in 1976 with 'Desire'.

Chapman wrote all 11 songs on her album, without assistance from

DONINGTON DEATHS

It looks likely that the Castle Donington Monsters Of Rock heavy metal festival will go ahead next year, despite the deaths of two fans at this year's event on Saturday.

The two fans died when crowds surged to the front of the stage during a performance by **Guns N' Roses**. Two other people were seriously hurt and at least 30 others were taken to hospital with injuries. Police have named one of the dead men as **Alan Dick** from Scotland and as no went to press they were still trying to identify the other man.

"The two lads who died fell down six to seven feet in front of the stage," says a spokesperson. "They were slam dancing and this form of dancing is completely unknown at Donington and we were utterly amazed to see it. We are all devastated by this tragedy."

A full enquiry will be held into the incident and a final decision will be taken on future heavy metal festivals at Donington after that. Previously Donington has had an excellent safety record, and the feeling from sources close to the organisers is that future festivals will go ahead after this isolated tragic incident.

anyone else. The last woman to do this was **Janis Ian**, who was similarly responsible for all the lyrics and tunes of her 1975 number one album 'Between The Lines'.

The first woman to turn the trick was the **Singing Nun**, who topped the US chart for 10 weeks in 1963 with her album, also called 'The Singing Nun'. It included her similarly chart-topping single 'Dominique' and other religious songs all sung in French. Amongst the more popular were 'J'ai Trouve Le Seigneur' ('I Have Found The Lord'), 'Entre Les Etioiles' ('Amongst The Stars') and 'Complainte Pour Marie-Jacques' ('Lament For Marie-Jacques').

● **Jane Wiedlin's** 'Rush Hour' makes a mighty 17 notch jump to number 21 this week.

Thirty-year-old **Jane** co-wrote the song with **Peter Rafelson**. Both have previously penned one hit — and in both cases the song made the top 10.

With **Terry Hall** from **Fun Boy Three**, **Jane** wrote the **Go-Go's** only UK chart entry 'Our Lips Are Sealed'. A number 47 hit for the group in 1982, it climbed as high as number seven for the **Fun Boy Three** the following year.

Peter Rafelson, meanwhile, teamed up with **Gardner Cole** and **Madonna** to write the latter's 1986 number hit, 'Open Your Heart'.

Jane's leap into the top 20 comes just as her former Go-Go's colleague **Belinda Carlisle's** re-release 'Mad About You' dips out of the chart. No other girl group has spawned two solo hitmakers at any time, let alone simultaneously.

● A good week for **Natalie Cole**, whose re-issue 'Jump Start' climbs to number 39, a year after it peaked at number 44.

Natalie also debuts on America's Hot 100 this week with 'When I Fall In Love' a song her father first recorded in 1957.

T W E L V E N C H

TW LW

1	1	THE ONLY WAY IS UP	Yazz And The Plastic Population	Big Life
2	2	I NEED YOU & V.P.		Debut
3	5	MEGALUST DON'T MAKE ME WAIT	Bomb the Bass	Rhythm King
4	4	THEL DODDINGTON	Kylie Minogue	PWL
5	9	THE HARDER I TRY	Brother Beyond	Parlophone
6	5	SUPERFLY GUY 5	Express	Rhythm King
7	7	HANDS TO HEAVEN	Breathe	Siren
8	6	HUSTLE TO THE MUSIC...	...the Funky Worm	FON/WEA
9	3	THE EVIL THAT MEN DO	Iron Maiden	EMI
10	20	TEARDROPS	Warwick & Warwick	Fourth & Broadway
11	13	SWEET CHILD O' MINE	Guns N' Roses	Geffen
12	10	REACH OUT, I'LL BE THERE	'88 REMIX) Four Tops	MCA
13	8	YOU CAME	Jon Wilde	MCA
14	15	DON'T BE CRUEL	Bobby Brown	MCA
15	—	THE RACE	Tolly	Mercury
16	18	YES YES YES	Henry Kate	London
17	—	MY LOVE	Jullio Iglesias & Stevie Wonder	CBS
18	11	ROSES ARE RED	Band featuring the McCampbell Brothers	MCA
19	16	KNOW OF EPHORION	Big Country	Mercury
20	—	TOUCH IT	Asis	Warner Brothers

Compiled by Gallup

COMPACT DISC

TW LW

1	1	THE FIRST OF A MILLION KISSES	Fairground Attraction	RCA
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra
3	3	IDOL SONGS — 11 OF THE BEST	Billy Idol	Chrysalis
4	4	BAD MADD	Jackson	Epic
5	11	BEST OF EAGLES	Eagles	A&M
6	4	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
7	—	HOT CITY NIGHTS	Various	Probe
8	8	KYLIE — THE ALBUM	Kylie Minogue	PWL
9	9	TURN BACK THE CLOCK	Johnny Horez Jazz	Virgin
10	6	NOW THAT'S WHAT I CALL MUSIC 12	Various	EMI/Virgin/Polygram
11	14	BROTHERS IN ARMS	Dee Snider	Vertigo
12	17	HYSTERIA	Def Leppard	Bludgeon Bitch
13	19	ROLL WITH IT	Steve Winwood	Virgin
14	15	KICK INXS		Mercury
15	12	GREATEST EVER ROCK 'N' ROLL MIX	Various	Syfy
16	10	THE COLLECTION	Burry White	Mercury
17	—	LOVE ASPECT CAMERA		WEA
18	13	WHITNEY	Whitney Houston	Mercury
19	—	ALL ABOUT EVE	All About Eve	Mercury
20	16	SMALL WORLD	Harry Lewis And The News	Chrysalis

Compiled by Gallup

TOP OF THE BILLS

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

100 SINGLES August 21-27, 1988

TW	LW	W/C	Artist	Title	Label
1	1	6	THE ONLY WAY IS UP	Yaz and The Plastic Population	Big Life
2	2	4	THE LOCO-MOTON	Kylie Minogue	PWL
3	3	5	THE KIDDE 1-2-3	Stevie Nicks	Parlane
4	4	6	HANDS TO HEAVEN	Beatles	Sire
5	5	7	I NEED TO FEEL SOMETHING	Debat	CBS
6	17	4	MY LOVE	Joni Mitchell & Steve Wonder	CBS
7	6	3	FIND MY WAY	Farrington Atkinson	MCA
8	8	2	YOU CAN GET IT	Yaz	Big Life
9	9	3	THE EVIL THAT MEN DO	Phil Collins	EHI
10	15	3	GOOD TRADITION	Tina Turner	WEA
11	9	2	SUPERFLY GUY	Stevie Wonder	WEA
12	13	3	ON THE BEACH	Summer 88 Chiv. Rat	Rhythm King
13	10	6	REACH OUT, I'LL BE THERE	(88 REMIX) The Four Tops	Mercury
14	12	6	MARTHA'S HARBOUR	All About Eve	WEA
15	22	6	SOMEWHERE DOWN THE CRAZY RIVER	Robbie Robertson	Mercury
16	24	2	KEEPING THE FAITH	George Michael	WEA
17	21	2	TEARDROPS	Womack & Womack	Mercury
18	37	4	RUSH HOUR	Juniata	Fourth & Broadway
19	13	10	MISGIBLASTOON! MAKE ME WAIT	Bomb The Bass	Rhythm King
20	11	10	WANT YOUR LOVE	Travis	WEA
21	16	10	EVERYBODY'S GOT TO LOVE SOMEBODY	Stevie Wonder	WEA
22	14	10	ANYTHING FOR YOU	George Strait	MCA
23	15	10	ANYTHING FOR YOU	George Strait	MCA
24	34	7	ANYTHING FOR YOU	George Strait	MCA
25	10	10	ANYTHING FOR YOU	George Strait	MCA
26	12	11	ANYTHING FOR YOU	George Strait	MCA
27	11	11	ANYTHING FOR YOU	George Strait	MCA
28	12	11	ANYTHING FOR YOU	George Strait	MCA
29	12	11	ANYTHING FOR YOU	George Strait	MCA
30	12	11	ANYTHING FOR YOU	George Strait	MCA
31	12	11	ANYTHING FOR YOU	George Strait	MCA
32	12	11	ANYTHING FOR YOU	George Strait	MCA
33	12	11	ANYTHING FOR YOU	George Strait	MCA
34	12	11	ANYTHING FOR YOU	George Strait	MCA
35	12	11	ANYTHING FOR YOU	George Strait	MCA
36	12	11	ANYTHING FOR YOU	George Strait	MCA
37	12	11	ANYTHING FOR YOU	George Strait	MCA
38	12	11	ANYTHING FOR YOU	George Strait	MCA
39	12	11	ANYTHING FOR YOU	George Strait	MCA
40	12	11	ANYTHING FOR YOU	George Strait	MCA
41	12	11	ANYTHING FOR YOU	George Strait	MCA
42	12	11	ANYTHING FOR YOU	George Strait	MCA
43	12	11	ANYTHING FOR YOU	George Strait	MCA
44	12	11	ANYTHING FOR YOU	George Strait	MCA
45	12	11	ANYTHING FOR YOU	George Strait	MCA
46	12	11	ANYTHING FOR YOU	George Strait	MCA
47	12	11	ANYTHING FOR YOU	George Strait	MCA
48	12	11	ANYTHING FOR YOU	George Strait	MCA
49	12	11	ANYTHING FOR YOU	George Strait	MCA
50	12	11	ANYTHING FOR YOU	George Strait	MCA
51	12	11	ANYTHING FOR YOU	George Strait	MCA
52	12	11	ANYTHING FOR YOU	George Strait	MCA
53	12	11	ANYTHING FOR YOU	George Strait	MCA
54	12	11	ANYTHING FOR YOU	George Strait	MCA
55	12	11	ANYTHING FOR YOU	George Strait	MCA
56	12	11	ANYTHING FOR YOU	George Strait	MCA
57	12	11	ANYTHING FOR YOU	George Strait	MCA
58	12	11	ANYTHING FOR YOU	George Strait	MCA
59	12	11	ANYTHING FOR YOU	George Strait	MCA
60	12	11	ANYTHING FOR YOU	George Strait	MCA

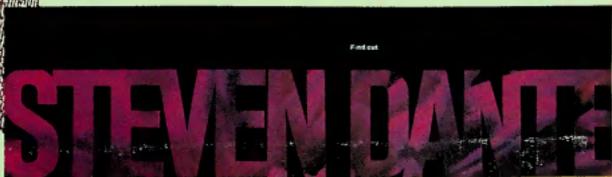
TW	LW	W/C	Artist	Title	Label
1	2	7	KYLIE	THE ALBUM	Kylie Minogue
2	3	2	THE FEET OF A MILLION KISSES	Fairground Attractions	PWL
3	1	6	NOW THAT'S WHAT I CALL MUSIC '88	Various	EMI/Virgin/PolyGram
4	1	5	FRICKY CHAMP	Phyllis Diller	Elektra
5	5	5	BAD POLICE	Jackson	Chrysalis
6	6	5	100% SINCERE	Various	CBS/WARNER
7	5	5	THE HITS ALBUM 8	Various	CBS/WARNER
8	10	5	BEST OF EAGLES	Various	Airgram
9	5	4	GREATEST EVER ROCK 'N' ROLL MIX	Various	Sony
10	12	2	TURN BACK THE CLOCK	Jayce Hayes Jazz	Virgin
11	9	4	BEST DANCING ORIGINAL SOUNDTRACK	Various	BEA
12	15	2	MYSTERY	DE Leppard	Bluegrass RFD/11
13	11	4	BEST CITY NIGHTS	Various	PROTY PROTY 11
14	11	4	KICK WAYS	Various	CBS
15	17	1	TANGO IN THE NIGHT	Fleetwood Mac	Mercury
16	17	1	ROCK THE WORLD	Five Star	WEA
17	18	19	THE EIGHT LEGGED GROOVE MACHINE	The Wonder Soul	TENT PL7147
18	19	19	RAINBOW DANCING	Blue	Polygram-G&P
19	19	19	THE COLLECTION	Barry White	WEA
20	19	19	LA SOLT E' UN' ARABIA	Various	CBS
21	19	19	POPPED HIS SOUL	OUT Wit. Wet Wet	Mercury
22	19	19	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	Mercury
23	19	19	WHITNEY W/HER HUSBAND	Whitney Houston	Mercury
24	19	19	ROBBIE ROBERTSON	Robbie Robertson	Mercury
25	19	19	THE MEN ON CLAYTON	Brenda Carlisle	Mercury
26	19	19	WIDE AWAKE IN DREAMLAND	Pat Benatar	Mercury
27	19	19	SMALL WORLD	Harry Lewis And The News	Mercury
28	19	19	ROLL WITH IT	Steve Winwood	Mercury
29	19	19	HEARSLAY	Alvin Stardust	Mercury
30	19	19	MORE DIRTY DANCING	Original Soundtrack	Mercury
31	19	19	LETTERS IN ARMS	Dira Brava	Mercury
32	19	19	IF IT BEGINS	George Michael	Mercury
33	19	19	THE THIELER	Michael Jackson	Mercury
34	19	19	LOVELESS	Police	Mercury
35	19	19	APPETITE FOR DESTRUCTION	Gun N' Roses	Mercury
36	19	19	IDEWILD	Everly Brothers	Mercury
37	19	19	INDIGO	Michael Jackson	Mercury
38	19	19	IT TAKES A TON OF MILLIONS TO HOLD US BACK	Back Family	WEA
39	19	19	UB40	UB40	WEA
40	19	19	PEOPLE	Blondie	WEA
41	19	19	TUNNEL OF LOVE	Bruce Springsteen	WEA
42	19	19	OUT OF THE BLUE	Debbie Gibson	WEA
43	19	19	WINDY	Cher	WEA
44	19	19	THE CHRISTIANS	The Christians	WEA
45	19	19	BRIEF OF SUITS	Various	WEA
46	19	19	MOTOWN DANCE PARTY	Various	WEA
47	19	19	CLOSE TO ME	Various	WEA
48	19	19	ON THE BEACHES	Rita	WEA
49	19	19	CONSCIENCE	Womack & Womack	WEA
50	19	19	DARBY	Tina Turner	WEA
51	19	19	DO YOU SEE US	WHAT YOU GET	WEA
52	19	19	JACK IN FULL EFFECT	Freddie Jackson	WEA
53	19	19	INTRODUCING THE HEADLINE	ALICE GOLDING	WEA
54	19	19	WHY DO YOU FEEL THAT WAY	Terence Trent	WEA
55	19	19	THE MICHAEL JACKSON MIX	Michael Jackson	WEA
56	19	19	THE JOSHUA TREE	Eric Clapton	WEA
57	19	19	1971-1980 SUBSTANCE	Jay Division	WEA
58	19	19	OUR 12	Various	WEA
59	19	19	A MOMENTARY LAPSE OF REASON	Police	WEA
60	19	19	SAVAGE	Eurythmics	WEA
61	19	19	EVERYTHING COMES	Various	WEA
62	19	19	SEVENTH SON OF A SEVENTH SON	Iron Maiden	WEA
63	19	19	EVERYTHING COMES	Various	WEA
64	19	19	STRONGER THAN PRIDE	Led Zeppelin	WEA
65	19	19	PET SHOP BOYS	Pet Shop Boys	WEA
66	19	19	THE INNOCENTS	Erasure	WEA
67	19	19	NITELITE	Woodward Mac	WEA
68	19	19	NITELITE	Various	WEA
69	19	19	THE PHANTOM OF THE OPERA	Original Soundtrack	WEA
70	19	19	SCENES FROM THE SOUTHSIDE	Bruce Hornsby And The Range	WEA
71	19	19	THE SHOUTING STAGE	Iron Maiden	WEA
72	19	19	DANCING STRANGERS	Clay Aiken	WEA
73	19	19	THE CREAM OF EVER GLADSTONE	Eric Clapton	WEA
74	19	19	THIS IS HOW WE LIVE	LONDON V.I.P.	WEA
75	19	19	SIXTIES MIX 2	Various	WEA
76	19	19	GIVE HE THE REASON	Loudon	WEA
77	19	19	THE HIC BANG	Pat Benatar	WEA
78	19	19	MY FOUR MAN	Lou Reed	WEA
79	19	19	THE BEST OF UB40	UB40	WEA
80	19	19	STAY ON THESE ROADS	A & M	WEA
81	19	19	COLLEGE LEADER	B & B	WEA
82	19	19	WILL DOWNING	Will Downing	WEA
83	19	19	HEAVEN	Various	WEA
84	19	19	NO JACKET REQUIRED	Phil Collins	WEA
85	19	19	SLIPPERY WHEN WE'VE BEEN	Various	WEA
86	19	19	DISCO	Pet Shop Boys	WEA
87	19	19	FACE VALUE	Phil Collins	WEA
88	19	19	THE HITS OF HOLLYWOOD ARE HERE	Various	WEA
89	19	19	CIRCLE	Various	WEA
90	19	19	THE BEST OF UB40 VOL. 1	UB40	WEA
91	19	19	EVERY BREATH YOU TAKE	THE SINGLES	WEA
92	19	19	LONG COOL WINTER	Various	WEA
93	19	19	PROVISION	Stevie Wonder	WEA
94	19	19	MARKED 13	Various	WEA
95	19	19	BOON IN THE USA	Bruce Springsteen	WEA
96	19	19	8 SIDES THISSELVES	Various	WEA
97	19	19	FROM RANGLY PARK TO MEMPHIS	Frank Preston	WEA
98	19	19	DARK SIDE OF THE MOON	Pat Floyd	WEA
99	19	19	TRIPLE THUNDER	1800,000 sales	WEA
100	19	19	DOUBLE PLATINUM	1800,000 sales	WEA

◆ Platinum (one million sales), ◆ Gold (500,000 sales), ◆ Silver (250,000 sales)

◆ indicates a sales increase of over 50% ◆ indicates a sales increase

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