

RECORD

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MIRROR

## ALEXANDER O'NEAL

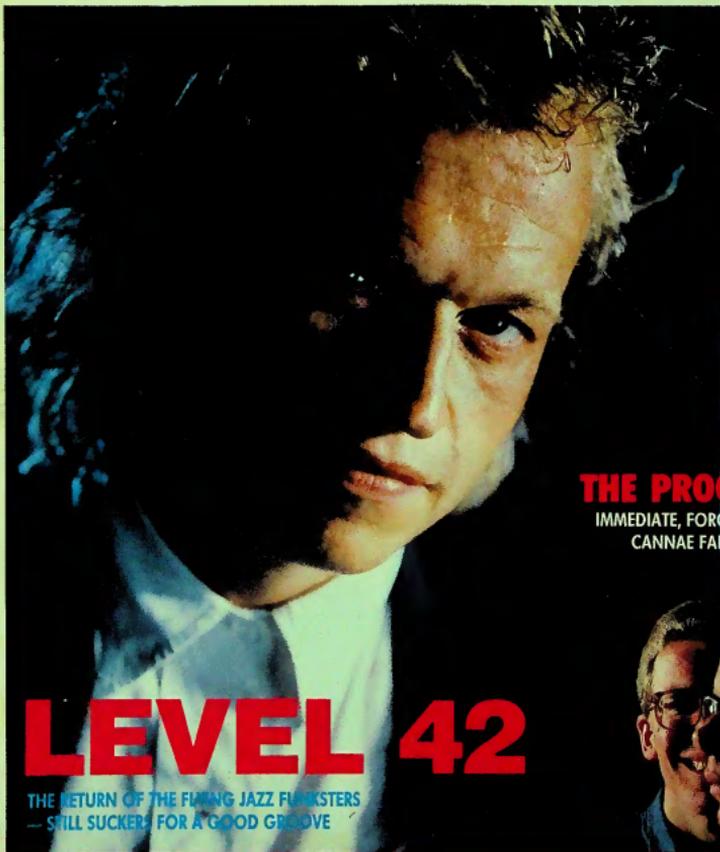
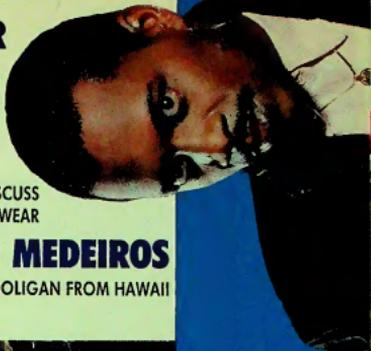
THE MAN WHO WOULD BE  
JULIO IGLESIAS

## CRAZYHEAD

GREBO POPSTERS DISCUSS  
THE STATE OF UNDERWEAR

## GLENN MEDEIROS

THE CROONING HOOLIGAN FROM HAWAII



# LEVEL 42

THE RETURN OF THE FLYING JAZZ FUNKSTERS  
— STILL SUCKERS FOR A GOOD GROOVE

## REVIEWS

### ALBUMS

COCTEAU TWINS  
JANE WIEDLIN  
TANITA TIKARAM

### LIVES

WOMACK  
& WOMACK  
AMNESTY FESTIVAL  
featuring  
BRUCE  
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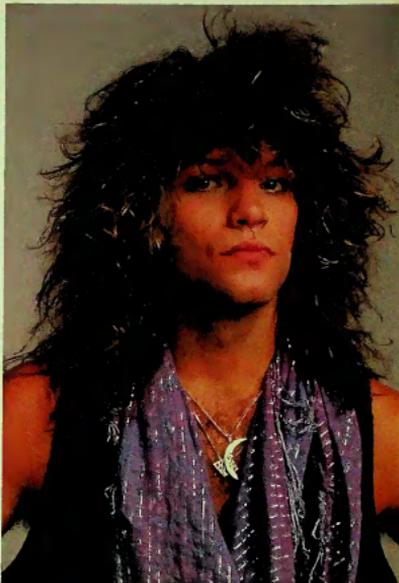
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- BROOCEE BY STEPHEN BEAUMONT**  
**CRAZYHEAD BY JOE SHUTTER**



## WHIZZ! BANG! WHOOPEE...

... the Summer of Festivals has come to an end with the nicest, cleanest, tidiest outdoor doobie of them all. Join **rm**, Broocee, Tracy, Peter and Sting at the Amnesty Wembley bash on p33



## COMING OVER ALL JOVI-AL

Yes, those marvy metal muthas Bon Jovi are back again, telling the world why they called their new LP after Jon Bon Jovi's recently purchased Marks & Spencer's woolie. ('New Jersey' — gedit? Oh never mind, turn to p29 instead)

**ALIENS TURNED OUR BASS PLAYER INTO A PAIR OF TURQUOISE NYLON Y-FRONT!**  
Learn all about Crazyhead's amazing underwear secrets on p16

# NEWS

EDITED BY ROBIN SMITH



## MARC ON THE ROAD

Marc Almond plays his first British tour for two years next month, coinciding with the release of his new album, 'The Stars We Are'. Marc will be playing Glasgow Barrowlands October 1, Newcastle City Hall 2, Nottingham Rock City 3, Manchester Ritz 5, Liverpool Royal Court 6, Leeds University 8, Birmingham Powerhouse 9, Bristol Studio 11, Portsmouth Guildhall 12, London Victoria Palace 13, 14.

'The Stars We Are' features 10 tracks, including his interpretation of the Gene Pitney song 'Something's Gotten Hold Of My Heart', and his duet with Nico, 'Your Kisses Burn'.

MORE NEWS ON PAGE 6



IT'S A MIRACLE

## SHAKE, RATTLE & ROLL

U2 release their single 'Desire' on September 19 followed by their double album 'Rattle & Hum' which will be in the shops on October 10.

'Rattle & Hum' features nine new U2 songs and six live recordings which are featured in the forthcoming film 'U2: Rattle & Hum', documenting the band's last American tour. Studio tracks include 'Angel Of Harlem', 'Love Rescues Me' and 'When Love Comes To Town', while live tracks include Jimi Hendrix's 'All Along the Watchtower', 'I Still Haven't Found What I'm Looking For' and 'Pride'. The album also features 'Freedom For My People', a 38 second sequence from New York street musicians Sterling Magee and Adam Gustow.

At U2's instigation 'Rattle & Hum' will sell for less than the normal price of a double album, which is jolly decent of them. The film 'U2: Rattle & Hum' opens in Britain after the release of the album and a book also called 'U2 Rattle & Hum', will be published on October 20.



## MAIDEN TOUR

The Wedding Present release their single 'Why Are You Being So Reasonable Now' on September 19. This classic tale of unrequited love features 'Not From Where I'm Standing' on the flip side, while the 12 inch also has 'Getting Better' from the 'Get Pepper Knew My Father's' album and an acoustic version of 'Give My Regards To Kevin'.

The Wedding will also be playing a third date at the London Town And Country Club on October 13 and they might be making some more additions to their tour later on.

Following their headlining appearance at this year's Castle Donington heavy metal bash, Iron Maiden have lined up a full scale British tour. They'll be kicking off at Newport Centre on November 18, followed by Edinburgh Playhouse 20, 21, Whitley Bay Ice Rink 24, Birmingham NEC 27, Manchester Apollo 30, December 1, Sheffield City Hall 4, Hammersmith Odeon 6, 7, Wembley Arena 10.

These dates will be your last chance to see Iron Maiden live for a couple of years, and tickets priced £10 and £9 each, with the exception of Whitley Bay where they are all £10, go on sale from September 17 at box offices and usual agents. For Wembley they are also available by mail from Iron Maiden Box Office, Wembley Arena, Middlesex HA9 8DW. Make cheques or postal orders payable to Wembley Stadium Ltd, add a 50p booking fee per ticket and enclose a s.a.e.



## PRESENT AND CORRECT

Sinitta, the girl every boy wishes he lived next door to, releases her single 'I Don't Believe In Miracles' this week. Following up such greats as 'Toy Boy', 'So Macho' and 'GTO', 'I Don't Believe In Miracles' is another Stock Aitken Waterman production and not to be confused with the Colin Blunstone classic of centuries ago, while the flip side features an instrumental version of the song.

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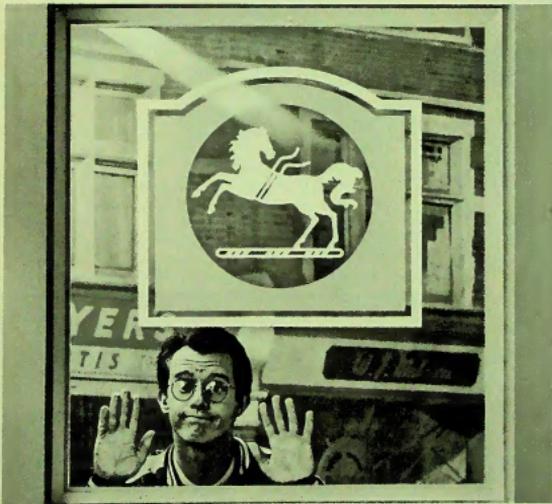
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# NEW

CONTINUED FROM PAGE 4

## RELEASES

Former **Frankie Goes To Hollywood** member, **Paul Rutherford**, releases his single 'Get Real' on September 26. The record is a new departure for Rutherford, who has spent the last year immersed in house music to create a style far removed from the Frankie.

Paul's debut solo album should be out in the autumn.

**Eighth Wonder** release their single *Baby Baby* on September 19. Taken from their debut album 'Fearless', the flip side features 'Dusted', while the 12 inch contains an extended dance music of *Baby Baby*.

**Kim Wilde** follows up her single 'You Came' with 'Never Trust A Stranger', out on September 19. It's taken from her current album 'C'est' and the flip side is 'Wolcha Gonna Do'.

**Pop Will Eat Itself**, **New Order** and **Joy Division** are three of the acts featured on the double compilation album *Indie Top 20 Volume 5* out on September 26. **New Order** perform 'Dreams Never End', **Pop Will Eat Itself** are featured on *Dad Cool One* and **Joy Division** are remembered with 'She's Lost Control'.

**Level 42** release their album 'Staring At The Sun' on September 19. Tracks include their current single 'Heaven In My Hands'.

## TOURS

**Sade** will be touring in November with dates at the Birmingham NEC November 19, Wembley Arena 21 and 22. Tickets for Birmingham, priced £12.50 and £11.50, are available from the box office or by post from Sade B/O NEC, Birmingham B4D 1NT. Make out cheques or postal orders to NEC. Sade add a 50p booking fee to the cost of each ticket and enclose a sale.

Tickets for Wembley, priced £12.50 and £11.50, are available from the box office and usual agents or by post from Sade B/O PO Box 2, London W6 0LQ. Make cheques or postal orders payable to MCF Ltd, enclose a sale and add a 50p booking fee to the cost of each ticket.

**The Mission** have lined up a couple more British dates after playing to sell-out crowds in South America and they'll be appearing at St Austell Coliseum on November 24, followed by Manchester Apollo on November 27.

**Duran Duran** have lined up a couple of Christmas shows. They'll be playing Wembley Arena December 23, followed by Birmingham National Exhibition Centre on Christmas Eve. Tickets priced £12.50 and £10.50 go on sale this week from box offices and retail agents. The dates are part of a world tour which will last until next summer.

Duran Duran's new album is scheduled for release on October 17.

**A-ha**, who are currently enjoying their twelfth consecutive British hit with 'Touchy', will be playing a Christmas tour. They'll be kicking off at Brighton Centre December 4, followed by Bristol Hippodrome 5, Wembley Arena 6, 7, Selkirk King Hall 10, Dublin RDS 12. After these dates A-ha will be playing South America as part of a world tour.

The **Adventures**, who finally hit the big time this year with their single 'Broken Land', will be playing a headlining tour in October with dates at Newcastle City Hall October 17, Edinburgh Playhouse 18, Manchester Apollo 20, Birmingham Hippodrome 23, Nottingham Royal Centre 24, London Dominion 25, Bristol Colston Hall 26, Portsmouth Guildhall 28.

## ADVENTURES ON THE ROAD



## THIS'LL KILL YA

**Siouxsie And The Banshees** follow up 'Peep Show' with their single 'The Killing Jar' out on September 19. The flip side features 'Something Wicked (This Way Comes)' while the 12 inch also has 'Are You Still Dying Darling'.

"A killing jar is a device used by butchers collectors to contain and kill their specimen," says Siouxsie. "We have used a killing jar in the song as a metaphor for controlled violence. An emotional relationship snuffed out until it is merely a prized possession or keep sake." So now we know.

## R U M O U R S

**Boy George's** new album should be out next month and we hear it's going to be called 'Tense, Nervous Headache'... **Cameo's** album is on its way and should be called 'Machismo'... **Dire Straits** are due to celebrate their 100 years in the music biz with a greatest hits compilation album next month so you'll be able to groove along to 'Sultans Of Swing' and all the other greats again.

## TRANSVISION TOUR

**Transvision Vamp**, featuring **gorgeous**, sporting **Wendy James**, start a monster tour this month. They'll be playing Edinburgh Queens Hall September 28, Glasgow University Queen Margaret Union 29, Redcar Coatham Bowl October 1, Liverpool University 3, Salford University 4, Bradford University 5, Sheffield University 6, Leicester Polytechnic 8, Birmingham Goldwyns 9, Nottingham Rock City 10, Norwich UEA 12, Reading University 13, Bristol University 14, Cardiff University 15, London Town And Country 17, Brighton Top Rank 19.

The band's debut album, **Pop Art**, should pop up halfway through the tour.

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we Ash  
can race  
dress.

# MAD MEDEIROS



They said we'd never do it!

But we did!

Now you too can thrill along

as rm takes its life in its

hands and faces the one

and only Mean Mother

Medeiros — the terror of

the Glenn (ouch).

Roger Morton comes over

all a-tremble

"I like Rambo movies. I'm a  
big fan of Sylvester Stallone"

"I look at myself as a  
womanising type"

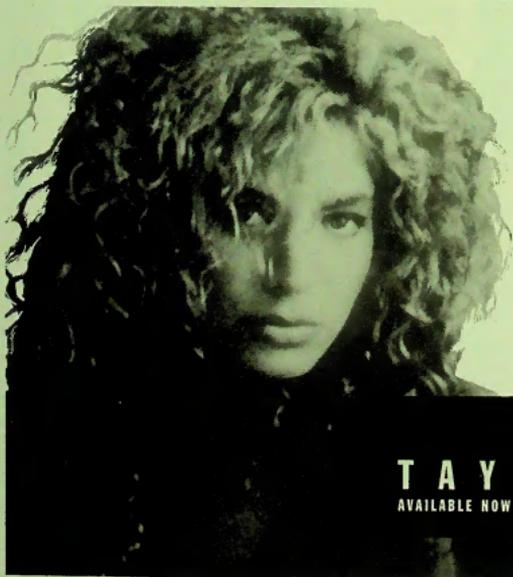
The bloodshot eyes are the giveaway.

The chunky jumper and pearly white teeth are all in order, but stare into the jet-lashed peepers and you can see a fuzzy redness that surely mirrors the hidden evil in the soul of Glenn Medeiros.

On the other hand, perhaps he's just knocked over from the flight from Hawaii. Either way, gorgeous Glenn, he of the golden tonsils and global chart-mashing hit "Nothing's Gonna Change My Love For You", is a bit of a glazed Glenn today.

"I love Oxford," says Glenn, "it's great". Except we're in London, and Glenn, who's just been shopping for some "English-style" clothes doesn't seem too sure where we are. But when you're the 18-year-old King of the Smoochers, little matters of time and space dwindle into insignificance.

Glenn, who lives with his family on the tiny island paradise of Kona, Hawaii, and shot to fame after winning a talent contest, has been in "Europe" to croon his wootzy current single "Long And Lasting Love" at the Miss UK cattle show. Beauty contests, Glenn tells me, are



*Don't rush me*

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# the crooning hooligan from Hawaii



things that people should be allowed to make their own minds up about. Which is exactly the kind of considered remark that you'd expect from a 'nice guy' like Glenn. But just look at those eyes. Is there a mad Medeiros lurking beneath the regular kid exterior?

Someone who names their dog "Rambo" is clearly a highly suspicious character...

## HAWAII RAMBO!

What was it like growing up on such a small island?

Glenn: "Yeah, it's quite small... A laid-back place. For me, a place like London or New York is, er... very busy. And Hawaii is very laid back and very beautiful... It's green. And it's got beautiful mountains and beautiful beaches and beautiful..."

Didn't you ever nip over to Honolulu and go completely mad?

Glenn: "Er... No. Until I graduated I still lived by the rules of my parents. I come from a strict family."

What did the boys in the football team think about you being a singer?

Glenn: "Oh, they all know me. I used to play football for three years."

They didn't think it was a wimpy thing to do?

Glenn: "Oh, no, no. I mean, I was very athletic so I never had any problems with that."

So you didn't get the surf-bums kicking sand in your face?

Glenn: "No, no, no. It never happened. I'm not the type of person to stand back and let that happen."

Your dog's called Rambo isn't he?

Glenn: "Yeah."

Does he surf?

Glenn: "... Excuse me?"

## ETERNAL DAMNATION!

If you died and went to heaven, would St Peter find anything wicked on your record?

Glenn: "Gosh!... Oh, erm, no. I can't think of anything."

You're quite religious aren't you?

Glenn: "Yes. Ever since I was a little kid and my parents used to bring me to church every Sunday I just believed in it really... I pray before I go on stage and I always pray every day before I go to sleep — in the morning. It just gives me a good warm feeling to know that there's someone around me."

Do you believe in hell and eternal

damnation?

Glenn: "Well... erm, you know, I try not to think about that part of the religion. I just think about the things that God says about being a good person."

Are you going to go through a phase of drink and drugs and wild women?

Glenn: "Well, you never know what's going to happen in the future, but I don't think so."

People always ask you about girlfriends and your road girl?

Glenn: "Yeah, but that's OK."

Because I've always loved women... Always have. I do look at myself as a womanising type [sic]... And I try to answer whatever questions they ask me."

Do you get girls coming to your hotel, trying to break into your room?

Glenn: "Oh yeah... Well, people that I've met, sometimes they're crazy, and sometimes they're not. Some try to nip my shirt off and everything, and some have tried to come up to my room... But we usually have that straightened out."

So there are Glenn Medeiros groupies then?

Glenn: "... Excuse me?"

## WAVES OF VIOLENCE!

I understand you're into Rambo films.

Glenn: "Yeah. I like Rambo movies."

They're a bit violent aren't they?

Glenn: "I like movies like that. I'm a big fan of Sylvester Stallone."

And you really saw 'Top Gun' 10 times?

Glenn: "I don't know about 10, but I've seen it quite a few times."

Do you have a secret desire to be a member of the US Airforce?

Glenn: "Excuse me? ... Oh, no, no. I've never had that desire."

Would you lend your surf board to a Communist?

Glenn: "Excuse me? ... Oh,

gosh... erm, maybe my keyboard... ha, ha, ha."

Judge for yourselves, but it strikes me that beneath the pose of innocent, baffled musician, who just wants to be on all rounder, singing

"up-tempo" as well as smoochers, there's something very weird. Is this young man really just a 'sweet guy'?

Or is this lover of gore, self-confessed 'womaniser' and owner of a non-surfing dog really Mad Medeiros, the Crooning Hooligan

From Hawaii? Only time will tell.

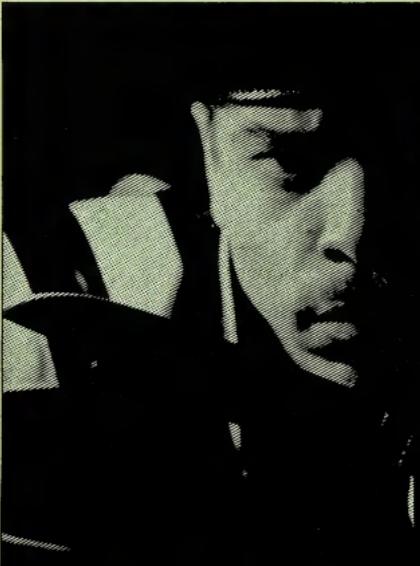
## ROUND TWO!

# POWER

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ON THE WEST COAST

# ICE-T

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# INDEX

EDITED BY ANDY STRICKLAND

## PRaise INDEED

It's been all quiet on the Glasgowion soul/pop front for well over a year now, and thus high time for the return of **Love And Money**. With a new single, 'Hallelujah Man', a new line-up and a sparkling new sound, James Grant and co. are all set to try their luck on the roller-coaster of pop success.

Not having gained the acclaim, applause and heaps of female under-garments that they quite rightly deserved, **Love And Money** (now whittled down to a three-piece) spent many a month in New York re-thinking their strategy.

Abandoning the definitive grunge guitar funk of 'Candybar Express', 'Love And Money' etc, they've settled for the less abrasive, mellower cocktail groove, not dissimilar to something labelmates Curiosity Killed The Cat could shake up. 'Hallelujah Man' tells the sorry tale of a young man stody out of place in today's society. All swooning vocals and shimmering guitars, this time around they should be adorned with both love and money. **JW**



## COMPETITION TIME

Manchester's other favourite sons, the **Railway Children**, are about to pop back into the charts with their 'Over And Over' single which has been remixed by Stephen Street. Not ones to be left in the stalls, Index has lined up a competition in which six of you lucky people can win a four track CD single including two live tracks and a rather nice Railway Children T-shirt. All you have to do to be one of the lucky six is answer the three questions below.

1 Which of these actresses starred in the film 'The Railway Children'?

a) Julie Christie, b) Jenny Agutter, c) Kim Novak?

2 'Union City Blue', included on the CD, was originally recorded by who a) Blondie, b) Nena, c) Europe?

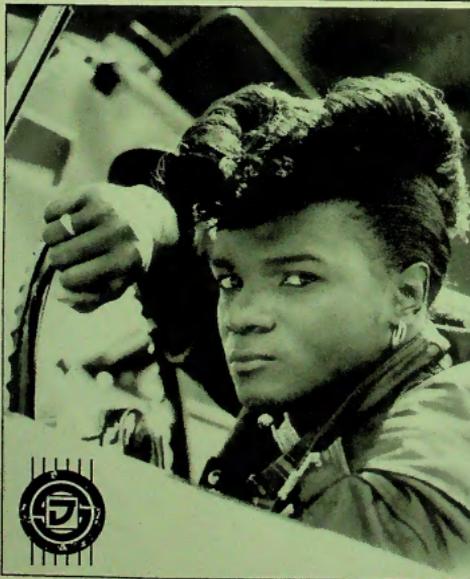
3 Who is the Railway Children's singer

a) Gary Newby, b) Mark E Smith, c) Bernie Sumner?

Send your answers on a postcard to **'Railway Children Competition'**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date **September 27**. First six correct entries win a T-shirt and a CD.

## ANTHRAX 'MAKE ME LAUGH' TOP TEN

- 1 'Give Give Give Me Michael Barrymore More More' the *Wonder Stuff*
  - 2 'Relax' Frankie Howard Goes To Hollywood 3 'Doctorin' The Monkhouse' Yazz And The Plastic Population 4 'Ben Eton' Michael Jackson 5 'Victoria Wood' the Fall 6 'I Don't Want To Talk About It' Everything But The Girl 7 'Jimmy Jimmy Crickets' The Underones 8 'Will Hay Manhattans' Prefab Sprout 9 'Hymns From A Village' Sid James 10 'Theme From Arthur Askey' Christopher Cross.
- Compiled by the 'Sounds A Bit Like Bum' Brigade



# JERMAINE

## STEWART

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## ORDER BOOK

In the shadow of an official, exhaustive New Order book, fans of this most enduring indie super group would be well advised to check out Brian Edge's updated and revised *New Order + Joy Division - Pleasures + Wayward Distractions* (OmniBus Press).

Unfortunately, as is often the case with New Order, the author writes of them in over-reverential tones, elevating them to unbearably dizzy heights of worthiness. They're only human after all, as anyone who knows them will tell you.

After a while his constant sneering at the 'lowlife' journalists, whose copy he himself has plundered for research material, becomes

immensely irritating.

Factually, it's as near to the mark as anyone without access to the group could get. It's also devoid of the rather weighty literary professions that mark its only near rival, 'An Ideal For Living'. There's a lot of new, unseen pictures of the group which ultimately reveal more about the four little known (and little researched in this book) personalities who make up New Order than the entire text.

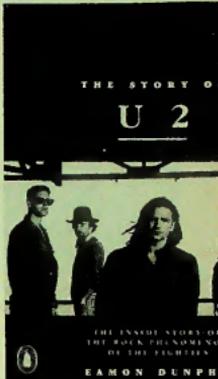
As in the case of the Smiths, the true story in all its full, gory glory has yet to be told but, until that day dawns, this will more than compensate. The legend remains semi-intact!

NC

## U2 BOOK COMPETITION

Yes, it's true, we've got five copies of 'Unforgettable Fire: The Story Of U2' to give away in an exciting Index competition. Eamon Dunphy's biography of the world's greatest rock band has come in for some criticism from the band themselves for digging a bit too deep into their past and private lives. We guarantee that any rock fan will find it an enthralling tale and all you have to do to win a copy is correctly answer the three questions below.

- 1 What is Bono's real name:
    - a) Paul Hewson, b) Pete Waterman, c) Brian Newson?
  - 2 Where was the 'Unforgettable Fire' LP recorded:
    - a) Windsor Castle, b) Warwick Castle, c) Slane Castle?
  - 3 What were U2 called before U2:
    - a) Thin Lizzy, b) the Hypes, c) Virgin Prunes?
- Send your answers on a postcard to my 'U2 Book Competition', Greater London House, Hangerford Road, London NW1 7QZ to arrive by closing date October 4.



## ● EARBENDERS

### Nancy Culp

'Til Things Are Brighter' Various (Red Rhino)  
'Don't Believe A Word' Thin Lizzy (Vertigo)  
'Could You?' He Said (Mute)

### Nancy Strickland

'Crocodile Tears' the Chesterfields (Imminent Household LP)  
'Atley In A Noose' the Wonder Stuff (Polydor B-side)  
'Up Where We Belong' Portsmouth Football Club (New Fratton 45)

### Tim Nicholson

'Holy Water' Triffids (Island 45)  
'Domino Dancing' Pet Shop Boys (Parlophone 45)  
'Best Of Blondie' Blondie (classic Chrysalis LP)

# tom tom club don't say no

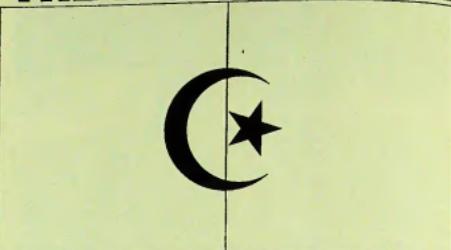
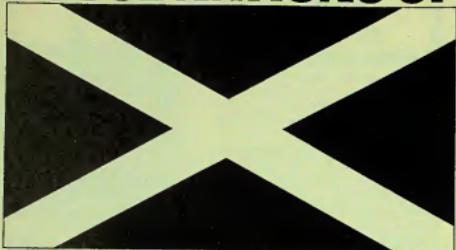
## 7" 4 TRACK 12" 4 TRACK CD

tom tom club at: 12th-13th october : *wag club london*  
15th october : *leadmill sheffield*  
16th october : *burberrys birmingham*  
18th october : *riverside newcastle*  
19th october : *art school glasgow*  
20th october : *international manchester*

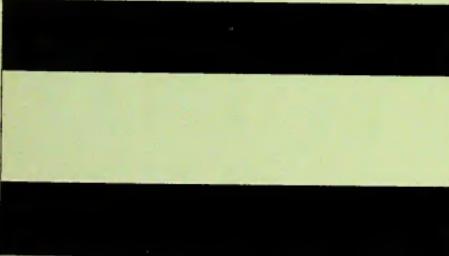
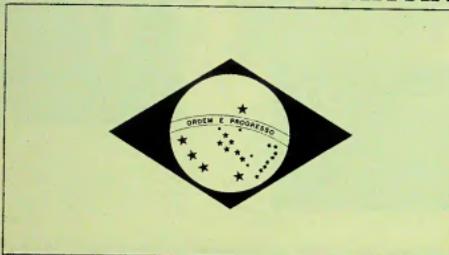
from the forthcoming l.p. "BOOM BOOM CHI BOOM BOOM"



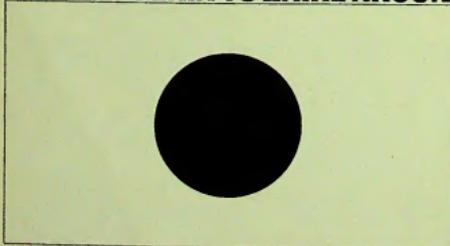
# HOUSE NATIONS OF THE WORLD UNITE!



**PRODUCED BY MARK KAMINS AND TUTA AQUINO**



**FROM ALGERIA TO ZAIRE AROUND THE WORLD IN EIGHTIES HOUSE**



**L.P. CIRCA 5 / CASSETTE CIRC 5 / C.D. CIRCD 5 (COMPACT DISC CONTAINS FOUR BONUS MIXES).**

# INDEX

CONTINUED FROM PAGE 11

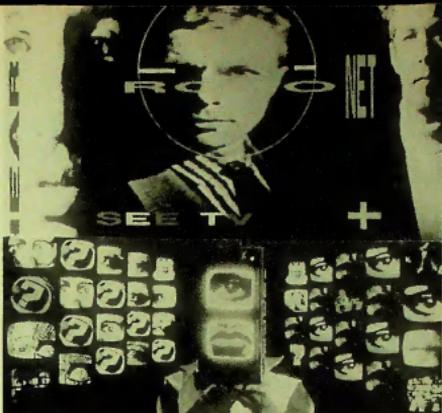


## ANGELS STRIKE

**Balaam And The Angel** are back. Poking their noses into the charts with their meaty single 'Live Free Or Die', the band have announced their long awaited return from the US, where they've spent the last few months following up the success of 'I Love The Things You

Do To Me' by opening shows for the likes of Kiss and the Mission. 'Live Free Or Die' is a powerful slice of controlled metal that mixes ZZ Top with Def Leppard and even includes a guest guitar shape or two from the legendary Brian Robertson (ex-Thin Lizzy). With the charts currently opening to a whole host of metal acts from foreign shores, it looks like Balaam And The Angel may claim the throne back for the Brits — for a week or two at least. Watch out for a new LP later this year.

AS



**I**f a strange man in a wide-brimmed hat asks you to step inside his black van, don't run away. The gentleman is Patrick D Martin and inside his 'Psychomobile' he'll plug you into his psycho sound and vision system. Futuristic music blasts your eardrums while images are beamed up on three television screens.

It's an interesting and sometimes frightening

experience. Patrick says he's producing the music of the 21st Century, now! "We're taking a symphonic approach to music," he explains. "It's not kids' stuff, most people are getting fed up with three-minute pop songs."

Patrick has been touring around London and hopes to visit other cities shortly. The Psychomobile could be in your neighbourhood soon!

RS



## PETER CETERA

The New Single

## ONE GOOD WOMAN

7" & 3-Track 12"

Featuring

'DADDY'S  
GIRL'

From The Film  
'Three Men  
And A Baby'



Distributed by WBS Records Ltd. © Warner Communications Co.



● **Wool!** It's a very sun-baked Lip you're reading this week! Indian summer or what? Or did someone just put the central heating on a few months too early? Either way, here at sunny **RM** towers, no one is complaining... well not about the weather at least. True, we're not quite over the **Four Tops** party where **Robin Smith** was adopted by one of the Tops as his long lost son, and true, we're all getting a little bit peeved about the postal strike (all those free records sitting mouldering in the Post Office don't you know). And as for certain newspaper reports that **Michael Jackson's** boat race is crumbling before our eyes... well, I'm off to Milton Keynes to see him so I'll be back with a full report on the state of his fizzy next week.

## PAARTEE!

Well, there were a few parties to brighten up last week, so let's all be grateful for small mercies! First up was the first birthday party for **'Night Network'** which, incidentally, went national the very same day. Urgh! Now you too can witness the sheer unadulterated fluffiness that is **Mick Brown**. Of course, we got treated to a few puke-inducing choruses and whoops of 'Let's All Chant' between transmission slots and after a few interviews, most sensible liggers headed for the bar. Having been relieved of £2 for a drink (woot no free bar?), stumped and reeling I plunged straight into the **Mindwarp** crew who promptly bought me another one. No sign of their glorious leader **Zed**, who, we are told, was busy contemplating the collected works of Lord Byron in the privacy of his very own Laura Ashley-land. I thought I saw **Worzel Gummidge** and got all excited for about five seconds, until I discovered that it was, in fact, **Mark Shaw** from **Last Week Burroughs-On-Crouch** doing a pastable imitation of that very cog figure.

## OLD DOG!

A becaped **Glenn Gregory** held court in the Keith Moon bar while **Chive Griffin** wandered around looking like he didn't want to be there. Well, if

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

you'd've come out in your gardening anorak, you'd've wanted to make a hasty exit before a camera lens loomed large too. Sadly, **Green Gartside** did not make an appearance so we didn't have someone to rib mercilessly. **Aswad** got a rousing cheer when **Brisley Forde** got into a bit of lather with one of the doorman who was trying to make him walk out on the pavement with the plebs, and told him in no uncertain terms not to mess with **Aim**. **Liam** from the **Hothouse Flowers** did not live up to his 'sex symbol' reputation one bit and came onstage with what can only be described as an old dog blanket draped around him, set off nicely by a pair of Jesus sandals. He didn't even bother to wash his hair either. Really, these nouveau popstars! **Derek B** put in a bit of a lacklustre performance and looked a trifle tubby around the ramparts. Too many bottles of **Grinch** medicine. **Richard Darbyshire** from **Living In A Box** had everyone in stitches with his **Steve Dagger** impersonations. Sadly, this was the sum total of ceelebs mustered and

## DRAWERS!

well, when they chucked us out of the bar for half an hour so's they could bring in the food, we all left to gatecrash a certain v. trendy monthly magazine's bash at an elegant gentlemen club in Soho. There the acid house got well and truly into our poor wee editor's brain and the last we saw of her, she was flashing her drawers from the balcony shouting 'ACIEED!' I think she was describing this very column to the masses below. But then again, she might not have been.

I hear that the new **Cameo** elpee has been finished and that the loquacious **Larry Blackmon** has told everyone that he's going for an entry in the 'Guinness Book Of Records' as there's more 'ow's' per millimetre of vinyl than on any single, living breathing album ever made. By the way, if any of you out there are thinking of adopting the latest Lal hairstyle, I think you'd better either think again or go out and buy 17 gross of hairspray. For I hear that his latest brain-cosy is no less than a two-foot high flat top. Just don't go getting into any low-roofed limos now Lal!

## YOU DEVIL!

New Virgin signing the **Jazz Devils** found themselves with a rifle pointed at their midriffs during a photo session the other week. Really, this promo business is getting too dangerous for words, isn't it? They were in the red light district of Amsterdam when the incident happened and the poor photographer, **Simon Fowler**, was relieved of £4,000 worth of

his camera gear.

Stop the world I want to get off! Apparently MCA have offered the **Sweet** £1m if they will reform and make another album. The reason for this sheer folly? The Sweet, it seems, are currently very big in America and could make an absolute killing if they got back together again. Just get those diet sheets out first though, chaps!

## STRANGE!

While fellow **Heaven 17**-er **Glenn Gregory** was downing the beers, **Ian Craig Marsh** was up in Sheffield nursing his wounds. He and his girlfriend **Jane** had been out walking their dogs up hill and down dale when one of the mutts unearthed a wasp nest. For a full 10 minutes, poor Ian and Jane had to endure a veritable swarm of the little besoms stinging them to within an inch of their lives. Ian sustained serious injuries to his erhem, lower half while his young lady got stung repeatedly on the face. Their ordeal over, the pair are now having a rest as far away from any live wasps as possible.

Here's an interesting fact, did you know that ex-**Madness** man

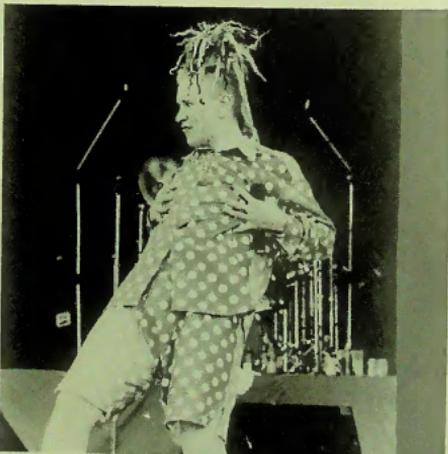
**Bedders'** new band **Butterfield 8** are named after a fairly classic **Elizabeth Taylor/Laurence Harvey** film in which Liz spends most of the time in her slip, playing a high class call girl! Normal people please know, here's another interesting pup, is **SioBHanna Fahey's** new band, **Shakespeare's Sister**, named after the **Smiths** song of that name or the **Virginia Wolf** essay which some of you might've read for your English Lit exams?

And what about this for a stunning turnaround? After going on 'Wired' as saying that he'd never deal with Factory records again, former **Joy Division** producer **Martin Hannett** (who tried to sue Factory for loadsash over recordings he made with that group) is currently producing **Happy Mondays**. And which label are the Mondays on? Yup, you've guessed it...

And on that note I'll bid you a fond farewell until next week. I'm off to take part in a charity go kart race so if I'm writing this next week from a hospital bed you'll know what happened!

Till then, playmates!

## NO!!!



● "Coer, I know I had me falsies here a minute ago!" **John Lydon**, never one afraid to make a prat of himself in the sartorial states, gasps in horror as he realises that his expensive prosthetics have slipped out on the floor during somewhere in the wings... while the trick bunch of flowers is hiding artfully on top of his head... It takes all sorts misfits!



"Domino Dancing"  
A new single by Pet Shop Boys.

"PANTS ARE NO GOOD UNLESS THEY STICK TO THE WALL AFTER YOU'VE TAKEN THEM OFF"

Just what do mad grebos-turned-major-label-poppers Crazyhead have in their trousers? Smarty pants Pete Paisley unzips the facts. Knicker elastic snapped by Joe Shutter



# B R I E F E N C O U N T E R S

In prompt response to intense rum probing about the sellicective state of Crazyhead's undomants, the head Crazy is about to deliver the goods.

With his jeans round his knees in the small back garden of a London hotel, singer Anderson reveals a peculiar pair of sawn-off blue pyjamarish things. Fully monogrammed!

Cohorts Porkbeast and Reverb are less forthcoming. But for a band devoted to the principals of survival of the fittest, and with a duo of singles that sound remarkably like unfeasibly large and unwashed private parts rubbing electrically against each other, what else is there to ask?

C'mon Porky, what's the go? Y-fronts? Hi-cut tangas?

The 15 stones of boiling meat and whiskers that is Crazyhead's bassist grin: "I've a pair of green ones actually," he says. "Anyway, pants are no good unless they stick to the wall after you've taken them off. That's our motto — Crazyhead, more skidmarks than Silverstone."

Winy, ferret-thin guitarist Reverb looks intense: "I'm worried about this band. I've noticed too many boxer shorts being worn. They're just not rock 'n' roll."

Having just finished their European dirt storm tour, Crazyhead have plenty of rock 'n' roll to look back on and, with their single 'Rags' in the charts, plenty to look forward to. After initially being lumped in with the rest of the contents of that blocked up musical toilet bowl known

as 'grebo', the Crazy's are only really now brimming with true talent. Their most recent waning, "Time Has Taken Its Toll On You", is their best and biggest blast yet.

According to most sources, it's been a pretty hellish drink-rinsed couple of years since they split hometown Leicester. Has time taken its toll on them?

Pork: "It has on me. I feel a bit grim. I've lost a stone. We're always losing things. On this tour I've lost my favourite hat, shades, two gold chains, three T-shirts, a pair of shoes, badges, 50 quid and wound up with an extra 10 quid on my drinks bill somehow!"

Reverb: "Anderson lost his entire wardrobe in Aberdeen. He can't be touched for losing things. Even his prize leather trousers have gone. He's spent years patching them up."

Anderson — that raven-haired Jim Morrison of the provinces — once claimed he loved brothers in arms Gays Bykers On Acid because they really were gay bikers on acid! Are Crazyhead, then, really crazy heads?

Pork: "We do seem to shock people who don't know us, even road crews who are used to that sort of behaviour. They think we're crazy. We autographed our soundman's dick the other night. That's how mad we are."

"Then again, my idea of a good time is sitting in the countryside meditating in the middle of a stone circle."

Reverb: "Once on a tour we had to make a 200 mile diversion to Stonehenge 'cause Porky needed a shot."

Pork: "Yup, we were well charged after that. At the moment though, we

do have a weird series of fetishes going on in the band — table tennis, Hank Williams and horse racing."

It turns out that Crazyhead are animal lovers to a man. Their 'Goodie' has just saved a young doggy from certain death by purchasing it from the mercy seat at Battersea dogs home at the eleventh hour. Drummer Vorn always takes his parrot on tour so it won't get lonely, and Pork does the odd stint as a wildlife warden in Leicester protecting ducks and their eggs from vandals.

"I'm seriously into it," he glowers indignantly from behind his shades and preposterous handlebar moustache.

But enough of all this girty pents nonsense. Back to those nether regions. Dish the dirt chaps.

Pork: "What dirt? I had a shower only this morning."

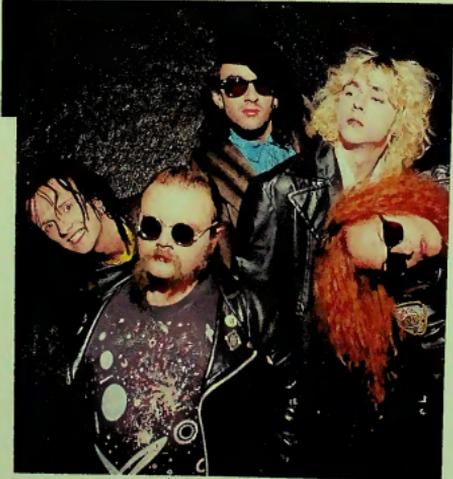
Reverb: "I've had a bath too. There's more important things to life than washing."

Anderson: "Listen, every single day since I was young I've had a bath. Except, er, on tour the odd time." (He shows off a fine pair of freshly scrubbed armpits as proof.)

"Our manager Andy is a bit strange in this department, though," confides a perplexed Reverb. "The last few times I tried to talk to him about our records all he talked about was his bottom — 'oooh, my bottom's sooo bad. I'll ring you back in a bit 'cause my bottom's hurting'. Strange, eh?"

The bottom line indeed — and still Crazyhead after all these years.

"We autographed our soundman's dick the other night. That's show mad we are"





# THE LEGEND LIVES ON

In many ways, it's a typical day for singer Joey Ramone. He's just come off the Ramones' umpteenth American club tour and this evening he's going to see speedmetal merchants Anthrax, after which he will be guest DJ at another downtown New York club. Last week there were two sold-out shows in town and then yet another journey to Britain, to perform with fellow legend Iggy Pop at the Reading Festival.

Disrupting this disciplined chaos though, are breakfast TV appearances, a surge of press, their first ever MTV "rotation" video... After 15 fun-filled, eventful, but not always successful years together, the Ramones are suddenly heroes in their home country. "Things are looking brighter than they have for some time," says Joey with just a trace of irony.

The source of all this interest is "Ramonomania", the double LP compilation of 30 classic Ramones albums from 1976 to 1987. The ultimate punk party album, it works for every reason "The Story Of The Clash" doesn't; because this group never changed their style. The Ramones' refusal to progress means they've been labelled caricatures of themselves, an anachronism, or just plain stupid, but there is little in rock 'n' roll that can beat Joey's "Wun-chew-free-foor" intro followed by the barrage of guitars that heralds the onslaught of another Ramones two-minute epic.

The Ramones weren't always loved. At their first ever club gig, a few hundred yards from where we talk at NY's famed CBGBs club, nobody turned up. A quartet of long-haired louts sporting torn jeans and black leather called Joey, Dee Dee, Johnny and Tommy Ramone (hence their nickname Da Brüderrr), they hardly fitted the conservative mood of 1974. Joey puts it another way: "What we were doing was something totally new and revolutionary and unique."

Either way, by 1976 there was a nice little scene going in New York, with Blondie, Talking Heads and the Ramones all playing the same clubs and hanging out together. The American mainstream was less friendly. "People wouldn't let go of their first Black Sabbath album or their first Led Zeppelin album," says Joey. "They wouldn't open up for anything that was different. Whereas in England or Europe people were... ready."

In the following decade, there have been some hits, a Phil Spector-produced album with strings, arguably the worst rock film of all time in "Rock 'n' Roll High School", some drug problems and the near death of Dee Dee in a fight. Then there was the departure — and readmittance last year — of drummer Marky. Though their current recordings are erratic, the Ramones live on an art form.

**Bands may come and go, but there will always be the Ramones. For 15 years they've been playing gut-crunching, two-minute thrash metal epics with no compromises. In the aftermath of their success at this year's Reading festival, Tony Fletcher treads the mean streets of New York to meet them.**

Photos: Michael Dswass



"We're playing harder and faster," says Joey. "We're not poked old larts or anything. When we play, it's like an assault. I know I make the old songs better than they were. I've come a long way, y'know what I mean?"

The kids going to see Anthrax are knocked out to see Joey on the sidewalk and definitely know what he means: the Ramones are gurus to the speedmetal movement. "We got them going and sure, we're inspired by it too. It's exciting music. But the only thing I don't like about it is there's no melody there. I like the energy, I like the attitude, I know it's real honest for the most part. But the thing I always liked about the English punk bands was that they were melody-conscious, like us."

So does Joey feel hurt that many of the English punk bands and American speedmetalers have been more successful than the Ramones?

"We're the prototypes, y'know what I mean?" His long hair and shades completely hide his face, so I don't really. "I don't have sour grapes, I ain't bitter. I'm proud, man. I love playing for our fans, they really appreciate what you're doing. They're not like those kids that go and see George Michael or..." he pauses. "I saw this horrible band the other night, Wet Wet Wet. I mean, give me a break — what is this shit? Thank God for Motorhead."

So the Ramones keep giving da kids what they want: two-minute breakneck pop anthems. They've just made a new video for the 1978 classic "I Wanna Be Sedated", though no release date is yet set. Ask if they feel weird promoting a 10-year-old song and Joey is genuinely offended.

"The worst thing to do is have a single that doesn't resemble you," he replies. "This is..." He searches for the right metaphor. "This is the Ramones, y'know what I mean?" Enough said.

**"I saw this horrible band the other night, Wet Wet Wet. I mean, give me a break — what is this shit? Thank God for Motorhead."**

## Errol Brown Maya

12" INCLUDES THE CLASSIC

Brother Louie

(88 REVISITED)

LIMITED EDITION 7" GATEFOLD  
PRODUCED BY IAN PRICE  
MIXED BY CHRIS BEVINGTON



wea



PHOTO: ANDY CATLIN

GETTING DOWN WITH TECHNOLOGY

# rm DANCE

★ ★ ★ EDITED BY TIM JEFFERY

At last, the Beatmasters' blistering new single 'Burn It Up' has been released. It's been around the clubs for ages, and in their heads for even longer. It's the follow-up to the massive 'Rock Da House' which featured the Cookie Crew. This one has the amazing singing talents of PP Arnold. If the name sounds vaguely familiar, that's because she's been around for quite a time, originally singing backing vocals for Ike and Tina Turner back in the swinging, psychedelic Sixties. Now, of course, peace and love are back in fashion with the acid house crowd, so what's it like the second time around?

PP: "It does remind me of the Sixties, with all the strobes and strange images, but it's definitely a different happening scene. Every time I go to a house club I lose my earrings, it's like going to an aerobics class. The Sixties were a different time, everything was played live."

Richard: "They still had that legacy of rock 'n' roll. There's not much of that left now, punk rock was the final burn out. But we can still get a vibe going with our machines."

PP: "Yeah, we party. 'Burn It Up' is a high energy, happening track."

But what does 'Burn It Up' actually mean?

Manda: "Get that positive vibe, get busy."

Richard: "We didn't want it pregnant with meaning, or totally meaningless like most dance tracks. Lines like 'get up before the fire burns out' are pretty energising, but really it means whatever you want it to."

PP: "It means get out there, burn up all your frustrations and negativity."

So are the Beatmasters going hippy?

Richard: "I'm not a hippy and I don't like hippies."

PP: "It's more avant garde, but it's the same vibe."

Paul: "We're just into underground dance music... and super-human energy."

That's right gang, it's time for some serious partying with the Beatmasters, so... burn it up!

Chris Mellor

# bassment noize

THE BEST OF BASSMENT RECORDS

THE DEEPEST CUTS FROM THE STREETEST NEW YORK DANCE INDIE

- DIAZ BROTHERS—HERE WE GO AGAIN **NEW!**
- JOSE CHINGA—FLY TETAS
- E'LEESA—LIMITED EDITION **NEW!**
- SLIDE—WE'RE HERE
- JOSE CHEENA—LOCO PINGA **NEW!**
- E'LEESA—WHERE DID YOUR LOVE GO
- DIAZ BROTHERS—WE BAD **NEW!**
- ECHO—CAN'T LIVE WITHOUT YOUR LOVE
- JOEY KID—BROKEN PROMISES

ALL  
FULL LENGTH  
TURNTABLE  
TERROR 12"  
VERSIONS

CAT NOS: CELLAR 1 (LP), ZCELL 1 (CASSETTE), CDCELL 1 (CD)

**A L S O O U T N O W !**  
THE DIAZ BROTHERS 12"  
HERE WE GO AGAIN B/W WE BAD Cat No: BASMX 1

**bassment**  
RECORDS



Acid house seems to be the trendiest sound around, for the moment at least, so spare a thought for the three young blokes from Chicago who could've made a fortune if they'd copyrighted the phrase.

"I just fiddled around with the knobs and came out with the acid sound," confesses the beautiful DJ Pierre of Pierre's Fantasy Club. That was in 1986, when he and his southside suburban schoolmates Spanky and Herb were calling themselves Phuture and released their classic EP "Acid Trax". However, they found that although everyone immediately started copying their noise, there wasn't much cash to be made from hardcore acid. So they started the Fantasy Club project featuring a plump crooner chap known only as JR, and recorded a series of similar-sounding soulful acid tracks, "Fantasy Girl", "Mystery Girl" and "Godd The Bug".

Now they're ready to release their first single in Britain, the fourth in the series and their most commercial effort yet, "Dream Girl". Even though they've been pretty prolific in terms of sound innovation, Pierre reckons the Fantasy future will be as eventful as the past. "We're going to survive, adapt and create, always create new sounds just like we created acid," he says.

They've got acid credibility on their side, they've got matching Fantasy Club baseball jackets; Pierre's even got a Trans Am sports car with his name on the side. All they need now is a little recognition for fiddling with those knobs in the first place.

Matthew Collin



PURE FANTASY

## SWEET RAPPERS

EPMD sound hard-edged. They want to make money on 'Strictly Business'. They wouldn't mind a little gold, but in reality Erick Sermon and Parrish Smith are two of the biggest sweeties in rap. Erick, who is still in high school, spent his summer vacation on the road with Run-DMC and Public Enemy. Is it true what they say about the girls?

"If you're an entertainer, you can get a girl like that —," Erick snaps his fingers. Suddenly realising what he was saying, he blushed and stammered, "Well, other performers, I didn't mean me." After opening the Run's house show, he could be seen bounding around the audience not so much for the ladies but straining to get a good view of what was happening on stage.

Parrish, who's in charge of the beats, found a lot of EPMD's unusual musical ideas by rifling through his friend's extensive record collection. "I've got a good ear for beats that aren't the same ones everybody's already heard; Kool And The Gang, Zapp, Steve Miller." Of late, he has become obsessed with a particular beat, the heartthrob. He added smiling shyly, "I don't look at the girls because I am in love with a special one."

Love can be made all the more sweeter with a hit record. EPMD's debut album just topped the US black charts, and you can bet there might be a love rap ballad on the next one. LL Cool J, you're not the only one who needs love.

Malu Halasa

EPMD give the thumbs up ●

# HOT! HOUSE

## DON'T COME TO STAY

7", 12" and CD single 



# FM DANCE

★★★ CONTINUED ★★★



"You know, some people wish that I would never ever sing again," confesses *George Benson*, master guitar player, balladeer and soon-to-be movie star. The man whose latest offering is a rather funky remake of Curtis Mayfield's 'Let's Do It Again' — originally recorded by the Staples Singers — is not jesting. He's explaining the problems of being a multi-talented megastar who used to be known much more for his ace guitar licks than his smooth vocal tracks. Yup, he says, "and there are some people who don't know that I play the guitar."

But hold on. Whilst some of us are still getting to grips with the fact that *George sings and plays guitar*, we're going to have to get used to him acting now, too.

"I'm going to be playing my hero Wes Montgomery in a film about his life," he announces. Is it going to be a realistic portrayal like 'Round Midnight' or something more glossy?

"I have no idea. But I do know we're going to have some live performances in the film. So that should add to the realism."

But is *George* confident enough to play the lead in a major movie?

"Oh yeah. Hey, if a guy like *Prince* can come out of nowhere and make a tremendous movie like 'Purple Rain' having no acting experience and hardly any life experience, why can't I? I certainly have a lot more experience in life than him."

*George's* enthusiasm about this film project contrasts considerably with his feelings about his latest album, 'Twice The Love'.

"It's a singles oriented album," he says. "Sometimes what I do isn't just up to me — there're record companies and deejays and fans who want other things, so it's always a question of compromise. Even when I play live, I can't go to Wembley in November and play anything I want. It has to be what the people want to hear."

Still, compromise or not, *George* is bound to sell out his seven night tour of London, Edinburgh and Birmingham in November.

"And, hey, some people might not want to hear me sing, but I'll be doing lots of it. It's always been the best way to communicate. The guitar doesn't speak English, so there's always a translation problem."

Sure, *George*, we, er, know what you mean, like.

Edwin J Bernard

GEORGE DOES IT AGAIN

## 'FORD SIESTA

It's a foolproof combination. *Paul Rutherford*, co-founder of *Frankie Goes To Hollywood* and *Martin Fry* and *Mark White* of *ABC* have produced a real cracker. 'Get Real' draws from a wide variety of house music styles and club culture and is difficult to label. "So I'll probably be called *Balkanic!*," laughs *Paul*. Let's just say it's a great dance record.

"I was a bit freaked out after *Frankie*, because so much attention was paid to what I looked like and how I was dancing, and none to my singing. It took a while to regain my confidence, but I feel relaxed and easy now. I couldn't believe how smoothly everything worked out. *Martin*, *Mark* and I went into the studio and recorded five tracks in a week. I remember spending six months on 'Relax!'"

Apart from 'Get Real' *Paul* enthuses about 'Seduction' — a real chugging deep house song that he describes as the Eighties 'Je T'Aime', and likely to be his follow up single. "I'm really pleased with the way it's gone so far, but if it doesn't work out, well, I'll probably hit *Vegas!*"

TJ

## M . D . E . m . m

*Dave Lee* of *M-D-Emm* shouldn't have too much problem convincing the A&R man of his record company about the quality of their music — he is the A&R man of his record company. *Dave* left his job in *Rough Trade's* distribution department to set up his own label, *Republic*, with his partner *Tom*. As well as licensing records like the brilliant 'Reachin' by *Phase II*, *Republic* has released some of the raunchiest dance records this year, including *Kikkie's* 'Love Fixation' and *M-D-Emm's* latest sizzler, 'Playin' With Fire'. "Our main problem is remixing," says *Dave*. "Every time we go into the studio to remix one of our songs we come out with something completely different!"

*Republic* also plan to release a compilation LP of the 'real' underground music of New York, featuring garage tracks by *Blaze*, *Tough*, *Rough Neck*, and *Kim Mozell*."

TJ



AM  
**DENISE LOPEZ**  
"SAYIN' SORRY (DON'T MAKE IT RIGHT)"  
HER DEBUT 7" + 3 TRACK 12"  
12" INCLUDES HOUSE VOCAL + M6M HOT MIXES



## UNLIMITED EDITION

Remember **New Edition** — a bright, fun, effervescent and rather twee pop group that modelled themselves on the Jackson 5? Well, they're a little older and wiser now. They have survived the loss of Bobby Brown, who left to pursue a solo career and their current single, "If It Ain't Love", is a typical hard-edged Jim and Lewis production that could see them back in the charts for the first time since 1983.

"The last the audience in the UK has heard of us in a big way was 'Candy Girl,'" says Ralph Tresvant, "but we've been releasing albums and singles in the States all the time, so although you might think we've changed and got ourselves a new image, it's just a natural progression for us — just growing up!"

Now in their twenties, the five members of **New Edition** face the prospect of being transformed from teen pop idols to sex symbols.

"We're not so contrived as we were," confesses Ralph, "and our image now allows us room for manoeuvre. A lot of people still see us as role models, but that doesn't mean you always have to be good and wholesome. I think we've changed a lot musically as well. 'If It Ain't Love' is the only song on our new album that sounds at all like the old **New Edition**, the rest is embarking in a new direction altogether."

TJ

## THE RM TOP TWENTY

### COOL CUTS

- |    |      |                                              |                                        |                                   |
|----|------|----------------------------------------------|----------------------------------------|-----------------------------------|
| 1  | (1)  | TALKIN' ALL THAT JAZZ                        | Stetsasonic                            | <i>Broadcast</i>                  |
| 2  | (—)  | ROYAL HOUSE                                  | Royal House                            | <i>US Idlers LP</i>               |
| 3  | (6)  | GET REAL                                     | Paul Rutherford                        |                                   |
| 4  | (7)  | SHARP AS A KNIFE                             | Brandon Cooke featuring Roxanne Shanté | <i>4th &amp; Broadway US Jive</i> |
| 5  | (—)  | REBEL RAP/WEE RULE                           | the Wee Papa Girl Rappers              | <i>Jive</i>                       |
| 6  | (4)  | CONTROL I'M HERE                             | Nitzer Ebb                             | <i>Mute</i>                       |
| 7  | (2)  | LET THE HUSTLERS PLAY                        | Steady B                               | <i>US Jive</i>                    |
| 8  | (—)  | ACID                                         | Various Artists                        | <i>US Hot Mix LP</i>              |
| 9  | (5)  | RIDING ON A TRAIN                            | the Pasadenas                          | <i>CBS</i>                        |
| 10 | (3)  | EAST WEST                                    | Jay Strongman                          | <i>Rhythm King</i>                |
| 11 | (—)  | ACID RAPPIN'                                 | the Moody Boys                         | <i>Citybeat</i>                   |
| 12 | (17) | ARE YOU LOOKING FOR SOMEBODY NU (ACID SHOOL) | Nu Shooz                               | <i>US Atlantic</i>                |
| 13 | (8)  | FIND OUT                                     | Steven Dante                           | <i>Cooltempo LP</i>               |
| 14 | (—)  | ECSTASY                                      | Ecstasy                                | <i>EMI</i>                        |
| 15 | (—)  | SO GOOD                                      | Mica Paris                             | <i>4th &amp; Broadway LP</i>      |
| 16 | (9)  | HOUSE SOUND OF LONDON VOL 4                  | Various Artists                        | <i>ifrr</i>                       |
| 17 | (12) | ANY LOVE                                     | Massive Attack                         | <i>Massive Attack</i>             |
| 18 | (—)  | THEME FROM PERFECTLY ORDINARY PEOPLE         | Perfectly Ordinary                     | <i>Urban</i>                      |
| 19 | (11) | STOP THIS CRAZY THING                        | People                                 | <i>Coldcut featuring Junior</i>   |
| 20 | (—)  | COCKNEY RHYTHM                               | Reed                                   | <i>Ahead Of Our Time</i>          |
|    |      |                                              | Rebel MC                               | <i>B/Ware Records</i>             |

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

**BOMB ya brain!  
FRY ya feet!**

# HIP HOP 22

is OUT NOW!

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DIAZ BROTHERS 'HERE WE GO AGAIN'  
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COLD CRUSH BROTHERS 'COLD CRUSH'  
RAW CORP 'TROOPERS ON THE MIKE'  
R. P. COLA 'SEE MORE'**

**TURNTABLE TERROR MASTERMIX**

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Cat Nos:

**STREET  
SOUNDS**

**The  
HARD  
Issue**

# Gonna be starting

## THIS IS THE STORY

Throw the hyperbole away. Any amount of critical ecstasy will have been redundant by the time you read this

because 'I'm Gonna Be', the single excuse for chatting to Craig and Charlie Reid, will be somersaulting around your room like a four-eyed wasp with a rocket up its rectum. Words are simply not enough.

The Proclaimers, if you didn't know already, are a be-spectacled pop riddle that not only draws on old standards like folk and country but cojoles them into something worth listening to. They may be partly responsible for the current spate of success for rootsy rockers like Tracy Chapman and Fairground

needed to move on a stage further. The first LP was maybe too stark for most people, it frightened them off.

## PROFESSIONAL SCOTSMEN?

Perhaps the only negative aspect of last year's 'Letter From America's success was the way the dunces mistook it for a licence to don kilts and put on fake Highland accents. Did it worry them that they became known for their novelty appeal rather than their musicianship? For one horrible week they almost became professional Scotsmen...

"I'd rather Radio 1 treated us like that than ignored us, but I was annoyed because professional anything, be it politicians or Royal watchers, are the worst kind of people," says Charlie. "But there's no way we'll deny our roots. We sing in our natural accents just 'cause it's more comfortable. We're no particularly proud of Scotland."

## SUNNY LEITH

The second long player to be issued from the Proclaimers' creative loins is 'Sunshine On Leith'. The transition from acoustic duo to big[ish] band can be harrowing. As it stands, 'Sunshine...' is not the classic Proclaimers record that lies within them, but merely a shimmy that alludes to greatness. Rather like Liverpool FC's John Barnes last season, it has its moments, but we must wait for the talent to gel completely before the sparks will begin to soar. As Craig explains:

"We have the potential to write the greatest songs ever. We've made inroads into that but we may never achieve it. It'll be a sad day when we do 'cause there'll be nothing left to achieve."

"The Proclaimers are unique," continues Charlie. "We might touch on country folk, mainly 'cause of the simplicity and directness involved, but because we're true to ourselves we can't fail to be different."

## "WHAT DO YOU DO WHEN DEMOCRACY FAILS YOU?"

Politics and pop are the oil and water of the music world. Try as That Petrol Emotion or Billy Bragg might, the mixture is nearly always too strong. "What Do You Do", the LP's stand-out track, could almost be the exception, a scathing anti-Thatcher tirade that doesn't preach, hector or lecture. Not that the Iron Lady's hull remains unscathed...

"I detest her," spits a venomous Charlie. "She's [\*\*\*\*\*]g us" [the Scots] "over. Democracy in Britain is a joke, anyone who lives in an area that's voting against her, like Scotland, is going to get shot on. I just wish people would wise up. As peasants' uprising, that's what we need."

If you had five minutes alone with Mrs Thatcher, what would you say?

"I'd walk straight oot," Craig snaps. "You can't



Attraction, something the dunderheads like to call 'real music', but that shouldn't be held against them. Not yet.

"Even if we did start this trend," says a dubious Craig, "it's only in the minds of the record company who saw what proper bands could achieve. We started as a reaction against all this dancefloor nonsense, but now we're moving on totally. If there's a fashion to be avoided then we'll go in the opposite direction."

"The new album is a complete change," Charlie enthuses. "We used a band to help record our songs because we realised we, ourselves, couldn't do them justice. We cannae play well, or sing for that matter. It's not a case of us selling out, we just

*"We cannae play well, or sing for that matter"*

# something

talk to the bitch, she's not open to compromise. I feel sorry for her, she has no compassion. She must have missed so much love in her life. She's one of the worst dictators in the world."

How do you prevent alienating the listener who doesn't share your views?

"In our punk days," starts Charlie wistfully, "I thought you had to hit people over the head with a hammer to get your point over, but ye cannot bulldoze folks. It works better when you really show how much you believe in the words you're singing. You can't force people to agree but by exposing yourself emotionally you can get them to sympathise. But when it boils down to it, we want people to like our music rather than just our views."

"Funny thing is, Thatcher should love us. We're part of the capitalist empire, providing people with jobs. We're a small business, in fact! Mind you, I could see her dead tomorrow..."

## THE NEW BROS PERHAPS?

Has the pleasure of maintaining a steady flow of hits finally hit Mrs Reid's little boys?

"Erm, not just yet, no," chuckles Craig. "We don't worry about having hits 'cause we're convinced another one will come someday. Trouble is, most singles are bought by young wee girls and I don't think we're that appealing to that market!"

Stop the presses! A modest pop star!

"It's precisely because we don't fit that mould that we'll be around for years," he continues. "We can progress whichever way we want, how many teen bands can say that? Bros are f\*\*\*\*d. They can't afford to change 'cause no-one will accept them as credible artists but their popularity will last only as long as their flat tops."

Enough of that. Describe the Proclaimers in three words.

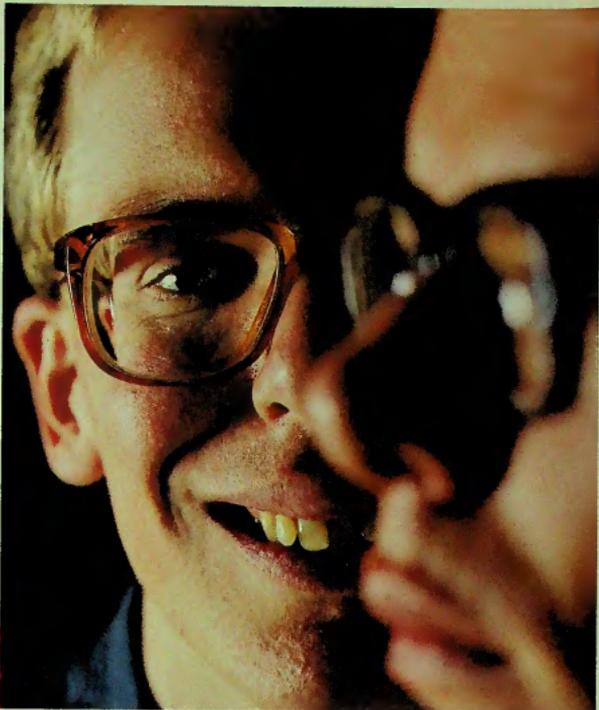
"Immediate, forceful and truthful. Pure entertainment." That's five Craig! OK, so if the band were of school, what aspect would your end of term report tell you to brush up?

"Our humour. It's there in the songs all right but I s'pose me 'n' Charlie just don't put it across. Maybe we should smile more in the photos..."

"Yeah, we've discussed that showmanship angle, something that James Brown and Prince have in abundance," explains Charlie. "It's easy for us to project an emotion, but we need to draw the people in rather than turn them away by scowling at them!"

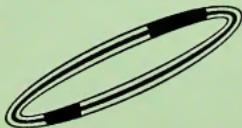
Smile and the whole world smiles with you, or so they say. Could be your big break!

"Then we'll end up plastered across the pages of The Sun. I'm convinced that we'll be in the public's eye enough to warrant a hatchet job. Luckily I've not done anything that I'm ashamed of, no skeletons in the cupboard. Just my old ribs scar!"



*The Proclaimers, have a reputation for being a bit po-faced. But with their single 'I'm Gonna Be' they're loosening up, living a little and claiming a smash hit into the bargain. Proclamation of support: Tony Beard. Twin focus: John Ingledew*

*"Thatcher should love us. We're part of the capitalist empire. We're a small business, in fact! Mind you, I could see her dead tomorrow..."*





## BACK ON THE STRAIGHT AND LEVEL

Late last year, it looked as if Level 42 were about to quit when half the band left the line-up. But they've stormed back with a new single, 'Heaven in My Hands', and soon they'll be performing their legendary flying routines again. Andy Strickland finds out what that does to Mark King's parts . . .

Towards the end of last year there was a distinct chill in the air at jazz/funk weekends the nation over. Black armbands almost outnumbered white socks, furry dice were lying at half mast in Cortinas from Newquay to Nairn. Could it be true — were Level 42 really splitting up? Half the band had decided to call it a day and hand back their British Airways executive monogrammed complimentary hand baggage, and we waited to see how Mark King and Mike Lindup, the two remaining Levelers, would react.

We needn't have worried. In an office shared by Harvey Goldsmith and adorned with Live Aid accolades, a tanned Mark and a quietly confident Mike are telling me that we all got it wrong. Level 42 hang up their fretless basses? Never!

"Having done seven years of touring and eight albums, Phil decided to leave the band and that wasn't unexpected. But Boon leaving was a bit of a shock," admits Mark. "He just ran out of steam at the end of the Madonna tour and didn't want to do it anymore. It was very disorienting for a while, but Boon still works with us, he's written most of the lyrics on the new album.

"People seem to want to make out that there's a big rift going on, but it's not like that at all. It's a bit like Boon's lyrics for 'It's Over', it's not any big deal, it's just a case of a relationship that was fine but has ended. Mike and I wanted to keep going and bring out in America at the time choosing 'Running In The Family', well we could see that was doing well and we just decided to keep things going."

Mike can understand the Gould brothers' decision to quit.

"The travelling does get you down after a while and with Mark and I being the singers it's more enjoyable than, say, being the drummer. We can change what we do every night to keep things interesting, it's more personal and, of course, you get a lot of direct response from the crowd. It's a very different job for us."

Phil and Boon have been more than adequately replaced by the not inconsiderable talent and experience of ex-Go Wester Alan Murphy on guitar and Gary Husband on drums.

Has this new blood changed the whole feel of being in Level 42?

"It doesn't strike me as much as you might think," says Mark.

"Because it was done in stages — Boon left, Phil got ill so we got Neil Conti in for a while, and then we were rehearsing, and there's just no time to sit and think about it like that. It's certainly a lot funnier, a lot more relaxed and they're such great musicians. They make me laugh a lot, they're nutters."

The first tangible results of the new Level 42 set-up is 'Heaven in My Hands', a single that has just shot straight into the top 20. It's a rocker, more upfront sound, but Mark warns against any wide assumptions as to the content of the new LP 'Sloring At The Sun'.

"I think the single is rockier, but it's just that track really, it's not representative of the album, but then I've never seen a link like when people say 'oh this one sounds like that one etc.' I don't think we've ever put out a single that sounded like the last one. 'Lessons in Love' wasn't really like 'Running In The Family' and 'It's Over' and 'Children Say'. Then

there's this one, and the next one, 'Take A Look', is different again.

"Maybe that's why people still want to hear us, because we didn't just blow smoke up our own ears and think we'd written a great single so we'd write another three exactly the same."

"We've never had any problems coming up with ideas for songs," adds Mike. "We're always working on ideas and recording them, it's never really a problem. Even when Phil and Boon left we still had plenty of ideas there, things that we're constantly updating."

Mark and Mike recently returned from New Orleans where the band have made two rather spectacular videos, but it was a quick dash to the Radio 1 Roadshow in Great Yarmouth that nearly brought the demise of Level 42, as Mark explains.

"We were in this helicopter looking around and everything was great and the weather was nice and then suddenly we flew straight into this wall of fog. We nearly bloody died I'm telling you, the pilot's eyes were rolling and everyone's humming Glenn Miller tunes and we slowed right down and then suddenly we were out of it. It was great walking onto that stage though, and getting a genuine cheer. I love it."

There will be plenty more cheers when the new look Level 42 arrive in the UK as part of their world tour for gigs at the NEC Birmingham at Christmas and Wembley in January. And yes, before you ask, the rather popular Mark and Mike flying circus will be very much in evidence — with extra surprises this time round.

"Those harnesses are incredibly uncomfortable," complains Mark. "I know the whole thing, flying round the Wembley Arena playing a bass is incredibly eggy and 'oh God, here they go again', but if we didn't do it people would get disappointed. Next year we'll fly the audience instead. But they're so uncomfortable because every time you move a leg, the harness goes from one nut to another."

"You've got to have great faith in the guy that's flying you because it's not done by machines, it's just some guy holding onto the thing and sometimes you wonder what he might have been up to between the soundcheck and the gig. It costs an arm and a leg to do it — not to mention your sperm count. The gigs are primarily a gas, but it'll be a lot spicier now that we've got the nutters in the band."

The last time the band trod the boards, it was Tina Turner and Madonna herself helping the band to conquer America with their last LP.

"Obviously playing to that amount of people every night was a great thing for us to do," says Mike. "It was hard work too, 45 minutes in daylight, but it worked out really well because the crowds all recognised 'Something About You'."

Yes, yes, yes, but did you get to meet Madonna, Mark?

"Well obviously the security's always very heavy because it's almost expected of the event. There are other times though, like when we had a party for our crew and Madonna's crew 'cos they were really good blokes. We just thought we'd have a knees up in the ballroom of this Holiday Inn one night and she came striding in and

**"People always wanted to tie us in with someone. In the early days it was white socks and Cortinas. The truth is our audience has always been very diverse"**

**"I don't think we've ever put out a single that sounded like the last one"**



she was dancing away and stuff, dead normal, and you realise what a normal girl she is and how sad it must be to be that lonely because it's what people think you are."

The new Level 42 LP took a just incredible four weeks to record and mix, tucked away in the south of France, so the band have had a bit of time to cast an ear on what's been happening chart-wise in their absence.

"I really like this house music," says Mark. "And I knew that Yaz record would go straight to number one as soon as I heard it. I'm just a sucker for grooves, even though a lot of that music isn't exactly straining people's creativity, but it's the groove that counts."

Mike, on the other hand, has been investigating some of the African sounds he picked up on French radio and cites Mary Konté's single as his favourite at the moment. It was recently suggested that if Harry Enfield's Loodsamoney ever bought an LP, it would be by Level 42. Mark's been smiling enough and he's sitting far enough away for me to share this thought with him.

"Yeah, he would do wouldn't he." Phew!

"People always wanted to tie us in with someone," adds Mike. "In the early days it was white socks and Cortinas, and then on the last tour everyone said we appealed to yuppies. The truth is our audience has always been very diverse."

Mark's still chuckling at the thought.

"It's quite funny that actually, you've hit it right on the head. Loodsamoney, got it in one!"

# INDEPENDENT

## THE RM INDEPENDENT MUSIC CHART



### S I N G L E S

1	(1)	Bridley <b>the Sugarcubes</b> ( <i>One Little Indian</i> )
2	(3)	Destroy <b>The Heart House Of Love</b> ( <i>Creation</i> )
3	(4)	Blue Monday <b>1988 New Order</b> ( <i>Factory</i> )
4	(-)	Lozy <b>Love And Rockets</b> ( <i>Beggars Banquet</i> )
5	(2)	Gigantic <b>Pixies</b> ( <i>AAD</i> )
6	(5)	Def Con One <b>Pop Will Eat Itself</b> ( <i>Chapter 22</i> )
7	(7)	Chairs Of Love ( <i>Reznai</i> ) <b>Erasure</b> ( <i>Mute</i> )
8	(10)	Doctors! <b>The Terds Time Lords</b> ( <i>KLF Communications</i> )
9	(9)	Streets Of Your Town <b>the Go-Betweens</b> ( <i>Beggars Banquet</i> )
10	(6)	Bring My Nail <b>Renegade Soundwave</b> ( <i>Mute</i> )
11	(8)	The Circus <b>Erasure</b> ( <i>Mute</i> )
12	(11)	You Make Me Realise <b>My Bloody Valentine</b> ( <i>Creation</i> )
13	(16)	Slip Of Mind <b>Erasure</b> ( <i>Mute</i> )
14	(13)	True Faith <b>New Order</b> ( <i>Factory</i> )
15	(24)	Temple Of Love <b>Sisters Of Mercy</b> ( <i>Merciful Release</i> )
16	(15)	Christine <b>House Of Love</b> ( <i>Creation</i> )
17	(12)	Moonchild <b>Fields Of The Nephilim</b> ( <i>Situation Two</i> )
18	(-)	Wilkin <b>I Was Really Nothing</b> <b>the Smiths</b> ( <i>Rough Trade</i> )
19	(-)	Nobody's Twisting Your Arm <b>the Wedding Present</b> ( <i>Reception</i> )
20	(-)	The Peel Sessions <b>the Cure</b> ( <i>Strange Fruit</i> )
21	(22)	Tangles <b>Screaming Trees</b> ( <i>NotWax</i> )
22	(27)	Atmosphere <b>Joy Division</b> ( <i>Factory</i> )
23	(-)	It Doesn't Have To Be <b>Erasure</b> ( <i>Mute</i> )
24	(-)	Touched By The Hand Of God <b>New Order</b> ( <i>Factory</i> )
25	(-)	Last Night I Dreamt Somebody Love Me <b>the Smiths</b> ( <i>Rough Trade</i> )
26	(17)	Blame <b>the Chesterfields</b> ( <i>Household</i> )
27	(-)	Dave <b>the Sugarcubes</b> ( <i>One Little Indian</i> )
28	(-)	Sometimes <b>Erasure</b> ( <i>Mute</i> )
29	(-)	Victim Of Love <b>Erasure</b> ( <i>Mute</i> )
30	(30)	The Peel Sessions <b>Joy Division</b> ( <i>Strange Fruit</i> )

### A L B U M S

1	(-)	Short Sharp <b>Shocked Michelle Shocked</b> ( <i>Cooking Vinyl</i> )
2	(-)	16 Lovens Lane <b>Go-Betweens</b> ( <i>Beggars Banquet</i> )
3	(2)	Doin' It For The Kids <b>Various</b> ( <i>Creation</i> )
4	(1)	Substance 1977-1980 <b>Joy Division</b> ( <i>Factory</i> )
5	(3)	The Innocents <b>Erasure</b> ( <i>Mute</i> )
6	(4)	Circus <b>Erasure</b> ( <i>Mute</i> )
7	(5)	Substance <b>New Order</b> ( <i>Factory</i> )
8	(6)	Life's Too Good <b>the Sugarcubes</b> ( <i>One Little Indian</i> )
9	(7)	Tommy <b>the Wedding Present</b> ( <i>Reception</i> )
10	(10)	Wonderland <b>Erasure</b> ( <i>Mute</i> )
11	(8)	House Of Love <b>House Of Love</b> ( <i>Creation</i> )
12	(11)	The World Won't Listen <b>the Smiths</b> ( <i>Rough Trade</i> )
13	(9)	Hallel Of Hollow <b>the Smiths</b> ( <i>Rough Trade</i> )
14	(12)	The Queen Is Dead <b>the Smiths</b> ( <i>Rough Trade</i> )
15	(-)	The Man - Best Of Elvis Costello <b>Elvis Costello</b> ( <i>Demon</i> )
16	(16)	Downsize <b>Fields Of The Nephilim</b> ( <i>Situation Two</i> )
17	(13)	The Singles 81-85 <b>Depeche Mode</b> ( <i>Mute</i> )
18	(14)	Strungwreys, Here We Come <b>the Smiths</b> ( <i>Rough Trade</i> )
19	(19)	Meat Is Murder <b>the Smiths</b> ( <i>Rough Trade</i> )
20	(-)	Wooden Foot Cops On The Highway <b>Woodentops</b> ( <i>Rough Trade</i> )

Compiled with the help of Spotlight Research and selected retail outlets

## CHESTERFIELDS KINGS!

Few bands have suffered the slings and arrows of outrageous assumptions to quite the extent that Somerset's finest, the Chesterfields, have had to put up with. But then very few young bands have lasted quite as long as the crafty quartet. The band are about to release their second LP, "Crocodile Tears", and set off on yet another British tour before dashing over to Switzerland and Germany where the audiences are more appreciative of what's 'now' rather than 'then'.

Simon Chesterfield knows what I mean. He's long since given up trying to persuade people that they've got the wrong idea about his band. A few heads turned when the Chesterfields popped up on the "Chart Show" in June with "Goodbye Goodbye" and a lot more are about to do likewise with the release of the LP, preceded by a single "Blame", already sticking fast in the rm independent singles chart.

"Someone else said that 'Blame' is about hatred and bitterness in relationships," he smiles. "It's based around fact, about a girl I knew a few years ago who hated me being in a band. I'm not sure how much I should tell you really. I prefer it when people tell you that they really like a song because they can relate to it and that, and it's completely different from what you had in mind. That's nice. That's why we won't have the lyrics to 'Blame' on the LP sleeve."

In rm recently, ex Go-Go Jane Wiedlin gave the Chesterfields a big thumbs up. "I was really pleased when I read her review," says Simon. "I think she's really good and Dave" (guitar and vocals) "was dead chuffed. We've had comparisons for this single ranging from the Buzzcocks, Stooges, Specials, XTC and the Hollies and it makes a pleasant change not to be compared with the Housmartins."

Those of us who've heard "Crocodile Tears" already, know that those tired old comparisons are about to hit the dust once and for all. "Crocodile Tears" is an LP from a band that's finally beginning to realise its potential.

It also contains some of the best British pop songs written this year. "Our first LP, 'Kettle', was really just the first 42 songs that we ever wrote, but we're so proud of 'Crocodile Tears'. The songs are much more mature even though there were some classics on 'Kettle'. We're a much better unit now and the introduction of Mark on guitar has added a lot to the band. Now we've got three people coming up with ideas and every-one's got such faith in each other."

"I know he's my brother, but Mark is definitely my favourite guitarist at the moment."

The Chesterfields are such a healthy prospect these days that EMI have signed them as songwriters to their publishing section, enabling the band to set up their own label, Household and start to give a helping hand to other young bands in their area.

"We definitely want to get more people involved in Household, but it looks like we'll have to wait until the New Year now because we'll be too busy with the LP coming out and the tour which starts on September 16th. I just love it — even carrying the gear in and out of venues, doing the sleeves, costing things... It's the motivating thing in my life."

Stop, stop Simon before we all start crying "Crocodile Tears" too.

AS



# EVENTS

P.S. Last week the gremlins crept in and credited the Pixies piece to Tommy Stinson instead of Tony Fletcher. The thing responsible has been turned into a hamster and fed to Jason Donovan.



## THE FINAL CUT

'The Bushes Scream While My Daddy Prunes' sang those delightful deviants the Very Things, as they leapt from 'The Tube' into the hearts of, well, quite a few people actually. An album and five singles were released, though a bit difficult to obtain. Fear not. Dead Man's Curve records aim to re-release their back catalogue come Autumn. Good news!

On the bad side though, the self-confessed "searchers for parties and fun in an unreal world of TVs and plastic culture", look set to end their collaboration. 'Motortown', a mini-LP on One Little Indian, features their previous two singles along with new stuff including the fab 'Motortown Epilogue' — an epitaph, surely? Attractive lead singer the Shend, when questioned, would not confirm or deny the allegations. Whatever, the Very Things remain a classic, manic indie danceband.

DC

EDITED BY ANDY STRICKLAND

with contributions this week from Nancy Culp and Darren Crook

### WHO SAID?

Groups like the evergreen, old-punk-turned-postpers Wire, do not survive for as long as they have without their members partaking of a bit of extra-curricular activity to keep their interest up.

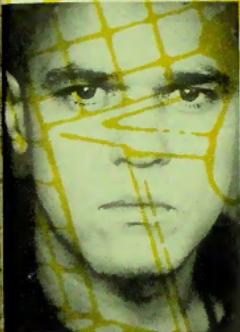
Wire bass-man Graham Lewis channels his surplus creativity into He Said. This alter ego released an intriguing debut two years ago, but sadly, we'll have to wait until early '89 before the follow up, 'Take Care', appears. So fans of Lewis's black humour and slyly experimental 'Scott Walker meets the Cure and gives birth to chaos' fare, will have to make do with a single, 'Could You?'

Lewis goes all out in his quest to become a credible, avant garde sex symbol on this moody little number of suicide and mayhem. He manages to combine his left field leanings with the accessibility that characterised Wire's very fine 'Bell Is A Cup' outing of this year. Don't let the hysterical 'artist as a Greek God' pose on the sleeve put you off either — it's as easy to imagine this being played on daytime radio as wafting out of the Rough Trade shop!

NC

Liverpool's latest musical phenomenon, Bob Bob Bob And Bob, have finally got round to releasing their debut single on Probe Plus. 'A Loud EP' is just that really, three tracks headed by 'What Do They Mean' that demand to be listened to — they're too noisy to ignore. The Bobs, as my typewriter prefers to call them, are known to be opposed to the current wave of disco dance music and it's not hard to see why. Anthemic, punky, insistent — all adjectives that seem to be making a bit of a come back. Bob Bob Bob And Bob (OE I thought you said I didn't have to type it in full) are poised to lead the bunch.

AS



NOT ROBERT

BOB, BOB, BOB AND BOB

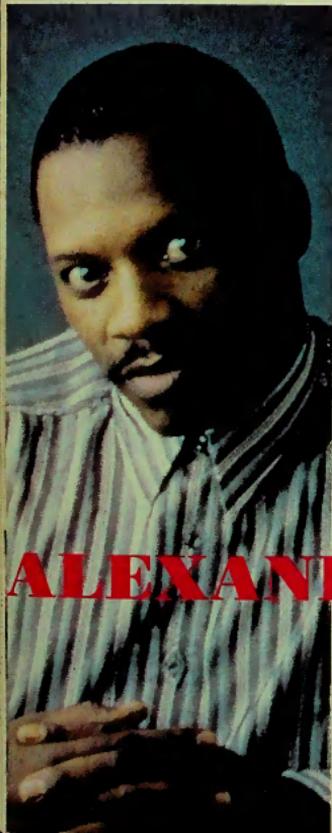


## THE WEDDING PRESENT

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**Alexander O'Neal, the king of the smooth soul, is not the sort of chap you can slap on the back and ask to lend you a fiver. Nosiree, he likes to be treated with respect — and for goodness sake, don't mention Prince either, says Roger Morton**



There's a certain type of American star who you just know you have to call 'Mr.'. With Alexander O'Neal 'Al baby', or 'Alex me old son' just wouldn't do.

It's getting on for 10 years since he was edged out of fronting the briefly successful Minneapolis funksters Flyte Tyme by an upstart called Prince, and O'Neal's path to stardom has not been without its ups and downs. By the time his second album put O'Neal up alongside Luther Vandross and Freddie Jackson in the soul star league, the Mississippi-born singer was known for being a little too fast, flash and forthright.

Which might explain why he now seems so anxious to present himself as a serious family man, business man and all round upstanding citizen. The only 'F-word' that Alexander knows these days is 'Fake', the name of his currently re-released single, and the very thing which O'Neal maintains he is not.

"I try not to let people take me out of character any more," says a wary O'Neal. "I deal with it the way it is." And as it rapidly learned from a phone link-up with his Minneapolis home, when you deal with Mr O'Neal, you have to show a little respect.

Do you feel any resentment towards Prince over Flyte Tyme?

"No."

No ill feelings?

"Have we got a bad line here or something? I did say no the first time, right? OK... No means NO, Sir." OK Mr O'Neal... I think I got that.

#### ALEXANDER THE BANKABLE

Alexander O'Neal tends to talk like he's the Chairman of Alexander O'Neal Limited, firmly explaining that he's in this business to set up a legacy for his three children. No, he doesn't worry about how long his success will last, he's more worried about how to 'channel' the funds that he currently has available.

"I do have it in my mind that there's only a certain period of time that I want to be in the music business, then I want to get out. I don't want to be one of those people who's gotta be kicked out. I want to move on to other things, whether they be affiliated with entertaining, or affiliated with tree-cutting, or construction, I don't know."

It's almost as if he's trying to distance himself from the silliness of his idea of Alexander O'Neal as this preening, sexy, showbiz figure, battling it out with Luther and Freddie.

Do you think people don't take you seriously enough as a person?

"Well sometimes it's best not to let the left hand know what the right hand is doing, which is kind of my approach. I know that I do have a pretty good understanding of life, but if people choose not to perceive that, then that's their prerogative. I'll just keep on going being Alexander O'Neal."

Which means what? Standing up as some sort of symbol of success? The down-home boy who started with nothing and made good?

"Go for your dreams," he's fond of saying. "You can

have it too." Does O'Neal see himself as a role model for others?

"No. That's a dangerous thing to do. But I do try to conduct myself honestly, so that I won't be no fake, because I do shoot from the hip.

"Certainly it would be an honour to be considered as a role model, but people have to realise that you're no less human than anyone else, and you're gonna have your ups and downs as well. And that's what people can't accept when they want to put you in that position."

O'Neal's sensitivity to the dangers of image-making is probably not unconnected to his own fairly well publicised drug problems of a couple of years back. In the past he has admitted that his addiction almost ruined his career. These days, however, it is evidently not a topic for discussion.

"Sir... Let me repeat this. I don't know anything about the drug scene any more. I have nothing to do with drugs. I don't talk about them, not with you, not with anyone." OK Mr O'Neal... I think I got that.

#### ALEXANDER THE RESPECTABLE

At 34 years old Alexander O'Neal is clearly not interested in living any sort of popstar lifestyle off stage. When not working, he says his favourite activity is, erm, "sleeping".

However much of a wild cat he might have been in the past O'Neal is now much more the well-fed lion, only getting his flashy, ladies-man claws out for showtime.

"That's just a part of your character that you're portraying on stage. No I don't live Alexander O'Neal off stage, because that's a character."

That Alexander O'Neal that you see on stage might be a distortion of his character, but the man has said that the songs on 'Heavenly' are 80 per cent autobiographical. With the first lines on the album being "No I didn't write the book of love/But I tried my best to read it every day/And learn the way into a good girl's heart/By being a gentleman", what is Alexander's definition of a 'gentleman'?

"I would say a man who respects women, 'cause I certainly do. Someone who gives a woman respect as a person first, and realises that she does have rights, just like you... It took me years to acquire that. I had to learn that respect."

A wild one no more, Mr Alexander O'Neal is now very much a gentleman and a soul star. If there was one career he could emulate, he tells me it would be that of Julio Iglesias, with its 'worldwide' appeal. But surely underneath the venerable, business man front there's a softer, more humorous Alexander just waiting to get out?

"Oh yeah, I have a big sense of humour... I don't think I would get too mad if I was all dressed up in a five hundred dollar suit, and somebody hit me in the face with a pie."

As long as you weren't on stage at the time.

"Right... Then I'd have to beat them up."

OK Mr O'Neal... I think I got that.

# ALEXANDER THE GREAT

**"I have a big sense of humour. I don't think I would get too mad if I was dressed up in a five hundred dollar suit, and somebody hit me in the face with a pie"**

New York's Roseland is looking more like a fairground than an old-fashioned ballroom tonight. There are stalls offering food and drink, including one particularly lethal cocktail known as Muff Dive. There are furry toys to be won should you 'Hit The Pins' and a chance to be photographed with a life-sized poster of Bon Jovi for a mere five cents.

Some typically anthemic rock is blasting out of the PA, but the assorted audience of 500 journalists are too busy availing themselves of the freebies to listen closely. It's enough to know that the record is Bon Jovi's new album 'New Jersey'. It sounds a lot like the last one and will no doubt sell millions.

After all, 'Slippery When Wet', 'New Jersey's' predecessor, catapulted Bon Jovi to their status as the World Champions of Rock. Along the way, it accumulated 17,000,000 sales (half of them in the US, including a record-breaking 5,000,000 in five months), and worldwide hits with 'You Give Love A Bad Name', 'Living On A Prayer' and 'Wanted Dead Or Alive'. The video compilation of those singles claims to be the largest-selling of all time.

Which is why their record company can afford such a lavish press conference, and even link it by satellite to 11 other States. When Jon Bon Jovi tells his audience that the group still won't put their photo on the album sleeve (curious for such a visually high-profile act), he points out that the president of their label 'begged and pleaded and then threatened to throw me off the label if I didn't do it'. To no avail.

At a million album sales a month, you can afford to call your record company's bluff.

Affable and articulate, Jon Bon Jovi is every bit Mr Nice Guy. He attempts to list the other band members (have an equal say, but their comments that "We're just a rock 'n' roll band from New Jersey" or "We do the best we can do" only throw him back in the spotlight. Laughing off rumours of marriage, he is given an easy ride by European media standards.



Photo: Michael Dwyer

## JERSEY WOW!

If Bon Jovi put across an attitude, it's one of humility, camaraderie and a love of their audience. As with 'Slippery', they invited 50 kids to hear the 30 songs recorded and help them hone it down to a final 11. And so the pop metal messiah begins to speak.

"It only made sense to go to the kids. They're the people that buy it."

Many of the teenagers were apparently football players coached by the band's producer, but their influence on the choice of 'Bad Medicine' as a single does not mean it will be a favourite on the Kop this season.

Is there a serious side to the band? "Oh yeah, but I'm not going to write songs about George Bush and his running mate, or about the problems in the world, because my philosophy of rock 'n' roll is that it's entertainment. And so that's the stand that this band is going to take, that we want people to have fun.

What sort of pressure was created by the fact that the last album was such a commercial success?

"We wanted to do it again. It's a highest high that you can ever achieve to do what we were fortunate enough in our lifetime to do. 'Slippery' was everybody's dream come true. It gave us a job, it gave us the opportunity to tour and play wherever and whenever we wanted to. I want to do that again — not necessarily to sell that many records."

What about playing on their New Jersey roots? Isn't that Bruce Springsteen's domain?

"Eddie Murphy's from Jersey. So's Sinatra, Kool And The Gang, Whitney Houston... Everyone associates Bruce with New Jersey. So do I, but I don't think he's bought the state — yet!"

Any general themes to the new LP? "The themes vary. A lot of the album is based on friendship this time. Less around love and more around friends."

An obnoxious radio DJ asks if the band have a message for his following day's audience. "Yeah, take the day off! It's cool." If we sold as many records as Bon Jovi, I'm sure we all would.

**A**s Bon Jovi prepare to release the follow-up to the multi-million selling 'Slippery When Wet' LP, get ready to sample a bit of New Jersey hospitality — in the heart of New York! Confused? You won't be as Tony Fletcher comes over all Jovi-al



"Eddie Murphy's from Jersey. So's Sinatra, Kool And The Gang, Whitney Houston... Everyone associates Bruce with New Jersey. So do I, but I don't think he's bought the state — yet!"



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## FREEBIE OF THE WEEK

**RM** 'Sure Beats 1' If you're wondering what's happened to modern dance music, look no further than your very own rm which will be spreading the groove gospel far and wide next week with the first of another two fab free discs. Side A features the original rap version of **Bomb The Bass's** 'Megabliss', on which Merlin puts other Brit rappers firmly in the shade, and a very puzzling S'Xpress number called 'Goma' which was written for rm and is a bit of a concept (mean). Side B contains tracks by **Wee Papa Girl Rappers** and **DJ Jazzy Jeff & Fresh Prince**. We spoil you lot rotten, you know.

## SINGLES OF THE WEEK

**THE PASADENAS** 'Riding On A Train' (CBS) Just about the hottest thing to come out of Kent since England fast bowler Graham Dilley, and considerably fitter judging by their ferocious dance routines. The Pasadenas recreate the sound of the O'Jays and other Seventies soulsters to a tee, with the same clunging rhythm as 'Tribute' and some delicious vocal harmonies. Can anyone think of a better adjective than 'groovy'?



**THE MAC BAND** 'Stalemate' (MCA) Renowned Scottish soulboy Angus MacBand is back, with a corking 45 that takes the soul dream of 'Roses' one step further. Where the Pasadenas cook up the last decade's prime cuts the Macs are inspired by the era of five years back, the Jockey Blower period — the sort of things Kent's finest probably used to get on down to at Ficks in Dartford.

**PREFAB SPROUT** 'Cars And Girls' (Kitchenware) Old Mrs Springsteen was a bit concerned about the sort of her gorgeous melodies could wipe Bruce, Miles and all the other would-be Elvises clean off the face of the earth. Chew on that, suckers.



## YES PLEASE!

**PET SHOP BOYS** 'Domino Dancing' (EMI) Remarkably, the PSBs manage to cram in all the trademarks of their unique sound without accidentally reproducing all their former hits. This is some achievement when you consider how tempting it must be for them to re-write 'It's A Sin' half a dozen times. There's a seriously addictive chorus and a Spanish guitar which slides in and out. Perhaps it's their 'La Isla Bonita'.

**JULIAN COPE** 'Charlotte Anne' (Island) Hopefully this single suggests that Jules has got over his druggy, wacky phase. Hopefully it will be a hit, because it's the best thing he's released since the Teardrop days. A mean swaggering song which occasionally breaks into a marching band rhythm with flute-like synth.



**EVERYTHING BUT THE GIRL** 'Love Is Here Where I Live' (Blanco y negro) Having got the obligatory cover version out of their system, Ben and Tracey get back down to

the serious business of pulling tracks off their brilliant 'Idlewild' LP. And what a juicy little fruit it happens to be. Moody and magnificent.

**JAMES 'Yaho' (Sire)** The best guitar sound of the week, somewhere between Soweto and Nile Rogers, carries the wistful words of Tim Booth across a slightly disappointing melody. The chorus is almost exactly the same as in 'What For', their last single. But I hope Tim's still wearing that dinky skull cap he sported on stage last year.

**CARDIACS** 'Susannah's Still Alive' (Alphabet) Lots of nasty things get said about the Cardiacs in the pop press, which can only be a recommendation. 'Susannah' is poppier than the last 45 and uses instruments from tinkly piano to harpsichord to brass in a way you've never heard before and features a gut-busting guitar solo that may have an axe hero would be proud of.

## LOOK OUT CHARTS!

**BANANARAMA** 'Love, Truth & Honesty' (London) Good 'Nanas singles seem to occur in sequence, separated by a couple of rather ordinary ones. This, I fear, is a lesser song, which can only mean that the next one up will be a goodie. I think it's about time they broke away from SAW; those drumbeats are starting to get on my breasts.



**BROS** '1 Quil' (CBS) Doomy, gloomy beddit-angst anthem? Deconstructionist critique of neo-classicisms? The missing aria from Verdi's 'Rigoletto'? Yep, Bros's latest is all this and more. Watch it soar like a nightingale into pole position.

**BELINDA CARLISLE** 'World Without You' (Virgin) Her best attempt yet; a lot less irritating than previous singles and a wildly catching chorus. A hit, a palpable hit, as Shakespeare once wrote.

**BLACK 'The Big One'** (A&M) While not quite in the same class as the sublime 'Paradise', which should be at number one even now, Col's newie ought to sell enough to keep him in black breads for a few more months. The B-side, 'You Are The One', is pretty fab too, a rousing ballad full of drama.

**SINITTA** 'I Don't Believe In Miracles' (Fanfare) The sleeve depicts Sinitta naked as the day she was born save for a lace curtain draped loosely around her private parts. During careful inspection of this artefact an annoying black circular thingy fell out which sounded like quite a good SAW single when I played it.

## IMPERIAL LEATHER

**BON JOVI** 'Bad Medicine' (Phonogram) Slightly gutsier than their last few efforts. Too gutsy, in fact. It attempts to be a biker anthem but sounds more like closing time on a Friday night.

**ANTHRAX** 'Make Me Laugh' (Island) The recent crop of thrash-metalers seem to have heaps more ideas than all the old rockers like Led Zep ever had. This is full of 'em, stopping and starting and wobbling around all over the place. Jon Bon take note.

**FIVE STAR** 'Here's A Brand New World' (RCA) Welcome to the latest recruits to the leather, studs and bristles brigade. A guitar intro straight out of Van Halen leads into what sounds for all the world like Fat Senator rockin' out. The pic on the sleeve is a hoot and a half. What does Stedman look like?

## NO THANKS

**NICK CAVE AND THE BAD SEEDS** 'Deanna' (Mute) Nasty Nick used to front a wonderfully manic and noisy post-punk band called the Birthday Party. Nowadays it seems he can stick anything out on vinyl and some wag will pronounce him a genius. This sounds like an attempt to record a Sixties beat number, but the sound mix is abysmal. He should have sent his engineer home with a clip round the ear'ole.

**THE WONDER STUFF** 'It's Yer Money I'm After Baby' (Polydor) This bunch of hippies are being tooted in some quarters as the Next Big Thing. If mid-period Clash with a vassotomy is the future of rock 'n' roll then Gawd help us. Worse still it's the second track on the EP, called 'Astley In The Noose', in which they accuse our Rick of being all that is wrong with music today. Wrong, buster, it's hippies trying to be punks that sucks in 1988. And who ever heard of a rebel rocker called Miles anyway?



33

ALBUM  
REVIEWS

## TANITA TIKARAM 'Ancient Heart' (WEA WX 210)

Three months ago, if someone had said to me that a 19-year-old from Basingstoke (home of Sheila Grant's sister) was going to have a top 10 hit, I'd have immediately thought of "Britain's answer to Tiffany".

However, Tanita and Tiff's worlds are a million miles removed. While the skinny American uses her hips, TT uses her lips. Her voice, like her songs, is deep, sensual and, so far, as she matures as a songwriter, it's her best asset.

"Good Tradition" was a hit because it's catchy, cheery and you can dance to it, sort of. "Poor Cow" and "World Outside Your Window" are both right follow-ups but the rest is more sober, bordering on MOR. Most of "Ancient Heart", though, is intelligent and interesting enough to promise a future beyond one-hit-wonderland. ■■■½

Johnny Dee



## ANTHRAX 'State Of Euphoria' (Island ILPS916)

If you prefer to kill your brain through decibel power, if your parents don't leap into anti-subversive hysteria at the mention of Brother Beyond or Kylie Minogue, and if you prefer your music to be a little more intellectually based than "I've got a bigger cock than you", then Anthrax ought to be right up your thrash guitar street.

This, their third LP, hardly embraces any novel new directions (did you really expect it?),

though these New York urchins do investigate some rather nasty anti-social behaviour, like the activities of those dodgy TV Evangelists, and the unnecessary predicaments of homelessness. ■■■½

Jane Wilkes

## THAT PETROL EMOTION 'End Of The Millennium Psychosis Blues' (Virgin)

The Petrol's third album, and we're still not sure what to expect... a collision between the Beatles and James Brown, perhaps? Rockers, crooners and heavy grooves nestle cheekily side by side, the silky voice of Steve McCabe adding sugar to discordant pop frenzy. And while the persistent funk can sometimes sound laboured and joyless, the wicked guitar squalls are irresistible.

From the screechy psychedelia of "Sooner Or Later" to the spacey, airborne "Under The Sky", the sure-fire hit "Candy Love Satellite" to the abrasive "Gogglebug", this is the Petrol's playing Jack of all trades, and doing pretty damn well at mastering the lot. ■■■■ Lisa Tilston

## THE COCTEAU TWINS 'Blue Bell Knoll' (4AD CAD 807)

The Cocteau Twins have always been inspiring proof that you can flout the rules of the music business and survive quite happily. They are not, in any sense, conventional pop stars, yet all things considered they have done alright for themselves over the last seven years.

"Blue Bell Knoll" shows that the Cocteau are still masters of their own manor. No-one comes near them in terms of creative sparkle and a constant lack of predictability. Like previous albums, this relies on a certain amount of endurance before its magic becomes fully unlocked. Song titles which, in their case, have often seemed superfluous to necessity, are typically elaborate. Whereas on "Treasure" they gave them archaic girls names, now they have potential fantasy novel titles like "The holy Glowbow Blow" and "Carolyn's Fingers". The end product, though, is just the same: a set of mini-soundtracks displaying Liz Frazer's incredibly flexible voice as the predominate (and most appealing) instrument.

It may not be an enormous progression from "Victorland", nevertheless, "Blue Bell Knoll" is an enchanting record that will delight diehard fans and intrigue everyone else. ■■■■ Chris Twomey

## RANKING ROGER 'Radical Departure' (IRS MRF 1035)

Bloody weird! Barry! What's going on? The ex-Beat toaster has gone completely off his trolley. He went on a spending spree at Currys, bought some samplers and computers, met some musicians called Fuzz (Fuzz!) and Horace (I ask you) and has made an LP of 11

## THE PROCLAIMERS 'Sunshine On Leith' (Chrysalis CHR 1668)

As someone who grew up being force fed the wondrous (!) Celtic sounds of the White Heather Club and Jimmy Shand (and his amazing Highland band!), I should have been out for the Proclaimers from the very start. They wear their Scottishness so very much on their denim shirt sleeves, but far from helping to reinforce the usual Scots stereotypes, they've managed to carve themselves a unique niche in pop by combining folk, country, blues and a little bit of rock 'n' roll along the way.

"Sunshine On Leith" is a masterful second LP, benefitting from the addition of a tight, energetic band to complement Craig and Charlie's impassioned harmonies. These boys really mean it.

The current single, "I'm Gonna Be (500 Miles)", is the perfect example of them at their poppy best, but there's a collection of moods contained within this album.

There's love, as witnessed on "Sean", "Then I Met You" and "Come On Nature" (a bit risque that one). There's the reflective tones of the Steve Earle song "My Old Friend The Blues" — full of pathos and passion. Then there's the equally passionate political sentiments of "What Do You Do?" and "Cap In

songs all running in different directions. This man knows where he's from, sure knows where he's to, but he hasn't got a bloody idea where he's going.

He is happiest with the ska-based "So excited" but then he's off on a tangent with a protest song that sounds like Killing Joke — all tacky, echoed vocals and guitar solos. There's a nice pop song called "In Love With You", and some complete rinky-dinky gibberish, "I'll Be There" could be a Dean Martin cover, "Point Of View" could be the long forgotten Ruts.

Confused? You will be. I know I am. Uptown top ranking ■■■■ 3333333

Johnny Dee

## WILD SWANS 'Bringing Home The Ashes' (Sire 925 697 — 1)

After one cult single in 1981, two flop singles in 1988 and reluctance from their record company to release this, their debut LP, the odds are stacked against the Wild Swans for survival into the Nineties.

Their songs have fervour, spirit, and a sense of adventure — revolution through romance. "Young and unhooked" opens, a strident, melodic blast. From here on in it's tales of struggle, loneliness and a heart that never dies. Swimmy guitars and manly vocals, it's the kind of record that could either make you melt or pack your bags for the Antarctic.

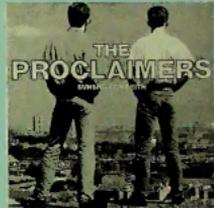
The Wild Swans need to be louder and rawer to really grab hold of the listener and on this

Hand', preaching the by now expected anti-Southern, anti-Thatcher, pro-Scottish nationalist Proclaimers' message.

Then they'll throw in the lively "It's Saturday Night" and the doctrine will change to a celebration of drunken laddishness ("Cos when I go home and fall on my bed/lit it doesn't leave my stomach, it'll split my head").

A complex mixture of revelry and rhetoric, "Sunshine On Leith" highlights an often irritating political simplicity (get rid of Thatcherite England and Scotland will be OK), but is, in proof, if proof were still needed, that the Proclaimers are more than just a "rolling flash in the novelty hit pan. Walk 500 miles to buy it. ■■■■½

Eleanor Levy



outing they're just a little too ethereal for their own good. But for all that, "Bringing Home The Ashes" is still the debut of the year. ■■■½

Johnny Dee

## RAHEEM 'The Vigilante' (AMA 5212)

Imagine landing in a town where they haven't heard of hip hop. That was Houston, Texas in the early Eighties when Raheem and his parents moved there from New Jersey. If he thought Texans were out of it, they thought a kid who rhymed all the time had left his marbles on Mars. Raheem's sheer dedication to the form (the record company blurb says he practised every day for seven years) convinced an oil baron to start his own rap label. Though, perhaps, the platinum rap records in the charts helped a little.

The result is Texas rapping and let's not start with the jokes about cowboys, cattle and guns. While Raheem talks like a southerner, he raps New Jersey hard. It is the topics that seem a little lacking, it's a big bad world against the lone rapper, although even his enemies avoid a showdown on "Punks Give Me Respect". But the thriller is the title track where the crowd screams are credited to "various innocent bystanders".

A disclaimer published on the LP's back cover warns LA gangs that Raheem is neither a Crib or a Blood even though he wears the colours blue and red. Seems there are places in America where the fantasy of violence has become all too real. ■■■■

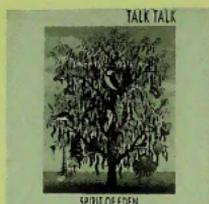
Malu Halasa

**TALK TALK 'Spirit Of Eden'**  
(Parlophone PGSD 105)

Once upon a time Talk Talk were a 'pop' band, now they're a law unto themselves, unconstrained by narrow ideas of 'what will sell'. Lead man Mark Hollis and producer/co-writer Tim Friese-Greene have assembled an album which refuses to fit into any pigeonholes.

'Side One' is constructed in a classical mode, with three 'movements' blending into one, the songs building around orchestral arrangements which range from simple, lingering notes to huge, crashing crescendos, with the delicate strum of an acoustic guitar in between. It's the sort of music in which the silences are as important as the notes themselves.

You know you're in for something uncompromising from the opening bars of 'The Rainbow', which hardly kicks right into the chorus. Its intro is an ambient soundscape reminiscent of Eno, featuring almost subliminal sounds you can only hear on headphones. And then 'Desire' builds into a



frizzy of sub-metal guitars, matching the emotion of the title. The most haunting track, 'I Believe In You' (about heroin), even features the choir of Chelmsford Cathedral; and the use of organ elsewhere often gives the songs a semi-religious feel.

It is almost impossible to fully describe the sound or feel of these songs — after all, how could you review a Mozart album (surely a joke at Tony Hadley's expense — Reviews Ed). Just listen, and decide. ■■■■ **Betty Page**

**▼ THE TRIFFIDS, DOMINION THEATRE, LONDON**

The Triffids have never been one to opt for the easy life. I mean, would you want to juggle a few batons when you can perform triple backwards somersaults along a tightrope? It's not often the Triffids lose their footing, but when they do, the crash can be heard all the way back to their home town of Perth, Australia. Tonight, even Madge Ramsey's ears were ringing. The chameleonic antics of the Triffids when 'down under' have frequently been chronicled. And just as frequently puzzled over.

Photo by Steve Wright

**JANE WIEDLIN 'Fur' (EMI Manhattan MTL 1029)**

'Rush Hour' is one of those irritatingly catchy songs which, in spite of yourself, you find you can't stop singing. Whether the rest of 'Fur' will have the same effect, only time will tell.

This cache of weedy songs, given the fairy dust treatment by Stephen Hague, makes you wonder just how they'd stand up minus his high class, high gloss production. True, Jane is a marginally better singer than Belinda Carlisle, but take away the grandiose orchestral Fairlights and the material really isn't that different.

'Inside A Dream' and 'Give' offer themselves up for immediate singalong while 'Fur' has to be one of the limpest anti-vice-sion anthems ever. Even the cows on 'Meat Is Murder' sounded more forceful than Jane at full steam. If she put as much verve into her writing as she does into protecting our furry friends (and quite rightly), she'd be mopping the floor up with Belinda and her besque. ■■■½ **Nancy Culp**

**THE ROBERT CRAY BAND 'Don't Be Afraid Of The Dark' (Mercury MERH 129)**

It's almost too predictable to tell you that yet another Robert Cray Band case packed with just the right balance of technical virtuosity and straightforward good tunes, but it's true folks. After the success of his 'Strong Persuader' LP it might seem hard for the blues' most successful young performer to move on and up, but such is his command of both genre and instrument that you feel Robert Cray will be making records of this calibre for years to come.

'Change The Rules' pops and crunches just as it did when he introduced the number on Tina Turner's tour last year, while

guitarists can marvel at the cool excellence of 'Night Patrol' and the flash of 'At Last'.

If you think all Robert Cray's records sound the same, you'll not have your mind changed by 'Don't Be Afraid Of The Dark', but if there's a place in your heart and ears for his soulful singing and exemplary picking, then you'll love this record. ■■■■ **Andy Strickland**

**EPMD 'Strictly Business' (Cooltempo)**

Not many records are written over the telephone. EPMD's first single, 'It's My Thing', which cuts up oldie but goldie Marva Whitney's track of the same name, was planned and rhymed to when Parrish was at college and Erick was still at home attending high school. 'You Gots To Chill' borrowed the dancing riff from Roger Troutman's 'More Bounce To The Ounce'. By the time Marley's 'I Shot The Sheriff' was sampled in their third dynamite rocker 'Strictly Business', these young rappers were prophetic. Indeed, Erick and Parrish were Making Dollars, hence EPMD.

At a time when rap has become over-sophisticated with innumerable gadgets and hi tech drum machines, these kids like the simple approach. They loop a beat and rhyme slow. It's not surprising that they and groups like the Jungle Brothers are bringing new meaning to the word raw, which used to mean street savvy. Now kids from the suburbs can mess around on vinyl and get away with sounding like a beat up sound system.

EPMD may not be political but they sure can swing mean. Their DJ has perfected a new dance called 'The Steve Martin', named after the wacky American comedian. If he can dance to this, surely you will too. ■■■■ **Malu Halasa**

Going out live under the banner 'Available for weddings, parties, barmitzva's, private functions etc etc' is usually a rare little treat reserved only for their now rare appearances in Britain to dazzle us with a drizzling night in London hardly seemed the appropriate time or place to use the Velvet Underground's 'What Goes On', abuse 'Fools Rush In', and destroy Madonna's 'Into The Groove'.

Even their own compositions, taken mainly from 'Born Sandy Devotional', 'In The Pines', and 'Calenture', appeared lack-lustre and stale, whilst singer David McComb did little to hide his feelings of boredom. To their credit, the only new creation exposed tonight, 'Spinning Top', was a startling and exhilarating affair. With a drum machine (!???) pounding a crazed, relentless funk-beat, weird keyboard noises zooming around the theatre, and David McComb wriggling and writhing under the tortured rainbow of lights, this psychedelic frenzy is an eye-opener for their future.

Jane Wilkes



Photo by Steve Doublie

**■ JOHNNY THUNDERS, MARQUEE, LONDON**

In living/dead memory only 'Nasty Nick Cave can compete with Johnny Thunders' track record of determined self destruction.

Since splitting the trash glam transvestite New York Dolls — on what must have been the blackest day of ultra-fan Morrissey's life — the man has toppled from excess to excess. Only now, with the release of the scintillating 'Copy Cats' covers album, has he managed to marshal any self-control over the small matter of remaining vertical and awake onstage.

Yup, heeere's Johnny... still looking like Keith Richards' runaway boy, still acting like his brain's pickled in alcohol but still capable of beating out the blues with that legendary wall of reverberating guitar.

Backed up on vocal duties by what looked like either Madonna's mum or some voluptuous minor Fifties sex kitten in green chiffon, we got about 20 per cent genius and 80 per cent stumbling nonsense. Not bad for a Thunders gig these days.

Well timed and breathtaking workouts included massive versions of 'MIA', 'Gloria Hallujah', 'In Cold Blood' and his personalised 'Pipeline' theme, the rest fumbled between proficient r & b covers and utter ruin.

High point of the evening came when Thunders suddenly vanished, leaving the green goddess to howl out a sultry version of Patsy Cline's 'Crazy'. If Thunders can only use his considerable instrumental talents and new found voice to enhance such rare moments he might well become live and dangerous once more.

Pete Paisley



Photo by Steve Wright

### ▲ WOMACK AND WOMACK, DOMINION THEATRE, LONDON

It's difficult to imagine what a Womack And Womack concert is like without picturing the look on Linda and Cecil's face.

Right from the kick off it's the SMILE; the smug, knowing glow of insight that propels the couple along an over-sentimental journey through their material. Like so many top US soul acts Womack And Womack throw away top quality tunes on a succession of overworked versions of same. Thus, an old killer like "Love Wars" becomes a funked up wreck, full of rocky extravaganzas and ridiculous, "thoughtful", mellow interludes.

And then there's the Womack "philosophy". The kind of kitchen table naivety the family must pass round with the darning in their Virginia retreat. Thus the audience is thrilled by banners proclaiming "peace power", while Cecil is on hand to mumble kindly sermons about consciousness in "let me explain" passages that wash the guts of his best songs away on a tide of sickly sentimentality. All this before the Womack kids, all five of 'em, are paraded on stage as totems of family purity.

Of course the Womacks are perfectly entitled to their cosy little world view... but not when it gets in the way of their music. And too much in this performance — the jokey mid-set addition of bales of straw to the stage scenery aside — just added clutter to songs which

are based on simple, sweet melodies.

Their new album, "Conscience", maybe a better, but you wouldn't know that from this rally in sickly schlock and overdramatised performance.

Jim Reid

### ■ THE SCREAMING BLUE MESSIAHS, MEAN FIDDLER, LONDON

KERRANG! Bald 'axeman' Bill Carter saws at his whining guitar, a Reggie Kray lookalike drummer bashes his cymbals, moody Motorhead-style riffs ricochet from the mountainous amps, and the apocalypse begins. . .

"Oi mate, gerrout my way, I cannae see the stage." A jackboot on my ankle, a bash in the back, and a posse of pissed-up Scots punks push to the front, sending drinks and girls flying. . . not that promising a start to an evening's entertainment, really.

Carter tears at his Telecaster like Vietnam veteran John Rambo, while a volley of feedback whiplashes from the moaning PA, then hammers around the dark building. It's ZZ Top meets Jimi Hendrix, meets The Sweet, meets your dentist. You can hear scarcely a word, you don't dare move, but after 10 minutes you start to fall in love with the pain.

Carter is a bad-assed metal-mutha. He scowls continuously at his adoring fans, and above the screaming guitars you can sometimes hear him insanely shout "Washing powder, washing powder". That's on the fast song, which isn't a lot different from the slow one, though not as terrifying, especially as that quiet bit where the bass throbs maliciously and Carter stares wild-eyed into eternity, before suddenly shrieking "PULL BACK THE TRIGGER".

If Carter's already gone mad, where else can he go? Well, perhaps to a guitar shop. He had three shiny Telecasters on show, but after each song he violently flung one down and picked up another.

Bill Carter may be mental, but there were at least 500 people here tonight who'd like to be in an asylum with him. . . I was one.

Henry Williams

### ● AMNESTY INTERNATIONAL 'HUMAN RIGHTS NOW!' WORLD TOUR, WEMBLEY STADIUM

Oh, it's Friday, it must be Amnesty.

At the end of a summer literally littered with fund-raising festivals, Amnesty International's "Human Rights Now!" world tour kicked off at Wembley Stadium before a respectably large crowd of tired and emotional Q readers and 'Wired' watchers together with a smattering of Radio 1 listeners.

First up, and practically tossed aside, was African fun-seeker Youssou N'Dour whose sparkling rhythms and celebratory chants were lost in the reluctant daylight. The audience, of course, were perfectly polite, but it was obvious, and inevitable, that their minds were on later artists.

Youssou exchanged batons clumsily, but with feeling, with Peter Gabriel who preceded to run headlong into a storm of bad sound which rendered his set almost completely useless. All the songs we wanted to hear were there, except you couldn't hear them. His gallant efforts at speech-making between numbers were lost in the rattle and hum. Nevertheless, so long as they could decipher which song he was singing, the generous crowd seemed content to imagine how it could sound.

Tracy Chapman looked like a ladybird standing in the midst of a dual carriageway, but the size of her voice and the strength of her songs showed her growing in stature throughout her set. Her naked sound seemed very apt for what is a rather serious event and the melancholy in her voice was a fine balance between hope and regret.



Photo Syndication International

● Tracy Chapman

● Bruce Springsteen

On paper, Sting does seem to be the perfect choice for a cavernous arena. Just get 'em singing along to 'Message In A Bottle' and 'Roxanne' and you'll have 'em sitting out of your hand. Unfortunately Sting had his muso head on tonight. 'If You Love Somebody, Set Them Free' jumped around a little but the remainder suggested that his toe-nails are getting as long as his hair. I have to concede that a few of Sting's grim gripes are very pertinent in light of the cause, but what sounds deep and meaningful in your bedroom has the sound of a thinly spread ego splitting in the Wembley crucible.

And so to the climax. After our host, Peter Gabriel, had been Broooooooed off stage, it was time for Bruce Springsteen to shake his thang. I must confess that the main attraction of this evening was the prospect of seeing Bruce play for less than three months, 17 days and 23 hours. In fact he kept it to an admirably brief, solitary hour, though it started and finished as if it was just one mighty encore. Bruce doesn't spare the horses and the crowd were just that little bit more excited to see him than they were the rest of his fellow campaigners.

A fitting, celebratory end to a marathon evening, but the highlight actually came right at the beginning, when all five artists joined each other on stage to sing Bob Marley's 'Get Up, Stand Up'. Now that really *did* mean something.

Tim Nicholson

**SALT-N-PEPA**  
**SHAKE YOUR THANG**  
**OUT NOW DANNY D REMIX 12"**  
**LTD. EDITION GATEFOLD POP UP 7"**



**TAKEN FROM THE SMASH ALBUM A SALT WITH A DEADLY PEPA**



# URBAN

# ACT

THEME FROM P.O.P.  
**PERFECTLY ORDINARY PEOPLE**

HOUSEGIRL (CLUB MIX)  
**CHARM**

AFRICA  
**POZITIV NOIZE**

PREDATOR (SCARE)  
**CHARM**

THE TWILIGHT ZONE (U.K. EDIT)  
**THE PARTY BOY**

S.O.L.T.  
**FUNKACIDIC**

THE CANDY MAN  
**THE CANDY MAN**

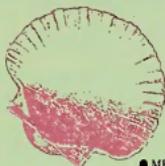
WALK ON THE WILD SIDE  
**CHARM**

# TASTE THE URBAN ACID

LP: URBLP 15 - MC: URBMC 15



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



● MEL with  
one of Tina  
Turner's old  
wigs



● Onwards and upwards spiral the fortunes of Stock Aitken Waterman. When Hazell Dean and Bananarama chart next week, followed seven days later by Sinitta and Sabrina, it will bring to 47 the number of hits the ubiquitous trio have written/co-written in just over four years — and for good measure they've produced a further 19 hits.

In all, Stock Aitken Waterman compositions have sold over 6½ million copies in Britain, and the last completely SAW-free chart was published as long ago as 28 February 1987.

Once the aforementioned singles make the chart — and it's a foregone conclusion that they will — Stock Aitken Waterman will have achieved their avowed intention of writing 15 hits in 1988, with more than three months to spare, and that's without counting Mirage's 'Jack Mix VII' and 'Push The Bear', on which their songs are medley-ised with others.

Here's our exclusive update of the hits of Stock Aitken Waterman. It's a sobering thought for their competitors and detractors that when this list was first published on 8 August last year they had only 22 hits to their credit.

● Take three  
girls: the old  
Bananas, with  
Keren and  
Sarah doing  
Nelson  
impressions



# CHARTFILE

RANK	TITLE — Artist (Sales estimate)	Hot Pos.	Date of chart entry
1	NEVER GONNA GIVE YOU UP — Rick Astley (815,000)	1	8 Aug 1987
2	1 SHOULD BE SO LUCKY — Kylie Minogue (611,000)	1	23 Jan 1988
3	RESPECTABLE — Mel & Kim (566,000)	1	7 Mar 1987
4	WHENEVER YOU NEED SOMEBODY — Rick Astley (326,000)	3	31 Oct 1987
5	TOY BOY — Sinitta (321,000)	4	25 Jul 1987
6	SHOWING OUT (GET FRESH AT THE WEEKEND) — Mel & Kim (303,000)	3	20 Sep 1986
7	LOVE IN THE FIRST DEGREE — Bananarama (300,000)	3	10 Oct 1987
8	WHATEVER I DO (WHEREVER I GO) — Hazell Dean (284,000)	4	28 Jul 1984
9	GOT TO BE CERTAIN — Kylie Minogue (278,000)	2	14 May 1988
10	MY ARMS KEEP MISSING YOU — Rick Astley (275,000)	2	12 Dec 1987
11	THE HARDER I TRY — Brother Beyond (232,000)	2	30 Jul 1988
12	SAY I'M YOUR NUMBER ONE — Princess (210,000)	7	3 Aug 1985
13	JACK MIX II/III — Mirage (209,000)	4	9 May 1987
14	TOGETHER FOREVER — Rick Astley (191,000)	2	27 Feb 1988
15	F.L.M. (Fun Love Money) — Mel & Kim (182,000)	7	11 Jul 1987
16	I WANT YOU BACK — Bananarama (175,000)	5	9 Apr 1988
17	NOTHING'S GONNA STOP ME NOW — Samantha Fox (152,000)	8	30 May 1987
18	JACK MIX IV — Mirage (137,000)	8	7 Nov 1987
19	CROSS MY BROKEN HEART — Sinitta (135,000)	6	19 Mar 1988
20	I HEARD A RUMOUR — Bananarama (119,000)	14	11 Jul 1987
21	ROADBLOCK — Stock Aitken Waterman (118,000)	13	25 Jul 1987
22	AFTER THE LOVE HAS GONE — Princess (100,000)	23	9 Nov 1985
23	THAT'S THE WAY IT IS — Mel & Kim (96,000)	10	27 Feb 1988
24	ILL KEEP ON LOVING YOU — Princess (85,000)	16	19 Apr 1985
25	G.T.O. — Sinitta (85,000)	15	12 Dec 1987
26	I CAN'T HELP IT — Bananarama (53,000)	20	16 Jan 1988
27	MAYBE (WE SHOULD CALL IT A DAY) — Hazell Dean (46,000)	15	25 Jun 1988
28	NO FOOL (FOR LOVE) — Hazell Dean (35,000)	41	22 Mar 1985
29	TELL ME TOMORROW — Princess (33,000)	34	5 Jul 1986
30	THE HEAVEN I NEED — Three Degrees (32,000)	42	5 Oct 1985
31	MORE THAN PHYSICAL — Bananarama (30,000)	41	16 Aug 1986
32	NOTHING CAN DIVIDE US — Jason Donovan (30,000)		10 Sep 1988
	Still Climbing		3 Nov 1984
33	BACK IN MY ARMS (ONCE AGAIN) — Hazell Dean (29,000)	41	12 Dec 1987
34	PACKJAMMED (WITH THE PARTY POSSE) — Stock Aitken Waterman (28,000)	42	25 Jul 1987
35	SERIOUS MIX — Mirage (27,000)	64	22 Mar 1986
36	LOVE IS WAR — Brilliant (20,000)	50	27 Feb 1988
37	JACK MIX VII — Mirage (16,000)	52	20 Oct 1984
38	I'M SO BEAUTIFUL — Divine (15,000)	67	5 Oct 1985
39	GETTING CLOSER — Haywoode (12,000)	74	12 Dec 1987
40	LET'S GET TOGETHER TONITE — Steve Walsh (11,000)	64	21 May 1988
41	ALL THE WAY — England Football Team (10,000)	74	25 Oct 1986
42	IN THE HEAT OF A PASSIONATE MOMENT — Princess (8,000)	67	2 Jul 1988
43	PUSH THE BEAT — Mirage (7,000)		
<b>NEW RELEASES</b>			
	TURN IT INTO LOVE — Hazell Dean	?	24 Sep 1988
	LOVE, TRUTH AND HONESTY — Bananarama	?	24 Sep 1988
	I DON'T BELIEVE IN MIRACLES — Sinitta	?	1 Oct 1988
	ALL OF ME — Sabrina	?	1 Oct 1988

●NB: The first Divine and Hazell Dean hits credit only Stock and Aitken as writers. "Love Is War" was written by SAW and Brilliant. Bananarama's hits credit SAW and Bananarama as writers. The Mirage hits are medleys which include SAW components. All other songs were written by Stock Aitken Waterman alone. All records, except the Mirage hits, were also produced by Stock Aitken Waterman.

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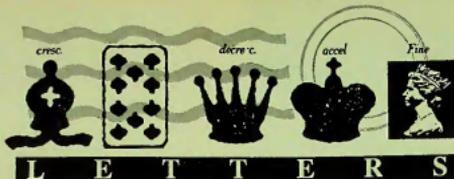
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the new single  
7" 12" \* CD

EMI

PWL



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

■ What has happened to **rm**? From being the best music magazine around its standards are dropping rapidly. All your best features are suffering because of the sad decline. You now need a microscope to read the charts or find the crossword.

However, the most frightening omission recently has been that in a couple of your latest issues there has been no mention of Morrissey. So come on, let's see the charts back where they belong on a double page and let's have more crosswords and most of all, more Morrissey features.

● **OK smart pants now read the following letter**

■ Whenever I read your letters page I am constantly intrigued as to why others have to pick holes in your magazine. Surely it is a blessing in this arrogant inane and mundane world, that **rm** exists to cover all forms of music? Where else could you find Slack Aitken Waterman backed with the Fall backed with Metallica? The pleasure I get from reading **rm** is reading what I want to and being given a choice of what I read without being limited by the fetishes of an editorial body.

Here's a top 10 for you

- 1 'Charlotte Sometimes' — the **Cure**
- 2 'Mexico Sundown Blues' — **James Ray And The Performance**
- 3 'Too Many Castles In The Sky' — the **Rose Of Avalanche**
- 4 'Girlschool' — **Salvation**

- 5 'Icon' — **Siouxsie And The Banshees**
- 6 'Finland Red Egypt White' — the **Sisterhood**
- 7 'Adrenochrome' — **Sisters Of Mercy**
- 8 'Some Kind Of Stranger' — **Sisters Of Mercy**
- 9 'You Can't Always Get What You Want' — the **Rolling Stones**
- 10 'Promised Land' — **Skeletal Family**

**Michael Bonner, Banstead**

■ I am not writing to rant and rave about how you should change the **HI-NRG** or pop dance pages. Although they hold no particular interest for me, I understand that it is important for you

to visit all areas of the music spectrum to cater for your readers' varied tastes. However, I do feel that some readers' views are worthy of adoption. Personally I think an Australian chart is an excellent idea. If it is impossible for **rm** to incorporate it without dropping something else, then I would suggest you drop 'Home Is Where The Art Is', which only has limited appeal. For example, who gives a damn about Mark Moore's video realities collection?

An Australian chart would have more widespread appeal and would attract more readers. For example, fans of Kylie Minogue, INXS, The Church and the brilliant Icehouse would get some information about their favourites every week rather than

waiting months for a feature. Please do an article on Icehouse.

**Michael Lieberman, Woodford Green**

■ Considering the current mini debate on the popularity of the **HI-NRG** chart and Aussie conglomerate I feel I must shine a big light on the singles chart of Germany. It is a crime to avoid such talent as Herbert Grönemeyer. Hideous American teenage bimboes and rock ballads we don't want, but new faces and sounds. Do away with debris from the US and ask yourself does anyone actually read the Scottish dance chart? **Holy Johnny**

■ Did I, or did I not, see someone in a recent issue of **rm** mentioning those three most precious words, three words we ever hardly see printed in any magazine? Now, you may think I'm going overboard here folks, but you see when the words Dead Or Alive are mentioned... I feel, oh how do I feel?

I am what you call a real dedicated fan. I'm not your average 'transvestite, gender-bending, slop-me-across-my-high perv'. No, I'm just a fan and I've spent loadsamoney buying records, even the rare stuff. Being a DOA fan can be quite boring, never seeing them in papers or magazines, I mean if I wasn't so patient I'd probably be ripping my eye patch apart in frustration. So come on, all you DOA fans, let's get spinning and tell this **rm** magazine to get their act together and give us some DOA info.

**Pete's Eyepatch, from Brum**



● Siouxsie takes a peek at the letters, and discovers she's only fifth in a reader's chart

# RAWANARAMA

## LOVE, TRUTH & HONESTY

OUT NOW THE FAB NEW SINGLE ON 7"/12"/PICTURE CD PRODUCED BY STOCK/AITKEN/WATERMAN



## DIRECTORY

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

BY JAMES HAMILTON

## BEATS & PIECES

POSTAL STRIKE disruptions have caused headaches for everyone, and unless they end soon seem likely to make **rm's** dance charts turn into sales charts (now that would reveal a thing or two); however, if DJs have access to a FAX machine we would really appreciate it if they could FAX us their weekly chart returns by no later than Wednesday afternoon on 01-1388 9576, marked **RM Disco Chart** — attention **Alan Jones** (this is not a regular telephone number, it will give you a pain in the arse if you try to talk to it) — we do not unfortunately have time to take down individual charts in the normal way over the phone... **Red Star** rail freight is being used by several record companies to get promos to central distribution points around the country, from which DJs can collect them, the main specialist stores in major towns being used in this by such as **MCA Records** while **Rush Release** are building a network of their centrally located mailing list DJs to act as local agents — we could see the American record pool method of promo distribution catch on here nicely as a result, while another might be that some DJs will suddenly rediscover the advantages of being able to pick and choose, and actually buy

just the material that they really need!... **'Sure Beats 1'**, the new 12" vinyl EP that is given away free with **rm** next week issue (see September 24), contains the **Wee Papa Girl Rappers'** funky break beat cutting brightly torching 98/10bpm 'You Got The Beat' from their forthcoming LP, **DJ Jozzy Jeff & The Fresh Prince's** excellent jazzy undulating 102/10bpm 'Here We Go Again' (instead of the track mentioned last week) from their current LP, **Bomb The Bass** featuring **Merlin's** unavailable original 0-111/10bpm rap version of 'Magical', and a tempoless "conceptual" deep breathing exercise by **S'Xpress** called 'Coma' — place your order now, and remember **'Sure Beats 2'** is free the following week too... **Richie Rich** has re-recorded in London with **Jungle Brothers** member **Michael 'Africa' Small** a brand new version of 'I'll House You' which will be on **Gez St Records** for officially sanctioned UK release in four weeks — Richie's own solo recordings will also appear on that label rather than on **Club**, while a **Gez Zone** house label with be launched next month... **Alexander O'Neal** 'What Can I Say To Make You Love Me', is probably now that it's already been out here as a single, has just been remixed in the US!... **MC La Kim** 'The Posses Is Large' is produced by **DJ Mark The 45 King** — last week's copy confused his name by omitting some crucial capital letters... **Ecstasy's** anti-drugs 'Ecstasy (Don't Do It)' appears to be on **Syncope**... **Les Adams'** remix of **Inner City** will indeed be out commercially, although altered from the **Disco Mix Club** version... **LA Mix** have recruited Newport Pagnell multi-instrumentalist **Mike Stevens** as a collaborator on future recordings, separate from his own solo career — he was, for instance, support act to **Freddie Jackson** in London this last weekend... **Jeff Young** loses an hour from his Friday night dance music show on **Radio 1's** upcoming reshuffle... **Greg Edwards** would appear to be confirmed for a weekend solo show on **GLR** (Greater London Radio), as **BBC Radio London** will be called after its relaunch next month — a lot of people are being surprisingly naive if they seriously think that the sad disappearance of Radio London's daytime soul shows should be compensated for by new ones on **Capital Radio**, as both stations obviously know how to target the audiences that they now respectively want (if pirate radio can pull up its socks and present itself more listenably, it is in that which ought to fill the gap)... **The Hit Man And Her** made its chaotic debut on **ITV** at 4am on Sunday morning two weekends ago, live from **Mr Smiths** in Warrington, with **Pete Waterman** shouting at the functions on **TV**... **WA Caday** girl **Michaela Strachan** screaming "woooo!" through everything — everything in fact consisting of all Pete's own current product shamelessly plugged to the

practical exclusion of all else, the whole televised "last disco in town" concept being a total mess without the advantage of properly staged set pieces, as a crowded disco environment does not come across as good TV (unfortunately)... **Zoe Giltner** loves **WEA** at the end of this month after nine and a half years of helping **Fred Dove** promote their disco releases... **Tarrjacks** 'Houseplan' for some reason has a strong following in the East Midlands and next to none anywhere else, according to our chart returns; one of the few truly regional breakouts we've spotted in ages... **George Benson** was slow to hit the Club Chart largely because, prior to DJ's charts coming in there's always an inevitable delay even without strikes, unless of course they FAX 'em), our solos, unless these days shows that buyers' tastes are so polarised that if it isn't collected in rap they aren't terribly interested in London, anyway)... **Womack & Womack's** follow-up will be a remix of their album's standout 'Life Is Just A Ballgame'... **Marshall Jefferson** is producing a comeback album by the **Trammps**... **Chilban Records** were obviously too busy to send me records as they've been signing the **Manhattans** and **Three Degrees** to the previously "southern soul" orientated label... **Johnnie Wilder**, now no longer singing with **Heatwave**, has just recorded his own solo LP in the US, of gospel-ish inspirational songs (he's still well-hair-bound)... **Peter Royer**, who did a version of 'Love Is In Season' a couple of years back, is **Errol Kennedy's** replacement alongside **Lee John** and **Ashley Ingram** on **Imagination** now... **Graeme Park** has teamed up with **Mike Pickering**, playing house at Manchester's  **Hacienda** on Fridays and other selected venues together... **Andy Carroll**, **Mike Knowler** and **Davy** bring Boleynic beats and access to Liverpool's **The State** every Monday now... **Tim Westwood** is rocking the house at Annetty Town Hall's **The Effect** next Tuesday (20), for under 18s... A 'Groovy Kind Of Love' first surfaced here, ahead of the **Millbenders'** hit version, by **Patii Labelle** & **The Blue Belles** as the better B-side to their London-released 'Over The Rainbow'... **Rick Astley's** newie is being compared by some to **Jeffrey Osborne**... **Carrie Grant** is the perhaps surprising new name of **David's** wife, their wedding at "London's International Charismatic Church", Kenangan Temple being an interesting ceremony, with a water-sucking Welsh preacher wired for sound via a tie-clip radio mic, and some great singing from the **London Community Gospel Choir** among others, the happy couple's very swank reception in a marquee on a lawn beside the Thomas in Putney being



**BILL WITHERS 'Lovely Day (Sunshine Mix)' (CBS 653001 6)**  
Already a smash before I knew it was even out, Ben Liebrand's latest excellent rework of an oldie has his usual newly added ougmenting 98/10bpm go-go-ish beats and samples, coupled with 1977's swaying 98bpm original version, 1972's somberly soulful 0-56/97.75-75.75-75/4bpm 'Lean On Me' and 1971's attractively croaking 75/4-79/4bpm 'Ain't No Sunshine', essential classics all.

CONTINUES OVER

bass-head street soul with an eye for detail & an ear to the ground

the



'heart and soul'



lads

'IT'S YOU' 7" and four-track 12" available now! 12/brw 11

## HOT VINYL

**ROYAL HOUSE** "Can You Party?" (US label **WAR-2704**) Already white labeled for eventual release here by Champion (CHAMP 1017), this often terrific though patchily abraded totally kinetic over the top house and hip hop created by cult New York producer Todd Terry has the crazed samples crammed jockey 123/4-123/4-123/4-0:0pm "Yeah Buddy," Stone Fox Chase-based jerky 0-1:06/9-0:0pm "The Chase," Funky Drummer-cutting rambling hip hop instrumental 100%/1009/1-01:00pm "The Journey" (yes, it's "into sound"), exciting acid house anthem 123:00pm side track, its dirty percussive jittery dubwise 0:122/0:00pm "Dirty Beats" and staccato branding (0:1)23:00pm "Party People" original version, a short edit of the earlier rambling 123:00pm "Key The Pulse," husky lan'ar Saz ruggid dissonantly lurching 120:00pm "A Better Way," prancing and scratching 110:00pm "This Is Royal House," and rather fish-oddy haunting plaintive got moaned and wailed meandering 0:52/1-0:00pm "No Way No Way."

**KRAZE The Party** (MCA Records MCAT 1288) Promoted ahead of commercial release nearer the end of the month, when presumably this 33 1/3-rpm five track duplication of the US 12 inch will have to lose some versions to fit the UK's chart laws, this is the very simple rascally shouted exciting here 120/0:00pm raged house leaper about which I appear to have been the first to rave, long before it managed at last to hit The Club Charts following the concerted efforts of such jocks as Paul Oakenfold, Jeff Young and Pete Tong (all of whom fare on it from the off). It's not subtle, but it's heavy!

**THE MINUTEMEN** "Bingo Banga" (US Smokin' TAI 126608) New York now has a Todd Terry copyist, Norberto "Norty" Cotto creating seven different versions of this sly side line repeating simple effective 121/0:00pm hauler, the flip's three House Mixes being better than the A-side's more jostly Club Versions. Banga (In The Name Of Love!)

**ICE-T** "I'm Your Pusher (LP Version)" (US Sire 0-21026) Curtis Mayfield based fascinating sinister sounding 0-1:08/0:00pm slinky rap, the dope being pushed however, is a clever twist, not being the hard stuff but the "dope beats" of rap music itself, and of Ice-T in particular, flipped by the scarily jittering nasal 95/6-0:00pm recommended stands for "Let's Get Buck Naked and F\*\*" (there are instrumental and accapella versions of both, too).

**BACK TO BASICS** "Back To Basics" (US New York Underground Records NU002) A confusingly labelled New York "deep house" cum "garage" five-track EP, either the size or the set being cited Back To Basics at the different tunes are also individually credited, the Casio Wave muddled sneakily amongst loping 119/1-0:00pm "Cray (It Is)" to BuffNuck, its (0-1)20:00pm "The Definition Of A Track" instrumental adaptation to **The Backroom**, the newly started Kenya Transit worried turning "yaka yaka" hustled 120/1-0:00pm "Come Into My Heart" (and its bonus bits) to First Station, the sweetly wailed bounding 121/0:00pm "Make My Body Rock (Feel It)" to Cheryl Williams, and the plaintively jittering (0-1)19:00pm Is It Me (That You Want?) to Renee Washington.

**"E" "Bat-Trax"** (Circle City Records CCY 717) Quite useful percussively patterning then boundingly building 120/1-0:00pm treatment of the "Batman" theme with effects and bursts of dialogue plus sily bits, Sean Frenzy repeatedly supplying some of the words, flipped by a samples studded 0-123/4-0:00pm electro-acid thunder called "E" which overlays amongst other things a documentary soundtrack "into the world of the LSD user" plus the usual chants of "acided" (which is really only the modern equivalent of "whoa-ah, whoa-oh").

**SPINMASTERS** "Bustin' Loose (LP Version)" (US Warner Bros 0-21027) Ice-T and Afrika Blain co-produced "special-priced" double arctic max-single" with this Chuck Brown scratching percussively jiggling 107/0:00pm jany rap on one side and EVERLAST "Syndica-

tion" on the other, a James Brown "Sex Machine" break beat based 104/0:00pm sinuous wordy rap (both in an LP Version, Instrumental, Dub Version and Bonus Beats) — however, the LP their versions are from is now also here is a various artists rap set called "Rhyme Syndicate Contin' Through" (Warner Bros 925 7744) which I have not had time to review yet. Other UK-issued hot rap LPs include **MARLEY MARL** "In Control Volume 1" (Cold Chillin' 925 783-1) featuring guest rappers (like Roxanne Shante on "Weak Ice," a "diss" of Push It!) and **SUPER LOVER CEE & CASANOVA** "Rud's Girls I Got 'Em Locked" (DNA International 160 807-1), while a new soul album on leave has a eagerly awaited **KARYN WHITE** "Karyn White" (US Warner Bros I-2567), the solo debut by Jill Lorber's "The Facts Of Love" since the US 12 inch also being due now of her seven-inch jolting jiggly singing "The Way You Love Me." Full reviews next week. **BT in The Club Chart** now should have these 8/11/91

**TRUE MATHEMATICS** "For The Lover In You (Remix)" (Champion/Champion 12-82) While a new soul album on leave has a eagerly awaited **KARYN WHITE** "Karyn White" (US Warner Bros I-2567), the solo debut by Jill Lorber's "The Facts Of Love" since the US 12 inch also being due now of her seven-inch jolting jiggly singing "The Way You Love Me." Full reviews next week. **BT in The Club Chart** now should have these 8/11/91

**THE GYRLZ 'II** "It's Games You're Playing (Extended Version)" (US Uptown/Capitol V-15401) Kyle West-produced pleases sweet girls cooed jiggly joggling go-go lip hop-ish 99/1-0:00pm swaying soul roller, bridging through a useful false finish into a good dubwise late half (insertible flip), without any Teddy Riley involvement this time.

**THE BEAT CLUB** "Security" (Bass Records BSS 12-3) Girls and guys muddled rather soulstar Latin hip hop type in 120/0:00pm electro jitterer based very dazedly on Tyrone Brunson's "The Smurf" rhythm (in five different mixes), on US Pizzazz market for a while but due out here on September 26.

**M.C. DUKE** "Miracles" (Music Of Life Note 20) Jackson Saters 7 Believe In Miracles' break beat based rambling and tugging bassy 107/0:00pm jittery roller rapped by — it says here — "Forest Gate's finest" (in four mixes), out commercially next Monday.

**PROJECTION** "What's Your Problem" (Jam Today 12CHL8) Plutonic girl worried juddery jolting 0-1:03/1-0:00pm jigger in the "Plane Love" style, so recognizably familiar that I know it's been done by someone else but can't say who, and at this time of night can't ask anyone either! (Pioneer Mash It Me Rip).

## CONTINUED

discovered when, as a surprise for his bride, David whisked her away through the night in a launch on the moonlit millpond smooth river — one of the most romantic scenes imaginable... **Colin Hudd** is one DJ who loves house and is high on the music but died worried that people now think he's high on something else... **Ian Levine** makes the valid point that, even at its most banal, late Seventies disco dress was at least funneled, which is more than can be said of most acid house... **Rodio 1's** Newsbeat programme made the surprising report last week that wholemeal bread and muesli contain traces of LSD, found in the wheateiger, which opens up all sorts of great joke opportunities, like people taking packed sandwiches to acid gigs (it gives a whole new meaning to "Alison's," the bread with now taken out!). "But you can't eat three **Wetabix**, without falling over!" "Hey man, got any **AlpenZ**?" "No, but I've got some red hot **Country Store**!" **NANU NANU!**



**READY FOR THE WORLD** "My Girly (Extended Remix)" (US MCA Records MCA-23865) Nothing to do with the Temptations' differently spiced oldie, this disturbingly abrupt very starkly jittering tight lame 1:05/0:00pm joller is in the Pretz style, with clipped gurgling organ chords adding a squiggly undertow in spurts some topping congas join the synchopation as it builds, to fascinating effect (in five mixes).



# RICK ASTLEY

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electro beat like COD in 'The Bottle', not exactly a masterpiece of electro, also sporadically available in **The Acidic Mix (CBS ATOM QT5)**, a violently disjointed unfussy 124%bpm attempt to be real "acidied", which it isn't, although it's selling like crazy to pop lops. **DAVID GRANT ('Intuition 88' (Fresh Records FRESH 1)**, David and Carrie Grant had a steel band at their wedding reception, this of course being the steel band linked 1981 Lina oxide, now apparently with Slekch back on a burbling box for a rather frenetic gimmicky scratching 118bpm rewrap that, much as TD like to be in the circumstances, doesn't strike me as being necessarily either an improvement or a particularly current sounding treatment. **ASWAD 'The Message' (Mango 12 IS 383)**, jolly staccato jolting 88bpm bubbly boogie jerker more for their roots fans than the most pop public, which is in some ways a good thing and in others maybe not. **SPANDAU BALLET 'Raw (Extended Mix)' (CBS SPAN5 TS)**, chicken scratch gilded slightly Level 42-ish jittery 103% 120% bpm leading conclave with bursts of rock aimed chanting, nothing like as solid a song as their older.

**WILL DOUBING 'Free (Manhattan Mix)' (Fourth & Broadway 12BRW 112)** His first solo US single finally reaches the UK release schedule, remixed by Gail 'Sky King, a lushly prepared 0-193%bpm jerkily joggling attractively breathily swooping treatment of Deniece Williams' classic aside, posing at a soaring vocal note two-thirds through before changing into a less churning frothing direction (quintily backed Percoppella and his album's more hesitant good 84%bpm 'Dancin' In The Moonlight') too.

## POP DANCE

**BROS I Quit (The "Turn-On" Mix) (CBS ATOM TS)**, musically whirring and clucking 120-0bpm jerky thruster with typical wobble patterns and a doled shudder

## H I T S

**THE VELVETTES 'Running Out Of Luck' (Nightmare MARE 60)**, Levine & Trench created maddeningly familiar 127%bpm pastiche of Jackie Lee's 'Duck and the other Midwest recorded northern soul oldies, the veteran Motown girls sounding fine (but the photographer could have used a kinder lens and lighting, surely). **DESIRELESS 'John (Extended Remix)' (CBS DESI TS)**, Les Adams rebuilt gently burbling 119%bpm trotter, French sung again and apparently about John The Baptist in a cryptic sort of way, but nowhere near as catchy as her also included 'Yoyaga Yoyage' hit. **MARY JOHNSON 'By Hook Or By Crook' (Nightmare MARE 51)**, already fairly good original, pre-Motown, solo star sounds vocally unsure on this Levine & Trench created speedily galloping 130%+bpm flame fire; **TAYLOR DAYNE 'Don't Rush Me (Extended Version)' (Arista 611 687)**, seductively sung and cool potterily mottled 129%bpm boogie conclave that makes a large line cutting in the low hooks it has; **LILO SAVAGE 'Tough At The Top' (Nightmare MARE 64)**, incredibly derivative 124%+bpm Ion Levine & Steven Wagner created conclave by a drug queen who can't sing, dreal

# ACID

I HOPE that by pointing out a few things I may persuade any doubters that perhaps I do know what I'm talking about in my stand against the totally unnecessary but fashionable and commercially exploited connection between the drug called ecstasy and the music called acid house. In common with so many who grew up during the Sixties, I have had first hand experience of what you might call the 'fun' drug scene for 25 years, both socially and professionally, which includes picking every weekend at Soho's legendary mod club The Scene at the height of the purple heart craze (the floor underfoot would suddenly get crunchy whenever there was a police raid), and running a psychedelic disco in an art tent at amongst other major hippy gatherings, the massive 1970 Isle Of Wight festival (where I spent 12 days — it only lasted five! — and, incidentally, grew the very same beard that I still wear). Nearly all of the people of my generation who I tried to know, but who are now dead, and I only recently realised with horror that it is quite a number, died from drugs related causes. They too began by thinking some harmless seeming substance was trendy. Obviously, not everyone who pops a pill, smokes a joint, snorts some coke or drops a hard hit to go on to progress to the hard stuff. Most people set out to be careful, and have relatively harmless fun... if they're lucky. It is the midious way in which drugs are promoted to the impressionable and vulnerable young as a fashion accessory that is most dangerous. This process is now being used, often I am sure unintentionally, to link ecstasy with acid house — which began innocently enough as a musical form, the title of Phuture's 'Acid Trax' supplying an appropriate term to help describe the strain of synth-sizzled house that was then emerging. OK, maybe some dancers in Chicago always were high on more than just the music, but this was largely unknown here and had no bearing in Britain on the usage of the purely music categorising name 'acid house' — until it all got confused by the cross pollination of such different trendy London nightclub fashions as Balcara beat and born again hippy, so that the word 'acid' was taken at face value as meaning LSD, or its more accessible relative, ecstasy, and waving your arms about self consciously in front of your face in a trance dance and chanting 'acidied' suddenly took on a sinister overtones. Doing this is of course big fun, and acid house nights are full of exciting energy. Most of the music, as with varying degrees of enthusiasm, in the current polarisation of musical styles, my own black rooted taste may be more towards rap, which I have no difficulty in seeing as the logical modern continuation of age old black music traditions, but many (especially the more soulfully grounded) US house productions I like a lot — and, as regards the case of reviewing it, I'm all for the simplicity of acid house! What I do dislike, and what my stand is against, is the cynical marketing in this country of untapped material by giving it a questionable commerciality through spurious association with the drug meaning of the words acid and ecstasy, and the like. Agreed, this may lead to a subjective judgement on my part, but then I am meant to be a critic, and, as the preceding sentence should show, it is in any case more a matter of the packaging rather than the actual music to which I may be objecting. (However, as has been pointed out a few times before, I do equate much of the more mindless acid house material with the disco dross of the late Seventies — which doesn't necessarily stop you loving it, as it is all down to personal taste!) It is in the interest of drug pushers to increase their market by encouraging the use of soft drugs, in the hope that they can then hook people into a harder habit from which the profits are even higher. The tabloid press's sphere of the publisher lurking under the schoolyard gates comes more realistically alive when one considers the dreadfully misguided way in which Bros have tagged their new single's different versions as The 'Turn On' Mix and The Acidic Mix. There's nothing cute and cuddly about those terms, not that one really expects even their most impressionable fans to go rushing out in a quest for practical knowledge as a result! Even so, from innocent experimentation unbreakable habits can be formed, and you can be sure that, if the kid who supplies you at an acid gig isn't himself rich, someone in the chain who supplied him is laughing all the way to the bank and rubbing their hands with glee at the prospect of all the new suckers that slavish devotion to the acid ethic has brought into the market. Make sure the dope that's been taken isn't you, for a ride. Don't don't do it. Let's just enjoy the music on its own.

## REMIXES

**ALEXANDER O'NEAL 'Fake '88-' (Housemix!) (Tabu 652949 6)**, very different dry subdued pulsating new 0-119% bpm Keith Cohen & Steve Belton remix of his earlier hit, misleadingly called a Housemix although it isn't (which won't stop it retaining interest), with a dub and his first album's 116 bpm 'Innocent' as flip. **INNER CITY featuring Kevin Saunderson 'Big Fun (Extended Remix)' (10 Records TENR 240)**, creatively marketed ahead of Les Adams' more industrial rock rewrap, this not much altered 0-113% bpm Magic-Jam Atkins mix is chally notable for the flip's 125%+ bpm Techno Frisbee Megamix of various Detroit techno artists by Nottingham's Graeme Park, **JOLLY ROGER 'Acid Man (Techno Mix)' (10 Records TENR 226)**, a synth powered studio art 131%+bpm remix the records' Milton Keynes-based creator, DJ Eddie Richards, flipped by the originally released mixes.

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# CHARTS

September 11-17, 1988

## POP DANCE

TW LW

1	4	THE ONLY WAY IS UP Yazz And The Plastic Population	Big Life 12in
2	2	THE HARDER I TRY (EXTENDED MIX) Brother Beyond	Parlophone 12in
3	3	HUSTLE! (TO THE MUSIC...) The Funky Worm	FON/WEA 12in
4	1	THE LOCO-MOTION Kyle Minogue	PWL 12in
5	16	TEARDROPS Womack & Womack	Fourth & Broadway 12in
6	7	THE RACE Yello	Mercury 12in
7	5	MEGALASTIDON'T MAKE ME WAIT Bomb The Bass	Rhythm King 12in
8	12	BIG FUN (remix) Cy featuring Ken Szaundron	10 Records 12in
9	8	SUPERFLY GUY's Express	Rhythm King 12in
10	12	YÉ KÉ YÉ KÉ Mory Kane	ffrr 12in
11	7	I NEED YOU R.V.S.M.P.	Debut 12in
12	17	JIBARO Envois	ffrr 12in
13	20	IN THE NAME OF LOVE Sweet Lake	Champion 12in
14	—	STOP THIS CRAZY THING Coldcut featuring Junior Reid	Ahead Of Our Time 12in
15	—	ANOTHER PART OF ME Michel Jodion	Epit 12in
16	11	SHAKE YOUR THANG Sine & Pope	ffrr 12in
17	13	I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare 12in
18	19	PUMP UP LONDON Mr. Lee	Breakout 12in
19	10	YOU CAME Kid Wilde	MCA 12in
20	15	ROSES ARE RED Mac Band featuring the McCampel Brothers	MCA 12in

## H I — N R G

TW LW

1	2	THE ONLY WAY IS UP Yazz And The Plastic Population	Big Life 12in
2	1	OVER AND OVER AND OVER Michele Gaudet	US Island 12in
3	1	YÉ KÉ YÉ KÉ (AFRO ACID MIX) Mory Kane	ffrr 12in
4	4	DOCTOR'S ORDERS Lisa Carter	Parlophone 12in
5	5	BEACHCUT Front 242	Artemis 12in
6	6	THE HARDER I TRY (THE HARDEST MIX) Brother Beyond	EMI 12in
7	15	DAYDREAM BELIEVER (EXTENDED REMIX) Local Hero	Arion 12in
8	8	IF YOU LOVE SOMEONE (SATURDAY NIGHT REMIX) Barbara Duvall	Saturday 12in
9	3	SAFE IN THE ARMS OF LOVE (EXTRA BEAT BOY'S REMIX) Shooting Party	Lisian 12in
10	13	JACKIE Blue Zone UK	US MCA 12in
11	19	I DON'T BELIEVE IN MIRACLES Sinitta	Fanfare 12in
12	18	YOU CAME Kid Wilde	MCA 12in
13	10	SUPERFLY GUY's Express	Rhythm King 12in
14	11	I NEED YOUR PASSION Sweet Connection	German Blow Up 12in
15	14	LOVE EVICTION/LOOKING FOR SOMEONE TO LOVE TONIGHT Quasloob	Retro 12in
16	17	THE RACE Yello	Mercury 12in
17	22	TURN IT ON TO LOVE (EXTENDED VERSION) Hazel Dean	EMI 12in
18	7	THE LOVE LOST Seventh Avenue	Nightmare 12in
19	19	ROCK THE BABY Lynn Lynn	US Emergency 12in
20	17	YOUR LOVE CAME TOO LATE Eric Faden	US Critique 12in
21	25	EVERY GIRL & BOY Sogno	CBS 12in
22	25	SOUL SURVIVOR (SURVIVOR MIX) C.C. Catch	Hansa/MCA 12in
23	26	HIT 'N' RUN LOVER (REMAKE) Carol Izzi	Panion 12in
24	23	REGUJIN London Boys	German Yelloc 12in
25	20	EVERLASTING LOVE (PETE HAMPSON REMIX) Sandra	Sine 12in
26	—	I CAN FLY Louisa Thomas	Nightmare 12in

27	12	MAYBE (WE SHOULD CALL IT A DAY) Hazel Dean	EMI 12in
28	27	I CRY FOR YOU Shy Rose	US JDC 12in
29	21	THE LOCO-MOTION (THE KOHAKU MIX) Kyle Minogue	PWL 12in
30	28	SHOTGUN John Quartus	Dutch CBS 12in
31	—	FRIENDS Terry Jaz	Canadian Boulevard 12in
32	29	HOT FOR YOU Lorraine Scotts	Canadian Slak 12in
33	—	LET'S NOT SAY GOODBYE Jigsaw	Nightmare 12in
34	33	JIVE INTO THE NIGHT Crown Orleans	Italian X-Energy 12in
35	38	LOVE IS THE GUN (STREET LATIN WOLFF3) Blue Mercedes	MCA 12in
36	24	FLAMES OF LOVE Fancy	German Mestronome 12in
37	—	LOVE, TRUTH AND HONESTY Bananarama	London 12in
38	30	CHICA GUBANA Tadevano	Dutch Hi-Fashion 12in
39	32	OOCHY KOOCHY (F.U. BABY YEAH) Baby Ford	Rhythm King 12in
40	—	JIBAGO (ENGLISH VERSION) Electra	ffrr 12in

NB: Because the postal strike continues, compiling rrm's many and various disco charts will become increasingly difficult. Disc jockeys with access to fax machines can send their chart to 01-388-9576.

Compiled by James Hamilton/Alan Jones

## V I N T A G E C H A R T

Starting this week, rrm will reproduce a vintage singles or albums chart in its entirety every week. These will usually, but not always, be British. This week's chart was requested by Jason Harvey from Fulham, who justifies his plea by writing "I was born on New Year's Day 1966, and I'm trying to build a complete collection of the singles in the Top 50 when I was born. I'm reluctant to spend the many hours it would surely take me to extract this information from the 'Guinness Book of Hit Singles'." OK, Jason, here's the entire Top 50 from the week you made your world debut, week ending January 6, 1966.

AJ

TW LW

1	1	DAY TRIPPER/WE CAN WORK IT OUT The Beatles	Parlophone
2	2	WIND ME UP Cliff Richard	Columbia
3	4	THE CARNIVAL IS OVER The Sedlers	Columbia
4	3	THE RIVER Ken Dodd	Columbia
5	15	KEEP ON RUNNING Spencer Davis Group	Fontana
6	6	MY SHIP IS COMING IN Walker Brothers	Philips
7	5	TEARS Ken Dodd	Columbia
8	10	LET'S HANG ON Four Seasons	Philips
9	19	HERRY GENTLE POPS Barrow Knights	Columbia
10	14	"TIL THE END OF THE DAY The Kinks	Pye
11	8	1-2-3 Len Barry	Brunswick
12	7	MY GENERATION The Who	Brunswick
13	11	RESCUE ME Fontella Bass	Cheas
14	12	MARIA PJ Proby	Liberty
15	13	TO WHOM IT CONCERNS Chris Andrews	Decca
16	37	A HARD DAY'S NIGHT Peter Sellers	Parlophone
17	9	A LOVER'S CONCERTO Tapp	Stateside
18	16	PRINCESS IN RAGS Gene Pansy	Stateside
19	33	A MUSH TO AVOID Herman's Hermits	Columbia
20	32	MY GIRL Cilla Black	Atlantic
21	30	SPANISH FLEA Herb Alpert	Pye
22	26	IF I NEEDED SOMEONE The Hollies	Parlophone
23	18	WAR LORD The Shadows	Columbia
24	20	YESTERDAY MAN Chris Andrews	Decca
25	25	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett	CBS
26	39	THE VERY THOUGHT OF YOU Tony Bennett	CBS
27	31	TAKE ME FOR WHAT I'M WORTH the Searchers	Pye
28	17	POSITIVELY 4TH STREET Bob Dylan	CBS
29	23	GET OFF OF MY CLOUD the Rolling Stones	Decca
30	21	IS IT REALLY OVER? Jim Reeves	RCA

# OUT NOW - VERSION EXCURSION #2

3 NEW MIXES

Featuring JUNIOR REID with ROOTS and SUGARFREE

this  
Crazy  
thing

# THE CLUB CHART

## TW LW

1	BE FUN/JUNKY'S MAGIC REMIX	Jesse-Coy featuring Kevin Sauterson	Champion 12in
2	IN THE NAME OF LOVE (THE DREAM) (8116 MIX) S4 DUB MIX	Swan Lake	Champion 12in
3	GITTIN' FUNKY (UK REMIX) UK #7 Pop		Contempo 12in
4	TALKIN' ALL THAT JAZZ (EXPANSION/SOMINOMIES MIXES)	Sebastian	Breakout 12in
5	WE CALL IT AHEAD 2 Mob	featuring Gary Hansen	12in promo
6	IT BEGAN IN AFRICA	The Urban All Stars	Urban 12in
7	5 SHAKE YOUR THANGS/SINDELLA'S NOT A FELLA (BUT A GIRL) (D)	Sala-i-Pop	12in
8	STOP THIS CRAZY THING	Colomb featuring Junior Reid	12in
9	HURSTLE (TO THE MUSIC... ) (PREDOR-FREE-STYLE SAX MIXES)	Furley Worm	12in
10	DON'T BE CRUEL (EXTENDED VERSION)	Body Brown	12in
11	I'LL HOUSE YOU	Jungle Brothers	12in
12	19 ACID MAN (ORIGINAL/HAPPY MIX)	Joby Roger	12in
13	PUMP UP LONDON (CLUB MIX)	He Lee	12in
14	TEARDROPS (EXTENDED REMIX)	Womack & Womack	12in
15	MEGABLAST (HIP HOP ON PRECINCT 1) DON'T MAKE ME WAIT	Bomb	12in
16	30 CAN YOU PARTY (CLUB MIX)	Royal House	12in
17	JIRAO (ENG/SIMPANISH VERSIONS)	Electro	12in
18	16 STALE MATE	MC Band featuring the MC Campbell Brothers	12in
19	27 RIDING ON A TRAIN (EXTENDED VERSION)	the Pastozeros	12in
20	21 STRICTLY BUSINESS (12" VOCAL EP)		12in
21	1 OUCHY KOOCHY (F.U. BABY YEAR YEAM)	Baby Ford	12in
22	28 REACHIN' (BROTHERHOOD MIX)	Phase II	12in
23	58 THE PARTY (CLUB MIX)	Kazez	12in
24	18 STAT'IC (F.R. REMIX/ALBUM VERSION)	James Brown	12in
25	32 SLEEPLESS (REMIX)	Innocent Humanity	12in
26	49 FAIRPLAY/FEE FEE (LIBERATED MIX)	Soul 2 Soul featuring Rose Windows/O'Neal	12in
27	— WE CALL IT ACIDE (THE HATEY MIX) (12" Version) d. mob	featuring Gary Hansen	12in
28	29 WATCHING YOU (TIMMY REGIFORS US 12" REMIX)	Loose Ends	12in
29	23 LOVE/GET BUSY	Rick Clarke	12in
30	25 SUPERFLY GUY 3	Stargaz	12in
31	34 TRACK THIS-O-O-COME ON LET'S JAM/ECSTASY (WHEREVER YOU JAY BE)	JAY BE	12in
32	37 DO THAT AGAIN (CLUB VERSION)	Blue Moderne	12in
33	55 YAN BUDDY (I) THE CHASE	THE JOURNEY	12in
34	33 YÉ YÉ (THE AFRO ACID REMIX)	Mary Kate	12in
35	53 WE GOT TO COME TOGETHER/TRACK ATTACK ROUGH MIX	The Brooklyn Funk Experiment	12in
36	— LOVELY DAY (BEN LEBRAND SUNSHINE MIX)	Bill Waters	12in
37	51 HERE WE GO AGAIN (D&J MIX)	The Brothers	12in
38	5 FRIENDS HYPNOTIZED/SUCCESS NEVER ENDS	Scotti White	12in
39	— TECHNO FRISSIE MEGAN MIX	Various Artists mixed by Gramme Park/BIG FUN (MAGIC JUAN...)	12in
40	63 EVERY SHADE OF LOVE (KITH COHEN REMIX)	Jesse Johnson	12in
41	67 NATURALLY NEVER Top Ball		12in
42	46 THIS IS SOMETHING FOR THE RADIO (R&B REMIX)	Bliz Markie	12in
43	34 AN LOVE	Massive Attack featuring Diddy Gee & Carlton	12in
44	71 IT'S THE ONE/THE FLIGHT (I) DON'T WANNA LOSE YOUR LOVE	Power	12in
45	26 REBELS (GET RIGHTIOUS)	Jesse Principale	12in
46	43 BURN IT UP/ACID BURN	Restonators	12in
47	24 THE ONLY WAY IS UP/EPENED)	Yass And The Plastic Population	12in
48	44 THE RIGHT STUFF (EXTENDED VERSION)	Yvonne Williams	12in
49	39 NIGHT OF THE LIVING BASEHEADS/COOL LAMPIN WITH FLAVOR/TERRINOR X TO		12in
50	— THE EDGE OF PAIN	Public Enemy	12in
51	50 HD STAT'IC (THE 18 MINUTE FULL FORCE DEF MIX)	James Brown	12in
52	35 BALLANDO (BALEARIC MATE MIX)	Aleksa	12in
53	— DANCE WITH THE DEVIL (BALEARIC MIX)/AMNESIA (ALL NIGHT MIX)		12in
54	44 KING OF THE BEATS	Horowitz	12in
55	41 LET THE MUSIC (USE YOU) (CLUB MIX)	The Night Writers	12in
56	— MEGABLAST (MERLIN RAP REMIX)	Bomb	12in
57	— WACK IT! (331V)	Rasman Shanti/The Rebel/RO LIVE MO TV/TOR (M) Perry/Tragedy	12in
58	— KEEP YOUR EYE ON THE PRIZE (2) (D&J SIMON SAYS (2) (12")	Master Ace and Action!	12in
59	— FREEDOM (95 M)	MC Omi/DROPPIN'S (96 M)	12in
60	— DUCK ALLEY (12")	Craig G. & WR	12in
61	— MC'S (92 V)	Heavy D and The Symphonies (8-947-0509)	12in
62	— Kool G. Rap and the Daddy King (In Control, Volume 1)	Harley Mari	12in

57	— THE WAY YOU LOVE ME (105)	SECRET RENDEZVOUS (1119)	LOVE/SAY (1194)	LOVE/SAY (1194)	US Warner Bros LP	
58	— SLOW DOWN (EYEDONT) TESS WITH ME (114)	O'FAMILY MAN (116)	T/ELL ME TOMORROW (84)	ONE WISH (87)	SUPERWOMAN (8-69)	Whitman 12in
59	44 ACID THUNDER	Fat Eddie			US DJ International Records 12in	
60	59 COMING BACK FOR MORE (PART I)	Jellybobs featuring Garth Durberry			Chrysalis 12in	
61	72 SOMEHOW SAVE ME (MARSHALL JEFFERSON RECORD)	MIX/ALBUM MIX/EXTENSION			Fourth & Broadway 12in	
62	— SIMON SAYS (PARTS 1) BY A HUNDRED				Rhythm King 12in	
63	48 OUCHY KOOCHY (F.U. BABY YEAR YEAM)	REMIK	Baby Ford		MCA Records 12in	
64	48 DON'T BE CRUEL (THE RAPACIOUS MIX)	Body Brown			MCA Records 12in	
65	48 PARENTS (JUST DON'T UNDERSTAND)	(DANNY D) REMIX (D)	Jazz Jiff & The Fresh Prince		12in	
66	44 DIN DAA DAA (TRON/HMELTANZ)	Georg Katz			Fourth & Broadway 12in	
67	48 HERE COMES THAT SOUND/ONLY A DEMO	Simon Harris			12in	
68	— DON'T STOP, WE'RE SO HOT (BODY SIZZLING MIX)	(12" V) (64)	— OOH BABY (M) SO HOT (PYRO-MANIA) (M)	(119)	— WITH THE PHILLY SOUND	12in
69	73 OUCHY KOOCHY (F.U. BABY YEAR YEAM)	REMIK	Baby Ford		US Epic 12in	
70	71 SET IT OFF (MARLEY MARL MIX)	Big Daddy Kane			Cold Chillin' 12in promo	
71	60 IAIN'T GONNA WAIT/GOOD VIBRATION (D)				US Requestive Records 12in	
72	69 I WANT TO GET NEXT TO YOU/IT'S YOUR MILE WHERE YOUR MOUTH IS	12in			US Requestive Records 12in	
73	70 RIDE THE RHYTHM (ACID NOT PLACED)	This Ain't Chicago			MCA Records 12in	
74	56 ANOTHER PART OF THE EXTENDED DANCE MIX	Michael Jackson			Club 12in black label	
75	73 YOU TAKE MY BREATH AWAY (12" VERSION)	David Cole			US Epic 12in	
76	74 IN THE NAME OF LOVE '88 (SHEP PETTIBONE RAILROAD MIX)	Thompson Twist			US Arista 12in	
77	78 THE RACE TALK				US Mercury 12in	
78	77 THE POSSES IS LARGE	MC La Kim			US City City	
79	— CHANGE (MAKES YOU WANT TO HUSTLE)/CONTROL YOURSELF/EXTRA ACID BEATS (1199)	Big Brother			12in	
80	78 THE WAY YOU LOVE ME (12" HYPER REMIX)	(1064)	(1054)	(1054)	(1054)	12in
81	81 GIVE ME A CHANCE	Charger 8			US Capitol LP	
82	84 LET'S DO IT AGAIN (LP VERSION)	George Benson			Warner Bros LP	
83	89 THE RACE (THE PITS MIX)	Yello			Mercury 12in	
84	79 DON'T SCANDALIZE MINE	Sugar Bear			US Costello Records 12in	
85	85 FREE GALL SKY KING REMIX	Wax Downing			Fourth & Broadway	
86	74 RELEASE YOUR BODY (MAYDAY) (RELEASE THE ACID MIXES)	Bug 119			Warriors Dance 12in	
87	— BUSTIN' LOOSE (100) (SPEAKER'S INDICATION)	(104)	EVERLAST/NAME OF THE GAME (101)	DONALD DOW	featuring Roger Sipe/BOB WHILE YOU WERE BEING WAITING (104)	12in
88	84 AROLEX (102)	Toddy Yhe/GET TO THE POINT (104)	ROCK WITH THE HEAVENLY QUARTET/D.F. CONNECTION (102)	YOU HAVEN'T HEARD NOTHING (105)	DOMINANT/THINK YOU CAN HANDLE IT? (10)	12in
89	87 GET OUT OF MY HOUSE (SPECTRUM EDIT/MUTANT VERSION)	Sound Assault			Warner Bros LP	
90	— I GOTTA GOOD FEELING (97)	MC (102)	GIRLS ACT STUPID-ALY (103)	SUPER-CASANOVA (106)	IGOTS I GOT 'EM LOCKED (107)	12in
91	91 — GETS NO DEEPER (104)	COME AND GET SOME (107)	JAMES (10)	ALL YOU MC'S (14)	12in	
92	92 — SHARP AS A KNIFE (JON WILLIAMS REMIX '88 UPDATE)	Brandan Cooke			DNA International LP	
93	93 — THE MESSAGE (FULL LENGTH VERSION)	Ansel			Club 12in mailing list promo	
94	94 — GET OUT OF MY HOUSE (REMIK/PSYCHO MIX) (101)	(SPECTRUM EDIT)	101	(17)	12in	
95	95 — WHY (YOU) COULD HAVE HAD IT ALL	Tongue In Cheek			Contempo 12in promo	
96	96 — LET 'EM KNOW (INSTRUMENTAL)	Young MC			Criminal Records 12in	
97	97 — J'M YOUR PUSHER (LP VERSION)	So-T			US Sire 12in	
98	98 — SUPERFLY GUY (BLUFFY BAGEL MIX) 5	Express			WEA 12in	
99	100				Rhythm King 12in	

The Club Chart is compiled by Paul Mackenzie versions by James Hamilton and Alan Jones.



# RECORD CHARTS

MIRROR September 11-17, 1988

## U S S I N G L E S

### TW LW

1	1	SWEET CHILD O' MINE	Guns N' Roses
2	2	SIMPLY IRRESISTIBLE	Robert Palmer
3	3	PERFECT WORLD	Hayley Lewis And The News
4	4	DON'T WORRY BE HAPPY	Jobby McFerrin
5	7	TLL ALWAYS LOVE YOU	Taylor Dayne
6	5	WHEN IT'S LOVE	New Edition
7	8	IF IT ISN'T LOVE	New Edition
8	10	NOBODY'S FOOL	Kenny Loggins
9	16	LOVE BITES	Def Leppard
10	13	IT WOULD TAKE A STRONG STRONG MAN	Rick Astley
11	14	ONE GOOD WOMAN	Peter Cetera
12	17	ANOTHER PART OF ME	Michael Jackson
13	4	HONEY	George Michael
14	17	I HATE MYSELF FOR LOVING YOU	Joan Jett And The Blackhearts
15	18	DON'T BE CRUEL	Chap Trapik
16	6	FAST CAR	Tracy Chapman
17	15	A NIGHTMARE ON MY STREET	DJ Jazzy Jeff And Fresh Prince
18	21	PLEASE DON'T GO GIRL	New Kids On The Block
19	28	RED, RED WINE	UB40
20	23	DON'T BE CRUEL	Bobby Brown
21	25	FALLEN ANGEL	Posion
22	26	WHAT'S ON YOUR MIND	Information Society
23	15	I DON'T WANNA LIVE WITHOUT YOU	Chicago
24	13	I DON'T WANNA GO ON WITH YOU LIKE THAT	Elna John
25	26	HERE WITH ME	REG Spivelegan
26	30	STAYING TOGETHER	Doobie Gibson
27	36	DON'T YOU KNOW WHAT THE NIGHT CAN DO	Steve Winwood
28	37	TRUE LOVE	Oliver Foy
29	34	WHAT YOU SEE IS WHAT YOU GET	Brenda K Starr
30	35	FOREVER YOURS	Rod Stewart
31	40	GROOVY KIND OF LOVE	Phil Collins
32	38	CHAINS OF LOVE	Ernie
33	43	NEVER TEAR US APART	INXS
34	22	ALL FIRED UP	Pat Benatar
35	27	HANDS TO HEAVEN	Breazhe
36	40	WILD, WILD WEST	The Escape Club
37	31	1-2-3	George Estelin
38	24	LOVE WILL SAVE THE DAY	Whitney Houston
39	29	ROLL WITH IT	Steve Winwood
40	50	THE LOCOMOTION	Kylie Minogue
41	33	MAKE ME LOSE CONTROL	Eric Carmen
42	57	ONE MOMENT IN TIME	Whitney Houston
43	39	SIGN YOUR NAME	Terence Trent D'Arby
44	46	TIME AND TIDE	Eric
45	40	HOLD ON TO THE NIGHTS	Richard Marx
46	52	SUPERSTITIOUS	Europe
47	32	I DON'T WANT TO BE A HERO	Journey Haas Jazz
48	48	SPRING LOVE	Eric S
49	54	INDESTRUCTIBLE	Four Tops
50	49	OFF ON YOUR OWN (GIRL)	AJ B Sure!
51	41	LOOK OUT ANY WINDOW	Grace Hornby And The Range
52	59	ANOTHER LOVER	Cameo Steps
53	56	THE DEAD HEART	Midnight Oil
54	63	JACKIE BLUE	Zooz UK
55	58	IT TAKES TWO	Rub Base & DJ EZ Rock
56	69	DON'T KNOW WHAT YOU GOT	Credence
57	53	SUMMERGIRLS	Dino
58	78	KOKOMO	the Back Boys
59	79	HOW CAN I FALL	Breazhe
60	41	SATIN' SOBBY (DON'T MAKE IT RIGHT)	Destie Lopez

### BULLETS

64	81	DANCE LITTLE SISTER	Terence Trent D'Arby
65	70	SHE'S ON THE LEFT	Jellyfish
66	75	POWERFUL STUFF	the Fabulous Thunderbirds
70	76	INSIDE A DREAM	Janet Jackson
71	73	THE PROMISE	Whitney Houston
73	63	WAITING FOR A STAR TO FALL	Boy Meets Girl

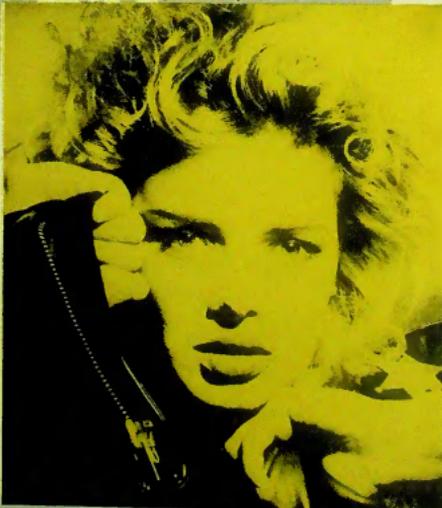
70	97	BABY, I LOVE YOUR WAY	WIT To Power
79	86	HEART DON'T FAIL ME NOW	Holly Knight
81	95	STRANGELOVE	Depeche Mode
84	—	YOU CAN BE HAPPY	Kim Wilde
85	—	HANDS ON THE RADIO	Henry Lee Summer
86	—	A WORD IN SPANISH	Erica John
92	—	NEVER LET YOU GO	Sweet Sensation
96	—	EDGE OF A BROKEN HEART	Vixen
98	—	WAT'OUT	J Pat

## U S A L B U M S

### TW LW

1	1	HYSTERIA	Def Leppard
2	2	APPETITE FOR DESTRUCTION	Guns N' Roses
3	3	TRACY CHAPMAN	Tracy Chapman
4	4	LOVE WITH IT	Steve Winwood
5	5	HIS THE DJ, I'M THE RAPPER	DJ Jazzy Jeff And Fresh Prince
6	6	FAITH	George Michael
7	7	OH!2	Van Halen
8	8	OPEN UP AND SAY... I AMN Posion	
9	8	RICHARD MARX	Richard Marx
10	10	LONG COLD WINTER	Cinderella
11	11	SMALL WORLD	Hayley Lewis And The News
12	12	COCKTAIL	Soundtrack
13	14	HEAVY NOVA	Robert Palmer
14	12	DIRTY DANCING	Soundtrack
15	15	KICK INDS	
16	13	LET IT LOOSE	Chris Easton
17	17	LAP OF LUXURY	Chop Truck
18	19	HEART BREAK	New Edition
19	18	REG STRIKES	Ricky Leon John
20	20	SIMPLE PLEASURES	Sobby McFerrin
21	23	WHENEVER YOU NEED SOMEBODY	Rick Astley
22	26	DON'T BE CRUEL	Bobby Brown
23	20	IN EFFECT	MODE AJ B Sure!
24	25	OUT OF THE BLUE	Shelby Gibson
25	22	FOLLOW THE LEADER	Eric B & Rakim
26	27	STRONGER THAN PRIDE	Jade
27	21	INTRODUCING THE HEADLINE	ACCORDING TO TERENCE TRENT D'ARBY
28	28	WIDE AWAKE IN DREAMLAND	Pat Benatar
29	23	OUT OF THIS WORLD	Europe
30	30	OUT OF ORDER	Rod Stewart
31	31	DIESEL AND DUST	Sidney Ot
32	24	MORE DIRTY DANCING	Soundtrack
33	29	SCENES FROM THE SOUTHSIDE	Brace Hornby And The Range
34	38	UP YOUR ALLEY	Joan Jett And The Blackhearts

### ● KIM WILDE fights her way out of her jacket



Warner Brothers  
Mercury  
Geffen  
EMI-Manhattan  
Chrysalis  
EMI-Manhattan  
Warner Brothers  
MCA  
Columbia  
Mercury  
RCA  
Full Moon  
Epic  
Columbia  
Blackheart  
Elektra  
Jive  
Columbia  
A&M  
MCA  
Enigma  
Tommy Boy  
Reprise  
MCA  
Epic  
Atlantic  
Virgin  
MCA  
Warner Brothers  
Atlantic  
Sire  
Atlantic  
A&M  
Atlantic  
Arista  
Virgin  
Gulfstream  
Arista  
Arista  
Columbia  
Epic  
EMI-Manhattan  
Epic  
Virgin  
LHR  
Arista  
Warner Brothers  
RCA  
A&M  
A&M  
Columbia  
Arista  
Profile  
Mercury  
4th & Broadway  
Elektra  
A&M  
Vendetta

Columbia  
A&M  
Elektra  
EMI-Manhattan  
Virgin  
RCA

- 35 34 PERMANENT VACATION Aerosmith  
35 35 SAVAGE AMUSEMENT the Scorpions  
37 40 DON'T BE AFRAID OF THE DARK Robert Cray  
38 37 OLD 8 & 10 Runy Runy  
39 39 A SALT WITH A DEADLY PEPA Silvio-Pepo  
40 36 BAD Michael Jackson  
41 41 NOW AND ZEN Robert Plant  
42 48 LET IT ROLL Little Feat  
43 43 CONSCIOUS PARTY ZZZ Marley And The Mindy Makers  
44 45 COMING BACK HARD AGAIN the Fat Boys  
45 42 TOUGHER THAN LEATHER Run-DMC  
46 50 IT TAKES A NATION OF MILLIONS TO HOLD US BACK Public Enemy  
47 43 MAKE IT LAST FOREVER Keith Sweat  
48 — BRITNEY FXX Britny Fox  
49 47 TEMPLE OF LOW MEN Crowded House  
50 45 IN GOD WE TRUST Stryper  
Compiled by Billboard

- 46 31 LET'S DO IT AGAIN George Benson  
45 19 GO FOR YOURS Lisa Lisa & Cult Jam  
46 32 NOTHING CAN COME BETWEEN US The  
47 11 WATCHING YOU Loose Ends  
48 26 HELLO BELOVED Angela Winbush  
49 25 THE BEST OF ME Kary  
50 27 I'LL ALWAYS LOVE YOU Taylor Dayne  
31 34 THE WAY YOU LOVE ME Karyn White  
32 16 FOLLOW THE LEADER Eric & B Rabbit  
33 37 GIVE ME A CHANCE Chapter 8  
34 — SLEEPLESS WEEKEND Howard Hubbard  
35 — (HE'S GOT) THE LOOK Vanusa Williams  
36 — DON'T ROCK THE BOAT Midnight Star  
37 — IT'S A MIRACLE Tyone Davis  
38 39 RAGS TO RICHES Kool And The Gang  
39 — YOU'RE NOT MY KIND OF GIRL New Edition  
40 20 IN YOUR EYES Jones D-Trant Williams  
Compiled by Billboard

- WB  
Columbia  
Epic  
MCA  
Mercury  
Arista  
Arista  
WB  
United Artists  
Capitol  
MCA  
Wing  
Solar  
Future  
Mercury  
MCA  
Columbia

## US BLACK SINGLES

### TW LW

- 1 3 ANOTHER PART OF ME Michael Jackson  
2 7 SHE'S ON THE LEFT Johnny Osborne  
3 5 TAKE YOUR TIME Public Enemy  
4 4 SHAKE YOUR THANG Silvio-Pepo featuring Spiderlola  
5 6 STATIC James Brown  
6 2 MAKE IT LAST FOREVER Keith Sweat  
7 12 ADDICTED TO YOU J. Loferi  
8 1 NICE 'N' SLOW Freddie Jackson  
9 13 BORN NOT TO KNOW Tony! Toni! Toné!  
10 8 MONKEY George Michael  
11 14 LET'S GO Koolhae Doo  
12 17 2 A.M. Teddy Pendergrass  
13 9 HUSBAND Darley Murdock  
14 21 A NIGHTMARE ON MY STREET OJ Jazzi Jiff And Fresh Prince  
15 23 HOLD ON TO WHAT YOU'VE GOT Evelyn "Champagne" King  
16 22 TEASE ME Gary Taylor  
17 10 LOVE WILL SAVE THE DAY Whitney Houston  
18 18 DON'T BELIEVE THE HYPE Public Enemy  
19 15 ONCE, TWICE, THREE TIMES Howard Hewett  
20 29 I'M IN LOVE Melba Moore  
21 38 SINGLE GIRLS the Dazz Band  
22 36 MY PREGNATIVE Bobby Brown  
23 33 DANCIN' WITH MYSELF Johnny Kemp

- Epic  
A&M  
MCA  
Next Plateau  
Scotti Bros  
Vintertainment  
Atco  
Capitol  
Wing  
Columbia  
Jive  
Elektra  
Epic  
Jive  
EMI-Manhattan  
Virgin  
Arista  
Def Jam  
Elektra  
Capitol  
RCA  
MCA  
Columbia
- 1 1 THE LEGEND... Michael Jackson  
2 4 MAKING THRILLER Michael Jackson  
3 4 CIAO ITALIA Malena  
4 8 THE VIDEO SINGLES Wes Wet Wet  
5 3 NOW THAT'S WHAT I CALL MUSIC 12 Vanusa Annis  
6 5 HISTORIA Del' Espinado  
7 6 CRAZY NIGHTS Kiss  
8 9 PRINCE AND THE REVOLUTION Prince  
9 11 VOLUME 2 Genesis  
10 7 KICK THE VIDEO FLICK-INS  
11 — PURPLE RAIN Prince  
12 — VIEW FROM A BRIDGE T'Pau  
13 — THE SONG REMAINS THE SAME Led Zeppelin  
14 — BEST OF UB40  
15 — SIXTIES MIX II Various Artists  
16 12 VOLUME 1 Genesis  
17 — WE WILL ROCK YOU Queen  
18 14 TRILOGY Whitesnake  
19 10 IF LOOKS COULD KILL Heart  
20 — NOW THAT'S WHAT I CALL QUITE GOOD the Housemartins  
Compiled by Gallup

## MUSIC VIDEO

### TW LW

- Video Collection  
Vestron  
WEA  
Channel 5  
PHI/Virgin  
PolyGram Music Video  
Channel 5  
Channel 5  
Virgin  
Channel 5  
WHV  
Virgin  
WHV  
Virgin  
Slyfox  
Virgin  
Video Collection  
PHI  
PHI  
Gef Discs

illi  
anilli  
THE SMASH HIT  
ACROSS EUROPE

ON 7" & 3 TRACK REMIXED 12"

Chrysalis

cooltempo G



GIRL  
YOU  
KNOW  
IT'S  
TRUE





# THIS WEEK'S CHART

ANALYSED BY ALAN JONES



● **BROS** reflect on the meaning of life

Britain's best-selling song last week was 'He Ain't Heavy, He's My Brother', but Britain's best-selling record was 'A Groovy Kind Of Love' by **Phil Collins**, this odd state of affairs being the result of the split sales for 'Heavy' caused by the simultaneous success of the original 1969 version of the song by the **Hollies** and the newly-recorded version by **Bill Medley**, who revealed last week that he was actually given the opportunity of recording 'Heavy' before the Hollies, but turned it down as he'd recorded too many message songs around that time and wanted to do something lighter.

Medley's 'Heavy' slips two places to number 27 this week, despite a 10 per cent increase in sales, whilst the Hollies surge to number two after selling more than 100,000 copies of their version of the song last week. That's one place higher than they managed when the song was first released.

The Hollies' 'Heavy' is only the fifth recording in chart history to reach the top three on two separate occasions,

following **Fleetwood Mac's** 'Albatross' (number one in 1968, number two in 1973) **Bobby Goldsboro's** 'Honey' (number two in 1968 and again in 1975), **Rod Stewart's** 'Sailing' (number one in 1985, number three in 1976) and **Band Aid's** 'Do They Know It's Christmas' (number one in 1984, number three in 1985).

Much of its current success can be attributed to the massive TV advertising campaign being mounted for Miller Lite Lager, for which it forms the aural soundtrack. It is one of three oldies in the current top 20 being boosted by a TV tie-in: **Bill Withers's** original version of 'Lovely Day', as heard on the lip of the 'Sunshine Mix' of the song, is being used on an advertisement for the Ford Escort whilst the **Commodores'** 'Easy' has been pressed into service by the Halifax Building Society to publicise their Cashcard.

'Easy', originally a number nine hit in 1977, is currently at number 18, up from number 20, whilst 'Lovely Day' has vaulted from number 21 to

number six, beating the number seven peak it scaled in its original version in 1978.

Once you've heard 'Lovely Day', there can be no excuse for forgetting its title — on the 'Sunshine Mix', Bill resists namechecking the song for 76 seconds, but sings its title 64 times in the remaining 171 seconds. On the original, Bill takes 58 seconds to get around to singing 'Lovely Day', but then lapses into an orgy of gratuitous repetition monologuing no fewer than 105 reminders of the song's title in only 196 seconds. On both versions of 'Lovely Day' Bill demonstrates his ability to hold a note. Early on, he takes a gulp and hangs onto a note for eight seconds. Not bad, but he's only limbering up for the main event — an unwavering 18 second note which he manages not once, but twice, each time without the aid of a safety net or a tape loop.

**Bros** register the fourth top five single of their debut album 'Push' as 'I Quit' enters the chart at number four this week.

'When Will I Be Famous' and 'Drop The Boy' both peaked at number two, and 'I Owe You Nothing' got to number one.

The latter achievement looks beyond 'I Quit', which faces serious opposition to its aspirations from not only the current top two by **Phil Collins** and the **Hollies**, but also two new releases from the **Pet Shop Boys** and **U2**.

After returning to the chart last week at number 52, the **Beatles'** 'Hey

Jude' slips to number 54 this week, but completes a total of 25 weeks on the chart since its 1968 debut. Only one Beatles single has had a longer chart career — 'She Loves You', which has had 36 weeks on the listings — but two others are equal with 'Hey Jude', namely 'From Me To You' and 'Love Me Do'.

With the imminent release of the Beatles' singles on three-inch compact discs, a project due to commence next month with two releases due each month until they are all available, it's a not unreasonable to expect a further revision of these totals before too long.

Hot on the heels of their hit single 'Harvester Of Sorrow', **Metallica**, the American heavy metal band with a Danish lead singer, debut at number four on the album chart with '... And Justice For All' — a placing that represents a vast improvement on the group's two earlier charted albums — 1986's 'Master Of Puppets' reaching number 41, and 1984's 'Ride The Lightning' peaking at number 87.

Also doing well are **Europe**, whose 'Out Of This World' debuts at number 12, a mere three notches lower than the peak scaled by their 1986 debut album 'The Final Countdown'. The difference here is that whilst the title track of 'The Final Countdown' was a number one hit, 'Superstition', the lead-single from 'Out Of This World', peaked at number 34.

## JACKSON CONCERT PANIC

Gatecrashers brought panic to Michael Jackson's final British concert at Liverpool's Aintree racecourse at the weekend. Mounted police had to be brought in when they tried to storm the arena after tearing down a fence, surging through the 125,000 crowd to the front of the stage.

About 1,500 fans were injured, of which about 40 were subsequently taken to Liverpool's Walton Hospital amongst them was a six-year-old girl who was thought to have broken her pelvis before being dragged out from under the crowd. Police said about 20 people were arrested for offences of disorderly conduct.

This is the second tragedy to mar a British open air concert this year. At Castle Donington in August, two fans were killed and many more injured during the annual heavy metal festival there.

## T W E L V E I N C H

### TW LW

1	3	TEARDROPS	Womack & Womack
2	5	A GROOVY KIND OF LOVE	Phil Collins
3	1	HEAR ABLAST DON'T TAKE ME AWAY	Sonny The Bear
4	7	LOVELY DAY (SUNSHINE MIX)	Bill Waskers
5	4	THE RACE	Telo
6	10	HE AIN'T HEAVY, HE'S MY BROTHER	the Hollies
7	—	I QUIT	Bros
8	2	THE ONLY WAY IS UP	Yaz and The Plastic Peacocks
9	9	BIG FUN	Inner-City featuring Kevin Saunders
10	6	THE HARDER TRY	Brother Beyond
11	15	STOP THIS CRAZY THING	Curtis featuring Junior Reid
12	—	RIDING ON A TRAIN	the Peasiees
13	11	ANOTHER PART OF ME	Michael Jackson
14	12	MAKE ME LAUGH	Archie
15	—	SHAKE YOUR THANG (IT'S YOUR THING)	Shab-nag featuring EU
16	13	HEAVEN IN MY HANDS	Level 42
17	—	ANYTHING FOR YOU	Gloria Estefan/Miami Sound Machine
18	—	RUSH HOUR	Ray Waddell
19	14	I NEED YOUR LOVE	U2
20	—	CAN YOU PARTY	Royal House

Compiled by Gallup

### Fourth & Broadway

—	—	Virgin
—	—	Rhythm King
—	—	CBS
—	—	Mercury
—	—	EMI
—	—	BBE
—	—	Big Life
—	—	10 Records
—	—	Parlophone
—	—	Ahead Of Our Time
—	—	CBS
—	—	London
—	—	Island
—	—	London
—	—	Polydor
—	—	Epic
—	—	Manhattan
—	—	Debut
—	—	Champion

## C O M P A C T D I S C

### TW LW

1	3	HOT CITY NIGHTS	Various	Proter
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra
3	—	PUNK IN THE PARK	Various	Rough Trade
4	1	THE FIRST OF A MILLION KISSSES	Fairground Attraction	RCA
5	—	... AND JUSTICE FOR ALL	Metallica	Vertigo
6	11	RAP TRAX	Various	Stylus
7	5	BAD HONEY	Jackson	Epic
8	4	BEAT OF EAGLES	Eagles	Asylum
9	9	ISOL SONGS — II OF THE BEST	Billy Idol	Chrysalis
10	10	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
11	—	TWICE THE LOVE	George Benson	Mercury
12	—	OUT OF THIS WORLD	Europe	Epic
13	13	CONSCIENCE	Womack & Womack	Fourth & Broadway
14	6	SO GOOD	Pista Pista	Fourth & Broadway
15	12	DON'T BE AFRAID OF THE DARK	Robert Cray Band	Mercury
16	20	GREATEST EVER ROCK 'N' ROLL MIX	Various	Stylus
17	7	KYLIE	the Album	Kyle Minogue
18	14	BROTHERS IN ARMS	Die Saxia	Vertigo
19	—	TWICE THE RAIN	Prince And The New Power Generation	Warner Brothers
20	—	PEEPSHOW	Sixxies And The Banishes	Wunderland

Compiled by Gallup

# TOP OF THE YEAR

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

## U.K. SINGLES

September 11-17, 1988

## U.K. ALBUMS

TW	LW	C/W	Artist	Title	Label		
1	1		George Strait	A GROOVY KIND OF LOVE	Capitol		
2	3		HEAINT'NT HEAVY, HE'S MY BRO'THER	the Hollies			
3	4		TEAR-DROPPERS	Womack			
4	2		THE HARDER I TRY	Brendon			
5	5		THE ONLY DAY I'VE HAD	Midwest			
6	6		THE ONLY WAY I'VE BEEN	Plastic Population			
7	7		MEGALOMANIAC	THE BOSTON			
8	8		ANYTHING FOR YOU	Geoffin			
9	9		NOTHING CAN DIVIDE US	Warner Bros			
10	10		RUSH HOUR	Jay Wright			
11	11		EVERYBODY'S GOT TO LIVE	Stacy			
12	12		I'M GONNA BE (990 MILES)	the Proclaimers			
13	13		ANDER PART OF ME	Michael Jackson			
14	14		HANDS TO HEAVEN	Breakestra			
15	15		EASY COME, EASY GO	Michael Jackson			
16	16		THE LOCO-MOTION	Kyle MacGregor			
17	17		TOUCHY	Aala			
18	18		BIG RUN	Kevin Cadogan			
19	19		HEAVEN IN MY HANDS	Level 42			
20	20		SHAKE YOUR THING (IT'S YOUR THING)	Salim-Peppas			
21	21		EVERY GIRL IS HOT	Seagna			
22	22		I NEED YOU	EVIL IV			
23	23		STOP THIS CRAZY THING	Colt East			
24	24		THIS RUN RINGS	Place			
25	25		ONE DAY I'VE HAD	the Proclaimers			
26	26		MAKE ME LAUGH	Anthrax			
27	27		SINGING ON A TRAIN	the Brothers			
28	28		SWEET CHILD O' MINE	Gun N' Roses			
29	29		FIND MY LOVE	George Strait			
30	30		GOOD THATCHION	Takanam			
31	31		WHERE DID I GO	WRONG USA			
32	32		YOU CAME KM OVER	THE WORLD			
33	33		RUNNING ALL OVER THE WORLD	Status Quo			
34	34		WAY BEHIND ME	RCIA			
35	35		REVOLUTIONARY BABY	Transvision Vamp			
36	36		HEAVEN ON EARTH	Barbara Robinson			
37	37		WORLD WITHOUT YOU	Beckinsale			
38	38		TALKERS	the Brothers			
39	39		TURN ON THE NIGHT	Kat			
40	40		LONG & LASTING LOVE	(ONCE IN A LIFETIME)	Gerni		
41	41		SOLDIER OF LOVE	Danny			
42	42		KING OF EMOTION	Ray			
43	43		I HATE MYSELF FOR LOVING YOU	Jan			
44	44		ON THE BEACH	SUMMER '88	Civil		
45	45		RAW	Seagna			
46	46		LUMP STAMPT	Nice			
47	47		SUPERLUQY	S' Express			
48	48		EDGE OF A BROKEN HEART	Vines			
49	49		WAITING FOR THE RIGHT TIME	LEAP FORWARD	Blitz		
50	50		IN THE NAME OF LOVE	Swan Lake			
51	51		HEY JUDE	the Beatles			
52	52		GITTIN' FUNKY	Kid N' Play			
53	53		YEE YEE	the Run-DMCs			
54	54		REACH OUT, I'LL BE THERE	(88 REMIX)	the Four Tops		
55	55		ACID RAIN	July			
56	56		THE EVIL THAT MEN DO	Iron Maiden			
57	57		THERE'S A BRAND NEW WORLD	FEAR YEAR	Baby		
58	58		THE EVIL THAT MEN DO	Iron Maiden			
59	59		INDISTRICTIBLE	the Four Tops			
60	60		THE EVIL THAT MEN DO	Iron Maiden			
61	61		BIRTHDAY Supergroup				
62	62		HANSESTER OF SUPERNOVA	Metallia			
63	63		YOU'RE MY WORLD	Nick Heyward			
64	64		HUSTLER (TO THE MUSIC...)	the Furky Worm			
65	65		DON'T CRUISE	the Run-DMCs			
66	66		SUPERSTITIOUS	Europe			
67	67		WHEN IT'S LOVE	Van Halen			
68	68		MARTY SCORSESE	Album			
69	69		I WANT YOUR LOVE	Transvision Vamp			
70	70		THE WALLEYS	Love And Nancy			
71	71		SHIP OF FOOLS	Robert Plant			
72	72		SIGNED, SEALED, DELIVERED	(THY YOURS)	Ruby Turner		
73	73		TURN AROUND AND COUNT	2 TEN	Dead Or Alive		
74	74		ALL THAT JAZZ	Jazz	Cassette		
75	75		TONIGHT	Kevin Rowland			
76	76		WATCHING YOU	Loose Ends			
77	77		POPCORN	ME	WIND UP	J.L.C.	
78	78		ONE WAY OR ANOTHER	Brook			
79	79		TALKIN' ABOUT A REVOLUTION	Tracy Chapman			
80	80		I ASKED FOR YOU	(LIVE)	Carly Simon		
81	81		SET THEM FREE	Arnold			
82	82		THE COURTNEY BARNETT EP	DUNCE	James Taylor	Quartet	
83	83		STRICTLY BUSINESS	Apollonia			
84	84		THE COURTNEY BARNETT EP	DUNCE	James Taylor	Quartet	
85	85		DON'T BE CRUEL	Cher	Tink		
86	86		CAN'T GET YOU OUTTA MY HEAD	Narada			
87	87		THEY DANCE ALONE	Sing			
88	88		EVERYTHING YOU GOT	For Sympy			
89	89		30 YOURS	NO (LIVE)	Carly Simon		
90	90		REV IT UP	Ray Harrison	Caual	Goff	
91	91		THE CHAIR	OF LOVE	John Johnson		
92	92		MAKE ME LOVE	CONTROL	Eric Carmen		
93	93		AVE MARIA	Jan Morrison			

TW	LW	C/W	Artist	Title	Label		
1	1		KYLE - THE ALBUM	Kyle MacGregor			
2	2		ROUGH TRADE	ROCKERS	PHOTO		
3	3		HOT CITY NIGHTS	Various			
4	4		HOT CITY NIGHTS	Various			
5	5		MAP TAP	Various			
6	6		TRACY CHAPMAN	Tracy Chapman			
7	7		THE FIRST OF A MILLION	Kisses	Fairground	Attraction	
8	8		BAD	Michael Jackson			
9	9		NOW THAT'S WHAT I CALL MUSIC	11 Various			
10	10		PUSH	Boys			
11	11		GREATEST EVER ROCK 'N' ROLL	MUSIC	Various		
12	12		OUT OF THIS WORLD	Europe			
13	13		BEST OF EAGLES	Europe			
14	14		THE NEPHILIM	Orchestra			
15	15		CONSCIENCE	Womack & Womack			
16	16		DIRTY DANCING	Original Soundtrack			
17	17		APPETITE FOR DESTRUCTION	Gun N' Roses			
18	18		DOCK SONGS - II	OF THE BEST	Silly (Lol)		
19	19		SO GOOD	Loops Paris			
20	20		PEEPHOLE	Southern And The Banders			
21	21		2 TWICE	THE GEORGE THORNTON			
22	22		TANGO IN THE NIGHT	Flowertron			
23	23		KEEPER OF THE SEVEN KEYS	Part 2	Holloween		
24	24		RUMBLE	Barbara Robinson	And The Revolution		
25	25		THE HITS	Album	Various		
26	26		ROCK THE HOLDON	Various			
27	27		MY TERA	Off (Loud)			
28	28		TURN BACK THE CLOCK	Johnny Hates Jazz			
29	29		ROBBIE ROBERTSON	Robbie Robertson			
30	30		DEEP	BEAR AND THE DUMB	Robbie Crosby	Band	
31	31		POPPED IN SOULED	OUT	Was	Was	
32	32		WHITNEY	Whitney Houston			
33	33		HEAVEN ON EARTH	Barbara Robinson			
34	34		A SALT WITH A DEADLY PEPA	Salim-Peppas			
35	35		MORE DIRTY DANCING	Original Soundtrack			
36	36		ALL ABOUT YOU	All About You			
37	37		BEATLES	THE BEATLES	Various		
38	38		SHORT SHARP SHOCKED	Pickle-Shocked			
39	39		PEOPLE	Holloween			
40	40		BROTHERS IN ARMS	Dee Snider			
41	41		ON THE BEACH	Chris Rea			
42	42		INDIE	Various			
43	43		THE COLLECTION	Barry White			
44	44		FAITH	George Michael			
45	45		ROLL WITH IT	Steve Winwood			
46	46		ANYTHING	Loops Paris			
47	47		ANSWERS TO NOTHING	High Life	Ure		
48	48		THRILLER	Michael Jackson			
49	49		GREATEST HITS	LIVE	Carly Simon		
50	50		THE EIGHT LEGGED DOG	GROOVE MACHINE	The Wonder Stuff		
51	51		THE JOSHUA TREE	U2			
52	52		THE CREAM	OF ERIC CLAPTON	Eric Clapton/Cream		
53	53		INTRODUCING THE HARDLINE	According TO TERENCE TRENT			
54	54		BRIDGE OF SPIES	TRAC			
55	55		THE BELLIES	British Original Soundtrack			
56	56		THE CHRISTIANS	In Christmas			
57	57		HANSESTER OF SUPERNOVA	Metallia			
58	58		OUT OF THE BLUE	Debbie Gibson			
59	59		THE MICHAEL JACKSON	MIKE JACKSON	Various		
60	60		STAY ON THESE ROADS	Aala			
61	61		DON'T LET LOVE SLIP AWAY	Fredrick Johnson			
62	62		TUNNEL OF LOVE	Erica Springsteen			
63	63		EVERYTHING COME TRUE	Erica Springsteen			
64	64		THE PHANTOM OF THE OPERA	Original Soundtrack			
65	65		SMALL WORLD	How Lewis	And The News		
66	66		THE WALLEYS	Love And Nancy			
67	67		ROCK THE WORLD	Fury			
68	68		JULIA FORDHAM	Julia Fordham			
69	69		FACE VALUE	Paul Collins			
70	70		RUMOURS	Fleetwood Mac			
71	71		LET IT BE	THE BEATLES	Various		
72	72		THE BEST OF VOL 4	U2			
73	73		LET IT BE	THE BEATLES	Various		
74	74		THE HOUSE SOUND	OF LONDON	VOL 4	Various	
75	75		THE OUTRAGES	THE OUTRAGES	Just Amusing		
76	76		THE BEST OF OMD	OMD			
77	77		NO JACKET REQUIRED	Paul Collins			
78	78		HELLO	MUST BE GOING	PHIL COLLINS		
79	79		CLOSE KM WIDE	Various			
80	80		SCENES FROM THE SOUTHSIDE	Irma Hornby	And The Range		
81	81		THE BEST OF THE REASON	Loops	Various		
82	82		GREATEST HITS	Bill Withers			
83	83		TAKE A MATOR	OF MILLIONS	TO HOLD US BACK	Public Enemy	
84	84		THEY ARE THE STORY	Producers			
85	85		A MOMENTARY LAPSE	OF REASON	Paul Floyd		
86	86		NITE FLITE	Various			
87	87		DARKIES	Mike V	Various		
88	88		OUR 2	Bill Withers			
89	89		THE INNOCENTS	Feature			
90	90		GRACELAND	Paul Simon			
91	91		SIGN OF THE TIMES	Prince			
92	92		HOTWAX	DANCE PARTY	Various		

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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# BEAT FRENZY!

## THE SURE BEATS EPs ARE COMING TO FLEX YOUR FEET!

Yes, we're shouting this from the rooftops because we're terribly proud to announce the imminent arrival of the SURE BEATS EPs, two eminently collectable solid vinyl seven inch discs full of the most happening dance sounds of the moment. And, as promised, we're giving them away **TOTALLY FREE** with the issues of *rm* dated September 24 and October 1. Here's a reminder of what's in store on SURE BEATS 1:

● **BOMB THE BASS**

The steaming original rap version of 'Megablast', available once and once only!

● **S'XPRESS**

A rather off-the-wall aural experience entitled 'Coma', written especially for *rm* by DJ/Genius Mark Moore

● **THE WEE PAPA GIRL RAPPERS**

A jaunty rap tune entitled 'You Got The Beat', a teaser from their fab forthcoming album 'Wee Rule'

● **DJ JAZZY JEFF AND FRESH PRINCE**

An amusing rap cut, 'Here We Go Again', from the jaunty duo's recent album 'He's The DJ, I'm The Rapper'

**BUT WE DON'T BEAT AROUND THE BUSH . . .** because then comes SURE BEATS 2, free with the issue of October 1, featuring these hot items:

● **COLD CUT**

A complete humdinger of an acid mix - 'Acid Drops (Bomb The Mix)' remade and remodelled from the original track on their LP 'Out To Lunch With Ahead Of Our Time'. *Acieeed!*

● **THE COLD CRUSH BROTHERS**

Hardcore rap from the heart of 'The Bronx' - New York's baddest . . .

● **THE FOURTH FLOOR ALL-STARS**

A specially created freestyle house mix featuring the talents of enigmatic cut creator Todd Terry, the hot New York producer responsible for the classic Royal House track 'Can You Party' . . .

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