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UB40

THE UPS AND DOWNS OF
BRUM'S FAVOURITE SONS

THE BLOW MONKEYS

DR ROBERT ASKS 'DO
PEOPLE THINK WE'RE THE SAME
AS JOHNNY HATES JAZZ AND
WET WET WET? I HOPE NOT'



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BILLY IDOL

THE STORY OF
THE MAN WHO
WOULD BE KING
OF ROCK 'N' ROLL

REVIEWS

- LIVES
- RUN-DMC
- PUBLIC ENEMY
- VOICE OF THE BEEHIVE
- RODDY FRAME
- EDWYN COLLINS

ALBUMS
OFRA HAZA

- ERIC B & RAKIM
- PSYCHEDELIC FURS
- PLUS

POP WILL EAT ITSELF

OLDLAND MONTANO

STUMP



Here's evidence of last week's Second Coming when Michael Jackson was all but crowned King for the day at London's Guildhall, in front of 300 of his 'closest friends' — otherwise known as all of his record company, CBS; legions of hacks; his numerous bodyguards, plus his managers and band.

As everyone must know by now, the occasion had a medieval theme, and the highlight came when the band of the Royal Engineers 'beat the retreat' out in the courtyard. Michael looked particularly bemused when a knight on a white charger galloped out of nowhere to present him with a ceremonial sword, presented like Excalibur in a fake stone.

Michael stood to attention throughout, pausing only to bend down to ask his 'best pal' — 10-year-old Jimmy Safechuck — exactly what was going on. This little piece of Disneyland in London set his record company back an estimated £75,000 — vintage champagne and all.

This week, however, Jacko has been summarily deposed from his throne, with the arrival in London of (gasp, dribble) the small but perfectly formed sex god of Minneapolis (get on with it — Ed) Prince . . . (See Lip p12 and Lives p33).

PHOTOS BY EUGENE ADEBARI



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CONFESSIONS OF A POP GROUP

"If you're looking for some sort of integrity or if you're looking for some sort of art, then don't look at pop music"

UB40 on growing up in the pop world (p 26)



POPPIE FAT

As Pop Will Eat Itself eat up

the charts with their biggest

hit to date, rm discovers their

lust for hamburgers and asks

'are the grinning grebos

coming over all serious?' (rm

Independents p 15)



W

ho's next for rm's spiteful biro? (Re-design a pop star mk2 P 48)

NEWS

EDITED BY ROBIN SMITH

ROCKIN' ALL OVER THE WORLD

Five Star release their fourth album, 'Rock The World', on August 15. The album features 10 tracks including their singles 'Rock My World' and 'Another Weekend' and among the other songs you'll also find 'Godsend', 'Are You Really The One' and 'Let Me Be Yours'.



JUMP TO IT

Following her recent hits 'Everlasting' and 'Pink Cadillac', Natalie Cole re-releases her single 'Jump Start' on August 8. Originally out last year, the song reached number 13 in America but

narrowly missed the British top 40.

The flip side features 'Wanna Be That Woman' while the 12 inch has the ignition remix of 'Jump Start' and 'Pink Cadillac'.



FALL OUT

Old sinner lips, Billy Idol, releases his single 'Catch My Fall' this week. It's taken from his current album 'Idol Songs, 13 Of The Best', while the flip side features 'All Summer Single' from Billy's 'Whiplash Smile' LP.



BLOOD ON THE TRACKS

Climie Fisher release their single 'I Won't Bleed For You' on August 8. Taken from their debut album 'Everything', which has just gone gold, the flip side features a new track, 'Climbing Up The Ladder', while the 12 inch has a 'high velocity mix' of 'I Won't Bleed For You'.

A limited edition box set will also be available featuring four full colour cards of Clime Fisher.



leg over

The Wonder Stuff unleash their debut album, 'The Eight Legged Groove Machine', on August 8. The album features 14 tracks, including their current single 'A Wish Away'. Among the other delights are 'No For The 13th Time', 'Rue The Day' and 'The Animals And Me'.

MEL BATTLES ON

Mel Appleby of Mel & Kim seems to be winning her 13 month battle against cancer. Recent tests have shown that Mel is clear of the disease, although she's had to have a metal support pin inserted in her left leg because the bones have become weak and brittle.

A spokesperson for Mel & Kim says they'll be recording a new album in the autumn and touring in the spring next year.

GIVE ME MORE

Richard Darbyshire of Living In A Box is featured on Jellybean's single 'Coming Back For More' out on August 8. Jellybean and Richard discussed teaming up when they appeared on an Italian television show, and Jellybean later sent him a rough version of 'Coming Back For More' which Richard thought was real good.

The 12 inch version of 'Coming Back For More' will have 'Sidewalk Talk' featuring Madonna on backing vocals.

SO EMOTIONAL

After a break of nearly two years, Big Country are back with their single 'King Of Emotion' out on August 8. The flip side features the instrumental track 'The Travellers' while the 12 inch has the extra track 'Starred And Crossed'. An album should be out in September.



B A D R E S C H E D U L E

Big Audio Dynamite have been forced to reschedule their tour because Mick Jones has gone down with a dose of chicken pox. The new date list runs: London Town And Country September 9, 10, 11, Birmingham Powerhouse 12, Manchester Ritz 13, Portsmouth Guildhall 15, Bristol Studio 18. Get well soon, Micky Boy.

O H B O Y

Spiriti Palliti release their single

'First Boy In This Town (Lovesick)'

on August 8. Taken from their

current album 'Provision', the flip

side features a new song 'World

Come Back To Life' and on the 12

inch you'll find an extended remix of

'First Boy In This Town (Lovesick)'.



ARM DIARY

WHO'S ON WHERE THIS WEEK

PRINCE'S London Wembley Arena

August 3, Birmingham NEC 5,6.

NOVEMBER ONE: Leicester Studio

August 3, Leeds Confields 4, Gloucester

Cinderellas 5, Swindon Brunel Rooms 6,

Chester Cinderellas 7, Bath Cheries 8,

Bristol Spirals 8.

PINK FLOYD: Wembley Stadium

August 5,6, Manchester Football Ground

8.

JOAN ARMATRADING: Bristol

Hopdodrome August 6, Oxford Apollo 7,

Corwall Coliseum 9.

MARTIN STEPHENSON AND THE

DAINTIES: London Sadlers Wells

Theatre August 4,5.

SLADE THE LEVELLERS: London

Harlesden Mean Fiddler August 4.

CONTINUES ON PAGE 6

PETROL TOUR

That Petrol Emotion start a mega tour next

month. They'll be playing Birmingham

Hammingbird September 23, Northampton

Kemize 24, Nottingham Rock City 26, Leeds

Inch Centre 27, Folkestone Leas Cliff Hall 28,

Norwich East Anglia University 30, Hatfield

Forum October 1, London Town And Country

2,3, Sheffield University 8, Cambridge Corn

Exchange 9, Bristol Studio 10, Leicester Poly-

technic 11, Sunderland Polytechnic 13,

Glasgow Barrowlands 14, Aberdeen Venue 15,

Newcastle Mayfair 17, Liverpool University 18,

Manchester International 2, 19, Worthing

Assembly Hall 21, Cardiff University Of Wales

23. They will also be playing a couple of Irish

dates in October and these will be announced

later.



ALL ABOUT EVE

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EVNKB 8



NEWS

CONTINUED FROM PAGE 5

RUMOURS

Jellybean is due to release his double album 'Jellybean Rocks The House', a compilation of 12 inch mixes soon... His sidekick, Adèle Bertel, who was featured on 'Just A Mirage', is currently rehearsing a band in New York and looks like doing some shows here in September... The Primitives will be releasing their follow up to 'Crash' shortly, but they haven't decided which single they're going to choose.

RELEASES

Europe return with their single 'Superstition' on August 8. The flip side is 'Lights & Shadow' and an album, 'Out Of This World', looks set to be released in September.

Spagna releases 'Every Boy And Girl' on August 8. She had a hit in Britain last year with 'Call Me'.

Scarlet Fantastic release 'Slay' from their current album '24 Hrs' this week. The flip side is 'Play Me In'.

Those self-proclaimed Christian hood bangers, Stryper, are set to release their new album on August 8. Called 'In God We Trust', it features 10 tracks.

Habit release 'Strangest City' on August 8. It's backed with an instrumental theme tune 'Habit'.

These metal maffers, Death Angel, release their new album 'Frolic through the Park' on August 8. It's their second album and features 10 tracks.

Swimming With Sharks will release their debut self-titled album on August 8. It features 10 tracks all written by the German sisters.

Bryan Wilson releases 'Love And Money' as his debut solo single on August 8. The flip side is 'He Couldn't Get His Poor Old Body To Move'.

Glenn Goldsmith releases his single 'Save A Little Bit' on August 15. The flip side is 'Give Me Your Word' and the 12 inch features a club mix of both tracks.

TOURS

The Primitives will be playing a special one-off show at the Telford Park Bookers Arms on August 22. Supporting them will be Birdland, the Surfdoms and the Impossibles.

Freddie Jackson will be playing the Hammersmith Odeon on September 8 and 9. Tickets priced £12.50 each are available from the Hammersmith box office and uscal.org.uk.

Slade The Lovellor and Jozel will be appearing at the Manham International Festival Of Arts And Music on August 14. Other acts appearing at the festival include the Hothouse Flowers and Tom Robinson.

Sweet, Mud, the Climax Blues Band and the Glitter Band, will be taking part in a special Seventies show at the Hammersmith Palais on September 12. Tickets are on sale now from the box office.



● Julia Fordham, who's doing jolly well with her second single 'Happy Ever After', will be playing some dates in autumn. She'll be appearing at Fareham Hall, August 18, London Riverside Studio 19, Leeds Palace 20, Manchester International 22, Edinburgh Assembly Rooms 24. After the dates, Julia will be touring America, followed by dates in Europe.



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NO SPLIT

National newspaper reports that the Communards are splitting up have been strongly denied. Their record company says that they're just having a break from each other, and Richard will be concentrating on producing while Jimmy stays in Paris, where he currently lives.

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screenplay by Michael McDowell and Warren Skouras produced by Michael Bender, Larry Wilson and Richard Hashimoto
director of photography Thomas Arkerman directed by Tim Burton



IN THE WEST END AND ACROSS THE COUNTRY FROM FRIDAY AUGUST 19

SEE LOCAL PRESS FOR DETAILS

INDEX

EDITED BY ANDY STRICKLAND

Here's a fantastic competition where everyone's a winner, as **rm** offers you the chance to win some fabulous T-shirts, four programmes and LPs. The NatWest Live Action Concert Series has already started bringing you pre-recorded live shows from the nation's top bands on independent radio stations this summer, the most recent of which were Simple Minds, Erasure, Wet Wet Wet and David Bowie, but there's loads more ace music yet to come, with Elton John, Sade, Aztec Camera, Depeche Mode, T'Pau and many more due between now and the middle of September. NatWest and **rm** have teamed up to bring you a fantastic competition based around these artists. You can win one of three 'Sounds Of The Summer' kits consisting of a Philips radio cassette player, a 'Sound Of Summer' T-shirt and a souvenir programme featuring photographs and articles on all the bands involved in the concert series. There will also be 15 T-shirts for the runners up, but that's not all! Simply telephone 0800 800400 and ask for your free copy of the 24 page full colour souvenir programme which contains details of a fabulous free album offer. Do yourselves a favour and tune into the NatWest Live Action Concert Series this summer and answer the three questions below correctly.

1 Which piano playing artist featured in the series was christened Reg Dwight?

a) David Bowie, b) Elton John, c) Bryan Ferry?

2 Who had a hit with 'Summer The First Time'?

a) Jesus And Mary Chain, b) Eurythmics, c) Bobby Goldsboro?

3 Which band featured in the NatWest series has an LP called 'Love'?

a) T'Pau, b) Aztec Camera, c) Depeche Mode?

Send your answers on a postcard to **rm** 'NatWest Competition', Greater London House, Hampstead Road, London NW1 7GZ to arrive by closing date August 15.

COMPETITION



CHICKEN TIKARAM

Chances are you'll have seen **Tanita Tikaram** (pronounced Tik-a-ram) on 'Wired' or 'The Chart Show' in the last couple of weeks. Or maybe you'll have heard the folksy strains of her debut single, 'Good Tradition', on the radio. If so, you'll know that this 19-year-old from Basingstoke in Hampshire — a place made famous only by the fact that Sheila Grant's sister in 'Brookside' lives there — looks to have a bit of her head in the very fringes.

With a multi-cultural background to her credit (her parents were from Fiji and Malaya with bits of Indian and Chinese thrown in here and there, and she was born in Germany), Tanita confesses a liking for Joni Mitchell, Tom Waits, Jennifer Warnes, Otis Redding ... The list goes on.

In keeping with Waits and Warnes, it's Tanita's husky, filling vocals that go a long way to adding to the appeal of 'Good Tradition' which, together with a refreshing naturalness and lack of pretention, make her a genuine star in the making.

EL

SIOUXSIE AND THE BANSHEES 'PEEK A BOO' TOP TEN

1 'Eyes Without A Face' Billy Eyeball 2 'Let's Glance' David Bowie 3 'I See Nothing' Voice Of The Beehive 4 'London Calling' The Lash 5 'Peek Up The Pieces' Average White Band 6 'A Different Corner' George Michael 7 'Dirty Glancing' Original Soundtrack 8 'Glowers In Our Hair' All About Eve 9 'Glareway To Heaven' Led Zeppelin 10 'Hey Optician' Prefab Sprout. Compiled by the Blind Faith



WILD CHILDREN

The Wild Frontiers have come out of nowhere with an accomplished slice of pop/rock in the shape of their 'Ball And Chain' single that almost lifts the intro from Lloyd Cole's 'Perfect Skin', but then it whips up a sneer and races to a dust storm of a conclusion. Made us chuckle to see that ancient hippy Steve Hillage produced this one, but the Wild Frontiers could have done a lot worse for themselves. Rainmakers meets Lloyd.

AS



● LOVE STREET: funky aliens, with Mal centre, at the bottom (ho, ho)

MAL NOURISHED



"Hello, this is Mal from Love Street," says a disembodied voice. "I'm a Capricorn." **Love Street** — Mal, along with his Star Lieutenants, Ruth Joy from 'House Arrest' chart-toppers Krush and ex-Soft Cell choppie Dave Ball — have just fashioned a wicked chunky thingy called 'Galaxy', resplendent with all the blaring horns and pulsing percussion you'd demand of a Seventies funk recreation.

But Mal himself hasn't always been a galactic glamour boy.

"I was in a daddy band for a few years," he confesses. "We invented acid house by mistake through having no technical ability and messing around with synthesizers."

The band, Cabaret Voltaire, were notorious, but Mal's veteran campaign against men's underpants is less well known.

"I don't wear them. Never have done. They're unnatural!" he fumes. "I'm totally against boxer shorts too. They ride up." Love Street's fabulous Star Patrol gang will be clad in nothing but silver leather 501s or cosmic g-strings (underpants not permitted) and, Mal hopes, will be augmented by celebrity Star Children Mandy Smith and "Coronation Street's Mandy Sugden. Their mission: to boldly get funky where no daddy American funk band has ever gotten funky before.

A self-confessed "northern yob", Mal passes all the free time he accumulates by not having to wash his non-existent underpants by listening to his mother's acid house remixes, guzzling Galaxy bars and reading his horoscope. "It rules my life," he confesses. Even keen to refute accusations that he can't sing, he'll warble through 'The Locomotion' every

night in his hot tub. "Kylie Minogue's definitely '90" enthuses the bare-arsed Star Commander.

Mars would be his chosen port of call on a Star Patrol. "I just like galactic travel," he says. But do Love Street believe in UFOs, little green men, and close encounters?

"I hope there's life in other galaxies," he muses. "There's more than there is going on here! I'm a great believer in alien life forms, being partially alien myself."

And does this band of funky half-caste aliens known as Love Street have a future in the world of pop?

"Oh yes," says Mal, with only the slightest hint of a Vulcan accent. "There's going to be more from us — whether you want it or not!"

MC

The hits just keep on coming and so do the rather fabulous **rm** competitions to win the little bighters. This week we've got a rather special chance for you lucky people to win one of 15 copies of the superb 'The Hits Album 8' featuring Michael Jackson, Bros, Whitney Houston, Aztec Camera, Eurythmics and loads more. In fact this album is packed with no fewer than 33 hits and all you have to do to win a copy is answer the three questions below correctly.

1 Who wrote Tiffany's hit 'I Saw Him Standing There':

a) Tiffany, b) the Beatles, c) Elton John?

2 What is the surname of the Five Star clan:

a) Pierce, b) Pearson, c) Peters?

3 What is the name of Prefab Sprout's sultry backing singer:

a) Wendy, b) Paddy, c) Alison?

Send your answers on a postcard to **rm** "The Hits Album 8" competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date August 15.

COMPETITION

EARBENDERS

Tim Nicholson

Lovers Lane' the Go-Betweens (forthcoming Beggars Banquet LP)
'Still Waiting' Dorothy (Blue Guitar 45)

'Shady' Ofra Haza (Teldec LP)

Betty Page

'Dirty Mind' Prince (orgasmic live experience)

'Purple Rain' Prince (religious live experience)

'Just My Imagination' Prince and Mica Paris (transcendental live experience)

Eleanor Levy

'Crocodile Tears' the Chesterfields (forthcoming Household LP)
'Streets Of Your Town' the Go-Betweens (Beggars Banquet 45)

'Peek A Boo' Siouxsie And The Banshees (Wonderland)



CONTINUES ON PAGE 12

OFRA
HAZA

GALBI

ON 7" AND 3" CD
12" FEATURES
THE SEHOOG MIX*

THE FOLLOW UP TO
THE CLASSIC IM NIN'ALU

UAGN

COMING TO AMERICA (15)

Starring: Eddie Murphy

In this romantic, rather old-fashioned comedy, Eddie has hatched up with director John 'Trading Places' Landis again. Our Eddie wrote the story and gets plenty of opportunity to show off his mimicry by playing the lead and three supporting characters — among them an elderly white Jewish New Yorker. So good is he in fact that you could easily miss out on a few of his guest appearances.

The story goes like this: an immensely rich African Prince (Murphy) is woken up on his 21st birthday by sweet music from a live band. The spoilt Prince is tired of everyone bowing and scraping before him, including the mindless beauty he's supposed to marry. And who can blame him? He's not allowed to do much, his Royal Teeth get brushed **RR**



To celebrate the release of two more awful novelty records from Morris Minor And The Majors and Star Turn On 45 Pints, Index takes a nostalgic look back at those crap records that made us laugh and made us sick ...

NOVELTY HITS WE HAVE HATED

- 1 'TWO PINTS OF LAGER AND A PACKET OF CRISPS PLEASE' Splodgenessounds: jokers in pubs all sing this you know.
- 2 'THE STREAK' Roy Stevens: running across football, rugby and cricket pitches completely naked (or with a policeman's helmet over your manhood) was all the rage in the Seventies.
- 3 'DIPPEY DAY' Father Abraham And The Smurfs: didn't you just want to strangle those little blue goodie goodies? Talking of which ...
- 4 'FUNKY GIBBON' the Goodies: Bill Brooke-Taylor — a stupid dance went with this (very embarrassing).
- 5 'LUTON AIRPORT' Cats UK: Lorraine Chase's catchphrases were 'Luton Airport', which is surprisingly what this song is about, and 'Nice ere innit' — what a great comedienne she was. Lorraine will no doubt be appearing in the new series of 'Blankety Blank'.
- 6 'MONSTER MASH' Bobby Pickett And The Crypt Kickers: the first record Tracy Thorne of Everything But The Girl ever bought (probably).
- 7 'OAST' The Street Band: Paul Young on lead vocals. We expect that he's very fond of this hill. So soulful Paul!
- 8 'GRANDMA'S PARTY' Paul Nicholas: the depths of crapness.
- 9 'MATCHSTALK MEN AND MATCHTALK CATS AND DOGS' Brian & Michael: one of the classic novelty hits from 1978. It was in the charts for 20 weeks, during which

Penis washed every morning by a naked virgin. Although he rather enjoys the latter, he longs to do his own things, refusing to listen to his father's philosophical statement: 'I tied my own shoos once, it's a highly over-rated experience!'. Nevertheless, the Prince heads for New York to find a Queen who can stimulate his mind. Arriving in poverty-stricken Queens, NY, he enthuses with a delighted grin: 'This is real life!'

On his search for a wife in the library, the church and the clubs, there are some great stereotypical piss-takes and Murphy is in charming form. The only unfortunate thing about this black and bland version of 'Crocodile Dundee' is that, for most of the time, you can guess what's coming next — all the way down to the jokes. If you don't mind this, it's all harmless fun and might well brighten up a dull Sunday afternoon.

RR

time 698 people committed suicide.
10 'I AM A CIDER DRINKER' the Wuzzels: now whenever people do a West Country impersonation they will always mention 'Zider' and say something like 'Oooooh Argghh'.

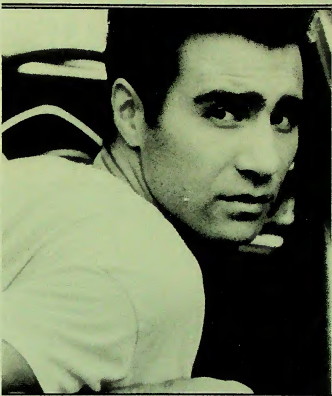
NOVELTY HITS WE HAVE LOVED

- 1 'ATMOSPHERE' Russ Abbot: Tim Nicholson's favourite record ever — fact!
- 2 'POPCORN' Hot Butter: funky Seventies instrumental.
- 3 'EXCERPT FROM A TEENAGE OPERA' Keith West: you must remember this one from 'Junior Choice' — 'Grocer Jack, Grocer Jack ...'
- 4 'NICE ONE CYRIL' Cockerell Chorus: Tottenham's tribute to Cyril Knowles, nice one son. Marginally better than 'Ossie's Dream'.
- 5 'ALL I WANT FOR CHRISTMAS IS A BEAT' Dora Bryon: a Beatlemania classic from 1963.
- 6 'HOLE IN MY SHOE' Neil: a moving rendition from the 'Young Ones' lentil-eating hippy.
- 7 'TIE ME KANGEROO DOWN SPORT' Rolf Harris: what a tit! What a song! What a guy!
- 8 'MARGATE' Chas 'n' Dave: the song that put Margate on the rock 'n' roll map.
- 9 'LOVE ME LOVE MY DOG' Pete Shelley: a romantic little number from the ex-Buzzcock (er, not really).
- 10 'I MUST BE IN LOVE' the Rutles: Dirk, Stig, Nasty and Barry at their finest.

JD

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Zip

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PRINCE!

● Well, chicklets, what can I say? Eat yourselves purple with jealousy because I have been in the same room as not one, but two demigods at the same time!

Where was this auspicious event I hear you ask? Why, 'twas the apres Wembley Prince party. Sorry, chaps, but you'll not get any sense out of me this week. This entire column is being dedicated to the cutest little furry thing on two legs... but if you're really lucky, I might see what else I can dredge up in the way of more pedestrian gossip.

So! Let's get down to business then. There was much tapping and furring after Prince's debut gig because the venue of the party was changed from the Cafe de Paris to the jolly old Camden Palace at the last moment. Yes, the place that we thought could never ever be hit again suddenly got the call and in a matter of hours, the Palace was given a severe wash and brush up in readiness.

By the time the rm entourage got there, security men were 10 deep outside... er, excuse me, but did Prince know he was really supposed to be playing Greater London House car park? Once inside, the celebs began pouring in like Niagara Falls. With a free bar all night and free food, this select gathering was the biggest free-for-all witnessed this side of a George Michael party.

David Jensen fought his way through the food queue alongside Timmy Mallet. Up in the cocktail bar, Big Audio Dynamite held court — minus Mick Jones, who unfortunately had contracted a rather nasty case of chicken pox and was confined to his quarters. What a shame! And with them doing such a spiffing version of '1999' as well!

Patsy Kensit and Dan Donovan held hands a lot, and Spandau Ballet came out of the sty holes to relive their finest posing moments of 1982. I

hear that congratulations are in order as the last but one unhit member of the Spandau plighted his troth last Saturday. John and Flea Keeble come on down! Steve Dagger, for once, was not waving his wad around. Meanwhile, downstairs there was much fluttering of hearts and an awful lot of women as, there at the bar stood the only man in the place, (apart from Prince) whose beer glass I would quite happily hold all night. I can die a happy woman because I shared breathing space with Mickey Rourke — and yes girls, he's every bit as scrumptious in the flesh as on film. Hobnobbing with him at the bar were Eric Clapton and Terence Trent D'Arby, who, I'm afraid, is not so luscious. I nearly got mowed down by Rolling Stone Ron Wood as he made a bee line for the highlight of the evening. Meanwhile, Sarah and Keren from Bananarama remained admirably unimpressed.

Back on the second tier, Pepsi wandered about with an envious hunk in tow, while mate Shirlee canoodled with Martin Kemp.

PAPAART!

● Neil Tennant and Chris Lowe were rumoured to be hanging around somewhere, but I couldn't find them. Must've been ensconced in the VIP bar or something. The entire Burns entourage (comprising two members of Dead Or Alive, wife Lyn, a friend of hers, and Pete's new protégé, James) hid in a corner. Meanwhile, Sinead O'Connor and manager Fachtna, were doing no such shrinking violet thing. She was straight in there up at the bar chatting to tricky Mickey Rourke. Whether she got him to lay his hands on her I don't know, but she did have a rather big pointing of him on the back of her jacket. Ah, there's nothing like being subtle, is there?

At about half one, the stage started to

tremble and on walked the Godlike being himself. Wearing remarkably casual attire, he whipped out his little blue guitar and serenaded dicer Cat with 'Happy Birthday' before launching into a 2 1/2 hour set which didn't finish until four o'clock in the morning. Tell me, where does this man get all his energy from? Boogieing on down to the spartan jamming session (which included versions of 'Strange Relationship', the Stones' 'Miss You' and Tel Trent D'Arby's 'Ruin') were Lemmy, Henry, Pete Wyllie, Chrissie Hynde, Barney, Steve and Gillian from New Order (Hokey had been grounded on account of his boots not being clean enough).

Dancing around like there was no tomorrow was a very obnoxious Boy George, looking very Andy Pandf in his dungarees. Standing in everyone's view was Jonathan Ross — not sure about the coat tag on the outside of your jacket through Jonno... Siouxsie and Budgie kept a very low profile as did Mark 'Matt Bianco' Reilly.

When my feet started to swell up twice their normal size and the Camden Palace started emptying out, I knew it was time to halt the coach and horses home.

The next night it was rumoured that the same thing was going to happen — ie him playing at a club after the actual gig. Accordingly, the chosen venue, Dingwalls, filled to the rafters with punters eagerly anticipating the arrival of His Regalness to jam with Curtis Mayfield and David Sanbourne. Two o'clock chimed and still no sign of him. True, Cat was there, but in spite of yet more celebs hopping from one foot to the other, Prince did not show.

SECRETS!

● Now, before we leave the subject of the polka-dotted pompadour (and was

that a very loud groan I heard from the back there?) here's a very fascinating fact. How does Prince get from the dressing room at Wembley, which is in fact a tent in the grounds, onto the central stage without being seen by the audience? Far fetched as it might seem, I have it on very good authority that he is transported in a fur-lined flight case, complete with torch and oxygen mask. Two burly roadies wheel him around, or so I am told. Eee, it makes Michael Jackson and his germ mask look sane, dunnit!

BONGO!

● OK you at the back there, I promise I won't mention Prince for ch, at least a week! Let's get back to mundanity then. Here's a jolly little story to told to me by one who knows. Apparently Bono is currently running up a simply enormous telephone bill phoning round various muso buds asking them to be on his next album. So far honoured with the calling are Johnny Cash (who is also in the U2 movie) and veteran semi sixties avant garde rocker Captain Beefheart. The good Captain, who must be hurtling towards his pension book at an alarming speed, was somewhat puzzled when his management got Bono's call. So he rang up his considerably more hip guitarist, Chris Lucas, and enquired of him, "Hey, have you heard of this guy Bongo? He wants me to play on his album!" Bongo! Now, there's a name to be going to bed with! Whether or not the poor befuddled chap is actually going to appear on the record, no one has the foggiest...

Ex-Clash man Paul Simonist, and his hitherto the last one to return to the native shores, has now left LA for good and is settling back in this country. I hear that he's currently auditioning people for his new band, who are strongly rumoured



● Just to dispel the rumours that Michael Jackson refused to meet his support-star Kim Wilde, here is pictorial evidence that they did indeed meet up. Not sure who's got the most lipstick on, though!

to be supporting **BAD** in the not too distant future. Nothing like keeping it in the family, is there?

I had to laugh when I heard this story. A bewildered Chrystal's press office was completely flummoxed when, on the day of the 20th anniversary of a Jethro Tull concert, some hippy type turned up in reception and refused to leave until someone gave him a ticket! He got out his bottle of Guinness and his smiles and stayed put until someone managed to find a spare ticket... There is no truth in the rumour that it was in fact Robin Smith in disguise...

Shane MacGowan fell foul of the great British customs officers recently when he came back from filming the new Pogues video in Spain, carrying a rather fearsome Moorish scimitar. He was held up for some hours until he'd managed to convince them that he only wanted it to slice his potatoes with. Personally I think it was probably something to do with his woolly bore!

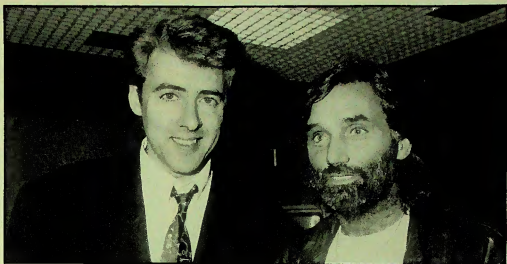


Photo by St/Joey Phipps

● Football fans of the early Seventies might just about recognise the furry-faced figure on the right with the Stu-Press grin. It is none other than Jonno Ross' boyhood football hero George Best. George was interviewed by Jonathan on his new radio show recently which is why he's looking a bit glassy-eyed. Why, the chap couldn't get a word in edgeways!

REALLY?

● This week's most unlikely, totally unbelievable, most obviously fabricated gossip story comes to you courtesy of the **Big Dish**, who, if we are to believe the story, are currently rehearsing out in the lile of Skye. But in order to get from the mainland to the island, they have to hire, no, not a plain ordinary sort of boat, but a bloody great Viking long boat on

loan from the Norwegian government. Is there a further catch to all this, I hear you cry? You bet your girded loins there is. The group have to dress up as Vikings to get the boat in the first place. Oh yeah? And I'm the head Valkyrie on my days off.

Well, it seems that I was ill-informed that a certain person from **New Order**

did bugged all when they were out in Ibiza. Yes, champion of the underdog (well champion of the dogs anyway).

Peter Hook, has suddenly taken much reviled **Sham 69** person **Jimmy Pursey** to his leather clad bosom. It appears that Hooky not only did the sound for a gig the group did out on the island, but also let him into his precious studio and got

him his first ever gigs for simply ages, at the Hacienda. A punk to the last, eh?

Right, well I won't tell you the story about **Prince** and **Terence Trent D'Arby** and the guitar, and I won't tell you the story about how me and **Miss Page** were too shy to go up and say hello to **Mickey Rourke**. I think enough is enough for one week! Toodle pip!

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*get outta my dreams, get into my car
when the going gets tough, the tough get going*

suddenly

THE RM INDEPENDENT MUSIC CHART

S I N G L E S

- 1 (2) Def Con One Pop Will Eat Itself (*Chapter 22*)
- 2 (1) Doctorin' The Tardis Time Lords (*KLF Communications*)
- 3 (—) Streets Of Your Town The Go-Betweens (*Beggars Banquet*)
- 4 (—) Here Comes Trouble Icicle Works (*Beggars Banquet*)
- 5 (3) Chains Of Love (Remix) Erasure (*Mute*)
- 6 (5) Blue Monday 1988 New Order (*Factory*)
- 7 (6) Atmosphere Joy Division (*Factory*)
- 8 (30) The Peel Sessions I Joy Division (*Strange Fruit*)
- 9 (7) Moonchild Fields Of The Nephilim (*Situation Two*)
- 10 (10) William It Was Really Nothing The Smiths (*Rough Trade*)
- 11 (11) What Difference Does It Make The Smiths (*Rough Trade*)
- 12 (9) True Faith New Order (*Factory*)
- 13 (8) The Mercy Seat Nick Cave And The Bad Seeds (*Mute*)
- 14 (14) Ship 'O' Fools Erasure (*Mute*)
- 15 (26) Touched By The Hand Of God New Order (*Factory*)
- 16 (—) Cathouse Danielle Dax (*Awesome*)
- 17 (12) American Boys The Rhythm Sisters (*Red Rhino*)
- 18 (—) Bad Moon Rising Creedence Clearwater Revival (*Big Beat*)
- 19 (16) Panic The Smiths *Rough Trade*
- 20 (17) Love Will Tear Us Apart Joy Division (*Factory*)
- 21 (—) The Peel Sessions The Cure (*Strange Fruit*)
- 22 (20) Something Nice Robert Lloyd And The New Four Seasons (*In Tape*)
- 23 (19) It's All Up To You Darling Buds (*Native*)
- 24 (—) Little 15 Depeche Mode (*Mute*)
- 25 (15) Ask the Smiths (*Rough Trade*)
- 26 (17) Love Will Tear Us Apart Swans (*Product Inc*)
- 27 (—) The Peel Sessions Stiff Little Fingers (*Strange Fruit*)
- 28 (18) Frank Sidebottom Salutes The Magic Of Queen Frank Sidebottom (*In Tape*)
- 29 (—) Temple Of Love Sisters Of Mercy (*Merciful Release*)
- 30 (—) Oh L'Amour Erasure (*Mute*)

A L B U M S

- 1 (1) Substance 1977-1980 Joy Division (*Factory*)
- 2 (3) The Innocents Erasure (*Mute*)
- 3 (2) Tommy the Wedding Present (*Reception*)
- 4 (4) Circus Erasure (*Mute*)
- 5 (5) Substance New Order (*Factory*)
- 6 (6) Hatful Of Hollow The Smiths (*Rough Trade*)
- 7 (7) Wanderland Erasure (*Mute*)
- 8 (9) The World Won't Listen The Smiths (*Rough Trade*)
- 9 (10) George Best the Wedding Present (*Reception*)
- 10 (8) Life's Too Good The Sugarbubs (*One Little Indian*)
- 11 (11) Dawnrazor Fields Of The Nephilim (*Situation Two*)
- 12 (12) The Queen Is Dead The Smiths (*Rough Trade*)
- 13 (—) The Mona Lisa's Sister Graham Parker (*Demon*)
- 14 (16) Strangeways, Here We Come The Smiths (*Rough Trade*)
- 15 (—) The Man — The Best Of Elvis Costello Elvis Costello (*Demon*)
- 16 (13) Meat Is Murder The Smiths (*Rough Trade*)
- 17 (17) The Smiths The Smiths (*Rough Trade*)
- 18 (—) House Of Love House Of Love (*Creation*)
- 19 (18) High Land Hard Rain Aztec Camera (*4AD*)
- 20 (—) House Tornado Throwing Muses (*4AD*)

Compiled with the help of Spotlight, Research and selected retail outlets

RM INDE

EDITED BY ANDY STRICKLAND



Photo by Parker

THE ELEPHANT MAN OF POP

Momus, that's Nicholas Currie to you, is a strange chap. What was it he said, the "Elephant Man Of Pop"? Well, whatever. The truth is that Nicholas is a man obsessed, possessed, even. But unlike Morrissey's tiresomely vain concerns with the intricacies of his bellybutton, Momus worries about love (see his new LP, the honestly titled "Tender Pervert" for details). All together now, ah...

"What everything boils down to is wanting to know who you are and why you aren't loved more. I have a limitless capacity for love, but I'm also absolutely terrified by it."

"I tend to chase lesbians because I prefer to attempt the impossible. Things that are likely to succeed don't interest me. Where's the mystery?"

One of the other little mysteries in Nicholas's life is the lack of any great success.

"I'll never be embraced by the public because I will never pretend to be normal. I'm sick of people telling me I'm just an ordinary guy. I'm not, that's why I like to try and strip myself naked within my songs. No one likes that, it reminds them of reality. You can't escape from life while listening to Momus."

Some have called Momus a genius...

"Being a genius in pop music is

rather like being a millionaire in posies, it's no great achievement. I couldn't give a damn about being accepted in the industry."

Aha, the tortured artist. If commercial success is morally unacceptable, exactly what is it he's after?

"A cultural revolution(!). I would like to see some of our cultural institutions, like ice skating, collapse because of one of my songs. I want to be like Nero. He was the only singer-songwriter to go beyond burning things mentally; playing while Rome burned."

"From my position I can see things nobody else can, but for the moment I shall remain out of the spotlight. Once you enter it you're fixed in time, it's the beginning of the end. If I stay here I'm guaranteed some form of marginal immortality."

Immortality is interesting for only so long, won't he be tempted to attack the charts on their own terms? Surely he must yearn to be popstar?

"I could pimp to the masses, but they've got such bad taste. I have certain bees in my bonnet that must come out, but they're not compatible with being a special offer in WH Smith. Sorry."

Don't be. There's always Woolworths, I suppose.

PENDENTS

FOOD THOUGHT

"Can't get no sleep as the ticks tick on,
No time to fear it's Def Con One
..."

Grebo gurus get serious shock! Can we really believe that the Poppies have gone political at this late hour? Will Reagan and Gorbachev be debating our future with Clint's very first peace missive humming in their lug'oles? And if so, should we start building the bunkers? Erm, well, not exactly. A further investigation proves that the Slourbridge ones had something a little more (ahem) substantial than imminent nuclear war (the moment DEFence CONdition ONE is activated). Check the following lines for the single's true doctrine ...
"... No time to eat, but get me some,
Big Mac and fries to go, gimme Big Mac and fries ..."

Hmm, very radical Clint. Explain yourself.

THE POLITICS OF BEEFBURGERS

"Well, we've had a lot of trouble with beefburgers in the past. I think it's all some kind of global manipulation by Ronnie McDonald y'know. I keep having a nightmare where they 'phone us up and tell us they're using the song for their new commercial ... Shi, bong goes our hard earned credibility ..."

But what about the trip to Russia? The much publicised visit as 'cultural ambassadors', surely that must have helped the credibility cause?
Richard, Adam and Graham, the musical thrust behind the grain of the band, shift uneasily.

"I'm surprised East-West relations

haven't been irrevocably shattered!" laughs Richard. "I bet we'll get home to find Gorbache's bombed Slourbridge."

"I thought he did last week," quips Graham.
Quite.

FROM SHAGGING TO NUKING

'Def Con One', with its beat box frenzy of crushed cut-ups and grunge-ball gullars sees the Poppies establish their position as a hip hop rock thingymagig (trust me, there's no better word). Even so, it's a million pints away from the beery splutter of the 'Box Frenzy' LP, lyrically if not aurally.

"Arrh, Clint snorts. "I'd just about reached saturation point singing about shagging birds, so I thought I'd better think of summat else quick."

From one cliché to another, though. Couldn't you come up with a more original theme?

"But it is! The lyrics have a very abstract feel, so it's more about the Watchmen comic. It's got the same kind of aura, a sinister, time ticking away feel. I'm not standing up and shouting, 'Hey man. It's terrible, let's sell our bombs'. I may have long hair but I'm not a ***** hippy!"

True. But sampling 'Crazy Horses' by the Osmonds is hardly sinister. It's more, well, wacky. I s'pose.

"Damn. I reckoned now we'd got some Ruskie fans we'd be dead hip. Just 'cause we aren't precious about 'our art' doesn't mean we're in it for a laugh."

"It was to start with, when it was a novelty," continues Adam. "Now it's boring. We've gotta 'ave a few beers to enjoy ourselves, we'd go



Pop Will Eat Itself are getting fed up just writing songs about beer and sex. Their current single, 'Def Con One', deals with the important worldwide issues of nuclear war and McDonald's hamburgers instead. **Beefy feature: Tony Beard**

mad otherwise. We might be wacky when we're pissed, but so's everyone."

"THEM WERE THE (CHAOS) DAYS"

"A lot of journalists had their noses put out of joint by us. When 'Poppies Say Grrr!', the first EP, came out they saw us as some kind of thinking man's pop, while all we ever have been is a bunch of long haired guys who like to entertain people and get pissed, preferably both at the same time." Clint sniggers.

Ahh, the failed media hype! And oh, don't we love a backlash. Not

surprisingly, said hacks latched onto the band's laddishness in an attempt to discredit it. It didn't work, but did it hurt?

"Nah," laughs Graham. "Cause them were our chaos days, when we'd make a point of never finishing a gig. Always finished our beers, mind."

"I remember one night when we finished after 10 minutes so we could go back to the bar. We was sitting there, like, saying 'When's this bloody band comin' on then?!"

Well, that's rock 'n' roll for you I s'pose.
Quite.

THE FUNKY WORM MUSTLE! (TO THE MUSIC...)

LIMITED EDITION

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CONTINUED

INDEPENDENTS

o. Prop



NOUVELLE CUISINE

We on the independent pages have grown a bit weary of the usual Xerox and staples futilities of the year, so you know that you've come a good way from the old-fashioned issue eight of 'A New England'. Sure, there's the usual 'What's Cookin' in the Kitchen' but there's some much more interesting stuff in Richard Marshall's 'Kiss Me, I'm a Star' and the 'The Wonder Stuff' plus Aswad, the Seers and simply loads more. A good mixture of local and international acts. You can buy 'A New England' for 40p plus a first class stamp from Richard-Murphy, 9 Gainsborough Close, Folkestone, Kent, CT19 5NB.



- Aswad
- Billy Bragg
- Talulah Ghosh
- The Darling Buds
- The Wonder Stuff
- The Wedding Present
- Slade
- The Leveller
- The Galley Slaves
- The Corn Dollies
- Mega City Four
- The Seers
- Trees

L E A P Y E A R

It's a cinch that come the end of the year, one of the more intriguing and wonderful independent singles of the year will have been 'Who Works The Weather' by the Great Leap Forward. This excellent 45 spends three minutes creeping up on you through

an unpolished yet effective croon, bolstered by some nice piano, before unleashing itself into a frenzy of stabbing bass and Merrick guitar that puts a smile in your face and a frown on your spine. Love it guys, simply love it.

COMPETITION

Now in case you hadn't noticed that some of us round these parts rate the **Go-Betweens** rather highly (number three in the chart this week), we've lined up a rather fabulous competition for fans and newcomers alike. We've managed to get our hands on no fewer than 18 boxed set singles featuring the 'Streets Of Your Town' single, a photograph of the band themselves, a rather convenient street plan of Sydney, the band's homebase these days, and a nifty logo button badge. So if you fancy winning one of these tasteful packages, just answer the three questions below correctly.

- 1 Which member of the band left recently?
 - a) Robert Forster, b) Lindy Morrison, c) Robert Vickars?
- 2 What was the title of the band's last LP?
 - a) Talulah, b) 'The Go-Betweens', c) Springhill Fair?
- 3 Which English actress starred in the film 'The Go-Betweens'?
 - a) Julie Christie, b) Julia Walters, c) Sarah Green?

Send your answers on a postcard to 'The Go-Betweens Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date August 15.



SUMMERHILL



I WANT YOU

SUMMER IN YOUR HEART

Here's a good tip for you. Put 50p each way on **Summerhill** getting signed to a major before the end of the year and you're bound to come up trumps. Record companies are swarming round them like moths to a flame. Before forming the group, guitarist Neil Scott played with Everything But The Girl, Felt and the Wishing Stones, and if you're hoping that Summerhill are going to sound like any of those inspirational bands then your miles off target. Seor Burnett's vocals, added to Scott's 12 string chime are vaguely reminiscent of late 60s folk, then your miles off countryified byrdy only less flowery and more rollicking. Their debut single, 'I Want You', is absolutely bloody mazy and is backed with some equally fab tunes on the flip. Summerhill singing with a high pollen count.

Take a 21-year-old ex-model, and a 20-year-old ex-make-up artist, add a generous sprinkling of smooth melodies and sugar sweet vocals, and the result? Oldland Montano. Michele Oldland and Kay Montano to be more precise, two rather attractive young women who are about to release their debut album, a collection of sleek velvety songs, perfect for that warm day when the sun is shining and you feel, well, pretty chuffed with life.

The two girls actually met about three years ago in a rather trendy London club called Crazy Larry's. A shared love of dancing and singing on the bus, led the twosome to believe that if someone has to be successful, why not them? But it's a bit of a step from the rather glamorous, if slightly tacky, fashion world, to the rather haphazard music business. What made them realise that they could make a go of it?

Kay: "Definitely instinct for me."

Michele: "There was also a lot of terrible music in the charts, and we thought that we may be able to contribute something a little more substantial. I've been writing songs since I was about 11!"

Please readers, make no cross references here to Tiffany or Debbie Gibson, who also seems to have been writing songs since she was about five, or indeed the other girl duos, Pepsi & Shirlie, Mel & Kim etc. As Michele pointed out: "We're more like Simon and Garfunkel than Pepsi & Shirlie."

You won't find any boppy beats or SAW productions here. The Oldland Montano repertoire contains a blend of soft, sensual songs, not over-sexy, not full of innuendos, and tinged with a hint of subtle naivety.

Most of the tracks on Oldland Montano's new album, despite having a soothing, uplifting feel, also have rather woeful, heartstring-tugging lyrical content. So much unhappiness from ones so young?! Is this what you're always like?

"I think we're rather the opposite," laughs Kay.

"It's all about growing up, experiences that I've had or that I've witnessed other people going through," explains Michele. "It's much easier to write when you are feeling depressed or particularly melancholy, than if you're happy. If I'm happy I'd rather be running around the park." Or roller skating, which seems to be one of their hobbies, especially for Kay, who used to skip school to go to a roller disco. Apart from roller skating, between the two of them, they like to keep fit, play cello and piano, compose, go to clubs and go to the movies. Michele would also like to act in one.

worked to our advantage," says Kay.

"It could also be a disadvantage though. Some people only look on the surface and think there's nothing underneath."

"At the end of the day," adds Michele, "the music speaks louder than anything."

"Our manager said a good thing once," says Kay. "He said 'people have eyes and people have ears, therefore if you are pleasing to the ear, it helps to be pleasing to the eye'. It's definitely secondary, but of course the visuals are important."

Do you think it can, or will be, harder to be taken seriously?



"I'd like to write the music for a film, sing the Bond theme and be in a movie," says Michele. What sort?

"Probably a comedy with serious undertones. What I'd actually like to do is write the film and the music, be in it and get the hunkiest co-star!"

What also can't go un-noticed is that Oldland Montano are rather attractive girls — well, Michele was a model after all. I wondered if that worked for or against them.

"I think that up until now it has

Kay: "We haven't really come across that yet, because we haven't gone for a hard sell approach with the way we look."

Michele: "People like Prince or Madonna calculatingly sell their sex, but we don't. If we're sexy it's because we are naturally, not because we're trying to flaunt it."

One last thing Kay. Is there anyone in the pop world you'd like to do a make up job on?

Kay: "Lemmy, definitely. That would take about six weeks. I wouldn't have enough Polyfill!"

RIVER DEEP MONTANO HIGH

Here come Oldland Montano – Michele and Kay – who gave up lucrative careers in the fashion business to become singer/songwriters, serving up sleek and sensuous songs, like their current single 'Just A Game'. Lysette Cohen goes Montano climbing. Portrait by Joe Shutter

"We're more like Simon & Garfunkel than Pepsi & Shirlie"



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OUT NOW



RM DANCE

★ ★ ★ EDITED BY TIM JEFFERY



Tim Jeffery talks to DJ Paul Oakenfold and asks if the Ibiza beat experience is a new musical movement or just a load of Balearics

The Balearic beat has arrived. Take a peek into one of the several London nightspots that swear by the wibes of this crazy phenomenon and you'll witness a frozen atmosphere and dancing, the like of which hasn't been experienced in years. The best thing is—happy dance punk rock," says Mark Moore of S-Express. But how did it happen, when did the overdose of adrenalin and excitement come from, and why are Cyndi Lauper and the Woodentops suddenly hip?

The story begins in the nation of drunken holiday orgies — Ibiza, once a popular Mediterranean family resort, now just one big 18-30s booze up. Well not quite, because part of the island's nightlife has maintained a safe distance from the 'hoogan' element, partly by positioning themselves a costly cab ride away from the 'unacceptable' elements, and partly by charging \$5 a drink. Add an unlikely blend of music that covers rock and pop to house and rap and you have the making of a great time (provided you can afford it), a party atmosphere and no violence. It didn't take long before someone thought 'Hey, why can't we do this at home?'

Paul Oakenfold is one of a small band of DJs who were so overcome by the intensity of the Ibiza experience that they decided to bring

the Balearic sounds home, along with their scratchy and straw hats, and incorporate it into London nightclub. It proved to be the catalyst in the fizzing cocktail that included acid house, boredom with existing nightlife, and the odd tab of the trendy drug Ecstasy. Paul's Soho club is an orgy of fun and dancing, with music that throws convention out with the possibilities.

"A year ago people were standing around all in black, not talking to anyone! They had serious problems, wherever there was rap there was violence, and so on. Now people are dressing down, they're coming to dance, they say hello to people they haven't met before, they talk. It's what a club is supposed to be about: A party atmosphere.

"All I've done is to play the best of all types of music. That doesn't mean any good is a Balearic beat. If you had to split it down I guess most Balearic beats are a cross between house and indie rock — sounds by Yello, Nitzer Ebb and other Eschigian bands. But there's also the odd record like Cyndi Lauper's 'What's Going On' and 'Why Why Why' by the Woodentops that fit in as well. The new attitude means that you can play a wider range of gold music than before, not just sticking within the confines of rap, rock or even acid house."

The next logical progression for Paul was to produce his own interpretation of the Balearic beat. His first was 'Dance With The Devil'

B R I N G I N G THE SOUND OF IBIZA B A C K H O M E

HOUSE ENGINEERS HIT THE HOUSE

OUT NOW ON 7" AND 12" SINGLE (SY 14 AND 12SY 14)





● ELECTRA, with Paul Oakenfold (right)

by the Project Club, is what Paul would describe as "an original kind of Balearic beat", combining part of an indie rockin' — in this case the haunting bells from the First Tribe's "De Teignifrey" — with a house beat. His four-piece band, Electra, takes the music a stage further: by incorporating a Spanish chant with Latin percussion. Their cover of the Portuguese song "Libano" looks like being the first Balearic beat to cross over into the charts. So is this a temporary fad or will the Balearic beat have a genuine impact on British dance music?

"I don't know why it's going," says Paul. "People are talking about Balearic beats becoming mainstream, but a lot of the music already is mainstream. But there's no doubt it's going to be an influence. People like Pete Waterman, Hollywood Beyond and Masin Fry (of ABC), who come down to the club, are making records based on what they've heard. But I don't think people should think about what's going to happen next. They should just enjoy it and let it happen." Sound advice, but don't forget your Smiley badge.



● Bobby Brown was once co-lead singer with that unbearably precocious bunch of teenagers New Edition. Bobby wisely decided to part company with them a couple of years ago, not out of acrimony, but just so that he could do his own thing.

"I miss the guys sometimes, but I don't miss being part of a group," says Bobby. "I always wanted to strike out on my own, and make music that was more me. I've also grown up a lot since leaving New Edition. I've had to be more responsible and take care of the business side of my career as well."

At 19 he's already on his second solo album, "Don't Be Cruel" — also the title of his current single — a Keith Sweat-ish funk groove. "Yeah, I guess it does sound a little like Keith, but I feel I'm different — more 'street' if you like, in the way I see my music and how I perform." Bobby Brown is also in the rare position of being able to boss his 27-year-old brother around.

"He's my manager and helps me a lot with good advice, but when it comes to household chores my position as a popstar is the vital factor. It's usually him who has to collect the groceries and take out the garbage!"

TJ

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(ORIGINAL VERSION TAKEN FROM
THE HIT ALBUM 'COME INTO MY LIFE')



7-LON 18-12 EXTENDED MIX-LONX 183 CD SINGLE-LONCD 183



RM DANCE

★★★ CONTINUED ★★★

THE RM TOP TWENTY

COOL CUTS

- | | | |
|----|-------------------------------------|---|
| 1 | (-) FOLLOW THE LEADER | Eric B & Rakim
<i>4th & Broadway LP</i> |
| 2 | (-) A SALT WITH A DEADLY PEPA | Salt-n-Pepa <i>ffrr LP</i>
the Jungle Brothers
<i>US Idlers</i> |
| 3 | (1) A HOUSE IS NOT A HUT | Sound Assassins
<i>Cooltempo</i>
Swan Lake
<i>US Bad Boy</i> |
| 4 | (5) GET OUT OF MY HOUSE | Electra <i>ffrr</i>
Salt-n-Pepa <i>US Next Plateau</i> |
| 5 | (-) IN THE NAME OF LOVE | Incorporated Thang Band
<i>US WEA</i> |
| 6 | (3) JIBARO | Bomb The Bass
<i>Rhythm King</i> |
| 7 | (5) SHAKE YOUR THANG | Phase II
<i>US Mavin'</i> |
| 8 | (-) BODY JACKIN' | Carol Cayne <i>Syncope</i>
Inner Life <i>10 Records</i> |
| 9 | (8) DON'T MAKE ME WAIT/MEGABLAST | Molly Roger <i>Tan</i>
Terrajacks <i>WEA</i> |
| 10 | (2) REACHIN' WHAT MY LOVE CAN BRING | Mr Lee <i>Breakout</i>
Nightwriters <i>Jack Trax</i> |
| 11 | (-) WHAT MY LOVE CAN BRING | Gwen McCrae <i>Danceyard</i>
A.R.K. <i>Rough Trade</i> |
| 12 | (6) BIG FUN | James Brown <i>Scotti Bros</i>
the Funky Worm <i>WEA</i> |
| 13 | (6) ACID MANNY | |
| 14 | (-) HOUSEPLAN | |
| 15 | (7) PUMP UP LONDON/PUMP UP CHICAGO | |
| 16 | (-) LET THE MUSIC USE YOU | |
| 17 | (-) EIGHTIES LADY | |
| 18 | (-) LISTEN UP | |
| 19 | (-) STATIC | |
| 20 | (16) HUSTLE | |

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



ERIC B & RAKIM, *Image One*



THE ORIGINAL SUPERFLY GUY

● Curtis Mayfield is one of those characters who just goes on and on. From his first hits as a teenager with the Impressions in the Fifties and Sixties to his solo albums and movie soundtracks, like 'Superfly', of the Seventies and Eighties, Curtis has been patiently toiling away on the sidelines. He's not always attracted the attention he's deserved, but Curtis isn't bothered in the least.

"That's not what I weigh my survival or my life upon. I've always believed that if people are around me I will earn their respect. There's so many different styles of music that are competing together on a commercial scale that it's easy for most people to miss good lyrics or good songs just because of the other fads that grab them first. I have no qualms as to where I rate in the world. I've found happiness and given happiness by just doing it for so long."

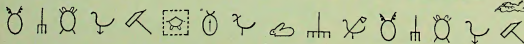
It's the honesty and simplicity of Curtis's lyrics that have won him new generations of fans, whether he's portraying the darker aspects of Black America or just delivering encouragement in the classic 'Move On Up', which has recently been reissued along with the 'Superfly' soundtrack. In recent years Curtis has spent more time touring than recording — a double 'live' album is imminent — preferring to resist the offers from major labels and remain independent, but a studio album is planned.

"I will try to be myself but it will probably be different from my older material, partly because of recording techniques but also because we'll be shooting at a competitive market. You'll recognise my signature but I would like to think it will cut into the current music scene."



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Takin' Umbrage The Archers' Classic



NO CAMERAS, PLEASE . . .

A glance at the Cool Cuts 20 over the past few weeks reveals a growing bunch of faceless artists like **the Sound Assassins**, **Terrajacks**, and **A.R.K.**, with debut releases, or more seasoned performers like **Mr Lee**, and **Todd Terry** (**Swan Lake**), all of whom have one thing in common. They hate having their photos taken. Never before have music makers gone to such lengths to hide themselves away from the camera lens behind cloaks of anonymity. **The Jolly Roger**, for instance, would only go to the studio to provide a photo of his chin and chest in last week's **rm** dance. It's not that they're all as ugly as sin (though some of them might be), but that the music supposedly speaks for itself.

"It's just an underground thing," says Hayzbe Haze of **A.R.K.** "Pictures aren't important." The cost of making a dance record is next to nothing. Anyone with some loose change and a floppy disc can whack out an acid house track in half an hour. The people who are making these records are not after fame and publicity like your average popstar. They just want to see people take notice of their creations, move and groove to it, and make a few bob at the same time.

"It's similar to the punk era in a way," continues Hayzbe. "You've got people like us who've never made a record before just going in and doing it. It starts out as fun, but you get the taste for it and go back for more. I think it's healthy—of course there'll be a lot of rubbish being made, but as in the punk era the good stuff rises to the top and the bad just gets ignored."

Of course, the big difference between punk and the new wave of dance music is that punk had something to say. Even if much of the anarchic sentiment was only skin deep, it challenged the status quo. Kids wanted to be heard, and they did everything in their power to make sure they were. Dance music's *raison d'être* is simple—dancing. It goes some way to explaining the anonymity of its creators. It's also mainly instrumental and is rarely performed live. And why *hate*? It's the singular purpose of dance music that makes it so good.

"A lot of holes artists in Chicago are just pleasing themselves or being pretentious," says **Mr Lee**. "The secret is to gear the whole sound to the dancefloor. A song and a message make it more interesting, but getting people to dance is the bottom line." Mr Lee should know. He's been one of the more consistent Chicago music makers, with several club hits under his belt. And we still can't get a photo of him. "I like to keep a low profile," he murmurs.

Terrajacks—a scouse house outfit misinterpreted by **Andy Stevenson**—have taken the whole ball game a step further. The two girls pictured here aren't anything to do with their record, "Houseplan", at all. "It's the record company's idea of glamour," says Andy. "I guess they thought it'd be better than a photo of us half dead in a studio. They do dance to the record when we do **PA's**, though."

Of course, as soon as the record nudges its way into the top 40, the camera shyness usually disappears and we get to see how really awful they all look. **TJ**



● NOT ACTUALLY the Terrajacks at all, but a couple of 'friends' of theirs



BAD YOUNG SISTERS

● Criskey! If you thought British rap artists rose above the 'dissing' antics of their American cousins then check out the lip that two 19-year-old London ladeez, **Lazy & Lisa**, dish out on the unsuspecting **Derek B** in their debut single "Bad Young Sisters" . . .

"While these turntables turn, we're out to confirm Derek B you're a liar, a phoney and a worm!"

And that's just for starters. 'Bad Young Sisters' goes on to accuse **Derek B** of being a chauvinist and an embarrassment to British rap. What's old Del-boy done to deserve this then?

"We were asked by Coldcut to do an answer back rap to **Derek B's** reps at that point, but when I checked them out I found they were meaningless rants that put down girls as if they were just something you stuck up against the wall.

He should rap about something that has meaning, what you feel, that's

what it's all about. He never raps about racism or poverty. He's all about making money and going on **Top Of The Pops**! Exploiting hip hop for what he can get out of it. Rap is not about that, it's underground and that's where it belongs."

Doesn't this 'dissing' give rap a bad name?

"Rap isn't about being nice to people. It's good and bad. We're not going to just pick on **Derek B**. We have strong opinions and we talk straight, whether it's about people or issues. I think you can change things by doing that. **Derek B** might take a look at himself and change. He could go the same to us. We're ready to get as good as we give."

We offered **Derek B** the right of reply, but unfortunately he's stunning it up in Greece. Lucky for some. **TJ**

Vanessa Williams

The Right Stuff

THE MASSIVE U.S. DANCE HIT
NOW AVAILABLE IN THE U.K.

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Pretty in

"Things would be a little more precious and less cheap if you didn't get asked what colour pants you wear. But that's the nature of teenagers, they want to know things like that. I hope the people who like us are more interested in the records than what kind of make-up I use."

It would take courage as well as stupidity to ask Wendy James, singer of sonic groovesters Transvision Vamp, a question like that. The diminutive blonde bombshell is not the type to suffer fools gladly. However, for the sake of the pop perves amongst you, we can safely assume she's wearing pink knickers... after all, she's also wearing a pink jacket, a pink shirt, pink shorts, pink gloves, even a pink CND badge and a huge pink flower in her hair.

Wendy's one of the few people who can wear pale pink from head to toe and not look like either a sugared almond or a total bimbo. It's something to do with her eyes. She was once described as having 'Brigitte Bardot's eyes and Margaret Thatcher's stare', but that's not quite fair; her gaze is cool and direct, neither challenging nor defensive, but an indication that she's prepared to stand her ground.

Persistence has paid off for Transvision Vamp, who were written off by some before they'd really got started. Their first single, 'Revolution Baby', gained them plenty of attention but barely dented the charts. 'Tell That Girl To Shut Up' fared rather better, but it's taken the arrogant, brattish noise of 'I Want Your Love' to get them their first major hit.

"It takes a lot of pressure off the album," says Wendy, "because we were wondering how many people would be interested in it, and now we know quite a few will be. It's the next step up for Transvision Vamp, after having people saying we were never going to have a hit, even though we'd only released two records before this

one. It's rewarding for us, and for the people who've believed it would happen. It's also nice to shove it up the assholes of some people... not that I'm a malicious sort of person, not at all!"

Not guilty, m'lud! It's a year since **rm** first put Transvision Vamp on the cover — yet another successful 'tip for the top!' But does Wendy think all the early press coverage was premature?

"It seemed right at the time, because a lot of people were talking about us and getting excited about the prospect of us having a hit. The record didn't deliver, but at least it put us in the public eye."

The band vehemently deny that 'I Want Your Love' is any more conservative or accessible than their previous singles. Certainly it brings back something of the grit and energy of the Seventies to a willing chart. To compare the likes of Patsy Kensit and Debbie Gibson to Wendy is to compare airhead frills and flounce with a slice of pure attitude.

"Kylie Minogue's saying she should be so lucky to fall in love, and it would be really good if a boy loved her — poor little Miss Lost, all I ever wanted was a man to take care of me. The girl in 'I Want Your Love' is saying she doesn't need any of the affectations which come with a relationship. She's stating quite frankly what she wants and what she doesn't want."

"There is a big difference between us and the way other bands with girl singers present their music. Girl singers generally tend to be demeaning towards the female; the female is the weaker part of the relationship, and she's asking for forgiveness, or for someone to come back to her. That will never be the case with Transvision Vamp, because personally I'm never going to get at the back and call of any man, and obviously our songs are

going to reflect that."

Wendy, as you'll have realised by now, is a woman who speaks her mind. She's serious and quietly spoken, nothing like the peroxide trash queen she portrays on stage, but her words reveal a steely determination.

"I don't think I'm particularly outspoken, I'm just honest. I don't feel the need to censor what I say for the sake of getting a good response. There are certain subjects I feel strongly about, but I wouldn't say I was any more outspoken than anyone else with a brain."

It must be annoying when people get carried away with the dumb blonde imagery and underestimate your intelligence? (One of **rm**'s own reviewers called Wendy 'the non-thinking man's blow-up doll!')

"People who say things like that can go and rot in hell. How on earth could a stupid opinion like that upset me! All the sexist rubbish about boys liking the band more than girls, well if they truly only like us because of the way I look then they're very stupid, and they shouldn't have paid four pounds to get into a gig just to see what I'm going to wear."

"On this tour we've had loads of girls coming down saying 'you're the only girl in the charts with any guts'. I know if I was 14 years old right now I'd far rather see me on 'Top Of The Pops' than some twat dancing about in a flashy designer dress singing about how she wishes she could find the perfect boyfriend."

"I should think a certain amount of girls see me as a role model; far more probably appreciate Kylie Minogue at the present time, but that's fine — they can go home and watch 'Neighbours'. I know there are quite a few girls out there who are into the band, and especially into the fact that I'm a girl."

Wendy James likes dressing up in pale pink but she's certainly no bimbo. As Transvision Vamp score their first big hit with 'I Want Your Love', Wendy says she wants your respect as well. Red hot feature: Lisa Truett

Pink

On this tour we've had loads of girls coming down saying 'you're the only girl in the charts with any guts'"

"I should think a certain amount of girls see me as a role model"

"I used to buy the music papers every week, and whatever Joe Strummer or Johnny Rotten said, I would live my life by it. What counts is whether or not you like the music, and whether it is going to make you do something for yourself, because when I was growing up that's exactly what music did for me.

"I'm only 22, so I was too young to actually be part of the punk movement, but when I was about 14 gigs were still pretty raucous, and it made me feel that was what I wanted to do — so if our gigs do that for people now it's terrific.

"I think if we'd carried on without playing live for much longer we would have been in serious shit, but now we've proved we can do it. It would be great to think we could influence people in the same way that Blondie and Marc Bolan and the Rolling Stones influenced us. To be worthy of going down in the books with bands like that would be brilliant. But we don't want any of the gynecophantic bullshit that comes with fame, like cocaine or fast cars or designer dresses; we'd rather be left alone to do what we're here to do, and that's make music."

So Wendy, if you're not the non-thinking man's blow-up doll, how would you like to be remembered?

"Well, apart from being an OK singer, for being an honest person, and full of integrity."

Wendy James — nobody's fool.

There is a big difference between us and the way other bands with girl singers present their music"



Two and a half years ago I sat opposite a cocky, flamboyant creature who was arrogantly predicting that his group, the Blow Monkeys, were about to reintroduce style and songs to a barren pop landscape, and consequently take over the world. Since then, Dr Robert has had an occasional flirt with the charts, travelled around the world, become a father, become involved in politics and, more significantly, grown older. The carefree, humorous Doctor has developed into a studious, more responsible person.

As the Monkeys prepare to release their fourth album, *Whoops, There Goes The Neighbourhood*, I find myself sitting in the formal gardens of one of England's stately homes with the Doctor as they prepare to shoot the video for their single, 'This Is Your Life'. The whole scene is in stark contrast to our first meeting in the Doctor's old flat above a record shop in Britain. It's yet another indication of how far he's come.

As fashion conscious as ever, the Monkeys waltz through the video in a selection of Seventies-styled suits in mustards and purples. Loud and unlikely would be a good description, and all the Doctor's handwork it would appear.

"I designed some suits for the whole group because I was sick of wide shoulders and Gaultier buttons. As soon as I saw Johnny Hates Jazz I thought, leave me out. This is sad to say, but I feel responsible for a lot of those groups because shortly after 'Digging Your Scene' came Johnny Hates Jazz and Wet Wet Wet, the acceptable face of pop/soul.

"Do you think people think we're the same?" he enquires. "I hope not."

As pop grows increasingly infatuated with younger and younger stars, the position of a group like the Blow Monkeys is constantly being reappraised. Although their audience has been

predominantly teenage, the sentiments and lyrics, with their political and social comments, are often aimed at older ears.

"If I was 19, I'd be quite happy to be in Bros. I'm not, I'm 27. I've got different ideas, different responsibilities and I'm not going to run away from those in order to cling on to some nebulous idea of youth. I'm not going to resist growing old. It's not about growing older, it's about being honest to yourself. I can't think of anything worse than slopping on the wig and make-up. I don't think people will perceive the Blow Monkeys as having changed, that's just something that's happened to me."

Would you rather have been a pop star at 19?

"No, because I was a grown fisherman in Australia and I wouldn't have changed that. I'm glad because maybe I'd have become a casualty, and I've seen a few casualties, and they're not pretty sights, mostly obnoxious and sad."

So what do you make of today's selection of pop stars?

"The last great pop star was Adam Ant. I feel sorry for teenagers growing up with the Likes of Duran Duran and Bros. They've been short changed on the imagination stakes. You look at the smile on the face of Marti Pellow and you look at the smile on the face of Marc Bolan, they're completely different smiles."

There's a brief pause while he reflects on his last statement, before he confesses: "Maybe that's just me talking, maybe teenagers see Marti Pellow the same way. Maybe I'm getting old."

Dr Robert's socialist ideals have always been a recurring theme in the Blow Monkeys' work. Indeed, much of their last LP, including the title 'She Was Only A Grocer's Daughter', focussed on Thatcher's regime. He has been heavily involved with Red Wedge, which is yet a further indication of the Doctor's more serious nature.

"It's important to get involved. I

have certain ideas on how I think things should be in this country, in particular to do with the left, so I write about them in the hope that other people will agree with them. A lot of the black music that influenced me was like that. Not so much these days with Prince or Michael Jackson, but people like Public Enemy. They stimulate ideas. They have a point. If I was black and lived in America, I'd be in a band like Public Enemy. I've never thought of them as anti-white, they're just pro-black, and that to me is fair given the history of their people. I can understand their anger."

Since they burst on to the scene back in 1985 with the contagiously smooth 'Digging Your Scene', the Monkeys' appearances in the charts have been a touch infrequent, but a lot of their financial worries were solved when they were asked to contribute a track to the movie 'Dirty Dancing'.

"It was a cover of 'You Don't Own Me' [previously covered by both Dusty Springfield and Status Quo]. I thought, that's a good title, thinking politically like you do, 'course it wasn't about that at all, but at least it paid off some debts."

Now seems as good a time as any to return to that old chestnut about whether he'd like to do a soundtrack for a movie.

"I'd like to one day, when I'm older perhaps. I'll give this a go until the visuals start going, which they probably are already. I still enjoy performing. I don't want to do a Mark Knopfler."

It's nice to see his sabre-toothed wit has lost none of its edge. So, since we're talking about OAPs in pop, does the Doctor think pop stars should retire at 30?

"Most of them should. It depends on your concept of dignity. I find if there's a cause or a charity gig, where everyone gets together, you're guaranteed to find Sing, Peter

Gabriel, Eric Clapton, Mark Knopfler and even George Michael these days. They're all rushing to join this big family and go and do the Prince's Trust and all that shit. I just find that whole big happy family of pop doing some sort of charity thing appalling for two reasons. One; I hate most of the people to do with these groups and it would be hypocritical of me to get up on stage with them. Two; I don't believe in charity."

Considering the charity-conscious era we're going through, the Doctor's stance seems strangely at odds with both his contemporaries and the climate.

"I believe there shouldn't be a need for charity. I believe charities are there to ease the conscience of those who have. Whether it's Shelter, Help The Aged or Childline, these are things that in a caring society should be provided for. The reason I don't do charity concerts is because I think you have to look further into those problems and find alternatives, not handouts."

The years have certainly made the man older and wiser, but his natural charm and humour still make appearances amidst the more reflective moments. When asked about what unusual places the Monkeys had visited, the Doctor described Iceland as a "council estate on the Moon."

If you dropped dead tomorrow, would you be happy with what you'd achieved?

"No. I'm very bad at putting things in perspective. I'm at a bit of a loss to say where I fit in the scheme of things. Whether it's important or minor, or second division. I might even be southern league."

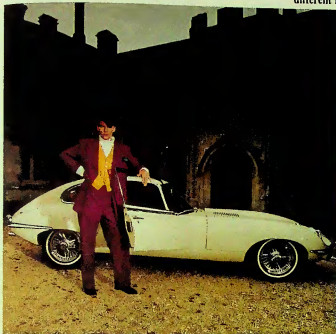
Make an ageing Doctor happy and support your local Blow Monkeys. Let's face it, if Wimbledon can win the cup, there's hope for us all.

Support Your Local

Monkeys

'I have certain ideas on how I think things should be in this country . . . so I write about them in the hope that other people will agree with them'

'If I was 19, I'd be in quite happy to be in Bros. I'm not, I'm 27. I've got different ideals, different responsibilities'



c a l B l o w M o n k e y

The once arrogant Dr Robert might have grown up, but he still hasn't lost his sabre-toothed wit. As the Blow Monkeys prepare to release their fourth album, Kevin Murphy talks to the good Doc on the set of the video for their new single, 'This Is Your Life', about growing old gracefully, the state of today's pop stars, and the state of the nation.

Confessions of



● THE MASSED ranks of UB40, with James Brown and Astro second and third from right

UB40 say they were so boring that dancefloors were deserted everytime their records were played. But with their album 'UB40', featuring the single 'Breakfast In Bed,' they've become sharper than ever. Johnny Waller agrees with them



Once they were media darlings, the new messiahs of political rock, blending astute social commentary and gently swaying reggae rhythms.

But then UB40 seemed to lose direction. They still scored the occasional hit single and played sell-out tours, but they were obviously undergoing a period of re-assessment and re-adjustment.

And now there is a new UB40 album. It is sharper, cleaner and much more danceable. It features the hit single, 'Breakfast In Bed,' yet another duet with Christie Hynde. It is an album that recaptures the band's original spirit and fire. It is called simply 'UB40'.

"Basically," admits drummer James Brown, "we've always had trouble titling our albums and so we've had absurd titles in the past, like 'Geffery Morgan' — although I quite like 'Rat In My Kitchen'; I think that's one of the better titles. So it's called 'UB40' because we couldn't really think of anything else!"

"I love this album," beams toaster/trumpeter Astro. "I must say this album and 'Rat' are the only two albums we've done where I love every single track."

Looking back on their previous work, both James and Astro agree that "we've always set ourselves a standard that's been too far in front for us to achieve" — the claim of perfectionists everywhere. But UB40 are also hard-headed realists.

"There's still other things to aim for — so as far as we've come up the ladder, we've still got further to go. We've set ourselves a standard that we want to achieve... and we're still chasing it."

James: "And it's also true to say that everybody's expectations are different and really there's nobody within the group controlling it."

Both of them are happy to admit that previous albums seemed sluggish — "we just realised they were too slow," says Astro. "As soon as you went into a disco, and heard the DJ play whatever other stuff was around at the time and then put on one of our tracks, you'd just watch the dancefloor clear!"

"Whereas before we used to be down, now we can be up," explains James. "And our last couple of records had been more up, I think."

This period of 'up' activity was highlighted by the band's successful appearance at the recent Nelson Mandela birthday concert in London. UB40 have always been regarded as artists of conscience, long before it was deemed fashionable to be seen as such. On their last world tour, they played several dates in Zimbabwe, which had a severe affect on them.

James: "I went through a bit of a change when we were in Africa. I looked at the way black Africans were living and I thought, 'This is terrible! They're only getting paid 20 dollars a month and they

can't afford this and they can't have that... but I was judging them from my position, because those are the things that I'm used to having and I've become corrupted, almost, by all this choice."

Despite their renewed sense of enthusiasm which translates into more danceable grooves on the record, there has been one cloud hanging over UB40 recently. Their road manager, Ray Falconer, was killed in an accident involving a car driven by his brother, bassist Earl Falconer, who is now serving a six-month jail sentence for drunk driving.

How was the band affected by this trauma?

"Oh right... I've thought about this," says James warily. "It's had two completely opposite effects. Obviously it was a total shock and to some extent it will never be the same again, but also it had the effect of pulling us together more."

"Will it seem strange going out on tour with two familiar faces missing?"

Astro: "Of course it will, but not to the extent that it will mess up the tour. From time to time on tour, you're bound to look around and realise that Ray's not there..."

James: "But it's true to say that we do keep things in the family and the replacement for Ray is his cousin who is

a pop group



"We've always set ourselves a standard that's been too far in front for us to achieve"

the spitting image of him! So really, there's still that feeling of continuity."
Did such a shock — and the enforced lay-off resulting from it — give you a chance to put things in perspective?
James: "Yeah, we're all at a strange time — we're all approaching 30. A lot of people at that time seem to lose a bit of direction and I think personally we've rechannelled our energies into, from a family point of view, re-affirming our direction."
"I think two years ago everything was still a party, but now the party's over and we've got to get on with it."

You keep your private lives very well hidden. I just wondered how many of you had settled down and become married with children — and if they like UB40.
"We've both got kids, yeah," says Astro.
James: "My seven-year-old daughter, when I'm not in the room, she has certain records that she chooses. She loves Madonna, she loves Michael Jackson, she likes Mel & Kim — stuff like that. And she likes the Beatles, funnily enough."
"If our own kids didn't like our music I'd be worried because I think it's a good indication... She likes the music and she wants to dance to it."
Are you proud of what you do? If someone you meet asks your job, what

do you say?
"Oh, being a musician ain't worth a f** really," says James. "I know loads of musicians. So I don't say, 'I'm a musician', it's not really anything worth boasting about."
Astro: "No, I usually say 'I'm in UB40' because that is worth being proud about."
And what's the worst thing about being in a well-known group?
"I don't like to be expected to be right," is James' surprising answer. "I don't like to be looked upon as someone who has all the answers. We've got enough trouble keeping ourselves sorted out. We're not gurus..."
Astro: "Yeah — because I'm a Rasta, sometimes I get people telling me their problems and asking me, as a fellow Rasta, what they should do. And I'm struggling to avoid screwing up my own life! I've had people ask me what to do, and I've given them my own point of view."

"But the horrible thing is, one guy took my advice and his whole world fell apart!" (Laughs.) "It happened in New Zealand, when this Maori told me about how he wanted to live his life but various people were opposing him. So I just said that these people weren't even worth listening to and he should go ahead. It turned out one of the people was his father, who was the leader of the tribe!"
"And when this guy came to see us

again at Hammersmith Odeon, he was totally devastated — he'd been banished from his island and dishonoured!"

So are you dissatisfied with your position?
"Don't get me wrong," says James quickly. "I like what I'm doing — I like the attention and I like the music, but I'm not sure you can make a big thing about it because it's only trivial pop music, after all."
"I mainly like it because the returns that you get for doing it are phenomenal. It's a joke how much money we get, really! It is a business after all. I mean, if you're looking for anything else, if you're looking for some sort of integrity or if you're looking for some sort of art, then don't look at pop music. Go and read a book or do some painting... You ain't gonna find politics and art in pop music!"
"What you're going to find is a nice tune that makes you happy when you put it on in the morning or a nice tune that makes you relax at night when you're at home. That's what it is, it's an entertainment and it's a business. If you're looking for any more than that I think you're looking in the wrong direction."
"But it's hard work!" laughs Astro.
James: "And we haven't got anything better to do — so we might as well carry on making music..."

"If you're looking for some sort of integrity or if you're looking for some sort of art, then don't look at pop music"

"We've got enough trouble keeping ourselves sorted out. We're not gurus"



THE PERRY COMO OF PUNK

The really smooth move came when Billy bumped into Kiss manager Bill Aucoin. Kiss were on a go slow and Aucoin saw Billy's firm young tummy, boyish good looks and teasing sexuality and did the decent thing. Bill bit "the bullet" and crossed the pond.

He moved to New York, got into leather, took on board synthesizers and adult orientated guitars and whacked out the much-released "Dancing With Myself".

"I deserted an England that didn't believe in rock 'n' roll. As far as I can see they really wanted Boy George. Snapped a tired and emotional William as he snatched his ticket to rock."

Sir William gradually wangled his way into daytime MTV rotation play. He had a US top 20 hit with "Fetish Yell" and a UK top 10 with "White Wedding".

His new image got him pin-up sta-

At one point he spent £1,300 flitting back to London to get snipped at his favourite salon.

The first song on which Sir William reputedly ever got rompy, "Money Money", went on to become one of his biggest smashers last year when it was re-released. Currently stepping out with ravishing ex-member of semi-pro dance troupe Hot Gospel and mother of their child, Perri Lister, Billy's non-stop wilbur-at-large lifestyle means there's barely a quiet minute to knock out the next hit. But with three blockbuster US LPs under his tightly buckled belt already, he won't be wanting for gigs 'n' beer for a while yet.

Says our Bill, "I'd love to end up like Elvis! Wor, swollen, drugged and dead? Not at all pop kids. Billy wants to be the undisputed king of rock 'n' roll. Let's hear it for the champ."

Called "The Perry Como of punk" by Johnny Rotten and "a head without a brain" by Boy George, Billy Idol hasn't always had the fullest respect and support of his peers. But what he did have was the savvy to get loose from England's dreaming following punk's collapse in the late Seventies and streak off to the US to become pop's watered one leather joy (or?) boy.

Mixing watered down heavy metal and 70 per cent prof glam, Idol took his sailing career with pop-punksters Generation X and transformed it onto a level that had him eventually being touted as the male Madonna.

Born William Broad in 1955, Billy was given his first plastic Woolies guitar by his grandad as a nipper. In his teens — along with Spoukie South — he started hanging out in London as a fledgling Sex Pistols fan.

Eventually leaving his Literature/Philosophy course at Sussex University, he started rehearsing with Mr Tony James — bassist and shock-horror visionary — who was later to commandeer the almighty rise and fall of Sique Sique Sputnik.

James and the newly-named Idol took the title Generation X from a paperback on Billy's mum's bookshelf. Describing the combo as, "the absolute antithesis of Led Zepplin, Foreigner and Journey" they released their first single in the uproarious 1977 summer of punk. "Your Generation" went top 40 and the debut album — recorded in seven days — made the top 30. Billy would later recall his voice on that album as "sounding like I was emulsified".

Generally regarded as teenybop rockist second-raters by first division outfits like the Clash, Sex Pistols and Buzzcocks; Generation X, in hindsight, actually offered quite a bit more. With the colourful speeding guitar flourish of their "King Rocker" and "Ready Steady Go" seven inchers, Gen X put a healthy pop back into the mangled political and revolutionary ramblings beginning to afflict the punk movement.

But their second LP, "Valley Of The Dolls", bombed and problems plagued the group. All was not well.

Idol had polished off two new cuts, "Dancing With Myself" and "White Wedding". No-one else liked them and band members Bob Andrews (later Derwood of "Westworld") and Mark Laif left, with James to follow.

A largely lame third LP, "Kiss Me Deadly", was hacked out with the help of a handful of cronies but it was the dead end for the British Idol.



tus and a platinum Visa card. Britain had seen him as just another loser pouting pop star; America celebrated him as the first boy bimbo, the naughtiest man in pop apart from Prince. Punky blond spikes still looked threateningly exciting to young Yanks reared on watered down new wave rap and tall tales of Sidney Vicious. And the girls found the firm jog, shrink-to-fit costumes and the hot hips swingin' out of bounds mucho horny. Billy was getting goggle box saturation second only to Miss Cissatration — there was, however, one irritating hitch — the blond bombshell from Bromley was having major barnet problems.

"My first year in the States was pure frustration," sighed Bill. "You can't get a good hairspray in America."

That's how John Lydon

once described young Billy

Idol, that blond sneer on

legs who's now celebrating

the success of his second

greatest hit package.

Billy biog by Pete Paisley

DISCOGRAPHY

GENERATION X SINGLES:

Sept 77 Your Generation
Dec 77 Wild Youth
Mar 78 Ready Steady Go
Dec 78 King Rubber
Mar 79 Valley Of The Dolls
Jan 79 Friday's Angels
Sept 80 Dancing With Myself

GENERATION X ALBUMS:

Mar 78 Generation X
Apr 79 Valley Of The Dolls
Jan 81 Kiss Me Deadly

BILLY IDOL SINGLES:

Sept 81 Money Money
Aug 82 Hot In The City
Oct 82 White Wedding
Feb 84 Rebel Yell
Jan 84 Eyes Without A Face
Sept 84 Flesh For Fantasy
Jan 85 White Wedding/Flesh For Fantasy
Sept 85 Rebel Yell
Sept 86 To Be A Loner
Feb 87 Don't Need A Gun
Jan 87 Sweet Sixteen
Mar 87 Mean Mary
Jan 88 Hot In The City

BILLY IDOL ALBUMS:

Jul 82 Billy Idol
Jan 84 Rebel Yell
Jul 85 Billy Idol
Oct 86 Whiplash Smile
Jan 88 11 Of The Best

Is

Dorothy

Blind To The Faults Of Love?



laughing kev's TIPS FOR THE TOP

SINGLE OF THE WEEK

DOROTHY 'Still Waiting' (Chrysalis) Nice soft production and good feel should ensure this does well. Good ideas, well executed, deserves to be a hit.



THE GREAT

VAN HALEN 'When It's Love' (Warner Brothers) Impeccable production, good chorus with Van explaining exactly what real love is like, a hit!



THE FEDERATION 'Taking Umbrage' (Phonogram) Fast dance song in tribute to 'The Archers'. Has lots of chickens in it which of course is a good sign. Not to mention Walter's vintage 'dow'.



SWIMMING WITH SHARKS 'No Longer Friends' (WEA) A good record, nice singing and production. If it receives enough airplay, a definite hit.

PERE UBU 'We Have The Technology' (Phonogram) Catchy and surprisingly commercial record by a totally uncompromising group.



THE GOOD

BIG AUDIO DYNAMITE 'Other 99' (CBS) Catchy song with a country and westernish chorus by a group that sounds like one. I liked 'Play That Music' and thought it would have been a hit; perhaps this will.

ROD STEWART 'Forever Young' (WEA) Strong beat and some good lines from the man who wrote 'You Wear It Well' and 'Every Beat Of My Heart'. Like those this should grow.

UNDERWORLD 'Underneath The Radar' (Sire) Strong vocals, powerful track.

ROBERT CRAY BAND 'Don't Be Afraid Of The Days' (Phonogram) Well played groovy song.



CINDERELLA 'Gypsy Road' (Phonogram) Heavy rock riffy song. Well played in that American way.

BELINDA CARLISLE 'Mad About You' (IRS) Another hit for Belinda. (Don't strain yourself, Kev — Ed).

CLIVE GRIFFIN 'Don't Make Me Wait' (Phonogram) Uptempo bouncy record by a gagey (a 'Northern term' for 'chap', apparently readers — Ed) with an American girlfriend, as displayed by the snippet of her answerphone message in the middle of the record. The vocal melody in the verse sounds a little Stevie Wonderish.

CLIVE GRIFFIN



AL B SURE 'Off On Your Own (Girl)' (WEA) Moody beat, groovy rhythm, cool singing.

BILLY IDOL 'Catch My Fall' (Chrysalis) Good production and playing. Tough song with a good build.

10,000 MANIACS 'Like The Weather' (WEA) Interesting song, nice assured performance by a group who sound like they are about to be successful.



MUSCLE SHOAL 'Summer's Here' (Treasure Island Disc) Good groove by a group who sound like they'll be good live.

WOMACK AND WOMACK 'Teardrops' (Island) Nice vocal effects and interplay. Heartfelt song, good groove.

TIFFANY 'Feelings Of Forever' (MCA) Not my cup of tea but that of millions of others.

33

ALBUM
REVIEWSOFRA HAZA 'Shaday'
(Teldec WX 198)

Ofra Haza's hit single, "Im Nin'Alu", like most of "Shaday", is sung partly in English and partly in her native tongue. As the words are printed without translation, half the fun lies in attempting to sing along in your best Yeminite accent, wondering what the hell it all means.

The irony is that Ofra, already a megastar in Israel and likely to become one here with the current healthy attitude to 'world music', has more Euro-pop authenticity than any Stock Aitken Waterman product. Disco with a difference, "Shaday" gets ■■■■■ for side one (mostly Yeminite) and ■■ for side two (mostly English and, consequently, much less fun).

Lisa Tilston

CRAZY PINK REVOLVERS
'At The River's Edge'
(ABCLP 17)

Having served his apprenticeship with Theatre Of Hate and Spear Of Destiny, Stan Stammers in your most opted to test the water for himself.

Adopting a two bass guitar style, Stan on lead of course, the Crazy Pinks are not unlike his associations with Kirk Brandon, only more melodic. With Clash-like, 'last gang in town' sympathies, CPR are heading for the anthem-touting rebel-rousing sound. Not exactly the world's most talented singer (but what youth hero is?), Stan's vocals meet somewhere between the Mick Jones school of approach — sentiment more important than style — and a Kirk-like operatic wail.

Dwelling on the 'no one

understands me" loner stance, this must only be the beginning for their appeal is bound to be enormous. ■■■■½

Jane Wilkes

CROWDED HOUSE 'Temple
Of Low Men' (Capitol EST
2064)

Much water has flowed through the Cook Straits since New Zealanders Split Enz last graced the British Top 20. Now, remodelled as Crowded House, they have entered their mature phase and penned one or two tunes which could well see them back in the top flight.

"Into Temptation", on side one, is a sublime ballad by anyone's standards. Clearly, mainman Nick Finn is suffering from a bad case of Beetle-titis (last seen devouring the remnants of Bourgeois Tagg). It veers dangerously close to the Fab Four's 'A Day In The Life', but the plaintive strings and melody of the chorus are worth the price of the LP alone.

Elsewhere the ghost of Lennon and Macca is tempered by excursions into the big empty stadium rock of Simple Minds and co. Leave that sort of thing for the benefit gigs, lads. ■■■■½

David Giles

RANDY TRAVIS 'Old 8 X 10'
(Warner WX162 925466-1)

Hero-worshipped by Everything But The Girl and a galaxy of other aficionados, Travis, almost alone, has added a new popular credibility to country music. With the cream of a team of Nashville writers (and with 20 major music awards in the last two years), he's produced material on the previous 'Storms Of Life' and 'Always And Forever' collections that simply tower.

Still in his twenties, Travis has a square jawed, handsome Southern voice of brawny gentleness, and the shielded quiet privacy of 'Blues In Black And White', 'Promises' and the title track heat the heart and moisten the eye effortlessly.

If you always hated C&W as some irrelevant, garish middle-age joke, this album alone will wipe the rhinestone from your eyes forever. ■■■■½

Pete Paisley

THE MAC BAND
FEATURING THE
MCCAMPBELL BROTHERS
'The Mac Band' (MCA MCG
6032)

This is a solid, quality collection of youthful soul and funk tunes whose success can be attributed to the big name, west-coast writers and producers involved.

Of the cuts produced by L A Reid and Babyface (recently responsible for Pebbles' 'Girlfriend' hit) it is the current chart smash 'Roses Are Red' and the infectiously sparse 'Stuck' that best induce movement of the feet.

Similarly, amongst the Lewis Brothers' (of Atlantic Starr) contributions, the luscious, velvet-toned ballad 'Girl Your Love's So Fine' and the forthcoming single 'Stalemate' are by far the standout tracks.

A convincing debut, which, on the whole, seems far more suited to the US rather than British marketplace, and as such ensures a "rosy" launch to the McCampbell clans' collective careers. ■■■■½

Jeff Lorez

the psychedelic haze - all of it and nothing

THE PSYCHEDELIC FURS
'All Of This And Nothing'
(CBS 4611101)

Ten years ago psychedelia was about as popular as herpes, but with today's acid revival the joke isn't funny anymore. Ten years ago the Psychedelic Furs sucked and preened their way into our hearts with their swirling stream of consciousness.

Richard Butler's arrogant swagger, coupled with the Furs' return to traditional rock dreams all swathed in black, seemed infinitely more exotic and appealing than the multitude of sewer fodder clouding the horizon. They had a slice of glamour and style refreshingly at odds with the time.

'All Of This And Nothing' chronicles some of their finest moments over the last decade. It would have been called 'Greatest Hits' but their periods of going AWOL (America Without Our Love) mixed with Butler's Rod Stewart-with-throat-cancer vocals brought them little reward this side of the pond.

Their earlier, simplistic moments, 'Imitation Of Christ', and 'Sister Europe', still sound sharp and sit comfortably next to the confidence of their later 'Heartbreak Beat', 'Pretty In Pink' and 'Heaven'.

'Make All Of This And Nothing' the start of the real Psychedelic revival. ■■■■

Kevin Murphy

ERIC B & RAKIM 'Follow
The Leader' (MCA
MCG6031)

It was always going to be tough to follow up their ground-breaking debut album 'Paid In Full' but Eric B & Rakim carry it off at a stroll.

Eric B may not be the best DJ in the world — his clumsy scratching is embarrassingly off rhythm on occasions — but it's difficult to beat him for originality. From orchestral snatches to piano intros, Eric is the master of the unexpected. His even manages to extract a fresh sound out of the over-used 'Funky Drummer' riff.

Rakim, for his part, secretes a lazy sneer throughout the album. It's not that he always has any particular message to impart, and his monotone style can become tiresome, but his verbal dexterity is superb. Rakim's twisted and witty lyrics amount to a total and brilliant adoration of the English language. The poet laureate of rap, without a doubt. ■■■■

Tim Jeffery

VARIOUS ARTISTS
'Anthems 77' (Streetsounds
88-27) (Love Ballads 2)
(Streetsounds MUSIC 15,
STSDN 882, LVBAL 2)

There is so much good music on these compilations it's almost frightening. Armed with these records you can create a perfect musical day.

Start with 'Anthems', volume 7 and still going strong, for some real bright stompers from the late Seventies to wake up to, like the Crusaders' 'Street Life' and Odyssey's 'Native New Yorker'. Both sound perfect drifting out into the city summer morning.

Go to work, get paid and hit a club, where you could do a lot worse than hear the varied selection of cuts on '88-2'. From hardcore hip hop like Jewel T to bouncing Bolemic like Kraze, the LP is jam-packed with pure dance mayhem, all recently released, most previously only on import.

Finally, it's time for bed and 'Love Ballads 2' slips neatly onto the turntable with more classic oldies like the sexy 'Lovin' You Losing You' by Phyllis Hyman. It's a smoochy end to a soulful day. ■■■■ x 3

Chris Mellor

Why Is

Dorothy

'STILL WAITING?'



■ RODDY FRAME AND EDWYN COLLINS, ASSEMBLY ROOMS, EDINBURGH

"Those were the days my friend, I thought they'd never end". Ah, those halcyon days when women were girls (not the reverse) and grown men wore shorts and sandals and cried openly.

Roddy Frame is now a fully registered pop star, and Edwyn Collins has swapped his Orange Juice for a drop of the hard stuff, but at this multi-media event held to combat Edinburgh's critical AIDS threat, this pair of seasoned professionals gave us a rare glimpse of the good old days.

Armed with an acoustic guitar each, they shuffled on to the stage. Edwyn mumbled "Good evening, we are the Disclaimers". Jokes over, we were treated to alternate Aztec and OJ classics that brought tears welling up from the past.

Roddy was supremely confident, now used to bigger and better things, but Edwyn seemed nervous. Out of practice, perhaps? The only answer for that, Edwyn, is to come back where you belong, and for the lesser-spotted public to buy your records.

This blast from the past served as a reminder that both these Post-card heroes have something more to give than just memories.

Tim Nicholson

■ RUN, DMC'S PUBLIC ENEMY, SPORTS STADIUM, TOLEDO, OHIO

The Run's House tour hit the road during the worst of the mid west drought and suffered badly for it. Less than packed halls, coupled with competition from Eric B & Rakim's laser extravaganza tour with Boogie Down Productions and Doug E. Fresh, made the kings of rap and rock nervous. But when the pressure mounts, so does the cutting edge of hip hop.

Instead of g.ing hi tech like their rivals, Run-DMC opted for the more traditional fire and brimstone approach. Perched between periodic columns of flame, smoke bombs and undiluted bursts of noise, Jam Master Jay cajoled the crowd. "Toledo? How y'all doing out there?" No response. Jay launched into a tirade, what kind of place was this? The people don't like to talk. "Toledo?" he asked

again. The brawling and woofing of the Ohio homeboys and girls was nearly enough to knock him off the DJ dias.

By the time the newly svelte Run and his sidekick DMC, who nurtures a secret desire to become a heavyweight wrestler, stormed the stage, there was nothing they could do wrong. The greatest hits, 'Walk This Way', 'My Adidas' and 'Sucker MCs', created the big rap cross-over sound. Even the metal kids knew the words to 'Run's House' and lost their cool when Jay scratched the opening Monkees riffs for 'Mary Mary'.

Public Enemy also gave the mid-west what they wanted to hear, a heavy duty rockin' jam. 'Don't Believe The Hype' and 'Night Of The Living Baseheads' with their carefully choreographed SIVs made the military spectacle a surreal theatrical event. While Terminator X cut up the break from Lyn Collins' 'Think', Flavor Flav played a foaming at the mouth Juliet to Chuck D's political Romeo. On the sidelines, Professor Griff watched and waited. He had been banned from giving any more of his contentious interviews by Def Jam. For the Toledo show at least, there was little talk of wicked white people.

Malu Halasa

■ POP WILL EAT ITSELF, ASTORIA, OREGON

This was surely the most sweaty, dirty, unpleasant gig I've ever had the misfortune to be trapped in. Even on a Saturday night — with fierce competition — the Poppies packed 'em in like sardines.

It's not only the size and smell of the audience that's remarkable; gradually, over the last 18 months, those loveable, totally inept thrash pop grebos have mutated into what is arguably England's answer to the ailing Beastie Boys.

Forsaking drums for a microphone — and leaving the beat to a drum machine — Graham does the duelling rap act with Clint. Clint has a new pair of leather trousers which appear to have been stapled on. Gone forever are the dirty woolly hats. In testament to their new direction, Adam wears a Public Enemy T-shirt whilst grimly riffing and duck walking over the admirably slick (no!) raps delivered with complete authority by the two lead tonsils.

Old tunes are given the hip hop treatment ('Oh Grebo I Love You') and even the sloppy 'There Is No Love Between Us Anymore' emerges as a punchy, heart-stopping attack. They generate excitement, display vaguely choreographed routines and transform 'Time To Get Ugly', 'Box Frenzy' and fave rave 'Beaver Patrol' into a truly spot-on set. If all this seems too far-fetched to be true, let me tell you, they encored with a version of 'Prime Mover' that would have had the Big Z chewing up his leather jacket. Pop Will Eat Itself become massive cross-over hitsters? Well, if Glen Medeiros can make it to Number one, why not?

Nancy Clup

PRINCE LIVE

▲ PRINCE, WEMBLEY ARENA, LONDON

A cliché as old as them thar hills maybe, but how on earth can you even begin to describe possibly the greatest show on earth? Prince at Wembley was more epic than a Charlton Heston movie, raunchier than a Tina Turner leather dress and practically as perfect as the man himself.

With fond memories of his '86 shows here, still fresh, expectations of the gig were gargantuanly high. But true to form, his extreme Rasqueness came, saw and conquered into complete submission those last, staid-by-comparison, events.

Favouring the centre of the arena as his domain, the stage set was an intriguing and obviously expensive affair. It reeked of dollars, time and effort. The stops had been pulled out to snapping point. The large round was segmented by little podiums that rose up and down, neatly focussing the attention where intended. An iron portcullis collapsed up and down at a flick of an invisible switch, mutating into fake mesh curtains or stained glass windows (!). Frankly, it made his extreme Wackness next door look like a cheapskate in comparison.

In spite of the 7.30pm prompt edict on the ticket, Prince kept us waiting nearly 20 long minutes. In that time, the excitement level became tangibly electric. There was not one person in the arena not craning their necks for that first glimpse of high heels and that truly awesome rump!

Bursting onto the stage in a gust of dry ice, the band — including dancer Cat and percussionist Sheila E — ran along the tunnel which emerged in the middle of the stage. But where was our star? The answer came in the shape of the Convertible used in the 'Alphabet St' video. Majestically, it rose up from the photographers' pit and slowly circled round. Inside this breathtaking feat of mechanical wizardry, the owner of the sexiest scream on earth emerged, a sea of black and white polka dots.

With bang, crash and plenty of flash, the pace was so fast that if you dared blink, you missed a guitar or costume change. Storming into 'Housequake' (which just about summed it all up) the usually



Photo by Benny Hummel

Photo by Benny Hummel

■ STUMP, THE ASTORIA, LONDON

What is it about Mick Lynch that suggests such a complete separation from reality? The lone sticky tuft of hair perched like a small sparrow on his otherwise bald forehead? The loopy grin that runs like a fault line round his jaw? The eyes that spark mischievousness like static? Or could it possibly be that other-worldly dancing?

Rapidly coming to compare with Jacko himself in the choreography stakes, Lynch does the *darnedest* things with his lower limbs and torso.

Against a looming bogland stage backdrop, and a response to the queer mishapen guitar playing of Chris Salmon, the bass bending of Kev Hopper, Lynch squirms in slo-mo through the entire gig. Arms, legs and heads loom and crouch and lurch as Mac Micko works out in a way that perfectly represents the tortuous postures of the compositions.

It's the most awkward music going. Full of scrapes and grazes, the titles 'Chaos', 'Bones' and 'Alcohol' are set down like the musical equivalent of appalling handwriting — smudges, blots, scrawls and a real chore to get through.

If you've got a weird musical sense of humour Stump are guaranteed to try it to the limits. If not, you'll end with a face full of pancake. Fierce.

Pete Paisley



ifeless venue sizzled. More a complete musical and theatrical piece than your usual sort of gig, each square millimetre of the marbled stage was used and every single move, down to a flicker of those lustrous eyelashes, was choreographed. Dancer Cat, sharing spotlight honours with HRH, is so hot you could toast five loaves on her all at once. She and Prince have that elusive chemistry which sent shards of sexual sparks skywards. What she lacks in grace — and even Nureyev would look like a clog dancer next to Prince — she makes up for in strength, animalistic beauty and flexibility. A Josephine Baker for the Eighties!

Because of the length of the show (two sets lasting just over and hour apiece with a 20 minute interval), many of the well-loved favourites, both distant and more recent, were sandwiched together in a kind of medley affair. Thus 'Little Red Corvette' jumbled into 'Pop Life' and then into 'Dirty Mind'. Old material was at a premium tonight, with the mid-period stuff being scant. At times, the band sounded as if they were in the 12.30 at Ascot and the sound muddled with the volume. It was a pity to have 'Slow Love' rudely interrupted by 'Delirious' then back again.

Shelia E — Cat competition notwithstanding — showed herself to be an unexpected consummate drummer — even in her live inch heels! A true all-rounder, she danced well, sang sweetly and hammered the hell out of that kit. There was something for everyone here. The eye-bursting duo of Cat and Shelia E nearly falling out of their bra tops while Prince twitched that adorable little bottle in skintight trousers meant, for the dirty minds, there was sex aplenty. During 'Head', Cat and Prince sang from between each other's legs before a bed erupted out of the bowels, stage left. The two gleefully jumped aboard, peeling clothes off en route.

Screamed? I blew a vocal chord! Of course. Prince had to get his God bod bit in somewhere and there it was, at the end of set one, during 'Anna Stesia'. Still, we'll let him off, it was his party after all.

Part two opened up with Cat lightly tripping amongst take in the bunches of tulips, Prince bursting up through one of the holes in the middle and 'I Know' erupted, followed by an almost unrecognisable 'Lovesexy'. A 'Purple Rain' medley followed, complete with cigarette lighters ablaze during that very song. Ah well, that's rock and roll for you and the whole thing was, to be sure, a damn near mystical/ transcendental experience.

Ending up with '1999', Prince left with a bang and not a whisper. One solitary encore of 'Alphabet Street' was all we were fit for. I don't think the audience would have lived if there'd've been more! Come lights up, everyone filed out humble and speechless. Did I say the greatest show on earth? Hmm, make that the *galaxy*...
Nancy Culp

coptering uncontrollably round her head.

The non-stop nutty girls are now fully equipped to start off on a Madness-style bubble gum run of chuckle beat chart poppers. And if the entire Voice back catalogue were released and stayed in the top 10 for the next six months it would probably be the best thing to happen to the charts in many, many a moon.

I think they're the Bee's knees.

Pete Paisley

■ THE LILAC TIME, DUCHESS OF YORK, LEEDS

Opening their set with the rousing instrumental 'Trumpets From Montparnasse', the Lilacs put on display for all to see just what a strong musical unit they are, Stephen's brother on banjo leading the band through a jolly bouncy rendition. From then on it was absolute magic with stirring songs like 'Return To Yesterday' and a great segue of 'You've Got To Love' into 'Hit The Road Jack' really getting the crowd going.

The mood changed with the poignant 'Rockland' and 'Black Velvet', a song of such crafted beauty that it sent shivers down my spine, ooh!

Duffy himself was great — confident, smiling and exchanging jokes. He actually looks younger and more handsome than he did in 'Kiss Me' days, and the rest of the band were having a great time too as they zipped into the finale of 'Jambalaya'.
The Lilacs Time were human, romantic and touching, a superb performance.

David Simpson

■ BAM BAM AND THE CALLING, SIR GEORGE ROBEY, LONDON

If Bam Bam And The Calling had all the love lavished on them Lightning Strike are currently garnering there might well be some justice left in the world.

Of the four Derrymen — none of whom look day over 14 — are young, lean, clean and at action stations. Two guitars, a bass and drums give more firm electrical chording and piercing lead treble shots than you can reasonably shake a Telecaster at, and already their version of Television's 'Gloria' and their own eminently coverable 'Talking Aloud' are serious show stoppers.

With a fast raw rash of a set, 'Secret Meeting', 'Neck Tattoo' and 'What's Keeping You' indicate singer Paul McCartney's increasing ability to wear clattering half-formed US of GB classics fit to follow in the footsteps of 'Teenage Kicks'.

This was a little sprag of gawky greatness that could slow fuse a whole new burst of Derrymania.

Pete Paisley



A VOICE OF THE BEEHIVE, ASTORIA, LONDON

With a wiggle in their walk and a giggle in their talk the Beehive gals are all wild flounces, loud fabrics, sweaty petticoats and pulsating patellas (that's kneecaps to us mortals — Ed).

As Melissa and Tracey's confidence grows the skirts are getting bigger and the grins larger. What are the little girls made of? Something very sugary and very spicy indeed.

Twirling like epileptic can-can dancers, it's great to see some fabbo female pop trilling at last that doesn't rely on a size 40D bra for musical interest. 'Beat Of Love' shoots paraffin up round your arm pits. Jump This Way! has the girls whirling like human gyroscopes and 'What You Got Is Enough' sees Tracey's pigtail heli-

CHARTFILE

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

● Four months ago Chartfile turned the spotlight on three British bands then unknown at home, but making good in America — **Scarlett & Black**, the **Underworld** and **Breathe**.

The first two enjoyed a fairly fleeting glimpse of success, but **Breathe** have seen their single 'Hands To Heaven', a haunting ballad delivered in a warm contralto over a simple sonic landscape comprising of just four chords, grow and grow. This week, it inches up to number two in the US singles chart, with only **Steve Winwood's** 'Roll With It' separating it from the top of the chart.

So who, you cry, are these heroic chaps socking it to Uncle Sam?

They are 23-year-old vocalist **David Gasper**, guitarist **Marcus Lillington** and drummer **Ian 'Spike' Spice**, both 21. Originally from Camberley, in Surrey, they now share a home in London's trendy Portobello Road, where they have their own 16 track studio.

Whilst their career has taken off in a big way in America, **Breathe** are still virtually unknown at home.

Says David Gasper, "It's strange being recognised in America, when so few people here are aware that we exist."

All that is about to change, however. 'Hands To Heaven' peaked at number

106 here when originally released in January, but has done much better since it is rereleased a couple of weeks ago, and seems a likely new entry to this week's top 40.

'Hands To Heaven' was written by Gasper and Lillington, who penned all the songs on the trio's introductory album 'All That Jazz', an eclectic and impressive debut that includes several potential hits, amongst them the hook-laden mid-tempo 'Jonah' and the new American singles 'How Can I Fall', another tender ballad, written as long ago as 1982.

Gasper's mature and pleasing vocals have already won him a couple of useful allies. **George Michael**, no slouch in the vocal stakes himself, reckons he's the finest white vocalist to emerge since **Mick Hucknall** of **Simply Red**, whilst **Boy George** is sufficiently impressed by Gasper to record with him.

"I've known Boy George for some time", confides Gasper, "and we've just finished recording the old **Jimmy Ruffin** hit 'What Becomes Of The Broken Hearted' as a duet for his new album. It worked out great, but it's a bit different from the original, with a go-go beat."

Some pop pundits have described 'Hands To Heaven' as the perfect pop ballad, an accolade which pleases Gasper immensely. But what, I wondered, does he consider the perfect pop ballad?

Without hesitation, he replies "It's got to be 'Ribbons In The Sky' by **Stevie Wonder**."

"He's a brilliant singer technically, and a great songwriter. My ambition is to work with him."

Whilst that may or may not come to pass, it seems unlikely that Gasper will ever again have to subsidise his career as a musician by working as a door-to-door salesman or packing vegetables in a supermarket, just two of the many bizarre jobs he's undertaken in an attempt to keep body and soul together.

More immediately, you can catch **Breathe** on tour with **Belinda Carlisle** in September.



● B.V.S.M.P. — holiday hits of the year

● **Kylie Minogue** recently celebrated her 20th birthday, and so departed from the ranks of teenage charismakers, but even as she did two new acts joined the 'pop pups' in the chart.

Debuting in the top 40 this week is 18-year-old **Tanita Tikaram**, a German fraulein of Fijian and Malaysian descent. Talented **Tanita**, who sounds rather like **Christie Hynde** at times, wrote her stylish debut single 'Good Tradition'.

Meanwhile, the holiday hit of the year is **B.V.S.M.P.'s** 'I Need You'. Contrary to popular belief, **B.V.S.M.P.** are not German, actually comprising of three streetwise students from Miami, Florida — 21-year-old **Calvin Williams**, 18-year-old **Percy Rodgers** and 17-year-old **Fredrick Byrd**.

Their catchy hit has already sold over a million copies on the continent. Released here in March, it didn't begin to sell here until three weeks ago. Its success at this late stage is due largely to the fact that it is presently number two in Spain (behind **Eddy Grant's** 'Gimme Hope Jo'anna) and is, therefore, much in demand from holidaymakers returning from Majorca and such places.

B.V.S.M.P.'s follow-up single 'Be Gentle' is also shaping up to become a big hit on the continent, and is currently in the German top 10. Both 'Be Gentle' and 'I Need You' were written by **Rodgers** and **Byrd**, whose nicknames, incidentally, are 'BV' and 'SMP', hence the name of the group.

● BREATHE: socking it to Uncle Sam with 'Hands To Heaven', and shortly to enter the UK top 40



● Top of the album chart for the third week in a row, 'Now That's What I Call Music 12' has joined its 11 predecessors in selling over half a million copies. Incidentally, two tracks appear on both 'Now 12' and 'Hits 8' — **Rose Royce's** 'Car Wash' and the previously mentioned 'Theme From S-Express'.

● **Madonna** is the top artist in Germany this decade, being marginally more successful than local duo **Modern Talking**. Another German act, **Nena**, is in third place, with **Tina Turner** and, surprisingly, **Mike Oldfield**, completing the top five. At least, that is, according to Steve Turner, whose rankings of the top 100 acts are based on Der Musikmarkt Singles and albums charts are included in the latest (26th) edition of the chart buff's fanzine, *Chartwatch*. Turner gives full details of Madonna's short German chart career, and his research also uncovers the fact that **Depeche Mode** have had more top 10 hits in Germany this decade than any other act.

Other items of interest in *Chartwatch*, which is published quarterly, include Patricia Quillion's analysis of Madonna's French chart career, a list of top 100 remakes of old hits — champion in this category is unexpectedly **Connie Francis'** 'Who's Sorry Now' — and artist rankings for the US charts in 1987.

There's also an appraisal of **Stock, Aitken and Waterman** — basically a rehash of an article that appeared here last year — and rankings for top UK singles/albums and artists for 1987, all compiled using *Chartwatch's* own stylised points system. The latter items seem somewhat redundant, however, given that *Chartfile* revealed the definitive sales-based rankings some six months ago.

Nevertheless, *Chartwatch* remains excellent value for money with 32 closely-typed pages of analyses and opinion — a snip at £1. Cheques or postal orders, made payable to *Chartwatch*, should be sent to Neil Rawlings, 191 Perne Road, Cambridge, CB1 3NT. Alternatively, a payment of £3.90 will guarantee a one year (four issue) subscription.



● **NENA**: remember her 99 red balloons?



● **MADONNA**: top girl in Germany this decade

● **Congratulations** to Steve Winwood whose 'Roll With It' is currently the number one single in America, a little less than two years after his first topped the chart there with 'Higher Love'. Winwood wrote both songs with lyricist Will Jennings.

'Higher Love' was also a major hit here, reaching number 13, whilst 'Roll With It' reached only number 53, but Winwood has also had two number one hits in this country, albeit as lead singer with the **Spencer Davis Group's** 'Keep On Running' and 'Somebody Help Me', back in 1966.



● **STEVE WINWOOD**: rolling with it to the top of the American charts



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LETTERS

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

■ Who is going to be first to kick Karl Rebacchio from Wallington in the crotch (rm July 23)? Such naive views went out with the likes of Chile's General Pinochet. If a man such as Nelson Mandela, who has the courage to stand up and fight for human rights, deserves (as Karl put it) to be imprisoned for eternity, then what sort of penalty is to be dealt out to rapists, murderers and real terrorists?

Decapitation? Yes, well, that's the sort of answer one would expect from a pig-headed Thatcherite!

As a member of SACSJ (Student and Academic Campaign 'Gainst Soviet Jewry') I'd also like to inform him that events have been held in support of Refuseniks, though why Mr Rebacchio is even slightly interested in the USSR is beyond me. **Kolla (a Scottish socialist and proud of it)**

■ I am writing in reply to Karl Rebacchio's letter (rm July 23). Nelson Mandela is not a terrorist. He is a freedom fighter, fighting for the indigenous people of Southern Africa. Nelson Mandela is a highly respected man by the majority of South African people who are, incidentally, black.

Britain is the biggest supporter of South Africa, by way of trade — a country in which terrorism is practised by its own government. The South African regime is racist, disgusting and any half civillised person with at least two brain cells to rub together would recognise this. If publishing letters about a very serious subject makes rm a "filthy loony rag" than I am glad it is so!

Being black myself, I have first hand experience of racism and I do know a

little about it. Perhaps Mr Karl 'Sun reader' Rebacchio should find out about this subject before expressing such childish, ignorant, racist views.

Did Mr Rebacchio know that some of the money raised by the Nelson Mandela concert was given to *Save The Children*? Perhaps he should stop idolising Margaret Thatcher and start looking at the facts. I believe in freedom for all peoples. And tolerance — and justice.

Danny Styles, Plumstead, London SE18

■ It's hardly surprising that Dee Lewis's single is overtaking sister Shirley's in the charts. After all, despite what she thinks (poor girl — I hate to disillusion her!) she has alienated most of the record-buying public (ie: the Bros fans) by her total inability to mention 'her career' (which career is this? I hear you cry) without immediately dragging Luke Goss's name into it.

Pat Wilson, Selhurst, London SE25

● If Bros fans are "most of the record buying public" then Shirley Lewis is a very talented artist who would never dream of selling her story to the newspapers, honest *guy*.

■ Zine El Abidine — a name with which most, if not all, rm readers are not particularly familiar. But while Africa Hazza has been in the news with her Yemenite wailing set against an electronic backing track, it is seven years since Swiss supremos Yello used Mr Abidine's vocal on their 'Quad El Hobib' track. Anyone with the LP

'Claro Que Si' can check this out. So the Arabic vocal and electronic dance track stretches back further than we thought!

PS: Please, please, please do an article on Kraftwerk, as their sheer electronic genius should not go unheralded.

Dieter Meier's brother, Elos

● This Middle East/Euro beat thing stretches back even further than that, you know. Have you never heard Shirley Bassey's seminal Israeli Electro version of 'This Is My Life ... My Life'?

■ Being the best music mag in the country, I thought you might be able to answer a few quick questions.

1. How come Australia has number ones by INXS, America has number ones by Def Leppard, Canada has number ones by Midnight Oil and we have number ones by the likes of Bros and Glen Medeiros?

2. And how come the excellent Richard Marx, John Cougar Mellencamp or Crowded House are struggling to get into the charts when they're so goddam BRILLIANT!?

Rod 'The Plod' Corkhill's Awe

● Crowded House don't get hits 'cause, despite being a trio like Bros, they have never dated Shirley Lewis and her leather cowboy boots. John Cougar Mellencamp doesn't have hits because, unlike Glen Medeiros, he doesn't look like Danny Osmond, nor indeed, sound like him. Richard Marx doesn't get hits 'cause he makes crap sexist videos and looks like a contestant on 'Blind Date'. So now you know ...

■ Further to Elisha's comments in last week's issue (rm July 23), I would like to ask readers if they are completely sick of Australians for the moment???

Kylie Minogue, INXS, AC/DC, and Rolf Harris have proved that they cannot sing; shows like 'Neighbours', 'The Young Doctors' and 'Prisoner Cell Block H' prove that they can't act, and people like Clive James and Rupert Murdoch have simply no charisma!! In fact, the only things they're good for are showing sheep and being laughed at (step forward Barry Humphries and Paul Hogan!!!)

Anyway, if rm ever do introduce an Australian chart, it had better not be in place of the Hi-NRG chart because Record Mirror is the only weekly non-gay publication to contain Hi-NRG coverage. And yes, I agree that a lot of it is dull and boring but the Pet Shop Boys, Dead Or Alive, Erasure and Stock Aitken Waterman have proved that it isn't just gay disco music.

Long Live the Fairlight machine!!!
Hazell Dean's closet door, (aka Bo George's Tumble Dryer), Birmingham

■ I've noticed that a lot of people who write to rm make a point and then give a list of bands that they think are great. Most of those they list seem to be made up. At least, I've never heard of them.

So, I think Frogs Of The Dance, I'll Win The Game, Octopus, Zanzibar, McGregor, Estate Agent Floss, Surf The Titanic and the Squelch (not to mention Sack Thatcher) are fab.

PS: More about the Legpullers please!
Graham Carter, Swindon



Shirley meets two of Bros for a chinwag (eh?)

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ON THE NATION'S
HOTTEST DANCEFLOORS

BY JAMES HAMILTON



ERIC B. & RAKIM "Follow The Leader" (MCA Records MCG 6031) Possibly nothing on this eagerly awaited album stands out as startlingly as did its revolutionary 100%+00pm title track bit on first hearing, in similar swirling style being the slippery scratching 117%+00pm "No Rembing 111%+00pm "Musical Massacre" then scrubbing (0-1111)1%+00pm "Put Your Hands Together, funky drummed 106-00pm "Lyrics Of Fury" and B. Never Scared", moody meandering 93%+00pm "To The Listeners", jinglabeats backed chaffing then jolting 94%+00pm "Microphone Friend", jarring instrumental 97%+00pm "Beats For The Listeners" and even more mawkish 0-114%+00pm "Just A Beat". Like it or not, they'll need a Coldcut-type remix to go Top 20 here again with anything else off this.

BEATS & PIECES

BOBBY BROWN has been given the **Mac Band** featuring the **McCampbell Brothers** treatment by **MCA Records**, impact copies of "Don't Be Cruel" being sold here now at UK 12 inch price (as MCAT 1268) ... **Disco Mix Club** founder **Tony Prince** blagged his way into New York's **MK** club by telling the receptionist he was one of the directors — she mentioned this to someone who knew better, and six burly bouncers tracked down Tony just as he was giving an impromptu flamenco display on stage! ... **Betty Wright** reportedly was the sensation of the **New Music Seminar** in New York, preaching as if in church to ecstatic crowd response in a 40 minute diatribe during the "Soul Souled Out" seminar session, describing how she got her record deal for "No Pain, No Gain" (which proved to be a big black hit) — after being turned down by 36 different record companies, she did a reverse payola and borrowed the money from a disc-jockey to pull it out herself! ... **Paul Kindred** is starting a club mailing list at **CityBeat**, 17-19 Alma

Road, London SW18 1AA, while both **Froggy** and **Sean French** seem to be handling the mailing list at **Circle City Records**, PO Box 244, Bognor, Herefordshire EN4 0EW ... **Ensign** picked up **EPMD** "Strictly Business" for a reissued UK 12 inch ... **T-Coy** are the latest removers of the **Funky Worm** ... **Supreme** have still not released the **Project Club** "Dance With The Devil", presumably in the hope that accumulated advance orders will give it a high chart entry — the trouble is that, although I have indeed been mentioning it a bit within the Salsicent context recently, it really isn't THAT outstanding, so don't get too frustrated at not being able to get it! ... **Serious** are unbelievably compiling all ten of their previous house music albums into a box set called "Serious" ... **The House Story** So Far", but no price is mentioned ... **MJARIS** managed to hit the US in a big way but now the word from there is that "volume pumping" samplers are dead, thus dashing the hopes of such as **S'Xpress**, **LA Mix**, **Simon Harris** and **Bomb The Bass** ... **Jazz & The Brothers Grimm** "Lies As I Go Back" **Disco Nights** is rumored not to have had **Radio 1** play because the title "disco" contains that dreaded word ... "disco" — which didn't stop **Steve Wright** from digging out the original **GO** "Disco Nights [Rock-Freak!]" ... Florida's **B.V.S.M.P.** already have a follow-up out in the States, "Be Gentle" ... **Chris Hill**, original "godfather" of the old jazz-funk "mata" jocks,

would indeed have attended **Steve Walsh's** funeral had he not been in Texas at the time ... **N. Dorsett** (letters page last week) has a mistaken idea about the small amount of money that's paid to most soul presenters on local radio (they have to make their living from the gigs that result), and about the cost of a council flat — we also purposefully didn't mention the expense of maintaining a duod Flashy; leaving that to the tabloids ... **Channel 4** at the end of this month start what should be a fascinating four-part series, "**Brown Sugar**", tracing on film the careers of great black female entertainers from the early 1900's to the present, featuring such as **Ma Rainey**, **Bessie Smith**, **Adelaide Hall**, **Josephine Baker**, **Ethel Waters**, **Billie Holiday**, **Lena Horne**, **Ella Fitzgerald**, **Pearl Bailey**, **Earrha Kiri**, **Dorothy Dandridge**, **The Shirelles**, **Crystals**, **Ronettes**, **Marvelettes**, **Martha & The Vandellas**, **Supremes**, **Aretha Franklin**, **Diane Ross**, **Sister Sledge**, **Pointer Sisters**, **Donna Summer**, **Tina Turner** and more, beginning on Saturday, August 27 ... "Can't Get You Out Of My Head" will be **Narada's** follow-up ... **Morgan Khan** these days sports a full head of wavy hair instead of his customary skinhead cut, making him look so much older that at first I didn't realize it really was him! ... **Jeff Young** wrenches himself away from his new Bostead home to join **Jeff Thomas**

next Monday (8) at **Swanee's Martho's Vineyard**, upon which so many record companies' dance music pluggers also look like descending that — if the weather's good — I may well end up there too ... **Plymouth Sound** presenter **Chris Dennis** hosts **Huminger 2** at Easter Quay's **Boxes** next Wednesday (10), planned as a three-monthly upfront event, advance bookings on 0392-29477 after 6pm look him to play **Kanu Sukalaganun's** rare groove! ... **Lyndon T** and **Chris Johns** boogie down at **Paddington Road Street's Starlight Club** every Fri/Saturday ... **Barry & District** News dance music columnist **Steve Wiggins** now racks and VJs at **Berry Island's** brand new **Warehouse**, with over 30 video monitors at his disposal ... **Les Adams** got so fed up with his Japanese car having more nilly "extras" than his cherished Audi that he's just bought an '87 reg Toyota Supra, with air conditioning and the works (but he still doesn't have an illuminated keyhole, no na na-ma mall) ... I'm afraid a flying visit to sun-drenched Jersey (and day trip to France) last week kept me from reviewing the **Hot Vinyl** in as great a depth as I'd have liked, so check **The Club Chart** for extra EPs as usual (everyone else takes several weeks' holiday, so don't complain!) ... **NANU NANU!**

CONTINUES OVER

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Poetry In Motion

P O P D A N C E

LA COMPAGNIE CRÉOLE 'La Machine A Danser (Club Remix)' (Ton Son Ton SONL 5), French sung and chanted terrifically jolly guitar jiggled 124½bpm leaving modern adaptation (with a hint of Dollar, or vice versa) of one of my big "secret weapon" knees-up records at mobile gigs for many years, 1974's 'New York City' from the Decora LP 'Bib Sacrament' by African joujou band Tabou Combo de Pelion Ville, still afro-like though much cleaned up without being acidized or anything; **The D.T.I.** 'Listen To This!' (Premiere UK ERET 503), Chanted/Curios 'Get Another Love'-based bilaterally unoriginal but rather good (0-) 125bpm slick breezy "jazz-funk" centerer with manipulated 'Funkin' For Jamaica' trumpet, 'Ba Baker' dialogue, 'Le Freak', 'Oops Up Side Your Head' and other samples (including the "I think we got a hit record" DJ patter from the 'Crusin' album that La Mix also used); **RSW** 'Biting My Nails' (Mute MUTE 12 82), interestingly densely textured funkily drummed 0-120½bpm percussion pumper quelling from such as 'Shuff' and 'Knock On Wood' without sounding like an actual sampler; **A.R.K.** 'Listen Up! (Quasar Mix)' (Rough Trade RT 229), the A.R. Kane duo from MIAMI/RIS go it alone on a vigorously thudding chugging and scratching 121½bpm volume pumper washed by ethereal muffling and wailing with dialogue samples and tooling sax (instrumental 124½bpm Pulsar Mix flip); **FAT BOYS** 'Coming Back Hard Again' (Tin Pan Apple); **POLYDOR/Urban URBLP 13**, hardcore b boys seem likely to ignore the latest album by the buffoons of rap, whose next r/p single here will

be its 121½bpm adaptation of 1963's US garage band anthem, the Kingmen's 'Louie Louie' (without any guest stars this time); **CLIMIE FISHER** 'I Won't Bleed For You (High Velocity Mix)' (EMI 12EM 66), Clivilles & Cole mixed hoarsely crooned 106½-Obpm go go hip hop jiggler borrowing (not sampling) the reedy organ riff from 'The Champ' and some "lool too — beep beep" from Donna Summer, with a harder more abrupt instrumental **Dub Mix** (12EMY 66) separately promoted for some reason on single sided white label; **TERRAJACKS** 'Houseplant' (WEA YZ304T), at 33½rpm despite staying 45rpm, this frenetic samples studded choppy jumping jangly 0-122½-123-Obpm volume pumper was white labelled for ages around Merseyside and possibly was rather missed the beat (123½bpm Basement Beats, and "build the house" girls chanted plodding 120bpm 'Listen To The House' too); **TALKING HEADS** 'Blind (Extended Remix)' (EMI 12EM 68), Arthur Baker mixed funkily drummed, piano and boss nagged 117½-118½-119-118½-119-118½-119bpm jerky jitter building intensely around more familiarly typical vocals; **ALASKA** 'Bollando (Balearic Matey Mix)' (Syncope 125Y 17), inevitably opportunistic 125½bpm blend of acid house and Spanish chanting (instrumental 124½bpm Acido Espanol Mix flip), given this UK treatment by the sodly now decreasingly credible Democratic 3 (not due commercially until August 29); **J.J. FAD** 'Superzone (Remix)' (Dream Team Records A9238T, via WEA), girls rapped, chanted and human beat-boxed speedy sparse 0-132-129½-

Obpm West Coast electro fier (in three mixes) which, like the similar "Push It", has been a big US seller without getting enough radio playlistings to hit Billboard's chart as high as it should have; **TONY! TONII TONE!** 'Little Walter' (Polydor/Wing Records WINGX 2), US black chart-topper which meant little here on import, a Club Nouveau-ish chunkily hurching anti-drug message (in three 0-108½bpm mixes) with echoes of 'Wade In The Water', sung by three guys none of whom are actually called any variation on Tony; **HOT HOUSE** 'Cry' (de/Construction Records PT 42114), Willie Nelson's classic Patsy Cline sob song soulfully revived by Heather Small in old fashioned 54-Obpm resonant 'Love Letters' style; **SELENA** 'Shotgun' (Dutch EMI K 040-12 7454 6), nastily plaintive girl intoned (0-) 123½-Obpm jiggly centerer with long "disco" breaks that make it more Miami than Euro (it's not the Jr Walker tune); **R.J. KING** (featuring HEATWAVE) 'Hot Shot' (Soul City CITY 25, via PRT), Seventies-style dated ponderously thudding (0-) 108½bpm satic chugger, not smart enough to be trendy; **HOUSE ENGINEERS** 'Hit The House (Royal Beatbox Mix)' (Syncope 125Y 14), tediously clichéd 0-121½bpm rattlingly percussive volume pumper with tried dialogue samples and "house" lyrics; **NICK KAMEN** 'Bring Me Your Love (Extended Mix)' (WEA YZ2021), plinking and tinkling 119bpm breezily (jell, the commercially available mix of the song that was turned more interestingly into the promo-only "Ilegle 2" white label.



TEDDY PENDERGRASS '2 A.M.' (US Elektra 0-66748) This huskily romantic smoocher always was the best track from Teddy Bear's recent 'Joy' LP and now is 12-inch in new 31-62bpm 4 A.M., 0-62/31bpm 6 A.M. and All Night and 62bpm Instrumental Mixes, real groin grinding slinky stuff!

as a repeated title line), plus a more acidically synched and stuttered 0-122½-Obpm Rubber Dub, double A-sided by the similar though more percussively patterning cymbal scurched 0-124½-Obpm 'The Dream (118 Mix)' and its 54 Dub Mix. These BIPMs are in fact taken from the UK pressing that's due commercially on August 25 and is already promoted (Champion CHAMP 12-84).

LAURENT X 'Machines (Apocalypse Mix)' (US House Nation Records HN 88012) Surging and swiveling acid synched 0-124½-123½bpm bounding fierce fire number one in Mike Pickering's chart at the Hacienda and hot for several other Northern jocks before I could locate a copy, on four-track 12 inch with the "instanant"-washed staccato percussive 126bpm 'Watcha Tryn' 'T Do T' Me', and buszng synth washed chatter 122bpm '12 A.M.' negging straight on into the also 122bpm more quietly chrumming (though "hoop" shooting) 'Drowning In A Sea Of Hooves'.

HOT VINYL

PHASE II 'Rechin' (Brotherhood Mix)' (US Motin' Records MR002) Blaze-produced typically excellent soulfully sung and piano plucked creamily thumping smooth 0-120½-Obpm busting chamber building powerful nagging tension (in four mixes), full of timeless joy and hope, well worth checking. This may not be the most hyped news of the week, but it sure is the best!

THE BROOKLYN FUNK ESSENTIALS 'We Got To Come Together' (US Minimal Records) Arthur Baker created excitingly driving 0-123bpm instrumental, funkily drummed through chattering bees, anxious tale line shouts and "allday" wibes bites (in five mixes), hot for the likes of CJ Mackintosh but apparently not that widely distributed on import, although it's now also on a Streetsounds album here. Check it, in some form!

INNER-CITY featuring Kevin Saunderson 'Big Fun' (10 Records TEN X 240) inevitably now on 12 inch (though possibly not fully

commercial yet), the only outstanding track from that 'Techno The New Dance Sound Of Detroit' double album, this Rees-produced, Paris (a girl) wailed and nugged cantering 120bpm house charter has sinuous synth lines and a sporting backbeat, plus an at times backbeat and more acidic 121bpm Juan's Magic Remix flip, already big on many floors.

SWAN LAKE 'In The Name Of Love (Club Mix)' (US Bad Boy Records BAD 703) Todd Terry created kicky jittery 0-120bpm house waltzer with falling bomb effects and "here we go again" shouts (as well

Out Now on 7" + New 3 Track 12" - 12" includes 'Penthouse Lover' - previously unavailable

THE U.S. LACK SINGLES CHART NO. 1

REMIXES

RICHIE RICH 'Turn It Up (Remix)' (Club JABXR 68), still 'Get On The Good Foot'-based though otherwise much altered 0-112/4bpm new recording with different samples and a 'Royal House' siren which many may prefer. **STEVEN DANTE** 'I'm Too Scared (Acid House Vocal Mix)' (Coo tempo DANTER 1), Dancin' Danny D's striding jittery 116/4-0bpm remix isn't what most would call 'acid house', being possibly even more soulful than the original before finally bending some fruity synth frequencies. **KIM WILDE** 'You Came (Shep Pettibone Mix)' (MCA Records KIMX 8), still rather cumbersome started clod-hopping 0-120-119/4bpm remix of what basically is a frothy Kylie Minogue-like chorus, deserving a lighter touch (though some may find the thudding breaks useful).

JAMES BROWN 'Static (F.F. Remix)' (Socet Bros JSBX 2) As half anticipated in last week's import review, the UK pressing does indeed manage to cook this up. Here, to begin with we'll just get the nice much altered 0-110/8/4bpm F.F. Remix and 0-110/8/4bpm Album Version of the crackling surface noise overall infectious jiggly funk jitterer, flipped by the Fall Force scattered and charmed disappointingly 0-108/4bpm 'Godfather Runnin' The Joint' and — to make up for Polydor's previous error — the superior import 12 inch A-side 0-105/8bpm US Remix of the old 'I'm Real' (the vocal version that was replaced by the inferior 8b on UK A-sides last time). However, this one is indeed the brand new dub that's the hot version and in a few weeks we'll get this creatively marketed 0-110/8/4bpm 'No Static (The 8 Minute Full Force Def Mix)' (Socet Bros JSBR 2) as the new A-side to the aforementioned 'Godfather/In Real' flip. If you sick with the imports pressing all along you get all the tracks you need, when you want them, for less total money — you know it makes sense! (The import indicates it manages to keep all three versions of 'Static' to 0-110/8bpm).

TONGUE 'N' CHEEK 'Why You Could Have Had It All!' (Criminal Records RUST 1) Quite good girls sung reggae-style 116/8/4bpm UK soul jitterer with some nice 90's piano and "brass" weaving through the electro beat (on single sided promo).

SOUND ASSASSINS 'Get Out Of My House! (Mutant Version)' (Coo tempo COOLX 12) Acidic synth marled, cooling girls charmed and bass rapped jagged jerky 117/4bpm densely textured house jitterer with some thumping piano and funky drumming (in three mixes, due fully on August 18), had down at the in-house studio by Phil Hope before he left Chrysalis Publishing to join Anxious Music.

VARIOUS ARTISTS 'Acid Trax Volume 2' (Serious DRUG 2) The only track not swallowed up by this double LP of the just one week earlier equivalent import single "album" (US Trax Records TX500/04) was the acid-funk synth led 122/4bpm **JACK FROST** 'Clap Me' the UK compilation having the import's 119/4-0bpm **DR DERELICT** 'That Shit's Wild' 0-125-125/4bpm **MAURICE JOSHUA** 'I Got A Big Dick' 121-121/4bpm **DJ PIERRE** 'Box Energy' 127/4-128bpm **MR LEE** 'Art Of Acid' 124/4bpm **LIDELL TOWNSELL** 'I'll Make You Dance' 125/4bpm **HULA** '70th And King Drive' and beat-switching 123-123/4bpm 'Hoc Hands', plus the UK-only 124/4bpm **MIKE 'HITMAN' WILSON** 'Bango Anni', James Brown-sampling 128-128/4bpm **Mr. Lee** 'Feels Good' and 126/4-0bpm 'Never Gonna Change', 125/4-126bpm **PHUTURE** 'Slam!' and 129/4bpm 'Spunk-Spunk', 124/4bpm **THE SIX BROWN BROTHERS** 'Cley Hall', 124-124/4bpm **Lidell Townsell** 'Jackin' Tall', 119/4-120bpm **V.L. & THE PORCH MONKEYS** 'Hello Lover', 124/4bpm **Maurice Joshua** 'Feel The Mood', Whuddya mean, you want descriptions too! This stuff is acid, nuff said!

LNR 'Work It To The Bone' (US House Records HJA 880) Thompson & Lenoir-created (presumably Lenoir equals LNR?) repetitive cite channely slim throbbing 0-122/4-124bpm acidic burlier, with a "jigs"-cloaking 124/4-125-0bpm instrumental, flipped by the more frantically galloping skittery 127/4bpm 'It's A Mystery To Me (The You And Me Both Mix)'.

VANESSA WILLIAMS 'The Right Stuff (Extended Version)' (Polydor/Wing Records WINOX 3) The lovely grey eyed disc-graced ex-Miss America's Janet/Pebbles-style snappily jiggling 0-121/4-123/4bpm sultry jerker (in four mixes) has been outland and overdubbed by Hank Shocklee, Eric Sadler and Bill Stephney from Public Enemy, cutting in Bobby Byrd and a comely Parisian lover who gets shot amongst other bits — the edit changing the last lyrics, so that the BPP's never come out the same twice, and I really can't be bothered to do them bit by bit over and over again. It's close enough for pop!



SALT-n-PEPA featuring Spinderella 'A Salt With A Deadly Pepa' (Hrr FRRLP 3) Its clever name is almost the most exciting thing about this somewhat disappointing album by the rapping girls, which includes their 127/4bpm 'Push It' pop hit and the similar story song 0-113/4bpm 'I Like It Like That' plus a Fat Boys inspired 145/4bpm treatment of the Top Notes/Isley Brothers/Beatles' classic 'Twist And Shout', along with the forcefully chugging largely instrumental 110/4bpm title track, jauntily joggling 0-1102/4bpm 'Everybody Get Up', rare groove-ish 0-977/4-0bpm 'Let The Rhythm Run (Remix)' from the 'Colors' film, Bobby Byrd cutting murky 93/4bpm 'Solo Power (Syncopated Soul)', jerkily scratching 0-103/4bpm 'Hyped On The Mic', jolting 0-99/4bpm 'Solo Power (Let's Get Paid)', rock-guitarized 0-100/4bpm 'I Gotcha', 'Ants In My Pants'-cutting 0-111/4bpm 'Spinderella's Not A Fella (But A Girl Did)' and A.U., featuring 103/4bpm 'Shake Your Thang', their Isley Brothers adopting new go-ish single.



CHRIS PAUL
 "TURN THE MUSIC UP"
 also includes
 "House on the move"
 Out now on 7" and 12" single



SY 13



12SY 13

Soul of an indie — muscle of a major

RECORD

TOP
MIRROR

CHARTS

July 31-August 6, 1988

POP DANCE

TW LW

- 1 PUSH IT (REMIX) Salt 'n' Pepa
- 2 THE ONLY WAY IS UP Yazs And The Plastic Population
- 3 SUPERFLY GUY 5-Express
- 4 ROSES ARE RED Mac Band featuring the McCampell Brothers
- 5 I NEED YOU BWS/BPT
- 6 THE LOCO-MOTION Kylie Minogue
- 7 BOYS (SUMMERTIME LOVE) Sabrina
- 8 DIRTY DIANA Michael Jackson
- 9 I OWNE YOU NOTHING Bros
- 10 MONKEY George Michael
- 11 YOU CAME Kim Wilde
- 12 CROSS MY HEART Eighth Wonder
- 13 HUSTLE (TO THE MUSIC) The Funky Worm
- 14 MAYBE (WE CAN CALL IT A DAY) Hazel Dean
- 15 THE TWIST (YO, TWIST) The Fat Boys & Chubby Checker
- 16 GOT TO BE CERTAIN Kylie Minogue
- 17 TRIBUTE (RIGHT ON) The Playmates
- 18 LET'S ALL GO BACK! DISCO NIGHTS Jazz And The Brothers Grimm
- 19 NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros
- 20 VOYAGE VOYAGE (BRITMIX) DeLorean

- ffrr/Champion 12in
- Big Life 12in
- Rhythm King 12in
- MCA 12in
- Debut 12in
- PWL 12in
- Ibiza 12in
- Epic 12in
- CBS 12in
- Epic 12in
- MCA 12in
- CBS 12in
- FMW 12in
- Urban
- PWL 12in
- CBS 12in
- Enlight 12in
- London 12in
- CBS 12in

DEE JAYS CHART

- 1 PUSH IT Salt 'n' Pepa
- 2 I'M TOO SCARED Steven Dorff
- 3 THE ONLY WAY IS UP Yazs And The Plastic Population
- 4 REACH OUT, I'LL BE THERE (REMIX) Four Tops
- 5 SUPERFLY GUY 5-Express
- 6 THE LOCO-MOTION Kylie Minogue
- 7 BEATIN' THE HEAT Jack 'n' Chill
- 8 LOVE IS THE GUN (STREET LATIN WOLF 3) Blue Mercedes
- 9 LIKE DREAMERS DO Mia Farrow/Courtney Fife
- 10 TRIBUTE (RIGHT ON) Playmates

Supplied by Lee James Ransden of Easy Street in Preston

- ffrr 12in
- Cooltempo 12in
- Big Life 12in
- Motown 12in
- Rhythm King 12in
- PWL 12in
- 10 Records 12in
- MCA 12in
- Fourth & Broadway
- CBS 12in

H I — N R G

TW LW

- 1 THE ONLY WAY IS UP Yazs And The Plastic Population
- 2 THE LOVE LOST Sirens Avenue
- 3 MAYBE (WE SHOULD CALL IT A DAY) Hazel Dean
- 4 I NEED YOU SOMEBODY (SATURDAY NIGHT REMIX) Barbara Doot
- 5 REACH OUT Kenny Jazz
- 6 OVER AND OVER AND OVER Michelle Gault
- 7 THE LOCO-MOTION (THE KOHAKU MIX) Kylie Minogue
- 8 EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra
- 9 DOCTOR'S ORDERS Lisa Oxley

- Big Life 12in
- Nighmare 12in
- EMI 12in
- Saturday 12in
- Ardiana 12in
- US 12in
- PWL 12in
- Siren 12in
- Parlophone 12in



FUNKY WORM: grub up!

- 5 BOYS (SUMMERTIME LOVE) (PETE HAMMOND REMIX) Sabrina
- 6 SAFE IN THE ARMS OF LOVE Sporting Party
- 7 IT'S NATURE'S WAY (NO PROBLEM) Dollar
- 8 THE HAIDER I TRY (THE HARDEST MIX) Brother Beyond
- 9 CROSS MY HEART Kylie Minogue
- 10 LOVE IS THE GUN (STREET LATIN WOLF 3) Blue Mercedes
- 11 VOYAGE VOYAGE (BRITMIX) (PETE HAMMOND & PETE WATERMAN REMIX) DeLorean
- 12 POPCORN NASH Band
- 13 SUPERFLY GUY 5-Express
- 14 FLAMES OF LOVE Fancy
- 15 THE SUN AIN'T GONNA SHINE ANYMORE Quantize
- 16 HOT STUFF Boys from Brazil
- 17 NAUGHTY BOY Mocha-Gang
- 18 SYMPTOMS OF TRUE LOVE (THE SYMPTOMATIC DANCE MIX) Trace Spencer
- 19 YOU'RE A TIME WASTER Cruise
- 20 CHAINS OF LOVE (TRULY IN LOVE WITH THE MARKS BROS. MIX) [name]
- 21 I GUY FOR YOU Sly Rose
- 22 OUT OF CONTROL Monica Reed
- 23 OVER YOU (DJ MIX) Wendy
- 24 IN THE MIDDLE OF THE NIGHT Jim Oak
- 25 MAYBE (WE SHOULD CALL IT A DAY) (EXTRA BEAT BOYS REMIX) Hazel Dean
- 26 HOT FOR YOU Lorraine Scott
- 27 DON'T TALK ABOUT IT Hot & Cold
- 28 BOYS AND GIRLS Randy
- 29 MULTIGEMIX (BOYS/HOT GIRL/SEX/GYRL/KISS ME) Sabrina
- 30 THERE SHE GOES (EXTENDED MIX) Sep & Sep
- 31 WHEN PUSH COMES TO SHOVE Gloria Brocke
- 32 I NEED YOUR PASSION Senses Connection
- 33 THE RACE Yella
- 34 (NE) A LITTLE LOVE (WHAT'S GOING ON) Cecily
- 35 ROCK ME BABY Lynn Lynn

Compiled by James Hamilton/Alan Jones

- Ibiza 12in
- Lison 12in
- EMI 12in
- CBS 12in
- MCA 12in
- CBS 12in
- French Family 12in
- Rhythm King 12in
- German Metronome 12in
- Passion 12in
- German Arista 12in
- Nine O Nine 12in
- Capitol 12in
- Nighmare 12in
- Mute 12in
- US JDC 12in
- Nighmare 12in
- Chartwell-UK 12in
- Splash 12in
- Hazel Dean
- EMI 12in
- Canadian Slak 12in
- Italian Lormardi 12in
- PWL Records 12in
- Spanish Blanco Y Negro 12in
- Splash 12in
- Blue Moon 12in
- German Blow Up 12in
- Fontana 12in promo
- US Next Plateau 12in
- US Emergency 12in

HIZZ
AND THE PLASTIC POPULATION

PRODUCED BY COLCUD FOR AHEAD OF OUR TIME

'THE ONLY WAY IS UP'
THE BAM BAM REMIXES
OUT NOW



THE CLUB CHART

TW LW

1	2	HUSTLE! TO THE MUSIC... (J) (PREDORA/REE-STYLE SAX MIXES)	Funky Worm	FOX 12in
1	1	ROSES ARE RED/MIX featuring the MCs Campbell Brothers	MCA Records 12in	
3	8	PUMP UP LONDON (CLUB MIX)/PUMP UP CHICAGO (ACID MIX) H/F Les	Breakbeat 12in	
4	5	TURNT UP Richie Rich	Chia 12in	
5	3	TRIBUTE (RIGHT ON) (THE Q STREET MIX) The Pasadena	Chia 12in	
6	4	IN TO SCARED (R&B MIX) Science Dept.	Chia 12in	
7	9	SHAKE YOUR THANGS/PENDERELLA'S HOT A FELLA (GIRL D) S&V-Papa	Go!tempo 12in	
8	7	RIGHT BACK TO YOU/EXTENDED MIX/ONE KISS WILL MAKE IT BETTER (HOURS MIX) The City	Hfr 12in pre-release	
9	17	SUPERLY GUY \$'s Express	Atlantic 12in	
10	10	JIBARO (ENGLISH/SPANISH VERSIONS)/THE FUTURE: EDITION 1	Rhythm King 12in	
11	16	HOLD ON TO WHAT YOU'VE GOT (CLVILLIES & COLE REMIX) Evelyn "Chappelle" King	Hfr 12in	
12	15	DON'T BE CRUEL (EXTENDED VERSION) Bobby Brown	EMI-Manhattan 12in	
13	13	NIGHT OF THE LIVING BASEHEADS/COLD LAMPIN WITH FLAVOR/CAUGHT CAN WE GET A WITNESS PARTY FOR YOUR HOUR/FIGHT TERMINATOR X TO THE EDGE	MCA Records 12in	
14	24	BIG FUN (JUAN'S MAGIC REMIX) Inner-City featuring Kevin Saunderson	Def Jam LP	
15	12	WAP-BAB-BOOGIE Matt Bianco	US K&S 12in/18 Records promo	
16	4	FOLLOW THE LEADER Eric S & Rakim	WEA 12in	
17	8	PUSH IT S&V-Papa	MCA Records 12in	
18	61	STATIC (ALBUM VERSION) THE MINUTE FULL FORCE DEF MIX/F. REMIX James Brown	Champion 12in	
19	11	LET'S ALL GO BACK/DISCO NIGHTS (J&Z & The Brothers Grimm)	US Scoop! Bros 12in	
20	11	PUSH IT (FULL LENGTH REMIX) S&V-Papa	Enigm 12in	
21	11	I'LL WAIT FOR YOU (TAKE YOUR TIME) Dance M.IX) Barrell	Hfr 12in	
22	22	OOCY KOOCY (F.U.L.B. BABY YEAH YEAH) Baby Ford	16 Records 12in	
23	—	IN THE NAME OF LOVE (CLUB MIX/RUBBER DUB)/THE DREAM (1018 MIX/54 DUB MIX)	Rhythm King 12in	
24	26	OVER LIKE A FAT RAT Bee & Tee	US Bad Boy Records 12in/Champion promo	
25	19	SURE BEATS WORKS (IT'S A TRIP MIX) Beatz Works	Zoo Experience Records 12in	
26	32	LIKE DREAMERS DO (THE FREEWAY MIX) M&A Paris	Hfr 12in	
27	—	PUT YOUR HANDS TOGETHER IN THE RING/COMPETITION/LYRICS OF FLUITY TO THE LISTENERS/MUSICAL MASSACRE/ERIC S. NEVER SCARED Eric S & Rakim	Fourth & Broadway 12in	
28	36	OFF ON YOUR OWN (GIRL) (STREET MIX/REMIX) Al B Sure!	MCA Records LP	
29	25	I'LL HOUSE YOU Jangle Brothers	US Tellers 12in	
30	20	TALKIN' ALL THAT JAZZ/MIAMI BASS/FREEDOM OR DEATH/FLY ON	Breakabout LP	
31	59	WE CALL IT ACIEED 2/Hole/COME TOGETHER The House Addicts	Hfr 12in promo	
32	31	HEAT IT UP Wee Papa Girl Rappers featuring 2 Men And A Drum Machine	Ive 12in	
33	38	TURN THE MUSIC UP (EXTENDED VERSION) Curt Puff	Synco/mate 12in	
34	14	DON'T BELIEVE THE HYPE/PROPHETS OF RAGE Public Enemy 7	Def Jam 12in	
35	70	TO THE LETTER Milla Scott	Fourth & Broadway 12in mailing list promo	
36	48	IT'S BEST TO BE A GIRL S&V-Dec	Virgin 12in mailing list promo	
37	33	EVERYBODY (GET LOOSE) (BAM BAM MIX) Phoenix	Urban 12in	
38	35	IN MY DREAMS (THE RAPID EYE MIX)/SENDING OUT AN S.O.S. (B-BOY REMIX) Will Downing	Fourth & Broadway 12in	
39	29	REACH OUT, I'LL BE THERE (HARDING & CURNOWN '88 REMIX) Four Tops	Midtown 12in	
40	27	DISCIT THE MUSIC PLAY/SALLY Singspinner	Breakabout 12in	
41	39	(I'VE GOT A) FEELING/MIAMI PAPA ALWAYS TOLD ME (CLUB REMIX) The Dance Yard Recording Corporation 12in	Dance Yard	
42	53	YEE YE YEE (THE AFRO ACID REMIX) Mory Kante	London 12in	
43	—	— COMING BACK FOR MORE (PART 1) Jibbytan featuring Richard Durban/Phry	Chrysalis 12in	
44	—	— ASALT WITH A DEADLY PEPA S&V-Papa featuring Spenderella	Hfr LP	
45	74	(WHAT CAN I SAY) TO MAKE YOU LOVE ME Alexander O'Neal	Tabu 12in	
46	—	— I WILL ALWAYS LOVE YOU (TEE SCOTT MIX) (118-1779-01) (ACID HOUSE REMIX) (127-06pm) Eddie Stackley	Hings Street 12in	
47	94	REGGALAST (HIP HOP ON PRECINCT 13) Bomb The Bass featuring M&A	Mister-Ron Records 12in promo	
48	25	ACID OVER (TYBEE/HEAVENLY.PIANO "MATEY" MIXES) Tyree	Hfr 12in	
49	42	HEAT IT UP (KEVIN SAUNDERS REMIX) Wee Papa Gr Rappers	Ive 12in	
50	—	— EIGHTIES LADY/GENERATE LOVE (WISE HOPE MIX) Queen M&C-Cris	The Dance Yard	
51	—	— Recording Corporation 12in	Dance Yard	
52	79	I NEED YOU (EXTENDED VOCAL VERSION) E.V.S.M.P.	Debut 12in	

52	30	FAIRPLAY Soul 1 Soul featuring Rose Windsor	17 Records 12in
53	40	DO THAT AGAIN (CLUB VERSION) Blue Monday	US Atlantic 12in
54	—	— SUPERLY GUY (FLUFFY BAGEL MIX) \$'s Express	16 Records 12in
55	—	— HOLLE, HOLLE (LAUGHT IN NAJAKS/INDIAN ACID TRIP) Deepak Adani	Circa Records 12in
56	—	— JUST GOT PAID (THE COUNTERTIFF MIX)/THE COUNT THE FEET MIX) Johnny Kemp	CBS 12in
57	57	DELTA HOUSE DO YOU WANNA DANCE (H) HAVE A DREAM Terry Redden	Gold Castle LP
58	—	— GETTING BUDTOSTER US Future Sound Records 12in/Kool Kat promo	18 Records 12in
59	77	THAT SHIT'S WILD/D-Devil/DI HO HANDS/HUB/BANGO ACID MICE "Homon" Wilson/FEELS	US Future Sound Records 12in/Kool Kat promo
60	47	GET OUT OF MY DREAM (SPECTRUM/EXT/PUTANT VISION) Sound Assault	Coolestone 12in pre-release
61	47	SET IT OFF/ON THE BUGGY/TIP/LONG LIVE THE KANE/RW (REMIX) Big Daddy Kane	Gold Castle LP
62	61	— REACHIN' (BROTHERHOOD MIX) Phase II	US Hevelo Records 12in
63	82	BEATIN' THE HEAT (12BPM IN THE SHADE) Jack 'N' Chill	18 Records 12in
64	86	GET BUST/LOVE EX/CLUB	WA Records 12in white label
65	—	— LET THE MUSIC LOVE YOU (CLUB MIX) The Night Winners	Jack Trax 12in
66	23	IN MY DREAMS (CLUB REMIX) Will Downing	Fourth & Broadway 12in
67	—	— DON'T LET LOVE SLIP AWAY (96%)/SPECIAL LADY (97%)/CRAZY (FOR ME) (0-111%) H&N	18 Records 12in
68	91	LOVE (94%) H/F YOU DON'T KNOW ME YET NOW (110%) YOU AND I GOT A THANG (95%) UNICE 'N' BLOW (102%) IT'S GONNA TAKE A LONG, LONG TIME (37%) ONE HEART TOO MANY (79%) YES, I NEED YOU (21%) Nigma/Fredde Jackson	Capital LP
69	67	NO SLOW (EXTENDED VERSION) Freddie Jackson	Capital 12in
70	66	GENERATE LOVE (CLUB/WISE HOPE MIX) Queen M&C-Cris	Capital 12in
71	49	— SLAMME ARE PHUTURE/SPANK-SPANK FUTURE	The Dance Yard Recording Corporation 12in promo
72	45	DANCE WITH THE DEVIL (B&A/CULT MIXES) The Project Club	US Trax Records 12in
73	—	— THE ONLY WAY IS THROUGH/Yeah Yeah The Phonic Population	Supreme 12in promo
74	65	WATCHING YOU/WHAT GOES AROUND HUNGRY/WEASER SAID THANK YOU	Big Life 12in
75	—	— Release Ends	Virgin LP
76	73	41 LOOSE YOUR BODY (MAYDAY MIX/RELEASE THE ACID MIX) Bang The Bury	Warriors Dance 12in
77	51	LOVE FIXATION (CLUB MIX) K&K	Republic Records 12in
78	56	KNIGHT OF THE BEATS Mantronix	US Capital 12in
79	76	— SUMMERTIME Heroes	Fourth & Broadway 12in
80	77	— ACID MAN (ORIGINAL/HAPPY MIXES) Jody Watley	18 Records 12in
81	78	— CALUGHT UP (REMIX) (06-1078-1081) INSTRUMENTAL (09-1091-1091) B&A RECORDS	US Select 12in
82	79	— ORIGINAL (10pm) Clubb Club	US Select 12in
83	58	OFF ON YOUR OWN (GIRL) (REMIX) Al B Sure!	Warner Bros/Urban 12in
84	81	— ANYONE (ORIGINAL/RAP MIXES) Zinck & Nighty	Beatsman Records 12in
85	81	— AIN'T NO STOPPIN' US NOW (PART 2) FOR THE WORLD) Steve Walsh	18 Records 12in
86	82	84 NIGHT TRAIN/KEEP ON DRIVING 'N' Coy	de/Construction Records 12in promo
87	83	83 SHARE MY JOY Al B Jones	Champion 12in mailing list promo
88	84	84 B&A Records	BBH Records 12in white label
89	85	— ANEMNIA (UP ALL NIGHT MIX/DANCE WITH THE DEVIL/B&A/CULT MIX) The Project Club	Supreme Records 12in
90	86	— TO THE RHYTHM Leroy D. Carter Master MC	Big One 12in mailing list promo
91	87	87 MACHINES (APOCALYPSE MIX)/WATCHA TRYIN' T' DO T' ME Lauren X	US House Nation Records 12in
92	88	88 HARD TO THE CORE London Ryhme Syndcats	Rhyme 'N' Reason 12in
93	89	89 RISING TO THE TOP/HAKLES YOU WANNA Project D/A Dream	US EMI-Manhattan LP
94	90	91 PART OF TWY (BUETTER WITH IT) KRISSE REMIX/Tuff Crew	Dutch Rhythms Records 12in
95	91	91 STAY AWAY Hostina	Rhythm King 12in
96	92	92 MOVE ON UP (FULL LENGTH VERSION) Curtis Mayfield	Curton 12in
97	93	93 CALLING/DOMINATE ME Bernard	Club 12in
98	94	94 HIT THE HOUSE (ROYAL BEATBOX MIX) House Engineers	Synco/mate 12in mailing list promo
99	95	95 INTRODUCTION Goldsp	GEE & Records 12in
100	96	96 — TURN IT UP (REMIX) Rickie Rick	Club 12in
101	97	97 OFF THE HOOK (WITH YOUR LOVE/WHAT BECOMES OF A BROKEN HEART) H&N	US EMI-Manhattan LP
102	98	98 ALWAYS LOVE YOU Rj/Laest Arnel	US EMI-Manhattan LP
103	99	99 — THE ONLY WAY IS UP (THE BAM BAM MIX) (123-16-1236) (THE UP UP MIX) (123-16-1236) BAD HOUSE MIXES (124-16pm) T&A and the Phonic Population	Big Life 12in
104	100	100 — T&A MIX HOUSE (S&ND ON THE TURNTABLES) (1st Bangs Sound - B.P.M. 12in mailing list promo)	Big Life 12in
105	100	100 — BEETS WORKIN' (TYBEE/NOON CASA B&A/CULT MIXES) Beatz Works	Hfr 12in

The Club Chart is compiled from black music oriented venues by James Hamilton and Alan Jones.



J.F.B.

JERSONIC

The US Smash Hit
Now out in the UK
7" & 3-Track 12"

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R M 41

RECORD
MIRROR

CHARTS

July 31-August 6 1988

U S S I N G L E S

TW/LW

- 1 ROLL WITH IT Steve Winwood
- 2 HANDS TO HEAVEN Brodie
- 3 HOLD ON TO THE NIGHTS Richard Marx
- 5 MAKE ME LOSE CONTROL Eric Carmen
- 6 SIGN YOUR NAME Terence Trent D'Arby
- 8 1-2-3 Gloria Estefan
- 10 I DON'T WANNA GO ON WITH YOU LIKE THAT Eton John
- 13 I DON'T WANNA LIVE WITHOUT YOU Chicago
- 14 POUR SOME SUGAR ON ME Def Leppard
- 16 MOHRETT George Michael
- 18 DO YOU LOVE ME The Contours
- 19 JUST GOT PAID Johnny Kemp
- 22 PARENTS JUST DON'T UNDERSTAND O'Jays Jell And Fresh Prince
- 26 FAST CAR Tracy Chapman
- 28 LOVE WILL SAVE THE DAY Whitney Houston
- 30 THE TWIST OF THE FAT BOYS & CHUBBY CHECKER
- 37 THE COLOUR OF LOVE Billy Ocean
- 38 SWEET CHILD O' MINE Run N' Juice
- 39 RUSH HOUR Jay McInnis
- 40 SIMPLY IRRESISTIBLE Robert Palmer
- 32 RAG DOLL Aerosmith
- 71 NEW SENSATION Du:es
- 21 THE FLAME Cheap Trick
- 24 THE PERFECT WORLD Huey Lewis And The News
- 35 WHEN IT'S LOVE Van Halen
- 36 IF IT ISN'T LOVE Herbie Hancock
- 37 ILL ALWAYS LOVE YOU Taylor Dayne
- 38 MERCEDES BOY Pebbles
- 39 ALL FIRED UP Pat Benatar
- 33 I KNOW YOU'RE OUT THERE SOMEWHERE The Moody Blues
- 41 ANOTHER PART OF ME Michael Jackson
- 12 LOVE CHANGES (EVERYTHING) Climie Fisher
- 37 NOBODY'S FOOOL Kenny Loggins
- 42 IT WOULD TAKE A STRONG STRONG MAN Rickie Lee Jones
- 35 HERE WITH ME REO Speedwagon
- 41 SAYIN' SORRY (DON'T MAKE ME HOT) Dulio Lopez
- 47 ONE GOOD WOMAN Pezzy Casera
- 43 BRISSED OPPORTUNITY Daryl Hall And John Oates
- 39 21 RITS AND DAY AT 8 Street
- 40 FOGHUS BEAT Debbie Gibson
- 47 24 PARADISE Soft
- 46 PLEASE DON'T GO GIRL... Kids On The Block
- 51 I DON'T WANT TO BE A HERO Johnny Hates Jazz
- 44 I STILL BELIEVE Brenda K. Starr
- 55 I HATE MYSELF FOR LOVING Joan Jett And The Blackhearts
- 46 53 KNOCKED OUT Nicks Pinn
- 47 56 SPRING LOVE Seaweed
- 48 40 MAKE IT REAL The JBs

- | | | | |
|-----------------|----|----|--|
| Virgin | 78 | 91 | NIKE 'N' SLOW Freddie Jackson |
| ARM | 79 | — | WHAT YOU SEE IS WHAT YOU GET Brenda K. Starr |
| EMI-Manhattan | 80 | 87 | NICE 'N' SLOW Freddie Jackson |
| Arista | 83 | 85 | TIME AND TIDE Bala |
| Columbia | 84 | — | STAYING TOGETHER Debbie Gibson |
| Epic | 85 | 86 | HARY, HARY SUN D.M.C. |
| NCA | 86 | 70 | TALL COOL ONE Robert Plant |
| Reprise | 87 | 90 | SKIN DEEP C&C |
| Mercury | 88 | — | THE DEAD HEART Midnight Oil |
| Columbia | 89 | 88 | BLACK LEATHER Kings Of The Sun |
| Motown | 90 | — | FOREVER YOUNG Rod Stewart |
| Columbia | 92 | 93 | OFF ON YOUR OWN (GIRL) Al B. Sure |
| Jive | 93 | — | LEAD ME ON Kenny Loggins |
| Capitol | 94 | — | — |
| Arista | — | — | — |
| The Pan Apple | — | — | — |
| Jive | — | — | — |
| Geffen | — | — | — |
| EMI-Manhattan | — | — | — |
| EMI-Manhattan | — | — | — |
| Geffen | — | — | — |
| Atlantic | — | — | — |
| Epic | — | — | — |
| Chrysalis | — | — | — |
| Warner Brothers | — | — | — |
| NCA | — | — | — |
| Arista | — | — | — |
| MCA | — | — | — |
| Chrysalis | — | — | — |
| Polygram | — | — | — |
| Epic | — | — | — |
| Capitol | — | — | — |
| Columbia | — | — | — |
| NCA | — | — | — |
| Epic | — | — | — |
| Vandetta | — | — | — |
| Full Moon | — | — | — |
| Arista | — | — | — |
| Warner Brothers | — | — | — |
| Atlantic | — | — | — |
| Epic | — | — | — |
| Columbia | — | — | — |
| Virgin | — | — | — |
| Capitol | — | — | — |
| HCA | — | — | — |
| Blackheart | — | — | — |
| Virgin | — | — | — |
| UHR | — | — | — |
| MCA | — | — | — |

BULLETS

- | | | |
|----|----|--|
| 63 | 69 | WHAT'S ON YOUR MIND Information Society |
| 64 | 73 | FALLEN ANGEL Poison |
| 65 | 72 | SUMMERGIRLS Dido |
| 66 | 75 | THE RIGHT STUFF Vanessa Williams |
| 67 | 82 | DON'T BE CRUEL Cheap Trick |
| 70 | 80 | INSIDE OUT The Cover Girls |
| 71 | 77 | HAKE IT LAST FOREVER Keith Sweat |
| 74 | 78 | ALWAYS THERE FOR YOU Scorpions |
| 78 | 91 | CHAINS OF LOVE Trause |
| 79 | — | WHAT YOU SEE IS WHAT YOU GET Brenda K. Starr |
| 80 | 87 | NIKE 'N' SLOW Freddie Jackson |
| 83 | 85 | TIME AND TIDE Bala |
| 84 | — | STAYING TOGETHER Debbie Gibson |
| 85 | 86 | HARY, HARY SUN D.M.C. |
| 86 | 70 | TALL COOL ONE Robert Plant |
| 87 | 90 | SKIN DEEP C&C |
| 88 | — | THE DEAD HEART Midnight Oil |
| 89 | 88 | BLACK LEATHER Kings Of The Sun |
| 90 | — | FOREVER YOUNG Rod Stewart |
| 92 | 93 | OFF ON YOUR OWN (GIRL) Al B. Sure |
| 93 | — | LEAD ME ON Kenny Loggins |
| 94 | — | — |

U S A L B U M S

TW/LW

- | | | |
|----|----|---|
| 1 | 2 | APPETITE FOR DESTRUCTION Guns N' Roses |
| 2 | 1 | HYSTERIA Def Leppard |
| 3 | 5 | ROLL WITH IT Steve Winwood |
| 4 | 6 | TRACY CHAPMAN Tracy Chapman |
| 5 | 4 | DIRTY DANCING Soundtrack |
| 6 | 3 | OURIZ Van Halen |
| 7 | 7 | FAITH George Michael |
| 8 | 13 | HE'S THE DJ, TM THE RADIO O'Jays Jell |
| 9 | 8 | OPEN UP AND SAY... AHH Pignone |
| 10 | 0 | MORE DIRTY DANCING Soundtrack |
| 11 | 11 | LET IT LOOSE Gloria Estefan |
| 12 | 9 | STRONGER THAN PRIDE Seals |
| 13 | 9 | RICHARD MARX Richard Marx |
| 14 | 14 | INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT |
| 15 | 15 | DARBY Terence Trent D'Arby |
| 16 | 15 | SCENES FROM THE SOUTHSIDE Seals Horny And The Nicks |
| 17 | 16 | LONG COLD WINTER Cinderella |
| 18 | 17 | KICK INXS |
| 19 | 18 | OUT OF THE BLUE Debbie Gibson |
| 20 | 19 | REG STRIKES BACK Eton John |
| 21 | 17 | SAVAGE AMUSEMENT The Scorpions |
| 22 | 16 | HATS OF LUXURY Cheap Trick |
| 23 | 22 | NOW AND ZEN Robert Plant |
| 24 | 23 | IN EFFECT MORE O'Jays Jell |
| 25 | 23 | TOUGHER THAN LEATHER Run DMC |
| 26 | 24 | HEAVY NOVA Robert Palmer |
| 27 | 26 | OUTRIDER Jimmy Page |

Warner Brothers

Epic

Capitol

Enigma

Warner Brothers

Epic

RCA

Atlantic

EMI-Manhattan

Atlantic

MCA

Jive

Warner Brothers

Atlantic

MCA

Jive

Warner Brothers

Enigma

4th & Broadway

Wing

Epic

Fever

Ventertainment

Enigma

MCA

Capitol

Epic

Atlantic

Profile

EsParanza

Capitol

Columbia

MCA

RCA

Warner Brothers

Atlantic

Warner Brothers

ARM

BUT HAPPY

WANTED FOR

● POISON: L-R: Ricki Rockett, Bret Michaels, C C De Yille and Bobby Dall — living proof that Americans actually thought 'Spinal Tap' was true





● **STRYPER:** living proof (part two) that Americans really believe in . . . a great deal of hairspray

- 27 24 **BAD** Michael Jackson
 28 30 **HEART-BREAK** New Edition
 29 28 **DIESEL AND DUST** Midnight Oil
 30 27 **CONSCIOUS PARTY** Ziggy Marley And The Melody Makers
 31 31 **OUT OF ORDER** Rod Stewart
 32 32 **IN GOD WE TRUST** Styx
 33 37 **COMING BACK HARD AGAIN** the Fat Boys
 34 35 **MAKE IT LAST FOREVER** Keith Sweat
 35 33 **WHENEVER YOU NEED SOMEBODY** Rick Astley
 36 34 **PERMANENT VACATION** Aerosmith
 37 29 **PEBBLES** Pebbles
 38 39 **LITA** Lisa Ford
 39 38 **SUN LA MEH** the Moody Blues
 40 47 **WIDE AWAKE IN DREAMLAND** Pat Benatar
 41 45 **TEMPLE OF LOVE** Men Crowded House
 42 — **OLD 8 x 10** Randy Travis
 43 47 **19 Chicago**
 44 — **DON'T BE CRUEL** Bobby Brown
 45 — **IT TAKES A NATION OF MILLIONS . . .** Public Enemy
 46 41 **PRIDE** Whisk Linn
 47 44 **COH YEAN** Daryl Hall And John Oates
 48 49 **HOT WATER** Jena's
 49 44 **IN MY TRIBE** 10,000 Maniacs
 50 42 **EVEN WORSE** "Ward 81" Tankovic

Compiled by Billboard

MUSIC VIDEO

- TW LW**
- 1 1 **THE LEGEND . . .** Michael Jackson
 2 2 **MAKING THRILLER** Michael Jackson
 3 4 **NOW THAT'S WHAT I CALL MUSIC '92** Various
 4 1 **END ITALIA** Madonna
 5 2 **HISTORIA** Dixie Lizzard
 6 4 **THE VIDEO SINGLES** Wet Wet Wet
 7 15 **VOLUME 1** Genesis
 8 13 **VOLUME 2** Genesis
 9 10 **SIXTIES MIX II** Various
 10 8 **SAVAGE** Eurythmics
 11 7 **ON THE WINGS OF HEAVEN LIVE** Magnum
 12 18 **THE SONG REMAINS THE SAME** Led Zepplin
 13 12 **VIEW FROM A BRIDGE** T'Pau
 14 11 **IF LOOKS COULD KILL** Heart
 15 16 **TRLOGY** Whitesnake
 16 14 **LET THERE BE ROCK** AC/DC
 17 — **UNDER A BLOOD RED SKY** U2
 18 — **THE WHOLE STORY** Kate Bush
 19 — **INTRODUCING THE HARDLINE LIVE** Torrance Trest D'Arcy
 20 — **ALCHEMY LIVE** Greg Stryper
- Video Collection**
 Vestron
 PMI/Virgin
 WEA
 PolyGram Music Video
 Channel 5
 Virgin
 Styxus
 Virgin
 PolyGram Music Video
 WHV
 Virgin
 PMI
 CBS/Fox
 Channel 5

● **MIDNIGHT OIL's** singer steams into action



US BLACK SINGLES

- TW LW**
- 1 3 **OFF ON YOUR OWN (GIRL)** AT 8 Sure!
 2 2 **SIGN YOUR NAME** Torrance Trent D'Arcy
 3 5 **MAMACITA** Troop
 4 6 **GROOVE ME** Guy
 5 7 **LOOSEY'S BAR** Rick James
 6 1 **DON'T BE CRUEL** Bobby Brown
 7 9 **OFF THE HOOK (WITH YOUR LOVE)** J's Latest Arrival
 8 4 **IF IT ISN'T LOVE** New Edition
 9 15 **WATCHING YOU** Lead-Eder
 10 13 **WORK IT** Tena Marie
 11 10 **THE COLOUR OF LOVE** Billy Ocean
 12 19 **NICE 'N' SLOW** Freddie Jackson
 13 18 **MAKE IT LAST FOREVER** Keith Sweat
 14 17 **HUSBAND** Shirley Murdock
 15 8 **KNOCKED OUT** Patsy Abdul
 16 20 **THAT GIRL WANTS TO DANCE** Gregory Hines
 17 22 **LOVE YOU WILL SAVE THE DAY** Whitney Houston
 18 11 **SYMPTOMS OF TRUE LOVE** Tracey Spencer
 19 27 **SHAKE YOUR THANG** Salt-N-Pepes Featuring Vinegar
 20 26 **K.I.S.S.I.N.G.** Sherb Carrity
 21 16 **FOREVER YOURS** Tony Terry
 22 24 **SHAKE YOUR BODY** Sunny
 23 21 **IT TAKES TWO** Rob Base & DJ EZ Rock
 24 12 **THE RIGHT STUFF** Vanessa Williams
 25 25 **SALLY** Jesseomax
 26 34 **MONKEY** George Michael
 27 29 **IN YOUR EYES** "D-Train"
 28 14 **ROSES ARE RED** the Poo Band (featuring the McCombell Brothers)
 29 32 **MARY, MARY** Rush-O-MC
 30 31 **EVERY SHADE OF LOVE** Jesse Johnson
 31 39 **ANOTHER PART OF ME** Michael Jackson
 32 33 **ONCE, TWICE, THREE TIMES** Howard Hewitt
 33 30 **ROLL WITH IT** Steve Birkhoff
 34 40 **FOLLOW THE LEADER** Eric B & Rakim
 35 35 **I'LL ALWAYS LOVE YOU** Taylor Dayne
 36 — **TAKE YOUR TIME** Pebbles
 37 — **THAT'S THE TICKET** Cadillac
 38 — **WHEN I FALL IN LOVE** Naselle Cole
 39 — **STATIC** James Brown
 40 — **THE TWIST** the Fat Boys

Compiled by Billboard

- Warner/Brothers
 Columbia
 Atlantic
 Uptown
 Reprise
 MCA
 EMI-Manhattan
 MCA
 Epic
 Jive
 Capitol
 Vintertainment
 Elektra
 Virgin
 Epic
 Artists
 Next Plateau
 Qwest/Reprise
 Epic
 Capitol
 Profile
 Wing
 Tommy Boy
 Columbia
 Columbia
 MCA
 Profile
 A&M
 Epic
 Elektra
 Virgin
 United Artists
 Artists
 MCA
 Atlantic
 EMI-Manhattan
 Sacred Brass
 The Fan Apple

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PENFRIENDS — USA Make lasting friendships through correspondence. Send age interest for free reply. Harmony, Box 82255RM, Phoenix, Arizona 85071.

Record Fairs

MANCHESTER RECORD FAIR SATURDAY 13TH AUGUST 10am-5pm Piccadilly Plaza Exhibition Hall, York Street, 50 stands fully-booked.

BLACKPUNK SATURDAY 6th AUGUST The Wisner Gardens 10.30am-4pm (40 stalls). Trans-Pennine (532) 892087.

LEEDS SUNDAY 7th AUGUST The Griffin Hotel, 10.30am-4pm (60 stalls). Trans-Pennine (532) 892087.

COVENTRY SATURDAY August 6th — Central Methodist Hall, Warwick Lane, 11am-5pm (10am-£1) Bargain detectors/rares 5CS (021) 236 8648.

BRISTOL SATURDAY 6th AUGUST 44-yearly relictery, Queens Road (opp. Berkeley Centre). All stands selected from the big record fairs circuit — so it's worth a visit. VIP Record Fairs (0333) 548821 Mon-Fri 10-5.

LONDON KINGS Xc Original British Collectors Record Fairs, Sunday 7th August, Camden Town Hall, Euston Road, London NW1, 10am-4pm. EnglishRing Tel: 01-659 7045.

LONDON BATTERSEA TOWN HALL — Original British Collectors Record Fairs, Sunday 14th August, Battersea Town Hall, Lavender Hill, London SW11. Open 9.30am. EnglishRing Tel: 01-659 7065.

Records Wanted

BUY, SELL and exchange all your records, tapes, CDs, videos and books — also ALL hi-fi, musical instruments, computers and cameras. Bring ANY quantity in ANY condition to Music & Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days, 10am-9pm Tel: 01-243 8575). Or send them by post with SAE for cash.

Wanted

HUMAN LEAGUE — absolutely anything. Suzanne, 22 Church Avenue, CMI SE2.
MAD ABOUT the Boy, Camera's Go Crazy — Culture Club. Anything on Boy/Gore wanted — posters, magazines, records, etc. Lancaster 414220 after 4pm all day Saturday and Sunday.
MARILYN PHOTO'S, posters, cuttings, Box No: 4952.

For Sale

BROS PRINCE Madonna, T-shirts. Hand-painted cartoons of most popstars. £9.00. SAE stating interests. Smart Art, 15 Hawkwell Chase, Hawkwell, Essex.
COMPLETE DISCO, suitable for professional or beginner. Too much to list. Details: 0283 760779.

RECORD MIRRORS 1962-1985. Offers. 0270-876988.

MICHAEL JACKSON UK Tour 1988. Records, photos, etc. SAE for more details: 24 Harvey Road, Broomfield, Essex, CO11 1RQ.

MUSIC PARADES/Magazines 1955-1984 including RM, Smash Hits etc. SAE: 51 Cecil Road, London SW19.

RARITIES, POSTERS, T-shirts, Smiths, Morrissey, Primitives, Prince, Sisters, N. Ender, Mountain, U2, Alarm, W. Owsen, S. Drogans, Cure, P. Floyd, Indio, trash, Punk R. metal. Massive list SAE 885 Chester Road, Erdington, Birmingham B24 0BS.

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THEN JERICHO info Service — Send SAE to T.J.S., PO Box 48, London N6 5RU.

PHEAL OFFICIAL CLUB — Send SAE to Genes Information, PO Box 107, London N6 5RU.

SIMPLE MINDS CLUB — Send SAE to Simple Minds Club, PO Box 11, London N6 5RU.

DEACON BLUE Communications — Send SAE to DB Communications, PO Box 107, London N6 5RU.

PHIL COLLINS News — Send SAE to GenInfo, PO Box 107, London N6 5RU.

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THIS WEEK'S CHART

ANALYSED BY ALAN JONES

● **Kylie Minogue** writes another page in the book of chart history this week, debuting at number two with her latest single 'The Loco-Motion', which thus becomes the highest debuting single by a female solo singer in nearly 36 years of chart history. The previous best was the number three debut of **Madonna's** 'Who's That Girl', 13 months ago. It could even have been better for 20-year-old Kylie. Trailing behind **Glenn Medeiros** on sales for Monday, Tuesday and Wednesday, she overtook him and was destined to enter the chart at number one until a super Saturday spurge took **Yazz And The Plastic Population** to the top.

With her previous singles 'I Should Be So Lucky' and 'Got To Be Certain' peaking in number one and number two, respectively, even if 'The Loco-Motion' fails to improve on its debut, Kylie can console herself with the fact that her first three singles have made a bigger impression than those of any other female solo star, and no act has had a better start to its chart career since **Frankie Goes to Hollywood** got off the mark in spectacular style with three straight number one singles in 1984. "It really is unbelievable," bubbled Kylie when I spoke to her earlier this week.

"I never imagined my singing career would take off in such a big way."

It's appropriate that 'The Loco-Motion' should prove such a big hit for Kylie, since it was the song which brought about her recording contract.

Along with several other members of the cast of 'Neighbours', Kylie agreed to appear at a benefit concert in Melbourne last year for a local football team. Originally

scheduled to perform just one song with Kylie as lead singer and the remainder of the 'Neighbours' deputisation on backing vocals, they were having such a good time they decided to do another.

Says Kylie: "It had to be something we all knew, including the band. I had a **Carole King** songbook at home and was very familiar with the tunes in it, including 'The Loco-Motion', even though, at that point, I'd never heard **Little Eva's** original (1962) version of it. Like most Australians though, I did know the **Grand Funk Railroad** version that was a hit in 1974.

"Anyway, we sang it and got a great ovation, so a friend who works for Channel 10 — the Australian TV network responsible for 'Neighbours' — suggested I record it, and set up the charts."

A contract with leading Australian label Mushroom Records followed and, released under its name in May 1987 as her debut single, 'The Loco-Motion' soared to number one, and stayed there for seven weeks.

Pete Waterman, a shrewd observer of the scene worldwide, heard it and hated it, even though it was produced by a P.M.I. employee, and when Kylie started working with him, he insisted that this version of 'The Loco-Motion' should never be released in Britain. As a compromise, he produced Kylie's new version of the song along with **Mike Stock** and **Matt Aitken**.

"I like both versions, but I think I prefer the new one. It's a lot closer to the Little Eva version," quoted Kylie. "It's the only cover version on the album — Matt, Mike and Pete wrote the other songs — but I'd definitely like to do some more covers."

"My favourite songs of all-time are **Marvin Gaye's** 'Sexual Healing'



● **KYLIE MINOGUE**: let's hope with all the money she's earning she'll soon be able to afford a proper hat

and **Kool And The Gang's** 'Celebration'. I'd like to have a good 'Celebration', but **Dragon** (Aussie group) 'have beaten me to it.

"I'd also like to write some of the lyrics for my next album." Meanwhile, however, Kylie is more than happy that SAW's 'Je Ne Sais Pas Pour Quoi' will be her next single, as it's her favourite of the current album.

Her success as a singer, particularly here in Europe, is making great demands on Kylie's time, and keeping her away from the Melbourne home she shares with her parents and sister more than she would like. After four weeks away, she's a little homesick, and finding it hard to come to terms with the excesses of the British tabloid press who, she agrees, are in a league of their own when it comes to rumours, gossip and lies.

"I like London a lot, but you really have to be on your toes here with the

press. They're always there, and if there's not a genuine story for them they'll make one up. I read recently that I was supposed to be having an affair with **Dave Tilvo** of **Blue Mercedes**, and I've never met him."

Fortunately, at the age of 20, Kylie is as level-headed and well-adjusted as many women twice her age, and takes it all in her stride. "If I'd known before I started what was going to happen, I don't know if I'd have gone through with it or not, but I try to keep it in perspective. Just because I'm number one doesn't mean I'm the best singer in the world. I try to think of it as a job, and as long as I remember that there's no pressure."

"Sometimes, though, I think it might be nice to have an anonymous nice to live existence. If it ever gets to be too much for me I'll pack it in and work as a fashion designer or in graphic arts, for the moment though, I'm having a great time."

T W E L V E N C H

TW LW			
1	4	THE ONLY WAY IS UP Yazz And The Plastic Population	Big Life
2	3	SUPERFLY GUYS Express	Rhythm King
3	9	I NEED YOU'S V.S.H.P.	Debut
4	—	THE LOCO-MOTION Kylie Minogue	—
5	1	PUSH IT/T.R.A.M. Sade & Pops	ffrr/Champion
6	2	ROSES ARE RED/Har-Bad featuring the McCampbell Brothers	MCA
7	12	YOU CAME KILIN Wilde	MCA
8	14	REACH OUT, I'll BE THERE (BE BEMUK) Four Tops	Hitown
9	13	HUSTLE (TO THE MUSIC) Whitney Young	FONWEA
10	7	I WANT YOUR LOVE Trans-Siberian Vamp	MCA
11	5	LOVE BITES Def Leppard	Bludgeon/Riffola
12	6	DIRTY DIAMOND Michael Jackson	Epic
13	8	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros	London
14	10	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	Bianco y negro
15	16	FOOLISH BEAT Debbie Gibson	Atlantic
16	15	W.A.P. BOOGIE/Maxi Basset	WEA
17	—	PEEK-A-BOO Suzanne And The Banzhies	Wendland
18	11	MONKEY George Michael	Epic
19	—	GYPHY ROAD Cinderella	Vertigo
20	18	HEAT UP/We Yazz Girl Rappers	Jive

Compiled by Gallup

C O M P A C T D I S C

TW LW			
1	1	TRACY CHAPMAN Tracy Chapman	Elektra
2	4	IDOL SONGS — 11 OF THE BEST Billy Idol	Chrysalis
3	2	NOW THAT'S WHAT I CALL MUSIC 12 Various	EMI/Virgin/Polygram
4	3	BAD Michael Jackson	Epic
5	5	THE HITS ALBUM 8 Various	CBS/WEA/RMG
6	—	SMALL WORLD/Hey Lewis And The News	Chrysalis
7	—	THE FIRST OF A MILLION KISSES Fairground Attraction	ICA
8	6	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
9	11	KYLIE — THE ALBUM Kylie Minogue	PWL
10	7	THE COLLECTION Barry White	Mercury
11	8	1977-1986: SUBSTANCE Jay Division	Factory
12	13	ROLL WITH IT Steve Winwood	Virgin
13	12	BROTHERS IN ARMS Dixie Sixths	Vertigo
14	15	THRILLER Michael Jackson	Epic
15	17	WIDE AWAKE IN DREAMLAND Pat Benatar	Chrysalis
16	18	KICK INXS	Mercury
17	20	HEAVEN ON EARTH Belinda Carlisle	Virgin
18	—	DIRTY DANCING Original Soundtrack	ICA
19	12	WHITNEY Whitney Houston	Arista
20	—	HEARSALEX Alexander O'Neal	Tabu

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PROFITS FOR THE STAR

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

UK SINGLES

July 31-August 6, 1988

UK ALBUMS

TW LW W/C

1	10	3	THE ONLY WAY IS UP Yazoo And The Plastic Population	Big Life
2	1	1	THE LOCO-MOTION Kyle Higdon	MWL PW14
3	7	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU Glenn Medeiros	Mercury
4	6	4	YOU CAME Km Wilde	MCA
5	2	7	I MUST HAVE LOST YOUR HEART	Rhythm King
6	4	3	SUPERFLY GUY Express	Debut
7	12	7	I NEED YOU BY Herbie Hancock	Debut
8	3	5	I DON'T WANT TO TALK ABOUT IT Everything But The Girl	blancco nyberg
9	5	7	I WANT YOU LOVE Transmission Vamp	Mercury
10	4	10	DIRTY DIANA Michael Jackson	Mercury
11	8	8	ROSES ARE RED Mac Fied featuring the McCampbell Brothers	MCA
12	13	3	REACH OUT I'M BE THERE (88 REMIX) The Four Tops	Motown
13	9	5	FOOLISH BEAT Debbie Gibson	Atlantic
14	32	3	FIND MY LOVE Fairground Attraction	Atlantic
15	11	4	LOVE BITES Def Leopard	Bludgeon Hitlab
16	20	2	FEEL A GOOD STRONG AND THE Satchels	Wonderland
17	35	2	HUSTLE (TO THE MUSIC) Funky Worm	Fontana
18	23	9	FAST CAR Tracy Chapman	Elektra
19	14	4	ALL FRIED UP By Benziger	Elektra
20	43	4	MONKEY George Michael	Elektra
21	13	8	THE TWIST (YO TWIST) Hit Boys & Chubby Checker	Ursavan
22	36	2	MARTHA'S HARBORUOI All About Eve	Eden
23	16	8	I LOVE YOU NOTHING BUT CBS	WEA
24	18	10	WAP BAW BOOGIE Marc Busac	WEA
25	17	8	ESAY MOVING YOUNG OF THE Beehive	London
26	37	3	BREAKFAST! LOW & Chevie Chase	Dep Interference
27	21	3	FEEL THE NEED IN ME Swain's Seasons	Elektra
28	27	3	WHAT CAN I SAY TO MAKE YOU LOVE Me Alexander O'Neal	Taber
29	40	2	LIKE DREAMERS DO Mac Para with Courtney Pine	Fourth & Broadway
30	6	6	HAPPY DAYZ By The Four Tops	CBS
31	20	1	TRIBUTE (RIGHT ON) The Patastars	CBS
32	31	7	HEAT UP Your Best Girl Apperley	Jive
33	19	7	CROSS MY HEART Eighth Wonder	Jive
34	43	2	THE HARDER TRY Brother Snyder	Parlophone
35	41	2	THE POWER OF LOVE US NOW See Phil Collins	Goodtimes
36	67	2	GOOD TRADITION Tania Tikanan	WEA
37	64	7	LANDS TO BELIEVE IN The Sirens	Siren
38	25	9	BOYS (SUMMERTIME LOVE) Jabara	Elektra
39	24	9	TOUCHED BY THE ANGEL The Midcity Players	WEA
40	41	3	ROCK MY WORLD Five Star	Topic PB4145
41	33	4	WHERE WERE YOU WHEN THE CRAZY RIVER Robbie Robertson	Gelten
42	48	4	FIESTA The Reggies	Pony Music
43	44	4	A WISH AWAY The Wondersoul	Polydor
44	52	5	AINT' NO SIN IN ME US NOW See Phil Collins	Polydor
45	8	1	IN THE AIR TONIGHT (88 REMIX) Phil Walsh	CBS
46	43	4	CHOCOLATE GELBY The New	CBS
47	47	1	WORKING IN A GOLDMINE Aztec Camera	WEA YZ199
48	49	4	THEY'RE WORKING AT THE NEW	Mercury
49	49	4	ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine	Elektra
50	21	1	WHEN IT'S LOVE Van Halen	Warner Bros W218
51	29	1	HEAVY SLEANS Frey Kane	Falder Park
52	1	1	FEELINGS OF FOREVER Tiffany	MCA TF74
53	23	1	IF YOU WERE HERE London	Vertigo VER40
54	1	1	GYPSY ROAD Cardinals	CBS
55	8	1	TOUGHER THAN THE REST Bruce Springsteen	CBS
56	88	2	MY LOVE Elio Jostia & Steve Wonder	CBS
57	46	3	LET'S GET THE GUN Blue Perceles	MCA
58	42	5	BEATIN' THE HEAT Jax 'N' Chix	10 Records
59	51	4	MANNISH BOY Fiddy Waters	Elektra
60	58	3	THE SCORBY Inocuous Flower	Mercury
61	61	1	JIBARO Electra	London FF49
62	66	3	FEEL THE NEED IN ME Swain's Seasons	Mercury
63	66	3	DEF CON ONE Pop W3 Et Issaf	Chapter 22
64	67	1	DOING THE CRUEL THING MCA	MCA
65	47	3	HOLD ON TO WHAT YOU GOT Feel'n 'Changyan' King	Manhattan
66	51	1	TEARDROPS Women & Children	Fourth & Broadway B513
67	55	1	YACOG VOYAGE (88 MIX) Dainaises	CBS
68	52	3	I GOT YOU (I FEEL GOOD) NOWHERE TO RUN James Brown & Phyllis Brown	CBS
69	83	2	SOLDIER OF LOVE Dorsey Donnelly	Elektra
70	82	1	THE SCORBY Inocuous Flower	Mercury
71	1	1	RUSH HOUR Juice Owens	Jive
72	1	1	COLOUR OF LOVE Eric Clapton	Mercury
73	70	1	COLOUR OF LOVE (GIRL) AI & Sure!	Upfront
74	1	1	PUMP UP LONDON Phil Collins	A & M USA131
75	76	2	THE GUN Blue Perceles	IRS
76	72	1	ULTIMATE SINBARK AT THE MOON Ozzy Osborn	Kitchendo
77	71	1	THE GUN Blue Perceles	Mercury
78	1	1	FORVER YOUNG Rod Stewart	Warner Bros W779
79	81	3	STREETS OF YOUR TOWN Gh-Go-Boys	Beggars Bunch
80	1	1	OTHER BY 92 Audio Dynamite	Mercury
81	7	1	THE FLAME	CBS B403
82	78	1	DOCTORS' ORDERS Lisa Carter	Fontana
83	90	1	RETURN TO YESTERDAY The Libt Time	3096 AD
84	79	1	I'LL BE THERE Pop	Parlophone
85	79	1	HATE MY MOTHER Emma	Parlophone
86	85	1	I'VE GOT A FEELING Debut	Unique UNQ1
87	94	1	SURE BEATS WARRIOR Sirens Workin'	London
88	94	1	KIROPHAN RAIN Big Dah	Virgin Y51102
89	90	1	DO YOU REALLY WANT ME Broken English	EMI
90	90	1	THE SHOOTING STAR John Ammerding	Rhythm King
91	87	1	THEME FROM SILESSUS Scarsus	IRS
92	89	1	PEOPLE LIKE YOU Moby	CBS RES1275
93	89	1	THIS IS THE NIGHT Sirens Mixer And The Majors	10 Records
94	95	1	THIS IS THE NIGHT Sirens Mixer And The Majors	Arista 115900
95	81	1	ALL ABOUT YOU The Four Tops	Fourth & Broadway
96	81	1	ALL ABOUT YOU The Four Tops	Arista 115136
97	81	1	ALL ABOUT YOU The Four Tops	London
98	98	1	DON'T GO Hothead Flowers	Fourth & Broadway
99	102	1	MY ONE TEMPTATION Mac Para	Fourth & Broadway

TW LW W/C

1	1	3	NOW THAT'S WHAT I CALL MUSIC 12 Various	EMI/Virgin/Phil/Gram
2	2	2	THE HITS ALBUM 8 Various	CBS/WEA/RCA
3	3	1	CHARLES MARTIN LUTHER KING JR Various	Mercury
4	4	4	BAD Michael Jackson	Mercury
5	6	4	KYLE The Album Various	Mercury
6	5	6	KYLE The Album Various	Mercury
7	7	7	PUSH BASS	Mercury
8	8	8	DIRTY DANCING Original Soundtrack	Mercury
9	9	10	THE FIRST OF A MILLION Kisses Fairground Attraction	Mercury
10	11	11	TANGI IN THE NIGHT Fairground Attraction	Mercury
11	12	6	THE COLLECTION Barry White	Mercury
12	13	11	SAME WORLD Howl's Moving Castle	Mercury
13	13	3	KICK IN'S	Mercury
14	14	15	POPPED IN SOULED OUT Wet Wet Wet	Mercury
15	15	14	DIRTY DANCING Original Soundtrack	Mercury
16	22	4	WIDE AWAKE IN DREAMLAND Phil Collins	Mercury
17	8	2	AT LAST A NATION OF MILLIONS TO HOLD US BACK Public Enemy	Def Jam/CBS
18	17	41	WHITNEY Whitney Houston	Mercury
19	17	7	TUNNEL OF LOVE Bruce Springsteen	Mercury
20	18	7	GREATEST EVENS ROCK W ROLL MIX Various	Mercury
21	21	1	A SALT WITH THE DEADLY PEPA Sal & Pepa	Mercury
22	21	1	PEOPLE Inocuous Flower	Mercury
23	22	1	HEAVEN ON EARTH Sirens Workin'	Mercury
24	21	7	JACK MIK IN FULL EFFECT Various	Mercury
25	25	1	MERRYAS Alexander O'Neal	Mercury
26	27	1	1777-18 THE SUBSTANCE Jive Division	Mercury
27	28	29	16 LOVE Aztec Camera	Mercury
28	30	1	1846 US	Mercury
29	31	39	1 I'D WOULD Everything But The Girl	Mercury
30	31	39	FATHI George Michael	Mercury
31	31	39	MYSTERA Lou Reed	Mercury
32	32	1	HOW DIRTY DANCING Original Soundtrack	Mercury
33	31	1	WHAT YOU SEE IS WHAT YOU GET Gies Goldsmith	Mercury
34	31	1	12 LOVESEXY Fick	Mercury
35	32	1	WHAT YOU SEE IS WHAT YOU GET Gies Goldsmith	Mercury
36	32	1	12 LOVESEXY Fick	Mercury
37	32	1	12 LOVESEXY Fick	Mercury
38	32	1	12 LOVESEXY Fick	Mercury
39	32	1	12 LOVESEXY Fick	Mercury
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66	32	1	12 LOVESEXY Fick	Mercury
67	32	1	12 LOVESEXY Fick	Mercury
68	32	1	12 LOVESEXY Fick	Mercury
69	32	1	12 LOVESEXY Fick	Mercury
70	32	1	12 LOVESEXY Fick	Mercury
71	32	1	12 LOVESEXY Fick	Mercury
72	32	1	12 LOVESEXY Fick	Mercury
73	32	1	12 LOVESEXY Fick	Mercury
74	32	1	12 LOVESEXY Fick	Mercury
75	32	1	12 LOVESEXY Fick	Mercury
76	32	1	12 LOVESEXY Fick	Mercury
77	32	1	12 LOVESEXY Fick	Mercury
78	32	1	12 LOVESEXY Fick	Mercury
79	32	1	12 LOVESEXY Fick	Mercury
80	32	1	12 LOVESEXY Fick	Mercury
81	32	1	12 LOVESEXY Fick	Mercury
82	32	1	12 LOVESEXY Fick	Mercury
83	32	1	12 LOVESEXY Fick	Mercury
84	32	1	12 LOVESEXY Fick	Mercury
85	32	1	12 LOVESEXY Fick	Mercury
86	32	1	12 LOVESEXY Fick	Mercury
87	32	1	12 LOVESEXY Fick	Mercury
88	32	1	12 LOVESEXY Fick	Mercury
89	32	1	12 LOVESEXY Fick	Mercury
90	32	1	12 LOVESEXY Fick	Mercury
91	32	1	12 LOVESEXY Fick	Mercury
92	32	1	12 LOVESEXY Fick	Mercury
93	32	1	12 LOVESEXY Fick	Mercury
94	32	1	12 LOVESEXY Fick	Mercury
95	32	1	12 LOVESEXY Fick	Mercury
96	32	1	12 LOVESEXY Fick	Mercury
97	32	1	12 LOVESEXY Fick	Mercury
98	32	1	12 LOVESEXY Fick	Mercury
99	32	1	12 LOVESEXY Fick	Mercury
100	32	1	12 LOVESEXY Fick	Mercury

*Platinum (one million sales), G Gold (500,000 sales), O Silver (250,000 sales)

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

◆◆◆ Triple Platinum (300,000 sales), ◆◆ Double Platinum (200,000 sales), ◆ Platinum (100,000 sales), G Gold (50,000 sales), O Silver (25,000 sales), Every star represents 300,000 sales.

YES IT'S THAT NAUGHTY SABRINA

WHERE
CAN
SHE BE
HIDING?

Rumour has it that Sabrina was so upset by all the unkind things people in the British press have been saying about her, and that people only want to shoot photos of what's up her skirt, rather than ask her the intrinsic meanings of her deeply intellectual 'Boys (Summertime Love)' hit, that she's completely

fallen to pieces! m, of course, refuses to stoop to such depths, so we've volunteered to let our readers help this talented Italian put her bits together. We're offering a record token to the first person who manages to reassemble old fabby Sabby to her former glory.

All you have to do is find the relevant parts of the body in this jumbled mess of limbs and things (not necessarily in the correct order!) and send your finished efforts to 'm Fabby Sabby' competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by Monday, August 15. The most original entry will win!



WIN A RECORD TOKEN

if you help us to find her

HERE'S
SOME
WE
MADE
EARLIER,
BUT THEY'RE
NOT VERY
GOOD
ARE THEY?

