

RECORD

RM

MIRROR

ALEXANDER O'NEAL

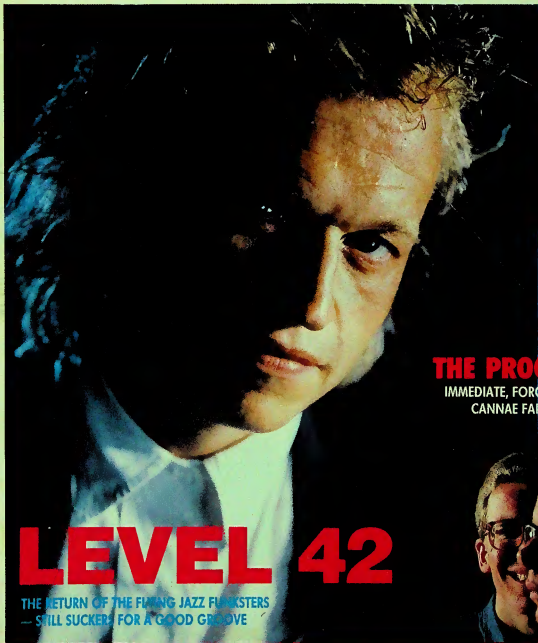
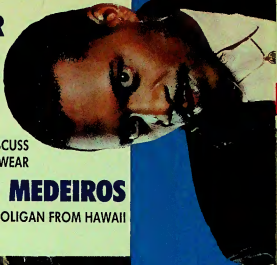
THE MAN WHO WOULD BE JULIO IGLESIAS

CRAZYHEAD

GREBO POPSTERS DISCUSS THE STATE OF UNDERWEAR

GLENN MEDEIROS

THE CROONING HOOLIGAN FROM HAWAII



LEVEL 42

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

REVIEWS

ALBUMS

COCTEAU TWINS
JANE WIEDLIN
TANITA TIKARAM

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- BROOOCE** BY STEPHEN BEAUMONT
CRAZYHEAD BY JOE SHUTTER



WHIZZ! BANG! WHOOPEE...

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



COMING OVER ALL JOVI-AL

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

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

NEWS

EDITED BY ROBIN SMITH



MARC ON THE ROAD

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

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

MORE NEWS ON PAGE 6



IT'S A MIRACLE

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



SHAKE, RATTLE & ROLL

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

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

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



MAIDEN TOUR

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

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

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

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



PRESENT AND CORRECT

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

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NEW

CONTINUED FROM PAGE 4

RELEASES

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

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

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

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

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

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

TOURS

Sade will be touring in November with dates at the Birmingham NEC November 19, Wembley Arena 21 and 22. Tickets for Birmingham, priced £12.50 and £11.50, are available from the box office or by post from Sade B/O NEC, Birmingham B40 1NT. Make out cheques or postal orders to NEC. Sade add a 50p booking fee to the cost of each ticket and enclose a sale.

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

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

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

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

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

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

ADVENTURES ON THE ROAD



THIS'LL KILL YA

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

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

R U M O U R S

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

TRANSVISION TOUR

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

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

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can race
dress.

MAD MEDEIROS



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But we did!

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as rm takes its life in its

hands and faces the one

and only Mean Mother

Medeiros — the terror of

the Glenn (ouch).

Roger Morton comes over

all a-tremble

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

"I look at myself as a
womanising type"

The bloodshot eyes are the giveaway.

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

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

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

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



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

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

HAWAII RAMBO!

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

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

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

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

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

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

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

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

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

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

Your dog's called Rambo isn't he?

Glenn: "Yeah."

Does he surf?

Glenn: "... Excuse me?"

ETERNAL DAMNATION!

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

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

You're quite religious aren't you?

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

Do you believe in hell and eternal

damnation?

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

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

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

People always ask you about girlfriends and your road girl.

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

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

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

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

So there are Glenn Medeiros groupies then?

Glenn: "... Excuse me?"

WAVES OF VIOLENCE!

I understand you're into Rambo films.

Glenn: "Yeah. I like Rambo movies."

They're a bit violent aren't they?

Glenn: "I like movies like that. I'm a big fan of Sylvester Stallone." And you really saw 'Top Gun' 10 times?

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

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

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

Would you lend your surf board to a Communist?

Glenn: "Excuse me?... Oh, gosh... erm, maybe my keyboard... ha, ha, ha."

Judge for yourselves, but it strikes me that beneath the pose of innocent, baffled musician, who just wants to be on all rounder, singing "up-tempo" as well as smoochers, there's something very weird. Is this young man really just a 'sweet guy'?

Or is this lover of gore, self-confessed 'womaniser' and owner of a non-surfing dog really Mad Medeiros, the Crooning Hooligan From Hawaii? Only time will tell.

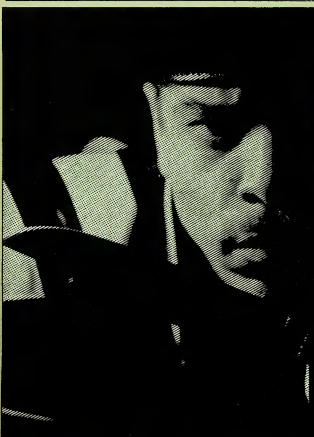
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INDEX

EDITED BY ANDY STRICKLAND

PRaise INDEED

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

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

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



COMPETITION TIME

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

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

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

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

3 Who is the Railway Children's singer

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

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

ANTHRAX 'MAKE ME LAUGH' TOP TEN

1 'Give Give Give Me Michael Barrymore More More' the *Wonder Stuff*

2 'Relax' Frankie Howard Goes To Hollywood 3 'Doctorin' The

Monkhouse' Yazz And The Plastic Population 4 'Ben Eton' Michael

Jackson 5 'Victoria Wood' the Fall 6 'I Don't Want To Talk About It'

Everything Rust Abbot The Gini 7 'Jimmy Jimmy Cricket' the

Underones 8 'Will Hay Manhattan!' Prefab Sprout 9 'Hymn From A

Village' Sid James 10 'Theme From Arthur Askey' Christopher Cross.

Compiled by the 'Sounds A Bit Like Bum' Brigade



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STEWART

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

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

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

immensely irritating.

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

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

NC



U2 BOOK COMPETITION

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

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



● EARBENDERS

Nancy Culp

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

Nancy Strickland

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

Tim Nicholson

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

tom tom club don't say no

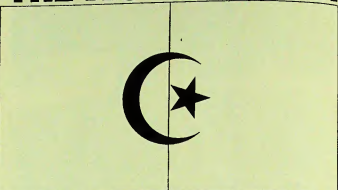
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tom tom club at: 12th-13th october : wag club london
15th october : leadmill sheffield
16th october : burberrys birmingham
18th october : riverside newcastle
19th october : art school glasgow
20th october : international manchester

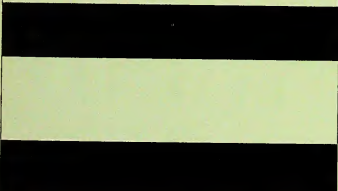
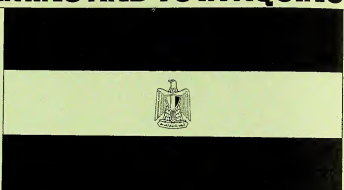
from the forthcoming l.p. "BOOM BOOM CHI BOOM BOOM"



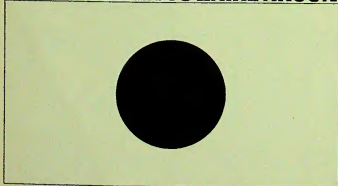
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PRODUCED BY MARK KAMINS AND TUTA AQUINO



FROM ALGERIA TO ZAIRE AROUND THE WORLD IN EIGHTIES HOUSE



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

INDEX

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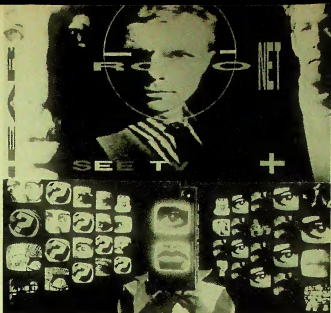


ANGELS STRIKE

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

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

AS



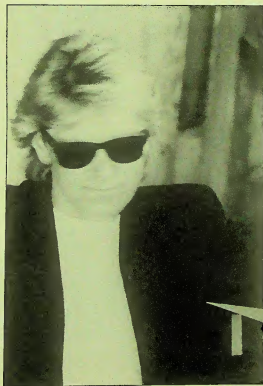
If a strange man in a wide-brimmed hat asks you to step inside his black van, don't run away. The gentleman is Patrick D Martin and inside his 'Psychomobile' he'll plug you into his psycho sound and vision system. Futuristic music blasts your eardrums while images are beamed up on three television screens.

It's an interesting and sometimes frightening

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

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

RS



PETER CETERA

The New Single

ONE GOOD WOMAN

7" & 3-Track 12"

Featuring

'DADDY'S
GIRL'

From The Film
'Three Men
And A Baby'



Distributed by WBS Records Ltd. © Warner Communications Co.



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

PAARTEE!

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

OLD DOG!

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

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

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

DRAWERS!

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

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

YOU DEVIL!

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

his camera gear.

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

STRANGE!

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

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

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

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

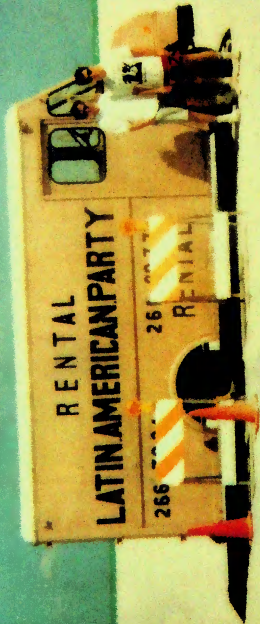
And on that note I'll bid you a fond farewell until next week. I'm off to take part in a charity go kart race so if I'm writing this next week from a hospital bed you'll know what happened!

Till then, playmates!

NO!!!



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



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

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

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



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

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

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

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

C'mon Porky, what's the no? Y-fronts? Hi-cut tangas?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





THE LEGEND LIVES ON

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

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

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

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

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

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

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

Photos: Michael Dswass



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

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

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

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

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

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

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

Errol Brown Maya

12" INCLUDES THE CLASSIC

Brother Louie

(88 REVISITED)

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PRODUCED BY IAN PRICE
MIXED BY CHRIS BEVINGTON



wea



PHOTO: ANDY CATLIN

GETTING DOWN WITH TECHNOLOGY

rm DANCE

★ ★ ★ EDITED BY TIM JEFFERY

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

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

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

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

But what does 'Burn It Up' actually mean?

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

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

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

So are the Beatmasters going hippy?

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

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

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

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

Chris Mellor

bassment noize

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

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

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

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

Matthew Collin



PURE FANTASY

SWEET RAPPERS

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

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

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


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

Malu Halasa

EPMD give the thumbs up ●

HOT! HOUSE

DON'T COME TO STAY

7", 12" and CD single 



FM DANCE

★★★ CONTINUED ★★★



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

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

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

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

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

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

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

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

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

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

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

Edwin J Bernard

GEORGE DOES IT AGAIN

'FORD SIESTA

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

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

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

TJ

M . D . E . m . m

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

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

TJ



AM

DENISE LOPEZ

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



UNLIMITED EDITION 0

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

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

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

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

TJ

THE RM TOP TWENTY

COOL CUTS

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

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THIS IS THE STORY

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

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

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

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

PROFESSIONAL SCOTSMEN?

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

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

SUNNY LEITH

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

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

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

"WHAT DO YOU DO WHEN DEMOCRACY FAILS YOU?"

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

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

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

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



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

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

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

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

something

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

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

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

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

THE NEW BROS PERHAPS?

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

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

Stop the presses! A modest pop star!

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

Enough of that. Describe the Proclaimers in three words.

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

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

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

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

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



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

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





BACK ON THE STRAIGHT AND LEVEL

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

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

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

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

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

Mike can understand the Gould brothers' decision to quit.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

Mark's still chuckling at the thought.

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

INDEPENDENT

THE RM INDEPENDENT MUSIC CHART



S I N G L E S

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

A L B U M S

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

Compiled with the help of Spotlight Research and selected retail outlets

CHESTERFIELDS KINGS!

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

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

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

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

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

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

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

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

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

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

AS



EVENTS

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



THE FINAL CUT

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

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

DC

EDITED BY ANDY STRICKLAND

with contributions this week from Nancy Culp and Darren Crook

WHO SAID?

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

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

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

NC

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

AS




NOT ROBERT

BOB, BOB, BOB AND BOB



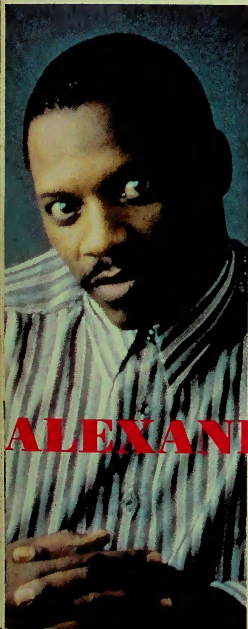
THE WEDDING PRESENT

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



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

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

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

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

Do you feel any resentment towards Prince over Flyte Tyme?

"No."

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

ALEXANDER THE BANKABLE

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

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

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

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

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

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

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

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

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

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

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

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

ALEXANDER THE RESPECTABLE

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

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

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

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

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

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

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

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

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

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

ALEXANDER THE GREAT

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

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

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

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

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

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

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



Photo: Michael Dwyer

JERSEY WOW!

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

"It only made sense to go to the kids. They're the people that buy it." Many of the teenagers were apparently football players coached by the band's producer, but their influence on the choice of 'Bad Medicine' as a single does not mean it will be a favourite on the Kop this season.

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

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

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

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

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

Any general themes to the new LP? "The themes vary. A lot of the album is based on friendship this time. Less around love and more around friends." An obnoxious radio DJ asks if the band have a message for his following day's audience.

"Yeah, take the day off! It's cool." If we sold as many records as Bon Jovi, I'm sure we all would.

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



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



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FREEBIE OF THE WEEK

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

SINGLES OF THE WEEK

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



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

PREFAB SPROUT 'Cars And Girls' (Kitchenware) Old Mrs Springsteen was a bit concerned about the sleeve of this one, which depicts a wooden effigy of her Broocie with its head getting blown off. And damn right too. Dismissed by some as 'wimps', Paddy & Co in fact demonstrate that one second of their gorgeous melodies could wipe Bruce, Miles and all the other would-be Elvises clean off the face of the earth. Chew on that, suckers.



YES PLEASE!

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

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



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

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

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

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

LOOK OUT CHARTS!

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



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

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

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

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

IMPERIAL LEATHER

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

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

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

NO THANKS

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

THE WONDER STUFF 'It's Yer Money I'm After Baby' (Polydor) This bunch of hippies are being touted in some quarters as the Next Big Thing. If mid-period Clash with a vassotomy is the future of rock 'n' roll then Gawd help us. Worse still it's the second track on the EP, called 'Astley In The Noose', in which they accuse our Rick of being all that is wrong with music today. Wrong, buster, it's hippies trying to be punks that sucks in 1983. And who ever heard of a rebel rocker called Miles anyway?



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ALBUM
REVIEWS

TANITA TIKARAM 'Ancient Heart' (WEA WX 210)

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

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

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

Johnny Dee



ANTHRAX 'State Of Euphoria' (Island ILPS916)

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

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

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

Jane Wilkes

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

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

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

Lisa Tilston

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

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

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

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

Chris Twomey

RANKING ROGER 'Radical Departure' (IRS MRF 1035)

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

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

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

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

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

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

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

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

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

Johnny Dee

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

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

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

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

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

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

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

Eleanor Levy



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

Johnny Dee

RAHEEM 'The Vigilante' (AMA 5212)

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

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

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

Maula Halasa

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

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

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

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



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

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

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

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

Photo by Steve Wright

JANE WIEDLIN 'Fur' (EMI Manhattan MTL 1029)

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

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

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

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

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

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

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

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

EPMD 'Strictly Business' (Cooltempo)

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

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

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

Going out live under the banner 'Available for weddings, parties, barmitzva's, private functions etc etc' is usually a rare little treat reserved only for their now rare appearances in Britain to dazzle us with a drizzling night in London hardly seemed the appropriate time or place to use the Velvet

Underground's 'What Goes On', abuse 'Fools Rush In' and destroy Madonna's 'Into The Groove'. Even their own compositions, taken mainly from 'Born Sandy Devotional', 'In The Pines', and 'Calenture', appeared lack-lustre and stale, whilst singer David

McComb did little to hide his feelings of boredom. To their credit, the only new creation exposed tonight, 'Spinning Top', was a startling and exhilarating affair. With a drum machine (!???) pounding a crazed, relentless funk-beat, weird keyboard noises zooming around the theatre, and David McComb wriggling and writhing under the tortured rainbow of lights, this psychedelic frenzy is an eye-opener for their future.

Jane Wilkes



Photo by Steve Doublie

■ JOHNNY THUNDERS, MARQUEE, LONDON

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

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

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

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

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

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

Pete Paisley



Photo by Steve Wright

▲ WOMACK AND WOMACK, DOMINION THEATRE, LONDON

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

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

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

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

are based on simple, sweet melodies.

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

Jim Reid

■ THE SCREAMING BLUE MESSIAHS, MEAN FIDDLER, LONDON

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

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

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

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

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

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

Henry Williams

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

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

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

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

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

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



Photo Syndication International

● Tracy Chapman

● Bruce Springsteen

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

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

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

Tim Nicholson

SALT-N-PEPA
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OUT NOW DANNY D REMIX 12"
LTD EDITION GATEFOLD POP UP 7"



TAKEN FROM THE SMASH ALBUM A SALT WITH A DEADLY PEPA



URBAN

ACT

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PERFECTLY ORDINARY PEOPLE

HOUSEGIRL (CLUB MIX)
CHARM

AFRICA
POZITIV NOIZE

PREDATOR (SCARE)
CHARM

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

S.O.L.T.
FUNKACIDIC

THE CANDY MAN
THE CANDY MAN

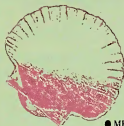
WALK ON THE WILD SIDE
CHARM

TASTE THE URBAN ACID

LP: URBLP 15 - MC: URBMC 15



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



● MEL with
one of Tina
Turner's old
wigs



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

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

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

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

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



CHARTFILE

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

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

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HAZELL
DEAN



INTO LOVE
the new single
7" 12" * CD

EMI

PWL



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

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

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

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

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

Here's a top 10 for you

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

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

Michael Bonner, Banstead

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

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

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

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

Michael Lieberman, Woodford Green

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

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

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

Pete's Eyepatch, from Brum



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

RAWANARAMA

LOVE, TRUTH & HONESTY

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



DIRECTORY

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

BY JAMES HAMILTON

BEATS & PIECES

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

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

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



BILL WITHERS 'Lovely Day (Sunshine Mix)' (CBS 653001 6) Already a smash before I knew it was even out, Ben Liebrand's latest excellent rework of an oldie has its usual newly added ougmenting 98/14-0bpm go-go-ish beats and samples, coupled with 1977's swaying 98bpm original version, 1972's somberly soulful 0-56/107.75-75/123/4-0bpm 'Lean On Me' and 1971's attractively croaking 75/4-79/4-0bpm 'Ain't No Sunshine', essential classics all.

CONTINUES OVER

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

the



'heart and soul'



lads

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

HOT VINYL

ROYAL HOUSE "Can You Party?" (US label **WAR-2704**) Already white labeled for eventual release here by Champion (CHAMP 1017), this often terrific though patchy album of totally kinetic over the top house and hip hop created by cult New York producer Todd Terry has the crazed samples crammed jockey 123/4-123/4-123/4-0:0pm "Yeah Buddy," Stone Fox Chase-based jerky 0-1:06/9-0:0pm "The Chase," Funky Drummer-cutting rambling hip hop instrumental 100%/1009/1-01:00pm "The Journey" (yes, it's "into sound"), exciting acid house anthem 123:00pm side track, its dirty percussive jittery dubwise 0-1:22/0:00pm "Dirty Beats" and staccato branding 0-1:23:00pm "Party People" original version, a short edit of the earlier rambling 123:00pm "Key The Pulse," husky fan star rapped dissonantly lurching 120:00pm "A Better Way," grunting and scratching 110:00pm "This Is Royal House," and rather fish-oddy haunting plaintive got moaned and wailed meandering 0-2:51/0:00pm "No Way No Way."

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

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

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

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

"E" "Bat-Trax" (Circle City Records CCY 717) Quite useful percussively patterning then boundingly building 120/1/0:00pm treatment of the "Batman" theme with effects and bursts of dialogue plus silky bits, Sean Frenzy repeatedly supplying some of the words, flipped by a samples studded 0-1:23/4-0:00pm electro-acid thunder called "E" which overlays amongst other things a documentary soundtrack "into the world of the LSD user" plus the usual chants of "acided" (which is really only the modern equivalent of "whoa-ah, whoa-oh").

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

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

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

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

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

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

PROJECTION "What's Your Problem" (Jam Today 12CHL8) Plutonic girl worried juddery jolting 0-1:03/4-0:00pm jigger in the "Plane Love" style, so recognizably familiar that I know it's been done by someone else but can't say who, and at this time of night can't ask anyone either! (Pioneer Mash It Me Rip).

CONTINUED

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



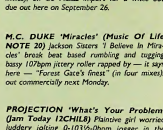
READY FOR THE WORLD "My Girly (Extended Remix)" (US MCA Records MCA-23865) Nothing to do with the Tompkins' differently sped aside, this disturbingly abrupt very starkly jittering tight lame 105/0:00pm joller is in the Pretz style, with clipped gurgling organ chords adding a squiggly undertow in spurts some topping congas join the synchopation as it builds, to fascinating effect (in five mixes).



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



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



PROJECTION "What's Your Problem" (Jam Today 12CHL8) Plutonic girl worried juddery jolting 0-1:03/4-0:00pm jigger in the "Plane Love" style, so recognizably familiar that I know it's been done by someone else but can't say who, and at this time of night can't ask anyone either! (Pioneer Mash It Me Rip).

RICK ASTLEY

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electro beat like COD in 'The Bottle', not exactly a masterpiece of electro, also separately available in **The Acidic Mix (CBS ATOM QT5)**, a violently disjointed unfussy 124%bpm attempt to be real "acided", which it isn't, although it's selling like crazy to pop jocks. **DAVID GRANT ('Intuition 88' (Fresh Records FRESH 1)**, David and Carrie Grant had a steel band at their wedding reception, this of course being the steel band linked 1981 Lina oxide, now apparently with Slekch back on a burbling box for a rather frenetic grimacing scrawling 118bpm rewrap that, much as TD like to be in the circumstances, doesn't strike me as being necessarily either an improvement or a particularly current sounding treatment. **ASWAD 'The Message' (Mango 12 IS 383)**, jolly staccato jolting 88bpm bubbly boogie jerker more for their roots fans than the most pop public, which is in some ways a good thing and in others maybe not. **SPANDAU BALLET 'Raw (Extended Mix)' (CBS SPAN5 TS)**, chicken scratch gilded slightly Level 42-ish jittery 0-120-0bpm leading conclave with bursts of rock aimed chanting, nothing like as solid a song as their older.

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

POP DANCE

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

H I T S N R G

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

ACID

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

REMIXES

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

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RECORD
MIRROR

CHARTS

September 11-17, 1988

POP DANCE

TW LW

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

H I — N R G

TW LW

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

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

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

Compiled by James Hamilton/Alan Jones

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

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

AJ

TW LW

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

OUT NOW - VERSION EXCURSION #2

3 NEW MIXES

Featuring JUNIOR REID with ROOTS and SUGARFREE

this
Crazy
thing

THE CLUB CHART

TW LW

1	81	BIG FUN/JUNKY'S MAGIC REMIX (11)	Just-Cay featuring Kevin Slaughter
2	72	IN THE NAME OF LOVE (16)	(10) MIKES DUB MIX) Swin Lake
3	3	GITTIN' FUNKY (JK REMIX) (14)	77 Pnp
4	10	TALKIN' ALL THAT JAZZ (EXPANSION/ROMINOES MIXES)	Sesasiatic
5	13	WE CALL IT AHEAD D Mob	featuring Gary Houston
6	4	IT BEGAN IN AFRICA	(The Urban All-Stars)
7	5	SHAKE YOUR THANGS/SINDERELLA'S NOT A FELLA (BUT A GIRL)	(2) Salt-N-Pepa
8	7	STOP THIS CRAZY THING	Colomb featuring Junior J
9	4	HURSTLE (TO THE MUSIC...)	(PREDORA-FREE-STYLE SAX MIXES)
10	8	DON'T BE CRUEL (EXTENDED VERSION)	Bobby Brown
11	20	I'LL HOUSE YOU	Janet Brown
12	19	ACID MAN (ORIGINAL/HAPPY MIX)	Joby Roger
13	11	PUMP UP LONDON (CLUB MIX)	Mr Lee
14	18	TEARDROPS (EXTENDED REMIX)	Womack & Womack
15	14	MEGALATH (HIP HOP PRECNCT 1)	I'DON'T MAKE ME WAIT
16	30	CAN YOU PARTY (CLUB MIX)	Royal House
17	12	JIRMO (ENG/SIMPANISH VERSIONS)	Electro
18	16	STALE MATE	MCs featuring the MC Campbell Brothers
19	27	RIDING ON A TRAIN (EXTENDED VERSION)	the Pastozeros
20	21	STRICITY BUSINESS (11)	(VOCAL EP)
21	9	TRUCK THIS-O-O-COME ON LET'S JAM	ECSTASY (WHEREVER YOU WANT)
22	28	REACHIN' (BROTHERHOOD MIX)	Phase II
23	58	THE PARTY (CLUB MIX)	Kazez
24	18	STATIC (F.F. REMIX/ALBUM VERSION)	James Brown
25	22	SLEEPLESS (REMIX)	House of Tomorrow
26	49	FAIRPLAY/PEEL FREE (LIBERATED MIX)	Soul 2 Soul featuring Rose Windows/De'Neen
27	-	WE CALL IT ACEDE (THE HATEY MIX)	(12) Wayne G. & mob featuring Gary Houston
28	29	WATCHING YOU (TIMMY REGIFORSUS 12" REMIX)	Loose Ends
29	23	LOVE/GET BUSY	Rick Clarke
30	25	SUPERFLY GUY 5	Extraz
31	34	TRUCK THIS-O-O-COME ON LET'S JAM	ECSTASY (WHEREVER YOU WANT)
32	37	DO THAT AGAIN (CLUB VERSION)	Blue Moderne
33	55	YEAH BUDDY (I) THE CHASE	THE JOURNEY
34	33	YÉ YÉ (THE AFRO ACID REMIX)	Mary Katz
35	53	WE GOT TO COME TOGETHER	(TRACK ATTACK ROUGH MIX)
36	-	LOVELY DAY (BEN LEBRAND SUNSHINE MIX)	Bill Withers
37	51	HERE WE GO AGAIN (DIXIE MIX)	The Brothers
38	45	FRIENDS HYPNOTIZED/SUCCESS NEVER ENDS	Scotti White
39	-	TECHNO FRISSIE MEGAMIX	Various Artists mixed by Gesame Park/BIG FUN (MAGIC JUAN)
40	63	EVERY SHADE OF LOVE (KEITH COPEN REMIX)	June Johnson
41	67	NATURALLY NEVER Top Bill	
42	46	THIS IS SOMETHING FOR THE RADIO (RAP REMIX)	Billie Mackie
43	34	AN LOVE	Maniac Attack featuring Diddy Gee & Carlton
44	71	IT'S THE ONE/THE FLIGHT (I) DON'T WANNA LOSE YOUR LOVE	Power
45	26	REBELS (GET RIGHTIOUS)	June Morrison
46	43	BURN IT UP/ACID BURN	Restaurants
47	24	THE ONLY WAY IS UP/EPENED)	Yass And The Plastic Population
48	44	THE RIGHT STUFF (EXTENDED VERSION)	Norona Williams
49	39	NIGHT OF THE LIVING BASEHEADS/COOL LAMPIN WITH FLAVOR/TERRINOR X TO	
50	50	THE EDGE OF PAIN	Public Enemy
51	35	NO STATIC (THE 18 MINUTE FULL FORCE DEF MIX)	James Brown
52	70	DANCE WITH THE DEVIL (BALEARIC MIX)/AMNESIA (ALL NIGHT MIX)	
53	44	RING OF THE BEATS	Horowitz
54	41	LET THE MUSIC (USE YOU) (CLUB MIX)	The Night Writers
55	-	MEGABLAST (MELIN RAP REMIX)	Bomb The Bass featuring Morlin
56	-	WACK IT (133 1/3) Rapaz	Shamti THE REBEL (NO LIVE MOV TIVATOR)
57	-	KEEP YOUR FEET ON THE PRIZE (12) (DJ SIMON SAITS) (11) (2) (DJ) (3) (Master Aid and Action)	
58	-	FREEDOM (95 M) MC One/DROPPIN'S (96 1/3) DUCK ALLEY (10 1/2) Congo 6 W/R	
59	-	MC One (92 1/4) Heavy D and The Symphoniz (8-947-0501) Master Ace, Craig G, Kool G, Rap and Diddy Kane (In Control, Volume 1) Harley Mari	

59	84	ACID THUNDER	Fast Eddie
60	67	COMING BACK FOR MORE (PART I)	Jellybobs featuring Garth Durbryn
61	72	SOHIBO GAVE ME (MARSHALL JEFFERSON RECORD)	MIXILUM MIXION/ETRON'S (EATS) BY A Hound
62	48	OCHTY KOOCHTY (I) BABY YEAM YEAM (REMIX)	Baby Ford
63	42	DON'T BE CRUEL (THE RAPACIOUS MIX)	Bobby Brown
64	48	PARENTS (JUST DON'T UNDERSTAND)	(DANNY D REMIX) DJ Jazzy Jeff & The Fresh Prince
65	40	DIN DAA DAA (FROM HEMELTANZ)	Georg Karz
66	-	HERE COMES THAT SOUND/ONLY A DEMO	Simon Harris
67	57	SET IT OFF (MARLEY MARL MIX)	Big Daddy Kane
68	50	I AM 'N' GONNA WAIT/GOOD VIBRATION 1 D	
69	73	I WANNA GET NEXT TO YOU/IT'S YOUR MYE WHERE YOUR MOUTH IS	Rose Boyce
70	81	RIDE THE RHYTHM (ACID NOT PLACED)	This Ain't Chicago
71	56	ANOTHER PART OF THE EXTENDED DANCE MIX	Michael Jackson
72	72	YOU TAKE MY BREATH AWAY (12" VERSION)	David Cole
73	74	IN THE NAME OF LOVE 88 (SHEP PETTIBONE RAILROAD MIX)	Thompson Twist
74	75	THE RACE TO	US Artists 12in
75	76	THE POSSES IS LARGE MC La Kim	US City City
76	77	CHANGE (MAKES YOU HAVE TO HUSTLE)/CONTROL YOURSELF/EXTRA ACID BEATS	(1999) Bm Boy (Waiting Side)
77	78	THE WAY YOU LOVE ME (17" HYPER REMIX)	(10645-1054-1059-1056-1063-107) (17" CLUB MIX) (107-1056-1064-2) (17" HYPER REMIX EDIT)
78	81	THE SPURT YOUR HANDS THROUGH MUSICAL MASSACRE/MICROPHONE FIELDS	Eric 8 Rakim
79	86	GIVE ME A CHANCE	Chager 8
80	82	LET'S DO IT AGAIN (LP VERSION)	George Benson
81	83	THE RACE (THE PITTS MIX)	Yello
82	84	DO NOT SCANDALIZE MINE	Sugar Bear
83	85	FREE GALE SKY KING REMIX	W/R Downing
84	86	RELEASE YOUR BODY (MAYDAY/RELEASE THE ACID MIXES)	Bag T P
85	87	BUSTIN' LOOSE (108) Spherizer/SYNDICATION (1045) Everlast/NAME OF THE GAME (101) Donald Dwe featuring Rose 8/BOB WHILE YOU WERE BEING WAITING (101) Me The Cool	
86	88	CONNECTION (102-07) Low Prof/108/5/THINGS YNDICATION COMIN THROUGH	Warner Bros LP
87	89	GET OUT OF MY HOUSE (SPECTRUM EDIT/MUTANT VERSION)	Sound Assault
88	90	I GOTTA GOOD FEELING (97/1M BACK) (102) GIRLS ACT STUPID-ALLY (103) SUPER-CASANOVA (101/8) I GOT MY EYE LOCKED (107) THE JAMES (103) JALL YOU MC'S (101) GETS NO DEEPER (104) COME AND GET SOME (107) PUMP K (140/18) Bm	
89	91	SUPER LOVER-CO & CASANOVA BIRD	DNA International LP
90	91	ACID MIXE (HITMAN'S CLUB MIX/HITMAN ACID MIX/LOVE & ECSTASY) MC LA Kim	WEA 12in white label
91	92	SHARP AS A KNIFE (JIM WILLIAMS REMIX 88) UPDATE) Brandon Cook featuring	Roseanne Sharpe
92	93	THE MESSAGE (FULL LENGTH VERSION)	Answel
93	94	JUST MY IMAGINATION (ACID MIX/DOUB)	Sevens Danak
94	95	GET OUT OF MY HOUSE (REMIK/PSYCHO CLUB) (101) (SPECTRUM EDIT) (101) (17 Kb) Bm	
95	96	SOUL ASSAULT	
96	97	WHY YOU COULD HAVE DID IT ALL) Torgin In Cheek	
97	98	I LET 'EM KNOW (INSTRUMENTAL)	Young MC
98	99	J'M YOUR PUSHER (LP VERSION) 8-7	
99	100	FIM UP LUNN TENSISKA	
100	101	SUPERFLY GUY (BLUFFY BAGEL MIX) 5 Express	

The Club Chart is compiled by club music oriented writers by James Hamilton and Ryan Jones.

RECORD CHARTS

MIRROR

September 11-17, 1988

U S S I N G L E S

TW LW

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

BULLETS

- | | | | | |
|----|----|----------------------------|---------------------------|---------------|
| 64 | 81 | DANCE LITTLE SISTER | Terence Trent D'Arby | Columbia |
| 65 | 70 | SHE'S ON THE LEFT | Jellyfish/Gibone | A&M |
| 66 | 75 | POWERFUL STUFF | the Fabulous Thunderbirds | Elektra |
| 70 | 76 | INSIDE A DREAM | Janet Wright | EMI-Manhattan |
| 71 | 73 | THE PROMISE | Whelan In Home | Virgin |
| 73 | 63 | WAITING FOR A STAR TO FALL | Boy Meets Girl | RCA |

- | | | | | |
|----|----|------------------------|------------------|----------------|
| 70 | 97 | BABY, I LOVE YOUR WAY | Wit To Power | Epic |
| 79 | 86 | HEART DON'T FAIL ME | NOW Holly Knight | Columbia |
| 81 | 95 | STRANGELOVE | Depeche Mode | Sire |
| 84 | — | YOU CAN BE HAPPY | Kim Wilde | MCA |
| 85 | — | HANDS ON THE RADIO | Henry Lee Summer | CBS Associates |
| 86 | — | A WORD IN SPANISH | Etan John | MCA |
| 92 | — | NEVER LET YOU GO | Sweet Sensation | Asso |
| 96 | — | EDGE OF A BROKEN HEART | Vixen | EMI-Manhattan |
| 98 | — | WAT'OUT | J Pat | Ruthless |

U S A L B U M S

TW LW

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

● KIM WILDE fights her way out of her jacket



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

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

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

US BLACK SINGLES

TW LW

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

- Epic
A&M
MCA
Next Plateau
Scotti Bros
Vintertainment
Atco
Capitol
Wing
Columbia
Jive
Elektra
Epic
Jive
EMI-Manhattan
Virgin
Arista
Def Jam
Elektra
Capitol
RCA
MCA
Columbia
- 1 1 THE LEGEND... Michael Jackson
2 4 MAKING THRILLER Michael Jackson
3 4 CIAO ITALIA Malena
4 8 THE VIDEO SINGLES Wes Wet Wet
5 3 NOW THAT'S WHAT I CALL MUSIC 12 Vanusa Annis
6 5 HISTORIA Del'Español
7 6 CRAZY NIGHTS Kiss
8 9 PRINCE AND THE REVOLUTION Prince
9 11 VOLUME 2 Genesis
10 7 KICK THE VIDEO FLICK-INS
11 — PURPLE RAIN Prince
12 — VIEW FROM A BRIDGE T'Pau
13 — THE SONG REMAINS THE SAME Led Zepplin
14 — BEST OF UB40
15 — SIXTIES MIX II Various Artists
16 12 VOLUME 1 Genesis
17 — WE WILL ROCK YOU Queen
18 14 TRILOGY Whitesnake
19 10 IF LOOKS COULD KILL Heart
20 — NOW THAT'S WHAT I CALL QUITE GOOD the Housemartins
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IPSWICH SEPTEMBER 17, Manor Ballroom, St Margaret's Green, Town Centre. Record Revival 0692-63046.

BEDFORD SUNDAY September 18, Harper State Town Centre. Record Revival 0692-63046.

LEEDS SATURDAY 17th September, The Griffin Hotel, 103-104 (50 stalls fully-booked) Trans-Pennine 0531-892087.

ST HELENS Sunday 18th September TUC Centre, College Street, 10.30am-4pm Trans-Pennine 0531-892087.

DUNDEE - SATURDAY September 17 - Marryat Hill, City Square, 11am-5pm 50p (10am £1) Bargains/deletions/varities. Enquiries 021-236 8648.

GLASGOW - SUNDAY September 18, McLellan Galleries, Sauchiehall Street (Side entrance Row 50) Records/posters/CDs - it's all here! Enquiries 021-236 8648.

SWANSEA - SATURDAY September 24, YMCA, Kingsway, 11am-5pm 50p. (10am £1) Records/Posters/CDs - it's all here! Enquiries 021-236 8648.

NOTTINGHAM CO-OP Centre, Broad Street, off Lower Parliament Street, City Centre, the Saturday 40 stalls, VIP Records Fairs, 0533-548821 (office) NPG Welcome.

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THIS WEEK'S CHART

ANALYSED BY ALAN JONES



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JACKSON CONCERT PANIC

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

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

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

T W E L V E I N C H

TW LW

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

Compiled by Gallup

Fourth & Broadway

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

C O M P A C T D I S C

TW LW

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

Compiled by Gallup

TOP OF THE YEAR

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

U.K. SINGLES

September 11-17, 1988

U.K. ALBUMS

TW	LW	C/W	Artist	Title	Label
1	1		A Groovy Kind of Love	Paul Collins	EMI
2	3		HE Ain't NEAVY, HE'S MY BRO'THER	the Hollies	Mercury
3	4		TEAR-DROPS	Womack & Womack	Mercury
4	2		THE HARDER I TRY	Brenda	Mercury
5	5		THE ONLY DAY I'VE HAD	Michelle Williams	Mercury
6	6		THE ONLY WAY IS UP	Yaz and the Plastic Population	Mercury
7	7		MEGALOMANIAC	THE BIZ	Mercury
8	8		ANYTHING FOR YOU	George Ezra and Miami Sound Machine	Mercury
9	9		NOTHING CAN DIVIDE US	Womack & Womack	Mercury
10	10		RUSH HOUR	Jane Waudin	Mercury
11	11		EVERYBODY'S A STAR	John Denver	Mercury
12	12		I'M GONNA BE (990 MILES)	the Proclaimers	Mercury
13	13		ANDER PART OF ME	Michael Jackson	A&M
14	14		HANDS TO HEAVEN	Breakestra	Mercury
15	15		EASY COME, EASY GO	Michael Jackson	A&M
16	16		THE LOCO-MOTION	Kyle MacGregor	Mercury
17	17		TOUCHY	Aaliya	Mercury
18	18		BIG RUN	Kevin Cadogan featuring Kevin Saunderson	Mercury
19	19		HEAVEN IN MY HANDS	Level 42	Mercury
20	20		SHAKE YOUR THING (IT'S YOUR THING)	Salim-Pop	Mercury
21	21		EVERY GIRL IS HOT	Seena	Mercury
22	22		I NEED YOU	EVIL 4	Mercury
23	23		STOP THIS CRAZY THING	Colt featuring Junior Reid	Mercury
24	24		THIS RUN RINGS	Place Allman	Mercury
25	25		ONE DAY AT A TIME	the Brothers Bill Moseley	Mercury
26	26		MAKE ME LAUGH	Anthea	Mercury
27	27		SINGING ON A TRAIN	the Proclaimers	Mercury
28	28		SWEET CHILD O' MINE	Guns N' Roses	Geffen
29	29		FIND MY LOVE	George Strait	Mercury
30	30		GOOD THATCHION	Takanam	Mercury
31	31		WHERE DID I GO	WRONG USA	Mercury
32	32		YOU CAME KO OVER	The Status Quo	Mercury
33	33		RUNNING ALL OVER THE WORLD	Status Quo	Mercury
34	34		WAY BEHIND	RCa	Mercury
35	35		REVOLUTIONARY BABY	Transvision Vamp	Mercury
36	36		HEAVEN ON EARTH	Barbara Clark	Mercury
37	37		WORLD WITHOUT YOU	Beck, Carr	Mercury
38	38		TALKERS	the Roots featuring MC Campbell	Mercury
39	39		TURN ON THE NIGHT	Kat	Mercury
40	40		LONG & LASTING LOVE (ONCE IN A LIFETIME)	Gerni Heiderich	Mercury
41	41		ON THE BEACH	Summer '88	Mercury
42	42		SOLDIER OF LOVE	Danny Ocean	Mercury
43	43		KING OF MOTION	Ray Conniff	Mercury
44	44		I HATE MYSELF FOR LOVING YOU	Janet and The Blackhearts	Mercury
45	45		ON THE BEACH	Summer '88	Mercury
46	46		RAW	Scarsia	Mercury
47	47		LUMP STAMT	Nice	Mercury
48	48		SUPERLUQY 5	Seena	Mercury
49	49		EDGE OF A BROKEN HEART	Vivian	Mercury
50	50		WAITING FOR THE RIGHT TIME	LEAP FORWARD	Mercury
51	51		IN THE NAME OF LOVE	Swan Lake	Mercury
52	52		HEY JUDE	the Beatles	Mercury
53	53		GITTIN' FUNKY	Kid 'N Play	Mercury
54	54		YEE YEE	the Run-DMCs	Mercury
55	55		REACH OUT, I'LL BE THERE (88 REMIX)	the Four Tops	Mercury
56	56		ACID MAN	John Lyng	Mercury
57	57		THE EVIL THAT MEN DO	Iron Horse	Mercury
58	58		THERE'S A BRAND NEW WORLD	Fear Year	Mercury
59	59		THE EVIL THAT MEN DO	Iron Horse	Mercury
60	60		INDESTRUCTIBLE	the Four Tops	Mercury
61	61		THE EVIL THAT MEN DO	Iron Horse	Mercury
62	62		BIRTHDAY	Supergirl	Mercury
63	63		HANSESTER OF SUPERNOVA	Metallia	Mercury
64	64		YOU'RE MY WORLD	Nick Heyward	Mercury
65	65		HUSTLER (TO THE MUSIC...)	the Furky Worm	Mercury
66	66		DON'T CRY	the Run-DMCs	Mercury
67	67		SUPERSTITIOUS	Europe	Mercury
68	68		WHEN IT'S LOVE	Van Halen	Mercury
69	69		WHEN IT'S LOVE	Van Halen	Mercury
70	70		MARTY	the Run-DMCs	Mercury
71	71		I WANT YOUR LOVE	Transvision Vamp	Mercury
72	72		THE WALLEYS	London	Mercury
73	73		SHIP OF FOOLS	Robert Plant	Mercury
74	74		SIGNED, SEALED, DELIVERED (THY YOURS)	Ruby Turner	Mercury
75	75		TURN AROUND AND COUNT 2 TEN	Dead or Alive	Mercury
76	76		ALL THAT JAZZ	Jazz	Mercury
77	77		TONIGHT	Kevin Rowland	Mercury
78	78		WATCHING YOU	Loose Ends	Mercury
79	79		POPCORN	the World Circuit J.L.C.	Mercury
80	80		ONE WAY OR ANOTHER	the Flowers	Mercury
81	81		TALKIN' ABOUT A REVOLUTION	Tracy Chapman	Mercury
82	82		I ASKED YOU ABOUT LOVE	Carly Simon	Mercury
83	83		SET THEM FREE	Arnold	Mercury
84	84		THE COURTNEY BARNETT EP	Dunay	Mercury
85	85		STRICTLY BUSINESS	April	Mercury
86	86		THE COURTNEY BARNETT EP	Dunay	Mercury
87	87		DO NOT CRUEL	Chaz Tick	Mercury
88	88		CAN'T GET YOU OUTTA MY HEAD	Narada	Mercury
89	89		THEY DANCE ALONE	Sing	Mercury
90	90		ALWAYS THERE FOR YOU	Soyuz	Mercury
91	91		YOU SO YOUNG (IN MY CAR)	Carly Simon	Mercury
92	92		REV IT UP	Herbie Hancock	Mercury
93	93		THE CHAIR	of Love	Mercury
94	94		MAKE ME LOVE	CONTROL	Mercury
95	95		AVE MARIA	Janet Morrison	Mercury

TW	LW	C/W	Artist	Title	Label
1	1		KYLE - THE ALBUM	Kyle MacGregor	Mercury
2	2		ROUGH TRADE	ROCKERS	Mercury
3	3		HOT CITY NIGHTS	Various	Mercury
4	4		HOT CITY NIGHTS	Various	Mercury
5	5		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
6	6		TRACY CHAPMAN	Tracy Chapman	Mercury
7	7		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
8	8		TRACY CHAPMAN	Tracy Chapman	Mercury
9	9		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
10	10		TRACY CHAPMAN	Tracy Chapman	Mercury
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18	18		TRACY CHAPMAN	Tracy Chapman	Mercury
19	19		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
20	20		TRACY CHAPMAN	Tracy Chapman	Mercury
21	21		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
22	22		TRACY CHAPMAN	Tracy Chapman	Mercury
23	23		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
24	24		TRACY CHAPMAN	Tracy Chapman	Mercury
25	25		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
26	26		TRACY CHAPMAN	Tracy Chapman	Mercury
27	27		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
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42	42		TRACY CHAPMAN	Tracy Chapman	Mercury
43	43		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
44	44		TRACY CHAPMAN	Tracy Chapman	Mercury
45	45		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
46	46		TRACY CHAPMAN	Tracy Chapman	Mercury
47	47		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
48	48		TRACY CHAPMAN	Tracy Chapman	Mercury
49	49		THE FIRST OF A MILLION Kisses	Fairground Attraction	Mercury
50	50		TRACY CHAPMAN	Tracy Chapman	Mercury

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

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Indicates a sales increase

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● **THE FOURTH FLOOR ALL-STARS**

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