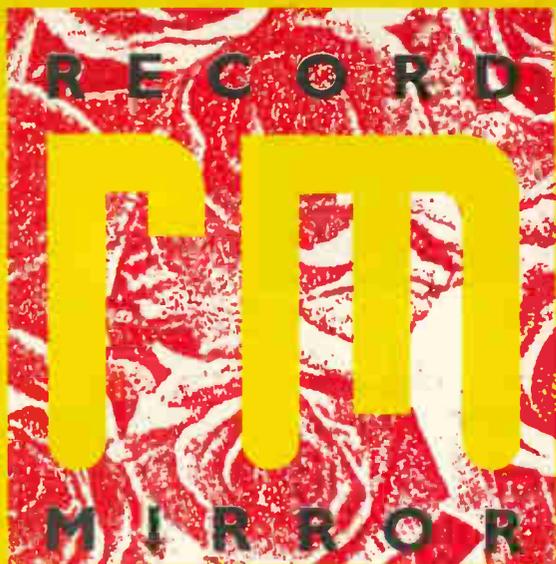


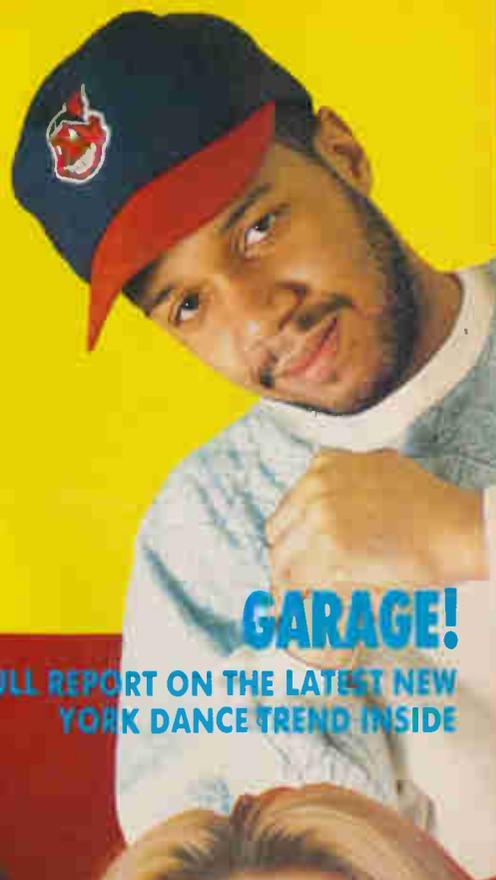
JANUARY 14, 1989 EVERY WEDNESDAY 70p, EIRE £1.00



LOVE & MONEY

PURE SCOTS POP CRAFTSMEN

PLUS
GALLUP TOP 100 ALBUMS
AND SINGLES
OF 1988 INSIDE



GARAGE!

FULL REPORT ON THE LATEST NEW
YORK DANCE TREND INSIDE

★ THE OFFICIAL TOP OF THE POPS TOP 100 SINGLES AND ALBUMS CHARTS INSIDE



DURANDURAN

WILL THEY BE THE BIG THING AGAIN?

REVIEWS

- LIVES
- MORRISSEY
- SIOUXSIE AND THE BANSHEES
- JESUS AND MARY CHAIN
- THAT PETROL EMOTION
- HUE & CRY
- ROACHFORD
- ALBUMS
- NITZER EBB
- JAMS

GO OUTTA THE HOUSE, GET DOWN TO THE GARAGE!

+ NEWS, GOSSIP + ALL THAT'S NEW ON THE INDEPENDENT AND CLUB SCENES

CONTENTS

JANUARY 14 1989



● DIPPY BUT DARING

Mary Margaret O'Hara comes from Toronto, has made a most unusual album called 'Miss America' and sounds like no-one else on God's Earth. Maybe she's from Mars? Find out on page 12

4

NEWS

This week's big stories, including (gasp) Johnny Marr joins the The + Diesel Park West, Then Jerico singles

8

INDEX

Spear Of Destiny competition, video round up, 'Young Guns' review, cartoon and lots of other juicy tidbits

12

MARY MARGARET O'HARA

Daring and dippy Miss America from Canada

14

LOVE & MONEY

James Grant shuns trappings of success to become serious pop craftsman

16

THE SENATORS

Meet the Arthur Daley and Terry McCann of pop

17

LIP

This week's gossip mongering from goth headquarters

18

rm DANCE

All that's cookin' in clubland, including Kiss AMC, DJ Cash Money + the rm Cool Cuts chart

22

DURANDURAN

Are they yesterday's pop men or can they manage to make it back to the big time?

24

GET DOWN TO THE GARAGE!

What is the Garage sound of deepest New York? Find out right now!

26

rm INDEPENDENTS

All that's new on the independent music scene, plus the rm independent music chart

28

rm REVIEW

45rpm

This week's singles reviewed by Tim Nicholson

LIVES

Morrissey, That Petrol Emotion, Siouxsie And The Banshees, the Jesus And Mary Chain, Hue & Cry and Roachford

ALBUMS

Nitzer Ebb, the JAMs and more

32

THE YEAR END CHARTS

The full Gallup top 100 albums and singles of 1988

34

CHARTFILE

Year End Charts analysed by Alan Jones, plus the Artist Rankings for 1988

37

DJ DIRECTORY

DJ Jammy Hammy on the wheels of steel and his finger on the stopwatch

40

CHARTS

The Club Chart, Pop Dance, Hi-NRG and Vintage

42

CHARTS

The US 45s and LPs charts for this week and last week, plus Music Video

46

'TOTP' CHART FOR WEEK ENDING DECEMBER 31

The chart that went missing

47

THIS WEEK'S 'TOP OF THE POPS' CHART



EDITOR Betty Page
DEPUTY EDITOR/
FEATURES Eleanor Levy
NEWS EDITOR Robin Smith
DESIGN Ian Middleton
PRODUCTION EDITOR
 Kevin Murphy
REVIEWS EDITOR Tim
 Nicholson

CONTRIBUTORS Tony
 Beard, Lysette Cohen,
 Darren Crook, Johnny Dec,
 David Giles, Tony Fletcher,
 Malu Halasa, James
 Hamilton, Tim Jeffery, Alan
 Jones, Roger Morton, Pete
 Paisley, Paul Sexton, Andy
 Strickland, Lisa Tilston, Chris
 Twomey, Jane Wilkes, Henry
 Williams, Rob Yates, Geoff
 Zeppelin

PHOTOGRAPHERS Eugene
 Adebari, Norman Anderson,
 Victoria Blackie, John
 Ingledeu, Barry Plummer,
 Joe Shutter, Martyn
 Strickland, Steve Wright
ADVERTISEMENT
MANAGER Carole Norvell-
 Read

SENIOR ADVERTISEMENT
REPRESENTATIVE Tracey
 Rogers
AD PRODUCTION
MANAGER Tony Dixon
TELE SALES MANAGER
 Eddie Fitzgerald
TELE SALES
REPRESENTATIVE Julie
 Denton
PUBLISHER Lynn Kiddie
CIRCULATION MANAGER
 Peter Shaw
MANAGING DIRECTOR
 Mike Sharman.

Published weekly by Spotlight
 Publications Ltd, Greater
 London House, Hampstead
 Road, London NW1 7QZ.
 Telephone: 387 6611. ISSN
 0144-5804. Typeset by Phas
 Communications and printed
 by Nene River Press (division
 of Severn Valley Press Ltd),
 Peterborough. Colour by CK
 Litho

THANKS TO Steve Masters
 and Delilah Lenion
SUBSCRIPTIONS available
 from Punch Subscription
 Services, 8 Grove Ash,
 Bletchley, Milton Keynes,
 Bucks MK1 1BZ; UK rate:
 £45 per annum; European
 rate: £50 (surface mail)
 For US and Airmail rates
 please write to the above
 address

▲ WOLVERHAMPTON WANDERER

Why did *Morrissey* decide to get back up on stage in the home territory of Derek Dougan and Slade? See Lives, p29

▼ MEET THE NEW CHAS 'N' DAVE (?!?)

The many faces (well, two actually) of the Senators. P16



COVER PHOTO OF DURANDURAN BY DENIS O'REGAN/IDOLS; KEVIN HEDGE OF BLAZE BY NORMSKI; LOVE & MONEY BY JOHN INGLEDEW



love

NEWS

EDITED BY ROBIN SMITH



● PLAY MYTHTY FOR ME

Diesel Park West, a band destined for big things in '89, follow up their single 'Jackie's Still Sad' with 'All The Myths On Sunday' out on January 16. Taken from their forthcoming album 'Shakespeare Alabama', the flip side features 'Bent Shattered And Blue' while the 12 inch and CD versions also have 'Memo From Turner', a song written by Mick Jagger and Keith Richards and featured in the Sixties film 'Performance.'

Diesel Park West are currently supporting Big Country on tour and let's hope they blow them off stage.

BIG BIG BIG

Then Jerico,, the band who narrowly avoided being screamed at as much as Bros, release their single 'Big Area', on January 16. The flip side features 'The Big Sweep' while the 12 inch has a special USA Mix of 'The Motive'.



GAWD LOVE US

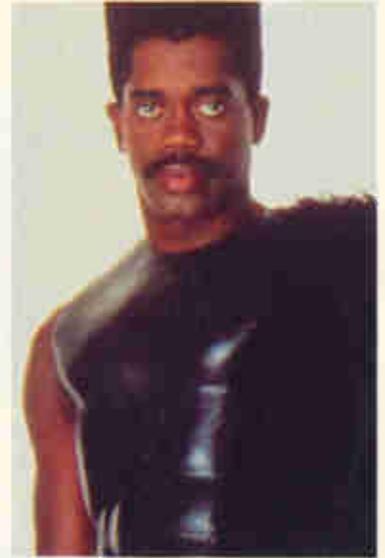
It's nice to see that Mick Hucknall is still sporting his wild and woolly haircut as Simply Red return with their single 'It's Only Love' on January 16. A taster from the band's forthcoming third album, the flip side features 'Turn It Up', while the 12 inch has the bonus track 'X'. On the three inch CD version you'll also find their old goodie, 'The Right Thing'.

Simply Red have added two more dates to their previously announced British tour at Bournemouth International Centre on March 6 and Brighton Centre on March 13.

JOHNNY COMES MARCHING HOME

It looks like ex-Smiths guitarist Johnny Marr has finally found a permanent home with the The, who release their single 'The Beat(en) Generation' on February 6.

It was widely believed that Marr would be joining the Pretenders, but although he's written some songs with Chrissie Hynde he never became an official member of the band.



SKIN GAMES

Cameo leap into '89 with their single 'Skin I'm In' out on January 16. Not to be confused with the Sly Stone track of the same name, the song is a Larry Blackmon original featured on Cameo's 'Machismo' album.

The flip side is 'Honey' while the 12 inch and CD versions will have 'The Cameo Megamix Two' featuring samples of Cameo's finest moments.

'The Beat(en) Generation' is the first release from the The since their 'Infected' project over two years ago. Fronted by Matt Johnson, the band has also added Dave Palmer on drums and James Eller on bass.





TOURING TOPS

The Four Tops, who are doing very nicely thank you with their single 'Loco In Acapulco', will be playing their first British dates for four-and-a-half years next month. They'll be appearing at Manchester Apollo February 11, Sheffield City Hall 12, Brighton Dome 14, Liverpool Empire 16, Edinburgh Playhouse 17, Newcastle City Hall 18, Nottingham Royal Centre 19, Bournemouth Centre 21, Portsmouth Guildhall 22, Hammersmith Odeon 23, 24, Bristol Colston Hall 25. Tickets are on sale from box offices and usual agents.

FOLLOW ME

Steven Dante releases his single 'Love Follows' on January 16. Taken from Steven's current album 'Find Out', the flip side features 'Taking Love To The Limit' while over on the 12 inch you'll also find a rendition of David Sylvian's song 'Ghosts'.



EYES RIGHT

Debbie Gibson follows up last year's phenomenal chart successes with her single 'Lost In Your Eyes' out on January 16. It's taken from her forthcoming second album 'Electric Youth' and the flip side features 'Silence Speaks (A Thousand Words)'.

RUMOURS

Watch out for a Bangles tour in April. Dates and venues have yet to be confirmed, but we understand it could be a biggie... Simple Minds are due to release an EP early next month and their forthcoming world tour should include some British dates. Contrary to reports elsewhere drummer Mel Gaynor has not been sacked from the band.

RELEASES

Nitzer Ebb release their album 'Belief' this week. Tracks include 'Hearts And Minds', 'For Fun', 'Control I'm Here' and 'Without Belief'.

Shakin' Stevens, the man your mum would secretly like to have an affair with, releases his single 'Jezebel' on January 16. It's taken from his current album 'A Whole Lot Of Shaky' and the flip side features a live version of 'As Long As I Have You' recorded at the London Palladium.

Rush, the sophisticated heavy metal band, release their double live album 'A Show Of Hands' on January 16. Tracks include 'Distant Early Warning' and 'Turn The Page'.

An album of previously unreleased **Elvis Presley** recordings will be out on January 23. 'Stereo 57' features such gems as 'I Beg Of You' and 'Is It So Strange'.

XTC release their single 'Mayor Of Simpleton' on January 16. Taken from their forthcoming double album the flip side is 'One Of The Millions'.

Win release their single 'Love Units' on January 16. It's taken from their forthcoming album 'Freaky Trigger', and the flip side features 'Scary Scary'.



LOVE and MONEY

STRANGE kind of LOVE

LOOKING FOR ANGELINE
SET THE NIGHT ON FIRE
SCAPEGOAT

FOUR TRACK SINGLE NOW AVAILABLE ON
TWELVE INCH
(IN GATEFOLD SLEEVE WITH POSTER)
ON COMPACT DISC WITH LYRIC BOOKLET
AND LIMITED EDITION BOXED CASSETTE

ON TOUR:
WITH SPECIAL GUEST ANDY PAWLAK

JANUARY
25TH. DUNDEE UNIVERSITY
26TH. SHEFFIELD UNIVERSITY
27TH. NEWCASTLE POLYTECHNIC
28TH. MANCHESTER INTERNATIONAL
FEBRUARY
2ND. LONDON TOWN AND COUNTRY CLUB



SYLVESTER DEAD

Disco star **Sylvester**, the man who wore even more outrageous smocks than Boy George, has died of AIDS.

Sylvester, 42, passed away in a San Francisco hospital early in the New Year. His weight had dropped to seven-and-a-half-stone and for a time he had been confined to a wheelchair.

Born in Los Angeles, Sylvester became a child gospel singer before appearing with the Cockettes, an outrageous gay musical revue who became the toast of San Francisco. Afterwards he formed his own band, Two Tons Of Fun, featuring singers Martha Wash and Izora Rhodes, who later became the Weather Girls.

Sylvester was renowned for his high-pitched vocals, outlandish costumes and always entertaining interviews. One of his biggest hits was 'You Make Me Feel (Mighty Real)' out in 1978.



MEL'S OP

Mel Appleby has been in hospital again for an operation, but her management company says it had nothing to do with the cancer problem she has been bravely fighting for the past year.

"The surgery was on Mel's back and it's nothing to do with cancer," says a spokesperson. "Mel's now back on her feet again and Mel & Kim will be releasing some more records by the summer."

EAT TO THE BEAT

Pop Will Eat Itself will be chewing up highways on tour next month when they'll be playing Northampton Roadmenders February 3, London Town And Country Club 4, Bournemouth Academy 6, Portsmouth Polytechnic 7, Brighton Top Rank 8, Nottingham Trent Polytechnic 9, Birmingham Hummingbird 10, Norwich UEA 11. Support bands on all dates will be Nasty Rox Inc and Yeah God.

VERY STRANGE

Love & Money, who have just released their single 'Strange Kind Of Love', have lined up a series of shows. They'll be playing Dundee University January 25, Sheffield University 26, Newcastle Polytechnic 27, Manchester International 28, London Town And Country Club February 2. Andy Pawlak will be supporting the band on all their dates.

TWIN SET

Brother Beyond release their single 'Be My Twin' this week, and they'll also be touring. They kick off with a show at Southampton Mayflower Theatre on March 6, followed by Newport Centre 7, Nottingham Royal Concert Hall 8, Sheffield City Hall 9, Edinburgh Playhouse 11, Newcastle City Hall 12, Manchester Apollo 13, Hammersmith Odeon 15.

Limited editions of 'Be My Twin' will come with a fold out calendar of the group. Cor!!

THRASHING GOOD TOUR

American thrash metal exponents **Anthrax** will be touring in March with dates at Manchester Apollo 8, Edinburgh Playhouse 9, Newcastle City Hall 10, Birmingham National Exhibition Centre 12, Hammersmith Odeon 13, 14. These will be the band's only British dates this year and tickets are on sale now from box offices.

TOURS

Brian Ferry has added a date to his tour at the Wembley Arena on January 20.

Crazyhead, who release their single 'Have Love Will Travel' on February 6, are embarking on a 20-date tour. They'll be playing Rayleigh Pink Toothbrush February 23, Treforest Polytechnic Of Wales 28, Walsall Junction 10 25, Bristol Bierkeller 26, Dublin Baggot Inn 28, Belfast Limelight March 1, Edinburgh Venue 2, Glasgow Review 3, Aberdeen Venue 4, Dundee Dance Hall 5, Newcastle Polytechnic 7, Leeds Polytechnic 8, Teesside Polytechnic 9, Warrington Legends 10, Manchester University 11, Leicester Polytechnic 13, Liverpool Polytechnic 14, Nottingham Rock City 15, London Town And Country Club 16, Dudley JB's 17.

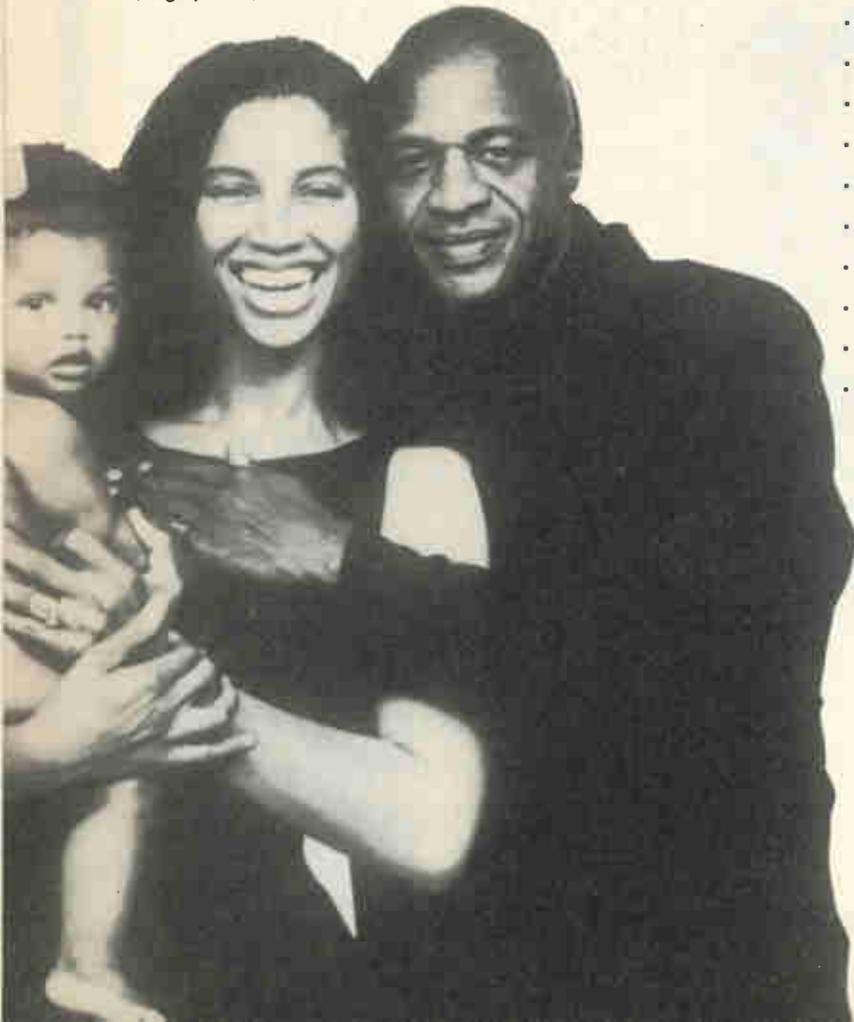
New Model Army, the band who recently auditioned for 'Night Of The Living Dead II', will be touring in February with dates at the Portsmouth Guildhall 17, Exeter University 18, Bristol Studio 20, London Town And Country Club 21, Birmingham Hummingbird 24, Manchester University 25, Newcastle Mayfair 26, Nottingham Rock City 28, Bradford St Georges Hall March 2, Glasgow Queen Margaret Union 4, Aberdeen Venue 5.

Thrashing Doves will be flying around on a tour which starts this month. Shake a feather at Stafford College January 27, Guildhall University 28, Sheffield Limit 30, Huddersfield Polytechnic February 1, Oxford Polytechnic 2, Stoke Polytechnic 3, Manchester University 4, Nottingham Rock City 6, Ipswich Corn Exchange 7, London Borderline 8.

Luther Vandross, who's just released his single 'She Won't Talk To Me', will be playing two shows at Wembley Arena on March 31 and April 1. Tickets are available from the box office and usual agents.

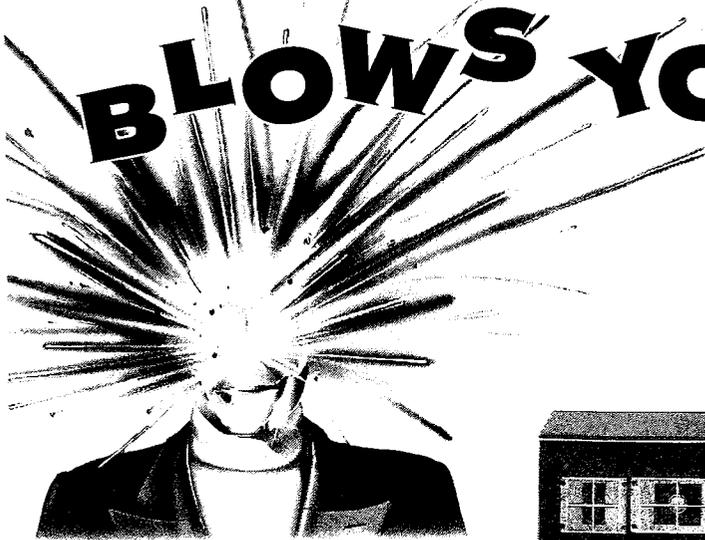
WOMACK DATES

Womack & Womack will be playing British dates in the spring as part of a full scale European assault. They'll be kicking off with a couple of shows at the London Royal Albert Hall on April 15 and 16 followed by Portsmouth Guildhall 17, Bristol Colston Hall 18, Edinburgh Playhouse 20, Newcastle City Hall 21, Harrogate Conference Centre 22, Manchester Apollo 23, Poole Arts Centre 25, Nottingham Royal Centre 27, Wolverhampton Civic Hall 28. Womack & Womack's new single, 'Celebrate The World', will be out at the beginning of next month.



THE NEW AMSTRAD FIDELITY AUDIO RANGE.

BLOWS YOUR MIND.



Watch out for the new Amstrad Fidelity range. So much power – so many features – at mind-blowing prices.

Take for instance the MX100 – twin tapes, turntable, 3 wavebands FM Stereo/MW/LW, 10 watts (MPO) total music power, 2-way speakers. All for only £99.

Add just another fifty pounds and the MX200 will also deliver twice the power, auto-seek digital tuning with 8 pre-set radio stations and 5-band graphic equaliser.

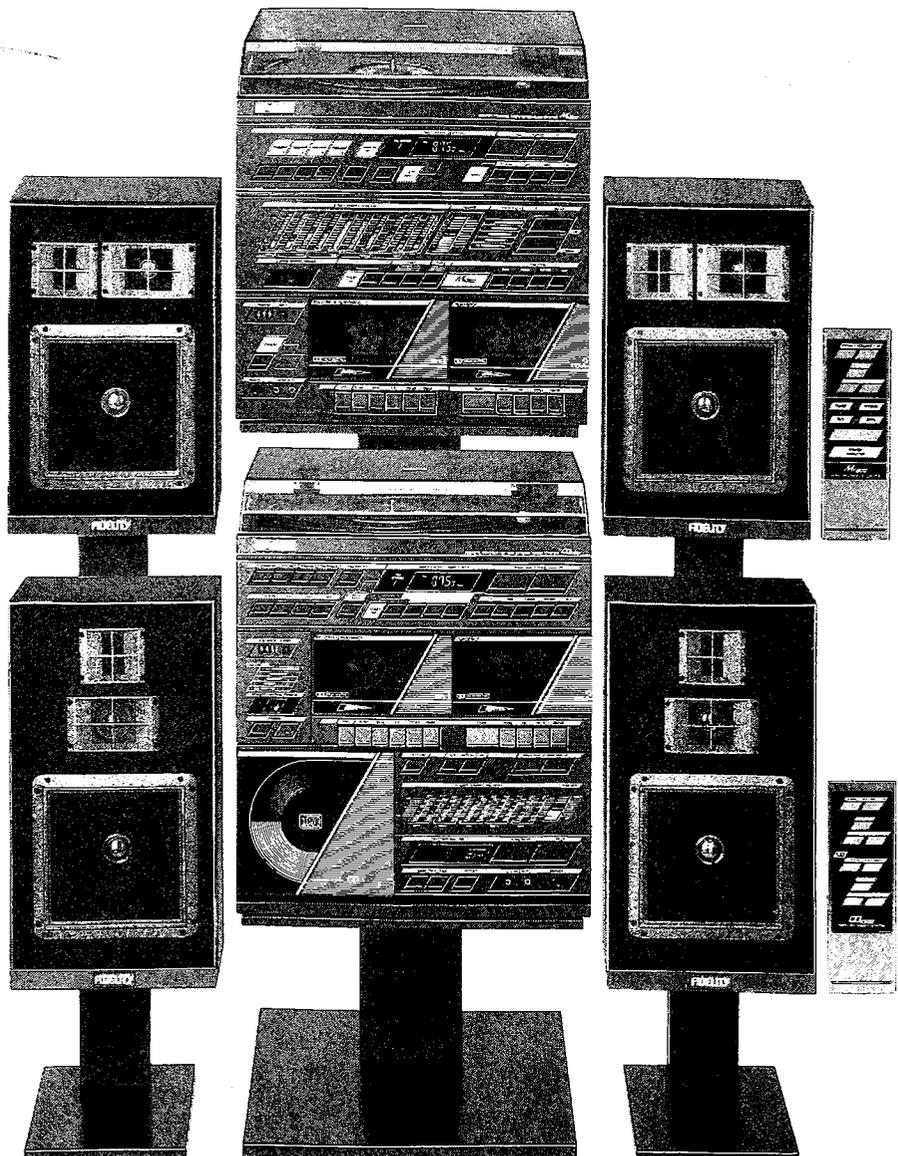
Suddenly you realise that you can afford a lot more performance – for only £199 the MX300 doubles the power again to a massive 40 watts (MPO) and adds infra-red remote control, Dolby* noise reduction, chrome and metal tape selectors. Just sit well back and enjoy it!

But what about CD? Yes – you can afford that too, with the CDX400 at £199 or the CDX500 with remote control, 40 watts (MPO), auto-seek digital tuning and 8 pre-sets, Dolby* and CD with track search and repeat play facilities . . . for £299. Yes, only £299. Check out the superb sound quality at your local stockist. Or quietly post the coupon.

SYSTEMS FROM

£99-£299

STANDS AVAILABLE SEPARATELY.



THE AMSTRAD FIDELITY AUDIO RANGE. TOO MUCH. BUT NOT TOO MUCH

Available at participating branches of: Alders, Argos, Bennetts, Clydesdale, Comet, CO-OP/CRS, Currys, DER, Dixons, Gateway Superstores, Hughes TV & Video, John Lewis, Laskys, Paul Taylor Ltd, Peter B Ledbury, Rumbelows, R.V.S. Ltd, Multibroadcast, Visionhire, selected Electricity Boards and all good stockists. N.B. Not all stockists carry all models.



Please send me more information on the Amstrad Fidelity Audio range.

NAME _____

ADDRESS _____

POSTCODE _____

TEL _____

ARM 4

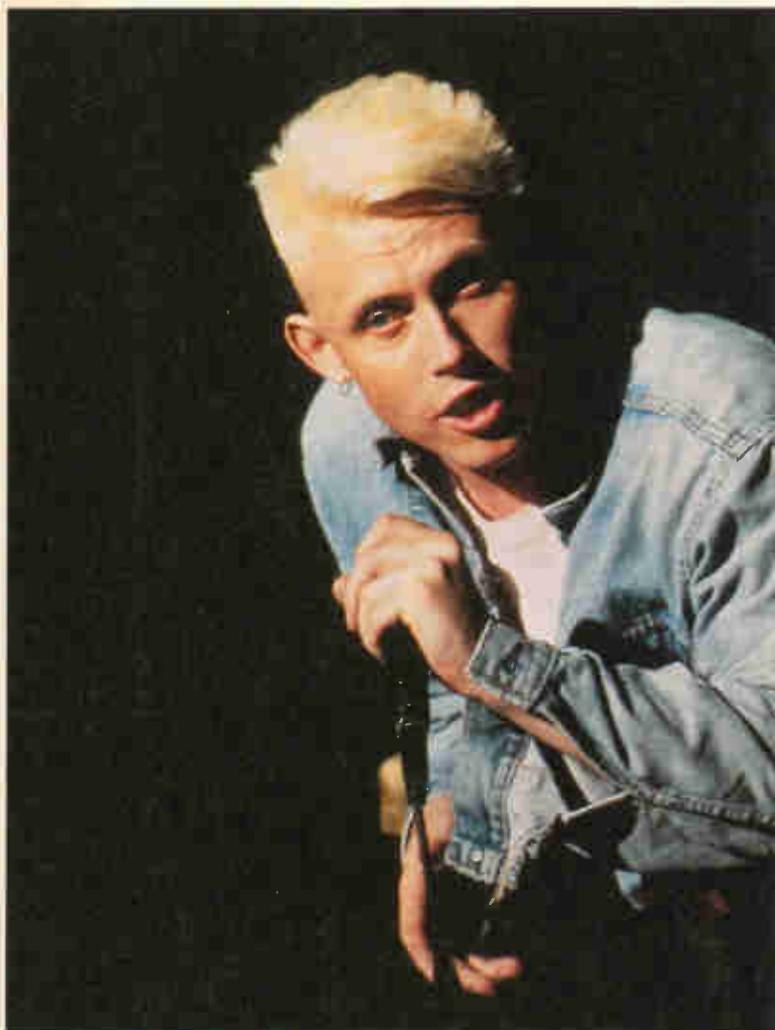


Amstrad plc, P.O. Box 462, Brentwood, Essex CM14 4EF. Tel. (0277) 262326.

R.R.P. prices (inc. V.A.T.) correct at 1.9.88. Prices subject to change without notice. Products subject to availability. Recording, public performance or broadcast of any copyright material requires the consent of the copyright owner. See COPYRIGHT ACT 1956 and PERFORMANCE PROTECTION ACT 1958/1972. Amstrad and Fidelity are the Registered Trademarks of Amstrad plc 1988. © 1988 Amstrad plc. All rights reserved. *Trademark of Dolby Laboratories.

INDEX

EDITED BY ANDY STRICKLAND



PHIL COLLINS HEARTY TOP TEN

- 1 'Kiss' Tom Jones & the Heart Of Noise.
 - 2 'Put A Little Valve In Yaur Heart' Annie Lennox & Al Green
 - 3 'Alane' Heart
 - 4 'Freak Scene' Cardiovascular Jr.
 - 5 'The Mercy Seat' Nick Cavity
 - 6 'Bright Eyes' Heart Garfunkel
 - 7 'Anotherloverhaleyheart' Prince
 - 8 'You'll Never Walk Alone' Gerry & the Pacemakers
 - 9 'Is This The Life?' the Cardiacs
 - 10 'Good Tradition' Tanita Ticker-am.
- Compiled by the Aorta
have known better crew.



WELCOME TO MY NIGHTMARE

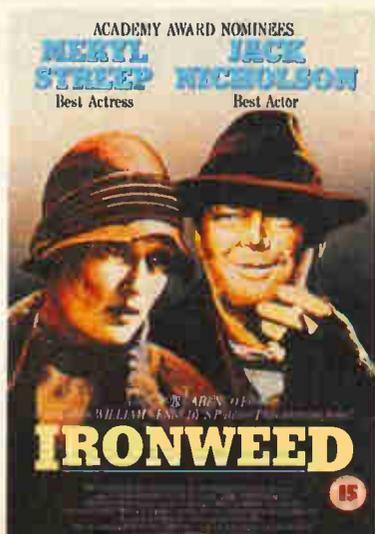
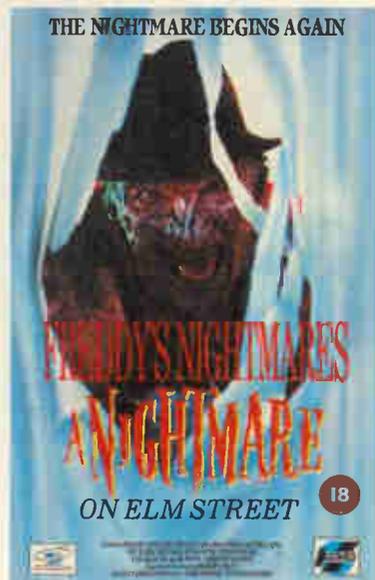
With a look of evil glee on his hideously disfigured face, Freddy slowly drew the blades of his razor-fingered glove across the twitching and tender cheek of his helpless victim, blood oozing from her wounds like red mascara from her tear-filled eyes ... etc ... etc.

You will no doubt already know if the gruesome exploits of fearsome Freddy Krueger in the four 'Nightmare On Elm Street' films are to your taste. If so, then 'Freddy's Nightmares' (Braveworld) will answer any questions you left the cinema asking, such as: What's Freddy got against the inhabitants of Springwood? What happened to Freddy to make him so ugly.

Where did he buy his glove?

As a daydream prelude to the horrors of 'A Nightmare ...', Freddy's early days of debauchery and butchery match the ghoulish delights of its predecessors in recognisable style. If you're the squeamish type, rent this video and squeam your head off.

'Ironweed' (RCA/Columbia) isn't horrific, but the situations that hobos Meryl Streep and Jack Nicholson find themselves in would be a nightmare for those of us with a roof over our heads. The acting in this screen adaptation of William Kennedy's award-winning novel is its strength, including Tom Waits' most accomplished performance to date. You might want a wash afterwards, but this is not to be missed. (TN)



COMPETITION

Brrrr, winter's finally beginning to settle around Index towers and we've lined up a special competition to ward off the worst of the weather. Spear Of Destiny proved they still had something to offer with their 'Radio Radio' single currently bubbling under, and we've got our silky mits on some wonderful SOD goodies for you. We've got no fewer than 10 rather natty Spear Of Destiny zip up cardies-come-sweat shirts and all you have to do to win one — is answer the three questions below.

1 Who had a hit with 'Radio Romance'?

a) Tiffany, b) Queen, c) Elvis Costello?

2 What is the title of the current SPOD LP?

a) 'The Price You Pay', b) 'Price Of A Bicycle', c) 'Price Of A Pint'?

3 Kirk Brandon was the original blue print for Bros

a) True, b) False?

Send your answers on a postcard to rm 'Spear Of Destiny Cardie Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by closing date January 23. First 10 correct entries win!

'YOUNG GUNS'

(Cert 18)

Not so much a Western as 'The Outsiders' on horseback, 'Young Guns' takes some of the finest young male acting talent America has to offer and throws them back to the days when men were men and capped teeth, strangely, had already been invented.

Thus the very-famous-indeed (Emilio Estevez, Charlie Sheen, Kiefer Sutherland), the pretty-famous (Lou Diamond Philips of 'La Bamba' fame) and the-not-that-famous-at-all-really-but-we've-got-funny-names (Dermot Mulrooney and Casey Siemaszko) are brought together by Englishman abroad John Tunstall (the well preserved Terence Stamp) as a team of Regulators to help protect him against corrupt LG Murphy (Jack Palance), who controls the town and its officials.

When Stamp is murdered by Murphy's mob it's the cue for the Regulators to fight the might of Murphy and bring the culprits to justice. Unfortunately, William H Bonney (Estevez) has other ideas and

YOUNG GUNS GO FOR IT

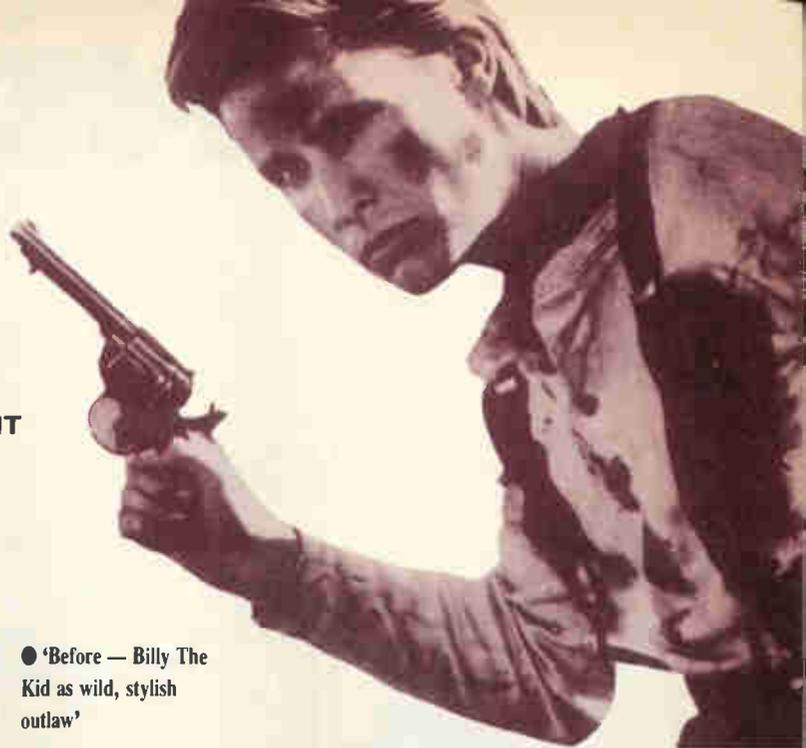
shoots one of Murphy's men in the toilet (ouch).

Suddenly, the gang find not just Murphy after them, but the US army and every bounty hunter in the neighbourhood too. Meanwhile, the newspapers have a field day with the young Regulators and turn Bonney into a folk hero, renaming him Billy The Kid in the process.

With echoes of 'Butch Cassidy And The Sundance Kid', 'Young Guns' could have been a disaster, its well trodden storyline could easily have disappeared beneath the actors' egos and a highly anachronistic rock soundtrack. Instead, it's a rollicking good yarn, making the 'wild' West fun as well as bloody (and it's very bloody), and creating a dusty, frantic excitement among the film's stock 'real pals stick together' message.

For once, Estevez's wide-eyed over-acting fits the larger-than-life part of Billy perfectly, while Kiefer Sutherland proves to be the sexiest thing to look down the barrel of a gun since Clint donned his poncho.

'Young Guns'? Go for it! (EL)



● 'Before — Billy The Kid as wild, stylish outlaw'

● 'After — Billy understandably shoots his tailor'

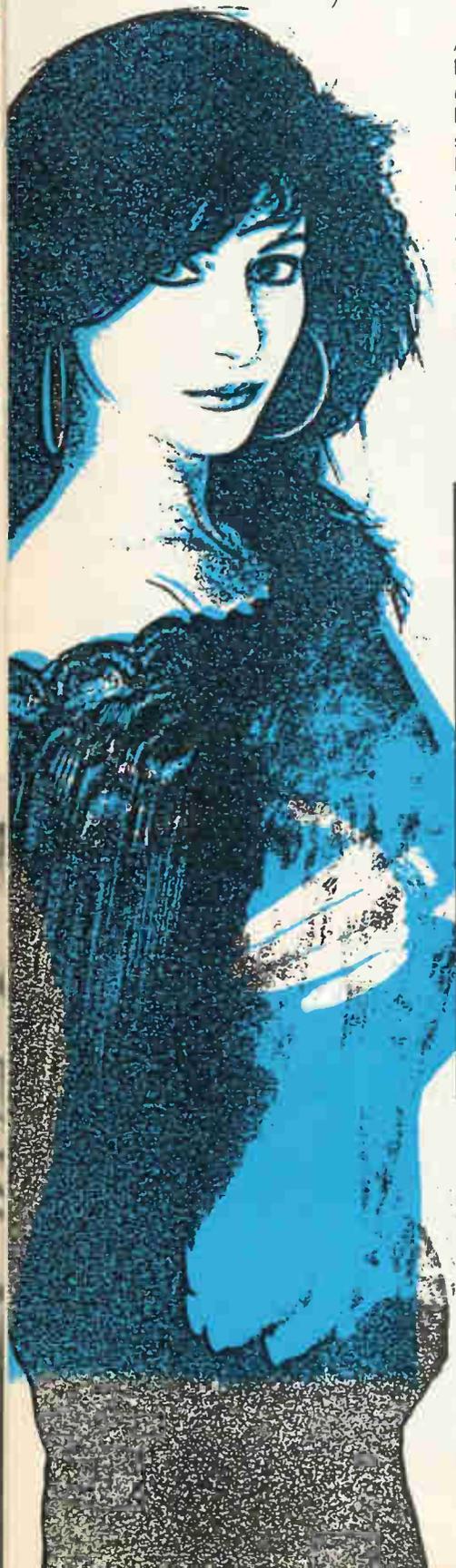
**WOULD YOU DIE FOR ME**

SEVEN INCH / THREE TRACK TWELVE INCH
ALSO AVAILABLE ON LIMITED EDITION
TWELVE INCH GATEFOLD SLEEVE AND CD SINGLE
FEATURING FRANÇOIS KEVORKIAN REMIX OF ARE YOU SURE

INDEX

CONTINUED

Silent, not Holly Knight



American songstress **Holly Knight** looks all set to become the female Climie Fisher this year. Not that she sings like Rod Stewart you understand, but she has written hits for him as well as Pat Benatar, Tina Turner and Hall & Oates. As so often happens on these occasions, a few hits under the belt and a few famous pals have persuaded Holly to step into the limelight with her single 'Heart Don't Fail Me Now'. It's a pleasant pop rock ballad that could find a place in your hearts during the post New Year lull, and if you like the single you can check out the LP 'Holly Knight', which includes contributions from Heart's Nancy Wilson and Bangle Susanna Hoffs.

EARBENDERS

Andy Strickland

'Jimmy Mack' Ninny Nanny Nunna ('French & Saunders' TV)
'She Drives Me Crazy' Fine Young Cannibals (London)
'You Got It' Roy Orbison (Virgin 45)

Eleanor Levy

'Domino Dancing' Pet Shop Boys (Parlophone 45)
'Love Units' Win (Virgin 45)
'The Last Of The Famous International Playboys' Morrissey (forthcoming HMV 45)

Robin Smith

'Cuddly Toy' Roachford (CBS)
'Talking With Myself' Electribe 101 (Phonogram)
'Buffalo Stance' Neneh Cherry (Circa)

John Kettley weatherman top ten

- 1 'Kayleigh' Marillion featuring 'Michael' Fish
- 2 'Mary's Prayer' Francis 'Danny' Wilson
- 3 'Keeping The Dream Alive' Farenheit
- 4 'Absolute Reality But No Chance Of A Hurricane' the Alarm
- 5 'Fine Time' New Order
- 6 'Left To My Own Meteorological Devices' Pet Shop Boys
- 7 'Who's Gonna Ease The High Pressure' Mac Thornhill
- 8 'Ain't No Sunshine' Bill Withers
- 9 'You're Lyin' Lynx
- 10 'Ian McGaskilly Gilly Ossenteffer Katzenellen Bogen By The Sea' Max Bygraves. Compiled by another Tribe Of Toffs.

M R B L U E S K I E S ?

Eee, 'ello what's all this going on in the top 20. 'Keeping The Dream Alive' is Freiheit's first UK hit, but the German five piece band are no strangers to life at the top of the charts. Freiheit (it means freedom) formed back in 1981 and have spent the last few years conquering the rest of Europe with big hits in Sweden, Norway and Finland sung in their native German. At the end of 1987 the band — Stefan Zauner, Aron Strobel, Renard Hatzke, Michael Kunzi and Alexander Grunwald — came to London to record a natty little single called 'So Lang Man Traume Moch Leben Kann' with the London Symphony Orchestra and by the end of 1988, the snappy title had been changed to 'Keeping The Dream Alive'. The rest, as they say, is history, or should that be Geschichte!



M A N U A L D E X T E R I T Y

The Justified Ancients Of Mu Mu, better known as those chart topping Time-lords, have just released their compilation LP 'Shag Times', but an equally intriguing release is the accompanying volume The Manual. The Manual, subtitled 'How To Have A Number One The Easy Way', claims to contain everything you need to know to enable you to have a number one selling single in the UK. So sure are the JAMs that their step by step guide works, that they have taken the unprecedented

step of agreeing to issue each purchaser with a guaranteed refund if you follow their advice to the letter and fail to hit the big time.

Mind you, by that time you'll be thousands of pounds in debt and the odd fiver isn't going to save you from the poor-house. The Manual is an interesting and witty journey through the Timelords' (or JAMs) own experience, but don't forget 'Doctorin' the House' wasn't the first single they ever released and we're still waiting for the follow up aren't we? Don't take out a second mortgage or rob your mum's purse to finance your trip through The Manual, is our advice.

'Doctor in the Tardis!'

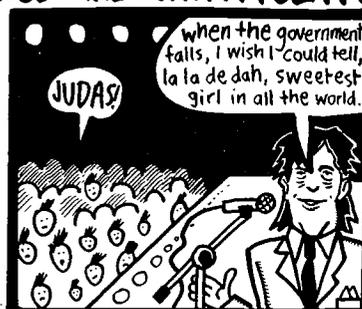


DON'T SNUB THIS TV

What looks like one of the most exciting and challenging new music TV shows to ever grace our screens began this week on BBC2. 'Snub' can be seen every Monday as part of the Def II series, with its brief being to bring to the TV audience a wide range of new, progressive and generally non-chart orientated music from Scottish folk/pop to reggae via indie rock and rap.

The show is put together by Brenda Kelly and video director Peter Fowler and comes on the heels of their mega successful 'Snub TV' show, which they beamed directly to 40 million North American homes back in 1987. Presented by one-time Public Image member Jeanette Lee, 'Snub' looks set to finally open up the airways to something a little more diverse than U2, Kylie and Live Aid concerts. Now if only the producers of 'The Match' would take the hint. 'Snub' can be seen on BBC 2, Mondays at 6pm.

GREAT POP THINGS → Political Pop for Girlies → THE SCRITTI POLITTI Story BY COLIN B. MORTON and CHUCK DEATH



In the cultural melting pot of wild west Yorkshire it is 1977 and Green Gartside has just formed the most clever punk band of all...

So the SCRITS headed for London, where they made the very first "inde-pop" record "SKANK BLOCK BOL-OGNESE". IT was a # 1....

Although hordes of "SCRITClones" such as the Police & Red Crayola were appearing, Green felt he wanted Something else.....

So he invented political pop for girlies, went to America and read loads of philosophy books THE END

TEN CITY

New 7" and Extended 3-track 12"

Produced by Marshall Jefferson and Ten City

Mixed by Steve 'Silk' Hurley

12" includes 'Devotion'

THAT'S THE WAY LOVE IS



Distributed by WEA Records Ltd. © A Warner Communications Co.





OHAIL MARY

"It's not that I have no interest in the world outside, but I have enough of a world inside my head to cope with"

Mary Margaret O'Hara hails from Toronto, sounds like no-one else on God's Earth and has made the most daring and "occasionally dippy" album of the last year. Tim Nicholson meets Canada's 'Miss America'

ONE LISTEN to Mary Margaret O'Hara's daring and occasionally dippy debut LP 'Miss America' will lead you to expect the lady to have the demeanor and department of a gin-sodden Amazonian.

In reality, nothing could be further from the truth. What greets you, with delicate, pale fingers, is a small, sparrow-like frame with a friendly, quizzical face.

What you expect, when you ask her what motivates and inspires her unique approach to music, is a list of country and western balladeers and avant garde experimentalists.

Instead, she looks at you, perplexed, and says, in a gentle Canadian accent, "I don't know, can you tell me? I'd be interested to know."

On record, Mary Margaret is a self-assured artist bursting with ideas and dictating every move, using her voice like the most sophisticated wind instrument.

"My voice, like an instrument, I like that, an oboe, or a saxophone, I like that, thank you."

In the flesh she is less certain of her direction and constantly doubles back on her utterances, unsure of

what has immediately preceded them, "Was it you that said that thing about my voice being like an instrument? It was? I like that."

BORN AND brought up in Toronto, she is one of seven children, all of whom have gone their own sweet way. Her sister Catherine is an actress (appearances in 'After Hours', 'Beetlejuice' and the upcoming 'Batman' movie to her name), brother Marcus runs the Squeeze Club in Toronto, another brother has acted in a BBC play... it goes on.

One thing that is apparent is that Mary Margaret is the least travelled of this scattered and scatter-brained family; "I can't bear being away from Toronto for more than two weeks. It worries me. I don't feel safe. Does that sound silly?"

Not silly, but different from the usual attitude of "Wow! I just love travelling".

"It's not that I have no interest in the world outside, but I have enough of a world inside my head to cope with," she explains. The first time I came to London, with my brother and sister, I felt that one way was so

cold and unfriendly. It's much different this time, I don't know if I imagined it the first time. My brother went over to Ireland and said that we should all come over to be there and I just had to say no because I was missing home so much. That sounds pathetic, doesn't it?"

MARY MARGARET'S approach to music is equally un-rock 'n' roll. When requested to list musical influences she looks at me as if I'd asked her to split the atom; "Noises... that car that just drove past, the knives and forks being carried into the dining room... or do you want me to list other artists?"

She's right, of course. 'Miss America' sounds like no-one else, and the lazy comparisons that have been made are irrelevant. Mary Margaret O'Hara is a lone voice, entirely responsible for her music and so out of syncopation with her surroundings as to make it impossible for her to follow a trend.

If we could just open our eyes a little wider, 'Miss America' would soon become 'Miss World'.

Two Great Soul

Voices Together

MICA PARIS

AND

WILL DOWNING

“Where Is The Love”

Finally Available on 7”

12” & C.D.

4 track 12”

& C.D.

feature

the

classics

“A Love Supreme”

and

“My One Temptation”

12/BRW 122. BRCD 122



“Internationally Known”



PUT A LITTLE

LOVE

In the Scottish pop explosion of a couple of years ago, Love & Money were launched with more pomp and pageantry (and about the same success) as the Titanic. Now they want to be seen as serious pop craftsmen. Jim Reid counts the change

IN YOUR HEART

THERE IS no glassy look in James Grant's eyes. The Love & Moneyman has no quick grin for the quote catchers. Instead, hidden behind a beautifully constructed new LP, Grant plays the good to honest line of a willing craftsman.

'Strange Kind Of Love' is one of the most assured British pop sets in a long while. It's also the title of the group's new single. Fronted by singer and writer Grant, it's a record that has the rare confidence of cool restraint and underplayed irony. Maybe just a bit too underplayed for its own good ...

Yet although they're £1 million in debt to their record company, after extensive recording costs and a moderately successful debut LP, 'All You Need Is Love ... And Money', Love & Money are refusing to panic sell.

"I don't think it's necessary," says Grant, "I'll just keep writing and make enough money to pay my mortgage. I want to write and play live ... I don't crave the trappings of success. I don't want to be seen that way.

"I don't think there's any hits on the LP, maybe something that'll scrape the top 40. I just want us to play and play it the most honest way you can do it."

If Grant's music didn't wipe the floor with most of his competitors you might have the above sentiments written down as the kind of whinging

cottage industry slop you hear from bands with no real talent. But Grant isn't like that. He might be personally diffident, but his music has ambition and scope.

"I think our music has a cutting edge and freshness," he says, "but it seems that people have difficulty relating to us. They can't pigeon hole us. They're surprised when we don't play the same old funk rock throughout our set, there's acoustic guitars in there ... ballads. That kind of mixture is very appealing to me."

IT'S A mixture well in evidence amongst the lush sophistication of 'Strange Kind Of Love'. This is adult pop, without the attendant blandness. Produced by American Gary Katz, best known for his work with Steely Dan, this is pop minus the bite-sized chunks of glop you'd associate with Wet Wet Wet and the like. The songs are undoubtedly Grant's, but the album's unity owes much to Katz's deft control.

"We sent tapes to producers we wanted to work with," says Grant, "and we were really chuffed when Gary said he liked our stuff and would like to work with us. The aim on the LP was to make the song king and let the song dictate ... It took us a long time to do it."

And left Love & Money with an excellent, if not immediately

commercial, album and no discernable image to get a handle on. With Love & Money what you get is the music ... something the group's record company are standing by.

"I think the way we were marketed before was wrong," says Grant, "it was as if the record company wasn't sure of us. At this point in time though, we must be an excellent tax loss. Phonogram have put a lot of faith in us, but they're not doing it because we're nice guys ... they must think they can make some money out of us."

WARY OF the London music biz and still resident in Glasgow, Grant has a perceptive, if jaundiced, slant on the pop process. Without being overly dramatic, Grant is a rock outsider, smart and fiercely independent.

"Success is relative," he says, "If you make the LP you wanna make then you're doing all right.

"The stuff I'm writing at the moment is the best stuff I've ever written. I've got 15-16 songs that I'm dying to record. To my way of thinking, I've got a lot to offer ..."

He has. Love & Money are one of the most interesting developments on the domestic scene.

But will they get the time and the space to realise James Grant's ambition? You should certainly hope so.

● **"I'll just keep writing and make enough money to pay my mortgage. I don't crave the trappings of success"**



● "I think our music has a cutting edge and freshness but it seems that people have difficulty relating to us"

L

ERROL BROWN

love goes up and down

... round and round

... in and out

wea YZ 340/T/CD



distributed by wea records ltd.  a warner communications co.

THE NEW CHAS & DAVE?

● "I always felt I got good value from Yes. Jon Anderson used to come on dressed as a tree"

THE ARTHUR DALEY AND TERRY McCANN OF POP

Mick and Jim Kitson are in love with Marvin Gaye's memory. They are also the Senators. Last year their self-titled debut LP came with less than the usual quota of slick modern soul gloss, and more than its fair share of heartache. It flopped. Yet more recently, their live shows have gained attention and their new single, 'One More Chance', could score them a few goals in the pop game.

Larking about in a record company office; putting their feet up on the chairs and tables; tossing around a packet of fags, they're chatting about the few ups and many downs of their short career. They bear a certain resemblance to the leading characters in 'Minder'. Barking instructions to his brother, Mick (vocals and semi-skin hairdo) is the 'Arfur' wheeler-dealer type, while the comic Jim (guitars and baby-face) is the luckless 'Tel' figure, suffering a lot of 'aggravation' for his pains.

A NICE LITTLE EARNER

So where, we might wonder, did the Senators find the material for their diamond, but down 'n' out, geezers image?

With their wide-boy accents, we might perhaps expect to find them doing up old Cortinas outside West Ham football club, fiddling the mileage clocks, then knocking out the dodgy motors to unsuspecting punters. A kind of Eighties Chas & Dave but offering blue-eyed soul in place of battered cardigans.

Or maybe they were engaged in 'Loadsamoney' style plastering, putting more wads in the building society than George Cole in that Leeds ad?

Not so . . .

Jim: "Well, we're Londoners all right, but we're not exactly pure East Enders."

Mick: "Are you supposed to say that? Actually, I studied English at Newcastle University. That's a bit middle class innit?"

Jim: "I also went to college in Newcastle."

Ah, rumbled already, you sigh. Not so, again. Between 'em, Mick 'n' Jim have clocked in many hours of city lowlife.

Jim: "You could say I used to work in the fire arms trade. I worked in a gun shop."

Mick: "I used to work in the bra business. As soon as I left school I started at this company who

enginnered and sold bras."

Did they use the dosh from these jobs to pay for the mod suits they wear live and on the record sleeves?

Mick: "We're not a mod band, and they're not really mod suits. If anything, the suits come from punk which taught me that a band should make an effort when playing live, instead of coming on like a bunch of hippies."

You might find that difficult to understand, dear reader. Me too.

Jim: "I always felt I got good value from Yes," (*ancient hippy band*). "Jon Anderson used to come on dressed as a tree."

Mick: "For our publicity photos we wanted to look a bit Italian — a bit like gangsters — so we went round a lot of exotic locations."

Jim: "We went down some launderettes."

HER INDOORS

Apart from the snappy mug shots, the suits bit seems to have little influence on the Senators — certainly not musically. Many of their songs are about being 'packed in' by girls. Are they always unlucky in love?

Jim: "I'm an absolute f**kin' disaster."

Oh dear, what is your worst experience?

"I've had millions. I started to experience romantic disasters at school. I'd be going out with a girl 'cause she had nobody else, then she'd find someone better and immediately pack me in."

Mick: "I've had some unhappy experiences too. But love is just what we feel comfortable writing about."

Jim: "We're not a political band."

Mick: "I don't think kids want that sort of stuff. Things are getting bad and they want fun. It can be very difficult to be political — the Christians managed it on 'Ideal World', but I don't think people want some gawky Bob Dylan figure."

"I think we're trying to sing about love in a comic way — to say there's been bad times, but we can triumph over them."

Jim: "We'll soon have offices in Paris and New York."

Mick: "What? Oh sure."

Jim: "Maybe not. With the cost of the suits I may have to get involved in some shady deals somewhere along the way . . ."

Arthur Daley would be proud . . .

Chances are that if Mick and Jim Kitson heard someone likening them to the world's least favourite Tottenham Hotspur supporters they'd land a swift bunch o' fives on their boat race. For Mick and Jim are the brudders who make up THE SENATORS — and mean serious business. Kitson America (well, London actually) interviewed by Henry Williams





Hello there, Gossipheads — how do you like 1989 so far, then? I'm not too keen on all this tootsie-freezing weather myself, but at least we didn't have a white Christmas! Speaking of which, have you recovered from all the seasonal festivities yet? My poor little toes are still bruised from doing the hokey-cokey on New Year's Eve... but at least I've kept all my resolutions so far, which is probably more than can be said for you lot!

Anyway, I'm sure you're dying to know what all those funny little pop people have been up to over the season of good cheer. Well, we must start with the tale of **Cynthia Plaster Caster**. I'm sure the more astute (not to mention pervy) of you will recall the notorious plaster casters, who came to fame via the dubious method of taking casts of various celebs' dangly bits. Now it seems the whole collection has been stolen — a shame, as Cynthia was planning to set up a touring exhibition, and give us all a good laugh. Luckily, Cynth's not one to be downcast (geddit!), and she's started, ahem, 'Hard Aid', with selected popsters pledging their support in order to raise the legal fees for Cynthia to get the collection back. Watch this space for more strange-but-true details!

Anita 'Ange' Dobson and **Brian May** of **Queen** (cue for a rousing chorus of 'Is She Really Going Out With Him', ha ha), were among the revellers at the **Bon Jovi** end of tour party — a kind of cross between a dance marathon and a game of sardines. However, it seems the gruesome twosome were none too impressed at being refused entrance to the upstairs bar, where the band were holding court, and *demanding* to be let in. Unkind partygoers speculated on the reason why the usually glam Ms Dobson wouldn't let anyone take photos...

miaow!

Another of the season's major shindigs was the **Balaam And The Angel** party-cum-gig-cum-good-excuse-to-let-your-hair-down. Drummer **Des** made a brief but memorable appearance in corset, high heels and suspenders... and was later heard complaining that his bottom was sore from people pinching him! **Ian Astbury** of the **Cult** joined the band for a rendition of some old Led Zep chestnut, and the whole thing resulted in a three-day party which included **Miles** of the **Wonder Stuff**, among others who are probably still nursing their sore heads. The Balaam New Year's resolution is, of course, 'get pissed and party', ie more of the same!

A little bird tells me the reason why **Peter Hook** kept his hands in his pockets all the way through **New Order's** appearance on 'Top Of The Pops' was to protest at the way

the bass is always mixed so low on records. Not only that, but his own band, **Revenge**, is so called because it has a pretty lethal bass level! A couple of years ago Hooky was even considering defecting to Revenge on a permanent basis, but was persuaded out of it on account of his mortgage repayments!

A fan of **New Model Army** who works as a clerk at the Ministry of Defence has been given a severe ticking-off for his taste in music... not for any of the reasons which might immediately spring to mind, but because they are on file as being 'subversive and anti-American'. Wonder what the old MoD would make of someone really wicked, like **Rick 'sexbeast' Astley**? Incidentally, the new Army album was nearly called 'The Memorable Works Of A Son Of Thunder And Consolation', after a 17th century revolutionary quaker book... but

they settled for 'Thunder And Consolation' after they realised the title was too long to remember.

Brilliant idea of the week comes from the Phonogram press office, who plan to liven up next year's Xmas party by giving **Simon** of the **Mission** a guitar wired up to a Xmas tree. The theory is that every time Simon launches into a wild axe solo, the fairy lights on the tree will light up. They've now got a whole year to figure out how this feat of technology will actually work...

There was a bit of a celebrity congregation at trendy Brown's on New Year's Eve, as **rm's** fave band **Bros** hosted a party. **Roger Taylor** and girlfriend **Debbie Leng**, **Simon Climie**, **Paul Young**, **Mica Paris**, **Depeche Mode**, **Bruno Brooks**, **Gary Davis**, **Maria Whittaker**, **Kathy Lloyd** and **Ian Astbury** shook it all about on the dancefloor (even though they didn't stop the music at midnight for the hokey cokey). Everyone laughed at little **Matt** and **Luke's** jokes, but not as loudly as they laughed at **Eric Clapton's** radical new hairdo!

This should give you a good laugh... **Ray Shulman**, the man who produced the **Sugarcubes** album, was also responsible for the soundtrack of that horrendous YTS advert, the one where kids are walking down the street and prospective employers are rushing out to offer them jobs (just like real life, eh?). Anyway, Ray got some of his mates to do the voices... to be exact **Flux**, formerly **Flux Of Pink Indians**, who run the One Little Indian label, and are all-round anarcho types!

And finally, m'dears, watch out for the nasty flu virus... **Wet Wet Wet** have all taken to their sick-beds, poor lambs. It seems their flu-ridden manager was rather too liberal in bestowing the New Year's kisses, and he's infected the whole band! Well, 'til next week, cherubs. Be good!

THE STARS' NEW YEAR RESOLUTIONS

- Natalie Cole** — to spend less time shopping
- Jane Wiedlin** — to spend more time on animal rights activities
- Andy Bell (Erasure)** — to get people off his back
- Wet Wet Wet** — to get involved in protesting about the poll tax
- The Pogues** — to fight government censorship
- Simon Climie** — to give up eating Cadbury's Flakes
- Rob Fisher** — to give up junk food
- Billy Idol** — to finish the album this year
- Rick Willson (Diesel Park West)** — to buy some more hats
- Douglas McCarthy (Nitzer Ebb)** — to stop leaving piles of toe-nail clippings round the bathroom
- Johnny Clegg** — not to drive so fast
- Moose (New Model Army)** — to keep fit
- Ossie Osbourne** — to stop feeding the goldfish to his pet rabbit
- Rockin' Jeff (Pasadenas)** — to get out of the studio and into the clubs
- Hammish Seelochan (Pasadenas)** — to buy a mountain bike
- Jim (Balaam And The Angel)** — to avoid brick walls when headbanging
- The Bangles** — to play live in Britain
- Spagna** — to use pump-action hairspray and protect the ozone layer
- Clint (Pop Will Eat Itself)** — he's too perfect to have any!

the

beloved

OUT NOW!

YOUR LOVE TAKES ME HIGHER

12" FEATURES THE **MAGIC JUAN ATKINS** MIX
wea

YZ 357/T/CD

DANCE

EDITED BY TIM JEFFERY

with contributions this week from Chris Mellor

CELEBRATION TIME AGAIN

Robert 'Kool' Bell is in two minds about 'Celebration' becoming a hit second time around. Obviously the exposure is useful for **Kool And The Gang**, but it could distract the public from the band's new material.

"We're really embarking on a new direction," says Robert. "Or should that be an old direction? You see our lead singer, James Taylor, has left to go solo and we feel that we want to go back to that big band sound, the kind of approach we had in the Seventies, with several vocalists instead of just one. We're going to have a funkier urban edge on our next album."

In an era when most dance acts are shrinking, Kool And The Gang are actually recruiting new members.

"I haven't really heard much acid house, but I do feel there is going to be some kind of backlash not just against acid but against sampled dance music in general. People are going to want to hear a live band sound again. Nothing beats it."

What about the old glitzy licorice allsort costumes then? "Ha Ha! No thanks. I probably wouldn't fit in one and there's no way I could persuade the younger members to wear them!" (TJ)



BONESBREAKERS

Frankie 'Bones' and Tommy Musto are not names that will ring bells in many ears, but you've probably shaken your body around to at least half a dozen of their records. Like Todd Terry, they're backroom boys who disguise themselves with pseudonyms like Lake Erie, Bonesbreaks, and their latest, 2 Guys On Acid. 'House Music All Night Long' is actually neither acid nor house, but more Latin freestyle, which outrageously and unashamedly samples great chunks of other people's records. In fact, it's not terribly unlike a Todd Terry record!

"We get that all the time," groans Frankie. "I'm not going to say too much because every time I mention Todd's name I get in trouble! We're bound to get compared because we both make sample records, we both use Casio drum machines and so on. But if there's any rivalry then it's friendly — we both hang out in the same Brooklyn neighbourhood."

"I think we're different from Todd in that he tends to repeat himself by using the same samples over and over again," says Tommy. "Because we came out of the Latin scene we tend to take a wider view by including Miami and Florida Freestyle mixes on our records."

So there you have it. Don't call their records 'Todd Terry music' or something terrible might happen. They don't call themselves Bonesbreaks for nothing you know. (TJ)

**THE FIRST #1
DANCE HIT OF '89
IS OUT NOW!**

On 7", 4 track 12" & CD (picture sleeve all formats)



marketed & distributed by



DOUBLE

**A
SIDE**

12" DJINT 5

7" DJIN 5

CD ODDJIN 5

THE FAST EDDIE HIP HOUSE I CAN DANCE

KISS ME KISS ME KISS ME!

If you need proof that rap has finally broken out of the clichéd confines of tracksuits, trainers and gold medallions then get a load of Kiss AMC. Dynamic, outrageous, uncontrollable — and that's just their single 'Let Off', which has more in common with Motown than hip hop. Anne Marie and Christine don't even like rap music. They only got involved as a favour to add some spice to a live show by Manchester's Ruthless Rap Assassins. Ever since that fateful night last April Kiss AMC have been the darling of northern hip hop.

"Rap's pretty nondescript really, isn't it?" sighs Anne Marie. "We both prefer indie bands like the Cocteau Twins, the Sugarcubes and the Railway Children." Rumour has it that EMI only won the race to sign Kiss AMC because they came up with a bonus no other label could match — a cardboard cut-out of Morrissey! "All that macho posing is just a load of bollocks. There's one rap group that we do have something in common with though."

Yeah? Which one?

"The Beastie Boys, because they're just drunken hooligans. We got banned from a hotel in Leeds once, for being a bit . . . er . . . rowdy."

So what other unspeakable acts do you get up to?

Anne Marie's voice dives to a whisper. "I can't say, my mum might hear!"

(TJ)

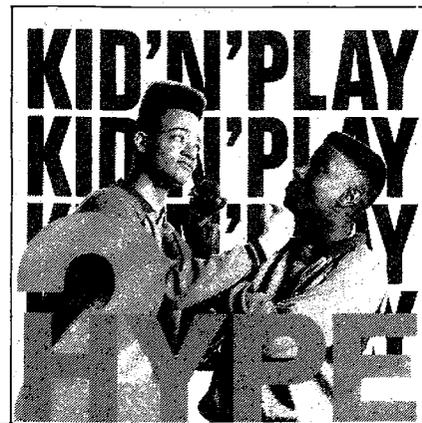


cooltempo

KID'N'PLAY

NOW AVAILABLE ON 7" & 4 TRACK 12"
12" FEATURES THE DANCIN' DANNY D REMIX

HYPE



FROM THE DEBUT ALBUM '2 HYPE'

FEATURING 'LAST NIGHT,' 'DO THIS MY WAY' & 'GITTIN' FUNKY'



DANCE

CONTINUED



DYNAMIC GUVNORS BEAT JACKO SHOCK!

Fast Eddie Smith is only 19 and he's already recognised as one of the most talented artists on the Chicago house scene. He's created a superb LP called 'Jack To The Sound' and another new term for a type of dance music, hip house. As you might have guessed that's fast hip hop with a house type beat, or house with rapping over the top. The idea came from an unsuccessful year spent working with a pure rap act.

"When I went back to house I still wanted to do hip hop, everybody else wanted me to do house, so we compromised and came up with hip house."

'Hip House' is also the title of Eddie's new single, and it looks like

being the start of something big for '89. Backed by a new version of his first single, 'Can U Dance', that's been retitled 'I Can Dance', it was originally made with the help of one Kenny 'Jammin' Jason, who, as well as being a musician, is also, of all things, the county Sheriff, though this new version is Jason-free.

"I was ripped off first time round. He didn't make that record, he just put his name on it and took the money."

But Eddie's not bitter because he's going to get the last laugh. The pleasure of making such a great LP and the chance of becoming a British pop star beat being Sheriff any day. Jack to the hip house sound (CM)



Michael Jackson in new plastic surgery shock! Yes it's true, following extensive alterations to his face, a trio of vinyl surgeons from the East End going by the name of the **Dynamic Guvnors** decided it would be a good idea to completely rearrange some of his earlier songs. Actually the result, 'Acid Jackson', has turned out to be more of a frontal lobotomy — a collection of Jackson break beats completely shredded into a brilliantly anarchic tangle that's wilder than Jacko's chimp.

"It was just the thought of bastardising the untouchable, the ultimate sin," grins Jason. "I'm not really bothered whether Michael Jackson's record company come down on us like a ton of bricks. All they can do is take any money we make, which won't be much. We just did it for a laugh."

The Dynamic Guvnors should have a laugh more often, it could prove to be a lucrative occupation. Flip over 'Acid Jackson' and you have the equally delirious 'Rock The Discotheques' that's so raw it could have been recorded in a shoe box.

"Yeah, Dave and I did that one," says Jason. "Mark had left to join his girlfriend who's nannying for some rich family in Italy. Actually he doesn't know anything about the record. We've tried to reach him but we've only got a postcard from him with no address on it."

The Dynamic Guvnors hold nothing sacred. Their next release, 'Music, Use It', is described as a Garage sample record.

"We'll be doing some more stuff soon, when we can afford it Dave's spent all his money on Christmas presents!"

The Guvnors may not have more than a few pennies to rub together, but when it comes to street cred they're millionaires. (TJ)

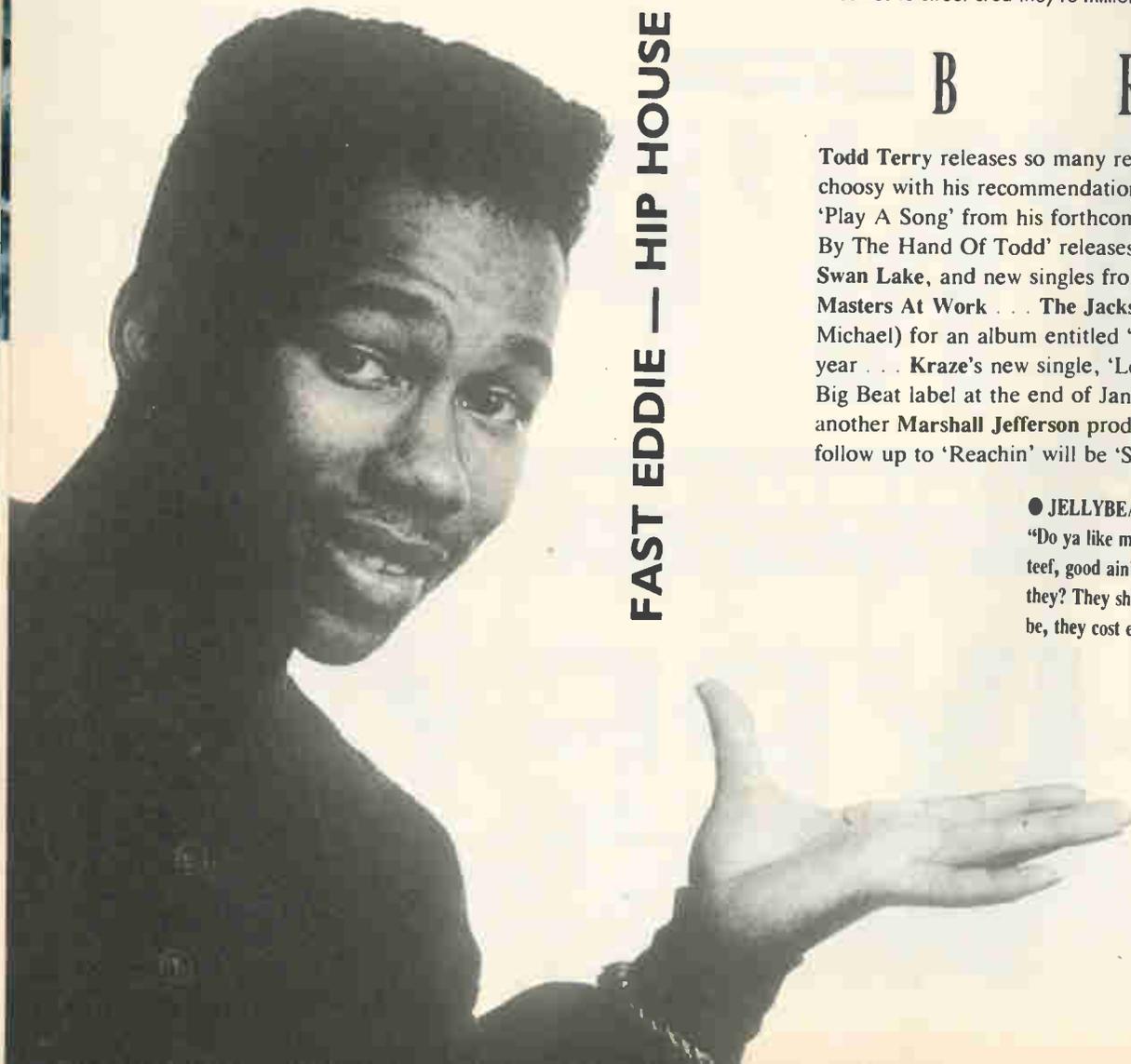
B R E A

Todd Terry releases so many records these days he can afford to be choosy with his recommendations. His personal fave at the moment is 'Play A Song' from his forthcoming Black Riot album. Other 'Touched By The Hand Of Todd' releases to watch out for are 'Don't Stop' by Swan Lake, and new singles from Royal House, Orange Lemon and Masters At Work . . . The Jacksons have reformed (yes, including Michael) for an album entitled 'Jackson Street' for release later this year . . . Kraze's new single, 'Let's Play House', will be out on the US Big Beat label at the end of January. Also coming soon on Big Beat is another Marshall Jefferson produced track 'Raindance', . . . Phase II's follow up to 'Reachin' will be 'Stand Together' due soon on

● JELLYBEAN:
"Do ya like me teef, good ain't they? They should be, they cost enuf"



FAST EDDIE — HIP HOUSE





GIMME CASH MONEY

DJ Cash Money makes no bones about what he's after now that his reign as World Mixing champ is nearly over.

"I want some dollars in the bank," he laughs. "I'm in this for money now. I was tempted to defend the title this year because if there's one thing I can't stand it's being called chicken, but Marv talked me out of it."

"Cash has got nothing left to prove," pipes up MC Marvellous. "He's won every competition there is to win."

Cash Money and Marvellous are now bracing themselves for the release of their debut album 'Where's The Party', which straddles the entire spectrum

of hip hop from the comical 'Marvellous Draws' to the hardcore 'Mighty Hard Rocker'.

"It's real important to be versatile," explains Marvellous. "The idea was to make the album like a party. Something for everyone. One minute I'm rapping about what's inside Cash's underwear, the next Cash will be cutting up the heaviest beats you ever heard."

So prey do tell us, what's so special about the contents of Cash's underwear?

"Ah, well that's for him to know and the ladies to find out!" (TJ)

THE RM TOP TWENTY COOL CUTS

- 1 (3) THAT'S THE WAY LOVE IS
- 2 (4) TYREE'S GOT A BRAND NEW HOUSE (LP)
- 3 (—) I WANNA ROCK
- 4 (1) PROMISED LAND (LP)
- 5 (—) WE CAN MAKE IT
- 6 (9) HOW FAR I GO
- 7 (2) MAKE MY BODY ROCK
- 8 (7) RESPECT
- 9 (10) WHERE'S THE PARTY (LP)
- 10 (20) NASTYNESS
- 11 (14) ON THE REAL TIP/JUST A POET
- 12 (—) LET IT GO
- 13 (—) MAKE IT LAST
- 14 (—) PROMISED LAND
- 15 (—) BORN THIS WAY
- 16 (6) HEY MUSIC LOVER
- 17 (—) THIS IS SKA
- 18 (—) I CAN DO THIS
- 19 (—) DO IT
- 20 (—) CAN'T STOP/FEEL IT

- Ten City *Atlantic*
- Tyree Cooper *US Underground*
 Freestyle Express *US Sunshine*
 Joe Smooth *US DJ International*
 Bonnie Byrd *US Wadsworth*
 Peter Black *US DJ International*
 Jomanda *US Big Beat*
 Adeva *Cooltempo*
 Cash Money & Marvellous *US Sleeping Bag*
- Fourplay *US Big Shot*
 Def Jef *US Delicious Vinyl*
 Kyna Antee aka The Mistress *US Techno Kut*
- Skipworth & Turner *4th & Broadway*
 the Style Council *Urban*
 the Cookie Crew *ffr*
 S'Express *Rhythm King*
 Longsy D *Big One*
 Monie Love *Cooltempo*
 PDF Crew *US West Coast Wax*
 Bravo *US Quark*

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



K E R S

Movin' . . . Jellybean has produced two excellent tracks for the forthcoming movie 'The Experts' starring John Travolta — 'Get On Up', a fast freestyle rap by the Latin Poets and 'Party Time' from Anthony And The Camp . . . Longsy D, pioneer of the ragamuffin hip hop style has broken the sound barriers again with his acid/ska 'This Is Ska'. Get Right On One Rude Boy! . . . London's Pirate Station KISS FM have switched off their transmitters with a view to going legal. Any letters of support should be mailed to 37 Grand Parade, Green Lanes, Haringay, London N4 1AQ. The capital needs a 24 hour black music station. Put pen to paper now! (TJ)

CHARM WALK ON THE WILD SIDE (REMIX)

7" & 12" REMIXED FROM **URBAN**

SEARCHING FOR THE BIG THING



Four years ago Duranduran seemed to dominate the world. After offshoot projects and lineup changes that splintered their audience, Le Bon, Rhodes and Taylor are still looking for a British chart hit to rival their glory days. But in Italia, they still attract hordes of screaming Duranies. Betty Page goes to Milan to fight through water cannons and police escorts to speak to a somewhat reflective John Taylor about life after 18 million album sales

One hundred or so Italian girls stand tightly packed into the forecourt of the Milan Palace Hotel letting their Latin passions get the better of them. Vociferous and determined to track their prey, these Duranies could eat Brosettes for breakfast. Duranduran are still, how you say, Big In Italy and are getting another taste of what they became accustomed to during their years of serious global pop stardom.

Simon Le Bon, John Taylor and Nick Rhodes are now, however, older, wiser, mellower people, a far cry from the pop brats they were in '84. It's a fickle old world and they're now having to find themselves a new audience in many places and trying to persuade previously closed ears to open up. Still, in Milano the Carabinieri are busy protecting our British pop heroes, using water cannons to disperse the more persistent fans and according to the band the royal luxury of a police escort wherever they go.

Duran are playing at the Palatrussardi, a mini stadium holding 8,500 passionately vocal girls (and boys), most clutching small neon hearts on sticks and mouthing every lyric, even from the new album 'Big Thing'. The advent of a new Duran album is still enough to send it spinning to number one in Italy even though it was treated with some disinterest here in the UK.

Duran live are now an exciting prospect, especially with the addition of Stirling Hayman on drums and two excellent female backing singers. Songs from the new album sound beefier onstage, and set against their undeniably impressive back catalogue of pop tunes they now present a package good enough to stand comparison with the best stage shows of last year.

At the hotel after the show, John Taylor looks like a changed man. He is thinner, more reserved than he was. There's jazz on the portable CD system, a selection of Indian scarves drape the hotel lampshades and a frankincense jostick perfumes the air. It's an ascetic setting for a man who once lived the flamboyant lifestyle to the full. His arrogance has quietened to a solid confidence and he isn't afraid to speak frankly about the band's drop in status. He feels Duran are moving in the right direction, and that even after 18 million album sales, it's not the time to take stock.

"We've done the reflecting," says John, "we did it all during the making of 'Notorious', because we came off that last tour very aware that we weren't the stars that we were and there were very mixed emotions regarding that."

It must've been hard to take after the serious ego trip they once seemed to be on.

"That's why the LP took so long," continues John. "We got to the point where we knew we couldn't do anything

and get away with it. Everything we do now has got to be so much better — people are going to be harder to please."

Long pauses come between his sentences as I say that it can't have been easy to come to terms with. "Well, we've come to terms with it now . . . and we're making the best of it."

And making the best of it consists of high quality performances; they do it because they have to. "That kind of audience in Milan is what we deserve, what we thrive on," explains John. "Italy has been an unchanging phenomenon — as the rest of the world has been a dying flame of Duranmania, we could come here. It wasn't as if time stood still — we weren't successful in Italy when we were successful everywhere else — but when it went it really went."

The Big Thing tour started in clubs in America in the sort of venues that challenged the band to really pull it off in front of audiences with set ideas about what Duran stood for.

"The band is the best we've ever had," states John, "I'm certain of that. We played the Manchester International, places we weren't used to — we're not used to playing to over 18s and everybody in the place is not really wanting to admit they're there. They'll go, but . . . see, we're confronted with this, so it was good to get the band working. Then when we played in Venice we went to pieces — the band carried on, but me, Simon and Nick just started behaving like pop stars again, and when you behave like pop stars you don't play properly — at least we never did — you just start dancing around and shaking your ass and not really doing what you have to do. We can't afford to play to the front row anymore, so you've got to be more controlled."

How does John feel about the situation in Britain? Is there any bitterness about the lack of interest shown in recent Duran product?

"You've got to be philosophical about it," admits John. "If I was bitter I'd only really direct it at the Fleet Street press. I was really shocked at how constant and malicious it can get and I couldn't quite understand it because we were real fodder, the press did very well out of us, then after, when 'Meet El Presidente' didn't chart in the States, it was 'Thank God, it's definitely over now'. I think wherever we're going, we're going to a place the press doesn't affect, we have to. We have to get back to . . . I was going to say a grassroots level . . . we have to communicate directly with everybody who listens to records and by playing to everyone."

"The Manchester International was interesting to do — it was like playing about the time of 'Planet Earth' to a bunch of people who were in on something, who weren't quite sure

whether they should be there. It didn't feel like 'God, we've come down to this', it was as strong as anything we've done, it was more powerful because you know that the more intimate the relationship is with everybody, that every one of them is going to go forth and spread the word just like a new group. We have to build our audience and our record sales up again — f**king right. We're obviously appealing to a more selective audience."

Does John ever sit down and think 'I've been doing this for eight years, what am I going to be doing in eight years time'?

"I think in two ways. I think the group'll either last or it won't. On a bad day it's 'I really don't wanna tour, I want this tour to end in Birmingham, I want this group to end in Birmingham' — that's one day in five and the other four I think I don't really want to do anything else."

"The band is as strong as it ever was when we started, we know the record is as good as anything we've done . . . but we've taken a lot of knocks and there have been times when even I have been reduced to saying 'oh yeah, I'm in a band . . . (cue muffled sound) Duranduran' — it can get to you that much, all the cynicism, and if you don't have a pride in the name of the band . . . I think we're one of the best groups around, I really do, and I've seen a lot of groups recently."

Despite past traumas, John is confident that 'Big Thing' is going to be around for a while and they're going to work at it. And that means not allowing themselves to be dominated by what happened in England, to keep touring and improving the performance of the band. 'All She Wants Is' is the new single, but John's expectations aren't too high. He'll no doubt be satisfied with a respectable entry at 25.

"I don't expect anything from the singles chart in England, even though we've been playing concerts. We've got to make sure they're all good and so everybody there goes out and talks, and then another single comes out and maybe a few more ears are awake and then there's another one. I don't care, it took too long to make the album without saying 'if the second single isn't a hit, we won't release any more', 'cos it's a big world. If people are listening in Taiwan, that's where we'll have to go."

Duranduran still make pop records but their live show is now taking them into the twilight zone between pop, rock and funk. You can't file them neatly into a little box and put them on a shelf any more. Italians don't seem to worry about these distinctions; Milan made Duran exciting again, and a 12 week tour of Taiwan seems like *such* a cruel fate . . .



● SEAN (Front) and Vincent of Phase II



● GARY L sums up the positive vibes of Garage music in his single 'Anything Is Possible'



● VICKY MARTIN — petite New Jerseyite with a big voice



● LACHANDRA — her single 'Just Started' will be out in the UK on Garage Trax

● KEVIN 'BOY Wonder' Hedge of Blaze

IN NEW York, Garage is a reference to the music style pioneered in Manhattan's legendary Paradise Garage nightclub which closed its doors two years ago. A huge warehouse sparsely decorated and with a sound system that could launch a Space Shuttle, the Paradise Garage captured the essence of underground New York with a heady cocktail of drugs, sweaty sex and loud, loud music.

Above all else people went to dance. On a good night its huge dancefloor would be packed with every shade of New York's cosmopolitan culture, exhilarated with a hedonistic euphoria.

High priest in these rousing rituals was usually DJ Larry Levan, playing records like 'The Music's Got Me' by Visual, the Peech Boys' 'Don't Make Me Wait', Inner Life's 'Ain't No Mountain High Enough', 'Love Money' by the Funkmasters and even Eddy Grant's 'Timewarp'. Levan gauged the quality of each record not by the amount of people on the dancefloor but by the volume of the screaming audience. New Year's Eve came dozens of times a year to the Paradise Garage.

"That guy was just amazing," says Kevin Hedge, the boy wonder of Garage and one third of Blaze. "He used to tear the crowd apart just by stopping the record or playing something weird that no-one could dance to." Levan didn't singlehandedly mastermind the development of the Garage sound, however. Larry Patterson, Boyd Jarvis, Paul Simpson, Timmy Regisford, Manny Lehman, Tony Humphries and dozens of other DJs and producers have contributed as much. In fact the Garage sound has probably developed more of an identity since the demise of the Paradise Garage, as everyone aspires to recapture its spirit.

KEVIN Hedge has just been talking business on the telephone. When he

replaces the receiver he grins and shouts "Yeah!" punching his fist in the air with delight. Kevin has just sold the distribution rights to a Blaze-produced Garage compilation album — not to one of the major American record companies, but to British independent dance label Republic whose offices are about the same size as one of EMI's washrooms.

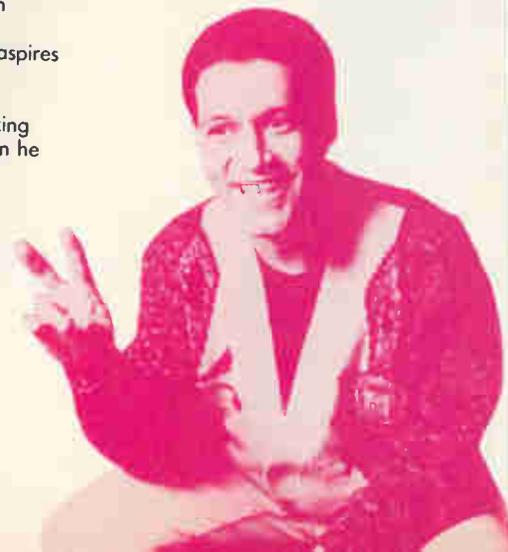
"I like dealing with small labels," says Kevin "They're more sincere about what they're doing, but also if they do anything wrong you can just walk in and punch the guy in the face without going through three secretaries! Ha Ha!"

Kevin probably isn't being entirely honest here. For a start Blaze have recently signed to the reinvigorated Motown, hardly a small label, and also Kevin has developed a sharp business acumen since Blaze have emerged as the leading lights in a burgeoning ensemble of young New Jersey singers and producers.

Given the chance he probably would have jumped at a much larger offer had it been forthcoming, but Kevin has realised that garage is a term largely used by the British to describe a wide range of club music, the only common denominator of which is its New York origin. Indeed in New York they simply call it club music, and have been doing so for years.

The sudden resurgence of interest is largely a British phenomenon, more to do with an acid backlash and a reaction against digitally sampled house than any new trends in New York nightclubs, where the most compelling music style is Latin hip hop. Club barely gets any radioplay even

● HIPPIE TORRALES of the Turntable Orchestra





Pack your Smiley T-shirts away and stop screaming 'acieed'. The really big thing hitting the clubs now is Garage music — ditching digital technology for pulsing melodic songs, warm guitar strings and keyboards. Over in New York, Tim Jeffery talks to Kevin Hedge, Garage pioneer and member of the famed Blaze production team, and other leading lights on the NY scene.

Hot shots: Normski Anderson



● TIM JEFFERY tries to keep his teeth in

on New York's hipper airwaves — a mere two or three hours a week compared to Latin hip hop which dominates the playlists of several stations.

"GARAGE music?" responds Kevin when asked to define it. "I figured you might be able to tell me what Garage music is, seeing as that's what you call it in England! To me it's all about soul. If it hasn't got soul, it ain't Garage!" Like its Chicago cousin Deep House, Garage music is partly a nostalgic return to the days when you had to be a musician to make a record. Digital technology is ditched in favour of the guitar strings and the ivories, the stark house beat is given a warmer rhythm, and above all else you gotta have a song. The uplifting spiritual tones of Phase II's 'Reachin' is typical of the new outlook of peace, love and understanding in the new Garage movement.

"I play 'Reachin' every morning before I go to school," exclaims Sean with evangelical zeal. At 16, Sean is the youngest member of Phase II, and is prone to sudden outbursts of spontaneous singing. New faces like Adeva, Vicky Martin, Lachandra and Phase II have emerged from the gospel traditions of the church, bringing with them ideals that contrast sharply with the lifestyle of the Paradise Garage generation.

"We need to get people to believe in themselves, to think positive. We heard that 'Reachin' stopped one girl from committing suicide after she listened to the lyrics. That really touched our hearts."

Sean, like most of the new wave of artists and producers, comes from suburban New Jersey, only half an hour's drive from the skyscrapers of Manhattan, but where the scenery is of neatly cropped hedgerows, cherry blossoms and charming houses.

Stardust Studios, where Blaze and others have crafted their sound, nestles neatly between a candy store and a

restaurant in a tidy high street that could easily be in Surrey. George Louvis, who runs Stardust and engineers on many of the Blaze-produced tracks, divides his time between rock bands and club music.

"I transfer techniques that I've used on rock records to dance music," says George. "To me it's not about black or white music, it's just whether it's a good record. I think Garage has a lot to do with being more open minded about dance music."

Garage music reflects New York's cosmopolitan culture — it's a melting pot of Philly soul, gospel, disco and rhythm and blues, that marks the return of New York talent to the forefront of dance music, after Chicago's domination of the limelight for the past few years.

"We owe a lot to Chicago because they brought the spotlight back onto the 4/4 disco beat. We'd been doing it all along in our own way as well, but they invented the name 'house' and took all the credit. Now it's New York's turn again."

GARAGE is perhaps impossible to pin down to a specific sound, and there's certainly no tangible culture as there was with acid house. No Smiley badges, no drugs, and not even any clubs. It's the absence of any distinctive personality that means that Garage will probably not be the next big thing after acid house, at least not in the same way. Garage and Deep House have been easing their way onto dancefloors for some time. Tracks like 'Let The Music Move You' by the Nightwriters and the Turntable Orchestra's 'You're Gonna Miss Me' have become anthems even through the smokey haze of acid. The influence of Blaze and Marshall Jefferson is likely to be less sudden than acid but more enduring.

Larry Patterson, who's been DJ-ing since the early Seventies, has seen every phase of dance music come and go. "I feel that it's just a phase in New

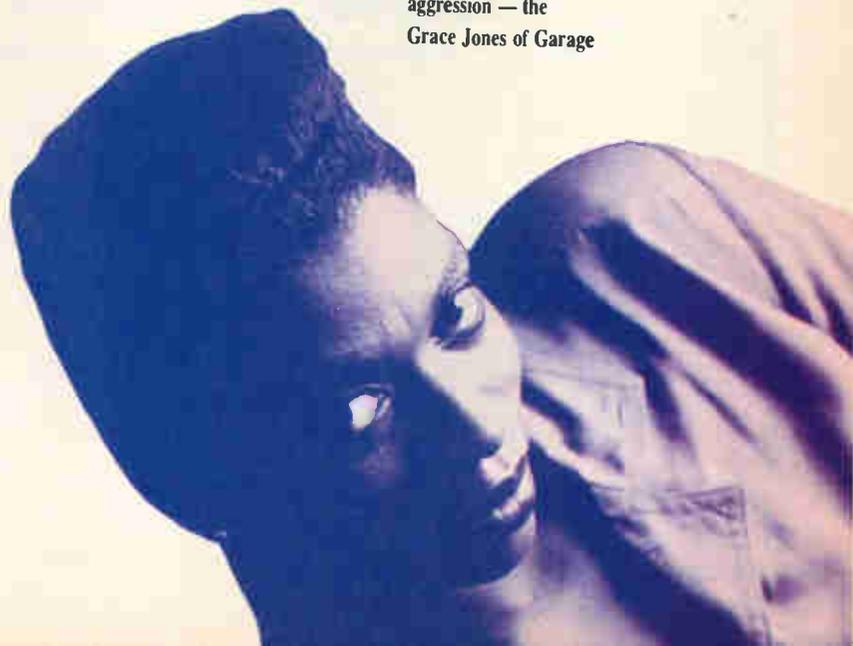
York's music history that will eventually make a big impact in the music business, but maybe in a different form. Club music has always been a training ground for future stars, and when the kids that are coming up now in the Garage scene become big they'll take the club sound with them."

Kevin Hedge also believes in the long term view. "I see Blaze as being to club music what Grandmaster Flash were to rap. Just as they pioneered the early rap styles and set the tone for the future so Blaze are doing that with club music. Grandmaster Flash didn't really reap the rewards they were due, and I don't think Blaze will either. It'll be the people that come after us that go double platinum."

● "If it hasn't got soul, it ain't Garage."

SOUL A GARAGE

● ADEVA — a potent combination of sex and aggression — the Grace Jones of Garage



D INDEPENDENT

YOU SEXY THING

SINGLES

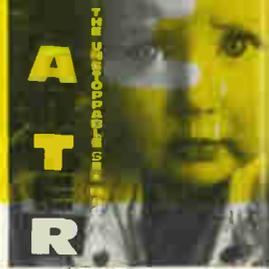
- 1 (1) Crackers International **Erasure** (Mute)
- 2 (2) Fine Time **New Order** (Factory)
- 3 (3) John Kettley Is A Weatherman **A Tribe Of Toffs** (Completely Different)
- 4 (—) If Love Was A Train **Michelle Shocked** (Cooking Vinyl)
- 5 (4) A Little Respect **Erasure** (Mute)
- 6 (6) Blue Manday 1988 **New Order** (Factory)
- 7 (16) Why Are You Being So Reasonable Now? **the Wedding Present** (Reception)
- 8 (9) Big New Prinz/Jerusalem **the Fall** (Beggars Banquet)
- 9 (10) Night Tracks **the Wedding Present** (Strange Fruit)
- 10 (28) Destroy The Heart **House Of Love** (Creation)
- 11 (17) Revolution **Spacemen 3** (Fire)
- 12 (—) Ship Of Fools **Erasure** (Mute)
- 13 (18) True Faith **New Order** (Factory)
- 14 (30) Sometimes **Erasure** (Mute)
- 15 (20) Oh L'Amour **Erasure** (Mute)
- 16 (11) The Circus **Erasure** (Mute)
- 17 (5) The Peel Sessions **Jimi Hendrix** (Strange Fruit)
- 18 (7) The Peel Sessions **the Smiths** (Strange Fruit)
- 19 (—) Gigantic **Pixies** (4AD)
- 20 (13) Nothing Less Than Brilliant **Sandie Shaw** (Rough Trade)
- 21 (19) Wrote For Luck **Happy Mondays** (Factory)
- 22 (8) Black Sun **Loop** (Chapter 22)
- 23 (—) Who Needs Love Like That **Erasure** (Mute)
- 24 (—) Victim Of Love **Erasure** (Mute)
- 25 (—) William It Was Really Nothing **the Smiths** (Rough Trade)
- 26 (—) What Difference Does It Make **the Smiths** (Rough Trade)
- 27 (24) Heaven Knows I'm Miserable Now **the Smiths** (Rough Trade)
- 28 (—) The Boy With The Thorn In His Side **the Smiths** (Rough Trade)
- 29 (23) Barbarism Begins At Home **the Smiths** (Rough Trade)
- 30 (—) Collision **Loop** (Chapter 22)

ALBUMS

- 1 (1) The Innocents **Erasure** (Mute)
- 2 (—) Circus **Erasure** (Mute)
- 3 (2) Wonderland **Erasure** (Mute)
- 4 (3) Short Sharp Shocked **Michelle Shocked** (Cooking Vinyl)
- 5 (6) Substance **New Order** (Factory)
- 6 (4) Louder Than Bombs **the Smiths** (Rough Trade)
- 7 (5) Rank **the Smiths** (Rough Trade)
- 8 (12) Hafful Of Hollow **the Smiths** (Rough Trade)
- 9 (—) House Of Love **House Of Love** (Creation)
- 10 (—) 1977-1980 Substance **Joy Division** (Factory)
- 11 (9) Blue Bell Knoll **Cocteau Twins** (4AD)
- 12 (8) Bummed **Happy Mondays** (Factory)
- 13 (7) Isn't Anything **My Bloody Valentine** (Creation)
- 14 (15) Life's Too Good **the Sugarcubes** (One Little Indian)
- 15 (10) I Am Kurious Oranj **the Fall** (Beggars Banquet)
- 16 (17) Strangeways Here We Come **the Smiths** (Rough Trade)
- 17 (13) The World Won't Listen **the Smiths** (Rough Trade)
- 18 (—) Daydream Nation **Sonic Youth** (Blast First)
- 19 (—) The Nephilim **Fields Of The Nephilim** (Situation Two)
- 20 (—) Surfer Rosa **the Pixies** (4AD)

Compiled with the help of Spotlight Research and selected retail outlets

Hottest record we've got our grubby mits on this week is undoubtedly 'Sheltered Life' by Carter The Unstoppable Sex Machine. The single is a thrashed rush of many parts that touches on the Fall, Pet Shop Boys, the Three Johns, the Wonder Stuff and many more besides in its headfirst dash to the winning post. Tongues in cheeks or manic depressives, it's hard to tell, particularly on the infamous B-side tale of Britain's retirement industry, 'Granny Farming In The UK'. Short sharp and shockingly wonderful, Carter are Londoners Jim Bob on vocals and Fruit Bat on thrash guitar. Formed just over a year ago, their live performances have been swamped beneath a sea of praise, and it's surprising to discover that such a noise arises from the ashes of Jamie Wednesday, but then life's full of surprises. Crank this one up — the neighbours will love it. (AS)



LOVE JUNGLE

Bristol has thrown up more than its fair share of bands in the past, mostly of the two minute pop/buzzsaw guitar variety of late. Love Jungle are a much different prospect, likening themselves to a cross between All About Eve, Climie Fisher and the Icicle Works — yikes! The band, fronted by the very

handsome Angela Higgins, have just released their great debut mini LP 'Welcome To The House Where The Extras Are Free'. The boys in the band used to be Fear Of Darkness, who've appeared on these pages before. A big production job could result in something to shout a little more loudly about. (AS)



KISSING
THE PINK
STAND UP

EVENTS

Being Good



HEAVENS ABOVE

Heavenly Bodies have just released a piece of fantastic plastic on Third Mind records that goes by the name of 'Rains On Me', which combines honey sweet vocals with moody, evocative music all nailed down tight with a groovy club beat. Fronted by ex-Dead Can Dance

members Scott Rodger and James Pinker, their sound is tinged with the flavour of their moody past. In the wake of Enya's success, Heavenly Bodies' marriage of the commercial and idiosyncratic could well create some chart-wise mood music and make stars of the Heavenly ones. (DC)



COMING TO AMERICA

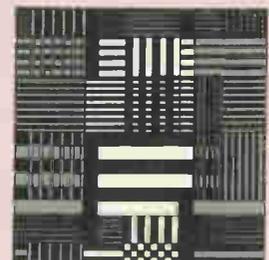
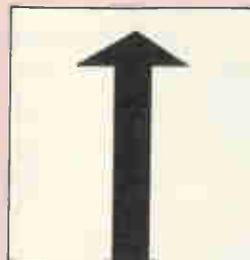
Apparently, Vince Hilaire and Blakey aren't the only duo brightening things up in the city of Leeds these days. Drug Free America are continuing to build up an impressive following in the North of England and their new single 'Heaven

Ain't High Enough' will do nothing to alter this situation. We reckon it's a greasy Frankie Goes To Hollywood, but then we're soft Southerners, right? 1989 could be the year when DFA finally bridge the North/South divide. (AS)



MUSICAL YOUTH

Lock up your preconceptions folks, the long-awaited Ciccone Youth LP is about to hit the shops. Originally completed a full year ago, the LP, 'The Whitey Album', is a fantastical mix of noise, nonsense, covers, conversation, heavy metal, histrionics, hovercraft noise and happiness. All guaranteed to either drive you mad or put a smile on your face. See review page 31. (AS)



b. Certain Things Are Likely

No.1 US Dance Hit (sic)

7" · 12" · 3" CD

YZ 308/T/CD

wea



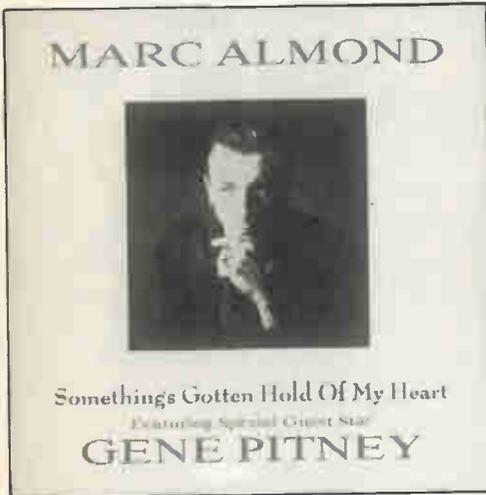
● WIN: they just love shifting units

● SINGLES OF THE WEEK

WIN 'Love Units'

VIRGIN

Close your eyes and imagine the babies that Marc Bolan and Prince would have had if they'd conceived. Win are currently being accused of shamelessly ripping off both these luminaries... and it's true. But who better to rip off, and anyway, this is the first time Prince ever sounded like T Rex, and vice versa. 'Love Units' is a chugging, riffy tribute to those magical numbers on the telephone dial that unlock the silence and connect you to your loved one. And when you're on the phone, order a hundred weight of 'Love Units' while stocks last.



MARC ALMOND 'Something's Gotten Hold Of My Heart'

PARLOPHONE

Quick, turn on the cold tap, I think my heart's going to melt! Ancient crooner Gene Pitney leaps from his bath chair to join our Marc on a duet of his 1967 hit. On paper this looks like a desperate attempt to queue-jump Marc back to the top of the charts. But the combination of Pitney's peculiar cartoon character voice and Almond's shameless overacting make this the most swellegant swagger of the week.

SQUEEZE BRAIN AND THE MACHINE 'Lovegroove'

CLUB

Featuring JJ Jones on vocals, 'Lovegroove' is just as the title suggests, hooked in a skittering bass groove with sultry voices and various cuts skip-hopping from

beginning to end. The story goes that Squeezebrain are two white British lawyers taking a break from the bar. If that's the truth then I'll eat my powdered wig!

DJ FAST EDDIE 'Hip House'

DJ INTERNATIONAL

Fast Eddie brings us some more of his acid thunder and sends a rumble through the land which shakes the foundations of the houses of those who so rashly bought the tombstone which read 'Acid House — RIP'. Stimulating enough without a stimulant, the Fast Eddie LP has a hatful of bleeps and boosters of this quality. Buy both.

● HOT POP

DIESEL PARK WEST 'All The Myths On Sunday'

FOOD

Stars of the future plundering the past, as if we'd never notice. To people with short memories this is a hugely brilliant slice of guitar-pop-harmonising that makes your toenails curl with delight. If, however, your mum has played your her 'Sounds Of The Sixties' compilation, you'll be aware that it bears a striking similarity to the Byrds and Manfred Mann. The question is, does it matter? The answer is, probably not. The 'aye's have it.

TRACIE SPENCER 'Symptoms Of True Love'

CAPITOL

Quite rightly, the people at Capitol have refused to accept that this record won't be a hit. Released in the first half of last year, this is a cool breeze of pop from a 13-year-old who knows the difference between Tiffany and Janet Jackson. She may just fall by the wayside, but I suspect this could be the start of a very long career.

NICK HEYWARD 'Tell Me Why'

WARNER BROS

Nick doesn't quite know the difference between Morrissey and the Bible, but that unmistakable little voice tripping off the back of his throat is distinctive enough to mean it couldn't be by anyone else. 'Tell Me Why' is a good song that would not look out of place as a huge hit, but that's been said before. Nick Heyward is very good at being a pop star and it would be a shame if he never got the chance again.

ANNETTE 'Dream 17'

DE CONSTRUCTION

From the home of A Guy Called Gerald's supreme 'Voodoo Ray', 'Dream 17' comes to stop me wearing out the grooves of the 'North' compilation. Proving that the States is not the be-all and end-all when it comes to dance music, Annette is a voice from under the floorboards of the Hacienda. Makes you proud, it does.

TURNTABLE ORCHESTRA 'You're Gonna Miss Me'

REPUBLIC

The perfect record to play after spinning the Electribe 101 single. 'You're Gonna Miss Me' has the same spooky backbeat, with a light jazzy piano and deep, mellow vocal. A strong Latin flavour pervades this track and demands that you fork out for the 12 inch.



ROBERT HOWARD & KYM MAZELLE 'Wait'

BMG

In other words, Dr Robert and the Queen of New York Garage. An odd pairing, but, strangely enough, a successful one. Miles better than any of the recent Blow Monkeys output, 'Wait' owes everything, bar Dr Robert's voice, to Kym's familiar Deep House surroundings. My foot starts to tap and the good Doctor creeps up a few notches in my estimation.

BROTHER BEYOND 'Be My Twin'

PARLOPHONE

Performing an amazing act of prestidigitation in conjuring up what must be the only track left on their LP which hasn't already seen the light as a single, the Beyond brothers are rather scraping the barrel here. Far from the sublime, squeaky clean SAW compositions, this is dull and lifeless. Time for the re-release of 'Chain Gang Smile'.

CAMEO 'Skin I'm In'

CLUB

The band without an original bone left in their bodies choose to, very nearly, cover 'Don't Look Any Further', then decide to pass it off as one of their own. Makes a change from copying their own songs I suppose.

THOMAS DOLBY 'Hot Sauce'

MANHATTAN

Getting George Clinton to turn a faceless rant into a peppery, electro-funk workout can't stop 'Hot Sauce' from tasting like a dollop of warm salad cream. As an artist, Thomas Dolby makes a great producer.

KING SWAMP 'Is this Love?'

VIRGIN

An undoubtedly BIG sound, this is ugly and pompous chest-beating of the kind I just can't swallow. King Swamp are a British rock band who've lived in Louisiana and talk about Ry Cooder and Robert Johnson. Trouble is, they sound more like Bon Jovi. Very good, but hate it.

THEN JERICO 'Big Area'

LONDON

Then Jerico want very badly to have a very BIG sound as well. Like U2's first LP, this sounds like it was recorded in an aircraft hangar, Mark Shaw straining to drown out his own echo. They've got the pomp, all they need is the circumstance.

THE WATERBOYS 'Fisherman's Blues'

ENISIGN

Fiddles ahoy! The crack in Mike Scott's sanity grows ever wider as he seems now to have convinced himself that he is no longer a Caledonian minstrel but a weather-beaten Irish fisherman. I'm sorry Mike, but Kevin Rowland did all that years ago... went insane I mean.

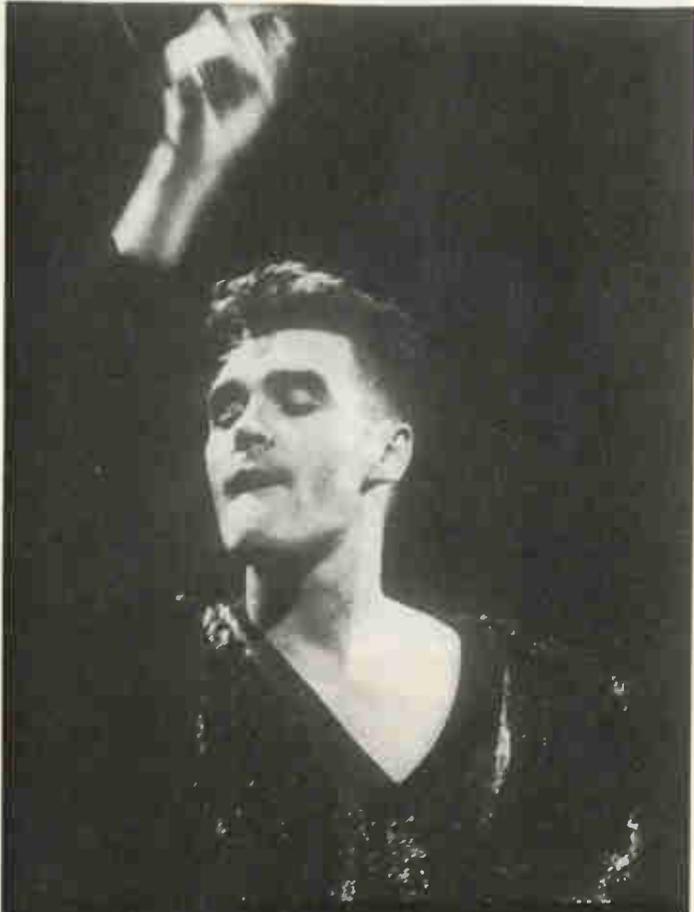
PERFECT DAY 'Liberty Town'

LONDON

London Records are doing this all wrong. Just because the singer looks like he was born in a Gillette Blue ad doesn't mean the kids are going to tear up their Brother Beyond posters. This song kicks off with the harmonica part from Culture Club's 'Church Of The Poison Mind', then delves into Elvis Costello/Graham Parker territory. Altogether, not a very bad record, but far from perfect.

LIVE

EDITED BY TIM NICHOLSON



● **MOZZER:** just yer average international playboy

MORRISSEY Civic Hall, Wolverhampton

To Wolverhampton they flocked... The young, the old (well, mostly the young), the fat, the thin — all different and yet, strangely, all the same.

From the four corners of the realm they came, recognisable by their distinctive uniform — shirts bearing the legends 'Viva Hate', 'The Queen Is Dead' and, quite simply, 'The Smiths'; united in their worship of quiff, quips and curious crooning.

Only Morrissey could have thought of it, let alone got away with it. A free concert? With everyone wearing representations of Himself and His work emblazoned on their chests? In the home of Derek Dougan and Slade?

Of course we all played along. Of course some hardy souls braved the Wolverhampton winter for three nights before the big day just to be sure of getting in. (Loads didn't and the city council are probably still clearing up the mess.) And, of course, it was brilliant.

Those people who make it their life's work to knock Morrissey and the Smiths (RIP) will never be able to open their ears, hearts and minds and realise just what a great entertainer Mozzer is. Back with Andy Rourke, Mike Joyce and Craig Gannon at his side, you're left in no doubt that this is a more frantic and direct approach than the last few Smiths appearances offered, showcasing nine songs that speed along with endearingly awkward grace as Morrissey struggles to fight off the army of disciples mounting the stage between songs for just one kiss of those ruby red lips or just one fumble of those bonny buttocks...

From 'Stop Me If You've Heard This One Before' (we had and we didn't) through the new single 'The Last Of The International Playboys', 'Death At One's Elbow', 'Disappointed' and finishing on 'Sweet And Tender Hooligan', it's obvious Morrissey's glad to be back among friends, letting rip with such added confidence and ferocity that you almost forget to miss Johnny Marr and his tingling guitar strings. (Craig Gannon will never be Johnny Marr and to his credit didn't try to be, doing quite nicely on his own, thank you.)

Filmed for part of a video to accompany '... Playboys' release, the very strangeness of the circumstances surrounding this event no doubt added to the ludicrous intensity of the pleasure and emotion it invoked. Whatever the reasons, one thing's for sure. Morrissey came to be loved; we came to adore.

Both parties went home happy.

Eleanor Levy

ROACHFORD Town And Country Club, London

The Roachford plans for world domination are right on schedule and 1989 is helpless to resist.

Six months ago, Andrew Roachford looked relieved to have his keyboard to hide behind, pushing his music ahead of his personality. Now, he takes to the stage like a triumphant fighter, ready to knock the audience into submission. Singing and dancing behind his keys, he controls the proceedings with an enthusiasm and honesty which is seldom seen in these parts.

Each track is an event in itself. Album tracks and B-sides are greeted with instant recognition and the singles are growing into monster classics. They all lend themselves to accommodating protracted guitar solos and "improvisational" jam sessions, but such is not for Roachford. Brilliant songs like 'Family Man', 'Lion's Den' and the current hit 'Cuddly Toy' are four-minute explosions, far more potent than the usual 10-minute warnings for a damp squib.

Racing through their entire repertoire, the power and potency of Roachford's songs makes you wonder how, when they are one of the most successful bands on the planet, they are going to choose which songs to leave out.

A problem, I think, that we'd all like to share, and the only problem Andrew Roachford is likely to encounter.

Tim Nicholson

SIOUXSIE AND THE BANSHEES London Brixton Academy

If it ever comes to pointing the finger at those responsible for the continuing nonsense of gothdom, Siouxsie's going to find herself surrounded. "But at least," she'll say, "I'm the original". Though she'll then have to field more awkward questions about the compelling desire to see them as the ELO of the Eighties, a dullish monster treading about to very little purpose, and the ever-increasing emptiness of their records.

Live they scotch the lot. The Banshees have retained their intelligence, and with an audience in front of them they can still find, after a few moment's search, some of the steel that many say deserted them around the turn of the decade. They try to fool us with their show of modernity, the drummer pretending to be a beatbox and playing behind a curtain, but are rumbled when said curtain falls to the stage. The Banshees are undoubtedly at their best when bashing out the singles. 'Christine' and 'Wheels On Fire' provide an unlikely climax before we tumble into a grey period of album tracks and trudgingly slow rock songs, only to be rescued by a further glut of singles.

They're exciting and I'm astonished. Siouxsie still cuts a stunning dash on the stage. Don't write them off just yet.

Phil Cheeseman



● **SIOUXSIE** moonlighting in a Spanish restaurant

SUSAN MOORE

LIVE

CONTINUED

TRANSMUSICALES FESTIVAL Rennes, France

For 10 years, Rennes has played host to 'Transmusicales', a festival of world music, with a strong British bent. This year's festival continued this tradition and, disappointingly, held few real surprises.

Frustrated by her simple message meeting with incomprehension, on Friday *Michelle Shocked* is on edge and all the more watchable for it. Unaccompanied, she draws mostly on the 'Short, Sharp, Shocked' album. Gradually, she gains in confidence and loses that tentative power; she encores with 'Strawberry Jam' and has slipped into sentimentality.

Saturday begins with *Kampec Dolores*. From Budapest, they make a simple, affecting sound, drawing on classical and folk influences as much as pop. Welcomed simply on merit, not as part of any Hungarian movement; if there are more like Kampec back home, let's hope we see them. And singer Gabi would have been charmer of the festival, but for Bjork Sugarcube.

After a lull of two hours, the spirit of Saturday continues, when *World Domination Enterprises* take the stage. The venue is half empty; a shame, considering the crowds which have welcomed mere jobbers. Perhaps they couldn't handle it. From the start, World Dom oppress — they're too in control to be lost in music. But look at the three faces and they seem elsewhere, shooting out their layers of scarred rock. Absurd to pick out highlights — 'Radio', 'Asbestos Lead Asbestos', 'Funky Town', were there — all a filthy grinning force.

Hugo Largo are the perfect descent from WDE. Theirs is a quiet power. Without drums to fix the sound, (mostly two basses and a violin), it drifts and encircles. Vocalist Mimi toys with us — removes clothing, produces a knife, her gangling frame fronting and adding to the music. Sensual.

Refreshed and up again. Sunday is busy, but Sunday is simply *The Sugarcubes*. Tonight they look gorgeous. Yellow is in — both on Bjork's dress and Einar's braces. The Icelandic tales begin, Bjork is already bouncing about and I'm already laughing (you surely realise *The Sugarcubes* are the funniest band in the world). There are the now expected soaring moments, when the voice leaves us behind — 'Birthday', 'Deus'. But *The Sugarcubes* also understand the beauty of stupidity — on 'Cat', Bjork leads us in a feline mime. The sensible ones naturally do all she asks. Spellbinding.

Robert Yates

HUE & CRY Town And Country Club, London

Think big. Try and reach for the stars, that's what Hue & Cry had in

● HUE AND CRY: bottherly love



SUSAN MOORE

mind when they took the stage in front of a surprisingly large and excited audience tonight. The Kane Brothers have been out of the pop limelight for too long now, though I'm pleased to say very few people had turned up *just* to hear 'Labour Of Love', although that classic single does get an extra-loud cheer!

I was interested to hear how they would interpret 'Remote', a late contender for Album Of The Year, and one employing an outrageously costly and experienced army of musicians. Amazingly, they came within a hair's breadth of it! Great lengths were taken, from the enormous size of the band (eleven? twelve?) fight down to reproducing its infinite detail — the banjo in 'Dollar William', the 'ewi' (little sax) in 'Where We Wish To Remain'...

Pat Kane's voice is as wonderfully warm and soulful as ever. This is demonstrated most clearly in their rendition of Kate Bush's 'Man With The Child In His Eyes', the first encore, with only Greg's piano as accompaniment. Pat is not exactly a graceful performer; he makes the burliest scrum-half look like Rudolf Nureyev as he lollops awkwardly across the stage. Much of the time



● JAMC: "Jim, the audience is behind you!"

he strolls around nonchalantly. But this only serves to intensify the musical quality of his singing. Like Fergal Sharkey he throws himself into his act with scant regard for anything resembling 'showmanship' or 'fancy footwork'.

Towards the end of the show a cityscape silhouette of New York was projected on to the backdrop. Symbolic? You bet. The Kanes have gobbled a great chunk out of the Big Apple and brought it back up in North London, glistening with Celtic Soul. Wonderful!

David Giles

JESUS AND MARY CHAIN Brixton Academy, London

The Jesus And Mary Chain have been a long time away, and all who wear a black leather jacket are in the Academy tonight. The girls tend towards beauty, the boys have the same hair, same pallor. To see such uniformity is impressive and unnerving at the same time.

When the Mary Chain appear, the setting seems ideal — stark white light, 'Kill Surf City' backdrop. When they play, it's *idealised* — everything sounds so smooth, so professional. I've seen them collapse before on stage, and though I didn't want to see through them again, much of the anticipation lay in the possibility I *might*.

No chance. Tonight there are no stumbles; no gaps. We are given the records, almost. Part of the drum sound is obviously on tape; at one point I fight my way to the front to check it's not all an elaborate mime, so efficiently do they run through the past, from 'April Skies' to 'Nine Million Rainy Days'.

Towards the end they slow down, find a natural pace, remind us why we were never interested. The Mary Chain blues begin — cool and sexy 'Inside Me' brings back all of 'Psychocandy's' hazy beauty, and we

begin to dance. By the time 'Kill Surf City' closes the set the Mary Chain have been on stage an hour. For the first 45 minutes they gave us the routine, for the remaining 15 they showed they still knew the difference. Still worth a listen.

Tony Blum

THAT PETROL EMOTION Town And Country Club, London

That Petrol Emotion are the near-men of rock, making a career out of falling just short.

It's an odd show really. A one-off chance for the stand-in bassist to play on British soil before an American tour, and some sort of half-assed Christmas party, the kind where people force themselves desperately to have fun. Oh, it's not a bad gig, just another anti-climax a year of false starts and hopes, and it's only half-full.

Mack the voice tries hard, but when he's stuck behind his keyboard console for the first quarter things just amble along. 'Genius Move' and 'It's A Good Thing' come too soon, it's as if they want to start with a bang, to prove they're up there again. So 'Big Decision' bounces in the blueprint for what should have been dancefloor domination. It's the only tune capable of torching the fuse, a great white pop song. Even tonight, before what is a very disappointing throng, it shines. 'Groove Check' wants to follow it up, another variation on the rap rock dance shock theme, but it fails to click.

The Petrols are the most frustrating band in Britain. There's enough energy, sex (despite Mack's stick insect legs) and anger in the band to make it all seem worthwhile but is it enough? Problems arrive when the new material seems promising rather than devastating.

Tony Bede

NITZER EBB
'Belief'

MUTE

Nitzer Ebb enjoyed a brief period of attention in this country last summer much to their bemusement when 'Join In The Chant' was adopted as a Balearic Beat anthem. If you truly enjoyed that record on its own merit and not for its fashion rating then you'll probably get off on 'Belief'.

Bass and drum machines kick ass, Douglas McCarthy gets very angry and the whole album is solid aggression from start to finish. This album will probably sell more copies in any European city than in the whole of Britain — it's just not adventurous enough for home audiences, but then Nitzer Ebb would rather have it that way. In Europe they're adored, here they're regarded as a second rate DAF.

Nevertheless, 'Belief' is a great album to scream and stomp along to if you're in a bad mood. ■■■■ **Tim Jeffery**

THE JUSTIFIED ANCIENTS
OF MU MU
'Shag Times'

KLF

Those nice men who brought us the sublime 'All You Need Is Love' cut-up and the ridiculous, but massively successful, 'Doctorin The Tardis' collage are back with a double compilation LP that concludes the first phase of a fascinating two-year history.

Sides one and two are the best bits of their two LPs and singles including the brilliant 'Whitney Joins The Jams'. Sides three and four has instrumental remixes and unreleased versions with just beats per minutes as titles. The best is 114bpm, the instrumental of 'Whitney...' with its shaft-like guitar and modern piano fills.

This record is cheap, basically two LPs for the price of one. So whether your limit of knowledge of these people is the 'Doctorin The Tardis' hit, or whether the only things you haven't got are the remixes, it's a record not to be missed. End of part one, roll on part two. ■■■■ **Chris Mellor**

CICCONE YOUTH
'The Whitey Album'

BLAST FIRST

A rag bag of a record this, being little more than the scrawlings of Sonic Youth's playful alter egos.

In parts, 'The Whitey Album' is downright childish, wilfully stupid bubblegum that barely survives its first airing. 'Silence' is two of just that and 'Two Chicks Listening To

Neu' a conversation between Kim Gordon and friend concerning the merits of managing Dinosaur Jr. There's no point to either, being just vinyl doodles, they're just further proof that Sonic Youth have only ever been interested in themselves, which is no bad thing when it throws up glimpses of sonic brash like 'Macbeth', a viciously real scream, a nasty lop-sided thing that bristles with effects and warped guitars. One for the purists.

Elsewhere, pop and hip hop are reconditioned. Madonna's 'Into The Groove' being quite indecently molested by a beat-box blast and soulless rap. Likewise 'Making The Nature Scene', where Kim bleats rather coldly over a scratchy rhythm loop. There's even an \$18 recording booth version of Robert Palmer's 'Addicted To Love', turned on its sexist head by Kim's cool delivery.

Sonic Youth are about to be deified by 'The South Bank Show', methinks this devilish collection of ideas is closer to the truth. ■■■■½ **Tony Beard**

JOHNNY CASH
'Water From The Wells Of Home'

MERCURY

Everybody's favourite miserable bugger is back, with a few friends. Pick up the sleeve and read the huge contributors' list, including Paul McCartney, the Everly Brothers and Glen Campbell, and you imagine a rent-a-celebrity affair, each name adding a tinkle on a triangle or a faintly-heard backing vocal.

But the family (Cash's wife and son having a say, too) keep it all very homely. In fact, Johnny's obviously gone a little soft — with titles like 'Sweeter Than The Flowers' the dominant mood is nostalgia. A little soft, too, with some of the 'star' contributions which could have been dispensed with — McCartney's weak singing voice is wiped out by the Cash full-throated vocal.

No 'Boy Named Sue', the voice still has that sand-paper edge which always makes it worth a listen. ■■■■½ **Tony Blunt**

AL JARREAU
'Heart's Horizon'

WEA

The creases are sharp, the silk is shimmering, the champagne is bubbling, and the lights are low. These are the overall images conjured-up by this mid-Eighties soul album.

Al Jarreau's latest collection is a competent album. There are ballads such as 'All Of My Love' and the

rather solemn-sounding 'So Good'. And there's zingy disco-ish material like 'All Or Nothing At All' and 'Killer Love' with good backing work, especially on keyboards. Having said all that, it's not really, well, soul-shaking. It doesn't have the powerful freshness of a cold shower, but more the comfort of slipping into a warm bath. But that can be fun, and this album is reliable entertainment. ■■■■ **Nicky Charlish**

VARIOUS
'Under Milk Wood'

EMI

This is pop music at its brain boiling best, at its whiplash limit, in all its armpit igniting vital splendour!

All the greats are here from the polished portals of pop's hall of fame — Tom Jones, Bonnie Tyler, Elton John, Mark Knopfler. Actually, ahem, this is really Dylan Thomas's (world beating drunkard dead Welsh poet) verse play for voices with the above roped in with the cream of Welsh thespianism to produce a perfectly decent double-album reading of dylan's abrasive, salty masterpiece. All expertly recorded and musically re-scored by the geezer who twiddled the Beatles' knobs (fnarg,fnarg), George Martin, this'll have you strolling through your GCSE English Lit no probs!

Next week, Tim Nicholson reviews Shakin' Stevens' cheery reading of the complete Dickens. ■■■■ **Pete Paisley**

JOHN WESLEY HARDING
'It Happened One Night'

DEMOM

Recorded live in Chiswick by a man who would like to see himself as the bastard son of Bob Dylan and Joan Baez, JWH plays a guitar with a social conscience.

Subject matter ranges from an ironic stab at 'Live Aid' to the sorry state of the nation, all accompanied by a little banter. Unfortunately, JWH was born in quaint southern English parts, and his voice is not really suited to protest.

Not too offensive, but not remotely at the forefront of Eighties music. If you want the decade seen through Sixties glasses, or a male version of Tracy Chapman, JWH is your man. ■■■½ **Tony Blunt**

TOUMANI DIABATE/
KETAMA/DANNY
THOMPSON
'Songhai'

HANNIBAL

An enchanting record mixing the kora playing of Toumani Diabate,

the traditional flamenco of Ketama and the bass of Mr Danny Thompson in an international music of truly broad perspective.

Much has been made of the possible effects of 'world music' on British rock, but in 'Songhai' we have a genuine hybrid that neither forces nor extinguishes two distinct styles of music.

Kora and flamenco style sit side by side on eight beautifully paced tracks. Ketama approach flamenco from more obtuse angles than say the direct, and to the point, Gipsy Kings. Theirs is a music of gentle cascading guitars, deep pauses of authority and rushing, exhilarating flourishes of light. And all the while Toumani Diabate is throwing wonderful shapes with his mighty Kora (an African harp-lute).

The result is deep and relaxing, without ever sinking to blandness. In fact a very surprising discovery. ■■■■½ **Jim Reid**

VARIOUS ARTISTS
'Heart Of Soul'

EPIC

Hoping to edge its way ahead of the crop of seasonal compilations, is this charity album with proceeds being donated to leukaemia, cancer and AIDS research.

The album comprises not so much of heart warming soul music — as the title would have you believe — but nine rather plain American chart hits from the past three years, many of which also enjoyed success over here: Gregory Abbot's 'Shake You Down' and Bruce Willis' 'Respect Yourself' being two.

The Robert Cray Band manage to sidestep all present and emerge clear winners with the bluesy 'Smokin' Gun', while 'Fight For Your Right' by the brash Beastie Boys remains the root of most discomfort.

Not an essential album by any means, but has the season of good will ever stopped your conscience and pocket being tapped for a worthwhile cause? ■■■½ **Justin Onyeka**



GALLUP UK TOP 100 BESTSELLERS 1988

● SINGLES

1	MISTLETOE & WINE	Cliff Richard
2	THE ONLY WAY IS UP	Yazz & The Plastic Population
3	I SHOULD BE SO LUCKY	Kylie Minogue
4	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan
5	I THINK WE'VE ALONE NOW	Tiffany
6	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	Glenn Medeiros
7	A GROOVY KIND OF LOVE	Phil Collins
8	HE AIN'T HEAVY, HE'S MY BROTHER	Hollies
9	WITH A LITTLE HELP, HE'S LEAVING HOME	Wet Wet Wet/Bragg & Tivey
10	TEARDROPS	Womack & Womack
11	THE LOCO-MOTION	Kylie Minogue
12	FIRST TIME	Robin Beck
13	PERFECT	Fairground Attraction
14	ONE MOMENT IN TIME	Whitney Houston
15	PUSH IT/TRAMP	Salt-n-Pepa
16	SUDDENLY ('NEIGHBOURS' WEDDING THEME)	Angry Anderson
17	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle
18	ORINOCO FLOW	Enya
19	THEME FROM S'EXPRESS	S'Express
20	JE NE SAIS PAS POURQUOI	Kylie Minogue
21	GOT TO BE CERTAIN	Kylie Minogue
22	THE HARDER I TRY	Brother Beyond
23	TELL IT TO MY HEART	Taylor Dayne
24	CRACKERS INTERNATIONAL	Erasure
25	I OWE YOU NOTHING	Bros
26	HEART	Pet Shop Boys
27	GET OUTTA MY DREAMS, GET INTO MY CAR	Billy Ocean
28	DON'T TORN AROUND	Aswad
29	NOTHING CAN DIVIDE US	Jason Donovan
30	BEAT DIS	Bomb The Bass
31	DROP THE BOY	Bros
32	SIGN YOUR NAME	Terence Trent D'Arby
33	THE TWIST (YO, TWIST)	Fat Boys & Chubby Checker
34	WHEN WILL I BE FAMOUS?	Bros
35	BOYS (SUMMERTIME LOVE)	Sabrina
36	HOUSE ARREST	Krush
37	YOU CAME	Kim Wilde
38	LOVELY DAY (SUNSHINE MIX)	Bill Withers
39	I NEED YOU	B.V.S.M.P.
40	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
41	STAND UP FOR YOUR LOVE RIGHTS	Yazz
42	CAT AMONG THE PIGEONS/SILENT NIGHT	Bros
43	DON'T WORRY, BE HAPPY	Bobby McFerrin
44	HANDS TO HEAVEN	Breathe
45	DESIRE U2	
46	A LITTLE RESPECT	Erasure
47	BIG FUN	Inner City/Kevin Saunderson
48	LOVE CHANGES (EVERYTHING)	Climie Fisher
49	TOGETHER FOREVER	Rick Astley
50	MISSING YOU	Chris De Burgh
51	NEED YOU TONIGHT	INXS
52	DOCTORIN' THE TARDIS	Timelords
53	TWO HEARTS	Phil Collins
54	MY LOVE	Julio Iglesias & Stevie Wonder
55	SHE WANTS TO DANCE WITH ME	Rick Astley
56	COULD'VE BEEN	Tiffany
57	BLAME MONDAY	1988 New Order
58	STUTTER RAP (NO SLEEP 'TIL BEDTIME)	Morris Minor And The Majors
59	WHO'S LEAVING WHO	Hazell Dean
60	JOE LE TAMI	Vinessa Paradis
61	THE RACE	Trelo
62	REAL GONE KID	Deacon Blue
63	I WANT YOU BACK	Bananarama
64	WE CALL IT ACIEED	D.Mob (featuring Gary Haisman)
65	PINK CADILLAC	Natalie Cole
66	HE CABLAST/DON'T MAKE ME WAIT	Bomb The Bass
67	GET THE HOPE JO'ANNA	Eddy Grant
68	TRIBUTE (RIGHT ON)	Pasadenas
69	SAY IT AGAIN	Jermaine Stewart
70	WEE RIVER	Three Papa-Girl Rappers
71	MARY'S PRAYER	Darby Wilson
72	GOOD LIFE	Inner City
73	COME INTO MY LIFE	Joyce Sims
74	ANYTHING FOR YOU	Gloria Estefan/Miami Sound Machine
75	I DON'T WANT TO TALK ABOUT IT	Everything But The Girl
76	CANDLE IN THE WIND (LIVE)	Elton John
77	I WANT YOUR LOVE	Transvision Vamp
78	SHE MAKES MY SWEET	Robert Palmer
79	SMOOTH CRIMINAL	Michael Jackson
80	I'M NOT SCARED	Eighth Wonder
81	SOMEWHERE IN MY HEART	Aztec Camera
82	ROK DA HOUSE	Beatmasters Featuring Cookie Crew
83	BURNING BRICKS (ON AND OFF AND ON)	Status Quo
84	SUPERFLY GUY	
85	BREAKFAST IN BED	U2 With Chrissie Hynde
86	TAKE ME TO YOUR HEART	Rick Astley
87	FAST CAR	Tracy Chapman
88	DOMINO DANCING	Pet Shop Boys
89	FIND MY LOVE	Fairground Attraction
90	VOYAGE VOYAGE	Desha
91	DOCTORIN' THE HOUSE	Cokujay/Zazz & Plastic Population
92	EVERYWHERE	Fleetwood Mac
93	ROSES ARE RED	Mac Band Featuring Mac Campbell-Brothers
94	CRASH	Primitives
95	THE JACK THAT HOUSE BUILT	Jack 'n' Chill
96	WILD WORLD	Maxi Priest
97	CROSS MY BROKEN HEART	Sinitta
98	SHAKE YOUR LOVE	Debbie Gibson
99	IN THE AIR TONIGHT ('88 REMIX)	Phil Collins
99	I FOUND SOMEONE	Cher

● ALBUMS

1	EMI	KYLIE — THE ALBUM	Kylie Minogue	PWL
2	Big Life	PRIVATE COLLECTION	Cliff Richard	EMI
3	PWL	BAD	Michael Jackson	Epic
4	PWL	PUSH BROS		CBS
5	MCA	NOW THAT'S WHAT I CALL MUSIC 13	Various	EMI/Virgin/Polygram
6	London	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation
7	Virgin	TRACY CHAPMAN	Tracy Chapman	Elektra
8	EMI	INTRODUCING THE HARDLINE	ACCORDING TO . . . Terence Trent D'Arby	CBS
9	Childline	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
10	Fourth & Broadway	RATTLE AND HUM U2		Island
11	PWL	MONEY FOR NOTHING	Dire Straits	Vertigo
12	Mercury	NOW THAT'S WHAT I CALL MUSIC 12	Various	EMI/Virgin/Polygram
13	RCA	NOW THAT'S WHAT I CALL MUSIC 11	Various	EMI/Virgin/Polygram
14	Arista	DIRTY DANCING	Original Soundtrack	RCA
15	London/Champion	KICK INXS		Mercury
16	Food For Thought	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various	Really Useful
17	Virgin	WHITNEY	Whitney Houston	Arista
18	WEA	CHRISTIANS	Christians	Island
19	Rhythm King	THE GREATEST HITS COLLECTION	Bananarama	London
20	PWL	HEAVEN ON EARTH	Belinda Carlisle	Virgin
21	PWL	THE INNOCENTS	Erasure	Mute
22	Parlophone	HEARSAY/ALL MIXED UP	Alexander O'Neal	Tabu
23	Arista	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin
24	Mute	INTROSPECTIVE	Pet Shop Boys	Parlophone
25	CBS	BRIDGE OF SPIES	T'Pau	Siren
26	Parlophone	THE BEST OF OMD	OMD	Virgin
27	Jive	GREATEST HITS	Fleetwood Mac	Warner Brothers
28	Mango	IDOL SONGS — 11 OF THE BEST	Billy Idol	Chrysalis
29	PWL	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	WEA
30	Mister-Ron/Rhythm King	THE FIRST OF A MILLION KISSES	Fairground Attraction	RCA
31	CBS	THE GREATEST LOVE	Various	Telstar
32	CBS	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	E G
33	Urban	BUSTER	Original Soundtrack	Virgin
34	CBS	NITE FLITE	Various	CBS
35	London	PET SHOP BOYS, ACTUALLY	Pet Shop Boys	Parlophone
36	Fon/Club	FLYING COLOURS	Chris De Burgh	A&M
37	MCA	FAITH	George Michael	Epic
38	CBS	GREATEST HITS	Human League	Virgin
39	Debut	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
40	Cooltempo	SOFT METAL	Various	Stylus
41	Big Life	THE HITS ALBUM	Various	CBS/WEA/BMG
42	CBS	TO WHOM IT MAY CONCERN	Pasadenas	CBS
43	EMI Manhattan	WATERMARK	Enya	WEA
44	Siren	THE HITS ALBUM 8	Various	CBS/WEA/BMG
45	Island	MORE DIRTY DANCING	Original Soundtrack	RCA
46	Mute	GIVE ME THE REASON	Luther Vandross	Epic
47	10 Records	SMASH HITS PARTY 88	Various	Dover
48	EMI	WANTED	Yazz	Big Life
49	RCA	THE LEGENDARY ROY ORBISON	Roy Orbison	Telstar
50	A&M	HOT CITY NIGHTS	Various	ProTV
51	Mercury	STRONGER THAN PRIDE	Sade	Epic
52	KLF Communications	CONSCIENCE	Womack & Womack	Fourth & Broadway
53	Virgin	RAINTOWN	Deacon Blue	CBS
54	CBS	HOLD ME IN YOUR ARMS	Rick Astley	RCA
55	RCA	THE JOSHUA TREE U2	U2	Island
56	MCA	NEW JERSEY	Bon Jovi	Vertigo
57	Factory	GREATEST HITS OF 1988	Various	Telstar
58	10 Records	UNFORGETTABLE	Various	Telstar
59	EMI	LOVESEXY	Prince	Philly Park
60	FA Productions	RAP TRAX	Various	Stylus
61	Mercury	LOVE	Aztec Camera	WEA
62	CBS	THE MEMPHIS SESSIONS	Wet Wet Wet	Precious Organisation
63	London	BROTHERS IN ARMS	Dire Straits	Vertigo
64	London	ANCIENT HEART	Tanita Tikaram	WEA
65	EMI Manhattan	THE PHANTOM OF THE OPERA	Original Cast	Polydor
66	Rhythm King	SUNSHINE ON LEITH	Proclaimers	Chrysalis
67	Ice	HYSTERIA	Def Leppard	Bludgeon Riffla
68	CBS	GET EVEN	Brother Beyond	Parlophone
69	10 Records	MOTOWN DANCE PARTY	Various	Motown
70	Jive	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	London
71	Virgin	SO GOOD	Mica Paris	Fourth & Broadway
72	10 Records	SEVENTH SON OF A SEVENTH SON	Iron Maiden	EMI
73	London	EVERYTHING	Climie Fisher	EMI
74	Epic	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polydor
75	Blanco y negro	BEST OF EAGLES	Eagles	Asylum
76	Rocket	COME INTO MY LIFE	Joyce Sims	London
77	MCA	ANY LOVE	Luther Vandross	Epic
78	EMI	TRAVELING WILBURYS	Traveling Wilburys	Warner/Wilbury
79	Epic	RAGE	T'Pau	Siren
80	CBS	VIVA HATE	Morrissey	HMV
81	WEA	GREATEST EVER ROCK 'N' ROLL MIX	Various	Stylus
82	Rhythm King	TIFFANY	Tiffany	MCA
83	Vertigo	IF I SHOULD FALL FROM GRACE WITH GOD	Pogues	Pogue Mahone
84	Rhythm King	NOTHING LIKE THE SUN	Sting	A&M
85	Dep International	THE HIT FACTORY VOL 2	Various	Fanfare/PWL
86	RCA	THE COLLECTION	Barry White	Mercury
87	Elektra	FROM LANGLEY PARK TO MEMPHIS	Fab Soul	Kitchenware
88	Parlophone	CIRCUS	Erasure	Mute
89	RCA	PEOPLE	Hothouse Flowers	London
90	CBS	ALL ABOUT EVE	All About Eve	Mercury
91	Ahead Of Our Time	THE WORLDS OF FOSTER & ALLEN	Various (Foster/Allen)	Stylus
92	Warner Bros	SIXTIES MIX 2	Various	Stylus
93	MCA	HIP HOP AND RAPPING IN THE HOUSE	Various	Stylus
94	RCA	NEGOTIATIONS AND LOVE SONGS 1971-1986	Paul Simon	Warner Bros
95	10 Records	THE JOE LONGTHORNE SONGBOOK	Joe Longthorne	Telstar
96	10 Records	HEART		Capitol
97	Atlantic	OUT OF THE BLUE	Debbie Gibson	Atlantic
98	Atlantic	REVOLUTION	Jean Michel Jarre	Polydor
99	Virgin	HEAVY NOVA	Robert Palmer	EMI
100	Giffen	STARING AT THE SUN	Level 42	Polydor

● NB: The Year End chart broadcast by Radia 1 on New Year's Day included sales up to Christmas Eve only. This chart includes sales up to December 31. The Year End Network chart broadcast on ILR stations also covered the period up to December 24 only.

CHARTFILE

COMPILED BY ALAN JONES

Record Mirror's exclusive survey of the top recording acts of 1988 was compiled by Alan Jones from sales information collected by Gallup. Over 40,000 different singles and albums were considered in the computations.

The points total shown on the right of the artists' names indicate their relative popularity. For example, for every 1557 Kylie Minogue singles sold, record shops shifted 1063 singles by Bros and 987 by YazZ.

TOP SINGLES ARTISTS 1988

1988 1987

1	—	KYLIE MINOGUE	1557	52	40=	SINITTA	252
2	—	BROS	1063	53	—	WEE PAPA GIRL RAPPERS	249
3	—	YAZZ	987	54	—	TRANVISION VAMP	246
4	—	TIFFANY	887	55	—	JASON DONOVAN	241
5	—	PHIL COLLINS	808	56	—	BREATHE	239
6	31	CLIFF RICHARD	766	57	16	TERENCE TRENT D'ARBY	239
7	20	ERASURE	702	58	—	EIGHTH WONDER	236
8	3	PET SHOP BOYS	687	59	—	FAT BOYS & CHUBBY CHECKER	231
9	—	BELINDA CARLISLE	625	60	—	MILLI VANILLI	231
10	19	WET WET WET	609	61	—	BILL WITHERS	224
11	1	RICK ASTLEY	597	62	—	FOUR TOPS	221
12	—	KYLIE MINOGUE & JASON DONOVAN	555	63	—	BOBBY McFERRIN	220
13	—	SALT-N-PEPA	531	64	—	B.V.S.M.P.	219
14	—	BOMB THE BASS	526	65	40=	HEART	218
15	—	GLENN MEDEIROS	517	66	—	KRUSH	217
16	4	WHITNEY HOUSTON	504	67	—	ELTON JOHN	217
17	—	FAIRGROUND ATTRACTION	495	68	—	JOYCE SIMS	212
18	—	THE HOLLIES	486	69	—	PRIMITIVES	206
19	25	MICHAEL JACKSON	461	70	—	JELLYBEAN	204
20	—	KIM WILDE	458	71	—	CHRIS DE BURGH	203
21	—	S'EXPRESS	442	72	—	ROBERT PALMER	196
22	—	WOMACK & WOMACK	440	73	—	YELLO	191
23	—	BROTHER BEYOND	429	74	—	TIMELORDS	189
24	—	TAYLOR DAYNE	419	75	69	ALEXANDER O'NEAL	187
25	29	BANANARAMA	411	76	—	JULIO IGLESIAS & STEVIE WONDER	185
26	—	DEBBIE GIBSON	401	77	—	MORRISSEY	185
27	—	CLIMIE FISHER	383	78	—	MORRIS MINOR & THE MAJORS	185
28	—	INNER CITY	362	79	34	FLEETWOOD MAC	182
29	—	ROBIN BECK	353	80	97	THE PROCLAIMERS	182
30	5	T'PAU	341	81	—	VANESSA PARADIS	181
31	—	ASWAD	340	82	—	EVERYTHING BUT THE GIRL	180
32	11	U2	327	83	—	EDDY GRANT	180
33	52	NEW ORDER	323	84	—	D.MOB (FEATURING GARY HAISMAN)	174
34	—	ENYA	321	85	—	DANNY WILSON	173
35	—	THE PASADENAS	318	86	—	ALL ABOUT EVE	172
36	—	IRON MAIDEN	318	87	—	MICA PARIS	168
37	—	INXS	315	88	—	VOICE OF THE BEEHIVE	166
38	—	ANGRY ANDERSON	314	89	—	TANITA TIKARAM	163
39	—	GLORIA ESTEFAN & MIAMI SOUND MACHINE	311	90	—	MAC BAND FEATURING THE McCAMPBELL BROTHERS	163
40	—	BILLY OCEAN	302	91	—	TRACY CHAPMAN	163
41	17	GEORGE MICHAEL	295	92	67	PRINCE	162
42	—	DEACON BLUE	294	93	—	PREFAB SPROUT	162
43	50	A-HA	285	94	—	CHER	160
44	—	STATUS QUO	284	95	—	MAXI PRIEST	159
45	—	HAZELL DEAN	284	96	—	DESIRELESS	150
46	—	NATALIE COLE	271	97	—	GLEN GOLDSMITH	150
47	62	CHRISTIANS	270	98	—	UB40 WITH CHRISSIE HYNDE	150
48	—	JERMAINE STEWART	268	99	—	SISTERS OF MERCY	148
49	—	SABRINA	267	100	—	ERIC B & RAKIM	146
50	—	AZTEC CAMERA	253				
51	—	BEATMASTERS					

● WET WET
WET: dripping
up to number 10
from last year's
19 in the Top
Singles Artists
rankings

● 1988 SINGLES OVERVIEW

In 1987, **Rick Astley** came from nowhere (*Newton-Le Willows, actually — Ed.*) to emerge as the best-selling singles artist of the year. Last year, Rick's fellow Stock Aitken and Waterman protégée **Kylie Minogue** did likewise. Kylie's first four singles sold over one and a half million copies between them, and all four are amongst the year's 30 best sellers. In partnership with real life boyfriend/screen husband **Jason Donovan**, Kylie also

sold over half a million copies of 'Especially For You', which narrowly missed becoming the 21st number one of 1988, becoming instead the first number one of 1989.

Kylie wasn't the only debutant to make a big impression in 1988. Indeed, the top four acts — **Bros**, **Yazz** and **Tiffany** complete the quartet — were all newcomers. How long they'll last is anyone's guess. Fame, it seems, is becoming more and more transitory and, with sales of



● **KYLIE:** top gal by a long chalk in the singles rankings

● TOP ALBU

singles plummeting to a 15 year low, it's not necessarily linked with fortune.

Only 21 of the top 100 acts of 1987 (Record Mirror, 23 January 1988) re-appear in the top 100 of 1988 — a new low. And only seven acts have been sufficiently consistent with both the equality and quantity of their releases to figure in the list for three years in a row: **Erasure** (57th in 1986, 20th in 1987, sixth last year), **Whitney Houston** (21st, 4th, 16th), **Bananarama** (74th, 29th, 25th) **Sinitta** (16th, 40th, 52nd), **Prince** (45th, 67th, 92nd), **A-ha** (3rd, 50th, 43rd) and the **Pet Shop Boys**, who alone have been amongst the top 20 acts of each of the last three years, finishing 13th in 1986, third in 1987 and eighth last year.

Some of the 79 names that have disappeared from this year's list have done so involuntarily and despite several 1988 releases — **Boy George**, **Black** and the **Blow Monkeys** amongst them — and others, like **Ferry Aid** and the partnership of **Aretha Franklin** and **George Michael** were only ever intended as one-offs. Some have sabotaged themselves by simply not releasing any new material in 1988.

In the latter category we must include **Madonna**. Runaway chart champ in 1985 and 1986, and second in 1987, Maddy dipped to 266th place in 1988, but even that, which necessitated the sale of 30,000 singles, is more than some very active recording acts managed.

As writer, producer and artist, Madonna has inspired

many women, and, more importantly, record companies to gamble on women, and her absence is more than adequately made up for by other women. The top 100 acts includes an all-time record high of 21 female soloists, compared to 22 men. Last year, only 12 women showed, compared to 26 men. The remaining 57 acts in the top 100 (62 last year) are duos and groups.

Women weren't the only ones to improve their fortunes. Acts not either British or American in origin took 16 places in the top 100, doubling their 1987 presence. 31 Americans appear on the list. Homegrown talent is still dominant, but less so than before. 68 of the top 100 were British in 1984, 65 in 1985, 59 in 1986 55 in 1987 and 53 last year.

Top British act were Bros, whose five top five hits sold over a million copies in total, whilst Yazz also sold nearly a million singles — at least, that is, if we include her first two singles with **Coldcut** and the **Plastic Population** with her solo-billed 'Stand Up For Your Love Rights'. I have to say that it is increasingly difficult to know how to apportion sales for many acts. Each **Jellybean** single, for example, seems to feature a different soloist. Though I have some reservations, I have included them all as Jellybean projects, and he appears in the top 100 at number 70 as a result. However, where two acts have recorded a vocal duet — Kylie and Jason, **Fat Boys** and **Chubby Checker** are two examples — I have listed the duo as a separate act.

1988 1987

1	4	FLEETWOOD MAC	1573
2	—	KYLIE MINOGUE	1513
3	1	MICHAEL JACKSON	1418
4	2	U2	1235
5	21	DIRE STRAITS	1191
6	47=	WET WET WET	1093
7	29=	CLIFF RICHARD	1074
8	6	PET SHOP BOYS	1038
9	—	BROS	940
10	—	TRACY CHAPMAN	846
11	20	TERENCE TRENT D'ARBY	844
12	32	ERASURE	761
13	29=	CHRIS REA	707
14	—	INXS	695
15	11	T'PAU	665
16	3	WHITNEY HOUSTON	659
17	—	BANANARAMA	652
18	50=	ALEXANDER O'NEAL	620
19	16	LUTHER VANDROSS	612
20	7	RICK ASTLEY	600
21	—	BELINDA CARLISLE	557
22	71=	THE CHRISTIANS	555
23	50=	PRINCE	534
24	—	JOHNNY HATES JAZZ	510
25	57=	CHRIS DE BURG	507
26	—	BILLY IDOL	493
27	—	OMD	484
28	39	PINK FLOYD	466
29	78	IRON MAIDEN	444
30	—	FAIRGROUND ATTRACTION	412
31	44	BON JOVI	377
32	61	JEAN MICHEL JARRE	374
33	—	HUMAN LEAGUE (inc League Unlimited Orchestra)	369
34	28	GEORGE MICHAEL	350
35	43	HEART	334
36	12	QUEEN	313
37	15	PAUL SIMON	308
38	—	THE PASADENAS	307
39	—	ENYA	307
40	33=	BRUCE SPRINGSTEEN	302
41	—	SADE	301
42	—	ROY ORBISON	300
43	8	LEVEL 42	287
44	26	THE BEATLES	285
45	70	PHIL COLLINS	278
46	88	BRYAN FERRY	276
47	—	MIRAGE	271
48	24	THE SMITHS	270
49	—	YAZZ	269

ARTISTS 1988

50	35	DEF LEPPARD
51	—	AC/DC
52	—	WOMACK & WOMACK
53	—	THE PROCLAIMERS
54	—	DEACON BLUE
55	—	EAGLES
56	23	UB40
57	—	AZTEC CAMERA
58	—	ROXY MUSIC
59	92=	TALKING HEADS
60	98	NAT 'KING' COLE
61	33=	EURHYTHMICS
62	75	STEVIE WINWOOD
63	9	ERIC CLAPTON
64	31	ELVIS PRESLEY
65	45	FOSTER & ALLEN
66	—	TANITA TIKARAM
67	62	STING
68	—	ROBERT PALMER
69	—	THE POGUES
70	—	TIFFANY
71	52=	PAT BENATAR
72	—	PREFAB SPROUT
73	—	GUNS N' ROSES
74	—	BROTHER BEYOND
75	—	SALT-N-PEPA
76	—	MICA PARIS
77	—	BARRY WHITE
78	—	CLIMIE FISHER
79	92=	A-HA
80	—	JOYCE SIMS
81	40	WHITESNAKE
82	—	TRAVELING WILBURYS
83	59	MARILLION
84	14	GENESIS
85	—	BARBRA STREISAND
86	—	MORRISSEY
87	79	JAMES LAST
88	—	BILLY OCEAN
89	—	ELTON JOHN
90	65	ELAINE PAIGE
91	—	HOTHOUSE FLOWERS
92	—	JELLYBEAN
93	—	ALL ABOUT EVE
94	86	MEAT LOAF
95	—	JOE LONGTHORNE
96	—	BRUCE HORNSBY & THE RANGE
97	—	DEBBIE GIBSON
98	—	THE WHO
99	82	TINA TURNER
100	13	ALISON MOYET

1988 ALBUMS OVERVIEW

When **Fleetwood Mac** first charted in 1968, few people would have expected them to be going strong 20 years on. Fewer still would have wagered that they would outsell every other album act in the year. But that's just what happened in 1988, when, thanks to the timely release of 'Fleetwood Mac's Greatest Hits', the veterans managed to overtake singles champ **Kylie Minogue** at the death. To be fair, Kylie had only one album on release, whilst Mac have more than 20 titles available.

Two years ago, Mac were 97th best selling albums act, and in 1987 they were fourth. Their rise to the very top of the tree is mirrored almost exactly by the decline of **Madonna**. Champion in 1986, she slipped to fifth in 1987, and is now 102nd, due to her inactivity on the recording front. Meanwhile, 1987 champion **Michael Jackson** slips only two notches to 3rd.

It's very interesting to note the absence from the top 100 albums artist rankings of **Kim Wilde**. Kim is number 20 on the single list, with three consecutive top 10 hits for the first time in her career ('You Came', 'Never Trust A Stranger' and 'Four Letter Word') making major contributions. But Kim just doesn't seem able to sell albums in the same quantities and was ranked precisely 100 places lower on the album list. Likewise **Glenn Medeiros** — 15th on the singles list and 607th on the albums list — though his career is largely based on one hit single ('Nothing's Gonna Change My Love For You') so his lack of success as an albums artist is not so surprising.

Cliff Richard had his best year in several, finishing seventh, largely due to the success of 'Private Collection' which was the year's second biggest seller, overtaking Michael Jackson's 'Bad' on New Year's Eve.

Amongst other veteran campaigners, **the Beatles** are to be commended for finishing in 44th place nearly 20 years after their recording career came to an end. And **Pink Floyd** improved to 28th thanks to an ever-popular

● **YAZZ**: a stonking third place, sandwiching Bros between the big girls



back catalogue and healthy sales of their live album 'Delicate Sound Of Thunder'.

In the wake of his Docklands concerts, **Jean Michel Jarre** wins back his crown as top instrumental act from the **Shadows**. Jarre will be trying hard to retain that title in 1989 — with, ironically, help from the Shadows' very own **Hank Marvin**, who appears as guest guitarist on 'London Kid', a track off Jarre's album 'Revolutions' newly released as a single.

The album market remains much less volatile than the singles, with 52 of 1987's top 100 placed again in 1988. British acts maintained their supremacy, with 58 per cent of the action, the same figure as in 1986, and one per cent higher than in 1987. American acts have accounted for 31 per cent of the top 100 in each of the last three years.

Duos and groups once again triumphed over soloists with 54 per cent of the chart. Solo action breaks down to 30 per cent for men and 16 per cent for women — the latter figure being one per cent higher than the previous record established in 1986.

Finally, it's worth remembering that whilst comparatively few artists sell a lot of singles, many more are successful with albums. If the top 100 albums artist list were expanded to a top 1000, acts like **Wire**, **Jim Croce**, **Jaap Schroeder**, **Wesler Moest** and the **Don Lusher Big Band** would tie for last place, each with a respectable 5000 album sales in the year.

● **PET SHOP BOYS**: a slight drop on last year's performance, but we still love 'em



CHARTFILE



● **KEN**, don't look so glum, you got one number one, eh?

NUMBER ONE SINGLES OF 1988

JAN 2	PET SHOP BOYS/ALWAYS ON MY MIND	(2 weeks)
JAN 16	BELINDA CARLISLE/HEAVEN IS A PLACE ON EARTH	(2 weeks)
JAN 30	TIFFANY/I THINK WE'RE ALONE NOW	(3 weeks)
FEB 20	KYLIE MINOGUE/I SHOULD BE SO LUCKY	(5 weeks)
MAR 26	ASWAD/DON'T TURN AROUND	(2 weeks)
APR 9	PET SHOP BOYS/HEART	(3 weeks)
APR 30	S'EXPRESS/THEME FROM S'EXPRESS	(2 weeks)
MAY 14	FAIRGROUND ATTRACTION/PERFECT	
MAY 21	WET WET WET/BILLY BRAGG WITH CARA TIVEY/ WITH A LITTLE HELP FROM MY FRIENDS/ SHE'S LEAVING HOME	(4 weeks)
JUN 18	TIMELORDS/DOCTORIN' THE TARDIS	
JUN 25	BROS/I OWE YOU NOTHING	(2 weeks)
JUL 9	GLENN MEDEIROS/NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(4 weeks)
AUG 6	YAZZ & THE PLASTIC POPULATION/THE ONLY WAY IS UP	(5 weeks)
SEPT 10	PHIL COLLINS/A GROOVY KIND OF LOVE	(2 weeks)
SEPT 24	HOLLIES/HE AIN'T HEAVY, HE'S MY BROTHER	(2 weeks)
OCT 8	U2/DESIRE	
OCT 15	WHITNEY HOUSTON/ONE MOMENT IN TIME	(2 weeks)
OCT 29	ENYA/ORINOCO FLOW	(3 weeks)
NOV 19	ROBIN BECK/FIRST TIME	(3 weeks)
DEC 10	CLIFF RICHARD/MISTLETOE & WINE	(4 weeks)

NUMBER ONE ALBUMS OF 1988

JAN 2	VARIOUS/NOW THAT'S WHAT I CALL MUSIC 10	(2 weeks)
JAN 16	WET WET WET/POPPED IN SOULED OUT	
JAN 23	JOHNNY HATES JAZZ/TURN BACK THE CLOCK	
JAN 30	TERENCE TRENT D'ARBY/INTRODUCING THE HARDLINE ACCORDING TO...	(8 weeks)
MAR 26	MORRISSEY/VIVA HATE	
APR 8	VARIOUS/NOW THAT'S WHAT I CALL MUSIC 11	(3 weeks)
APR 23	IRON MAIDEN/SEVENTH SON OF A SEVENTH SON	
APR 30	ERASURE/THE INNOCENTS	
MAY 7	FLEETWOOD MAC/TANGO IN THE NIGHT	(2 weeks)
MAY 21	PRINCE/LOVESEXY	
MAY 28	FLEETWOOD MAC/TANGO IN THE NIGHT VARIOUS/NITE FLUTE	(4 weeks)
JUN 4	TRACY CHAPMAN/TRACY CHAPMAN	(3 weeks)
JUL 2	VARIOUS/NOW THAT'S WHAT I CALL MUSIC 12	(5 weeks)
JUL 23	KYLIE MINOGUE/KYLIE — THE ALBUM	(4 weeks)
AUG 27	VARIOUS/HOT CITY NIGHTS	
SEPT 24	BON JOVI/NEW JERSEY	(2 weeks)
OCT 1	CHRIS DE BURGH/FLYING COLOURS	
OCT 15	U2/RATTLE AND HUM	
OCT 22	DIRE STRAITS/MONEY FOR NOTHING	(3 weeks)
OCT 29	KYLIE MINOGUE/KYLIE — THE ALBUM	(2 weeks)
NOV 19	VARIOUS/NOW THAT'S WHAT I CALL MUSIC 13	(3 weeks)
DEC 3	CLIFF RICHARD/PRIVATE COLLECTION	(2 weeks)
DEC 24		

● **THE GOSS** boys couldn't make it, so they sent these two dummies instead



FINE YOUNG CANNIBALS FEATURING MONIE LOVE

FYCG

!!!!!!!!!!!!!!!!!!!!!!NOW AVAILABLE

SHE DRIVES ME CRAZY

THE MONIE LOVE REMIX 12"

(LONKE 139)!!!!!!!!!!!!!!!!!!!!!!

FINE YOUNG CANNIBALS FEATURING MONIE LOVE

● HOT VINYL

TYREE

'Tyree's Got A Brand New House'

(US DJ, International Records DJ# 1016)
Not maybe quite as consistent as his labelmate The DJ Fast Eddie's LP but dominated by the already massive (and coincidentally 'YoYo Get Funky'-like) 'Turn Up The Bass', an incredibly exciting 123½-0bpm "house rap" leaper using Lyn Collins's 'Think (About It)' "wooo — yeah" amongst its many hip hop samples, Tyree Cooper's nevertheless good album has also the James Brown grunt punctuated strong acidic striding instrumental 125½bpm 'T.J.G.P.', vocodered galloping old 127½bpm 'Acid Over', stuttery 124½-0bpm 'House Line', almost Rick Astley-ish 123½bpm 'I'll Never Let You Go', bland acid rap 125½bpm 'Acid Is My Life', girl nagged tinkling 123¼-0bpm 'Let's Get Together', smoothly talking 121-0bpm 'Life', datedly twittering 125bpm 'Acid Overture', and Black Riot 'A Day In The Life' adapting 122½bpm 'T's Revenge' — not though one of the also 122½bpm mixes on the separately 12-inch

TYREE

'T's Revenge — It Takes A Thief'

(US Underground UN 128), This routinely acidic choice of single being in stuttery Julian 'Jumpin' Perez, twittery Fast Eddie's Acid Mix, jumpily percussive Tyree's Remix and all three combining Joe Smooth's Mix versions.

FAST EDDIE

'Yo Yo Get Funky'

(US DJ, International Records DJ#968)
The other track that's really setting the pattern for what must surely become a "hip house" craze, this terrifically exciting Lyn Collins 'Think (About It)', Maceo & The Macks 'Cross The Track' and other funky samples woven jumpily rapping 125½bpm flier is in Original Radio form or broken down into different repetitive elements for the Woo Yeal, Funky Music, Tyree's Funky Beats, and Use To Hearin mixes. However, despite this being by far the hottest hit on his album too, instead the UK 12 inch is

THE DJ FAST EDDIE

'Hip House'

(DJ, International Records DJINT 5, via Westside Records), which samples Hashim's 'Al-Naafyish', in 122½-0bpm LP Version and mellowed Deep Mix plus more routinely acidic 0-122½-0bpm Nightmare Mix treatments, coupled also by the synth washed and twittered jerkily leaping instrumental 123½-0bpm 'I Can Dance (LP Version)'. Get the LP instead!

ROB BASE & D.J. E-Z ROCK

'Get On The Dance Floor (The "Sky" King Remix)'

(Supreme Records SUPET 139)
Another of the big hip house trendsetters, following in Todd Terry's wake, this exciting fusion of the Jacksons' 'Shake Your Body (Down To The Ground)' bassline and Black

DJ DIRECTORY

COMPILED BY JAMES HAMILTON

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

Riot's 'A Day In The Life' synth riff — about the use of which an injunction may in fact be delaying its full UK release — is here in Gail "Sky" King's less dense 118½-0bpm remix and 118½-0bpm Surgical Dub, 118½-0bpm E-Z Rockin' Bonus Beats, and the still superior (as beefier) 118½bpm Original Album Version.

TURNTABLE ORCHESTRA

'You're Gonna Miss Me (Extended Club Mix)'

(RePublic Records LCT 012)
The garage sound of deepest New Jersey, this Hippie Torrales and Paul Scott co-created excellent piano nagged unhurriedly jittering 115½bpm burbling groove with a mournfully droning fellah and midway Spanish 'phonecall from Anna Quiñones has belatedly become one of the biggest garage smashes (original Dub and Tellapella 'phonecall plus new Radio Edit too).

ADEVA

'Respect (12" Extended Mix)'

(Cooltempo COOLX 179)
The Club Chart's first new number one of the New Year, this Paul Simpson mixed superb fluidly weaving bass and synth bubbled (0-) 118½bpm girl wailed garage adaptation of Otis Redding's soul classic (harder edged 117½bpm Ruff Vocal Mix and 119bpm No Respect Dub too) suddenly finds itself with a rival, Jack Trax having cannily kicked off their new "garage" label with her earlier Easy Street recorded
ADEVA
'In & Out Of My Life'
(Garage Trax GTX 1), a more ramblingly wailed piano plonked jerkily spurting wriggler in 121½-0bpm Club, 0-121½bpm Radio and 121½bpm Dub Mixes, sure to be hot as well though more specialist.

TEN CITY

'That's The Way Love Is'

(Atlantic AB963T)
Eagerly awaited, though not necessarily as strong as their last two club smashes, this group penned and Marshall Jefferson co-produced soulful strider is in two very different treatments, Steve 'Silk' Hurley's vigorously thumping 119½-119¾-120-0bpm so-called Aceed Mix and Timmy Regisford's more subtle

nervily garage-ish 0-120¼-120½(last break)-120¾bpm Underground Mix, while a tempoless accapella of the old 'Devotion' is billed as a Radio Mix and replaces the promo pressing's strings accented smoothly pulsing 120½-120¼-0bpm instrumental.

FINGERS INC.

'Can You Feel It'

(Jack Trax JTX 20, via PRT)
Ethereal deep house classic repressed in its original semi-"machine washed" 111¾-0bpm instrumental version, with a previously unreleased 112¾-0bpm vocal version languidly worried and nagged by Robert Owens, the big attraction though being the 112¾-0bpm "spoken word" flip on which the instrumental is now at last overdubbed (as became popular at last summer's trendier Balearic gigs) by Dr Martin Luther King, Jr's "I Have A Dream" sermon, which fits the ebb and flow of the music perfectly. Released in fact to coincide with his birth date, half the record's proceeds will be donated to the Martin Luther King Foundation in Atlanta, Georgia.

PETER BLACK

'How Far I Go'

(US DJ, International Records DJ 957)
Excellent gospel-ish jerkily cantering stormer combining richly wailed soaring harmonies with jangly keyboards and staccato beats in the very varied 122bpm House, 0-121½-0bpm House Music (Joe Smooth Mix), 0-121½-0bpm Acid House, 0-121¾-121¾bpm I Go Radio, and 121¾-121¾-0bpm House Appella treatments, thoroughly recommended.

SHEENA EASTON 'The Lover In Me

(Extended Version)' (MCA Records MCAT 1289)

Greeted here with suspicion on import, scoring big sales spurts but few actual DJ returns, this huge US "black" smash is to my mind more soulful than the likes of Pebbles or Jody Watley, an LA & Babyface created excellent jauntily chugging jiggly 114bpm trotter with a catchy "shoo-doo wop" hook, rippling piano, squeaking sax and pattering percussion (Instrumental/Bassopella flip). It'll be a hit.

STERLING VOID (Vocals by Kevin) 'Runaway Girl'

(frr FFRX 21)
Massive already on pre-Christmas pre-release and presumably intended for specialist club sales rather than for the Gallup singles chart, as just one side nudges the qualifying duration limit, this 33⅓rpm six-tracker couples the current Kevin moaned and worried leaping deep house import (the 122¾bpm Runaway Radio Mix, 123¼bpm Pimp Dub and 122¼-122½bpm Desperation Dub here for some reason being exactly 1bpm faster!) with the older and calmer hi-hat hustled **STERLING VOID & PARIS BRIGHTLEDGE 'It's All Right'** (in 119¼-0bpm House Mix, 119¾bpm Dub, and Acappella versions), this particular Paris being a guy.

CCDP

'Love Fever (Fever Mix)'

(Jive CCDP T1)
Hamish McDonald's Culture Clash Dance Party debuts with a powerful Adonis produced girl nagged forcefully pounding 118¼-0bpm semi-acidic chugger (in three mixes), all driving momentum like the Beatmasters meeting S'Express but with fewer frills!

RUBIX

'The Party'

(German zyx records ZYX 6019)
Very useful girls sung bashing (0-)124-0bpm cover version of the recent Kraze smash, initially hard to find but now exploding, with Italian language and "Sex" Versions as further alternatives (A Cappella too).



introducing **Delicious Vinyl's** tone loc



"LOC'ED AFTER DARK / WILD THING."

cook the delicious way now on thin crust 7", deep-pan 12". 12/brw 121



"cool and culinary"



LUTHER VANDROSS 'She Won't Talk To Me' (US Epic 49 08178)
 Instead of the exciting Clivillés & Cole remix (apparently disliked by Luther), we get this now Keith Cohen remixed and Jeff Lorber keyboarded rather routine canterer in thumping **116 $\frac{3}{4}$ -0bpm** 12" Extended Version, lighter **116 $\frac{3}{4}$ -0bpm** 7" Club, more busily trotting so-called (and still vocal) **116 $\frac{1}{2}$ -0bpm** Acid House Dub, and trickily topping **116 $\frac{3}{4}$ bpm** Percapello mixes, possibly an uninspired choice for the US market where he's only just finally started crossing over properly to the pop chart.

Yours' based fast talking **102 $\frac{1}{2}$ bpm** 'On The Real Tip', and slinkily rolling also maddeningly familiar **94 $\frac{1}{2}$ bpm** 'Just A Poet (It Feels Mighty Fine)', plus their instrumentals.

JOE SMOOTH 'Promised Land'
 (US D.J. International Records DJ#1018)
 Patchy deep house-ish album with the Anthony Thomas sung inspirationally galloping **126bpm** title track (previously 12-inched), joyously galloping **124 $\frac{1}{2}$ bpm** 'Going Down' and Rick Astley-ish **122 $\frac{1}{2}$ bpm** 'I Try', Joe Smith sung mystically muttered deep house **121 $\frac{3}{4}$ bpm** 'Perfect World' and dreadful turgid Jimi Hendrix reviving **0-106 $\frac{3}{4}$ bpm** 'Purple Haze'. Michael Benson sung falsetto jittery skipping **117 $\frac{1}{2}$ bpm** 'I'll Be There', shrill Renee Mohannon wailed garage **(0-114 $\frac{1}{2}$ bpm** 'Can Fake The Feeling', Reggie Hall sung jerky **113 $\frac{1}{2}$ bpm** 'Oh So True', Shawn Christopher sung crawling **62 $\frac{3}{4}$ bpm** 'He's All I Need'.

PHORTUNE 'String Free'
 (US Hot Mix 5 Inc HMF 14)
 Ralphi Rosario mixed piano jangled insistent good jerkily bounding instrumental in **124 $\frac{3}{4}$ -124 $\frac{3}{4}$ bpm** Club LeRay and less fierce **(0)124 $\frac{3}{4}$ bpm** Dash Riprock Mixes, flipped by the Mickey 'Mix'n' Oliver mixed. Spanky (a chap) muttered **123bpm** heavy bass burred 'Can You Feel The Bass' in House Mix and more twittery Can You Groove Me versions.

CAPITAL HOUSEPARTY: CONTINUED

CAPITAL RADIO's new year's eve five hour continuous Houseparty tape, mixed up by Les Adams and myself, seemed to go over so well that the first half has already been repeated due to popular demand, with the rest to follow. What's more, there's talk of next new year's Houseparty being networked all over the country, so with luck it won't just be Londoners who get to hear it! There was a slight panic this time when Tim Westwood actually started the tape 45 seconds early by mistake, and then thought he'd better make up the lost time by bridging between Michael Jackson and Bros with a burst of Inner City (in case anyone was wondering!). Anyway, as promised, here at last is the playlist for the final two hours, from midnight, with Beats Per Minute for mixing guidance and links denoted by / for running mix,] for chop mix, and - for straightforward segue:

SYDNEY THOMPSON 'Auld Lang Syne' ('Party Dances with Sydney Thompson', Sydney Thompson Dance Records LP) - **PHIL TATE & HIS PARTY BAND 'Hokey Cokey'** ('Party Dances', CBS EP) - **MRS MILLS 'Glad's Party'** (Parlophone, edited) - **BOBBY MacLEOD & HIS BAND 'Swingalong Reels'** ('This Is Scotland', RCA LP) - **YAZZ & THE PLASTIC POPULATION 'The Only Way Is Up'** (megamix of seven inch (124 $\frac{3}{4}$)/original 12 inch (124 $\frac{1}{3}$)/The Bam Bam Remix (123 $\frac{3}{4}$ -123 $\frac{2}{3}$)/US Acid Dub (124 $\frac{3}{4}$)/interpolating 'Stand Up For Your Love Rights' (123 $\frac{1}{3}$)/**INNER CITY 'Good Life'** (Steve 'Silk' Hurley Mix) (125-125 $\frac{1}{4}$)/**INNER CITY 'Big Fun'** (original 12 inch) (120)/**INNER CITY 'Good Life'** (Mike 'Hitman' Wilson Mix, re-edited) (125 $\frac{1}{3}$ -125 $\frac{1}{2}$)/**Mr LEE 'Pump Up London'** (125 $\frac{3}{4}$ -126)/**DONNA SUMMER 'I Feel Love'** (Patrick Cowley Megamix) (126 $\frac{1}{4}$ -125 $\frac{1}{2}$)/**PET SHOP BOYS 'Always On My Mind'** (Extended Dance Version) (124 $\frac{2}{3}$)/**THE COMMUNARDS 'Never Can Say Goodbye'** (Shep Pettibone Remix) (132 $\frac{1}{2}$)/**DEACON BLUE 'Real Gone Kid'** (seven inch) (130-131 $\frac{3}{4}$)] **U2 'New Year's Day'** (133)/**WOMACK & WOMACK 'Teardrops (Remix)'** (133)/**THE CHRISTIANS 'Harvest For The World (Remix)'** (130 $\frac{1}{4}$)] - **FAIRGROUND ATTRACTION 'Perfect'** (136 $\frac{3}{4}$ -138 $\frac{1}{2}$ -0) - **TANITA TIKARAM 'Good Tradition'** (153 $\frac{3}{4}$)] **PHIL COLLINS 'Two Hearts'** (155 $\frac{1}{2}$)/**GEORGE HARRISON 'Got My Mind Set On You'** (149)] **TOM JONES 'It's Not Unusual'** (182-184-186-188)/**JOHN ANDERSON 'Glenn Miller Medley'** (192-194)]

1 AM

ALISON MOYET 'That Ole Devil Called Love' (67-0) - **GEORGE MICHAEL 'Kissing A Fool'** (77 $\frac{3}{4}$ -0) - **ROBIN BECK 'The First Time (Remix)'** (24 $\frac{1}{2}$ -98-0) - **BILL WITHERS 'Lovely Day (Sunshine Mix)'** (98 $\frac{1}{3}$)/**MILLI VANILLI 'Girl You Know It's True'** (97 $\frac{1}{2}$)/**MILLI VANILLI 'Baby Don't Forget My Number (Pennsylvania 6-5000 Heart Line Mix)'** (100 $\frac{1}{2}$, intro only)] **ROB BASE & DJ E-Z ROCK 'Get On The Dance Floor (LP Version)'** (118 $\frac{1}{3}$)/**BLACK RIOT 'A Day In The Life'** (120)/**ARMANDO '100% Of Disin' You'** (127)/**ROYAL HOUSE 'Can You Party'** (123 $\frac{1}{2}$) incorporating **JUNGLE BROTHERS 'I'll House You'** (123 $\frac{1}{3}$)/**MARSHALL JEFFERSON 'Move Your Body'** (122, re-edited)/**KRAZE 'The Party'** (120 $\frac{1}{2}$)/**MARSHALL JEFFERSON Presents TRUTH 'Open Our Eyes'** (Celestial Mix) (120 $\frac{1}{3}$)/**JUNGLE WONZ 'The Jungle/Jungle Mix'** (118 $\frac{1}{2}$)/**TURNTABLE ORCHESTRA 'You're Gonna Miss Me'** (115 $\frac{1}{2}$)/**COOKIE CREW 'Born This Way (Let's Dance)'** (118 $\frac{1}{3}$)/**TYREE 'Turn Up The Bass'** (123 $\frac{1}{2}$)/**FAST EDDIE 'Yo Yo Get Funky'** (125 $\frac{1}{2}$)/**FAST EDDIE 'Hip House'** (123 $\frac{3}{4}$)/**MAURICE 'This Is Acid (A New Dance Craze)'** (S&T Mix, re-edited) (125)/**L.A. MIX 'Check This Out'** (Fierce Vocal/seven inch/Fierce Vocal) (117 $\frac{1}{2}$).

2 AM

As you will have noticed, the very end became intensely house-ified and deep!

CASH MONEY & MARVELOUS 'The Mighty Hard Rocker'

(Sleeping Bag Records SBUK 5T)

1988 Technics World DJ Mixing champion Cash and his rapper Marvelous have made this Public Enemy-ish fierce **106 $\frac{1}{2}$ bpm** rumbling jitterer their UK A-side (**106 $\frac{1}{2}$ bpm** Instrumental), putting DJ Jazzy Jeff & Fresh Prince-type jauntily jiggling **93bpm** 'Find An Ugly Woman' (Instrumental too) on the flip here. Meanwhile, selling fast on reputation just before Christmas, their tracks crammed but slightly disappointing dately downtempo and murky import album.

CASH MONEY & MARVELOUS 'Where's The Party At?'

(US Sleeping Bag Records TLX-42016)

has the good scratching and cutting **0-101bpm** 'The Music Maker', **0-97 $\frac{1}{2}$ -0bpm** 'Ugly People Be Quiet (Remix)', **(0-)104 $\frac{1}{2}$ bpm** 'All About Partyin'', chugging **102bpm** title track, amusing **0-93 $\frac{1}{2}$ bpm** 'Marvelous' Drawers', jiggy **0-107-0bpm** 'Who's In The Place', funky **95 $\frac{1}{2}$ -0bpm** 'A Real Mutha For Ya', catchy **(0-)97 $\frac{3}{4}$ -0bpm** 'Time Is Up', dull **0-98-0bpm** 'Ugly People Be Quiet', **(0-)92-0bpm** 'Is It Real', **92 $\frac{1}{2}$ bpm** 'Play It Cool', above 12-inched **106 $\frac{1}{2}$ bpm** 'The Mighty Hard Rocker' and **93bpm** 'Find An Ugly Woman'.

MICHELLE AYRES 'Another Lover'

(Garage Trax GTX 2)

Blaze created excellent if specialist naggingly weaving, jangling, gurgling and wailing soulfully sung garage shuffler, in **0-121bpm** Club Mix, **0-121-0bpm** Dub Mix, **114 $\frac{3}{4}$ bpm** Blassin' Mix, **113 $\frac{1}{4}$ bpm** Acappella, and **0-113 $\frac{1}{4}$ -0bpm** Bass Apella, the flip's mixes being not only slower in tempo but also pressed at 33 $\frac{1}{3}$ rpm.

PAULA BRION 'Excuses'

(US Tommy Boy TB 925)

Described as "the dance debut of Paula Brion", which suggests that its stridently wailing diva may possibly be known in other fields, this ramblingly nagged powerful chugger is archetypal New York "garage", in driving **(0-)118 $\frac{1}{2}$ -0bpm** Vocal Club, clanking **118 $\frac{1}{2}$ bpm** Excuses For The Birds Dub, cantering **(0-)118 $\frac{1}{2}$ bpm** Liars Choice Dub, thudding **118bpm** Radio Edit mixes.

DEF JEF 'Give It Here'

(US Delicious Vinyl DV1003)

Peter Brown 'Dance With Me' based and Joe Tex quoting jauntily wriggling **105 $\frac{1}{2}$ bpm** jumpy good rap, leading a strong six-tracker that also has the Cheryl Lynn 'Got To Be Real'/Gaz 'Sing Sing/T La Rock & Jazzy Jay 'It's

Skipworth & Turner "make it last"

The long awaited new single available now on 7" and 12"
 In Club, Deep House and Deep Dub Mixes by David Morales 12/BRW 118



'SOUL GALORE'



DJ

MIX MASTERS 'House Express'

(US DJ, International Records DJ954)
Literally locomoting (with train whistle blasts, and useful sound effects at the close of side one!) jittery house chugger in six different mixes. Ralph Rosario's thrumming 122½bpm Whey Mix, Tyree's twittering 122½bpm Transfer Mix, Boogie's stuttering (0)122¼-0bpm Express Mix, Fast Eddie's acidically churning 125-0bpm Hurtin Mix, Martin Luna's frenetic 125¼bpm Home Boy and (0)-124¼bpm P-P-Pumped Again Mixes.

SMOKIN' GANG 'Crazy Claps'

(US Hot Mix 5 Inc HMC-EP-11)
Simple but strong repetitive house four-tracker ringing the changes on a basic 124bpm beat with this "clap your hands" stuttered thudding striding chugger, the similarly structured though otherwise different title line repeating twittersy 'Move Your Big Booty (Acid)', again differently titled lined "drain" clonking percussion Latin House, while the (0)-124bpm 'Take It From The Top' combines "clap your hands" with the acidic twitters plus its own title line to be perhaps strongest of all.

GUY 'Teddy's Jam'

(US Uptown/MCA Records MCA-23922)
Teddy Riley and Gene Griffin created very exciting ultra-jiggly rolling go-go hip hop-cum-Pfunk fusing jumpy "swing beat" jitterer, punctuated by 'Tramp' and other break beats and crammed with beat losing staccato edits in its (0-)107¼-0bpm Extended Version, 0-107-0bpm Bonus Beats and Radio Edit, 0-110¼-0bpm Hype Mix and Hype Beats, 0-105½bpm Teddy's jazz treatments. There may not be much song but it's a good happy feeling.

BAR-KAYS 'Struck By You'

(US Mercury 872 103-1)
Kenni Hairston co-created, Dave "O" Origin remixed, ultra jauntily juddering happy jiggle with the current go-go hip hop "swing" that here combines both Teddy Riley's influence and their own old dated style, good funky fun, in 97½bpm 12" and A Capella, 0-97½bpm Dub and (0-)97½bpm 7" mixes (Mark Berry remixed old 125¼bpm 'Your Place Or Mine', too).

TOP BILLIN' 'Straight From The Soul'

(Rapsonic DOPE T3)
James Brown samples crammed jittery scrubbing and jumping 111½bpm nervy insistent strong UK rap, flipped by a squealing sax-cut equally jumpy 117bpm new mix of 'Naturally'.

L.U.S.T. '2 Hot 2 Stop'

(US Renée Records RE 111)
Raze 'Break 4 Love' inspired sparsely trotting 120½bpm simple light disco lurcher with a repetitive title muttering guy crooning over an orgasmically panting girl in the similar Vocal and Nastii Mixes, while Muriel and Reynald Deschamps add some foreign language and sexy instructions to the beefier French Tickler Mix!

DIAZ BROTHERS 'Bow Some Static'

(US Bassment Records BM-0064)
Weazling bass synth snarled fusion of the JB's 'Blow Your head' and James Brown 'Static' (amongst others), in slightly 'Pump Up The Volume'-ish pounding 118bpm House Mix and Instrumental versions but far more rawly rare groove-ish in the 0-114bpm Break Beat Mix and its 114bpm Instrumental, worth checking.

MARSHALL JEFFERSON Presents DANCING FLUTES 'Do The Do'

(US Underground UNI29)
With jazz-funk-ish repetitive "got to do the do if you want to get it done" muttering, this Marshall Jefferson creation acidically twitters through a doodling flute line and seems disappointingly retrogressive (it may be an older recording only just released), pleasant but not a major opus, in four 121¼bpm mixes (beware the beat losing edited Dub The Do).

● BEATS & PIECES

LAST WEEK'S Hammy Awards may have seemed a bit dry and dull, mainly because for some reason there didn't seem to be room for most of the more personal ones, so here's a recap... DONT POINT THAT THING AT ME (it might be loaded): James Brown ('Papa's Got A Brand New Mailbag?')... GIMME A BEAT AND I CAN LOSE IT (in a tape edit): what sometimes seems like most studio engineers!... "HULLO, MICHAEL, ARE YOU AND BUBBLES FREE ON MARCH THE 14TH?": Tony Prince of the Disco Mix Club (now with a hard act to follow)... HIS SHOES HAVE NOT BEEN FILLED: Steve Walsh... N-SIGN RADIO'S TV STAR: Tim Westwood... TOP OF THE POPS' VIDEO STAR (if only for two seconds!): MC Jammy Hammy... PERFECTION TAKES TIME: Les Adams... SIX MONTHS' SUPPLY OF LOBSTERS: Adrian Webb of Live-Wire (that being what each Prestatyn weekender pays for!)... A TOPLESS STRAP OR A STRAPLESS TOP?: Joyce Sims... UK heats of the Technics DJ Mixing Championships next week are at Man-

chester's Hacienda (Monday 16), Liverpool's The State (17), Nottingham's New York New York (18) — be there!... Concorde Artists' 1989 World Dance Championships appeared to be televised live from the Hippodrome last week in a cheap looking production, relegated to two o'clock in the morning — the winner, not that the result has had much relevance for several years now, was deservedly Nigeria's **Bimbo Gomero**, helped immensely by his heavily fringed white clothes which moved in syncopation with his African dance steps (interestingly, **Rhythm King** supplied all the contest's music, by such acts as **S'Express**, **Bomb The Bass**, **Beatmasters** and **Jay Strongman**, which was an advance over the **Nigel Wright** produced cover versions of previous years!)... **Martin Collins** seems to be joining **Capital Radio**... **Tim Raidl** is updating his DJ mailing list for **Jack Trax** and the new **Garage Trax** labels — send exhaustive work details to him at **Define Promotions UK**, 68 Sunningdale Round Green, Luton, Bedfordshire LU2 7TE... **GTI Records** likewise are building a mailing list, contact either **Peter Harris** or **Errol Henry** at 282 Westbourne Park Road, London W11 1EH (01-221 8698)... **Carol Leeming** may be from the Midlands but, press release notwithstanding, **Boyz In Shock** members **Paul Denton** and **Dean Zepherin** are actually from Harrow in North West Greater London... **Lindsay Wesker** points out that **Seduction's** opening "fraternity chant" is by **Dan Ackroyd** and **Eddie Murphy** from the railway car scene in 'Trading Places'... **Alan Coles**, **Mark George** and **Mike Wilks** spin modern and independent soul this Saturday (14) at **Maesglas Workingmen's Club** in Newport, Gwent... **Paul Oakenfold's** Mondays at London Charing Cross's **Heaven** are now known as **The Land Of Oz**... **GIVE IT SOME OF THAT, KID!**



BELIEF
NITZER EBB 1989
© 1989 by MPT of Atlantic Records, Stamford, Conn. 06104

RM CHARTS

H I — N R G V I N T A G E C H A R T

TW LW

1	2	DOWN TOWN '88 (PETER SLAGHUIS REMIX) Petula Clark	PRT 12in
2	1	REQUIEM London Boys	German Teldec 12in
3	13	HEART OF GLASS Desiderata	Nightmare 12in
4	4	DANCE WITH ME Claudia T	Dutch Made Up 12in
5	3	LEFT TO MY OWN DEVICES (THE DISCO MIX) Pet Shop Boys	Parlophone 12in
6	9	WHAT KIND OF LOVE Diana Randall	French Public 12in
7	5	AUTOMATICALLY YOURS Brenda Cochrane	Dazzle 12in
8	6	I NEED YOUR PASSION Sweet Connection	German Blow Up 12in
9	15	LOVE HANGOVER (DANCE MIX) Diana Ross	Motown 12in
10	14	JACK TO THE SOUND OF THE UNDERGROUND Hithouse	Supreme 12in
11	12	OVER AND OVER AND OVER Michelle Goulet	Saturday 12in
12	7	THE RUMOUR (SHEP PETTIBONE REMIX) Olivia Newton-John	USMCA 12in
13	16	MOVE IT IN, MOVE IT OUT Body Heat	Canadian Sizzle 12in
14	8	LOVE EVICTION/LOOKING FOR SOMEONE TO LOVE TONIGHT Quartzlock	Retro 12in
15	18	STOP! Erasure	Mute 12in
16	38	EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra Siren	Siren 12in
17	22	ONLY MUSIC SURVIVES (DJ PROMIX) SPEND A LITTLE TIME Alba	Italian Merak Music 12in
18	11	A B C D/BAD GIRLS Radiorama	Italian Disco Merak Music 12in
19	30	ALL OVER AGAIN Norma Manning	Passion 12in
20	10	NATHAN JONES (EXTENDED VERSION) Bananarama	London 12in
21	Re	NEVER SAY YOU LOVE ME David Lyne	German ZYX 12in
22	Re	POWER OF PERSUASION Pointer Sisters	US Columbia 12in
23	23	CALL ME/SIGNS OF LOVE Coco	German Blow Up 12in
24	17	I CAN FLY Louise Thomas	Nightmare 12in
25	Re	FOOLS CRY Fancy	German Metronome 12in
26	24	IT'S YOU Sheila Stewart	Dutch Made Up 12in
27	21	ROCK ME BABY Lysa Lynn	US Emergency 12in
28	Re	YOU CAN SET ME FREE Coo Coo	Italian Flea 12in
29	28	COCOON (THEME FROM 'HITMAN AND HER') Timerider	Lisson 12in
30	33	TAKE ME TO YOUR HEART (AUTUMN LEAVES MIX) Rick Astley	RCA 12in
31	—	YOU'RE THE ONE 1000 Ohm	Belgian ARS 12in
32	32	JUST FOR YOU Manuela	Belgian Hi Tension 12in
33	20	STAND UP FOR YOUR LOVE RIGHTS Yaz	Big Life 12in
34	35	WEEKEND The Todd Terry Project	Sleeping Bag 12in
35	37	BACKSEAT OF YOUR CADILLAC C. Catch	German Hansa 12in
36	39	MAMA TOLD ME '88 Funlastique	Belgian ARS 12in
37	Re	SAYIN' SOORRY (DON'T MAKE IT RIGHT) Denise Lopez	Breakout 12in
38	—	CRAZY FOR YOU Vanessa	Dutch Injection 12in
39	19	SS PAPPARAZZI (THE CROWNING KING MIX) Stock Aitken Waterman	PWL 12in
40	40	RUN TO ME Cherish	Instant Karma! 12in

CANADA'S TOP TWENTY 27 June 1985 TW LW

1	1	NEVER SURRENDER	Corey Hart
2	3	WALKING ON SUNSHINE	Katrina And The Waves
3	8	A VIEW TO A KILL	Duran Duran
4	4	WOULD I LIE TO YOU	Eurythmics
5	9	EVERY TIME YOU GO AWAY	Paul Young
6	14	AXEL F	Harold Faltermeyer
7	16	BLACK CARS	Gino Vanelli
8	2	EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears
9	17	STRANGE ANIMAL	Gowan
10	11	SUDDENLY	Billy Ocean
11	7	SUSSUDIO	Phil Collins
12	12	IF YOU LOVE SOMEBODY SET THEM FREE	Sting
13	15	FRESH	Kool & The Gang
14	10	RASPBERRY BERET	Prince & The Revolution
15	5	GOONIES 'R' GOOD ENOUGH	Cyndi Lauper
16	—	WOLF OF LIFE	Dire Straits
17	—	NEVER ENDING STORY	Limahl
18	19	THINGS CAN ONLY GET BETTER	Howard Jones
19	20	ANGEL	Madonna
20	6	HEAVEN	Bryan Adams

AUSTRALIA'S TOP TWENTY 27 June 1985 TW LW

1	1	ANGEL	Madonna
2	2	LIVE IT UP	Mental As Anything
3	4	CRAZY FOR YOU	Madonna
4	5	WALKING IN SUNSHINE	Katrina And The Waves
5	3	WOULD I LIE TO YOU	Eurythmics
6	8	A VIEW TO A KILL	Duran Duran
7	7	WE WILL TOGETHER	Eurogliders
8	6	50 YEARS	Uncanny X-Men
9	12	MAN OVERBOARD	Do.Re.Mi
10	9	RHYTHM OF THE NIGHT	Debarge
11	17	GET IT ON	Power Station
12	20	GOONIES 'R' GOOD ENOUGH	Cyndi Lauper
13	14	LOVER COME BACK TO ME	Dead Or Alive
14	18	OBSESSION	Animotion
15	19	SUDDENLY	Billy Ocean
16	11	WE ARE THE WORLD	USA For Africa
17	—	VOICES CARRY	Til Tuesday
18	—	CALL ME	Go West
19	—	OUT OF MIND OUT OF SIGHT	Models
20	16	WE CLOSE OUR EYES	Go West

Compiled by James Hamilton/Alan Jones



TURNTABLE ORCHESTRA

"YOU'RE GONNA MISS ME"

LIC1 012 - OUT NOW

"WITHOUT QUESTION THE BIGGEST GARAGE/DEEP HOUSE RECORD YET"

FROM THE ALBUM "THE GARAGE SOUND OF DEEPEST NEW YORK" - AVAILABLE FROM ROUGH TRADE/CARTEL



THE CLUB CHART

TW LW

1	1	RESPECT (MIXES) Adeva	Cooltempo 12in
2	2	GOOD LIFE (MAGIC JUAN'S MIX/MAYDAY CLUB MIX) Inner City	10 Records 12in
3	4	BORN THIS WAY (LET'S DANCE) Cookie Crew	ffrr 12in
4	3	YOYO GET FUNKY/HIP HOUSE/JACK 2 THE SOUND/CAN U STILL DANCE/CLAP YOUR HANDS The DJ Fast Eddie	DJ International Records LP
5	7	I CAN DO THIS (UPTOWN/DOWNTOWN MIXES) Monie Love	Cooltempo 12in pre-release
6	6	WALK ON... (MELLOW MIX) Smith & Mighty featuring Jackie Jackson	Three Stripe Records 12in
7	14	MY PREROGATIVE (EXTENDED REMIX) Bobby Brown	MCA Records 12in
8	13	GET ON THE DANCE FLOOR (THE "SKY" KING REMIXES/ORIGINAL ALBUM VERSION) Rob Base & DJ E-Z Rock	Supreme Records 12in
9	5	RUNAWAY GIRL (PIMP DUB/RUNAWAY RADIO MIX) Sterling Void/IT'S ALL RIGHT (HOUSE MIX) Sterling Void & Paris Brightledge	ffrr 12in
10	11	TURN UP THE BASS/T.J.G.P./ACID OVER Tyree	US DJ International Records LP
11	9	STAKKER HUMANOID/(THE OMEN MIX) Humanoid	Westside Records 12in
12	23	MY LOVE IS MAGIC (CLUB MIX) B3s Noir	10 Records 12in pre-release
13	—	WAIT (LONG) Robert Howard + Kym Mazelle	RCA 12in
14	12	DON'T SCANDALIZE MINE/READY TO PENETRATE Sugar Bear	Champion 12in
15	84	THAT'S THE WAY LOVE IS (UNDERGROUND/ACIEED MIXES) Ten City	Atlantic 12in
16	28	NOT GONNA DO IT (MIXES) Vicky Martin	US Movin' Records 12in
17	38	THIS IS ACID (A NEW DANCE CRAZE) (LES ADAMS REMIXES) Maurice	Breakout 12in
18	10	YOU'RE GONNA MISS ME (EXTENDED VER.) Turntable Orchestra	RePublic Records 12in
19	22	GOOD LIFE (STEVE HURLEY/MIKE 'HITMAN' WILSON MIXES) Inner City	10 Records 12in
20	33	YO YO GET FUNKY (MIXES) Fast Eddie	US DJ International Records 12in
21	18	THE WAY YOU LOVE ME (12" CLUB MIX) Karyn White	Warner Bros 12in
22	8	OPEN OUR EYES (MIXES) Marshall Jefferson presents Truth	ffrr 12in
23	21	GET ON THE DANCE FLOOR/JOY AND PAIN/CHECK THIS OUT Rob Base & DJ E-Z Rock	Supreme Records LP
24	15	WRATH OF KANE Big Daddy Kane	US Cold Chillin' 12in
25	17	DON'T BELIEVE THE HYPE Mista E	Urban Acid 12in
26	20	CHIKKI CHIKKI AHH AHH/FORDTRAX Baby Ford	Rhythm King 12in
27	30	ACTIVATED/TAKE ME WHERE YOU WANT TO/I'VE WAITED ALL NIGHT/I COME ALIVE WHEN I'M WITH YOU Gerald Alston	Motown LP
28	45	PROMISED LAND/GOING DOWN/CAN'T FAKE THE FEELING/PERFECT WORLD/I'LL BE THERE/ TRY Joe Smooth	US DJ International Records LP
29	25	TAKE SOME TIME OUT (CLUB MIX) Arnold Jarvis/FEEL THE MUSIC (POWER MIX) Ruff/Neck/LET'S WORK IT OUT (PERFORMANCE MIX) Exit (The Garage Sound Of Deepest New York)	Republic Records LP
30	16	BUFFALO STANCE Neneh Cherry	Circa Records 12in
31	40	BREAK 4 LOVE (SPANISH FLY) Raze	Champion 12in
32	35	GIVE ME BACK YOUR LOVE (MIXES) Boyz In Shock featuring Carol Leeming	Jack Trax 12in
33	94	YEAH BUDDY (EXTENDED MIX) Royal House	Champion 12in
34	—	HIP HOUSE (MIXES) (122 2/3-0)/I CAN DANCE (123 1/3-0bpm) The DJ Fast Eddie	DJ International Records 12in
35	56	HOW FAR I GO (MIXES) Peter Black	US DJ International Records 12in
36	54	JOY AND PAIN Donna Allen	US Oceana LP
37	36	WEEKEND/JUST WANNA DANCE The Todd Terry Project	Sleeping Bag Records 12in
38	34	ANYTHING IS POSSIBLE (MIXES) Gary L	US Easy Street 12in
39	—	MAKE IT LAST (MIXES) (113 3/4-0bpm) Skipworth & Turner	Fourth & Broadway 12in
40	—	2 HOT 2 STOP (MIXES) (120 1/2bpm) L.U.S.T.	US Renée Records 12in
41	27	WHERE'S THE PARTY AT/THE MUSIC MAKER/WHO'S IN THE PLACE/UGLY PEOPLE BE QUIET (REMIX) Cash Money & Marvelous	US Sleeping Bag Records LP
42	—	WE CAN MAKE IT (120 3/4)/GOOD GIRL (100 3/4bpm) Bonnie Byrd	US Wadworth Records 12in
43	—	HEY MUSIC LOVER (G-OO-D VIBRATION MIX) S'Xpress	Rhythm King 12in promo
44	26	USELESS (I DON'T NEED YOU NOW) (MARSHALL JEFFERSON WINDY CITY MIXES) Kym Mazelle	Syncopate 12in
45	31	MAKE MY BODY ROCK (FEEL IT) (MIXES) Jomanda	US Big Beat 12in
46	59	DO ME RIGHT Pebbles	US MCA Records 12in promo
47	re	BLACK ROCK AND RON (EXTENDED MIX) (119 2/3-119 1/3)/(BEATS) (119 2/3-120-119 2/3) /GETTING LARGE (INSTRUMENTAL) (100 2/3bpm) Black, Rock and Ron	Supreme 12in pre-release
48	—	IN & OUT OF MY LIFE (CLUB MIX) (121 1/2-0bpm) Adeva	Garage Trax 12in
49	53	STRAIGHT FROM THE SOUL (111 2/3)/NATURALLY (REMIX) (117bpm) Top Billin'	Rapsonic 12in
50	19	THE MIGHTY HARD ROCKER/FIND AN UGLY WOMAN Cash Money & Marvelous	Sleeping Bag Records 12in
51	50	WAITING IN VAIN Total Contrast	Criminal Records 12in
52	70	SOMEDAY (CLUB MIX) Ce Ce Rogers	US Atlantic 12in/UK promo

53	—	TAKE IT FROM THE TOP/CRAZY CLAPS/MOVE YOUR BIG BOOTY (ACID/LATIN HOUSE) (124bpm) Smokin' Gang	US Hot Mix 5 Inc 12in
54	43	KNOW HOW/(INSTRUMENTAL) Young MC	Fourth & Broadway 12in
55	72	SOULMATE (DANCIN' DANNY D REMIXES) Wee Papa Girl Rappers	Jive 12in
56	81	NIGHT MOVES (MIXES) Rickster	Sure Delight 12in
57	37	TALKING WITH MYSELF/(OPIUM MIX) Electribe-1.0.1.	Club 12in
58	51	TOUCH OF LOVE (MIXES) Liz Torres featuring Master C&J	Black Market Records 12in
59	55	SEDUCTION (MIXES) Seduction	US Vendetta Records 12in
60	68	ROCK THE DISCOTHEQUES/ACID JACKSON (LET'S GO) The Dynamic Guv'nors	Blapps! Records 12in
61	39	TOUCH ME (LOVE ME TONIGHT) Brian Keith	US New Image 12in
62	—	MY MIND'S MADE UP/EVERYBODY Ambassadors Of Funk	Living Beat Records 12in
63	46	IGOTTA GOOD THING (REMIX) Super Lover Cee & Casanova Rud	USDNA International 12in
64	re	THE LOVER IN ME (EXTENDED VERSION) Sheena Easton	MCA Records 12in
65	24	JACK OF SPADES (MIXES) Boogie Down Productions	Jive 12in
66	41	VOODOO RAY A Guy Called Gerald	Rham! Records 12in
67	—	I WANNA ROCK (ST. PETE'S HOUSE MIX/BOBBY E. DAVIS PIANO MIX) (122 1/4-122-0)/(HASAN & CHARLIE BABIE CLUB MIX) (122 1/2-122 1/2-0)/(JOHN JAY'S FREESTYLE MIX) (122-124 1/4) Freestyle Express/TONY'S TECHNO HOUSE (122 1/2-122 1/4bpm) Tony Real	US Sunshine Music Ltd 12in
68	52	REACHIN' (BROTHERHOOD MIX) Phase II	RePublic Records 12in
69	60	AT MY HOUSE/AND THE BREAK GOES ACID/SHAFTED OFF/FUNKY ACID MAKOSSA Frankie 'Bones' presents Bonesbreaks Volume 2	US UnderWorld Records 12in
70	66	WHO IS IT? (0-114 1/2)/CRUSHIN-N-BUSSIN (REMIX) (91 3/4-0)/INCREASE THE PEACE (0-101 1/4-0)/GREATEST MAN ALIVE (103 1/4bpm) 3-D	CityBeat LP
71	29	SAY A LITTLE PRAYER Bomb The Bass featuring Maureen	Rhythm King 12in
72	69	SET THE PACE (SAY YEAH)/STYLIN' (EXTENDED VERSION) Skinny Boys	Jive 12in
73	96	BUS STOP (LES ADAMS REMIX) N.93	Rhyme 'n' Reason Records 12in
74	re	SALSA HOUSE Richie Rich	US Mercury 12in
75	—	BODY FUSION (82-81-80bpm) Starvue	Graphic Records 12in limited edition
76	83	HOUSE EXPRESS/PUMP IT UP HOME BOY (MIXES) Mix Masters	US DJ International Records 12in
77	re	AS ALWAYS (MIXES) Farley 'Jackmaster' Funk presents Ricky Dillard	Champion 12in
78	42	FEEL THE MUSIC (FEEL THE BASS) (MIXES) Double Trouble	B/Ware! Records 12in
79	97	THE PARTY/(ITALIAN VERSION/SEX VERSION) Rubix	German zyx records 12in
80	80	2 HYPE (DANCIN' DANNY D UK REMIX/HOUSE INSTRUMENTAL/ORIGINAL VOCAL) Kid 'N Play	Cooltempo 12in pre-release
81	49	LOVE FEVER (ADONIS' MIXES) CCDP	Jive 12in
82	—	BE THERE (5:43) (124 1/4)/(5:17) (119-117-119-117 2/3-119 1/4-0)/(4:02) (119 2/3-119-118 1/2-119 1/4-118 1/2-119bpm) Melodious Myles Excel	US Legit 12in
83	—	YOUR LOVE (CLUB) (0-112 2/3)/(DUB) (112 2/3-0bpm) Aphrodisiac	US Nugróve 12in
84	91	STRING FREE/CAN YOU FEEL THE BASS (MIXES) Phortune	US Hot Mix 5 Inc 12in
85	87	KEEP IT INSIDE/AFFAIR Cherrelle	Tabu LP
86	—	CHIKKI CHIKKI AHH AHH (THE FREE CLOUD REMIX) (122 1/2)/REPRISE (0-123)/OOCHI KOOCHI (CONRAD CADET MIX) (123 1/4-0bpm) Baby Ford	Rhythm King 12in
87	77	A DAY IN THE LIFE/WARLOCK Black Riot	Champion 12in
88	92	CAN YOU FEEL IT (DR MARTIN LUTHER KING, JR. SPOKEN WORD MIX) Fingers Inc	Jack Trax 12in
89	—	YOUR LOVE TAKES ME HIGHER (MAGIC JUAN'S SEX MIX) Beloved	WEA 12in promo
90	90	BABY DON'T FORGET MY NUMBER (PENNSYLVANIA SIX-FIVE-THOUSAND HEART LINE MIX) Milli Vanilli	Cooltempo 12in
91	—	GIVE IT HERE (105 1/4)/ON THE REAL TIP (102 1/4)/JUST A POET (IT FEELS MIGHTY FINE) (94 1/2bpm) Def Jef	US Delicious Vinyl 12in
92	62	COME GET MY LOVIN' (MIXES)/MOVE GROOVE Dionne	US Bigshot Records 12in
93	—	CHANGE (MAKES YOU WANT TO HUSTLE) (LES ADAMS' NOT JUST REARRANGE MIX) Blow (featuring Belva)	10 Records 12in
94	—	THE DEPUTY OF LOVE MACHINE (TECHNO MIX) (121 1/4)/(DIRTY BEATS MIX) (121 1/2)/(SHAKIN BAKER MIX) (121 1/4)/(CASTLE BEATS MIX) (119 1/4bpm) The Love Machine featuring Rose Windross	The Dance Yard Recording Corporation 12in white label
95	98	IT IS WHAT IT IS/FEEL SURREAL/BEYOND THE DANCE Rhythm Is Rhythm	US transmat 12in
96	—	THE PROMISED LAND (CLUB MIX) Joe Smooth Inc featuring Anthony Thomas	US DJ International Records 12in
97	—	DON'T YOU WANNA ROCK (CLUB ROCK/HOUSE VOCAL DUB) (120-0bpm) Fallout	US Fourth Floor Records 12in
98	—	BUS STOP (REMIX) (118 1/2bpm) N.93	Rhyme 'n' Reason Records 12in white label
99	re	KING OF THE BEATS Mantronix	US Capitol 12in
100	—	PSYCHEDELIC SHACK (FRANKIE KNUCKLES/CHUCK ARTAMATIK MIXES) (122bpm) Trybe	US Wild Pitch Records 12in
100	—	WHERE IS SHE NOW? (98 1/2)/(INSTRUMENTAL) (98 1/4)/LET ME TELL YOU ABOUT MY GIRL (SHORT MIX) (90 2/3)/(MIX 1 EXTENSION) (90 2/3)/(DUB MIX) (90 2/3-90 1/2bpm) Jerome 'Secret Weapon' Prister	US Tuff City 12in

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

CAN'T STOP

HANSON AND DAVIS

ON 7" AND 12", THE TITLE TRACK FROM THE FORTHCOMING ALBUM

SBUK 2 SBUK 2T

THE BEAR ESSENTIALS! AVAILABLE THROUGH ROUGH TRADE

NEW YORK'S HOTTEST TRACK AT LAST AVAILABLE IN THE U.K

KARIYA LET ME LOVE YOU FOR TONIGHT

SBUK 4 / SBUK 4T



SLEEPING BAG
THEY PUT OUT
GOOD
RECORDS



U S S I N G L E S

● W E E K E N D I N G 1 4 J A N

● W E E K E N D I N G 7 J A N

TW LW

1	1	EVERY ROSE HAS ITS THORN	Poison	Enigma
2	2	MY PREROGATIVE	Bobby Brown	MCA
3	6	TWO HEARTS	Phil Collins	Atlantic
4	4	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
5	8	IN YOUR ROOM	Bangles	Columbia
6	10	DON'T RUSH ME	Taylor Dayne	Arista
7	5	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
8	3	LOOK AWAY	Chicago	Reprise
9	12	ARMAGEDDON IT	Def Leppard	Mercury
10	13	SMOOTH CRIMINAL	Michael Jackson	Epic
11	14	I REMEMBER HOLDING YOU	Boys Club	MCA
12	19	PUT A LITTLE LOVE IN YOUR HEART	Annie Lennox & Al Green	A&M
13	16	SILHOUETTE	Kenny G	Arista
14	7	WELCOME TO THE JUNGLE	Guns N' Roses	Geffen
15	22	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
16	27	WHEN I'M WITH YOU	Sheriff	Capitol
17	26	BORN TO BE MY BABY	Bon Jovi	Mercury
18	24	ALL THIS TIME	Tiffany	MCA
19	25	WHEN THE CHILDREN CRY	White Lion	Atlantic
20	9	WALK ON WATER	Eddie Money	Columbia
21	11	BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY)	Will To Power	Epic
22	28	LITTLE LIAR	Joan Jett And The Blackhearts	Geffen
23	29	HOLDING ON	Steve Winwood	Virgin
24	17	HOW CAN I FALL?	Breathe	A&M
25	30	WILD WORLD	Maxi Priest	Virgin
26	31	I WANNA HAVE SOME FUN	Samantha Fox	Jive
27	15	I DON'T WANT YOUR LOVE	Duranduran	Capitol
28	35	STRAIGHT UP	Paula Abdul	Virgin
29	18	THE PROMISE	When In Rome	Virgin
30	34	THE LOVER IN ME	Sheena Easton	MCA
31	37	WILD THING	Tone Loc	Delicious
32	20	FINISH WHAT YA STARTED	Van Halen	Warner Brothers
33	33	GHOST TOWN	Cheap Trick	Epic
34	41	WALKING AWAY	Information Society	Tommy Boy
35	32	THANKS FOR MY CHILD	Cheryl "Pepsi" Riley	Columbia
36	23	EARLY IN THE MORNING	Robert Palmer	EMI
37	21	SPY IN THE HOUSE OF LOVE	Was (Not Was)	Chrysalis
38	40	KISS	Art Of Noise featuring Tom Jones	China
39	42	BACK ON HOLIDAY	Robbie Nevil	EMI
40	44	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
41	45	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
42	51	ANGLE OF HARLEM	U2	Island
43	46	DIAL MY HEART	the Boys	Motown
44	38	KOKOMO	the Beach Boys	Elektra
45	47	YOU GOT IT	New Kids On The Block	Columbia
46	39	WILD, WILD WEST	the Escape Club	Atlantic
47	53	A LITTLE RESPECT	Erasure	Sire
48	48	BABY CAN I HOLD YOU	Tracy Chapman	Elektra
49	36	DESIRE	U2	Island
50	57	SHAKE FOR THE SHEIK	the Escape Club	Atlantic
51	43	BAD MEDICINE	Bon Jovi	Mercury
52	56	AS LONG AS YOU FOLLOW	Fleetwood Mac	Warner Brothers
53	80	SURRENDER TO ME	Ann Wilson	Capitol
54	61	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
55	62	IT'S NO SECRET	Kylie Minogue	Geffen
56	50	THE LOCO-MOTION	Kylie Minogue	Geffen
57	54	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	Cinderella	Mercury
58	60	CROSS MY HEART	Eighth Wonder	WTG
59	49	NOT JUST ANOTHER GIRL	Ivan Neville	Polydor
60	55	GROOVY KIND OF LOVE	Phil Collins	Atlantic

TW LW

1	2	MY PREROGATIVE	Bobby Brown	MCA
2	3	TWO HEARTS	Phil Collins	Atlantic
3	1	EVERY ROSE HAS ITS THORN	Poison	Enigma
4	6	DON'T RUSH ME	Taylor Dayne	Arista
5	9	ARMAGEDDON IT	Def Leppard	Mercury
6	5	IN YOUR ROOM	Bangles	Columbia
7	10	SMOOTH CRIMINAL	Michael Jackson	Epic
8	11	I REMEMBER HOLDING YOU	Boys Club	MCA
9	12	PUT A LITTLE LOVE IN YOUR HEART	Annie Lennox & Al Green	A&M
10	15	THE WAY YOU LOVE ME	Karyn White	Warner Brothers
11	7	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
12	16	WHEN I'M WITH YOU	Sheriff	Capitol
13	17	BORN TO BE MY BABY	Bon Jovi	Mercury
14	19	WHEN THE CHILDREN CRY	White Lion	Atlantic
15	13	SILHOUETTE	Kenny G	Arista
16	4	GIVING YOU THE BEST THAT I GOT	Anita Baker	Elektra
17	18	ALL THIS TIME	Tiffany	MCA
18	8	LOOK AWAY	Chicago	Reprise
19	23	HOLDING ON	Steve Winwood	Virgin
20	22	LITTLE LIAR	Joan Jett And The Blackhearts	Geffen
21	31	STRAIGHT UP	Paula Abdul	Virgin
22	28	WILD THING	Tone Loc	Delicious
23	26	I WANNA HAVE SOME FUN	Samantha Fox	Jive
24	30	THE LOVER IN ME	Sheena Easton	MCA
25	14	WELCOME TO THE JUNGLE	Guns N' Roses	Geffen
26	25	WILD WORLD	Maxi Priest	Virgin
27	20	WALK ON WATER	Eddie Money	Columbia
28	34	WALKING AWAY	Information Society	Tommy Boy
29	21	BABY, I LOVE YOUR WAY (FREEBIRD MEDLEY)	Will To Power	Epic
30	40	SHE WANTS TO DANCE WITH ME	Rick Astley	RCA
31	38	KISS	Art Of Noise featuring Tom Jones	China
32	41	WHAT I AM	Edie Brickell And The New Bohemians	Geffen
33	42	ANGLE OF HARLEM	U2	Island
34	24	HOW CAN I FALL?	Breathe	A&M
35	43	DIAL MY HEART	the Boys	Motown
36	29	THE PROMISE	When In Rome	Virgin
37	45	YOU GOT IT	New Kids On The Block	Columbia
38	39	BACK ON HOLIDAY	Robbie Nevil	EMI
39	33	GHOST TOWN	Cheap Trick	Epic
40	27	I DON'T WANT YOUR LOVE	Duranduran	Capitol
41	32	FINISH WHAT YA STARTED	Van Halen	Warner Brothers
42	47	A LITTLE RESPECT	Erasure	Sire
43	35	THANKS FOR MY CHILD	Cheryl "Pepsi" Riley	Columbia
44	36	EARLY IN THE MORNING	Robert Palmer	EMI
45	50	SHAKE FOR THE SHEIK	the Escape Club	Atlantic
46	53	SURRENDER TO ME	Ann Wilson	Capitol
47	37	SPY IN THE HOUSE OF LOVE	Was (Not Was)	Chrysalis
48	44	KOKOMO	the Beach Boys	Elektra
49	52	AS LONG AS YOU FOLLOW	Fleetwood Mac	Warner Brothers
50	54	MY HEART CAN'T TELL YOU NO	Rod Stewart	Warner Brothers
51	46	WILD, WILD WEST	the Escape Club	Atlantic
52	48	BABY CAN I HOLD YOU	Tracy Chapman	Elektra
53	62	ALL SHE WANTS IS	Duranduran	Capitol
54	55	IT'S NO SECRET	Kylie Minogue	Geffen
55	58	CROSS MY HEART	Eighth Wonder	WTG
56	49	DESIRE	U2	Island
57	51	BAD MEDICINE	Bon Jovi	Mercury
58	61	NEW DAY FOR YOU	Basia	Epic
59	71	I BEG YOUR PARDON	Kon Kan	Atlantic

BULLETS

61	67	NEW DAY FOR YOU	Basia	Epic
62	85	ALL SHE WANTS IS	Duranduran	Capitol
67	76	ANCHORAGE	Michelle Shocked	Mercury
68	77	IF WE NEVER MEET AGAIN	Tommy Conwell	Columbia
71	87	I BEG YOUR PARDON	Kon Kan	Atlantic
79	—	LIVING YEARS	Mike And The Mechanics	Atlantic
83	—	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
92	—	RONI	Bobby Brown	MCA
96	—	WAY COOL JR.	Ratt	Atlantic
97	—	I WANNA BE LOVED	House Of Lords	RCA
98	—	DREAMIN'	Vanessa Williams	Wing

BULLETS

61	92	RONI	Bobby Brown	MCA
63	68	IF WE NEVER MEET AGAIN	Tommy Conwell	Columbia
67	83	GIRL YOU KNOW IT'S TRUE	Milli Vanilli	Arista
75	84	MORE THAN YOU KNOW	Martika	Columbia
79	91	THE GREAT COMMANDMENT	Camouflage	Atlantic
81	98	DREAMIN'	Vanessa Williams	Wing
85	—	PARADISE CITY	Guns N' Roses	Geffen
86	96	WAY COOL JR.	Ratt	Atlantic
88	—	THE LOVE IN YOUR EYES	Eddie Money	Columbia
90	97	I WANNA BE LOVED	House Of Lords	RCA
96	—	DON'T TELL ME LIES	Breathe	A&M
97	—	LET'S PUT THE X IN SEX	Kiss	Mercury



U S A L B U M S

W E E K E N D I N G 14 J A N

TW LW

1	1	GIVING YOU THE BEST THAT I GOT Anita Baker	
2	3	RATTLE AND HUM U2	Elektra
3	2	COCKTAIL Soundtrack	Island
4	4	NEW JERSEY Bon Jovi	Elektra
5	7	APPETITE FOR DESTRUCTION Guns N' Roses	Mercury
6	8	DON'T BE CRUEL Bobby Brown	Geffen
7	6	HYSTERIA Def Leppard	MCA
8	5	TRAVELING WILBURYS Traveling Wilburys	Mercury
9	9	OPEN UP AND SAY ... AHH! Poison	Wilbury
10	10	SILHOUETTE Kenny G	Enigma
11	12	DELICATE SOUND OF THUNDER Pink Floyd	Arista
12	13	G N' R LIES Guns N' Roses	Columbia
13	11	TILL I LOVED YOU Barbra Streisand & Don Johnson	Geffen
14	14	JOURNEY'S GREATEST HITS Journey	Columbia
15	15	GREEN R.E.M.	Warner Brothers
16	19	SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians	Geffen
17	16	AMERICAN DREAM Crosby, Stills, Nash & Young	Atlantic
18	17	FAITH George Michael	Columbia
19	20	HOLD AN OLD FRIEND'S HAND Tiffany	MCA
20	21	LONG COLD WINTER Cinderella	Mercury
21	18	ANY LOVE Luther Vandross	Epic
22	22	KICK INXS	Atlantic
23	27	GREATEST HITS Fleetwood Mac	Warner Brothers
24	26	TRACY CHAPMAN Tracy Chapman	Elektra
25	24	REACH FOR THE SKY Ratt	Atlantic
26	25	OU812 Van Halen	Warner Brothers
27	23	SMASHES, THRASHES & HITS Kiss	Mercury
28	29	ROLL WITH IT Steve Winwood	Virgin
29	28	NO REST FOR THE WICKED Ozzy Osbourne	CBS
30	31	... AND JUSTICE FOR ALL Metallica	Elektra
31	30	TELL IT TO MY HEART Taylor Dayne	Arista
32	33	WILD, WILD WEST the Escape Club	Atlantic
33	37	EVERYTHING Bangles	Columbia
34	32	DIRTY DANCING Soundtrack	RCA
35	34	ALL THAT JAZZ Breathe	A&M
36	35	BIG THING Duranduran	Capitol
37	39	I9 Chicago	Reprise
38	38	HEART BREAK New Edition	MCA
39	41	UP YOUR ALLEY Joan Jett And The Blackhearts	CBS
40	42	WINGER Winger	Atlantic
41	36	A FRESH AIRE CHRISTMAS Mannheim Steamrollers	American G
42	45	BAD Michael Jackson	Epic
43	46	DREAMING #11 Joe Satriani	Relativity
44	44	IT TAKES TWO Rob Base & DJ E-Z Rock	Profile
45	43	HAVE YOU SEEN ME LATELY? Sam Kinison	Warner Brothers
46	40	BEAST FROM THE EAST Dokken	Elektra
47	49	OUT OF ORDER Rod Stewart	Warner Brothers
48	47	HEAVY NOVA Robert Palmer	EMI-Manhattan
49	48	SIMPLE PLEASURES Bobby McFerrin	EMI-Manhattan
50	—	REEL LIFE Boy Meets Girl	RCA

Compiled by Billboard

W E E K E N D I N G 7 J A N

TW LW

1	1	GIVING YOU THE BEST THAT I GOT Anita Baker	Elektra
2	3	COCKTAIL Soundtrack	Elektra
3	2	RATTLE AND HUM U2	Island
4	5	NEW JERSEY Bon Jovi	Mercury
5	8	TRAVELING WILBURYS Traveling Wilburys	Wilbury
6	7	HYSTERIA Def Leppard	Mercury
7	4	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
8	6	DON'T BE CRUEL Bobby Brown	MCA
9	10	OPEN UP AND SAY ... AHH! Poison	Enigma
10	9	SILHOUETTE Kenny G	Arista
11	11	TILL I LOVED YOU Barbra Streisand	Columbia
12	12	DELICATE SOUND OF THUNDER Pink Floyd	Columbia
13	22	G N' R LIES Guns N' Roses	Geffen
14	18	JOURNEY'S GREATEST HITS Journey	Columbia
15	13	GREEN R.E.M.	Warner Brothers
16	17	AMERICAN DREAM Crosby, Stills, Nash & Young	Atlantic
17	15	FAITH George Michael	Columbia
18	14	ANY LOVE Luther Vandross	Epic
19	20	SHOOTING RUBBERBANDS AT THE MOON Edie Brickell And The New Bohemians	Geffen
20	21	HOLD AN OLD FRIEND'S HAND Tiffany	MCA
21	16	LONG COLD WINTER Cinderella	Mercury
22	23	KICK INXS	Atlantic
23	25	SMASHES, THRASHES & HITS Kiss	Mercury
24	19	REACH FOR THE SKY Ratt	Atlantic
25	24	OU812 Van Halen	Warner Brothers
26	27	TRACY CHAPMAN Tracy Chapman	Elektra
27	31	GREATEST HITS Fleetwood Mac	Warner Brothers
28	26	NO REST FOR THE WICKED Ozzy Osbourne	CBS
29	28	ROLL WITH IT Steve Winwood	Virgin
30	35	TELL IT TO MY HEART Taylor Dayne	Arista
31	29	... AND JUSTICE FOR ALL Metallica	Elektra
32	38	DIRTY DANCING Soundtrack	RCA
33	32	WILD, WILD WEST the Escape Club	Atlantic
34	34	ALL THAT JAZZ Breathe	A&M
35	30	BIG THING Duranduran	Capitol
36	36	A FRESH AIRE CHRISTMAS Mannheim Steamroller	American G
37	39	EVERYTHING Bangles	Columbia
38	37	HEART BREAK New Edition	MCA
39	46	I9 Chicago	Reprise
40	33	BEAST FROM THE EAST Dokken	Elektra
41	41	UP YOUR ALLEY Joan Jett And The Blackhearts	CBS
42	42	WINGER Winger	Atlantic
43	43	HAVE YOU SEEN ME LATELY? Sam Kinison	Warner Brothers
44	40	IT TAKES TWO Rob Base & DJ E-Z Rock	Profile
45	—	BAD Michael Jackson	Epic
46	48	DREAMING #11 Joe Satriani	Relativity
47	47	HEAVY NOVA Robert Palmer	EMI-Manhattan
48	44	SIMPLE PLEASURES Bobby McFerrin	EMI-Manhattan
49	45	OUT OF ORDER Rod Stewart	Warner Brothers
50	—	MANNHEIM STEAMROLLER Christmas Mannheim Steamroller	American G

Compiled by Billboard

MUSIC VIDEO

TW LW

1	2	KYLIE — THE VIDEOS Kylie Minogue	PWL
2	3	THE BIG PUSH TOUR Bros	CMW
3	1	PRIVATE COLLECTION Cliff Richard	PMI
4	8	SHOWBUSINESS Pet Shop Boys	PMI
5	6	FAITH George Michael	CMV
6	4	THE LEGEND CONTINUES ... Michael Jackson	Video Collection
7	5	MAKING THRILLER Michael Jackson	Vestron
8	7	THE GREATEST HITS Bananarama	Channel 5
9	11	KICK THE VIDEO FLICK INXS	Channel 5
10	18	LIVE AT HAMMERSMITH T'Pau	Virgin
11	10	NOW THAT'S WHAT I CALL MUSIC VIDEO 13 Various	PMI/Virgin
12	19	CIAO ITALIA LIVE FROM ITALY Madonna	Warner Home Video
13	15	TANGO IN THE NIGHT Fleetwood Mac	Warner Home Video
14	—	HISTORIA Def Leppard	PolyGram Music Video
15	9	THE VIDEO SINGLES Wet Wet Wet	Channel 5
16	—	THE HIT FACTORY the Hit Factory	PWL/Fanfare
17	13	LIVE IN CONCERT Daniel O'Donnell	Ritz
18	20	ALCHEMY LIVE Dire Straits	Channel 5
19	12	THE CONCERT TOUR Dirty Dancing	Vestron
20	—	IF LOOKS COULD KILL Heart	PMI

Compiled by Gallup

Mobile Discos

DAVE JANSEN — 01-690 7636
DAVE COLLINS 265-8085
STIX DISCO 01-505-6751 or 01-524-3691

Equipment Wanted

BEST CASH prices paid for all used disco equipment 01-359 1298.
YOUNG'S DISCOCENTRE requires used equipment/lighting 01-485 1115.

FOGGER DIRECT

FULL REMOTE CONTROL SELF-TIMER
VARIABLE OUTPUT CONTROL
VERY POWERFUL & ECONOMICAL
COMPLETELY PORTABLE
PRICE ONLY £399.00
 inc VAT, delivery & 1 free litre of fluid
RING 0734-586428

MIXING MAGIC!!

Acid, House, Hip-hop Funk, Reggae... Scratch and mix in style at the right price
NUMARK DM 1775 MIXER
 Now only £599 inc Pr stanton carts.
TECHNICS SL1210/1200's
 Only £269.00
 Flightcases from £89.00
FINANCE AVAILABLE FREE DELIVERY 0734-586428

EAST LONDON'S EARLY RISER DISCO CENTRE

50 Beulah Rd., Walthamstow, London E17
 • SALES, SERVICE, HIRE
 • MASSIVE STOCKS • MAIN AGENTS
 • DISCOUNT PRICES
 • NEW, PART X, S/H EQUIPMENT
 • SPECIAL OFFER EVERY WEEK
 Visit our Showroom or Phone
Tel: 01-520 3401

Mixing Tuition

BASIC MIXING TECHNIQUES. Free Factsheet 0706-841-411
DOUBLE TROUBLE are teaching all standards of mixing and transform scratching combining their famous studio effects at Noisegate Studio. **01-358 0809** (24 hours).

THE BIGGEST

FOR SALES & HIRE OF NEW & USED EQUIPMENT TO RETAIL & TRADE
FULL DESIGN & INSTALLATION FACILITIES, SERVICE & REPAIR DEPARTMENT
FINANCE & LEASING TERMS WITH NOTHING TO PAY FOR UP TO 4 MONTHS
MASSIVE SHOWROOM WITH ONSITE DEMO SUITE
MAIL ORDER FREE DELIVERY EASY ACCESS FREE CAR PARK

 Lightning Sound & Light Ltd

THE BEST

NEW YEAR BARGAINS

ORANGE AUDIO & LIGHTING SUPPLY & DESIGN
 PINSPOTS (inc. lamp) £113.99
 SCANNERS (inc. lamp) £84.95
 MINI MOONBEAMS (inc. lamp) £89.95
 SCANNING MOONBEAMS (inc. lamp) £139.95
 SUPER MOONBEAMS (inc. lamp) £113.95
 TECHNICS FLIGHTCASES — £28.95
 only £89.95

ORANGE MOS-FET SLAVE AMPLIFIERS
 400w STEREO (200w+200w) 2 YEAR GUARANTEE only £325 inc.
 700w STEREO (350w+350w) FAN COOLED 2 YR G.TEE only £449 inc.
 ALSO IN STOCK: CITRONIC PFX, HARRISON MOSPETS

CONSOLE BARGAINS
 CITRONIC — CLOUD — ICE — NJD. PRICES FROM ONLY £399 inc.
 FOR PROFESSIONAL ADVICE & SERVICE — LOOK NO FURTHER

LOUDSPEAKERS IN STOCK
 BOSE 802's — ex-hire & new superb prices P.O.A.
 CUSTOM SOUND — CS 118HT's, 200 W. Superb
 Mobile's cabinet. Giveaway prices P.O.A.
 OHM — base bins + MR 228's, professional
 speakers, realistic prices P.O.A.
DON'T FORGET OUR KICK-PROOF SCREENS, SUPERB PATTERNS, EXCELLENT PRICES. RING FOR FULL DETAILS
ON →

ABRACADABRA

Disco Sales and Hire
 owned and run by DJs, The Bullshit Free Zone instant interest free credit. OPEN six days. Late night Wednesday 9pm. Huge clearance of used equipment at bargain prices.
 314 Nelson Road, Whitton, Middx TW2 7AH.
 01-898 1127

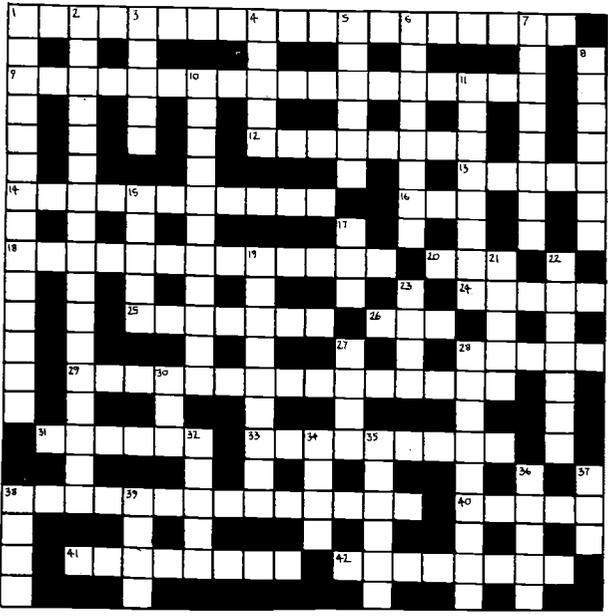
Jingles

NOISE GATE DIAL A DEMO
NEW UPDATE
 639 2832
 Order your jingles now
358 0809
 One week turnaround

ACROSS

- Brother Beyond aren't commercial about the opposition from Rick Astley (2,4,2,11)
- Ozzy never gets a chance to stop (2,4,3,3,6)
- Seen on Leith (8)
- Something Big Country have recorded in our time (5)
- Primitives hit that was in the rear (3,6,2)
- Queen's best month
- Not the brightest place for Swing Out Sister (8,5)
- Jane Wiedlin's material (3)
- The Mac Band informed us that they were red (5)
- Group that have recorded 'All That Jazz' (7)
- & 23down They've prescribed 'Bad Medicine' for everybody (3,4)
- Half of Sputnik description (5)
- 1977 hit for the Detroit Emeralds, 1988 hit for Shakin' Stevens (4,3,4,2,2)
- Mica's long player sounds like this (2,4)
- It's a crazy place just ask Maxi Priest (4,5)
- A little bit of luxury at mealtime for Chrissie and Ali (9,2,3)
- It goes inbetween love and honesty (5)
- See 11 down
- Howard Jones wasn't asking for much on this 1986 hit (3,1,4)

- Hue And Cry's angel is nothing special (8)
- 'A Little (-----) Yourself' (7)
- The drums on this Debbie Gibson hit are a bit silly (7,4)
- & 41 across A warning from Curiosity Killed The Cat not to get too close (4,4,8)
- Rakim's partner in rap (4,1)
- The Beastie Boys were licensed to do this (3)
- Stars of 'The Memphis Sessions' (3,3,3)
- Ms Vela who had a 1987 hit with 'Magic Smile' (5)
- See 4 down
- See 26 across
- Of Everton and the Proclaimers (4)
- Bronski Beat's boy from '84 (9)
- Ole it's Mr Sayer (3)
- She started a 'Chain Reaction' in 1986 (5)
- Genesis told us about one in confusion (4)
- Siouxsie And The Banshees hit the charts in 1987 with 'This ----- On Fire' (6)
- Pete from Dead Or Alive (5)
- Bananarama's boy is one of their greatest hits (3)
- Simon Harris wanted to know how low this instrument would go (4)
- A smacker from Tom Jones (4)



DOWN

- Be careful with your Traveling Wilbury's single (6,4,4)
- Phil Collins reached the top with this (1,6,4,2,4)
- This Janet Jackson hit wasn't very nice (5)
- & 22down He's been 'Missing You' (5,7)
- A polite request for a Pet Shop Boys LP (6)
- Ask Climie Fisher who is it? and this is what they'll tell you (4,2,2)

ANSWERS TO JAN 7

ACROSS
 1 Take Me To Your Heart, 7 Was Not Was, 9 Deacon Blue, 11 It's Tricky, 14 Cool, 15 I'm Gonna Be, 18 U Got The, 19 Vanessa Paradis, 20 Alone, 22 Prefab, 24 Panic, 26 Never Tear Us Apart, 29 Cream, 30 Natalie Cole, 31 Lines, 32 Look, 33 Good, 36 America, 37 Riding, 38 Sex.
DOWN
 1 To Whom It May Concern, 2 Kissing A Fool, 3 Moods, 4 Tower, 5 Heavy Nova, 6 Four Tops, 8 Success, 10 Bruce, 12 You Came, 13 Nathan, 16 Never Let Me Down, 17 Annie Lennox, 21 Sister Moon, 22 Pet, 23 Fur, 25 Labour Of, 27 Atlantic, 28 Dear God, 32 Love, 34 OMD.

Send your entry, with your name and address, to **rm X-word, Greater London House, Hampstead Road, London NW1 7QZ**. First correct entry wins a £5 record token.

X-WORD

TW LW W/C

1	1	5	MISTLETOE & WINE Cliff Richard	EMI
2	2	4	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL
3	3	3	CRACKERS INTERNATIONAL Erasure	Mute
4	4	7	SUDDENLY Angry Anderson	Food For Thought
5	7	5	BURNING BRIDGES (ON AND OFF AND ON AGAIN) Status Quo	Vertigo
6	5	4	GOOD LIFE Inner City	10 Records
7	13	4	BUFFALO STANCE Neneh Cherry	Circa
8	6	5	CAT AMONG THE PIGEONS/SILENT NIGHT Bros	CBS
9	15	6	LOCO IN ACAPULCO Four Tops	Arista
10	8	6	TWO HEARTS Phil Collins	Virgin
11	10	8	DOWNTOWN '88 Petula Clark	PRT
12	9	3	ANGEL OF HARLEM U2	Island
13	14	6	SMOOTH CRIMINAL Michael Jackson	EMI
14	19	5	FOUR LETTER WORD Kim Wilde	MCA
15	27	4	KEEPING THE DREAM ALIVE Freiheit	CBS
16	12	6	TAKE ME TO YOUR HEART Rick Astley	RCA
17	11	4	FINE TIME New Order	Factory
18	20	5	YOU ARE THE ONE A-ha	Warner Brothers
19	21	7	9 A.M. (THE COMFORT ZONE) London Beat	Anxious
20	36	2	EVENING FALLS Enya	WEA
21	39	3	JOHN KETTLEY IS A WEATHERMAN A Tribe Of Toffs	Completely Different
22	18	12	FIRST TIME Robin Beck	Mercury
23	28	4	TRUE LOVE Shakin' Stevens	Epic
24	16	7	NATHAN JONES Bananarama	London
25	25	8	NEED YOU TONIGHT INXS	Mercury
26	17	6	SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE Bomb The Bass featuring Haugen	Rhythm King
27	24	8	RADIO ROMANCE Tiffany	MCA
28	32	5	PUT A LITTLE LOVE IN YOUR HEART Annie Lennox & Al Green	A&M
29	23	4	BORN TO BE MY BABY Bon Jovi	Vertigo
30	22	10	MISSING YOU Chris De Burgh	A&M
31	33	10	HANDLE WITH CARE Traveling Wilburys	Warner/Wilbury
32	38	6	RHYTHM IS GONNA GET YOU Gloria Estefan And Miami Sound Machine	Epic
33	26	6	LEFT TO MY OWN DEVICES Pet Shop Boys	Parlophone
34	40	6	I LIVE FOR YOUR LOVE Natalie Cole	Manhattan
35	30	4	CHRISTMAS SONG/THANK YOU FOR A GOOD YEAR Alexander O'Neal	Tabu
36	29	9	JACK TO THE SOUND OF THE UNDERGROUND Hithouse	Supreme
37	34	7	KOKOMO Beach Boys	Elektra
38	31	6	STAKKER HUMANOID Humanoid	Westside
39	47	6	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
40	35	8	MINNIE THE MOOCHER Reggae Philharmonic Orchestra	Desire
41	45	3	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cooltempo
42	37	5	KISSING A FOOL George Michael	Epic
43	51	4	IT'S PARTY TIME AGAIN George Van Dusen	Bri-Tone
44	44	10	STAND UP FOR YOUR LOVE RIGHTS Yaz	Big Life
45	41	13	REAL GONE KID Deacon Blue	CBS
46	49	3	THINKING ABOUT YOUR BODY Bobby McFerrin	EMI Manhattan
47	42	9	TWIST AND SHOUT/EVERYBODY GET UP Salt-n-Pepa	PWL
48	48	11	JE NE SAIS PAS POURQUOI Kylie Minogue	London
49	46	4	IMAGINE/REALOUS GUY/HAPPY XMAS John Lennon	Parlophone
50	43	3	YEAH, YEAH, YEAH, YEAH, YEAH the Pogues	Pogue Mahone
51	58	4	MY PREROGATIVE Bobby Brown	MCA
52	55	2	MARY'S BOY CHILD (REMIX)/MEGAMIX Money 11	Ariola
53	61	4	DRIVING HOME FOR CHRISTMAS (EP) Chris Rea	WEA
54	59	3	EVERLASTING LOVE (PETE HAMMOND REMIX) Sandra	Siren
55	56	2	SOLMATE Wee Wee Papa Girl Rappers	Jive
56	50	4	DON'T BELIEVE THE HYPE Mista E	Urban
57	52	5	HOW CAN I FALL? Breathe	Siren
58	57	2	LOVE LIKE A RIVER Climie Fisher	ZMI
59	70	12	ORINOCO FLOW Enya	WEA
60	67	5	THE AIR THAT I BREATHE the Hollies	EMI
61	53	5	ROAD TO OUR DREAM TPau	Siren
62	56	6	ENCHANTED LADY the Pasadenas	CBS
63	64	4	LOVE NEVER DIES Belinda Carlisle	Virgin
64	72	7	THE CLAIRVOYANT Iron Maiden	EMI
65	66	4	REQUIEM London Boys	Teldec
66	68	4	AS LONG AS YOU FOLLOW Fleetwood Mac	Warner Brothers
67	65	4	TRUE LOVE WAYS Buddy Holly	MCA
68	60	9	HE AINT NO COMPETITION Brother Beyond	Parlophone
69	76	2	BREAK 4 LOVE Raze	Champion
70	63	3	TIED UP Yello	Mercury
71	62	12	WE CALL IT ACIEED D. Mob (featuring Gary Haisman)	London
72	—	1	1-2-3 Gloria Estefan/Miami Sound Machine	EPIC 6529587
73	71	12	SHE MAKES MY DAY Robert Palmer	EMI
74	—	1	CELEBRATION (S.A.W. REMIX) Kool & The Gang	Club JAB78
75	80	4	JOHNNY COME LATELY Steve Earle	MCA
76	—	—	TENDER HANDS Chris De Burgh	A&M A486
77	78	—	OPEN OUR EYES Truth	London
78	75	—	CHIKKI CHIKKI AH! AH! Baby Ford	Rhythm King
79	—	—	SISTER MOON Transvision Vamp	MCA TVV5
80	100	—	WALK ON... Smith & Mighty/Jackie Jackson	Three Stripe
81	81	—	ONE MOMENT IN TIME Whitney Houston	Arista
82	—	—	A LITTLE RESPECT Erasure	Mute MUTE85
83	—	—	CAN YOU PARTY Royal House	Champion CHAMP79
84	85	—	UNFORGETTABLE Nat 'King' Cole	Capitol
85	—	—	FREAKS (LIVE) Marillion	EMI MAR19
86	—	—	SULTANS OF SWING Dire Straits	Vertigo DSTR15
87	—	—	A GROOVY KIND OF LOVE Phil Collins	Virgin VS1117
88	90	—	THERE SHE GOES the La's	Gol Discs
89	—	—	THIS IS ACID (A NEW DANCE CRAZE) Maurice	A&M USA650
90	—	—	WAITING IN VAIN Total Contrast	Criminal BUS14
91	—	—	CHRISTMAS PARTY (FLACCID MIX) Starturn On 45 Pints	Pacific/Immaculate
92	—	—	DESIRE U2	Island IS400
93	98	—	THE RUNNER Jan Hammer	MCA
94	87	—	WHAT BECOMES OF THE BROKEN HEARTED Ruby Turner with Jimmy Ruffin	Jive
95	—	—	HARVEST FOR THE WORLD the Christians	Island IS195
96	—	—	WELCOME TO THE JUNGLE Guns N' Roses	Geffen GEF47
97	84	—	CHANGE (MAKES YOU WANT TO HUSTLE) Blow featuring Belva	10 Records
98	83	—	THEME FROM 'NEIGHBOURS' Dame Edna Everage	Epic
99	—	—	I QUIT Bros	10 Records
100	—	—	STOP THAT GIRL 2 Brave	CBS ATOM5

TW LW W/C

1	1	7	PRIVATE COLLECTION Cliff Richard	EMI
2	2	5	NOW THAT'S WHAT I CALL MUSIC 13 Various	EMI/Virgin/Polygram
3	3	5	GREATEST HITS Fleetwood Mac	Warner Brothers
4	3	8	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various Artists	Really Useful
5	4	25	KYLIE — THE ALBUM Kylie Minogue	CBS/WEA/BMG
6	6	3	THE HITS ALBUM Various	Telstar
7	11	11	THE LEGENDARY ROY ORBISON Roy Orbison	EG
8	9	7	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	Vertigo
9	7	10	MONEY FOR NOTHING Dire Straits	☆☆☆☆☆ Epic
10	15	69	BAD Michael Jackson	☆☆☆☆☆ London
11	8	11	THE GREATEST HITS COLLECTION Bananarama	□ WE A
12	22	36	THE INNOCENTS Erasure	☆☆☆☆☆ Mute
13	14	10	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	☆☆☆☆☆ Parlophone
14	10	11	INTROSPECTIVE Pet Shop Boys	☆☆☆☆☆ CBS
15	12	39	PUSH Bros	☆☆☆☆☆ RCA
16	13	4	HOLD ME IN YOUR ARMS Rick Astley	☆☆☆☆☆ Mercury
17	17	52	KICK INXS	☆☆☆☆☆ Virgin
18	19	15	BUSTER Original Soundtrack	☆☆☆☆☆ Island
19	21	11	RATTLE AND HUM U2	☆☆☆☆☆ Stylus
20	16	5	THE JOE LONGTHORNE SONGBOOK Joe Longthorne	☆☆☆☆☆ Virgin
21	18	11	SOFT METAL Various Artists	☆☆☆☆☆ Telstar
22	20	8	GREATEST HITS Human League	☆☆☆☆☆ WE A
23	23	7	GREATEST HITS OF 1988 Various	☆☆☆☆☆ Stylus
24	46	12	WATERMARK Enya	☆☆☆☆☆ Telstar
25	29	6	CHRISTMAS WITH NAT KING COLE Nat King Cole	☆☆☆☆☆ WE A
26	25	12	FLYING COLOURS Chris De Burgh	☆☆☆☆☆ A&M
27	24	6	WANTED Yaz	☆☆☆☆☆ Big Life
28	32	7	ANYTHING FOR YOU Gloria Estefan/Miami Sound Machine	☆☆☆☆☆ Epic
29	27	9	TRAVELING WILBURYS Traveling Wilburys	Warner/Wilbury
30	26	6	GET EVEN Brother Beyond	Parlophone
31	33	11	TO WHOM IT MAY CONCERN the Pasadenas	□ CBS
32	35	74	HEARSAY/ALL MIXED UP Alexander O'Neal	□ Stylus
33	30	3	THE GREATEST HITS OF HOUSE Various	□ Tabu
34	31	7	THE MEMPHIS SESSIONS Wet Wet Wet	Precious Organisation
35	41	5	TILL I LOVED YOU Barbra Streisand	CBS
36	34	11	THE GREATEST LOVE Various Artists	☆☆☆☆☆ Telstar
37	39	7	BEST OF HOUSE '88 Various	☆☆☆☆☆ Telstar
38	42	14	THE WORLDS OF FOSTER & ALLEN Foster & Allen	☆☆☆☆☆ Stylus
39	40	33	TRACY CHAPMAN Tracy Chapman	☆☆☆☆☆ Elektra
40	36	10	SMASH HITS PARTY 88 Various Artists	☆☆☆☆☆ Dover
41	45	9	NEGOTIATIONS AND LOVE SONGS 1971-1986 Paul Simon	□ Warner Brothers
42	37	5	DELICATE SOUND OF THUNDER Phyl	EMI
43	43	8	THE COLLECTION Kool And The Gang	☆☆☆☆☆ RCA
44	49	62	DIRTY DANCING Original Soundtrack	EMI/Virgin
45	28	4	NOW THE CHRISTMAS ALBUM Various	Telstar
46	50	5	LOVE SONGS Michael Jackson/Diana Ross	□ CBS
47	47	5	BACK TO THE SIXTIES Various	☆☆☆☆☆ Telstar
48	56	25	RAINBOW Deacon Blue	☆☆☆☆☆ CBS
49	38	8	THE HIT FACTORY VOL 2 Various Artists	Fanfare/PWL
50	51	15	ANCIENT HEART Tanita Tikaram	☆☆☆☆☆ WE A
51	44	9	RAGE '88 Various	☆☆☆☆☆ Siren
52	—	1	CLASSIC LOVE SONGS Various	Telstar STAR2352
53	57	3	MY GIFT TO YOU Alexander O'Neal	□ Tabu
54	59	19	CONSCIENCE Womack & Womack	□ Fourth & Broadway
55	58	14	NEW JERSEY Bon Jovi	□ Vertigo
56	53	7	A WHOLE LOTTA SHAKY Shakin' Stevens	☆☆☆☆☆ Arista
57	68	02	WHITNEY Whitney Houston	☆☆☆☆☆ Fourth & Broadway
58	55	18	SO GOOD Mica Paris	□ Chrysalis
59	60	22	SUNSHINE ON LEITH the Proclaimers	□ London
60	52	22	A SALT WITH A DEADLY PEPA Salt-n-Pepa	Siren
61	54	7	THE QUEEN ALBUM Elaine Paige	Epic
62	69	10	ANY LOVE Luther Vandross	Polydor
63	48	6	DANCE DANCE DANCE James Last	□ EMI
64	62	11	THE CLASSIC EXPERIENCE Various Artists	□ K-Tel
65	67	12	MOTOWN IN MOTION Various Artists	Telstar
66	61	7	TOGETHER AGAIN Rose Marie	□ EMI
67	66	11	HEAVY NOVA Robert Palmer	☆☆☆☆☆ Stylus
68	70	6	HIT MIX '88 Various	☆☆☆☆☆ Polydor
69	72	98	THE PHANTOM OF THE OPERA Original Soundtrack	□ K-Tel
70	75	3	KIRI Kiri Te Kanawa	Geffen
71	63	3	GN'R LIES Guns n' Roses	□ Telstar
72	73	12	FROM THE HEART Daniel O'Donnell	Decca Delphine
73	64	5	A LITTLE NIGHT MUSIC Richard Clayderman	CBS
74	76	6	NON STOP Julio Iglesias	MCA
75	91	2	CLOSE Kim Wilde	EMI
76	79	9	UNFORGETTABLE Various Artists	☆☆☆☆☆ Epic
77	65	5	HELLO CHILDREN... EVERYWHERE Various	☆☆☆☆☆ Precious Organisation
78	86	4	FAITH George Michael	☆☆☆☆☆ Warner Brothers
79	78	2	THE BEST OF JAMES BROWN James Brown	Telstar
80	88	66	POPPED IN SOLED OUT Wet Wet Wet	☆☆☆☆☆ EMI
81	84	89	TANGO IN THE NIGHT Fleetwood Mac	☆☆☆☆☆ RCA PL71696
82	81	9	LOVE SONGS Marvin Gaye & Smokey Robinson	Telstar
83	74	8	THE LOVE ALBUM '88 Various Artists	☆☆☆☆☆ Telstar
84	71	4	THE THIEVING MAGPIE (LA GAZZA LADRA) Marillion	☆☆☆☆☆ MCA
85	—	1	THE FIRST OF A MILLION KISSES Fairground Attraction	Telstar
86	87	7	ABSOLUTE ABBA Abba	☆☆☆☆☆ Telstar
87	77	3	HOLD AN OLD FRIEND'S HAND Tiffany	☆☆☆☆☆ Mute
88	83	10	GIVING YOU THE BEST THAT I GOT Anita Baker	☆☆☆☆☆ Elektra
89	99	2	THE BEIDERBECKE COLLECTION Various	Dormouse
90	80	6	RAPPIN' IN THE HOUSE Various	☆☆☆☆☆ K-Tel
91	90	5	RENAISSANCE Aswad	☆☆☆☆☆ Stylus
92	87	4	REMOTE Hue & Cry	☆☆☆☆☆ Circa
93	98	2	CIRCUS Erasure	☆☆☆☆☆ Mute
94	85	2	INSTRUMENTAL GREATS Various	Telstar
95	94	62	THE CHRISTIANS the Christians	☆☆☆☆☆ Island
96	93	2	BROTHERS IN ARMS Dire Straits	☆☆☆☆☆ Vertigo
97	96	2	PHIL SPECTOR'S CHRISTMAS ALBUM Various	Chrysalis
98	—	1	NO JACKET REQUIRED Phil Collins	Virgin V2145
99	—	1	THE JOSHUA TREE U2	Island U26
100	—	1	GRACELAND Paul Simon	Warner Bros WX52

TWELVE INCH

TW LW

1	1	GOOD LIFE Inner City	10 Records
2	2	CRACKERS INTERNATIONAL Erasure	Mute
3	3	BUFFALO STANCE Neneh Cherry	Circa
4	4	ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan	PWL
5	—	GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock	Supreme/Profile
6	—	ALL SHE WANTS IS Duranduran	EMI
7	—	RESPECT Adeva	Cooltempo
8	7	BORN THIS WAY (LET'S DANCE) Cookie Crew	London
9	—	WAIT Robert Howard & Kym Mazelle	RCA
10	8	LOCO IN ACAPULCO Four Tops	Arista
11	—	SHE DRIVES ME CRAZY Fine Young Cannibals	London
12	—	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY) Will To Power	Epic
13	11	YEAH! BUDDY Royal House	Champion
14	6	FINE TIME New Order	Factory
15	—	BABY DON'T FORGET MY NUMBER Milli Vanilli	Cooltempo
16	—	BREAK 4 LOVE Raze	Champion
17	—	THE LIVING YEARS Mike And The Mechanics	WEA
18	—	WAITING FOR A STAR TO FALL Boy Meets Girl	RCA
19	19	FOUR LETTER WORD Kim Wilde	MCA
20	—	CUDDLY TOY Roachford	CBS

COMPACT DISC

TW LW

1	1	GREATEST HITS Fleetwood Mac	Warner Brothers
2	2	MONEY FOR NOTHING Dire Straits	Vertigo
3	12	WATERMARK Enya	WEA
4	3	PRIVATE COLLECTION Cliff Richard	EMI
5	13	THE INNOCENTS Erasure	Mute
6	5	PREMIERE COLLECTION — ANDREW LLOYD WEBBER Various Artists	Really Useful
7	17	THE LEGENDARY ROY ORBISON Roy Orbison	Telstar
8	4	THE ULTIMATE COLLECTION Bryan Ferry/Roxy Music	EG
9	14	BAD Michael Jackson	Epic
10	8	KICK INXS	Mercury
11	6	THE GREATEST HITS COLLECTION Bananarama	London
12	11	NEW LIGHT THROUGH OLD WINDOWS Chris Rea	WEA
13	7	RATTLE AND HUM U2	Island
14	—	ANYTHING FOR YOU Gloria Estefan with Miami Sound Machine	Epic
15	9	GREATEST HITS Human League	Virgin
16	19	TRAVELING WILBURYS Traveling Wilburys	Warner/Wilbury
17	—	BUSTER Original Soundtrack	Virgin
18	10	INTROSPECTIVE Pet Shop Boys	Parlophone
19	—	CLASSIC LOVE SONGS Various	Telstar
20	—	ANCIENT HEART Tanita Tikaram	WEA

Compiled by Gallup

THE TOP OF THE TOPS CHART

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

UK SINGLES

JANUARY 8 - 14 1989

UK ALBUMS

TW LW W/C

1	1	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan	PWL
2	2	CRACKERS INTERNATIONAL	Erasure	Mute
3	6	BUFFALO STANCE	Neneh Cherry	Circa
4	4	GOOD LIFE	Inner City	10 Records
5	3	SUDDENLY	Angry Anderson	Food For Thought
6	9	FOUR LETTER WORD	Kim Wilde	MCA
7	7	LOCO IN ACAPULCO	Four Tops	Arista
8	29	SHE DRIVES ME CRAZY	Fine Young Cannibals	London
9	25	ALL SHE WANTS IS	Duranduran	EMI
10	39	BABY I LOVE YOUR WAY/FREEBIRD (MEDLEY)	Will To Power	Epic
11	8	BURNING BRIDGES (ON AND OFF AND ON AGAIN)	Status Quo	Vertigo
12	31	WAITING FOR A STAR TO FALL	Boy Meets Girl	RCA
13	15	YOU ARE THE ONE	A-ha	Warner Brothers
14	16	KEEPING THE DREAM ALIVE	Freiheit	CBS
15	11	TWO HEARTS	Phil Collins	Virgin
16	28	RHYTHM IS GONNA GET YOU	Gloria Estefan And Miami Sound Machine	Epic
17	—	THE LIVING YEARS	Mike And The Mechanics	WEA U7717
18	5	MISTLETOE & WINE	Cliff Richard	EMI
19	—	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond	Parlophone R6201
20	12	SMOOTH CRIMINAL	Michael Jackson	Epic
21	10	CAT AMONG THE PIGEONS/SILENT NIGHT	Bros	CBS
22	37	LOVE LIKE A RIVER	Climie Fisher	EMI
23	14	TAKE ME TO YOUR HEART	Rick Astley	RCA
24	—	YOU GO IT	Roy Orbison	Virgin VS1166
25	13	DOWNTOWN '88	Petula Clark	PRT
26	22	9 A.M. (THE COMFORT ZONE)	London Beat	Anxious
27	20	RADIO ROMANCE	Tiffany	MCA
28	19	FINE TIME	New Order	Factory
29	41	BORN THIS WAY (LET'S DANCE)	Cookie Crew	London
30	—	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile SUPE139
31	77	CUDDLY TOY	Roachford	CBS
32	42	BABY DON'T FORGET MY NUMBER	Milli Vanilli	Cooltempo
33	44	HIT THE GROUND	Darling Buds	Epic
34	40	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan
35	17	ANGEL OF HARLEM U2	—	Island
36	21	NEED YOU TONIGHT	INXS	Mercury
37	24	SAY A LITTLE PRAYER/10 SECONDS TO TERMINATE	Bomb The Bass featuring Maureen	Rhythm King
38	—	WAIT	Robert Howard & Kym Mazelle	RCA PB4259
39	48	YEAH! BUDDY	Royal House	Champion
40	—	RESPECT	Adeva	Cooltempo COOLI79
41	26	JOHN KETTLEY IS A WEATHERMAN	A Tribe Of Toffs	Completely Different
42	23	NATHAN JONES	Bananarama	London
43	18	FIRST TIME	Robin Beck	Mercury
44	—	LOVE TRAIN	Holly Johnson	MCA MCA1306
45	33	BORN TO BE MY BABY	Bon Jovi	Vertigo
46	30	JACK TO THE SOUND OF THE UNDERGROUND	Hithouse	Supreme
47	64	MY PREROGATIVE	Bobby Brown	MCA
48	61	BREAK 4 LOVE	Raze	Champion
49	—	AFTER THE WAR	Gary Moore	Virgin GMSI
50	27	LEFT TO MY OWN DEVICES	Pet Shop Boys	Parlophone
51	51	EVERLASTING LOVE (PETE HAMMOND REMIX)	Sandra	Siren
52	52	LONDON KID	Jean Michel Jarre/Hank Marvin	Polydor
53	34	STAND UP FOR YOUR LOVE RIGHTS	Yazz	Big Life
54	69	TENDER HANDS	Chris De Burgh	A&M
55	38	STAKKER HUMANOID	Humanoid	Westside
56	57	CELEBRATION (S.A.W. REMIX)	Kool & The Gang	Club
57	35	PUT A LITTLE LOVE IN YOUR HEART	Annie Lennox & Al Green	A&M
58	36	TRUE LOVE	Shakin' Stevens	Epic
59	49	HANDLE WITH CARE	Traveling Wilburys	Warner/Wilbury
60	45	SOULMATE	Wee Papa Girl Rappers	Jive
61	32	EVENING FALLS	Enya	WEA
62	43	MINNIE THE MOOCHER	Reggae Philharmonic Orchestra	Desire
63	—	FISHERMAN'S BLUES	Waterboys	Ensign ENY621
64	54	CHIKKI CHIKKI AHH AHH	Baby Ford	Rhythm King
65	92	THERE SHE GOES	La's	Go! Discs
66	53	JE NE SAIS PAS POURQUOI	Kylie Minogue	PWL
67	70	TIED UP	Yello	Mercury
68	—	ONE LOVE	Pat Benatar	Chrysalis PAT7
69	—	CATHEDRAL SONG	Tanita Tikaram	WEA YZ331
70	73	REQUIEM	London Boys	Teldec
71	—	STRANGE KIND OF LOVE	Love And Money	Fontana MONEY6
72	63	HOW CAN I FALL?	Breathe	Siren
73	50	MISSING YOU	Chris De Burgh	A&M
74	47	KOKOMO (FROM 'COCKTAIL')	Beach Boys	A&M
75	81	IF LOVE WAS A TRAIN	Michelle Shocked	Elektra
76	—	AMERICAN DREAM	Crosby, Stills, Nash & Young	Cooking Vinyl
77	—	LOOK AWAY	Chicago	Atlantic A9003
78	95	NATURE OF LOVE	Waterfront	Full Moon/Reprise W7766
79	—	IT'S MY PARTY	Chaka Khan	Polydor
80	—	NOW YOU'RE GONE	Black	Warner Bros W6788
81	85	STOP THAT GIRL	2 Brave	A&M AM491
82	82	THANKS FOR MY CHILD	Cheryl Pepsii Riley	London
83	—	AS LONG AS YOU FOLLOW	Fleetwood Mac	CBS
84	—	BREATHE LIFE INTO ME	Mica Paris	Warner Bros W7644
85	86	THIS IS ACID (A NEW DANCE CRAZE)	Maurice	Fourth & Broadway BRW115
86	—	THE PROMISE	When In Rome	A&M
87	96	THE FLAME	Cheap Trick	10 Records
88	88	JOHNNY COME LATELY	Steve Earle	Epic
89	—	HOT SAUCE	Thomas Dolby	MCA
90	—	I WANNA BE YOUR WIFE	Spagna	EMI Manhattan MT59
91	—	A WORD IN SPANISH	Elton John	CBS SPAG2
92	—	S.S. PAPAARAZZI	Stock Airken Waterman	Rocket EJS18
93	91	WALK ON	Smith & Mighty/Jackie Jackson	PWL PWL22
94	—	TWIST IN MY SOBRRIETY	Tanita Tikaram	Three Stripe
95	100	THE RUNNER	Jan Hammer	WEA YZ321
96	—	LIFE'S JUST A BALLGAME	Womack & Womack	MCA
97	—	CHANGE (MAKES YOU WANT TO HUSTLE)	Blow (Featuring Belva)	Fourth & Broadway BRW116
98	89	A LITTLE RESPECT	Erasure	10 Records TEN245
99	—	SHE MAKES MY DAY	Robert Palmer	Mute
100	—	SUNSHINE ON LEITH	the Proclaimers	EMI EM65

* Please note that as from this week Gallup are no longer including Various Artist compilations in their album listings. Such albums have been allocated their own chart and consequently the Artist LP Chart has been reduced to the top 75.

TOP 75 ARTIST ALBUMS

TW LW

1	10	THE INNOCENTS	Erasure	☆ MUTE
2	2	KYLIE — THE ALBUM	Kylie Minogue	☆☆☆ ☆ PWL
3	20	THE LEGENDARY ROY ORBISON	Roy Orbison	☆☆☆ ☆ Teistar
4	4	GREATEST HITS	Fleetwood Mac	☆☆ Warner Bros
5	3	THE GREATEST HITS COLLECTION	Bananarama	☆☆ London
6	9	BAD	Michael Jackson	☆☆☆☆☆ ☆ Epic
7	7	PRIVATE COLLECTION	Cliff Richard	☆☆☆☆☆ ☆ EMI
8	25	WATERMARK	Enya	☆☆☆☆☆ ☆ WEA
9	8	MONEY FOR NOTHING	Dire Straits	☆☆☆☆☆ ☆ Vertigo
10	16	KICK INXS	—	☆☆☆☆☆ ☆ Mercury
11	15	THE ULTIMATE COLLECTION	Bryan Ferry/Roxy Music	☆☆☆☆☆ ☆ EG
12	11	INTROSPECTIVE	Pet Shop Boys	☆☆ Parlophone
13	7	PUSH	Bros	☆☆☆☆☆ ☆ CBS
14	28	ANYTHING FOR YOU	Gloria Estefan with Miami Sound Machine	☆☆☆☆☆ ☆ Epic
15	18	RATTLE AND HUM U2	—	☆☆☆☆☆ ☆ Island
16	13	HOLD ME IN YOUR ARMS	Rick Astley	☆☆☆☆☆ ☆ RCA
17	17	GREATEST HITS	Human League	☆☆☆☆☆ ☆ Virgin
18	16	WANTED	Yaz	☆☆☆☆☆ ☆ Big Life
19	23	NEW LIGHT THROUGH OLD WINDOWS	Chris Rea	☆☆☆☆☆ ☆ WEA
20	19	GET EVEN	Brother Beyond	☆☆☆☆☆ ☆ Parlophone
21	32	TRAVELING WILBURYS	Traveling Wilburys	☆☆☆☆☆ ☆ Warner/Wilbury
22	29	HEARSAY/ALL MIXED UP	Alexander O'Neal	☆☆☆☆☆ ☆ Tabu
23	43	ANCIENT HEART	Tanita Tikaram	☆☆☆☆☆ ☆ WEA
24	39	TRACY CHAPMAN	Tracy Chapman	☆☆☆☆☆ ☆ Elektra
25	35	FLYING COLOURS	Chris De Burgh	☆☆☆☆☆ ☆ A&M
26	27	THE MEMPHIS SESSIONS	Wet Wet Wet	☆☆☆☆☆ ☆ Precious Organisation
27	47	RAINTOWN	Deacon Blue	☆☆☆☆☆ ☆ CBS
28	31	TO WHOM IT MAY CONCERN	the Pasadenas	☆☆☆☆☆ ☆ CBS
29	34	THE JOE LONGTHORNE SONGBOOK	Joe Longthorne	☆☆☆☆☆ ☆ Teistar
30	55	CLOSE	Kim Wilde	☆☆☆☆☆ ☆ MCA
31	44	SO GOOD	Mica Paris	☆☆☆☆☆ ☆ Fourth & Broadway
32	45	A SALT WITH A DEADLY PEPA	Salt-n-Pepa	☆☆☆☆☆ ☆ London
33	41	NEW JERSEY	Bon Jovi	☆☆☆☆☆ ☆ Vertigo
34	46	ROYAL MIX '89	Mirage	☆☆☆☆☆ ☆ Stylus
35	61	SUNSHINE ON LEITH	the Proclaimers	☆☆☆☆☆ ☆ MCA
36	51	WHITNEY	Whitney Houston	☆☆☆☆☆ ☆ Warner Bros
37	42	DELICATE SOUND OF THUNDER	Pink Floyd	☆☆☆☆☆ ☆ Arista
38	49	THE COLLECTION	Kool & The Gang	☆☆☆☆☆ ☆ EMI
39	67	CONSCIENCE	Womack & Womack	☆☆☆☆☆ ☆ Proxy
40	57	ANY LOVE	Luther Vandross	☆☆☆☆☆ ☆ Fourth & Broadway
41	52	GN'R LIES	Guns N' Roses	☆☆☆☆☆ ☆ Epic
42	58	TILL I LOVED YOU	Barbara Streisand	☆☆☆☆☆ ☆ Geffen
43	50	RAGE	TPw	☆☆☆☆☆ ☆ CBS
44	re	COPPERHEAD ROAD	Steve Earle	☆☆☆☆☆ ☆ Siren
45	re	FISHERMAN'S BLUES	Waterboys	☆☆☆☆☆ ☆ MCA
46	53	NEGOTIATIONS AND LOVE SONGS 1971-1986	Paul Simon	☆☆☆☆☆ ☆ Ensign
47	54	REVOLUTIONS	Jean Michel Jarre	☆☆☆☆☆ ☆ Warner Bros
48	56	TANGO IN THE NIGHT	Fleetwood Mac	☆☆☆☆☆ ☆ Warner Bros
49	62	CIRCUS	Erasure	☆☆☆☆☆ ☆ Mute
50	re	ONCE MORE INTO THE BLEACH	Debbie Harry/Blondie	☆☆☆☆☆ ☆ Chrysalis
51	70	APPETITE FOR DESTRUCTION	Guns N' Roses	☆☆☆☆☆ ☆ Geffen
52	73	RENAISSANCE	Aswad	☆☆☆☆☆ ☆ Stylus
53	re	LIVING YEARS	Mike And The Mechanics	☆☆☆☆☆ ☆ WEA
54	72	THE FIRST OF A MILLION KISSES	Fairground Attraction	☆☆☆☆☆ ☆ RCA
55	71	FAITH	George Michael	☆☆☆☆☆ ☆ Epic
56	60	HOLD AN OLD FRIEND'S HAND	Tiffany	☆☆☆☆☆ ☆ MCA
57	59	THE THIEVING MAGPIE (LA GAZZA LADRA)	Marilyn	☆☆☆☆☆ ☆ EMI
58	86	HYSTERIA	Def Leppard	☆☆☆☆☆ ☆ Bludgeon Riffola
59	re	SHORT SHARP SHOCKED	Michelle Shocked	☆☆☆☆☆ ☆ Cooking Vinyl
60	69	THE JOSHUA TREE U2	—	☆☆☆☆☆ ☆ Island
61	85	GIVING YOU THE BEST THAT I GOT	Anita Baker	☆☆☆☆☆ ☆ Elektra
62	75	HEAVY NOVA	Robert Palmer	☆☆☆☆☆ ☆ EMI
63	re	STAY ON THESE ROADS	A-ha	☆☆☆☆☆ ☆ Warner Bros
64	76	BROTHERS IN ARMS	Dire Straits	☆☆☆☆☆ ☆ Epic
65	re	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆☆☆☆☆ ☆ Vertigo
66	91	ALL ABOUT EVE	All About Eve	☆☆☆☆☆ ☆ Polydor
67	79	THRILLER	Michael Jackson	☆☆☆☆☆ ☆ Mercury
68	89	THE PHANTOM OF THE OPERA	Original Cast	☆☆☆☆☆ ☆ Epic
69	78	HEAVEN ON EARTH	Belinda Carlisle	☆☆☆☆☆ ☆ Polydor
70	64	POPPED IN SOULED OUT	Wet Wet Wet	☆☆☆☆☆ ☆ Virgin
71	74	REMOTE	Hue And Cry	☆☆☆☆☆ ☆ Precious Organisation
72	81	INTO THE DRAGON	Bomb The Bass	☆☆☆☆☆ ☆ Circa
73	83	CHRISTIANS	the Christians	☆☆☆☆☆ ☆ Rhythm King
74	77	POP ART	Transvision Vamp	☆☆☆☆☆ ☆ Island
75	re	SEE THE LIGHT	Jeff Healey Band	☆☆☆☆☆ ☆ MCA

TOP 20 COMPILATION ALBUMS

TW LW

1	—	NOW THAT'S WHAT I CALL MUSIC	13 Various	EMI/Virgin/Polygram NOW11
2	—	PREMIERE COLLECTION — ANDREW LLOYD WEBBER	Various	Really Useful ALWTV1
3	—	THE HITS	Original Soundtrack	Virgin V2544
4	—	CLASSIC LOVE SONGS	Various	CBS/WEA/BMG HITS59
5	—	THE GREATEST HITS OF HOUSE	Various	Telstar STAR2352
6	—	SOFT METAL	Various	Stylus SMR867
7	—	GREATEST HITS OF 1988	Various	Stylus SMR862
8	—	THE GREATEST LOVE	Various	Telstar STAR2334
9	—	DIRTY DANCING	Original Soundtrack	Telstar STAR2316
10	—	BEST OF HOUSE '88	Various	RCA BL8408
11	—	SMASH HITS PARTY	88 Various	Telstar STAR2347
12	—	THE HIT FACTORY VOL 2	Various	Dover ADD5
13	—	THE CLASSIC EXPERIENCE	Various	Fanfare/PWL HF4
14	—	HIT MIX '88	Various	EMI EMTV045
15	—	THE WORLDS OF FOSTER & ALLEN	Various (Foster/Allen)	Stylus SMR865
16	—	BACK TO THE SIXTIES	Various	Stylus SMR 861
17	—	LOVE SONGS	Various (M Jackson/D.Ross)	Telstar STAR2348
18	—	RAPPIN' IN THE HOUSE	Various	Telstar STAR2298
19	—	THE BEIDERBECKE COLLECTION	Various	K-Tel NE1428
20	—	—	—	Dormouse DM20

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

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

☆☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.



HOLLY

HEART

DON'T

FAIL

ME

NOW

7"

12"

CD

LOVE IS A BATTLEFIELD

**THE DEBUT UK SINGLE
FROM ONE OF AMERICA'S
PREMIER SONGWRITERS
OF THE 80'S -**

HOLLY KNIGHT

CD includes - 'Love Is A Battlefield'

CBS