

RECORD



MIRROR

SIMPLY RED

MICK HUCKNALL hits out:

'The so-called new soul music is nothing new at all'

PEPSI & SHIRLIE

girlies no more!

MICK JAGGER

'all new bands sound like glorified skiffle groups' says the voice of experience

LIVES

STYLE

COUNCIL

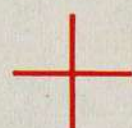
THE CULT

ALISON

MOYET

EDWYN

COLLINS



PUBLIC ENEMY

10,000 MANIACS

MOTORHEAD

DOLLAR

BROTHER D

MIAOW

DANCE MUSIC

ROUND-UP

Gallup/TOTP official UK chart listings and hot-to-trot chart commentary

HURRAH! At last, 'Who's That Girl' is released on video, and being the concerned things we are here at Index, we've got 10 copies of the Madonna smash film to give away in an exciting competition. Just answer the three questions below and you too can thrill to Madonna's acting in the privacy of your own home.

- 1 Who is Madonna's leading man in 'Who's That Girl'?
a) Sean Penn, b) Griffin Dunne, c) Cary Grant?
 - 2 For which crime was Madonna wrongly imprisoned in the film
a) Bigamy, b) Murder, c) Overacting?
 - 3 What is the make of car that is gradually wrecked throughout the film
a) 2CV, b) Morris Minor, c) Rolls Royce?
- Send your answers on a postcard to **rm** 'Who's That Girl' Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday December 21. First 10 correct entries win a 'Who's That Girl' video (available on VHS only).



The rather fab **Icicle Works** have just completed yet another successful tour of our fair nation, and to commemorate this and their sterling work for the Marie Curie Foundation, who benefitted from the band's home town gig, Index has a rather super Icies competition for you. We've got 12 special package versions of the band's current single 'High Time', which includes postcards of Ian and the two Chrises and a complete discography, to give away. Not only that, but each winner will receive a coveted Icicle Works CD single featuring live recordings of 'Private Revolution', 'Travelling Chest', 'High Time' and 'Broken Hearted Fool'. Just answer the three questions below.

- 1 According to the Icicle Works, 'Love Is...'
a) A Wonderful Feeling, b) A Wonderful Colour, c) A Pain In The Jaxi?
 - 2 Who did the band sing about earlier this year on a single
a) Evangeline, b) Heseltine, c) Evangelists?
 - 3 Which of the following does not play for Liverpool FC
a) Steve McMahon, b) Peter Beardsley, c) Mike Quinn?
- Send your answers on a postcard to **rm** Icicle Works Competition, Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday December 21. First 12 correct answers win a single pack and a CD.



DEF LEPPARD, who are currently on a mammoth coast to coast American tour, have announced, they'll be touring Britain again in the Spring. So instead of asking your mum to buy you socks again for Christmas, get her to shell out on a couple of tickets.

The Leps will be playing a show at Wembley Arena on April 11, followed by Edinburgh Playhouse 14, 15, Whitley Bay Ice Rink 16, Birmingham NEC 18. Tickets are priced £8 and £7 each, with the exception of Whitley Bay where they are £7.50 each, and they are on sale from box offices and usual agents.

Wembley tickets are also available by mail from Def Leppard B/O, PO Box 2, London W6 0LQ. Make cheques or postal orders payable to MCP Ltd, add a 50p booking fee to the cost of each ticket and enclose a sae. For Birmingham they are also available by mail from Def Leppard B/O, NEC, Birmingham B40 1NT. Make cheques or postal orders payable to NEC (Def Leppard), add a 50p booking fee to the cost of each ticket and enclose a sae.

It's been a jolly successful year for Def Leppard, with their album 'Hysteria' selling more than three million copies worldwide.

★ T O U R S ★
★ R E L E A S E S ★
★ N E W B A N D S ★
★ G O S S I P ★

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You may have clocked the Rhythm Sisters on Channel 4's 'Famous For Fifteen Minutes' a couple of weeks ago. Debi and Mandi have followed up their coveted TV appearance with the release of their 'Road To Roundhay Pier' LP on Red Rhino records. The girls inhabit a soundscape somewhere between the Daintees and Fox, with their tales of life in lovely Leeds. Index particularly enjoyed 'American Boys' (the song, that is). At last, something else apart from Ian Baird has come out of the city with 'ace' stamped all over it.

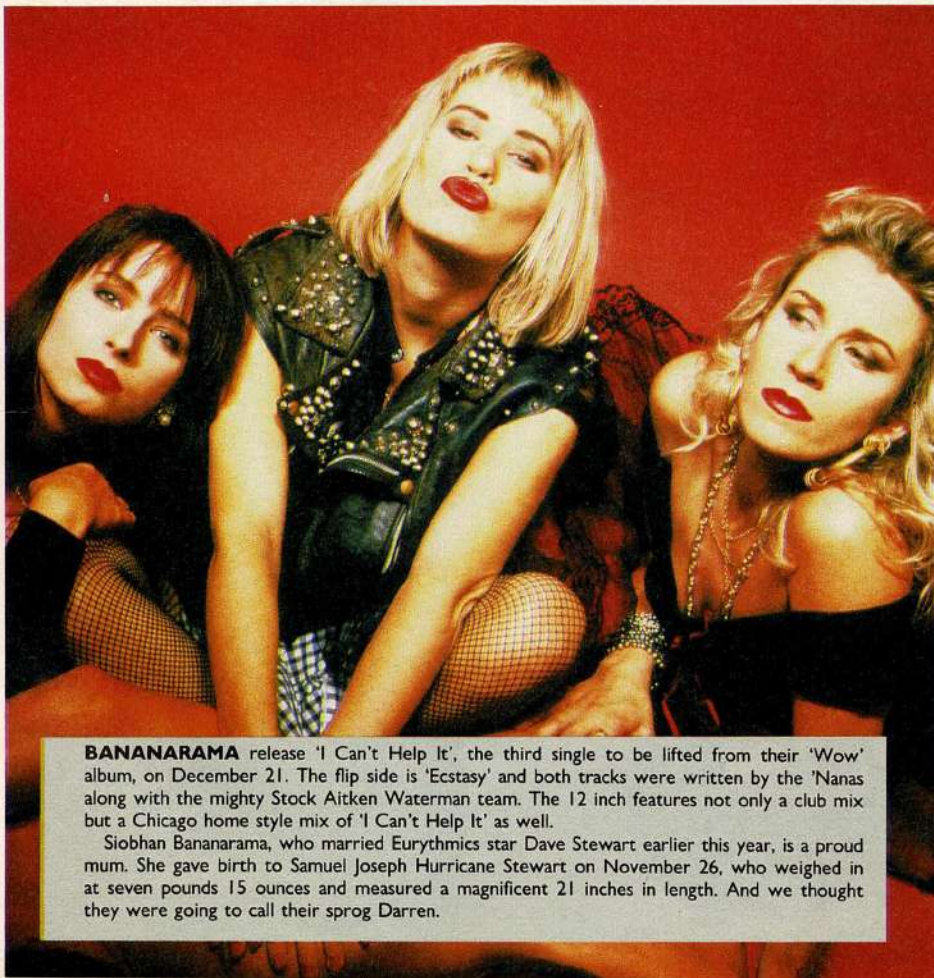


Here's something to impress your upwardly mobile friends — picture compact disc albums! Yes folks, you don't have to look at boring shiny silver discs anymore. From this week, George Michael's 'Faith', Michael Jackson's 'Bad', Bruce Springsteen's 'Tunnel Of Love' and Terry Trent's 'Introducing The Hardline According To Terence Trent D'Arby', will be available as limited edition compact picture discs, but only 10,000 editions of each album will be available. In January, Terence Trent D'Arby's new single will also be available as the world's first CD picture single.

"This is a major step forward in marketing CDs," says a spokesperson for CBS Records. "They are the ultimate collectors items."



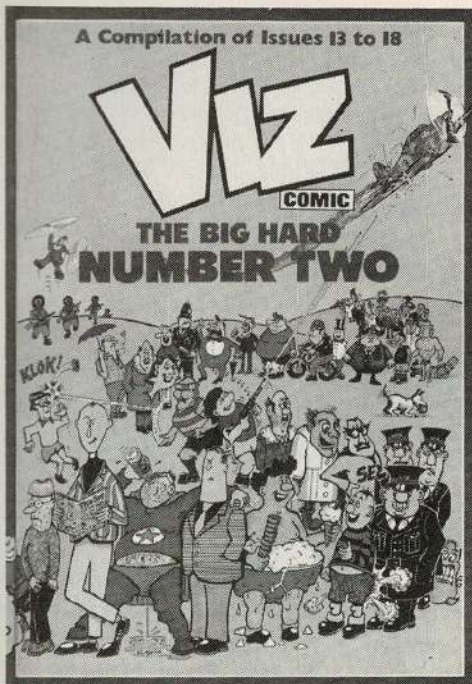
- 14 **SINGLES**
the return of jim reid — a nation celebrates
- 16 **ALBUMS**
what's left of the pre-christmas sludge, plus erasure, bobby womack, elvis costello
- 18 **BPM**
all that's new from the land of wet t-shirt competitions
- 21 **CROSSWORD**
- 22 **CHARTS**
- 28 **CHARTFILE**



BANANARAMA release 'I Can't Help It', the third single to be lifted from their 'Wow' album, on December 21. The flip side is 'Ecstasy' and both tracks were written by the 'Nanas along with the mighty Stock Aitken Waterman team. The 12 inch features not only a club mix but a Chicago home style mix of 'I Can't Help It' as well.

Siobhan Bananarama, who married Eurythmics star Dave Stewart earlier this year, is a proud mum. She gave birth to Samuel Joseph Hurricane Stewart on November 26, who weighed in at seven pounds 15 ounces and measured a magnificent 21 inches in length. And we thought they were going to call their sprog Darren.

- 32 **PUBLIC ENEMY**
pushing hard right up the charts
- 34 **THEY MIGHT BE GIANTS**
wacko americans come over all conceptual
- 10,000 MANIACS**
the nicest hippies you could ever hope to meet
- FRAZIER CHORUS**
music your mum could boogie to
- 36 **MOTORHEAD**
the rockers that time forgot still showing the young 'uns a thing or two.
- BROTHER D**
black power on the ascent
- 37 **GO BOIL YOUR HEAD**
tony baloney bites back with bells on
- 38 **'CROSS THE TRACKS**
hip tunes that are ripe and ready to cross over into dancing-round-your-handbag territory
- 39 **MICK JAGGER**
can old men still rock?
- 40 **SIMPLY RED**
mick hucknall in 'i want to be a galloping gourmet' shock
- 42 **LIVES**
alison moyet, style council, edwyn collins, johnny thunders
- 44 **LIP**
it's jackmistress nancy c at the gossip controls
- 46 **MIAOW**
nine out of 10 cats say their ears prefer it
- DOLLAR**
a sneak preview of the return of pop's glossiest love birds.
- PEPSI & SHIRLIE**
in 'we're not stupid' claims — a doctor investigates



MEGADETH

the notorious Los Angeles speed metal band, release their single 'Wake Up Dead' this week. Taken from their debut album 'Peace Sells... But Who's Buying', the flip side is a live version of 'Black Friday' which will melt your eardrums if you listen to it twice.

The 12 inch features a live version of 'Devil's Island', and will come packaged with a special Deth Certificate. A cut-to-shape skull picture disc (above) will also be available.

Megadeth, who are fronted by Dave Mustaine, will be flying into Britain on December 13 to headline the Christmas On Earth bash at Leeds Queen's Hall. The band will be appearing with a new drummer and guitarist, following the departure of original members Chris Poland and Gar Samuelson.



It's been a long time coming, but it seems that at last the Pretenders may have some youthful competition. **The Wygals** hail from Findlay, Ohio and somewhere called Winston Salem, North Carolina, and their debut single 'Passion' is a suitably undramatic slice of American pop/rock that powers its way along on a strong vocal and guitar attack. Index particularly enjoyed the even more Pretenders-ish 'What, Me Worry' B-side. (By the way, it's pronounced Why-gals, not wiggles!)

OK schoolboy humour fans (and that includes we Index types), here's a *must* for Chrissie pressies this year. **VIZ**, our fave comic, has gone and followed last Yuletide's bumper feast of trouser trouble by publishing 'The Big Hard Number Two' as a suitable alternative to all those boring annuals that flood our homes around this time. 'The Big Hard Number Two' is a compilation of VIZ issues 13 to 18, and includes all your favourites — Johnny Farpants, Billy the Fish, the Bottom Inspectors, the Brown Bottle and many more. All this for just £5.95 from Virgin Megastores and brave bookshops.



With old timers clogging up the charts, it's refreshing to hear a young band for once. The Sea Urchins are all teenagers with electric guitars and west coast melodies in their hearts. They formed when they were barely out of their prams, in a Birmingham junior school some eight years ago, making a pact to stick together and become the greatest pop band ever.

'Pristine Christine' — their debut single on the militantly seven inch only Sarah label — is a groovy step in the right direction. Jangly, lovely afternoon listening. Moptops are GO!



EARBENDERS

Andy Strickland
'Fairytale Of New York' the Pogues (Pogue Mahone 45)
'Rescue Me' the Alarm (IRS 45)
'The One I Love' REM (IRS 45)

Graham Black
'I Got Da Feelin'' Sweet Tee (US Profile 12 inch)
'That's The Way I Cut' DJ Todd (US TBO Sound 12 inch)
'Funky' Ultra Magnetic MC's (US Next Plateau 12 inch)

Ian Dickson
'Letter From America' the Proclaimers (Go! Discs 45)
'Fairytale Of New York' the Pogues (Pogue Mahone 45)
'Me And My Conscience' Automatic Dlamini (Idea 45)

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Punk icon Howard Devoto has returned. Howard, who used to croon along with seminal band Magazine, has teamed up with a mysterious person called Noko to form **Luxuria**.

Their debut single, 'Redneck', will be available on January 4, and the first 10,000 copies will be available in a special poster bag. The flip side features a previously unreleased Bob Dylan cover, 'She's Your Lover Now'.

Luxuria are currently mixing their first album for release in early '88, and dates are being planned to coincide.



John Cougar Mellencamp, the thinking person's Bruce Springsteen, will be making a rare British appearance at the Hammersmith Odeon on January 24. The date will come at the end of his European tour, and tickets are on sale now from the box office and usual agents. Cougar will release a new single to coincide, and it looks like it will be 'Check It Out' from his album 'The Lonesome Jubilee'.



Bored with having to watch your elder sister's wedding video every Christmas? Horrified at the thought of endless 'Thomas The Tank Engine' vids as your nieces and nephews descend upon the house this Yuletide? Have we got the answer for you pop kids — a great Damned compilation video! 'The Damned — The Light At The End Of The Tunnel' is a 35 minute long retro which includes 'New Rose', 'Smash It Up', 'Shadow Of Love' and many more. The video coincides with the double album of the same name, and should be in your shops for just short of a tenner. Bog off grannie, get the Damned on!



It's been nearly two years since the debut album from **Anna Domino**, but finally, in between making leather hats, modelling clothes in Japan and doing the odd European date, she's managed to find time to come up with the follow up.

'This Time' is maybe not quite up to the standard set by its predecessor 'Anna Domino', due to the fact that she's done rather a lot of stylistic bed-hopping, but even so, there's a few gems in there waiting to be discovered.

In the meantime, those of us tapping our toes to see Anna live might have to wait just a bit longer, 'cos she says it's just not economically viable for non residents to play in Britain. Well, if a few more of you bought her records — who knows?

BEANS EAT AT OWN RISK GONE CRAZY



(indigestible but collectable)

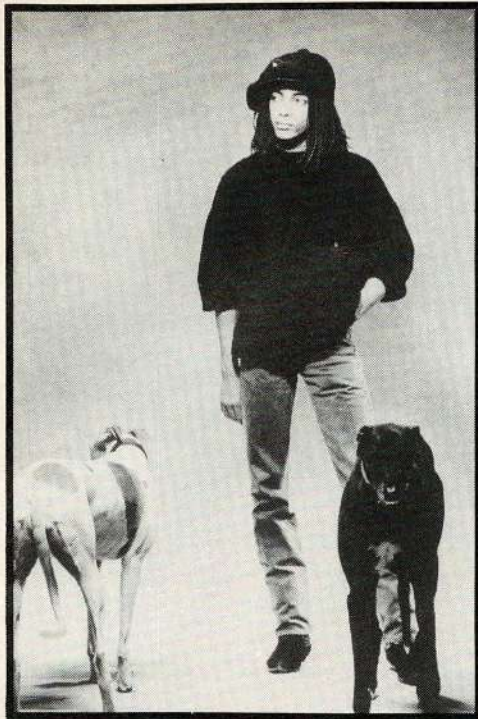
SFSP 999



a 3 track cassette single
IN A CAN !!



Free from artificial colour and preservative
- Do Not add water or boil as this impairs sound
also available on C.D. (unfortunately not canned)



Just back from a sell out European and American tour, **Terence Trent D'Arby** releases his single 'Sign Your Name' on December 29. It's the fourth single to be taken from Tel's current album 'Introducing The Hardline According To Terence Trent D'Arby, which has gone platinum in Britain and is now gold across most of Europe. Jamaican producer Lee Perry has remixed a limited edition 10 inch of the single, featuring 'Sign Your Name', 'If You Get To Heaven', 'Rain', 'Greasy Chicken' and 'Trent G4'.



From the town that brought you Vera Duckworth, Jimmy Savile and the Sisters Of Mercy come **M.D.M.A.**, dyed in the wool non-Goth Eldritch loving Leeds noise rockers, who have an excellent new single, 'Eyes Wide Open', out on Ediesta Records.

"We're trying to bridge the gap between Motorhead and Yello," claims scraggy-headed semi-vocalist Jez, and I think we should give him the benefit of the doubt on that one. It's insistent pumping beat music with fairy dust synths and thunderous drums courtesy of Philadelphia born Bobby Ray Mayhem. Early successes in Europe suggest a healthy future here in Thatcher's Britain, but don't blink or you'll miss 'em.



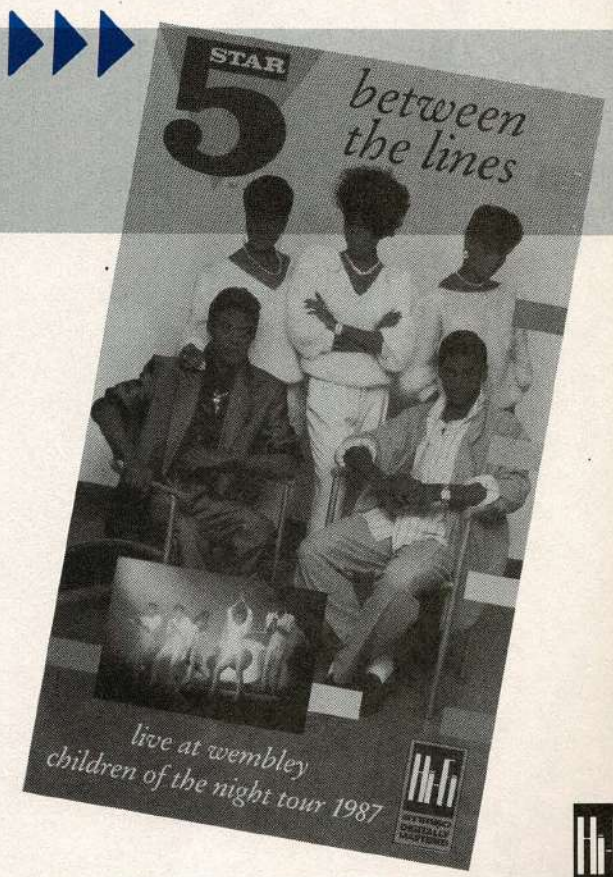
Camper Van Beethoven, the band who ensured themselves a place in musical history with their 'Take The Skinheads Bowling' single, have recently released their last LP on Rough Trade. Imaginatively titled 'Vampire Can Mating Oven' and almost an anagram of their name, the mini LP contains the usual diverse mixture of folk dance anthems and skinny pop classics recorded over the last 18 months. The sleeve notes make interesting reading as well, and a little birdie tells us that Camper Van Beethoven are about to become the latest pop persons signed and swallowed up by the mighty Virgin Records empire.

INDEX is compiled by Andy Strickland with contributions this week from Nancy Culp, Eleanor Levy, Johnny Dee, Charlie Dick and Pete Paisley



between the lines

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T O U R S

THE POGUES will be hitting the road for an eagerly awaited tour early next year. You'll be able to catch the lads jiggling away at **Leicester De Montfort Hall February 23, Birmingham Forum 24, Newcastle City Hall 26, Aberdeen Capitol 27, Edinburgh Playhouse 28, Leeds University March 1, Hanley Victoria Hall 2, Manchester Apollo 3, Liverpool Royal Court 4, Bristol Studio 6, Swansea Mayfair 7, Nottingham Royal Centre 8, Sheffield City Hall 9, Cambridge Corn Exchange 11, Brighton Centre 12, Southampton Mayflower 13, London Town And Country Club 14, 15, 16.**

Marillion have added an extra date at Hammersmith Odeon. In addition to the two already sold out shows, they will be performing at Hammersmith Odeon on Monday, January 18.

The Chevalier Brothers are currently on the road for their 'Back To The Boards' tour. They'll be appearing in and around London at the Rock Garden December 10, Putney Zeeta's 15, Camden Dingwalls 17, Kennington Cricketers 19, Ronnie Scott's 20, Islington Bass Clef 22, and Harlesden Mean Fiddler 23.

The Highliners have added two extra dates to their '12 Gigs For Xmas' tour. They'll be appearing at Loughborough University December 10 and Nottingham University December 12.

Mighty Mighty have lined up some dates in December. They'll be playing Humberstone College December 11, Edinburgh University 18, Glasgow Technical College 19, Birmingham Irish Centre 23, and January 1 finds them at Stourbridge Town Hall.

R E L E A S E S

Imagination, who are now just Lee John and Ashley Ingram, release their single 'Instinctual' on December 29. 'Instinctual' was written and produced by Arthur Baker, and the flip side is 'Touch (Part Two)'. Imagination are planning some live dates for the New Year and these should be known soon. We're told Lee John also wants to be a 'Night Network' host.

2AM, the Liverpool band who have been supporting Chris Rea, release their debut single 'Somebody Someday' on January 4. It's taken from their debut album 'Every Second Counts'.

Sal Solo releases his single 'Adoramus Te' this week. Like his last Christmas single 'San Damiano', the lyrics for 'Adoramus Te' are based on a medieval church hymn.

John Rocca, who used to be the singer with once hip band Freeez, releases his single 'Extra Extra' on December 14. The single will be going out as a double A-side, also featuring 'Move'. The 12 inch features a Roccapella and rude boy mix of 'Move'.

Chelsea Football Club release their anthem 'Blue Is The Colour' this week with all royalties going to the Save The Bridge fund, to rescue the Stamford Bridge ground from the hands of property developers. The single was recorded by the Chelsea team a couple of weeks ago.

The **Talking Heads** film, 'Stop Making Sense', will be screened in a specially extended edition of BBC 2's 'Arena' programme on December 11 at 9pm. Directed by Jonathan Demme, 'Stop Making Sense' captures the Heads during a live performance at the Pantages Theatre in Hollywood in December 1983.

Talking Heads are currently recording a new album which is due out in the spring.



It looks as if **Michael Jackson** will be adding at least another two dates at Wembley Stadium — but it's highly unlikely that he'll be playing anywhere else in Britain. To cope with the overspill of ticket applications for the shows announced last week, Jackson has already added another date at Wembley on July 16.

"Negotiations are underway with Michael Jackson's management with a view to adding more dates," says a spokesperson, "and these should be known in the next two weeks."

According to the people promoting Jacko's Wembley shows, tickets are selling even faster than Madonna's.

Belinda Carlisle, who's rocketed up the American singles charts with 'Heaven Is A Place On Earth', launches her solo career in Britain this month. Her album, 'Heaven On Earth', is out this week, and tracks include 'Heaven Is A Place On Earth', 'Circle In The Sand' and 'World Without You'.

Belinda used to be with all girl group the Go-Go's, whose debut album 'Beauty And The Beat' and single 'Our Lips Are Sealed' established them as one of the first successful all female bands of the Eighties.

'Heaven On Earth' is Belinda's second solo project since the Go-Go's disbanded. Her first album, 'Belinda', yielded the American hit 'Mad About You' and went gold in the States. Belinda's current album features contributions from Thomas Dolby, and the video for 'Heaven Is A Place On Earth' was directed by actress Diane Keaton.

Bob Geldof is accusing the Ethiopian government of inefficiency in dealing with a drought which is again threatening millions of lives in the country. Geldof claims that government efforts to transport food to the provinces of Tigre and Eritrea are pathetic, and he also wants a ceasefire between government and rebel troops to allow the free passage of food into drought affected areas.

Geldof has flown to Ethiopia to see first hand the effects of the latest drought, but it's unlikely that there will be more Band Aid style events.

"In the near future, Bob will not be doing any fund raising at all," said a spokesperson. "He will spend Christmas at home and is then touring Australasia. Bob is satisfied with Band Aid's contribution to the situation in Ethiopia. People are still starving, because the rains haven't come and the wars haven't stopped, but the situation is far better now than it was in 1984."

Mystery surrounds the release of the next **Prince** album. We hear it's due out before Christmas or early in the New Year, but his record company say they're being kept in the dark.

"Something is stirring down at Paisley Park, but we just don't know what it is," said a Prince spokesperson.

It's likely that the album will come packaged in a plain cover and won't be widely advertised. So if you see a strange looking record in your local shop, it might be the one!

Channel 4 will be screening their 'Chart Show Christmas Special' on December 27, at noon. The 90 minute extravaganza will feature the top 10 singles chart of 1987 and lots of dance, indie and heavy metal music. It will also be giving a sneak preview of next year's releases.

The programme proved to be one of Channel 4's most popular Christmas items last year, with over three million viewers.

As **rm** went to press, we heard that **Garfield MacDonald**, Run-DMC's sound engineer, was recovering after being shot in the head. Apparently, the incident occurred after Run DMC were due to play a gig at Shaw University in North Carolina, but the band pulled out, and were followed back to their hotel by a gang of kids. Garfield was shot as he talked to a group of them, but after being rushed to hospital, the bullet was successfully removed.

Heavy D And The Boyz will be visiting Britain for the first time, to play the London Astoria on January 16. Tickets are priced £6 each, only from the Astoria box office on the night.



STUMP were forced to cancel their dates last week when Mick Lynch injured himself. Apparently Mick performed an over-enthusiastic pirouette during the band's rehearsals and did his leg in. The dates at Cardiff Mont Mercente, Bristol Bierkeller and London Goldsmiths College will be rescheduled for early next year.



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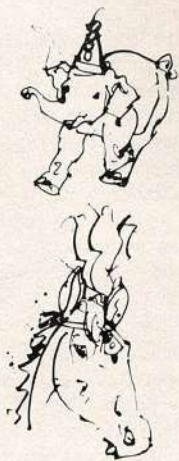
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6 REMIXES;

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3 RE-RECORDINGS;

⑦ IF I COULD. ⑧ SPIRALLING. ⑨ MY HEART SO BLUE. ORCHESTRAL ARRANGEMENTS BY ANDREW POPPY.

CASSETTE & CD ADDITIONALLY CONTAIN 7 LIVE TRACKS.

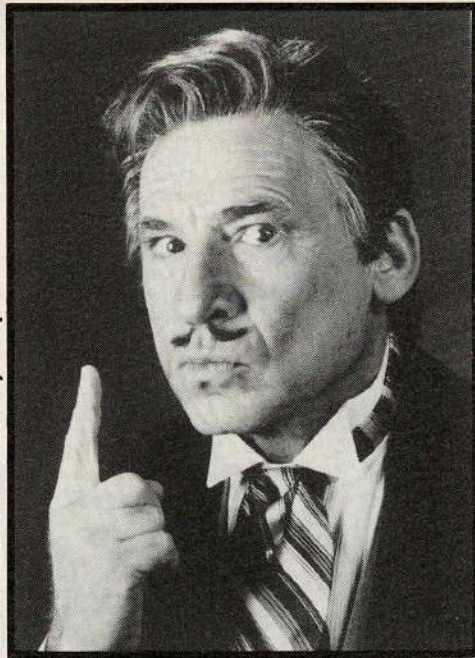
① VICTIM OF LOVE. ② THE CIRCUS. ③ SPIRALLING. ④ SOMETIMES. ⑤ OH L'AMOUR. ⑥ WHO NEEDS LOVE (LIKE THAT). ⑦ GIMME, GIMME, GIMME.



L STUMM 35. LC STUMM 35. LCD STUMM 35.



'SPACEBALLS': which way is up?



▲ 'SPACEBALLS' (15)

Mel Brooks is usually spot-on with his parodies, like 'Blazing Saddles' and 'Young Frankenstein'. This one, though, comes about 10 years too late and lacks the bite and humour of his past masterpieces. Basically a rewrite of 'Star Wars', its humour sometimes verges on the childishy embarrassing. If you look hard, the jokes are there. The daughter of the king and queen of Planet Druidia is a Dru-ish princess; John Candy is half-man, half-dog, his own best friend, and Darth Vader becomes Dark Helmet who, underneath his armour, is a nine-stone weakling. But these one-line gags aren't substantial enough for a whole film, especially one which slavishly follows another film's plot. Brooks is now 60, and this, his most self-indulgent film to date, just isn't as funny as he used to make 'em. Go see only if you're suffering from Christmas boredom.

MUSIC AND FILM ON VIDEO

'THREE AMIGOS' (RCA/Columbia): Steve Martin, Chevy Chase and Martin Short star in John Landis' mostly funny Western pastiche about silent movies stars who get inadvertently caught up in a Mexican war.

'THE COMIC STRIP' (Virgin Video): Four of the funniest Comic Strip mini-films are now available on two videos. The best, 'Five Go Mad In Dorset' is coupled with 'Susie', while the topical 'Bad News Tour' is coupled with 'A Fistful Of Travellers Cheques'.

'HITS 7' (CBS/Fox): The video companion to the album with the very original name includes the Jesus And Mary Chain, Sisters Of Mercy, Simply Red, Rick Astley, LL Cool J and Eric B & Rakim. It lasts an hour and sells at £9.99.

'ONE NIGHT OF RAPTURE' (Elektra Entertainment): Best female singer in the world, Anita Baker, is featured live in Washington DC singing all the tracks on her brilliant 'Rapture' LP. Totally recommended.

'PRETENDERS: THE SINGLES' (Real Records Video) is the logical companion to the album of the same name. Sixteen hits from 'Stop Your Sobbing' to 'Hymn To Her'.

'BETWEEN THE LINES' (Picture Music International): Five Star live at Wembley in October. An hour of perfect sexless pop featuring all their hits and their new video, 'Somewhere Somebody'.

'SLIPPERY WHEN WET' (Channel 5): Bon Jovi videos, footage of them performing live, and backstage chat on this 40 minute, £11.99 video. Featuring 'Livin' On A Prayer', 'You Giye Love A Bad Name' and three others.

'THE PHANTOM OF THE PARK' (Hendring): Kiss in a full-length movie, made when they still wore OTT theatrical make-up and glad rags. This action-packed fantasy romp set in an amusement park features lots of Kiss music and some rather hammy acting. Hmmm.

'THE DAMNED: THE LIGHT AT THE END OF THE TUNNEL' (MCA Records Video): Companion to the album of the same name features nine videos including the Damned's first, 'New Rose' and 'Alone Again Or'.

'THE OUTRAGEOUS TOUR LIVE' (The Video Collection): Lionel Richie, being truly outrageous in Rotterdam in April 1987, sings his hits and dances on the ceiling. All for £9.99

'Mc CARTNEY' (The Video Collection): Richard Skinner skims through the ex-Beatles' career with never-before-seen footage of the Beatles' toilet in Abbey Road, plus lots of music from yesteryear.



You had to be there to believe it. A host of humanoids on a crowded London stage, tangling and untangling guitar leads over a nifty rhythm section that oh-so-sweetly grooved out in a Rolling Stones way (Velvet Underground? Fairport Convention?). Really wild. Then there was a singer who didn't really sing but recited his words like he was at Speaker's Corner, with tapes and scratching filling the gaps between the songs. And the Blue Aeroplanes call themselves a rock band?

Why yes, and a fine, mesmeric rock band they are too.

"There are two ways of doing something worthwhile," singer and spokesperson Gerard Langley explains. "One is to take something standard, as everyone does. The other, if you want to satisfy yourself, is to try and infuse it with something interesting like, say, REM do. We go the other way round from REM. We start from an abstract premise, virtually all spoken word with about 12 different styles of music, but we end up in roughly the same area. The question is getting people to hear it and persuading them that we aren't a folk rock equivalent of Throbbing Gristle."

The Independent has voted the Blue Aeroplanes' new LP 'Spitting Out Miracles' (Fire Records) the Best Left Field Rock Album of 1987. It's a fine successor to the first two albums, 'Bop Art' and 'Tolerance'. But will their quirky, satisfying music reach the wider audience it deserves?

"Coming from Bristol doesn't help," shrugs Gerard. "We'd have been big four years ago if we'd come from Manchester."

"We still penalise the ones who aim for something greater, don't we?" he adds philosophically. "Those who are looking up to the stars."

But what better way is there to get up there than in a Blue Aeroplane? Get mesmerised by these miracle workers and lose your fear of flying.



Catch a wave, suckers! Bristol four piece the Groove Farm have just released the definitive sappy surf song on the Subway label. Entitled 'Surfin' Into Your Heart', they describe the single as a "crystal, splash, surf, dip, heady, acid, freak trip on 45". Fair enough, but do they really surf? "Yes," replied a spokesman. "Any excuse to wear rubber!" So, with an automatic indie hit on the way, the Groove Farm look set to become the first English surf band with a wetsuit fetish! Unless, of course, you know different...



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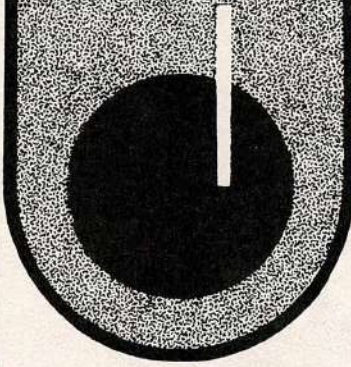
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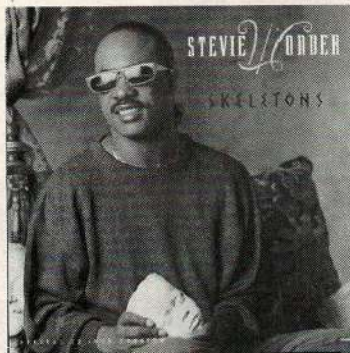
S I N G L E



NICE TO HEAR YOU, TO HEAR YOU, NICE

(Or: "Those to whom place is reserved in the Christmas stocking, alongside a pair of Mikhail Gorbachev 'nuke in my pants' long johns, a Beastie Boys join the spots face mask and the Terry Venables 'Runners-Up, Relegation League' board game".)

STEVIE WONDER 'Skeletons' (Motown) Subtly undulating track, arranged majestically around an Irangate slag-off lyric and cut-up. A bit too busy at times, and I've yet to hear the seven inch, but this weird, mocking polemic has Stevie's finger still firmly on the button.



MORRIS MINOR AND THE MAJORS 'Stutter Rap (No Sleep 'Til Bedtime)' (10 Records) Ninety per cent of all pop records are comedy records, only they don't know it. I'm a sucker for really appalling novelty tunes, and this is one of the worst of 'em, though scratch mixes of 'Ernie', 'Funky Moped' and 'Two Little Boys' would have gone down a storm next to all the obvious British Beastie Boys piss takes. One for everyone who has a mortgage and a fake gold chain.

SCHOOLLY D 'Parkside 5 - 2' (Jive) Distinctively spacy feel to this rough, downtown funk rap cut. Brit rock journalists with a heart full of US street violence and a head full of rocks have made a lot of Schoolly. Well, he does fake all that junk better than most, but I'd take him as seriously as the above characters if I were you. Menacing — if you're in a Soho club with a taxi cab waiting outside for you.

T-COY 'I Like To Listen' (DeConstruction Records) Coming out of northern clubland's House obsessions, this is insistent bpm with some nicely sleazy keyboard interjections and latinate percussion. Will do well to better their 'Carino' dance chart hit.

THE SMITHS 'Last Night I Dreamt That Somebody Loved Me' (Rough Trade) Even second division Smiths is enough to earn a place at the top table these days. I'm sure this is terribly moody, emotional, muse-is-murder stuff, and has deep significance to you spotty youngsters, but for a simple pop picker like myself it lacks the immediacy of their best 45s. That's probably because Johnny Marr's guitar is about as prominent as a brain cell at a 'Terry And June' script meeting, and the song has to drift along on a foggy, unfocussed backing. But hell, it's an improvement on silence, and you can't say that about many English rock records this week.

WALLY JUMP JNR AND THE CRIMINAL ELEMENT 'Tighten Up (I Just Can't Stop Dancin')' (A&M) Mega percussive punchline is packed into this skilful blending of two old Archie Bell And The Drells top guns. You want prose, at three o'clock in the morning?

I HEARD THAT, WHAT, PARDON

EURHYTHMICS 'Shame' (RCA) A funny thing happened on the way to my Cub Scout sociology badge test. Seems Dave and Annie had a bit of an upset down that way as well. Their 'tearing my hair out for a living in the suburbs with a big washing machine' bit is the type of line usually reserved for millionaire pop stars. Here, the tune is quite nice, but the press kit reminder of all their previous hits indicates a lack of touch these days.

THE ALARM 'Rescue Me' (IRS) In his imagination, Mike Peters, guitar slung low by his side, is leading the Alarm and their followers to a rock 'n' roll showdown between good and evil. Armed only with a silly haircut and the Diddymen's punk rhyming book, they battle against the odds till the next royalty cheque arrives. This is real punching the air mock heroics, and won't do a 12-year-old boy any harm at all.

KRUSH 'House Arrest' (Club)
Lifted out of maison ordinaire by some cute scratch, electric guitar and, umm, well, evil pipes.

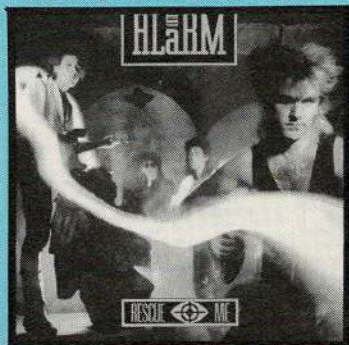
ADONIS AND THE ENDLESS POKER 'The Poke (Jackmaster Mix)' (Westside)
WHITE KNIGHT 'Jack The House EP' (Jack Trax)
KENNY JAMMIN' JASON 'Don't Want It' (Jack Trax)
THE HOUSE ENGINEERS 'Ghost House' (Syncopate)
Housey housey! Hit the road, Jack Smethurst! It's, in total, so underwhelming. Here are four more examples of what would have been simply considered fast disco numbers in the mid to late Seventies. I know DJs are a lot cleverer now, but excuse me while I pass these by. And if you're wondering, 'Carry On Jack (Sid James Mix)' was unavailable at the time of going to press.

STOCK, AITKEN AND WATERMAN 'Packjammed With The Party Posse' (Breakout)
In anticipation that this review will be sampled, used to set up a rival pop publication, start a revolution in South America and be sued by all concerned, I shall be brief. This is a solid, meaty groove with 'fun' cut-ups of previous SAW productions. The inclusion of the words 'party' and 'posse' do not do it any favours.

ANNA DOMINO 'Lake' (Les Disques Du Crepuscule)
The crunchier, less wealthy version of Suzanne Vega in a sparser, more ethereal mood. Flute and strings drift in and out of this tune, butterflies sing in the background and it all wafts aimlessly off the deck, like so much smoke on bonfire night.

TIMBUK 3 'All I Want For Christmas (Is World Peace)' (IRS)
Why do London Transport chocolate machines vend me packets of Durex? Why does every American who sings this soft, folksy rock end up sounding like James Taylor? Life is full of mysteries, kids, but give this the nod for its charitable heart (artists profits to the Stop War Toys Project) and sweet tune.

LEVEL 42 'Children Say' (Polydor)
Like the above, this is for a children's charity. That is the best I can say for it. This review is therefore for the Halifax Building Society and the Newington Green tally man.



STEWART COPELAND 'The Equalizer Busy Equalizing' (IRS)
The equalizer is busy equalizing a Tranmere Rovers own goal. The writer is busy writing a list of mentally significant Police lyrics. This is, fortunately, not a Tranmere Rovers home game, but a tough, 'moody', dark in the big city instrumental.

OH NO MISSUS, NO

HEART 'There's The Girl' (Capitol)
This is another piece of clean, professional pomp. Now the good news. **rm** is sponsoring a north London barber, Tony Spiros, in his attempts to lay waste to the collective mop tops of the pop group Heart. If he succeeds in the kill, he wins the Teasy Weasy Teapot '87 award. If he fails we nail his privates to a Jimmy Osmond CD.

MEGADETH 'Wake Up Dead' (Capitol)
I had great hopes for this, what with the name of the group and the song title. Unfortunately, there are no severed hands on the back of the singles bag and the tune is a pup. However, the typical HM gothic lettering on the front of the record sleeve makes 'Wake Up Dead' look like it reads 'Make HP Dead'. Is this one of rock's illusive, hidden messages, or are the boys severely in debt? Phew, rock 'n' roll.

MEAT BEAT MANIFESTO 'Suck Hard' (Sweatbox)
'Suck Hard' ... Sweatbox could well be an art school band from the home counties, couldn't it? In fact, this is a very muddy, pseudo heavy electro work out and is more Deptford alternative than dance hard.

PINK FLOYD 'On The Turning Away' (EMI)
Hairy boys in greatcoats used to knock me over in the playground with their Pink Floyd LP covers. They were that heeaaavy. Nowadays, said cretins live in Edgware and listen to Dire Straits. They'll love this.

MIKE OLDFIELD (Featuring Anita Hegerland) 'The Time Has Come' (Virgin)
This man is responsible for Richard Branson being on your TV sets every minute of the day. But don't let that prejudice your opinion. This is a truly horrible record anyway. Shocking, really.

reviewed by

j i m r e i d

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A L B U M S

VARIOUS ARTISTS (ELVIS COSTELLO) 'Out Of Our Idiot' (Demon X FIEND 67)

Or perhaps it should be called 'Now That's What I Call Schizophrenia Volume One', for here we have the idiot/genius, mad/not mad Declan McManus taking the piss out of those nasty lumpen-pop compilation LPs with an album of old B-sides and lesser known singles, recorded under a variety of pseudonyms, from the Coward Brothers to the Emotional Toothpaste.

The 17 tracks span the years of Our Idiot 1979-87, including such oddities as 'The People's Limousine' with T-Bone Burnett, 'Seven Day Weekend' with Jimmy Cliff, 'Walking On Thin Ice' by Yoko Ono, and the previously unreleased 'So Young' (1979). From the peppy, acerbic pop of 'Baby's Got A Brand New Hairdo' through the imitation Stax soul of 'Blue Chair' to the country style 'Shoes Without Heels' this, then, is a splendidly eccentric, eclectic album, brilliant in parts ('Black Sails In The Sunset') and occasionally average. As a collection of obscure Costello, it's powerful enough to make claims that George Michael is 'the complete pop craftsman of the decade' look rather ridiculous. ■■■■

Roger Morton

BOBBY WOMACK 'The Last Soul Man' (MCA Records MCF 3408)

One thing that's good about this album; it's nicely produced but not in the usual modern soul-gunk way. The playing is slick but you can actually hear the instruments, and Womack's voice still feels.

Right, that's the good news. The bad news is that this is an LP that fails to cut it because its songs lack the dynamism and drive of Womack's best work.

While Womack's version of 'Living In A Box' is adequate (if played out), his 'When The Weekend Comes' is smoothness itself, and 'A World Where No One Cries' is high class smaltz, most of the rest disappoints.

Like a one liner left mid sentence, too much here is frustratingly incomplete. Lotsa pleasant well played tunes going nowhere. 'Falling In Love Again' is the grossest example, being the kind of mush reserved for American films where the hero is middle aged, just recovered from alcoholism and ready to testify to the world.

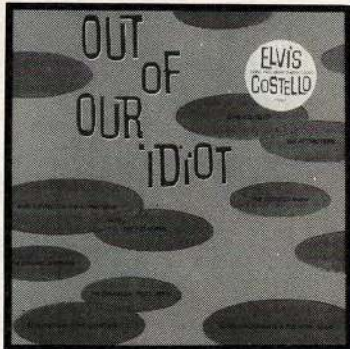
Womack still has the goods at his disposal, but on this evidence at the moment he's failing to fire on all cylinders. ■■■½

Jim Reid

ERASURE 'The Two Ring Circus' (Mute LSTUMM35)

Why do bands bother making albums like these? I mean, it's two slabs of vinyl cranked up to 45, containing overlong remixes of those bloody Erasure songs that you couldn't get out of your head last summer. How would they like it if I waffled on for pages and pages and called it a remixed review? Ha! they wouldn't would they, unless, of course, they were wrapped up in their own self worth, something you'd have to be to re-release your favourite songs at twice their original length. For God's sake lads, get some new material out and stop ripping your fans off; they'll only hate you for it in the morning. For the cheek. ■

Ian Dickson



VARIOUS 'Christmas Rap' (London/Profile LONLP52)

Christmas in hip hop land is not like Christmas anywhere else. Forget the soppy sentiments and presents, here Santa is more likely to be losing his wallet on Run-DMC's 'Christmas In Hollis', or getting mugged while passing out on cheap wine in King Sun-D Moet's 'Christmas In The City'.

There are other surprises, too; like Derek B flying through the sky with Frank Sinatra singing 'Jingle Bells', or a quick-cut version of Bing Crosby's 'White Christmas'. Riding high on the crest of the New Year are the Surf MCs.

Chill for the holidays with this, and I'm not talking about snow. ■■■■

Malu Halasa

AL GREEN 'White Christmas' (Hi Records XHIUK LP 437)

AL GREEN 'Take Me To The River (Greatest Hits Vol 2)' (Hi Records Hi UK LP 438)

Al Green's voice is unique. No argument in it, and no description worthy of his tone and timbre. When you hear Green's voice it stays heard, for ever.

On both of these LPs, Green's singing is perfectly in order. What's wrong is the songs. The Christmas album sinks Green's voice deep into a sea of schlock more suited to Max Bygraves, while the Greatest Hits package is also a disappointment. The first volume of his hits used up most of Green's best tunes, so here only the perfect, orchestrated Seventies soul of 'Sha La La (Make Me Happy)' and the brassy, funky organ of 'Take Me To The River' are truly great. ■■ and ■■■■

Jim Reid

BLACK UHURU 'Positive' (RAS RAS 3025)

When reggae band Black Uhuru was

fronted by Michael Rose, one of the most gifted lyricists in the music, and supported by Sly and Robbie five years ago, they were among the best that reggae had to offer. Since then, the band has been losing members and, though Sly and Robbie continue to provide the musical backbone, the present threesome, along with the music, is tired and ordinary.

'Cowboy Town' and 'Fire City', both about gang warfare and corruption in Jamaica, do, however, provide some relief. ■■

Leslie Goffe

MY BLOODY VALENTINE 'Ecstasy' (Lazy LAZY08)

A seven track mini-LP that would be the Jesus And Mary Chain, since the Reid brothers have patented this particular brand of noisy pop. This said, however, My Bloody Valentine are a far more warming prospect, walking (as they do) on the sunnier side of Lexington Avenue.

There are songs, like 'I Don't Need You' and 'Safe In Your Sleep', that plough their way into your heart, and others that are so dull and plodding they sound like Leonard Cohen with feedback.

Overall, 'Ecstasy' is an enjoyable, occasionally dizzy LP with the odd flaw. Nothing more and nothing less than you'd expect. ■■■½

Johnny Dee

THE BELOVED 'Where It Is' (Flim Flam HARP LP 2)

'Where It Is' is a compilation of Beloved tunes from the last couple of years. They've all been released previously, so it's not such a good deal for a devout Beloved fan (if there is such a thing).

Songs from '86 sound conspicuously like New Order, though the depressive bass boom of 'Slow Drowning' and the fierce drums on 'Let It Begin' were, quite rightly, discarded by 1987. They made way for lush, harmonious pop songs including 'Surprise Me', their best so far. It bounds along, driven by acoustic guitars and soft vocals.

The Beloved are better than the Bodines and more innovative than the Icicle Works. 'Where It Is' is quite a discovery. ■■■■

Simon Dine

VARIOUS ARTISTS 'Just A Mish Mash' (In Tape INTAPE 47)

Having gone through a period of hush, due, apparently, to an overload of work, In Tape are back after an incredibly brief spate of recovery. This is a compilation "to celebrate and bless the old regime" of In Tape artistes — much more worthy than all the 'Now Hits 50' albums et al. Including contributions from Gaye Bykers On Acid ('TV Cabbage') and the Creepers (with the wonderful 'Wanna Cocktail Hate Tail'), the material goes from better to best. The very B-52's-ish '14 Days' by Waterfoot Dandy rolls neatly into the Membranes' 'Spaceship', which collides ingeniously into the Heart Throbs' 'I, The Jury' and so on. The only odd song out is the Frank Sidebottom track 'Mull Of Timperly', but, well, he would be the odd one out anywhere, and the rest of the album makes up for the one mistake. Get stuck in. ■■■■

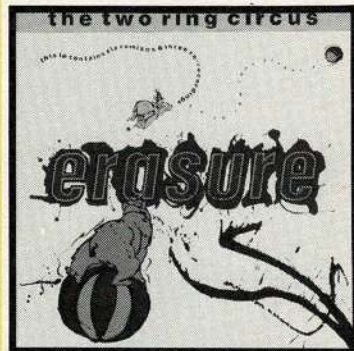
Lysette Cohen

STEVE NIEVE 'Playboy' (Demon FIEND 109)

Flushed with fame from being Declan McManus's very own ivory tickler and Johnny Ross's orchestra leader, Steve 'Bryan Ferry justaboutlookalike' Nieve has seen fit to compose an album of short solo piano pieces. He reworks some strangely mixed modern covers — Sting's 'Russians', the Specials' 'Ghost Town', George Michael's 'Careless Whisper' — and pitches in some moody self-penned romantic numbers himself, like 'Loveboat' and 'Divided Heart'.

Hard to know what else to say; the joanna in question has a lovely tone, Nieve has a sure touch, and any of these numbers would make perfect background music for a Torville and Dean TV skating session. Polished, proficient and puzzling. ■■

Pete Paisley



CAMPER VAN BEETHOVEN 'Vampire Can Mating Oven' (Rough Trade RTM 205)

Love to listen to Beethoven ... well, used to, because on this mini-LP the Beethovens play up like some sort of bubble off the main Bob Dylan soap. Thrown together are bits of sessions from May 1986 to July 1987 which sound in turn like the Smiths ('Processional'), the B-52's ('Ice Cream Every Day') but mostly like Ray Davies/Steve Harley — worst of all on 'Good Guys' and 'Photograph'.

The songs seem to be written around the highly comic liner notes rather than vice-versa, and this methodical, wry rock has *inconsequential* written all over it.

Camper took the skinheads bowling, and seem to have had their backbone ripped out by way of thanks. Hope they get back into the lanes soon. ■■

Pete Paisley

THE DURUTTI COLUMN 'The Guitar And Other Machines' (Factory FACT 204)

Little Vini Reilly is Durutti Column, and Durutti Column have made an LP for all those depressive coffee-table existentialists who've just shelled out a month's salary on CD systems. Very tasteful, very restrained, deadly dull. At best it's trendy interval music for subtitled film festivals, and at worst, the dreary ramblings of a 1987-style guitar hero. Can you imagine Duane Eddy twanging through a number called 'English Landscape Tradition'? Bah ...

Coming Soon! Vini joins up with Morrissey for a double album set of Black Lace covers. Can I switch it off now? ■

Charlie Dick

SON OF SAM 'Rich And Famous' (Rousaka CONCORD 27)

Muscular robo-rock from the most frightening men in Leeds. This has more

in common with the musical traditions of post-Cabs Sheffield than cuddly Goth City. But beneath the deadpan keyboard excesses and kidney punch beatbox there's some half-decent pop tunes, which shoot malicious tendrils down your lugholes that are hard to shift. 'Goodbye Junkie Jim' is a curiously intimate bit of urban balladry and 'Moan Bloody Moan' sounds like an anthem for youth culture yuppies the world over. A danceable solution to teenage revolution! ■■■■

Charlie Dick

DEBRIS COMPILATION 'Head Over Ears' (Play Hard Records Dec 7)

'Head Over Ears' is a gloriously noisy compilation from the excellent Manchester fanzine Debris. It's worth buying just for the Fall's 'US 80's 90's', recorded live in Germany, with Mark Smith in his element. There's also Big Black doing 'Dead Billy' live.

Call me a shandy swilling, namby pamby, smarmy southerner, but this compilation, good though it is, fails to encapsulate a broad enough spectrum of musical styles for it to appeal to the record buying public en masse.

It's also a shame that Debris' two finest discoveries, Laugh and the now legendary Soil, have been ignored. A worthwhile compilation all the same. ■■■■

Simon Dine

THE NIPPLE ERECTORS 'Bops, Babes, Booze & Bover' (Big Beat WIKM 66)

Shane MacGowan, now Mr Pogues, formed the Nipple Erectors after discovering punk, rockabilly, swearing and sexism. In the true spirit of punk, the

band split up after three singles. It's these 45's plus some as yet unheard ditties, that make up 'Bops, Babes, Booze & Bover'.

The songs are pretty much what anyone would have expected from a North London punk band 10 years ago. 'So Pissed Off' is naughty pub-rock, 'Nervous Wreck' and 'King Of The Bop' are fun and throwaway. The surprise on the record is 'Gabrielle' which can almost be mistaken for Elvis Costello.

'Bops, Babes, Booze & Bover' is perfect for Christmas parties and worth getting just to see what Shane MacGowan looked like 10 years ago. Showaddywaddy would've been proud of him! ■■■■

Simon Dine

GROVER WASHINGTON JR 'Strawberry Moon' (CBS 450464 1)

Grover Washington's sophisticated, jazz-inspired instrumentals conjure up expensive cars and champagne; in short, the high life. It is the sort of music that people put on as background music, not as anything to concentrate on in itself.

That one album sounds exactly like the last one, and very much like the one before that, is probably something that Grover would be pleased by.

His blend of easy-listening saxophone music is something that his growing audience never seem to tire of. All of that said, the title track, a moody ballad, and the uptempo 'Summer Nights' redeem the album, just a little. ■■■■

Leslie Goffe

SHOWADDYWADDY 'Three Steps To Heaven' (Tiger Records SHTV 1)

You want rock 'n' roll depravity? Then look no further, Showaddywaddy are back with an album of greatest hits, full of



the thrills and spills of underage sex.

In the mid-Seventies, boys and girls experienced the first tender pains of love to such clumsy tunes as 'Hey Rock 'N' Roll' and 'Under The Moon Of Love'.

There's a liberal sprinkling of covers here, like Eddie Cochran's 'Three Steps To Heaven' and Buddy Holly's 'Heartbeat'; but Showaddywaddy never quite made up their musical minds. They failed to combine glam, heavy metal and rockabilly. ■■■ 1/2 for the memory.

Henry Williams

VAUGHN HAWTHORNE 'Emanon' (Intouch 001)

Vaughn Hawthorne's debut album fits neatly into the ever-growing black British jazz scene. Courtney Pine is the best known of these young, home grown musicians, but if this album is any indication, Vaughn Hawthorne will soon be as famous. This record owes a great debt to Pine's own debut of 1986, as many of the same musicians are present, and similar themes are explored. Hawthorne — still only 19, and at college in the US

— is an able, but still shy performer on the saxophone. But he is a fine composer all the same as 'Northern Skies', 'Restraint', and 'Thank You' show. A good debut from a musician with great potential. ■■■ 1/2

Leslie Goffe

OUTLOUD 'Outloud' (Warner Bros 925 632-1)

Chic fans don't be fooled by the sticker on this appalling album cover which reads 'Outloud features Nile Rogers' — it's an evil trap!

This is middle-aged dance music designed for clueless, middle-aged New Yorkers. A euphemism for this kind of sound is 'studio wizardry' though in truth it's more like an album put together by 40-year-old computer buffs. It's like the revenge of the Thompson Twins.

Nile sums it up nicely when he sings 'I can't hack too much of this kak'.

Beatrice Venturini

FULL FORCE 'Guess Who's Comin' To The Crib?' (CBS 460266 1)

Full Force is a family affair, consisting of brothers and cousins from Brooklyn, who surfaced in hitsville with UTFO's monster 'Roxanne' record. Since then, Lisa Lisa and the Talking Heads have been giving their glossy rap 'n' beats the axe-guitar treatment.

'... The Crib', a take-off of 'Guess Who's Coming For Dinner', is heavy on the Parliament-Funkadelic spicing with songs like 'Full Force Git Money'. Yet when even three-year-old brats are screaming about getting paid, something's burning, and it's not the music. Must be something in the kitchen. ■■

Malu Halasa

ARETHA FRANKLIN

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B P M

B E A T S P E R M I N U T E

BY JAMES HAMILTON



MELI'SA MORGAN 'If You Can Do It: I Can Too!' (Capitol 12CL 475) Getting far more reaction now it's out here than it ever did on import, this Jocelyn Brown-ish beefily thudding 0-109 1/4bpm strutter is here flipped by last year's more soulful lurchingly driving 100 1/6-100 1/3bpm 'Fool's Paradise (Paradise Mix)' and 1982's (or earlier?) jerkily rolling c.117-115 1/3-116 3/4bpm 'Feelin' Lucky Lately'. The latter is by the Jacques Fred Petrus co-produced Chic/Sister Sledge-inspired group High Fashion, of which she was then lead singer.

ODDS 'N' BODS

COOLTEMPO, rather than the anticipated **London**, have snapped up the sizzling **Sweet Tee** 'I Got Da Feelin' for UK release... **Kool Moe Dee's** 'How Ya Like Me Now', despite having shot up our Black Dance chart, is in fact currently unavailable for a few weeks "while royalty arrangements are worked out with other artistes whose material is used" (ie: **James Brown?**)... **Urban's** next **James Brown** EP

will feature 'She's The One', 'Funky President', 'Funky Drummer' and 'Funky Drummer Bonus Beats', all the basis of many recent rap 'n' scratch releases... 1988's **Technics UK DJ Mixing Championships** area heats will be (this is an up to date, revised list, superseding others you may have seen elsewhere) at Edinburgh **Zenotec** (January 4), Stockton-On-Tees **The Mall** (5), Manchester **Hacienda** (6), South London's Norbury **Sussex Tavern** (11), Uxbridge **Regals** (12), Southampton **New York**

New York (13), Bristol **Papillon** (18), Leeds **Mr Craigs** (20), Nottingham **Ritz** (26), Northern Ireland's Portrush **Traks** (28) — contact the **Disco Mix Club** on 06286-67276 for an application form, and bear in mind that runner-up DJs may now enter as many subsequent heats as they wish, in the chance of winning at one where the competition could be less fierce (this new move is to ensure that all the really best mixers have a chance to get through, thus strengthening the finals)... **CJ Mackintosh** will automatically be defending his 1987 title at the London **Hippodrome**-held UK final on February 16, while **Chad Jackson** (his predecessor as UK champ and current holder of the world title) has yet to announce if he'll be entering any of the heats in order to try and win back his crown — it would be diplomatic if he didn't... **Channel 4** is screening on Christmas Day the **Paul Simon**-hosted gospel show 'Everybody Say Yeah!', featuring none other than **Luther Vandross**, **Jennifer Holliday** and the **Edwin Hawkins Singers**, and on New Year's Eve the **Paul Gambaccini**-presented 'The Motown Story'... **Freakie Dee** on his **Radio West Midlands** Sound System Show this Sunday (13) features a special **Kool Kat** interview segment... **Steve Randall** has already speculated on his **Metro Radio** show, to listeners' agreement, that the backing vocals on **Alexander O'Neal's** 'Criticize' remix could be by **Madonna** — whereas, sorry Steve, in fact they're by **Siedah Garrett**... **Chrysalis** sent out mystery white label promos of **Living In**

A Box's upcoming 'Love Is The Art' (LIBX 4), a house flavoured jerkily frenetic 121 3/4bpm bouncer... **Mirage's** album will include all their 'Jack Mix' medleys edited together with new additions into a marathon jack track — the two guys who (with a girl) front the group on personal appearances are, incidentally, the sons of now Germany based **Carl Griffiths**, original saxist in the Sixties with **Jimmy James & the Vagabonds**... **Syncope** had planned a luminous pressing of the **House Engineers'** 'Ghost House', but scrapped it as it wouldn't play!... **Colin Line** is updating his DJ mailing list at **Impulse Promotions**, 10-16 Chaplin Road, London NW2 5PN (01-459 8866)... **Jeff Young** is being tipped to follow in **Mike Sefton's** footsteps from **Phonogram** to **A&M** in the new year... **Tom Astor's** Bermondsey situated **oriNoco** recording studio complex celebrated its first six months with a well organised party (drink and food still going strong eight hours later!) which featured grooves spun by **Gilles Peterson** on **Jerry Green's** sound system while all the music biz's whizziest kids grooved on down alongside the daddy (if not uncle) of them all, the fast becoming legendary **Sparrow Harrison!**... **Capital Radio's** newly "processed" **Chris Forbes** did a little bit behind the decks at **Gullivers'** farewell party, but things got so frantic and tight what with a full fashion show and lots of PAs that in fact **Fatman Graham Carter** and myself will be making more leisurely guest appearances at the Mayfair premises, as only seems right, on the actual closing

night this Saturday (December 12) — the legendary black music club re-opens to the public (after a few industry parties) next Saturday (19) at its brand new Ganton Street site in Soho... **Dave Pearce**, **Roger Johnson**, **Ian 'Muppet' Stewart**, **Flip**, **Colin Levett**, **Russ B** and more get def at Chelmsford's **Chancellor Hall** this Friday (11)... **Jon Jules** has taken over Fridays and (alongside **Chris Forbes & the Doo Rags**) Sundays at South Harrow **Bogarts**... **Ron Brown** has declared Friday a "Wham!-free" zone at Walthamstow **Charlie Chan's**, playing just current Black Dance hits plus classic oldies — does that mean "Madonna-free" and "Rick Astley-free", too?... **Mark Langdon** and **Antonio (The Beast)** spin house imports, funk and soul Fridays at Port Talbot's **Raffles**... DJ **JD** and various guests, in a follow-on from successful **Tuff** nights, have started a Tuesday **d-cipher** night at Brighton's **Escape Club**, needing rap/hip hop PAs (contact **Mark Reed** on 0424-446376 after 6.30pm)... **Tony Blackburn** may seem an unlikely but welcome tasteful champion of **Nat 'King' Cole** in the face of the **Rick Astley** version of 'When I Fall In Love' that many might have supposed he'd prefer... **Les Adams** and I, in the middle of creating our four hour continuous **Capital Radio** New Year's Eve party music tape, found as suspected that the LP version of **Jellybean's** 'Jingo' has far more balls than the remixes... **George Pettus's** self-titled album is now out here (MCA Records MCF 3406)... **Salt-n-Pepa's** lively fast parse

FEATURING TRACKS FROM
RAZE
NITRO DELUXE
T COY
KENNY JAMMIN JASON
HOUSE MASTER BOYZ
MARSHALL JEFFERSON
DUANE & CO
BAM BAM
FULL HOUSE
CULTURAL VIBE
PLEASURE PUMP
LENNY D & TOMMY MUSTO
RALPHI ROSARIO
ARMANDO
MICKY OLIVER
SWEET D
BAMBOO

BEST OF HOUSE
MEGAMIXED BY
THE BOVVER BOYS
AND DOUBLE TROUBLE

serious

UPFRONT

CAT NO: BOITI ALSO AVAILABLE ON CASSETTE ZCITI

MEGAMIX

DOUBLE ALBUM INCLUDES BONUS "CLASSIC GROOVE"

JEROME "SECRET WEAPON" PRISTER	MODEL 500
STEVE ARRINGTON	COOKIE CREW
JODY WHATLEY	TRIPLE-XXX
PHASE II	+ BONUS CLASSIC GROOVE FEATURING
HEAVY D & THE BOYZ	LOLEATTA HOLLOWAY
ST PAUL	L.A. BOPPERS
BAM BAM	SALSOU ORCHESTRA

RELEASE DATE NOVEMBER 30TH
CAT NOS: ALBUM: UPFT9. CASSETTE: ZCFT9.

UPFRONT 9 "A SIGN OF THE TIMES"

FULL LENGTH 12" EXTENDED AND REMIXED VERSIONS

129½bpm 'Push It', B-side of their old 'Tramp' (Champion CHAMP 12-51), is turning into a pop smash in the States even though they have a new harder hip hop single out too... **Flavor Flav**, when acting as mouthpiece for **Public Enemy** in interviews, presumably thinks it's def to punctuate every single sentence with "You know what I'm sayin'" — or is that stoopid def?... **DON'T STOP JAMMIN'!**

HOT VINYL

FLEETWOOD MAC 'Family Man (Extended Vocal Remix)' (Warner Bros W8114T) Arthur Baker has really excelled himself creating a 12 inch-only 123-0bpm remix of this tuneful bouncer that's now excitingly superior "house", grabbing instant disco attention. Full of delightful touches, it's a must — and, what's more, the flip's 'Family Party' bonus beats put the needle to the record and tighten up!

WIZZARDS OF ROCK 'Good Thang/Stone To The Bone' (US Rank 6202) The most outrageous steal yet from James Brown, his 'Stone To The Bone' being used (with a superimposed new 0-95½-0bpm drum rhythm) as what amounts to the duetting accompaniment for bursts of rap which actually cue him in with "James, tell 'em" (dub flip, and some stoopid human beat-box). The exact same US pressing, incidentally, has been white labelled here by Champion (CHAMP 12-60).

Naturally, the sound of now, in London at least.

MG 'Can't Get Enough (Of That Funky Stuff)' (Rhythm Attack RTMS 1, via Phonogram) American bassist Melvin Gibbs revives Kool & The Gang's 1973 US hit 'Funky Stuff' in a terrific angrily scratched (by Lyvio G), girl chanted (by DK Dyson), juddering 0-100¼-99½bpm fierce style, alongside the less good jogging 93¼bpm 'Take It Back' (both with dubs too). Investigate!

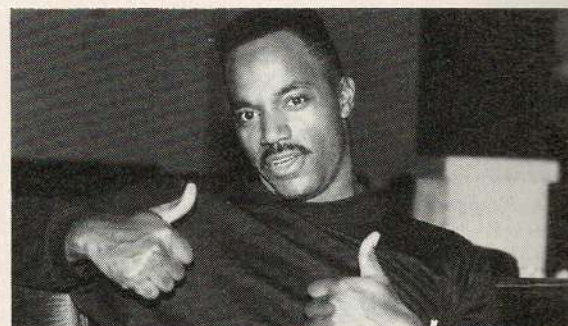
2 BAD 2 MENTION 'Do It (Club Mix)' (Intouch TWELVE 005, via EMI) Despite a 'Thunderbirds Are Go!' countdown intro, early Eighties 0-112½-111½-0bpm beat, some Prince 'Kiss' guitar twiddles, hints of recent volume pumping hits (and, in answer to "who's bad?" the cheeky reply "Lester Pigott"!), plus slippery scratching and backwards running tape, this homegrown effort is so cleverly understated that it ends up seeming not at all gimmicky, with sneakily unassuming power (radio mix and completely backwards flip!).

JAMS 'Downtown (Club Mix)' (KLF Communications JAMS 27) Previously notorious for the hard to find 'Whitney Joins The Jams' (ie: I never found one!), the Justified Ancients Of Mu Mu now incongruously and very cleverly scratch Petula Clark's 'Downtown' into a good 117¼-0bpm bounding house

groove! So far only on single-sided white label, this at least has been serviced to DJs and shops, so it should be a more widely spread success.

DEZO DAZ featuring DJ Slip 'It's My Turn' (US Techno Hop Records THR-19) The JB's 'Gimme Some More' brass and James Brown's 'Sex Machine' intro combine with other elements (including a bassline like Lonnie Liston Smith's 'Expansions') for a Hollywood-recorded good jittery weaving (0-)99-98¾-0bpm rap 'n scratch that's right in the current groove despite its Californian origin (inst/bonus beats flip).

PAN TRAX 'Rebel Beats' (R-Beat 1) Credited by some to Pan Trax although there's no artist actually listed on the white label, this 0-99-99¼-99-98¾bpm bootleg mix-up of rare grooves over the top of Public Enemy's 'Rebel Without A Pause' (itself based on the JB's 'The Grunt') has been about for several weeks but until recently was hard to find. The 0-99¾bpm 'Rebel Dub' is literally the 'Rebel Without A Pause' instrumental with merely a rejigged intro, while the flip's 99¼-98¾bpm 'Justice' and 97¼-0bpm 'Tough' stark dubwise and beatbox instrumentals sound like someone's demos.



MICHAEL COOPER 'Love Is Such A Funny Game' LP (Warner Bros/King Jay Records 925 653-1)

The Sacramento-based ex-ConFunkShun member's rolling funk edged soul (the sort that keeps going "yaw, owl!") has created immediate interest, with the slinkily groin grinding 97bpm 'Dinner For Two', tuggingly weaving 84¼bpm 'Just Thinkin' 'Bout Cha', purposefully sinuous 103¼bpm 'No Other Lover', gently pushing 99½bpm 'Love Is Such A Funny Game', lightly jiggling 109¼bpm 'Look Before You Leave', spikily skipping 117¾bpm 'Quickness', and Cameo-ish exaggeratedly enunciated (0-)104¾bpm 'Oceans Wide', starkly jolting (0-)103¼bpm 'You've Got A Friend' (Carole King's James Taylor hit!), smackingly chugging 117¼bpm 'To Prove My Love' (his impending single, possibly the weakest track). The Cameo similarity is a modern reference point, although, of course, in the past both Cameo and ConFunkShun were amongst the leading originators of that particular style.

CONTINUED OVER

THIS TRACK HAS NOT BEEN OUT OF THE CHARTS FOR 56 WEEKS
AND NOW, THE LONG-AWAITED BRAND NEW RECORDING OF

THE TIME WARP II

BY

DAMIAN

AS PERFORMED IN "THE ROCKY HORROR SHOW"
DON'T HAVE YOUR CHRISTMAS PARTY WITHOUT HIM!!



THE GREEDY BEAT SYNDICATE 'Listen To The Band' (Greedy Beat Records RIP 001) Not the Coldcut creation it tries hard to look like, although a similar concept (and nothing to do with 'Greedy G' either), this quite exciting 115 $\frac{1}{3}$ -115 $\frac{1}{4}$ -115-115 $\frac{1}{2}$ bpm scratch mix overlays stuff by such as the Montana Sextet, Skipworth & Turner, Johnny Guitar Watson and many more on top of the Criminal Element Orchestra's 'Put The Needle To The Record' rhythm — and the Greedy Beat goes on in similar 0-115 $\frac{1}{3}$ -115 $\frac{1}{4}$ -115bpm style on the flip with extra alternatives and additions.

FATBACK 'Sunshine Lady' (Master Mix 12CHER 84156, via PRT) Pleasant gently nagging old 104bpm fluidly jogging swayer with a familiar bassline, getting attention in the wake of the long overdue crossover success of 'I Found Lovin'' although unlikely to prove such an enduring classic (dated 119 $\frac{3}{4}$ bpm 'Gotta Get My Hands On Some (Money)' funk chant flip).

GLADYS KNIGHT & THE PIPS 'Love Overboard (SOS Mix)' (MCA Records MCAT 1223) Reggie Calloway-created rather sombre though chunkily jolting 109 $\frac{1}{4}$ -109 $\frac{1}{2}$ bpm go-go-ish jiggler with clacking "billiard ball" beats and some self-namechecking lyrics, all a bit like 'Save The Overtime' meeting Midnight Star's 'Headlines' (inst flip).

GERALD ALBRIGHT 'So Amazing (Extended Version)' (US Atlantic 0-86637) Coolingly supported pleasant 0-32/64bpm sax instrumental of Luther Vandross's current pop smash smoother, a bit old for soul fans which may be why this new treatment has beat it into the dance charts, flipped by the gently jiggling 101bpm 'Just Between Us' jazz-funk jogger that's the title track of Gerald's good LP (probably for subsequent review).

TARAVHONTY 'Join Hands (Club Mix)' (US Big Beat Records BB-0001) Ramblingly building jerkily leaping 0-119 $\frac{3}{4}$ -120bpm sparse house bouncer of the old school, with a mournfully wailing fellah giving it a haunting atmosphere while the actual song sinks in as a sort of cumulative effect (through four mixes).

ROSALINE JOYCE 'No Questions, No Answers (Remix In A Yankee Style)' (Jam Today 12ROS 1, via PRT) In this top heavy jolting jiggly 107 $\frac{1}{4}$ bpm remix (instrumental 107 $\frac{1}{2}$ bpm 'Yankee' dub too) her Loose Ends-ish wriggler sounds really rough, so flip instead for the far nicer — original! — 107 $\frac{1}{2}$ London mix in which her pleasant lightly husky vocal is no longer obscured, and for the electronic snare drum overlaid more jittery 107bpm B Boy Mix.

DANCE AID's Stock Aitken Waterman-remixed 'Give Give Give' charity single continued to remain conspicuously absent from DJs' chart returns received after last week's column was written (Odds 'n' Bods is printed several days before the dance charts, so maybe the situation will already be shown to have changed as you read this). Last week I had criticised **Supreme Records'** scheduling of the single actually after the November 14 nationally co-ordinated **Disco Aid** charity night for which it was intended to be the theme tune, and not surprisingly this has provoked response from the label's managing director, **Theo Loyla**, and from the charity's chairman, **Steve Walsh**.

Nick East explains: "When we were approached by Disco Aid to release 'Give Give Give' I informed Theo Loyla and the other members of the charity that it was impossible for us to release the record prior to Saturday, November 14, as the Stock Aitken Waterman remix was delivered to us very late in the day. Theo Loyla was given promotion copies of the record and was in charge of club promotion. The fact that the record hasn't shown up in the dance charts is a reflection of Theo Loyla's incompetence rather than Supreme's. Had Supreme done the club promotion the record would be showing in the dance charts. Furthermore, apart from the above, the other reason why the record is not showing in the national top 100 is because we could not get exposure for the Dance Aid video on television, as clearance had not been gained from the **Musicians' Union**. When we picked this record up, we were informed by the Disco Aid charity that the relevant clearances had been obtained from the MU by **EMI** when they released the original record last year. Our promotion people had organised five TV shows for the video, which then couldn't be used as there was no clearance. I have now managed to sort out the problems with the MU, who have informed me that the application for clearance will be treated as a matter of priority at their monthly meeting on December 16. To compensate for all the above, **Martyn Levett** (Steve Walsh's manager) has organised promotion company **Rush Release** to re-service the record to club DJs, the vast majority of whom have reported that they never received it in the first place from Theo Loyla. In short, the record has been a total cock-up."

At this point it should be interjected that the whole idea was that the record would have to be bought by DJs, instead of it being received for free, as the exercise after all is to benefit charity with the money raised. This leads to the inevitable conclusion that people don't actually like it enough to buy it, a conclusion reluctantly reached also by

Theo Loyla.

Theo counters Nick East by amplifying certain points: "Supreme made it clear to us that the record would be released on November 16, but by then we had already arranged our November 14 date for Disco Aid and it was too late to change this. The thought was expressed, though, that people hearing the record on the night might go out and buy it after the event. As far as disco promotion is concerned, **Bill Grainger** supplied Scottish DJs, Supreme themselves serviced Mecca clubs as well as radio and pirate radio, leaving me to cover all the participating venues in time for the event. A couple of hundred DJs had registered to take part." (Bill Grainger, whose company serviced Scotland's disco, confirms that 'Give Give Give' entered at number 19 two weeks ago in the Scottish Dance Chart that he compiles — inevitably with some unavoidable bias — from his mailing list DJs' returns.) Theo continues: "I welcome Rush Release now also being involved, and the fact that they've found, after sending out 500 copies, a great many DJs who weren't covered by me comes as no surprise, considering how many DJs there are in the country. Record shops had confidence in the remix, and the actual ship-out figures greatly exceed the total sales of last year's original version on EMI. Video clearances should have been forwarded by EMI as the new video is only a re-edit of the original footage from last year, but unfortunately the relevant employee has since left the company and the papers couldn't be found in time. The Musician's Union is being unhelpful, possibly because the record is ostensibly connected with disc-jockeys, and you know what their attitude is towards them."

Unfortunately, **Stan Hibbert**, the Musician's Union assistant general secretary who's involved with this particular case, was unavailable for comment before we went to press. However, Steve Walsh clarifies that his manager, Martyn Levett, and their solicitor have in fact forwarded all the relevant paperwork (some 400 pages!) relating to the clearances needed from the MU, but that any request for speedy attention on account of the record and video's charity nature has been met with a decidedly touchy response. One must appreciate that bureaucracies obviously have to have a system of doing things, but even so red tape can be broken. In fact the new video has been shown, by **'Night Network'** two weekends ago, and evidently on other local stations too. Now, though, at this late stage, all the impetus that should have been related to the Disco Aid night has long since dissipated, which leaves the record out there having to fend for itself on musical merit alone. It may be no work of art, but it's not **THAT** bad, surely?

THE HOUSE ENGINEERS GREAT NEW GHOST HOUSE REMIX

(The House Master Mix)

OUT NOW ON 12"





TOP O' THE MORNING TO YOU!

SEEING AS HOW the Festive Season is upon us, it's your ol' friend Paddy Preview here, making a rare visit home since retiring to my holiday villa in Marbella after winning the Sun's Twingo Bingo the other month. Beejeezus, what a time I'm having, and what a treat to discover that my old drinking pals, **the Pogues**, are in your own dear **rm** next week being bright and breezy (and one or two other things — hic) in New York, looking out for fairy tales and Mulligan's bar on Seventh Avenue. What a time was had by all, to be sure. Then there's **the Alarm**, fresh from their Celtic Folklore tour, telling it like it is to the kids from the strange sounding Wormelowe Tump. If that wasn't enough to turn your heart into toasted marshmallow, there's **New Order** as you've never seen them before in glorious **EXCLUSIVE** technicolour from their new video, those lovable smellies **Gaye Bykers On Acid**, plus the absolutely t'rilling **Close Lobsters**. Beggara — with goodies like these, who needs Christmas? Hic...



THE ALBUM

12

**BRUTAL
CUTS THAT
DEMAND
RESPECT**

"GREAT LP ...
BRITS ONE, BEASTIES NIL"

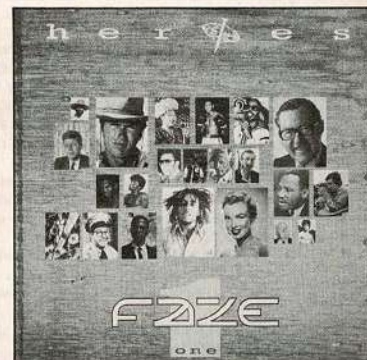
heroes

i n t h e w o r k s

WARNING



**OVER 18's ONLY!
THIS ALBUM IS
SO VIOLENT
IT WILL RIP YOUR
EARS CLEAN OFF YOUR HEAD.**



WESTSIDE **WEST SAID** RECORDS

ON LP (FAZELP 1)
CASSETTE (ZCFAZE 1)
& CD (CDFAZE 1)

B L A C K D A N C E

TW LW

- 1 2 **LIGHTEN UP<I JUST CAN'T STOP SCRATCHIN'>(JAZZY JOYCE DUB MIX)/TIGHTEN UP<I JUST CAN'T STOP DANCIN'>(REMIX)** Wally Jump Jr & the Criminal Element **Breakout 12in**
- 2 1 **CRITICIZE (REMIX/CRITICAL MIX)** Alexander O'Neal **Tabu 12in**
- 3 3 **PAID IN FULL (THE COLDCUT REMIX)** Eric B & Rakim **Fourth & Broadway 12in**
- 4 4 **COME INTO MY LIFE** Joyce Sims **US Sleeping Bag Records 12in/London promo**
- 5 6 **PAID IN FULL (DEREK B'S URBAN RESPRAY)** Eric B & Rakim **Fourth & Broadway 12in**
- 6 7 **REBEL WITHOUT A PAUSE/INSTRUMENTAL** Public Enemy **Def Jam 12in**
- 7 13 **WHO FOUND WHO (US CLUB MIX)** Jellybean featuring Elisa Fiorillo **THE REAL THING (EL BARRIO MIX/HOT SALSA DUB)** Jellybean featuring Steven Dante **Chrysalis 12in**
- 8 5 **I WON'T CRY (THE RARE BLOCK MIX)** Glen Goldsmith **RCA 12in**
- 9 11 **SO EMOTIONAL (SHEP PETTIBONE EXTENDED REMIX)** Whitney Houston **Arista 12in**
- 10 8 **HOUSE ARREST (THE BEAT IS THE LAW)/JACK'S BACK** Krush **Fon/Club 12in**
- 11 16 **HOW YA LIKE ME NOW/DO YOU KNOW WHAT TIME IT IS** Kool Moe Dee **Jive 12in**
- 12 12 **THE REAL THING (WEST 26th STREET MIX)** Jellybean featuring Steven Dante **Chrysalis 12in**
- 13 15 **FEMALES (GET ON UP)** Cookie Crew **Rhythm King 12in**
- 14 21 **FEMALES (GET WHAT WE WANT/COOKIE MONSTER JAM MIX)** Cookie Crew **Rhythm King 12in**
- 15 14 **DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX)** Ten City **Atlantic 12in**
- 16 20 **THERE AIN'T NOTHING LIKE SHAGGIN'** the Tams **Virgin 12in**
- 17 17 **BRING THE NOISE** Public Enemy **US Def Jam 12in**
- 18 10 **KISS (THE EXPANSION)** Total Contrast **London 12in**
- 19 9 **LET'S BE LOVERS TONIGHT (EXTENDED DANCE REMIX)** Sherrick **Warner Bros 12in**
- 20 44 **JINGO (UK HOUSE MIX 1/LA CASA DE JUEGO MIX)** Jellybean **Chrysalis 12in**
- 21 19 **WHENEVER YOU NEED SOMEBODY (LONELY HEARTS MIX)** Rick Astley **RCA 12in**
- 22 22 **I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL** Sweet Tee **US Profile 12in**
- 23 27 **PACK JAMMED (WITH THE PARTY POSSE)** Stock Aitken Waterman **Breakout 12in**
- 24 18 **DON'T STOP (JAMMIN') (PHILLY JAZZ)** LA Mix **Breakout 12in**
- 25 23 **BACK IN MY ARMS (HOUSE MIX)** Chris Paul **Synco 12in**
- 26 26 **HEROIN (CLUB VERSION)/KING HOUSE HEROIN** Black Britain **10 Records 12in**
- 27 58 **IF YOU CAN DO IT: I CAN TOO!!** Meli'sa Morgan **FEELIN' LUCKY LATELY** High Fashion **Capitol 12in**
- 28 31 **SHUT UP ALREADY!** Pulse **Urban 12in**
- 29 52 **HOUSE ARREST (BURN DOWN THE HOUSE MIX/JACK'S BACK (TO FRONTLINE MIX))** Krush **Fon/Club 12in**
- 30 24 **COMMUNICATE (FREDDY BASTONE CLUB MIX)** Full House **Epic 12in**
- 31 46 **I WANT HER/SOMETHING JUST AIN'T RIGHT/DON'T STOP YOUR LOVE** Keith Sweat **Vintertainment LP**
- 32 56 **THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX)** Michael Jackson **Epic 12in**
- 33 39 **FUNKY LIKE A TRAIN (EXTENDED VERSION)** the Equals **Club 12in**
- 34 25 **LET'S START LOVE OVER (EXTENDED)** Miles Jaye **Fourth & Broadway 12in**
- 35 49 **GIVE IT TO ME** Bam-Bam **US Westbrook Records 12in**
- 36 41 **BLACK INK MIX (PARTS 1/3/2)** Blackjack **Champion 12in mailing list promo**
- 37 53 **HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX)** T-Cut-F **Kool Kat 12in**
- 38 29 **SHO' YOU RIGHT (REMIX)** Barry White **Breakout 12in**
- 39 28 **IRRESISTIBLE (EXTENDED VERSION)** Audrey Wheeler **Capitol 12in**
- 40 38 **GREEDY 'G' (ORIGINAL MIX)** Brentford Allstars **THE JAM IS ON T-Ski Valley** **Studio One 12in**
- 41 34 **POUR IT ON (CREAMY HOUSE MIX)** Mason **US Elektra 12in mailing list promo**
- 42 45 **MEMORY LANE/ROCK HOUSE/HOUND DOG** the Microphone Prince **US Still Rising Records 12in**
- 43 90 **GHOST HOUSE (THE HAUNTED HOUSE MIX)** the House Engineers **Synco 12in**
- 44 48 **RICOCHET (DANCIN' DANNY D CLUB MIX)** BB&Q **Cooltempo 12in**
- 45 42 **WHEN WILL I BE FAMOUS (THE FAVOURITE BITS OF YOUR HIP HOP HITS)/I OWE YOU NOTHING (BLUES BROS BOOTLEG BUST UP MIX)** Bros (rebuilt by the Democratic 3 featuring DJ Slack) **CBS 12in white label**
- 46 36 **GET DOWN (REMIX)** Derek B **Music Of Life 12in**
- 47 40 **IT'S MY THING** Epee MD **Cooltempo 12in**
- 48 32 **I LIKE TO LISTEN/CATALONIA/DA ME MAS** T-Coy **deConstruction Records 12in**
- 49 55 **PLAY IT KOOL/UGLY PEOPLE BE QUIET!** Cash Money and Marvellous **US Sleeping Bag Records 12in**
- 50 54 **CAUGHT U CHEATIN'** Raze **Champion 12in mailing list promo**
- 51 65 **BABY, BE MINE/THAT'S WHAT LOVE IS/I WANNA BE THERE/YOU'VE CHANGED/IN TOO DEEP/CRAZY/BITTER LOVE/LOVE CONFESSION** Mikki Howard **Atlantic LP**
- 52 30 **GIRLS CAN JAK TOO (DANCE MIX/HOUSE MIX)** Zuzan **Supreme Records 12in**
- 53 71 **WHENEVER YOU NEED SOMEBODY (RICK SETS IT OFF MIX)** Rick Astley **RCA 12in**
- 54 — **BEAT DIS (EXTENDED DIS) (0-11375-0bpm)** Bomb The Bass **US Mister-Ron Records 12in**
- 55 35 **I DON'T KNOW/DANCING IN THE NIGHT (REMIX)** Lanier & Co **Synco 12in**
- 56 — **WHEN I FALL IN LOVE** Nat 'King' Cole **Capitol 12in**
- 57 — **MY ARMS KEEP MISSING YOU (THE NO L MIX)/WHEN I FALL IN LOVE** Rick Astley **RCA 12in**
- 58 — **HEAVY VIBES (LES ADAMS REMIX)** Montana Sextet **10 Records 12in**
- 59 37 **SAY YOU'LL BE** Jerome 'Secret Weapon' Prister and Output **US Tuff City 12in**
- 60 50 **I'M SO HAPPY (12' REMIX)** Walter Beasley **US Polydor 12in**
- 61 43 **BEATS + PIECES (MO' BASS REMIX)** Coldcut featuring Floormaster Squeezer **THAT GREEDY BEAT** Matt Black + the Coldcut Crew **Ahead Of Our Time 12in**
- 62 78 **SYSTEM OF SURVIVAL (EXTENDED MIX)/WRITING ON THE WALL** Earth Wind & Fire **CBS 12in**
- 63 61 **THAT'S THE WAY I CUT** DJ Todd I **US Cut Up! TBO Sound 12in**
- 64 33 **I WANT HER** Keith Sweat **US Vintertainment 12in**
- 65 51 **DINNER WITH GERSHWIN (EXTENDED VERSION)** Donna Summer **WEA 12in**
- 66 — **CHRISTMAS IN HOLLIS (0-9570bpm)** Run-DMC **London/Profile 12in**
- 67 57 **DANCE LITTLE SISTER (PART ONE/PART TWO)** Terence Trent D'Arby **CBS 12in**
- 68 83 **RISIN' TO THE TOP (GIVE IT ALL YOU'VE GOT)** Keni Burke **RCA 12in**
- 69 73 **HEAVY VIBES/PAUL SIMPSON CLUB MIX** Montana Sextet **10 Records 12in**
- 70 76 **LET'S GET JAZZY (MY THING/JAZZY THING)** Flight **US TMT 12in**

- 71 — **PACK JAMEED (WITH THE PARTY POSSE) (WRIT MIX — EXTENDED VERSION)** Stock Aitken Waterman **Breakout 12in promo**
- 72 — **HERE COMES THE NIGHT (85)/I STILL THINK ABOUT YOU (0-1072)** Meli'sa Morgan **Capitol LP**
- 73 88 **SORE LIP (CLUB MIX)** Ritual **Warrior Records 12in**
- 74 69 **REBEL BEATS** Pan Trax (Public Enemy bootleg mix) **12in bootleg**
- 75 59 **HOUSE MASTER GENERAL** the House Master General **Flick & Romero Records 12in**
- 76 66 **THE OVERWEIGHT LOVERS IN THE HOUSE/MONEY EARNIN' MOUNT VERNON** Heavy D **MCA Records 12in**
- 77 47 **I'M THE ONE/WORD/BLUE SUMMER** Roy Ayers **US Columbia LP**
- 78 re **I'M TIRED OF GETTING PUSHED AROUND (121 3/4)/MAKE IN FUNKY (115)/WHAT ARE YOU WAITING FOR? (115bpm)** Two Guys A Drum Machine And A Trumpet **London 12in white label**
- 79 74 **HOUSE IT UP (INSTRUMENTAL MIX)** Hokus Pokus **US West Madison Street Records 12in**
- 80 — **GOOD THANG-STONE TO THE BONE** Wizzards Of Rock **US Rank 12in/Champion promo**
- 81 — **LISTEN TO THE BAND/LISTEN TO THE BAND (THE GREEDY BEAT)** the Greedy Beat **Syndicate**
- 82 95 **GIRLS CAN JAK TOO (US REMIX BY JAY BURNETT)** Zuzan **Supreme Records 12in**
- 83 68 **TOGETHER FOREVER/DON'T SAY GOODBYE/IT WOULD TAKE A STRONG STRONG MAN** Rick Astley **RCA LP**
- 84 80 **GOING WAY BACK/LYRIC LICKING** Just-Ice **US Fresh Records 12in**
- 85 re **PERFECT LADY (EXTRA BEAT BOYS REMIX)** Rick Clarke **RCA 12in**
- 86 84 **AMAZIN'** Shokk **Raja Records 12in**
- 87 60 **I WANT TO BE YOUR PROPERTY (STREET LATIN WOOLF MIX/GET BUSY YO! MIX)** Blue Mercedes **MCA Records 12in**
- 88 81 **SO AMAZING (EXTENDED VERSION)** Gerald Albright **US Atlantic 12in mailing list promo**
- 89 — **DOWNTOWN (CLUB MIX)** the JAMS (Justified Ancients of Mu Mu) **KLF Communications 12in white label**
- 90 75 **STRETCHIN' THE PIECES (CLUB MIX)** the CCR Crew **CCR 12in**
- 91 67 **LOVE CHANGES** Kashif **Arista LP**
- 92 — **IN THE MIDNIGHT HOUR (MIDNIGHT MIX)** Wilson Pickett **Motown 12in**
- 93 85 **LET ME BE THE ONE (EXTENDED REMIX)/(CROSSOVER MIX)** Exposé **Arista 12in**
- 94 77 **IRRESISTIBLE (THE PWL REMIX)** Audrey Wheeler **Capitol 12in**
- 95 86 **TAKE CARE OF HOMEWORK/FULL FORCE GIT MONEY \$** Full Force **CBS LP**
- 96 re **MY LOVE IS GUARANTEED (Z MIX)** Sybil **Champion 12in**
- 97 87 **IT'S MY TURN** Dezo Daz featuring DJ Slip **US Techno Hop Records 12in**
- 98 82 **WHERE'S MY LOVE GONE (CLUB MIX)** Marvin Springer **CCR 12in**
- 99 — **GRASSHOPPER MEETS THE MASTER (CLUB MIX) (0-110-118-0bpm) **Super Star** A-Mar** featuring Jay Bee Rock **US Zakia Records 12in**
- 100 — **AND SO IT GOES/AND SO THE BEATS GO/AND SO THE BASS GOES** Ex-Sample **US Wide Angle 12in**

U S B L A C K S I N G L E S

TW LW

- 1 2 **SYSTEM OF SURVIVAL** Earth Wind & Fire *** Columbia**
- 2 1 **SKELETONS** Stevie Wonder **Motown**
- 3 3 **I WANT TO BE YOUR MAN** Roger *** Reprise**
- 4 4 **CRITICIZE** Alexander O'Neal **Tabu**
- 5 6 **MY FOREVER LOVE** Levert *** Atlantic**
- 6 5 **LET'S START LOVE OVER** Miles Jaye **Island**
- 7 8 **I LIVE FOR YOUR LOVE** Natalie Cole *** Manhattan**
- 8 10 **SO EMOTIONAL** Whitney Houston *** Arista**
- 9 20 **THE WAY YOU MAKE ME FEEL** Michael Jackson *** Epic**
- 10 14 **SHE'S FLY** Tony Terry *** Epic**
- 11 17 **IF YOU CAN DO IT: I CAN TOO!!** Meli'sa Morgan *** Capitol**
- 12 15 **LOVE IS FOR SUCKERS (LIKE ME AND YOU)** Full Force **Columbia**
- 13 23 **LOVE OVERBOARD** Gladys Knight And The Pips **MCA**
- 14 13 **CATCH ME (I'M FALLING)** Pretty Poison **Virgin**
- 15 16 **I COULDN'T BELIEVE IT** David Ruffin **RCA**
- 16 18 **WHAT'S TOO MUCH** Smokey Robinson **Motown**
- 17 22 **TOUCH AND GO** Force M.D.'s *** Tommy Boy**
- 18 24 **LOVE CHANGES** Kashif and Meli'sa Morgan *** Arista**
- 19 19 **I DO YOU** the Jets **MCA**
- 20 21 **RESERVATIONS FOR TWO** Dionne & Kashif **Arista**
- 21 27 **(I WANNA GET) CLOSE TO YOU** Vanesse Thomas *** Geffen**
- 22 31 **SOMEONE TO LOVE ME FOR ME** Lisa Lisa & Cult Jam Force **Columbia**
- 23 29 **BABY, BE MINE** Mikki Howard *** Atlantic**
- 24 7 **I WONDER WHO SHE'S SEEING NOW** the Temptations **Motown**
- 25 9 **ANGEL** Angela Winbush **Mercury**
- 26 12 **GAMES** Shalamar **Solar**
- 27 11 **(BABY TELL ME) CAN YOU DANCE** Shanice Wilson **A&M**
- 28 37 **SECRET LADY** Stephanie Mills *** MCA**
- 29 38 **I WANT HER** Keith Sweat *** Vintertainment**
- 30 39 **GIRLFRIEND** Pebbles *** MCA**
- 31 36 **NOTHING VENTURED — NOTHING GAINED** Charlie Singleton & Modern Man **Epic**
- 32 35 **RICH MAN** St. Paul **MCA**
- 33 28 **LOVER'S LANE** George **Motown**
- 34 33 **SHOW A LITTLE LOVE** Mission **Columbia**
- 35 25 **HARD DAY** George Michael **Columbia**
- 36 40 **TO PROVE MY LOVE** Michael Cooper *** Warner Brothers**

● BLACK DANCE
● US BLACK SINGLES
● POP DANCE
● HI-NRG

INFACT ● CHARTS

● W/E DECEMBER 12, 1987



● KRUSH — BLACK DANCE

- | | | | | |
|----|----|----------------------------------|----------------------|----------------|
| 37 | 45 | TWO OCCASIONS | the Deele | ★ Solar |
| 38 | 47 | SO AMAZING | Gerald Albright | ★ Atlantic |
| 39 | 44 | WE'LL BE TOGETHER | Sting | A&M |
| 40 | 30 | LUY'S PASSION AND YOU | Chad | RCA |
| 41 | 50 | HOW YA LIKE ME NOW | Kool Moe Dee | Jive |
| 42 | — | IN THE MOOD | the Whispers | ★ Solar |
| 43 | — | WANNA MAKE LOVE (ALL NIGHT LONG) | Lillo Thomas | ★ Capitol |
| 44 | 49 | EVERCHANGING TIMES | Siedah Garrett | Qwest |
| 45 | 26 | DON'T GO | Marion Jackson | Capitol |
| 46 | — | COME INTO MY LIFE | Joyce Sims | ★ Sleeping Bag |
| 47 | 34 | IF YOU LET ME STAY | Terence Trent D'Arby | Columbia |
| 48 | — | LET'S TRY AGAIN | Surface | ★ Columbia |
| 49 | 43 | LOVIN' YOU | the O'Jays | P.I.R. |
| 50 | — | OVER YOU | Ray Parker Jr. | ★ Geffen |
- Compiled by Billboard

- | | | | | |
|----|----|--|--|------------------------|
| 10 | 9 | LOVE IN THE FIRST DEGREE (JAILERS MIX) | Bananarama | London 12in |
| 11 | 19 | GTO | Sinitta | Fanfare 12in |
| 12 | 11 | PAID IN FULL (THE COLDCUT REMIX) | Eric B & Rakim | Fourth & Broadway 12in |
| 13 | 14 | SHO' YOU RIGHT (REMIX) | Barry White | A&M Breakout 12in |
| 14 | — | TIGHTEN-UP I JUST CAN'T STOP DANCING | Wally Jump Jr And The Criminal Element | A&M Breakout 12in |
| 15 | — | WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU | Rick Astley | RCA 12in |
| 16 | 29 | WHO FOUND WHO | Jellybean/Elisa Fiorillo | Chrysalis 12in |
| 17 | 20 | VOYAGE VOYAGE | Desireless | CBS 12in |
| 18 | 12 | GOT MY MIND SET ON YOU | George Harrison | Dark Horse 12in |
| 19 | 22 | KISS | Total Contrast | London 12in |
| 20 | 17 | FEMALES (GET ON UP) | Cookie Crew | Rhythm King 12in |
| 21 | 10 | JACK MIX IV | Mirage | Debut 12in |
| 22 | 18 | SYSTEM OF SURVIVAL | Earth Wind & Fire | A&M 12in |
| 23 | — | THE LOOK OF LOVE | Madonna | Sire 12in |
| 24 | 23 | I WON'T CRY (RARE BLOCK GROOVE) | Glen Goldsmith | RCA 12in |
| 25 | 27 | I'M BEGGIN' YOU | Supertramp | A&M 12in |
| 26 | 33 | PACKJAMMED (WITH THE PARTY POSSE) | Stock Aitken Waterman | A&M Breakout 12in |
| 27 | 37 | SPOTLIGHT/HOLIDAY/EVERBODY/INTO THE GROOVE (REMIXES) | Madonna | Sire LP |
| 28 | — | JINGO (UK HOUSE MIX 1) | Jellybean | Chrysalis |
| 29 | 16 | PUMP UP THE VOLUME | M A R R S | 4AD 12in |
| 30 | 30 | REBEL WITHOUT A PAUSE | Public Enemy | Def Jam 12in |
| 31 | 34 | KING WITHOUT A CROWN | ABC | Neutron 12in |
| 32 | 24 | I WANT TO BE YOUR MAN | Roger | Reprise 12in |
| 33 | 26 | YOU WIN AGAIN | the Bee Gees | Warner Bros 12in |
| 34 | 13 | MY BABY JUST CARES FOR ME | Nina Simone | Charly 12in |
| 35 | 31 | (I'VE HAD) THE TIME OF MY LIFE | Bill Medley & Jennifer Warnes | RCA 12in |
| 36 | 21 | DON'T STOP (JAMMIN') | LA Mix | A&M Breakout 12in |
| 37 | 32 | SOME GUYS HAVE ALL THE LUCK | Maxi Priest | 10 Records 12in |
| 38 | 28 | I DON'T THINK THAT MAN SHOULD SLEEP ALONE | Ray Parker Jr | Geffen 12in |
| 39 | 15 | WALK THE DINOSAUR | Was (Not Was) | Fontana 12in |
| 40 | 35 | FAITH | George Michael | Epic 12in |

H I — N R G

TW LW

- | | | | | |
|----|----|--|-------------------------------|-----------------------|
| 1 | 1 | SAVIN' MYSELF (HOT LINE REMIX)/(BLASTER MIX) | Eria Fachin | Saturday 12in |
| 2 | 2 | NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX) | the Communards | London 12in |
| 3 | 4 | VOYAGE VOYAGE (EXTENDED VERSION) | Desireless | CBS 12in |
| 4 | 3 | COME BACK AND STAY | Bad Boys Blue | German Coconut 12in |
| 5 | 10 | NO WIN SITUATION | Evelyn Thomas | Nightmare 12in |
| 6 | 9 | HOUSE OF THE RISING SUN | Bona-Riah | Rise Records 12in |
| 7 | 35 | GTO (MODINA'S RED ROARING MIX) | Sinitta | Fanfare 12in |
| 8 | 15 | SATISFY MY DESIRE | Havana | US Wow! Records 12in |
| 9 | 5 | LOVE IN THE FIRST DEGREE (JAILERS MIX) | Bananarama | London 12in |
| 10 | 11 | BACK TO YOU | Crystal In The Pink | Canadian Power 12in |
| 11 | 16 | WASTED NIGHTS | Croisette | Nightmare 12in |
| 12 | 7 | CRY OUT IN THE NIGHT | Amanda Lucci | Rise Records 12in |
| 13 | 12 | YOU'RE MY RAINBOW | Hazell Dean | US Disconet 12in |
| 14 | 14 | I'M BEGGIN' YOU (PHIL HARDING INSTRUMENTAL REMIX) | Supertramp | A&M 12in |
| 15 | 17 | HEAVEN IS A PLACE ON EARTH | Belinda Carlisle | Virgin 12in |
| 16 | — | COULD THIS BE LOVE | Fun Fun | Italian X-Energy 12in |
| 17 | 22 | PERFECT LOVE | Linda Jo Rizzo | German ZYX 12in |
| 18 | 8 | TURNING MY BACK AND WALKING AWAY | Carol Jiani | Nightmare 12in |
| 19 | 32 | I CRY FOR YOU | Shy Rose | US JDC 12in |
| 20 | 27 | I WANT TO BE YOUR PROPERTY (STREET LATIN WOLF MIX) | Blue Mercedes | MCA 12in |
| 21 | 13 | FIGHTING FOR OUR LIVES | People Like Us | Passion 12in |
| 22 | 33 | THIS IS A HAUNTED HOUSE | Midnight Sunrise | Nightmare 12in |
| 23 | re | MONY MONY (EXTENDED VERSION) | Amazulu | EMI 12in |
| 24 | 20 | (I DON'T KNOW IF YOU'RE) DEAD OR ALIVE | Claudia Barry | US Disconet 12in |
| 25 | 25 | UNDERCOVER LOVER | T-Arc | German ZYX 12in |
| 26 | 26 | DEVOTION | Ten City | US Atlantic 12in |
| 27 | — | SO CLOSE TO HEAVEN | Chip Chip | Italian Flea 12in |
| 28 | 18 | CRY OUT IN THE NIGHT (US REMIX) | Amanda Lucci | US Profile 12in |
| 29 | 23 | SO EMOTIONAL (SHEP PETTIBONE REMIX) | Whitney Houston | Arista 12in |
| 30 | — | O L'AMOUR | Dollar | London 12in |
| 31 | — | DON'T STOP | Rose | Italian Flea 12in |
| 32 | 21 | ALL I WANT IS YOU | Nick John | US Megatone 12in |
| 33 | re | SPECIAL LOVE | Attack featuring Sisley Ferré | Dutch Hot Sound 12in |
| 34 | — | TIME WARP 2 | Damian | Jive 12in |
| 35 | 34 | BOYS | Sabrina | Italian Flavour 12in |
| 36 | 19 | WHENEVER YOU NEED SOMEBODY (LONELY HEARTS MIX) | Rick Astley | RCA 12in |
| 37 | 29 | AMERICAN LOVE (PASSION REMIX) | Rose Laurens | Passion 12in |
| 38 | re | I'M GONNA GET YOUR LOVE | Suzan Stevens | Canadian Man 12in |
| 39 | 6 | ARABIAN SONIC | Eartha Kitt | Quazar 12in |
| 40 | — | HEART OVER MIND (REMIX) | Jennifer Rush | German Epic 12in |
| 40 | — | THIS GIRL'S BACK IN TOWN | Raquel Welch | US Columbia 12in |
- Compiled by James Hamilton/Alan Jones

Compiled by Alan Jones/James Hamilton
★ Pop Dance, Black Dance and Hi-NRG charts should be sent to Alan Jones/James Hamilton, rm, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

P O P D A N C E

TW LW

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|---|----|--|----------------------------------|------------------|
| 1 | 1 | NEVER CAN SAY GOODBYE | the Communards | London 12in |
| 2 | 4 | CRITICIZE (REMIX) | Alexander O'Neal | Tabu 12in |
| 3 | 3 | SO EMOTIONAL (SHEP PETTIBONE REMIX) | Whitney Houston | Arista 12in |
| 4 | 6 | I WANT TO BE YOUR PROPERTY (STREET LATIN WOLF MIX) | Blue Mercedes | MCA 12in |
| 5 | 2 | WHENEVER YOU NEED SOMEBODY | Rick Astley | RCA 12in |
| 6 | 8 | DINNER WITH GERSHWIN | Donna Summer | Warner Bros 12in |
| 7 | 7 | CHINA IN YOUR HAND | T'Pau | Siren 12in |
| 8 | 5 | THE REAL THING | Jellybean featuring Steven Danté | Chrysalis 12in |
| 9 | 25 | YOU WERE ALWAYS ON MY MIND | Pet Shop Boys | Parlophone 12in |

GALUP CHARTS

RECORD
MIRROR
TOP 100
W/E DEC 12 1987

U K S I N G L E S U K A L B U M S

TW	LW	W/C	Artist	Label
1	—	8	CHINA IN YOUR HAND T'Pau	Siren
2	—	1	WHEN I FALL IN LOVE Rick Astley	RCA PB41483
3	16	2	THE WAY YOU MAKE ME FEEL Michael Jackson	Epic
4	—	1	ALWAYS ON MY MIND Pet Shop Boys	Parlophone RC1711
5	7	3	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Shakir Stevens	Epic
6	3	5	LETTER FROM AMERICA the Proclaimers	Chrysalis
7	2	8	GOT MY MIND SET ON YOU George Harrison	Dark Horse
8	4	7	CRITICIZE Alexander O'Neal	Tabu
9	30	3	LOVE LETTERS Alison Moyet	CBS
10	14	3	ONCE UPON A LONG AGO Paul McCartney	Parlophone
11	18	3	WHO FOUND WHO Jillybean/Ella Fiorella	Chrysalis
12	6	5	SO EMOTIONAL Whitney Houston	Sire
13	39	2	ROCKIN' AROUND THE CHRISTMAS TREE Mel & Kim	10 Records
14	5	6	NEVER CAN SAY GOODBYE the Communards	London
15	—	1	THE LOOK OF LOVE Madonna	Sire W8115
16	12	8	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10 Records
17	15	4	BUILD the Housemartins	Go! Discs
18	13	4	TO BE REBORN Boy George	Virgin
19	40	2	FAIRYTALE OF NEW YORK the Pogues/Kirsty McColl	Pogue Mahone
20	35	2	I'M THE MAN Anthrax	Island
21	9	7	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
22	22	4	SATELLITE the Hooters	CBS
23	36	2	SOMEWHERE SOMEBODY Five Star	Tent
24	8	7	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA
25	24	4	I'VE BEEN IN LOVE BEFORE Cutting Crew	Siren
26	10	4	HERE I GO AGAIN (USA REMIX) Whitesnake	EMI
27	27	4	TURN BACK THE CLOCK Johnny Hates Jazz	Virgin
28	11	7	MY BABY JUST CARES FOR ME Nina Simone	Charly
29	—	4	THEY AIN'T NOTHING LIKE SHAGGIN' the Tams	Virgin
30	29	3	I COULD NEVER TAKE THE PLACE OF YOUR MAN Prince	Paisley Park
31	23	10	I WANT TO BE YOUR PROPERTY Blue Mercedes	MCA
32	44	2	ANGEL EYES West West Wet	Precious Organisation
33	4	3	EV'RY TIME WE SAY GOODBYE Simply Red	Elektra
34	20	8	DINNER WITH GERSHWIN Donna Summer	Warner Brothers
35	6	5	JACK MIX IV Mirage	Debut
36	—	1	CHILDREN SAY Level 42	Polydor POSP911
37	17	6	SHO! YOU RIGHT Barry White	A&M
38	26	3	HYSTERIA Def Leppard	Bludgeon Riffla
39	25	10	LOVE IN THE FIRST DEGREE/MR SLEAZE Bananarama/Sook Arken Waterman	London
40	34	6	I WON'T CRY Glen Goldman	RCA
41	37	4	REBEL WITHOUT A PAUSE Public Enemy	Def Jam/CBS
42	31	8	FAITH George Michael	Epic
43	—	1	HEAVEN IS A PLACE ON EARTH Belinda Carlisle	Virgin VS1036
44	42	2	REASON TO LIVE Kiss	Chrysalis
45	43	3	THE WISHING WELL Various	HBS
46	38	12	YOU WIN AGAIN the Bee Gees	Warner Brothers
47	—	1	TIGHTEN UP — I JUST CAN'T STOP DANCING Wally Jump Jr. & the Criminal Element	A&M USA821
48	—	1	G.T.O. Sinitta	Fanfare FAN14
49	52	2	IDEAL WORLD the Christians	Island
50	—	1	JINGO Jillybean	Chrysalis JEL1
51	80	1	WHEN I FALL IN LOVE Naz King Cole	Capitol
52	—	1	PACKHAMMED (WITH THE PARTY POSSE) Stock Aitken Waterman	A&M USA620
53	32	6	BARCELONA Freddie Mercury & Montserrat Caballe	Polydor
54	—	1	RESCUE ME Alarm	IRS IRM159
55	—	1	THERE'S A GIRL the Waitresses	Capital C473
56	33	6	PAID IN FULL Eric B. & Rakim	Fourth & Broadway
57	50	4	BIKO Peter Gabriel	Virgin
58	—	1	TUNNEL OF LOVE Bruce Springsteen	CBS 6512957
59	65	2	HOUSE ARREST Krush	Club
60	45	3	KING WITHOUT A CROWN Archie	Neutron
61	54	3	THE ONE I LOVE BEST IRS	IRS
62	—	1	ALL RIGHT NOW Popo & Shab	Polydor POSP696
63	—	1	CHRISTMAS IN HOLLIS Run-DMC	London LON1461
64	38	12	LITTLE LIES Fleetwood Mac	Warner Brothers
65	61	2	BOG EYED JOG Ray Moore	Play
66	46	5	I SAY NOTHING Vice Of The Beehive	London
67	—	1	E.S.P. the Bee Gees	Warner Bros WS139
68	—	1	SING FOR EVER St Philips Choir	BBC RESL222
69	70	2	GHOST HOUSE House Engineers	Syncoactive
70	62	2	WHEN WILL I BE FAMOUS! Bron	CBS
71	76	1	RISE TO THE OCCASION Clive Fisher	EMI
72	—	1	THE SIMPLE TRUTH (A CHILD IS BORN) Chris DeBourgh	A&M AM447
73	59	4	NOTHING'S GONNA CHANGE Lab. Siffre	China
74	77	2	LET'S GET TOGETHER Steve Walsh	Alt
75	47	6	SO AMAZING Luther Vandross	Epic
76	79	1	LET ME BE THE ONE Exposé	Arista
77	82	1	SAY YOU WILL Foreigner	Arbantic
78	—	1	JOCK MIX I Mad Jacks featuring Jackmaster BA	Debut DEB7817
79	83	1	I FOUND SOMEONE Char	Geffen
80	—	1	WALKING IN THE AIR (FROM THE SNOWMAN) Peter Auty/Sonfons Of London	CBS
81	51	7	BODY ROCKIN' Earth Brown	WEA
82	67	6	JOYS OF CHRISTMAS Cetera Rex	Magnet
83	—	1	DONNA Lou Llobes	Slash/London LASH14
84	—	1	TURBS AND VALERIE Jan Hammer	MCA MCA1200
85	63	6	HELLO GOODBYE the Beatles	Parlophone
86	81	6	CASHING IN ON CHRISTMAS Bad News	EMI
87	68	6	GORGEOUS Gene Loves Jazelba	Beggars Banquet
88	96	6	HIGHER GROUND Hanson Boys	Jive
89	—	1	I DREAM OF CHRISTMAS Anita Dobson	Parlophone R6472
90	78	8	HIGH TIME the Waitresses	Beggars Banquet
91	91	20	I SAW MOMMY KISSING SANTA CLAUS Michael Jackson	Motown
92	80	6	FATHMAN Mammoth	Jive
93	75	5	TAKE A LITTLE TIME Gary Moore	10 Records
94	71	1	DEVIL'S BALL Double	Polydor
95	—	1	THE SECOND TIME (BLITSZ THEME) Elaine Paige	WEA YZ163
96	—	1	THE EQUALIZER BUSY EQUALIZING Stewart Copeland	IRK IRM147
97	—	1	WONDERFUL WORLD, BEAUTIFUL PEOPLE Amapalo	EMI EM38
98	—	1	I ONLY WANT TO BE WITH YOU Dusty Springfield	Philips BRITY5
99	—	1	I'LL SLAP YOUR FACE/NO SPEED LIMIT Jonathan King	BBC RESL218
100	—	1	STUTTER KAP (NO SLEEP TIL BEDTIME) Morris Minor And The Majors	10 Records TEN203

TW	LW	W/C	Artist	Label
1	1	2	NOW THAT'S WHAT I CALL MUSIC 10 Various	EMI/Virgin/Polygram
2	3	1	HITS 7 Various	CBS/WEA/BMG
3	2	3	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA
4	5	5	ALL THE BEST! Paul McCartney	Parlophone
5	4	12	BRIDGE OF SPIES T'Pau	Siren
6	12	14	BAD Michael Jackson	Epic
7	7	6	THE SINGLES the Pretenders	Real
8	6	4	THE BEST OF UB40 VOL 1 UB40	Virgin
9	9	34	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
10	10	5	FAITH George Michael	Epic
11	8	3	YOU CAN DANCE Madonna	Sire
12	11	8	SIMPLY SHADOWS Shadows	Polydor
13	28	3	SONGS FROM THE STAGE AND SCREEN Michael Crawford/LSO	Telstar
14	14	27	WHITNEY Whitney Houston	Parlophone
15	19	12	ALWAYS GUARANTEED Cliff Richard	EMI
16	15	7	LOVE SONGS Michael Jackson & Diana Ross	Telstar
17	18	13	ACTUALLY Pet Shop Boys	Parlophone
18	13	7	FROM MOTOWN WITH LOVE Various	K-Tel
19	26	3	SONGS OF LOVE Richard Clayderman	Decca
20	16	6	BEST SHOTS Pat Benatar	Chrysalis
21	23	10	REFLECTIONS Foster & Allen	Stylus
22	50	43	THE PHANTOM OF THE OPERA Original Soundtrack	Polydor
23	21	12	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor
24	28	19	HEARSAY Alexander O'Neal	Tabu
25	27	5	SENTIMENTALLY YOURS Rose Marie	EMI
26	56	2	MEMORIES Elaine Paige	Telstar
27	24	5	CLOUD NINE George Harrison	Dark Horse
28	29	8	RED the Communards	London
29	17	4	GREATEST HITS OF 1987 Various	Telstar
30	38	36	WHITESNAKE 1987 Whitesnake	EMI
31	22	23	SIXTIES MIX Various	Stylus
32	30	36	CIRCUS Eraura	Mute
33	25	4	SAVAGE Eurythmics	RCA
34	95	2	RAINDANCING Alison Moyet	CBS
35	31	11	ESP the Bee Gees	Warner Brothers
36	11	11	ESPOPED AND SOULLED OUT '94 West West	Precious Organisation
37	93	2	NOW THE CHRISTMAS ALBUM Various	EMI/Virgin
38	44	12	BETWEEN THE LINES Five Star	Tent
39	33	38	RUNNING IN THE FAMILY Level 42	Polydor
40	52	2	SPECIAL OLYMPICS Various	A&M
41	38	7	CHRISTMAS THE Christians	Island
42	—	1	DANCE MIX 87 Various	Telstar
43	69	4	THIS IS THE STORY the Proclaimers	Chrysalis
44	35	21	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	CBS
45	41	3	ALWAYS & FOREVER THE LOVE ALBUM Various	Island
46	45	39	THE JOSEPHIA TREE U2	Island
47	40	8	NOTHING LIKE THE SUN SIGN	A&M
48	36	4	HIT MIX HITS OF THE YEAR Various	Stylus
49	53	5	A PORTRAIT OF MARIO LANZA Mario Lanza	Stylus
50	51	11	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH the Housemartins	Go! Discs
51	34	7	DIRTY DANCING Original Soundtrack	RCA
52	59	5	BETE NOIRE Bryan Ferry	Virgin
53	82	5	CLASSIC ROCK COUNTDOWN London Symphony Orchestra	CBS
54	60	16	GIVE ME THE REASON Luther Vandross	Bludgeon Riffla
55	49	58	THE LOVE SONGS Randy C. & the 4	Epic
56	43	7	BROTHERS IN ARMS Dave Stratz	A&M
57	65	134	SOLDIER OF FORTUNE — THE BEST OF PHIL LYNOTT & THIN LIZZY Phil Lynott & Thin Lizzy	Vertigo
58	88	2	THE BEST OF ALED JONES Aled Jones	Telstar
59	61	9	TUNNEL OF LOVE Bruce Springsteen	10 Records
60	61	9	MAXI MAXI Five Star	CBS
61	46	3	SIXTIES PARTY MEGAMIX ALBUM Various	10 Records
62	46	3	THE HIT FACTORY Various	Stylus
63	42	8	DANCING WITH STRANGERS Chris Rea	Magnet
64	64	12	THE SNOWMAN Howard Blake	CBS CBS1116
65	—	re	FLOODLAND Sisters Of Mercy	Merciful Release
66	32	3	CONTROL — THE REMIXES Janet Jackson	A&M
67	57	10	STRANGEWAYS, HERE WE COME the Smiths	Rough Trade
68	54	3	THE CHART SHOW — DANCE HITS 1987 Various	Chrysalis
69	67	6	CHRONICLES Steve Winwood	Island
70	74	66	GRACELAND Paul Simon	Warner Brothers
71	70	5	ESCAPE FROM TV Jan Hammer	MCA
72	73	2	FREAK OUT Chic and Sister Sledge	Telstar
73	92	2	LET'S BOOGIE Shakir Stevens	Epic
74	71	6	CRAZY NIGHTS Kiss	Vertigo
75	78	4	MY FAIR LADY Karle Kaszawajeremy Irons	Decca Classics
76	76	4	FURYS FINEST Furrys & Davey Arthur	EMI
77	76	4	CHANGING FACES — THE BEST OF 10CC AND GODLEY & CREME 10CC and Godley & Creme	ProTV
78	77	16	CHARACTERS Steve Wonder	Motown
79	63	3	ALPHABET CITY ABC	Neutron
80	80	8	THE BEST OF JAMES BROWN James Brown	K-Tel
81	86	10	MEN AND WOMEN Simply Red	Elektra W265
82	—	re	MY BABY JUST CARES FOR ME Nina Simone	Charly
83	—	re	HOLD YOUR FIRE Rich	Vertigo
84	62	4	WONDERFUL LIFE Black	A&M
85	75	12	MAINSTREAM Lloyd Cole And The Communards	Polydor
86	73	6	LIGHT AT THE END OF THE TUNNEL the Damned	MCA MCS312
87	—	re	BILLY AND ALBERT Billy Connolly	10 Records DD65
88	68	3	KICK the Waitresses	Mercury
89	89	75	TRUE BLUE Madonna	Sire
90	89	75	WHO'S THAT GIRL Original Soundtrack	Sire
91	91	20	HOT AUGUST NIGHT II Neil Diamond	CBS
92	85	3	PHIL SPECTOR'S CHRISTMAS ALBUM Phil Spector/Various	Chrysalis CHR1569
93	—	re	THE ALL TIME GREATEST HITS Elvis Presley	RCA
94	98	2	BEST OF HOUSE MEGAMIX Various	Serious BOT1
95	98	2	A MOMENTARY LAPSE OF REASON Pink Floyd	EMI
96	—	re	SOLITUDE STANDING Suzanne Vega	A&M
97	83	13	QUEEN GREATEST HITS Queen	EMI EMTY30
98	79	5	QUEEN GREATEST HITS Queen	Capitol
99	—	re	BAD ANIMALS Heart	
100	97	28		

◆ Platinum (one million sales), □ Gold (500,000 sales), ○ Silver (250,000 sales)
◆ indicates a sales increase of over 50%
◆ indicates a sales increase

T W E L V E I N C H

TW	LW	Artist	Label
1	—	ALWAYS ON MY MIND Pet Shop Boys	Parlophone
2	1	CRITICIZE Alexander O'Neal	TABU
3	3	THE WAY YOU MAKE ME FEEL Michael Jackson	EPIC
4	—	WHEN I FALL IN LOVE Rick Astley	RCA
5	2	CHINA IN YOUR HAND T'Pau	Siren
6	8	WHO FOUND WHO Jillybean/Ella Fiorella	Chrysalis
7	—	THE LOOK OF LOVE Madonna	Sire
8	—	ONCE UPON A LONG AGO Paul McCartney	Parlophone
9	4	SO EMOTIONAL Whitney Houston	Arista
10	—	CHILDREN SAY Level 42	Polydor
11	6	NEVER CAN SAY GOODBYE the Communards	London
12	12	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10 Records
13	—	TIGHTEN UP — I JUST CAN'T STOP DANCIN' Wally Jump Jr. & the Criminal Element	A&M
14	5	MY BABY JUST CARES FOR ME Nina Simone	Charly
15	—	LOVE LETTERS Alison Moyet	CBS
16	12	REBEL WITHOUT A PAUSE Public Enemy	Def Jam/CBS
17	—	ICOULD NEVER TAKE THE PLACE OF YOUR LOVE Prince	Paisley Park
18	—	BUILD the Housemartins	Go! Discs
19	—	FAIRYTALE OF NEW YORK Pogues/Kirsty McColl	Pogue Mahone
20	7	JACK MIX IV Mirage	Debut

C O M P A C T D I S C

TW	LW	Artist	Label
1	1	ALL THE BEST! Paul McCartney	Parlophone
2	5	WHENEVER YOU NEED SOMEBODY Rick Astley	Siren
3	3	BRIDGE OF SPIES T'Pau	RCA
4	2	HITS 7 Various	CBS/WEA/BMG
5	4	NOW THAT'S WHAT I CALL MUSIC 10 Various	EMI/Virgin/PolyGram
6	7	THE SINGLES the Pretenders	Real
7	13	TANGO IN THE NIGHT Fleetwood Mac	Warner Bros
8	12	BAD Michael Jackson	Epic
9	6	THE BEST OF UB40 VOL 1 UB40	Virgin
10	8	FAITH George Michael	Epic
11	14	WHITNEY Whitney Houston	Arista
12	—	YOU CAN DANCE Madonna	Sire
13	10	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor
14	17	BROTHERS IN ARMS Dave Stratz	Vertigo
15	15	SIMPLY SHADOWS Shadows	Polydor
16	11	BEST SHOTS Pat Benatar	Chrysalis
17	—	CLOUD NINE George Harrison	Dark Horse
18	19	HEARSAY Alexander O'Neal	Tabu/CBS
19	16	PET SHOP BOYS, ACTUALLY Pet Shop Boys	Parlophone
20	9	SAVAGE Eurythmics	RCA

◆ ◆ ◆ 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.

U S S I N G L E S

TW LW

1	3	FAITH	George Michael	* Columbia
2	1	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	MCA
3	4	SHOULD'VE KNOWN BETTER	Richard Marx	Manhattan
4	2	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley and Jennifer Warnes	RCA
5	5	IS THIS LOVE	Whitesnake	* Geffen
6	6	SHAKE YOUR LOVE	Debbie Gibson	* Atlantic
7	8	SO EMOTIONAL	Whitney Houston	* Arista
8	7	WE'LL BE TOGETHER	Sting	A&M
9	10	DON'T YOU WANT ME	Jody Watley	* MCA
10	11	GOT MY MIND SET ON YOU	George Harrison	* Dark Horse
11	12	CATCH ME (I'M FALLING)	Pretty Poison	* Virgin
12	9	THE ONE I LOVE	REM	IRS
13	14	VALERIE	Steve Winwood	* Island
14	18	DUDE (LOOKS LIKE A LADY)	Aerosmith	* Geffen
15	21	TELL IT TO MY HEART	Taylor Dayne	* Arista
16	20	CHERRY BOMB	John Cougar Mellencamp	* Mercury
17	29	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic
18	25	NEED YOU TONIGHT	Inxs	* Atlantic
19	24	THAT'S WHAT LOVE IS ALL ABOUT	Michael Bolton	* Columbia
20	23	I DO YOU	the Jets	MCA
21	19	SKELETONS	Stevie Wonder	Motown
22	27	CANDLE IN THE WIND	Elton John	* MCA
23	16	I THINK WE'RE ALONE NOW	Tiffany	MCA
24	28	ANIMAL	Def Leppard	* Mercury
25	13	MONEY MONEY	Billy Idol	Chrysalis
26	15	HOURLASS	Squeeze	A&M
27	31	THERE'S THE GIRL	Heart	* Capitol
28	33	HAZY SHADE OF WINTER	the Bangles	* CBS
29	17	I'VE BEEN IN LOVE BEFORE	Cutting Crew	Virgin
30	35	CRAZY	Icehouse	* Chrysalis
31	34	POWER OF LOVE	Laura Branigan	* Atlantic
32	37	I COULD NEVER TAKE THE PLACE OF YOUR MAN	Prince	* Paisley Park
33	39	SEASONS CHANGE	Exposé	* Arista
34	22	I WON'T FORGET YOU	Poison	Capitol
35	41	I WANT TO BE YOUR MAN	Roger	* Reprise
36	43	HUNGRY EYES	Eric Carmen	* RCA
37	40	TRUE FAITH	New Order	* Qwest
38	52	COULD'VE BEEN	Tiffany	MCA
39	38	I DON'T MIND AT ALL	Bourgeois Tagg	Island
40	26	BRILLIANT DISGUISE	Bruce Springsteen	Columbia
41	42	MOTORTOWN	the Kane Gang	Capitol
42	45	I LIVE FOR YOUR LOVE	Natalie Cole	* Manhattan
43	44	JUST LIKE HEAVEN	the Cure	Elektra
44	30	BREAKOUT	Swing Out Sister	Mercury
45	49	DON'T SHED A TEAR	Paul Carrack	* Chrysalis
46	48	POP GOES THE WORLD	Men Without Hats	* Mercury
47	57	TUNNEL OF LOVE	Bruce Springsteen	Columbia
48	53	HONESTLY	Stryper	* Enigma
49	56	SAY YOU WILL	Foreigner	* Atlantic
50	54	EVERYWHERE	Fleetwood Mac	* Warner Brothers
51	51	(BABY TELL ME) CAN YOU DANCE	Shanice Wilson	A&M
52	32	LITTLE LIES	Fleetwood Mac	Warner Brothers
53	56	PUSH IT	Salt-N-Pepa	* Next Plateau
54	36	LOVE WILL FIND A WAY	Yes	Atco
55	60	I CAN'T HELP IT	Bananarama	* London
56	68	CAN'T STAY AWAY FROM YOU	Gloria Estefan	* Epic
57	64	I FOUND SOMEONE	Cher	* Geffen
58	47	CAUSING A COMMOTION	Madonna	Sire
59	50	LET ME BE THE ONE	Exposé	Arista
60	—	WHAT HAVE I DONE TO DESERVE THIS?	Pet Shop Boys with Dusty Springfield	* Manhattan

Bullets

62	71	YOU AND ME TONIGHT	Deja	* Virgin
64	77	BECAUSE OF YOU	the Cover Girls	* Fever
66	83	PUMP UP THE VOLUME	M A R R S	* 4th & Broadway
70	84	IN GOD'S COUNTRY	U2	* Island
76	86	LOVER'S LANE	Georgio	* Motown
81	—	HOT IN THE CITY	Billy Idol	* Chrysalis
87	98	REASON TO LIVE	Kiss	* Mercury
88	—	NEVER THOUGHT (THAT I COULD LOVE)	Dan Hill	* Columbia
95	—	HOT HOT HOT	Buster Poindexter	* RCA

U S A L B U M S

TW LW

1	1	DIRTY DANCING	Soundtrack	RCA
2	2	BAD	Michael Jackson	Epic
3	3	WHITESNAKE	Whitesnake	Geffen
4	4	A MOMENTARY LAPSE OF REASON	Pink Floyd	Columbia
5	8	FAITH	George Michael	* Columbia
6	5	TUNNEL OF LOVE	Bruce Springsteen	Columbia
7	6	THE LONESOME JUBILEE	John Cougar Mellencamp	Mercury
8	7	HYSTERIA	Def Leppard	Mercury
9	9	... NOTHING LIKE THE SUN	Sting	A&M
10	10	WHITNEY	Whitney Houston	Arista
11	11	PERMANENT VACATION	Aerosmith	Geffen
12	12	THE JOSHUA TREE	U2	Island
13	14	TIFFANY	Tiffany	* MCA
14	17	KICK	Inxs	* Atlantic
15	18	CLOUD NINE	George Harrison	* Dark Horse
16	13	VITAL IDOL	Billy Idol	Chrysalis
17	23	BACK FOR THE ATTACK	Dokken	* Elektra
18	16	DOCUMENT REM		IRS
19	15	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
20	19	HEAVEN ON EARTH	Belinda Carlisle	MCA
21	74	CHARACTERS	Stevie Wonder	* Motown
22	21	RICHARD MARX	Richard Marx	Manhattan
23	20	BIG GENERATOR	Yes	Atco
24	22	BAD ANIMALS	Heart	Capitol
25	24	DUOTONES	Kenny G	Arista
26	33	A VERY SPECIAL CHRISTMAS	Various Artists	* A&M
27	25	CRAZY NIGHTS	Kiss	Mercury
28	31	CHRONICLES	Steve Winwood	* Island
29	27	EXPOSURE	Exposé	Arista
30	28	LOOK WHAT THE CAT DRAGGED IN	Poison	Enigma
31	26	RAPTURE	Anita Baker	Elektra
32	37	CREST OF A KNAVE	Jethro Tull	* Chrysalis
33	29	HOLD YOUR FIRE	Rush	Mercury
34	87	YOU CAN DANCE	Madonna	Sire
35	32	ACTUALLY	Pet Shop Boys	Manhattan
36	36	BABYLON AND ON	Squeeze	A&M
37	40	TOUCH THE WORLD	Earth, Wind & Fire	* Columbia
38	30	LA BAMBA	Soundtrack	Slash
39	35	ONCE BITTEN	Great White	Capitol
40	39	JODY WATLEY	Jody Watley	MCA
41	41	GIRLS, GIRLS, GIRLS	Motley Crue	Elektra
42	44	OUT OF THE BLUE	Debbie Gibson	Atlantic
43	34	OPEN SESAME	Whedini	Jive
44	38	KOHUEPT (LIVE IN LENINGRAD)	Billy Joel	Columbia
45	47	ROBBIE ROBERTSON	Robbie Robertson	* Geffen
46	43	IT'S BETTER TO TRAVEL	Swing Out Sister	Mercury
47	42	CRUSHIN'	the Fat Boys	Tin Pan Apple
48	45	MUSIC FOR THE MASSES	Depeche Mode	Sire
49	46	SPANISH FLY	Lisa Lisa & Cult Jam	Columbia
50	48	THE FINAL COUNTDOWN	Europe	Epic

Compiled by Billboard
* Bullets (awarded to those products demonstrating the greatest airplay and sales gain)

INDIE SINGLES

TW LW

1	1	MY BABY JUST CARES FOR ME	Nina Simone	Charly
2	2	JACK MIX IV	Mirage	Debut
3	3	I STARTED SOMETHING I COULDN'T FINISH	the Smiths	Rough Trade
4	5	PUMP UP THE VOLUME	M A R R S	4AD
5	—	BOG EYED JOG	Ray Moore	Play
6	6	THE BIRTHDAY	the Sugarcubes	One Little Indian
7	4	THE CIRCUS	Erasure	Mute
8	—	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit
9	8	FEMALES	the Cookie Crew	Rhythm King/Mute
10	7	WHO'S THAT MIX	This Year's Blonde	Debut
11	—	OPEN UP	Red Lorry Yellow Lorry	Situation Two
12	—	WILLIAM IT WAS REALLY NOTHING	the Smiths	Rough Trade
13	9	FLYING	Chas & Dave	Bunce
14	16	BEATS + PIECES	Coldcut featuring Floormaster Squeeze	Ahead Of Our Time
15	11	THE PEEL SESSIONS	Joy Division	Strange Fruit
16	12	BEVERLY HILLS COP	the Big X Crew	Uptown
17	—	THE PEEL SESSIONS	the Damned	Strange Fruit
18	15	TRUE FAITH	New Order	Factory
19	—	NIGHT TRACKS	Mighty Lemon Drops	Night Trax
20	14	BLUE MONDAY	New Order	Factory
21	—	GLASGOW RANGERS BOYS	Boys In Blue	Spartan

- US SINGLES
- US ALBUMS
- INDIE SINGLES
- INDIE ALBUMS
- REGGAE
- MUSIC VIDEO



● INDIE ALBUMS NUMBER 4

22	—	BAD HEARTS Xymox	
23	18	GET DOWN Derek B	
24	13	BLUE WATER Fields Of The Nephilim	
25	—	THE PEEL SESSIONS Wire	
26	20	HOUSE REACTION T-Cut-F	
27	24	GIRLFRIEND IN A COMA the Smiths	
28	17	LET THERE BE ROCK Onslaught	
29	29	DO YOU WANNA FUNK Sylvester With Patrick Cowley	
30	—	F*** YOU Overkill	
31	10	EAT THE RICH Motorhead	
32	—	THE PEEL SESSIONS Electro Hippies	
33	—	LOVE IT (COLD CUT MIX) Society	
34	21	BIG ROCK CANDY MOUNTAIN the Motorcycle Boy	
35	22	SAVIN' MYSELF Eria Fachin	
36	—	IF I WERE A BULLET 1000 Violins	
37	28	GOTTA HAVE YOU (IN MY LIFE) Claire Moore & Paul Young	
38	33	YOU'RE GONNA CRY the Flatmates	
39	23	AT THE GYM Man To Man	
40	—	LET'S START II DANCE AGAIN Hamilton Bohannon	
41	25	TEMPLE OF LOVE the Sisters Of Mercy	
42	47	THESE BOOTS ARE MADE FOR WALKING Jessica Williams And Man To Man	
43	35	LOBSTER the Jack Rubies	
44	32	SHEILA TAKE A BOW the Smiths	
45	26	ALICE the Sisters Of Mercy	
46	19	LET'S MAKE PLANS Close Lobsters	
47	—	THE PEEL SESSIONS New Order	
48	—	REALITY Tackhead featuring Gary Clail	
49	—	SHARP AS A NEEDLE Barney Army	
50	36	THE PEEL SESSIONS That Petrol Emotion	

INDIE ALBUMS

TW LW

1	1	THE CIRCUS Erasure	Mute
2	2	STRANGEWAYS, HERE WE COME the Smiths	Rough Trade
3	3	MY BABY JUST CARES FOR ME Nina Simone	Charly
4	—	OUT OF OUR IDIOT Elvis Costello	Demon

5	4	BEST OF HOUSE VOLUME 3 Various	Serious
6	6	SUBSTANCE New Order	Factory
7	—	AFTER DARK Barbara Dickson	Theobald Dickson
8	5	UPFRONT 8 Various	Serious
9	10	HOUSEMASTERS Various	Koolkat
10	9	HATFUL OF HOLLOW the Smiths	Rough Trade
11	12	THE WORLD WON'T LISTEN the Smiths	Rough Trade
12	7	JACKMASTER VOL 1 Various	DJ International/Westside
13	15	THE QUEEN IS DEAD the Smiths	Rough Trade
14	—	FLYING Chas And Dave	Bunce
15	11	BOX FRENZY Pop Will Eat Itself	Chapter 22
16	14	GEORGE BEST the Wedding Present	Reception
17	18	MUSIC FOR THE MASSES Depeche Mode	Mute
18	—	WONDERLAND Erasure	Mute
19	20	MEAT IS MURDER the Smiths	Rough Trade
20	23	ROCKY HORROR PICTURE SHOW Original Soundtrack	Ode/Pacific
21	22	DAWNRAZOR Fields Of The Nephilim	Situation Two
22	19	THE SMITHS the Smiths	Rough Trade
23	16	HIP HOP '87 Various	Serious
24	8	NIGHTFALL Candlemass	Axis
25	—	THE GUITAR AND OTHER MACHINES Durutti Column	Factory
26	17	THE MEETING Incantation	Hiam
27	13	PLEASURES OF THE FLESH Exodus	Music For Nations
28	21	SATIN AND SOUL Barry White	Connoisseur Collection
29	25	STREETOUNDS HIP HOP 18 Various	Streetsounds
30	—	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello	Demon

REGGAE

TW LW

1	1	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10
2	2	IF I GAVE MY HEART TO YOU John McLean	Ariwa
3	3	GET READY Frankie Paul	Supreme
4	—	SHE'S MY LADY Administrators	Groove And A Quarter
5	6	REGGAE CUT SOUL/HIP HOP REGGAE Longsy D/Cut Master MC	Big One
6	5	SARA Frankie Paul	Live And Love
7	7	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor
8	10	BAD BOY Courtney Melody	Techniques
9	4	BIG BATTY GAL Flourgon	Techniques
10	9	THINK ME DID DONE Admiral Bailey	Live And Love
11	15	GUILTY FOR LOVING YOU Carl St Clair	Kal A Bash
12	14	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone
13	12	HOLD ON TO YOUR MAN Dixie Peach	Y&D
14	13	BLUEBERRY HILL Yellowman	Greensleeves
15	19	JAZZY KIND OF LOVE Ciyó	Ciyó
16	8	WON THE HARD WAY Chuck Turner	Live And Love
17	11	BROAD HIPS Lt Stitchie	Live And Love
18	—	BUBBLE N' ROCK Little Clarkie	Y&D
19	16	HILL AND GULLY Johnny Osbourne	Moodies
20	17	HALF SLIM Joseph Cotton	Fashion

MUSIC VIDEO

TW LW

1	—	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Various	PHI
2	3	UNDER A BLOOD RED SKY U2	Virgin
3	1	BEST OF UB40 UB40	Virgin
4	6	VISIBLE TOUCH Genesis	Virgin
5	2	12 WASTED YEARS Iron Maiden	PHI
6	9	SILK AND STEEL Five Star	RCA/Columbia
7	7	GREATEST FLIX Queen	PHI
8	4	THE VIRGIN TOUR Madonna	WEA Music
9	—	THE VIDEO BIOGRAPHY Abba	Virgin
10	11	ALCHEMY LIVE Dire Straits	Channel 5
11	8	PRINCE AND THE REVOLUTION Prince	Channel 5
12	12	WE WILL ROCK YOU Queen	Video Collection
13	—	FORE AND MORE Huey Lewis And The News	Channel 5
14	17	ROCKING THROUGH... Status Quo	Channel 5
15	10	MAKING THRILLER Michael Jackson	Vestron
16	18	ELECTRIC LOVE the Cult	Beggars Banquet
17	5	LIVE FROM LORELEY Marillion	PHI
18	16	SMASH HITS OF THE 80'S Various	Virgin
19	—	EXPOSED Kiss	Polygram Music Video
20	—	STARING AT THE SEA the Cure	Palace

Indie Singles, Albums, Reggae and Music Video charts compiled by Spotlight Research

CHART FILE

B Y A L A N J O N E S

CHARTFILE UK

● **Rick Astley's** double A-sided smash 'When I Fall In Love'/'My Arms Keep Missing You' came within an ace of dislodging **T'Pau's** 'China In Your Hand' at number one this week, but the Shropshire group just managed to hang on for a fifth week at the summit as Rick entered at number two, equalling the highest debut of the year, established by **George Michael and Aretha Franklin's** 'I Knew You Were Waiting (For Me)' in January.

'When I Fall In Love' also appears at number 51 in the definitive **Nat 'King' Cole** version. Cole's recording, a former number one, last charted over 30 years ago and by returning to the top 75 smashes the record for the longest gap between chart appearances established last Christmas by **Jackie Wilson's** 'Reet Petite', which had been missing for upwards of 29 years.

Though its impressive debut is due largely to 'When I Fall In Love', 'My Arms Keep Missing You' gets equal billing on the Astley single, and it's a **Stock Aitken Waterman** song — one of four new to the chart this week, joining three already in residence. The other new entries written by the ubiquitous trio: 'GTO' by **Sinitta**. 'Let's Get Together Tonight' by **Steve Walsh** and their own 'Packjammed (With The Party Posse)'. Already charting were Astley's 'Whenever You Need Somebody', **Bananarama's** 'Mr Sleaze/Love In The First Degree' and **Mirage's** 'Jack Mix IV', not strictly a SAW song, though they did write two of its 10 components. Stock Aitken and Waterman's tally of seven simultaneously charted hits is the highest for any songwriter/songwriters since 1983 when **Paul Weller** was responsible for as many as 13 simultaneously charted **Jam** singles.

● **Jellybean** scores his third hit single in a mere 12 weeks as 'Jingo' enters the listings. The tune was written in 1969 by **Babatunde Olatunji**, and was first recorded by **Santana**. It's one of 13 current top 75 hits written more than a decade ago, a new record beating the one established only a fortnight ago.

● The only song to become a top 20 hit on three separate



● Pet Shop Boys take Elvis to the disco

occasions for three different acts this decade in the **J Fortang** composition 'Some Guys Have All The Luck'.

Originally recorded in 1973 by the **Persuaders**, for whom it was an American hit, it was subsequently covered by the **Shakers**, **Bette Bright** (as 'Some Girls Have All The Luck' and **Junior Tucker**, before becoming a hit for **Robert Palmer** in 1982. **Rod Stewart** successfully revived it in 1984, and it's currently a hit for **Maxi Priest**.

Curiously though, it's a three time winner in the top 20 stakes, none of the versions have managed to reach the top 10. **Palmer's** recently peaked at number 16, **Rod's** at number 15 and **Maxi's** at number 12.

● **Whitney Houston's** 'I Wanna Dance With Somebody (Who Loves Me)' is destined to be the best-selling single of 1987 globally, but runner-up will be **Los Lobos's** 'La Bamba' which has topped in 19 countries and is, even now, number one in France, Italy, Spain, Greece and Portugal.

Michael Jackson and Siedah Garrett's 'I Just Can't Stop Loving You' will finish third, while **Rick Astley's** 'Never Gonna Give You Up' will be the year's best-seller to originate in the UK. As for the rest of the

world, it's a toss-up between the French contender 'Voyage Voyage' and 'Call Me' by Italy's **Spagna**.

CHARTFILE USA

● **Faith's** surges to number one on the Hot 100 this week to become **George Michael's** fifth chart-topper.

George previously reached the summit twice with **Wham!** — 'Wake Me Up Before You Go-Go' in 1984 and 'Everything She Wants' in 1985 — solo with 'Careless Whisper' in 1985, and in a duet with **Aretha Franklin** ('I Knew You Were Waiting (For Me)') earlier this year.

George's tally of five Eighties number ones is inferior only to **Madonna**, who has had six, all solo, and **Michael Jackson**, whose current score of seven includes four unaccompanied efforts, a duet with **Paul McCartney**, a duet with **Siedah Garrett** and **USA For Africa**.

George's sometime singing partner and good friend **Elton John's** impassioned live version of **Candle In The Wind** continues its speedy ascent of the top 40.

Its success enables **Elton** to retain his proud record of having a top 40 solo hit every year since 1970, an impressive record second only to that of **Elvis**

Presley, who hit the top 40 every year from his debut in 1956 to his death in 1977.

'Candle In The Wind' is **Elt's** 39th Top 40 hit, the highest total attained by a foreign solo in US chart history.



● The King: accept no substitute

● The highest new entry on the Hot 100 this week is the **Pet Shop Boys/Dusty Springfield** duet 'What Have I Done To Deserve This?' which debuts at number 60. While over here in Blighty their latest single, 'Always On My Mind', entered the chart at number four.

The **Pet Shop Boys** are still on the American chart with their recent number nine hit, 'It's A Sin', but **Dusty** hasn't graced the US charts since 1970, when 'Silly Silly Fool', checked out.

Ms Springfield had 18 US hits as a soloist, a total which even

today is inferior to only two other British women — **Olivia Newton-John** and **Petula Clark**.

UK fans of **Dusty** can look forward to January, when **Philips** release the definitive compilation 'Dusty', a 22 track LP/Cassette/24 track compact disc with sleeve notes by yours truly.

● After two consecutive number ones with 'Head To Toe' and 'Lost In Emotion', **Lisa Lisa** and **Cult Jam** might have expected their latest single 'Someone To Love Me' to go top 10 at least. It won't — this week it crashes out of the Hot 100 after peaking at number 8.

● It may seem hard to believe, but **Def Leppard's** courageous **Rick Allen** isn't the only one-armed drummer to beat the skins on an American hit.

In 1965, **Boston** garage rock band the **Barbarians** had top 100 hits with 'Are You A Boy Or A Girl', and 'Moultly' an autobiographical song written and sung by their drummer **Victor 'Moultly' Moulton**, who wore a hook on his truncated limb.

● A welcome addition to the small but growing ranks of books about charts in other countries is **Larry Gogan's** 'Book Of Irish Chart Hits', published at £14.50 by Dublin's Maxwell Publications.

Gogan is Ireland's most popular disc jockey and presenter of the weekly chart countdown (on Sundays at 1.30pm on RTE-Radio 2, 612 Khz, medium wave, if you're interested). His listing of Irish chart hits covers the years 1962 to 1983; a curiously early cut-off point for a newly published compendium.

No matter, it's a fascinating indicator of the likes and dislikes of the Emerald Isle's record buyers which throws up some interesting and fascinating facts, amongst them:

Eight records have entered the Irish chart at number one, including three by British acts, but the latter category includes none of the obvious contenders, the honour of debuting at number one falling to **Engelbert Humperdinck** ('Am I That Easy To Forget'), the **Sweet** ('Ballroom Blitz') and **Kate Bush** ('Wuthering Heights'). **Kate** is one of only two artists to make their initial chart appearance at number one, the other being **F R David**, whose 'Words' debuted in pole position in 1983.

'Mull Of Kintyre' by **Paul McCartney and Wings** is the republic's longest running number one, with 10 weeks on top. Runners-up are the nine week champs 'All Kinds Of Everything' by **Dana**, 'You're The One That I Want' by **Olivia Newton-John** and **John Travolta** and a record which peaked at number two in the UK, 'From A Jack To A King' by the American **Ned Miller**.

Two records have spent more than a year on the chart. They are **Foster & Allen's** 'Bunch Of Tyme', on the chart for a total of 53 weeks between 1979 and 1982 — when it finally made its UK breakthrough — and 'One Day At A Time' by **Gloria**. It spent an impressive 90 weeks on the chart, which is only 30 titles deep, but lost out in Britain to **Lena Martell's** version.

Brendan Shine is Ireland's top homegrown hitmaker with a total of 30 hits, five of them number ones.

Several records by British acts

fared much better in Ireland than at home. Amongst them are the following, number one hits there but less successful here, as indicated by the UK chart peaks shown in brackets: 'Sam' by **Olivia Newton-John** (number three), 'Arms Of Mary' by **Sutherland Brothers and Quiver** (number five), 'You Don't Have To Say You Love Me' by **Guys And Dolls** (number five), 'I'll Meet You At Midnight' by **Smokie** (number 11) and **Marianne Faithfull's** 1976 topper 'Dream My Dreams', which made no impression at all in Britain.

Unfortunately, Larry's book is not generally available in the UK, but I'm pretty certain that, given the favourable exchange rate, £5 sterling will cover the cost of the book and postage. If you're interested, write to Maxwell Publications, 49 Wainsford Park, Terenure, Dublin 6, Ireland.

Before leaving the subject of books, it's worth noting that

A&R Booksearch of Looe in Cornwall stock literally hundreds of music books, primarily concerned with country music, but also rock and pop, many of which they import exclusively from America. Those most obviously interesting to readers of this column are the Record Research books compiled by Joel Whitburn from the charts of Billboard.

Currently available are 'Top Pop Singles 1955-1986', a 750 page listing of 15,000 or so hot 100 entries, with highest position, weeks on chart, catalogue number and much more. The hardback edition is £47.20, paperback £37.20; 'Pop Singles Annual 1955-1986' approaches the same information from a different perspective, listing the hits year by year, chart peak by chart peak, and includes extra information like playing time. Price is as above.

Also, 'Pop Memories 1980-1954', compiled from many and various sources, tabulates Amer-

ica's top hits from **Edison** to **Elvis**, and from ragtime to rock and roll in 660 fascinating pages. Price is £37.20 hardback, £32.20 paperback.

Finally, 'Cash Box Singles Chart 1950-1981' by Frank Hoffner is an 860 page listing of hits in the magazine which once dared to threaten Billboard's position as the American record industry's premier trade publication, but they fell on hard times culminating in its bankruptcy recently. Hoffner presents his information in a dull, uninteresting style, with no pictures or annotation and a very small statistical section. It lists hits in a rather confusing manner, alphabetically rather than chronologically by artist, but it scores over Whitburn and other chart books by plotting a record's week-by-week progress from debut to demise. It can be seen, for example, that **Napoleon XIV's** 'They're Coming To Take Me Away, Ha-Haaa!' had a very peculiar chart career, limited to

the upper 30 per cent of the listings. It entered at number 20 on July 23, 1966 and soared to number one the following week. It subsequently appeared at 2-2-4-13-30 before dropping off the charts as a million seller only 49 days after it debuted.

More remarkably, the **Beatles' 'I Want To Hold Your Hand'** went from 80 to 43 to one in consecutive weeks. It's good to see that some records not recognised as hits by Billboard made it in Cash Box, amongst them 'Boys' by the Beatles (number 73 in 1965), 'Step Inside Love' by **Cilla Black** (number 97 in 1968), **Billy Idol's** original studio recording of 'Mony Mony' (number 81, 1981) and as many as three **Dusty Springfield** singles.

If you wish to order any of the above, or are searching for any book, current or out of print, write to A&R Booksearch, High Close, Winnick Cross, Lanreath, Looe, Cornwall, PL13 2PF.

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'WE HAVE TO HIT THE PEOPLE WITH SOMETHING THAT WILL WAKE THEM UP'

Public Enemy's Chuck D ain't kidding. Radio 1 may have found it difficult to fit 'Rebel Without A Pause' into its cosy daytime schedules but not so the record buying public. Jane Wilkes observes the Enemy. Joe Shutter shoots.



It is quite ironic that the medium that launched Public Enemy is now the medium that refuses to accept it.

Radio stations in both America and Britain refuse to play 'Rebel Without A Pause', the 'noise annoys' hardcore hip hop anthem that's established Public Enemy as the hardest of them all. But who needs the approval of a society machine when your record is shooting up the British charts with zilch radio play? Not Public Enemy, that's for sure. For these 'muthas' are Def Jam's meanest, most thought-provoking rappers. Public Enemy also have a score to settle.

Chuck D is the philosophical member. His loaded raps are based on a consciousness raising Nation Of Islam education that aims to put black people into the first world rather than the third world which white society has relegated them to. He is deadly, deadly serious.

Flavour Flav, whilst sharing Chuck's ideology, adds a comical element to the group. He likes to act the fool. Griff, meanwhile, prefers to stay out of the limelight. Griff is the brains. He is known as Professor Griff and is in charge of group security. He's silent but deadly.

With Terminator X behind the decks, Public Enemy create the toughest music. Their hard-line approach and directness is not appreciated by some. In fact, in some quar-

ters they are seen as a threat. Radio stations usually seem to view them in this light. Fortunately the record-buying public is not so narrow-minded.

Chuck: "Our message is telling black people that we've got to love each other and respect ourselves in order to get respect from others. Right now it's a difficult time. Our message is that we have a background, a culture. You should be proud to be black and at the same time realise that there's reasons for us being the way we are."

Chuck believes that their job of convincing the black population that they belong to a heritage of the first world and not the third ("I don't understand where this third world comes from"), is far easier in this country than in the States. The history of blacks in Britain spans only four decades, not long enough to forget their culture, hence their willingness to accept the message of Public Enemy.

Perhaps though, their message is too strong for the cosiness of daytime

radio schedules.

Chuck: "Anything less is not good enough. I have to wake people up. You don't wake people up by waving over their heads with a banner. You wake people up by taking a pail of water and splashing it all over them. You know what I'm saying?"

The success of 'Rebel Without A Pause' is proof that Britain is ready to accept Public Enemy. America is not so willing. Not only is their stance seen as too radical, but the music is also seen as a threat. With its thundering beat and hypnotic wail, 'Rebel' is just too much for conventional Americans.

Chuck: "Our music is seen as irritating. But I have to wake people up if they're sleeping. Basically we're dealing with a sleeping giant. If you were sleeping and not paying me attention, I could hit you with this tape recorder and then you would give me 150 per cent attention. It's the same with the public. We have to hit the people musically as well as lyrically with something that will wake them up."

Years before, Chuck D used to hit other things. He was a sports fanatic.

Chuck: "Sport had a structure, sport had organisation, sport had no racial barriers really — as you are, you are. I got into music listening to DJs. They fascinated me. Rapping came along at the same time. I was upset when I first heard rapping. You're talking about lyrics not being correct today? There was a time in 1978 when guys would just go 'waa waa yaa yaa wa'. And that ain't saying nothing."

"It was never happening. That's what got me into it. I thought 'when I get something, I'm going to come with some lyrics; I'm going to kick it.'"

Chuck and Flav appear very antagonistic towards each other. Playfully, maybe, but Chuck does get exasperated by Flav at times. Particularly when he conveniently forgets the simplest of Public Enemy's ideas. Like why they called the sides of their records E and F rather than one and two or A and B.

Chuck: "We live in Long Island, and there's two trains that go from Queens into the city. The F line and the E line."

Flav has just reappeared from the other end of the bus.

Chuck: "Hey Flav, that's the first time I've heard that question, why we use E and F."

Flav: "How did you answer it?"

Chuck grins and remains silent. What's your answer Flav?

Flav: "Oh shit. Trying to catch me out."

Chuck: "Not trying to catch you out. Caught you out. If you don't know by now man, I'll hit you with this bag."

Flav: "Yo man. The E side is for everything. F side is for..."

Chuck: "Come on man. Christ, he don't know the E and F."

Flav: "I know one thing. I know it don't stand for those trains we ride on."

Chuck: "But that's exactly what it means."

Flav: "Yeah, I know that, but I consider the E for everything, and the F for..."

Griff: "For Flav, right?"

Flav: "Yeah, the F for Flav. I'm an egotistical doughnut. Everybody else in the crew is serious. I'm the only joker..."

"I drive them all mad, that's why everybody in the crew don't like me because I'm always driving them crazy. I can't help it though."

Whatever the others think of Flav (I'm sure they love him really), Public Enemy are a much needed force in the field of rap. And they don't constantly grab their dicks.

Chuck: "I think when Run and everyone was doing it, the idea was to make society wince and say 'Oh my God'. Whatever you can do to make them shake their heads and wince, then do it! But if it hurts the system, and the system feels it's offensive because a black man is showing some kind of strength, and it's going to turn them off, then turn them off! I wouldn't do it, though, because I've got a different level of thought."

Griff (pointing to the appropriate places): "We speak with this head instead of this one."

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Natalie Merchant of 10,000 Maniacs believes that their brand of thoughtful, folksy American pop is an alternative — and an increasing number of people are ready to believe her. Kerry Kronfeld is one of them



'THERE ARE THOUSANDS OF PEOPLE WHO ARE LOOKING FOR AN ALTERNATIVE ... THINKING IT JUST DOESN'T EXIST ANYMORE'

10,000 Maniacs are not the sort of American pop group that washes up on the shores of Britain every day. Their up-beat, folksy brand of music has the added bonus of lyrics which actually have something to say. But whether it's because of these lyrics or the casual, unpretentious image of the band, people can't seem to resist the urge to compare them to the beatniks and hippies of past generations.

Natalie Merchant, lyricist and lead singer, resents being consistently portrayed as a Sixties throwback.

"There are certain points in history when people were thinking and acting upon their thoughts in the way that I do. It might have been things that happened in medieval times, like herbology. I believe in it, and then again so did the primitive Indians. And," she adds in a voice rich with soft laughter, "so did the hippies."

"I wasn't really even conscious of the Sixties at the time. I was never a Sixties kitsch collector. I find the aesthetics of the period revolting. All the beads, leather fringed jackets and long hair that's not kept very well. I was never really attracted to that."

Natalie fidgets in her chair while trying to think up ways she can change the media's perception of her. She crosses and uncrosses her legs, and finally settles in a knock-kneed position with her jumper pulled up above her head framing her face like a nun's habit.

"Maybe if I put on a lycra mini-skirt and wore lots of make-up and got a very fashionable haircut we could shake that image. Is it just the fact that we're not very image-conscious and we just get onstage and play our music?"

Perhaps, but Natalie Merchant doesn't need a slick new haircut or a new wardrobe to appeal to her audience. The band recently played to sell-out crowds in London, and 10,000 Maniacs' latest LP, 'In My Tribe', received both critical and popular approval. Natalie's lyrics identify problems that plague society, ranging from child abuse to man's selfish misuse of the land. Alcohol abuse was the topic of the first single to be lifted from the album, 'Don't Talk'. Stimulating collective awareness is clearly important to her.

"Obviously I feel responsible, especially in this medium. If I'm given the opportunity to speak to thousands of people intimately, the ones who buy our albums, I can't justify *not* reflecting the times and not reflecting the world or observing it as it is. It's my perspective. I know that I'm just one person and I can't live through all the things that I want to write about, so I'm observing from the other side."

In the cluttered press office where we are sitting, large Warhol-like portraits of Madonna line one wall. Natalie, the complete antithesis of a glitzy 'star' like Madonna, doesn't resent personalities who don't share her ideas on artistic responsibility.

"I think I'm more irritated at the world that we live in and the culture and society that builds and maintains a Madonna. To me it just seems that there's only so much attention — this goes for myself and the band — that pop art, a musician or performer deserves. There's only a certain amount, and then we have to realise that there are thousands of other people who have valid things to say."

When faced with the prospect of 10,000 Maniacs gaining widespread popularity, Natalie jokingly fakes terror.

"A near brush with popularity. Oh, no!"

But a breakthrough into the mainstream for 10,000 Maniacs is not really a question for the distant future.

"It's already happening. 'Don't Talk' is being put in that context and I think that's great. I think the popular music scene is really pathetic right now, and I think that only

by participating in it, and I mean by having our music played alongside the other music for comparison, can you change it. You can't just sit around and moan in the indie scene and play to the few thousand people who are already converted. It just seems like there are probably thousands of people who are looking for an alternative to what's represented in the media, and maybe thinking it just doesn't exist any more." After pausing for a world-weary sigh, she says, "We're not that radical, that's the thing."

Assuming that stardom brings with it a fat bank account, if she became a pop star how would she spend her fortune?

"I have two friends that I've promised to put through college if I made a ton of money. I would obviously buy my mother a house, if she wants that. I'd send my father to Argentina, or wherever he wants to go on vacation. I'd probably buy a house."

"I'd love to have a home in the country. Land is what I really value in life, though it seems like such a lie to try and own property, but that's just the way things are."

What does Natalie Merchant see herself doing 10 years down the road?

"I'd like to be a more serious musician, better trained at playing piano. I keep saying that I'll just vanish. I can see myself vanishing in 10 years."





GIANTS AMONG MEN

YOUR MOTHER WOULD LIKE IT

Frazier Chorus aren't ashamed to admit they make music your mum would get down to. **Johnny Dee** offers some parental guidance to a band aiming to put a little romance back into people's lives

Maybe it's the sea air or something they put in the vegetarian lasagne — but it's all happening down Brighton way. There are truly fab combos springing up all over the place. One such band is Frazier Chorus — four charming, friendly popsters.

In their less subtle days they were called Plop and performed a song called 'Eating Shit'. That was before Michele (percussion) purchased a baseball jacket with the words 'Frazier Chorus' emblazoned across it. Thankfully they chose that as a name instead.

Frazier Chorus' songs range from the almost Vince Clarke-ish poppy dance of 'Typical' to the tranquil, strange song of love at first sight, their debut single 'Sloppy Heart'.

"The whole idea of 'Sloppy Heart' is about meeting a girl on a train and falling instantly in love, but being terrified as well," explains vocalist Tim. "It's supposed to be really sexy. There's also this analogy between love and death."

Very Woody Allen.

"You love this girl so much," he continues, "that there is not enough room in your heart. So it's about cutting your wrists to let the blood out of your heart, so there's more room for her."

The song is very romantic, but not in a phoney way. They even use the word 'squishy'. 'Sloppy Heart' led one critic to call them the Barbara

Cartlands of pop — a comment Kate (flute) and Tim particularly enjoyed. They don't care if people think they're wimps.

"My yardstick for a good song," says Tim, "is if my mum and other people's mums like it."

Doesn't it embarrass you if your mum likes it?

"No, why should it?"

It's hardly cool; not very rock 'n' roll . . .

"I don't feel all that youthful or rebellious."

Are you making mature, adult music then?

Tim: "Babies like it too. There's a baby friend of mine who calls all music 'Tim'. She keeps saying 'more Tim'. Her mum puts on the Smiths and she points at the record and says 'Tim'."

Chris (clarinet): "I wouldn't call our music mature. We're not professional musicians or anything. We're awful live."

Tim: "I'd like us to be mature — a nice adult swing."

Frazier Chorus don't particularly want to become a chart band, they just want to enjoy making music for their mums. They know their music is commercial, accessible and fits in nicely with day-to-day things like catching the bus, hoovering the cat or ironing the baby.

"We're like a Milky Way bar," says Chris, "we don't fill you up." Frazier Chorus — the kind of band you can listen to between meals.

You could call **They Might Be Giants** 'quirky', you could call them 'cookie', you could even call them 'conceptual'. **Martin Aston** prefers to call the US based duo currently playing the concert halls of Britain '3-D weird pop of the finest kind'

You walk into a club (in this case, the Cat Club in downtown New York City) and head for the bar, waiting for the headliners to waltz on. A friend comes up to you, tugs your arm and tells you that the support group, **They Might Be Giants**, are really something, come and watch. So you slouch up to the front of the stage and before you know it, the two Giants — one with a battered guitar, the other clutching a battered accordion, playing to ragged beat-box tapes — are asking the audience to "scream as if they're in hell".

Suddenly, this duo are writhing on the floor while they're still playing. Next, they're dancing a folk jig. To top all that, they stand there, bombarding us with the most wonderfully crafted, addictive pop songs.

And now they've come over here to do it.

"Basically, what we put into our music may seem unjaded and incredibly earnest, but I think our attitude is more that we don't feel obliged to be gloomy," grins bespectacled guitarist John Flansburgh. "A lot of people's music is more serious than they are. If you can't include a sense of humour in what you do it isn't being very true to yourself. But we aren't a novelty band. Ultimately, it's hard to be taken seriously when you're funny."

Back home in the States **They Might Be Giants** are considered a performance art group, both because of the venues the group originally started out playing in, and also because of the obvious strategic ironies in their work (roughly translated as 'don't take the humour out of seriousness'). They also have a huge spread of music styles they can play. Imagine folk-pop, polka-pop, Talking Heads-pop, weird pop, chart-pop and pop music as played by those fluffy TV animals of yore, the Banana Splits.

"Some people say we're conceptual," says accordionist John Linnell. "Which we are in that we play with tapes; we aren't *real* rock 'n' roll. We're conceptual in that we think about what we're doing as opposed to working on this U2-spiritual *motor*."

That's conceptual as in asking the audience to impersonate a car crash, right?

"Yeah! We split them up in half and the first side goes" (impersonates screeching brakes . . .) "and then we get the other half to go . . ." (impersonates crushed Cortinas . . .) "It's a real treat for us because it's totally 3-D to hear the car crashing one side and smashing the other. I don't know what it's like for the audience though." Like 3-D pop, boys, 3-D pop.

To overdo the pun, these two *should* be giants.



“I GET MORE SEX THAN THE AVERAGE PLUMBER”

Motorhead's Lemmy can still show today's young grebo upstarts a thing or two about wild rock 'n' roll behaviour. **Pete Paisley** talks to the drinking man's Bill Wyman. Head shots: **Jayne Houghton**

Sex objects are strange things. Maybe the strangest of them all is Lemmy — a tall, waist-thickened, long-haired, handlebar-moustached, white-booted, flares-wearing, mole-blitzed singer and bassist who you might think would have difficulty pulling himself into a cardboard box for the night, let alone into someone's heart. But pull he does.

A young metal maiden of my acquaintance once spent an afternoon in a wild swoon detailing the dream evening she'd spent with gentlemen Lem. And there doesn't seem to be any shortage in the queues lining up in Lemmy's corner at the Limmelight's VIP lounge either.

It all seems to have started at 17; sowing underage seed that could have warranted slammer stretches of six years at the time (the Fifties). An outraged father of one of Lemmy's teenage paramours furiously accused him of being "an exiled Welsh beatnik".

Days long gone, yet Motorhead are still here and somehow still current. Maybe the days of number one albums like 'No Sleep 'Til Hammersmith' are over, but Motorhead still tour, still shift units and still... booze an incredible amount.

Lemmy is a self-confessed alcoholic, chain-drinking teacups full of Jim Beam as we talk. It hasn't stopped him releasing an amusing album called 'Rock 'n' Roll' and a perky single, 'Eat The Rich'. It has, however, slightly affected his metabolism. This becomes apparent when I ask the drinking man's Bill Wyman how he remains such a big hit with the girls.

"I'm not," he all-too modestly replies. "If I was I'd be doing a lot more. I get more sex than the average plumber, but I'm one of those geezers who'll talk to anybody. Then again not so many people devote so much time to chasing birds as me.

"Half the time these days the magic just isn't there, especially when you drink as much as me. Very few people are coming forward anymore saying, 'Oh you're a paradigm of sexual virtue, Lemmy'."

Yeah, but you are generally known as gentleman Lem...

"That's why I sleep at night mate. My morals

are about as good as you get. It's only at a certain age you act the tough guy bastard. You only need one really good quality kicking to cure you of that, and I've had two or three."

Motorhead are fast becoming an institution by virtue of their headlong crashing of a variety of musical good-taste barriers many moons ago. What's more surprising is that with all the recent HM flare-ups and fragmentations they're also still pretty influential. Could grebo be yet another of Lemmy's wild oats?

"I'm not a grandfather of any kind. I've seen it all before with a different haircut," sighs Lemmy. "When I saw Anthrax at Donington I couldn't hear them like their fans could. They're so fast I can't get any melody at all from it. All I get is the pace for the sake of it. We learnt how to be coherent."

And this from the man who's led his whole life in double time! But then again remember the musical roots.

"I've slept out on railway stations to see Billy Fury, Marty Wilde and the Beatles. Eddie Cochran and Buddy Holly were the pair. Cochran was unbelievably ahead of his time on guitar. He was playing solos then you could put on records today and be quite at home with."

Motorhead's current push comes after a three-year legal battle with their old Bronze label. The new LP comes with a tie-in on the Comic Strip's shabby new movie spoof 'Eat The Rich', of which Lem's theme music is easily the best part.

The Comic Strip link actually dates back to 1975. Nigel Planer and Peter Richardson were in a 'theatrical rock 'n' roll band' who supported Motorhead at a college all-nighter. They were bottled offstage. But as Lemmy remembers, "They could have been worse. They could have been the Osmonds."

He reels off some of his lines from the movie with evident relish.

"I've been remembering lyrics to songs for 25 years mate," he reminds me. "It comes a lot easier than for most people."

“I'M PREPARED TO WORK FOR A GOAL THAT I AS AN INDIVIDUAL WILL NOT LIVE TO SEE”



Militant Muslim rapper Brother D preaches a musical manifesto of black survival, black pride and hope for a brighter future. Malu Halasa investigates

Brother D Aamaa Nubyahn, a militant Muslim maths teacher from Brooklyn, doesn't like being interviewed, but when he is he doesn't allow any interrupting.

"Other rappers may not seem political," he explains, "but everything they talk about is political really. Even if they are not politically conscious the statements they make reinforce certain negative ideas that keep black people in the subjugated position we are in."

In 1981, Brother D with the Collective Effort forged a new direction in rap by making the "educate, agitate and organise" politics of 'How We

Gonna Make The Black Nation Rise' eminently danceable. In 1984, he recorded 'Grenada: Up Against The Beasts', a little-known, difficult-to-find track on a Reach Out International (ROIR) cassette, which criticises Reagan's 1983 invasion of the island.

The recently released 'Clappers Power' on Rough Trade was named after producer Lister Hewan-Lowe's New York record label. It concerns a subject close to Brother D's heart and mind: black power. Since he makes an average of one record every three years, this is one rapper who definitely means what he says.

"I don't see things in a black and white way, I see things in a black way. I try to make everything I do be in the best interests of my people — that is what is foremost in my mind. If they don't act in their own best interests, they will eventually cease to exist."

Survival and pride are key in Brother D's manifesto. How does he think change will come?

"Malcolm X taught us by 'any means necessary' be it peaceful or violent.

I'm prepared for a protracted struggle, it isn't an overnight thing." There is sadness but determination in his voice. "I'm prepared to work for a goal that I as an individual will not live to see."



Go Boil Yer hEad!

Think you've got something to say? Then brave the wrath of Tony Baloney — the man with the loud mouth and even louder bottom. Write to the old wind bag c/o *rm*, Greater London House, Hampstead Road, London NW1 7QZ.

■ In response to Hilary Woodside (Mrs), mother of three and member of the Conservative party, no less! (*rm* November 28). What the hell has your political allegiance got to do with the fact that you object to someone drooling over a pop star's groin? We can only assume that you are of those retarded Tory cows who have somehow deluded themselves into thinking they represent some righteous crusade of goodness and morality. You are not an "admirer of true music", you have personal preferences just like everybody does.

Shock! Horror! A girl somewhere drools over a pop star's groin. Evil, vile, corrupt child! Pop stars are promoting "obscene sexual deviance". I don't know how Sara 'Somewhere In The Back Of Beyond' feels about becoming a dirty pervert but I know that you, Hilary Wooside (Mrs), three kids etc are a stunning hypocrite. What is good old Whitney promoting in her latest awful video as she holds the mic to her groin and pulls orgasm faces? True music perhaps? I suppose being a born again Christian makes it OK for Donna Summer to act like a dumb tart, prostituting her face and body left right and centre. As if killing us with their music wasn't enough. You suggest Sara should scrub floors and clean windows to cure her obscene lust for sexual deviancy. What a strange woman you are!

My advice to you, Queen Vicky, is just to lie there and think of England and pretend it isn't happening. I hope your hair falls out before you reach the pink rinse stage.

Troubled Joe, Lancashire

● I'm becoming very concerned with all this talk of perversion, groins and deviance which has been creeping into my precious, formerly squeaky-clean column. I mean to say, when I was offered the job I was told that all I had to do was answer puerile letters from illiterate acne ridden kids whose only concern was why we hadn't had a *Smiths* feature for at least a week. I'm not surprised you call yourself

Troubled Joe; if I spent all my time worrying about other people's sexual hang-ups instead of enjoying the smell of burnt rubber, I'd be troubled.

■ What are you cretins at *rm* doing? I mean, man, why don't you leave the top 100 singles and albums charts in the middle of your superb mag? Just recently they've been going all over the place. Now when I take out the charts I lose number 57 or 58. So can you please tell whoever is responsible to go boil their head and put the charts back in the middle or even put them where they used to be all those years ago, on the inside back cover.

J Burgess, Sevenoaks, Kent

● You've got some front, calling us cretins. I mean, anyone who can't even find the charts must have the IQ of a mouldy carrot. I'm sorry if the challenge of trying to find the wandering charts spread is a trifle taxing, perhaps in future when you receive your copy of *rm* you carefully make your way to page two, which can often be found just inside the front cover (you know the cover, it's the shiny page with the price on), whereupon you'll discover our ever so comprehensive contents list, which might save a day or two.

And if there's anyone out there who's seen your numbers 57 or 58 they can send them to *rm* towers and we'll forward them to you.

■ Once again us 'northern peasants' have been shat on by the arseholes from the south. Tickets for Eric Clapton at the Royal Albert Hall (surely one of the ultimate concerts in music) were on sale down there a week before us mushrooms were told.

If I can dig my way out of the shit I'll be at the front come the revolution. PS. No smart answers please, I would like the last word.

M Shaughnessy, Acklam, Cleveland

● Well, how refreshing it is to hear from a northern person who knows their place on the evolutionary scale. Certainly no delusions of grandeur there. Well, being so smart, you'll appreciate that the whole ploy in not telling you degenerates until a week later is that it gives us superior southerners a chance to snap up all the tickets thus preventing any of your lot from descending on our treasured city and contaminating it.

■ Gene Loves Jezebel, approached from the correct direction, are one of the most interesting bands ever to have lived, but your interview (*rm* October 24) didn't show them to their full. And what right have you to condemn the view that they are 'that band with twins in' when you only interview the twins? Pete, James and Chris are great blokes, and a few more people would know that if magazines like yours interviewed the whole band.

Laura Alice, Braintree, Essex

● The correct direction to approach the Jezzies from is above, with a 16 ton weight. Anyway, we only deal with the organ grinder, or grinders in this case, and not the monkey. And besides, if I bought a magazine because it trailed a feature on the Beverley Sisters I wouldn't want it spoilt by quotes from their drummer.

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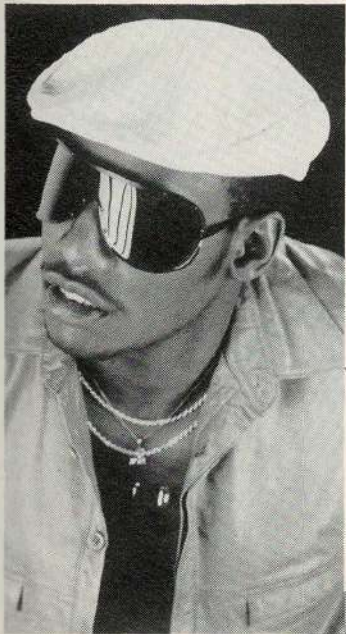
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'CROSS THE TRACKS

Tim Jeffery's regular round-up of all that's cookin' on the nations hottest dancefloors

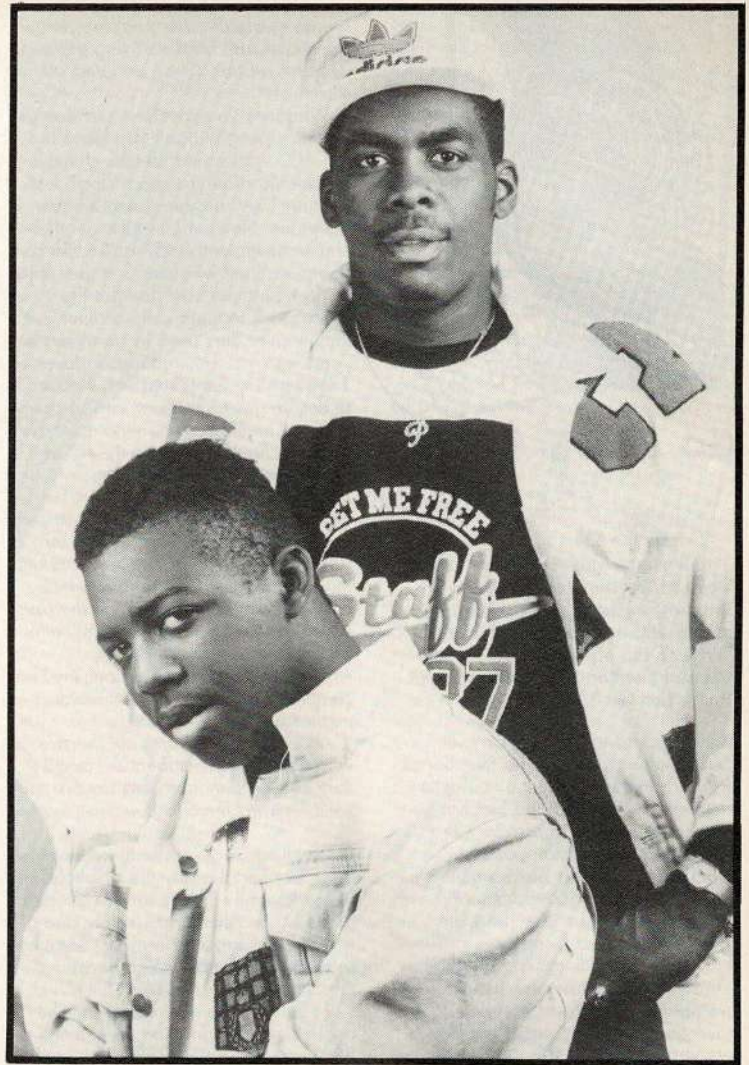


● KOOL MOE DEE

Kool Moe Dee appears to be picking up the gauntlet thrown down by LL Cool J. 'How Ya Like Me Now' is a hard rap bitterly attacking all the current wave of MC's who Kool feels have ripped him off and are blatantly copying his style, but he saves the bulk of his wrath for America's brightest young star LL, who has apparently jumped the gun in anointing himself the 'New Grandmaster'. On Kool's new album cover he poses in front of a jeep which is crushing a Kangol hat under its front wheel. There's a less subtle assault on the inner sleeve with a breakdown of those qualities that make a good rapper, placing LL well down in the ratings. Kool himself is a true veteran of the hip hop scene who started out in his native Harlem as part of the Treacherous Three back in 1980, releasing a string of singles on the Sugarhill label, the most successful being a rap version of Taana Gardner's 'Heartbeat'. Kool went solo in '85 and last year brought a wry smile to many faces with his tongue-in-cheek tale of a sexual encounter with 'Ms Microwave' in 'Go See The Doctor'.

There's slightly less heritage behind **Krush**, a new outfit from Nottingham whose 'House Arrest' has been causing a stir. Cassius Campbell (aka DJ Cassroc) and Mark Gamble make up the core of Krush, who've only been in existence a few months. 'House Arrest' first appeared as a white label in underground clubs in the Midlands following the now common formula of appearing to be of American origin. But rumours of it being the latest hot import from Chicago soon evaporated as the jack track was picked up by Phonogram and the true identity of Krush was revealed. 'House Arrest' features Ruth Joy on vocals. Mark Gamble is also involved in another Nottingham-based house group **T-Cut-F**. Connoisseurs of club music have been observing the emergence of quality home-grown house particularly in the midlands and the north, much of it superior to current imports from Chicago.

'Heavy Vibes' by **Montana Sextet** is receiving a new lease of life with a re-release and remix on 10 Records. The track was originally released five years ago and its infectious groove became enormously influential on the direction of club music. Last year's 'Back To The Scene Of The Crime' by **the Incredible Mr Freez** and the more recent LA Mix are just two examples of current tracks based on the innovative rhythm of 'Heavy Vibes'. Its creator, the talented multi-



● EPEE MD

instrumentalist Vincent Montana, played a key role in the development of the 'Philly Sound'. Vince's career stretches back to the Fifties, working with jazz greats such as Charlie Parker and Clifford Brown, through the Sixties with Chubby Checker and Frankie Avalon, and into the Seventies when he was one of the Philadelphia Label's unsung heroes, playing on nearly every hit record they produced. In the late Seventies he moved to Salsoul where he created that large lush-sounding ensemble, The Salsoul Orchestra.

New York is still pumping out the hardest raps. **Epee MD's** 'It's My Thing/You're A Customer' is typical of the new generation of street hip hop, based on the Whole Darn Family's 'Seven Minutes Of Funk' and Marva Whitney's 'It's My Thing'. Eric Sermon and Parish Smith make up the duo, both are still at high school in Long Island. **The Microphone Prince**, real name Louis Caban, similarly uses the Commodores' funk classic 'Brickhouse' as the inspiration for 'Rockhouse', just one of three strong tracks on his current EP, which also includes a bizarre rock 'n' rap version of Elvis's 'Hound Dog', and 'Memory Lane', another rap based on the now familiar 'Don't Look Any Further' bassline. It's the bargain buy of the moment. The Microphone Prince's only previous release was 'Who's The Captain' based on an Abbott & Costello sketch.

While the whole nation is now being introduced to the talents of **Public Enemy** in the form of 'Rebel Without A Pause', the source of their latest offering is the soundtrack from the forthcoming film 'Less Than Zero'. 'Bring The Noise' continues where 'Rebel' left off, whilst the soundtrack album also includes a new track by LL Cool J.

Sweet Tee and **Jazzy Joyce** scored a club hit with 'It's My Beat' earlier this year. Now Sweet Tee goes it alone with 'I Got Da Feelin' based on 'Cold Sweat' and due out on Chrysalis.

'Tighten Up' by **Wally Jump Junior and the Criminal Element** borrows from the past and the present. The title and rhythm come from an Archie Bell and the Drells classic whilst Janet Jackson's 'When I Think Of You' is used in the intro. Wally Jump began his musical career with an array of New York bands like the Fulton Funk Essentials and the Notorious Tornado Brothers, but it was tragically interrupted in 1982 when he was falsely convicted of a robbery. He was sentenced to five years but was exonerated in 1985 when the actual perpetrator confessed. While behind bars, Wally was introduced to a group of musicians with similar musical goals, and thus the Criminal Element were born. Their brilliant reworking of Dhar Braxton's 'Jump Back' and 'Turn Me Loose' became dance floor favourites last year.



'TO ME THE HOUSEMARTINS JUST SOUND LIKE A SKIFFLE GROUP'

That's the considered opinion of the man many people regard as the personification of rock 'n' roll. Mick Jagger reflects on 20 years of answering the same questions. Johnny Waller nods his head

Mick Jagger walks into Suite 751 of the George V Hotel in Paris and apologises for being 10 minutes late. Tentatively, I suggest that during his recent bout of interviews he's probably been answering the same questions over and over again.

"Yeah, for the last 20 years," he replies.

It's only my view, but the man seems to have set up a rock 'n' roll persona called Mick Jagger which has a separate identity and image. So tell us Mick, have you deliberately separated your private and public sides in order to protect your privacy? Because there's very little vulnerability to your music . . .

"Well, most of the Stones' music was not very vulnerable — obviously there's a lot of exceptions, particularly the love songs. But as for the Stones' attitude, it was a sort of 'I'll knock you down' approach. It's not supposed to be a vulnerable, willowy music . . ."

But you don't really seem to have gone through phases in your life which drastically altered your artistic output and made the two indivisible.

"You mean jumping in with two feet emotionally? Yes, OK — to take John Lennon as an example — John was a person who would jump in at the deep end, he would embrace a philosophy or whatever and it would become the all-pervading force in his life, whether it was falling in love, falling out of love, being a father or peace for the world.

"And he would go through those things — this is what I observed, anyway — it was wonderful, in a way, because he would totally embrace them and he would totally believe it, it wouldn't just be something he was posing to believe in, he would *totally* believe it. But I think you'd be hard put to find anyone else

who really lived out something and wrote about it as John did. Whereas someone like John would have a bed-in for peace, you don't see Bruce Springsteen doing that!"

No, but through his own personal doubts and fears, he did the 'Nebraska' album, which was a radical artistic departure . . .

"But he didn't go and LIVE in Nebraska though! That's what John would have done! I'm not saying Springsteen wasn't concerned, but John would have tried to re-start a steel mill and marry a girl from Nebraska!"

"But you don't have to be quite that extreme to write from the heart. And sometimes you just wanna be light . . . like 'Honky Tonk Women', it's a great song, but you can't really say it's of great social importance, because it isn't! It's a just a good laugh — good-time music."

It's impossible to argue such a point with an artist who has been responsible for such 'good-time music' as '19th Nervous Breakdown', 'Brown Sugar', 'Tumblin' Dice', 'Start Me Up' and 'It's Only Rock 'n' Roll'. But the last Stones album, 'Dirty Work', was a messy, unconvincing shambles and Jagger's current solo album, 'Primitive Cool', is merely a workmanlike rock release that shows him marking time.

However, there are brief glimpses where 'Primitive Cool' captures an animal ferocity and spark of energy that few people half Jagger's age could hope to match.

"Rock 'n' roll still has a tremendous amount of naivety. Probably one of the biggest difficulties is to retain that naivety. Also rock 'n' roll has never had maturity because the musical form was never mature — but it's older now than it was 20 years ago, so it's got a bigger history and sense of tradition. You're pushing the frontiers all the time, unlike other forms of popular music like jazz, which doesn't rely on lyrical content, so it's very hard to draw analogies with rock music."

"It's just a 30-year-old thing and nobody really knows how it's going to develop. So everyone who's out there actually doing it is pushing it on."

What's been the most liberating development in the last 20 years which has allowed artists to explore new areas? Or do you just think we're re-inventing the wheel?

"That's really hard . . . I guess the most daunting thing is that every time a new band comes along, it seems to go back to zero again and they become like

glorified skiffle groups — just three guys on guitars and you think 'F***in' hell!'"

Is that a good thing? Is it regenerative?

"It might be! It's good and bad. You come up with a group like the Housemartins, God bless them, I mean where are we going? To me the Housemartins just sound like a skiffle group really, so that is regenerative in a way because it's very simple to do. You just pick up a guitar and you don't need anything else other than what was needed 30 years ago."

How much have you improved technically? How much has your guitar playing improved?

"Hah — f***in' hell! Well . . . ah, not very much! I don't have a great gift for playing guitar, but I think as a writer, I've definitely improved, both musically and lyrically."

How did you collaborate on songwriting with Dave Stewart — were you doing the lyrics while he wrote melodies?

"Nah . . . As a singer, you're the one who's inventing the melody — it's very rare that the guy who works out the chord structure actually writes the melody. He'll usually say, 'look I've got this idea' and then goes 'chang-chang-chung!' — but that's not really a song. With Dave, I wrote the lyrics — sometimes to my own melody, sometimes to something that Dave had a melody idea for — it's very hard to analyse who wrote what."

Jagger and Stewart first met socially, and started writing for fun. They're still doing it.

"We wrote another song last weekend just for fun and then recorded it when I went over to see Dave while he was doing overdubs on the new Eurythmics album. Annie was in the garden and I just wrote the lyrics on the back of the proverbial envelope and we just did the track — so there it is, it's not for anything. Yeah, it's a laugh, just plonking away . . ."

"I mean, Keith and I would do that as well, and what you end up with is a whole lot of songs that are just sitting there and that at some point you can bring them out because it's great not to have to start from scratch each time. As a writer, it's a great to say 'Well, I've got these 10 songs' of which only five might be any good, but that's a start. Keith and I, as I was saying to you before, we always had tapes of material . . . between you, you'd have a lot of stuff. Contrary to popular myth, we didn't live in the same room together like in 'Help' — so you'd have loads of cassettes of stuff written alone, then we'd put it together."

Do you take ideas from other media sources, like films or books?

"I try not to live through films because that's very dangerous. You do get ideas from other sources like books, but I think it's really great if you can just go back to real-life observations."

Have you any plans to do more films yourself?

"Yeah, I'm supposed to be doing this film with David Bowie, but we've still got to do a lot of work on the script. We've developed it between us — we did the deal with UA and saw 50 writers . . . it's great to do it from that view rather than be asked to do a role in a film where you're sent the script and then you say 'Well, I don't really like these lines'."

Does it have a working title?

"It's called 'Rocket Boys', but that might change — it's so long until it comes out that I hate to talk about it. I mean, it'll probably take two-and-a-half years from now . . ."

Lastly, what's your biggest regret and biggest achievement?

"Oh, I can't do that in five minutes, I really can't!" One song, one gig?

"I can't really think of a watershed terrible experience — there have been quite a few burn years. I think what I'm proudest of is not particularly one thing, but helping to build this kind of music. That's really the lasting achievement for me, rather than saying 'I really enjoyed doing Live Aid' or 'I remember when I did Hyde Park'. It's establishing rock as a viable form of music so that you can not only be stupid and naïve, but it can also be intelligent and make social comment and come straight from the heart. So you can now encompass a wide range of emotions in what was originally a pretty narrow form of music in the Eighties . . ."

'being a yuppie is better than being one of those people who wear baseball caps and pretend they live on the streets'



Photo: Janette Beckman

As **Simply Red** lay their candidate for 1987's Christmas number one at the feet of the record buying public, **Robin Smith** talks to Mick Hucknall about Thatcher, Polanski, Cole Porter and AIDS, and finds out why a man whose ambition is to have his own cookery TV series couldn't care less if you called him a yuppie



Some songs are like old friends. Sometimes you don't hear from them very often, but they always turn up just when you need them. For Mick Hucknall, Cole Porter's song 'Ev'rytime We Say Goodbye' is like that.

"I remember hearing the song on a pub jukebox," explains Mick. "It's one of those songs that lingers with you and you really can't have too much of it. 'Ev'rytime We Say Goodbye' might be a sentimental song, but it's not at all sloppy. Porter had a great sense of dignity in his lyrics. He had the ability to write tenderly but strongly."

"He was a very literate songwriter and he had a superb way of expressing himself with a simple idea. He could couple up phrases or words in a very simple but dramatic way."

Simply Red's version of the song is out at Christmas, but it's not your typical novelty Christmas record about sleigh bells and people groping each other under the mistletoe. It's a sensual love song full of warmth and passion.

"I think this song says more about Christmas than a lot of those jokey singles," says Mick. "Christmas can often be a sad, retrospective time. Actually, I thought 'Ev'rytime We Say Goodbye' would perhaps make an interesting flip side of a 12 inch single, but everybody said it sounded so good that it was put out in its own right. I hope I've captured the spirit of the original."

This year Simply Red have spent much of their time consolidating their position worldwide. They've been on the road almost constantly and Mick says he's only been able to get back to his flat for two weeks.

"I think this band cares about people. We're able to communicate with people on a massive level. People is a lovely word, isn't it? They come in all shapes and sizes and colours to our concerts. I would say we now have an audience that starts at about the age of 15 and then ranges up to 50-year-olds and probably beyond that. I don't mind if we've moved into the yuppie market because it seems that if you're young and you've got a bit of cash, you're going to be labelled a yuppie anyway. Being a yuppie is better than being one of those people who wear baseball caps who try and pretend they live on the streets."

"On tour I found myself getting very homesick for Britain. I thought I was going to go crazy in America. It's comforting to come back home because the culture here is so firmly established. It's nice to let your feet tread back on solid foundations."

"Playing Australia was interesting. In the cities the people are pretty slick, but outside it's just like 'Crocodile Dundee'. But they were a great audience. Australians are very blunt people. They're like northern people and if they don't like you they'll tell you about it. I like their honesty."

Dressed in a rather tasty suit he bought in America and looking particularly well scrubbed, Mick looks the picture of health today, despite the year's busy schedule.

"I'm not a muscle bound freak but I do keep in trim," he says. "I do sit ups every day and I enjoy cycling. I'm also a pretty mean pool player."

"To keep my voice in shape I gargle with salt water and the sit ups help to keep my stomach muscles developed. I sing from my diaphragm, you get trouble if you sing from your throat all the time. That's when vocal nodes develop."

"People get very confused about my body. I remember a review of one of our concerts said I was a waif like boy and then another review said I was fat. I'm a bit ugly but I don't care. I'm not your typical shiny, shimmery pop star with wonderful teeth and a square jaw."

"Simply Red have never written anything with the deliberate intention of getting into the top 10. Of course, the band has been marketed but I always think we've been honest in our approach to music. We play because we enjoy it, and we just want to communicate that enthusiasm. Ninety per cent of the other music I hear is crap. The so-called new soul music is really nothing new at all, it's all been ripped off from James Brown and he should sue. It's disgusting that entertainment is now considered to be two DJs on a stage just spinning records."

"Britain has become a right wing country full of right wing record companies. They just want to sign up inoffensive bands, full of sweet-looking faces. In many ways the situation we're in now is exactly the same as the time just before the Beatles broke out and shook up music. There was a lot of inoffensive music which had to be cleared away then as well."

"Travelling around, particularly in America, you can see

the problems that we're importing here. We're being sold down the river piece by piece. The people here have no control anymore. If Maggie Thatcher walked through the door I'd order her to give us back our health service and give us back our dignity."

Always forthright in his views, Mick Hucknall has sometimes landed himself in trouble with some of the things he's said. But he's a positive sort of bloke who doesn't like compromise.

"I enjoy being difficult. I like reacting to some of the absurdities of this business."

Recently Mick was in the news for allegedly saying that he wasn't going to use condoms despite the AIDS scare. This was highly controversial, especially considering the big AIDS awareness concert at Wembley.

"That statement I made was taken out of context," says Mick. "I was discussing birth control with a journalist and that quote was lifted when the AIDS scare broke. I don't think I'm obsessed with sex, but journalists always want to ask me about it."

It seems that Mick still likes to see himself as a bit of a rebel. Despite the fact that Simply Red have cracked the charts and are selling zillions of records worldwide, he still likes to cock a snoot at some of the people around him and I imagine he chooses his friends carefully.

"I used to go to clubs and be amused by what I saw. I enjoyed being an observer, seeing the antics of other people, but then people started taking pictures of me and I realised I'd joined the other goldfish in the bowl. Somebody took a shot of me with Andrew Ridgeley's girlfriend and said I was going out with her. Amazing."

After Simply Red's British dates, Mick will be working on some more songs for another Simply Red album (as well as some for Anita Baker), which should see the light of day next year. Mick admits he wasn't entirely happy with Simply Red's last album, 'Men And Women', and would like to make the next one sound a little bit harder.

He's also working on a song for a Roman Polanski film

due to star Harrison Ford. Like many a pop star before him, he wouldn't say no if somebody offered him his own movie role.

"The Polanski film is called 'Frantic,'" he explains. "I don't think it's fair if I tell you what it's about though; wait for the press release from the film company. I've had dinner with Polanski, and he's a fascinating person."

Mick also has a great deal of respect for Prince. The two met recently and, according to Mick, got on well, but it's unlikely we're going to see them team up.

"I think Prince has been one of the most important people of the last 10 years," he says. "Certainly, when I listen to George Michael I can see the influences. I think Prince suffers from over-indulgence though, 'Sign 'O' The Times' should have been a single album."

One of Mick's most bizarre ambitions is to host a television cookery programme specifically aimed at low income families. He tells me he's a bit of a wiz in the kitchen, tackling anything from French cuisine to Sunday roasts. But apart from a few interesting tidbits Mick is prepared to throw your way, he likes to remain quiet about the rest of his personal life.

"I suppose I'm a bit boring really. Maybe I should be a bit more of a pop star and then people could write more lies about me. I had one story that said I ditched my girlfriend because of my career in music, but it just wasn't true."

Mick says he's content to carry on making good music with Simply Red, writing songs which usually come to him as he strums along on his acoustic guitar. A fortunate man, he says he rarely gets mental blocks.

"The ideas just flow, there's usually something floating around waiting to be grabbed."

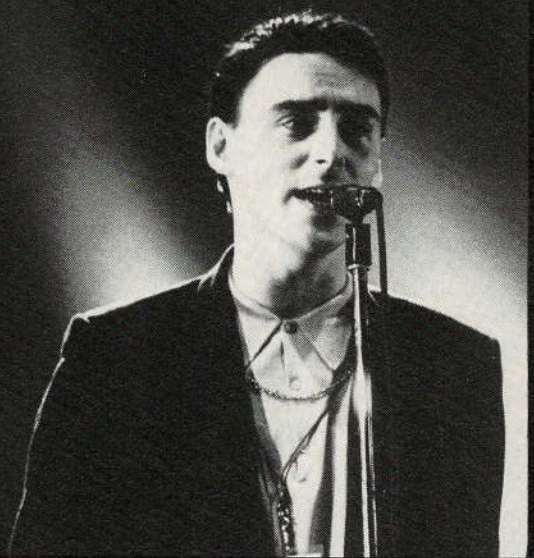
Does he think people will remember a Mick Hucknall song like they remember a Cole Porter one?

"Oh, I don't know, time alone will tell. I can't predict the future. All I can say is that Simply Red will continue as long as we feel we have something to say and we still enjoy playing music. If the day comes when I don't enjoy music, I'll pack up — but I'm still having fun."



Photo: Janette Beckman

W



Steve Double

▲ THE STYLE COUNCIL, HAMMERSMITH ODEON, LONDON

Ten oh so glorious years on and Weller is the only old punker who's still holding his own. Mick Jones is losing his hair and stretching too much substandard songwriting across too few albums while John Lydon clings onto a career still imagining that being perpetually bug-eyed is consistently entertaining.

Weller's angry young Jam remained largely an embarrassment of misguided angst and hollow tunes. But the Woking Wonder matured beautifully, taking bohemianism by the hand and making a new head start for happiness...

The Style Council have changed over the years, but their cappuccino sleeve note crap has soured too many of their recent singles. Too often Weller's seemed content to come the young, lippy male model of concerned stylish affluence — more bothered about the set of his barnet than whipping up those blazing performances he's capable of.

But luckily tonight we got the breaks. Starting off anonymously, the unsubtle sound mix — which stuck for the whole evening — distorted 'Ever Changing Moods' and 'Angel'. But thereafter Weller pretty much paid in full.

What's really steering the Style Council through the bum rush moments these days is the major part now being played by DC Lee as a focal and vocal point — both as the object of Weller's lyrical affections and as a group leader in her own right. 'Headstart', 'Cover Me With Love', 'Everything To Lose' and 'You're The Best Thing' benefited massively from the sensuous energy she brought to the songs and the ravenous response she extracted from Weller. He's never commanded such presence on-stage before, and the totally atomic version of 'Money Go Round' climaxing the set finally took the Councilors out of the pseudo sophisticated CD arena and back into the sweaty jazz club territory.

If you can swallow the Paul 'n' DC/John 'n' Yoko developments and the overly brisk arrangements of some of their old favourites, you'll find the Style Council at an absolute peak, playing it all again with the verve and joy of absolute beginners.

They're young, they're in love and here's to 10 more soul scorched years. Dig it!

Pete Paisley

■ SKIN GAMES, MARQUEE, LONDON

Skin Games exist in the listless void between shameless chart pop and FM flavoured rock. It's a safe, formulaised cavern shared with the likes of T'Pau and Heart.

They may not be attracting big crowds, but Skin Games are pulling in some varied punters. Where else would you find spotty Happy Mondays clones, fading glam rockers and London soul boys all with toes-a-tapping? On second thoughts I'd rather not know.

It's a faintly pleasing sound, with the pulsing 'Please' and the induced calm of 'No Criminal Mind' the main contenders to break the shackles imposed by the band's in-

nocuous backdrop. Skin Games' fleshy power pop offers so much, but delivers very little, which is a shame because aimlessly active vocalist Wendy Pygott deserves better. Without her crystalline larynx holding the band together they would become yet another spot on the face of the Marquee. Changing tact, from love-torn banshee to the low, caustic cry of the dispossessed, Wendy's songs are always very personal.

With the right packaging, and the emphasis firmly on Ms Pygott, Skin Games could rapidly transfer their poignant dramas from Marquee anonymity to major hall acceptability. Given the petroleum backing of a band throwing caution, and the rule book, to the wind, there could well be sparks flying.

Tony Beard

■ KILL DEVIL HILLS/CARETAKER RACE, 100 CLUB, LONDON

With the student/bedsit mantle now up for grabs following the Smiths' demise, Roustabout records step manfully into the marketplace with their company's two creative mainstays, Kill Devil Hills and Caretaker Race.

Kill Devil Hills have the bandannas, the motorcycle boots and the semi-acoustic approach to angle them into the right heartlands, and with the single 'What Comes After' they nearly have the songs too. But it's early days yet, and their best bits still tend to be the sharpshooting 10 second lead bursts that punctuate their general Gretsch guitar slinging.

Leyton's Caretaker Race manage to combine the most meaningful bits of Lloyd Cole with the more sensible melodic sections of the Cure, whilst singer/guitarist/conceptualiser Andy Strickland (yes, *rm's* very own) acts tough but fair with his Fender Jaguar. Sort of liked 'Gun Metal' and 'Man Overboard', while not really being one for the fog-hanging, Dylanesque keyboard bits, but 'One Rung Down' was particularly bolshy, with Andy clearly seen to be giving it loads. Also a must is the 'Hertford Valley PTA' soundalike single 'Somewhere By Sea' — a song with all the resonance and pathos of a child's favourite seashell.

Caretakers of the world unite! This one could run and run...

Pete Paisley

■ RED LORRY YELLOW LORRY, UNIVERSITY OF LONDON UNION

Get off the road, the Lorries are back with a vengeance. Leeds' finest prove that when it comes to the raw noise game Britain is best, wiping the floor with Hüsker Dü and Black Flag in a barrage of white-hot sound. Inspired.

When Chris Reed wants to 'Talk About The Weather' everyone listens. Red Lorry Yellow Lorry are no longer the ugly gothic duckling of 1984. Mixing serrated savagery with menacingly dark hues of violence, they have become a bewilderingly awesome live force. Surrender.

Basking in the cold glare of a single spotlight, Reed and

Dave Wolfenden unleash a brutal onslaught of aggression, and as they slice into the harsh 'Monkeys On Juice', the Lorries are running on a full tank.

Technical problems only increase the tension. The glint in Reed's eyes turns to a glower; any minute now he's going to 'Shout At The Sky'. Yeeoow!

Tonight the Lorries were close to perfection, taking their fractured dreams to the point of no return and immersing the sweat-soaked crowd in a wall of sound so intense it was frightening. Where will it end?

'Chance' provides one last emphatic surge of power, then they're gone. If these guys were American they'd be gods.

Tony Beard

▼ ALISON MOYET, APOLLO, MANCHESTER

Tonight's concert is the tale of two singers — the Alf who rose to fame singing Vince Clarke's clockwork bunny tunes and the Alison Moyet who has blossomed into one of the strongest vocalists around.

The impact Alison has had on the charts since the early Eighties is mapped out in the space of an hour and Alison looks pleased with herself. "Thank you," she bawls. "Cheers!" The nice thing about her is there's no pretension, no stage flash, no affected histrionics, just good solid rockin'.

She throws herself into her work with relish — I've never seen anyone sing "Diddle iddle na na na" with such authority and passion as Alison. There was a bad point though, but only one, and that was an attempt at Jacques Brel's dark and dramatic 'Ne Me Quitte Pas', which, although sung well, seemed out of place here and was greeted with an embarrassed silence.

But the highlight was a staggering version of Otis Redding's 'Try A Little Tenderness', and her faithful rendition sent shivers down the spine.

More like this and Alison will remain one of our more durable pop assets.

Vince Hurst



Steve Wright

■ TWINSET & THE PEARL, DINGWALLS, LONDON

Twinset & the Pearl are Jools Holland's young twin siblings coupled with the vocals of Lisa Covington. The Jools Holland comparison can't be ignored as Chris moves, sings and almost plays the keyboards exactly the same as his more famous brother. Unfortunately Jools' inherent wit has yet to be handed down.

Luckily Lisa doesn't look like Jools and sings a bit better as well. Her roaring vocals help the band's no-nonsense rock 'n' roll to compete with the loud banter at the bar.

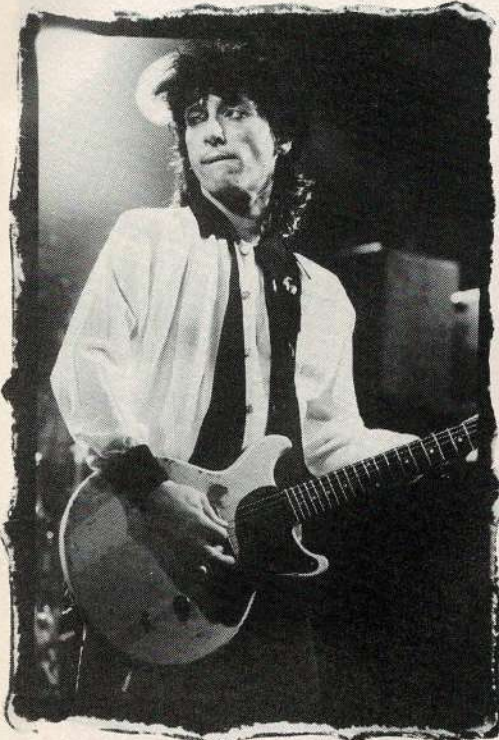
Twinset & the Pearl are competent musicians and with

Lisa's stunning looks could easily gain a great deal of exposure. It's a shame that they're currently satisfied to fumble their way through a series of cover versions, though. It was almost painful to hear 'Band Of Gold' forced through the PA like washing through a mangle. Such moves are a waste of time, since they proved with 'Without You' that they are capable of writing pleasant pop songs.

Their single 'While The Going's Good' was improved, too, by dressing it with all the energy lacking on the over-produced record version.

Twinset & the Pearl have the capability to become much more than a pub-rock band. The coming year should see them sink or swim.

Simon Dine



Steve Wright

▲ JOHNNY THUNDERS, INTERNATIONAL 2, MANCHESTER

Tonight, decked out in a C&A blouse (frilly bow and all), Johnny Thunders looked more like Keith Richard's favourite aunt than the king of lowlife. As he dragged us through the world's greatest show opener, 'Pipe Line', the man seemed to be well on form. Funny how first appearances can be misleading.

Barely into the second song, it became apparent that the backing band were nothing more than youth club glam boys, an obvious case of fur coat and no knickers. Whilst they cavorted and pouted mid-stage, Thunders was desperately trying to hold an under-rehearsed set together with some well-groovy guitar work. Yes, we know Johnny is the BB King of the 'Blank Generation', but with a roster of brilliantly simplistic pop songs, the one thing the band really need to be is *tight*. Instead, they were sloppy and hack, cold fish as opposed to the steaming vindaloo usually served up by the master chef of the living dead.

To add insult to injury, they finished with painfully lame versions of 'Chinese Rocks' and 'Born To Lose', the latter of which could all too easily become Johnny's theme tune. Though it sticks in my craw to say it, instead of a fully primed sex aid, tonight, Thunders was more of a used Johnny.

Tommy Stigwood

■ ALEXANDER O'NEAL, BIRMINGHAM NEC FORUM

"PAAAARTY!!"... "Everybody say hell yeah"... "Say hell no!"... "Somebody scream!!!" For the first five minutes of the show, I was so put off by Alexander O'Neal's *startingly original* one-liners that the greatness of his voice, songs and suit just passed me by. Given the choice I would have left.

But good job I didn't, because Mr O'Neal is in fact quite stunningly brilliant live, given the fact that he is

possessed with a golden larynx and the best material that top producers Jam and Lewis can offer. It just takes a while to become immune to the cringeful stage behaviour practised by loud, egocentric American performers such as he.

The dancefloor fillers ('What's Missing', 'Fake', 'Critique') got the paarty going, but they lacked the limpid, emotive quality of his ballads (besides, you can only dance to club records — you can do a lot more to the slow ones, eh?).

It's his fourth number, 'A Broken Heart Can Mend', that begins to unloosen all the ties in the audience as the step-by-step guide to seduction commences. His voice is so smooth and persuasive that people are already showing signs of wanting to take their clothes off. It's no wonder, then, that by the time the infamous brass bed is brought on for 'If You Were Here Tonight', the audience is too busy imagining themselves slipping into something more comfortable than to bother with the embarrassment of seeing a bed on stage? There's a passion so compelling in O'Neal's singing that any puritan would be converted.

I tried to resist, but was finally won over by his obnoxious charisma, so much so that if he'd have wanted me on that brass bed, I'd have been there — almost.

Beatrice Venturini



Joyne Houghton

THE CULT, THE ACADEMY, BRIXTON ▲

The Cult appear to have become stuck between their gothic rock past and their metal present. The problem is that they have lost the knack of the former and haven't quite grasped the rudiments of the latter. Their aspirations to become the archetypal heavy metal band are nearing completion, but it seems highly unlikely that they will succeed in reaching their goal. OK, so they've all grown their hair long enough to throw around effectively, and they've got the metal stage set, but what they haven't entirely worked out is the metal music. They're just not heavy, loud or sexist enough.

And this show, the warm-up gig for the Wembley gig, provided sufficient evidence to prove these points. A large 'Electric' backdrop and a raised platform behind the drums made up the stage set and gave Ian Astbury plenty of room to let his cascading locks fly. Most of the songs came from the 'Electric' album, and their live interpretations differed little from the vinyl versions.

However, it was when they played songs from their previous album, 'Love', that their dilemma became

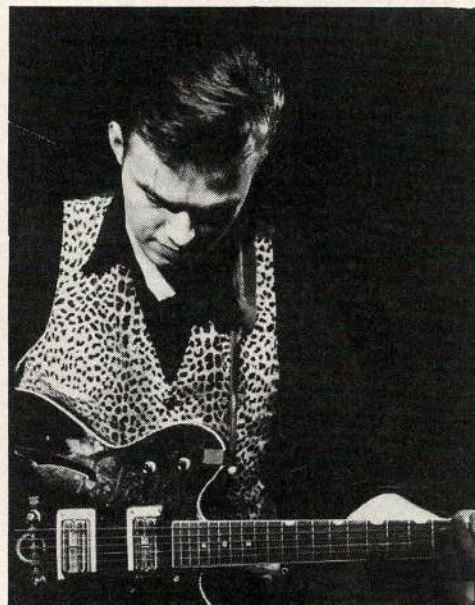
blatantly obvious; the older material just doesn't cut it when metalised. 'Big Neon Glitter' lost its immense shine and became just loud and laborious, and 'Phoenix' was put into the Cult mincer and came out the other end with a bloody great drum solo in the middle, and not even a good one at that.

It wasn't until half way through the show that the band fully warmed up. 'Aphrodisiac Jacket' came adorned with the usual guitar licks, but was the number with the most discernible melody and the most polish on Astbury's part.

But by now, his Americanisms were flowing freely. "I wanna hear y'all, yeyah! Come on, yeyah!" But this was Brixton not Baltimore, and the show continued in much the same vein. 'She Sells Sanctuary' — remember the video with the flowing flags and scarves? — has now been given a lick of heavy paint and grinding vocals, and 'Peace Dog' resembled a football chant.

The Cult really need to discard all remnants of their gothic roots, and get on with making good heavy music. Astbury is capable of far greater things.

Lysette Cohen



Steve Wright

▲ EDWYN COLLINS, THE HACIENDA, MANCHESTER

Oh dear! At this, the Highland crooner's second Manchester show within the space of three months, the prevalent smell in the air is one of desperation and big money.

Edwyn is now being treated to the luxuries afforded by a major record label, the most obvious of which is a backing band prepared to play for a full three minutes before Edwyn himself deigns to take the stage.

As we're led to the end of the first number, a weak ditty riding on the backbone of 'Spirit In The Sky', Collins, looking rather portly, tells us, "That was the beginning of the end." Was this the title of the previous number, or simply a warning? One really can't be too sure.

Ever since the wonderful 'Rip It Up', Collins seems to have been shilly-shallying through musical purgatory — the state that lies somewhere between the top of the indie chart and the lower reaches of the 'proper' chart — and, sadly, right now that's just where he belongs. Neither abrasive enough to be stirring, nor melodic enough to be annoyingly catchy, his songs are all too often dull, thinly disguised Motown riffs, carried only by Collins's rich vocals and onstage joviality.

The introduction of 'Kindred Spirit' was greeted by a sole euphoric hoot which prompted Edwyn to retort, "It's no *that* good." And there you have it. Straight from the horse's mouth.

It was at this point that we, the audience, were mesmerised by a light show comparable only to Bowie's 'Glass Spider' show. Inches above the spit-soaked quiff of the Big E, a neon sign signalled off, then on, off, then on "... Edwyn Collins ... Edwyn Collins", thus making the whole shebang resemble a tacky Ladbroke Grove bed and breakfast rather than 'Viva Las Vegas'.

If Collins wishes to earn his future bread and butter on the cabaret circuit (which, judging by the material aired tonight, he does), he'll need at least two more hits under his belt, rather than the stomach-full of mediocrity he belched forth tonight. Rip it up and start again.

Tommy Stigwood

THE
GOSSIP
COLUMN
L
I
P

by Nancy Culp

As the music business hurtles headlong into the party and hangover season, it's anybody's guess as to who will win this year's totally and utterly reviled 'Ligger Of The Year' crown. Yes indeed, those Lip awards are nearer than you think. In less than two weeks I'll be unveiling my yearly awards, so if any of you poor, ailing pop stars and celebs out there want to avoid getting your names besmirched, I suggest you start sending in those white Toblerones, bottles of Pernod and big cheques at once!

Anyway, let's dig into the bag and see just what we have for you this week... Howsabout this for starters. **Madonna** to divorce **Sean**? And not only that, she's forsaken her fun-filled life as a blonde for the life of a dangerous, mad redhead? Of course, when I rang her record company to check up on the likelihood of this story, I got the standard 'Madonna doesn't answer press enquiries', so we'll all have to just wait and see, won't we?

■ Oh dear, oh dear, oh dear... This is not the sort of pic we usually associate with erstwhile top crumb Whitney Houston...

What on earth was she pulling a face like that for? Could it be that she'd accidentally bitten off the end of the microphone and was trying to retrieve it from the back of her throat? Or did she just realise that she'd trodden on something revolting on the stage floor? Well, we'll never know, will we?

What on earth is she doing dying her hair again anyway? Especially as a hairdresser of my acquaintance tells me that the **Ciccione** locks aren't quite as fulsome as they once were. Well, don't you just know the problems us peroxide girlies have? Meanwhile, over in Noo Yoik, the **Pogues** have been drinking the city dry and playing a gig or two. Putting in an



Photo by LFI

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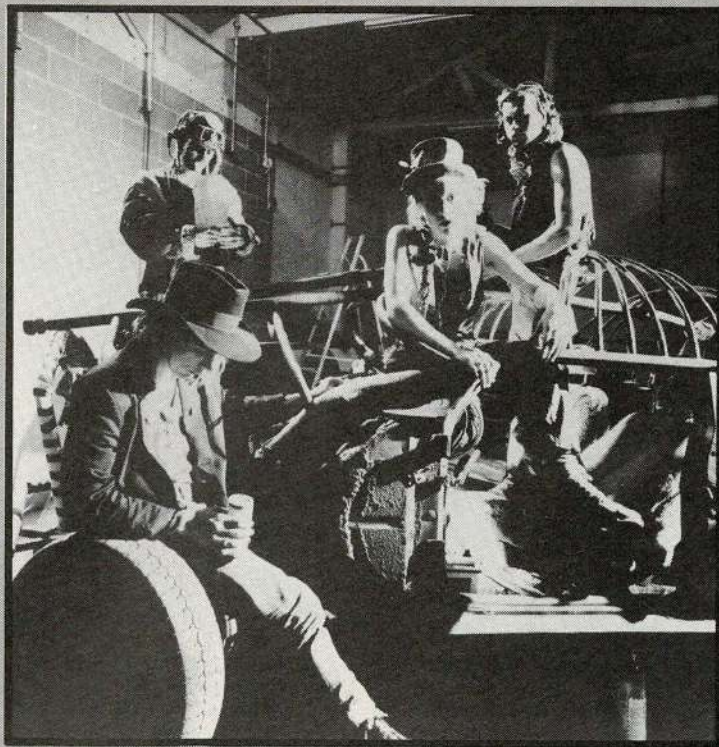
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From divorces to weddings, aw no! I really don't believe this one and refuse to do so until he's actually got that ball and chain on his, erhem... leg. A nation's groupies will howl, half of London will either be selling their stories or wearing black arm bands... Wait for it now... Our **Zod** is getting wed. Yup, I kid you not, for only the second time in the space of a year, **Zodiac Mindwarp** has announced to his friends that he intends to get spliced. The lucky (?) lady is a Miss **Rachel Bird**, model of this parish and herself a bit of a chantoosie. The thing is, they've only known each other for two weeks... And we all know what they say about marrying in haste, don't we? I am told, too, that the date has been set for **February 7** and personnel have already been booked to make the day go with a bang. Odds that it won't happen are currently running at 4/5 on.

appearance at the Ritz to watch them were the **Beastie Boys** and (**Eleanor** will stream from the rooftops now) **Matt Dillon**. Matt, a king sized Pogues fan if ever there was one, will be in the band's new video playing, of all things, a policeman arresting Shane! Err, wonder if Mattie would like to come and arrest me sometime? I'm sure I'll think of a charge, how about being drunk in charge of a typewriter!!!

Now, I know that **Boys Wonder** aren't exactly known for their conformist attitude (or their dress sense) so it came as no surprise to hear that they were the musical star guests at last week's deadly dull 'Sex Maniacs' Ball'. Held in uptown Mayfair, it seems that the evening was a rather tired affair with lots of saggy old ladies in big rubber drawers being whipped by equally flabby old men. Gives the whole scene a bad name, y'know. saw the gala opening of sterling chap **Zeke Manyeka's** new studio complex, oriNoco. Set in deepest Elephant And Castle, a veritable cavalcade of **Some Bizzarers** turned up to dance the night away or fall on their bottoms after one too many.

While at the **L L Cool J** bash



■ Those brave crusaders of cranial animal husbandry the **Gaye Bykers** are still very dismayed that their beloved 'Mutie Vehicle', stolen from outside Virgin HQ in London's Harrow Road just the other week, is still missing after 10 days in captivity.

The vehicle, pictured above, star of the forthcoming GB video epic, is said to be a shy, sensitive beast with a liking for Slush Puppies (grape flavour) and very loud three chord thrashes played at top volume. So distraught are the Bykers that they're offering the rather questionable reward of a GBOA Goodie Bag, consisting of a picture disc of the new single, an original 'Drill Your Own Hole' (minus hole) LP, a GB sponge bag (containing aerosol fart powder and fake unmentionable), a T-shirt and a pair of rubber socks for any info leading to the recovery of said vehicle.

Go on, make a Byker happy this Christmas! All calls, obscene and otherwise, in confidence to **John 'Pope-mobile' Best** at Virgin on 01-968 6688.

● Good news for Sunday morning TV addicts, **Network 7** has been recommissioned for next year and starts its new run on April 22... Huh! bet they won't have me on again in a hurry!

following his Brixton gig, nothing very much at all went on. Mr Cool J certainly did not live up to his name, as he turned up at the Wag wearing a ski hat and goggles. I mean, really! Does he know something that the rest of us don't? Maybe he's heard that the Wag is about to be turned into an ultra trendy indoor ski run. I think we should be told...

I skipped over to Paris recently for a weekend party with the very wonderful **Big Audio Dynamite** crew. Yes, the Westway Rockers took Paris by storm! **Mick Jones** arrived literally 20 minutes before the band were due to hit the stage; press gal **Tricia** got accosted in the Pigalle by rampant Algerians; **Betty Page** was chased down the Rue Rochechouart by some seedy type trying to recruit exotic dancers, and **Greg** played with his winkle at the dinner table during the most hideous German meal... I hear, though, that **Don Letts** is booked to appear in not one but two films, this time on the other side of the camera. What a busy chap he is, to be sure.

Anyway, it was the first time the band had played Paris and what a stonking good set they played... Yes, if any of you had any doubts about 'em, they certainly look set to make 1988 a well BAD year!

It's all been happening down at Virgin HQ (see caption above, too). Shy retiring **Gaye Bykers** pressman **John Best** narrowly survived an assassination attempt the other week when someone took a pot shot at him through the window with an air gun. I've no doubt it was some outraged journalist who took exception to being sent the rather silly Gaye Bykers sponge bag.

Did you know, also for instance, that subs on the very moralistic Daily Star have refused to even allow the Bykers' name to be printed in the paper because they think it's too disgusting? This, from a paper that prints copious amounts of titillating filth and naked girls each week??? Can this be true? But undeterred, the lads are still determined to give the Star's readers a chance to win one of their albums.

Not that they're that keen to promote themselves you understand. Why do I say that? Well, the group were due to appear at the launch of their much talked about video last Friday. You know the sort of thing, fraternise with the enemy and all that... But instead of shaking hands and doing the done thing, they played an impromptu support slot to the **Yes Men**

Here's a silly fact for you... The blue Bentley on the cover of the **Blue Mercedes** single is, we are told, the exact same one used by **David Hemmings** in **Antonioni's** cult film 'Blow Up'.

at the Bull And Gate next door! I think it may also have had something to do with them wanting to get up their manager's nose as well, but I'm certainly not one to speculate...

After a silence more devastating than that at the local library, I hear that **Sigue Sigue Spudulike** have almost finished their second elpee. Containing some new variations on the three note theme, it seems that the lads got a Brazilian producer to do some bits, so does this mean **Martin Dogville's** new outfit will be some **Carmen Miranda** get up?

Now, here's a little fact about hot new London Records signings, **Hothouse Flowers**. As you may all know, they started out their career by busking around, and from time to time they indulge in a bit on the side to keep their fingers from freezing up. Anyway, just the other day they were busking in Notting Hill when some A&R person came up to them and offered them a deal! Of course, they declined politely as they're already spoken for.

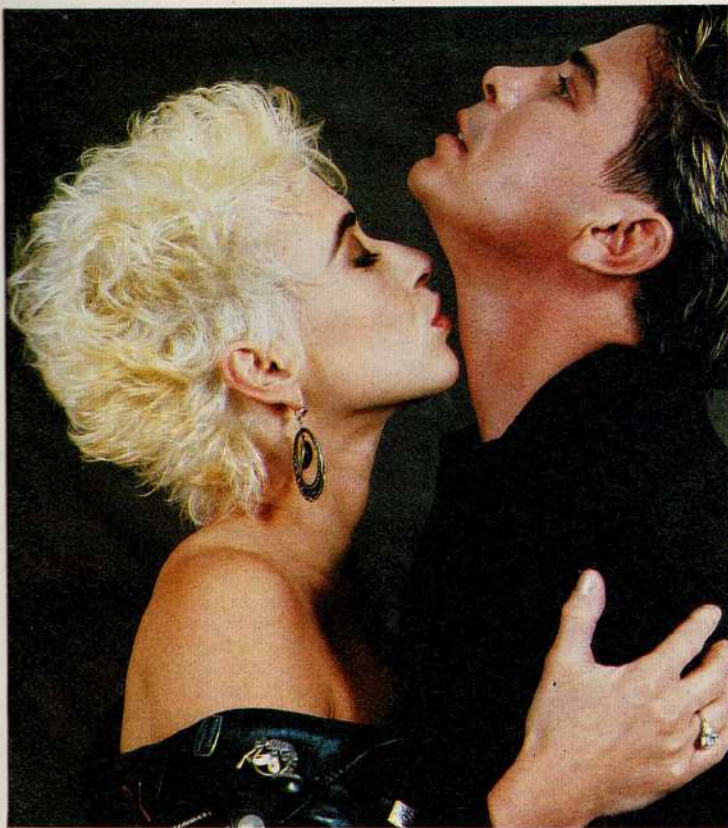
I can hardly believe this item, but it does rather look as if **David Bowie's** next foray into acting will be as Pontius Pilate in the new **Martin Scorsese** film about the life of Jesus. Apparently he's already done an audition.

A very big congratulations to **Siobhan** and **Dave Stewart** on the birth of their little boy. Here's hoping he takes after his mum in the looks department, eh?

It's rumoured that **Zodiac** has been asked by 'Coronation Street' to make a cameo appearance as a customer at **Brian Tilsley's** garage! But, while we're on the subject of soaps, whatever happened to the mooted **Morrissey** cameo on 'Brookside'? Has the lad bottled out or something? In the meantime, I hear that his solo stuff is being scheduled for a January release, so that should be something to alleviate those après Christmas blues, eh wot?

Another likely story from the **Pop Will Eat Itself** camp... I am told that the Poppies, alias world's most handsome men (arf arf), have approached fellow Black Country-ites **Slade** to help them out with a Christmas single of some description. Perish the thought!

But one thing I am looking forward to is the supremely inspired album of **Johnny Cash** covers which is being masterminded by **Creepers Marc Riley** and the **Three Johns' Mr Langford**. It's all in aid of the anti-censorship campaign, and so far **Marc Almond**, **John Peel**, **Pete Shelley**, **Shane from the Pogues**, **Sally Timms**, **Mal** from the **Cabs** and possibly **Julian 'Sex God' Cope** and **Mary** 'I'd like to be a Sex God but I don't wash enough' from the Bykers (not them again!) are booked to do versions of songs like 'I'll Walk The Line' and 'A Boy Named Sue'. And no, it isn't Marc A whose doing the latter!



FOR A FEW DOLLARS MORE

Dollar's David Van Day and Thereza Bazar have pulled themselves up by their purse strings, and found 'love' again — albeit in French! Je t'adore o l'amour says **Lysette Cohen**

Remember 'Top Of The Pops' at the end of the Seventies? Alongside the Sex Pistols and the Damned was a duo: a girl with candyfloss hair and a candyfloss voice to match, and a cute-looking blond guy. They sang songs such as 'Shooting Star' and 'Hand Held In Black And White' and were all smoochy and lovey-dovey. Of course you remember; it was Dollar. Then, all of a sudden, after a rather public romantic break up, they split up and disappeared.

Well, now they're back together, to pump us full of their own brand of sugary high-gloss pop. They have recorded an old Erasure single, 'O L'Amour', a track they claim is 'just perfect' for them. But where have they been all this time?

"We actually released a single last year on Arista," answers David Van Day, "but the company was in a bit of a turmoil at the time and everything went wrong. So we had to wait for our sentence [their contract] to end."

Wary of record company cock-ups, Dollar decided to record 'O L'Amour' on their own. But what made you choose that track?

David: "We actually approached Vince Clarke about two years ago to write for us. He was just forming Erasure though and didn't have time."

"Then I heard the song whilst lying on a beach," adds Thereza Bazar.

"I was about ready to jack everything in at the time, but that song was just so perfect. I wanted to do it exactly like the original, just adding our own embellishments on the top. Vince was flattered."

Despite being a really pretty version of the song, what will catch most people's attention is that the single was mixed by Stock Aitken Waterman. It seems to be a standard trademark for Dollar to work with the 'big' producer of the moment. Last time it was Trevor Horn...

Thereza: "We like the best!"

David: "When we started with Trevor, he wasn't the biggest. We've known Pete Waterman for years, although," he stresses, "Stock Aitken Waterman only mixed the record, they didn't produce it."

Some bands experience a lot of difficulty in maintaining their impetus after they split with a big-name producer, particularly one who's been instrumental in establishing their sound. Frankie Goes To Hollywood, ABC and Dollar all declined in popularity as they attempted to move away from the trademark Trevor Horn sound.

"It's become like the Seventies," says Thereza. "There are stables of producers churning out the same sort of thing, and it is totally brainwashing. Unless your record does conform or is totally different it doesn't succeed."

Dollar seem to have moved from being purely a pop band towards becoming a disco act. Is this intentional, or are you just moving with the times?

Thereza: "With Dollar the first time round, we always intended to make what was then a disco record, a Giorgio Moroder type thing. So this is our 1987 version of that."

One of the reasons Dollar split up was that your engagement fell apart. Do you get on better now?

"Yeah, we don't see so much of each other now," laughs Thereza. "After eight years in someone else's pocket, you need a real cleaning out of the system, and three years apart just about did that."

Have you changed as people since the old Dollar?

Thereza: "We are interested in us now; I don't care about being hip. I liked Abba when everyone pretended they hated them. I am a total pop person through and through. As long as a record turns you on, that's great."

1988: THE YEAR OF THE CAT



"I may be quiet but I don't ponce around simpering all the time" retorts **Miaow's Cath Carroll** against cries of indie tweeness. **Tony Beard** pussyfoots around

Are Miaow just another cheap and cheerful product of the indie-pop conveyor belt, or the best thing since Whiskas? Perhaps we're about to find out, because these London-based Mancunians have just released their second Factory-made single, the intensely hypnotic 'Break The Code'. It's a blatantly shiny piece of pop which nine out of 10 cats say their owners prefer.

It's been a long time coming, because although the nucleus of Cath Carroll (gentle vocals and trebly guitar), Ron Caine (bass grooves) and Chris Fenner (beats) has been together for two years, this is only their third vinyl outing.

"Yeah, we thought we'd better get something out," smiles Cath, the only member present. "We seem to be incredibly painfully slow."

So what's 'Break The Code' all about?

"Well, it's an ode to Eastern Europe, and a very romantic one. I think the American dream has been glorified for far too long, so it's about time someone glorified the East. It's also about flaunting things. I hate people who flaunt themselves; like wearing shorts in

the city. I find that offensive!"

This new single should finally dispel the clichéd indie-pop label that has been hastily tagged on Miaow's tail. It doesn't take an expert to realise that this slim, clever sound is rooted in Ron Caine's pounding dance-funk rhythms; there are no scratchy guitars here. As Cath says, it's far removed from the independent class of '86.

"We're definitely a mainstream band. Although we started out along similar lines to the indie bands, we soon found we didn't fit in. People have often said that we sound unique, but it's only us trying to be mainstream and failing!"

Cath, a former freelance writer for NME, sits quietly next to me, trying to outstare her Dr Martens. She smiles frequently and, above all else, is extremely polite. A charge that could also be levelled against Miaow perhaps?

"Yeah, we have been over-thoughtful at times, but I'm sure it hasn't hindered us. We've actually changed quite a bit since 'Break The Code', which was written a few months ago. We're now a lot simpler, darker and a lot louder! The new songs are more spacious — a vertical as opposed to horizontal sound. I'd love to be really LOUD, but you can't always have what you want."



"I DON'T THINK WE'RE TALKING OUT OF OUR ARSES"

As Pepsi & Shirlie get heavy with their version of Free's 'All Right Now', Roger Morton finds there's more to these girls than frilly knickers and fun

Cath, despite her semi Girl Guide outfit, complete with Baden-Powell patch, is ready to grind her heel into the face of anyone who calls her twee. "I inwardly seethe. I may be quiet, but I don't ponce around simpering all the time!"

But she will admit to a certain, refreshing naivety in their music. A welcome change from the pompous bombast of many of today's rock bands.

"Rock? Please no!" cries Cath. "We've tried to get away from all that. I hope we've succeeded."

They have. Miaow are the changing face of pop and will one day do battle with Messrs Stock Aitken Waterman and win (honest). Miaow have an attractive sound that just needs the push that a harder edge would give it.

"And if Ron's lobbying defeats me then we'll have it," reveals Cath. "Distorted Jimi Hendrix guitar solos and all that!"

With the elevation of Miaow to cult status, Cath Carroll is destined to become a heroine.

"Ooh, yeah!" she explains. "A guiding force for young people. Leader of the young pioneers, we could go off to camp together and go on picking up litter drills!"

It's official: 1988 is destined to be the year of the cat.

The word was out. Pepsi & Shirlie were fed up with their girlie-soft, superficial-pop image. After a year of being subjected to the typical English cynicism of moaning minnies who saw them as mere fluff on the pop needle, they were looking for a little respect.

It sounded fine. With their new single, a storming version of the old Free classic 'All Right Now', P & S had crunched through the gears from the dance froth of the three previous singles, to a harder, tougher sound. The idea of two so-called dumb pop dollies invading the sacred territory of male rock was inspired. Even their recently-released album, which takes its name from the single, has its sweeter, funkier moments. Time to give the pair some credit.

But then the day before the interview, you open up your Sunday Sleazepaper to find the two of them babbling on in the worst possible giggly pop dolly fashion. 'I want to be thought of as a sexy, raunchy woman' says Shirlie. 'We want to make men steam'. All very well, perhaps, but hardly the best way to go about presenting yourself as credible artistes.

What exactly do Pepsi & Shirlie think they're up to? In a pokey London office, they tell me about their year: back in January there was the sarcasm and sniggering of the people who didn't think they'd make it. There was the surprise of 'Heartache' going to number two. There was the Sports Aid debacle. The 'business' traumas with the album. The endless travelling and resulting worries about losing touch with friends. And, of course, lots of stupid interviews.

Pepsi: "Yes. And it made us look as if we were stupid."

Shirlie: "I hate interviews. I think they're very stupid."

From time to time I have to distract Shirlie's attention from the magazine she keeps trying to read. It would seem that the business of selling yourself via the

press has become more than a little irksome to Pepsi & Shirlie.

Shirlie: "We're waiting for someone to interview us who's going to spark off a totally different conversation."

Oh well, here goes. In general then, how would you sum up the year?

Shirlie: "I think it's been a year of learning for us. We've made lots of mistakes. Next year we're gonna take control."

How does taking control match up with pushing yourselves in Sunday papers as 'sexy, raunchy chicks'?

Shirlie: "That was just... All that we're doing is that we look back at our image, and when we had 'Heartache' and 'Goodbye Stranger' it was so girlie. So now just the fact that we're not wearing those girlie dresses means we've changed our... Well no we haven't changed our image."

Pepsi: "I don't think we should even talk about that. I just think it's something you should let happen."

Shirlie: "It looks so awful when it comes across like 'We are changing our image'. And all that stuff about 'We want to be sexy' and wanting to pose for a girlie magazine was just winding them up. Of course we don't want to be 'sexy'. We just want to make music. We don't really give a shit what we wear. But you have to wear something."

"When I read that interview, and it says 'I want to make men STEAM', I just thought 'What is this?'. That's just what they wanted to write. I don't give a shit what men think of us sexually. I just want to sell records. I don't really care about the image."

But there are things you can do with your 'image' which would make it harder for people to categorise you as silly, frilly sex-objects.

Pepsi: "I understand what you're saying, but what's happened with us is that when we started out, we basically did everything. It was pure naivety. So what you saw was like these two girls, basically lapping it up. And I don't regret the way that we went about it, but we're starting to realise that you do make mistakes."

Shirlie: "All you can do is prove people wrong by releasing very good records. If you're bringing out hit singles, that's all

you can do."

Pepsi: "Look at Bananarama. They were slagged off chronic, until they had a hit in America. They've had the same struggle of wanting to be recognised, not just as women, but as musicians who love what they do."

Shirlie: "For our next album we want to write all the songs, and we want to co-produce, or produce it."

Pepsi: "That's the aim, but we know we have to be patient. Despite what everybody thinks, we don't fool ourselves. We know that we're capable of doing a lot, but we have to go through the learning phase first."

Shirlie: "That's why it wouldn't bother me if 'All Right Now' wasn't a hit. Because I personally think the record's brilliant. And if anyone else doesn't that's their problem."

Was the idea behind 'All Right Now' to do something deliberately out of character?

Shirlie: "But it isn't really. If you knew us, you'd know it isn't out of character. We love that type of music. We've always wanted to do a song like that."

Pepsi: "If you look at 'Lovers Revolution', that's really gritty, and completely unlike 'Heartache', and that song was one of the first we ever did as a demo."

Shirlie: "I love really hard music. I never really buy pop music, but that was my job. It's like someone who works in a factory and has to wear that costume all day, but then they go out at night, dressed up all weird. That's how I see it. I look at it as a career, and we are going to develop. We're not going to be continually pop."

So do you want to be taken more seriously?

Shirlie: "No. I'd hate that if I read it. We just want people to ignore the fact that we're these two girls. Just listen to the record. Don't worry what we look like. Of course we don't want to be taken as two dumb little dolly birds jumping up and down, but there'll always be people who think that. So why worry too much about it?"

And anyone who persists in thinking of Pepsi & Shirlie as a couple of wet girlies who cruised to frilly fame because of their past life as Wham!'s backing singers, might do well to go for a drink with them some time. You see, when Shirlie gets drunk, she likes to talk politics. And there ain't nothin' wet about the politics of Pepsi & Shirlie's dancing.

Shirlie: "Wasn't it Mrs Thatcher who said 'Everyone's a load of moaning minnies'? I loved it. I really do admire strong people, and I know they're all hypocrites, but to me she's less of a hypocrite than the others."

"Working hard makes you a harder person, and I think I've become really hard on anyone who's moaning. My attitude's become like 'Why don't you just get a job? Work hard. Don't sit back and wait for Thatcher or Kinnock to put up your dole cheque'. They should just think 'F**k them. F**k them all!'"

Pepsi: "And I don't think we're talking out of our arses. 'Cause I was on the dole. I had no money. I was living in a flat where I was in arrears with the rent. I had no gas, no electricity, sitting waiting for something to happen. And I decided 'F**k this!'. And I got up and decided to make something of myself."

Who says tough girls don't dance?

CV

Peter Gabriel

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