

JANUARY 30, 1988 EVERY WEDNESDAY 65p, EIRE 96p

Hewson



INXS

Aussie-arrogants storm the charts

ALL ABOUT EVE

'our fans say our music makes them feel creative' — 'folk metal' merchants speak!

JOHNNY HATES JAZZ

'we're not going to say we want to be taken seriously'

PLUS

- COOKIE CREW
- BEATMASTERS
- UK HOUSE
- SHE ROCKERS
- IMAGINATION
- CARMEL
- JERMAINE STEWART

LIVES

- PRIMITIVES
- JONATHAN RICHMAN
- RAYMONDE

PLUS: the Gallup/TOTP top 100 album and singles listings ... your charts desire



Two music videos from opposite ends of the scale — on one hand, we have the polished professionalism of the **Eurythmics**, and on the other the grubby greboism of **Gaye Bykers**.

The Eurythmics — Live (Polygram Video, £14.99) was shot last February in Australia and shows the band at the peak of their 'rowk and rowl' and it's well filmed, if slightly boring. Personally, I prefer the tackier (and since downed by the band) 'Sweet Dreams' video of a few years ago, mainly because it integrates live action (which after all has a limited attention span) with some of their superb single promos.

The Gaye Bykers 'Drill Your Own Hole' (Virgin Video, £9.99) on the other hand is a cross between a spaghetti western, 'Tron' and 'Mad Max 2'. Tacky, crass and in places a bit heavy on the gratuitous shock tactics (blood and guts) it has something approaching a storyline (filled out with songs from their hideous 'Drill Your Own Hole' album. I reckon it's close to something the Comic Strip might have come up with had they got into greboism. DYOH is rather entertaining, if only because the Bykers are such bad actors and the plot's so naff. However, it is, at the end of the day, preferable to the usual sort of live footage that's trundled out in tandem with an album release.



Jermaine Stewart, the man who doesn't have to take his clothes off, is flying high in the charts again and wearing a rather natty line in threads. To celebrate, we've lined up an exciting competition, with 12 special CDs of the current single 'Say It Again' to be won. The CDs also include 'We Don't Have To... Dress It Up' and 'You Promise'. To win just answer the three questions.

1 Jermaine was once a member of which group's backing singers
 a) Earth Wind And Fire, b) Shalaman, c) Wham?
 2 The term 'Jermaine Greer' is slang for
 a) Tea, b) Hot chocolate, c) Beer?
 3 'We Don't Have To (Take Our Clothes Off)' was an ode to what
 a) Safe driving, b) Safe sex, c) Safe breaking?

Send your answers on a postcard to **rm Jermaine Stewart' Competition**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by Monday February 8.



HERE COMES THE MIRROR MAN

Michael Jackson releases his single 'Man In The Mirror' on February 8. Written by Michael and produced by Quincy Jones, it's lifted from Jacko's 'Bad' album. The flip side is an instrumental version of the song.

It looks as though Jackson will be picking up a lot of trophies at the forthcoming Grammy awards, held at New York's Radio City Music Hall on March 2. 'Bad' has been nominated for album of the year, best engineered recording and best male pop vocal performance, while the 'Bad' single has been nominated for best r'n'b male vocal performance. All that tinware should look very nice on the mantelpiece.



- TOURS ★
- RELEASES ★
- NEW BANDS ★
- GOSSIP ★

Ho ho ho. Irish band **Rhythm Method** win the Index promotional freebie award this week for including free condoms with the press copies of their debut 'No Joy' single. The single itself is a brash, no nonsense dance pop record with some stirring backing vocals courtesy of Sam Brown, but let's face it, would you trust a group who attach said condoms to their record sleeves with *staples*?

WAS NOT WILL

Was (Not Was) will be playing their first ever British live date at the London Town And Country Club on February 12. Tickets are on sale now.

The band also hope to follow the top 10 success of 'Walk The Dinosaur' when they re-release 'Spy In The House Of Love' this week. The flip side is 'Dad I'm In Jail', while the 12 inch contains a dangerous mix of 'Spy In The House Of Love'.

Was (Not Was) say they're planning a full scale British tour real soon.

DAYS LIKE THESE

Everything But The Girl release a single next month, and they'll also be touring. 'These Early Days' will be out on February 1, their first release since 1986. Written by Tracy Thorn and produced by Ben Watt, the flip side is 'Dyed In The Grain', while the 12 inch has the extra track, 'No Place Like Home'.

Everything But The Girl will be playing Loughborough University March 10, Norwich East Anglia University 11, Sheffield University 12, Lancaster University 13, Glasgow Pavilion 15, Manchester Apollo 16, Liverpool Royal Court 17, Nottingham Royal Concert Hall 19, Birmingham Hippodrome 20, Cardiff St David's Hall 21, Oxford Apollo 22, Portsmouth Guildhall 24, Brighton Dome 25, London Royal Albert Hall 28, Dublin Olympia Theatre 30, Belfast Ulster Hall 31.

Tickets go on sale from January 27.



WET WET WET

The Rainmakers, who last year notched up a British top 20 hit with 'Let My People Go-Go', return with their single 'Small Circles' on January 25. The flip side is 'The Lakeview Man', while the 12 inch also includes 'Rockabilly Standard'.

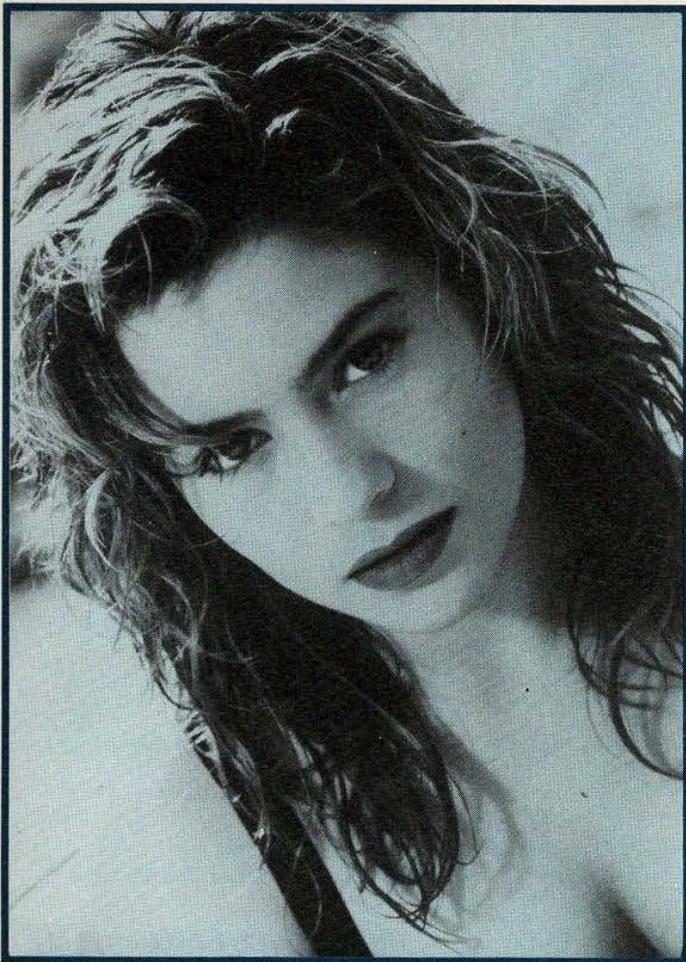
'Small Circles' is taken from the Rainmakers' forthcoming album 'Tornado', and the band will also be playing a British tour starting late next month. Dates will be confirmed soon.



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from duckings to swans ...

Cover shot of Michael Hutchence by Joe Shutter



FORGET ME NOT

Trainee sex goddess, **Elisa Fiorillo**, releases her single 'How Can I Forget You' on February 1. The flip side is 'More Than Love', while on the 12 inch you'll be able to get on down to a special dance mix of 'How Can I Forget You'.

After only one week of release, 'How Can I Forget You' is already doing jolly well in the American charts and Elisa should be making a promotional visit here in the not too distant future.



SQUEEZE this week release their single '853 5937' — but don't try dialling it, it used be the telephone number of Glenn Tilbrook's old flat in Blackheath, but it's now been disconnected.

The flip side features 'Tough Love' while the 12 inch has a remixed version of '853 5937'. The video is directed by Adrian Edmondson who also worked with Squeeze on the promos for 'Hourglass' and 'Trust Me To Open My Mouth'.



Wendy & Lisa — aaahhhh, the very mention of these two talented ladies is enough to send the collective Index male pulse racing. They're currently nibbling away at the chart with their ace 'Sideshow' single and we discerning Index chaps have lined up an exciting competition with some fabulous prizes. We've got 12 special 'Sideshow' CD singles featuring the current hit, an extended version, the last single, 'Waterfall' (swoon), and 'Chance To Grow'. Not only that, but we've got some classy Wendy & Lisa metal badges that'll grace any flying jacket at the local hop. Just answer these three questions and 12 lucky

readers will receive a badge and a CD.

1. What is the title of Wendy & Lisa's LP.
a) 'Wendy & Lisa', b) '1999' c) 'U Got The Look'?

2. Which superstar did Wendy & Lisa both back until recently
a) Sting, b) Prince, c) Frank Sidebottom?

3. Wendy played which instrument on Prince's single 'Kiss'
a) guitar, b) violin, c) tea chest?

Send your answers on a postcard to **rm** 'Wendy & Lisa' competition, Greater London House, Hampstead Road, London NW1 7QZ. Answers should arrive by February 8.



The young lady with the stiff neck is **Jacqui Berne**, the latest in a seemingly endless stream of bright young things currently assaulting the lower reaches of chartdom. Jacqui apparently attracted attention when she was dared into singing a version of 'Saving All My Love For You' at a party and has now recorded a version of the George McCrae hit 'It's Been So Long'. It probably won't get to number one, but unlike certain American pups we could mention, Jacqui's music won't have people throwing themselves through plate glass windows either.



EARBENDERS

Andy Strickland

'Rev It Up' Jerry Harrison (forthcoming Phonogram LP track)
'All Live And All Of The Night' the Stranglers (forthcoming CBS LP)
'Sideshow' Wendy & Lisa (Virgin 12inch)

Johnny Dee

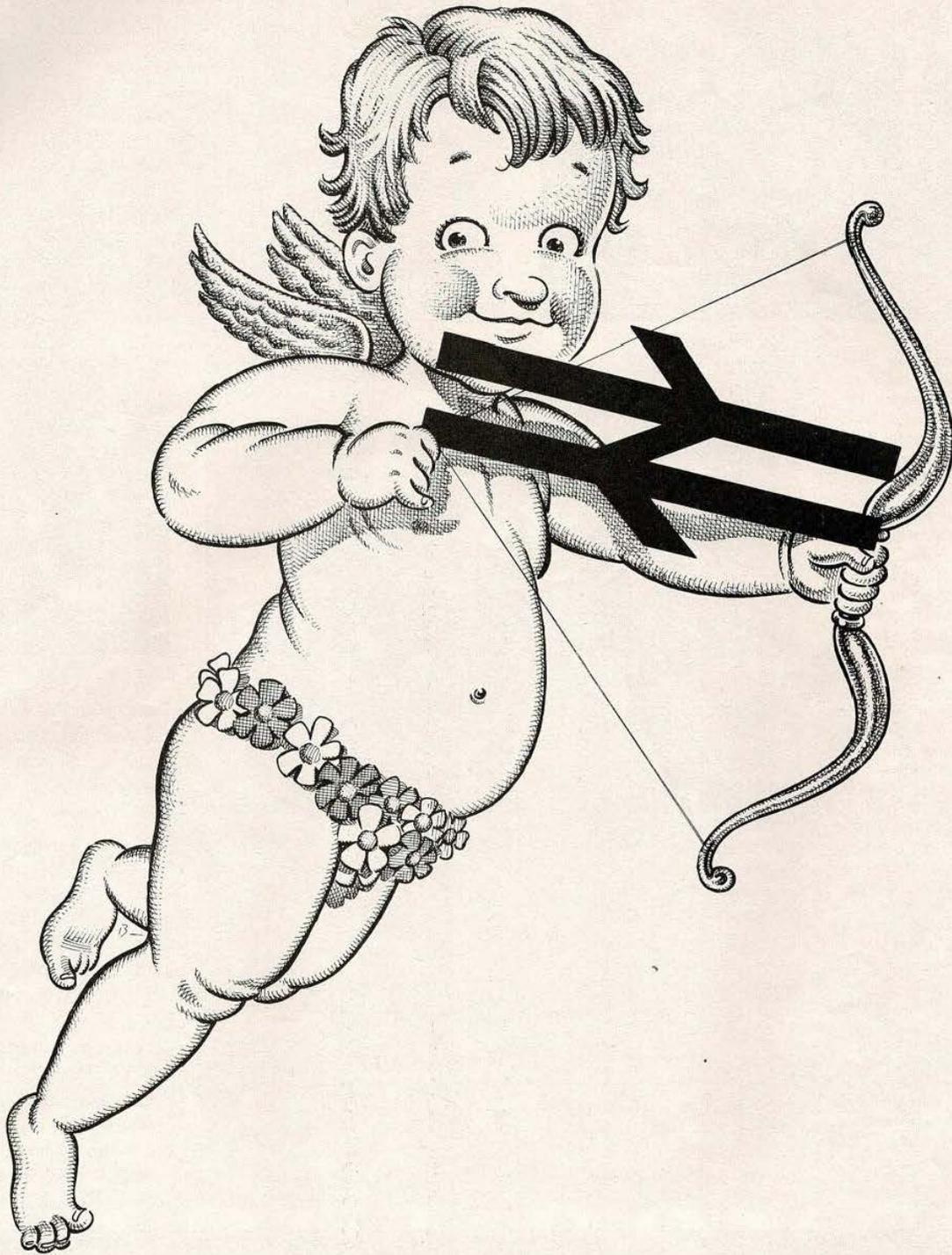
'Shake Your Love' Debbie Gibson (Atlantic baby disco 45)
'Contract With God' the Razorcuts (Creation LP track)
'Blue Is The Colour' Chelsea FC (instrumental on sexy blue vinyl)

Ian Dickson

'Cars & Girls' Prefab Sprout (forthcoming CBS 45)
'Cocaine Sex' Renegade Soundwave (Rhythm King 45)
'Circle I' Jonathan Richman And The Modern Lovers (Demon LP track)

Lesley O'Toole

'If It Takes A Miracle' Jimmy Galvin (Kudos 45)
'How Men Are' Aztec Camera (Warner Brothers 45)
'Cars & Girls' Prefab Sprout (forthcoming CBS 45)



This February, go and see anyone you fancy anywhere in Britain for £10 or less.

If you have a Young Persons Railcard, take advantage of our February offer and the most you'll pay to travel by train in mainland Britain is £10 return. That's if the usual full

Saver Fare is over £25. If it's less, all you will pay is a fiver.

For full details see the leaflet at your station or appointed travel agent, with love from British Rail.

Be somewhere else with a Young Persons Railcard





Notions of bliss may vary considerably. Few, however, should doubt that **Bliss**, the band, are aptly named. Hailing from Coventry, the city best known for having spawned 2 Tone, the Specials and the not so wonderful King, Bliss look set to re-establish the city on pop music's map.

While at Warwick University, vocalist Rachel Morrison, bassist Paul Ralphes and drummer Chris Baker indulged their arty, conceptual phase in a band called (ahem) Dream Sequence. Bliss materialised later, characterised by Rachel's head-turning throaty warble and searing laments of unrequited love and the like. (Rachel: "By the way, we do *not* play coffee table jazz.")

Last year's single 'I Hear You Call' paved the way while the more recent follow-up, 'Your Love Meant Everything', is definitely not to be investigated by those recently jilted. And one can only wonder how *that* voice emanates from such a fragile frame.

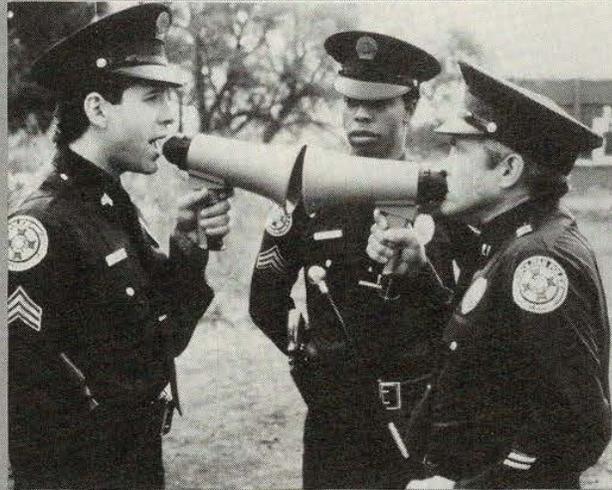
Rachel: "I don't know where it comes from, but I've always sung. The first time, I was about five and was singing along to Elvis Presley in the car. It was 'Feel So Lonely Baby' and that was the first time I realised how low my voice was. My parents too — they just turned round and looked at me."

"Since I've been singing though, I don't sing to myself any more. I used to sing all the time, in the street and everywhere, just to black everything out and connect with my environment. I used to walk along, singing really loudly."

A recent support tour with ever-argumentative siblings Hue & Cry saw Bliss 'connecting' with more of the masses and convincing many a major label of their money-making capabilities. So '88 may well become the year in which Bliss mean everything.

FIRE

★ Don't think we've ever had a **U2** fanzine featured in Index before, so here we go. 'Firework' issue seven has just landed on the desk, a mixture of reviews (a touch overlong perhaps), letters, an interesting interview with Bono himself plus one or two non-U2 items as well. These include interviews with Pete Dinklage and Mike Peters, but fear not, 'Firework' is first and foremost a U2 mag for fans. Those of us with a healthy disrespect for the group will groan at one or two sycophantic remarks, and I have to say, the drawings leave a lot to be desired, so it's really one for the fans, then. Available from 'Firework', 532 Great West Road, Osterley, Hounslow, Middlesex TW5 0TQ. Send a cheque for £1.50 (ouch!) payable to S Malik. This includes postage and packing.



Manic mayhem can invade your living room, courtesy of Index, if you win one of our 'Police Academy 4' videos. We've got five of these marvellous prizes to give away, and each one comes guaranteed to keep you giggling for ages (well, an hour or two anyway!). All you have to do to lay your paws on one is to correctly answer these three simple questions, and the first five out of the baseball cap can expect a visit from Postman Pat with the goods.

1 Who was the lead singer of the

Police

a) Rasp, b) Spring, c) Sting?

2 What is a local policeman affectionately known as

a) Robert, b) Bobby, c) Bob?

3 Which one of these TV twosomes enforces American law

a) Starsky and Crutch, b) Craggy and Lacy, c) Batman and Robin?

Send your answers on a postcard to **rm** 'Police Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive by Monday February 8.



That's the trouble with the post-Christmas wardrobe situation. After munching through all those bleedin' boxes of Matchmakers and slices of mum's cake cemented over with rock hard icing, well, it's enough to make those new jumpers a bit tight, shall we say. These two disgusting characters have more of a problem than most though. They are **Billy And Barry Belly**, the latest signings to Frank Sidebottom's own label and they've contributed a half version of 'Do They Know It's Christmas' to an entertaining piece of vinyl by the Sidebottom man himself. This includes a phone conversation between Frank and Midge Ure (and yes, it's really Midge!) about where to send the royalties, and it's the funniest thing Sidie's done for ages.

THE FALL

VICTORIA

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CONTAINS

OUT NOW

VICTORIA BADGE AND TWO LYRIC SHEETS



BEGGARS & BANQUET

Sleep all day. Party all night. Never grow old.
Never die. It's fun to be a vampire.



THE LOST BOYS¹⁵

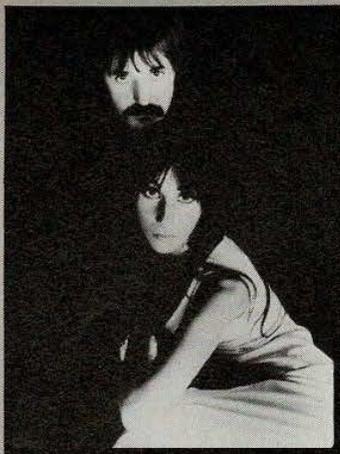
Being wild is in their Blood.

WARNER BROS. PRESENTS A RICHARD DONNER PRODUCTION A JOEL SCHUMACHER FILM
"THE LOST BOYS" COREY FELDMAN JAMI GERTZ COREY HAIM EDWARD HERRMANN BARNARD HUGHES
JASON PATRIC KIEFER SUTHERLAND AND DIANNE WIEST MUSIC BY THOMAS NEWMAN EDITED BY ROBERT BROWN
DIRECTOR OF PHOTOGRAPHY MICHAEL CHAPMAN EXECUTIVE PRODUCER RICHARD DONNER STORY BY JANICE FISCHER & JAMES JEREMIAS
SCREENPLAY BY JANICE FISCHER & JAMES JEREMIAS AND JEFFREY BOAM PRODUCED BY HARVEY BERNHARD DIRECTED BY JOEL SCHUMACHER

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FROM FRIDAY JANUARY 29

CHER AND CHER ALIKE



● Eyeliner days with Sonny in the Sixties

If the American dream could be summed up in one woman, then the ideal candidate would be Cher. Growing up from humble roots, this part-Cherokee 41-year-old has successfully made the transition from pop star to film actress, and back again, most recently with her top five single 'I Found Somebody'.

Cher's singing career began when she performed backing vocals for Phil Spector on the Ronettes' 'Be My Baby', but real fame came alongside husband Sonny Bono, with whom she had a number one on both sides of the Atlantic with their second single 'I Got You'. Sonny & Cher raised a few eyebrows with their weird costumes,

and were two of the first pop stars to earn the tag 'way out'.

Their marriage wasn't to last though, and Cher embarked on a solo career which proved more successful in the States than over here. Though occasional hits like 'Gypsies Tramps & Thieves' kept her name alive in Britain, Cher was just as well known for stories of her having had all her body hair removed by electrolysis!

Parted from Sonny, Cher launched herself into a second brief marriage with singer Greg Allman, but this quickly broke up, and Cher found solace in a string of partners — Gene Simmons of Kiss, Tom Cruise and Dweezil Zappa (son of Frank) among them.

Cher's been one of the few singers to make the transition to acting successfully, earning praise for her roles in 'Mask' and 'Silkwood' and, most recently, 'The Witches Of Eastwick', in which Jack Nicholson co-stars as the devil she creates with whom to have her wicked way.

Following the success of her 'I Found Somebody' single, she's returned to acting, and her forthcoming films 'Suspect' and 'Moonstruck', should enhance her reputation still further. 'Moonstruck' is a romantic comedy about a young Italian widow who falls in love with a younger man (echoing Cher's own life?), and is expected to be a strong contender in this year's Oscar nominations.

"I think it is my best work," she says. We shall have to wait and see...



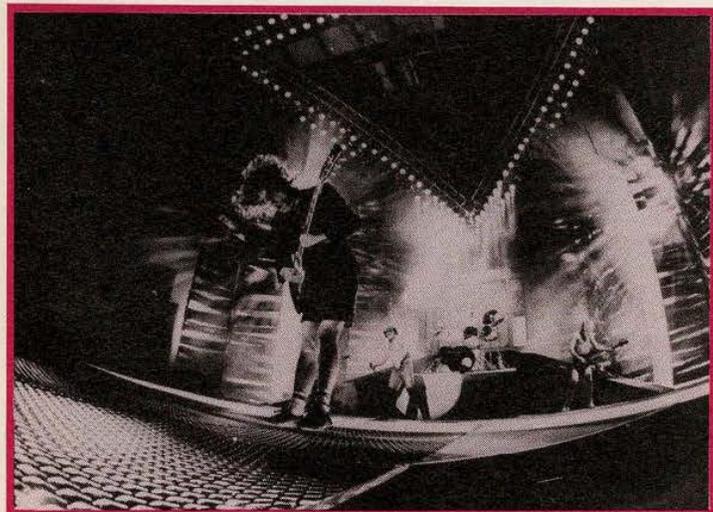
● Into the Seventies with a silver wig



● Jack Nicholson pleads for Cher's hairdresser's phone number in 'The Witches Of Eastwick'



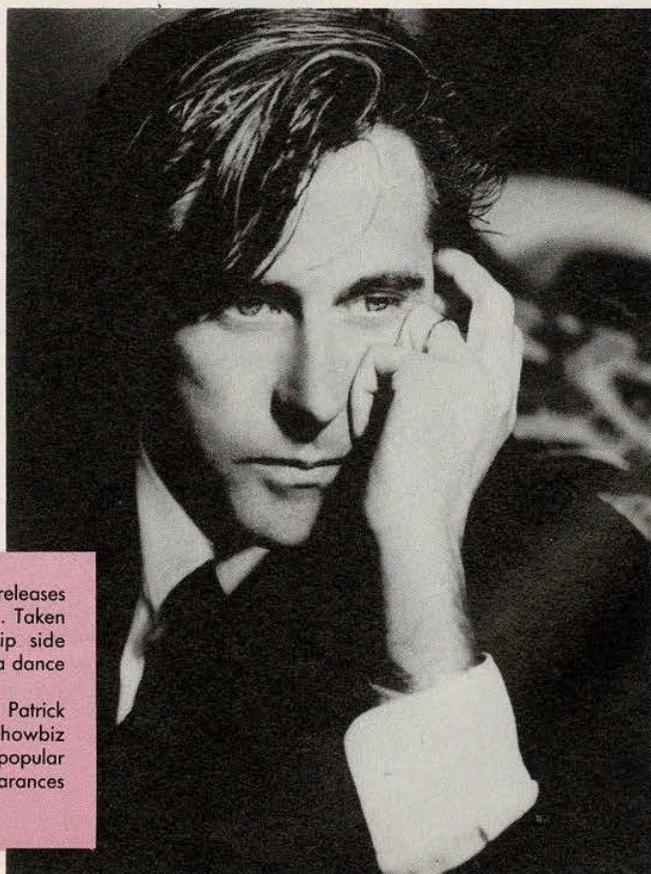
● Though 41, Cher looks 20 years younger



AC/DC release their long-awaited album 'Blow Up Your Video' on February 1. It's their first album since 'Fly On The Wall' which was out in 1985 and features their current hit 'Heatseeker'. Other tracks include 'That's The Way I Wanna Rock 'N' Roll', 'Nick Of Time' and 'Some Sin For Nuthin'. All good ear-destroying material! AC/DC will also be playing another date at Wembley Arena on April 13.

Old smoothie chops **Bryan Ferry** releases his single 'Kiss And Tell' on February 1. Taken from his 'Bête Noire' album, the flip side features 'Zamba' while the 12 inch has a dance mix of 'Kiss And Tell'.

Written by Ferry, Chester Kamen and Patrick Leonard, 'Kiss And Tell' examines showbiz personalities who are exploited in the popular press and the video features guest appearances by Christine Keeler and Mandy Smith.





Blimey, there seems to be an awful lot of these **Hepburns**, doesn't there? Actually, they number only three — Les Mun, Matthew Jones and Michael Thomas. They've been beavering away on their debut LP out back of beyond in — wait for it — Lover Cwmtwrch, and are now ready to unveil 'The Magic Of The Hepburns' which a lot of you will dislike intensely and a lot of you will praise to the heavens. The Hepburns make a noise somewhere between North Of Cornwallis and early Ben Watt, with a crystal clear vocal and some intelligent pop songs, but if you're a grebo at heart, it'll make you puke.



The two faces of Gary Numan?

● Not satisfied with his success posing as the marvellously youthful looking **Clark** from Johnny Hates Jazz, **rm** favourite **Gary Numan** has put on his grown up look and released another single with **Bill Sharpe**, (from Shakatak) entitled 'No More Lies'. We at Index say it's time Gary decided which band he *really* wants to be in! Fellow Jazzers Mike Nocito and Calvin Hayes were recovering in a West London clinic yesterday after Index broke the news of Clark's real identity.



"We should have guessed really," said a tearful Calvin. "I remember when we were recording 'I Don't Want To Be A Hero', Mike and I caught Clark running through 'Are Friends Electric' as a mic check. The flying jacket and baseball bat in the back of his car should have set the alarm bells ringing." Rumours that Gary decided being in Johnny Hates Jazz was the only way he'd ever get to meet Kim Wilde were denied by a spokeszombie yesterday.

TOP TEN

FOOD GROUPS

1 **STRAWBERRY SWITCHBLADE** Jill and Rose popped their heads out of the ground for a while, gave us lashings of 'creamy' pop singles and then went back under.

2 **APPLE MOSAIC** Barely managed to 'worm' their way into the charts, but is their popularity about to 'crumble'?

3 **THE AU PEARS** Rustled a few leaves before finally falling out of their tree.

4 **THE Q-CUMBER TIPS** After Paul Young moved on to greater royalties, his old backing group went 'green' with envy!

5 **CABBAGE OF CHANCE** Leeds' finest hard-'boiled' street rockers.

6 **THE JAM** It didn't take long for their popularity to 'spread' from coast to coast, but their stability could not be 'preserved' for ever.

7 **SOFT CELERY** Marc Almond and David 'Melon' Ball, gave us some of the finest raw angst ever, but found they couldn't 'stick' it out for ever.

8 **THE MIGHTY LEMONDROPS** Bitter-sweet as ever, put one in your mouth today!

9 **THE NEW LEEKERS** With their soulful cries and 'Wales', they left no hearts unbroken.

10 **ORANGE JUICE** Edwyn Collins couldn't help but 'pour' out his heart to anyone who was wise enough to listen.





INDEX is compiled by **Andy Strickland** with contributions this week from Robin Smith, Eleanor Levy, Chris Histed, Leslie O'Toole, Nancy Culp and Jonathan Seltzer.

Here are the latest set of haircuts to go for the chart jugular. Breathe would seem to have pretty much everything covered if the 1987 guide for pop success is to be followed once more this year. Their single, 'Hands To Heaven', is the sort of smooch that would be a guaranteed hit in the hands of an Alison Moyet or T'Pau, but is perhaps a little too gentle an introduction for the youngsters. Not your typical Index group perhaps, but we've a sneaky feeling these boys are going to make a name for themselves this year. Suck those cheeks in one more time love — fabulous!

1st ISSUE DECEMBER 1987

WATERFALL

THE INFORMATION AND APPRECIATION SOCIETY FOR

WENDY AND LISA

Following up the superb **Wendy & Lisa** competition in this week's Index, we thought you'd like to hear about the Wendy & Lisa fan club currently being run by an enthusiast in Birmingham. The club is based around a fanzine called 'Waterfall' which is basically an information and contact magazine for the girls' followers. The first issue has a discography (which isn't huge yet, let's face it), a history of the duo (some taken from Andy Strickland's interview if we're not mistaken) and a list of badges, T-shirts, videos etc. If you're interested, write for details to R Millard, 14 Wilderness Lane, Great Barr, Birmingham B43 7RU.

Princess

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R E D H O T

I C A N N O T C A R R Y O N



Falling in line with the Kinks, the bespectacled godfather of glam pop, **Elton John** has started re-releasing oldies which thrilled earlier generations.

The record in question is his classic ode to Marilyn Monroe, 'Candle In The Wind', and you may well have noticed it zipping up the charts over in America, (where it was only previously released as a B-side to 'Bennie And The Jets') and more recently over here, too.

Though, it may come as a surprise, Index can reveal that Elton is one of the great prophets, foretelling events years before they occurred, and here we list five of his most astounding predictive songs:

1 **'Goodbye Yellow Brick Road'** (1973) A classic warning to stockbrokers

the world over that the road would run out in '87.

2 **'Crocodile Rock'** (1972) The tale of an Australian called Paul who would find fame in New York in the dim and distant future.

3 **'Rocket Man'** (1972) A warning of the dangers inherent in NASA space shuttles, if ever they were invented.

4 **'Sad Songs'** (1984) An ode to his receding hairline, which would eventually lead to his 'I never take off my hat' syndrome.

5 **'The Bitch Is Back'** (1978) Indicating the certain unwelcome return of ailing Watford FC, if he ever tried to flog it to Maxwell.



Lock up your senses, **Sonic Youth** are back in the hunt with their new single 'Master Dik', which at least shows that the soundscape merchants have an eye on their peers and are able to incorporate any musical trait they wish into their dirty noise. 'Master Dik' is described as a 'sort of Sonic Beat Box toon' and that's as good as anything we at Index could think of. However, hip cats out there should beware. Although the B-side includes a rendition of the old Ramones classic 'Beat On The Brat' and lasts in all some 30 minutes, it's crap, so don't be fooled into thinking it's value for money, OK? This has been a lukewarm Sonic Youth public information message.



JACK 'N' CHILL

release a brand new 12 inch remix of 'The Jack That House Built' this week. Brought out after overwhelming demand from all you cool clubbers out there, the 12 inch features the original dub and demolition mix, plus a space base mix and 'The Jack That House Clubbed'.

IT'S COMING AGAIN...

4 TRACK 12" HIGHLIGHTS ...

**SPY
IN
THE
HOUSE
OF
LOVE?**

**WAS
(NOT)
WAS**

**MY NAME
IS YOUNG,
JEFFREY B.
YOUNG,
LICENSED
TO 'ILL
(MIX)**

**AND
STREETS -
AHEAD
(MIX)**

7" WAS 2 12" WASX 2



LOOK OUT ... WAS FEB 10, LOCOMOTION TOWN & C.C. FEB 12, MIDNIGHT-



RADIO DAYS

British radio looks like getting a big shake up next year which could mean pirate radio stations becoming legal. The Government wants to give the go-ahead for three new national commercial radio networks and authorise hundreds of community stations, which would mean that the pirates could apply for a licence to broadcast legally. The Government also wants to do away with the Independent Broadcasting Authority, which currently monitors radio in Britain, and replace it with another body.



The fur was flying in court last week as **Holly Johnson** started a legal battle to break away from Frankie Goes To Hollywood's record company **ZTT**. A barrister acting for ZTT claimed that Holly only sounded good on record because of studio effects and the rest of the Frankies were often replaced by studio musicians when it came to recording. Holly is fighting an injunction brought by ZTT that stops him recording for anybody else, and the case is expected to last for at least another week.

TOURS

Living soul legend **Bobby Womack** will be playing three shows at the Hammersmith Odeon on March 1, 2, 3. All the shows will start at 7.30pm and tickets are priced £9.50, £8.50 and £7.50.

Young **Debbie Gibson** will be playing a one-off show at the London Astoria on February 17. Her first two singles have gone top five in the USA, and 'Shake Your Love' looks set to be a big hit here.

Boys Wonder, who recently supported Squeeze on their Royal Albert Hall dates, will be playing Manchester University on January 29 and Hampton Court Jolleys on February 5.

RELEASES

Prefab Sprout release their eagerly anticipated single 'Cars And Girls' on February 1. The flip side is 'Vendetta' while the 12 inch also has 'Nero The Zero'.

LA Guns, a hot 'n' horny rock outfit based in Los Angeles, unleash their debut album thoughtfully called 'LA Guns', on February 15. It features former Girl member Phil Lewis (and I know some tales about him, I can tell you).

Sting, currently on a wing ding sell out American tour, releases his single 'Englishman In New York' on February 1. Taken from his current album, 'Nothing Like The Sun', the flip side is the previously unreleased 'Ghost In The Strand'. The 12 inch also features 'Bring On The Night' and 'When The World Is Running Down'.

Barry White, the man with the silky voice and the big belly, releases his single 'For Your Love (I'll Do Most Anything)' on February 1. Bazza is planning a European tour very soon and this should include some British dates.

Jennifer Warnes, who was featured with Bill Medley on 'The Time Of My Life', releases her own single, 'Ain't No Cure For Love', on February 1. 'Song Of Bernadette' is featured on the flip side, while the 12 inch also has 'Bird On A Wire'.

Maria Vidal, who notched up a hit with 'Body Rock' in 1985, releases her single 'Do Me Right' this week. The flip side is 'Nothing's Alive Without You', while the 12 inch also has 'Life On The Train'.

Zodiac Mindwarp And The Love Reaction will tour next month, burning rubber the length and breadth of the country. They'll be playing Leicester University February 27, Portsmouth Guildhall 28, Cardiff University 29, Bristol Studio March 1, Brighton Top Rank 2, Cambridge Corn Exchange 4, Norwich East Anglia University 5, London Hammersmith Odeon 6, Birmingham Powerhouse 8, Newcastle Mayfair 9, Glasgow Barrowlands 10, Redcar Bowl 11, Manchester International 12, Liverpool Royal Court 13, Sheffield Octagon Theatre 15, Nottingham Rock City 16, Hanley Victoria Hall 17, Preston Guildhall 18.



The Cross, featuring Queen drummer Roger Taylor, release their debut album 'Shove It' this week. All the tracks have been written by Rog himself.

George Harrison follows up 'Got My Mind Set On You' with 'When We Was Fab' this week. Taken from George's album 'Cloud Nine' the flip side is 'Zig Zag' and the 12 inch features the additional track 'That's The Way It Goes'.

The Corn Dollies release their single 'Forever Steven' on February 6 and the first 1,000 copies will come packaged with a free Dollies badge, yaroo! The flip side of 'Forever Steven' has three tracks — 'Big Cane Call', 'Sweetheart Rose Special' and 'About To Believe'.

White Lion, a heavy metal band definitely worth watching this year, release their single 'Wait' on February 1. The flip side is 'All Join Our Hands' while the 12 inch features the extra track 'Lady Of The Valley'. White Lion will be playing the London Marquee on February 1 and 2.

PAID IN FULL

The Trade Department says it will investigate claims that Krush manager, **Amrik Rai**, paid a pirate radio station £400 to play the band's single 'House Arrest'. He could face prosecution.

"We didn't know he was doing it till we read it in the papers," said a spokesperson for Krush's record company. "We categorically don't approve."

Jamie Principle releases his single 'Baby Wants To Ride' on February 15, which is currently an ultra hot sound in New York, where bootleg tapes of the single have been selling for up to \$100 a time. Jamie will also be appearing at Uxbridge Regals on February 2 in a house night organised by new record label Ffrr Records.

Ffrr's first release is 'House Sounds Of Chicago Volume III', a compilation of the new generation of house sounds. Ffrr Records' supremo, Pete Tong, has also signed up all-girl rap band Salt 'N' Pepa to the label, as well as New York producer Hurby Azor, who some people say is the new Rick Rubin. Yodee bodee.

THE FALL will be hitting the road in March, their first full tour in almost a year. They'll be kicking off with Birmingham Hummingbird on March 7, followed by Manchester Ritz 8, Exeter University 10, Cardiff University 11, Oxford Polytechnic 12, Liverpool Royal Court 14, Leeds University 15, Leicester University 17, Hammersmith Odeon 18, Cambridge Corn Exchange 19.

The Fall will also be releasing an individually numbered boxed set limited edition of their single 'Victoria' this week. The set comes complete with two lyric sheets and a badge.

Climie Fisher release their debut album 'Everything' on February 1. The LP has 11 songs including their hit 'Rise To The Occasion', and other tracks featured are 'This Is Me', 'Never Let A Chance Go By' and 'Keeping The Mystery Alive'. Climie Fisher are currently doing a spot of promotion work around Europe.

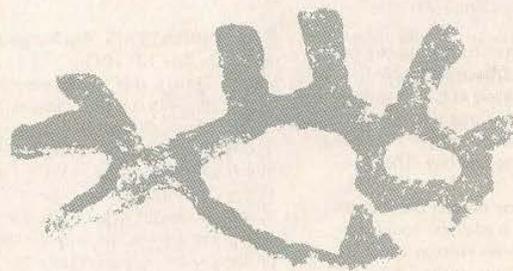
The Bangles are back with their single 'Hazy Shade Of Winter' out this week. An old Simon & Garfunkel song, it's featured on the soundtrack of the film 'Less Than Zero', which also has contributions from Public Enemy and LL Cool J. The Bangles will be over next month to make a presentation at the BPI awards, after which they'll be back off home to record a new album for release in the summer.



The mighty **Mission** are due to release their single 'Tower Of Strength' on February 1. The flip side is 'Fabienne' while the 12 inch also features 'Breathe' and 'Dream On'.

They've also added three dates to their forthcoming tour at Exeter University March 14, Poole Arts Centre April 1 and Portsmouth Guildhall April 2. Tickets, priced £6 each, are available from box offices and usual agents. The Mission will now be playing the Olympic Ballroom on March 1 and not Dublin SFX as previously announced.

ALL ABOUT EVE



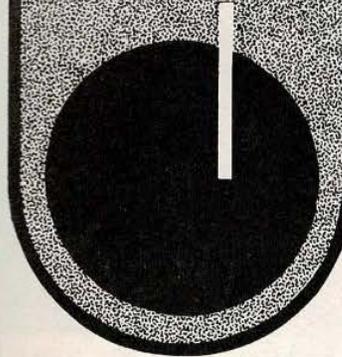
WILD HEARTED WOMAN

NOW AVAILABLE
AS LIMITED EDITION
NUMBERED PACK
CONTAINING 4-TRACK 12"
AND ENAMEL BADGE

EVENX 622



Robert Plant begins a 16 date tour in March, his first British shows since 1985. See ol' Percy strut his stuff at Newport Centre March 16, Warwick University 17, Birmingham Powerhouse 20, Nottingham Royal Centre 21, Bradford St George's Hall 23, Newcastle City Hall 24, Glasgow Barrowlands 26, Edinburgh Playhouse 27, Liverpool Royal Court 29, Hanley Victoria Halls 30, Oxford Apollo April 3, Manchester Apollo 5, Sheffield City Hall 6, Belfast Maysfield Leisure Centre 8, 9, Dublin Stadium 11, Dublin Olympic Ballroom 12. Tickets go on sale from January 27 from box offices and usual agents.



exercise to see how good a sax player he is, there's no denying the fluidity and zest that marks the finest passages of this album.

Backed by a nimble drum, double bass and piano line-up, Pine's playing soars and swoops over each number, always in control, but never dominant. His playing is at times ferocious, 'Guardian Of The Flame', is sad-eyed and mellow. 'In Pursuance' and 'Sacrifice' are sweetness itself.

A commendable record, all the more so for Courtney's youth and relative inexperience. Hell, by jazz standards he ain't even born yet. ■■■■■

Jim Reid

KEITH SWEAT 'Make It Last Forever' (Elektra 960 763)

Another thoroughbred from the American soul stable which is furlongs ahead of the competition if this debut set is anything to go by. Keith pours every ounce of emotion into an album that's just a touch heavy on the ballads, but so painfully well delivered that he's easily forgiven. 'How Deep Is Your Love' stands out as one of the moodiest, with its deep synthesiser backing, but the real strength lies in the irresistible rhythm of tracks like 'I Want Her', with murmurings of Prince and Cameo. ■■■■■

Tim Jeffery

THE VIBRATORS 'Recharged' (FM Records Rev LP 101)

After 12 years, one might reasonably expect the Vibrators to know what they're about. 'Recharged' is a concerted attempt to recapture some of the gloss and energy of old, and much as I'd love to have said it's paid off, I can't. This is a Vibrators identity crisis. With a couple of exceptions — like the only decent song on the album 'Someone Stole My Heart' and the irreverent 'Hey Nonny No' (a 20 second medieval instrumental!) — 'Recharged' is generally too emulative to be taken seriously. Veering from the Lou Reed-ish 'Every Day I Die A Little' to the blatant Stones pastiche 'Rip It Up, Tear It Up', this is a pitiful example of what can go wrong when you attempt to cash in on a name.

The question at the end of it all must be: why? ■■

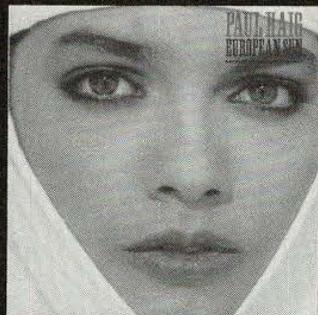
Chris Twomey

TOT TAYLOR 'Menswear' (LPA TOTAL 6)/'Jumble Soul' (LPA TOTAL 4)

Rivalled only by Nick Lowe in the quantity of vinyl he bleeds, Tot rushes out two more well toasted slices to butter us up with. 'Menswear' is Taylor's usual expert bespoke songwriting — less grandly orchestrated than the previous 'My Blue Period' — with 'Waiting For My Egg' and 'My Kiosk Or Yours' shoring up his reputation as a sort of Noel Coward/Burt Bacharach high on pop.

'Jumble Soul' is a compilation from his first three albums only; too early to be comprehensive but not so late as to be unwelcome. Check 'Australia' and 'Offbeat' for the sort of numbers you expect to find with the words "Transferring To West End" after them. ■■■■ 1/2 apiece

Pete Paisley



PAUL HAIG 'European Sun' (Disques Du Crepuscule TW1 829)

Paul Haig is one of those people who, since his days in the apocalyptic Josef K, has been consistently tipped for big things. Why he's so far failed to make it is one of life's great mysteries. After all, he looks good and he's written some cracking songs — so what's gone wrong?

Maybe the clue lies within this compilation of unreleased archive B-side tracks. Somewhere along the line, Paul got stuck in a 1982 timewarp and refused to budge. The record buying public are fickle and one man's nostalgia is another man's emetic. Paul has spanking good taste (witness his cover version of the Sly Stone number 'Running Away' or the hypnotic Suicide song 'Ghost Rider') and his own slightly Fifties-looking material ('Shining Hour', 'Torchromatic') should have catapulted him onto 'TOTP' faster than a sneeze from Superman.

Perhaps, though, as is sometimes the case with 'cult' acts, he is just too damn good for mass digestion. But in a way, that is the highest compliment an artist can be paid. ■■■■■

Nancy Culp

BB KING 'Across The Tracks' (Ace CHD 230)

Don't you just hate these old-timers whose current output is, so lacklustre that they have to resort to releasing endless collections of ancient rarities, many of which deserve to be left on the dusty shelf where they were discovered.

However, BB King's 'Across The Tracks' is a cash-in compilation which actually works on a musical level, due to the strength of the blues guitar talent on Fifties gems like 'Dark Is The Night'. File it alongside Louis Jordan and Howlin' Wolf on your r'n'b party tapes. ■■■■

Matthew Collin

FREIWILLIGE SELBSTKONTROLLE 'In Dixieland' (Ediesta CALC LP 042)

God, these Germans are ugly! Just like their music, in fact. Freiwilige Selbstkontrolle are four sad clowns who play jokey cabaret blues numbers with titles like 'Rock 'N' Rolls Royce'. Their sixth LP, 'In Dixieland', represents the unacceptable face of indie music, a pathetic self-parody which pales after the first 60 seconds of side one. Anyone who calls a song 'Heidi High' deserves to be shot, anyway. Ugh! ■

Matthew Collin

VARIOUS ARTISTS 'Sunset Strip' (Westside/Streetsounds Strip 1)

While most of us are getting on down to the rhythms from Brooklyn, Washington and Philadelphia, you can rely on Streetsounds to go wandering off in search of a formula to restore some of their lost credibility. This is an odd mixture of funk, rap and ballads which is presumably a follow up to the equally mediocre 'West Coast Hip Hop' album. One or two tracks just about earn an 'above average' tag, but the rhythms are brittle and dated. All this album really achieves is to demonstrate that the West Coast is light years behind the East. ■■

Tim Jeffery

MILES JAYE 'Miles' (Fourth And Broadway 515)

If Miles Jaye, the latest of the big-voiced American soul singers, sounds a lot like old Teddy Pendergrass on his hit single, 'Let's Start Over', which is already racing up the US soul charts, it is because Pendergrass is responsible for 'discovering', and grooming Jaye.

The album is full of gritty-voiced love songs like 'I've Been A Fool For You', and 'I Cry For You'. It is a debut that comes highly-recommended, especially since the likes of Roy Ayers, Dexter Wansel and Branford Marsalis lend their support. ■■■■■

Leslie Goffe



SINGLE GUN THEORY 'Exorcise This Wasteland' (Nettwerk NTL 30010)

Weaving a web of pulsating synth, pounding bass and ethereal voice, Single Gun Theory intertwine the dreamy atmosphere of the Cocteau Twins with some mist-trenched sampling. Breaking on the eardrums like waves on a beach, 'I Close My Eyes' sets the scene for the successive clouds of sound which overlap like a vast natural landscape, upon which man intrudes in 'Open Grave' with frightening samples of ranting Reagan.

Single Gun Theory conjure up a damp, dark, pine-forested world with a precious aural mirage of rhythmic magic.

Overlaying this with chaotic samples of inhumanity, they have created a powerful and vital record. ■■■■■

Chris Histed

THE CROSS 'Shove It' (Virgin V2477)

One night last autumn, Queen's "superstar drummer" Roger Taylor found himself with nothing to do. This well-packaged, well-produced pompous trash is the result.

Far from being the combination of "physical energy and style" that the press release claims, 'Shove It' is a stodgy, tepid mis of INXS out-takes, bargain-bin rock riffs and sub-metal gargles.

Go on Rog, shove it! (Chortle). ■

Tony Beard



DUSTY SPRINGFIELD 'Dusty — The Silver Collection' (Philips DUSTV 1)

If you didn't manage to beg, borrow or otherwise obtain a copy of Dusty Springfield's 'Greatest Hits' album from 1979, then I suggest that you down tools, raid the bank account and get thee hence unto a record shop and buy 'The Silver Collection'.

Here, all nestling on one disc, are all the classic Dusty tracks you could ever want. Much has been written about the supreme vocal talents of the white girl who sounded black and interpreted some of Bacharach and David's finest to perfection, and let me tell you, it's all true.

This particular anthology is slightly more extensive than the earlier collection, featuring tunes like 'Losing You' and 'Goin' Back' (which sometimes fall under the shadow of the more commercial hits) but which are, in fact, superior works.

An old cliché maybe, but 'The Silver Collection' really is an essential buy for any music lover. ■■■■■

Nancy Culp

COURTNEY PINE 'Destiny's Song And The Image Of Pursuance' (Antilles AN 8725)

Pine's second solo set shows him to be still the most potent figure on the British jazz scene, if at times just a little too self-obsessed for his own good.

Much of the mental baggage that accompanies 'Destiny' would be laughed out of court if it were used in the defence of a 'concept' rock album. Sleeve notes revealing Pine's inspiration for each track hint at the seriousness here and, I'm afraid, a fair degree of pomposity.

Still, that aside, what's in the grooves is mostly fine stuff. There's a daring, brash approach to this record that takes Pine's playing right to the limit. If at times he seems to have embarked on an academic



DEE LEWIS

DON'T MAKE ME WAIT

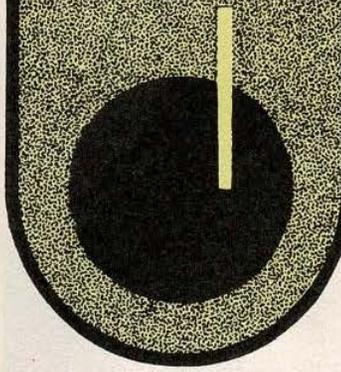
AVAILABLE ON 7 INCH (DEE 2) AND 12 INCH (DEE 212)

PRODUCED BY PAUL STAVELEY O'DUFFY FOR SPITFIRE PRODUCTIONS

12 INCH REMIXED BY MICHAEL BRAUER



S I N G L E S



HEY NONNY NONNY

RED HOT CHILI PEPPERS 'Fight Like A Brave' (EMI Manhattan)

The Beastie Boys are heading for a fallout shelter and LL Cool J is pawning off his gold chains as the Red Hot Chili Peppers hit town. They're prowling the streets with a fiery, highly individual crossover of white hot rock and funk and anything else that takes their fancy, all put through the mincer. 'Fight Like A Brave' will probably never receive the radio play it truly deserves, but that shouldn't stop you getting your mits on a copy pronto. I'm looking forward to hearing what else the Peppers will be serving up on their menu.

SO 'Are You Sure'

(Parlophone) Well folks, looks like Parlophone just might have another Pet Shop Boys on their hands. Forget the cover photo, these dudes aren't really a couple of wimps, and they've come up with a thundering good song which grows into an epic. It would seem that So have a good sense of dynamics.

ROBERT PLANT 'Heaven Knows' (Esperanza)

Dear old Percy, there's hardly a young heavy metal whippersnapper in the world who hasn't copied this man's definitive gritty vocals or crotch-thrusting stage mannerisms at least once in their lives. 'Heaven Knows' finds the old boy back on top form with a slow burning song in which Plant's voice is as smooth and strong as a piece of well polished mahogany.

HEY NONNY NO

AZTEC CAMERA 'How Men Are'

(WEA) The push is on to make Roddy Frame into a wholesome boy next door-type character who gargles with Listerine at least twice a day. This is a sweet little tune, but it meanders off into the sunset about halfway through the song. I preferred Rodders in his leaner, hungrier days.

RAY PARKER JNR WITH NATALIE COLE 'Over You'

(Geffen) Yup, you guessed it, dreamboats, this is another one of those awful boy-girl songs, totally wet and a waste of good recording time. Garys and Jackies across the country will probably scoop it up by the

bucketful, but I've just developed a sudden hankering for 'Ghostbusters'.

THE SILENCERS 'I See Red'

(RCA) I see a band who are probably destined to be a support group for the rest of their lives. Not a bad little rock song, quite nifty, but hardly the stuff of which legends are made. Well, could you pick the Silencers out of a bus queue? Still, if I had nothing better to do on a wet Wednesday I might go and see them play.

DAVID RUFFIN AND EDDIE KENDRICK 'I Couldn't Believe It'

(RCA) Veteran soul men never die, they just fade away, hiding behind silly sunglasses and weighed down by ridiculous jackets. 'I Couldn't Believe It' starts off spritely enough, but then suffers a bad case of vinyl arthritis. I rather think Terence Trent D'Arby could have done this song a hell of a lot better.



YES 'Love Will Find A Way'

(Atco) A few years ago, Yes were actually hip for five minutes when Trevor Horn took to producing them. Trevor's back twiddling the knobs on this one, but let's face it, Yes fans, this isn't another shining star in the old cosmos, is it? Ah well, time to check out 'Yessongs' once again.

DEE LEWIS 'Don't Make Me Wait'

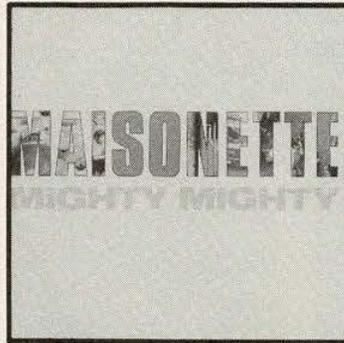
(Mercury) If this becomes a mega hit I shall take off all my clothes and stand on top of Greater London House whistling 'God Save The Queen'. One of Britain's best known session singers comes up with a truly inoffensive record, so bland it probably wouldn't even stand playing in a supermarket.

BRIGITTE NIELSEN AND FALCO 'Body Next To Body'

Well, maybe it's me, but I reckon Brigitte Nielsen has all the sexual charisma of a wet kipper. Susan Stranks from 'Magpie' has always been the girl for me, though I don't think she ever made any records. 'Body Next To Body' is really a sparse reworking of Falco's one and only hit, 'Rock Me Amadeus', with Brigitte moaning orgasmically in the background. I shall try and avoid the video.

MIGHTY MIGHTY 'Maisonette'

(Chapter 22) Well, well, well. Mighty Mighty sound more like the Housemartins than the



Housemartins on this worthy song, probably about the perils of modern life and the evils of the Thatcher government chapter 506. Cough, yawn.

BREATHE 'Hands To Heaven'

(Siren) When Breathe were kids I bet their mums brushed their hair every day for them and made sure they had clean underwear when they went out to school. This could explain the bloody awful bleating noises which fill this record. I can think of nothing kind to say about it.

CHRIS REA 'Que Sera'

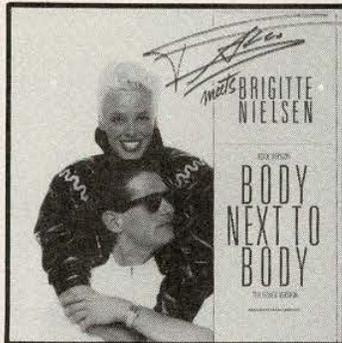
(Magnet) I must confess that I'm not averse to some of Chris' earlier singles, but 'Que Sera' sounds not a million miles away from one of those jolly tunes Dire Straits turn out when they've got a spare afternoon.

GILLAN GLOVER 'She Took My Breath Away'

(Virgin) Gillan and Glover take time off from Deep Purple to head for softer pastures. I can't see the commercial potential in this rather bizarre single, but I guess it's better letting off steam this way than smashing up televisions in hotels.

LIVING IN A BOX 'Love Is The Art'

(Chrysalis) Boring, not just boring but BORING. Is it lunchtime yet?



GEORGE HARRISON 'When We Was Fab'

(WEA) With the manor in Henley and the film company, God knows why old George is still making records. A rather embarrassing look at the old days, heavy on Beatles influences. One for diehard George fans only.

AGNETHA FALTSKOG 'The Last Time'

(WEA) No longer a sultry Viking queen, Agnetha, the blonde one from Abba, has now had

her hair cropped and subsequently looks like Hazel O'Connor. This isn't a very good comeback song, dittering around alarmingly and not really knowing what to do with itself. It must have been an off day.

DEBBIE GIBSON 'Shake Your Love'

(WEA) If Elisa Fiorillo is the new Marilyn Monroe, then Debbie Gibson is the new Doris Day. Your mum certainly wouldn't worry about you if Debbie took you out. Debbie's a real cute kid, but unfortunately this single sounds a mite too smug.

EDDIE KIDD 'Fire Me Up'

(Warner Brothers) Eddie comes down with a bad attack of the Mick Jagers to prove that he's more than just a stubbly chin and a tight pair of jeans. Not a bad number though; and if Nick Kamen could do it, there must be a place in the pop world for Eddie baby as well.

SQUEEZE '853 5937'

(A&M) Ah well, another month another Squeeze single, complete with an undoubtedly wacky video. It's a very run of the mill offering from a band who have carved a niche and are determined to stick to it.

THE BANGLES 'Hazy Shade Of Winter'

(CBS Def Jam) The Bangles used to be a good little pop band, but now they want to be this year's answer to the Mamas and Papas. Uncomfortable version of the old Simon & Garfunkel song, full of fractured rhythms and ideas.

CARMEL 'Every Little Bit'

(London) I honestly have tried to like Carmel but all that semi-jazz stuff has always driven me to distraction. A single for lounge lizards only.

STEVIE WONDER 'You Will Know'

(Motown) God, this is dull. Old Stevie's been having a rough time lately, caught up in a sticky web of complacency full of tepid tunes and lyrics. High time somebody shook him warmly by the neck, kicked him up the bum and put him on bread and water for two weeks.

reviewed by



robin smith

"I'M NOT A GOODY TWO SHOES"

Jermaine Stewart says his last hit, 'We Don't Have To (Take Our Clothes Off)', made people think he was a fully paid-up member of the moral majority. But now he's back with 'Say It Again', confessing he might even appear on stage with orange hair. **Lysette Cohen** is outraged

In the era of safe sex and condom ads, Jermaine Stewart must surely be turning into a slice of American mothers' pride. Thumbs up from the moral majority and all that as he continues the self-restraint theme of his hit single, 'We Don't Have

To (Take Our Clothes Off)', with two more 'don't' songs. His new album 'Say It Again' features the tracks 'Don't Have Sex With Your Ex' and 'Don't Talk Dirty To Me'. So why are there so many 'don'ts' Jermaine? Do I spy a bit of a goody two shoes here?

"Oh no! Everyone now seems to think that I never take my clothes off and that's not true. I do. I'm not a goody two shoes or a Mr Morality; the songs are just a reflection of the way I was raised. I think you should always write something you believe in and I want to put tracks like that on all my albums."

Strangely enough, 'We Don't Have To ...' had the opposite effect on some of the fairer sex towards Jermaine. Instead of taking his advice, they were ... well, trying to take advantage ...

"After the song was a hit, I met lots of girls all talking dirty to me," grins Jermaine. "Even my ex-girlfriends were coming on strong. The two songs on the album are really saying 'I don't think it's the time to try and seduce me'. You've got to watch who you roll in the hay with."

Are you a romantic then?

"Definitely. A frantic romantic."

As well as having a reputation for being a bit of a romantic, Jermaine is also well known as a clothesaholic, his favourite British haunts being London's shops.

"Believe it or not, I have toned down a lot, although I'm getting back into it now. I've only been in England one day and I've already bought something."

Having established himself as a rather red-hot property back in 1986 with 'We Don't Have To ...', Jermaine Stewart disappeared under a pile of personal appearances and not-so-hot vinyl offerings. But the man now seems to have won back his pop articulacy with the release of the new LP and single, both entitled 'Say It Again'.

The single, an almost pop-reggae tune,

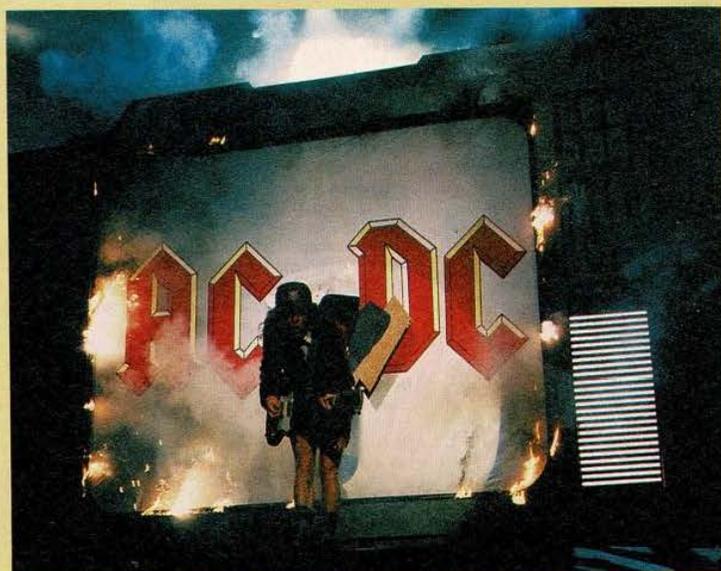
looks set to send Mr Stewart back towards chartdom. The album, with its cool collection of easily digestible dance teasing songs, sees something of a progression for him. It shows a greater maturity in his vocals, writing and production skills.

"I feel great about this album; more so than the other two. It's more me, more personal. If I heard it on the radio I would enquire about it." He produces an impish grin. "Not because it's me! The sounds are great!"

One of Jermaine's main problems is the old one-hit-wonder syndrome. How do you top 'We Don't Have To ...' after so long away from the public eye?

"I don't want to try and top that one," answers Jermaine. "And I certainly don't want to be known as one-hit-JS ... 'He did that song about taking your clothes off, whatever happened to him?'. I'm confident this material will stand on its own."

"Just expect the unexpected. If I come on stage with orange hair, don't be shocked. Just smile."



THE HEAT IS ON

The rise and rise of AC/DC

AC/DC have been blazing a trail around the world for 14 years. Beginning with the rough pub circuit back home in Australia and blowing their savings on trips to England, they've become the most awesome heavy metal band since Led Zeppelin.

But success has also brought tragedy to the band. Their original singer, Bon Scott, died after a reckless night drinking too much booze back in 1980. But AC/DC vowed to carry on and after recruiting Brian Johnson, from Geordie, a one-hit-wonder band from the North East, they've gone from strength to strength. Today, AC/DC can number the Beastie Boys among their fans. What more could anyone ask?

AC/DC are most renowned for the crazy duck walking antics of guitarist Angus Young, who likes dressing up as a schoolboy and swears that he only ever drinks milk. Mmm, we must really introduce him to **rm** editor Betty Page sometime.

Winging its way up the charts is AC/DC's single 'Heatseeker', taken from their forthcoming album 'Blow Up Your Video'; while in March, the band play six British dates promising a spectacular show with loads of effects. These will incorporate a giant television screen and the requisite flashing lights. In the past AC/DC have shared the stage with a giant bell and two full scale cannons. Fortunately, they only fired blanks.

"There's a whole new excitement about the band these days and there's a whole new generation of kids to be won over," says Angus. "You'd better believe him."

Robin Smith



B P M BEATS PER MINUTE

BY JAMES HAMILTON



● HUTCHY

ODDS 'N' BODS

MCA RECORDS may have signed **Eric B & Rakim** but **Cooltempo** look like stealing their thunder with an outrageous remix by the **Troublesome Twosome** of 'I Know You Got Soul', which (around 104bpm on advance acetate) unbelievably uses huge chunks of the **Jackson 5's** 'I Want You Back' and sneaker snips from such as **Dennis Edwards** (I hear that **Motown** have been in touch already!) — this should also eclipse **Fourth & Broadway's** rival release of the 91½bpm 'Move The Crowd' as, subtle and clever though the remixes by the **Democratic 3** featuring **DJ Slack** and Bristol crew the **Wild Bunch** may be, the song itself could seem too slow and sedate in comparison to compete (presupposing **Cooltempo** can actually get theirs out, legally!).... **Atlantic** are rush releasing **Terry Billy** 'Don't Lock Me Out' in a fortnight. **Serious** are releasing **Bam-Bam** 'Give It To Me' in four weeks. **CityBeat** picked up **Vanessa Franklin & Midnight Energy** 'My Mind'... **Bomb The Bass** 'Beat Dis' has been delayed here, presumably to build up (very real) demand, and apparently will be on its original **Mister-Ron** label distributed by **Rhythm King**... **Adrenaline MOD** 'Bouncy House' when commercially released will be on **Up-town Records**, rather than **War-**

rior... **Two Men A Drum Machine And A Trumpet** 'I'm Tired Of Being Pushed Around' is due in a radical Mayhem Rhythm Mix, remixed by **Derek May** of Detroit's **Transmat** label... **Jack 'N' Chill's** brightly derivative archetypal jack track 'The Jack That House Built', already reissued, is now in four mixes (10 Records TENX 174), the spacer 0-125½bpm Space Base Mix, trumpet tootled (and sometimes backwards running) 125½bpm Demolition Mix, piano plonked 0-124½-0bpm Clubbed and 125½bpm Dubbed... **Brother Beyond's** guitar plunked cheerfully cantering 'Mel & Rick'-ish 119½bpm 'Can You Keep A Secret? (Extended)' (Parlophone 12R6174), not the promoted mix, is now flipped by **Phil Harding's** far harder less bouncy and more mechanically authentic 119½bpm House Mix — incidentally, his current "go-go" rhythm programme was possibly first used on his mix of the pop-aimed jaunty slow jiggling 89½-0bpm **Paul Rein** 'Stop' (Champion CHAMP 12-56), due out now although originally promoted some months back in the wake of the rhythmically similar 'Casanova'... **Phil Harding** also mixed the classily loping soulful 120bpm **Oliver Cheatham** 'Go For It', due on **Champion** in a fortnight... **Full Force** are currently producing **James Brown**... Milton Keynes DJ and label owner **Eddie Richards** is building a mailing list for **Baad! Records** c/o

18-21 Middle Street, London EC1, but applicants must first quote the last two words to be found on the "THIS" side of the label's four-track EP (reviewed last week)... **Thames Valley Disc Jockey Association's** annual equipment exhibition, **Disco-Ex 1988** (noon-5pm), and 10th Anniversary Party (8pm-midnight) are this Sunday (31) at **Kempton Park Race Course** (ticket info on 0734-771450)... Northern Soul veteran **DJ turned Hi-NRG producer, Kev Roberts** has opened the 24-32 track digital **Blue Chip Recording Studios** in Stafford's attractively sited **Gaol Mews** (0785-57097)... **Phil Meredith** packs Charnock Richard's **Park Hall** playing house/funk/rare groove Friday/Saturday nights, and is after PAs on 0257-452090 — near neighbour **Rick Astley** recently visited the club as a paying customer, when they'd unsuccessfully been trying to book him for months!... **Dick Fontaine's** TV film, 'Bombin', about graffiti artists **Brim** and **Goldie** with music by **David Toop** is on **Channel 4** this Thursday (28) at 11.30pm... **Paul Jones** (ex-**Manfred Mann**) stood up for and cited **Alexander O'Neal** as a superb example of a modern singer of songs full of humanity, in the closing shot of a lively edition of **ITV's** mid-morning 'The Time — The Place' discussion programme, which last Tuesday was all about the pros and cons of the music business over the last 30 years (with various vintages of stars taking part)... **KISS-fm** jock **Gordon Mac** is fast becoming a TV celebrity, what with all his appearances as a representative of pirate radio!... **Radio Merseywaves** cover a far wider area by broadcasting on Medium Wave than any London station, and are currently turning **Roberta Flack & Donny Hathaway's** 'Back Together Again' into a big local revival — but their claim to have made **Sinitta's** 'So Macho' into a national chart hit may reduce their credibility in some quarters!... **Robbie Dee**, between jocking at Southend-on-Sea's **Rain** from Tuesday to Saturday and Walthamstow's **Charlie Chan's** Sundays, has also been managing to present the weeknight 2-5am show on



● BRIAN HOPE

Essex Radio!... **Mike Hollis** starts a Saturday 7-10pm soul show on **Radio Luxembourg** from February 6... **Jeff Young** left a hole that still no other programme has filled when he left **BBC Radio London**, his old Saturday morning show being the only one that in playing all the week's hot new black tracks became a shopping list (at an ideal time for weekend shoppers), thus making it essential listening — unlike the irritating trend among other, newer, soul shows elsewhere to plug stuff that nobody can buy yet even if they want to... **Nicky Holloway's** first **Special Branch** "doo" of the year is next Saturday, February 6, at Kew's **Watermans Art Centre** with

guests **Pete Tong**, **Gilles Peterson** and **Chris Bangs**, £6 tickets in advance only (and, advisable, free membership if you send two passport-sized photos) from **Starship Enterprises**, Premier House, 77 Oxford Street, London W1R 1RB — they have another 3 Day Doo at Rockley Sands on March 18/19/20 for £46, and the third annual soul holiday in Ibiza during May (details on 01-439 2628)... **Alex Lowes** and **Up North Promotions** are following the success of their Berwick weekend with a Blackpool Soul Weekend on April 22/23/24 for £40, with such live acts as **Randy Brown** and the **California Executives** (details on 091-3890317)... I went from the Bristol mixing heats to look at the sea in Clevedon, where amazingly (this was on January 19!) there were flowers in bloom, and dandelions and daisies... **Baz Fe Jazz** and **Russ Dewbury** present the second Soho Goes To Brighton Weekender this Thursday-Saturday (28/29/30) at Brighton's **Concorde** in Madeira Drive, with jazz dancers **IDJ**, the live **Tommy Chase Band** and more... **Rhythm Zone** at Northolt's **C&L Country Club** is now fortnightly, this Friday (29) **Simon Dunmore's** guests being **Gilles Peterson** and **Chris Bangs**... **Paul Lewis's** retirement party will have many DJ guests at Swindon **Brunel Room's** Amphitheatre, which over the last six years he's kept solidly upfront and



● DARREN ELLIS

JACKIN' JAMES
THE GODFATHER OF HOUSE REMIX
JACK FACTORY
ON 12" + EXCLUSIVE BONUS HOUSE BEAT
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WR12 002

HOUSE BEATS 1
TEN FIERCE PREVIOUSLY UNRELEASED UK HOUSE CUTS
VARIOUS ARTISTS
WRLP 001

BY HOUSE PUBLIC DEMAND coming soon
ACID BEATS 001
VARIOUS ARTISTS
WRLP 003

WARRIOR RECORDS

THE 1988 Technics UK DJ Mixing Championships heats are almost over, and as usual the number of entrants at the later heats has risen as DJs finally decide to have a go. In Bristol last week at the **Papillon** (a multi-levelled stripped pine club with catwalks and balconies), and in Leeds at **Mr Craigs** (similarly multi-levelled in black and chrome with gantries), well over 20 preliminary entrants had to be weeded down in afternoon contests at each to end up with eight competitors for the evening's heats. The overall standard in Bristol was certainly higher than at the two London heats, but nobody actually stood out from their fellows until luckily the last man proved himself instantly to be the one clear winner, def **Dodger X** from Reading's Caribbean Club. The semi-finals qualifying runner-up was house-mixing **Darren Ellis** from Birmingham, a hobbyist "bedroom mixer" (one of several to do well this year in an increasing trend) who shared the same record feeder as third-place fellow Brummie, **Mike "T"** from the Pagoda Park (who will be entering again this Thursday, 28, at Portrush Traks in Northern Ireland, the last heat). In Leeds the standard was by far the highest to be encountered anywhere so far, and it was a really tough fight, only one mark separating the eventual winner and runner-up. Again it was the last man on who had the winning advantage, **Hutchy** from Leeds' The News, who actually won the same North Midlands heat last year and in the UK finals did a routine in white tie and tails. This time he came on like a city slicker with bowler hat and furled umbrella, using the latter to scratch his first record... which stuck to the Blue Tac on the umbrella and lifted off the turntable! This could even have been intentionally satirical, because Hutchy is such an entertainer that not only did he then mix and scratch up a storm, he (as pictured) ended by doing a brilliant transformer scratch using a baby bicycle, moving the wheel on the record with his hand on the pedal! His close runner-up was the fast 'n' funky **Mike Clarke** from Birkenhead's Atmosphere, excellent except he didn't always hold beats together. Third was the loud and untidy (but he didn't use headphones) **Angus Kemp** from Maidenhead's Studio Valbonne, while I personally rated **Brian Hope**, the Kilmarnock "bedroom mixer" who'd come third in Scotland and this time used much brighter records to prove that he could have a real future as an actual remixer of records (even if the acappella of Colonel Abrams 'Trapped' did clash keys with Rick Astley!). Remember, the new regional semi-finals are going to see all the first and second placed winners competing again to see which two will be going forward from each into the six places at the UK final, so they should be really fierce! The semi-finals are next Tuesday (Feb 2) at Warrington's **Mr Smith's**, Thursday (4) at Birmingham's **The Dome**, and the following Wednesday (10) at Ealing's **Broadway Boulevard**. Be there!

funky, when this Saturday (30) he hands over permanently to his understudy **Glyn Prince** and gives up jocking for good (sorry I can't get there. Paul, it's my mother's birthday)... **Simon Goffe's** short lived **Fever** night also ends this Saturday (30) at London's **Astoria**, with **Jeff Young** guesting and a full blown American football Superbowl party complete with cheerleaders... **Pete Tong**, **Nicky Holloway**, **Eddie Gordon**, **Gilles Peterson** and **Chris Bangs** trendily "do it with flares" (trousers, that is) at **The Slammer** in Northfleet's **Red Lion** this Saturday (30), when also **Heavy D & The Boyz** hit the **Sweat Box** in Harlow's **HighWire**, while **Bob Masters**, **Tony Fernandez**, **Danny Smith** and **Steve Jason** soul Gt Yarmouth's **Scruples** (at last, some other DJs with ggs!)... **Tony Griffin** has moved from Bristol's **Parkside Club** to Birmingham's solidly funky **Bobby Brown's**... **Geoff Carr**, **Bill Swift** and **Barney** play only Black Dance at Birtley's brand new **Libertys** near Chester-Le-Street... **DJ Appy** last week was frantically cutting, not frantically laid out (although the latter was a lot funnier)... **Gladys Knight And The Pips'** 'All Our Love' LP also has the trickily starting but uplifting jiggly 110/bpm 'Complete Recovery', smoothly undulating 100/bpm 'Love Is Fire (Love Is Ice)', calmly lurching 0-88bpm 'Thief In Paradise', and lots



• MIKE CLARKE



• DODGER X

of pleasant slowies, to complete the review... **Roxanne Shanté's** upcoming new **Marley Marl**-produced material uses a break from the **James Brown**-produced **Lyn Collins'** 'Think' — now, there's a novelty!... **PUMP THAT BASS!**

GEORGIO 'Lover's Lane (New After Hours Vocal Mix)' (Motown ZT 41612) Locomotively chugging 'Jingo'-ish 0-117½-0bpm house-type rhythms power this superior remix of the Prince styled singer's otherwise US-aimed funk track, with a vocoder stuttered smacking funk 118-0bpm Club Mix, piano plonked dubwise 0-118-0bpm After Hours Mix, and even more stuttery funk 9-118¼-0bpm Georgio's Love Dance Mix.

DIANNE REEVES 'Sky Islands' (LP 'Dianne Reeves' Blue Note BLJ 46906) George Duke-produced classy specialist jazz singer getting, however, sustained dancefloor support for this gorgeous Tania Maria-ish sultrily jogging 0-95½-96bpm roller with Brazilian-style scatting, worth investigation.

VARIOUS 'The House Sound Of Chicago Vol III — Acid Tracks' LP (ffrr FFRLP 1, via London) In truth not as essential as the hype would lead one to believe, this eight-track house compilation's stronger side one has the excellent strangledly gospel-ish semi-instrumental 120½bpm **FRANKIE KNUCKLES 'Only The Strong Survive'** Jerry Butler/Billy Paul's

HOT VINYL

ALEXANDER O'NEAL featuring CHERRELLE 'Never Knew Love Like This (Extended Version)' (Tabu 651382 6) Remixed new version of the gently rolling (0-) 102½-0bpm attractive singalong jogger, their new 'Saturday Love' although maybe not quite so catchy, impatiently awaited off Alexander's album as its most obvious single (Instrumental flip, and jerkily wriggling jiggly Reprise too).

BETTY WRIGHT 'Miami Groove' (LP 'Mother Wit' US Ms. B MB-3301) Excellent samba flavoured 108½bpm slinky jiggle with a lovely atmosphere and strong sophisticated lyrics that tell a story, a likely hit if ever a single and already selling this nicely diverse soul set (to which I will return when I have more time!).

CONTINUES OVER ▶

Boys

The HI-NRG Club Hit

7" : IBIZ 1 - 12" : IBIZX 1 -

LIBRA RECORDS



Sabrina

oldie), sinuously cantering falsetto 120bpm **PARIS 'Girl U Need A Change Of Mind'** (Eddie Kendricks' oldie), wheezing "washing machine" 126bpm **TYREE 'Acid Over'**, and the rather over-rated lopingly muttered 118 $\frac{1}{2}$ bpm **JAMIE PRINCIPLE 'Baby Wants To Ride'** (the remake), while side two has the blandly pulsing 120 $\frac{1}{2}$ bpm **ROMANCE 'All Dis Music'**, cymbal schlurped bounding 120 $\frac{1}{2}$ bpm **STERLING VOID 'It's All Right'**, jittery moaning 120 $\frac{1}{2}$ bpm **FARLEY 'JACKMASTER' FUNK 'My House'**, and frantically flying 130bpm **DARRYL PANDY & FARLEY 'JACKMASTER' FUNK 'Freeman'** (Southshore Commission's oldie).

STONE LÓC 'I Got It Goin' On' (US Delicious Vinyl DV-001) Torn Browne's 'Funkin' For Jamaica' becomes the 106 $\frac{1}{2}$ bpm basis for this consequently commercial rap, in fact the coupling to the slower 96 $\frac{1}{2}$ bpm lurching somewhat Humphrey Bogart-accented 'On Fire (New Flavor)' (instrumentals too). Great label name — maybe I should change the heading of this column!!

GROOVE 'Dancing And Music' (Submission SUBX 04, via Nine Mile/The Cartel) Subduedly loping UK house from "def dude" Graeme Park's Derby-based label, sorta "brutal washing machine" with deadpan talking and sneaky samples in its 116 $\frac{1}{2}$ -0bpm (Music Please) Remix and 0-116 $\frac{1}{2}$ bpm Original Groove, the double AA side's bounding 'Submit (To The Beat)', even sneakier in its 119 $\frac{3}{4}$ -0bpm Electro Jack Remix or more mellow 119 $\frac{3}{4}$ bpm Original Jazzy House Mix, being more the fast bright type of house that's hitting the pop charts these days — although both sides have an underground following.

KEITH PATRICK 'Be My Girl' (Extended 12" Mix) (US Omni/Atlantic 0-86632) Speedily wriggling 118bpm lightweight black pop smacker with plenty of "la la la la love" hooks (Dub/Radio Mix flip),

getting lots of lightweight black pop radio play.

BILLY OCEAN 'Get Outta My Dreams, Get Into My Car' (Jive BOS T1) Pop-aimed breezily jiggling 117bpm chugger borrowing chords from Whitney Houston's 'I Wanna Dance With Somebody (Who Loves Me)', with revving effects appropriate to its terrific title line, flipped (edit too) by the older more soulful 0-113 $\frac{1}{2}$ bpm 'Showdown'.

LUTHER VANDROSS 'Give Me The Reason' (Epic LUTH T5) Skittery sinuous 139bpm fast but relaxed wriggler, reissued basically for his new found pop fans, the main 12 inch (there are other alternative configurations and couplings) also including the old 0-102 $\frac{1}{2}$ bpm 'She's So Good To Me', 108 $\frac{3}{4}$ -110bpm 'Never Too Much' and (0-115 $\frac{1}{2}$ -114bpm 'You're The Sweetest One' (these last two only approximately BPMs).

DAVID RUFFIN & EDDIE KENDRICK 'I Couldn't Believe It' (RCA PT 49612) Nostalgically dated old Motown-type 'I Can't Help Myself'-ish 125 $\frac{1}{2}$ bpm churning duet superbly souled by the two ex-Temptations in classic style (edit/inst too) plus here the jiggling slow tripping 72 $\frac{1}{2}$ bpm 'Don't Know You're Dreaming', closely modelled on the Dramatics' 'Watcha See Is Watcha Get'.

THE THIRD DEGREE 'Say It Loud (I Like Rap And I'm Proud)' (US Pandisc Records PD-024) Interestingly worded 103 $\frac{1}{2}$ bpm youthful rap with a title paraphrasing James Brown — who, along with Bobby Byrd and others, gets cut into the Dynamix II's 0-102 $\frac{1}{2}$ -0bpm B-side Club Mix (inst too).

Le JUAN LOVE 'My Hardcore Rhymes' (US Luke Skywalker GR-110) Youthfully pitched rap to a scratched 0-103 $\frac{1}{2}$ bpm James Brown backing, Stevie Wonder's first hit 'Fingertips' being used in the fast but not frantic 0-137 $\frac{3}{4}$ -0bpm 'Everybody

Say Yeah!' coupling (instrumentals too).

GWEN GUTHRIE 'Family Affair (Larry Levan Remix)' (Fourth & Broadway 12BRW 86) Larry's unsteadily drifting 107-108-108 $\frac{1}{2}$ -109 $\frac{1}{2}$ -110bpm remix of her bumpy jiggling 1983-released Sly & The Family Stone revival has a sibilant echoing sound and oddly Chinese tinges at times, flipped by the old funkily jolting 104-105 $\frac{1}{2}$ bpm 'Peek-A-Boo' and jauntily swinging 117-118-119 $\frac{1}{2}$ bpm 'It Should Have Been You (Larry Levan Remix)' (these two only approximately BPMed).

BLUE MERCEDES 'See Want Must Have (Funk Ass Mix)' (MCA Records BONAT 2) Phil Harding uses his current Climie Fisher/Jermaine Stewart go go rhythm programme again for another jerkily lurching 0-99 $\frac{1}{2}$ -0bpm pop jitterer, untidily rambling but with a far fiercer 0-98 $\frac{1}{2}$ -0bpm Stret Latin Wolff II slippery scratch mix flip, which alone has been white labelled in its own right (**BONAX 2**) with, however, an even harder 0-98 $\frac{1}{2}$ -0bpm S.L.W.II. Dub which (as before) is the really serious — non-vocal — dance mix to use.

FISSION 'Young Guns (Go For It)' (Identity IDENT 102, via Priority/BMG) The Tottenham duo of 'Miller Light' fame return with an anarchic 0-107bpm scratch 'n rap remake of Wham!'s oldie, def enuff with rare groove beats but possibly more "indie" than real "rap" in appeal, plus a Beastie Boys-ish 103 $\frac{1}{2}$ -0bpm 'Word' flip (instrumentals too).

BABAKOTO 'Just To Get By' (Union Jack Records 12 KOT 1, via PRT) Badly recorded but very catchy 0-107 $\frac{1}{2}$ -0bpm jauntily insistent white boys' soul jiggler with a naggingly repeated "you gotta get by" hook, much played by radio.

AGE OF CHANCE 'Take It! (Remix)' (Virgin VST 1035) Made to look on rubber-stamped white labels as though it's by Public Enemy,

this slow 88 $\frac{1}{2}$ bpm densely aggressive white boy rap was merely remixed by that group's Hank Shocklee & Chuck D (dub/acappella flip).

GUSTO 'Materialistic Girl' (Fourth & Broadway 12BRW 89) Oran 'Juice' Jones co-produced (and it shows, in the concept's tenderness) streetcorner conversation started weaving 93 $\frac{1}{2}$ bpm jogger in rap ballad-ish style, with nicely meshing guys wailing and rapping (inst/dub too).

RALPHI 'THE RAZZ' ROSARIO 'I Want You' (Jack Trax 12 J TRAX 9) Muttered and whispered skittery house jitterer bridging halfway through the 125 $\frac{1}{2}$ bpm Dash Riprock Mix into a mainly Spanish more Hi-NRG last part, with differently treated (preferable!) instrumental 125 $\frac{1}{2}$ -0bpm Sexy Sax and 125-0bpm Transcontinental Mixes too. He sounds like a friend of Jamie Principle.

THE ROUGH CLUB 'Bad Times (I Can't Stand It)' (CityBeat CBE 1219) Wailing girls nagged lightweight 0-122 $\frac{1}{2}$ -0bpm jittery house remake of the old Capt Rapp import, with a denser more stuttery flip.

FINGERS INC 'Distant Planet (Club Mix)' (Jack Trax 12 J TRAX 8) Harry Dennis whispered atmospheric smoothly pulsing 123 $\frac{1}{2}$ bpm house jitterer (Dub Mix flip).

ASHER D & DADDY FREDDY 'Brutality' (Music Of Life NOTE 11) As previously mentioned, their earlier 'Ragamuffin Hip Hop' is currently massive in New York, inspiring many similar US reggae-raps, but this new densely tugging 94-0bpm "toast 'n scratch" could likewise be just too rootsy in a yardie stylee for general UK consumption, although many Public Enemy fans might appreciate it.

PAUL JOHNSON 'Burnin' (Extended Mix)' (CBS PJOHN

T5) Rather cluttered 122bpm Michael Brauer remix of his album's very Barbara Acklin-like infectious squeakily sung swinger.

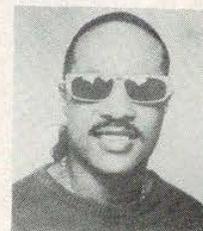
THE TAMS 'My Baby Sure Can Shag' (Virgin VST 1037) Languidly soulful fingersnapping 116-117 $\frac{1}{2}$ -118bpm swayer, flipped by a similarly relaxed 118 $\frac{3}{4}$ -119 $\frac{1}{2}$ bpm accurate recreation of Willie Tee's classic 'Thank You John'. A shame the shag never really "took", other than as a short lived smutty gimmick, because the guys' effortless singing is superb.

MR FINGERS '6 Track EP' (Jack Trax 12 J TRAX 10) Larry Heard-created very weird experimental synth instrumentals, on a 33 $\frac{1}{3}$ rpm EP and all much slower than when import, with the loping 119 $\frac{1}{2}$ bpm 'For So Long', pulsing 115 $\frac{1}{2}$ bpm 'Waterfall', wheezing 121 $\frac{1}{2}$ -128 $\frac{3}{4}$ -0bpm 'Acid Attack', fluttering 127 $\frac{1}{4}$ bpm 'I'm Strong (Track)', rippling 0-117bpm 'Stars', freakily percolating 0-123 $\frac{1}{2}$ bpm 'Slam Dance', few being likely floorers.

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CHARTFILE

BY ALAN JONES

CHARTFILE UK

Tiffany completes a notable double this week, soaring to number one in the UK singles chart with her debut recording 'I Think We're Alone Now' a mere 12 weeks after it was a chart-topper in America.

Born in Norwalk, California on 2 October 1971, Tiffany was the seventh youngest solo artist to have an American number one, trailing **Jimmy Boyd** (12), **Little Stevie Wonder** (13), **Donny Osmond** (13), **Michael Jackson** (14), **Little Peggy March** (15) and **Brenda Lee** (15). In Britain, there are only four more juvenile chart toppers, as follows:

1 LITTLE JIMMY OSMOND
Jimmy was nine years and 251 days old when he had his first and only number one hit with 'Long Haired Lover From Liverpool' on 23 December 1972.

2 DONNY OSMOND
When 'Puppy Love' reached number one on 8 July 1972, Donny Osmond became the youngest solo singer to have a number one hit in Britain, bettering **Helen Shapiro's** old record by just 17 days. He held the record for 168 days before surrendering it to brother Jimmy (see above). The only artist to top the UK and US charts before the age of 16, Donny was 14 years and 299 days old when he scored this, the first of his

three British number ones. Donny's sister **Marie** was only days past her 14th birthday when she had a number two hit with 'Paper Roses'. Only **Gary Glitter** stood between her and the number one spot which would have given the Osmond clan a unique hat-trick, and made Marie the youngest female soloist to reach pole position.

3 HELEN SHAPIRO
Over 26 years after she reached number one with 'You Don't Know', Helen Shapiro remains the youngest Britain to top the chart, as well as the youngest of her gender. She performed this historic feat in 1961, when aged 14 years and 16 days.

4 PAUL ANKA
'Diana', his only number one hit, arrived 31 days too late for his 16th birthday, but Paul still had good reason to celebrate: he was the first artist under 18 to have a number one, and the first Canadian. He remains, to this day, the youngest artist to write himself a chart-topper, being responsible for both lyrics and melody of 'Diana'. He was the first artist to write a number one hit for himself AND for someone else, penning **Buddy Holly's** posthumous 1959 number one, the ironically-titled 'It Doesn't Matter Anymore'. It's been done many times since, but never by one of such tender years. Paul still earns a very comfortable living from a French

song for which he applied English lyrics: 'My Way'.

5 TIFFANY
'I Think We're Alone Now' is Britain's third consecutive Hi-NRG number one, following 'Always On My Mind' and 'Heaven Is A Place On Earth'. It was written in 1966, five years before Tiffany was born, by **Ritchie Cordell** — as was **Billy Idol's** recent smash 'Mony Mony'. Both were first recorded by **Tommy James And The Shondells**. Tiffany's imminent self-titled album includes 'I Think We're Alone Now', her current US number two single 'Could've Been' and a remake of another Sixties song, **the Beatles'** 'I Saw Her Standing There'.

● 'O L'Amour' climbs again this week to surpass the number 17 peak of 'Videothèque', and thus becomes **Dollar's** biggest hit since 'Give Me Back My Heart' reached number four in 1982.

'O L'Amour' was written and first recorded by **Vince Clarke** and his partner in **Erasure**, **Andy Bell**. Released as a single by the duo in 1986, it was not a hit falling 10 places short of the top 75.

Its present success marks Andy Bell's first composer credit on a hit for another act, after co-authoring five top 20 hits for Erasure, all with Vince Clarke.

Clarke has now penned 13 hits for five different acts, spanning nearly seven years, but 'O L'Amour' is the first by an act of which he was not also a member.



● VINCE CLARKE and Andy Bell look pleased with themselves
NOTE: Number six was written by Vince Clarke and **Alison Moyet**. Numbers 8 to 13 inclusive were written by Clarke and Andy Bell. All others were written by Clarke alone.

HITS WRITTEN BY VINCE CLARKE

| TITLE — Artist | Date of entry | Hst. Pos. | Wks. Chart |
|---|---------------|-----------|------------|
| 1 DREAMING OF ME — Depeche Mode | 4 Apr 1981 | 57 | 4 |
| 2 NEW LIFE — Depeche Mode | 13 Jun 1981 | 11 | 15 |
| 3 JUST CAN'T GET ENOUGH — Depeche Mode | 19 Sep 1981 | 8 | 10 |
| 4 ONLY YOU — Yazoo | 17 Apr 1982 | 2 | 14 |
| 5 DON'T GO — Yazoo | 17 Jul 1982 | 3 | 11 |
| 6 THE OTHER SIDE OF LOVE — Yazoo | 20 Nov 1982 | 13 | 9 |
| 7 NEVER NEVER — Assembly | 12 Nov 1983 | 4 | 10 |
| 8 WHO NEEDS LOVE LIKE THAT — Erasure | 5 Oct 1985 | 55 | 2 |
| 9 SOMETIMES — Erasure | 25 Oct 1986 | 2 | 17 |
| 10 IT DOESN'T HAVE TO BE — Erasure | 28 Feb 1987 | 12 | 9 |
| 11 VICTIM OF LOVE — Erasure | 30 May 1987 | 7 | 9 |
| 12 THE CIRCUS — Erasure | 3 Oct 1987 | 6 | 10 |
| 13 O L'AMOUR — Dollar | 26 Dec 1987 | * | * |

* = Still climbing

O L'Amour

DOLLAR

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LONXR 146

BLACK DANCE

| TW | | LW | | | |
|-----|----|--|---|-------------------------------------|----------------------------------|
| 1 | 1 | COME INTO MY LIFE (CLUB VERSION)/SIMON HARRIS MEGAMIX | Joyce Sims | London 12in | |
| 2 | 2 | I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL | Sweet Tee | Cooltempo 12in | |
| 3 | 4 | HOUSE ARREST (THE BEAT IS THE LAW)/JACK'S BASH | Krush | Fon/Club 12in | |
| 4 | 3 | 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 | |
| 5 | 6 | I'M TIRED OF GETTING PUSHED AROUND/MAKE IT FUNKY | Two Guys A Drum Machine And A Trumpet | London 12in | |
| 6 | 10 | ROK DA HOUSE (DEMOLITION MIX/AL' NITE AL' RITE INSTRUMENTAL) | the Beatmasters featuring the Cookie Crew | Rhythm King 12in | |
| 7 | 17 | BEAT DIS (EXTENDED DIS) | Bomb The Bass | Mister-Ron Records/Rhythm King 12in | |
| 8 | 12 | SHE'S THE ONE/FUNKY PRESIDENT/FUNKY DRUMMER | James Brown | Urban 12in | |
| 9 | 5 | JINGO (UK HOUSE MIX I/LA CASA DE JUEGO MIX) | Jellybean | Chrysalis 12in | |
| 10 | 9 | SOMETHING JUST AIN'T RIGHT/MAKE IT LAST FOREVER/DON'T STOP YOUR LOVE/IN THE RAIN/I WANT HER | Keith Sweat | Vintertainment LP | |
| 11 | 8 | GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX) | Bam-Bam | US Westbrook Records 12in | |
| 12 | 7 | CRITICIZE (REMIX/CRITICAL MIX) | Alexander O'Neal | Tabu 12in | |
| 13 | 22 | I'M SO HAPPY (12" REMIX)/JUMP ON IT | Walter Beasley | Urban 12in | |
| 14 | 24 | BRING THE NOISE | Public Enemy | US Def Jam 12in | |
| 15 | 55 | ROK DA HOUSE/LATIN BEAT REMIX | the Beatmasters featuring the Cookie Crew | Rhythm King 12in | |
| 16 | 13 | SPY IN THE HOUSE OF LOVE (STREETS AHEAD MIX/MY NAME IS YOUNG, JEFFREY B YOUNG—LICENSED TO 'ILL MIX) | Was (Not Was) | Fontana 12in pre-release | |
| 17 | 40 | SAIT AGAIN (EXTENDED REMIX) | Jermaine Stewart | 10 Records 12in | |
| 18 | 15 | I'M ALL SHOOK UP | Spoonie Gee | US Tuff City 12in | |
| 19 | 18 | GOOD LOVE/I STILL THINK ABOUT YOU/HERE COMES THE NIGHT/LOVE CHANGES (with Kashif)/JUST FOR YOUR TOUCH | Meli'sa Morgan | Capitol LP | |
| 20 | 37 | SING A SONG (BREAK IT DOWN) | Mantronix | 10 Records 12in | |
| 21 | 11 | WHO FOUND WHO (US CLUB MIX) | Jellybean featuring Elisa Fiorillo | Chrysalis 12in | |
| 22 | 21 | PLAY IT KOOL/UGLY PEOPLE BE QUIET! | Cash Money & Marvelous | US Sleeping Bag Records 12in | |
| 23 | 43 | I WANT HER (EXTENDED VERSION/LP VERSION) | Keith Sweat | US Vintertainment 12in | |
| 24 | 25 | LOVE OVERBOARD (SOS MIX) | Gladys Knight And The Pips | MCA Records 12in | |
| 25 | 35 | RAW | Big Daddy Kane | US Prism 12in | |
| 26 | 26 | I LIKE TO LISTEN/DA ME MAS T-Coy | | deConstruction Records 12in | |
| 27 | 28 | DON'T LOCK ME OUT | Terry Billy | US Atlantic 12in | |
| 28 | — | LOVEY DOVEY (LONG VERSION/CHARLIE DEE DUB) | (95%bpm) Tony Terry | US Epic 12in | |
| 29 | 48 | BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX/X-RATED/HOUSE OF JAMIE PRINCIPLE) | | Ffrr 12in white label | |
| 30 | 23 | LOOK WHAT YOU STARTED (12" VOCAL/PIANO DUB) | the Temptations | Motown 12in | |
| 31 | 20 | DO IT (CLUB MIX) | 2 Bad 2 Mention | Intouch 12in | |
| 32 | 64 | HOUSE TRAIN (NEW YORK MIX) | Risse | Jack Trax 12in | |
| 33 | 31 | HOW YA LIKE ME NOW (EXTENDED MIX) | Kool Moe Dee | Jive 12in | |
| 34 | 30 | ONLY THE STRONG SURVIVE | Frankie Knuckles | Ffrr 12in white label | |
| 36 | 67 | LET THE SUN IN (EXTENDED REMIX) | Atlantic Starr | Warner Bros 12in | |
| 37 | — | DO IT (DOUBLE TROUBLE MIX) | 2 Bad 2 Mention | Intouch 12in mailing list promo | |
| 38 | 38 | THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX) | Michael Jackson | Epic 12in | |
| 39 | 78 | PARTY PEOPLE/KEY THE PULSE | Royal House | US Idlers 12in/Champion promo | |
| 40 | 27 | KEEP 'EM STEPPIN'/Non-Stop/HIT 'EM WITH THIS/I GOT AN ATTITUDE | Antoinette (Hurby's Machine) | US Sound Check Records LP | |
| 41 | 19 | DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX) | Ten City | Atlantic 12in | |
| 42 | 57 | THE POKE (JACKMASTER MIX/YOUR TURN TO WORK ME MIX) | Adonis And The Endless Poker DJ International Records/Westside Records 12in | | |
| 43 | 58 | LET'S BE LOVERS TONIGHT ('THE SOLID MIX' BY CHRIS PAUL) | Sherrick | Warner Bros 12in mailing list promo | |
| 44 | 41 | LOVE IS THE ART (LOVE) | Living In A Box | Chrysalis 12in | |
| 45 | 49 | DOWNTOWN (CLUB MIX) | the JAMs (Justified Ancients Of Mu Mu) | KLF Communications 12in | |
| 46 | 86 | THE JACK THAT HOUSE BUILT | Jack 'N' Chill | 10 Records 12in | |
| 47 | 36 | CAUGHT U CHEATIN' | Raze | Champion 12in | |
| 48 | 14 | HOUSE ARREST (BURN DOWN THE HOUSE MIX)/JACK'S BACK (TO FRONTLINE MIX) | Krush | Fon/Club 12in | |
| 49 | 51 | YOU GIVE ME SO MUCH/DUB MIX | Cousin Rachel | Supreme Records 12in | |
| 50 | — | DOCTORIN' THE HOUSE (SPENG) | Coldcut featuring Yazz And The Plastic People | Ahead Of Our Time 12in white label | |
| 51 | 59 | FEMALES (GET WHAT WE WANT/COOKIE MONSTER/JAM MIX) | Cookie Crew | Rhythm King 12in | |
| 52 | 29 | REBEL WITHOUT A PAUSE/INSTRUMENTAL | Public Enemy | Def Jam 12in | |
| 53 | 32 | SO EMOTIONAL (SHEP PETTIBONE EXTENDED REMIX) | Whitney Houston | Arista 12in | |
| 54 | 16 | BRING THE NOISE (NOISE VERSION) | Public Enemy | US Def Jam 12in | |
| 55 | 99 | OVER YOU (with Natalie Cole)/LOVIN' YOU | Ray Parker Jr | Geffen Records 12in | |
| 56 | 72 | LET'S START LOVE OVER (EXTENDED) | Miles Jaye | Fourth & Broadway 12in | |
| 57 | 66 | DANCING AND MUSIC (MUSIC PLEASE REMIX)/SUBMIT (TO THE BEAT) (ELECTRO JACK REMIX/ORIGINAL JAZZY HOUSE MIX) | Groove | Submission 12in promo | |
| 58 | 34 | MY ARMS KEEP MISSING YOU (THE NO L MIX) | Rick Astley | RCA 12in | |
| 59 | 45 | HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX) | T-Cut-F | Kool Kat 12in | |
| 60 | — | MOVE THE CROWD (BEATMIX BY THE DEMOCRATIC 3 FEAT. DJ SLACK)/THE WILD BUNCH REMIX | Eric B & Rakim | Fourth & Broadway 12in pre-release | |
| 61 | 93 | I NEED SOMEBODY | Kechia Jenkins | US Profile 12in | |
| 62 | 65 | BRING THE NOISE (NO NOISE VERSION) | Public Enemy | Def Jam 12in | |
| 63 | — | NOBODY CAN LOVE ME (106%bpm) | Tongue 'N' Cheek | Criminal 12in | |
| 64 | 50 | HEROIN (CLUB VERSION)/KING HOUSE HEROIN | Black Britain | 10 Records 12in | |
| 65 | 61 | AND SO IT GOES | Ex-Sample | US Wide Angle 12in | |
| 66 | 42 | LET'S GET JAZZY (JAZZY THING/MY THING) | Flightt | US TMT 12in | |
| 67 | — | NEVER KNEW LOVE LIKE THIS (EXTENDED VERSION) | Alexander O'Neal featuring Cherrelle | US Tabu 12in | |
| 68 | 39 | STRETCHIN' THE PIECES (CLUB MIX) | the CCR Crew | CCR 12in | |
| 69 | 84 | LOVIN' ON NEXT TO NOTHING/COMPLETE RECOVERY/LOVE OVERBOARD | Gladys Knight And The Pips | MCA Records LP | |
| 70 | 73 | GIRLS CAN JAK TOO (DANCE MIX/HOUSE MIX) | Zuzan | Supreme Records 12in | |
| 71 | — | CUBAN JAKKIN' | Rio Rhythm Band/Y'READY Noiz Inc | Baad! Records 12in EP | |
| 72 | — | BAD TIMES (I CAN'T STAND IT) | Rough Club | CityBeat 12in | |
| 73 | 47 | DOCTOR IN THE HOUSE/DOCTOR IN THE TRAK | Coldcut featuring Plastic Man And The Plastic People | Ahead Of Our Time 12in promo | |
| 74 | 63 | THROWDOWN | Sparky D | US B Boy Records 12in | |
| 75 | 69 | BOUNCY HOUSE (BOUNCY MIX) | Adrenalin MOD/JACKIN' JAMES (CLUB MIX) | Jack Factory | Warrior Records 12in white label |
| 76 | re | LET'S GET BRUTAL (MEGA MIX/US VERSION) | Nitro Deluxe | Cooltempo 12in | |
| 77 | — | I COULDN'T BELIEVE IT (EXTENDED VERSION) | David Ruffin & Eddie Kendrick | RCA 12in | |
| 78 | 77 | INSTINCTUAL (JACK LEE FREAK MIX) | Imagination | RCA 12in | |
| 79 | 60 | NEVER NEVER GONNA GIVE YOU UP (MAMMOTH MIX)/SEPTEMBER WHEN I FIRST MET YOU | Barry White | Club 12in | |
| 80 | — | MIDDLE OF THE NIGHT (ALLNIGHTER MIX) (112%)/(EXTENDED VERSION) (0-112%bpm) | Body | MCA Records 12in white label | |
| 81 | 90 | I GOT IT GOIN' ON/ON FIRE (NEW FLAVOR) | Tone-Lôc | US Delicious Vinyl 12in | |
| 82 | 97 | DINNER FOR TWO/LOVE IS SUCH A FUNNY GAME/OCEANS WIDE/YOU'VE GOT A FRIEND/JUST THINKIN' 'BOUT CHA | Michael Cooper | Warner Bros/King Jay Records LP | |
| 83 | — | TELL IT TO MY HEART (DUB MIX) | Taylor Dayne | Arista 12in | |
| 84 | — | DO THIS MY WAY ('CROSS THE TRACK) | (114%bpm) Kid 'N' Play | US Select 12in | |
| 85 | — | JACK THE RIPPER (94%bpm) | LL Cool J | US Def Jam 7in | |
| 86 | 66 | WHERE'S MY LOVE GONE (CLUB MIX) | Marvin Springer | CCR 12in | |
| 87 | 88 | I OWE YOU NOTHING (BLUES BROS BOOTLEG BUST UP MIX)/WHEN WILL I BE FAMOUS (THE FAVOURITE BITS OF YOUR HIP HOP HITS) | Bros (rebuild by the Democratic 3 featuring DJ Slack) | CBS 12in white label | |
| 88 | 79 | SKY ISLANDS | Dianne Reeves | Blue Note LP | |
| 89 | 85 | MIAMI GROOVE | Betty Wright | US Ms. B LP | |
| 90 | 46 | IF YOU CAN DO IT: I CAN TOO!! | Meli'sa Morgan | Capitol 12in | |
| 91 | 94 | MATERIALISTIC GIRL | Gusto | Fourth & Broadway 12in | |
| 92 | 71 | MEMORY LANE/ROCK HOUSE | the Microphone Prince | Magnetic Dance 12in | |
| 93 | 91 | FOR YOUR LOVE (I'LL DO MOST ANYTHING) | Barry White | Breakout 12in | |
| 94 | — | LOVER'S LANE (NEW AFTER HOURS VOCAL MIX) | Georgio | Motown 12in pre-release | |
| 95 | — | LOVE OVERBOARD (WOMEN & CHILDREN FIRST REMIX/REMIXED VOCAL VERSION) | (109%bpm) Gladys Knight And The Pips | MCA Records 12in | |
| 96 | — | SIGN YOUR NAME | Terence Trent D'Arby | CBS 12in | |
| 97 | — | THE JACK THAT HOUSE BUILT (THE SPACE BASE MIX/THE DEMOLITION MIX)/THE JACK THAT HOUSE CLUBBED | Jack 'N' Chill | 10 Records 12in | |
| 98 | — | G.T.B. GOT THE BUG (130%)/DUB/INSTRUMENTAL (130%bpm) | Pierre's Fantasy Club | US Trax Records 12in | |
| 99 | 80 | DAZZ (THE DEF MIX/ORIGINAL REMIX) | Brick | US Magic City Records 12in | |
| 100 | — | MOHAMED'S HOUSE (124%bpm) | Sheik Fawaz | US Pow Wow Art International 12in | |

US BLACK SINGLES

| TW | | LW | | | |
|----|----|----------------------------------|----------------------------|-----------------|--|
| 1 | 4 | I WANT HER | Keith Sweat | Vintertainment | |
| 2 | 3 | LOVE CHANGES | Kashif & Meli'sa Morgan | Arista | |
| 3 | 1 | LOVE OVERBOARD | Gladys Knight And The Pips | MCA | |
| 4 | 2 | IF YOU CAN DO IT: I CAN TOO!! | Meli'sa Morgan | Capitol | |
| 5 | 5 | BABY, BE MINE | Miki Howard | Atlantic | |
| 6 | 8 | GIRLFRIEND | Pebbles | MCA | |
| 7 | 9 | SECRET LADY | Stephanie Mills | MCA | |
| 8 | 10 | TO PROVE MY LOVE | Michael Cooper | Warner Brothers | |
| 9 | 7 | SOMEONE TO LOVE ME FOR ME | Lisa Lisa & Cult Jam Force | Columbia | |
| 10 | 11 | TWO OCCASIONS | the Deele | Solar | |
| 11 | 12 | LET ME TOUCH YOU | the O'Jays | PIR | |
| 12 | 14 | SO AMAZING | Gerald Albright | Atlantic | |
| 13 | 13 | WANNA MAKE LOVE (ALL NIGHT LONG) | Lillo Thomas | Capitol | |
| 14 | 18 | PUMP UP THE VOLUME | M A R R S | 4th + B'way | |
| 15 | 19 | SUPERBAD | Chris Jasper | CBS | |
| 16 | 17 | COME INTO MY LIFE | Joyce Sims | Sleeping Bag | |
| 17 | 20 | OVER YOU | Ray Parker Jr. | Geffen | |
| 18 | 16 | IN THE MOOD | the Whispers | Solar | |
| 19 | 21 | HOT THING | Prince | Paisley Park | |
| 20 | 6 | THE WAY YOU MAKE ME FEEL | Michael Jackson | Epic | |
| 21 | 27 | SOME KIND OF LOVER | Jody Watley | MCA | |
| 22 | 28 | RUN TO ME | Angela Winbush | Mercury | |
| 23 | 22 | HOW YA LIKE ME NOW | Kool Moe Dee | Jive | |
| 24 | 30 | WITHOUT LOVE | Peabo Bryson | Elektra | |
| 25 | 36 | YOU WILL KNOW | Stevie Wonder | Motown | |

Compiled by Billboard

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

INFACT ● CHARTS

● WEEK COMMENCING JAN 24, 1988

P O P D A N C E

TW LW

| | | | |
|----|----|---|----------------------------|
| 1 | 2 | HOUSE ARREST (THE BEAT IS THE LAW) Krush | Club 12in |
| 2 | 1 | COME INTO MY LIFE Joyce Sims | London 12in promo |
| 3 | 4 | HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX) Belinda Carlisle | IRS 12in |
| 4 | 15 | I THINK WE'RE ALONE NOW Tiffany | MCA 12in |
| 5 | 3 | ALWAYS ON MY MIND Pet Shop Boys | Parlophone 12in |
| 6 | 5 | WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU Rick Astley | RCA 12in |
| 7 | 6 | JINGO (UK HOUSE MIX 1) Jellybean | Chrysalis 12in |
| 8 | 19 | I GOT DA FEELIN' Sweet Tee | Cooltempo 12in |
| 9 | 9 | RISE TO THE OCCASION Climie Fisher | EMI 12in |
| 10 | 29 | ROK DA HOUSE the Beatmasters featuring the Cookie Crew | Rhythm King 12in |
| 11 | 23 | SIGN YOUR NAME Terence Trent D'Arby | CBS 12in |
| 12 | 10 | I CAN'T HELP IT Bananarama | London 12in |
| 13 | 7 | WHO FOUND WHO Jellybean featuring Elisa Fiorillo | Chrysalis 12in |
| 14 | 8 | STUTTER RAP Morris Minor & The Majors | 10 Records 12in |
| 15 | 13 | SAVIN' MYSELF (HOT LINE REMIX) Eria Fachin | Saturday 12in |
| 16 | 18 | BRING THE NOISE Public Enemy | Def Jam 12in |
| 17 | 11 | ANGEL EYES Wet Wet Wet | Precious Organisation 12in |
| 18 | 14 | TOUCHED BY THE HAND OF GOD New Order | Factory 12in |
| 19 | 22 | O L'AMOUR Dollar | London 12in |
| 20 | 20 | I FOUND SOMEONE Cher | Geffen 12in |
| 21 | — | WHEN WILL I BE FAMOUS? Bros | CBS 12in |
| 22 | — | I SHOULD BE SO LUCKY Kylie Minogue | PWL Records 12in |
| 23 | 26 | BEHIND THE WHEEL (REMIX) Depeche Mode | Mute 12in |
| 24 | 39 | SAY IT AGAIN Jermaine Stewart | 10 Records 12in |
| 25 | — | SHAKE YOUR LOVE Debbie Gibson | Atlantic 12in |
| 26 | 34 | TELL IT TO MY HEART Taylor Dayne | Arista 12in |
| 27 | 16 | CRITICIZE (REMIX) Alexander O'Neal | Tabu 12in |
| 28 | 24 | THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX) Michael Jackson | Epic 12in |
| 29 | 27 | PAID IN FULL (THE COLDCUT REMIX) Eric B & Rakim | Fourth & Broadway 12in |
| 30 | 17 | TIGHTEN-UP I JUST CAN'T STOP DANCING Wally Jump Jr And The Criminal Element | A&M Breakout 12in |
| 31 | 31 | VOYAGE VOYAGE (EXTENDED REMIX) Desireless | CBS 12in |
| 32 | 28 | FEMALES (GET ON UP) Cookie Crew | Rhythm King 12in |
| 33 | 38 | I'M TIRED OF GETTING PUSHED AROUND Two Guys A Drum Machine And A Trumpet | London 12in |
| 34 | 12 | NEVER CAN SAY GOODBYE the Communards | London 12in |
| 35 | 21 | FATHER FIGURE George Michael | CBS 12in |
| 36 | 25 | CHILDREN SAY Level 42 | Polydor 12in |
| 37 | — | ALL DAY AND ALL OF THE NIGHT Stranglers | Epic 12in |
| 38 | 22 | THE LOOK OF LOVE Madonna | Sire 12in |
| 39 | 37 | TIME WARP II Damian | Jive 12in |
| 40 | 33 | THE REAL THING Jellybean featuring Steven Danté | Chrysalis 12in |

H I — N R G

TW LW

| | | | |
|----|----|---|------------------------------|
| 1 | 1 | SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX Eria Fachin | Nightmare 12in |
| 2 | 4 | THE RIGHT COMBINATION Seventh Avenue | Nightmare 12in |
| 3 | 5 | ALWAYS ON MY MIND (EXTENDED DANCE VERSION) Pet Shop Boys | Parlophone 12in |
| 4 | 2 | THIS GIRL'S BACK IN TOWN Raquel Welch | US Columbia 12in |
| 5 | 17 | HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION) Belinda Carlisle | Virgin 12in |
| 6 | 3 | BACK TO YOU Crystal In The Pink | Canadian Power 12in |
| 7 | 6 | SATISFY MY DESIRE (CRITICAL MIAMI MIX)/(ALL NIGHT REMIX) Havana | Nightmare 12in |
| 8 | 14 | O L'AMOUR Dollar | London 12in |
| 9 | 20 | DO YOU WANNA FUNK Zone Brothers | US Recca 12in |
| 10 | 27 | THESE ARE BRIGHTER DAYS Barbara Pennington | Nightmare 12in |
| 11 | 9 | NO WIN SITUATION Evelyn Thomas | Nightmare 12in |
| 12 | 16 | SKY HIGH (LES ADAMS REMIX) Jigsaw | Splash 12in |
| 13 | 7 | COULD THIS BE LOVE Fun Fun | Italian X-Energy 12in |
| 14 | 18 | YOU'RE MY RAINBOW Hazell Dean | US Disconet 12in |
| 15 | 13 | WASTED NIGHTS Croisette | Nightmare 12in |
| 16 | 12 | SCIENCE FICTION Scott Stryker | Nightmare 12in |
| 17 | 26 | ALL SYSTEMS GO (EXTENDED REMIX) Donna Summer | WEA 12in |
| 18 | 8 | THE WINNER TAKES IT ALL Sandra Edwards | Bolts 12in |
| 19 | 10 | NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX) Communards | London 12in |
| 20 | 21 | I CAN'T HELP IT (CLUB MIX) Bananarama | London 12in |
| 21 | 37 | BOYS (SUMMERTIME LOVE) Sabrina | Ibiza 12in |
| 22 | 22 | LOVE EMERGENCY Rachel | US Atlantic 12in |
| 23 | 33 | I CRY FOR YOU Shy Rose | US JDC 12in |
| 24 | 28 | (I DON'T KNOW IF YOU'RE) DEAD OR ALIVE Claudja Barry | US Disconet 12in |
| 25 | 36 | I SHOULD BE SO LUCKY Kylie Minogue | PWL Records 12in |
| 26 | 35 | VOYAGE VOYAGE (EXTENDED REMIX) Desireless | CBS 12in |
| 27 | 15 | IF YOU LOVE SOMEBODY (REMIX) Barbara Doust | Canadian Power 12in |
| 28 | 11 | A LA VIE A L'AMOUR Jackie Quartz | Dutch CBS 12in |
| 29 | 31 | CHANGE IN ME Karen Young | US Wide Angle 12in |
| 30 | 25 | PERFECT LOVE Linda Jo Rizzo | WEA 12in |
| 31 | — | I THINK WE'RE ALONE NOW Tiffany | MCA 12in |
| 32 | — | I CRY FOR YOU Shy Rose | US JDC 12in |
| 33 | 19 | HOT GIRL Sabrina | German Chic 12in |
| 34 | — | EASY TO TOUCH Promise Circle | US Atlantic 12in |
| 35 | 29 | TIME WARP 2 Damian | Jive 12in |
| 36 | 30 | MY ARMS KEEP MISSING YOU (THE NO L MIX) Rick Astley | RCA 12in |
| 37 | 23 | THOSE WERE THE DAYS Sunshine Crew & Nikki Lauren | Dutch Rams Horn Records 12in |
| 38 | 24 | ALWAYS ON MY MIND (REMIX) Pet Shop Boys | Parlophone 12in |
| 39 | — | TELL IT TO MY HEART Taylor Dayne | Arista 12in |
| 40 | — | HOUSE ARREST (THE BEAT IS THE LAW) Krush | Fon/Club 12in |

Compiled by James Hamilton/Alan Jones

COMMERCIAL
Michelle
YOU GIVE ME SO

MIXED BY
MIXMASTER
PHIL HARDING
FOR P.W.L.



M U C H

GALLUP CHARTS



U K S I N G L E S

U K A L B U M S

| TW | LW | W/C | Artist | Label |
|-----|-----|-----|---|------------------------|
| 1 | 3 | 3 | I THINK WE'RE ALONE NOW Tiffany | MCA |
| 2 | 1 | 8 | HEAVEN IS A PLACE ON EARTH Belinda Carlisle | Virgin |
| 3 | 2 | 4 | SIGN YOUR NAME Terence Trent D'Arby | CBS |
| 4 | 4 | 9 | HOUSE ARREST Krush | Club |
| 5 | 5 | 7 | STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor And The Majors | 10 Records |
| 6 | 16 | 4 | WHEN WILL I BE FAMOUS? Bros | CBS |
| 7 | 8 | 4 | COME INTO MY LIFE Joyce Sims | Ffrr |
| 8 | 14 | 4 | ROK DA HOUSE The Beatmasters featuring the Cookie Crew | Rhythm King |
| 9 | 18 | 6 | O L'AMOUR Dollar | London |
| 10 | 10 | 8 | RISE TO THE OCCASION Climie Fisher | EMI |
| 11 | 6 | 7 | I FOUND SOMEONE Cher | Geffen |
| 12 | 12 | 3 | HEATSEEKER AC/DC | Atlantic |
| 13 | 7 | 4 | ALL DAY AND ALL OF THE NIGHT The Stranglers | Epic |
| 14 | 15 | 9 | IDEAL WORLD The Christians | Island |
| 15 | 9 | 9 | ANGEL EYES Wet Wet Wet | Precious Organisation |
| 16 | 30 | 3 | CANDLE IN THE WIND (LIVE) Elton John | Rocket |
| 17 | 4 | 7 | SHAKE YOUR LOVE Debbie Gibson | Atlantic |
| 18 | 27 | 3 | HOT IN THE CITY Billy Idol | Chrysalis |
| 19 | 33 | 4 | THE JACK THAT HOUSE BUILT Jack N' Chill | 10 Records |
| 20 | 11 | 8 | ALWAYS ON MY MIND Peter Shop Boys | Parlophone |
| 21 | 29 | 4 | TIRED OF GETTING PUSHED AROUND 2 Men A Drum Machine And A Trumpet | London |
| 22 | 20 | 4 | I CAN'T HELP IT Bananarama | London |
| 23 | 13 | 4 | FATHER FIGURE George Michael | Epic |
| 24 | 47 | 2 | TELL IT TO MY HEART Taylor Dayne | Arista |
| 25 | 37 | 3 | SAY IT AGAIN Jermaine Stewart | 10 Records |
| 26 | 23 | 3 | YOU'RE ALL I NEED Mötley Crüe | Elektra |
| 27 | 4 | 4 | NEW SENSATION Ines | Mercury |
| 28 | 17 | 8 | JINGO Jellybean | Chrysalis |
| 29 | 21 | 8 | MY ARMS KEEP MISSING YOU Rick Astley | RCA |
| 30 | 22 | 10 | THE WISHING WELL GOSH | MBS |
| 31 | 54 | 3 | I SHOULD BE SO LUCKY Kylie Minogue | PWL |
| 32 | 44 | 2 | GIVE ME THE REASON Luther Vandross | Epic |
| 33 | — | 1 | VALENTINE T'Pau | Siren SRN69 |
| 34 | 36 | 2 | WILD HEARTED WOMAN All About Eve | Eden |
| 35 | — | 1 | NO MORE LIES Sharpe & Numan | Polydor P08P94 |
| 36 | 42 | 3 | I WANNA BE A FLINTSTONE Screaming Blue Messiahs | WEA |
| 37 | 19 | 8 | OTO Sinitta | Fanfare |
| 38 | 48 | 3 | MANDINKA Sinead O'Connor | Ensign |
| 39 | 45 | 3 | I GOT DA FEELIN' IT'S LIKE THAT 'KNOX Sweet Tee | Cooltempo |
| 40 | 38 | 3 | PARADISE Black | A&M |
| 41 | 31 | 4 | JENNIFER SHE SAID Lloyd Cole And The Commotions | Polydor |
| 42 | 43 | 3 | LOVE OVERBOARD Gladys Knight And The Pips | MCA |
| 43 | 26 | 9 | THE WAY YOU MAKE ME FEEL Michael Jackson | Epic |
| 44 | 66 | 2 | GIVE ME HOPE JO'ANNA Eddy Grant | Ice |
| 45 | — | 1 | VICTORIA The Fall | Beggars Banquet BEG206 |
| 46 | — | 1 | SHE'S THE ONE James Brown | Urban UR113 |
| 47 | 24 | 4 | BEHIND THE WHEEL (REMIX) Depeche Mode | Mute |
| 48 | 51 | 2 | PROMISES Basia | Epic |
| 49 | 63 | 3 | SIDE SHOW Wendy & Lisa | Virgin |
| 50 | 52 | 3 | MORE LOVE Feargal Sharkey | Virgin |
| 51 | — | 1 | I REFUSE Hue And Cry | Circa YR8 |
| 52 | 28 | 11 | TURN BACK THE CLOCK Johnny Hates Jazz | Virgin |
| 53 | 61 | 2 | DIGNITY Deacon Blue | CBS |
| 54 | 2 | 2 | ALL STEMS GO Donna Summer | WEA |
| 55 | 34 | 4 | BRING THE NOISE Public Enemy | Def Jam/CBS |
| 56 | 64 | 3 | CAN YOU KEEP A SECRET? Brother Beyond | Parlophone |
| 57 | — | 1 | LOVE IS THE ART Living In A Box | Chrysalis LIB4 |
| 58 | 55 | 3 | SAID SHE (REMIX) Jethro Tull | Chrysalis |
| 59 | 32 | 10 | LOVE LETTERS Alison Moyet | CBS |
| 60 | — | 1 | COLD SWEAT The Sugarcoats | One Little Indian 7T99 |
| 61 | — | 1 | SING A SONG (BREAK IT DOWN) Mantronix | 10 Records TEN206 |
| 62 | 41 | 6 | SHAME Eurythmics | RCA |
| 63 | 40 | 15 | CHINA IN YOUR HAND T'Pau | Siren |
| 64 | — | 1 | HEAVEN KNOWS Robert Plant | Atlantic A9173 |
| 65 | — | 1 | COVER YOU Roy Parker Jr & Natalie Cole | Geffen GEF13 |
| 66 | — | 1 | THERE IS NO LOVE BETWEEN US ANYMORE Pop Will Eat Itself | Chapter 22 CHAP20 |
| 67 | 56 | 6 | TIME WARP II Damian | Jive |
| 68 | 39 | 9 | FAIRYTALE OF NEW YORK The Pogues With Kirsty MacColl | Pogue Mahone |
| 69 | 67 | 2 | PLEASE ME TO THE CENTRAL LOVE LINE Scarier Fantastic | Arista |
| 70 | 10 | 10 | WHO FOUND WHO Jellybean featuring Elia Fiorillo | Chrysalis |
| 71 | 75 | 2 | I'M SO HAPPY Walter Beasley | Urban |
| 72 | 81 | 2 | THE HAPPY MAN Thomas Lang | Epic |
| 73 | 49 | 7 | TOUCHED BY THE HAND OF GOD New Order | Factory |
| 74 | 50 | 14 | CRITICISE Alexander O'Neal | Tabu |
| 75 | 2 | 2 | INSIDE OUT Righty Lemon Drops | Blue Guitar |
| 76 | 79 | 7 | TRICK OF THE LIGHT The Trifids | Island |
| 77 | 58 | 7 | STUCK ON YOU Elvis Presley | RCA |
| 78 | 76 | 6 | IF I GAVE MY HEART TO YOU John McLean | Ariwa |
| 79 | 73 | 7 | COMIN' RIGHT UP Bruce Willis | Motown |
| 80 | — | 1 | YOU MAKE ME FEELSTUP THIS CAR The Woodentops | Rough Trade RT119 |
| 81 | 98 | 1 | I DON'T MIND AT ALL Bourgeois Tagg | Island |
| 82 | 88 | 1 | HUNGRY EYES Eric Carmen | RCA |
| 83 | 97 | 1 | KARLA WITH A K Hooters | CBS |
| 84 | 82 | 2 | SHOVE IT Cross | Virgin |
| 85 | — | 1 | I COULDN'T BELIEVE IT David Ruffin/Eddie Kendrick | RCA PB49611 |
| 86 | — | 1 | HOW YA LIKE ME NOW? Kool Moe Dee | Jive JVE156 |
| 87 | — | 1 | LETTER FROM AMERICA The Proclaimers | Chrysalis CHS1178 |
| 88 | 96 | 6 | HE'S JUST NO GOOD FOR YOU Mental As Anything | Epic |
| 89 | 89 | 9 | JINGO Candido | Hardcore |
| 90 | 90 | 9 | YOU'VE LOST THAT LOVIN' FEELING Righteous Brothers | Old Gold |
| 91 | 100 | 6 | SAVIN' MYSELF Eric Fatin | Saturday |
| 92 | 68 | 7 | NEVER NEVER GONNA GIVE YOU UP Barry White | Club |
| 93 | — | 1 | ARE YOU SURE So | Parlophone R6173 |
| 94 | — | 1 | ASIMBONANGA Johnny Clegg And Savka | EMI EMI5403 |
| 95 | — | 1 | THE BEST Bonnie Tyler | CBS BEST1 |
| 96 | 95 | 7 | THE BIRTHDAY The Sugarcoats | One Little Indian |
| 97 | — | 1 | HOW MEN ARE Aztec Camera | WEA YZ188 |
| 98 | 44 | 7 | PUMP UP THE VOLUME M/A/R/R/S | 4AD |
| 99 | 93 | 7 | BUILD The Housemartins | Gol Discs |
| 100 | 79 | 3 | LOVE IS NOT A GAME McAulay Schenker Group | EMI |

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

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

| TW | LW | W/C | Artist | Label |
|-----|-----|-----|---|-----------------------|
| 1 | 3 | 28 | INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby | CBS |
| 2 | 1 | 2 | TURN BACK THE CLOCK Johnny Hates Jazz | Virgin |
| 3 | — | 1 | CHRISTIANS The Christians | Island |
| 4 | 4 | 4 | POPPED IN SOULED OUT Wet Wet Wet | Precious Organisation |
| 5 | 2 | 18 | HEAVEN ON EARTH Belinda Carlisle | Virgin |
| 6 | 7 | 5 | BAD Michael Jackson | ☆ ☆ ☆ ☆ Epic |
| 7 | 5 | 21 | COME INTO MY LIFE Joyce Sims | Ffrr |
| 8 | 16 | 4 | FAITH George Michael | Epic |
| 9 | 6 | 12 | THE BEST OF MIRAGE JACK MIX '88 Mirage | Stylus |
| 10 | 8 | 6 | TANGO IN THE NIGHT Fleetwood Mac | ☆ Warner Bros |
| 11 | 41 | 1 | WHENEVER YOU NEED SOMEBODY Rick Astley | ☆ ☆ ☆ RCA |
| 12 | 9 | 10 | BRIDGE OF SPIES T'Pau | ☆ ☆ Siren |
| 13 | 12 | 19 | THE GREATEST LOVE Various | Telstar |
| 14 | 13 | 6 | LIFE IN THE FAST LANE Various | ☆ Telstar |
| 15 | 10 | 6 | KICK Ines | Mercury |
| 16 | 20 | 4 | ACTUALLY Pet Shop Boys | ☆ ☆ Parlophone |
| 17 | 14 | 20 | RAINDANCING Alison Moyet | CBS |
| 18 | 17 | 9 | WHITNEY Whitney Houston | ☆ ☆ ☆ Arista |
| 19 | 18 | 34 | NOW THAT'S WHAT I CALL MUSIC 10 Various | EMI/Virgin/Polygram |
| 20 | 15 | 9 | THE SINGLES The Pretenders | Real |
| 21 | 19 | 13 | WHITESNAKE 1987 Whitesnake | ☆ EMI |
| 22 | 25 | 43 | HEARSAY Alexander O'Neal | ☆ ☆ Tabu |
| 23 | 26 | 26 | THE JOSHUA TREE U2 | ☆ ☆ Island |
| 24 | 21 | 46 | ALL THE BEST! Paul McCartney | ☆ Parlophone |
| 25 | 22 | 12 | CHER Cher | Geffen |
| 26 | 30 | 3 | THE CREAM OF ERIC CLAPTON Eric Clapton/Cream | □ Polydor |
| 27 | 24 | 19 | THE BEST OF UB40 VOL 1 UB40 | ☆ Virgin |
| 28 | 27 | 13 | THE MICHAEL JACKSON MIX Michael Jackson | □ Stylus |
| 29 | 28 | 6 | HITS 7 Various | ☆ ☆ CBS/WEA/BMG |
| 30 | 23 | 9 | THE SILVER COLLECTION Dusty Springfield | Phlips DUSTV1 |
| 31 | — | 1 | GIVE ME THE REASON Luther Vandross | □ Epic |
| 32 | 39 | 53 | WE'VE VISITED THIS PLANET Jellybean | Chrysalis |
| 33 | 29 | 8 | CLASSIC ROCK COUNTDOWN London Symphony Orchestra | CBS |
| 34 | 48 | 12 | MAINSTREAM Lloyd Cole And The Connomans | Polydor |
| 35 | 42 | 5 | CIRCUS Ensign | □ Mute |
| 36 | 33 | 43 | THE PHANTOM OF THE OPERA Original Soundtrack | ☆ Polydor |
| 37 | 44 | 50 | RUNNING IN THE FAMILY Level 42 | Polydor |
| 38 | 31 | 45 | YOU CAN DANCE Madonna | ☆ Sire |
| 39 | 34 | 10 | HOUSE SOUND OF CHICAGO VOL III Various | Ffrr FFR1P1 |
| 40 | — | 1 | BROTHERS IN ARMS Dire Straits | ☆ ☆ ☆ ☆ ☆ Vertigo |
| 41 | 45 | 41 | SAVAGE Eurythmics | ☆ RCA |
| 42 | 43 | 1 | FROM MOTOWN WITH LOVE Various | □ K-Tel |
| 43 | 47 | 6 | GRACELAND Paul Simon | ☆ ☆ ☆ Warner Bros |
| 44 | 35 | 73 | THE LION AND THE COBRA Sinead O'Connor | Ensign |
| 45 | 95 | 2 | BEST SHOTS Pat Benatar | Chrysalis |
| 46 | 32 | 13 | DANCING WITH STRANGERS Chris Rea | □ Magnet |
| 47 | 50 | 19 | WONDERFUL LIFE Black | A&M |
| 48 | 52 | 6 | SIMPLY 4 | □ Future |
| 49 | 40 | 6 | CLOUD NINE George Harrison | □ Dark Horse |
| 50 | 53 | 12 | MEMORIES Elaine Paige | Telstar |
| 51 | 38 | 9 | MEN AND WOMEN Simply Red | Elektra |
| 52 | 37 | 8 | DIRTY DANCING Original Soundtrack | RCA |
| 53 | 47 | 14 | THE SONGS Michael Jackson & Diana Ross | □ Telstar |
| 54 | 28 | 1 | MAKE IT LAST FOREVER Keith Sweat | Elektra |
| 55 | 65 | 3 | RUMOURS Fleetwood Mac | Warner Bros |
| 56 | 60 | 4 | NO JACKET REQUIRED Phil Collins | Virgin |
| 57 | 64 | 5 | HYSTERIA Def Leppard | Bludgeon Capital |
| 58 | 46 | 23 | BAD ANGELS Tears For Fears | □ Epic |
| 59 | 6 | 10 | SONGS FROM THE STAGE AND SCREEN Michael Crawford/LSO | □ Telstar |
| 60 | 56 | 10 | RED The Communards | ☆ London |
| 61 | 54 | 16 | NOTHING LIKE THE SUN Sing | ☆ A&M |
| 62 | 57 | 15 | DISCO Pet Shop Boys | ☆ Parlophone |
| 63 | 61 | 3 | TUNNEL OF LOVE Bruce Springsteen | CBS |
| 64 | 55 | 16 | MY FAIR LADY Koi Te Know/Jeremy Irons | Decca Classics |
| 65 | 66 | 4 | SLIPPERY WHEN WET Bon Jovi | Vertigo |
| 66 | 63 | 19 | ALWAYS GUARANTEED Cliff Richard | EMI |
| 67 | 69 | 4 | SUBSTANCE New Order | Factory |
| 68 | 69 | 4 | CHRONICLES Steve Winwood | Island |
| 69 | 67 | 13 | SIXTIES MIX Various | ☆ Stylus |
| 70 | 82 | 30 | SHIMPLY SHADOWS Shadows | Polydor |
| 71 | 58 | 15 | CRAZY NIGHTS Kiss | Vertigo |
| 72 | 73 | 13 | THE PEOPLE WHO GRINNED THEMSELVES TO DEATH The Housemartins | Gol Discs |
| 73 | 59 | 18 | QUEEN GREATEST HITS Queen | EMI |
| 74 | 90 | 8 | CONTROL — THE REMIXES James Jackson | A&M |
| 75 | 12 | 12 | E.S.P. The Bee Gees | ☆ Warner Bros |
| 76 | 70 | 18 | STRANGEWAYS, HERE WE COME The Smiths | Rough Trade |
| 77 | 68 | 17 | A MOMENTARY LAPSE OF REASON Pink Floyd | EMI |
| 78 | 79 | 20 | PLEASE Pet Shop Boys | Parlophone |
| 79 | 71 | 4 | INVISIBLE TOUCH Genesis | Virgin |
| 80 | 80 | 4 | HIT MIX HITS OF THE YEAR Various | ☆ Epic |
| 81 | 76 | 11 | SEDUCED AND ABANDONED Hue & Cry | CBS CIRCA2 |
| 82 | — | 1 | TOP GUN Original Soundtrack | CBS CBS70296 |
| 83 | — | 1 | PICTURE BOOK Simply Red | Elektra |
| 84 | 77 | 6 | RADIO KAOS Roger Waters | EMI KAOS1 |
| 85 | — | 1 | BEST OF HOUSE MEGAMIX Various | Serious |
| 86 | 2 | 2 | ESCAPE FROM TV Jan Hammer | □ MCA |
| 87 | 78 | 4 | SOLITUDE STANDING Suzanne Vega | A&M |
| 88 | 74 | 2 | STREET LIFE — 20 GREAT HITS Bryan Ferry/Roxy Music | ☆ EG |
| 89 | 84 | 3 | SO Peter Gabriel | Virgin PG5 |
| 90 | — | 1 | BETE NOIRE Bryan Ferry | Virgin |
| 91 | 100 | 12 | CUT OF THE BLUE Debbie Gibson | Atlantic WVB39 |
| 92 | — | 1 | CREST OF A KNAVE Jethro Tull | Chrysalis CDL1590 |
| 93 | — | 1 | DANCE MIX '87 Various | Telstar |
| 94 | 91 | 10 | 20 GOLDEN GREATS Nat King Cole | EMI EMTY19 |
| 95 | — | 1 | US LIVE: UNDER A BLOOD RED SKY U2 | Island |
| 96 | 93 | 4 | INSIDE INFORMATION Foreigner | Atlantic |
| 97 | 81 | 7 | WOW! Bananarama | London RAMA4 |
| 98 | — | 1 | GREATEST HITS OF 1987 Various | Telstar |
| 99 | 86 | 11 | SONGS OF LOVE Richard Clayderman | Delphine |
| 100 | 85 | 10 | | |

☆ ☆ ☆ 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.

T W E L V E I N C H

| TW | LW | W/C | Artist | Label |
|----|----|-----|---|-------------|
| 1 | 5 | 1 | I THINK WE'RE ALONE NOW Tiffany | MCA |
| 2 | 1 | 1 | HOUSE ARREST Krush | Foni/Club |
| 3 | 2 | 1 | COME INTO MY LIFE Joyce Sims | Ffrr |
| 4 | 3 | 1 | SIGN YOUR NAME Terence Trent D'Arby | CBS |
| 5 | 6 | 1 | ROK DA HOUSE The Beatmasters featuring the Cookie Crew | Rhythm King |
| 6 | 4 | 1 | HEAVEN IS A PLACE ON EARTH Belinda Carlisle | Virgin |
| 7 | 8 | 1 | HEATSEEKER AC/DC | Atlantic |
| 8 | 20 | 1 | WHEN WILL I BE FAMOUS? Bros | CBS |
| 9 | 7 | 1 | RISE TO THE OCCASION Climie Fisher | EMI |
| 10 | 16 | 1 | THE JACK THAT HOUSE BUILT Jack N' Chill | 10 Records |
| 11 | 19 | 1 | TIRED OF GETTING PUSHED AROUND 2 Men A Drum Machine And A Trumpet | Island |
| 12 | — | 1 | IDEAL WORLD The Christians | 10 Records |
| 13 | 9 | 1 | STUTTER RAP (NO SLEEP TIL BEDTIME) Morris Minor And The Majors | London |
| 14 | 12 | 1 | ALL DAY AND ALL OF THE NIGHT The Stranglers | Epic |
| 15 | — | 1 | TELL IT TO MY HEART Taylor Dayne | Arista |
| 16 | — | 1 | CANDLE IN THE WIND (LIVE) Elton John | Rocket |
| 17 | — | 1 | O L'AMOUR Dollar | London |
| 18 | 15 | 1 | I FOUND SOMEONE Cher | Geffen |
| 19 | 10 | 1 | YOU'RE ALL I NEED Mötley Crüe | Elektra |
| 20 | — | 1 | SHE'S THE ONE James Brown | Urban |

Compiled by Gallup

T W E L V E I N C H

| TW | LW | W/C | Artist | Label |
|----|----|-----|---|-----------------------|
| 1 | 2 | 1 | INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby | CBS |
| 2 | 1 | 1 | TURN BACK THE CLOCK Johnny Hates Jazz | Virgin |
| 3 | 4 | 1 | CHRISTIANS The Christians | Island |
| 4 | 3 | 1 | POPPED IN SOULED OUT Wet Wet Wet | Precious Organisation |
| 5 | 7 | 1 | HEAVEN ON EARTH Belinda Carlisle | Virgin |
| 6 | 6 | 1 | FAITH George Michael | Epic |
| 7 | 8 | 1 | TANGO IN THE NIGHT Fleetwood Mac | ☆ Warner Bros |
| 8 | 8 | 1 | BAD Michael Jackson | Epic |
| 9 | 10 | 1 | BRIDGE OF SPIES T'Pau | Siren |
| 10 | 12 | 1 | THE GREATEST LOVE Various | Telstar |
| 11 | 9 | 1 | ALL THE BEST! Paul McCartney | Parlophone |
| 12 | 13 | 1 | WHITNEY Whitney Houston | Arista |
| 13 | 11 | 1 | LIFE IN THE FAST LANE Various | Telstar |
| 14 | — | 1 | NO JACKET REQUIRED Phil Collins | Real |
| 15 | 16 | 1 | THE SINGLES The Pretenders | Real |
| 16 | 20 | 1 | WHENEVER YOU NEED SOMEBODY Rick Astley | RCA |
| 17 | 18 | 1 | THE CREAM OF ERIC CLAPTON Eric Clapton/Cream | Ffrr Polygram |
| 18 | — | 1 | COME INTO MY LIFE Joyce Sims | Vertigo |
| 19 | 15 | 1 | BROTHERS IN ARMS Dire Straits | Stylus |
| 20 | — | 1 | THE BEST OF MIRAGE JACK MIX '88 Mirage | |

INFANTO CHARTS

U S S I N G L E S

TW LW

| | | | | |
|----|----|--|--------------------------------------|-----------------|
| 1 | 2 | NEED YOU TONIGHT | Inxs | Atlantic |
| 2 | 3 | COULD'VE BEEN | Tiffany | MCA |
| 3 | 5 | HAZY SHADE OF WINTER | the Bangles | CBS |
| 4 | 1 | THE WAY YOU MAKE ME FEEL | Michael Jackson | Epic |
| 5 | 8 | SEASONS CHANGE | Expose | Arista |
| 6 | 10 | I WANT TO BE YOUR MAN | Roger | Reprise |
| 7 | 4 | GOT MY MIND SET ON YOU | George Harrison | Dark Horse |
| 8 | 11 | HUNGRY EYES | Eric Carmen | RCA |
| 9 | 6 | CANDLE IN THE WIND | Elton John | MCA |
| 10 | 7 | TELL IT TO MY HEART | Taylor Dayne | Arista |
| 11 | 13 | I COULD NEVER TAKE THE PLACE OF YOUR MAN | Prince | Paisley Park |
| 12 | 18 | WHAT HAVE I DONE TO DESERVE THIS? | Pet Shop Boys with Dusty Springfield | Manhattan |
| 13 | 17 | SAY YOU WILL | Foreigner | Atlantic |
| 14 | 15 | TUNNEL OF LOVE | Bruce Springsteen | Columbia |
| 15 | 21 | DON'T SHED A TEAR | Paul Carrack | Chrysalis |
| 16 | 14 | CRAZY | Icehouse | Chrysalis |
| 17 | 20 | I LIVE FOR YOUR LOVE | Natalie Cole | Manhattan |
| 18 | 23 | EVERYWHERE | Fleetwood Mac | Warner Brothers |
| 19 | 12 | THERE'S THE GIRL | Heart | Capitol |
| 20 | 9 | SO EMOTIONAL | Whitney Houston | Arista |
| 21 | 31 | SHE'S LIKE THE WIND | Patrick Swayze | RCA |
| 22 | 26 | POP GOES THE WORLD | Men Without Hats | Mercury |
| 23 | 25 | HONESTLY | Stryper | Enigma |
| 24 | 34 | NEVER GONNA GIVE YOU UP | Rick Astley | RCA |
| 25 | 30 | PUMP UP THE VOLUME | M A R R S | 4th & Broadway |
| 26 | 27 | PUSH IT | Salt-N-Pepa | Next Plateau |
| 27 | 32 | CAN'T STAY AWAY FROM YOU | Gloria Estefan | Epic |
| 28 | 16 | FAITH | George Michael | Columbia |
| 29 | 35 | I FOUND SOMEONE | Cher | Geffen |
| 30 | 37 | FATHER FIGURE | George Michael | Columbia |
| 31 | 19 | IS THIS LOVE | Whitesnake | Geffen |
| 32 | 24 | SHAKE YOUR LOVE | Debbie Gibson | Atlantic |
| 33 | 40 | I GET WEAK | Belinda Carlisle | MCA |
| 34 | 22 | CHERRY BOMB | John Cougar Mellencamp | Mercury |
| 35 | 39 | 853-5937 | Squeeze | A&M |
| 36 | 42 | BECAUSE OF YOU | the Cover Girls | Fever |
| 37 | 45 | JUST LIKE PARADISE | David Lee Roth | Warner Brothers |
| 38 | 28 | CATCH ME (I'M FALLING) | Pretty Poison | Virgin |
| 39 | 52 | LOVE OVERBOARD | Gladys Knight And The Pips | MCA |
| 40 | 53 | ENDLESS SUMMER NIGHTS | Richard Marx | Manhattan |
| 41 | 33 | DON'T YOU WANT ME | Jody Watley | MCA |
| 42 | 49 | BE STILL MY BEATING HEART | Sting | A&M |
| 43 | 36 | TRUE FAITH | New Order | Qwest |
| 44 | 47 | RHYTHM OF LOVE | Yes | Atco |
| 45 | 29 | POWER OF LOVE | Laura Branigan | Atlantic |
| 46 | 51 | I NEED A MAN | Eurythmics | RCA |
| 47 | 44 | IN GOD'S COUNTRY | U2 | Island |
| 48 | 64 | I WANT HER | Keith Sweat | Vintertainment |
| 49 | 54 | HOT HOT HOT | Buster Poindexter | * RCA |
| 50 | 57 | TWILIGHT WORLD | Swing Out Sister | Mercury |
| 51 | 55 | LIVE MY LIFE | Boy George | Virgin |
| 52 | 41 | HEAVEN IS A PLACE ON EARTH | Belinda Carlisle | MCA |
| 53 | 38 | VALERIE | Steve Winwood | Island |
| 54 | 56 | NEVER THOUGHT (THAT I COULD LOVE) | Dan Hill | Columbia |
| 55 | 66 | HYSTERIA | Def Leppard | Mercury |
| 56 | 46 | (I'VE HAD) THE TIME OF MY LIFE | Bill Medley & Jennifer Warnes | RCA |
| 57 | — | OUT OF THE BLUE | Debbie Gibson | * Atlantic |
| 58 | 48 | HOT IN THE CITY | Billy Idol | Chrysalis |
| 59 | 72 | (SITTIN' ON) THE DOCK OF THE BAY | Michael Bolton | Columbia |
| 60 | 68 | ROCKET 2 YOU | the Jets | MCA |
| 61 | 50 | JUST LIKE HEAVEN | the Cure | Elektra |
| 62 | 43 | DUDE (LOOKS LIKE A LADY) | Aerosmith | Geffen |
| 63 | 74 | WISHING WELL | Terence Trent D'Arby | Columbia |
| 64 | 67 | REASON TO LIVE | Kiss | Mercury |
| 65 | 69 | NEVER LET ME DOWN AGAIN | Depeche Mode | Sire |
| 66 | 60 | THAT'S WHAT LOVE IS ALL ABOUT | Michael Bolton | Columbia |
| 67 | 70 | LONELY WON'T LEAVE ME ALONE | Glenn Medeiros | Amherst |
| 68 | — | NEVER CAN SAY GOODBYE | the Communards | * MCA |
| 69 | — | YOU DON'T KNOW | Scarlett & Blackman | * Virgin |
| 70 | 82 | NEVER KNEW LOVE LIKE THIS | Alexander O'Neal | Tabu |
| 71 | 78 | HOW CAN I FORGET YOU | Elisa Fiorillo | Chrysalis |
| 72 | 85 | ALL I WANT IS YOU | Carly Simon | Arista |
| 73 | 59 | SHOULD'VE KNOWN BETTER | Richard Marx | Manhattan |
| 74 | — | GIRLFRIEND | Pebbles | * MCA |
| 75 | 62 | LOVER'S LANE | Georgio | Motown |

U S A L B U M S

TW LW

| | | | | |
|----|----|------------------------------|------------------------|-----------------|
| 1 | 1 | TIFFANY | Tiffany | MCA |
| 2 | 2 | FAITH | George Michael | Columbia |
| 3 | 3 | DIRTY DANCING | Soundtrack | RCA |
| 4 | 6 | KICK | Inxs | Atlantic |
| 5 | 4 | BAD | Michael Jackson | Epic |
| 6 | 5 | WHITESNAKE | Whitesnake | Geffen |
| 7 | 7 | THE LONESOME JUBILEE | John Cougar Mellencamp | Mercury |
| 8 | 10 | HYSTERIA | Def Leppard | Mercury |
| 9 | 8 | CLOUD NINE | George Harrison | Dark Horse |
| 10 | 11 | A MOMENTARY LAPSE OF REASON | Pink Floyd | Columbia |
| 11 | 9 | WHITNEY | Whitney Houston | Arista |
| 12 | 12 | TUNNEL OF LOVE | Bruce Springsteen | Columbia |
| 13 | 13 | ... NOTHING LIKE THE SUN | Sting | A&M |
| 14 | 19 | OUT OF THE BLUE | Debbie Gibson | Atlantic |
| 15 | 15 | THE JOSHUA TREE | U2 | Island |
| 16 | 14 | YOU CAN DANCE | Madonna | Sire |
| 17 | 17 | PERMANENT VACATION | Aerosmith | Geffen |
| 18 | 18 | BACK FOR THE ATTACK | Dokken | Elektra |
| 19 | 23 | EXPOSURE | Expose | Arista |
| 20 | 16 | HEAVEN ON EARTH | Belinda Carlisle | MCA |
| 21 | 21 | INSIDE INFORMATION | Foreigner | Atlantic |
| 22 | 20 | TANGO IN THE NIGHT | Fleetwood Mac | Warner Brothers |
| 23 | 24 | CHARACTERS | Stevie Wonder | Motown |
| 24 | 22 | VITAL IDOL | Billy Idol | Chrysalis |
| 25 | 26 | DOCUMENT REM | — | IRS |
| 26 | 29 | LIVE IN AUSTRALIA | Elton John | MCA |
| 27 | 25 | BAD ANIMALS | Heart | Capitol |
| 28 | 27 | CHRONICLES | Steve Winwood | Island |
| 29 | 30 | DUOTONES | Keenny G | Arista |
| 30 | 28 | RICHARD MARX | Richard Marx | Manhattan |
| 31 | 32 | BIG GENERATOR | Yes | Atco |
| 32 | 33 | JODY WATLEY | Jody Watley | MCA |
| 33 | 31 | LESS THAN ZERO | Soundtrack | Columbia |
| 34 | 35 | ACTUALLY | Pet Shop Boys | Manhattan |
| 35 | 37 | UNLIMITED | Roger | Reprise |
| 36 | 40 | SUBSTANCE | New Order | Qwest |
| 37 | 43 | APPETITE FOR DESTRUCTION | Guns And Roses | Geffen |
| 38 | 34 | CRAZY NIGHTS | Kiss | Mercury |
| 39 | 41 | ROBBIE ROBERTSON | Robbie Robertson | Geffen |
| 40 | 38 | RAPTURE | Anita Baker | Elektra |
| 41 | 36 | LOOK WHAT THE CAT DRAGGED IN | Poison | Enigma |
| 42 | 50 | HOT, COOL AND VICIOUS | Salt-N-Pepa | Next Plateau |
| 43 | 45 | CANCIONES DE MI PADRE | Linda Ronstadt | Elektra |
| 44 | 42 | ONCE BITTEN | Great White | Capitol |
| 45 | 44 | THE FINAL COUNTDOWN | Europe | Epic |
| 46 | — | SAVAGE | Eurythmics | * RCA |
| 47 | 39 | CREST OF A KNAVE | Jethro Tull | Chrysalis |
| 48 | — | KISS ME, KISS ME, KISS ME | the Cure | * Elektra |
| 49 | 48 | SIGN 'O' THE TIMES | Prince | Paisley Park |
| 50 | 46 | BABYLON AND ON | Squeeze | A&M |

Compiled by Billboard

INDIE SINGLES

TW LW

| | | | | |
|----|----|---------------------------------------|---|--------------------|
| 1 | 2 | ROK DA HOUSE | the Beatmasters featuring the Cookie Crew | Rhythm King/Mute |
| 2 | 1 | BEHIND THE WHEEL (REMIX) | Depeche Mode | Mute |
| 3 | 6 | I SHOULD BE SO LUCKY | Kylie Minogue | PWL |
| 4 | 3 | TOUCHED BY THE HAND OF GOD | New Order | Factory |
| 5 | 4 | JUST TO GET BY | Babakoto | Union Jack |
| 6 | — | JINGO | Candido | Hardcore |
| 7 | 10 | JACK MIX IV | Mirage | Debut |
| 8 | 5 | BIRTHDAY | the Sugarcubes | One Little Indian |
| 9 | 7 | MY BABY JUST CARES FOR ME | Nina Simone | Charly |
| 10 | 9 | PUMP UP THE VOLUME | M A R R S | 4AD |
| 11 | 8 | LAST NIGHT I DREAMT ... | the Smiths | Rough Trade |
| 12 | 14 | SAVIN' MYSELF | Eria Fachin | Saturday |
| 13 | 11 | TRUE FAITH | New Order | Factory |
| 14 | 17 | THE CIRCUS (REMIX) | Erasure | Mute |
| 15 | 12 | BLUE MONDAY | New Order | Factory |
| 16 | 13 | I STARTED SOMETHING I COULDN'T FINISH | the Smiths | Rough Trade |
| 17 | 16 | FEMALES | the Cookie Crew | Rhythm King/Mute |
| 18 | 20 | DOWNTOWN | Justified Ancients Of Mumu | KLF Communications |
| 19 | 27 | GET DOWN | Derek B | Music Of Life |
| 20 | 19 | NEVER GIVIN' UP ON YOU | John Paul Barrett | Westside |
| 21 | 15 | BEATS + PIECES | Coldcut featuring Floormaster Squeeze | Ahead Of Our Time |

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

INFACT ● CHARTS

● WEEK COMMENCING JAN 24, 1988

- 22 41 DO YOU WANNA FUNK Sylvester with Patrick Cowley
- 23 21 NEVER LET ME DOWN AGAIN Depeche Mode
- 24 26 BLUE WATER Fields Of The Nephilim
- 25 18 THE PEEL SESSIONS (VOLUME 2) New Order
- 26 32 GIRLFRIEND IN A COMA the Smiths
- 27 — LOSE HIM I Start Counting
- 28 28 WILLIAM IT WAS REALLY NOTHING the Smiths
- 29 23 THE PEEL SESSIONS Joy Division
- 30 — THRU THE FLOWERS the Primitives
- 31 42 SHEILA TAKE A BOW the Smiths
- 32 25 TEMPLE OF LOVE Sisters Of Mercy
- 33 47 POWER Fields Of The Nephilim
- 34 44 BEAVER PATROL Pop Will Eat Itself
- 35 22 WHO'S THAT MIX This Year's Blonde
- 36 40 BEVERLY HILLS COP the Big X Crew
- 37 — IT DOESN'T HAVE TO BE Erasure
- 38 — STRANGELOVE Depeche Mode
- 39 34 LOVE IT (COLD CUT MIX) Society
- 40 46 LET'S START II DANCE AGAIN Hamilton Bohannon
- 41 36 STRETCHIN' THE PIECES C.C.C.R. Crew
- 42 49 ETERNITY ROAD Lowlife
- 43 43 ANYONE CAN MAKE A MISTAKE the Wedding Present
- 44 24 HOUSE REACTION T-Cut-F
- 45 31 VICTIM OF LOVE Erasure
- 46 37 ALICE Sisters Of Mercy
- 47 30 FLYING Chas & Dave
- 48 — ASYLUM Screaming Trees
- 49 35 OPEN UP Red Lorry Yellow Lorry
- 50 29 THE JANICE LONG SESSION the Mighty Lemon Drops

- Domino
- Mute
- Situation Two
- Strange Fruit
- Rough Trade
- Mute
- Rough Trade
- Strange Fruit
- Lazy
- Rough Trade
- Merciful Release
- Situation Two
- Chapter 22
- Debut
- Uptown
- Mute
- Mute
- Big Life
- Domino
- Circle City
- Nightshift
- Reception
- Koolkat
- Mute
- Merciful Release
- Bunce
- Native
- Situation Two
- Night Tracks

- 25 — THE SINGLES 81-85 Depeche Mode
- 26 22 IN THE PALACE OF SWORDS REVERSED the Fall
- 27 26 ROCKY HORROR PICTURE SHOW Original Soundtrack
- 28 — LOW-LIFE New Order
- 29 — BROTHERHOOD New Order
- 30 24 BOX FRENZY Pop Will Eat Itself

- Mute
- Cog Sinister
- Ode
- Factory
- Factory
- Chapter 22

R E G G A E

TW LW

- 1 1 IF I GAVE MY HEART TO YOU John McLean
- 2 2 SOME GUYS HAVE ALL THE LUCK Maxi Priest
- 3 3 THIS OLD HOUSE Boris Gardner
- 4 6 BIG BATTY GAL Flourgon
- 5 5 SHE'S MY LADY Administrators
- 6 11 NOBODY CAN LOVE ME Tongue In Cheek
- 7 7 AGONY Red Dragon
- 8 9 GAME OF LOVE Frankie Paul
- 9 8 CUPID Leroy Gibbons
- 10 4 BAD BOY Courtney Melody
- 11 17 GET READY Frankie Paul
- 12 13 PLACE IN THE SUN Kofi
- 13 20 JAZZY KIND OF LOVE Ciyo
- 14 — LEAVE IT TO ME Frankie Paul
- 15 — GEE BABY Toyin
- 16 10 REGGAE CUT SOUL/HIP HOP REGGAE Longsy D/Cut Master MC
- 17 16 HOOKED ON YOU Trevor Hartley
- 18 12 GUILTY FOR LOVING YOU Carl St Clair
- 19 14 I DON'T WANT TO WAKE UP EARLY John Holt
- 20 15 NEVER GONNA GIVE YOU UP Jean Adebambo

- Ariwa
- 10 Records
- RCA
- Techniques
- Groove And A Quarter
- Criminal
- Techniques
- Live And Love
- Superpower
- Techniques
- Supreme
- Ariwa
- Ciyo
- Moodies
- Criminal
- Big One
- Massive
- Kal A Bash
- Body Music
- Pioneer International

I N D I E A L B U M S

TW LW

- 1 1 THE CIRCUS Erasure
- 2 3 SUBSTANCE New Order
- 3 2 STRANGWAYS, HERE WE COME the Smiths
- 4 4 BEST OF HOUSE MEGAMIX Various
- 5 13 MUSIC FOR THE MASSES Depeche Mode
- 6 5 UPFRONT 9 Various
- 7 6 MY BABY JUST CARES FOR ME Nina Simone
- 8 7 BEST OF HOUSE VOLUME 3 Various
- 9 10 LES MISERABLES Original London Cast
- 10 15 THE WORLD WON'T LISTEN the Smiths
- 11 9 WONDERLAND Erasure
- 12 8 HATFUL OF HOLLOW the Smiths
- 13 11 GEORGE BEST the Wedding Present
- 14 16 LOUDER THAN BOMBS the Smiths
- 15 12 THE QUEEN IS DEAD the Smiths
- 16 17 UPFRONT 8 Various
- 17 14 THE CUTTER AND THE CLAN Run Rig
- 18 21 MEAT IS MURDER the Smiths
- 19 23 THE SMITHS the Smiths
- 20 — DAWNRAZOR Fields Of The Nephilim
- 21 18 OUT OF OUR IDIOT Elvis Costello
- 22 19 STREETSOUNDS HIP HOP 19 Various
- 23 — DOCK OF THE BAY Ted Hawkins
- 24 — THIS IS CHARLY R&B Various

- Mute
- Factory
- Rough Trade
- Serious
- Mute
- Serious
- Charly
- Serious
- First Night
- Rough Trade
- Mute
- Rough Trade
- Reception
- Rough Trade
- Rough Trade
- Serious
- Ridge
- Rough Trade
- Rough Trade
- Situation Two
- Demon
- Streetsounds
- UnAmerican Activities
- Charly

M U S I C V I D E O

TW LW

- 1 4 THE VIDEOS Peter Gabriel
- 2 1 UNDER A BLOOD RED SKY U2
- 3 7 EURYTHMICS LIVE Eurythmics
- 4 2 SLIPPERY WHEN WET Bon Jovi
- 5 20 MAGIC YEARS VOL 2 Queen
- 6 5 THE WHOLE STORY Kate Bush
- 7 17 MAKING THRILLER Michael Jackson
- 8 8 VISIBLE TOUCH Genesis
- 9 9 12 WASTED YEARS Iron Maiden
- 10 3 NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Various
- 11 6 BEST OF UB40 UB40
- 12 — BEST OF BLONDIE Blondie
- 13 — FAMILY OF FIVE Level 42
- 14 — MAGIC YEARS VOL 1 Queen
- 15 — STARING AT THE SEA the Cure
- 16 16 ALCHEMY LIVE Dire Straits
- 17 15 THE VIDEO BIOGRAPHY Abba
- 18 11 THE VIRGIN TOUR Madonna
- 19 — OUTRAGEOUS... Lionel Richie
- 20 10 THE SINGLES the Pretenders

- Virgin
- Virgin
- PolyGram Music Video
- Channel 5
- PMI
- PMI
- Vestron
- Virgin
- PMI
- PMI
- Virgin
- Chrysalis
- Channel 5
- PMI
- Palace
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- Virgin
- WEA Music
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Indie Singles, Albums, Reggae and Music Video charts compiled by Spotlight Research

More Love

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● Chicago is the home of house music, and natives of the Windy City continue to release copious numbers of records in that style, but it's noticeable that the current top 20 includes, for the first time ever, three house records — and all were written and produced here in Britain.

The records in question are **Krush's 'House Arrest'**, the **Beatmasters featuring the Cookie Crew's 'Rok Da House'** and **Jack 'N' Chill's 'The Jack That House Built'**.

The top 20 includes one example of each of two other urban black American styles — rap, as represented by the spoofy **Morris Minor And The Major's** hit 'Stutter Rap', and hip-hop ('Rise To The Occasion' by **Climie Fisher**). Once again, these are imitations of the genuine articles synthetically produced by Brits.

● As a freelance writer, I am approached to work on a variety of projects. Some I turn down due to lack of time — I also have a fulltime job — others because they don't appeal to me, but the one recent assignment that I would have undertaken free of charge even if I had to give up all my spare time for a fortnight, was writing the sleeve notes for 'Dusty — The Silver Collection', Philips Records' excellent new **Dusty Springfield** retrospective.

To be associated with this definitive compilation of the work of perhaps Britain's finest female vocalist is a privilege, even though Dusty and her manager removed a reference to her year of birth (1939) and vetoed one of my mentions of **Cilla Black**, one of her top Sixties rivals.

Released last week, the LP and cassette versions of the album contain 22 tracks, the CD another two, amongst them all but two of Dusty's 18 solo hits, including the classic 'I Close My Eyes And Count To Ten', and Dusty's biggest hit 'You Don't Have To Say You Love Me', an Italian melody with English lyrics by **Vicki Wickham** and erstwhile Wham! manager **Simon Napier-Bell**. My own favourite though is 'Goin' Back', a yearning almost heartrending performance which led **Carole King**, who wrote the song with her husband **Gerry Goffin**, to comment: "There are literally hundreds of artists who've recorded our songs, but no-one ever interpreted them as well as Dusty did".

'Dusty — The Silver Collec-



● KRUSH: Britain's homegrown house masters

tion' debuts at number 31 this week, to become Ms Springfield's first album chart entry in a decade, and to celebrate the occasion Chartfile, in association with PolyGram Records, has 10 copies of the LP, cassette and compact disc to give away to the first readers to correctly answer the following questions:

1 Dusty nearly charted in 1985 with her version of the **Donna Summer** composition 'Sometimes Like Butterflies'. It was released on the Hippodrome label. Who owned Hippodrome?

2 Dusty has a cameo role in the current TV advertisement for which drink?

3 Which Dusty Springfield hit was successfully covered by the **Bay City Rollers** and the **Tourists**? Answers to Dusty Competition, **rm**, Greater London House, Hampstead Road, London NW1 7QZ to arrive no

later than Monday, February 8.

Incidentally, Dusty's recent collaborations with the **Pet Shop Boys** and **Richard Carpenter**, and her co-operation in compiling this album are seen by many within the record industry as an indication that her interest in recording has been rekindled, and rumours about that she will shortly be signing a contract with one of the many companies currently chasing her signature. Here's hoping ...

CHARTFILE USA

● With five different number one singles in as many weeks, the US singles chart is having its most volatile start to the year since 1977, when the first six weeks of the year each saw a different disc perched at the summit.

The latest number one, appropriately in view of the bicentenary celebrations going on down under, is 'Need You Tonight' by Australian band **INXS**.

It's the first American number one by an Aussie act in five years and the eighth in total, following **Helen Reddy's** successful trio of recordings: 'I Am A Woman', which reached number one on 9 December 1972, 'Delta Dawn' (15 September 1973) and 'Angie Baby' (28 December 1974), 'The One That I Love' by **Air Supply** (25 July 1981), 'Jessie's Girl' by **Rick Springfield** (1 August 1981), 'Who Can It Be Now' (30 October 1982) and 'Down Under' (15 January 1983), both by **Men At Work**.

INXS's first American hit was 'The One Thing', which reached number 30 in 1983, and their previous best posting was number five, with 'What You Need'

in 1986.

'Need You Tonight' is also a triumph for its veteran British producer, **Chris Thomas**, who was born in Perivale, Middlesex on 13 January 1947.

Thomas had been a producer since 1968, when he helmed **Climax Chicago Blues Band's** introductory, self-titled Parlophone album. He has subsequently produced many successful acts, amongst them **Paul McCartney** and **Wings**, **Procol Harum**, the **Sex Pistols**, **Elton John**, the **Human League** and **Roxy Music**, but 'Need You Tonight' is surprisingly his first US number one. Thomas' only UK chart-topper was 'Brass In Pocket' for the **Pretenders** in 1980.

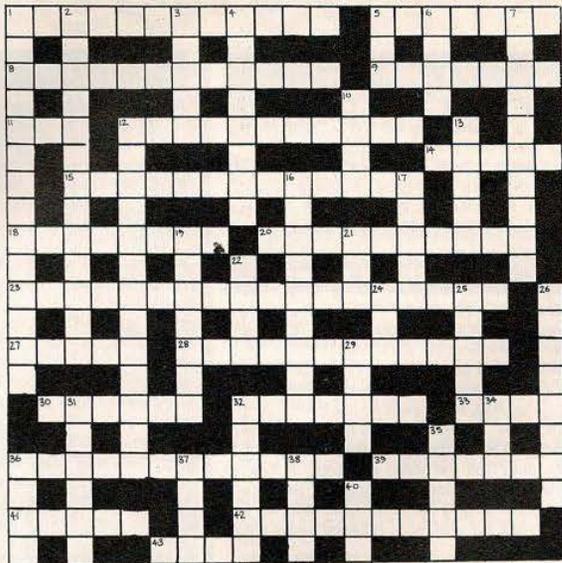
INXS's US success completes a neat Anglo-Australian-American triangle. America's **Tiffany** is number one here, and Britain's **George Michael** is up top down under.

'Need You Tonight' reached number three in Australia and number 58 in Britain last November. The subsequent interest generated here by the inferior follow-up 'New Sensation', which peaked at number 25 last week, should precipitate a re-issue of 'Need You Tonight'. The next US single will be 'Devil Inside'.

USA BRIEFS

● The **Bangles** cover of 'Hazy Shade Of Winter' moves to number three in the US hot 100 this week. It's the most successful remake of a **Simon & Garfunkel** hit, topping the number six peak of **Aretha Franklin's** version of 'Bridge Over Troubled Water' ... 'Love Overboard' is **Gladys Knight And The Pips'** tenth number one black hit, spanning nearly 27 years. This week it advances to number 39 on the pop chart, to become the group's first top 40 hit since 1975's 'Part Time Love' ... **Rick Astley's** 'Never Gonna Give You Up' sprints to number 24 on the hot 100 this week, and is widely tipped to reach number one. The record has already topped the club play and 12-inch sales chart, and Astley's album 'Whenever You Need Somebody' is this week's highest chart debutant ... 'She's Having A Baby' is the title of director **John Hughes's** new film. The soundtrack album, out in America on 8 February, includes a brand new **Kate Bush** track entitled 'This Woman's Work' ...

X WORD



ACROSS

- 1 The occasion of their debut hit hasn't proved too much for them (6,6)
- 5 A downpour from Peter Gabriel (3,4)
- 8 It stars Bruce and Cybil and was a hit for Al (1,2)
- 9 One more step for Kim and Junior (7)
- 11 How Mac of the Bunnymen is known to his friends (3)
- 12 It crawled into the charts with the Cure in 1984 (1,1)
- 14 The Beat told us about his tears (5)
- 15 Five Star hit that's as hard as metal (6,2,5)
- 18 Group that managed to fly into the charts even though they had 'Broken Wings' (2,6)
- 20 She had a hit in 1985 with 'Body Rock' (5,5)
- 23 Jody Watley was searching for something during 1985 (7,3,1,3,4)
- 27 Kool And The Gang hit that sounds as good today as it did in 1984 (5)
- 28 Lionel Richie hit that goes on throughout the darkest hours (3,5,4)
- 30 Group that was 'Alone Again Or' (6)
- 32 Something huge from Fleetwood Mac (3,4)
- 33 In 1981 Dylan gave us a '---- Of Love' (4)
- 36 George really is someone we should look up to (6,6)
- 39 It's a r-r-r-r-r-rap hit (7)
- 41 Group under 'House Arrest' (5)
- 42 Sheena had it and Prince was telling her about it (1,3,3,4)
- 43 See 10 Down

DOWN

- 1 An invitation from Joyce Sims (4,4,2,4)
- 2 Cher can stop looking (1,5,7)
- 3 You have to do this for your right to party (5)
- 4 A night that's OK for fighting according to Elton (8)
- 5 Rick's label (1,1,1)
- 6 In 1983 Joan Armatrading asked us to '---- The Pilot' (4)
- 7 Who wouldn't like to join the Christians and live here? (5,5)
- 10 & 43 across Bowie's colourful girl (4,4)
- 12 Mrs Jim Kerr who is a great pretender (8,5)

- 13 Elvis Costello added it to chocolate for a LP (5)
- 16 A hit that Luther Vandross thinks is incredible (2,7)
- 17 42 is an even number (5)
- 19 Kirsty MacColl wasn't looking for a new one (7)
- 21 This formed a ring for a Jennifer Rush hit (3)
- 22 Elkie Brooks said you'd be a '---- If You Think It's Over' (4)
- 24 Marillion's warm circles (3)
- 25 The goddess of love was a big hit for Bananarama (5)
- 26 There'll be no tears from Glen Goldsmith over his 1987 hit (1,4,3)
- 29 Dr who told us what happens 'When You're In Love With A Beautiful Woman' (4)
- 31 Christopher Cross had a hit with the theme from this movie (6)
- 32 What the Gap Band were having during 1986 (3,3)
- 34 How Rod Stewart described his legs (3)
- 35 Housemartins hit that could have been constructed from Meccano or Lego (5)
- 36 This Alexander O'Neal hit isn't the real thing (4)
- 37 How many people get over excited at the Housemartins? (4)
- 38 The Clash caused a white one in 1977 (4)
- 40 Sinitta's got a big red one (1,1,1)

ANSWERS (JANUARY 16)

ACROSS: 1 Tighten Up, 6 Then Jerico, 11 Nothing Like The Sun, 12 Wet Wet Wet, 16 Shiver, 17 Oliver's Army, 19 Cloud, 20 La Bamba, 22 News, 23 SOS, 24 Start, 25 Easy, 26 Hoffs, 27 Debbie, 30 Heart, 32 Sayer, 33 Lemmy, 34 Ono, 35 Ten, 39 Red, 40 My Bag, 41 Day In Day Out, 42 Don Henley

DOWN: 1 Tunnel Of Love, 2 Got My Mind Set On You, 3 This Wheel's On Fire, 4 Night, 5 Pride, 7 Hit Me, 8 Jesus And Mary Chain, 9 Running In The Family, 10 Cocteau Twins, 13 WEA, 14 Why Can't I Be You, 15 Toto, 18 Remember Me, 21 Blow, 24 Satellite, 28 Islands, 29 Clannad, 31 The Game, 36 Eden, 37 Kim, 38 Boy

WINNER (January 16): E Langford, Tolladine, Worcs.

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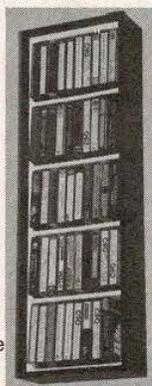
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“WE’D GIVE ANYONE OUR LAST ROLO”

Julianne and Tim from All About Eve stand accused of grievous bodily niceness. As the band shake off their nouveau hippy tag and prepare for a major chart breakthrough, Lisa Tilston hears about Uncle Wayne, Gene Loves Jezebel and some rather embarrassing musical skeletons in the All About Eve closet . . .



ALL ABOUT EVE

**“I FEEL GUILTY ABOUT NOT BEING
A RIGHT BASTARD SOMETIMES”**

How would you like to have the whole weight of the 1987 hippy revival on your shoulders? All About Eve have coped admirably with the damning nouveau hippy tag, laughing at it, playing along with it and finally laying it to rest with some hauntingly beautiful tunes which could melt the stoniest of hearts.

In a perfect world they would embellish the top of the charts, and the new single, ‘Wildhearted Woman’, could be the one that takes them there. Rockier than their previous melodic releases, it wipes out all remaining suspicions of whimsical wanderings without detracting from the radiant pop perfection innate within Julianne’s voice. She loves it because “it shows the tinkly, nice side of us, but it’s got balls too”.

Balls? Hardly the sort of language you’d expect from an enchanting young lady rumoured to spend her days skipping round toadstools and talking to pixies.

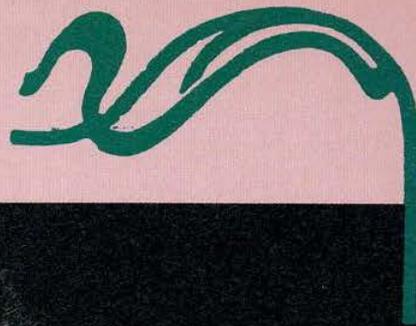
“Have I blown my cover?” she asks.

“Julianne shocks me to the fourth dimension sometimes,” says guitarist Tim, wickedly. “I go through moods slowly, I’ll get crabbier and crabbier until I’m Mr Nasty, but she can turn it on and off. It keeps us on our toes, never a dull moment!”

“I think it’s called acute schizophrenia,” decides Julianne.

Ms Regan’s new and not entirely serious name for the Eve sound is ‘folk metal’. It sums up both sides of the band and is likely to wind people up even more than the hippy tag.

“We’ve even been told off on behalf of real hippies, who didn’t like us flirting with the idea. Apparently they listen to Crass and grow their own vegetables, they’re not kaftan-wearing, acid-dropping types, so it was a very dodgy category to start with,” says Julianne.



"I find the idea of all these punks walking around smelling of patchouli oil and eating vegan cheese a bit disturbing," says Tim. "Before this hippy thing we got called goths, but we probably deserved that more. When we first started, the band went through some horrible names; we were called Electric Funeral, and then we were Red Red Wound for about a week. We're lucky to have got this far with ideas like that!"

"We get a real cross-section of fans now," Julianne stresses. "I think they've got a lot more intelligence than they're credited with, and they're not narrow-minded. I'm sure they don't just listen to one kind of music."

The original gothic connection has been emphasised by All About Eve's much-publicised friendship with those godfathers of goth, the Mission. Guess who provides the backing vocals on forthcoming album track 'Shelter From the Rain'?

"Uncle Wayne! No, he doesn't like being called that, he thinks we're being facetious!" says Julianne.

Perhaps less widely known is that when Julianne first came to London she was bassist with the fledgling Gene Loves Jezebel. She even played on one of their early singles, which she remembers with embarrassment.

"There are some very dodgy backing vocals on it which I'd forgotten until someone kindly reminded me. I sound like Minnie Mouse! I don't regret it because it was an apprenticeship for me, hanging around in the background quietly learning."

So, now the musical skeletons have started rattling in their closets, Julianne and Tim gleefully take advantage of the absence of the other Eves, bassist Andy and newly-acquired drummer Mark, to really dish the dirt.

"At one time Andy formed this synth-pop nightmare

band," says Tim, attempting to suppress his giggles. "They were called Pink And Black, and they had a song called 'Sometimes I Wish', so look out for it in the second-hand record shops. Andy doesn't actually play on it, which is his saving grace, but he is on the cover looking extremely gothic and serious. He pretends not to mind, but really he's horribly embarrassed!"

"Mark was the Hovis boy when he was about 12," continues Julianne. "He was in the advert where he rides down the hill on his bike, and he's wearing little knee-length trousers. But worse than that, he was in Nik Kershaw's band! We've seen some of the videos where he had the padded shoulders and Kershaw haircut, it's like watching someone else. He's an absolute Eve now, but he doesn't regret that period. After all, they were a great pop band and he's a brilliant drummer because of it. Oh dear, I really am being so creepy and nice I'm making myself sick!"

'Nice' is a word that's been used about the Eves so often that they're beginning to get paranoid.

"People keep saying we're nice, as if it's an insult," says Julianne. "I feel guilty about not being a right bastard sometimes. Of course we have our nasty moments, but we don't do it for effect. We're all quite good humoured and carefree."

"We're all very English as well," adds Tim. "That horrible politeness to the extreme."

"Oh yes, we'd give anyone our last Rolo," says Julianne. "I blame my parents."

The other classic All About Eve put-down, of course, is 'romantic' — as if being dreamy, passionate and naïve is something to be ashamed of.

"The importance of romance, fantasy and escapism has been totally ignored, but it's a great thing," says

Julianne. "We do wear our hearts on our sleeves as far as the lyrics go. You don't have to be slushy to be romantic, anyway. I love that Led Zeppelin song 'Since I've Been Loving You', where he says 'I've been working from seven to 11 and I can't wait to get back home and see you baby, 'cause since I've been loving you I feel great'. That's massively romantic. I can't really see the point of songs about dancing or cars."

"But we do try to avoid the trite phrases. I say 'baby' in 'Wildhearted Woman', because it's almost a blues parody, but if I ever sing 'I love you, baby' then **rm** readers are welcome to decapitate me and boil me in oil."

As always, the fans know best, and they love All About Eve for the very things the critics dislike — their colourful imagery and embracing of powerful, if unfashionable, emotion.

"Lots of the fans say our music makes them feel creative," says Julianne. "They don't have to be embarrassed to show their feelings, because we do too."

"It's horrible, frustrating and painful being a teenager," says Tim.

"It's awful, but it is exciting as well," counters Julianne. "I was very introspective and maudlin, glorifying melancholy and enjoying it. I still do, but I'm more down-to-earth these days. People can't seem to accept that you can be a mystical dreamer but also be quite straightforward and get drunk from time to time. You don't have to be one or the other. Everyone expects us to talk about moon goddesses all the time, but you can't live like that, you have to . . ."

"... Hang loose!" interjects Tim triumphantly.

What was that about a hippy revival?

Three hit singles under their belts but people still won't take **Johnny Hates Jazz** seriously. **Roger Morton** talks designer stubble with the Eighties' answer to the *Batchelors*

J **JOHNNY BE**



GOODY GOODIES?

"When our first single came out there were no pictures of us on the cover and we got rave reviews. Then as soon as people saw these three young, clean-cut guys in designer suits it clouded their vision of what we were doing musically"

The boy looked at Johnny Hates Jazz, and what did he see? All the things that a pop snob must hate.

Johnny Hates Jazz emerged last year as the Johnny Be Goody Goodies of clean-cut pop. In the eyes of the pop prig, their list of sins was virtually endless. It goes like this:

Beginning in the early summer with 'Shattered Dreams', the Johnnies came as if from nowhere to release a trio of frighteningly catchy pop hits. Worse than the ease with which they slid into the charts, however, was the discovery that all three members had long histories as music business backroom boys. Singer Clark Datchler had been a professional songwriter and unsuccessful solo act, Mike Nocito and Calvin Hayes were both studio engineers and the latter had served time as an A&R man. It looked like a planned and faked seduction.

In these designer conscious times they wore the gucciest suits and refused to blush. In the cherubic features of Clark they had the ideal teen-pop pin up. And in interviews they conducted themselves with a distressing lack of arrogance. All of which, when added to the softly sentimental gloss of their songs, made Johnny Hates Jazz either male pop whores or sickly sweet pop bores. Didn't it?

As 'Turn Back The Clock' (the single) fades from the charts, and 'Turn Back The Clock' (the album) enters the chart at number one, it's time for the boy to take another look at Johnny Hates Jazz. Did they do the right things in '87, and are they as cleanly cut as they seem?

Deep within the London headquarters of the band's record company I bump into a highly approachable Clark Datchler, who is not looking as clean-cut as he's supposed to. In fact, he's thoroughly unshaven and has a

headache, which could not, it has to be said, have come from indulging in the 10 silk degrees of easy(-ish) listening on 'Turn Back The Clock'.

I dig around for some aspirins and we join the affably American Mike and the faintly begrudging Calvin. The three of them, it seems, are treating this encounter with some suspicion. The last *rm* interview was more than a little sceptical and the three Johnnies are on their guard.

Clark: "You do get to be a bit suspicious, especially if you're categorised initially as we were as a young girls' pop group."

Well, it did look very much like the band had been designed to sell to a certain part of the current pop market.

Calvin: "It might have looked like that, but honestly it wasn't planned to be like that at all."

Mike: "It's very funny that when we came out there were half a dozen bands that were wearing designer suits. We didn't do it intentionally."

And because of your backgrounds it looked like a professional job ... Male pop whores.

Calvin: "What do you mean?"

Mike: "You know. He means it looked like it was all contrived."

Calvin: "Oh I see. I guess it did look like that. But it's a shame because I think a bit too much was made of our past. When people accuse us of being manufactured, they're absolutely right. We manufactured ourselves."

Mike: "All we can do is keep releasing records that people like. Just like Madonna who was making pretty naff pop when she first came out but now she's got respect from people."

"We're not going to say 'We want to be taken seriously!' or 'We're a soul band' or something. We're Johnny Hates Jazz."

Clark: "The nice thing is that in Europe people weren't really given

was very little written about us and people made up their own minds simply from hearing the records."

Clark: "When our first single 'Me And My Foolish Heart' came out, there were no pictures of us on the cover and we got good reviews. Then as soon as people saw us, they saw these three young, clean-cut guys in designer suits and it clouded their vision of what we were doing musically. I think that's still the case."

Clark has a point there. The 'Turn Back The Clock' LP might be pretty easy on the ears, but that's probably more to do with the band's predilection for American West Coast pop, than any deliberate soft sell. US singer/songwriter types like Michael McDonald/Donald Fagen/Boz Scaggs might not be exactly the hippest set of influences, but it doesn't necessarily mean you're going to come out with slosh. Indeed, as I discover when I accuse Clark of writing contrived, impersonal pop, JHJ songs have DEPTH. War, death, failed love, childhood, prostitution ... It's all in there.

Clark: "If you look at Stock, Aitken and Waterman, those lyrics about falling in and out of love are a lot more personal than any of mine, but if that's the case then I'm glad. The point when I'm writing, is not to preach to people."

"The next single, 'Heart Of Gold', is about prostitution, but I didn't want to preach the rights and wrongs of prostitution. I wanted to make an observation. So in a sense you're right."

"I Don't Want To Be A Hero' was about war, but I didn't want to make a political statement. Maybe some people don't like that, but I think it's a more subtle way of doing it."

Mike: "In Europe, the reaction to the LP is completely the opposite. They've been saying how much they like the

lyrics as opposed to the usual rubbish about dancing all night."

Indeed in Europe it appears that Johnny Hates Jazz can do no wrong. 'Shattered Dreams' took off on the strength of radio play and after a year of showing their scrubbed faces all round the continent, they are now 'the big new British band'.

Clark: "I have to stress that the image that's been forced on us is purely in this country. And if it does carry on then we can live with it, because there are enough other countries that see us just for our musical content and nothing else."

Mike: "Time will give us the respect. If we're around in two years time, you can be sure that people won't be saying 'Oh ... that cack pop band.'"

OK boys. I think that charge has been answered. But there's still the question of being a bit, er ... boring. The last year might have been spent half in the studio and half on the hotel-interview promo round, but surely '87's cutesy faces have had a few 'wild popster experiences'?

Clark: "Well, the thing is, you might have been able to write books about that in the Sixties ... 'Diary Of A Rock 'N' Roll Star'. But these days it's slightly different."

Calvin: "Our 'Diary Of A Rock 'N' Roll Star' would be the most boring book ever written."

Clark: "We did this interview where they asked us what our hobbies were, and me and Calvin gave some sort of bullshit and Mike said 'Er ... Snooker ... Oh dear, I'm not supposed to say that am I?'"

"Just because you don't go to Stringfellows until four in the morning and throw up over Samantha Fox - which I wouldn't mind doing really - it doesn't mean that you don't have a life outside music. I think the most interesting people are the ones that keep the two things separate."

Mike: "I know that people do like to see famous people act the part though. I mean if you see Tom Jones arriving somewhere, you want to see him arrive in a Rolls Royce, not a Mini."

Calvin: "It's just that we really don't feel at ease with it."

Oh well. Better a genuine Johnny Be Goody Goody than a fake Johnny Rock 'N' Roll Rebel, any day. Johnny Hates Jazz may not be the roughest diamonds in pop, but at least they know how to laugh at themselves ...

Your designer stubble, Clark. Is it a reaction against the 'clean-cut' image?

Clark: "No! My shaver broke! Honestly, it really *did*. It wasn't like 'Yes! Drastic change of image!'"

"Although, come to think of it, I have bought myself a new pair of glasses. They look like bloody Buddy Holly glasses and I look completely hilarious in them."

Watch out while flying in planes Johnny Hates Jazz boys. Rave on.



Go Boil @ Yer hEad!

■ After reading the letter from a Sam (singer) Fox fan (**rm** January 16), I feel compelled to write expressing my personal opinion. OK, here it is...

Why should people "leave Samantha Fox alone"? What has she ever done that entitles her to be left alone? She has the charm, wit and personality of the average three-piece suite, and no doubt the furniture would be a better singer than Ms Fox. I know "Samantha brings out records that are easily as good as those of Mel & Kim, Sinitta or the brilliantly talented Pepsi & Shirlie", but that's not saying much, since these people also make hideously grating records which would not be out of place in a rubbish skip.

Also, the Sam Fox fan asks if people are jealous. Ho ho! Jealous of what? A rotten singer who is famous because she took her clothes off to satisfy the sexual desires of millions of old men? Everyone's dream? I'm sure!

"Touch Me" and her other records reached the top ten because, unfortunately, there are lots of idiots like you, Sam (singer) Fox fan, who are gullible enough to believe that she is of any worth.

Mark, Lanarkshire

● *Who cares if she has the 'charm, wit and personality' of a three-piece suite? I'd be happy to put me feet up on her anyday, knoworrimean?*

■ I've recently bought U2's 'The Joshua Tree', the second best-selling LP of the year according to 'Chartfile'.

But where was the track, 'Rain In The Summertime'?

Tim Micklesburgh, Hebden Bridge, West Yorkshire

● *It's probably still stuck to the bottom of Bono's shoe. It's just one of those little nuisances that just doesn't seem to go away. A heavy dose of detergent might do the trick.*

■ Who ever you are, Mr Baloney, I wish you were behind bars. I always thought **rm** was a good adult music magazine, and so well, it is, apart from your boring, thick replies and stupid letters. At least some people are protesting, and about time. Please bring back a serious letters page. As for the quote about a tenfold rise in the **rm** postbag, either there are a lot of inane, discrediting readers or you

are lying. I'd like to see some action about this as most people must only feel sympathy for such a pathetic page, or they are in hysterical laughter at the old ideas and boring replies.

PS. If there is such an increase in correspondence, why print only half a page of letters? Are they all criticising your page, I wonder?

JA Nicholls, Northampton

● *Sympathy?! I don't think it's me that's in need of sympathy, matey! But at least you were right about the stupid letters. Some of us actually enjoy a good laugh, and this one is at your expense.*

■ Pete Paisley was absolutely right in his Soapbox piece about censorship. It starts off with pointless, little things and then inches its way up until it's got a firm grip on your short and curls. Yes, censorship is f**king terrible!

The Man Who Knew Too Much, Leytonstone

● *I don't think censoring the word f**k makes a great deal of difference. After all, anyone who reads it know that it means f**k. The day they start censoring me, or at least try to, is the day that heads start to roll.*



● The Pet Shop Boys doggy paddle to the rescue in their new rubber rings

■ Don't you just hate Stock, Aitken and Waterman? I know I sure do. I hate them even more because their tunes burrow their way into your brain, where they remain for the rest of your life, and you just can't stop humming them. I feel a dire need to do something nasty to them, but unfortunately, murder is against the law.

At least none of their records managed to make it to the Christmas number one spot, though. They were foiled by quite the most wonderful group in the universe, the Pet Shop Boys, thereby proving that although life's a bitch, it's really rather good on occasions, especially when the Pet Shop Boys come to the rescue. And upon that profound note, adios, amigos.

Chris Lowe's bobble hat

● *As Stock, Aitken and Waterman's music is so totally vacuous, they must have left a few sizeable holes in your brain where they've burrowed in. I'd curb those masochistic tendencies if I were you; I only hum their songs to my worst enemies. It seems that they're already getting out of control. After all, you did write about them, didn't you? As for the Petties, they're the runts of the whole litter if you ask me, and deserve to be put to sleep immediately. I suggest they're forced to listen to their own albums — that should do it.*

N E X T W E E K

Wayney Wayney, wherefore art thou Wayney? Why forsooth little ones, no place other than the fabled cover of your very own **rm**, which next week plays host to the **Mission**. And what's more, we've got two whole pages dedicated to the great man and his apostles, with gothic words, pics and mansions included!

As if that wasn't enough to start you salivating in antici...pation, **Tiffany** will be gracing **rm** with her gorgeous self, taking time out from pouting in the nation's shopping malls to import some of her worldly wisdom to your humble selves dear readee.

And for those of you with a liking for twiddly synth tunes, **rm** are proud to present, in living technicolour, the kings of Liverpool, those men with the Joan Of Arc fixation, **OMD**.

But for independent raincoats everywhere, **rm** has spared no expense to bring you live from Wolverhampton Wanderers' football ground, the **Mighty Lemon Drops**, enthusing about life, the universe and Wolves. All that, plus **Suicidal Tendencies**, **John Cougar**, scandal and scurrilous gossip, news and reviews, and the only charts fit to funk to.

20th CENTURY GIRL

Having been toppled as the queen of the jazz revival by Sade, Carmel disappeared, but, at last, she's back. Carole Linfield asks her about rubber dresses and other things

There was a time, about four years ago, when you'd have put money on Carmel becoming huge; even more so than a less talented bleached blonde called Madonna who was then edging her way onto the scene. You'd have rated Carmel's singing powers above those of, say, Cyndi Lauper... In short, you'd have put her way out into the distance by now. So what happened? Why did Carmel go from tottering on the edge of the charts with hits like 'Bad Day' to becoming, well, a rather clique-y secret?

"I just decided that I literally had to retreat," explains Carmel, relaxed, smiling, but self-conscious in the Joan Collins make-up she's put on for the photo shoot in preparation for the release of the single, 'Every Little Bit'. "What I had to do was pull back, because there's a whole artificial front to the media that you have to either take on fully, or reject. I knew I still had so much to learn, and we had lots of ideas but weren't yet ready to pull them off, so I consciously decided it wasn't a good place to be."

So have you any regrets about turning your back on that initial success?

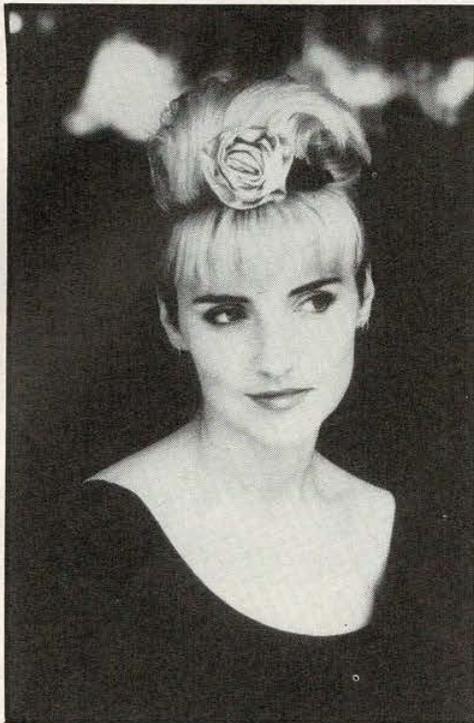
"I wouldn't say there's nothing I regret, but there's no going back... and once I make up my mind, I stick with it."

"It's like when you're going out with someone, and on the one hand you think, oh, we could be married and happy, but on the other you think maybe you shouldn't go out with them anymore, and when you decide what to do, you know it's right and you stick by it. The things you do are the making of you, the decisions you make are you."

So, Carmel became credible instead, releasing two albums ('The Drum Is Everything' in 1984 and 'The Falling' in 1985) and embarking on a series of highly acclaimed jazz-style sets in clubs like London's Ronnie Scott's. The band also turned to the more jazz-orientated shores of Europe, becoming especially popular in France.

Carmel's last album, 'Everybody's Got A Little... Soul', was rapturously received, yet the single, a cover of 'It's All In The Game', was not a commercial success. Did this depress her? Carmel looks genuinely amazed.

"Oh, no... singles aren't something we want to do a lot of, they're useful if they take off but if not, well, it's OK. But our interest really is in performing live, we really prefer that. You can make money by selling records, that's all. And I've never had money and probably never will... What if I did? Well, I know exactly what I'd do with it —



I'm a dreamer so I know! I'd do what my dad's always said he'd do. I'd fill the front room with blue fivers and take my clothes off and roll in it, naked!"

Carmel was invited to perform in France, in front of the President and Prime Minister, at a concert in honour of George Gershwin, along with luminaries like Ella Fitzgerald and Leonard Bernstein. Unfortunately the event was cancelled. Carmel doesn't seem too upset.

"I was never so pleased! Never so pleased! See, I don't like Gershwin and I was finding it very difficult to find something decent of his to sing! I wanted to do the

concert because there were some great singers performing, and I'd've learnt a lot, but I only found one song I liked, 'Porgy', which Billie Holiday had sung, but she did it so brilliantly I thought there's no point in doing it. It would be like trying to do 'Respect' by Aretha Franklin, you just shouldn't allow yourself."

So what direction does Carmel (the group) go in now?

"With the next album, which should be out late this year, I think we've arrived in the 20th century. Before, we were looking back — I think everyone has to look back in order to learn — but now we're going to be looking to the Eighties, making music you personally understand and have arrived at. We've been working with synthesizers for a while, too, so now we're on our next phase, incorporating the simple use of technology."

What's the most important thing with the music?

"To remain credible to myself, to only take any notice of what I think."

There's also been some involvement with films. 'It's All In The Game' will be used as the theme for a forthcoming John Hughes film, 'She's Having My Baby'.

"Yeah, he's also got 'Mercy', which he's holding onto and won't let go. He wants to use it somewhere in a film and wants to work with us in the future. Now, that opens up many avenues of expression," Carmel rocks back on her chair and looks pleased with herself. "Yes, that's a good way of putting it — I'm being very coy here, because I have lots of things I write at home, some plays, and at the back of my mind I'm thinking, I'd love to do a musical and it'd be great if he could back us."

"What are they about? Oh, one's a ghost story and one's a blue story — very raunchy. Some of the things are from real life and some are from my imagination, and the reader will never know t'other from which!! 'The Diary Of An Infidel' is the blue one — it really lets rip — it's about a love triangle."

So, could you see yourself becoming a sex symbol?

"Me? Oh go on! Me? Never!"

So if a video director asks you to wear a rubber dress...

"... I'd kick him up the arse, that's what I'd do! I would only do something like that for a good reason, an artistic reason. I'm not saying I wouldn't do it, just not for him, maybe..."

CAMP FOLLOWERS

Imagination, the band more camp than a row of pink tents, tell Edwin J Bernard about sex appeal and their x-rated video

Someone came up to

Imagination's Lee John recently and told him that he used to be his sister's favourite pop star until Boy George came along. Lee was flabbergasted. He'd never considered his flamboyant theatricality to be on a par with that of George O'Dowd. When I came up to Lee John, I suggested that for many years Imagination were considered prime purveyors of camp soul. They were seen as camp first, soulful second.

"You know," says Lee, leaning back on his chair, sipping orange juice, "I used to get paranoid that people would think I was too camp. I tried to macho up. But then I did some research and discovered that camp was just theatricality to excess."

Those early 'Top Of The Pops' appearances with 'Body Talk', 'In And Out Of Love' and so on, were, apparently, serious.

"We were serious in that I love being sexy," says Lee. "I wanted to be like Sly Stone. But England was not ready for us," he sniffs.

The break following 1986's 'Thank You My Love' heralded the end of the old Imagination. As they signed with their new label they became a soul band; as they released their third single, 'Instinctual', from their forthcoming album, 'Closer' they became a duo.

"Errol decided to leave because we had opinions about different things," Lee explains vaguely. "It's all been very amicable," he adds, moving quickly on.

The logical move, always avoided until now because their previous record companies couldn't afford the air fare, was a trip to the States. The result is the slimmed down duo's best offering for years. Connoisseurs of US



soul will recognise their producers — Arthur Baker, Nick Martinelli, Preston Glass, Randy Goodrum, Robert Kraft and Ron 'Have Mercy' Kersey — as the *crème de la crème* of soul session land. Add a couple of tracks produced by the boys themselves (they wrote most of the material, too) and you have the ingredients for a highly commercial album.

And just in case the public still aren't quite ready for the new, improved Imagination, Lee and Ashley have

diversified. Ashley, Imagination's musician, has written the current single for leading US soul songstress, Mikki Howard, whilst Lee can be seen on Night Network every Saturday night/Sunday morning hosting his "casual, OTT and camp" chat show, 'Lee's Place'. Mind you, just to make sure everyone's talking about their latest single, 'Instinctual', they've shot a semi-pornographic video for it that guarantees it won't be played on 'TOTP'. Bet that's got you interested...



● T-COY: house masters

ONE (HOUSE) NATION UNDER A GROOVE

With the success of Krush in the Gallup charts, is this the dawning of a new age of British dance music? Our house surveyed by
Tim Jeffery



● CHAKK'S Mark Brydon does his Mark King impression

This time last year the music business was taken completely by surprise when Steve 'Silk' Hurley's 'Jack Your Body' hit the top of the charts. Not even the record label, London, expected such a massive hit from an instrumental track that had hogged the dance floor as an import for nearly a year. It was an emphatic arrival on the charts for a style of dance music that had already established itself in clubs up and down the country.

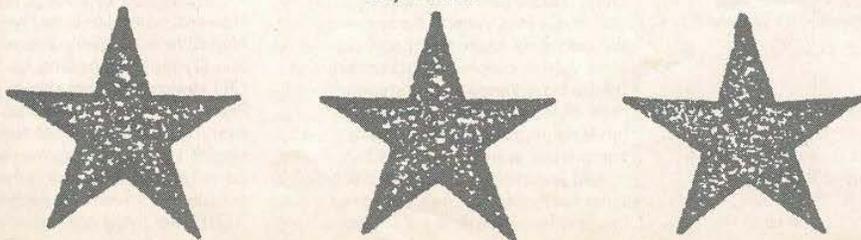
Throughout the year the Chicago sound made regular appearances in the Top 40 — 'Jack The Groove', 'House Nation' and so on — and it was only a matter of time before 'home grown' House music appeared.

But instead of the capital leading the way, as it has with many dance music trends, most of the quality House music has been coming from the Midlands and the North. **Krush** (from Nottingham) and **T-Coy** (from Manchester) are just two names in a rapidly expanding scene.

Graeme Park has been one of the more influential DJs in the Midlands and has now set up Submission Records to cream off the emerging talent, as well as producing his own material.

"House music has been the dominant sound in the Midlands ever since tracks like JM Silk's 'Music Is The Key' and Fingers Inc's 'Mystery Of Love', nearly two years ago. At the time all the trendy magazines ran full spreads on House music but because it didn't take off in London they lost interest. But here it really took off in a big way."

Amrik Rai, who runs Fon, the Sheffield based label that produced Krush (and before then Chakk and Age Of Chance), believes comparisons can be



made with the Northern Soul scene of the Sixties and Seventies.

"A few years ago you'd only go to another town for a night out once every few months, but now House music has made the club scene come alive and people think nothing of travelling 50 miles to a midweek club. Word of mouth, dress codes, dancing styles, and everyone knowing everyone — all the things that were important in Northern Soul have become part of the House scene."

House music has developed into several styles — 'Deep' House with murky soulful vocals like Ten City's 'Devotion'; 'Traditional' House with thumping basslines; or the more underground 'Acid' House with stark keyboard arrangements. That's without the spin-off effect it's had with pop music like Mirage's Jack Mixes.

The common denominator is that House music is easy to make and the technology is cheap (the original Krush mix cost only £800). With Chicago House becoming less reliable, DJs who had lived and breathed the music began churning out their own mixes. **Mark Brydon**, bassist with Chakk and co-producer of 'House Arrest', dubs the new phenomenon as "punk with computers".

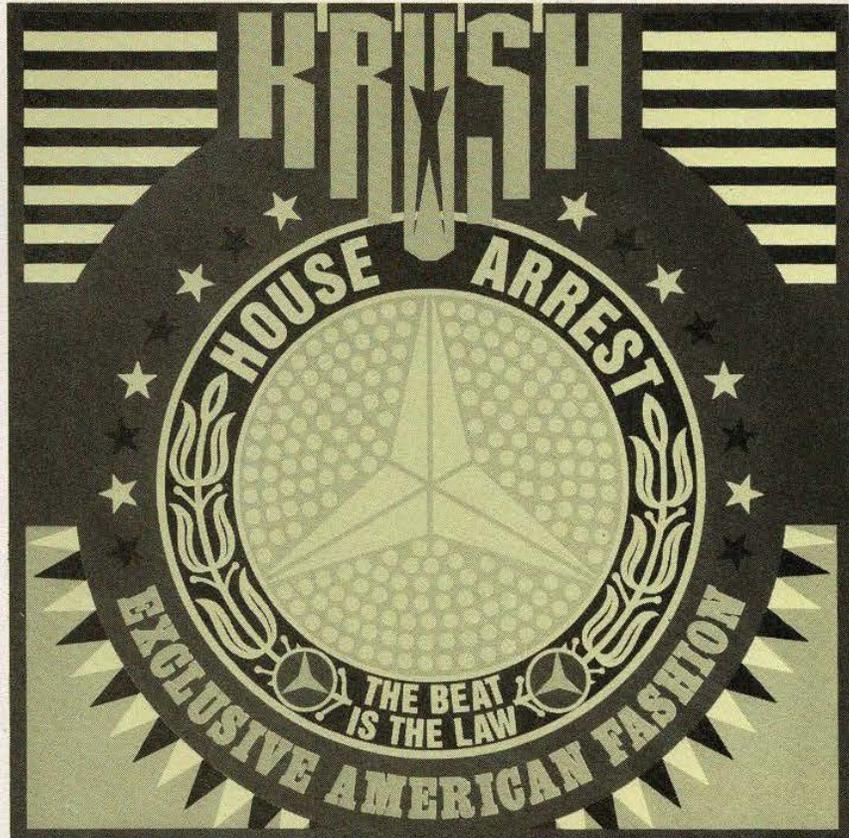
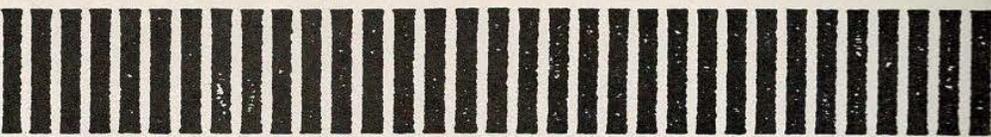
"The best thing about the Northern House scene is that it's kids and DJs that are coming up with real new sounds. The technology is readily available and affordable and the House music that's coming out doesn't sound American. It has a more European sound and also borrows from the musical past in the Midlands and North. The 'industrial funk' of groups like A Certain Ratio, Cabaret Voltaire and Quando Quango may have long gone but there are elements of it in House music. There's also much more excitement and enthusiasm for the music than in the States, and that gives it an edge."

Parrot, one half of the DJ team at the Jive Turkey, a mobile club in and around Sheffield, is producing his own tracks under the name 'Funky Worm' on the Fon label, and echoes the feeling that the home grown House scene goes much deeper than the current trend.

"The Midlands and North have a tradition of producing heavy industrial funk with groups like Cabaret Voltaire. 'Yashar' was one of the big records in the Paradise Garage in New York in '83 and Jamie Principle who's working with Frankie Knuckles once quoted the Human League as his favourite band. The music I'm producing is different from Chicago House in that it has other elements like live drumming. It's almost more of a disco record."



● CABARET VOLTAIRE laid the foundations of house



It's clear that the Midlands House scene is a potential hotbed of talent, but it's early days yet. Remember British hip hop — it promised so much but, with one or two exceptions, has so far failed to deliver the goods? Amrik Rai believes British House stands a much better chance.

"Hip hop isn't really suited to the UK because it thrives on a brutal environment for its inspiration. It doesn't really relate to towns in the Midlands or even in London. I mean, the Tube isn't exactly dangerous, and can you imagine hordes of kids wandering around Chesterfield looking for the subway?!"

"British hip hop was let down by the rapping. They were all trying to act as if they came from Brooklyn. House music is easy to dance to and doesn't carry irrelevant social messages."

Parrot is more cautious. "There is a danger of House music dying out because it's being used as a marketing ploy by record companies," he explains. "You get so-called House tracks by groups like Mirage and loads of dickhead beer-boys jumping up and down because they don't have to think about it and it just makes you want to give up. It's possible that House will go the same way that disco did in the late Seventies and become really naff. For me, the Midlands House scene peaked last year at Nottingham's Rock City on the night of the Trax tour. The clubs are more varied now playing more hip hop and rare groove, and House music has spread around the country."

There's no doubt that British House music won't be restricted to the Midlands and North now that London DJs and musicians are producing some worthy competition, but, as the rest of the country strives to catch up with the Midlands leaders, that can only be good for the dancefloor.



As **INXS** celebrate Australia's bicentenary with their first British hit, half singer/half sex god **Michael Hutchence** ponders Britain's love-hate relationship with our Antipodean cousins. **Ian Dickson** fires the questions faster than a dingo's donger. Messianic Michael shots by **Joe Shutter**

Michael Hutchence is having a rant. "The problem between Australians and the English is that they're great on their own but put them together and it's a bloody horrible clash. You get introduced to an English guy and the Australian bloke's going, 'G'day mate, how ya doin', it's rilly nice to see ya!'"



And the English guy hates that; he goes, 'Ooh it's so forward, Yuk!' And the Australian guy thinks 'Jeez he's a bit of a prick, isn't he?' It's a really hard situation to work out but I'm not going to try to be English for anyone."

SEXY INXS STAR IN JINGOISTIC AUSSIE RANT SHOCK!

No, not really. You see there's this theory that if you give an Australian a cool glass of beer and sit him in front of a Pommie, he won't be able to resist the chance of selling the spirit of Australia to his starched collared distant cousin. Add to this the fact that Australia celebrates his (it couldn't be a her, could it?) bicentenary this year, plus the fact that 'Down Under' has recently been declared a hip zone, and the Pom will sit for hours taking in the tales of a strange subterranean culture.

During the Edinburgh leg of the recent INXS 'Kick Off' tour, guitarist Tim Farriss endorses the theory, rendering an **rm** hack virtually speechless as he nonchalantly reels off the amount of poisonous spiders to be found in the average Australian back yard.

"Funnelweb, redback... yeah those little blighters would have you on your back with just one kiss," enthuses Tim with great relish.

My God! Do Australians study Paul Hogan to practice their national traits or is it all for real? I shouldn't have been so surprised. After all, that afternoon in a hotel room, half singer/half sex god Michael Hutchence had said enough to convince even the most hardened cynic that INXS were made of true grit.

INXS was formed some 10 years ago in Sydney. On the day the young would-bes left school, they travelled the 4,000 miles from Sydney to Perth just to be reunited with their drummer John Farriss. Bearing in mind the fact that anyone with a rock 'n' roll ambition will readily sacrifice a limb to escape the isolated West Coast city, wasn't this move a little strange?

"Yeah, I thought it was pretty strange at the time," concedes Michael. "But I was 17 and I didn't know any better. The day we left school was the day we got together. Johnny was still at high school and his parents moved to Perth. We thought that was the end of Johnny. But he was so good that we started talking about it, and thought maybe it would be good to go to Perth and not have any influences around us."

"It's a cheap place to live and we reckoned we could rent a f**king big house and rehearse all day. So we took off to Perth. Kirk, our sax player, picked me up in his ancient van and we drove across the desert to Perth."

It sounds very much like 'On The Road', Jack Kerouac's beat generation novel about young men hanging loose and discovering themselves.

"Oh it was very Kerouac," agrees Michael. "We actually stopped out in the middle of the desert and did a poetry reading for the kangaroos."

Ten years with the same line up is a pretty remarkable feat in itself, especially considering the high turnover of bands these days. What reason or recipe can INXS give for their longevity?

"Not noticing the time go by," answers Michael emphatically. "You see, we started so young that half the time was occupied by growing up,

G O T T A S A Y Y E S

TO A LITTLE



XS



which I suppose we are still doing to a certain extent. It's sickeningly simple; we just get on. We've had good times and we've watched each other go through hell. Ten years is a long time. Hell, people don't even stay married for 10 years, let alone six people."

INXS have toured the UK many times, but only now with their latest album 'Kick' are they beginning to turn large numbers of heads and empty vast amounts of pockets. Perhaps a clue to what could euphemistically be called their 'steady rise to fame', lies in the band's choice of singles off the album, 'Need You Tonight', and the latest, 'New Sensation'.

The first is a funky groove-on-down type of thing while their latest is a Motown type thrash. INXS do not pos-

sess a sound of their own. What they do possess is something far more valuable — an attitude which moves them to entertain while experimenting with new formats. This was a little tough in Australia where most music fans tended to go for the immediacy of the guitar bands around. Why was this?

"Well it must come from the whole thing of the pubs," explains Michael. "You know if you've got 200 people who've been drinking on the beach all day, it paints a pretty ugly picture, but it's actually unique. It's quite a good scene to play music in. But you get on stage and start playing sophisticated subtle music then it's not going to happen. So you're kind of forced into going 'GRUNGE!' and trying to wake them up a bit. Moving out of the pub scene was hard for us in a way be-

cause it's part of our appeal and charm that we have a 'pub sensitivity'."

I tell Michael that in Britain he'd better keep his 'pub sensitivity' tucked safely away in his trousers. Calling someone a 'pub band' is a form of insult in Blighty.

"Yeah well that's because you lot have a different concept of a pub band," says Michael drily. "To you a pub band is this jukebox band playing to 150 people. In Australia we have maybe two or three thousand people going to pubs with an 80-foot bar... It's a lot of Foster's, man. I think the British have got to reappraise their concept. If you took a British pub band and put them in an Australian pub, they wouldn't stand a chance. It's not like they're selling beer and there's a band on in the corner. It's a gig. Unless you're a big band, it's the

only place that you will get a gig in Australia."

But aren't INXS wearing a coat of too many colours to attract 'yer average punter', one who likes to enjoy his/her music with the minimum amount of thought? The blander in fact, the better?

"I know it's harder to get into a band if their music is so diverse. But there are different ways of looking at it. I mean, you can take the Jesus And Mary Chain. People would say that they are... Oh, it's so f**ked up these days I don't know what the expression is... 'underground' or 'left field'. Yeah, that's it. Well I think that's crap! They play exactly the same kind of music all the time which is essentially conservative. They've played the same music on both albums."

"INXS are a band who people probably regard as middle of the road; we don't play the same thing over and over. Our albums contain all kinds of music, so who's conservative? It's like the Birthday Party. I used to think they were a really nostalgic band. On 'Kick' we do more experimentation than f**king tons of bands around who think they're cool and where it's at."

Michael is riled and hot under the collar and he's loving every minute of it. Stamping his feet, wagging his finger and lashing his long chestnut curls about his face, he constantly jerks back into his chair with Jaggeresque poise. He has his solitary Pom as captive audience and he's preparing to shoot straight between the eyes with gung-ho Australianisms. All this while looking impossibly sexy in a black cotton two piece with zips on.

Does it worry him that the British might think INXS a little uncool?

"No, not at all. I think it's f**king brilliant, I really do," he grins. "I respect and love good pop music and that's what I think INXS do at the very least. I grew up listening to good pop music; soul and Motown, all that stuff. If more of these people who shout 'Sell out! Sell out!' would actually pull their finger out and tell the f**king world how good they are, if indeed they are that great, then they wouldn't be sitting on their spotty arses complaining about us. OK, British bands know which colour shoelaces to wear on their first album sleeve but so what? At the end of the day it's the music that counts."

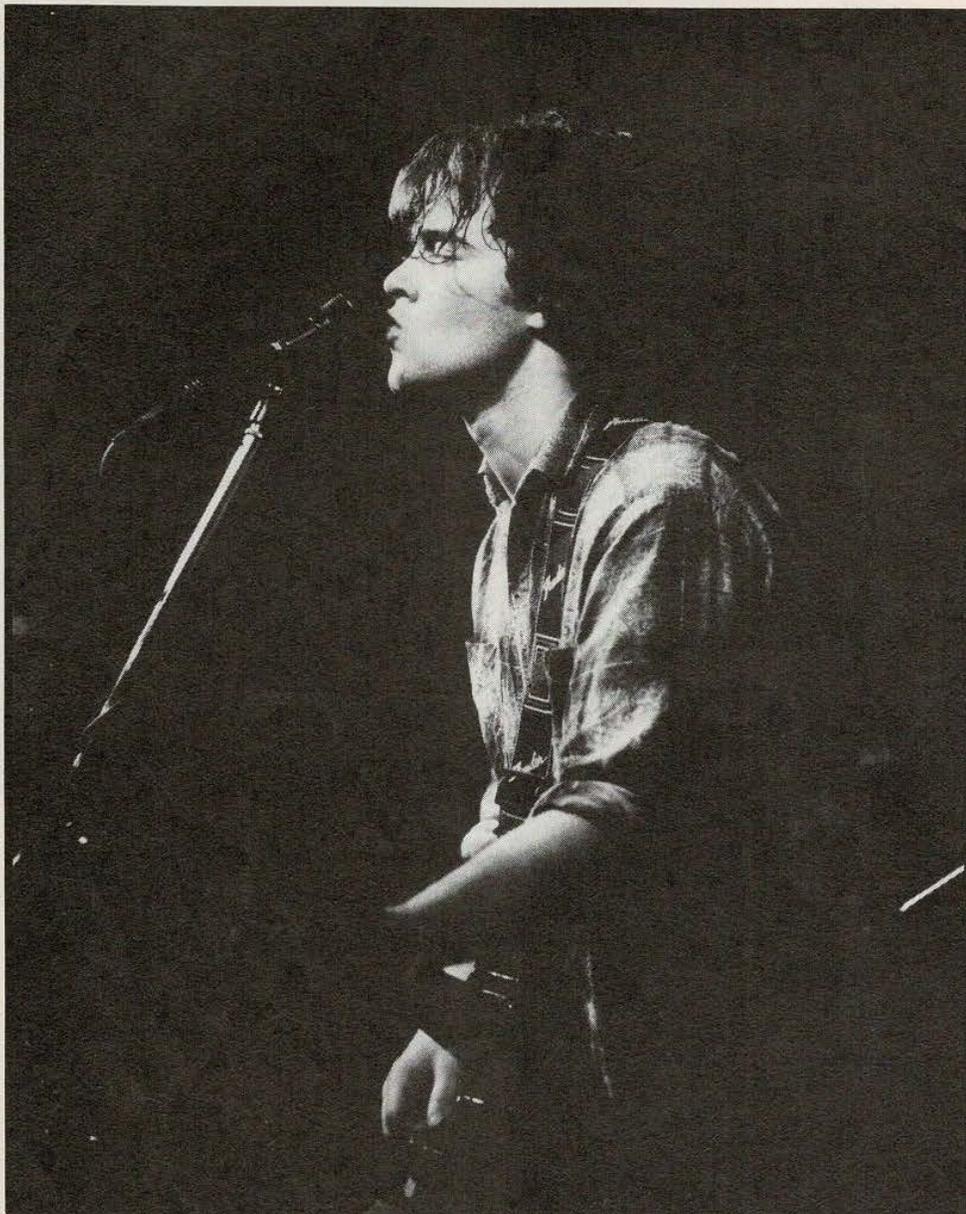
Could this bicentenary year be the signal for some settling of Anglo-Australian scores — the poor relation strikes back? Michael assures us that INXS are interested in being understood by the British.

"Of course we are, it's a really important market to break."

You can't help feeling, though, that INXS would guard their musical independence with the same ferocity as their crocodile wrestling stereotype would guard his last tinny of Foster's.

It sounds as though INXS are set to celebrate their nation's 200th birthday with all the confidence needed to knock some sense into the British record buying public.

"It's not so much confidence," smiles Michael. "It's the new found Australian arrogance. Better watch out for it."



■ LEE SCRATCH PERRY, DINGWALLS, LONDON

What the hell happened to reggae?

It seemed to go missing in action several years ago, with only the faint breaths of UB40 and Maxi Priest left as a reminder of the late Seventies' burgeoning scene. Most likely it all got displaced by rap and hip hop, and with field leaders like Perry on this lax form you can see just why the punters bum rushed the show.

Perry hasn't so much rested on his laurels as passed out on them altogether. Well-known as a maverick, he now seems intent on becoming the Johnny Thunders of reggae; the legend who only has to set foot on a stage for his artistic legs to buckle under him completely.

A predominantly young, white, male audience presumably came to see the dub master ride some heavy rhythms, but all they got was a tired little old man in spotty trousers and glittery headband who was well out of the mix.

Six female backing singers carried most of the musical can, holding up the first two numbers — including a reasonable enough version of 'Music' — whilst Perry skanked about sidestage. Whatever eccentric masterstrokes he's been capable of in the past, he looks entirely incapable as far as the present is concerned. A very mild sax-led cabaret reggae revue altogether; calm, orderly and entirely soporific save for Perry's rather pathetic stage presence. Looks like Scratch has lost his bass instincts altogether.

Pete Paisley

■ THE LARKS, TOWN AND COUNTRY CLUB, LONDON

It's PAAARTY night and the Larks are in town. Hip hip hooray and yabadabadoo, for here is a dance band who never let up, a long-playing record cruising at a constant 45 rpm.

That the Larks don't perform at any other speed is perhaps both their greatest strength and weakness. It's dance or die, and if you're looking for anything with a little more depth, you might as well skank or skiddoo!

The Larks really aren't one of those tediously good time bootleg-boogie-brother bands, and there's a bit more to them than nutty boys who missed the night boat to Cairo the first time round. Their songs are sharp, uptempo concoctions that lump ska, jazz and soul into a pop mix which would make it all too easy to cite, as inspiration, the catalogue of Madness records which they must all surely possess. No, the Larks aren't the return of the Los Palmas 7, but they show a sense of style and humour that makes such suspicions understandable.

Their frontman commands the stage with a presence that not even the wacky pantomime performance of the supporting brass can upstage. But still something tells me that it's too late for the Larks. So, they can write great songs, they can pull a decent crowd and they can put on a show like nobody's business. Trouble is, any band that's been this good for this long must surely have been passed over by big-time success. I only hope I'm wrong.

Chris Hunt

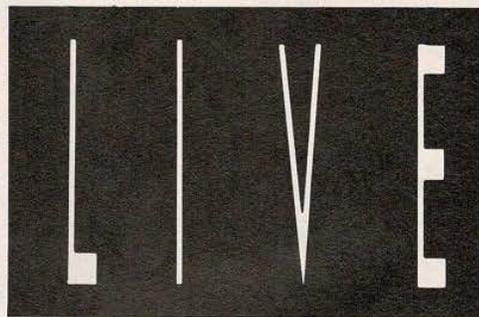
◀ STARS OF HEAVEN, BAGGOT INN, DUBLIN

After almost five years of fumbling, stumbling and occasionally falling over (literally) in their search for the lost chord sequence, the Stars Of Heaven have arrived at their musical destination both younger than yesterday and more relevant than next week. While several of their fellow-travellers were lured onto the neon-lit rock of fashion, the Stars both followed and snubbed their noses, showing single-minded determination to perfect their literate and lyrical muse. With rare justice, they've stolen considerable ground on their more highly-touted contemporaries.

Having begun life with their favourite records sleeves pinned to their hearts, the Stars have now managed to combine the mystery of Television, the raunch of Big Star and the instant accessibility of the Byrds into a distinctive and utterly timeless musical format, where chime and reason seduce and defy all accusations of the impending demise of rock music. Stephen Ryan's deceptively powerful voice guided the band through what virtually amounted to a 'greatest hits' set, with five songs from the forthcoming 'Speak Slowly' album giving ample proof that the creative surge which produced last year's outstanding 'Holyhead' EP hasn't diminished.

'3 Kings Day', '2 o'clock Waltz' and 'Unfinished Dreaming' are, by turns, tough, tender, pointed and forgiving and were delivered with a confidence I wouldn't have believed possible a year ago. It shouldn't be long before the Stars look down from a shining firmament of their own creation.

George Byrne



■ JONATHON BUTLER, HAMMERSMITH ODEON, LONDON

Britain's latest jazz defector, Andy Shepherd, jostled his opening stint into the hearts of many with a selection of rolling rhythms and mood-orientated pieces from his debut eponymous LP, albeit with a little help from an obvious pocket of supporters. The fact that he spoke little said volumes for the muzak that was clearly new to most listeners. He'll go far on audience appreciation levels if not on the clapometer.

Ex-South African sufferer Jonathon Butler cut a more direct path. Equally fresh to the British live circuit and armed with only a double debut LP and the hit single 'Lies', he headed straight for the Luther Vandross/Lilo Thomas domain of sweet soul vocals along with his Earl Klugh/George Benson-style guitar pickin'. Americanised sincerities such as "Good evening Hammersmith", obviously left over from playing support on Whitney Houston's US tour, and an uneasiness to dance without his acoustic guitar didn't impair enjoyment of the evening. Suddenly Jonathon Butler was a man with a mission.

'Holding On' cracked it. The accessible calypso beat was raised to a lengthy crescendo that brought the Odeon to its feet. Jonathon Butler brought a child onstage while the happy party was swaying. Without a moment's pause he burst into 'Lies' and ended it with a bluesy 'the lady's been cheating on me' ad lib. The standing ovation was inevitable.

The simple, syrupy but meticulously delivered 'True Love Never Fails' served adequately as an encore, and it was hard not to slavishly drink it up. Pleasantries apart, Jonathon Butler may well have the medicine for MOR soul's contrived times.

Martin Shaw

■ THE RAZORCUTS, THE FALCON, LONDON

We were entering the Twilight Zone. Stepping through the door by the bar, we were zoomed back to the mid Sixties, when England won the World Cup and Cilla Black was hip.

Actually, that's a lie. It's London 1988 and Cilla Black has never been hip, but try telling the Razorcuts that. I wouldn't be surprised if they totally ignored you.

With an album due to be released any day now, followed by more gigs, the Buzzcocks — sorry, the Razorcuts — should've been out to impress. Instead, we got out of tune guitars and all the energy of a badly concussed tortoise. Songs like 'Storyteller', 'A Contract With God' and 'I'll Still Be There' were played by a band just going through the motions.

In their own narrow niche, the Razorcuts are perfectly competent songwriters. But if they want these songs to be heard outside the back rooms of pubs, their dull presentation must go. The Razorcuts are pleasant at best and, in general, noisy but harmless. Considering they're a band who could be raw and exciting that's really worse than simply being crap.

Freddie Fareham

■ RAYMONDE, DINGWALLS, LONDON

Having threatened to hit the stage wearing *only* his six inch heels, Raymonde's main man, James Maker, eventually chickened out but still left us with a show that resembled 'Oh Calcutta' rather than indie pop.

Sporting a pair of dangerously low slung jeans, with buttons that suggestively popped open at regular intervals, James sexually terrorised the first five rows with a brazen display of carefree toplessness. "Phoaarr, look at the tits on that!" roared the masses, and you could see their point. What a belly! What guts! What lift and separation! But more to the point, what a performance!

Slim 'n' trim James may not want a stadium to himself just yet, but that's what he deserves. The pristine expanse of chest lurking beneath his fringed suede jacket and his Jagger-esque boogying speaks of true sex symbolism.

And with 'Stop Kicking My Heart Around', 'Milk Train', 'Solid State Soul' and the new, astonishing New York Dolls pastiche-punk 'Paper Saint Goes Twelve Stations', he now has enough decent material to keep scoring high marks.

Live, Raymonde can shoot in a way their records never have, despite the guitarist decking himself out with a Johnny Marr hairdo.

See Raymonde and you'll believe a grown man can go-go dance you under the table!

Pete Paisley



Photo by Karen McConnell

▲ THE PRIMITIVES, BARROWLANDS BALLROOM, GLASGOW

Part of the Primitives' appeal is that they play with a disarming zest that is uncommon in these cynical days. Their drummer hits his kit with the inspired intensity of a man treading the thin line between genius and insanity. It is this enthusiasm and collective presence which saves the male Primitives from falling into the traditional trap of being insignificant bimbos behind a blonde female singer.

Songs like the anthemic 'Stop Killing Me' arrive and depart at breakneck speed. 'Through The Flowers' simultaneously plunders Sixties trash while running at the Nineties with celebrated defiance. And then there's Tracey... Despite the incessant efforts of Stock, Aitken and Water-

man to ram lifeless pop Cindy dolls down our throats, you cannot manufacture suss, salaciousness and real star quality. You either have it or you don't. Tracey is more of a Monroe than Patsy Kensit or even Madonna will ever be, imbued as she is with a certain mystique and the confidence that she's her own creation. (*Like her did we?* — Ed)

What happens to Coventry's finest foursome from now on will depend largely on their belief in themselves as a unit. If Tracey can hold on to the most important men in her life, namely the three standing beside her on stage, then the Primitives will steal the hearts of the nation before too long.

Digby Smode



Photo by N A Anderson

◀ JONATHAN RICHMAN, POLYTECHNIC OF CENTRAL LONDON

Was Jonathan a victim of child sex abuse? We at *rm* don't know, but something awful must have happened to him to make him the only true weirdo in a business where a personality crisis is compulsory.

Jonathan hit the stage tonight like a middle-aged teenager, high on menopausal rock 'n' roll. Still looking like Dustin Hoffman trying not to look at Mrs Robinson's legs in 'The Graduate', he mixed a cocktail of Sixties pop, shaken with Fifties r'n'b, and stirred with a bippety-bop Afro beat.

A crowd of drunken students complained about the lack of volume before pushing rudely to the front. Jonathan told them to quieten down, but they refused, so he wandered off in a sulk.

After five minutes, Jonathan came back and gently crooned four excruciatingly sensitive tunes about being three years old. Then he aged rapidly to become an 18-year-old for 'Girlfren' (yup, he really spells it like that), a melancholy tale of wandering in an art gallery without a girlfriend to explain the pictures. Jonathan's own student daze must have been stange. According to two of tonight's songs, a UFO kept him under constant surveillance and he travelled widely on the astral plane.

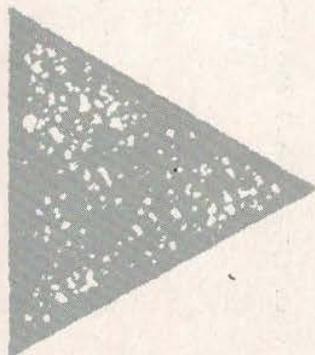
Jonathan Richman, then, accompanied only by a rhythm guitarist and a drummer, lovingly recreated the feel of an American Sixties college graduation dance, all evoked with a sharp stab of 'Psycho'-style, Hitchcockian horror. For that, we still love him.

Henry Williams

THE
GOSSIP
COLUMN

L
I
P

by Nancy
Culp



◀ Dear old **Rowan Atkinson** is getting into training for his next TV series 'Bagadder', in which he walks the streets as a down and out yuppie. Ol' rubber features is off down to the railway arches for a good night's kip, though the poor thing hasn't got the hang of it yet and has left his cardboard box at home.

Yuurrrghh! Ho hum, it's another rainy day in London town and time again to wring your stockings out every five minutes. I'm told it rains far more in Manchester but honestly, if I get anymore rain on my feet, they're going to start sprouting roots! Now, let me see, what do I have for you this week? A few divorces and unexpected love children perhaps? A 'Fatal Attraction' type scandal? The story of how **Dave Gahan's** leather trousers spontaneously combusted halfway through the **Depeche Mode** tour? Or how **Mark Price** from **All About Eve** survived being both the Hovis boy and the drummer in **Nik Kershaw's** band? Or how **Norman Housemartin** — as predicted in last week's Lip — has gone into the wild and wonderful world of rinky dink trendy doo dah? Yup, he's gorn and re-mixed the **Eric B** track 'I Know You Got Soul'. Makes a bit of a difference from mixing up Sarah Lee Double Choc Brownies, doesn't it, Norm?

Ace Icelanders, the **Sugarcubes**, are currently causing much debate — not to mention loss of sleep — in A&R departments around London. Everyone on earth is claiming to have signed them up for big doshies, but the riddle still remains as to just who has got their signatures on the dotted line.

Tipped to be front-runners were **WEA**, who apparently blew their chances somewhat when a bit of a row broke out over something in the proposed contract to do with 'artistic control'. (You know the bit that says how much the band can tell the record company what to do.) Rumour has it that the tiff got so heated that **Einar** nussed the poor unfortunate A&R man and the group ripped up the contract. The next thing I hear is that **Polydor** have enticed the Cubies onto their label. (Maybe their new offices are better than **WEA's** or something.) Meanwhile, pity poor **rm** freelancer **Chris Twomey** who, when he tried to do a telephone interview with the group, was asked if he could call back at his own expense! (All the way to Iceland too!) Never mind Chris, your reward will be in heaven, as they say.

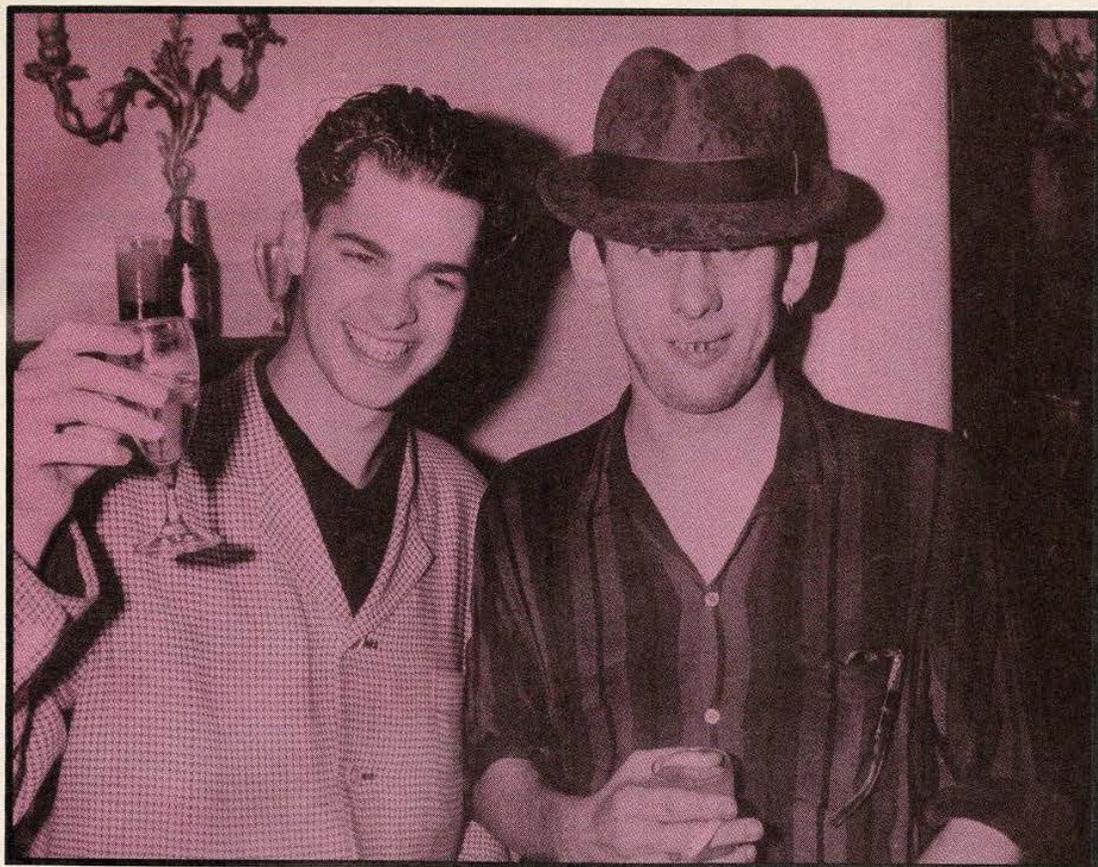
While we're on vaguely **Polydor**-related matters, I hear that they've had the good sense to sign up the very fab **Wonder Stuff**. Meanwhile ex-habituees **That Petrol Emotion** have got high hopes indeed with their choice of producer for the next album. It appears cheeky **Steve Mack** has written to **Prince**, the Small Furry Purpleness himself, in order to ask him if he could

possibly spare a few weeks sometime this year. Even though he's got more chance of talking to God on the telephone than acquiring **Prince's** services you have to give old Steve a gold star for effort, don't you?

Stevo, the maddest man on the face of the music business, has been at it again. He gleefully rang me up recently to recount tales of his mammoth safari around Africa with **Matt Johnson's** brother **Andy Dog**. (Andy, you may recall, is responsible for the sleeve artwork on **The The's** albums.) In Zaire, the pair of them were held up at gunpoint, then, while they were travelling on down the road to Zimbabwe, they got pulled up in a series of roadblocks and questioned for hours as to why two loony white men were roving around such dangerous areas for no apparent reason. **Stevo** then became bored with all this 'inactivity' and decided to drag **Andy** up Mount Yingana, which is the highest mountain in the Eastern Highlands. Having got to the top and looked about a bit, he got bored, came down and then decided to get a nice little boat out for a paddle in the middle of the Indian Ocean. Following this tranquil splashing about in the briny, he got bored... so he got out his ghetto blaster and serenaded the dolphins and sea mammals with a nice little soothing selection from **Einsturzende Neubauten**. Not surprisingly the locals, in the form of a killer whale, got a bit restless with this aural assault and started ramming the boat. Nice to see that even the fish have good musical taste, isn't it? (Actually, whales are mammals — Ed.) **Stevo**, of course, got bored with that so he came back home. Next year he's going on a guided tour of the Scottish Highlands for a bit of action...

From the sublime to corblimey: before I forget, major congratulations are in order for **rm** design hot shot **Graham Black** and his wife **Kim**, who gave birth to a bottle of **Holsten Pils**, no sorry, that's not quite right now, is it? **Kim** gave birth to a bonny, bouncing girlie in **Worthing** last Wednesday morning. The babe, **Holly**, is purported to have come out singing 'You're Gonna Get Yours' and hollering 'Yo' a lot.

But wait, what is this lurking malodorously on the horizon? Could it be? Yes, it is... The triumphant return of the **Pop Will Eat Itself** chaps to the gossip column! After a stunning absence of months and months, **Clint** and company have made in a last ditch attempt to win themselves a belated Lip award! Last Friday, I'm afraid to say, I missed what spectators tell me was the gig of the century. The lads whipped up a frenzy at the University of London Union. **Clint**, I am told, has been taking dancing lessons from **Tel Trent D'Arby** and is suddenly pelvic thrusting all over the place and giving it loads. (Driving the girls and boys wild or so I've been led to believe.) Anyway, after the gig, the band and entourage got a bit frisky and decided to invade the **ULU** swimming pool which adjoins the concert hall. In pitch blackness, about 40 rabid and naked bodies plunged into the pool and started frolicking about. First off with the Y-froths were **Weather Prophet Dave Golding** and **Poppies PR Dave 'Scoop' Harper**, a man who has been known to bare all in public before, you know. The funny part is that it was by now getting very late and the bouncers decided it was high time to eject the **Poppies** from the



◀ Someone's been peeing on Shane's hat by the looks of it, and it seems as if Migi Curiosity's hair got done over too. Never mind, I'm sure the boys will forgive and forget over a glass of Perrier — though it does rather look as though Shane's forgotten already.

confines of their dressing room. However, when they got there they found that there was no one in sight. The loud shriekings from the pool eventually lead them to the scene of the crime and when they turned the lights on, they were greeted with the world's most horrible sight... A fast shrivelling Clint and company were thrown bodily out of the pool, which probably had to be drained and disinfected. Well, that's one late night party I'm glad I missed!

Well, Poppies fever may be on the rise in London but further north in Newcastle Upon Tyne, teeny songstress **Tiffany** (and just why have half the male staff of **rm** put their names forward to interview her, I wonder?) is causing a commotion. She was making a appearance in a shopping mall up there, but the crowd outside got so big that the front window caved in and some poor little chap went through it. Later, nursing his cuts, the lad had the consolation of being chatted up by the girl herself, who then took down his name and address so that she could send him some comforting goodies to say sorry! OK lads, now you know what you have to do to get to Tiffany, eh?

Ha! So **Bryan Ferry** appeared on the 'Roxy' last week with **Mandy Smith** posing as one of his backing singers did he? Ha! What was wrong with me then Bry? Don't I wear enough make-up or something? Mandy, we are told, had rather a lot of slap on and very little else...

More tales of backing singers. It seems that on **UB40**'s recent tour of Rio the girls who help out with the warbling had a lot of bover with the locals and had to employ bodyguards to accompany them whenever they went outside the hotel.

Back over in Blighty, it would appear that **Holly Johnson**'s current court case against **ZTT** is giving him a massive appetite for good old British steak and

kidney pud. He's been seen sneaking out of the court and into an eating house with increasing regularity. Although what it's going to do to his waistline is anybody's guess. I suppose, though, a boy has to keep his strength up somehow. Our production chappie, **Kev**, favours some nice little amino acids and dessicated liver tablet cocktails himself.

This week's Lip has been one for the epic stories, so it seems quite fitting to end the rambling tale of what **Sean Microdisney** did on New Year's Eve in New York. Now, are you ready for this? It's a bit long I warn you, so if you've got a short attention span you'd better skip to the final sentence... Sean decided to go on a drinking spree around NY's Third Avenue bars. Now you know what it's like when you're three sheets to the wind, someone has a mad idea and you do it. Well, one of his drinking companions suggested that they get in a cab and cruise about a bit. Somehow, they ended up in Grand Central Station, so someone else suggested that maybe a little train ride would be nice. Before long Sean and crew found themselves in the wilds of New Jersey. They alighted at some station or other, got a cab, cruised about a bit and before they knew it, they were in the great American unknown, gatecrashing some party deep in the heart of redneck country. But Sean carried on drinking until sometime in the early hours, he decided, quite wisely, that he wanted to go home. (Well, back to New York at least.) Someone offered him a lift — so he got in... only to find himself speeding down the freeway to Pennsylvania! Thus, the nightmare began. Luckily though, the chap who'd driven him all the way there was a bus driver about to go on duty and he offered him a lift back to New York. Breathless and still slightly two and a half sheets to the wind, Sean then had to jump on a plane to

meet the others in LA. No sooner had he touched down than Sean 'Call Me Whicker' Microdisney jumped into yet one more charabanc and drove to Mexico! Well, by now, it was time for a little top up of the alcohol levels, so it was everyone into a banditio bar with cries of "barman get me those tequilas and bring me your sister!" ringing out. After being suitably refreshed, the lads returned to the car to find that in their absence it had been broken into and all their clothes and effects had been stolen. They trotted off to the police to report

the incident and promptly got themselves arrested. Argh! Will it never end? After being grilled for hours, they were all released on condition that they leave Mexico, immediately. They tried to, God knows they tried to, but the man at the border control thought the band were drug runners so once again they got grilled for hours and strip searched... Finally, however, they made it back into the LA sunset and lived happily ever after. Phew! After all that I think I need a break so pardon me, I think I'll just stagger off the page...



■ "My word, now isn't that a nice little shirt you've got there?" quips **Rusty Egan** to **Dollar** hearthrob **David Van Day**. "I must get one just like it." **Therese** chortles with glee, knowing full well that David's tasteful shirt pattern is actually the remains of his tea, after he forgot his bib.

ROCKERS REVENGE

Stand by for a new British rap sensation. MC's She Rock, Sweet Perfection and Betty Boop, who collectively make up the She Rockers, are about to explode on to your turntables. The She Rockers have only been together as a unit since August last year but have already gained Public Enemy's seal of approval, enlisted the turntable skills of DJ Streetshead and signed up with Britain's hottest hip hop label, Music Of Life.

It's a whirlwind start for the three 18-year-old West London girls who've been taking London stages by storm.

"Most Rappers just start out doing back street rapping but we seemed to get shows right from the start. We were even offered a Janice Long session before we'd recorded anything," says Donna, aka MC She Rock. The She Rockers have been performing at various hip hop jams, including the London Fresh Convention, but possibly their most important show to date was to a few customers of that gourmet eating house, McDonald's.

"We were just walking down the high street in Shepherd's Bush when we bumped into some of Public Enemy who were filming a video in McDonald's," explains Donna. "We got talking and they asked us if we were rappers. We did some rapping on the spot and they asked us to bring a tape along to their concert the next day."

Ever since that fateful encounter Public Enemy have taken the three London fly girls under their wing and have almost demanded to produce their records. Public Enemy's Griff has already flown back to produce their debut single for the Music Of Life label and is not shy about singing their praises.

"I think they're the best rap group. Just name me one as good as them apart from maybe Salt 'N' Pepa. When I first heard them I thought they were good, and I thought maybe Public Enemy could do something with them because we have other groups that we produce."

Doesn't it seem a little odd that Griff should pick a little known crew from London town, not noted for its quality hip hop, when he could have found a dozen hopefuls on his own doorstep?

"Rap groups in Brooklyn are dry, they think that because they come from New York they can do anything. The attitude is all wrong. They're satisfied with little things like putting a record out on a small label, playing at the Latin Quarter. It's nothing, anyone can do that. I want to do a whole project. The music, the image, the belief, a couple of albums. Let's make a mark."

So are the She Rockers to be some kind of sister of Public Enemy.

Griff: "No way, they'll be a whole lot different from



Watch out Cookies, here come the **She Rockers**, who, with the Public Enemy seal of approval, are about to explode onto your turntables. Stand by for a new British rap sensation, says **Tim Jeffery**. Cheesy grins by **Norman Anderson**

Public Enemy. You couldn't give females the same hard militant radical look, otherwise they just wouldn't be females anymore. Public Enemy also have a certain knowledge that other people just don't have."

The 'knowledge' that Griff refers to is the black consciousness of Public Enemy. The whole group are students of the Nation of Islam school of black activism and are dedicated to the advancement of black people, and to raising their pride. It's a knowledge that Griff believes he must instill into his new pupils if they're to make any impression.

Don't the powerful personalities of Public Enemy seem

a bit awesome to the apparently green young She Rockers?

Alyson: "We've always regarded them as the best rap group, so we were nervous at first, but we've got to know them as friends first and we find they're really easy to communicate with. We get on really well."

Gossips have been interpreting 'getting on well' rather more loosely. Donna shrugs.

"We get that everyday, but we just laugh off rumours like that. What else can you do? Besides they're all about 28 years old and we're 18. I wouldn't go around with an old man!"

CREW CATS

They couldn't live without hip hop, these hardcore females. **The Cookie Crew**, 1985's Rappers Of The Year, reckon they're the best in town... but **Malu Halasa** discovers they only party by night

"I walked into this gig and there's this woman onstage who starts slugging me off. I asked myself why, then I realised, 'Of course, she's a rapper.'"

The speaker is the normally taciturn Sioux Q from London's premier all-girl rap group, the Cookie Crew, providers of the vocal gymnastics on 'Rok Da

House'.

"Yeah," adds co-partner and rapper's delight MC Remedy, "Everybody loves to put us down!"

MC Remedy and Sioux Q are sitting in a cramped TV studio in Soho with their newly recruited DJ, Mad Maxine. A conversation between the three is the verbal equivalent of ping pong with five balls and no net. While one answers, the other is cracking a joke, and Mad Maxine is busy throwing in a robotic move or two, leftovers from her early training in a shock rock bodypoppin' crew.

For the last four years, the Cookie Crew, one of the original rap duets, have been the darlings of London's underground rap scene. Now, with the sudden rise in the popularity of UK rap, their position as the only serious girl MC team is being threatened, with new lady crews constantly crawling out of the woodwork.

"We Cooks know the history of hip hop," MC Remedy sneers. "We've lived

it. You ask any of those other girl one-hit-wonders. 'Cause they see the Cookies do it, they think they can as well."

The Cookie Crew are severely critical, and not just because the newcomers are additional competition.

"A lot of them are ragamuffins," explains DJ Mad Maxine. "They used to be into hip hop but they've turned freaky. You see them wearing Volkswagen things, or those furry pilot jackets, and people have the cheek to label them as hip hop. That just drives us mad because they're not, they're sell outs."

"Hip hop is a movement," nods Sioux Q.

"Honestly, I couldn't live without it," confides Mad Maxine.

Remedy: "There wouldn't be nothing else to do."

The Cookies have been busy writing songs for their next single, which will be released after the fury sur-

Dance music gets boring. It doesn't take long before the pulsating beat of a good record becomes simply repetitive and dull. So DJs have to hold their audience's attention by constantly introducing new sounds and rhythms, or even the same old rhythms but slightly varied — anything to keep the interest up.

The lifespan of a dance record is very often short, either because people get bored, or perhaps fashions change. Even 'Pump Up The Volume' will sound passé in a few months' time. Which makes it all the more strange when 'Rok Da House', originally made over 18 months ago, played in clubs on cassette and acetate pressings in '86, released in summer '87 to a good reception, and then re-released last Christmas, should storm into the top 40 as if it were a hot new sound.

The Beatmasters, Paul, Manda and Richard — a more sincere and modest trio you'll never come across — are as puzzled as anyone. "We knew that the record was going to be re-released. When the sales reps were taking the Cookie Crew's 'Females' single round, they were getting all these demands for 'Rok Da House', so they told the record company that if they reissued it they might have a minor hit. We thought the interest came from a few pockets of people up north who didn't get it first time round. We had no idea it would be this successful."

The Beatmasters created 'Rok Da House' on impulse, and because they had nothing better to do at the time. "It was just when house music was arriving here. We had some spare time and thought, 'Let's get a house groove going...'. It's only just been pointed out to us that it was probably the first British house track, but we didn't even think about that at the time. I suppose in retrospect we can feel a bit pleased about it."

"We just wanted to make a record that would be played in the Wag Club so we could say 'We did that!' We didn't know any singers so we asked the Cookie Crew, who we'd met before, to do us a rap as a favour. We thought it might be quite interesting to combine the two styles."

The peculiar mix of two musical styles, that apparently have nothing in common at all, possibly explains the initial

rounding their 12-inch debut 'Females', has finally died down. 'Females', released on Rhythm King at the end of last year, begged, stole and borrowed the old soul sound of James Brown, Bobby Byrd and Lyn Collins and mixed it with a hardcore rap about other ladies on the mic.

The result even impressed the US posse. Hurby 'Love Bug' Azor, producer for Salt 'N' Pepa and Kid 'N' Play, called from New York to congratulate them. Public Enemy's Chuck D hailed them as the best new girl rap team around. It seems that the Cookies, once London's best known secret, are now the vanguard of rap's new generation.

The Cookies' first rap was written on the kitchen table at home, "After we finished the knitting". It was over 30 minutes long, and included everything from the Crew themselves to the Zulu Nation. From there they graduated to local radio programmes and in 1985 won the Best Rappers Of The Year competition.

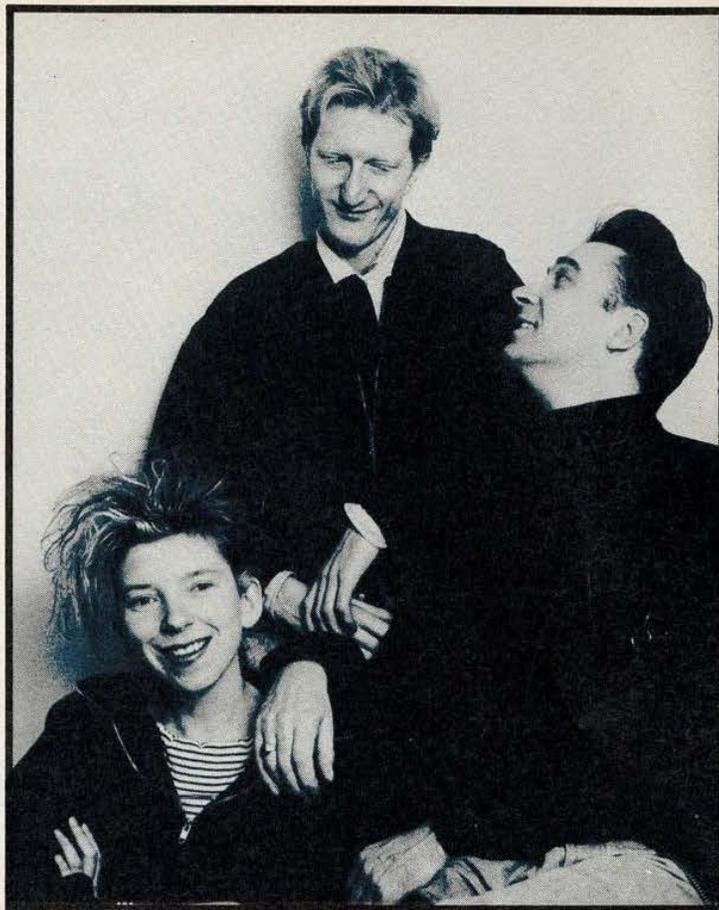
MASTERS OF THE UNIVERSE

Paul, Manda and Richard are the modest, unassuming trio behind 'Rok Da House', a second-time-around dance hit featuring the rap gymnastics of the Cookie Crew. As **the Beatmasters**, they created probably Britain's first house track in their spare time. **Tim Jeffery** investigates

lukewarm reaction to the track.

"We took the record around various record stores and gingerly asked them to play it. The guy in Groove Records said, 'Nah, mate. If you take these rappers off, whoever they are, we might shift a few of these, but otherwise... Nah'. We almost gave up after that, but a few DJs, like Mark Moore, loved it. We used to go to his clubs all the time just to hear it being played and watch people dance to it!"

Mark Moore brought the track to the attention of Rhythm King who released 'Rok Da House' last July. It was virtually ignored in London where rare groove and hip hop were all the rage, but



persistent demand in the midlands and the north, where house music was growing in leaps and bounds, led to its eventual success.

Until recently the Beatmasters, like many Londoners, were blissfully unaware of this burgeoning house scene in the midlands, and of the more bizarre directions that the music form had taken. I even had to explain the new terminology — 'acid house', 'deep house' and so on. This is possibly indicative of the 'spare-time activity' attitude the Beatmasters have towards their work with the Cookie Crew, and other projects like remixing Depeche Mode's

'Behind The Wheel'. In fact, calling it a hobby wouldn't be too far from the truth, since they all have other jobs.

The Cookie Crew have distanced themselves from the single for fear of damaging their reputation as rappers, in a London scene that frowns upon any deviation from the normal parameters of hip hop.

"We're still working with the Cookies on their next single, 'Bad Girls', but that will be strictly hip hop."

There's also another house single of their own lined up.

The band may have been late arriving, but it seems like they're making up for lost time.



Finding a job in British rap last year was a major headache. MC Remedy explains: "It has taken a long time. Record companies just weren't interested in British hip hop. Now they seem to be grabbing and pushing it, probably

because all the American hip hop groups are making money. This time last year, all the British companies were bringing the American acts over and spending money on them. British acts like us were only used as support

— give 'em 20 quid, do your stuff on-stage, go home. Now companies want to build British hip hop up, put on shows, get the bands to tour — which makes a big change."

"Now you do sound like a news-reader," smirks Sioux Q, the deadpan rapper in the pack who gives the distinct impression she wouldn't jump for anybody, whether it be Roxanne Shanté or Public Enemy, her acknowledged heroes.

By night they rap and party. By day, they lead perfectly normal lives. Sioux Q is in college, studying drum machine and rhymes. MC Remedy works at the Ministry of Defence, Whitehall Mess division. Will she reveal official secrets?

She gets up from her seat, quickly drawing the curtains, and a hush falls over the room as she looks furtively around before crouching down beside the tape recorder.

"Cookie Crew is the best in town," she whispers, nervously glancing about. "Black is the word!"



From tantalising mock-trollop pop-ettes to soft-focus smouldering disco divas, **Bananarama** change their image faster than a pig runs out of Tesco's after spotting its mother on the bacon counter.

Always filling the airwaves with addictive little melodies, it's no lie to say that Keren, Sarah and Siobhan are not just the most successful all-girl group of the Eighties; not just one of the most successful singles groups — of any sex — of the last decade; but also the only band in the top 20 sponsored by Mothercare in conjunction with Breeders Weekly. Thus the last few months have seen Bananarama switch from caviar to Farley's Rusks and champagne to gripe water, but they still manage to retain their sparkle.

Their chart residency is currently filled by the single 'I Can't Help It' and, despite all the attacks the girls have suffered in the past, the world in 1988 just can't help falling for Bananarama's charms.

As the winter winds blow, a thought for the future... I heard a rumour (geddit?) that Bananarama's delightfully uplifting diamante cossies they're currently to be seen sporting (from New York natch, and £150 a throw), will be *the* thing to be seen in come a bit of sunshine later in the year. Watch out for Bananarama designer nappies soon...

