

RECORD



MIRROR

WHO'LL BE THE HIT OF THIS YEAR'S PARTY?

We proudly present the new season's tips for the top (clockwise):

DEREK B ● THE WONDER STUFF

SINEAD O'CONNOR

FIELDS OF THE NEPHILIM

plus

NIGHT NETWORK ● KISS

FOREIGNER

POP'S LEAGUE TABLES

LIVES

STING

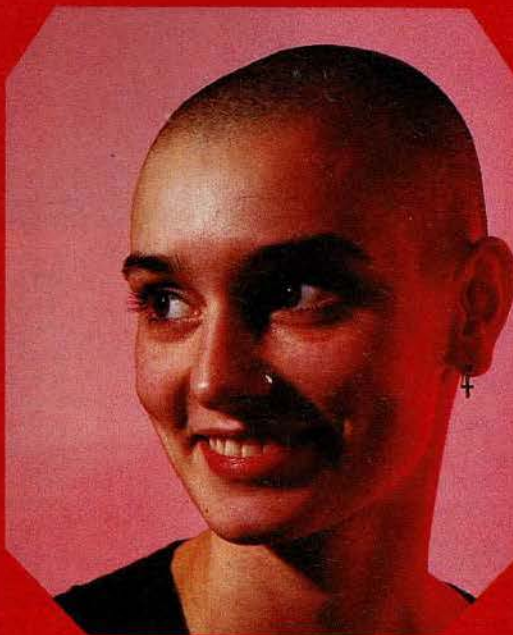
BIG COUNTRY

KINKS

STIFF LITTLE

FINGERS

plus the Gallup/BBC top 100s + the only dance charts that matter



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Oooh yes, the sheer delight of last year's 'Birthday' single is still so clear, so perfect, that the Sugarcubes can't fail to be huge this year. They came from Iceland, from nowhere, and we're still in a tizz. That beautiful fragile vocal of Bjork, hair all over that charming elfin face, and that perfectly held musical accompaniment that drifts and swirls evocatively! There's another single in the pipeline and a debut LP promised soon — heaven is around the corner. I've got a sweet tooth again.

Andy Strickland



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fab 'shame' video pix

They're not hardcore, left-field or remotely avant-garde, but Millions Like Us have a sporting chance of serious mainstream chart success in '88. Basically a duo, consisting of Jeep and John O'Kane, they were the first signing to Virgin's subsidiary Circa label (before Hue & Cry), and had their first single 'Guaranteed For Life' released last year. It didn't do much here, but managed to nudge the Billboard Hot 100. Jeep has previously toured with Talk Talk; John sung backing vocals for Freeez and the Associates, but this is the first band they've both fronted. Their forte is crafting sophisticated, classy soul/pop songs with intelligent lyrics — shades of (not surprisingly) Talk Talk, even Go West — and John's fine vocal style is reminiscent of Michael McDonald. Their debut LP should be released early in '88, and it's quite a grower, co-produced by Hawk Wolinski, the man responsible for Chaka Khan's mega 'Ain't Nobody'. There'll always be a market for quality commercial tunes performed with feeling, and MLU are ideally placed to fulfil that need.

Still suffering from that rogue pint on New Year's Eve? Feeling blue at the thought of another 12 months' slog before the boss is vaguely human to you again? Exam retakes and mocks on the horizon? Never fear, rm's been looking into its crystal ball these past days to line up an exciting list of acts destined for stardom and other great things in 1988.

Cover photos: **Derek B** by Joe Shutter; **the Wonder Stuff** and **Sinead O'Connor** by Steve Double; **Fields Of The Nephilim** by Norman Anderson

Betty Page

1987 saw the British public going apeshit on all those lucky has-beens from the Fifties whose songs were exhumed to give Levi 501s an added boost. All this while real life crooner **Chris Isaak** was sadly ignored. But fear not. The man who looks like a young Elvis Presley and sings like a young Roy Orbison will be making a bid in '88 for the British welterweight pin-up title. Armed with a snazzy vintage Gretsch guitar and a wardrobe full of sequinned suits, this Californian teen dream will be dripping through the airwaves in the new year. Be hip! Check out his albums 'Chris Isaak' and 'Silverstone' now before the teenyboppers render him untouchable.

Ian Dickson

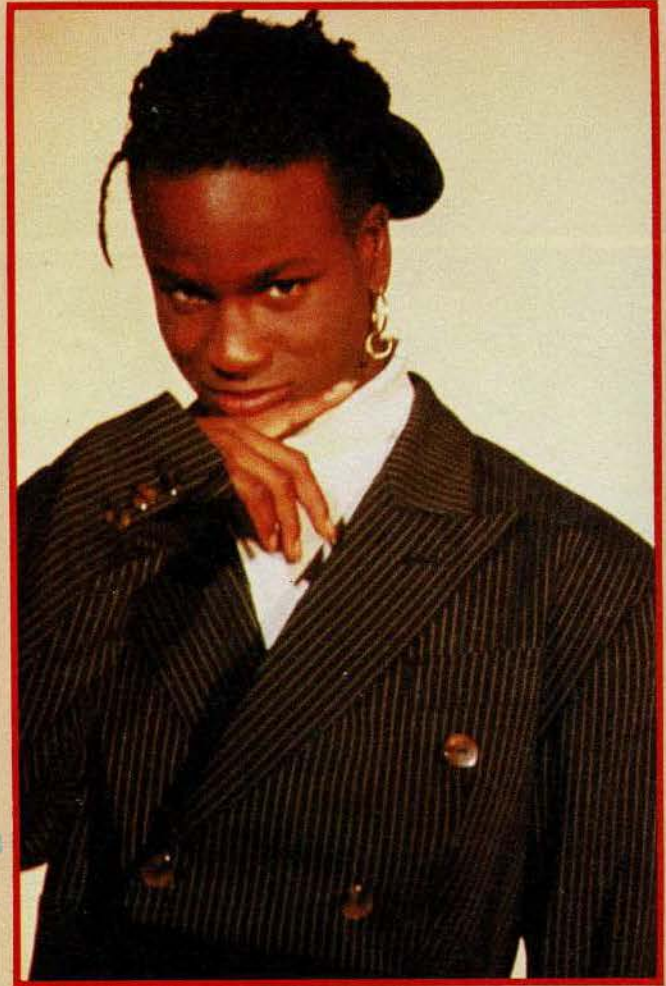


If 1987 was the year in which the legacy of Madonna bore fruit in the success of glamorous girlies like Mel & Kim, Bananarama, Carol Decker, Wendy & Lisa and Ann and Nancy Wilson of Heart, then **Oldland/Montano** are determined to make sure 1988 continues in the same way.

Of all these acts, 21-year-old Michele Oldland and 20-year-old former make-up artist Kay Montano would probably appreciate the Wendy & Lisa comparison most for there is a musical (and visual) road plotted more along the paisley path of Prince's Royal Family than the Stock Aitken Waterman garish pop disco cul-de-sac. 'Purple Rain' meets Helmut Newton. Unbearably trendy, it has to be said that at this stage their smouldering look wins hands down over the music.

Reeny Valleo

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



One of the faces of '88 is sure to be **Steven Danté** — the young singer who made such an impression last year as the rough and sensual voice on Jellybean's 'The Real Thing' single. Since that success, Steven has been working on his solo career in Prince's home town of Minneapolis and is currently putting the finishing touches to a single in his own right, 'Bring Back My Heart', which will be out on January 25. Steven looks as good as he sings (and he sings like the angels themselves) and there's a lot expected of this young sarf Londoner in the coming months. Whatever happens, it's a safe bet that you'll be seeing — and hearing — a lot more of Mr Danté in the future. And a very nice more it is too . . .

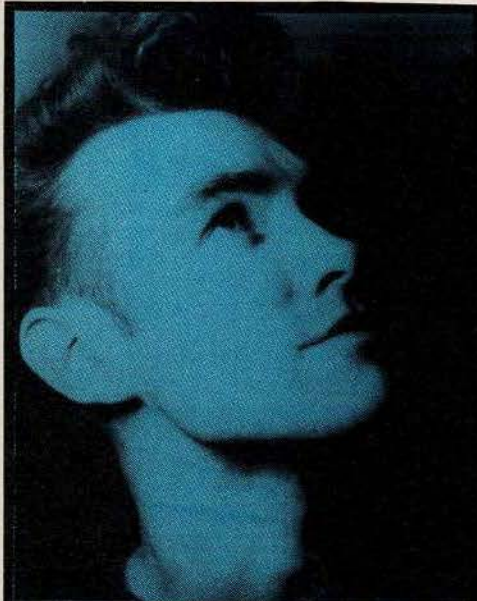
Eleanor Levy

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Featuring breezy Sixties melodies mixed with Seventies-style angry young men white pop, **the Thieves** are heading for a successful 1988. They answered an ad in a Scottish newspaper and the result was their Pathé news spoof for Channel 4's 'Famous For 15 Minutes', which so impressed Jim Kerr that the Thieves supported Simple Minds at a benefit concert in Glasgow's Barrowland ballroom. Exciting, unnerving and tinged with a slightly nasty bittersweetness, your heart will be stolen by the Thieves.

Malu Halasa



This is **Stephen Smith**, a man to look out for in 1988. He's just recorded his first Radio 1 session (I know, who hasn't?) and he's being tipped as a bit of a solo star for this year. Yes, that's right, just like Black last year, but with a more academic approach and some Mancunian hippy on guitar — not unlike his previous band who aren't famous enough to bother about. No, Stephen seems to have it all going for him this year after years of waiting in the wings and putting up with tiresome musicians who insisted on sharing the limelight. First single is likely to be 'The Boy Without Johnny By His Side' followed by 'How Soon Is The Solo Publishing Deal'. Remember the face — a guest appearance on 'No 73' is virtually assured.

Morris E



Photo by Marilyn Strickland

Having ex members of the Skeletal Family and the Sisters Of Mercy in your band, and being able to flaunt the fact that all your four single releases stayed in the indie charts for over three months, is no bad credential to have; certainly fine enough to enable you to become an Index top tip for success. **Ghost Dance** have wowed the crowds through 1987 with their energised live shows, and have built a cracking reputation for their fast and flammable no gimmick rock/pop. If future singles continue in the same excellent vein as 'The Grip Of Love' and 'A Word To The Wise', Ghost Dance will be a formidable force to be reckoned with in 1988. Watch out!

Lysette Cohen



When it comes to the grubbier, noisier yet infinitely wonderful musical stakes of 1988, **Dinosaur** will be the name on every hip cat's lips. American — of course; long hair — *bien sur*; the boys impressed last year with the excellent 'Little Furry Things' single and their album 'You're Living All Over Me'. Coming along just in time to sneak the honours at Christmas, they're poised to return to these shores and become the hippest name since . . . the last one. The difference is, the records are good, AND they'll annoy your neighbours too.

Andy Strickland

ATLANTIC STARR



LET THE SUN IN
7" AND EXTENDED 3-TRACK 12"
— OUT NOW! —



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20 THINGS YOU DIDN'T KNOW ABOUT LAWRENCE FROM FELT

1 Lawrence has a phobia about cheese. This caused minor problems when the band toured Italy, where he rejected the chef's spaghetti carbonarra in favour of a chip buttie.

2 So much does he despise cheese, he will not allow even the tiniest morsel in the house. One day a well known press officer placed a slab of over-ripe Brie in the great man's fridge. Lawrence immediately cleaned the interior with pine disinfectant and still swore that it was contaminated.

3 Lawrence lives exclusively on a diet of bread, chips and chocolate. Despite this indulgence his skin is in remarkably good condition.

4 At a photo shoot for Felt in a Birmingham park, Lawrence confused the wildlife by arranging a selection of strategically positioned mirrors around himself and the band. He groomed his hair and then carefully backed into position only to find that he had to repeat the process several times due to an inconvenient breeze.

5 Lawrence makes his hand attend a chin massage specialist at least once a month. This is due to a rabid fear of double chins. Fact: if you have a double chin, Lawrence from Felt will not speak to you.

6 Lawrence does not like people using his toilet for anything other than Number Ones.

7 Lawrence's house is like a shrine to the cleaning fluid manufacturers of the world, and his waste paper bin is as a graveyard for spent air fresheners.

8 Lawrence believes that you can catch warts from other people's dressing gowns.

9 When Lawrence visits the launderette, he takes with him a special tissue to wipe away the dribble of fabric conditioner that develops on the outside of the bottle whenever you use the cap as a measure. So incensed was he at this inconvenience that he wrote a stiff letter to the conditioner's manufacturer Lever Bros.

10 Last Christmas Lawrence stayed on his own in his gleaming flat with no-one for company but a Bernard Matthews turkey roast and a packet of crackers.



MC DUKE is Music Of Life's unsung hero. Young, gifted and black, he is also Britain's answer to the gangster rappers. Like Just Ice and Ice T, he has been imprisoned for assault and armed robbery, although on his soon to be released EP 'Royal Rocker', he pleads his innocence. The EP will also include his anti-apartheid rhyme 'Free' that proves his best material isn't solely focussed on his criminal-dealer past, but reflects his hard-hitting political consciousness. Check him out.



THE JACK RUBIES are the second tip for the top to have appeared on Channel 4's 'Famous For Fifteen Minutes' show, though, of course, we've had our eye on them for a little longer than that. Last year they swam to the surface with the excellent 'Lobster' single, finally fulfilling their early promise, and, if they can provide the same tight thrills on stage as on vinyl this year, 1988 will be seeing a lot more of these baggy-eyed tasteless shirt merchants.



Person L is an enigma. The man has been waiting in the wings to unleash his biting, near musical satire on a deserving world. Due to play several secret London dates this month, the man is to be found thundering away on a bruised bass guitar lamenting the failure of toilet fresheners and life in general with a commitment and humour that not even Frank Sidebottom could hope to match. No records on the immediate horizon, but look out world. Are you ready for Person L?

PREVIEW

KICK IN THE NEW!

GUSTO "materialistic girl" (12 BRW 89)

GWEN GUTHRIE "family affair" (12 BRW 86)

ERIC B & RAKIM "move the crowd" (12 BRW 88)

DEE DEE WILDE "i found you" (12 BRW 87)

... a plan for JAN

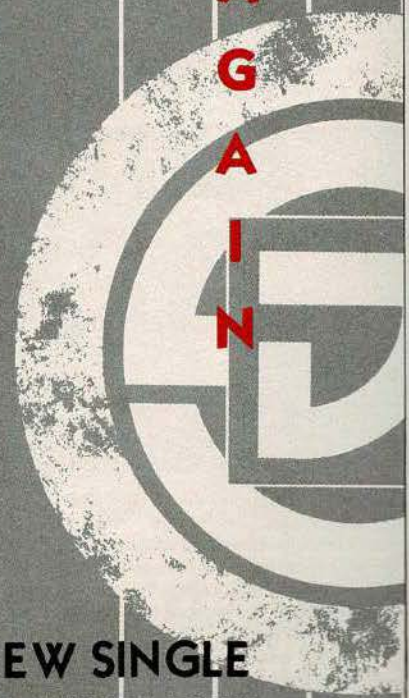
"fresh, wild, fly & bold"

JERMAINE

STEWART



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TEN 188
TEN R188



NEW SINGLE
AVAILABLE NOW



Could this be the year when the fab, groovy, red hot (and a host of other tingly way-over-the-top adjectives) **House Of Love** take over the world? Well, if 'Shine On', their debut single, is anything to go by, 1988 should be theirs. HOL's aural assault, consisting of Stones-ish, Velveten guitar, breakneck bass, rattling drums and crystal clear vocals, deserves to take over the indie charts and move into the mainstream. Having gained valuable experience supporting Laughing Larry from Felt, as well as the Mighty Lemon Drops, House Of Love are ready to step out on their own. Another single is planned... and there's already enough material for several LPs.

Henry Williams



THE DESERT WOLVES have struck on that most perfect of scenarios for their music; of summer driving on a deserted coastal road, the wind in your hair, sun on your back, love on your mind, and cool, cool music oozing out from the car stereo. That the Wolves create pure enough pop to accompany this on only their debut 12 inch from Ugly Man Records with the pulsating 'Love Scattered Lives' is no mean achievement, particularly when they manage to remain quintessentially British sounding to boot. New single soon come in February — these guys are coyotes to watch out for in '88, roadrunners!

Carole Linfield



It's a sad fact that young bands who are just starting out on the road to fame, fortune and an appearance on 'Wogan' are often built up before they've really had a proper chance to develop, and it's the fault of hacks hoping to make their name on the back of someone else's success. The result is the band believing their own press, then having to face indifference and insult when the inevitable backlash arrives and promised success fails to materialise. The group subsequently disappear back from whence they came.

So... it's with real trepidation that I predict that, not this year, maybe not even next year, but that *one day*, Manchester's **the Waltonones** will be hob-nobbing with that Wogan creature like so many before them.

The Waltonones produced two of 1987's most endearingly melodic moments in the singles 'Downhill' and the early Beatles-ish 'She Looks Right Through Me'; a song boasting the sweetest, most stomach-knotting harmonies this side of the Osmonds (well, maybe not). The Waltonones are still developing, but offer some punchy pop songs, a genial, smiling stage presence and in Mark Collins they have the most promising, charismatic young guitarist since a certain Mr Johnny Marr. But shhh. Don't tell anyone I told you, eh?

Eleanor Levy

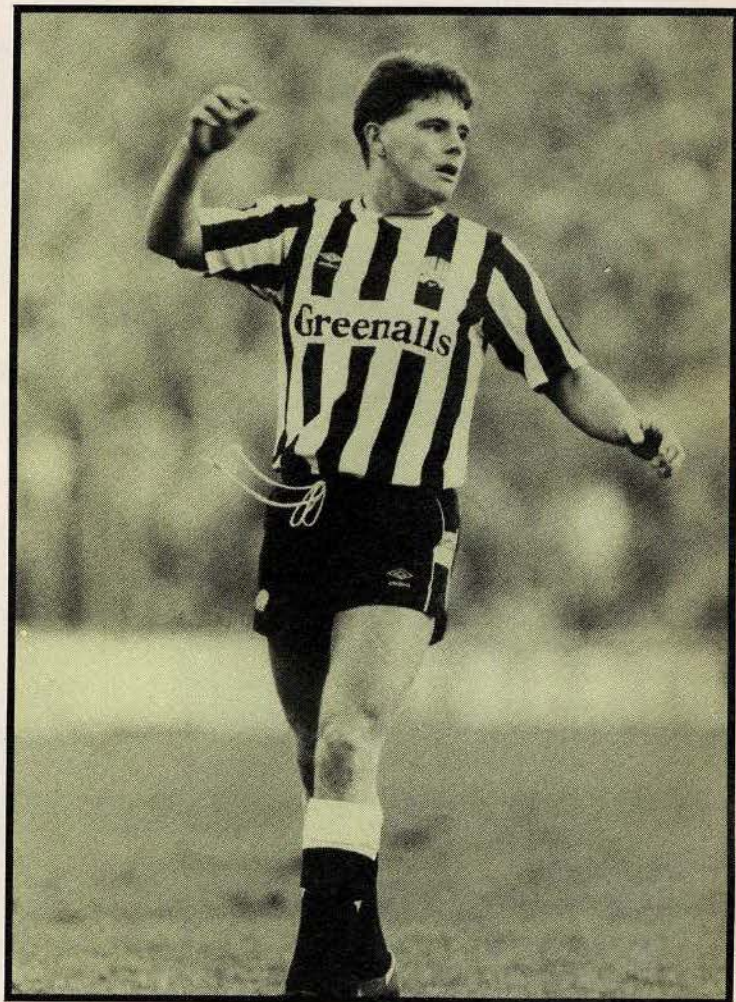
SPORTING PREDICTIONS FOR 1988

- 1 Charlton, Walford and Norwich relegated from division one.
- 2 Leyton Orient — fourth division champions.
- 3 Terry Venables sacked for cruising training grounds searching for players.
- 4 Umpire Dickie Bird gives the entire Pakistani team out lbw before a ball is bowled.
- 5 Stephen Hendry discovers women and booze and quits snooker after beating Davis.
- 6 Frank Bruno's head goes into orbit during the Tyson fight.
- 7 Portsmouth win the FA Cup and climb to tenth in division one!
- 8 Mr. Kipling sponsors the FA Cup, now called the FA Cup Cake Cup.
- 9 Robert Maxwell takes over Liverpool FC and gives away Beardsley, Barnes and Dalglish in Mirror Bingo!
- 10 Britain fails to win one gold medal in the Olympics. An easy one that.

Compiled by the Frogmore chorus

There have been literally hundreds of young comedy persons spewing onto our screens this past year. Alternative comedians they call 'em. Some of them are even funny. Impressionists had a field day with the growth of 'Spitting Image', fuelling a rise in demand for anyone who could do a half decent Ronnie Reagan or Barry Norman. Now, your straight comedians, the generally funny men and women who can stir a laugh with the raising of an eyebrow were a little more thin on the ground. **Brian Connolly** is one of the few. Star of LWT's 'Five Alive' show, he has a touch of Tommy Cooper about him as well as a great line in short gags, timed to perfection. In a business that suffocates under accolades for mediocrity, Brian Connolly has shown himself to be a bit special. Yet he's still so new no-one could come up with a picture of him! 1988 will be his year, the first of many.

Andy Strickland



If 1987 was the year of Neil Webb of Nottingham Forest (ex Pompey!) on the football field, 1988 is being tipped as the platform for young **Paul Gascoigne** of Newcastle United to break through the ranks and enter the elite of Bobby Robson's England squad. Paul has been picked out on numerous occasions already, but apparently the fact that he's a bit of a lad — plus a Mars Bar freak — has earned him slapped wrists and Could Do Better reports from the England boss. Still, if he gives up the nightlife and the sweeties, he may still end up in Italy for the 1990 World Cup Finals.

Andy Strickland

TERENCE TRENT D'ARBY

Sign your name



NEW SINGLE

**STRICTLY LIMITED EDITION
10" SINGLE AVAILABLE THIS WEEK**

LEE 'SCRATCHY' PERRY REMIXES
Sign your name/If you all get to heaven/Rain

TRENT G4

CBS

SINGLES

C R A P

of. Again, it hardly needs to be said that they miss him more than he them. Nevertheless, this is the most challenging and consequently, rewarding single of the week. Persevere.

INXS 'New Sensation' (Mercury) A record which sees Inxs completely submerged in American rock radio culture. Thankfully their recent album is less brainless sounding than this flimsily constructed single. In any case they are such a good looking band one would be inclined to forgive them anything.

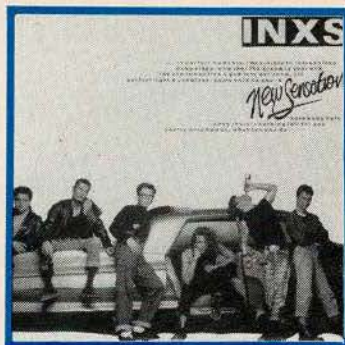
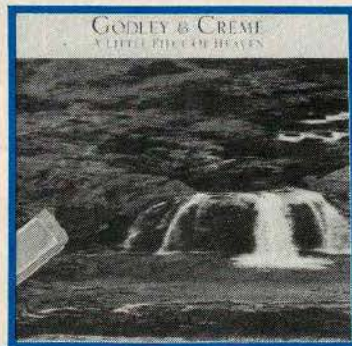
SCARLET FANTASTIC 'Plug Me In' (Arista) I've been given a four cassette package of this single which contains four different versions of the song. This is enlightening. I now know that Scarlet Fantastic have a sense of humour and Deaf School are back in vogue. I have to say that I am shocked on both counts.

BLACK 'Paradise' (A&M) As with all of Black's slower songs, the percussion track immediately grabs your attention. As long as he steers clear of James Hamilton disco territory, he can't really fail.

ALL RIGHT (ISH)

LLOYD COLE AND THE COMMOTIONS 'Jennifer She Said' (Polydor) Not a bad record but nowhere near as catchy as their first single 'Hand In Glove'.

GODLEY AND CREME 'A Little Place Of Heaven' (Polydor) Why two people who make brilliant videos for other people do not have the talent to recognise when it is time to stop making records themselves is beyond me. A smug, nasty record which, if my finely honed chart sensibility is correct, will never be a hit in a million years.



JERMAINE STEWART 'Say It Again' (Siren) A little too slow to cross over to the dancefloor and this may reduce the possibility of it being a hit. However, its lilting reggae feel and hilarious piano solo render it quite likeable.

TIFFANY 'I Think We're Alone Now' (MCA) Recent American number one in which an ugly 16-year-old proves that you don't need to be beautiful and talented to get on in this world. There is hope for me yet.

FEARGAL SHARKEY 'More Love' (Virgin) Feargal Sharkey's comeback single and possibly the worst 45 you'll hear in 1988. Without the protection of his Undertones colleagues, Sharkey has been shown up for the uninteresting, unoriginal performer he is.

THE FLATMATES 'You're Gonna Cry' (Subway)/THE GROOVE FARM 'Surfin' Into Your Heart' (Subway)/THE ROSEHIPS 'I Shouldn't Have To Say' (Subway) Not even Andy Strickland could like these!!! No good songs; terrible 'new wave' type sleeves; appallingly recorded and badly played. All three records sound very much like the Lurkers. For the benefit of *rm*'s younger readers, the Lurkers were a witless bunch of pub-rockers who made terrible records around 1977. The beat does indeed go on.

REVIEWED BY

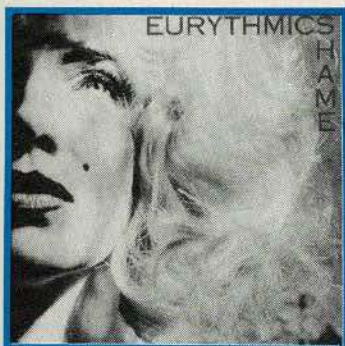


LAWRENCE DONEGAN

of LLOYD COLE AND THE COMMOTIONS

BRILLIANT

EURYTHMICS 'Shame' (Virgin) A wonderful single from the, as yet, criminally unsuccessful album 'Savage'. A top five placing with this single would remedy that. This being the case we can then safely forget the dreadful 'Revenge'. Hallelujah! Behind the sorry mess that is Dave Stewart's hair there lies a pop genius.



AUTOMATIC DLAMINI 'Me And My Conscience' (Idea) I've always admired the cheek of records which blatantly plagiarise old standards; "paying tribute" I think Edwyn Collins called it. In such a tradition Automatic Dlamini take Ferry's 'The In Crowd' and smother it with affection. Not surprisingly this is better than the original, if you see what I mean. A real discovery.

GOOD

ELTON JOHN 'Candle In The Wind' (Phonogram) Not his best song by any means although this is a passable live version of the soppy eulogy to Marilyn Monroe. Still, I've always had a soft spot for old baldy; his humour and gift for melody have always found a place in my record collection.

WENDY AND LISA 'Sideshow' (Virgin) One would have to say that this is reminiscent of Prince. I think it's 'Mountains' this most reminds me

"We're deeply sorry but we do have to interrupt 'Captain Scarlet' for this wonderful Moosehead advert"



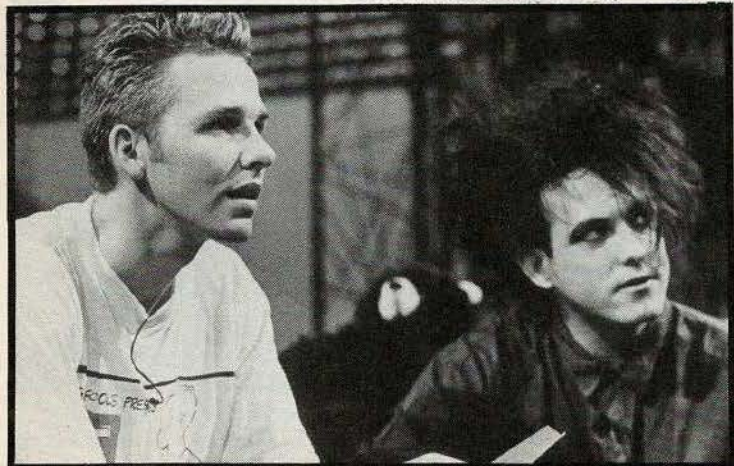
● EMMA FREUD copes with Lemmy between the sheets in 'Pillow Talk'

NIGHT NETWORK

The start of through-the-night TV in Britain has hardly been problem-free, with **'Night Network'** initially failing to come up to its high expectations. **Chris Twomey** talks to the slot's producer Jill Sinclair



● NICHOLAS PARSONS raps with Alice



● 'STREET CRED' presenter Paul Thompson with cuddly Bob Smith

Why is it that the louder the fanfare sounds, the greater the disappointment is inevitably going to be?

When the UK's first proper night networked TV was heralded via a series of somewhat cryptic trailers, the idea looked promising. At last there would be an appetizing option to the minimal choice of third rate movie re-runs and blank screens. Well, how else were we supposed to react to the Messianic predictions of celebrities as far removed as Sting and Bananarama? Perhaps if they'd known what they were advertising, they'd have been less euphoric, for, to put it kindly, 'Night Network' seems to have experienced a few teething troubles, not in its ability to transmit as promised, but in meeting the needs of its semi-conscious audience.

Perhaps one of the biggest disappointments so far is its failure to come up with any genuinely innovative ideas; any real surprises. To almost everything that appears during the 1am to 4am scheduling, there's an element of déjà vu. Having waited all this time for authentic night TV to stagger home to at the weekends, one might reasonably have expected something a little more daring than what's on offer.

"What I wanted to do was include elements of all the other programmes I'd ever done," says Jill Sinclair, 'Night Network's' producer. "They'd all been successful either commercially or critically."

It probably wouldn't surprise too many people to learn that Jill Sinclair was the producer behind (amongst other things) 'Pop Quiz' and 'The Tube'. Both have lent considerable chunks of their original formats to 'Night Network'. As it now stands, the programme's game show host, Nicholas Parsons, makes a third rate Mike Read (what a dreadful prospect), so obviously picked for the camp associations of his past career. His game show is 'The Alphabet Game', and its downfall is that it isn't nearly as awful as 'Sale Of The Century', rendering Parsons' presence an incongruous mockery.

Then there's Roland Rivron, 'The Bunker Show's' oversized host. Roland excels in the same beguiling little-boy-lost behaviour that made Jools Holland the darling of (almost) a whole generation. Emma Freud, meanwhile, does a passable imitation of a genteel Paula Yates, though she has a hopelessly inept bedside manner. Well, what do you expect from someone who, on her

own admission, had never heard of Motorhead before she climbed between the sheets with Lemmy, who thought that **rm** was some kind of supplement you got with the Daily Mirror, and who describes Divine as 'terribly nice'? Emma herself could (genuinely) be described as 'terribly nice', but is niceness really what we want at 3am on a Sunday morning after 10 bottles of Grolsch?

Then, of course, there are the highly contrived re-runs of 'Captain Scarlet' and 'Batman', the ruthless sectioning of which caused hundreds of 'Fandersons' around the country to take up arms.

"We didn't mean to upset all those people," says Ms Sinclair. "We're showing 'Captain Scarlet' and 'Batman' in complete chunks from now on, except we've still got to stop for commercial breaks. I suppose we'll have to think of an apology caption, something like: 'We're deeply sorry, but we do have to interrupt 'Captain Scarlet' for this wonderful Moosehead advert'."

To its credit, 'Night Network' does at least appear to be breaking away from the frustratingly monochromatic coverage of music on TV. With a spectrum of featured bands as polarised as Aerosmith and Age Of Chance, it's heartening to know that one section of the media realises there's life beyond Dire Straits.

Jill: "By Friday evening, people will probably have seen one or more shows like 'The Roxy', 'Entertainment USA', 'No Limits', 'TOTP', 'Solid Soul' and 'The Chart Show'. If we gave them more of the same thing they'd end up thinking that's all there was. Which is not to say we'd turn down Dire Straits — we haven't got a policy as such — although we do draw the line at Five Star.

"The good thing about being on at night is that you can show a Beastie Boys video and be fairly certain that the phones aren't going to light up. We could have shown George Michael's 'I Want Your Sex' video, for instance, had we been on the air at the time."

Has 'Night Network' lived up to your original expectations?

"Not entirely," Jill admits. "If I was writing my own school report for this programme I'd say there was a lack of information and a lack of roving reports. Those are the two biggest worries for me... and obviously some of the content is worrying."

Couldn't have put it better myself.

TOURS

Curiosity Killed The Cat will be playing a date at the Hammersmith Odeon on February 20, their first live show for more than six months. Tickets priced £6.50 and £7.50 each are available from usual outlets.

"It will be the first time that we've performed at Hammersmith and we're going to make sure it will be a show to remember", said Ben Curiosity. We're sure it will be.

The Triffids, who release their single 'Trick Of The Light' on January 11, will be playing Manchester International 2 January 21, London Astoria 23.

The almost legendary **Pop Will Eat Itself** will be playing Derby Twentieth Century Club January 9, Plymouth Basins 14, London ULU 15, Uxbridge Brunel University 16. The Poppies single 'There Is No Love Between Us Any-more' will be out on January 18.

The Rhythm Sisters take to the road this month with dates at Sheffield Leadmill January 9, Leeds Irish Centre 13, Bristol Theatre Royal 17, Kendal Brewery Arts Centre 28, London Dingwalls February 4. More dates will be added later.

RELEASES

Basia, a girl who deserves lots of good things in the New Year, releases her single 'Promises' this week. The flip side is 'Give Me That', while the 12 inch will also feature 'Astrid' and 'From Now On'. Watch out for a yummy Basia picture compact disc single too, out on January 11.

Black, alias the enigmatic Colin Vearncombe, releases his single 'Paradise' this week. Taken once again from the 'Wonderful Life' album, the flip side features the previously unavailable track 'Dagger Reel', and the 12 inch features a newly recorded version of 'Sometimes For The Asking'.

The Mighty Lemon Drops release their single 'Inside Out' on January 11. The flip side features 'Shine' while the 12 inch has the extra track 'Head On The Block'. The Droppies will be releasing their album 'World Without End' on February 15 and they'll also be touring soon.

Godley And Creme release their single 'A Little Bit Of Heaven' this week. Taken from their forthcoming album, which should be out in March, the flip side is 'Bits Of Blue Sky'. Kev and Lol have been spending a lot of time directing videos and television commercials and they'll be starting work shortly on their first feature film 'Howling At The Moon'.

Barry White re-releases his classic track 'Never Never Gonna Give You Up' this week. Just the thing for dancing around your handbag, the original version was out in January 1974 when it reached number 14 in the charts. A Paul Hardcastle "mammoth mix" of 'Never Gonna Give You Up' will be available with the track remixed, reproduced and overdubbed. This version will run for a staggering seven minutes and 17 seconds.

Rod Stewart and Wang Chung are two of the stars featured on the soundtrack album of the film 'Innerspace' out this week. Rod performs his hardy old hit 'Twistin' The Night Away' while Wang Chung perform 'Hypnotise Me'.

AC/DC, who begin a long awaited tour in March, release their single 'Heatseeker' this week. The flip side is 'Go Zone' and both tracks are taken from AC/DC's forthcoming album 'Blow Up Your Video'. The 12 inch features the bonus track 'Snake Eye'.

Atlantic Starr follow up 'Always' with 'Let The Sun In' this week. Taken from their album 'All In The Name Of Love' the flip side is 'Females'.

Johnny Cleg and Savuka release their single 'Asimbonanga' this week. Taken from their album 'Third World', the phrase 'asimbonanga' literally means "We have not seen him" and it's dedicated to black South African leader Nelson Mandela and other victims of injustice. Banned



SINEAD O'CONNOR kicks off the New Year with her single 'Mandinka'. It's a remixed version of the track that appears on her debut album 'The Lion And The Cobra' and the flip side is 'Drink Before The War'.

Sinead has just completed some live dates supporting Inxs, and she'll be lining up a few shows in her own right soon.

by South African radio, 'Asimbonanga' has, nevertheless, proved to be a big underground hit in the country.

The McAuley Schenker Group, who have just completed an America tour with Rush, release their single 'Love Is Not A Game' on January 11. The song is featured on their album 'Perfect Timing'.

Yes, those grand old men of pomp rock, release their single 'Love Will Find A Way' this week. The song was written by Yes guitarist Trevor Rabin and the flip side is 'Holy Lamb'. Both songs are taken from the band's album 'Big Generator'.

Super rompy **Debbie Gibson**, who's already had a top five American hit with her debut single 'Only In My Dreams', releases her single 'Shake Your Love' this week. 'Shake Your Love' is a track from Debbie's debut album 'Out Of The Blue' and the flip side is 'Wake Up To Love'.

'Upbeat 2', a dance album featuring tracks by **Alexander O'Neal, LL Cool J, Terence Trent D'Arby** and **Lisa Lisa And Cult Jam** will be out on January 18. Alexander performs 'Criticise', LL Cool J gets sentimental with 'I Need Love', Terence Trent D'Arby performs 'Dance Little Sister' and Lisa Lisa And Cult Jam contribute 'Lost In Emotion'.

Thomas Lang re-releases his single 'The Happy Man' this week. The flip side is a new composition, 'Skin', while the 12 inch includes Thomas' interpretation of Jacques Brel's song 'Sons Of'.

Breathe release their single 'Hands To Heaven' this week. I'm told it's a "perfectly crafted love song". Wowee.

Philadelphia band **Pretty Poison** release their first British single 'Catch Me (I'm Falling)' this week. It's already been a big dancefloor smash in America and it's featured in the film 'Hiding Out'.

Deacon Blue release a brand new recording of 'Dignity' as a single on January 11. Produced by Bob Clearmountain, who has recently worked with Bruce Springsteen and Inxs, the flip side of the single is 'Suffering'. A limited edition EP will be available also featuring 'Raintown' and 'Down In The Flood'.

Ray Parker Jr will follow up 'I Don't Think That Man Should Sleep Alone' with 'Over You' on January 4. The single features a duet with Natalie Cole as featured on the album 'After Dark'. The flip side is another 'After Dark' cut, 'Lovin' You'.

Outrageous rockers, **Mötley Crüe**, release a double A-sided single this week. Tracks featured are 'You're All I Need' and 'Wild Side', both taken from Mötley Crüe's current album 'Girls, Girls, Girls'. The 12 inch features two extra songs, 'Home Sweet Home' from Mötley Crüe's 1985 album 'Theatre Of Pain' and 'Looks That Kill', from their 1983 album 'Shout At The Devil'.

A picture disc will be available, and they'll also be putting out a boxed set containing the 12 inch single, a poster, a Harley Davidson patch and mock-up tour pass. Like, wow, guys.



T'Pau follow up their number one single 'China In Your Hand' with 'Valentine' out on January 18. The flip side features 'Giving My Love Away' while the 12 inch features the band's popular live number 'I'm A Believer' sung by Ronnie Rogers.

The New Year will see T'Pau recording tracks for another album but they've also lined up a March tour. They'll be playing Telford Ice Rink March 16, Leicester Granby Hall 17, Leeds University 18, Edinburgh Playhouse 19, Newcastle City Hall 21, Manchester Apollo 22, 23, Bristol Colston Hall 25, St Austell Cornwall Coliseum 26, Poole Arts Centre 27, Portsmouth Guildhall 28, Hammersmith Odeon 31. April 1.

People who bought tickets for T'Pau's cancelled show at the Manchester Apollo on December 17, can use them for the new show on March 23.

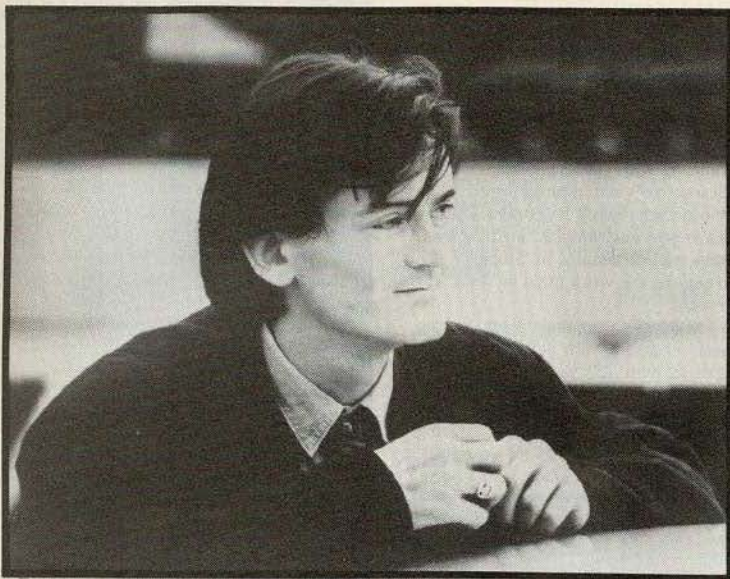
Scarlet Fantastic release their single 'Plug Me In (To The Central Love Line)' on January 11. The flip side is 'Plug Me In (The French Connection)' which, we're told, is heavily influenced by the film 'Last Tango In Paris' and the famous French singer Edith Piaf.

The Cross, the band fronted by Queen's Roger Taylor, release their debut single 'Shove It' this week, and they'll also be out touring. See old Rog trade in his drumsticks for a guitar at Leeds Bodington Hall February 19, Glasgow Queen Margaret Union 20, Leicester Polytechnic 21, Sheffield Polytechnic 23, Nottingham Rock City 24, Manchester University 26, Bradford University 27, Newcastle Mayfair 28, Southampton Mayfair March 1, Cardiff University 2, Norwich UEA 4, Birmingham Hummingbird 5, Guildford Civic Hall 9, London Town And Country 10.

The Cross' debut LP, 'Shove It', is due for release on January 25.



The Screaming Blue Messiahs release their single 'I Wanna Be A Flintstone' this week. The flip side is 'Jerry's Electric Church' while the 12 inch has an extended version of 'I Wanna Be A Flintstone'. The video for the single features full colour clips from the original Hanna Barbara 'Flintstone' cartoons. A video that's worth watching at last!



Old plooney face is back! Yup, **Feargal Sharkey** releases 'More Love' this week, his first single for nearly two years. What on earth have you been up to, Feargal old boy?

Keith Richard is featured playing guitar on the single, which is taken from Feargal's soon to be released second solo album 'Wish'. The single's flip side is 'A Breath Of Scandal', while the 12 inch also features a piano version of the song.

Due to phenomenal ticket demand, John Cougar Mellencamp will be playing an extra date at the Hammersmith Odeon on January 25. The dates will be Cougar's first British appearance for 10 years, and tickets are on sale from the box office and usual agents.

ALL ABOUT EVE release their single 'In The Clouds' on January 11, and they'll also be touring. Wear something pretty at Glasgow Queen Margaret Union February 12, Newcastle University 13, Nottingham Rock City 15, Sheffield University 16, Leeds Polytechnic 18, Liverpool University 19, Manchester International 2, 20, Leicester University 22, Birmingham Powerhouse 23, Norwich East Anglia University 24, Northampton Road Menders 26, Southampton University 27, Bristol Studio 28, Cardiff University March 1, Exeter St Georges Hall 2, London Astoria 4, 5.

We haven't heard much from **Jermaine Jackson** since his smash single 'We Don't Have To...', but he's back this week with 'Say It Again'. Recorded in Los Angeles, 'Say It Again' has a gospel edge and a jazzy beat and should play havoc in the pop and dance charts.

The flip side features 'You Promise', while the 12 inch will have a Phil Harding remix of 'Say It Again'. Jermaine's album, also titled 'Say It Again', should be out soon, featuring songs by Jody Watley, Errol Brown and Jermaine himself.

Never people to rush around, **Prefab Sprout** release 'Cars And Girls' in early February, their first single for two years. It's a taster from their forthcoming album 'From Langley Park To Memphis', which features such tracks as 'King Of Rock 'N' Roll', 'Knock On Wood' and the bizarre 'Venus Of The Soup Kitchen'.



Jive Records is organising a British rap tour featuring **Jazzy Jeff, Fresh Prince, Whodini, Kool Moe Dee, the Skinny Boys** and the **Wee Papa Girls**. The only date of the tour so far confirmed is Brixton Academy February 13. We're told there will be a further five or six dates across the country, finishing off in mid March with one or two nights back in London. More details when we get 'em.

It was initially hoped that Schoolly D and Steady B would also be involved in the dates, but Schoolly will be starting work on a film and Steady is already committed to touring in the States.

Tickets for the Brixton show are available now from the box office and usual agents.

COMING SOON...

Rick Astley will be marrying **Madonna** in April after her divorce from **Sean Penn** comes through, and the happy couple will be honeymooning in Blackpool. Nah, not really - but it looks like '88 is going to be a pretty exciting year nevertheless. If you're suffering from post Christmas depression and your kid sister is still playing her Sinita album, here are some choice news items and rumours to cheer you up.

Early February should see the release of **Morrissey's** first solo single. There's no title yet because Morrissey's keeping his cards close to his chest, but it's also likely that an album will follow later in the year along with some dates.

The **Pet Shop Boys** are on schedule to release a surrealist film in February. The film features 'Avengers' star **Gareth Hunt**, lots of naughty nuns and Hell's Angels and music from both the Pet Shop Boys' albums. The Petties have also written and produced a single for gorgeous pouting **Patsy Kensit** called 'I'm Not Scared'.

U2 are also highly likely to release a film in the summer, featuring lots of footage of last year's tour, intimate backstage shots and Bono being extremely naughty vandalising a fountain in San Francisco. Watch out for a double live album from the lads as well.

George Michael begins his world tour this year, and it looks like he'll be playing British dates including Wembley Stadium around June. Ex Whamster, **Andrew Ridgeley**, should also be releasing his debut solo album which should make an interesting comparison.

The **Pogues** are taking a long time working on their fourth album, but it should see the light of day in the autumn. Watch out for some tour dates early this year though, and we hear Shane will be having his teeth done! Believe that and you'll believe anything.

The **Alarm**, whose greatest event last year was playing a gig in Wormelow Tump, will be playing a full blown British tour in February and releasing another single. Expect an album in the autumn.

New Order, who were the victims of some pretty vicious split stories last year, insist they're all jolly happy and should be releasing an album in the spring. They're also planning a tour and currently working on a new LP.

It doesn't look that we're going to see very much of the **Cure**, **Lloyd Cole** and **The Commotions** or **Level 42**. The Cure say they'll be spending most of their time in the studio recording another album, while Lloyd Cole

And **The Commotions** and **Level 42** will be playing exotic world tours. But, Mark King will be taking a break to write the music for a new film directed by Taylor Hackford, the man responsible for 'La Bamba'.

Depeche Mode will be "collapsing for a couple of months" after their world tour before starting work on another album, and the **Style Council** will be recording an album for spring release, preceded by a single. Watch out for another album from **Erasure** as well.

Prince is due to release his rather bizarre 'Sign O' The Times' film and he just might be playing some British dates, replacing the ones at Wembley he cancelled last year, if his conscience pricks him enough. Looks like music will be taking a back seat for Madonna this year, though. We've heard she'll be concentrating on making another film.

Bruce Springsteen is strongly rumoured to be hitting the road again this year and we've heard that he'll be playing at least one show at a new entertainment complex in London's docklands.

Terence Trent D'Arby kicks off the New Year with a major American assault, followed by a European tour and possibly some British dates. Another album will be out before the end of the year.

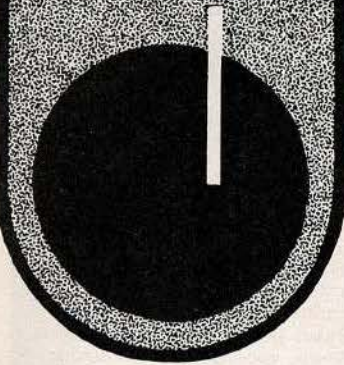
The **Beastie Boys** are currently beaver away on a new album which we understand will be heavily influenced by Donovan and the Grateful Dead, and at least one track will feature a mandolin player! It's unlikely we'll see them touring here again this year, though.

Queen are back in the studio recording another album, and Freddie Mercury will also be completing an album with Spanish opera singer **Montserrat Whatsername**. Roger Taylor will be playing dates with his new band, the Cross, and Brian May will be finishing off an album with **Anita Dobson**.

I think we can look forward to some long awaited dates from **ABC**, **Billy Idol**, **Pepsi & Shirley** and **Mick Jagger**, and watch out for **Sigue Sigue Sputnik**, back after conquering South America, along with another album from **Duran Duran**, featuring a new look slimline Simon Le Bon, and hopefully something from **Spandau Ballet**; silent for far too long. **Mel & Kim** promise a new single in February.

Paula Yates looks set to host a new television pop show called 'Wired', but it looks like 'The Roxy' will be given the chop, simply because it can't break the great British tradition of everybody watching 'Top Of The Pops' on a Thursday night.

That's all for now, folks ...

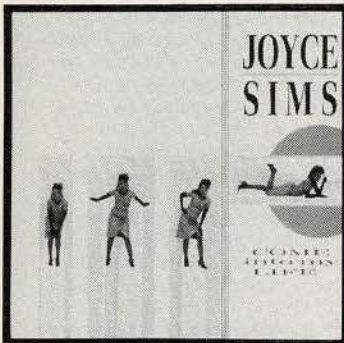


JOYCE SIMS 'Come Into My Life' (London LONLP 47)

This long-awaited debut album displays the fine vocal talent of young singer/songwriter Joyce, but it doesn't fulfil her potential. The inclusion of two mixes of her only hit to date, 'All And All', seems unnecessary, particularly as both are produced by Mantronix, whose beatbox style is dominant on most of the tracks.

In many ways, the Mantronix production suits Joyce's high-pitched, chirpy voice, but it can also be a distraction, particularly on the more down tempo tracks like 'Come Into My Life'. Which is why the excellent cover of 'Love Makes A Woman' stands out as one of the album's highlights. Unconstrained by excessive percussion, Joyce swings along freestyle with Jimmy Castor on sax and shows what she's really capable of.■■■■

Tim Jeffery



VARIOUS 'Seeds IV: Punk' (BRED 80)

The fourth in the series of compilations by Cherry Red takes punk by the studded dog collar and points the finger at those stuffy analysts out there; don't take punk so damn seriously. This album boasts rarities, one-offs and some bloody good songs. The Buzzcocks' inimitable style is captured on 'Love You More', along with the Dead Kennedys' classic 'Holiday In Cambodia' and Blitz's 'Someone's Gonna Die Tonight'. 'Seeds IV' is laced with punk's shrewd wrenching and blatant humour, as it sticks the two fingers up. Gold stars to Serious Drinking's 'Hangover', a pretty down to earth recollection of an embarrassing drunken night, and the Notsensibles' 'I'm In Love With Margaret Thatcher'. Sure you are.■■■■ for the effrontery

Lysette Cohen

DIANNE REEVES 'Dianne Reeves' (Blue Note BLJ 46906)/AUDREY

WHEELER 'Let It Be Me' (Capitol EST 2050)

Here are two divas who stand in the shadow of their genre leaders, Anita Baker and Whitney Houston.

Diane Reeves' foray into mainstream pop jazz doesn't have the impact nor the great original songs of Anita Baker, although there are some fine covers, especially Duke Ellington's 'I Got It Bad And That Ain't Good'. With top sessioners like Stanley Clarke, Herbie Hancock and Freddie Hubbard, you are guaranteed virtuoso musicianship, but Diane's voice, although jazzily elastic, doesn't grab instantly.

Ms Wheeler has come from the ranks of session singers to make this debut, overseen by Narada Michael Walden's protégé, Preston Glass, and Starpoint's Lionel Job. The catchy black pop of the first dogmatic single, 'Irresistible', is never quite matched; Audrey's voice competing with the noisy and occasionally messy production. And some of the ballads are amazingly bland — makes Whitney Houston sound meaty!■■■■ and ■■■/2

Edwin J Bernard

PIETER NOOTEN/MICHAEL BROOK 'Sleeps With The Fishes' (4AD CAD 710)

Gorgeous. If God ever chooses a soundtrack for heaven it'll be this one. Take my advice, if you buy only one album after the excess of Christmas, make it 'Sleeps...'

Managing to keep the worst excesses of previous 4AD vinyl to a minimum, Nooten (a member of Clan Of Xymox) and Brook explore the subconscious with a selection of songs that rip through your heart and refuse to let go.

From the gentle instrumental 'Several Times', through the haunting 'Suddenly' to the fascinating 'Clouds', this album soars higher than Sylvian, and caresses in a way the Cocteau Twins never have. I know it's early, but surely one of the records of the year.■■■■■■

Tony Beard

THE DAMNED 'The Light At The End Of The Tunnel' (MCA MCSP 312)

Even stodgier than last year's plum duff, 'The Light' is a well-timed retrospective turkey. A cash-in, of course.

'We've fleeced you good/Bled You dry' mutters Dave Vanian during the sloppy 'Lovely Money'. And he's not kidding! 'The Light' is the record of the CD of the video of the book of the cuddly toy... didn't they do well!!

There are some decent tunes here, like the noisy 'New Rose', but you have to look hard because these Bash Street Kids are responsible for many of this decade's worst musical abominations; 'Grimly Fiendish' should have been strangled at birth. As this record proves, old punks never die, they just make shit records.■■■

Tony Beard

WE FREE KINGS 'Hell On Earth & Rosy Cross' (DDT DISP LP10)

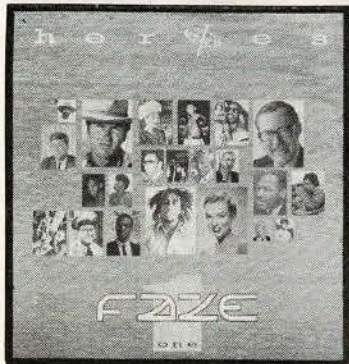
We Free Kings have been hailed by some as the Scottish Pogues. They're not. They're much better.

'Hell On Earth' is a furious blur of

folk-soaked energy; a fiddle-infested tale brimming with grotesque fables ('Scarecrow') and inspired urges ('Motorcycle Rain'). It contains a series of vicious punches aimed at anything from man's nuclear insanity, in 'Stupidity Street', to the work ethic in 'Jesus Wept'.

The Kings batter their roots, kicking tunes across the yard before ripping the rustic fabric of folk apart to expose a stark, disaffected scene. This is the pissed-off sound of Scotland, and it's wonderful.■■■■■/2

Tony Beard



FAZE I 'Heroes' (Westside LP 1)

UK hip hop is still behind US hip hop. While the Americans have worn out sexist rap, Derek B and Faze I are still obsessed about girls jumping on the jock. Overlook the blatant, near-ridiculous lyrics though, and Faze I's 'Heroes' is a fine debut LP. Stepski and Genio Jr are scrappin' on 'Dutch Cheese' and the Beastie-inspired 'Money Eater'. Produced by veteran American Dave Ogrin, the sound ranges from def scratchin' to Chuck Berry with some very unusual dance riffs in between. Now, if Brit kids would start thinking of a master plan and record what they want to and not what they think they should, there would be a few more bright stars like this on the British hip hop horizon.■■■■■/4

Malu Halasa

VARIOUS ARTISTS 'Best Of House — Megamix' (Serious BOIT 1)

In a similar vein to their earlier 'Hip-Hop '87' compilation, 'Best Of House' contains all the hottest house tracks of the past year, from Raze's 'Jack The Groove', through Duane & Co, Nitro Deluxe and House Master Boyz to the very latest Acid house of Bam Bam and Armando. But whereas 'Hip-Hop '87' gave the entire full-length or re-mixed versions of the listed tracks, here we are only treated to snatches of the same in one long megamix form. Now this may well provide an interesting diversion when tacked on to the end of an album (as in 'Hip-Hop '87') but you can't help feeling somehow cheated, even though the Bover Boys and Double Trouble have mixed the tracks down pretty well. It's just that you wish your favourite tracks would last a little longer and those you dislike disappear altogether. It smacks to me of a serious cop-out, but ■■■■■ for content anyway.

Graham Black

ETON CROP 'And The Underwater Music Goes On' (Ediesta CALC 033)

Renegade Dutch Marxists Eton Crop have finally delivered the goods. Having spent most of the decade as obscure Peel faves with an impressive mileage rate on both sides of the Iron Curtain, they've refined their quirky beatbox rock into something that might shift substantial quantities of black plastic. It's still noisy as hell, but at last they've done more than just dangle their pinkies in the tepid water of pop. Edwin's strange and wordy vocals corrupt the pristine violin melodies of deputy Cropper Suzie Honeyperson, and paint pictures of Cecil Parkinson and Catherine Deneuve galloping towards Moscow in a covered wagon while the Undertones beat out 'Teenage Kicks' on the deck of the Titanic. Weird fun.■■■■■

Charlie Dick

I, LUDICROUS 'It's Like Everything Else' (Kaleidoscope Sound KSLP 004)

Q: What do you get when you cross the Fall with Trevor Tanner of the Bolshoi?

A: I, Ludicrous.

'Electric drums and a Woolworth guitar/What a ridiculous band we are.' ('Fabulous'.)

So sings South London's very own Mark E Smith, William Hung, the self-confessed 'Scottish goalkeeper' of pop. Fusing lingering bass-lines with fuzztone guitars, this cheeky Cockney duo's debut LP boasts seven subversively humorous oratorials and one knees-up Chas 'n' Dave style track, the risible 'Are You Turning Round And Telling Me'.

Smile you bastards. Listening to 'Preposterous Tales' I nearly did.■■■■■

Tony Beard

MELI'SA MORGAN 'Good Love' (Capitol EST 2051)

Melisa Morgan's second album not only builds on her remarkable vocal stamina but also features her songwriting and production talents. The mixture of slush lyrics with glossy arrangements is sung with pure gusto. The title track, a sparkling update on her club-classic of '86, 'Fool's Paradise', sets the standard throughout, though Kashif's production on the seductively swinging 'Here Comes The Night' is the album's best moment. A couple of naff slowies interrupt the general dance flow, but on the whole 'Good Love' is fiery MOR soul with both barrels open.■■■■■

Martin Shaw

BRIAN BRAIN 'Time Flies When You're Having Toast' (Moving Target MT010)

Martin Atkins, the Brain behind Brian, and a former PIL drummer to boot, should know better — one good rhythm does not justify 45 minutes of (wasted) vinyl.

Far from being the energetic pursuit of fun, as claimed by the sleeve notes, Brain's debut LP is a dangerously repetitive drone of electronic and percussive tinkering.

'Who Hung The Monkey', 'Nature' et al are products of an empty mind. As a concept, 'Toast' is a burnt offering.■■■■/2

Tony Beard

TEST DEPT 'A Good Night Out' (Ministry Of Power/Some Bizzare 3)

The Ministry of Power has begun. If you thought Test Dept were simply metal bashers extraordinaire, think again. This hotch-potch of an LP, both live and studio work, explodes the 'tuneless

Testies' myth of old. The new single, 'Victory', featuring 'Blackadder'-style vocals from Sarah Jane Morris, is the most inspiringly pompous slab of noise you're likely to hear all week. Meanwhile, Kent NUM's Alan Sutcliffe is awarded man of the match for his searing indictment of Tory Britain in 'Generous Terms'. Brutal. ■■■■

Tony Beard

VARIOUS 'Wow What A Party' (K-TEL NE 1388)

Well, it certainly would be something of a party if this was plonked on the turntable. This is a collection of possibly the most irritating, nauseating records in existence. Consisting of four sides, Dance Party, Pop Party, Crazy Party, and Holiday Party, the tracks are exactly as you would imagine. Ranging from Russ Abbot's 'Atmosphere' to the 'Birdie Song' to 'Shout' to Black Lace's 'Agadoo', the songs go from bad to worse. With its only saving grace being the Pogues' 'Irish Rover', this has got to be the ultimate unbearable compilation. ■

Lysette Cohen

DOC POWELL 'Love Is Where It's At' (Club JABH 28)

You might not realise you know him, but if you like Luther Vandross, you've heard Doc Powell — he's an integral part of Looth's band, picks a mean guitar, and now on his solo debut proves he can sing a few notes too.

There's a nice flow and balance on the LP, stemming not just from the good Doc's own abilities but also from the fact that he's among friends of rare talent. Luther's in there singing, Marcus Miller's on it arranging a thing or two and there's

a nice band feel about the record with Powell more than comfortable in his new position centre stage.

Where Doc really comes good, though, is on a couple of guitar workouts, the first a classy trip through 'What's Going On', the second a Miller tune called 'M&M' which recalls 'Breezin'-era George Benson. The era, that is, before George discovered he could sing for money. Welcome to the spotlight, Doc. ■■■■

Paul Sexton

INTERNATIONAL RESCUE

'Leather Jacket' (Cuerain CR01)
Although International Rescue are unlikely to save the world from the advance of the hideous 'Now!...' compilations, it's nice to know that Mr Tracy and co are doing something useful.

Complete with free comic, 'Leather Jacket' is a promising debut of bleary-eyed confusion and stingray guitar-pop. Imagine a frenetic blend of Julian Cope's madness ('Flat Earth'), Richard Butler's gruffness ('Doll') and the raw chords of a young Iggy ('Love Is Building'); add some spritely guitars and a chuffing rhythm section and what have you got? A promising, if (slightly) contrived debut. If only that nice Mr Anderson would stop pulling the strings... ■■■½

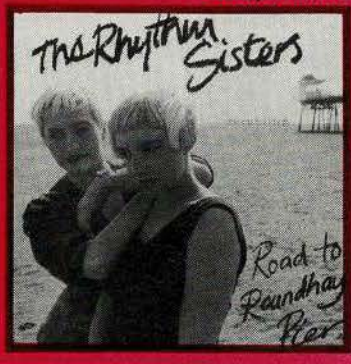
Tony Beard

ANNA DOMINO 'This Time' (Les Disques Du Crepuscule TWI 777)
THE RHYTHM SISTERS 'Road To Roundhay Pier' (Red Rhino RED LP 87)

From different points of the globe — Anna Domino lives in New York, and the Rhythm Sisters hail from Leeds — yet

both tackle the same theme: young girls in love. But there the comparisons end. Anna sings like Peter Gabriel's psychotic kid brother, while the Rhythm Sisters could be the Proclaimers' cousins. For every silvery synth that gently washes Anna's sad vocals, there's a salvo of 1-2-3-4 yee-haw! acoustic strummin' from the Sisters. Anna gets into trouble with a man on her title track, while the Rhythm Sister giggle and flirt with 'American Boys'. Cosmopolitan readers will give both. ■■■½

Henry Williams



VARIOUS ARTISTS 'Buzz' (Cat & Mouse ABBO 3)

'Buzz' brings together 10 contenders for this year's charts. All relatively unknown, the artists range from the Sugarbubes, who are the most likely to be popular this year, to Sass, who only have a demo to their name.

Those frustrated Mods the Very Things bash out 'Let's Go Out' while the Jack Rubies, one of the better live bands around at the moment, offer 'Falling', a

highlight from their recent tour.

It's also a thrill to hear the underrated Wallflowers' 'Blushing Girl, Nervous Smile' again.

Out of the 10 tracks here, only three don't cut it, which I suppose isn't bad these days. ■■■½

Simon Dine

VARIOUS ARTISTS 'Known 2 Be Down' (Positive Beat PBLPI)

A showcase album of west London hip hop, 'Known 2 Be Down' is a faint echo of rap developments in the USA. It's not that this LP lacks promise, it's just that little here hasn't been done before and, regrettably, done better.

British hip hop will always pale next to its more illustrious American exponents unless it finds its own distinctive voice. Too many of the accents, rap clichés and scratch mixes here are redolent of the Bronx, not the Harrow Road.

Still, 'Make Ya Move' by MC Flex, Kickski Love and DJ Dee rumbles along with conviction. 'First Impressions' is neatly mixed by DJ Streets Ahead and Youssef's 'All In The Brain' is suitably panoramic. ■■■½

Jim Reid

SKINNY BOYS 'Skinny & Proud' (Jive HIP C 55)

The perfect accompaniment to the Fat Boys, Connecticut's Skinny Boys are commercial suburban rap. But even they can have an edge on songs like 'This Record Is Hell'. The quick-cutting on 'Rip The Cut (Part II)' shows they've been hard at work studying the big guys from the city. Not hitsville yet, but maybe sometime soon. ■■■¼

Malu Halasa

"come to the" sideshow

with
WENDY and LISA

7" 12" & CD
VST012



FLOUR POWER



To begin *rm's* look at four names that should make a mark in 1988, **Lisa Tilston** dusts off her spurs and talks to the **Fields Of The Nephilim**. After a couple of years building up a growing and enthusiastic live following, could this be the year they put Stevenage on the map and in the charts? Field studies: **Norman Anderson**

1987 was a good year for dusting off your old cowboy hat; a good year for Europe to discover flour power; and a very good year indeed for the Fields Of The Nephilim.

Plenty of people were taken by surprise by the power and breadth of vision of their debut album 'Dawnrazor'. The rest of us simply looked smug and whispered 'I told you so'. Seven months since its release, 'Dawnrazor' hasn't been out of the independent top 20 and its grisly charm has helped spread Nephilim Fever throughout the world. Large expanses of Europe have already been contaminated, and the rest will soon be under siege.

Add to this the recent appearance of their paint-blistering single 'Blue Water', in the national charts, the sporadic revivals of their earlier classy releases, and a string of sell-out gigs in this country, and it's clear that the Nephilim are intending to leave their floury footprints on the carpet of success.

The Fields Of The Nephilim are still the most infuriating, uncompromising, thoughtful, argumentative, down-to-earth, head-in-the-clouds, provoking and profoundly loveable bunch of wind-up merchants ever to grace the pool tables of North London with their dusty presence. Having been reduced to helpless laughter on more than one occasion by their barrage of warped humour and weird logic, it's strange that some sections of the music press insist on portraying them as grim-faced purveyors of gloom with a cowboy complex.

"We're not amateurs, we're not political and we don't write anthems, so obviously the press hate us," says guitarist Paul. "They can't work us out. Carl's lyrics are his own, he doesn't have to share his opinions with anyone else."

"One woman who interviewed us had nothing to ask, she just wasn't interested. Well, it was mutual," adds fellow-guitarist Peter, hobbling around looking brave after a painful knee operation. It's this nonsense attitude that has earned the Nephilim a reputation for stand-offishness in some quarters — but certainly not with their fans. They are adored with a religious fervour that few can match.

The question of press popularity has already become irrelevant as the band consistently played to packed venues throughout the last year. Once described as the biggest cult band in the



country, anyone who was in the vicinity of London's Astoria on the night of their recent triumphant end-of-tour gig can be in no doubt of the strength of their pulling power. House records were broken. The tickets sold out minutes after the doors opened as the faithful descended upon London in their droves.

"We could sense the atmosphere as soon as we went out there," says bassist Tony. "There was a kind of hush over the crowd. It was a brilliant feeling, like we'd taken people out of themselves and they were all united."

This kind of fan worship can be disconcerting for a band who started out playing to hardcore punks and skinheads. "We never got any trouble," says Carl. "We used to get up there and hate them, grit our teeth and play at them until they couldn't handle it! Now our audience looks really young to us, but we'd never put them down when they ask for autographs or whatever, because we remember what it's like to be in their position. I can't stand them having a better time than us though!"

Some of the adulation may be due to Carl's sinister good looks and dishevelled charm, but while it's never yet hurt a band to have a sexy singer, the majority of the fans are drawn by the sheer force and exhilarating adrenalin rush of the music alone.

"Some of them haven't missed a single gig," says Tony. "They've even been to more than us, because when we've had to cancel dates they've turned up."

There's little chance of such devotion going to their heads, but they are finding it more and more difficult to lead normal lives outside the band.

"We're so used to each others' company that when we mix with people who don't understand what we're doing we tend to close up," says Carl.

"My mum asked me to peel the potatoes the other day and I went mad!" says drummer Nod guiltily.

Time is their real adversary at the moment as they're booked up for months in advance to tour and record the new album. Maybe one day they'll stop for long enough to make that film they dream of. Whether it will be called 'Lust In The Dust II' or 'Once Upon A Time In West Stevenage' I don't know, but judging by their previous excursions into video-tape it will be worth the wait. Images like Carl's 'tasteful' hanging scene in 'Blue Water' (which was cut for television) are difficult to forget. The thought of these tousled cowboys cavorting across the nation's screens is irresistible.

There, I've said it to their faces. *Cowboys*. I'm not expecting that slip of the tongue to go down too well, as the band are not usually too patient with people who mention it to them. Happily, it seems that nothing can drain the reservoirs of good humour today.

"We don't see ourselves as a bunch of cowboys. Sorry lads, couldn't resist that one!" says Tony with a laddish grin.

"When we started out we were really scruffy, and we just poured flour over ourselves to add to it," continues Carl. "We've always loved chucking flour about in the dressing room. We started doing it to wind up the headlining band as much as anything. They're all ready to go on and you brush past them, covered in flour! No, if it was only flour we'd look like Homepride men, but it's general grime . . . Fuller's earth, sand, mud . . . You could build a bridge out of us!"

Obviously when the money starts pouring in, it's not going to be spent on clothes. Apart from financing their expensive flour habit, they'd like a helicopter (to get Peter about) and the usual boys' toys. Says Carl "I'd like to have a really tasty motor, completely battered up, so everyone would think 'what a jerk, look what he's done to that car!'"

So, the Nephilim's predictions for 1988? Nod's mum will stop asking him to peel the potatoes, Paul will buy some new trousers and Tony will fix the head gasket on his car. Pete will throw out his crutches and start walking again. Somewhere along the line they might even find time to make a shit-hot new album and take the world by the throat.

"1987's been a real good piss-taking year for us. 1988's gonna be even better," promises Carl.

This is one New Year's Resolution I can't wait to see carried through.

B P M

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

BY JAMES HAMILTON

ODDS 'N' BODS

The 1988 Technics UK DJ Mixing Championships regional heats kicked off on Monday at Edinburgh's Zenatec and Tuesday at Stockton's The Mall, other dates to come being this Wednesday (Jan 6) at Manchester's Hacienda, then Mon (11) Norbury's The Sussex, Tues (12) Uxbridge Regals, Wed (13) Southampton New York New York, Mon (18) Bristol Papillon, Wed (20) Leeds Mr Craigs, Tues (26) Nottingham Ritzy, Thur (28) Portrush Traks. I'll be joining the judges at all but the deadline-clashing Wed/Thursday dates, the regional semi-finals — which'll include a rap competition — being in February. Tuesday (2) at Warrington Mr Smith's, Thur (4) Birmingham The Dome, Wed (10) Ealing Broadway Boulevard, with the UK finals Tues (16) at London's Hippodrome ... I may look large and unlikely, but do come up and say hello! ... Radio 1's Friday night dance music DJ Jeff Young has indeed moved his day job from Phonogram to A&M, while Johnny Walker has shifted within the Polygram group of labels, now doing club promotion for London and Urban,

with further A&R responsibilities for ffr (the new dance logo) ... Dancin' Danny D meanwhile also could be moving west, if he makes his mind up ... Horizon Radio has gone legit broadcasting from Marbella to the Spanish coastline on 96.2FM, starting in March — programme controller Chris Stewart is looking for seriously committed DJs' demo tapes at 1-2 Bromley Place, London W1P 5HB ... Wizards Of Rock 'Good Thang/Stone To The Bone' is already out here on Champion (CHAMP 12-60). Rhythm King having picked up Bomb The Bass 'Beat Dis' for Jan 18 release in a similar manoeuvre, merely slapping white labels on the original US pressings ... ffr's upcoming 'Acid Tracks' compilation LP has been promoted in advance by white label singles with Frankie Knuckles' terrific strangledly gospel-ish soulful semi-instrumental 120 1/2bpm 'Only The Strong Survive' (the Jerry Butler/Billy Paul oldie) flipped by Romance's moaning 120 1/2bpm 'All Dis Music' (LPSMP 1), and Jamie Principle's previously mentioned slow remake of 'Baby Wants To Ride' (FFRDJ 1), now a loping mutterer that sounds almost too slow, in 118-0bpm Club Mix, 118-118 1/2bpm House of Trix, 118 1/4-118-118 1/2-0bpm X-

Rated, and 0-118-118 1/4-0bpm Dub remixes by Steve 'Silk' Hurley ... Urban's four-tracker by James Brown, due commercially Jan 18, has the previously unavailable 0-114-115 1/4-114 1/2-117 1/2bpm 'She's The One', and much scratched 102 3/4-104 1/2-102 3/4-105-103 3/4-103 1/2bpm 'Funky President', 0-95 1/2-96-95 1/2-95-96 3/4-98-98 3/4 ('hit it')-100 1/2 ('aint' it funky)-101 1/2-99-100 1/2-101 1/2bpm 'Funky Drummer', loop edited 98 3/4-0bpm 'Funky Drummer (Bonus Beats)' — yup, I just love bpm-ing rare grooves! ... Derby's Submission label owning def dude, Graeme Park, has promoted a superior house double-sider by Groove, with two 116 1/2bpm mixes of 'Dancing And Music' plus 119 3/4bpm Electro Jack and 119 3/4bpm jazzy mixes of 'Submit (To The Beat)', out late January ... T-Coy 'I Like To Listen' is in a calmer 118-0bpm MP Remix and gently percussive 117 1/2bpm Nude House Mix on white label (deConstruction NSMR 6242), Pet Shop Boys 'Always On My Mind' is in a poundingly unsubtle Hi-NRG 124 1/2-0bpm Remix helped by Phil Harding (Parlophone 12RX 6171), while the Beatmasters & Cookie Crew 'Rok Da House' has been reissued to meet northern demand in its hurriedly chanted (0-

123 1/2-0bpm original mix (Rhythm King LEFT RIGHT) flipped by Ivan Ivan's much tighter but less engaging new 122 1/2bpm US Remix and piano jangled 123 1/2-0bpm Dub (to be followed next week by a more London-orientated Demolition Mix) ... Krush have a "Remix Mark 2" due too ... TV commercials for the Brook Street Bureau and The Observer, amongst others, have soundtracks by the Beatmasters ... US chart success, with consequent UK TV exposure by Jonathan King and Casey Casem, has caused the reissue of Pretty Poison 'Catch Me (I'm Falling)' (10 Records TENT 187), bright Shannon-esque girl group pop that's featured in the 'Hiding Out' film ... Seeborn & Puma's backing track is the Headhunters' 'If You've Got It You'll Get It' ... JC Reid (Brighton Club Savannah) finds the JAMS 'Downtown' and Middle Of The Road 'Chirpy Chirpy Cheep Cheep' synch together perfectly! ... 'Downtown' in its video version is presumably the seven inch mix, with a Scottish accented gospel lyric which greatly lessens its impact as a house record — I have Neil Fincham (Edinburgh Styx) to thank for the info that the Justified Ancients Of Mumu are basically Glasgow's Bill Drummond,

and Neil plus others to thank for kindly sending me copies of 'Whitney Joins The JAMS', which in the inevitable way of these things I actually found for myself immediately after saying I didn't have it! ... DJ Pierre (that's D. Jean-Pierre rather than Disc Jockey Pierre) apparently is the common link between Fantasy Club 'Mystery Girl', Pierre's Fantasy Club 'Fantasy Girl', and Phuture 'Acid Trax' ... Gullivers moved to its new club premises in Soho's Ganton Street a couple of days late in the end, which meant that the Mayfair site stayed open a week longer — although the "final" night remained as announced, Fatman Graham Canter making a brief emotional appearance, before I played 50 minutes of all the great dichés ... Steve Jerome — who usually recorded as just Jerome — sadly died of a heart attack before Christmas, aged only 35 ... PWL produced singles for some reason suddenly all seem to be pressed in blue vinyl ... Les Adams' most frequent cry while tape editing in his tiny studio is "Where's the chingraph?" — it's always on the keyboards! ... 1988 is a brand new year, so let a man come in and do the funky popcorn. YOU KNOW WHAT I'M SAYIN'?

VANDROSS

LUTHER

ANDROSS

NEW SINGLE

GIVE ME THE REASON

7" b/w Never Too Much. 12" b/w She's So Good To Me/
Never Too Much/You're The Sweetest One.

10" double groove b/w Never Too Much/Bad Boy/Having A Party.

Produced by Luther Vandross for Vandross Ltd.

DPA
CBS

LUTH 5/TS/QTS

Epic

OUT NEXT
WEEK



PUBLIC ENEMY 'Bring The Noise' was actually added in its original version to a very few copies of 'Rebel Without A Pause' a month ago, but is now in two different new 109bpm remixes, the **Noise Version (U2 Def Jam 44 07545)** being more fully fleshed and exciting than the the UK-issued **No Noise Version (Def Jam 651335 6)**, the latter backed more simply by the strutting arrangement of the No Noise Instrumental that's common to both. We also get their guitar yowled languidly rolling 96bpm 'Sophisticated', the import retaining its original coupling which has just been released separately here, **THE BLACK FLAMES 'Are You My Woman?'** (Def Jam 651334 6), a lurching 101½bpm good modern adaptation of the old Temptations-type vocal group style, flipped less appealingly though by someone else's ramblingly dated song from the 'Less Than Zero' film.

HOT VINYL

SWEET TEE 'I Got Da Feelin' (Cooltempo COLX 160) Hurby Luv Bug-produced brilliant 110½bpm female rap hinged on James Brown's 'Cold Sweat', with Betty Wright's 'Clean Up Woman' influencing the flip's 100½-0bpm 'It's Like That Y'All'.

JERMAINE STEWART 'Say It Again (Extended Remix)' (10 Records TENR 188) Phil Harding's excellent jiggy 0-95½bpm go-go hip hop mix starts in two-year-old-sounding Mantronix/Full Force style before the soulfully plaintive song eventually sways attractively through it with really grabbing effect, a potential smash (except the existing seven inch mix is dreadful).

SPOONIE GEE 'I'm All Shook Up' (US Tuff City TUF 128023) Teddy Riley-produced dynamite jiggy James Brown-based 100½bpm rap quoting briefly at times from Elvis Presley's 'All Shook Up', with a misleadingly titled though 'Set It Off'-ish instrumental 108bpm 'Godfather House Mix' flip.

BIG DADDY KANE 'Raw', (US Prism PS 2016) Marley Marl-produced fast talking nervy 109½-109½bpm rap jitterer cutting in Bobby Byrd, James Brown and the JB's with the same screech noise as Public Enemy (DubApella too).

COLDCUT featuring Plastic Man & The Plastic People 'Doctor In The House' (Ahead Of Our Time HOTHED 102) Messrs Black + More create a Krush-ish strong chugging 0-117½-0bpm groove pumped up by the usual surfeit of scratched and sampled stuff, more house than hip hop (less elaborate instrumental flip). Can you take care of it?

BRICK 'DAZZ (The Def Mix)' (US Magic City Records MCR-BR-1) Much smoothed out largely

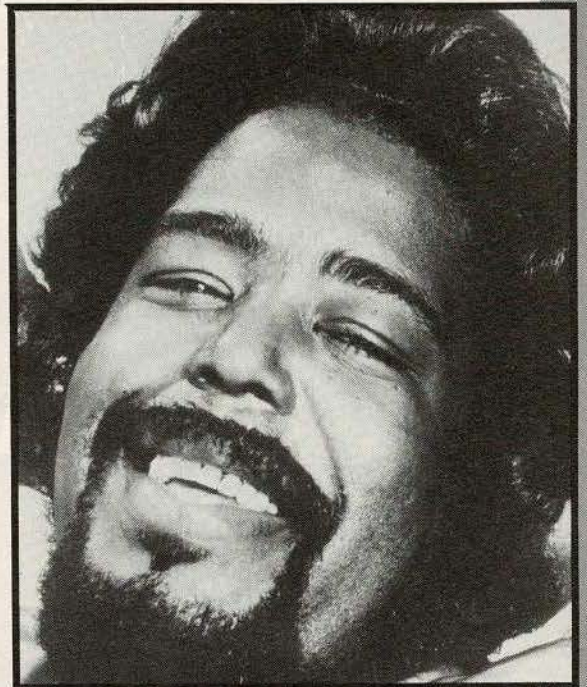
unrecognisable jittery 0-108½-108-0bpm Latin Rascals remix of the 11 year-old Disco-JAZZ classic, closer to the way it was in their more jaggedly driving and probably preferable 0-108½-108-108½-0bpm Original Remix flipside.

VARIOUS 'House Beats I' (Warrior Records WRLP 001, via Pinnacle) Handy compilation LP of previously unreleased UK house acts, with the excitingly scratching chattery 121¼-122½-0bpm **LOVE EXPLOSION** 'Pump House', nervy hip hop-house 124-120½bpm **DJ MUHAMMAD ALLAH** 'Wiggle And Waggle', JB-cut bounding (0-120bpm **JACK FACTORY** 'Jackin' James', atmospherically jangling 123¼-0bpm **DIMENSION** 'Power House', bubbling 122¼-0bpm **GROOVE** 'Dancing And Music' (not the separately promoted mix), acid 120½bpm **THE CAUCASIAN KID** 'Jackin' Confusion', vocally nagging 121½bpm **THE ROCKING FORCE** 'You're Not Changing', loping 121½-0bpm **THE BROTHERHOOD OF HOUSE** 'Sucker For The House', cooing 120¾bpm **THE SISTERS 'D'** 'Find The Key', NRG-etic (0-122¼-0bpm **NEW CHAPTER** 'Let's All Dance The House'.

LIVING IN A BOX 'Love Is The Art' (Chrysalis LIBX 4) Soulfully moaned jittery cantering 121¼bpm house bouncer, strong as that but possibly not enough of a song to cross over.

TERRI JONES 'Take Me I'm Yours' (US JasStar Records JS-1002) Soulfully warbled good skipping house bouncer for New Jersey, in 117½bpm Radio/Instrumental, 117½bpm Club Dub/Bonus Mixes.

THE MICROPHONE PRINCE 'Memory Lane' (Magnetic Dance MAGDT 11) Dennis Edwards' 'Paid In Full' bassline-based good 96½ (0-)bpm rap, stronger than the A-side 96½bpm 'Rock House' retread of the Commodores' 'Brick House',



BARRY WHITE 'Never Never Gonna Give You Up (Mammoth Mix)' (Club JABX 59) Paul Hardcastle re-mixed and overdubbed 0-87½-87½-87½-0bpm bumpy revamp of romantic Barry's classic swayer, his second hit from exactly 14 years ago (new shorter 0-87½bpm Extended Version too), flipped by the attractively orchestrated languidly doodling 92¾/46¼-92½-91¼-91¼-91¼-91¼-91¼-91¼bpm 'September When I First Met You'.

but sadly lacking his brilliant 'Hound Dog' (so buy American if you can).

WALTER BEASLEY 'I'm So Happy' (Urban URBX 14) Pleasant 'I Found Lovin'-ish 97bpm soulful chunky jogger with this music professor's own jazzy sax, especially on the flip's skipping instrumental (0-116½bpm 'Jump On It'.

JEROME 'SECRET WEAPON' PRISTER AND OUTPUT 'Say You'll Be' (Sure Delight SDT 4, via Jet Star/EMI) Davy D-produced gently soulful (0-107-106½-106½-106½-106½-108bpm jogging duet, as suspected a sneaky nagger that did end up a real "grower" in London on import.

CONTINUES OVER ▶

BOURGEOIS TAGG

I DON'T MIND AT ALL

OUT NOW THE TOP 40 U.S. SMASH! 7" & 4 TRACK 12"



B P M

CONTINUED

117½bpm sharply jittering funk snapper by a sometime member of Cameo.

ULTIMATE III 'I Need Some Money' (US Sutra SUD 071) Sparse fast talking jittery 0-104½bpm undulating rap with a minimal 'For The Love Of Money' bassline, plus a rather limp roughly sung, more than rapped, 0-99-0bpm remake of the Jackson 5's 'I Want You Back'.

COUSIN RACHEL 'You Give Me So Much' (Supreme Records SUPET 121) 'Mr Sleaze'-style girls chanted bubbling 102½-102½bpm jiggler with muted trumpet and the 'Roadblock' beat, but not its intensity (possibly harder Dub Mix).

THE JURY 'Thank You' (US Culture Shock Records CS-12-2201) Tugging jittery 0-96½-96½-0bpm rap retreat of Sly & The Family Stone's ultra-funky 1970 US number one, 'Thank You' (Falettinme Be Mice Elf Agin)' (93bpm 'Cooling' too).

LISA MITCHELL 'Rescue Me' (US Jump Street JS-1013) Jerkily flowing 119½bpm New York "garage" leaper (not the Fontella

Bass oldie), probably thought of here as house.

IMAGINATION 'Instinctual' (RCA PT 41698) Arthur Baker and Paul Gervitz-created, Phil Harding-mixed, murkily churning 0-115bpm Living In A Box-ish groove with not much actual song cutting through the Jack Lee Freak Mix and Borough Dub Dub Mix (stronger pop edit).

TURNTABLE TERROR TRAX VOLUME 4 'Jammin' (US Bassment Records BM-0081) Craig Bevan's latest instalment is a sparsely burbling 120½bpm New York house instrumental flipped by the more urgent 122½bpm 'Pain (Feel It)', both in two mixes, neither that special.

RAY PARKER JR with NATALIE COLE 'Over You' (Geffen Records GEF33T) Slow starting 37-74-0-74bpm attractive radio ballad, flipped by Ray's solo wriggly Marvin Gaye-ish 100bpm 'Lovin' You'.

POINT 3 FM 'So Delicious' (Now & Forever FNWT 1, via Westside Records) Guys harmonised 105½bpm meandering wriggly jitterer carefully crafted for

the London soul crowd.

TERRY BILLY 'Don't Lock Me Out' (US Atlantic 0-86623) Hauntingly pitched girl sung 110bpm wriggler extraordinarily similar to Joyce Sims' 'All And All' (in four mixes).

L.A. MIX 'Don't Stop (Jammin') (The Brutal Remix) (German BCM Records BC 12-2059-40) Smoother 114½bpm remix with some Nitro DeLuxe influence in the busier underlying rhythm jitter, created exclusively for Germany.

ORIGINAL SOUNDTRACK 'Penitentiary III' (RCA PL86663) Consistently selling various artists LP, its hottest tracks unlikely to be singles, the sultry jiggly jogging 91½bpm **YARBROUGH & PEOPLES** 'Special', huskily impassioned rolling (0-)105½bpm **LARUE** 'Can't Let It Go', jerkily jogging 0-104bpm **GAP BAND** 'Sweeter Than Candy', snappily whipping (0-) 120bpm **MIDNIGHT STAR** 'Do The Prep'.

ADONIS and the Endless Poker 'The Poke (Jackmaster Mix)' (DJ International Records DJINT 1,

via Westside Records) Sharply "sizzling" noisy 118½bpm acid house jitterer with disjointed shouts and monotonous momentum (sparse 0-118½bpm B-side mix).

RAZE 'Caught U Cheatin' (Champion CHAMP 12-58) Chunkily loping routine 118bpm synthesised instrumental (the group's Darryl Pandey-ish new vocalist Keith Thompson growling on the 117½bpm seven inch version, included only on promo 12 inch), flipped by the old (0-)121½bpm 'Jack The Groove (Extended House Mix)'.

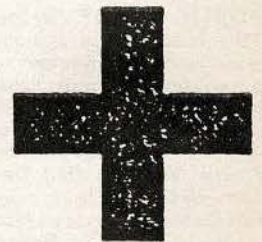
ATLANTIC STARR 'Let The Sun In (Extended Version)' (Warner Bros W8145T) Somewhat sombre (0-)105½-0bpm rolling tuggler remixed by Bruce Forest, much more for soul than pop crowds.

THE CHOSEN TWO 'This Is Talent' (US Rohit Records RR-12-44001) Good tense 103½bpm rap 'n' scratch with some of the obligatory JB (95½bpm 'Yo Swift' and 78bpm 'Ex Girl', plus instrumentals too).

JUST-ICE 'Kool & Deadly

(Justicizms) (US French Records LPRE-5) Fascinating reggae-accented rap LP in which his all important voice carries (and often creates) the beat, with the explicitly started powerful but almost backing less 0-87-0bpm 'The Original Gangster Of Hip Hop', reggae 92-0bpm 'Moshitup', "live" effect 0-88½-0bpm 'Kool & Deadly', sombre strolling 86½bpm 'On The Strength', angry 95½bpm 'Freedom Of Speech', 0-89-0bpm 'Booga Bandit Bitch'.

CHARLIE SINGLETON and Modern Man 'Nothing Ventured: Nothing Gained (Silly Dance Remix)' (Epic NV T1) Larry Blackmon-mixed routine US-aimed



MAMMOTH

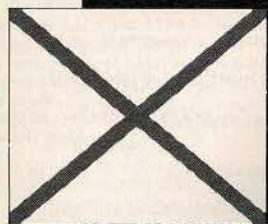
Barry White: Never, Never Gonna Give You Up. Paul Hardcastle Remix. Big! 7" & 12" Out Now



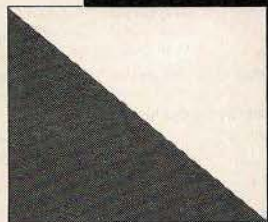
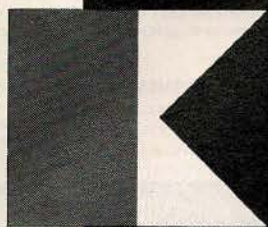
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GLADYS KNIGHT AND THE PIPES



LOVE OVERBOARD



Out now on 7" and 12" (s.o.s. mix)

Produced by Reggie and Vincent Calloway
Executive Producers: Gladys and Bubba Knight

MCA RECORDS

BLACK DANCE

TW LW

1	1	LIGHTEN UP < I JUST CAN'T STOP DANCIN' > (JAZZY JOYCE DUB MIX)/TIGHTEN UP < I JUST CAN'T STOP DANCIN' > (REMIX) Wally Jump Jr & the Criminal Element	Breakout 12in
2	3	COME INTO MY LIFE/LIFETIME LOVE-ALL AND ALL (SIMON HARRIS MEGAMIX)	Joyce Sims London 12in
3	2	CRITICIZE (REMIX/CRITICAL MIX) Alexander O'Neal	Tabu 12in
4	10	HOUSE ARREST (BURN DOWN THE HOUSE MIX)/JACK'S BACK (TO FRONTLINE MIX)	Cooltempo 12in
5	8	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL Sweet Tee	Chrysalis 12in
6	15	JINGO (UK HOUSE MIX I/LA CASA DE JUEGO MIX) Jellybean	Chrysalis 12in
7	4	WHO FOUND WHO (US CLUB MIX) Jellybean featuring Elisa Fiorillo/THE REAL THING (EL BARRIO MIX/HOT SALSA DUB) Jellybean featuring Steven Dante	Chrysalis 12in
8	6	REBEL WITHOUT A PAUSE/INSTRUMENTAL Public Enemy	Def Jam 12in
9	5	PAID IN FULL (THE COLDCUT REMIX) Eric B & Rakim	Fourth & Broadway 12in
10	19	SOMETHING JUST AIN'T RIGHT/I WANT HER/MAKE IT LAST FOREVER/DON'T STOP YOUR LOVE/RIGHT AND A WRONG WAY Keith Sweat	Vintertainment LP
11	14	DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX) Ten City	Atlantic 12in
12	13	HOW YA LIKE ME NOW (EXTENDED MIX) Kool Moe Dee	Jive 12in
13	16	HEROIN (CLUB VERSION)/KING HOUSE HEROIN Black Britain	10 Records 12in
14	11	SO EMOTIONAL (SHEP PETTIBONE EXTENDED REMIX) Whitney Houston	Arista 12in
15	20	PLAY IT KOOL/UGLY PEOPLE BE QUIET! Cash Money and Marvellous	US Sleeping Bag Records 12in
16	41	GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX) Bam-Bam	US Westbrook Records 12in
17	9	I WON'T CRY (THE RARE BLOCK MIX) Glen Goldsmith	RCA 12in
18	21	FEMALES (GET WHAT WE WANT/COOKIE MONSTER JAM MIX) Cookie Crew	Rhythm King 12in
19	7	BRING THE NOISE Public Enemy	US Def Jam 12in
20	—	BRING THE NOISE (NOISE VERSION)/(NO NOISE INSTRUMENTAL) Public Enemy	US Def Jam 12in
21	37	IF YOU CAN DO IT: I CAN TOO!! Meli'sa Morgan	Capitol 12in
22	12	HOUSE ARREST (THE BEAT IS THE LAW)/JACK'S BACK Krush	Fon/Club 12in
23	26	THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX) Michael Jackson	Epic 12in
24	25	MY ARMS KEEP MISSING YOU (THE NO L MIX)/WHEN I FALL IN LOVE Rick Astley	RCA 12in
25	17	SHUT UP ALREADY! (FIERCE MIX/PIANO DUB) Pulse	Urban 12in
26	38	PACK JAMMED (WITH THE PARTY POSSE) (WRIT MIX) Stock Aitken Waterman	Breakout 12in
27	52	DOWNTOWN (CLUB MIX) the JAMs (Justified Ancients of Mu Mu)	KLF Communications 12in
28	23	LET'S BE LOVERS TONIGHT (EXTENDED DANCE REMIX) Sherrick	Warner Bros 12in
29	28	I LIKE TO LISTEN/DA ME MAS/CATALONIA T-Coy	deConstruction Records 12in
30	34	GOOD LOVE/I STILL THINK ABOUT YOU Meli'sa Morgan	Capitol LP
31	30	CHRISTMAS IN HOLLIS Run-DMC	London/Profile 12in
32	36	KEEP 'EM STEPPIN' Non-Stop/I GOT AN ATTITUDE/HIT 'EM WITH THIS Antoinette/I AM DOWN Salt-n-Pepa/LET THE DRUMMER GET ILL Super Lovers/CONTACT SPORT The Mau-Mau Clan Overlords (Hurdy's Machine)	US Sound Check Records LP
33	81	DO IT (CLUB MIX) 2 Bad 2 Mention	Intouch 12in
34	18	THERE AIN'T NOTHING LIKE SHAGGIN' the Tams	Virgin 12in
35	29	HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX) T-Cut-F	Kool Kat 12in
36	46	I WANT HER (EXTENDED VERSION) Keith Sweat	US Vintertainment 12in
37	32	BLACK INK MIX (PARTS 1/3/2) Blackjack	Champion 12in
38	50	MEMORY LANE/ROCK HOUSE the Microphone Prince	Magnetic Dance 12in
39	—	THE POKE (JACKMASTER MIX) Adonis and the Endless Poker	DJ International Records/Westside Records 12in
40	42	I'M ALL SHOOK UP/GODFATHER HOUSE MIX Spoonie Gee	US Tuff City 12in
41	78	LOVE IS THE ART Living In A Box	Chrysalis 12in
42	33	PACK JAMMED (WITH THE PARTY POSSE) Stock Aitken Waterman	Breakout 12in
43	63	GOOD THANG-STONE TO THE BONE Wizards Of Rock	Champion 12in
44	—	HOUSE NATION-GIRLS CAN JAK TOO/AULD LANG SYNE Mad Jocks featuring Jokmaster BA	Debut 12in
45	22	FEMALES (GET ON UP) Cookie Crew	Rhythm King 12in
46	39	THAT'S THE WAY I CUT DJ Todd I	US Cut Up! TBO Sound 12in
47	—	FAMILY MAN (ARTHUR BAKER REMIX) Fleetwood Mac	Warner Bros 12in
48	35	WHENEVER YOU NEED SOMEBODY (LONELY HEARTS MIX) Rick Astley	RCA 12in
49	57	HEAVY VIBES (LES ADAMS REMIX) Montana Sextet	10 Records 12in
50	45	LET'S GET JAZZY (JAZZY THING/MY THING) Flightt	US TMT 12in
51	51	REBEL BEATS Pan Trax (Public Enemy bootleg mix)	12in bootleg
52	—	BRING THE NOISE (NO NOISE VERSION)/(NO NOISE INSTRUMENTAL) Public Enemy	Def Jam 12in
53	73	STRETCHIN' THE PIECES (CLUB MIX) the CCR Crew	CCR 12in
54	82	WHERE'S MY LOVE GONE (CLUB MIX) Marvin Springer	CCR 12in
55	43	I'M SO HAPPY (12" REMIX) Walter Beasley	US Polydor 12in
56	53	POUR IT ON (CREAMY HOUSE MIX) Mason	US Elektra 12in mailing list promo
57	24	PAID IN FULL (DEREK B'S URBAN RESPRAY) Eric B & Rakim	Fourth & Broadway 12in
58	91	ONLY THE STRONG SURVIVE Frankie Knuckles	ffrr 12in white label
59	48	BEAT DIS (EXTENDED DIS) Bomb B The Bass	US Mister-Ron Records 12in
60	re	COMMUNICATE (FREDDY BASTONE CLUB MIX) Full House	Epic 12in
61	—	DAZZ (THE DEF MIX) Brick	US Magic City Records 12in
62	64	BABY WANTS TO RIDE (REMAKE) Jamie Principle	ffrr 12in white label
63	—	NEVER GIVIN' UP ON YOU John Paul Barrett	Westside Records 12in
64	54	LET'S START LOVE OVER (EXTENDED) Miles Jaye	Fourth & Broadway 12in
65	61	SPECIAL Yarbrough & Peoples/CAN'T LET IT GO La Rue ('Penitentiary III')	RCA LP
66	55	WHEN I FALL IN LOVE Nat 'King' Cole	Capitol 12in
67	67	THEY CALL ME PUMA Seeborn & Puma	US Select 12in
68	—	SO DELICIOUS Point 3 FM	Now & Forever 12in
69	—	RAWW Big Daddy Kane	US Prism 12in
70	—	DON'T STOP (JAMMIN') (THE BRUTAL REMIX) LA Mix	German BCM Records 12in
71	—	THIS IS TALENT the Chosen Two	US Rohit Records 12in
72	44	BACK IN MY ARMS (HOUSE MIX) Chris Paul	Syncopeate 12in

73	re	I'M TIRED OF GETTING PUSHED AROUND/MAKE IT FUNKY Two Guys A Drum Machine	London 12in
74	—	LET THE SUN IN (EXTENDED REMIX) Atlantic Starr	Warner Bros 12in
75	—	SHE'S THE ONE/FUNKY PRESIDENT (PEOPLE IT'S BAD)/FUNKY DRUMMER James Brown	Urban 12in white label
76	—	NEVER NEVER GONNA GIVE YOU UP (MAMMOTH MIX)/SEPTEMBER WHEN I FIRST MET YOU Barry White	Club 12in
77	58	GREEDY 'G' (ORIGINAL MIX) Brentford Allstars	Studio One 12in
78	59	GHOST HOUSE (THE HAUNTED HOUSE MIX) the House Engineers	Syncopeate 12in
79	85	TAKE ME I'M YOURS Terri Jones	US JasStar Records 12in
80	100	LET ME BE THE ONE (EXTENDED REMIX/CROSSOVER MIX) Exposé	Arista 12in
81	—	KICK OUT THE JAMES Floormaster Squeeze ('Hot Plate 1')	Ahead Of Our Time 12in EP
82	re	LOVE CHANGES (with Meli'sa Morgan)/LOVING YOU ONLY Kashif	Arista LP
83	75	CAUGHT U CHEATIN' Raze	Champion 12in
84	98	NOTHING VENTURED: NOTHING GAINED (SILLY DANCE REMIX) Charlie Singleton and Modern Man	Epic 12in
85	—	JACKIN' JAMES Jack Factory/DANCING AND MUSIC Groove/POWERHOUSE Dimension	Warrior Records LP
86	40	THAT GREASY BEAT Matt Black + the Coldcut Crew/BEATS + PIECES (MO' BASS REMIX) Coldcut featuring Floormaster Squeeze	Ahead Of Our Time 12in
87	—	LOVE IT (A COLDCUT MIX) Society	Big Life 12in
88	—	LOVE OVERBOARD (S.O.S. MIX) Gladys Knight And The Pips	MCA Records 12in
89	77	SAY YOU'LL BE Jerome 'Secret Weapon' Prister and Output	Sure Delight 12in
90	—	DON'T LEAD ME (MEDUSA'S HOUSE MIX) House Master Baldwin featuring Paris Grey	US Future Sound Records 12in
91	71	GIRLS CAN JAK TOO (DANCE MIX/HOUSE MIX) Zuzan	Supreme Records 12in
92	95	THE ORIGINAL GANGSTER OF HIP HOP/MOSHITUP Just-Ice	US Fresh Records LP
93	84	DON'T LOCK ME OUT Terry Billy	US Atlantic 12in
94	87	UNTITLED BOOTLEG MIXES the Scam	12in bootleg
95	—	I NEED SOME MONEY/I WANT YOU BACK Ultimate III	US Sutra 12in
96	66	AND SO IT GOES Ex-Sample	US Wide Angle 12in
97	—	IN THE CITY Master C&J featuring Liz Torrex	US State Street Records 12in
98	86	NO QUESTIONS, NO ANSWERS (THE LONDON MIX/THE B-BOY MIX/REMIX IN A YANKNE STYLE) Rosaline Joyce	Jam Today 12in
99	76	MOVE (RUDE BOY MIX) John Rocca	CityBeat 12in
100	re	IT'S MY TURN Dezo Daz featuring DJ Slip	US Techno Hop Records 12in

POP DANCE

TW LW

1	2	ALWAYS ON MY MIND Pet Shop Boys	Parlophone 12in
2	7	WHO FOUND WHO Jellybean with Elisa Fiorillo	Chrysalis 12in
3	4	TIGHTEN-UP I JUST CAN'T STOP DANCING Wally Jump Jr And The Criminal Element	A&M Breakout 12in
4	9	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU Rick Astley	RCA 12in
5	1	NEVER CAN SAY GOODBYE the Communards	London 12in
6	11	GTO Sinitta	Fanfare 12in
7	3	CRITICIZE (REMIX) Alexander O'Neal	Tabu 12in
8	21	JINGO (UK HOUSE MIX I) Jellybean	Chrysalis
9	14	THE WAY YOU MAKE ME FEEL Michael Jackson	Epic 12in
10	5	SO EMOTIONAL (SHEP PETTIBONE REMIX) Whitney Houston	Arista 12in
11	—	HEAVEN IS A PLACE ON EARTH Belinda Carlisle	IRS 12in
12	8	THE REAL THING Jellybean featuring Steven Dante	Chrysalis 12in
13	26	COME INTO MY LIFE Joyce Sims	London 12in promo
14	12	PAID IN FULL (THE COLDCUT REMIX) Eric B & Rakim	Fourth & Broadway 12in
15	19	PACK JAMMED (WITH THE PARTY POSSE) Stock Aitken Waterman	A&M Breakout 12in
16	27	CHILDREN SAY Level 42	Polydor 12in
17	15	THE LOOK OF LOVE Madonna	Sire 12in
18	—	HOUSE ARREST (THE BEAT IS THE LAW) Krush	Club 12in
19	16	SHO' YOU RIGHT (REMIX) Barry White	A&M Breakout 12in
20	13	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA 12in
21	17	VOYAGE VOYAGE Desireless	CBS 12in
22	20	KISS Total Contrast	London 12in
23	32	SAVIN' MYSELF (HOT LINE REMIX) Eria Fachin	Nightmare 12in
24	—	TOUCHED BY THE HAND OF GOD New Order	Factory 12in
25	6	DINNER WITH GERSHWIN Donna Summer	Warner Bros 12in
26	24	I WON'T CRY (RARE BLOCK GROOVE) Glen Goldsmith	RCA 12in
27	22	GOT MY MIND SET ON YOU George Harrison	Dark Horse 12in
28	—	ANGEL EYES Wet Wet Wet	Precious Organisation 12in
29	28	FEMALES (GET ON UP) Cookie Crew	Rhythm King 12in
30	30	SPOTLIGHT/HOLIDAY/EVERBODY/INTO THE GROOVE (REMIXES) Madonna	Sire LP
31	23	LOVE IN THE FIRST DEGREE (JAILERS MIX) Bananarama	London 12in
32	40	I CAN'T HELP IT Bananarama	London 12in
33	37	MY BABY JUST CARES FOR ME Nina Simone	Charly 12in
34	10	I WANT TO BE YOUR PROPERTY (STREET LATIN WOLF MIX) Blue Mercedes	MCA 12in
35	18	CHINA IN YOUR HAND T'Pau	Siren 12in
36	—	HEROIN Black Britain	10 Records 12in
37	38	REBEL WITHOUT A PAUSE Public Enemy	Def Jam 12in
38	25	JACK MIX IV Mirage	Debut 12in
39	24	I WON'T CRY (RARE BLOCK GROOVE) Glen Goldsmith	RCA 12in
40	—	WHEN I FALL IN LOVE Nat 'King' Cole	Capitol 12in

● **BLACK DANCE**
 ● **YEAR END US ALBUMS**
 ● **POP DANCE**
 ● **HI-NRG**

● W/E JANUARY 9, 1987

H I — N R G

TW LW

1	1	SAVIN' MYSELF (BLASTER MIX)/(HOT LINE REMIX) Eria Fachin	Saturday 12in
2	4	THIS GIRL'S BACK IN TOWN Raquel Welsh	US Columbia 12in
3	13	ALWAYS ON MY MIND (EXTENDED DANCE VERSION) Pet Shop Boys	Parlophone 12in
4	8	HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION) Belinda Carlisle	Virgin 12in
5	3	VOYAGE VOYAGE (EXTENDED VERSION) Desireless	CBS 12in
6	2	NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX) the Communards	London 12in
7	19	SATISFY MY DESIRE (ALL NIGHT REMIX) Havana	Nightmare 12in
8	5	COME BACK AND STAY Bad Boys Blue	German Coconut 12in
9	10	COULD THIS BE LOVE Fun Fun	Italian X-Energy 12in
10	18	GTO (MODINA'S RED ROARING MIX) Sinitta	Fanfare 12in
11	9	YOU'RE MY RAINBOW Hazell Dean	US Disconet 12in
12	6	NO WIN SITUATION Evelyn Thomas	Nightmare 12in
13	14	HOUSE OF THE RISING SUN Bona-Riah	Rise Records 12in
14	23	O L'AMOUR Dollar	London 12in
15	11	BACK TO YOU Crystal In The Pink	Canadian Power 12in
16	33	IF YOU LOVE SOMEBODY (REMIX) Barbara Doust	Canadian Power 12in
17	15	I'M BEGGIN' YOU (PHIL HARDING INSTRUMENTAL REMIX) Supertramp	A&M 12in
18	22	I CRY FOR YOU Shy Rose	US JDC 12in
19	16	WASTED NIGHTS Croisette	Nightmare 12in
20	7	CRY OUT IN THE NIGHT Amanda Lucci	Rise Records 12in
21	17	TURNING MY BACK AND WALKING AWAY Carol Jiani	Nightmare 12in
22	20	(I DON'T KNOW IF YOU'RE) DEAD OR ALIVE Claudja Barry	US Disconet 12in
23	27	A LA VIE A L'AMOUR Jackie Quartz	Dutch CBS 12in
24	39	BOYS Sabrina	Italian Flavour 12in
25	30	DON'T STOP Rose	Italian Flea 12in
26	26	SKY HIGH (LES ADAMS REMIX) Jigsaw	Splash 12in
27	Re	UNDERCOVER LOVER T-Arc	German ZYX 12in
28	21	THESE ARE BRIGHTER DAYS Barbara Lennington	Nightmare 12in
29	24	FIGHTING FOR OUR LIVES People Like Us	Passion 12in
30	—	MY ARMS KEEP MISSING YOU Rick Astley	RCA 12in
31	35	PERFECT LOVE Linda Jo Rizzo	German ZYX 12in
32	29	SPECIAL LOVE Attack featuring Sisley Ferré	Dutch Hot Sound 12in
33	25	THIS IS A HAUNTED HOUSE Midnight Sunrise	Nightmare 12in
34	12	LOVE IN THE FIRST DEGREE (JAILERS MIX) Bananarama	London 12in
35	Re	SO CLOSE TO HEAVEN Chip Chip	Italian Flea 12in
36	28	I CAN'T HELP IT (CLUB MIX) Bananarama	London 12in
37	38	AMERICAN LOVE (PASSION REMIX) Rose Laurens	Passion 12in
38	—	TURN IT UP Michael Davidson	Sire 12in
39	Re	CHINA BLUE Fancy	German Metronome 12in
40	—	IN 100 YEARS Modern Talking	German Hansa 12in

Compiled by James Hamilton/Alan Jones

YEAR END US ALBUMS

1	SLIPPERY WHEN WET Bon Jovi	Mercury
2	GRACELAND Paul Simon	Warner Brothers
3	LICENSED TO ILL Beastie Boys	Def Jam
4	THE WAY IT IS Bruce Hornsby And The Range	RCA
5	CONTROL Janet Jackson	A&M
6	THE JOSHUA TREE U2	Island
7	FORE Huey Lewis And The News	Chrysalis
8	NIGHT SONGS Cinderella	Mercury
9	RAPTURE Anita Baker	Elektra
10	INVISIBLE TOUCH Genesis	Atlantic
11	TRUE BLUE Madonna	Sire
12	THE FINAL COUNTDOWN Europe	Epic
13	LOOK WHAT THE CAT DRAGGED IN Poison	Enigma
14	BACK IN THE HIGH LIFE Steve Winwood	Island
15	DUOTONES Kenny G	Arista
16	WHITESNAKE Whitesnake	Geffen
17	THIRD STAGE Boston	MCA
18	DANCING ON THE CEILING Lionel Richie	Motown
19	GIVE ME THE REASON Luther Vandross	Epic
20	JUST LIKE THE FIRST TIME Freddie Jackson	Geffen
21	SO Peter Gabriel	Geffen
22	WHITNEY HOUSTON Whitney Houston	Arista
23	WHITNEY Whitney Houston	Arista
24	STRONG PERSUADER Robert Cray Band	Hightone-Mercury
25	DIFFERENT LIGHT the Bangles	Columbia
26	WORD UP Cameo	Atlanta Artists
27	RAISING HELL Run-DMC	Profile
28	WHIPLASH SMILE Billy Idol	Chrysalis
29	EXPOSURE Exposé	Arista
30	TOP GUN Soundtrack	Columbia
31	CROWDED HOUSE Crowded House	Capitol
32	CAN'T HOLD BACK Eddie Money	Columbia
33	LIFE LOVE + PAIN Club Nouveau	Warner Brothers
34	TO HELL WITH THE DEVIL Stryper	Enigma
35	BAD ANIMALS Heart	Capitol
36	GEORGIA SATELLITES Georgia Satellites	Elektra
37	BREAK EVERY RULE Tina Turner	Capitol
38	ROBBIE NEVIL Robbie Nevil	EMI-Manhattan
39	TRUE COLOURS Cyndi Lauper	Portrait
40	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
41	JODY WATLEY Jody Watley	MCA
42	SPANISH FLY Lisa Lisa And Cult Jam	Columbia
43	BRUCE SPRINGSTEEN AND THE E STREET BAND 1975-1985 Bruce Springsteen	Columbia
44	INTO THE FIRE Bryan Adams	A&M
45	FOREVER Kool And The Gang	Mercury
46	GIRLS GIRLS GIRLS Mötley Crüe	Elektra
47	SIGN 'O' THE TIMES Prince	Paisley Park
48	ARETHA Aretha Franklin	Arista
49	ONE HEARTBEAT Smokey Robinson	Motown
50	THE BRIDGE Billy Joel	Columbia

Compiled by Alan Jones/James Hamilton

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

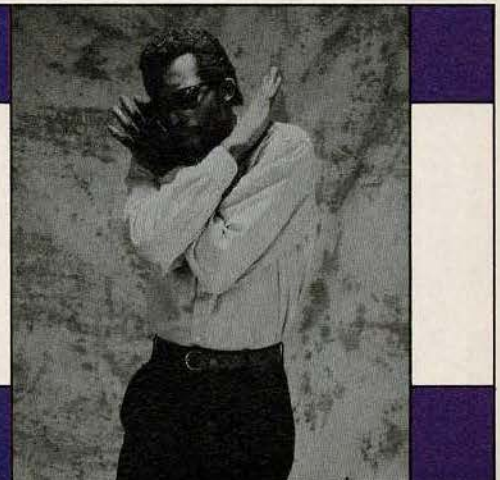
DEE SHARP

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GALLUP CHARTS

● CHART WEEK COMMENCING SUNDAY DECEMBER 27

UK SINGLES

TW LW W/C

1	1	4	ALWAYS ON MY MIND	Pet Shop Boys
2	2	5	FAIRYTALE OF NEW YORK	the Pogues With Kirsty MacColl
3	3	5	ROCKIN' AROUND THE CHRISTMAS TREE	Mel & Kim
4	7	4	WHEN I FALL IN LOVE	Nat 'King' Cole
5	8	4	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle
6	5	6	LOVE LETTERS	Alison Moyet
7	4	4	WHEN I FALL IN LOVE	Rick Astley
8	6	5	THE WAY YOU MAKE ME FEEL	Michael Jackson
9	11	11	CHINA IN YOUR HAND	T'Pau
10	13	5	ANGEL EYES	Wet Wet Wet
11	11	6	EV'RY TIME WE SAY GOODBYE	Simply Red
12	10	6	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR	Shakin' Stevens
13	15	7	TURN BACK THE CLOCK	Johnny Hates Jazz
14	12	6	WHO FOUND WHO	Jellybean Featuring Elisa Fiorillo
15	16	8	LETTER FROM AMERICA	the Proclaimers
16	14	4	THE LOOK OF LOVE	Madonna
17	17	10	CRITICIZE	Alexander O'Neal
18	18	11	GOT MY MIND SET ON YOU	George Harrison
19	19	4	JINGO	Jellybean
20	28	5	HOUSE ARREST	Krush
21	31	3	I FOUND SOMEONE	Cher
22	20	3	TOUCHED BY THE HAND OF GOD	New Order
23	44	4	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Majors
24	29	10	MY BABY JUST CARES FOR ME	Bill Medley & Jennifer Warnes
25	22	8	SO EMOTIONAL	Whitney Houston
26	25	5	IDEAL WORLD	the Christians
27	24	4	TIGHTEN UP — I JUST CAN'T STOP DANCING	Wally Jump Jr. And The Criminal Element
28	21	6	ONCE UPON A LONG AGO	Paul McCartney
29	23	4	CHILDREN SAY	Level 42
30	27	4	GTO	Sinitta
31	37	4	RISE TO THE OCCASION	Climie Fisher
32	26	9	NEVER CAN SAY GOODBYE	the Communards
33	33	5	REASON TO LIVE	Kiss
34	40	4	THERE'S THE GIRL	Heart
35	46	6	THE WISHING WELL	GOSH
36	32	7	SATELLITE	the Hooters
37	47	3	WALKING IN THE AIR (FROM THE SNOWMAN)	Peter Dinklage/Sinfonia Of London
38	36	10	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes
39	53	2	SONGS FOR CHRISTMAS '87	Mini Pops
40	34	11	SOME GUYS HAVE ALL THE LUCK	Maxi Priest
41	35	7	I'VE BEEN IN LOVE BEFORE	Cutting Crew
42	43	10	WHENEVER YOU NEED SOMEBODY	Rick Astley
43	39	5	SOMEWHERE SOMEBODY	Five Star
44	30	3	LAST NIGHT I DREAMT SOMEBODY LOVED ME	the Smiths
45	42	10	HERE I GO AGAIN	Whitesnake
46	41	4	PACKJAMMED (WITH THE PARTY POSSE)	Stock Aitken Waterman
47	38	5	I'M THE MAN	Anthrax
48	48	2	IN GODS COUNTRY	U2
49	45	7	BUILD	the Housemartins
50	54	11	FAITH	George Michael
51	66	6	THE ONE I LOVE	REM
52	51	4	ESP	the Bee Gees
53	72	9	BARCELONA	Freddie Mercury & Montserrat Caballé
54	64	2	THE TIDE IS TURNING (AFTER LIVE AID)	Roger Waters
55	77	2	THE SIMPLE TRUTH (A CHILD IS BORN)	Chris De Burgh
56	59	3	FAMILY MAN	Fleetwood Mac
57	60	15	YOU WIN AGAIN	the Bee Gees
58	68	3	TIME WARP II	Damian
59	57	4	CHRISTMAS IN HOLLIS	Run-DMC
60	49	4	SING FOR EVER	St Philips Choir
61	83	2	I WAS BORN TO BE ME	Tom Jones
62	50	7	TO BE REBORN	Boy George
63	58	2	SHAME	Eurythmics
64	55	3	ON THE TURNING AWAY	Pink Floyd
65	52	4	TUNNEL OF LOVE	Bruce Springsteen
66	75	11	DINNER WITH GERSHWIN	Dorina Summer
67	67	9	JACK MIX IV	Mirage
68	59	7	THERE AIN'T NOTHING LIKE SHAGGIN'	the Tams
69	56	6	I COULD NEVER TAKE THE PLACE OF YOUR MAN	Prince
70	61	3	JOCK MIX I	Mac Jocks Featuring Jockmaster BA
71	—	1	REBEL WITHOUT A CAUSE	Public Enemy
72	62	3	TRUE DEVOTION	Samantha Fox
73	71	2	O L'AMOUR	Dollar
74	74	3	SAY YOU WILL	Foreigner
75	80	2	THE FUNERAL	George Fenton & Jonas Gwangwa
76	—	—	THE JACK THAT HOUSE BUILT	Jack N' Chill
77	—	—	PUMP UP THE VOLUME	M.A.R.I.S.
78	90	—	MY FAMILY AND OTHER ANIMALS	Daryl Runswick
79	95	—	IF I GAVE MY HEART TO YOU	John McLean
80	65	—	WAKE UP DEAD	Megadeth
81	84	—	RENT	Pet Shop Boys
82	81	—	LET ME BE THE ONE	Expose
83	92	—	BAD	Michael Jackson
84	89	—	JUST TO GET BY	Babakoto
85	91	—	NEVER GONNA GIVE YOU UP	Rick Astley
86	79	—	I DREAM OF CHRISTMAS	Anita Dobson
87	—	—	YOU'VE LOST THAT LOVIN' FEELING	Righteous Brothers
88	93	—	DONNA	Los Lobos
89	85	—	I ONLY WANT TO BE WITH YOU	Dusty Springfield
90	98	—	THE CIRCUS	Erasure
91	—	—	MONEY MONY (LIVE)	Billy Idol
92	—	—	THE BIRTHDAY	the Sugarbushes
93	—	—	CRAZY CRAZY NIGHTS	Kiss
94	—	—	I FOUND LOVIN'	Fatback Band
95	—	—	MY BABY SURE CAN SHAG	the Tams
96	—	—	GUILTY FOR LOVING YOU	Carl St Clair
97	—	—	GLASGOW RANGERS BOYS	Boys In Blue
98	—	—	DARKLANDS	the Jesus And Mary Chain
99	100	—	WARM WET CIRCLES (REMIX)	Marillion
100	88	—	BLACK INK MIXES	Black Jack

UK ALBUMS

TW LW W/C

1	1	5	NOW THAT'S WHAT I CALL MUSIC 10	Various	EMI/Virgin/Polygram	
2	2	17	BAD	Michael Jackson	☆ Epic	
3	3	6	WHENEVER YOU NEED SOMEBODY	Rick Astley	☆ RCA	
4	4	5	HITS 7	Various	CBS/WEA/BMG	
5	5	15	BRIDGE OF SPIES	T'Pau	☆ Siren	
6	7	5	RAINDANCING	Alison Moyet	CBS	
7	6	8	ALL THE BEST!	Paul McCartney	☆ Parlophone	
8	9	16	ACTUALLY	Pet Shop Boys	☆ Parlophone	
9	8	37	TANGO IN THE NIGHT	Fleetwood Mac	☆ Warner Brothers	
10	10	9	THE SINGLES	the Pretenders	Real	
11	16	30	WHITNEY	Whitney Houston	☆ Arista	
12	13	10	LOVE SONGS	Michael Jackson & Diana Ross	☆ Telstar	
13	23	14	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation	
14	15	9	THE BEST OF UB40 VOL 1	UB40	☆ Virgin	
15	17	8	FAITH	George Michael	Epic	
16	14	5	MEMORIES	Elaine Paige	Telstar	
17	11	15	ALWAYS GUARANTEED	Cliff Richard	EMI	
18	18	6	YOU CAN DANCE	Madonna	☆ Sire	
19	19	15	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	□ Polydor	
20	21	10	FROM MOTOWN WITH LOVE	Various	□ K-Tel	
21	12	6	SONGS FROM THE STAGE AND SCREEN	Michael Crawford/LSO	□ Telstar	
22	25	22	HEARSAY	Alexander O'Neal	Tabu	
23	30	10	CHRISTIANS	the Christians	Island	
24	27	46	THE PHANTOM OF THE OPERA	Original Soundtrack	☆ ☆ Polydor	
25	24	39	WHITESNAKE 1987	Whitesnake	EMI	
26	22	11	SIMPLY SHADOWS	Shadows	Polydor	
27	20	5	NOW THE CHRISTMAS ALBUM	Various	EMI/Virgin	
28	38	24	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT	☆ CBS	
29	29	8	D'ARBY	Terence Trent D'Arby	□ Dark Horse	
30	34	15	CLOUD NINE	George Harrison	Warner Brothers	
31	33	12	E.S.P.	the Bee Gees	London	
32	36	7	RED	the Communards	☆ RCA	
33	44	2	SAVAGE	Eurythmics	Telstar	
34	31	13	THE GREATEST LOVE	Various	Stylus	
35	55	69	REFLECTIONS	Foster & Allen	☆ ☆ ☆ Warner Brothers	
36	37	26	GRACELAND	Paul Simon	□ Stylus	
37	32	9	SIXTIES MIX	Various	Chrysalis	
38	42	42	BEST SHOTS	Pat Benatar	☆ ☆ Island	
39	28	8	THE JOSHUA TREE U2	U2	Telstar	
40	40	41	SENTIMENTALLY YOURS	Rose Marie	Polydor	
41	51	4	RUNNING IN THE FAMILY	Level 42	Elektra	
42	29	6	MEN AND WOMEN	Simply Red	Delphine	
43	36	6	SONGS OF LOVE	Richard Clayderman	□ Mute	
44	41	6	CIRCUS	Erasure	☆ Telstar	
45	49	19	ALWAYS & FOREVER	THE LOVE ALBUM	Various	Bludgeon Rifola
46	43	14	HYSTERIA	Def Leppard	the Housemartins	
47	48	12	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	the Housemartins	Go! Discs	
48	47	15	TUNNEL OF LOVE	Bruce Springsteen	CBS	
49	45	7	BETWEEN THE LINES	Five Star	☆ Tent	
50	81	2	GREATEST HITS OF 1987	Various	Telstar	
51	35	8	THE MICHAEL JACKSON MIX	Michael Jackson	Stylus	
52	73	2	CLASSIC ROCK COUNTDOWN	London Symphony Orchestra	CBS	
53	53	11	LIFE IN THE FAST LANE	Various	Telstar	
54	52	6	NOTHING LIKE THE SUN	Sting	A&M	
55	89	2	DANCE MIX '87	Various	Telstar	
56	50	7	HIT MIX HITS OF THE YEAR	Mirage	Stylus	
57	46	5	SPECIAL OLYMPICS	Various	Stylus	
58	60	49	GIVE ME THE REASON	Luther Vandross	A&M	
59	57	15	DANCING WITH STRANGERS	Chris Rea	□ Epic	
60	56	137	BROTHERS IN ARMS	Dire Straits	☆ ☆ ☆ ☆ ☆ Vertigo	
61	59	5	LET'S BOOGIE	Shakin' Stevens	Epic	
62	61	8	BÊTE NOIRE	Bryan Ferry	Rough Trade	
63	67	13	STRANGWAYS, HERE WE COME	the Smiths	☆ Telstar	
64	63	13	THE LOVE SONGS	Randy Crawford	□ RCA	
65	85	2	SINITTA	Sinitta	Fanfare	
66	80	3	20 GOLDEN GREATS	Nat 'King' Cole	EMI	
67	64	10	DIRTY DANCING	Original Soundtrack	RCA	
68	54	4	THE SNOWMAN	Howard Blake	CBS	
69	66	7	FUREYS FINEST	Fureys & Davey Arthur	Telstar	
70	62	7	THIS IS THE STORY	the Proclaimers	Chrysalis	
71	68	7	MY FAIR LADY	Kiri Te Kanawa/Jeremy Irons	Decca Classics	
72	65	8	SOLDIER OF FORTUNE — THE BEST OF PHIL LYNOTT & THIN LIZZY	Phil Lynott & Thin Lizzy	☆ ☆ ☆ ☆ Phil	
73	58	8	A PORTRAIT OF MARIO LANZA	Mario Lanza	Telstar	
74	74	4	JUST VISITING THIS PLANET	Jellybean	Stylus	
75	75	2	BAD ANIMALS	Heart	Chrysalis	
76	69	4	PHIL SPECTOR'S CHRISTMAS ALBUM	Phil Spector/Various	Capitol	
77	78	5	THE ALL TIME GREATEST HITS	Elvis Presley	Chrysalis	
78	71	6	SIXTIES PARTY MEGAMIX ALBUM	Various	RCA	
79	72	9	CRAZY NIGHTS	Kiss	□ Telstar	
80	82	5	MAXI	Maxi Priest	Vertigo	
81	77	13	THE BEST OF JAMES BROWN	James Brown	10 Records	
82	70	11	THE HIT FACTORY	Various	□ K-Tel	
83	84	16	A MOMENTARY LAPSE OF REASON	Pink Floyd	Stylus	
84	79	9	CHRONICLES	Steve Winwood	EMI	
85	87	78	TRUE BLUE	Madonna	☆ ☆ ☆ Sire	
86	98	2	PICTURE BOOK	Simply Red	Elektra	
87	93	8	MY BABY JUST CARES FOR ME	Nina Simone	Charly	
88	94	8	SOLITUDE	STANDING	A&M	
89	76	5	THE BEST OF ALED JONES	Aled Jones	10 Records	
90	91	4	QUEEN GREATEST HITS	Queen	EMI	
91	90	3	THE PAVAROTTI COLLECTION	Luciano Pavarotti	Stylus	
92	92	3	AUGUST	Eric Clapton	Duck	
93	96	2	WONDERFUL LIFE	Black	A&M	
94	—	1	NO JACKET REQUIRED	Phil Collins	Virgin V2345	
95	—	1	MAINSTREAM	Lloyd Cole & The Commotions	Polydor LCLP3	
96	86	23	WHO'S THAT GIRL	Original Soundtrack	□ Sire	
97	83	2	INSIDE INFORMATION	Foreigner	Atlantic	
98	—	1	HEAVEN ON EARTH	Belinda Carlisle	Virgin V2496	
99	—	1	INTO THE LIGHT	Chris De Burgh	A&M AMAS121	
100	88	8	CONTROL — THE REMIXES	Janet Jackson	A&M	

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

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

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

GALLUP CHARTS

CHART WEEK COMMENCING SUNDAY JANUARY 3

UK SINGLES

UK ALBUMS

TW LW W/C

1	1	5	ALWAYS ON MY MIND	Pet Shop Boys	Parlophone
2	5	5	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	Virgin
3	8	6	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic
4	2	6	FAIRYTALE OF NEW YORK	the Pogues With Kirsty MacColl	Pogue Mahone
5	10	6	ANGEL EYES	Wet Wet Wet	Precious Organisation
6	10	7	LOVE LETTERS	Alison Moyet	CBS
7	20	6	HOUSE ARREST	Krush	Club
8	23	4	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Majors	10 Records
9	21	4	I FOUND SOMEONE	Cher	Geffen
10	3	6	ROCKIN' AROUND THE CHRISTMAS TREE	Mel & Kim	10 Records
11	7	5	WHEN I FALL IN LOVE	Nat 'King' Cole	Capitol
12	13	8	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin
13	9	12	CHINA IN YOUR HAND	T'Pau	Siren
14	4	5	WHEN I FALL IN LOVE	Rick Astley	RCA
15	16	5	THE LOOK OF LOVE	Madonna	Sire
16	14	7	WHO FOUND WHO	Jellybean Featuring Elisa Fiorillo	Chrysalis
17	19	5	JINGO	Jellybean	Chrysalis
18	17	11	CRITICIZE	Alexander O'Neal	Tabu
19	—	1	ALL DAY AND ALL OF THE NIGHT	the Stranglers	Epic
20	30	5	GTO	Sinitta	VICE1
21	—	1	COME INTO MY LIFE	Joyce Sims	Fanfare
22	12	7	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR	Shakin' Stevens	Ffrr LON161
23	31	5	RISE TO THE OCCASION	Climie Fisher	Epic
24	11	7	EVERY TIME WE SAY GOODBYE	Simply Red	EMI
25	25	9	SO EMOTIONAL	Whitney Houston	Elektra
26	22	4	TOUCHED BY THE HAND OF GOD	New Order	Arista
27	26	6	IDEAL WORLD	the Christians	Factory
28	18	12	GOT MY MIND SET ON YOU	George Harrison	Island
29	—	1	SIGN YOUR NAME	Terence Trent D'Arby	Dark Horse
30	15	9	LETTER FROM AMERICA	the Proclaimers	CBS TRENT4
31	27	5	TIGHTEN UP — I JUST CAN'T STOP DANCING	Wally Jump Jr And The Criminal Element	Chrysalis
32	—	1	BEHIND THE WHEEL (REMIX)	Depeche Mode	A&M
33	29	5	CHILDREN SAY	Level 42	Mute
34	35	7	I'M WISHING WELL GOSH	—	Polydor
35	—	1	FATHER FIGURE	George Michael	MBS
36	33	6	REASON TO LIVE	Kiss	Epic
37	34	5	THERE'S THE GIRL	Heart	EMU4
38	28	7	ONCE UPON A LONG AGO	Paul McCartney	Vertigo
39	32	10	NEVER CAN SAY GOODBYE	the Communards	Capitol
40	36	8	SATELLITE	the Hooters	Parlophone
41	24	11	MY BABY JUST CARES FOR ME	Nina Simone	London
42	38	11	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes	CBS
43	—	1	BRING THE NOISE	Public Enemy	Charly
44	42	11	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
45	—	1	I CAN'T HELP IT	Bananarama	Def Jam/CBS 6513357
46	70	4	JOCK MIX I	Mad Jocks Featuring Jockmaster BA	RCA
47	63	3	SHAME	Eurythmics	London NANA15
48	48	3	IN GOD'S COUNTRY	U2	Debut
49	41	8	I'VE BEEN IN LOVE BEFORE	Cutting Crew	RCA
50	—	1	ROK DA HOUSE	Bestmatters featuring the Cookie Crew	Island
51	—	1	WHEN WILL I BE FAMOUS?	Bros	Siren
52	—	1	JENNIFER SHE SAID	Lloyd Cole And The Commotions	Rhythm King LEFT 11
53	43	6	SOMEWHERE SOMEBODY	Five Star	EMI
54	46	5	PACKJAMMED (WITH THE PARTY POSSE)	Stock Aitken Waterman	Polydor COLE8
55	47	6	I'M THE MAN	Anthrax	Tent
56	76	2	THE JACK THAT HOUSE BUILT	Jack N' Chill	A&M
57	67	10	JACK MIX IV	Mirage	Island
58	36	3	FAMILY MAN	Fleetwood Mac	Debut
59	73	3	O L'AMOUR	Dollar	Warner Brothers
60	40	12	SOME GUYS HAVE ALL THE LUCK	Maxi Priest	London
61	58	3	TIME WARP II	Damian	10 Records
62	44	4	LAST NIGHT I DREAMT SOMEBODY LOVED ME	the Smiths	Jive
63	54	3	THE TIDE IS TURNING (AFTER LIVE AID)	Roger Waters	Rough Trade
64	45	1	HERE I GO AGAIN	Whitesnake	EMI
65	51	7	THE ONE I LOVE REM	—	EMI
66	50	12	FAITH	George Michael	IRS
67	64	4	ON THE TURNING AWAY	Pink Floyd	Epic
68	44	4	ESP	the Bee Gees	EMI
69	52	5	BUILD THE HOUSEMARTINS	the Housemartins	Warner Brothers
70	49	8	TIRED OF GETTING PUSHED AROUND 2	Men A Drum Machine & A Trumpet	Got Discs
71	—	1	WALKING IN THE AIR (FROM THE SNOWMAN)	Peter Auty/Sinfonia Of London	London LON141
72	37	4	REBEL WITHOUT A PAUSE	Public Enemy	CBS
73	71	2	HYSTERIA	Def Leppard	Def Jam/CBS
74	—	1	SAY YOU WILL	Foreigner	Bludgeon Riffola LEP3
75	74	4	HOT IN THE CITY	Billy Idol	Atlantic
76	—	1	CANDLE IN THE WIND (LIVE)	Elton John	Chrysalis
77	—	1	I WANT TO BE YOUR PROPERTY	Blue Mercedes	IDOL12
78	39	9	SONGS FOR CHRISTMAS '87	Mini Pops	Rocket EJS15
79	80	80	WAKE UP DEAD	Megadeth	MCA BONA1
80	84	84	JUST TO GET BY	Babakoto	Bright
81	84	84	RENT	Pet Shop Boys	Capitol
82	85	85	NEVER GONNA GIVE YOU UP	Rick Astley	Union Jack
83	77	77	PUMP UP THE VOLUME	M A R R S	Parlophone
84	83	83	BAD	Michael Jackson	RCA
85	86	86	I GOT DA FEELIN'	Sweet Tee	4AD
86	92	92	THE BIRTHDAY	the Sugarbubs	Epic
87	89	89	THE CIRCUS	Erasure	Cooltempo COOL160
88	90	90	INSTINCTUAL	Imagination	One Little Indian
89	94	94	I FOUND LOVIN'	Fastback Band	Mute
90	89	89	I ONLY WANT TO BE WITH YOU	Dusty Springfield	RCA PB41697
91	79	79	IF I GAVE MY HEART TO YOU	John McLean	Master Mix
92	87	87	TRUE FAITH	New Order	Philips
93	87	87	YOU'VE LOST THAT LOVIN' FEELING	Righteous Brothers	Ariva
94	95	95	WARM WET CIRCLES (REMIX)	Marillion	Factory FAC1837
95	—	1	WHERE THE STREETS HAVE NO NAME U2	—	Old Gold
96	—	1	NO MEMORY	Scarlet Fantastic	EMI
97	—	1	I WAS BORN TO BE ME	Tom Jones	Island IS340
98	61	61	BLUE MONDAY	New Order	Arista RIS36
99	—	1	DON'T YOU (FORGET ABOUT ME)	Simple Minds	Epic
100	—	1	—	—	Factory
—	—	—	—	—	Virgin VS749

TW LW W/C

1	1	6	NOW THAT'S WHAT I CALL MUSIC 10	Various	EMI/Virgin/Polygram
2	3	7	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA
3	2	18	BAD	Michael Jackson	Epic
4	4	6	HITS 7	Various	CBS/WEA/BMG
5	5	16	BRIDGE OF SPIES	T'Pau	Siren
6	8	17	ACTUALLY	Pet Shop Boys	Parlophone
7	9	38	TANGO IN THE NIGHT	Fleetwood Mac	Warner Brothers
8	13	15	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation
9	7	9	ALL THE BEST!	Paul McCartney	Parlophone
10	11	31	WHITNEY	Whitney Houston	Arista
11	10	10	THE SINGLES	the Pretenders	Real
12	18	7	YOU CAN DANCE	Madonna	Sire
13	23	11	CHRISTIANS	the Christians	Island
14	14	10	THE BEST OF UB40 VOL 1	UB40	Virgin
15	15	9	FAITH	George Michael	Epic
16	55	3	THE BEST OF MIRAGE	JACK '88 Mirage	Stylus
17	28	25	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby
18	19	16	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	CBS
19	6	6	RAINDANCING	Alison Moyet	Polydor
20	22	23	HEARSAY	Alexander O'Neal	CBS
21	38	43	THE JOSHUA TREE U2	—	Tabu
22	25	40	WHITESNAKE 1987	Whitesnake	Island
23	52	3	LIFE IN THE FAST LANE	Various	EMI
24	43	40	CIRCUS	Erasure	Telstar
25	33	3	THE GREATEST LOVE	Various	Mute
26	12	11	LOVE SONGS	Michael Jackson & Diana Ross	Telstar
27	50	3	THE MICHAEL JACKSON MIX	Michael Jackson	Stylus
28	40	42	RUNNING IN THE FAMILY	Level 42	Polydor
29	37	10	BEST SHOTS	Pat Bonatar	Chrysalis
30	29	9	CLOUD NINE	George Harrison	Dark Horse
31	20	11	FROM MOTOWN WITH LOVE	Various	K-Tel
32	31	13	RED	the Communards	London
33	32	8	SAVAGE	Eurythmics	RCA
34	16	6	MEMORIES	Elaine Paige	Telstar
35	45	20	HYSTERIA	Def Leppard	Bludgeon Riffola
36	17	16	ALWAYS GUARANTEED	Cliff Richard	EMI
37	26	12	SIMPLY SHADOWS	Shadows	Polydor
38	56	8	HIT MIX HITS OF THE YEAR	Various	Stylus
39	49	8	GREATEST HITS OF 1987	Various	Telstar
40	60	138	BROTHERS IN ARMS	Dire Straits	Vertigo
41	36	37	SIXTIES MIX	Various	Stylus
42	30	15	E.S.P.	the Bee Gees	Warner Bros
43	48	16	BETWEEN THE LINES	Five Star	Tent
44	35	70	GRACELAND	Paul Simon	Warner Bros
45	21	7	SONGS FROM THE STAGE AND SCREEN	Michael Crawford/LSO	Telstar
46	65	3	SINITTA	Sinitta	Fanfare
47	54	7	DANCE MIX '87	Various	Telstar
48	24	47	PHANTOM OF THE OPERA	Original Soundtrack	Polydor
49	41	5	MEN AND WOMEN	Simply Red	Elektra
50	46	15	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH	the Housemartins	Go! Discs
51	53	12	NOTHING LIKE THE SUN	Seag	A&M
52	58	50	GIVE ME THE REASON	Luther Vandross	Epic
53	74	5	JUST VISITING THIS PLANET	Jellybean	Chrysalis
54	47	13	TUNNEL OF LOVE	Bruce Springsteen	CBS
55	75	3	BAD ANIMALS	Heart	Capitol
56	44	7	ALWAYS & FOREVER	THE LOVE ALBUM	Various
57	51	9	CLASSIC ROCK COUNTDOWN	London Symphony Orchestra	CBS
58	63	14	STRANGWAYS, HERE WE COME	the Smiths	Rough Trade
59	79	10	CRAZY NIGHTS	Kiss	Vertigo
60	67	11	DIRTY DANCING	Original Soundtrack	RCA
61	71	8	MY FAIR LADY	Kiri Te Kanawa/Jeremy Irons	Decca Classics
62	59	16	DANCING WITH STRANGERS	Chris Rea	Magnet
63	—	—	KICK INXS	—	Mercury MERH114
64	96	24	WHO'S THAT GIRL	Original Soundtrack	Sire
65	85	79	TRUE BLUE	Madonna	Virgin V2496
66	98	2	HEAVEN ON EARTH	Belinda Carlisle	Stylus
67	82	12	THE HIT FACTORY	Various	A&M
68	100	9	CONTROL — THE REMIXES	Janet Jackson	FFRR LONLP47
69	—	1	COME INTO MY LIFE	Joyce Sims	Telstar
70	39	9	SENTIMENTALLY YOURS	Rose Marie	Stylus
71	34	14	REFLECTIONS	Foster & Allen	Delphine
72	84	10	CHRONICLES	Steve Winwood	Parlophone PSB1
73	42	7	SONGS OF LOVE	Richard Clayderman	Dover ADD1
74	—	1	PLEASE	Pet Shop Boys	EMI
75	—	1	THE CHART SHOW — DANCE HITS 1987	Various	Atlantic
76	83	17	A MOMENTARY LAPSE OF REASON	Pink Floyd	Virgin
77	97	4	INSIDE INFORMATION	Foreigner	Tent PL71100
78	62	9	BETE NOIRE	Bryan Ferry	Thin Lizzy Phil
79	—	1	SILK AND STEEL	Five Star	Telstar
80	72	9	SOLDIER OF FORTUNE — THE BEST OF PHIL LYNOTT & THIN LIZZY	—	A&M
81	93	3	WONDERFUL LIFE	Black	Vertigo VERH38
82	—	1	SLIPPERY WHEN WET	Bon Jovi	Polydor
83	95	2	MAINSTREAM	Lloyd Cole And The Commotions	Chrysalis
84	70	8	THIS IS THE STORY	the Proclaimers	Factory FACT200
85	—	1	SUBSTANCE	New Order	K-Tel
86	81	14	THE BEST OF JAMES BROWN	James Brown	Virgin GENLP2
87	—	1	INVISIBLE TOUCH	Genesis	Sire WX20
88	—	1	LIKE A VIRGIN	Madonna	MCA MCF3407
89	—	1	ESCAPE FROM TV	Jan Hammer	Merciful Release MR441L
90	—	1	FLOODLAND	Sisters Of Mercy	EMI
91	90	5	QUEEN GREATEST HITS	Queen	Virgin
92	94	2	NO JACKET REQUIRED	Phil Collins	Elektra
93	86	3	PICTURE BOOK	Simply Red	Epic
94	61	6	LET'S BOOGIE	Shakin' Stevens	Telstar
95	78	7	SIXTIES PARTY	MEGAMIX ALBUM	Various
96	—	1	U2 LIVE: UNDER A BLOOD RED SKY	U2	Island IMA3
97	—	1	RUMOURS	Fleetwood Mac	Warner Bros R56344
98	—	1	THE UNFORGETTABLE	FIRE U2	Island U25
99	—	1	WHITNEY HOUSTON	Whitney Houston	Arista 206978
100	—	1	ALPHABET CITY	ABC	Neutron NTRH4

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

◆ indicates a sales increase of over 50%

◆ indicates a true sales increase

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

U S S I N G L E S

TW LW

1	1	FAITH	George Michael	Columbia
2	3	SO EMOTIONAL	Whitney Houston	Arista
3	2	IS THIS LOVE	Whitesnake	Geffen
4	5	GOT MY MIND SET ON YOU	George Harrison	Dark Horse
5	4	SHAKE YOUR LOVE	Debbie Gibson	Atlantic
6	6	DON'T YOU WANT ME	Jody Watley	MCA
7	11	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic
8	8	CATCH ME (I'M FALLING)	Pretty Poison	Virgin
9	13	CHERRY BOMB	John Cougar Mellencamp	Mercury
10	16	NEED YOU TONIGHT	Inxs	Atlantic
11	9	VALERIE	Steve Winwood	Island
12	15	TELL IT TO MY HEART	Taylor Dayne	Arista
13	18	CANDLE IN THE WIND	Elton John	MCA
14	14	DUDE (LOOKS LIKE A LADY)	Aerosmith	Geffen
15	20	HAZY SHADE OF WINTER	the Bangles	CBS
16	24	COULD'VE BEEN	Tiffany	MCA
17	7	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	MCA
18	22	THERE'S THE GIRL	Heart	Capitol
19	21	ANIMAL	Def Leppard	Mercury
20	23	SEASONS CHANGE	Exposé	Arista
21	17	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley and Jennifer Warnes	RCA
22	27	CRAZY	Icehouse	Chrysalis
23	26	I COULD NEVER TAKE THE PLACE OF YOUR MAN	Prince	Paisley Park
24	19	THAT'S WHAT LOVE IS ALL ABOUT	Michael Bolton	Columbia
25	32	HUNGRY EYES	Eric Carmen	RCA
26	31	I WANT TO BE YOUR MAN	Roger	Reprise
27	28	POWER OF LOVE	Laura Branigan	Atlantic
28	10	WE'LL BE TOGETHER	Sting	A&M
29	12	SHOULD'VE KNOWN BETTER	Richard Marx	Manhattan
30	35	TUNNEL OF LOVE	Bruce Springsteen	Columbia
31	37	I LIVE FOR YOUR LOVE	Natalie Cole	Manhattan
32	34	TRUE FAITH	New Order	Qwest
33	43	SAY YOU WILL	Foreigner	Atlantic
34	39	DON'T SHED A TEAR	Paul Carrack	Chrysalis
35	40	POP GOES THE WORLD	Men Without Hats	Mercury
36	44	HONESTLY	Stryper	Enigma
37	36	MOTORTOWN	the Kane Gang	Capitol
38	45	EVERYWHERE	Fleetwood Mac	Warner Brothers
39	48	WHAT HAVE I DONE TO DESERVE THIS?	Pet Shop Boys with Dusty Springfield	Manhattan
40	49	PUSH IT	Salt-N-Pepa	Next Plateau
41	46	JUST LIKE HEAVEN	the Cure	Elektra
42	25	THE ONE I LOVE	REM	IRS
43	33	I THINK WE'RE ALONE NOW	Tiffany	MCA
44	51	I FOUND SOMEONE	Cher	Geffen
45	52	CAN'T STAY AWAY FROM YOU	Gloria Estefan	Epic
46	59	PUMP UP THE VOLUME	M A R R S	4th & Broadway
47	42	I DON'T MIND AT ALL	Bourgeois Tagg	Island
48	53	I CAN'T HELP IT	Bananarama	London
49	30	SKELETONS	Stevie Wonder	Motown
50	29	I DO YOU	the Jets	MCA
51	58	BECAUSE OF YOU	the Cover Girls	Fever
52	41	MONEY MONEY	Billy Idol	Chrysalis
53	61	IN GOD'S COUNTRY	U2	Island
54	57	YOU AND ME TONIGHT	Deja	Virgin
55	84	SHE'S LIKE THE WIND	Patrick Swayze	RCA
56	79	853-5937	Squeeze	A&M
57	47	I'VE BEEN IN LOVE BEFORE	Cutting Crew	Virgin
58	50	(BABY TELL ME) CAN YOU DANCE	Shanice Wilson	A&M
59	63	LOVER'S LANE	Georgio	Motown
60	65	HOT IN THE CITY	Billy Idol	Chrysalis

Bullets

61	71	NEVER GONNA GIVE YOU UP	Rick Astley	* RCA
63	82	DEAR MR JESUS	Powersource	* Powervision
64	86	RHYTHM OF LOVE	Yes	* Atco
65	76	NEVER THOUGHT (THAT I COULD DANCE)	Hill	* Columbia
67	85	HOT HOT HOT	Buster Poindexter	* RCA
68	80	REASON TO LIVE	Kiss	* Mercury
70	87	I NEED A MAN	Eurythmics	* RCA
76	97	TWILIGHT WORLD	Swing Out Sister	* Mercury
80	—	LIVE MY LIFE (FROM THE FIRE)	Boy George	* Virgin
81	96	RAIN IN THE SUMMERTIME	the Alarm	* IRS
82	98	BURNING LIKE A FLAME	Dokken	* Elektra
96	—	NEVER LET ME DOWN AGAIN	Depeche Mode	* Sire

U S A L B U M S

TW LW

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

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

I N D I E S I N G L E S

TW LW

1	—	TOUCHED BY THE HAND OF GOD	New Order	Factory
2	—	LAST NIGHT I DREAMT ...	the Smiths	Rough Trade
3	1	MY BABY JUST CARES FOR ME	Nina Simone	Charly
4	2	JACK MIX IV	Mirage	Debut
5	5	PUMP UP THE VOLUME	M A R R S	4AD
6	3	BOG EYED JOG	Ray Moore	Play
7	7	THE CIRCUS (REMIX)	Erasure	Mute
8	4	I STARTED SOMETHING I COULDN'T FINISH	the Smiths	Rough Trade
9	6	THE BIRTHDAY	the Sugarbubs	One Little Indian
10	9	DOWNTOWN	Justified Ancients Of Mumu	KLF Communications
11	11	WE WON'T GIVE IN	Slade	Cheapskate
12	13	WHO'S THAT MIX	This Year's Blonde	Debut
13	14	FLYING	Chas & Dave	Bunce
14	8	WILLIAM IT WAS REALLY NOTHING	the Smiths	Rough Trade
15	10	THE PEEL SESSIONS (VOLUME 2)	New Order	Strange Fruit
16	15	FEALES	the Cookie Crew	Rhythm King/Mute
17	16	BEVERLY HILLS COP	the Big X Crew	Uptown
18	18	TRUE FAITH	New Order	Factory
19	20	BLUE MONDAY	New Order	Factory

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

INFACT CHARTS

● W/E DECEMBER 26*, 1987

20	21	THE PEEL SESSIONS	Joy Division	Strange Fruit
21	19	BEATS + PIECES	Coldcut featuring Floormaster Squeeze	Ahead Of Our Time
22	25	STUFF THE TURKEY	Alien Sex Fiend	Anagram/Cherry Red
23	30	TEMPLE OF LOVE	the Sisters Of Mercy	Merciful Release
24	24	GIRLFRIEND IN A COMA	the Smiths	Rough Trade
25	37	SAVIN' MYSELF	Eria Fachin	Saturday
26	—	DANCING ROOM	Cindy Birdsong	Hi Hat
27	27	F*** YOU	Overkill	Under One Flag
28	—	FLOTZILLA	Flotsam & Jetsam	Roadrunner
29	23	GLASGOW RANGERS BOYS	Boys In Blue	Spartan
30	—	ALICE	Sisters Of Mercy	Merciful Release
31	—	WE CHANGE THE WORLD	Buddy Curtess And The Grasshoppers	Rage
32	—	SHEILA TAKE A BOW	the Smiths	Rough Trade
33	22	OPEN UP	Red Lorry Yellow Lorry	Situation Two
34	34	HOUSE REACTION	T-Cut-F	Koolkat
35	—	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino
36	31	BAD HEARTS	Xymox	4AD
37	28	EAT THE RICH	Motorhead	GWR
38	—	VICTIM OF LOVE	Erasure	Mute
39	26	BLUE WATER	Fields Of The Nephilim	Situation Two
40	43	LET'S START II DANCE AGAIN	Hamilton Bohannon	Domino
41	29	THE PEEL SESSIONS	the Damned	Strange Fruit
42	17	STRETCHIN' THE PIECES	C.C.C.R. Crew	Circle City
43	48	POWER	Fields Of The Nephilim	Situation Two
44	39	NEVER LET ME DOWN AGAIN	Depeche Mode	Mute
45	32	GET DOWN	Derek B	Music Of Life
46	—	STRAWBERRY WINE	My Bloody Valentine	Lazy
47	42	BEAVER PATROL	Pop Will Eat Itself	Chapter 22
48	—	HEAVEN KNOWS I'M MISERABLE NOW	the Smiths	Rough Trade
49	33	NIGHT TRACKS	Mighty Lemon Drops	Night Trax
50	35	GOTTA HAVE YOU (IN MY LIFE)	Claire Moore & Paul Young	Square One



● US ALBUMS — NO 2

15	4	REGGAE CUT SOUL/HIP HOP REGGAE	Longsy D/Cut Master MC	Big One
16	12	THINK ME DID DONE	Admiral Bailey	Live And Love
17	10	HOLD ON TO YOUR MAN	Dixie Peach	Y&D
18	15	JAZZY KIND OF LOVE	Ciyo	Ciyo
19	17	BLUEBERRY HILL	Yellowman	Greensleeves
20	20	WHEN SOMEBODY LOVES YOU BACK	Deboraha Glasgow	Greensleeves

INDIE ALBUMS

TW LW				
1	1	THE CIRCUS	Erasure	Mute
2	2	STRANGEWAYS, HERE WE COME	the Smiths	Rough Trade
3	3	MY BABY JUST CARES FOR ME	Nina Simone	Charly
4	—	UPFRONT 9	Various	Serious
5	5	THE CUTTER AND THE CLAN	Runrig	Ridge
6	4	BEST OF HOUSE MEGAMIX	Various	Serious
7	6	LES MISERABLES	Original London Cast	First Night
8	7	SUBSTANCE	New Order	Factory
9	9	BEST OF HOUSE VOLUME 3	Various	Serious
10	8	OUT OF OUR IDIOT	Elvis Costello	Demon
11	10	AFTER DARK	Barbara Dickson	Theobald Dickson
12	13	HATFUL OF HOLLOW	the Smiths	Rough Trade
13	12	WONDERLAND	Erasure	Mute
14	17	UPFRONT 8	Various	Serious
15	—	JESUS MEETS THE STUPIDS	the Stupids	Vinyl Solution
16	14	THE QUEEN IS DEAD	the Smiths	Rough Trade
17	11	PALACE OF SWORDS REVERSE	the Fall	Cog Sinister
18	15	THE WORLD WON'T LISTEN	the Smiths	Rough Trade
19	16	JAZZ JUICE 6	Various	Streetsounds
20	25	LOUDER THAN BOMBS	the Smiths	Rough Trade
21	24	MEAT IS MURDER	the Smiths	Rough Trade
22	20	MUSIC FOR THE MASSES	Depeche Mode	Mute
23	22	THE SMITHS	the Smiths	Rough Trade
24	29	ROCKY HORROR PICTURE SHOW	Original Soundtrack	Ode
25	23	GEORGE BEST	the Wedding Present	Reception

REGGAE

TW LW				
1	1	SOME GUYS HAVE ALL THE LUCK	Maxi Priest	10
2	2	IF I GAVE MY HEART TO YOU	John McLean	Ariwa
3	—	THIS OLD HOUSE	Boris Gardiner	RCA
4	—	GAME OF LOVE	Frankie Paul	Live And Love
5	11	SHE'S MY LADY	Administrators	Groove And A Quarter
6	3	BIG BATTY GAL	Flourgon	Techniques
7	—	CUPID	Leroy Gibbons	Superpower
8	6	GET READY	Frankie Paul	Supreme
9	8	GUILTY FOR LOVING YOU	Carl St Clair	Kal A Bash
10	—	I DON'T WANT TO WAKE UP EARLY	John Holt	Body Music
11	—	PLACE IN THE SUN	Kofi	Ariwa
12	9	BAD BOY	Courtney Melody	Techniques
13	—	AGONY	Red Dragon	Techniques
14	16	LEAVE IT TO ME	Frankie Paul	M&R

MUSIC VIDEO

TW LW				
1	1	NOW THAT'S WHAT I CALL MUSIC VIDEO 10	Various	PMI
2	2	UNDER A BLOOD RED SKY	U2	Virgin
3	5	SLIPPERY WHEN WET	Bon Jovi	Channel 5
4	6	HITS 7	Various	CBS/Fox
5	3	BEST OF UB40	UB40	Virgin
6	—	THE VIDEOS	Peter Gabriel	Virgin
7	4	BETWEEN THE LINES	Five Star	PMI
8	—	THE FROG SONG	Paul McCartney	Virgin
9	—	MAGIC YEARS VOL 3	Queen	PMI
10	14	VISIBLE TOUCH	Genesis	Virgin
11	—	THE OUTRAGEOUS LIONEL RICHIE	Lionel Richie	Video Collection
12	7	THE VIRGIN TOUR	Madonna	WEA Music
13	17	IN ORANGE	the Cure	Polygram Music Video
14	13	SILK AND STEEL	Five Star	RCA/Columbia
15	12	GREATEST FLIX	Queen	PMI
16	10	ROCKING THROUGH...	Status Quo	Channel 5
17	—	EURHYTHMICS LIVE	Eurythmics	Polygram Music Video
18	15	MAGIC YEARS VOL 1	Queen	PMI
19	9	ALCHEMY LIVE	Dire Straits	Channel 5
20	—	MAGIC YEARS VOL 2	Queen	PMI

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

* Due to holiday schedules, the charts on these two pages are from last week

CHART FILE

B Y A L A N J O N E S

● **Belinda Carlisle** accelerates smartly to number two on this week's singles chart, and must be strongly fancied to grab top billing next week. For the time being, however, it's still the **Pet Shop Boys** who hold the popular vote with 'Always On My Mind'.

The latter disc is in its fourth week at number one, establishing a new personal best for Neil and Chris, who previously spent three weeks at the summit with 'It's A Sin', and two weeks on top with 'West End Girls'.

'Always On My Mind' has so far sold over 430,000 copies, and finished 1987 as the 13th best selling single, five places behind 'It's A Sin'. **Madonna** was the only other artist to place two singles amongst the 20 best sellers of the year.

Forthcoming issues of **rm** will detail the top 100 singles and albums and top artists of 1987, meanwhile here's our exclusive sneak preview of the top 10 singles and albums of the year.

SINGLES

TITLE — Artist	Estimated Sales
1 NEVER GONNA GIVE YOU UP — Rick Astley	810,000
2 NOTHING'S GONNA STOP US NOW — Starship	740,000
3 I WANNA DANCE WITH SOMEBODY — Whitney Houston	640,000
4 YOU WIN AGAIN — the Bee Gees	590,000
5 CHINA IN YOUR HAND — T'Pau	570,000
6 RESPECTABLE — Mel & Kim	570,000
7 STAND BY ME — Ben E King	530,000
8 IT'S A SIN — Pet Shop Boys	475,000
9 STAR TREKKIN' — the Firm	470,000
10 PUMP UP THE VOLUME — M A R R S	450,000

NB: All of the top 10 singles were number one hits. The best placed singles to fall short of the chart summit were **Bruce Willis'** 'Under The Boardwalk' and **George Harrison's** 'Got My Mind Set On You'. Both number two hits, they were 12th and 15th respectively in the 1987 rankings.

ALBUMS

TITLE — Artist	Estimated Sales
1 BAD — Michael Jackson	1,650,000
2 THE JOSHUA TREE — U2	1,450,000
3 WHITNEY — Whitney Houston	1,280,000
4 NOW THAT'S WHAT I CALL MUSIC 10 — Various	1,075,000
5 HITS 6 — Various	1,050,000
6 TANGO IN THE NIGHT — Fleetwood Mac	920,000
7 WHENEVER YOU NEED SOMEBODY — Rick Astley	850,000
8 BRIDGE OF SPIES — T'Pau	780,000
9 PHANTOM OF THE OPERA — Various	735,000
10 HITS 7 — Various	695,000

Michael Jackson's 'Bad', you will notice, finally finished well clear of U2's 'The Joshua Tree' to emerge as the year's best selling album by a very substantial margin. Between them, Jackson's last two albums have sold a phenomenal 4½ million copies in the UK alone. Note too that Fleetwood Mac's 'Tango In The Night' is poised to become a million seller, re-establishing the group as a major recording act, though the recent departure of **Lindsey Buckingham** will obviously be problematic.



● **THE STRANGLERS:** 1988 is the 12th consecutive year they've had a hit. Well, knock us down with a feather

New singles from **Terence Trent D'Arby** and **George Michael** notwithstanding, the highest new entry to this week's chart comes from those mellowing veterans **the Stranglers**, whose revival of **the Kinks'** 'All Day And All Of The Night' debuts at number 19, instantly becoming their biggest hit since 1984's 'Skin Deep'.

1988 is the 12th consecutive year in which the Stranglers have had a hit. Of the many thousands of groups who've charted, only one has scored more years in a row — **Hot Chocolate**, who didn't miss for 15 years, between 1970 and 1984.

Their latest success is the Stranglers' 28th hit, putting them amongst the 10 most prolific hitmaking groups in chart history. The leaders are:

- 1 **Status Quo** — 35 hits,
- 2 **the Rolling Stones** and **Slade** — 33,
- 4 **Hot Chocolate** — 32,
- 5 **the Shadows** — 31,
- 6 **Queen** — 30,

- 7 **the Hollies** and **the Everly Brothers** — 29,
- 9 **the Beatles**, **the Who** and **the Stranglers** — 28.

Of all the Stranglers' hits, 'All Day And All Of The Night' is only the second cover, and like the first, 'Walk On By', it dates back to 1964.

'All Day And All Of The Night' was first a hit for the Kinks, and was written by the group's **Ray Davies**, whilst 'Walk On By' was a Bacharach-David composition for **Dionne Warwick**.

Surprisingly, the current Stranglers is the first successful cover of a Kinks hit — they had 22 — and only the third hit version of a Kinks song, following **Jam's** update of 'David Watts' and **the Pretenders'** 'Stop Your Sobbing'. The Pretenders also had a hit with another Ray Davies song not recorded by the Kinks, namely 'I Go To Sleep'.

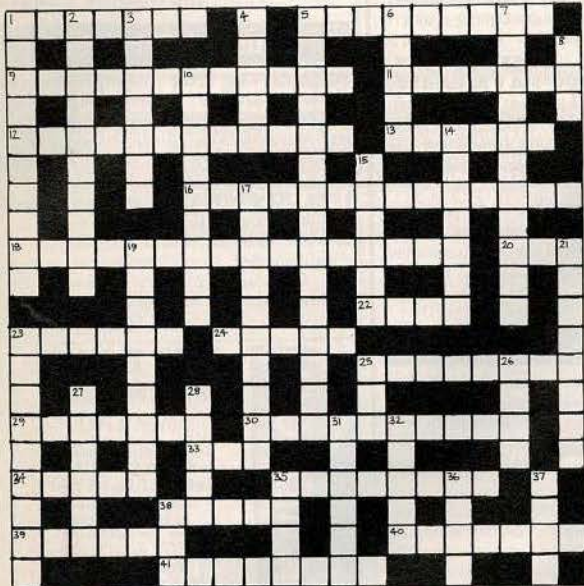
'All Day And All Of The Night', incidentally, is the second most covered Kinks song of all, with 16 versions by acts as di-

verse as **Praying Mantis**, **Gary Lewis And The Playboys**, **the Stone City Band** and **Bernie Tormé**.

● **Americans** take 34 places in the Australian top 100 singles of 1987, five more than the Brits. The Aussies come in a poor third on home turf, with 26 per cent of the action, including the year's top single, a revival of the Little Eva hit 'The Locomotion', a seven week chart champ for **Kylie Minogue**.

Kylie, who plays Charlene Mitchell in the soap opera 'Neighbours', is currently poised to make her UK breakthrough, having teamed up with our own **Stock, Aitken and Waterman**, who wrote and produced her forthcoming single 'I Should Be So Lucky'.

● **Chartfile USA** will be back next week, meantime it's good to see that the last US singles chart of 1987 includes 33 British discs, the highest tally for 18 months.



ACROSS:

- 1 What happens when the Fat Boys visit the beach (4,3)
- 5 Their 'Labour Of Love' was a great success (3,3,3)
- 9 Madonna improved her Spanish singing this (2,4,6)
- 11 Said to Pepsi & Shirlie's stranger (7)
- 12 Advice that took the Untouchables into the charts in 1985 (4,8)
- 13 Bob Dylan's burlesque (6)
- 16 Half of duo who hit the top with 'I Know Him So Well' (7,7)
- 18 Question that was asked by the Buzzcocks in 1978 and more recently by the FYC (4,6,2,4)
- 20 & 23 across Something Run-DMC say is difficult (3,6)
- 22 Loose things (4)
- 23 See 20 across
- 24 Bryan who was a 'Slave To Love' (5)
- 25 Simon and Garfunkel were bound this way (8)
- 29 Mr McLaren who performed 'Madam Butterfly' (7)
- 30 This Julian Cope hit kept going up and down (10)
- 33 OMD told us about 'The Pacific ----' (3)
- 34 A-ha put a lot of thought into this form of transport (5)
- 35 & 21 down Suzanne Vega sounds a bit lonely when she's on her feet (8,8)
- 38 Their single shows it really is a 'Wonderful Life' (5)
- 39 It was calling Falco (6)
- 40 Depeche Mode's love (7)
- 41 Robbie Nevil was playing this in the charts last year (8)

DOWN:

- 1 Cult hit that grows and grows (4,6)
- 2 Zodiac Mindwarp hit that was always changing position (5,5)
- 3 A hit for Yazoo and 14 down (4,3)
- 4 This man helped Blondie to their first hit (5)
- 5 Where the Eagles were staying in 1978 (5,10)
- 6 Girl who was a big hit for the Rolling Stones (5)
- 7 Singer with the Cure (6,5)
- 8 George wanted yours (3)
- 10 Group that were 'Young At Heart' in 1984 (9)
- 14 Flying people who wanted to know what happens 'When You're Young And In Love' (7)
- 15 Get in touch with Spagna so she can stop singing (4,2)
- 17 You could get the 'Sweetest Feeling' listening to Jackie sing this (4,6)
- 19 Where you'll find Pseudo Echo living (5,4)
- 21 See 35 across
- 23 The reason behind Then Jerico's hit (3,6)
- 25 It's this to be square according to Huey (3)
- 26 Andy Fairweather Low's corner from the Sixties (4)
- 27 A polite request from the Pet Shop Boys (6)
- 28 Size of the town that Bronski Beat came from (5)
- 31 Everything that's happened to Billy Joel could be found in this hit (2,4)
- 32 Hall's partner (5)
- 35 Lloyd Cole had 'Perfect ----' (4)
- 36 A challenge from the Human League (4)
- 37 Jimmy who could be found in Led Zeppelin (4)
- 38 'Thriller's' follow up (3)

ANSWERS TO XMAS X-WORD

ACROSS: 1 Do They Know It's Christmas, 6 No Memory, 9 Freddie Mercury, 10 Causing A Commotion, 13 Eric Clapton, 17 Nothing Like The Sun, 21 Heartbeat, 22 Europe, 24 Was Not Was, 27 Roy, 28 If I Was Your Girlfriend, 31 Ill, 32 Burn, 33 Log, 34 Shattered Dreams, 36 Bono, 38 Stuff, 39 Gang, 40 Endless, 41 My Bag, 42 ABC, 45 Crisis, 47 Dance Little Sister, 49 EMI, 51 Sue, 52 Chris, 53 Are Friends Electric, 56 Harris, 58 Two, 59 Mel, 60 Only Love, 61 Our, 62 New, 63 Moody, 64 Apple, 65 Kissing, 67 Let's Work, 69 Owen Paul, 71 A Spaceman Came Travelling, 76 UK, 77 Drum, 79 Hello, 80 REM, 81 Tears For Fears, 84 Lie, 85 Cloud Nine, 86 FLM, 87 My Aim Is True, 89 Seger, 90 WEA, 95 Rick, 96 Sting, 98 Uptown Girl, 102 PP, 103 So The Story Goes, 104 Alone, 105 The Motive.

DOWN: 1 Def Leppard, 2 The Night You Murdered Love, 3 Over The Hills And Far Away, 4 Strangeways Here We Come, 5 Imagine, 7 Rain, 8 Raven, 11 Sugar, 12 Mason, 14 Changing Faces, 15 Actually, 16 Nothing's Gonna Stop Us Now, 18 Taffy, 19 Los Lobos, 20 Swing Out Sister, 23 Parade, 25 Anita, 26 Old, 29 Girls, 30 Ferry, 35 Treat Her Like A Lady, 37 Chris Cross, 38 Sonic Boom Boy, 43 China In Your Hand, 44 Mice, 46 Sherrick, 48 The Slightest Touch, 50 Freeze, 54 Remember Me, 55 Doors, 57 Ray, 66 Snake, 68 Run, 70 Pump Up, 72 April Skies, 73 Cutting, 74 Leave, 75 Glenn, 77 Dice, 78 Relax, 82 Animal, 83 Spear, 88 Eno, 89 Sandie, 90 Walsh, 91 Sings, 92 ESP, 93 Best, 94 A Boy, 97 T'Pau, 99 Time, 100 Lies, 101 A-ha.

COMPETITION WINNERS

AUDIO FUNTIME

Lucky recipients of a Sanyo CP10 CD portable (first prize) each are G Duddridge of Bexley, Kent and Zoe Anderson of Macmerry, East Lothian. Paul Duddridge's tie-breaker caught the attention of our Editrix, Betty Page. His line was: 'Reading rm is rompy because it's better than wearing out a pair of high heels'. Absolutely agree, old sport. Zoe's winning line was quite simple: 'Reading rm is rompy because you can't be bland with rm in your hand'.

Second prizes (four Sony CFS 3300L combination stereo cassette-corders) go to Pete Sargeant of Fetcham, Surrey; S Gilligan of Warley, West Midlands; John Dell of West Hampstead, London and David J McDonald of Paisley.

Third prizes (eight Sony WM-33 personal stereo cassette players) go to Alison Farnel of Shipway, South Devon; John J Egan of Rathangan, Co Kildare, Eire; Gary Levitt of Walthamstow, London; Jennet Nelson, London EC3; Stephen Ward of St Leonards, East Kilbride; Miss D Whitehead of Beeston, Nottingham; Ben Snelling of Sprowston, Norwich, and Peter Nicholls of Seaview, Isle Of Wight.

WHO'S THAT GIRL

Neil Potts, Dumfriesshire, Scotland; Stephen Cox, Stockbridge Village, Liverpool; Martin Deakins, Grimsby, S Humberdale; Leane Higginson, Midlothian, Scotland; Karen Lees, Beeston, Leeds; D Tilling, St Marys Path, Islington; J Sargent, Morpeth, Northumberland; P Good, Eltham, London; S G Harris, Aldershot, Hants; J Fitzpatrick, Norris Green, Liverpool.

ANIMAL NIGHTLIFE

C Griffiths, Hemel Hempstead, Herts; C Hennicks, Stanmore, Middlesex; D Sherringham, Castlevale, Birmingham; A Cooper, Hyde, Cheshire; Gordon Hamilton, Lynn Drive, Kilbirnie; E Bundred, Liverpool; Tony James, Salford; Richard Riggs, Potters Bar, Herts; M Mendoza, Putney Gardens, London; A Lloyd-Smith, Kenilworth, Warwickshire; Paul Smith, Wolverhampton, West Midlands; K Cater, Bromley, Leeds; S O'Keefe, Chelmsford, Essex; P Cook, Reading, Berks; D Ward, South Shields, Tyne And Wear; C M Skinner, Gourcock, Scotland; A Caslaw, West Hampstead, London.

COOLTEMPO

ALBUMS: Alan Cowperthwaite, Bradshaw, Bolton; Joanne Chipchase, Newcastle-upon-Tyne; K Garcia, Kettering, Northants; Helen M Shepard, Winchester, Hampshire; Phil Elliott, Bath, Avon; P S Wells, Hatfield, Herts; Jackie Collier, Brentwood, Essex; Peter Finch, Chelmsford, Essex; T Styles, Margate, Kent; Mariene Clarke, Stretton, Derbyshire; P Stock, Bitterne Park, Southampton; Jayne Lidsay, Barrhead, Glasgow; Adrian Criddle, Gwent, S Wales; S Andrews, Erith, Kent; S Gilligan, Warley, W Midlands; A Clarke, Tamworth, Staffs; Gary Cox, Solihull, Birmingham; B F Jenkinson, Rhyl, Clwyd; Peter Watson, Haswell, Co Durham; S Shiel, Bishop Auckland, Co Durham.

T-SHIRTS: A Tunncliffe, Ilkeston, Derbyshire; S Fonseca, Basingstoke, Hants; K Allen, Barnehurst, Kent; Carol Gale, St Ives, Cornwall; K Marsh, Henfield, W Sussex; A Marr, Glasgow, Scotland; Andrea Slater, Croftfoot, Glasgow; Graham Ford, Windsor, Berks; Lorraine Avey, Poole, Dorset; S R Platt, London.

MARTINI/MOTOWN

BOXED SETS: Christopher Fairburn, Islington, London; Fiona Provan, Wellingborough, Northants; Nick Madge, W Glamorgan, S Wales; M Higginson, Seven Kings, Essex; Brenda Daly, Dublin, Ireland.

CASSETTES: S Wain, Wednesbury, W Midlands; Andrew Wells, Long Eaton, Notts; Michael Hart, Co Wexford, Ireland; Bev Pickles, Manchester, St Berby; Dawn Land, Bradford, W Yorkshire; Ann Parker, Brighton, Sussex; Steve Greenall, Huntingdon, Cambs; Sandy Kirkpatrick, Scotstoun, Scotland; Robert Owen, Hertford, Hertfordshire; Angus Johnston, W Hampstead, London; Peter MacMillan, Glasgow, Scotland; Tim Macrae, Wellington, Somerset; J Brown, Langside, Glasgow; Jackie Dixon, Faulworth, Manchester; J Mohar, Luton, Bedfordshire; S Panford, Tooting, London; Jeff Brooks, Weston-Super-Mare, Avon; K Allen, Allestree, Derby; R J Kempster, Wimbourne, Dorset

WORD COMPETITION

J Reed, Ilford, Essex; P Conley, Dundee, Scotland; L Krabbendam, Blackheath, London; Jay Lynch, Salisbury, Wilts; Don

Quinton, Chelmsford, Essex; Andrew Dixon, Wincanton, Somerset; Tom Napier, Stanmore, Middlesex; D S Wells, Hatfield, Herts; Denise Hodgkiss, Wolverhampton, W Midlands; Matthew Bean, Bristol, Avon; Frazer Sim, Aycliffe, Co Durham; Michael Cullen, Lowestoft, Suffolk; Mike White, Huntingdon, Cambridgeshire; Stuart Kirman, Tyne And Wear; Roger Tennant, Rosshire, Scotland; Keith McMullan, Gateacre, Liverpool; William Harvey, Gullane, East Lothian; Paul Weedham, Mickleover, Derby; S Andrews, Erith, Kent; D Rush, Delabole, Cornwall.

DEACON BLUE

John Lovie, Fraserburgh, Aberdeenshire; N R Pain, Broadstairs, Kent; Martin Ling, Enfield, Middlesex; Jayne Lindsay, Barrhead, Renfrewshire; P A Archer, Brighton, East Sussex; D Edwards, Chester, Cheshire; Jeff Allen, Edinburgh, Scotland; Leslie Chambers, Erdington, Birmingham; Wayne Hopkins, Sheldon, Birmingham; D L Hessey, HMS Birmingham, BFPO Ships.

SEAL COMPETITION

D Jones, Leicester; P Trout, Erith, Kent; Janice Hallett, Northolt, Middlesex; Garry Walker, Cleveland; Gillian Meadows, Leicester; Liz Clarke, London; D Lewis, Kelvindale, Glasgow; Tony Speedwell, London; D E Brunkull, London; Trevor Shelper, Horfield, Bristol.

BLACK BRITAIN

Andy Kay, Peterborough, Lincolnshire; Fiona Provan, Wellingborough, Northants; Andy Gravesock, Epsom, Surrey; Michael Rose, Harrow, Middlesex; J Burgess, Sevenoaks, Kent; Roger Kirman, Tyneside, Tyne And Wear; Michael Dunstan, Woking, Surrey; Carl Surry, Barnet, Herts; Ian Davidson, Rainham, Essex; S Birrell, Garston, Liverpool; Anthony Page, Chesterfield, Derbyshire; John Williams, Woodstock, Oxford.

THE HIT FACTORY

Steven Langford, Bloxwich, West Midlands; Paul Needham, Mickleover, Derby; Phil & Val Irvin, Moreton, Wirral; Howard Irving, West Kirby, Merseyside; John D Collins, Northern Moor, Manchester; Julie Dore, Chippenham, Wiltshire; Wayne Hopkins, Sheldon, Birmingham; Eddie Burdud, Liverpool, Merseyside; Craig Armet, Torquay, Devon; Keith Murray, Bridlington, E Yorkshire.

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Photo by Joe Bongay

"My wife... my wife — this'll kill you — she went up to the Russian Embassy and said 'is Len in?'. My wife... I won't say she's fat, but last week a car ran out of petrol trying to drive round her. My wife... I won't say she's big, but the other day, she kneed me in the bollocks for being a sexist prat. Come to think of it, that wasn't very funny..."

"Anyway, enough of that, it's Bernard Mr Boring Fat Bastard Funnyman here, *rm*'s resident comic, taking time out from the working men's clubs to tell you what's in the next issue of *rm*. There's some bloke called **Rowan Atkinson**, who's supposed to be a comedian, but I can't say I've laughed at him. One of those 'alternative' lot, y'know, which means he's not funny. Ha ha ha... There's that lovely lass **Belinda Carlisle**, smooching all over the place — and she can smooch over me anytime — those crazy, madcap **Housemartins**, romping around like the good northern lads they are, **Eddy Grant**, the wife's favourite, making a comeback in Yugoslavia, and that funny **Mötley Crüe** lot, looking like big girls' blouses while making videos about fornication. Muck, pure muck; that's all you get these days. Can't think what the world's coming to. Talking of coming, have you met the wife...?"

DEREK B

LICENSED TO ILL

US domination of the hip hop scene may soon be coming to an end if East London DJ-turned-rapper Derek B has his way. Jane Wilkes hears the plan of action. Shots in the dark: Joe Shutter



In the last six months British hip hop has bounded away from the replication of its cousins across the ocean and into the realms of an innovative art form in itself. The pioneer of this move is East London home-boy, Derek B.

With the release of just two singles, Derek has established himself as the leading light of the British hip hop scene. With an ear for choosing opposite dance floor beats and a well-calculated vocal assault, Derek B has challenged the American stronghold on rap.

James Bond 007 licensed to kill
EQZ: Derek B licensed to ill
On her Majesty's secret service of rap
America you're under attack

Opening lines of the title track from Derek B's first album 'Bullet From A Gun':
Not that he ever intended to do this. Like all the best things in life, it just seemed to happen.

This time last year, Derek was at a loose end. He'd been DJ-ing since the age of 15 as part of a mobile unit that had various residencies in East and West End clubs. He was involved in the pirate radio stations LWR, KISS FM and his own WBLS. By the beginning of 1987, at the age of 21, he was bored.

"I had decided that DJ-ing was getting very boring. I'd gone as far as I could go without selling out and getting into being a celebrity DJ. I'd done every club in the West End, I'd been doing it for five years and it was getting very, very boring. The scene in London was getting very 'closed shop'. I don't like playing systems, I don't like being a sheep. My radio station failed and that really pissed me off because I lost a lot of money. I began to lose confidence in myself because I thought, 'Nah, this can't for me'."

"So I had to look at the whole thing from a totally different angle. I hibernated for about two months and then I got a job at my current record label, the independent Music Of Life. They were putting together the compilation LP of licensed tracks from the States. When I got there they needed another track, but I hadn't got any money to license anything decent. So, I said 'Look, let's make our own track'. They were like 'oh yeah, who's going to do it?' I said 'I'll do it, I'll call myself Derek B or something'."

"It was just a spur of the moment idea calling myself Derek B, (sipping US hip hop DJ Eric B) and everyone laughed thinking it would never get anywhere. I did this track for the LP, 'Rock The Boat'. We didn't think it was that good, but then we found out that it was the only track being played on the LP. Everyone was raving about it."

While spending some time with his family, who now



live in New York City, Derek met the infamous rap DJ, Mr Magic, who had been sent a copy of the record. One week later Profile Records (the home of Run-DMC Stateside) were chalking up a transatlantic phone bill insisting that they license 'Rock The Boat' for America.

"It was like 'What Are you joking?', it was total disbelief, we couldn't come to terms with it at all. The office went mad. So Derek B was out there. I had to transform mentally from Derek Boland — DJ boy — to this Derek B character."

Not only did Derek become Derek B the DJ, he also adopted the role of EQZ the rapper.
"There is a rapper called EQZ, but he went down. So I've taken on the job of two people. He doesn't mind me using his name though. In fact, he's loving it."

Derek Boland is a quietly confident (not so quietly at times), worldly-wise, thoughtful young man. Not at all like the EQZ of his second single 'Get Down'. The story line follows the antics of the EQZ after he meets Sarah Jane in a King's Road club. It doesn't leave much to the imagination.

"People think it's sexist, but that's how it is. I've seen these things happen, EQZ and Sarah Jane — I've seen it a thousand times. The flash EQZ is my alter-ego, the B-boy. The sensible political EQZ is me. There's like one person and two angels, the good one and the bad one. So in a sense you might get 'I'm big and loud and really del', and then I can change and go onto another top altogether. The LP is quite serious. The political EQZ features quite a lot. But I think I started to get too serious, so I've started to lighten it up a bit again."

Derek's LP (out for February release), with its innovative ideas, hardcore dance beats and lyrics that are really saying something (and, will go down in history as a milestone for British rap. But why has it taken so long for British acts to get any respect? Derek believes there are many reasons.

"People's heads have been bored in the Lilo scene that's been going on. It's taken a few people to say 'Look, you can do it, before anybody had the confidence to say 'I'm me I can do it'. They weren't trying to push forward and be constructive. Now, you find they are — a hell of a lot more — because you've got people breaking the ice. It's been a long while coming, but it had to come."

"They were getting the whole sound wrong before. They were getting a white sound when it's a real reggae sort of music — it's urban and it's black. It always sounded too English, trying to copy the Americans, rather than trying to set their own identity. And lyrics are getting more constructive now, instead of just talking about shit."

I'm a rebel with a cause, stepping off wear
Everybody step, look, listen, and pause
(Human Timebomb) — forthcoming LP track.

It's not been easy for Derek B. Not only is he fighting the prejudice towards British rap, he's taking on the British social system and the inherent racial prejudices as well.

"Record company pressures say do an easy song, something nice, and on a light trip. But underneath, most of the stuff you're hearing now is starting to become a lot more heavy. In the States Public Enemy don't go down well, but over here they do. The black population over here hasn't got much to hold on to, they can't say 'that's mine, I'm part of that'."

"In America, blacks are past that stage now. In the States they have more culture to hold on to. They have chiefs of police, mayors, big black businesses, black programmes on TV, the whole thing. They have a whole infrastructure they can look at and be proud of."

"In Britain you can look at Lenny Henry — you know what I mean? He's an Uncle Tom. There's a lot of them that get there and then sell out. They, like, get to the door, go through it and then close it behind them. When I get to the door, I'm opening it. I can see that this is a traditionalist society and you can't break it, but it can be moulded like butter. And that's what I'm here to do."

And with a message like that — and a sound to match — Derek B will be rocking the house on both sides of the Atlantic for a long time to come.



● A mid-season crisis for That Petrol Emotion after just missing out on promotion last year in the play-offs

THE BIG MATCH

Isn't it strange how bands don't like to be categorised, but they love to tell you what number their record is at in the charts? If it's suitably convenient that is. If it's not a figure worth bragging about, the chart suddenly becomes a contemptible object. "We're into artistic integrity, not selling out," they'll shout. Yeah sure, we've all heard that one.

Trouble is there are so many charts these days, you never know which one is being used as reference. A number one in the Swahili Dance Chart may sound terribly impressive, but what does it tell you about the critical status, durability, live pulling power, or even record sales of that band? Absolutely nothing.

Perhaps we should take a leaf out of the Football League's book and, taking all the above into consideration, introduce a divisional system. No doubt all but the most prestigious acts would think this a very bad idea, but what the hell, we've done it anyway. So who's going up, who's going down... And who's suffering a mid-season crisis?

Like the Barclays League, the first division offers few surprises since it's filled chiefly with international stadium rockers. It looks largely the same as it would've done a year ago. Prince has suffered slightly by blowing out two sets of tour dates earlier in the year, but the Police and Queen both owe their continued presence in the first division to their respective lead singers. Look out for Tina Turner and Mick Jagger being relegated, Jagger for his lack-lustre 'Primitive Cool' album, Turner on compassionate grounds to allow her more time with her grandchildren.

The second division is altogether more turbulent and interesting. There are several newcomers here as well as a few casualties. The Housemartins drop from the top of division two — with their pre-Christmas number one of last year — to the bottom after a string of uncertain singles.

Lloyd Cole And The Commotions take their place near the top having successfully tackled that difficult third album while Alison Moyet is left treading water with the adequate, though inconsistent, 'Raindancing' LP. The Smiths are awarded a posthumous table position thanks to a lot of slow developers only realising how brilliant they were far too late. The same couldn't be said for all the bands who quit at the top, particularly those like the Bay City Rollers and the Animals who overestimated people's tolerance and unwisely attempted a comeback.

Mid-table division two is occupied in the main by those Cure/Mode/Bunnymen evergreens — erratic hitmakers of a consistently beguiling nature, too eccentric to ever make the first division. In the same category we'd place bands like the Communards, the Style Council and Big Country. Even when their record sales appear to be on the wane they will still be capable of putting burns on seats. When they go, they'll die gracefully. They would NEVER EVER consider re-emerging on the cabaret circuit.

People are always pointing out the links between music and football, so **rm** has decided to create a league table of the nation's favourite popsters. Who's going up? Who's going down? And just where do U2, the Smiths and Frank Sidebottom stand in the greater scheme of things? Your match commentator: **Chris Twomey**



Photo by Syndication Int.

● Bono and the Edge exchange a joke — and their shirts — with old pal Emlyn Hughes after the recent England vs Eire international



Photo by LFI

● Stock Aitken Waterman (eh?) have a laugh at Mel & Kim's forward line as they sneak into the second division above Rick Astley

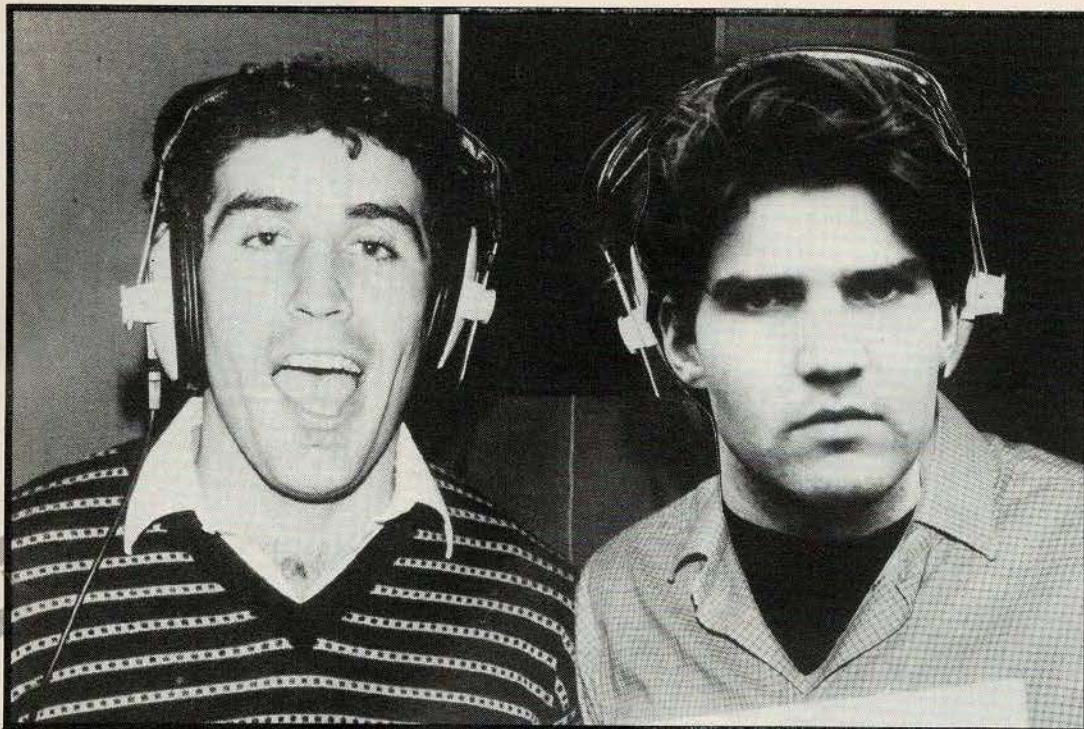


Photo of Lloyd Cole: Joe Shutter

● Climbing steadily up the second division, Lloyd Cole takes some singing lessons from Peter Shilton in a desperate bid for promotion

Mel & Kim and Bananarama, on the other hand, probably would. The latter have risen to the second division because of their longevity, despite their potentially debilitating lack of talent, not to mention poor goal-scoring ability.

The Sisters Of Mercy, meanwhile, are heartwarming proof that real talent eventually shines through. Despite having changed shirts at half time, everyone remembered who they were and welcomed them back with open arms.

The Mission are the real yo-yo'ers in the league this year. Having had that promising start to the season with two hit singles, 'Wasteland' and 'Severina', they were subsequently relegated but fought back bravely and are now looking for promotion at the start of the next season. Newcomers Rick Astley, Wet Wet Wet and Curiosity Killed The Cat had a promising year too, though have yet to convince everyone that they're here to stay.

By contrast That Petrol Emotion take a tumble for failing to live up to months and months of adulation. Gaye Bykers slip after releasing the appallingly bombastic 'Drill Your Own Hole' LP. Westworld are knocking on the door of the PJ Proby Rest Home For Retired Popstars by releasing four (or was it five!) singles that all sounded exactly the same.

The fourth division is reserved for fading has-beens, small time indie poppers and maybe-one-day'ers, and strangely the Bodines manage to fit all three categories. Real bands, like Happy Mondays, will undoubtedly gain ground next year, that is unless they turn out to be like the Shamen...

Sigue Sigue Sputnik were, of course, adept at nothing except in proving that hype ruleth supreme enough to provide them with one and a half hits. Thankfully they (and 1987's answer to them, Transvision Vamp) prove that it takes more than a couple of wigs and a drum machine to con the discerning public. Plastic pitches were never a substitute for the real thing. Over to you Greasie...



Photo by Sporting Pictures Ltd

● After a glittering career at Watford was cut short by a persistent groin strain injury, Prince turned from gold to purple and the lad's done brilliant ever since

THE LEAGUE

DIVISION ONE

(Wembley Stadium)

- 1 Madonna
- 2 U2
- 3 Michael Jackson
- 4 Bruce Springsteen
- 5 Prince
- 6 George Michael
- 7 Dire Straits
- 8 Sting/the Police
- 9 Queen/Freddie Mercury
- 10 Kate Bush
- 11 Tina Turner
- 12 Mick Jagger

DIVISION TWO

(Birmingham NEC)

- 1 Simple Minds
- 2 The Smiths
- 3 New Order
- 4 The Cure
- 5 Lloyd Cole And The Commotions
- 6 Alison Moyet
- 7 Echo And The Bunnymen
- 8 Depeche Mode
- 9 T'Pau
- 10 The Housemartins
- 11 Bananarama
- 12 Mel & Kim

DIVISION THREE

(Glasgow Barrowlands)

- 1 The Sisters Of Mercy
- 2 Rick Astley
- 3 The Mission
- 4 The Christians
- 5 Curiosity Killed The Cat
- 6 Wet Wet Wet
- 7 That Petrol Emotion
- 8 The Primitives
- 9 The Mighty Lemon Drops
- 10 The Godfathers
- 11 Gaye Bykers On Acid
- 12 Westworld

DIVISION FOUR

(Manchester Boardwalk)

- 1 Happy Mondays
- 2 Derek B
- 3 Primal Scream
- 4 The Weather Prophets
- 5 Frank Sidebottom
- 6 The Bodines
- 7 The Cookie Crew
- 8 The Shamen
- 9 Red Lorry Yellow Lorry
- 10 Duran Duran
- 11 Chas & Dave
- 12 Sigue Sigue Sputnik

"I'D RATHER HANG OUT WITH A BEAUTIFUL WOMAN THAN TRY TO GET SOME GUY TO TUNE HIS GUITAR"

● PAUL STANLEY and Gene Simmons, 21 albums later



Photo by Jayne Houghton

Paul Stanley of Kiss ain't kidding. But as the former shock-horror monsters of rock celebrate UK chart acceptability after 15 years of trying, **Judy Weider** finds there's still life in the old rock dogs yet*

* ©S.I.N. Reproduced by permission

Sure, sure . . . no-one believed Kiss could possibly deliver anything new or unexpected after their 15-year, 21-album career. Even their constantly changing line-up seemed to have stabilised. For a while there, fans could at least count on seeing a new face playing lead guitar from tour to tour (Ace Frehley, Vinnie Vincent, Mark St John), but now it looks like Bruce Kulick has solidly nailed the bombastic job of head axeman for Kiss.

So what's new? Why should anyone bother tuning into this American rock epic any more? Are they as predictable as your average US family travelling interstate in a station wagon, or is there still some risk that they'll cut off their own heads while juggling chainsaws? After all, who but Kiss set the current standard for swaggering glam-rock? What would Poison or Mötley Crüe know about make-up and platform boots had Kiss not enacted such spectacular excesses when they were mere infants?

But Kiss are for more than an echo of great times long gone. Still able to blow away most rock puppies with their shrieky palate of sounds and special effects, the 21st Kiss album, 'Crazy Nights' is certainly a coming of age. Without a quiver of hesitation, it shows that the band has mastered raucous anthem rock like Oliver North has mastered the shredder. Reaching – for the first time – for the guidance of an outside producer (Ron Nevison, noted for recent successes with Heart and Ozzy Osbourne), the band has found itself soaring once again through the upper atmosphere of today's charts.

Their current world tour is the usual glitzy theatrical presentation their fans have come to expect, if not demand. So how do they keep it fresh? How do they keep themselves excited by the endless possibilities of rock 'n' roll? Gene Simmons and Paul Stanley, the



Photo by Andre Caillag

backbone of Kiss for all these crazy years, have some light to shed on the dragon no passing trend can slay . . .

"I sure don't want what happened to the Who to happen to Kiss," says Simmons. "In my estimation, that band was absolutely one of the classic groups that turned into a parody of itself. When the ideas ran out and the well ran dry, the most noble thing Pete Townshend did was put the group to rest before it became a mere nostalgia act. So you keep a band fresh by bringing in new blood – sometimes you co-write with outside people."

The recent hit single, 'Crazy Nights', and the success of the current 'Reason To Live' seems certain to guarantee Kiss exactly the sort of sales Gene Simmons has wanted for so long – not that you could exactly call Kiss struggling musicians. But how does he deflect criticism that now the band have a hit single, they're selling out?

"Sure I wanted a hit single! Well, what I should say is that I wanted a hit, though not if it meant changing who we are. But if you have a hit single, you're obviously making music for the people – and that's what we're here to do. Some heavy rock bands say they don't want a hit single, but that's only because they're lying!

"What we're trying to do is reach the public all the time. So if we're reaching a larger public and not changing what we're doing to reach them, then we're only doing what we do – but better! Otherwise we'd just be in a cellar somewhere, making a career of being a basement band."

THE BAND WITH THE CHARISMA OF A BUS QUEUE

"My kids think I'm a boring old fart" admits **Foreigner's** Rick Wills. But the Anglo-American soft rockers can't stop having those damn hits. . . Foreign correspondent: **Robin Smith**
Foreign bodies captured by **Steve Double**

If you lined up all the records Foreigner have sold they'd probably stretch halfway round the world. But off stage the band has the charisma of a bus queue.

"People hardly ever recognise us in the street," says bass player Rick Wills. "It's getting so bad I want to go over to passers by and say 'hello I'm Rick Wills, I play with a famous group'."

"My kids think I'm a boring old fart. They only get excited when Foreigner videos come up on MTV. Foreigner have never been flavour of the month and we're not very hip, but we don't have to look over our shoulders all the time to see if anybody is wearing smarter trousers than we do."

Since 1977, Foreigner have been having hits like 'Cold As Ice', 'Feels Like The First Time' and 'Hot Blooded', masterpieces of smooth spectacular heavy metal. And now they're back with 'Say You Will' taken from their 'Inside Information' album.

"I think we've done well because we're good musicians and we've always changed our style," continues Rick. "There's always a demand for good professional playing, no matter what else is going on."

"My son listens to all that Beastie Boys and Fat Boys stuff and I say 'what the hell is that?' For me, most of that stuff is a noise."

As you've probably already sussed, the members of Foreigner aren't exactly hot young hunchos. Rick's not keen on revealing his age, but as a kid he used to play with the members of Pink Floyd and he knew Syd Barrett! Although three of the members of Foreigner are British they're based in America and Rick met up with the band when he went over to collect some debts.

"Peter Frampton's people owed me some money, so I thought that rather than wait for a cheque I would knock on a few doors. It worked, because within two weeks I had a cheque for \$35,000 in my hand. I also heard that Foreigner's bass player was leaving so I made a phone call and got the job."

"When I was 13 it would have seemed inconceivable that I could end up in a band like this. I've still got a sense of wonder about it. We've made a lot of money in Foreigner, but everything is relative. The more money you have the more money you have to spend. The pressures of life don't change."

The main creative force behind Foreigner is soft spoken guitarist Mick Jones, who played with such legendary outfits as Nero And The Gladiators and Spooky Tooth before forming the band.

"I think we've done so well because we set standards and try and improve on them," he says. "I think we're a pretty genuine band. When I sit down and write a song I like to strum on a guitar and if something moves me then I think it's quite likely to move other people as well. I believe very strongly in feel and intuition. I've been married three times and obviously that's involved a lot of emotion, which I bring to the band. Foreigner are a band who feel and care. We're not boring at all."

The current success for Kiss allows the individual members a chance to explore other activities outside the band, and Gene has recently set up his own label, modestly called Simmons!

"The reason for it," he explains, "is that at some point, somebody, some place gave me a chance and I have to give other people a chance too. I want to give back some and if it succeeds, there'll be plenty more for everyone involved."

"I probably won't actually produce the first act I've signed, I'll just be the executive producer — that means picking the producer and having a 'hands-on' involvement in the record. I'm going to approve every song. Berry Gordy used to do the same thing at Motown — nothing went out with the Tamla Motown label on it that he didn't like!"

"I really like the idea of having a record company. People give you money to gamble with. You're really gambling with other people's money to be creative."

Paul has been equally busy.

"I was going to produce Poison's next album, but the timing didn't work out," he reveals. "But I did write some songs with them in Los Angeles, so we'll see what happens with those. But my life is Kiss. I get my kicks from it, my satisfaction, gratification, inspiration, perspiration... the works!"

"I would absolutely never think of getting involved with anything that would take me away from Kiss in any way. If a band comes along that I think is special — and I think Poison is a real special band — maybe I'd work with them. But just to have another bunch of guys to work with? Frankly, I'd rather hang out with a beautiful woman than try to get some guy to tune his guitar!"

After 21 albums as Kiss, do you look back and regret certain moves you made?

"I have absolutely no regrets about anything," says Gene bluntly. "There have been situations that have been career mistakes, but without them we couldn't have known how to go forward. Mistakes have only helped us to solidify our vision. If you're going through the woods and you take a left turn and go down the wrong way, then you know what the right way is!"

"No complaints here!" adds Paul. "We're lucky guys. Kiss is doing great, we're still here, having outlived most of the people who had nothing but bad things to say about us. We're real satisfied with the mark we've made. Let me put it to you this way... I've yet to cry myself to sleep!"

You might think it's a little late to try to become a rock 'n' roll rebel when you're well past the age of 30. But that's exactly



what Roger Taylor says he's doing.

While Freddie Mercury's been working with monstrous Spanish opera singer Montserrat Caballe and Brian May has been getting very friendly with 'EastEnders' star Anita Dobson, Roger has formed his own band, the Cross, and they'll be touring early in '88 — with drummer Roger playing rhythm guitar.

"Queen are still friends but we've reached the point where we can easily exist as a band and do solo projects too," says Roger. "It's great to be in a working, hungry band again. The Cross are very raw and very exciting. None of the band was recruited because of the way they look or because they were wearing the right aftershave. We want to put the bite back into music. I suppose we're a reaction against so many of the clean sounding, video-orientated bands these days."

That may sound strange coming from a man who's donned school uniform and a skirt for one of Queen's video epics, but Roger is in deadly earnest. The debut single from the Cross is 'Shove It' and it's also the title track of the band's album.

"It's a real lads' song but it's also about the class barriers that still exist in Britain," explains Roger. "It's still very much a privileged society here with lots of snobbery. I hope our single has some of the spirit of the old Sex Pistols records. I loved 'Anarchy In The UK'."

This sort of talk may seem a bit strange coming from a member of international mega-group Queen, but it's not so funny when you realise that Roger has always been the real rock 'n' roller of the band. It was him, after all, who wrote such anthemic numbers as 'Radio Ga Ga', originally intended as a criticism of radio stations that play crap music.

Roger recruited the Cross last year. He put ads in various papers and spent one weekend seeing over 200 performers audition at a theatre in London. He settled on Josh Macrae (drums), Spike Edney (keyboards), Clayton Moss (lead guitar) and Peter Noone (bass). No, the last gentlemen isn't the Peter Noone who used to play with Sixties band Herman's Hermits.

"I could have taken the easy way out and formed some kind of super group from my friends, but that would have been a pretty undemanding move," explains Roger. "I wanted to get my feet back on the ground and work with new talent. We hope to be touring colleges and clubs in February and I'm really looking forward to it. Obviously, playing with Queen you lose a lot of the intimacy of small venues."

Roger says he'll be concentrating on breaking the Cross worldwide this year but Queen will also be starting work on another album. "I think it's going to be a very hard and punchy album. The great thing about Queen is that we never know what we're going to do next. In Queen we're all professional musicians and we continually want to experiment and stretch ourselves. There's a lot more to being a successful musician than just thinking about the next blonde you're going to take to bed."

what does a queen do on his day off?

He leaves his colleagues in Queen and goes off to form a new "hungry" band, that's what. Stations of the Cross visited by Robin Smith



THE LIP GOSSIP COLUMN P

By Nancy Colp

Here we go then, head first into yet another New Year. And are you lot out there all sick of the sight of turkey yet? Ha! Serves you right for eating meat in the first place say I. Me, I couldn't look another lentil burger en croûte in the face for at least another six months. So pardon me if I have to stop and adjust my waistband every five minutes!

Anyway, what sort of a Christmas did you all have, chicklets? Certainly in music-



Photo by LFI

● **Bill and the lads practise their Masonic gestures**

land there have been plenty of parties, lots of drinking and one or two indiscretions ... but more of those later.

After last week's epic Lip awards, I thought this week I might polish up the old crystal ball and take a look at what could just be happening over the next 12 months. So let's dim the lights, get that incense burning and off we jolly well go!

First of all, let's see who'll be marrying who ... How about the unlikely union of **Freddie Mercury** and **Annie Lennox**? (Below left.) Or maybe the even more unlikely reunion of **Boy George** and **Jon Moss**? (Below.) I predict that **Ben from Curiosity** will run off with a white Russian countess and never be heard from again (wishful thinking?) and that **George Michael** will at last tell the world of his large harem, all occupants of which are trained in therapeutic massage and which is lurking in some Bushey backwater ...

John Lydon will find himself and become a Buddhist monk, chanting with the Hare Krishnas in Oxford Street in his spare time ... **Morrissey** will suddenly become a founder member of the Limelight Liggers Association and will be first in and last out every Saturday night, and preferably on a stretcher. (Left.) Meanwhile, there will be talk of a **Smiths** reunion and, just to complicate their record contracts a bit more, they'll make a benefit album for the employees of Rough Trade along with the **Fall**, **Cabaret Voltaire**, **Scruffy Politti** and **Aztec Camera**.

I predict that **Billy Idol** will dye his hair red, start wearing baseball caps back to front and yell 'Yo bitch check out this shit' and will audition for the **Beastie Boys** touring company. (Above.) The **Beastie Boys**, however, will have had a sudden change of heart and will make a male feminist album entitled 'She's So Lovely In Her Football Boots' and start

playing benefit gigs for the Temperance Society.

Mandy Smith will wear skirts down to her ankles in '88 in an attempt to endow herself with a bit of much needed mystery. **Madonna** will suddenly put on three stone and do a duet with **Darryl Pandy**, and she will not divorce **Sean**, but will start breeding pedigree poodles in her spare time instead, so that she can train them to be her dancing troupe.

Pete Dinklage will become a virtual recluse and will start his first volume of 'My Life As An Aesthete', meanwhile, in his absence, **Josie Jones** will become a megastar of untold proportions.



● **Office Boy Jack does the mid-afternoon cafe run for tea and cakes**

Jack Nicholson will fill the **rm** staff vacancy, and be forced to spend his day making tea and running back and forth to the tuck shop catering to our every whim. (Above.) **Rick Astley** will spend three months trying to find the brain cell he lost in the Limelight. (Above right.)

Rinky dink trendy doo dah music will be banned by law from being played in the **rm** office and **Betty Page** will give birth to an infant prodigy who will make a solo LP at five months. **Shane MacGowan** will suddenly and inexplicably give up the demon drink and will vanish to a health farm for a few months, re-emerging around May with a complete new set of pearly whites and a blemish free complexion. He's asked to join **Wet Wet Wet** but declines on the grounds that they're far too wicked for him to play with.

Johnny Hates Jazz have a close encounter of the third kind with a space probe from Pluto and are zapped off into the stratosphere never to be heard from again. All that remains of them is a frazzled **Jean Paul Gaultier** suit and a smoking set of gleaming choppers.

Donny Osmond, in grand Mormon tradition, takes **Boy George** as his second wife. **Tom Jones** takes over from **David**

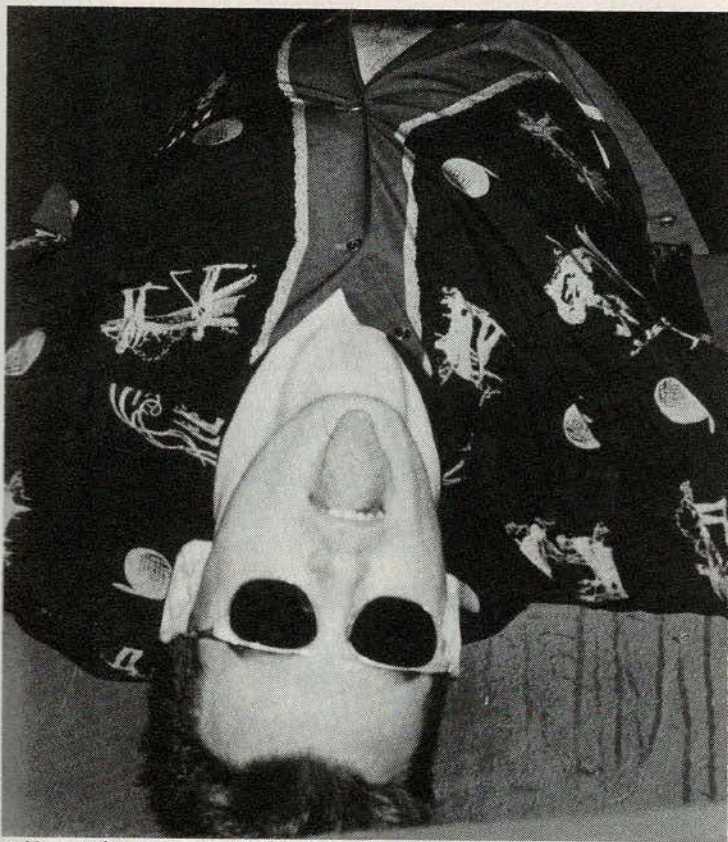


Photo by Barry Plummer

● **Mozza in a coma — it's serious!**



Photo by Syndication Int.



Photo by Syndication Int.

● **Jon gets one of George's finer angles**

● **1988's wedding of the year?**



● Rick finds his brain cell

Cassidy in 'Time' because David, having disappeared through the Laurence Olivier hologram in search of the meaning of life, forgets to come back.

The **New Order** to split stories will start again when **Peter Hook** takes six months off to go on a world tour with **Mötley Crüe**. Metal codpiece fever hits Manchester with a vengeance.

Barney, meanwhile, makes his solo album which features a 15 minute instrumental with nothing but snoring on it. **rm** get an **Echo And The Bunnymen** interview ... the interviewer being **Bono** from **U2** who has decided he still hasn't found what he's looking for so maybe it'll be on the other side of the tape recorder.

Jonathan Ross marries **Jane Goldman** and becomes the first pregnant man in world history. Not only that, but he starts his own afternoon show glorifying the joys of Swiss roll

baking for beginners. (Right.)

Zodiac Mindwarp has all his hair cut off, his tattoos removed by laser and takes to wearing a dinner jacket. He makes a solo album entitled 'Me 'N' Frank' consisting of old **Sinatra** cover versions. **Mary** from the **Gaye Bykers** joins the **Love Reaction** and immediately the whole lot of them get a council fumigation order slapped on them.

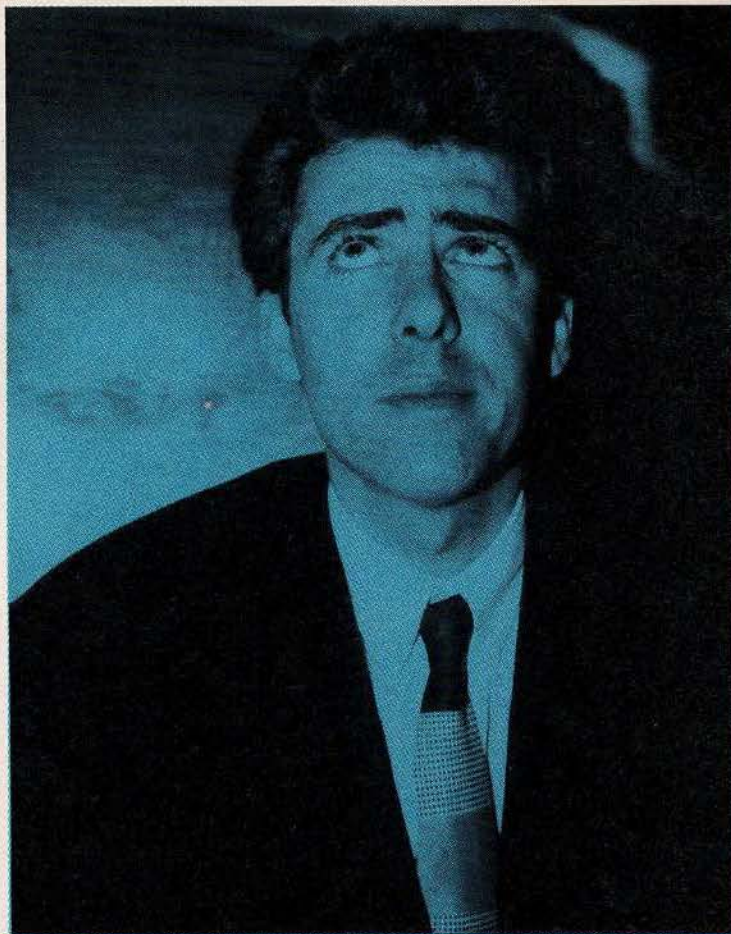
I will marry **Sylvester Stallone** because he's so naff, and I will subsequently have a life of bliss learning how to arm-wrestle. **Brigitte Nielson** will be best man at Jonathan Ross' nuptials and will run off with Shane MacGowan for a Hawaiian wedding.

Following his successful collaboration with Morrissey, **Vini Reilly** will make a Hi-NRG record about digestive biscuits which will be top of the dance charts for five weeks. **Tony Wilson** will get a new hairpiece ... **Pete Burns** decides to have silicone bosoms and has his picture taken as Nell Gwynne for the next set of publicity snaps.

Robin Smith will become a health food freak thus putting **Rowntrees** out of business. **Joe Shutter** takes the pledge, **Andy Strickland** has a top 10 hit, **Tony Baloney's** true identity is revealed as **Steven Patrick Morrissey** trying to make a bit of dosh in his spare time ... **Dolph Lundgren** learns one more expression to add to his vast acting repertoire and **Mickey Rourke** commits suicide because I won't marry him.

I find a decent story and make Lip into a star turn ... the **rm** staff faint at the shock. **Paul Yates** becomes a Brunette again so **Bobsie** dyes his platinum.

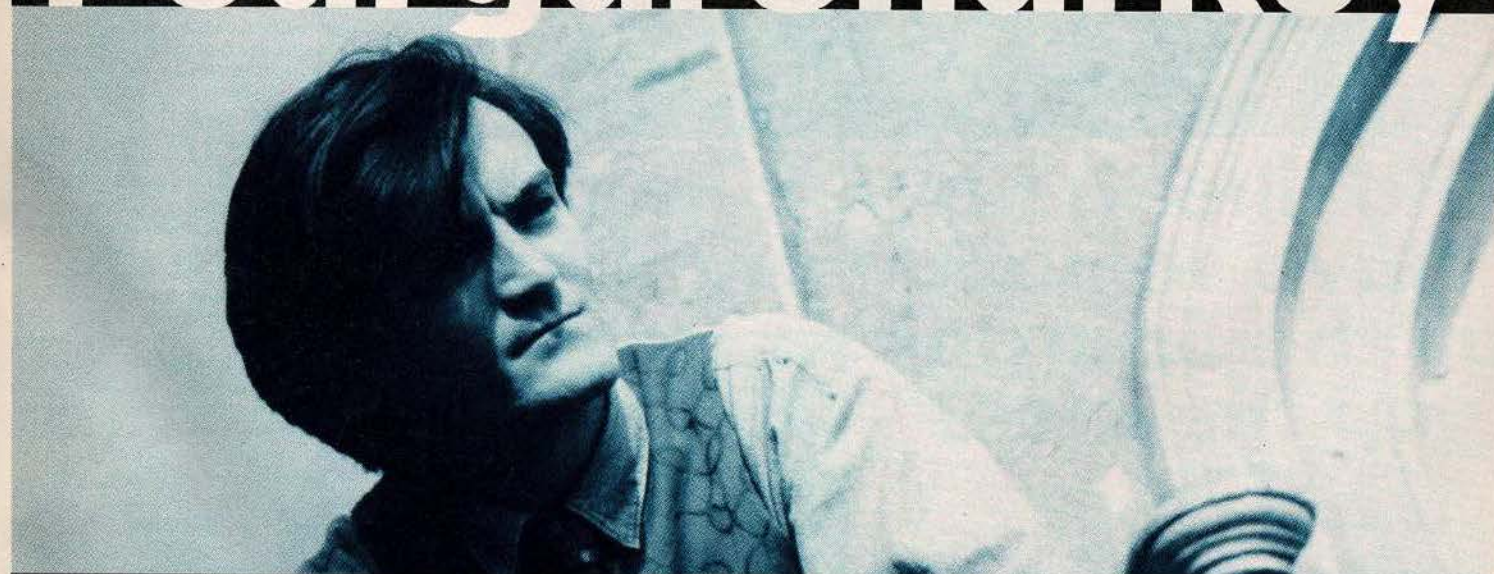
Ho, hum — Happy New Year, playmates!



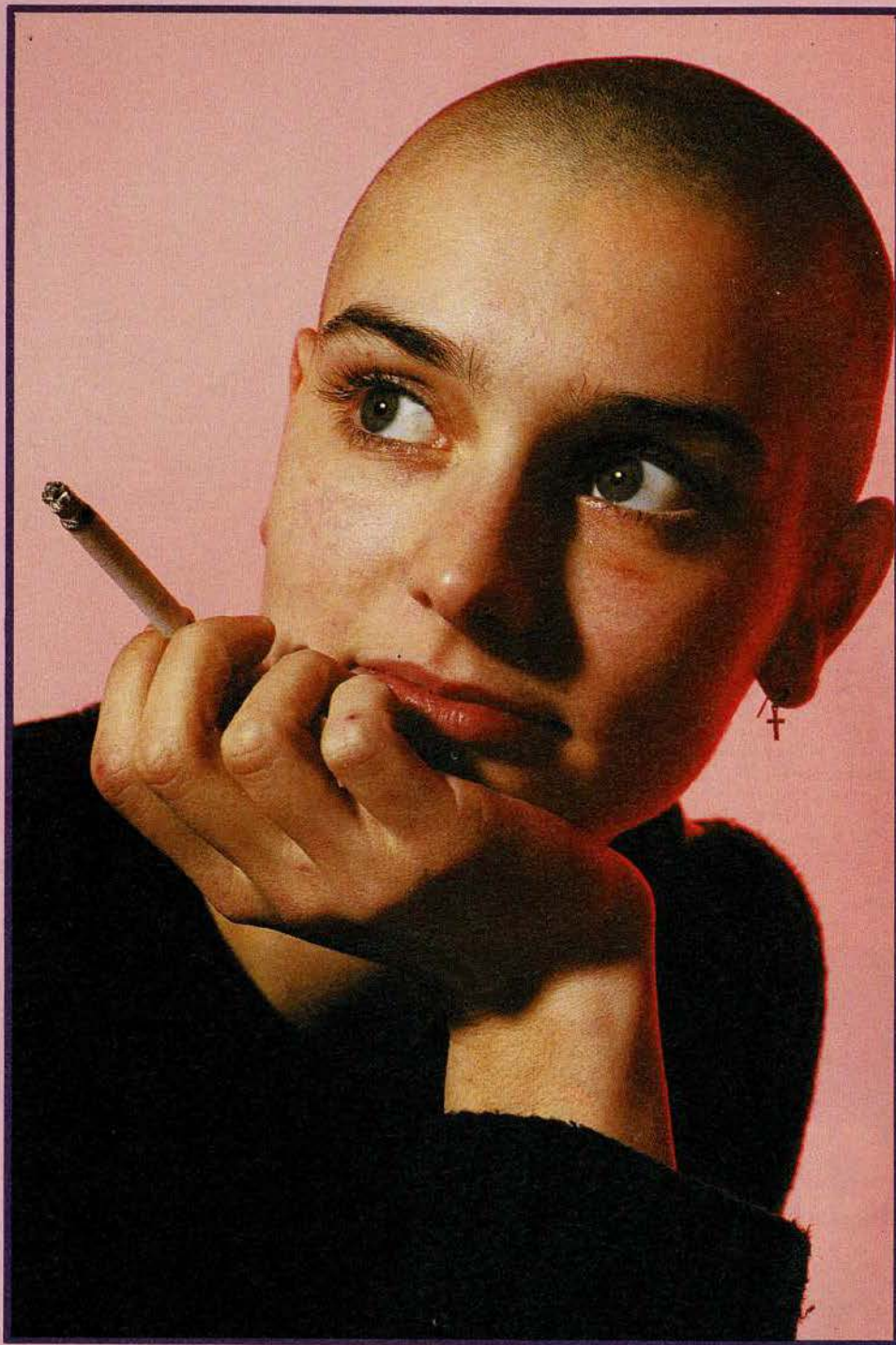
● Jonno anticipates the joys of motherhood

More Love

Feargal Sharkey



New single on seven inch and twelve inch



"I'd like to have a laugh, have some fun and kick all the Sharons up the arse!"

AS rm continues its crystal ball gazing into the music of the coming year, Nancy Culp meets Sinéad O'Connor, the most intriguing and original songwriter to emerge in recent times. Portraits of the artist: Steve Double

Last year, possibly one of the most startling and original talents of the decade made her debut.

She sprang from nowhere, a million miles from what is traditionally considered the norm for would-be female stars. Her name was Sinéad O'Connor.

An eight months pregnant Sinéad was shown, in semi-naked glory, cavorting in the very beautiful and unusual promo which accompanied her first album — 'The Lion And The Cobra'. In one fell swoop, Sinéad broke a thousand and one taboos. She backed it up with a supernaturally haunting voice, stirring and mature songs and the promise of even greater things to come. Here was definitely a face for '88.

And what an extraordinary and beautiful face it is too. Rather than squashing her sex appeal, the act of shaving her head has enhanced it. The fact that 'The Lion And The Cobra' has some of the most raw, sexual music and lyrics to come from the pen of a girl, marks Sinéad out as one of '88's most unlikely sex symbols. Well, not every one goes for the obvious, do they?

When I spoke to Sinéad, she was halfway through her guest slot on the INXS tour. An unlikely coupling maybe, but she managed to ride out the loudly chattering audience in Southampton admirably.

Onstage, she's a remarkably magnetic performer. For a start, you can't take your eyes off this tiny figure in the tartan dress and Doc Martens who possesses an almost Bambi-like fragility yet sounds as if she could demolish a concrete bunker with one blast of that voice. But not even the full belt of the powerful 'Just Like U Said It Should Be' or the jokey genital-clutching during 'I Want Your Hands On Me' could stop the rumbustious fidgeting of the punters more eager for Michael Hutchence and crew. My dears, she was simply wasted on them.

Before talking to Sinéad, I was standing in the Ladies, when I overheard two stereotypical 'Sharons' giggling about what they'd just seen. I think the words 'disgusting' and 'unwatchable' were two of the more charitable descriptions. I tell Sinéad this and she laughs.

"That makes me happy," she says, "because *f**k them!* They're just being stupid. That just *makes* me want to go and do it, but when you're a singer and you've sung a song and gargled with honey before you go on, you've got all this gunk in the back of your throat and you have to spit it out. People think it's really unladylike and disgusting whereas if Michael Hutchence did it, nobody would think anything of it. To me, it's not perverse, there's nothing perverse about spitting onstage, it's like going to the toilet, which has to be done, otherwise you implode."

Do you think that there are too many niceties surrounding what girls can and can't do?

"Of course, of course! I don't do the things on purpose just because I think it's 'cool' to do it, but so what if I *do* do it? So what if girls curse? So what if girls fart or shave parts of their bodies? It's just *honest*. I accept that some people will like it and some

people won't like it. I'm not going out of my way to make people happy! Women, to my mind, are the main people who cause trouble for female equality by saying things like that. Women ostracise other women who aren't like them. The only hassle I've ever got over the way I look is from women who just can't deal with it. I shaved my head because I was bored shitless with the way I looked."

As you can gather, Sinéad certainly talks straight. Her speaking voice may be soft and laced with a lilting Dublin accent but her use of language is brutal and cuts right through the crap. I have the feeling throughout the interview that she's merely tolerating me, answering many of the same questions she's been asked before, but she does it with good grace. You sense that this part of the music circus is one she'd consider a waste of time but you can't help having tremendous respect for the way she conducts herself. She manages to combine an intense femininity with certain masculine directness.

"OK, so I'm a slob", she admits. "And I smoke and curse and spit but I don't do it 'cause I think it's cool to be like a man. I just think that there's elements of male and female in everybody and I feel womanly — much more so with my hair like this. It's made me feel really beautiful."

For someone who's only just 21, Sinéad is what people would call 'well sussed'. Witness the insights into relationships her songs show — especially on tracks like her debut solo single 'Troy'. She knows precisely who she is and where she is.

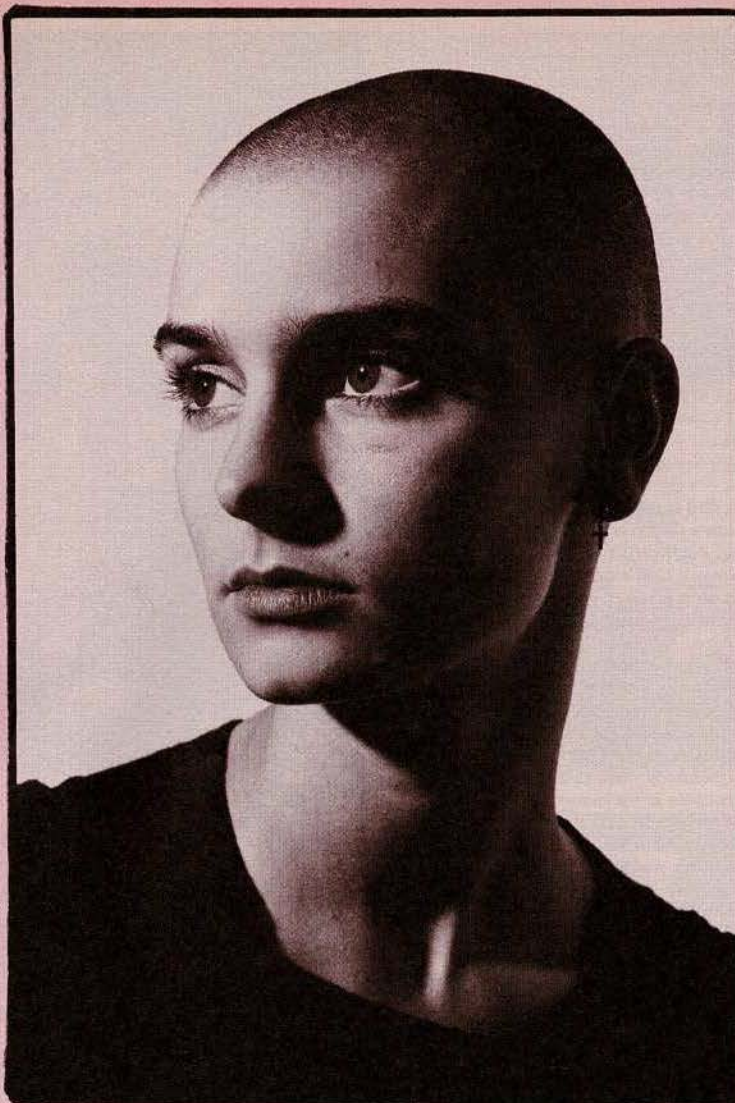
"I have certain aspects of my life worked out but other aspects of it are unsettled and I like to keep them that way because that's where creativity comes from. It doesn't do to be perfectly happy. You need to be agonising over something."

She says that her baby, Jake, has made her feel secure but admits to being inconsistent in her love affairs and finds herself "falling constantly in love with somebody" because she can't stand being by herself for "even an hour".

Her enthusiasm for the great game of not-so-trivial pursuit comes across very strongly but she admits that the hunt is better than the catch.

"Not that I'd go out and shag loads and loads of guys. Sex is very important to me and I think it is to everybody. With me, I like it because it's honest. That's how I am in my songs and in that way, my songs are sensual because the way I write is the way I shag. I don't believe in beating around the bush or covering things in sauce. Say exactly what you think and take the brunt if there's any consequences. Nothing turns out right for you unless you go for it. OK, it gets you into trouble every now and then but in general, it gets you what you want."

Getting what she wants is something Sinéad is remarkably adept at. Although the album was released last year, she'd been signed to Ensign Records for three years. It's rare for a record company to do that. The other example which springs to mind is Kate Bush whom EMI nurtured before releasing her to the world. Sinéad puts



it down to her manager Fachtna O Ceallaigh who ensured that "I was very well protected from the shit that goes on". Fachtna, for the record, has had quite a lot of experience in that direction, having previously managed the Boomtown Rats and Bananarama.

There are quite a few parallels between Sinéad and Kate Bush. Both started young, are of Irish origin, possess striking, unusual voices, write remarkable songs and had the luxury of producing themselves and taking their time over it.

With Sinéad though, she's much less the fey, girly figure that Kate is. 'The Lion And The Cobra' has a positively punky edge to it.

"Spewing and venomous!" says Sinéad. "I did 'Jackie' deliberately that way because I didn't want anyone to accuse me of being folksy. I was just proving the point that you can mix a whole lot of things and if it's nice, whatever you put on it, it doesn't matter."

After such a strong debut, how will she approach the next one?

"With much, much more confidence."

And the new songs?

"They're clearer cut but they're equally sort of vague. I write lyrics quite vague so that no one knows exactly what they're about."

So does she find it amusing when people try to dissect her songs?

"Oh yes, because they never get it

right — and I never tell them. If I were to tell them there'd be a lot of angry people out there! Every single syllable of it is drawn from personal experience but I write about it so no one knows what I'm talking about 'cause I don't want to take my clothes off in front of 5000 people when I do it!"

It seems rather incongruous doing it on the INXS tour as well!

"I quite like their stuff. I think it's the best of its kind 'cause they're honest — they don't bullshit, they don't pretend to be rock stars." Sinéad's 'stuff' at the moment is, surprisingly enough, rap music.

"I love it! It's so sexual! It just screams at you. I remember three years ago when I first heard it, I thought it was really boring but now I can't get enough of the stuff! I love it because it's so raw . . . It uses bad language . . ."

Some of it is very sexist though.

"Some of it is and I don't like that. I don't like people like Ice-T and Public Enemy . . . Well not necessarily Public Enemy but their producer is a complete chauvinist. Please print this. I went to a seminar in New York and there was a hip-hop panel and he said that women should stay out of music because they didn't know what they were talking about! I like the women much better than the men. I like Salt 'n' Pepa and MC Lite 'cause they don't put up with the crap.

I like the Sugarcubes as well. I'm going to do some work with the girl from them."

With such a strong image and strong opinions, would Sinéad like to see herself as a role model for a new generation of women? Certainly it would be more positive having someone like her emulated than, say, Pepsi & Shirlie or Madonna. She demurs and says she hasn't really seen herself in that light but adds, "I think I have sort of become one". One of the first things she'd do would be to discourage 'wannabees' from wearing fur coats.

"I'm not vegetarian but I'm very anti-fur coats because I don't understand what the need is when there are other things. I mean, what's the f**king point? You can get fake fur coats. It's like a man having a big gleaming Merc. It makes him feel like he's got a big dick and makes some women feel rich. To me, if you can't feel rich because of the way you are or the way you feel inside, no dead animal in the world is going to make you feel rich. The thing that amazes me is that I go down to Leicester Square and there's all these snobby looking women in fur coats and they look at me as if I'm funny. It just makes me puke."

So far, it's surprising how slow people have been to catch onto Sinéad O'Connor. With an LP and single behind her, the latest track to be released is the tribal groove of 'Mandinka' and it could well be the song to change all that. She says, though, that having a hit record doesn't bother her.

"I'd prefer it if it happened slowly 'cause I don't know how I'd handle the suddenness. I get tired very easily and I get very petulant and childish. I need my sleep and I don't want to become a f**king rock goddess arsehole. I get very frightened because I see a lot of people in the music business who are very, very successful and they've lost all their values — they've forgotten why they were there in the first place." She reveals she doesn't intend to stay in the business for more than five years. And after that?

"I'd write for other people and I'd like to do some film music. No way am I staying forever. I'd bore myself to tears. I feel creative in much more ways than music. I really, really want to do acting . . . So I can shag Mickey Rourke!"

Sinéad and about 70 million others! Practically every other person I've interviewed, male and female, has waxed lyrical about the questionable charms of Mr Rourke. It's that smile, isn't it?

"Yeah, it is, because I do find myself attracted to men who have an evil side to them. I really love dirty-looking men . . . Like you can almost smell their breath, whiskey and things."

And her other ambitions, apart from Mickey Rourke?

"I'd like to go on tour in my own right, write more songs and make another album. Just have a laugh, have some fun and kick all the Sharons up the arse!"



Go BoiL Yer hEad!

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

Hi Tony!

Being a victim of a wild child — hence the new address — I'm having no problems getting the weekly *rm*. Nice to see a decent letters page where you can actually understand the letters and the replies. Keep up the good work my lad and stay away from those wild chicks. They are more experienced than middle aged nannies.

PS: Birthday and Christmas behind bars, what a hummer!

Martin Allen (Allen B87206) c/o Brixton Prison, London SW2

● Chicks, eh? They're nothing but trouble Martin, believe me. Especially when you can't get one. You think you're badly off, being behind bars? What about me, stuck here with all these pillocks going on about crap music all the time? I'd die for a bit of mailbag sewing and a few days slopping out to get away from this lot.

■ Having endured week after week of the letters page in *rm*, I have to write to you, to let you know how disappointed I am in the continuing poor taste in which it is conducted.

It's a real shame that such a good quality magazine as yours should be inflicted with a letters page of such unparalleled rubbish, containing little more than smutty, pointless insults and half-hearted 'toilet wall' comments.

I also have some sympathy for you Mr Baloney (or whatever your real name is), for I assume that as you are employed by *rm* it follows that you must have a fair degree of intelligence, and your journalistic talent could be put to a more satisfying use. It must be very frustrating for you to be forced to take on a silly name and lower yourself to the level of shameful unintelligence on display every week.

I'm sure that no-one buys *rm* merely for the letters page — especially if it is purchased by the social group at which the rest of *rm* is aimed — and I'm sure that in its present format, it would not

be missed.

You cannot fail to have noticed that the majority of persons writing to you are making a genuine attempt to put over their views and perhaps stimulate a healthy, well-balanced exchange. Unfortunately this is not possible at the moment due to the 'stone walling' nature of the replies (you don't even answer people's questions), and the apparent concern only with cheap laughs.

Finally, Mr Baloney, although I realise that you are under instructions from your employers, may I suggest that you take my letter seriously, and give some thought to conducting a proper letters page in *rm*.

I expect the management of *rm* will instruct you to contrive some cheap insult in reply to my letter, even though it is not my intention to solicit such, as I'm sure is the case with many other readers. The current letters page formula does not work, it is cheap, tacky and pointless. Come on, treat us as adults... and do it properly please.

David Eggleton, Chaddeson, Derby

● You got it boy! Cheap, tacky and pointless — that's me. I know that's a rarity in such a tasteful, profound and sensitive business as rock 'n' roll but there you go. I realise that someone of your obvious intellect and refinement gets upset at the thought of reprobates like me existing, no doubt in the same way you did when you found out Father Christmas was really the milkman, but tough titty buster, life's a bitch. And for your information, the *rm* post bag has risen tenfold since I began this Godforsaken job and I get paid by the letter. So thanks mate — the drinks are on you!

■ Doesn't Stock Aitken Waterman's new single 'Packjammed With The Party Posse' make you wanna go:

"YEUCHHHHYUK UGH UGH!"

...and that's just after hearing the title.

As for the single, throw it down the dumper. How do these guys keep their credibility?

Corinne D Graehame, up-and-(definitely)-coming female record producer, Nottingham

● Corinne, my dear, Stock Aitken Waterman are so rich they have no credibility to keep, unlike my good self who has globules of it oozing out onto the typewriter at this very moment. Whoops, there it goes, sliding all over the 'q' key again. Yum yum.

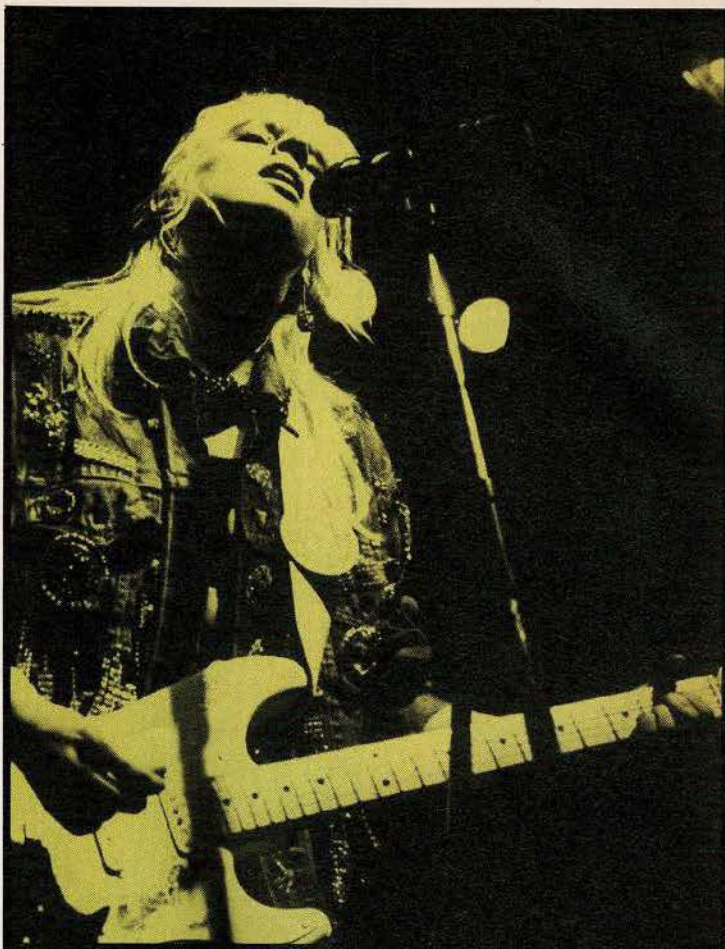
■ After yet again giggling and snarling at your replies, one's only left wondering, what sign are you? Scorpio or Cancer? Or maybe neither, in which case, what? If you're a wind bag does this mean you're a Gemini/Aquarius/Librian?

If you're brave, put down your date of birth (year included) and I'll work out your chart for you!

PS: Do you realise that you're an eight according to numerology?!

An amazing Aquarian (who's bored), Planet Earth.

● No, I didn't realise that, nor do I really care. All this mumbo jumbo and gobbledy-gook is no thing for a strapping northern lad with a sheep fixation like myself to be bothered about. As for my star sign, my birthday's April 1 (no laughing at the back), so I'm a bloody ram, dear, a bloody ram.



● VOICE OF THE BEEHIVE'S queen, Tracey

LETTER FROM RENNES

Pretty as a postcard and lovingly preserved like some architectural cross between York and Uxbridge, the Christmas squares and splendid civic buildings of Rennes are prepared once more to host Europe's premier festival of independent music, Les Trans Muscales. Thirty odd bands, with the main weight of the proceedings concentrating round three nights of UK acts. None of your Reading/Glastonbury mud baths here. Always stylishly and carefully run, Rennes' only problem this year is that the music's heart can rarely match the beauty of the setting.

Continental **Von Magnet** and **Marc Seberg** turn out to be the biggest wash-outs of the event. Von Magnet represent the worst of overblown Euro music theatre and, despite the novelty of their industrial flamenco music (?!), the hysterical vocals and absurdist posturing feel like a few seconds from an old Bowie video stretched over hours...

Drawing the festival's largest crowd, **Marc Seberg** are Simply Minded/Psychedelically Furred guitar copyists with a singer who crouches, pretends to sleep, clutches his head, moans, turns his back on the audience and keeps his eye on the main chance...

Much vaunted Swiss minimalist trio the **Young Gods** don't do anything Killing



● LAIBACH'S conductor

Every year, the small French town of Rennes comes alive to the sound of music as the best of Europe's more interesting musos get together for Les Trans Muscales. French letters: Pete Paisley Photos: Steve Double



● AGE OF CHANCE show the audience the nearest exit

LIVE ★ SPECIAL

Joke didn't do a lot better six years ago – except sing in French. The vocal technique is a straight lift from Regan's demonic gargling in 'The Exorcist' and if this is the new sonic architecture then it's no wonder Prince Charles complained ...

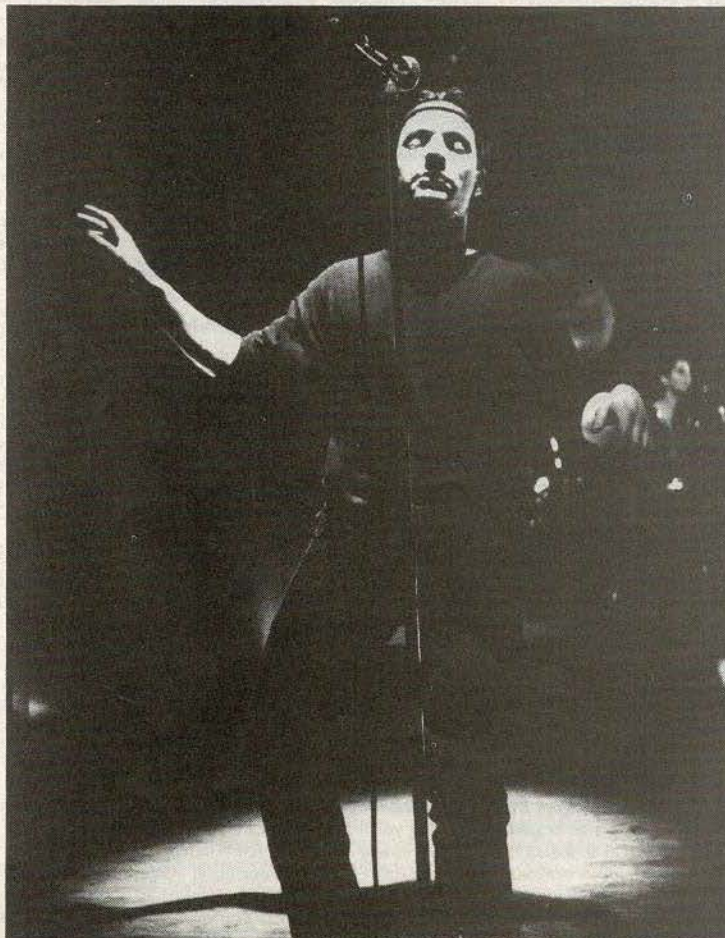
No argument, Yugoslavia's **Laibach** do look like the Hitler Youth and – if their press briefings are anything to go by – they've got the Nazi fixations to match. There's no applauding stuff like this, only an acknowledgment of the fearsome dynamic and pitiless power generated from an otherwise normal four-piece. Imagine a jack boot stamping on a human face in four-four time, forever. That's Laibach ...

And from Blighty with love ...

Bringing their tales from the riverbanks of the Thames, the **Band Of Holy Joy's** beggar's opera of foul, screeching vocals and queasy fairground tunes created an authentic British sense of rotten, fraying shabbiness. Music for elephant men to weep and smile to as they skulk through the dark streets of London ...

Doing Britain proud in all their tarted up, cycle slut, glossy glory, **Age Of Chance** (a last minute replacement for Stump), put on a show of such smirking colour it was actually a relief from the self-regarding sternness served up by the other groups. The singer's Holly Johnson stage routines didn't do them any favours but DJ Powercut's expert wheeling, dealing and stealing added a much needed cutting edge to A Of C's outrageous arrogance ...

Once you've seen one batch of good-time, punktime, footstomping folkies you've seen 'em all, and the **Men They Couldn't Hang** pubbed along unobjectionably even though it was noted that



● A YOUNG GOD does his Max Bygraves impression

every song sounded somehow like 'I Fought The Law' played by the new Froummerised Pogues. Give 'em enough rope ...

Aberdeen's the **Shamen** – the acceptable face of post-modern psychedelia – made a sound as black as coal and twice as hard, all full of whooshing 'Dr Who'-ish noises, thumping, picky basslines and a hefty side-order of sampled effects. There could be a big deal in the making here ...

FX boggled guitars, crap drums, Dayglo back-alley surrealist graphics and megaphone vocals – yup, it's **Gaye Bykers On Acid**, sounding more and more like something Lemmy threw up after having too much to dream one night. This is grebo fluid exchange using the unsafest sex techniques and dirtiest needles ever.

Quietest group of the festival were **Martin Stephenson's** much changed **Daintees**. Martin had a nasty rap with a persistent heckler and ended up sounding like some brainwashed convert to the re-launched Leonard Cohen barney army.

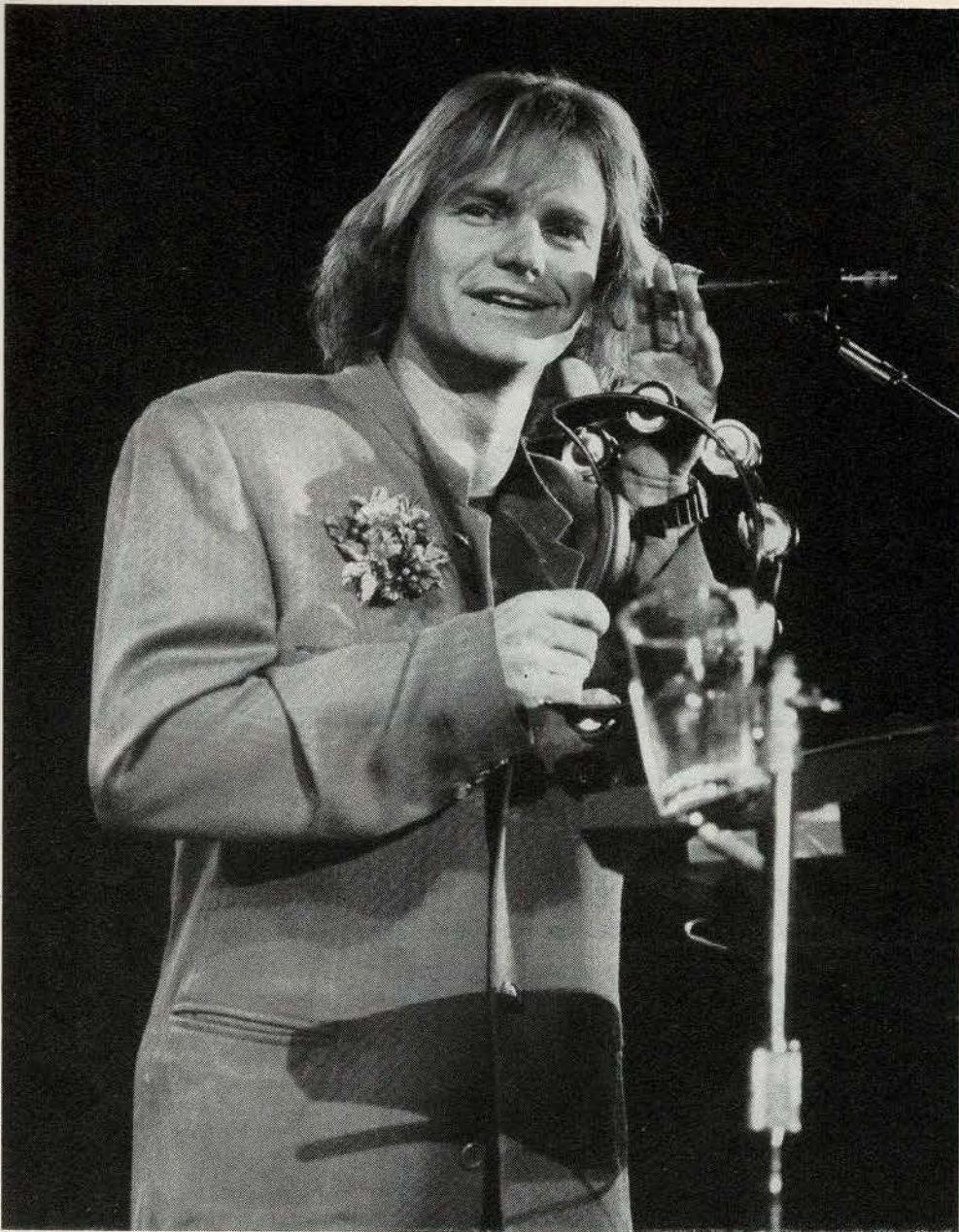
Knees swinging out of bounds, the new B-52's, **Voice Of The Beehive**, offered a mêlée of choppy, tossed guitars and as perfect a bubblegum mix of Madness and the Monkees as could be desired. Leaving behind a recent spate of lacklustre London showings, there's still sweet, tacky honey in the Beehive for sure ...

Immensely enjoyable in the way large amounts of chocolates or chips are, **Head's** orthodox early Seventies Slade-style rock introduced an hilarious insolence to Rennes not a moment too soon. With their flares, drapes and power driven Les Pauls, Head are God's joke on rock 'n' roll in the Eighties. The guitarist even obliged by jumping headfirst *into* his amp for the finale. That's the spirit ...

And so ... British pop imperialism still rules in Europe, and Rennes got it just right in broaching as broad a spectrum of modern material as possible.

Great town, great festival and next time Rennes will hopefully get more of the groups it deserves.

1988, do your damndest!



◀ STING, WEMBLEY ARENA, LONDON

Seeing Sting in his gaily-coloured and foppish attire bouncing around a designer stage set at Wembley, I recalled with dewy eyes the days when it was possible to utter the sentence: "I'm new wave I am, I'm into the Police" and still remain remarkably hip into the bargain. But those days are long gone.

And what happened to the half punk/half pin-up? Well Sting grew up; he discovered marriage, divorce, dodgy feature films, big suits, black backing musicians and mop top hair cuts. Unfortunately he forgot about the songs. Don't get me wrong, the guy's got talent and his CV will testify to the fact that he can bang out a good tune, but at Wembley they just didn't show up.

Sting started well enough with his latest 45s, 'We'll Be Together' and 'Englishman In New York', but gradually anything singable deteriorated into some sort of sub-Santana freeform jam. It would have been great in Rio, but we're British and everybody knows that the British have got lead feet. What made it worse was the all-black backing band. I half-expected him to shout "They've got so much soul!" after he'd introduced them all.

With a drummer and three percussionists versus three keyboards, a bass and guitar, the show was more like a heavyweight contest between rhythm and tune than any well co-ordinated glossy entertainment. Even with such a simple song as 'Bring On The Night', Sting surgically removed its framework and replaced it with a shapeless 15 minute samba. Why do pop stars do this with their material? There's no house rule at Wembley which forbids three minute pop songs from appearing on the set list.

Maybe Wembley is a test, a judgement day for pop stars. "It is easier for a camel to pass through the eye of a needle than it is for overblown pop concerts to grace Wembley with any cred." "Slurp, slurp!" says Sting, "I'm just sucking this camel into a point."

Ian Dickson

■ KINKS, TOWN AND COUNTRY CLUB, LONDON

Shed a tear for poor old Ray Davies — Chrissie Hynde left him, and he's losing his hair. He's also stuck with a lookalike brother with a mid Seventies heavy metal obsession.

In the Sixties and early Seventies, Ray penned some of the most genuinely affecting pop tunes ever — 'Waterloo Sunset', 'Lola', 'Ape Man' etc — but tonight they're smothered in a full frontal attack of no holds barred gee-tars.

Not that the audience of middle-aged couples and grizzled hippies minded. As Ray rushed onto the stage to a backing tape of an obscure Hendrix track, the evening's mood was set. He waved his hands and wiggled his bum like Mick Jagger, performed Pete Townshend scissor leaps, and started doleing out songs from the new live album 'The Road'.

But Ray has always been a pretty awkward bloke. Just when I felt I could stand no more songs about hurricanes in New York, he strapped on his acoustic guitar and sang 'Lola' to minimal accompaniment. In a way, this was typical of the set, as it ranged from the stunningly banal to occasional moments of stark poetic beauty.

It was during one of the eight encores (count 'em) that Ray really gave the punters what they wanted as 'David Watts', 'You Really Got Me', 'Waterloo Sunset' and 'All Day And All Of The Night' were forced into a ramshackle medley.

"I'm a bloke called Ray," shouted the rock legend, as the punters got out the keys for their Cortinas. Then he was gone. But he'll be back, because, in spite of the receding hair line, he's still worth it, even just for those few moments.

Henry Williams

■ TED HAWKINS, VICTORIA PALACE, LONDON

Ted Hawkins has become the blues darling of the white middle class, socially-aware student population. Someone to fritter away those meagre grants on.

From Los Angeles busker to headlining in London's West End, Ted Hawkins' reputation may have mushroomed but his act remains essentially the same. He still maintains his busking ideals, with nothing more than a guitar and carefree attitude to keep his audience captivated for an hour and a half. Usually this sort of thing is better suited to a cramped, smokey pub rather than the

■ STIFF LITTLE FINGERS, NATIONAL CLUB, LONDON

Anyone nostalgic for 1984 yet? 1985? 1986?

This is crazy. If it wasn't good enough for the Undertones, why should SLF reform with all hands on deck? Answer y'all ... because they're bloody desperate, that's why. It's what 1987 was all about.

If only that desperation was limited to the band, but the point is, the National was filled to capacity. It's obvious a hell of a lot of people still badly miss this kind of music, most of them pantomime punks of the most obnoxious kind and all of them pining for Strummer/Jones style workouts and the attendant posturing.

The original SLF were all about being Belfast's answer to the Clash. At a knee-jerk level they're still noisy, poppy and tunesome and all the old favourites are present and correct ('Alternative Ulster', 'Wait And See'), far more Thin Lizzy than the Clash this time around, but a harmless enough throwback to 'Hanx' anyway.

In a year of ridiculous relaunchees, refits and restarts the one thing missing was a complete *rethink*. I might be able to stomach one-offs by TRB and SLF just for the knees-up, but please God, say it ain't the whole of the way for '88.

We'll let this one pass, but on one condition only — that the Boomtown Rats are never, ever allowed to reform. Now that *would* be the last ditch.

Pete Paisley

■ THEY MIGHT BE GIANTS, MEAN FIDDLER, LONDON

The odd couple. Welcome to the hi-fidelity experience of They Might Be Giants, a Massachusetts mixture of all-new guitar poses and battered accordion thrusts set to a backing tape of beats, farts and noises. Compulsive viewing and listening.

The Giants have rummaged through the dustbin of influences, salvaging musical scraps from every style going and adding a healthy dash of humour to produce a startingly addictive sound. This is a hummable pop melting pot of cow-punk, junk-funk, electro-boogie and pure pop. Listen carefully and you'll hear Frank Zappa, Laurie Anderson and Devo clamouring to be recognised. Veering from the Aztec Camera-ness of 'Don't Let's Start', the two Johns (Flansburgh and Linnell) call at every stop from Sweet (the gunge-rockin' 'She Was A Hotel Detective') to Prince ('Purple Toupee'). There's even time for some 'hot jazz-fusion licks', during the jerky 'Lie Still Little Bottle', the only song I know to feature a solo played on a tree branch!

Despite the heavily acknowledged influences, the Giants are as original as anything you'll hear this year. This is pop as it should be — brash, rowdy and full of fun. The charts need nervously infectious tunes like 'Put Your Hand Inside The Puppet Head'. That it will be criminally ignored is your loss not mine. They Might Be Giants. You might be surprised.

Tony Beard

formality of a theatre, but Hawkins' mere presence adds a special intimacy to the atmosphere.

Taking care not to let the hecklers feel left out, his stage banter borders on the absurdly flippant. "If you see the queen before I do, say Ted sends his love," he says at one point. Had it been anyone else they wouldn't have got away with it. Likewise his choice of material, which included soulful interpretations of 'White Christmas' and 'Green Green Grass Of Home', would normally be condemned as twee. In the festive spirit of revelry and expectation, however, it made perfect sense. "You're our Christmas present from America," someone shouts from the stalls. Yup, we can all remember when we had our first pint.

Chris Twomey



Photo by David Travis

■ BIG COUNTRY, ROCK CITY, NOTTINGHAM

Stuart Adamson and the boys were enjoying themselves; this low-key tour of smaller venues has given them a chance to return to their roots and celebrate their stadium-rock success with the people who made it all possible in the first place, and they were relishing the rediscovered interaction with an audience who knew all the words and whose faces they could actually see.

The rock routines perfected on the big stages served them well. Adamson may consider stardom a myth but it seems to suit his band just fine. From 'The Seer' to 'Steeltown', each song was lovingly crafted and polished before being fired off into the adoring crowd, who managed to transform even the most personal tale of depression into a terrace singalong.

Adamson's social conscience is especially dear to him now that Big Country are so successful, but repeated attempts to share his political viewpoint with the audience between songs were met with complete indifference. For Big Country people politics was never in fashion and they didn't want to hear about nuclear weapons on their night out, thank you very much.

Big Country's music is strictly formulaic. Predictable and one-dimensional, it follows the basic laws of guitar-driven dynamics. For a band with radical opinions, theirs is a deeply conservative sound which, from the evidence of new songs such as the Lennon-style 'Peace In Our Time', shows little sign of further development. They're trapped on a rock anthem production line, and while Celtic cohorts U2 managed to escape a similar situation through the use of studio production techniques, Big Country don't seem to have the imagination or even the desire to break out.

The audience, however, didn't care. They wanted old favourites and lots of them. As 'In A Big Country' progressed through 'Fields Of Fire' and on to the inevitable encores, it became clear that Big Country weren't going to spring any surprises and we could all go to our beds safe in the knowledge that we had an uncomplicated good night out.

Matthew Collin

■ GHOST DANCE, THE MARQUEE, LONDON

As the band grace the stage to the throws of 'The Grip Of Love', a wall of bodies suddenly appear sky high, gesticulating furiously. But this is certainly no doom laden gothic band. Ghost Dance are now able to spout their brand of rock/pop with great ease, winning over the audience's attention with every number. Tonight, however, they were preaching to the converted. 'Celebrate' was full of gusto and 'When I Call' was real thrusting heart and soul. The band's strength lies in their simplicity, there's no flouncy or lacey bits and certainly no ego-scratching rock solos. The songs are taken firmly by the hand and led along by Anne Marie's superb vocals (surely comparisons to other female vocalists are now void), and the swirling, melodic guitar lines.

'Dr Love', hopefully to be the next single and already a firm live favourite, went down a storm, with Anne Marie's voice at its strongest. As the Marquee got hotter and hotter, the band got wetter and wetter, and the audience got wilder and wilder. Two encores, ending with 'Last Train', saw them out on a typically high note.

Lysette Cohen

■ FATBACK, ROCK CITY, NOTTINGHAM

Hot, sticky and loud; that's the way we like it. A fast, fiery set of jazz-funk anthems with choruses we can shout along to, the odd misty-eyed reminiscence of funky times gone by and then, after a final fling to the recent chart hit, back onto the floor for some serious disco dancing.

Fatback were ideal. 'Do The Bus Stop', 'Yum Yum', 'Spanish Hustle'; all the hits moved the body just like they did at our school discos back in the Seventies. Group guru Bill Curtis might be drawing his pension but his band sound far from geriatric. The bass was fine and chunky, the keyboards incisive, and old Bill himself cut his sticks on some wicked little percussion parts. Like the man said, as long as you can boogie you ain't too old.

The show progressed in camp cabaret style and three lucky people were dragged onstage to dance suggestively with the Fatback of their choice. But celebration turned to degradation when singer Linda Blakeley stripped down to some feathery lingerie. The sight of one woman dancing in her underwear in front of 1,000 fully dressed punters was frankly disturbing and unnecessary.

In true showbiz fashion, Fatback finished up and encores with the Soul Weekenders' classic, 'I Found Lovin''. We screamed, we sweated and we got our Doc Martens trodden on. Fatback were brilliantly predictable and everyone got to funkytown and back in time for the last bus home. What more could we want?

Matthew Collin

■ THE CHILLS/McCARTHY/THE WISHING STONES, LONDON SCHOOL OF ECONOMICS

Most three 'indie' band billings are unavoidable testaments to rock's great pecking order: the opening band usually battle through the distortion to peddle its wares, the middle band goes all out to prove a point and the headliners invariably relax into a temporary position of superiority. At the LSE tonight, there are some weighty extenuating circumstances (student PA, student audience and a bit of a hike to the very cheap bar), which have all served to render the perking order null and void.

First up are the Wishing Stones. Ex-Loft man Bill Prince parades his new line-up for the first time in the capital. It's apparent that the new boys have received their brief which is to rock out as tastefully as possible. The Wishing Stones are best when at their most obvious but with songs such as 'Going Bad' their obvious is still a lot more subtle than most. Next up are indie middleweights, McCarthy. Strutting their stuff with their impeccably stylish Rickenbackers they still struggle to lift the audience, but on 'Red Sleeping Beauty' they make amends, exuding a nice line in musical pathos.

Everyone is eager to greet the Chills with an enthusiasm similar to the across-the-board acclaim they received for their 'Kaleidoscope World' LP. But unfortunately the band must be preoccupied with their Christmas in NZ because they never manage to do their best songs full justice. The delicate Syd Barrett-style melodies of 'Pink Frost' are worthy of note and some of the newer ditties from their latest LP, 'Brave Words', show some signs of hope but it's the same old problem at the root of

this lacklustre performance; another indie band hellbent on under-achieving.

Ian Dickson

■ FIRE NEXT TIME, MARQUEE, LONDON

Fire Next Time have power, the gruff vocal earnestness of Springsteen and some epic songs which would be far better suited to stadiums than to Soho nightclubs. They tried, though they finally failed, to deliver their message across a spiritual no-man's land which stretched four foot from the Marquee stage. Most people lost interest in their fervent sincerity while James Maddock dreamt of his socialist heaven.

'Union Song' is a Cajun extravaganza and their best number. It bounces along, uplifting and inspiring. If politics and pop should be mixed, this is how it should be done.

If Fire Next Time sang about dancing and chatting up girls at discos they'd be huge. Their music is spirited, full of melody and instantly appealing. It's the lyrics that will make many turn away and reach for the latest Stock Aitken Waterman record. Although Maddock doesn't scream 'Vote Labour' before every song, the political content is impossible to ignore. This will be Fire Next Time's downfall because, although James Maddock is articulate and caring, the last thing people want to hear these days is another song about the miners' strike.

Simon Dine

■ THE SANDKINGS, NORTHAMPTON ARTS CENTRE

I think once upon a time it would have been unhip to regard Herman's Hermits as style leaders! But then came the Housemartins, who made a decent living from their parody of everyday ordinariness. National Health frames and names like Norman were back in fashion — a great day for pop!

The Sandkings have probably played less than a handful of gigs outside their native Wolverhampton but impeccable pop songs like 'Primrose Avenue' and 'Rain' have already sent a few shockwaves around the A&R offices of the capital. Live, the Sandkings look like four Proclaimers on an off-night and sound like the Monkees would have if they'd been an indie band in 1987. Their pop is delightful: two voices masquerading as three-part vocal harmonies (how do they do it?), a jangly guitar and enough "ba ba ba's" to ensure that everyone who's ever hummed along to 'Pleasant Valley Sunday' will leave the gig smiling. Their uplifting cruise through the Undertones' second finest moment ('Get Over You') has the same effect.

The Sandkings offer a positive brand of optimism that's all too rare these days, and with their first single crayoned in for early '88, they're right on course to be this year's big thing. Trust me, would I lie to you?

Chris Hunt

■ THE WEDDING PRESENT, PAVILION THEATRE, BRIGHTON

The Wedding Present look like the kind of band who buy soap on a rope for their manager at Christmas. There's nothing interesting, fascinating or intellectual about them. They are normal, and in a pop world full of hair extensions, normal is different. Each song is like a slap in the face, they deliver their set with sheer gusto, demanding you wake from your slumber. The audience, who appear to have leapt from the pages of Viz comic, goes wild and clamour onto the stage to dance.

It's a party, and one cannot help but smile at the sheer manic joy and fun, frolicing frenzy of the friendly riot which is set to a soundtrack of pop mayhem.

The gimmick of the Wedding Present is an electric rush of barbed-wire chords, super human wrist action, a juggernaut beat and a gift wrapped selection of daft songs.

As a cynic, I expected shambling, beer-swilling and general jobbishness. Instead, their stage presence is warm, natural, unpretentious and totally lovable. Their guitars do the talking, image and commerciality take a back seat. The nearest they got to acceptability is an appalling but brilliant version of 'It's Not Unusual' that would've brought tears to the eyes of Jonathan Ross.

Their songs of cheap, perfume scented sexual frustrations such as 'My Favourite Dress' and the what-the-hell abandon of their set tonight was refreshingly wonderful. The evening over, the potential BMX whizzkid standing next to me mumbled something about Wembley and left drunk on wild pop.

Johnny Dee

The Wonder Stuff aim to be an antidote to the boredom and banality of a lot of today's mainstream pop. In the last of *rm*'s hot tips for 1988, **Andy Strickland** predicts these young Midlanders are going all the way to the top. Stuffed dummies (not really): **Steve Double**



STUFF 'N' NONSENSE



*"I saw those pictures of Mark Shaw in *rm*. I couldn't go home for my dinner and face my Mum and Dad if I'd seen myself looking like that"*

1987 will not go down as a great year for new bands from the once fertile independent sector. The 'C86' compilation was finally shown to be merely the fortunate marketing ploy many of us had suspected from the start, and though some of the featured bands went on to pick up deals with the majors, few have survived and fewer still (any?) have gone on to make any impression in the cut-throat environs of the top 50 singles chart.

On the back of this failure, last year became something of a void for those of us hoping for someone to help fill the gap left by the disintegrating Smiths or a band to follow the example of That Petrol Emotion and bring a bit of youthful spunk to the stylised, cover version-mad drought of high profile Brit pop. God, even going out to gigs was becoming a pain as the inability to play properly crept back into the realms of being cool. H.E.L.P!

And then along came the Wonder Stuff. On the back of their debut 'Wonderful Day' single, the boys from the Midlands released 'Unbearable' — the standout independent single of the year. Sure it sounded a touch similar to the Petrol's 'Big Decision', but it was even better. Huge, fat rascal guitars and a bitter-sweet lyric that sent yours

truly scurrying to the band's London date at Dingwalls.

I knew they were longhairs and possessed a crazy beast of a bassist. I hoped they'd be able to overcome the oft-cited nerves many young bands suffer when first playing the capital. Miles, Malc, Rob and Martin strode onto the stage and proceeded to slay the audience with the most ferocious pop outburst I'd heard in years. Song after song of raunchy, ringing, ridiculously catchy noise topped off with Miles — flowing locks, cocky, sucked-in cheeks — caressing his semi-acoustic guitar while Malc — a teenage Francis Rossi lookalike — hammered out skull-splitting noises from those silver strings. It was perfect!

What a relief that the year didn't cough its last without something special blossoming forth. At the Dingwalls gig, the big boys were much in evidence — cheque books and American Express bar bills at the ready. The Wonder Stuff were afforded the usual round of hot-aired meetings and slaps on the back. Then things started to happen.

So much so, that *rm* has had a hard job tracking them down in recent weeks. Would you believe they've been on tour with Big Country? Not bad for a young independent guitar band whose members have long hair and a tea fixation. Miles sits in his kitchen, still wearing his pyjamas half-way through the band's second day off in some weeks, and reflects on the band's year.

"The Big Country tour went really well," he enthuses. "When they first offered it to us, I thought, 'yeah, it'll be a good crack', but then I thought it was bound to be a difficult audience for us to play to. I mean, Big Country! It's all fists in the air and stamping isn't it? Anyway, we played with them in Newcastle last night and we got all that as well. We went down almost as well as they did."

It turns out that the Wonder Stuff were offered the coveted support slot as part of the buttering-up process used to woo new bands. The interested major record companies have now been whittled down to two and the band are enjoying these little games before they put their Christmas pens into action and sign. Mind you, Miles cites another ploy for clinching the tour.

"Well you see, we hang around in men's toilets quite a bit..."

Thank you Miles.

The Wonder Stuff have made other impressive strides in their short career, as Miles explains.

"We've got this film thing to do in January. Universal Pictures have asked us to re-record 'Unbearable' for a film called, funnily enough, 'The Big Country'. It stars Dan Aykroyd and Steve Martin and it's about some guy tripping across America. It came about because Mark from Balaam & The Angel was blabbing about this film thing they were doing so I said to our manager 'they've got a film, what about us?'. He got in touch and it turned out he knew someone at the company and that they'd heard 'Unbearable' and really liked it. I was quite shocked when we found out they were up for it.



"We're quite famous on MTV Europe as well," he continues. "They rang us up the other week and asked us to do some live acoustic stuff so we went to the studios and did two songs. It was dead funny 'cause we felt wasted after a night in our hotel in London."

But I thought the Wonder Stuff only drank tea Miles?

"Oh yeah," he squirms. "I think someone slipped something into our tour tea urn. Big Country had three tea urns themselves. Anyway, MTV played the 'Unbearable' video on four hour rotation so we can't wait to play in Europe now."

In the past, independent bands have stuck their necks out and fretted about signing their lives away to the majors. Indie scruples were once heralded as something worth cherishing. The Wonder Stuff are convinced they can handle any problems.

"We haven't got any worries really," says Miles. "Those bands in the past asked for all those headaches. I think the press were to blame for a lot of the pressure on bands like the Soupies and the Bodines and I'm not sure they can ever do anything more than be good indie chart bands. Mind you, I like them."

The Wonder Stuff's sound is not something that seems to have too much instant appeal for daytime radio, so how far are these canny Midlanders prepared to compromise them-

selves to succeed?

"There's not much chance of us doing that because I think that our guitars are too twee at the moment. I want us to be much more aggressive; I want to annoy people and I personally think the shit that pours out of that radio every day is appalling. If we were guaranteed daytime radio play, I think that's when I'd start worrying. We've been doing some recording for the next single and people have been trying to get us to put keyboards and brass on things but we want to get harder. Not like the Cult, but along the lines of 'Big Decision'. That was a great production job."

"The next single will probably be 'Give, Give, Give Me More, More More', but we'll see what happens when we've finished the recording. There's another possibility: 'Oh Dear Dear Deirdre, Oh Dearie'. They seem to be the best live songs at the moment and we'll make them a bit more dynamic in the studio. I don't want us to be just a guitar thrash."

Not only have the Wonder Stuff got the songs and ability to make their mark, Miles is also one of the best frontmen you'll see. Cocky, but likeable with it.

"That's because of the people I've admired," he explains. "Like Lydon and Bolan. When I went to see PIL, John Lydon didn't resort to swearing at all, but he cut these hecklers dead.

Whenever I spend money to go to a gig, I want to be belittled by the band because so many people these days can play well and write good songs — you need something more to stand out. I'd like to be more cocky and cheeky onstage but I'm, pretty skinny and I can't handle myself at all so I'd be taking a bit of a risk"

And how about assuming the role of a flowing-locked pin-up in 1988? How does that appeal Miles?

"Oh no, it's so shallow isn't it? I'd much rather come across as someone like Stump; they're brilliant. I want to be stupid, like in those pictures where John Lydon looks a right bastard — brilliant."

"I saw those pictures of Mark Shaw in *rm* a couple of months ago and I just howled. How can you do that to yourself? I couldn't go home for my dinner and face my Mum and Dad if I'd seen myself looking like that."

And while we're on the subject of looks, I wonder if Miles can offer some insight into bass player Rob's make-up fixation. With his straight black hair and eyeliner, he's a sight to behold.

"You should have seen him when we first met him," laughs Miles. "He used to draw all over his face and wear all this leopardskin. First time he came round, I opened the door and thought 'good grief!'. He had this pair of Dr Marten's that had the soles hanging off, but they'd been like it for

so long that he had moss and things growing inside them. He's toned down a bit since then."

And what does he make of it when, night after night, you dedicate the song 'I Am A Monster' to him on stage?

"Oh he loves the monster thing," says Miles. "In fact we're going to get him a microphone from now on so that he can go 'grrrrr' all the way through 'Monster'. He wants us to drop his name altogether and be known as 'The Bass Thing' or 'Fang'. Rob's a funny lad, I wonder about him for hours sometimes."

Enough of this tomfoolery though. At the risk of doing a Jimmy Greaves and ruining a band's chances by tipping them for great things, I can't see the Wonder Stuff failing to go from strength to strength in 1988. They've got songs, style, a great sound and, above all, a sense of humour. At the moment, they're still the best-kept secret in the music business, even among the hawk-eyed press.

The band will be touring in the next few months to coincide with the release of their third single. If you're given up looking for something that bit special or you just fancy a night out with a truly fantastic young guitar pop group, take a stiff drink and brace yourselves for the Wonder Stuff. Like it or not, you're going to be hearing a lot more of them in the next 12 months.



★ ★ ★ THE ★ ★ ★

SHAME

★ ★ OF THE ★ ★



EURYTHMICS

