

● THE YEAR END GALLUP CHARTS FOR 1987!

JANUARY 23, 1988 EVERY WEDNESDAY 65p, EIRE 96p

RECORD



MIRROR

THE STRANGLERS

The house that Jacques built and other stories from the bêtes noires of pop

FEARGAL SHARKEY

From Derry days to LA nights. A spotty Herbert made good returns

DURUTTI COLUMN

Morrissey and me by Vini Reilly

BROS

Are they anything more than three pairs of nicely filled trousers?

Plus:

WESTWORLD

MORRIS MINOR

AND THE MAJORS

THE POGUES

LIVES

ECHO AND THE BUNNYMEN

DEPECHE MODE

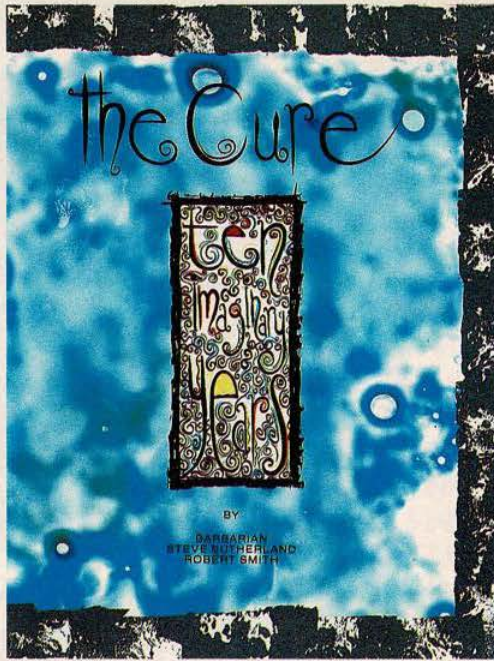
THE RHYTHM SISTERS

LEE 'SCRATCH' PERRY

★ Full Gallup/TOTP top 100s plus the world's most acid dance charts. Cra-zee! ★



The Cure have built up a worldwide following, and yet they remain shadowy figures whose history is virtually unknown. This is about to change with the release, on January 22, of 'The Cure' (Zomba Books £8.95), a comprehensive retrospective of the music and life of the first 10 years of the band. Extensive interviews with Robert Smith, old snapshots of Cure happenings and press cuttings have been put together by the group's designer, Andy Vella, reliving the glorious moods and memories associated with the albums, singles and tours of one of the greatest acts to emerge since the halcyon days of punk. If you have ever loved, smiled, or cried with the Cure, this book is for you.

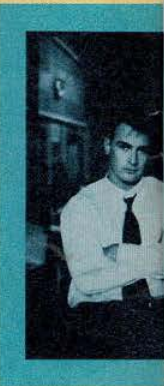


Prepare for yet another Kinks song to hit the charts in a new guise, folks. Yep, after the Stranglers' version of 'All Day And All Of The Night', the merry **Fall** have gone and done a great job on 'Victoria' which looks destined to follow their cover of 'There's A Ghost In My House' onto the nation's daytime airwaves. That is if a certain Radio 1 DJ can tell the difference between 'Victoria' and 'Hit The North' — something he failed to do 'other day while playing a series of Kinks cover versions. The single is a taster for the new LP out in Feb. It's gonna be a biggie kids!

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FRENZO



Cover photo: **Martyn Strickland**



OK chaps and chapesses, let's get the new year off to a suitably hi-tech start with a fantastic **Eurythmics CD competition!** Index has done deals, cut through red tape and spared no expense to attain 10 copies of the CD single 'Shame' which includes an extra seven minute live version of 'There Must Be An Angel (Playing With My Heart)'. All you lucky people have to do to win one of these fabulous prizes is answer the three questions below.

1. According to the B-side of 'Shame', Annie has a lover back where
a) Back of beyond, b) Back in Japan, c) Back to the future?
2. Dave Stewart recently became a father, but who was the mother
a) Annie Lennox, b) Siobhan Fahey, c) Belinda Carlisle?
3. The Eurythmics' video was titled
a) 'Hard Days Night', b) 'Eurythmics In Flame', c) 'Eurythmics Live'?

Send your answers on a postcard to **rm** Eurythmics Competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive no later than Monday February 1.



POGUES ON THE ROAD

The Pogues begin a long awaited tour next month. They'll be kicking off with a gig at Leicester De Montfort Hall on February 23, followed by Birmingham Forum 24, Newcastle City Hall 26, Aberdeen Capitol 27, Edinburgh Playhouse 28, Leeds University March 1, Hanley Victoria Hall 2, Manchester Apollo 3, Liverpool Royal Court 4, Bristol Studio 6, Swansea Mayfair 7, Nottingham Royal Centre 8, Sheffield City Hall 9, Cambridge Corn Exchange 11, Brighton Centre 12, Southampton Mayflower 13, London Town And Country Club 14, 15, 16.



Square jawed heroes, **Living In A Box**, release their single 'Love Is The Art' this week. Guaranteed to make thousands of young ladies go all wobbly at the knees again, the song is taken from the Boxy Boys' current album.

Living In A Box are currently writing and recording fresh material for their forthcoming album and dreaming about Betty Page.



HOUSEMARTINS SPLIT

The Housemartins have confirmed they will be splitting up — a week after hinting they were at the end of their career in an **rm** interview.

"I think we've definitely come to the end of an era as the Housemartins," said bass player Norman Cook. "It's like we've done everything we could as the old Housemartins, to the point of doing it twice to prove that it can be done again."

However, the Housemartins won't finally be calling it a day until June this year; and between now and then we can expect a new single or another album. However, their recent company remains tight lipped about the Housemartins' future plans.

"There are a lot of future projects, but we can't confirm what these are going to be," said a Go! Discs spokesperson.

THE SCREAMING BLUE MESSIAHS, who look set to grab a healthy slice of chart action with their single 'I Wanna Be A Flintstone' will be touring in February. They'll be playing Bristol Bierkeller February 3, Coventry Polytechnic 4, Manchester International 6, Leicester University 7, Leeds Warehouse 8, Sheffield University 9, Nottingham Rock City 10, London Town And Country Club 12. Are you ready to rock 'n' rubble?





A band that's more famous for taking off its clothes than for its music? A blatant attempt to procure a coveted Index slot? Surely, it could never work — oh well, we're only human! These four naturalists are the **Red Hot Chili Peppers**, an American West Coast punk/funk outfit who've set their hearts on crushing our gentle island race under a barrage of white hot rhythms and who display a penchant for striptease. Fleet Street will surely catch on soon, but in the meantime you can catch up with the Red Hot Chili Peppers' new single, 'Fight Like A Brave', or see the boys on tour. Be warned though, the picture on the right captures the band in typical encore stage dress so you may wish to get that last bus home after all.

INDEX couldn't believe it when we read Chartfile last week and discovered that listeners to London's **Capital Radio** had voted Led Zeppelin's album track 'Stairway To Heaven' as their favourite piece of music. Also in Capital Radio's Hall Of Fame Top 500 Record Chart were Gerry Rafferty's 'Baker Street' and 'I'm Not In Love' by 10cc.

What happened to the once hip city that gave the world the Sex Pistols? We at Index are deeply disturbed at having to share breathing space with such boring people. See if you can teach these dunderheads a thing or two by sending us a list of your 10 favourite records of all time and we'll run a selection of 'em. Write to Top 10, Index, **rm**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

EARBENDERS

Jonathan Setzer

'You Cage' Throwing Muses (4AD LP track)

'Fish' Throwing Muses (4AD LP track)

'Exhuming McCarthy' REM (IRS LP track)

Andy Strickland

'If I Should Fall From Grace With God' the Pogues (Pogue Mahone LP)

'Brighter Now' Razorcuts (Creation LP track)

'Victoria' the Fall (Beggars Banquet 45)

Ian Dickson

'Sign Your Name' Terence Trent D'Arby (CBS 45)

'Gale Force Wind' Microdisney (forthcoming Virgin 45)

'Heatseeker' AC/DC (Atlantic 45)



One young lady you probably won't have come across yet is **Taylor Dane**. Her debut single, 'Tell It To My Heart', is currently top 10 in the US Billboard charts and looks set to do as well over here.

Displaying much of the vocal talent she lent to Hunter Hayes' club smash of a few years back, 'This Time', her first solo outing is a galloping electro-dance number, more than a little reminiscent of Shannon's 'Let The Music Play', and that can't be bad.

All this from a girl who used to listen to Crosby, Stills And Nash!



GILLAN GLOVER

SHE TOOK MY BREATH *away*



THE NEW SINGLE ON 7" AND 12"

V S 1 0 4 1 ⊕ V S T 1 0 4 1

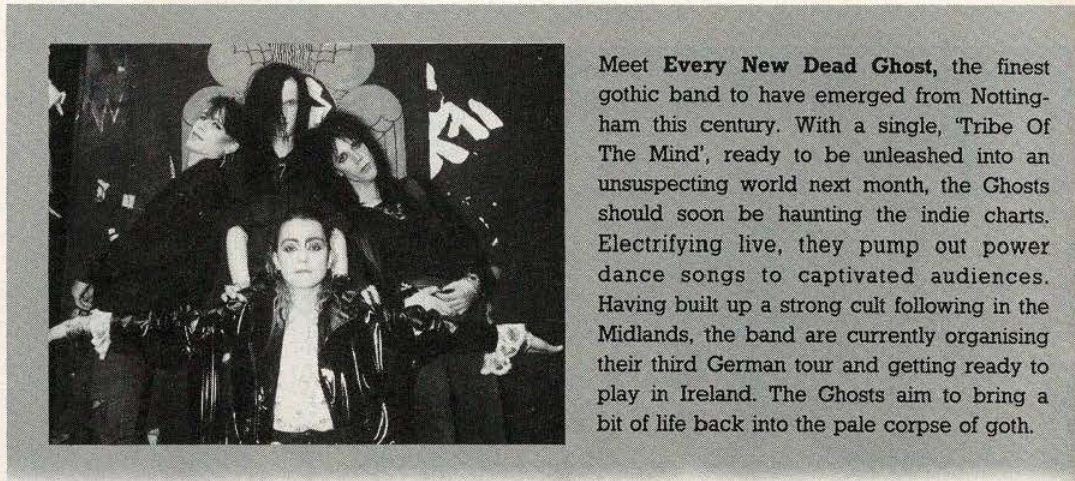


Lost in the rush corner — **Yo La Tengo**, an American East Coast threepiece, come up with a mini masterpiece in their second LP, 'New Wave Hot Dogs'. Hubley, Kaplan and Wichniewski write the sort of authentic heart-pulse material Lloyd Cole never quite gets to put his finger on. Along with the strangely excellent dB's, Yo La Tengo opt out of the post-thrash mould and instead look Tom Verlaine straight in the eye and then do it their way. A truly good record, and a truly penetrating band.




rm fave raves, **Microdisney**, one of the world's most underrated bands, will be playing some dates next month. Pop along to Birmingham Burberries February 23, Newcastle Riverside 24, Glasgow Fury Murrays 25, Edinburgh Venue 26, Harlesden Mean Fiddler March 3, Cardiff Hanging Garden 5, Deptford Albany 6 (with special guests Yargo).

Microdisney's single, 'Gale Force Wind', will be out to coincide with the dates and another album is due in the spring.



Meet **Every New Dead Ghost**, the finest gothic band to have emerged from Nottingham this century. With a single, 'Tribe Of The Mind', ready to be unleashed into an unsuspecting world next month, the Ghosts should soon be haunting the indie charts. Electrifying live, they pump out power dance songs to captivated audiences. Having built up a strong cult following in the Midlands, the band are currently organising their third German tour and getting ready to play in Ireland. The Ghosts aim to bring a bit of life back into the pale corpse of goth.

ALL ABOUT EVE





WILD HEARTED WOMAN

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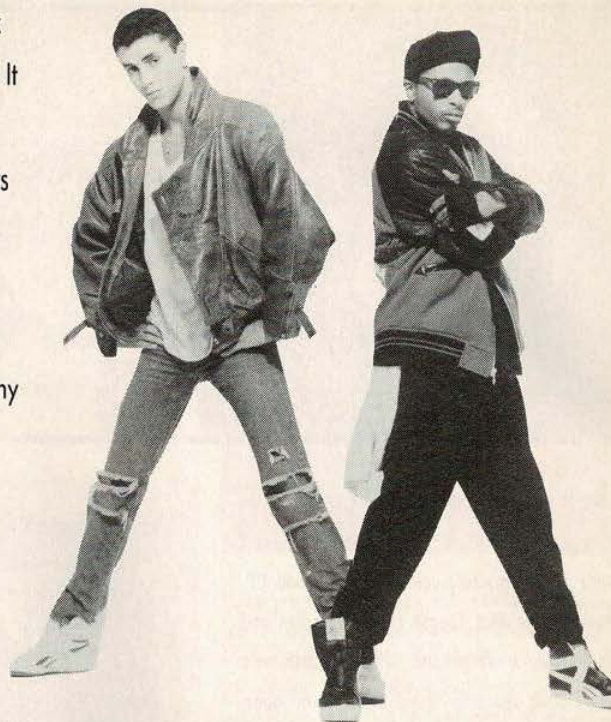
7" - EVEN 6 12" - EVEN X6
Cassette - EVEN M6 CD - EVNCD 6

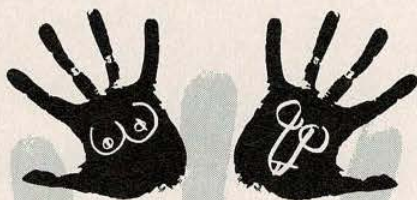
Not to be outdone by the Stranglers and the Fall, the Kinks are to re-release their own version of 'All Day And All Of The Night'. In recognition of the longevity of the talented Davies family, Index lists their achievements and has you gasping with wonder.

1. **Ray Davies** — head Kink, first great English pop star, last seen in supermarket in Crouch End.
2. **Dave Davies** — Ray's brother and currently big noise in the British UFO spotters' scene.
3. **Dickie Davies** — took to sport as a backlash to his younger brothers' pop success, last seen introducing 'World Of Sport' and guesting on 'Whose Baby'.
4. **George Davies** — well known graffiti expert, apparently he's innocent.
5. **Sharon Davies** — swimmer who took to water to impress brother Dickie, currently playing Prince Charming in panto.
6. **Steve Davis** — co-founder of Moss Bros and now following older brothers by becoming rock's newest promoter, snooker player of some repute. Changed the spelling in an attempt to hide his roots.

Yo dudes! **MANTRONIX** are back with their single 'Sing A Song (Break It Down)' this week. Already a huge favourite in the clubs and with B boys everywhere, 'Sing A Song (Break It Down)' is one of nine tracks from a new Mantronix album scheduled for release in March or April. Hey nonny nonny!



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cubes

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Roaring out of Brooklyn come **White Lion**, a name to watch in the current heavy metal boom. Lead singer Mike Tramp looks like a young Robert Plant and claims to have played in rock 'n' roll bands since he was 14. After emigrating from his native Denmark, where his band Mabel had two gold albums, Mike met up with guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo in New York, and White Lion was born to stalk the urban jungle.

White Lion mix harder than concrete heavy metal with some darn fine melodies and claim that Elton John is a strong influence on their style! Their debut LP, 'Fight To Survive', was a very popular import album, and now you can purr along to 'Pride'.



INSIDE
• The Parslons Legend •
• Rhino Appreciation Society •
• Sleeping With The T.V. Guy

Now, you know that we good folk at Index have led the vanguard of fanzine support these past couple of years. This year we're going to bring another, equally enthusiastic, equally fierce and biased set of publications to your notice — namely football fanzines. These are the magazines, broadsheets or simple photocopied sheets put together by the fans, and are more often than not critical of the clubs themselves, being directly opposed to the whitewashing official line. To celebrate the club's current status in the promotion zone of the fourth division and their lucrative home draw against Nottingham Forest in the next round of the FA Cup, we take a look at the '**Leyton Orientear**'. Produced by a vocal section of the O's faithful, the fanzine features match reviews, a letters page, an overview of televised matches, some scurrilous gossip and a look back at great players of the past. '**Leyton Orientear**' costs 30p plus a large sae from 1, York Road, Leyton E10. Anymore out there who want a mention, send them in to Index.



BIG AUDIO ENNIO

If the name **Ennio Morricone** doesn't ring a bell, his music certainly will. Unless you've been stranded in some soundless desert for years, you're sure to have whistled one of his tunes at least once in your life.

Ennio Morricone is both a cult figure and legend in his own lifetime. He's the man who's responsible for writing the soundtrack music for films like 'The Good The Bad And The Ugly', 'A Fistful Of Dollars', 'Once Upon A Time In America', 'The Mission', and, most recently, 'The Untouchables'. Now, Virgin have released a compilation LP of his greatest instrumental moments.

The son of a professional musician, Morricone was born and raised in Rome and started to write music at a tender six years of age.

In later years he studied at Rome's Conservatory and then started writing classical music. At the age of 32 he wrote the music for his first film, 'Il Federale', but world fame and acclaim came with those ever popular Italian Westerns directed by Sergio Leone and starring Clint Eastwood. You know, the ones that introduced the term Spaghetti Westerns.

"I don't like the name Spaghetti Western," he observes. "I don't think they should be called that at all. I can't understand it, perhaps it's because we eat spaghetti in Italy! People who call them that are stupid!"

Point taken, but Spaghetti Rock certainly exists. Edoardo Rennato, an Italian rock musician recently signed on a worldwide deal to Virgin, coined

the phrase in a recent interview.

"He's also stupid," says Ennio defiantly. "He wants music to be mainly for tourists. I don't like abbreviations in general, they have no meaning for me. I don't like the sort of classification that belittles the significance of a film. I don't regret having worked for Westerns but what doesn't please me is the fact that people identify me especially with them."

Many of pop's luminaries in Britain are wildly enthusiastic about the music of Mr Morricone. Is he surprised when the likes of Big Audio Dynamite and Colourbox name-drop him as an influence?

"Yes, greatly surprised, particularly that young people of today have considered what I have written to be original in some way, beyond the time and fashion of the period."

A musical hero and much aped man Ennio Morricone may be, but he's also as busy now as ever.

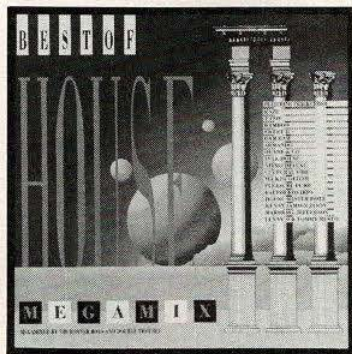
"I have to work on three Italian films at the moment, and I've recently worked on three American films. One is called 'Rampage', another one was Brian De Palma's 'The Untouchables' and another called 'Destiny'."

Mr Morricone's been involved in the world of cinema for many years, but does he have a favourite film?

"I don't want to answer that because I like lots of films, some that others haven't appreciated. I don't want to list my favourites because I might forget to mention some and that wouldn't please me."

You know, I believe him!

David Stansfield



COMPETITION

An extra special double helping of crucial sounds from **Serious Records** have arrived this week for a mega competition that'll have the winners dancing 'til next Christmas. We've got 25 copies of 'Upfront 9', which includes a bonus 'Classic Groove' album, to give away, plus 25 copies of 'Best Of House — Megamix' featuring Sweet D, T Coy, House Master Boyz and many, many more. Just answer the three questions below and the first 25 winners will receive a copy of each LP.

1. Jody Watley used to be in which classic trio
a) Bananarama, b) Shalamar, c) the Cure?
 2. The House Master Boyz had a big hit with
a) 'House Nation', b) 'House Arrest', c) 'House Breaker'?
 3. Which lake borders Chicago, the home of house
a) Michigan, b) Geneva, c) Windermere?
- Send your answers on a postcard to **rm** 'Upfront 9 Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive by February 1.



OMD are back after a two year break and they'll be releasing their single 'Dreaming' on January 25. The fliperoo is 'Satellite' and the 12 inch will feature the extra track, 'Gravity Never Failed'. 'Dreaming' will also be featured on the forthcoming OMD album, 'The Best Of OMD', due for release later in the year.

OMD spent most of last year finishing a mammoth world tour and writing fresh material. They're currently lining up some eagerly anticipated British dates.

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T O U R S

The Woodentops, who release their single 'You Make Me Feel' this week, have now confirmed their February tour dates. They'll be playing Reading University February 2, Exeter University 3, Bristol Bierkeller 4, Northampton Kamikaze 5, Oxford Polytechnic 6, Norwich East Anglia University 9, Sheffield Polytechnic 10, Newcastle University 11, York University 12, Salford University 13, Nottingham Rock City 16, Liverpool University 17, Edinburgh Queens Hall 18, Glasgow Queen Mary University 19, Brixton Academy 21, Birmingham Irish Centre 23, Cardiff University 24, Leeds Polytechnic 25, Leicester Polytechnic 26, Colchester Essex University 27.

The Brixton date will be a very special extravaganza, starting at 5pm with lots of surprise guests and events.

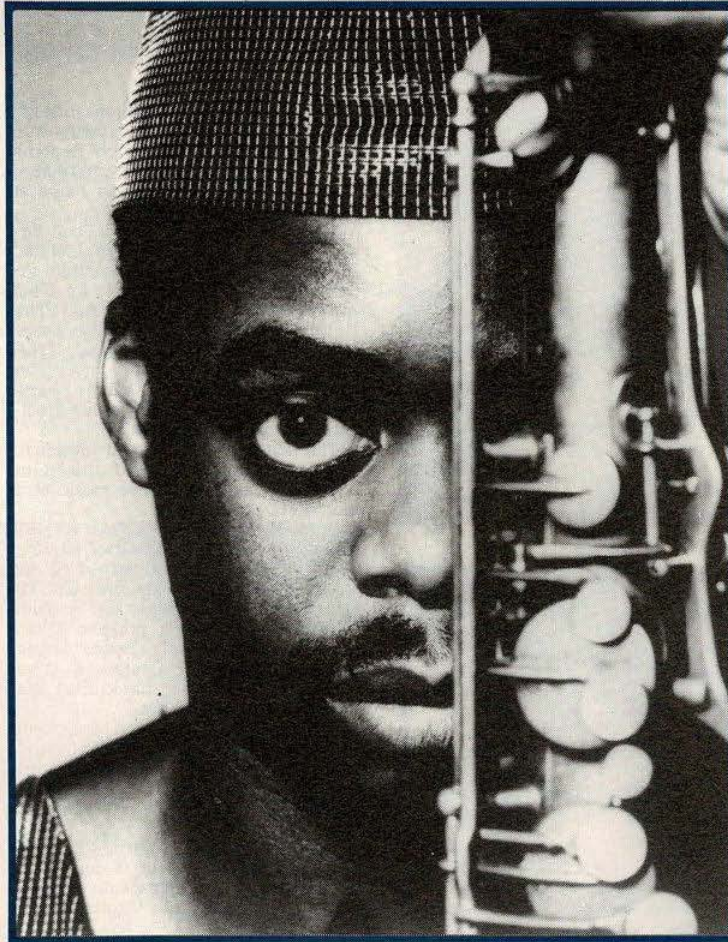


HOLLY-DAY!

Holly Johnson has gone to court this week so that he can start singing again! Holly is fighting against his contract with Frankie Goes To Hollywood's record company, ZTT, and an injunction brought by the company preventing him recording for anybody else.

Holly claims his contract with ZTT is void and there's no reason why he shouldn't look for another deal elsewhere. His case is being heard in the High Court in London and it's likely to last for a couple of weeks.

Optimistically, Holly has been working on some solo material for an album which he hopes to release before the end of the year.



Hipper than hip jazz star, **Courtney Pine**, releases his album 'Destiny's Song (And The Image Of Pursuance)' on January 25. The album has nine new Pine compositions and also features a solo saxophone version of the classic toon 'Round Midnight'.

Pine and his quintet also begin a tour this month. They'll be playing London Ambassador Theatre January 24, Guildford Civic Hall February 14, Reading Hexagon 16, Cambridge Corn Exchange 17, Warwick University 18, Glasgow Pavilion 21, Aberdeen Music Hall 22, Leeds Opera House 24, Salford University 25, Leicester De Montfort Hall 26, Birmingham Alexander Theatre 28, Poole Arts Centre 29, Brighton Dome March 1, Torquay English Riviera 3, Cheltenham Town Hall 5, London Sadlers Wells Theatre 6, Cardiff St David's Hall 7, Winchester Theatre Royal 8.

A-HA will be touring Britain in March, kicking off a world tour. They'll be playing Shepton Mallet Showering Pavilion March 19, Cornwall Coliseum 20, Portsmouth Guildhall 22, Bournemouth International Centre 23, Birmingham NEC 25, Manchester Apollo 28, 29, Blackpool Opera House 30, Edinburgh Playhouse 31, Leeds Queens Hall April 2, Liverpool Empire 3. Tickets are available now at box offices and usual agents.

A-Ha will be releasing another single next month and their forthcoming album will be available in the spring.



STRAIT TO HELL

Suicidal Tendencies, the notorious American skateboarding thrash band, release their single 'Institutionalised' here on January 25. The single is available on 12 inch only also featuring 'War Inside My Head' and 'Cyclo'.

Your best off listening to it strapped into a strait-jacket.

Mighty Meat Loaf will be touring in March, and stages around the country are now being specially strengthened. Watch the large one strut his stuff at Aberdeen Capitol March 13, Edinburgh Playhouse 14, Newcastle City Hall 15, Sheffield City Hall 17, Manchester Apollo 19, Birmingham NEC 20, Hammersmith Odeon 22, 23, Torquay Leisure Centre 26, Bristol Hippodrome 27, Newport Centre 28, Bournemouth BIC 30, Brighton Centre 31.

The James Taylor Quartet hit the road for some sizzling shows. See 'em at Lancashire University January 21, Kingston Polytechnic 26, Croydon Underground 31, Teeside Polytechnic February 5, Egham Royal Holloway College 12, London Town And Country Club 13, London City University 19, Exeter Centre Spot 21, London Wag Club 29.

Billy Ocean, who releases his single 'Get Outta My Dreams, Get Into My Car' on January 18, has lined up a big tour. He'll be playing Sheffield City Hall May 5, Manchester Apollo 6, Edinburgh Playhouse 8, Newcastle City Hall 9, Nottingham Royal Centre 10, Leicester De Montfort Hall 12, St Austell Coliseum 14, Birmingham Hippodrome 15, Brighton Centre 17, Hammersmith Odeon 19, 20, Harrogate Conference Centre 24, Liverpool Empire 25, Bristol Colston Hall 27, Bournemouth International Centre 28. Tickets are available from box offices and usual agents from January 22.

Simply Red will be playing Wembley Arena on March 22, 23 and 24, replacing the gigs they were forced to cancel when the band was struck down by illness. Tickets are available from the box office and usual agents.

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RELEASES

Talking Heads' keyboard/guitar player, **Jerry Harrison**, releases his second solo album, 'Jerry Harrison: Casual Gods', in mid February. A single from the album, 'Rev It Up', is out this week.

Dusty Springfield, who teamed up with the Pet Shop Boys on their single 'What Have I Done To Deserve This', celebrates her 25 years in the music business with her album 'The Silver Collection' out this week.

The album features 18 solo hits, 10 of which entered the top 10, including 'I Just Don't Know What To Do With Myself' and 'You Don't Have To Say You Love Me'. The cassette and compact disc versions of the album feature the extra tracks 'Anyone Who Had A Heart' and 'Am I The Same Girl'.

Dusty's re-issued single 'I Only Want To Be With You' is currently being used in the TV ad for Britvic 55 orange juice, in which Dusty herself makes a cameo appearance.

Princess releases her album 'All For Love' on January 25. Recorded during an eight month period in Los Angeles, tracks include 'Red Hot', 'Shoot The Moon' and 'I Cannot Carry On'.

Is the world really ready for this? **Brigitte Nielson**, the leggy ex-wife of Sylvester Stallone, has teamed up with musical wizard Falco, and the duo will be releasing their single 'Body Next To Body' on January 25.

Ex-Van Halen frontman, **David Lee Roth**, releases his album 'Skyscraper' on January 25. The 10 songs include David's forthcoming single 'Just Like Paradise'.

Chris Rea releases his single 'Que Sera' on January 25. It's taken from his 'Dancing With Strangers' album and the 12 inch version features a special down under mix of 'Que Sera' recorded in Australia (ho ho).

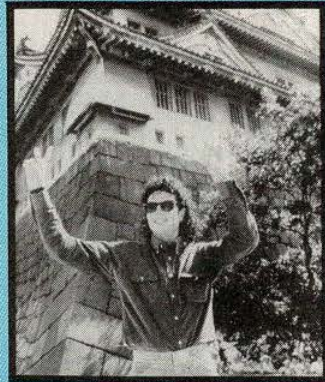
Stevie Wonder releases his single 'You Will Know' on January 25. Limited editions will come in a special poster bag featuring live photos of Stevie taken at his Wembley concerts last year.

James Brown struts back into our lives with the release of a live concert album 'James Brown & Friends' on January 25. Recorded last April in Detroit, the show is to be screened on TV later this year. The Godfather of soul includes some of his best loved tracks on this LP, and is currently in the studio writing new songs.

JAM TO REFORM?

Despite the fact that two radio stations are claiming the Jam will reform, their record company, Polydor, deny it. "This rumour is totally false," said a spokesperson. "We don't know how it started."

OH NO HEAIN'T



Michael Jackson's record company says he won't be playing a massive concert at Liverpool's Aintree racecourse in the summer, despite national newspaper reports that he's planning a show there on July 30.

"There is definitely no truth in this story. Michael won't be playing at Aintree," said a spokesperson.

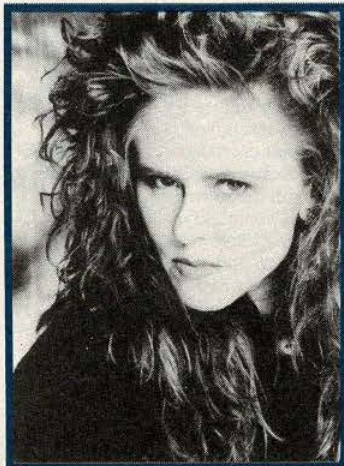
Stories that Jacko would be playing Aintree started when an organisation called Apollo Leisure applied to the local council for a licence, saying it had booked Jackson for a show at Aintree on July 30, with a concert by "support acts" the following day.

But Jackson's record company, Epic, denies that he has signed a deal with Apollo and all of Jackson's British shows are being handled by BCC Concerts. Epic say that Jackson is considering doing some more European dates and these might include some more British shows; but not at Aintree. Meanwhile, Michael Jackson's book, 'Moonwalk', is due out here on March 3. Written by Jacko himself, the book tells his life story with over 80 photographs and some of Michael's own drawings.

MEL & KIM should be back in action next month with their single 'That's The Way It Is'. Despite persistent rumours that Mel Appleby is seriously ill with cancer, her record company says that she's been out of action with a nasty back problem and is expected to make a complete recovery soon.

Mel has had several operations on her back because she has three crushed discs in her spine. She made the problem worse by insisting on carrying on working against her doctor's advice.

"All the operations have been very successful, but Mel needs complete rest until the end of February," said a spokesperson. "Mel does not have cancer and she is not dying. In March, Mel & Kim will be going into the studio to record a new album which should be out in the summer."



T'Pau will be playing at the British Record Industry Awards, to be broadcast live from the Royal Albert Hall at 7.30pm on BBC 1 on Monday February 8. T'Pau will be performing 'China In Your Hand', the Bee Gees will be playing their chart topper 'You Win Again' and also on hand will be Rick Astley and Chris Rea. Amongst the audience will be **rm's** gorgeous pouting editor Betty Page.



George Michael will be playing two more shows at Earl's Court and he'll also be playing some dates around the country. George will be playing Earl's Court again on June 12 and 14 followed by Glasgow SECC June 18, Birmingham NEC 23, 24, Belfast King's Hall 28, 29, Dublin RDS July 1, 2.

Tickets for Earl's Court priced £15 and £13 each are available from George Michael, Earl's Court, RS Tickets, PO Box 4RS, London W1A 4RS. Cheques and postal orders only should be made payable to Harvey Goldsmith Ents Ltd. Enclose a sae and allow five weeks for delivery. Credit card hotlines have been set up on 01-741 8989, 01-379 6131 and 01-240 7200.

Tickets go on sale at box offices from January 23.

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PLAIN AND SIMPLE

Considering Joyce Sims has made her mark forging a co-operation between soul and hip hop, her upbringing and lifestyle could hardly have prepared her for the culture-shock that lay ahead.

"I grew up in suburbia in upstate New York. In Rochester, all you could do was go to school and then work. You even had to have formal training before you could do music. And there was certainly no hip hop so I had to leave."

New York, New York provided Joyce with friends, connections and "a label that cares", Sleeping Bag. After dabbling with an unnamed producer and creating a musical disaster, she was teamed with Mantronik, the studio whiz of rap's hottest duo, Mantronix, who breathed new life into Joyce's song, 'All And All', furthering the fusion of hip hop and soul that Shannon began back in '83 with 'Let The Music Play'.

With her long-awaited album 'Come Into My Life', Joyce has managed to claim the crown of dance music diva of the moment. Unlike many of her predecessors, however, Joyce has control over her career. She produced three of the eight tracks on her album, and wrote most of the material herself, including 'Lifetime Love' and the new single, 'Come Into My Life'.

"I have a lot of control over my music," Joyce insists. "Mantronik does the mixing but we always work together throughout the session."

Despite creating one of the hottest club records around, Joyce isn't one to rave with the crowd.

"I'm a homebody, not a homeboy," she says. "I love music and performing and all, but after the show is over, it's back to the real Joyce Sims; living a quiet, simple life."

Wasn't she good in those old 'Carry On' films though?

Edwin J Bernard



The Wedding Present release their single 'Nobody's Twisting Your Arm' on February 22. The flip side features 'I'm Not Always So Stupid', while the 12 inch has two extra tracks, 'Don't Laugh' and 'Nothing Comes Easy'.

The Wedding Present have also lined up some dates at Birmingham Irish Centre February 15, Newcastle Riverside 16, Nottingham Trent Polytechnic 17, Bristol Bierkeller 18, London Town And Country Club 19, Manchester University 20.



Balaam And The Angel will be playing their "never mind the product here's the band tour" next month. See 'em at Leeds Polytechnic February 4, Manchester University 5, Birmingham Hummingbird 6, Glasgow Mayfair 8, Nottingham Rock City 9, London Astoria 13. The dates will see the debut of guitarist Ian McEwan, who was formerly with 20 Flight Rockers.

These dates are likely to be the band's only British shows this year.



The Godfathers, those leaders of the south London pop mafia, release their album 'Birth, School, Work, Death' on February 1. Tracks include 'If I Only Had Time', 'The Strangest Boy', 'Just Like You' and 'Love Is Dead'.

The Godfathers have also lined up a tour, and they'll be playing Newcastle Polytechnic February 4, Edinburgh Venue 5, Strathclyde University 6, Kilmarnock Caprington Club 7, Leeds University Riley Smith Hall 9, Birmingham Diamond Suite 10, Liverpool University 11, Brighton Sussex University 12, London Town And Country Club 14, Bristol Bierkeller 16, Exeter University 17, Newport Centre 18, Leicester Polytechnic 19, Manchester International 20.

The title track of the Godfather's album will be out as a single on February 15.



GOA FOR IT!

BLUE MERCEDES will follow up their hit single 'I Want To Be Your Property' with 'See Want Must Have' on February 2. The flip side features a "funk ass mix" of the single, while on the 12 inch we can all groove to a "street Latin wolf dub mix" of the song, whatever the hell that is.

Blue Mercedes are currently in Goa filming a video. When they return they're planning a provincial club tour visiting such places as Streatham, Sunderland, Stoke, Nottingham and Bolton, places seemingly neglected by many other groups.




RAY PARKER JR
— WITH —
NATALIE COLE

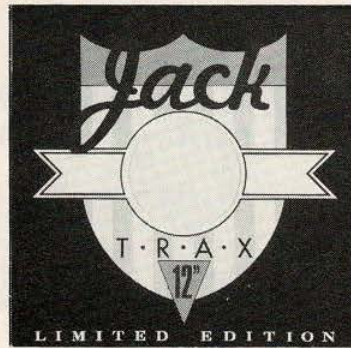
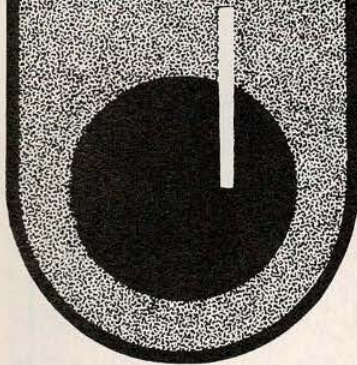
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S I N G L E S



OK luscious pouting pop pickers. '88 is into a groove and times are a-changin' on the singles club scene. So give me enough rope, 'cause I feel a HEEAAVY concept review coming on: starting with ex-Magazine Manchester miserable-ist Howard Devoto and new partner in crime Noko on **LUXURIA's 'Redneck' (Beggars Banquet)** ... Howie, a depressive sort of chap who sang from under floorboards about flies crawling up walls, spits the venomously surreal line 'Watch me bite a bullet and spit out a limousine' to scuzzy ramalama guitars, chundering bass and taut percussion; he gave us the concept of pop and cars. No single of the week this time round, so Luxuria get *limousine* of the week.

In the *vintage* London to Brighton run is **LEONARD COHEN's 'First**

We Take Manhattan' (CBS); Sixties superstar Len's multinational record company knew nothing about this, the same track Jennifer Warnes released last year. Ol' gloomy guts laughs spookily, then chillingly intones carefully crafted poetry in a literary tale of a leftie jailed for attacking — you guessed it — multinational companies.

In the bpm stakes he's burned off the road by four mammoth mixes of **'House Train' (Jack Trax)** from Americans **RISSE** back on the jack with Steve 'Silk' Hurley producing. Always 'bin a bit of a guitar shambler m'self, but this busy beat and pneumatic groove is a fresh (dare I say it) summery dance tonic.

If pot-belly HM cock-rockers, Whitesnake, are the *Ford Granadas* of heavy metal, **AC/DC** drive a *Sierra*:

and make metal with more spunk (and a hint of punk-ish funk, these days), all still flaming from Angus Young's fretboard. He's still posing in school uniform on the sleeve of **'Heatseeker' (Atlantic)**; but despite squiggly keyboard bits, this is the real thing: hot and hard as Hell ...

Boogie of a different kind comes from **THE COAST WATCHERS** who've sent me a letter from America with a 45 whose roller coaster rockabilly rhythm revives Eddie Cochran's **'Teenage Cutie' (Keep A-Rockin')**; I bet these Coast Watchers joyride in a *Little Deuce Coupe*.

There's more Yanks: disco queen **DONNA SUMMER**, now doing time with God's squad, releases **'All Systems Go' (Warner**

Brothers), a limp half-assed disco slice without the bpm to keep James Hamilton, **rm's** groovy groper, satisfied, and **THE HOOTERS** rush release the Pogues influenced **'Karla With A K' (CBS)** — all ethnic accordianis and violins, hard-driven by Dylan-ish vocals. Are the Hooters America's Alarm?

Some new pop-rock *Rolls Royces* have singles out. When young I hung out in guitar shops and Young Farmers discos in Shrewsbury; as did **T'PAU**. 'China In My Hand' gained them semi-stadium status, but their mid Seventies Supertramp tinged **'Valentine' (Siren)** lacks acceleration, as does **HUE AND CRY's 'I Refuse' (Circa)** which starts smoothly, like all squeaky clean late Eighties pop-soul, yet seems incapable of experiencing



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TENT 187

even if a Millwall fan kicked the shiny bodywork.

Andy Strickland will love Lancashire combo **TURN TO FLOWERS**, whose press release says they "specialise in soft/psych pop parables with delicious snatches of chiming guitars": **'People Change Like The Weather'** (Imaginary Records) reveals them as the VW *Beetles* of northern indie-pop, relying on Hank Marvin's secondhand but reliable guitar sound.

Scotland's **DEACON BLUE**, specialising in hard-edged, soft-centred soul, are back with a re-release (why so many this week?) of their sprightly debut **'Dignity'** (CBS), re-mixed by legendary producer Bob Clearmountain (he's worked with Springsteen *et al*) twiddling knobs in right places ...

Late Seventies label mates with Jonathan Richman, **THE RUBINOOS**, have the charmingly infectious, bubblegum adolescent anthem **'I Think We're Alone Now'** (Beserkley) out to cash in on teen chanteuse Tiffany's cover; which brings us to pop's *Porsche*. **OLDLAND MONTANO** are two sleek, glossy, international models whose Vogue-ish pose on the fold-out sleeve of **'Love Dimension'** (Siren) says it all: exquisitely cut, slightly Sade-ish soul balladeer-ing — nice music to have a bath to: in contrast to the cra-zee cut ups and crude samples of the **JUSTIFIED ANCIENTS OF MUMU's** **'Greatest Hits EP'** (KLF), although, if rumours are to be believed, it's not them at all but a



rather cheeky piss-take by some of King Boy D's former associates. This is a fantasy *mobile* created from bits of different cars — lookin' good, but low on miles per gallon; for trainspotters (those who demand a record's every detail) I've counted 20 samples: Jane Birkin/Serge Gainsbourg's 'Je T'aime', Frankie's 'Relax', the Sex Pistols' 'Pretty Vacant', Frank Sinatra's 'Songs For Swinging Lovers' ... God! This is dull, so that's enough of 'em. Three in the morning, and I feel sooo sleepy ... zzz.

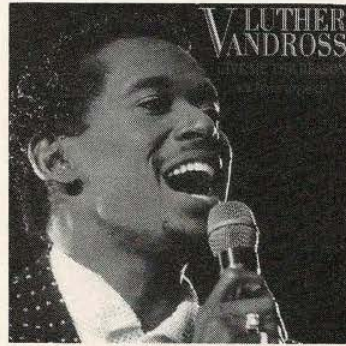
LUTHER VANDROSS, the man Rick Astley nicked his hiccupping vocal style from, is softly crooning about lurve on **'Give Me The Reason'** (Epic). Luther ain't a patch on the hippopotamus of lurve Big Bazza White, but all over the nation lovers start to make the gentle lurve he sings of ... Is Luther the *Ferrari* of love? He sure gives them a *smooth* ride.

Hard to know what the eagerly

awaited 45 from the criminally inactive **WOODENTOPS** sounds like because someone's poured pink paint on my copy in the shape of a mammary gland; also it's warped. Yet, after 14 plays, I can just about discern that **'You Make Me Feel'** (Rough Trade) is jaunty, quirky indie-pop with rippling guitars, wherein singer Rolo begs the record buying public to "Walk into my dream" — guaranteed more stimulation than from decaffeinated coffee.

HARD RAIN supported Then Jerico. Enough said? No! Their **'I Will Remember'** (London) motors along on shiny arpeggios (ringing guitar chords to you), while **THE SCREAMING TREES' 'Take It To The Tree'** (Asylum) breaks down under battering ram percussion.

Scraping the barrel now, but there's an EP of Bolan covers featuring **CAPTAIN SENSIBLE** arguing the unique artistic achievement of three



chord pop tunes. The Cap'n applies his own ... er, unique touch to **'RIDE A WHITE SWAN'** (Barracuda Blue); namely, laddy Sarf London vocals (or rather Croydon, in fact, which isn't strictly London but never mind), psychedelic organ, and a 1-2-3-4 axe attack ...

I'm left with **TOT TAYLOR's** orchestra swinging out to a big jazzy beat with **'When Wrong Becomes Right'** (Big Time), as a policeman rings my bell and asks for the documents for my clapped-out *Cortina*. See ya later pop alligators ...

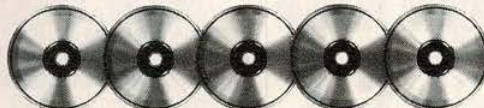
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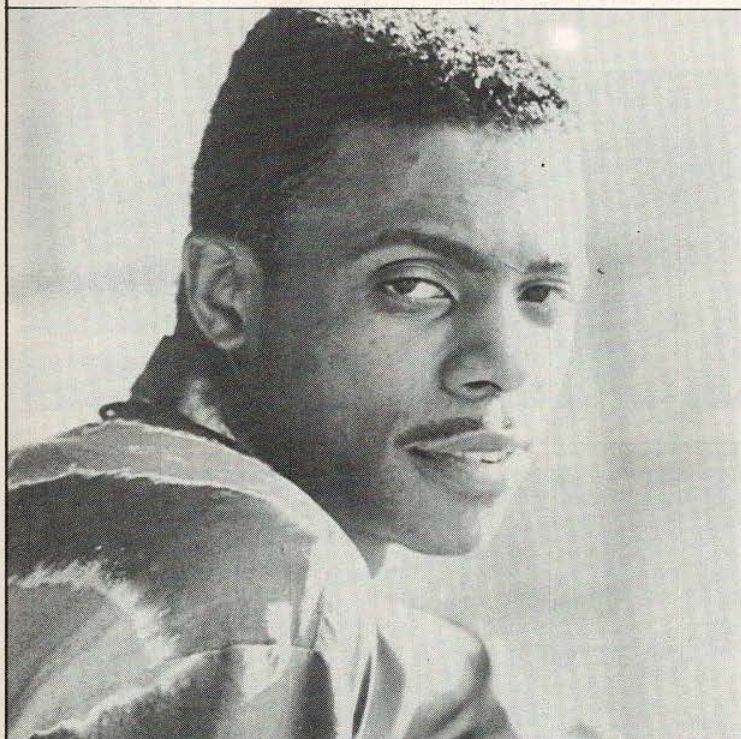
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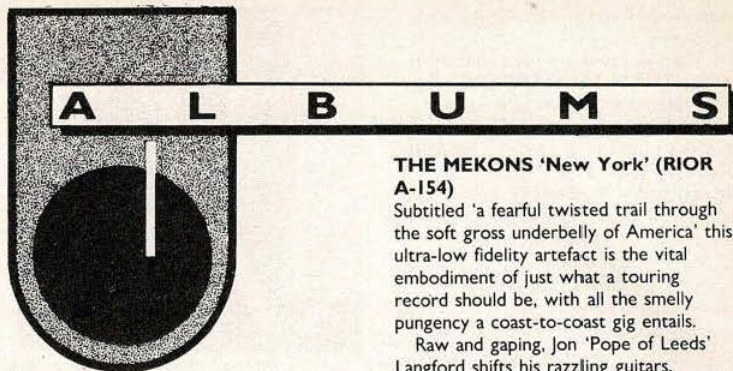
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VARIOUS ARTISTS 'The House Sound Of Chicago, Vol III, Acid Tracks' (FFRR FFRLP 1)

Just when you thought house had become a dead beat (significantly, just when British acts have learnt to emulate it), we have Chicago's new sound. Crashing to our shores on the wave of Armando and Bam Bam, 'House Sounds Vol III' should have served to consolidate acid's strong position on the nation's dance floors. But if this is the second generation of house, then they must be twins and to label them both 'acid' is nonsense. If we are to believe the deep, hypnotic rhythms and frantic electro-synthetic effects of Tyrees' 'Acid Over' are the real thing, then there is precious little else of it on the rest of the album. Instead it consists more of a Seventies style soul vocal, layered over a slower, deeper house sound; in fact, three of the tracks here are derivative soul covers. Rather more Seventies lager-induced than Sixties acid, I'd say. But this is no bad thing and should produce superior records with far more mileage like Jamie Principle's 'Baby Wants To Ride' and Darryl Pandy's 'Freeman'.

I just wish people would be a little more careful where they stick their labels. ■■■■

Graham Black



JONATHAN RICHMAN AND THE MODERN LOVERS 'Modern Lovers 88' (Demon FIEND 106)

Jonathan Richman still hasn't grown up and, having grooved along to 'Modern Lovers 88', I hope he never will. The songs: 'California Desert Party' paints a sun-baked picture of teenage life on the West Coast, while 'I Have Come Out To Play' sees JR's age receding still further to a time when he loved his purple squirt gun. Did I hear someone shout "Wimp!"? Nah mate. These songs are a lot more astute than you might imagine. Nonetheless, there are songs for the over fives. 'Circle I' is an hysterical ode to the organic vegetable farmers of California and 'When Harpo Plays His Harp' is a touching tribute to ol' curly himself. But best of all, every song's a singalong with the Modern Lovers. ■■■■

Ian Dickson

THE MEKONS 'New York' (RIOR A-154)

Subtitled 'a fearful twisted trail through the soft gross underbelly of America' this ultra-low fidelity artefact is the vital embodiment of just what a touring record should be, with all the smelly pungency a coast-to-coast gig entails.

Raw and gaping, Jon 'Pope of Leeds' Langford shifts his razzling guitars, creaking accordians and slowly plucked basses through 'Big Zombie', 'Slightly South' and the steely malice of 'Revenge', intercutting the stage action with candid personal messages from the back of the tour bus. The result is a testament to human courage and dignity in the face of complete drunken ineptitude. Nobody does it better. ■■■■

Pete Paisley

RED LORRY YELLOW LORRY 'Smashed Hits' (Red Rhino CD-86)

Red Lorry Yellow Lorry are probably the most powerful British band around. Their music, played loud, (as it should be) can demolish buildings and set angels singing. 'Smashed Hits' is a greatest tracks compilation with some of the best aural sledgehammers you'll ever hear. Traversing the past few years, it lurches leather-clad from the early classic 'Beating My Head', through 'Hollow Eyes' to the blitzkrieg assault of 'Chance', with its explosive drums, crashing gut-searing bass, thunderstorm melodies and cement mixer vocal. ■■■■

Chris Histed

THE MERCY SEAT 'The Mercy Seat' (Slash SLAP23)

Punk and gospel would seem one unholy marriage. But Zena Von Heppinstall's vocals (touched by the hand of God), coupled with ex-Violent Femme Gordon Gano's frantic guitar (touched by the spirit of '77) manages to reconcile both camps with remarkable ease. The Mercy Seat play raw hide missionaries on 'I Don't Need Nobody Else'. They are hardcore gospel punks on 'I've Got A Feeling', and they are delicate lunatics on 'Mother Talking'. But whatever role they play, the Mercy Seat display a similar strain of uninged genius to early Talking Heads. Start believing. ■■■■

Ian Dickson

FRANKIE PAUL 'Rub-A-Dub Market' (Island ILPS 9382)

Blind reggae singer Frankie Paul is the most popular performer in reggae right now with three albums in the reggae top 15 and four singles in the top 40. Like Dennis Brown, whom he's been compared to, he is a prolific and versatile songwriter and singer. While Brown is best known for his ballads, Paul manages to be equally successful with the soulful 'You're My Love', and the funky 'Come In The Dance'.

Without the support of a major label, Paul's been neglected by a wider audience. Now that this album is on Island, all of that should change. ■■■■ 1/2

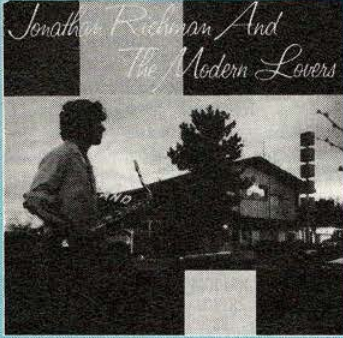
Lelsie Goffe

AUTOMATIC DLAMINI 'D Is For Drum' (IDEA LP 001)

After last year's refreshing 'I Don't Know You But ...', and the recent 'Me And My

Conscience' singles, Automatic Dlamini were rated as bright hopes for the future. With the release of their debut LP, these young lads from Bristol haven't exactly matched up to their early promise. Often dallying in the 'white boys on funk' playground game, and occasionally slipping into something a little more obscure, they inevitably sound just too clever for their own good. With far too many musical complexities and lyrical twists, Automatic Dlamini have done little to outgrow their home town's pretentious connotations. The William Burroughs of pop, I fear. ■■■½

Jane Wilkes



BREATHLESS 'Three Times And Waving' (Tenor Vossa Breath LP6)

With a creeping sense of isolation, delayed guitars and monumental keyboards herald the birth of the Breathless foursome's second LP.

'Three Times ...' treads the thin line between early Seventies prog-rock, 'Is It Good News Today?', and late Eighties atmospheric (Cocteau Twins, Dif Juz etc) on 'Sold Down The River'.

Struggling valiantly to hide the pretensions usually associated with mood music, Breathless have produced nine morbid slices of drifting pop that promise ecstasy but never quite deliver. Maybe next time. ■■■■

Tony Beard

THE JASMINE MINKS 'Another Age' (Creation CRELP025)

All a bit obvious this — a touch of the Faith Brothers, a slight nod to Raymonde; solid, tidy, unassuming guitar and keyboard compositions with clean, light vocals that seem to have epic ambitions which wash out in the flat production. 'Don't Wait Too Long' and 'Nothing Can Stop Me' try hard but the overall spread is meagre, as though all 12 songs were just waiting to be compressed into one perfect single. Alongside the current US guitar renaissance, this sort of thing just isn't measuring up at all. ■■■

Pete Paisley

JAZZ BUTCHER 'Fishcoteque' (Creation Crap-027)

The Jazz Butcher, having shown the occasional flash of brilliance, has finally come up with the goods. 'Fishcoteque' is that rare beast, an LP of cool, laid-back pop. With tracks imitating every current pop style the Jazz Butcher, always a fan of subtle humour, raps his way through a song about chickens and has a go at calypso. Atmospheric are the name of the game here, with more than a hint of the Go-Betweens. The tunes have an addictive, subtle grip which tightens on each play, and vocals that are delightfully nonchalant. This is the ideal album to play when you're faced with a wet spring Sunday and you feel like putting your feet up for an afternoon. ■■■½

Chris Histed

ALPHA BLONDY AND THE WAILERS 'Jerusalem' (Sterns 1019)

Sting, the Clash and UB40 made their name — and money — playing something called 'white reggae'. Bob Marley, on the other hand, would have been pleased to see an African, Alpha Blondy, fronting his band, the Wailers, and making his name playing reggae.

Alpha Blondy's previous albums, backed by African musicians, attempted a sort of fusion of reggae and African music. Here he is backed by the Wailers playing unadulterated reggae, but Blondy is equally talented in both areas. His songwriting manages to incorporate his love for various African dictators, Paris, Jerusalem and reggae, while his singing and band owe something to Marley. But the final package is all his own. ■■■■

Leslie Goffe

THE DB'S 'The Sound Of Music' (IRS MIRF 1031)

Snappy, quick tempo US guitar pop working an early Costello/Squeeze vein. Side one really grabs with 'Never Say When' and 'I Lie', raising interest with plenty of sustained, diverting riffing and Peter Holsapple's attractive, spunky songs tugging all sorts of hidden heartstrings. Side two's a bit quiet, more introspective and more Beatlesish — numbers like 'Never Before' and 'Looked At The Sun' are allowed to billow a bit too much but seem full of tantalising, hooking inserts anyway.

'The Sound Of Music' is the sort of civilised, crisp pop that's been absent from these shores for far too long. ■■■½

Pete Paisley

DAVID WESTLAKE 'Westlake' (Creation CRELP019)

David Westlake is the latest in a long line to compromise himself by releasing a mini-album. Often, six song LP's are a disappointment; in the case of 'Westlake', however, it was the right move.

Although none of the songs really take off, they are all instantly likeable and listenable. On occasion, he does sound a little too much like the Go-Betweens to take seriously, but we shall forgive him his little woes because, on the whole, 'Westlake' displays some fine songs.

Although something a bit more uptempo or adventurous is in order, the brevity of this totally egotistical LP means you won't get too restless. A handsome introduction to a small star with a big head. ■■■½

Johnny Dee

UT 'In Gut's House' (Blast First BFFP 17)

Nasty girls making a dirty noise, Ut are three expatriate New Yorkers wailing like she-devils over a harrowing backdrop of drums, guitars and violin.

They don't shroud their darkness in distortion: 'Evangelist' and 'ID' are as clear as a frosty day, and an intentionally primitive production keeps their shambolic live sound intact. There's a dash of sixties mutant r 'n' b in here too; Captain Beefheart and Soft Machine spring to mind, alongside those inevitable modernists Sonic Youth.

Ut are introducing an urban blues feel to the art-noise subcult. 'In Gut's House' is one hell of a strange place. ■■■½

Matthew Collin

JERMAINE

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BROS. Three young, fresh-faced lads with a touch of style producing catchy pop/dance music. It would be easy to dismiss them as a throwaway pretty boy pop band whose raison d'être is to satisfy the adolescent urges of the knicker-wetting brigade. But Bros want to be taken a bit more seriously. Lead singer Matt Goss takes up the challenge.

"People think we've just arrived and have been moulded by the record company into a contrived pop band, but we've been doing this for years. We're no more image-conscious than any other teenager in the country who wants to look good, and as for the 'pretty boy' label, there's no way that I'm gonna say I hate being called a pretty boy. If it helps us sell records, fine, but I don't see why I should have to apologise for looking reasonable. If you look like a tub of shit does that mean no one should criticise you?"

Craig Logan and Matt's twin brother Luke make up the trio. They've been toying with pop stardom since they met at school five years ago. "We were all about 14 years old then and played mushy soul songs about love and so on. I guess we could have pushed for a record deal sooner but looking back on it I'm glad it's taken this long. We would have been horrible little brats otherwise."

Bros are 19 now and have landed a deal with CBS. Naïve and cheekily arrogant, they're not ashamed of their desire for stardom. "We just see the music business as our career, we always have done, and we want to be a success just like anyone who wants to get to the top of their profession. We'd like to be the next big pop group, the next Wham! maybe."



All this talk about Bros being the next Wham! may be rather embarrassing for the trendy clubgoers who were turned on to their debut single, 'I Owe You Nothing', a few months ago. At the time there were no photos, no publicity and no clue at all as to their identity. A special remix in a plain white cover sporting the Bros logo was circulated to DJs. A crafty collage of familiar beats from house to hip hop; even included Wild Cherry's 'Play That Funky Music'. It slotted neatly into the current craze for bootleg mixes.

Only a limited number of copies of this 'illegal' mix were pressed up and it soon became a collector's item. This clever stunt wasn't enough, though, to propel the commercial mix of 'I Owe You Nothing' into the charts, so wasn't this a dishonest ploy?

"You can't play commercial music in a lot of clubs but that doesn't mean that the people who go to them don't like it. A lot of them do. We thought that the special mix would be a good way of getting our music across to people who otherwise probably wouldn't hear it. There are a lot of trendies who secretly like Wham!, why shouldn't they like us? It seems that whatever you do you get slagged off. If you get lots of advance press you get done for hype. If you do no press, like we had no pictures, no publicity, nothing, you get accused of causing a scam. You can't win."

Bros's second single epitomises their ultimate desires. 'When Will I Be Famous', currently re-scaling the charts with plenty of New Year spirit after faltering when originally released at the end of '87, is also accompanied by a special club-only remix. It's earned the dubious distinction of being the first record in the Radio 1 'sin bin'. The BBC are clamping down on unauthorised airings of records that have not been officially playlisted. Simon Bates, who's a great fan of Bros, took the risk by playing the single, and earned himself a rap on the knuckles from the bosses and a temporary ban for the record.

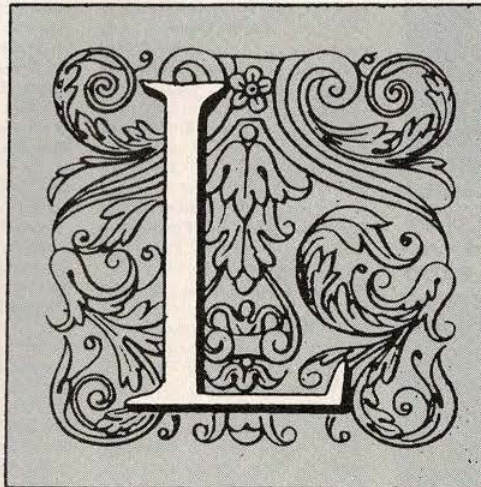
This minor setback won't dampen the determination and optimism of Bros.

"We don't want to be one-hit wonders. We take our music very seriously. We didn't just turn up at the record company and wait for someone to provide us with a hit. We'd written loads of material — 23 songs — before we even signed. Some of those songs will be on our album. If we don't succeed straight away, that doesn't bother us. We'll be around for a while yet. We're only 19 and the fun is just beginning."

PRETTY BOYS

That's Bros. Three hot honchos who look good because it helps them sell records and want to be the next Wham! Tim 'Mr Rugged' Jeffery compares haircuts





living in a box • new single • love is the art
twelve inch dancin' danny d mix and compact disc version

Chrysalis

B P M

BEATS PER MINUTE
BY JAMES HAMILTON



DJ POGO, seen here winning the Norbury heat of the Technics Mixing Championships, supplies the radical beat-bouncing scratches behind MC Mellow on **JUS BADD 'Proud' (Tuff Groove TUFF 001, via 01-737 3237)**, a dry 97 $\frac{3}{4}$ bpm message rap flipped by the more Cookie Crew-ish 0-94 $\frac{1}{3}$ -0bpm 'Free Style', featuring Sparky and Monie Love as well as Mellow over a murkier backing. Of those seen so far, Pogo and Manchester's Owen D are tipped as the scratchers to watch in the Mixing Championship finals.

ODDS 'N' BODS

THE ORIGINAL The Beat Is The Law mix of **Krush** is proving to be more of a floor-filler than their exciting but possibly over-busy Burn Down The House remix... **Chad Jackson** hopes to be recording his solo vocal debut within the next few weeks, possibly in New York... **Barbie Dunne** is totally overhauling the DJ mailing list at **Dance Music/Street Sounds/Westside Records** on 01-840 4800... **Gary Gordon's** club promotion company is called now just **Music Enterprises**, expanding its mailing list at PO Box 1216, London W4 3XA... **Linda Rogers** wants it clarified that she has in fact rep'aced **Johnny Walker** as disco pluggler for **Club and Phonogram** product, on 01-491 4600, Johnny now being at **London** on 01-846 8515... **Jeff Young** has left a legacy at his old company home in the shape of his **James Bond** movie dialogue-filled (0-119bpm) **My Name Is Young**, Jeffrey B Young — Licensed To 'ill Mix of last year's **Was (Not Was)** 'Spy In The House Of Love', already promoed and due for commercial relaunch next week, coupled with DJ **StreetsAhead's** far fiercer virtually unrecognisable chunkily dubwise 117 $\frac{3}{4}$ bpm Give The Drummer Some mix, these being

coupled together (Fontana WASX 22) or also with the old 0-117 $\frac{3}{4}$ -0bpm Jeffrey B Young & Dangerous Mix (WASX 2)... **Jeff Young**, in his role as **Radio 1** DJ, will be seen on TV during the **BPI Awards** show giving a potted 90 second history of the development of dance music... **Dancing Danny D** seems to be staying at **Cooltempo**, despite many offers from other companies — he and **Norman Cook** of the **Housemartins**, calling themselves the **Troublesome Twosome**, have remixed **Eric B & Rakim** 'I Know You Got Soul'... **Les Adams** is remixing **Wally Jump Jr & The Criminal Element** 'Private Party', even though a US remix has already been on import... **Sherrick** 'Let's Be Lovers Tonight' has been turned into a largely remade much beefier loping 111bpm Solid Mix, only on mailing list promo (for real!), by **Chris Paul** — whose next remix for **WEA** will be of the **Detroit Spinners** 'Working My Way Back To You'... **Eddie Levert** will be the father figure, literally, at the **Hammersmith Odeon** on February 4/5/6, when the **O'Jays** and **Levert** appear together... **Luther Vandross's** brand new ballad, 'There's Only You', is available so far only on the otherwise fairly rocky **'Made In Heaven'** movie soundtrack import LP on US **Elektra**... Rayners Lane's **Record & Dis-**

co Centre is managing to sell the 120 track **'The History Of The House Sound Of Chicago'** boxed set at only £30, actually below the dealer price... **Champion** snapped up **Royal House** 'Party People' for the UK... **Coldcut's** (0-117 $\frac{1}{2}$ -0bpm) 'Doctorin' The House' (Ahead Of Our Timme CCUT 2P) in its remix has a cleaner less resonantly bassy though considerably beefed up rhythm drive and wailing sometimes wordless female vocals by **Yazz**, plus a similarly cleaner Speng mix of the original version... **2 Bad 2 Mention's** 0-117 $\frac{1}{2}$ -0bpm Double Trouble Mix of 'Do It' (Intouch TWELVE 005 R), remixed by **Simon Goffe** with **Double Trouble**, is stripped down to a loping 0-117 $\frac{1}{2}$ -0bpm bare rhythm groove without most of the amusing gimmicks, while other remixes include the more percussive 117 $\frac{1}{2}$ -0bpm **Rick Astley** 'My Arms Keep Missing You (Bruno's Mix)' (RCA PT 41684 R), denser 0-104-0bpm **John Paul Barrett** 'Never Givin' Up On You' (Westside Records WSRX 2), and much chunkier bassline-lurched (0-120 $\frac{1}{2}$ -0bpm) **Jellybean** 'Jingo (House Mix 2)' (Chrysalis JELR 2-2, as flip to the previously mentioned 120 $\frac{1}{2}$ -0bpm Space Bass Mix album version)... **Mantronix** 'Sing A Song' is already out here (10 Records TEN X 206)... **Paul Savory**, until recently

up beat

11 Rhythm killers starring
TERENCE TRENT D'ARBY
ALEXANDER O'NEAL
EARTH, WIND & FIRE
L.L. COOL J



OUT NOW! LP. CASSETTE. ONUP 2/C2





THE 1988 Technics UK DJ Mixing Championships heats continue, last week in London and Southampton. As usual, for some inexplicable reason, the overall standard of the London entrants was lower than anywhere else visited so far this year, and once again the judges were subjected to repeated use of "this is a journey into sound". Pump that bass, y'know what I'm sayin'?! The heat winner at Norbury's **Sussex Tavern** (a music pub rather than a club, so sweetly intimate on the night), **Les Adams'** resident venue, was very convincingly the fast cutting **DJ Pogo** from Jus Badd (see separate photo and review), with messily enthusiastic **Carl Cox** a semi-final qualifying second and the slick but soul-less Chad Jackson-copying **Doctor K** third. More about him later. Deserving a place too was **Perry Daniels**, whose excellent mixing was obscured by the striptease antics of his phallus-brandishing sexy female "helper", who looked great but didn't help him at all, in the end. Incidentally, in the afternoon's preliminaries, **Lee Alexander** had scratched using a live python draped around his neck, grabbing its head by mistake instead of the tail! The following night at Uxbridge's **Regals**, a converted cinema with appalling sound everywhere except on the dancefloor (which isn't where the mixing was!), the standard was so low that the previous night's third placed Chad Jackson clone, **Doctor K** came first. More deserving I thought was **Mark Ryder** (see his photo caption elsewhere), who qualified for a semi-final, while frantically laid out **DJ Appy** was third. Southampton's heat last Wednesday was the compactly laid out rectangle-emphasising **New York New York**, where the winner (pictured above) was **Warren Aylward**, who exhibited Mark Ryder-type confidence in leaving two records running in synch while he helped himself to a drink from the judges' table. The deserving semi-final qualifying runner-up was slick **Terry Crofts** from Cardiff Ritz's, with Surrey mobile jock **Mike Blackadder** third. One important point needs to be made — when will audiences learn that it isn't the tunes the contestants play, it's the way they mix 'em that matters? Too often there are cheers just because 'Rebel Without A Pause' comes screeching through, no matter how badly (or well) it's been mixed.

Ian Levine's lieutenant at **Nightmare**, has split away to form **Quazar Records**... Clapham's **Hip Hop Alliance** (01-737 3237) has started the **Tuff Groove** label for homegrown rappers and DJs who feel their material is tuff enuff, and the **Young Gifted And Broke Music Foundation** to provide technological equip-

ment for young musicians... **Tim Westwood** — so cool he sleeps on a tubular steel framework five feet off the floor, surrounded by graffiti! — now presents hip hop on Friday nights between midnight-1am, as well as his Saturday slot, on **Capital Radio**... **BBC Radio Manchester's** 'Best Of '87 Mix' this time was created by **Dun-**

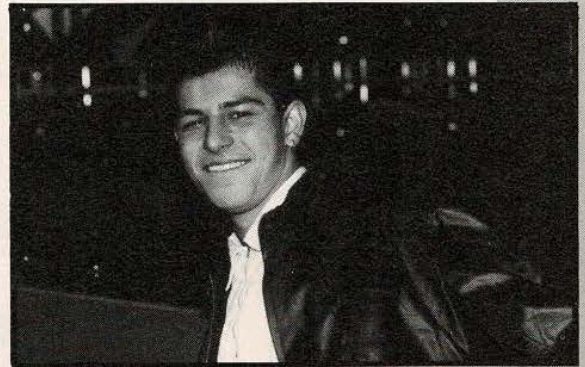
can Smith, building flawlessly but very slowly through a subjective though doubtless local selection of "modern soul", from sophisticated smoochers and joggers to end eventually at 'The Real Thing', with only a little hip hop and no house... **Mike Askew** (Wirral) reports that the New Year's Eve party on Manchester's **Piccadilly Radio** followed **Les Adams'** and my pre-announced **Capital Radio** running order, but played one at a time without actually mixing, and with commercial breaks!... North-West London listeners to **Capital** and **Radio London** are suddenly being plagued by interference from presumably some amateur new local pirate radio station... Essex is getting a professionally presented weekend pirate soul station, **Stomp FM** on 105.4fm in full digital stereo... **Rusty Egan** has returned as a club host with the Tuesday **Chic** night at Hammersmith's **Le Palais**, featuring **Colin Faver**, **Tim Westwood** and himself as DJs, the cavernous dancehall's balconies being closed off to concentrate the crowd more on the floor from now on (he's hoping for **Joyce Sims** to look in this week)... **Tony Jenkins** has one of his legendary **Up West** nights at London's **Hippodrome** this Wednesday (Jan 20), with guest jocks and star PAs, £5 admission... **Simon Dunmore**, **Bob Jones**, **Gilles Peterson** and **Chris Bangs** present "A New Kind Of Soul" (and jazz!) at London St James's **Biggles** winebar in Masons Yard this Saturday (23), when **Spoonie Gee** is at Harlow's **HighWire** (where **Kevin Hill's** Saturday **Sweat Box** night now has no dress restrictions whatsoever)... **Desa**, **Kenni James**, **Pez Tellett** and **Rob 'Yo Man' Manley** hold the year's first **Defhouse** gig at Birkenhead's **Atmosphere** on Monday (25)... **Severn Sound's** 'Happy Hippo', **Jerry Hipkiss** souls Fri/Saturdays at Cheltenham's **Gas** (in the lower level)... **Carl Cox**, runner-up mixer at Norbury, cuts up club classics every Sunday in Streatham **Zigs**... **Steve Walsh**, sitting next to me as a mixing judge in Uxbridge, suddenly got so excited that he slammed his fist down on the table and showered me with a broken glass — but he didn't seem to notice!... **PUMP THAT BASS!**

HOT VINYL

NITRO DELUXE 'Let's Get Brutal (Mega Mix) (Cooltempo COOLD 142) Promoted some time ago but never actually released then, this bass burbled jerkily rolling 116¼-116¾-116½-116½-116¾bpm much altered remix has added muttering and effects but not much of that ultra-catchy piercing "wheee-ee" hookline (the 'Rebel Without A Pause' of house!), flipped by the original 114¾-115-114¾-115bpm US Mix of this alternately titled variation on 'The Brutal House' — which, as every club-goer (if maybe not radio listener, yet) must surely realise, was last year's biggest actual house hit, bar none. Now maybe at last it'll follow all the other lesser hits on the reissue trail up the charts.

TAYLORDAYNE 'Tell It To My Heart' (Arista 609 616) Hunter Hayes' vocal partner on such as 'This Time', Taylor is yet another white girl scoring a huge US pop smash with a datedly electro-backed Shannon-style sound, this extremely catchy if shrill 118½bpm surging jiggler being very much a pop song but with a far harder vocal Dub Mix that's getting more DJ attention here. She, and the similar likes of **Exposé** and other electro backed US girls have quite an Asian following, incidentally.

RISSE featuring Charisse Cobb 'House Train' (Jack Trax 12J TRAX 7) Steve 'Silk' Hurley created pumping (but not really chugging!) jittery simple nagging house canterer in a (0-)119½bpm New York Mix, 119¾bpm LA Radio Mix, 118¼bpm London Mix, and (0-)119½-0bpm Chicago Mix, likely to do well.



MAURICE BIRD, known as 'The Wildcat' when scratching the Fraud Squad's 'Overweight Beats' (the Heavy D & The Boyz scam detailed last week), turns out to be MCA Records' post boy! Plus, together with Magnet Records employee Darren Mohammad and college boy Ritchie Fermié, he's behind one of the hottest homegrown house tracks, **ADRENALIN M.O.D. 'Bouncy House (Bouncy Mix) (Warrior Records WR12 002)**, a madly jaunty jiggy (0-)119½bpm bouncer with washing machine noises, spurting breaks, "turn it up" chants, slippery scratches and mucho fun, tucked away as flip to **JACK FACTORY 'Jackin' James (Club Mix)**, a JB (and others) sampling good beefy 0-119¾-0bpm chugger with naggingly familiar piano (instrumental too).

CONTINUES OVER ▶

BRW/12 BRW 59

STEINSKI & MASS MEDIA

"WE'LL BE RIGHT BACK"

as sampled on the **OVALTINE LIGHT TV** commercial, back in the stores after this word...
the cult consumer classic




"happy boys & girls"

B P M

CONTINUED

THE TEMPTATIONS 'Look What You Started' (Motown ZT 41734) Remixed by Gail 'Sky' King, this throatily masculine vigorous frisky 118-0bpm soul chugger now comes across as house tempoed, and has added keyboards by David Cole of 2 Puerto Ricans A Blackman And A Dominican just to do it properly (Piano Dub too), to terrific effect.

JAMES BROWN 'She's The One' (Urban URBX 13) Previously undiscovered, it seems, this typically funky 0-114-115¼-114½-117½bpm male version of Marva Whitney's 'He's The One' is joined on 12 inch by the old jerkily jittering 102½-104½-102½-105-103½-103½bpm 'Funky President (People It's Bad)', jazzily rambling largely instrumental 0-95½-96-95½-95-96½-98-98½("hit it")-100½("ain't it funky")-101½-99-100½-101½bpm 'Funky Drummer', and the latter's new loop edited 98½-0bpm Bonus Beats Reprise, all in fact the source of much used break beats.

CANDIDO 'Jingo' (HardCore HAKT 9) Inevitable reissue of the 0-120½-121-121½bpm percussively pattering 1979 treatment, the one that most influenced Jellybean, of

Michael Olatunji's latin-jazz classic, still a party pleaser.

THE HITMASTERS 'S.A.W. Mix I' (Quazar Records QUAT 5) Rod Gammon-produced strong 119bpm "sundalike" medley of the recent hits by Bananarama, Sinitta, Rick Astley, Mel & Kim, and Samantha Fox that have made Stock Aitken Waterman into living legends.

BOMB THE BASS 'Beat Dis (Extended Dis)' (Rhythm King DOOD 12001) The same pressing as the US import, this derivative though exciting (0-113¾-0bpm M|A|R|S-style volume pumper grabs bits and beats from all sorts of current clichés (including "this is a journey into sound") to end up better than most of its type (edit/ bonus beats flip). Pump that bass!

RIO RHYTHM BAND 'Cuban Jackin' (Baad! Records BD 666, via 0908-647632) Four-track EP produced in Milton Keynes by DJ Eddie Richards, one side at 33¼rpm and one at 45rpm, with this latin-jazz flavoured 0-116½bpm nagging jitterer, the sample-spiked volume pumping smooth house 0-120¼bpm **NOIZ INC 'Y'Ready'**, muttering acid house 118¼-0bpm **MYSTER-E 'Page 67'**, and trickily started rap 'n

started rap 'n scratch 103¼-0bpm **SINDECUT 'Sindecut's Kickin' Yeah!'**. Interesting.

HEAVY D & THE BOYZ 'Overweight' (Uptown/MCA Records MCAT 1229) The official new Heavy D release, coinciding with their UK tour, a buoyantly jumpy 0-97¼bpm jolter based on the Jackson 5's 'ABC' rhythm, with Simon Harris's previously announced but long awaited 0-98-97½bpm dialogue overlaid and much scratched 'Mr Big Stuff (The Final Slamdown)' as flip.

SPARKY D 'Throwdown' (USB Boy Records BB-10-77) Pleasant 102½bpm gently swaying though scoldingly toned Roxanne Shanté-style female rap based on Boz Scaggs' attractive oldie of the same name (in three mixes).

GLADYS KNIGHT & THE PIPS 'All Our Love' LP (MCA Records MCF 3409) The gradually building, tapping then jogging insistent 106bpm soul wriggler, 'Lovin' On Next To Nothin' as of last week was actually getting more Black Music DJ plays than the obviously included current rolling 108½bpm 'Love Overboard' single, and will in fact be its follow-up.



MARK RYDER from Essex came a deserving second at the Uxbridge heat of the Technics Mixing Championships, thanks largely to the supreme confidence he showed in cutting from deck to deck after synching up two different records, just flicking a switch (without checking on headphones that the synch was still running) to drop in phrases, the position of which he obviously knew by heart. The fact that one of the phrases was "We're all going on a summer holiday" from 'Holiday Rap' mattered not at all!



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mantronix

110 records on 7" and 12" TEN 206/TENX206

THIS IS THE 2nd GENERATION OF HOUSE



VOL. III ★ ACID TRACKS

FEATURING

BABY WANTS TO RIDE Jamie Principle	FREEMAN Darryl Pandy & Farley 'Jackmaster' Funk
ONLY THE STRONG SURVIVE Frankie Knuckles	ALL DIS MUSIC Romance
GIRL U NEED A CHANGE OF MIND Paris	MY HOUSE Farley 'Jackmaster' Funk
ACID OVER Tyree	IT'S ALL RIGHT Sterling Void

★ THE ORIGINAL AND THE BEST ★



BLACK DANCE

TW LW

1	1	COME INTO MY LIFE (CLUB VERSION)/SIMON HARRIS MEGAMIX	Joyce Sims	London 12in
2	3	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL Sweet Tee	Cooltempo 12in	
3	2	LIGHTEN UP<I JUST CAN'T STOP SCRATCHIN'> (JAZZY JOYCE DUB MIX)/TIGHTEN UP<I JUST CAN'T STOP DANCIN'> (REMIX)	Wally Jump Jr & the Criminal Element	Breakout 12in
4	5	HOUSE ARREST (THE BEAT IS THE LAW)	Krush	Fon/Club 12in
5	4	JINGO (UK HOUSE MIX I/LA CASA DE JUEGO MIX)	Jellybean	Chrysalis 12in
6	21	I'M TIRED OF GETTING PUSHED AROUND/MAKE IT FUNKY	Two Guys A Drum Machine And A Trumpet	London 12in
7	6	CRITICIZE (REMIX/CRITICAL MIX)	Alexander O'Neal	Tabu 12in
8	9	GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX)	Bam-Bam	US Westbrook Records 12in
9	10	SOMETHING JUST AIN'T RIGHT/MAKE IT LAST FOREVER/DON'T STOP YOUR LOVE/IN THE RAIN/I WANT HER	Keith Sweat	Vintertainment LP
10	32	ROK DA HOUSE (DEMOLITION MIX/AL' NITE AL' RITE INSTRUMENTAL)	the Beatmasters featuring the Cookie Crew	Rhythm King 12in
11	8	WHO FOUND WHO (US CLUB MIX)	Jellybean featuring Elisa Fiorillo	Chrysalis 12in
12	54	SHE'S THE ONE/FUNKY PRESIDENT/FUNKY DRUMMER	James Brown	Urban 12in
13	81	SPY IN THE HOUSE OF LOVE (STREETS AHEAD MIX/MY NAME IS YOUNG, JEFFREY B YOUNG—LICENSED TO 'ILL MIX)	Was (Not Was)	Fontana 12in pre-release
14	13	HOUSE ARREST (BURN DOWN THE HOUSE MIX)/JACK'S BACK (TO FRONTLINE MIX)	Krush	Fon/Club 12in
15	28	I'M ALL SHOOK UP	Spoonie Gee	US Tuff City 12in
16	7	BRING THE NOISE (NOISE VERSION)	Public Enemy	US Def Jam 12in
17	39	BEAT DIS (EXTENDED DIS)	Bomb The Bass	Rhythm King 12in
18	22	GOOD LOVE/I STILL THINK ABOUT YOU/HERE COMES THE NIGHT	Meli'sa Morgan	Capitol LP
19	15	DEVOTION (CLUB MIX/BAM BAM'S HOUSE MIX)	Ten City	Atlantic 12in
20	26	DO IT (CLUB MIX)	2 Bad 2 Mention	Intouch 12in
21	11	PLAY IT KOOL/UGLY PEOPLE BE QUIET!	Cash Money & Marvelous	US Sleeping Bag Records 12in
22	70	I'M SO HAPPY (12" REMIX)/JUMP ON IT	Walter Beasley	Urban 12in
23	—	LOOK WHAT YOU STARTED (12" VOCAL/PIANO DUB)	the Temptations	Motown 12in
24	76	BRING THE NOISE	Public Enemy	US Def Jam 12in
25	52	LOVE OVERBOARD (SOS MIX)	Gladys Knight And The Pips	MCA Records 12in
26	16	I LIKE TO LISTEN/DA ME MAS T-Coy	deConstruction	Records 12in
27	27	KEEP 'EM STEPPIN'/Non-Stop/HIT 'EM WITH THIS/I GOT AN ATTITUDE	Antoinette (Hurby's Machine)	US Sound Check Records LP
28	33	DON'T LOCK ME OUT	Terry Billy	US Atlantic 12in
29	14	REBEL WITHOUT A PAUSE/INSTRUMENTAL	Public Enemy	Def Jam 12in
30	31	ONLY THE STRONG SURVIVE	Frankie Knuckles/ALL DIS MUSIC	Romance ffr 12in white label
31	25	HOW YA LIKE ME NOW (EXTENDED MIX)	Kool Moe Dee	Jive 12in
32	17	SO EMOTIONAL (SHEP PTTIBONE EXTENDED REMIX)	Whitney Houston	Arista 12in
33	19	PAID IN FULL (THE COLDCUT REMIX)	Eric B & Rakim	Fourth & Broadway 12in
34	35	MY ARMS KEEP MISSING YOU (THE NO L MIX)	Rick Astley	RCA 12in
35	46	RAW	Big Daddy Kane	US Prism 12in
36	42	CAUGHT U CHEATIN'	Raze	Champion 12in
37	78	SING A SONG (BREAK IT DOWN)	Mantronix	10 Records 12in
38	18	THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX)	Michael Jackson	Epic 12in
39	43	STRETCHIN' THE PIECES (CLUB MIX)	the CCR Crew	CCR 12in
40	41	SAY IT AGAIN (EXTENDED REMIX)	Jermaine Stewart	10 Records 12in
41	55	LOVE IS THE ART (LOVE)	Living In A Box	Chrysalis 12in
42	88	LET'S GET JAZZY (JAZZY THING/MY THING)	Flight	USTMT 12in
43	44	I WANT HER (EXTENDED VERSION/LP VERSION)	Keith Sweat	US Vintertainment 12in
44	73	SAY YOU'LL BE	Jerome 'Secret Weapon' Prister and Output	Sure Delight 12in
45	29	HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX)	T-Cut-F	Kool Kat 12in
46	24	IF YOU CAN DO IT: I CAN TOO!!	Meli'sa Morgan	Capitol 12in
47	67	DOCTOR IN THE HOUSE/DOCTOR IN THE TRAK	Coldcut featuring Plastic Man And The Plastic People	Ahead Of Our Time 12in white label
48	71	BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX/X-RATED/HOUSE OF TRIX)	Jamie Principle	ffrr 12in white label
49	37	DOWNTOWN (CLUB MIX)	the JAMs (Justified Ancients Of Mu Mu)	KLF Communications 12in
50	20	HEROIN (CLUB VERSION)/KING HOUSE HEROIN	Black Britain	10 Records 12in
51	45	YOU GIVE ME SO MUCH	Cousin Rachel	Supreme Records 12in
52	48	THAT'S THE WAY I CUT DJ Todd I	US Cut Up! TBO Sound 12in	
53	30	PACK JAMMED (WITH THE PARTY POSSE) (WRIT MIX)	Stock Aitken Waterman	Breakout 12in
54	98	FAMILY AFFAIR (LARRY LEVAN REMIX)	Gwen Guthrie	Fourth & Broadway 12in
55	50	ROK DA HOUSE/LATIN BEAT REMIX	the Beatmasters featuring the Cookie Crew	Rhythm King 12in
56	100=	DANCING AND MUSIC (MUSIC PLEASE REMIX)/SUBMIT (TO THE BEAT) (ELECTRO JAZZ REMIX/ORIGINAL JAZZY HOUSE MIX)	Groove	Submission 12in promo
57	36	THE POKE (JACKMASTER MIX/YOUR TURN TO WORK ME MIX)	Adonis And The Endless Poker	DJ International Records/Westside Records 12in
58	62	LET'S BE LOVERS TONIGHT ('THE SOLID MIX' BY CHRIS PAUL)	Sherrick	Warner Bros 12in mailing list promo
59	12	FEMALES (GET WHAT WE WANT/COOKIE MONSTER JAM MIX)	Cookie Crew	Rhythm King 12in
60	68	NEVER NEVER GONNA GIVE YOU UP (MAMMOTH MIX)/SEPTEMBER WHEN I FIRST MET YOU	Barry White	Club 12in
61	75	AND SO IT GOES	Ex-Sample	US Wide Angle 12in
62	38	GOOD THANG-STONE TO THE BONE	Wizards Of Rock	Champion 12in

63	—	THROWDOWN (102/2bpm)	Sparky D	US B Boy Records 12in
64	63	HOUSE TRAIN (NEW YORK MIX)	Risse	Jack Trax 12in
65	49	BRING THE NOISE (NO NOISE VERSION)	Public Enemy	Def Jam 12in
66	57	WHERE'S MY LOVE GONE (CLUB MIX)	Marvin Springer	CCR 12in
67	56	LET THE SUN IN (EXTENDED REMIX)	Atlantic Starr	Warner Bros 12in
68	64	NEVER GIVIN' UP ON YOU (12" VERSION)	John Paul Barrett	Westside Records 12in
69	53	BOUNCY HOUSE (BOUNCY MIX)	Adrenalin MOD/JACKIN' JAMES (CLUB MIX)	Jack Factory Warrior Records 12in white label
70	23	I WON'T CRY (THE RARE BLOCK MIX)	Glen Goldsmith	RCA 12in
71	47	MEMORY LANE/ROCK HOUSE	the Microphone Prince	Magnetic Dance 12in
72	51	LET'S START LOVE OVER (EXTENDED)	Miles Jaye	Fourth & Broadway 12in
73	40	GIRLS CAN JAK TOO (DANCE MIX/HOUSE MIX)	Zuzan	Supreme Records 12in
74	80	FAMILY MAN (ARTHUR BAKER REMIX)	Fleetwood Mac	Warner Bros 12in
75	77	POUR IT ON (CREAMY HOUSE MIX)	Mason	US Elektra 12in mailing list promo
76	83	SHUT UP ALREADY! (FIERCE MIX/PIANO DUB)	Pulse	Urban 12in
77	86	INSTINCTUAL (JACK LEE FREAK MIX)	Imagination	RCA 12in
78	—	PARTY PEOPLE (B BOY NATIONAL ANTHEM) (CLUB RUB DUB RUB)	Royal House	US Idlers 12in Blue Note LP
79	—	SKY ISLANDS (0-95/1-96bpm)	Dianne Reeves	US Magic City Records 12in
80	re	DAZZ (THE DEF MIX/ORIGINAL REMIX)	Brick	Breakout 12in
81	60	PACK JAMMED (WITH THE PARTY POSSE)	Stock Aitken Waterman	Breakout 12in
82	—	SAY IT LOUD (I LIKE RAP AND I'M PROUD) (103 1/2-0)/(DYNAMIX II CLUB MIX)	(0-102 3/4-0bpm) The Third Degree	US Pandisc Records 12in
83	99	MOVE (RUDE BOY MIX)	John Rocca	CityBeat 12in
84	69	LOVIN' ON NEXT TO NOTHING/LOVE OVERBOARD/COMPLETE RECOVERY (110/4bpm)	Gladys Knight And The Pips	MCA Records LP US Ms B LP
85	—	MIAMI GROOVE (108/4bpm)	Betty Wright	10 Records 12in
86	re	THE JACK THAT HOUSE BUILT Jack 'N' Chill		Tabu LP
87	95	NEVER KNEW LOVE LIKE THIS (with Cherrelle)/HEARSAY	Alexander O'Neal	
88	re	I LOVE YOU NOTHING (BLUES BROS BOOTLEG BUST UP MIX)/WHEN WILL I BE FAMOUS (THE FAVOURITE BITS OF YOUR HIP HOP HITS) Bros (rebuilt by the Democratic 3 featuring DJ Slack)		CBS 12in white label
89	84	IT'S MY TURN	Dezo featuring DJ Slip	US Techno Hop Records 12in
90	—	I GOT IT GOIN' ON (106 1/2)/ON FIRE (NEW FLAVOR) (96 1/2bpm)	Tone-Loc	US Delicious Vinyl 12in Breakout 12in Syncopate 12in US Profile 12in Fourth & Broadway 12in 10 Records 12in Chrysalis 12in
91	—	FOR YOUR LOVE (I'LL DO ALMOST ANYTHING)	Barry White	
92	74	GHOST HOUSE (THE HAUNTED HOUSE MIX)	the House Engineers	
93	82	I NEEDED SOMEBODY	Kechia Jenkins	
94	—	MATERIALISTIC GIRL	Gusto	
95	58	HEAVY VIBES (LES ADAMS REMIX)	Montana Sextet	
96	85	JINGO (SPACE BASS MIX/HOUSE MIX 2)	Jellybean	
97	94	DINNER FOR TWO/OCEANS WIDE/I JUST THINKIN' 'BOUT CHA/LOVE IS SUCH A FUNNY GAME	Michael Cooper	Warner Bros/King Jay Records LP
98	re	LOVE CHANGES (with Meli'sa Morgan)/LOVING YOU ONLY (with Doug E Fresh)/LOVE ME ALL OVER	Kashif	Arista LP
99	—	OVER YOU (with Nathalie Cole)/LOVIN' YOU	Ray Parker Jr	Geffen Records 12in
100	re	I AM DOWN	Salt-n-Pepa	US Next Plateau 12in

Compiled by James Hamilton/Alan Jones

US BLACK SINGLES

TW LW

1	2	LOVE OVERBOARD	Gladys Knight And The Pips	* MCA
2	3	IF YOU CAN DO IT: I CAN TOO!!	Meli'sa Morgan	* Capitol
3	4	LOVE CHANGES	Kashif and Meli'sa Morgan	* Arista
4	5	I WANT HER	Keith Sweat	* Vintertainment
5	6	BABY, BE MINE	Miki Howard	* Atlantic
6	1	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic
7	7	SOMEONE TO LOVE ME FOR ME	Lisa Lisa & Cult Jam Force	* Columbia
8	11	GIRLFRIEND	Pebbles	* MCA
9	9	SECRET LADY	Stephanie Mills	* MCA
10	12	TO PROVE MY LOVE	Michael Cooper	* Warner Brothers
11	18	TWO OCCASIONS	the Deele	* Solar
12	20	LET ME TOUCH YOU	the O'Jays	* PIR
13	21	WANNA MAKE LOVE (ALL NIGHT LONG)	Lillo Thomas	* Capitol
14	17	SO AMAZING	Gerald Albright	* Atlantic
15	8	MY FOREVER LOVE	Leverit	Atlantic
16	19	IN THE MOOD	the Whispers	Solar
17	23	COME INTO MY LIFE	Joyce Sims	* Sleeping Bag
18	29	PUMP UP THE VOLUME	M A R R S	4th + B'way
19	28	SUPERBAD	Chris Jasper	* CBS
20	26	OVER YOU	Ray Parker Jr	* Geffen
21	24	HOT THING	Prince	* Paisley Park
22	25	HOW YA LIKE ME NOW	Kool Moe Dee	Jive
23	10	SO EMOTIONAL	Whitney Houston	Arista
24	22	LET'S TRY AGAIN	Surface	Columbia

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

INFACT ● CHARTS

● WEEK COMMENCING JAN 17, 1988

25	14	I WANT TO BE YOUR MAN	Roger
26	31	GET LUCKY	Well Red
27	33	SOME KIND OF LOVER	Jody Watley
28	35	RUN TO ME	Angela Winbush
29	13	I LIVE FOR YOUR LOVE	Natalie Cole
30	36	WITHOUT LOVE	Peabo Bryson
31	34	I WISH YOU BELONGED TO ME	Lou Rawls
32	30	THIS BE THE DEF BEAT	Dana Dane
33	38	MYSTERIOUS	Najee
34	41	NO 1/2 STEPPIN'	Shanice Wilson
35	45	MARY MACK	Babyface
36	48	YOU WILL KNOW	Stevie Wonder
37	44	FOR YOUR LOVE	Barry White
38	43	OH GIRL	Glenn Jones
39	50	LIVE MY LIFE	Boy George
40	16	TOUCH AND GO	Force M.D.'s
41	47	FEELS GOOD TO FEEL GOOD	Garry Glenn
42	15	(I WANNA GET) CLOSE TO YOU	Vanesse Thomas
43	46	LOOK WHAT YOU STARTED	the Temptations
44	—	RAINY NIGHT	Chico DeBarge
45	27	SKELETONS	Stevie Wonder
46	—	ARE YOU SERIOUS	Tawatha
47	—	SINCE YOU CAME OVER ME	Lace
48	—	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal featuring Cherrelle
49	—	I'M SO HAPPY	Walter Beasley
50	—	EVERY DROP OF YOUR LOVE	Stacy Lattisaw

Reprise	Virgin
★ MCA	★ Mercury
Manhattan	★ Elektra
★ Harry	Gamble +
Profile	★ EMI
★ A&M	Solar
★ Motown	★ A&M
★ Jive	★ Virgin
Tommy Boy	★ Motown
★ Geffen	★ Motown
★ Motown	★ Epic
★ Wing	★ Tabu
★ Polydor	★ Motown

28	25	FEMALES (GET ON UP)	Cookie Crew
29	—	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew
30	32	HERION	Black Britain
31	28	VOYAGE VOYAGE (EXTENDED REMIX)	Desireless
32	27	THE LOOK OF LOVE	Madonna
33	13	THE REAL THING	Jellybean featuring Steven Danté
34	—	TELL IT TO MY HEART	Taylor Dayne
35	26	I WON'T CRY (RARE BLOCK GROOVE)	Glen Goldsmith
36	35	REBEL WITHOUT A PAUSE	Public Enemy
37	—	TIME WARP II	Damian
38	—	I'M TIRED OF GETTING PUSHED AROUND	Two Guys A Drum Machine And A Trumpet
39	—	SAY IT AGAIN	Jeralme Stewart
40	—	INSTINCTUAL	Imagination

Rhythm King	12in
Rhythm King	12in
10 Records	12in
CBS	12in
Sire	12in
Chrysalis	12in
Arista	12in
RCA	12in
Def Jam	12in
Jive	12in
London	12in
10 Records	12in
RCA	12in

H I — N R G

P O P D A N C E

TW	LW	1	3	COME INTO MY LIFE	Joyce Sims
2	6	HOUSE ARREST (THE BEAT IS THE LAW)	Krush		
3	1	ALWAYS ON MY MIND	Pet Shop Boys		
4	11	HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX)	Belinda Carlisle		
5	4	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU	Rick Astley		
6	5	JINGO (UK HOUSE MIX I)	Jellybean		
7	2	WHO FOUND WHO	Jellybean featuring Elisa Fiorillo		
8	17	STUTTER RAP	Morris Minor & The Majors		
9	18	RISE TO THE OCCASION	Climie Fisher		
10	23	I CAN'T HELP IT	Bananarama		
11	16	ANGEL EYES	Wet Wet Wet		
12	8	NEVER CAN SAY GOODBYE	the Communards		
13	21	SAVIN' MYSELF (HOT LINE REMIX)	Eria Fachin		
14	14	TOUCHED BY THE HAND OF GOD	New Order		
15	—	I THINK WE'RE ALONE NOW	Tiffany		
16	9	CRITICIZE (REMIX)	Alexander O'Neal		
17	10	TIGHTEN-UP I JUST CAN'T STOP DANCING	Wally Jump Jr. And The Criminal Element		
18	31	BRING THE NOISE	Public Enemy		
19	39	I GOT DA FEELIN'	Sweet Tee		
20	37	I FOUND SOMEONE	Cher		
21	—	FATHER FIGURE	George Michael		
22	—	O L'AMOUR	Dollar		
23	38	SIGN YOUR NAME	Terence Trent D'Arby		
24	12	THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX)	Michael Jackson		
25	19	CHILDREN SAY	Level 42		
26	36	BEHIND THE WHEEL (REMIX)	Dopeche Mode		
27	24	PAID IN FULL (THE COLDCUT REMIX)	Eric B. & Rakim		

London	12in promo
Club	12in
Parlophone	12in
IRS	12in
RCA	12in
Chrysalis	12in
10 Records	12in
EMI	12in
London	12in
Precious Organisation	12in
London	12in
Saturday	12in
Factory	12in
MCA	12in
Tabu	12in
A&M Breakout	12in
Def Jam	12in
Cooltempo	12in
Geffen	12in
CBS	12in
London	12in
CBS	12in
Epic	12in
Polydor	12in
Mute	12in
Fourth & Broadway	12in

TW	LW	1	2	SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX	Eria Fachin
2	1	THIS GIRL'S BACK IN TOWN	Raquel Welch		
3	17	BACK TO YOU	Crystal In The Pink		
4	—	THE RIGHT COMBINATION	Seventh Avenue		
5	3	ALWAYS ON MY MIND (EXTENDED DANCE VERSION)	Pet Shop Boys		
6	5	SATISFY MY DESIRE (CRITICAL MIAMI MIX)/(ALL NIGHT REMIX)	Havana		
7	4	COULD THIS BE LOVE	Fun Fun		
8	—	THE WINNER TAKES IT ALL	Sandra Edwards		
9	13	NO WIN SITUATION	Evelyn Thomas		
10	12	NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX)	Communards		
11	8	A LA VIE A L'AMOUR	Jakie Quartz		
12	—	SCIENCE FICTION	Scott Stryker		
13	16	WASTED NIGHTS	Croisette		
14	14	O L'AMOUR	Dollar		
15	10	IF YOU LOVE SOMEBODY (REMIX)	Barbara Doust		
16	19	SKY HIGH (LES ADAMS REMIX)	Jigsaw		
17	6	HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION)	Belinda Carlisle		
18	7	YOU'RE MY RAINBOW	Hazell Dean		
19	22	I CRY FOR YOU	Shy Rose		
20	—	DO YOU WANNA FUNK	Zone Brothers		
21	23	I CAN'T HELP IT (CLUB MIX)	Bananarama		
22	—	LOVE EMERGENCY	Rachel		
23	37	MY ARMS KEEP MISSING YOU (THE NO L MIX)	Rick Astley		
24	—	ALWAYS ON MY MIND (REMIX)	Pet Shop Boys		
25	28	PERFECT LOVE	Linda Jo Rizzo		
26	—	ALL SYSTEMS GO (EXTENDED REMIX)	Donna Summer		
27	29	THESE ARE BRIGHTER DAYS	Barbara Pennington		
28	15	(I DON'T KNOW IF YOU'RE) DEAD OR ALIVE	Claudja Barry		
29	—	EASY TO TOUCH	Promise Circle		
30	Re	TIME WARP 2	Damian		
31	—	CHANGE IN ME	Karen Young		
31	—	ONE NIGHT STAND	Rob Keane		
33	25	G.T.O. (MODINA'S RED ROARING MIX)	Sinitta		
34	Re	THOSE WERE THE DAYS	Sunshine Crew & Nikki Lauren		
35	11	VOYAGE VOYAGE (EXTENDED REMIX)	Desireless		
36	—	I SHOULD BE SO LUCKY	Kylie Minogue		
37	27	BOYS (SUMMERTIME LOVE)	Sabrina		
38	—	YOU ONLY YOU	Tasha		
39	36	SPECIAL LOVE	Attack featuring Sisley Ferré		
40	—	VOODOO LOVE (HOUSE MIX)	Judy La Rose		

Nightmare	12in
US Columbia	12in
Canadian Power	12in
Nightmare	12in
Parlophone	12in
Nightmare	12in
Italian X-Energy	12in
Bofts	12in
Nightmare	12in
London	12in
Dutch CBS	12in
Nightmare	12in
Nightmare	12in
London	12in
Canadian Power	12in
Splash	12in
Virgin	12in
US Disconet	12in
US JDC	12in
US Recca	12in
London	12in
US Atlantic	12in
RCA	12in
Parlophone	12in
German ZYX	12in
WEA	12in
Nightmare	12in
US Disconet	12in
US Atlantic	12in
Jive	12in
US Wide Angle	12in
Nightmare	12in
Fanfare	12in
Dutch Rams Horn Records	12in
CBS	12in
PWL Records	12in
London	12in
Belgian ARS	12in
Dutch Hot Sound	12in
Champion	12in

NOW AVAILABLE!! TIRED OF GETTING PUSHED AROUND THE MAYHEM RHYTHM REMIX!!!! ON 12" (LONXR 141) FROM...

2 MEN

A DRUM MACHINE AND A TRUMPET



GALLUP CHARTS



U K S I N G L E S

TW LW W/C

1	1	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	Virgin
2	8	SIGN YOUR NAME	Terence Trent D'Arby	CBS
3	13	I THINK WE'RE ALONE NOW	Tiffany	MCA
4	3	HOUSE ARREST	Krush	Club
5	4	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Majors	10 Records
6	5	I FOUND SOMEONE	Cher	Geffen
7	7	ALL DAY AND ALL OF THE NIGHT	The Stranglers	Epic
8	9	COME INTO MY LIFE	Joyce Sims	Ffrr
9	6	ANGEL EYES	Wet Wet Wet	Precious Organisation
10	10	RISE TO THE OCCASION	Climie Fisher	EMI
11	2	ALWAYS ON MY MIND	Pet Shop Boys	Parlophone
12	17	HEATSEEKER	AC/DC	Atlantic
13	11	FATHER FIGURE	George Michael	Epic
14	26	ROK DA HOUSE	The Beatmasters featuring the Cookie Crew	Rhythm King
15	22	IDEAL WORLD	The Christians	Island
16	39	WHEN WILL WE BE FAMOUS?	Bros	NBS
17	12	JINGO	Jellybean	Chrysalis
18	33	O L'AMOUR	Dollar	London
19	15	GTO	Sinita	Fanfare
20	23	I CAN'T HELP IT	Bananarama	London
21	14	MY ARMS KEEP MISSING YOU	Rick Astley	RCA
22	24	THE WISHING WELLS	CO\$H	NBS
23	38	YOU'RE ALL I NEED	Mötley Crüe	Elektra
24	21	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute
25	35	NEW SENSATION	Inxs	Mercury
26	16	THE WAY YOU MAKE ME FEEL	Michael Jackson	Epic
27	45	HOT IN THE CITY	Billy Idol	Chrysalis
28	20	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin
29	42	TIRED OF GETTING PUSHED AROUND	2 Men A Drum Machine And A Trumpet	Virgin
30	47	CANDLE IN THE WIND (LIVE)	Elton John	Rocket
31	37	JENNIFER SHE SAID	Lloyd Cole And The Commotions	Polydor
32	18	LOVE LETTERS	Alison Moyet	CBS
33	46	THE JACK THAT HOUSE BUILT	Jack N' Chill	10 Records
34	32	BRING THE NOISE	Public Enemy	Def Jam/CBS
35	—	SHAKE YOUR LOVE	Debbie Gibson	Atlantic A1987
36	—	WILD HEARTED WOMAN	All About Eve	Eden EV626
37	—	THE AGONY	Jermaine Stewart	10 Records
38	2	PARADISE	Black	A&M
39	19	FAIRYTALE OF NEW YORK	The Pogues With Kirsty MacColl	Pogue Mahone
40	28	CHINA IN YOUR HAND	T'Pau	Siren
41	43	SHAME	Eurythmics	RCA
42	73	WANNABE	A Flintstone Screaming Blue Messiahs	WEA
43	56	LOVE OVERBOARD	Glady Knight And The Pips	MCA
44	—	GIVE ME THE REASON	Luther Vandross	Epic LUTHS
45	58	I GOT DA FEELIN'/IT'S LIKE THAT	Y'KNOW Sweet Tee	Cooltempo
46	25	WHO FOUND YOU	Jellybean featuring Elias Fiorillo	Chrysalis
47	—	TELL IT TO MY HEART	Taylor Dayne	Ariola 109416
48	67	MADNESS	Simon O'Connor	Ensign
49	29	TOUCHED BY THE HAND OF GOD	New Order	Factory
50	30	CRITICIZE	Alexander O'Neal	Tabu
51	81	PROMISES	Basia	Virgin
52	64	MORE LOVE	Feargal Sharky	Epic
53	40	EVERY TIME WE SAY GOODBYE	Simply Red	Elektra
54	90	I SHOULD BE SO LUCKY	Kylie Minogue	PWL
55	59	SAID SHE WAS A DANCER	Jethro Tull	Chrysalis
56	51	TIME WARP II	Damian	Jive
57	27	WHEN I FALL IN LOVE	Nat 'King' Cole	Capitol
58	62	STUCK ON	George Strait	RCA
59	—	ALL SYSTEMS GO	Donna Summer	WEA UB122
60	34	TIGHTEN UP — I JUST CAN'T STOP DANCING	Wally Jump Jr And The Criminal Element	A&M
61	—	DIGNITY	Deacon Blue	WEA
62	54	FAMILY MAN	Fleetwood Mac	Warner Brothers
63	68	SIDE SHOW	Wendy & Lea	Virgin
64	78	CAN YOU KEEP A SECRET?	Brother Beyond	Parlophone
65	36	THE LOOK OF LOVE	Madonna	Sire
66	—	GIVE ME HOPE JO'ANNA	Eddy Grant	Ice ICE78701
67	—	PLUG ME IN (TO THE CENTRAL LOVE LINE)	Scarlet Fantastic	Arista 109693
68	63	NEVER NEVER GONNA GIVE YOU UP	Barry White	Club
69	41	GOT MY HING SET ON YOU	George Harrison	Dark Horse
70	49	THERE'S THE GIRL	Heart	Capitol
71	62	INSTINCTUAL	Imagination	RCA
72	44	SO EMOTIONAL	Whitney Houston	Arista
73	87	COHIN' RIGHT UP	Bruce Willis	Motown
74	—	INSIDE OUT	Highly Lemon Drops	Blue Guitar AZUR6
75	—	I'M SO HAPPY	Walter Beasley	Urban UR14
76	80	IF I GAVE MY HEART TO YOU	John McLean	Ariwa
77	76	JUST TO GET BY	Babakoto	Union Jack
78	70	THE TIDE IS TURNING (AFTER LIVE AID)	Roger Waters	EMI
79	—	TRICK OF THE LIGHT	The Triffids	Island IS350
80	—	LIVE IS NOT A GAME	McAulay Schenker Group	EMI EH40
81	—	THE HAPPY MAN	Thomas Lang	Epic YOW4
82	84	SHOVE IT	Cross	Virgin
83	77	CAUGHT U CHEATIN'	Raze	Champion
84	—	LAST NIGHT I DREAMT SOMEBODY LOVED ME	The Smiths	Rough Trade RT209
85	95	REDNECK	Luxuria	Beggars Banquet
86	89	JACK MIX IV	Mirage	Debut
87	98	A LITTLE PIECE OF HEAVEN	Godley & Creme	Polydor
88	92	HUNGRY EYES	Eric Carmen	RCA
89	82	JINGO	Canidoo	Hardcore
90	93	YOU'RE LOSING THAT LOVIN' FEELING	Righteous Brothers	Old Gold
91	85	CATCH ME (I'M FALLING)	Pretty Poison	10 Records
92	79	LET THE SUN IN	Atlantic Starr	Warner Bros
93	—	BUILD	The Housemartins	Go! Discs GOD21
94	—	PUMP UP THE VOLUME	M/A/R/R/S	4AD AD707
95	86	THE BIRTHDAY	The Superbeats	One Little Indian
96	—	HES' JUST NO GOOD FOR YOU	Mental As Anything	Epic ANY4
97	—	KARLA WITH A K	Hooters	CBS 4513027
98	—	I DON'T MIND AT ALL	Bourgeois Tagg	Island IS353
99	—	I WAS BORN TO BE ME	Tom Jones	Epic OLE4
100	—	SAVIN' MYSELF	Eria Fachin	Saturday 7STD1

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

U K A L B U M S

TW LW W/C

1	1	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin V2475
2	1	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation
3	4	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby
4	8	CHRISTIANS	The Christians	CBS
5	2	BAD	Michael Jackson	☆☆☆☆ Epic
6	10	FAITH	George Michael	☆☆☆☆ Epic
7	22	HEAVEN ON EARTH	Belinda Carlisle	☆☆☆☆ Virgin
8	11	THE BEST OF MIRAGE	JACK MIX '88	Mirage
9	3	WHENEVER YOU NEED SOMEBODY	Rick Astley	☆☆☆☆ RCA
10	16	LIFE IN THE FAST LANE	Various	☆☆☆☆ Telstar
11	9	TANGO IN THE NIGHT	Fleetwood Mac	☆☆☆☆ Warner Bros
12	7	BRIDGE OF SPIES	T'Pau	☆☆☆☆ Siren
13	17	THE GREATEST LOVE	Various	☆☆☆☆ Telstar
14	5	ACTUALLY	Pet Shop Boys	☆☆☆☆ Parlophone
15	6	NOW THAT'S WHAT I CALL MUSIC	10 Various	☆☆☆☆ EMI/Virgin/Polygram
16	29	COME INTO MY LIFE	Joyce Sims	☆☆☆☆ Ffrr
17	19	RAINDANCING	Alison Moyet	☆☆☆☆ CBS
18	13	WHITNEY	Whitney Houston	☆☆☆☆ Arista
19	15	THE SINGLES	The Pretenders	☆☆☆☆ Real
20	42	KICK	Ioos	☆☆☆☆ Mercury
21	18	THE JOSHUA TREE	U2	☆☆☆☆ Island
22	11	ALL THE BEST!	Paul McCartney	☆☆☆☆ CBS
23	12	HITS	7 Various	☆☆☆☆ CBS/WEA/BMG
24	24	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	☆☆☆☆ Polydor
25	23	WHITESNAKE	1987	☆☆☆☆ EMI
26	20	HEARSAY	Alexander O'Neal	☆☆☆☆ Virgin
27	21	CLASSIC ROCK COUNTDOWN	Vol. 1	☆☆☆☆ Virgin
28	30	THE MICHAEL JACKSON MIX	Michael Jackson	☆☆☆☆ Stylist
29	32	JUST VISITING THIS PLANET	Jellybean	☆☆☆☆ Chrysalis
30	63	CHER	Cher	☆☆☆☆ Geffen
31	26	RUNNING IN THE FAMILY	Level 42	☆☆☆☆ Polydor
32	31	BEST SHOTS	Pat Benatar	☆☆☆☆ Chrysalis
33	42	CIRCUS	Erasure	☆☆☆☆ Mute
34	25	YOU CAN DANCE	Madonna	☆☆☆☆ Sire
35	35	GRACELAND	Paul Simon	☆☆☆☆ Warner Bros
36	34	LOVE SONGS	Michael Jackson & Diana Ross	☆☆☆☆ Telstar
37	43	MEN AND WOMEN	Simply Red	☆☆☆☆ Elektra
38	19	MEMORIES	Dave Page	☆☆☆☆ Telstar
39	52	GIVE ME THE REASON	Luther Vandross	☆☆☆☆ Epic
40	38	SINITA	Sinita	☆☆☆☆ Fanfare
41	28	FROM MOTOWN WITH LOVE	Various	☆☆☆☆ K-Tel
42	61	MAINSTREAM	Lloyd Cole And The Commotions	☆☆☆☆ Polydor
43	36	SAVAGE	Eurythmics	☆☆☆☆ RCA
44	39	THE PHANTOM OF THE OPERA	Original Soundtrack	☆☆☆☆ Polydor
45	44	BROTHERS IN ARMS	Dire Straits	☆☆☆☆ Vertigo
46	22	HYSTERIA	Def Leppard	☆☆☆☆ Bludgeon Riffola
47	45	DIRTY DANCING	Original Soundtrack	☆☆☆☆ RCA
48	57	CLASSIC ROCK COUNTDOWN	London Symphony Orchestra	☆☆☆☆ CBS
49	5	BAD ANIMALS	Various	☆☆☆☆ Capitol
50	53	DANCING WITH STRANGERS	Chris Rea	☆☆☆☆ Magnet
51	41	MY FAIR LADY	Kiri Te Kanawa/Jeremy Irons	☆☆☆☆ Decca Classics
52	78	WONDERFUL LIFE	Black	☆☆☆☆ A&M
53	37	CLOUD NINE	George Harrison	☆☆☆☆ Dark Horse
54	15	RED	The Communards	☆☆☆☆ London
55	56	TUNNEL OF LOVE	Bruce Springsteen	☆☆☆☆ CBS
56	40	SONGS FROM THE STAGE AND SCREEN	Michael Crawford/LSO	☆☆☆☆ Telstar
57	54	NOTHING LIKE THE SUN	Sting	☆☆☆☆ A&M
58	48	SIMPLY SHADOWS	Shadows	☆☆☆☆ Polydor
59	59	THE PEOPLE WHO REMAINED TRUE	SHELVES TO DEATH	☆☆☆☆ The Housemartins
60	81	RUMOURS	Fleetwood Mac	☆☆☆☆ Warner Bros
61	67	DISCO	Pet Shop Boys	☆☆☆☆ Parlophone
62	50	SIXTIES MIX	Various	☆☆☆☆ Stylist
63	55	ALWAYS GUARANTEED	Cliff Richard	☆☆☆☆ EMI
64	85	NO JACKET REQUIRED	Phil Collins	☆☆☆☆ Virgin
65	100	MAKE IT LAST FOREVER	Keith Sweat	☆☆☆☆ Elektra
66	64	SLIPPERY WHEN WET	Bon Jovi	☆☆☆☆ Vertigo
67	66	CHRONICLES	Steve Winwood	☆☆☆☆ Island
68	60	STRANGEWAYS, HERE WE COME	The Smiths	☆☆☆☆ Rough Trade
69	73	SUBSTANCE	New Order	☆☆☆☆ Factory
70	52	EWK	The Bee Gees	☆☆☆☆ Warner Bros
71	89	PLEASE	Pet Shop Boys	☆☆☆☆ Parlophone
72	79	CONTROL — THE REMIXES	Janet Jackson	☆☆☆☆ A&M
73	58	CRAZY NIGHTS	Kiss	☆☆☆☆ Vertigo
74	—	SOLLITUDE	STANDING Suzanne Vega	☆☆☆☆ A&M SUZLP2
75	16	REFLECTIONS	Foster & Allen	☆☆☆☆ Stylist
76	70	HIT MIX HITS OF THE YEAR	Various	☆☆☆☆ Stylist
77	90	PICTURE BOOK	Simply Red	☆☆☆☆ Elektra
78	84	ESCAPE FROM TV	Jan Hammer	☆☆☆☆ MCA
79	75	A MOMENTARY LAPSE OF REASON	Pink Floyd	☆☆☆☆ EMI
80	74	INVISIBLE TOUCH	Genesis	☆☆☆☆ Atlantic
81	86	INSIDE INFORMATION	Foreigner	☆☆☆☆ Telstar
82	72	SENTIMENTALLY YOURS	Rose Marie	☆☆☆☆ Merciful Release
83	99	FLOODLAND	Sisters Of Mercy	☆☆☆☆ EG
84	94	STREET LIFE — 20 GREAT HITS	Bryan Ferry/Roxy Music	☆☆☆☆ Delphine
85	68	SONGS OF LOVE	Richard Clayderman	☆☆☆☆ Telstar
86	62	GREATEST HITS OF 1987	Various	☆☆☆☆ Epic
87	83	NEVER TOO MUCH	Luther Vandross	☆☆☆☆ Serious
88	—	BEST OF HOUSE MEGAMIX	Various	☆☆☆☆ BOITI
89	91	THE BEST OF JAMES BROWN	James Brown	☆☆☆☆ K-Tel
90	87	QUEEN GREATEST HITS	Queen	☆☆☆☆ EMI
91	71	DANCE MIX '87	Various	☆☆☆☆ Telstar
92	69	ALWAYS & FOREVER	THE LOVE ALBUM	☆☆☆☆ Virgin
93	77	FLASHDANCE	Original Soundtrack	☆☆☆☆ Mercury
94	80	TRUE BLUE	Madonna	☆☆☆☆ Sire
95	—	THE LION AND THE COBRA	Sinead O'Connor	☆☆☆☆ Ensign
96	—	RUN, SODDITY AND THE LASH	The Pogues	☆☆☆☆ Soft SEESZ
97	97	THE UNFORGETTABLE FIRE	U2	☆☆☆☆ Island
98	93	FLASHDANCE	Original Soundtrack	☆☆☆☆ Mercury
99	—	MAXI	Maxi Priest	☆☆☆☆ 10 Records
100	88	BÊTE NOIRE	Bryan Ferry	☆☆☆☆ DID64

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

T W E L V E I N C H

TW LW

1	1	HOUSE ARREST	Krush	Fon/Club
2	2	COME INTO MY LIFE	Joyce Sims	Ffrr
3	5	SIGN YOUR NAME	Terence Trent D'Arby	CBS
4	3	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	Virgin
5	14	I THINK WE'RE ALONE NOW	Tiffany	MCA
6	13	ROK DA HOUSE	The Beatmasters featuring the Cookie Crew	Rhythm King
7	8	RISE TO THE OCCASION	Climie Fisher	EMI
8	11	HEATSEEKER	AC/DC	Atlantic
9	7	STUTTER RAP (NO SLEEP TIL BEDTIME)	Morris Minor And The Majors	10 Records
10	20	YOU'RE ALL I NEED	Mötley Crüe	Elektra
11	4	ALWAYS ON MY MIND	Pet Shop Boys	Parlophone
12	6	ALL DAY AND ALL OF THE NIGHT	The Stranglers	Epic
13	9	ANGEL EYES (HOME AND AWAY)	Wet Wet Wet	Precious Organisation
14	16	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute
15	10	I FOUND SOMEONE	Cher	Geffen
16	—	THE JACK THAT HOUSE BUILT	Jack N' Chill	10 Records
17	12	JINGO	Jellybean	Chrysalis
18	15	FATHER FIGURE	George Michael	Epic
19	—	TIRED OF GETTING PUSHED AROUND	2 Men A Drum Machine And A Trumpet	Virgin
20	—	WHEN WILL WE BE FAMOUS?	Bros	CBS

Compiled by Gallup

C O M P A C T D I S C

TW LW

1	1	TURN BACK THE CLOCK	Johnny Hates Jazz	Virgin
2	2	INTRODUCING THE HARDLINE	ACCORDING TO TERENCE TRENT D'ARBY	Terence Trent D'Arby
3	10	POPPED IN SOULED OUT	Wet Wet Wet	Precious Organisation
4	6	CHRISTIANS	The Christians	Island
5	1	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros
6	11	FAITH	George Michael	Warner Bros
7	—	HEAVEN ON EARTH	Belinda Carlisle	Virgin
8	4	BAD	Michael Jackson	Epic
9	3	ALL THE BEST!	Paul McCartney	Parlophone
10	5	BRIDGE OF SPIES	T'Pau	Siren
11	16	LIFE IN THE FAST LANE	Various	Telstar
12	18	THE GREATEST LOVE	Various	Telstar
13	8	WHITNEY	Whitney Houston	Arista
14	14	THE JOSHUA TREE	U2	Island
15	13	BROTHERS IN ARMS	Dire Straits	Vertigo
16	17	THE SINGLES	The Pretenders	Real
17	16	RAINDANCING	Alison Moyet	CBS
18	15	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polydor
19	12	ACTUALLY	Pet Shop Boys	Parlophone
20	9	WHENEVER YOU NEED SOMEBODY	Rick Astley	RCA

INFANT CHARTS

U S S I N G L E S

TW LW

1	3	THE WAY YOU MAKE ME FEEL	Michael Jackson	* Epic
2	4	NEED YOU TONIGHT	Inxs	* Atlantic
3	5	COULD'VE BEEN	Tiffany	* MCA
4	1	GOT MY MIND SET ON YOU	George Harrison	Dark Horse
5	6	HAZY SHADE OF WINTER	the Bangles	* CBS
6	7	CANDLE IN THE WIND	Elton John	MCA
7	8	TELL IT TO MY HEART	Taylor Dayne	Arista
8	11	SEASONS CHANGE	Exposé	* Arista
9	2	SO EMOTIONAL	Whitney Houston	Arista
10	15	I WANT TO BE YOUR MAN	Roger	* Reprise
11	17	HUNGRY EYES	Eric Carmen	* RCA
12	14	THERE'S THE GIRL	Heart	Capitol
13	16	I COULD NEVER TAKE THE PLACE OF YOUR MAN	Prince	* Paisley Park
14	18	CRAZY	Icehouse	* Chrysalis
15	21	TUNNEL OF LOVE	Bruce Springsteen	* Columbia
16	9	FAITH	George Michael	Columbia
17	22	SAY YOU WILL	Foreigner	* Atlantic
18	24	WHAT HAVE I DONE TO DESERVE THIS?	Pet Shop Boys with Dusty Springfield	* Manhattan
19	10	IS THIS LOVE	Whitesnake	Geffen
20	23	I LIVE FOR YOUR LOVE	Natalie Cole	* Manhattan
21	25	DON'T SHED A TEAR	Paul Carrack	* Chrysalis
22	12	CHERRY BOMB	John Cougar Mellencamp	* Mercury
23	29	EVERYWHERE	Fleetwood Mac	* Warner Brothers
24	13	SHAKE YOUR LOVE	Debbie Gibson	Atlantic
25	27	HONESTLY	Stryper	* Enigma
26	30	POP GOES THE WORLD	Men Without Hats	* Mercury
27	32	PUSH IT	Salt-N-Pepa	* Next Plateau
28	19	CATCH ME (I'M FALLING)	Pretty Poison	Virgin
29	26	POWER OF LOVE	Laura Branigan	Atlantic
30	37	PUMP UP THE VOLUME	MIA/RIS	* 4th & Broadway
31	39	SHE'S LIKE THE WIND	Patrick Swayze	RCA
32	36	CAN'T STAY AWAY FROM YOU	Gloria Estefan	* Epic
33	20	DON'T YOU WANT MME	Jody Watley	MCA
34	41	NEVER GONNA GIVE YOU UP	Rick Astley	* RCA
35	38	I FOUND SOMEONE	Cher	* Geffen
36	34	TRUE FAITH	New Order	* Qwest
37	49	FATHER FIGURE	George Michael	Columbia
38	28	VALERIE	Steve Winwood	Island
39	46	853-5937	Squeeze	* A&M
40	54	I GET WEAK	Belinda Carlisle	* MCA
41	33	HEAVEN IS A PLACE ON EARTH	Belinda Carlisle	MCA
42	45	BECAUSE OF YOU	the Cover Girls	* Fever
43	31	DUDE (LOOKS LIKE A LADY)	Aerosmith	Geffen
44	47	IN GOD'S COUNTRY	U2	Island
45	56	JUST LIKE PARADISE	David Lee Roth	* Warner Brothers
46	35	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley and Jennifer Warnes	RCA
47	53	RHYTHM OF LOVE	Yes	* Atco
48	51	HOT IN THE CITY	Billy Idol	Chrysalis
49	64	BE STILL MY BEATING HEART	Sting	* A&M
50	42	JUST LIKE HEAVEN	the Cure	Elektra
51	55	I NEED A MAN	Eurythmics	* RCA
52	65	LOVE OVERBOARD	Gladys Knight And The Pips	* MCA
53	—	ENDLESS SUMMER NIGHTS	Richard Marx	* Manhattan
54	57	HOT HOT HOT	Buster Poindexter	RCA
55	61	LIVE MY LIFE	Boy George	* Virgin
56	60	NEVER THOUGHT (THAT I COULD DANCE)	Hill	* Columbia
57	63	TWILIGHT WORLD	Swing Out Sister	* Mercury
58	50	I CAN'T HELP IT	Bananarama	London
59	43	SHOULD'VE KNOWN BETTER	Richard Marx	Manhattan
60	44	THAT'S WHAT LOVE IS ALL ABOUT	Michael Bolton	Columbia

Bullets

61	40	ANIMAL	Def Leppard	Mercury
64	77	I WANT HER	Keith Sweat	* Vintertainment
66	—	HYSTERIA	Def Leppard	* Mercury
68	—	ROCKET 2 YOU	the Jets	* MCA
69	78	NEVER LET ME DOWN AGAIN	Depeche Mode	Sire
72	—	(SITTIN' ON) THE DOCK OF THE BAY	Michael Bolton	* Columbia
74	79	WISHING WELL	Terence Trent D'Arby	Columbia
78	—	HOW CAN I FORGET YOU	Elisa Fiorillo	* Chrysalis
80	—	COMING UP	the Cars	Elektra
81	—	SAVE YOUR LOVE	Great White	* Capitol
82	—	NEVER KNEW LOVE LIKE THIS	Alexander O'Neal	* Tabu
84	—	I HEARD IT THROUGH THE GRAPEVINE	the California	* Priority
85	—	ALL I WANT IS YOU	Carly Simon	* Arista

U S A L B U M S

TW LW

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

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

INDIE SINGLES

TW LW

1	2	BEHIND THE WHEEL (REMIX)	Depeche Mode	Mute
2	3	ROK DA HOUSE	the Beatmasters featuring the Cookie Crew	Rhythm King/Mute
3	1	TOUCHED BY THE HAND OF GOD	New Order	Factory
4	—	JUST TO GET BY	Babakoto	Union Jack
5	7	BIRTHDAY	the Sugarbubs	One Little India
6	—	I SHOULD BE SO LUCKY	Kylie Minogue	PWL
7	4	MY BABY JUST CARES FOR ME	Nina Simone	Charly
8	5	LAST NIGHT I DREAMT ...	the Smiths	Rough Trade
9	8	PUMP UP THE VOLUME	MIA/RIS	4AD
10	6	JACK MIX IV	Mirage	Debut
11	9	TRUE FAITH	New Order	Factory
12	10	BLUE MONDAY	New Order	Factory
13	31	I STARTED SOMETHING I COULDN'T FINISH	the Smiths	Rough Trade
14	42	SAVIN' MYSELF	Eria Fachin	Saturday
15	22	BEATS + PIECES	Coldcut featuring Floormaster Squeeze	Ahead Of Our Time
16	12	FEMALES	the Cookie Crew	Rhythm King/Mute
17	11	THE CIRCUS (REMIX)	Erasure	Mute
18	14	THE PEEK SESSIONS (VOLUME 2)	New Order	Strange Fruit
19	—	NEVER GIVIN' UP ON YOU	John Paul Barrett	Westside
20	16	DOWNTOWN	Justified Ancients Of Mumu	KLF Communications

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

INFACT CHARTS

● WEEK COMMENCING JAN 17, 1988

- 21 27 NEVER LET ME DOWN AGAIN Depeche Mode
- 22 17 WHO'S THAT MIX This Year's Blonde
- 23 13 THE PEEL SESSIONS Joy Division
- 24 32 HOUSE REACTION T-Cut-F
- 25 15 TEMPLE OF LOVE Sisters Of Mercy
- 26 21 BLUE WATER Fields Of The Nephilim
- 27 26 GET DOWN Derek B
- 28 39 WILLIAM IT WAS REALLY NOTHING the Smiths
- 29 38 THE JANICE LONG SESSION the Mighty Lemon Drops
- 30 37 FLYING Chas & Dave
- 31 43 VICTIM OF LOVE Erasure
- 32 20 GIRLFRIEND IN A COMA the Smiths
- 33 23 DO IT 2 Bad 2 Mention
- 34 29 LOVE IT (COLD CUT MIX) Society
- 35 33 OPEN UP Red Lorry Yellow Lorry
- 36 35 STRETCHIN' THE PIECES C.C.C.R. Crew
- 37 24 ALICE Sisters Of Mercy
- 38 30 BOG EYED JOG Ray Moore
- 39 28 LET THERE BE ROCK Onslaught
- 40 25 BEVERLY HILLS COP the Big X Crew
- 41 34 DO YOU WANNA FUNK Sylvester with Patrick Cowley
- 42 — SHEILA TAKE A BOW the Smiths
- 43 47 ANYONE CAN MAKE A MISTAKE the Wedding Present
- 44 — BEAVER PATROL Pop Will Eat Itself
- 45 36 HOUSE OF HELL/HELLHOUSE Hotline
- 47 46 POWER Fields Of The Nephilim
- 48 40 LONDON POSSE London Posse featuring Sippo
- 49 — ETERNITY ROAD Lowlife
- 50 49 BAD HEARTS Xymox

- Mute
- Debut
- Strange Fruit
- Koolkat
- Merciful Release
- Situation Two
- Music Of Life
- Rough Trade
- Night Tracks
- Bunce
- Mute
- Rough Trade
- In Touch
- Big Life
- Situation Two
- Circle City
- Merciful Release
- Play
- Under One Flag
- Uptown
- Domino
- Rough Trade
- Reception
- Chapter 22
- Rhythm King/Mute
- Situation Two
- Big Life
- Nightshift
- 4AD

- 24 — BOX FRENZY Pop Will Eat Itself
- 25 — HEROES Faze One
- 26 23 ROCKY HORROR PICTURE SHOW Original Soundtrack
- 27 — DAWNRAZOR Fields Of The Nephilim
- 28 — LIVE UNDEAD Slayer
- 29 19 THE MAN — BEST OF ELVIS COSTELLO Elvis Costello
- 30 — DOCK OF THE BAY Ted Hawkins

- Chapter 22
- Westside
- Ode
- Situation Two
- Roadrunner
- Demon
- Unamerican Activities

R E G G A E

TW LW

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

- Ariwa
- 10
- RCA
- Techniques
- Groove And A Quarter
- Techniques
- Techniques
- Superspower
- Live And Love
- Big One
- Criminal
- Kai A Bash
- Ariwa
- Body Music
- Pioneer International
- Massive
- Supreme
- Y&D
- Fine Style
- Ciyó

INDIE ALBUMS

TW LW

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

- Mute
- Rough Trade
- Factory
- Serious
- Serious
- Charly
- Serious
- Rough Trade
- Mute
- First Night
- Reception
- Rough Trade
- Mute
- Ridge
- Rough Trade
- Rough Trade
- Serious
- Demon
- Streetsounds
- Music For Nations
- Rough Trade
- Cog Sinister
- Rough Trade

MUSIC VIDEO

TW LW

- 1 4 UNDER A BLOOD RED SKY U2
- 2 2 SLIPPERY WHEN WET Bon Jovi
- 3 3 NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Various
- 4 1 THE VIDEOS Peter Gabriel
- 5 20 THE WHOLE STORY Kate Bush
- 6 5 BEST OF UB40 UB40
- 7 — EURYTHMICS LIVE Eurythmics
- 8 10 VISIBLE TOUCH Genesis
- 9 14 12 WASTED YEARS Iron Maiden
- 10 — THE SINGLES the Pretenders
- 11 17 THE VIRGIN TOUR Madonna
- 12 11 HITS 7 Various
- 13 — WAKE Sisters Of Mercy
- 14 — LIVE FROM LORELEY Marillion
- 15 — THE VIDEO BIOGRAPHY Abba
- 16 — ALCHEMY LIVE Dire Straits
- 17 — MAKING THRILLER Michael Jackson
- 18 12 IN ORANGE the Cure
- 19 7 EXPOSED Kiss
- 20 6 MAGIC YEARS VOL 2 Queen

- Virgin
- Channel 5
- PMI
- Virgin
- PMI
- Virgin
- PolyGram Music Video
- Virgin
- PMI
- WEA Music
- WEA Music
- CBS/Fox
- Channel 5
- PMI
- Virgin
- Channel 5
- Vestron
- PolyGram Music Video
- PolyGram Music Video
- PMI

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

O M D

d r e a m i n g

the new single on seven inch and twelve inch

ORCHESTRAL MANOEUVRES

I N T H E D A R K

OUT NEXT WEEK

VS987 VS98712

CHARTFILE

● B Y A L A N J O N E S

CHARTFILE UK

● **Belinda Carlisle** is sitting pretty at the top of the singles chart for a second week with 'Heaven Is A Place On Earth', but **Tiffany** has raced to number three, and is poised to complete a sensational double next week, with 'I Think We're Alone Now' likely to take over at number one here, whilst her second single 'Could've Been', threatens to topple **Michael Jackson** in America.

At 16, Tiffany remains the youngest artist in the chart this week, but two other teenaged songstresses have also entered the fray. 17-year-old **Debbie Gibson** debuts at number 35 with the self-penned 'Shake Your Love', and 19-year-old Australian actress **Kylie Minogue** bows at number 54 with the latest Stock Aitken Waterman creation, 'I Should Be So Lucky'.

● After three major hit singles in nine months, **Johnny Hates**

Jazz debut at number one this week in the album chart with 'Turn Back The Clock'.

The Anglo-American trio dethrone **Wet Wet Wet**, whose 'Popped In Souled Out' finally climbed to the top of the pile last week, after 16 weeks in contention, during which time it sold over 320,000 copies.

CHARTFILE USA

Michael Jackson's 'Bad' album yields its third number one single this week, as 'The Way You Make Me Feel' repeats the success of the title track and 'I Just Can't Stop Loving You', Michael's duet with **Siedah Garrett**.

It's Jackson's seventh solo number one in total, and his fifth in the Eighties, a total bettered only by **Madonna** and **Whitney Houston**, who have six each. But Jacko also topped the chart as a member of **USA For Africa**, with **Paul McCartney** and, as previously noted, with Siedah

Garrett. His grand total of eight number ones this decade is second to none.

After just one week at the top of Billboard's albums chart, **George Michael's** 'Faith' has been toppled by **Tiffany's** self-titled debut album.

George is the only artist to top singles and albums listings, both solo and as a group member in the Eighties. Tiffany, meanwhile, is the second youngest artist to have a number one album in the chart's 43 year history, behind **Stevie Wonder** whose 'The 12 Year Old Genius' topped in 1963, by which time he was actually a 13-year-old genius.

Tiffany is comfortably the youngest female to have a number one album. Previous record holder was **Janet Jackson**, who 'was 20 when she took 'Control' in July 1986.

Tiffany's debut album has already sold over 2,500,000 copies in America.

She also has two singles on the Hot 100, where the number



● TIFFANY: chart topper and heart stopper... well, chart topper at least

of teenaged hitmakers reaches five this week with the debut of 18-year-old **Elisa Fiorillo**. Also charting are **Debbie Gibson** (17) and **Shanice Wilson** (14) — but the youngest vocalist of all is 9-year-old **Sharon Batts**, who leads **Powersource**, a children's choir, on their hit 'Dear Me Jesus'.

Two much-recorded golden oldies return to the US singles chart this week in new versions. Both were chart toppers in

1963 for now deceased soul stars, and both were also 1968 hits for saxophonist **King Curtis**.

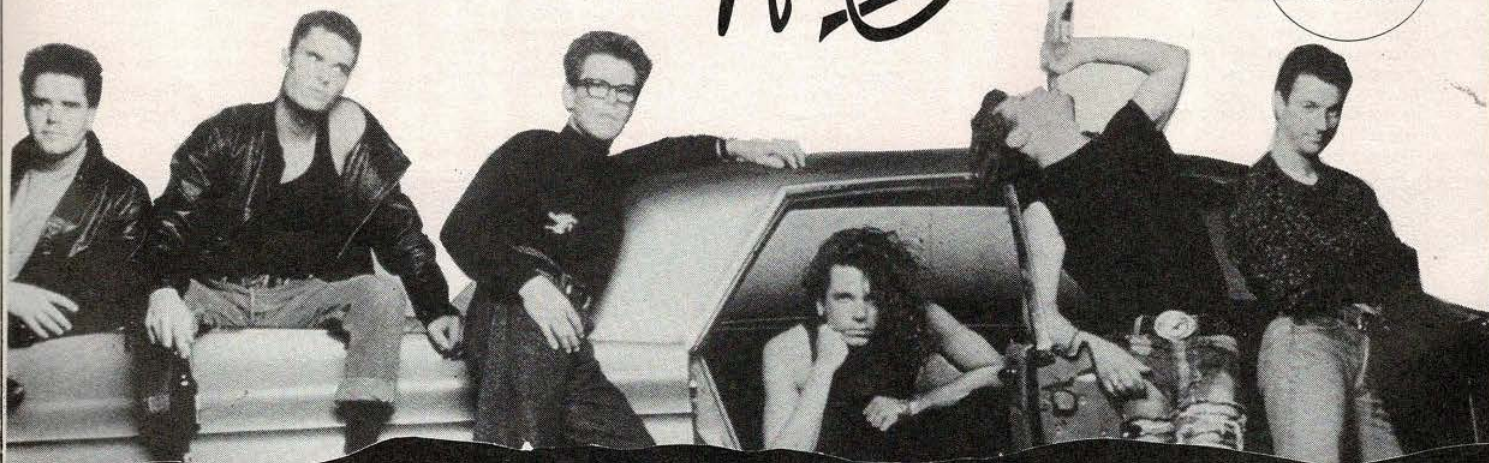
'I Heard It Through The Grapevine' was previously a hit for **Gladys Knight And The Pips** (number two, 1967), **Marvin Gaye** (number one, 1968), **King Curtis** (number 83, 1968), **Creedence Clearwater Revival** (number 43, 1976) and **Roger** (number 79, 1981) and returns for a sixth visit to the

INXS

BRAND NEW SINGLE

New Sensation

12" REMIX
OUT
THIS WEEK



REMIX 12" AND 4 TRACK CD SINGLE

(INXS 912)

(INXCD 9)

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EXTRA TOUR DATES FEB 5th Glasgow, Barrowlands / 7th Bradford, St. Georges / 8th Leicester, De Montfort Hall



chart, this time in a version ostensibly by a cute little combo who appear on TV commercials advertising the product that carries their name — **California Raisins**.

'(Sittin' On) The Dock Of The Bay' tops 'Grapevine' by returning to the chart for a seventh time this week. A post-humous number one for **Otis Redding** in 1968, it went on to further chart success with King Curtis (number 84, 1968), **the Dells** (number 42, 1969), **Sergio Mendes** (number 66, 1969), **Sammy Hagar** (number 65, 1979) and **the Reddings** (number 55, 1982) — the last names being a trio including Otis Redding's sons **Dexter** and **Otis III**. The new hit version of 'Dock Of The Bay' is by **Michael Bolton**, producer and co-writer of **Cher's** comeback hit 'I Found Someone'.

Two songs have charted in even more versions than 'Dock Of The Bay'. With eight successful versions apiece, they are 'Mack The Knife' and 'Stand By

Me'.

I didn't chronicle it at the time, because I couldn't establish **Jennifer Warnes'** age, but when she and **Bill Medley** topped the chart in November with 'I've Had The Time Of My Life' they became the oldest duo to top the chart, with a combined age of 87, of which, I now find, Ms Warnes accounts for 40 years.

Readers puzzled that I should have named 'I Wanna Dance With Somebody' as the best-selling single of 1987 in America, only to find **the Bangles'** 'Walk Like An Egyptian' ranked at number one in the official Bill-

board survey of 1987 as subsequently printed in **rm**, should note that the magazine's own rankings measure chart performance, not sales. 'Egyptians' stuck around much longer, climbing the chart very slowly, but failed to sell a million. 'I Wanna Dance' was an instant smash and sold over 1,400,000 copies. You may also have noticed that Michael Jackson's 'Bad' album, which in real terms should have been ranked at number three in Billboard's year-end tabulations, was completely absent from them because it was released too late in the year to amass the necessary points.

THE TRANSATLANTIC HIT FACTOR

● Three years ago, I introduced the Transatlantic Hit Factor (THF) as a way of establishing the most popular acts on both sides of the Atlantic.

The THF is established by cross-referencing the top artists' rankings for the UK, as determined by yours truly, with similar American rankings computed by Billboard.

In compiling this transatlantic roll of honour, I discard any act that fails to make the Top 100 of both the UK and US singles and albums rankings for the year in question. For 1987, this means that acts like **George Michael**, **Bruce Springsteen** and Michael Jackson are

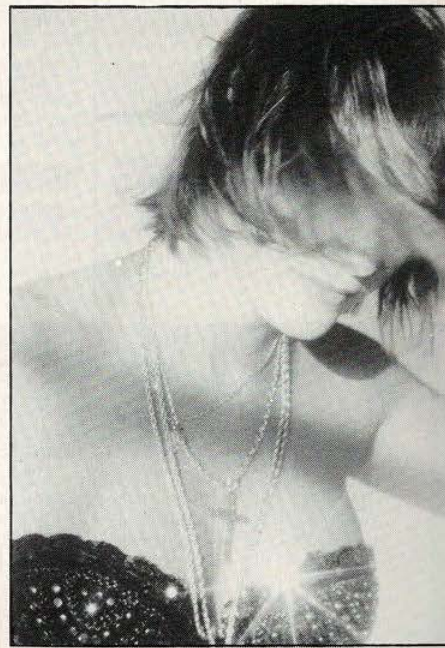
missing since they blew it in one or more of the four composite sections of the THF.

Having done this, we're left with the biggest acts of the year, whose talents have been recognised in Britain and America. To determine an act's THF, we simply add together their UK/US single/albums ranking for the year — and bear in mind the lower the THF the more successful the act.

1987	1988	ARTISTS	UKS	UKA	USS	USA	THF
1	2	Whitney Houston	4	3	3	3	13
2	—	U2	11	2	2	2	17
3	1	Madonna	2	5	1	14	22
4	—	Fleetwood Mac	34	4	13	40	91
5	—	Whitesnake	36	40	22	8	106
6	7	Janet Jackson	44	48	8	10	110
7	—	Heart	41	43	10	31	125
8	11	Genesis	96	14	5	12	127
9	20	Bon Jovi	98	44	7	1	150
10	—	Beastie Boys	38	55	72	5	170
11	16	Prince	67	50	16	47	180
12	—	Europe	73	83	21	15	192
13	—	Luther Vandross	72	16	87	21	196
14	—	Bruce Willis	10	52	70	88	220

So, Whitney Houston takes over from Madonna, but Ms Ciccone is still the top singles artist, and U2 are the number one albums act. In 1986, 21 acts qualified for the THF, last year only 14, so it would seem that there is less consensus between the UK and the US. Finally, **Prince** is the only artist to have earned a THF in each of the four years since its inception.

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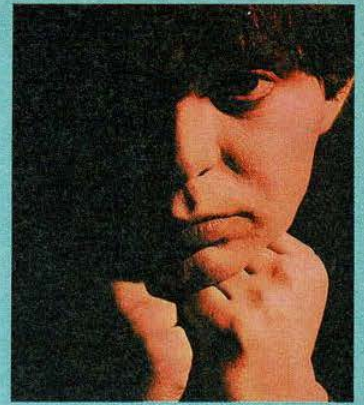
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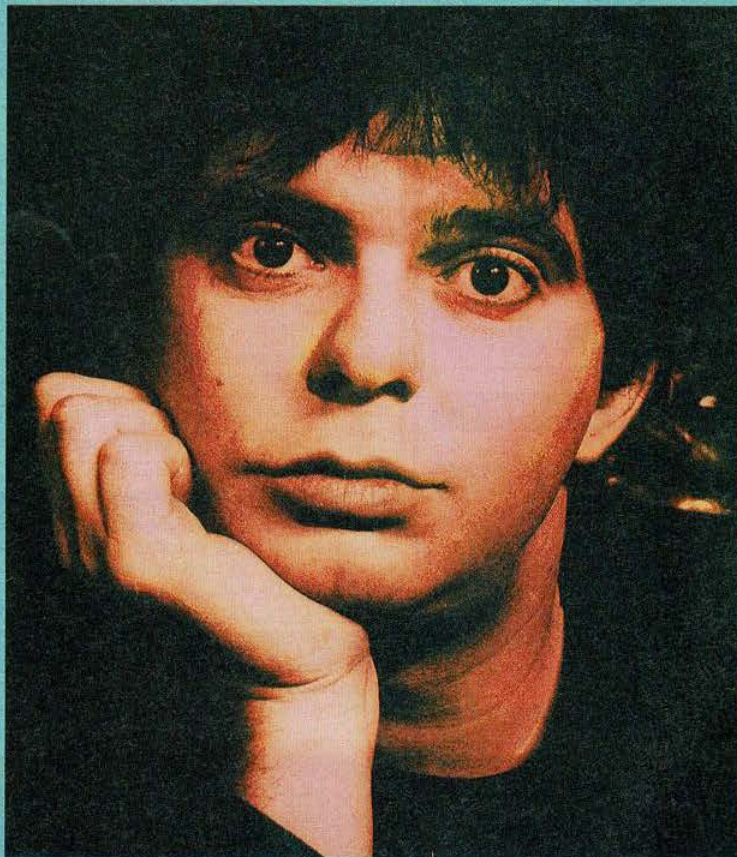
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THE STRANGLERS



It's good to see that some things in music never change. Amid controversial sleeves and a timely return to the top 10, Andy Strickland talks to Jean Jacques Burnel about r'n'b, Jeffrey Archer and being part of the scrapheap of pop.
Mugshots by Martyn Strickland

It used to be a journalistic cliché to berate Jean Jacques Burnel for his bullying behaviour during interviews. Indeed, once an *rm* journalist narrowly escaped being stripped and hung upside down above the stage at a Stranglers gig. These days it's become almost as much of a cliché to announce to the world that the old rascal has matured into a thoroughly nice bloke. Sure he's still cautious and if he senses a possible stitch-up you'll still risk getting a rope round the ankles, but what the hell — the Stranglers don't need that kind of notoriety any longer, they've just chalked up their 28th hit single (as many as the Beatles would you believe) and JJ himself has just become a daddy.

I'm given the benefit of the doubt after recalling my teenage trips to see the band across the water at Portsmouth Locarno, and oh, how I wish I could reveal what Jean Jacques told me about the dressing room there. The band's current hit, a cover of the Kinks' 'All Day And All Of The Night', sounds remarkably like their earlier fare, and watching them on TV over the New Year reminded me of the old days.

It's already the band's biggest hit for some years so it seems that the magic of the cover version is set to be with us for another chart year. I wonder aloud if the band decided the time was ripe to go for the hit with someone else's song.

"Well the main thing was it was just a great song," says the smiling JJ. "I always think when we release a single that it's a good step chartwise. I'm always hoping, though 50 per cent of the time it doesn't happen and that's fine by me. That's probably the reason we're still around; I know I get pissed off with people when everything they touch turns to gold.

"The criterion for doing the song was as long as it wasn't worse than the original, which was so good. I think it's quite Stranglerish and it was my idea to do it after I did this one-off last year as a band called the Purple Helmets for the Rennes Festival. It's usually full of arty stuff and they told me I could do anything I wanted and even include human sculptures if I wanted, so I thought — great, I'll do a load of the r'n'b stuff that was around when I was a kid.

"We did 'Can't Explain', all that stuff, and it went down better than any of the arty stuff at the Festival because there's all these kids out there who haven't heard those songs and there are some

“The new sleeve is like an adult’s advent calendar but instead of having a pixie and a fairy it’s got a tit and a cock sucker — we had to take a few of those out”

classics around and they last, as opposed to this week’s shit that you get bombarded with until next week’s shit comes along. Anyway, as doing a cover version is not so frowned upon now, to say the least, I thought it was the right time.”

Mind you, the right time should have been a good six months ago except that the original sleeve landed the band in hot water. A cover shot of Monica Coughlan, the woman in the Jeffrey Archer libel case, was deemed to be a touch too near the knuckle, given the song’s lyrical content, and the band’s record company lawyers demanded it be changed.

“We had no idea it would all take so long. I do the 12 inch mixes now and I called it the Jeff remix, geddit? On the sleeve it said ‘see back for details’ so it all made sense but CBS got worried, which is fair enough. The new sleeve is like an adult’s advent calendar, a house with all these windows, but instead of having a pixie and a fairy it’s got a tit and a cock sucker — we had to take a few of those out as well.”

Regrettable delays perhaps, but it still managed to secure the band a steady flow of pre-release publicity that couldn’t have done any harm and certainly made sure we all knew the single was on the horizon. Its chart entry at number 19 a couple of weeks back might even suggest that it was one of the better stunts to have been pulled in recent times. Does this prove that the Stranglers still have the ability to get peoples’ backs up and sell a few records in the process?

“Oh, I don’t know,” says Jean Jacques. “It shows we haven’t lost our sense of humour after 10 years of having our heads battered by the likes of you, and yeah, sometimes we can be quite wicked and other times we can be very straight. Over these last few years, if we’ve been in trouble, we’ve done everything we could to hide it because it had got to the stage when nobody paid attention to our

music and it was just all these stupid things being reported. We’ve grown up a bit but mainly we’ve just stopped letting people know about a lot of stuff.

“Some things we got involved in were very violent and we were never afraid to be involved in that and it was really stupid. Violence isn’t a tough thing, I don’t savour it even though I’m involved in violent things. I just hope that in 10 years time, some kids will do a cover of one of our songs ‘cause I can’t think of anything I’d like to achieve more than that.”

Do you ever listen to any of your old records?

“Only by myself. I wouldn’t impose that on anyone else. I’m not a very nostalgic person but I suppose I’m a bit sentimental so I try to be private about it.”

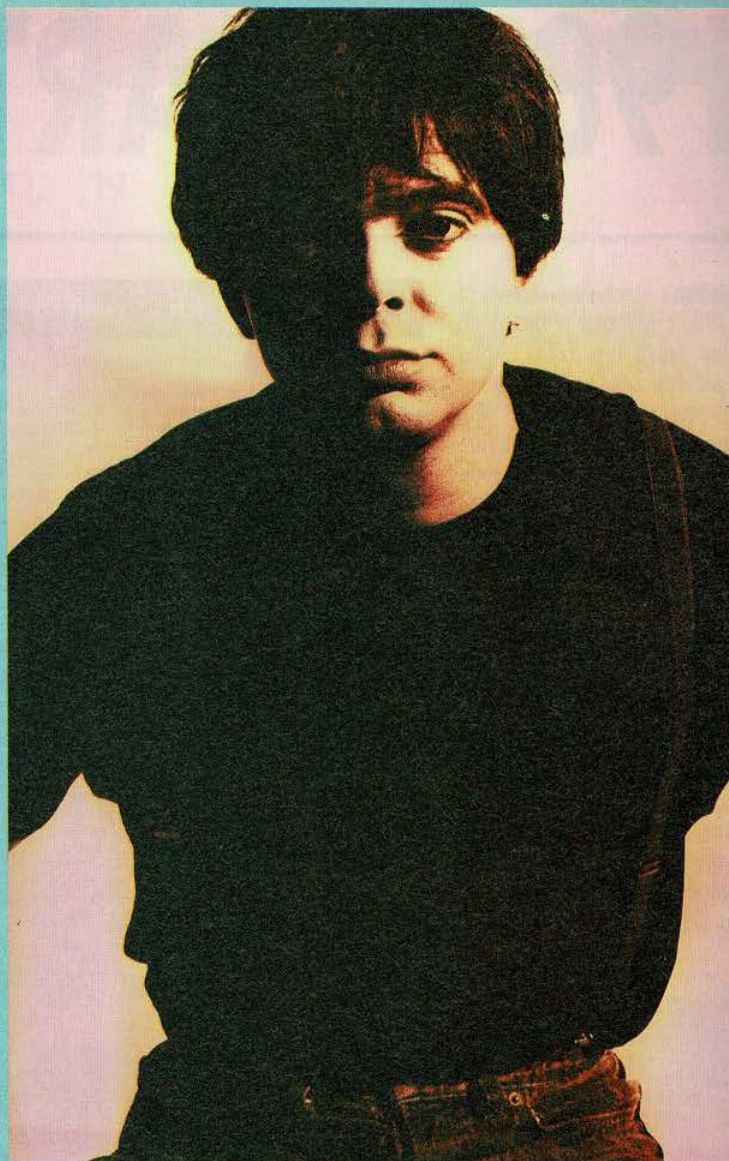
Francis Rossi once said he had a complete set of Quo records at home and a complete set of Quo cassettes in his car.

“God, that’s like drinking your own urine!”

Does songwriting get easier as the years roll by?

“No, it’s harder ‘cause to say the same things is fine but to say them in the same way all the time is not fine and sometimes you find yourself plagiarising yourself and you stop it before it gets onto vinyl. It’s like a good actor — and there are very few of those around these days, just a lot of pretty images — will not want to get typecast but a bad actor won’t mind as long as he’s getting the dosh. One bloke cares and one bloke doesn’t. The Stranglers will never be mega, but if we can retain our little bit of originality and stick it on plastic, then that’s fine.”

Well, few could disagree that the Stranglers are nothing if not original. How many other bands can you name who can consistently write good riffs and then go and do a waltz like, ‘Golden



Brown’ and have a huge hit with it? Not many. It’s this consistency which has enabled them to have a hit every year since 1976, ranking them number nine among the most prolific hitmakers along with the likes of the Beatles and the Who. What makes them special is their ability to surprise you musically and yet to harbour just a hint of a threat, such as with the raising of an eyebrow on ‘Wogan’.

When Jean Jacques sits grinning and chatting enthusiastically opposite you, it’s easy to imagine you’re faced with an imposter. I’m tempted to ask him to karate chop me just to make sure it’s the right man — but then again . . .

The Stranglers entered another hall of fame last year when they finally succumbed to the pressure of being so popular and decided to play Wembley Arena. It’s a long way from Portsmouth Locarno, Jean Jacques.

“I really enjoyed the gig itself,” he says. “It was like a party because the audience was louder than the PA, but I think we probably did it for the wrong reasons. We wanted to prove that we could sell it out for one thing, but occasionally I think you have to do things like that. We’re not a very high profile bunch of people — let’s face it, who’d want to put us on the cover of their magazine (*Well, we’ll try — Ed*). We’re not going to sell any copies for them.

“You’ve got to be designer embryo these days in the music business — don’t you know there’s a factory where they produce these embryos that are so beautiful and handsome that at 18 years old they’ll have this huge success for a few years. It’s a factory somewhere in Sussex, I’m sure of it.

“We were the shop-soiled rejects. When we came out of the factory it was ‘oh no, on the scrapheap, too ugly, Jet Black — what!’ Let’s face it, we started out when we were too old anyway, when most people our age were either roaming round Charing Cross Road or stuck away in their mansions.”

So when you’re on ‘Top Of The Pops’ miming to ‘All Day And All Of The Night’, do you sit there looking at all these young striplings and wonder what you’re doing there?

“We were doing that 10 years ago! We’re freaks in that respect but I find myself much younger in my attitude than a lot of people half my age. You can’t do anything about your body, apart from a face lift, but as long as you don’t become cynical and un-enthusiastic — and there are a lot of people like that around especially in the music business, I think that’s the most important thing. I’ll pension myself off when I bore myself and we bore each other, or when there are some great new groups around ready to bear the standard.”

1987 CHART SURVEY

• **rm's** exclusive survey of 1987's top acts is based on the year's Top 3,000 singles and Top 7,000 albums listings prepared by Gallup. The points totals shown on the right of the artists' names indicate their relative popularity. For example, for every 1,369 **Rick Astley** singles sold, record shops shifted 1,102 singles by **Madonna**, and 1,011 by the **Pet Shop Boys**. Each point represents approximately 1,000 sales, for both singles and albums. They are not compatible with the points totals for 1986, published in **rm** on February 7 1987, but will be if you multiply this year's totals by 0.55 (singles) and 0.4 (albums).



TOP SINGLES ARTISTS 1987

This Year	Last Year	Artists — Points
1	—	Rick Astley — 1,369
2	1	Madonna — 1,102
3	13	Pet Shop Boys — 1,011
4	21	Whitney Houston — 918
5	—	T'Pau — 821
6	59	Mel & Kim — 760
7	—	Starship — 753
8	34	Jackie Wilson — 604
9	—	Bee Gees — 603
10	—	Bruce Willis — 603
11	—	U2 — 595
12	—	Curiosity Killed The Cat — 589
13	—	Alison Moyet — 588
14=	2	Five Star — 549
14=	—	Ben E King — 549
16	—	Terence Trent D'Arby — 546
17	25	George Michael — 523
18	—	Boy George — 503
19	—	Wet Wet Wet — 502
20	57	Erasure — 497
21	28	Level 42 — 480
22	—	Firm — 478
23	—	Los Lobos — 471
24	—	Judy Boucher — 469
25	—	Michael Jackson — 467
26	—	Pepsi & Shirlee — 461
27	—	Johnny Hates Jazz — 456
28	—	MJA R R S — 451
29	74	Bananarama — 449
30	—	George Michael/Aretha Franklin — 444
31	—	Cliff Richard — 443
32	—	Ferry Aid — 424
33	4	Communards — 407
34	—	Fleetwood Mac — 406
35=	—	George Harrison — 401
35=	—	Whitesnake — 401
37	—	Johnny Logan — 390
38	—	Beastie Boys — 378
39	—	Mirage — 374
40=	16	Sinitta — 370
40=	—	Heart — 370
42	—	Tom Jones — 355
43	72	Shakin' Stevens — 349
44	19	Janet Jackson — 349
45=	70	Atlantic Starr — 338
45=	—	Percy Sledge — 338
47	—	Black — 329
48	—	Living In A Box — 325
49	—	Billy Idol — 320
50	3	A-ha — 315
51	73	Smiths — 312
52	—	New Order — 310
53	—	Jan Hammer — 307
54	—	Mental As Anything — 306
55=	—	Michael Jackson/Siedah Garrett — 299
55=	—	Spagna — 299
55=	—	Man 2 Man — 299
58	7	Housemartins — 295
59	—	Fat Boys/Beach Boys — 287
60	40	Simply Red — 286
61	—	Steve 'Silk' Hurley — 282
62	—	Christians — 279
63=	—	Def Leppard — 274
63=	—	Club Nouveau — 274
65	—	Freddie Mercury — 273
66	—	Pet Shop Boys/Dusty Springfield — 267
67	45	Prince — 263
68	—	Cult — 259
69	—	Alexander O'Neal — 257
70	22	Samantha Fox — 251
71	—	Robbie Nevil — 245
72=	—	John Farnham — 242
72=	27	Europe — 242
72=	—	Pogues/Kirsty MacColl — 242
75=	—	Abigail Mead/Nigel Goulding — 241
75=	—	Jets — 241
77	—	Luther Vandross — 236
78	—	Hue & Cry — 229
79	—	Labi Siffre — 220
80	—	Blow Monkeys — 218
81	—	ABC — 214
82	—	Mel Smith/Kim Wilde — 211
83	—	Marillion — 210
84	83	UB40 — 209
85=	—	Kiss — 208
85=	—	Randy Crawford — 208
87	—	Gap Band — 205
88	—	Westworld — 197
89	65	Swing Out Sister — 197
90	—	Fatback Band — 194
91	—	Nina Simone — 193
92=	—	Elkie Brooks — 192
92=	—	Was (Not Was) — 192
94	—	L L Cool J — 191
95	—	Bill Medley/Jennifer Warnes — 190
96	49	Genesis — 187
97	—	Proclaimers — 182
98=	31	Bon Jovi — 178
98=	—	Carly Simon — 178
100	—	Spears Of Destiny — 177

TOP ALBUMS ARTISTS 1987

This Year	Last Year	Artists — Points
1	—	Michael Jackson — 1,971
2	28	U2 — 1,851
3	10	Whitney Houston — 1,478
4	97	Fleetwood Mac — 1,101
5	1	Madonna — 1,001
6	24	Pet Shop Boys — 902
7	—	Rick Astley — 851
8	21	Level 42 — 826
9	80	Eric Clapton — 809
10	18	Simply Red — 785
11	—	T'Pau — 777
12	3	Queen — 758
13	—	Alison Moyet — 726
14	11	Genesis — 723
15	7	Paul Simon — 683
16	—	Luther Vandross — 653
17	13	Simple Minds — 652
18	—	Paul McCartney — 650
19	6	Five Star — 646
20	—	Terence Trent D'Arby — 634
21	2	Dire Straits — 604
22	89	Pretenders — 603
23	56	UB40 — 597
24	41	Smiths — 548
25	54	Suzanne Vega — 519
26	—	Beatles — 507
27	—	Curiosity Killed The Cat — 455
28	—	George Michael — 451
29	—	Chris Rea — 446
29	—	Cliff Richard — 446
31	—	Elvis Presley — 424
32	—	Erasure — 421
33=	4	Eurythmics — 419
33=	29	Bruce Springsteen — 419
35	—	Def Leppard — 412
36	—	Hot Chocolate — 404
37	16	Peter Gabriel — 396
38	65	Shadows — 391
39	85	Pink Floyd — 376
40	—	Whitesnake — 370
41	—	Mel & Kim — 363
42	31	Communards — 356
43	—	Heart — 355
44	23	Bon Jovi — 352
45	44	Foster & Allen — 351
46	8	Kate Bush — 348
47	—	Wet Wet Wet — 339
47	66	Janet Jackson — 329
49	—	Swing Out Sister — 311
50	51	Prince — 308
50	—	Alexander O'Neal — 308
52	—	Bruce Willis — 282
52	—	Pat Benatar — 282
54	—	Bee Gees — 277
55	—	Beastie Boys — 275
56	—	New Order — 272
57	9	Chris De Burgh — 266
57	—	Elkie Brooks — 266
59	84	Marillion — 263
59	94	David Bowie — 263
61	32	Jean Michel Jarre — 260
62	35	Sting — 253
63	43	Cure — 251
64	—	10cc/Godley & Creme — 248
65	57	Elaine Paige — 244
66	26	Housemartins — 241
67	—	Black — 237
68	61	Bryan Adams — 235
69	—	Cult — 235
70	15	Phil Collins — 231
71	—	Christians — 229
71=	19	Lionel Richie — 229
73	52	Richard Clayderman — 218
74	—	Michael Crawford/LSO — 210
75	69	Steve Winwood — 209
76	87	Diana Ross — 208
77	22	Huey Lewis And The News — 207
78	38	Iron Maiden — 204
79	—	James Last — 195
80	14	Police — 192
81	—	George Harrison — 191
82	27	Tina Turner — 187
83=	—	Europe — 186
83=	40	Bangles — 186
85	—	Rose Marie — 182
86	70	Meat Loaf — 177
87	—	Randy Crawford — 176
88	17	Bryan Ferry — 174
89	71	Michael McDonald — 170
90	62	Neil Diamond — 168
91	—	Roger Whittaker — 165
92=	20	Talking Heads — 163
92=	5	A-ha — 163
94	—	Simon & Garfunkel — 161
95	—	Tom Jones — 150
96	—	Bob Marley And The Wailers — 149
97	25	Aled Jones — 134
98	—	Nat King Cole — 132
99	72	Billy Joel — 131
100	—	The The — 128

B Y A L A N J O N E S

SINGLES

After two years as the dominant act in the singles chart, Madonna slipped to second place in 1987, selling considerably fewer 45s than newcomer Rick Astley, who had still to get off the mark by the year's halfway stage, but stormed through to win by a very comfortable margin.

Madonna did, however, spend more weeks on the chart than any other act, for the third year in a row, and became only the second artist to top a million singles sales in Britain in three consecutive years, emulating the **Beatles'** record set in the Sixties.

As usual, 1987 saw a swift and savage turnover of singles chart acts, with numerous 1986 favourites taking a one way ticket to oblivion.

In all, a mere 26 of the Top 100 acts of 1986 were similarly placed in 1987, and only 10 acts have held a place amongst the elite for the last three years consecutively.

Apart from Rick Astley and Madonna, one other act sold a million singles — the Pet Shop Boys, who reached the target on their own, and sold a further 266,000 singles in partnership with **Dusty Springfield**.

Of the Top 100 acts, 55 are British, 37 are American and a mere eight are from the remainder of the globe. The UK/US gap has halved in two years. In 1986 the ratio was 59:33, and in 1985 it was 65:28.

Norway's **A-ha**, the most popular international act of 1985 and 1986, released only two singles in 1987, and consequently lost their title to Ireland's **U2**, who accumulated nearly 600,000 sales from their four hits.

Whilst the fortunes of individuals change considerably from year to year, the overall make-up of the chart remains fairly stable. The composition of the Top 100 acts of 1987 exactly mirrors 1986 with 62 groups, 26 male soloists and 12 female soloists featured.

Top-ranked non-vocal act was **Jan Hammer** at number 33, and the act with most singles in the Top 3,000 was **New Order**, with 15.

Finally, though 'Never Gonna Give You Up' was the number one single of the year, it was neither the best-selling seven or 12-inch. The champ in the former category was **Starship's** 'Nothing's Gonna Stop Us Now'. The top 12-inch was 'Pump Up The Volume' by **M|A|R|R|S**.

ALBUMS

Michael Jackson was the number one albums artist of 1987, just as he had been in 1983. His return to the recording scene was unfortunate for **U2**, who sold more albums last year than Madonna sold when winning in 1986.

Top newcomer, as in the singles chart, was Rick Astley, whose 'Whenever You Need Somebody' album sold over

850,000 copies in the year, and will surely go on to top the million mark.

As usual, the album chart was considerably more static than the fashion-chasing singles chart, with 57 of 1986's Top 100 acts hanging onto their status. Of the remainder, a considerable number were well-established artists returning to favour, like the **Beatles**, **Elvis Presley**, **Cliff Richard**, **James Last**, **Simon & Garfunkel** and **Tom Jones**.

British acts lost considerable ground to the Yanks on the singles chart, but managed very nicely in the more important album market, taking 57 per cent of available sales, one per cent fewer than in 1986. The American share of the market remained static at 31 per cent.

Duos and groups once again claimed the majority share of chart action, 52 per cent, against a 35 per cent slice for male soloists and 13 per cent for female vocalists, down two per cent from 1986's record level.

The Shadows replaced **Jean Michel Jarre** as the top instrumental act, regaining a place they first held in 1961. Jarre was second, with fellow keyboards player and compatriot **Richard Clayderman** third.

The **Beatles** sold over half a million albums, largely on compact disc, with the year's number 89 album, 'Sgt Pepper's Lonely Heart's Club Band' making the largest single contribution of 150,000 sales.

The number one live album was **Simple Minds'** 'Live In The City Of Light' which sold nearly half a million copies.

Finally, the undisputed champion amongst soundtrack albums was 'Who's That Girl', which topped 300,000 units. Only four of its nine tracks are by Madonna, so it's unfair to include it with her other albums, though it is also undoubtedly true that her presence accounted for many more sales than tracks by **Scritti Politti**, **Michael Davidson** et al.

cooltempo

BACK IN THE SHOPS!

NITRO DELUXE

“LETS GET BRUTAL”

MEGAMIX/ORIGINAL U.S. MIX


Chrysalis

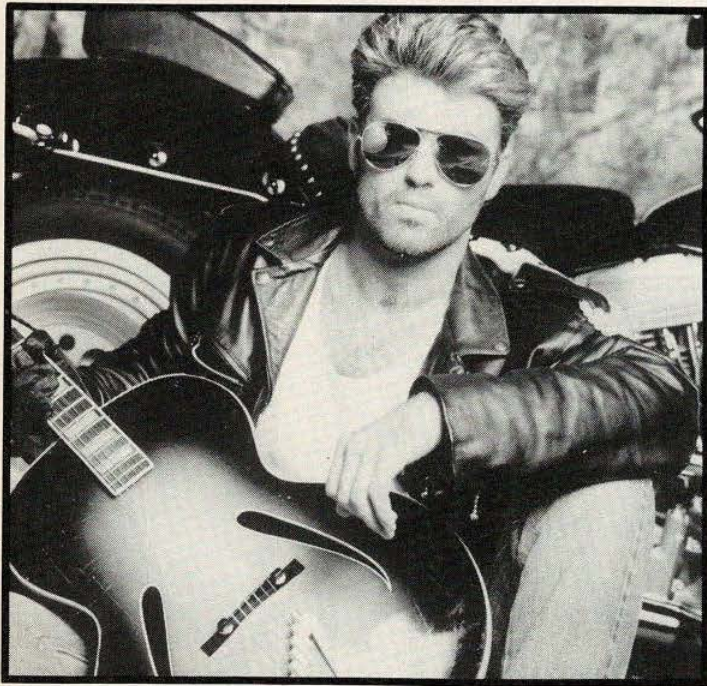
CLUED & CUED!

S I N G L E S

- | | | |
|----|---|-----------------|
| 1 | NEVER GONNA GIVE YOU UP Rick Astley | RCA |
| 2 | NOTHING'S GONNA STOP US NOW Starship | RCA |
| 3 | I WANNA DANCE WITH SOMEBODY Whitney Houston | Arista |
| 4 | YOU WIN AGAIN the Bee Gees | Warner Brothers |
| 5 | CHINA IN YOUR HAND T'Pau | Siren |
| 6 | RESPECTABLE Mel & Kim | Supreme |
| 7 | STAND BY ME Ben E King | Atlantic |
| 8 | IT'S A SIN Pet Shop Boys | Parlophone |
| 9 | STAR TREKKIN' the Firm | Bark |
| 10 | PUMP UP THE VOLUME M A R R S | 4AD |
| 11 | I KNEW YOU WERE WAITING (FOR ME) George Michael/Aretha Franklin | Epic |
| 12 | UNDER THE BOARDWALK Bruce Willis | Motown |
| 13 | LET IT BE Ferry Aid | The Sun |
| 14 | ALWAYS ON MY MIND Pet Shop Boys | Parlophone |
| 15 | GOT MY MIND SET ON YOU George Harrison | Dark Horse |
| 16 | CAN'T BE WITH YOU TONIGHT Judy Boucher | Orbitone |
| 17 | LA ISLA BONITA Madonna | Sire |
| 18 | LA BAMBA Los Lobos | Slash/London |
| 19 | HOLD ME NOW Johnny Logan | Epic |
| 20 | WHO'S THAT GIRL Madonna | Sire |



● SINGLES 55, ALBUMS 6



● SINGLES 11, 29, 64 ALBUMS 25

- | | | |
|----|---|--------------------------|
| 21 | EVERYTHING I OWN Boy George | Virgin |
| 22 | DOWN TO EARTH Curiosity Killed The Cat | Mercury |
| 23 | WHEN A MAN LOVES A WOMAN Percy Sledge | Atlantic |
| 24 | HEARTACHE Pepsi & Shirlie | Polydor |
| 25 | ALWAYS Atlantic Starr | Warner Brothers |
| 26 | WHENEVER YOU NEED SOMEBODY Rick Astley | RCA |
| 27 | TOY BOY Sinitta | Fanfare |
| 28 | I GET THE SWEETEST FEELING Jackie Wilson | SMP |
| 29 | FAITH George Michael | Epic |
| 30 | I JUST CAN'T STOP LOVING YOU Michael Jackson/Siedah Garrett | Epic |
| 31 | LIVE IT UP (FROM 'CROCODILE DUNDEE') Mental As Anything | Epic |
| 32 | MR SLEAZE/LOVE IN THE FIRST DEGREE Bananarama/Stock Aitken Waterman | London |
| 33 | CROCKETT'S THEME Jan Hammer | MCA |
| 34 | ALONE Heart | Capitol |
| 35 | WIPEOUT Fat Boys & Beach Boys | Urban |
| 36 | CALL ME Spagna | CBS |
| 37 | LET'S WAIT AWHILE Janet Jackson | A&M |
| 38 | JACK YOUR BODY Steve 'Silk' Hurley | DJ International |
| 39 | THE GREAT PRETENDER Freddie Mercury | Parlophone |
| 40 | MALE STRIPPER Man 2 Man Meet Man Parrish | Bolts |
| 41 | LEAN ON ME Club Nouveau | King Jay/Warner Brothers |
| 42 | WHAT HAVE I DONE TO DESERVE THIS Pet Shop Boys/Dusty Springfield | Parlophone |
| 43 | SOME PEOPLE Cliff Richard | EMI |
| 44 | A BOY FROM NOWHERE Tom Jones | Epic |

- | | | |
|-----|---|-----------------------|
| 45 | WITH OR WITHOUT YOU U2 | Island |
| 46 | WISHING WELL Terence Trent D'Arby | CBS |
| 47 | HEART AND SOUL T'Pau | Siren |
| 48 | FAIRYTALE OF NEW YORK the Pogues With Kirsty MacColl | Pogue Mahone |
| 49 | I WANNA BE YOUR DRILL INSTRUCTOR Abigail Mead/Nigel Goulding | Warner Brothers |
| 50 | MY ARMS KEEP MISSING YOU Rick Astley | RCA |
| 51 | NEVER CAN SAY GOODBYE the Communards | London |
| 52 | BAD Michael Jackson | Epic |
| 53 | YOU'RE THE VOICE John Farnham | RCA |
| 54 | LIVING IN A BOX Living In A Box | Chrysalis |
| 55 | LITTLE LIES Fleetwood Mac | Warner Brothers |
| 56 | THE WAY YOU MAKE ME FEEL Michael Jackson | Epic |
| 57 | SWEET LITTLE MYSTERY Wet Wet Wet | Precious Organisation |
| 58 | REET PETITE Jackie Wilson | SMP |
| 59 | SHATTERED DREAMS Johnny Hates Jazz | Virgin |
| 60 | TRUE FAITH New Order | Factory |
| 61 | CRITICIZE Alexander O'Neal | Tabu |
| 62 | ROCKIN' AROUND THE CHRISTMAS TREE Mel & Kim | 10 Records |
| 63 | CRUSH ON YOU the Jets | MCA |
| 64 | I WANT YOUR SEX (RHYTHM I LUST) George Michael | Epic |
| 65 | LOVE LETTERS Alison Moyet | CBS |
| 66 | JACK MIX II/III Mirage | Debut |
| 67 | IF YOU LET ME STAY Terence Trent D'Arby | CBS |
| 68 | LABOUR OF LOVE Hue & Cry | Circa |
| 69 | RUNNING IN THE FAMILY Level 42 | Polydor |
| 70 | ALMAZ Randy Crawford | Warner Brothers |
| 71 | (SOMETHING INSIDE) SO STRONG Labi Siffre | China |
| 72 | CAUSING A COMMOTION Madonna | Sire |
| 73 | MY BABY JUST CARES FOR ME Nina Simone | Charly |
| 74 | (I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes | RCA |
| 75 | I FOUND LOVIN' Fatback Band | Master Mix |
| 76 | WEAK IN THE PRESENCE OF BEAUTY Alison Moyet | CBS |
| 77 | FLM Mel & Kim | Supreme |
| 78 | LETTER FROM AMERICA the Proclaimers | Chrysalis |
| 79 | THE SLIGHTEST TOUCH Five Star | Tent |
| 80 | WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Shakin' Stevens | Epic |
| 81 | SO EMOTIONAL Whitney Houston | Arista |
| 82 | MONY MONY (LIVE) Billy Idol | Chrysalis |
| 83 | SOMEWHERE OUT THERE Linda Ronstadt & James Ingram | MCA |
| 84 | HOUSE NATION House Master Boyz/Rude Boy Of House | Magentic Dance |
| 85 | HEAVEN IS A PLACE ON EARTH Belinda Carlisle | Virgin |
| 86 | ANIMAL Def Leppard | Bludgeon Riffola |
| 87 | WISHING I WAS LUCKY Wet Wet Wet | Precious Organisation |
| 88 | HERE I GO AGAIN (USA REMIX) Whitesnake | EMI |
| 89 | IS THIS LOVE Alison Moyet | CBS |
| 90 | THE CIRCUS Erasure | Mute |
| 91 | CRAZY CRAZY NIGHTS Kiss | Vertigo |
| 92 | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR U2 | Island |
| 93 | THE LIVING DAYLIGHTS A-ha | Warner Brothers |
| 94 | COMING AROUND AGAIN Carly Simon | Arista |
| 95 | C'EST LA VIE Robbie Nevil | Manhattan |
| 96 | ANOTHER STEP (CLOSER TO YOU) Kim Wilde & Junior | MCA |
| 97 | I NEED LOVE LL Cool J | Def Jam/CBS |
| 98 | IS THIS LOVE Whitesnake | EMI |
| 99 | JIVE TALKIN' Boogie Box High | HardBack |
| 100 | NO MORE THE FOOL Elkie Brooks | Legend |

END CHARTS 1987

A L B U M S

1	BAD Michael Jackson	Epic
2	THE JOSHUA TREE U2	Island
3	WHITNEY Whitney Houston	Arista
4	NOW THAT'S WHAT I CALL MUSIC 10 Various	EMI/Virgin/Polygram
5	HITS 6 Various	CBS/WEA/BMG
6	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
7	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA
8	BRIDGE OF SPIES T'Pau	Siren
9	THE PHANTOM OF THE OPERA Original Cast	Polydor
10	HITS 7 Various	CBS/WEA/BMG
11	RUNNING IN THE FAMILY Level 42	Polydor
12	NOW THAT'S WHAT I CALL MUSIC 9 Various	EMI/Virgin/Polygram
13	RAINDANCING Alison Moyet	CBS
14	GRACELAND Paul Simon	Warner Brothers
15	ACTUALLY Pet Shop Boys	Parlophone
16	INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terence Trent D'Arby	CBS
17	ALL THE BEST! Paul McCartney	Parlophone
18	INVISIBLE TOUCH Genesis	Virgin
19	MEN AND WOMEN Simply Red	Elektra
20	THE BEST OF UB40 VOL 1 UB40	Virgin
21	TRUE BLUE Madonna	Sire
22	LIVE IN THE CITY OF LIGHT Simple Minds	Virgin
23	THE SINGLES Pretenders	Real
24	KEEP YOUR DISTANCE Curiosity Killed The Cat	Mercury
25	FAITH George Michael	Epic
26	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor
27	SOLITUDE STANDING Suzanne Vega	A&M
28	ALWAYS GUARANTEED Cliff Richard	EMI
29	THE VERY BEST OF HOT CHOCOLATE Hot Chocolate	EMI
30	SIXTIES MIX Various	Stylus
31	CIRCUS Erasure	Mute
32	GIVE ME THE REASON Luther Vandross	Epic
33	SILK AND STEEL Five Star	Tent
34	HYSTERIA Def Leppard	Bludgeon Riffola
35	FLM Mel & Kim	Supreme
36	BROTHERS IN ARMS Dire Straits	Vertigo
37	POPPED IN SOULED OUT Wet Wet Wet	Precious Organisation
38	SO Peter Gabriel	Virgin
39	WHITESNAKE 1987 Whitesnake	EMI
40	IT'S BETTER TO TRAVEL Swing Out Sister	Mercury
41	WHO'S THAT GIRL Original Soundtrack	Sire
42	SIMPLY SHADOWS Shadows	Polydor
43	YOU CAN DANCE Madonna	Sire
44	DANCING WITH STRANGERS Chris Rea	Magnet
45	THE RETURN OF BRUNO Bruce Willis	Motown
46	BAD ANIMALS Heart	Capitol
47	HEARSAY Alexander O'Neal	Tabu
48	MOVE CLOSER Various	CBS
49	TUNNEL OF LOVE Bruce Springsteen	CBS
50	LICENSED TO ILL Beastie Boys	Def Jam/CBS
51	AUGUST Eric Clapton	Duck
52	PICTURE BOOK Simply Red	Elektra
53	E.S.P. the Bee Gees	Warner Brothers
54	LIVE MAGIC Queen	EMI
55	FROM MOTOWN WITH LOVE Various	K-Tel
56	SLIPPERY WHEN WET Bon Jovi	Vertigo
57	THE WHOLE STORY Kate Bush	EMI
58	LOVE SONGS Michael Jackson & Diana Ross	Telstar
59	CHANGING FACES — THE BEST OF 10CC AND GODLEY & CREME 10cc And Godley & Creme	ProTV

● SINGLES 30, 52 ALBUMS 1, 58

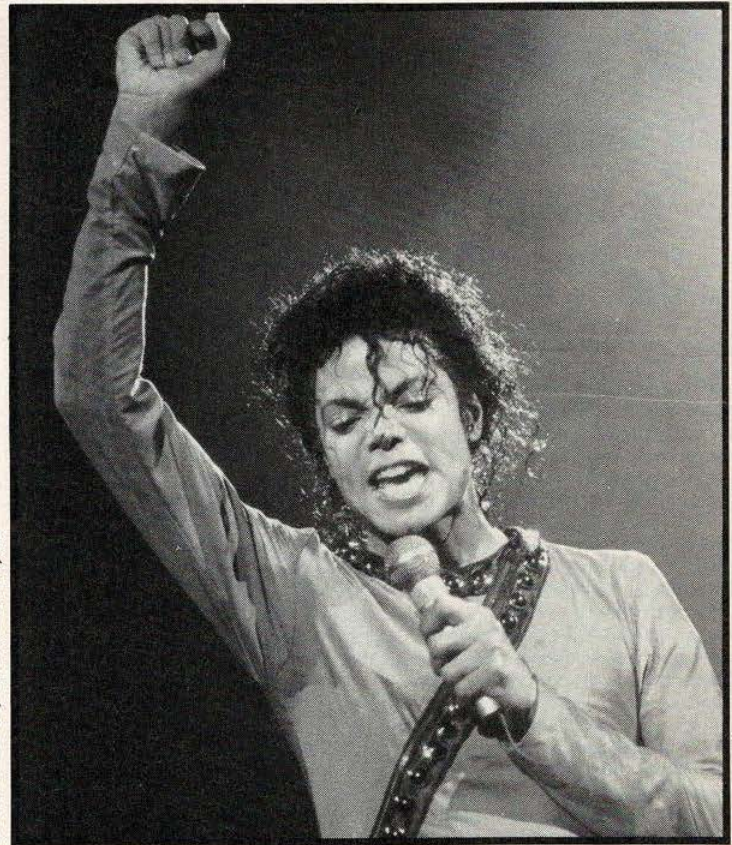


Photo by LFI

60	CONTROL Janet Jackson	A&M
61	BEST SHOTS Pat Benatar	Chrysalis
62	SUBSTANCE New Order	Factory
63	WONDERFUL LIFE Black	A&M
64	BETWEEN THE LINES Five Star	Tent
65	CHRISTIANS the Christians	Island
66	REFLECTIONS Foster & Allen	Stylus
67	RED the Communards	London
68	NOTHING LIKE THE SUN Sting	A&M
69	STRANGWAYS HERE WE COME the Smiths	Rough Trade
70	SONGS FROM THE STAGE AND SCREEN Michael Crawford/LSO	Telstar
71	ATLANTIC SOUL CLASSICS Various	Atlantic
72	WHITNEY HOUSTON Whitney Houston	Arista
73	CLOUD NINE George Harrison	Dark Horse
74	THE ALL TIME GREATEST HITS Elvis Presley	RCA
75	MEMORIES Elaine Paige	Telstar
76	A MOMENTARY LAPSE OF REASON Pink Floyd	EMI
77	THE FINAL COUNTDOWN Europe	Epic
78	CLUTCHING AT STRAWS Marillion	EMI
79	SIGN OF THE TIMES Prince	Paisley Park
80	THE WORLD WON'T LISTEN the Smiths	Rough Trade
81	ELECTRIC the Cult	Beggars Banquet
82	DIFFERENT LIGHT the Bangles	CBS
83	SWEET FREEDOM Michael McDonald	Warner Brothers
84	REVENGE Eurythmics	RCA
85	SAVAGE Eurythmics	RCA
86	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH the Housemartins	Go! Discs
87	DANCING ON THE CEILING Lionel Richie	Motown
88	NOW SMASH HITS Various	EMI/Virgin
89	SGT PEPPER'S LONELY HEARTS CLUB BAND the Beatles	Parlophone
90	EVERY BREATH YOU TAKE — THE SINGLES the Police	A&M
91	DISCO Pet Shop Boys	Parlophone
92	FORE Huey Lewis And The News	Chrysalis
93	U2 LIVE: UNDER A BLOOD RED SKY U2	Island
94	SENTIMENTALLY YOURS Rose Marie	Telstar
95	QUEEN GREATEST HITS Queen	EMI
96	NOW THATS WHAT I CALL MUSIC 8 Various	EMI/Virgin/Polygram
97	GREATEST HITS OF 1987 Various	Telstar
98	COMMUNARDS the Communards	London
99	NEVER LET ME DOWN David Bowie	EMI America
100	NOW THE CHRISTMAS ALBUM Various	EMI/Virgin

● SINGLES 8, 14, 42 ALBUMS 15





Go BoiL Yer hEad!

■ Dear Mr Dale (**rm** January 16),

I am what you would call 'the youth of today' and do you really think that my mind is being polluted by the likes of Five Star and Cliff Richard? I'm glad you're taking such an interest. Next time you get hit by a wet lettuce leaf, I'll be right over and tend your hideous wounds.

The Krishna and Doris Chain, Hendon

● Personally, my favourite form of GBH, specially reserved for people who are so stupid they think Lesbia is a star sign, is a whopping great steamroller, but each to their own, I suppose.

■ I'm not so sure about **rm** going downhill, it's the readership you ought to start worrying about. The readers' poll was a sad case of self-indictment.

Rick 'the singing tea-boy' Astley as fourth best male artist?! Joe 90 might as well have been there beside him. At least there's less of an attempt to disguise his strings.

And where were the Cure? Did they happen to walk into a blind-spot on the day everyone sent in their entries? As for T'Pau, runners-up in the new act category, they have a sickening case of smugness that makes Education Minister Kenneth Baker look like Mother Theresa. I recommend a couple of hundred gallons of cold water as a remedy, and if it doesn't work completely, at least they won't stink so much.

On the subject of mind-bogglingly crap groups, Simply Red (sixth best group, puh!) ought to have salt sprinkled on them. Maybe they'll shrivel up and leave us alone. Mick Hucknall has as much to do with soul as Swans have to do with the hippy movement.

I'm off to read Twinkle, as I'm running out of bile.

The Phantom Raspberry Blower, Old London Town

● I must agree with your condemnation of the poll, I mean, where was my Auntie Ethel? Her position as the sex queen of the Ripley Knitting Circle wasn't reflected, despite copious amounts of forced entries. I'm disappointed with your puerile and clichéd criticism of Rick, and as for the Cure, well I'm sure if we'd run a

Dinosaurs Of Rock category, they'd have cleaned up. But did you know that there is a pattern for Mick Hucknall's hair in the latest edition of Knitting Weekly?

■ Don't think you can fool me. You do not think that I would believe that a woman would deliberately marry someone with a surname like Baloney, and then Christen their son Tony, do you?

So, I have determined that Tony Baloney is in fact ex-**rm** 'cheeky chappie' journo Jim Reid (see pic, right). And before you come for me with your rolled up CSE woodwork certificate, I'm ready with my rolled up PhD in 11th Century Italian woodwork instruments one, so just try it.

David Bewson, Wrexham

● If anyone can believe that your writing hand is connected to your brain, they'll have no trouble believing that Tony Baloney is my real name. Jim Reid would love to prove that he is not me, but I'd have to take my foot off his head, first.

■ Well! What an unpredictable year it's been. Who would have thought that 1987 would have been the year when the letters page would make a comeback to **rm**? However, the most unpredictable thing must be the appearance of an **rm** crossword. Don't tell me that you can't afford the £5 prize.

You surpass yourself some weeks by actually telling the world, via your contents page, that a crossword is to be found somewhere (so securing my purchase). You can imagine my disappointment in finding that this was merely a play to get us crossword fans to buy your mag!

In future, I would be grateful if you'd print on the cover whether a crossword really is to be found inside. Any future cons like this and you'll be bound to get even more cross words!

Colette Lynch, Merseyside

● Oh oh oh. Not only are you master of those black and white squares, you also seem to be master of the pun. In the meantime, here is a crossword clue that may or may not 'rev' up your minuscule brain: Only opens its mouth to moan or ask for money (7,5). Comprenez?

■ "Possibly the most tedious corpses ever to pollute the top 30." Recognise who you were talking about, bog breath? As usual, pillocks like you treat it as the national sport to knock the Smiths. To put the record straight, there are two reasons why the Smiths are not as popular as other bands with much less talent (eg: U2).

Firstly, whenever they release a new record it is played once on new release spots and then is totally ignored. (Night time Radio 1 is the only station that gives them any amount of air time). So when all the Smiths fans have bought it there's no one else left to buy it 'cause nobody else has heard it, which is probably why the singles always come in at number 13, go up one place, then drop like a stone. Don't you think it's odd that only the megastars manage to come straight in at number 12, 13 etcetera yet are almost guaranteed a top three place? This never happens to the Smiths because DJs are only



● All right Reid, they've got you sussed, you can come out from the letters file now, you cheekie chappie you. But is he really Tony Baloney? Nah! you'll have to keep guessing my friends.

interested in boosting their teenage girl audience.

And secondly, these teenage girls are only interested in getting their knickers wet over Rick Astley, Wet Wet Wet etcetera. They wouldn't know good music if they went to bed with it.

By the way, just to finish off, I'd like to say I think you're the biggest prick that ever walked the earth and with a bit of luck, this time next year you'll be dead.

Andy Moore, Liverpool

● What, like the Smiths you mean?

This is obviously the state of your brain, but only other Smiths fans will think otherwise since a dead brain is the one prerequisite to like them at all. I only have to look around this office at the pillocks who think Mozza is God to see I'm right.

■ Why did you keep taunting me to write to you? Yes, I know why. It's so I keep reading **rm**.

I've worked you out. You look like Rick Astley and listen to such things as 'The Birdie Song'. Poor you! I should feel sorry for you, but I don't feel anything 'cause you didn't reveal all the good points from my letter. In fact, you only printed what suited you. But I expect your brain could not understand a lot of it. Well, it did take you a long while to reply, did you have to spend your pennies on a dictionary? Never mind, perhaps we'll all get an intelligent letters page in future. (We need an intelligent reader first — Tony.)

Oh, by the way, with little mentions on your page to the Mission, I'm getting what I want and that's to see them mentioned a bit more in **rm**. Even if you're slagging them off, they're still getting mentioned and that's something.

Also, what on earth did you go and put a right dickhead on the back of **rm** for? Yes, I mean those complete twats the Sisters Of Mercy. Why, you ask? Because Wayne Hussey isn't with them anymore and since he left the Sisters have got worse and worse.

Anyway, I don't think your letters are nasty, but your replies are soppy and soft, you couldn't make a fingernail tremble. I suggest you resign and go join 'The Flowerpot Men' or 'Magic Roundabout', which is a nice soft job for you. I think you'd look good as Florence. Then I can take over your letters page. Take note Baloney, your

minutes are numbered!

P.S. This is not a threat!!!! Just put my name in big letters on your desk and be off with you.

Dorraine, Lowestoft

● If this rambling, nonsensical drivell you call a letter is the best example of your literary prowess, then my title of the acid agony aunt is hardly under threat. Your wit is about as sharp as John Craven's dress sense. That's what I like about this job. Just when I think I've come across the most cretinous waste of a sperm ever, someone like you pops up and proves me wrong. I did as you asked and wrote your name in big letters. It makes sure I'm never short of a hearty laugh.

■ Well get you dearie! I just had to write to let you know what a sexy beast I think you are. Let's face it, you are butch with a capital B. In fact, after hunky Bruce Willis you are my number one media dreamboat.

The merest mention of your gigantic trouser snake makes my eyes water and my bum twitch like a bitch on heat. And, reading between the lines of your outrageously camp column, I'd guess that you're not adverse to a teensy bit of the old S&M. Am I right? God, I hope so. The thought of you stomping around my small but comfy bedsit dressed top-to-toe in Clone-Zone rubber, hurling abuse from a cloud of talc, really fulfills every fantasy I've had since first seeing Sean Connery's hairy chest.

My friend Jeremy (better known in these parts as Greenhouse Gertie due to his exploits with a cucumber one balmy summer evening) also thinks you are supremely hunky.

So, darling, keep up the good work, you and the Hi-NRG chart are the only reasons for buying your tatty rag. And please, please pretty-poppet, please come to Sheffield soon. You'll find us most accommodating.

Mark (Marcia) Gapplethwaite, Sheffield

● As you well know, I was bitten by a highly radioactive Kate Bush, which pushed my already great sexual prowess beyond all realms of decency. Give me Michael Fish's whip and I'll teach you how it ought to be done. If you stick your tongue out far enough, I'll show you what can be done with a pork pie and a household umbrella. Perversion is my middle name, don't



WAY OUT WEST

Whoops, it's East Anglia University really, where Westworld are supporting their hero, Gary Glitter. Launched last year as a name to watch, are Westworld still alive and kicking, or is the sonic boom over? West side story: **Chris Twomey**. Hot shots: **Jayne Houghton**



"West who?" quizzes the receptionist, a touch of the Basil Fawty in his voice. "Would that be Mr or Mrs?" Oh God, never mind. He'll probably call the police if I tell him there should also be a Mr Glitter in the party.

Eventually the mistake is rectified and I find Westworld, relaxed and quietly confident about the way their first proper live dates, touring the country with Gary Glitter, are going. Derwood and Nick are enthusing about their solo London Astoria gig a couple of nights earlier.

Nick: "Headlining was a really big kick for us. It was packed out. Everyone had fun and we did what we said we were going to do. It was just so satisfying. We were walking around afterwards verbally patting each other on the back."

Elizabeth enters the hotel snack bar a moment or two later, one of the most aesthetically pleasing madonnas to have come out of the rock 'n' roll circus in a long time. She's not too coy to play up to it. As she sits down I catch a glimpse of her lurid Disney character wrist watch. Ha! And only minutes earlier, Nick had been busily denying that people still associate the band with their much-touted cartoon imagery.

Westworld and Gary Glitter — now there's an unlikely marriage. They of the nouveau-electro-therapy, he of the streamlined frame and hits so old that even my dad can remember some of them. Don't Westworld feel like the underdogs?

"I don't think of it as 'We're the support band and he's headlining,'" says Derwood, defensively. "As far as I'm concerned we're just on first. A lot of people are coming to see us in our own right. We're learning a lot off the bloke from the way he does things. We really like his show and his music, he's a real showman. My first record was a Gary Glitter single."

Elizabeth: "It's good music to party to. It's so corny that it's brilliant. Our stuff's the same really."

Already with just one album behind them, they're being accused of a limited musical horizon.

"I can't understand that at all," Derwood continues. "To me, the best compliment anyone can pay a band is when they hear something on the radio for the first time and say 'Oh, that's so and so'. It proves that they've got a distinctive sound and they're not copying anyone. That's what we're striving for."

Nevertheless, they've been written off by some journalists as one hit wonders. Derwood gives my negative suppositions a well-earned kicking.

"There's a general attitude with the British, they don't like success. People scratch Rolls Royces over here. In America they look at them and say 'I want one of those'. Journalists are just as guilty. Before 'Sonic Boom Boy' came out we read an article saying we were going to be a one-hit wonder. That sort of thing forms attitudes in people's minds, especially with us being associated with the Sputniks. In some ways people thought, and maybe hoped, that the same thing would happen to us. But luckily 'Silvermac' did a lot of good for us."

Elizabeth: "Every record we've had has gone either top 40 or 50, so there's still a lot of people out there."

Nick: "Clever people know we're going to stick around because we've got good songs."

It's five o'clock on this dismal winter's evening and time to head off for

a soundcheck. On the way to the venue, the band's mini-bus stops at an off-licence which probably goes some way towards explaining Nick's generous figure.

The University of East Anglia is one of those Sixties monstrosities that a modern architect would be castrated for devising; a sprawl of grey concrete edifices that could feasibly fuel a national suicide epidemic. Westworld may not feel like the underdogs, but their dressing room is housed in a block of lecture rooms somewhere well away from 'the Leader', with whom they have minimal contact.

It's eight o'clock and time to go on stage. They're led unceremoniously along corridors, down through the central hall, past bemused onlookers to the backstage door. "Passes please," demands a security officer. "We're one of the bands playing here tonight," Derwood explains. "Oh... all right."

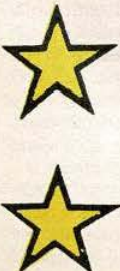
Elizabeth emerges onstage looking even more tempting than usual, wearing a denim mini-skirt that barely reaches the tops of her thighs. I thought the so-called sexual revolution frowned on this kind of brazen enticement? (*Let's not be silly now Chris, my boy — Dep Ed.*) The blokes at the front certainly don't. Their eyes are everywhere but where they should be.

Westworld storm through a set of a mere nine songs, purposefully linked together. It sounded almost good enough to have been played by backing tapes. Maybe this is the future of rock 'n' roll after all — computerised digital doo-dah with a certain rockist humanity attached. Perhaps, though, 40 minutes was long enough, if only because they were playing to a crowd that was predominantly begging for a re-run of Seventies hits.

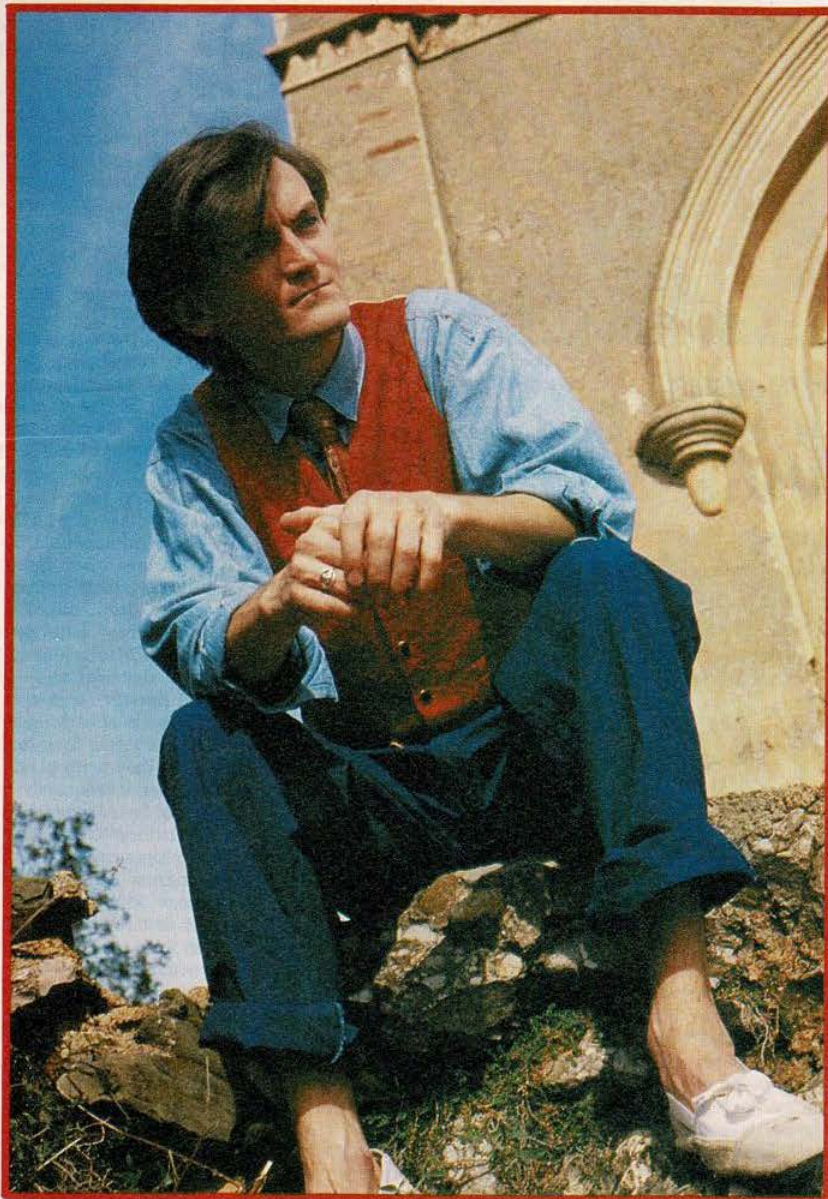
Afterwards in the dressing room I corner Derwood and ask him how this experience compared with his days on stage with Generation X. I tell him that I first saw him live 10 years ago when they played an obscure club in Plymouth. I'd been the proud possessor of their debut album ever since.

"I think one day people will look back and appreciate Gen X fully for what they were," he says, evidently flattered by the reference. "More came out of that band than perhaps anything before or since."

I daren't tell him that I finally sold my copy for 20 quid a few weeks ago.



the return of the **NATIVE**



From teenage kicks in Derry to sweltering LA nights. . . **Feargal Sharkey** interviewed by **Ian Dickson**

Sitting opposite the svelte figure of Feargal Sharkey, it's hard to imagine how the Undertones got their career so right while getting their clothes so horribly wrong.

The green parkas and DMs of their Derry street chic seem a million miles away from this fashion victim draped over the Virgin press office sofa in a grand sweeping posture, preparing to sell the merits of his first single in two years. Even Feargal's finely-chiselled features, perched beneath his rakish long hair, have been deemed hip due to fashion's rather fortunate predilection for the unusual. Feargal Sharkey is a fully-fledged pop star.

But how does he reconcile his present material comforts with his make-do and hand-me-down upbringing in Ulster?

"It's taught me to be grateful and to respect money," reflects Feargal, with a caution gained from seeing one too many 'comebacks' fail. "Occasionally I get pangs of guilt, rightly or wrongly, but I do see things and think, 'No I won't buy it, it's too frivolous'.

The more I travel the world, the more I see people abusing money; spending for the sake of it. Their whole goddam lives are based on possessions. I finally realised that there's more to life than gold Rolex watches."

But Feargal's appearance is not the only aspect of his personality to have been sharpened since his split with the Undertones; his last album, produced by the Eurythmics' Dave Stewart, was a testament to slick production and contained pop songs of epic proportions. Feargal refers to his first solo album as the "Big obnoxious one!" Why?

"Well you have to have some goal when you're making an album," laughs Feargal. "I knew an awful lot of people would want me to re-make 'Teenage Kicks' or rehash the first Undertones album. But what I said to them was, 'Go and listen to the last two Undertones LPs!' They didn't sound anything like that. That attitude led to a lot of disenchantment within the band. By that time we were all trying to do something different and people still wanted us to wear purple jackets and sing 'My Perfect Cousin'. But by then we had got married or had kids or got mortgages or whatever. It would have been hypocritical. I was 24, I couldn't pretend to be 16. I wanted to be honest with myself."

"I couldn't understand how Bono, sitting in his comfy house in Dublin, could pass comment on what was going on in my mind and in the minds of the other 25,000 people on the march that day British troops opened fire on us"

The Undertones were such a well-respected and well-loved group that it was perhaps inevitable that people would scoff at any attempts to create a new career out of the ashes. That Petrol Emotion have received masses of critical acclaim, having edged gently away from the tremendously popular traditional format of the Undertones, towards their newly found experimental pop thrill.

Feargal, though, went off to the States and discovered the pleasures of working with top-notch session men. This was a necessary luxury for a man who could not play any instrument and had never written a tune in his life. Unfortunately, the glossy sounds with which he eventually emerged got up the nose of many a hardened Undertones buff and he found himself 'leading with his chin' when he sat opposite critics from the music business's more serious 'inkies'. He won fame and success. But credibility? Nah!

The new single, 'More Love', is spiced with some high-class session guitar picking from a certain Keith Richards. The ageing Stone just happened to be working in the next studio to Feargal in LA and whether he just popped in for a smoke or a jamming session is unknown. But that kind of laid-back muso intercourse is a world apart from starting up a band in the Ulster of 1977. Is it easy to get complacent?

"I've always been aware of the danger," admits Feargal. "Even way back when I was in the Undertones when I reached a stage where I could buy my own house and could afford a comfortable lifestyle, it

always worried me that I might end up writing songs about the swimming pool being a little too tepid today. I still like to keep a perspective on things. I think about my mates back in Ireland who left school 10 years ago and still don't have a job. That's pretty stinky!"

Is it hard to be creative in LA? Does the amount of wealth and trashy culture make it difficult to separate the wheat from the chaff when searching for song-writing material?

"No!" says Feargal. "I've always credited myself on having a pretty reliable bullshit meter. I don't tolerate fools gladly."

The vaguest hint of a snobbish tone to the question has fired Feargal into defending the city that has taken him to its heart.

"People in England have a real problem with Americans," he states a little sharply. "I got to thinking about it and the only reason I could come up with was that they speak English too. That's the main problem; we put up with the eccentricities of the French, the Spanish and the Italians because we don't understand their language. With Americans, we can speak their language and converse with them and we forget that it is a completely different country with a different culture. It's a different way of life."

But one which he enjoys living?

"The sort of lifestyle that's on offer is phenomenal..." He stops. He gazes out of the window into the cold London morning and, after studying the pale face of his interrogator, he chooses his punch line with cruel pertinence.

"Two and a half weeks ago, I was on a Californian beach," he grins. "The temperature was in the high 70s."

Bastard!

"There's an awful lot of freedom out there," he continues. "As a hobby I'm really into radios and stuff, you know, police radios. In America I can go and buy the radio enthusiast's equivalent of the telephone directory. I can look up my local police station and all the radio frequencies that they operate on and for what purposes they use them. Then I can tune my radio into that. I can have fun listening to the SWAT (Secret Weapons And Tactics) teams in action."

"But in England, it's become so oppressive at the moment that to even contemplate doing that would be illegal. That's why I find it a little dangerous when people start making sweeping generalisations about a place."

As a quick-witted Irishman, doesn't Feargal find the American's lack of self-mockery a little frustrating? Do they understand his caustic sense of humour?

"Well no, I suppose they don't," says Feargal, smiling. "It's like when 'Spitting Image' was shown on American TV. They couldn't understand it at all. It was, 'Why are you making fun of these people?' I thought that was more humorous in itself, the fact that they couldn't grasp that the majority of politicians are prats."

On his forthcoming album, 'Wish', Feargal breaks the habit of a lifetime by writing a song which is overtly about the troubles in Northern Ireland. He has named his song 'Blue Days'.

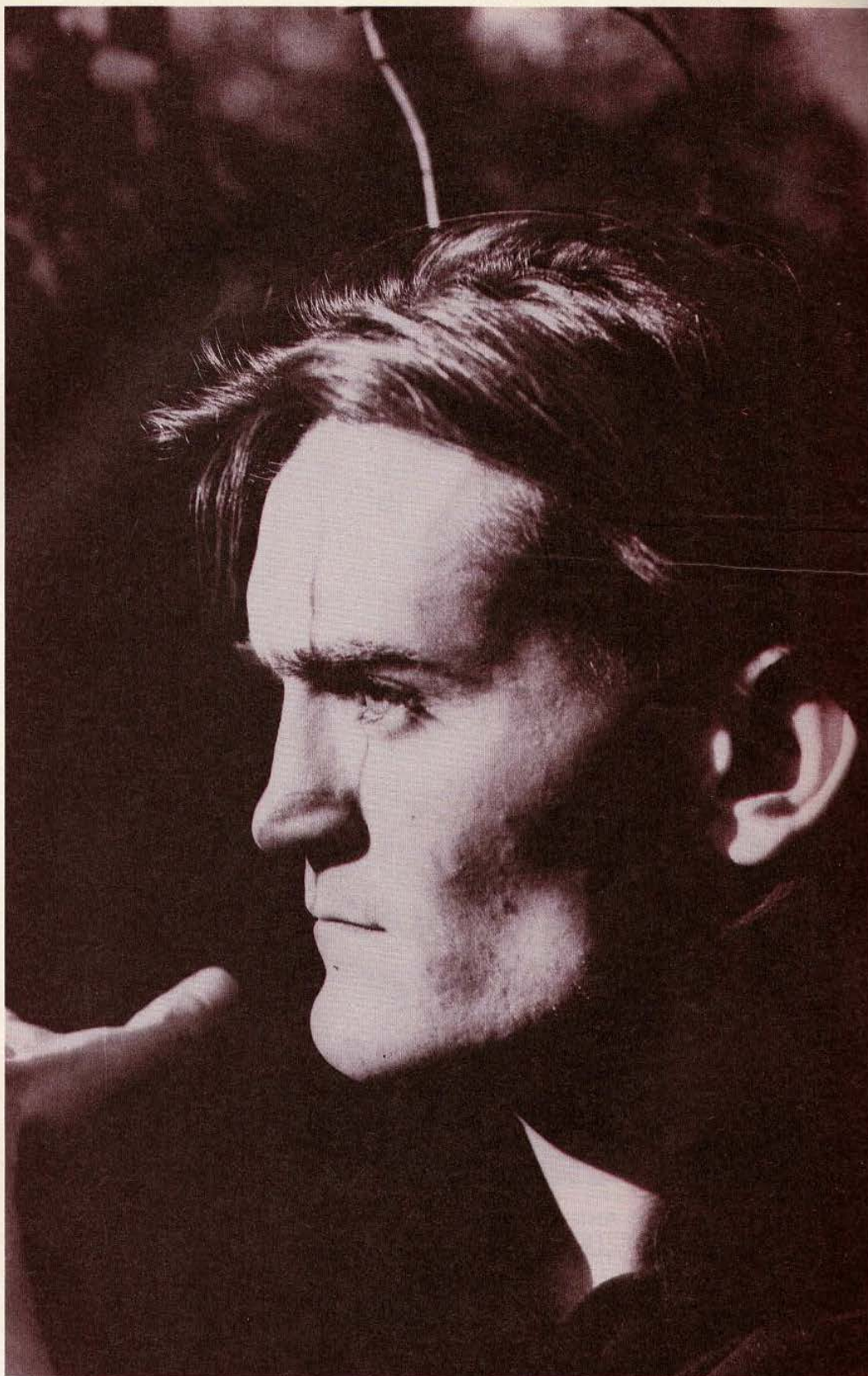
"I got it from the Rev Ian Paisley who said, 'We will not forsake the blue skies of Ulster for the grey skies of an Irish republic.' I wrote the song because I believe that at the end of the day, despite sectarian differences, nobody is happy with what's going on in Ireland."

Was it a difficult song to write? Too personal a subject perhaps?

"It's difficult to say something coherent and constructive in a 1000 page book," says Feargal, "never mind trying to do it in the space of the average pop song, which is what? Fifty — 100 words? That's a fairly outrageous synopsis to attempt; to try to compress 400 years of history into three and a half verses and a chorus."

So what does Feargal think of U2's 'Sunday Bloody Sunday'?

"Well, when they wrote the song it really pissed me off," he remembers. "I was there at the time and I couldn't understand how Bono, sitting in his comfy house in Dublin, could pass comment on what was going on in my mind and in the minds of the other



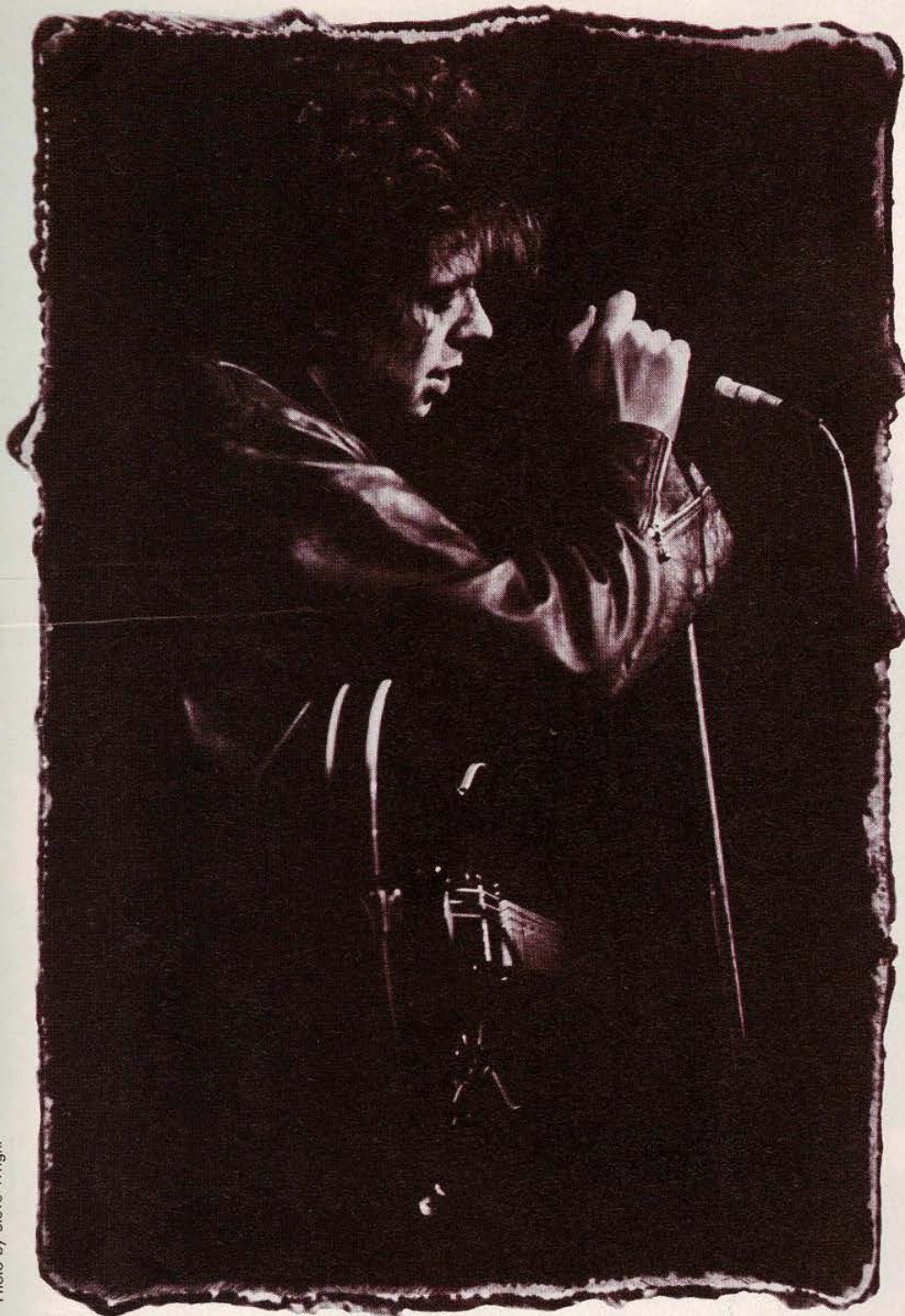
25,000 people on the march that day when British troops opened fire on us.

"I always find it extremely arrogant for people who've never lived there and never really experienced it to start writing songs about it. It's like me trying to tell a kid on a Liverpool slum to stop doing heroin when I don't really understand the level of depression in his life that might drive him to seek escapism in a 20 minute high."

Feargal Sharkey may be a pop star. He certainly

knows the right clothes to 'throw on' in the morning. Living in LA as he does, he may even be a jetsetter. But growing up in Derry is an experience which cannot be smothered by wealth and comfort. He is still driven on by the inherent contradiction of upbringing versus ambition. He may have lost some of his teenage kicks along the way but he's over that now.

The snotty-nosed boy with a pinched face and a parka jacket is now a professional determined to grow old with as much grace and wisdom as he can cram into the pockets of his slick designer suits.



▲ ECHO AND THE BUNNYMEN, FREE TRADE HALL, MANCHESTER

If Echo And The Bunnymen ever split up for good, Ian McCulloch should be certain of work as a stand-up comedian.

Tonight his target is Manchester's footballing prowess and he pokes fun at the crowd before, during and after virtually every number. And with his team so far ahead at the top of the First Division, he can afford to joke, certain of his position. Less certain, however, is his claim to any title at the top of the music league.

Although the Bunnymen have never done anything nauseatingly bad in their career, the run through of golden greats never really brought the crowd to its feet. 'Heaven Up Here' and 'The Back Of Love' were only faithful reproductions of the songs which captured the hearts and minds of thousands of fans — and spawned hundreds of imitators.

The better numbers though, were the ones where Mac reached for his acoustic, like 'Seven Seas', 'The Cutter' and 'Killing Moon', with Will Sergeant's blatantly Sixties guitars adding a touch of Oriental spice and Spanish flamenco here and there. But, as the Bunnymen trot them out, it becomes like watching re-runs of classic cup finals — you know when the goals are coming — and after a while that can get a little boring.

Vince Hurst

■ THE MOMENT, THE CRICKETERS, LONDON

1987 has already been indelibly marked in the minds of many as the year of the cover version and the reissue. Some say that it's the recycling and repackaging of a musical genre that has run out of ideas, others are already predicting the end of the road for pop as we've known it for the past 30 years. But while there are bands like the Moment to deliver a short, sharp kick in the teeth there's still hope for us in '88.

The Moment hit the stage with a cranked up power-chord pop that grabs you by the throat and drags you screaming from the bar. Their set relentlessly drives on, taking inspiration from any band not ashamed to leave the stage sweating with the excitement of having given their all. A razor sharp guitar mows down the excesses of stadium rock, while the brass blows away the despondent anorak-clad shambling of recent indie trends. The Moment harness the passion of Otis Redding to the spirit of the Clash — and my God, it's good to see that kind of spirit back on the live circuit.

With a raw aggression and an impressive catalogue of songs, the Moment stand head and shoulders above the majority of the great unsigned. But for how long they will remain unsigned is anyone's guess.

Chris Hunt



■ JAZZ BUTCHER, DINGWALLS, LONDON

When the Jazz Butcher struck up, my expectant goose-bumps soon disappeared, to be swiftly followed by an attack of complete apathy as their music did little to ignite a damp Dingwalls. The Jazz Butcher has been around long enough to learn the ropes when it comes to doing an exciting gig, yet unfortunately, even though propped up by a receptive audience, the set ended up as simply background music to drink to.

From the outset, their static behaviour left me cold, and though greatly impressed by their vinyl outpourings (especially the new LP 'Fishcoteque'), I felt totally indifferent to the limp sounds wafting over my head.

The reason that the Jazz Butcher are still playing such venues is that they simply lack the power to captivate an audience with their type of soulful, guitar-based indie pop. I left with the overall impression of a wasted evening; one which would have been better spent curled up on the sofa, wine in hand, with a pile of Jazz Butcher albums next to the hi fi.

Chris Histed

■ VIEW FROM THE HILL, HAMMERSMITH ODEON, LONDON

View From The Hill must be the sure cure for all migraine sufferers: soothing, relaxing, unwinding. They specialise in beautifully languid after-hours songs, the type you want to hear at four in the morning or on a rainy Sunday afternoon, all skilfully paced and perfectly sung.

Obviously a mature band with few pretences, their approach on stage is humble and down-to-earth. Their songs are sincere and authentic, not to mention ideologically sound. Angela Wynters has a voice like silk and hearing her sing 'Everytime I Hear Your Name' (the B-side of both their singles) is certainly something to treasure — simplicity was never more attractive.

But lack of versatility is their downfall. After seven numbers, all of them laid-back and mellow, it's a hard not to slip into the land of nod, despite their flawless performance. The audience, eagerly awaiting headliner Suzanne Vega, are perhaps too 'folky' to appreciate the slow, soulful, sinuous ballads and, to many of them, View From The Hill are obviously little more than 'pleasant background music verging on the soporific.

Beatrice Venturini

■ THE RHYTHM SISTERS, THE LEADMILL, SHEFFIELD

The Rhythm Sisters' closest cousins must, of course, be the Proclaimers but, unlike the dour Reid twins, Mandi and Debi Laek didn't pop out of a bespectacled test tube. With their matching white vests and 50Is, these blonde twin Sisters glow with real human warmth and positive sexuality and are obviously women in control of their own destiny.

On the recent 'Road To Roundhay Pier' LP, songs like 'Spit In A Bucket' tended to drift aimlessly. Live, their focus is sharper and the vocal volume demands immediate attention. When Debi shouts "spit!", everyone listens. Her charisma is undeniable.

'American Boys' goes straight for the throat of US culture, but the country riffs and the Nashville roses on the Sisters' vests are straight out of a Levi's advert. Mandi and Debi are fascinated by the downhome sound of country and western though they've been raised on pure Marc Bolan. This combination of styles seems to suit them fine.

Right now the Rhythm Sisters have two glaring defects. Firstly their set is just too long; the songs aren't catchy or gripping enough to hold most people's attention for more than half an hour. And secondly, the dull and out-dated folksy guitar soundtrack should be consigned to the trash-can immediately — it's as wet and weedy as the Sisters are solid. But these are early days, and given time to develop the Rhythm Sisters could still charm us. Their story is only just beginning.

Matthew Collin

■ BIFF BANG POW/BLOW UP, THE FALCON, LONDON

One fine day will come when pokey young men who reach the age of consent will no longer immediately sprout long, thick fringes to cover their fraught faces as they huddle over outsized guitars, unwittingly and indifferently belting out old Velvet's tunes.

Until that happy day, luckily for them, Creation records will act as a sort of interim youth club. Here they can relax, 'hang out', 'get on the scene', make exasperating records, and do it all in an atmosphere of mutual discouragement and precious teenage depression.

Maybe they might also get to play the Backdoor To Babylon club at Camden's Falcon pub... like Blow Up perhaps: all properly primally screaming guitars (minus the tortuous psychedelia) and lots of doggedly sensible chord changes and thumpy drums which are almost standard issue by now.

Or maybe they'll be more like Biff Bang Pow, masters at producing indie wallpaper music of such an indifferent hue that only the most terminally barfed out would seriously consider papering over the cracks in their brains with it. 'Love's Going Out Of Fashion' spoke up for itself briefly, but the rest was a dull mumble which became increasingly difficult to be bothered with.

Two prime examples of the static state of contemporary underground pop. The sooner they get out of the youth club and down to the disco the better.

Pete Paisley



Photo by Peter Ouvry

■ THE FABULOUS THUNDERBIRDS, TOWN AND COUNTRY CLUB, LONDON

There's no place like home. And the Fabulous Thunderbirds can make any concert venue home even when they're thousands of miles from their native Austin, Texas, because believe me, this band is a live animal.

The mood for some stirring blues 'n' roll was set perfectly by their label (and soul) mates Omar And The Howlers, whose extremely worthy LP 'Hard Times In The Land Of Plenty' finally emerged here just before Christmas. Then the T-Birds blew on and slid into the groove immediately with 'It Comes To Me Naturally' and the title song from the current LP, 'Hot Number'.

Frills are few in a Thunderbirds gig, but you just don't need them because the music itself and the love and energy it's played with are so unavoidably good-time you've got all the gimmicks you need. Their old favourite 'She's Tuff' — not to be confused with the equally house-warming 'Tuff Enuff' breakthrough US hit — did feature the odd flying drumstick, though, and the wicked bar-room laugh of lead singer Jimmie Vaughan.

The point about the Thunderbirds is that they sounded this good, and delivered as fine a show, years before that single made them a supposedly "important" band, and they will years after their (probably brief) spell under the really bright lights is over. Like most good rock 'n' roll and blues, it sounds better amid the sweat and smoke, whether it's the kick-ass of 'Wrap It Up' or the boozy sway of 'Easy Baby'. I'll take it, but don't wrap it up, I'll eat it here.

Paul Sexton

■ HERESY, THE GARAGE, NOTTINGHAM

Forget media toys like the Stupids and Suicidal Tendencies; put those plastic punk puppets back in their boxes because it's time to thrill to the sound of Heresy, Britain's grooviest hardcore band.

Let's get serious: hardcore turns people off because it's male, mindless and smells of stale sweat, but Heresy are fab because they draw fresh perspiration and keep the mind in overdrive and, unlike most punky thrash-babies, don't look like Reject Shop hippies.

From 'Consume' to 'Face Up To It' and 'Too Close To Home', the songs run into each other with breathtaking verve. Heresy's chaos is under strict control. The tempo changes from loose, jagged r'n'b to an ultrasonic jumble and back again in a matter of seconds, with the drums cutting a surprisingly funky groove. 'Sick Of Stupidity', from their often-repeated John Peel session, was tonight's highlight, with bass player Kalv Piper's mass of black locks establishing him as the sexiest man in hardcore. If Heresy would just lighten up and flirt a bit they'd be perfect.

Call me a gutterbrain, a pervert or a lowdown dirty drunk if you must, but I loved it. Heresy have the songs, the timing and the essential sex to succeed. And they're for real!

Matthew Collin

▲ THE dB's, HARLESDEN MEAN FIDDLER, LONDON

As we Brits re-aquaint ourselves with American guitar-based pop, renewing our faith in this previously latent art form, save a thought for the dB's. Back in '83/'84 they had the carpet whipped from beneath them by the likes of REM who took (or extended) the dB's pioneering stance, added a touch of art deco, and sold the whole package more effectively. Sadly that is how the dB's are now referred to — the REM that never quite were. One group reaches Britain after a lengthy absence and plays to a packed Hammersmith Odeon, the other to a three-quarters full Mean Fiddler.

"We've got a bit of catching up to do," admits lead singer Peter Holsapple (on appearances the product of an illicit relationship between John Denver and Joey Ramone). And on the face of it there's no reason why they can't do it. Holsapple may not be quite the songwriter that the departed Chris Stamey was, but then he was an exceptionally hard act to follow. What he does have though, is the endearing ability to laugh at himself through others. Songs like 'Travelogue' and the next single, 'Working For Somebody Else', lampoon everyone from John Cougar Mellencamp to the Cars.

Destined to restricted cult status they may be, but if the dB's don't progress much further at least they'll have had fun trying.

Chris Twomey



Photo by Parker

▲ DEPECHE MODE, WEMBLEY ARENA, LONDON

Wembley 1988 — practically two years since Depeche Mode's last gigs here, and what do we find? Basically, no radical surprises or shock tactics, just good old-fashioned entertainment.

With a stage set resembling a cross between a scene from 'Metropolis' and a Nuremberg rally — all fake plinths and platforms with coloured flags hanging coyly down from the lighting gantry — you're left to wonder if the band really are taking the piss out of their Germanic fetishes. Against all odds, there's something terribly charming about Depeche Mode's penchant for dubious visual imagery, equally dubious leatheriness and a set of songs ostensibly about sex in all its glorious permutations.

Their flirtation with life's seamier side has all the shock value of a five-year-old doing Elvis impersonations in front of a mirror. The opening strains of 'Behind The Wheel' waft out from under what one can only describe as Mrs Jumbo's old black net curtains. The lads are hidden from view as the dry ice belches out, only to be revealed when the funeral net shudders sharply heavenwards in a gesture that verges on the camp.

Now here's the crux. Depeche Mode are awfully and unintentionally hysterical. From Dave's manic pelvic thrusting and bum-wriggling; to Martin's fetching leather joddies, motorcycle boots and black bondage harness which all make him look like Hooky's little brother; to Fletch's curious knee-jerks and arm-wagging mid-song, Dep Mode are even funnier than Spinal Tap in their New Romantic period and it's all totally unselfconscious to boot.

"How Ya Doin' London?" bawls Dave in a newly-found transatlantic stage voice. It's left largely to him to fill the yawning gap between the audience and the lofty keyboard pulpits of the other three. He whirlbirds on the spot, does that funny little knee tremble during the final encore, 'Master And Servant', and generally makes you feel whacked out on his behalf. Running manically from one end of the stage to the other, he's front man, chorus line and erotic dance troupe all rolled into one.

Material is largely taken from the excellent 'Music For The Masses' album with a few mid-period goodies chucked in and beefed up for the occasion. 'Black Celebration' conquers, 'People Are People' amuses, 'A Question Of Time' limps a bit, then Martin trundles down the ramp to a massive roar from the crowd and takes centre stage to warble 'A Question Of Lust'. Martin is so cute he should be marketed as a cuddly toy; what's more, his voice and song-writing ability improve with age.

Although at times the sheer magnitude of the task of filling such a huge venue with a largely immobile show gets too much, leaving the proceedings to sag like a soggy sock once or twice, by and large Dep Mode have matured immeasurably into a fine but still criminally underrated all-round group. My feet barely stopped moving for more than half a second all evening and the grin on my face will have to be surgically removed...

Nancy Culp

THE GOSSIP COLUMN

L I P

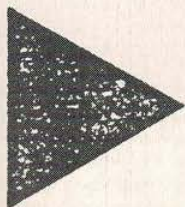
by Nancy
Colp



Photo by David Koppel

■ In the recent kerfuffle, I nearly forgot about this little charmer ... Pictured backstage at a marathon charity event for the very worthy Terence Higgins Trust are our **Fred** and sundry mates. It was a rare solo appearance by Mr M, who came out of his mothballs and sumptuous Kensington Palace for the night in order to trill 'O Come All Ye Faithful' (yes, really!) along with **Madeline Bell**, actor **Peter Straker** (right) and a host of others.

Maddie, it would seem, can hardly contain herself at being in the presence of the megastar on the left. And the least said about his vanishing jawline, and he's alias one-time hearthrob **Nicholas 'Hazell' Ball**, the better. No wonder Pamela Stephenson went off with Billy Connolly!



Welcome once again to another fun-filled orgy of tittle tattle and tale tales ... or is it? Dearie me, I think it must be the weather, either that or everyone is far too fat after the festive indulgences to show their faces out of doors. Will someone, somewhere please tell me where all the pop stars are hiding these days!!! I mean to say, even when I hosted the Limelight Liggers Awards last week (see above right) there weren't even enough celebs around to fill a phone booth ... Maybe 1988 is going to be a year of everyone staying in and behaving themselves, in which case, I'm out of a job!

But let me see, just what can I rustle up for you this week? There haven't even been any **Mandy Smith** sightings on my travels, and let me tell you that it's a red letter day indeed when that happens.

So, the poor, weedy **Housemartins** have split up, have they? Well, I'm simply crying into my shandy (I don't think). Never mind, I'm sure the individual members will come up with something simply headache-inducing in its stead. It's odds on that **Norman Housemartin** will bring out an acid house hilly billy rap record as his first shot at chart

domination!

While we're on the subject of odd records, I don't know if any of you lot remember last year's **Bobby's Boys** record which was a sort of **Robert De Niro** cut-up type number? Well, the chap responsible for that one has come up with the totally silly-sounding idea of an Archers hip hop disc! No, I kid you not, 'tis the same Archers wot you can hear any day of the week on Radio 4! I'm told that this precious artifact will be out around early March time. Now, if they'd have said it was out in April, I really would have thought it was a total wind up!

Did you all see the new Sunday lunchtime prog, 'APB' then? Were **Wet Wet Wet** truly emetic or what? That gripe aside, it looks as if it could develop into a mighty interesting lunchtime diversion, that is, if they don't have too much of that sort of drivel on.

Is it true that **ABC** are writing material for **Jody Watley**? In any case, the dynamic duo are currently ensconced in their studio writing their next single. You'll all be glad to hear that **Martin Fry** has now completely recovered from his bout of gammy legdom and is practising high jumps over the tops of double decker buses in his spare time.

Ah! Now here's a cute little fact for you, did you know that **Mark Price**, drummer in the cute and winsome **All About Eve**, used to be the little lad in the Hovis adverts? You know, the ad that showed the cold and cobbled northern streets, big clogs and brass bands? Maybe he and **Patsy Kensit** should get together some time and compare notes.

Poor **Brix E** (who is no longer a platinum blonde but a rich and ravishing shade of strawberry these days) had a rotten start to this year. She went home to America for Christmas to see her folks and while she was there, she borrowed her grandmother's car to trip around in. Less than one block away from her house, someone went smashing into the side of Brix, writing off the car and shaking both her and **Mark** up. The very same day, the pair of them hired another car in its stead and were sitting at a junction when someone else went smack into the rear end. Luckily no one was hurt, but poor Brix won't be driving again in a hurry. She said it was the worst day of her life and I'm not at all surprised! However, the trip wasn't all bad. She tells me that one night she went out to visit **Jack Nicholson's** club out in LA and in the space of five minutes bumped into **Billy Idol** (looking rather fat and silly in his leathers with a beret plonked on his barnet), brat-packer **Rob Lowe** (who, Brix tells me, is mega hunksville) and **Sean Penn**! All in one room, can you imagine? Mind you, I'd've been even more

jealous had **Christopher Lambert** and **Mickey Rourke** been there too! And we have news hot from the States that the rumours abounding concerning the state of **Madonna's** marriage seem to be all completely false, too.

Top London indie venue the **Timebox** may be no more, but in its scuzzy, Godforsaken place, **Jon Beast** has, in his infinite wisdom, got out the paintbrush to bring you **Hype**! We're promised much of the same that made the old Timebox such a hole to remember, but with better decor. Hype opened up last Friday and boasts such extras as a video screen and lots of lovely new mirror tiles in the front hall. Texas Homecare are reputedly cleaned out of the things!

Hold on to your hollyhocks! This sounds like another impossible, unbelievable **Mission** story! Hot on the heels of the 'We are giving up the demon drink' pledge (which lasted all of 15 minutes) the latest New Year's resolution meant to be broken is that the chaps are giving up wearing make-up! **ARRGH!** Heaven forbid! If this is true, I sincerely hope that they'll be wearing paper bags on their heads for the next set of photos! Not only will their faces be innocent of Max Factor, but I hear that the royal order of the chop has gone round. Yup, drummer **Mick** has had it off! His hair, that is, you scummy-minded lot! It seems that it was getting a trifle long and was in severe danger of tangling up in the back wheel of his Harley. Mick, you see, has no wish to end up like **Isadora Duncan** ... Anyway, this story sounds totally preposterous so I'll believe it when I see it.

Another lot due for the chop (in the hair department, that is) are the **Gaye Bykers**, who were rather bemused to find themselves running into yet more boover over their moniker. As you all know, they have a rather racey video about to come out entitled 'Drill Your Own Hole', and it would seem that videos are subject to the same board of censors as feature films and the Chief Censor has decreed that the 'On Acid' bit of 'Gaye Bykers' is not the sort of thing you can have emblazoned on the front of a video jacket. As a result, the little flick is being sold with just Gaye Bykers written on the box. Really, all this censorship is getting a bit out of hand, everyone knows that the acid refers to the sulphuric kind, don't they?

He's been at it again! Previously the world's biggest misery on two sideburns, **Kevin Rowland**, is fast taking up from where **Pete Dinklage** left off! Is this an early entry in Ligger Of The Year 1988 stakes, we ask ourselves? Could be, especially as he's been seen out nearly every other night since well before Christmas.

The twin Quasimodos of the pop world, the **Proclaimers**, are about to launch themselves into the tour that got postponed before Christmas due to throat trouble and are taking with them a support group called the **Critter Hill Varmints**. So what? You may say. Well, the interesting thing here is that they got on the tour the same way that the Proclaimers originally got their big break with the Housemartins. And what's more, it was the same Inverness fan who was responsible. He was the one who had the nerve to send a tape of the Proclaimers to the Housemartins, and now he's done the same thing with a tape of the Critters. Give that man a job in an A&R department, I say!



■ Yes, I thought it was about time that we had the return of the Nancy pic ...! Last week I had the drunken pleasure to host the Limelight Second Liggers Choice Awards. So, of course, I got out me best frock (the one acquired following the parting of big doshes from Dave Vanian's wife's shop), had a quick face lift and got out there under the spotlights to insult all and sundry.

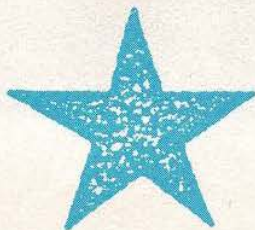
Accompanying me on my journey into the unknown were a select panel of even bigger liggers than myself — **Paul Thompson** of 'Night Network', **Sebastian Scott** from 'Network 7' and 'The 6 O'clock Show', **Mark Rogers** of **Hollywood Beyond** (who, I'm afraid, I've been hideously rude about in the past, grovel, grovel) and **Spencer Bright** from the London Evening Standard. Maitre d **Neil Hamilton** helped the valiant winners onstage and stopped me from wobbling off my heels.

A jolly fun evening was had by all ... well, all those who hadn't won awards. **Craig Charles** bore out my rudery very well to pick up two awards for 'I'm On The Guest List' and 'I've Spilled More Than You've Drunk'. **Chrissey Isley** bottled out of picking up her award for quaffing more champers than anyone else in the place. (And for getting a chap to buy it all for her.) For some unknown reason, half the nominees didn't turn up, which is probably why we all got desperate and gave **Steve Strange** an award. Highlight of the evening was **Emma 'Wild Child' Ridley** taking to the stage to get her 'Don't You Know Who I Am' award to a barrage of wolf-whistles and "get yer tits out". Nice to see that the Limelight is attracting such an intelligent class of customer.

The final award went to the Limelight's manager, **Don McKay**, who surpassed allcomers by managing to blag himself a trip to Rio for the Tina Turner end of tour party ... a feat which left the journalistic contingent in the audience breathless with envy ... All I can say is make sure you tell all when you get back Don, or I'm printing those pictures!

The second most unbelievable story of the week concerns **Greedy Smith** from that where-are-they-now-what-happened-to-them-Australian bunch **Mental As Anything**. He has apparently been offered an incredible £25,000 for a cameo appearance in one of my favourite soaps, 'Neighbours'. Greedy's part is a very artistically stretching role as a 'hunky dude'. Erhem, I think they may well have trouble with the Trades Descriptions Act there ...

Right, time to go and have another huge lump of white Toblerone. Until next week then ...



BREATHE



HANDS TO HEAVEN

FOUR TRACK CASSETTE SINGLE



SRNC 68

THUNDER IN YOUR HEART

Ex-punk guitar hero **Johnny Thunders** had a hard time coming to terms with life after the New York Dolls, but now he's back — clean and keen — to show the world what it's been missing all these years. Story: **Pete Paisley** Photos: **Joe Shutter**

No man is an island, but for a third of his life, lost legend Johnny Thunders was living in exile on a Chinese rock all of his own. Strung out on heroin for 10 years after his first wife and three sons walked out on him, the man's bottle, talent and records all but dried up. The only sign of life was the all too frequent release of some bum sub-bootleg LP made up of occasional brilliant live moments but, more often, wretched glimpses into the miserable state of someone who was very ill indeed.

For the past four years Johnny Thunders has been lying low and detoxifying in Stockholm and working in fits and starts on his new 'Copycat' album due out early next year. Made up of Sixties covers he got to know through his older sister's record collection (such as Dion's 'Born To Cry') it's the best collection he's put together since his 'LAMF' set with the Heartbreakers in the mid-Seventies.

After seeing the Ventures at 12 he grew up looking like a male version of the Shangri-La's and the Ronettes, and playing like them. At 15 he formed the influential New York Dolls and developed a guitar style and look which just about defines all glam rock as it exists today. From 1976 Thunders all but wet-nursed punk into existence with timeless singles like 'Born To Lose' and 'Chinese Rocks', but from there on in he shot up — and dived down — into a state of permanent collapse.

"I remember everything, unfortunately," he says in a polite voice a world away from the street-swagger he affects onstage. "I don't suffer anymore, it's a long time since I was into that lifestyle. It's a sickness like any other disease and you just gotta get outta the environment."

Thunders also appears in a couple of movies scheduled for release later this year, most notably improvising the part of Christ in Lech Kowalski's film 'The Stations Of The Cross'.

"I went to Catholic school for one year," remembers Thunders. "They were horrible to me, caught me drawing dirty pictures when I was six and made me go and pray with the nuns in the chapel. First official punishment I ever had ... and the last."

"I'm starting to write an opera about the holocaust and Christ. It intrigues me — is there really someone else responsible for us being here? I'm not sure. I only believe what I see mostly. But I worry. Things are so bad for the younger generation now. You can't go out and f**k girls, all kids have on their minds is AIDS. It's horrible."

And regrets? Well, he's had a few ... "Not being able to communicate what I want to say. It's always misinterpreted. If I'm drunk, people think I'm on drugs ... But on and offstage I'm two different people. If you saw how I lived in Stockholm you wouldn't believe it."

"I've gotta prove myself at this level, but what I'd really like to do is some shows with orchestras. I always wanted to put together an Otis Redding style revue — a band from New Orleans with all these great old black Blues players."

With the current mass interest in the music of the period, Thunders' covers album could easily land him with his biggest hit yet.

He sure looks over the worst of his past excesses now; alabaster flesh, finely coiffed hair and a proud line of chat about his new baby daughter. How's he going to be with his children? "Very strict I'm sure," he laughs. "I'm making her take karate lessons at three. My girlfriend says 'what'll you do if she brings home someone like you?' I said, 'I'll kill them.'"



A MINOR ACHIEVEMENT

Have Morris Minor And The Majors produced this year's 'Star Trekkin'? **Jane Wilkes** says 'God help us!'

As 1987 ended with a record number of cover versions, re-releases and cretinous efforts from old fogeys with a mental age of seven blocking up the national pop charts, it was hoped for — begged for, prayed for — that all of these offending artists would kindly drop dead.

When 1988 arrived and opened as depressingly void of initiative and talent as 1987 closed, there seemed little hope for improvement. Not when the likes of Morris Minor And The Majors are shooting up the charts anyway.

'Stutter Rap (No Sleep 'Til Bedtime)' seems to have struck a weak spot (a very weak spot indeed) in the hearts and minds of the Great British Public. Perhaps some major turkey contamination campaign was put into operation just before Christmas which made people go 'a bit funny in the head' after eating their roast din-dins. Well, there's got to be some logical explanation for this gross piece of vinyl selling in droves.

Apparently 'Stutter Rap' is a comedy record. Hardly side-splitting stuff, but it is quite comical. Comically *inept*. Morris Minor (Tony Hawkes), Philerrupp (Phil Judge) and Rusty Wing (Paul Boross) hit upon the wonderfully novel idea of sending up the Beastie Boys in the wake of the Beasties' rampage through our green and pleasant land. Wonderfully novel in that our lovable professional silly man, Mr Frank Sidebottom (he of the rather large, round, papier-maché head) thought up a very similar idea from his northern abode many months ago and dropped the idea when Def Jam said they would not be amused.

Morris Minor And The Majors aim to be the epitome of everything the Beasties are not. And it has to be admitted that they have gone to great lengths to achieve this. Where the Beasties cause havoc and sneer at nasty photographers, Morris Minor and his chums help old ladies across the road and smile sweetly at the camera. Proudly sporting their Morris Minor Owners' Club badges round their necks, and exposing art-of-perfection creases down the front of their jeans (the sort your mother loves to iron into your favourite well-worn 501s), Morris Minor And The Majors, far from lightening the continual sodden bilge that is gradually replacing what used to be known as 'pop music', are a sorry apology for what was once a fine art form. Is there no hope for the future?



**AN ODD-LOOKING
WORKING CLASS BOY
WITH TUNES IN HIS HEAD**

Vini Reilly is the only guitarist thinner than Johnny Marr so Morrissey just had to work with him on his solo LP. Johnny Dee talks to the man behind the Durutti Column as they release their finest album to date, and finds that the association with the ex-Smith is all down to his hairdresser. . .

Photo: Dennis Wheatley

Vini Reilly is an odd-looking Manchester casual. Vini Reilly, a comfortable, genial man, is Durutti Column and Durutti Column are, according to Vini, "crap". For nine years journalists have called his music "ambient", "classical", "pretentious". Maybe the word they've been searching their Roget's Thesaurus for all these years is, indeed, crap.

"Two weeks after I've done an album," says Vini, "I always think 'what a load of crap; what was the point of that?'"

The point is that Durutti Column have been the purveyors of some of the most subtle pop records ever. Easy listening, sublime and pleasant it may be — but when Vini picks up his guitar the earth moves.

Durutti Column are not the sort of band that cause outrage. Vini is not an old man of rock — he's an odd looking working class boy with tunes in his head.

Some say Vini and his associates have recently made their best 'crap' album yet, in the modernist 'Guitar And Other Machines', the first LP in Europe made on the DAT format.

Vini: "We did it for the same reason we released the first CD in Europe, to make a point. The sooner we embrace new technology the better."

Apart from Durutti Column, Vini has been in the news recently, working with Morrissey on his forthcoming solo project.

"Morrissey has all my records," he tells me proudly. How did it come about?

Vini: "I'd been trying to establish a dialogue with Morrissey for 18 months. The guy who cuts my hair also cuts his hair; so this hairdresser was supposed to be relaying messages — but he's a weird bloke."

Eventually they met, compared haircuts and recorded an LP.

Vini: "It's a pretty good album. Better than the Smiths."

Do you think people will catch on to Durutti Column because of the association?

Vini: "No way on this earth! It's not remotely like Durutti Column. There's a couple of tunes which are very extreme, very hard, screaming, unpleasant guitar playing."

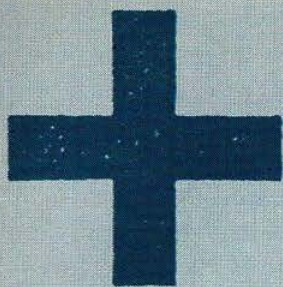
The collaboration sounds a million miles removed from the coyness of Durutti Column — a band that doesn't inspire the kind of fanaticism that surrounds the Smiths. No Y-fronts or strings of sausages land at Vini's feet when he plays live.

"I just make records," he says modestly. "Just throw them out. Whoever buys them, buys them — I try not to think about it. We haven't got 'fans', just people who like the music — which is how I like it."

So Durutti Column are. . .

"Me indulging myself, playing a few nice tunes — no big deal."

In short, Durutti Column are crap. Wonderful, glorious crap.



● Narrowly pipped at the post for the Christmas number one spot, **the Pogues** retaliate by releasing their stunning third album, 'If I Should Fall From Grace With God' to universal acclaim and glee. Originally scheduled for December release, the LP was held up by Stiff Records' demise, but is now out on their own Pogue Mahone label after distribution problems with ZTT.

Thirteen alternately swaggering and melancholic tunes continue the Pogues' superb fusion of Celtic folk melodies with punk's raw enthusiasm, confirming their status as perceptive critics of the nation's state, observed — typically — through a drunken haze.

Here, chairman MacGowan gives **rm** some exclusive thoughts on the LP:

"'Birmingham Six' is a song about people wrongly imprisoned for the IRA pub bomb. It's just such a terrible situation, because they're up against the whole English establishment. The same people have had a stranglehold for 1,000 years," he mutters, through teeth that give dentists the world over nightmares.

Songs like 'The Broad Majestic Shannon' reach deep into folk music's rural and religious past...

"The countryside has given modern folk music a very important legacy," Shane continues. "You can't overlook the importance of that quaint country churchyard stuff. And poetry has close links with folk music. I like Yeats — he continually took up new challenges."

We can count on the Pogues for that too.

Henry Williams

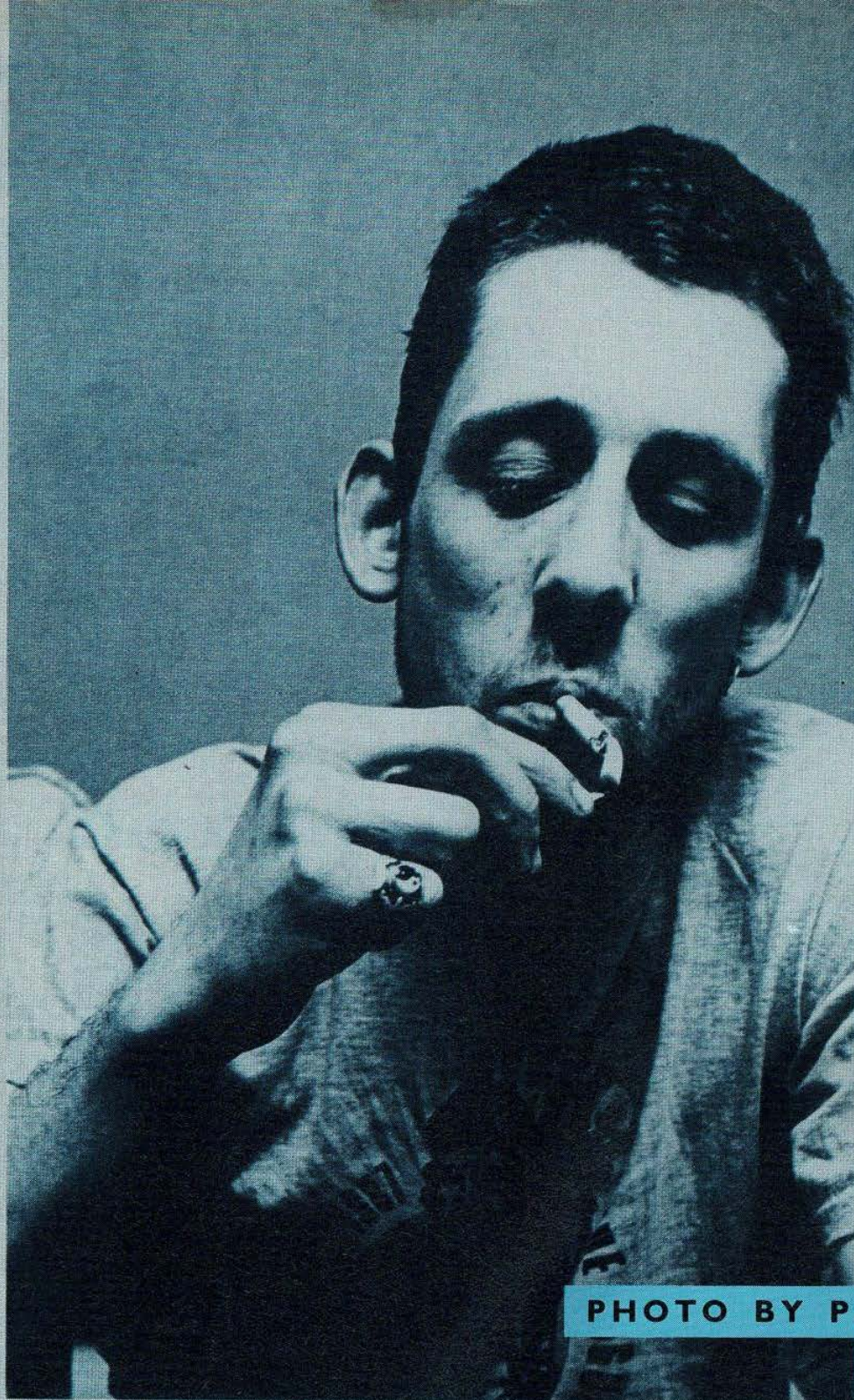


PHOTO BY PARKER

The Pogues

