

DANCE MUSIC

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SPECIAL YEAR-END ISSUE

Volume 10 Issue 25 December 25, 1987 – January 21, 1988 **R E P O R T**

SPECIAL '87 YEAR-END ISSUE

COVERED IN THIS ISSUE:

1987-THE YEAR OF THE COVERS

- Cover Tunes
- Cover Girls
- Cover-Ups
- This silly Cover

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7. TRUE ORDER - New Faith... whatever
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9. THOSE PET LADS - That was uncalled for
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BREAKOUT - DANCE FLOOR DOMINATION!

GYPSIES, TRAMPS & THIEVES

BY STEPHANIE SHEPHERD

No this is not about another cover version of a great song. It's about all of them. The issue here is not about any individual case of plagiarism or outright theft; rather it concerns a tendency within the 80's version of homosapiens to accept dishonesty, stealing and hypocrisy as a way of life. It derives from an urge to take the easy way out or in some instances from sheer desperation.

I have spent months deliberating this topic, during which my moods swung from frustrated anger to deep depression to hopeless futility. Many will disagree with my observations, they will attempt to justify the status quo and frankly I welcome any response which indicates that the gears of the brain engaged and some contemplation occurred. I will say, however, that I am not alone—that my conclusions are the result of numerous conversations, often with people whose need for financial security might prevent them from speaking out.

A few issues back I picked Kool Moe Dee's "How Ya Like Me Now" as a record to watch. And it is successful. But somehow I had overlooked all the James Brown-isms present in the track. The realization of what made this record an instant hit led me to consider how many times J.B. has been ripped off in the past few years. Many releases contain bits of horn lines, arrangements and snippets of drum tracks. The usage is so obvious that radio station PD Lynn Tolliver wrote an editorial in the R&B tipsheet impact urging James to sue.

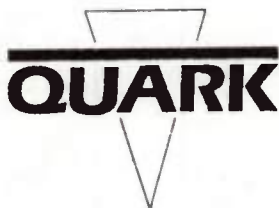
Most critics attribute this trend to a general lack of creativity in songwriting. And nowhere is this more evident than in the large number of cover records released this year. One or two, well that might add a little perspective, but in 1987 we were flooded with them. Tiffany "I Think We're Alone Now" and a Relation Inc. version

of the same tune (orig. by Tommy James), Run-DMC "Walk This Way" (orig. by Aerosmith), Club Nouveau "Lean On Me" (orig. by Bill Withers), Jamie Dean "Love Child" (orig. by Diana Ross & the Supremes), Black Britain "Funky Nassau" (orig. by The Beginning Of The End), Pseudo Echo "Funkytown" (orig. by Lipps Inc.), Gwen Guthrie "Ticket To Ride" (orig. by the Beatles), Boy George "Everything I Own" (orig. by Bread), Nikki Lauren "Those Were The Days" (orig. by Mary Hopkins), Fat Boys "Wipeout" (orig. by the Surfaris), Bassix "Tears Of A Clown" (orig. by Smokey Robinson), Kim Wilde "You Keep Me Hangin' On" (orig. by Diana Ross and the Supremes), Jimmy Lifton "I'm A Man" (orig. by Spencer Davis), Uptown "(I Know) I'm Losing You" (orig. by the Temptations), the Communards "Never Can Say goodbye" (orig. by the Jackson 5). We even had Biz Markie lifting the hook from commercials by the NY electronics chain the Wiz in "Nobody Beats The Biz." (Every time it came on the radio I thought it was his endorsement of the chain—maybe it was the reaction to the commercial usage of pop songs of which the Nike spot featuring the Beatles "Revolution" was the most talked about.) We even had a few examples of artists covering themselves. War "Low Rider," Patrick Adams "In The Bush," Chic "Jack Le Freak," O'chi Brown "Whenever You Need Somebody," the Village People "Y.M.C.A."

Often this last form of cover was updated with a "house" mix. Actually now every label is rushing to use the term on at least one remix of their current hit. Which brings us to another subject. No matter how much we try to ignore it, the origins of "house" music were based on classic 70's disco records, particularly of the funky underground variety. Listen to any "house" record and see if you

(Please turn to page 16)

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REVIEWS

TIM BORDEN

PRINCE

"I Could Never Take The Place Of Your Man"/"Hot Thing" (Paisley Park 12" 20728)

Produced by Prince

There seems to be a recent spate of strong double-sided 12 inch singles this month, and it's no surprise that one is from the singularly prolific Prince. The ploy here is to release a pop-rock cut for the Top 40 and service the black charts with a hot tune as well. The "Sing O' The Times" double LP certainly has enough good material, as Prince's excellent new concert movie demonstrates.

Though it's the B-side, "Hot Thing" (109) is the more interesting selection, due largely to the two Shep Pettibone remixes (when does this guy sleep?) I am not the only DJ who has been frequently disappointed with many Prince remixes, which tend to be dense, self-indulgent and unmixable. With "Hot Thing" Pettibone produces a satisfying extended remix and dub that do justice to both the song and the DJ. It's not percussion city, but it covers the bases. Thank You!

"I Could Never Take The Place Of Your Man" appears in the LP version, which is fine for a 149 tune. It's a bouncy, yet ballsy romp, with incisive, thoughtful lyrics. I have seen this cut go over well in pop and rock oriented clubs, and even work as a peak for dancier crowds. Most DJs will need to get out before the jazzy interlude in the middle of the song, however. Also on the A-side is the LP version of "Hot Thing." All in all, this is a value-packed 12 inch from two prolific masters of their craft, Prince and Pettibone.

JODY WATLEY

"Some Kind Of Lover" (MCA 12" 17448)

Produced by Andre Cymone and David Z

I've been waiting for this song to be released as a single since the release of Jody Watley's LP. Personally, I find the livelier tempo more interesting, and the strong melody really sticks with me. In addition, a great Ultimix medley with "For The Girls" released this spring got me real interested in "Some Kind Of Lover." With five solid new Louil Silas Jr. remixes, it now seems a sure bet to hit the charts and dance floors hard.

As on "Don't You Want Me," Jody hedges her bets by reprising her biggest hit "Looking For A New Love" on the new 12 inch. Luckily, it comes off as cute rather than obnoxious, similar to Janet Jackson's creative collage of past hits. The positive similarities to Jackson continue, from the perky pop-funk beat to the Prince-influenced production hand of Cymone and David Z.

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The A-side is the extended mix, with a good break right in the middle, a breakdown later, and the majority of the "New Love" borrowings. The flip has a hot (but lengthy) radio edit, a melodic instrumental that's in perfect step with the extended version, a light, drum-oriented dub and some practical bonus beats. With a total time of 28:42, this record offers a lot of music for the money. 120 BPM.

MEL & KIM

"I'm The One Who Really Loves You" (Atlantic 12" 86627)

Produced by Stock Aitken & Waterman

Let's get it out of the way right up front: the bassline is a little too close for comfort to Janet Jackson's "When I Think Of You." There's also a lot of Bananarama influence here, but since Stock Aitken & Waterman own that sound anyway, you really can't fault them.

That said, I really like the record. As you might imagine, Janet Jackson plus Bananarama equals pop, and pleasant pop it is, decently mixed. The tune is sunny and infectious, as are Mel & Kim's delivery. This is Mel & Kim's best stab yet at the American top 40 charts.

The innate mixability of "I'm The One . . ." is higher than the creatively challenging "Respectable," or the moderately frustrating "Showing Out." There are five mixes, which stay in pretty close order, but give a good array of options for mixing. Robert Clivilles and David Cole did the honors. My favorite, for the added vocal edge and good break, is the "Kick 'N Live Mix" on the B-side. The "Done Properly Dub" is pretty cool, too, getting away from the pure pop sound.

ART FREEDLAND

NATASHA

"Be Gentle With My Heart" (A.M.E. Records 1203)

Produced by Teneen Ali

Originally a Canadian release Natasha scores big with this

(Please turn to page 6)

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(Continued from page 4)

REVIEWS

bouncy, lively track. Relying mostly on a lightly driven latin/salsa percussion "Be Gentle With My Heart," can be best described as "Key West Meets Copacabana." The lyrics are catchy and Natasha's delivery is peppy and suits the track.

"Be Gentle With My Heart" at 115 BPM should fair well across the board despite or maybe because of its simplicity. On the flip a 6 minute dub is provided that has a great bassline break towards the end... also an Acapella (2 min.).

MICHAEL A. SCOTT

EURYTHMICS

"Savage" (RCA/BMG LP 6794-1-R)

Produced by David A. Stewart

Joe Hecht went out of his way to get this disc to me for review—thanks from me and the dentist. It's just sad that the label didn't put "Put The Blame On Me," "Heaven," "Beethoven (I Love To Listen To)," "I Need A Man" and, *perhaps*, "I've Got A Lover (Back In Japan)" on an EP and leave it at that.

Any review mentioning the other cuts would be filled with too many descriptives akin to *limited*, *tedious*, *pretentious* and —yes—that archaic one *cop-out* would be used. So now let's get along with accentuating the positive.

"Put The Blame On Me" opens with great funk guitar and then thunders into a ferocious dance groove. I want to hear the dub! The lyrically sparse "Heaven" features rich percussion and a strong bassline. Quite danceable, too.

"Beethoven (I Love To Listen To)" joins "Dinner With Gershwin" in the running for silliest title of the year. It also has a fun left field edge reminiscent of "One Night In Bangkok." Dance for hours to this

one; it's quirky enough just to work. The LP's lead single, "I Need A Man," has Annie screaming early on and then continues on the soapbox used in "Sisters Are Doin' It" with Lady Soul. Rock & Roll Rap—if you will.

And as to the aforementioned *perhaps* cut, "I've Got A Lover (Back In Japan)" is passable if you're interested in Depeche Mode parodies.

Overall, this is a very dark album. Rarely has so much satire gone into an LP's production. Annie's in strong voice throughout.

It'll be interesting to see how this one holds up. Could be a sleeper, though. After all, it's got four and 1/2 strong cuts.

INXS

"Kick" (Atco/Atlantic LP 7 81796-1)

Produced by David A. Stewart

This one'll rank up there with the year's best. It's a good solid rock album, full of dance drive, radio readiness and the best overall work of INXS to date.

The wax opens with "Guns In The Sky," which is heavy INXS with a devastating guitar solo. The cut is built over a hip-hop frame. Cold end.

The LP's prime cut, "New Sensation," is instantly an INXS classic. Everything you'd expect from a break done INXS-style is here (more than once). A little U2 rhythm guitar is sharp here and the end is cold.

"Devil Inside" with its killer rhythm track—sure to devastate arena crowds—is sequenced next. You can dance to this cut, as well as the previously mentioned pair of cuts.

The sparkling "Need You Tonight" is sequenced here as on the 12" with "Mediate." Side one closes with "Loved One," which starts as a Led Zeppelin tribute and builds into yet another arena-ready monster.

"Wild Life," a hummable rocker, opens side two and then is followed by "Never Tear Us Apart," which is a helluva ballad. If you were to stop by the Stones camps with INXS for a few minutes you'd

(Please turn to page 8)

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Chrysalis.



(Continued from page 6)

REVIEWS

hear "Mystify." The title track features driving guitar, sax to die for and a classic 60s Americana sound. The weaker sister cut, "Calling All Nations," is straightforward INXS with a touch of rap. The side closes with "Tiny Daggers"—featuring a subtle new music smoothness.

Should be a few platinum LPs around for this one.

MIKE ROBINSON

JELLYBEAN

"Just A Mirage" (Chrysalis 12")

Produced by John "Jellybean" Benitez

The third American single from the "Just Visiting" Jellybean album is the long awaited Boystown cut, "Just A Mirage." DJs, who have been programming the LP cut, will be very happy indeed with the remix as well as the "B" side dub.

"Just A Mirage" (128 BPMs) features Adele Bertel on vocals. She sings sweet yet sassy giving an edge to the lyrics about love, lost, unrequited, or otherwise. What else would a Hi-NRG record be about. The production is a cross between Stock Aitken & Waterman's work with Bananarama and Katmandu's "The Break."

The two versions give jocks an opportunity to work the wheels of steel. And I am sure radio programmers on power pop stations across the nation will go with this one.

ELISA FIORILLO

"How Can I Forget You" (Chrysalis 12" 4V9-43196)

Produced by Gardner Cole

The first single from Elisa Fiorillo's debut album is an uptempo pop dance treat that seems sure to be a power-pop staple. After being lead vocalist on "Who Found Who" and "A Little Too Good To Me" on the Jellybean LP project, Ms. Fiorillo has gone in a slightly

different direction to show her versatility.

"How Can I Forget You" (140 BPM) uses a sprightly back-beat to provide the energy behind the sweet girlish vocals. The production is top-notch as is the mix by Chris Lord-Alge.

Hi-NRG clubs and aerobics teachers will give "How Can I Forget You" its initial push, but I see no reason for it not to hit radio—go on to Billboard's pop chart. This young woman with a big voice should go far and it begins with this single. Vocal and a Dub are provided.

BEFORE THE STORM FEATURING BOYD JARVIS

"I've Got The Music" (Moving 12" MR001)

Produced by B. Jarvis and K. Arrington

Anyone familiar with the New York club/music scene knows the name Boyd Jarvis. Jarvis, along with Timmy Regisford, dominated the R&B field in terms of production and mixing for a period before the flood of Chicago house music.

Now, after a short stint of dormancy, Mr. Jarvis is back with his second very hot project in the last two months. (The first being "Love Reaction" by React). This, his new single, "I've Got The Music" (121 BPM) on brand new indie, Movin' Records, has already gotten a buzz from some important DJs. That buzz should turn into a roar with its release this week.

Fine production and strong male vocals are the two points that make this 12" outstanding. But you can't forget the beat, and they don't as the record twists and turns in its steady drive forward. Each mix provided has changes that will keep any dance floor going. What could have been a sterile, party, party, dance, dance single becomes with two copies, an anthem to the great god of disco (as he exists today).

They've got the music and thank goodness they have the common courtesy and sense to share it with us. This should be one of the top new singles in Garage-type venues this year end/beginning period.

Tony Humphries provides a club, bass rub dub and Zanzibar mix while Michael Hedges is credited for the blazing mix and the treatment mix.

(Please turn to page 10)

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(Continued from page 8)

REVIEWS

NIKKI

"Feel The Music" (Foreal 12" PDI 9051)

Produced by Stanley Belle, John Wade and Just Christopher

This dance single from brand new indie, Foreal records might be hard to find at your record store. But if you get off on funky freestyle with a heavy dose of soul, then you should search "Feel The Music" out.

Over a drum program that bounces forward with a hip-hop urgency, newcomer Nikki sings your very basic music/party lyrics with an assurance that belies the fact that she is a neophyte in the music industry. Just enough percussion is thrown in to keep things moving nicely and the breaks themselves are hot, giving the song a dance floor focal point. Mike Lewin and Derrick Dixon provide the Mad Mix and a vocal as well as a dub version are provided. This is one of those records that will find its audience if its audience can find it. And who knows, if they can get it on the radio, watch out. (121 BPM).

TKA

"Tears May Fall" (Tommy Boy 12" TB 904)

Produced by Andy "Panda" Tripoli and The Latin Rascals

Finally, the most "requested for" cut from the hit TKA LP "Scars Of Love" has been released on 12". "Tears May Fall" had been given a boost by jocks in clubs and on radio who played the album version. Now that a freestyle remix and a house remix with additional production and mixes by Joey Gardner, and edits by Gail King is available, both dance camps should be very happy.

"Tears" (117 BPM) features what has been TKA's trademark—lead male vocals and harmonies with a slightly nasal twang delivering lyrics about the dangers and disappointments of love. When you throw in a synthesized freestyle beat and some hot busy breaks, you get a fast breaking radio/sales success.

What is most interesting, though, is how well a freestyle LP version with a touch of house is reworked into an R&B Chicago sound that should succeed in making "Tears May Fall," an across the board

dance hit with every venue it is played in. Vocals, dubs and a cappellas are provided of course. TKA's "Tears May Fall" should be along with Tina B's new single, the two records that predominate the Holiday Dancing season.

TIA

"Cupid" (RCA 12" 6654)

Produced by Roy B and Jim "Chopper" Cohn

The new single from Tia is a slightly different cup of tea. Whereas "Boy Toy," the first 12", depended on a Madonna/Alisha type feel—a clone if you will, "Cupid" (132 BPM) is more of a Hi-NRG/Power Pop dance single.

Over the high-stepping, high tempo beat, a ubiquitous sampled voice, all of a sudden so popular in Eurobeat records, breaks into a strongly produced disco number. Tia shows a bit more versatility with her vocals. Stronger, less girlish, cutsie-poo, she prevents the song from sinking under its own sugar-coated weight. Also the edits by Justin Strauss and Murray Elias as well as some super hot breaks, keeps the interest of any dance floor. It makes this 12" a much better version then the original Canadian import by Aida.

Initially breaking in the Hi-NRG/Eurobeat market, "Cupid" by Tia could really take off if gotten on Power Pop/Rhythm Radio. And, I know it's a little early, but what an appropriate song for February 14th—Valentine's Day. Vocal and dub provided.

ANGELA WINBUSH

"Run To Me" (Mercury 12" PRO 565)

Produced by Angela Winbush

What a wonderful talent has come forth from Angela Winbush in her development as a solo artist. We all knew she had a voice, but as a producer she has done herself proud.

First, "Angel," a ballad, sizzled up the soul charts as she displayed her pipes to best advantage. Now, the second 12" is set to take the R&B radio/dance market by storm.

(Please turn to page 12)



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to
all
a
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night



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(Continued from page 10)

REVIEWS

"Run To Me" (121 BPM), with remix and edits by Bruce Forest and Frank Heller, percolates with a funky back beat. Winbush sings with a restraint that feels almost painful. A sexual undercurrent that glows like an ember without ever quite bursting into flame is present in this tour de force vocal presentation. Understatement that speaks volumes.

"Run To Me" strikes me first as a radio record, so I am certain the stations that gave "Angel" its breakout will hop on this one. As for club play, this "12 inch" could provide a pleasant funky, soulful break from the usual treadmill of house and freestyle that seem to completely control the dance charts and turntables of America. Vocal, dub and a cappella are provided.

SECRET TIES

"Dancing Insanity" (Night Wave 12" NWO 9218)

Produced by Brian Soares and Gerry Caples

Secret Ties' first big single "Dancing In My Sleep" became a reasonably big seller with the help of some Power Pop radio play as well as club play. The vaguely latin twists included in the production made it popular with the same people who enjoyed the crossover music/rhythms of Miami Sound Machine.

The new twelver is even more directed at the airwaves and program directors who control rhythm radio. "Dancing Insanity" comes across as being from the Stacey Q school of Hi-NRG. Sweet, stupid fun whether emanating from your car radio's speaker or booming through your Bozak/Urei mixer.

Linda Harmon sings in a squeaky, high girlish voice that sounds like a cross between Betty Boop and the previously mentioned Q woman. The strong uptempo beat provides an anchor or base upon which all the crazy sampling and silly lyrics can be layered. "Dancing Insanity" is actually pretty banal, lightweight stuff that if not taken

too seriously can be delightful frothy fun. A circus mix (by Victor Flores and Frank Del Rio, who also supply the special dance edit), a club dancing mix, instrumental insanity mix and radio madness mix are all provided. Another one to watch if it gets on the radio.

PATTI FIRRINCILI

MICK JAGGER

"Throwaway" (Columbia 12" 44 07492)

Produced by Mick Jagger and David Stewart

Dear Mick,

What beautiful eyes you have, I could look into them endlessly. Your second solo album "Primitive Cool" is exquisite. "Throwaway" is an excellent choice for the second 12". Your collaboration with David Stewart is quite a positive and productive one. Good going!

"Throwaway" really shows off your unique rock and roll style; your tough boy, rough boy vocals dominate the song and at 132 BPM, the dance crowd loves it too. That's what we need—more rock in our clubs and more of Mick in our lives.

I'd be happy to discuss my suggestion for the third 12": feel free to call upon me at any time.

Love Always,

Patti

AEROSMITH

"Dude (Looks Like A Lady)" (Geffen 12" PRO-A-2882)

Produced by Bruce Fairbairn

What a thrill! Live guitar and drums, a ferocious vocal track that could incite even the most mild mannered listener and mixes available to please just about everyone.

Many of you were initially introduced to Aerosmith when Run-DMC covered "Walk This Way" and included the band in their video.

"Dude" is happening—now. Get on it. At 128 BPM, the energy and continuity in the mixes really makes the record move. All of you who play for those cross-over crowds or the crowds influenced more

(Please turn to page 14)

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12" DANCE CLASSIC CHECKLIST

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|---|---|--|
| ☐ At Midnight | ☐ Funky Town | ☐ Lovin' is Hard, My Game |
| ☐ All Night Passion | ☐ Me Just A Little More Time | ☐ Mama Used To Say |
| ☐ And The Beat Goes On | ☐ Good Times/Le Freak | ☐ Mandelstam |
| ☐ Babe We're Gonna Live | ☐ Hands Up | ☐ Move Your Body |
| ☐ Beat The Clock | ☐ Harmony | ☐ Must Be The Music |
| ☐ Best Part of Breakin' Up | ☐ Haven't Stopped Dancin' | ☐ Nasty Girl |
| ☐ Body Music | ☐ Hi Energy | ☐ Native Love |
| ☐ Boogie Oogie Oogie | ☐ Honey To A Bee | ☐ No Favors |
| ☐ Born To Be Alive | ☐ I Like What You're Doin' | ☐ One More Shot |
| ☐ Burn Rubber | ☐ I'll Do Anything For You | ☐ Planet Rock |
| ☐ Celebration | ☐ Infatuation | ☐ Shake It Up Tonight |
| ☐ Cheap Thrills | ☐ Instant Replay | ☐ Soul (Hashim) |
| ☐ Colour My Love | ☐ IOU | ☐ Spark |
| ☐ Come To Me | ☐ I Specialize In Love | ☐ Superfreak |
| ☐ Contact | ☐ Keep In Touch (Body To Body) | ☐ Swept Away |
| ☐ Crank It Up | ☐ Knock On Wood | ☐ Take Your Time |
| ☐ Cuba/Que Sera Mi Vida | ☐ La Bamba | ☐ There But For Grace Of God |
| ☐ Dance To Drummers Beat | ☐ Let It Whip | ☐ This Time Baby (In And Out Of Love) |
| ☐ Dancin' In Heaven | ☐ Let Me Take You Dancing | ☐ Walk Right Now |
| ☐ Dancing The Night Away | ☐ Let's All Chant | ☐ You Dropped A Bomb On Me |
| ☐ Do You Wanna Funk | ☐ Let's Groove | ☐ You're The One For Me |
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"LIFE IS LIKE A DANCE" The Wizards of Rap are at it again. Their new 12" includes 3 magical mixes from their smash album, Open Sesame, already GOLD! Plus an all-new extended remix of the classic, "I'm A Ho."

PATRICE RUSHEN

"COME BACK TO ME" People are coming back and re-discovering Patrice Rushen's Arista debut album, Watch Out! Her new 12" includes 6 hot mixes.

LA LA

"I GOT A THING FOR YOU" La La gives her all on this great cut from her dynamic debut album. Written by La La and Kashif, her new 12" includes 3 crowd pleasing mixes by John Morales and Sergio Munzibai. Also features an extended remix of, "We'll Keep Striving," her sizzling duet with Bernard Wright.

If you think we're hot now, wait! In the next few months things are really going to heat up with new releases by Jermaine Stewart, Taylor Dayne, Billy Ocean, Jermaine Jackson, Barry Manilow, Thompson Twins and the Arista debut of both the Four Tops and Daryl Hall & John Oates.

Season's Greetings and Happy New Year From All Of Us at Arista Records.

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(Continued from page 12)

REVIEWS

by video than urban radio, will find the audience most receptive.

An adequate intro is provided to facilitate mixing. The a cappella is fun to throw over a sped up instrumental track of another record but it's the urban dude mix that has peeked my audiences' response. Play this record!

KEITH SWEAT

"Make It Last Forever" (Elektra LP 60763-1)

Produced by Keith Sweat

One in a while, a vocalist comes upon the scene with such a captivating sound and style so recognizably different and distinctive, you just can't help but take notice—instantly.

Welcome Keith Sweat. "I Want Her" is already a radio and club smash. Erotically funky at 108 BPMs, Keith's voice emotes such sincerity you just know he's rocking throughout the tune.

This album is chock full of easy listening, soulful moodiness so ideal for sleaze sets and urban radio outlets. Guarantee you'll be hearing plenty about this outstanding newcomer and his sterling debut album. Not only does he sing like a dream, he produced this venture and co-wrote nearly every cut. What a find for Elektra. Good luck, Keith.

RONN TRICE

PRINCE "Hot Thing" (Paisley Park 12" 0-20728)

Produced by Prince

Lusty lyrics, a rowdy beat and Prince's perilous presence make this one of the singer's most engaging dance efforts in quite a while. This supercharged minny made production is loaded with a torrent of sexual energy that sizzles intensely throughout its rousing eight minutes of calculated calamity.

The energetically engineered Shep Pettibone remix works well and is a lively force that brings impeccable pizzazz to a tune that was already hot to being with. Also included on this disc is the rock-tinged

"I Could Never Take The Place Of Your Man," from Prince's "Sign 'O The Times" LP.

DHAR BRAXTON "Illusions" (Sleeping Bag 12" SLX-30Y)

Produced by Jhon Fair

It was almost two years ago that Dhar Braxton jumped ferociously on the scene and unleashed pure dance floor delirium with her spirited and jubilant contemporary classic "Jump Back." Now the singer's back and has taken a different direction from the high-powered dramatics that made her debut such a smash. "Illusions" is a smooth and flowing production that sheds new light on Dhar's sporty vocal prowess.

While "Jump Back" swirled with strong R&B aggression, this track takes a subtle approach, airily atmospheric and slightly Florida flavored. A half dozen mixes isn't good enough and they are divided equally between producer Jhon Fair and Nelson Diaz. The best of which are Fair's tasteful dub and Diaz's controlled club version.

LIZ TORRES "Mama's Boy" (State Street SSR 1006)

Produced by Jesse Jones

I know everybody has been wondering how Liz Torres could possibly top her sensational smash, "Can't Get Enough." Well, with the release of this torrid tune, the singer comes pretty close. Once again Liz's stirring and aggressive vocals whip dramatically through a production that equally matches her straightforward vigor.

The now-famous State Street sound percolates prominently all over the place, as the club, dub and the ethnically exciting Spanish versions all capture Lady T's spirited demeanor in a very lively fashion.

LARRY JOSEPH "Move And Groove" (Govinda 12" GR 101B)

Produced by Larry Joseph

This aptly titled effort does nothing but move and groove in a severely intense manner. Joseph's impressive, to-the-point production is highlighted by a surging sound that is technically thrilling and

(Please turn to page 60)

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DEAR COLLEAGUE

Or, Dance Music, Get Paid

BY BRIAN CHIN

Here's how I know dance music has progressed this year: when Michael Jackson's "Bad" album finally arrived, most everyone I knew shrugged and said, "Oh, please, I've heard it before." These same people gasped, stepped back, and were totally scared of "Thriller" five years ago. We've always claimed to be on the cutting edge of pop, and this year, it was truer than ever, by God. Where was house on the pop chart? (Nowhere.) Where was Latin hip-hop? (Somewhere in the mid-thirties or lower, except for the popiest of crossovers.) Where, as ever, was rap?

All of our innovations are comfortably ahead of conventional pop and R&B, as they'd better be. We may be sick of "Pump Up The Volume," the fabulous, entertaining pastiche of recent dancefloor conceits, but, honey, you know it's the hands-down standout on the playlists of America's pop stations (even if, damn them, they'd never play Eric B. or Sybil if they were the last records on earth).

Because of that kind of discriminatory treatment, in dance music, we've also been used to feeling encapsulated, segregated from the "legitimate" industry. Some of these circumstances are changing, however, and changing fast. In 1988, we should all be making our best efforts to consolidate our gains and keep our voices heard strongly in the corporate offices where so much of pop history is all but predetermined.

You might think of it this way: it's as if we (all of us, collectively) know a secret language that few in the corporate structure understand—like Vulcan, ancient Phoenician, or whatever they spoke in Atlantis—but our language is made up of keyboard sounds, happening drum programs and sequences, samples, scratches, editing tape and the inner logic that tells a producer or remix/edit person

how to structure a song to make a dance floor really lose it.

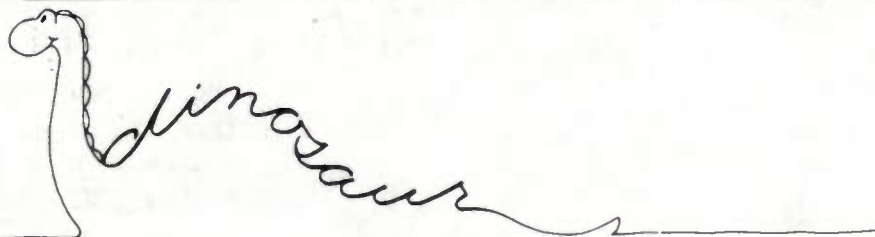
The explosion of remix work is the most obvious outcropping of the changes in the perception of dance on the part of the mainstream music business, and the intersection of a lot of the people who'll be influential in our music in the next few years.

Think about the players involved in commissioning a remix now: most likely someone in a label's middle or upper management or the artist management is jazzed by the idea of an extended club version. It may be someone in A&R or even one of the titled bureaucrats. As a rule, few of these sorts of people have enough of a grasp of the current music to make an informed choice appropriate to a specific record, so the dance music department/person may make suggestions—unless one of the usual blue-chip suspects, noticed in the credits of some superstar artist's 12-inch, is preferred by reflex.

But because the remix by nature is so much of an elaboration of the original song's ideas, and because anything that has heavy "dance" connotations is still perceived to be somewhat off the beaten track, it's not, even now, an area where a lot of executives feel they need to have a firm grasp, naturally.

That's good for us. One of the things that killed disco in the late '70s was familiarity and contempt. The most expensive producers of that time, who could get \$150,000 advances for their throwaways, fit into the corporate culture amazingly well, personally, and were championed by a lot of the high-powered people on the inside—but when they failed to deliver sales, the culture took its normal option: it fired all of them. Those of us who are involved in dance music should be grateful that we made it this time around—because so

(Please turn to page 24)



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don't hear impressions of one of the following records: First Choice "Let No Man Put Asunder," First Choice "Love Thing," Loleatta Holloway "Hit And Run" and "Love Sensation," Martin Circus "Disco Circus," MFSB "Love Is The Message," all D-Train and Colonel Abrams records, Double Exposure "My Love Is Free" and "10 Percent," ESG "Moody" and most Peech Boys records.

And if this perversity wasn't carried far enough, producers and mixers in trendy old England snapped up the concept and began pilfering and "borrowing" as well. What started out as an import rage with American production dominating the pop charts quickly turned into dozens of attempts to imitate the product, which they then exported to the US where consumers are eager to jump on the trendy British records.

One Chicago artist in particular was incensed by this development. Adonis, who released "No Way Back" in November 1986, cites the "house mix" of "I'm Begging You" by Supertramp, the remix of "Shake Your Love" by Debbie Gibson, and the remix of "Lover's Lane" by Georgio as the most blatant examples of the plagiarism of his bass line. In a recent conversation he complained "They take the exact notes. They should at least give me credit or royalties." Adonis, who has produced such tracks as "Freedom" by The Children, "House It Up" by Hokus Pokus and "Can't Stop The House" by Thompson and Lenoir, goes on to explain. "I was into jazz music before this. I create through energy or feel. I learned that technical skills were essential before you could improvise. Most of the new 'house' stuff is designer music for DJs. Mixers take the bass line or the groove. Rather than being creative, they want the easy way out. They stick to the formula."

A conference call was formed to add Marshall Jefferson's comments to the conversation. Marshall, creator of what is known as the "house" music anthem "Move Your Body," has gone on to produce Ten City's "Devotion" and Ce Ce Rogers's "Someday." He agreed: "Remixers are out trying to make money instead of concentrating on creativity." He went on to comment on the state of music production in general. "I can't even listen to the radio. Everything is over-produced, which takes away the emotion, the feel of the music. Now take 'Someday.' Chicago radio wouldn't play it because it was too raw. If the Rolling Stones came out with 'Satisfaction' today, the label would tell them it's too raw—clean up the tracks—get a new lead singer. Even the remakes aren't coming close to the originals. Take 'Lean On Me.' There's no depth compared to the Bill Withers version."

This leads to the subject of remixes. Now considered a necessity by most labels, they are making records less cost effective. If the average mix costs \$5-10,000 with studio time, outboard gear, tape costs, paying the mixer and engineer, you might as well do it right the first time. The reasons musicians are out of work supposedly is because it became too expensive to use them. With the remix craze, just the opposite may be true in the near future. Often a 12" has at least 4 to 6 versions of a song, complete with dub, edits and a mix geared for each market, let's say New York, Miami, Chicago, LA. Isn't this getting a little ridiculous? And what we really end up with is homogenous music. You'll have to admit after a while it all sounds pretty similar. Personally I find myself searching out the original demo to a song or the import 12" prior to additional mix and production. Can there really be anything prompting this trend except the creation of a middleman's market to make money for a whole new segment of the record industry? Meanwhile, artists themselves are become disposable and disrespected.

And what about these "novelty" records. You know "Do It Properly," "Pump Up The Volume," "Love It" by Society. Some people argue that this is merely a throwback to the 60's concept of asking questions with a song hook as the response (e.g. Vik Venus "Moonflight"). It's not the concept that is disturbing—after all "Bits And Pieces" was a favorite of DJs a few years back—it's the amount of them being released.

Another interesting fact to point out is the striking similarity between several records. Now it's not enough to emulate superstars like Prince, Madonna and Colonel Abrams. For example, KTP's "Certain Things Are Likely" sounded extraordinarily like "Showin' Out" by Mel & Kim (both remixed versions, of course). And the Bananarama B side of "Mr. Sleaze" is nothing more than a reworking of Stock Aitken & Waterman's "Roadblock." These convenient borrowings are only an example of the current trend.

All of this is not to say that good original records are on the decline. It is merely to highlight what seems to have been the most obvious and talked about directions in dance music in 1987.

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SINITTA

"G.T.O." (Fanfare 12" England)

Well after listening to Sinitta's latest release "G.T.O." I was more enthusiastic about the car and less so about the song. Ferrari's G.T.O. is certainly worthy of a song, for it is one of the most sought after collector cars in the world... but a dance song? I assume by the bassline and drum programming that it was mixed for club play though I find its dance appeal minimal. Especially after "Feels Like The First Time" and "Toy Boy." G.T.O. is a cute blend of the '60s girl-group sound (very Beach Boys) and euro-pop. Should find a spot on most radio formats (except Urban) and could get some club play. Too cute to be taken seriously... but it is charming. 120 BPM.

STOCK AITKEN & WATERMAN

"Packjammed With The Party Posse" (Breakout UK)

As a follow-up to their blockbuster "Roadblock," SAW returns as artists with Packjammed (Roadblock II). For all intent and purposes this is Roadblock Reprise. Downtempo 100 BPM and funky, with plenty of whistles and trumpets evoking a "party" atmosphere. Vocals are sparse as with "Roadblock." Disappointing in that with all their creativity they "cover" their own material. Looking forward to a "new" release.

BROS

"When Will I Be Famous" (C.B.S. England)

Despite the fact that Bros first release "I Owe You Nothing" went relatively unnoticed it was a quality release with great potential. "Infamous" their second release is slightly slower at 122 BPM and a welcome follow-up. The song at heart has great promise but it has no suitable intro or break. Freddy Bastone's remix is too cluttered and awkward to generate any energy level so therefore save your import dollars until a better mix is available.

ROBERT OUIMET

PET SHOP BOYS

"Always On My Mind" (Parlophone 12" England)

For those of you who were wondering, this is the same song that Willie Nelson and Elvis made popular a few years back. And don't worry, this new version is not kitch. The song was premiered on a special Presley TV show that featured many British pop stars. This 12" has an invigorating percussive beat with all the right and effective high tech sound complete with exalting vocals and most of all a song that still works well with today's taste. This is a sharp effort not to be missed since it wasn't included on their last LP.

RICK ASTLEY

"My Arms Keep Missing Me" (RCA 12" England)

Still produced by the SAW team with less familiarized orchestration than usual, this is a new cut that was not included on his LP. "My Arms" is a grower of a song which features a steady beat and good percussion over a precise NY funk bassline geared to make Astley's voice in full evidence. This is a smooth 12", easy going, perfectly balanced and as pleasant to hear as it is to dance to. The A side features a remade version of the old Nat King Cole tune "When I Fall In Love" complete with violins and harp and dreamy vocals that does justice to the original.

NEW ORDER

"Touched By The Hand Of God" (Factory 12" England)

This is a sure attempt to create a strong dance floor appeal. This 12" is slower than the last hit "True Faith," funkier and mixed properly by Arthur Baker with less emphasis on dub giving more credit to the New Order sound. Vocally they're getting better, more mature. There's no doubt about it being one of the New Year's biggest



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Come To Me—Flamingo
Talk To Me—Tina K

Feel My Love—Last Generation
You Played Me—Definite Destruction
I'm Happy—Trak This
Barrio Beats—Latin Express
Lost In Groove—Hercules
Join Hands—Taravhonty
Let's Get Busy—M. Jefferson
Illusions—Dhar Braxton
Take Me Tonight—Pressure Point
Meet Me On Level 2—R.F. Jam
Set Me Free—Vanelle

Do You Wanna Funk—Zone Bros
Family—Situations
My Mind—Vanessa Franklin
Broken Hearted—De boice
On The Dope Side—Three D
Fantastic Life—Martinique
High Energy Boy—Moulin Rouge
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Don't Stop—Ross
China Blue—Fancy
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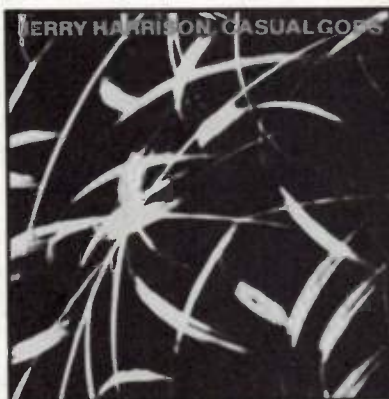
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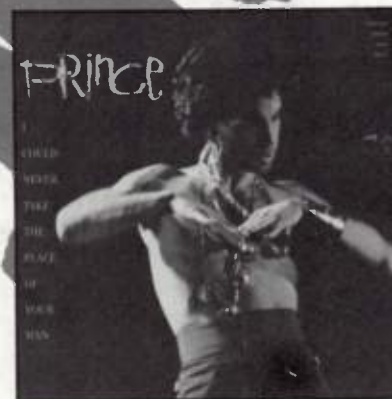
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MS. KIMBERLY'S WORKOUT

BY KIMBERLY KOHLER

The research continues on music and the effects it has on our attitudes about exercise. The evidence is that music is the diversion that makes exercise less tedious and more fun. Researchers at Stanford University have learned that certain musical rhythms are movement motivating and help coordination and since muscle units fire in sequence, repeating movement to a beat almost puts the body on auto-pilot. Uptempo music can make you feel more confident and sure-footed, and the more you listen to music the better you can synchronize your breathing to movement. Tempo is crucial for high-impact aerobics but if the music's too fast, there's a bigger chance of becoming out of sync and possibly getting injured. Smooth music with even phrases and predictable rhythm is ideal for low-impact or high-impact aerobics, but a seasoned bunch of exercisers can handle more quirky rock or rhythmic reggae. After working out to new music, the most obvious follow-up is purchase, and people who exercise can save enough from doctors' bills to buy quite a few records which they do.

If you're on the outside, looking in to this new market, please get a good pair of shoes with lots of support and try a few classes around your city. If you're involved in the exercise movement, especially if you choose the music, keep an open mind about all the styles and formats that could possibly keep enthusiasm high for any kind of exercise.

So what's new? Well, not much, as this is the time of year that record companies finish out their business year and gear up for 1988. An obvious aerobics hit is the nice remake by the Communards of "Never Can Say Goodbye," excellent for boosting energy towards the end of aerobics, just when they think they can leap no more. You

may appreciate Raquel Welch's new single "This Girl's Back In Town." Her weak vocal and heavy breathing defy description, but this will undoubtedly be a hit somewhere in Yugoslavia. At 134 BPM, she will moan and groan her way around Europe causing a sensation with her stunning looks and million dollar clothes. A possible hit in aerobics class if radio succumbs to mass marketing strategy that could be employed.

Some good tunes for low-impact: Mel and Kim's "I'm The One Who Really Loves You," good for walking forward and backward with knees in a slightly bent position. A good new tune for beginning a class with is "Love Emergency" by Rachel. It's got an easy introduction and it builds to a big beat perfect for warming up cold muscles.

Floorwork time will fly by if you try Belinda Carlisle's pretty tune called "Heaven Is A Place On Earth." People seem to really like her voice and it's a great song for push-ups with bent knees or extended scissor movement, with lower back pressed into the floor, legs perpendicular to the mat. Dhar Braxton will create an "Illusion" for easy exercising like V-seat sit-ups or crunches for abdominals. At 111 BPM, "Illusions" can work into any floorwork routine.

The health and fitness business is thriving and exercising continues to make people more productive. An estimated 1,300 aerobics instructors are leading 22 million Americans to exercise using dance music. In this time of economic stress, men and women will be working out harder than ever.

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(Continued from page 15)

DEAR COLLEAGUE

few of our pioneers have survived since the early '70s.

So many circumstances are totally different today: two obvious points are that the music business now knows it couldn't kill off dance music, even by nuking it in the "disco sucks" era. And it's so much easier to make a record that even the most inexperienced non-musician can make a successful record, as long as intuition holds up.

But there are two finer points: A&R is changing. People in our circle, who've been quietly (or not so quietly) paying their dues, have been moving into black A&R. Merlin Bobb and Timmy Regisford are old hands by now—but the hirings of Kenny Ortiz, Dave Shaw and Tony Joseph make this a (gasp!) trend. And the A&R input of dance departments at Atlantic, Capitol, and on down the alphabet is becoming wider and wider. The doors are open.

And, as we were saying all along since 1975, all that remix work is practice for production—the upshot being that dozens of people with club music background are getting the experience to produce and, in turn, are that much more capable of keeping clubs supplied with the kind of music we want. And all of this doesn't have to be on a shoestring or in a do-it-yourself context.

My observation of the music business has always suggested to me that a big part of success, of making a breakthrough, is proximity. The element of luck means getting near enough to the stream to jump in. The element of skill and talent means being able to swim once you jump in. But even more has been taught to me in the last eighteen months—by our highly ambitious newcomers, especially, who've displayed stunning business acumen and who've learned the game well enough to see their names on the pop charts at the stage where previous generations of remix people were still working for free or arguing for a point. (It should be said that, percentage-wise, the lion's share of a remix budget still goes to studio time and fancy outboard gear, not into the pockets of the remixer.)

As busy as we've all gotten, there's more to be done. In my own view, one of the most advantageous immediate concerns would be to become active in managing the image of dance music in the industry. We've already got a number of people (you know who you are) who speak the corporate-climber's language of hype, marketing and promotion. That's needed. But as a journalist, I know that many of you have important things to say about music, success and your own approach to becoming a producer.

I also know that almost none of you really think of yourselves as young revolutionaries, although the sense of being outsiders lends a lot of spark and excitement to what we're doing. That's fine. My suggestion: find a place to say what you're concerned with, and build a platform into the legitimate industry. That was one of my utmost purposes in Billboard, and, believe me, Bill Coleman and Dave Peaslee are carrying it on.

But that's not the only place to do it. You're also sources of information for the label people, publishers, goods-and-services people, retailers, distributors, radio people or any such you may be talking to: they're listening as hard for clues and tips as I do when interviewing for a story. Ultimately, it's about penetrating all the established structures, including the National Academy of Recording Arts and Sciences, which gives out the Grammy Awards (anyone who's produced or mixed six tracks should be a voting member).

I don't think any of us came into this end of the business with the confident expectation that it would provide us a living for most of our lives. But we're here, and in desperately hanging on to our specialized turf, we've succeeded in becoming a real constituency, with very specific concerns and issues. It's up to us to continue solidifying our presence and our voices.

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CRITICS CHOICES—TOP 100 OF 1987

CRITICS CHOICES - TOP 10 OF 1987

We asked all of our writers to submit their top ten favorite records of the past year with a few sentences explaining their selections. We hope that this will provide some insight into the colorful characters that make up our panel of contributors. None of these entries are in any order of preference—in other words the first record on a list is not necessarily No. 1—these are general comments.

STEPHANIE SHEPHERD

1. **SINEAD O'CONNOR** "The Lion And The Cobra" Chrysalis LP
Dramatic. Truly different. Sinéad at age 20 has modernized the concept of rebellion. She is an individual not afraid to write what she thinks in her songs, to put her heart into the vocal delivery. An inspiration amidst a year of general mediocrity.
2. **LITTLE STEVEN** "Freedom No Compromise" Manhattan LP
Highly underrated due to its political nature. Steven brings out world issues through his music that we should all be aware of. Though "Trail of Broken Treaties", which is an anthem telling the plight of Native Americans, is too much of a rocker for the dance community, the potential pop hit "Bitter Fruit", a duet with Ruben Blades, has never been promoted as it should.
3. **SWING OUT SISTER** "It's Better To Travel" Polygram LP
Jazzy, melodic and refreshing. This album is the precursor of a new breed of pop music. Filled with lush arrangements and soaring harmonies, this is an album which never grows boring even after many listens.
3. **BASIA** "Time And Tide" Epic LP
Everything mentioned about Swing Out Sister applies here. This is the Matt Bianco concept taken a step further with more of an identity. This is the type of music European tastemakers have danced to for years. Stylish, upbeat and sincere. Again, this does not grow old but more delectable with age, like a vintage wine.
4. **VESTA WILLIAMS** "Don't You Blow A Good Thing" A&M LP
A powerful vocal delivery, a well written and arranged tune; a biting serious bass line and an excellent percussive track. What more can you ask from a

record? Highly overlooked.

5. **ELEANOR MILLS** "Mr. Right" VinylMania 12"

The tradition of underground R&B freestyle dance music made popular at such NY clubs as the Paradise Garage and Better Days, has come to an end this year as both clubs have closed (No matter if they relocate, it was the atmosphere of the original locations which created the mood for this music). Eleanor Mills was a club classic in the style of Loleatta Holloway, Jocelyn Brown and First Choice. Funky and jazzy, this was the best of the genre that surfaced this year. This is the type of music that many of us grew up dancing to and that Frankie Crocker used to break on New York radio. Let's hope that those who decide what the public will listen to won't drive this form of music to extinction. "Mr. Right" is a classic for your collection.

6. **TRANSDANCE** "Do The Dance" Epic 12"

Highly energetic, exciting and DOR influenced, this cut had enough crossover appeal to reach the Latin market as well. It's hard to explain why this is so catchy—you just have to throw it on during a peak set and watch the audience reaction. It moves people. Maybe the reason is because it was innocently conceived without the influence of dozens of formula records.

7. **EARTH WIND & FIRE** "System of Survival" Columbia 12"

Obviously I am not alone in selecting this as a favorite. It was an instant hit. EW&F returned in triumph, updating this sound while retaining the horns, socially relevant lyrical content and strong melodies that made them a household word in the previous decade.

8. **CAROLYN PORTER** "I Said It I Meant It" Atlantic 12"

This was another great cut that fell between the cracks and no doubt will be revived as a classic. Freddie Bastone outdid himself in production and arrangement creating an energy that built as the song progressed and exploded in the chorus and breaks. Could it be that the dance audience has receded into those who only know how to shuffle their feet, and thus couldn't relate to the emotional output of this record?

9. **U2** "The Joshua Tree" Island LP

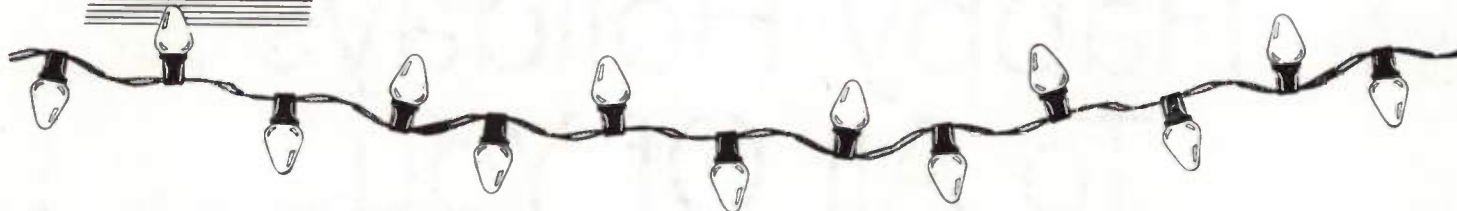
No, this was not a particularly danceable album, but it may have been the pinnacle of U2's career. This album will always have a place in my collection.

10. A TIE: **COMPANY B** "Fascinated" Atlantic 12"

(Please turn to page 32)

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Rhonda Parris—**NO NO LOVE**—Profile
Ex-Sample—**AND SO IT GOES**—Wide Angle
DAF—**THE GUN**—JCI

Silicon Dream—**MARCELLO**—JCI
Chena—**E.S.P.**—Columbia
Taravhonty—**JOIN HANDS**—Big Beat
MSG—**I CAN TELL**—Diamond
Siri Lini—**YOU MAKE ME COME ALIVE**—Orphan
Tina B—**MIRACLES EXPLODE**—Criminal
Kechia Jenkins—**IN NEED SOMEBODY**—Profile
Bobby "O"—**SUSPICIOUS MINDS**—"O" Records

NATIONAL 12" DANCE PROMOTION AND MARKETING

VENUES

BY BOBAN

So, what is there to say about another year of club bookings. Well, everybody is hailing courageous radio formats for bringing more dance music to the public. Great, for record sales that is. The added name exposure did indeed mean more live income for the track artists but only through increased booking volume. Prices, it seems, remained the same or went down in many markets. Club owners, no fools they, took advantage of the increased competition and nailed most deals below any reasonable spread-of-wealth calculations based on the gross income potential. This type of business mentality promotes "meat rack" schedules and is evidence of low respect for talent bought. After all, door prices have doubled in the last few years but talent prices are the same or less. Ever airfares are significantly lower and add to the overall savings of a promotion yet many deserving artists, meaning those with legitimate hit records, are getting market rates based on someone's idea of a fair price.

Are promoters so talentless that they're buying by the numbers like in Chinese restaurants? Yes and no. Yes, many are getting whatever act for whatever the lowest price, and spend nothing on promotion, because the only ears they have is for the noise in their pockets made by the few pennies they save. No, for the few good promoters who get burned on talentless hyped-up and misrepresented acts, notably new acts, because they didn't do their homework in contacting other promoters and hearing first hand about the act's show.

Are artists so talentless that they're only along for the ride? Yes and no again. Yes, because many of this year's track acts are untrained street kids being paid to perform material for salary and have

no direction in career development due to ruthlessly exploitative agreements offered to them and the overall industry acceptance of "theatrical persona". The no is mostly for the latter reason though.

Are agents so hungry and talentless that they're only out for their 10%? Once again, yes and no. Yes, mostly in non-exclusive agency situations where they're hired strictly for the paperwork and price reduction schemes. And, quite honestly, many agents only know what they read in fabricated press releases. Once again "home-work" is the key to success in this business. The good guys know what they're selling and deserve their cut.

SO, BOBAN, WHAT IS REALLY THERE TO SAY ABOUT CLUB BOOKINGS THIS YEAR?

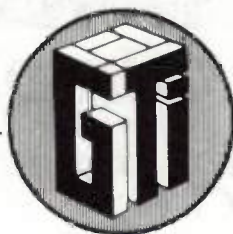
Pray for the future and try coming down to the Winter Music Conference in Miami this February. There, along with influential members of the recording industry in attendance, we'll try to see where the industry's at and recognize areas in need of improvement.

Meanwhile, Happy New Year and Merry Bookings!

AGENCIES

The following is our Year End Directory of Booking Agencies offering club-oriented attractions. Many of them represent exclusive artists and all have contact with the non-exclusive artists you're looking for.

(Please turn to page 60)



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1987 READERS' POLL RESULTS

BEST NEW ARTIST:

DEBBIE GIBSON

BEST MALE ARTIST (TIE):

PRINCE/MICHAEL JACKSON

BEST FEMALE ARTIST:

MADONNA

BEST GROUP:

EXPOSE

BEST PRODUCER:

STOCK AITKEN & WATERMAN

BEST R&B LP:

MICHAEL JACKSON "BAD"

BEST R&B 12":

ALEXANDER O'NEAL "FAKE"

BEST DOR LP (TIE):

ERASURE "THE CIRCUS"

NEW ORDER "SUBSTANCE"

BEST DOR 12":

DEPECHE MODE "STRANGE LOVE"

BEST HI-NRG LP (TIE):

DEAD OR ALIVE "MAD, BAD & DANGEROUS TO KNOW"

BANANARAMA "WOW"

PET SHOP BOYS "ACTUALLY"

BEST HI-NRG 12":

PAUL LEKAKIS "BOOM BOOM"

BEST HOUSE LP:

HOUSE MUSIC VOL. II (DJ INTL. COMPILATION)

BEST HOUSE 12" (TIE):

MARSHALL JEFFERSON "MOVE YOUR BODY"

FULL HOUSE "COMMUNICATE"

LIZ TORRES "CAN'T GET ENOUGH"

BEST CROSSOVER LP:

EXPOSE "EXPOSURE"

BEST CROSSOVER 12" (TIE):

EARTH WIND & FIRE: "SYSTEM OF SURVIVAL"

DEBBIE GIBSON "ONLY IN MY DREAMS"

EXPOSE "POINT OF NO RETURN"

BEST RAP LP (TIE):

LL COOL J "BIGGER & DEFFER"

SALT N' PEPA "HOT COOL & VICIOUS"

ERIC B "I KNOW YOU GOT SOUL"

BEST RAP 12" (TIE):

LL COOL J "I NEED LOVE"

SALT N' PEPA "TRAMP"

ERIC B "I KNOW YOU GOT SOUL"

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BEST VIDEO:

MICHAEL JACKSON "BAD"

BEST REMIXER:

SHEP PETTIBONE

READERS' CHOICE BEST LP:

MICHAEL JACKSON "BAD"

READERS' CHOICE BEST 12" (TIE):

WHITNEY HOUSTON "SO EMOTIONAL"

COMPANY B "FASCINATED"

BEST LIVE PERFORMANCE (TIE):

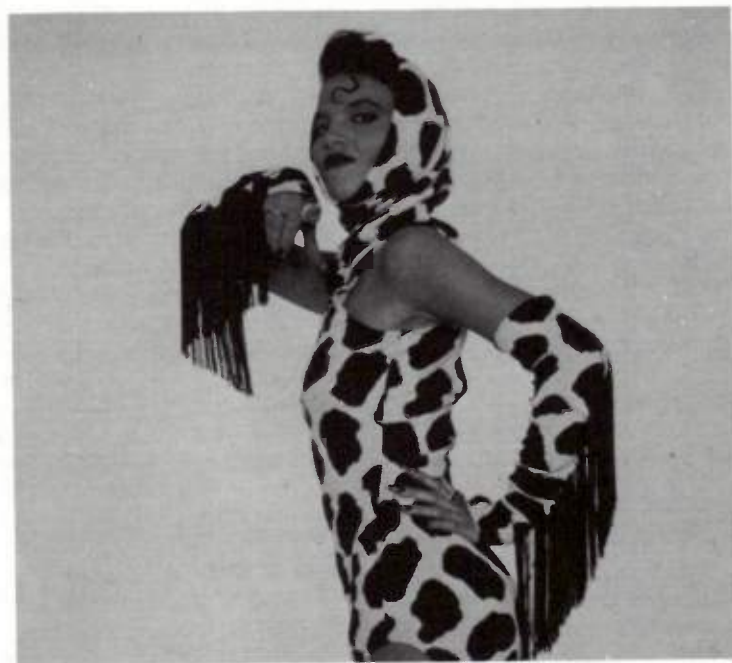
TINA TURNER/MADONNA

TOP TWENTY SONGS (LISTED IN ORDER OF PREFERENCE)

1. COMPANY B "Fascinated"
2. NOEL "Silent Morning"
3. DEPECHE MODE "Strange Love"
4. PEPSI & SHIRLIE "Heartache"
5. PRETTY POISON "Catch Me I'm Falling"
6. DEBBIE GIBSON "Only In My Dreams"
7. JODY WATLEY "Looking for A New Love"
8. WILL TO POWER "Dreamin'"
9. DEAD OR ALIVE "Brand New Lover"
10. EXPOSE "Come Go With Me"
11. BANANARAMA "I Heard A Rumour"

12. PAUL LEKAKIS "Boom Boom"
13. COVER GIRLS "Because Of You"
14. FUN FUN "Baila Bolero"
15. WHITNEY HOUSTON "I Wanna Dance With Somebody"
16. MADONNA "Causing A Commotion"
17. TAYLOR DAYNE "Tell It To My Heart"
18. TWO PUERTO RICANS, A BLACK MAN & A DOMINICAN "Do It Properly"
19. DEBBIE HARRY "In Love With Love"
20. LIZ TORRES "Can't Get Enough"
- tie PET SHOP BOYS "It's A Sin"

**HAPPY HOLIDAYS
FROM**



L I Z

P.S.: I HAVE A NEW RECORD!!

"MAMA'S BOY"

**PRODUCED BY: JESSIE JONES
ON**



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STUPID DEF

BY DR. FUNKEN-KLEIN & HANK SHOCKLEE

I'll wax and maim, all rappers who proclaim . . . sorry, I was just getting into the seasonal spirit a little with my new **Just Ice** twelve inch. Anyway, Profile has put out a good double LP to finish out the year in **Mr. Magic's** Rap Attack Vol. 3, with a cover that looks like he's about to deliver a fireside chat. **Hurby Lovebug**, easily one of the "supa producas" of the year, gets paid three times with **Dana Dane's** "Cinderella" off his number two charting album, **Salt-N-Pepa's** smoker from all their U.S. tour dates, "Tramp," and a cut that's just begun to realize its damage potential: **Sweet Tee** "It's Like That Yall." Two other big times show up in **Teddy Riley's** production of the **Classical Two's** "New Generation" and self-proclaimed "musical genius" **Marley Marl** throws in **Roxanne Shante's** "Have A Nice Day." The album also includes a new LL-Run-J5-JB salute to the music from across the Atlantic by **Derek B** called "Get Down," "I Ain't No Joke" from the guys whose gold LP wasn't one. **Eric B and Rakim**, **Epee MD's** funky surprise smash "It's My Thing," a duo can expect to be living large in '88, **King Sun-D** Moet's "Hey Love," the **Surf MCs**, **Run-DMC** and **Spyder D**.

So you've undoubtedly heard most of those cuts 'til your ears bleed but since it's holiday time, imagine this—a 1987 Stupid Def Compilation that would "wax, buff and simonize" the competition. Side one would open with **Schoolly D's** "Parkside 5-2" followed by **Boogie Down Productions** "Criminal Minded," an everlasting salute to the late **DJ Scott La Rock** "who's in here." The noise beats sound of the 80s would definitely dominate the record from the beeper beats of the **Kings of Pressure** "You Know How To Reach Us," to the Pac Man sounds of **Cool C's** "Juice Crew Dis," to the beginning of the whole trend in the car alarm sax line of **Public Enemy's** "Rebel Without A Pause." Flipping the disc over to side two you would find the masters of the X-rated lyrics **MC Breeze**, **Tone Loc** and **NWA**. The **Breeze** cut would have to be "Get Butt Naked Bitch" off his second mini album. I don't even know if that's the actual title of the

song 'cause it's not on the label but with lines like "I hear you even drink your own menstru-ation" you can't lose. The **Tone Loc** cut would be the original B-side which has since been censored called "Cheeba Cheeba" side by side with **NWA's** "Dope Man"—that's right, "I'll slap you upside the head with nine inches of limp dick." Two cuts that would definitely finish the album off right would be the bassline of **UTFO's** "SWAT" "all I wanna do is stick my uh-uh-uh in you," and the out of sync **Joe Cocker** piano line in the newly remastered version of the **Ultramagnetic MCs** "Funky."

There's a few cuts that didn't make the top ten that still deserve a shout: **Mikey D** and the **LA Posse's** "I Get Rough," **Milk D's** voice of the year in the **Audio 2's** "Top Billin," and the **2 Live Crew** and **Jungle Brothers** compatible topics of the year in "We Want Some Pussy" and "Jimbrowski." The Stupid Def 1987 Compilation would probably not go over too well with the PMRC and some Southern retailers, but for anybody who really knows what time it is it would be a monster.

Well keep one eye on the shelves next year for the Stupid Def Compilation Vol. 2. Keep the other eye on some fine gift ideas for Dr. Funken-Klein—either Mr. Game Show or the Talking Pee Wee Herman. Chilly Chill.

1987 STUPID DEF Top 10

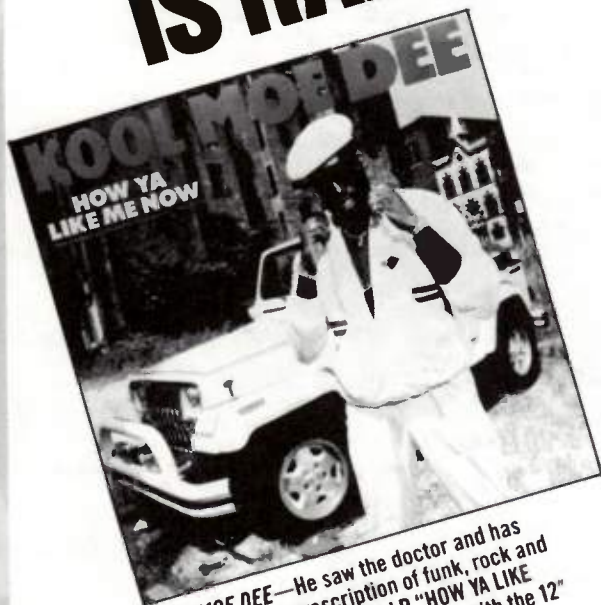
1. **NWA** "Dope Man" (Macola)
2. **TONE LOC** "Cheeba Cheeba" (Delicious Vinyl)
3. **PUBLIC ENEMY** "Rebel Without A Pause" (Def Jam)
4. **ULTRAMAGNETIC MCS** "Funky" (Next Plateau)
5. **BREEZE** "Get Butt Naked Bitch" (Masters Of Disaster)
6. **COOL C** "Juice Crew Dis" (Pop Art)
7. **UTFO** "SWAT" (Select)
8. **KINGS OF PRESSURE** "You Know How To Reach Us" (Next Plateau)
9. **BOOGIE DOWN PRODUCTIONS** "Criminal Minded" (B-Boy)
10. **SCHOOLY D** "Parkside 5-2" (Jive)



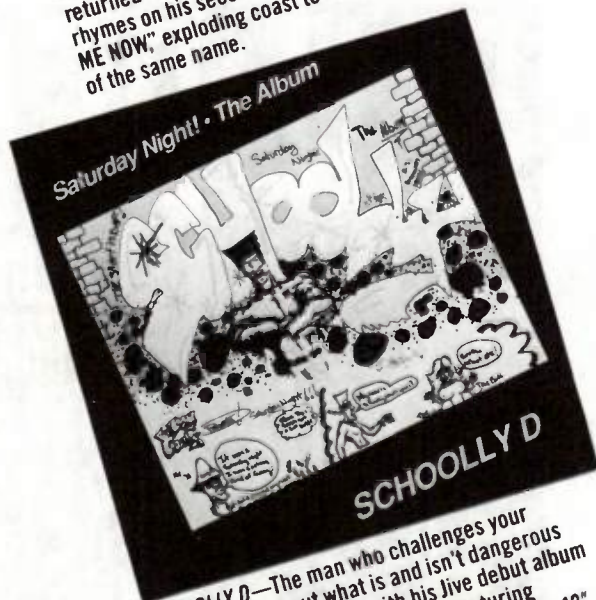
PHOTO CAPTION: Daddy O and Delight of Stetsasonic who performed this week at the World In promotion of their benefit single A.F.R.I.C.A. PHOTO CREDIT: F. Newman

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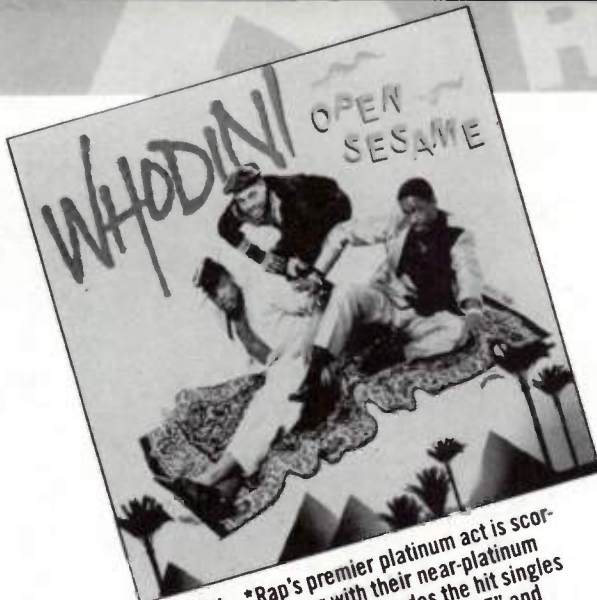
KOOL MOE DEE—He saw the doctor and has returned with a prescription of funk, rock and rhymes on his second live LP "HOW YA LIKE ME NOW," exploding coast to coast with the 12" of the same name.



SCHOOLLY D—The man who challenges your assumptions about what is and isn't dangerous in rock and roll raps on with his Jive debut album "SATURDAY NIGHT—THE ALBUM," featuring "HOUSING THE JOINT," "SATURDAY NIGHT," the 12" is backed with the 5-song "MAGOOMBA MEGAMIX."

Coming Soon: DJ Jazzy Jeff and the Fresh Prince, Boogie Down Productions, and the "Word" Compilation LP

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WHODINI—*Rap's premier platinum act is scoring bigger than ever with their near-platinum album "OPEN SESAME." Includes the hit singles "BE YOURSELF," "LIFE IS LIKE A DANCE" and "ROCK YOU AGAIN (AGAIN, AND AGAIN)."



STEADY B—This Philadelphia B-Boy's B-Boy funks it up with his breakthrough second album "WHAT'S MY NAME." The current "USE ME" b/w "BELIEVE ME DAS BAD" single is busting out big time.



SKINNY BOYS—Watch these heavyweight rappers from Connecticut "RIP THE CUT" and tip the scales with their Jive debut album "SKINNY & PROUD." And on the cuts "I WANNA BE LIKE" and "SOMETHING FROM THE PAST," no one's meaner or leaner.



CRITICSCHOICES

(Continued from page 25)

NANCY MARTINEZ "Move Out" Atlantic 12"

Although there are many contenders in 1987 among those vying for top Pop/Hi-NRG spot, these two for me caught my ear as those that would have longevity. They will still excite any dance floor. And it's interesting to note that Co. B was produced by Ish in Florida, while Nancy was produced by Teneen Ali in Canada. The "hot" radio format has brought this genre to the ears of many listeners across the country. In many ways "disco" was again legitimized a decade after its demise in 1979. Let's not let radio take all the credit.

ALI LEXA

1. **THE THE** "Infected" Epic LP
Great music, great message and a great video.
2. **DEPECHE MODE** "Strangelove" Sire LP
A welcome return to their earlier, hook filled releases.
3. **FRONT 242** "Official Version" WaxTrax LP
Pure, aggressive, unpretentious industrial dance music.
4. **CABARET VOLTAIRE** "Don't Argue" Parlophone UK (original version)
A great melding of industrial and commercially viable dance music.
5. **ERASURE** "The Circus" Sire LP
Reminds me of earlier Yazoo & Depeche Mode.
6. **MEL & KIM** "FLM" Atlantic LP
Fun, catchy, well executed, a great representation of the state of club music in 1987.
7. **C.C.C.P.** "American-Soviets" Oak Lawn
A great groove that works in my format.
8. **WILLIAM ORBIT** "Orbit" IRS LP
A truly talented musician & songwriter, also some of the best breakup/tragedy songs of the year.
9. **MICHAEL JACKSON** "Bad" Epic LP
Don't care what anyone says, one of the few albums with songwriting good enough to stand up to my repeated listenings (even if it did take 128 tracks to produce it).
10. **YES** "Big Generator" ATCO LP
Superb production coupled with excellent musicianship. This group still manages to sound fresh even after all these years and all the personnel changes.

ROBERT OUMET

1. **MARSHALL JEFFERSON** "Move Your Body"
It captured raw energy with the best elements of the early disco era. Minimal playing for maximum effort. Recorded on the worst label around.
2. **KENNY "JAMMIN" JASON** "Can You Dance"
A frantic foot stomper with a mean bass line sound perfectly made for dancers only.
3. **HOUSEMASTER BOYS AND THE RUDE BOY OF HOUSE** "House Nation"
If by the end of this record you didn't know the title by heart, you must have been

deaf. The most nagging record of the year.

4. **RALPHIE ROSARIO** "You Used To Hold Me"
A "house" record with soulful wailing vocals, persistent beat over a solid "house"/NY funk bass line. Vital dance music.
5. **STEVE "SILK" HURLEY** "Jack Your Body"
Another instrumental that drove everybody I know on the dance floor. That was immediate, and brilliantly to the point.
6. **"GO GO" LORENZO AND THE DAVIS PICKNEY PROJECT** "You Can Dance If You Want To"
The only go-go record that got my attention this year, featured steady heavy percussions, chanting vocals over a good back beat. If you didn't dance to this record you weren't "friends of theirs".
7. **M.A.R.R.S.** "Pump Up The Volume"
The novelty of the year with all the right gimmicks and sound. A nasty record.
8. **NITZER EBB** "Let Your Body Learn"
Raw new wavish vocals, with an urban bass line over a disco beat. A powerful combination of mixed ideas that proved right.
9. **TULLIO DE PISCOPO** "Stop Da Jon-Primavera"
This was a different record - sung in Italian, featuring real instruments, rhythmically smooth, polished, happy going and musically refreshing.
10. **COMPANY B** "Fascinated"
A nice mixture of early disco with the Miami sound sung pop-ish-ly over an interesting dance edge.
In all a year that proved that dance music is more than just pop music and also a year where many records did not have to be played on the radio to be hits in Montreal.

KATHY NIZZARI'S LUCKY 13 FOR 1987

1. **COLIN NEWMAN** "Commercial Suicide" Enigma
One of the greatest songwriter/guitarists of our time, his music is sensitive, intelligent and moving.
2. **YOUNG POPULAR AND SEXY** (FACTORY compilation)
A good collection of music (DURUTTI COLUMN, STOCKHOLM MONSTERS, THICK PIGEON) with a great track by A CERTAIN RATIO "And Then She Smiles" that always makes me smile.
3. **LEATHER NUN** "Force of Habit" IRS
Sweden's rock and roll gods bring us the year's best sex song with "Have Sex With Me". Smokin'!
4. **DEPECHE MODE** "Music For The Masses" Sire
Insightful songs from the young popsters but the album's high points are its instrumentals.

(Please turn to page 46)

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CIC 103 GAUCHO "DANCE FOREVER (RX)"	FUN FUN "COULD THIS BE LOVE"	ZIVAGO "LITTLE RUSSIAN"	WISH KEY "MAKE IT UP"
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R E P O R T

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TOP 80 CHECKLIST

Volume 10 Issue 25 December 25, 1987 – January 21, 1988

TC	LC	
☐	1 6	WHITNEY HOUSTON—So Emotional Arista AD1-9641—120 BPM
☐	2 1	M.A.R.R.S.—Pump Up The Volume 4th & Bway 452—113 BPM
☐	3 2	RICK ASTLEY—Never Gonna Give You Up RCA 6784—114 BPM
☐	4 7	MICHAEL JACKSON—The Way You Make Me Feel Epic 49-07487—115 BPM
☐	5 16	MADONNA—You Can Dance (Various) Sire LP 25535
☐	6 3	TINA TURNER—Afterglow Capitol V15349—112 BPM
☐	7 4	GLADYS KNIGHT & THE PIPS—Love Overboard MCA 23803—110 BPM
☐	8 10	BANANARAMA—I Can't Help It/Mr. Sleaze London 886-212—120 BPM 100 BPM
☐	9 36	PET SHOP BOYS—What Have I Done To Deserve This EMI V 56080—118 BPM
☐	10 —	JODY WATLEY—Some Kind Of Lover MCA 23816—119 BPM
☐	11 18	COMMUNARDS—Never Can Say Goodbye MCA 23812—133 BPM
☐	12 70	AVA CHERRY—Keep Me Satisfied Capitol V 15352—106 BPM
☐	13 31	CHIC—Jack Le Freak Atlantic 86634—121 BPM
☐	14 13	INXS—Need You Tonight Atlantic 86645—109 BPM
☐	15 58	BOY GEORGE—Live My Life Virgin 96728—99 BPM
☐	16 9	GEORGIO—Lover's Lane Motown 4592—118 BPM
☐	17 30	STEVIE WONDER—Telepatia Motown 4593—100 BPM
☐	18 26	SUPERTRAMP—I'm Begging You A&M SP12254—122 BPM
☐	19 —	NANCY MARTINEZ—Can't Wait Atlantic 86626—118 BPM
☐	20 27	SWING OUT SISTER—Twilight World Mercury 870-015—114 BPM
☐	21 8	NOCERA—Let's Go Sleeping Bag SLX 29—118 BPM
☐	22 20	DOUBLE DESTINY—Prove It 4th & Broadway 449—118 BPM
☐	23 5	EARTH WIND & FIRE—System Of Survival Columbia 44-07475—121 BPM
☐	24 40	PATRICE RUSHEN—Come Back To Me Arista AD1-9646—110 BPM
☐	25 17	CHENA—E.S.P. Columbia 44-07470—118 BPM
☐	26 —	ALISHA—Let Your Heart Make Up Your Mind RCA 6821—120 BPM
☐	27 21	JUDY TORRES—Come Into My Arms Profile PRO 7165
☐	28 66	BELINDA CARLISLE—Heaven Is A Place On Earth IRS 23808—124 BPM
☐	29 12	BUSTER POINDEXTER—Hot Hot Hot RCA 6737—128-131 BPM
☐	30 50	PRINCE—I Could Never Take The Place Of Your Man Paisley Park 20728—148 BPM
☐	31 28	RITA MITSOUKO—Andy Virgin 96734—108 BPM
☐	32 —	GEORGE MICHAEL—Faith Columbia 44-07478—192 BPM
☐	33 22	WALLY JUMP JR—Private Party Criminal 016—124 BPM
☐	34 —	TERRY BILLY—Don't Lock Me Out Atlantic 86623—110 BPM
☐	35 —	CASTLE BEAT—Today Tonight Forever Select 62306—121 BPM
☐	36 25	DEBBIE GIBSON—Shake Your Love Atlantic 86651—122 BPM
☐	37 42	P.I.L.—Seattle Virgin 96729—94 BPM
☐	38 38	CLAUDJA BARRY—Hot To The Touch Epic 49-07496—120 BPM
☐	39 19	LYDIA LEE LOVE—Don't Take Your Love Away Stardom Groove 1001—120 BPM
☐	40 —	MEL & KIM—I'm The One Who Really Loves You Atlantic 86627—116 BPM

PICK HIT

WA WA NEE "Stimulation" (Epic 12")

Smooth, graceful, provocative, this is a great follow-up to "Sugar Free." A tight, crisp production and eloquent vocals add up to another hit for this Australian group.

LIZ TORRES "Mama's Boy" (State Street 12")

Raw, gutsy street level music from Liz. She can't surpass "Can't Get Enough" but this will certainly hold its own.

TC	LC	
☐	41 RE	RAQUEL WELCH—This Girl's Back In Town Columbia 44-07477—131 BPM
☐	42 —	EX-SAMPLE—And So It Goes Wide Angle 87133—120 BPM
☐	43 49	EROTIC EXOTIC—I Can Give You What You Need Sutra 069
☐	44 68	TOTAL CONTRAST—Kiss London 886-215—118 BPM
☐	45 46	DEPECHE MODE—Never Let Me Down Again Sire 20783—106 BPM
☐	46 32	NITZER EBB—Join In The Chant Geffen 20786—120 BPM
☐	47 39	COOKIE CREW—Females TVT 4009—108 BPM
☐	48 35	VARIOUS ARTISTS—Welcome To The Club Jump Street LP JS1001
☐	49 14	JOHN ROCCA—Move Criminal 015
☐	50 29	BRENDA K. STARR—Breakfast In Bed MCA 23796—122 BPM
☐	51 —	AGE OF CHANCE—Don't Get Mad-Get Even! Virgin 96726—126 BPM
☐	52 —	ELISA FIORILLO—How Can I Forget You Chrysalis 4V9 43196—138 BPM
☐	53 —	BLACK BRITAIN—Real Life Virgin 96727—102 BPM
☐	54 24	SOCIETY—Love It Big Time 6068
☐	55 23	COVER GIRLS—Because Of You Fever 819—120 BPM
☐	56 33	DAF—The Gun JCI 9003—116 BPM
☐	57 41	KEITH SWEAT—I Want Her Elektra/Vintertainment 66788—108 BPM
☐	58 —	DEAD OR ALIVE—I'll Save You All My Kisses Epic 49-07482—138 BPM
☐	59 59	TOLGA—Leave It All Behind Cutting 216—123
☐	60 37	THE ALARM—Rain In The Summertime IRS 23811—108 BPM
☐	61 53	BASIA—Run For Cover Epic 49-07473—112 BPM
☐	62 34	ABC—The Night You Murdered Love Mercury 888-894-1—112 BPM
☐	63 15	STING—We'll Be Together A&M SP 12251-117 BPM
☐	64 —	TARAVHONTY—Join Hands Big Beat BB 001
☐	65 56	TONY TERRY—She's Fly Epic 49-07461—100 BPM
☐	66 54	JOYCE SIMS—Come Into My Life Sleeping Bag SLX-28—95 BPM
☐	67 RE	AEROSMITH—(Dude) Looks Like A Lady Geffen 20751—128 BPM
☐	68 47	BREAKFAST CLUB—Never Be The Same MCA 23797—117 BPM
☐	69 —	MICK JAGGER—Throwaway Columbia 44-074921—130 BPM
☐	70 —	WILSON PICKETT—In The Midnight Hour Motown—114 BPM
☐	71 —	SISTERS OF MERCY—This Corrosion Elektra 66790—150 BPM
☐	72 62	MELI'SA MORGAN—If You Can Do It Capitol V 15345—110 BPM
☐	73 —	ASHER D—Ragamuffin Hip-Hop Profile PRO 7177—98 BPM
☐	74 48	SYBIL—My Love Is Guaranteed Next Plateau NP 50067—118 BPM
☐	75 11	BLAZE—If You Should Need A Friend Quark 006—120 BPM
☐	76 57	BRYAN FERRY—The Right Stuff Reprise 20799—101 BPM
☐	77 44	RHONDA PARRIS—No No Love Profile PRO 7166—122 BPM
☐	78 —	EXPOSE—Seasons Change Arista AD1-9639—88 BPM
☐	79 RE	MASTER C & J—In The City State Street 1005
☐	80 —	BEFORE THE STORM—I Got The Music Movin'



J=|/4b=^N

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"JUST A MIRAGE"

the 3rd dance club hit from the LP "Just Visiting This Planet"

Hi-NRG / EUROBEAT

BY CASEY JONES

This was the year of Disco's return! 1987. Formula kingpins **Stock Aitken & Waterman** (and **Harding**) imprinted the year's broadened slate of dance-to-pop crossovers with a new cutting tooth of the British Sound.

The commerciality of Hi-NRG was illuminated by the hit power their buoyant disco jingles created. 1987 was their year, and as such, one we as NRG supporters can claim as our own.

Not only did SAW conquer America, but other foreign flags unfurled atop the year's Year-end charts. Foreign producers had the Midas Touch all to themselves in 1987:

- 1 PET SHOP BOYS (**Julian Mendelsohn**, UK)
- 2 DEAD OR ALIVE (**SAW**, UK)
- 3 FUN FUN (**Dario Raimondi & Alvaro Ugolini**, Italy)
- 4 VIVIEN VEE (**Dario Raimondi & Alvaro Ugolini**, Italy)
- 5 PEPSI & SHIRLIE (**Phil Fearon**, UK)
- 6 E G DAILY (**SAW**, UK)
- 7 FUN FUN (**Dario Raimondi & Alvaro Ugolini**, Italy)
- 8 ELAINE CHARLES (**Teneen Ali**, Canada)
- 9 HAZELL DEAN (**SAW**, UK)
- 10 ERIA FACHIN (**Vince Degiorgio**, Canada)

Other charting producers of the year included: **Sabby Rayas** (Amante, Desire, Entourage); **Ian Levine** (Seventh Avenue, Scott Stryker, Man To Man); **Paul Parker** (Jessica Williams, Lisa); **Man Parrish & Paul Zone** (Man To Man, Man 2 Man Meets Jessica Williams); **Ken Kessie & Morey Goldstein** (Modern Rocketry); **Alan Coelho** (Yoh Yo, Click, Tapps); **Fonny deWulf** (Michael Bow, Bianca); **Nick John** (Nick John); among others.

Label wise however, the US does dominate the Year-end Hi-NRG Top 80. The list of the year's leading labels is topped by Megatone (with 6 Year-end charters), followed by: TSR/Damabi with 5 charters; Atlantic/Omni, JDC, and Epic, each with 4; Nightwave/Altair, Sire/Geffen, and RJM with 3 each. Overall though, in total pieces that charted, Power/Boulevard (Canada) led with 17 titles charting throughout 1987, followed by: Megatone (9); Nightmare-UK (9); Nightwave/Altair (7); Dice (6); Atlantic/Omni (6); Epic/Carrere (6); and Energy (Italy), ZYX (Germany), Passion (UK), BMS (Italy) and JDC, each with 5 titles charting throughout 1987.

Suzy, who enjoyed the top NRG billing of 1986 didn't regain the crown in 1987. Her this year's "Don't Come Crying To Me" (JC-Canada) finished at #27. **Dead Or Alive**, who had the #19 NRG song of 1986, "Brand New Lover," netted #2 on this year's final tally with "Something In My House" (Epic). **Mike Mareen** who made the #28 slot in 1986 with "Love Spy," made his 1987 Year-end dent at #76 with "Agent Of Liberty" (ZYX); and **Seventh Avenue** finished a point higher (#75) with this year's "Armed Robbery" (Nightmare-UK), compared to 1986's "Love's Gone Mad," #53.

1987 chart acts that showed up more than once were: **Pet Shop Boys**—#1 "It's A Sin"/"Suburbia"; **Fun Fun**—#3 "Baila Bolero"/#7 "Gimme Some Loving"/"Could This Be Love"; **Pepsi & Shirlee**—#5 "Heartache"/"Can't Give Me Love"; **Man To Man**—#12 "I Need A Man"/#49 "Energy Is Eurobeat"/#73 (with **Jessica Williams**) "These Boots Are Made For Walking"/"Who Knows What Evil"; **Modern Rocketry**—#15 "Deeper & Deeper"/#18 "I Feel Love Coming"; **Chip**—#19 "Rock Me Tonight"/#30 "Never Say Goodbye"/"So Close To Heaven"; **Bananarama**—#20 "I Heard A Rumour"/"I Can't Help

(Please turn to page 60)

SNEAK PREVIEWS

BY STEPHANIE SHEPHERD

Judging from the January release schedules we have received, many labels have been waiting until 1988 to showcase new material, most likely to avoid being obscured in the Christmas rush. Since this issue will be out for a month, we have tried to keep you up to date with what to expect during the first month of the year.

Warner Brothers kicks off the new year with a Jam and Lewis production of "Fishnet" by **Morris Day**, a **Tackhead** 12" called "Body Jackin'" from the forthcoming LP "Lifestyles Of The Roach & Famous," a Steve Peck remix of LA-based **X2's** debut 12" "Strange But True," a **Scritti Politti** 12" titled "Boom There She Was," a 12" from **Taja Seville** called "Wouldn't You Love To Love Me" with remixes by both Prince and Jellybean, a 12" by **Dale Bozzio** (of Missing Persons) on Paisley Park titled "Simon Simon" mixed by Shep Pettibone, a new **Jill Jones** 12" called "For Love" produced by Prince and remixed by John Luongo, a 12" from New York R&B group **Al B. Sure** called "Night And Day," a **Coatimundi** 12" called "El Coco Loco" remixed by Scott Blackwell, a rap project on Sire by **B.M.O.C.** (which stands for Big Men On Campus) titled "Play That Funk," the Sire debut of the British band **Underworld** doing "Underneath The Radar," a new **Talking Heads** LP, a new **Anthony And The Camp** album, a Bruce Forest mix of **Modernique's** "So Much Love" produced by Larry Woo, a Shep Pettibone mix of "Behind The Wheel" by **Depeche Mode** and a new **Appolonia** project produced by Steve Barry and Ish.

EMI/Manhattan is looking forward to the new **George Thoroughgood** LP titled "Born To Be Bad," a Francois Kevorkian mix of "Are You Sure" by British rockers **So**, a **Gavin Christopher** ballad produced by the System titled "You Are Who You Love," a new **Evelyn King** single called "Flirt" produced by Leon Sylvers and new product from **Natalie Cole**, **Steve Arrington** and **Sigue Sigue Sputnik**.

Jive Records has signed **Boogie Down Productions** who have a new LP slated for February. Also in the works is a **Samantha Fox** 12" called "Naughty Girls Need Love Too" written and produced by Full Force, a **Billy Ocean** single due in late January and albums from **Jazzy Jeff and Fresh Prince** and **Millie Jackson** scheduled for February release.

Profile has an **MC Beta** 12" called "There's Nothing Quite Like New York" produced by Jazzy Jay, a hip-hop dance cut titled "Forever Yours" by **Taz** mixed by Tony Humphries, a David Morales mix of "Burning Love" by **Arts & Crafts**, a **Derrick B** 12" called "Get Down" accompanied by the album titled "Bullet From A Gun" and a "House" compilation LP put together by Brian Chin which includes selections like "Move Your Body" by Marshall Jefferson, "Jack Your Body" by J.M. Silk, Jeanne Harris's "Just Another Man," "Do It Properly" by Two Puerto Ricans and "Fun With Bad Boys" by Screaming Rachel.

Arista is eagerly awaiting **Taylor Dayne's** debut LP "Tell It To My Heart." Also scheduled is the **Church's** first LP for the label, "Starfish," from which they have pulled the 12" "Under

(Please turn to page 48)

DO YOU DANCE? by DAVID VELLA

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Hi-NRG YEAREND TOP 80

IC HCP

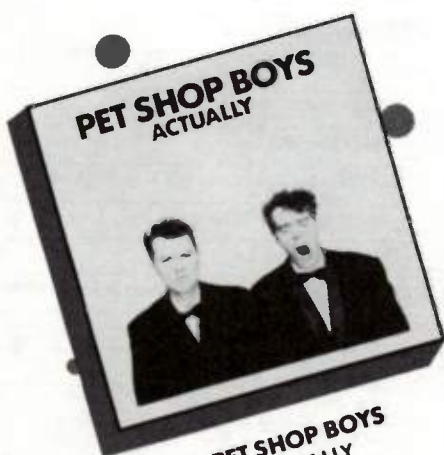
○	1	10	1	PET SHOP BOYS—It's A Sin	EMI—127 BPM
○	2	9	1	DEAD OR ALIVE—Something In My House	Epic—132 BPM
○	3	10	1	FUN FUN—Baila Bolero	ZYX, Energy-Ruby—125 BPM
○	4	10	1	VIVIEN VEE—Heartbeat	TBA, Energy-Ruby—128 BPM
○	5	11	1	PEPSI & SHIRLIE—Heartache	Polygram—126 BPM
○	6	10	1	E G DAILY—Mind Over Matter	A&M—127 BPM
○	7	9	1	FUN FUN—Gimme Some Loving	ZYX, Energy-Ruby—129 BPM
○	8	11	2	ELAINE CHARLES—Lay It On The Line	Atlantic rmx, United-Canada—128 BPM
○	9	10	2	HAZELL DEAN—Always Doesn't Mean Forever	Capitol—121 BPM
○	10	11	4	ERIA FACHIN—Savin' Myself	Power-Canada—134 BPM
○	11	11	7	BLUE AUGUST PROJECT—Oxygen	Blue August-UK—125 BPM
○	12	9	3	MAN TO MAN (& PAUL ZONE)—I Need A Man	Recca, Bobs-UK rmx—138 BPM
○	13	9	3	SHY ROSE—I Cry For You	JDC—127 BPM
○	14	8	2	ERNEST KOHL—Sooner Or Later	Dica—136 BPM
○	15	8	2	MODERN ROCKETRY—Deeper & Deeper	Megatone—121 BPM
○	16	8	2	FRANK LOVERDE & MANIFESTATION—Love Take Me High	Megatone—129 BPM
○	17	8	4	MICHAEL BOW—Love & Devotion	RJL rmx—135 BPM
○	18	8	5	MODERN ROCKETRY—I Feel Love Coming	Megatone—132 BPM
○	19	9	7	CHIP CHIP—Rock Me Tonight	ZYX, BBS-day—128 BPM
○	20	7	1	BANANARAMA—I Heard A Rumour	London—125 BPM
○	21	7	1	ABBY—Take My Heart	HighWire rmx—135 BPM
○	22	7	2	LAURA BRANIGAN—Shattered Glass	Atlantic—121 BPM
○	23	7	2	BARDEUX—Three-Time Lover	Synthetic—136 BPM
○	24	9	7	SAMANTHA FOX—Nothing's Gonna Stop Me Now	Jive—126 BPM
○	25	9	8	EDDIE HUNTINGTON—Meet My Friend	ZYX—130 BPM
○	26	9	8	JACQUELINE—Every Beat Of My Heart	RJL rmx—129 BPM
○	27	8	5	SUZY—Don't Come Crying To Me	JC-Canada—132 BPM
○	28	7	5	NIKKI LAUREN & SUNSHINE CREW—Those Were The Days	VonAdventure—125 BPM
○	29	7	3	JOHN KYDD—Up The Ladder To The Roof	Atoll—138 BPM
○	30	8	7	CHIP CHIP—Never Say Goodbye	ZYX—124 BPM
○	31	6	1	NICK JOHN—Planet Nine	Megatone—129 BPM
○	32	6	1	COMMUNARDS—Tomorrow/Never Can Say Goodbye	MCA—128/138 BPM
○	33	8	7	SISLEY FERRE—Give Me Your Love/Open Your Eyes	Megatone rmx—126/127 BPM
○	34	7	3	BOYTRONIC—I Will Survive	BCH-Germany—122 BPM
○	35	8	5	O'CHI BROWN—Rock Your Baby	Megatone-UK—126 BPM
○	36	8	6	MONKEY BUSINESS—Every 1's A Winner	Energy-Ruby—129 BPM
○	37	8	6	NICK JOHN—Lost In A Dream	Megatone—130 BPM
○	38	9	9	VHF—Love In The Night	Record Shack-UK—136 BPM
○	39	9	11	BIANCA—One More Time	JDC rmx—132 BPM
○	40	9	10	GIPSY & QUEEN—Brown Sugar	Time-Ruby—134 BPM

○	41	8	9	MOZZART—Money	ZYX—126 BPM
○	42	6	2	COMPANY B—Fascinated	Atlantic—129 BPM
○	43	8	13	LARABELL—Stop (What You Do When You Do)	Mary-Ruby—122 BPM
○	44	7	8	PRECIOUS WILSON—Only The Strong Survive	Jive-UK—123 BPM
○	45	7	11	BEAGLE MUSIC LTD—Daydream	RCA-Ruby—126 BPM
○	46	5	3	AMANDA LUCCI—Cry Out In The Night	Profile—128 BPM
○	47	5	3	TRANCE DANCE—Do The Dance	Profile—128 BPM
○	48	6	5	STOP—Rendezvous	Danella—148 BPM
○	49	5	6	MAN 2 MAN—Energy Is Eurobeat	Recca—132 BPM
○	50	5	6	NOHO—Touch	Epic—121 BPM
○	51	5	4	AMANTE—Give It To Me	TBR—126 BPM
○	52	5	7	KIM WILDE—You Keep Me Hangin' On	MCA, London-UK rmx—125 BPM
○	53	5	6	MICHAEL DAVIDSON—Turn It Up	Sire—128 BPM
○	54	7	14	KELLY MARIE—Halfway To Paradise	Passion-UK—130 BPM
○	55	6	8	SINITTA—Toy Boy	Onyx—122 BPM
○	56	6	8	MENAGE—At This Moment	Profile—138 BPM
○	57	6	8	DEBBIE HARRY—In Love With Love	Garten rmx—123 BPM
○	58	5	5	TRACY ACKERMAN—Take My Body (& I Will Take Your Love)	Passion-UK—123 BPM
○	59	5	13	POSION #9—Lay All Your Love On Me	Boy-UK—132 BPM
○	60	5	11	BAD BOYS BLUE—Come Back & Stay	Cocorus-Germany—127 BPM
○	61	6	14	GREG STONE—Where The Happy People Go/Here In The Darkness	Dica—136/138 BPM
○	62	6	10	JESSICA WILLIAMS—Cassanova	Mastered-Mexico, Passion-UK—128 BPM
○	63	7	14	JAMIE DEAN—Love Child	Capitol—121 BPM
○	64	6	14	MECCANO—Girls Don't Cry Anymore/Extra	Keep On Mosh-day—130 BPM
○	65	6	15	SECRET TIES—One Night	HighWire—126 BPM
○	66	6	16	JENNIFER RUSH—Heart Over Mind	Epic—122 BPM
○	67	6	20	TASHA—Don't Let Go	RJL rmx—147 BPM
○	68	7	20	CHAPTER ONE—Playing With Love	Danella—128 BPM
○	69	5	15	ERASURE—Victim Of Love	Sire rmx—125 BPM
○	70	5	16	BODY HEAT—No Mr. Boom Boom	Sizzle-Canada—130 BPM
○	71	5	18	KIT ROLFE—One More Hurt	Penthouse-UK
○	72	5	18	YOH-YO—Desire	Boulevard-Canada—121 BPM
○	73	6	21	MAN 2 MAN & JESSICA WILLIAMS—These Boots...	JDC, Mastered-Mexico, Bobs-UK rmx—121 BPM
○	74	5	19	LIME—Gold Digger	TBR—119 BPM
○	75	5	20	SEVENTH AVENUE—Armed Robbery	Nightmare-UK—129 BPM
○	76	6	24	MIKE MAREEN—Agent Of Liberty	Mega 'W' Day-Germany—128 BPM
○	77	5	21	RITA JOHNS—Haunted By Love	Somerset-UK—126 BPM
○	78	5	25	BOYTRONIC—Bryllyant	JDC rmx—125 BPM
○	79	5	24	GINO SOCCIO—Magic	ZYX—136 BPM
○	80	5	27	ASTAIRE—Turn Me On Again	Passion-UK—138 BPM



A P P Y

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**PET SHOP BOYS
ACTUALLY**
FEATURING THE HITS:
IT'S A SIN
RENT
WHAT HAVE I DONE TO
DESERVE THIS



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CODE**
FEATURING THE HITS:
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HERE TO GO

COMING SOON:
MIND BLOWING RE-MIX OF
SEX, MONEY, FREAKS

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YEAR-END TOP 100 CHECKLIST

- ☐ 1 PRETTY POISON—Catch Me I'm Falling
Virgin—120 BPM—405 Pts
- ☐ 2 COMPANY B—Fascinated
Atlantic—120 BPM—554 Pts
- ☐ 3 SYBIL—My Love Is Guaranteed
Next Plateau—118 BPM—519 Pts
- ☐ 4 JODY WATLEY—Looking For A New Love
MCA—110 BPM—518 Pts
- ☐ 5 TAYLOR DAYNE—Tell It To My Heart
Arista—119 BPM—517 Pts
- ☐ 6 NOEL—Silent Morning
4th & Bway—117 BPM—513 Pts
- ☐ 7 LISA LISA & CULT JAM—Head To Toe
Columbia—114 BPM—507 Pts
- ☐ 8 CYRE—Last Chance
Fresh—122 BPM—500 Pts
- ☐ 9 NEW ORDER—True Faith
Qwest—118 BPM—492 Pts
- ☐ 10 PET SHOP BOYS—It's A Sin
EMI—127 BPM—486 Pts
- ☐ 11 DEBBIE HARRY—In Love With Love
Geffen—123 BPM—475 Pts
- ☐ 12 SOS BAND—No Lies
Tabu—124 BPM—470 Pts
- ☐ 13 JELLYBEAN FEAT. STEVEN DANTE—The Real Thing
Chrysalis—114 BPM—464 Pts
- ☐ 14 LIVING IN A BOX—Living In A Box
Chrysalis—102 BPM—462 Pts
- ☐ 15 NICK KAMEN—Each Time You Break My Heart
Sire—118 BPM—456 Pts
- ☐ 16 GEORGIO—Sex Appeal
Motown—118 BPM—452 Pts
- ☐ 17 TRANCE DANCE—Do The Dance
Epic—126 BPM—449 Pts
- ☐ 18 GEORGIO—Tina Cherry
Motown—117 BPM—444 Pts
- ☐ 19 BREAKFAST CLUB—Right On Track
MCA—118 BPM—440 Pts
- ☐ 20 SINITTA—Feels Like The First Time
Onmi—118 BPM—428 Pts
- ☐ 21 WHITNEY HOUSTON—I Wanna Dance With Somebody
Arista—120 BPM—423 Pts
- ☐ 22 HUBERT KAH—Military Drums
Curb—120 BPM—418 Pts
- ☐ 23 COLONEL ABRAMS—How Soon We Forget
MCA—118 BPM—415 Pts
- ☐ 23 PEPSI & SHIRLIE—Heartache
Polydor—125 BPM—415 Pts
- ☐ 24 GEORGIO—Lover's Lane
Motown—118 BPM—413 Pts
- ☐ 25 JANET JACKSON—Pleasure Principle
A&M—118 BPM—413 Pts
- ☐ 26 JODY WATLEY—Don't You Want Me
MCA—112 BPM—411 Pts
- ☐ 27 TKA—Scars Of Love
Tommy Boy—118 BPM—410 Pts
- ☐ 28 CLUB NOVEAU—Lean On Me
Tommy Boy—88 BPM—407 Pts
- ☐ 28 NANCY MARTINEZ—Move Out
Atlantic—116 BPM—407 Pts
- ☐ 29 PRINCE—Sign O' The Times
Paisley Park—100 BPM—406 Pts
- ☐ 30 MADONNA—Causing A Commotion
Sire—120 BPM—403 Pts
- ☐ 31 ALISHA—Into My Secret
RCA—120 BPM—402 Pts
- ☐ 32 BANANARAMA—I Heard A Rumour
London—124 BPM—398 Pts
- ☐ 33 JOYCE SIMS—Lifetime Love
Sleeping Bag—107 BPM—395 Pts
- ☐ 34 DEPECHE MODE—Strangelove
Sire—120 BPM—391 Pts
- ☐ 34 KIM WILDE—You Keep Me Hangin' On
MCA—125 BPM—391 Pts
- ☐ 35 NONA HENDRYX—Why Should I Cry
EMI—117 BPM—390 Pts
- ☐ 36 WILL TO POWER—Dreamin'
EPIC—126 BPM—389 Pts
- ☐ 37 COVER GIRLS—Show Me
Fever—114 BPM—385 Pts
- ☐ 38 ALEXANDER O'NEAL—Fake
Tabu—112 BPM—382 Pts
- ☐ 39 PROMISE CIRCLE—Be Mine Tonight
Atlantic—121 BPM—379 Pts
- ☐ 40 JELLYBEAN FEAT. ELISA FIORILLO—Who Found Who
Chrysalis—119 BPM—378 Pts
- ☐ 41 EXPOSE—Come Go With Me
Arista—121 BPM—374 Pts
- ☐ 42 JM SILK—Let The Music Take Control
RCA—121 BPM—372 Pts
- ☐ 43 PSEUDO ECHO—Funkytown
RCA—126 BPM—370 Pts

- ☐ 44 HERB ALPERT—Diamonds
A&M—112 BPM—369 Pts
- ☐ 45 KTP—Certain Things Are Likely
Mercury—118 BPM—368 Pts
- ☐ 46 LISA LISA & CULT JAM—Lost In Emotion
Columbia—120 BPM—363 Pts
- ☐ 47 ABC—When Smokey Sings
Mercury—127 BPM—357 Pts
- ☐ 47 DEBBIE GIBSON—Only In My Dreams
Atlantic—122 BPM—357 Pts
- ☐ 48 EXPOSE—Let Me Be The One (rmx)
Arista—108 BPM—354 Pts
- ☐ 49 HAZELL DEAN—Always Doesn't Mean Forever
Capitol—120 BPM—351 Pts
- ☐ 49 NATALIE COLE—Jump Start
Manhattan—125 BPM—351 Pts
- ☐ 50 MICHAEL JACKSON—Bad
Epic—118 BPM—349 Pts
- ☐ 51 DEBBIE GIBSON—Shake Your Love
Atlantic—122 BPM—347 Pts
- ☐ 51 MARRS—Pump Up The Volume
4th & Bway—113 BPM—347 Pts
- ☐ 52 DONNA SUMMER—Dinner With Gershwin
Geffen—112 BPM—346 Pts
- ☐ 53 DEAD OR ALIVE—Something In My House
Epic—130 BPM—345 Pts
- ☐ 54 MASON—Pour It On
Elektra—114 BPM—342 Pts
- ☐ 55 JOCELYN BROWN—Ego Maniac
Warner Bros.—106 BPM—340 Pts
- ☐ 56 MEL & KIM—Respectable
Atlantic—122 BPM—339 Pts
- ☐ 56 NAYOBE—Second Chance For Love
Fever—118 BPM—339 Pts
- ☐ 57 RICK & LISA—When You Gonna
RCA—120 BPM—336 Pts
- ☐ 58 JEANNE HARRIS—Just Another Man
Studio—124 BPM—332 Pts
- ☐ 59 GEORGE MICHAEL—I Want Your Sex
Columbia—100 BPM—327 Pts
- ☐ 60 PAUL PARKER—One Look
Dico—118 BPM—325 Pts
- ☐ 61 TEN CITY—Devotion
Atlantic—120 BPM—324 Pts
- ☐ 62 HERB ALBERT—Keep Your Eye On Me
A&M—116 BPM—321 Pts
- ☐ 63 NOHO—Touch
Epic—131 BPM—318 Pts
- ☐ 63 TIGER MOON—Something Tells Me
Atlantic—120 BPM—319 Pts
- ☐ 64 ERASURE—Victim Of Love
Sire—124 BPM—314 Pts
- ☐ 65 ELEANORE MILLS—Mr. Right
Vinylandia—118 BPM—313 Pts
- ☐ 66 COVER GIRLS—Because Of You
Fever—120 BPM—307 Pts
- ☐ 67 COMPANY B—Full Circle
Atlantic—121 BPM—306 Pts
- ☐ 68 GEORGE MICHAEL—Hard Day
Columbia—88 BPM—304 Pts
- ☐ 68 MADONNA—Who's That Girl
Sire—104 BPM—304 Pts
- ☐ 69 ARETHA FRANKLIN—Rock-a-lott
Arista—115 BPM—302 Pts
- ☐ 69 SA FIRE—Let Me Be The One
Cutting—123 BPM—302 Pts
- ☐ 70 CABARET VOLTAIRE—Don't Argue
Pariophone—112 BPM—300 Pts
- ☐ 71 FULL HOUSE—Communicate
Epic—120 BPM—299 Pts
- ☐ 72 CAMEO—Back And Forth
Atlanta Arista—113 BPM—297 Pts
- ☐ 72 MONET—My Heart Gets All The Breaks
Ligase—116 BPM—297 Pts
- ☐ 73 EG DAILY—Mind Over Matter
A&M—127 BPM—291 Pts
- ☐ 73 STOCK AITKEN & WATERMAN—Roadblock
A&M—110 BPM—291 Pts
- ☐ 74 CAMEO—Candy
Atlanta Arista—110 BPM—290 Pts
- ☐ 74 GIGGLES—Love Letter
Cutting—117 BPM—290 Pts
- ☐ 75 ERASURE—Sometimes
Sire—111 BPM—287 Pts
- ☐ 75 JETS—Cross My Broken Heart
MCA—119 BPM—287 Pts
- ☐ 75 VOICE IN FASHION—Only In The Night
Atlantic—120 BPM—287 Pts
- ☐ 76 TOUCH—Without You
Supertronic—110 BPM—286 Pts
- ☐ 77 FLEETWOOD MAC—Big Love
Warner Bros.—127 BPM—283 Pts

YEAR-END TOP 100 CHECKLIST

(Continued from page 39)

- ☐ 77 JUDY TORRES—No Reason To Cry
Profile—119 BPM—283 Pts
- ☐ 78 KRAFTWERK—The Telephone Call
Warner Bros.—128 BPM—261 Pts
- ☐ 79 DEJA—You And Me Tonight
Virgin—110 BPM—278 Pts
- ☐ 79 EARTH WIND & FIRE—System Of Survival
Columbia—121 BPM—278 Pts
- ☐ 80 SWEET SENSATION—Victim Of Love
Next Plateau—120 BPM—277 Pts
- ☐ 81 BELOUIS SOME—Animal Magic
Capitol—116 BPM—276 Pts
- ☐ 82 SADIE NINE—Let's Work It Out
Omni—120 BPM—273 Pts
- ☐ 83 DOROTHY GALDEZ—One Love
A&M—115 BPM—272 Pts
- ☐ 83 GLORIA ESTEFAN & MSM—Rhythm Is Gonna Get You
Epic—127 BPM—272 Pts
- ☐ 84 STACY LATTISAW—Jump Into My Life
Motown—110 BPM—269 Pts
- ☐ 84 TINA B—January February
Criminal—118 BPM—268 Pts
- ☐ 85 BARBARA ROY—Gonna Put Up A Fight
RCA—110 BPM—268 Pts
- ☐ 85 BREAKFAST CLUB—Never Be The Same
MCA—117 BPM—268 Pts
- ☐ 85 LOLA—Wax The Van
Jump Street—107 BPM—268 Pts

- ☐ 86 JACK E. MAKOSSA—The Opera House
Minimax—120 BPM—267 Pts
- ☐ 87 JODY WATLEY—Still A Thrill
MCA—110 BPM—261 Pts
- ☐ 87 MADONNA—Open Your Heart
Sire—114 BPM—261 Pts
- ☐ 88 RAINY DAVIS—Lowdown So And So
Columbia—117 BPM—259 Pts
- ☐ 89 LIZ TORRES—Can't Get Enough
State Street—258 Pts
- ☐ 90 A. FRANKLIN & G. MICHAEL—I Knew You Were Waiting
Arista—109 BPM—252 Pts
- ☐ 90 MICHAEL DAVIDSON—Turn It Up
Sire—120 BPM—252 Pts
- ☐ 91 STARPOINT—He Wants My Body
Elektra—117 BPM—251 Pts
- ☐ 92 ABC—The Night You Murdered Love
Mercury—112 BPM—248 Pts
- ☐ 93 STEPHANIE MILLS—You're Puttin' A Rush On Me
MCA—102 BPM—246 Pts
- ☐ 94 LAURA BRANIGAN—Shattered Glass
Atlantic—121 BPM—241 Pts
- ☐ 95 ONE WAY—You Better Quit
MCA—113 BPM—240 Pts
- ☐ 96—MANTRONIX—Who Is It
Sleeping Bag—100 BPM—238 Pts
- ☐ 97 PHIL FEARON—Ain't Nothing But A House
Chrysalis—125 BPM—234 Pts
- ☐ 98 ALEXANDER O'NEAL—Criticize
Tabu—116 BPM—233 Pts
- ☐ 99 BLAZE—If You Should Need A Friend
Quark—120 BPM—229 Pts
- ☐ 100 MEL & KIM—Showing Out
Atlantic—111 BPM—228 Pts

CLUB CHART ANALYSIS

LABELS WITH MORE THAN ONE ENTRY ON THE YEAR-END CHECKLIST

ATLANTIC	12
MCA	10
SIRE	08
A&M	06
ARISTA	06
COLUMBIA	06
EPIC	06
CHRYSALIS	04
MOTOWN	04
RCA	04
MERCURY	03
FEVER/SUTRA	03
TABU	03
WARNER BROS.	03
4TH & BWAY	02
CAPITOL	02
CUTTING	02
ELEKTRA	02
EMI	02
GEFFEN	02
NEXT PLATEAU	02
OMNI	02
POLYGRAM	02
SLEEPING BAG	02
TOMMY BOY	02
VIRGIN	02

ARTISTS WITH MORE THAN ONE ENTRY ON THE YEAR-END CHECKLIST

GEORGIO	[#16] "Sex Appeal" Motown Records
	[#18] "Tina Cherry" Motown Records
	[#24] "Lover's Lane" Motown Records
MADONNA	[#30] "Causing A Commotion" Sire Records
	[#68] "Who's That Girl" Sire Records
	[#87] "Open Your Heart" Sire Records

JODY WATLEY	[#04] "Looking For A New Love" MCA Records
	[#26] "Don't You Want Me" MCA Records
	[#87] "Still A Thrill" MCA Records
ABC	[#47] "When Smokey Sings" Mercury Records
	[#92] "The Night You Murdered Love" Mercury Records
ALEXANDER O'NEAL	[#38] "Fake" Tabu Records
	[#98] "Criticize" Tabu Records
CAMEO	[#72] "Back And Forth" Atlanta Artists/PolyGram
	[#74] "Candy" Atlanta Artists/PolyGram
BREAKFAST CLUB	[#19] "Right On Track" MCA Records
	[#85] "Never Be The Same" MCA Records
COMPANY B	[#02] "Fascinated" Atlantic Records
	[#67] "Full Circle" Atlantic Records
ERASURE	[#64] "Victim Of Love" Sire Records
	[#75] "Sometimes" Sire Records
EXPOSE	[#41] "Come Go With Me" Arista Records
	[#48] "Let Me Be The One Rmx" Arista Records
GEORGE MICHAEL	[#59] "I Want Your Sex" Columbia Records
	[#68] "Hard Day" Columbia Records
HERB ALPERT	[#44] "Diamonds" A&M Records
	[#62] "Keep Your Eye On Me" A&M Records
JELLYBEAN	[#13] "The Real Thing" Chrysalis Records
	[#40] "Who Found Who" Chrysalis Records
LISA LISA & CULT JAM	[#07] "Head To Toe" Columbia Records
	[#46] "Lost In Emotion" Columbia Records
MEL & KIM	[#56] "Respectable" Atlantic Records
	[#100] "Showin' Out" Atlantic Records
THE COVER GIRLS	[#37] "Show Me" Fever/Sutra Records
	[#66] "Because Of You" Fever/Sutra Records

Producing

Mixing

Editing

Songwriting



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AND
SANTANA PRODUCTIONS
WISH YOU

HAPPY HOLIDAYS AND A HAPPY NEW YEAR

OMAR SANTANA PRODUCING, MIXING & EDITING WITH A 'MASTER' TOUCH.
THE TOUCH THAT KEEPS BRINGING YOU THE CHART HITS:

- ALISHA "Into My Secret" (RCA)
- SUZY SWAN "I Can't Take These Lies" (Midnight Sun)
- DURAN DURAN "El Presidente" & "Proposition" (Capitol)
- NONA HENDRYX "Baby Go Go" (EMI)
- BLACK BRITAIN "Funky Nassau" & "Night People" (Virgin)
- STONE "More" (Select)
- SHAKES "Get Off" (Select)
- TONY TERRY "She's Fly" (Epic)
- SWEET SENSATION "Victim of Love" (Next Plateau)
- ERROL STARR "Money" (A&M)

- BOOK OF LOVE "Modigliana" (Sire)
- MANTRONIX "Megamix" (Sleeping Bag)
- MASTERS OF CEREMONY "Sexy" (Island)
- and more

WATCH OUT FOR:

- TU "Stay With Me" (RCA)
- SCARLETT & BLACK "You Don't Know" (Virgin)
- WAS NOT WAS "Spy In The House of Love" (PolyGram)

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WHY GO DOWNTOWN? HAPPY HOLIDAYS

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Thrust/Epic—807 Pts
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Atlantic—702 Pts
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Atlantic—605 Pts
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MCA—605 Pts
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Arista—572 Pts
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Atlantic—567 Pts
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MCA—488 Pts
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Atlantic—481 Pts
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Columbia—478 Pts
- 28 STEVIE B—Party Your Body
L&R—474 Pts
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Columbia—471 Pts
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Elektra—471 Pts
- 30 LIZ TORRES—Can't Get Enough
State Street—464 Pts
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EMI—457 Pts
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Epic—453 Pts
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Atlantic—448 Pts
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Sire—431 Pts
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Polydor—428 Pts
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Epic—423 Pts
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Paisley Park—421 Pts
- 40 ABC—When Smokey Sings
Polygram—416 Pts
- 40 SWING OUT SISTER—Breakout
Polygram—416 Pts
- 41 MADONNA—La Isla Bonita
Sire—408 Pts

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Epic—404 Pts
- 43 COLONEL ABRAMS—How Soon We Forget
MCA—402 Pts
- 43 FASCINATION—Why You Wanna Go
Vinymania—402 Pts
- 44 NEW ORDER—True Faith
Qwest—401 Pts
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Tommy Boy—387 Pts
- 46 MADONNA—Who's That Girl
Sire—395 Pts
- 47 STACEY Q—Insecurity
Atlantic—394 Pts
- 48 DEBBIE GIBSON—Shake Your Love
Atlantic—393 Pts
- 49 TIGER MOON—Something Tells Me
Atlantic—392 Pts
- 50 HERB ALPERT—Diamonds
A&M—382 Pts
- 50 MEL & KIM—Showin Out
Atlantic—382 Pts
- 51 LIVING IN A BOX—Living In A Box
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Motown—371 Pts
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Epic—371 Pts
- 53 SA FIRE—Let Me Be The One
Cutting/XXX—368 Pts
- 54 TIFFANY—I Think We're Alone Now
MCA—368 Pts
- 55 JANET JACKSON—Pleasure Principle
A&M—365 Pts
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Virgin—346 Pts
- 57 MICHAEL JACKSON—Bad
Epic—344 Pts
- 57 NANCY MARTINEZ—Move Out
Atlantic—344 Pts
- 58 MARRS—Pump Up The Volume
4 AD/4th & Bway—341 Pts
- 58 SOS BAND—No Lies
Tabu—341 Pts
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Dicos—338 Pts
- 60 SANDEE—You're The One
East West/Atlantic—338 Pts
- 61 PRINCE—U Got The Look
Paisley Park—338 Pts
- 62 DEBBIE DEB—I'm Searchin'
Jampack—330 Pts
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EMI—329 Pts
- 64 EXPOSE—Let Me Be The One
Arista—327 Pts
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Tommy Boy—325 Pts
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RCA—322 Pts
- 67 NICK KAMEN—Each Time You Break My Heart
Sire—319 Pts
- 68 CE CE ROGERS—Someday
Atlantic—318 Pts
- 69 THE COVER GIRLS—Because Of You
Fever/Sutra—313 Pts
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Energy (Italy)—310 Pts
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Criminal—309 Pts
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Criminal—308 Pts
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RCA—304 Pts
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A&M—299 Pts
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Cutting—295 Pts
- 79 LL COOL J—I'm Bad
Def Jam—293 Pts
- 80 GEORGE MICHAEL—Hard Day
Columbia—292 Pts

(Please turn to page 44)

YEAREND TOP 100 RETAIL

(Continued from page 43)

81	TRINERE—They're Playing Our Song	Jam-packed—281 Pts
82	LOLA—Wax The Van	Jump Street—299 Pts
82	NANCY MARTINEZ—Crazy Love	Atlantic—288 Pts
83	SINITTA—Feels Like The First Time	Omniv—282 Pts
84	CLUB NOUVEAU—Why You Treat Me So Bad	Tommy Boy—280 Pts
85	ALISHA—Into My Secret	RCA—279 Pts
85	ERASURE—Sometimes	Mute UK—278 Pts
86	KTP—Certain Things Are Likely	Mercury—278 Pts
87	CAROLYN HARDING—Movin' On	Emergency—272 Pts
88	MONET—My Heart Gets All The Breaks	Ligase—271 Pts
89	JOCELYN BROWN—Ego Maniac	Jellybean/WB—270 Pts
89	VIVIEN VEE—Heartbeat	HRG Italy/TSR—270 Pts

90	DONNA SUMMER—Dinner With Gershwin	Geffen—261 Pts
90	SWEET SENSATION—Victim Of Love	Next Plateau—261 Pts
90	WA WA NEE—Sugar Free	Epic—261 Pts
91	EG DAILY—Mind Over Matter	A&M—258 Pts
92	NANCY MARTINEZ—For Tonight	Atlantic—287 Pts
93	HAZELL DEAN—Always Doesn't Mean Forever	EMI UK/Capitol—256 Pts
94	FULL HOUSE—Communicate	DJ/Epic—253 Pts
95	JETS—Cross My Broken Heart	MCA—251 Pts
96	EARTH WIND & FIRE—System Of Survival	Columbia—248 Pts
96	KRAFTWERK—Telephone Call	WB—248 Pts
97	CLAUDJA BARRY—Secret Affair	Epic—243 Pts
98	BRENDA K. STARR—What You See Is What You Get	MCA—242 Pts
99	STOCK AITKEN & WATERMAN—Roadblock	A&M—241 Pts
99	WILD MARY'S—No One Knows Where She Goes	Atlantic—241 Pts
100	FAT BOYS—Wipeout	Tin Pan Apple—238 Pts

RETAIL CHART ANALYSIS

LABELS WITH MORE THAN ONE ENTRY ON THE YEAR-END SALES CHART

ATLANTIC	18
EPIC	09
MCA	08
COLUMBIA	06
A&M	05
SIRE	05
ARISTA	04
POLYDOR	04
CHRYSALIS	03
EMI	03
RCA	03
TOMMY BOY	03
4TH & B'WAY	02
CRIMINAL	02
CUTTING	02
GEFFEN	02
JAMPAKED	02
MOTOWN	02
NEXT PLATEAU	02
PAISLEY PARK	02
SUTRA	02
VIRGIN	02
WARNER BROS.	02

ARTISTS WITH MORE THAN ONE ENTRY ON THE YEAR-END SALES CHART

MADONNA	[#36] "Causing A Commotion" Sire Records [#41] "La Isla Bonita" Sire Records [#46] "Who's That Girl" Sire Records
NANCY MARTINEZ	[#57] "Move Out" Atlantic Records [#82] "Crazy Love" Atlantic Records
CLUB NOUVEAU	[#45] "Lean On Me" Tommy Boy Records [#84] "Why You Treat Me..." Tommy Boy Records

COMPANY B	[#05] "Fascinated" Atlantic Records [#09] "Full Circle" Atlantic Records
DEBBIE GIBSON	[#01] "Only In My Dreams" Atlantic Records [#48] "Shake Your Love" Atlantic Records
EXPOSE	[#15] "Come Go With Me" Arista Records [#64] "Let Me Be The One" Arista Records
GEORGE MICHAEL	[#29] "I Want Your Sex" Columbia Records [#80] "Hard Day" Columbia Records
GEORGIO	[#23] "Tina Cherry" Motown Records [#52] "Lover's Lane" Motown Records
HERB ALPERT	[#50] "Diamonds" A&M Records [#76] "Keep Your Eye On Me" A&M Records
JELLYBEAN	[#17] "The Real Thing" Chrysalis Records [#35] "Who Found Who" Chrysalis Records
JODY WATLEY	[#07] "Looking For A New Love" MCA Records [#14] "Don't You Want Me" MCA Records
LISA LISA & CULT JAM	[#13] "Head To Toe" Columbia Records [#27] "Lost In Emotion" Columbia Records
MEL & KIM	[#33] "Respectable" Atlantic Records [#50] "Showin' Out" Atlantic Records
PRINCE	[#39] "Sign O' The Times" Paisley Park Records [#61] "U Got The Look" Paisley Park Records
COVER GIRLS	[#24] "Show Me" Fever/Sutra Records [#69] "Because Of You" Fever Sutra Records

AS PROMISED

10 Delicate Euphemisms

For

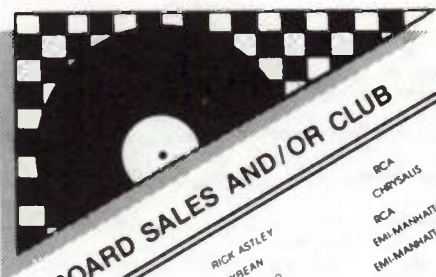
THE SONG SUCKS!

1. It's great when I need to clear the dance floor at the end of the night.
2. I just love the cover!
3. Gee...it sounds a lot like _____ <mention another flop.
4. The hole is nicely centered.
5. I played it for Mikey and he doesn't hate it.
6. I played it for my dog and he loves it!
7. I like it better than _____
(example, "the theme from HOWARD THE DUCK.")
8. It was the best record I heard, while it was playing.
9. It was the only record I heard while it was playing.
10. I love everything about it but the song.

By Ellie 1987 A.D.

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BILLBOARD SALES AND/OR CLUB

NEVER GONNA GIVE YOU UP	RICK ASTLEY	RCA
WHO FOUND WHO	JELLYBEAN	CHRYSALIS
FUNKYTOWN	PSEUDO ECHO	RCA
IT'S A SIN	PET SHOP BOYS	EMI MANHATTAN
WHAT DID I DO TO DESERVE THIS	PET SHOP BOYS	EMI MANHATTAN
PARTY YOUR BODY	STEWIE B	EMI MANHATTAN
INFO MY SECRET	ALISHA	RCA
NEVER LET ME DOWN	DAVID BOWIE	EMI MANHATTAN
NOT HOT HOT	BUSTER POINDENTER	RCA
MOVIN' ON	CAROLYN HARDING	EMERGENCY
NOTHING'S GONNA STOP ME NOW	SAMANTHA FOX	RCA
IF YOU SHOULD NEED A FRIEND	BLAZE	QUARK
I CAN GIVE YOU WHAT YOU NEED	EROTIC EXOTIC	SUTRA
LET YOUR HEART MAKE UP YOUR MIND	ALISHA	RCA
WHATCHA GONNA DO	BLAZE	QUARK
ILLUSIONS	DHAR BRAXTON	SLEEPING BAG

BILLBOARD BLACK SINGLES

I WANT TO BE YOUR MAN	ROGER	REPRISE WB
WE'VE ONLY JUST BEGUN	GLENN JONES	JIVE RCA
JUST CALL	SHERICKA	WARNER BROS
AIN'T NO NEED TO WORRY	THE WINANSANITA BAKER	QWEST
LOVE'S PASSION AND YOU	CHAD	RCA
I COULDN'T BELIEVE IT	RUFFIN & KENDRICK	JIVE RCA
HOLDING ON	JONATHAN BUTLER	JIVE
HOW YA LIKE ME NOW	KOOL MOE DEE	SLEEPING BAG
COME IN TO MY LIFE	JOYCE SIMS	JIVE RCA
ON GIRL	GLENN JONES	SOLAR
TWO OCCASIONS	THE DEELE	

BILLBOARD BLACK ALBUMS

TOUCH & GO	FORCE M D S	JOHNNY BOYWB
JONATHAN BUTLER	JONATHAN BUTLER	RCA
RYME PAYS	ICE T	SBE
DOWN BY LAW	M.C. SHAN	COLD CHILLIN'



CRITICSCHOICES (Continued from page 32)

5. **LONELY IS AN EYESORE** (4AD compilation)
Music To Kill Yourself By - from the best of them. THIS MORTAL COIL, ALISON LIMERICK, WOLFGANG PRESS. Hauntingly beautiful.
6. **SKIN** "Blood, Women And Roses" Produkt Inc
A stunning collaboration by Swan's Michael Gira and Jarboe. This one stays with you for a long time.
7. **RED HOT CHILI PEPPERS** "The Uplift Mofo Party Plan" Manhattan
Music for a united society by LA's bad boys.
8. **NEW ORDER** "Bizarre Love Triangle" Qwest
THE dance song of the year.
9. **ART OF NOISE** "In No Sense? Nonsense" Chrysalis
Orchestrated moments in love.
10. **ANIMAL LIBERATION** (WaxTrax collection)
A great cause. A great roster (SHRIEKBACK, LUC VAN ACKER, CHRIS & COSEY, CAPTAIN SENSIBLE, COLOURFIELD...) Reunites NINA HAGEN and LENE LOVICH.
11. **MADONNA** "Open Your Heart" Sire
Her only song worthy of my hard earned \$\$: A hopeful love song. Most importantly, it reminds me of someone special.
12. **EINSTURZENDE NEUBAUTEN** "Fuene Auf Der Nach Oben Offenen Richterskala" Some Bizarre/Relativity
Beautiful. Sexy. Symphonie von der Alptrucken
13. **WIRE** "The Ideal Copy" Enigma
An outstanding return from one of the greatest bands of all time.
Honorable mention: HAROLD BUDD & COCTEAU TWINS (Relativity), ROSE OF AV-ALANCHE (Fire UK), ROYAL CRESCENT MOB (Moving Target), THE THE (Epic), 21ST CENTURY DUB (ROIR)...

MISS KIMBERLY

1. **FIGURES ON A BEACH** "No Stars" Sire 12" (original mix)
I thought this would be a number one "pop" record. Minor to Major keys woven into a lush but convincing love song.
2. **A CERTAIN RATIO** "Wild Party" MCA LP
From the soundtrack "Letter To Brezhnev", a gritty baseline and throbbing vocal for lounge lizards or drug addicts.
3. **NOEL** "Silent Morning" 4TH and Broadway 12"
Noel's vocal came across to the streets, sad and plaintive, he really pulled at my heartstrings. I'd like to make some noise at Noel's house.
4. **YELLO** "Moon On Ice" Mercury LP cut
Those two smooth German guys got jazzy Shirley Bassey to croon to the moon, the result was a real trip to the next galaxy.
5. **MANTRONIX** "Who Is It?" Fresh 12"
Ask a stupid question and you'll get a "Fresh" answer from a master mixer who's spearheaded a thriving trend in Rap music.
6. **KONK** "Love Attack" Dog Brothers 12"
Made fun of romantic entanglements using sarcasm and true unadulterated wit—verbally and musically.
7. **ERASURE** "Sometimes" Sire 12"
They used all the right words: truth, pain, broken heart and "not the way you throw your clothes upon the bedroom floor". Spiffy harmonies and some fine production. Kept this on the turntable for many months.
8. **GEORGIE FAME** "Samila" Enigma 12"
Exhorted the audience to "be yourself" and "have some fun", without insulting anyone. Easy pretty adult contemporary dance music.
9. **ERIA FACHIN** "Savin' Myself For You" Power 12"
Could've been a country western song, but instead it was a high energy but, with a hook and a vocal, that worked magic on the dance floor and in aerobics class.
10. **BASIA** "Promises" CBS LP cut
Her voice is as lonely as Karen Carpenter's was, and this time featured beautiful harmonies and reminded me that "love is contagious".

ART FREEDLAND

Surprisingly nine of my ten choices for Top Ten songs of 1987 are from new artists with new material. Pop star Kim Wilde was the only "cover". Though cynics may disagree, 1987 was a good year in dance music with many music styles flourishing. House reached new heights and a new acceptance while the Latin flavored Miami sound stormed pop radio and mainstream clubs.

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- THE HOUSE GIRL "Bessie Smith"
- THE FANTASY CLUB "Mystery Girl"
- BAM BAM "Give It To Me"

- A BLACK MAN, A BLACK MAN, AND ANOTHER BLACK MAN "I Believe"
- LIL' LUIS "Frequency"
- DR. DERELICT "Dance Doctor"
- FRANKIE KNUCKLES "Your Love"

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Noticeably missing from my list is Whitney Houston's "I Wanna Dance With Somebody" which should probably share top honors with Company B. I guess my stubbornness in labeling that track Top 40 rather than Dance is preventing me from charting it. Also a special mention should go to Jellybean's "Just Visiting This Planet" LP, which is the best dance album to come along in years. It has already yielded two smash hits and is filled with fierce tracks that will keep him on the platter well into '88.

1. **COMPANY B** "Fascinated"
Sleeper hit for "The Summer" label. Producer/writer Ish Ledesino scores with this years best track! Energetic Miami sound flourishes under his production. First of many Hit cuts off their debut Atlantic album... watch out in '88 for "Spin Me Around".

2. **NOEL** "Silent Morning"
Second of many artist's debut releases to top my year end hitlist. Noel Pagan's vocals and a Roman Ricardo/Paul Robb's production just missed cracking the Top 40 in Billboard's Top 100 (peaked at 47). Uncompromising Latin percussion and intense vocals make Noel's "Silent Morning" a classic (even in this day and age) and we anxiously await his follow-up "Like A Child".

3. **THE COVER GIRLS** "Show Me"
Not only a huge hit in 1987, but a distinctive trend setting blend of girl-group innocence and hard driven Hip-Hop. Still hot enough to turn on any crowd...almost 1 year later. "Because of You" their third release is similarly engaging and is a bonafide hit.

4. **NITRO DELUXE** "Let's Get Brutal"
Unique and trendy enough to make my list. Basically an instrumental...Nitro Deluxe created a new bouncy sound somewhere between House and Hip-Hop. Now "Nitro" is a generic term for that genre of music. Credit to the Marins at Cutting Records.

5. **PROMISE CIRCLE** "Be Mine Tonight"
Lightning strikes twice for Ish and the folks at "The Summer" records. Infectious synth riffs and a catchy half-spoken half-sung lyric made this duo a smash. As with Company B, Promise Circle was signed by Atlantic soon after their initial buzz and are hoping for equal success with their just released 12" "Easy To Touch".

6. **M.A.R.R.S.** "Pump Up The Volume"
UK artists AR Kane and The Colourbox collaborated for this unique import. Marred by numerous legal entanglements and licensing problems a "cleared" version was released Stateside by 4th And Broadway. A crossover hit (even Top 40 radio)! A cleverly edited and overdubbed track "Pump Up The Volume" evolves around chants, bits and pieces of progressive tracks and has an irresistible groove. Expanded the horizons of mainstream music.

7. **DEBBIE GIBSON** "Only In My Dreams"
Talented and vivacious seventeen year old stormed both the Pop and Dance charts with "Only In My Dreams". Her "Out Of The Blue" album is self penned and she has earned the respect of many as a bonafide talent. Great presence and good looks should help her expand her horizons to acting if she so chooses.

8. **JODY WATLEY** "Looking For A New Love/Don't You Want Me"
Former Shalamar member scored BIG with two of her first three releases. Still plenty

(Please turn to page 48)

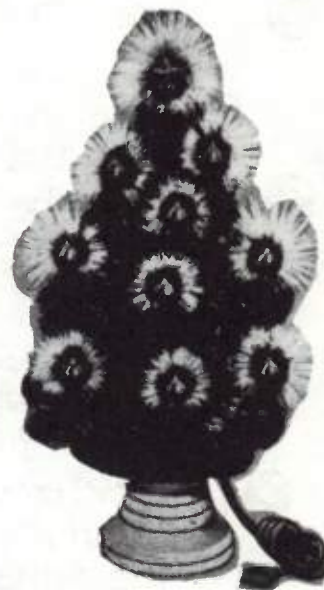
Merry Christmas

&

A Happy New Year

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The Milky Way," the Arista debut of **Darryl Hall** and **John Oates** and new material from **Billy Ocean** and **Jermaine Stewart**.

Chrysalis starts off the new year with **Elisa Fiorillo's** self-titled debut LP, a Chris Lord-Alge mix of "Burning Rain" by **Crazy House** from the LP "Still Looking For Heaven On Earth," the Chicago-based **Tami Show's** 12" called "She's Only 20" and "Babelogue," an album of left-field eclectic music by **Raymonde** originally on Blue Guitar in England.

Vinyl Mania has a new **Eleanor Mills** 12" entitled "You Can't Have My Dreams" produced by Larry Woo and mixed by Tony Humphries. They are also preparing a new **Fascination** 12" called "Don't You Think It's Time."

Virgin is readying a **Johnny Hates Jazz** 12" titled "Shattered Dreams," a **Scarlet & Black** 12" called "You Don't Know" with mixes by John Morales and Paul Fox & Mark Berry, a new **Pretty Poison** 12" to be followed by an album in February, a Paul Simpson mix of "Stand Up" by **Hindsight**, a "house" mix by Billy Carroll and producer Gary Possner of "She's Fine" by **Velore & Double O**, the "Walker" soundtrack produced by Joe Strummer of the Clash from which they have pulled the salsa-oriented 12" "Filibustero" and the debut of **Paula Abdul** who was a cheerleader for the Lakers and choreographed videos for Janet Jackson, ZZ Top and Shanice Wilson.

EPA has a compelling **Wa Wa Nee** 12" entitled "Stimulation," a DOR track called "Birth School Work Death" by the **Godfathers** featuring a Thatcher mix and a Reagan mix, a **Tony Terry** 12" titled "Lovey Dovey," a 12" by **Joy Winter** called "He Said, She Said" on CBS Assoc., a new 12" by **Alexander O'Neal** with **Cherelle** titled "Never Knew Love Like This," new product from **Will To Power** and **Teena Marie**, a domestic release of **Spagna's** "Call Me" and product from **Freeze Factor** on Epic and **Kid Flash** on Tabu.

Our apologies to **Teneen Ali** who is the producer of "Can't Wait" by **Nancy Martinez** on Atlantic, not Ish as we mistakenly printed in Issue 23.

On **Polygram** look for a 12" by **The Zodiac Mind Warp & The Love Reaction** called "Prime Mover," a 12" by **Visions** titled "It's A Choice" on Polydor, a new **ABC** track called "King Without A Crown" on Mercury, a 12" by **Doc Powell** called "Give It Up" on Mercury and "Don't Mess With My Heart" by the **Skwares** on Mercury.

CRITICS CHOICES (Continued from page 46)

of material to carry her well into 1988, including her latest "Some Kind of Lover".

9. **MANDY SMITH** "I Just Can't Wait"

Seemingly half the product I listen to this year had been earmarked (No pun intended) Stock Aitken Waterman. With the tremendous influx of quality product they have worked on, no Top 10 would be complete without one of their offerings. Though not one of their most well known productions (only available as an import), Mandy Smith's "I Just Can't Wait" stands out among their best. Maybe because of its unique blend of jazz, pop and dance. An original production in a seemingly shrinking world of creativeness.

10. **KIM WILDE** "Keep Me Hanging On"

Though I include this song with some reservation on my Top 10, it really was one of '87's best. As an import it created quite a stir, and even with a domestic release the import mix is often preferred (but try and find it). It never reached #1 on the dance chart (Billboard's) because it got lost in the shuffle with Debbie Gibson, Jody Watley, Madonna and Company B, but it did reach #1 pop. Though now considered a fluff-track (bubblegum song) when it was released it was HOT.

JOHN GRIFFIS

1. **WILL TO POWER** "Dreamin'"

Hit Miami like a ton of bricks - only a few others even come close.

2. **EXPOSE** "Season's Change"

Close (year's best slow jam)

3. **EG DAILY** "Mind Over Matter"

Her best ever.

4. **ALEXANDER O'NEAL** "Fake"

Incredibly clever and catchy.

5. **DIMPLES TEE** "Jealous Fellas"

1987's best fake out rap.

6. **PRETTY POISON** "Catch Me I'm Falling"

Appealed to almost everyone.

7. **JODY WATLEY** "Looking For A New Love"

Needs no comment.

8. **BASSIX** "Tears of A Clown"

Great cover version.

9. **COMPANY B** "Fascinated"

Fantastic for dancing.

10. **JETS** "I Do You"

They get better with every release.

11. **DEBORAH LESAGE** "Caught Between A Rock . . ."

Should have been a big hit for several formats - check it out!

TIM BORDEN

Best Miami: **TIGER MOON** "Something Tells Me" Atlantic

My personal favorite of the bountiful 1987 crop, it had distinctive edge that set it apart from the crowd. Runners up: **TRINERE** "They're Playing Our Song" (Jampacked), **BASSIX** "Tears of A Clown" (Epic), **PROMISE CIRCLE** "Be Mine Tonight" (Atlantic).

Best Hi-NRG: **FUN FUN** "Baila Bolero" Energy & ZYX

Should have been an across-the-board hit like "Color My Love", irresistible tune and great mixes.

Best Rap: **LL COOL J** "Go Cut Creator Go"/ "I Need Love" Def Jam

The most creative, artistic raps of '87. More are sorely needed. Runners up: the lovable, obnoxious **BEASTIES** (Def Jam)

Best House: **RALPHI ROSARIO/XAVIER GOLD** "You Used To Hold Me" Hot Mix 5

Great singer and songwriting - the two things needed for Chicago house to thrive in '88. Runners up: **JM SILK** "Let the Music Take Control" RCA and the new **Jamie Principal** EP (DJ Int'l).

Best White: (we're swapping awards ghettos this year) **KTP** "Certain Things Are Likely" Mercury

A unique, remarkable synthesis of dance rhythms. Runners up: the great **PET SHOP BOYS** LP (EMI), **ERASURE** "Victim of Love" (Sire) and **Julian Cope** "World Shut Your Mouth"

Best Ballad: **REGINA BELLE** "Show Me The Way" (Columbia)

Soaring and dramatic, the perfect cool down after a hot night.

MIKE ROBINSON

1. **KTP** "Certain Things Are Likely" Mercury 12"

One of my all-time favorite new music groups combine dance rock and house for an eclectic new sound. Never was a monster hit but still gives me a rush.

2. **PET SHOP BOYS** "Actually" EMI LP

A follow-up LP that is even better than the 1st. They succeed in tackling Sin/Guilt, Exploitation, "Rent", Consumerism, "Shopping", Love - "I Want To Wake Up" and all sorts of heavy subjects with a wry sense of humor and an eye on the pop/dance charts.

3. **RALPHI ROSARIO/XAVIER GOLD** "You Used To Hold Me" Hot Mix 5 12"

Excellent house - good mix, production, lyrics one can understand and relate to and soulful Mama belting out those lyrics. In tone and substance: 1987's "Hit And Run".

4. **COMPANY B** "Fascinated" Atlantic LP

An LP that yielded the smash hits "Fascinated" and "Full Circle" as well as the soon (Please turn to page 61)

YOU BETTER GET YOURS....

BEFORE THE STORM

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DANCE MUSIC

R E P O R T

TOP 80 RETAIL 12" SALES

This list was derived from reports by retail outlets, one stops and distributors across the United States. This chart is based strictly on sales reports.

Volume 10 Issue 25 December 25, 1987 – January 21, 1988

TC LC

○	1	1	M.A.R.R.S.—Pump Up The Volume 4th & B'way 452
○	2	2	TAYLOR DAYNE—Tell It To My Heart Arista 9811
○	3	4	WHITNEY HOUSTON—So Emotional Arista AD1-9841
○	4	7	RICK ASTLEY—Never Gonna Give You Up RCA Eng
○	5	11	MICHAEL JACKSON—The Way You Make Me Feel Epic 49-07487
○	6	3	EARTH WIND & FIRE—System Of Survival Columbia 44-07478
○	7	9	GEORGIO—Lover's Lane Motown 4592
○	8	8	DEBBIE GIBSON—Shake Your Love Atlantic 88651
○	9	13	COVER GIRLS—Because Of You Fever 918
○	10	5	STEVIE WONDER—Skeletons Motown 4593
○	11	12	GLADYS KNIGHT & THE PIPS—Love Overboard MCA 23953
○	12	17	INXS—Need You Tonight Atlantic 88645
○	13	6	NOCERA—Let's Go Sleeping Bag SLX 29
○	14	18	GEORGE MICHAEL—Faith Columbia 44-07478
○	15	22	COMMUNARDS—Never Can Say Goodbye MCA 23812
○	16	16	BELINDA CARLISLE—Heaven Is A Place On Earth MCA 23808
○	17	31	ROGER—I Want To Be Your Man Capitol 20771
○	18	14	KEITH SWEAT—I Want Her Elektra/Entertainment 96738
○	19	10	TEN CITY—Devotion Atlantic 88652
○	20	23	MEN WITHOUT HATS—Pop Goes The World Mercury 888-859
○	21	24	BANANARAMA—I Can't Help It/Mr. Sleaze London 988 121
○	22	72	SALT N PEPA—Tramp/Push It Next Plateau NP 50063
○	23	15	JOYCE SIMS—Come Into My Life Sleeping Bag SLX-28
○	24	38	EXPOSE—Seasons Change Arista AD1-9639
○	25	41	PRETTY POISON—Catch Me I'm Falling Virgin 98732
○	26	19	JOHN ROCCA—Move Criminal 015
○	27	60	PET SHOP BOYS—What Have I Done To Deserve This EMI V 56090
○	28	26	CHIC—Jack Le Freak Atlantic 88634
○	29	43	NANCY MARTINEZ—Can't Wait Atlantic 88626
○	30	25	TINA TURNER—Afterglow Capitol V-15349
○	31	53	PRINCE—I Could Never Take The Place Of Your Man Paisley Park 20738
○	32	20	ALEXANDER O'NEAL—Criticize Tabu 423 07488
○	33	29	GEORGE MICHAEL—Hard Day's Night Columbia 44-07486
○	34	30	TOLGA—Leave It All Behind Cutting CR 216
○	35	21	JODY WATLEY—Don't You Want Me MCA 23785
○	36	80	STEVIE B—Party Your Body LNR Records 4000
○	37	42	TONY TERRY—She's Fly Epic 49-07481
○	38	28	SHANICE WILSON—Can You Dance A&M SP 12235
○	39	34	DEAD OR ALIVE—I'll Save You All My Kisses Epic 49-07482
○	40	—	JODY WATLEY—Some Kind Of Lover MCA 23818

TC LC

○	41	36	BLAZE—If You Should Need A Friend Quark 006
○	42	39	TIFFANY—I Think We're Alone Now MCA 23793
○	43	32	MELI'SA MORGAN—If You Can Do It I Can Do It Too Capitol V 15345
○	44	57	RAQUEL WELCH—This Girl's Back In Town Columbia 44-07477
○	45	—	TKA—Tears May Fall Tommy Boy 907
○	46	33	MICHAEL JACKSON—Bad Epic 49-07482
○	47	40	BRENDA K. STARR—Breakfast In Bed MCA 2378
○	48	35	BUSTER POINDEXTER—Hot Hot Hot RCA 8737
○	49	63	JUDY TORRES—Come Into My Arms Profile PRO 7185
○	50	37	HUBERT KAH—Military Drums Curb 7172
○	51	50	DEBBIE DEB—Fantasy Jampacked 2012
○	52	55	WALLY JUMP JR.—Private Party Criminal CR 018
○	53	52	SYBIL—My Love Is Guaranteed Next Plateau NPO 50087
○	54	27	JELLYBEAN—The Real Thing Chrysalis 4VB 43171
○	55	48	PEBBLES—Girlfriend MCA 23794
○	56	—	NATASHA—Be Gentle With My Heart MCA 4001
○	57	62	LYDIA LEE LOVE—Don't Take Your Love New York Groove NYG 1001
○	58	RE	NOEL—Silent Morning 4th & B'way
○	59	75	SWING OUT SISTER—Breakout Polygram 888-638
○	60	—	TINA B—Miracles Explode Criminal 019
○	61	—	SALT N PEPA—Chick On The Side/I'm Down Next Plateau 50071
○	62	49	SHY ROSE—I Cry For You JDC 0084
○	63	71	PIERRE'S FANTASY CLUB—Fantasy Girl SRO 750487
○	64	44	ABC—The Night You Murdered Love Mercury 888-894-1
○	65	—	SOFONDA C—Say The Word Klub 11111
○	66	73	STERLING VOID—It's All Right DJ Int. 902
○	67	—	BEFORE THE STORM—I Got The Music Movin 001
○	68	79	DOUBLE DESTINY—Prove It 4th & B'way 448
○	69	—	RACHEL—Love Emergency Atlantic 88620
○	70	69	EURYTHMICS—Beethoven/I Need A Man RCA Import
○	71	—	CLAUDJA BARRY—Hot To The Touch Epic 7486
○	72	—	MEL & KIM—I'm The One Who Really Loves You Atlantic 88627
○	73	70	JETS—I Do You MCA 23798
○	74	—	TARAVHONTY—Join Hands Big Bear BB001
○	75	—	SISTERS OF MERCY—This Corrosion Elektra 86790
○	76	64	SOCIETY—Love It Big Time 8068
○	77	—	DOUBLE TROUBLE—One Step To Heaven Vinyl Mania 021
○	78	—	2 LIVE CREW—We Want Some Pussy Luka Skyywalker 113
○	79	65	SUPERTRAMP—I'm Begging You A&M SP 12254
○	80	51	STING—We'll Be Together A&M SP 12251

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(TB 907)

TKA tear it up with **"TEARS MAY FALL,"** the just released single from their debut album **SCARS OF LOVE** (TB 1011). Produced by Andy "Panda" Tripoli and by The Latin Rascals—Tony Moran and Albert Cabrera—for Latin Rascal Productions, Inc. Includes six slammin' new mixes by The Latin Rascals and by Joey Gardner.



All versions available on Tommy Boy twelve-inch and twelve-inch cassette.

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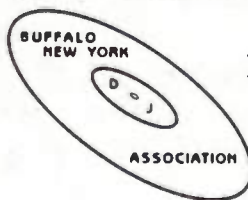
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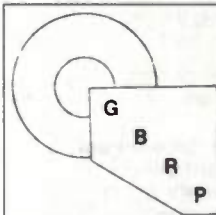
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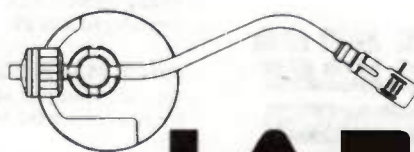
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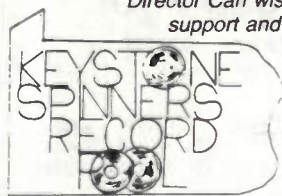
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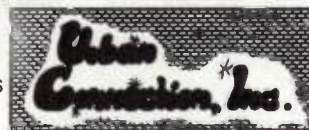
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BOBBY G' (Director)

Coming up with a final column of the year is a good exercise as it forces one to reflect, to take inventory and to, possibly, come to some sort of conclusion. What was special about 1987? What was different about this year as compared to previous years?

As far as new trends in music go for this year I haven't really noticed much. One important development is an increased ethnicity in both popular and fringe genres. With the success of groups like Miami Sound Machine and the remake of "La Bamba" (song and movie), Spanish elements increasingly seep into other areas. Congas have become a somewhat popular instrument among certain cult bands. Moreover, there appears to be a broader instrumentation including piano and violin to create a certain mood. Examples are **Swans** and its offshoot **Skin**, **These Immortals Souls**, **Test Department** (which is really a horse of another color—they perform with a choir, yet another development, though not so new for them), and **The The**. While heavy metal, speed metal, thrash, hardcore, and rock and roll increase in popularity and numbers, the "artier" bands are moving towards more orchestration in their music expanding the 4-member core group to include many.

What's vital to any business is deals and the music business is no different from any other. Just as Capitol has a contract with labels like Enigma and Nettwerk, RCA has Big Time and picked up Beggars Banquet, A&M now has Coyote and Twin Tone. By this arrangement the major can release anything from that independent's roster it chooses to. With the demand here, several European labels are opening an American branch. 4AD operates out of the offices of Thirsty Ear. The German metal label Noise has the same arrangement with Second Vision. GWR, home to Motorhead, Hawkwind, and Girlschool are now housed at Profile. Relativity has licensed Some Bizzare and Creation in the States which should expand the cult following of these labels' artists. Mute is searching for a base on these shores while others haven't yet attained the capitol to do so.

The rock and roll market is explosive. New and upcoming bands are making music without synthesizers and with a harder edge. Heavy metal is not still considered music just for adolescents. Rumors of a Led Zeppelin reunion abound while Aerosmith released their first studio album in years. New music artists who've been around for years are finally making a serious dent with the ability to sell upwards of a quarter million records like **New Order**, **Depeche Mode**, **Echo & the Bunnymen**. Bands like the Cult, Jesus & Mary Chain, Gene Loves Jezebel and Psychedelic Furs have made their way into the mainstream. Flesh For Lulu have their shot at stardom with the new LP. The Top 40 and dance markets have been flooded this year by artists doing cover versions of old hits. They sell like mad but why? Is it because the audience is not old enough to know/own the originals? Will they be one-hit wonders or will they have staying power? Will we be given a break? The success of **Suzanne Vega** reminded people (in case you'd forgotten) that women musicians are to be taken seriously. Madonna's "Who's That Girl" movie disappeared without much of a trace, but look for a highly entertaining movie musical in the new year. "Eat The Rich" is a British production, a black comedy starring Lemmy and featuring the music of his band **Motorhead**.

At a time when music video formats have grown a bit stale, New York's **Pop Tarts** have made an innovation in the field. The accompanying video to their current 12" "Another Grey Day In London" (World Of Wonder) was directed by the group's nucleus of **Fenton** and **Randy**. The visuals feature the two on the streets of the Big Apple in a way which captures the pulse of this city, but what is so unique about this piece is that a story appears at the bottom of the screen continuously throughout the video. This makes it somewhat difficult to watch everything that's going on which necessitates more than one viewing. Perhaps this is the latest tool in promoting videos since you have to watch it at least twice to get the whole picture.

A sensitive issue which comes to mind is censorship. **Jello Biafra** was tried on an obscenity charge for including an **HR Giger** illustration in the **Dead Kennedys'** "Frankenchrist" album. Although the case cost him about 80 grand, the charges against him were dropped. Releases deemed by the PMRC as unsuitable for minors were labeled as such. However, ironically, gung-ho spokeswoman for the organization, Tipper Gore, is now singing a different tune. It seems her senator husband plans to run for president and the couple feel the Mrs.' involvement in censoring the arts might hurt his chances of being elected. Tippy was quoted in a recent Daily News article as calling the PMRC "a mistake . . . that sent the wrong message." I just love a person with strong convictions.

Probably the most important fact I've watched in the past year is the development of a social conscience in music. Groups performing for free in order to raise money for AIDS research. Artists are accepting a social responsibility and are using their influence on youth in a positive way. The result—anti-drug songs and commercials. In an industry that glorifies drugs, the emphasis seems to be shifting, perhaps because of AIDS, perhaps because people realize the value of life. Hip junkie Johnny Thunders has reportedly straightened himself out. Remember **Ian Dury's** "Sex And Drugs And Rock And Roll"? Well, **Leather Nun's** slogan is "sex, motorcycles, and rock and roll and roll." Maybe people are listening to Dury's "I Wanna Be Straight": "greatness comes with straightness." **Aerosmith's Steven Tyler** denounced the use of drugs as a way of life and emphasized its destructiveness. And I quote: "A famous guitar player once said 'Sex and drugs and rock and roll—take away the drugs and there's more time for sex and rock and roll' which is my cup of tea." He further expressed the dangers of drugs and how they were ruining his life and the lives of those in the band. It's good to see the acceptance of certain responsibilities that come along with being a star.

Unfortunately, clubs are neglecting their responsibility to some of their audiences. Aside from seeing live shows it has grown harder and harder to hear any kind of rock music in clubs. This is why **K Ludrock** comes as a breath of fresh air. Aka **Katherine Ludwig**, she created the column "Ms. 45" in the hip but now-defunct NY Talk, giving support to the local music scene. Now, she's gotten herself a new career as DJ having manned the turntables at the World for Dean Johnson's Rock & Roll Fag Bar. Currently, she and **John Suliga** promote Wednesday nights at the Pyramid which they call **Rocket To Hell**. The two switch off as DJ and bring a variety of bands to the stage. So, if you're tired of hearing the same old songs in clubs and you want a shot of rock check out K. Ludrock who's made me want to go out again.

Happy Holidays.

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(Continued from page 36)

Hi-NRG

It"/"Love In The First Degree"; **Bardeux**—#23 "Three-Time Lover"/"Magic Carpet Ride"; **Nick John**—#31 "Planet Nine"/#27 "Lost In A Dream"/"All I Want Is You"; **Boytronic**—#34 "I Will Survive"/#78 "Bryllyant"; **Vincent Capretta**—"I Will Survive"/"Turn The Beat Around"; **Tapps**—"Don't Pretend To Know"/"Sugar Pie Honey Bunch"; **Tight**—"Hold Me"/"Do You Love Me"; **Ross**—"Can't Take My Eyes Off You"/"Don't Stop"...

There was more domestic NRG involvement this year per chart action, fueled in part by a shrinking dollar that made imports per disc higher at the counter than last year. American licensing of foreign product was higher this year than in several years. German label ZYX and Mexican label Mastered set up beachheads in the US to facilitate flow of their product, and at more competitive (read reasonable) wholesale prices. As far as club play and chart action, Long Island-based RJM was the formidable newcomer, with product such as **Michael Bow**, **Jacqueline**, and **Tasha**. From Canada, the Power family of labels became a dominating force, as did San Francisco-based Megatone. Sadly though, veteran Ian Levine's own Nightmare (UK) label, established with an ambitious goal of releasing a quality catalog, turned into a matter of "wretched excess," as importers found that with each successive Levine release, domestic demand for his product declined.

Here's a look at number ones and highest new entries during the year, issue by issue: Issue #1—#1 **Nick John**—"Planet Nine"; Issue #2—#1 **Dead Or Alive**—"Something In My House"/HNE (highest new entry)—#23 **Fun Fun**—"Baila Bolero"; Issue #3—#1 **Dead Or Alive**/HNE—#7 **Chip Chip**—"Never Say Goodbye"; Issue #5—#1 **Fun Fun**/HNE—#20 **Modern Rocketry**—"I Feel Love Coming"; Issue #6—#1 **Fun Fun**/HNE—#19 **John Kydd**—"Up The Ladder To The Roof"; Issue #7—#1 **Fun Fun**/HNE—#24 **Man To Man**—"I Need A Man"; Issue #8—#1 **Fun Fun**/HNE—#30 **Desire**—"So Long Baby"; Issue #9—#1 **Vivien Vee**—"Heartbeat"/HNE #24 **Mike Bow**—"One Shot So Hot"; Issue #10—#1 **Vivien Vee**/HNE—#28 **Seventh Avenue**—"Armed Robbery"; Issue #11—#1 **Vivien Vee**/HNE—#12 **Stacey Q**—"Insecurity"; Issue #12—#1 **Pepsi & Shirlee**—"Heartache"/HNE—#21 **Laura Branigan**—"Shattered Glass"; Issue #14—#1 **Vivien Vee**/HNE—#9 **Fun Fun**—"Gimme Some Loving"; Issue #15—#1 **Fun Fun**/HNE—#18 **Eddie Huntington**—"Meet My Friend"; Issue #16—#1 **Bananarama**—"I Heard A Rumour"/HNE—#33 **Albert One**—"Hopes & Dreams"; Issue #18—#1 **E G Daily**—"Mind Over Matter"/HNE #22 **Sunshine Crew & Nikki Lauren**—"Those Were The Days"; Issue #19—#1 **Pet Shop Boys**—"It's A Sin"/HNE—#23 **Jennifer Rush**—"Heart Over Mind"; Issue #20—#1 **Pet Shop Boys**/HNE—#20 **Michael Davidson**—"Turn It Up"; Issue #21—#1 **Pet Shop Boys**/HNE—#2 **Patrick L Myles**—"My Heart's On Fire"; Issue #22—#1 **Abby**—"Take My Heart"/HNE—#18—**Communards**—"Never Can Say Goodbye"; Issue #23—#1 **Communards**/HNE—#22 **Secret Ties**—"Dancin' Insanity"; Issue #24—#1 **Communards**/HNE—#34 **Ross**—"Don't Stop".

(Continued from page 26)

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REVIEWS

(Continued from page 14)

embossed with a thoroughly striking dance impact. Not only does this offering come with a daring and compelling dub, it is also powered by a blistering double dub which is devastatingly groove driven.

TARAVHONTY "Join Hands" (Big Beat 12" BB-001)
Produced by Craig Kallman

Here's an inspiring message song that does not preach. Instead it pretty much allows the tune's uplifting beat convey its involving message. Vocally and arrangement wise, the situation has a vibrant Cultural Vibe feel which works in a tantalizingly moving move.

The upbeat male vocals provided here give the overall production an appealing dash of emotionally energetic resourcefulness that keeps everything wonderfully well paced.

CRITICSCHOICES

(Continued from page 48)

to be monstrous "Perfect Lover". Ish combines Florida and High Energy sounds for a combo that landed smack dab in the middle of your radio dial. Proof positive that the terms commercial and quality need not be mutually exclusive. And fun too!

5. VIVIAN VEE "Heartbeat" TSR 12"

One of my old import favorites, returns with the production team from Fun Fun backing her squeaky accented voice. Boisterous, rowdy traditional disco.

6. DEBBIE GIBSON "Only In My Dreams"

Wistful, pretty, hopeful and happy; an optimistic vision of the perfect love we all seem to crave. And who better to sing it than an innocent newcomer who delivers it with straightforward conviction.

7. SWING OUT SISTER "It's Better To Travel" Mercury LP & 12"

Revisionist pop dance, a Savannah band for the 80's and 90's (unfortunately lacking Dr. Buzzard's sense of humor), this band's light and breezy touch, though keeps all pretensions at bay. Self-consciously sophisticated music for adults with a tip of the hat to the jazz and disco dance scenes. Impressive musicianship and production. Plain old quality!

8. ERIA FACHIN "Saving Myself" Power 12" (Canadian import)

The High Energy dance classic (yes, it is a classic already) that refuses to die. It combines the independence theme of Gloria Gaynor's "I Will Survive" with the gusto of the girl group sound of the late 50's and early 60's in an 80's electronic production milieu. And this woman can sing.

9. NEW ORDER "True Faith/Touched By Hand of God" Qwest/Factory 12" (domestic and import)

Anything by this group would make my top ten in any year. It just so happens they get better and better. These two new releases are superb.

10. BOOK OF LOVE "Modigliani" Sire 12"

An underground/undiscovered group that makes superbly intelligent dance rock. Book of Love failed to hit with this one - "Modigliani" was too pretty and intellectual for the Freestylers and so basically depended on dance rock venues for play. But any group that can capture the essence of an artist's life and work in a simple lyric and then set it to a dance beat deserves special mention.

MICHAEL A. SCOTT

Actually a Top Ten in Brooklyn is cheaper by the dozen, so here's my dozen:

1. U2 "The Joshua Tree" Island LP

If God had penned an album this year, this might just be it. Warmth, humanity, purpose. What more could you want?

2. INXS "Kick" Atco/Atlantic LP

Sharpest group yet from Down Under has been making great albums for years. Outdid themselves this time around.

3. STEVIE WONDER "Characters" Motown LP

Stevie's most profound vinyl work since "Songs In The Key of Life".

4. LADYSMITH BLACK MAMBAZO "Shaka Zulu" Warner Bros. LP

Paul Simon stands back and lets the heart take over.

5. SWING OUT SISTER "It's Better To Travel" Mercury LP

Corrine Drewery's vocal chords are a sheer gift from the gods.

6. RICK ASTLEY "Never Gonna Give You Up" RCA/BMG 12"

A classic promise of love.

7. JOYCE SIMS "Come Into My Life" Sleeping Bag 12"

An irresistible seductive groove showing Sims' jazz inspiration. A real deep love song from a helluva lady.

8. M.A.R.R.S. "Pump Up The Volume" 4th & Broadway 12"

Everything you could want in a dance beat and more.

9. PET SHOP BOYS/DUSTY SPRINGFIELD "What Have I Done To Deserve This" EMI/Manhattan 12"

I've loved Dusty since before most readers were born. I can't go on....

10. CURIOSITY KILLED THE CAT "Keep Your Distance" Mercury LP

We're all misfits now and then....

11. MICHAEL JACKSON "Man In The Mirror" Epic LP cut

Listen to the lyrics....

12. DEPECHE MODE "Music For The Masses" Sire LP

Don't fuck around with perfection!

CASEY JONES

After fifty weeks worth of dance music bombardment, it's the few melodies that one still cares to hum that serves as barometer for selecting that year's favorites.

My tastes are far reaching, yet because of radio, my selection of these may bear that influence.

The gutsy vocal delivery of **BOBBY WOMACK's** "Living In A Box (By Living In A Box)" was a simpatico fusing with a soulful, chewy arrangement. I'm keen on musical shadings - light and dark, major & minor, august and spartan. The broodiness of **NICK KAMEN's** "Each Time You Break My Heart" (Shep Pettibone's life-breathing remix), and the "learn from the burn" experiences borne out in **HAZELL DEAN's** "Always Doesn't Mean Forever" tugged at my ear at first listens, and became an indelible part of my daily shower-time repertoire for months. **CHARLOTTE MCKINNON's** elastic range in "Fascinated" (Company B), and the bass-brewing propulsion that animated **MEL & KIM's** "FLM" are other first thoughts that immediately come back to me as I finger count my top ten of 1987.

"Heartache" - **PEPSI & SHIRLIE**, was a great cotton candy disco throwback, that at first seemed timewarped as an '87 release, but endured. **SUZY's** sweat drencher "Don't Come Crying To Me" was a peak pounder that got less than it's share of recognition. The fusillades of rhyme in a symmetrically riveted pitch of self aggrandizement of **ERIK B & RAKIM's** "I Ain't No Joke", held me captive to this streetcorner raconteur. **TIGER MOON's** "Something Tells Me" was hypnotic, thread through with a tribal-like moan. **TRANCE DANCE's** "Do The Dance" had a crossover balance of summery percussion, and rousing VOX, seeded with air guitar. **SA-FIRE's** "Let Me Be The One" was a bass-gorged urban pick which billowed spitfire edits and sampled vocals; raw and roaring. A holdover from 1986, the **FGTH 12**, "Warriors of the Wasteland" catered to all my aural and locomotive responses. Layers of keyboard fills, the

vocal huddle, and essential boom boom beat. This was a grand scale incorporation of lean and mean.

The more I thought, the quicker titles came flooding back to me. Ten is a tall order to fill, especially when you realize that a year harvests many good and memorable tunes. I've long had an interest in a variety of danceable records, as my list attests. A meat-and-potatoes palate for my hearty appetite. I do enjoy a well-balanced diet.

PATTI FIRRINCILI

Choosing only 10 records as your personal favorites is about one of most difficult tasks to tackle. Think about it. Surely after you complete the list, you look and notice there are at least 30 more titles floating through your brain that were more than significant on your playlist.

Now you know how I felt. As I spent hour dwindling the list to 10, I knew I would never meet the deadline if I had to put them in a definite order. So here goes:

"You Used To Hold Me"—**Ralph Rosario featuring Xavier Gold**. I had a hunch when I mastered this one it would be one of the most intense house records on an independent to spread like wildfire because of DJs.

"Control"—**Janet Jackson**—The message of independence in the lyrics complemented by the groove impressed me.

"Silent Morning"—**Noel**. NY latin hip-hop at its best. At last, a male vocalist comes on the scene previously dominated by female groups. Plus, lyrics!

"Big Time"—**Peter Gabriel**. Everybody finally found out who Peter Gabriel is and became aware of his unlimited talent.

"The Godfather"—**Spoonie G**. Because *is* the godfather of rap and his style is unique.

"Can't Get Enough"—**Liz Torres**. The majority of dance music lovers first came into contact with Liz through this release. DJs break this one.

"Strange Love"—**Depeche Mode**. Our boys cross to pop with this excellent mix played throughout club and radio land.

"With Or Without You"—**U2**. U2 became a household word with Bono's unique voice and The Edges' distinct guitar sounds finally reaching ultracommercial airwaves.

"One Look"—**Paul Parker**. An artist with a high energy following performing a mid-tempo dance record heavy on percussion and bottom end that breaks barriers and excites many different audiences. Trend setting. Think about that.

"Pump Up The Volume"—**M/A/R/R/S**. Featuring a little bit of everything I couldn't include in the list and indicative of the phenomenon of sampling and our trends in '87.

RONN TRICE

Getting right to the point, **Liz Torres'** sensational "Can't Get Enough" was truly 1987's hottest record. No other disc managed to pump as fiercely or generate as much pure dance excitement as did that powerfully engineered Chicago smoker. While **Jack E. Makossa's** "Opera House" was indeed the year's most novel undertaking, it definitely came off as a very serious dance record that vibrantly transformed the dance floor into an outrageous operatic inferno. Just as keenly concocted and out of the ordinary were "Wax The Van," **Lola's** hypnotically fluid opus and the dazzling brilliance of **Nitro Deluxe's** firmly structured "Let's Get Brutal." Both of those works had mesmerizing midtempo grooves that were intensely invigorating and were highlights that made 1987 well worth remembering.

Certainly the year's most talked about record had to be "Pump Up The Volume" which stirred up all sorts of legal controversy around the world. **M/A/R/R/S** pulled out all the stops and came up with a devastating piece of wax that worked manipulatively on just about every level. Not only did the group incorporate a slick James Brown edge to their effort, but also snatched tidbits from several musical genres to make the outing an overwhelming smash. As if she needed it, **Sybil** also benefited from the massive M/A/R/R/S fallout as the singer's thrilling "My Love Is Guaranteed" got somewhat marred in the melee. It was Sybil's fresh approach that clearly showcased her as the most consistent female act around as she spawned three back-to-back hits that kept her on the charts most of the year.

By far the boldest R&B/dance workout was **Mason's** power-packed "Pour It On." The tune's stern dance drenched kinetics made this an exciting and forceful statement that kept dance floors ablaze for months. Robert Clivelles and David Cole emerged as the year's most innovative producers who were responsible for two of '87's most notable underground undertakings, "Do It Properly" and the thunderously dynamic "It's Too Late" by **Stardom Groove**. **Candy J's** driving "Desire" and **Eleanor Mills's** subtle yet forceful "Mr. Right" rounds out my Top 10.

SOME OF BOBAN'S FAVORITE RECORDS OF 1987

M/A/R/R/S "Pump Up The Volume" (4th & Broadway)

Because, suddenly, \$40,000.00 seems cheap.

DEAD OR ALIVE "Brand New Lover"/"Something In My House" (Epic Records)

Bold production, daring image, heady vocals... my type of disco!

PHIL FEARON "Ain't Nothing But A House Party" (Chrysalis Records)

Fabulous house cut. Superb production. Kicked Chicago in the balls.

VESTA WILLIAMS "Don't Blow A Good Thing" (A&M Records)

Not a peep out of you Eddie Favilla! I was floored with the bass and Vesta's delivery.

NEW ORDER "True Faith" (Qwest Records)

Bernard Sumner's boyish vocals won me over. The production, and quite imaginative video, made things only better.

PET SHOP BOYS "It's A Sin" (EMI America Records)

Having some knowledge of the bullshit these two went through in the early days of their careers adds to my admiration and applause for their success with everything they now touch. "Sin" is superbly crafted with a rich electronic texture that reminds me of the strings I've heard so often in older disco hits. Also, it seems that each PSB single is approached with a 12" in mind first. This creative process I find most appealing because I feel that cutting down to a seven inch "radio record" is a lot smarter than trying to stretch an LP cut into a club hit.

PAUL LEKAKIS "Boom Boom" (ZYX)

Every year something happens that reminds us just how silly the music business can get by pushing something like this. Add the word "lacky" to the opinion when you consider our health crisis.

(Please turn to page 62)

STOCK AITKEN WATERMAN "Road Block" (A&M Records)

JELLYBEAN "Who Found Who" and "The Real Thing" (Chrysalis Records)

Aside from all three being great cuts, I found the producers very brave for putting their names on the record instead of hiding behind fantasy images and hiring \$100 singers-for-hire to pretend they're the band.

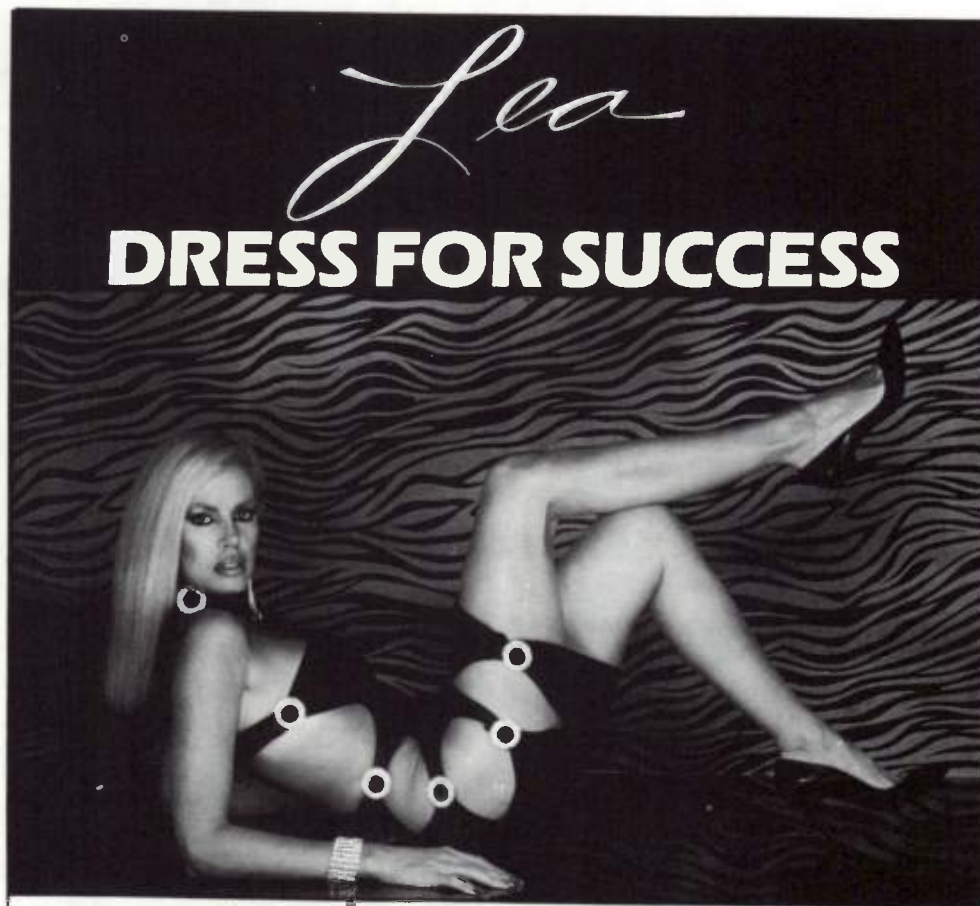
MICHAEL JACKSON "Bad"/"The Way You Make Me Feel" (Epic Records)

Oh Yeah? When he was a mere child you were still fumbling with mono.

TAYLOR DAYNE "Tell It To My Heart" (Arista Records)

Infectious hook, superb production, and powerhouse vocals won me over and over again.

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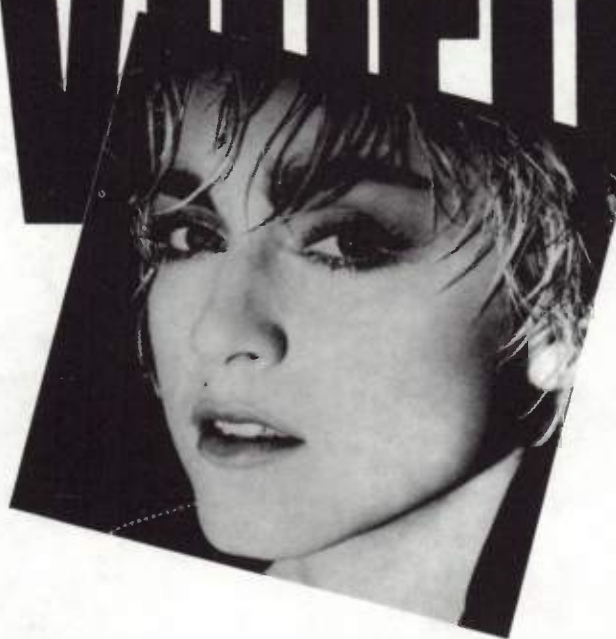
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1987 DOR TOP 30

- 1 DEPECHE MODE—Strangelove (Sire)
- 2 ERASURE—Sometimes (Sire)
- 3 KTP—Certain Things Are Likely (Mercury)
- 4 CABARET VOLTAIRE Don't Argue (Manhattan-EMI)
- 5 DEAD OR ALIVE—Something In My House (Epic)
- 6 KRAFTWRK—The Telephone Call (Warner Bros)
- 7 FRONT 242—Official Version-LP (Wax Trax!)
- 8 HEAVEN 17—Contenders (Virgin)
- 9 PSYCHEDELIC FURS—Heartbreak Beat (Columbia)
- 10 THE THE—Infected (Epic)
- 11 PSEUDO ECHO—Funky Town (RCA)
- 12 AGE OF CHANCE—Kiss (Virgin)
- 13 THE CURE—Why Can't I Be You? (Elektra)
- 14 SIOUXSIE & THE BANSHEES—Wheels On Fire (Geffen)
- 15 LOVE TRACTOR—Party Train (Big Time)
- 16 THE CULT—Love Removal Machine (Sire)
- 17 PET SHOP BOYS It's A Sin (EMI)
- 18 HIPSWAY—The Honey Thief (Columbia)
- 19 LEDERNACKEN—Do The Boogaloo (Strike Back UK)
- 20 TORCH SONG—Don't Look Now/Find My Way Home (I.R.S.)
- 21 C.C.C.P.—American-Soviets (Oak Lawn)
- 22 NITZER EBB—Nitzer Ebb LP (Geffen)
- 23 P.I.L.—Seattle (Virgin)
- 24 LEVEL 42—Lessons In Love (Polydor)
- 25 GENE LOVES JEZEBEL—Desire (Geffen)
- 26 THE BOLSHOI—Please (Big Time)
- 27 PETER GABRIEL—Big Time (Geffen)
- 28 GENERAL PUBLIC—In Conversation (I.R.S.)
- 29 ANABOUBOULA—Xamam (Virgin-Greece)
- 30 WAS (NOT WAS)—Robot Girl (Import)

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Music Coordinator: Artemis Morale
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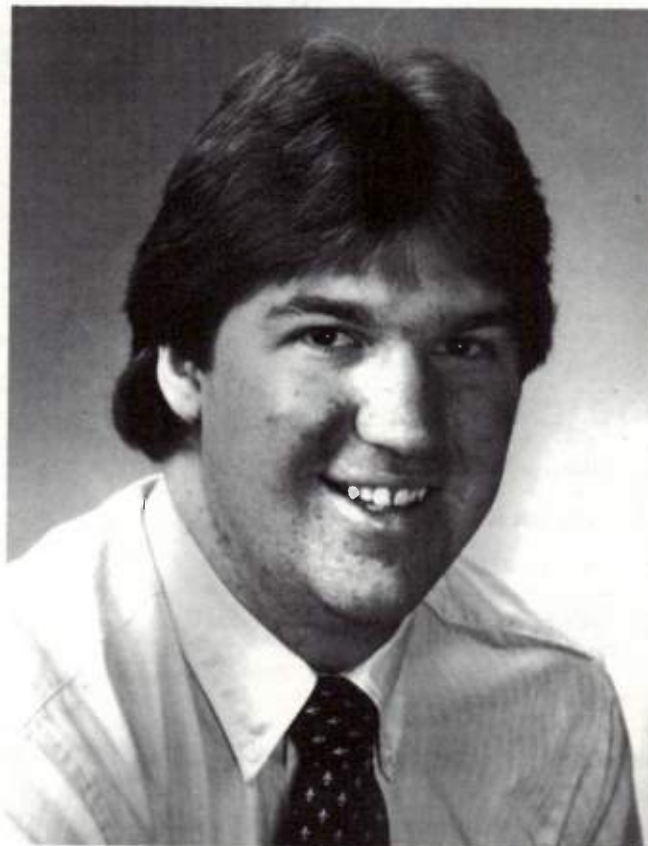
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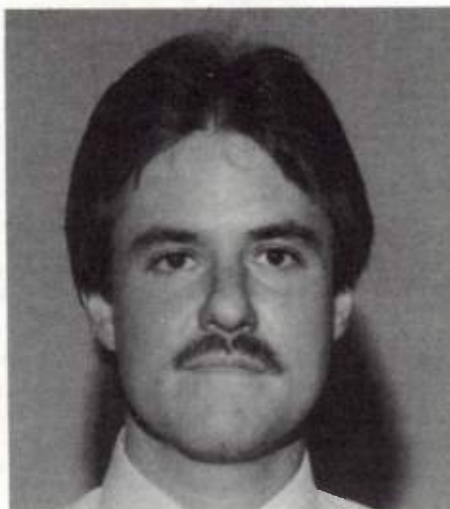
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NEW RELEASES

12" S

Bangles "Hazy Shade Of Winter (From LESS THAN ZERO)" [Producer: Rick Rubin, Writer: P. Simon] Columbia Records 44-07540

Claudja Barry "Hot To The Touch" [Producer: Jurgen Kordulitsch, Joerg Evers, Writer: J. Evers, J. Kordulitsch, C. Barry] Epic Records EAS-02885

Bee Gees "E.S.P." [Producer: Arif Mardin, Barry Gibb, Robin Gibb, Maurice Gibb, Brian Tench, Writer: Barry,

Robin and Maurice Gibb] Warner Bros. Records 0-20829

Terry Billy "Don't Lock Me Out" [Producer: Kurtis "M", Writer: Terry Billy & Michael July] Atlantic Records DMD1127

The Black Flames "Are You My Woman? (from LESS THAN ZERO)" [Producer: Vincent F. Bell & Russell Simmons, Writer: E. Record] flip **Public Enemy** "Bring The Noise" [Producer: Bill Stephney, Hank Shocklee, Carl Ryder, Writer: H. Shocklee-C. Ridenhour-E. Sadler] Def Jam/Columbia Records 44-07545

Boogie Boys "I'm Gonna" flip "Romeo Knight" Capitol V 15538

RuPaul Andre Charles "Ping Ting Ting" [Producer: Larry Tee, Writer: Larry Tee, RuPaul] flip **La Palace de Beauté** "The Playboy" [Producer: Larry Tee, Writer: Larry Tee] Funtone USA Records DV23 Contact: 404/377-7183

Company B "Perfect Lover" [Producer: Ish, Writer: Ish] Atlantic Records DMD1132

Curiosity Killed The Cat "Ordinary Day" [Producer: Paul Staveley O'Duffy, Writer: Curiosity/T. Anderson] flip "Bullet" [Producer: Curiosity Killed The Cat, Writer: Curiosity/T. Anderson] Mercury Records 870-101-1

Terence Trent D'Arby "Wishing Well" [Producer: Martyn Ware & Terence Trent D'Arby, Writer: TT D'Arby, S. Oliver] Columbia Records 44-07543

Martha Davis "Tell It To The Moon" [Producer: Richie Zito, Writer: Diane Warren] Capitol Records SPRO-79244

DC And Company "The House Is Rockin'" [Producer: Cut Master Dc, Writer: Cut Master Dc, K. Roberts] flip "She's Gone" [Producer: Cut Master DC, Writer: K. Roberts, A. Roberts, Cut Master DC] Zakia/Profile Records PAL7182

Fresh Finesse "Who Can Rock Like This" [Producer: SS Sounds, Writer: N. Bradley, W. Bethea, R. Hansford, E. Jackson, S. Hockadey] Valley Records 1206 Contact: 201/754-6942

The Godfathers "Birth, School, Work, Death" [Producer: Vic Maile, Writer: The Godfathers] Epic Records EAS02881

Ken Heaven Featuring Jo-Carol "The Calling (Heaven 87 Mix)" [Producer: Joseph Watt, Writer: Stephane Brant, Ken Heaven] Airwave/JCI Records AR19401

Hiroshima "Go" [Producer: Dan Kuramoto, Writer: D. Kuramoto] Epic Records 49-07493

Marlon Jackson "Baby Tonight" [Producer: Marlon Jackson & Winston Johnson, Writer: Marlon Jackson] Capitol Records v-15346

Chris Jasper "Superbad" [Producer: Chris Jasper, Writer: C. Jasper] CBS Associated Records 429-07497

Jaybok The City Ace "My Masurati"/"Hip Hop Phenomenal" Producer: Ivan A. Rodriguez, Writer: J. Leon, I. Rodriguez] Zakia/Profile Records PAL-7184

Jellybean "Just A Mirage" [Producer: Jellybean, Writer: n/a] Chrysalis Records Promo

Kid Creole And The Coconuts "Dancin' At The Bains Douches" [Producer: August Darnell, Writer: A. Darnell] Sire Records 20789

Madonna "Holiday" [Producer: Jellybean, Writer: C. Hudson/L. Stevens] flip "Over And Over" [Producer: Nile Rodgers, Writer: Madonna/S. Bray] Sire Records Promo

Madonna "Into The Groove" [Producer: Madonna, Stephen Bray, Writer: Madonna/S. Bray] flip "Everybody" [Producer: Mark Kamins, Writer: Madonna] Sire Records Promo

Mantronix "Sing A Song (Break It Down)" [Producer: Mantronix, Lyrics: MC Tee] Capitol Records V-15353

MC Shaney Poo "Ladies Of The 80's" flip "Love Thing" [Producer: Ronnie Sharek, Writer: Ronnie Sharek & Shane Gainer], Tiny Wood Records TW10475 Contact: 212/320-4075

Eleanore Mills "You Can't Have My Dreams" [Producer: Woo/Worthy Productions, Writer: Larry (Woo) Wedgeworth & Gordon (Megabucks) Worthy] Vinylmania Records VMR013

Ashley Paul "When Boys Cry" [Producer: Joel Diamond, Writer: Peggy Stanziale & Victoria Shaw] Dice Records TGR1019

Pet Shop Boys "Rent" [Producer: Stephen Hague, Writer: Lowe/Tennant/Willis] EMI America Records V-56080

Pet Shop Boys "What Have I Done To Deserve This" [Producer: Stephen Hague, Writer: Lowe/Tennant/Willis] EMI America Records V-56080

Prince "Hot Thing" [Producer: Prince, Writer: Prince] Paisley Park Records Promo

Promise Circle "Easy To Touch" [Producer: Ish, Writer: Ish] Atlantic Records DMD1130

Rios "You" [Producer: Mickey Garcia & Elvin Molina, Writer: E. Molina, M. Rios, A. Rios] Mic Mac Records MIC502

Bert Robinson "Won't You Be My Lady" Capitol V 15355

Vickie Ryan "Love's Gonna Get You Tonight" [Producer: Mickey Garcia & Elvin Molina, Writer: M. Garcia & E. Molina] Mic Mac Records MIC501

Tawatha "Are You Serious" [Producer: James "Tree" Moore & James Batton, Writer: E. "Tree" More, J. Batton] Epic Records 49-07499

Viola "These Things Happen" [Producer: Walter McLean & Viola Wills, CoProducer: Doug Suiter, Writer: Wills/McLean] Wide Angle Records TTW87137

Wa Wa Nee "Stimulation" [Producer: Paul Gray & Jim Taig, Writer: P. Gray] Epic Records 49-07541

66 Weeks & Co. "Jack N Jam" [Producer: Richie Weeks, Writer: Richie Weeks] Goldwest Records GQ101 Contact: MTI Export 718/786-8473

Audrey Wheeler "Forget About Her" [Producer: Lionel Job & Preston Glass, Writer: Job-Glass-Wheeler-Baldursson] Capitol Records V- 15358

Yes "Rhythm Of Love" [Producer: Yes, Trevor Rabin, Paul DeVilliers, Trevor Horn, Writer: Kaye/Rabin/Anderson/Squire] Atco Records DMD1133

Zone Bros. "Do Ya Wanna Funk?" [Producer: Man Parrish & Paul Zone, Writer: Patrick Cowley/Sylvester] Recca Records RR13

LPS

Age Of Chance "One Thousand Years Of Trouble"

[Producers: Howard Gray, Age Of Chance] Virgin Records 1-90672

Black Britain "Obvious" [Producers: Ted Currier, David Sanchez, Peter Wilson] Virgin Records 7 90597-1

Boy George "Sold" [Producers: Stewart Levine, Glen Skinner] Virgin Records 1-90617

Cameron Paul "Beats & Pieces" [Executive Producer: Haim Zion, Producer: Cameron Paul] Mixx It Records CPBP

Public Image Limited "Happy?" [Producers: Gary Langan and PIL] 7 90642-1

David Sylvian "Secrets Of The Beehive" [Producer: Steve Nye] Virgin Records 7 90631-1

Various Artists "Cutting Remixes Vol. 1" [Executive Producers: Amado Marin, Aldo Marin, Producers: Various] Cutting Records CR2000

Various Artists "Hiding Out (Original Soundtrack Recording from the Motion Picture)" [Producers: Various] Virgin Movie/Virgin Records 1-90661

Various Artists "Very Special Christmas" (compilation) Special Olympics/A&M SP3911

Velore & Double O "We're Coming Correct" [Producer: Gary Pozner] Invasion/Virgin Records

Bunny Wailer "Rule Dance Hall" [Producer: Bunny Wailer] Shanachie Records 43050 Contact: Randall Grass 201/445-5561

Well Red "Motion" [Producers: Richie Stevens, Lorenzo Hall, Walter Turbitt] Virgin Records 7-90673-1



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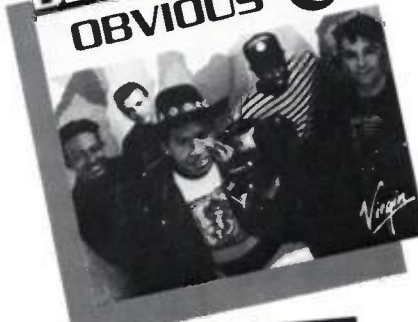
RITA MITSOUKO

"ANDY"

12" REMIX BY JESSE JOHNSON.
FROM THE LP RITA MITSOUKO PRESENT THE NO COMPRENDO.



BLACK BRITAIN
OBVIOUS



BLACK BRITAIN

"REAL LIFE"
AND "HEROIN"

12" REMIX OF "REAL LIFE" BY PAUL SIMPSON;
DUB REMIX OF "REAL LIFE" BY BRUCE FOREST.
FROM THE LP OBVIOUS.
12" REMIX OF "HEROIN" BY TIMMY REGISFORD.

**THANKS TO YOU
WE'RE NO LONGER A
VIRGIN
DANCE
FLOOR!**

Original Motion Picture Soundtrack

HIDING OUT



PUBLIC IMAGE LIMITED

HAPPY?



BOY GEORGE

"LIVE MY LIFE"

12" REMIX BY MICHAEL MOORE.
FROM THE ORIGINAL SOUNDTRACK LP HIDING OUT.

PIL

"SEATTLE"
AND "BODY"

12" REMIX OF "SEATTLE" AND
"BODY" BY ERIC "E.T." THORNGREN.
BOTH FROM THE LP HAPPY?

WELL RED



WELL RED

"GET LUCKY"

12" REMIX BY MICHAEL MOORE.
FROM THE LP WELL RED.



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*BILLBOARD CHART NUMBERS FOR 1991 DATE 10/10/91

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