

RECORD

PM

MIRROR

# ERIC B & RAKIM

ain't no girly disco — they's  
HARD AS HELL

## GEORGE MICHAEL

'my career is still ruled by my  
songwriting' — interview inside

## BLIND DATE

Aunty Cilla reveals TV  
dating truths!

## WHITNEY HOUSTON

is she really pop's Miss Perfect?

PLUS

NINA SIMONE

SWANS

LOWLIFE

LIVES

LLOYD COLE

CARMEL

BILLY BRAGG

JACKMASTER TOUR

ROY ORBISON

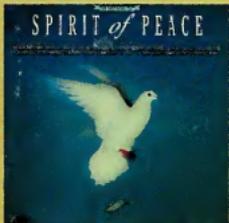




Pepsi advert star, **Michael Jackson**, releases his single 'The Way You Make Me Feel' on November 23, the second track here's lifted from his 'Bad' album. Written by Jackson and co-produced with Quincy Jones, the single will be accompanied by a six minute video which sounds jolly super.

A 12 inch extended dance mix will be out on November 30, featuring a dub and acappella version of 'The Way You Make Me Feel'. Also out on the same day will be a limited edition picture disc of the 'Bad' LP.

Jackson's long awaited British tour should be confirmed in the next few weeks. His record company remain tight lipped about the dates at present, but it looks likely that Jacko will be here in the summer next year with at least one date at Wembley Stadium. More details when we get 'em.



Here's a competition to ease you into the Christmas mood. 'Spirit Of Peace' is a compilation LP dedicated to and put together for Amnesty International, and includes performances by Peter Gabriel, Sting, Elton John, Tears For Fears, Bryan Adams and many more. Just answer the three questions below.

1 Which year saw the launch of Amnesty International?

a) 1881, b) 1961, c) 1914?  
2 Peter Gabriel's anthem to oppression in South Africa is called  
a) 'Biko', b) 'Biko', c) 'Beano'?

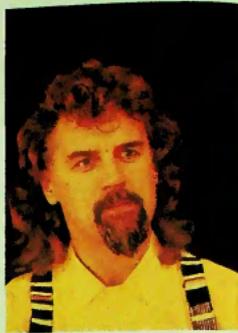
3 Which of these groups has not been closely linked with Amnesty International  
a) U2, b) Simple Minds, c) Crieke It's The Cromptons?

Send your answers on a postcard to rfm 'Amnesty International Competition', Greater London House, London NW1 7QZ, to arrive by Monday December 7. First 12 correct entries each win an LP.

by Monday December 7. First 12 correct entries each win an LP.

- 12 **SINGLES**  
carole in/fat samples the pre-Christmas fare
- 16 **ALBUMS**  
spinners this week include inxs, more almond and full force
- 18 **BPM**  
james hamilton gives the countdown
- 22 **CHARTS**  
black dance, us black singles, pop dance, hi-rng
- 24 **CHARTS**  
uk singles, uk albums, 12 inch, compat disc
- 26 **CHARTS**  
us singles, us albums, indie singles, indie albums, reggae, music video
- 28 **CHARTFILE**  
alan jones files the fox
- 32 **GEORGE MICHAEL**  
after the release of his 'Faith' album, george relaxes in america and reveals all...
- 34 **CILLA BLACK**  
all about that programme from the most sexless person on TV...
- 38 **LETTERS**  
tony baloney gets windy (oo-er!)
- 39 **SWANS**  
feather their nests
- LOWLIFE**  
emerge from the depths
- 40 **ERIC B & RAKIM**  
wake up long enough to have a moan
- 42 **LIVES**  
carnel, postels and jackmaster tour reviewed
- 44 **LIP**  
jayne haughton slips into the seat and lets rip
- 46 **WHITNEY HOUSTON**  
is she... or isn't she?
- 48 **STYLE COUNCIL**  
in glorious colour!

Cover pic **Joe Shutter**



Dozens of taste we are here at index, and that's why we've lined up this week's superbly spandicocious competition. **Billy Connolly**, the man who is to taste what Arsenal supporters are so good humour has just released his hilarious live LP 'Billy And Albert - Live At The Royal Albert Hall', and index has nabbed 12 copies to dish out to all you blushing people out there in index land. Just answer the three questions below.

1 Billy's nickname is  
a) the Big Yid, b) the Big Yin, c) the Big Pig?

2 Which famous Aussie is Billy married to  
a) Pamela Stephenson, b) Allan Border, c) Olivia Newton John?

3 The Royal Albert Hall was commissioned by which monarch  
a) Queen Mary, b) Prince Albert, c) Queen Victoria?

Send your answers on a postcard to rfm 'Billy Connolly LP' competition, Greater London House, Hampstead Road, London NW1 7QZ to arrive by Monday December 7. First 12 correct entries win an LP.

★ TOURS ★

★ RELEASES ★

★ NEW BANDS ★

★ GOSSIP ★





A video history of Queen will be released on November 30. 'Queen: Magic Years' will come as a boxed set of three videos, but you'll also be able to purchase the videos individually.

'Volume One, The Foundations' traces the band's early years; 'Volume Two, Live Killers In The Making' examines Queenmania worldwide, from their 1974 Japanese tour to their appearance at the Rock In Rio festival in Rio De Janeiro in 1984, and 'Volume Three, Crowned In Glory', looks at the band's 1986 tour and their breathtaking performance at Live Aid.

All the videos provide plenty of insight into the band with interviews and lots of backstage footage. Stars like Phil Collins, Elton John and Tina Turner are also on hand with comments and anecdotes about the band.

The boxed set of 'Queen: Magic Years' costs £29.99, or each video is available at £9.99 each. Running time for each is approximately one hour.



## WHERE'S THAT GIRL?

HEART pump up the volume this month with a new single and news of a tour. They'll be releasing 'There's The Girl' on November 30, the third release from their mega selling album 'Bad Animals', and limited editions of the 12 inch version will come with a full colour poster.

Heart will be playing here in February and March with dates at Edinburgh Playhouse February 26, 27, followed by Newcastle City Hall 29, Birmingham NEC March 4 and Wembley Arena 5, 6. Tickets priced £9 or £10 each are available from box offices.

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## PET SHOP BOYS

(Once again!) Chris releases their cover version of Elvis Presley's 'Always On My Mind' on November 30. The Petshop Boys sang the song on the 'Love Me Tender' television tribute to Elvis, and decided their version was so good

that it would make a jolly fine single.

The flip is a new song.

Do I Mine You?

'Always On My Mind' was a hit for

Elvis in December

1972 when it reached

number nine in the

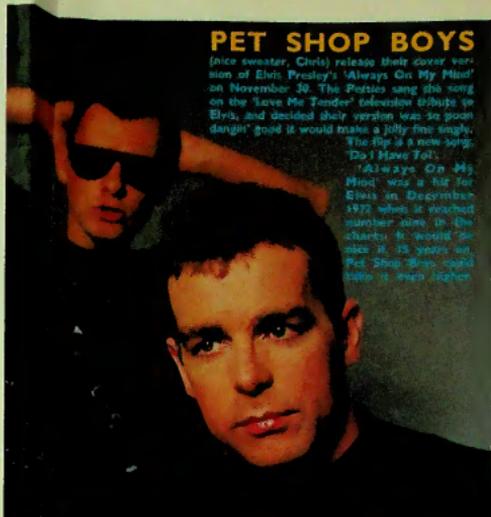
charts. It was re-released

in 1976 when it

reached number one.

Pet Shop Boys could

make it even higher.

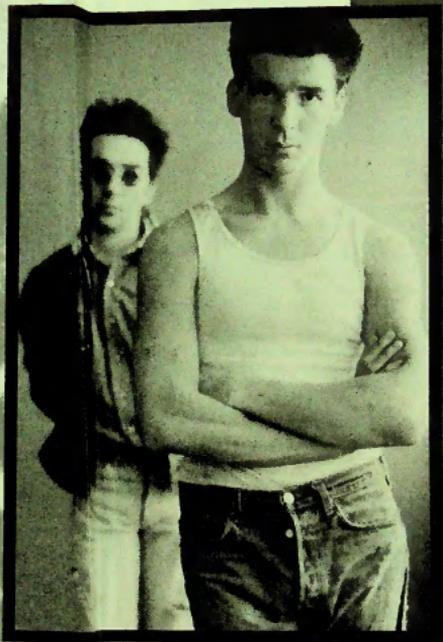


**MARTYN BATES** — unknown singer and English romantic — is bound to pluck a few heartstrings with his cover version of Burt Bacharach's classic 'The Look Of Love'.

Martyn, I'm told, is big in Japan (well, who isn't?) and is a bit miffed at not receiving the attention in Blighty which he undoubtedly deserves.

'The Look Of Love' marks the return of 'smooch' and is guaranteed to make bliclayers go all squishy. **Get soppy!**

*Clint Fisher*



## Rise To The Occasion

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"... I know you're gonna dig this!"



Get ready to set your videos for 11.10pm, December 1, when BBC2 will be broadcasting a special music show entitled 'New Country: Gettin' Tough'. As the title suggests, the subject matter deals with the handful of fresh, country-based acts who have risen to prominence in the US, including Steve Earle, Dwight Yoakam and Lyle Lovett. Watch out especially for some great folksy moments from Nanci Griffith and, of course, that indescribably gorgeous two-some, the Judds (above).



Photo: J. M.

Fancy a little flutter on who's going to be number one over Christmas? William Hill are taking bets and have produced a list of odds with **Madonna** (above) as favourite to win at 3/1 with 'Look Of Love'. **Rick Astley's** 'When I Fall In Love' is neck and neck with 'Always On My Mind' by the **Pet Shop Boys** at 7/2 while **Paul McCartney** with 'Once Upon A Long Ago' is at 9/2. Poor old **Des O'Connor** trails at 40/1 with 'True Love Ways'.

But how come the **Pogues** with 'Ferry Tale Of New York' aren't included on the list? It's a sure fire winner if ever we heard one.



## EARBENDERS

**Andy Strickland**  
'Foxheads Stalk This Land' Close  
Lobsters (Fire LP track)  
'Special 20' the Waltonones (Medium  
Cool B-side)  
'Got My Mind Set On You' George  
Harrison (Dark Horse 45)

**Graham Black**  
'Hound Dog' the Microphone Prince  
(US Still Rising Records 12 inch)  
'Jingo' Jellybean (forthcoming Chrysalis  
12 inch)  
'Lighten Up' Wally Jump Jr (forthcoming  
Breakout 12 inch)

**Nancy Culp**  
'I Want To Wake Up' Pet Shop Boys  
(Parlophone)  
'Anyone Can Make A Mistake' the  
Wedding Present (Reception)  
'Bete Noire' Bryan Ferry (EG)

## MARILLION

will be touring again in January, getting back to their roots by visiting relatively smaller sized venues. See them at Aberdeen Capitol January 7, Newcastle City Hall 8, Hanley Victoria Hall 9, Manchester Apollo 10, Sheffield City Hall 12, Nottingham Royal Concert Hall 13, St Austell Cornwall Coliseum 15, Hammersmith Odeon 16, 17. Tickets are on sale now from box offices and usual agents.

There are also a few tickets left for Marillion's current series of dates at the Edinburgh Playhouse on December 17, 18 and 19, and Birmingham NEC on December 21, 22. Marillion's show at Wembley Arena in aid of the Muscular Dystrophy Group is believed to have raised around £40,000 for the charity.

# HIRAM BULLOCK

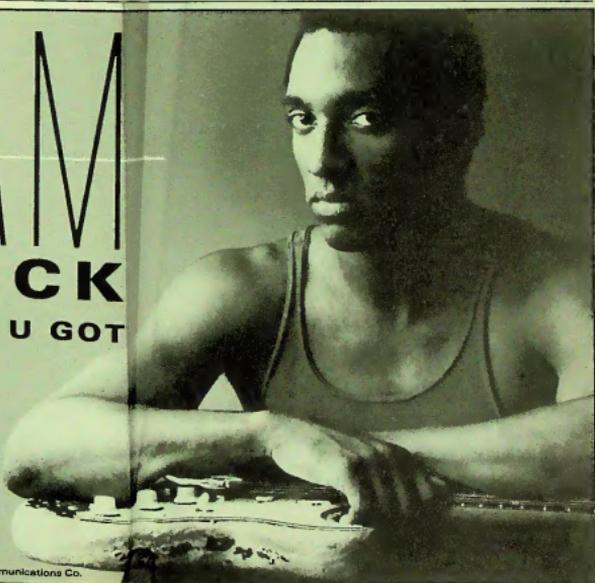
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ORCHESTRAL MANOEUVRES IN THE DARK



'Orchestral Manoeuvres In The Dark: Messages'

Johnny Waller and Mike Humphreys (Sidgwick & Jackson £7.95)  
The first official Orchestral Manoeuvres In The Dark concert featured two scared teenagers and a tape recorder on a Liverpool stage. Someone in the audience shouted, "Don't give up your day jobs!". Nine years and eight albums later, OMD have achieved international success as well as substantial critical acclaim.

Johnny Waller, with the help of Paul Humphrey's brother Mike, has written a refreshingly unpretentious biography about OMD. 'Messages' concentrates on the musical vision of Andy McCluskey and Paul Humphreys, ignoring all the juicy details such as their romantic escapades, any favourite places to party, any favourite recreational drugs, etc. This is an informative and serious bio which, unfortunately, is reflected in the writer's dry style, though that is well-suited to the lengthy technical explanations about OMD's experimentation with new equipment, as well as the "art for art's sake" motivation behind OMD's themes and song titles.

'Messages', therefore, makes a great Christmas present for the OMD fan.

INDEX is compiled by Andy Strickland, with contributions this week from Robin Smith, Stuart Ballie, Johnny Dee and Kerry Kronfeld



The Anyways are the sort of group that you've seen a hundred times before. Thing is they do the guitar/girl backing singer in leather jacket/shy boy vocals/heavy snare bit better than most. The budget sound of their 'Confession' single reveals as rich a vein of sensitive pop as you'd expect from the same camp that brought you the Talulahs and other Oxford types. It's on Nolown records — nice touch, that.



EXPOSE, who have been slizzing up the American charts with 'Let Me Be The One', will be releasing the single here on November 23. A perky example of the Miami sound, the flip side is 'Love Is Our Destiny' while the 12 inch will also have a 'crossover mix' of 'Let Me Be The One'.

Expose, who are currently on an American tour supported by Lisa Lisa, will be jetting in to Britain for a series of appearances next month. Drop at Kidderminster Snake Pit and Cheltenham Lorraine's December 4, Stockton Park Avenue 5, Edinburgh Coasters 6, Paisley Toledo Junction 7, Manchester Rockies 9, Gloucester King Of Clubs 10, Bournemouth Academy 11, Plymouth Academy 12, Peterborough Cantors and London Charlie Chan's 13, London Hippodrome 14.



## UB40 TRAGEDY

EARL Falconer, bass player with UB40, is due to face criminal charges following a car accident in which his brother Ray, UB40's sound engineer, was killed. The accident happened when Earl's car ran out of control on a stretch of dual carriageway at Hockley, Birmingham. Earl was given a breath test and we understand that the police will charge him following his brother's funeral this week.

Ray was called the ninth member of UB40 because he was not only the band's sound engineer but he also produced many of their records.

"He was well loved and deservedly so, a man of tolerance, generosity and talent," said a spokesperson. "He will be sorely missed, both professionally and personally."

# DONNY OSMOND

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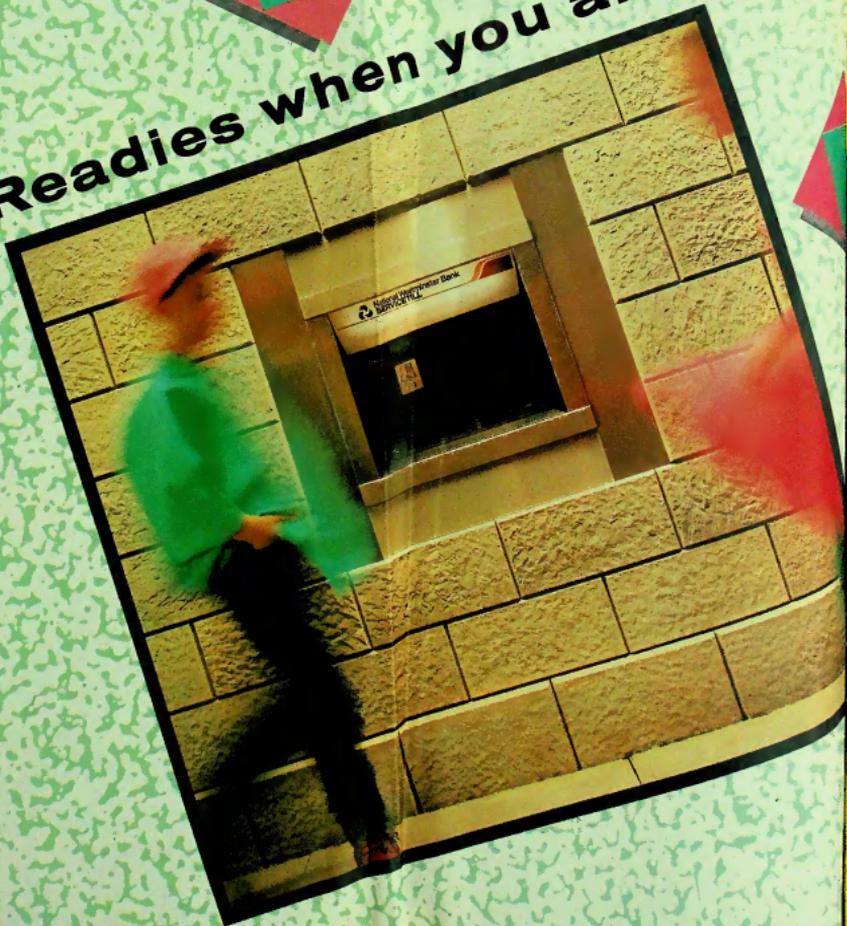
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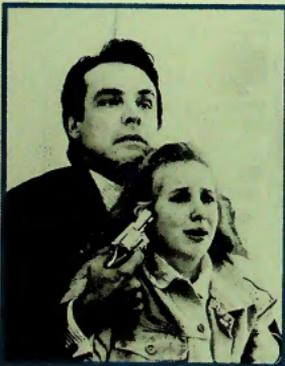
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## FILMS IN BRIEF

► **Innerspace (PG):** Is Tuck Pendleton (Dennis Quaid) volunteers for a Silicon Valley experiment where he will be miniaturised and injected into a rabbit, but the lab is invaded by bad guys and he is mistakenly shot into the buttock of a wimpy Safeway check-out man, Jack Putter (Martin Short). Director Jon Demme's update of 'Fantastic Voyage' is more than sci-fi fun, it's a buddy movie where one buddy is inside the other. It's a cartoonish action adventure where good guys are good and bad guys are bad. It's a love story, a comedy, a laugh-a-minute. Along with 'Roxanne' this rates as the best, and most acceptable, family comedy of the year.

► **Cry Freedom (15):** Richard Attenborough directs this true story of South African black leader, Stephen Biko (played brilliantly by Denzel Washington), who was beaten to death whilst in police custody in 1977. Told through the eyes and ears of white South African journalist Donald Woods (Kevin Kline), it is an epic and moving piece of propaganda criticising South Africa and apartheid. Recommended.

▼ **BEST SELLER (18):** A slightly above-average psychological-cum-action thriller starring Brian Dennehy ('Belly Of An Architect') and James Woods ('Salvador'). Dennehy is a retired cop who now writes best selling novels based on his police experiences. Woods is a hitman who almost killed Dennehy 15 years earlier but now wants him to write another novel about his former boss, a very successful businessman. Not a genre classic, but entertaining enough.



## MUSIC ON VIDEO

**VARIOUS 'Timebomb'** (latest Video): An hour long compilation of the recent best from indie pop. Featuring the Soup Dragons ('Can't Take No More'), Pop Will Eat Itself ('Sweet Sweet Pie'), Test Dept ('Teeth Will Be Provided'), Sonic Youth ('Shadow Of A Doubt'), Swans ('A Screw'), Chicks ('Timebomb') and loads more. Brilliant.

**THE CULT 'Electric Love'** (Bigtop Banquet Video): Twenty-five minutes of the Cult's latest videos nicely packaged for less. It features 'She Sells Sanctuary', 'Rain', 'Revolution', 'Wild Flower', 'Li Dwell' and 'Love Removal Machine'.

**MARILLION 'Live From Loreley'** (Picture Music International): Ninety minutes of live music from Fish and Co recorded in June on the banks of the Rhine in front of 18,000 people, its 13 tracks include 'Warm', 'Wet Circle'.

**THE CURE 'In Orange'** (Polygram Music Video): Nearly two hours of live fun from the Cure, made for the cinema and directed by Tim Pope. You get 23 songs, a great atmosphere and some brilliant music. What more could you ask for?

**VAN MORRISON 'In Ireland'** (Hendring Video): Recorded in Belfast and Dublin in 1979, this one-hour live video features Morrison during his 'Wavelength' period and includes, of course, 'Moondance'.

**IRON MAIDEN 'Twelve Wasted Years'** (Picture Music International): Spanning the group's career from home videos in 1975 through their early Marquee performances and their Blast On The Road tour, up to their latest world tour, it features live footage and interviews. A surefire collector's item.

**THE ALARM 'The Spirit of '86'** (Hendring Video): Back in 1986, the Alarm gave a free concert at UCLA. This is it, all 90 minutes of it, featuring 'Knife's Edge', '68 Gun' and their legendary version of Dylan's 'Knocking On Heaven's Door'.

## SOAPBOX

What is wrong with television in this country? Over 130 million albums were sold in this country last year, roughly two per head of the population, yet music on television is treated like some sort of cult fad that is bound to die out.

When will the TV companies realize that the cynical Top Of The Pops or even worse 'Rocky' are just not enough? Even 'The Chart Show' isn't long enough, cutting many videos short in order to cram more in, but at least it's a step in the right direction.

Surely the craziest thing of all was only giving 'White Test' half an hour a week recently. Your magazine includes plenty of news about bands, both old and new, so why doesn't TV cover it? Just think, more albums were bought last year than votes cast in the last general election!

Why all the fuss when someone decides to give 24 hour TV a half? Let's have it now. They love repeating stuff and there must be so much concert footage in the vaults it'd keep them going for four or five years.

TV companies have got to realize, for their own good, that rock 'n' roll isn't just about teenagers anymore but the whole population. Even my mother-in-law likes Status Quo! That may sound funny, but people don't grow out of it anymore, they still listen and if the TV companies don't cover it, people will turn off.

So come on, the odd concert once a month isn't good enough. No doubt if the TV people did take any notice, they'd only start showing chart videos, but there's always hope. Listen to music and stay young.

John Atkins, Wirral, Merseyside

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## RELEASES

The Duran Duran release their album 'The Guller And Other Machines' on November 30. The Duran Duran will also be playing a London show at the Astoria on December 6.

The Ramones release their single 'I Wanna Live' on November 30. It's taken from their current album 'Halley To Sandy' and the flip side is 'Merry Christmas (I Don't Want To Fight Tonight)'.  
Chris Rea releases his single 'Joy Of Christmas' this week. It's taken from Chris Rea's album 'Dancing With Strangers'.

Chris Rea releases his single 'Joy Of Christmas' this week. It's taken from Chris Rea's album 'Dancing With Strangers'.

Melissa Morgan releases her single 'If You Can Do It I Can Too' this week. Melissa, you can do it to me anytime.

Rowan Atkinson releases his single 'I Believe' this week. It's taken from his wacky album 'Not Just A Pretty Face'.

Fleetwood Mac release a new single, 'Family Man', on November 30. The single follows up 'Little Lies' and is also taken from the number one album 'Tango In The Night'.

Wilson Pickett's original soul classic 'In The Midnight Hour' is released as a single this week. The flip side is another Pickett classic, 'Land Of A Thousand Dances'.

The Beloved release their compilation album 'Where It Is' on November 23. The album features remixes of 'If Only' and 'Righteous Me'.

The Gap Band release a single which includes two classic tracks from the early Eighties, 'Pony Train' and 'Outstanding', on November 30.

French band Les Thugs release a new album this week. The seven track mini-LP, 'Electric Troubles', is the band's first UK release.

The Space Muggots release an album this week called 'Leave It'. This first record from the five young Muggots from Ipswich is a six track mini-LP.

U2, Elvis Costello and the Pogues are all featured on the 'Live For Ireland' album due this week which was recorded at last year's 'Self Aid' concert in the Dublin RDS Stadium. U2 are featured trotting out a version of Bob Dylan's 'Maggie's Farm' while the Pogues are featured on 'Dirty Old Town'.

My Bloody Valentine release their debut album 'Ecstasy' on November 30. Tracks include 'Strawberry Wine' and 'Can I Touch You'.

Freda Payne, the Gap Band and James Rea are some of the people featured on the soundtrack album 'Penitentiary 3' out on December 3. Freda Payne performs 'You And I' with Leroy Williams while the Gap Band perform 'Sweeter Than Candy'. The film side for release early in the New Year.

The Stupids release their third album 'Jinx Meets The Stupids' on December 4. The 11 track roaring tracks include 'You'll Never Win', 'Old Row' and 'Pig Man'. The first 2,000 copies of the album will come with a free three track EP, including a cover version of the UK Subs song 'You Don't Belong'.

Timbuk 3 release a new single, 'All I Want For Christmas (Is World Peace)', on November 23. All profits worldwide from the single will be donated to the Step War Toys project.



The Alarm will follow up their excellent 'Rain In The Summertime' single with 'Rescue Me' out on November 30. The single is available in a hunky picture sleeve and 'My Land, Your Land' is the flipside. A four track 12 inch will also be available, containing two previously unavailable extra tracks — 'Elders And Folklore' and a version of Woody Guthrie's track 'Pastures Of Plenty'.

The band continue their Celtic Folklore tour next year with dates at Norwich UFA January 31, Liverpool Royal Court February 1, Manchester Apollo 2, Bradford St Georges Hall 3, Newcastle City Hall 5, Glasgow Barrowlands 6, Edinburgh Playhouse 7, Hammersmith Odeon 9, Kilburn National 10, Portsmouth Guildhall 11, Cardiff National Ice Rink 13, Bristol Colston Hall 14, Leicester De Montfort Hall 15, Birmingham Powerhouse 16. Tickets from box offices and usual agents.

LOS LOBOS will follow up their 'La Bamba' and 'Crane On Let's Creep' hits with another Ritchie Valens song, 'Dance' on November 23. The flip side is 'Freaked' while the 12 inch version includes the bonus tracks 'Goodnight My Love' and 'We Belong Together'.

For a 12 inch version of Los Lobos' previous limited edition 12 inch single sets and the previously unrecorded like the original Ritchie Valens single set at a bargain price, the Aussie will play at 79p plus waste that's a side helluva deal.

Anita Dobson, who's better known as Angie from 'EastEnders', releases her single 'I Dream Of Christmas' on November 30. It's her second collaboration with Brian May, and fellow Queenette John Deacon is also featured on bass. 'I Dream Of Christmas' has been recorded in aid of Save The Children, and the flip side is 'Silly Christmas'.

Monty Python's four moments will be captured on a double album 'The Final Rip Off' out on November 30. On the album you'll find such rib ticklers as 'The Spanish Inquisition', 'Australian Table Wines' and 'Eric The Half A Bee'.

CONTINUES ON P.14

A hired assassin. A cop turned author. Together they're rewriting the rulebook on the Mob.

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THROUGHOUT THE UK



and James Brown's style, particularly, it's mooted, LL Cool J. In fact, it's suggested that the strained relationships between the two could well "get out of hand" very soon... Certainly, there's a spitting multicameras evaporating out of this 12 inch, which, of course, gives it its undeniable appeal and biting edge. Kool is deliciously understated, living up to his name throughout, which adds a degree of dignity. A better way to play it all round, I'd've thought.

**WET WET WET 'Angel Eyes (Home And Away)' (Phonogram)** I thought I'd loathe this, but in fact I find myself happily washed away in the breathy vocal and windwept wails. This is big production, chart orientated nonsense for sure, yet its histrionics and OTT passion has me bobbing along on its tidal wave quite happily. God, what am I saying?

**WAS (NOT WAS) 'The Boy's Gone Crazy' (Fontana)** I hated 'Walk The Dinosaur', yet they had one of the best singles ever in the brilliant 'OUI Come The Freaks'. In a way this is a blend of the two: the lyrics are more thinking than... 'Dinosaur', and there's that haunting harmonica, but it's all set atop a fool joggling dance track. A helluva growler, I'd be bound.

**MICHAEL JACKSON 'The Way You Make Me Feel' (Epic)** I still can't get over ol' Jacko as Captain EO in the brilliant 3D flick at Disneyworld (blah blah!) — it was sooo good I feel as if I've met him. Since I've always

been something of a closet fan, too, I find this cantering dance luv song from the 'Bad' LP quite an acceptable party tune. But just who is this Andrea Patel of Canada, to whom Wacko says 'I Love You' on the sleeve, eh? I think we should be told...

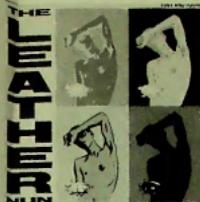
**BHUNDU BOYS 'African Woman' (WEA)** Since this is mostly sung in Shona, it's difficult to tell what this is about, aside from that it's obvious it's some sort of love song, and a jolly nice bouncy one, too.

**ERROL BROWN 'Body Rockin' (WEA)** Someone really ought to do a cover of Hot Chocolate's brilliant 'Emotion'. Meanwhile, this is a pastable close-bodied gyrating song which should get some steamy office parties going this year...

### CHARITY BOX

**DANCE AID 'Give Give Give' (EMI)** The SAW team have cast their magic twerkers over this, rejuvenating the less than earth shattering charity record from last year. Good cause it's all that, with people like Jake Graham, Mel & Kim, Sinitta, Pepsi & Shirite and Lenny Henry (?) all contributing to the festive spirit.

**BILL DONNELLY 'Move Over Little Donkey' (Bald Reprieve)** This one's for Save The Children so is very worthy. It's like Val Doonican leading a singalong at the local primary school. Well, your mum might like it.



### LESS THAN ZERO

**THE CARS 'You Are The Girl' (Elektra)** The appeal of this lot has lately passed me by. This is twee MOR doobie doobie doo stuff, with a wah wah was guitar break in the middle. You know the sorta thing.

**ALISON MOYET 'Love Letters' (CBS)** A slow and dopey cover version. I'd've thought Ali had enough of a reputation not to have to resort to obvious (Christmas) stuff like this. Dreary.

**EDWIN STARR 'Whatever Makes Our Love Grow' (10 Records)** Has the indelible Stock Aitken Waterman stamp on it (again) which acts as a crutch to hold up Ed's sagging career and this totally uneventful jigalong.

**BASIA 'Prime Time TV' (Epic)** Matt Bianco's Polish beauty bashes out a sub-Shawna Easton pop lament free to enter competition to win a mini TV with every copy! This is Woolworth's music!

**KISS 'Reason To Live' (Vertigo)** Judging from the cover pic, if Gene Simmons sucks his cheeks in any more his mouth with implode. This is straight down the line American radio rock, and it sounds like a hundred 'Top Gun' themes.

**MICK JAGGER 'Throwaway' (CBS)** After the Tebbi-isms of 'Let's Work', is this Mick condoning the consumer society? Nah, just bog standard rock riffs with an extremely standard song. He's obviously been getting his inspiration off pockets of disposable nappies.



# PUBLIC ENEMY

## REBEL WITHOUT A PAUSE

BY PUBLIC DEMAND ...

### 12" NOW INCLUDES PREVIOUSLY UNRELEASED

# 'BRING THE NOISE!'

CBS

Executive producer: Rick Rubin  
651245 8

## FROM PAGE 11

The Bee Gees follow up their smash hit 'You Win Again' with 'ESP', the title track of their recent album, on November 30.

Jim Reid of the Jesus And Mary Chain and Bono from U2 have been in trouble with the law. Jim has been charged with assault following an incident when the band played a concert in Toronto. He spent a night in a police cell and will appear in a Canadian court in mid February.

Meanwhile, in sunny San Francisco, Bono will appear in court on December 16 charged with vandalising a public monument. During an impromptu free concert in the city, Bono felt so moved that he climbed a fountain and sprayed "rock 'n' roll stops traffic" across it. The artist, who designed the fountain has shaken hands with Bono and congratulated him on his graffiti techniques, but the mayor of San Francisco still wants to press charges.

Smacked bottles and no supper for both Jim and Bono we think.

Cutesome twosome **Pepsi & Shirlee** release their raunchy version of Free's old hit 'All Right Now' on November 30. It's a special remix of the title track of their album and the flip side is 'Feels Like The First Time'.

Next month, the gals are off to Jordan to appear in two charity shows organised by Princess Basma of Jordan in aid of Save The Children.



**MADONNA** releases her single 'The Look Of Love' on November 30. Co-written and produced by Madonna with Patrick Leonard, the track has been lifted from the 'Who's That Girl' album and the flip side is 'I Know If...'. The 12 inch also features a cover of the Rose Royce hit 'Love Don't Live Here Anymore' from Madonna's 'Like A Virgin' album, and a picture disc which also is available.

**Jellybean**, the man who seems to have a hit every week, releases yet another single, 'Jingo', on November 30. This masterpiece was originally recorded by Santana and later by Candido, who had a worldwide club hit with it in 1981. The 12 inch of Jellybean's version will feature a 'La Casa De Jugo Mix' of 'Jingo' as well as a "26th Street Mix".

The charity album 'A Very Special Christmas', featuring **Bruce Springsteen, Madonna, U2, Sting** and other stars is scheduled to be released this month despite threatened legal action.

In America, two record producers who claimed they originated the idea have threatened to sue **A&M Records** for bringing the album out, but it will be released on November 27. Money from the Olympics Charity, the organisation who provide worldwide training and athletic competition in a variety of Olympic type events for mentally retarded and physically disabled people.

Drum drummer **Topper Headon** has been jailed for 15 months at Madingley Crown Court, after admitting supplying heroin. His sentence follows the death of an addict who bought an amount of the drug from Headon.

**Level 42** release their single 'Children Say' on November 30. Taken from their album 'Running In The Family', proceeds from the sale of the single will be going to the Great Ormond Street Hospital in London, which recently launched an appeal for funds.

Level 42 are currently touring America as The Turner's special guests, but they will be playing two Irish concerts in their own right early next year. They'll be at Belfast Kings Hall on January 15 and Dublin RDS on January 16.

**Gaye Bykers On Acid** release their best controversial single 'All Hung Up' from their 'Drill Your Own Hole' LP, on November 30.

## TOURS

The Proclaimers have been forced to cancel the rest of their tour because the lads have glandular fever. They hope to reschedule the concerts at a later date.

Wire play a short series of dates this month at Glasgow Mayfair November 29, Manchester International 30, London Town And Country Club December 1.

Bryan Adams has added two more shows at Glasgow Mayfair November 14 and Manchester G Mex 15. Tickets are available from the box office and usual agents.

Suzanne Vega has added London dates to her tour at Hammersmith Odeon on December 17, 18. Tickets are on sale now from usual agents.

Sting has sold out all his original shows at Wembley Arena but he'll be playing a special charity show there on December 20. Tickets priced £12.50 and £10.50 are available from the Wembley box office. Money raised will be going to the schizophrenia organisation SANE.

An American Grand jury has decided that **David Bowie** should not face rape charges following allegations by a 30-year-old make-up artist that he assaulted her during an American tour.

Wanda Nichols said Bowie put her through a three hour sex ordeal, but the jury decided he has no case to answer. Bowie had described her claims as "ridiculous" adding that anything that happened between them was with her consent.



Sharp Record ...



# ANGELA WINBUSH SHARP

Sharp Words...

Great ballads  
(The Face)

Sultry, soaring, soulful  
(Jocks)

Spine-tingling  
(Record Mirror)

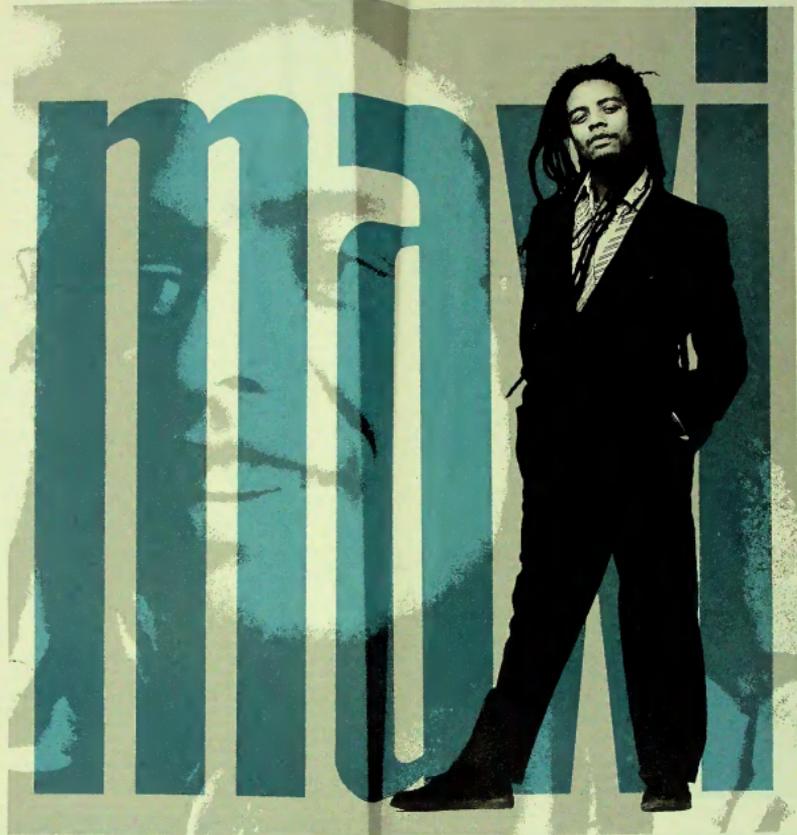
Another stormer  
(Blues and Soul)

SHARP  
THE DEBUT ALBUM BY ANGELA WINBUSH.  
FEATURING THE SINGLE 'ANGEL' AND  
THE DUET WITH RONALD ISLEY 'HELLO  
BELOVED'

LP JABH 27 · MC JABHC 27



# MAXI PRIEST



## NEW ALBUM **MAXI**

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INCLUDES THE HIT SINGLE 'SOME GUYS HAVE ALL THE LUCK'

C.D. AND CASSETTE FEATURE TWO EXTRA TRACKS.

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**WOOLWORTHS**

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**ON TOUR  
IN DECEMBER**

# A L B U M S

## MARC ALMOND 'Singles 1984 - 1987' (Virgin Faith 3)

Whether with Soft Cell, the Mambas or the Willing Sinners, Marc Almond has always been a breath of fresh (or filthy, if you prefer) air. This album is a collection of his singles post Soft Cell, and just goes to reinforce that he was, and is always will be a formidable force to be reckoned with. Marc's songs deal in melodramatic parables, in 'Tenderness Is A Weakness' and the superb 'Melancholy Rose', and whereas he used to be something of a sleaze merchant, these tracks trade more in tease.

If you are a Gutterheart, you will probably have to these wonderful singles already, but it is great to be able to cuddle up to them all together on a cold night. ■■■■■

Lysette Cohen

## CLOSE LOBSTERS 'Foxheads Stack This Land' (Fire LP9)

Judging by recent, numerous witnessed Lobster live outings, the boys have appeared to become a bit one-dimensional and frankly, a bit bored — and boring. But along comes their debut LP and suddenly, they're transformed into a rather more exciting proposition. All those songs that sound too similar live have taken on their real characteristics, to create a live and frankly wonderful little LP.

The quirky bass snap of 'Just Too Bloody Stupid' has long been a favourite, and as an opener here it serves to deflect the Lobsters' more traditional dual chord strum. Lyrically, too, the band are revealed as surprisingly sensitive and poetic chaps, as in 'I Kiss The Flower In Bloom' which benefits from a beautifully sung chorushookline.

Occasionally, as in '... Flower', the Close Lobsters stray dangerously close to the way Weather Prophets should have sounded, but they're always got that extra bounce to force home their own identity. 'Foxheads' has made me rethink the Close Lobsters: if they could just recreate the subtleties and frills of this LP at their live shows, they'd have it made. ■■■■■

Andy Strickland

## ANGELA WINBUSH 'Sharp' (Club/Phonogram JABH27)

The voice behind Red and Angela's mid



Eighties hits, like 'I'll Be Good' and 'Your Smile', delivers a cracker solo debut, already a massive hit in import.

Forget most of side one, the uptempo side, and flip for four sensual ballads, this album's raison d'être. The first single, 'Angel', a cross between Anita Baker's song of the same name and Angie's earlier 'Your Smile', sets the musical tone. There follows three more torch songs, slow and sultry, their melodies sung over and over again in many different ways, adding shades of colour to an already abundant soul spectrum. If those songs aren't instant, requiring half-a-dozen listens before you're hooked, they're certainly amongst the most original in mainstream black music: to have emerged in the past couple of years. If you've got Belle and Baker in your collection, look sharp and add Angela Winbush to it immediately. ■■■■■

Edwin J Bernard

## VARIOUS 'The Last Emperor' (Virgin V2465)

This is the soundtrack to Bertolucci's film of the above title, a flick which traces the history of Pu Yi, who was made Emperor of China at the age of three, and is the first film allowed to be made by Westerners inside modern China. So, as you would expect, the soundtrack has been made by some of the most prolific in their field. Ryuichi Sakamoto (who also plays a part in the film) and David Byrne (from Talking Heads) create the majority of the music, consisting mainly of wandering oriental wanderings where sound and space are of equal importance.

However, whether this album stands up on its own is another matter. Sure, the quality is second to none, but taken

away from the visuals, some of the intended atmosphere does go amiss, and the album becomes slightly irksome, like something you might hear down at your local take-away. I hope the film will be more appetising. ■■■■

Lysette Cohen

## CLANNAD 'Sirius' (RCA PL71513)

It's all a matter of logistics, but I fail to see what Clannad can possibly gain by selling their Celtic souls to the FM wave band. In an attempt to break into the rock mainstream, 'Sirius' finds them in a state of transience somewhere between good taste and corpor. Clearly Clannad are looking for mass appeal — the presence of Bruce Hornsby alone proves that — but at the expense of desecrating the evocative atmosphere of their indigenous sound. This isn't Clannad, it's Clannad attempting to be Ian & The Fleetwood Mac.

'Sirius' took four months and four international studios to record, yet all the finest quality tailoring in the world can't mask the fact that Clannad have tripped into a watershed that's unlikely to please many. ■■■■

Chris Twomey

## MAXI PRIEST 'Maxi' (10 DIX 64)

I'm not altogether sure this is a reggae album. It certainly isn't roots music. But it is a fair pop record and it will serve as a respectable taster for chart fans who wouldn't normally bother with anything so left field. It's a pity that the album's two best tracks are cover versions; Cat Stevens' 'Wild World' and 'Some Guys Have All The Luck', as made famous by Robert Palmer. The former is executed with great aplomb while the latter sounds a touch incongruous over a reggae back beat. Maxi's own Marleyesque tribute to 'Marcus' (Garvey) and the driving 'It Ain't Easy' manage to inject some of the original rub-a-dub style back into the album, but the polished production really does make this an uphill task. 'Maxi' was obviously made with CDs in mind and not sound systems. ■■■■

Ian Dickson

## RY COODER 'Get Rhythms' (Warner Brothers 925 639-1)

Pausing attention to detail, class and sincerity: the list of compliments thrown at American blues guitarist Ry Cooder is endless. In short, he's the only white man to make a decent job of playing the devil's rhythm.

'Get Rhythm', his first serious studio venture for some time, maintains the standards of sophisticated bluesy

## INXS 'Kick' (Mercury MERH 114)

While other Aussie acts have ridden into Britain on a surging wave, Inxs seem to have missed out. Mega just about anywhere else in the world, somehow the eclectic style which Inxs have perfected over the years hasn't made them much more than a healthy cult band here. Perhaps it's because Inxs are not an easy band to pigeonhole and, apart from Singer Michael Hutchence, they don't have a strong visual identity. Important when you have to compete against Wet Wet Wet or Curiosity Killed The Cat.

Inxs have never been afraid to fuse rock and soul, or anything else that takes their fancy, into some darned fine tracks with spunky lyrics. 'Kick' does exactly that, being a powerful and poignant collection of 12 songs, some with bizarre but very workable rhythms and melodies. 'Guns In The Sky' and 'Need You Tonight' show some fine contrasts in the styles Inxs adopt and it's good to see the band has lost none of its cutting edge. ■■■■■

Robin 'I only did it for the trip' Smith



# HYSTERIA!

FROM THE STREETS OF NEW YORK TO THE TURNTABLES OF THE I.K.

## PURPLE HAZE

(WRITTEN BY JIMI HENDRIX)

### SKULL CRUSHING GUITAR · BEATBOX · VOCALS

excellence shown by earlier albums like 'Bop Till You Drop'. Nine songs, all featuring his virtuosic slide guitar, make up this year's best late night jazz listening album.

In the past, Cooder's guitar has often covered his sly, humorous vocals and tasteful ethnic arrangements, but this time they stand out. Highlights are two wild covers — Presley's 'All Shook Up' and the title track, a lesser known Johnny Cash number. ■■■■

Henry Williams

**SCHOOLLY D 'Saturday Night — The Album' (Jive US/RCA 1066-1-J)**  
Schoolly D is hip hop's perfect stereotype. He wears a Kangol hat and thick gold chain. On his US LP cover, Parental Advisory warn against "explicit lyrics." Why, our Schoolly is even trotted out as ghetto chic for fashionable American glam magazines. Who could ask for anything more!

Sneer at the image, but the music is raw, firm stuff. Most of the tracks have already been released on Schoolly's Rhythm King debut, but there are three new sizzlers added including 'Dis Groove Is Bad', Schoolly's sleazy 'Touch Of Jazz' cut-up, 'Parkside 5-2' is a glimpse of low-life as seen through the eyes of Philly's number one bluffer. Believe his vinyl confessions and you'll believe anything. ■■■■

Malu Halasa

**MARK STEWART AND THE MAFFIA 'Mark Stewart' (Mute STUM 43)**

If anyone was the first kid on the block to harness the sampler, the fuzzed beatbox and the destruction groove, it was Mark Stewart. With his heavy duty rhythm section, ex-Sugarhill rappers Skip McDonald, Doug Wimbish and Keith Le Blanc, Stewart has torn his way through two albums. Both records were stylised explosions of paranoid sound. Up until now, Mark Stewart And The Mafia were as 'friendly as a hand grenade'. And before art-while fans groan at the thought of the Mafia keeling over under the weight of who knows what kind of hip hop metal rap trash, here's a reassurance. Mark Stewart hasn't commercialised, he's just a bit more approachable, that's all. The Sugarhill Gang introduce some of the bits that gave them the hits back then, while Mr Stewart sings of injustice and love, and there's even some recognisable backing tracks.

But hey, don't worry, despite all the



cosmetic chicanery, the Mafia are still hard as nails. ■■■■

Jane Selva

**THEY MIGHT BE GIANTS 'They Might Be Giants' (Rough Trade ROUGH 15)**

Ever wondered what happened to all those squeaky clean Yank Tix kids from the Sixties who, day in day out, scanted the box for their favourite snippets of trash culture? Well, some went on to join the State Department, and others (to form them to be precise) went on to throw *They Might Be Giants*. All those sickly TV prog like 'Mr Ed', 'Howdy Doody', 'Switched', they all rear their ugly visages on this splendid piece of vinyl.

'They Might Be Giants', then, is a dynamic, confused, disparate, colourful and utterly brilliant hunk of lunacy. Messrs Flansburgh and Linnell treat their debut album as a roller coaster ride through what seems to be a junked out culture. With titles such as 'I Hope I Get Old Before I Die' and 'Youth Culture Killed My Dog', they strike an amazing resonance with those other acid brains, Half Man Half Biscuit. Check this out for a couplet, 'Never would he worry/He'd just run and fetch the ball/But the hippo and the white funk just blew away my puppy's mind'. Weird and truly wonderful, man. ■■■■/s

Ian Dickson

**DAVID BOWIE '1966' (PRT Records PYL 6001)**

Given the grotesque publicity surrounding the recent rape allegations, the re-release of this archive material from David Bowie And The Lower Third is a fitting reminder of sinner days. The six tracks of rough and ready teen-beat '66' come from a period when our David was a largely unsung 19-year-old on the pill-popping, Carnaby Street mod scene, working his way through a series of haircuts and bands (the King Bees, the Manish Boys,

the Buzz) towards Buddhism, hippydom, kido whimsy and laughing gnomes. None of the songs ('I'm Not Losing Sleep/I Dig Everything/Can't Help Thinking About Me/Do Anything You Say/Good Morning Girl/And I Say To Myself') are particularly distinguished, but there's enough swinging Sixties innocence and boyish charm to make it a worthwhile collectors' item. ■■■■

Roger Morton

**THE CRUSADERS 'The Vocal Album' (MCA MCF 3395)**

The Crusaders are one of those jazz funk outfits — George Benson is perhaps the most successful individual — who realise that they sell more albums and are best remembered when they have guest vocalists, like Randy Crawford on 'Street Life' and Joe Cocker on 'This Old World Is Too Funky For Me'. Tina Turner once took a turn on 'Help'. Bobby Womack had a bash at 'Inherit The Wind' and BB King was another on their otherwise instrumental albums. It was then only a matter of time before a vocal album would be released. It is a good album, with a nice selection of songs, and long enough solos to remind the listener that the Crusaders are primarily an instrumental outfit that play a steady, standard fusion of jazz which leans toward the soul market. ■■■■

Leslie Goffe

**THE TEMPTATIONS 'Together Again' (Motown ZL72616)**  
**WILSON PICKETT 'American Soul Man' (Motown ZL72615)**

You can still rely on the good old Tempts to come across the occasional nugget, while Wicked Pickett has made a surprise showing with his return to the 'Midnight Hour'. Now here they are with new Motown albums.

Wilson's LP is his first for the label and after so long in the wilderness, it's not a bad stab, even if side two tails off after the early promise of the blues growler 'A Thing Called Love'. The ultra-temperant Tempts, meanwhile, celebrate the umpteenth return of Dennis Edwards and the vocal stability he brings with a solid senders, the ballads 'Every Time I Close My Eyes' and 'I Wonder Who She's Seeing Now', also out as a much overlooked single, with harmonica by Bill Stevie.

The ground doesn't exactly shake, but at this advanced stage of their careers, both LPs are better than we had any right to expect. ■■■■

Paul Sexton

**KOOL MOE DEE 'How Ya Like Me Now' (Jive HIP C 83)**

When Grandmaster Flash ruled the hip hop roost, Treacherous Three was one of the original rap attacks. Group member Kool Moe Dee was just a kid then. When they disbanded he went underground, but was not by any means forgotten. His 12-inch records like 'Go See The Doctor', about a one night stand that ends up in the doctor's surgery, perfected his style of the understated, ironic twist.

'How Ya Like Me Now' is a comeback of sorts. Rappers who imitated him years ago have become serious rivals, and Moe Dee is in a slaying mood on 'Don't Dance', with beats and rhythm that kill on the dancefloor. 'No Respect' is an update of the Redding classic, while 'Way Back' is old style party rapping. The quick-cuts include Prince, James Brown, Grandmaster Flash, Paul Simon and Queen, but to answer Kool Moe Dee's original question — it's been a long time, but well worth the wait. ■■■■

Malu Halasa

**ZUICE 'I'm A Survivor' (Mercury MERH 115)**

For best results, listen to this album on a Friday night as you're getting ready to step into the GTI and head down the local wine bar — that way it'll sound more pleasant and less bland.

Because all this really consists of is yet another perfectly capable British funk band clobbered to death by American hip-gloss production, leaving no room for individuality or diversity of style. The self same groove runs through every track, and not even the guest appearance of Stevie Wonder's harmonica can break the monotony.

No doubt a big favourite with Tony Blackman — very acceptable, but absolutely average. ■■

Beatrice Venturini



**CANNOT CARRY ON**

**MINOR** **BOAST**

**LIMITED EDITION NOW!** **BUT LEGAL MIX RUDE & REGAL!**

POSPA 893

# BPM BEATS PER MINUTE BY JAMES HAMILTON



**KOOL MOE DEE** 'How Ya Like Me Now' (Jive/Rooftop Records **JIVE T 156**) 'Night Train'-infused great ultra-jittery (0-1)04/sbpm toughly worded rap cutting in James Brown beats (edit too), flipped here by the old (0-188)4-sbpm 'Do You Know What Time It Is', the hot track from his last album.

## ODDS 'N' BODS

**NEXT YEAR'S** DJ Convention in London is conferred as a three-day, March 6/7/8, with a welcoming party at the Hippodrome Sunday, actual forums at the Astoria Monday, and star-studded Technics World DJ Mixing Championship finals at the Royal Albert Hall Tuesday. **Joyce Simms** Come Into My Life is in fact not scheduled (at the moment) for commercial release here until after Christmas, when all be flipped by a

**Simon Harris**-created 'Lifetime Love/Al And All' megamix... **Mirage's** current 'Jack Mix' following my suggestion some months back in **Music Week**, looks like being kept permanently in the pop chart by the regular updating of its hi material it includes... I wasn't re-served with **Nina Simone's** exactly 30 years old 'My Baby Just Cares For Me' this time around, but every soul DJ worth their salt has been playing the classic shuffling sophisticated swinger for years anyway, though pop jocks may need to note that in its superior original

version (on **Southwest**, **Charly CY27** 112) it's 118/4-119/4-120/4-121/199-120/00pm... **John Anderson's** terrific twang 192-96pm 'Gus Miller Medley', essential for mobile and party DJs, is out 82m a 1p to be brainy TV themes-melding **Non-Sup Cops** (Modern Records **POLICE 1**, via Priority), (0-1)2/20pm on the better seven inch (0-111) 132/4-132/4 on the needlessly extended 12 inch... **Huddersfield's Hotline** have a frantic jittery 119/00pm London Town Remix of their **Gil Scott-Heron's** jazzy 'Ye' House (Rhythm King **LEFT RITT**) flipped at last by their **Montana Sextet** copying 113/4-113/00pm 'Heavy Vees Mix' (done long before **LA Mix** came out)... **Zuzan** 'G's Ca Ja' Too' is now in a jerky 128pm US Remix by **Jay Burnette** (Sovrem Records **ZANIX 1**) and **Bobby Womack** 'Living In A Box' in an untidy synchronized sparsely peroxide slower 115/00pm Hazlett's **PCA Records MCAX 1218**... **Matt Black + The Coldcut Crew** 'That Greedy Boy' and **Coldcut** featuring **Floormaster** squeeze Beats + Pieces (Hip Back Rem) are about to be back-to-back on the same 12 inch single... **Coldcut**, incidentally, look forward to meeting and possibly working with brain surgeon **Ofra Haza**, whose wailing version of the Yemetsu song 'Im Nivah' (just reissued on **GlobeStyle Records** **ST 117**) they used on 'Red In Full'... **Stock Aitken Waterman's** remix of **Dance Aid** will be followed by a **Lee Adams** remix too... **Stevie Wonder's** new LP 'Characters' (Motown **ZL22001**), a specially appointed in its vinyl version, a tired rendition of dated old formulae with only his brightly changing 118bpm 'Get It' duet with **Michael Jackson** likely to get much dust, whereas only five best tracks are included — available on CD and cassette versions, the typically bounding 0-118bpm 'My Eyes Don't Cry' and spikily leaping braver 137/00pm 'Come Let Me Make Your Love Come Down', with **BB King** on guitar. (BPMs for last two are approximate, being of cassette) ...

**Was (Not Was)** follow-up doesn't sound like a floor-filer, the tinkly introed empty jittering Level 42-ish 109/4-109/4-00pm 'The Boy's Gone Crazy' (Walk in The Black Forest **Play**) (Fontana **SP1912**), while **Ry Parker** 'It's follow-up will be his slow 'Over You' duet with **Natalie Cole**. **Mission's** import LP is now here. **Profile Search** (CBS 460745 1)... **Profile** have yet to establish a London office, so **London** snapped up **Run-DMC's** 'Christmas In Hollis' single and the hot one and are after the terrific 'Cold Sweat'-based **Sweet Tee** 'I Got Da Feelin' — imitatingly unavailable at time of writing yet plugged to death on radio by **Pete Tong** (of acetate (in fact, Pete's currently being called 'PAT' by his colleague at London, Pete 'Acetate' Tong, 'as he rarely ever plays anything old enough to be on vinyl'))... **Suburban Knight**, not **White Knight**, is one of the Detroit house acts that **Neil Rushton** is UK licensing agent for (see last week), along with **Derrick Mack**'s brand new 'Nude Photo 88' remix of **Rhythm Is Rhythm**... I regret the publicity agents who advised us of the venues for the **JM Silk**-headed current house tour proved to be rather unreliable, the **Urbidridge** date being at **Regals** rather than **Brunel University**, for instance — our apologies... **Matt Black + Jonathon More** of **Coldcut** are building a DJ mailing list for **Ahead Of Our Time**, (0) Big Life, A New Burlington Place, London **W1X 1F8** — applicants (this is a subtle touch) must state why they want to be on such a list... **Kool Kat Records** are expanding their list for generally up-front DJs. **Dave Barker** being the contact there at Studio House, 10 Botolph Claydon Street, Birmingham, West Midlands **B15 1ET**... **Sandra Browne** is updating the list for **Pasion** (covering **Debut** and **SMP** as well as other independently promoted product) at South Bank House, Black Prince Road, London **SE1 7J**... **Bill Grainger's** previous **Scotch** (DJ-only mailing list) is expanding to include some **Saxophone** too, at **First Class Radio & Club Promotion**, Fire Wand, 127 Piccadilly, Edinburgh, Scotland... **Alan Jones** and I would actually prefer to receive charts from DJs who buy too much of the records they play, instead of sending all the stuff they've received for free, but we've learnt to live with the imbalance that often occurs in our various disco charts when heavily promoted records do disappear, proportionately better than the ones that are genuinely selling, knowing as we do that not everyone in the real world (ie: the general public) wants to buy for home listening something that's a terrific floor-filer; however, **WEA's** disco pluggier **Fred Dove** keeps causing us a real problem by repeatedly servicing his mailing list DJs with imports months after they've got little or nothing when new, even though (as in the case of the Aquatic) released but only just charted **Maestro Pour It On** (remixes) the records may be genuinely good — a couple he's mailed out that I never bothered to review when new are **Ce Ce Rogers** 'Someday' (US Atlantic **0-86687**), a **Marshall Jefferson**-created piano plunkednummer smooth 119/4-00pm hustler, and **Curtis Hairston's** double-sider with the spurring sparsely peroxide (0-1)13/00pm 'Let's Make Love Tonight' and better more urgently wringing 118-00pm 'Take Charge' (remixes) (US Atlantic **0-86682**)... I guess some of our **Black Chart** chart terminology needs clarification at this point: 'white label' means a literally white labeled or otherwise unfinished advance pressing that is available for sale in possibly only specific shops, 'promo' means a promotional pressing that is not generally available even at that level yet, and 'mailing list promo' means something that is either totally unavailable except to mailing list DJs or else (and here it's open to interpretation) generally available and in our chart despite a total lack of recently monitored sales... **Total Contrast** at this point had better hope their sales improve... **Tuesday** tonight (November 24), **Nick Holloway** guests with **Les Fisher** and **Simon Dunmore** at **Fang's**; **Lucky Wine** bar... **Roberto** and **Toni Forzani** rule the **Italian**



THE HOUSE OF GHOSTS  
Their Spine Chillin' New Single  
GHOST HOUSE  
OUT NOW ON 7" & 12"

Connection's eat as much as you can Pizza Party on Saturday (28) at the city of London's Spatz in Shoe Lane (two passport size photos needed to get in on the night) ... **Andy Henderson** souls Brighton's **West Beach Club** every Monday, with **Carl Cox** as just next week, while **Dave Ralph** and **Chris Lynne** spin solid funk at Rhy's **Mirrors** every Tuesday, and Ian 'Muppet' **Stewart** is well crucial every Wednesday at Chelmsford's free admission **BJ's** in Townfield Street. ... **Robbie Dew** now has no rights off at all — as well as his **Tue-Sat** residency at Southend-on-Sea's **Rain**, he also handles Sundays at Walthamstow's **Charlie Chan's** and Mondays at Harlow's **HighWire** ... **Chris Williams** is being forced to retire from picking by an operation on his eardrum — currently at **Tokyo Joe's**, along the other London residences over the last eight years have included **The Birdnest, Venue, and Roof Gardens** ... **Paul Allen** is giving up jocking after years along the East Angles coast, to don a disco bow as assistant manager at Peterborough's **Shanghai Sam's** ... **Dave Joyce's** funkiest night is Monday at Portsmouth's busy **Central Park** and **Rizzy**, where he's entertainment manager as well as DJ ... **Jeff Thomas** ended up being unable to do better than James Lewis in maintaining the now discontinued Tuesday soul night at Bridgend's **Astons**, but is having success with hip hop on Thursdays at Farn Tabors **Pharaoh's** ... **Phil English** attracts funksters from across the fens and further to his Saturdays at **The Jynns Arms**, an isolated riverside pub near Downham Market at the romantically named **Denver Sluice**. Sunday venue also for **Jamie Trundle** (who jacks Tuesdays at King's Lynn's **Frontline**, amongst others) ... **Steve Stuart** emphasizes that the new management at Boston's **Elizabethan Club** now bar the under-ages lads who previously started off the bigger-spending older crowd who from a commercial viewpoint may be deemed more desirable ... **LiveWire's** recent experimental **Radio I** weekend at Prestatyn was such a



'House Arrest' and 'House Reaction' are two of the hottest homegrown house tracks of the moment, both being by Nottingham-based house groups, both of which include **Mark Gamble** in their line-up. **Mark** (on the left in both photos) is joined in **KRUSH** by **Cassius Cambell** (DJ Cassroc) and guest vocalist **Ruth Joy**, while his co-members in **T-CUT-F** are **DeJroy Joseph**, **DJ Franklyn McDonald** and (unpictured) **Leroy Crawford**.

## INFACT • BPM

success that'll be repeated next Year ... **Steve Day's** soul shows on **Milton Keynes Radio** have been extended, now Sunday 5.30-7.30pm and Monday 7pm-midnight ... **Jay Strongman** has been joggng in Berlin and Vienna, where his hop and rare groove (especially Rippol 7) Don't Know What It Is, But I Sure Is Funky) went down well, and in Florence, where the Italians couldn't handle his hop but were into house and Latin ... **Foster Sylvers' 'Midlife-meinour'** (US MCMFide) seems to be one of the most sought out grooves of the moment ... **Steve Hills** (Leylanstone **The Cube**) points out the baseline similarity between **Rick Astley** 'Whenever You Need Somebody' and **Steve Arrington** 'Dancing in The Key Of Life' ... **Chris Paul** learnt the sax as a kid by playing along to the theme from 'Z. Cars' ... I was dead right, **Steve Walsh's** follow-up does go 'woah-oh!' ... **DON'T STOP JAMMIN'!**

## HOT VINYL

**TEM CITY** 'Devotion (Club Mix)' (Atlantic AP1537) Marshall Jefferson-produced synth/sclurred scorching whinnering Sylvester-style 120-0bpm hustling disco bouncer borrowing the baseline from Aynah's 'Jazz Carnival', a proper song with the potential to be a pop smash (from dubwise 120/4-0bpm Bam Bam's House Mix and Bonus Beats flp).

**WALLY JUMP JR & THE CRIMINAL ELEMENT** 'Tighten UP - I Just Can't Stop Dancin'' (Breakout USAT 621) Terrific drums thrashed combination of two Archie Bell & The Drells classics (given Janet Jackson's similarly tempoed 'When I Think Of You' baseline now), still better in its 0-116bpm original LP version than the Avidie's distorted 0-116-0bpm remix, although both are likely to be swapped by Jazzy Joyce's fiercely transformed 0-116-0bpm Lighten Up - I Just Can't Stop Scratchin' sub mix!

**PUBLIC ENEMY** 'Bring The Noise' (US Def Jam 44-07191) The hottest hip hop newies of two weekends ago (when it arrived initially on seven inch), another remarkably literate and well more frenetic (0-109/16bpm) rap that again has a raggng background noise like 'Rebel Without A Cause' (this is actually flp to **THE BLACK**

**FLAMES** 'Are You My Woman?', a much more fully fleshed, jurching 101/16bpm strong modern adaptation of the Temptations' old vocal group sound, both tracks being from the forthcoming 'Less Than Zero' soundtrack.

**KEITH SWEAT** 'Make It Last Forever' LP (US Vinter-entainment/Elektra 40743-1) Excellent very strong soul set largely co-penned and programmed by **Teddy Riley**, with the also 12-inchd janny bumpily joggng 107/16bpm 'Want Her', chunkily joggng 0-106/16bpm 'Something Just Ain't Right', pent-up rolling 0-110/20bpm 'Don't Stop Your Love', scarily crawling 0-60/30bpm 'Right And A Wrong Way', tension filled 99bpm 'Tell Me It's The You Who's', torcureously jurching 0-70bpm 'How Deep Is Your Love', jaccy/McGheoduetted sweet 94bpm title track, and a good 0-161-0bpm remake of the Dramatic classic 'In The Rain'.

**RICK ASTLEY** 'Whenever You Need Somebody' LP (BGA PL71529) As vigorously voted and usable as you'd expect, with (in running order) the 115/16bpm 'Never Gonna Give You Up', 115/16bpm title track, 115/16bpm 'Together Forever', 108/16bpm 'It Would Take A Strong Strong Man', 104/16bpm 'The Love Has Gone', 107/16bpm 'Don't Say Goodbye', 101bpm 'Slipping Away', 110/16bpm 'No More Looking For Love' and Change 'Searching' 110-0-128/16bpm 'You Move Me' before reaching the (synthetic) strings swamped reverential 0-38-0bpm recreation of Nat King Cole's 'When

CONTINUES OVER

STAR

# The Pettibone Remix Somewhere Somebody

the new twelve inch single



A BERKLEYSMANN MUSIC GROUP COMPANY



I Fall in Love' that'll be his new single (Narc's will be out, too).

**FRANKIE KNUCKLES' ULTIMATE PRODUCTION** featuring the vocals of **JAMIE PRINCIPAL**, *Baby Wants To Ride* (US DJ International Records DJ-903) A much cleaner pressing but otherwise in every 122-123½-bpm respect the exact same version that's already been reviewed on the rival Trax Records label as by Frankie Knuckles Presents (refer to the last two weeks' columns for the start of the story), this does at least credit Jamie Principal as vocalist (and composer, too) — so it is in fact his original bootleg version after all! Most tracks are varispeeded a right down to be more usable, and to approximate the slower remake that Peets Torg has been plugging ahead of its release on London. Meanwhile, this present four-tracker, as well as the growing 11/99bpm 'Your Love', also includes the almost Command-rh 129½-bpm 'Cold World' and friskily flying 130½-bpm 'Bad Boys' — an answer to Donna Summer's old 'Bad Girls', with the telling line "you might call me a queer".

**EX-SAMPLE 'And So It Goes' (US Wide Angle TWE 87133) LA** Mac-ish powerfully driving 119½-119½-bpm house instrumental with a flourish of the past and appropriate drop-ins from various disc odies, flipped by the alternative 120bpm 'And So The Bass Got' and 119½-119½-bpm 'And So The Bass Goes', worth checking.

**FRED BROWN 'House Whoop' (US Rockin' House K 4359)** Bright sounding but 'typical 121½bpm bass synth scabbed skittery jack track with a 122½-bpm Ro-Mix, both tracks with digitally echoed muttering phrases.

**VARIOUS ARTISTS 'Christmas Rap' LP (US Profile PRO-1247)** An instant seller even in mid-November, this gilt-wrapped bundle

of seasonal raps is actually one of the best Christmas albums ever, equally on a par with Elvis Presley's and Phil Spector's for what at first may appear to be shock appeal before the basic schmaltziness of its traditional message sinks in, via the 0-95½-bpm Run-DMC 'Christmas In Hell', 0-105-105½-106bpm DREK B 'Chillin' With Santa', 97½bpm SPYDER-D 'Oletto Santa', (0-108bpm DISCO 4 'He's Santa Claus', 100bpm DANA DANE 'Dana Dane Is Coming To Town', 0-103bpm SWEET TEE 'Let The Single Bells Ring', 99bpm SURF M.C.'S 'A Surf MC New Year', 0-93½bpm THE SHOWBOYS 'That's What I Want For Christmas', 95bpm KING SUN-D MOET 'Christmas In The City'.

**MADONNA 'You Can Dance' LP (Sire WX 76)** This long awaited jellybean-scented non-stop set of (initially) remixes runs through the good previously unused 118-117½bpm 'Spotlight', 117½-115½bpm 'Holiday', the jarringly repeated 117-117bpm 'Everybody', 118½bpm 'Physical Attraction', and (on the flip) 149½-bpm 'Over And Over', much remixed on 116½bpm 'Into The Groove', 116½bpm 'Where's The Party' (the continuous CD/cassette has bonus cuts).

**VARIOUS 'Hot Plate 1' (Ahead Of Our Time MOHEC 101)** Limited edition four-tracker featuring the Colcutt-squared **FLOORMASTER SQUEEZE** 'Kick Out The Jam', a drifting 0-109½-101-101bpm voyage through shuffling break beats, sound effects and scratches with a dramsk-emphasizing 0-101½-bpm Spang version too, flipped by two Max Black-produced North London rap crews, the similarly backed 97-97½-bpm **BASS INCORPORATED** 'Gangin' The Bass' and 96½-96½-bpm **SWITCHZ** featuring **Overlord X** 'So Rock' (plus some incredible human 'Scratchings' by Mike Vega), none quite so crucial for fans as Colcutt's earlier creations.

**3-D 'On The Dope Side' (US Hilltop Hustlers HTH-661)** Heavily jostling 98bpm rap with a razzing background like 'Rebel Without A Pause', in two vocal instrumental versions as well, plus the less urgent 92bpm 'Crush & Bustin' (92½bpm inst. too).

**GUSTO 'Materialistic Girl' (US 4th + B'way BWAY-450)** Cran 'Juste' Jones composed rap balladish but sassier 93½bpm wailing jogger by some nicely interwoven wailing and rapping conversational gys (instaboo too), a possible grower.

**FULL FORCE 'Queen Who's Comin' To The City' LP (CBS 46264 1)** Rapidly released here although bpm-ed off my original US copy, this typically well made hip hop-flavored set is a rightly hottest in rap circles for an 'Alike'-ish (0-99½bpm 'Take Care Of Homework' and scratching (0-98bpm 'Full Force Go Money \$', but also the ticking 111½bpm 'Your Love Is So Del', 1-inched (0-107bpm 'Love Is For Suckas', jerkily whipping (0-117½-bpm '320 Clock', Schw's 'Out', staccato US-aimed 114½bpm 'Tasty Women', 112½bpm 'Low Blow Breads', 115½-bpm 'Black Rock', (0-163½-90bpm 'All In My Head).

**M.C. CLAY LUV & D.J. LEADER 1 (THE POWER OF 2) 'Silver Suckers' (US Best Records BR 163)** Quite buoyant 12½ slow 93½bpm drawing rap I scratch set to the O'Jays' 'For The Love Of Money' baseline (inst flip).

**BROS 'When Will It Be Famous' (The Favourite Bit Of Your Hip Hop Mix) (US XPR 1344)** Again on limited white label, what would otherwise be a serene, respectively plaintive peaceful chant, has been rebubbled by the Democratic 3 featuring DJ Slack (see 1-122-122½-122½-bpm *where-pumper* full of pillered dialogue raps and phrases, white face, and various break beats provide the rhythm, not hip



**MICHAEL JACKSON 'The Way You Make Me Feel (Dance Extended Mix)' (Epic 651275 8)** His short-lived album's next biggest floor-filler after 'Bad' (and that wasn't enormous), this quite loudly rolling though a bit monotonous 0-116½-bpm lurching smacker (instrumental/acappella flip) is accompanied by a cute video in which Jacko's almost caught in a kiss.

hop maybe but certainly def — in fact, it's just a shame the brass' vocals have to be included as it could be a killer instrumental (the flip is the earlier Blues Bros Boogie Bust Up Mix of 'I Owe You Nothing').

**ROUND MIDNIGHT 'Round Midnight (Cheeseburger Mix)' (Music Of Life NOTE 9)** Simon Harris-mixed 100 (0-117bpm jiggy bouncer with slightly corny Britfunk chants that veer towards Hi-NRG (in three mixes), by the Levi's commercial's 'Wonderful World'-singing Tony Jackson's son Rikki.

**AUSTIN HOWARD 'I'm The One Who Really Loves You (Extended Remix '83)' (10 Records REMT 205)** A Steve Aiken Hammond remix of the New Edition Waterman-created lightly soulful soaring, 116bpm full center, flipped by last year's original 115½bpm Phil Harding mix.

**THE DETROIT SPINNERS 'Spaceballs' (WEA U8132T)**

Jellybean-produced bashing 127½-bpm zingy gillpoper like a pastiche of the Temptations in their 'Ball Of Confusion' era, from Hal Bala's new movie of the same name.

**THE JETS 'Cross My Broken Heart' (MCA Records MCAT 1194)** Routine repetitive (see 0-111½/111½bpm pop-soul chance by the Family Star, no longer a match for Five Star (dub/acappella flip).

**PHOENIX 'Suspicious' (Fate FATE 001, via Jet Star/PRT)** London girls cooed old fashioned 0-80bpm slow swayer, pleasant in a Seventies Three Degrees-ish way but hardly tough enough for today.

**PRINCE I Could Never Take The Place Of Your Man (LP Version)' (Paisley Park Records W582T)** Radio-aimed explicit flanger, 147½-bpm wordy rockish filler, flipped by the funkier jiggy chugging 109½-109½bpm 'Ball Thing (Extended Version)' (Runk Edit too).



HOUSE ARREST

(JAB 63/JABC 63)

SEVEN CD PARTY-FIVE AND  
SEVEN CASSETTE AND SINGLE NOW!

# BOOM CUTS FROM THE UNDERGROUND

THE MOST HAPPENING



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SOUNDS  
'87-3  
BIG BREAK

RELEASE DATE:  
MORNING 9/24/1987

HARDCORE CUTS  
ON THE DECKS TODAY!

JACK MIX IV - MIRAGE  
NO PAIN NO GAIN -  
WHISPERS AND SOIT  
GOES - EX-SAMPLE  
WHERE DID YOUR LOVE GO -  
E'LEESA SO DELICIOUS -  
POINT 3 FM SNEAK  
PREVIEW - ELEANOR  
GOODMAN GIRLS -  
EBONY DUKES I DON'T  
NEED YOUR LOVE -  
HASHIM FEATURING  
JAI SIMS JINGO -  
TAKE TO THE STREETS CANDIDO

STREET  
SOUNDS

'87-3

BIG BREAK

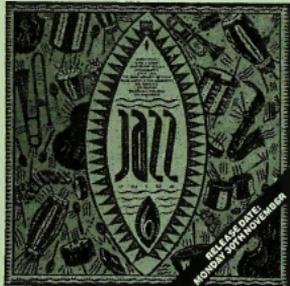
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EXTENDED  
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STREETSOUNDS STSND 873 (ALBUM),  
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GET YOUR MOJO WORKING

STREETSOUNDS JAZZ JUICE 6



RELEASE DATE:  
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TRUE TO THE STREET

DM  
STREET  
SOUNDS

10 OF THE MOST SWINGINGEST PLATTERS FROM  
NORTH AND SOUTH OF THE BORDER  
COMPILED BY DJ GILLES PETERSON

JIMMY SMITH - GOT MY MOJO WORKING  
QUINCY JONES - SOUL BOSSA NOVA  
JAMES BROWN - WHO'S AFRAID OF VIRGINIA WOLF  
LAST POETS - IT'S A TRIP  
RAY TERRACE - YOU'VE BEEN TALKING BOUT ME BABY  
MILTON BANANA - ARUANDA  
BILLY LARKIN - ON BROADWAY  
THE BILLY MITCHELL QUINTET - BOSSA NOVA OVA  
JON LUCIEN - WHO WILL BUY  
JOE BATAAN - ORDINARY GUY

STREETSOUNDS SOUND 9 (ALBUM), ZCSND 9 (CASSETTE)

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DISSING THE REST, ON THE SPRAY CAN, THE MOST  
TERRIFYING GRAFFITI ARTIST EVER TO LAND FROM PLANET  
ROCK - THE MAN THEY CALL BORN 2 ROCK

OVER £60 OF IMPORT 12" HITS FOR THE PRICE OF A NORMAL ALBUM  
ALL FULL LENGTH SPECIALLY MIXED 12" VERSIONS



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RELEASE DATE:  
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WARNING!  
THIS ALBUM IS  
SO BRUTAL  
IT WILL PEEL  
THE SKIN  
CLEAN OFF  
YOUR FACE!

DM  
STREET  
SOUNDS

TRUE TO THE STREET

STREETSOUNDS ELCT 19 (ALBUM), ZCELC 19 (CASSETTE), CDEL 19 (CD)



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

INFANCT ● CHARTS

● W/E NOVEMBER 28, 1987

|    |    |                                   |                               |
|----|----|-----------------------------------|-------------------------------|
| 36 | 47 | SOMEONE TO LOVE ME FOR ME         | Ua Lisa & Cuk Jim Force       |
| 37 | 48 | LOVE OVERBOARD                    | Glaids Knight And The Pigs    |
| 38 | 52 | THE WAY YOU MAKE ME FEEL          | Michael Jackson               |
| 39 | 44 | RICH MAN'S PAID                   |                               |
| 40 | 46 | NOTHING VENTURED — NOTHING GAINED | Charis Singleton & Modern Man |
| 41 | 42 | OVERNIGHT SUCCESS                 | Arnie Pointer                 |
| 42 | —  | SECRET LADY                       | Stephanie Mills               |
| 43 | 43 | I'VE BEEN WATCHING YOU            | Chico DeBarge                 |
| 44 | 40 | MY NIGHT FOR LOVE                 | George Penna                  |
| 45 | —  | WE'LL BE TOGETHER                 | Song                          |
| 46 | —  | TO PROVE MY LOVE                  | Michael Cooper                |
| 47 | 41 | SWEETER THAN CANDY                | The Gap Band                  |
| 48 | —  | GIRLFRIEND                        | Publick                       |
| 49 | —  | I WANT HER KISS                   | Sweet                         |
| 50 | —  | TWO OCCASIONS                     | The Deele                     |

Compiled by Billboard

|            |    |    |                                     |                       |                   |
|------------|----|----|-------------------------------------|-----------------------|-------------------|
| * Columbia | 36 | —  | REBEL WITHOUT A PAUSE               | Public Enemy          | Def Jam 12in      |
| MCA        | 37 | —  | PACKJAMMED (WITH THE PARTY POSSE)   | Stock Aitken Waterman | A&M Breakout 12in |
| Epic       | 38 | 50 | FM BEGINN' YOU                      | Supersong             | A&M 12in          |
| * MCA      | 39 | 29 | JACK LE FREAK                       | Chic                  | Atlantic 12in     |
| Epic       | 40 | 33 | MY LOVE IS GUARANTEED (RED INK MIX) | 5ybl                  | Champion 12in     |

H I — N R G

POP DANCE

|       |    |  |                                  |
|-------|----|--|----------------------------------|
| TW LW |    |  |                                  |
| 1     | 12 | NEVER CAN SAY GOODBYE (THE COMMUNARDS)             | London 12in                      |
| 2     | 1  | WHENEVER YOU NEED SOMEBODY                         | Sok Anasty                       |
| 3     | 5  | SO EMOTIONAL (SHEP PETTIBONE REMIX)                | Whitney Houston                  |
| 4     | 4  | THE REAL THING                                     | Jellybean featuring Steven Dante |
| 5     | 2  | LOVE IN THE FIRST DEGREE (JAILERS MIX)             | Banarama                         |
| 6     | 9  | CRITICIZE (REMIX)                                  | Alexander O'Neal                 |
| 7     | 7  | I WANT TO BE YOUR PROPERTY (STREET LATIN WOOL MIX) | Blue Merced                      |
| 8     | 13 | JACK MIX IV  | Mirage                           |
| 9     | 3  | WALK THE DINOSAUR                                  | Wax (Not Wax)                    |
| 10    | 19 | CHINA MYN  | Whitney Houston                  |
| 11    | 6  | PAID IN FULL (THE COLDCUT REMIX)                   | Eric B & Rakim                   |
| 12    | 11 | PUMP UP THE VOLUME                                 | MARKS II                         |
| 13    | 15 | GOT MY KISS ON YOU                                 | George Harrison                  |
| 14    | 26 | DINNER WITH GERSHWIN                               | Dorcas Summer                    |
| 15    | 37 | MY BABY JUST CARES FOR ME                          | Nina Simone                      |
| 16    | 14 | I DON'T THINK THAT MAN SHOULD SLEEP ALONE          | Rgt Parker Jr                    |
| 17    | 8  | DON'T STOP (JAMMIN') LA                            | Yok                              |
| 18    | 17 | YOU WIN AGAIN                                      | Be-See                           |
| 19    | 20 | SYSTEM OF SURVIVAL                                 | Earth Wind & Fire                |
| 20    | 8  | VOYAGE VOYAGE                                      | Desireless                       |
| 21    | 20 | OTO  | Smith                            |
| 22    | 43 | SHO' YOU RIGHT (REMIX)                             | Barry White                      |
| 23    | 22 | I WON'T CRY (RARE BACK GROOVE)                     | Gin Golphin                      |
| 24    | 39 | LET'S BE LOVERS TONIGHT                            | Sherrick                         |
| 25    | 10 | DANCE LITTLE SISTER                                | Teresa T. Snow D'Arby            |
| 26    | 21 | RENT   | Pat Shop Boys                    |
| 27    | 27 | I WANT TO BE YOUR MAN                              | Mozer                            |
| 28    | 20 | LITTLE LIES  | Phaedra Mac                      |
| 29    | 16 | FAITH  | George Michael                   |
| 30    | 31 | PUMP UP THE VOLUME (REMIX)                         | MARKS II                         |
| 31    | 28 | I FOUND LOVIN'                                     | Steve Walsh                      |
| 32    | 25 | HONY HONY  | Billy Idol                       |
| 33    | —  | RENALS (GET ON UP)                                 | Cooks Crew                       |
| 34    | 18 | I FOUND LOVIN'                                     | Patshop Band                     |
| 35    | 45 | KISS   | Total Contrast                   |

|       |    |  |                                |                               |
|-------|----|--|--------------------------------|-------------------------------|
| TW LW |    |  |                                |                               |
| 1     | 4  | NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX)       | the Communards                 | London 12in                   |
| 2     | 1  | SAVIN' MYSELF (HOT LINE REMIX)                     | (BLASTER MIX) Eric Fabian      | Saturday Night 12in           |
| 3     | 2  | LOVE IN THE FIRST DEGREE (JAILERS MIX)             | Banarama                       | London 13in                   |
| 4     | 3  | VOYAGE VOYAGE (EXTENDED VERSION)                   | Desireless                     | CBS 12in                      |
| 5     | 14 | SATISFY MY DESIRE                                  | Havasa                         | US West Records 12in          |
| 6     | 6  | CRY OUT IN THE NIGHT                               | Amanda Lucci                   | Rain Records 12in             |
| 7     | 5  | COME BACK AND STAY                                 | Bad Boys Blue                  | Germis Coccaut 12in           |
| 8     | 15 | BACK TO YOU  | Cryspin/The Pink               | Canadian Power 12in           |
| 9     | 7  | TURNING MY BACK AND WALKING AWAY                   | Carol Jean                     | Nightmare 12in                |
| 10    | 12 | YOU'RE MY RAINBOW                                  | Hazel Dean                     | US Discament 12in             |
| 11    | 16 | HOUSE OF THE RISING SUN                            | Bass-Ruh                       | Rain Records 12in             |
| 12    | 21 | PERFECT LOVE                                       | Lonny Rizzo                    | Reliance 27X 12in             |
| 13    | 17 | WASTED NIGHTS                                      | Croquette                      | Nightmare 12in                |
| 14    | 8  | FIGHTING FOR OUR LIVES                             | People Like Us                 | Passion 12in                  |
| 15    | 18 | NO WIN SITUATION                                   | Imogen Thomas                  | Nightmare 12in                |
| 16    | 10 | I WANT TO BE YOUR PROPERTY (STREET LATIN WOOL MIX) | Blue Merced                    | MCA 12in                      |
| 17    | 27 | RECONCILIATE                                       | Cherry Lane                    | Canadian Power 12in           |
| 18    | 28 | DEVOTION   | The Cry                        | US Atlantic 12in              |
| 19    | 29 | MONY MONY (EXTENDED VERSION)                       | Azzurra                        | EMI 12in                      |
| 20    | 25 | I DON'T KNOW IF YOU'RE DEAD OR ALIVE               | Clayd Barry                    | US Discament 12in             |
| 21    | 23 | ARABIAN SONG                                       | Eartha Kitt                    | Quasar 12in                   |
| 22    | 20 | FM BEGINN' YOU (PHIL HARDING INSTRUMENTAL)         | Supersong                      | A&M 12in                      |
| 23    | 24 | HEAVEN'S PLACE ON EARTH                            | Isabella Carlisle              | US MCA 12in                   |
| 24    | 26 | QUESTIONS AND ANSWERS                              | Colleen Danes                  | Nightmare 12in                |
| 25    | —  | SO EMOTIONAL (SHEP PETTIBONE REMIX)                | Whitney Houston                | Arlica 12in                   |
| 26    | 34 | CRY OUT IN THE NIGHT (US REMIX)                    | Amanda Lucci                   | US Profile 12in               |
| 27    | 31 | ALL I WANT IS YOU                                  | John                           | US Negative 12in              |
| 28    | 18 | TAKE MY BODY (AND WILL TAKE YOUR LOVE)             | They're Making                 | Passion 12in                  |
| 29    | 30 | THIS IS A HAUNTED HOUSE                            | Richard Sarra                  | N. Phoenix 12in               |
| 30    | 31 | I CRY FOR YOU                                      | Shy Rose                       | US/JOG 12in                   |
| 31    | —  | OTO  | Smith                          | Passion 12in                  |
| 32    | 40 | WHENEVER YOU NEED SOMEBODY (LONELY HEARTS MIX)     | Kica Arley                     | RCA 12in                      |
| 33    | 37 | SHOUT  | Chic                           | Canadian Power 13in           |
| 34    | 15 | I CAN'T HELP IT                                    | Banarama                       | US London 12in                |
| 35    | —  | SPECIAL LOVE                                       | Rock featuring Daley Perre     | Dutch Hot Spand 12in          |
| 36    | —  | O'LANOUR   | De-la                          | London 12in                   |
| 37    | 32 | LITTLE LIES (JELLYBEAN REMIX)                      | Fleetwood Mac                  | Warner Bros 12in              |
| 38    | 38 | ONLY THE STRONG SURVIVE                            | Peggy Sze Wilson               | Jive 12in                     |
| 39    | 22 | AMERICAN LOVE (REMIX)                              | Blue La Vegas                  | London 12in                   |
| 40    | 36 | AT THE GYM (THE BREAKDOWN MIX)                     | Hin To Muf featuring Paul Zore | Italian Limited Editions 12in |

Compiled by Alan Jones/James Hamilton  
\* Pop Dance, Black Dance and HI-NRG charts should be sent to Alan Jones/James Hamilton, r/r, Spotlight Publications, Greater London House, Harpenden Road, London NW1 7QZ.



L A C · B

'MY LOVE IS DEEP'  
ALREADY A TOP TEN U.S. DANCE HIT!  
7" & 12" (THE JOB JAM)  
7" · WING I    12" · WINGX I



|     |    |  |                                  |
|-----|----|--|----------------------------------|
| 53  | 10 | FULL METAL JACKET (I WANNA BE YOUR DRILL INSTRUCTOR) | Warner Brothers                  |
| 54  | 11 | BEAT IT (Single)                                     | Capitol                          |
| 55  | 12 | 4  | WEA                              |
| 56  | 13 | 1  | Parade                           |
| 57  | 14 | 1  | Body Rockin' (Foul Brown)        |
| 58  | 15 | 1  | IN THE CLOUDS (Above The Clouds) |
| 59  | 16 | 1  | WE'LL BE TOGETHER (Sing)         |
| 60  | 17 | 1  | WE'LL BE TOGETHER (Sing)         |
| 61  | 18 | 1  | WE'LL BE TOGETHER (Sing)         |
| 62  | 19 | 1  | WE'LL BE TOGETHER (Sing)         |
| 63  | 20 | 1  | WE'LL BE TOGETHER (Sing)         |
| 64  | 21 | 1  | WE'LL BE TOGETHER (Sing)         |
| 65  | 22 | 1  | WE'LL BE TOGETHER (Sing)         |
| 66  | 23 | 1  | WE'LL BE TOGETHER (Sing)         |
| 67  | 24 | 1  | WE'LL BE TOGETHER (Sing)         |
| 68  | 25 | 1  | WE'LL BE TOGETHER (Sing)         |
| 69  | 26 | 1  | WE'LL BE TOGETHER (Sing)         |
| 70  | 27 | 1  | WE'LL BE TOGETHER (Sing)         |
| 71  | 28 | 1  | WE'LL BE TOGETHER (Sing)         |
| 72  | 29 | 1  | WE'LL BE TOGETHER (Sing)         |
| 73  | 30 | 1  | WE'LL BE TOGETHER (Sing)         |
| 74  | 31 | 1  | WE'LL BE TOGETHER (Sing)         |
| 75  | 32 | 1  | WE'LL BE TOGETHER (Sing)         |
| 76  | 33 | 1  | WE'LL BE TOGETHER (Sing)         |
| 77  | 34 | 1  | WE'LL BE TOGETHER (Sing)         |
| 78  | 35 | 1  | WE'LL BE TOGETHER (Sing)         |
| 79  | 36 | 1  | WE'LL BE TOGETHER (Sing)         |
| 80  | 37 | 1  | WE'LL BE TOGETHER (Sing)         |
| 81  | 38 | 1  | WE'LL BE TOGETHER (Sing)         |
| 82  | 39 | 1  | WE'LL BE TOGETHER (Sing)         |
| 83  | 40 | 1  | WE'LL BE TOGETHER (Sing)         |
| 84  | 41 | 1  | WE'LL BE TOGETHER (Sing)         |
| 85  | 42 | 1  | WE'LL BE TOGETHER (Sing)         |
| 86  | 43 | 1  | WE'LL BE TOGETHER (Sing)         |
| 87  | 44 | 1  | WE'LL BE TOGETHER (Sing)         |
| 88  | 45 | 1  | WE'LL BE TOGETHER (Sing)         |
| 89  | 46 | 1  | WE'LL BE TOGETHER (Sing)         |
| 90  | 47 | 1  | WE'LL BE TOGETHER (Sing)         |
| 91  | 48 | 1  | WE'LL BE TOGETHER (Sing)         |
| 92  | 49 | 1  | WE'LL BE TOGETHER (Sing)         |
| 93  | 50 | 1  | WE'LL BE TOGETHER (Sing)         |
| 94  | 51 | 1  | WE'LL BE TOGETHER (Sing)         |
| 95  | 52 | 1  | WE'LL BE TOGETHER (Sing)         |
| 96  | 53 | 1  | WE'LL BE TOGETHER (Sing)         |
| 97  | 54 | 1  | WE'LL BE TOGETHER (Sing)         |
| 98  | 55 | 1  | WE'LL BE TOGETHER (Sing)         |
| 99  | 56 | 1  | WE'LL BE TOGETHER (Sing)         |
| 100 | 57 | 1  | WE'LL BE TOGETHER (Sing)         |

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

T W E L V E I N C H

|    |   |                   |
|----|---|-------------------|
| 1  | CHINA IN YOUR HAND (T)                                    | Siren             |
| 2  | CRITICIZE Alexander O'Neal                                | Tutu              |
| 3  | FOR THE LOVE OF THE GAME                                  | Charly            |
| 4  | NEVER CAN SAY GOODBYE (The Commodores)                    | Debut             |
| 5  | JACK MIX IV (Fuge)  | Dubois            |
| 6  | 50 EMOTIONAL Whitney Houston                              | Four18 & Broadway |
| 7  | HERE GO AGAIN (USA MAXX) Whiteheads                       | USA               |
| 8  | WHENEVER YOU NEED SOMEBODY (Koolhaas)                     | USA               |
| 9  | GOT MY PIND SET ON YOU (George Harrison)                  | Dark Horse        |
| 10 | THE POWER OF LOVE (Gloria Estefan)                        | 11 Records        |
| 11 | BARCELONA (Freddie Mercury & Montserrat Caballé)          | Mercury           |
| 12 | DINNER WITH GERSHWIN (Diana Krall)                        | Warner Bros       |
| 13 | WHO FOUND WHO (Highland/Five Stars)                       | Chrysalis         |
| 14 | WHO FOUND WHO (Highland/Five Stars)                       | Chrysalis         |
| 15 | SHO YOU RIGHT (Barry White)                               | Bluesgram/Black   |
| 16 | (I'VE HAD) THE TIME OF MY LIFE (Billie & Jennifer Warnes) | USA               |
| 17 | ONE UPON A TIME (The Jacksons)                            | USA               |
| 18 | WON'T GET AWAY FROM YOU (The Jacksons)                    | USA               |
| 19 | ONCE UPON A TIME (The Jacksons)                           | Parade            |
| 20 | I WANT TO BE YOUR PROPERTY (Blue Hawaii)                  | Parade            |

|    |  |             |
|----|--|-------------|
| 1  | WHENEVER YOU NEED SOMEBODY (Rick Avary)        | USA         |
| 2  | ALL THE BEST! (Pat McCarty)                    | Parade      |
| 3  | BRIDGE OF SPIES (Tina Turner)                  | Siren       |
| 4  | THE BEST OF THE BEST (The Jacksons)            | USA         |
| 5  | THE BEST OF THE BEST (The Jacksons)            | USA         |
| 6  | TANGO IN THE NIGHT (Playwood Inc)              | Warner Bros |
| 7  | THE SINGLES (The Presidents)                   | Real Gone   |
| 8  | THE LOVE SONGS (Barry Crawford)                | USA         |
| 9  | FAITH (George Michael)                         | Capitol     |
| 10 | BEST SHOTS (The B-52's)                        | Chrysalis   |
| 11 | THE BEST OF THE BEST (The Jacksons)            | USA         |
| 12 | CLOUD NINE (George Hermon)                     | Dark Horse  |
| 13 | THE CREAM OF ERIC CLAPTON (Eric Clapton/Cream) | Polygram    |
| 14 | WHITNEY (Whitney Houston)                      | USA         |
| 15 | WHITNEY (Whitney Houston)                      | USA         |
| 16 | RED HOT (The Hot Chick)                        | Virgin      |
| 17 | RED HOT (The Hot Chick)                        | Virgin      |
| 18 | FLOODLAND (Serenity of Phency)                 | Mercury     |
| 19 | CHARLES (Charles Brown)                        | Mercury     |
| 20 | ACTUALLY (The Bay City Rollers)                | Parade      |

C O M P A C T D I S C

♠ ♠ ♠ Triple Platinum (900,000 sales), ♠ ♠ Double Platinum (600,000 sales), ♠ Platinum (300,000 sales), ○ Silver (100,000 sales), ○ Silver (50,000 sales), ○ Silver (20,000 sales)  
 \* indicates a sales increase  
 \*\* indicates a sales increase of over 50%

53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

## U S S I N G L E S

## TW LW

- 1 2 (I'VE HAD) THE TIME OF MY LIFE Bill Medley and Jennifer Warnes  
 3 HEAVEN IS A PLACE ON EARTH Belinda Carlisle  
 3 HONEY HONEY Billy Joel  
 4 7 SHOULD'VE KNOWN BETTER Richard Marx  
 5 FAITH George Michael  
 6 5 BRILLIANT DISGUISE Bruce Springsteen  
 7 I THINK WE'VE ALONE NOW Tiffany  
 8 11 WE'LL BE TOGETHER SING  
 9 9 I'VE BEEN IN LOVE BEFORE Cutting Crew  
 14 SHAKE YOUR LOVE Debbie Gibson  
 11 11 IS THIS LOVE Whitesnake  
 12 12 THE ONE I LOVE RH  
 6 BREAKOUT Swing Out Sister  
 17 DON'T YOU WANT ME Judy Watley  
 15 13 I WON'T FORGET YOU Paulina  
 16 10 SO EMOTIONAL Whitney Houston  
 21 21 CATCH ME (I'M FALLING) Pussycat Dolls  
 18 HOURS-GLASS Suzanne  
 19 26 GOT MY MIND SET ON YOU George Harrison  
 20 23 VALERIE Steve Winwood  
 22 22 SKELETONS Steve Winwood  
 23 27 DUDE LOOKS LIKE A LADY Aerosmith  
 24 8 LITTLE LIES Fleetwood Mac  
 29 I DO YOU the Jax  
 35 THAT'S WHAT LOVE IS ALL ABOUT Michael Bolton  
 26 31 TELL IT TO MY HEART Taylor Dayne  
 34 CHERY BOMB John Cougar Mellencamp  
 28 15 IT'S A SIN Per Doo Boys  
 29 38 NEED YOU TONIGHT Ivis  
 31 LOVE WILL FIND A WAY Yes  
 31 36 ANIMAL Def Leppard  
 20 CAUSING A COMOTION Madonna  
 33 42 CANDLE IN THE WIND Elton John  
 34 41 THERES THE GIRL Heart  
 44 THE WAY YOU MAKE ME FEEL Michael Jackson  
 25 COME ON, LET'S GO Los Lobos  
 37 24 BAD Michael Jackson  
 32 LET ME BE THE ONE Exposé  
 39 28 WHERE THE STREETS HAVE NO NAME U2  
 45 POWER OF LOVE Laura Branigan  
 41 49 CRAZY John Mellencamp  
 42 47 I DON'T MIND AT ALL Bourgeois Tagg  
 43 50 TRUE FAITH New Order  
 46 57 HAZY SHADE OF WINTER the Bangles  
 45 56 I COULD NEVER TAKE THE PLACE OF YOUR MAN Prince  
 44 CASANOVA LeVans  
 47 53 MOTORTOWN the Kero Gang  
 48 39 U GOT THE LOOK Prince  
 49 51 JUST LIKE HEAVEN the Cars  
 50 35 BOYS NIGHT OUT Tomody B Schmidt  
 51 HUNGRY EYES Eric Carmen  
 52 58 I LIVE FOR YOU LEVIE Nasario Cole  
 53 44 I WANT TO BE YOUR MAN Roger  
 54 55 (BABY TELL ME) CAN YOU DANCE Shalane Wilson  
 55 37 DON'T MAKE ME WAIT For Love Kerry G  
 56 59 POP GOES THE WORLD Plus Without Hats  
 57 SEASONS CHANGE Exposé  
 58 61 DON'T SHED A TEAR Paul Carrack  
 59 52 SILENT MORNING NO  
 60 63 HONESTLY Stynger

## Bulletts

- 64 76 PUSH IT Sid-N-Pigs  
 65 EVERYWHERE Fleetwood Mac  
 66 78 I CAN'T HELP IT Barbra Streisand  
 67 GUARANTEED FOR LIFE Millions Like Us  
 77 CRITICIZE Alexander O'Neal  
 75 I FOUND SOMEONE Cher  
 76 94 YOU AND ME TONIGHT Dex  
 79 89 CAN'T SAY AWAY FROM YOU Gloria Estefan  
 83 93 DON'T TELL ME THE TIME Hartha Dove  
 85 THROWAWAY Mick Jagger  
 86 COULD'VE BEEN Tiffany  
 91 CHEROKEE Europe  
 92 SHE'S FLY Tony Tony  
 93 ALL I NEED Mötley Crüe  
 94 BECAUSE OF YOU the Cover Girls  
 96 PUMP UP THE VOLUME M.A.R.K.S

## + RCA

- + MCA  
 Chrysalis  
 + Manhattan  
 + Columbia  
 MCA  
 + A&M  
 + Virgin  
 + Atlantic  
 + Geffen  
 + IRS  
 Mercury  
 + MCA  
 Capitol  
 + Arista  
 + Virgin  
 A&M  
 Dark Horse  
 + Island  
 + Motown  
 + Geffen  
 Warner Brothers  
 + MCA  
 + Columbia  
 + Arista  
 Mercury  
 Manhattan  
 + Atlantic  
 + A&M  
 Mercury  
 Sire  
 MCA  
 + Capitol  
 Epic  
 Sire  
 Epic  
 Arista  
 Island  
 + Atlantic  
 + Chrysalis  
 + Island  
 + Qwest  
 + CBS  
 + Paisley Park  
 + Atlantic  
 + Capitol  
 Paisley Park  
 Elektra  
 HCA  
 + RCA  
 + Manhattan  
 + Reprise  
 + A&M  
 Arista  
 Mercury  
 + Arista  
 + Chrysalis

4th & Broadway  
 + Enigma

- Next Plateau  
 Warner Brothers  
 + London  
 + Virgin  
 + Tabu  
 + Geffen  
 + Virgin  
 + Epic  
 + Capitol  
 Columbia  
 MCA  
 Epic  
 Elektra  
 Elektra  
 Sutra  
 4th & Broadway

## U S A L B U M S

## TW LW

- 1 1 DIRTY DANCING Soundtrack  
 2 3 BAD Michael Jackson  
 3 2 TUNNEL OF LOVE Bruce Springsteen  
 4 6 WHITESNAKE Whitesnake  
 5 5 A MOMENTARY LAPSE OF REASON Pink Floyd  
 6 6 HYSTERIA Def Leppard  
 7 7 THE LONESOME JUBILEE John Cougar Mellencamp  
 8 8 WHITNEY Houston  
 9 9 ... NOTHING LIKE THE SUN Sting  
 10 10 THE JOSHUA TREE U2  
 11 11 PERMANENT VACATION Aerosmith  
 12 12 VITAL BEING Billy Joel  
 13 13 TANGO IN THE NIGHT Fleetwood Mac  
 14 DOCUMENT REM  
 15 41 FAITH George Michael  
 16 20 TIFFANY Tiffany  
 17 15 BIG GENERATOR Yes  
 18 HEAVEN ON EARTH Belinda Carlisle  
 19 16 BAD ANIMALS Heart  
 20 KICK In the Face Bob Dylan  
 21 17 DUOTONS Kerry G  
 22 28 RICHARD MARX Richard Marx  
 23 27 CLOUD NINE George Harrison  
 24 21 CROZY NIGHTS Kiss  
 25 25 LA BARBARA Soundtrack  
 26 EXPOSURE Exposé  
 27 23 HOLD YOUR FIRE Rush  
 28 24 RAPTURE Anita Baker  
 29 25 ACTUALITY Per Doo Boys  
 30 30 OPEN SESAME Whodini  
 31 31 LOOK WHAT THE CAT DROGGED In Posse  
 32 29 ONCE BITTEN GREAT WHITE  
 33 37 BIGGER AND DEEPER LL Cool J  
 34 33 CRUSHIN' the Fat Boys  
 35 MUSIC FOR THE MASSES Depeche Mode  
 36 32 SPANISH FLY Lisa Lisa & Cult Jam  
 37 25 BABYLON AND ON Sweeney  
 38 34 GIRLS, GIRLS, GIRLS Mötley Crüe  
 39 KOHEPUT (LIVE IN LENINGRAD) Billy Joel  
 40 40 JODY WATLEY Jody Watley  
 41 43 CREST OF A WAVE Jody Watley  
 42 42 IT'S BETTER TO TRAVEL Swing Out Sister  
 43 CHRONICLES Steve Winwood  
 44 36 THE FINAL COUNTDOWN Europe  
 45 45 OUT OF THE DEVILS GIBSON  
 46 44 TOUCH THE WORLD Earth, Wind & Fire  
 47 48 A VERY SPECIAL CHRISTMAS Various Artists  
 48 38 IN THE DARK Genesis  
 49 47 THE BIG THROODOOVN LeVans  
 50 44 SUBSTANCE New Order  
 Complied by Billboard

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

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

## TW LW

- 1 1 MY BABY JUST CARES FOR ME Nina Simone Charly  
 2 2 JACK MIX IV Pirge Debut  
 3 3 I STARTED SOMETHING I COULDN'T FINISH the Smiths Rough Trade  
 4 4 THE CIRCUS Ennace Mute  
 5 5 PUMP UP THE VOLUME MAJORS JAD  
 6 6 THE BIRTHDAY of the Sugarbuns One Little Indian  
 7 7 WHO'S THAT NOX This Year's Blonde Debut  
 8 8 FEMALES the Cooke Crew Rhythm King/Mute  
 9 9 FLYING CHU & Dave Bunce  
 10 24 BAIT THE RICH Moorhead GWR  
 11 11 BEVERLY HILLS COP the Big X Crew Uptown  
 12 9 THE PEEL SESSIONS Joy Division Strange Fruit  
 13 10 BLUE WATER Fields Of The Nephilim Situation Two  
 14 13 HOUSE REACTION T.Cu.F. Koolhaat  
 15 13 TRUE FAITH New Order Factory  
 16 16 BEATS + PIECES Coldest featuring Floorcrazer Squeeze Ahead Of Our Time  
 17 12 GET DOWN Derek B Music Of Life  
 18 17 BLUE MONDAY New Order Factory  
 19 17 GIRLFRIEND IN A COMA the Smiths Rough Trade  
 20 26 LET THERE BE ROCK Overlight Under One Flag  
 21 18 HOUSEMASTER GENERAL Housemaster General Fick & Romero

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

INFAC T ● CHARTS

● W/E NOVEMBER 28, 1987

|    |    |                                  |  |
|----|----|----------------------------------|--|
| 22 | 14 | BIG ROCK CANDY MOUNTAIN          | The Motorcycle Boy   |
| 23 | 23 | HOUSE OF HELL                    | Hellfire   |
| 24 | 30 | COMING THROUGH                   | The Parrots  |
| 25 | 21 | SAVIN' MYSELF                    | Eric Burdon  |
| 26 | 31 | TEMPLE OF LOVE                   | The Sisters Of Mercy   |
| 27 | 35 | VICTIM OF LOVE                   | En Vogue   |
| 28 | 19 | THE FEEL SESSIONS                | That Petrol Emotion  |
| 29 | 15 | HERE TODAY AND GONE TOMORROW     | Exit   |
| 30 | 38 | 24 HOUR PARTY PEOPLE             | Happy Mondays  |
| 31 | 38 | AT THE GYM                       | Man To Man   |
| 32 | —  | NEVER LET ME DOWN AGAIN          | Depeche Mode   |
| 33 | 32 | FREACHER MAN                     | Fields Of The Nephilim                                       |
| 34 | —  | BIGHOUTH                         | Fields Of The Nephilim                                       |
| 35 | 33 | SHAKE IT A BOW                   | The Smiths   |
| 36 | 49 | BAREFOOTIN'                      | Robert Parker  |
| 37 | 37 | THESE BOOTS ARE MADE FOR WALKING | Jacobs Witkans And Man To Man                                |
| 38 | 29 | COTTA HATE YOU (IN MY LIFE)      | Claire Moore & Paul Young                                    |
| 39 | 25 | BEAVER PATROL                    | Pop Will Eat Itself  |
| 40 | —  | SOMETIMES                        | Erasure  |
| 41 | 36 | ALICE                            | The Sisters Of Mercy   |
| 42 | —  | LOBSTER                          | The Jack Rabbits   |
| 43 | 32 | DO YOU WANNA FUNK                | Sylvester With Patrick Cowley                                |
| 44 | 44 | SOFT AS YOUR FACE                | The Soup Dragz   |
| 45 | 32 | BALLAD OF A SPY/CATCHER          | Leoni Rossion With Billy Bragg & The Oyster Band Upside Down |
| 46 | 47 | POWER                            | Fields Of The Nephilim                                       |
| 47 | —  | LOST AND FOUND                   | The Leather Nun  |
| 48 | —  | CANT TAKE NO MORE                | The Soup Dragz   |
| 49 | 40 | FUNKY SENSATION                  | Gwen McRae   |
| 50 | 40 | POSITIVE REACTION                | Mandy Smith  |

|                  |    |    |                                     |                                |
|------------------|----|----|-------------------------------------|--------------------------------|
| Rough Trade      | 25 | 18 | STREETSONDS HIP HOP                 | 18 Various                     |
| Rhythm King/Mute | 26 | 27 | AFFINITY — THE IMPACT SOUND OF JAZZ | Various                        |
| Glas             | 27 | —  | ROCKY HORROR PICTURE SHOW           | Original Soundtrack            |
| Saturday         | 28 | 29 | HINDLESS DIRECTION                  | The Dimmed                     |
| Merciful Release | 29 | 21 | LOUDER THAN BOMBS                   | The Smiths                     |
| Mute             | 30 | —  | HARD AS HELL                        | Various                        |
| Strange Fruit    | 38 | —  | —                                   | —                              |
| JB               | —  | —  | —                                   | —                              |
| Factory          | —  | —  | —                                   | —                              |
| Boits            | —  | —  | —                                   | —                              |
| Mute             | —  | —  | —                                   | —                              |
| Situation Two    | —  | —  | —                                   | —                              |
| Rough Trade      | 1  | 1  | SOME GUYS HAVE ALL THE LUCK         | Musi Pricit                    |
| Rough Trade      | 2  | 3  | IF I GAVE MY HEART TO YOU           | John McLean                    |
| Charly           | 3  | 7  | SARA                                | Frankie Paul                   |
| Diamond          | 4  | 4  | THAT GIRL (HRODOV SITUATION)        | Freddie McGregor               |
| Square One       | 5  | 2  | REGGAE CUT SOUL/HIP HOP             | REGGAE Longy Cut Matic MC      |
| Chapter 22       | 6  | —  | BAD BOY                             | Courtesy Melody                |
| Mute             | 7  | 5  | GET READY                           | Frankie Paul                   |
| Merciful Release | 8  | 10 | BIG BATTY GALS                      | Fourgon                        |
| Idea             | 9  | 12 | BLUEBERRY HILL                      | Yellowman                      |
| Domino           | 10 | 11 | THINK HE DID DONE                   | Admiral Bailey                 |
| Raw TV Products  | 11 | —  | BROAD HIPS                          | Isi Stacks                     |
| Raw TV Products  | 12 | 8  | GUILTY FOR LOVING YOU               | Carl S. Chair                  |
| Noise            | 13 | 6  | CANT BE WITH YOU TONIGHT            | Judy Boucher                   |
| Wire             | 14 | —  | HOLD ON TO YOUR MAN                 | Dixie Peach                    |
| Raw TV Products  | 15 | 15 | HILL AND GULLY                      | Johnny Osborne                 |
| Raw TV Products  | 16 | 13 | HALF SLIM                           | Joseph Cotton                  |
| Rhythm King/Mute | 17 | 18 | HARD UP                             | BACHELOR Sandra Cross          |
| PWL              | 18 | 14 | LIFE                                | Christie Levin                 |
| —                | 19 | 16 | LOVING THE YOU                      | WANT FISHIES                   |
| —                | 20 | —  | GREEDY G                            | Tuak Valley/Brexford All Stars |

R E G G A E

|       |    |               |
|-------|----|---------------|
| TW LW | 10 | Ariva         |
| 1     | 10 | Live And Love |
| 2     | 3  | Polydor       |
| 3     | 1  | Big One       |
| 4     | 2  | Techniques    |
| 5     | 4  | Supreme       |
| 6     | 5  | Techniques    |
| 7     | 6  | Greeniceles   |
| 8     | 7  | Live And Love |
| 9     | 8  | Live And Love |
| 10    | 9  | Kil A Bush    |
| 11    | 10 | Orbitone      |
| 12    | 11 | YAD           |
| 13    | 12 | Hoodies       |
| 14    | 13 | Fashion       |
| 15    | 14 | Ariva         |
| 16    | 15 | Kuls          |
| 17    | 16 | Live And Love |
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| 13    | 13 | 14 | HIP HOP '87                      | Various                |
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| 19    | 19 | 20 | THE MAN — BEST OF ELVIS COSTELLO | Elvis Costello         |
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| 21    | 21 | 22 | THE SMITHS                       | The Smiths             |
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| 4     | 4  | 5  | PRINCE AND THE REVOLUTION | Prince                 |
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# CHART FILE

BY ALAN JONES

● **T'Pau's** 'China In Your Hand' remains top of the singles chart for the third straight week, but the Shropshire group's 'Bride Of Spies' is effortlessly topped from its perch atop the album chart by **Rick Astley's** 'Whenever You Need Somebody'.

The album, Astley's first, debuts at number one after selling over 125,000 copies in seven days. The 21-year-old from Newton-Le-Willows is the youngest soloist to top the album chart this decade, and one of the six most juvenile of all-time.

**Gary Numan**, **Mike Oldfield** and **Cliff Richard** were also 21-year-olds when they topped the chart for the first time in 1979, 1974 and 1961 respectively. American **Freddy Cannon** was a mere 19 years old when his introductory album 'The Explosive Freddy Cannon' hurried briefly to number one in 1960, replacing and being replaced by the soundtrack album 'South Pacific'. But the youngest chart topper of all-time is Scottish-born **Neil Reid**, who won the TV talent show 'Opportunity Knocks' several times and had a major single with 'Mother Of Mine' before his self-titled album topped the chart in 1972, when he was just 11 years old. Reid's star shone brightly, but thankfully briefly, he had two hit albums and two hit singles before returning north of the border to oblivion. Rick Astley's success seems likely to be more enduring.

Amongst the 10 songs on 'Whenever You Need Somebody' are five **Stock, Aitken, Waterman** compositions, four songs penned by Astley and the **Edward Heyman/Victor**



● **RICK ASTLEY:** a mere pup to be topping the album charts

Young composition 'When I Fall In Love'.

Ironically, Astley's album was originally intended to contain his magnificent version of the 'Temptations' classic 'Ain't Too Proud To Beg', but it was decided to hold back this track until next year, when it will be introduced as his fifth or sixth single, and 'When I Fall In Love' was recorded to replace it.

It was never intended to be a single, but heavy radio play and public demand have forced a re-think. It will now be rush-released on 30 November, it has already been installed as the bookies' 3-1 favourite for Christmas number one, but EMI's decision to rush-release **Nat 'King' Cole's** instrumental 'I'm Just a Fool' recording of the song could result in a much reduced level of sales for young **Rick**, though **Stock, Aitken** and **Waterman** have cannily had their protégé record a brand new

song entitled 'My Arms Keep Missing You', which will be paired with 'When I Fall In Love', and may just tip the scales in Rick's favour.

Meanwhile, another new **Stock, Aitken Waterman** song, entitled 'That's The Way It Is', will be the next **Mel & Kim** single, probably in January, and 'Just Say No!', an anti-drugs song the trio wrote with **La Toya Jackson**, will be performed shortly on the White House lawn by **La Toya** and America's First Lady **Nancy Reagan**.

Incidentally, when writing about **La Toya's** sister **Janet** last week I stated that she'd had six hit singles off 'Control'. In fact, it's a record busting seven, namely 'What Have You Done For Me Lately' (number three), 'Nasty' (number 19), 'When I Think Of You' (number 10), 'Control' (number 42), 'Let's Wait Awhile' (number three), 'The Pleasure Principle' (number

24) and 'Funny How Time Flies (When You're Having Fun)', which inched up to number 59 a week ago.

● **Shakin' Stevens** is the first solo star to notch two dozen hits in the Eighties, reaching the target with his revival of 'What Do You Want To Make Those Eyes At Me For', which debuts strongly this week at number 27.

It's **Shaky's** third consecutive hit with a remake. He hit number 12 in July with an update of **Gary Glitter's** 'A Little Boogie', and reached number 24 last month with a particularly flaccid re-read of the **Supremes'** 'Come See About Me'. In both cases, **Shaky's** chart peaks make it a hat trick — **Emile Ford's** original version of 'What Do You Want To Make Those Eyes At Me For' spent six weeks at number one in 1959.

In all, seven of **Shaky's** hits have been with songs previously charted by others. **Shoddawaddy** still hold the record with as many as 10 of their 23 hits coming from songs first charted by other acts.

**NB:** **Shaky's** on course to become the top hitmaker of the Eighties, just as his hero **Elvis Presley** was the number one hit-gatherer of the Fifties, when he had 29 hits, the Sixties, when he scored 39 times, and the Seventies, when he charted 33 hits.

● **The Tams** and **Wilson Pickett** are the latest acts to return to the singles chart after lengthy absences.

In recent weeks we've seen both **Nina Simone** and **Joe Cocker** return to the chart after interruptions of more than 17 years; now the **Tams** are

back after 16 blank years, and **Wilson Pickett** has re-appeared for the first time since 1969.

**Pickett's** comeback hit is a re-recording of the song that launched him as a hitmaker in 1965, 'In The Midnight Hour'. Though **Duane Eddy** and **Cliff Richard** had both recently had hits with new recordings of seven older tunes with which they have previously charted, they both required the assistance of Eighties newcomers to do so, whilst **Pickett's** the first artist to receive sole and absolute credit on different hit versions of the same song separated by more than 20 years. **Pickett's** original recording of 'In The Midnight Hour' is released this week on Atlantic; his re-recording bears the **Motown** imprint.

'There Ain't Nothin' Like Shuggin'' is the **Tams'** first hit since 1971, when they topped the chart with 'Hey Girl, Don't Bother Me'. Their only other hit is 'Be Young, Be Foolish, Be Happy' which reached number 32 in 1970. Curiously, all three **Tams** hits were recorded long before they charted. 'Shuggin'' dates back to 1983, 'Young' was recorded in 1968 and 'Hey Girl' was first committed to vinyl in 1964.

On Radio One's countdown of the new top 40 on Sunday, 'There Ain't Nothin' Like Shuggin'' was neither played nor referred to by title, the corporation stupidly choosing to avoid conflict with those to whom the title would appear to have shocking sexual connotations. But, as readers of **James Hamilton's** BPM will already know, to Americans, including the song's writer and producer **Archie Jordan**, "shuggin" is nothing more or less than a dance.

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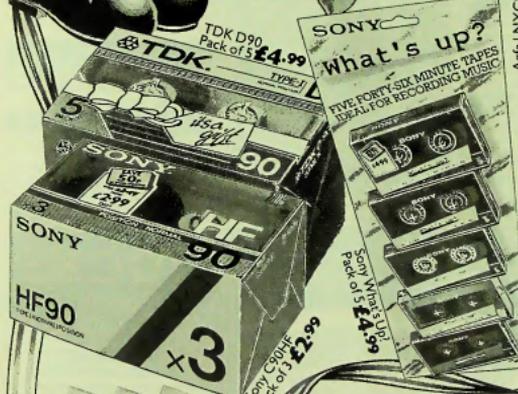
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As George Michael releases his first solo LP to mixed reviews, Judy Wieder finds that inside that tanned superstar exterior, a fat, bespectacled 18-year-old still lurks



Photo by Scott Weisner/RETNA

**George Michael squints** behind his Ray Ban sunglasses and murmurs soft sounds of stic disappointment at the afternoon California sun as it plays hide-and-seek with the splendor of the Benedict Canyon home he's retreated to.

Taking a quick holiday "to clean his ears" after completing his first solo album, *Faith*, George stretches his blue jean-clad and tank-topped body across a nearby lawn chair and waits — as only the English can — for the return of the Californian sun.

At the resoundingly young age of 24, George Panayiotou (his father's surname, dropped for the equally Greek but more accessible Michael) now stands at the kind of identity-wrenching crossroads usually reserved for rock stars twice his age. With more than 36 million records sold worldwide with Wham! George is currently fashioning himself as a new man, free at last from the claustrophobic demands of trying to maintain the whimsical Wham! Peter Pan image and *très* wacky, often empty, music.

"I don't think that people really understand about Wham!," George understates earnestly. "For a group with so little music credibility, people's views of the way Wham! happened are so cynical, I don't think they understand that I really totally believed in what we were doing. We stopped because I felt an air of dishonesty coming in, because I was getting older and Andrew Ridgeley was getting older."

"I honestly didn't want to project this image of two young guys who were having a great time and who were totally optimistic and naive. That was the Wham! image and that's why we were so successful. But because that was starting to feel false, I wanted to finish it. I didn't want Wham! to be a lie. Today, the relief for me is to be able to step out of all that happy-go-lucky kind of thing, and just be an adult."

Faced with questions about why Wham! couldn't grow and go forward as a team — in much the same way the Beatles evolved from 'I Want To Hold Your Hand' to 'Sgt. Pepper' — George's handsome face mirrors the emotional modulations of his halting voice.

"To grow and go forward, we would have had to have been moving in the same direction — and we weren't," he sighs, with more than a little pain lingering from 1985's split with Ridgeley. "Andrew is still far more that whole Wham! thing than I am. He's still more carefree. We were moving differently — he was out of the country for tax reasons and I was still in the country, so it was becoming much more of a thing of us actually getting together for work. He had his girlfriend, I had mine. We were in different parts of the world. It wasn't two mates having a laugh, working and playing together' all the time any more."

**George had (and still has) enormous ambiguities** about his looks. The stabilizing factor for George all along has been his indestructible song-writing evolution. At 17, he had already written what would four years later become his most acutely revealing number one hit single, 'Careless Whisper'. Admitting that what he thinks drives most successful stars is that determination to overcome an emotional/physical imperfection — George says he has become aware that he writes "from a position of weakness."

He continues, "I very rarely write from a position of strength. Somebody once told me that maybe that was why people — women especially — were attracted to my writing. I write from the position of someone who wants more emotionally, Madonna, in

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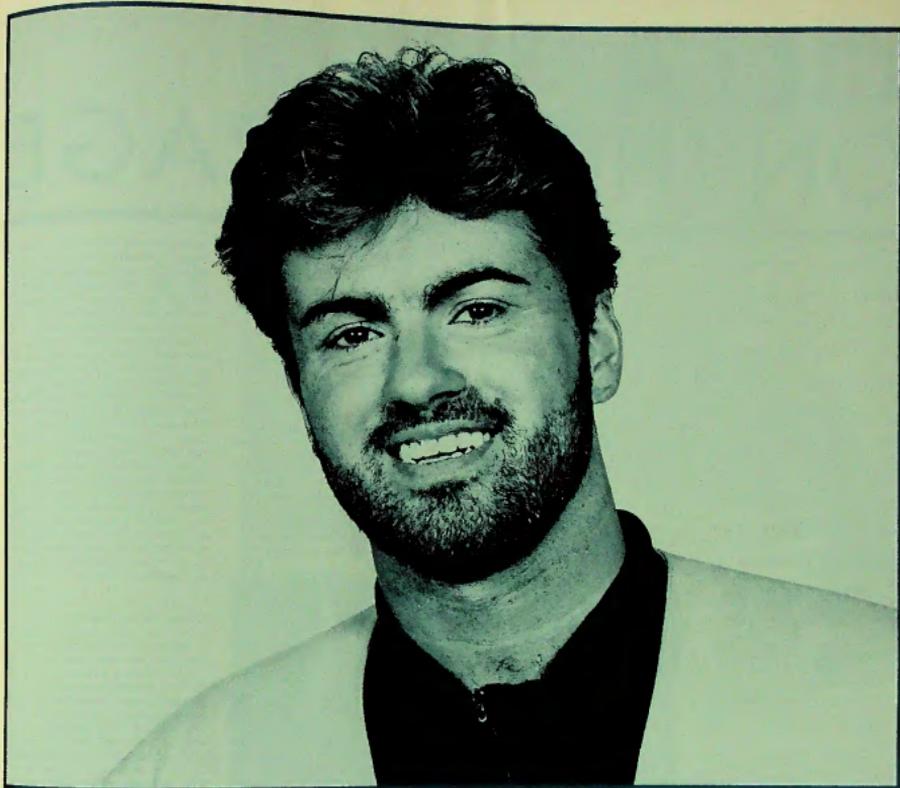


Photo by Scott Wheeler/REINA

contrast, always writes from a position of strength, which on her is very attractive.

"There are a huge number of people who look at what I do as very narcissistic," he continues. "I understand that in my presentation, but when you look at the presentation and line it up with the lyrical content of my songs, then it doesn't really add up to narcissism. People who like what I do and people who dislike what I do are people who have either noticed the vulnerability of my lyrics or who have not."

**After acting as the star, singer, producer, writer, arranger and session player on 'Faith', George Michael has avoided selling tickets to his own nervous breakdown by leaving his favourite studio in Denmark — where he was holed up for over six months — to just let himself hang out with friends in America.**

With a far happier personal life these days (he is still with his regular girlfriend, Kathy Jung, who appeared with him in the video for 'I Want Your Sex', and the ordeal of leaving Wham! firmly in the past, George feels he has been released to explore some of the less-than-happy things he has experienced in the past without being totally overwhelmed by the sadness of the feelings.

"The album has become more introverted than I originally thought it would be. I think it's because I'm

more relaxed and happy now. If I had been more unsettled during the whole recording process, then maybe I would have been less inclined to introversion.

"It's very, very much more of an adult album than I originally thought. I've been working on it a long time, and in that time my life has changed. As a writer, I definitely change very quickly. It's not the album I thought it was going to be — I thought it was going to be more aggressive, more 'I Want Your Sex' aggressive. But now, because I'm quite happy, I've started writing about other things.

"I'm not someone who wants to make a terribly significant social comment or anything, but there are certain things ... just spending a lot of time in America is bound to come out in a song."

The ballad George is hoping will replace 'Coreless Whisper' in people's minds when they think of his best work is called 'One More Try'.

"I'm very proud of 'Coreless Whisper', but when you wrote something eight years ago, you worry when people are still calling it your best piece of work," he reveals with typical integrity and angst. "And it is! There's no doubt that 'Coreless Whisper' connected with more people than anything I've ever written — so far.

"The album will also include a jazz ballad called 'Kissing A Fool', which will definitely be a single. There will be songs with reggae and gospel influence in

them," he adds. "I really don't think that I can be accused of repeating myself. I've really never tried to be interesting to other people; I've just always tried to make sure that I'm never bored with what I'm doing. My career is still only ruled by my songwriting. The songs have always got to be the things I am most proud of."

As for any future plans outside of music — like the somewhat obvious call of the silver screen — George appears to be shaken by supernatural disturbances. Once more the ghost of bedraggled hang-ups haunts him.

"I hate watching myself on film!" he confides with a shiver. "I just don't like it, even if I'm the one who chooses the shots, like those in my videos. I still see ... well, I guess I think I'm phoney in a way. I would have to be playing a very interesting person, because if it was a film based on glamour and action, I would be stuck sitting there looking at myself thinking how I hate the way I look. I would just see this 13-year-old kid that I still remember being. But if I could be proud of the performance, then I wouldn't care particularly. Maybe I could get past the looks thing."

So, for the time being anyway, we will just have to be content with enjoying the extremely potent complexities of George Michael the only way he can currently deliver — in the sensually inviting over-abundance of his poignant songwriting.

# CILLA ON THE RAMPAGE

Saturday nights in Britain currently belong to a red-haired retired Sixties singer and a bunch of people looking to get their end away. But 'Blind Date' is a lot more complex than that, says **Cilla Black**. **Chris Twomey** goes behind that famous screen to investigate

## When London Weekend

Television first announced that they were about to start transmitting a new show called 'Blind Date' in November 1985, speculation ran high. The gutter press had a field day previewing what promised to be Britain's most spectacular piece of TV voyeurism to date. Real people playing the mating game in front of an audience of millions. Everyone asked themselves the same questions. What would the participants be like? Just how risqué would the proceedings get?

Initially there was some disappointment when viewers of the new Saturday night sensation realised 'Blind Date' wasn't the steamy sex-sound they'd been led to believe. It was, in fact, a monumentally safe programme where even just a nuance of sex chat was frowned upon. ITV was out to stress that 'Blind Date' was

strictly for fun, not frolic.

But even after the nation's youth had proved itself able to resist turning introductions to the opposite sex into sordid banking sessions (one tabloid paper ran a story alleging that participants were continuously chaperoned on their dates to prevent this kind of behaviour) viewing figures remain impressively high. Why? The most obvious reason is because it makes totally compulsive viewing. But, beyond that, honest persons would admit they might be able to glean techniques that would make them more sexually appealing, while the more sophisticated (ie. less honest) just pretend that the supreme compass and tackiness of the whole procedure keeps them hooked.

"Dating has always been funny, or should be," says Jill Stribbling-Wright, the show's flamboyant producer. "Too

much agonising goes on over it. Not everyone could be brave enough to come on TV and do it, but it doesn't alter the fact that they'll then go down the pub, the disco or wherever and practice the same techniques."

It always amazes the ordinary viewer that anyone could subject themselves to such open degradation; such a slaughter of dignity. After all, there are more discreet methods of introducing yourself to the opposite sex than by stating your intentions to an audience of 15 million. But 'Blind Date's' screening process soon takes care of the sexually predisposed. Through a system designed to take care of anyone with converse motivations, a rigorous combination of application forms, interviews at home and auditions is adopted. The whole process takes about a year, after which the sexually inquisitive are bound to have contracted a severe case of brewer's droop.

**Good old Auntie Cilla** — every country has one. A breezy, affable hostess. A national institution for as long as anyone can remember. It comes as quite a shock to meet Cilla in the flesh, to encounter the astute businesslike persona behind that dizzy and irrationally contented façade. She's shrewd enough to know why she's still here. Once the darling of the Sixties (never quite a sex symbol); now the perennial TV personality, allegedly picked to present 'Blind Date' because, to the British public, she represented total asexuality.

"Wholesomeness, yeah," she laughs. "That was my line actually. I told the press I was chosen because I'm the most sexless person on telly but with my tongue very firmly in my cheek. I suppose I am the wholesome girl next door who wouldn't offend anybody, but I'm not ashamed of that."

What Cilla is not too modest to point out is that she is largely responsible for 'Blind Date' appearing on our screens. Having seen the American and Australian versions ('Perfect Match' and 'The Dating Game') during various concert tours, she hassled ITV bosses back in Britain to start their own show. ITV had already bought the rights to the programme, but had been stalling because they couldn't find the right presenter. Fortunately Cilla landed the job.

"The only thing we didn't like about the American and Australian versions," says Cilla, "is that they only had one of the couples back which we thought was a bit unfair. Some of our couples are a little bit dull, but we can't do anything about that, it's not a



● CILLA IN her wild pop heyday

rehearsed show. But I think that's one of the things that makes 'Blind Date' because people like you and me can then sit at home and say 'Oh God! She was as dead as a dodo', or 'Oh 'im. Why did she pick 'im'?

"America has copied us now by getting both couples to come back. They even brought a lady presenter on, but she got the sack after six weeks. I was over there recently and I said 'Why did you get rid of that luvly girl?' And they said 'Because she wasn't a Cilla Black' which was a very nice compliment to me."

**A frequent criticism** of 'Blind Date' is that it nearly always recruits the most smug, complacent and ludicrously egotistical members of the population. Of course it makes superbly animated viewing, but it's hardly a reflection of how the doting game is really played, therefore it would seem that contestants are picked for their looks above all else.

"Everyone has their own idea of what attractive means," contends Cilla. "The obvious thing is Bo Derek is attractive, but we have people on mainly for their personality, and because they're quick thinkers."

Doesn't it seem strange to you that most of the couples paired up don't get on very well?

"Yes, but then again, it's all done behind a screen. I know that the picker girls listen to the lads' voices more than their replies. But the fellas seem to go on what the girls say. With that method of selection it's not surprising that we don't get many happy couplings. But that's not what it's about anyway."

Recently much publicity was given to the story of a young couple who met while auditioning for the show (he got on, she didn't) and are now engaged — proving that cupid can play a role. But this sort of thing is very rare. More commonly 'Blind Date' promotes tales of disaster, as was the case with Gyles the commodity broker who, 'the Sun' claimed in a front page story, launched a savage verbal attack against his date. Cilla was reported to be 'fuming' at the time. But was she?

"All the contestants have to sign an affidavit agreeing not to go to the press, so all those 'Gyles the rat' are very, very naughty," she says in a motherly tone. "But look what happened to Gyles — I don't think there will be many of them in the future. They got duffed up in the street!"

Did he?

"Yeah, three girls set about him. One buffed him in the face and said 'that's for Susan' — the girl he'd slagged off."



● ABOVE: Cilla as the wholesome, asexual presenter of 'Blind Date'

● LEFT: Cilla in the Seventies. "I've been everything, but I've never been a cult before"



In your view are the majority of participants genuinely seeking a partner?

"No, they come first of all to be on telly, to 'ave a laff and to be a bit flash, and we love that. It would be boring if they'd just come to find their ideal mate."

I think you might just have shattered a few illusions there!

"Well I think it's incredible, but rumour has it that one fella was offered thousands of pounds to tell off after the show. I really don't know what the big secret is about 'Blind Date'. What 'all' is there to tell? I find it quite fascinating — people like yourself fascinate me. All of a sudden I'm 'cult', I've been everything but I've never been cult before."

# NINA SIMONE

## THE ORIGINAL JAZZ BABY



Photo by Alan Timms

The temperamental but talented **Nina Simone** began singing at 17, had her first break in 1957, went to live in Liberia just for the Babycham, and is back in the charts in 1987 with the classic 'My Baby Just Cares For Me'. **Edwin J Bernard** traces her chequered career

Nina Simone began her chequered career as jazz music's most elusive and temperamental star at the age of 17. Her mother didn't approve of the music biz, so, in order to preserve the family's honour, Nina changed her name from Eunice Waymon, the North Carolina-born child prodigy who first took piano lessons at the age of four.

Nina's big break came in 1957, when she was spotted by a big wig at Bethlehem Records during a club date in Atlantic City. Nina's first album was 'My Baby Just Cares For Me' (now re-released, like the single, on the Charly label) and, although the title track became a standard, it wasn't a hit. Her big breakthrough came with 'I Loves You Porgy', a bluesy ballad from George Gershwin's operetta 'Porgy And Bess'.

Nina had only four hits in the UK during her heyday, although two records reached the top five: 'Ain't Got No — I Got Life' (number two, October 1968) and 'To Love

Somebody' (number five, February 1969).

In 1963, Nina married New York detective Andrew Stroud, who then gave up detecting to become her manager for a while. In 1969, Nina walked out on him, claiming he had married someone else without asking her permission first!

The hits soon dried up and, in 1974, she gave up singing and went to live first in Barbados and then in Liberia. Asked why she chose Liberia, she replied that "they treat me right and don't scripp on the Babycham"!

Nina's temper tantrums, which had got progressively worse, led to rumour and gossip about her state of mind. The problem intensified when the press got hold of a story about an ill-fated affair with a Liberian lover. The ensuing publicity, coupled with her outspoken comments on racism in the music industry, almost destroyed her and her flagging career. After a suicide attempt everyone wrote Nina Simone off.

Nina amazed everyone by releasing a brilliant album in 1978, 'Baltimore', which began the slow process of Nina Simone's comeback. She began to play live at selected venues and continued to make acclaimed records. Unfortunately, her temperament often got the better of her. Last year she was booked to play a triumphant week at Ronnie Scott's, London's premier jazz club, but, after two disastrous nights of manic depressive ramblings and not much singing, she was fired.

Nina's last public performance to date was at the Montreux Jazz Festival earlier this year, but she remains a reclusive living somewhere in Europe. Her UK record label, Charly, have been trying to contact her to thank her personally for providing them with their first hit for 11 years! But all to no avail.

'My Baby Just Cares For Me' is the latest in a long line of black music classics revitalised through advertisements. This time, Charly No 5 used the song as its theme, catapulting it into the pop charts for the first time in its 30 year history. No doubt the brilliant animated video by Aardman's Animation, the people responsible for Peter Gabriel's 'Sledgehammer' and the animation in 'Splitting Image' has something to do with it, too.

But the real reason, of course, is that 'My Baby Just Cares For Me', as sung by a 24-year-old Nina Simone, is a timeless euphoric paen to love that everyone can identify with.

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**EVERYWHERE FROM FRIDAY NOVEMBER 27**

Stephen Biko had the courage to work and speak out for justice in South Africa, a country that still has racism written into its constitution. He created the Black Consciousness Movement of Azania, giving a real sense of community and purpose to many who had been denied the most basic of human rights.

Many believe this warm, articulate and inspiring man was destined to become a great statesman. He was imprisoned, tortured and killed in 1977.

Sir Richard Attenborough has made a very moving film about Stephen Biko and his relationship with Donald Woods. *Cry Freedom*. This record is being re-released to help the film make his name better known and to draw attention to what is still going on in the name of apartheid.

- Peter Gabriel

Now available on seven inch PGS 8, and specially priced twelve inch PGS 612. Proceeds from the sale of this record go to The International Defence and Aid Fund for Southern Africa and the Africa Fund.

RO  
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Peter Gabriel



## Go BoiL @ Yer HeAd!

Think you've got something to say?

Then brave the wrath of Tony Baloney — the man with the loud mouth and even louder bottom. Write to the old wind bag c/o rm, Greater London House, Hampstead Road, London NW1 7QZ.

■ If that big-headed bearded baboon, namely George Michael, is supposed to have so much talent (f), why does he have to release records about sex which he knows will get banned and then copy the Cure's 'Close To Me' single and call it 'Faith'? I think he's a talentless tosspot.

The drunken skunk with a silly grin on his face, Northampton

● My dear Skunk your old mate Tony, being in a mellow, reflective mood brought about by vast quantities of champagne consumed at St Baitle's leaving do, is feeling of such good cheer he'll just congratulate you on your excellent powers of observation. Buuuuuurp!

■ As a member of the Conservative Party, an admirer of true music — Donna Summer, Barbra Streisand and Whitney Houston — and a mother of three, I must strongly protest about the contents of 'Sarah, Somewhere In The Back Of Beyond's' letter (rm October 31). It seems to me that this young lady does not actually care for music but is just obsessed with the size of the filling in someone's boxer shorts. I suggest she takes an ice cold shower, listens to records rather than watch pornographic videos and gets down to hard work like scrubbing floors and cleaning windows so as to take her overactive mind off her disturbing fascination with male genitalia.

But I have to add that a large percentage of current pop 'artists' have grasped the peculiar idea that to increase their record sales they should stuff solami sticks and scotch eggs down their jeans and thrust their hips towards television cameras. They believe this to be an added helping hand for promotion. And they're quite correct, but not as promotion for their LP, but for obscene sexual deviance. Joe Elliott, Morten Harket and George Michael have a lot to answer for.

Hilary Woodside (Mrs), Edgware, Middlesex

● Solami sticks and scotch eggs — so that's how they do it. Robin Smith has just made a mad dash for Marks & Spencer's and Kevin 'muscles' Murphy is looking at his newly purchased cucumber with a very strange look on his face indeed. Your uncle Tony, of course, has no need of such things as you, Mrs Woodside, will no doubt discover at the next social down the Conservative club. See you there!

■ After listening to the new top 40 singles on Radio 1, I may I quote Lesley O'Grady from her review of TPau's 'Bride Of Spies' album: "In non-euphemistic speak, this means there's not another tune-in sight with hit potential".

Might I suggest that in future you try to find someone with at least a slight knowledge of music to review new releases.

David Parkinson, Nether Edge, Sheffield

● David, the lascivious Ms O'Toole cannot be reprimanded for having a naive faith that the British record buying public would see TPau's music for the melodramatic, boring, MOR American sounding crap it is. (Don't hit me Betty love, I didn't mean it.)

■ You should sack your bloody features editor! Mandy Smith could do a better job and she has an IQ of minus 784. I'll give you evidence to justify my claims.

In June the Housemartins appeared as cover stars and then again in September. In August the Cult featured on the cover, and then again in October. To top it all, LL Cool J was the cover star in July and then again in November. The aforementioned covers all occurred in 1987. Bloody hell, if that's variety then Michael Jackson's gat balls and Five Star have two different songs! You're getting as bad as No 1 magazine, whose covers review the likes of Finley Star, Rick Astley and George Michael.

Why do you waste your space on utter pricks like LL Cool J, who has as much talent as a piece of decomposed lettuce, when you could feature massive interviews and pictures of the immensely brilliant Manchester gang New Order?

PS: I hope you give me a nasty reply because I just luuurve it when you talk dirty.

Eleanor Summer (purely by coincidence), Manchester

● Listen chummy, if you're so bloody clever you'd know that it isn't our poor, hard-working, features editor who chooses what's on the cover. Indeed, poor Eleanor loathes both the Cult and LL Cool J with a vengeance and if she had her way we'd have a load of nancy guitar bands looking spotty all over the cover of rm rather than a bunch of he-man like, um, the Housemartins. As for Mandy Smith — if you think that someone who got fame, fortune and a lucrative modelling career just from saying she'd shagged some 50-year-old rocker is stupid, then you're living in cloud cuckoo land, bollock-brain. (Is that dirty enough for you, nob-head?)



## SWANS IN LOVE

More ugly ducklings than graceful, long necked birds of flight, Swans attract an adoration from their followers that few can match. Weird shit or art, asks Chris Twomey?



As perplexing as rock's backwaters can be, there's always someone who can stretch the boundaries of tolerance back an inch further. Throughout the three years they've been together, Swans have consistently achieved this, presenting one of the greatest miscomers in rock. Real swans are graceful, beautiful creatures; these ugly ducklings are neither. You hate to love them but you do all the same. Don't ask why. It's probably got something to do with people's irrational search for new experiences.

Michael Gira, the band's co-lead singer (with Jarboe) is a notoriously sticky interviewee. He's intense and humourless and answers questions with an economy that would make Lester Figgens snore verbose. Right now he's also angry about the way the previous night's gig (at London's Town And Country Club) was curtailed by an over-zealous house manager concerned at the noise level. But few people would sympathise with Gira on that point, particularly as even seasoned fans were seen breaking cigarette butts in two and pushing them into their ears.

Swans seem to have a thing about volume. Their early records were stamped with the legend 'Designed to be played at maximum volume' and they have a reputation for playing excessively loud. Does Gira feel the music would be invalid without it?

"Not at all," he says. "In fact we've been doing a number of sets where we play quasi-acoustically. It depends on the situation. Personally I see volume as a simple tool. Good rock music is physical and it moves your body. It's not meant to attack or cause ear damage."

Gira clearly likes to project a contradictory image of himself and Swans. There's such a strong sense of ambiguity about their work that it's difficult to know when they're being serious. Taken at face value, the new LP 'Children Of God' sounds like an overt piece of evangelism, even going so far as to thank 'Jesus Christ, Our Lord' on the sleeve.

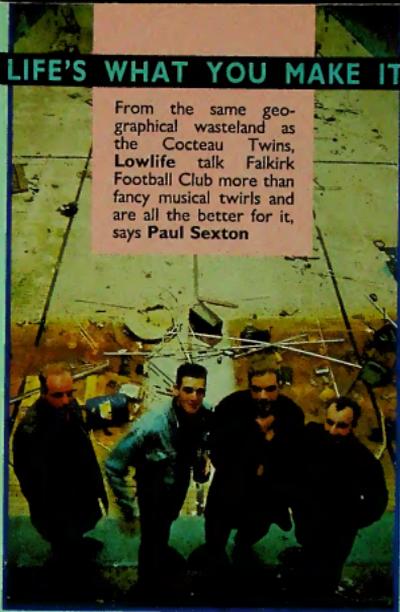
"I haven't turned Christian," says Gira, anticipating my question, "but I'm not laughing at Christianity either. I'm using certain signs of religion as a comment on belief and perception — how people perceive themselves in relation to the world."

Unlike their music, as characterised by 'filth' through to 'Greed', 'Children Of God' is an album of shifting atmospheres, some subtle textures and harmonic progressions that occasionally manage to sound remotely conventional. But even though it's their most accessible album to date, Swans still unsettle with disconcerting ease. It's a commonly held theory (and avid BPM readers will back this up) that songs of between 115-130 beats per minute are the most comfortable to listen to. 'Children Of God', however, rarely exceeds a tempo of 30-35 bpm. Amplify that to 120 decibels (the sound of your average jet aircraft taking off) and you've got a sound that's been known to cause some people to reach for their test tubes and given others spontaneous erections. It's as if Swans view traditional song structures as trite and worthless.

"I don't mean we're making a statement against songs because we create more repetitive atmospheres," Gira retorts, a hint of irritation in his voice. "I like songs and the music I listen to is generally quiet — Willie Nelson, Johnny Cash, Leonard Cohen, Bob Dylan — I don't have anything against songs at all."

## LIFE'S WHAT YOU MAKE IT

From the same geographical wasteland as the Cocteau Twins, Lowlife talk Falkirk Football Club more than fancy musical twirls and are all the better for it, says Paul Sexton



Reasons To Be Penniless, Parts One To Four. They're called Lowlife, they come from the same geographical wasteland as the Cocteau Twins, and they make a great big, dark noise full of brooding power and just a slim shift of sunlight.

Home for Lowlife is Grangemouth, a place so desolate, so barren, that no video set designer would dare construct it. Here, a few miles outside Edinburgh one black, doom-laden October day, the talk is of Falkirk Football Club, the new Lowlife single 'Eternity Road', and who's got enough money for another drink.

"All you've got in Grangemouth is pubs," they'll tell you. But Lowlife have another hideaway: a ramshackle caravan-cum-studio-cum-band HQ dumped in the most faceless square mile in the whole town. Here the quartet work, play, drink and be Lowlife.

"We're together five days a week, and we see each other socially at weekends," says Grant McDowall. "We're halfway between Glasgow and Edinburgh and a lot of people say 'why don't you move down to London', but you might as well be skint among friends..."

Three years of that sort-of-togetherness have produced first the 'Rain' EP then two albums that were, well, big in Grangemouth: 'Permanent Sleep' and 'Diminuendo'. The band admit that those records, although they've sold well locally and had more than the usual critical nods, haven't exactly given

them the freedom of Lothian and Fife. But do they care? "No, we canna complain that we never get anything but brew money," says Craig Lorentson. "Every single penny that's generated goes back into the band."

Craig and Grant went to school together and pattered in various bands together from 1980 onwards. Former Cocteau member Will Heggie came into the frame later — Lowlife are managed by Robin Guthrie's brother (and Unashamed Secretary of the Falkirk Supporters Club) Brian — and Stuart Everest completed the quartet kale in '85.

"All the things we've done come back to not having enough time in the studio," says Grant. "The difference of a thousand pounds or two would be incredible." All the same, they spent 21 days recording 'Diminuendo' and now the 'Eternity Road' 45 (not on the LP) marks more progress. More of a tune than the Jesus And Mary Chain any day.

"We don't really think of ourselves as an indie band, we're just playing the sort of music we like. We won't sign just for cash, we won't sign if it's on the terms: 'You'll all wear these suits, you'll all look Mexican,' like Broken English or something."

Lowlife do it because they're into it. And anyone who can sound this optimistic in these parts deserves whatever they desire. "If it all comes to nothing and I start work at 30," says Grant, "I've still got 35 years to make money."

# PAY DIRT

They give looks that could pierce steel, and they're just as hard. **Eric B & Rakim** don't like their beauty sleep being disturbed, especially to discuss their hit single 'Paid In Full', the Coldcut remix of which Eric B describes as 'girty disco'. **Jane Wilkes** braves the musclemen's wrath and finds out why they looked so miserable on 'Top Of The Pops'. **Joe Shutter** ducks and weaves

**/// RAKIM, RAKIM**, wake up. Your partner's here," Eric B, all 200 or so pounds of him, has just scuntered into the hotel room without so much as a 'good day', a 'pleased to meet you', or even a scowl to a soul. Rakim has not stirred a muscle.

"Rakim, come on, they're ready to take the photos." This time the Rush Productions assistant has more luck. Rakim opens his eyes, looks around the room, and with an almost identical vacant stare to the one already fixed on Eric B's face, he raises himself from the chair. It's not that Eric B and Rakim look bored, fazed or even angry, just apathetic. It's not the attitude you'd expect from an act that's just entered the British charts for the first time.

But it's the record that has taken them there, the Coldcut remix of the LP track 'Paid In Full', that is partly to blame for their complete lack of enthusiasm. Or Eric B's lack of enthusiasm at least. Conforming with their divergent personalities, their attitudes toward their hit single are poles apart. Rakim is rather fond of it. Eric B detests it.

Our own **rum** spies were present to witness the verbal bloodbath as Eric B laid into Def Jam's Russell Simmons immediately after hearing said 'girty disco' record. And not only was the content of this heated conversation deemed to be remarkable, but the very fact that Eric B raised himself beyond his seemingly permanent state of inertia, was revelled in as being nothing less than miraculous.

Getting back to the vinyl in question,

what is so abhorrent about the single 'Paid In Full', Eric?

"First of all, they" [the record company] "made a remix and put it on the same label as ours as if we'd made it. They didn't even tell us about it until we got here. Listening to it, it doesn't coincide with anything we would do."

What does Rakim think about this?

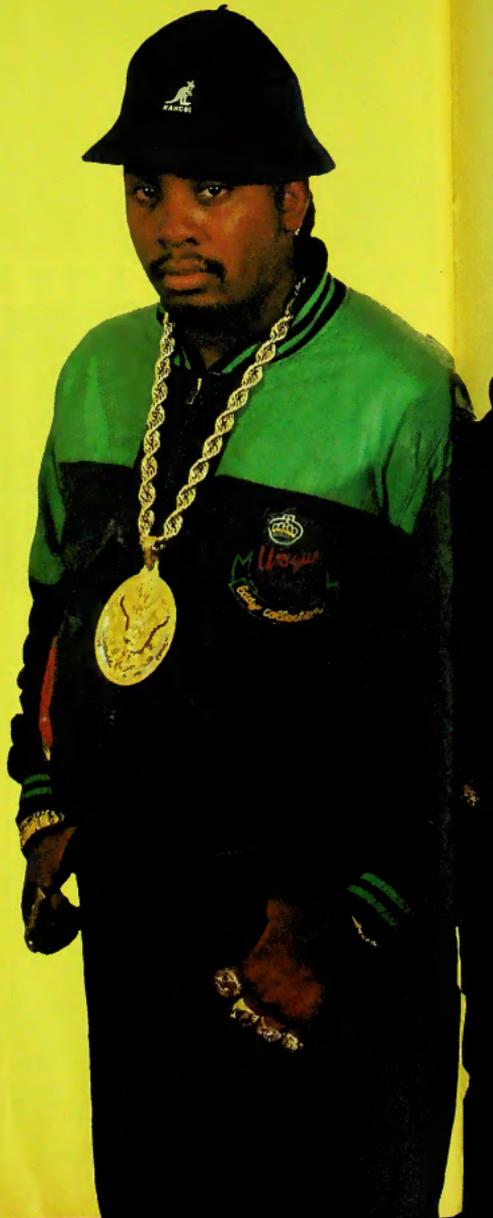
Rakim [with a look that could pierce steel]: "Excuse me?"

I wanted to ask you about your views on the remix of 'Paid In Full', but it doesn't matter, don't let me disturb you. [This man is rather adept at making me feel guilty for disturbing his sleep]

**It has to be admitted** though, Eric B does have a point. The Coldcut remix just doesn't sound like Eric B & Rakim. With the abundant sampling and cut-ups taking over from the original recording, Eric B has every reason to feel a mite peeved.

*'We's talking over this def beat I put together I I want to hear some of those def rhymes and together we can get paid in full'*. (Intro to LP version of 'Paid In Full')

It is those particular def beats and def rhymes that have stamped the Eric B & Rakim craftsmen trademark in the fickle world of rap. Eric B & Rakim maybe the strangest of def beat fellows, but together they have cornered any possible usurpers to their heavyweight crown. The beat is relentless, the rhymes talk sense. Together they boast the freshest hip hop sound





ground.

The first murmurings of Eric B & Rakim's chemistry exploded with the debut single 'Eric B is President', roughly 18 months ago. Borrowing the beat from James Brown's 'Funky President', Eric B not only created a classic cut, he also set the ball rolling for a whole wave of hip hop homages to the 'Godfather'.

Following on from this self-styled cut-up trend, Eric B & Rakim's second release was a version of Bobby Byrd's 'I Know You've Got Soul' early this summer. Taking them out of the underground club circuit and into the lower reaches of the charts, this fusing of old styles with new, and blatantly 'borrowing' from meisterswerks, also led them towards the court room. Yet those records were so creative, so inspired, so revolutionary, lawsuits were a crime in themselves.

Eric B's talent, an unholy gift he's possessed 'ever since I can remember', is quite remarkable. The combination of Eric B on the mix and Rakim on the mic is phenomenal. Rakim's raps are slow and soothing. He doesn't rub you up the wrong way with thrusting egotistical bullshit. He uses the art of quiet, confident, gentle persuasion. He is a lyrical king.

*The only time I stop is when somebody drop/Then bring them to the front cos my rhyme's the oxygen.* ('As the Rhyme Goes On').

Above all, as the lyrics of 'Paid In Full' clearly testify, Rakim's rhymes contain a message. 'Paid In Full' urges people to stay away from crime and to use their talents the best way they can to earn their crust, just like Eric B And Rakim have done.

**It seems that Rakim has suddenly come to life.** Possibly the content of his lyrics is one subject that can't keep even the tiredst of intelligent 18-year-olds from nodding off for long.

"I want to tell people about mistakes that they could make before they happen to them... After a while you get tired of that egotistical talk all the time. You've got to give the crowd something that they want to hear, something that will benefit them, and not just get on stage and talk about yourself all the time. That's good at times because rap is all about expressing yourself and letting people know who you are. But you've got to have other things with that so it won't just be all you."

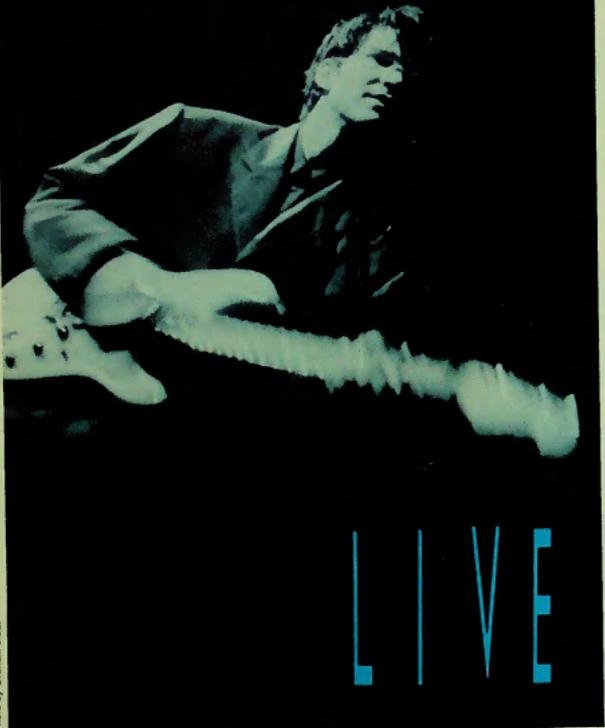
Do you see the days of rappers like LL Cool J being limited?

Rakim: "No, I wouldn't say that. As far as I'm concerned, everybody's got their own way of getting paid. He's got his way and I've got mine. You never know what he's gonna come out with for his next LP. He might have something different."

But should the flimsier end of rap, like LL Cool J's pathetic odes to teenage lust, be encouraged to aim for chart plating?

Rakim: "Yeah."

It seems that Rakim has over-exhausted himself, and is quickly and quietly falling into the sleep mode once again. As if on cue, and in defiance of his partner's sleepy tendencies, Eric appears to have awoken from his trance. Perhaps one day they'll both be awake at the same time, and for long enough to realise that their joint talents have already ensured that they, at least, have been 'Paid In Full'.



### ■ JACKMASTER TOUR, TOWN AND COUNTRY CLUB, LONDON

Covered in silver and pink sequins, Darryl Pandý climbed up the wobbling tower of speakers and cried, "Can you see me now!"

For most of the evening he had been an unseen, seductive voice narrating the cabaret format of DJ International's Jackmaster tour. When he finally emerged he was camp, flamboyant, defiant and outrageous. Luring a young girl up to dance with him, he jerked her to the floor and dined on top.

Although his great he-man, lion-of-voice is amazing, his testifying quality seems to belong more to the writhing heat 'n' sweat of a gospel choir than to a nightclub. To the pounding, unrelentless taped rhythms of 'Love Can't Turn Around', Pandý proved once again that the line between religious ecstasy and dancefloor fever is slight, if it's there at all.

House, a music that began as bare, sometimes tinny computer bass drum beats, is heading towards the lush swamps of disco. Girl duet Out Of Control, for instance, uses melody for a potentially big crossover sound in 'Whatcha Gonna Do'. But while Full House still have the look and the cool, they don't need superfluous props like unplugged portable keyboards.

As a young music, House has the sparkle; with experience, it will gain the spit, too.

Malu Halasa

### ■ SOHO, MARQUEE, LONDON

Soho initially received a rapturous reception from a crowd who'd endured that most tedious of music-biz conventions, the three-chord support band. As they launched into the dynamic 'We Came To Whop!' it seemed well-deserved. Not quite Hi-NRG, not quite rap or House, but a fine fusion of them all. Soho had lots of trendy little toes tapping away through the frenetic 'Sweet Thing', and the next one which was similarly energetic, and next which was just similar...

Gradually boredom reduced us to making rude observations about the crowd (count the baseball caps and black bombers). Momentarily distracted by the monumental 'Who Killed The Pres?', we soon lapsed into childish Paul Waller, poor lamb, although he could at least sing in tune. The NHS-chic keyboard player tried to look convincing, despite our suspicion that his bits were taped.

The total lack of stage presence was compensated for somewhat by the two girls — apparently they're not twins, but they had me fooled — who twirled, grinned and grimaced, and sang superbly the whole way through.

Somewhat impressed despite ourselves, we were totally unimpressed by the sassy 'Can't Stand Still', a flashy glimpse of what the girls could really do given the chance. The encore was equally fine. A whole set like that and Soho could be massive instead of merely monotonous.

Lisa Tiilston

### ◀ LLOYD COLE AND THE COMMOTIONS, BIRMINGHAM NEC FORUM

What has become of that self-conscious shy-boy from Chapel-on-le-Frith who used to tremble on stage and sing to his shoelaces?

I can remember a time (circa 'Rattlesnakes' 1984) when staying awake to a Lloyd Cole live performance was the worst kind of endurance test imaginable, despite his wonderful bedst interior monologues which worked so well on vinyl.

Obviously, the two years which he took off to write his third album, 'Mainstream', have not only helped him to come up with a better class of LP than his last, but they also appear to have given him the time to attend to some 'Self-Confidence On Stage' night classes. Thus the reluctant pop star becomes willing.

"It's good to be back," he announces to tumultuous applause as he launches into 'Brand New Friend'. This enormous venue is packed and, after only five minutes, the screaming girls down the front are already fainting while Lloyd is strutting his stuff up and down the stage like rock 'n' roll is going out of fashion.

For those of you who consider the Commotions a 'wimp' band, let me tell you, you've never sounded rockier — that's rock as in youthful, sharp aggression. Their new album is good, but live it's even better. Songs like 'From The Hip' and '23' (You don't know what it's like to be over 23) which have a dreamy, ethereal quality on the LP are delivered with heavy punches in all the right places — perhaps this is due to the presence of four guitars instead of three and the powerful drummer, who tonight is showing off that he used to be a lightweight boxing champion.

'My Bag' (described as "the one that got away") sounds so brilliant that the audience breaks out into frenetic dance movements. 'These Days' is a wonderfully melodic song about AIDS — we should all pay attention to the line "You don't need a lover in this climate". But by far the best-received songs of the evening are those taken from 'Rattlesnakes', which doesn't bode well for Lloyd Cole's new 'Mainstream' policy.

When the audience is asked "How many of you are students?", the response is overwhelming, proving that no matter how hard the band try to drop their 'cult' label, at this point they still remain a student export. Let's hope things remain like this, because the thought of them ever playing alongside Simple Minds at the Milton Keynes Bowl is just too depressing for words.

Beatrice Venturini

### ■ THIS WAY UP, RONNIE SCOTT'S, LONDON

This was one of those press showcase gigs where people are more concerned with bagging another free bottle of wine than in getting a good earful of the band, who are in the unenviable position of having to back through the hacks. Roy Hay's new band managed it to some degree, but opinions varied depending on how much vinyl back-up you'd heard.

To anyone going in fresh, unaware that This Way Up have already delivered material of considerable quality on their first two singles for Virgin, the band's showing would have registered better than average. But if I can't Have You and especially 'Tell Me Why' were very much smooth studio creations, making the inevitable rough edges of this showing a little unwelcome.

Frontman Robinson Reid looks the part and sounds it most of the time — he can hit the high notes all right — but budding soulsters have to be sure they can carry off the tortured screams and whips, and Reid has a way to go yet in that department.

Some of their numbers did benefit from the live setting, in particular 'Louise', which sounded less bland than it does on the studio. 'Feeling Good About It' LP debut. Robinson's reading of Stevie Wonder's 'Ribbon In The Sky' showed that a cat can look at a king but he won't necessarily have the same class. Things became even more difficult when backing singer Wendell Morrison stepped forward to take the lead on a cover of the Detroit Emeralds' 'Feel The Need In Me'. It was, by some way, the most soulful lead vocal of the night.

Paul Sexton

### ■ CARMEL, PALACE THEATRE, LONDON

This was a one-off show for Carmel and her band at the



# THE GOSSIP COLUMN



BY JAYNE HOUGHTON

Are you still studying the photo? No, Nancy Culp hasn't gone and had all her long blonde tresses shaved off. She is, much to my disgust (interpretation: envy) viciously pumping iron at Shrubslands, the very exclusive health farm, to prepare for her latest venture as the 'addicted' female interest in Bryan Ferry's next video. She was planning to return to London this week to complete the column, but, during a breathless phone call a few minutes ago, she informed me that Bryan himself had just turned up to personally assist in her body-shaping, so what girl in her right mind would tear herself away from that!

I'm really only slightly green with envy, since by stepping into her stilettoes for a week I am possibly nearer to achieving my main desire in life... to persuade Lloyd Cole to marry me. Any scintillating gossip I can unearth on the wonderful God-like chap will enable me to blackmail him into pledging his troth Devous, eh!

Alternatively, if I can't have Lloyd, I would settle for Jack Nicholson, who went into Johnson's on the King's Road



**Tea Heel!** I bet you thought I'd forgotten about this, eh Michael? Australia's number one sex symbol, beating even Hiel Gibson, incidentally, is Michael Hutchence from Inx, seen here displaying his hunky torso during a drunken photo session at Munich's Holiday Inn. This is carefully cropped to spare the poor boy's blushes, and was the most printable shot from the entire session! The negatives are safely holed up in a Swiss Bank awaiting a hefty settlement from Mr Hutchence. Cough up, dear boy, or all will be revealed!

last week and bought a black drape jacket for his missus, Anjelica Huston. He was, apparently, alone. Hurrh! Missed my chance there. And while we're in the vicinity, it seems the Cult's Billy Duffy is selling his King's Road flat in favour of a garden flat in Chelsea, because Dave, his 'angelic' bull terrier, is getting pretty sick of walking down 10 flights of steps every time he feels the urge.

A little purple birdie told me that Sheena Easton, Scotland's most embarrassing export, has been sensationally dropped from EMI. She's been picked up (and do take the 'ambiguously') naturally enough by Prince for his Paisley Park label. EMI have issued a standard 'no comment' on her departure.

Go! Dicks, home of the

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Johnny Scots the Proclaimers were well enthused recently, after receiving two bottles of vintage Perrier Champers nestling in a bed of feather with a note attached which read: " Loved the single, regards, Elton John".

Houseturners and Billy Bragg amongst others, had an office warning bush the other night. Norman Houseturner brought along his little record collection and acted as house-DJ for the likes of Paul, DC and Mick Talbot, Wyllie, Cabaret Voltaire's Mal and Billy Bragg, who turned up three minutes from the end, clutching a bottle of right-on Nicaraguan rum, and proceeded to throw about a soggy toilet roll. He was last seen staggering off into

**Maxi Priest** has revealed something that most people in their right minds would keep to themselves — that his mother named him after **Max Bygraves!** We all have our cross to bear, dearie. Mine is that my middle name is the title of a **Johnny Mathis** single. (Now there's a pop poser for you all!)

**Tony James** and **Sigue Sigue Sputnik** are, unfortunately, back in town and already mouthing off about the huge amounts of money they've extracted from EMI. Apparently SSS have now got a quarter of a million quid to record the new album, but we suspect that since the band are recording it at a mere 16-track studio, costing something like £35, they're spending all the rest on clothes, holidays, make-up etc (and radical facial surgery, hopefully). And will EMI (or any of us) be able to tell the difference anyway? A word of advice — five one-way tickets to somewhere very uninteresting would be money much better spent.

the Chiswick sunspot to prepare for his forthcoming Russian trip.

Vicious rumours filtered into my general direction the other night regarding **Jonathan Woss** and his possible venture into fatherhood. His current "friend" **Jane Goldman** does seem to be "filling out", but otherwise these rumours are completely unsubstantiated and are probably a lot of fibbles.

Another overrated midget suffering from severe delusions of grandeur, **Ms Mandy** "original prototype for the blow-up doll" **Smith**, was reportedly very peeved at being refused entry into the **Limelight's** VIP room. She flounced out claiming never to return... our fingers are crossed. Unfortunately, she'll probably turn up at **City Of Angels** instead, which is the newest-est-hottest celebrity watering hole and naturally a place to be avoided at any cost by all self-respecting folk.

Party of the week was the **Anthrax** thrash at the **London Dungeon**. Before entry, everyone was accosted by a hideous Frankensteinian monster. Rumours that this was only **Mick Hucknall** and his new night-job are completely unfounded. Once inside, you could collide in the pitch black interior with the likes of the **Cult**, **Then Jerico**, **That Petrol Emotion** and **Mellisa Beehive**. The heavy metal brigade were out in force and I spotted **Anthrax** only by the fact that the whole band spent the entire evening seemingly joined at the hip, no doubt to increase their chances of being recognised.



**Rick 'interesting' Astley** seen here perfecting possibly his most exciting facial expression, his patented 'deranged puppy-dog' look. Please excuse me while I go and redecorate the carpet!

Veteran rocker **Johnny Thunders** has been handing out Polaroid snaps of his baby daughter to all journalists interviewing him. The object of the exercise being to reinforce his reformed family man image. Pull the other one, sonny.

**Freddie Mercury** and **Monserrat Caballé** have been busy filming the video for their single at **London's Roundhouse** last week. She is so, ahem, large, though, that she couldn't get into the toilet, so a special, extra large Portaloos was built at a reputed cost of £20,000! I'd better tell **Barry White** where it is in case he gets caught short whilst in the area.

And speaking of fat pompous people, **Steve Strange** only received £2,000 for his allegations and exposes in **The Scum** last week. The money is a comedown from the £30,000 he allegedly got for his contribution to the **Boy George** heroin scandal.

Anyway, that's all for this week. I'm off now to await my marriage proposals from **Lloyd Cole**. Falling that, I'll be happy with a gushy phone call from someone extra special in Australia. Bye!!

# EXPOSÉ

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# "I can bet you that within a year they will have found some crap on me that I know nothing about"

**Whitney Houston was everyone's fantasy girl** — beautiful, charming, with a voice others could only dream about. There had to be at least one skeleton in her closet, her detractors said, and so they set about stirring one up . . .

As Whitney once more traces the path to the top of the charts, **Edwin J Bernard** looks at the rumours that surround pop's Miss Perfect

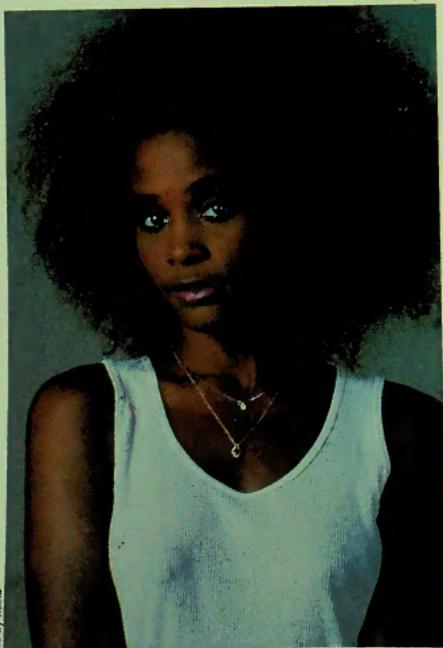


Photo by Rahna

In just two years, Whitney Houston has grown from being a pretty model and sometime singer with a rich musical heritage, into the biggest black female star of the Eighties.

You want facts? Her debut album, 'Whitney Houston', sold 13 million copies worldwide, becoming the biggest-selling debut LP in history. She's won Grammys and American Music Awards. Her second album, 'Whitney', became the first album by a female artist ever to smash into the US charts at number one. And now, her sixth hit single, 'So Emotional' (her eighth in the US) continues the success story.

Like all successful people, Whitney Houston has her critics. There are three kinds of protagonists in the Whitney debate: pro, anti, and defamatory.

Those pro-Whitney claim she's a wholesome, all-American girl who uses her gospel background to make emotionally charged pop records. She's young and exuberant with a set of pipes on her most singers only dream about, they swoon.

Hang on, say her detractors. Whitney is just a black, or rather, beige, Barbie doll. She sings bland, timid songs more suited to middle-aged crooners like her aunt, Dionne Warwick. She may be technically proficient, they growl, but there's no emotional depth when she sings. And she's just too perfect to be believed.

A harmless, healthy debate so far. But then there's the third party. The gossip-mongers. The ones who say Whitney must be 'a bit funny' because she shares her apartment with her very close girlfriend and personal assistant, Robyn Crawford, and she doesn't have a boyfriend. Of course, Whitney's been linked with the likes of Robert De Niro, Eddie Murphy and Mike Tyson, but none, least of all Whitney, took them at

all seriously.

I met Whitney Houston just over two years ago. The half an hour we spent talking was, I remember, one of the highlights of that year for me, although I suspect it came rather lower down on Whitney's fab chart. I was mesmerised, taken in, if you like, by her charm, her beauty, her glamour company, Arista, were pouring treacle-like over this young model-turned-singer. An outburst that I had taken as part and parcel of the insecurities of an overprotected young superstar now seems more understandable.

I had wondered aloud if Whitney, pure and wonderful as she seemed, had any skeletons in her closet. I cited the example of Madonna, who had just had some bad publicity over the discovery of a porn film that she'd appeared in early in her career.

Whitney, poised and perfect until then, suddenly got animated, almost angry.

"Critics, the press, feed on crap," she began, emphasising the word 'crap'.

"Why invade someone's life and privacy . . .?" She pauses for thought. "Who cares if she was a porno queen? I'm sure when she was starting out she had to do whatever she had to do."

And then here anger crescendoed. "I can bet you," she began, voice shrill, "that within a year they will have found some crap on me that I know nothing about. And whatever they say I won't be able to prove them wrong. People believe what they want to believe."

Was this outburst a fascinating example of persistence? Or did Whitney really have something to hide? Did I touch the nerve that read 'Privacy'? Or the one that read 'Scandal'? Certainly, the time limit was accurate. Rumours began to spring up, from the most surprising sources, about Whitney Houston's sexual preferences.

Of course, in many ways it was an expected backlash. Here was Miss Perfect, with apparently no vices and with nothing to say but niceties about love and God and family. Even when I met her, so overwhelmed was I by the hype that I exclaimed, "Whitney, you're just so perfect! Are you really absolutely pure?"

"Who in this world is pure?" asked Whitney. "All the saints are in Heaven with God."

And then, as if disgusted with this goodie-two-shoes image, she added, mockingly, "I wouldn't want anyone to believe that I'm absolutely pure."

Of course, when I asked for a list of vices, or bad habits at least, she thought for a while, but couldn't provide me with scrap of evidence that



she wasn't the Virgin Mary herself.

**Whitney found herself** almost immediately living up to an image that wasn't true. She has become known as a sort of black stretched version of Shirley Temple. Arista even based their advertising campaign for 'Whitney' around the word, 'perfect'. No-one's perfect, even virginal Whitney Houston, but the scandal-mongers continued to gossip.

Look at the facts, they said. Whitney met Robyn when she was 17 and Robyn was 19 (later press stories claim they met at school). Robyn — tall, slim, severely handsome — and Whitney — sleek, sexy and successful — have been nearly inseparable ever since. As if there was anything particularly unusual about that...

Four years ago, Robyn dropped out of college to become Whitney's personal assistant.

"She knew me before I was 'Whitney Houston'," says Whitney of her great friendship with Robyn. "That makes it better. Robyn is with me most of the time so she is the one I ask, 'What do I look like — how am I doing?'. She's like the sister I never had. She keeps me pretty much intact."

**Thankfully, somebody finally** asked Whitney and Robyn about the rumour that they were lovers. Robyn answered first.

"I tell my family that you can hear anything on the streets, but if you don't hear it from me, it's not true."

Whitney's answer, too, was family-based.

"My mother taught me that when you stand in the truth and someone tells a lie about you, don't fight it. I'm not with any man. I'm not in love."

People see Robyn with me, and they draw their own conclusions. Anyway, whose business is it if you're gay, or like dogs? What others do shouldn't matter. Let people talk. It doesn't bother me because I know I'm not gay. I don't care.

Whitney's right, of course. Whose business is it, indeed? But just to make sure there's no further

misunderstanding, Whitney gave a series of interviews where she described her ideal man (sensitive, warm, strong and caring) and explained why she hasn't dated anyone seriously yet.

"I am willing to wait for the right man. I do not want to go through the Mr Wrongs and make a series of mistakes to find Mr Right. I can do without it. But," she adds, "that doesn't mean I don't still have wants and needs."

"I love men," she concludes. "I think they are fabulous and I am not frightened of them."





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