

RECORD
RM
MIRROR

Official BBC/Gallup
top 100 singles and
albums listings +
totally topical chart
commentary

THE POGUES

a fair intake of ale in New York

NEW ORDER GAYE BYKERS

in absurd video pix special

THE ALARM

making Wormelow Tump the rock 'n' roll
capital of the universe

STOCK AITKEN WATERMAN

'pop music should be clean,
simple and accessible'

— studio legends speak



GLEN GOLDSMITH
WALLY JUMP JUNIOR
BEE GEES RETRO
CLOSE LOBSTERS

LIVES
CLIFF RICHARD
INXS
THE CURE
TERENCE TRENT D'ARBY





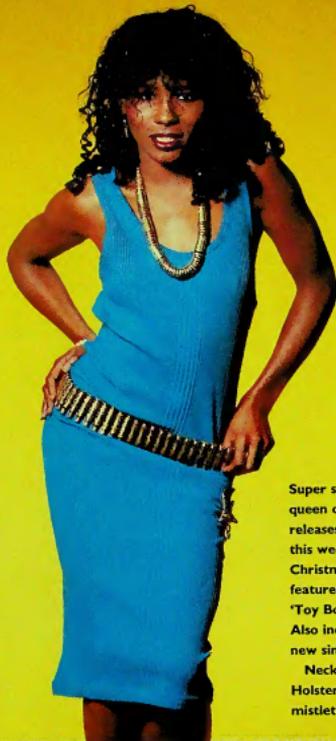
Sheffield is emerging as the unlikely centre of British dance music with the sizzling new Phonogram release 'House Arrest (The Beat Is The Law)' by Krush, a record guaranteed to cause severe vinyl addiction. Krush is 20-year-old synthesiser whizz kid Mark Gamble and 18-year-old DJ Cassroc, featuring 18-year-old Rutbujoy on vocals. 'House Arrest' shows what the British do best: stealing. By hijacking the best of Chicago and New York and whipping it into a disco frenzy, Krush pump up the volume.



Heavy metal godslathers, Whitesnake, release their single 'Give Me All Your Love' on January 4. It's taken from their album '1987', which has so far sold over five million copies worldwide, and the flip side is 'Fool For Your Loving', one of Whitesnake's classic songs that was a top 20 hit way back in 1980. The 12 inch also features 'Don't Break My Heart Again', another top 20 hit for Whitesnake in 1981. Rumours that David Coverdale will be playing Goldlocks in the Shepton Mallet Amateur Drama Group's production of 'Goldlocks And The Three Bears', cannot be confirmed. (NB: This is our News Editor's idea of a 'joke').

We don't need much of an excuse to print a rompy picture of **Wendy & Lisa**, especially when they say they're going to release a new single. Yes folks, following their criminally ignored debut single 'Waterfall', Prince's former henchwomen will release 'Sideshow' on January 4. Taken from their album 'Wendy & Lisa', the flip side is 'Chance To Grow' while the 12 inch boasts an extended version of 'Sideshow'. You've been told. Now buy.

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Super sexy **Sinitta**, the queen of schlock pop, releases her album 'Sinitta' this week. Just the thing for Christmas parties, 'Sinitta' features such classics as 'Toy Boy' and 'So Macho'. Also included is Sinitta's new single 'GTO'.

Neck a couple of Holstens, grab a piece of mistletoe and let rip.





PAUL McCARTNEY and Christmas seem to go together these days, so Index celebrates with an exciting video and LP competition. We've got 10 copies of the charming 'Once Upon A Video' (which includes the Rupert Bear and Frog Chorus videos among others) plus 10 copies of the current LP 'All The Best' to give away if you can answer the three questions below.

1. Which instrument did Paul McCartney play in the Beatles
 - a) Lead guitar, b) Sitar, c) Bass guitar?
2. Which song did Paul play at the Live Aid concert
 - a) 'Back In The USSR', b) 'Let It Be', c) 'Hey Jude'?
3. Which band did Paul and Linda McCartney form in the Seventies
 - a) the Plastic Ono Band, c) Wings, c) the Clash?
 Send your answers on a postcard to **rm** 'McCartney Competition', Greater London House, Hampstead Road, London NW1 7QZ to arrive by Monday December 28. First 10 correct entries win an LP and a video.

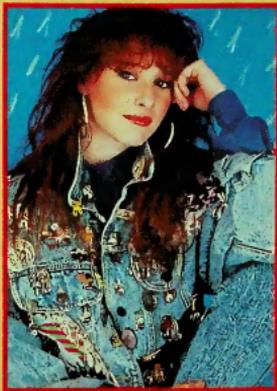


While most girls her age are working in fast food bars, painting their toenails and having boyfriend troubles, **Tiffany** has already had a number one in America. With radio stations and public alike pestering her UK record company for 'I Think We're Alone Now', it looks like America's favourite adolescent will repeat her success over here in Blighty.

The first thing you'll notice about Tiffany is that, apart from having a remarkable voice for a 16-year-old, she isn't the most interesting pop star on the planet. Her favourite colour is black, she hates sour cream but enjoys swimming and is quite good at cooking. Hardly the stuff autobiographies are made of.

What's interesting about Tiffany is the way she has been sold to the great American public. At weekends she was sent on a tour of the country's shopping centres. Going straight to the record buyer's jugular she paraded before teenagers, parted babies and delighted granmas. Consequently, she sold records by the track load.

Says Tiffany: "When I'm not around music business people I like to talk on the phone, watch cartoons and go to the mall and eat pizza with my friends. I think my age is a great advantage. I have something to say to people my age and to adults."



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Cover photo of Shane MacGowan by Joe Shutter



"One potato, two potato, three potato four, our 'Magpie Years' anthology will earn us millions more." The boys from Queen celebrate the release of their three-hour video documentary with a stone held at arms length trial of strength contest, *à la* Kirk Douglas in 'Spartacus'. Meanwhile, Brian May learns that the Thatcher children can expect 'The Snowman' video in their Christmas stockings this year, as opposed to Queen's own epic.



Photo by Joe Shuster

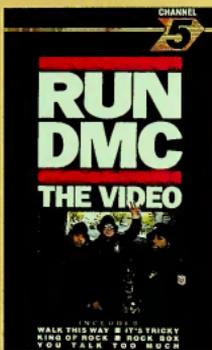
PUBLIC ENEMY, who have just returned to the States after supporting LL Cool J on his recent European tour, release their single 'Bring The Noise' on December 23, so save some of your Christmas dosh for it. Formerly only available as a very limited edition 12 inch, 'Bring The Noise' is a pretty hot club bit, while the flip side is 'Sophisticated'.

New Def Jam signing the **Black Flames** will also be releasing their single 'Are You My Woman' that day. The flip side is 'You And Me'. Both the Public Enemy and Black Flames singles are taken from the 'Less Than Zero' film soundtrack.

Two more books that may be ideal presies for someone out there this Christmas. Firstly, the excellent 'Never Stop — The Echo & The Bunnymen Story' which benefits from the unusually close contact that author Tony Fletcher enjoys with the individual group members. The band's whole career is closely scrutinised, warts and all, and contains in depth interviews with everyone concerned with the band, plus some candid photography. Excellent stuff indeed, it costs just £5.95, and is published by Omnibus Press. As is 'David Bowie: Glass Idol', the story of Bowie's 1987 tour right from its announcement to the concerts themselves. Strictly for fans only, it contains plenty of pictures of the man onstage (mostly in black and white). It's a fairly typical book of its kind, lacking any contribution from the man himself, but if you were at the gigs, you'll probably find something worthwhile in here. Costs £6.95.



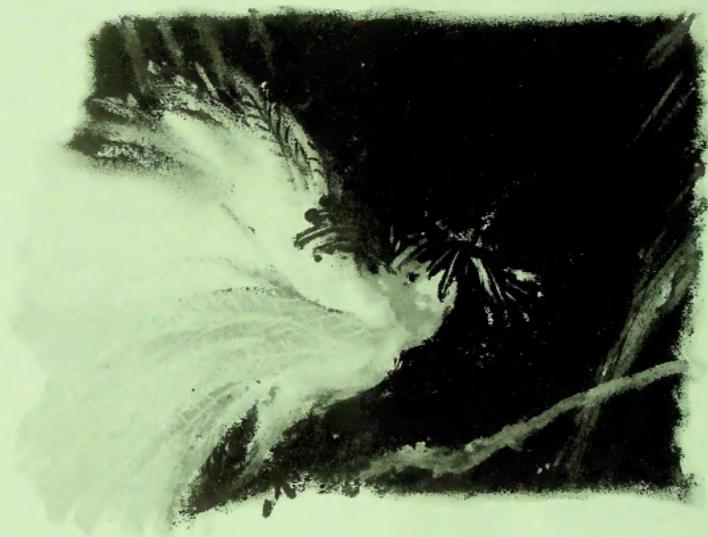
NEVER STOP The Echo & The Bunnymen Story



If you want a real treat this Christmas, don't wait under the mistletoe, or look in your stocking. Go to the nearest video store and snatch up a copy of 'Run-DMC: The Video', recently released by Channel 5 and costing £9.95. Compiled from the videos for the singles off their 'Raising Hell' and 'King Of Rock' LPs, these guys prove they're not only bold, bad and mean, but they also have the edge on humour, too. Aerosmith, street card-shorts, strange phantoms and go-go dancers — even a Run-DMC helicopter — romp through this five song set.

No collection of rap is complete, however, without Bill Adler's authorized Run-DMC biography 'Tougher Than Leather', published in the US in paperback by Signet. Music journalist Adler gives the inside dirt on the dangerous duo, chronicling their family and Hollis neighbourhood roots though to the early hip hop scene, and finally to Def Jam's heavy beats and crossover success. After 'The Video' amazes and enthralls, Run-DMC's ultra cool comments on love, life, violence and Bob Geldof will be enough to floor you.

FLEETWOOD MAC

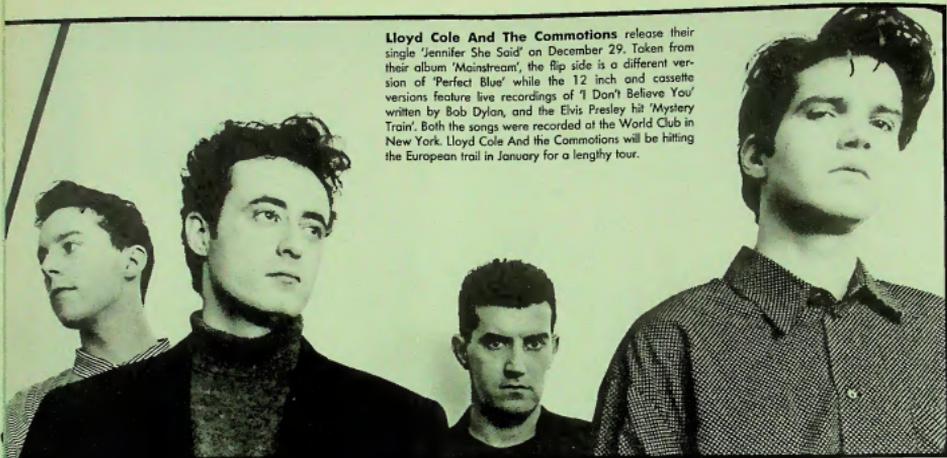


FAMILY MAN THE ARTHUR BAKER MIX

NOW ON 12" PLUS "FAMILY MAN" (BONUS BEATS) & YOU & I, PART II
ALSO AVAILABLE ON 7"



Lloyd Cole And The Commotions release their single 'Jennifer She Said' on December 29. Taken from their album 'Mainstream', the flip side is a different version of 'Perfect Blue' while the 12 inch and cassette versions feature live recordings of 'I Don't Believe You' written by Bob Dylan, and the Elvis Presley hit 'Mystery Train'. Both the songs were recorded at the World Club in New York. Lloyd Cole And the Commotions will be hitting the European trail in January for a lengthy tour.



Check this out... a three track 12 inch from **Groovy Little Numbers**, featuring three instant pop classics from a duo who never touch Nescafé.

In true Scottish tradition, Groovy Little Numbers features Joe from the truly awful BMX Bandits, who's found another string to his guitar, bass and drum machine! And with the honey sweet vocals of 'close friend' Catherine, he's formed a two piece unit to blow the cobwebs out of even Marcia Addams' ears. 'You Make My Head Explode' is Joe's message of love to Cathy, who hums and la's in the distance. 'Hey, Hey' is a duet of simple beauty with an exclamation mark guitar torn straight from Eddie Van Halen's bleeding hands. And 'Windy' is Catherine's personal glory.

Joe Bands plays all the instruments and writes all the songs (except for 'Windy', which was a hit for some very old and very boring people along time ago on a planet far, far away), so what a shame that Catherine's the one who's gonna be a star.



The Tams will be shagging like crazy again with the release of their single 'My Baby Sure Can Shag' on December 21. Taken from their album 'There Ain't Nothing Like The Tams', it's the follow up to their notorious 'There Ain't Nothing Like Shaggin'' single. The flip side is 'Thank You John', which doesn't sound rude at all.



HEART have sold out their first British tour in five years, so they'll be adding an extra couple of dates at Birmingham NEC March 3 and Wembley Arena March 7.

Tickets, priced £10 and £9 each, are available from box offices and usual agents. They are also available by post from MAC Promotions, PO Box 2, London W6 0LQ for both venues. Make cheques or postal orders payable to MAC Promotions and enclose a s.o.e. Please mark the date of the show you want tickets for on your envelope. For Birmingham, there is also a credit card hotline on 021 780 4133.

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TALK
TALK



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THE
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**The best thing
about smack is that feeling
of total control.**

This is your first smoke of heroin. Thrilling, isn't it?
And things can get a lot worse.

No-one ever thinks heroin will end up controlling them.
But when it does, it's not a pretty sight.

You lie, you scrounge, you steal from your family and
friends to get money.

Your face, your body and your mind get messed up.

And if you ever get tempted to share a syringe (which
a surprising number of people do) you're in danger of
catching AIDS.

If that happens, that could be your whole life down
the toilet.

SMACK ISN'T WORTH IT

F I L M S

'THE DEAD'

Legendary director John Huston died shortly after completing this film, ironically titled *The Dead*. The film is based on the short story of the same name by James Joyce, and is a faithful and brilliantly conceived adaptation.

The Dead takes place at a Christmas party in turn-of-the-century Dublin. Action is substituted for rich and thorough characterisations of Huston's all Irish cast. The film focuses on Gabriel Conroy, a mildly disaffected intellectual with a narrow and neatly-packaged understanding of himself, the people in his life, and their collective Irish roots. When he discovers the startling fact that long ago a man died for the love of his wife, Gabriel's perceptions on life are permanently altered. The snow, which falls all over Ireland, covering the living and the dead, becomes the central symbol for how all people are basically the same.

Written by Huston's son Tony, and starring daughter Angelica, *The Dead* is a family affair with "classic" stamped all over it. You've probably seen and loved more than one of Huston's films, like *The Maltese Falcon* and *Pozi's Honor*, and *The Dead* will win over and disarm even the most critical viewer. This film should not be missed.

Kerry Kronfeld

▼ The Huston clan: Tony, John and Angelica



▲ Freddie (Donal Donnelly)

'*Dead Of Winter*', a new film from veteran director Arthur Penn, is, unfortunately, dead boring and dead predictable.

The film opens with a woman, (played by Mary Steenburgen) nervously travelling down a lonely highway. When she eventually stops on the side of the road, she is strangled to death by an unknown attacker. Cut to New York City where we meet Kate (also played by Steenburgen), a struggling actress attending an open call for a role in a film. She is chosen for the part, but is told she must go way into the country to read for the director in his home. Her first mistake — she agrees to go.

To make a painfully long story short (something which Mr Penn should have considered), the so-called director turns out to be a deranged psychiatrist with

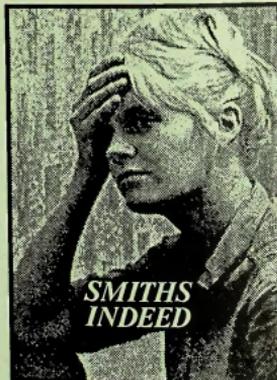
other plans for Kate, while his sidekick/henchman, brilliantly played by Roddy McDowell, is actually a former psychotic patient of the good doctor. Kate is trapped in a town she doesn't know the name of, locked in a house with no phones. Now come on, you don't want me to tell the ending, do you?

This film makes good use of Hitchcockian filming techniques, but a suspense film void of a believable plot is a let down no matter how you film it. Steenburgen and McDowell give fine performances, but this winter, you're still better off staying warm in front of your video with Hitchcock's 'Vertigo' or 'Psycho' to chill your bones. If thrills are what you're seeking, 'Dead Of Winter' simply doesn't deliver.

Kerry Kronfeld



Got someone you want to give hypertension to this Christmas? Well, shove 'em a copy of Jonathan King's 'Entertainment USA' book (Lennard, £5.95) and watch their blood pressure rise! This is a cheerfully accessible collection of colour and black and white snaps of some of the places the TV series visited, including King's personal tourist guide and a list of helpful hints for visiting Brits (when asked, he suggests you say you live in an old cottage that once belonged to Anne Boleyn). Of course, there's lotsa pop stuff, too, including King's A-Z of rock, with snippets of gossip and King's own inimitable opinionated views — with entries like: 'Stevie Wonder is black, blind and talented'. Love him or loathe him? You certainly will.



Well, the Smiths may have bowed out but the fanzine continues. 'Smiths Indeed' issue six has just landed tearfully on the Index desk and it's as concise and interesting as ever and thankfully light on the doom factor in the wake of the split. Included in this issue are a review of the 'South Bank Show' special and a day on location with the 'I Started Something' video crew, plus all the usual contacts, for pen pals and bootlegs etc. Costs 70p plus an A5 sae from 132 Sylvia Avenue, Knowle, Bristol BS3 5BZ. Cheques/POs payable to M Taylor.



Proof that you don't need a record contract to get the Index treatment comes this week from groovy Brighton combo the Doris Days, who had the fine judgement to send us a copy of their truly thunderous demo.

The Doris Days mix the ingredients of chart pop with an intellectual, classical touch, some nifty strumming and catchy melodies. It all adds up to some mighty fine tunes and a big hope for 1988 — don't forget where you heard it first!



EARBENDERS

Nancy Culp

- 'Sinital' Sinita (Fanfare)
- 'Lion And The Cobra' Sinead
- 'O'Connor (Ensign)
- 'Always On My Mind' Pet Shop
- Boys (Parlophone)

Andy Strickland

- 'It's The End Of The World As We Know It' REM (IRS LP track)
- 'Daddy Empire' Kill Devil Hills (Exeter University hat spot)
- 'Me & My Conscience' Automatic
- Dlamini (Idea 45)

Joe Shutter

- 'Bring The Noise' Public Enemy (Def Jam)
- 'It's My Thing' Epee MD (Caoltempo 12 inch)
- 'Tighten Up' Wally Jump Jr (Breakout 12 inch)



ASLAN, the Irish band who have been tipped for big things, will be roaring into '88 with their first British headlining tour and a brand spanking new single. Aslan will be playing Manchester Boardwalk January 14, Cardiff University 15, Warwick University 16, Brighton Zap Club 18, Leicester Princess Charlotte 19, Birmingham Irish Centre 21, London Marquee 22, 23.

Aslan's single 'Loving Me Later' will be out on January 11 and it's taken from their forthcoming album 'Feel No Shame'. The flip side is 'Run Like The Devil'.

'Communicate' by Full House on Epic is sweet 'til you drop dance music that borrows from Chicago's musical heritage of urban blues.

Full House is Richard Patterson and Danny Wilson, saxophonists who met in their high school's marching band. Both also played with Darryl Fandy and JM Silk's Keith Nunnally in a top Forties cover band, Show-down, the training ground for future house musicians.

When the scene in the Windy City first broke, Wilson said the competition was cut-throat and downright nasty. Pressed for details, he shook his head, "I'm not doing the dirty!"



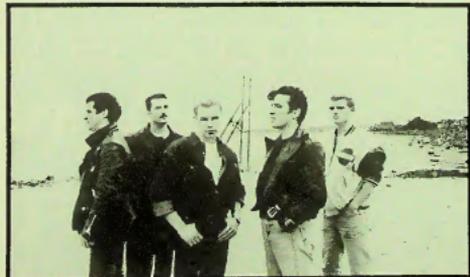
Cutting Crew are certainly causing a stir with the re-release of 'The Best In Love Before', and to celebrate the lads' success and stamina, Index has copied a dozen copies of their very special CD single. The CD includes two tracks recorded live in America and lasts some 18 minutes in all, and all you have to do to win a copy is answer the three questions below.

1. Which diminutive pop star had a backing band called the Krew
- a) Alison Moyet, b) Nik Kershaw, c) Meat Loaf?
2. Which of the below has a cutting edge?
- a) Magnum, b) Gaymore, c) Shooting Stick?

3. Cutting Crew's LP is called

- a) 'Actually', b) 'Document', c) 'Broadcast'?

Send your answers on a postcard to: Cutting Crew Competition, Greater London House, Hainpsstead Road, London NW1 7QZ to arrive by Monday December 28. First 12 correct entries win a CD.



TOURS

Maxi Priest and his band the **Select Committee** will be playing the **Briction Academy** on December 21. Tickets priced £7 each are available from the box office and doors open at 6.30pm.

Tackhead Sound System will be holding their Christmas party at London Portlands on December 21. Doors open at 11pm, so you can forget about going to bed that night.

The **Band Of Holy Joy**, who have spent much of the year touring sunny Europe, will be coming home for some dates. See them at **Deputford Albany Empire** December 20, **Glasgow Henry Wood Hall** 22, **Tynesouth Surfers** Bar 23.

The **Gun Club**, who have just spent a few days painting the town red in Barcelona, will be playing the **Harlesden Mean Field** on December 21.

American hip hop artist **Just Ice** will be headlining the **Nite FM Christmas Jam** at the **London Astoria** on December 22. Tickets priced £4 each are available from the Astoria box office, **Spin Off Records** in the **Fulham Palace** Road, **London W6** or **Radio London's** reception desk, at 35, **Marlystone High Street, London W1**.

Those hip dudes the **Tommy Chase Quartet** along with the **Emperors Of Rhythm** will be playing the **Leigh Grand Hotel** on December 17.

Mighty Mighty will be playing a special Christmas show at the **Birmingham Irish Centre** on December 23. They'll be supported by the **Surf Drums**.

Doctor Feelgood, Crazyhead and **Radio Moscow** will all be taking part in a Christmas show at **Wolverhampton Civic Hall** on December 21. Tickets priced £4.50 each are available from the box office.

RELEASES

New band **Crazy House** release their debut single 'Burning Rain' on December 29. Written by lead singer **David Luckhurst**, the single is taken from the band's album 'Still Looking For Heaven On Earth' which will be released in the New Year.

New York, lady rapper **Sweet Tee** releases her single 'IC' 'That Y&B's Got Da Feeling' on December 29. Both tracks were written by **T Jackson Finger Prints**.

Automatic Diamini release their debut album 'The D Is For Drum' this week. Currently strumming their way around the West Country, **Automatic Diamini** will be playing some more live dates in the New Year.

New Order release their first CD single this week and it features 'Touched By The Hand Of God', 'Confession Dub 97' and 'Temptation'. The CD has a total running time of 20 minutes and won't cost you more than the price of a 12 inch single.

Ausie band Mental As Anything release their single 'He's Just No Good For You' on December 29. Taken from their forthcoming album 'Mouth To Mouth', the flip side is 'Ruby Baby'.

The **Godfather's** indie album 'He By Hit' will be released on compact disc and cassette on December 21. It will be available on the Godfather's own label **Corporate Image**.

Paul Johnson releases his single 'Burnin' on December 29. The flip side is 'Wonder Of You', and we're told Paul will be announcing some live dates soon.



Hunky actor **Matt Dillon** (or **Hamster Face** as some of us in the rm office call him) makes a guest appearance in the **Pogues'** video for their 'Fairytale Of New York' single. Filmed out and about in downtown Manhattan, **Matt** plays a cop arresting a tired and emotional **Shane MacGowan** at the **New York Police Department's 14th Precinct** station house. The real cops threatened to cancel the shoot when **Shane** was spotted wandering around their precious building clutching a glass of margarita under his coat, but eventually they allowed filming to carry on. "There were a lot of problems, the whole band became inebriated," says director **Peter Dougherty**, who's shot many promotional films for the **Beastie Boys**.

The **Mission**, who release their single 'Tower Of Strength' on January 25, will be back on the road again in March for a mammoth tour. They'll be kicking off with a gig at **Dublin SFX** on March 1, followed by **Belfast Ulster Hall 2**, **Newcastle City Hall 4**, **Edinburgh Playhouse 5**, **Glasgow Barrowlands 6**, **Bradford St George's Hall 8**, **Manchester Apollo 10**, **Liverpool Royal Court 11**, **Sheffield City Hall 12**, **Newport Centre 15**, **Bristol Colston Hall 16**, **Birmingham Hummingbird 18**, **London Astoria 21**, **22, 23, 24**, **Nottingham Rock City 29**, **30**. Tickets are available from the box office and usual outlets.

The flip side of 'Tower Of Strength' features 'Fabiennne' and 'Breathe' while the 12 inch features the **Mission's** loving interpretation of the **Aerocsmith** song 'Dream On'.

THE SEX PETS, fronted by ex-**BURNEY GORD**, **De Friesas**, play some dates this month at **Bristol Bierkerke** December 16, **Math Moses 17**, **Manchester Roadwalk 18**, **Hull Adelphi 19**. They'll be releasing their debut single early in the New Year.

Abizarre plan to auction the bloodstained clothing **Marc Bolan** was wearing on the night he died has been stopped. **Undertraker Larry Mitchell** said he was going to auction the clothes to raise money for a hospital, 10 years after **Marc's** fatal accident on **Barnes Common** in **South West London**. But **Marc's** brother, **Harry Field**, had a meeting with **Mr Mitchell** and, after reclaiming the clothes, he burnt them. However, we hear that **Mr Field** has agreed that some other items of **Marc's** clothing can be auctioned for charity.



Aztec Camera will be playing their first British live dates since 1994 in the New Year. **Catch Roddy Frame** at **Liverpool Royal Court** January 28, **Manchester International 2 29**, **Glasgow Barrowlands 30**, **Newcastle City Hall 31**, **Birmingham Powerhouse** February 3. They'll also be playing a major London date in February, although the venue hasn't yet been confirmed. **Aztec Camera** has just returned from a wildly successful American tour.



Inxs, those good looking guys from Aussie, release their single 'New Sensation' on December 29. The flip side is 'Do Wo You Do' while the 12 inch has two extra tracks, 'Love Is (What I Say)' and 'Some Direction'.

Due to overwhelming ticket demand for their original shows, **Inxs** have announced they'll be playing some more British gigs in the New Year, which is pretty fair dinkum of 'em. They'll be at **Glasgow Barrowlands** February 5, **Bradford St George's Hall 7**, **Cardiff St David's Hall 8**, **Leicester De Montfort Hall 10**. Tickets are on sale from box offices and usual agents.

Whitesnake have been forced to cancel their European tour, because singer **David Coverdale** has gone down with an intestinal virus and bass player **Rudy Sarzo** is recovering from a broken foot, but we've been assured that **Whitesnake** will be playing their British dates starting with **Wembley Arena** on December 29.

Coverdale picked up the virus while **Whitesnake** were touring America and he's been unable to shake it off. His doctor has now ordered him to rest.



HEAVY D AND THE BOYZ will now be playing a full scale tour in addition to their January 18 date at the **London Astoria** announced two weeks ago and boogie brothers and sisters at **Ken Ditton Hall** January 15, **Northampton Kamikaze Club 17**, **Cambridge St Ivo's** October 16, **Manchester Ritz 19**, **Stockton Mall 20**, **Bradford University 21**, **Huddersfield Polytechnic 22**, **Yarmouth Tiffany's 23**, **Nottingham Rock City 24**, **Swansea Martha's Vineyard 25**, **Cardiff University 26**, **Harlow Highwire 30**, **Bedford Sweetings 31**.

Legendary soulsters the **O'Jays** will be making a rare British appearance in 1988, playing the **Hammersmith Odeon** on February 4 and 5. Tickets are on sale now from usual outlets. Coinciding with the dates, the **O'Jays** will release an as yet undecided single from their album 'Let Me Touch You'.



As every academically aware student of art history knows, there was an American mini-revolution within the art world during the Twenties. The avant-garde elements had decided they were sick of their contemporaries' cameo style of painting: the 'everything in the garden's rosy' kind of ideals.

So, these 'new wave' artists decided to 'tell it like it is'; to paint the real world of crap and corruption. They became known as the **Ash Can School**.

So what makes a band that takes their name so revolutionary? Attitude maybe? Their aptitude for melody, certainly. But if they're looking to change the face of music in the Eighties, do their ideals run along the right tracks? How can they fail, when they have influences like 'Brookside' and Blue Nile?

Their soon to be released single is 'Shelter', and it's a blend of sultry, latin pop-rock with shades of Prefab Sprout and Steve Winwood (some even say the Style Council) thrown in. As Steve, the six-foot front man, explains: "We're a band plagued with optimism, and waiting for Wogan to ring."



INDEX is compiled by **Andy Strickland** with contributions this week from **Robin Smith, Malu Malasa, Simon Dine, Beverly Hills, Carole Linfield, Johnny Dee** and **John Slater**.



Photo by Marilyn Selickland

THE PASSMORE SISTERS

aren't New York's latest acappella sensation, but four unrelated northern moles. They peddle a nice line in guitar pop and have released the best summer record of the winter. How? Passmore, sometimes known to play the bass, explains.

"We recorded 'A Safe Place To Hide' last summer, but have only just got enough money together to release it. It's still got that summer sound. Unlike George Michael, we can't get a record recorded and released within two hours. Apparently, Madonna wrote her last single while listening to it on the radio, that's how fast they are in America!"

'A Safe Place To Hide' is reminiscent of the Bluebells, flaunting an infectious chorus and freshly picked guitars. It's their fourth 45 and the follow-up to the much lauded 'Every Child In Heaven'.

As well as being energetic on stage, the Passmores also profess to be quite handy out on the football field. "We want to play the Housemartins, 'cause they're crap!" growls vocalist Martin Passmore. "They're not good footballers, they don't kick like we do. Norman bites your leg!"

"There's talk of setting up an inter-band league," adds guitarist Brian. "I think the best feature will be the Inspirational Choir vs Billy Bragg!"

The trouble with the Passmore Sisters is that their singles take nine months to appear, and considerably less time to disappear. Having spurned the 'CB6' family, they're a band without a definitive scene or sound — just songs.

"It's no bad thing to be a band with a certain sound," says Howi. "Recently, that's been the way to get on. Like the Primitives, who release a number of singles which have a very similar thread to them. That's been popular for years as it's quite easy to become popular using that formula."

"We've never been able to do that as our writing has always been so diverse. I think that's held us back, because we've flitted from one style to another. We've concentrated on writing good songs more than anything else."

Surely it's about time all these songs appeared on an album?

Howi: "Yes, we're doing an album in February."

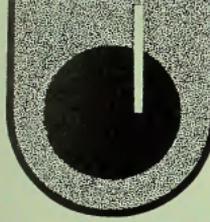
Brian: "We've been given £100, a Sony Walkman and a room in Coventry! It's going to be called 'Songs For Christmas' and should be out next June!"

Don't forget to save your record tokens and gift vouchers for the one album worth waiting for next year.

Pet Shop Boys.
"Always on my mind."
 Remix.

Available now.

S I N G L E S



TOP OF THE TREE

GAYE BYKERS ON ACID 'All Hung Up' (Virgin) Yup, it's a funny old world where the Bykers get Single Of The Week, but this mows down everything in its path on the way to the top. Wilfully stupid warped guitars and growly vocals make this almost fantastic. Not even one of the best tracks on the album, but something of a 3-D psychedelic experience nonetheless. Yummy picture disc, too.

DAMIAN

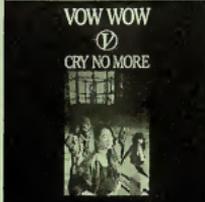


DAMIAN 'The Time Warp II' (Jive) Fabulous Wee Damian's rather macho disco-queen treatment of the Rocky Horror Show favourite ought to be a massive dancefloor smash. I've a nasty suspicion that this is a Christmas record, but Damian, I love you anyway. Especially the skirt and lipstick.

HYSTERIA 'Purple Haze' (Urban) Jimi Hendrix must be spinning in his grave, but this is indeed hysterical. A Cameo-style back-and-forth treatment of the original purple prince's finest moment, laid down over a really heavy groove, this is massive. Mind you, the maestro's own version was several megatons harder... just watch who you're calling a hippy, mate.

JOHN ROCCA 'Extra Extra' (CityBeat) Mmm... a very warm and distinctive sound from the man who brought you Freezes and 'ICU'. This is less imitating than that, and far more interesting. Apparently John spends his time Thai-boxing when he's not playing with his recording studio, but don't let that put you off.

FADELA 'N'sel Fik' (Factory) I can't tell you much about this because it's written in a rather attractive squiggly script and sung in Arabic or something, but it's brilliant! Chaba Fadelo is a big star in Algeria, and I can see why. Anything this passionate must be about romance, betrayal, seduction and madness, although, of course, I can't prove it. Exotic and erotic, it gives on the fake excitement of most of the week's vinyl crop. Buy it for the one you love. Do Algerians celebrate Christmas?



VOW WOW 'Cry No More' (Ariste) This is embarrassing. Can I really admit to liking this one? If the idea of teenie Japanese heavy metal merchants doing a soulful slowie cracks you up, then so it should. Everything about this record is ridiculous, but I like it anyway. And yes, I have seen them live, and they are dreadful. Goodbye, credibility.

A LOT OF OLD BAUBLES



BARRY WHITE 'Never, Never Gonna Give You Up' (Club) Remixed by Paul Hated-By-Millions Hardcastle, this 'mammoth mix' is so minimal as to completely disappear. I turned it up as high as possible and still couldn't hear it. Those of you waiting for a few organic moans and groans will be very disappointed, but it does go on forever... I suppose you could amuse yourself by laughing at Big Bo's nasty yellow suit if you can't think of anything better to do while it's on.

KING SOUNDS 'Reggae Lover' (Wiza) The labels on this were back to front, a cunning ploy to get your simple reviewer to listen to the B-side too. Well, I didn't like that either, so tough. I can remember a time when reggae was inventive.

LUXURIA 'Redneck' (Beggars Banquet) Sounds exactly like Magazine. What did you expect me to say? Mutant dressed as nut cullets?

BITING TONGUES 'Compressor' (Factory) Great idea, but completely unlistenable. This sounds like a modern jazz version of 'Pump Up The Volume'. I did try the B-side, but by then my tolerance level was down to three seconds. It is slightly redeemed by the lovely little cover pic of the Pope — a Christmas record in disguise?



CINDY BIRDSONG 'Dancing Room' (Hi-Hat) You would have thought an ex-Supreme would know better. This is the kind of sugar-pink disco dumb-belle who destroys my faith in human nature. Still, I'd better watch what I say; Cindy credits God on the sleeve, and with friends like that who am I to criticise?

SWINGING LAURELS 'Push And Shove' (Happy) This hasn't been reviewed before because nobody could prise open the clever little brown paper carrier bag it came in. The vocals sound attractively similar to Julian Cope in his Teardrop days — very promising — but I'm afraid I can't give any record with a brass section house room.



CLIMIE FISHER 'Rise To The Occasion' (EMI) 'I know you' gonna dig this! announces a gruff voice at the beginning, a command rather than a request. What a shame about the wimpy whine that comes after, reminding me of nothing so much as Audrey Holl. One of them even appears to have his fly buttons undone on the cover. Props he's trying to make a none-too-subtle pun on the title.

JOHN PAUL BARRETT 'Never Givin' Up On You' (Westside) Why, oh why, am I getting all the disco records this week? I must have done something really wicked in a previous life to deserve this. John Paul looks very moody and magnificent, but I could swear it's a girl singing this!

STEX 'Boys Are Vain' (Ariste) Yes, aren't they just. Some are even vain enough to make records like this. Nah, only kidding there, Stex! This is a competent sort of vacuous dance track: some of you will probably love it. Great lyrics, too, if you sit with your ear glued to the speakers.

DEFLATED BALLOONS

BORIS GARDINER 'This Old House' (RCA) For be it from me to get personal, but if I looked like Boris I wouldn't put my face on the cover. In fact, if I'd made a record as nauseating as this I wouldn't show my face around town at all. It might turn out to be a big bingo-hall hit, but this sort of thing gives reggae a bad name.



MARTYN BATES 'The Look Of Love' (Cherry Red) And this year's British entry for the Eurovision Song Contest is... sorry Marjony, you're six months too early.

THE 2 LIVE CREW 'We Want Some Pussy' (Low Spirit) I couldn't play this because my copy had no middle, but I don't intend to listen to sexist drivel like this anyway. Dunno about pussy-whipped, but I'd keep looking over my shoulder if I were you. One day we'll catch you...

reviewed by



lisa tilston

Your 14th birthday card.

Could look like this.



And be the most useful card anyone will send you.

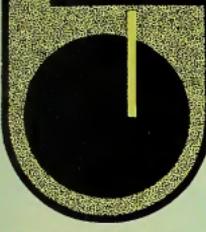
You can use it to withdraw up to £25 a week of your cash, from any of our Servicetills, whenever you happen to need it. If you've saved £25 in a NatWest On Line Account and are fourteen, just ask the NatWest to send you one. And it goes without saying that all new account holders get the On Line package including a folder, calculator and the regular magazine. Get your savings in line with On Line.

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P R E S S F O R A C T I O N 

A L B U M S



HULA 'Threshold' (Red Rhino REDLP 83)

If you ever find yourself checking out a party in Hell, you can guarantee Hula will be getting some heavy rotation. Their stylized brand of paranoid funk will suck in and spit out indifference, while unsuspecting Traceys will find their handbags exploding around their feet. Hula's world is not for the faint hearted.

'Threshold' is the perfect title for this collection of Hula's nightmares. Like an alternative greatest hits, it traces their lyrical history, from 1982's 'Junshi' up to '86's 'Black Wall Blue'.

Their bleak reflections on their hometown of Sheffield fill in the many gaps left by Cabaret Voltaire. 'Fever Car' has been their most anxious and concise moment to date: 'Tear Up' their most hypnotic, while 'Walk On Snakes Of Shattered Glass' is their most compelling.

With much of their world under one roof, the effect is more harrowing and, one suspects, too abrasive for ears so used to cotton wool treatment, but certainly, their side of the story needs to be told. ■■■■

Kevin Murphy



BELINDA CARLISLE 'Heaven On Earth' (Virgin V2496)

My oh my, it's amazing what a few years can do for a girl. Belinda Carlisle was once a rather tubby member of Bangles-ish sounding band the Go-Gos, but now she's matured into a well-sculpted singer with shining hair, pneumatic bosoms and absolutely fabulous cheekbones.

Yesiree, Belinda's a very marketable asset, especially in her native America. Where one of the album's tracks, 'Heaven Is A Place On Earth', has already been a big hit.

Belinda performs a collection of well crafted pop songs here, all neatly choreographed and orchestrated but never lacking depth, punch or spark. Her

fine voice sometimes sounds (dare I say it!) like a younger Stevie Nicks, and she has the ability to extract the utmost passion from tracks like 'Circle In The Sand' and 'World Without You'.

Belinda Carlisle is a name to watch. ■■■■

Robin Smith

GARY GLITTER 'C'mon... C'mon — The Gary Glitter Party Album' (Telstar STAR 210)

Break out the nice pins. I can feel a party mood coming on... rock 'n' roll, rock, rock 'n' roll... yes, it's Gazza!

This is a crap record, naturally. But Gary's patent inability to hold a tune and the hopelessness of the band don't really matter, because this man has shoulder pads! The new songs here are pretty embarrassing, but the classics are played with all their trashy magnificence, and you'll soon be singing along at the top of your voice. Welcome back, mate. ■■

Lisa Tilston

SINITTA 'Sinita!' (Fanfare BOY 1)

I love Sinita! Titter yet not — I think her silly, fluffy bits of nonsense are the business! Let's face it, songs like 'Toy Boy' or 'So Macho' can hardly be taken seriously, and certainly have no pretensions whatsoever to be state of the art. They're plain and simple, and just good fun.

How can you resist her out-Astleying Rick with 'Who's Gonna Catch You?' And who cares if they'll soon catch the same anyway? I happen to like the sound of Dead Or Alive in ra ra skirts. Who cares if some of those SAW riffs are having their 75th wash of the season? So what if the lyrics are strictly teen-mag cartoon fodder? Sinita isn't trying to be Kate Bush or Joni Mitchell, and if she makes loads of dosh wiggling her bum while wearing a curtain pelmet, then good on her!

Leaving out the schlock balads, this has to be the Christmas party record for wallies of all ages. ■■■■

Nancy Culp

VARIOUS ARTISTS 'Jazz Juice 6' (Streetsounds Sound 9)

VARIOUS ARTISTS 'Hip Hop 19' (Streetsounds ELCS1 9)

The latest installments of two fine series tell a different tale.

On the one hand 'Jazz Juice' continues to get into its stride, forming an identity of its own. Always cool, clean cut and defiantly urban, these jazz tastings showcase the finest light groove music.

There are cute, swingin' beauties, ranging from Jimmy Smith's cool cat organ on 'Got My Mojo Workin'' to the twanging bossa of the Poly Mitchell. Quinette's 'Bossa Nova Ova'. There's more to plunder here yet.

On the other... the hip hop collection is beginning to wear thin as electro, scratch and rap continue to box themselves into a self-slicked corner.

Sure, this time out there are the usual string of rough diamonds — Robbie B's 'Jazzy J' on The Scratch' being a particularly fine, rhythmic and pacy rap, interspersed by a plethora of neat touches and scratch acts who elsewhere, and a succession of humorous

rap boasts does nothing for the rest of the LP. Despite recent commercial success and interesting fusions with other music, the word is beginning to lose its quick fire repetitive charm. ■■■■ and ■■■■ respectively.

Jim Reid



FOREIGNER 'Inside Information' (Atlantic MER 005)

They might be a bit tubber around the middle and a bit thinner on top, but these old dudes still know how to rock. It's been 10 years or so since the band was formed, but in all that time Foreigner have approached every album they've made howling like eager young pups.

'Inside Information' is no exception. Foreigner have always been the masters of panoramic songs, but they've never let themselves down in a welter of production techniques. 'Counting Every Minute' and 'Heart Turns To Stone' are good illustrations of Foreigner's raw but always articulate methods, and vocalist Lou Gramm never sounded better. Obviously, no Foreigner album would be complete without at least one heart tugging, and this album has the superlative 'I Don't Want To Live Without You'. OK, it's a safe title, but it's still one hell of a song.

'Inside Information' is recommended listening for diehard Foreigner fans and new converts alike. ■■■■

Robin Smith

MONTY PYTHON 'The Final Rip Off' (Virgin MPD 1)

'The Final Rip Off' they said! Any self respecting Python addict should now know these sketches by heart, from 'Bruces' to the seminal 'Parrot Sketch'. A lot of the material has sadly dated, but what if you expect? Some of it's nearly 20 years old. It all seems a little obvious alongside the likes of the Comic Strip and Ben Elton, but bearing in mind the recent Saturday night re-run, '...Rip Off' is the ideal Christmas gift for the Python bore in your life. ■■■■

Ian Dickson

ARETHA FRANKLIN 'One Lord, One Faith, One Baptism' (Arista 303-177)

Aretha Franklin began singing in her father's church in Detroit. This two-record gospel set, dedicated to God, was recorded last summer in the very place where the 14-year-old Aretha made her first 1956 recordings.

'... One Baptism', produced by Franklin, is a mighty collection. Her duet with Mavis Staples from the Staple

Singers on 'Oh Happy Day' rivals 'Rock Steady'. Legendary Joe Ligon from the Mighty Clouds Of Joy joins the both of them in 'Packing Up, Getting Ready To Go', along with Franklin's sisters Erma, Carolyn and cousin Brenda. And the sermons of praise offered by brother preacher Cecil Franklin and the Reverend Jesse Jackson makes this package very special. ■■■■

Malu Halasa

VARIOUS ARTISTS 'The Greatest Hits Of 1987/Always And Forever/Solid Soul/Dance Mix 87/Freak Out' (Telstar)

A collection of mostly badly conceived TV advertised LPs. The pop charts are as diverse as people themselves, so check what's on the misleadingly-titled 'Greatest Hits Of 1987' package, which combines lots of dance music with 'Star Trekkin' and the like. Furry dice and Cortinas come to mind when listening to 'Always And Forever', which includes lots of black ballads mixed with Whitesnake and Alison Moyet 'Solid Soul' has nothing to do with the Channel 4 show; it features an eclectic mix of classic Sixties and Seventies soul from Sam Cooke to Al Green. Don't buy the appalling 'Dance Mix 87', or mistake it for Stylist's infinitely superior and Disco Mix Club approved 'Hit Mix 87'. Best of the bunch is 'Freak Out', a smashing compilation of the Chic Organisations' finest moments, with all the greats from Chic and Sister Sledge. In order of appearance: ■■■■, ■■■■/2, ■■■■/2, 0, ■■■■/2

Edwin J Bernard



VARIOUS ARTISTS 'Jack Trax — The Third Album' (Indigo ITRAX 3)

The third in the series, this double album of full length 12 inch house mixes seems to chug along quite nicely for three sides, in a similar vein to its predecessors. Like them, it's a collection with odd gems; here they're 'Risque Madness' from Rique III, 'Distant Planet' byingers Inc and the latin house of Ralph Kosmos.

The last side, however, contains four of the hottest Acid house tracks around at the moment. This month's buzzword about town, Acid has evolved using the barest, most insistent bass drum and reverberation of its forerunner, wearing into it a deluge of electro-synthetic keyboards and effects. These amalgamate to form the most mind-numbing, hypnotic dance sounds around.

In particular, check out 'Give It To Me' by Bam Bam, the outrageous 'Land Of Confusion' by Armando and Fantasy 'Girl' by Ferris' Fantasy Club, also a dancefloor near you. Prepare to sweat. ■■■■

Graham Black



JOYCE SIMS

AT LAST THE #1 IMPORT ALBUM

INCLUDING THE SMASH HITS

'ALL AND ALL'
'LIFETIME LOVE'

plus

'COME INTO MY LIFE'

THE #1 IMPORT SINGLE
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LP: LONLP 47 - *CASSETTE LONG 47 - *CD 828 077-2

*CONTAINS BONUS TRACK: 'ALL IN ALL' MEGAMIX



COME into my LIFE





TWO GUYS A DRUM MACHINE AND A TRUMPET 'I'm Tired Of Getting Pushed Around' (London LONX 141) After months of being known on promo primarily as the Untouchables (a name in fact unavailable to them), Andy Cox and David Steele from the Fine Young Cannibals now call themselves by their subtle name for the long awaited full release (on December 28) of this self descriptive scratching and leaking 12 1/4bpm jack track, flipped by the sounds-washed less punchily drifting 115bpm 'Make It Funky' and its seasonally-tinged 'What Are You Waiting For?' alternative version, featuring fashionable Arabic effects.

or just to JB beats in the (0-1)10-0bpm 'Grasshopper's' (Hip Hop Style). Listen closely!

HURBY'S MACHINE 'The House That Rap Builds' LP (US Sound Check Records/Next Plateau PLS1899) Spot the basslines and JB beats for much of hot hip produced Hurby 'Luv Bag' Asari's 'own' jolly-bean-style LP, full of his productions of other actual vocalists, with ANTOINETTE'S Sweet Tee meets Salt-n-Pepa-ish 93bpm 'Hi: Em With This' and (already 12-inched) 'Jungle Fever'-tinged 98bpm 'I Got An Attitude'. **NON-STOP'S** girl-chanted 0-110bpm 'Keep 'Em Steppin''. **THE**

MAU-MAU CLAN OVERLORDS' MCs-popped jaunty 103bpm 'Contact Sport' and go-tempoed 88/90bpm title track (a vocalized credit list), **SUPER LOVERS' New Orleans**-favoured 98bpm 'Let The Drummer Get It', **FABULOUS 2's** completely reggae 85bpm 'The Fabulous', **FUTURE SHOCK's** frantic West Coast-style 141bpm 'Just Got', **SALT-n-PEPA's** currently 12-inched (0-100bpm) 'I Am Down' and 'Planet Rock'-ish fast kicking catchy 127bpm 'Push It (Remix)' — that latter being the superior US hit mix that a San Francisco radio jack first busted wide open, and not the old version out here on Champion.

JOYCE SIMS 'Come Into My Life' (London LONX 161) Finally out fully here on December 28, this prize radio boosted haunting silky subtle 0-94bpm swayer (Dub too) is now flipped by Simon Harris's busy effects-stunned 0-108-108bpm-108bpm-107bpm-0bpm Lifetime Love/All And All (Megamix). Meanwhile, out now, here 'Come Into My Life' LP (London LONLP 47) is disappointing with all her singles (good in themselves) and only the self-proposed sinuously swaying 90-0bpm 'It Wasn't Easy' standing out from the four newies.

BLACKJACK 'Black Ink Mix (Part I)' (Champion CHAMP 12-

59) Quite good 120bpm jack track-meetsly incorporating the smelly 'Jingo' with 'Axel F' and 'Can U Dance', in three parts of which the 119bpm Part 2 is least immediate, promoted for aqts but now finally out.

VARIOUS 'Jack Trax — The Third Album' LP (Jack Trax JTRAX 3, via PRT) Strong double LP of recent full length house tracks, some so new they're actually reviewed in their own right this week, while most have an established reputation, containing the rationally bounding 0-119bpm **RISSE 'House Train'** (New York Mix), smokily whiney 122/140bpm **BYRON STINGLEY 'Just A Little Bit (Club Mix)**, just issued, 199bpm **KENNY JAMMIN' JASON 'Don's Want It (Club Mix)**, frantic Spanish 126/140bpm **RALPHI 'THE RAZZ'**, **ROSARIO 'I Want You (Latin Edition)**, newly released 123bpm **WHITE KNIGHT 'Demons (Club Mix)**, jerkily flying 120bpm

BATTIM IS RHYTHM 'Strings Of Love (Fam-Boy-Ant Mix), recently imported 126bpm **MODEL 500 'Off To Battle'**, brand new 0-120bpm **JOHN ROCCA 'Move (Landlord House Mix)**, jerkily moaning 122bpm **MINK 'Rhythm Method (Club Method)**, get wailed (0-123bpm **XAVIER GOLD 'Solutions (House Remix)**, 'acid house' (0-126/140bpm **RISQUE III 'Risque Madness'**, skittery muzzing 123bpm **FINGERS INC 'Distant Planes (Distant Club Version)**, smoochy acid 125bpm **PIERRES' FANTASY 'CLUB Fantasy Girl (House Remix)**, currently hot 122/140bpm **BAM-BAM 'Give It To Me (Club Mix)**, synth stizzled 127bpm **ARMANDO 'Land Of Confusion (Confusion Mix)**, and chillerly wocoded 117bpm **PHILLY 'Acid Trax (Cocaine Mix)**.

SEEBORN & PUHA 'They Call Me Puma' (US Select FMS 600) (House Tone & Club Rock-produced jauntily lurching 92bpm lipping rap about his sneakers, set between brassy breaks to the 'Headlumpers' great slinky 'If You've

scapells flip), Puma spluttering so much that they could call him Sylvester, instead — as if Sylvester and Twisted Pie! Sufferin' suckercaah!

MELISSA MORGAN 'Good Love' LP (Capitol EST 2051) Sticky crafted glossy modern female soul, sorta Whitney-meets-Aretha, the distinctively rumbling and lurching 103bpm title track being hailed as the set's new 'Foot's Paradise', while there's also the similarly lurching though livelier 0-107bpm 'I Still Think About You', saucer'd drifting 85bpm 'Here Comes The Night', torchy 0-83bpm 'You're All God's', Kash!-diverted soulful chinkily joggling 75bpm 'Love Changes' (common to his own LP, too), ugly jolking 103bpm 'Think It Over', currently 12-inched here 0-110bpm 'If You Can Do It: I Can Too!', slow radio aimed 0-209/140bpm 'Just For Your Touch' and 31bpm-63bpm 'Til Love No More'.

RUN-DMC 'Christmas In Hollis' LP (London/Profile LONX 163) jingle bells intoned strong 0-95/140bpm seasonal rap 'n scratch with Steady-bass and many amusing little touches to help it cross it over plus three of their biggest oldies.

DISCO 2000 'I Love Disco' (KLF Communications D 2000) Nervy piano jangled beefy jumping 0-118/140bpm home interior with Scottish accented guys and some girls briefly reviving 'The Clapping Song' to jrics about Terence Trent D'Arby (the girls appearing on a 3-Gezuz CD' vocal on the quainter 0-side version), apparently another creation of the justified Ancients Of Mann. Speaking of whom, no sooner had I last week reviewed their 'Downtown' than, of course, I finally got hold of their 'Whitney Joins The JAMS' (KLF Communications JAMS 247), a terrific inventive vigorously bounding 119bpm pounder which combines brass to 1 Wata Dance

CONTINUED OVER



KICK IN THE NEW!

GUSTO "materialistic girl" (12 BRW 89)

GWEN GUTHRIE "family affair" (12 BRW 86)

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

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

...a plan for JAN



"fresh, wild, fly & bold"



CHRIS DINNIS, one of the few people ever to find a copy of the legendary rare groove LP by Japanese jazzor Kanu Sukalagun, has his Saturday 11am-2pm **Brunchtime** soul show on **Plymouth Sound** (97fm/1152mw) relayed also from noon by **Radio In Tavistock** (96.6fm, mono only), but next Saturday there's a special five hour 9am-2pm **Boxing Day With Dinnis** show in which he'll recap the year's outstanding soul sounds. Early Seventies is the favoured vintage of his Friday nights at **Elcombe's Monroes**, Torquay, while he's also just embarking on a series of moveable gigs around the area under the name of **The Humdinger**, playing late Sixties and Seventies soul with an emphasis on mid-tempo material and pure class.

With *Somebody* and *Snail*'s wish jangly latin piano and shouted comments (I know it's been about for ages, mainly up north and in Scotland, where DJs have been chasing it frustratingly since at least August).

THE SCAM 'Bootleg Mixes' (RR 1) Totally uncredited on blank white label, although I'm told it's generally known as *The Scam*, this 100bpm transformer scratch mix drifts through the usual rare grooves and JB beats with more efficiency than excitement, flipped perhaps more usefully by a straight scratched 102bpm jam and a much meatier quote of old fashioned traditional 105bpm mcap.

VARIOUS ARTISTS 'Best Of House Megamix' LP (Serious

Records BOIT!) On an album, make no mistake, many of the year's biggest track cracks are megamixed by the **Bower Boys** and **Double Trouble** into (0-1)20...121bpm Part 1 and (0-1)173...124bpm Part 2 medleys, each a side long.

KENNY 'JAMMIN' JASON & FAST EDDIE featuring Paris Grey 'Don't Want It' (Jack Trax 12) & **TRAX 4**, via **PRT** Church-toned organ gives way to sinking vibes and burbling bass while occasionally Eddie mutters and Paris nags at the repetitive chorus of this simple clean 119bpm house shuffler (in three mixes, 119bpm on US Hot Mix 5 import), an and-drag song.

HOUSE MASTER BLVDWIN featuring Paris Grey 'Don't Lead Me' (US Future Sound Records

FSR1002) Paris Grey, a boyz' girl in Chicago these days, moans rather than wails through her own composition, a simple driving 123bpm sickney house pulser (in three mixes).

WHITE KNIGHT 'Jack The House' EP (Jack Trax **KNIGHT 1**, via **PRT**) Eight-track 33rpm EP containing vocal and dub mixes of four violently bouncing and jitering jack tracks, the muttering 123-0bpm 'White Knight Jacks', freestyle 126-0bpm 'Gonna Jack', angry 123-1/2-0bpm 'Demons', and chanting 123-0bpm 'Yo Baby Yo'.

JOHN ROCCA 'Move (Rude Boy Mix)' (CityBeat **CBE 1214**, via **WEA**) Farley 'Jockmaster' Funk co-created jaggily churning 0-1193-1194bpm house instrumental with jangling piano building in intensity as it progresses (vocal thankfully being restricted to the Roccapolla dub).

FANTASY CLUB 'Mystery Girl (Set Me Free)' (US International House Records **IHR-002**) Bad Boy Bill, Mike 'Hitman' Wilson and Steve 'Sik' Hurley produced vigorously skittering house with a good groove that's let down by a drearily moaning bloke on the 124bpm House Mix, Club Mix and 123bpm Radio Mix, but is thankfully instrumental on the fiercer 124bpm 4 Track Mix and 125bpm Original Mix.

MAD JOCKS featuring **JOCKMASTER B.A.** 'House Nation/Girls Can Jack Too' (Debut **DEBTX 3037**) Strictly pop-aimed silly Scottish accented 0-126bpm brash send-up jack track madley flipped by a chimes intro (but not Big Beat) even sillier and probably quite useful raving bopped 126bpm house-fication of 'Auld Lang Syne'.

THE DRAMATICS 'Whatcha See Is Whatcha Get' (Stax **STAT 809**) With superb husky then wailing soul vocal group interplay, this classic purposefully rolling 77-76 1/2-76-77bpm jujuer from 1971 is probably the most currently relevant of Ace

HI-NRG

BELINDA CARLISLE 'Heaven Is A Place On Earth (Heavenly Version)' (Virgin **VST 1036**), Shep Pettibone-remixed rollicking 123bpm Cyndi Lauper-ish currier by the glamorous Go Co, a US number one and surprisingly hot in the Hi-NRG chart here; **BANANARAMA** 'I Can't Help It (Extended Club Mix)' (London **NANX 15**), Stock Aiken Waterman keep their Chic influence, in the vocal pattern as well as the choppy guitar, for this Sister Sledge-style shrill 120-0bpm jittery thudder, very 'Hi's The Greatest Dancer', already out in the US ahead of 'Love In The First Degree' (urching 1165-0bpm **Ecstasy** (Chicago House Style) flip); **SABRINA** 'Boyz (Summer-time Love)' (London **LONX 167**), plaintively squawked simple sing-song 120bpm Eurobeat canterer from Italy, one of the year's Continental smashes that those in the know have been tipping as an inevitable UK hit ever since the summer; **HAVANA** 'Satisfy My Desire (All Night Remix)' (Nightmare **MARE 46**), the original 123-0bpm Miami Mix (on the flip) of this girl wailed infestiously churning intro Hi-NRG hit always sounded like an Ian Levine production, but wasn't one, although now he has done a much less instantaneous 121bpm-0bpm remix as A-side; **BARBARA PENNINGTON** 'There Are Brighter Days' (Nightmare **MARE 49**), hickily bounding 122-0bpm fiar with a catchy chorus and dated disco breaks; **DIVINE** 'Hey You! (Take It To The Max Mix)' (In Recordings **INRT 6**), the Hi-NRG answer to Steve Walsh shouts 'hey you!' instead of 'you wof?', on a simplistic ratchling 0-120-0bpm 'You Spin Me Round' clone; **DUSTY SPRINGFIELD** 'I Only Want To Be With You' (Philips **BRIV 55**), Mary O'Brien's first 1983 solo hit after leaving the Springfield folk trio, a credible 133-132-0bpm cheerful UK stab at the then current Phl Specter sound, is now the soundtrack to that truly fab TV commercial for Brivric 88 (the one with all those **Tax** stars trying to look like they did back then).

Records four-track 12 inch reissues from the Stax catalogue — as, unfortunately, whenever any Stax odds are reissued here they're nearly always the same ones, this new batch including as usual Jean Knight's 'Mr Big Soft', Staple Singers 'Respect Yourself', Eddie Floyd's 'Knock On Wood', and — leave it out! — Judy Clay & William Bell 'Private Number'.

StH OF HEAVEN 'Just A Little More' (DFM Records **DFM-001**, via 04-814 5383) Loose Ends-ish pianino girl song pleasantly wearing 180bpm jazz soul jogger by a Manchester group who are much touted by local jukeys, their limited edition white label being distributed from that city's Spin Inn record store (more dreamily drifting semi-instrumental Surrender Mix flip).

DOLL

SEVEN INCH AND THREE TRACK TWELVE INCH SINGLE

O'Amour



MIXED BY THE EXTRA BEAT BOYS FOR PETE WATERMAN LTD.
TWELVE INCH FEATURES THE HIT WHO WERE YOU WITH IN THE MOONLIGHT

LON 146 **London** LONX 146

BACKJAMMED

WITH THE

PARTY POSSE



ALL NEW 12"

"WRIT MIX"

OUT NOW!



USAF 620



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

INFAC T ● CHARTS

● W/E DECEMBER 19, 1987

- 37 52 LET ME TOUCH YOU the O'Jays
38 33 RICH MAN So Soul
39 41 I WONDER WHO SHEE'S SEEING the Temptations
40 46 COME INTO MY LIFE Joyce Sims
41 50 OVER YOU Ray Parker Jr.
42 35 GET LUCKY Well Red
43 51 THIS BE THE DEF W/Def Dava Dava
44 34 SHOW A LITTLE LOVE Milton
45 39 WE'LL BE TOGETHER Scorp
46 26 GAMES Shalamar
47 — SUPERBAD Chris Jasper
48 — HOT THING Prince
49 — EVERCHANGING TIMES Suzette Garrett
50 — MYSTERIOUS Nilee
Compiled by Billboard

PIR
MCA
MCA
Stepping
● Gaffney
● Virgin
● Profile
Columbia
A&M
Solar
● CBS
Palladium Park
Quest
● EMI

- 37 34 MY BABY JUST CARES FOR ME Miss Simone
38 30 REBEL WITHOUT A PAUSE Public Enemy
39 38 I DON'T THINK THAT HAD SHOULD SLEEP ALONE Ray Parker Jr.
40 — I CAN'T HELP IT Bananarama

Charly 12in
Def Jam 12in
Geffen 12in
London 12in

H I — N R G

TW LW

- 1 1 SAVIN' MYSELF (BLASTER MIX) (HOT LINE REMIX) Eric Focin Saturday 12in
2 2 NEVER CAN SAY GOODBYE (SHEP PETTIBONE REMIX) the Commodores London 12in
3 3 VOYAGE VOYAGE (EXTENDED VERSION) Devo CBS 12in
4 40— THIS GIRL'S BACK IN TOWN Raquel Welch US Columbia 12in
5 4 COME BACK AND STAY Bad Boys Blue German Cocoon 12in
6 5 NO WIN SITUATION Evelyn Thomas Nightmares 12in
7 12 CRY OUT IN THE NIGHT Amanda Lucci Rise Records 12in
8 15 HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION) Belinda Carlisle Virgin 12in
9 13 YOU'RE MY RAINBOW Hazel Dean US Discomet 12in
10 16 COULD THIS BE LOVE For Real Italian X-Energy 12in
11 10 BACK TO YOU Crystal In The Park Canadian Power 12in
12 9 LOVE IN THE FIRST DEGREE (JAILERS MIX) Bananarama London 12in
13 — ALWAYS ON MY MIND (EXTENDED DANCE VERSION) Pat Shop Boys Parlophone 12in
14 6 HOUSE OF THE RISING SUN Bone-Rak Rise Records 12in
15 14 'HI BEGGIN' YOU (PHIL HARDING INSTRUMENTAL REMIX) Supertramp A&M 12in
16 11 WASTED NIGHTS Crocette Nightmares 12in
17 18 TURNING MY BACK AND WALKING AWAY Crocette Nightmares 12in
18 7 GTO (MADONNA'S RED ROARING MIX) Sire Sire 12in
19 — SATISFY MY DESIRE (ALL NIGHT REMIX) Havana Dutch 12in
20 24 (I DON'T KNOW IF YOU'RE) DEAD OR ALIVE Claudia Brury US Discomet 12in
21 — THEY ARE BRIGHTEST DAYS Barbara Levinson Nightmares 12in
22 19 I CRY FOR YOU She-Ra US JDC 12in
23 30 O L'AMOUR Dollar London 12in
24 21 FIGHTING FOR OUR LIVES People Like Us Passion 12in
25 22 THIS IS A HAUNTED HOUSE Midnight Sunrise Nightmares 12in
26 — SKY HIGH (LES ADAMS REMIX) Jagger Splash 12in
27 — ALA VIE L'AMOUR Jackie Quartz Dutch CBS 12in
28 — I CAN'T HELP IT (CLUB MIX) Bananarama London 12in
29 31 SPECIAL LOVE Attack Featuring Soley Ferré Dutch Hot Sound 12in
30 31 DON'T STOP HERE Italian Flava 12in
31 39 ARABIAN SONIC Europa-Kitt Quasar 12in
32 36 DON'T GET SERIOUS (UP AND AWAY MIX) Juggo Berne HI-Hat 12in
33 — IF YOU LOVE SOMEBODY (REMIX) Barbara Dooft Canadian Power 12in
34 8 SATISFY MY DESIRE Havana US Wow! Records 12in
35 17 PERFECT LOVE Linda Jo Rizzo German ZYX 12in
36 — THOSE WERE THE DAYS Sunshine Crew and Nikki Lauren Dutch Barn-Horn Records 12in
37 39 ON WONT' YOU TELL ME Lon Ray German G&L 12in
38 37 AMERICAN LOVE (PASSION REMIX) Rose Laurens Passion 12in
39 35 BOYS Sabrina Italian Flavour 12in
40 — MY HEART'S ON FIRE Patrick L. Hayes Canadian Power 12in

POP DANCE

TW LW

- 1 1 NEVER CAN SAY GOODBYE the Commodores London 12in
2 9 ALWAYS ON MY MIND Pat Shop Boys Parlophone 12in
3 2 CRITICIZE (REMIX) Alexander O'Neal Tabu 12in
4 14 TIGHTEN-UP! JUST CAN'T STOP DANCING Wally Juno Jr And The Criminal Element
A&M Breakout 12in
5 3 SO EMOTIONAL (SHEP PETTIBONE REMIX) Whitney Houston Ariola 12in
6 4 DINNER WITH GERSHWIN Deena Simon Warner Bros 12in
7 10 WHO FOUND WHO Jellybean with Elia Florio Chrysler 12in
8 8 THE REAL THING Jellybean featuring Steven Dorst Chrysler 12in
9 15 WHEN I FALL IN LOVE/WE ARMS KEEP MISSING YOU Rick Astley RCA 12in
10 4 I WANT TO BE YOUR PROPERTY (STREET LATIN WOLF MIX) Blue Mercedes MCA 12in
11 11 GTO Sire Funfare 12in
12 12 PAID IN FULL (THE COLDCUT REMIX) Eric B & Rakim Fourth & Broadway 12in
13 5 WHENEVER YOU NEED SOMEBODY Rick Astley RCA 12in
14 — THE WAY YOU MAKE ME FEEL Michael Jackson Epic 12in
15 23 THE LOOK OF LOVE Madonna Sire 12in
16 13 SHIP YOU RIGHT (REMIX) Barry White A&M Breakout 12in
17 17 VOYAGE VOYAGE Devo CBS 12in
18 7 CHINA IN YOUR HAND T'Pau Sire 12in
19 26 PACKAMMED (WITH THE PARTY POSSE) Stock Aitken Waterman A&M Breakout 12in
20 19 KISS Tool Control London 12in
21 28 JINGO (UK HOUSE MIX 1) Jellybean Chrysler 12in
22 18 GOT MY MIND SET ON YOU George Harrison Dark Horse 12in
23 10 LOVE IN THE FIRST DEGREE (JAILERS MIX) Bananarama London 12in
24 24 I WON'T CRY (RARE BLOCK GROOVE) Glen Gadzinski RCA 12in
25 21 JACK MIX W/ Kings Debut 12in
26 — COME INTO MY LIFE Joyce Sims London 12in promo
27 — CHILDREN SAY Level 42 Polydor 12in
28 20 FEMALE (GET ON UP) Cookies Crew Rhythm King 12in
29 25 'HI BEGGIN' YOU Supertramp A&M 12in
30 27 SPOTLIGHT/HOLIDAY/EVERBODY INTO THE GROOVE (REMIXES) Madonna Sire LP
31 22 SYSTEM OF SURVIVAL Sarah Wind & Fire A&M 12in
32 — SAVIN' MYSELF (HOT LINE REMIX) Eric Focin Nightmares 12in
33 — SOME GUYS HAVE ALL THE LUCK Max Priest 10 Records 12in
34 29 PUMP UP THE VOLUME HIA/URS 4AD 12in
35 31 KING WITHOUT A CROWN ABC Neutron 12in
36 — THERE AIN'T NOTHING LIKE SHAGGIN' the Tams Virgin 12in

Compiled by Alan Jones/James Hamilton

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

Johnny hates JAZZ
CASSETTE SINGLE WITH FREE POSTER NOW AVAILABLE

VSTC107



VSTC107

T W E L V E I N C H

Rank	Title	Artist	Label
1	ALWAYS COME FIRST	Patricia	Mercury
2	CHARLES IN HIS	Patricia	Mercury
3	WHEN I FALL IN LOVE	RCA	
4	THE LOOK OF LOVE	Cherry	
5	TOUCHED BY THE HAND OF GOD	Factory	
6	CHINA IN YOUR HAND	Sire	
7	LOVE LETTER	CBS	
8	CHILDREN'S LULLABY	ALP	
9	TIGHTEN UP	Mercury	
10	HOUSE ARREST	Cuba	
11	EMOTIONAL WHISKEY	Arista	
12	TUNNACHT THE CLOCK	Capitol	
13	THERE'S THE GIRL (RE)HIT	Virgin	
14	NEVEKAN SAY GOODBYE	London	
15	NEVEKAN SAY GOODBYE	London	
16	NEVEKAN SAY GOODBYE	London	
17	NEVEKAN SAY GOODBYE	London	
18	NEVEKAN SAY GOODBYE	London	
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100	NEVEKAN SAY GOODBYE	London	

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

Compiled by *Billboard*

I N F A C T ● C H A R T S

Rank	Title	Artist	Label
1	ALL THE BEST!	Patricia	Mercury
2	THE BEST!	Patricia	Mercury
3	BRIDGE OF SINS	Patricia	Mercury
4	THE BEST!	Patricia	Mercury
5	TANGO IN THE NIGHT	Patricia	Mercury
6	THE SINGLES	Patricia	Mercury
7	THE SINGLES	Patricia	Mercury
8	THE SINGLES	Patricia	Mercury
9	THE SINGLES	Patricia	Mercury
10	THE SINGLES	Patricia	Mercury
11	THE SINGLES	Patricia	Mercury
12	THE SINGLES	Patricia	Mercury
13	THE SINGLES	Patricia	Mercury
14	THE SINGLES	Patricia	Mercury
15	THE SINGLES	Patricia	Mercury
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17	THE SINGLES	Patricia	Mercury
18	THE SINGLES	Patricia	Mercury
19	THE SINGLES	Patricia	Mercury
20	THE SINGLES	Patricia	Mercury

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

Compiled by *Billboard*

U S S I N G L E S U S A L B U M S

TW LW

- 1 1 FAITH George Michael
 2 5 IS THIS LOVE Whitesnake
 3 7 SO EMOTIONAL Whitney Houston
 4 6 SHAKE YOUR LOVE Debbie Gibson
 5 10 GOT MY MIND SET ON YOU George Harrison
 6 9 DON'T YOU WANT ME Jody Watley
 7 2 HEAVEN IS A PLACE ON EARTH Belinda Carlisle
 8 11 CATCH ME (I'M FALLING) Pretty Poison
 9 13 VALERIE Steve Winwood
 10 8 WILL BE TOGETHER Song
 11 17 THE WAY YOU MAKE ME FEEL Michael Jackson
 12 3 SHOULD'VE KNOWN BETTER Richard Marx
 13 16 CHERRY BOMB John Cougar Mellencamp
 14 14 DUDE (LOOKS LIKE A LADY) Aerosmith
 15 15 TELL IT TO MY HEART Taylor Dayne
 16 18 NEED YOU TONIGHT Inix
 17 4 (I'VE HAD) THE TIME OF MY LIFE Bill Medley and Jennifer Warnes
 18 23 CANDLE IN THE WIND Etta James
 19 19 THAT'S WHAT LOVE IS ALL ABOUT Michael Bolton
 20 28 HAZY SHADE OF WINTER the Bangles
 21 24 ANIMAL Def Leppard
 22 27 THERE'S THE GIRL FROM
 23 33 SEASONS CHANGE Exposé
 24 38 COULDN'T BEEN TILFANY
 25 12 THE ONE I LOVE REM
 26 32 I COULD NEVER TAKE THE PLACE OF YOUR MAN Prince
 27 30 CRAZY Incoherence
 28 31 POWER OF LOVE Laura Branigan
 29 20 I DO YOU the Jeps
 30 21 SKELETONS Steve Wonder
 31 35 I WANT TO BE YOUR MAN Roger
 32 36 HUNGRY EYES Eric Carmen
 33 23 I THINK WE'VE ALONE NOW Tiffany
 34 17 TRUE FAITH New Order
 35 47 TUNNEL OF LOVE Bruce Springsteen
 36 41 MOTOHTOWN the Kane Gang
 37 42 I LOVE FOR YOUR LOVE Nuala Cole
 38 34 HOURGLASS Squeeze
 39 45 DON'T SHED A TEAR Paul Carrack
 40 46 POP GOES THE WORLD Men Without Hats
 41 25 MONY MONY Billy Idol
 42 39 I DON'T MIND AT ALL Bourgeois Tegg
 43 49 SAY YOU WILL Foreigner
 44 48 HONESTLY Stynger
 45 50 EVERYWHERE Fleetwood Mac
 46 43 JUST LIKE HEAVEN the Cars
 47 29 I'VE BEEN IN LOVE BEFORE Cutting Crew
 48 40 WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys with Dusty Springfield
 49 53 PUSH IT TO THE LIMIT Phish
 50 51 (BABY TELL ME) CAN YOU DANCE Shalane Wilson
 51 57 I FOUND SOMEONE Cher
 52 56 CAN'T STAY AWAY FROM YOU Gloria Estefan
 53 55 I CAN'T HELP IT Bonaparte
 54 52 LITTLE LIES Fleetwood Mac
 55 44 BREAKOUT Swing Out Sister
 56 62 YOU AND ME TONIGHT Dola
 57 64 BECAUSE OF YOU the Cover Girls
 58 66 PUMP UP THE VOLUME HARRIS
 60 63 SYSTEM OF SURVIVAL Earth, Wind & Fire

Bullets

- 61 70 IN GOD'S COUNTRY U2
 63 76 LOVER'S LANE George
 65 61 HOT IN THE CITY Billy Idol
 71 — NEVER GONNA GIVE YOU UP Rick Astley
 79 — 813-9373 Squeeze
 81 — DEAR MR. JESUS Powerhouse
 86 — SHE'S LIKE THE WIND Patrick Swayze
 85 95 HOT HOT HOT Bad Company
 86 — RHYTHM OF LOVE Jay
 87 — I NEED A MAN Eurythmics
 89 — LONELY WON'T LEAVE ME ALONE Glenn Medeiros
 96 — RAIN IN THE PALMSHERE the Alarm
 97 — TWILIGHT WORLD Swing Out Sister
 98 — BURNING LIKE A FLAME Dokken

* Columbia

- * Geffen
 * Arista
 Atlantic
 * Dark Horse
 * MCA
 * RCA
 * Virgin
 * Island
 * A&M
 * Epic
 Manhattan
 * Mercury
 * Geffen
 Arista
 * Atlantic
 RCA
 * MCA
 Columbia
 CBS
 * Mercury
 * Capitol
 * Arista
 MCA
 * MCA
 * Paisley Park
 * Chrysalis
 * Atlantic
 MCA
 Motown
 * Republic
 * RCA
 MCA
 * Qwest
 Columbia
 Capitol
 * Manhattan
 * A&M
 * Chrysalis
 * Mercury
 Chrysalis
 Island
 * Atlantic
 * Enigma
 * Warner Brothers
 Island
 Virgin
 * Next Plateau
 * A&M
 * Geffen
 * Epic
 London
 Warner Brothers
 Mercury
 * Virgin
 * Fever
 * 4th & Broadway
 Columbia

TW LW

- 1 1 DIRTY DANCING Soundtrack
 2 2 BAD Michael Jackson
 3 5 FAITH George Michael
 4 3 WHITESNAKE Whitesnake
 5 4 A MOMENTARY LAPSE OF REASON Pink Floyd
 6 13 TIFANY Tiffany
 7 7 THE LOSERSONE JUBILEE John Cougar Mellencamp
 8 8 HYSTERIA Def Leppard
 9 6 TUNNEL OF LOVE Bruce Springsteen
 10 10 WHITNEY Whitney Houston
 11 9 ... NOTHING LIKE THE SUN Song
 12 15 CLOUD NINE George Harrison
 13 17 BACK FOR THE ATTACK Dokken
 14 11 PERMANENT VACATION Aerosmith
 15 14 KICK Inx
 16 12 THE JOSHUA TREE U2
 17 21 CHARACTERS Steve Wonder
 18 20 HEAVEN ON EARTH Belinda Carlisle
 19 16 NYTAL IDOL Billy Idol
 20 19 TANGO IN THE NIGHT Fleetwood Mac
 21 18 DOCUMENT REM
 22 26 A VERY SPECIAL CHRISTMAS Various Artists
 23 25 YOU CAN DANCE Madonna
 24 22 RICHARD MARX Richard Marx
 25 24 BAD ANIMALS Heart
 26 23 BIG GENERATOR Yes
 27 25 DUOTONIC the Roots
 28 28 CHRONICLES Steve Winwood
 29 29 EXPOSURE Exposé
 30 37 CRAZY NIGHTS Kiss
 31 30 LOCK WHAT THE CAT DRAGGED IN Poison
 32 31 RAPTURE Anita Baker
 33 37 TOUCH THE WORLD Earth, Wind & Fire
 34 42 OUT OF THE BLUE Debbie Gibson
 35 35 ACTUALLY ... Yes Stop Signs
 36 32 CRYSTAL OF A KNAVE Jethro Tull
 37 36 BRYLIND AND ON Squeeze
 38 33 HOLD YOUR FIRE Rush
 39 40 JODY WATLEY Jody Watley
 40 45 ROBBIE ROBERTSON Robbie Robertson
 41 38 LA RAMBA Soundtrack
 42 41 GIRLS, GIRLS, GIRLS Mötley Crüe
 43 CRUSHIN' the Fat Boys
 44 IT'S BETTER TO TRAVEL SWING Out Sister
 45 39 ONCE BITTEN Great White
 46 44 HURFURT (LIVE IN LENINGRAD) Billy Joel
 47 47 SLEEPY WHEN WE'VE GOT
 48 43 OPEN SESAME Woodie
 49 50 THE FINAL COUNTDOWN Europe
 50 — UNLIMITED Roger
 Compiled by Billboard

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

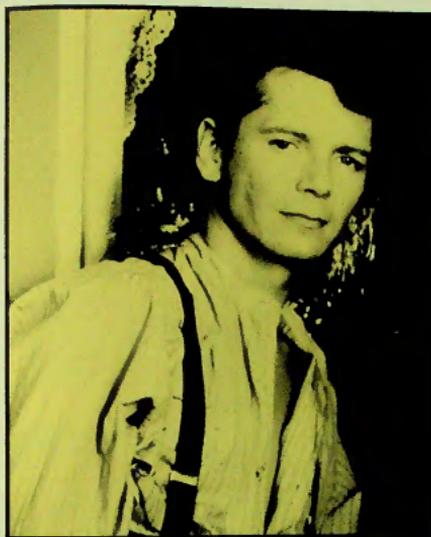
INDIES SINGLES

TW LW

- 1 1 MY BABY JUST CARES FOR ME Hino Stone
 2 2 JACK MIX IV Mr. Big
 3 5 ROO EYED JOG Ray Moore
 4 1 I STARTED SOMETHING I COULDN'T FINISH the Emits
 5 4 PUMP UP THE VOLUME HARRIS
 6 6 THE BIRTHDAY the Suptones
 7 7 THE CIRCUS Erasure
 8 12 WILLIAM IT WAS REALLY NOTHING the Smiths
 9 — DOWNTOWN Justified Ancients Of Mueno
 10 8 THE PEEI SESSIONS (VOLUME 2) New Order
 11 — WE WON'T GIVE IN Suede
 12 — TIMBERLEY SUNSET Frank Siddonsom
 13 10 WHO'S THAT CHICK This Year's Blonde
 14 13 FLYING CHAS & DAVE
 15 9 FEELS LIKE THE COOLIE CROW
 16 16 BEVERLY HILLS COP the Big X Crew
 17 — STRETCHIN' THE PIECES C.C.C.A. Crew
 18 18 TRUE FAITH New Order
 19 — BEATS + PIECES Coldcut featuring FloorMaster Squeeze
 20 20 BLUE MONDAY New Order
- Charly
 Doherty
 Flyin'
 Rough Trade
 MAD
 One Little Indian
 Mett
 Rough Trade
 KLF Communications
 Strange Fruit
 Chesapeake
 In Tape
 Debut
 Busted
 Rhythm King/Met
 Upstart
 Circle City
 Factory
 Ahead Of Our Time
 Factory

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

W/E DECEMBER 19, 1987



● US SINGLES NUMBER 27

21	15	THE PEEI SESSIONS Joy Division	Strange Fruit
22	11	OPEN UP Red Lorry Yellow Lorry	Situation Two
23	21	GLASGOW RANGERS BOYS Boys In Blue	Spartan
24	27	GIRLFRIEND IN A COMA The Smiths	Rough Trade
25	—	STUFF THE TURKEY Alex Sex Field	Anagram/Cherry Red
26	24	BLUE WATER Fields Of The Nephilm	Situation Two
27	30	*** YOU! Overkill	Under One Flag
28	31	EAT THE RICH Moonchild	GWR
29	17	THE PEEI SESSIONS the Damned	Strange Fruit
30	41	TEMPLE OF LOVE the Sisters Of Mercy	Merciful Release
31	32	BAD HEARTS Xpox	4AD
32	23	GET DOWN Derek B	Musiq Of Life
33	19	NIGHT TRACKS Highty Lemon Drops	Night Trax
34	26	HOUSE REACTION T-Cut-F	Koolkat
35	37	GOTTA HAVE YOU (IN MY LIFE) Claire Moore & Paul Young	Under One Flag
36	28	LET THERE BE ROCK Overload	Square One
37	35	SAVIN' MYSELF Eric Fuchs	Saturday
38	—	JUST TO GET BY Babaloo	Union Jack
39	—	NEVER LET ME DOWN AGAIN Depeche Mode	Mute
40	25	THE PEEI SESSIONS Wire	Strange Fruit
41	33	LOVE IT (COLD CUT MIX) Society	Big Life
42	—	BEAVER PATROL Pop Will Eat Itself	Chapter 22
43	40	LET'S START II DANCE AGAIN Hamilton Bohannon	Domino
44	39	AT THE GYM Max T. Hunt	Bolts
45	32	THE PEEI SESSIONS Ecstasy Hippies	Strange Fruit
46	—	SOFT AS YOUR FACE the Soap Dragons	Raw TV Products
47	—	WORKER FOR THE WIND/ALBA Rungis	Ridge
48	—	POWER Fields Of The Nephilm	Situation Two
49	50	THE PEEI SESSIONS That Petrol Emotion	Strange Fruit
50	36	IF I WERE A BULLET 1000 Violins	Report/Pacific

4	—	BEST OF HOUSE MEGAMIX Various	Serious
5	—	THE CUTTER AND THE CLEAN Rungis	Ridge
6	—	LES MISERABLES Original London Cast	First Night
7	6	SUBSTANCE New Order	Factory
8	4	OUT OF OUR IDIOT Elvis Costello	Denon
9	5	BEST OF HOUSE VOLUME 3 Various	Serious
10	7	AFTER DARK Barbara Dickson	Theobald Dickson
11	—	PALACE OF SWORDS REVERSE the Fall	Cog Sinister
12	18	WONDERLAND Erasure	Mute
13	10	HATFUL OF HOLLOW the Smiths	Rough Trade
14	13	THE QUEEN IS DEAD the Smiths	Rough Trade
15	11	THE WORLD WON'T LISTEN the Smiths	Rough Trade
16	—	JAZZ JUICE 6 Various	Streetsounds
17	8	UPFRONT 5 Various	Serious
18	9	HOUSEMASTERS Various	Koolkat
19	12	JACKMASTER VOL 1 Various	DJ International/Westside
20	17	MUSIC FOR THE MASSES Depeche Mode	Mute
21	—	THE MEETING Incubation	Miam
22	22	THE SMITHS the Smiths	Rough Trade
23	16	GEORGE BEST the Wedding Present	Reception
24	19	HEAT IS HURDER the Smiths	Rough Trade
25	—	LOUDER THAN BOMBS the Smiths	Rough Trade
26	—	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello	Denon
27	14	FLYING Cha And Dave	Bunce
28	15	BOX FRENZY Pop Will Eat Itself	Chapter 22
29	20	ROCKY HORROR PICTURE SHOW Original Soundtrack	Columbia/CBS
30	—	SATIN AND SOUL Barry White	Columbia Collection

R E G G A E

TW	LW	1	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10
		2	IF I GAVE MY HEART TO YOU Joan McKean	Arlene
		3	BIG BATTY GAL Flourgon	Techniques
		4	REGGAE CUT SOULHIP HOP REGGAE Longry D/Cut Master MC	Big One
		5	CAN'T BE WITH YOU TONIGHT Judy Boucher	Orbitone
		6	GET READY Frankie Paul	Supreme
		7	SARA Frankie Paul	Live And Love
		8	GUILTY FOR LOVING YOU Carl St. Clair	Kal A Bash
		9	BAD BOY Courtney Melody	Techniques
		10	HOLD ON TO YOUR MAN Diane Peach	YAD
		11	4 SHE'S MY LADY Administrators	Groove And A Quarter
		12	THINK ME DID DONE Admiral Bailey	Live And Love
		13	THAT GIRL (GROOVY SITUATION) Freddie McGregor	Polydor
		14	HOOBER ON YOU Teneer Herley	Musiq
		15	JAZZY KIND OF LOVE Cyo	Cyo
		16	LEAVE IT TO ME Frankie Paul	MAA
		17	BLUEBERRY HILL Yellowman	Greenliesves
		18	WON THE HARD WAY Chuck Turner	Live And Love
		19	BROAD HIPPS Li Scotchie	Live And Love
		20	WHEN SOMEBODY LOVES YOU BACK Debrahe Glasgow	Greenliesves

MUSIC VIDEO

TW	LW	1	NOW THAT'S WHAT I CALL MUSIC VIDEO 18 Various	PNI
		2	UNDER A BLOOD RED SKY U2	Virgin
		3	BEST OF U4HD U4D	Virgin
		4	BETWEEN THE LINES Fire Star	PNI
		5	SLEEPY WET WET Wet Son Joo	Channel 5
		6	HITS 7 Various	CBS/Fox
		7	THE VIRGIN TOUR Madonna	WEA Music
		8	PRINCE AND THE REVOLUTION Prince	Channel 5
		9	ALCHEMY Live Eric Spos	Channel 5
		10	ROCKING THROUGH... Status Quo	Channel 5
		11	12 WASTED YEARS Iron Maiden	PNI
		12	GREATEST FLIX Queens	PNI
		13	SILK AND STEEL Fire Star	RCA/Columbia
		14	VISIBLE TOUCH Genesis	Virgin
		15	MAGIC YEARS VOL 1 Queen	PNI
		16	THE VIDEO EP Madonna	PNI
		17	IN ORANGE the Cars	PNI
		18	VIDEO SHOW VOL 2 Shakin' Stevens	Polygram Music Video
		19	SMASH HITS OF THE 80'S Various	CBS/Fox
		20	LIVE FROM LORLEY Parisites	Virgin

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

INDIE ALBUMS

TW	LW	1	THE CIRCUS Erasure	Mute
2	2	STRANGEWAYS, HERE WE COME the Smiths	Rough Trade	
3	3	MY BABY JUST CARES FOR ME Nene Simons	Charly	

CHART FILE

BY ALAN JONES

CHARTFILE UK

In August, Rick Astley's debut single 'Never Gonna Give You Up' stormed to the top of the chart the very same week as the Pet Shop Boys/Dusty Springfield single 'What Have I Done To Deserve This?' vaulted from number 10 to number two. Astley went on to spend five weeks at the summit as the Pet Shop Boys' challenge faded and died.

This week, the Pet Shop Boys gain sweet revenge, as their remake of the Elvis Presley hit 'Always On My Mind' surges to number one, leaving Rick's 'When I Fall In Love/My Arms Keep Missing You' stranded at number two.

The Pet Shop Boys' supremacy on this occasion may or may not be down to the shrewd re-issue of Nat 'King' Cole's version of Astley's hit by their record company. Last week Cole's disc sold around 15,000 copies; the difference in sales between Astley and the Pet Shop Boys was 12,500.

Astley's chances of overtaking the Pet Shop Boys are now slim, and are not helped by the fact that a dynamic new 12-inch mix of 'Always On My Mind' was released on Monday — this, ironically, being created by the PWL team who are behind Astley's success.

The battle between 'What Have I Done To Deserve This?' and 'Never Gonna Give You Up' has now shifted to America, where the Pet Shop Boys & Dusty were last week's highest debutants, and Astley is this week's top newcomer.

Returning to Britain, the Pet Shop Boys have previously topped the charts twice — in 1985 with 'West End Girls' and this July with 'It's A Sin'. Only one other act has had two number one singles this year — Madonna, who also equals the Pet Shop Boys' previously unique record of four top 10 hits in 1987 this week with her latest success 'The Look Of Love'.

The Pet Shop Boys' previous number ones were self-penned. 'Always On My Mind' was written in 1972 by Mark James, Johnny Christopher and Wayne Thompson. It was a number nine hit for Elvis Presley later that year, and returned to the chart, reaching number 59, in 1985. It has also been a hit for Willie Nelson, reaching number 49 in 1982, and is one



● Elvis: gone, but not forgotten

of two former Presley hits (the other is 'Love Letters' currently in the top 10 in new versions).

Several other songs that have been hits for the great man have been successfully revived this decade: 'Blue Moon' (a number 32 hit in 1980 for Showaddywaddy), 'Suspicious Minds' (number 31, 1982, Candi Staton and number 8, 1986 for the Fine Young Cannibals), 'Blue Christmas' (number two in 1982 as the prime cut on 'The Shakin Stevens EP'), 'Love Me Tender' (number 32, 1984, Roland Rat Superstar), 'You'll Never Walk Alone' (number one, 1985, the Crowd) and 'Can't Help Falling In Love' (number 42, 1986, Lick The Tins). Some, for example, 'You'll Never Walk Alone', were established before Presley recorded them, and their subsequent success at the hands of others owe little or nothing to

his interpretations.

This is undoubtedly true of Alison Moyet's revival of 'Love Letters', which moves up to number four this week; 42 years after Rick Haynes introduced it on the silver screen, 25 years after Kitty Lester took it to number four in the chart, and 21 years after Presley's interpretation peaked at number six.

Elvis's versions of several of the songs mentioned above, including both 'Always On My Mind' and 'Love Letters', can be found on 'Presley — The All Time Greatest Hits', the strongest Presley compilation ever released, comprising 43 top 10 and two number 11 hits on just two discs.

Demonstrating the diversity of material tackled by Presley in his lengthy career, it also includes rock landmarks 'Heartbreak Hotel', 'Hound Dog', 'Jail-

house Rock', 'Are You Lonesome Tonight' and several tasty tracks dating back to his 1970s musical renaissance, amongst them the scaring 'The Wonder Of You', the poignant 'I've Lost You', his best ever live recording 'I Just Can't Help Believing' and the final number one 'Way Down'.

Thoroughly recommended for Presley aficionados and generalists alike, 'Presley — The All Time Greatest Hits', came out in September and is currently pottering around the bottom half of the chart, having been as high as number three, giving Presley his highest position on the best-sellers list since 40 Greatest Hits' soared to number one in September 1977, shortly after his premature death.

'Always On My Mind' is the fifth consecutive number one by a British act, following the

aftermentioned 'Never Gonna Give You Up', M[A]R[R]IS' 'Pump Up The Volume', the Bee Gees' 'You Win Again' and T'Pau's 'China In Your Hand'. That's the longest sequence of homegrown chart toppers since 1981, when eight British acts in a row headed the list.

With three number ones to their credit, the Pet Shop Boys — Neil Tennant and Chris Lowe — are one of the most successful duos of all-time, trailing only four-time toppers Wham! and the Everly Brothers.

The outgoing number one, 'China In Your Hand', spent five weeks at the summit, equalling the tenures of Rick Astley's 'Never Gonna Give You Up', Jennifer Rush's 'The Power Of Love', Paul Hardcastle's '19' and Band Aid's 'Do They Know It's Christmas' as the longest since Stevie Wonder's 'I Just Called To Say I Love You' spent six weeks in pole position in 1984.

24 years after it was recorded and first released on the London label as 'A Christmas Gift For You', Phil Spector's Christmas Album' is back in the chart for a fifth time.

It first charted in 1972, reaching number 21 when issued on the Beatles' Apple label. Five years later it was re-issued by Polydor on the Phil Spector International label, and again reached number 21. In 1982, it charted again, this time reaching number 96.

In 1983, it got a further lease of life, this time appearing with 'Phil Spector's Greatest Hits' in a TV-advertised two-for-the-price-of-one package on the Impression label. In this form, it sold over 200,000 copies, and reached 19 on the Top 100.

Now released on the Chryslis label, it's the third best-selling album of Christmas songs in British recording history, trailing the million selling 'Now The Christmas Album' and Presley's 'Elvis Christmas Album'.

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**"people think the
alarm should be
playing
birmingham nec
but no,
we're playing
wormelow tump"**

As the Alarm return to the charts and see their Electric Folklore tour coming to an end, Andy Strickland meets up with them in a small town near the Welsh border and finds one rock band who still enjoy getting back to their roots.

Celtic colour: Joe Shutter

Mike Peters, Eddie MacDonald, Dave Sharp and Twist have taken to some pretty impressive stages in their time. I wouldn't be at all surprised if Mike's indulged in the customary "Woooooaaaaah — Boston, rock 'n' roll capital of the world!" school of audience introduction at least once or twice in his extensive travels. I doubt that he comes close to this extravagance tonight as he takes the stage at the dance hall of — wait for it — Wormelow Tump.

Yes, it's true, Wormelow Tump, a small grassy place on the outskirts of Hereford and stop number three on the band's Celtic Folklore Tour taking in such tongue twisters (to we English at least) as Pontrhydfendigaid and Penyrheol Leisure Centre, Gorseinon. As *Blackadder The Third* warned us recently, "Don't ask for directions in Wales, you'll be wiping spit off your lapel for months".

Tonight's gig is predictably a triumph. The local dance hall is transformed into a dripping, drinking mass of Alarm Tour t-shirts and spiky haired boys and girls. Surprisingly, only one tiny Welsh flag is in evidence. The Alarm sound great, Mike Peters may arguably be the most sincere, painfully honest and idealistic rock star of his day, but he still knows how to woo an audience to maximum effect. We're treated to mentions of local towns that give the assembled masses the chance to cheer when theirs is mentioned, and a bitter attack on the music industry by Mike as the heat, euphoria and emotion build to a crescendo.

Back at the Wormelow Hilton (ho ho), where extra tea bags for your room cost 4p each from reception and where you're woken by pungent morning smells from the dairy farm





opposite, the band wind down with a Copee Cole and Mike explains the thinking behind what they've termed the Electric Folklore Tour.

"I think it's got a lot to do with us wanting to get back to basics in every aspect of the group. It's almost taking one step backward to take two steps forward and that's why we went back to Wales to write the new album. All the lyrics were written in Wales, that's why there's all the little subtitles underneath the songs on the sleeve. This Welsh tour is just an extension of that, it's brought us very close to all the places that I happened to go to, to get the inspiration for the lyrics."

When Mike Peters says he went to these places for inspiration, that's exactly what he means. Young Mr Peters scaled mountains and castles armed only with a guitar and video camera. He must have felt a bit of a d*ck, surely?

"No, not really," he laughs. "I really enjoyed it. Some of the material was great and it was a worthwhile thing to do, we had to take one step backwards from the group to assess the whole situation. We decided that the area we want to explore as a band is the displacement between us."

"We don't all live in the same area anymore," he clarifies. "Some of us are in London, some in Rhyll. When we started the group we all came from different backgrounds and had different outlooks and we brought those differences to our music. Once we uprooted ourselves and went to London to establish the band, we got trapped; we got trapped in the bus on tour, we got trapped in the studio and we didn't have the space between us to explore. The excitement between us had gone out of it without us really realising it. That brought tension into the group that we had to come to terms with."

"We're using those words — 'Electric Folklore' — because they represent where we're at musically. The 'Electric' is the successful side of the group — the city, big shows, lots of people and atmosphere and the recording of our music — and the 'Folklore' side represents our roots and our background. We are exposed to the elements out here in Wales and a lot of our music comes from there and it's

that meeting of the two that's the 'Electric Folklore'."

And have the Alarm noticed a difference between these Welsh gigs and their more usual dates?

"Yeah, it's been really good because we're coming to forgotten places

Wormelov Tump isn't exactly the rock capital of the world...

"I know it's not, let's be honest. We just feel that in the world we've been travelling in recently, everything's become centralised. It's basically London, New York, Tokyo, and I find there's a danger of the world's progression moving too fast for the people. It's creating a massive gap between governments, the people who move in this centralised world and the people of these forgotten small places. That gap is so large, and we're trying to bridge it a little, if we can."

"We are a part of this centralised world with the Alarm, but our roots are in the decentralised areas and we want to make sure that we don't forget our backgrounds and we don't forget where we come from 'cause it's so easy to do that. We've been lucky enough to realise how much our roots mean to us and how important our heritage is and how big a part all that has had in making the Alarm what we are."

This is Mike Peters at his most vulnerable and honest. He cares about people, particularly people who turn out to see his band, and he believes in the Alarm. All this and more makes him a target for the hordes of tired journalists the world over — most of whom the Alarm have decided not to bother talking to in future. As Mike sings every night to a chorus from the audience, "It's funny how they shoot you down when your hands are held up high!"

"People miss a lot of the point about the group," he continues. "The treatment we get from the press is the same treatment as the people who come to see us get every day at work. It's just part of life and that's why people come to see the Alarm, because we touch those people."

Now all this might sound like sour grapes. You've read it a hundred times before: band has little success; chartwise so slight off the press and disappears up its own Tump. But hang on a minute, the Alarm have just had a massive hit with the wonderful 'Rain In The Summertime' and are about to do the same with the follow up 'Rescue Me'. Better rewrite our theories here.

"Yeah, 'Rain In The Summertime' was a huge hit for the Alarm," says Mike proudly. "But it happened on our own terms and we knew we had a large audience because we toured for three weeks in the UK prior to recording it and we had more people come to see us on that tour despite the fact that we had no records out, no press, nothing. It was a fantastic tour and we've stuck to what we set out to do with the band, we give value for money. I think 'Rescue Me' is great and the B-side is tremendous. We're so prolific at the moment, there's so much music going on, we're starting to make the next album already."

It doesn't take a genius to conclude that the Alarm are one of those groups who have a fanatical and faithful following, yet that doesn't in itself explain the commercial success of 'Rain In The Summertime'.

"Yes, that's certainly true. We have reached a new audience with this record and that's why it's good that we did this tour. People think, 'the Alarm; they're high in the chart, they should be playing the NEC or somewhere'. But no, we're playing Wormelov Tump. I don't know what that says about the group, make of it what you will."

"Another good thing about this tour is that we've been able to have the local groups supporting us and it's been great because we remember how grateful we were when we were starting out and to go to play with the Boomtown Rats, U2 and the Clash."

The Alarm will continue this policy when they tour the UK again in the New Year. There's even plans to record an LP of some of the support acts. All these plans for the future bury once and for all the rumours of 12 months ago that suggested internal problems might split the band completely.

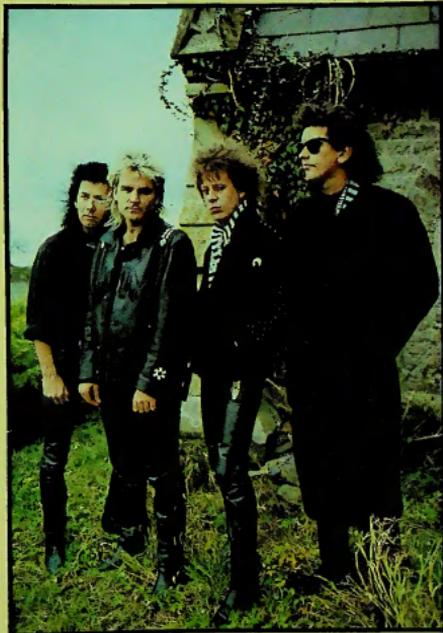
"Well let me be quite honest about that too," says Mike. "What happened was we came back from the 'Strenght'

album, started to make the next record and it just wasn't happening. The group had been set up in such a way that none of us knew what was really going on. The group had become big, not in chart terms, but intentionally from a live point of view and we saw how money changes everybody. It changed us all, but there was never any question of us splitting up and there was never any question of us fighting over money. They were just ugly rumours."

"We had to take control and make sure it wasn't the tail wagging the dog, but it was never as d*ddy as it seemed in the papers. It made us think about the group though and we decided to take our time rather than just bang out a record there and then. We had begun to take the easy way out, to take each other for granted and we'd stopped talking about the important things."

"We feel like a new band now as a consequence and we feel that this is the dawning of a new era for the Alarm."

"Well, we've seen how 'Summertime' did, just keep an eye out for 'Rescue Me', not to mention the possible third single in the shape of the hypnotic 'In The Presence Of Love'. This Alarm LP, 'Eye Of The Hurricane', is going to prove a turning point for the band. Wormelov Tump doesn't know what it's started."



ONCE UPON A TIME

THERE WERE THREE BROTHERS ...



Photo by Pictorial Press

... Barry, Maurice and Robin, who made rather a big impression on Australian TV audiences in the early Sixties by looking all cute and toothsome while emulating the mating call of the common or garden narry goat. Then, one day, impresario Robert Stigwood spotted their potential and signed them up. Enter drummer Colin Petersen with silly outback tifer and Vince 'Rat Head' Melouney on guitar and thus the Bee Gees were born (from the Brothers Gibb). On arrival in Britain, their unusual taste in trousers and natty tunes caught the hearts of the nation's girles and almost within seconds, 'New York Mining Disaster' set them off on their long, sometimes erratic and usually very hairy career.



Photo by Andre Colling

▲ Oops a daisy! What have we here? Only three of 'em! Yup, no sooner had they hit the big time than Vince Melouney got deported back to Australia when his permit ran out. Colin Petersen left soon after as it all got too much for him. Maurice was reduced to doing Toulouse Lautrec impersonations to supplement their income.

► And so, to present day. The 1987 version of the Bee Gees has a somewhat more 'styled' look about it. Note Robin's three month root growth and sunglasses (prescription, of course), and as for Maurice, well, yes, quite, they very nearly have succeeded in totally bleaching his face out. This 'wandering lonely as a cloud' type artsé shot is obviously an attempt to bring the chaps out of the realms of tack-don and into the serious artist 'No, we don't really look like hairdressers' bracket. The very thing that is, of course, a major part of their charm!! Can't wait until they're 60, for the fifth generation reunion tour!



Photo by LPI

Ah! Now that's more like it! The 'Saturday Night Fever' and 'Grease' era. All those vigorous chest massages obviously worked, and just in case you failed to notice, the growth, the Gibb Brothers have donned a nice big gold medallion each to draw your attention to it. In matching white trousers and short silk shirts, they somehow found a new lease of life with the late Seventies disco boom. Those blissing, close harmonies sold soundtrack elpees in their thousands, and gave John Revoluting something to wiggle his newly trimmed-down bum to. Hands up all those who tried that hip wiggle and arm thrust in front of the bedroom mirror in time to 'Night Fever'!



Photo by LPI

Going from strength to strength and from medallion to medallion and from short hair to long hair (or in Maurice's case no hair), the lads hit the motherlode and brought younger brother Andy in to give them a bit of teen appeal. All that living in the shade of his elders may have stunted his growth but it didn't stop him donning the spandex and gold medals like a good 'un. And who could ever forget his immortal duet with Victoria Principal, 'All I Have To Do Is Dream'? You have already! Surely not!!





THE RAGING VOICE OF SCOTLAND'S YOUTH

That's a tough label to live up to but Tony Beard believes Glasgow's **Close Lobsters** are all that and more.

Lobsters are all that and more. Rainy day shot: Steve Double

Listen carefully and you'll hear it, the sound of burning anoraks. Amateur night is coming to an end and so are the short-lived careers of the shambles of last year.

Escaping the vindictive cutting of judgement day will be **Close Lobsters**, the raging voice of Scotland's youth. Yes, honestly.

Following the obligatory contribution to last year's *CBS* compilation LP, the Paisley rock-popsters released their classically inspired first single 'Going To Heaven To See



if it rains'. A gloriously row stab in the dark, 'Hawth' quickly melted an abundance of praise both north and south of the border. A few months later, the viriolic, meaty pop of 'Never Seen Before' hit the streets and invaded a generation's dreams if they got to hear it, that id. Dreams that are threatening to become wide-eyed, Technicolor reality with the Lobsters' third 45 rpm cutting, 'Let's Make Some Plans', and debut album 'Fox-heads Stalk This Land', a frenetic blend of animated pop and sand-blasting rock.

Recorded in only 15 chaotic days, 'Fox-heads' (Lobster-speak for a dickhead) sounds surprisingly smooth; a highly polished soundtrack borne of aggressive, turbulent live performances.

"I think we've ended up with a very decent first LP, a classic even," says the band's voice and sharpest claw Andy Burnett. "I suppose it could be scratchier, it's as if all the rough edges have been removed. At times it's almost too clean-cut; live we're a lot more of a rush, a dust-up. But the album is very listenable, which is what we hoped for."

Life with the Lobsters is lived in a stark, indignant world of acrimonious feelings in a time of pimps, bribes and diseased summers. Beneath each song lies a brittle layer of simmering hostility, and it's Britain's 'backward, spinless twins' who face it in the raucous LP opener 'Just Too Bloody Stupid'.

"These are many, many people. Anyone without a sense of belonging for instance. Yes, in Scotland most of us feel an affinity towards the place. In England you don't get that. Everyone votes Tory, even the so-called working classes." (Oh yeah? Say that in Liverpool, Tottenham, Newcastle, Hockney... England-based Dep Ed.) "These are the people who are only ever interested in short-term goals. They're money grabbers who only bother about themselves... Like the Government."

Andy is the original hard-bitten cynic, fuelled by the everyday injustices of life near Glasgow.

"No, not just Paisley, but Britain as a whole. We're living in a very nasty place. I don't set out to be cynical, but I can't see then it comes as a product of my environment."

What makes Andy angry then? "Guys who owe me 25p and then don't cough up, basically. And the BBC news because it's so distorted."

Moira Stuart was warned. Come the revolution you'll be the first against Mr Burnett's tartan wall.

IMMORTALITY



From the ashes of the Birthday Party and Swell Maps, These **Immortal Souls** have risen Phoenix-like to bring you melancholic melodrama. Soul searching: **Lisa Tilston**

RIPE FOR THE TAKING

Some records knock politely on the door of your consciousness and hope you'll be pleased to see them. These **Immortal Souls'** glorious debut album creeps in uninvited and clings limply-like to the dark corners of your mind until you embrace it. At times claustrophobic in its intensity, at others it opens up wide, dusty vistas. 'Get Lost (Don't Lie!)' is melancholic, melodramatic, haunting and erotic. It's ridiculously pretentious and achingly vulnerable. Though it hovers on the point of desperation, the song is never quite ecliped.

The four immortal souls in question, Rowland S Howard, Epic Soundtracks, Harry Howard and Genevieve McGuckin — veterans of such seminal, vaguely avant garde bands such as the Birthday Party, Crime And The City Solution and Swell Maps — tend to sigh in exasperation when accused of being another bunch of miserable gits.

"To me, a depressing record would have to lack any sense of humanity and give the impression that man is totally petty and useless," says ex-Birthday Party guitarist Roland (he of the cracked voice is emotive backwards guitars). "Any record which is emotive makes you feel more alive. Songs that convey extreme happiness are wonderful, but when you are at one with the world you don't feel the need to write."

"Music is picked on for dwelling on serious topics," says Harry (he of the revolving fazz bass and awe-some Australian accent). "If you see a film with an

unhappy ending you don't just assume that the director's a miserable bastard.

"I hope we can be humorous without resorting to playing 'Nellie The Elephant,'" says Epic (he of the drums, school bell and penchant for Sonic Youth), putting me in my place once and for all.

These "fine figures of fun", as Roland calls them, dispel any lingering suspicions of doom and gloom by giggling at their own efforts to be profound or philosophical. But for these still ready to fly them away next to Lord Byron or David Sylvian in the folder marked 'Pretentious Drive!', the band's tongue-in-cheek name should be a dead giveaway.

"It is supposed to suggest something ludicrous and larger than life, but in a way everyone is immortal because when you cease to exist so does your perception of the world, so in a sense the world itself ceases to exist," says Roland impressively, then spoils the effect by laughing.

This contrast between seriousness and levity, power and sensitivity, love and sacrifice, is what characterises the best of their songs. When I suggest that in this dying age the institutionalisation of religion has cut people off from their emotions and that the ritual of music can put them back in touch, piano player Genevieve's face lights up. "I've just given her a birthday present. Pagan children, don't pay for the right to live! Starry skies and immortality are yours for the taking."

Like many of today's rising soul stars, **Glen Goldsmith** has become an expert at the club PA, undertaking a hectic schedule of personal appearances at nightspots throughout Britain, helping him to make that transition from dancefloor favourite to national chart success. **Lisa Tilson** (words) and **Martyn Strickland** (pictures) followed him to Newcastle to find out more

6.30 pm Newcastle may be a warm-hearted city but the thermometer says freezing, and a three and a half hour train journey makes a lousy introduction. Still, at least I know what city I'm in, which is probably more than can be said for Glen Goldsmith. At 22, he holds the unofficial record for PAs (personal appearances) to promote one single — 130 at the last count — and after talking in as many as five cities a night he's feeling quite confused. To his credit he manages to look pleased to see us...

I'VE GOT THEM O'L' PA BLUES



9.00 pm Our first port of call is the Tuxedo Princess in Newcastle, a disco in a ship, resplendent with flashing lights and DJs in sailor suits, but spoilt by the disconcerting effect of the dancefloor swaying on the tides. Photographer Martyn insists Glen poses patiently and tries not to look as if he's getting hypothermia. I wonder wistfully whether we could cut the Princess adrift and float back to London... Back inside, collective attempts to sing along to Five Star are met with the contempt they deserve, and Glen becomes more animated as he throws out.

The quick transition from shop assistant, catering student and clerical worker to pop star doesn't seem to have bothered Glen Goldsmith, perhaps because he already has a fine track record as a backing singer. He's a lot more streetwise than his innocent wide-eyed expression suggests. Although he's exhausted, he likes doing personal appearances, and they've helped create an aura of excitement around his single 'I Won't Cry', which is already a firm dancefloor favourite. Glen maintains that hundreds of promotional gimmicks won't sell a bad record, but they do generate interest in a new name.

1.00 am back to Newcastle for Tux 2, a Tardis of a club that looks tiny until you get inside whereupon it turns into a maze of mirrored corridors and hidden doors. Glen's PA is more subdued this time — maybe he's still shell-shocked after Chambers — but the crowd lap it up. The boys try unsuccessfully to copy his dancing and a steady stream of girls come across to our table to ask for autographs and kisses. Glen's worried about what his girlfriend will think, but he's too polite to say no. One girl thinks he's like Prince, another compares him to Terence Trent D'Arby, but all agree that he's got buckets of star quality. As the only solo singer in the charts who's young, black, British and talented, how can he fail?

3.00 am Back to the hotel. Glen's manager Lol is pleased with the way things have gone. Nobody got lost, none of the cabs drove off with anyone's belongings (which happened in Bradford), and everyone had a good time. This was an easy night he says — we got back before dawn. I'm glad he told me.



11.00 pm Next stop, Chambers in Sunderland, an up-market winebar type disco with fake marble pillars and lots of girls in glittery dresses. The best thing about it, apart from the dummies in judge's robes gazing down from the ceiling, is the legendary Georgie hospitality which entails plying our party with food and drink. I think I could get to like it here!

Glen's first PA of the night is a welcome diversion, especially given the local promoter's attempt to provide special effects — co-ordinated streamer throwing! Glen performs 'I Won't Cry' and the Michael Jackson-esque 'Dreaming'. Impressive though his wicked dance routine is, the reaction takes everyone by surprise. For a few moments he disappears completely under a crowd of squealing girls who want his signature and his body — not necessarily in that order. A couple of burly bouncers drag him free and detach the more persistent hangers-on who want to know if he's married. Glen's pleased they like him, but quite relieved to escape to the safety of the waiting car.



9.00 am Glen emerges the next day looking every bit as good and fresh. First thing in the morning as the previous evening, even after weeks of this ridiculously hectic schedule. He submits to a brief photo session in the 'bracing' northern air, and then he and Lol set off for the airport. Another day, another city. I crawl towards the station and the warm, balmy air of our fair capital. Any chance of that trip to the Bahamas now?



Go BoiL & Yer hEad!

Think you've got something to say? Then have 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 Rd, London NW1 7QZ.

■ Your recent article on records which 'borrow' material from other records (eg 'Pump Up The Volume') was very interesting, but concentrated on records which are not known to the general public. I think you should definitely have included Chris Hill's 'Rento Santa' and 'Ioric, Santa' from over a decade ago, or maybe these were omitted because the writer of the article is too young to remember them!

The more recent examples are 'Bang Zoom (Let's Go Go)' by the Real Tossers/Himn Howie, ten which borrowed from Full Force's 'Alice, I Just Want You For Me'. Also there was 'Girls Ain't Nothing But Trouble' by DJ Jazzy Jeff and Fresh Prince which nicked stuff from Nu Shooz' 'I Can't Wait' and 'What's Nothin' Serious (Just Buggin')'.

It would also have been interesting to know what the legal position is and what happens to the royalties when things like this happen. What about an article on the multi-talented maestro himself, Richard Newson of the Rah Band?

Martin Wilkinson, Bournemouth

■ *ZZzz... Oh, has he finished?* Congratulations, you've just won the Tony Baloney booby prize for submitting the most boring letter this century. How do you people get off writing such mind-numbing crap to important and busy music journalists such as my own good self? But since you ask, yes we do remember 'Rento Santa', it's just that we had the common decency to forget about it. Take a tip from Uncle Tony and get your arse down to some disco, pull some nice bit of stuff and try to rid yourself of this tendency to collect boring snippets of quite useless information.

■ Thank you for printing Miss J N M's letter regarding Bryan Adams' concert at Wembley. I too was shocked to read that this nonsense. This is not a newsworthy or vitriolic personal attack on Bryan and his music. My review is as follows: 'I you were very good and will be better. Bryan Adams was brilliant. The song order was perfect. The audience



● Elton and friend get in trim, just in case Dave Basset gets desperate

■ I was reading the letters in *rm* a while back and saw the letter supporting Elton John. I recently sent a letter in support of Elton to The Sun following their running down of Elton although they failed to print it. And it seems The Sun were not only content to run down Elton, but now they've started on Freddie Mercury. The Sun hate to see people succeed, or so it seems. Britain provides some of the best musicians, songwriters and bands in the music industry. And what does The Sun do? It destroys their image. Something should be done about these "newspapers". Maybe your readers

could think of something.
Sue Cud, Kent

● *How dare you attack that pillar of free democracy I have been reading The Sun for a number of years now and if they felt that they had an axe to grind with the Watford Pixie then I'm sure they had good reason to do so. And as for Freddie Mercury, well it's about time someone tried to trash some decency into him. I'm just pleased that at long last he's found himself that nice Montserrat woman; at least she's a bird with plenty of meat on her. Cor!*

time studying the lyric sheet? Pathetic! And the audience were happy eh? Well, I'm not surprised. It doesn't take an awful lot to entertain a pack of semi-trained monkeys, does it now?

■ I was pleased to receive the October 17 edition of *rm*, and most compliment you on an excellent magazine. Since I came from the land of A-ha, otherwise known as Norway, I have had some great problems getting any response from British fan clubs. I have tried to get in contact with and to become a member of the Matt Bianco fan club three times, but with no luck. Don't you think this is an arrogant way of treating a loyal fan? So, if Mark Reilly or anyone at WEA is

reading *rm* now, please get a move on.

I have also tried to get more information about another brilliant group, Animal Nightlife, but I have heard nothing after several attempts. And also I must say how fed up I am with all this chart stuff. I just can't understand how a country like Great Britain, with so many brilliant bands, can allow spaghetti-Europop like Spagna to enter their chart when new bands like Yes/No People, Eighth Wonder and Animal Nightlife are waiting and waiting for a chart entrance.
Ragnar Ydse, Oslo

● *I do wish you moose heads would do your old Uncle Tony a favour and say whether you are a feller or a bird. I mean, Ragnar Ydse? What sort of a bleedin' name is that? It reads like an anagram. I bet you're one of those boring penfriend types who's so utterly desperate for girls' for blazes, for that matter! That you bore the arse off our youngsters with nonsensical letters about Liverpool FC and the last Shakin' Stevens gig at the Oslo Palais de Danse. And what's all this about you getting ignored by British fan clubs? If Matt Bianco and those hard working executives at WEA choose not to waste their valuable time on an unpronounceable eskimo then it's none of our business, is it! The next time you consider getting lippy about the way we do things over here, just cast your eyes over Norway's track record in the Eurovision Song Contest and try to regain some of that shy humility you Vikings are best known for.*

■ This might sound like a creep reading letter, but to defend myself I plead with you to print this. A recent issue of *rm* (November 28) was without your star sight, Nancy (peroxide number one) and I was subsequently heartbroken. Blondes, real or unreal, are not usually my desire — I could easily give up Samantha Fox for a swop of jelly babies — but what a loss it was without her. Dear Nancy, next time you slip away (for God knows what!) please leave a top with two weeks' worth of international trashy gossip and fun.

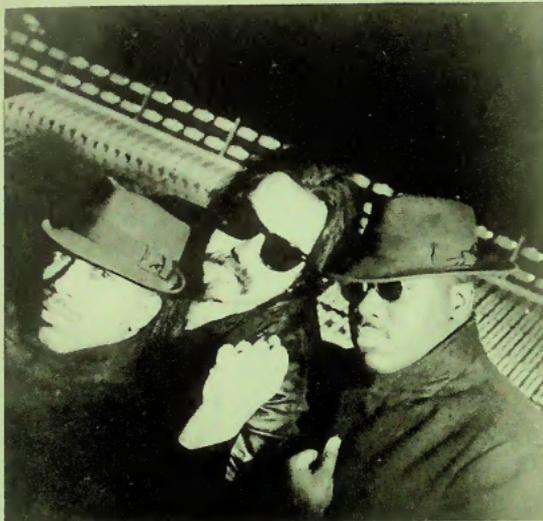
James, Rugby (a man known for not wearing sunglasses in the winter)

● *Peroxide number one! You watch your mouth, you little squirt! My Nancy has the most natural barrel out of all the birds I've ever dated; although she's got such lovely blonde hair can't for the life of me think why she should want to dye her hair brown. Sell, sell, sell the boss. You needn't think that all this creepy bum licking will get you a date with her. She eats little shits like you for breakfast. Grrrr.*

■ Further to Jessa Mackay's excellent letter in your nauseating 'Go Boi! Yer Head' page (December 5), I'd like to point out that I intend to turn Microdaisy's deep, meaningless and singularly useless ditty into a black vinyl anthem for my auntie Frieda's Christmas present.

Someone else who's deeply in love with George's poly

● *Well, I'm sure Cathal and the boys will be devastated by the news that you don't like the latest single. Just as Auntie Frieda will no doubt be pissed off for possessing such a dork of a niece as you, darling. Yes, I do know that you're a girl, firstly because of your girly writing and secondly because you fancy Fat Boy George.*



● WALLY JUMP JUNIOR (left) with producer Arthur Baker (centre) and a Criminal Element

JUMP TO IT

Wally Jump Junior and the Criminal Element come bouncing back with a large dose of nostalgia mixed up with the dance sounds of the future. Malu Halasa leaps for joy

Wally Jump Junior and the Criminal Element have produced a record that's the best of dance music old and new. "Tighten Up (I Just Can't Stop Dancin') is a modern, quick-cut remix of Archie Bell And The Drells' Philly soul classic "Tighten Up" from the late Sixties. The song, as these things are wont to do, also borrows from Janet Jackson's "When I Think Of You", as well as the only American top charter from South African trumpeter Hugh Masakela, "Wadin' In The Grass (It's A Gas)".

Taking classic tracks from the past and giving them the modern treatment is at the heart of the Criminal Element. "Tighten Up", says Wally Jump Junior, "is a reaction to house and technology. This music is dedicated to my roots, Blue Magic, the O'Jays and the Blue Notes. I love r'n'b."

If Jump Junior is reflecting nostalgically, producer and mentor Arthur Baker is, as always, looking forward. "Tighten Up" is as black as it can get, with a driving, pounding rhythm section. Baker's distinctive production uses synthesised drum machine beats more in the high tech Krahwerk mode than the heavy sampled sound of Def Jam.

Yet the record is still on this side of hip hop, with the flip side, "Lighten Up (I Just Can't Stop Scratchin')", featuring New York DJ extraordinaire Jazzy Joyce.

The Criminal Element, originally formed by Jump Junior in prison, has increased in membership with the addition of well-known street musicians from the Sugar Hill Gang and Rockers Revenge. The band has provided music for previous dance smashers like Owen Guthrie's "Ain't Nothing Going On But The Rent" and, more recently, with "Put The Needle To The Record".

Their latest ("Tighten Up (I Just Can't Stop Dancin'") might just be one of those records you can't stop playin'.

"for just one week, I want every record in the top 10 to be produced by us"

Who else but Matt Aitken, one third of Stock Aitken Waterman, could nurture such a lofty ambition? Henry Williams talks to the producers of the moment and believes they might just do it

Q: Who gave guilty feet back their rhythm?

A: Mike Stock, Matt Aitken and Pete Waterman.

Q: How did they do it?

A: With brick, bright, sharp, shiny, clean cut and commercially orientated pop sounds.

Mike Stock is pumping up the volume. Snatches of familiar songs — including Chic's "Le Freak" — rattle the walls, a sledgehammer beat hits my brain, then dances all over it... There's some neat percussion and a melodic bass line tugging at my toes.

"Listen, I like the M[A|R]R[S] record," Mike shouts as 'Pack Jammed (With The Party Posse)' blasts from the speakers of the most successful recording studio since Berry Gordy's golden days at Tamla Motown.

"But we're using them, because the industry must know where it stands. Because of sampling — a computerised method of re-recording other people's songs — it's possible to endlessly repeat any record in the top 10. We could sample every record in the top 10, and still have a hit.

"It's all right if you copy the music yourself — that's been going on since Chuck Berry — or if you ask to make a sample, but these hip hop guys like Eric B..." He begins to shake his blond curls in disbelief.

Unless your radio has been blown up, you won't have been able to escape the disco pop of Mike Stock and his partners in crime this year.

Stock, Aitken and Waterman have been stockpiling hits like some nations collect bombs. The production credits from their studio in Borough, South London, read like a DeBretts poeage list of the disco aristocracy: Mel & Kim, Rick 'I had a dog called Bod' Astley, Bananarama, Princess, Sinitta, Hazel Dean... the list is endless.

And that's just the beginning. A flip through Stock, Aitken and Waterman's back pages turns up such camp classics as Dead Or Alive's "You Spin Me Round (Like A Record)". If this isn't enough, in August Roadblock (their first single as performers rather than producers, as well as the record M[A|R]R[S] sampled) went down well in London's fashionable clubs, and on the northern soul circuit. It then stormed the Gallup charts. The release of "Pack Jammed" seemed like a good time for RM to unravel the secrets of their success...

Before Mike Stock led me into the studio to hear the new single, I chatted with him and Matt Aitken. Both had



● MATT AITKEN, Pete Waterman and Mike Stock in "we're very ambitious" shock

been dragged from a game of table tennis for an interview they didn't know about, but they were nonetheless happy to talk...

Apart from their pale studio complexions, you wouldn't give either of these early '30s-ish musicians/producers a second glance in the laundrette. They're dressed in jeans and sneakers, though Matt keeps pointing at his blue shirt.

Mike starts to field the questions, while Matt pops out to finish his table tennis.

As Stock, Aitken and Waterman now starting a career as artists?

"No, not really," laughs Mike. "We did 'Roadblock' to show someone who works here that we could make a trendy record — he thought it came from New York. We've released 'Pack Jammed', but we're not that serious about it. Next year we might even do an album with some guests, though we're certainly not playing any gigs. Matt and I are basically producers and studio musicians — Pete Waterman does more of the organizing."

Is it true that he discovered the Specials?

"Er, there's something in it, because he used to work in Coventry."

Unfortunately, Mike pushed past this potential scoop as he himself started to discuss the major criticism of SAW — they make sprightly disco tunes, but lack emotion.

"People mean do we make records of those miserable bloks from Manchester singing about how awful life is, we don't. Those records always come in at number 17, then start to slip down the charts."

"We're very ambitious," he continues, scowling at a cock-rocker on a video screen. "We want real hits."

Frustrated on this diatribe of bands like the Smiths and heavy metal, he snaps back with the SAW musical masterpiece.

"Pop music should be clear, simple and accessible. I'm not interested in anything else, though that doesn't mean that we won't work with other types of groups. Judas Priest have just been on the phone, and we're planning to produce their album next year. We're writing three or four songs for their album."

Stock, Aitken and Waterman to work with Rob Halford — heavy metal's only self-confessed gay singer — that's a shock.

"It doesn't matter who it is, as long as we have a strong degree of control over the sound," he explains.

"Whitnake have recently been doing well with a clean heavy metal sound — Judas Priest want the same."

"I think people are now beginning to realize that anyone can be produced well. I didn't like the sound of punk. But I suppose what we're doing in a way is the punk ideal. There's far too much mystery, anyone can make a record and become a star. Mel & Kim just turned up here and

pestered us."

Matt, perspiring after the ping-pong, puts his side.

"But it's all a matter of timing — that's why we're successful. Peter Waterman saw Rick Astley in a shirt band, but he thought he was good. Rick came down to London and started working here, but the time is only right for his sound now."

In the past, it's been claimed that Stock, Aitken and Waterman owe their chart success to mastery of complex Eighties studio technology.

"We know how to use it," agrees Matt, "but it's often not realized that it can be a handicap. We like it because it makes it easier to work quickly. Take 'Showing Out', we must have written and recorded it in 24 hours."

The SAW secrets are coming to light. Clearly, they're workaholics and perfectionists.

Mike: "I don't know anyone who works harder than me."

Matt: "I once played in a band at an army base in the Orkneys. It's not mind working after that."

This is the crucial clue to how Mike Stock and Matt Aitken gained their production philosophy. Not for them a trendy trip through the post-punk musical dole-drum.

Mike: "After I left university I swore to make a living out of music. I played in pubs — where you have to be popular or you get bottled off."

"Now we're accused of only working with popular artists, but they're all talented. Mandy Smith has a hit in Europe and is doing modelling. I couldn't have handled that when I was 17."

How do they arrange to work with so many performers?

"Quite often, we don't," laughs Mike. "We didn't know we were producing 'Ferry Aid' until we saw it in The Sun — we couldn't refuse them."

Talking of tabloids, there's been a lot of insensitive stories in that area of the press about Mel Appley's health, and rumours that Mel & Kim will never record again. Is this true?

Matt, looking grave: "Mel has been seriously ill, but we're still hoping to work with her after Christmas."

1987, like 1986, has been Stock, Aitken and Waterman's Year. So what are their ambitions for 1988?

Matt: "For just one week, I want every record in the top 10 to be produced by us. I don't think it's impossible because we've set ourselves high targets in the past, and often achieved them. It's important to have something to aim for."

A call order? Mike Stock and Matt Aitken are probably already laying bets... could be a nice little earner for the rest of us.

THRASH CLEANS WITHOUT SCRATCHING

WELL, MAYBE JUST A LITTLE BIT



British hip hop rebels Thrashpack are not the new Beastie Boys — honest guv. Jane Wilkes says Yo!

THRASHPACK would like to make one thing very clear: They are not the British equivalent of the Beastie Boys. Timmy Tee, Cash, and Spinmaster D may be three white boys from the suburbs cheekily rapping and scratching their way to the forefront of the British hip hop scene, but whining brats they aren't.

"Maybe you could say we sounded a bit like the Beastie Boys on our first single 'Cooling In Paradise', but not on this one," points out Cash adamantly. "The only comparison is that it's heavy."

That current single, 'Kinda Cool In The Place', is truer to their name than the first. DJ Spinmaster D will list his musical influences as being DJ's, Slayer, Suicidal Tendencies, Napalm Death and other such hardcore acts. He claims the "thrash" detail to their name. Cash and Timmy Tee, whilst insisting on the 'pack' (because we use the word pack on our rhymes?), have so far managed to keep Spinmaster D's obsession with hardcore thrash in check. To a certain extent...

Timmy Tee: "We're getting a lot of stick at the moment because of the guitar riff in 'Kinda Cool In The Place'. A lot of black radio stations won't play it. I don't see why they won't. It's not even commercial. It's just a hardcore rap song."

Don't you want to be commercial?

Timmy Tee: "We want to get a balance between being commercial and doing what we want to do."

Spinmaster D: "We want to stay hardcore, but be commercial."

Cash: "With skill!"

Skill has been their right so far. They've managed to combine their initial influences from across the ocean ("Run-DMC, Public Enemy and just about everyone on the Def Jam label") with a stamp of their own identity. The music punches hard and low, they ooze freshness, but what about the lyrics?

Cash: "There may be a few messages in our raps, but we're not political. With the two singles, the lyrics were written pretty much immediately without much thought put into them. Now we're thinking more about them. We want to get away from rapping about yourself, the me, me, me stuff all the time."

That seems good enough for now.

It's not at all surprising to learn that the Pogues and New York should get along together so famously. After all, this place, with its unstoppable rush of energy, its odd sense of humour, its lack of airs and graces and all round craziness fits perfectly into the Pogues' own unique scheme of things. This is understandably Shane MacGowan's favourite town, and it's a view

which penny whistler Spider Stacey shares wholeheartedly.

"It's a bit like Ireland in a way," he gushes, "in that whenever I go over there, I always end up feeling really f**ked after about four hours, and when I get back, it takes me about a week and a half to recover. That's what it's like here, except there are more means

of abuse available, if you know what I mean. This city has a lot going for it; it's got everything you could possibly want and you'd have to go a long way to find a better place. I met my wife the first time we played here...

And while this time around the Pogues are keeping to a fairly tight schedule, they still manage to squeeze in a fair amount of horseplay during the course of their short stay. They get to bumming a few rides in a stretch limo (with a built-in bar, naturally), terrorise a couple of oriental restaurants, and take ample advantage of the round-the-clock licensing system. All of this accompanied by the most awful attempts at American gangster-speak you're ever likely to hear. Even so, it's heart-warming to discover that the Pogues have lost none of the chaotic, hard-living characteristics that marked them out right from their early days.

In America, just as in Britain, the Pogues seem set to break out of their cult status and reach a much broader audience. Already, they have some notable fans here like Faye Dunaway and Matt Dillon (who plays an arresting officer in their new video), while Beastie Boys Ad Rock and MCA and film director Jim Jarmusch arrived at the show to check out what was going on. And as an extra-special tribute, Los Lobos recently went out of their way to ensure that their bar room cousins should support them when they played their home town of Los Angeles.

Yet on the band's first night at New York's Ritz club, the Pogues were a little more keyed-up than usual. Just before the American tour, guitarist Phil Chevron went down with stomach ulcer trouble, leaving the band in an awkward situation. At short notice, they called up former Clash frontman Joe Strummer, who they'd befriended while filming Alex Cox's spaghetti spoof, 'Straight To Hell'. Joe agreed, they had a couple of rehearsals together... and the whole thing worked out beautifully.

While he was obviously very nervous, Joe handled the job marvelously, concentrating on the song list stuck on his guitar and looking over to bass player Daryl for some on-the-spot coaching. A few songs into the set though, and he began to relax, his foot pumping along to the music like a veteran (if slightly upmarket) Pogue. By this time too, the audience had caught on to the idea, so when Joe stepped forward to sing Clash favourites 'London Calling' and 'I Fought The Law', there was a great roar of approval. And from that moment on, it was a perfectly brilliant evening.

"If you look at Joe's guitar," Spider points out later, "you'll see he's got a chart taped to the side of it, really neatly drawn out, showing the chord patterns to each number in the set — 21 songs! I'm in the hotel



'The first thing people think... is that we're a load of moronic drunk cartoon characters playing folk music'

But no one thinks the Pogues are *really* like that, surely? To celebrate the hit status of 'A Fairytale In New York', Stuart Bailie legs it to Manhattan to see Shane and the gang play with Joe Strummer, and discovers that actually, these Irish chappies are a progressive, anthropological band who like to knit and play backgammon (honest).
Fistful of photies by Joe Shutter





room next to him, and at nine in the morning, the guitar starts going, and that's Joe practising, taking it really seriously. It's really good playing with him because he enjoys it so much—I don't think he's done anything like this in about three years.

"We supported the Clash three years ago, which was the first time I met him, and our paths have crossed since then. Now we've fallen in love with him, so we poisoned Philip and roped Joe into the band!"

Since the release of the Pogues' excellent second album, *Rum, Sodomy And The Lash* two and a half years ago, the band's recorded output has been disappointingly low. There were a few things on the soundtracks to *Sid And Nancy* and *Straight To Hell*, and a one-off hit with the Dubliners on *'Irish Rover'*, but there was no real proof that they would be able to match the achievements of their last serious release.

Thankfully, though, this proof has finally arrived. Not only is *Fairytale Of New York* one of the best Pogues records to date, but it must also stand up as being one of the finest singles to come out this year. In fact, the song dates back to 1985 when Shane and banjo player Jem put together a couple of half-finished ideas and set upon the idea of writing a duet to be ideas with boss player Cait O'Riordan. Yet the recording never quite worked out; Shane wasn't happy with the lyrics and when Cait left the band, the song got held over. Later, they thought of doing it with Pretender Christie Hynde, but as things turned out, it was Kirsty McColl who stepped in to do a memorable performance as the cussin', drink-sodden Biddy.

Like many of Shane's songs, *Fairytale* is based around some expatriot Paddies who've fallen on hard times, but by setting this storyline in America as opposed to London, he manages to shift even more potatos into the proceedings. The start might owe a little to Tom Waits (especially *'On The Nickel'*), but when you get to the lovers' slugging match and the bit about the New York Police Department singing *'God-awful Boy'* you start to realise that Shane MacGowan is a major talent in his own right. Suggest this to him,

though, and he'll squirm about with annoyance.

"Shane's a very shy person in a lot of ways," Spider explains, "and he doesn't like it when people say that to him. I say it to him, and he gets all coy but it's not false modesty. It is embarrassing to be complimented, especially when the people he compares himself to are really good; real writers like Brendan Behan, Flann O'Brien, Sean O'Casey and James Joyce."

So what do the Pogues make of other popular songwriters around at the minute?

Jem: "What, like Morrissey, you mean?"

Shane: "He knows I'm k' all!"

Jem: "You even slightly impressed?"

Jem: "No chance."

Shane: "How can my friends really like the guy? He's probably a really nice bloke, but half the people I know think he's a f**king genius. If he's a genius, what's he doing in a f**king pop group—you know what I mean?"

So have you people ever thought of doing anything more ambitious outside of pop music?

Shane: "Don't have time."

Jem: "Knitting, maybe."

Shane: "We play backgammon sometimes."

Jem: "That sort of thing."

Shane: "I like investigating foreign cultures," (he sniggers).

Jem: "We're very progressive—we're a very anthropological band. We scour all cultures for the flosam and jetsam to throw into our songs." But don't you ever feel heard done by; that the public don't treat you as seriously as you'd like?

Shane: "The audiences never think about us that way, and they're the people who keep us alive."

Jem: "The first thing people think if they don't really listen to the music is that they're a load of moronic drunk cartoon characters playing folk music."

Shane: "That image has been laid on us by the press. They have been kind to us, but they've also created a stereotype for us that we never had anything to do with... We're a dance band."

Jem: "Yeah, we are a dance band. Waltzes, polkas,



reels, jigs. We play weddings some times."

Shane: "We used to play a lot of weddings."

Jem: "There was one person we didn't know at all. He just phoned up and asked us. It was way out in the country in a tent in the middle of a field."

Shane: "There was an Irish side of the wedding, which was his side, and the bird he was marrying was Swiss. The Swiss people topped their forks on the table and the Irish people danced. Imagine having a Swiss band play at your wedding!"

So are there some corners of the world where people still haven't tuned into the Pogues?

Shane: "There are places all over where people never really respond, and there'll be small crowds, but whether it's America, Ireland, Scotland or wherever, it doesn't matter where you play. You've either got a bloody soul or you haven't—it's as simple as that."

The second New York show is even better. Obviously the word has spread concerning these crazy Irish types, while the Joe Strummer connection further explains the 'house full' sign and the many disappointed punters outside.

On stage the Pogues are romping through a set that includes some fine new stuff like the Mexican flavoured *'Fiesta'* and the awesome *'Broad Moistic Shannon'*. This is followed by a frenzy of encores with the likes of *'Dirty Old Town'* (written by Kirsty McColl's dad Ewan), *'A Pair Of Brown Eyes'* and a gloriously shambolic attack on Rod Stewart's *'Maggie May'*.

The crowd, like every other Pogues' crowd, know the words to all the old songs, perform spectacular acrobatic feats and wave scraps of green cloth around with much gusto. One fan passes Shane a sheepskin bag which apparently contains some relative of the brandy family. The singer gratefully squirts the contents into his mouth and passes it on to Spider who immediately falls to his knees in agony at the taste of this foul liquor. Spider hands the concoction back to him and watches his colleagues in horror as Shane finishes the lot.

"I reckon his throat must be made of asbestos," an awestruck Mr Stacey reflects afterwards.

So what's it like to be in the running for the Christmas number one, Shane?

Shane sniggers.

And what do you think of Rick Astley doing a cover of *'When I Fall In Love'*?

"Has he done that? Hah, he hasn't! Noh, he can't! Shane reflects on the enormity of this crime. "That's outrageous!"

"If there was any justice in the world," Jem reflects, "Fairytale should get to number one. But I guess there isn't any justice."

Maybe, and maybe not. But, for now, the Pogues are more concerned with shipping out to play in Boston where, apparently, "they all go bloody nuts". First stop, though, is a 24 hour deli where Shane must stock up on his early morning wine supplies. As he sways away alone in the general direction of Lexington Avenue, sniggering to himself and decked out in his curious underfucker gear, he looks like the complete opposite of your normal pop star. But then again, Shane MacGowan is probably the only pop star out of the lot of them who's truly worth keeping. God bless you Sir!



Photo by Parker

■ WIRE, TOWN AND COUNTRY CLUB, LONDON

Ten years ago, when the world seemed a wackier, happier place, Wire exuded the optimism of the age with their engaging kinetic soundtracks. These days they largely have that nostalgia to thank for their continued existence, despite a distinguished, if uneven, career. So why is it that they refuse to pander to an audience wanting to travel a little further back than the last album, *The Ideal Copy*?

Wire are uncompromising in this respect. They're the one band I know of who won't acknowledge their own past. Paradoxically, they've allowed a whole host of indie bands to take the credit for the elliptical, spiky guitar-pop they initiated, but that's what happens to people who won't capitalise on their own gains.

From time to time we were transported into a bygone era of underground experience — monochromatic lighting, sombre introspective expressionism and all — only to be brought back down to earth by the sheer monotony and humourlessness of Wire's presence. Hey, maybe it isn't cool to look as though you're enjoying yourself.

As the mellifluous harmony of 'Madman's Honey' filled the air, a young couple near me glanced into each other's eyes knowingly. "Oh darling, they're playing our song," they seemed to be saying. Yeah, but for how much longer?

Chris Twomey

■ THE ICICLE WORKS, TOWN AND COUNTRY CLUB, LONDON

The Icicle Works have always been an interesting prospect, from the moment Ian McNabb appears on stage until he steps off. Their pulling power lies in their strength and simplicity, and the one facet that many bands seem to overlook, good tunes. They open with the forceful and robust 'Whisper To A Scream', McNabb's vocals taking full flight, and whipping the audience up to full throttle.

'When It All Comes Down' and 'Evangeline' were just as effective, the songs being marauded and juggled without losing their pop angle. Unfortunately, however, the effect was too good to last.

The problem was that once the icicle Works pulled, they couldn't quite sustain the initial attraction. Long guitar breaks were stuck where they didn't quite fit, and the songs sprawled across too wide a space. Hippy McNabb made a good job of controlling the audience but not the material, many tracks running overboard and then ending too suddenly. The new single, 'High Time', was sufficiently jaunty and 'Understanding Jane' tried for a similar mood, but again was too strung out.

Just because a show is live doesn't mean that lengthy guitar breaks have to be introduced. Without them, the icicle Works could be a truly spirited force.

Lysette Cohen

► THE WOODENTOPS, MANCHESTER INTERNATIONAL 2

For God knows how long, the Woodentops have been tipped as the band most likely to succeed; so what went wrong? After seeing them tonight I feel capable of proffering an educated guess. It's nothing to do with the band members, take it from me. There are no coasters in the 'Tops. Each and every one brimming with genuine excitement and enthusiasm, the (nearly) famous five plug away with beaming smiles and musical dexterity.

So, could the problem lie within the songs themselves? I think so. Chock full of wit and wonder they may be, but if Rolo and co wish to climb the slippery ladder of chart success they'll have to learn to pepper their psychotic pop noise with that old musical chestnut, the singalong hook. For it is that, above all else, that sends your average Joe into musical hysteria.

At this, one of their few gigs this year, the Woodentops were at their best. With a set largely made up of old material, they never faltered; during a blistering version of 'Move Me' I thought the band were about to take off, so

◄ TERENCE TRENT D'ARBY, BRITXON ACADEMY, LONDON.

If, after a year of winding up the media, Terence Trent D'Arby felt under any pressure to live up to his dangerously high profile, then the strain wasn't showing tonight. If anything, it looked too easy. Showman, virtuoso soul voice and ladies' man, Terence was all of these and more.

As the row of girls who sat entranced at the side of the hall would testify, here is a man who knows a thing or three about body language. Whether acting cock of the roost (hand spread across crotch) or doe-eyed dove (smooching with an invisible partner), Terence's body elocution is perfect. The screams which greeted the more acrobatic of his funky Njinsky twizzles were almost worthy of an A-ha concert.

And perhaps that's where there might be a chink in the otherwise impenetrable D'Arby armour. Although tonight's show as a pop star turn, carried by TTD's spectacular voice (which, despite an imperfect mix, still managed to come through, cooling like Sam Cooke and still howling like Noddy Holder), it left you wondering where to look for the serious pop-soul songwriter in Terence. Despite a tingling version of 'Let's Go Forward', the first hour, padded as it was with a slice of James Brown and plenty of audience chat-up, consisted largely of labouring through the album to get to the singles.

It was only with 'Let Me Stay' (introduced by Tel sojourn the first verses of 'The First Cue Is The Deepest' and 'Wherever I Lay My Hat') and 'Dance Little Sister' (with Tel on guitar) that the hitherto functional D'Arby band showed any flair. And what did that leave for an encore?

Yes, it's 'Tribute Time With Terence' folks, as the lights off hammy crocodile tears to swing through Smokey's 'Who's Lovin' You', sits down with his guitarist for Marvin's 'Grapevine' and Cooke's 'Wonderful World', and exposes his pectorals for Wilson Pickett's 'Funky Broadway' and the Rolling Stones' 'Under My Thumb'.

And pretty nifty interpretations they were too for the most part, but if this aspiring jumping Jack of all trades is really going to make that leap into living legendhood, then he's going to need more than the flash voice, the nifty dance and the repertoire of 50 per cent cover versions. Judging by the twinkle in his toe, however, I'd say Terence knows that.

Roger Morton

Being 707-like was their delivery. By rights, the Woodentops should have the likes of Gary Davies despatching over their work, and not be confined solely to night-time radio. So, come on boys and girls, get writing those hooks, and that success you have been promised in the past will come!

Tommy Stigwood



Photo by Steve Wright

▶ THE CURE, WEMBLEY ARENA

With his hacked and tangled mass of hair, oversized white shirt and clumpy bumper boots, Robert Smith stands amongst the dry ice looking like an escapee from an insane asylum. After all these years, he finally looks as mad as his back catalogue, and he's getting to look as broad as the other Cure gonks keep to their instruments, leaving Smith stage centre as the psycho-boy focus of attention. His voice cuts a swathe through the wretched guitars. His head is in his hands. Truly this is a big night for head pop.

Licensed to be mentally ill since the third album, the Cure's shivering, restless hypnosis stands in opposition to the anthem uplift of the likes of U2 and Simple Minds. Filling out the cavernous Arena with their internalised cocoonic experience. The groovy dancers lose themselves in the monochrome and blood lighting, and at times it's like we've dropped out of the Eighties and into some sort of grim psychédelic nightmare (called Robert Smith's head).

Flip the head over, however, and you get the lighter side of the Cure. If tonight's marathon show (two hours/ two years!) revealed anything new about the Cure, then it was the strength and diversity of their pop past. From 'Boys Don't Cry' through 'The Walk' and 'Love Cats' up to 'Just Like Heaven', the pop singles kept coming. Dropped in sectionally amongst awesome versions of Smith's bleaker songs (the death-disco juggernaut of 'A Forest', the crushing chaos of '100 Years') they made you realise how far we'd travelled with the band. From sickness to silliness and back, this was an exhausting (in the nicest possible sense) history of the Cure. They were magnificent. They played three encores, and they finished with an apocalyptic rendering of 'Pornography'... "We must fight this sickness... Find the Cure." Let's hope they don't. In days like these we need a bit of gettin' ill. Extend their license.

Roger Morton

■ WILD GUITAR TOUR, TRENT POLYTECHNIC, NOTTINGHAM

Despite the scolding offers and exhortations of Uncle John Peel behind the DJ console, the Wild Guitar Tour was destined to be a joyless failure. There were indeed guitars aplenty, but wildness was sadly absent.

Alan Brown of the Great Leap Forward was once the martini-bred blind tunneler racketeer Big Flame. Sending a cosmic move towards dance dynamism, this indie sax object recruited a beatbox to back the jangling guitar, discovered the Smiths, then headed out onto the floor with two left feet and predictable results. Like the title of their latest single 'A Kiss On The Cheek A La Politique', it was embarrassing.

"I was one of those funky paleface bands with an amazing guitar sound, tin-pot drums and regulation saggy-eyed 50's who're desperate to be a real funk band. Offered their 'tribute to George Clinton', I think I'd settle for a Paracamel instead.

The singer of headlines A Witness is an endearing Oxden version of ABC's Martin Fry. As he stripped off his body-hugging maroon cardigan, his fans ripped up newspapers and screamed "get your shoes off!" It was most strange. Unfortunately, his band sounded like a tape-loop of all the Fall's records playing at once. Some people loved it from start to finish, like the lads slamming down the front, but if this is the bright new sound of young Britain, get me on the next plane out of here.

Matthew Collin

■ CLIFF RICHARD, BIRMINGHAM NEC

Daughters, lock up your mothers! Cliff Richard is in town! The young hipster who was once considered "too sexy" to perform on a public stage is now 48 years old and has not lost any of his pulling power (six consecutive sold out nights).

The average youth of today finds it easy to make a mockery of Cliff's success, which continues to clog up the charts, but for the middle-aged mum whose powers of discernment in popular music are minimal. Cliff is the kitchen calendar pin-up who reminds her of her youth and who, along with Barry Manilow, still makes her feel "in touch" with today's music.

In the eyes of the 6,000 housewives present, Cliff is nice. He's dressed in a nice shiny suit, leather tie and

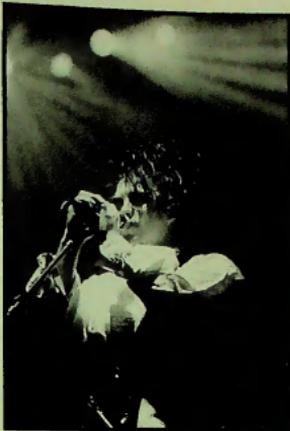


Photo by Foster

trainers. The stage direction and the lighting techniques make the show resemble one of those nice TV seaside specials — and when he sings 'Devil Woman' there's even a Hot Gossip reject who acts out the song in the best possible taste. His songs are all nice, and everyone in the audience knows the words. But most important of all, he says the nicest things and means them all. "The love of money is the root of all evil... love your partner loyal... and remember that Christ will be back..." I was looking for the bucket, but the assembled ranks of the Women's Institute layed it up.

This Christmas, make your mum happy, and for heaven's sake, stuff him in her stocking... but not mine.

Beatrice Venturini

■ A HOUSE, NATIONAL CLUB, LONDON

The freshest guitars out of Ireland in an age. A House may not be an overwhelming live proposition but they do make most of the competition seem terminally stiff-necked by comparison.

Singer Dave Coote — looking like an off-duty member of the vice-squad — takes his Housemen Fergal, Martin and Dermot through a heaving hodge-pod of barn-storming music, lifting off with 'Hay When The Sun Shines' and retaining all their folksy runaway poke through to 'Call Me Blue'.

This late, and the must-be-single 'Love Quarry', are about as U2-ish as they get, with Coote getting a shade Voxy as his voice starts clambering up the monitors and waving white flags of melody all over the place. The difference is that Bono hasn't written anything to match the majority of these songs, for years.

OK, 'Violent Love' sampled 'Angel In The Centrefold' none too well, and the third single, 'Part Of Me', is only centavely a growler, but the Houseprod, rifty, Smithy, big and bouncy belt of 'Kick Me Again Jesus' and 'I Want To Kill Something' are both powerful and memorable.

A House haven't quite hit home base yet, but there's stuff here shaping up to be prime world export material. Expect a classic debut album soon...

Pete Paisley

■ INXS, EDINBURGH PLAYHOUSE

Inxs: commercial rock or hard pop? The inability of the British consumer to come to terms with this pidgeon-hole's nightmare has meant that, by and large, Australian Inxs have been greeted with an overwhelming nonchalance in the image-conscious UK. One probable reason for this is the impossibly sexy Michael Hutchence. With a frontman who's constantly popping up in the drool-swollen sections of women's magazines, Inxs have had to cope with screaming girls and jealous boys — never the easiest path to musical credibility.

But from the start of their white-top British tour Inxs have been out to make a point of their rock-groove know how. The Edinburgh crowd seem blissfully ignorant of their London counterparts' hip cynicism, willing the band onstage with hysterical wailing, Inxs reciprocate with a slick anthem rendition of 'Kick', the title track of their new LP. With a fine line in snappy backdrops (from a mock-up of their logo to some arty shapes containing snippets of 17th century erotica) our Aussie heroes give their new material a good workout in the best traditions of the big stage.

Inxs rock streetwise, but no effort is spared to make sure that songs such as 'Devil Inside' and 'Guns In The Sky' get the hi-tech treatment. Not that it isn't raw and sexy, with Hutchence's blatant lack of crouser diplomacy making sure that half of the audience's tongues are drooped well and truly on the floor, and of 'sexy-drawers' paper tearing stunt during 'Mediate' inspires an uncanny hush over the auditorium.

Ten years of being on the road has given Inxs the ability to control crowds easier than the SPG. They annexed their homeland, they conquered the States and are now ready to invade Blighty. Hold on to your digger-idoos.

Ian Dickson

▼ DANIELLE DAX, ASTORIA, LEEDS

Ex-naturist film extra Danny Dax has a couple of excellent songs, a trio of competent leather jacketed backing musicians and some very expensive sounding backing tapes. But bear not, this is no cheap and tacky mime act, this is Art! At one point, the whole band leaves the stage and DD does three part pagan harmonies with herself, like a Cocteau triplet at a black mass. During the encore of 'Tower Of Lies' she dons an axe and struts through a Boeing 747 headbreak that continues long after she has left the auditorium. Ah, the miracles of technology.

This is all mindless nitpicking, of course. Danielle is a brilliant performer, an actress, a star. Her gilty goth-queen image owes more to the Skeletal Family-boneyard-old school than to nouveau hippies like All About Eve. The pale-faced night creatures of Leeds love her all the more for that. Yet beneath the moody posturing and gawky sex appeal, there's a relaxed and cheerful entertainer who cracks a few jokes and has a good time with her fans. This is show business, and Ms Dax is indulging herself while keeping one eye firmly on the big time. 'Cathouse', with its synth-brass 12 bar riffing, could be the one to do it for her, and is far and away the meanest and most magnificent of tonight's offerings...

...And before you ask, Danielle Dax was fully clothed at all times.

Charlie Dick



Photo by Steve Wright

THE GOSSIP COLUMN

by Nancy
Colp

● It's with a bit of a lump in the throat that I start this, the last Lip of '87. So pardon me while I just choke back a tear (or is it just the 'orrible tea from the botulism dispenser in the office!) before I get on with it.

Unfortunately though, this week it seems that every other person I try to track down is either in Paris or some other such exotic locale. So if the dirt is a bit thin on the ground this week, you'll have to forgive me. Never mind, I'm sure that after all the Christmas parties, there'll be plenty of smug kicking around, heh heh heh!

So is it off already? Zodiac's wedding, I mean. Barely one week after naming a day, whippers have reached my ears that it's looking a bit unlikely. Ah, well, we'll see, won't we?

First Christmas party of the season (well, the first one I got invited to anyway) was the Food do held at Kentish Town's Bull And Gate last Friday. As reported in last week's column, maybe a little prematurely, the **Gaye Bykers** boycotted their own video launch party



Photo by David Hoopel

■ Ending the year on a happy note too are Elton John and Renate, pictured here at the Prince's Trust Concert last Friday. Confounding the gossips, and the selling of Watford FC notwithstanding, our Ek has proven himself to be one of the Great British institutions and saw it all through with a smile. Maybe next year we'll get that interview, eh, so Robin Smith can finally retire...

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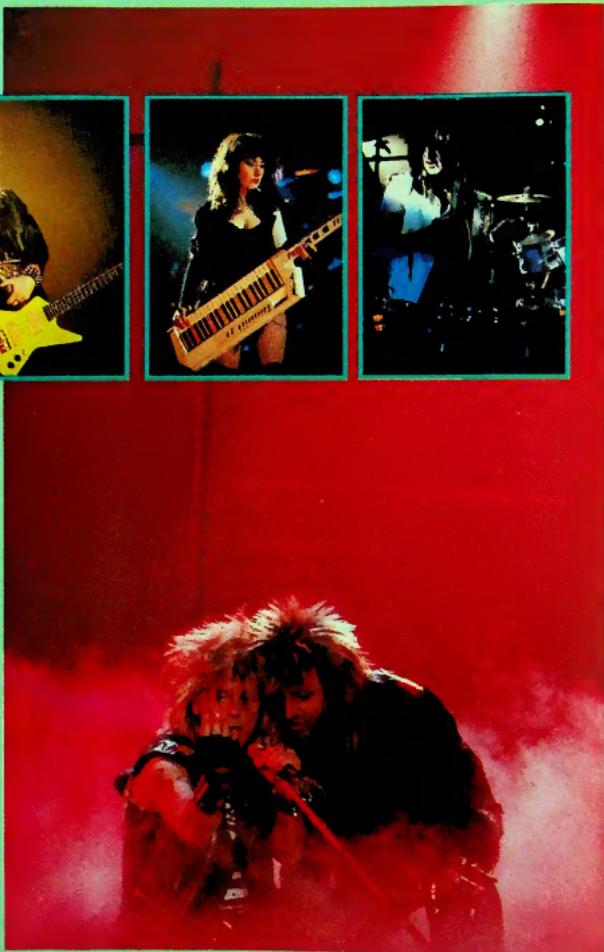
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THE POPPY HORROR PICTURE SHOW



Just in case you were in need of any further proof that **New Order** aren't in possession of a full deck between them, our man **Parker** slipped down to the shoot of the video for their new single 'Touched By The Hand Of God', and came away with evidence that **Barney and Co** have turned into — gulp — **Bad News**. We always new **Hookie** favoured the unkempt, just-out-of-bed look, but is one of **Tina Turner's** cast-off syrups (*Ed's note: a syrup is a quaint East London saying. Syrup of figs — wigs*) really what the doctor ordered?

While **Stephen Morris** tries vainly to hide behind his drum kit, **Gillian** shows no shame and reveals a rather well developed melodica to the world — though quite where she has to blow into it is anyone's guess





● Tony Byker performs his own inimitable version of 'Ebony And Ivory' with a shirt borrowed from Des O'Connor and one of Bananarama's cast-off hairstyles

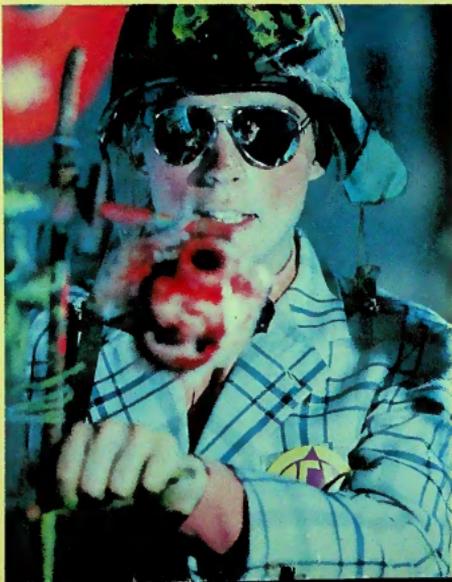
And what have we here? None other than the masterful epic tale of depravity, dandruff and dry crusty rings around the armpits, 'Drill Your Own Hole', the hour long cinematic spectacle from those loveable folk, **Gaye Bykers On Acid**. A futuristic tale, much in the style of 'Mad Max' mixed with Monty Python, it's a kind of human cartoon caper that's full of shocks, spills and thrills and is about as cuddly as a piranha's French kiss. Accompanied by music from the LP of the same name, 'Drill Your Own Hole' is as mucky, noisy and sick as you could wish, even though the Bykers don't give Mel Gibson too hectic a run for his money in the hunky-hero-of-the-future stakes



● The Gaye Bykers' guide to making sandcastles in the nuclear bunker



● 'Top Burn' anyone? The Bykers clean up their, umm, act



● Tom Cruise takes time out from modelling sun glasses in 'Top Gun' and shows the Bykers how to be cool with half a ton of Johnson's Baby Powder on your face (Ed's note: not really)



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