FEBRUARY 13, 1988 EVERY WEDNESDAY 65p, EIRE 96p RECORD

FALLING IN LOVE AGAIN... Brix and Mark E Smith of the Fall say it with roses

CUPID SPECIAL

EVERYTHING BUT THE GIRL happy loving couple number two

We pick our favourite couples in pop and on TV

ERIC CLAPTON 3 MUSTAPHAS 3 THREE JOHNS PERE UBU

PLUS: the Gallup top 100 singles and albums charts and totally topical chart commentary

INSIDE

choose your Valentine from **DEBBIE GIBSON** TAYLOR DAYNE THE BANGLES KYLIE MINOGUE

or maybe

BROTHER BEYOND BARRY WHITE THOMAS LANG

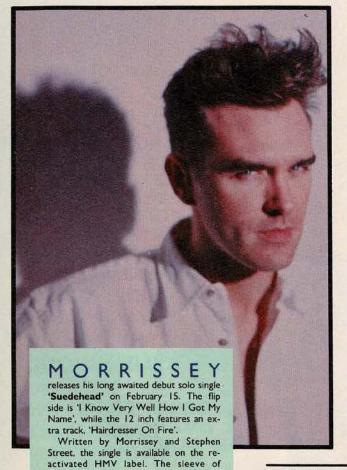






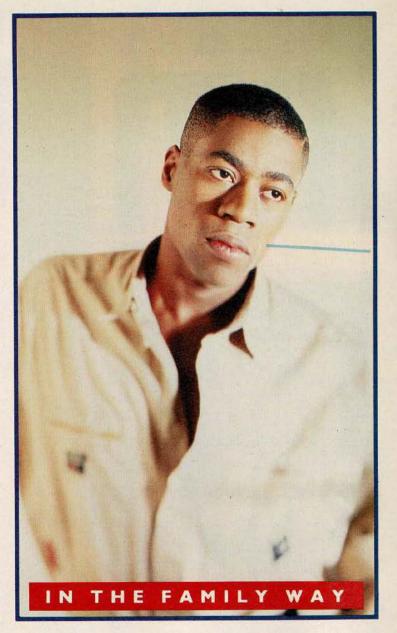
Rome — the city of the Coliseum, Fiat cars, Roman noses and Inter Milan (eh? — Dep Ed). But not, as you might expect, the home of new Mancunian pop hero hopes When In Rome. Well, not so new, actually. Since the gleesome threesome of Andrew Mann, Michael Floreale and Clive Farrington actually formed in 1984, with Corinne from Swing Out Sister providing backing vocals on some of their early work. How's that for name dropping?

Amiable, smiling, jazz-tinged pop with a vague hint of macho is When In Rome's speciality, qualities much in evidence on their debut single for 10 Records, 'Everything'. A fitting title indeed, 'cos When In Rome would seem to have everything - apart, that is, from a decent name ...



'Suedehead' features a shot of Morrissey taken by Smiths fan Geri Caulfield at the band's London Palladium show. This is the first time that Morrissey has been pictured on a British sleeve, apart from some early copies of the Smiths single 'What Difference Does It Make'. Musicians featured on the new single are Stephen Street on bass, Vini Reilly on guitars and keyboards, and Andrew Paresi

on drums.



e's worked with the Clash, toured with Terence Trent D'Arby and once owned 32 cats ... yup, **Andrew Roachford** has the kind of background that should help him fulfill predictions of success for him this year. His debut single, 'Family Man', certainly suggests that his success could be fashioned from hits rather

Roachford's hybrid of soul and rock music stems from his love of Sixties soul, and working in a studio frequented by the Clash and Malcolm McLaren's various protégés also had a great effect on him.

"As British black acts go, it's definitely the first of its kind," says Andrew of his music. "I don't look like a typical soul artist because I'm not. When I think of soul I think of these bands in glittery foil suits!"

The ambitions of the warm-humoured Andrew Roachford are simple. He wants

to have hit records and reform the Smiths.

"I like having fun, I'll get less serious as I get more successful. I'll get the Smiths to reform and join them! I like Morrissey's humour; when I first saw him onstage in his pyjamas I thought it was so funny. That guy has the front to do these things, I can respect that. He was taking the piss, but the music was there to back it up. That's the sort of thing I want to do."

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Carole Linfield, Jane Cameron, Mary Hallissey Carole Linfield, Jane Cameron, Mary Hallissey



DOMINATRIX

The Sisters Of Mercy are back with their single 'Dominion' on February 15. Written by Andrew Eldritch and remixed by Jim Steinman in New York, the flip side features two songs, 'Untitled' and 'Sandstorm'.

The 12 inch features a live rendition of Hot Chocolate's 'Emma', recorded at the National Ballroom in Kilburn, and a limited edition three inch compact disc will have 'Ozymandias' as an extra track.

The Sisters Of Mercy are currently shooting the video for the single in the southern deserts of Jordan, which all sounds jolly spectacular. So what's wrong with Brighton beach?



WEAK AT THE KNEES

Belinda Carlisle will follow up her number one single, 'Heaven Is A Place On Earth', with 'I Get Weak' out on February 15. Taken from her album, 'Heaven On Earth', the flip side is 'Should I Let You In', while the 12 inch features a Shep Pettibone extended remix of 'I Get Weak'.

Belinda should be doing some television appearances this month, and hopefully she'll be playing some live dates later in the year.



ohnny Hates Jazz release their fourth single, 'Heart Of Gold', on February 15. The flip side is 'Leave It To Me', and a special limited edition comes poster of the groovy guys. Johnny Hates Jazz are currently somewhere in America making a video.



HAIR RAISER

Following our announcement last week that 'Hellraiser' is now available on video (YUK!), we sensitive souls at Index thought it only right to arrange for you lucky grundge types to win your very own copy of the classic Clive Barker horror film. We twiddled the Index puzzle box and persuaded those nice people at New World Video to give us 10 copies of the video for an exciting competition. Just answer the three ghoulish questions below and a copy of 'Hellraiser' (on VHS) could be yours. Be warned, though, 'Hellraiser' is not for the faint-hearted, or those who've just eaten!

- I Which favourite **rm** grebo band once had a 'Hangover From Hell'
- a) Zodiac Mindwarp, b) Bros, c) Wet Wet Wet?
 2 What was the title of Belinda Carlisle's recent number one single
- a) 'Hell Is A Place On Earth', b) 'Hellraiser Has A Place On Earth', c) 'Heaven Is A Place On Earth'?
- 3 What ex-Sex Pistol had a hit with 'Rise' a while back a) John Lydon, b) Paul Cook, c) Steve Jones?
 Send your sickening answers on a postcard to rm 'Hellraiser' Competition, Greater London House, Hampstead Road, London NWI 7QZ, to arrive by Monday February 22.

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KYLIE MINOGUE more than just the girl next door

THOMAS LANG a sade more daring

48 TAYLOR DAYNE
meet the girl with the three octave range
Cover photo: Joe Shutter



PETER MURPHY releases 'All Night Long' on February 15, his first single for two years. Written by Peter and his keyboard player Paul Statham, the flip side is 'I've Got A Miniature Secret Camera', while the 12 inch has a version of the Iggy Pop/Bowie number 'Fun Time (In Cabaret)'.

Peter spent much of last year touring America and recording a new album, due out in late March. He'll also be playing a show at the London Sadler's Wells Theatre on March 27.



SKINS KICK UP A STORM

Yes, we have to admit it's a great name for a band. **Bradford**, for it is they, have just arrived via their debut single 'Skin Storm', and a very promising introduction it is too. "It sounds like the Smiths," shouts an **rm** person — it doesn't really. "They're a skinhead band," shouts another. Well, perhaps. It is a nice record though, struggling as it does through a lacklustre production. The band actually hail from Blackburn,

band actually hail from Blackburn, but decided Bradford was a better name to front their surprisingly sensitive, melodic guitar music. Of course, Blackburn and Bradford have something in common to the Index Pompey contingent as we approach the later stages of the FA Cup — but we'll not tempt providence here. Like the record, lads!



EARBENDERS

Andy Strickland

'All Day And All Of The Night' the Stranglers (Epic LP) 'How Men Are' Aztec Camera (WEA 45) 'Skin Storm' Bradford (Village 45)

Eleanor Levy

'Return To Yesterday' the Lilac Time (Swordfish 45) 'Hazy Shade Of Winter' the Bangles (Def Jam 45) 'Sounds Of Silence' Simon & Garfunkel (CBS 45)

Betty Page

"Tattooed Beat Messiahs' Zodiac Mindwarp And The Love Reaction (forthcoming Phonogram LP) 'Man Of Colours' Icehouse (Chrysalis LP) 'Are You Sure' So (Parlophone 45)

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is compiled by Andy
Strickland with
contributions this week
from Eleanor Levy,
Robin Smith,
Nancy Culp,
Freddie Fareham
and Lesley O'Toole

THE CURE

get seriously funky with their 12 inch single 'Hot Hot Hot' out this week. Taken from their album 'Kiss Me Kiss Me Kiss Me' and remixed by Francois Kevorkian, the flip side is a new mix of 'Hey You'.

We're told that the whacky accompanying video, directed by Tim Pope, features Robert Smith having a radical haircut, while the rest of the band get on down with some friends.

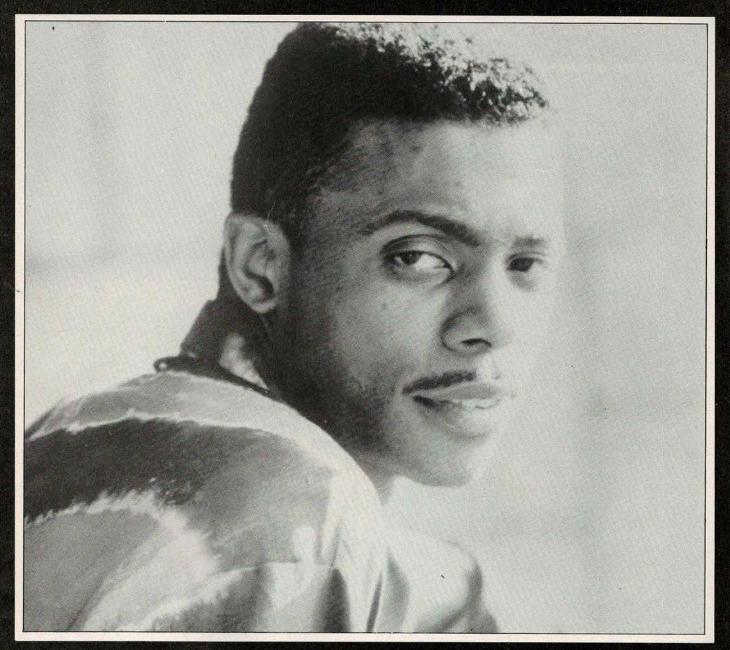


Mels KIM

that's the way it is

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THE SOUL BALLAD

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FREDDIE McGregor

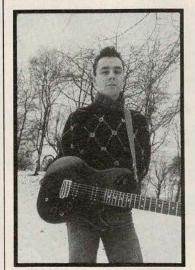


ON 7", THREE TRACK 12" AND FOUR TRACK CD SINGLE



KISSIN' COUSINS

We like to pride ourselves on our chart predictions occasionally here at Index. Keep a look out for You Give Me So Much' by **Cousin Rachel**, currently propping up the top 100 but almost certainly due to make steady and impressvie progress in the next few weeks. The single comes from Supreme Records, the home of Mel & Kim, and is a classic slice of Brit dance funk. Cousin Rachel features Marve Davis on vocals and partner Hervie Mensah, and the single is already causing a storm in the clubs, as they say in the music Biz.



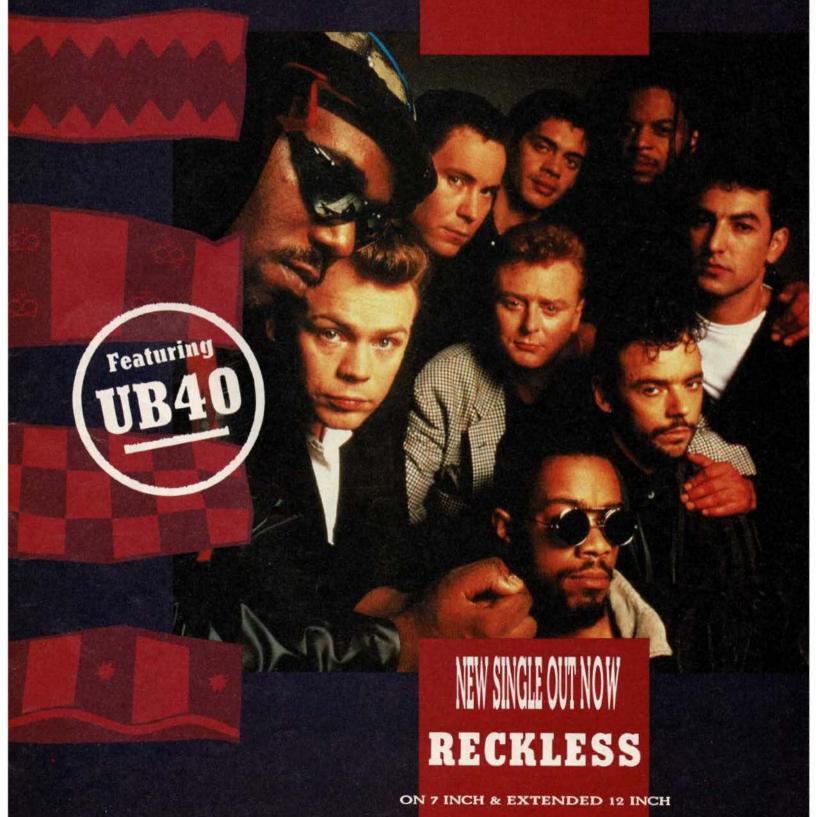
ere's a newie for you — the Great Leap Forward.
You may have come across them on John Peel's show, but this is the first time we've received a single from them. 'A Peck On The Cheek A La Politique' is a furious yet controlled assault, sort of Wedding Present meets the Bunnymen's 'Back Of Love', but there's enough here to prevent too many comparisons. A nice line in beat box drum machine backing, too — phew, it's a scorcher!

PAPAS RAPPAS

These two shy girls (or are they just testing their deodorants?) are otherwise known as the Wee Papa Girl Rappers. Total S and T Y Tim, that's their 'real' names, come from the hippest part of the world - yes, you've guessed it - Acton. They're about to unleash the nigglingly catchy rhythms of their 'Faith' single onto an unsuspecting world. Refreshingly, the girls confess to a preference for partying rather than preaching, something we can all welcome in the current British hip hop arena.



AFRIKA BAMBAATAA AND FAMILY





spiring pop stars can be so sickening. Take Bristol's Jimmy Galvin. Having spent a year at Bath Academy toying with oil and canvas, Mr Galvin decided complacency was setting in. "I'm a really good painter," he explains modestly, "and music's much harder to do. I just don't have to work at painting and it's so boring. Music not only involves other people, it's also a challenge."

If Jimmy Galvin's artistic prowess is anywhere near as classy as his peach of a debut single, the art world is a poorer place. In any case, the man in question is unlikely to be twiddling his thumbs in later years.

'If It Takes A Miracle' is eloquent pop with a smattering of classicism about it and a refreshing lack of electric guitars. "I used to play guitar in this really awful band. The singer wore platform shoes and looked liked Demis Roussos but you know what it's like when you're young and naive. You think the world revolves around you. One day I just decided I wanted to play the piano so I sat down and learnt."

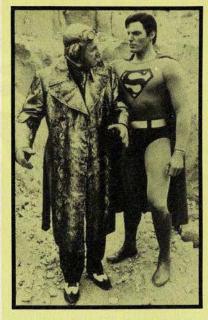
The single in question is now virtually old hat for Galvin - just when the rest

of us are beginning to take note. "I'm on to the next thing now. I think it's a really insecure attitude and plain unhealthy to hang on to things you've already done. As long as you're still trying to achieve something, that keeps you vulnerable. I'm possessed not obsessed though; I think you have to be to come up with something really good."

Meanwhile, Jimmy Gàlvin's reasons for purveying pop are somewhat diverse. "I'd just like to introduce a few more words into the vocabulary of pop music but my biggest ambition is to play with the London Symphony Orchestra. I want to make a brilliant pop album but I'm really into classical stuff; people like Stravinsky and Eric Satie (surrealist-period French pianist to you and me). In the end though, it's all about going home, sitting down and putting on Marvin Gaye's 'What's Going On'. That's why I want to do music; because it's such a powerful medium. Oh, I'd quite like a wife out of

Males among you will have to make do with the music. The fairer sex may like to know that Jimmy Galvin will shortly be in a town near you.

Lesley O'Toole



COMPETITION

Is it a bird, is it a plane? NO! It's Index opening up its magic box once more and pulling out of the hat not one, not two, not three (get on with it — Ed), but five copies of Superman IV The Quest For Peace' (Warner Home Video). Not perhaps the best of the Superman films but enjoyable all the same with Christopher Reeve as the man from Krypton who may have met his match when he comes up against Lex Luthor's (Gene Hackman) evil creation, Nuclear Man. Can Superman win? Will Lex Luthor get his knackers well and truly knackered? Will the fashion for wearing red lycra knickers ever take the place of boxer shorts? You can find out by answering these three simple questions correctly and sending them on a postcard to 'rm Superman IV' Competition, Greater London House, Hampstead Road, London NWI 7QZ. Entries to arrive by first post, Monday February 22. Please state whether you want VHS or Beta. I Superman's real name is

a) Kal-El, b) Hal-Addin, c) Blimin-El? 2 Who has played Lois Lane opposite Christopher Reeve's Superman in all four films?

a) Margot Leadbetter, b) Margot McDonald, c) Margot Kidder. 3 Superman's alter ego is

a) Clark Datchler, b) Klark O'Court,

c) Clark Kent?

INDEX'S OWN VALENTINE SELECTION



1 The girl in the Durex

2 Wendy (of Wendy & Lisa)

3 Emma Thompson ('Tutti Frutti' and 'Fortunes Of War')

4 Brix Smith

5 Caron Keating ('Blue Peter')

6 Kenneth Brannagh ('Fortunes Of War')

7 Stephen Danté

8 Simon (from the Chesterfields)

9 Kylie Minogue ('Neighbours')

10 Jim Bowen ('Bullseye' ave smashing, lovely)



DON'T know about you but we didn't even know there was a Eurovision Song Contest Fan Club known as the Eurovision Network, but there is! Not only that but they had a convention last year in Scarborough where they came up with their all time Eurovision top 10. You have been warned.

I. 'La Det Swinge' Bobbysocks (Norway 1985)

2. 'Papa Pingouin' Sophie & Magalie

(Luxembourg 1980)

3. 'Playboy' Ann Christine Nystroem (Finland 1966)

4. 'Europa' Headline (Germany 1986) 5. 'DoReMi' John Teigen & Anita Skorgan (Norway 1983) 6. 'Refrain' Lys Assia (Switzerland 1956) 'Gelukkig Zijn' Ann Christy (Belgium

8. 'Źwei Kleine Italiener' Conny Froboess (Germany 1962) 9. 'La Source' Isabelle Aubret (France

10. 'Fernando En Philippo' Milly Scott



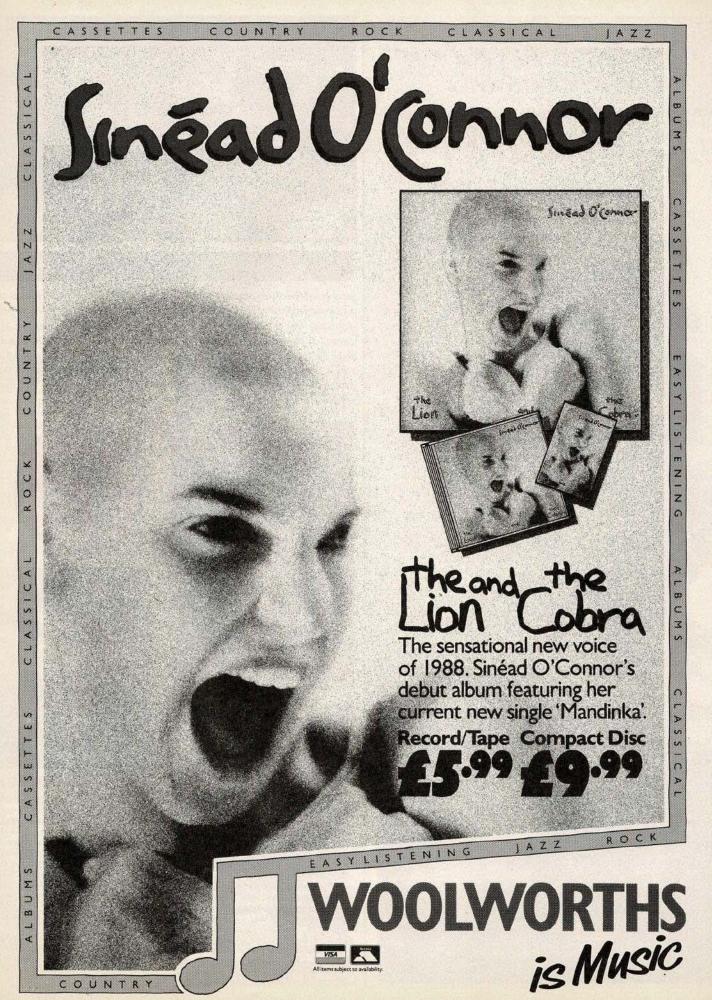
'Cliff Richard - nil points!'

(Netherlands 1966) But where are Dana, Nana Mouskouri, Brotherhood of Man etc.?

MICRODISNEY

, those wild champions of strong pop, release their single 'Gale Force Wind' on February 15. It's a taster from their album due out in the spring, and the flip side is 'I Can't Say No'. Microdisney will also be playing Newcastle Riverside February 24, Glasgow Fury Murrays 25, Edinburgh Venue 26, Birmingham Burberrys March 2, London Mean Fiddler 3, Cardiff Hanging Garden 5, Deptford Albany 6.

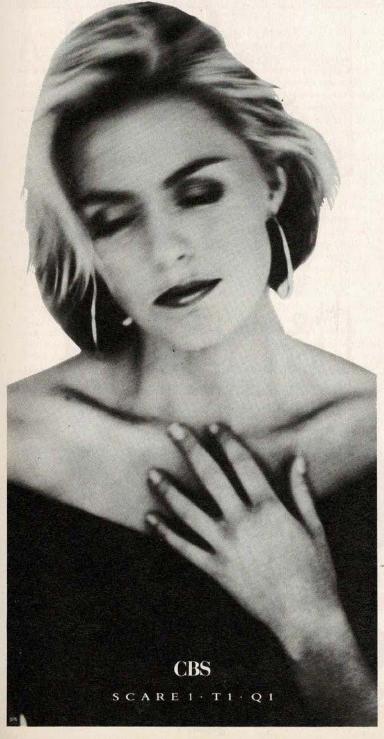




eighth honder I'M NOT SCARED

PRODUCED BY: PET SHOP BOYS & PHIL HARDING

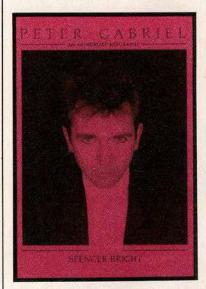
7" 12" & LIMITED EDITION POSTER PACKAGE





A STITCH IN TIME

Long time Index faves Stitched-Back Foot Airman are back with a new label and a new single in the shape of 'Shake Up', a pounding and relentless piece of guitar quirkabilly that grinds its way deep into your soul and has you singing it to yourself at the most peculiar times — on the bog, at the coffee machine, in the bath!! It's not as instantly crazy or tuneful as their earlier work, but Stitched-Back Foot Airman have always been elusive buggers when it comes to the pigeon hole department. Nevertheless, Index awards them yet another gold star for their sense of adventure and apparent disregard for the vagaries of musical fashion.



wo books guaranteed to cheer up the long winter nights are 'Photo Past 1966-1986' by Ray Stephenson (Symbiosis, £4.95) and Spencer Bright's biography, 'Peter Gabriel' (Sidgwick And Jackson, £12.95).

Ray Stephenson's book is a fascinating collection of photos taken over a very influential 20 years. The thing about Ray is that many of the people he photographed were friends, and he caught some wonderfully candid shots of people like Bowie, Bolan and all the early punks as a result. It's available through Music Sales.

Spencer Bright's highly readable biography of the very fab Peter Gabriel is full of personal insights into Peter's weird and wonderful mind. The notoriously shy Gabriel actually gave his cooperation in the research, so there are plenty of revealing interviews with him, his wife Jill, friends and family as well as the ex-members of Genesis. Unfortunately, because it is an authorised book, it groans heavily under the weight of one too many muso interviews, which tends to interfere with the flow. A more angled slant would have been enough as, after all, most of us fans just want to read about the man himself. Still, that said, it's a compelling read.





RICK FOREVER

Good grief, we haven't heard anything about Rick Astley for at least two weeks, but he'll be back on February 15 with his single 'Together Forever'. The song is taken from Rick's album 'Whenever You Need Somebody', while the flip is the never before released 'I'll Set You Free', penned by Astley himself. The 12 inch includes a lovers' leap extended remix of 'Together Forever' for all you smitten kids out there.

Astley is currently in America, where his debut single 'Never Gonna Give You Up' is doing very well in the charts. Sock it to 'em, Ricky old lad.



The Wonder Stuff, a band tipped for big things in '88, will be touring this month. See them at Worcester Images February 18, Manchester University 19, Kent University 22, Birmingham Powerhouse 23, Kingston Polytechnic 25, London Astoria 26, Uxbridge Brunel University 27, London Dingwalls 29. They'll be playing Birmingham Powerhouse with All About Eve and the London Astoria with the Mighty Lemon Drops.

The Wonder Stuff will be playing some more dates in March and they'll be releasing another single shortly.

TOURS

T'Pau have added another date to their tour and they'll be playing an extra show at Hammersmith Odeon on March 30.

Fleetwood Mac will be touring in May with dates at Birmingham NEC May 12, London Wembley Arena 18, 19, 21. Tickets are on sale from box offices and usual agents.

The Men They Couldn't Hang, who release their album 'Waiting For Bonaparte' on March 7, have also lined up a tour. They'll be playing Plymouth Polytechnic March 4, Portsmouth Polytechnic 5, Reading University 8, Crewe Alsager College 9, Scunthorpe Baths 10, Leeds Polytechnic 11, Manchester University 12, Cambridge Corn Exchange 13, Swansea University 14, Newcastle Riverside 16, Edinburgh Venue 17, Glasgow College Of Technology 18, Aberdeen Venue 19, Dundee Dance Factory 20, Kilmarnock Carpington 21, Stirling Civic Hall 22, Nottingham Rock City 23, Guildford Civic Hall 25, Chippenham Golddiggers 27, Bournemouth Academy 28, Birmingham Powerhouse 29, London Astoria

Robert Plant, who releases his solo album 'Now And Zen' on February 15, has lined up a tour. He'll be playing Newport Centre March 16, Warwick University 17, Birmingham Powerhouse 20, Nottingham Royal Centre 21, Bradford St George's Hall 23, Newcastle City Hall 24, Glasgow Barrowlands 26, Edinburgh Playhouse 27, Liverpool Royal Court 29, Hanley Victoria Halls 30, Oxford Apollo April 3, Manchester Apollo 5, Sheffield City Hall 6, Belfast Maysfield Leisure Centre 8, 9, Dublin Stadium 11, Dublin Olympic Ballroom 12.

Tracks on Robert's album include 'Heaven Knows', Helen Of Troy' and 'Ship Of Fools', Aswad hit the road next month coinciding with the release of their album 'Distant Thunder'. They'll be playing Bristol Studio March 8, Exeter University 9, Portsmouth Guildhall 10, East Anglia University 13, Brighton Top Rank 14, Hammersmith Odeon 15, Cambridge Corn Exchange 17, Coventry Polytechnic 18, Leicester De Montfort Hall 19, Edinburgh Queens Hall 21, Leeds University 22, Manchester International II 23, Newcastle Mayfair 24, Liverpool Royal Court 26, Nottingham Rock City 28, Birmingham Hummingbird 29, Folkstone Leas Cliffe Hall 30.

Aswad's single, 'Don't Turn Around', is out this week.



IFFANY releases her debut album, 'Tiffany', this week. Tracks include a cover version of the Beatles classic 'I Saw Her Standing There'. The album also features Tiffany's second American number one hit, 'Could've Been'.

ROX OFF THE BOX

It looks as if 'The Roxy', ITV's answer to 'Top Of The Pops' will be chopped next month. Despite revamping the show with new presenters Paul Nolan and Emma Ridley, we hear the show is still failing to attract new viewers and it's on shaky ground. A decision about the show's future is expected soon.

CONTINUES OVER

THE MISSION "vou rescue me you are my faith, my hope, my liberty and when there's darkness all around you shine bright for me, you are the light to me you are a tower of strength to me." OWER STRENGTH 3 TRACK 7" · 4 TRACK 12" 12" INCLUDES DREAM ON AND NOW AVAILABLE ON LIMITED EDITION NUMBERED 4 TRACK C.D. SINGLE

MYTH 4 - MYTHX 4 - MTHCD 4

FROM PAGE II

RELEASES

CBI, featuring former Sex Pistol Glen Matlock and ex-Doll By Doll leader Jackie Leven, release their debut single, 'Big Tears', this week. The flip side is 'Braid On My Shoulder'.

WASP, the outrageous heavy metal band, release a live version of their notorious song 'Animal (F** Like A Beast)' this week. The single will feature the original studio version on the flip side, while the 12 inch will also have a new composition, 'D.B. Blues', WASP are currently working on a new studio album and putting the finishing touches to a video compilation, 'Videos In The Raw'.

The Jitters, who will be replacing the Hooters as support band on Heart's forthcoming tour, release their single 'Last Of The Red Hot Fools' this week. The single has already been a top five hit in their native Canada.

Perfect Stranger release their debut single 'I Don't Wanna Fight' on February 15. Produced by Mickie Most, the song is taken from Perfect Stranger's forthcoming album.

Taylor Dayne releases a special remix of her smash hit. Tell It To My Heart' this week. It features a 'house of hearts mix', a 'dub of hearts mix' and a radio edit of the song which should be enough to keep you amused for hours. Taylor is due to fly into Britain this week for a whistle stop promotional tour.

Sham 69 make another bid for world domination with their single 'Outside The Warehouse' due for release this week. The flip side features 'How The West Was Won', while the 12 inch features a special mix of 'Outside The Warehouse'.

THE HOUSEMARTINS,

who recently announced they were splitting up, plan to release a farewell album. It will be either a greatest his compilation or a live album and it should be out by June. However, it looks unlikely that the Housemartins will be playing a final gig together in Hull as rumoured elsewhere.

Meanwhile, ex-Housemartins member Norman Cook has found himself some lucrative employment remixing a version of James Brown's single 'She's The One'. He's also done a remix of Eric B & Rakim's version of 'I Know You Got Soul', and under the name DJ Ox, Norman, along with a rapper called Wildski, has been supporting Heavy D And The Boyz.



Thrash metal band, Megadeth, release a riotous cover version of the Sex Pistols classic 'Anarchy In The UK' on February 15. To give the track extra flavour, Sex Pistols guitarist Steve Jones joined the band for some tasty guitar licks in the studio.

The track is taken from Megadeth's soon to be released album 'So Far, So Good, So What'. Megadeth hope to be touring Britain in the early summer.

VOICE OF THE BEEHIVE

will follow up their last single, 'I Say Nothing', with 'I Walk The Earth' on February 15. The flip side is 'This Weak' while the 12 inch will also feature the extra track 'lesus'.

Voice Of The Beehive will also be hitting the road next month with dates at Loughborough University March 3, Middlesbrough Teeside Polytechnic 4, Manchester International 5, Newcastle Riverside 7, Birmingham Diamond Suite 8, Bristol Bierkeller 10, London Town And Country Club 11.



ALL ABOUT EVE release their selftitled debut album on February 12. The album features 'Flowers In Our Hair' and 'Wild Hearted Woman'. Other tracks include 'Martha's Harbour', 'What Kind Of Fool' and 'In The Meadow'. All the songs are composed by Regan, Tim Bricheno and Andy Cousin.



NEW ALBUM WORLD WITHOUT END OUT NEXT WEEK

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SINGLES



SINGLES OF

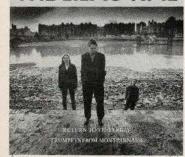
THE WEEK

THE LILAC TIME 'Return To Yesterday' (Swordfish) The Beatles/Simon & Garfunkel revival continues with Stephen Duffy's charming skiffle pop ditty which can't fail to produce a smile and a sigh on a cold February morning. The lyrics get close to triteness once or twice, but we'll give his acoustic guitar and cute vocal harmonies the benefit of the doubt purely because this sounds unlike any other current record. Refreshingly pure and honest and a hit if it's given half a chance.

EVERYTHING BUT THE GIRL 'These Early Days' (blanco y negro) Tasteful in the extreme with

negro) Tasteful in the extreme with expertly executed organ touches, despite a slightly irritating drum machine that nevertheless melts under the weight of Tracey's effortlessly dreamy vocal and Ben's crisp guitar playing. It's a welcome stripping down of the sumptuous EBTG sound of yesteryear and it has a cuddly country feel to boot. Lovely song, shame about the drum machine.

THE LILAC TIME



BUUDANAY

THE CURE 'Hot Hot Hot!!!'
(Fiction) Bob and the boys in funky mood again with an eye on the dance floors and the chart success that comes with it these days. Basically it's a splendid rerun of 'Why Can't I Be You' with enough of 'Lovecats' thrown in to stop Bobsy suing himself for breach of copyright. A huge hit, of course, and a record with more energy and sheer joy then should be allowed at this time of year.

AFRIKA BAMBAATAA AND FAMILY FEATURING UB40

'Reckless' (EMI) Downright infectious rhythms from this unlikely pairing, with Ali Campbell's vocals leading the party and an almost soca guitar riff keeping things in line. Not as heavy as previous Bambaataa collaborations like 'Time Zone', this lighter approach should assure him of a hit. Bambaataa fans will probably cry 'sell out' but UB40 followers will love it. It's in a different class to 'I Got You Babe' even if the singalong chorus is a steal from the original 'Going Back To My Roots'.

LOS LOBOS 'One Time One Night' (London) The welcome return of the real Los Lobos with one of the more spot-on tracks from their Light Of The Moon' LP. An accomplished Tex Mex swing with some tasteful pickin' and poignant lyrics. Forget their Ritchie Valens impressions, if you want to hear Los Lobos at their best, then buy this. La Bamba? Isn't he the Swindon striker who put Norwich out of the cup the other week?

DUMP TRUCK 'Island' (Big Time) The search for the next REM continues apace and Dump Truck are up there with the leaders on this showing. Big chunky guitars, mammoth drums and a sensitive vocal that pleads "get off my island". It's too guitar conscious to threaten day-time radio play, but it's still an impressive taster

BORROW

for their 'For The Country' LP.

THE PRIMITIVES 'Crash' (RCA)

Now if only the Shop Assistants had got this backing, arrangement and production three years ago, maybe the whole indie guitar thrash/girlie singer thing might have won some time to develop. Forget the wishful Blandie comparisons, this is punk rock Bangles without the songs. All chugga chugga guitar and safer-than-Durex vocals which disappear before the song's got underway. Mediocre in the extreme. it's tarted up to sound average, but then why should we expect any more from such a young band. Getting a major deal doesn't turn you into great songwriters overnight but unfortunately history has taught us that the Primitives will be back in indie land within six months having failed to score mega chart success. Ask the Weather Prophets, Bodines, Primal Scream, etc.

JOHN COUGAR MELLENCAMP 'Check It Out' (Phonogram)

Slightly less obnoxious than the pofaced Springsteen, JC comes on all Mellencholy (ouch) as he flexes those impressive biceps and tears the sleeves off another T-shirt. 'Check It Out' is actually a surprisingly pleasant song, but it's no single. Nice guitar solo at the end though, and a cute refrain that guarantees it another spin.

THE ORCHIDS 'I've Got A Habit' (Sarah) Indie newcomers, the Orchids, struggle against a budget production with a song no worse than the Primitives' effort. Unfortunately for the Orchids, the death knell for this cute, guitar pop sounded long ago and they'll need to mature quickly to survive. The B-side, 'Give Me Some Peppermint Freedom' (ahem), points to an ability to write more substantial songs, so let's end on an encouraging note and hope they can dig up the cash to make their next single do them justice.

LOUISE GOFFIN 'Bridge Of Sighs' (WEA) Carole King's daughter delivers a piece of cheese cake smooch. Very impressively put together as you'd expect, but it sounds just a bit too CD-ish for both these ears and the current singles chart.

THE PROCLAIMERS 'Make My Heart Fly' (Chrysalis) The third attempt to bring the Reid Brothers' pure folk/pop into the realms of 'Top Of The Pops', and unlike 'Letter From America' this has been raped by its newly acquired big sound. This was once an honest, pure song, but now it's a desperate chart contender with big drums and a horrendous hip hop break in the middle leaving the Reid twins the ultimate losers.

FREDDIE McGREGOR 'Come To Me' (Polydor) Smooth till you smother, you mutho! A mood record this, all gut booming bass and Wailers backing vocals. Lenny Henry could do a great piss-take of this. Talking of which...

BARRY WHITE 'For Your Love' (A&M) Adjust the EQ on your hi-fi folks, the old growler is back to business. A voice that travels straight through the seat of your trousers and vibrates your privates like a bus at traffic lights, this is serious smoocheroonie with a classic spoken intro that needs to be played at 78 rpm to be coherent. Gone are the days when Baz swamped himself in those glorious strings but I suspect children are still conceived to records like these. Pop Will Eat Itself are definitely on the wrong track.

BIN

IT BITES 'Kiss Like Judas'

(Virgin) Wow, what a song title! A keyboard intro straight out of Argent's 'Hold Your Head Up' and yes...it's the bass line from 'Everybody Wants To Rule The World' and Jacko's 'The Way You Make Me Feel', which are always good for a bit of airplay. This record is so Seventies that I almost got out my flares and cheese cloth. A glorious load of old nonsense and a hit — you bet!

WILLY DE VILLE 'Assassin Of Love' (Polydor) A moody, rolling and rather repetitive ditty that should surely never have been released as a single. Quite how some of these songs get onto seven inch pieces of vinyl is a complete mystery. It'll never be a hit, hardly get played or bought so why bother releasing it? Produced, unsurprisingly by Mark Knopfler, but instantly forgettable.

LL COOL J 'Going Back To
Cali' (Def Jam) In which LL' — or Lil
as we call him — mixes the anaemic 'I
Need Love' with the classic hard
rhythm or 'Radio' and comes up with a
bit of a poncey half-way house really.
Not really good enough I'm afraid, but
coming as it does from the soundtrack
of a movie, we can presume LL
wanted to keep his best material for
himself in the future.

STING 'Englishman In New York' (A&M) This may be a song about Quentin Crisp (who once called himself one of the Stately homos of England), but making out that being an Englishman in New York is all about walking along with a cane and maintaining an air of gentleness and sensitivity is simply not on. We all know that it means petrol that stinks of rats' piss, roadworks that make the M1 look like a test match wicket and that the true Englisman in New York tends to be a pissed-up, rude, randy record company lackey searching for the latest hip hop sensation. New York is like a high rise Dalston Junction — fact, — and this single is about as entertaining as spending a weekend in said resort.

EIGHTH WONDER 'I'm Not Scared' (CBS) In which Eighth Wonder finally admit they're incapable of writing a pop song that'll catapult Patsy into the league of Tiffany, or even Debbie Gibson. If Neil Tennant was singing this, as well as writing and co-producing it, it would surely be a hit, such is the current popularity for this bass synth disco sound. It's too smooch to dance to and too disco to smooch to — definitely' not as fresh as the moment the Patsy went pop! It'll be number one all over Europe mind!

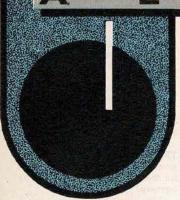
ICEHOUSE 'Crazy (Chrysalis)
Why do I always get this superbly
produced/marketed nonsense to
pontificate upon? Icehouse do
everything they set out to, perfectly.
Big vocals, clap-along chorus, toetapping drums and the rest. Truth is,
this could be one of a hundred bands
currently slogging around the world's
MTV circuit with an innocuous blend of
pop/rock and Icehouse have
absolutely nothing to distinguish them
from the pack. They are the Charlton

Athletic of rock.

reviewed by

andy strickland

A L B U M S



THE JUSTIFIED ANCIENTS OF MUMU 'Who Killed The Jams?' (KLF JAMS LP2)

Somewhere in the middle of this sprawling piece of aural graffiti, King Boy D tells the world, "I never read the book, me, I just dig the ride". Well, I believe the second part of that, since this record is nothing if not the product of crazed imaginations digging the ride. (Note to younger readers: 'Dig' is the rather irrational way old folk say 'enjoy', not to be confused with the World War Two slogan 'Dig For Victory', which meant ... dig for victory.)

"Who Killed The Jams?" is indulgent and

'Who Killed The Jams?' is indulgent and irreverent, being in turns the playing of in-jokes on a grand scale and the splicing of ancient riffs in the manner of a Scottish butcher attacking a hunk of Aberdeen Angus.

Thus Wagner, Jimi Hendrix, Sly Stone, Sixties girl groups, Scottish mythology and an accent not dissimilar to the undertaker's in 'Dad's Army' are cut up on the slab and 'sampled' through a series of B movie rock 'n' roll gestures, with a gleeful disrespect for rap etiquette.

At best, this is funny, at worst... well, I'm sure the perpetrators find it amusing. But then I'd wager that fun (note younger readers: 'fun' is still relevant in 1988, despite T'Pau) is the main motive behind this disc.

Which, the politics of sampling and the meaning of life aside, begs the question— is anything worn under the kilt? And then comes the old answer— no, it's all in working order.

Jim Reid

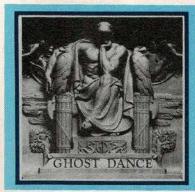


AC/DC 'Blow Up Your Video' (Atlantic WX144)

Unknown to many, AC/DC stands for 'Arrested Cranial Development Condition'. While elsewhere heavy metal has worked itself up into a thrashing frenzy, or gone for a glossy, air-cushioned semi-sophistication, the Aussie rockers have remained completely faithful to the sweat 'n' whisky stink of basic, raw rock.

The single, 'Heatseeker', is as close as they get to any sort of pop sleekness; 'This Means War' is almost frantic enough to be mashable: 'That's The Way I Wanna Rock 'N' Roll' and 'Ruff Stuff' supply the anthems. As for the rest, well, it's an unrelenting and undifferentiated wedge of gorged, gutsy riffs, butting rhythms and vaguely macho blather. Angus Young attacks his guitar in rabid fashion. Brian Johnson adds the goblin squawk... You know the story. Short trouser rock, with more bristles than brain cells, but still the toughest shin-kickers in the playground.

Roger Morton



GHOST DANCE 'Gathering Dust' (Karbon KAR XL303)

Ten 'vintage' tracks from Ghost Dance's back catalogue, from the first few months of '86. Some of them are, apparently, rare deletions ('River Of No Return', 'Heart Full Of Soul', 'Grip Of Love'); all of them are tidy peroxide crimp goth, with the cute wavy cut just longing to grow out into an unkempt straggling mess of split-end guitar and unconditioned melody. Anne Marie's vocal is all loey Ramone minus the testosterone, and it's only really the covers ('Can The Can', 'Both Ends Burning', 'Radar Love') which capture a fraction of the band's potential attack. Gather any more dust like this and they'd probably turn into the Fields Of The Nephilim!

Pete Paisley

DENNIS BROWN 'Inseparable' (J&W Records WKLP 7)

Though only 30, Dennis Brown has established himself over the last 10 years as the master reggae balladeer. On 'Inseparable' he does nothing to harm that reputation, but then he doesn't do much of anything at all. A purely competent set of lilting ballads and more upbeat reggae-pop, this disc sees Brown on autodrive.

His performances are never less than smooth as he wraps each song in pleasant velvet phrasing; the trouble is it all comes too easy to Brown. One gets the feeling that most of the 'smile on my face' stuff on this record was tossed off by Brown on a sunny afternoon. It's not exactly bad, just a bit pedestrian.

However, there is enough sweetness here to make 'Inseparable' a comfortable enough trip for anyone. Stand out tracks are the already successful 45 'Ababa Jan Hoi', a bouncy, upbeat swinger, and 'For You' a 'love you always' number neatly sugar-coated by Brown.

Jim Reid

THE RAZORCUTS 'Storyteller' (Creation CRELP)

From downtown Luton comes the sound of sheer joyousness, with 10 songs that simply melt between the ears.

The Razorcuts are a cut above most other mop-topped hopefuls. Songs like 'Sky High', 'Contract With God' and 'Brighter Now' are not the ordinary lacklustre indie fare; here is something deeper at work. After all, anyone who can declare 'My world is very beautiful' and not make you want to reach for the nearest sick bag has to have something going for them. The vocals are undeniably fey, but in a world of super macho men, to carry on singing in this lemonadeguzzling fashion is nothing short of heroic.

However, it does have to be said, it gets on your nerves after a while.

THE STRANGLERS 'All Live And All Of The Night' (Epic 46025 9 1)

Whatever happened to ...? Yes!
Whatever did happen to three minute
pop songs, punk, and the ability to resist
doing a live album? Actually, 'All Live And
All Of The Night' is, as live albums go,
(and let's face it, they usually don't) a
respectable stab at capturing the growth
of the Stranglers, from their One Two
Three Go! era of songs like 'Toiler On
The Sea' and 'London Lady', to their
strange emergence as new age musicians,
with songs like 'European Female' and
'Golden Brown'.

Some of the guitar and keyboard solos tend to go on a bit, but as an advert for their live appearances, this record should pack them in down at Dingwalls... or is it Wembley Arena these days?

lan Dickson

THE HANGMAN'S BEAUTIFUL DAUGHTERS 'Trash Mantra' (Dreamworld Big Dream 5)

Six track mini-LP from one of Robert Forster's (Go-Betweens) favourite bands. A concoction of flickering tambourines, Velvetine bass and pealing Sixties guitar memorabilia, it's a lot like some compilation of old lost Pretenders B-sides (especially on the sparkier numbers, 'Out Of My Head' and 'Pushing Me Too Far'). The Hynde-like all-girl vocals are particularly impressive, and the Daughters could easily end up stealing the thunder from the Primitives of this world if they've another selection like this up their sleeves.

Pete Paisley

CARNIVAL SEASON 'Waiting For No One' (What Goes On Records GOES ON 12)

An off-putting name for a band who, far from being nondescript come from the clan of 'new breed' American guitar-based groups. This debut, like many of its genre, needs repeated listenings before its substance can be grasped. But with its melodic adrenalin rush, 'Waiting For No One' is eventually worth the

perseverance.

Logically, Carnival Season probably belong in the same kitchen as the Ramones or the Replacements, but some pleasantly unexpected chord changes on 'Misguided Promise' proves that they are no technical dopes either.

Chris Twomey

PATO BANTON 'Never Give In' (Greensleeves Greensleeves 108)

Brummie reggae MC Pato Banton has a nice line in patter, and a pleasant singing voice as well. He has recently become popular in California where one of his songs, 'Absolute Perfection' (performed with a local rock band), is featured in a major 'beach' movie. It is a good song, in which he sounds rather like UB40.

His topics remain broad, despite the fact he's cut his locks and spent a lot of time in LA. His report on the riots, 'Handsworth Riot', is a fine, detailed song, and 'Hello Tosh' (inspired by the Toshiba advert) show that he is as funny and sharp as ever.

Leslie Goffe



DUB SEX 'Push!' (Ugly Man MAN I) Dub Sex paid no more than the price of

a cup of tea without milk and sugar for the raw production on these seven prime cuts of foul-mouthed, grinding indie grunge rock, still badly hung over from the late Seventies' all day and all of the night punk party.

Your mum won't like the violence of 'Kicking The Corpse Around', or 'Kristallnacht's melodramatic sub metal trash/thrash, but the three chord Doorsish guitar on 'Splintered' may revive some hippy dippy Sixties dreams of peace 'n' love.

Henry Williams

THE HEPBURNS 'The Magic Of The Hepburns' (Cherry Red B Red 83)

The magic of the Hepburns starts working the moment this record starts spinning, trying to fill the void left by the demise of Orange Juice. The Welsh voice of Matthew Jones is special, and at times he sounds uncannily like Edwyn Collins. It could almost be 1984 but then the schizophrenic Hepburns change into their Everything But The Girl hats. Ah, those days in Eden, they bring it all back.

But while 'The Magic . . . ' is delightfully retrospective for 20 minutes, by the time the album has spun to its conclusion it has all become rather tiresome. The tunes, vocals and rhythms work well within rigidly defined Juice limits, but after 40 minutes of it I'm left wondering if the Hepburns have got anything else to offer.

Chris Histed



One of the biggest grossing films in America last year, 'RoboCop' is all action, excitement and suspense, that has been criticised by some for being too brutal. Roald Rynning talks to actor Peter Weller, the man behind the mask of this tin-foil Rambo, to find out more

In the lawless near-future, policeman Murphy is shot dead. The Corporation reassembles him as the metal-clad superhuman law enforcer RoboCop, who takes on the violent criminals who have created lawlessness and disorder. But without all the exterior trappings of RoboCop, the actor who plays him, Peter Weller, looks very human indeed. In London to promote the film, Weller divulges that a sequel to the massively successful US hit film is already in the pipeline. However, Weller has not signed on the dotted line yet.

yet.
"If they want me to do 'RoboCop II', they'll have to seriously redesign the costume," he insists. "It was too tight, too thick and too heavy. I could hardly move. It was claustrophobic and very unpleasant. The temperature inside the



COP THIS

casing rose as high as 120 degrees. On average, I lost two-and-a-half pounds of water a day!"

Talk about thirsty RoboCop! The heat rashes were not pleasant either. At the beginning of shooting, it took Weller an incredible 10½ hours to put on the suit.

"I wore it for the first time the first day of shooting. After 10 hours in the dressing room, we only had time to film one scene before going home. Then we realised we were in trouble. The people who maintained the suit worked around the clock, figuring out ways to cut corners on how fast they could put it on.

Eventually, we cut the time down to six hours, then three and finally by the end of the movie we'd managed to get it down to one easy hour."

Weller finds the exterior trappings of RoboCop "a real beautiful design" yet, after five months of having studied robotic movements with Israeli mime artist, Moni Yekin, he realised that most of the detailed robot preparation didn't work in the RoboCop suit.

"The movements didn't fit the costume so we had to throw everything out except the basics, and we ended up with something much more beast-like and grotesque. Consequently, I think he's more human and less of a robot."

It was the human aspect of RoboCop that Weller found the most challenging part of playing the part-human, partmachine super-hero.

"I wanted to show the humanity of the robot coming through," explains Weller, who's trained at the famous Actor's Studio. "It's a sad story about a guy who falls victim to progress. When RoboCop is created, he's expressionless and machine-like. Then slowly the human being starts to take over."

The film is an explosive mixture of action, suspense and slick special effects, but doesn't he feel the violence is a bit overdone?

"The violence is spiced with comic book heroics and dark humour," insists Weller, who finds only one sequence truly brutal. "When Murphy is shot to pieces" (quite literally so) "it's harrowing. It was deliberate. If he was just killed, the film wouldn't have worked. The audience needs to be horrified and upset — not just violently so, but emotionally — to be able to root for him."

'RoboCop' was directed by Dutchman Paul Verhoeven, best known and loved for art-house movies like 'Spetters' and 'The Fourth Man'.

"Only a European director could have made 'RoboCop' work," insists Weller.
"American directors wouldn't have been so hard and cruel, they would have softened it a bit."

Weller's portrayal of a super-hero has not resulted in any typecasting. "The film has affected my paycheck though," Weller grins triumphantly. Recently he finished a film about sex and obsession and, in the future, he would like to work behind the camera, initially as a producer.

"I'd like to make desperate films about desperate people, films which reveal something of the state of the world." Serious talk from Mr RoboCop, who is currently working on two projects — one set in the near-future, the other about a Chinese cop in New York. He feels strongly about his craft, so strongly in fact, that he once wanted to walk off a film because the cameraman didn't like Swedish director Ingmar Bergman!

"I felt it wouldn't be professional to quit the film, but I've regretted it ever since. Later when I met up with director Mike Nichols, I told him the story and he said: 'A cameraman who didn't like Bergman? You should never have worked another day on that film!' It taught me a lesson; follow your gut reactions."

cooltempo

ITS ON THE WAY....

ERIC B. & RAKIM

"I KNOW YOU GOT SOUL"
(THE DOUBLE TROUBLE REMIX)



Chrysalis

....all the Eric B. you'll ever need!

The longest she's ever been out with anyone is three months, she admits her lyrics are a bit twee and she's as dangerous as apple pie and Andy Williams. Debbie Gibson interviewed by a lovelorn Johnny Dee. Teenage clicks: Steve Double.

Debbie Gibson is is no ordinary teenager, she's the squeaky clean Tracey Austin of pre-pubescent pop. She smells of cookies, cream soda and candy floss and looks like one of the Brady Bunch.

Seventeen-year-old Debbie Gibson is as fluffy on the inside as she is on the outside — perfect (acne free!) complexion, white teeth (no braces on this girl), bright, talkative and assertive with a heart that beats like a snare drum.

Debbie's music is a big empty sound to wrap your arms around, puffy pillows to cuddle at night, bouncy, energetic, babypowder pop that bubbles between your ears and wiggles its furry tail in your face.

Tell us about yourself, Debbie.

"I'm easy to get along with, pretty outgoing, very honest and I like to have fun."

Fun for Debbie is her music. Her lifetime love began when she was three years old: "I remember listening to that song 'Billy Don't Be A Hero' and playing it on a piano." At the age of four she bought her first record.

"I used to have this Fischer Price plastic record player. I remember playing 'Crocodile Rock' on it. I still have that record at home, I have my name on it and it's all messy. It's mine and no one else's."

At the tender age of five she wrote her first song, a cute little number entitled 'Make Sure You Know Your Classroom', rhyming 'street' with 'neat' — already a good American citizen. By her early teens, with a great deal of encouragement from her parents, she was winning songwriting competitions and appearing in television commercials.

"I did Wendy's hamburgers, clothes stores, Commodore computers and Oxydol detergent."

What did you do in them?

"In most I sang and acted, others I just acted. In the Oxydol detergent one, there are four girls skating down the street and then we sit down and one girl is changing her skate and we realise her sock is dirty and we all laugh at her."

In Debbie's hometown of Merrick, Long Island, dirty socks are a cardinal sin, but she had more important things on her mind (though I'm sure 'personal freshness' didn't go completely out the window). Like becoming a star.

"I never woke up one morning and said I wanted to be a musician — I always was one."

With money earned from the commercials and from her family she set up her own recording studio and began recording her own songs. This attracted the attention of showbiz manager Doug Breitbart who began to groom her for full blown stardom. Months after her 16th birthday she had a top five hit with her debut single 'Only In My Dreams'.

Debbie is a prolific songwriter, having penned over 300 sugar-coated songs. I suggest that her material is twee, meaningless, immature twaddle. Lyrics like 'Red hot, red hot/baby you're red hot, red hot/I need your love/like a flame needs a fire', aren't exactly startling and will probably become an embarrassment in years to come. To an extent she agrees, saying it's down to her age and lack of experience.

"The minority of my songs are based on personal experience. The majority are... Like, I hear a catchy phrase. When I write I'm kind of an actress putting myself in a situation and saying 'how will this person feel', you know? I think lyrics should be things everyone can relate to and make personal to them."

She isn't worldly enough to speak of love, other than in open ended terms and catch phrases — the longest she's ever been out with anyone is three months — so other pop songs, stories and wet daydreams form the base of her songs, like her current hit 'Shake Your Love'.

"It's just about someone who's helplessly in love with somebody." Intentionally or not, this formula has proved a massive success; maybe, like Debbie says, everyone can relate to them. Or maybe the lyrics to her

offered her 100,000 dollars if she'd eat a bowl of live crickets, she has had her phone tapped on numerous occasions and the National Enquirer suggested that brat pack star Emilio Estevez had spent the night in her bedroom closet. Who would you like in your closet, Debbie? Billy Joel?

"No, I go for guys my own age."
What's the naughtiest thing you've ever done?

"I was always basically a good kid. I remember once though, I couldn't sleep at night 'cos Mom had given me this money to spend on a class outing. I was supposed to buy a souvenir with it, instead I treated all my friends to candy. They had given everyone a free T-shirt — it was, like, a helicopter trip. I came home with the T-shirt and I said I'd bought it. I couldn't sleep the whole night, then I came downstairs and admitted it."

Well that's not very naughty — come on, have you never been a rebel?

"Probably only when it comes to talking too long on the telephone. I was never like the Madonna type."

To many American parents Debbie Gibson is the soft option when their children start getting into music.

"Parents aren't afraid if their kids like my music. I don't have a bad influence on



them image wise."

She's right, she looks as if she's leapt straight from the pages of last autumn's Freemans catalogue. No wrong can come from this girl who likes teddy bears, dance music, talking on the phone and buying her friends candy (pretty soon she'll be able to treat them all to a speedboat). She is, after all, sugar and spice and all things nice.

"I don't want to sound profound here, but I am who I am."

SHAKING ALL OVER

Madonna-esque songs don't really matter—perhaps it's the beat the kids really go for, Either way Debbie Gibson is a big star now, it's been a dream come true, a fairytale life. But she likes to think she's a down to earth kind of girl, no different from millions of others across Ronnieloving USA.

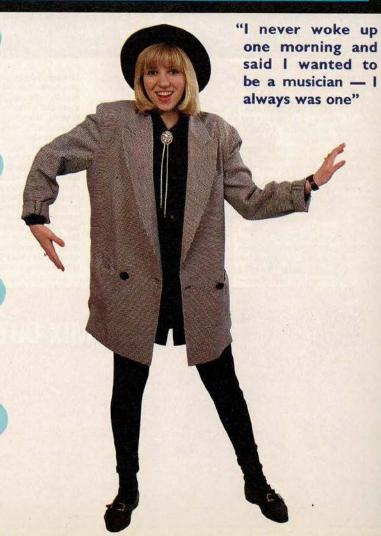
"When I'm doing something really normal, like lying on the floor just listening to my radio, I kind of think well it's funny, a lot of people write and ask what I do and what I'm into and I say to myself 'I'm really like everybody else, I'm lying here staring at the ceiling'."

For lovers of Eighties American kitsch, Debbie Gibson's LP 'Out Of The Blue', is a must. On the cover she stares out at potential listeners like a baby seal, wearing sneakers and faded jeans with a rip at the knee (and painted on the knee, folks, is a lovely girly doll's face). Next to her is a teddy bear wearing a tacky silver wristwatch — doesn't it just make you want to go 'aaaaah'! On the reverse of the sleeve is a list of thank yous as long as Saturday's classified football results.

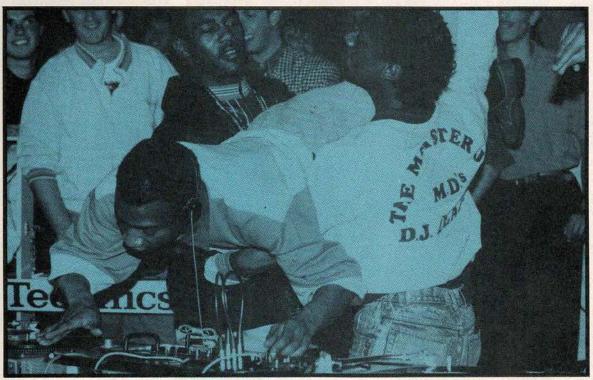
Among the gems are 'to Frankie B and Scott S for zooming me to the top'; 'to Mom — you are orie "funky" woman. There's nothing like a mother's love, thank you'; 'to Billy Joel whom I've never met, but remains an inspiration to me always' and finally 'thanks to God for the gift of song'.

"I'm a Catholic and I believe in God and music has to come from somewhere."

Debbie Gibson is as wholesome as apple pie and as dangerous as Andy Williams. Her goody-goody image has led some American magazines to go to extraordinary lengths to ruin it — without success. Star Hits magazine



BPM BEATS PERMINUTE BYJAMES HAMILTON



Owen D

THE 1988 Technics UK DJ Mixing Championships have now entered the semi-final stage and, as anticipated, the result is real excitement! And despair. Just because a DJ won his regional heat is now no longer a guarantee that he'll be appearing at the national final in London — first they've got to battle through yet again to win one of the two places available at each of the three semi-finals. Crestfallen doesn't describe the disappointment of the losers, having got so close but not close enough. At Warrington's shambolically crowded Mr Smith's (divided up into hexagonal sort of sheep pens seemingly designed to impede any logical progression from one area to another!), following a rap competition from which Huddersfield's MC Fresh J and Manchester's Miss D Lite go through to the London final, the scratching was won, as widely anticipated, by Manchester's Owen D, very much the local homeboy hero, fast cutting, transformer scratching and generally cavorting (he ended up in a "swallow dive" — see photo) to such loud crowd response that much of what he did was drowned. Second was London's DJ Haze, much improved from his Stockton heat, doing assured and accurate cuts. Not qualifying therefore were fire-eating Birkenhead's Mike Clarke (DJ Trix), who still can't hold his beats together, Glasgow's

George Little, previously a two times finalist who had headphone problems after which nothing went right, Northern Ireland's Rob Nelson (Robbie B), who had used Technics vari-speed decks but even did a backspin using a seven inch, and Manchester's Chris Harris, the only one to use "this is a journey into sound". At Birmingham's vast and atmosphere-lacking Dome (with a tubular steel standrel dome framework over the dancefloor), the amusing rap winners were Easy KD and MC Brooklyn, both from Luton. The mixing result was satisfyingly the right one, with London's Cut Master Swift coming first. Going through to the final also after coming equal second, was Leeds' thoroughly entertaining Hutchy, changing his persona from John Steed of the Avengers to Eddie Murphy as he progressed through a slick house tempo music, full of surprises and London's 14-year-old Scratch Professor who again showed remarkable composure while he calmly worked through a well-chosen sequence. Disappointed losers were the local Phil Dockerty, slick enough to be a future challenger, his house-mixing chum Darren Ellis, Cardiff pace-lacking Terry Croft and Reading's disastrously messy Dodger X. The last semi-final is this Wednesday (10) at Ealing's Broadway Boulevard.

ODDS 'N' BODS

MCA RECORDS finally decided on Pressure Records as the name for their new black music label - doubtless opening the way for slogans about "pressure cookin"? definitely be releasing Adrenalin MOD 'Bouncy House'... 10 Records picked up T-Cut-F 'House Reaction' from Birmingham's Kool Kat label, while Sure Delight are finally releasing Spoonie Gee 'I'm All Shook Up' here... Norman Cook of the Housemartins has apparently remixed James Brown 'She's The One' for imminent creative marketing... Champion Records have, typically well in advance (and to typically instant mailing list DJ chart response, which could typically fall off just as fast!), promoed a 110¾-111bpm 'Set If Off (Bunker 88 Mix)' by Bunker Kru/Harlequin 4's. totally revamped from the Harle-giun Fours' (included 110¾-1103/3bpm) original with added 'Jingo'ish bass, scratches, vocals, and a lumbering Germanic electro feel rather than the "pshta-pshta" cymbal beat (0-1703/4-111bpm Yojam Mix too), due commercially in about three weeks... Big One have created a buzz with white labels of the Housedoctors 'Housedoctors (Gotta Get Down)', a tinkling skittery jittery nervy 0-125-0bpm flier also coincidentally with a "pshta-pshta" cymbal beat, due probably next week... Fourth & Broadway are hoping for great things from Scratch Mo 'Play That Thing, a weird rumbling brassy lurcher with trumpet and Louis 'Satchmo' Armstrong-type scatting (1013/sbpm on acetate). Jolley/ Harris/Jolley's 951/sbpm remix of Barry White 'For Your Love (I'll Do Most Anything)' (Breakout USAF 618) is lushly jiggling with Mike Stevens' sax emphasised on the 951/sbpm Sax Dub... **Taylor Dayne**'s electro drive is replaced (with actually even more pop-ish results) on the 1181/3-0bpm Tell It To My Heart (House Of Hearts Mix)' (Arista 609616R), with a piano jangled house dub. . Phil Harding's now datedly routine "jack, jack, jack" remix treatment is applied





Hutchy





6 Phil Docherty



Mike Clarice



Rob Nelson





Darren Ellis





Cut Master Swift



Chris Harris



Terry Crofts



Dodger X

to the 122bpm Madhouse Mix of the house-styled 'I'm Beggin' You' which topped America's dance charts but was largely ignored here and is now the UK B-side to Supertramp's pop-aimed 'Free As A Bird' (A&M AMY 430).. Cousin Rachel You Give Me So Much' (Supreme Records SUPET 121) is reputedly in a "new 12 inch vocal mix" but still sounds as if it's sung by a bunch of washer women on their day out!... Motown, following a directionless year of lacklustre sales, have in the States fired most of their "pop" promotion staff, beefed up their 'black' department and brought one-time Stax vice president Al Bell to help them return to their roots. making specifically black music hits that they can then try and cross over to pop (the US market being artificialsegregated into musical types by radio)... Serious Records and Needle Records are expanding their DJ mailing list at Unit 30. Sheraton Business Centre, Wadsworth Road, Perivale, Middlesex UB6 7JB (send first a stamped addressed envelope for the application form)..., Lindsay Wes-ker, long departed from A&M. has joined disco plugger Bryan O'Conner to form a new club promotion company, Plateau Promotions on 01-724 7125/402 6632 ... Jeff Weston, once so closely identified with it that he was even known as "Jeff Shack", has sold his interest in the Record Shack label (to the owners of Spartan)... Joyce Sims' first ever UK concert is confirmed as the star attraction (along with a lot else) at LiveWire's April 2/3/4 Prestatyn 3 weekender (Visa/Access bookings on 01-364 1212, no day passes)... Tony Terry will be in London this weekend, making appearances on Saturday (February 13) at such as Rayners Lane's Record & Disco Centre record shop at 3pm, and at Soho's Gullivers in Ganton Street during the night... Marie Thompson and Tigger have stopped jocking at Stringfellows and started their own Metropolis moveable venue one nighter club (the first one was last week at the Camden Palace), plus a members' magazine called Catalyst which offers all sorts of hairdressing/ travel-type discounts to its readers sounds ambitious!... Krush. MARRS and T-Coy too are all due at Middlesbrough's Madison this Wednesday (9), preceded earlier that evening by Mr Mix-It spinning house at the nearby free admission Norma Jean's... Chris Paul (no longer at Ealing's Broadway Boulevard because he's so busy doing remixes for Fred Dove at WEA!) opens this Thursday (11) Kingston-upon-Thames's brand new Options (in a three screen cinema/café/bar/ restaurant complex) - he'll be there Thurs/Sats, with Lorri Newman Thurs/Fridays, plus Boilerhouse and Special Branch nights likely on other days... Brian G with Dis Pete and Andy has a 'Valentine's Box' on Friday (12) in the house/funk/rare groove Sweatbox in York's GG

CONTINUED OVER ▶

THE CURE HOT HOT HOT **EXTENDED REMIX 12" VINYL** SINGLE

BPM

CONTINUED

Barnum's ... Eon Irving & Trevor SF funk a 'St Valentine's Rave' on Saturday (13) from midnight to Sunday mid-morning in Soho's Rupert Street Metro Cinema, both screens showing videos and films... Gary Tee's 'Cool 'n Casual' Monday dance party at Dunstable's Cinderellas Rockerfellas has become a 70/70 70p admission, 70p drinks, and lots of late Seventies classics. . . DJ Kenny and Stewart Cochrane have started a serious funk/hip hop/ house/rare groove/fashion night called Amnesia (popular name, that!) on Thursdays at Stirling's Maxwells... Sefton The Terminator followed the rap competition with a demonstration of his human beat box blowing at Warrington's mixing semi-final... "It's time!" from Hashim's 'Al-Naafyish' become the big cliché at the Nottingham mixing heat, my hints about the over-use of "this is a journey into sound/pump that bass" seeming to have sunk in by then!... Nottingham contestants included not only Cut Master Swift and Scratch Professor but also Master Scratch and Cut-It-Up-Sy, the best name of all however not getting through from the preliminaries, DJ Weeta-Mixl... John Saunderson, the scintillating (and I mean that sincerely) master of ceremonies at all the Technics Mixing Championships and organiser of the entire roadshow, was in a real Eddle Kidd situation at Bristol's Papillon, where he was barred from his own show until he's changed out of his designer jeans!... Bristol's winner last year, I forgot to mention, 'Dirty Den' Murray didn't even make it out of the preliminaries into the heats this time, which shows how the standard had improved there (the question is, will that remark get me boos or cheers next year?!)... Edinboos or cheers next year?!). burgh's Steve Walsh lookalike DJ. Donald Hughes had his Jock Mix 17Trio' Scottish country dance mix played on Radio Forth by Tom Wilson following my mention of it. Roxanne Shante's newie using the Lyn Collins 'Think' riff is apparently from a film and cannot by released until March at the earliest, but may now not be a single at all as Rob Base & DJ E-Z Rock have already copied it so closely!... Heavy D And The Boyz' new US release is their album's 'Don't You Know' rap ballad, flipped by a remix of 'Moneyearnin' Mount Vernon'... Les Adams' purchase of a 16-track Fostex recorder and AMS digital reverb unit, both at £5,000, now values his home studio at £71,000... PUMP THAT BASS!

HOT VINYL

J.V.C.F.O.R.C.E 'Strong Island' (US B Boy Records BB-20/100) Sizzling hot 95%bpm deadpan rap jogger using a fuzz guitar riff from the Temptations' 'Psychedelic Shack' era, actually about London Island in hip hop speak.

DEREK B 'Goodgroove' (Music Of Life NOTE 12) Jauntily jiggling homegrown 0-97bpm rap 'n scratch using a remake of the Jackson 5's 'ABC' rhythm (in four mixes), good but played so much in advance that the initially amusing Smiley Culture-like lyric is already a bore for many.

EARTH WIND & FIRE 'Thinking Of You' (US Columbia 44 07' 566) Staccato (0-)1191/4-0bpm lurcher turned by remixer Bruce Forest into much more smoothly bounding (and street credible) B-side "house" mixes, the 1191/4-0bpm House Mix and 0-1191/4-0bpm House Mix with Vocals.

TEENA MARIE 'Ooo La La La' (US Epic 49 07574) Returning at last to black music street credibility after her short-lived US pop success, this typical distinctively wailed and squeaked attractive sinuous 864'sbpm sax-backed swirling tense soul slowie (inst/edit too) makes a encouraging taster for her upcoming new LP.

TAJA SEVELLE 'Love Is Contagious (Extended Mix)' (Reprise Records W8257T) Trickily tempoed, in 0-37/111bpm triple time, squalled and squawked rather Teena Marie-ish swirling slow nagger by a girl from the Paisley Park camp, pulled from her recent LP following (mainly) pirate radio play.



DÉJÀ 'That's Where You'll Find Me' (10 Records TENX 208) Monte Moir-produced hesitantly lurching gentle lush 1055/sbpm sweet sinuous swayer, sort of in Atlantic Starr 'Silver Shadow' style, likely to need radio exposure before it'll hold a floor, flipped by its less fluid 105 %bpm Album Version and Paul Simpson's (0-)1101/sbpm US Remix of the old 'You And Me Tonight'.

MIKE STEVENS 'C'Est L'Affaire (Sax Maniax Mix)' (RCA/Jam Today PT 41752) Percussively building, tapping and jiggling 105½bpm innocuous semi-instrumental jazz-funk by the UK saxist/keyboardist, with a title line crooned by Imagination's Leee John (Pure Sax Mix and planoemphasising No Sax Please... We're Dubbin' flip).

MORRIS DAY 'Fishnet (Big Leg Mixy)' (Warner Bros W8201T) Jimmy Jam and Terry Lewis don't exactly return to the spotlight in this collaboration with their old Time colleague, a bassily lurching synth chorded 111 lbpm basic funk chanter that's lasciviously about stockings and black pantyhose, OK of its timmeless kind but nothing more (in three mixes).

MIRAGE 'Jack Mix VII' (Debut DEBTX 3042) Latest, pop-aimed, 1234/abpm instalment in the remade hits-medleying series, a bit scrappier than usual, flipped perhaps usefully by the appropriate effects filled 0-124bpm 'Me Tarzan You Jack!' (great title!).

DARRYL DUNCAN 'J-J-J-Ja-Ja James Brown' (Motown ZT 41740) Digitally sampled James Brown screams, which you might think timely, wasted by being set to a less than trendy plodding beat in this trickily introed (108¼-)107½-00pm treatment (the US B-side) and the more direct 107½-00pm 'James Brown' (Single Version too)

STEVIE WONDER 'You Will Know' (Motown ZT 41724) Typically tuneful slow 85/42½bpm weaving message ballad, more MoR than disco (inst/edit flip).

CHYNA 'Unforgettable' (Spice Records 12SPICE I) 'Roadblock' vocalist Coral Gordon sounds less distinctive on her own densely throbbing 97%-Obpm sombre Chaka Khanish jiggler (inst flip).

REVIEWS this week are unfortunately curtailed by my need to be in Birmingham to judge disc jockeys—full service resumes next week! In the meantime, look out for newies by Audio Two Remix, Mel & Kim, Keith Sweat, Stereo MC's And Cesare, Eric B & Rakjim, Cut To Shock, Two Of A Kind, Funktion Freeks, 'Rebel Beats 2', Natalie Cole, Reese, Keynotes, and more



X · WORD

ACROSS

- I He's Just Visiting This Planet (9)
- # & 24 down A message Craig and Charlie Reid asked us to send back (6,4,7)
- 8 Mötley Crüe don't need anybody else (5,3,1,4)
- 11 1984 Blancmange LP 'Mange -
- 12 Rod Stewart hit from 1986 that showed he was still living (5,4,2,2,5)
- One man has a trumpet, the other, one of these machines (4) They help Marti see clearly (5,4)
- They help Mar 20 See 29 across
- 24 Having 'No Memory' wasn't as big a problem as you might think especially when this group found themselves in the charts with it
- 26 M's musik (3)
- Love is this according to Living In A Box (3)
- 28 Madonna helped him with 'Each Time You Break My Heart' (4;5)
- & 20 across Group you will find on the 'Crest Of A Knave' (6,4) You can find this Gee in Bucks
- Fizz (5) 32 Genesis wanted to do this in 1980 (4,2,2)
- Mr Irie (5)
- You might hear this Huey Lewis LP on the golf course (4)

- 36 Heaven Knows Robert (5)
- Tiffany's label (1,1,1)
- Roddy's group are telling us 'How Men Are' (5,6)
- 41 Sting's song that tells us of the inhabitants of the USSR (8)

DOWN

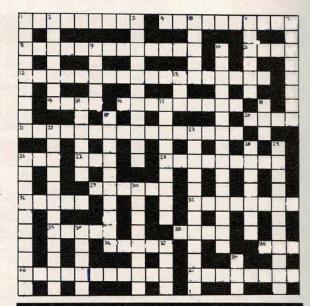
- She's invited us to come into her life (5,4)
- He will always be remembered for taking a 'Walk On The Wild Side' (3,4)
- 3 A boy from the pet shop (4,7) & 1982 Talk Talk hit (5)
- This was looking so bright that Timbuk 3 advised we wear shades
- Madonna's girl (8)
- 9 Public Image could have called it a long player but they didn't (5) He was the one who told us to
- 'Jack Your Body' (5,4,6) The fat one who was 'Rockin'
- Around The Christmas Tree' (3) J& Tracey who couldn't 'Breakaway' in 1983 (6)
- Performing live in Australia has helped him back into the charts
- 18 Sting's LP was nothing like this (3)
- A hit that's also a mouth trap (7.3)
- 22 You're sure to find ABC here

- 28 1986 Atlantic Starr hit that they couldn't tell anybody about (6,6)
- 24 See 4 across
- What Terence has been doing to his hardline (11)
- 26 She's given us her 'Best Shots' (3,7)
- 30 Level 42 found themselves in this in 1984 (3.5)
- 34 Elvis Costello wanted to do this to the clock (5)
- Group who have timed their latest hit just right for February 14th (4)
- Bee Gees long player (1,1,1)

ANSWERS (FEBRUARY 6)

ACROSS: I Hot In The City, 5 Tiffany, 8 Alexander O Neal, 10 Elisa, 12 Skin Trade, 14 Grace Jones, 16 Emerald, 17 Is This Love, 19 Erasure, 22 REM. 23 Break, 24 A Kind Of Magic, 29 Fairytale Of New York, 32 She Was Only The Grocers, 34 Hayes, 37 Lloyd Cole, 40 Elkie Brooks, 41 Daughter

DOWN: I Heatseeker, 2 The Time Of My Life, 3 Hide And Seek, 4 Tonight, 6 Falco, 7 Paradise, 9 Actually, 11 Weller, 13 Evita, 15 Sly. 18 Heart, 20 Sad, 21 Arc, 23 Biko, 25 Island, 26 Fun, 27 If I Say Yes, 28 My Baby, 30 Fat Boys, 31 Bridge, 33 Rio, 35 Amii, 36 Sire, 37 Lion, 38 Chas, 39 Echo



Send your entry, with your name and address, to rm X-word, Greater London House, Hampstead Road, London NWI 7QZ. First correct entry wins a £5 record token.

OMPETITION INNE R MAMMOTH COMPETITION

David Stairmand, Newton Mearns, Glasgow: Martin Wells, Cowley, Jxbridge, Middlesex; David Doig. Wirral, Merseyside, Jake ead, Bosford, Nr Colchester, Essex ohn Lawson, Fakenham, Norfolk; liss D Whitehead, Beeston, Jottingham; Moira Leckie, Prestwick, kyrshire, Scotland; Hilda Stark, pper Poppleton, York; Roger yers, Bracknell, Berkshire; Pauline Chapelhow, Accrington, Lancs; A errin, Arnos Vale, Brislington, Bristol: Jonathan Leach, Tipton St. ohn, Sidmouth, Devon.

BILLY CONNOLLY COMPETITION

Paul Batterham, Kings Lynn, Norfolk;

Roger Kirman, Wallsend, North Tyneside, Tyne & Wear, Peter MacMillan, Penilee, Glasgow, Scotland; Miss Helen M Gregory, Winchester, Hants; A Sinclair, Morpeth, Northumberland; Marion Mackie, Kirkintlilock, Glasgow; Neil Pollard, East Finchley, London; John Barker, Bolehall, Tamworth, Staffs; D Outterson, Newcastle Upon Tyne; A Dixon, Failsworth, Manchester; Graham Ford, Windsor, Berkshire; Steve Smith, Luton, Beds.

McCARTNEY COMPETITION

Mark Green, Lincoln, Lincs; Glen Miller, Stainforth, Doncaster, S Yorkshire; Samantha L Baker, Yorkshire; Samantha L Baker, Wigston Magna, Leicestershire; Rosalyn Harris, Bideford, Devon; Michael Greening, Balloch, Scotland; Mr P H Bacon, Ramsgate, Kent; Enzo, Kirk Sandall, Doncaster, S Yorkshire; G Norton, Old Catton, Norwich, Norfolk; Mr Colin Griffiths, Hemel Hempstead, Herts; Suzy Linton, Little Sutton, South Wirral

'WHO'S THAT GIRL'

COMPETITION

Rob Long, Upton, Pontefract, West Yorkshire; Sharon March, Shenfield, Brentwood, Essex; Stephen Cox, Stockbridge Village, Liverpool; Mohan, Nand, Handsworth, Birmingham: Mark Elliott, Headcorn, Nr Maidstone, Kent; Kevin Downey, Cathays, Cardiff; Miss Jackie Collier, Pilgrims Hatch, Brentwood, Essex; G Gardner, Heneford; Derek Welch, Monifleth, Dundee, Taysider, Miss J A Y Richards, West Bromwich, West Midlands.

COMIC STRIP COMPETITION

Tracy Farmworth, Aigburth, Liverpool, Darran Herbert, Stroud, Kent, L. Krabbendam, Blackheath, London, Ian Barton, Allesley Green, Coventry, Paul Watson, Fakenham,

Norfolk; Samantha Baker, Wigston Magna, Leicester.

SCREAMING BLUE MESSIAHS COMPETITION

MESSIAHS COMPETITION
Lauren Belcher, Glasgow 12,
Margaret Bell, Tettenhail Wood,
Wolverhampton, West Midlands;
Alan Gilbert, Rowley Regis, West
Midlands; Stephen Cox, Stockbridge
Village, Liverpool; Tim Kenn,
Gloucester; Stuart Herd, Holmes
Chapel, Cheshire: Carl Surry, Barnet,
Herts; Miss C K Letham, Abronhill,
Cumbernauld, Glasgow; Steve Wurst,
Lordswood, Southampton; Ann
Murphy, Petersfield, Hants.
ICICLE WORKS
COMPETITION

COMPETITION

Mr J Leach, Sidmouth, Devon: Jo McConnell, Forest Hill, London SE25; Martin Wells, Cowley, Uxbridge, Middx, Mr M B Collins, Stanground, Peterborough: C Beever, Penistone, Sheffield; Kevin Barnes, Dartford, Kent; Mark Campanile, Edinburgh,

Scotland, Philip Aitken, Bournville, Birmingham, Mr S Birrell, Garston, Liverpool; Miss Helen Winter, Cheltenham, Glos; John Lawson, Nr Creake, Fakenham, Norfolk, Miss Helen M Gregory, Winchester, Homeshie,

SPEAR OF DESTINY COMPETITION

COMPETITION

Mike Marriott, Aston Clinton,
Aylesbury, Bucks: Simon Foster,
Macclesfield, Cheshire: Janet Colley,
Blackburn, Lancs; Kay Pearson,
Pakefield, Lowestoft, Suffolk: Paula
Wilson, Kilmarnock, Strathchyde,
Scotland: Tony Johnston, Corkickle,
Kotteland: Tony Johnston, Corkickle,
Whitehaven, Cumbria: Robert Mayoe
Fullwood, Preston, Lancashire: Paul
Wilson, Leeds, West Yorkshire: Ian
Coulson, Cringleford, Norwich,
Norfolk; Roger Kirman, Wallsend,
North Tyneside, Tyne & Wear;
David Hughes, Cardiff S; Lousie
Dawson, Slaendine Nook,
Huddersfield, West Yorkshire.



TURN ON THE MOON





CHART

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-			THE PROPERTY OF THE PARTY OF TH
TV	V LV		
1	-1	COME INTO MY LIFE (CLUB VERSION)/SIMON HARRIS ME	
2	2	I GOT DA FEELIN'/IT'S LIKE THAT Y'ALL Sweet Tee	Cooltempo I2in
3	5		er-Ron Records/Rhythm King 12in
4	4	I'M TIRED OF GETTING PUSHED AROUND Two Guys A Drun	
5	3	HOUSE ARREST (THE BEAT IS THE LAW)/JACK'S BACK Kr.	London I 2in ush Fon/Club I 2in
6	10	SPY IN THE HOUSE OF LOVE (STREETS AHEAD MIX/MY N	
	10	YOUNG—LICENSED TO 'ILL MIX') Was (Not Was)	Fontana 12in
7	7	ROK DA HOUSE the Beatmasters featuring the Cookie Crew	Rhythm King 12in
8	6	SHE'S THE ONE/FUNKY PRESIDENT/FUNKY DRUMMER J	
9	11	I'M SO HAPPY (12" REMIX)/JUMP ON IT Walter Beasley	Urban 12in
10	20	SAY IT AGAIN (EXTENDED REMIX) Jermaine Stewart	10 Records 12in
11	17	PARTY PEOPLE/KEY THE PULSE Royal House	Champion I2in
12	31	DOCTORIN' THE HOUSE Coldcut featuring Yazz and the Plastic P	
13	9	ROK DA HOUSE (DEMOLITION MIX/AL' NITE AL' RITE IN	STRUMENTAL) the Beatmasters
		featuring the Cookie Crew	Rhythm King I 2in
14	25	DON'T LOCK ME OUT (SUPERBASS CLUB MIX/CLUB MIX	
15	45	NEVER KNEW LOVE LIKE THIS (EXTENDED VERSION) Ale	
11	12	CIVE ITTO ME (CLUB MIX (INCTRUMENTAL MIX) D	Tabu I2in
16	50	GIVE IT TO ME (CLUB MIX/INSTRUMENTAL MIX) Barn-Barn [ACK THE RIPPER LL Cool]	
18	30	BABY WANTS TO RIDE (STEVE 'SILK' HURLEY CLUB MIX	Def Jam 12in
10	30	Jamie Principle	ffrr 12in white label
19	13	SOMETHING JUST AIN'T RIGHT/MAKE IT LAST FOREVER	
	,,,	YOURLOVE Keith Sweat	Vintertainment LP
20	24	THE JACK THAT HOUSE BUILT Jack 'N' Chill	10 Records 12in
21	23	LOOK WHAT YOU STARTED (12" VOCAL/PIANO DUB) the	
22	8	LIGHTEN UP < I JUST CAN'T STOP SCRATCHIN' > (JAZZY	
		UP <i can't="" dancin'="" just="" stop="">/(REMIX) Wally Jump Jr &</i>	the Criminal Element Breakout 12in
23	21	BRING THE NOISE Public Enemy	US Def Jam 12in
24	29	RAW Big Daddy Kane	US Prism 12in
25	33	I WANT HER (EXTENDED VERSION) (0-1081/3)/(LP VERSION	1) (1081/3bpm) Keith Sweat
			Vintertainment (2in
26	19	LOVE OVERBOARD (SOS MIX) Gladys Knight And The Pips	MCA Records 12in
27	22	LOVE IS THE ART (LOVE) Living In A Box	Chrysalis 12in
28	14	JINGO (UK HOUSE MIX I/LA CASA DE JUEGO MIX) jellybean	
29 30	26	TELLIT TO MY HEART (DUB MIX) Taylor Dayne	Arista I2in
31	18	I'M ALL SHOOK UP Spoonie Gee ONLY THE STRONG SURVIVE Frankie Knuckles/ALL DIS MUS	US Tuff City 12in
32	39	BAD TIMES (I CAN'T STAND IT) Rough Club	CityBeat 12in
33	15	CRITICIZE (REMIX/CRITICAL MIX) Alexander O'Neal	Tabu 12in
34	32	LOVEY DOVEY (LONG VERSION/CHARLIE DEE DUB) Tony	
35	28	MOVETHE CROWD (BEATMIX BY THE DEMOCRATIC 3 F	
		BUNCH REMIX) Eric B & Rakim	Fourth & Broadway 12in
36	42	LET'S GET BRUTAL (MEGA MIX/US VERSION) Nitro Deluxe	Cooltempo I2in
37	40	DO THIS MY WAY Kid'N Play	US Select 12in
38	35	IT TAKES TWO Rob Base & DJ E-Z Rock	US Profile 12in
39	16	SING A SONG (BREAK IT DOWN) Mantronix	10 Records 12in
40	38	HOUSE TRAIN (NEW YORK MIX) Risse	Jack Trax 12in
41	67	STRONG ISLAND J. V.C.F.O.R.C.E.	US B Boy Records I 2in
42	41	SAY YOU'LL BE Jerome 'Secret Weapon' Prister and Output	Sure Delight (2in
43	48	SIGN YOUR NAME Terence Trent D'Arby	CBS 12in
44	27	GOOD LOVE/LOVE CHANGES (with Kashif)/I STILL THINK A Meli'sa Morgan	CONTROL OF THE PARTY OF THE PAR
45	51	I NEED SOMEBODY Kechia Jenkins	Capitol LP US Profile 12in
46	31	GOODGROOVE Derek B	
47	36	PLAY IT KOOL/UGLY PEOPLE BE QUIET! Cash Money and Mar	Music Of Life mailing list promo
71.	30	TEAT TO ROOD OUT TE OF LEDE QUIET. Cash loney and la	US Sleeping Bag Records 12in
48	69	LOVER'S LANE (NEW AFTER HOURS VOCAL MIX) Georgio	
49	65	NOBODY CAN LOVE ME Tongue 'N' Cheek	Criminal I2in
50	63	I LIKE TO LISTEN/DA ME MAST-Coy	deConstruction Records 12in
51	54	HOUSE ARREST (BURN DOWN THE HOUSE MIX) Krush	Fon/Club 12in
52	56	SUBMIT (TO THE BEAT) (ELECTRO JACK REMIX/ORIGINA	
		DANCING AND MUSIC (MUSIC PLEASE REMIX) Groove	Submission (2in promo
53	52	YOU GIVE ME SO MUCH/DUB MIX Cousin Rachel	Supreme Records 12in
54	-	BASS (HOW LOW CAN YOU GO) (BOMB THE HOUSE MIX	(0-11334)/INSTRUMENTAL
		(114/4)/THE PLAYBACK (97%-0bpm) Simon Harris	ffrr 12in white label
55	73	CUBAN JACKKIN' Rio Rhythm Band SINDECUTS KICKIN' YEA	
			Baad! Records 12in EP
56	74	OVER YOU Ray Parker Jr with Natalie Cole	Geffen Records I2in
57	72	MIAMI GROOVE/FAKIN' MOVES (941/3)/AFTER THE PAIN (8	
50	-24	DO IT (DOUBLE TROUBLE MINAR AND	USMs. B LP
58	34 47	DO IT (DOUBLE TROUBLE MIX) 2 Bad 2 Mention SET IT OFF (BUNKER 88 MIX) Kru/Harlequin 4's	Intouch 12in mailing list promo
60	59	THE POKE (JACKMASTER MIX) Adonis and the Endless Poker	Champion I 2in mailing list promo
00	37	THE TONE UNCELLUS FEBRUARY AGOING THE EUGIEST FOKET	14 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

THE POKE (JACKMASTER MIX) Adonis and the Endless Poker

D) International Records/Westside Records 12in
WHEN WILL I BE FAMOUS (THE FAVOURITE BITS OF YOUR HIP HOP HITS)/I OWE YOU NOTHING (BLUES BROS BOOTLEG BUST UP MIX) Bros (rebuilt by the Democratic 3 featuring

CBS 12in white label

A THE WAY

62	-	FISHNET (BIG LEG MIX) Morris Day	Warner Bros (2in
63	-	BE MY GIRL (EXTENDED 12" MIX) Keith Patrick	US Omni/Atlantic 12in
64	88	BOUNCY HOUSE (BOUNCY MIX) Adrenalin MOD	Warrior Records 12in
65	2	REBEL BEATS 2 (91-911/2-911/2-911/2-911/2-Obpm) Boogle Beats	Pan Trax 12in
66	43	DO IT (CLUB MIX) 2 Bad 2 Mention	Intouch I2in
67	62	LET'S START LOVE OVER (EXTENDED) Miles Jaye	Fourth & Broadway 12in
68	58	HOW YA LIKE ME NOW (EXTENDED MIX) Kool Moe Dee	Jive 12in
69	66	MY MIND (LONG VERSION) Vanessa Franklin and Midnight Energy	CityBeat 12in
70	37	LET THE SUN IN (EXTENDED REMIX) Atlantic Starr	Warner Bros I2in
71	53	LET'S BE LOVERS TONIGHT ('THE SOLID MIX' BY CHRIS PA	UL) Sherrick
	, ave		er Bros 12in mailing list promo
72	49	THE JACK THAT HOUSE BUILT (THE SPACE BASE MIX) THE	
1		HOUSE CLUBBED Jack 'N' Chill	10 Records 12in
73	92	HOUSE REACTION (SCRATCH MIX/ROBIN HOOD MIX) T-Cu	
74	79		w Wow Art International I2in
75		SEE WANT MUST HAVE (S.L.W.II. DUB/STREET LATIN WOLF	
		SEE WATT PIOST HATE (SEE WAIL BOOKSTREET EXTINGUE)	MCA Records 12in white label
76	-	THIS HOUSE IS YOUR HOUSE Paul French & The Mix Master Crew	The state of the s
77	re		Rise Records 12in
78	93	I COULDN'T BELIEVE IT (EXTENDED VERSION) David Ruffin &	
79		THINKING OF YOU (HOUSE MIXES/12" VERSION) Earth Wind &	
19	175	PUT THAT RECORD BACK ON (0-1131/abpm) Cut To Shock featuring	
00		Total Commence of the Commence	US Bassment Records 12in
80		GOLD (EXTENDED VERSION) (105bpm) Grandmaster Flash and the	
81		THAT'S WHERE YOU'LL FIND ME (REMIX)/YOU AND ME TO	
-	-	REMIX) Dejá	10 Records 12in
82	57	CAUGHT U CHEATIN' Raze	Champion I2in
83	re		US Future Sound Records 12in
84	98	THEY CALL ME PUMA Seeborn & Puma	US Select 12in
85	94	MATERIALISTIC GIRL Gusto	Fourth & Broadway 12in
86	90	NUDE PHOTO (RYTHIMMIX)/THE DANCE (LIVING ROOM M	
-			US Transmat 12in
87	-	PIANO IN THE DARK (493/4-991/2-992/3-Obpm) Brenda Russell	Breakout 2in pre-release
88	-	WHO DO YOU LOVE (EXTENDED 12" MIX) (107bpm) Rodney Sau	Isberry US Ryan Records 12in
89	-	FEEL SO GOOD (DUNGEON) (0-113)/MOVE/MOVE IT (95%)/FE	ELSO GOOD (0-1131/3bpm)
		Stereo MC's and Cesare	GC Records 12in
90		MAMA'S BOY (CLUB MIX) Liz Torres	US State Street Records 12in
91	70	LET'S GET JAZZY (JAZZY THING/MY THING) Flightt	USTMT 12in
92	60	KEEP 'EM STEPPIN' Non-Stop/CONTACT SPORT the Mau-Mau Ch	an Overlords (Hurby's Machine)
		10 10 10 10 10 10 10 10 10 10 10 10 10 1	US Sound Check Records LP
93	re	THIS IS TALENT the Chosen Two	US Rohit Records 12in
94	-	LET'S LET'S DANCE (1213/sbpm) Keynotes	US Incognito Records 12in
95	86	RISE TO THE OCCASION (CLUB MIX) Climie Fisher	EMI 12in mailing list promo
96	80	THROWDOWN Sparky D	US B Boy Records 12in
97	95	THE MORNING AFTER Fallout	US Fourth Floor Records 12in
98		FOR YOUR LOVE (I'LL DO MOST ANYTHING) (REMIX) Barry V	
99		PINK CADILLAC (CLUB VOCAL) (0-124) /I WANNA BETHATY	
		(88bpm) Natalie cole	US EMI-Manhattan I 2in
100		I'M TIRED OF GETTING PUSHED AROUND (THE MAYHEM RI	TYTHM MIX) Two Men A
		Drum Machine And A Trumpet	London 12in
100		LOVE IS CONTAGIOUS (EXTENDED MIX) Taia Sevelle	Reprise Records 12in
111			reprise necords (2)h
ME	1		
	U	S BLACK SIN	GLES
			CONTRACTOR OF THE PROPERTY OF
	W W S	CALLERY OF THE STATE OF THE STA	

11	11	I WANT HER Keith Sweat		Vintertainment
3	2	GIRLFRIEND Peobles		MCA
3	4	TO PROVE MY LOVE Michael Cooper	W	arner Brothers
4	7	TWO OCCASIONS the Deele		Solar
4 5 6	9	SUPERBAD Chris Jasper		CBS
6	5	LET ME TOUCH YOU the O'Jays		PIR
7 8	10	WANNA MAKE LOVE (ALL NIGHT LONG) Lillo Thomas		Capitol
	12	PUMP UP THE VOLUME MIAIRIRS		4th + B'way
9	15	SOME KIND OF LOVER Jody Watley		MCA
10	13	OVER YOU Ray Parker Jr.		Geffen
111	14	COME INTO MY LIFE Joyce Sims		Sleeping Bag
12	17	YOU WILL KNOW Stevie Wonder		Motown
13	3	LOVE CHANGES Kashif & Meli'sa Morgan		Arista
14	16	HOT THING Prince		Paisley Park
15	18	RUN TO ME Angela Winbush		Mercury
16	6	BABY, BE MINE Miki Howard		Atlantic
17	22	NO 1/2 STEPPIN' Shanice Wilson		A&M
18	21	WITHOUT LOVE Peabo Bryson		Elektra
19	27	NEVER KNEW LOVE LIKE THIS Alexander O'Neal featuring Cherrelle		Tabu
20	24	LOOK WHAT YOU STARTED the Temptations		Motown
21	11	LOVE OVERBOARD Gladys Knight And The Pips		MCA
22	19	SO AMAZING Gerald Albright		Atlantic
23	28	LIVE MY LIFE Boy George		Virgin
24	35	FISHNET Morris Day		Warner Bros
25	33	WISHING WELL Terence Trent D'Arby		Columbia
26	8	SECRET LADY Stephanie Mills		MCA
27	31	FOR YOUR LOVE (I'LL DO MOST ANYTHING) Barry White		A&M
28	34	RAINY NIGHT-Chico Debarge		Motown

DJ Slack)

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

INFACT OCHARTS

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• WEEK COMMENCING FEB 7, 1988

Solar	MARY MACK Babyface	30	29
Motown	EVERY DROP OF YOUR LOVE Stacy Lattisaw	36	30
Columbia	THINKING OF YOU Earth, Wind & Fire	45	31
Next Plate	PUSH IT Salt 'N' Pepa	40	32
Columbia	PLAYTHING Rebbie Jackson	39	33
Columbia	FATHER FIGURE George Michael	-	34
MCA	ROCKET 2 U the Jets	46	35
Arista	SEASONS CHANGE Expose	43.	36
Wing	SINCE YOU CAME OVER ME Lace	37	37
live	TAKE GOOD CARE OF ME Jonathan Butler	42	38
Virgin	THAT'S WHERE YOU'LL FIND ME Deja	47	39
Epic	LOVEY DOVEY Tony Terry	49	40
Cut	TURN OFF THE LIGHTS World Class Wrecking Kru'	41	41
Gamble + Harry	I WISH YOU BELONGED TO ME Lou Rawls	29	42
Epic	MAN IN THE MIRROR Michael Jackson	-	43
Capitol	IF YOU CAN DO IT: I CAN TOO!! Meli'sa Morgan	20	44
Jive	HOW YA LIKE ME NOW Kool Moe Dee	25	45
Capitol	WASN'T I GOOD TO YA? Da'Krash	53	46
Atlantic	COME AND GET THIS LOVE Street Fare	50	47
Epic	OOO LA LA LA Teena Marie	-	48
Tommy Boy	HEAVY ON MY MIND Club Nouveau	-	49
Columbia	SOMEONE TO LOVE ME FOR ME Lisa Lisa & Cult Jam Force Compiled by Billboard	23	50

30	-	NEVER KNEW LOVE LIKE THIS Alexander O'Neal and Cherrelle	Tabu	12in
31	27	BEHIND THE WHEEL (REMIX) Depeche Mode	Mute	12in
32	24	TOUCHED BY THE HAND OF GOD New Order	Factory	Total Control
33	31	PAID IN FULL (THE COLDCUT REMIX) Eric B & Rakim Fourth &	Broadway	
34	25	CRITICIZE (REMIX) Alexander O'Neal	Tabu	
35	19	SIGN YOUR NAME Terence Trent D'Arby	CBS	TO THE OWNER.
36	40	BOYS (SUMMERTIME LOVE) Sabrina	Ibiza	
37	37	FATHER FIGURE George Michael	CBS	1000
38	36	ALL DAY AND ALL OF THE NIGHT the Stranglers	Epic	
39	32	THE WAY YOU MAKE ME FEEL (DANCE EXTENDED MIX) Michael Jackson	Epic	
40	-	I'M SO HAPPY Walter Beasley	Urban	

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TV	A TI		
1	1	I THINK WE'RE ALONE NOW Tiffany	MCA 12in
2	В	I SHOULD BE SO LUCKY Kylie Minogue	PWL Records 12in
3	14	TELL IT TO MY HEART Taylor Dayne	Arista 12in
4	2	HEAVEN IS A PLACE ON EARTH (HEAVENLY MIX) Belin	da Carlisle IRS 12in
5	16	SHAKE YOUR LOVE Debbie Gibson	Atlantic 12in
6	4	COME INTO MY LIFE Joyce Sims	London 12in promo
7	3	HOUSE ARREST (THE BEAT IS THE LAW) Krush	Club 12in
8	5	WHEN WILL I BE FAMOUS? Bros	CBS 12in
9	6	O L'AMOUR Dollar	London 12in
10	22	THE JACK THAT HOUSE BUILT Jack 'N' Chill	10 Records 12in
11	9	ROK DA HOUSE the Beatmasters featuring the Cookie Crew	Rhythm King 12in
12	17	SAY IT AGAIN Jermaine Stewart	10 Records 12in
13	7	ALWAYS ON MY MIND Pet Shop Boys	Parlophone 12in
14	28	HOT IN THE CITY Billy Idol	Chrysalis 12in
15	11	SAVIN' MYSELF (HOT LINE REMIX) Eria Fachin	Saturday 12in
16	10	I GOT DA FEELIN' Sweet Tee	Cooltempo 12in
17	13	RISE TO THE OCCASION Climie Fisher	EMI 12in
18	12	JINGO (UK HOUSE MIX I) Jellybean	Chrysalis 12in
19	18	WHO FOUND WHO Jellybean featuring Elisa Fiorillo	Chrysalis 12in
20	39	BEAT DIS (EXTENDED DIS) Bomb The Bass	Mister-Ron/Rhythm King 12in
21	15	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU R	
22	26	I'M TIRED OF GETTING PUSHED AROUND Two Guys A D	rum Machine
		And A Trumpet	London 12in
23	29	GIVE ME THE REASON Luther Vandross	Epic 12in
24	_	VALENTINE T'Pau	Siren 12in
25	20	I FOUND SOMEONE Cher	Geffen 12in
26	23	I CAN'T HELP IT Bananarama	London 12in
27	21	ANGEL EYES Wet Wet Wet	Precious Organisation 12in
28	30	BRING THE NOISE Public Enemy	Def Jam 12in
29	34	LOVE OVERBOARD Gladys Knight And The Pips	MCA 12in

T	W L		
-1	19	I SHOULD BE SO LUCKY Kylie Minogue	PWL Records 12in
2	2	THIS GIRL'S BACK IN TOWN Racquel Welch	US Columbia 12in
3	1	SAVIN' MYSELF (HOT LINE REMIX)/BLASTER MIX Eria Fachin	Nightmare 12in
4	4	THE WINNER TAKES IT ALL Sandra Edwards	Bolts 12in
5	6	O L'AMOUR Dollar	London 12in
6	18	ALWAYS ON MY MIND (REMIX) Pet Shop Boys	Parlophone I2in
7	16	DO YOU WANNA FUNK Zone Brothers	US Recca 12in
8	29	I CRY FOR YOU Shy Rose	US IDC 12in
9	5	THE RIGHT COMBINATION Seventh Avenue	Nightmare I2in
10	23		anadian Power 12in
11	3		anadian Power 12in
12	4	SURPRISE ME TONIGHT Norma Lewis	Nightmare I2in
13	33	A LA VIE A L'AMOUR Jakie Quartz	Dutch CBS 12in
14	11	LOVE EMERGENCY Rachel	US Atlantic 12in
15	20	SCIENCE FICTION Scott Stryker	Nightmare 12in
16	24	I CAN'T HELP IT (CLUB MIX) Bananarama	London 12in
17	7	ALWAYS ON MY MIND (EXTENDED DANCE VERSION) Pet Shop Boys	Parlophone I 2in
18	14		alian X-Energy 12in
19	37	YOU ONLY YOU Tasha	Belgian ARS 12in
20	_	NO REGRETS Quartzlock	Reflection 12in
21	10	SATISFY MY DESIRE (CRITICAL MIAMI MIX)/(ALL NIGHT REMIX) Havan	Nightmare 12in
22	31	ITHINK WE'RE ALONE NOW Tiffany	MCA IZIN
23	9	NO WIN SITUATION Evelyn Thomas	Nightmare 12in
24	17	HEAVEN IS A PLACE ON EARTH (HEAVENLY VERSION) Belinda Carlisle	Virgin 12in
25	15	YOU'REMY RAINBOW Hazell Dean	US Disconet 12in
26		HEY YOU! Divine	In Recordings 12in
27	27	BOYS (SUMMERTIME LOVE) Sabrina	Ibiza I2in
28	8	ALL SYSTEMS GO (EXTENDED REMIX) Donna Summer	WEA I2in
29	13	THESE ARE BRIGHTER DAYS Barbara Pennington	Nightmare I2in
30	21	WASTED NIGHTS Croisette	Nightmare I2in
31	32	MY ARMS KEEP MISSING YOU (THE NO L MIX) Rick Astley	RCA 12in
32	re	HOUSE ARREST (THE BEAT IS THE LAW) Krush	Fon/Club 12in
33	re	DON'T STOP Ross	Italian Flea 12in
34	re	THE HEART IS A LONELY HUNTER Bonnie Bianco Germ	an Metronome (2in
35	12	SKY HIGH (LES ADAMS REMIX) Jigsaw	Splash I2in
36	25	CONTACT (MEDLEY) Disc Drive	US Sizzle I2in
37	28=	CHANGE IN ME Karen Young	US Wide Angle 12in
38	26	EASY TO TOUCH Promise Circle	US Atlantic
39	35	ONE NIGHT STAND (MONOGAMIX) Rob Keabe	Nightmare 12in
40	-		Selgian Infinity 12in
		Compiled by James Hamilton/Alan Jones	



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K S N G L U K A W/C FEB 7

RECORD

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	WL	WW			
	1	1	5x I THINK WE'RE ALONE NOW Tillary	MCA	
	2	16	4 I SHOULD BE SO LUCKY Kylie Minogue	PWL	
	1	2 B	6 WHEN WILL I BE FAMOUS? Brox 4 TELL IT TO MY HEART Taylor Dayne	CBS Arista	
	5	10	S CANDLE IN THE WIND (LIVE) Days lobs	Rocket	
	6	12	5 CANDLE IN THE WIND (LIVE) Blon John 6 X THE JACK THAT HOUSE BUILT Jack TV Chil	10 Records	
	7	9	4 SHAKE YOUR LOVE Debbie Gibson	Atlantic	
	8	27	I GET OUTTA MY DREAMS, GET INTO MY CAR Billy Ocean	i jive	
	9	5	6 ROK DA HOUSE the Beatmasters featuring the Cookie Crew	Rhythm King	
	10	17	5 SAY IT AGAIN Jermane Stewart	10 Records	
	41	7	8 O L'AMOUR Dolly	London	
	12	4	6 X SIGN YOUR NAME Terence Trent D'Arby 10 X HEAVEN IS A PLACE ON EARTH Belinds Carlisle	O Virgin	
	14	13	S XHOT IN THE CITY Billy Idol	Chrysalis	
	15	20	3 VALENTINE TPair	Siren	
	10	6	I X HOUSE ARREST Krush	Club	
	17	of the	6 COME INTO MY LIFE Joyce Sara	Ffer	
	18	25	2 XGIVE ME ALL YOUR LOVE Whitestrake	EMI	
	19	18	6 XTIRED OF GETTING PUSHED AROUND 2 Meri A Drum Mr	chine And A Trumpes London	
-	20		TOWER OF STRENGTH the Mission	Mercury MYTH4	
	21	15	II X IDEAL WORLD the Christian	Island	
	22	29	5 X MANDINKA Swead O'Cornor	Ensign	
	23	14	9 XSTUTTER RAP (NO SLEEP TIL BEDTIME) Marris Minor And	The Majora	
				10 Records	
	24	39	2 XLET'S GET BRUTAL Nitro Deluxe	Coeltempo	
	25	36	4 X GIMME HOPE IO'ANNA Eddy Grant 2 SPY IN THE HOUSE OF LOVE Was (Not Was)	lce Fontana	
	26	38	10 RISE TO THE OCCASION Camir Fahrer	EMI	
	28	26	4 GIVE ME THE REASON Lother Vandross	Epic	
	29	28	5 XI WANNA BE A FLINTSTONE Screening Blue Messialis.	WEA	
	30	22	9 XI FOUND SOMEONE Char	Geffen	
	31	21	S X HEATSEEKER AC/DC	Atlantic	
	32	42	4 XDIGNITY Descon Blue	CBS	
	33	49	1 HEAVEN KNOWS Robert Pant	Atlantic	
	34	43	2 NEVER KNEW LOVE LIKE THIS Alexander O'Neal & Cherrel	ie Tabu	
	35.	33	A WILD HEARTED WOMAN All About Eve	recious Organisacion Eden	
	36	31	5Y I GOT DA FEELIN'/IT'S LIKE THAT Y'KNOW Sweet Tee	Cooltempe	L
	38	34	1 NO MORE LIES Sharpe & Numan	Polydor	
	19	23	6 YALL DAY AND ALL OF THE NIGHT the Stranglers	Epic	
	40	35	J VICTORIA the Fall	Beggars Banquet	
	41	55	2 X HAZY SHADE OF WINTER the Bargles 2 X I DON'T MIND AT ALL Box goods Tagg	Def fam/CBS	
	42	57	2 X I DON'T MIND AT ALL Bourgeon Tagg	Island	
	43	-	/ XC'MON EVERYBODY Eddie Cochran	Liberty EDDIES01	
	44	32 46	6 NEW SENSATION links	Mercury	
1000	46		1 LOVE IS THE ART LINING IN A BOX 1 GOING BACK TO CALL L L Cool J	Def Jam/CBS LLC[2	
	47	54	2 XWHEN WE WAS FAB George Harrison	Dark Horse	
	48	30	10X ALWAYS ON MY MIND Pet Shop Boys	☐ Parlophone	
	49	47	3 I REFUSE Hije & Cry	Circa	
	50	62	2 DREAMING OND	Virgin	
••	51	-	TWO HEARTS Cliff Richard	EMI EM42 Kitchenware SK15	
•••	52	71	CARS AND GIRLS Prefib Sprout WE CARE A LOT Faith No More	Slash/London	
- 500	54		KISS AND TELL Bryan Ferry	Virgin V51034	
	55	45	3 SHE'S THE ONE James Brown	Urtsan	
**	56	2	I XJOE LE TAXI Vanessa Paradis	Polydor POSP902	
	57	56	1 COLD SWEAT the Sugarcubes	One Little Indian	
	58	44	5 MORE LOVE Fear you Shark and a second	Virgin	
	59		SEE WANT MUST HAVE Blue Mercedes	MCA BONA2	
*	60	74	2 YOU'RE ALL I NEED Modey Crite	Elektra	
	61	50	5 SIDE SHOW Wendy & Lisa	Virgin	
**	62	80	HOW CAN I PORGET TOUT CISE FIGURE	Chambella ELICA)	
•	64	- au	1 HOW MEN ARE Arres Corners	Chrysalis EUSA) WEA	
		26	HOW CAN I FORGET YOU? Eiss Fiorillo HOW MEN ARE ALICE CAPAITS ARE YOU SURE So	Chrysalis EUSA) WEA Parlophone	
	65	76 40	2 ARE YOU SURE So 10 X JINGO Jellybean	Parlophone Chrysalis	
	65 66		2 ARE YOU SURE SO 10 X JINGO Jellybean 2 LOOK WHAT YOU STARTED the Temptrations	Parlophone Chrysalis Motown	
	66	40 63 41	2 ARE YOU SURE SO 10 X JINGO Jellybean 2 LOOK WHAT YOU STARTED the Temptations 6 XFATHER FIGURE George Michael	Parlophone Chrysalis Motown Epic	
	66 67 68	40 63 41 67	2 ARE YOU SURE So 10 X JINGO Juliphona 2 LOOK WHAT YOU STARTED the Temptations 6 XFATHER PIGURE George Pichael 1 THE HAPPY MAN Thomas Lang 1 THE HAPPY MAN THORAS Lang 1 THE MAPPY MAN THOMAS LANG 1 THE MAN	WEA Parlophone Chrysalls Motown Epic Epic	
	66 67 68 69	40 63 41 67 59	2 ARE YOU SURE So 10 XJINGO Julybean 2 LOOK WHAT YOU STARTED the Temptations 4 XPATHER FIGURE Googs Prichage 3 THE HAPPY MAN Thomas Ling 4 CAN YOU KEEP A SECRET Brother Beyond.	Parlophone Chrysalis Motown Epic Epic Parlophone	
	66 67 68 69 70	40 63 41 67 59	2 ARE YOU SURE SO (DX JINOS) (lighteen) 2 LOOK WHAT YOU STARTED the Temperature 3 THE HAPPY MAN Thomas Lang 4 CAN YOU KEEP A SECRET! Brother Seyand. 5 ILANT HELP! IT Bassurarum.	WEA Parlophone Chrysalls Motown Epic Epic Parlophone London	
	66 67 68 69 70 71	40 63 41 67 59 37 53	2 ARE YOU SURE 50 (IX) JINGO JUPON 2 LOOK WHAT YOU STARTED the Temptation 5 THE HAPPY HAN Thomas lang 4 CAN YOU REPAY SEATH Brother Beyond 5 I CAN'T HELP IT BROTHER THE STANDARD 4 PROMISES Build	WEA Parlophone Chrysalis Motown Epic Epic Parlophone London Epic	
***	66 67 68 69 70 71 72	40 63 41 67 59	2 ARE YOU SURE SO (DX JINOS) (lighteen) 2 LOOK WHAT YOU STARTED the Temperature 3 THE HAPPY MAN Thomas Lang 4 CAN YOU KEEP A SECRET! Brother Seyand. 5 ILANT HELP! IT Bassurarum.	WEA Parlophone Chrysalis Motown Epic Epic Parlophone London Epic Chrysalis RCA	
**	66 67 68 69 70 71	40 63 41 67 59 37 53	2 ARE YOU SURE 50 OX JINGO KATATER FEODURE Groupe Pidibal 1. THE HAPPY MAN Thomas Long 4 CAN YOU KEEP A SECRET'S Rocker Seyend 5 CAN'T HELP IT BAUSTURIN 4 PROVISES Lone 10 MY ARMS KEEP MISSING YOU Rick Audry OUR SEAR CIVIS Res.	WEA Parlophone Chrysalis Motown Epic Fpic Parlophone London Epic Chrysalis RCA Magnet	
	66 67 68 69 70 71 72 73	40 63 41 67 59 37 53 97	2 ARE YOU SURE 50 (IX) [HOCO HOPed 1 COOK WHAT YOU STARTED the Temptations 5 THE HAPPY HAN TROUBLE 5 THE HAPPY HAN TROUBLE 6 TO CAN'T HELP IT BAUBURY 2 CRAZY Inchance 1 CAN'T HELP IT BAUBURY 2 CRAZY Inchance 0 MY ARMS KEPP MISSING YOU Rick Audity 2 QUE SERA Chris Re 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything Bits The Girl Bits 1 THESE EARLY DAY'S recything BITS 1 THE BITS	WEA Parlophone Chrysalis Motown Epic Epic Parlophone London Epic Chrysalis RCA Magnet	
	66 67 68 69 70 71 72 73 74 75 76	40 63 41 67 59 37 53 97 51 83	2 ARE YOU SURE 50 2 LOOK WHAT YOU STARTED the Temponous 3 LOOK WHAT YOU STARTED the Temponous 4 KPATHER FOURDE Groupe Hidbel 3 THE HAPPY HAN Thomas Long 4 CAN YOU KEEP A SECRET! Stroker Beyond 5 CART HELP IT Busturanns 2 CRAYS FOR THE STARTEN TO THE STARTEN THE STARTEN TO THE STARTEN THE ST	WEA Parlophone Chrysalis Motown Epic Fpic Parlophone London Epic Chrysalis RCA Magnet Negro NEGO Virgin VS83	
	66 67 68 69 70 71 72 73 74 75 76	40 63 41 67 59 37 53 97 51 83	2 ARE YOU SURE 50 (X) FINCO (I) Plobe in 1 2 LOOK WHAT YOU STARTED the Temptations 5 THE HAPPY HAN TROUBLE 5 THE HAPPY HAN TROUBLE 6 LOANT HELP IT BAUBLE 7 PROMISES Build 7 PROMISES Build 8 CARY CHENTER 9 THE HAPPY HAN TO YOU RICK Assisty 9 QUE SERA CH'S Rec 1 THESE EARLY DAY'S Exceptible Build The Girl KISS LINE PUDAS IS Bloss 1114 LAST TIME Agricult Floking	WEA Parlophone Chrysalis Motown Epic Fpic Parlophone London Epic Chrysalis RCA Magnet Magnet Negro NEG30 Virgin VSW3 WEA	
	66 67 68 69 70 71 72 73 74 75 76 77	40 63 41 67 59 17 53 97 51 81 —————————————————————————————————	2 ARE YOU SURE 50 2 LOOK WHAT YOU STARTED the Temporous 3 LOOK WHAT YOU STARTED the Temporous 4 KPATHER FOURDE Groupe Hidbar 3 THE HAPPY HAAN Thomas Long 4 CAN YOU REEP A SECRET'S Ender Beyond 5 LOAKT HELP IT BAUTURINE 7 PROMISES Data 2 CALTY Inches 7 PROMISES Data 4 CALTY INCHES TO THE STARTE AND THE STA	WEA Parlophone Chrysalis Motown Epic Epic Parlophone London Epic Chrysalis RCA Magnet Virgin VS88 WEA Wotown	
	66 67 68 69 70 71 72 73 74 75 76 77 78 79	40 63 41 67 59 37 53 97 51 83	2 ARE YOU SURE 50 (X) FINCO (I)Plobe 1 2 LOOK WHAT YOU STARTED the Temptations 5 THE HAPPY HAN TROUBLY 5 THE HAPPY HAN TROUBLY 6 LOAN THELP IT BANDAUTH 6 LOAN'T HELP IT BANDAUTH 7 PROMISES Build 7 CARY CHEAT THE APPROXIMATION 7 OWN SEPA HAND TO THE APPROXIMATION 7 OWN SEPA CHEAT OF THE APPROXIMATION 7 OWN SEPA CHEAT OF THE APPROXIMATION 7 OWN TO THE PROXIMATION 7 ONLY THE PROXIMATIO	WEA Parlophone Chrysalis Motown Epic Epic Parlophone London Épic Chrysalis RCA Magnest Virgin VS083 Virgin VS083 WEA Motown Geffen	
	66 67 68 69 70 71 72 73 74 75 76 77 78 79	40 63 41 67 59 17 53 97 51 81 —————————————————————————————————	2 AME YOU SURE 50 20 KIPGO HIPOSOM 3 THOSO HIPOSOM 4 TO STARTED the Temporation 5 THE HAPPY MAN Thomas Lang 4 CAN YOU REEP A SECRETT Brother Beyond 5 I CAN'T HELP IT Bassurarius 2 CRAZY Inchesses 2 CRAZY Inchesses 4 CRAZY Inchesses 5 THE STARTE SURPLY STARTED HIPOSOM 5 THE STARTED HIPOSOM 5 THE STARTED HIPOSOM 5 THE STARTED HIPOSOM 5 THE LAST THE Agreeth Fallolog YOU WILL KNOW Some Worder OVER YOU Ray Prince ja R Natiate Cole 5 TUK ON YOU Bells Prince 5 TUK ON YOU BELL PRINCE 5 TUK ON YOU BEL	WEA Parlophone Chrysalis Motown Epic Parlophone London Epic Chrysalis RCA Magnet Virgin VS983 WEA MOTON Geffen RCAPB4981	
::	66 67 68 69 70 71 72 73 74 75 76 77 78 80 81	40 63 41 67 59 17 53 97 51 81 —————————————————————————————————	2 ABE YOU SURE 50 (IX) FINCO INFORMAT YOU STATED the Temptations 5 TEATHER FIGURE George Pricinal 1 THE HAPPY MAN THOMS Lang 4 CAN YOU KEEP A SECRET! Brother Beyond. 5 I CAN'T HELP IT BAUTURE 2 CRAZY Inchance 10 MY ARMS KEEP MISSING YOU Rick Assisy 2 QUE SERA Claris Res 1 THESE EARLY DAY'S Everything Bin The Girl KISS LINE PUDAS Is Bres 1 THE AIGHT AND THE AIGHT AIGHT YOU WILL KNOW Serie Wonder OVER YOU WILL KNOW Serie Wonder OVER YOU MY Pribrie Jr & Instatio Cole STUCK ON YOU Biss Precise And The Jordanians PARTY PEOPLE Road HOOS.	WEA Parlophone Chrysalis Motown Bpic Epic Parlophone London Epic Chrysalis RCA Magnet Virgin V5983 Motown Motown GCA PB47575 Champion CHR510	
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☆ Platinum (one million sales), □ Gold (500,000 sales), ○ Silver (250,000 sales)

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

WELV Ε N THE JACK THAT HOUSE BUILT Jick 17° Chill ITHINK WE'RE ALONE NOW Titiny TELLIT TO BY HEART Taylor Daym WHEN WILL IBE PAHOUST Bring BY HEN WILL IBE PAHOUST Bring BY HEN WILL IBE PAHOUST Bring BY HEN WILL IBE PAHOUST BRING CANDLE IN THE WIND (LIVE) Finnight CANDLE IN THE WIND (LIVE) Finnight GYPE HEALLY OUR LOVE WIND THE PAHOLST BRING HT TIBED OF GETTING PUSHED AROUND 2 Hen A Dram Machine And A Tru COME INTO IN LIFE Jipus Simi LET'S GET BRUTAL NIPTO Deluze HOUSE ARBEST Kinh GET OUTTA MY DREAMS, GET INTO MY CARBRIY Ocean SAY IT A GAIN IPINISMS EXCENT SHARE YOUR LOVE CHESHING BROOM VALENTINE IT THE LIFE BROOM WHEN THE STITLE BROOM HOUSE ARBEST KINH GET OUTTA MY DREAMS, GET INTO MY CARBRIY OCEAN SAY IT A GAIN IPINISMS EXCENT SHARE YOUR LOVE CHESHING BROOM VALENTINE IT THE LIFE BROOM BY THE STITLE BROOMS HOUSE OF LOVE WAS (Not Was) SIGN YOUR NAME TO FOOD A WHY SIGN YOUR

TW LW W/C INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY Terrore Trent D'Arby BLOW UP YOUR VIDEO ACDC HARDLINE STATE CHISTIANS COnstans BRIDGE OF SPIES TPau \$\phi\$ \$\pm\$ for \$\pm\$ \$\p CHRISTIANS the Christian BRIDGE OF SPIES THAI COME INTO NY LIFE Joyce Sinc TURN BACK THE CLOCK Johnny Histo Jizz THE BEST OF MRAGE JACK HIX '88 Hinge KICK Inc. BAD Michael Josson IF I SHOULD FALL FROM GRACE WITH GOD the Pogues TANCO IN THE NIGHT PREVIOUS MARKET THE SILVER COLLECTION DURY Springfold WHENEVER YOU MEED SOMEBODY Block Asdey FAITH Concept Chickel SKYSCRAFER Daid Lie Robb ACTUALLY For Sign Spring GIVE IN THE READON LAWFON MINITERY WHEN YEAR OF SIGN WHITTEN Y WHEN YEAR OF SIGN BANDANIC MARKET RANDON MOYE THE MARKET JACKSON MIX Michael Jackson WHITTEN ARE 199T WHITENAM THE PHANTON OF THE COBRA Sires JOYCEN WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX Michael Jackson WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL SIGNON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX MICHAEL JACKSON WHITTENAME 199T WHITTENAME THE HEARLAS JACKSON MIX M Virgin Stylus Mercury ↑ ↑ ↑ Epic pe Mahone 12 5 13 8 17 16 24 15 14 11 18 29 20 12 26 Parlophone DEpic Telstar Polydor DArista Tabu CBS al IACKLPS02 Vertigo Chrysalis K-Tel Polydor RCA Sire Circa Elektra Scylus Telstar arlophonor al A&M Capitol Chrysalis EMI RED the Communicity TIME AND TIDE Basis HOUSE SOUND OF CHICAGO VOL III Various TIME AND TIDE BASE HUMOURS Feetwood Pix LOVE SONGS Fichely plastos & Dane Box SINITIA Siette LOVE SONGS Fichely plastos & Dane Box SINITIA Siette LOVE ASICE Camera DESTRIY SONG Courtory Pive SIMPLY SHADOWS Shadows CHRONICLES Steve Warwood PLEASE Feet Spee Boys THE LONESOME FURILEE John Cougar PiclierCamp SHOVE IT. Cross BOTE HOUSE Boys Ferry QUEEN CREATEST HITS Quien 26 COLDEN GREATS Nat King ColSONGS FROM THE STAGE ARD SCREEN Michael Crawford LSO SLIPPERY WHEN WET 800 John TUNNEL OF LOVE, Brive Sprengenen BIKTH SCHOOL WORK DEATH HITS Bryan Ferry/Roxy Plasic SUBSTANCE New Child Plasics INVISIBLE TOUCH Coress SUBSTANCE New Child Plasics SUBSTANCE New Child SUBSTANCING STATEST HITS Bryan Ferry/Roxy Plasic SUBSTANCE New Child SUBSTANDING Strame Vegs THE ALL THEE GREATEST HITS Eve Peeley E.S.P. Lie Boe Gest NEVER TOO HUCH Lineer Virieties SCAPE FROM TY be Hairries Virgin V2474 EMI EMI Telstar Vartigo CBS Epic 4405831 A&M Virgin ÷ EG Factory Records DIX64 RCA PL90100 99 85 68 74 72

à à ± Tripte Platinum (900,000 sales), à à Double Platinum (600,000 sales), à Platinum (300,000 sales), ○ Gold (100,000 sales), ○ Silver (60,000 sales), ○ Silver (60,000

NEVER TOO MUCH Luther Vandross

COMPACT DI

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I A R

TV	V LV		
1	.1	INTRODUCING THE HARDLINE ACCORDING TO TERENCE	TRENT D'ARBY Terence
		Trent D'Arby	CBS
2	. 2	CHRISTIANS the Christians	Island
3	-	BLOW UP YOUR VIDEO AC/DC	Atlantic
4	6	BRIDGE OF SPIES T'Pas	Siren
3	8	TANGO IN THE NIGHT Fleeswood Mac	Warner Bron
6	3	TURN BACK THE CLOCK Johnny Hates Jazz	Virgin
6789	4	POPPED IN SOULED OUT Wat Wet Wet	Precious Organisation
8	7	HEAVEN ON EARTH Belinds Carlisle	Virgin
9	9	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	Polydor
10	-	THE GREATEST LOVE Virious	Polydor
11	18	BAD Michael Jackson	Epi
12	YE.	COME INTO MY LIFE Joyce Simu	FFRI
13	12	FAITH George Michael	Epir
14	5	IF I SHOULD FALL FROM GRACE WITH GOD the Popular	Pogue Mahon
15	11	ALL THE BEST! Paul McCartney	Parlophon
16		DUSTY - THE SILVER COLLECTION Dusty Springfield	Philip
17.	17	WHITNEY Wheney Houston	Arist
18	10	BROTHERS IN ARMS Dire Straits	Vertig
19	15	RAINDANCING Alson Moyer.	CB
20	13	KICK Insx	Mirrour



CHARTS

USSINGLES

TV	V LV		
1	1	COULD'VE BEEN Tiffany	MCA
2	4	SEASONS CHANGE Expose	Arista
3	5	I WANT TO BE YOUR MAN Roger	Reprise
4	6	HUNGRY EYES Eric Carmen	RCA
5	7	WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys with	
6	3	NEED YOU TONIGHT INXS	Atlantic
7	2	HAZY SHADE OF WINTER the Bangles	CBS
8	8	SAY YOU WILL Foreigner	Atlantic
9	11	DON'T SHED A TEAR Paul Carrack	Chrysalis
10	15	SHE'S LIKE THE WIND Patrick Swayze	RCA
11	16	NEVER GONNA GIVE YOU UP Rick Astley	RCA
12	19	FATHER FIGURE George Michael	Columbia
13	9	TUNNEL OF LOVE Bruce Springsteen	Columbia
14	14	EVERYWHERE Fleetwood Mac	Warner Brothers
15	13	I LIVE FOR YOUR LOVE Natalie Cole	Manhattan
16	23	CAN'T STAY AWAY FROM YOU Gloria Estefan	Epic
17	20	PUMP UP THE VOLUME MIAIRIS	4th & Broadway
18	27	LGET WEAK Belinda Carlisle	MCA
19	26	I FOUND SOMEONE Cher	Geffen
20	21	POP GOES THE WORLD Men Without Hats	Mercury
21	25	PUSH IT Salt 'N' Pepa	Next Plateau
22	10	I COULD NEVER TAKE THE PLACE OF YOUR MAN Prince	Paisley Park
23	29	JUST LIKE PARADISE David Lee Roth	Warner Brothers
24	12	THE WAY YOU MAKE ME FEEL Michael Jackson	Epic
25	18	GOT MY MIND SET ON YOU George Harrison	Dark Horse
26	32	ENDLESS SUMMER NIGHTS Richard Marx	Manhattan
27	31	LOVE OVERBOARD Gladys Knight And The Pips	MCA
28	17	TELL IT TO MY HEART Taylor Dayne	Arista
29	22	CANDLE IN THE WIND Elton John	MCA
30	35	BECAUSE OF YOU the Cover Girls	Fever
31	34	BE STILL MY BEATING HEART Sting	A&M
32	33	853-5937 Squeeze	A&M
33	39	OUT OF THE BLUE Debbie Gibson	* Atlantic
34	38	I WANT HER Keith Sweat	Vintertainment
35	41	HYSTERIA Def Leppard	Mercury
36	48	THE MAN IN THE MIRROR Michael Jackson	Epic
37	44	(SITTIN' ON) THE DOCK OF THE BAY Michael Bolton	Columbia
38	28	HONESTLY Stryper	Enigma
39	24	CRAZY Icehouse	Chrysalis
40	50	ROCKET 2 YOU the Jets	MCA
41	46	LIVE MY LIFE Boy George	Virgin
42	45	TWILIGHT WORLD Swing Out Sister	Mercury
43	40	RHYTHM OF LOVE Yes	Atco
44	30	SO EMOTIONAL Whitney Houston	Arista
45	47	HOT HOT Buster Poindexter	* RCA
46	49	NEVER THOUGHT (THAT I COULD LOVE) Dan Hill	Columbia
47	37	FAITH George Michael	Columbia
48	36	THERE'S THE GIRL Heart	Capitol
49	2	GET OUTTA MY DREAMS Billy Ocean	Jive
50	57	GIRLFRIEND Pebbles	* MCA
51	56	WISHING WELL Terence Trent D'Arby	Columbia
52	72	ROCK OF LIFE Rick Springfield	RCA
53	66	CHECK IT OUT John Cougar Mellencamp	Mercury
54	58	ANGEL Aerosmith	Geffen
55	59	ALL I WANT IS YOU Carly Simon	Arista
56	60	NEVER CAN SAY GOODBYE the Communards	* MCA
57	68	SOME KIND OF LOVER Jody Watley	MCA
58	63	WHEN WE WAS FAB George Harrison	Dark Horse
59	62	NEVER KNEW LOVE LIKE THIS Alexander O'Neal	Tabu
60	61	YOU DON'T KNOW Scarlett & Blackman	+ Virgin

BULLETS

60 61

ьо	LLC I		
65	_	DEVIL INSIDE INXS	
73	84	DON'T LOOK ANY FURTHER the Kane Gang	
78	83	YOU WILL KNOW Stevie Wonder	
79	_	THINKING OF YOU Earth, Wind & Fire	
80	1	GIVE ME ALL YOUR LOVE Whitesnake	
81	-	TALKING BACK TO THE NIGHT Steve Winwood	
88	-	ELECTRIC BLUE Icehouse	
90	71	I WISH I HAD A GIRL Henry Lee Summer	
93		EVER SINCE THE WORLD BEGAN Tommy Shaw	

YOU DON'T KNOW Scarlett & Blackman

US ALBUMS

TW	LY	Y	
1	16	FAITH George Michael	Columbia
2	2	TIFFANY Tiffany	MCA
3	3	DIRTY DANCING Soundtrack	RCA
4	4	KICK Inxs	Atlantic
5	5	BAD Michael Jackson	Epic
6	6	THE LONESOME JUBILEE John Cougar Mellencamp	Mercury
7	8	HYSTERIA Def Leppard	Mercury
8	10	OUT OF THE BLUE Debbie Gibson	Atlantic
9	7	WHITESNAKE Whitesnake	Geffen
10	9	CLOUD NINE George Harrison	Dark Horse
11	11	WHITNEY Whitney Houston	Arista
12	12	A MOMENTARY LAPSE OF REASON Pink Floyd	Columbia
13	13	NOTHING LIKE THE SUN Sting	A&M
14	15	HEAVEN ON EARTH Belinda Carlisle	MCA
15	14	TUNNEL OF LOVE Bruce Springsteen	Columbia
16	16	THE JOSHUA TREE U2	Island
17	17	EXPOSURE Expose	Arista
18	18	INSIDE INFORMATION Foreigner	Atlantic
19	20	PERMANENT VACATION Aerosmith	Geffen
20	21	BACK FOR THE ATTACK Dokken	Elektra
21	19	YOU CAN DANCE Madonna	Sire
22		SKYSCRAPER David Lee Roth	Warner Brothers
23	22	TANGO IN THE NIGHT Fleetwood Mac	Warner Brothers
24	24	LIVE IN AUSTRALIA Elton John	MCA
25	28	RICHARD MARX Richard Marx	Manhattan
26	23	CHARACTERS Stevie Wonder	Motown
27	27	JODY WATLEY Jody Watley	MCA
28	33	ACTUALLY Pet Shop Boys	Manhattan
29	25	VITAL IDOL Billy Idol	Chrysalis
30	35	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen
31	38	HOT, COOL AND VICIOUS Salt 'N' Pepa	Next Plateau
32	31	DOCUMENT REM	IRS
33	49	WHENEVER YOU NEED SOMEBODY Rick Astley	RCA
34	34	BIG GENERATOR Yes	Atco
35	32	LESS THAN ZERO Soundtrack	Def Jam
36	_	SO FAR, SO GOOD, SO WHAT Megadeth	Capitol
37	26	BAD ANIMALS Heart	Capitol
38	36	UNLIMITED Roger	Reprise
39	37	SUBSTANCE New Order	Qwest
40	29	DUOTONES Kenny G.	Arista
41	41	SAVAGE Eurythmics	RCA
42	30	CHRONICLES Steve Winwood	Island
43	40	ONCE BITTEN Great White	Capitol
44	39	CRAZY NIGHTS Kiss	Mercury
45		MAKE IT LAST FOREVER Keith Sweat	Vintertain
46		TELL IT TO MY HEART Taylor Dayne	Arista
47	47	ALL OUR LOVE Gladys Knight And The Pips	MCA
48	42	CANCIONES DE MI PADRE Linda Ronstadt	Elektra
49		BORN TO BE BAD George Thorogood	EMI-Manhatten
50	44	RAPTURE Anita Baker	Elektra
1200			

INDIE SINGLES

TW LW

* Virgin

Atlantic Capitol Motown Columbia Mercury

Island

CBS

21 41

22 22

Chrysalis

Atlantic

		ROK DA HOUSE the Beatmasters featuring the Cookie Crew
2	2	I SHOULD BE SO LUCKY Kylie Minogue
3	4	COLD SWEAT the Sugarcubes
4	3	BEHIND THE WHEEL (REMIX) Depeche Mode
5	7	YOU MAKE ME FEEL the Woodentops
6	5	THERE IS NO LOVE BETWEEN US ANYMORE Pop Will Eat Itself
7	11	JUST TO GET BY Babakoto
8	6	TOUCHED BY THE HAND OF GOD New Order
9	9	SAVIN' MYSELF Eria Fachin
10	21	MASTER DIK Sonic Youth
11	12	PUMP UP THE VOLUME MIAIRINS
12	8	JINGO Candido
13	10	BIRTHDAY the Sugarcubes
14	13	COCAINE SEX Renegade Soundwave
15	16	JACK MIX IV Mirage
16	18	TRUE FAITH New Order
17	14	LAST NIGHT I DREAMT SOMEBODY LOVED ME the Smiths
18	19	BLUE MONDAY New Order
19	20	LOSE HIM I Start Counting
20	23	NEVER GIVIN' UP ON YOU John Paul Barrett

DOWNTOWN Justified Ancients Of Mumu BRUTALITY Asher D and Daddy Freddy Rhythm King/Mute PWL One Little Indian

Mute

Rough Trade

Chapter 22 Union Jack Factory Saturday Blast First 4AD

Hardcore

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

INFACT • CHARTS

WEEK COMMENCING FEB 7, 1988

23	36	GET DOWN Derek B
24	15	THE CIRCUS (REMIX) Erasure
25	-	HARD CASES Tom Robinson
26	27	THE PEEL SESSIONS Joy Division
27	28	BEATS + PIECES Coldcut featuring Floormaster Squeeze
28	24	THE PEEL SESSIONS (VOLUME 2) New Order
29	40	GIRLFRIEND IN A COMA the Smiths
30	35	WHO'S THAT MIX This Year's Blonde
31	17	MY BABY JUST CARES FOR ME Nina Simone
32	44	DO YOU WANNA FUNK Sylvester with Patrick Cowley
33	31	MAISONETTE Mighty Mighty
34	32	TEMPLE OF LOVE Sisters Of Mercy
35	37	BIG ROCK CANDY MOUNTAIN the Motorcycle Boy
36	25	I STARTED SOMETHING I COULDN'T FINISH the Smiths
37 '	29	FEMALES the Cookie Crew
38	39	ALICE Sisters Of Mercy
39	26	BLUE WATER Fields Of The Nephilim
40	30	LOVE WILL TEAR US APART Joy Division
41	42	TRANQUIL Clouds
42	-	OH L'AMOUR Erasure
43	36	BEVERLY HILLS COP the Big X Crewe
44	43	BEAYER PATROL Pop Will Eat Itself
45	38	HOUSE REACTION T-Cut-F
46	48	STRETCHIN' THE PIECES C.C.C.R. Crew
47	34	NEVER LET ME DOWN AGAIN Depeche Mode
48	50	VICTIM OF LOVE Erasure
49	49	THRU THE FLOWERS the Primitives
50	46	ANYONE CAN MAKE A MISTAKE the Wedding Present

Music Of Life Mute Castaway Strange Fruit Ahead Of Our Time Strange Fruit Rough Trade Debut Charly

Domino Chapter 22 Merciful Release Rough Trade Rough Trade Rhythm King/Mute Merciful Release Situation Two Factory Subway Organisation Mute Uptown Chapter 22 Koolkat Circle City Mute Mute Lazy Reception

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Mute	THE CIRCUS Erasure	1	1
Serious	BEST OF HOUSE MEGAMIX Various	3	2
Factory	SUBSTANCE New Order	2	3
Serious	BEST OF HOUSE VOLUME 3 Various	6	4
Rough Trade	STRANGEWAYS, HERE WE COME the Smiths	4	5
First Night	LES MISERABLES Original London Cast	9	6
Seriou	UPFRONT 9 Various	8	7
Mute	MUSIC FOR THE MASSES Depeche Mode	7	8
Charly	MY BABY JUST CARES FOR ME Nina Simone	5	9
Reception	GEORGE BEST the Wedding Present	12	10
Noise	HISTORY OF A TIME TO COME Sabbat	_	11
Mute	WONDERLAND Erasure	11	12
Rough Trade	THE WORLD WON'T LISTEN the Smiths	14	13
Rough Trade	LOUDER THAN BOMBS the Smiths	13	14
Rough Trade	HATFUL OF HOLLOW the Smiths	10	15
Demor	THE MAN — BEST OF ELVIS COSTELLO Elvis Costello	15	16
Macola	SUNSET STRIP Various	-	17
Seriou:	UPFRONT 8 Various	17	18
Red Rhino	SMASHED HITS Red Lorry Yellow Lorry	19	19
COG Sinister	IN THE PALACE OF SWORDS REVERSED the Fall	-	20
Rough Trade	THE QUEEN IS DEAD the Smiths	16	21
Chapter 22	BOX FRENZY Pop Will Eat Itself	20	22
Situation Two	DAWNRAZOR Fields Of The Nephilim	18	23
UnAmerican Activities	DOCK OF THE BAY Ted Hawkins		24
Rough Trade	MEAT IS MURDER the Smiths	22	25
Roadrunner	LIVE UNDEAD Slayer	30	26
Ridge	THE CUTTER AND THE CLAN Run Rig	23	27
Ode	ROCKY HORROR PICTURE SHOW Original Soundtrack	24	28
Westside	HEROES Faze One		29
Red Rhino	ROAD TO ROUNDAY PIER the Rhythm Sisters	29	30

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Rhino	2	1	Me
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1979	-	The same of the sa	
TV	V LV	v – to the state of the state o	A CAMPAGE AND COMMITTEE WITH
1	1	IF I GAVE MY HEART TO YOU John McLean	Ariwa
2	2	SOME GUYS HAVE ALL THE LUCK Maxi Priest	10 Records
3	3	SHE'S MY LADY Administrators	Groove And A Quarter
4	-	CASANOVA Frankie Paul	Live And Love
5	5	AGONY Red Dragon	Techniques
6	17	GAME OF LOVE Frankie Paul	Live And Love
7	8	GUILTY FOR LOVING YOU Carl St Clair	Kal A Bash
8	4	GEE BABY Toyin	Criminal
9	6	THIS OLD HOUSE Boris Gardiner	RCA
10	18	NOBODY CAN LOVE ME Tongue In Cheek	Criminal
11	7	BIG BATTY GAL Flourgon	Techniques
12	11	BAD BOY Courtney Melody	Techniques

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7	PONANNI 100 SWEET Lecturer
12	LEAVE IT TO ME Frankie Paul
19	HOOKED ON YOU Trevor Hartley
20	GET READY Frankie Paul
10	CUPID Leroy Gibbons
_	NEVER GONNA GIVE YOU UP Jean Adebambo
14	PLACE IN THE SUN Kofi
-	PARTY FEELINGS Michael Ellis
	19 20 10

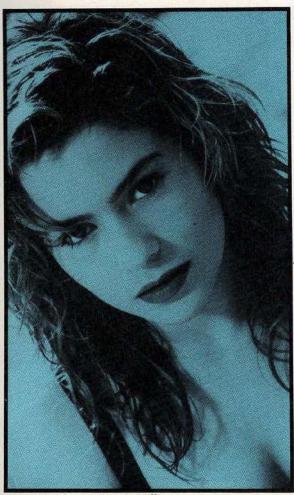
Live And Love Moodles Massive Supreme ternational Ariwa Big One

M U S C V D E 0

T	W L	V	
1	11	MORE VITAL IDOL Billy Idol	Chrysalis
2	1	THE VIDEOS Peter Gabriel	Virgin
3	7	EURYTHMICS LIVE Eurythmics	PolyGram Music Video
4	-	VOICE ON Alexander O'Neal	CBS
5	10	NOW THAT'S WHAT I CALL MUSIC VIDEO 10 Various	PMI
6	-	THE WHOLE STORY Kate Bush	PMI
7	15	SLIPPERY WHEN WET Bon Jovi	Channel 5
8	3	UNDER A BLOOD RED SKY U2	Virgin
9	13	THE VIRGIN TOUR Madonna	WEA Music
10	16	BETWEEN THE LINES Five Star	PMI
- 11	6	VISIBLE TOUCH Genesis	Virgin
12	-	ROCKIN' THROUGH Status Quo	Channel S
13	-	ELECTRIC LOVE the Cult	Beggars Banquet
14	2	BEST OF UB40 UB40	Virgin
15	_	'56 IN THE BEGINNING Elvis Presley	Virgin
16	14	MAKING THRILLER Michael Jackson	Vestron
17	9	MAGIC YEARS VOL 3 Queen	PMI
18	200	ALCHEMY LIVE Dire Straits	Channel 5
19	-	IN ORANGE the Cure	PolyGram
20	-	TELEVISION Pet Shop Boys	PMI
		Indie Singles. Albums, Reggae and Music Video charts compiled by Spotlig	

CHART FILE

BYALANJONES



● Elisa Fiorillo: a streetwise Tiffany

A few months ago, the chart was groaning with geriatric rockers like Elikie Brooks, Eric Clapton, Starship, the Bee Gees and Fleetwood Mac, to name but a few, but pop's pendulum has swung vigorously and emphatically back in favour of youth. This week, for the first time in chart history, the top three singles are all by teenagers—the whizz kids are on the march.

Even 25-year-old Taylor Dayne and 21-year-old Sinead O'Connor seem a trifle mature in the current climate, with the top 75 including no fewer than six teenaged solo stars and one teenaged group.

The group is Bros, who, so the story goes, comprise 18-year-old bassist Craig Logan and 19-year-old twins, vocalist Matt Goss and drummer Luke Goss. For the credibility of this item, let's hope they're more truthful about their ages than they are about the claim that they were solely responsible for

the vocals on 'When Will I Be Famous' (main vocalist is session singer/Mercury recording artiste Dee Lewis), that they wrote it ('The Brothers' is registered with the Performing Rights Society as a nomme du disque for their producer Nicky Graham) and that Matthew and Luke are identical (they're not, but are cleverly made-up to look like mirror images of each other). Just in case. Let's skip the contentious Bros and move on to what is the biggest contingent of solo stars ever to chart simultaneously.

We'll start with the 16-yearold Californian Tiffany, whose debut single, 'I Think We're Alone Now', has sold 375,000 copies so far, and is the bestselling single of this, admittedly young, year. Tiffany's grip on the chart summit is already loosening, with 19-year-old Australian actress Kylie Minogue poised to take over the Stock Aitken Waterman song 'I Should Be So Lucky'. Last year, Kylie became the youngest Australian to top her own country's chart with a remake of the **Goffin-King** standard 'The Locomotion' spending seven weeks at number one.

Sharing the top 10 with Tiffany and Kylie is 17-year-old New Yorker Debbie Gibson, who has written over 200 songs including 'Shake Your Love', her current number seven hit. Debbie is the youngest female ever to write herself a top 10 hit, beating the record set in 1978 by Kate Bush and 'Wuthering Heights'. Only one male has written himself a top 10 single at an earlier age — and it's NOT Stevie Wonder, it is Canadian Paul Anka, who topped the chart in 1957 with his song 'Diana', a few weeks after his 16th birthday. Debbie is the only one of our six pop pups to write her own hit. 18-year-old New Yorker El-

18-year-old New Yorker Elisa Fiorillo follows up her success as guest vocalist on former Madonna producer/beau Jellybean's 'Who Found Who' with her first solo hit, 'How Can I Forget You'. Apart from Jellybean, she has two other links with Madonna. 'How Can I Forget You' was written and produced by Gardner Cole, who co-wrote 'Open Your Heart', and its B-side, 'More Than Love', was produced by Reggie Lucas, who was at the controls for the first Madonna album.

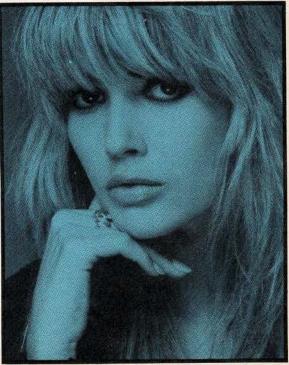
The youngest, prettiest and most intriguing of the chart children is 15-year-old Paris born Vanessa Paradis. Vanessa took France by storm last year with 'loe Le Taxi'. The song, which debuts here this week at number 56, spent 11 weeks at number one in France, selling over a million copies. In Belgium, it was number one for an unbelievable 13 weeks. It's the second French language single to chart here in four months, following 'Voyage Voyage' by Desireless. Vanessa is consolidating her success in France with 'Manolo Manolete', but she's already been overtaken by 14-year-old Elsa, who's shooting for a second consecutive number one with 'Quelque Chose Dan Mon Coeur', having spent eight weeks at number one with her debut 'T'En Va Pas'. Other jeune fillettes with Euro-crossover potential are Julie Pietri, Mylena Farmer and France Gall. There is, incidentially, no point in consulting your French dictionary for a translation of 'Manolo Manolete'. It's the name of a Spanish bullfighter, killed over 40 years ago.

Completing our six pack is Sabrina Salerno, born in Genova, Italy on 15 March 1968. Sabrina is a TV presenter/ actress. Her hit, 'Boys (Summertime Love)', was produced and co-written by Claudio Cecchetto, who was also responsible for Taffy's 'I Love My Radio (Mignight Radio)'. 'Boys' was the best-selling single of 1987 in Italy, and the number two record of the year in Germany (behind 'You Win Again' by the Bee Gees). Curiously, it was less successful in Sabrina's homeland, ranking fifth in the 1987 tabulations behind Desireless' 'Voyage Voyage' (the only single to sell 100,000 copies), Spagna's 'Call Me' and 'Easy Lady' and the Communards' 'Multimix'.

You will have noticed that all of the above are female and none are British. We seem to have been left behind in the teen queen stakes, though it would be foolish to write off Mandy Smith as long as she continues to work with Stock, Aitken and Waterman, and a new prospect is 17-year-old Mica Paris, a black Londoner, who has just signed to Fourth & Broadway. Her debut single, 'You're My One Temptation', is due in April, and is tipped for great things. Before then, another British teenager - and a male one at that - will have

charted, he's Tim Simenon, who records as Bomb The Bass. Tim's first single, 'Beat Dis', was released on Monday, and is certain to follow up its lofty dance chart placing with a high top 75 debut. 19-year-old Tim, from South London, is a DI at the terminally trendy Wag Club, and had never written a song before 'Beat Dis', which was recorded in just two days. Tim cites his musical favourites as Kraftwerk, Afrika Bambaataa, Grandmaster Flash, James Brown, Isaac Hayes and Yellow Magic Orchestra, some, though not all, of whom can be heard as influences on 'Beat Dis'.

- Chartfile is expanding shortly, in response to overwhelming support it received in the recent readership survey. Please write and let me know whether you'd like a regular weekly European feature, a compact disc section, discographies, songwriter profiles, artist fact files, or more of the same. Write to Chartfile, rm, Spotlight Publications, Greater London House, Hampstead Road, London NWI 7OZ.
- Due to a typographical error, world sales of Michael Jackson's 'Bad' album were severely understated last week. The actual figure is not 1.5 million, but 11.5 million.



• Mandy Smith: the oldest teenager in the business

oto by LFI

Three singles in, and Eurythmics' Dave Stewart and Annie Lennox's album 'Savage' has yet to yield a top 20 hit. 'Missionary Man' floundered at number 31, 'Beethoven (I Love To Listen To)' ground to a halt at number 25, and, most recently, 'Shame' turned tail after struggling to number 41.

On the bright side, 'Shame' was Dave and Annie's 17th hit, equalling the record for a male/ female duo established by the Carpenters. Indeed, only one duo of any description has more hits to its credit - the Everly Brothers whose tally is 29 (Note: OMD have had 20 hits, including at least one a year every year since 1980, but they have varied in membership from five to two). In addition to their hits as a duo, Eurythmics were joined by Aretha Franklin for the barnstorming 'Sisters Are Doing It For Themselves'.

In contrast to the modest sales of their recent singles, Eurythmics' 'Savage' album has sold over 400,000 copies in just three months, this despite its



Annie Lennox wonders where Dave's gone

own modest chart peak of number seven. It's Eurythmics' fifth platinum album, a record for a duo.

Together Forever', as exclusively revealed here last November, will indeed be Rick Astley's next single, and should be in the shops next Monday. Meanwhile, world sales of Rick's introductory trio of singles top four million, of which more than half is accounted for by 'Never Gonna Give You Up'. Already a number one hit in 11 countries, it looks certain to reach pole position in America and Canada. 'Whenever You Need Somebody', a number one hit in five countries so far, has just topped a million sales.

● With INXS recent chart toppers in America, and Kylie Minogue seemingly destined to repeat the feat here, Australian music makers are really flying the flag for their country in its bicentennial year. The growing acceptance of Aussie acts internationally has coincided with an upturn in their fortunes in their homeland. Australians currently dominate their country's album chart, with Twelfth Man, AC/DC and Jimmy Barnes combining to exclude international opposition from the top three.

And, still in the top 40 of the chart after 70 weeks is **John Farnham's** 'Whispering Jack', which is the best-selling album ever by an Australian, both worldwide and down under.

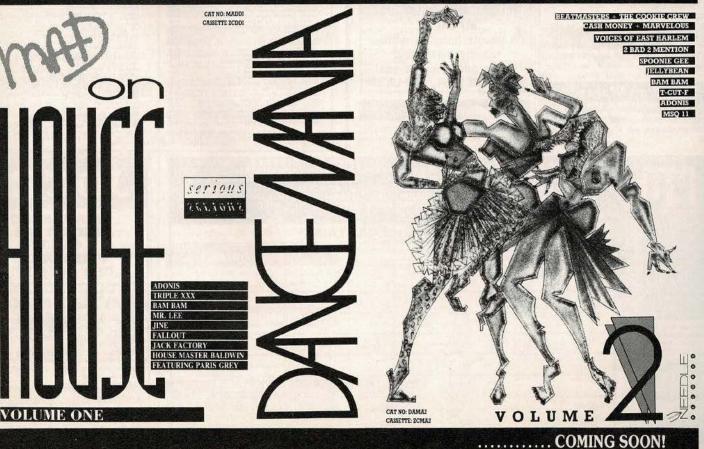
Globally, it's pushing two million; that total includes over 850,000 sales in Australia, enough to put it in third place in the all-time list of best-sellers, behind **Dire Straits**' Brothers In Arms' (870,000) and 'The Best Of Abba', which topped 1,200,000.

● Got My Mind Set On You' has topped a million sales worldwide, the first **George Harrison** single to reach the target since 'Give Me Love (Give Me

Peace On Earth)' in 1973 ... Now established in the top 20, 'Tired Of Getting Pushed Around' has probably had its artist credit changed for the last time. The disco smash created by Fine Young Cannibals' Andy Cox and David Steele was credited on promo to the Untouchables. It subsequently turned up on London Records' fine sampler 'Giant' with the Fine Young Cannibals' name against it, before it was released as a single under the guise of Two Guys, A Drum Machine And A Trumpet, before being anglicised to Two Men, A Drum Machine And A Trumpet ...

• 'I Think We're Alone Now' is the first number one single on the MCA label since Musical Youth's Pass The Dutchie' in 1982. It's the second number one produced by George Tobin, who was also behind the desk for Smokey Robinson's 1981 topper 'Being With You'.

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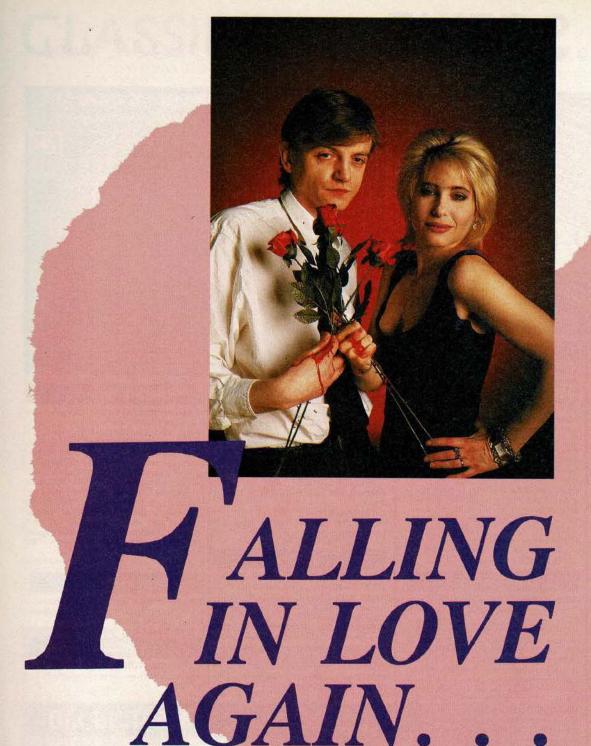
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Romantic? Sentimental? The Fall? The 'Mancunian miseries' myth is exploded as Brix and Mark E Smith celebrate St Valentine's Day as our Happy Loving Couple Of The Year. Roger 'Hearts And Flowers' Morton puts his fingers down that throat of lurve. Kissypoo huggypix by Joe Shutter

Love and roses, plastic hearts and fluffy bunny rabbits, boxes of chocolate wrapped in pink ribbons. and sickly, drippy sentiment. . . Of almost any English band, the Fall would seem to have least to do with

that kind of crap.

In their nine year history, from 'Bingo Master's Break Out' to the storming current hit single 'Victoria', the Fall in general, and expanded headman Mark E Smith in particular, have been written up as many things: greasy-haired anti-fashion northerners; impenetrable mystic weirdos; cynical sniping bigots; miserable buggers. But until a few years ago, no-one would have imagined that the Fall could be linked with anything even vaguely

romantic or sentimental.

And then it happened. SMACK! On a Fall tour of America, on the very Chicago street where the St Valentine's Day Massacre took place, Mark bumped into Brix. And suddenly, at the gnarled heart of one of our strangest sounding bands, there was 'a couple'. An odd couple, to be sure: the goggle-eyed, Mancunian hippriest of horror-pop, and the glamorous, American 'little rich girl'. But a bona fide couple, nevertheless. A married couple, even.

When Brix moved to England and began to appear with the Fall, diehard fans feared for the sanctity of the band. They needn't have worried. The Fall might have become a slightly more attractive sight, but they had

lost none of their bite.

Over the last couple of years, with Fall singles beginning to chart regularly, Mark's play 'Hey! Luciani' getting a lot of attention, and Brix doing quite nicely with her own band, the Adult Net, Mark and Brix have become something of a celebrity couple. So what better way to celebrate/desecrate the soppiest day of the year than to invite the E Smiths to pluck a few petals of indiscretion from the flower of their romance? One. Two. . . Three. . . Fingers down the throat of luuuuurve.

'You weren't very attractive then, put it that way. . . .'

So then, Brix, that night in Chicago. when the Fall were playing the Metro Club and you were in the audience . How did it happen?

Brix: "I remember looking at Mark and thinking 'God! He looks like he's mad'. And nothing ever crossed my mind. I didn't fancy him or anything."

Mark: "Yes you did. Yes you did." Brix: "Do you wanna tell the story? You weren't very attractive then, put it that way. Some people say I was just a groupie, but I totally wasn't at all. I was just into the music."

And after the gig, you were in this little bar next door.

Brix: "I was just sitting there by myself, drinking . . . I used to drink a lot in those days . . . And waiting for my boyfriend, who was supposed to meet me later. And I got up off the bar stool, and SMACK! We bumped into each other, me and Mark

"I just said, 'That was one of the best shows I've ever seen, but your lyrics really irritate me'. And he was like 'Oh. Is that so?'. So he sat down next to me, and we just started talking, and after about five minutes he goes 'Can I kiss you? I want to kiss you'. And I go 'No. You're a stranger. You can't kiss me'... So

"So we talked some more, and then he just grabbed me and kissed me, and I called him a bastard."

Mark: "Erm, I was very tired, at

And then later on, Brix, you'd left your boyfriend behind (well, he was Australian), and you were at this party with Mark. The dawn was coming up, and Mark says

Brix: "Will you come back to my hotel?' And I said 'No way in hell will I go back to your hotel. I'll drop you off. So we got back to the hotel, and he said something like 'Please just

come inside for a grape soda'. And I couldn't refuse, so I went inside. And that was it. We were in love, and we never separated from that day on."

Heartwarming, or what?

'I don't like f***ing yoghurt, and she does. . .'

Now we all know that love is blind, and deeply mysterious, and lots of other dribble about the damn thing. But is it not a particularly weird quirk that this LA daughter of a psychiatrist and this working class Lancashire lad should become so inseparable? Mark and Brix think not.

Mark: "I've been out with a lot of girls, but we always used to have fights. They always used to get on your bloody nerves. A lot of what it is with Brix and me is the attraction of opposites."

Brix: "If you have a boyfriend and you share the same interests you start grating against each other. But with Mark and me we're such different people that it doesn't go that way.

Mark: "And I mean, I actually like her writing.

Brix: "I love his writing."

Mark: "And I like her sense of humour.

Brix: "And I love his sense of

Brix: "And he doesn't like tea and I do.

No twee teas for two for the Smiths, then. The pair may be pretty close, but they certainly ain't the gooey, copy-cat type of couple.

Mark: "That's what always used to get me wound up when I was in relationships before. Where you find yourself saying what your partner's saying.

Brix: "Using the same expressions. I used to get that. Before Mark, I had five boyfriends and they were all named Mark.

Mark: "So I'm Mark: Mark VI. . . ha ha ha.'

Brix: "Isn't that weird, though? And they were all such wimps. Not my Mark though. He's the only one that could stand up to me. Basically I'm the kind of person who could get anything out of them I want. But Mark doesn't let me get away with anything, which is good.

No presents for the wife, then? Mark: "Now and again . . . Yeah." Two diamond rings, in fact, sparkling away on Brix's dainty fingers. Outwardly Mr Smith might give the impression of being a sardonic old cackler, but inwardly he

is, of course, generosity personified, loyalty deified, and a blimmin' knight in shining armour to boot.

'It's no strain at all. . . not at all'

Would you hit someone who insulted your wife?

Mark: "I've done that many times." Brix: "One time this guy got on stage and grabbed my tits, actually. And I was so shocked. I had a guitar, and I should have belted him in the face. I would now. But Mark went over and grabbed the guy by the neck and the trousers, and kicked him five feet off the end of the stage . . . Noone ever tried that again.

A firm display of loyalty for sure. But is there absolutely no trace of bitterness in the Mark and Brix lurve potion? Surely the 'strain' of living and working together causes the odd smack in the mouth . . . erm . . . 'lively discussion'?

Brix: "It's no strain at all." Mark: "IT IS A STRAIN! IT IS (eyes popping out) "... No, it isn't. Not at all. Because our personalities make it work."

Brix: "We have the kind of

relationship where we don't have to sit and talk about, you know. philosophy every night. We don't even have to say a word. It's just like, the vibes between us.'

According to Brix, there isn't even a hint of that old love-hate vibe.

Brix: "Not hate, ever. Sometimes you get frustrated trying to get your point over, because we're both quite stubborn. But there's absolutely no hate. We've never had a real fight."

Mark: "People keep trying to make us have fights. Relatives go 'Oh, I bet they're fighting by now'. Even with old people it's the same. They can't understand why we don't kick the shit out of each other.'

'That's because you're bloody bone

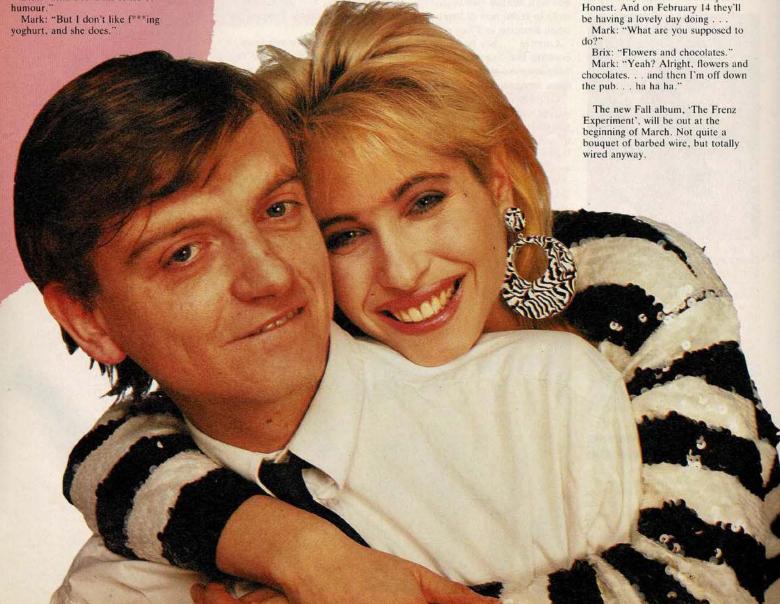
And being a 'celebrity couple' of sorts doesn't cause any problems?

Brix: "Well . . . we don't always go out together. I go out with girlfriends, and he goes to the pub all the time.

"When I'm at home, I hardly ever go out of the house."

Mark: "You go out quite a lot! As much as I do, if not more.

Brix: "Well of course I do, but. . ." You see, Mark and Brix don't bicker. They discuss. With emphasis.



ALL MY LOVING

RHINO BROS: Who are they? Why are they? Who gives a bugger — what really matters is the stability, the trust of these two hot **rm** honchos. Brought together by their crazed lust for metal hip hop and avant garde new age graphics, nothing's gonna stop them now and the release of M|A|R|R|S's 'Pump Up The Volume' has only stiffened their resolve to work even harder on their building of love!



BANANARAMA: So much more than just a couple. In fact ... a giggling, gaggling threesome. Proof if proof were needed that three doesn't have to be a crowd, look no further than these gamey gals. Promo videos that look like ads for Triumph brassieres sent the nation's male hearts racing and many a pacemaker into overdrive. Frankly, you've about as much chance of getting a valentine from this lot as Wimbledon have of wombling to the top of Division One. Love in the first degree, this one!

Boom bang a bang kids ... It's that famous 14th again. The day when your heart gets massacred by some cheesecake of a chick or some beefcake of a boy.

Still waiting for those cards to flop on your doormat, or have you given up the ghost altogether? To lighten your load **rm** gives you the exclusive lowdown on the truly great romances that serve as an object lesson in love to us all. Marriages made in heaven, marriages rotting in hell and those just simmering nicely thank you very much.

Couples — what could be more natural? The birds and the bees at one with Mother Nature, making your heart flutter and your knees wobble at the sort of fever pitch you normally only ever experience when listening to TPau records!

Couples — they just keep on keepin' on (and keep on carrying on, oooeer!) but, like china in your hand, suddenly these fragile and fleeting valentines are gone with the wind, never to be seen again until **rm** drags them screaming from dusty folders hidden away in our secret vaults.

Couples — river deep, mountain high; from here to eternity; living on a prayer; cuddling and dancing on the ceiling; canoodling ... where do you draw the line? rm gives you the chance to learn from the world's hottest vamps and Valentinos. Who could forget Terry and June, Sid James and Barbara Windsor, Rod Hull and Emu, Cannon and Ball, Tom and Jerry?

When you fall in love will it be forever . . .? Pete Paisley and Johnny Dee did.



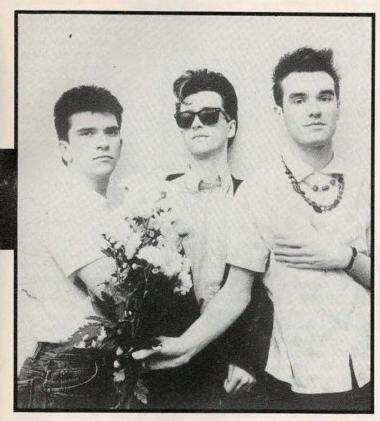


ERIC B & RAKIM: The most eligible bachelors ever from NYC eat it up and spit it out ... great big love chunks of Yorkie-sized riffs. How many partners have you lost out on the floor to the 'Paid In Full' backbeat as these two crazy Casanovas shoot love bullets indiscriminately round the disco? A cuttin', scratchin', rappin', foot tappin' mix that's just itching to be loved.

KIRSTY AND SHANE: A

toothsome couple and no mistake, just remember those cheesy grins! He's a cheap lousy faggot, she's an auld slag and they couldn't be happier! (Well, that's how the song goes anyway.) Mind, their love needed a few fillings, their romance festered on the streets of Manhattan and Matt Dillon proved to be a fatal attraction. Never mind the guy who works down the chip shop who thinks he's Elvis — the guy in the Pogues who looks like death having gone five rounds with Mike Tyson finally got the Lillywhite gal. Fairytales can come true!

CHAS 'N' DAVE: Cor blimey!
Gordan Bennet me al' china, here's a cauple of likely lads. Strewf, guv', 65 bleedin' hit-filled years together an' it don't seem a day too long. They both fell for the same bleedin' bird, old Joanna down at the Bull And Bush, and they haven't looked back since, rabbit, rabbit. A unique case of man's love for an inanimate object—in this case a piano—being both a noble and edifying spectacle. The sound of music and the sound of Bow Bells combining together to honeymoon forever in London's cosiest saloons. Keep tickling those ivories—surely the recipe for the longest and most fruitful couplings!



Morrissey and Marr: not even flowers could persuade Johnny to forgive and forget as Mike Joyce plays gooseberry and Stephen Patrick holds his breaking heart

Top Tens we'd love to see . . . the kids from rm reveal the February sweethearts they'd most like to take home to meet mum

Pete Paisley ... Danielle Dax Johnny Dee ... Chrissie Hynde Henry Williams ... Mandy Smith Roger Morton ... Patsy Kensit Ian Dickson . . . Rick Astley(!?!) Nancy Culp ... Sylvester Stallone Eleanor Levy ... Mickey Rourke Betty Page ... Christopher Lambert in 'Greystoke'

Kevin Murphy ... Donya Fiorentino (Andrew Ridgeley's better half) Andy Strickland ... Miranda

Richardson

Lisa Tilston . . . the Man With No

Robin Smith ... Sinitta Graham Black ... Lee Merriweather (Catwoman in 'Batman')

Joe Shutter ... Jody Watley

FIVE OF THE BEST

1 Fry and Laurie Still close even when standing very far away.

2 Mark E & Brix They hit the north - but not each other. An adult affair.

3 John Noakes and Shep Shep, the best friend the BBC ever had; Noaksy, the man who hated Blue Peter but loved his dog.

4 George Michael & Aretha Franklin The Laurel and Hardy of pop.

5 Starsky and Hutch The Darby and Jones of lurve ... An oldy but goody.

D. I. V. O. R. C. E

1 Brigitte and Sly Stallone A breast implant came between them.

2 Bruce Forsyth and Anthea Redfern

They gave it a twirl. 3 Billy and Doreen Corkhill

A dentist came between them.

Mickey Rourke and Kim Basinger

Only 91/2 weeks but what a fling. Morrissey and Marr Melvyn came between them.



ELDRITCH AND MORRISON:

Photo by Peter Anderson

Hot, steaming and black, black, black .. Was glossy goth ever more fiery and sexy? (See above.) With Andy weighing in at only a few pounds and a few feet tall, and the Amazonian Pat approaching eight feet, these two looked set to pass in the night. But fate gave them a loophole; Pat lost her membership of the Gun Club and she fell into the more than willing arms of little El'. No chance of this romance corroding, there were never more devoted Sisters.

DAMON AND DEBBIE: Bit of a stiffy this; computer whizz kid and doley Damon got it together despite strong opposition. They ran amok through the streets of the north only to be thwarted by death when things got saucy. Their love survived six feet under, pushing up the daisies of romance ... and all of a sudden Damon was resurrected and got a job on 'Night Network'. The nooky from Brooky' is no more but the memory lingers!



SARAH BRIGHTMAN AND ANDREW LLOYD WEBBER: A

really useful' romance this one and bound to be transformed into a tongue swallowing whirlwind hit musical anyday now by the pop prince of the West End. Sarah and the webbed one (above) met at their neighbourhood plastic surgeon - riddled with disappointment they collapsed into each other's arms, patted each other on the back and generally broke a leg. At their glittering wedding a hologram of Lawrence Olivier was their best man (oh, hang on, he didn't write that one, did he?). Not all romances can be as gruesomely operatic as this.

CAIT AND ELVIS: The lusty little kitten from County Clare and the randy scouse tomcat. (Are you sure? Ed.) A pair of the finest ambassadors a country could ever have, this couple seem positively haunted by love. After one of their infrequent lovers' tiffs Cait told the speccy one to go straight to hell, but funnily enough Elv said exactly the same thing to his missus at exactly the same time! So they both packed up their bags and went (see below) and got Alex Cox to make a film of the jount into the bargain!

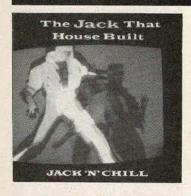


SAINT AND GREAVSIE: Football's a funny old game as they say, but so is love. These two footballing geniuses have had their ups and downs in the past, but now they're back on form with tips and predictions for soccer lovers everywhere — lustily awaiting their opinions on everything from Kevin Keegan's bubble perm to Maradonna's handball. It's a bit of a love hate relationship this one agreeing and disagreeing in the finest husband and wife tradition. At times arguments get heated but like many couples it's strict refereeing and the offside trap that keeps them together.



'CROSS THE TRACKS'

BY TIM IEFFERY



House records seem to have set a precedent for hanging around for months and then bursting into the charts just when you least expect them to. 'Jack Your Body' started it all off, then 'Rock Da House' was re-released by public demand and shot into the top 10. Now 'The Jack That House Built' is enjoying long awaited chart success six months after its initial release.

The track was created by Vlad Naslas and Ed Stratton, a couple of London-based dance producers whose previous claim to fame was the TDK television adverts, and remixing Mantronix's 'Scream'.

Vlad is at a loss to explain why it's taken so long to reach the charts — once again it seems demand in the midlands and north is responsible — but suggests that the success can be put down to its differences from pure house music.

"We wanted to put as much excitement as possible into a house orientated piece of dance music. We weren't trying to make a Chicago record, if anything it's more Hi-NRG. I think what sets it apart from more pure house tracks like 'House Nation' is that it has a more structured element, it's a whole track rather than an abstract piece of dance music with an

ongoing beat."

Ed is the technological whiz kid: "I can imagine people putting us in the Stock Aitken Waterman bag, but we're not opportunists, we're not interested in 'stealing' basslines and cutting corners just to make hit records. When we made the record, house music seemed to me to be the most futuristic sound around. Because we aren't DJs we didn't approach it from that angle, so it's not hardcore. We've created a brand of house music that crosses over."

The duo have now recruited Rodney Charles, a professional dancer, to front Jack N Chill, and release their second single in about a month.

The current appetite for James Brown seems endless, and the previously unreleased 'She's The One', co-written by Hank Ballard, has become an instant club hit. Originally recorded in the Seventies, it's an answer version to another sought-after song, 'He's The One', by Marva Whitney The track was brought to the attention of Polydor Records by Cliff White. who regularly sifts through the Polydor vaults for unissued material. Its success has prompted the record company to compile an entire album of unreleased James Brown tracks culled from his creative era of the late Sixties and early Seventies on the King label. Polydor also intend releasing another much sought-after rare groove, 'Yes It's You' by Sweet Charles, together with Lyn Collins' 'Think' and 'Rock Me Again And Again'.

Meanwhile, Coldcut, whose 'bootleg' mixes were massive floorfillers last year, have been creating a James Brown mix which has been officially endorsed by the Godfather himself, and due for

imminent release. Also, Ionathan Moore and Matt Black the two London DIs-turned-producers who came into the public limelight with their Coldcut remix of Eric B's 'Paid In Full', one of the biggest rap hits of last year, have produced one of the most unusual acid house' tracks to date. In typical Coldcut style, 'Doctorin' The House' is a montage of beats and pieces strung together with a powerful bassline and female vocals by Yazz, which, unlike their previous outings, is unlikely to land them with a law suit for breach of copyright. The B-side of the seven-inch version includes a "Theft-appella" — all the sampled bits used in the mix without the beats.

Setting the tone for '88 is the most popular acid house record to date, Bam Bam's 'Give It To Me'. Bam Bam is the pseudonym for Chris Westbrook who runs Westbrook Records, one of the newer independent labels in the Chicago house scene. Although it's his first recording as an artist, Bam Bam has already made a name for himself as a producer on several tracks including Ten City's 'Devotion', one of the most' enduring 'deep' house tracks in the past months, capturing the spirit of disco with the intensity of house. Ten City are a three piece Chicago outfit that expand to seven members for live showdowns. Byron Stingily provides the almost Sylvester-ish lead vocals on 'Devotion' which was cowritten by Marshall Jefferson.

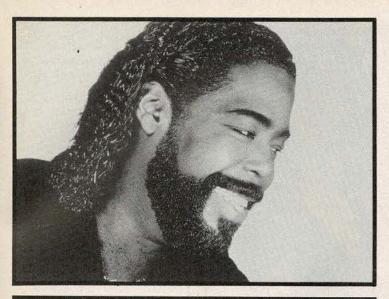
Baby Wants To Ride' by Jamie Principle is another underground house groove that has been steadily gaining club play across the country, and looks like arousing a similar controversy to that surrounding last year's 'Do It Properly' by 2 Puerto Ricans A

Blackman And A Dominican. Principle produced the track with DJ Frankie Knuckles over a year ago, but the pair fell out before completing the recording. Late last year Jamie Principle signed to the Manhattan label and rerecorded 'Baby Wants To Ride', whilst Frankie Knuckles released the original recording on Chicago's Trax label. To confuse matters further, Knuckles then sold the master tapes to Rocky Jones for release on the DJ International label. 'Baby Wants To Ride' is due for release here with a new remix by Steve Silk Hurley.

'Beat Dis', a thundering instrumental by Bomb The Bass, sneaked in on import just before Christmas, is being heralded as 1988's 'Pump Up The Volume'. Although purporting to be American, the track was actually created by an 18-year-old from London, Tim Simenon, whose day job is waiting in a Chinese restaurant. Rhythm King snapped up the track and released it on a bogus label supposedly from America, keeping the artist's identity under wraps to fuel interest. Another British production to watch out for is 'Bass - How Low Can You Go' by Simon Harris, who's also behind Music Of Life Records, the label that launched Derek B into the limelight. The title phrase is taken from Public Enemy's 'Bring The Noise' which features heavily in the mix.

'RAW' (Ready And Willing), the strongest rap of the year so far, comes from a relative newcomer to the Brooklyn hip hop scene. Big Daddy Kane, another protégé of Marley Marl, has emerged in the past six months as a talented songwriter, co-writing Roxanne Shante's 'Have A Nice Day', and working with Kurtis Blow and Biz Markie. Kane has developed a Jekyll and Hyde personality. Offstage he's shy and reserved whilst his stage persona is that of a wild X-rated rapper, whose forenames 'Big Daddy' are supposedly a boasting reference to the size of his genitals. 'Get Into It', Kane's debut last year, featured 'Just Rhymin' With Biz' on the B-side, a spontaneous freestyle 'blue' rap which he didn't even know was being recorded

Spoonie Gee, an old school rapper who still produces some of the freshest hip hop records, follows up last year's smash, 'The Godfather', with another dancefloor winner, 'All Shook Up', whilst one to watch is the debut single from Britain's newest rap hopefuls the She Rockers, called 'Give It A Rest', produced by Griff of Public Enemy. But you'll already know about that one if you read last week's rm...



THE SOFTLINE ACCORDING TO

BARRY WHITE

It's Valentines's Day once more and who better to talk to about the big 'L' than the hippopotamus of lurve himself, big Barry White. Ian Dickson pops the question

Never before in the face of growing human insensitivity has one man written so many songs about that five letter word, *lurve*. Barry White is an expert on matters of the heart; a doctor of lurve whose voice, like a tiger purring, has expressed the sentiments of lurve's great triumphs and lurve's many heartaches.

Barry feels at home with lurve, and is never more comfortable than when he's laying it on thick with a woman. The back sleeve of his new album, 'The Right Night & Barry White', contains the most smoochy credit list in the history of modern recording with thanks to his wife, Glodean, sisters, godsons, and a tribute to friends. This reads: "Unfortunately, most people go through life not knowing what real friends are ... Fortunately I am not one of those people. My gratitude, love and appreciation goes to these special friends. Thank you for being there when I needed you the most! I'll always remember you!".

Tissue, please!

With Valentine's day upon us, and all you kids out there breaking up and making up (or just plain old snogging) what better time to delve deep inside the big feller's pulsating libido to discover...

... THE SOFTLINE ACCORDING TO BARRY WHITE

- With promiscuity on the one hand and AIDS paranoia on the other, is there room for lurve in the Eighties? "It sure looks like there is in America. People are still having babies. I think lurve is very much alive in America. Lurve is, I suppose, a little different from what it was yesterday; women are more independent today. They're relying on themselves instead of men because they've been deceived by men in many ways. But lurve's basic formula between man and woman is still prevalent, it's still here and it will always be alive."
- Are you an old fashioned lover? "No. I'm a lover who changes with time."
- Did you kiss on your first date?

"It was a house party and yes, we did neck on our first date. The young lady was called Carolyn Maze. But hell, we used to go to house parties, beach parties and drive-in movies to neck in the cars."

Is sex important to a relationship?

"Sex is very important. That is the act which gives you the greatest joy out of a relationship. But remember, sex is a part of a relationship, it is never all of a relationship and what I think comes before sex is trust, communication and the will to share."

Do you believe in lurve at first sight?

"No. I believe in passion at first sight."

Do big men make better lovers?

"No, I think it's the individual that makes a good lover. It concerns the nature of the man; whether he's expressive or non-expressive. Whether he knows how to show his feelings or not how to show his feelings. Whether he's patient enough to lurve the woman and satisfy her according to her specifications and needs as opposed to just his. My size has never got in the way."

What are your views on infidelity?

"It depends what causes it. Everything can cause people to cheat on their lovers; not having a job, not being able to meet the bills and not being able to communicate with each other."

Is it hard when you are a famous pop star to keep your thang going?

"It is if you are a weak pop star. You have to be strong enough to deal with temptation when you're away from home. All sorts of women come your way and do you know, you just can't be doin' with those women. With AIDS it's just plain suicidal."

What will you and your wife Glodean be doing on Valentine's evening?

"We shall go to dinner, hold hands and talk. Then go dancing and then we will go home and make love for half the night."

The man has spoken. So check out his new single 'For Your Love (I'll Do Most Anything)' and listen to a man who knows.

FLAMES OF PASSION

Sandwiched between the rebel rap of Public Enemy and Joan Jett's hard rock poutings on Def Jam's 'Less Than Zero' soundtrack album is a track that stands out a kilometre or two. 'Are You My Woman?' was originally recorded by the super-slick close harmony group, the Chi-Lites. In 1988 stylee, new Def Jam signings, the Black Flames, deliver a version that combines slickness and rawness in about equal quantities.

Sitting in Def Jam's unfinished, bustling offices are Joe Adams. (17, Capricorn), Nate Burgess (22, Pisces), Don Richardson (19, Capricorn) and John YaYa' Sykes (18, Aries/Taurus). They're laughing and joking amongst themselves while I attempt the serious business of the interview.

I discover they're neighbourhood buddies from Newark, New Jersey ("a small facsimile of New York," they explain, except that New York never sleeps, and Newark dozes off by 8pm). Five years ago, like their forefathers in black music's history, they got together on street corners and sang clase-harmony acappella doo-

Four years later, the success they'd expected was still eluding them. A resolution was made. If they didn't get noticed by the end of '87, they'd split.

"We started for fun," explains YaYa, "and then we did it to impress the girls, but then we saw other guys doing it and making money, so we decided it was time for us to be stars."

Come mid-February they were on their way to Harlem's Apollo Theatre, for a try-out on their famed Wednesday Amateur Night, when Def Jam associate Vincent Bell heard them rehearsing as his car was stopped at a red light. In true Hollywood fashion, Project Six, as they were then called (Russell Simmons later came up with the Flames, Rick Rubin added the Black), were auditioned and signed in the space of 48 hours.

I learn the Flames' history amid raucous laughter, jokes and in-jokes, which one of them is always willing to explain, no matter how corny. This was not my idea of a Def Jam act. First off, they sing — sweetly and soulfully. And then there's that good humour.

"That's our biggest fault," they explain. "We laugh and joke about everything — good or bad."

everything — good or bad."

Later on, as I was hanging around the Def Jam office waiting for a cloudburst to stop, the Black Flames put on an impromptu performance. I thought someone had put on their album; the resonance and beauty of their sound was so powerful. Their acappella performance, and their exuberance, were enough to convince me that this won't be the last time you read about the Black Flames.

Edwin J Bernard



Boil Yer hEad!

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

■ On June 9, 1987 'The Roxy' was born, featuring all of the 'top' acts: Pepsi & Shirlie, CKTC, Alison Moyet and Erasure. With the stage, the balcony, the lights and the crowds, 'The Roxy' developed into a better chart show. Meanwhile, the press and the public constantly knocked the show, comparing it to the stereotyped 'Top Of The Pops'. So the year ended with 'The Roxy shut down due to an industrial dispute and, on Jan 5 1988, 'Roxy - Network Chart Show' popped up with 'top acts' like Wet Wet Wet, the Christians, Sinitta, Krush and Climie Fisher. The old theatre and team, the balcony and the dark lights (?!?!) had disappeared to reveal a new modern set with light lights, various presenters and more emphasis on chart bands. The criticism still continues with the likes of Mike Smith and other Radio 1 DJs constantly slagging it off. But I say give 'The Roxy' a chance to develop and prove it's better than the others!

A Roxy Regular, Durham
• Radio 1 DJs slagging off the inane, brainless and under maligned 'Roxy'? Talk about the pot calling the kettle black! I have to say that both 'The Roxy' and 'TOTP' are utter bilge and even the gimmick of an impressionist window cleaner and loudmouthed Wild Child can't give a dead horse life. The sooner they bring back Pan's People the better.

As I sit here and sip my cup of tea, complete with Rick Astley



 Bros before their recent intensive course at the Lucie Clayton Charm School

(oops, sorry — I meant scum), I am once again subjected to the horrendous brain torturing, mindnumbingly revolting drones of When Will I Be Famous'. Never I hope!

Please God, don't let these "serious musicians" (snigger) make another record. The prospect of a whole album from Bros (for Bros read 'dross'), is about as appealing as a night in a wet ditch with Cock, Aching Watersports. Perhaps Bros, Rick, Sinitta and

co would like to help me become the world's greatest ever defenestrator (one who flings others out of the window - Ed). Centre Point in the West End of London would be an ideal venue.

Eddie Monsoon II. Stratford, London E15

• Defenestrator? Woo-ee, aren't we the clever dick. That's a big word for an east Londoner isn't it mate. Talking of throwing people out of windows here's that blimmin Wayne Hussey fan writing in again. Do they never learn. .? ■ Hello again. I quite liked your

last reply to me (rm, Jan 23) especially the "we need an intelligent reader first" bit. So, I'm unintelligent am 1? Well, I suppose I must be to buy rm since April 1977. Yes, that's your unintelligent reader for you. One to me I think Mr Baloney. Ha ha ha. Let Dingleberries of the World

PS: In rm, Jan 30 issue, I was

more than impressed by the

gorgeous picture of Wayne that took up half your page. What an improvement for rm. Ha ha.

Dorraine, Lowestoft

You know, I'm warming to you Dorraine, even if you have got a poncey hippy-dippy name. I bet you can neck a few Holstens with the best of 'em. Come over here and ring my dingleberry any time you want!

■ Never mind all this griping about crossword puzzles and their appearance or non-appearance in rm. When are you going to start printing your Bingo numbers? I purchased my card from my newsagent - for £5 - over a year ago and as yet, you have not printed one number! He assured me the card was genuine despite the fact that he'd crossed out 'The Sun' and written 'rm' over it in red crayon. It was due to a printing error at your end, he said. Once you start printing the numbers, I'm sure your readership will increase tenfold.

To get even more readers, how about doing features on the Royals? Especially Charles and Di's kids — they're so cute. You could also have an 'On The Day . section telling us such interesting things like when the battle of Brunanburh was fought or when string was invented.

Also a few good recipe ideas wouldn't go amiss; like 30 ways to cook baked beans.

Keep up the good work and please do a feature on Frank

PS: Are you going to start doing

Manfred Schwanstucke, SW16 Norburyheim BRD

 All right sonny Jim you don't kid me. You're about as German as Field Marshall Montgomery. I do agree with you on one point though, Manny my boy, and that's that a bit of Twingo Bingo never did anyone any harm. Which brings us neatly back to Samantha Fox ...

■ In response to the letter from Mark (rm, Jan 30), I must say that this person must be extremely narrow-minded to worry himself about the likes of Sam Fox.

I don't actually like the music of Ms Fox, Sinitta, Pepsi & Shirlie etc. To me it is particularly lacking in emotion, excitement and is very bland, but I don't let this bother me. Millions of people like this type of music and it brings immense pleasure to them. It is inoffensive — harming nobody. There are loads of groups to cater for the tastes of everyone — I'm sure he has favourite artists - and just because the named artists are commercially successful it doesn't mean a higher standard of music. Those artists will have X number of hits then fade away like many artists and another batch will replace them.

Just because these people have hit singles about sexual desires, lust etc, doesn't make them or the listeners 'idiots'. You don't have to listen to them — you have no obligation and no one forces you.

So what if Sam Fox has "the charm, wit and personality of a three piece suite", many people enjoy her and her music. She has deliberately enforced this sexy, coy image to market her personality and has achieved a great deal for her age. Something I, and I suspect many others, would not deny they wish they had also achieved.

All I gained from your letter Mark, was a view of a very dull and pathetic person. It would do you and people of a similar nature to take a look at life and yourself and realise that instead of slagging people off, think 'are you any better? If so, why are you writing crap letters to an intelligent music mag which covers all types of popular music? PS: I would like to see this printed

just to shut up some of these moaners. Keep up the good work! Mr B Lewis ('Prisoner' fan), Worcester, Worcs

Congratulations! You have won this week's Dudley Do-Right award for services to sensible thinking and all-round cleverdickness. I really hate all these pillocks who slag people off for no reason, don't you?

"We're really a garage band," say the Bangles as they return to prove there's more to them than a bunch of pop puppies doing cover versions and silly Egyptian walks. But is recording a Simon & Garfunkel song the best way to do it, asks Roger Morton?

It's dangerous to assume things with the Bangles. Especially when you're in London and they're on the other end of the 'phone in Los Angeles. You end up making bungles.

The first mistaken assumption goes like this... Last year was probably the Bangles' best year yet. Propelled by the mega worldwide sales of 'Walk Like An Egyptian' they completed enormously successful tours of Europe and America, and picked up a BPI Award for Best International Act.

'Walk Like An Egyptian', with its wacky video and silly dancing, confirmed the band as global, first league popsters. They must, therefore, be pretty damn fond of that song.

WRONG! On the other end of the line, singer Susanna Hoffs and guitarist Vicki Peterson beg to differ. Their feelings about 'that song' are somewhat mixed. The Bangles, after all, are not the Dancing Dogs...

Vicki: "Well, 'Walk Like An Egyptian' was a pinnacle for us in a way, because it, more than anything else, gave us massive exposure, especially with the, er, video. Which means that right now, when people say 'Bangles' they're going to assume the position.

"It's all a little embarrassing. It's not even a song that we have much emotional attachment to."

Did the success of 'that song' change your lives in any way?

Vicki: "Well, like I say, only when it gets played at parties and embarrasses you."

Must be a bit like John Cleese and the 'silly walk' I suppose.

Mistaken assumption number two: the Bangles have just had a huge American hit with a version of one of their old live favourites, Simon & Garfunkel's 'Hazy Shade Of Winter'. Now released in Britain, the song is taken from the soundtrack of the movie 'Less Than Zero', and, according to the sleeve, was produced by Def Jam supremo, Rick Rubin. Well that must have been a pretty fascinating pop collision... the hippest NY producer of raw rock and metal rap meets the dreamiest LA beat-pop girls.

NO! According to Susanna and Vicki, it didn't quite work like that.

Vicki: "Well, he started it with us. It was kind of an interesting progression. What we got with him was a really good basic track going, and then he sort of left the picture thinking that he was satisfied with it. But we weren't. So we went back into the studio and did some overdubs and mixing by ourselves."

Susanna: "He didn't like the way that sounded, so he said I don't want my name as producer'. So we were basically the producers."

Vicki: "I guess we sort of softened the edges of the song because we put back more of the folk element that was in the original Simon & Garfunkel version."

Susanna: "He had this sort of minimalist approach, whereas we wanted it a little bit more filled out ... I don't know. We just didn't agree."

Mistaken assumption number three: having contributed 'Hazy Shade Of Winter's 'existential'(!) feel to the soundtrack of 'Less Than Zero' (the film of Bret Easton Ellis's briefly hip novel), the Bangles must agree with Ellis's depiction of their hometown, LA, as a soulless city of drugged, vid-kid airheads.

FALSE! Vicki hates the book and says they were attracted to the film because it had a vaguely antidrugs message: And furthermore, LA just ain't like that.

Vicki: "That makes me angry because that's not life



BRING ON THE DANCING DOGS?

in Los Angeles. We've had that bad rap about emptyheaded, wealthy children for a few years now, and sure that element exists, but it's maybe point three' percent of the population. It's not representative at all. I like the place, goddammit!"

Susanna: "Anywhere you go there'll be good and bad people, wealthy people, all types, and you know, LA is really no different. It's just a very fascinating city with a very young history."

Vicki: "You can see four different cultures represented within five blocks."

And the Mexican food, they say, is brilliant.

Mistaken assumption number four (and this one's a big one): the Bangles, having more or less rejected Rick Rubin's attempt to toughen up their act, are content to be viewed as wispy-wacky girl popsters. Their next album (the third, which they start recording this month) will have lots of cute cover versions, more Prince songs, and will be about nothing in particular.

This is because the Bangles are more interested in pretty harmonies and micro-skirts than they are in brains and integrity. They are, in fact, the Dancing Dogs

NO! NO! NO! NO! They've had enough of cover versions, and one dalliance with Prince ('Manic Monday') was quite enough. And as for being wispy girl popsters with nothing to say . . . Take it away Susanna.

Susanna: "Well that's just not a very accurate description of us. The best description of us is eclectic, because however much we love Sixties pop,

we also love rock groups, from Led Zeppelin to the Stones, to the Sex Pistols, to the Ramones... Iggy Pop, Patti Smith. We've been raised on all this stuff.

"What people hear of us on the radio isn't necessarily representative at all."

Vicki: "When we're in a room playing, we're really a garage band. We still are a garage band. When we get together and play, that's what we sound like. Unless you come to one of our shows and hear us, you don't really know what the band's about.

"And with the cover versions thing, that's just part of the mistaken public perception of the band. I mean we've always been writers. I've been writing songs since I was nine, and it's important to put that information out.

"There's always been an attitude that we've put into songs in the past, and it's basically a positive attitude to life. Meaning that if you have a goal, and you work for it, you'll achieve it. Positive things, not bullshit angst.

"But I can completely understand why we're perceived as just a pop group. But I mean, I know there's a lot of brains and integrity in this band."

Which isn't such as easy thing to get over, for an all female group.

Vicki: "I hope the novelty of that's worn off. I guess when people look at a picture they see four women, but I hope it's not like some kind of a freak show any more... It's not like 'Oh look!... the Dancing Dogs!"

It's dangerous to assume anything with the Bangles. Especially the 'Walk Like An Egyptian' position. Let's just say they're somewhere between pop puppies, and rockin' bitches.

Their eyes met across a crowded classroom at Hull University and Ben Watt and Tracey Thorn of Everything But The Girl knew they were made for each other.

They've recorded four albums together and with the release of their single, 'These Early Days', Ben and Tracey are still blissfully happy. Ian Dickson plays gooseberry

Ben Watt and Tracey Thorn first got it together at Hull University.

Oh don't let's talk about that!" whines Ben, screwing up his face like a

Ben is being a spoilsport. This would go down a storm on Simon Bates' 'Our Tune'. Imagine it, fleeting glances on the campus bus, exchanging scribbled love notes in English lectures. Two students in love and destined for stardom.

"But we kept a very low profile from the moment we got there," protests Tracey. "Not because of the pop star bit but because we didn't really fit into

student life. You know, all the campus sweatshirts, union bars and all that nonsense. Because we avoided the student centres everyone assumed that we were off playing pop stars whereas we were at home in bed bonking ourselves senseless while reading D H

Now that would never get past old Sime's squeaky clean sense of decency. Everything But The Girl; once pilloried for being 'sad students', now too steamy for Radio 1.

But maybe the mournful intellectual tag was always a misinterpretation of what Everything But The Girl was and is - about. An hour spent chatting with the Thorn/Watt partnership is enough to allay anyone's suspicion that they may be oversensitive.

Sure, they're quick to stand firm on political and social issues close to their hearts, like feminism, CND and socialism. But there is an awful lot of



were a bit because when you first start going out with someone and it's there saying, 'Is it official, are they a couple?', just like Charles and Di, well you don't talk about it for a while in case it all falls apart and you're left with egg on your face."

Ben and Tracey have spoken in rm before about their desire, albeit tongue-in-cheek, for a society rock wedding. Would they go the whole way and have a stag night?

Yes," enthuses Tracey. "I'd have a stag night with all the men I've known."

'And I'd have a hen night with the one woman I've known," adds Ben, .. or maybe with the one man I've known."

But what of criticism of their music? Does it worry Ben and Tracey that their lyrics are often seen as a little too personal? When Everything But The Girl first released records they were at the head of a new movement towards sensitive songwriting, a movement which incorporated figures such as Lloyd Cole and the Smiths and later on a whole host of anorak bands who preferred dour images to phallic symbols. This was supported mainly by the student population, a base support which has been eroded by government cuts and a new sense of careerism within the further education system. Can EBTG's sentiments survive today's smash and grab attitudes? Well it's never worried me when

people have said that the music is too miserable or down to earth," states Tracey, "because I don't think it's true. There are still a good few people today who don't enjoy the things that are supposed to be enjoyable, like going out getting drunk and falling

over."
"Yes," agrees Ben. "Some people's idea of fun is going out in a taxi and coming home in an ambulance. But rarely have I been one of those people.

He glances sheepishly at Tracey.

"I say rarely.

Taste has always been of paramount importance in EBTG's music. The sort of formats they've used have always been part of some classic tradition, like jazz. Remember their live appearances at the legendary London jazz venue Ronnie Scott's? Even their use of the

plain old acoustic guitar is classic.
"I don't know," counters Tracey. "I
thought the orchestra was pretty

vulgar.

Ah yes, the orchestral Everything But The Girl once hired a full orchestra and played a set at the Royal Albert

Admittedly it sounds like the sort of thing a nouveau riche Texan couple would do for their silver wedding anniversary, but nonetheless the gig turned out to be quite a high-brow event. Wouldn't it be a challenge for Everything But The Girl to hand over one of their songs to Stock Aitken

Waterman to see if commercial appeal and good taste could go hand in

"Well in more jovial moments, yes," admits Tracey. "But then we wake up the next morning with a hangover and think 'No way!'. I'm not into handing over my child to a molester just to see what would happen."

"Don't you see that part of the SAW success is based on the sheer banality of the song at the heart of it?" explains Ben. "The fact that you can catch the nárrative of the lyric first time round speaks for itself. I suppose the only reason I could give for not giving one of our songs to them is that I couldn't bear to see them succeed where I can't. I'm just jealous of their hit records.

"It's the killer instinct that we lack: that final lethal dose of obscenity that makes a hit record. I suppose we are tasteful even when we take on board the vulgar things like the orchestra, the country and western and the kitsch Sixties organ. It's an astonishing quality really. We could do a remake of a 'Carry On' film and people would probably think it was directed by Tarkovsky." (He's an obscure arty Russian film person — Ed.)

Everything But The Girl are about to release their latest single, These Early Days', a true-to-form bittersweet love song about human fallibility, which also contains that kitsch Sixties

organ. Why do Ben and Tracey write about their upsets and failures instead of their triumphs?

"I don't think life is about triumph," states Tracey. "I think life consists of a series of little defeats which you overcome. The word 'triumph' doesn't exist in my life's vocabulary. Here we are, 25 years old, we've made four albums, we sell a lot of records and we play concerts around the world. I suppose those things are a series of triumphs but I couldn't write songs about it, it would be awful. We are the kind of people who will always express a line of doubt or reservation in a song. I think we find it impossible not to."

But what if 'These Early Days' charts? The tune is very catchy and it could be taken to the bosom of Joe Public, who might find it a very uplifting song, if only on a superficial

"Dramatists call that catharsis, don't they?" asserts Ben with a bookish air. "That means you can be uplifted by tragedy. I know it's a very big word for pop music but that's what we're saying; that even in the crude world of pop songwriting people are more interesting when they're unhappy. That's been the basis of literature drama and music over the past 2,000 years ... You don't see many happy marriages in Shakespeare now, do You?"

Ben and Tracey have always appeared to be a sickeningly happy couple. Since they maintain that productivity is inversely proportionate to happiness, hasn't their writing suffered through their happiness?

"We've never been that happy," states Tracey. "No one ever is.

They are, however, gifted with an ability to communicate simple, effective bedrock emotions to the masses through their kitchen sink love songs. They are undoubtedly a loving couple, but is their sensitivity sexy, I wonder?

"Well I don't think macho ignorance is sexy if that's what you mean, argues Tracey. "I find contradictions are usually sexy. I don't find the skinny, sensitive poetic looking man sexy at all, whereas most people probably think that I do. Orson Welles is one of my ideal men. He comes across as so dynamic yet there's a real brain at work there. Yes, I find brain power incredibly sexy. And brawn. Brain and brawn like John Pilger. He's another of my ideal men because he's so intelligent, so smart and yet he always looks tanned. You can imagine he grew up on the beach living that Australian life-style and he's very physical because of that." She blushes.

T've always wanted to talk about John Pilger in an interview."

So Tracey goes for brains with brawn, eh? We both glance at her feller who's been patiently sitting this one out.

"I'm putting on weight aren't 1?" snaps Ben with a grin.

Serious musicians in search of an adult audience they may be, but sad students - no way! The only thing precious about these two is their music it's incisive and meaningful to anyone who's interested in life's little swingometer. Listen darlings, they're playing our tune.





A HEAVY D AND THE BOYZ, ROCK CITY, NOTTINGHAM

Dwight Myers is 'Chunky But Funky'. He's 'Mr Big Stuff', 'The Overweight Lover In The House'. Not content with merely being overweight, he's 'Overweighter'. Dwight — aka Heavy D — is FAT, get the picture? And far from being ashamed of it, he's dedicated his hip hop career to letting us all know. My God, where will it end?

However, the real stars of the show were dancing Boyz T-Roy and G-Wiz. These human Nike adverts threw themselves about the stage with death-defying abandon, bringing a smile to even the most cynical of faces. When Heavy D joined them in a frantic formation dance, it posed a direct challenge to the laws of gravity, but their immaculate flat-top coiffures never budged an inch!

But what about all this fat-rap crap? Is it another example of hip hop's limited world-view (no more raps about sneakers, *please*) or just good fun? As previously noted, Heavy D styles himself 'The Overweight Lover In The House'. OK, he's fat, he likes sex — so what? With a career built on the slenderest of foundations and a new generation of hard and hungry hip hoppers growing up fast, Dwight Myers had better watch his big behind.

Unfortunately, the joke turned sour sooner than imagined as Heavy D returned with support acts Spoonie Gee and UK hip hop reggae fusionists Asher D and Daddy Freddy to rap out an encore in ragamuffin hip hop style; what should have been a celebration of international rap solidarity turned into a frenzy of gay-bashing gibberish. Listen Boyz, if your only desire is to mouth off endlessly about flab and training shoes then don't criticise the way other people live their lives. Sure Heavy D And The Boyz were amusing and entertaining, but the sour taste of that encore still lingers even now.

Matthew Collin

LIGHT A BIG FIRE, MC GONAGLES, DUBLIN

Already well established as one of Ireland's top live attractions and most consistent recording outfits, Light A Big Fire have arrived at an intriguing and crucial phase in their career. With the complete integration of former Cap Radiator Pete Holidai into the line up and a shift towards collective songwriting, LABF approach the imminent recording of their second Siren album with a surfeit of songs. Their new material still contains much of their old character but its method of execution has taken on a distinctly American feel.

LABF haven't allowed the rough edges in Thomas McLauchlin's lyrics to be softened in any way and their more raucous moments have always been more akin to bloody-minded rabble-rousing than the anthems so be-

loved of U2, Simple Minds and the Alarm. Though the new songs do display a maturity and concentration of attitude which should have US radio programmers foaming at the mouth. Melodies run sweetly through 'Starlight 42' (a morbid sex/love song set in the context of an aeroplane crash), 'Prospect Avenue' and 'All My Dreams'. The latter boasting truly gorgeous harmonies. LABF's grasp of musical paranoia is best exemplified by the horror scenario portrayed on 'Shutter Time'.

Given the experimental nature of the set there were a handful of hesitant moments but the packed house displayed a remarkable patience which was rewarded with encores of 'CIA', 'Johnny On All Fours' and 'Boom Boom Room'. LABF have the material and musical muscle to take on virtually any of rock's big boys in a live context and be quite confident of holding their own. It's out of their hands now and into yours.

George Byrne

HARD CORPS, CITY HALL, SHEFFIELD

Hard Corps have got to be the only group ever banned from playing in a Soho sex club because of singer Regine's nipple-revealing dance routines. So what are they doing supporting Depeche Mode, those clean-cut pop wonders? Strip away the surface scandal and what they've got in common becomes obvious — that relentless Eurobeat.

Regine storms on (fully dressed, thankfully) with a gang of three polo-necked Aryan clones. The clones jerk back and forth behind their machines as the electro-rhythms shift into overdrive, while Regine wraps her French accent around the synthetic beat. Hard Corps' music is sentimental Eurodisco at its best; it'd sound brilliant in the faceless dark of a continental sleaze-pit and, even under the harsh lights of Sheffield's municipal centre, it wins the approval of the teenage hordes.

The machines chunder onwards through the single, 'Lucky Charm', but the melancholy mood is rapidly shattered. Regine whips off her raincoat; the word CENSORED is emblazoned across her breasts. Eyeballs pop from little boys' heads. She turns round; her bare burn is framed in a backless PVC skirt. Outrage! The boys wolf-whistle greedily while their girlfriends watch with amazement and contempt, then Hard Corps depart and everyone's too surprised to demand an encore.

Shock tactics get you noticed, but if the novelty nude image is stronger than the music then it's a drawback. It's possible that there are lots of people out there who'd love to listen to Hard Corps but aren't in the least bit interested in Regine's backside. They shouldn't underestimate them.

Matthew Collin

DJ OX AND WILDSKI, CLUB SAVANNAH, BRIGHTON

This was the ex-Housemartin's first 'official' gig as hip hop DI Ox, although it's well known that Norman and his rapping sidekick Wildski have been touting their talents around clubs for some months. Playing support to the excellent Heavy D And The Boyz, was possibly not the wisest choice for a debut. Ox, virtually inanimate in the headphones-cocked-on-shoulder position, did his best in difficult circumstances, but displayed no more than an adequate repertoire of DJ skills. On a good night Ox can spin decks with the best, but tonight it was a scruffy performance of mistimed backspins and scratching, highlighted only by some unusual latin breakbeats. Wildski too was hampered by a microphone that left his cockney rapping virtually inaudible for most of the set, but even if a soundcheck had rectified this most basic requirement it's difficult to find anything positive to say about his style. Rapping has come a long way from the simple ability to string well rehearsed rhymes together. With aspiring MCs crawling out from under every floorboard in London, Wildski will have to find a more original formula for whipping up an audience than a desperate groaning plea to "Make some goddam noise!" Perhaps it's unfair to make comparisons with an outfit that have clearly mastered their act to perfection in front of Brooklyn B-Boys that expect the best, but Heavy D's performance was everything that Ox and Wildski's was not. Flawless DJ-ing, thrilling, energetic dance routines that wouldn't have looked amiss in a Madonna show, and a real stage presence that grabbed its audience by the Kangols and left them begging for more. Heavy D didn't yell for noise, he earned it. Hip hop isn't just about rapping and scratching, it's about character, presentation and style. Ox and Wildski need a generous portion of all three to compete with the cream of British crews. Hull 0 Brooklyn 4.

Tim Jeffery





hoto by Steve Wright

► ERIC CLAPTON, THE ROYAL ALBERT HALL, LONDON

Seated next to me in the Royal Albert Hall's plush red seats were a yuppie couple and their two children. He said something about seeing Clapton's '73 bash here, while she told the kids off. So what's new? Well, nothing much ... Clapton sold his watered-down vision of the blues here in the Sixties and Seventies, and people are still coming back for more.

Clapton, the second most legendary axeman after Hendrix and looking uncannily like Derek Hatton, arrived on stage with the ninth, Mark Knopfler. Accompanied by a six-piece muso band, the bloke who used to be called 'God' started to play 'The Crossroads'. Originally recorded by him with Cream, but written by blues legend Robert Johnson, this sweaty 12 bar workout showed what a racket man can make with a guitar.

Make no mistake, Clapton can still dish up the goods. 'I Shot The Sheriff' and 'Cocaine' followed in swift succession, as Knopfler showed himself happy not to be the centre of attention, for once.

As EC crooned the tender 'Wonderful Tonight', it was tempting to forget that this slickly rehearsed formula rock 'n' roll had nothing at all to do with 1988. But the opening riff of 'Layla' soon brought me back to reality. As I left-at the end of the boring piano bit, policemen were jumping out of vans in anticipation of a riot. There's not much chance of that at an Eric Clapton gig.

Henry Williams

PERE UBU, THE ICA, LONDON

The Frank Canon of rock is back on British soil, and boy is it good to see him again. Looking fatter and balder, Dave Thomas is still the charismatic beast he ever was. Essentially he IS Pere Ubu. It is his eccentricity that always set Pere Ubu apart, kept them criss-crossing maintstream appeal with a rhythmic itch.

Today Pere Ubu is the same enigmatic mastodon. True, the lurching kinetic energy may have been replaced by a dour industrial noise — clanging pipes, off-key horns and all — but they haven't forsaken their past. Highlights of the old format, 'Modern Dance', 'Humour Me', and 'Non-Alignment Pact' (covered recently by That Petrol Emotion), were displayed in all their glory. Besides, it's really Dave Thomas's nonsensical ramblings that make a Pere Ubu gig complete.

Of 'Final Solution' he says: "This has been covered by an awful lot of people. Thing is they all got it wrong. They tried to make it so as folk could understand the words. We don't make that mistake." The man's either a genius or a madman. I don't care which — I just wish there were more like him around.

Chris Twomey

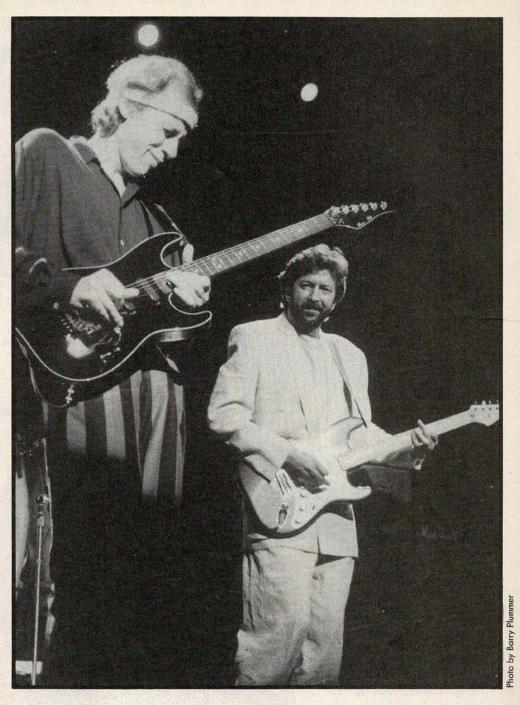
◆ THE THREE JOHNS, LEEDS, ASTORIA

Alongside their brilliant debut LP, 'Atom Drum Bop', the Three Johns have showered us with a string of brilliant and more than chartworthy singles, 'A.W.O.L.', 'Sold Down The River' and the badly-timed classic 'Death Of A European' (released days before the Heysel Stadium tragedy). These will shortly be followed by tonight's gig, which is soon to join a collection of vinyl achievements in the form of a live LP.

The Three Johns have always struck me as 3-D characters plucked from the pages of 2000AD rather than your average pop-pickers. We have Jon Langford — looking more like an intergalactic paper-boy than a glam-rock guitarist, strutting his stuff endlessly, his shiny new banjo fusing to his groin and his face contorting in a musical frenzy. We have John Bass, throwing out the Johns pulse whilst sucking in those cheeks, and then of course we have the bleached blond barritone Hyatt, looking more like Billy Idol's dad than the Three Johns frontman of yore.

With such visual entertainment and a back-catalogue of shining T Rexstatic pop, surely the Johns couldn't fail. Opening with 'Death Of A European', the three booze bandits looked set to deliver a rapid fire attack of their unique pop-art, but sadly this didn't happen. Every now and then their rifle would jam and instead of delivering the explosive shell expected, a rubber bullet would drop out. Never quite picking up momentum, the Johnnies were great one minute, slack the next. And when the stage collapsed and the backdrop fell down, it seemed tonight, God was not on their side.

Tommy Stigwood



■ 3 MUSTAPHAS 3, WAG CLUB, LONDON

White people have always earned money acting like blacks, but when they act like Arabs, the rewards are smaller. With their fezzes, broken English, swarthy moustaches and pastiche of middle eastern, snake charming kebab music, the 3 Mustaphas 3 made the substandard Arabic cabaret orchestra I saw serendading an overweight belly-dancer in the Pyramid Club on the edge of the Sahara sound like the Cairo Symphonia.

Pretending to be stupid arabic musicians is obviously a joke that wears thin even to its originators. By the second song, the 3 Mustaphas 3 were squealing and doodling like avant garde jazzers before tackling 'Ruby Don't Take Your Love To Town'. Funny how their broken accents vanished in their Spanish-sung salsa, but returned full force for the 'dumb arab' rap. The Brits love the appeal of the exotic, but refuse to rate the authentic. It seems any old nonsense will do.

The rise in popularity of world music has made the global village even smaller, but not small enough for westerners to poke fun at others when they really should be aiming at their facile, unimaginative selves.

Malu Halasa

■ CLEO ROCAS, THE MEAN FIDDLER, HARLESDEN

Cleo Rocas, in case the name draws a blank, is the buxom wench who made her reputation as Kenny Everett's side kick. Leaving his employment to pursue other interests, which have included showing her assets to the Liberal leader David Steel and telling the world that at her ripe old age she's still a virgin, Cleo has become a singer.

Of course, people who flaunt their sexuality as a means of masking minimal talent make an easy target. But if this is someone's idea of a joke, it isn't very funny.

Against all expectation, a high proportion of Cleo Rocas' fans' are female: their devotion born presumably out of admiration for her lusty image rather than her musical ability. The songs are insipid Spanish disco stuff — Modern Romance and Russ Abbot all rolled into one. Despite the presence of Enrico (I'd wager his name's more like Simon) and his backing band, Ms Rocas spends the entire set singing to a backing tape.

"The next one's about when you find out the man in your bed isn't the man in your life," she says, allowing the straps of her dress to slip provocatively. If Cleo Rocas is a virgin then the Pope is a bigamist.

Chris Twomey



THE L
GOSSIP
COLUMN
P

by Nancy Culp

Another year, another Valentine's Day! Ho hum, I sincerely hope that you lot out there got a damn sight more in the cards and roses department than some of us! I wonder what Madonna got Sean, though. A pair of gold plated do-ityourself handcuffs and silk-lined collar perhaps? And what about Barry White? Did he go the whole hog and buy his wife Glodean a pair of clippers to cut off those obscene two foot long fingernails? Maybe the age of romance is well and truly dead after all... There are no weddings or engagements to report, that is unless you count last week's nuptials between Mr Mindwarp of old London City and Rachel 'Lee Jeans' Byrd. Sorry girls, but I'm very much afraid that the most unlikely wedding has gone ahead! The pair tied the knot in a London registry office last Saturday to the sound of motorbikes being revved up. As this is Zod's second trip up the aisle, I can only hope it'll be his last.

Meanwhile, over at his record company, the press office have been most amused to be beseiged by a series of mysterious phone calls from some bod or other claiming to be 'a country Tory' complaining loudly that in the current climate of 'safe sex', Zodiac and crew should be locked up for their willy-waving-'filth', or at very least be sentenced to a good long spell in the Kate Carney. Personally, I could hardly see our Zod with a short back and sides, but there you go.

Commotions fans who got in a bit of a stew over reports elsewhere that Lawrence, the group's bass player, was thinking of quitting his podium for a life on the other side of the typewriter need not worry. Lawrence, it would seem, has no immediate plans to become a journalist, and is very happy thank you in his present employment. However, he says he doesn't rule out the possibility of it happening sometime in the distant future.

The **Pet Shop Boys** are being interviewed by the illustrious Sunday Times very soon, and the pictures to accompany the article are being taken by none other than **Lord Snowdon**. His Lordship doesn't take that many pics of

'pop stars', so it'll be mighty interesting to see the results. By the way, the chaps' new single will be 'Heart', taken from the very fabby 'Actually' elpee. The much talked about PSB film should also be out around April, so not long to wait, boys and girls!

If any of you passing by the CBS headquarters in London's Soho Square are wondering just what the hell a giant red nose is doing strapped to the front of the building... well, wonder no further. One of the bands on their roster, the Hooters, donated the object after hearing that their name in English colloquialisms meant 'nose'. (Americans, you see, don't understand this rather quaint British term). It was, apparently inspired by the current Comic Relief fad for fake red noses with everything.

Those crazee Yanks with a propensity for wearing nowt but socks on their wilburs, the Red Hot Chili Peppers, nearly caused some poor old gent to have a heart attack the other day. The lads had piled into a cubicle in the gents toilet of the Columbia Hotel to have their piccy taken for a magazine, when in comes an old chap, complete with walking stick. He takes one look at the raving, shrieking band clambering around the toilet walls, quips 'Whatever they're on, I'll have some too!', and strolled out again!

Confusion exists over the title of the

In the wake of one of the Mission lads having his locks cut off, next up for the chop is Robert Smith of the Cure. He's back to a crew cut, like the one he had in the early Eighties. You can see the gala first appearance of this stunning new coiffure in the latest video, which, I am told, is all in black and white and features the Cure going discoing! Sounds truly weird to me!

impatiently awaited Morrissey solo LP. While the working title is indeed 'Education In Reverse', sources are hinting that this will not be the final title, and that something far more intriguing is being considered as we write. Northern spies, meanwhile, say that the album is definitely something worth getting excited about! Watch out, too, for the video for the 'Suedehead' single, featuring El Mozz...

Seems that hot indie group Miaow's line up has been well and truly trimmed down to just front person/goddess Cath Carroll. She's at least seen the light and

Oh dear, it seems that **LL Cool J** has done a bit of a bunk. Record company executives are at this moment scouring LA for the elusive be-Kangoled one, who has been missing for the last few days. He's probably off doing a spot of research for his next song with some girl or other...



Two generations of liggers turned up last week for the Royal Première après film party for 'White Mischief'. To prove it, here's craggy John Hurt trying hard not to look miffed at having his picture taken with a smooth faced Mark Shaw of Then Jerico. Mark, it seems, couldn't take his eyes off John's bow tie, and wishes he'd mastered those Boy Scout knots so he could've worn one too.

got rid of the rest of the band, and now intends to get in some new people to help her fulfil her ambitions for chart domination.

There were strange goings on down at ULU during last week's Three Johns gig. Towards the end of the set (and indeed during, from what I can gather) Mary Byker and Steve Mack from That Petrol Emotion kept leaping up onstage to snog various members of the hefty combo. The set culminated in a complete stage invasion, with Steve 'n Mary planting kisses all over the shop. After the gig, a suntanned Tony Byker could be heard describing his recent Hawaiian vacation, where he spent three weeks in a mud hut on the beach, trying desperately to live on very little money, since it cost him so much to get there in the first place! Tony, we are told, turned green from all that sun. Wonder if he managed to bake off all his cranial livestock in the process?

At last week's Faithful gig at the Wag Club, down at the front grooving amongst the wall to wall A&R men, were Ben, Mig and Nick from Curiosity. Trying to pick up a few hints, were we chaps? Faithful, apparently, are currently being touted as the next big thing.

From February 18, all our northern readers will be getting their very own version of TV's 'Night Network'.
Cracking open the action on the first night will be the Tony Wilson Show in which Tone will preview his new horrible designer suit and wig. Featured as a little bit of light relief will be Mark and Brix E amongst others.

Ah, now, while we're talking about the Fall, have any of our eagle-eyed readers spotted that the band's drummer, Simon Woolstencroft, is gracing (?) the sleeve of Manchester band Dub Sex's debut album? Simon, it would seem, didn't give his permission for the photo to appear, and Mr Smith was none too pleased to find that the cheeky band had written to him asking if they could support the Fall on their up-coming spring tour. Needless to say, the answer was a firm negative. Gutter hearts of the world start saving up your pocket money!

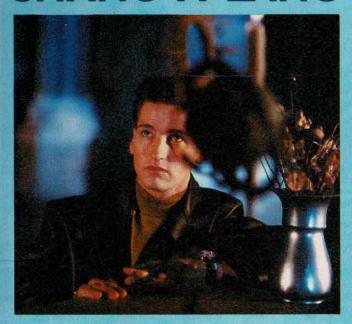
The fabulous Marc Almond should be setting your earholes alight with a new single in April. Another goodie to look out for is the first release from the Mute Film stable. The film is about Depeche Mode, their tours and history retails at £7.99.

Just think! You can freeze frame Dave Gahan's knee trembles and Fletch's Max Wall impersonations! Other releases planned are a documentary on Nick Cave, one on Laibach and a He Said/Wire compilation.

Some bands just don't know when they're well off, do they? Neo-goths Rose Of Avalanche were about to go into the studio and start their new album, and had asked Three Johns' pillar of integrity Jon Langford to produce it for them. However, less than a week before kick off, they turned round and told him his services would no longer be needed as they'd decided they wanted to get away from the 'whole goth thing' and had roped in Bill Nelson instead. Apparently, one of the band works in Vidal Sassoon's in Leeds (snigger) and managed to persuade Bill whilst he was trimming his ends. Ah well, I suppose a chap's got to make a living somehow, eh?

Unlikely but true. . . Billy Idol has done a duet with queen of the bedsit folkies Joni Mitchell. The musical pairing up came about after Joni saw Billy perform a rumbustious number at the Grammys in Los Angeles, and thought that his 'type' would fit perfectly into a song she's just written. The song, 'Dancing Clown', will be featured on her next album. Next week Suzanne Vega duets with Blackie Lawless on a touching ballad about a homeless rattlesnake. . .

SHANG A LANG



Scouse scallywag,
Thomas Lang, has been called a male Sade. But he's trying to live it down with a new poppier version of his song 'Happy Man'. Auld Lang's fine says Roger Morton

According to Tom Lang, a 'scallywag' is a Northern term for 'a little reprobate'; a young person who basically doesn't give a f***. Thomas Lang, the 25-year-old Liverpool singer, is a touch scallywag-ish himself.

His debut album of last year, 'Scallywag Jaz', was a cheeky proffering of melancholy, Jazz-ish, midnight blue songs, which had almost everyone singing its praises, using all the black and white movie/smokey nightclub sophisticated clichés imaginable.

Tom: "So far, the second album is going to be called 'Ish', because I've written a song called 'Ish'. I think it's a very relevant word in today's world. Everything is . . . ish. Fat-ish, skinnyish. You can get away with a lot more if you use 'ish'."

So Thomas Lang are ish-ish?

Tom: "Thomas Lang are scallywag-ish."
Thomas Lang are actually dead stylish.
But don't let that put you off.

Beginning with the nucleus of Tom and pianist-co-writer David Hughes, the songwriting duo grew gradually into the six piece band who supported both Suzanne Vega and Alison Moyet on last year's tours. To be sure, neither of '87's two Lang singles, 'The Happy Man' and 'Me And Mrs Jones', made much impression on the charts (too classy by half), but with the re-release of a poppier version of 'The Happy Man', Tom is looking like something of a chart contender.

So is this man the glossed-up, coffee table, lounge lizard sophisticate that his songs might suggest? Far from it; he's a fitness freak who smokes and drinks and a former carpenter on the railways who sings like a master craftsman. Thomas Lang is nobody's alternative Sade.

Tom: "Anyone who says I'm like Sade doesn't know me at all. I'm a lot more angry than Sade.

BEYOND A JOKE

Brother Beyond have done some crazy things promoting their singles, including miming on top of an aeroplane wing. But would they sing 'Can You Keep A Secret?' standing in a bowl of custard, asks Kevin 'Conan' Murphy?

My first glimpse of Brother Beyond came some three years ago while flipping through one of those 'style' magazines. Four sartorially splendid figures were perched around an elegant chair. The scene resembled a still from 'Brideshead Revisited'.

Live, Brother Beyond sold their collection of brazen pop funk with conviction and style. Each song instantly dug its nails in and dared you not to dance. And in Nathan Moore they had a voice, a mover and a charismatic figure draped in sex appeal.

Brother Beyond would appear to have had it all. All, that is, apart from success. So far their singles, 'How Many Times' and 'Chain-Gang Smile', have made brief and unspectacular forays into the charts. Their latest, 'Can You Keep A Secret?', has made slow and steady progress upwards, but not, so far, to the top. All this should change. . .

Brother Beyond boast a couple of real life brothers in David and Eg White — presumably a culinary joke there — on guitar and bass. Along with the band comedian and spokesman, Carl Fysh (keyboards) and singer Nathan, the four portray the im-



age of the archetypal Eighties prettyboy pop band. This image, along with their 'white pop soul' music, has resulted in them being pigeon-holed alongside the likes of Wet Wet Wet, Then Jerico and Curiosity. It's an opinion based on ignorance and laziness, but not one that bothers the Brothers.

Carl: "I love the way they're trying to create this real backlash about those groups that everyone's lumped together. If people had done this backlash against the ska movement — groups like the Specials, the Selecter

et cetera — there'd have been a real outery. For some reason they think it's perfectly reasonable to slag off a whole group of bands. I can't see

why.

"I think that the press hate the idea that if a band sounds fairly glossy and well put together, it's by design. They immediately assume we haven't got anything to do with it and it's got to be other people that have done it, but that's not actually true. You don't hire a dog and then bark yourself. You get a producer to do his bit but you have to have the initial ideas

yourself. We've written everything; we've taken a lot of care over everything we've done. If people just dismiss you as glossy, US orientated soul pop it doesn't annoy me, I just think what a fatuous comment."

Although Brother Beyond have had the misfortune to be lumped in with bands like Curiosity, they haven't yet shared their success.

Carl: "We've seen all the pitfalls. If we'd have had a hit with our first single we'd have fallen apart because we just weren't ready. We've seen what success can do and we know how quickly the public can become bored with a group. That's another reason we're loath to become a teen group."

Carl: "It's really funny, my mum used to be really shocked by anything I was doing. Now she casually chats about B-lists on Radio Metro. She's completely involved, it's like 'How's it going. Any breakthrough yet?' She's worried about being mobbed in Renzance library."

Dave: "Well, both my parents are musicians so they accept it."

Are they envious of your success?

Dave: "My mother is artistically successful, though not financially."

Carl: "You don't get many rich washboard players do you? And your dad's never been the same since the monkey died."

Do you enjoy doing kids' TV prorammes?

Carl: "Oh, yeah, they're brilliant. The best ones are the foreign programmes; they're mad. We had to mime once on the wing of an aeroplane which was just the most ridiculous thing ever."

Don't you regard them as a bit demeaning. If you were asked to stand in a bowl of custard would you do it? I mean where do you draw the line?

I mean, where do you draw the line?
Carl: "I'd draw the line at custard definitely. It's too fattening for a start."

"I feel that I display a lot more human character than she would. Someone said I was a male Sade, which I respect as a compliment, but I think I'm a little less distant. A little less sophisticated if you like."

Quite right too. The Thomas Lang voice is pure pop seduction, but the songs are too slippery, and too agonised for such comparisons. So who does Tom think he has something in common with?

Tom: "I feel like a fish sometimes . . .'
I beg your pardop?

I beg your pardon?
Tom: "Well it's like I don't really come up for air into the music scene, because I'm too immersed in what I do. But I actually think that Sting is a very successful version of... And I'm not saying that I'm anything like Sting... but if Sting wasn't known, record companies wouldn't know what to do with him."

Having spent four more or less contented years in Liverpool, developing his soggs and taking the odd singing lesson (plus a bit of yoga) Tom is in no hurry to dive for mass acceptance. His attitude is refreshingly non-careerist.

Tom: "I never had aspirations of waking up one day and being number five in the charts. I knew that what I did

wasn't blatant enough to do that. My worst fear would be just to be a blip on a screen. To burn out very fast.

"I'm not ashamed to say that I'm good at what I do, and what I've got is that I can sing and write songs. I get an awful lot out of that, whether it's in the bath, or in Wembley Stadium, and no-one can take that away from me. So everything else is a bucket of shite... I'm not really interested."

The re-released single is adding to Tom's growing reputation and, with tours of Japan, Italy and America coming up, and with film soundtrack offers and even acting parts coming in ("But I'm not a thespian twat"), it's fair to say that Mr Lang is a pretty happy soul these days.

So how come you write such emotionally tortured songs, Tom?

Tom: "I've been through experiences like everyone else has. It's just maybe I've got a bigger mouth than most people, so I sing about them. But I'd say I'm quite a happy person... 'The Happy Man'... ha. ha. But if you're going to sing something and it means something to you, you may as well do it with passion. You may as well escape into it, which is what I do."

Escape into Thomas Lang. Seriously passionate . . . ish.

Poor old Charlene. Can't she get anything right? If it isn't bad enough having a dad who's forever screwing around or a boyfriend who refuses to sleep with her because someone else got there first (not to mention being lumbered with another person's baby) she's just teamed up with those pap miscreants Stock Aitken and Waterman. I bet Madge would have something to say about this. After all, adults do sometimes know best. If the otherwise prudent Mrs Mitchell hadn't released her grip and allowed Charlene (Lene to her friends) out of the house again, we might never have heard 'I Should Be So Lucky'.

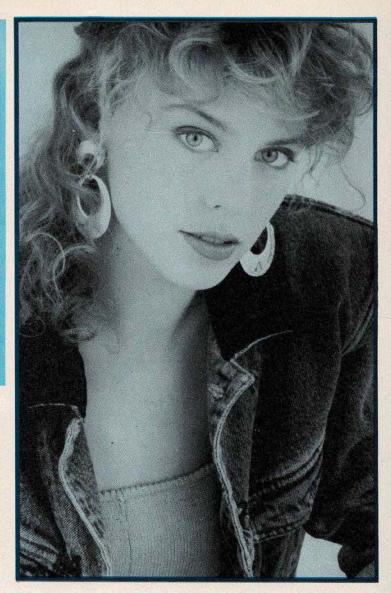
What the hell, anyone would allow Lene — 19-year-old 'sex kitten', Kylie Minogue — the odd slip-up.

Ever since the BBC took the courageous step of repeating the 'Neighbours' morning slot at prime time 5.30pm, Kylie's become the schoolboys' (and the dads') favourite.

Yet the unexpected success of 'I Should Be So Lucky' has caught everyone with their pants down. Ms Minogue's commitment to 'Neighbours' — five days a week, 12 hours a day — has made it impossible for her to leave Australia for the time being. The costly option is a phone call to the Minogue household in Melbourne, with the added inconvenience of an 11 hour time difference.

9am London, 8pm Melbourne: Kylie Minogue joined the 'Neighbours' cast straight from high school, thereby pre-empting How every lad's favourite 'Neighbour' joined up with Stock Aitken Waterman to storm the charts at both ends of the globe.

Kylie Minogue, aka Charlene in Australia's top rated soap, talks to Chris Twomey about 'Neighbours', 'East-Enders' and SAW



THE GIRL NEXT DOOR

the traditional period of hardship in the acting profession, ('Neighbours' was and still is the most popular TV show in Australia) and jumping straight to the front of the queue. Last year she released her debut single a rework of the Little Eva hit 'The Locomotion' - which instantly dominated the Australian charts for seven weeks, becoming the best selling single of the decade. Now 'Neighbours' and the single's follow-up 'I Should Be So Lucky', are both big international successes

"I wasn't aware of all the other females in the British charts until you told me," she says, remarking on the fact that we are currently choc-a-bloc with young female talent. "If there is a trend it's best to be there while the trend's around I suppose. I think if you've got a good song people will like it no matter what."

Cynics might say that it's only

the combination of her good looks, petite figure and candyfloss hair that has got Kylie where she is today. Saying that, you could probably accuse 80 per cent of the charts of being guilty of the same charge. And it's no use being complacent. For starters, if British soaps are the superior animals we're all led to believe, it certainly isn't apparent Down Under where 'EastEnders' has been screened for the last 10 months.

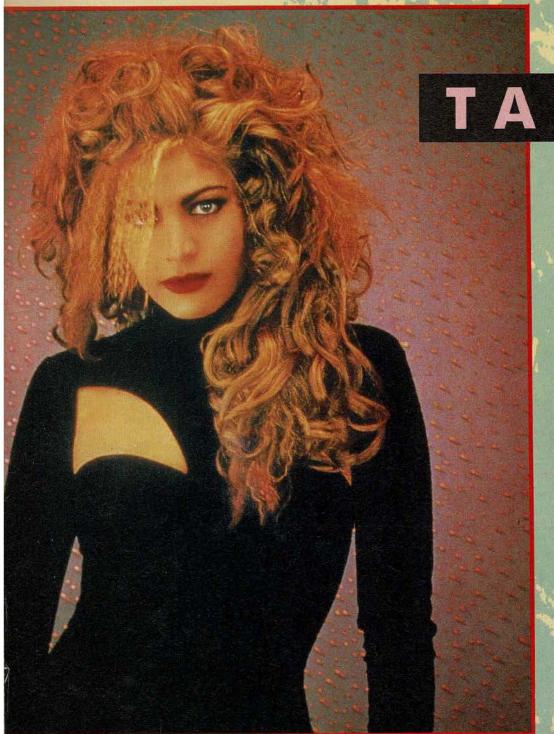
"Most Australians find it a bit too slow," says Kylie. "Neighbours' is a lot more relevant. If it's April Fools' Day, it's April Fools' Day on 'Neighbours' too. Things happen at the same time as in real life."

So how long does she think she'll stay on the programme?

"I don't know. It's doing really well at the moment so I'd be foolish not to stick with it. A lot of people say I'll become stereotyped, but if you can go out and prove that you can act and you can be someone other than Charlene, that'll break you out of it. I know you've got to find the job to do that, but I'm only young, I've got plenty of years to prove myself beyond Charlene. It's been a great training ground for me."

With that, my 50p pieces ran out. But wait, who's that I hear crying in the background? Oh, go on then Lene. I'm sure Sam needs you more than I do...

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TAYLOR MADE

As predicted by Index a few weeks ago, 25-year-old New Yorker, Taylor Dayne, has indeed followed up her US success by crashing into our own top 10 with her thundering discosmash 'Tell It To My Heart'.

Just the wrong side of teenagedom, she distances herself from the current wave of pop bratpackers not only by age but also by her depth of experience in the music biz and her, ahem, intellectual maturity. Having been both classically trained and a student of music therapy and composition, Ms Dayne polished up her stage performance by working in a Russian nightclub in New York where she earned more than a few nickels in tips from drunken tourists who didn't know a dime from a dollar.

By day she built up her reputation as a session singer, providing the stunning backing vocals for Hunter Hayes' club smash of a few years back, 'This Time', a record which probably displayed her three octave vocal range to better effect than her current single.

Still, with her follow-up album due out soon she may dayne (groan) to put in an appearance over here so we'll be able to hear the range of her talents to the full!

Graham Black