

RECORD MIRROR

RM

AGE OF CHANCE

ON A CRASH COURSE WITH POP
DESTRUCTION

DEC. 13, 1986 EVERY THURSDAY 55p

TALULAH GOSH
FISSION
THE CHESTERFIELDS
KOOL MOE DEE

L I V E
MILES DAVIS
THE BIBLE
COURTNEY PINE
SUZANNE VEGA
MISTY IN
ROOTS
EURYTHMICS

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Front cover photography: Steve Double
Back cover photography: Paul Cox



Here's one of the most exclusive competitions that *rm* has ever offered you lucky people. **Sigue Sigue Sputnik** have just released 'Sex Bomb Boogie' as the first video only single ever in the history of this or any other universe, and we've got 15 of the little devils to give away. 'Sex Bomb Boogie' is coupled with a version of the Sputnik's hit single 'Love Missile F1-11', and both tracks were recorded at the Albert Hall and intercut with cinematic footage, which makes them a must for all discerning, ultra fans. Just answer the three questions below.

- 1) Tony James was a member of which seminal punk rock group: a) the Vibrators, b) the Skids, c) Generation X?
- 2) Which facial injury sustained by Martin Degville on the Sputnik tour featured on the cover of *rm*: a) split lip, b) gashed forehead, c) broken jaw?
- 3) Sigue Sigue Sputnik's album is titled: a) 'Flog It', b) 'Flaunt It', c) 'Warp It'?

Send you answers on a postcard, with your name and address, to 'rm Sputnik Competition', Greater London House, Hampstead Road, London NW1 7QZ. First 15 correct entries win a video.

Popular heavy metal group **Frankie Goes To Hollywood** recently shocked the world with their completely revolutionary (except for ABC and A-ha and Dire Straits and...) video for 'Warriors Of The Wasteland'. Depicting Frankie at their most animated ever, the all cartoon job has the well known philanthropist heads saving our drug ridden, oppressed, wage labourers from despair, with their VERY LOUD song and a manky little crayon dove. Rumours that the vid's animators Equinox Army only stepped in because Spitting Image couldn't find enough rubber, were denied by a spokesperson for the 'Olywoods.

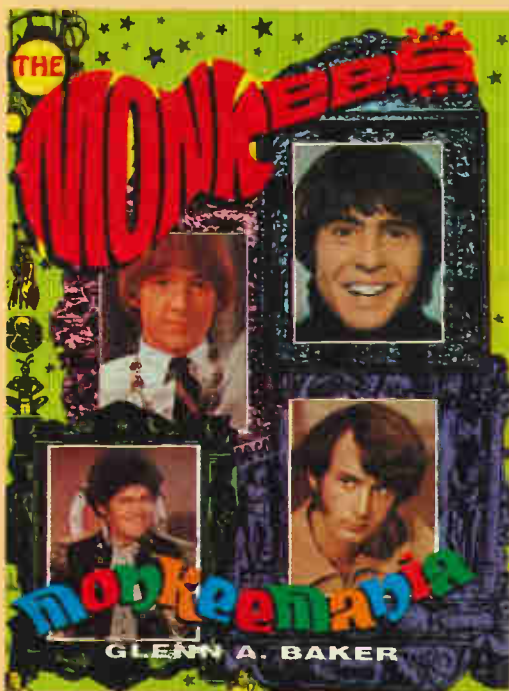
RM



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Here's the perfect Xmas pressie for that younger, denim clad cousin or older, long-haired brother. **'Status Quo— The Authorised Biography'** by John Shearlaw (Sidgwick and Jackson — £8.95) is one of the best, straight-forward and interesting rock band biogs ever written, and it's been up dated to include all the latest Quo activity. Particularly fascinating when covering the early days of the Quo, with some hilarious pictures of the youngsters.

Ask your big sister about the Monkees and her-knees will probably start to wobble.



Peter Tork, Mike Nesmith, Davey Jones and Micky Dolenz had their own television show and produced such classic hits as 'Last Train To Clarksville'.

Celebrating the era of Monkeedom comes **'The Monkees: Monkeemania'** a no holds barred account of the rise of the classic manufactured pop group written by Glenn A Baker (Plexus — £6.95). A very good read and chock full of photographs, it will give some admirable moments of toe curling nostalgia.

AS and RS



EUROPE will follow up their hit single 'The Final Countdown' with 'Rock The Night' on January 17, followed by a tour in February. Europe will be playing Manchester Apollo February 18, Birmingham Odeon 19, Newcastle City Hall 20, Hammersmith Odeon 22, 23, Edinburgh Playhouse 25, Liverpool Empire 26. Tickets are on sale now from box offices and usual agents.

Europe are the first Swedish band since Abba to have a number one British hit. The 12 inch version of their next single 'Rock The Night' will feature two extra tracks — 'Storm Wind' and 'Wings Of Tomorrow'.

RS



Here's something to look forward to after Christmas; **Alison Moyet** will be touring in March. Alison will be playing Liverpool Empire March 11, Edinburgh Playhouse 20, Birmingham NEC 22, Wembley Arena 25, Brighton Centre 29.

Tickets are on sale now. For Birmingham and Wembley they are available by post from Alison Moyet Box Office, PO Box 77, London SW4 9LH. Birmingham tickets ordered by mail cost £10 and £9, while Wembley tickets ordered by mail cost £10.50 and £9.50. Make cheques or postal orders payable to Alison Moyet Box Office and enclose a sae.



Four young hopefuls currently making waves in indieland are Watford's the **Enormous Room**. Having vacated the realms of the floppy flexi (their first single, 'I Don't Need You' appeared in this format in July this year), ER have stepped one rung up the ladder with the release of a solid vinyl four track 12 inch, 'One Hundred Different Words'. With a heart full of teenage angst, and a head full of luscious, bursting melodies, the Enormous Room are tipped for the look out for larger premises award.

JW



Portsmouth band **Six Gun Sound** have been accused of sounding like the Clash, and their name comes from a track on the debut **BAD LP**. Their new single, 'This Mission Impossible', belies these comparisons. A stomping record that hits a groove early on and stays there, when a touch more light and shade might have come in handy. To these ears, it sounds liked Six Gun Sound are probably a better bet live, but that's not to say that the record doesn't get the toes tapping.

AS



NO FOOL MOONS

Thirteen Moons, who featured in Index a while back, release their next EP 'Suddenly One Summer' this week. Not the sort of record to leap out and wallop you over the head (as with most Scandinavian acts, it seems), 'Suddenly One Summer' is a well crafted piece of dreamy, melodic pop pushed along nicely by the sax playing of Mats Gunnerson. Pretty classy stuff, it must be said.

AS

LITTLE CHARMERS

Mayfair Charm School know a potential cover version when they hear one, and Scott Walker's got to be a safe bet unless you're afraid of the 'purists' slugging you. Their version of 'Montague Terrace (In Blue)' manages to retain the mood and drama of the original while slotting in the swirling guitar of ex-Ant Marco Pirroni and featuring the ample talent of one Victor Armada on vocals.

AS

COMPILED BY ROBIN SMITH
DI CROSS & ANDY STRICKLAND



utter MADNESS

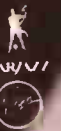
OUR HOUSE / DRIVING IN MY CAR / MICHAEL CAINE / WINGS OF A DOVE / YESTERDAYS MEN / TOMORROWS JUST ANOTHER DAY / I'LL COMPETE (WAITING FOR) THE GHOST TRAIN / UNCLE SAM / THE SUN AND THE RAIN / SWEETEST GIRL / ONE BETTER DAY / VICTORIA GARDENS



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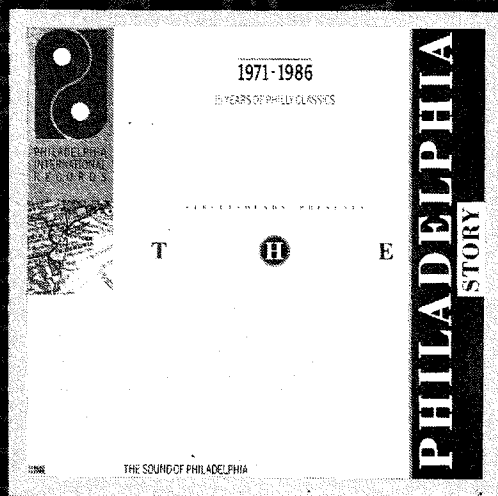
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*CD features extra track - **Seven Year Scratch (Hits Megamix)**.



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STREET
SOUNDS

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LP BOX SET CAT NO: PHST 1986



STORMY AFFAIR

Meet **Randy Travis**, the man who's pipped our favourite country man Dwight Yoakam to several newcomer awards recently. Top new male vocalist, and now nominated for five of the Annual Country Music Awards, Randy has released his album 'Storms Of Life' in the UK. It includes his hits 'On The Other Hand' and '1982' plus his recent corker 'Diggin' Up Bones'. A far smoother less crazy sound than that of Dwight's own brand of hard country, but it's still good to see the young guns chasing some of the old dross out of the country scene.

AS



E A R B E N D E R S

Nancy Culp 'Infected' the The (Epic), 'Brighter Than A Thousand Suns' Killing Joke (EG), 'Open Your Heart' Madonna (oh the shame of it — Sire)

Andy Strickland 'Crooked Mile' Microdisney (forthcoming Virgin LP), 'Completely And Utterly' the Chesterfields (Subway), 'Hymn To Her' the Pretenders (WEA)

Eleanor Levy 'Rain Of Crystal Spires' Felt (Creation), 'Kiss' Age Of Chance (Fon), 'I'm Down' the Beatles (rediscovered Parlophone B-side)

Sparks release their album 'Music That You Can Dance To' this week. Produced by Ron and Russell Mael, it's their first album for two years. Tracks include 'Rosebud', 'Fingertips' and 'Armies Of The Night'.

RS



King Kurt will be causing yet more mayhem when they hit the road again this month. They'll be playing **Wolverhampton Scruples Tuesday, December 16, Carlisle Stars And Stripes 17, Glasgow Rooftops 18, Aberdeen Venue 20, Stoke Shelleys 22, Cardiff Mont Merence 23.**

RS



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MCA RECORDS



THE BRISTOL TRIANGLE

Bristol quartet **Unity Station** must be the most persistent band ever to bombard the Index desk with copies of their EP 'C1177 The Triangle'. An excessive use of eye make-up had us holding off until recently, but we're now pleased to announce that it's not at all bad. A driving, almost Killing Joke-ish, sound surrounds some interesting lyrics and an Astbury-ish vocal. Now if only they could do something about the eye liner...

AS

PLAY TO WIN

Bruce Foxtan popped up again a couple of weeks ago, after a period of inactivity, when he appeared on the Sharp single with fellow ex-Jam colleague Rick Buckler. This time he's on his own for the athletic 'Play This Game To Win'. Not one of his more notable compositions, such as the excellent 'Freak' single which heralded the ambitious start of his solo career, but it's good to have him back again all the same. Watch out for him also appearing with his own band One Hundred Men.

DC



COMPETITION



Now we know you discerning readers out there in r'n land like to look as neat and sharp as your favourite rock journalists — right? Well, we're going to let you into a secret and give you a chance to try the new Brylcreem Gel and Brylcreem Mousse so you can walk out in style and keep those troublesome flyaway styles in check. Just answer the three questions below to win one of the 250 Brylcreem sets we're giving away.

- 1) 'For Ever And Ever' and 'Requiem' were hits for which Seventies teeny bop idols: a) Slik, b) Glitter Band, c) Jesus And Mary Chain?
- 2) Ginger Baker and Eric Clapton played in which Sixties supergroup: a) Led Zeppelin, b) Cream, c) the Monkees?
- 3) In TV's 'Miami Vice', who is Crockett's partner: a) Tubbs, b) Daffy Duck, c) Mr T?

Send your answers, along with your name and address, on a postcard to 'r'n Brylcreem Competition', Greater London House, Hampstead Road, London NW1 7QZ. First 250 correct entries win a mousse and gel set.

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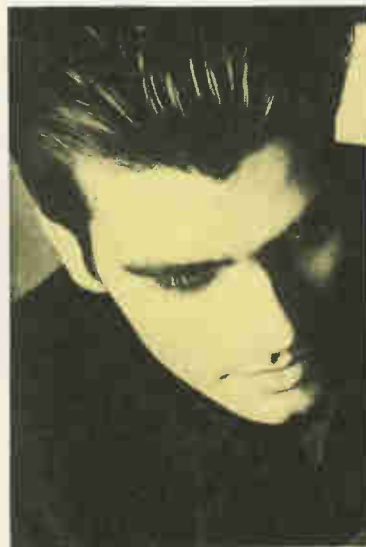
I N D E X

NEWS DIGEST

ON PAGE 27

Alan Rankine, Billy Mackenzie's old sparring partner, releases a double A-side single this week. Featured tracks are 'Your Very Last Day' and 'Last Bullet'. Both songs are taken from Rankine's solo album 'The World Begins To Look Her Age'.

RS



SOMETHING HAPPENS

Having already caused quite a stir in their native Dublin, this likely looking foursome have now crossed the sea; well, in spirit if not in body. 'Something Happens' debut EP 'Two Chances' is now out here, containing three titles of a highly raucous nature. All fiery guitars and gushing freshness, the vitality and force they expend through one little finger makes for a welcome change after all the jingly jangly coyness that seems to have marked 1986.

JW



NO. 3
BITE



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New Model Army
Robin Hitchcock **free**

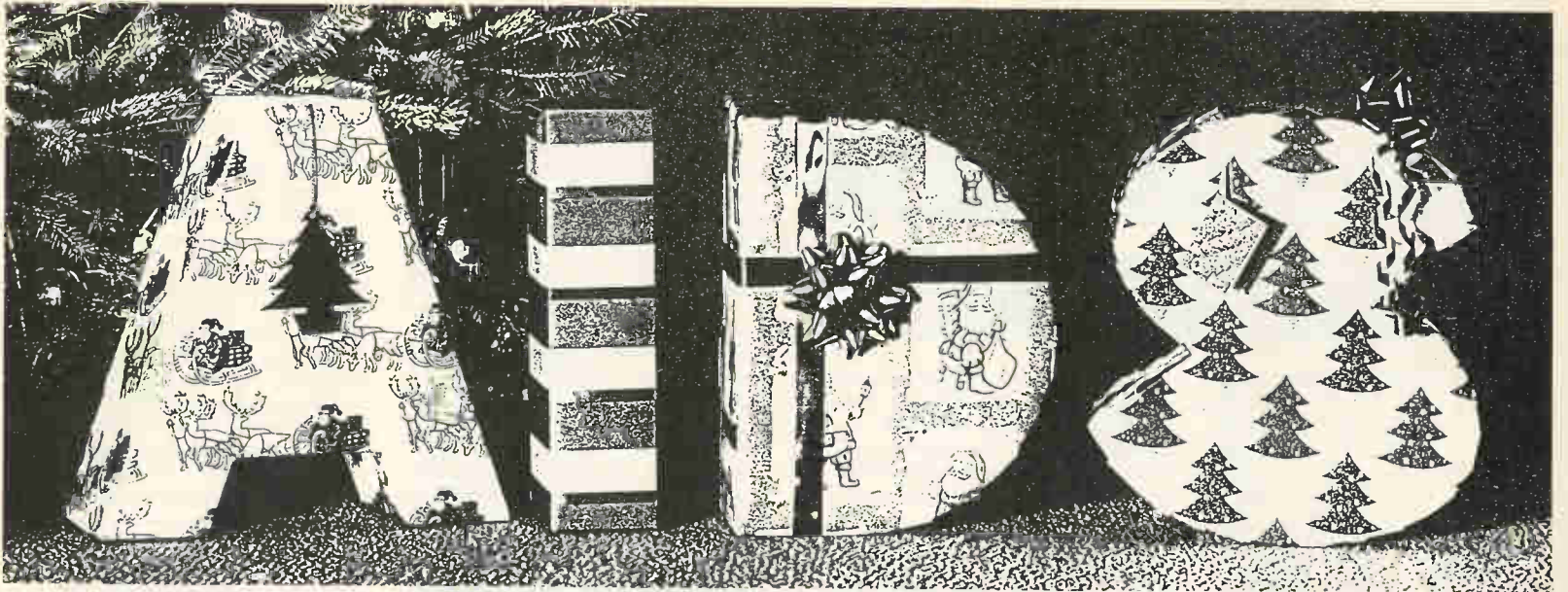
Four rather interesting fanzines have found their way on to the Index desk this month. First up, there's issue two of 'Jump Away... Nelson Pandela', including articles on South Africa, new bands and an item called 'Up And Ejaculating...' which sounds very interesting. Also included are reviews of the Smiths, the Mighty Lemon Drops and the Shop Assistants, plus the interview with Half Man Half Biscuit that we miraculously predicted a couple of months ago when reviewing the first issue, but which didn't actually appear in that one. Whoops! To obtain a copy of this fine publication, send 65p (inc p&p) to Simon Williams, 386 Forest Road, Walthamstow, London E17 5JF.

Then there's **Bluer Skies**, costing 70p (inc p&p) from Peter Melon, 11 Landor Court, Mayville Estate, London N16 8LY. Issue 12 features the Bunnymen, plus That Petrol Emotion and an interview with Robert Smith of the Cure. Issue 13 will soon be available, and includes the usual Bunny chat with interviews with the Beloved and Barney from New Order.

Finally, there are two publications that boast BAD on the front cover. **Bite** is a Brighton based magazine (they prefer not to be called a fanzine for reasons best known to themselves). It's free in Brighton and includes features on Mick and the boys, Furniture, New Model Army and Robyn Hitchcock. For everyone else it costs 35p (inc p&p) from Matt, 81 Sandown Road, Brighton BN2 3EH, enclosing a cheque or postal order for the correct amount.

Then there's **House Of Dolls**, a very professional looking mag with echoes of the old style Zig Zag. It includes the Fall, the Godfathers, Flesh For Lulu and, of course, BAD. It's free in London, or costs 50p (plus p&p) from 8 Station Parade, Barking, Essex IG11 8DN.

EL



HOW MANY PEOPLE WILL GET IT FOR CHRISTMAS?



Every day, more and more people are catching the AIDS virus.

Up until now, it's been confined mainly to small groups of people. But it's spreading all the time.

Men and women can give the virus to each other during ordinary sex if one of them is infected.

If a man carries the virus, it's in his sperm. If a woman carries it, it's in her vaginal fluid.

When you meet someone you fancy at a party

or in the pub, just remember this - you can't tell whether someone has the virus just by looking at them.

Many people who have it can walk around for years before they start looking ill. And during all this time, they can still pass the virus on to you.

So in the future, sleeping around is quite simply risking your life. It's best to have sex with as few people as possible. But if you do have sex with someone you're not completely sure about, always

use a condom. (Or make your partner use one). It's safer for both of you.

Christmas is a time for giving. But don't let anyone give you AIDS.

For more information and advice, please phone 01-981 7140 or 0345 581858. (If dialling from outside London, use the 0345 number and you will be charged at local rates.)

D O N ' T | A I D | A I D S

A

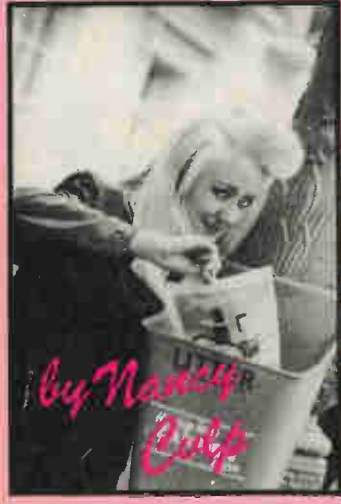
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GOSSIP

I

COLUMN

P



● After all my complaints last week about not having any decent parties to go to, all of a sudden I find myself positively inundated with stacks of invites! Mind you, I'm not quite sure about some of 'em but that's life, eh chicklets?

But in the week when **Fat Reg** was slammed for so-called sexist comments about his backing singers' underwear habits (ever heard of answering back, dearie?) and **Annie Lennox** was reported to have divested herself of her caution and her bustenhalter at the NEC in Birmingham, just what was the rest of the world up to? Poor old **Betty Page** failed her driving test, I did a bit of aqua-planing at the Daily Mirror party, **Zodiac Mindwarp** saw pink elephants in motorbike jackets after one litre of vino rosso too many and **Andy Strickland** and **Joe Shutter** had a slammer competition when **UB40** failed to turn up for an interview in Dublin ... but more of those stories later.

This week's burning hot story was imparted to me by someone in a slightly, shall we say, merry frame of mind. ... **Prince!** Prince. Now there's a name which hasn't cropped up in this old column recently (not since I wasn't invited to any of his parties, in fact) and it would seem that the curse of Culp has bitten the little love because this spy reports that Prince has been struck down with a gammy leg and has to walk with the aid of a designer walking stick! And not only that, he also has two aides propping him up, one with a designer pillow so he can put his foot up if need be! I can see the headlines now; Prince damages his kneecaps on a toadstool when attempting to become a Brownie! Prince does the splits once too often! Let that be a lesson to you all, though: never try and perform terpsichorean

gymnastics whilst wearing dirty great big heels. ... Next! More tales of the Limelight and the saga of **Pete Wylie's** returned black card. I hear that last week, whilst attending **Billy Idol's** birthday bash, Mr Wylie was ushered into Mr Managing Limelight's office and presented with a nice shiny gold card by way of apology after being so severely mistreated the other week. Hoorah for chaps not afraid to make amends, I say. Mr B Idol had a rather jolly evening too, as his one-time girlfriend **Perri Lister** turned up hot off a plane and the pair were immediately reconciled! Aah! Ain't that sweet? Uh oh! They're at it again. ... or at least somebody out there is spreading those cobweb infested rumours that **Holly Johnson** is definitely going to leave **Frankie** within the next couple of months, closely followed by **Paul Rutherford**. Me, I'll believe it when it happens and not before. At this rate, the Frankie lads'll all be well on their way to retirement pensions before this much talked about split happens. ...

The band that people have been known to take out third mortgages for, **New Model Uglies**, have at last got their US visas. After trying

unsuccessfully for donkeys' years to get themselves over to the other side of the pond, the American Embassy has at last granted them those little blue and red stamps. America just won't know what's hit them! Go to it, lads!

Now, as I said earlier, the cornerstones of the **rm wrecking crew**, **Andy S** And **Joe 'Desperado' Shutter** were stranded in Dublin the other week with no members of **UB40** in sight to interview. The reason for this? Well, the band were stuck in Belfast awaiting their specially chartered 20 seater aeroplane which was fog bound in Bristol, unbeknown to them. In the end, they had to get six mini cabs to drive them, at the nineteenth hour, to Dublin and they arrived at the gig with just 10 minutes to spare! To make up for it, our gallant crew had a rematch this week in Edinburgh and continued the slammer competition there instead. Contrary to rumours a few weeks back that **Fred** from the **Impossible Dreamers** was about to join the **Smiths** as their second drummer, I hear that this is all a vicious lie. ... There is no lying going on, however, when I tell you that a 'Hatful Of Hollow' mark 2 is due out sometime in the New Year, consisting of B-sides and various odd bods. One to save up for if the last one was anything to go by.

The **Eurythmics** gigs at the Scottish Exhibition Centre in Glasgow drew the massed ranks of the Scottish music mafia. Spotted up in the stands were various **Simple Minds**, **Skin** and **Harry from Hipsway**, the godlike **Billy Mackenzie** and a whole host of others. The party was held on the Friday night at newly opened hot spot, **Fury Murrays**. **Annie**, unfortunately, did not put in an appearance but **Dave Stewart**

most certainly did, complete with minder who cleared spaces on the dance floor so the old boy could shake a leg in comfort. Spotted talking animatedly after the Saturday night gig, in the Holiday Inn, were **Dave** and **Billy Mac**. So could any sort of musical partnership have been under discussion, we ask ourselves, as it's long been known that our **Dave** is a bit of a fan of Scotland's finest export since Edinburgh rock?

Last Tuesday night at the Kensington Roof Gardens saw a truly odious event in the shape of the Daily Mirror Pop Club Party. The main entertainment was, in fact, watching the pin-up girls in their 'rock chick' outfits bobbing about on the dance floor keeping their assets intact. Despite the fact that the guest list was more star studded than **Prince's** jock strap, somehow the event never really got off the ground. Which was a right royal pity considering how everyone had made such an effort to put their best frocks on. I'm even told that **Pat** and **Harry Cross** from 'Brookie' put in an appearance, as did **Dot** from 'EastEnders', but the place was so packed that I could barely see over my wine glass. I did see, however, the whole of the Phonogram press office dancing to one of their own artist's records!

Now here's a quaint little story ... apparently when **Europe** heard that they had topped the charts, they immediately ran out into the streets of Stockholm to the only British bar there and toasted their success with good old English beer. Queer cheeses, these Swedes.

Right, dears, that's all for this week, I'm off to sharpen my nails and polish me rubber skirt in time for the rest of the Christmas parties. See you next week.



■ Something tells me that maybe the Limelight ought to turn up their heating a bit. That is, if this picture of **Steve Diggle** (still dining out on the fact that he was once a **Buzzcock**, it seems), **Roland 'Hi Gurls' Gift** and **Richard 'Comme Des Scottish...' Jobson** is anything to go by. I felt it was my bounden duty to print this particular picture if only to prove to the world that old Roly Poly does know how to smile, and rather nicely too, at that.

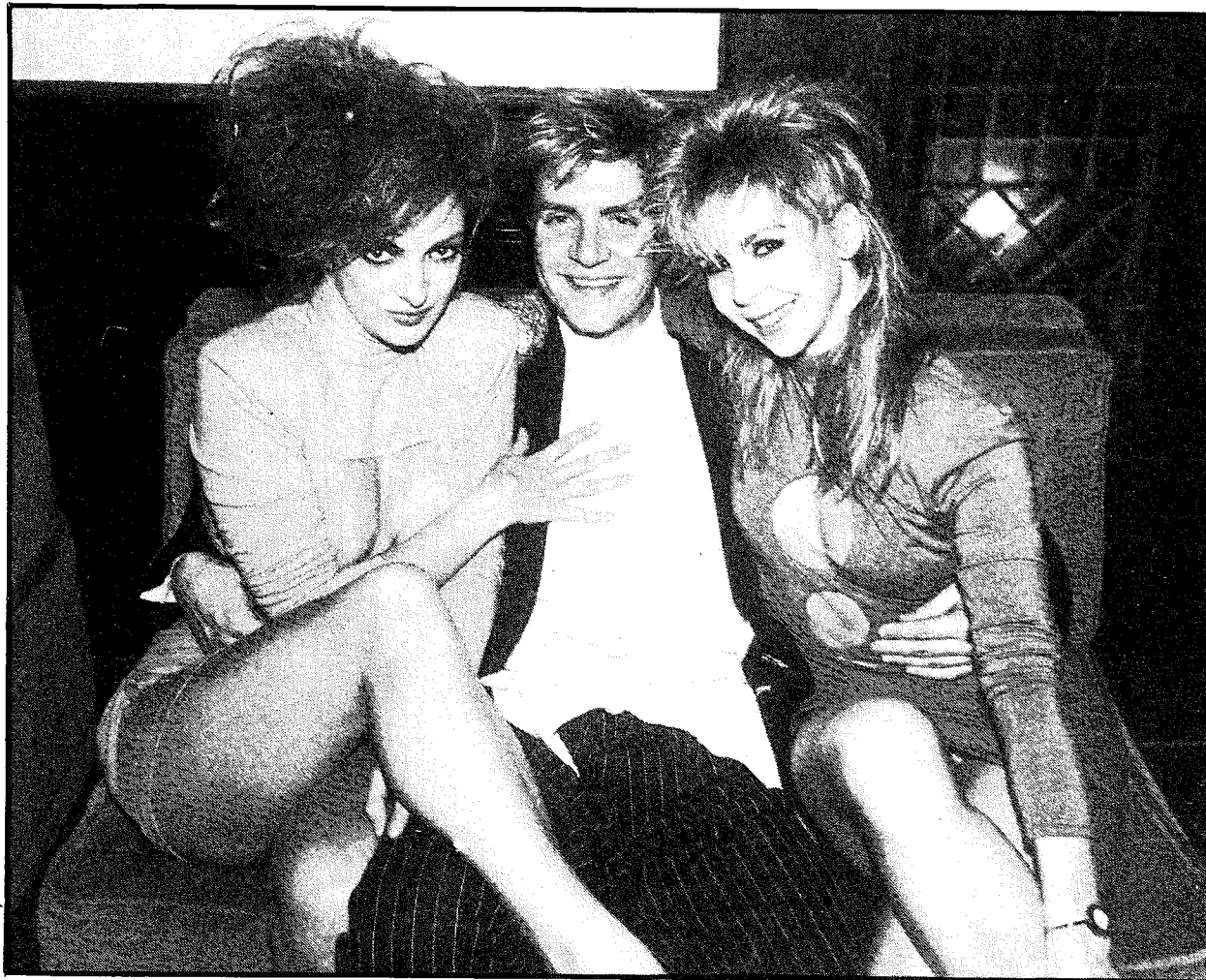
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Photo by David Koppel

■ Oh, it's got to be 'I've got a lovely bunch of coconuts', hasn't it? I mean, how else can you describe this picture of **Perri** and **Adriana** (and yes, nice to see you're wearing your drawers, Addy) with **Simon Le Bon**, who seems to be doing a very good impersonation of a Charing Cross bag lady.

This picture was taken by one of Lip's US spies at the New York Limelight, and just where was **Yasmin** when this was snapped for posterity, we ask? Hanging around with a brace of hunky chaps if she had any sense, I'd say.

Photo by Michael Condren



JAMES BROWN

new 12" out this week features:

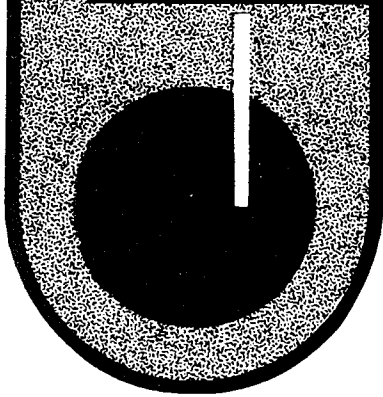
A How Do You Stop
(Special Extended Remix)

B1 Goliath
(Message House Mix)

B2 Repeat the Beat
(Faith)

this record is essential!

SINGLES



DING DONG MERRILY

THE FALL 'Hey! Luciani' (Beggars Banquet) Punk icons never die, they just get old(er) and find themselves making music that could almost be described as, ahem, *accessible*. The Fall come over all Sixties and tuneful, in an Adult Net stylee, minus some of the bubble gum (Mark E's rasping vocals see to that), but with some atmospheric Tudor harpsichord and head nodding bass to unfurl that spine. What you'd expect — no less.



BOBBY MCFERRIN 'Thinkin' About Your Body' (Blue Note) One day I will get to sing this to Matt Dillon. Until then, McFerrin's surrogate mental longings will have to do. Hands up all those who used to get their finger, run it up and down their lips and impress their friends with a quick 'blub-ub-lub-ub-blub'? I know I did. Well, Bobby McFerrin's turned this childhood talent into an artform; one man and a self-contained orchestra within his vocal chords, with a voice riding the scales gracefully one minute, burping like a beat box the next. Simple, effective and no session fees to pay.

DANIELLE DAX 'Where The Flies Are' (Awesome Records) When the Lemon Kittens were around, I could never decide whether Danielle Dax was a clever exploiter of audience pretensions or a complete headcase. Nowadays, body paint and silly hand movements are less important than her ability to mix an exciting brew of unusual sounds, with her reedy voice a tuneful foil for the swirls of musical cultures represented in the accompanying sounds. Sitars mix with

sounds from the Australian outback or good old cajun hospitality, all topped off with the odd spiritual incantation. Sod the art school pretensions and just wallow in the most original sound of this week, at least.

ALAN RANKINE 'Last Bullet' (Les Disques Crepuscules) The way this starts off you have a horrible feeling you may be listening to a Dollar record. So clean and innocent and sentimental — perfect Mills & Boon music for romantic souls. In other words, a bit drippy. Then those angelic backing vocals and Osmond-style harmonies come at you, and by the fifth chorus you're hooked. And unlike his erstwhile Associate partner, Mr Rankine doesn't sound like he's just sat on a hedgehog when he sings, either.

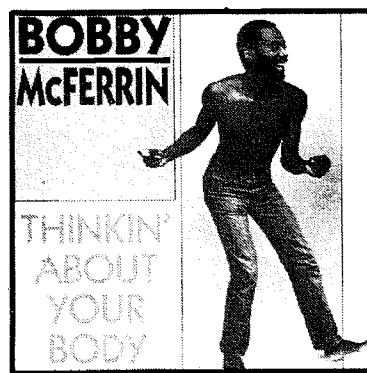
KLAXON FIVE 'Never Underestimate The Ignorance Of The Rich' (él) Right-on titles time, but this is firm evidence that the return of the Klaxon Five is a welcome one. Dave Dee, Dozy, Beaky, Mick and Tich gain a ska brass section and a singer with a fine line in deadpan, world weary 'oh God, do I really have to sing the next word' delivery. A winning combination.

MARDEN HILL 'Curtain' (él) Isn't it strange how the passing of time can turn the former equivalent of Bucks Fizz into a fashionable sound. The Mike Sammes Singers go indie! Hear Marden Hill out-swingle the Swingles and 'ba-da-ba-da' their way through the kind of song that should have accompanied Lynne Redgrave walking down the streets of London in 'Georgie Girl'. Very 'Up, Up And Away', and the kind of song your dad would have forced you to listen to when all you wanted was to watch 'The Double Deckers' on the telly. Squareness metamorphosed into camp. Charming.

NOT SO MERRILY

THE POTATO 5 'Ska Danger (Dub)' (Drolltone) Ambient brass sounds and whirling police sirens conjure up images of prohibition America to accompany the Potato 5's latest. Ska meets the soundtrack of 'Round Midnight' with a benign idiot grin on its face. Like trying to compose a score for 'Scarface' with 10 combs and paper and a snare drum.

FRONT 242 'Quite Unusual' (RRE) Us regulars at the Saxon House futurist disco in downtown Walthamstow would certainly have made our crazy colour run to this back in 1980. Very European; very Kraftwerkian, with farting rhythms, tinny electronic brass and a voice that sounds like it was recorded inside a vacuum cleaner. Whizzing forward to 1986 again, it sounds a bit silly now, though it's got the kind of hypnotic attraction of an 'Autobahn' or 'Memorabilia' to give it a deceptive allure. How much is due to the tune and how much to nostalgia?



for those halcyon days of cyclamen coloured dandruff on the school blazer is another matter.

FLESH FOR LULU 'Idol' (Beggars Banquet) Flesh For Lulu are one of those groups that most people hate. Cocky brats who've seemingly been reading too many books on how to be a rock 'n' roll star. All cheekbones, sub-Iggy/Velvets snarling, an 'I'm one hell of a mean mutha' stance — and nobody mention Goths, *please*. Yet they do make the odd good record, and while this may not be a patch on 'Subterraneans' it has some of its sweaty, underworld charm. Not much though.

HANK BALLARD AND THE MIDNIGHTERS 'Let's Go, Let's Go, Let's Go' (Charly R&B) The Charly R&B label continues to rediscover lost gems from the past. This comes from 1960, real Blues Brothers territory, with doo-wop backing and a good dose of commercialised gospel to lift you just that bit nearer to Heaven. Real dancing round the handbag at Rotarians dinner dances stuff.

THE MAN UPSTAIRS 'The Consumer EP' (Sideline) There's a terrible illness running through the music industry. It's been around for ages but was ignored for years, the idea being that if you pretended it wasn't there, it would soon go away. 1986 has been the year when its grip grew strong and very nearly all-encompassing. The terrible curse of *pleasantness* has hit the charts and refuses to budge. This EP suffers from a particularly virulent form of pleasantness — the I'm-so-laid-back-and-pretty-darned-cool-and-I-sing-about-relationships-an-awful-lot, kind. So, let's strum our guitar, play some 'Fever' style bass and find a singer who sounds like Tracey Thorne. Harmless, but a bit inconsequential really.

SEASONAL SLUDGE

DEREK JAMESON 'Yes Virginia (There Is A Santa Claus)' (Polydor) The cult of the media personality runs rife today. Only slightly less prevalent is TV's current obsession with chirpy Cockneys. Derek Jameson has become a star because, for better

or worse, he's the genuine article in both categories. After you've presented your own show, taken over from Terry Wogan's replacement on the radio and lost a libel case, what else is there to do? Well, this being 1986, you make a record of course. It doesn't matter what sort, just as long as it's got a whole in the middle. The media machine you made your name in will do the rest.

"I'm a newspaper editor," says Del Boy at the beginning of the seasonal A-side. No Derek, you were a newspaper editor and it's at times like this that you wish he'd stayed at being just that. Have a festive vomit as Derek tells an imaginary girlie that yes, Santa Claus really does exist. Or grin along to an old cock-en-ey sing-song with the flip side, 'Do They Mean Us'. When will people learn that drivel wrapped up in Christmas paper is drivel all the same.

THE SWINGLES 'I Believe In Father Christmas' (Polydor) Possibly the greatest Christmas record ever, Greg Lake's overblown orchestration can still turn the old stomach with a knot of childhood anticipation at the prospect of getting Marks & Spencers' waist high nylon knickers from Auntie Gladys for the tenth year running. The Swingles' version — unaccompanied except for those irritating bobbly falsettos and boop-de-boops — is very, shall we say, *adult*. The Housemartins for the over 45s. No thanks.

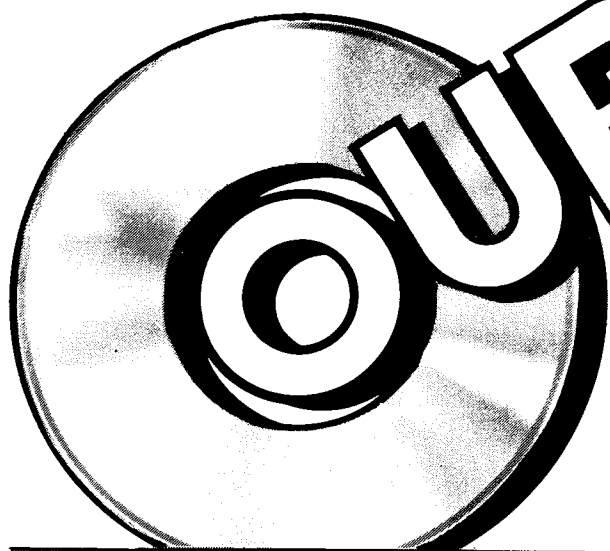
MODERN TALKING 'Give Me Peace On Earth' (RCA) "Love is easy, hate is wrong" we're told as this schmaltzy piece of Perry Como-style festive sincerity wobbles on to the turntable. Who could expect any less from the makers of 'Brother Louie'? Any song that mentions the words 'peace', 'earth' and 'little children' is as much about world peace and good will to all men as the answers on 'Blind Date' are spontaneous. Self-satisfied, smug people relieving their guilt by singing sub-standard slops for profit — *that's* what it's about. And the sooner the human evolutionary cycle passes the Modern Talking phase, the better.

reviewed by



eleanor levy

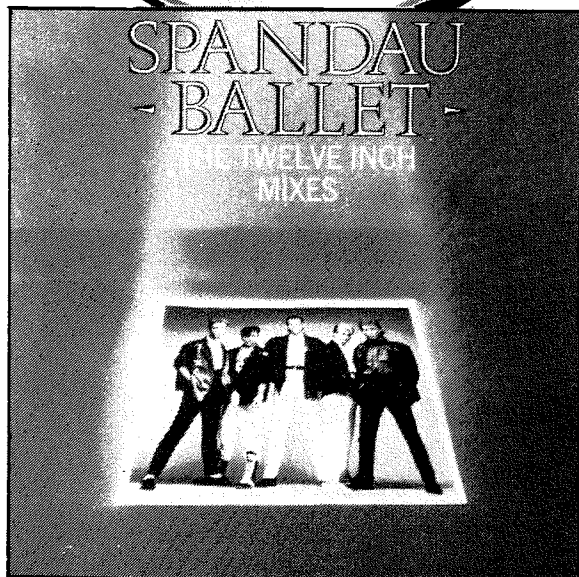
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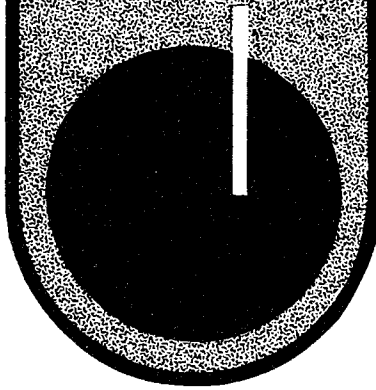
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A L B U M S



WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT 'Bostin' Steve Austin (WEA 242 054-1)

Many a cynic, myself included, had Fuzzbox firmly relegated to the Snooze Snooze Sputnik school of all gimmick and nil appeal. (An rm boy or two disputed the latter heartily.)

'Rules And Regulations' — like 'Love Missile F1-11' — was fun while it lasted. Trashy, quite humorous but an ephemeral thrill nonetheless.

'Love Is The Slug', though, was a hit. Did this mean there was really some substance to the Fuzzies? Well, er, yes actually. It's all very simple and not even stunningly original. It might even be early Banshees cranked up a gear or three. Frenetic, carefree and inoffensive. And, if 'Spirit In The Sky' deserved to be number one at all, it should have been the ridiculous cover present here.

Perhaps their appalling taste in sleeve design, hairdos and accessories only serves to heighten their quaint charm. Death to the anorak, long live the Fuzzbox! ■■■■

Lesley O'Toole

VARIOUS ARTISTS 'The Philadelphia Story' (StreetSounds PHST 1986)

Within this 14-album boxed set are some of the greatest tunes ever written, sung with a passion that can only be described as 'soul', and evoking an era when things seemed a whole lot simpler.

StreetSounds, who have made their name with their dapper compilations, have really excelled themselves this time. Philadelphia International was as important for black music in the Seventies as Motown was in the Sixties, and this boxed collection gives credit where credit's due.

Respected soul writer Ralph Tee, who compiled the set, includes many gems of Philly trivia in the accompanying booklet. Did you know that Teddy Pendergrass was ordained as a priest in his teens, that Lou Rawls was in a coma for five and a half days after a car crash with Sam Cooke, that Bunny Sigler got the nickname 'Bunny' because he was born two days before Easter, or that Leon Huff has a passion for green and that's why the PIR label is that colour?

A mine of information and an inexhaustible collection of rare, classic and classy Philly cuts.

Buy it or ask for it as an Xmas pressie. ■■■■

Edwin J Bernard

THE THREE JOHNS 'Democracy — The Singles '82-'86' (Abstract ABT 015)



Is it only four years that the Johns have been delivering some of the sharpest, most direct punk pop noises around? Obviously so, as this comprehensive compilation shows, and a breezy little number it is too. It's a testament to the fact that the Three Johns got things right at the beginning that you'll not hear a great variance in the sounds of 'AWOL' through to 'Sold Down The River'.

The Three Johns know what they do best and they keep on doing it with a wit and an incisive edge that puts a thousand pop protest singles to shame. They've never crossed over to a larger audience, nor are they likely to do so in the future. Who'd have them any other way? ■■■■

Andy Strickland

SOFT CELL 'The Singles' (Some Bizzare BZLP 3)

Released just in time for Christmas — and what a fab Chrissie present this'd make too! It has to be one of the best ever Best Of's I've heard.

They're all here: from the beep-beep of 'Memorabilia', to the boopity bop of 'What', the pure sleaze of 'Numbers' and the final shambles of 'Down In The Subway'. As the well-informed sleeve notes point out, each tune holds another memory. Surprisingly enough too, none of the tracks, even the early ones, sound at all dated, retaining much of their fresh charms. Me, I danced all over the desk tops to this and I'm sure it'll brighten up many a dull Christmas party in the weeks to come. ■■■■

Nancy Culp

BOBBY WOMACK 'Womagic' (MCA MCG 6020)

It's said of some people that they could sing a telephone directory and make it sound good. Bobby Womack is one of those people, and his latest album 'Womagic' contains some great songs delivered in an inimitable style. Side one is the killer with its opening cut '(I Wanna) Make Love To You', which is similar in feel to a composition on his previous album. In fact, a lot of this album is material on a par with Bobby's most celebrated recent work 'The Poet', and more homogenous than his last, slightly fractured album 'So Many Rivers'.

Turn it over, and it's mostly ballads plus one steamy funk workout in 'It Ain't Me'. In short, if you've enjoyed his previous work, 'Womagic' is for you because some people have a facility for writing and performing high quality songs to a recording schedule. Dependable, yes — predictable, no. ■■■■

Adam Isaacs

WHEN THE WIND BLOWS (Virgin V2406)

The trouble with soundtrack albums is that they're nearly always redundant without the supporting celluloid. What's curious about this particular offshoot is that it comes a full two months ahead of the film, a feature length cartoon of the Raymond Briggs book of the same name.

Still, the repertoire is solid enough — Bowie has already scored with the title track, and Hugh Cornwell could well bag a hit with the incongruous 'Facts And Figures'. Other contributors include Genesis, Squeeze and Paul Hardcastle.

Roger Waters dominates the whole of the second side, with a score that sounds like Pink Floyd at their most conceptual: sparse arrangements punctuated with news bulletins and unsettling dramalogue. It would be too cynical to condemn such a damning indictment of nuclear warfare. Nevertheless I'll reserve my praise for the film. ■■■■

Chris Twomey

DIP IN THE POOL 'Silence' (Rough Trade X ROUGH 107)

Were they ever to re-make 'The Sound Of Music' and, in the place of Julie Andrews, cast the Frank Chickens as lead nuns, the soundtrack LP would sound a lot like 'Dip In The Pool'.

A strange combination of delicate and atmospheric *chinoise* and a much poppier vocal gives this duo an interesting and often winning overall effect. Ignore the bump, which makes even wilder and more ludicrous claims than usual. "Rise gradually to a comfortable minus", indeed. And ignore the suspicious associations with 'New Age' designer music. This is a particularly 'nice' record, with all that the word 'nice' implies. Pleasing, not over-demanding, occasionally verging on the twee, and with a great deal of redeeming charm. ■■■■

Dave Sexton

FRANK TOVEY 'The Fad Gadget Singles' (Mute Stumm 37)

This brought a fond, nostalgic tear or two to my eyes. Ah! Those nights spent futurist dancing across sticky dance floors! Remember that familiar electronic birdcall of 'Back To Nature', the fast furious bop of 'Ricky's Hand' and the sickly, black humour of 'Fireside Favourite'?

Sadly, after those three earthshattering marks in music's history, Frank lost me somewhere along the way and, judging by the rest of this motley collection, he also lost himself.

Still, for those few priceless moments encased within this now rather dated-sounding record, and because I love a



man not afraid to bare his body, which would be best left clad, at the drop of a tuning fork, I'll award this a rather charitable. ■■■ 1/2

Nancy Culp

ATTACCO DECENTE 'United Kingdom Of America' (All Or Nothing AON 001)

In the wake of such magnetic acts as Billy Bragg and the Pogues, the genre of folk is becoming more widely acceptable. Gone are the days of the long hair and woolly jumpers around the camp fire image. Folk music is a potent force in the hands of a new generation, as Brighton's Attacco prove. This five track mini LP confounds traditional folk ethics. With its explosive melodies — timeless, thought provoking pop clinched from the strings of such oddities as flamenco guitars, zither harps and dulcimers, and piercingly concise harmonies — go loaded lyrics dealing with such taboo subjects as wife battering and masturbation. The musical sharpness and the intensity with which it's all delivered should ensure them a place in your heart. ■■■■

Jane Wilkes

CAMPER VAN BEETHOVEN 'Camper Van Beethoven' (Rough Trade ROUGH 109)

If you were perplexed by CVB's debut, 'Telephone Free Landslide Victory', then be prepared for additional headaches from this Californian outfit. Because a lot of this is just plain weird. Weird as in enigmatic lyrics, backward guitar solos and a great deal of intellectual clowning.

Taking such a wide-angled musical approach as theirs has its benefits, and you get everything here from the raw country strains of 'Hoe Yourself Down' to the astral soarings of Pink Floyd's 'Interstellar Overdrive'. It is at times entertaining, sometimes astute, and quite tiresome in parts. But is it any good? I think it might be. ■■■ 1/2

Stuart Bailie



THE ANTI-HEROIN PROJECT 'Live-In-World' (EMI AHPLP 12)

Famous names and a noble cause on four sides of black vinyl should be taken in context. This LP is primarily out to fund the Phoenix House charity treating heroin users, hence the wide range catering for music for all seasons.

With this in mind, the style and appreciation of content will inevitably vary. How many can take Paul McCartney and Wham! along with Holly Johnson and Saxon? For the most part, the quality averages out as good. Elvis Costello, Howard Jones and Feargal Sharkey take the honours for sincerity; John Parr and Bonnie Tyler have, or should have, hit singles lifted from the album, while the uplifting title track and a few other rousing singalongs make for a worthy outlay of cash. ■■■■

Martin Shaw



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T A L

people, it seems, were quite willing to swallow the whole twee routine minus the humour. People actually wanted a band that would be dootsy and shy, and would sing seriously about flying kites to the moon and holding hands. There was a fertile 'anorak scene' out there just looking for a definitive anorak band. And that band became Talulah Gosh.

Eager, sensitive types began to forward marriage proposals to Marigold and Liz. Drummer Matthew was recently asked to autograph a Smartie tube, and frothy fan letters describe how admirers sing the band's songs on the way to school and eat loads of ice cream just because of *them*. One over-emotional pundit was even moved to kiss Elizabeth at one of their last gigs, to her intense displeasure.

And it is this same adamant young lady who approaches me at the Bay 63, prior to the band's onstage appearance.

"Listen, I won't be able to make the interview tomorrow, so I'd like to get some things straight now. That piece on 'cuties' in your magazine was absolute rubbish. Do you think I'm in any way cute?"

Well...

"It's just getting beyond a joke — you wouldn't believe the letters we're getting. What we do isn't meant to be taken that way. I'm a big fan of bands like the Shangri-Las who had this camp, tongue-in-cheek appeal. I mean, you couldn't take 'Beatnik Boy' at all seriously, could you?"

The song in question is one of a pair of Talulah Gosh singles that should already be gracing the shelves of your local record store. It contains lines like 'You're my beatnik boy, you make me jump for joy', and has Liz strumming an acoustic guitar and singing in a most distinctive soprano register.

Flip this over, and there's Marigold going 'I asked you a hundred times, will you be my best friend — forever?', with a vocal style that takes most of its influence from the school playground. Whether these songs *do* contain some camp humour is open to debate (even the band is divided on this one), but what cannot be denied is that this is one of the most remarkable indie bands to appear in 1986.

In tests, nine out of 10 rm writers are found to loathe 'Beatnik Boy' and its accomplice, 'Steaming Train'. "This is drivell!" they howl. "Not that cutie crap again," they protest as one of the records makes its way to the turnable again. Of course, raunchy rock and rollers and style moguls will always find this sort of thing offensive, but this kind of reaction also illustrates the kind of prejudice that gets levelled against the band. Which is based not so much on what Talulah Gosh sound like, but on what people imagine they are *supposed* to be.

The day after a quite impressive London gig, myself and three of the band members get to sifting through the various misconceptions that have begun to surround them. So where did all this 'cutie' stuff come from anyway.

Peter (guitar): "It was the first suggestion of a new cult, and of course, that's what people like to read about. At the time, there were probably only 30 people who fitted into the description, but it seems to have caught people's imagination a bit. Mainly in a negative way."

Marigold: "The only cuties there are, are in the audience, they aren't in the group. So the group's getting really annoyed with the whole thing."

Peter: "The actual derivation of the style is all these ultra-hip people in Glasgow, who were all hard, but they thought it was a really funny thing to do, to break away from other people's fashion. That's where people wearing anoraks and so on started."

Chris (bass): "I don't regret it at all, because I quite like the idea of getting up people's noses. And

"WE DIDN'T KNOW WE WERE GOING TO BE FAMOUS"

Talulah Gosh started off with their cutie tongues in their cutie cheeks. Only then, people began to take it seriously. . .

Talulah tales: Stuart Bailie
Gosh shots: Steve Double

Things are starting to get just a little out of hand. When Talulah Gosh formed in Oxford less than a year ago, their masterplan was fairly unambitious; they wanted to support the Pastels. In time this was successfully achieved, but now, with one of those ironic coups that happen occasionally in the pop world, these five young persons have outstripped any popularity that the Pastels have enjoyed in their lengthy career. For, in some quarters at least, Talulah Gosh are almost superstars.

But all this attention isn't entirely welcome, especially the 'totally wet' tag that the cynics have been throwing around so much lately. And this is something the band are keen to deny. The original idea, they claim, was to combine a punky bluster with the more tacky elements of Sixties all-girl bands; to be sweet and syrupy, but to spice it all with a sense of humour. Hence the pink guitar, the hands coyly clasped to the front and the 'Mmmm, mmmm, he's so dreamy' sentiments.

Yet what they had done was to touch on something that was potentially very dangerous. Because a lot of

U L A H G O S H



if there's one thing that gets up people's noses, it's other people pretending to be little children. In a way, it's funny to dare people to like the records, even though the band's got all this ludicrous publicity about them."

But don't you think you brought some of this on yourselves, like the girls (Liz and Amelia) calling themselves Pebbles and Marigold? It's a bit Enid Blyton-ish, isn't it?

Chris: "Not really. The point is that Liz isn't Pebbles any more," (Liz told me earlier that the bogus name had been an attempt to remain anonymous), "and Amelia is still Marigold, so we've kept a kind of balance in there."

Marigold: "It was meant to be funny, it wasn't supposed to be childish."

Peter: "It was only intended at first for a limited circle of people. We all had a name at one stage."

Chris: "Yeah, we didn't know we were going to be famous then."

So has all this attention put a lot of pressure on the band?

Peter: "I don't think you have to worry about it and go 'oh gosh, we've got to live up to our reputations'."

Marigold: "It's a bit depressing sometimes, when, because of all the build-up in the press, we get letters from people saying, 'Why do you think you're so good — prove it to me.' We never said we were good, we never said anything of the sort; people said we were good. Obviously, we thought we were really chronic."

"We think we're quite good now, but it's probably because they keep telling us."

So can you see Talulah Gosh developing into a long-term thing?

Marigold: "No!"

Peter: "If we keep coming up with the goods, I imagine we'd want to keep it going, but you can never tell how much you're going to have in you. It might be that in six months we're getting better, or it might be that we haven't got anything new which will satisfy us."

Marigold: "We haven't really got a formula for writing songs yet, so we never know if we're going to be able to write another song. It took about four months between the last two songs I wrote."

Peter: "I don't think long life is an important thing."

Marigold: "Maybe if we were all unhappy in what we were doing outside the group, we'd f-e-e-e-l really tempted to jack it all in and just concentrate on the group. In which case, we'd be really upset when they slagged us off."

"As it is, neither me or Liz. . . Even if we don't like university very much, we're not allowed to leave. Basically our parents would kill us! Pete can't leave his job, and Matthew can't leave school," (Marigold's younger brother had to miss the interview because of a history exam). "So the band's always got to take second place. I think that's quite healthy."

Does the softer side of the band have any relation to the fact that you come from a rural area? I mean, would you sound like this if you came from London?"

Chris: "I hate London. Usually, when I come here, I get more intense, I don't get this All this trendy

London bit, there's no magic in any of the stuff. They're all these clenched-buttocked models."

Peter: "They could all do with a g-o-o-o-d spot of living in Steeple Aston, or somewhere like that."

Marigold: "Steeple Aston's got a really good goat on the village green!"

Peter: "There you go! If you've got a goat on your village green, you don't fart around wondering what *stupid* hip hop record you're gonna buy."

Marigold: "The main thing is that some people think that's all there is to life; going out at night, and going to discos and dancing and making cool talk."

So what else is there?

Marigold: "Lying in bed. . . And going for walks. . . And books."

Stop your laughing, all you cynical readers out there. These might not be the hippest of admissions, but when it comes to the naive/contrived debate, I'd say that this band emerges as a fairly innocent party. This element, combined with the noisy guitars and Matthew's violent outbursts on the drums, makes for a sound that is very agreeable, though I'd worry that all the press flak might lead them to tone down their more 'girlie' side. A final question then; how would you feel if a Talulah Gosh record got played on Simon Bates' 'Our Tune'?

Chris: "I'd love to be on that. I'd love someone to say, my children have died, my husband was killed in a tube train accident, the house fell down on the dog, and the bastards next door were playing this *punk rock* music, and this is it — 'gruung, gruung'. And I went round and shot them all."

WELCOME TO MY NIGHTMARE



Bad dream or inspired vision, **Ian Levine's Nightmare Records** label, with its impressive roster of hi-NRG acts, is trying to carve a name for itself in Eighties disco similar to that held by Berry Gordy's Motown label in Sixties pop history. Daydream believer: **Edwin J Bernard**

The last time I interviewed Ian Levine, I was researching an article on how women were powerless pawns in disco music. It was 1984, the year that hi-NRG broke out into the charts, and Levine had just enjoyed a massive pop hit with Evelyn Thomas' genre classic, 'hi-NRG'. What he told me then still rings true today.

"I have my own identity as far as the way I make singers sing. Often they don't like it and they bitch about it. Laura Pallas says, 'I don't want to sound like Earlene Bentley', and Earlene Bentley says, 'I don't want to sound like Evelyn Thomas', and all that. They all have individual voices but I make them sing in a style that is very Ian Levine. I actually tell the artist how to perform a song. Either I have total control in the studio or I won't work. I find the artists, I decide what direction I want them to go in, I decide what the songs are, I decide how they're going to sing them. I'm a complete dictator about it."

At the time, Levine and his long standing partner, Fi Trench, were recording for Record Shack.

"Record Shack was my attempt to build a Motown, but I didn't have the control," Levine tells me during a break from recording at Lilley Yard Studios in West London. So now Levine has started his own label, Nightmare Records, where he can be both Berry Gordy and Holland/Dozier/Holland.

"With Nightmare, I'm trying to create a sound where the vocals are basically black, but the music has a wider appeal than that. As well as capturing

the specialist dance market, I want to appeal to the people who went out years ago and bought the Boys Town Gang and records like that because they were nice and easy listening with a soul content."

But is it really possible to have a Motown in the Eighties, when popular music is so diversified and the sort of records you're talking about are looking back in time, rather than forward?

"I think my sound has the potential to appeal to everyone. But in the end it's my own personal likes and dislikes reflected in the music I make. I can't just do it for the money. I can't make a record just because it will sell. It has to appeal to me personally. I always use the guideline that if it appeals to me, it will appeal to others. Not necessarily everybody, by any means, but there certainly will be a market."

Levine's roster on Nightmare is certainly impressive — if unstable.

"I'm trying to avoid the pitfalls and mistakes of the past few years by not signing up any artist to a long term deal, where they might become frustrated. Instead, it's all done in the short term — if they like the record, we'll make another one."

Artists on the first dozen Nightmare releases include the flamboyant Darryl Pandy, outrageous darling of house, Man Two Man of 'Male Stripper' fame, Viola Wills, who duets with Mezzoforte's Noel McCalla and my tip for stardom, Shezwe Powell. Currently appearing in 'Starlight Express', she's

become something of a cult figure thanks to her Diana Ross impersonations on DHL's 'Ain't No Mountain High Enough' pastiche radio adverts. Her song 'Act Of War' is one of Levine's funkiest and most commercial to date.

Ian Levine's love affair with dance music began when he was a Motown kid at school, and has carried on through his stint as deejay of Blackpool Mecca's northern soul days to his current position in London as Saturday night deejay at Europe's premier gay club, Heaven.

"There's never been another period when music has been so happy," munches Levine through his plate of Italian seafood delicacies, as we chat about Sixties Motown. "I've got every record Motown ever released in the UK and I think Holland/Dozier/Holland are incredible. That's why I want Nightmare to be like Motown. It's an overly ambitious idea, I know, but there's nobody else in the world with their own sound and their own label."

Levine is at great pains to point out to anyone who hasn't noticed that he no longer makes just hi-NRG records.

"I am primarily into dance music, but I do take issue with the fact that people say I'm still making hi-NRG, which I'm not. With my partners — Fi Trench, Hans Zimmer and Mel Wesson — I make a cross-section of records that are funk, pop and house, as well as hi-NRG."

It's true that in the past three years, Levine has been the personification of hi-NRG. Even now, Levine's name appears on around half the records in *rm*'s Eurobeat chart (the latest name for fast, white-created disco music). But for all the hi-NRG he's made, there's a noticeable body of funk tracks like Evelyn Thomas' 'Heartless', Barbara Pennington's 'Way Down Deep In My Soul' and Sharon Dee Clarke's 'Dance Your Way Out Of The Door'. There's also the Latin sound of Eastbound Expressway's 'Knock Me Senseless', house tracks like 'On The House' by Midnight Sunrise and Darryl Pandy's 'Animal Magnetism', and the pure pop of Miquel Brown's 'Close To Perfection' and Linda Lusardi's 'Eye Contact'.

Levine's output is truly phenomenal. This year alone he's produced 40 records and mixed another 20, including all of Bronski Beat's and Bananarama's hits, Bucks Fizz's 'New Beginning' and Kim Wilde's 'You Keep Me Hangin' On'. *AND* he's as outspoken as he is a workaholic.

"People consider me to be egocentric, loud mouthed and opinionated. They either love what I'm doing or hate it," he says with some degree of pride. And just to prove it, he tells me what he thinks of the new series of 'Dr Who', about which he is as fanatical as he is about Motown. A couple of years ago, he even made a charity protest record when it was announced that the BBC were to scrap the programme.

"I think the new series of 'Dr Who' is the biggest pile of shit ever put on TV. It's disgraceful. It needs a new doctor a new producer, a new assistant and new title music. It's not 'Dr Who' any more. It's scandalous. And such a travesty to have Bonnie Langford in it. I'd scrap the lot and start again."



THE POPE OF SALFORD

Mark E Smith has never done anything by halves, so when we heard he'd written a play about Pope John Paul I, we sent our Drama/Religious Correspondent out for the scam pronto
Story: Dave Sexton



The news that Mark E Smith had written a play about the brief career of Pope John Paul I was a piece of information which I regarded (probably not alone) with a degree of scepticism. But write it he has, and 'Hey! Luciani' (for so it is called) is currently playing at the Riverside Studios in London.

Was this another young popster doing the dilettante with a 'serious' art form, or was there more earnest intent behind 'Luciani'?

To find out, your intrepid rm investigator set out to deepest Ladbroke Grove, West London, to find Mr Smith in a hotel bar surrounded by people clutching diagrams of papal costume and talking technical. Mark, meanwhile, was in a spirit of gleeful and calculated unreadiness about the whole affair.

Keeping his cards fairly close to his chest, he was open about the project whilst guarding its specific content. The first, and most obvious, question was why he had undertaken the project in the first place?

"I suppose what I wanted to do was finish off the year with something more challenging, rather than just playing the usual London date at the end of the tour — and this seemed like an interesting alternative.

So how had the whole thing come about, and what format is it going to take? "Well, it's not going to be just a group messing about, but the

performances will be mostly by non-professionals, which generates a lot of excitement. The way it came about: the single 'Hey! Luciani' came first, and the whole idea of it interested me, the conspiracy angle, all that, and from there it became a 'words project' and developed into the play."

Had he found any problems writing for the stage? "Actually, in a lot of ways it's been exactly the same as writing for the Fall. It's the same idea of writing with more than one thing in mind at the same time, only this time it was thinking about dialogue, other people's reactions and technical details as well as music."

So the format of the play was conventional, in the strict definition of the word? "Oh, for sure, it's a straight dialogue piece, not at all avant garde."

At the time of talking to Mr Smith, the play had five full days of rehearsal to go before its opening. How ready did he think it was? "I'm completely confident about it. People keep trying to make me flap about it, make me worry about the time limits, but it's all going fine. The Pope's got the first half of his script, and all the technical side of it has been well taken care of. Besides, with being on tour we've not really had time to worry about it until now."

What part is Mark himself taking in all this? "I see myself as like the producer or director of this one. I'll supervise it and may do some of the music, but I'll not be taking a part myself."

Is he at all worried about the eventual outcome? "Not at all. I'm very confident about it. An awful lot of people are waiting for me to fall flat on my face with this, which is a set-up I like. But that's obviously not to the detriment of everyone else working on it. It's been a rewarding experience, and I've really enjoyed doing it."

I left Mark E Smith brimming with confidence over his latest project, and about to immerse himself in the minutiae of the play. In the lobby I bumped into Brix, who informed me that, as well as taking a major hand in the music, she was also playing "a demon and an Israeli terrorist".

Now if *that* doesn't intrigue you sufficiently to rush off and see it, I can't think what else would.

● 'Hey! Luciani (The Life, Times And Codex Of John Paul I)' runs at the Riverside Studios, Crisp Road, Hammersmith, London W6 (748 3354) from December 5-20, 1986. One to catch, I strongly suspect.

SEXUAL HEALING

Kool Moe Dee's tale of venereal disease, 'Go See The Doctor', is one of the most controversial records of the moment.

But what's his angle, more sexist rap crap, or a warning about the dangers of promiscuity?

Story: Martin Shaw

What do you say to the rapper of a record entitled 'Go See The Doctor'? A tale, albeit tongue-in-cheek, of a young man's sexual encounter with 'Ms Microwave', which leaves him dosed with disease and distressed at the thought of a curing shot from the medical man. All the sexist jibes are there: he discusses his prick, she is obviously of 'loose character' in what sounds like another example of a woman biting the dust at the end of the male mic. It comes complete with an epilogue of his intention to avoid future erections, when given the eye, by walking in the other direction. Is he speaking from experience? Is this yet another machismo mauling of the femme fatale?

"No," laughs Kool Moe Dee, "it's a subject that sells, but I'm not into cursing women. People say the record's offensive, but it's supposed to be a comical rap with a message to be careful. It's also done in a way that I'm sniping at myself; that the joke's on me."

It's rap's unsophisticated form that has given rise to its popularity, but it has also brought with it a level of sexist boasting approaching embarrassment. Kool Moe Dee, a 24-year-old soft spoken Harlem born New Yorker, is more than willing to interrupt his brief London recording session to discuss music, machismo and messages. In fact, he's out to raise the standard of rap.

"I'm the complete opposite of, say, Run-DMC," he continues. "They're more into screaming, yelling and cursing a lot when they play live. I'll also curse but not so flagrantly. Their live shows are also more B-boy, arms folded and hard-looking, whereas I'm more laid back."

"I also prefer laid back beats and big words, what I call intellectual rap. I don't care whether the crowd gets into the slower beat because I want them to hear what I'm saying. A lot of rappers make money and have a good following but many people don't respect them because the majority of the time they're not saying anything. I'm trying to diversify and show that I can be serious as well as party. Basically, my style is in keeping with my name, cool and easy."

Despite a Harlem background, Kool Moe Dee hails from a family steeped in education. "They're all graduates, although not necessarily in the arts," he says. Such influences landed him the name 'Kool'.

"There was a lot of peer pressure to get into drugs and being high, but I didn't see anything positive coming out of that," he explains. "They were often doing that just to be cool, and I was saying 'that ain't cool, I'm cool' and the name just stuck with me."

Now, eight months later, plain Moe Dewese is Kool, with the added initials of a degree in communications. His

studies in speech have taught him much, and have given him an analytical view to his work in general. And, what he terms 'reverse psychology'.

"Yeah, through messages in the music," he confirms. "Some people want to get their opinions across by preaching 'don't do this, and that', but when you tell a deviant in that way he's gonna do it just the same. I prefer to speak in metaphor by telling a story of how someone did the same thing and show how he lost in the story itself. If it's done in a reverse psychological way the message will seep through."

The B-side of 'Go See The Doctor', 'Crack-Master', is a stern tirade against the cocaine derivative 'crack'. Kool has come a long way since his 15 record career with 'The Treacherous Three', which included the minor hit cover version of 'Heartbeat', and like the hip hop acts which grew from the ghettos of drugs and delinquency, he aims to keep his head straight.

"Crack-Master' is another message because I'm totally anti-drugs. I don't like anyone to be sniffing, snorting or getting high, even on drink, and I stay clear of those scenes. It's very hard to do so in the music business, but I see it as another diversion that breaks the concentration and wastes money. I've seen too many talented kids turn to nothing in Harlem because they didn't have the patience to follow through what they had. They wanted overnight success and money, and the only way to get that there is by selling drugs, which inevitably leads to taking them as well."

The new LP, called 'The Best', due out next January, bears witness to a versatility of verse. Of the nine tracks, the present single is complemented by an even bigger swipe at the male ego in 'Dumb Dick' and 'Little John', the misguided youth in search of the glamorous lifestyle of a famed hustler, only to discover, on arrival, the degradation that such status brings. A Lovebug Starski in one instance, the

knowing reformer of James Cagney in the next. How much more can Kool Moe Dee give?

"I'm trying to do a bit of everything," he replies. "I want to do a piece of the boasting, which is there on the 'Bad, Bad Mother' track, a little bit of 'The Message' and some comedy. I don't want to miss out any part of the rap market because it's one of the hardest to pin down, and particular types sell for particular reasons."

Kool, however, has more than music on his mind. "I wanted a degree as career security, because performing is such a shaky business. But I don't want to be limited to rap either. I'm into producing, but I definitely want to get into acting, preferably in my own movies where I'll feel better in a role that I've tailor-made for myself. I realise that actors have to sit around waiting for calls, but I'm hoping to generate enough income from music to be my own boss."

And when Kool writes his final word on such a diverse report, who will he cite as his influences? "I like Stevie Wonder, because all his records carry some sort of message, Michael Jackson because his music is colourful, and Prince because although he's painted as a villain, he's about sex and sex sells. I try to incorporate all three principles in my work, and be innovative with that base. I'd like to be to rap what Michael Jackson is to the music industry itself."

Standing so far apart from the rap pack, there's every chance he'll succeed.



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MANAGERIAL APPOINTMENTS

In the first part of an occasional series on the nuts and bolts of the music business, **Lesley O'Toole** looks at the crucial role of the rock manager

The 'manager' has always been an unknown quantity, and frequently a dirty word, in the music business. There is no stereotype, no typical exponent and, in 1986, more variations on the theme than ever.

There are undoubtedly the dubious figures who wheel and deal, wrangle, manipulate and occasionally rip off their charges. A never-ending stream of acrimonious court cases is testimony enough.

Long gone is the era of Andrew Loog Oldham, the Rolling Stones' first manager, and his effortless persuasion of a gullible Fleet Street (amongst others). His successor Allen Klein, who also had a hand in the careers of the Beatles and the Who, surely still ranks as one of the most ridiculously extreme managers.

Malcolm McLaren was loved and loathed in equal proportions, though still rates as a great wind-up merchant and mastermind of many a wicked scam from the Sex Pistols to Bow Wow Wow. The McLaren-esque viewpoint was the manipulation of stupidity. Viewpoints of later managers were more capitalistic: the making of vulgar sums of money and not being ashamed to admit it.

Steve Dagger, for example, isn't one to hide in Spandau Ballet's shadow. Like others of his ilk, he is virtually a member of the group — a showman if not a singer.

More recently, a younger type of manager has emerged. The hip, creative entrepreneur spawned by clubland and from journalistic fields. For such characters, management might be another fashionable string to their bow. There is, however, no doubt that the manager's role in the Eighties is more complex and more vital than ever.



Photo by Pennie Smith

AMRIK RAI (Cabaret Voltaire/Chakk/Age Of Chance)

BEGINNINGS

I wrote for the NME for three years but got very fed up. I thought Chakk were a potentially brilliant band but, after 18 months, they were still in the keyboard player's bedroom. I was infuriated. I said, 'You're crazy. You should be doing this and that.' They turned round and said, 'Well, you f**king do it then!' So I said, 'Okay, I will.' It was about a three sentence exchange.

BIGGEST COUP

What we achieved with Chakk, in return for one not particularly brilliant piece of plastic, was phenomenal. Our notion was that money is irrelevant. I refuse to discuss figures, yet, after 13 or 14 months, we have built a £200,000 state of the art recording studio.

There's almost a post-Chakk factor infiltrating the business now. I hear of groups being asked what they want by record companies and, instead of being specific, saying: 'We want what Chakk got.' That kind of notoriety is incredible.

MISCELLANEOUS

The way I work is very journalistic. It's almost as if I'm doing an in-depth article stressing the group's strengths but going deeper and also specifying how the group can be marketed and sold.

I certainly don't visualise groups as people to be looked after, but so many do fall into that trap. I don't have a problem getting trains — I don't need to be woken or have someone else ring a cab for me.

I derive a lot of aesthetic pleasure from what I do. It's not so much about achievement as the realisation of an idea. I'm 95 per cent a salesman. There's something very vulgar about salesmen in this country, but I don't think money is vulgar.

TOM WATKINS (Pet Shop Boys)

BEGINNINGS

I ran XL — a rubbishy styling company. I was called Mr Big and other unfortunate things. We did a book for ZTT which Neil Tennant edited and just before that, we did a Pet Shop Boys sleeve for CBS.

I'd actually known Neil years ago when he worked at 'Marvel'. I used to borrow a Spiderman suit from him. I was probably an early Pet Shop Boys groupie — all I wanted was to have a bit of Neil's clothing.

He was terribly difficult and officious in those days but he eventually said, 'We'd like you to be our manager.' I ummed and ahed for a while. I got on well with Neil, but Chris was really Mr Grunts.

BIGGEST COUP

Getting the band onto EMI. I think EMI found it very refreshing to get a band who knew exactly what they wanted to do.

MISCELLANEOUS

It sounds incredibly corny and clichéd, but it's 100 per cent a team effort. There is total harmony — I just don't fall out with them. I mean, who can argue with an old man like Neil Tennant? Yes, our relationship is conceivably better than it's ever been — we still hate each other!

After XL, managing the Pet Shop Boys is a fantastic exercise in restraint. I'm still a dictator but it's basically like being a pilot. It's so important that the Pet Shop Boys have brains — no beauty but plenty of brains.

Of course, I've wanted to be a pop star on several occasions but, being 38 and 20 stone makes it slightly problematic.

The Pet Shop Boys are probably my all-time favourite band. I dance around to them like a beached whale.



BRUCE FINDLAY (Simple Minds/China Crisis)

BEGINNINGS

I was a record retailer but wanted to get involved on the other side. Eventually, I started my own label, Zoom. Back in 1978, Jim (Kerr) came to see me. They were still fairly heavy punk times and here he was with a dyed black pudding bowl haircut, eye make-up, tight black trousers and winklepickers. He looked so odd, so un-Glasgow. I was intrigued. The demo was stunningly good, quite unbelievable. I went and saw them and they were even better than I'd ever imagined. I was besotted from that point on.

BIGGEST COUP

One was wiggling the band out of their contract with Arista Records and very nearly wiggling myself out of a job. It's a dangerous thing to have a single moment of self-doubt but you'd be inhuman if you didn't. Managers really aren't allowed to show that though; you have to be the strong father figure. When the band is feeling nervous and insecure, the manager must provide reassurance.

In a way, persuading the band to record Keith Forsey's 'Don't You (Forget About Me)' was another coup. The band had rejected it and rejected it, saying 'it's just not us'.

MISCELLANEOUS

I don't really have any clever plans. I co-manage Simple Minds with Simple Minds and that's the best kind of management. They're not puppets; in fact they're very smart.

I'm definitely the human side of management. You can always lie and say things like, 'Music papers? Sorry, I don't really know what you're talking about. I deal with lawyers and accountants.' But of course I get hurt by the press. Perhaps a manager should be impervious but I can't help it.

It's not an easy job and it's not very flash or attractive either. You're the person who stops fans meeting bands. You're Mr 10 per cent. I don't really like the title or the role.

TONY POPE (Frankie Goes To Hollywood)

BEGINNINGS

Garry Blackburn, a friend of mine, asked me to help him manage a band called Buzz. I said I didn't think I'd be any good because I hated the business and the people in it. Eventually, I said I'd give it six months. That was five years ago. I met Frankie round about the time of 'Relax' and they asked me to manage them.

BIGGEST COUP

Three number one singles and a number one album. Having the second biggest single of 1984 after 'Do They Know It's Christmas?'. Also, getting the band to play live and convincing people that they were very good and *could* play. There was a lot of pressure not to do it in case the bubble burst.

MISCELLANEOUS

Financial considerations aren't my main driving force. If I didn't like Frankie's music, or *them* as people, I wouldn't manage them even if it would make me a multi-millionaire. Frankie is my life, they're in my blood.

The manager is always the bad guy though; you need to be very thick-skinned. It's a thankless task and you have to do your own back-slapping.

I feel no ego whatsoever and people sometimes say that's my downfall. In any case, I've never ever felt any yearning to be up on stage. I'm basically just a cog in the mechanism and I don't know many egotistical cogs.

I'm Frankie's personal manager as well as their business manager. I don't know whether other managers would fill in their bass player's American Express application form.

DEREK MACKILLOP (Lloyd Cole And The Commotions)

BEGINNINGS

I'd met Lloyd at Glasgow University and was teaching English in Greece when he waylaid me. He played me a four track demo and said, 'You *must* manage us.'

BIGGEST COUP

Success from the beginning is maybe one of my biggest coups. Not huge success, but hopefully it *will* get better. It's been very rewarding to take something from nothing and make the group into what it is now.

My finest moment though was booking the band to play Benidorm on Glasgow Fair Sunday. They went on stage at three in the morning to hordes of drunken Scots on holiday. The group have never quite forgiven me, but we *did* get paid a fortune.

MISCELLANEOUS

We exist very much as a co-operative. The group are all very bright and exceptionally talented. It's not as if I manage a bunch of bimbos. It sounds very naff but I really love the group. In many senses, you're only as good as the talent you manage and hopefully, I understand exactly where they want to go.

To be frank, some managers try to play down their importance. You can't be any good unless you have some kind of ego.

There has to be a time when you're criticised and you have to be completely oblivious. You have to stand by your group and be blind to everyone's opinions.

I see myself as a buffer between the group and the record company. If anything, I'm a better communicator than any of the group. I don't want the record company turning round saying, 'The group has an attitude problem.' Likewise, I don't want the group saying they're misunderstood by the record company.

CALLY CALLOMON (Julian Cope)

BEGINNINGS

I played in groups and went to art school because I wanted to be a pop star. Then Malcolm McLaren got involved with my group, the Tea Set. I wasn't very happy so I left. I wasn't a very good drummer either.

I spent two years at Polygram and then went to Phonogram Records as Production Manager. I despised 90 per cent of the acts' music — Julian being the notable exception — but learnt as much as possible about the business.

It eventually boiled down to a question of allegiance, so I left to manage Copey.

BIGGEST COUP

Getting Cope out of his old record deal. Basically, he was signed for life with a debt running into hundreds of thousands of pounds.

MISCELLANEOUS

There's always a difference between the way artists are managed and the levels of fan-dom involved. I hate a lot of modern music but, of the stuff I like, I like Julian the most.

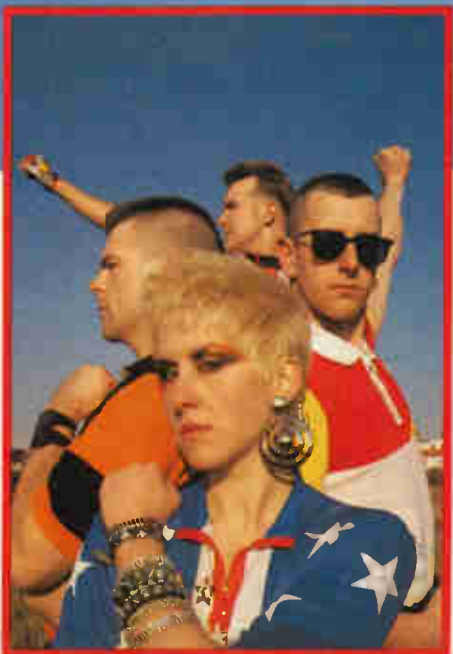
I'm very close to what he's about so it's very instinctive. We talk and plan constantly. It's also very simple — Copey owes lots of money.

I think I *am* as talented as Julian. It's just that I can't write songs or be brilliant on stage. I'm sure Cope couldn't sign a publishing deal if he tried.

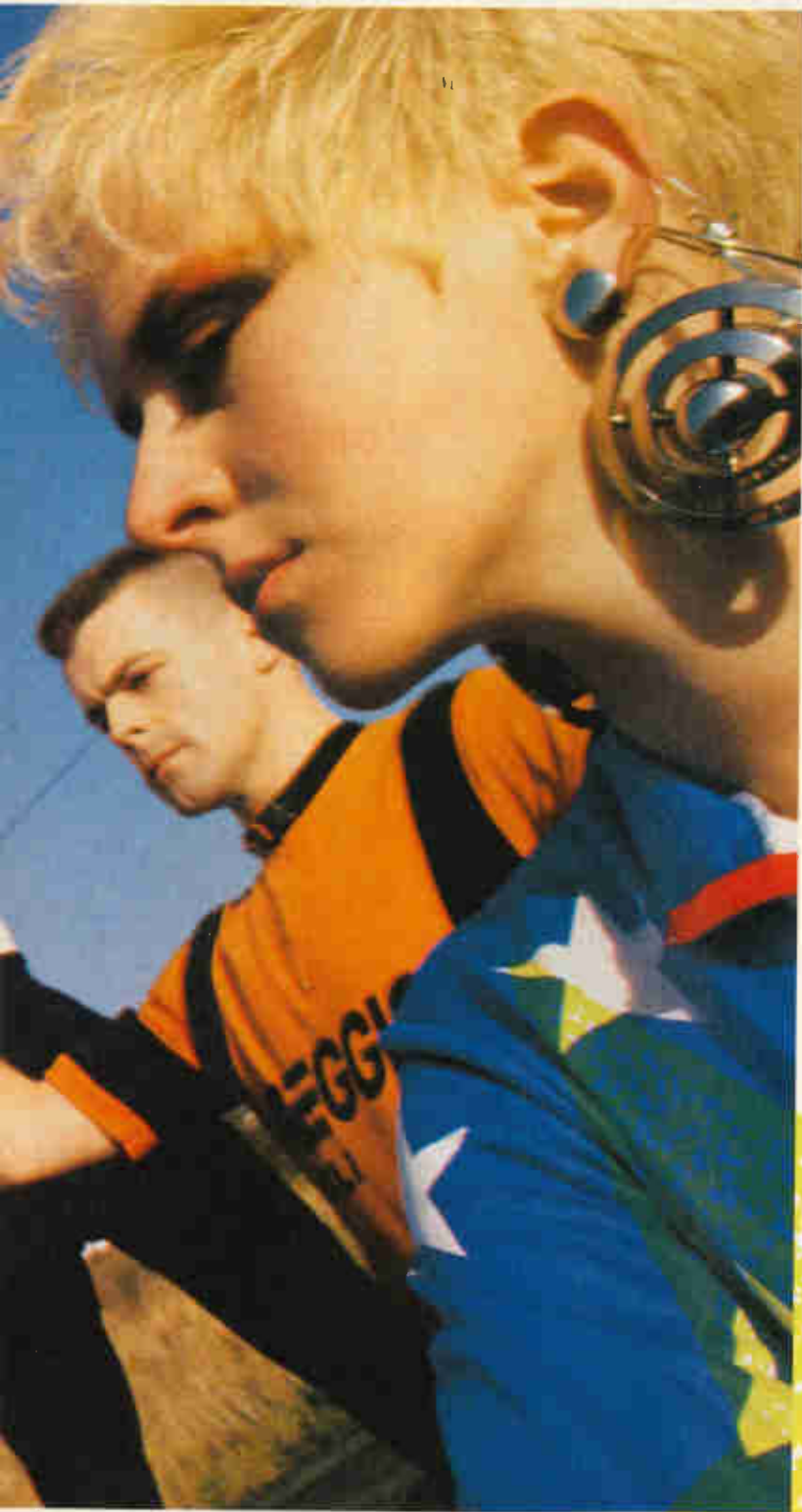
What I *can* be is a complete and utter bastard to people without worrying what they'll think of me. The trouble is, if you're a manager, no matter what you achieve, people will always remember you as the complete and utter bastard you might have been once.



DESTROY



"It's all about battle; the destructive ethic," say the **Age Of Chance**. They should know, their cover of Prince's 'Kiss' has caused plenty of battles in the **rm** office and elsewhere. But is this the destructive sound of four cultures clashing . . . or just an old fashioned racket?



● Story: **Jane Wilkes**
 ● Photography: **Steve Double**

It takes a heap of audacity to cover such a recent classic as Prince's 'Kiss'. But then, it's a heap of audacity that the Age Of Chance have. Its reception has been varied. There has been no mincing of words. It's either loved or loathed. There has been no mincing of tactics either. It's all there in black and white. You know where you stand with the Age Of Chance. Just one step beyond into their brave new world. They feel the necessity, and they have the resources, to create a potent new force from the destruction and decay that surrounds them. Their's is the phoenix that rises from the smouldering rubble when four cultures clash.

The Age Of Chance are about crash collision, the crash collision of diverse cultural forces.

Detroit: Sixties Motown — their bible of the beats.

New York: Hip hop dance rhythms — crossover medium where black meets white.

Berlin: The element of noise, grinding machinery, technology.

Leeds: The stark reality of urban decay, lost cities, the politics of destruction.

Jan P (metronome): "I don't see it as destruction. I just see it as opposing forces meeting."

Geoff T (bass frequencies): "There are a lot of destructive sounds in our music, but basically it's positive. Our music is forward looking."

Neil H (duelling cathedrals): "I think it's about that old adage of destroying to create. You've got to disrupt whatever is around to make something new out of it. It is forces meeting rather than wholesale destruction without a purpose. There's very much a purpose to what we do. It just so happens that the most arresting sounds that you can imagine are explosive ones."

Age Of Chance come at you with acutely limited financial resources, the bare minimum of equipment and a determinedly aggressive attitude. Their three commandments from January this year *still* stand: 1) Be L-Louder, 2) Be more beautiful, 3) Be unreasonable.

The Age Of Chance are certainly exploding into our lives, and with a bigger bang for each single. 'Kiss' is their third to date. A strange cover for such an adventurous group?

Steven E (mob orator): "It's a song we all like. Some of the ideas we had, as regards dance music, seemed to be in synch with that particular song. We made a point of not going out and buying the record. We'd only heard it down clubs and we just started off by not thinking about it too much. The beat of it is a hip hop rhythm. The

thing we like about a lot of hip hop rhythms is that they are really stupid, like those toy rabbits. 'Kiss', to a certain extent, is along those lines; the beat of it. The guitars and bass we've tried to mesh so you get the big, massive hammering sound. Most people who hear it can't remember what the original is like. Ours is so distinctive."

Jan: "The thing about the Prince version is it's very definitely Prince. It's very much his personality, it's very expressive of him. Our version is very expressive of us."

Geoff: "Our version is a mix that actually lends tension to the original recording. A lot of disco mixes are basically a waste of time. We stripped it down to basics to get some tautness about it. Personally, I think it's worked. It's what we are as people that's made it work. Sly And The Family Stone fused rock and dance years ago. There's nothing unusual in what we're doing."

Dance music is the base element within the Age Of Chance. With a plethora of other musical investments — Einsturzende Neubaten, Test Department, Al Green, Diamanda Galas and Five Star (!!) feature prominently in their tastes — it is the dance factor that stimulates their battle of the beats.

Neil: "Some dance music has a certain attitude to it. A lot of the records are all syrupy sentiments. The stuff that we do, we like to think is a bit more realistic. It's more a reflection of what we think rather than boy-meets-girl kind of thing. It's our personality that comes across rather than any wishy washy sentiment, or wishy washy power. We deal in very direct terms in music, in terms of the beat, in terms of the force of it."

Geoff enlightens us further on the subject. "A lot of the dance music around at the moment isn't quite powerful enough. We wanted to do something that was fairly heavy handed."

Being able to dance to an Age Of Chance record does, in all truth, seem a highly probable notion. Some frantic arm flapping and a general unruly vision of flaying limbs could be expected, but dancing, orderly disco type dancing? They assure me nothing could be more natural. Take any mid-Seventies disco dance routine and they can put it to the test — the Spanish Hustle, the Slesh, the Bump, and apparently Steve's a dab foot at the Geg! So you've been trying all these

CONTINUES OVER ▶

nifty foot-works out down the disco have you?

Geoff: "Well, not exactly. More like in our bedrooms. We said when we first started the Age Of Chance that we would always dance to our own records. But now it's actually come to the crunch, we would look a bit silly."

So who does dance to 'Kiss'?

Neil: "Everybody, absolutely everybody — even the Goths — in Leeds dances to 'Kiss' on a Friday night."

These are a few of Age Of Chance's favourite words: 'Confrontation': (Neil) "It's all about battle. The destructive ethic, if there is such a thing, in our work. Whatever we take, we use it in such a direct, black and white way that it's difficult for other people to use it after that. I couldn't see a lot of other people doing what we did to 'Kiss', given the climate, and other people's attitudes."

Steven: "The confrontation is the mesh of the noise element and the dance element. 'Kiss' is a perfect example. It's got a fairly conventional electro type beat, but it's a well structured noise fused together."

Neil: "We're also confronting the area that we live in. The unease, unrest, dissatisfaction, things like that. The element of where we come from is prevalent in our music. Also with the lyrical content, our songs are questioning, confronting. I don't mean that in a wet liberal way, but they have a certain polemical value in the way we work. There's a kind of hectoring style in the way Steve delivers his lyrics; a sloganeering quality."

Noise: (Steven) "Since the dawn of time, records have had noise on them. It doesn't have to be feedback, or anything. It's just the feel of loudness you get from records. 'Kiss' is a really LOUD record. It jumps out at you. You get that from early Motown records, from T Rex, 'Metal Guru' and so on."

Neil: "Noise is what most groups try to cut out of their records, but we leave it in. It adds atmosphere. You can use it to pull up your record. Some great pop records could be termed noise records because there's more than just the tune going on. Like Janet Jackson's 'Nasty'. It uses noise in such a way that it enhances the record. That's what we try and do."

The Age Of Chance have also recorded their version of the Trammps' mid-Seventies hit 'Disco Inferno', a track that also appeared in the film 'Saturday Night Fever'. Its chorus "Burn baby burn" refers to the Chicago riots of 1968, an act of black confrontation with authority.

Steven: "I don't think it was quite so political in 'Saturday Night Fever'."

Geoff: "It did seem to lose its dimensions."

The Age Of Chance's version is also about NOISE.

Neil: "Disco Inferno' is a really brutal record. It just got out of hand and we couldn't do anything to stop it."

Steven: "It was like Frankenstein. We had this monster of a record that we couldn't control any more. I'm scared for the kids when we let it loose on

them. I just don't know what's going to happen. We'll have to stick a label on saying 'Not for consumption by the under 18s!'."

'If you can get through my wall of sound I'll marry you in Motor City'.

In the early 1960s, Tamla Motown would test the potential of a proposed song by playing a tape of it through a transistor radio. This was their method of artistic quality control. The Age Of Chance also adopt Motor City's testing techniques. They demo potential songs in a cellar onto a tape recorder. If this particular song doesn't stand up when they blast away on the little recorder, then it doesn't get used.

Geoff: "We probably discard more songs than most bands even write. There's a lot of covers we've tried doing that we've never really got on with, totally disparate sounding things. The original of 'Disco Inferno' is basically orchestral so there was a lot of interpretation we could put on it."

Steven: "We wanted to do something people would raise their eyebrows to. People get an impression of you through things you cover. There are groups around now doing really obvious post punk songs. It's just like stating the obvious — and they do them really straight as well."

Jan: "We don't confine ourselves to what we can and can't cover. The attitude is that we'll do anything, but on our own terms. Well, maybe not anything. I can't see us growing moustaches!"

Neil: "We work by instinct, if by anything. And it usually takes us in the

right direction. We go through a hell of a lot of material, and a lot of it never sees the light of day because it doesn't meet up to the quality control that we've got collectively. We're fairly perfectionist."

As well as a stark, clear cut musical delivery, the Age Of Chance deal in stark, clear cut visuals. The bold, strident nature of their sportswear can be a little overbearing for the weak of heart. Prominence is the key. Bold, assertive, active. This is the message that's symbolised in the clothes. Is this visual style instinctive, like the music?

Jan: "It must be, because we've never sat around and said 'let's try tuxedos'. It grows out of what we're interested in. Brash, rash, simple lines."

Neil: "There's a lot of pop art in what we do. The visuals do coincide with the music. Strong lines and bold colours."

Pop art, now that's a curious state of affairs. Art tends to lead to alienation. Art is, and always has been, the domain of the middle classes. Pop music does not confine itself to class barriers. The combination of the two?

Neil: "We deal in immediacy. Immediacy in sound and immediacy in vision. They don't need to be separated."

Jan: "The stimulation for the group doesn't have to be musical. Everything is an input. Films, visuals, everything. 'The Sweet Smell Of Success' is a collective favourite. It stars Tony Curtis and Burt Lancaster. It's a menacing, seedy, brutal sort of film in a very brash, American way. The flavour of the film is something I think about quite

a lot in terms of our music."

Neil: "I like the expressionist Jackson Pollock."

Geoff: "Yes, I think that's influenced his guitar playing more than anything else!"

Neil: "If people want to judge what we do as art, it's up to them. To us it's what we do. It's an expression of our creative ideas. And at the moment our creative ideas are direct. That's what makes us good, if not great."

It is this self confidence, them knowing that they really are about the best band around at the moment, that has brought out the packs of wolves ready to tear them to shreds, or bring them down a peg or two. All too often, jealousy becomes the blind man's faith. A healthy feeling of self confidence is twisted out of all proportion. It is mistaken for arrogance.

Geoff: "Arrogance is not doing what you're supposed to. Like dressing up. In the indie scene, dressing up is seen as an arrogant gesture. Not looking sheepish on stage — then you must be arrogant. We've had more mishaps on stage than just about any other band. Like last night an amp blew up. Apart from breaking down and crying, we made it into a really positive thing."

Neil: "Geoff became a backing dancer."

Geoff: "Just because we have a positive attitude, we are accused of being arrogant."

This isn't the only confrontation with today's indie scene. The ambitions and designs of the Age Of Chance are far too expensive for the parochial attitude of the indies. It's the use of technology, especially, that has got the indies' backs up.

Neil: "There's so much around, equipment wise, that we'd be absolutely stupid not to use it. Besides which, the more you use, the more you learn. There's a really strong sort of Luddite spirit that runs through the independent scene — 'we hate machines, we hate computers' — it's ludicrous. You never learn anything unless you use equipment and learn how to control it."

Steven: "We used the high technology studio in Sheffield with lots of vastly expensive equipment which we availed ourselves freely on. But outside, there's lots of mechanical noise and decaying buildings. It's like being isolated completely, but being able to take in your surroundings as well. We can fake the outside — the urban decay, and rusting cars, and what have you — and use the technology to get that feeling across."

Isn't all this technology — and images of cities being destroyed, crashing metals — a bit futuristic?

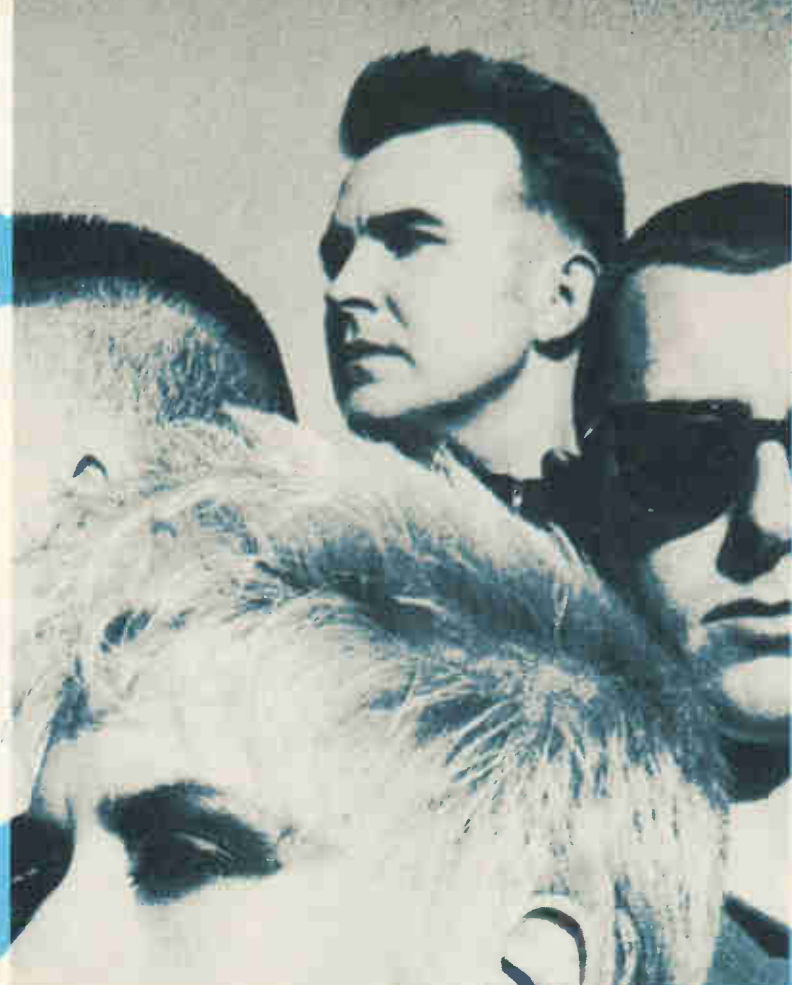
Steven: "You're making us sound like performance artists!"

Geoff: "What we're doing is realistic not futuristic. It's what's happening around here. You can't move for decaying buildings and falling down foundries."

Neil: "It's an actual reflection rather than a prediction. Futuristic attitudes are all about experimenting. You haven't got total control of a situation if you are experimenting. We don't allow anything to control us."

Nothing?

Neil: "Absolutely nothing."



NEWS

DIGEST

edited by
robin smith

■ **Paul Simon** will be making his first appearance in Britain since 1982 in the spring. He'll be playing Birmingham NEC April 4 and the London Royal Albert Hall 7, 8, 9.

Tickets are priced £15.50 and £13.50 and they are available by post. For Birmingham the address is Paul Simon NEC, PO Box 4RS, London W1A 4RS. For London, the address is Paul Simon RAH, PO Box 4RS, London W1A 4RS. On your envelope write the date and venue required. Cheques or postal orders should be made payable to Allied Entertainments Ltd and enclose a sae. Tickets will be limited to four per person. Allow five weeks for delivery.



● Reports that **Culture Club** are definitely splitting up have been angrily denied by their record company. Virgin Records say that although the band are getting involved in various solo projects, Culture Club will continue as a unit.

"Culture Club will continue," says a spokesman. "It's likely that we will see the results of the individual projects before the next Culture Club project, but the band will continue. They are just on hold at the moment, the band is on ice."

● **Shriekback** play a Christmas show at the London Astoria on Friday, December 19. They will also be appearing at Uxbridge Brunel University 17 and Bristol Bier Keller 18. Their album 'Big Night Music' will be out in February when there will also be a full scale British tour.

● **The Lords Of The New Church** will be hosting a Christmas party at the Harlesden Mean Fiddler on December 23. They'll be on stage at 11pm. The band are planning a few selected dates in America, including a show in a hangar at Los Angeles airport on New Year's Eve.

● **Lionel Richie** releases his single 'Ballerina Girl' this week. It's taken from his album 'Dancing On The Ceiling'.

● **3 Mustaphas 3** and the Frank Chickens will be playing the re-opened Hackney Empire on Friday, December 12.

● **The Godfathers** will end their tour with a special show at the London Marquee on December 23. They'll be supported by Liverpool band Chain Gang.

● **Status Quo** will be playing a special matinee charity show at the Hammersmith Odeon on December 23. They hope to raise £20,000 to buy food and toys for London's needy. The show will feature all the band's greatest hits, but it will be slightly shorter than the usual Quo gig. Tickets are on sale now from the box office and usual agents.

● **The Hillsboro' Crew**, featuring Martyn Ware and Glenn Gregory of Heaven 17, release their single 'Steel City Move On Up' on Monday, December 15. It's their tribute to Sheffield City Football Club.

● **Marillion** have lined up a string of dates before going into the studio. They will be playing Liverpool Royal Court December 29, 30, Glasgow Barrowlands 31. Tickets are on sale now from box offices and usual agents. Marillion will also be playing two special shows for fan club members at Aylesbury Maxwell Hall December 27, 28. Tickets are on sale now at the Maxwell Hall box office.

● **New Model Army** will be playing the London Town And Country Club on December 23. Tickets priced £4.75 are on sale now.

● **Matt Johnson's** video 'Infected — The Movie' will have a screening on Channel Four at 10.50pm on December 16. Channel Four consider the video is so hot that they'll be showing it with a red triangle in the corner of your screens.

● **Cameo** look set to tour Britain again in March. We've heard they're lining up two shows at Wembley Arena, one show in Birmingham and three other dates around the country. Details have yet to be confirmed, but we'll bring you further information as soon as we get it.

● **The Men They Couldn't Hang** have added a couple of dates to their tour. They'll be playing Northampton The Old Five Bells Tuesday, December 16, London Mean Fiddler 18.

● **Gary Moore** releases his single 'Over The Hills And Far Away' this week, and he'll be touring in March. Gazza will be playing Edinburgh Playhouse March 26, Birmingham NEC 28, Sheffield City Hall 29, 30, Hammersmith Odeon April 1, 2.

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R M 27



Photo by Steve Wright

▲ MILES DAVIS, WEMBLEY CONFERENCE CENTRE

Jazz legend, and black Prince of enigma, Miles Davis has been surprising his faithful, sometimes bewildered, followers for 30 years now. The three concerts that he offered last weekend at Wembley were perhaps most surprising of all. Wearing gold lamé and sequins and looking like Michael Jackson at 60 was never really important in the past. It has become more important now that the music seems to have given way completely to image. Miles has been playing different forms of fusion jazz for years now — much of which he created back in the Sixties — but his present band, and the music played from the album, was boring and safe. Safe because he is not interested in those he has already converted. He is interested in the corner of the youth market that he does not have.

The evening was dominated by a terrible leather-trousered guitarist who wailed all night long. A bass guitarist who thudded all night long. Miles played a supporting role. A couple of well timed blows and rasps, but little else.

Leslie Goffe

■ THE BIBLE/LATIN QUARTER, RONNIE SCOTT'S, LONDON

What Boo and Tony lack in appearance they make up for in presence, so Bible-bashers had better beware, as their acoustic set provided a balanced blend of modern folk and schmaltzy ballad.

Boo's clear diction and strong voice, backed by guitar and Tony on keyboards, lent that extra poise and punch to their performance. Their first LP, 'Walking The Ghost Back Home' on indie label Backs, exhibited uncluttered recording, which shunned the trappings of hi-tech interference and studio wizardry. And that was what we got here; a selection of delightfully natural and faultlessly executed songs.

From 'King Chicago' to their beatier theme song 'She's My Bible', the excellent first single 'Graceland' to the bossa nova-influenced 'Glory Bound' it was quite a selection, with a tuba brought on for the final numbers.

OK, so some of the lyrics do sound a mite contrived, and someone did mention Gordon Lightfoot, but the Bible seems to be able to cut it when it counts.

Somewhere along the line, someone must have told Latin Quarter that acting the dour-faced politicians all the time has a habit of drastically limiting audience potential. So what we got on this occasion was the usual social commentary to introduce each song, laced with a series of carefully rehearsed witty ad libs. Thus, after some cutting comments at the expense of non-playing keyboard player Martin, we were treated to a selection of tracks from their first LP 'Modern Times', and were then introduced to some of the new material.

However, there's nothing particularly modern about their first LP now, as their record company has managed to lift a staggering 13 singles off one 11 song set. 'No Rope As Long As Time' is currently being given a re-airing on seven inch. I wish all concerned would drop this embarrassing fixation with old material.

Of the new songs, 'The Men Below' is the standout. Then there's the 'romantic' number 'See Him' ("I was going to introduce this as our jazz song but I can't really here, so let's just say it's lightweight heavy metal funk folk"), the samba-influenced 'Che's Ghost' and 'Night School' which points a finger at the patronising attitudes of 'Educating Rita'.

Others, like 'Slow Waltz For Chile', were just too wrapped up in their wordy intellectualising to really cut it as songs.

"It's a bit Las Vegas here," quips Steve. "I feel like I should come down amongst you and start asking where you're from." Er, quite. The new material sounded promising, the vocal harmonies were good (though I wish the two girls would try to look a little less miserable) and the jokes started to sound patronising. The next LP should be interesting, though.

Di Cross

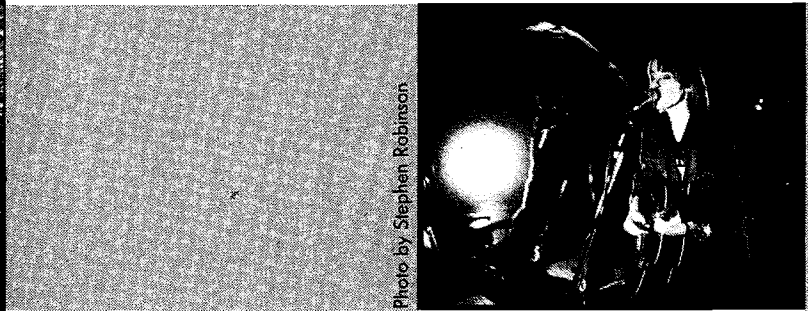


Photo by Stephen Robinson

▲ SUZANNE VEGA, LEEDS UNIVERSITY

"Today I am a small blue thing, made of china made of glass."

Suzanne Vega stands, a strangely waif-like figure, an aura of fragile innocence surrounding her. The concentration of the audience is intense, the hall held in a revered hush, as if any commotion could break the spell woven by the music.

It is difficult under any circumstances to attempt to dissect an artist's talent, to scrutinise their innermost thoughts as expressed through their music. Here, it is made even more difficult for Miss Vega's recorded work is barely adequate to merit the interest she has aroused over the last nine months.

On the strength of three singles, including the surprise hit, 'Marlene On The Wall', a song ostensibly about a poster of Dietrich and her eponymously titled debut LP, she has been dubbed the new Joni Mitchell and crowned as the successor of the Sixties folk legends who emanated from the fertile arena of New York's Bohemian Greenwich Village. When the patronage of such popular figures as Sting is thrown in, and the media return to the halcyon days of Donovan and Dylan, Baez and Buckley, it becomes all too easy to silently nod agreement to their claims of brilliance.

In the hardly intimate venue of the Leeds University refectory, Miss Vega performs with a polite manner, exuding charm and attempting to bring the audience closer to the spirit of her songs, inside the artistic cocoon, as she attaches short explanations to many of them.

While the music seldom breaks free of the limitations placed upon it by its acoustic orientation, the lyrical content stretches over a range of topics, from the metaphor-laden 'Small Blue Thing' through the autobiographical and allegorical, to topical issues such as that of child abuse in 'Lucar'.

The delivery, though, is unchanging. The immaculate packaging of the songs renders them indistinguishable in tone, dimensionally flat. Despite the enthusiasm the audience displayed towards the better known songs, and solo performances of 'Knight Moves' and an acappella rendition of 'Tom's Diner', I still came away with a feeling of lifelessness.

This was art without soul, without substance. A bubble blown around the hall; touch it and it breaks.

Nigel Holtby

■ EURYTHMICS/THE LOVER SPEAKS, SEC, GLASGOW

In a 'venue' fit only for aircraft or agricultural shows, the Lover Speaks boldly played their second ever gig. This in itself was admirable enough, but the fact that they penetrated the rear half of the hangar and elicited no small reaction was even more impressive. The Lover Speaks make lavish sounds, necessitating a lavish ensemble (11 in all: three female backing singers, and some proficient seasoned pros). But the pivot for all this activity is singer David Freeman and his rich, smooth voice, which could probably charm the socks off a Scots lass at 25 paces.

For a while, you grope for the obvious comparisons, but then they start flooding in: Walker Brothers/Spector, more recently White and Torch — chiefly epic love songs with a thick sound. They do a chocolatey version of 'I Close My Eyes And Count To Ten' and lots of songs about lovers, notably the minor hit single 'No More I Love You's'. But slushiest of all was the definitively epic 'Absent One'. TLS juxtapose male and female voices in a more original way than most; a shame, then, that tonight the three girls somewhat drowned out the elegant male tones. A band to soak up in a more intimate atmosphere, I think.

I give the Eurythmics equal billing in this review simply because they achieved no more than their support band in terms of really moving anyone.

Right from the opening strains of 'Sexcrime', there was something missing. Something had been planed down, smoothed off. Sure, Annie sang marvellously, Dave Stewart is more confident than ever, the backing band is superb. But it was all just too perfect, too honed down. Even a zillion rows back in a cowshed you should be able to feel something. I didn't. I could live with their version of 'Ball And Chain', but when they totally destroyed the delicate 'Here Comes The Rain Again' by inserting unnecessary guitar solos, I felt quite ill. The same happened with 'Be Yourself Tonight', the near-perfect musicians insisting on proving their virtuosity, and Dave Stewart's guitar ego pervading the stage.

The only relief was a simple, stark acoustic version of 'Who's That Girl', effective because there were no other instruments to put in their tuppence worth. Annie finally showed a little spontaneity by giggling when Dave broke out into a different tune. Apart from that, it was the inevitable 'how ya doin', howdya feel, Glasgow?' banter.

Not even the sight of Annie in a red bra could relieve my sense of disappointment. I know a band can't play old songs in the same way year after year, but I can't forgive them when they distort them beyond all recognition in the name of stadium rock.

Betty Page

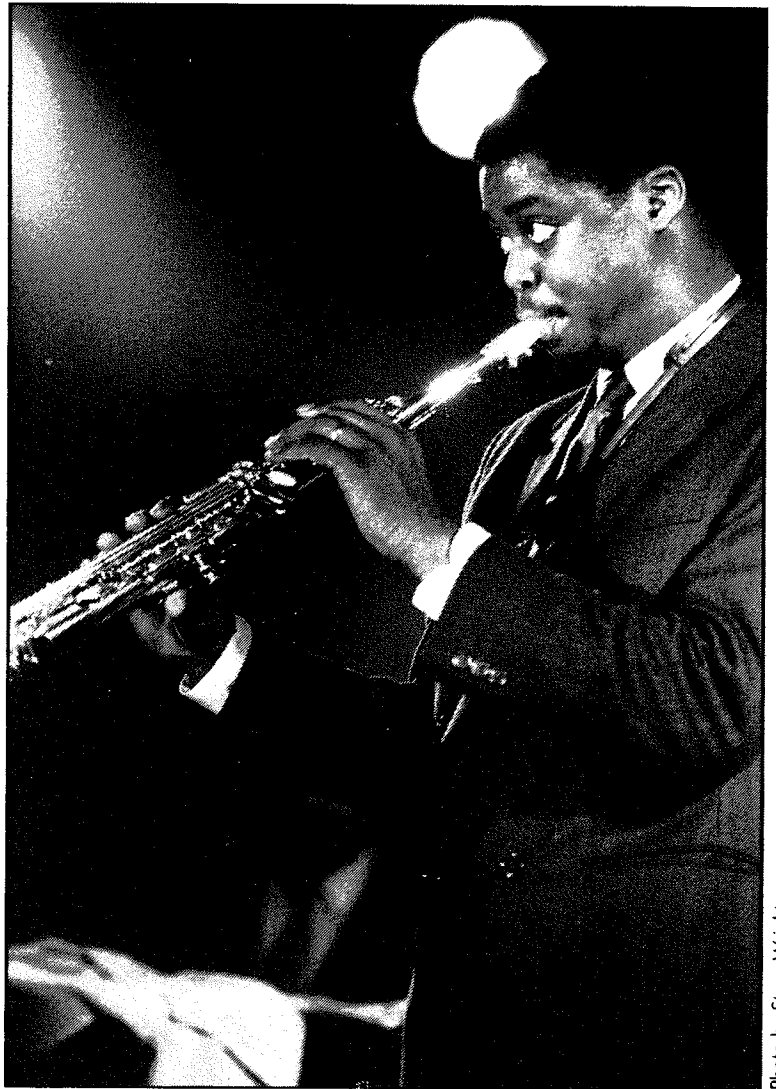


Photo by Steve Wright

▲ COURTNEY PINE, DADDY WARBUCKS, GLASGOW

Most of the jazz greats, such as Charlie Parker, died a lot poorer than they should have. Their mainly white/middle-class audience, as a result of racism, never grew to the extent of being able to provide the big pay-checks — at least not during Parker's lifetime.

This injustice might have fuelled the creativity of the likes of Parker, but at a time when turkeys like Bill Haley were on the verge of raking it in, it hurt. And so it goes.

In a marketing man's terms Courtney Pine is the perfect solution to this, jazz's age-old problem; he is that most Eighties of things, a yuppie. If you've got 'The Independent' on your coffee table, and Hamnett on your back, you're gonna have Courtney on your turntable. And, as any good record company person will tell you, capture the heart of this 'style culture' and pretty soon you rope in the public at large.

Conclusion: Courtney Pine — our old friend, cynical industry manipulation. Well, yes *but*...

If you like your pop stars stylish, Courtney Pine's your man. Backed by a simple but razor-sharp trio, Pine — without exaggeration — is the best looking 'pop star' I've seen in the last three years.

How could you resist those eyes; how could anyone resist his unassuming stage persona? That suit, those socks, that tie, aaaaagh... I could go on and on.

The music? Well, it took a couple of songs to warm up, and I missed Susaye Greene's vocal on the single 'Children Of The Ghetto'. He's never gonna pack the dance floor down the Sub-Club and he's never gonna make number one but, I swear, by the end of the night I would've eaten all my New Order records for the man.

Most impressively, Pine managed to combine his obvious technical brilliance with a simple enthusiasm and energy which refuted any charges of cynicism; even the stand-offish jazz aficionados were converted.

Must admit, however, the barman remained unconvinced: "That bastard gives me toothache," he complained. As for me, I'll take the dentist's every time.

Harry Mercer



Photo by Steve Wright

▲ MISTY IN ROOTS, LIVERPOOL UNIVERSITY

Misty, alongside perhaps only Aswad, stand as unassailable leaders in the field of home-grown reggae. They have proved themselves capable of conquering markets for reggae as far afield as Russia, and building a huge following in Europe. And Misty 'territory' has always been the live performance, from their earliest days. Undoubtedly, their live presentation is immaculate; the mix is as tight as a duck's arse and their on-stage presence is powerful.

But something about the overall effect gave me the uncomfortable feeling that it wasn't quite enough; that something difficult to define was missing. The audience seemed to enjoy themselves, and the Misty sound is certainly capable of filling bigger halls than this, so what exactly was it?

Perhaps it was something simple and technical — a full bass section rather than the single saxophone on stage might have 'bullied' the sound out a bit — but I suspect it was more than that.

Personally, I think Misty have been playing the college circuit for so long now that they know exactly what to provide the audience with, and do precisely that — nothing less, nothing more. What you're left with is a highly polished, slightly sanitised version of the music — the compact disc of the live performance.

Musically, there are few to touch Misty, but this pedigree of theirs does seem to be working both for and against them — providing the experience, but also smoothing off the edges. And surely the edges are why people don't just stay at home and listen to the records, aren't they?

Dave Sexton WorldRadioHistory

EYE DEAL



COMPILED BY ELEANOR LEVY

CROCODILE DUNDEE: G'day sport, what d'ya mean you don't like Fosters? ●



● **LINK:** has a monkey ever been nominated for an Oscar?



CROCODILE DUNDEE (Cert 15 dir: Peter Faiman)

Paul Hogan might just be feeling pretty pleased with himself at the moment. Last year he was named Australian Of The Year. His debut film, which he scripted, starred in and co-produced, has made \$8 million in its first three days in the US, is already Australia's most successful film to date, and will firmly establish him as an international star. Not surprising really, as what he has come up with is pure magic.

Hogan plays Michael J 'Crocodile' Dundee, an archetypal outback character. He's a tough beer-swilling Aussie whose boorishness is tempered by his naivety, candour and wit. His nickname derives from a far-fetched yarn propagated by himself and his partner, Wally ("Call me Walter") Reilly. The tale may not be exactly true, but it makes marvellous publicity for Never Never Safaris, which they run from Walkabout Creek ("a place where there isn't much else to do").

So much so, that glamorous New York reporter Sue Charlton (Linda Kozlowski), seeks him out in Australia and joins him on a safari in the Northern Territory. The comic potential of sophisticated New York meeting earthy outback explorer is exploited to the full as they re-enact his earlier adventure.

In the rugged terrain of the Northern Territory it is she who is the outsider, and whose gullibility and well-intentioned ignorance is often the source of the gags. When an Aborigine friend of Dundee's tells her she can't take a photo of him, she is quick to inquire if

he's scared it will take his spirit away. "No", he tells her in perfect (Australian) English, "your lens cap's on!"

The unlikely couple get on so well that Ms Charlton invites Dundee to New York for further interviewing. And here, where our lovably natural hero is seen in a setting we find familiar, the hilarity really takes off.

Elevators, escalators and bidets leave him similarly bemused, not to mention the aeroplane flight which brings him to the Big Apple. In his luxurious hotel room, Dundee jams his hunting knife into the plushly pannelled wall to fix a washing line, and soon befriends all the staff. Indeed, everyone in Manhattan's high life and low life is a potential friend to 'Croc' who wanders around wishing passers-by "G'day" and committing occasional acts of heroism.

The film is crammed full of wonderfully funny one-liners and set pieces, and its array of characters, like the rich-but-really-OK father, and the nauseating fiancée, are all played with exquisite aplomb.

'Crocodile Dundee' is a marvellously constructed movie from start to finish, and by far the funniest I've seen this year.

Andy Black

LINK (Cert 15 dir: Richard Franklin)

Films featuring animals are always afforded a certain cinematic sentimentalism — sort of big screen cutie-dome. 'Link' takes things a step further.

Dr Steven Philip, played by Sixties icon Terence Stamp, is an eminent anthropologist investigating simi-

larities in the lifestyles of man and apes. His research involves sharing his cliff-top home with Link, a retired circus ape, a vicious female ape called Voodoo and her sweet offspring Imp. It is to this household that American zoology student Jane Chase (Elisabeth Shue) arrives to work for the summer holidays.

On arrival she overhears the brusque, but fascinating doctor arranging for Voodoo to be sold, and 35 year old Link put down. But she isn't the only one to overhear the call. Before the animal dealer can arrive, Dr Philip disappears, and Jane finds herself alone with the ape.

Even the good doctor has underestimated the intelligence of his subjects, and Jane finds increasingly that she is becoming the captive rather than the captor. With wild dogs making an escape on foot impossible, and Link having micro-waved the phone, the scene is set for a cliff-top drama, with Jane pitting her wits against a clever and savage adversary.

There's some great acting — notably from Link (Locke) — whose facial expressions and mannerisms make him far more than a novel extra. (Has a monkey ever been nominated for an Oscar, I wonder?) There's plenty of suspense, even if the plot is a bit predictable, but if 'Tarzan' meets 'Animal Farm' is your idea of fun, then this is the picture for you.

Di Cross

HOWARD... A NEW BRAND OF HERO (Cert PG dir: Willard Huyck)

"Nobody knows nothing," is screenwriter William Golding's famous description of the Hollywood executives who spend their working lives on the lookout for the ultimate box-office smash. And he's right. For every 'ET', there're a dozen 'Heaven's Gates', or even half a dozen 'Revolutions', movies which cost the earth and which do zilch at the box office.

To this list can be added the \$30m 'Howard The Duck', retitled 'Howard... A New Brand Of Hero', for its British release. The change of title makes no difference, because this is one lame duck of a movie. Based on the Marvel Comics character, it's the story of a smart-ass duck from another planet who is marooned on Earth and gets involved in all sorts of adventures with rock stars, mad scientists and the like.

It's not funny, it's not exciting and every boring old cliché in the book is used to make a three foot tall walking duck into something resembling a lovable character/cuddly toy. See it and marvel at the depths that only Hollywood can reach.

Colin Booth

INSPECTEUR LAVARDIN (Cert 15 dir: Claude Chabrol)

Unlike his old New Wave contemporaries, Claude Chabrol has not been unwilling to make overtly commercial movies. While we may be grateful for his populist attitudes, we cannot always thank him for the quality of his product.

Last year's amiable but uneven 'Poulet Au Vinaigre' was certainly a commercial success, and this sequel seems set to follow suit. Like its predecessor, 'Lavardin' is a competently crafted film, but rarely hints at Chabrol's greater moments.

Once again he returns to his old stamping ground of provincial bourgeois crime. This time, the setting is a picturesque Normandy town where the unorthodox Inspector is called on to investigate a murder.

The victim is one Raoul Mons, a pompous moralist murdered soon after banning a play entitled 'Our Father Who Farts In Heaven'. Suspects abound. Most obviously, it could be someone involved in the play. Or could it be his wife (an old love of Lavardin's), who shows no grief at her husband's death? Or her eccentric brother who paints eyes onto porcelain balls and clearly loathed M Mons?

'Inspecteur Lavardin' is not without its share of hilarious observation and dialogue, though, unfortunately, the subtleties of the latter are sometimes lost in the subtitles. The film's attractions are enhanced by a quirkily comic music score and the presence of Bernadette Lafont and Jean-Claude Brialy in the cast.

Jean Poiret again puts in a good performance as Lavardin, but one hopes (and expects) that Chabrol will allow the Inspector a graceful retirement from the screen.

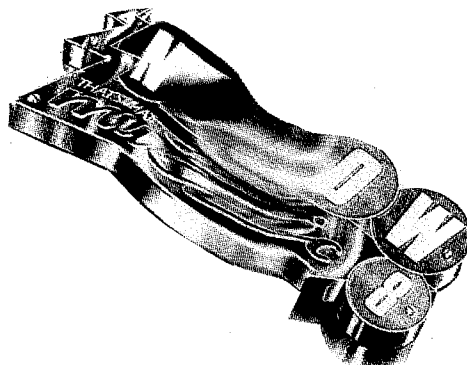
Andy Black

COMPETITION

It's Christmas time, and we at **rm** have had one too many tequila slammers, bringing on the sort of frivolous abandon and generosity we're famed for. And in this festive mood, we've persuaded the nice press officer at EMI (who happens to be a West Ham supporter but don't hold that against her), to give us some pretty fab prizes. Yes, we've got three sets of 'Now That's What I Call Music...' goodies to give away. Each prize consists of a copy of the above average 'Now 8' compilation LP, including Run-DMC, Swing Out Sister, Billy Bragg, the Housemartins, Debbie Harry, Cameo and a host of others mighty and magic (though nobody mention Duran Duran, Status Quo and Cutting Crew, please!). To go with that, there's a copy of the 'Now That's What I Call Music Video 8', with the visual accompaniment to many of these wonderful tunes, including the wacky Bananarama in 'Venus', Housemartins in 'Think For A Minute' and Madness with 'Waiting For The Ghost Train'. To cap it all, we're throwing in a magnificent 'Now' sweatshirt, brought to you from le coq sportif — no cheap schmutter here from **rm**.

And to win one of these super designer sets of prizes, just answer these three simple questions, and send entries on a postcard to '**rm** 'Now 8' Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, December 22. Please state whether you want VHS or Betamax for the video.

1. Billy Bragg sang greetings to the new:
 - a) postman, b) leader of the Labour party, c) brunette?
2. Status Quo are in the what now:
 - a) the pub, b) the army, c) the Brownies?
3. What did Cutting Crew do in your arms tonight:
 - a) die, b) snore, c) fart?



WorldRadioHistory



W/E DEC 13, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

- 1 4 THE WAY IT IS, Bruce Hornsby and the Range, RCA
- 2 5 WALK LIKE AN EGYPTIAN, Bangles, Columbia
- 3 3 HIP TO BE SQUARE, Huey Lewis and the News, Chrysalis
- 4 1 THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers
- 5 7 EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
- 6 2 YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury
- 7 10 TO BE A LOVER, Billy Idol, Chrysalis
- 8 11 NOTORIOUS, Duran Duran, Capitol
- 9 15 SHAKE YOU DOWN, Gregory Abbott, Columbia
- 10 13 STAND BY ME, Ben E King, Atlantic
- 11 9 LOVE WILL CONQUER ALL, Lionel Richie, Motown
- 12 6 WORD UP, Cameo, Atlanta Artists
- 13 16 DON'T GET ME WRONG, the Pretenders, Sire
- 14 17 C'EST LA VIE, Robbie Nevil, Manhattan
- 15 20 WAR, Bruce Springsteen, Columbia
- 16 8 HUMAN, Human League, A&M/Virgin
- 17 21 CONTROL, Janet Jackson, A&M
- 18 23 IS THIS LOVE, Survivor, Scotti Brothers
- 19 22 YOU KNOW I LOVE YOU . . . DON'T YOU?, Howard Jones, Elektra
- 20 26 LAND OF CONFUSION, Genesis, Atlantic
- 21 28 VICTORY, Kool And The Gang, Mercury
- 22 12 TRUE BLUE, Madonna, Sire
- 23 27 LOVE IS FOREVER, Billy Ocean, Jive
- 24 14 AMANDA, Boston, MCA
- 25 19 (FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 26 30 THE FUTURE'S SO BRIGHT, Timbuk 3, IRS
- 27 25 WILD WILD LIFE, Talking Heads, Sire
- 28 31 SOMEDAY, Glass Tiger, Manhattan
- 29 18 TAKE ME HOME TONIGHT, Eddie Money, Columbia
- 30 34 ALL I WANTED, Kansas, MCA
- 31 35 YOU BE ILLIN', Run-DMC, Profile
- 32 38 AT THIS MOMENT, Billy Vera and the Beaters, Rhino
- 33 24 I'LL BE OVER YOU, Toto, Columbia
- 34 37 COMING AROUND AGAIN, Carly Simon, Arista
- 35 33 FOOLISH PRIDE, Daryl Hall, RCA
- 36 40 GOLDMINE, the Pointer Sisters, RCA
- 37 39 FOR TONIGHT, Nancy Martinez, Atlantic
- 38 51 OPEN YOUR HEART, Madonna, Sire
- 39 42 FALLING IN LOVE (UH-OH), Miami Sound Machine, Epic
- 40 52 CHANGE OF HEART, Cyndi Lauper, Portrait
- 41 45 TWO PEOPLE, Tina Turner, Capitol
- 42 47 THIS IS THE TIME, Billy Joel, Columbia
- 43 43 TASTY LOVE, Freddie Jackson, Capitol
- 44 48 TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
- 45 29 THE RAIN, Oran "Juice" Jones, Def Jam
- 46 50 TALK TO ME, Chico DeBarge, Motown
- 47 41 WELCOME TO THE BOOMTOWN, David And David, A&M
- 48 60 KEEP YOUR HANDS TO YOURSELF, Georgia Satellites, Elektra
- 49 62 WE'RE READY, Boston, MCA
- 50 54 STAY THE NIGHT, Benjamin Orr, Elektra
- 51 57 YOU GOT IT ALL, the Jets, MCA
- 52 58 STOP TO LOVE, Luther Vandross, Epic
- 53 56 WILL YOU STILL LOVE ME?, Chicago, Warner Brothers
- 54 32 FREEDOM OVERSPILL, Steve Winwood, Island
- 55 36 I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
- 56 61 LOVE YOU DOWN, Ready For The World, MCA
- 57 67 NOBODY'S FOOL, Cinderella, Mercury
- 58 76 BALLERINA GIRL, Lionel Richie, Motown
- 59 55 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 60 66 HEARTACHE AWAY, Don Johnson, Epic

B U L L E T S

- 61 63 CRAZAY, Jesse Johnson, A&M
- 65 69 SOME PEOPLE, Paul Young, Columbia
- 66 71 BIG TIME, Peter Gabriel, Geffen
- 67 79 I'LL BE ALRIGHT WITHOUT YOU, Journey, Columbia
- 69 73 FRENCH KISSIN', Debbie Harry, Geffen
- 70 88 I NEED YOUR LOVING, Human League, A&M
- 72 84 CAUGHT UP IN THE RAPTURE, Anita Baker, Elektra
- 73 94 JIMMY LEE, Aretha Franklin, Arista
- 77 90 BRAND NEW LOVER, Dead Or Alive, Epic
- 78 87 THE BEST MAN IN THE WORLD, Ann Wilson, Capitol
- 79 — CAN'T HELP FALLING IN LOVE, Corey Hart, EMI-America

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Photo by Joe Bangay

- 80 89 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU), Grace Jones, Manhattan
- 82 96 FACTS OF LOVE, Jeff Lorber featuring Karyn White, Warner Brothers
- 83 — LIVIN' ON A PRAYER, Bon Jovi, Mercury
- 85 92 GRACELAND, Paul Simon, Warner Brothers
- 88 — BLAME IT ON THE RADIO, John Parr, Atlantic
- 90 97 SUBURBIA, Pet Shop Boys, EMI America
- 91 — WE CONNECT, Stacey Q, Atlantic
- 92 — DANCING IN MY SLEEP, Secret Ties, Night Wave
- 97 — THIS IS THE WORLD CALLING, Bob Geldof, Atlantic

Compiled by Billboard

U S A L B U M S

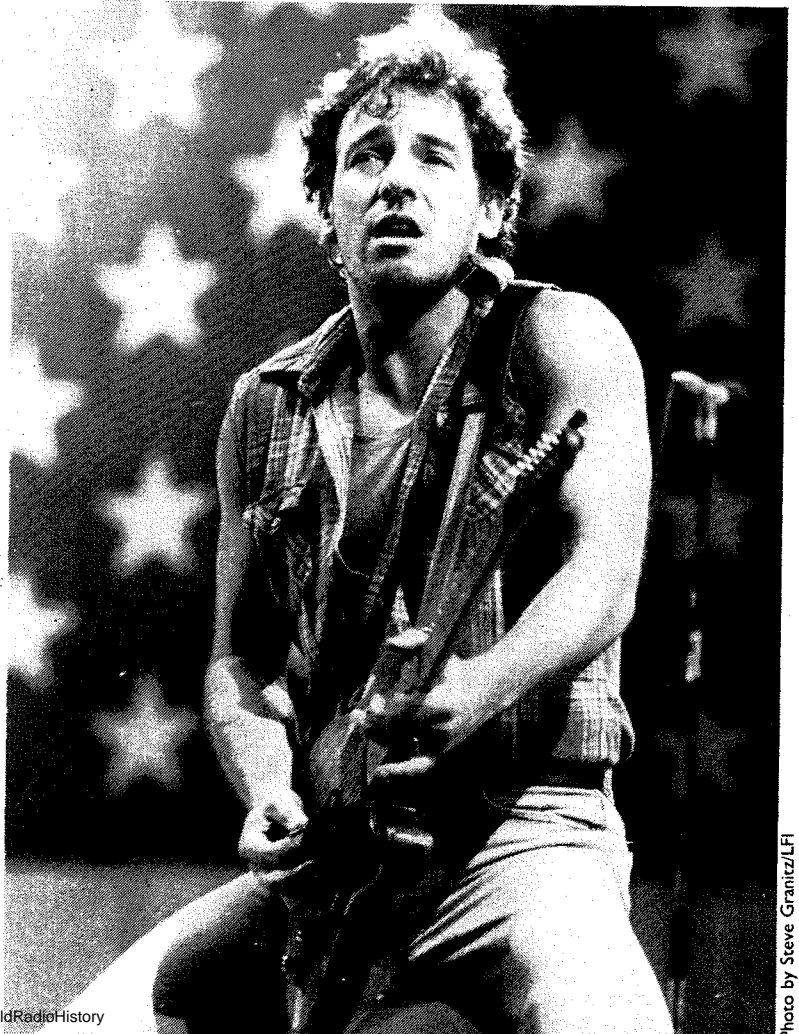
- 1 1 LIVE 1975-1985, Bruce Springsteen and the E Street Band, Columbia
- 2 3 SLIPPERY WHEN WET, Bon Jovi, Mercury
- 3 2 THIRD STAGE, Boston, MCA
- 4 4 FORE!, Huey Lewis and the News, Chrysalis
- 5 5 THE WAY IT IS, Bruce Hornsby and the Range, RCA
- 6 8 WHIPLASH SMILE, Billy Idol, Chrysalis
- 7 7 DANCING ON THE CEILING, Lionel Richie, Motown
- 8 6 GRACELAND, Paul Simon, Warner Brothers
- 9 10 WORD UP, Cameo, Atlanta Artists
- 10 16 EVERY BREATH YOU TAKE — THE SINGLES, the Police, A&M
- 11 9 TRUE COLORS, Cyndi Lauper, Portrait
- 12 11 TRUE BLUE, Madonna, Sire
- 13 13 RAPTURE, Anita Baker, Elektra
- 14 18 NIGHT SONGS, Cinderella, Mercury
- 15 14 RAISING HELL, Run-DMC, Profile
- 16 12 BREAK EVERY RULE, Tina Turner, Capitol
- 17 19 CONTROL, Janet Jackson, A&M
- 18 17 THE BRIDGE, Billy Joel, Columbia
- 19 15 SOMEWHERE IN TIME, Iron Maiden, Capitol
- 20 20 CAN'T HOLD BACK, Eddie Money, Columbia
- 21 21 GIVE ME THE REASON, Luther Vandross, Epic
- 22 22 "TRUE STORIES", Talking Heads, Sire
- 23 25 INVISIBLE TOUCH, Genesis, Atlantic
- 24 24 BACK IN THE HIGHLIFE, Steve Winwood, Island
- 25 30 DIFFERENT LIGHT, Bangles, Columbia
- 26 23 TOP GUN, Soundtrack, Columbia
- 27 27 GET CLOSE, the Pretenders, Sire
- 28 26 CRASH, Human League, A&M/Virgin
- 29 32 JUST LIKE THE FIRST TIME, Freddie Jackson, Capitol
- 30 36 SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
- 31 31 STAND BY ME, Soundtrack, Atlantic
- 32 28 EAT 'EM AND SMILE, David Lee Roth, Warner Brothers
- 33 29 RIPTIDE, Robert Palmer, Island
- 34 43 ARETHA, Aretha Franklin, Arista
- 35 33 SO, Peter Gabriel, Geffen
- 36 37 TO HELL WITH THE DEVIL, Stryper, Enigma
- 37 35 DANCIN' UNDERCOVER, Ratt, Atlantic
- 38 38 LOVE ZONE, Billy Ocean, Jive
- 39 39 BOOMTOWN, David And David, A&M

- 40 34 **THIN RED LINE**, Glass Tiger, Manhattan
 41 41 **MOSAIC**, Wang Chung, Warner Brothers
 42 — **FOREVER**, Kool And The Gang, Mercury
 43 — **LICENSED TO ILL**, Beastie Boys, Def Jam
 44 48 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
 45 45 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
 46 — **POWER**, Kansas, MCA
 47 — **GEORGIA SATELLITES**, Georgia Satellites, Elektra
 48 40 **FAHRENHEIT**, Toto, Columbia
 49 47 **THE PACIFIC AGE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
 50 44 **HEARTBEAT**, Don Johnson, Epic
 Compiled by Billboard

D I S C O

- 1 2 **SHIVER (REMIX)**, George Benson, Warner Brothers 12in
 2 4 **CHILLIN' OUT (REMIX)/HOLD ON (FOR ME)**, Curtis Hairston, Atlantic 12in
 3 1 **JACK THE GROOVE**, Raze, Champion 12in
 4 5 **CANDY (REMIX)**, Cameo, Club 12in
 5 3 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
 6 12 **BIG FUN**, The Gap Band, Total Experience 12in
 7 13 **MR BIG STUFF**, Heavy D. & The Boyz, MCA Records 12in
 8 8 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 9 10 **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in
 10 6 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
 11 15 **YOU CAN DANCE (IF YOU WANT TO)**, Go Go Lorenzo & The Davis/
 Pinckney Project, Boiling Point 12in
 12 16 **GO SEE THE DOCTOR**, Kool Moe Dee, Jive 12in
 13 11 **I'M CHILLIN'**, Kurtis Blow, Club 12in
 14 7 **NIGHTS OF PLEASURE (REMIXES)**, Loose Ends, Virgin 12in twin-pack
 15 29 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
 16 9 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
 17 14 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 18 17 **SEE ME/ REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
 19 22 **HAPPY/WHO LOVES YOU/FEELS SO GOOD/LADY WANTS A MAN**,
 Surface, US Columbia LP
 20 19 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
 21 66 **SCREAM/LISTEN TO THE BASS OF GET STUPID FRESH PART II/
 WE CONTROL THE DICE/WHO IS IT**, Mantronix, 10 Records LP
 22 25 **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
 23 23 **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
 24 18 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
 25 38 **LET THE MUSIC MOVE U/GET DOWN**, Raze, US Grove St. 12in/Champion
 promo
 26 21 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Club 12in
 27 43 **GOT THE RIGHT ATTITUDE/CHASIN' A DREAM/READ MY MIND/
 THANK YOU FATHER/SO MUCH IN LOVE**, Tashan, US DefJam LP
 28 20 **SWEET LOVE/NO ONE IN THE WORLD**, Anita Baker, Elektra 12in
 29 35 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID... HO!)**, Original
 Concept, US DefJam 12in
 30 24 **L.A. NIGHTS**, Yasuko Agawa, Bluebird 12in
 31 31 **THIS TIME**, Private Possession featuring Hunter Hayes, 4th + B'way 12in
 32 53 **ONCE BITTEN TWICE SHY (REMIX)**, Vesta Williams, A&M 12in
 33 33 **SLOW RIDE/SHE'S CRAFTY/TIME TO GET ILL**, Beastie Boys, Def Jam LP
 34 42 **I'VE GOTTA BE TOUGH/WE DON'T PLAY**, M.C. Shy-D, US Luke
 Skywalker 12in
 35 27 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
 36 32 **BROADWAY**, Duke Bootee, HardBack 12in
 37 36 **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
 38 54 **CAN'TCHA HEAR THE CHILDREN CALLING/WHEN THE WEEKEND
 COMES**, Bobby Womack, MCA Records LP
 39 60 **TO THE BEAT OF THE DRUM**, Wired, US Underworld 12in
 40 28 **OUTSIDE IN THE RAIN (REMIX)**, Gwen Guthrie, US Polydor 12in
 41 62 **PASSION AND PAIN**, Janice McClain, MCA Records 12in
 42 30 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
 43 40 **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in
 44 26 **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in
 45 61 **TIME (TIME TO PARTY)**, Gary L, US Sensations Records 12in/Champion promo
 46 46 **THE MORNING AFTER/TAKE CHARGE**, Curtis Hairston, US Atlantic LP
 47 88 **FOLLOW YOUR HEART/EVERYBODY'S IN A HURRY/LOVES
 SUSPECT**, Ronnie McNeir, Expansion Records 12in
 48 44 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 49 41 **BITS & PIECES 87**, US Dynamite Mix 12in bootleg mixer
 50 71 **MILLERLIGHT**, Fission, Spacematic Records 12in
 51 89 **YOU CAN'T TURN ME AWAY**, Sylvia Striplin, US 12in bootleg
 52 — **KING OF SWING**, Fission, Streetwave 12in
 53 45 **TELL ME WHAT I GOTTA DO (REMIX)/EASY**, Al Jarreau, WEA 12in
 twin-pack
 54 48 **STEP RIGHT UP (PURE DANCE MIX)**, Jaki Graham, EMI 12in
 55 39 **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, Def Jam 12in
 56 65 **BACK AND FORTH/FAST, FIERCE & FUNNY**, Cameo, Club LP
 57 56 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in
 58 58 **BACK TO SCHOOL**, Bunny Wailer, Solomonic 12in
 59 49 **SET IT OUT/YOU BETTER QUIT**, One Way, US MCA LP
 60 74 **JEALOUSY/YOU CAN'T HURT ME NO MORE/DEEP IN IT**, Heavy Traffic
 starring "V", US Atlantic LP
 61 — **THE BRUTAL HOUSE (1 1/4)/LET'S GET BRUTAL (1 1/4)/DUB (1 1/4 bpm)**,
 Nitro Deluxe, US Cutting Records 12in
 62 70 **BELIEVE IT OR NOT**, Billy Griffin, Atlantic 12in
 63 82 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
 64 52 **JEALOUSY**, Club Nouveau, Warner Brothers 12in
 65 72 **BOP B D A D A D A/I OWE IT TO MYSELF**, The Gap Band, US Total
 Experience LP

- 66 50 **BAD LOVE/SERIOUS**, Donna Allen, US 21 Records 12in
 67 51 **CHAMPAGNE/WHAT DOES IT TAKE (REMIX)**, Kenny G, Arista 12in
 68 94 **C'EST LA VIE (ARTHUR BAKER REMIX)**, Robbie Nevil, Manhattan 12in
 69 — **TRIPLE M BASS**, Worse 'Em, US Profile 12in
 70 76 **CONTROL (REMIX)**, Janet Jackson, A&M 12in
 71 69 **WHO THE CAP FIT**, Shinehead, Virgin 12in
 72 99 **IT'S OVER**, Fingers Inc, US Underground 12in
 73 — **I FOUND LOVE (REMIX)**, Darlene Davis, US Take One 12in
 74 85 **IF I SAY YES (REMIX)**, Five Star, Tent 12in
 75 91 **JAM ON ME (UK RE-EDIT)**, Company B, Bluebird Records 12in
 76 — **2 THE LIMIT (PARTY TIME REMIX)**, Octavia, Cooltempo 12in
 77 re **FUNKY BOX PARTY**, Masterdon Committee/**KEY TO THE WORLD**, L.J.
 Reynolds/**THERE'S A REASON**, Hi-Tension, Rebel 12in bootleg
 78 — **NIGHTS OF PLEASURE (MARTINELLI MIX)/JOHNNY BROADHEAD**,
 Loose Ends, Virgin 12in
 79 — **JACKIN (EMU STYLE)**, Home Wreckers, US Dance-Sing 12in
 80 — **BETCHA DON'T KNOW**, Najee, US EMI America LP
 81 — **EVEN WHEN YOU SLEEP (REMIX)**, The SOS Band, Tabu 12in
 82 81 **ALMAZ/DESIRE (REMIXES)**, Randy Crawford, Warner Brothers 12in
 83 90 **THIS GOOD GOOD FEELING**, Veneice, LGR Records 12in
 84 73 **IKE'S RAP/HEY GIRL**, Isaac Hayes, CBS 12in
 85 re **I WANT YOU**, Tamiko Jones, Detail Records 12in
 86 75 **GIVE ME THE REASON/SEE ME**, Luther Vandross, Epic 12in
 87 re **IF WALLS COULD TALK**, Rose Royce, US Omni Records LP
 88 97 **ARMED AND DANGEROUS (CLUB MIX)**, Atlantic Starr, Manhattan 12in
 promo
 89 — **I CAN'T GET USED TO SLEEPING BY MYSELF (98 1/2)/I TAUGHT HER
 EVERYTHING SHE KNOWS (0-28 1/2-57 1/2)/SHE WAS MY LADY
 (35-70bpm)**, Prince Phillip Mitchell, US Ichiban LP
 90 86 **THE BRONX/STREET ROCK**, Kurtis Blow, Club LP
 91 55 **BREAKOUT (NEW ROCKIN' VERSION)**, Swing Out Sister, Mercury 12in
 92 63 **HAVE YOU EVER LOVED SOMEBODY/JUST LIKE THE FIRST TIME/I
 DON'T WANT TO LOSE YOUR LOVE**, Freddie Jackson, Capitol LP
 93 — **SAMBA (IPANEMA BEACH PARTY REMIX)**, Georgie Fame, Ensign 12in
 94 78 **HEAT STROKE**, Janice Christie, US SuperTronics 12in
 95 re **LES ADAMS MEGAMIX/STEP RIGHT UP**, Jaki Graham, EMI 12in
 96 68 **NIGHTS OF PLEASURE (MARTINELLI MIX)**, Loose Ends, Virgin 12in
 97 re **MOVEMENT**, The Movement, US Underworld 12in
 98 96 **DO IT DO IT!/SATURDAY NIGHT (X RATED)**, Schoolly-D, US Schoolly-D
 Records 12in
 99 57 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
 100 re **SLAVE OF LOVE (GO FOR BROKE REMIX)**, T.C. Curtis, Hot Melt 12in
 Compiled by James Hamilton/Alan Jones



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Photo by Steve Grantz/LF

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EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 2 **WHO KNOWS WHAT EVIL?**, Man Two Man, Nightmare 12in
- 2 1 **ANIMAL MAGNETISM**, Darryl Pandey, Nightmare 12in
- 3 5 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
- 4 7 **CAST ASIDE MY STUBBORN PRIDE**, Louise Thomas, R&B Records 12in
- 5 3 **READ ALL ABOUT IT**, Flirtations, Passion 12in
- 6 6 **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
- 7 11 **LOVE'S THE CURE FOR ME**, James & Susan Wells, Nightmare 12in
- 8 — **SOUL**, Jolo, US Megatone 12in
- 9 — **ONE MORE HURT**, Kit Rolfe, Fantasia 12in
- 10 8 **BOOM BOOM**, Paul Lekakis, Italian Esquire 12in
- 11 9 **HAVEN'T WE SAID GOODBYE BEFORE**, Dollar, Arista 12in
- 12 10 **FIRE ON THE MOON**, Aleph, Italian Time 12in
- 13 12 **TAKE ONE STEP FORWARD**, Viola Wills & Noel McCalla, Nightmare 12in
- 14 — **NOTHING BUT BLACKMAIL**, Croisette, Passion 12in
- 15 13 **OOH LA LA**, Princess Day, US Dance-Sing 12in
- 16 — **HEAVEN IS A SECRET**, Magic-A, Italian Rainbow 12in
- 17 — **I WANNA DANCE**, Cher Perrier, Music UK 12in
- 18 18 **INTO THE NIGHT**, Michael Fortunati, Italian Flarenash 12in
- 19 19 **DON'T DELAY**, Earlene Bentley, Nightmare 12in
- 20 17 **I DON'T CARE**, Eartha Kitt, French Scorpio 12in
- 21 — **LOVE IS LIKE A GAME**, Tracy Spencer, Italian Ibiza 12in
- 22 14 **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
- 23 22 **WE CONNECT**, Stacey Q, US Atlantic 12in
- 24 20 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
- 25 15 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
- 26 26 **TOUCH BY TOUCH**, Joy, German OK 12in
- 27 re **FIRE**, Linda, US On The Spot 12in
- 28 23 **MEMORIES**, Carolyn Harding, US Emergency 12in
- 29 4 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
- 30 29 **KISS IN THE DARK**, Girl Talk, Dutch Boni 12in

Compiled by James Hamilton/Alan Jones

REGGAE

- 1 1 **CRAZY LOVE**, Maxi Priest, 10
- 2 2 **KNIGHT IN SHINING ARMOUR**, Deborah Glasgow, UK Bubbblers
- 3 3 **DANCE HALL VIBES**, Mikey General, Digikal
- 4 5 **DUB PLATE PLAYING**, Johnny Osborne and Cocoa Tea, Greensleeves
- 5 8 **THE BEST THING FOR ME**, Audrey Hall, Germain
- 6 4 **WHAT THE HELL (PART 2)**, Echo Minott/Mighty Worries, Techniques
- 7 11 **ROCK WITH ME BABY**, Winsome/Nerious Joseph, Finestyle
- 8 13 **WHAT THE HELL**, Echo Minott, Unity
- 9 14 **I FOUND LOVE**, Annette B, UK Bubbblers
- 10 10 **MAN SHORTAGE**, Lovindeer, Fine Style
- 11 6 **GOLDEN TOUCH**, Janet Kenton, Hi-Power
- 12 7 **I L.O.V.E.**, Wayne Marshall, Greensleeves
- 13 22 **CAKE OF SUCCESS**, King Kong, Now Generation
- 14 16 **RAGAMUFFIN & RAMBO**, Dixie Peach, Y&D
- 15 21 **GOING TO A PARTY**, Ricky Tamlin, UK Bubbblers
- 16 9 **RAGAMUFFIN YEAR**, Junior Delgado, Greensleeves
- 17 20 **READY AND WAITING**, Michael Gordon, Fine Style
- 18 12 **SHU BEEN**, Frankie Paul, Pioneer International
- 19 17 **YOU ARE EVERYTHING TO ME**, Boris Gardiner, Revue
- 20 15 **BE MY LADY**, Peter Hunningale, Street Vibes
- 21 — **LATELY**, Naturalites, Realistic
- 22 27 **ALL MY LOVE FOR YOU**, Michael Ellis, Big One
- 23 30 **BAD MAN & WOMAN**, Pato Banton, Movin' Music
- 24 19 **EXTERMINATOR**, Taxman, White Label
- 25 — **READY AND WAITING FOR YOU**, Michael Gordon, Fine Style
- 26 18 **PUPPY LOVE**, Tiger, Thunderbolt
- 27 25 **SIX SIX STREET**, Louisa Mark, Bushranger
- 28 26 **BORN FREE**, Winsome, Fine Style
- 29 28 **REGGAE SENSATION**, Sonie, Chartbound
- 30 24 **THIS IS REGGAE MUSIC**, Administrators, Groove And A Quarter

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 **SOMETIMES**, Erasure, Mute
- 2 — **CARAVAN OF LOVE**, the Housemartins, Go! Discs
- 3 2 **KISS**, Age Of Chance, Fon
- 4 4 **BIZARRE LOVE TRIANGLE**, New Order, Factory
- 5 17 **STEAMING TRAIN**, Talulah Gosh, 53rd & 3rd

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- 6 26 **INTO THE GROOVY**, Ciccone Youth, Blast First
- 7 7 **ASK**, the Smiths, Rough Trade
- 8 — **BEATNIK BOY**, Talulah Gosh, 53rd & 3rd
- 9 22 **THE PEEL SESSION**, Madness, Strange Fruit
- 10 8 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
- 11 30 **SNAKEDRILL**, Wire, Mute
- 12 — **HANG-TEN!**, the Soup Dragons, Raw TV Products
- 13 19 **COMPLETELY AND UTTERLY**, the Chesterfields, Subway
- 14 11 **SERPENT'S KISS**, the Mission, Chapter 22
- 15 3 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
- 16 10 **REALLY STUPID**, the Primitives, Lazy
- 17 5 **I WANT YOU**, Elvis Costello, Imp/Demon
- 18 — **THE RATTLER**, Goodbye Mr McKenzie, Precious Organisation
- 19 18 **THE PEEL SESSION**, the Wedding Present, Strange Fruit
- 20 24 **THE GRIP OF LOVE**, the Ghost Dance, Karbon
- 21 6 **POPPIE COCK (EP)**, Pop Will Eat Itself, Chapter 22
- 22 20 **BLUE MONDAY**, New Order, Factory
- 23 23 **THE PEEL SESSION**, New Order, Strange Fruit
- 24 — **BELA LUGOSI'S DEAD**, Bauhaus, Small Wonder
- 25 — **THE PEEL SESSION**, the Damned, Strange Fruit
- 26 14 **WONDERFUL LIFE**, Black, Ugly Man
- 27 27 **MUTANT ROCK**, the Meteors, ID
- 28 28 **PANIC**, the Smiths, Rough Trade
- 29 — **I COULD BE IN HEAVEN**, the Flatmates, Subway
- 30 — **PLEASE DON'T SAND BLAST MY HOUSE**, One Thousand Violins, Dreamworld

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INDIE ALBUMS

- 1 — **BEDTIME FOR DEMOCRACY**, Dead Kennedys, Alternative Tentacles
- 2 1 **THE MOON AND THE MELODIES**, Budd/Fraser/Guthrie/Raymonde, 4AD
- 3 3 **HIT BY HIT**, the Godfathers, Corporate Image
- 4 — **IN THE PINES**, the Triffids, Hot
- 5 2 **YOUR FUNERAL... MY TRIAL**, Nick Cave and the Bad Seeds, Mute
- 6 8 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
- 7 4 **BROTHERHOOD**, New Order, Factory
- 8 11 **STOMPING AT THE KLUB FOOT VOLUME 3**, Various, ABC
- 9 14 **WONDERLAND**, Erasure, Mute
- 10 7 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 11 — **NME C86**, Various, Rough Trade
- 12 12 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
- 13 — **PICTURES OF STARVING CHILDREN**, Chumba Wumba, Agit Pop
- 14 5 **SEWERTIME BLUES**, the Meteors, Anagram
- 15 6 **SUN FAMILY**, Balaam And The Angel, Chapter 22
- 16 13 **FORCE**, A Certain Ratio, Factory
- 17 10 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
- 18 15 **QUIRK OUT**, Stump, Stuff
- 19 9 **LOAN SHARKS**, Guana Batz, ID
- 20 — **MEDUSA**, Clan Of Xymos, 4AD
- 21 — **THE FAD GADGET SINGLES**, Frank Tovey, Mute
- 22 16 **VICTORIALAND**, Cocteau Twins, 4AD
- 23 18 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
- 24 19 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 25 — **MISERABLE SINNERS**, the Creepers, In Tape
- 26 26 **SMOKE SIGNALS**, MDC, Radical
- 27 17 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
- 28 23 **IT**, Alien Sex Fiend, Anagram
- 29 — **ROCK 'N' ROLL DEMOCRACY**, Three Johns, Abstract
- 30 24 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate

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INDIE ALBUMS 21

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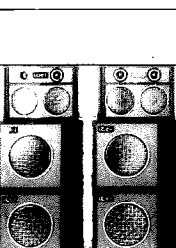
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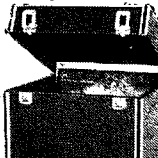
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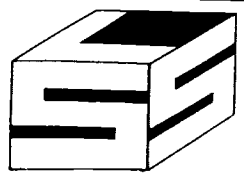
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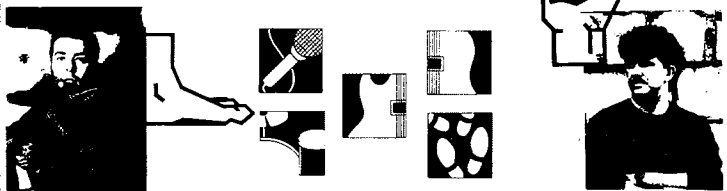
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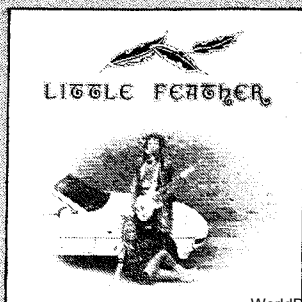
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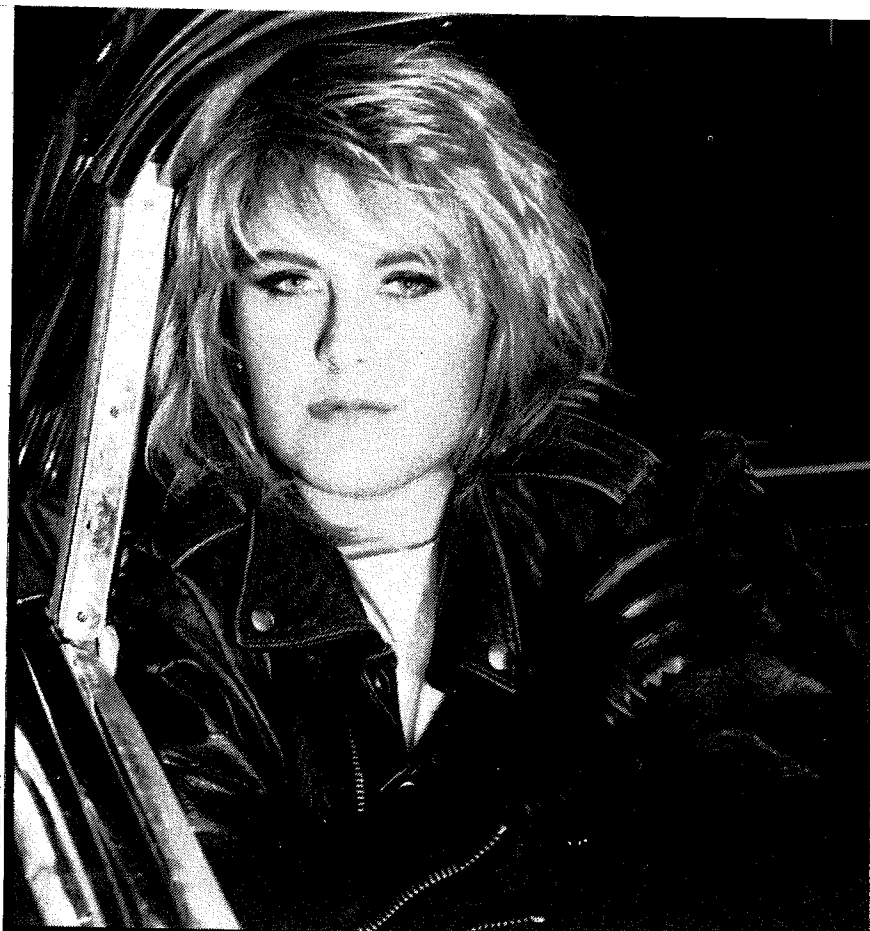
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77	86	CHANGE OF HEART , Cyndi Lauper, Portrait
78	79	THE NEXT TIME I FALL , Peter Cetera, Warner Brothers
79	—	A WINTER STORY , Aled Jones, HMV ALED2
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84	88	MALE STRIPPER , Man Two Man meet Man Parrish, Bolts
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88	96	C'EST LA VIE , Robbie Nevil, Manhattan
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91	—	MILLER LIGHT , Fission, Streetwave UKN4
92	84	WORD UP , Cameo, Club □
93	90	I LOVE MY RADIO , Taffy, Trans Global
94	92	THE MEANING OF CHRISTMAS , Boris Gardiner, Revue
95	83	THINK FOR A MINUTE , Housemartins, Go! Discs
96	—	THE PEEL SESSIONS , Joy Division, Strange Fruit
97	—	GLENN MILLER MEDLEY , John Anderson Big Band, Modern GLENI
98	97	CELEBRATION RAP , M C Miker G & Dee Jay Sven, Debut
99	74	I STILL REMEMBER , Gary Numan, Numa
100	—	MY BOY LOLLIPOP , Lulu, Jive LULU2

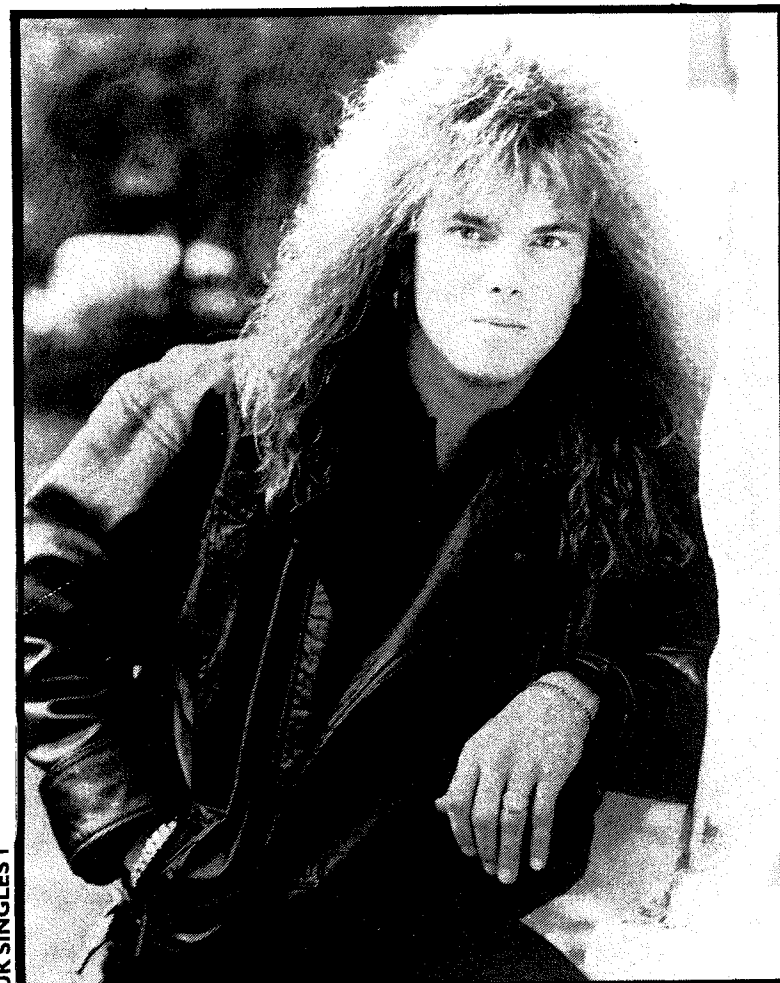
GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	NOW THAT'S WHAT I CALL MUSIC 8 , Various, EMI/Virgin/Polygram ☆ ☆
2	2	4	HITS 5 , Various, CBS/WEA/RCA ☆ ☆
3	3	4	THE WHOLE STORY , Kate Bush, EMI ☆
4	4	6	EVERY BREATH YOU TAKE — THE SINGLES , Police, A&M ☆
5	—	1	LIVE MAGIC , Queen, EMI EMC3519
6	9	14	GRACELAND , Paul Simon, Warner Brothers ☆ ☆
7	6	23	TRUE BLUE , Madonna, Sire ☆ ☆ ☆
8	5	10	TOP GUN , Original Soundtrack, CBS ☆
9	7	16	SILK AND STEEL , Five Star, Tent ☆
10	8	13	SLIPPERY WHEN WET , Bon Jovi, Vertigo □
11	11	8	REMINISCING , Foster And Allen, Stylus □
12	15	11	DIFFERENT LIGHT , Bangles, CBS □
13	23	10	SOUTH PACIFIC , Te Kanawa/Carreras/Vaughan, CBS □
14	14	6	LOVERS , Various, Telstar
15	13	6	GREATEST HITS OF 1986 , Various, Telstar
16	18	23	REVENGE , Eurythmics, RCA ☆ ☆
17	37	13	FORE , Huey Lewis and the News, Chrysalis ☆
18	10	3	THROUGH THE BARRICADES , Spandau Ballet, CBS □
19	30	4	SIXTIES MANIA , Various, Telstar
20	53	2	NOW THE CHRISTMAS ALBUM , Various, EMI/Virgin ☆ ☆ ☆
21	17	82	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
22	42	3	AN ALBUM OF HYMNS , Aled Jones, Telstar
23	33	9	SCOUNDREL DAYS , A-Ha, Warner Bros □
24	12	6	NOW DANCE '86 , Various, EMI/Virgin □
25	28	3	VERY BEST OF BONNIE TYLER , Bonnie Tyler, Telstar

Wo CONTINUED OVER

- 26 39 24 **LONDON 0 HULL 4**, Housemartins, Go! Discs □
- 27 19 4 **LIVE 1975-1985**, Bruce Springsteen, CBS □
- 28 21 6 **HIT MIX '86**, Varius, Stylus □
- 29 20 3 **DISCO**, Pet Shop Boys, Parlophone ○
- 30 52 2 **MOTOWN CHARTBUSTERS**, Various, Motown
- 31 35 4 **THE FINAL COUNTDOWN**, Europe, Epic
- 32 40 26 **INVISIBLE TOUCH**, Genesis, Virgin ☆
- 33 43 3 **JUST GOOD FRIENDS**, Paul Nicholas, K-Tel ○
- 34 36 4 **SWEET FREEDOM**, Michael McDonald, Warner Brothers ○
- 35 27 53 **WHITNEY HOUSTON**, Whitney Houston, Arista ☆ ☆ ☆
- 36 44 3 **CHRISTMAS**, Elaine Paige, WEA □
- 37 22 2 **AUGUST**, Eric Clapton, Duck ○
- 38 25 27 **A KIND OF MAGIC**, Queen, EMI ☆ ☆
- 39 47 20 **COMMUNARDS**, Communards, London □
- 40 — 1 **ANYTHING**, Damned., MCA MCG6015 ○
- 41 24 29 **SO**, Peter Gabriel, Virgin ☆
- 42 31 9 **VERY BEST OF THE DRIFTERS**, Drifters, Arista/Telstar
- 43 — 1 **THE CAROLS ALBUM**, Huddersfield Choral Society, EMI EMTV43 ○
- 44 58 3 **THE RIGHT MOMENT**, Barbara Dickson, K-Tel □
- 45 26 9 **THE AUTOBIOGRAPHY OF SUPERTRAMP**, Supertramp, A&M □
- 46 29 2 **UTTER MADNESS**, Madness, Zarjazz
- 47 41 15 **IN THE ARMY NOW**, Status Quo, Vertigo □
- 48 48 17 **DANCING ON THE CEILING**, Lionel Richie, Motown ☆
- 49 38 19 **RAPTURE**, Anita Baker, Elektra □
- 50 32 3 **ROCKBIRD**, Debbie Harry, Chrysalis ○
- 51 — 1 **CHRISTMAS WITH KIRI**, Kiri Te Kanawa, Decca PROLP12
- 52 65 4 **HOLLYWOOD AND BROADWAY**, Richard Clayderman, Decca
- 53 16 2 **NOTORIOUS**, Duran Duran, EMI
- 54 46 5 **THEIR VERY BEST BACK TO BACK**, Diana, Michael, Gladys, Stevie, Priority V
- 55 49 22 **THE FINAL**, Wham!, Epic □
- 56 50 5 **VIVA SANTANA**, Santana, K-Tel
- 57 — 1 **CHRISTMAS CAROL ALBUM**, Chas 'n' Dave, Telstar STAR2293
- 58 93 2 **PARTY CRAZY**, Black Lace, Telstar
- 59 45 7 **LIVERPOOL**, Frankie Goes To Hollywood, ZTT
- 60 54 59 **ONCE UPON A TIME**, Simple Minds, Virgin ☆ ☆
- 61 51 7 **BETWEEN TWO FIRES**, Paul Young, CBS □
- 62 56 179 **QUEEN GREATEST HITS**, Queen, EMI ☆ ☆ ☆
- 63 67 15 **WHILE THE CITY SLEEPS**, George Benson, Warner Brothers □
- 64 71 58 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers ☆ ☆
- 65 55 7 **GET CLOSE**, Pretenders, WEA □
- 66 60 13 **BREAK EVERY RULE**, Tina Turner, Capitol □
- 67 68 28 **INTO THE LIGHT**, Chris De Burgh, A&M ☆
- 68 34 3 **INFECTED**, The The, Epic/Some Bizzare ○
- 69 62 9 **WORD UP**, Cameo, Club ○
- 70 — 1 **HIGHWAY OF LIFE**, Harry Secombe, Telstar STAR2289
- 71 75 2 **NO MORE THE FOOL**, Elkie Brooks, Legend
- 72 69 2 **ALWAYS THERE**, Marti Webb, BBC
- 73 66 17 **NOW THAT'S WHAT I CALL MUSIC 7**, Various, EMI/Virgin/Polygram ☆ ☆
- 74 61 2 **STREET SOUNDS 19**, Various, StreetSounds
- 75 59 3 **BROADCAST**, Cutting Crew, Siren
- 76 74 34 **STREET LIFE — 20 GREAT HITS**, Bryan Ferry/Roxy Music, EG ☆
- 77 57 7 **TOGETHER**, Various, K-Tel □
- 78 64 7 **BLACK MAGIC**, Various, Stylus ○
- 79 82 19 **THE PAVAROTTI COLLECTION**, Luciano Pavarotti, Stylus □
- 80 72 7 **GIVE ME THE REASON**, Luther Vandross, Epic
- 81 84 5 **VERY BEST OF BARBARA DICKSON**, Barbara Dickson, Telstar
- 82 70 5 **LEATHER JACKETS**, Elton John, Rocket □
- 83 94 2 **CENTRE STAGE**, David Essex, K-Tel
- 84 76 41 **PICTURE BOOK**, Simply Red, Elektra ☆
- 85 88 108 **LIKE A VIRGIN**, Madonna, Sire ☆ ☆ ☆
- 86 80 9 **THE CHART**, Various, Telstar
- 87 77 7 **WHIPLASH SMILE**, Billy Idol, Chrysalis □
- 88 — 1 **THE HOLLYWOOD MUSICALS**, Johnny Mathis And Henry Mancini, CBS 4502581
- 89 — 1 **WRITING ON THE WALL**, Bucks Fizz, Polydor POLH30
- 90 89 2 **THE SINGING DETECTIVE**, Various, BBC
- 91 — 1 **NO JACKET REQUIRED**, Phil Collins, Virgin V2345 ☆ ☆ ☆
- 92 86 5 **SCRATCH AND SNIFF**, Smith and Jones, 10 Records
- 93 81 37 **PLEASE**, Pet Shop Boys, Parlophone □
- 94 73 2 **THE CIRCLE AND THE SQUARE**, Red Box, WEA
- 95 83 10 **SOMEWHERE IN TIME**, Iron Maiden, EMI □
- 96 — 1 **SU**, Su Pollard, K-Tel NE1327
- 97 — 1 **MUSICAL MADNESS**, Mantronix, 10 Records DIX50
- 98 87 3 **NOW 1986**, Various, EMI/Virgin/Polygram (on compact disc only)
- 99 78 4 **GOD'S OWN MEDICINE**, Mission, Mercury ○
- 100 63 2 **WHAT PRICE PARADISE**, China Crisis, Virgin

☆ Platinum (one million sales) □ Gold (500,000 sales) ○ Silver (250,000 sales)



UK SINGLES 1

COMPACT DISCS

- 1 — **THE WHOLE STORY**, Kate Bush, EMI
- 2 1 **EVERY BREATH YOU TAKE — THE SINGLES**, the Police, A&M
- 3 2 **NOW, THAT'S WHAT I CALL MUSIC '86**, Various, EMI/Virgin/Polygram
- 4 5 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 5 — **A Q CD**, Various, Virgin
- 6 6 **HITS 5**, Various, CBS/RCA Ariola/WEA
- 7 4 **GRACELAND**, Paul Simon, Warner Brothers
- 8 10 **REVENGE**, Eurythmics, RCA
- 9 9 **SO**, Peter Gabriel, Virgin
- 10 7 **THE AUTOBIOGRAPHY OF SUPERTRAMP**, Supertramp, A&M
- 11 11 **FORE!**, Huey Lewis and the News, Chrysalis
- 12 3 **LIVE 1975-1985**, Bruce Springsteen, CBS
- 13 12 **SILK AND STEEL**, Five Star, Tent/RCA
- 14 8 **THROUGH THE BARRICADES**, Spandau Ballet, Reformation/CBS
- 15 14 **INVISIBLE TOUCH**, Genesis, Virgin
- 16 13 **LEATHER JACKETS**, Elton John, Rocket/Phonogram
- 17 17 **QUEEN GREATEST HITS**, Queen, EMI
- 18 16 **TRUE BLUE**, Madonna, Sire
- 19 — **ROCKBIRD**, Debbie Harry, Chrysalis
- 20 — **WHAT PRICE PARADISE**, China Crisis, Virgin

Compiled by Spotlight Research

MUSIC VIDEO

- 1 1 **EVERY BREATH YOU TAKE**, the Police, A&M
- 2 2 **WE WILL ROCK YOU**, Queen, Video Collection
- 3 5 **ALCHEMY LIVE**, Dire Straits, Channel 5
- 4 — **THE FINAL**, Wham!, CBS/Fox
- 5 3 **LUXURY OF LIFE**, Five Star, RCA/Columbia
- 6 8 **LIVE IN RIO**, Queen, PMI
- 7 7 **BROTHERS IN ARMS**, Dire Straits, Polygram
- 8 4 **IN CHINA — FOREIGN SKIES**, Wham!, CBS/Fox
- 9 16 **LEGEND**, Bob Marley, Channel 5
- 10 6 **WHO WANTS TO LIVE FOREVER**, Queen, PMI
- 11 — **HITS 5**, Compilation, CBS/Fox
- 12 9 **THE COMPLEAT BEATLES**, MGM/UA
- 13 10 **NUMBER ONE VIDEO HITS**, Whitney Houston, RCA/Columbia
- 14 18 **THAT'S THE WAY IT IS**, Elvis Presley, MGM/UA
- 15 15 **THE VIRGIN TOUR**, Madonna, WEA Music
- 16 — **RUPERT & FROG**, Paul McCartney, Virgin
- 17 11 **GREATEST FLIX**, Queen, PMI
- 18 — **BREAKOUT**, Bon Jovi, Polygram
- 19 13 **MAKING OF THRILLER**, Michael Jackson, Vestron
- 20 17 **THE SONG REMAINS THE SAME**, Led Zeppelin, WHV

WorldRadioHistory

Compiled by Spotlight Research

TWELVE INCH

- 1 1 **THE RAIN**, Oran "Juice" Jones, Def Jam
- 2 7 **SHAKE YOU DOWN**, Gregory Abbott, CBS
- 3 3 **SOMETIMES**, Erasure, Mute
- 4 6 **THE FINAL COUNTDOWN**, Europe, Epic
- 5 — **OPEN YOUR HEART**, Madonna, Sire/WEA
- 6 19 **CARAVAN OF LOVE**, Housemartins, Go! Discs
- 7 — **BIG FUN**, Gap Band, Total Experience/RCA Ariola
- 8 5 **BREAKOUT**, Swing Out Sister, Mercury
- 9 4 **SHOWING OUT**, Mel and Kim, Supreme
- 10 13 **SO COLD THE NIGHT**, Communards, London
- 11 18 **LAND OF CONFUSION**, Genesis, Virgin
- 12 2 **TAKE MY BREATH AWAY**, Berlin, CBS
- 13 14 **SHIVER**, George Benson, Warner Brothers
- 14 — **REET PETITE**, Jackie Wilson, SMP/Skratch/PRT
- 15 9 **EACH TIME YOU BREAK MY HEART**, Nick Kamen, WEA
- 16 11 **FRENCH KISSIN' IN THE USA**, Debbie Harry, Chrysalis
- 17 15 **CANDY**, Cameo, Club
- 18 16 **LIVIN' ON A PRAYER**, Bon Jovi, Vertigo
- 19 8 **WARRIORS (OF THE WASTELAND)**, Frankie Goes To Hollywood, ZTT
- 20 10 **SWEET LOVE**, Anita Baker, Elektra

A L A N J O N E S ' CHART FILE

● Ten years ago this week, **Boney M** launched their phenomenally successful but artistically underwhelming career as hitmakers with 'Daddy Cool'. More significantly, 'Daddy Cool' was the first ever chart record to be released in the 12 inch format.

In the decade since it was launched, the 12 inch single has progressed from novelty status to become an important format in its own right, claiming an ever larger share of the otherwise declining singles market. Former chart compilers BMRB's computer couldn't cope with the job of separating sales of 12 inch singles from the traditional seven inch, and industry statisticians, the BPI, initially included 12 inch singles sales with albums when quantifying the UK market, so it's difficult to plot precisely the growth of the 12 inch single. It has, though, been more successful every year since it was first introduced, with the first real boom coming in 1983, when it vaulted from 15 per cent to 23.7 per cent of the market. In 1984, 28.3 per cent of all singles sold were the 12 inch variety. In 1985 this figure rose marginally to 28.6 per cent, and in the first nine months of 1986 it increased again to 30.3 per cent.

Important though the format is, milestones in the history of the 12 inch single have only rarely been noted, and then usually only in this column, so what follows is a mixture of guesswork and fact.

Initially, the 12 inch single sold for around £1-£1.25 (it's now £2.99-£3.29, but as cheap as £2.49 in chart shops) and was seen by record companies more as a useful marketing aid than as a profit centre in itself. Probably the cheapest 12 inch made available was the **Brothers Johnson's** 'Strawberry Letter 23', which came with a free poster of the brothers and retailed for 69p. It was released in 1977, and became a minor hit.

A year later, **Evelyn 'Champagne' King's** 'Shame' was released, and became the first 12 inch single to sell over 100,000 copies. It was, as were all 12 inch singles before it, also available on seven inch. Before long, record companies were experimenting with 12 inch only releases. The first two to chart were **Goody Goody's** 'Number One Deejay' and **Curtis Mayfield's** 'No Goodbyes', both of which entered the chart on 2 December 1978. Both records were available exclusively in chart return shops, but slipped through BMRB's rather moth-bitten security net, even though they sold less than 3,000 copies apiece.

By 1980, approximately 14 per cent of singles released on seven inch were also issued on 12 inch, but running times varied enormously between different 12 inchers. The shortest 12 inch I have managed to locate is **Ian Gomm's** 'Hold On/Chicken Run', which clocked in at around four and a



● KEEPING THEIR cool: stylesetters Boney M

half minutes, while **Lipps Inc's** hit 'Funky Town', which included bonus tracks by other acts on their label, played for over 40 minutes. The longest individual track committed to vinyl seems to be **Maximum Penetration's** eponymous 1980 release on EMI's Sidewalk label. Spread over both sides of the disc, the track went on for over 37 minutes. Sensibly, Gallup now has a rule that any record containing over 25 minutes of music is an album, so such excesses are a thing of the past.

The best-selling 12 inch single remains **New Order's** 'Blue Monday'. Released in 1983, and unavailable on seven inch, it has sold over 800,000 copies, and has been in the Top 200 for 169 weeks — so far. It's one of a handful of 12 inch-only releases to crack the Top 10. The highest charted single to be released only on 12 inch is **Abba's** 'Lay All Your Love On Me', which reached number seven in 1981. **Gary Byrd's** 'The Crown', which climbed a rung higher, was never released on seven inch, but was available on cassingle as well as 12 inch.

Recognising the importance of the 12 inch single, Gallup introduced the large format's very own popularity guide when it took over the chart contract from BMRB in 1983. Since then, some 87 records have been number one on the 12 inch chart (or, if you prefer, first footers) with four records having two cracks at the

summit — **New Order's** 'Blue Monday', **Colonel Abrams's** 'Trapped', the **Pet Shop Boys's** 'West End Girls' and **Cherelle and Alexander O'Neal's** 'Saturday Love'.

A full list of the 12 inch chart champs can be found on the next page. The tabulation shows that nearly half (42) of the top ranked 12 inch singles have also topped the more prestigious combined seven inch and 12 inch chart. At the other extreme, four number one 12 inchers have failed to register in the combined Top 10, namely **New Order's** 'Confusion' (#12 on the overall chart rankings) and 'Thieves Like Us' (#18), **Indeep's** 'Last Night A Deejay Saved My Life' (#13) and **Donna Summer's** 'I Feel Love', which peaked at number 21 on the pop chart, but was number one in the first 12 inch chart in 1983. It was, of course, a number one hit on the main singles chart when first released in 1977.

● **Frankie Goes To Hollywood** have sold more 12 inch singles in Britain than any other act, with combined sales of their first six singles topping 1,500,000. Apart from 'Blue Monday', Frankie's 'Relax' and 'Two Tribes' are the only 12 inchers to sell over half a million copies. 'Relax' was number one for eight weeks, while the 10 weeks' reign of 'Two Tribes' remains a record. Frankie also topped the charts for three weeks apiece with 'The Power Of Love' and 'Welcome To



● NEW ORDER: 12 inch best seller

The Pleasuredome', but their sequence of chart toppers came to an end when 'Rage Hard' peaked at number two. 'Warriors' did even less well, cresting at number eight last week. Altogether, the Liverpool Lads have topped the listings for a pacesetting 24 weeks. **Wham!** have had more number ones (five), but amassed only nine weeks at the summit. **George Michael's** two solo singles have also been number one, for a combined total of five weeks, and he also sang on **Band Aid's** number one 'Do They Know It's Christmas?'.

Other leading acts on the 12 inch chart: **David Bowie**, with three number ones of his own, plus his 'Dancing In The Street' duet with

from previous page

Jagger; New Order, whose hat trick of 12 inch chart toppers, uniquely, includes no record that climbed higher than number nine on the combined singles chart, and **Madonna**, who topped with 'Into The Groove', 'Papa Don't Preach' and 'True Blue', and is even now searching for her fourth number one with 'Open Your Heart'. **UB40** have had two number ones, or three if you include their duet with **Chrissie Hynde**. **Duran Duran**, **Lionel Richie** and **Stevie Wonder** have all had two number ones.

Wonder is one of the 12 inch's

staunchest supporters, as he confirmed in an interview with 'Newsweek'. Said Stevie: "It opened up a whole new area to musicians. Artists can make their more concise statements on the seven inch single, and use the 12 inch for experimentation. It allows them to express themselves more fully; to progress. Some of what I do is not best suited to the 12 inch medium but I'm all for it."

Indeed, it is black musicians, as well as white guitar bands, whose records register the highest percentage of sales on 12 inch, as the following list, which ranks the ten singles in last week's Top 75 to do the largest proportion of their business on 12 inch, shows:

TITLE — Artist	% of sales on 12 inch
1 MR BIG STUFF — Heavy D & The Boyz	94.8
2 CHILLIN' OUT — Curtis Hairston	86.2
3 CRAZY LOVE — Maxi Priest	84.9
4 YOU CAN DANCE — Go Go Lorenzo/Davis Pinckney	83.2
5 JACK THE GROOVE — Raze	79.5
6 HOLD THE HEART — Big Country	66.6
7 NIGHTS OF PLEASURE — Loose Ends	60.6
8 CANDY — Cameo	56.1
9 SOUL LOVE SOUL MAN — Womack & Womack	55.9
10 GHOSTDANCING — Simple Minds	53.3

The highest placed 12 inch-only release was the **SOS Band's** 'Even When You Sleep' at number 107. It has since been released on seven inch.

Initially used largely for dance-orientated songs, the 12 inch is now a standard requirement for all but the most wally/MOR releases. Among last week's Top 75 singles, the only two not available on 12 inch were **Roger Whittaker's** and **Des O'Connor's** 'Skye Boat Song' and **Ray Moore's** 'O' My Father Had A Rabbit'.

Though it originated in the USA, the Americans are less enthusiastic about the 12 inch single than we are, and it accounts for only about 15 per cent of US singles sales. In fact, the only country to match the British appetite for 12 inch singles is Germany, where sales of what they refer to as 'maxi-singles' have soared in the last two years, and now account for 30.8 per cent of the singles market, slightly more than in Britain. However, overall singles sales in Germany are lower than they are here and, in absolute terms, 12 inch singles sell more in Britain than anywhere else in the world.

As it moves into its second decade, the 12 inch is vibrant and healthy, but the increasing popularity of the compact disc potentially sounds the death knell for all vinyl. Nevertheless, it seems that in spirit, if not in actual physical dimensions, the 12 inch will continue to be a force, as CD singles containing extended versions of tracks are already being released alongside 12 inchers, and will perhaps replace them completely in due course.



● THEY CAN afford to relax: FGTH, 12 inch biggest seller

12 INCH CHART CHAMPS

Herewith a complete checklist of the records that have reached number one in the 12 inch singles chart since its inception at the start of 1983.

Date	Title — Artist	Weeks At Number One	Hst Pos in Overall Chart
1983			
8 Jan	I FEEL LOVE — Donna Summer	1	21
15 Jan	THE STORY OF THE BLUES — Wah!	3	3
5 Feb	THE CLUTTER — Echo And The Bunnymen	1	8
12 Feb	LAST NIGHT A DJ SAVED MY LIFE — Indeep	1	13
19 Feb	TOO SHY — Kajagoogoo	1	1
26 Feb	BILLIE JEAN — Michael Jackson	2	1
12 Mar	ROCK THE BOAT — Farrest	2	4
26 Mar	IS THERE SOMETHING I SHOULD KNOW — Duran Duran	1	1
2 Apr	LET'S DANCE — David Bowie	3	1
23 Apr	BLUE MONDAY — New Order	2	9
	(returned to number one for a further two weeks on 15 October)		
7 May	TRUE — Spandau Ballet	2	1
21 May	DANCING TIGHT — Galaxy	1	4
28 May	LOVE TOVIN — Booker Newberry III	3	6
19 Jun	CHINA GIRL — David Bowie	1	2
25 Jun	BABY JANE — Rod Stewart	1	1
2 Jul	FOU — Front!	4	2
30 Jul	THE CROWN — Gary Byrd And The GB Experience	5	6
3 Sep	CONCLUSION — New Order	1	12
10 Sep	RED RED WINE — UB40	2	1
24 Sep	KARMA CHAMELEON — Culture Club	3	1
29 Oct	ALL NIGHT LONG (ALL NIGHT) — Lionel Richie	4	2
26 Nov	SAY SAY SAY — Paul McCartney/Michael Jackson	1	2
3 Dec	HOLD ME NOW — Thompson Twins	1	2
10 Dec	LET'S STAY TOGETHER — Tina Turner	2	6
24 Dec	WHAT IS LOVE? — Howard Jones	1	2
1984			
21 Jan	RELAX — Frankie Goes To Hollywood	8	1
17 Mar	STREET DANCE — Break Machine	2	3
31 Mar	HELLO — Lionel Richie	2	1
14 Apr	PEOPLE ARE PEOPLE — Depeche Mode	1	4
21 Apr	AIN'T NOBODY — Rufus and Chaka Khan	1	8
28 Apr	THEEVES LIKE US — New Order	2	18
12 May	THE REFLEX — Duran Duran	1	1
19 May	AUTOMATIC — Painter Sisters	2	2
2 Jan	WAKE ME UP BEFORE YOU GO GO — Wham!	2	1
16 Jun	TWO TRIBES/WAR — Frankie Goes To Hollywood	10	1
25 Aug	CARELESS WHISPER — George Michael	4	1
22 Sep	I JUST CALLED TO SAY I LOVE YOU — Stevie Wonder	3	1
13 Oct	THE WAR SONG — Culture Club	1	2
20 Oct	FREEDOM — Wham!	1	1
27 Oct	I FEEL FOR YOU — Chaka Khan	5	1
1 Dec	THE POWER OF LOVE — Frankie Goes To Hollywood	3	1
22 Dec	DO THEY KNOW IT'S CHRISTMAS! — Band Aid	3	1
1985			
12 Jan	EVERYTHING SHE WANTS/LAST CHRISTMAS — Wham!	2	2
26 Jan	1999/LITTLE RED CORVETTE — Prince	2	2
9 Feb	LOVE AND PRIDE — King	2	2
23 Feb	SOLID — Ashford And Simpson	1	3
7 Mar	YOU SPIN ME ROUND (LIKE A RECORD) — Dead Or Alive	3	1
23 Mar	EASY LOVER — Philip Bailey And Phil Collins	2	1
6 Apr	WELCOME TO THE PLEASUREDOME — Frankie Goes To Hollywood	3	2
27 Apr	MOVE CLOSER — Phyllis Nelson	1	1
4 May	19 — Paul Hardcastle	7	1
22 Jun	AXEL F — Harold Faltermeyer	5	2
27 Jul	INTO THE GROOVE — Madonna	5	1
31 Aug	I GOT YOU BARE — UB40/Chrissie Hynde	1	1
7 Sep	DANCING IN THE STREET — David Bowie And Mick Jagger	4	1
5 Oct	PART TIME LOVER — Stevie Wonder	1	3
12 Oct	TRAPPED — Colonel Abrams	1	3
	(returned to number one for a further three weeks on 26 October)		
19 Oct	THE POWER OF LOVE — Jennifer Rush	1	1
18 Nov	DON'T BREAK MY HEART — UB40	1	3
23 Nov	I'M YOUR MAN — Wham!	2	1
7 Dec	SAVING ALL MY LOVE FOR YOU — Whitney Houston	3	1
28 Dec	WEST END GIRLS — Pet Shop Girls	2	1
	(returned to number one for a further week on 16 January)		
1986			
11 Jan	SATURDAY LOVE — Cherrille and Alexander O'Neal	1	6
	(returned to number one for a further week on 25 January)		
1 Feb	THE SUN ALWAYS SHINES ON TV — A-Ha	1	1
8 Feb	WHEN THE GOING GETS TOUGH... — Billy Ocean	4	1
8 Mar	LOVE MISSILE F-11 — Sigwe Sigwe Spitznik	1	3
15 Mar	CHAIN REACTION — Diana Ross	1	1
22 Mar	ABSOLUTE BEGINNERS — David Bowie	1	2
29 Mar	LIVING DOLL — Cliff Richard And The Young Ones	2	1
12 Apr	A DIFFERENT CORNER — George Michael	1	1
19 Apr	ROCK ME AMADEUS — Falco	4	1
17 May	LESSONS IN LOVE — Level 42	3	3
7 Jun	SLEDGEHAMMER — Peter Gabriel	1	4
14 Jun	I CAN'T WAIT — Nu Shooz	2	2
5 Jul	THE EDGE OF HEAVEN — Wham!	3	1
19 Jul	PAPA DON'T PREACH — Madonna	2	1
2 Aug	THE LADY IN RED — Chris DeBurgh	2	1
16 Aug	I WANT TO WAKE UP WITH YOU — Boris Gardiner	3	1
6 Sep	WE DON'T HAVE TO... — Jannine Stewart	1	2
13 Sep	DON'T LEAVE ME THIS WAY — Communards	3	1
4 Oct	WORD UP! — Cameo	1	3
11 Oct	TRUE BLUE — Madonna	2	1
25 Oct	HIDAS TOUCH — Midnight Star	1	8
1 Nov	WALK LIKE AN EGYPTIAN — Bangles	1	3
8 Nov	TAKE MY BREATH AWAY — Berlin	2	1
22 Nov	SHOWING OUT (GET FRESH AT THE WEEKEND) — Mel And Kim	2	3
6 Dec	THE RAIN — Oran Juice Jones	1*	still climbing

WorldRadioHis1 indicates still at number one.

ELECTRO + FUNK + SOUL +

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

JOHN CECCHINI, of the **Bonkers Showbars in Liverpool/Wallasey/Macclesfield**, won last Thursday's final of the **Disc Jockey Of The Year**, with **Cuddly Craig Bland** from Great Harwood's **Munroes** coming second and **Jon Davis** from Plymouth's **Academy** third (the latter of course being runner-up to **Chad Jackson** in this year's mixing contest, too) ... **Colin Hudd** has abruptly split with his award-winning residency of eight years at Dartford's **Flicks**, after owner **Mike Keam** offered less money than last year for working on Christmas Eve ... New Orleans R&B star **Lee Dorsey** died last Tuesday from emphysema, which — ironically, considering 'Working In The Coal Mine' was his biggest hit — is what coal miners often suffer from ... **StreetSounds'** major opus, compiled by **Ralph Tee**, the massive 14 LP boxed set '**The Philadelphia Story**' (PHST 1986) contains 140 Philadelphia International classics covering the last 15 years, probably everything you can think of and then some, so if you haven't got them already, this is the best way to get 'em now! ... **StreetSounds'** latest Artists Showcase albums are retrospectives of **Keni Burke** and **Archie Bell & The Drells** ... **Luther Vandross's** 12 inch, which has failed to sell since his LP is such better value, is now a four-tracker with — just what we wanted — an even more hi-NRG 143 $\frac{1}{4}$ bpm US remix of 'Stop To Love', plus finally on single '**The Goonies**' soundtrack's pleasant (0-102 $\frac{1}{2}$ bpm 'She's So Good To Me' (Epic 650216 8) ... **Timex Social Club** 'Mixed Up World' has now been promoted yet again with yet another juddery lurching 104bpm Bongo In The Congo Mix of 'Thinking About You Girl' (yawn) ... US pressings of the **Mantronix** LP include the UK remix of 'Ladies' ... 'I'm In Love' is already **Ruby Turner's** US single ... Europe's long standing fiendishly catchy smash, **Taffy** 'I Love My Radio (Midnight Radio)' (TransGlobal/Rhythm King TYPE 1T) is starting to hit now it's out here, in a rollicking 119 $\frac{1}{2}$ bpm American Mix and harder 121bpm European Mix, one for pop jocks to check as it should be huge ... **The Concept** have followed the exactly year old 'Mr DJ' with, logically though over similarly, the 119 $\frac{1}{2}$ bpm 'Miss DJ' (on US Macola) ... **Capital Radio's** Dr Hip Hop, **Mike Allen** gets name-checked on **Steady "B"**'s US LP sleeve ... **Faze One** are calling themselves **Throwdown** for a rapping remake of



the **Mohawks'** 'The Champ', out next week on **HardBack** (but when will the much sought 1968 original ever be out again, legally?) ... **Dave Lee**, of **Rough Trade** record distributors, tips off that **MC Shy-D** may have lifted 'Biyo' from the intro of last year's Italian remake by **Sammy Bardot**, while **Steve Parks'** 'Movin' In The Right Direction' (currently bootlegged) was title track of his 1984 gospel LP on **US Solid Smoke** ... Thursday (11) **Steve Walsh** and **Nick Lawrence** look large funking Woodford Town Football Club's **Woodys** ... **Graeme Park** funks Matlock's **Ye Olde English** club this Thursday (11), then on Monday (15) **Any Day Now PA** with him and **Trevor M** at their Nottingham **Easy Street** night, before on Wednesday (17) at his Nottingham **The Garage** residency and on Thursday (18) at Derby **Blue Note's** Glint night **Graeme** is joined by some of London's **Wag Club** DJs ... **Eon Irving** funks Wednesdays' Jungle Rock night at Kensington **Henry Africa's**, **John Matthews** and **Jon Jules** funk Greenford **Barbarella's** Rhythm Box Thursdays, **John DeSade** does Hythe seafront's **Ocean 11** Thur/Fridays ... Stamford Hill's redecorated late night **Cotton Club**, having successfully chased away the ruffians, now wants to attract a "nice" crowd who are into funky stuff — DJ **Benny Wilson** guarantees the music and atmosphere are good, so doesn't anyone clean living wanna boogie, too? ... I'm afraid you'll be too late if you haven't already sent in your gig details for the holiday season, as next week's **rm** will be the last one of the year to have a regular column — after that, it's Hammy Awards time! ... **KEEP CHILLED!**

PROJECTION 'Lovestruck' (Elite DAZZ 63, via PRT)

Winding up out of an 'I Can't Stand The Rain' intro, this rather good girl-sung subdued anxiety sneakily wriggling sinuous 0-108-Obpm little jitterer has bubbly beats, a bass resonance, and nagging Loose Ends-ish quality (in three mixes)

HOT VINYL

KOOL MOE DEE 'Go See The Doctor' (Jive JIVE T136) Fast making the phrase "pus-sy pus pus" the singalong chant of the moment, this hilarious 89 $\frac{1}{2}$ bpm rap about a randy chap's dose of VD and the girl he got it off may seem shockingly offensive enough to ban, but ponder this; right now, it's getting through to kids the message that they should use a condom far more effectively than any government campaign could. There is a version with words reversed to protect the shockable, while the flip's 91 $\frac{1}{2}$ bpm 'Monster Crack' is a cleanly worded warning about drugs — not that that side's getting any play. Far from getting steamed up about it, the protectors of our public morals should be ensuring that this is made available on the National Health!

RONNIE MCNEIR 'Follow Your Heart' (Expansion Records EXPAND 6, via PRT) On an already selling good value three-track 12 inch from his hard to find recent import album, this nice fluidly tripping 121 $\frac{1}{4}$ bpm soul canterer is flipped by the excellent Al Jarreau-meets-Keni Burke 93 $\frac{1}{2}$ bpm 'In A Hurry' and slinkier

95bpm 'Love's Under Suspect', all beautifully sung with many subtle touches.

BILLY PRESTON 'Since I Held You Close' (US Motown 4570MG) Much played by Capital Radio yet surprisingly slow to sell so far, this cleanly smacking slightly old fashioned exciting 112 $\frac{1}{2}$ -112 $\frac{1}{2}$ bpm driver is vocally a dead ringer for the Isley Brothers (inst/edit too), and to my mind terrific! The Nick Martinelli-produced pleasantly swaying (0-)90 $\frac{1}{4}$ bpm 'It Don't Get Better Than This' makes a good bonus as well.

ROMERO 'Do You Get Enough Love?' (FHL Records FHLT01, via RCA) Shirley Jones' gorgeous "get enough, get enough, get enough love" US soul smash gets another chance at the charts here, but in an excellent slightly reggaefied 71 $\frac{1}{2}$ bpm cover version very cleverly sung and romantically rapped in Lou Rawls style by a guy who used to be known as T.C. Anderson (inst too). Try it!

STARDOM GROOVE featuring **TONYA WYNNE** 'It's Too Late (For Love)' (US New York Groove NYG 1000) Seemingly endless in five different mixes, this old fashioned BT Express-ish remorselessly throbbing and double-beating (0-)118 $\frac{3}{4}$ -119-118 $\frac{3}{4}$ -119-Obpm rambling jittery groove with a wailing girl worrying away at it is the sort of thing that can mesmerise serious dancers, given the chance. The instrumental City Country Mix has good jazzy organ taking the lead, to give a different flavour again.

continues over

BPM

from previous page

EMANON 'The Baby Beat Box' LP (US Pow Wow PW 7403) With a maddeningly nagging keyboard melody that seems like an amalgamation of two different tunes I can't quite pinpoint, the instrumental 'No Name Disco' is a spurting and jumping joyful 110½bpm wriggler that deserves to be 12 inches as it's building a cult following on this otherwise hip hop set (quite good, but I haven't had time to BPM it all yet).

CLARENCE MANN 'I'll Be Around' (Expansion Records EXPAND 5) At last widely available, this soulfully teased lightly pulsing and swinging 116½-118-119-120-119½bpm legendary remake of the Detroit Spinners' classic always seems to show up in a few DJs' charts whenever the original has one of its periodic revivals.

PARADINE EXPRESS 'Hungry For Your Love' (ParaSound PARS-T-1, via MIS/PRT) Paula Simms vocally soothes this lovely lush atmosphere-filled smoochy 0-97-0bpm swayer with just a hint of reggae rhythm (inst too) from Merseyside and much played for a while now on London radio, well worth finding.

HOME WRECKERS 'Jackin' (EMU Style)' (US Dance-Sing DS 804) Chiming emulator chipmunks kick off and chip into this bass burbled simple ticking 120¼bpm house instrumental (in three mixes), so slickly and sparsely made that there's nothing else to say about it.

STEADY "B" 'Steady "B" LP (US Pop Art PA-4451) Although rapping "B" is the star, it's spotting what Grand Dragon K.D. and D.J. Tat Money are scratching in behind him that's more crucial on the 95½bpm 'Stupid Fresh', 93½bpm 'Hit Me', 95½bpm 'Nothin' But The Bass', bragging 95½bpm 'Bring The Beat Back' and Marley Marl produced "live" flavoured 94bpm 'Get Physical', while the 92bpm 'Surprise' and 94½bpm 'Cheatin' Girl' are in 'Girls Ain't Nothing But Trouble' style, and the 90½bpm 'Yo Mucha' is as insulting as others with a similar title. Fresh and fun, though maybe not mega.

RARE ESSENCE 'Give It Here' (US TTED Records Inc TDE 3019) Satisfyingly solid and totally predictable, this sleazy 97½-97½bpm go go jiggler chants, burbles, bumps and brassily blasts through two vocals (the one by James Funk in Chuck Brown style) and an instrumental, adding up to rather a good 'un without being spectacular.

JANICE McCLAIN 'Passion And Pain' (MCA Records MCAT 1109) Nick Martinelli-produced predictable

precisely ticking and jolting (0-)92½bpm plodder, soulfully wailed through the usual lethargically weaving structure (dub/inst flip).

ATMOSFEAR featuring D.J. ITCHY NO HO 'Cuts Like A Knife' (Elite DAZZ 62) Itchy's a scratcher, as you might surmise, cutting up JB and much more through a jittery quite bright 0-114¼-0bpm bubbly electro beat, with 0-114½-0bpm Master Tee B-Boy Mix, 0-114¼-0bpm Brand New Programme and basic backing track 114-0bpm Hardcore versions too.

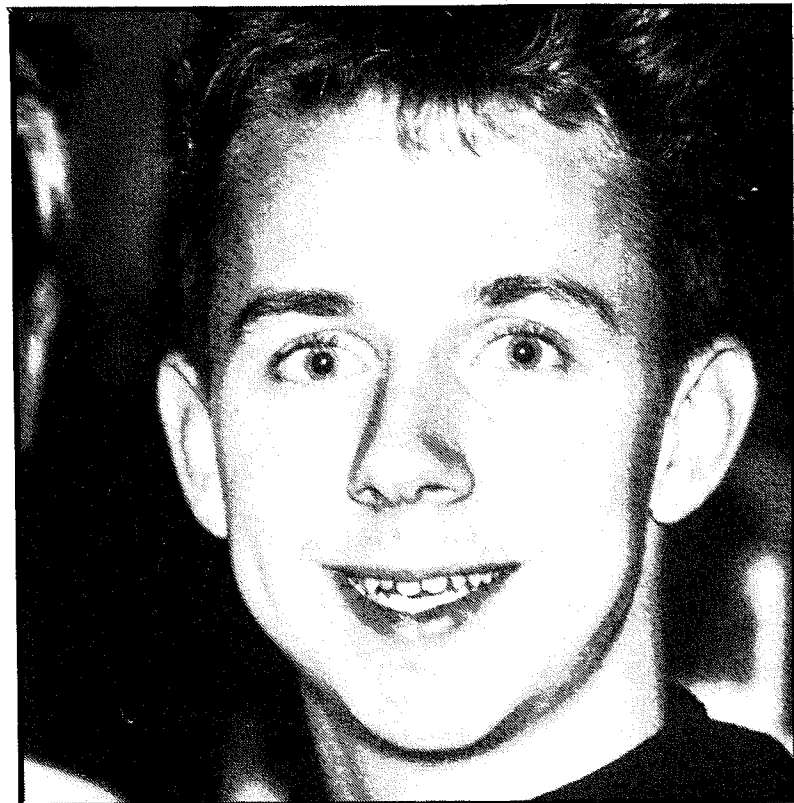
NAJEE 'Najee's Theme' LP (US EMI America ST-17241) Ronnie Laws/Kenny G-ish slick jazz-fusion sax squawks through Anita Baker's 93bpm 'Sweet Love', Billy Ocean's 114¼bpm 'Mysterious', the Loose Ends-ish 97bpm 'Betcha Don't Know', striding 110½bpm 'Feel So Good To Me', weaving 95½bpm title track, swaying 0-104½bpm 'What You Do To Me', ticking 0-102½bpm 'For The Love Of You', moody 75½bpm 'Can't Hide Love', skittery 111½bpm 'We Are Family' (no, not that one).

ANY DAY NOW 'Under Your Spell' (A&M AMY 355) Due any day now as a remix, this plodding 0-96bpm sterile slow Loose Ends-ish lurcher began as flip of the equally routine though more brightly juddering 0-104½bpm 'I'll Be Waiting'.

COMPANY-B 'Fascinated' (US The Summer SR-1950) Either the label printers can't spell or the title is deliberate of this refreshingly dated simple rattling 119½bpm disco thudder, with chiming synth perpetually nagging away and the keen voice lead girl cutting through (in five mixes).

JUDY LA ROSE 'Little Bit Of Love' (Champion CHAMP 1219) Less surefooted than when licensing import material, Champion try an original homegrown production by Winston Sela and Toby Baker, a pedestrian though acceptably made 106½bpm lurching rambler sung in Princess-ish style (dub flip).

LIONEL RICHIE 'Ballerina Girl' (Motown LIOT 3) Realising that Lionel's latest bland LP is proving a poor source for hit singles, Motown bung its two main ballads onto one 12 inch, this tender 0-50¼-0bpm swirler and the Alabama-backed crawling 0-33½/67-0bpm 'Deep River Woman', flipped by an 132½bpm instrumental of 'Dancing On The Ceiling'.



This fresh faced elf is in fact Radio London's learned jazz DJ, **GILLES PETERSON**, who's somewhat cornered the market in compiling jazz LPs. His latest, StreetSounds' **'Jazz Juice 4'** is due imminently (containing such as Mel Tormé 'Comin' Home Baby', Peggy Lee 'Fever', Billy Larkin & The Delegates 'Pigmy Part 1' and Wild Bill Davis 'Hit The Road Jack'), while in the series he's been doing for EMI is his most recent Blue Note compilation, **'Blue Bop' (Blue Note BNSLP 2)**. This contains **Don Wilkerson's** 'Dem Tambourines', the saxist on Ray Charles's 'I Got A Woman' recreating a similar exciting feel in 1962 to a Ramsey Lewis-ish 106-105-106-105½-0bpm backing (double the BPM for a true tempo, except it's not that frantic), which could be useful for more than just jazz jocks.

JAMES BROWN 'How Do You Stop' (Scotti Bros JAMES T1) Instead of the floor burning 'Goliath' we get this radio aimed pleasant enough huskily soulful 108-0bpm dated swayer, flipped for bad value by the old 114-0bpm 'Living In America (R'n'B Mix)' and ludicrously frantic 141½bpm 'Repeat The Beat (Faith)'.

HANK BALLARD & THE MIDNIGHTERS 'Let's Go, Let's Go, Let's Go' (Charly/R&B CYZ 118) Making his first ever UK appearance tonight (Thursday 11) at Hammersmith Palais, where in two sets the group will do all their classics, this early Fifties pioneer of what we now know as soul was also the inventor of 'The Twist', a neatly extended 157bpm version of which (plus a previously unreleased faster 182bpm demo) now flips this similarly extended 130bpm 1960 US hit first out last year, one of the original 'twistin' follow-ups. For a fuller appreciation of Hank, see the new issue of **JOCKS** and catch the man live!

MEZZOFORTE 'Nothing Lasts Forever' (Funkin' Marvellous 12MEZZO 1) Jackie Wilson-ish slippery vocal 119½-118½bpm rambling jazz-funk set to Change's 'Searching' tempo.

VARIOUS 'Rob Olson's Chicago Jack Beat' LP (Rhythm King LEFT LP3, via Mute) Budget priced £3.99 album of

six routine house tracks compiled by Chicago's WNUR radio DJ Rob Olson, with 118bpm **THE FORCE** 'It's OK, It's OK' its only known hit, 121½bpm **THE HOMEBOYZ** 'It's Your Nite', 124½bpm **DENISE MOTTO** 'IMNXTC', 123¼bpm **THE ELECT** 'I'm House', 118½-0bpm **VENICE LAWRENCE'S Z-FACTOR** 'I'm The DJ', 123½bpm **RARE FORM** 'Freak'.

THE CLARK SISTERS 'Time Out' (US Rejoice SP-12217) Gospel girls meandering on over a percussively pattering 0-110½bpm jazzily saxed rambling backing, with lots of different mixes and bits but no real song to speak of.

DIRECTOR 'Christmas Soca' (Bumble B Records BUMB 104, via PRT/Jet Star) Typical speedy 124¼bpm soca with corny lyrics which seasonal revellers might just forgive, once.

Listen to the Disco Chart's fastest risers on the **rm Dance Line on Livewire**. Call 0898 12 13 18 now... (A call to Livewire costs 46p per minute peak and standard rates, and 23p per minute cheap rate).

LIVEWIRE

IN THE MOOD

Or how two young chaps from Tottenham (Fission, to you) have created one of the best ever home-grown hip hop tunes from the myth and music of an old big band man. Glenn Duddle, anyone?
Story: Edwin J Bernard



● FISSION: Paul Howard (left) and Andre Schapps

We're living in strange times. A couple of months ago two streetwise London deejays, Paul Howard and Andre Schapps, released a brilliant scratch/rap version of Glenn Miller's famous toons on their own label, Spacematic. Its blend of humour and hip hop finesse was so incredible that all the London pirates played it to death and eventually it was picked up by Streetwave. But the law is an ass. Copyright legalities prevented Streetwave from using the original Miller records, so they had to go into the studio to re-record it.

"We spent 30 hours in the studio trying to make it sound like we were scratching records, when we were really using session musicians and backing singers," says Paul. Happily, the remake sounds just as good as the original, and all was hunky dory; until Radio One reared its ugly head.

The tune in question was cleverly titled 'Miller Light', but because it bore a resemblance to the trade name of an American lager, Auntie Beeb wouldn't play it. So more delay whilst the record covers were reprinted and the toon retitled 'King Of Swing'. What a palaver!

Paul (24) and Andre (25), two well-spoken lads from Tottenham, and self-confessed "hip hop dead heads", explain all this to me in two minutes. And to cap it all, Andre adds: "Glenn Miller didn't write these tunes to start with. All he did was to arrange them in a way that was popular at the time. We've done the same thing again, for the Eighties."

Paul and Andre met last February and started a club together called Fission, where they played a lot of hip hop. I wondered whether deejays are total masochists. They're the people who are into the music most, yet they don't dance. "I do," says Paul. "Although it's true that a lot of club deejays can't dance."

Why be a deejay, then?

"Well, it's certainly not for the money," says Andre. "I guess it's

because it forces you to keep up with the records. It's a realistic way to get to hear things."

Are deejays the property of the dancers or the controllers?

"I have a sign that says: NO JAMES BROWN. NO REQUESTS," says Paul. "I play for my own pleasure, and if it pleases people all well and good."

Are clubs about dancing or sex?

"Hip hop's about being single. It is misogynistic. But I love dancing and it's very close to sex," muses Paul.

"I dance on my own," says Andre.

That's masturbation, I say.

Fission would love to appear on 'Top Of The Pops'. They'd make a fine compromise between Wham! and Mantronix. "I guess it would be something like when we did the Disco International Awards at Xenon. We went on after a fire-eater and before Edwin Starr. We did a punk version of 'Amityville', our last single, and got no applause. It was great."

Fission are loath to give a definition of hip hop. I say it's the ideology of fetishising creative plagiarism. They say it's a combination of musical background and a certain way of thinking now. I think we sort of agree.

The best thing that ever happened to them was a write-up by *rm*'s own James Hamilton. "He reviewed Original Concept, the Beastie Boys and Spoonie Gee, which I consider to be the best three records this year," enthuses Paul, "and he put 'King Of Swing' above them all. He said it was the best piece of English hip hop so far, which is better than hearing it on the radio or better than a good review anywhere else."

James is right. It is the best English hip hop record around — credible and commercial. But don't worry, Fission promise they'll "crash back into pop obscurity after this" in order to concentrate on putting out good, street level hip hop on their label, Spacematic. Integrity, too, eh?

No, they don't come from Derbyshire. No, they aren't cuties. No, they aren't something you sit on. Quite simply the Chesterfields are the freshest pop-guitar band we've heard all month. Just don't call them the new Housemartins...

Story: **Andy Strickland**

Photography: **Steve Double**



THE CHESTERFIELDS

... A — SPIRING GUITARS

Forget Ian Botham and past glories in the FA Cup. If Yeovil needs further heroics, its sleepy citizens need look no further than David, Simon, Brendan and Dom — the Chesterfields! Young, enthusiastic, sussed, humorous, ambitious, guitar wielding men, destined to bring their own brand of snappy happy pop music to a nation's ears, as 1986 drips into 1987 and the music business implodes with its own flatulence — "nothing changes, same old faces."

Look out world here come the Chesterfields. "Here come the saviours/they've got electric guitars in their hearts", words from their second and brand new single, 'Completely And Utterly'. Don't tell anyone, but we're sat huddled in a North London public house swilling lager, talking TV and football, guitars and girlfriends and helping introduce the Chesterfields to an expectant world. A cosy Somerset accent pipes up, it belongs to guitarist Brendan.

"It's weird where we come from because it's all villages really. You've got Yeovil, which is like the main market town and it's all heavy metal, leather jackets and big motor bikes. Everyone has to buy a moped at 16 to get about and that starts the whole biker thing off.

"They think we're a bit odd, we get a much worse reaction when we play at home than we do anywhere else. I think we're a bit of a novelty because no-one else is following us, there don't seem to be any 17 year olds picking up guitars and being in a pop band."

Prophets without honour et cetera, I burble into my glass as David peeps out from behind his pint.

"Simon and I decided to put together a pop group about two and a half years ago after playing in various dodgy local punk rock bands. The others came along after that. We did a gig in Bristol and

Martin from Subway saw us and asked us to make a record."

"He was the only person who had any faith in us," adds Brendan. "You get all these groups like the Shop Assistants and the Soup Dragons who run away slugging him to death and it's not fair because he's giving people their first break. He's getting slagged off now for having his own band on the label."

The first Chesterfield's vinyl came out earlier this year. While 'Guitar In Your Bath' wasn't a classic, there was enough debut promise to get the band plenty of live work, and get them back into the studio recently to record the new single and to start work on their LP, to be released in the New Year.

'Completely And Utterly' is a thousand miles on from where 'Guitar In Your Bath' left off. To these ears it comes close to the Housemartins' 'Happy Hour', though the band are baffled when I tell them this.

"Really?" asks Simon. "They said that about the last one but I wouldn't have thought this one was. It's just beat pop isn't it?"

Why the obsession with guitars, I ask David. "Yeah, well they're one of my favourite things aren't they," he counters reasonably. "The single is about Yeovil really, it's a bit of a dullard and the song's about ripping Yeovil apart with electric guitars. It seemed a good idea really," he grins.

What about the public's impression of the Chesterfield's though? The sleeve of 'Completely And Utterly' was put together by Simon, all hearts and guitars and a possible route for the band's critics to shout 'Wimps! Cuties! Anorak wearers!'. They're none of these as it happens and they don't seem too bothered about such criticisms.

"People can say what they like really," shrugs Brendan. "They'll always form their own opinions, I don't really care what they think."

David agrees. "They're just poppy sleeves, we wear our hearts on our sleeves!"

Even before 'Completely And Utterly' climbs high up the indie charts (which it undoubtedly will), the band have been so busy gigging around the country that they had to give the elbow to various day jobs. Once their annual leave had been used up there was little choice. They're sensible enough not to let things go to their heads, but also ambitious enough to realise that this may be their one and only chance of making a break from Somerset, and a name for themselves into the bargain.

At the moment, there's just one obstacle to total dedication to the Chesterfields' cause. Drummer Dom sits quietly, determined not to say anything that could be read by his Mum or Gran and would get him in trouble. Brendan had told me earlier how Dom was terrified his Mum would read their last interview which contained the word 'piss'. He's taking the safe way out and saying nowt. Dom's problem is education.

"I'm at school at the moment," he eventually says cautiously. "They're quite understanding about all this actually and Simon prints up these official looking lists of upcoming gigs and that seems to keep them happy. Obviously we'll have to take a bit of time off around my mocks, but it'll be OK because the album will be out then and we'll need to take a bit of a break to write some more songs."

Dom wouldn't like it to be known, but he's the only member of the Chesterfields who takes a hot water bottle on tour with him. He looks like he spends at least three hours a day in the bathroom and his companions confirm that this isn't far from the truth.



The Chesterfields say their worst ever gig was at the infamous Enterprise venue in London, when they were forced to play through someone's stereo system when the PA failed to materialise.

"Whenever we meet people who say they've seen us before, it was always at that gig," says David. "God knows what makes them come back again, it was awful and we had to promise to go back and play a free gig. Fortunately, it closed down before anyone realised we were lying!"

What about the best gig you ever did?

"We don't really go off and do gigs," says Brendan mysteriously. "We prefer to think of it as going off on an adventure. We went up to Scotland the other week and all jumped into the back of a van and had a great time. I suppose one of the best was when we played in Felixstowe a while back, it was like having a horde of people who hadn't been fed for months and we came along and threw them bread or something.

"They were doing this slam dancing and really knocking hell out of each other, it was frightening to watch. After the gig we got taken off to this wild pop party where they were all playing Beer Hunter. Do you know that game? It's their own version of 'The Deer Hunter', you get a load of tins of beer in a carrier bag, shake one up and then everyone has to pick a tin out of the bag and open it by his ear. Dom got shot twice, didn't you Dom?"

"Yeah, badly!" grins the AWOL schoolboy.

It seems a safe bet that 1987 will see the majors sniffing around this amiable country quartet, though they're not too impressed with the contact they've had with the big boys so far.

"MCA rang me up once," says Simon. "I think they just wanted to get into one of our gigs free."

"Yeah, I think that's about it basically," agrees David.

"I'm not interested in making a fortune," muses Brendan. "If I could make a living wage, the same as when I was with the Electricity Board, then I'd be happy. I don't think a major record company would try and change us because we're already making commercial pop records, even if we're still a bit obscure. I'd like to be able to buy a £20,000 flat in Sherbourne and just sit there in the dark and cold once they'd cut off the electricity."

Simon is still thinking about his career as a sleeve designer. "I'd like to pay the Bodines to let me design their next sleeve. It could be the major hurdle they have to overcome."

David of course, wants to own enough guitars to play a different one on each Chesterfields song, but Dom's taking his time thinking about the subject of his financial ambition. Eventually, he's got it.

"I'd have to buy something for my Mum," he says straight faced as his colleagues collapse in fits of laughter and hurl abuse in his general direction.

The Chesterfields are barely secure on the first rung of the pop ladder and yet there's a feeling that this unlikely foursome may well have what it takes to make the grade. There's no posturing, no leather, no anoraks, no bullshit and no danger of them taking themselves too seriously. We finish our drinks as Brendan insists their next single is a corker. It's slower than the hideously catchy 'Completely And Utterly' and harks back to the Sixties somewhat.

"Roger McGuinn will be sick when he hears it," smiles David as I wonder how old he must have been when the Byrds last strummed a 12 string in anger. The Chesterfields know exactly what they're doing, and blow me if I don't think 1987 will be their year.



THE

HOUSEMARTINS

STRAIGHT TO HULL BOYS