

FEB. 7, 1987 EVERY THURSDAY 55P

RECORD
PM
MIRROR

38 Wham! Jeff Gorden

LIP — the bitchiest gossip column
INDEX — news, views and predictions
EYEDEAL — film + video news and interviews
ALBUMS — Style Council, Dead Or Alive

PAUL

WELLER

'if music was that powerful
it would've been banned
years ago'

FUZZBOX

more than just a girlie racket

+

CHAKK • WORLD PARTY
THE CHRISTIANS
HARRISON FORD
SOUP DRAGONS

+

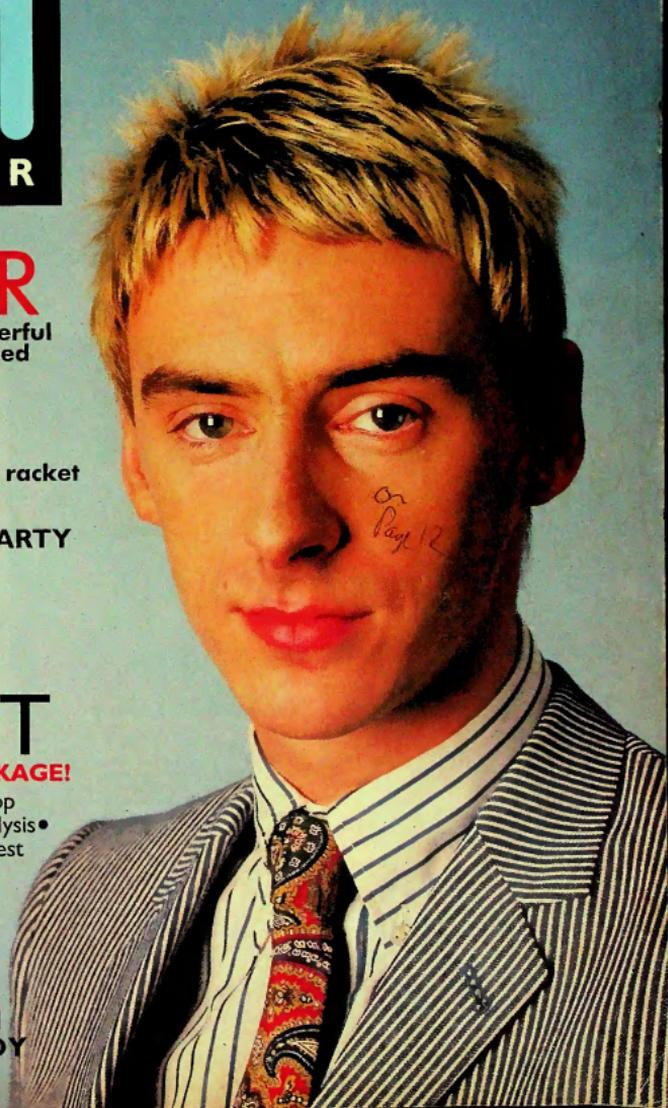
INFAC

OUR NEW INFO PACKAGE!

featuring the Gallup UK top
100s • US charts • chart analysis •
views and news on the latest
soul and funk

LIVE

JULIAN COPE
TIMBUK 3
FREDDIE JACKSON
BAND OF HOLY JOY





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the band that will go absolutely anywhere to get their vocals right

Front cover photography: Joe Shutter

Turn to the centre pages for details of our exciting new info package, **INFACT**

View From The Hill, who released their highly acclaimed debut single 'No Conversation' last year, look set to better its success with 'I'm No Rebel'. One of those rare, classy records that has you wondering if it's a

cover of some old soul classic, 'I'm No Rebel' will surely see View From The Hill high in the charts where they undoubtedly belong. Angela Wynter takes a backseat on this one, with Patrick Patterson (or is it Trevor White), taking the vocal honours. As smooth as double cream and destined for the top.

AS



AGE OF CHANCE

are polishing up their tour bus and getting out their road maps this month for their first major tour. They'll be playing Leicester Polytechnic Wednesday, February 4, Liverpool University 5, Manchester University 6, Birmingham University 7, Wolverhampton Scruples 8, Northampton Old Bells 10, Bristol Brickrailer 11, Sheffield University 12, Hull University 13, Nottingham Trent Polytechnic 14, Cardiff Ritzy 16, Coventry Polytechnic 17, Newcastle University 19, Glasgow QMU 20, Edinburgh University 21, Dundee Dance Factory 22, Leeds University 24, Keele University 25, Oxford Polytechnic 26, London Astoria 27, Essex University 28.

From this week a 'multi track' version of their 'Kiss' single will be available called 'Crash Collision'. Side one features 'Fast Clean And Cheap', 'Crash Conscious', 'Morning After The Go's' and 'Kiss'. Side two features 'Mob Hut' and 'Disco Inferno'.

RS

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THE PSYCHEDELIC FURS release their fifth album this week. 'Midnight To Midnight' features nine tracks, including the re-recorded version of 'Pretty In Pink', the song that proved to be such a winner for them last year. Other tracks include 'Heartbreak Beat', 'Shock', 'Shadow In My Heart' and 'Torture'. The cassette and compact disc versions of 'Midnight To Midnight' will contain the extra track 'No Release', not featured on the album version. **RS**



APOCALYPSE NOW

This week sees the opening in London of 'When The Wind Blows', the full length feature film of Raymond Briggs' acclaimed book. With music from Roger Waters, David Bowie and Hugh Cornwell, it tells the story of Jim and Hilts Bloggs (John Mills and Peggy Ashcroft providing the voices), whose comfy rural routine is upset when a nuclear bomb drops on Britain. As beautiful and disturbing as the book on which it's based, its black humour brings the effects of a nuclear attack uncomfortably close to home. **EL**

THE WAPPING FIVE

- 1 'Unionise' — the Redskins
- 2 'Police And Thieves' — Junior Murvin
- 3 'Hack Attack' — Sigge Sigge
Sputnik
- 4 'Town Called Malice' — the
Jam
- 5 'Here Comes The Sun' —
the Beatles

JACKET YOUR BODY

● When not reminiscing about his days as lead singer with Darts, or backing the likes of Pete Murphy on tour, **Bob Fish** runs a nifty little business decorating leather jackets. 'Custom painted leather jackets' he likes them to be known as, hand painted to minute detail in acrylics that bend with the leather and don't end up looking like those Exploited designs lurking in your local shopping centre. Most of Bob's designs end up on stage wear, album covers or promotional wear, but you too can deck yourself out in a Bob Fish original if you've got a leather jacket and a couple of hundred notes. Companies or individuals can contact the man on 01-403 2852. **AS**



The Stranglers, who are on the brink of having their first major American hit with 'Always The Sun', will be touring in March. They kick off with a show at Wolverhampton Civic Hall on Wednesday, March 18, followed by Bradford St George's Hall 19, Preston Guildhall 20, Newcastle Polytechnic 21, Glasgow Barrowlands 22, 23, Leicester De Montfort Hall 24, Peterborough Arena 25, Ipswich Gaumont 26, Folkstone Leas Cliff Hall 27, Portsmouth Guildhall 28, Hammersmith Odeon 29, 30.

The Stranglers are about to release their single 'Shokin' Like A Leaf'. It's a totally different version of the song found on their 'Dreamtime' album, and the flip side is the previously unreleased track 'Hit Man'. The single will be available as a picture disc, and the 12 inch will include a 'jelly mix' of 'Shokin' Like A Leaf' and a live version of 'Was It You', recorded live in Spain.

After their British dates the Stranglers will be playing America. **RS**

LEVEL

42

OFF THE BLOCKS...

THE NEW SINGLE

Running in the family

7" (POSP 812) And Extended 12" (POSPX 812)
Produced between Wally Badarou & Level 42
Assisted by Julian Mendelsohn



MARCH: 26-28 BIRMINGHAM - NEC
28-29 LONDON - Wembley Arena
30-31 LONDON - Wembley Arena

APRIL: 2-3 MANCHESTER - Apollo
6-7 LONDON - Wembley Arena
11-12 EDINBURGH - Playhouse
14 NEWCASTLE - Gay Hall
15 BRIGHTON - Centre



INDEX

EARBENDERS

Paul Sexton

'Don't Come To Stay' Hot House (RCA/DeConstruction)

'All I Wanted To Do Was Dance' Los Lobos (Slash/London LP)

'Forgotten Town' the Christians (Island)

Edwin J Bernard

'Zazu' Rosie Vela (A&M LP)

'Bring On The Boys' Karen Young (dodgy old Atlantic LP track)

'When Love Comes Calling' Paul Johnson (CBS single)

Andy Strickland

'Falling Over December' North Of Cornwallis (demo)

'Prenda Del Alma' Los Lobos (Slash/London LP track)

'Facts And Figures' Hugh Cornwall (Virgin 45)

Lesley O'Toole

'She's Black And White' the Wild Angels (forthcoming Supreme Int 45)

'Don't Make Me Dream' Jamesdown (MSR demo)

'Loaded' Deacon Blue (CBS demo)

DUTCH COURAGE

Dutch band Eton Crop watch a lot of telly. TV in Holland is rather similar to TV here and everywhere else in the world. This means there are too many quiz shows offering crap prizes to members of the public who are prepared to act like twats for half an hour. 'Yes Please Bob' is the resulting musical piece from Eton Crop, and fine stuff it is, too. Imagine the Undertones at their best, but without such a distinctive voice. Well, that's Eton Crop for you, and they even wear Three Johns T-shirts and get Jon Langford to do their sleeve.

AS



● The Colourfield release

their first single for a year.

'Running Away', their cover version of the old Sly Stone song, will be out on Monday, February 9. The flip side is 'Digging It Deep', an original composition written by Terry Hall and Colourfield guitarist Toby Lyons. Both tracks will appear on the forthcoming album.

For the past year the Colourfield has been largely concentrating on the American market, as its album 'Virgins And Philatines' has been big on the college circuit.

RS

George Benson Teaser

On 7" &
Extended Remix* 3-Track 12"

* Remixed by
Nick Martinelli &
David Todd

Also Available, the album
'While The City Sleeps'





If you want to get ahead, get a haircut. Advice that hasn't harmed **Master P** Weller's career. Searching Index's photo vaults for evidence of suede-head, offerings of Oscar Wilde-like comb and bright 'n' breezy Brykreamed doh, we became positively swamped in a deluge of Weller hair clippings. And so for Shille from the Calford Eassee Perm, Clip And You'll Dye Laffing we present: 1) The classic suede-head out of skinhead number, a comfy hybrid. 2) The 'Don't Look Now But I Was Once In A Brachi Play' number. A little bit Weimar, a little bit Woking. 3) The current number, nicely tinted, nicely plucked up. Compiled by the Itsy Witsy, Teasy Weasy, Dave Doe, Dozy, Beaky, Mick and Tich. (But not really.)

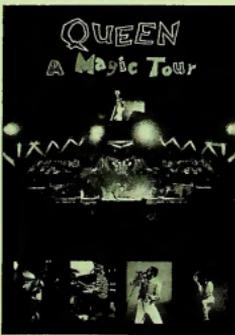
Terraplane is a pretty stupid name for a band, but don't let that deter you from listening to their single 'If That's What It Takes'. Terraplane are England's answer to Bon Jovi, but they have much better dress sense. 'If That's What It Takes' is a smooth talking heavy metal anthem, and you should check out the club mix of the song for full effect. Terraplane come from South London and feature Danny Bowes on vocals, Luke Morley and Rudi Riviere on guitars, Nick Linder on bass and Gary James on drums.

RS



Previously pronounced the Sting-rays, this psycho act was always better known for its Sixties garage trash antics. So the current four track EP comes as something of a surprise. Taking a few map references from post-punk heroes Wire, the Sting-rays (note the subtle change in hyphen position) have adopted a calmer, more controlled edge to their fiery delivery. This is not to say that the Sixties influence has been in any way abandoned; just take a look at that goatee on the left. With side burns, shades and a forehead like that, I'd place him first in any John Cale (Velvet Underground) look-a-like competition.

JW



Forget the tedious blurbs, the best bits of 'Queen: A Magic Tour' (Stigwick & Jackson — £6.95) are the sumptuous pictures. Flick through the book and savour those golden moments when Queen toured Europe last year. No marks for the text, though. It seems to have been knocked out one afternoon after a long lunch. Couldn't they have commissioned somebody more sprightly than Fleet Street journalist Peter Hillmore to write it?

RS



DEAD OR ALIVE



Mad, Bad, and Dangerous To Know.

FEATURING THE HIT SINGLE

Something In My House



- 1. Brand New Lover* 2. I'll Save You All My Kisses 3. Son Of A Gun
4. Then There Was You 5. Come Inside*



- 1. Something In My House* 2. Hooked On Love 3. I Want You 4. Special Star*

**Different version to single*

Produced by Stock, Aitken & Waterman

A Limited edition of the album is available in a gatefold sleeve.

THE ALBUM, THE CASSETTE, THE COMPACT DISC

CBS

450257 1

450257 4

450257 2

Epic



The melodica is hardly popular music's most common instrument, but the Far Eastern sound its small keyboard produces proved an instant attraction for Jamaican producer/musician **Augustus Pablo**. Now approaching legendary status in the reggae world, the creator of Sixties cuts like 'East Of The River Nile' and 'Java' is responsible for some of the finest reggae to be released in this country. His Eighties work includes an album for Greensleeves Records ('Rising Sun') and a string of production credits for the Mango subsidiary of Island Records. Check out his latest 12 inch ('Sukiyaki/Eastern Promise') and last year's 'Ragamuffin Year/Closer And Closer' and you'll soon be swaying, if not completely swayed. Rockers' dub indeed...

AI

COMPILED BY ▼

DI CROSS
ANDY STRICKLAND
ROBIN SMITH

NEWS DIGEST P.33

GREAT BUTTOCKS I N P O P (I)

Now here's a right little cracker of a rear view, and the one that came muscling in at second place in the 'Best Buttocks' category in our recent Readers' poll.

Hailing from stinky Strerford, which nestles amongst the romantic mists of Manchester, this bum acquired its distinctive contours by being sat upon for a mere seven years whilst its owner pondered life and all its thorny problems (like how to actually get aforementioned part of the anatomy off the chair and out to where it was all really happening, man).

Best known for its floribunda period, this particular gluteus maximus could be found, just three years ago, with the best part of Kew Gardens poking out from its covering of 10-year-old Levi 50's.

When not gimped onstage shuffling from side to side in a curious crab-like dance, these award winning buttocks can be found performing miraculous stunts of gravity defying action for whichever is the nearest available lens (and sadly, it's more often than not a non-rm).

After last week's reader's letter bemoaning the fact that Morrissey only came in second to Madonna's pert sit-upon, rm deemed it absolutely vital that its bottom should be the first in a new series — best buttocks in pop. What an honour! What a rear!



Morgan McVey, those men with the magnificent cheekbones, release their single 'Looking Good Diving' this week. The flip side is a rap version of the song, featuring vocals from **Nenah Cherry** and the Wild Bunch. You might remember that Nenah was the girl who nearly got squashed by the train in the video for Matt Johnson's 'Slow Train To Dawn' video. Dates for a Morgan McVey tour should be confirmed very soon.

RS

This bunch of refugees from Crufts may not be the visual stuff that dreams are made of, but their latest EP, out through the Far Out Recording Company, contains four songs which make most of the stuff featured in this slot seem tired, stale and frankly rather dull in comparison. **The Wonder Stuff's** pretty damn wonderful songs are a veritable breath of fresh air in the stuffy rm office, and could swat the candyfloss tosh of Talulah Gorbliney into oblivion for sure!

NC



● You know I'm going to tell you she started singing in church, so let's get that out of the way for a start. This is **Miki Howard**, ready and waiting on a rather succulent piece of smoothy soul called 'Come Share My Love', already an enormous black hit in the US and now out here on Atlantic. Miki's first warbles were with James Cleveland's choir back home in Chicago, then when she was 16 she started a nine year stint singing lead with Side Effect. They split only last year, and a solo LP — same title as the single — was the next move. My advice: take the Miki...

PS



PSYCHEDELIC FURS

LP * CASSETTE * CD

MIDNIGHT TO MIDNIGHT

FEATURES THE SINGLES

'PRETTY IN PINK',
'HEARTBREAK BEAT'
&
'ANGELS DON'T CRY'



TOUR FEBRUARY 1987
40 NEWCASTLE CITY HALL
80A BOSTON SQUARE
70A CLACKSON BARROTTAIDS
50A EDINBURGH PLAYHOUSE
170A HOTTINGHAM REVEL CENTRE
120A BIRMINGHAM ODEON
130A THUNDERBOLT THEATRE CLAYTON
150A MANCHESTER APPALO
180A BRISTOL COLISEUM HALL
170A BIRMINGHAM ODEON
190A 200A 210A BIRMINGHAM ODEON
220A POOLE ARTS CENTRE
250A NEWCASTLE CITY HALL
260A BANGOR ST GEORGE'S HALL

CBS



A
L
GOSSIP
I
COLUMN
P



● Well, my dears, you'll never guess what the entire office has been discussing for the last couple of hours ... Sponge cakes? The state of the jam roll in the local café? Where all the white Toblerones have gone? Just what **Paula Yates** is up to these days? Who is in fact the owner of the biggest staff of rm as sexist as it appears? Why does **Jim Reid** keep playing **Talulah Gosh** records in the office? Why are there so many questions in this week's opening paragraph?

Could it be that yes, for the second week running, everybody has been staying at home with their cups of cocoa? Yes! comes the resounding reply. Even my crones and I have been sitting at home doing our knitting and waiting for something decent to happen ...

And why isn't it? You may well ask. Could it be that maybe out in pop's fun land, people are actually getting down to doing an honest day's work? So let's have a rundown of what's not

happening this week. Just for starters, how about what went on at Delirium last Saturday when it re-opened its doors to the London trendee masses. First through the doors (after **Lesley O'Toole**) were **Neal X** (who can now claim to have been the first **SS Sputniker** through the lape), **Jobson** (who presumably went there to find himself) and **Leigh Bowery** (who probably went to see who was looking at him). **Paula Yates** was there, too (oh, what a surprise, and what, no **Babsie**?) trying very hard not to be seen with those young lads about town. **Curtis Killed The Prat**. Suffice to say, I won't be joining all those vicious gossip mangers who are currently speculating about how friendly is friendly. Especially as we all know, in the immortal words of **Curtis's PR** she is 'a champion of young bands'.

Also sitting in different corners were **Malcolm McLaren, Viv Westwood and John Lydon**. Needless to say, the three managed to avoid each other studiously. I hear that Mr Lydon may well be taking to the tables in the not too distant future when pal **Spike Sade's** ex beau, don't you know? re-opens his club **Go Global** at the Astoria in a few weeks' time. One can only wonder what would happen should the young lady herself decide to put in appearance. Well, I always knew it, didn't I?

Martin Gore of Depeche Mode, I revealed you as having aspirations to being a stripper ... why, only last January. And now, the latest I hear is that he's actually gorn and dun it! Yes indeed-a, at some gathering or other

last week, **Mart** stripped right down to the bone while standing on a table, much to the delight of the young ladies assembled.

I can assume, therefore, that somehow **Martin** could be included in what was discussed in the opening paragraph, judging by the glowing account we received of his act. I always knew he was a right go-er under all that **Fancy** spot at the **rm** party then, **Mart's** Reasonable rates and a centrally heated dressing room!!!

More merry frolicking — I hear that the **Pogues** all turned up in kills last week when fellow Celts **The Fearies** played a special Burns **Night** bash. Why, they even had a vegetarian hoggis on offer for those non-meaties present. How very civilised! After such a wondrously awe-inspiring tribute to the journalistic art with his **Pepsi and Shiril** interview, has **Felix** been given an early bath and a red card? My lips are sealed until further notice and of course, I can hardly believe such vile yapping ...

It looks like **April** will be the month when it'll be not only crocuses that will be a-bloom but also lots of lovely hot new discs! (Who said about time, too?) Long silent **Aztec Camera** will have something out for the first time in years, as **Roddy** has now got a new haircut.

Boy **George's** new single (also out that month and a solo effort to boot) is a version of the fine old **Ken Booth** number, 'Everything I Own'. And whoopee, a new **Pet Shop Boys** single should be busting out, and maybe it won't be too much longer

X-T-C

The MEETING PLACE

NEW SINGLE

LIMITED EDITION CLEAR VINYL 7"
UNLIMITED EDITION BLACK VINYL 7"

AND 12" EDITION FEATURING
FOUR NEVER-HEARD-BEFORE BONUS TRACKS



"XTC, those baby songsters from Swindon, release their scintillating new single 'The Meeting Place' on February 2nd - RM



"If you like unpredictability, get a load of 90" - SALFORD CITY REPORTER



"Dark, pleasing, warmly recommended" - Q



"XTC have finally stopped and they sound wonderful" - THE BEAT



"Thank God for XTC: individually and intelligently" - OXFORD TIMES



"As I listen to it in the shelter of my native Gwent, I'm quite prepared to allow cynicism to the wind and cling to the old semi-precious gem. What's more, the 12 inch - along with the 7-inch version of 'The Man Who Sold Around The World' - includes, on a bonus, four of the non-album songs that Todd Rundgren excluded from the album" - SOUNDS



TAKEN FROM THE ALBUM
SKYLARKING
ALSO AVAILABLE ON CASSETTE AND COMPACT DISC.

SEE XTC ON THE TUBE ON FRIDAY 6TH FEBRUARY

before their collaboration with **Dusty Springfield**, entitled 'What Have I Done To Deserve This', sees the light of day. Can't wait, personally.

While we're on the subject of halcyon blondes, I hear that the supreme megagoddess of them all, **Debbie Harry**, is in London this week to present an award at the BPI Awards for Best Female Artist. A thousand and one chaos swarm the capital in search of her room number — I can see it all now!

Another infamous blonde is also the fueller of one of the biggest torches in London carried by **Spandau** manager, **Steve Dagger** for Hollywood blonde **Patsy Kensit**. Patsy, as we all know, long since left his side for postures infinitely fairer...

This week's hospital corner (and will it never end — honestly, we get to hear of more casualties than the North Middlesex Hospital) is dedicated to bad backs. Kidney trouble and stomach upsets are definitely last week's things, dears. Both **Terry Hall**, he of the **Colourfield** and colourful expression, is being troubled with lumber problems (probably too many afternoons standing up at Old Trafford) while **Joey Tempest of Europe** managed to put his back out whilst cavorting around onstage. Next week, we'll have the rundown of who's got that week's trendiest illness and just how they managed to get it in the first place. Hat tips ere haemorrhoids and sciatia.

Oh **God** Literally! 'Cos that's what **Doug E Fresh** has just found for himself (any chance of jobs on catching on to this one, too?) **Doug E** has found the voice of the Lord and has turned into a right old God bad, dedicating his next single 'Oh My God' (tongue in cheek title, we are told) to the Almighty. Oh well, it's good enough for **Prince**, I suppose.

Curiously Killed The **Coi** mania is sweeping London faster than the local refuse department. Why, last Thursday, when the lads were being interviewed on air at Capital Radio, no less than 500 screaming girls littered the pavements outside. Halfway through the interview, Ben and co were amazed to see five girls climbing in through the studio window in an attempt to get at them. This is the first time in Capital's history, I might add here, that anyone has got past the security which is one of the most stringent you'll come across. If only they knew, eh?

Phil Collins to compose the theme song for the next James Bond film? Is this true? If so, I think we should be told now so that someone somewhere can raise a petition to get **John Barry** back on the case immediately!

The **Real Roxanne** has split from the **Full Force** camp in less than amiable circumstances. It would seem that the Full Force chaps were less than pleased with the lip service paid by the fair lady when she did the interviews surrounding her mega hit, 'Bang Zoom'. So, with a massive bunch of sour grapes that she didn't award them golden garlands galore, the two camps have well and truly parted company.

Anyone for a nice little **Mission** story, then? Right, the scene is Frankfurt, city of sausages. The German audience, having read all the



Photo by LEI

■ Yet one more in a series of Pop Stars Who You Thought Couldn't Smile... This week we bring you **Grace Jones**! Once slave to the rhythm and mistress to that wondrously versatile actor **Dolph Lundgren**, Grace is seen here in her Egyptian period, flashing a set of choppers usually only seen on Grand National winners.

Yoko is still assuming her enigmatic pose (well, what did you expect, blue moons and miracles?) and one can only wonder what on Earth the two of them have in common...

publicity about British Mission fans throwing sausages at the band, decided to do the same. However, the 50 Hell's Angels who turned up at the gig decided to do things their way and chucked empty beer bottles at **Wayne** and co. "If you're gonna chuck bottles, chuck full ones!" quoth **Captain Beaky**, and with that a full bottle of something alcoholic wended its way through the air at him. He caught it, took a slug, then chucked it back at the Hell's Angel who lobbed it, knocking him out cold in the process!

Well, so taken aback with admiration for him were the gang, that the whole 50 of them turned up at the band's hotel afterwards in order to hang out with the man they declared hero of the day! What a story! Eh? (Sounds like a bit of needlepoint to me.)

I'm sure you'll all be riveted to know the latest developments in who precisely is in the **Love Reaction** at present. No? Well, you're going to get it anyway. Two new recruits are about to make an appearance and have already been ordered not to have a bath for the next six months and to grow straggly facial hair. Who are these men?

I always thought that heavy metal bands were a bit careful about maintaining their macho poses, but this story I heard about **Terraplane** being stopped by police whilst garbed in women's clothes had me wondering. Apparently, so authentic was **Gary Terraplane's** disguise that the officer actually said, "So what's your name, then, Miss?" and refused to believe his molness until the lad duly hiked up his skirt and revealed a very ugly bulge in the underpants. Which of course, brings me back to the original topic of conversation in this office all afternoon, and as we're supposed to be a family magazine, I think I'll leave you all on that note... 'Til next week, darlings.

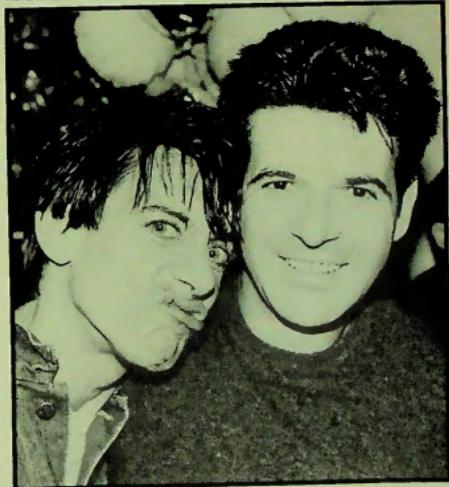
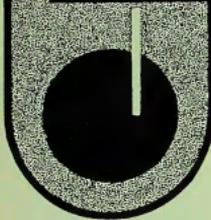


Photo by David Knight

■ We at **rm** were more than pleased that **Jimmy O**, otherwise known to the rest of the world as **Iggy Pop**, had such a long overdue hit and, when he was in London recently, he had a small private party (and of course **mr** were invited!) in order to show the world just who was the boss cat around town that week.

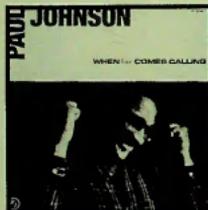
Anyway, **Clem Burke**, once the drummer behind **Annie Lennox** (and think of the views he's had in the past, eh?) turned up to say hi. And is that a supping of **Matt Johnson** we spy in the background, getting his kisser around a bottle of **Bud's** Next week, an unnamed pop star in a cardboard box under Charing Cross arches, wearing a woolly balaklava.



SINGLES OF THE WEEK

MARC ALMOND 'Melancholy Rose' (Virgin) As crisp, sharp and poignant as ever, Mr Almond is one of those talents that you can never envisage losing to his bearings. With plenty of tinkling piano here, and the usual enhanced sense of the dramatic, this must be his best offering in years. Utter brilliance.

PAUL JOHNSON 'When Love Comes Calling' (CBS) Already voted soul voice of the year in my books, this one time daily tabloid columnist made a wise move and a half when he swapped his typewriter for a microphone. With his uplifting, sweet gospel tones, this must be what all the fuss over Brit soul POWER is about.



HONOURABLE MENTIONS

WELL RED 'Yes We Can' (Virgin) Take two South Londoners, one with a musical background drumming for Linton Kwesi Johnson's Dub band, and one with, well, with sass. Put the two together and you've got well cred. Mix some prominently drum-based dance floor funk with soulful, gutsy vocals, and you've got a winner.

AGE OF CHANCE 'Crush Collision Mix' (Fon) Having sold their souls lock, stock and barrel to major-label, this six track 45 will probably be the last release from

Leeds' finest as we know them. Includes their irreverent version of 'Kiss', a similar interpretation of the Tramp's Seventies classic 'Disco Inferno', a previous 8-side (now under a different name), plus three new tracks. On this evidence the Age of Chance would do well to remember that its appeal lies in the short sharp bursts of melodic, pumping noise; not technical know-how.

SIMPLY RED 'The Right Thing' (WEA) Despite a desperately warped copy of this single, a ray of gleaming white soul/pop shone through, with Mick Hucknall's extraordinary vocals slicing through the gracefully pumping funk once again. Simply Red are simply irresistible.

BEN E KING 'Stand By Me' (WEA)/**PERCY SLEDGE** 'When A Man Loves A Woman' (WEA) For from just being vehicles for aspiring beautiful young things' careers, Levi's 501 commercials have brought to the attention of today's youth some soul classics of yesterday. First it was the turn of Sam Cooke and Marvin Gaye, now it's Ben E King and Percy Sledge's million selling sizzling ballads that will receive the peak time airing. And that's alright by me.

HOT HOUSE 'Don't Come To Stay' (Deconstruction) I made the mistake of playing this immediately after the glorious Mr Johnson. Nevertheless, this, the tip side of Paul Johnson's, is a soothing, gentle bedroom charmer, displaying the vocal talents of young Londoner Heather Small. Already likened to the wondrous Anita Baker, we should be hearing a lot more from Hot House.

PASSABLE

BAMBI SLAM 'Bamp Bamp' (Product Inc) There's rather a lot of this indie heavy metal around these days. All thumping bass, screaming guitars and an abundance of long gyrating hair. I suppose I'd prefer this lot to Gaye Bykers On Acid, if I had to choose. But they should still go and check out 'Easy Rider' to see how it's done properly.

P5 B-side sounds amusing - 'Hit Me With Your Hairbrush'.

LEVEL 42 'Running In The Family' (Polydor) It seems an awful long time since I liked a Level 42 single ('Hot Water' in 1984, to be exact), and on the evidence of recent output, it's a fact I'd like to forget altogether. But this brings all the memories rushing back. Not quite up to those early standards, but the driving funk is once again of the forefront. Good try, boys.

THE REACTION 'Make Up Your Mind' (Waterloo Sunset) Nick Cotton wrote this song. No, not that Nick Cotton; the one from Bristol who's an enormous fan of Peter Townshend. Quite an energetic expedition into the



Sixties beat formula, resulting in a commendable effort that any latter day mod worth his Fred Perry would be proud of.

BANANARAMA 'A Trick Of The Night' (London) The trouble with this record is that the intro never finishes; well, only after the six minutes or whatever. Of course the girls do start singing, but it never really seems to get off the ground. Lacking the infectious punch of, say, 'Shy Boy' or 'Venus', this record is basically dull.

CHRIS YATES 'FBI' (Les Disques Crepuscule) Although this sounds nothing like it really, the jaunty beat and the female sighs and oohs and aahs, constantly remind me of that early Seventies trash hit, 'Johnnie Reggae'. And I just can't listen to this without imagining the girls from 'Please Sir' stomping down the local disco in all their bell-bottomed, suede mini finery.

MORGAN McVEY 'Looking Good Diving' (CBS) Hardly surprising, really, this is immaculate designer pop from this immaculate designer duo. Looking spotless, sounding faultless, it's what it's all about, isn't it? A bit of emotion in between your Katherine Hammett logs, and synth pop goes a long way. Morgan McVeay has yet to discover this.

HOT CHOCOLATE 'You Sexy Thing' (EMI) Whoever thought they'd see the day that Hot Chocolate made a return to vogue? Well, it's happened. With a Ben Liebrand go go remix, Errol and co look set to top the disco charts once again. In addition the 12-inch comes complete with a Froggy mega mix of all their hits.



SPANDAU BALLET 'How Many Lies' (CBS) Why do these plankers take themselves so seriously? No one else does. They're oh so sincere, and oh so nauseating. What they need is a firework up their collective backside. Or better still, placing them on the bonfire would see the end of any more diva like this.

FIVE STAR 'Stay Out Of My Life' (RCA) Cutely wooley Five Star, soft in the middle and hard, no, soft on the outside too. Now this isn't quite up to standard, is it, kiddies? Unlike the pointed pop sensibilities of 'If I Say Yes', this is downright flimsy.



THE HOOK 'Tough Guys Don't Dance' (Les Disques Crepuscule) Thrust into my clutches by the infamous vanishing PK Mr Harper, I was assured this was a goodie. 'It's the bloke who was once in the Swans', he said. What a lot of baloney. This is dreadful, the sort of arty fantheatre dividend you'd expect from Disque Crepuscule.

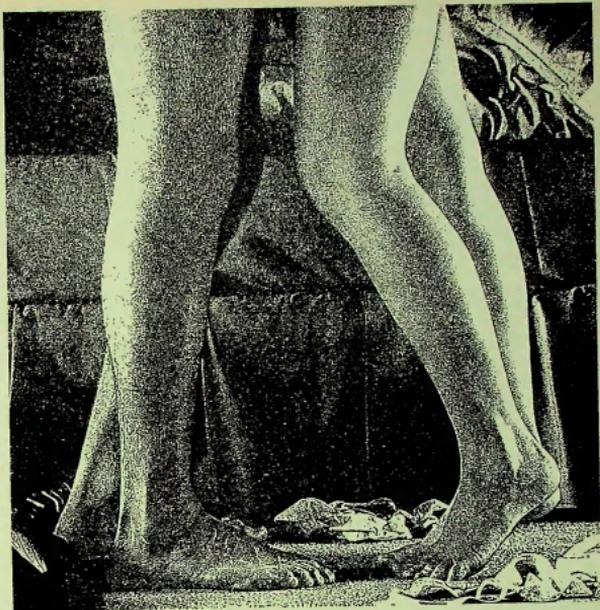
PAUL YOUNG 'Why Does A Man Have To Be Strong' (CBS) If I was the sappy, sentimental sort, I'd be weeping into me cuppa in the end of the first verse. Poor ole Paulie's had the dirty dance to him, and he's crying his little heart out. I wish he'd keep his misery to himself. Perhaps he'll choke on his tears before then.

reviewed by



lane wilkes

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THE STYLE COUNCIL "The Cost Of Living" (Polydor TSCLP 4)
You don't, thankfully, have to take this crap. And if you have ever held any affection for Paul Weller over the last 10 years, then you're advised to give this one a very wide berth.

Why? Because Weller's fixation with capturing the essence of American soul music has reached new heights of embarrassment. All of his own musical personality has finally been jettisoned to embark on a series of feeble imitations: Marvin Gaye on "Heaven's Above," a bit of Diana Ross on "Waiting," and a shameless steal from Kurtis Blow on "Right To Go." Which makes, of course, for some derivative, tedious music, though the Dynamic Three's rapping does at least make for some light relief.

As far as interesting moments go, you might say that "It Didn't Matter" is a harmless sort of a groove, and "Angel" is quite agreeable. Yet you only have to hear Dee C Lee floundering with the obscure melody of "A Woman's Song" to realize just how ludicrous the Style Council's pretensions have become.

As ever, there's been a lot of effort spent in getting gestures and the pose just right, but in the absence of any solid content, all you're left with is a very dreadful record. ■■■■/5

Stuart Bailie

DEAD OR ALIVE



PSYCHEDELIC FURS "Midnight To Midnight" (CBS 4502541)

Somewhat long in coming out, this one, and as a result it sounds a wee bit dusty in places. However, "Midnight To Midnight" is still one hell of a fine album. Richard Butler's voice gets richer with age, and why on earth "Heartbreak Beat" wasn't a hit is beyond me! From that opening track, side one is a complete joy. Perfect, in fact. Side two does get a bit laboured (the sub-killing joke "All Of The Law", for example) but with the guitars

whacked up, the tunes engaging and the energy level high, it nevertheless gets you in its steely grip. Richard is a severely underrated lyricist. In fact, I don't really know why people still run out and buy Simple Minds albums and ignore the Furs who produce such vastly superior material. That's one of the great mysteries of our time, but I reckon that "Midnight To Midnight" should just about remedy it. ■■■■/5

Nancy Clup

DEAD OR ALIVE "Mad, Bad And Dangerous To Know" (Epic 4502571)

Pete Burns rarely finds it a problem to get his own way. Some people don't like that, especially journalists. He's made most of them buy a copy of this album if they want to review it. Indeed, "I Did It My Way" might be a more suitable title for this LP. Pete's stock, with a great deal of help from Messrs Stewick, Aitken and Waterman, who have again excelled themselves in providing a production of supergity proportions.

Dead Or Alive could be described as a technopop band, producing polished-to-gleam pop (guaranteed smudge free) which is further enhanced by bucket-loads of state-of-the-art studio technique. This is a vain record. It preens. The arrogant bastard! It's tuned and mixed and honed to annoying perfection. It's guaranteed to irritate anyone with precious idea(s) about pop music.

If you know the two singles, "Brand New Lover" and "Something In My House", then what can I tell you? DOA deliver what is expected of them. No longer affecting the tacky camp of old, they present a more streamlined, tasteful, pretension-free pop dynamic that is straightforward, if lacking in soul.

In places, Pete has approached his fond idea of sounding like early Blondie, especially in "Special Star", but the only other surprise is the surfeit of twiddly bits (twiddly hard rock guitar, twiddly Spanish acoustic guitar). This band displays an almost shameless lack of regard for credibility. They plough on regardless, doing what they want and still getting hit singles. How annoying!

Some will say this is as inspiring as a Chicory Tip record, but then I think Pete Burns doing a version of "Cigarettes, Women And Wine" would be quite alarmingly tantalising. ■■■■

Betty Page

TIMEX SOCIAL CLUB "Vicious Rumors" (Cooletempo CTLP 2)

The Timex Social Club that hit last year with the inventive dance track "Rumors" is

not the same as the Timex Social Club which has produced this thin, wailing dance fodder that ranges from the mildly amusing title track to the dreadfully irritating rest of the album. The split into two camps (lead singer Michael Marshall is all that's left of the original TSC, while the rest of the band and producer Jay King make up Club Nouveau) has resulted in both groups making nothing but run of the mill dance music, which leads me to suspect that "Rumors" was a sheer fluke in the first place. ■

Edwin J Bernard

LOS LOBOS "By The Light Of The Moon" (Slash/Noname SLAP 13)

The wolf has survived, folks! Los Lobos are back on the tuntable with their own distinctive style of rock/blues/Tex Mex 'n' roll. This LP is a far slicker "radio" record than previous offerings, with the band's much publicised traditional edge held in check in favour of plain old rock 'n' roll.

"Prenda Del Amor" stands alone in the accordion and mandolin strains, leaving the honours to "All I Wanted To Do Was Dance" and "My Baby's Gone", along with the gentle strains of "River Of Foats". Not a classic LP, all too readily straying towards Huey Lewis territory at times, but there's a deceptive simplicity to it that's refreshingly sweet. ■■■■/5

Andy Strickland



VARIOUS ARTISTS "Anthems Vol 1/West End Story" (StreetSounds)

While StreetSounds has many imitators in its 'K-Tel' of dance music 'guise, it is second to none when it comes to bringing out inventive compilations like "Anthems", and much-needed back catalogue stuff like "West End Story". "Anthems" is a 10 track compilation of full length versions of the sort of classic soul/dance music you'd hear at Soul All Dayers and WeekEnders. There are no surprises — "Encore", "What's Missing", "Bring The Family Back", "Ain't No Stopping Us Now" et al — and there's no requirement to have actually participated in these ritual soul parties to appreciate the songs on offer.

"West End Story" contains 13 of the best releases from the commercially underrated US dance label, West End, formed at the peak of disco fever (Karen Young's Latin-flavoured camp favourite "Hot Shot" is one of the best of that era) and still making hot dance music today. As well as genre classics like the Peaches Boys' seminal "Don't Make Me Wait" and Barbara Mason's "Another Man", there's a whole host of relatively undiscovered

gems that kicks the shit out of today's house and Eurodisco. ■■■■ and ■■■■/5

Edwin J Bernard

THE GAP BAND '81 (Total Experience Records FL 89992)

Why is it I always expect this sort of record to avoid the words "New Improved" or "Now with added ZCT" daubed across its cover?

Riding high on the success of "Big Fun", the Wilsons surprise no-one with their formulaised blend of fast and funky dance floor mixes and trad ballad through which Charlie Wilson's vocals sound remarkably similar to Stevie Wonder's. In true Prince style, even God gave a credit for divine inspiration. I suspect that's one plug he'd rather have avoided. ■■■■

Chris Twomey

SKINNY PUPPY "Mind: The Perpetual Intercourse" (Play It Again Sam BIAS 43)

Canadian pop groups are, let's face it, few and far between on these British airwaves. So it comes as some surprise that the one that's escaped their national boundaries isn't bad at all. The duo uses sparse electronics, driving beats and concise vocal bursts. Experimental this all may sound, and experimental it is. In fact, the more accessible side of Cabaret Voltaire springs to mind, dance music for the avant garde. "Dig It". As a question or statement! Either way, we will... ■■■■/5

Jane Wilkes

AUDREY HALL "Just You Just Me" (Germain Records DG LP3)

Audrey Hall proved to be the reggae's top vocalist in 1986 with two national chart hits early on. 1987 should see her carry her singles successes into the album ratings with this lovers' rock offering. Quality chug whams from Sly 'n' Robbie, silky wags from Dean Fraser's sax, yet none of the Caribbean feel is lost in the lush arrangements. With a backup team like that, it's easy to play ball on the beach, and Audrey's vocals go summary to complete the idyllic picture for two. Music to book your holiday to (together). ■■■■/5

Martin Shaw

SYLVESTER "Mutual Attraction" (Warner Bros 925 527-1)

Everyone's favourite transvestite, Sylvester is back here looking like a parody of Tina Turner, and sounding somewhere between soul diva Aretha Franklin and Patti LaBelle. This is a flamboyant but easy mixture of Broadway schmaltz on "Summertime", gospel on Stevie Wonder's "Living For The City", and disco on the opening track "Someone Like You", and the title track "Mutual Attraction". Sylvester's broken falsetto has found a good formula. ■■■■

Leslie Goffe

SPANDAU BALLET



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WELLER.

After more than 10 years as a pro musician, **Paul Weller** has learnt to ease up a bit. No longer the 'angry young man' of post punk cappuccino legend, nowadays he has a more considered, albeit no less radical, approach to life, loafers and the boss tune
Story: **Jim Reid**
Photography: **Joe Shutter**

In moments of acute depression, usually after watching Fulham trying to play football, I go home, switch on the video and clock a little gem called 'Kids Like Me And You'. Now this 'Kids...' is no great philosophical tract; in fact, it's a tape of the 1978 Reading Festival. Yeah, really: the Pirates, Penetration, Sham 69 and the Jam live, Jimmy Pursey — and the less said about that the better — and Paul Weller being interviewed. In between this there's a cute shot of a friend's wife going to the toilet. Very nice too...

As I share a cup of tea with Paul Weller I'm reminded of that video; not my mate's wife going to the bog, but Weller in his youth. He must have been 19 or 20 then as he twitched and chewed his way through the punky party line, just the right side of arrogant.

Weller's career has been littered with those twitchy moments. The pop scene — crap. Politicians — crap. Rock 'n' roll — crap. Locked inside four walls of his own choice, his pronouncements have been at turns pompous and refreshingly direct. While everyone else shut their mouth and smiled at the camera, Weller continued to strike opinions. What's more, he was prepared to put his pocket and his walking shoes where his gob was.

If anything, his convictions are stronger than ever, but Weller no longer twitches. It's not that he walks around bare foot or anything, but he has mellowed. No longer is he likely to drop into fits of righteousness

at the mention of the top 40 or the Smiths. Sure of his ground, but prepared to concede that life isn't as black and white as a mohair suit and a pair of socks. He's been at this racket for over 11 years now and, whatever the merits of the new LP 'Cost Of Loving' (in my opinion the worst Council 33rpm), he's going to be around a lot longer. Weller is nobody's 'angry young man'. Nor with his wider slant on things — the Style Council have just finished their first film, a short called 'Jerusalem' — is he prepared to trade on past reputations.

And yet, listening to the 'Cost Of Loving' album (a more solid r'n'b concoction than 'Cafe Bleu' or 'Our Favourite Shop'), one wonders if Weller really knows his own strengths. Weller is one of the great English pop songwriters of the last 10 years; he has yet to prove himself a great soul artist. But then, perhaps that's the challenge...

Is it true that the Style Council are going to split up this year?

"That's the first I've heard about it to be quite honest. No, it isn't true."

The new album has more of a consistent sound than the other two; more of a solid groove.

"We wanted a more r'n'b sound on the album, we feel a lot more accomplished in that area now. We didn't want to make things quite so diverse as we have done in the past. There was quite a 'live' feeling to the recording of the LP."

"I produced the album but got different people in to mix it," (including Curtis Mayfield and the Valentine Brothers), "which was something of an experiment on our part. We still think the Americans have got mixing down to a T; the English have got a long way to go to catch up."

If the best soul records are made in America, why not record there?

"We like all those soul and funk records, but at the same time we've got no desire to go and work with, say, Jam and Lewis. If we did we'd just end up sounding like a Jam and Lewis record."

"All our influences are obvious — we make no bones about that — but at the same time we like to think we've got some of our own ingredients to add to it. It's very important to keep these, so we have to record in this country, or at least in Europe."

Dee C Lee's vocals are very prominent on the album. Are the Style Council evolving more into a four piece?

"Dee's been with us for three to four years now, so has Steve White," (the Council's ebullient drummer), "they are both becoming more an integral part of the group. It's still me and Mick at the end of the day, but Dee and Steve have become kinda part of the band. They help shape the sound, which Steve obviously does through his drumming, while Dee worked out a couple of vocal arrangements on the LP. We've always been open to suggestions, it's just more easy for them to do it now 'cos they feel more part of it."

◀ W E L L E R !

As you say, 'The Cost Of Loving' has more of an r'n'b feel to it. Would you ever consider doing an album of your 'quirkier' material like 'Come To Milton Keynes'?
"I wouldn't want to. That song wasn't something I particularly enjoyed playing much. I think it really suited the lyrical content of the song, but I wouldn't get too much enjoyment from just doing that sort of stuff."

Who do you think your audience is now?

"I can't tell really. I think it's quite a wide and varied list of people. The age group is quite wide, but it's so difficult to judge who listens to what these days."

"I did this DJ-ing in Norwich before Christmas. I took down all these dance records that I thought would go down really well. I did an under 18s disco first and those records did nothing for the kids there; they were all into Madonna and Five Star, but then it's always been based around the charts, hasn't it?"

Talking of which, aren't you a bit depressing at the moment?

"I can't really give an opinion on the music scene 'cos it sorta baffles me really. I don't know whether this is cynicism or not, but I'm not sure whether it's ever been any different. You get all this talk about exploitation

and formulas, but in the Sixties it was the same. The really great artists in the Sixties never made the top 10.

"Even so, I don't think there's the same outlets for music any more. When I first started off playing in London 10 or 11 years ago you could play every night of the week in a different venue and be guaranteed that people would come and see you, 'cos they wanted to see live music."

"It used to hinge around what you were like live, and then maybe records would follow. Now it's done the other way round. People wanna buy and get a record deal and then get the whole image and machinery working for them."

"I think the music business has always been crap and I think it always will be, but as long as there's some good bands and artists coming out every now and then I think that makes it worthwhile. What makes it worthwhile is what's in your record collection, what means something to you. I don't think you can be too concerned with the workings of the business. When has it ever been any different?"

"The machinery has become better oiled. There's a very obvious formula now and bands are going to exploit it for themselves. It's a very cynical outlook and I don't necessarily agree with it."

"I still think there are good things happening, but they're always going to be a minority interest. I've been listening to a lot of independent American soul stuff recently..."

You've been a musician all your adult life. Do you ever think you've missed out on anything?

"No, I don't. Sometimes I think I've missed out on some things, like when I was growing up; when I was a teenager. But I don't think I missed out on much. My enthusiasm for music is still the same."

Do you still think you've got something to say to people?

"Yeah, politically I have."

But do people take any notice of politics in

pop music?

"To some extent, yeah. Not to the extent that some people get carried away at times. The Clash never made the slightest bit of difference, in a general sense, with what they said, nor has anything I've done made a big impact in any way. You've gotta look at it in terms of individuals. I'm sure individuals are affected. But if music was that big and powerful it would have been banned years ago."

Do you ever feel that there's pressure on you to be the 'spokesman for a generation' game?

"Sometimes the level which it's taken to gets absolutely ridiculous. We did an interview with a French journalist yesterday and he was asking the most pretentious questions I've ever heard. First and foremost we're musicians. We have our own political ideas, but that's about where it ends."

Do you still regard yourself as working class?

"I suppose, in a sense, I'm a bit classless. I know where my roots are, but the position I'm in kinda makes me a bit classless."

Tell us about your film, 'Jerusalem'?

"We've been trying to make a film for three years now, but we always came up against these people who work in the video sections of record companies. A lot of 'em are just frustrated actors and directors, and all our attempts to make a film were always blocked by these people. We decided last year that this was our final attempt, and it was that determination that got the money off our own record company, Polydar."

"We just kinda pulled our ideas together. It was difficult 'cos the film is only 33 minutes long, trying to develop something in that time isn't easy. But I think for what it is it's quite successful."

What's the story?

"I don't wanna go into it too much — it's quite difficult to explain. It's a bit of a journey, an Odyssey. It's us



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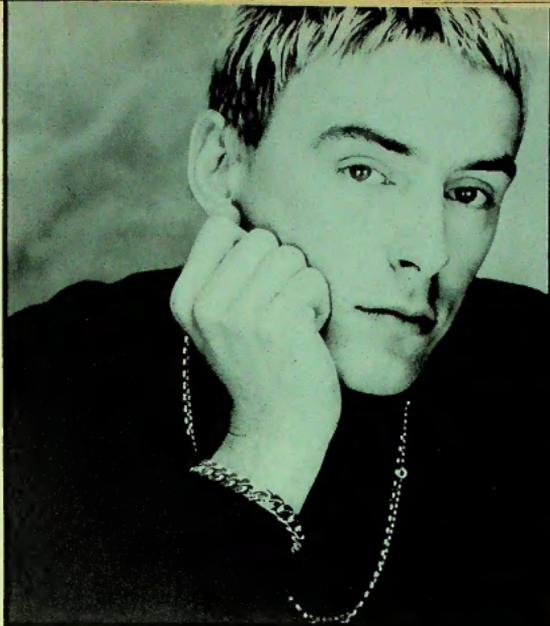


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travelling through England, a surreal England. There are comments in the film, but they're not done in a sledgehammer way. They're quite oblique. The film's flawed, but if people like it at all that'll be part of its appeal."

Any plans to do another film?

"I wanna see what happens to this film, see how successful it is. Ideally we'd like to be able to get some more money to make a proper feature film."

"We'd like to make a film about the English revolution. We quite like some of the ideas in Lindsay Anderson's 'Britannia Hospital' and wouldn't mind trying to develop those themes a bit further."

"We'd like to be able to make — not a musical — but a play with music in it. Doing something successful with that would be really challenging. Still, in the end it's always gonna come back to the music. Like in 'Jerusalem' there's four of the songs from the LP in the film. In some ways you've gotta do that from a sales point of view. But we would have done it anyway 'cos we wanted to base it around new material."

"We like the idea that we can diversify a bit and get involved in different areas, as long as they're successful. I'd hate to do something totally embarrassing. We'll just see how the film goes."

Does it frustrate you that you don't get number one singles any more?

"No, I get more frustrated when George Michael gets voted songwriter of the decade, or whatever, when really people are just voting for his bank balance. That's the consideration these days — you're judged more on what you sell than on your actual talent or craftsmanship."

"That kinda symbolises the time we live in. If you take it to a different level it seems that a person who's got a job means more than a person who hasn't. That's terrible."

"It just frustrates me that so many people get on now because they give the right line or kiss enough arse. The people with real talent either go to waste or leave the country."

SPEAR OF DESTINY



STRANGERS IN OUR TOWN

HOT SHOTS!



Hot House is one of the best new soul acts in Britain. Hot House was signed before their record company had even seen a picture of them. Hot House are simply hot.

Story: **Paul Sexton**

It's just as well Hot House didn't turn out to be one-legged hunchbacks, 'cos when RCA signed the cheque that took them from the minor divisions to the Super League, they'd never even seen them.

"It has to be one of the fastest-negotiated deals in the recent history of the music business," says the half of Hot House who writes the music, Mark Pringle (and I'll tell you why he's reduced from a half to a third in a minute). The heat was all being given out by their stunningly classy single 'Don't Come To Stay'.

"Robbie Vincent started playing it; he knows the head of A&R here, who went round to his house to borrow a record. He said 'Listen to this', he rang up to get some more demos on the Monday, put in an offer on the Monday which we turned down, they put in a good offer on Tuesday, we negotiated Tuesday, Wednesday and Thursday and Friday morning, and we signed Friday afternoon. We never met them!"

"The first day we saw them was the day we came to sign," says the lady with the voice of pure seduction on 'Don't Come To Stay', Heather Small. "I came out first on our manager's label, DeConstruction, because we'd had years of attrition with record companies," — that's the band's third half talking. Martin Colyer, who wrote the spirited lyric on the song and does all the band's graphics too. Hold on, third half! Yes, well, Martin always

seems to be just out of shot whenever the lensmen are around, but he's very much a House member.

Martin and Mark aren't any too keen to admit where they met. "At art school, he said through clenched teeth," Mark remarks with a pained expression. Oh well, who cares anyway? "We started writing songs, then we got Heather in," he goes on. "Effectively we were learning to write songs and Heather was learning to sing them, and it was bit by bit after that."

For yonks, Hot House didn't even have any products, or gigs, to boast about. "A year and a half ago we were hot for about two weeks," Mark volunteers. "We had a few companies interested, one of them strung us along for about three months then dropped us in mid-negotiation, leaving us stuck with lawyer's bills, that left a nasty taste in the mouth."

Still, when you've been slaving away that long you don't chuck it in that easily. "I just thought, I've spent years mucking around doing nothing and this is one thing that I really wanted to do," says Mark. "Now that I've actually got a situation where I enjoy what we're doing, why throw it up just because we're having a hard time?"

Heather, for her part, had never ever sung before she joined Hot House. "I knew I wanted to sing," she says, "so I had a few voice lessons, only a few because it got pretty expensive. This was the first ad I replied to. My friends were singers and they were all into jazz-funk, it all seemed to be the same."

Jazz-funk is one thing you aren't likely to hear much of from Hot House HQ. "Heather likes singing ballads, I like writing the tunes," says Mark, and Martin adds: "It's not a particularly popular sort of area, and we can't compete on the dance floor 'cos we can't write those sort of songs."

They know exactly what they don't want to do, as well. "Most bands these days don't seem to have any longevity, they release a single, it does well, release a second single, nothing happens, bring out the album, the album dies... worrying, actually," Mark muses. "And they've all spent a lot of time working out precisely where soul acts, particularly American ones, are going wrong. The following will not occur with Hot House..."

"There are all these really good singers like James Ingram, but they're all a bit interchangeable. You get an album that's got four producers on it, two of whom are hit producers, that's where over half the budget goes, and the rest of it's either the engineer or someone else who does the rest of it on the cheap. They shove those heavy metal guitar solos in, and the ballads are slop usually, absolute slop. They listen to those awful Lionel Richie ballads rather than the great gospel soul ballads."

Ouch. I think we can take all that to mean that Hot House has no desire to be produced by Narada Michael Walden or have glorious ballads penned for them by Michael Plasser. Still, they don't mind having backing vocals on the single by the Chandler/Holm/Chambers team who sing with Paul Young.

And that, pals, is the way of things with the unpretentious Hot House. Cue: conversation between interviewer and interviewees falling off into talk of obscure Ray Charles B-sides and the glory of Mavis Staples...

— T · H · E ICICLE WORKS

Evangeline

new single on 7" and four track 12" 12" includes poster in the first 5000

the icicle works on tour

produced by Ian Broadie **REGGAE BAROQUE**

february

fri	13	Colchester	essex university
sat	14	Cambridge	guildhall
sun	15	Norwich	university of east anglia
mon	16	Nottingham	rock city
wed	18	Bristol	Bierkeller
thu	19	Manchester	International
fri	20	Leeds	polytechnic
sat	21	Coventry	polytechnic
sun	22	Sheffield	polytechnic
tue	24	Birmingham	powerhouse
wed	25	Crews	victoria centre

thu	26	Edinburgh	coasters
fri	27	Aberdeen	venue
sat	28	Glasgow	strathclyde university

march

sun	1	Redcar	the bowl
tue	3	Huddersfield	polytechnic
wed	4	Southampton	university
thu	5	London	town and country club
fri	6	Leicester	polytechnic
sat	7	Liverpool	university



Well, **Karl Wallinger** wants to, anyway. But then the **World Party** main man has a lot of funny ideas, hasn't he? A self confessed 'old hippy', he wants to be the 'woodworm in the music business'. Despite all this he makes well groovy records
Story: **Roger Morton**

EVERYBODY WANTS TO CHANGE THE WORLD

I'm just sitting here watching the wheels go round and round. Opposite me, Karl Wallinger's little round glasses are revolving, and if I lean forward and peer into the lenses, I can see an image of the globe... spinning. Karl, you see, is into some sort of a world revolution.

The party started at the end of 1985, when Karl decided to leave the Waterboys. His two and a half year involvement with main Waterboy Mike Scott's 'big music' had been a productive period (at the time of his leaving, their 'Whole Of The Moon' single was closing in on the top 20), but Karl felt the need to, er... do his own thing.

Leaving behind the dusty, cat-infested confines of his London flat, the multi-instrumentalist/singer dropped out to the countryside of Bedfordshire. In the studio-come-house he shares with a painter, Karl put together the first World Party album 'Private Revolution', which was released last year on Ensign.

With its distinctly Sixties feel, 'Private Revolution' was not exactly the sort of style-splash intro to set the world on fire. In the year of post-Band Aid withdrawal, songs dealing in dreamy, unfocused images, talking

CONTINUES ON PAGE 13 ►

INFACT

A1

INFACT • CONTENTS

● CHARTS + FACTS + INFO

● So what is this thing called **INFACT**? Well, bear with us, dear readers, and all will be revealed. Y'see, the title **INFACT** is no word of a lie, for over the next 20 pages you'll find just about

all the facts and information you want on the state of pop, rock, soul, reggae and the US scene.

No more flicking through the pages of *RM* to find the charts, 'cos they're all found here, nice 'n' compact like. That's right, the official UK singles and albums charts; the Indie singles and albums charts. The US singles and albums charts. The Reggae, Eurobeat, Disco, Music Video and Compact Disc charts. Phew!

But that's not all; also under the **INFACT** roof you'll find James Hamilton's BPM column — the most upfront dance column in the world; Alan Jones' Chartfile — the most comprehensive

chart analysis anywhere — the *RM* crossword and a host of special chart and biographical features on all the top groups.

Uuum, that's it...

● **MANTRONIX**: a meaty remix, out this week (see page A2)



C O N T E N T S



- A2 **BPM**
the best dance music column in the world
- A5 **CROSSWORD**
- A6 **CHARTFILE**
all the chart facts and more
- A8 **CHARTS**
indie singles and lps, reggae, disco and eurobeat
- A10 **CHARTS**
the official totp gallup UK singles and lp charts
- A12 **CHARTS**
music vid, cds, us singles and albums, top black singles
- A14 **1986 UK CHART SURVEY**
alan jones dissects the top 100 selling artists of '86

● **MADONNA**: Queen of all she surveys: number one in the US singles chart this week and top selling artist in the UK in 1986 (see pages A6, A12, A14)

B P M

BY JAMES HAMILTON

■ The heats are over, and these are the eight finalists who will be competing against the 1986 UK champ **Chad Jackson** at the **TECHNICS DJ MIXING CHAMPIONSHIPS** next Tuesday (10), at London's Hippodrome. The winner there then takes on the World, at the Royal Albert Hall on Monday, March 9. May the best mixer win!



Jahny Jay (Manchester)



George Little (Glasgow)



Scooby Swift (Birmingham)



Edwin Bromie (Hitchin)



Des Mitchell (Dudley)



Funkmaster Hotcity (Leeds)



Chris 'CJ' Mackintosh (London)

ODDS 'N' BODS

DAVE THOMAS (Shrewsbury *Club Hotel*) reckons **Robbie Nevill's** 'C'est La Vie' was first recorded by **Beau Williams** on his 1984 LP 'Bodacious' ... **Technics DJ Mixing Championships** heats came to an end last week. **Dudley's Des Mitchell** (Newcastle winner last year) flying back from his Tenerife **Bananas** residency to win at Bournemouth **Clouds**, with **Angus Kemp** from Ealing **Lucky's** second and **Warren Aylward** from Portsmouth third (Fenchley's smooth **Mark Savva** couldn't keep up the pressure on the preliminaries) ... **Norbury's Sussex** (home of **Les 'Mixdoctor' Adams**) hosted with great hospitality the London heat, which saw a surprisingly low standard among 24 entrants to the preliminaries, being won by **Hitchin's Edwin Bromie**, with **Kiwi** from Croydon **Easy Street** second and **Captain Kirk** from the **Bacchus** circuit third. South East London's **Mark Ryder** and Slough's **Avtar Singh** deserving mention too ... **Midnight Star** 'Midas Touch', **Grandmaster Flash** 'Style' (Peter Gunn Theme), **Masterdon Committee** 'Funk Box Party', **Trouble Funk** 'Pump Me Up', **MC Shy-D** the **Ovaltines** and **'Snow White'** soundtrack songs ended up alongside 'Jack The Groove' and others already mentioned as the most mixed records by the time all the heats were over ... £350 worth of **Technics** CD-based SLP 1200 hi fi mid system, including twin cassette decks, tuner, graphic equalizer and speakers, was the prize for each heat winner, while at the UK final next Tuesday in London's Hippodrome (with **Arthur Baker** among the judges) the main prize includes a set of **Technics SLP 1200 CD** players, the first vari-speed compact disc decks! ... **Numark**

manufacturers of rival turntables which don't seem up to the job last year, will evidently not be sponsoring the US mixing competition at the **New Music Seminar** in New York this July (12-15, again at the **Marriott Marguis** hotel), during which UK and European DJs will be invited to play in that city's discos ... **Herb Alpert's** upcoming **Jam & Lewis**-produced **Keep Your Eye On Me** is the first DJ-promoted dub remix CD single in the US ... **Cooltempo's** white labels of the February 16-released **Taurus Boyz** 'Looking For A Lover' have been selling like hot plates, a homegrown funkily funking 1159bpm house bouncer with a pop edge (and is that **Dancin' Danny D** on **Darryl Pandys** vocals)? ... **Bruce Forest**, while jacking live at New York's **Better Days**, added keyboards to make a 'House Mix' of **Jesse Johnson** 'She', which may well be promoted here ... **Hot Chocolate** 'You Sexy Thing' is now also flipped by a pop hits medleying 100-104½-105½-107-109-111 (11pm) **Megamin'** (E.M.I. 1284PX 5592), neatly edited together by **Froggy** ... **Level 42's** chunkily funking 124½bpm rock chugger 'Running In The Family' (Polydor POSPX 842) is pure pop as usual, though doubtless with some 'soul' support too ... 12 inch copies of **Sam Moore & Lou Reed's** 114bpm revival of 'Soul Man' (A&M AMY 364) are flipped by 'The More Sam Mix', which not surprisingly leaves out Lou's clashing vocals to give you more Sam, making it closer to Sam & Dave's original ... **Experience 'E.U.'** **Unlimited's** review last week should of course have read as 96-96½-97½bpm ... **Martin Scorsese** has made a multi-million dollar video for a track called 'Bad' from **Michael Jackson's** still unscheduled new LP, presumably its first single — Michael this time does not join his brothers for their chugging 106½bpm formulaised soundtrack-pop seven inch. **The Jacksons** 'Time Out For The Burglar' (MCA Records MCA 1129), theme song from the **Whoopi Goldberg** movie 'Burglar' ... **DeBarge** as a group have left **Motown** to sign with its ex-president **Barney Ales'** new label **Striped Horse**, although **Chico**, **Bunny** and **El DeBarge** may not be part of the deal as they're still recording solo on **Gordy** ... US snowstorms continued to delay import deliveries last week ... **Expose** 'Come Go With Me' (Latin-pop-

disco peculiar to America's Hi-NRG based new 'HOT' radio format) topped US Club Play, **Sylvester** 'Someone Like You' (12 Inch Sales, and **Cameo** 'Candy' Block 45 in **Billboard** ... **Run-DMC's** example has been followed in the US by the **Beastie Boys**, whose album has been made a Top 10 smash by the release of an out and out rock single, 'You Gotta Fight For Your Right (To Party)' — how long before hip hop gets a chance there to cross over in its own right, without compromise? ... **Man Parrish** has evidently remade the **Rolling Stones'** 'Brown Sugar' in his hip top style ... **LWT's** edition of 'South Of Watford' shown in the London area this Friday (6) at 11pm will be the one about **Morgan Khan**, while **Steve Walsh** who's somehow turned up at **MIDEM** as 'promotion liaison officer' for **Record Shack** will be the one of a similarly local **BBC2** programme last Friday ... **Radio Luxembourg** next year links with **Radio Televis Eireann** to start broadcasting from the east coast of Ireland on long wave, covering most of Britain as well as Ireland even during the day! ... **Thames Valley DJ Association** somehow managed to award **Citronic** for an amplifier model that they don't even make — one of several mistakes at their annual exhibition, not least being their failure to inform me of the whole show this year ... **Luther Vandross**, currently appearing at the **Hammer-Smith Odeon** for at least eight nights, had to add 'See Me' to his repertoire as he had no idea it was so much more popular here than his other new material ... **Second Image** have disbanded, former members **George Bromfield** and **Frank Burke** forming **Return To Go** instead, managed by **Marie Birch** — who has relocated with **Sound Promotions** to 363/65 Harrow Road, London W9 (01-960 6999) ... **Mantronic** play Ken-tish Town's **Town and Country Club** on Tuesday (10). **Terry Davis** celebrates a year of real soul at **Bermindsey's Bugles** in Grange Road Thursday (12) ... **James Lewis** has already moved his successful solo night to Swanssea's **Martha's Vineyard** on Mondays, following the sale of **Harry's Dance**, and **Paul French** has started a Monday solo night at London Leicester Square's **Empire Ballroom** ... **Joe Field** shows **Hemel Hempstead's** free (but smart) **White Horse** Tuesdays, pub



Dirty Den (Bristol)

hours ... **Paul Anderson** and the **Meltdown Party** funk the **Word Friday** at London's Oxford Street **Spats** ... DJ support needs to increase dramatically for the **Eurobeat** chart to continue in **rm** — unless we start receiving many more regular weekly chart returns from gay clubs (ones that break new material), to give it more substance; it will only be compiled on a monthly basis for publication in **JOCKS** ... **ILLIN' 'N CHILLIN'!**

HOT VINYL

JOCELYN BROWNER 'Ego Maniac' (US Warner Bros/Jellybean 6-20469) James (D-Train) Williams' producer Hubert Eaves III whips up another "Misunderstanding"-like ultra-infectious jiggly jumping 104½bpm go-go-type beat (so go go at the start that you'll begin singing "in the capital of the nation"), though which Jocelyn soulfully squalls and roars to incredibly exciting effect — certainly her best since, and every bit as good as, "Somebody Else's Guy". (Useful instrumental dub and vocal percussive too, plus a springtineing pure scappella of her old "Love's Gonna Get You".)

NITRO DELUXE 'The Brutal House' (Cooltempo COOLX 142) Not strictly house but so massive already right now that DJs are mixing it with the jack tracks, this Hamilton Bohannon/BT Express-ish ever shifting bass and jittersing percussion boosted 114½bpm instrumental has a catchy little synth figure that cuts straight through your brain, making it impossible to ignore!

Here, for some reason the US copy's possibly more popular shorter "Let's Get Brutal" version (and dub) are replaced by a UK Edit that amalgamates elements from all.

SURFACE 'Happy' (CBS 650393-6) Already an album track smash, the soulful guys' 'phonecall-interrupted naggingly joggling 98bpm swayer (written by Surface although first recorded by Hi Tension) is shaping up as an anthemic singalong classic, with the tenderly impassioned jolting 33½/66½bpm "Let's Try Again" as smoochy flip.

GEORGE BENSON 'Teaser' (Warner Bros W8437) Previously dominated when on LP by "Shiver," this Nick Martinelli & David Todd remixed gently throbbing and jiggling 111½bpm repetitive smooth chazer now sounds very slick, with typical nice acet "in guitar breaks and a Full Moon Dub, plus the jazzier 114bpm "Did You Hear Thunder".

GWEN GUTHRIE 'Outside In The Rain' (Boiling Point POSPX 841) After months of import action, this Discopenned lightly jittersing Loose Ends-ish 0-115½bpm swayer is finally out here in its main Larry Levin remix and instrumental, but rather oddily only as flip to the frantic Frankie-tempoed (0-1)92bpm "Good To Go Lover", which'll have to win support from scratch on radio.

WALLY JUMP JUNIOR AND THE CRIMINAL ELEMENT 'Turn Me Loose' (London LONX 126) Arthur Baker-created, this Will

Downing and Craig Cherry moaned Private Possession-ish house skitterer is possibly a bit busy in Timmy Regisford's two 118½ A-side mixes, Arthur's B-side 0-118½bpm Peak and 0-117½bpm House Mixes being looser in Chicago style.

MANTRONIX 'Who Is It?' (10 Records TENT 137) Far from their album's hottest track and a dubious choice of single, this tightly ticking 99bpm thin and cramped sounding rack jitterser (in three mixes) has been selling only on name appeal, and in fact is already being creatively marketed as a twin-pack with the old "Basifine (Stretched)"/"Ladies (Revised)". However — **STOP PRESS!** — negative DJ reaction is being met with a rush-released far meatier and more strongly vocal 98½bpm **Mantronik Remix (10 Records TENR 137)**, the one to get (so why it wasn't out all along is a mystery), while there are rumours of a Froggy remix to follow. None of this manoeuvring would have been necessary, of course, had they released "Scream!"

BEN E KING 'Stand By Me' (Atlantic A9361T) A Top 10 US hit again 25 years later, thanks to its use as title tune to a new movie, this subtle rhythmic 60/120bpm cool pulsing swayer from 1961 is an enduring classic of 'uptown soul' and sure to do a Sam Cooke here. Ben Earl King's more contemporary sinously grooving 107-108½bpm "Music Trance" disco hit from 1979 is joined as flip by the Run-DMC/Beastie Boys-influencing Coasters' frantic "Yakety Yak" from 1958, while in the same 12

inch reissue series is also that 65-64½bpm plangent classic from 1966, **PERCY SLEDGE 'When A Man Loves A Woman' (Atlantic LZ96T)**.

JANICE McCLAIN 'Janice McClain' LP (MCA Records MC3323) Selling more to listeners than to dancers while on import, the attracted soulstress's debut set has the gently weaving 96½bpm "When Love Calls", swaying 91½bpm "The Rhythm Of Our Love", joggling 90½bpm "Hideaway", jiggly 107½bpm "Give A Little Bit Of Love", jolting 96½bpm "It's Gonna Come Back To You", and several slower.

GENERAL CROOK 'I Can't Stand It' (Expansion Records EXPAND 7) Soulfully enough sang and mutedted jiggly 86bpm slow swayer spelt by its unsympathetic over obtrusive electronic rhythm — however, the flip's far better Marvin Gaye-ish gentle 78bpm "Mainsqueeze" is a real gem, worth checking.

MASQUERADE 'Everybody Say' (Streetwave UHKN 3) Unidly jittersing and badly sung 115½bpm puerile chanter, yet another "song of hope" for street kids, which only mailing list DJs appear to think is any good.

PETRIA 'Let's Fall In Love' (US Romil RM 1004-12A) Ron Dean Miller-created electro jittersed 115bpm wriggly nagger (in three mixes) merrily wailed at an unburied pace by Petria, a solo girl, nothing instantly grabbing although the sort of thing that can end up in an underground "sleeper".

ROBERT OWENS 'Bring Down The Walls' (US Trax Records TX132) Larry Heard-produced quietly mutedted and worried drily pounding 122½bpm house galloper, kinda like a vocal version of Mr Fingers' 117½bpm "Washing Machine" with a "Peggy Sue"-type tom beat in three mixes.

CHICAGO 'Music Is My Syndrome 'Work It' (US Dance-Sing DS 808) Friskily striding and looping 124bpm instrumental house bouncer, fairly mindless though effective (in three mixes).

LEGEND 'The Journey' (US Dance-Sing DS 806) Straightforward smoothly bland 120bpm house instrumental with a slight "jingo" influence (in three mixes), serviceable if unmemorable.

FARM BOY 'Jackin' Me Around' (US Trax Records TX 124) Fresh faced farm boy Dean Anderson uses Eric Wood as singer this time, on a jittery though not very exciting house tune that belies its buzzword title, in 119½bpm House Mix, 118½bpm Dub Mix, lethargic long 117½-116½-116½bpm Farm Mix.

DAVID SANBORN 'A Change Of Heart' LP (Warner Bros 925 479-1) Sax squawked instrumental jazz-fusion, fairly specialist, including the bluetely chugging 104½bpm "Chicago Song", smoochy (0-40-0bpm title track, jaggedly half-stepping 91½bpm "Tatin", tumbling 116½bpm "Breaking Point".

ONE WAY 'You Better Quit' (US MCA Records

U NOW
ALLEN - THE E
GOOD TO GO LOVER'
CW OUTSIDE IN THE RAIN' (U.S. REMIX)
7" and 12" SINGLE
 FEATURED ON THE POLYDOR ALBUM
 'GOOD TO GO LOVER'
 (POLD 5201)

B P M

CONTINUED

BACK PAGE 12



● **STACY LATTISAW** 'Jump Into My Life' (Motown ZT 41110) Poised to jump into the charts, this jellybean remixed surging percussive (0-109/8bpm) bubbly chugger (dub too) is now much better than the also included quite differently driven (0-108/9bpm) original shorter LP version, co-produced by Kahil and (Adrian's brother) Paul Gurwitz.

MCA-53020 Not apparently remixed, their album's girl-walldust sassy 112/4bpm hypnotic struttler has some catchily unusual synth noises during the breaks, one to worm under your skin.

SYLVESTER 'Someone Like You' (US Warner Bros 0-20548) Rhythmically like a speeded-up 'The Source' featuring Carol Staton, this rolling jiggy 121/4bpm burbler has more urgency than song in four mixes, the West Side's by Marty Blicman & Ken Kessie (120/4bpm) and Joseph Watt, the East Side's by Larry Levay (with a dub).

MIKI HOWARD 'Come Share My Love' (Atlantic

A935IT) Randy Crawford-ish 40 1/2-81 1/2bpm meandering slowie flipped by the routine lurching 0-107bpm 'I Surrender'.

NAJEE 'Najee's Theme' LP (EMI America AML 3115) The New York session artist's solo debut, here in a redesigned sleeve, is Ronnie Laws-ish slick jazz-fusion with the Loose Ends-ish 97bpm 'Betcha Don't Know', Anita Baker's 93bpm 'Sweet Love' instrumental, and weaving 95 1/2bpm title track the proven dancers, plus he squawks through Billy Ocean's 114/4bpm 'Mysterious', the striding 110/4bpm 'Feel So Good To Me', ticking 0-102/4bpm 'For The Love Of You', swaying 0-104/4bpm 'What You Do To Me', moody 75/4bpm 'Can't Hide Love', retitled skittery 111/4bpm 'We're Still Family'.

CURTIS HAIRSTON 'Curtis Hairston LP (Atlantic 811 693-1) Consistently selling soft set which over its months on import has proved to hit the floor only really with the attractive subtle wrigly swaying 112/4bpm 'The Morning After', due imminently as a remix, and (to a lesser extent) the urgent 118bpm 'Take Charge' — however, this is not to deny that home listeners are enjoying the purposeful 109/4bpm 'Let Me Change Your Mind', smoothy 85/4bpm 'You're My Shining Star', gospel-ish 113/4bpm 'Let's Make Love Tonight', slushy 0-60/30bpm 'All We Have Is Love' — plus the already issued 98/4bpm 'Chillin' Out' hit and its chunkily tripping 109/4bpm 'Hold On (For Me)' flip.

THE 3 LIVE CREW '2 Live Is What We Are' LP (US Luke Skywalker XR-100) Fairly basic, crotch-fixated, puerile rappers from Miami, whose 124/4bpm 'We Want Some Pussy!' could be an essential singalong chart (with rock guitar and dirty "dick" lyrics) should you be illin', while the previously issued Herman Kelly-introed slippery scratching 123/4bpm 'Throw The "D"' is joined by the hot cutting 0-120bpm 'Mr Mix On The Mix!', 108/4bpm 'Cut It Up!', 108bpm 'Beat Box', other raps being the foul-mouthed 102bpm 'Check It Out Y'all (Freestyle Rappin')', sextet 0-124/4-0bpm 'Get It Girl', and lacklustre live 0-90bpm title track.

THE GAP BAND 'Gap Band II (Total Experience FL 89992) Disappointingly make-weight set, effort only being put into the pop-aimed deceptively slow though breezy, brassily building attractive 87 1/2-89/4bpm 'Top B Da B Da Da (How Music Came About)', which nemedchecks a range of stars, their revival of Prime Time's swaying 104/4bpm 'I Owe It To Myself' sticking close to the original while the lazily written rest are the wriggly beat-tripping 89 1/2bpm 'Keep Holding On', rambling Cameo-ish 105bpm 'Get Loose, Get Funky', Stevie Wonder-ish mushily repetitive 103/4bpm 'Don't Take It Away', slushy 57/28/4bpm 'I Can't Live Without Your Love', 0-28/5/57bpm 'I'll Always Love You'.

CHARLIE ROBERTS 'Blowin' My Mind (With Your Body)' (Affair Record Company TART



4) Jamaican attempt to create an Alexander O'Neal-type slow shuffling 110/4bpm modern soul roller, possibly lacking a sharp enough edge to the beat but well made (in three mixes).

BARBARA JONES 'Please Mister Please' (Charm CRT 4, via Jet Star) Olivia Newton-John's country idios in a pleasant, light 79/2bpm reggaefication that's proving to have MoR appeal.

FIVE STAR 'Stay Out Of My Life (Remix)' (Tent PT 41132) Self-produced now by Dad and Denise, this theme song from Tyme Tees TV's 'How Dare You' is strictly pop, a mumbering 110/4bpm charmer full of rock guitar, in two mixes, plus the 119/4bpm US Dub of 'I Say Yes'.

ORAN 'JUICE' JONES 'Curiosity (Remix)' (Def Jam OJJ T2) Juice takes no chances, this time actually starting (and ending) with another muttered rap addressed to his lady, but the jarring girl-duetted slow (0-94bpm) judger is a dull follow-up, although its tremulous (0-88bpm) 'Here I Go Again' flip has pleasantly dated Delfonics-like appeal.

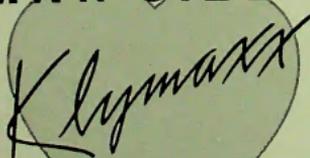
READY FOR THE WORLD 'Love You Down' (MCA Records MCAT 1110) A disturbingly intense, youthfully yearning slow 0-64/4bpm unreeds plea to the girl of his dreams by a younger boy who longs for her to let him get down to the things the big boys do — a situation with which black US teenagers identified enough to make this a recent black chart-topper there!

RAH BAND 'Jamin' On The Bytch' (RCA PT 41100) Richard Hewson's return to his later Seventies style in this mildly jazzy 0-108bpm easy listening instrumental and the subduedly chorussed sultrier 95bpm 'Take Some Thyme' now, on commercial release, play second fiddle to the female demographics-aimed 31 1/2-63-0bpm 'Across The Bay' vocal slowie.

BOBBY WOMACK 'I Wanna Make Love To You' (MCA Records MCAT 1108) Recorded late to DJs and widely considered the wrong choice of single here, a plodding 0-86-87/4bpm slow growler flipped by the unashably frantic old 125bpm 'Whatever Happened To The Times'

RON AND THE D.C. CREW 'Ronnie's Rapp' (US Profile PRO-310) Another rapping inspiration of Ronnie Reagan, this quite accurate and rhythmically sound 0-110/5-0bpm jitterer rather blows its chances by lacking topicality, merely linking White House residents with hip hop terminology (in four mixes).

MAN SIZE LOVE



DON'T MISS KLYMAXX LIVE
AT THE ASTORIA CHARING CROSS ROAD, LONDON ON SUNDAY FEBRUARY 15th (8 PM)

THE NEW MAN SIZE MONSTER MIX BY IAN LEVINE ON 7" & 12"

MCA RECORDS

ANSWERS TO JAN 31

Across: 1 Shake You Down, 10 Look Mama, 11 Get Pop, 12 Live To Tell, 13 This Time, 14 Crown, 15 XTC, 18 Green, 20 Shout, 21 Please, 22 King, 23 Mixed, 25 Erasure, 26 Brotherhood, 29 Tonight, 31 Bingles, 34 Jan, 35 Golden Earring, 36 Is The Love, 37 Go West.

Down: 1 Shiver, 2 August, 3 Experiment, 4 Opportunities, 5 Dexys Midnight Runners, 6 World, 7 Don't Give Up, 8 Smokey, 9 Smile, 10 Livin' On A Prayer, 14 Greatest Love, 16 The Sexp, 17 It's Impossible, 18 Chaudhury, 19 Crime, 24 Digging, 27 Healing, 28 CBS, 30 Tali, 32 Elvis, 33 Free.

WINNER JAN 31: Max K. L. Phillips, Houston Ash, H66-Glamorgan

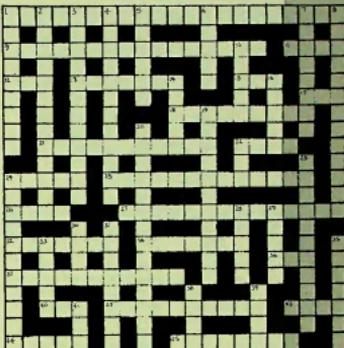
A C R O S S

- 1 Down To Earth people (9A,3,3)
- 9 This hit had Grace chained up (5,2,6,6)
- 11 What Queen wanted to break (4)
- 12 New Order's life (3)
- 13 Big Country followed Steeltown with this (2,6)
- 15 Don't believe them if they cry (3)
- 17 They are conducted by Jeff Lynne (1,1,1)
- 18 Not always for Erasure (9)
- 21 Group hiding the Best Kept Secret (5,6)
- 22 Who or what is Jack The Groove? Only they know (4)
- 24 There's not a lot of movement on this Joy Division LP (5)
- 25 Mick and Paul don't seem too bothered (2,5,6)
- 26 Loose bits that were Hangin' On A Spring (4)
- 27 The strangest man in pop (7,7)
- 32 Could this be part of Roberts Palmer's new wave? (7)
- 34 They've given us a taste of God's Own Medicine (7)
- 36 Ronnie James — (3)
- 37 Where David Sylvian has disappeared to (4,2,5)
- 40 Springsteen label (1,1,1)
- 42 Berlin do this and pray (5,5)

- 43 Ric Ocasek can be found in these (4)
- 44 John Taylor's station (5)
- 45 Escape for Swing Out Sister (8)

D O W N

- 1 Robbie's French connection (4,2,3)
- 2 Definitely a description of Iggy (4,4,5)
- 3 You'll find Gary Moore here and far away (4,3,5)
- 4 Tally's romantic inclinations (1,4,2,5)
- 5 Max Bianco in the affirmative (3,3)
- 6 Derek And The Dominoes classic (5)
- 7 George's whipper (8)
- 8 What Madness made their last trip in (3,5,5)
- 10 The The's land (5)
- 14 Heywood's hit flowers (5)
- 16 What Randy's singing about (5)
- 19 A hit for Siouxsie when she was a creature (4,3,4)
- 20 In 1985 he could be addressed as Mr Bad Guy (7,7)
- 22 Car label (1,1,1)
- 23 How Paul McCartney gets things going (5,2,4)
- 24 Jaki Graham wants you to come one down (4,5,2)



- 28 Sister of 27 across (5)
- 29 Sweet Cameo hit (5)
- 30 Motorhead had an Iron one (4)
- 31 He could be responsible for the bangs or the crashes (5,3)
- 35 There's a Land Of Confusion (7)
- 38 One of Bowie's men (4)
- 39 A number one for Dexy's Midnight Runners (4)
- 41 Stevie Wonder's duke (2)

FREDDIE JACKSON

NEW SINGLE HAVE YOU EVER LOVED SOMEBODY

12 - INCH FEATURES EXTENDED VOCAL REMIX
AND INSTRUMENTAL VERSION WITH
SENSATIONAL SAX SOLO BY NAJEE

ALSO AVAILABLE FOR A LIMITED PERIOD ONLY
SPECIAL 7 - INCH DOUBLE PACK
INCLUDING 'ROCK ME TONIGHT' LIVE VERSION
AND NAJEE FULL INSTRUMENTAL VERSION

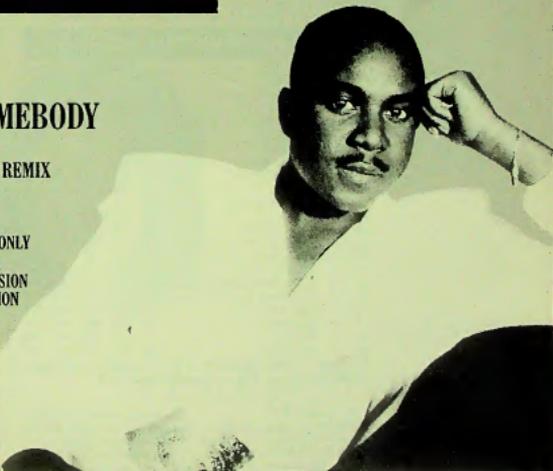


CHART FILE

BY ALAN JONES

● Justice is done this week, as **George Michael** and **Aretha Franklin's** duet 'I Knew You Were Waiting (For Me)' dethrones the controversial **Steve 'Silk' Hurley** hit 'Jack Your Body' to become the first ever male/female white/black duet to reach number one. 'I Knew...' is George's eighth number one in less than three years, the remainder comprising four singles by **Wham!**, one by **Band Aid** and two solo. By contrast, it's Aretha's first number one, coming 19 years and 244 days after her chart debut with 'Respect' in 1967. No other artist has had to serve such a lengthy apprenticeship as a chart act before reaching number one.

Recha and George are only

the fourth male/female duettists to top the chart in the last 10 years, following **Rene and Renato** in 1962, **Olivia Newton-John** and **John Travolta** (twice) in 1978 and **Elton John** and **Kiki Dee** in 1976. The first ever number one duet, incidentally, was **Mike Sarne** and **Wendy Richard's** 'Come Outside' in 1962, a full 10 years after the chart was established.

Since then, duets have reached number one on many occasions, but only one has been sung by a pair with more disparate ages than 44-year-old **Aretha** and 23-year-old **George**. That was 'Something Stupid', number one in 1967 for 51-year-old **Frank Sinatra** and his 25-year-old daughter **Nancy**.

'I Know...' was written by British songwriters **Simon Climie** (half of the EMI recording act **Climie Fisher**) and **Dennis Morgan**. It was produced by **Narada Michael Walden**, whose previous biggest success as a producer was **Jermaine Stewart's** 'We Don't Have To...', a number two hit last Autumn. **Walden** notched an unusual double last week when 'I Knew' was the highest new entry on the chart here, and **Starship's** 'Nothing's Gonna Stop Us Now', which he also produced, was America's top debutant. **Walden** drums on

both discs.

● Two years ago, I introduced the **Transatlantic Hit Factor (THF)** as a fiendish way of establishing the most popular acts on both sides of the Atlantic. The THF is established by cross-referencing the top artists' rankings for the UK, established by yours truly with a little assistance from an IBM 4361, and similar American rankings supplied by **Billboard**, in compiling this transatlantic roll of honour, I ruthlessly discard any act that fails to make the Top 100 of both the UK and US singles and albums rankings for the year in question. For 1986, that means that acts like **Sting**, **Tina Turner** and **Queen** are missing, since they blew it in one or more of the four composite sections of the THF.

Having separated the wheat from the chaff, so to speak, we're left with the biggest acts of 1986; the outstanding artists whose talents have been recognised on both sides of the Atlantic. To determine their THF, we simply add together their UK/US singles-albums rankings for 1986 — it's so simple even most editors could do it (hi, BP). Here, then, are the elite, the 21 artists to earn a THF in 1986 — and bear in mind the lower the hit factor, the more successful the act.

THE TRANSATLANTIC HIT FACTOR 1986

1986 1985 ARTIST	UKS	UKA	USS	USA	THF
1 — Madonna	1	1	3	6	11
2 — Whitney Houston	2	10	7	1	39
3 — Billy Ocean	6	30	2	25	63
4 — Simple Minds	32	13	17	28	90
5 — 4 Wham!	29	12	21	32	94
6 — Dire Straits	43	2	43	8	96
7 — Janet Jackson	19	66	1	12	98
8 — Pet Shop Boys	13	24	15	48	100
8 — Bangles	8	40	16	36	100
10 — Robert Palmer	38	47	8	16	109
11 — Genesis	49	11	13	47	120
12 — Peter Gabriel	46	16	28	44	134
12 — 19 Lionel Richie	68	19	5	42	134
14 — Simply Red	40	18	27	55	140
15 — Mr Mister	55	67	6	13	141
16 — Prince And The New Power Generation	45	51	20	29	145
17 — Huey Lewis And The News	35	22	25	82	164
18 — Level 42	28	21	63	60	172
19 — 13 Eurythmics	26	4	84	61	175
20 — Bon Jovi	31	23	88	41	183
21 — Van Halen	98	95	14	19	226

Key: UKS — UK Singles, UKA — UK Albums, USS — US Singles, USA — US Albums, THF — Transatlantic Hit Factor.

So, an easy win for **Madonna**, who triumphs for the second year in a row. A **Prince** champ **Lionel Richie**, a **Prince** and the **Eurythmics** are the

only acts to qualify for a THF rating, for all three years since inception, and are to be congratulated for their consistent Anglo-American



Photo by Suzanne Adelman

● **WHITNEY HOUSTON**: second only to **Madonna** in the **Transatlantic Hit Factor** stakes

success. It's worth noting that **Dire Straits** achieved only mediocre singles ratings in both countries, largely because they released only two singles in 1986. However, as a **Transatlantic album** act, they rank second only to **Madonna**.

Finally, perhaps significant that the rankings of **Genesis** and their original vocalist **Peter Gabriel** are practically identical — and in Britain both are more successful as album artists, while in America they are stronger as singles acts.

● **Robbie Nevil** is at pains to point out that although 'C'est La Vie' was written for **Kool And The Gang's** latest album, it was submitted too late to be even considered. If it was written for **Kool**, how come it first appeared on **Beau Williams'** 1984 album 'Bodacious', then, **Robbie**?

● **Eric Clapton's** current hit 'Behind The Mask' was indeed recorded by **Greg Phillinganes** in 1985, but as several readers have pointed out, it originally appeared as a **Yellow Magic Orchestra** single on **A&M** in 1982.

Then, the songwriting credit was only for **Ryuichi Sakamoto** and **C. Mossell**, but on the **Greg Phillinganes** single

and **Eric Clapton's** album their names are bracketed with **Michael Jackson**, who certainly added additional lyrics for **Phillinganes**. However, new pressings of **Clapton's** single revert to the **Sakamoto/Mossell** credit, so either **Eric's** version excludes **Michael's** lyrics or the record company made an error when clearing the credits with the royalty organizations. The latter is quite likely since **PRS** and **MCPs** will certainly have the original **Yellow Magic Orchestra** track registered and may have informed the record company that this was the correct credit. **WEA** and the record publishers, **EMI Music**, both seem to think that **Jackson** should still be credited.

● **Australia's** Top 10 singles of 1986, as compiled by the **Kent Music Report** (the Aussie equivalent of **Gallup**) were: 1 **Chain Reaction** — **Diana Ross**, 2 **When The Going Gets Tough, The Tough Gets Going** — **Billy Ocean**, 3 **Touch Me (I Want Your Body)** — **Samantha Fox**, 4 **Venus** — **Bananarama**, 5 **Stimulation** — **Wa Wa Nee**, 6 **Take My Breath Away** — **Berlin**, 7 **Living Doll** — **Cliff Richard** and the **Young Ones**, 8 **A Good Heart** — **Earl Sweatshirt**, 9 **Papa Don't Preach** — **Madonna**, 10 **Addicted To Love** — **Robert**

Palmer.

'Venus' and John Farnham's 'You're The Voice' (number 14 for the year) shared the honours for most weeks (seven) at number one. The Top 100 includes only 16 local records, compared to 43 by British acts and 38 by Americans. A Canadian (David Foster) and Irishman (Chris DeBurgh) and an Austrian (Falco) complete the Top 100.

● Reader John Dwyer from Cork writes that Ireland's national radio service RTE recently celebrated 60 years of broadcasting, and amongst the special programmes aired to mark the event was 'Ireland's Top 10 Records Of All-Time' hosted and compiled by veteran deejay Larry Gogan.

Apparently Larry put the chart together from the weekly Irish Top 30, which has been compiled since 1962, on the basis of most weeks at number one. In the event of a tie, the number of weeks a record was

in the Top 10 would be taken into account. Here's how they came out: 1 All Kinds Of Everything — Dana (1970, nine weeks at number one), 2 Lonely Woods Of Upton — Sean Dunphy (1969, eight weeks), 3 Black Velvet Band — Johnny Kelly (1967, eight weeks), 4 (Do The) Hucklebuck — Brendan Boyer (1965, seven weeks), 5 Two Tribes — Frankie Goes To Hollywood (1984, seven weeks), 6 Whiskey On A Sunday — Danny Doyle (1967, seven weeks), 7 Kiss Me Quick — Brendan Boyer (1963, seven weeks), 8 Lady In Red — Chris De Burgh (1986, seven weeks), 9 Xanadu — Olivia Newton-John/ELO (1980, seven weeks), 10 Mary's Boy Child/Oh My Lord — Boney M (1978, seven weeks).

John adds that Status Quo's 'Rollin' Home' had a remarkable three week career in the Irish chart, entering at number 11, rising immediately to number one, dipping to number five, and then disappearing! And Nick

Berry's 'Every Loser Wins' didn't even reach the Irish Top 30 — a strange anomaly, since the Irish chart usually follows the British one quite slavishly, with local records punctuating.

CHARTFILE USA

● All-conquering Madonna steanrollers her way to the top of the US singles chart this week to earn her fifth number one in just two years.

Only one female singer has previously collected five solo number ones — Diana Ross, who cleaned up with 'Ain't No Mountain High Enough' (1970), 'Touch Me In The Morning' (1973), 'Theme From Mahogany (Do You Know Where You're Going To)' (1976), 'Love Hangover' (1976) and 'Upside Down' (1980). La Ross sang lead on 12 number ones for the Supremes before embarking on her solo career, and has also topped in a duet with Lionel Richie ('Endless Love') and as part of USA For Africa.



Prior to 'Open Your Heart', Madonna reached number one with two other singles off the 'True Blue' album ('Papa Don't Preach' and 'Live To Tell'), 'Crazy For You' and 'Like A Virgin'. All five of her number ones have had three word titles — and her next single is, appropriately, 'La Isla Bonita'.

Madonna is the first solo act to register five number one hits in the Eighties, pulling ahead of

● **SIMPLE MINDS:** biggest band in the US and UK in '86

Lionel Richie, who topped with 'Truly', 'All Night Long (All Night)', 'Hello' and 'Say You, Say Me'. Lionel also tripped to the summit with the aforementioned Diana Ross and USA For Africa, and must be in with a chance with his current climber 'Ballerina Girl'.

Bananarama



New Single

"a trick of the night"

7" / 12" / Limited Edition Gatefold E.P.



CHARTS

INDIE SINGLES

TW LW

1	1	KISS Age Of Chance	Fon
2	4	INTO THE GROOVY Ciccone Youth	Blaze First
3	2	SOMETIMES Earsie	Mute
4	7	STUMBO Woodhoo	K422
5	6	SERPENT'S KISS the Mission	Chapter 22
6	—	CUBIST POP MANIFESTO Big Flame	Ron Johnson
7	—	SHOPLIFTERS OF THE WORLD UNITE the Smiths	Rough Trade
8	5	LIKE A HURRICANE the Mission	Chapter 22
9	29	EVERYTHING'S GROOVY Gaze Bykers On Acid	InTape
10	8	IN A LONELY PLACE the Smithereens	Enigma
11	9	THE PEEL SESSION Joy Division	Strange Fruit
12	18	POPPYCOCK Pop Will Eat Itself	Chapter 22
13	14	THE PEEL SESSION New Order	Strange Fruit
14	10	TRUMPTON RIOTS Half Man Half Biscuit	Probe Plus
15	19	THE GRIP OF LOVE the Ghost Dance	Karbon
16	—	MANHALLA the Bible	Backs
17	17	BLUE MONDAY New Order	Factory
18	11	HEY! LUCIANI the Fall	Beggars Banquet
19	3	CARAVAN OF LOVE the Housemartins	Gold Discs
20	25	UP HERE IN THE NORTH OF ENGLAND the Icicle Works	Beggars Banquet
21	16	REALLY STUPID the Primitives	Lazy
22	22	HANG-TEN! the Soup Dragons	Subway
23	12	ASK the Smiths	Rough Trade
24	—	A WAY IN the Boddah	Beggars Banquet
25	20	I'M GOING TO HEAVEN TO SEE IF IT RAINS the Close Brothers	Fire
26	24	STEAMING TRAIN Talah Gosh	3rd & 3rd
27	15	PANIC the Smiths	Rough Trade
28	21	BLATNIK BOY Talah Gosh	3rd & 3rd
29	13	DICKIE DAVIES EYES Half Man Half Biscuit	Probe Plus
30	—	THE PEEL SESSION the Damned	Strange Fruit

Compiled by Spotlight Research

INDIE SINGLES 11

16	—	WHAT'S IN A WORD, the Brilliant Corners	SS20
17	6	WONDERLAND Eraser	Mute
18	22	STOPPING AT THE KLUB FOOT VOLUME 3 Various	ABC
19	20	BEND SINGERS the Fall	Beggars Banquet
20	20	BLOOD AND CHOCOLATE Elvis Costello and the Attractions	Imp/Denson
21	—	WATCH YOUR STEP Ted Hawkins	Gull
22	—	MEDUSA Clan Of Xymox	4AD
23	24	TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg	Gold Discs
24	14	IDEAL GUEST HOUSE Various	Shelter
25	29	FORCE A Certain Ratio	Factory
26	30	ATOMISER Big Black	Homestead
27	28	FILGORE AND SHADOW The Moral Call	4AD
28	30	VICTORIALAND Cocteau Twins	4AD
29	—	GIANT the Woodentops	Rough Trade

Compiled by Spotlight Research

INDIE SINGLES 10

R E G G A E

TW LW

1	1	LATELY Nasurines	Realistic
2	8	AGONY Fishers	Live And Learn
3	—	IN THE HOOD Christine Lewis	Hot Vinyl
4	4	PLEASE MR PLEASE Barbara Jones	Charm
5	11	READY FOR THE DANCEHALL TONIGHT Peter Bouncer	Level Vibes
6	3	RING UP MY NUMBER Kenny Knoch	Unity Sound
7	14	GOLDEN TOUCH Janet Kenyon	Hi-Power
8	7	DON'T HAVE TO FIGHT One Blood	Level Vibes
9	2	FOOL FOR YOU Peter Huntington	Street Vibes
10	13	DRIB PLATE PLAYING Johnny Osborne/Cocoa Tea	Greenleaves
11	5	KNIGHT IN SHINING ARMOUR Deborah Glasgow	UK Bubbler
12	21	RAMBO/CASSANDRA Junior Wilson	Rockers Plantation
13	10	ROCK WITH ME BABY Watson/Nerissa Joseph	Fine Style
14	9	CRAZY LOVE Hoot Pries	IB
15	15	SO THEN COME SO THEN GO Nitty Gritty	Live And Learn
16	—	DON'T TOUCH THE CRACK Little Kirk	Jammy's
17	6	FOOTSTOMPING HANDCLAPPING MUSIC Administrators	Groove And A Quarter
18	18	BAD BOY GOING TO JAIL Superback	Jammy's
19	12	COME FOLLOW ME Barry Boom	On Top
20	25	HOOKED ON YOU The Avonals	Siniks
21	17	COME AGAIN Cocoa Tea	Jammy's
22	16	BANGARANG Horace Andy	Rockers Plantation
23	—	FEELINGS Los Angeles	Black Joy
24	—	HEARTACHES Jack Wilson	Upstairs
25	19	LET ME HAVE THE CHANCE Pat Kelly	Gormale
26	20	CAKE OF SUCCESS/PREDOMINANT King Kong	New Generation

Photo by Steve Donahue

Photo by Steve Donahue

INDIE ALBUMS

TW LW

1	19	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl
2	4	SHABINI Shabni Boys	DiscArque
3	3	PICTURES OF STARVING CHILDREN Chumbawamba	Agit Prop
4	8	QUIRK OUT Slump	Stuff
5	5	HIT BY HIT the Godfathers	Corporate Image
6	1	BEDTIME FOR DEMOCRACY the Dead Kennedys	Alternative Tontacade
7	9	THE QUEEN IS DEAD the Smiths	Rough Trade
8	10	NINE C&S Various	Rough Trade
9	15	SPECIALLY FOR YOU the Smithereens	Enigma
10	3	LONDON & HULL 4 the Housemartins	Gold Discs
11	11	TAKE THE SLUWAY TO YOUR SUBURB Various	Subway
12	7	THE MOON AND THE MELODIES Buddi/Frazer/Giblin/Raymond	4AD
13	12	BROTHERHOOD New Order	Factory
14	13	BACK IN THE DHSS Half Man Half Biscuit	Probe Plus
15	15	LOAN SHARKS Guava Bats	ID

GALLUP

U K S I N G L E S

TW/LW VIC

1	1	I KNEW YOU WERE WAITING (FOR ME)	George Michael and Aretha Franklin	Epic
2	2	WHOLE STORY	Eric Burdon	Polydor
3	7	JACK YOUR BODY	Stevie Nicks	Warner Brothers
4	10	ALMAZARDY	Crawford	Warner Brothers
5	9	DOWN TO EARTH	Curly Howard	Mercury
6	11	LOVE MY RADIO	John Mellencamp	Mercury
7	5	CLOSE MY EYES	Travis	Mercury
8	13	LOVE MY RADIO	John Mellencamp	Mercury
9	12	HOMER THE FOOL	Eric Burdon	Mercury
10	4	SURENDRS	Stevie Nicks	Warner Brothers
11	4	STAY OUT OF MY LIFE	Eric Burdon	Mercury
12	11	THE MUSIC OF THE NIGHT	Hickoi Crawford and Sarah Brightman	Mercury
13	11	MEET FRETTE	Jackie Wilson	Rough Trade RT119
14	21	NOVEMBER	Jackie Wilson	Rough Trade RT119
15	21	NOVEMBER	Jackie Wilson	Rough Trade RT119
16	23	NOVEMBER	Jackie Wilson	Rough Trade RT119
17	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
18	23	NOVEMBER	Jackie Wilson	Rough Trade RT119
19	23	NOVEMBER	Jackie Wilson	Rough Trade RT119
20	23	NOVEMBER	Jackie Wilson	Rough Trade RT119
21	14	SOMETHING IN MY HOUSE	Daryl G. Ahe	Mercury
22	13	ONCE BITTEN TWICE SHY	Vivus Williams	Mercury
23	9	BIG FUN	Cap Head	Mercury
24	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
25	9	NOVEMBER	Jackie Wilson	Rough Trade RT119
26	6	JACK THE GROOVE MAN	Jackie Wilson	Rough Trade RT119
27	5	SOMETHING IN MY HOUSE	Daryl G. Ahe	Mercury
28	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
29	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
30	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
31	14	SOMETHING IN MY HOUSE	Daryl G. Ahe	Mercury
32	13	ONCE BITTEN TWICE SHY	Vivus Williams	Mercury
33	9	BIG FUN	Cap Head	Mercury
34	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
35	9	NOVEMBER	Jackie Wilson	Rough Trade RT119
36	6	JACK THE GROOVE MAN	Jackie Wilson	Rough Trade RT119
37	5	SOMETHING IN MY HOUSE	Daryl G. Ahe	Mercury
38	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
39	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
40	11	NOVEMBER	Jackie Wilson	Rough Trade RT119
41	21	STAY OUT OF MY LIFE	Eric Burdon	Mercury
42	5	WALKING DOWN YOUR STREET	Bangles	Mercury
43	4	SOUTH MAN	Sam Houston and Lou Reed	Mercury
44	47	ELDRADO	Dream Theater	Mercury
45	31	THE BAIN	Quincy Jones	Mercury
46	51	FORGOTTEN TOWN	Christians	Mercury
47	65	SOMEWHERE	Christians	Mercury
48	65	SOMEWHERE	Christians	Mercury
49	37	SHAKE YOU DOWN	Gregory Abbott	Mercury
50	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
51	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
52	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
53	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
54	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
55	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury
56	1	WHAT'S THE NAME OF THE GAME	Eric Burdon	Mercury

CHARTS

U K A L B U M S

TW/LW VIC

1	21	CHASE AND THE CHASE	Eric Burdon	Mercury
2	1	WHOLE STORY	Eric Burdon	Mercury
3	3	DIFFERENT LIGHT	Bangles	Mercury
4	9	LIVE MAGIC	Christians	Mercury
5	2	THE MUSIC OF THE NIGHT	Hickoi Crawford and Sarah Brightman	Mercury
6	15	WALKER	Michael McDonald	Mercury
7	13	AUGUST	Eric Clapton	Mercury
8	6	GET CLOSE	Prentiss	Mercury
9	12	THE MUSIC OF THE NIGHT	Hickoi Crawford and Sarah Brightman	Mercury
10	12	THE MUSIC OF THE NIGHT	Hickoi Crawford and Sarah Brightman	Mercury
11	10	NOW THAT'S WHAT I CALL MUSIC	Eric Burdon	Mercury
12	10	NOW THAT'S WHAT I CALL MUSIC	Eric Burdon	Mercury



SINGLES 67



SINGLES 29

12	9	SLEEPY WHEN WE BOY	Joe	Mercury
13	17	BAPTISTE	Joe	Mercury
14	37	BAPTISTE	Joe	Mercury
15	35	DANCING ON THE CEILING	Louie Bellé	Mercury
16	11	EVERY BREATH YOU TAKE	The Singles	Mercury
17	19	BIG NEWS	Eric Burdon	Mercury
18	13	THE MUSIC OF THE NIGHT	Hickoi Crawford and Sarah Brightman	Mercury
19	23	THE FINAL COUNTDOWN	Europe	Mercury
20	46	ZAZO	Rainie Veis	Mercury
21	19	DISCO PAT	Shy Boy	Mercury
22	19	DISCO PAT	Shy Boy	Mercury
23	19	DISCO PAT	Shy Boy	Mercury
24	38	THE SINGING DETECTIVE	Nazim	Mercury
25	34	SO FEEL	Gabriel	Mercury
26	24	FOREB HENRY	Lewis and the New	Mercury
27	24	FOREB HENRY	Lewis and the New	Mercury
28	15	UNUSUAL CIRCUMSTANCES	Donny Osmond	Mercury
29	15	UNUSUAL CIRCUMSTANCES	Donny Osmond	Mercury
30	41	ABSTRACT EMOIONS	Randy Crawford	Mercury
31	41	ABSTRACT EMOIONS	Randy Crawford	Mercury
32	41	WHITNEY HOUSTON	Whitney Houston	Mercury
33	41	WHITNEY HOUSTON	Whitney Houston	Mercury
34	41	WHITNEY HOUSTON	Whitney Houston	Mercury
35	41	WHITNEY HOUSTON	Whitney Houston	Mercury
36	41	WHITNEY HOUSTON	Whitney Houston	Mercury
37	41	WHITNEY HOUSTON	Whitney Houston	Mercury
38	41	WHITNEY HOUSTON	Whitney Houston	Mercury
39	41	WHITNEY HOUSTON	Whitney Houston	Mercury
40	41	WHITNEY HOUSTON	Whitney Houston	Mercury
41	41	WHITNEY HOUSTON	Whitney Houston	Mercury
42	41	WHITNEY HOUSTON	Whitney Houston	Mercury
43	41	WHITNEY HOUSTON	Whitney Houston	Mercury
44	41	WHITNEY HOUSTON	Whitney Houston	Mercury
45	41	WHITNEY HOUSTON	Whitney Houston	Mercury
46	41	WHITNEY HOUSTON	Whitney Houston	Mercury
47	41	WHITNEY HOUSTON	Whitney Houston	Mercury
48	41	WHITNEY HOUSTON	Whitney Houston	Mercury
49	41	WHITNEY HOUSTON	Whitney Houston	Mercury
50	41	WHITNEY HOUSTON	Whitney Houston	Mercury
51	41	WHITNEY HOUSTON	Whitney Houston	Mercury
52	41	WHITNEY HOUSTON	Whitney Houston	Mercury
53	41	WHITNEY HOUSTON	Whitney Houston	Mercury
54	41	WHITNEY HOUSTON	Whitney Houston	Mercury
55	41	WHITNEY HOUSTON	Whitney Houston	Mercury
56	41	WHITNEY HOUSTON	Whitney Houston	Mercury

CHARTS

U S S I N G L E S

TW LW

1	2	OPEN YOUR HEART	Madonna	Sire
2	1	AT THIS MOMENT	Billy Vera And The Besters	Rhino
3	9	LIVIN' ON A PRAYER	Jonas	Mercury
4	5	CHANGE OF HEART	Cyndi Lauper	Portrait
5	10	TOUCH ME (I WANT YOUR BODY)	Samamba Fox	Jive
6	4	LAND OF CONFUSION	Genesis	Atlantic
7	11	KEEP YOUR HANDS TO YOURSELF	Georgia Sealrites	Elektra
8	7	SOMEDAY	Glas Tigr	Manhattan
9	13	WILL YOU STILL LOVE ME	Chico	Warner Brothers
10	12	WE'RE READY	Boyz	MCA
11	3	C'EST LA VIE	Robbie Nevil	Manhattan
12	14	BALLERINA GIRL	Lionel Richie	Motown
13	8	SHAKE YOU DOWN	Gregory Abbott	Columbia
14	17	LOVE YOU AGAIN	Ready For The World	MCA
15	23	JACOB'S LADDER	Husy Lewis and the News	Chrysalis
16	6	CONTROL	Jane Jackson	A&M
17	20	YOU GOT IT ALL	The Jets	MCA
18	22	NOBODY'S FOOL	Cinderella	Mercury
19	21	STOP TO LOVE	Luther Vandross	Epic
20	18	THIS IS THE TIME	Billy Joel	Columbia
21	29	SOMEWHERE OUT THERE	Linda Ronstadt	MCA
22	26	BIG TIME	Fener Gabel	Geffen
23	25	TALK TO ME	Chico DeBorge	Motown
24	32	(YOU GOTTA) FIGHT FOR YOUR RIGHT	Beastie Boys	Def Jam
25	27	STAY THE NIGHT	Benjamin Orr	Elektra
26	31	RESPECT YOURSELF	Brutus Willis	Motown
27	31	I'LL BE ALRIGHT WITHOUT YOU	Journey	Columbia
28	30	JIMMY LEE	Aesha Franklin	Arista
29	15	VICTORY	Kool And The Gang	Mercury
30	19	WALK LIKE AN EGYPTIAN	Bangles	Columbia



31	36	CAN'T HELP FALLING IN LOVE	Corey Hart	EMI-America
32	35	I WANNA GO BACK	Edie Money	Columbia
33	37	BRAND NEW LOVER	Dead Or Alive	Epic
34	16	IS THIS LOVE	Survivor	Scotti Brothers
35	40	HANDS IN THE AIR	Brutus Willis and the Range	RCA
36	41	LET'S WAIT AWHILE	Jane Jackson	A&M
37	41	FACTS OF LOVE	Jeff Lorber featuring Karyn White	Warner Brothers
38	24	NOTORIOUS	Duran Duran	Capitol
39	43	CAUGHT UP IN THE BAPTUNE	Anita Baker	Elektra
40	45	WITHOUT YOUR LOVE	Toto	Columbia
41	47	CANDY	Cameo	Atlanta Artists
42	64	NOTHING'S GONNA STOP US NOW	Starship	o Geune
43	53	LET'S GO	Wang Chung	Geffen
44	56	COME GO WITH ME	Eagles	Arista
45	38	COMING AROUND AGAIN	Curly Simon	Arista
46	48	WE CONNECT	Stacy Q	Atlantic
47	55	AS WE LAY	Shirley Horndick	Elektra
48	42	THE FINAL COUNTDOWN	Europe	Elektra
49	39	EVERYBODY HAVE FUN TONIGHT	Wang Chung	Epic
50	34	FALLING IN LOVE (OH-OH)	Phenom Sound Machine	Geffen
51	60	DON'T NEED A GUN	Billy Idol	Epic
52	59	DON'T DREAM IT'S OVER	Crowded House	Epic
53	38	ALL I WANTED	Kanias	Capitol

US Albums 14



54	73	THAT AIN'T LOVE	REO Speedwagon	Epic
55	42	THE WAY IT IS	Brutus Hornsby and the Range	RCA
56	44	STAND BY ME	Ben E. King	Atlantic
57	66	SHELTER	Love Justice	Geffen
58	65	DON'T LEAVE ME THIS WAY	Communards	MCA
59	80	FIRE	Bruce Springsteen	Columbia
60	57	GIRLFRIEND	Robby Brown	NCA
61	82	MIDNIGHT BLUE	Lou Gram	Atlantic
62	74	someone LIKE YOU	Daryl Hall	Capitol
63	83	SKIN TRADE	Duran Duran	Epic
64	72	COMING UP CLOSE	'til Tuesday	Warner Brothers
65	79	BIG MISTAKE	Peter Cetera	Warner Brothers
66	76	CRY WOLF	Aha	Warner Brothers
67	84	THE HONESTER	Honey	Columbia
68	74	WHAT YOU GET IS WHAT YOU WANT	The Turner	o Capitol
69	88	DEEP RIVER WOMAN	Lionel Richie	o Motown
70	85	ALL I WANT	Howard Jones	Elektra
71	87	AIN'T SO EASY	David And David	A&M
72	—	MY BABY	the Presidents	o Sire
73	91	KISS YOU (WHEN IT'S DANGEROUS)	Eight Seconds	Polydor
74	—	STONE LOVE	Kool And The Gang	o Mercury
75	—	SMOKING GUN	The Robson-Cray Band	o Mercury
76	—	HAVE IT MEAN SOMETHING	Rob Jungblus	o Manhattan
77	—	HOLD ME	Sheila E	o Paisley Park
78	—	THE FINER THINGS	Steve Winwood	o Island
79	—	HAVE YOU EVER LOVED SOMEBODY	Freddie Jackson	o Capitol

Compiled by Billboard

U S A L B U M S

TW LW

1	1	SLIPPERY WHEN WET	Bon Jovi	Mercury
2	2	DIFFERENT LIGHT	Bangles	Columbia
3	4	NIGHT SONGS	Cinderella	Mercury
4	7	LICENSED TO ILL	Beastie Boys	Def Jam
5	5	THE WAY IT IS	Brutus Hornsby And The Range	RCA
6	3	THIRD STAGE	Boston	MCA
7	8	FORE!	Henry Lewis And The News	Chrysalis
8	6	BRUCE SPRINGSTEEN & THE E STREET BAND	Bruce Springsteen	Warner Brothers
9	9	CONTROL	Jane Jackson	A&M
10	10	TRUE BLUE	Madonna	Sire
11	11	DANCING ON THE CEILING	Lionel Richie	Motown
12	13	INVISIBLE TOUCH	Genesis	Atlantic
13	12	NOTORIOUS	Duran Duran	Capitol
14	14	RAISING HELL	Bon-DHC	Profile
15	15	TRUE COLORS	Cyndi Lauper	Portrait
16	15	GREENGLAND	Paul Simon	Columbia
17	20	GEORGIA SATELLITES	Georgia Satellites	Warner Brothers
18	18	GIVE ME THE REASON	Luther Vandross	Elektra
19	17	WORLD UP	Cameo	Epic
20	22	THE BRIDGE	Billy Joel	Atlantic Artists
21	19	WHIPLASH SMILE	Billy Idol	Columbia
22	26	BY REQUEST	Billy Vera And The Besters	Chrysalis

TW

1	Mercury
2	Columbia
3	Mercury
4	Def Jam
5	RCA
6	MCA
7	Chrysalis
8	Warner Brothers
9	A&M
10	Sire
11	Motown
12	Atlantic
13	Capitol
14	Profile
15	Portrait
16	Columbia
17	Warner Brothers
18	Elektra
19	Epic
20	Atlantic Artists
21	Columbia
22	Chrysalis

● W/E FEB 7, 1987



Photo by JET

- 23 24 **SHAKE YOU DOWN** Gregory Abbott
 24 23 **RAPTURE** Anita Baker
 25 25 **JUST LIKE THE FIRST TIME** Freddie Jackson
 26 21 **EVERY BREATH YOU TAKE — THE SINGLES** The Police
 27 29 **THIN RED LINE** Glad Tigr
 28 30 **SO FEAR** Gabriel
 29 37 **STRONG PERSUADER** Robert Cray
 30 37 **CAN'T HOLD BACK** Eddie Money
 31 28 **FOREVER** Kool And The Gang
 32 33 **TO HELL WITH THE DEVIL** Styper
 33 36 **TOUCH ME** Samantha Fox
 34 34 **BACK IN THE HIGH LIFE** Steve Winwood
 35 39 **RAISED ON RADIO** Journey
 36 31 **SOMEWHERE IN TIME** Iron Maiden
 37 38 **ROBBIE NEVIL** Robbie Nevil
 38 44 **THE FINAL COUNTDOWN** Europe
 39 35 **POWER** Kansas
 40 32 **ARETHA** Aretha Franklin
 41 43 **LONG TIME COMING** Ready For The World
 42 40 **GET CLOSE** The Pretenders
 43 48 **UNDER THE BLUE MOON** New Edition
 44 42 **"TRUE STORIES"** Talking Heads
 45 41 **BREAK EVERY RULE** Tim Turner
 46 45 **PRIMITIVE LOVE** Flamin' Sound Machine
 47 47 **TOP GUN** Soundtrack
 48 50 **AUGUST** Eric Clapton
 49 49 **WHEN SECONDS COUNT** Survivor
 50 — 18 Chicago
 Compiled by Billboard
 © Billboard (warded to those products demonstrating the greatest airplay and sales gain)

- 22 20 **THE VIDEOSINGLES** Commodores PolyGram
 23 23 **SWEET DREAMS** Eurythmics RCA/Columbia
 24 — **LET THERE BE ROCK** AC/DC WFOV
 25 22 **"UNDER A BLOOD RED SKY" U2** Virgin/PVG
 26 30 **THE VIDEOSINGLES** Level 42 PolyGram
 27 28 **VIDEO** Rikivi Rising Storms Vestron
 28 19 **SEX NOW** MOJO Signa-Signa Sprink PFI
 29 28 **UTTER MADNESS** Madness Virgin/PVG
 30 25 **NO 1 VIDEO HITS** Whitney Houston RCA/Columbia

Compiled by Spotlight Research

COMPACT DISC

TW LW

- 1 1 **THE WHOLE STORY** Kate Bush EMI
 2 3 **GRACELAND** Paul Simon Warner Brothers
 3 2 **LIVE MAGIC** Queen EMI
 4 4 **BROTHERS IN ARMS** Dire Straits Vertigo/Phonogram
 5 14 **DIFFERENT LIGHT** Bangles CBS
 6 6 **EVERY BREATH YOU TAKE — THE SINGLES** The Police A&M
 7 5 **SWEET FREEDOM: THE BEST OF MICHAEL McDONALD** Michael McDonald Warner Brothers
 8 9 **NO MORE THE FOOL** Eike Broeks Legend
 9 7 **AUGUST** Eric Clapton Duck/Warner Brothers
 10 11 **REVENGE** Garynasma RCA
 11 19 **DANCING ON THE CEILING** Lionel Richie Motown
 12 8 **SO FEAR** Gabriel Virgin
 13 **NOW, THAT'S WHAT I CALL MUSIC '86** Various EMI/Virgin/PolyGram
 14 17 **INVISIBLE TOUCH** Genesis Virgin
 15 — **RAPTURE** Anita Baker Elektra
 16 15 **STREET LIFE — 20 GREAT HITS** Bryan Ferry/Roxy Music EG/Polydor
 17 **GET CLOSE** The Pretenders Real/WEA
 18 10 **NOW, THAT'S WHAT I CALL MUSIC 8** Various EMI/Virgin/PolyGram
 19 13 **TRUE BLUE** Madonna Sire
 20 20 **SLIPPERY WHEN WET** Bon Jovi Vertigo/Phonogram
 Compiled by Spotlight Research

US BLACK SINGLES

TW LW

- 1 1 **CANDY** Cameo Atlantic Artists
 2 4 **FALLING** Melba Moore Capitol
 3 8 **HAVE YOU EVER LOVED SOMEBODY** Freddie Jackson Capitol
 4 2 **JIMMY LEE** Aretha Franklin Arista
 5 6 **AS WE LAY** Shirley Muldowney Elektra
 6 5 **COME SHARE MY LOVE** PAH Howard Atlantic
 7 7 **CESY LA VIE** Robbie Nevil Manhattan
 8 9 **BIG FISH** The Gap Band Total Experience
 9 10 **BALLERINA GIRL** Lionel Richie Motown
 10 12 **SITUATION # 9** Club Nouveau WB
 11 16 **SLOW DOWN** Loose Ends MCA
 12 16 **SERIOUS DANCE** Alton 21 Records
 13 14 **TAKE IT TO THE LIMIT** Ray Goodman & Brown EMI-America
 14 3 **STOP TO LOVE** Luther Vandross Epic
 15 23 **YOU GOT IT ALL** The Jeps MCA
 16 25 **IF I SAY YES** Eric S. RCA
 17 29 **HOLD ON RY** Latest Arrival Manhattan
 18 30 **STAY** Howard Hewitt Elektra
 19 11 **CONTROL** Janet Jackson A&M
 20 18 **TWO PEOPLE** Tim Turner Capitol
 21 26 **SEND IT TO ME** Gladys Knight And The Pips MCA
 22 24 **HEAT STROKE** Janice Christie Super/Tronics
 23 31 **DOESN'T HAVE TO BE THIS WAY** Rose Royce Omni
 24 32 **ENGINE NO 8** Midnight Star Solar
 25 28 **TO BE CONTINUED** The Temptations Gordy
 26 15 **VICTORY** Kool And The Gang Mercury
 27 33 **SOMEONE LIKE YOU** Silverstein Megatones
 28 21 **I WANNA KNOW YOUR NAME** Force MD's Tommy Boy
 29 40 **SHE (CAN'T RESIST)** Jesse Johnson A&M
 30 30 **LIVING ALL ALONE** Phyllis Hyman PIR
 31 38 **THINKING ABOUT FA** Times Social Club Dancys
 32 — **LOVE IS A DANGEROUS GAME** Nile Johnson Jive
 33 36 **U-TURN** J Backfoot Edge
 34 38 **PAUL REVERE** Beastie Boys Def Jam
 35 20 **MISUNDERSTANDING** James (D Train) Columbia
 36 — **LET'S WAIT AWHILE** Janet Jackson A&M
 37 **BABY DON'T GO TOO FAR** Luther Ingram PIR
 38 — **LOVIN' EV'RY MINUTE OF IT** Doug E Fresh And The Get Fresh Crew Reality
 39 **EASY LOVE** Rose Brothers Muscle Shoals
 40 — **LOVE YOU DOWN** Revue For The World MCA
 Compiled by Billboard

MUSIC VIDEO

TW LW

- 1 1 **THE WHOLE STORY** Kate Bush
 2 2 **ROCKING THROUGH THE YEARS** Status Quo
 3 3 **ALCHEMISTRY** Live Dire Straits
 4 4 **NOW THAT'S WHAT I CALL MUSIC 8**
 5 10 **EVERY BREATH YOU TAKE** The Police
 6 6 **WE WILL ROCK YOU** Queen
 7 7 **BROTHERS IN ARMS** Dire Straits
 8 8 **THE FINAL WHAM!**
 9 9 **TELEVISION** Pet Shop Boys
 10 15 **IN CHINA — FOREIGN SINGLES** Wham!
 11 11 **HITS 5** Various
 12 5 **THE FINAL WHAM!** Cameo
 13 12 **GREATEST FLUX** Queen
 14 21 **THE SONG REMAINS THE SAME** Led Zepplin
 15 14 **LUXURY OF LIFE** Five Star
 16 14 **THE COMPLEAT BEATLES**
 17 13 **THE VIRGIN TOUR** Madonna
 18 18 **BREAKOUT** Bon Jovi
 19 17 **THE VIDEO** Wham!
 20 20 **LIVE IN RIO** Queen
 21 24 **LIVE AFTER DEATH** Iron Maiden
 PFI

1986 UK CHART SURVEY

■ **ALAN JONES** examines the chart performance of the top acts of '86, and uncovers the trends thrown up by Gallup's Top 100 singles and albums listings.

● **RM's** exclusive survey of 1986's top acts is based on the year's Top 1000 singles and albums listings prepared by Gallup. The points totals shown on the right of the artists' names indicate their relative popularity. For example, for every 1002 **Madonna** singles sold, record shops shifted 581 singles by **Five Star**, and 537 by **A-ha**. Each point represents approximately 1800 sales for singles, and 2500 sales for albums. The points shown are comparable and comparable with the 1985 totals printed in **rm** on 22 March 1986. My thanks to Gallup, for their work throughout 1986 maintaining data files, and for allowing me to access and process information on their computer.

TOP SINGLES ARTISTS 1986

This Year	Last Year	Points
1	1	Madonna 1002
2	51	Five Star 581
3	19	A-ha 537
4	-	Communards 507
5	-	Boris Gardiner 452
6	25	Billy Ocean 432
7	-	Housemartins 416
8	-	Bangles 403
9	-	Nick Berry 394
10	-	Chris DeBurgh 376
11	-	Cliff Richard And The Young Ones 373



● **MADONNA:** completely supreme mega-goddess, utterly dominating both singles and albums listings

12	-	Diana Ross 370
13	78	Pet Shop Boys 339
14	-	Falco 333
15	-	Status Quo 321
16	-	Sinitta 304
17	-	Berlin 298
18	-	Real Thing 294
19	-	Janet Jackson 275
20	-	Doctor And The Medics 274
21	26	Whitney Houston 273
22	-	Samantha Fox 270
23	-	Jemaine Stewart 266
24	-	Queen 263
25	-	George Michael 262
26	16	Eurythmics 259
27	-	Europe 241
28	48	Level 42 239
29	7	Wham! 235

30	84	Amazulu 234
31	-	Bon Jovi 233
32	34	Simple Minds 228
33	-	Spitting Image 226
34	-	Jackie Wilson 221
35	-	Huey Lewis And The News 219
36	-	Cameo 218
37	-	Pauli LaBelle/Michael McDonald 204
38	-	Robert Palmer 201
39	-	Peter Cetera 195
40	-	Simply Red 194
41	-	Jaki Graham 193
42	-	Counting Crew 189
43	29	Dire Straits 189
44	87	David Bowie 185
45	20	Prince And The Revolution 184
46	-	Peter Gabriel 183
47	-	Sam Cooke 181
48	-	Cliff Richard/Sarah Brightman 180
49	-	Genesis 180
50	-	Paul Simon 179
51	-	Nu Shooz 177
52	-	Gwen Guthrie 174
53	-	Owen Paul 174
54	-	Kim Wilde 172
55	-	Mr Mister 171
56	-	Sly Fox 171
57	-	Erasure 169
58	-	Rod Stewart 168
59	-	Mel And Kim 160
60	-	BigCountry 153
61	-	Su Pollard 151
62	-	Sigue Sigue Sputnik 149
63	-	Damned 147
64	-	Modern Talking 143
65	-	Swing Out Sister 142
66	40	Frankie Goes To Hollywood 141
67	8	Paul Hardcastle 139
68	98	Lionel Richie 137
69	-	Midnight Star 137
70	-	Spandau Ballet 137
71	-	Nana Mouskouri 135
72	12	Shakin' Stevens 133
73	96	Smiths 132
74	-	Bananarama 127
75	-	Run-DMC 126
76	-	Jim Diamond 123
77	-	James Brown 122
78	-	Stan Ridgway 121
79	-	Atlantic Starr 121
80	-	Survivor 118
81	-	Farley 'Jackmaster' Funk/Darryl Pandey 115
82	-	Bronski Beat 114
83	50	UB40 112
84	-	Bucks Fizz 110
85	-	Oran 'Juice' Jones 108
86	-	Anita Dobson/Simon May Orch 108
87	-	Orchestral Manoeuvres In The Dark 108
88	-	Audrey Hall 106
89	-	It Bites 103
90	-	Nick Kamen 100
91	-	Hollywood Beyond 99
92	-	Big Audio Dynamite (BAD) 98
93	53	Red Box 96
94	-	Human League/Human League 96
95	11	Feargal Sharkey 96
96	-	Depeche Mode 95
97	-	Art Of Noise/Duane Eddy 95
98	-	Van Halen 94
99	-	Fristanders 93
100	-	Gregory Abbott 93

B Y A L A N J O N E S

SINGLES OVERVIEW

● In the last quarter of a century, only three recording acts have managed to pull off the improbable double of so dominating singles and albums charts that they have emerged from the given year supreme in both formats. Last year, Madonna became the fourth.

Following in the footsteps of **The Beatles** (1963 and 1965), **The Beach Boys** (1966) and **Tom Jones** (1968), she wiped the floor with her rivals in 1986, selling 1.8 million singles and as many albums. Her singles victory is her second in consecutive years, and, whilst she didn't approach the 1520 points she scored in 1985 when selling three million singles, her 1986 total of 1002 points approximates to the total sales of the two next most popular acts combined.

Madonna apart, 1986 saw a swift and savage turnover of singles chart acts, with numerous 1985 favourites vanishing into oblivion more quickly than they had emerged. **Andy Warhol** once suggested that everyone should be famous for 15 minutes; some hitmakers seems to have no more than three minutes, or one good single, to enjoy before their tenuous grip on celebrity slipped. Most will not get a second chance.

In all, a mere 22 of the Top 100 acts of 1985 were similarly placed in 1986, and only 10 acts have managed to hold a place amongst the elite for the last three years consecutively. Ranked with Madonna amongst the top three acts of 1985 were **Jennifer Rush** and **Tears For Fears**. Rush had a moderate success in 1986 with 'Ring Of Ice' before her short-lived luck deserted her. Consequently she slips to number 154 in the 1986 rankings. Tears For Fears' dramatic decline, however, was self-inflicted. The West Country duo took an extended sabbatical in 1986, releasing only the **Sport Aid** anthem 'Everybody Wants To Run The World'. They collapsed accordingly to number 127.

New runners-up to Madonna are the increasingly chic and fashionable **Five Star**. Number 51 in 1985, they put together a string of five top 20 hits last year, and were the only other act to sell a million singles.

Norway's **A-ha** sold nearly as many singles, and were the highest placed international act for the second year in a row, moving up to number three from number 19 overall. They were one of an unusually large contingent of continental acts to make their mark in 1986, as the chart went through one of its periodic creative lulls. However, most of the opportunistic Europeans were unable to consolidate their success, and, judged on chart performance over the entire year, few could challenge the customary Anglo-American duopoly. Of the Top 100 artists, in 1986, 33 were American (up from 28 in 1985), 59 were British (down from 65 in 1985) and eight were from the rest of the world, one more than last year.

● FIVE STAR: a sterling performance in both albums and singles charts



Photos by JLF

● COMMUNARDS: from nowhere to number four singles artists

Madonna's outstanding success notwithstanding, solo artists, particularly women, had a tough year in 1986. Groups occupy 62 berths in the top 100, with male soloists totalling 26, down two on 1985, and female soloists down to 12 from 16 last time.

With 12-inch singles moving into their second decade the format has really come of age, accounting for over 30 per cent of all singles sold in 1986. Of the Top 1000 singles, 950 were available in both 7-inch and 12-inch formats. 34 came only in the smaller format and 16 were exclusively available on 12-inch. However, the pressure to conform with industry practice and issue 12-inch singles whether or not the material was suited to the larger disc left some companies with egg on their faces, notably **BBC Records**, who issued six of the 12 singles to register the smallest proportion of their sales on 12-inches: 'Just Say No' by the **Grange Hill** cast (12-inch sales here amounted to 0.1 per cent, that is to say that only one record buyer in a thousand opted for it in preference to the 7-inch), 'Every Loser Wins' by **Nick Berry** (1.7%), 'It's Orrible Being In Love When You're 8½' by **Claire and Friends** (2.0%), 'Something Out Of Nothing' by **Leticia Dean** and **Paul Medford** (3.1%), 'Anyone Can Fall In Love' by **Anita Dobson** (4.1%) and 'Always There' by **Marti Webb** (4.4%).

It was another bad year for instrumentals, with **Paul Hardcastle** emerging as the top non-vocal act at number 67, but a good year for **Cliff Richard**. Cliff's records with the **Young Ones**, **Sarah Brightman**, **Elton John** and solo all came out on different labels, and between them sold very nearly a million copies, and Cliff would have pipped **A-ha** for third place in the rankings if they had been added together. Not bad for an artist moving into his second year without a recording contract.

Finally, the decline of 1984's champs, **Frankie Goes To Hollywood** continues. Last year they slumped to 66th place, a 26 place drop on 1985.

OVER ▶

SURVEY

◀ CONTINUED

TOP ALBUM ARTISTS 1986

This Year	Last Year		Points
1	4	Madonna	692
2	1	Dire Straits	684
3	14	Queen	585
4	12	Eurythmics	406
5	—	A-ha	389
6	—	Five Star	346
7	—	Paul Simon	323
8	16	Kate Bush	305
9	32	Chris DeBurgh	288
10	—	Whitney Houston	277
11	77	Genesis	249
12	13	Wham!	244
13	22	Simple Minds	237
14	—	Police	231
15	3	Phil Collins	222
16	—	Peter Gabriel	205
17	31	Bryan Ferry	198
18	—	Simply Red	189
19	48	Lionel Richie	176
20	35	Talking Heads	167
21	42	Level 42	167
22	—	Huey Lewis And The News	143
23	—	Bon Jovi	143
24	—	Pet Shop Boys	142
25	25	Aled Jones	139
26	—	Housemartins	139
27	20	Tina Turner	139
28	6	U2	128
29	2	Bruce Springsteen	126
30	74	Billy Ocean	122
31	—	Communards	112
32	95	Jean Michel Jarre	112
33	100	Barbra Streisand	111
34	33	Go West	110
35	43	Sling	108
36	17	Spandau Ballet	106
37	73	Grace Jones	105
38	49	Iron Maiden	102
39	9	George Benson	100
40	—	Bangles	99
41	37	Smiths	99
42	—	Rod Stewart	93
43	64	Cure	92
44	—	Foster & Allen	92
45	84	Status Quo	92
46	10	ZZ Top	90
47	—	Robert Palmer	88



● DIRE STRAITS: 1986 was two days too long for 'Brothers In Ar

48	99	Big Country	87
49	8	Sade	86
50	—	Kiri Te Kanawa/Jose Carreras/ Sarah Vaughan	85
51	39	Prince And The Revolution	84
52	46	Richard Clayderman	80
53	23	Barbara Dickson	79
54	7	Suzanne Vega	78
55	7	Paul Young	78
56	44	UB40	76
57	26	Elaine Paige	74
58	5	Tears For Fears	72
59	93	Chris Rea	71
60	30	Talk Talk	70
61	30	Bryan Adams	68
62	—	Neil Diamond	68
63	27	Elton John	66
64	—	Bonnie Tyler	66
65	—	Shadows	65
66	—	Janet Jackson	65
67	—	Mr Mister	64
68	—	Sam Cooke	64
69	—	Steve Winwood	62
70	19	Meat Loaf	61
71	—	Michael McDonald	61
72	21	Billy Joel	61
73	—	Supertramp	58
74	78	Clannad	56
75	41	Frankie Goes To Hollywood	56
76	—	Shalamar	54
77	—	Cameo	54
78	57	Jennifer Rush	53
79	51	Billy Idol	53
80	65	Eric Clapton	52
81	50	Depeche Mode	51
82	—	Big Audio Dynamite (BAD)	51
83	—	Huddersfield Choral Society	49
84	15	Manilow	48
85	83	Pink Floyd	48
86	—	Arnie Baker	48
87	—	Diana Ross	48
88	—	Kiri Te Kanawa	47
89	—	Pretenders	47
90	—	Luciano Pavarotti	47
91	—	Rolling Stones	46
92	—	Frank Sinatra	45
93	89	Billy Bragg	44
94	40	David Bowie	44
95	—	Van Halen	44
96	90	Elvis Costello	43
97	—	Fleetwood Mac	42
98	—	Fine Young Cannibals	41
99	59	Lloyd Cole And The Communions	41
100	38	Ultravox	41



Photo by LH

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Photo by P. Terrazon

● SUZANNE VEGA: proving folk is alive

Photo by NETMA

ALBUMS OVERVIEW

● According to my calculations, 1986 was two days too long for **Dire Straits**. Sometime during the afternoon of 30th December, Madonna's 'True Blue' pulled ahead of Dire Straits' 'Brothers In Arms' to become the best-selling album of 1986. This cruelly-timed strike denied 'Brothers In Arms' the honour of becoming the first album to be chart champ in consecutive years since 1971, when 'Bridge Over Troubled Water' was triumphant for the second time in as many attempts.

Despite their disappointment, Dire Straits can be proud of the fact that 'Brothers In Arms' is the first album ever to sell a million copies in Britain in each of two different years. It just topped the million in 1985, and added a further 1,250,000 to its total last year.

With their back catalogue performing well, Dire Straits sold a grand total of 1,700,000 albums in Britain last year, marginally less than the inevitable Madonna (1,750,000), 'True Blue' and 'Brothers In Arms' were the only albums to sell a million in 1986 — in 1985 'Brothers In Arms' was followed past the million sales mark by **Phil Collins** 'No Jacket Required' and Madonna's 'Like A Virgin' — but strong catalogue sales and the release of a second live album helped **Queen** to clear 1,500,000 sales, while the combined sales of **Eurythmics** albums just touched a million.

As usual, the album chart was considerably more stable and conservative than the fashion-chasing singles chart, with a total of 58 of 1985's top 100 artists retaining their places in 1986's tabulations.

But, as with singles, there was a fairly small but certain shift away from indigenous acts, whose share of the chart action was shaved nine per cent to 58 per cent. American acts — more 25 to 31 per cent, with other overseas acts turning in a respectable 11 per cent, up from eight per cent last term.

Duos and groups took their customary majority share of the chart, accounting for 53 per cent of sales. The remainder was split 32 per cent to male solo acts, and 15 per cent to female solo acts.

The latter figure is an all-time high for women in the album charts, up from 11 per cent in 1985, 10 per cent in 1984 and a mere five per cent in 1983.

Initially, this trend seems to contradict our conclusions that, in the singles chart, women are having a tougher time. In fact, what is happening is that the singles chart, to a fairly substantial degree, is the province of fashionable, beautiful, but not necessarily musically talented females (who sold **Samantha Fox**'s) who can't sell that many albums, and one-off disco divas. Simultaneously, a new generation of female singers of diverse musical styles are emerging and gaining the same respect as their male counterparts. Among them we can number **Anita Baker**, whose 'Rapture' has sold over 125,000 copies, and **Suzanne Vega**, who proved that folk was alive, well and still evolving. Vega's debut album has sold upwards of 200,000 copies here, while she remains virtually unknown in her native America. Her near namesake, **Rosie Vela**, is receiving a

similarly respectful reception here, whilst getting the cold shoulder from her fellow Yanks.

● Other album chart highlights of 1986:

● The number one soundtrack album was the Reaganite 'Top Gun', featuring tracks by **Teena Marie**, **Loverboy** and others, including **Berlin** and their chart-topping single 'Take My Breath Away'. 'Top Gun' sold around 300,000 copies in the year, and undoubtedly deprived Berlin's own album 'Count Three And Pray' of many sales.

● The top instrumentalist was **Jean Michel Jarre**, whose 'Rendezvous' sold around 175,000 copies.

● The top live recording of the year was Queen's 'Live Magic', a natural successor to their 'Live Killers', which was the number one concert recording of 1979.

● Spoken word and comedy albums rarely do well. One that did in 1986 was the star-studded 'Comic Relief — Utterly Utterly Live'. It finished the year in 194th place, after selling 55,000 copies.

● Despite her importance, Madonna was outsold last year by 'Various Artists'. Said credit appears on around 15—20 per cent of all album chart entries, and compilations, many of them doubles, sold over 8,000,000 last year.

● Finally, the Top 1000 includes a substantial number of catalogue albums. Of albums originally released prior to 1980, the best seller last year was **Fleetwood Mac**'s 'Rumours'. At 108 in the year-end chart, it sold a further 95,000 copies. Dire Straits' eponymous 1978 debut sold 70,000 copies and **Meat Loaf**'s perennial 'Bat Out Of Hell', a reputed two million seller, added another 60,000 to its total last year. Among the 'veterans', albums first released ten or more years ago, Queen's 'A Night At The Opera' (1975) was the biggest seller (30,000 copies), while the oldest album in the entire Top 1000 was **Simon And Garfunkel**'s 1966 'Sounds Of Silence'. NB: That's the oldest album as originally conceived. The oldest recordings in the Top 1000 date from 1926, and appear on the BBC compilation 'Chicago Jazz Volume 2'. Five other Sixties albums managed to make the listing: the **Doors**' self-titled 1967 debut, the 1968 **Jimi Hendrix** compilation 'Smash Hits', 'Velvet Underground And Nico' (1967) and two Beatles albums — the 1966 compilation 'A Collection Of Beatles Oldies' and, in 724th place, 'Sgt Pepper's Lonely Hearts Club Band'.

The latter must be fancied to outsell all its contemporaries in 1987, as heavy promotion will doubtless ensue when it celebrates its 20th birthday in June. At least one, maybe two, TV specials will fetter the album, which will finally be released on compact disc. It seems likely that the attendant nostalgia will fit it back into the chart.



● SIMPLY RED: numero 18 album artists, number 40 singles artists

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R . E . T . A . R . S

WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ I'm writing to you in a fit of anger after watching someone called Lucy O'Brien on 'The Tube'. There is nothing more embarrassing, or tedious, than someone with nothing to say coming over all opinionated. Ms O'Brien was on 'The Tube' to spout her 'feminist' slant on women in pop music. Trouble was, Lucy's 'feminism' didn't seem too feminist to me. Her attack consisted of crudely (and it was very crude) lambasting any female singer who'd made an effort to look nice — mainly aimed at Alison Moyet — while praising any singer who did their best to look awful — mainly Jaki Graham. Presumably Ms O'Brien sees any attempt at looking nice as a sop to male sexism. Nonsense. Ms Graham's stage dress is not 'right on', just bad taste. Ms Moyet just looks better now than when she first started out in pop. What's wrong with that? Aren't male pop stars particular about their appearance?

Feminism has nothing to do with either pondering to men OR walking around looking a mess. Lucy O'Brien seems to have confused the two, though looking at her dyed hair and bristling white Fred Perry one wonders what stereotype she is conforming to? **Kate Walsh, Clapham, London SW4**

● Well now, a straw poll of most of the women in the *rm* office — and there are far more women at *rm* than on any other music paper, by the way — fully endorses your letter, Kate.

■ So another year gets under way, and has your rag got anything new to offer? You have lots of interviews with London bands, lots of live reviews of London bands ... and what else? Not a very good deal.

I'm sure you get loads of people moaning about this, but when it's true, what else do you expect? At the moment all the new talent is coming from everywhere but London: Age Of Chance from Leeds, Microdisney and Stump from Ireland, and the Soup Dragons from Glasgow. So why do you give these people so little attention, and why are all your reviews from the 'trendy capital'?

Peter Lundy, Perth

● You're well off the mark, Peter old boy, as we always make a great effort to keep abreast of developments throughout the country. And if you care to look back through the recent issues of our esteemed 'rag', you will discover that both the Soup Dragons and Age Of Chance have been featured on our front cover. As to the live reviews situation, we endeavour to spread these around, but the inclement weather of late has resulted in many gigs up North being cancelled. Happily, the situation is improving, and our new (and extremely charming) live editor is most keen to hear from our budding music writers outside London. So don't sit there whingeing — get writing!



Alison Moyet: Is this woman making some kind of male taste?

■ Is there anyone at your ace magazine who can tell me the title of the music the Smiths come on to at their live concerts? You see, I own a couple of live bootlegs and if I could track down this piece of music, it would enable me to mix my bootlegs together into my own extended concert.

Sannie Sam, Wigan

● I am reliably informed that the said music is 'The Romeo And Juliet' version', by some Russian bloke called Prokofiev. Happy Listening!

■ This letter is from two ageing hippies devoted to flour power, who are destined to become household names like Farmhouse and Long Tin. As approach capitalists, we have decided to submit our own chart, using the theme of bread and baking, to seek instant fame and be surrounded by wealth and groupies.

Bread, as you know, is derived from the ancient Norse word 'br-iad-dd', meaning 'golf club'. The club in question is in fact similar to a 'mushy nibble', which we have come to know as a sand wedge. Everyone knows that sandwiches are made from 'br-iad-dd'.

Now witness the baker's dozen ...

- 1) The Big Pie — Kate Bush
- 2) Granary Dad — Clive Bun
- 3) Battenburg Out Of Hell — Malt Loaf

- 9) Tart Me Up — the Rolling Stones
 - 10) Hole In My Doughnut — Traffic Jam
 - 11) Bread, Bread, Bread — Kabobba
 - 12) Sultan Of Swing — Doughy Straits
 - 13) Lofting On A Jet Plane — Pitta, Paul and Mary
- Lots of loaf: Mark and Alan, Bracknell

■ TEN TIPS TO GET TO THE TOP:

- 1 Think up the most ridiculous new name possible.
 - 2 Assign yourself to the most obscurely named indie label and then vow never to sign for a major unless they ask!
 - 3 Fashion: anything old, plastic or rubber — and get your two-year-old nephew to give you the latest hip haircut.
 - 4 Get next door's cat to start a feline.
 - 5 Practice shouting/singing like a Red Indian who has a bad case of diarrhoea (U2 and Simple Minds got far like this).
 - 6 Don't release your first single for two years, thus giving time for your name to circulate.
 - 7 If you write music (not essential, though) make sure your lyrics are about politics or last week's windoloo, and release a re-mix on the Pilegm label.
 - 8 Or... if you can't write music, make a really awful cover of a classic soul record.
 - 9 Alternatively, join the cast of 'East-Enders' and then make a record.
 - 10 If all these fail, write to *rm*, telling them that you a newly formed indie band. They will do the rest!!!
- Dai The Jack, Abertillery, Gwent**
- You forgot to mention getting your dodgy song on some dodgy film's soundtrack, or sleeping with someone very important in the biz. Nice to know it's so influential, though. Dai. It makes it all worthwhile somehow.

COMPETITION WINNERS

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: FROM WOODWORK TO 'WITNESS'

The story of a humble carpenter who chiseled his way up to 'Star Wars' and beyond. Robin Smith looks back, and looks forward, to his new film, 'The Mosquito Coast'

When Harrison Ford was 25, not many people would have put money on him having a successful career in the movies. A late developer, most of his roles had been unmemorable walk-on parts in television shows. One cigar-chewing executive even told him that he was talented and should "get the hell out of it." But today, Ford can take quiet pride in the fact that he's starred in five of the most profitable films of all time: 'Star Wars,' 'The Empire Strikes Back,' 'Raiders Of The Lost Ark,' 'Return Of The Jedi' and 'Indiana Jones And The Temple Of Doom.' His name guarantees bumps on seats in cinemas all over the world.

But Harrison Ford was a reluctant actor. He had no serious screen ambitions until he flunked out of college and decided to give it a try. As a car-mad teenager he even considered becoming a racing driver.

Harrison Ford was born on July 13, 1942, and grew up in Chicago. He was named after his grandfather who had been a tram worker in Brooklyn. Ford's ancestry is Russian and Jewish on his mother's side, with strong Irish blood on his father's.

The Fords lived a pretty comfortable life in Chicago. Dad was an advertising executive but he's also been a part time radio actor. Harrison's grandfather had also dabbled in acting, doing a few vaudeville routines in his time.

None of this rubbed off greatly on young Harrison, though. He much preferred tinkering with cars and hardly ever went to the movies. At school he was a bit of a dreamer and a loner who scored only average marks. Because of his physique, he was begged to join school sports teams, but politely declined.

After graduating from high school, Ford attended college in Wisconsin. He

studied English literature and philosophy, but dropped out of the course a few days before he was due to graduate. Ford decided to marry his long-time girlfriend Mary Harrison, but with no qualifications and no job prospects, the future looked bleak. One day he decided that acting could be his way out.

After a couple of jobs with theatre groups in Wisconsin he decided to go to Los Angeles. Harrison thought that if he and Mary were going to starve, they might as well starve in the sun. In California, Ford was spotted by a talent scout for Columbia Pictures and was signed up to the company for a seven-year contract. But things didn't work out and Ford didn't like the idea that they wanted him to play teenage hunk roles.

"They even wanted me to get an Elvis Presley haircut," he reminisces. "They sent me down to the barber's with a picture of Elvis and said, 'Get your hair cut like that.'"

Ford made his film debut in the 1966 film 'Dead Heat On A Merry Go Round' starring James Cagney. He played a bell boy, but if you blinked a couple of times you'd probably miss him. During this period, Ford developed his now legendary interest in carpentry, supplementing his 150 dollars a week income from Columbia by doing odd jobs. The money was to come in very handy. After a Civil War potboiler in which Ford played an army lieutenant, he parted company with Columbia.

He was 25 and it looked as if his career had hit a brick wall. Ford was too old to play teenage rebels, and too young and inexperienced to be offered more mature roles. But Ford was just able to keep his head above water with minor appearances in

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classic American TV shows like *Gunslinger* and *The Virginian*. He also landed a part in another Civil War movie, *Journey To Shiloh*, which starred James Caan. It's probably the worst film ever made about the American Civil War, with a particularly stupid script.

After his appearance in the 1969 film *Zabriskie Point* ended up on the cutting room floor, and an inconsequential part in the film *Gettling Straight*, Ford decided that acting wasn't for him after all and decided to become a full-time carpenter.

He was happy being up to his knees in sawdust, but slowly but surely the acting bug began to nibble at him again. In 1972 he accepted the part of red tapper Bob Fallo in George Lucas's teen movie *American Graffiti*. Even though the film caught the public's imagination and became a box office smash, Ford was still far away from becoming a household name. He played a witness in the 1974 made-for-television film *The Trial Of Lieutenant Colley*, and Sarah Miles' eldest son in the historical drama *Dynasty* (nothing to do with the soap opera), but decided to go back to carpentry.

One day, he was installing a panel in an office when he bumped into George Lucas again. Some stories say that Lucas tripped over Ford as he was leaning in a doorway chiseling away at something.

Lucas approached Ford to read the role parts in his forthcoming epic, *Star Wars*, during auditions for young ladies to play the role of Princess Leia. Gradually, it began to dawn on Lucas that Ford would be perfect for the part of Han Solo. It proved to be a wise decision. Ford fitted effectively into his role as the rogue space cowboy who's really a good guy. Han Solo combined the best swashbuckling elements of John Wayne and Errol Flynn with Ford's own very special sense of drama.

Shortly before he was offered the role, Ford had been doing some conversion work in actress Sally Kellerman's kitchen. Because he became so busy with his work on *Star Wars*, he never finished the job—and to this day Ms. Kellerman still has his tools. A sign in her garage reads "Harrison Ford left these."

Ford had reached the top of the mountain at last, but to his eternal credit he didn't settle comfortably back and accept the many space cowboy roles he was offered in the aftermath of *Star Wars*. Instead, he appeared in a film with *Happy Days* star Henry Winkler called *Heroes*. Ford played a Vietnam veteran, but it was largely an unconvincing film that stiffed at the box office.

Ford accepted another Vietnam part, playing a cameo role as an army intelligence colonel in *Apocalypse Now*. Afterward, Ford played Mike Ramsey, the macho lieutenant-colonel in the 1978 rugged epic *Force 10 From Navarone*, going on to play yet another military role in *Hanover Square*, a rather glutinous melodrama that also starred Lesley-Anne Down. Leaving the army, Ford next had a light comedy role as Tommy Lillard in *The Frisco Kid*.

Ford's bank account began to

develop severe indigestion when he played Han Solo again in the second *Star Wars* epic, *The Empire Strikes Back*. Then came *Raiders Of The Lost Ark*, the rip roaring adventure film that launched a thousand imitations.

Surprisingly, Ford wasn't the first choice for the character of Indiana Jones. *Magnus* star Tom Selleck was approached, but Selleck's bosses wouldn't loan their boy out. George Lucas, together with his partner Steven Spielberg, had the idea of searching for a virtual unknown to be their leading man, but this proved fruitless. With less than a month to go before they were due to start shooting *Raiders*, they finally decided that it might be a good idea to book Harrison Ford.

Indiana Jones was a very grueling role for Ford to play. Much of the film was shot in Tunisia and Ford developed chronic diarrhoea, but he always managed to stagger on set at six o'clock in the morning. He learned how to use a bullwhip, although in one scene Ford was so ill that instead of lashing a villain to death, the action was changed to Jones despatching his victim by shooting him.

"It's a physical kind of actor," says Ford. "If there's little danger in doing a stunt I'm happy to do them."

Although he was comfortable in his career, Ford felt that he still wanted



● 'BLADE RUNNER'



● 'WITNESS'

to stretch himself as an actor. In the 1982 *Blade Runner*, he played Rick Deckard, a detective tracking down "replicants" who had escaped to Earth. Not a huge box office smash by Ford standards, it was nonetheless a very creditable film and a big cult success.

Back on safe ground, Harrison made *Return Of The Jedi* and *Indiana Jones*... before appearing in his first film, *Witness*. Ford played the strong but sensitive policeman John Book, a streetwise cop trying to find his feet among the pacifist Amish community in Pennsylvania, whose lives are disrupted when one of their children witnesses a bloody murder.

This year, Harrison Ford is starring in *The Mesquillo Coast* which sees him teaming up once again with *Witness* director Peter Weir. He plays Allie Fox, a man trying to create a Utopia in the sticky jungles of Belize and Ford could often be seen, machete in hand, clearing away the undergrowth for the film crew.

Based on the novel by Paul Theroux, *The Mesquillo Coast* hasn't opened to over-whelming critical acclaim in America, but Ford remains unworried.

"I hoped the film was going to be controversial," he says. "Critics are used to the well-established type of film. Sometimes they don't like things which are new and audacious."

Today, Harrison Ford lives quietly with his second wife, Melissa Matheson, spending much of his time at his rural retreat in Wyoming. Ford is an intensely private individual who doesn't like parties. You wouldn't find him down the *Livelihood* on a Saturday night rubbing shoulders with the likes of Mickey Rourke. Instead, he spends his days pottering about the house, meeting with wildlife groups and considering scripts. Ford is in the fortunate position of being able to pick and choose his work, and he tries to choose carefully.

"I always wanted to play a variety of roles," he says. "I like to play characters that have a lot to say."



● 'RAIDERS OF THE LOST ARK'



'OUR AIM IS TO HAVE A NUMBER ONE RECORD, ON OUR OWN TERMS'

This is the confident voice of **Chakk**, the band who were mooted to be Big In '86. Now, in '87, they've shed a singer and a major record deal, acquired a studio and formed their own label. So, what now? Story: **Lesley O'Toole**
Photos: **Patrick Quigly**

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ever, is less sensational. Jake has left Chakk to pursue a solo career; another perennial instance of "musical differences".

Simon: "The music he's doing now is quite amazingly different from anything he ever did with us. Much more middle of the road and poppy."

Stepping into the illustrious Harris shoes is John, formerly Chakk's dual vocalist. John, indignantly: "It might have appeared that we had a lead vocal and backing vocal but that wasn't the way we saw it at all. Jake was obviously more prominent, but we actually had two vocalists."

Simon: "It was just a very difficult format, a tall order expecting it to work."

All things considered, the prevailing mood in the '87 Chakk camp is one of relief and optimism. Having established Fon Records in Sheffield with their manager and inveterate wideboy Amrik Rai, Chakk are ready to roll. And, contrary to popular belief, they're far from wealthy young men.

Simon: "We're more skint than ever. Just look at the state of this coat. We certainly haven't made bucks of money, we've only got the studio."

Mark: "And that's all we wanted. That's why we signed the deal. It actually looked like everything f***ed up and was a total disaster but, from our point of view, it was totally successful."

Alan: "We're quite excited really because since the period when we finished with MCA, we've come out with a lot of material because the pressure hasn't been on us. We'll be able to compile quite an exciting new album. The list one sounded as if there was too much going on. We were trying to write in the midst of a lot of business wheelings and dealings which interfered with the music in the worst possible way."

As a result, Chakk's LP wasn't the masterpiece it might have been and certainly terped it for contention at the top of the year end polls.

A case of business overriding the music, perhaps? Alan: "Definitely. That's all anyone ever wrote about."

Simon: "We did make mistakes, for starters, there was an over emphasis on

money and how much we hated the label."

John: "For some amount of time, it was great fun just trying to f*** over a big multinational. Unfortunately, we found it slightly difficult to make good music at the same time."

Did Chakk beat the system in any sense? Alan: "Well, you can't take a system and smash it into the ground so it can't stand up again. That's just a fantasy. We took on the system, got what we wanted and left."

"What we got was actually a budget for an LP. We decided to spend that on building a studio. A lot of bands would have got that and, on top, the money to buy their sports cars and designer outfits. People like that usually end up with a warehouse full of unsold records." And Chakk have a studio and a warehouse full of unsold records!

Simon: "No, no, not at all! I think we would quite like another studio, though. It's getting a bit busy."

Alan: "It's not even that amazing having a studio. It's no different from an architect having a drawing board or a salesman having a car."

"We were labouring for about six weeks, though, 14 hours a day. Well, most of us. Amrik came down once but he had nail varnish on so couldn't do anything physical."

Chakk object vociferously to insinuations that they're best suited to the independent format. Alan: "It's strange that people assume Chakk music will never sell. Compared with the stuff I hear on the radio now, we're not that far off the mark. Look at the charts — 'Jack Your Body' is number one. That suggests to me that there's a possibility of us having a hit. Our aim is to have a number one record, on our own terms and with our own sort of music."

A recent Fon release, the Age Of Chance's 'Kiss', may well have proved the way for more adventurous programming at Radio One, even if they did murder a too young son. Simon: "Yes, I hate it, too."

Mark: "Love it or hate it, it proved that Fon can operate a record into the charts without the help of a major."

Alan: "And, for us, that's a successful record because we ended up in a position of power where we were able to negotiate what we wanted."

John: "In the short term, at least, that record will probably make it easier for harder records to get daytime Radio One airplay. Pluggers will go in there and say, 'You played that, so how about this?'"

Now, Chakk are incapable of missing themselves to the pop medium. Their last single 'Imagination' was proof enough that catchiness isn't confined to our more conventional popsters.

Mark: "The problem was, the company was in total disharmony when that came out."

Alan: "It was stuck in a poky, disgraceful sleeve that looked like it had been rubbed in tyre tracks a few times."

Simon: "We didn't even make a video and we were one of the biggest signings of the year. Outrageous! They were the 'professionals'; we were the ones in it first time round."

Mark: "Initially, we had people who were enthusiastic and understood what we wanted to do. Then, all of a sudden you're assigned to some wally who's into Therese Bazzar."

Alan: "There wasn't even anyone to ring up and ask for the control — there was f*** all at the end of the telephone. It got to the level where we were working with office clerks and the people who emptied the dustbins. It was that desperate."

All Chakk needed was a modicum of luck. It wasn't forthcoming. There was the much mooted project using Sly and Robbie as producers, but production is yet another minefield.

Simon: "We're stropky, selfish people who know what we want. It takes some bands years to find the right producer; that magic combination. All we've found are people who make us do exercises and eat fibre all the time."

To rub salt into the wound, Sly and Robbie wound up their Chakk sessions to apply themselves to new chart darlings Curiosity Killed The Cat.

The two bands had stumbled on each other some time previously at a strangely prophetic 'Alternative Top Of The Pops'. The event assembled a bevy of colourful tips for the top — Chakk, Curiosity Killed The Cat, Hipaway and the Pat Shop Boys included. All except Chakk have succeeded in making chart forays.

Simon: "God, there's nothing worse than being tipped. It's the kiss of death. Whatever you do, don't tip us."

Mark: "But big deal. What have any of them achieved, apart from making some nice record? We're all parallel bands but our achievements have been behind the scenes."

Simon: "Which is why our profile is minus something or other."

Alan: "All those bands build a small foundation. We've built a much bigger one so should be able to go much higher."

Simon: "It occurred to me that we're a bit like old rockers. Most people make their band work and then go on to various other projects, like Pete Townshend and his publishing company. Why wait around? If you've got ideas, you might as well make them work at the time."

Current sidelines include manifold solo projects, a record in collaboration with South Africa's Swanwhites and a collaboration with Leeds' Phoenix Dance Company. The company is the only nationally funded contemporary dance group who have departed these shores for Australia. Nine-and-a-half minutes' worth of their show sees them gyrating to the strains of Chakk.

Chakk also intend capitalising on their one dubious filtration with film music. Simon: "We've had a track on one so we can't tell you about it. Legally dodgy."

The Swanwhites' razor-sharp sentiments, meanwhile, were modelled into a jagged floor filler entitled 'Bloodpours' courtesy of Chakk. John: "It's like a chain letter. A process of sending recordings back and forth."

Simon: "There's a great bit of Jan Leeming scratching!"

In 1986, Chakk could be said to have cracked the system. Sheffield's techno-funksters also made an uncomfortable discovery; the system invariably sucks back. They garnered enough capital and unquestioning belief from MCA Records to design and build their own £200,000 state of the art recording studio. But, almost before the ink on their signatures was dry, the company underwent a period of radical reorganisation, and Chakk were left very much out on a limb. A single and album were the only fruits yielded by the partnership before Chakk and MCA parted company.

1987 sees Chakk living up to some of their early promise and leaving recent, belated offerings in their wake with a rumbustious new single 'Timbomb', on their own Fon Records. Sax player Simon is musing over the conundrum: "Why do all photographers have such skinny legs? and I'm wondering about the whereabouts of face and frontman Jake Harris (erstwhile rm coverstar)."

Alan: "Do you want the dirt? The problem was, every time we were recording, he always wanted to do the vocals with no clothes on. We couldn't cope with it; he just kept stripping off in the studio."

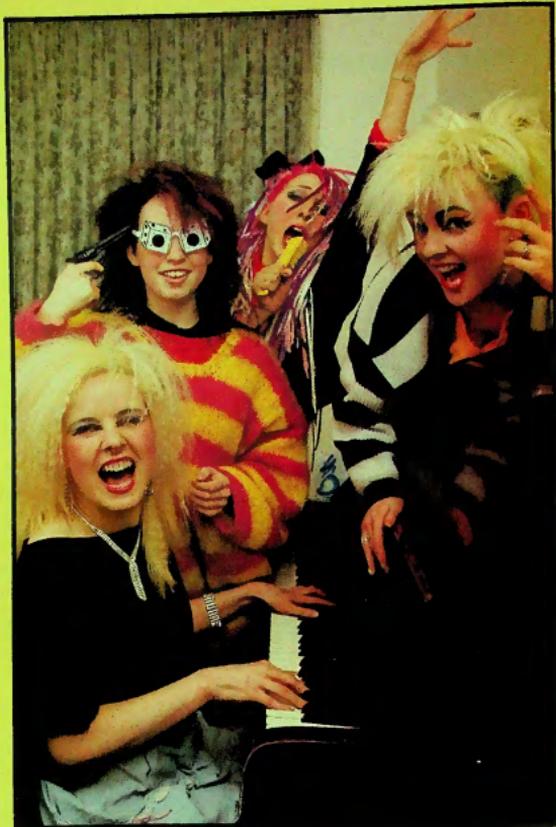
Mark: "And we all got a bit embarrassed."

Alan: "It wasn't only that. He never used to wash very much." The truth as



BY ELEANOR LEVY

PHOTOS: STEVE DOUBLE



FUZZBOX

...PAY LESS ATTENTION
TO THE PACKAGING AND
LISTEN TO THE POINT

Oh, no, not Fuzzbox. Not loud, talentless Fuzzbox, releasing a single again. 'What's The Point', it has been said, is an apt title for it.

Those haircuts. Those big girlie shriekings. All those garish colours and their flagrant inability to play their instruments. A novelty group — nothing more, let's face it. Young girls, giggly girls, who just happen to have been plucked out of the indie quagmire on some Filofax carrier's whim, and pushed into the world of Big Buck Records, to be moulded and manipulated into the next... Amazulu?

Mags, Vicky, Jo and Tina would, naturally, beg to differ here. So would many of the (male) journalists who fell for their charms last year. And thereby hangs Fuzzbox's major problem. If audiences/critics don't like them, it's because they're no good. If audiences/critics love them, it's because they're girls and they probably fancy them. So, their male fans' normally astute and impartial judgement goes out the window together with their newly soiled underpants. File under 'girl groups' and toddle off home to do the ironing, dear.

Fuzzbox can't win.

"We can't win," they say.

Jo: "You feel people aren't expecting enough of us in

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some cases and they just pass you off as 'Oh God, it's that girls racket again!'

Vicky: "Which it is! We don't mind being known as wacky, though, it's when we're known as being stupid, or that that's the only side to us. Or they don't say we write our own songs."

Tina: "Even 'wacky' is a bit bad because we're hardly wacky. We're just normal and naughty."

Mags: "People tend to ignore the fact we've sold a lot of records. The first one sold an awful lot of records and is still selling..."

Tina: "...an awful lot of records!"

Mags: "So we can't be all that awful, otherwise we'd have gone away long ago."

Tina: "And we wouldn't have sold such an awful lot of records."

Mags: "Which is an awful lot really."

The debut **Fuzzbox**... album, 'Bostin' Steve Austin', was greeted with the kind of lukewarm reception normally reserved for good ideas that have lost their (that word again) novelty value. Last month's media darlings turned media bores. Fuzzbox were a victim of their previous success. Few pointed out the quirky commerciality of the tunes, fewer still the presence of some of the most articulate lyrics about 'being a girl' this side of more easily accepted 'serious' artists like Tracy Thorn.

Mags: "I think people thought, 'Oh yeah — they've signed to WEA' and that we were going to do something disco — get Madonna in to produce us and start wearing 501 jeans or something. But unfortunately not."

Jo: "And also, when we released it, we had some stiff competition from Kim Te Kanawa, Val Sings Christmas and all, and the album got a bit lost."

"I think it's quite obvious that if you've got a choice between The Black Lace Christmas Knees-up and Fuzzbox, which one you'd choose. We don't mind being second to something like that."

Mags: "Agadoo", now there's a song."

Vicky: "Actually, only today I heard a very nice record by Michael Crawford..."

Jo: "It was really funny in one review of our LP: the writer said I really wish I could like this but..."

Mags: "She was being really patronising towards us. She'd like to like it, just because we're women. That's like saying to a disabled person, 'I'd really like to like this because you're disabled.' It's not what you want to hear. It's quite disappointing when 'feminist' writers sit down and write that sort of crap."

Vicky: "Some people ignore our lyrics while others expect our lyrics to be deep and meaningful and totally profound, and if it's got some stupid lines in it then they ask what we're doing! We're meant to be these feminist job ladies saying something political. Just because a few of our songs are political they think they all have to be."

Mags: "A lot of people got 'XXX' all wrong. They said 'Oh yeah, another song about Page Three girls.' And all it is a series of images of women. It wasn't really a great statement."

"We're not a group that believes in forcing our ideas down other people's throats. I think 'XXX' is quite a clever song though, XXX — the female chromosomes and stuff like that."

"Some feminists have criticised it, yet one of the lines is 'It's resolution is no solution.' And that's supposed to be the Sex Discrimination Act, which was actually in 1976, so why couldn't I really sing 1976 and make it fit, so I thought 'Well, it must have gone on a green paper in 1974, so I'd get away with it!'"

The good thing about Fuzzbox is that any preconceptions you may have about them disappear as



soon as you bother to take the time to listen to them. The last thing they want is to be a 'serious' band. They're astute enough to realise that the one quality that makes them different is their energy and larger-than-life personality. Signe Signe Sputnik with a sense of humour, if you like, though whether they'd appreciate the comparison is open to debate. Still, it makes a charge from the Bangles...

Jo: "We get loads of journalists coming up to us and saying 'Don't you think you're just like the Bangles!'" (Mags laughs). "That's like saying to the Smiths, 'You think you're just like Bob Marley and the Wallers', because they've both got blokes in their group."

"People also say to us things like 'So why are you an all girl group?' Nobody goes to, say, the Waterboys and says 'conspiratorial whisper' 'Listen, why are you all boys?'"

Vicky: "It's just that you're analysed so much because it's still a rare thing to be an all girl group. They're just wuilures... Man!"

Some would say that the other quality that makes Fuzzbox different is the fact that they've been signed to a major record company when they openly admit that they can't play their instruments very well. Not that this has stopped other people in the past, of course, it's just that Fuzzbox have never tried to deny the fact, choosing to make a virtue of their deficiencies. "We are getting better" says Mags at least six times during the interview.

But what happens when, as they inevitably will, they start to play properly?

Mags: "It'll be years. Even though we have improved a hell of a lot. But I don't see us ever getting to the Dire Straits professionalism stage."

Jo: "I think we'll have gone through a lot of changes by then."

Mags: "Also, we've got this theory that we're actually providing employment, because if we can't play our instruments very well, we have to employ other people,

like orchestras, to come and do it. So, in fact, it's quite politically and ideologically sound not to be able to play very well. If more bands went out and couldn't play they'd be able to employ a whole host of professional musicians who spent years training to be where they are today."

Vicky: "So there you are!"

When Fuzzbox's 'Love Is The Slug' single entered the national top 40, the voices celebrating the fact that they were one of the only two bands who'd emerged in 1986 from the indie sector to break through to the mainstream market, were strangely silent. The superior 'What's The Point', complete with bright and fast-paced video accompaniment, means 'Top Of The Pops' surely beckons.

Fuzzbox will either become superstars, influencing a whole generation of young girls as someone like Madonna already is, or they will sink once more back into obscurity, a victim of a music business (and that means the 'right on' press as much as the record companies) that's stuck with the idea that if you giggle, this somehow interferes with your brain facilities.

Fuzzbox laugh at themselves more than anyone else ever could, and that's why they will probably survive to cock a snook at all the people expecting them to disappear up their frilly knickered back-sides. Get all four Fuzzboxes together and your ears will implore with the sound of hysterical laughter.

But that doesn't mean that they're any less ambitious than the introspective, music groups they counter so well. If there was something they could achieve to prove to themselves they'd really 'made it', what would it be?

Jo: "I'd like to be able to write a song like 'Shaddup You Face'. To seriously sit down and write a line like 'It's not so bad; its nice-a piece; ah shuddup you face! Imagine it!'"

Tina: "I don't think we're quite up to that standard yet, Jo."

BUNKING UP

A CONSUMER'S GUIDE TO NUCLEAR SURVIVAL

The very worst has happened. Nuclear war is imminent. You have been given an advance warning of 24 hours before you hole yourself up for the nuclear winter. How would you set about furnishing your nuclear bunker?

This week: Sean from the Soup Dragons



Photo by Joe Shutter

COMPANIONS

"I'd take the rest of the band, because we still have to take over the rest of the world — or what's left of it. Maybe a few close friends as well, depending on the size of the bribes that were offered to me.

"As far as furry animals go we could take Pop Will Eat Itself, so when the bomb actually drops we can throw them outside one by one for an amusing pastime. This might seem a bit harsh, but what do you expect for a band that sends Sushil our bass player a Christmas card with 'Pakis Out' written boldly on it?"

VISUAL SUSTENANCE

"I'd like to point out that no-one in their right mind would take a TV down, because it wouldn't work when the bomb dropped due to interference from radioactive particles. But if you insist, I think a good James Mason film.

"A classic advert worth watching is the one where a family are seated round the dining table and their pipes burst, and the water comes down from the ceiling and splashes into their bowls of semolina."

READING MATTER

"A copy of 'Protect And Survive' to while away the lonely hours, thinking to myself of how half the population of Britain were about to be frazzled, huddled under their sitting room doors."

MUSIC

"The complete works of Marc Bolan wouldn't be out of place. Maybe the Bruce Springsteen boxed set as well (I could flog it for a good price after the holocaust)."

LUXURY EDIBLES

"There aren't any luxury edibles I can think of that don't cause any stomach complaints. So I think I'd have some good healthy food to keep my living quarters fresh."

LIQUID REFRESHMENT

"I suppose I'd have the choice of either staying sober or getting absolutely steaming. So I think I'd rather have some cans of Fosters and dream of a nuclear-free country where the sun always shines."

INTERIOR DECOR

"God — it's supposed to be a fall-out shelter, not some bloody penitence suite! But I don't suppose I hold a very high opinion of art at the moment. So I could take down a Bridgit Riley," (groovy optical painter) "and send myself into my inner subconscious while staring at it."

SEX AIDS

"So there won't be any casualties in the shelter due to the Government's warning," (ho, ho, ho). "But I think that living in a hole in the ground with nothing but Fosters to drink, I won't feel like much sex anyway (though that's not saying I'm an asexual person!)." (All those who think 'Shambles' don't 'do it' take note!)

MISCELLANEOUS

"I think if I did really have 24 hours, I would like to do one of two things: get a plane out of the country, or get a large tab of acid and sit and watch a continuous showing of 'Mary Poppins' on video (not saying that I've tried it already!)"

NEWS DIGEST

edited by
robin smith

● **Meat Loaf** had added a couple of dates to his tour. He'll be playing St Austell Coliseum, Cornwall, Friday, February 13, Sheffield City Hall 26. Tickets are on sale from the box office and usual agents.

● **Phil Wilson**, formerly the singer with the Jane Brides, releases his solo single 'Waiting For A Change' on Friday, February 13. The 12 inch features the bonus track 'A Cowboy's Lament', while a seven inch double pack will also be available with two extra tracks: 'Love In Vain' and 'Down In The Valley'.

● **T'Pau**, a Shrewsbury-based five piece band, release their single 'Heart And Soul' on Monday, February 9. The 12 inch features the extra track 'Taking Time Out'.

● **Alien Sex Fiend**, who recently supported Alice Cooper on tour, release their single 'Hurricane Fighter Plane' on Friday, February 13. The flip side is 'Ii Lives Again'.

● **The Faith Brothers**, who are currently putting the finishing touches to their second album, have lined up a couple of London dates. They'll be playing at the Lost Theatre Company, near Fulham Broadway Station, on Friday, February 6, 7.

● Former Shamalar frontman, **Howard Hewett**, releases his single 'Stay' on Monday, February 9. The flip side is 'Eye On You'. The single has already gone top 30 in the US black music charts.

● **The Pretenders** have added a date to their album. They'll be playing the Bournemouth International Centre on Tuesday, May 26 and tickets are on sale now from the box office.

● **Fuzzbox** will be playing a special date at the Camden Palace on Thursday, February 26. Fuzzbox have planned the concert as a farewell to their legions of fans before they embark on their first ever European tour.

● **100 Men**, featuring former Jam boss player Bruce Foxton, are lined up a couple of dates. They'll be playing the London Marquee Theatre, February 12, Greenwich Tunnel 13.

● **PAUL SIMON** was in London last week answering critics who said he shouldn't have recorded some of his 'Graceland' album in South Africa. Various anti-apartheid organizations, including the ANC, have said he was wrong to record in South Africa, and the United Nations says that Simon has helped to break their cultural boycott of the country. But at a press conference Simon claimed he was right to go there.

"Top music is not the form to discuss serious political implications," he said. "I didn't set out to make a political statement, I made a cultural statement. I am not an expert on South Africa, I keep the accent on the music."

Simon claimed that while the ANC had originally criticised him for working in South Africa, they had now changed their position. The ANC has totally reversed their position about the album and the tour," he said, adding that ANC boss Oliver Tambo would confirm what he had said at a press conference to be held in America shortly.

Simon came under fire for allowing his album to be sold in South Africa at a time when many other artists are trying to stop record companies selling their records there, but he defended himself.

"I made this album with South African musicians, why should this album not be available in South Africa? As an artist I don't feel I have to consult with anyone. I don't want restrictions placed on what I say or think."

● **Paul Simon** will follow up 'The Boy In The Bubble' with 'Diamonds On The Soles Of Her Shoes'. Once again, the song is taken from his 'Graceland' album.

● **Go West** have added a couple more dates to their tour. They'll be playing Edinburgh Playhouse Monday, March 16, Cardiff St David's Hall March 25.

● **Simply Red** have re-arranged their tour. The new schedule runs: Galway Leisureland Wednesday, March 4, Dublin SFX 5, 6, Belfast Kings Hall 7, Glasgow SEC 9, Edinburgh Playhouse 10, Newcastle City Hall 11, Manchester Apollo 13, 14, Bradford St George's Hall 15, Brighton Centre 17, Portsmouth Guildhall 18, Cardiff St David's Hall 19, Swindon Oasis 21, Hammersmith Odeon 23-26, Birmingham Odeon 28, Liverpool Empire 29, Nottingham Concert Hall 30, Kilburn National April 1, 2, Birmingham Odeon 4, Leicester De Montfort Hall 5, Sheffield City Hall 6, Bournemouth International Centre 8, St Austell Coliseum 9, Bristol Hippodrome 10. Tickets already purchased are valid for the re-arranged shows. Galway, Manchester, Kilburn, Sheffield, Bournemouth and St Austell are new dates and tickets are on sale now.

● **The Big Supreme**, fronted by Barry Flynn, release their single 'Please Yourself' on Monday, February 9. You can also see them live at the Fulham Greyhound February 12, Thames Polytechnic Avery Hill College 13, Reford Porterhouse 14, Milton Keynes The Point 19, Mallock College 20.



20, Reading Bulmershe College 21, Kingston Polytechnic 26, Stafford College Of Higher Education 27.

● **Duran Duran** release their single 'Skin Trade' on Monday, February 9. The single will be available as a seven inch radio mix and a 12 inch stretch mix, produced by Nile Rodgers with Duran Duran. Duran Duran are currently rehearsing for a world tour, and British dates will be announced shortly.

● **The Brilliant Corners** will be touring this month and you can see the little devils at Leeds Stollons Thursday, February 5, Bath University 6, Guildford Surrey University 8, London Boston Arms 9, Bristol Polytechnic 12, Weston Super Mare Knight Stone Centre 13, North East London Polytechnic 20, Central London Polytechnic 21, Hammersmith Clarendon March 6, Bath Males 7, Leeds Warehouse 9, London Bay 63 12, Trent Polytechnic 23, North London Polytechnic 24, Portsmouth Basins 26, Norwich Arts Centre April 3.

● **The Wedding Present**, one of John Peel's all time favourite bands, release their single 'My Favourite Dress' on Friday, February 13 and they'll also be touring. They'll be playing Leeds Stollons Thursday, February 19, Newcastle University 21, Glasgow Roodtops 22, Edinburgh Onion Celler 23, Reading Mojeistic 25, Bristol Bunker 26, Hammersmith Clarendon 28, Birmingham Barrell Organ March 1.

● **Phil Cool**, the hip comedian with the rubber face and Rolf Harris complex, starts a tour this month. He'll be playing Ramsgate Granville Theatre Thursday, February 12, 13, Brighton Dome 14, 15, Hastings White Rock Pavilion 16, Eastbourne Congress Theatre 17, Tunbridge Wells Assembly Hall 18, 19, Portsmouth Guildhall 20, Paignton Festival Theatre 25, 26, St Austell Cornwall Coliseum 27, Blackpool Grand Theatre March 1, Sunderland Empire 2, Bristol Hippodrome 5, 6, 7, Cardiff St David's Hall 8, Oxford Apollo 9, Ipswich Gaumont 11, 12,



Leicester De Montfort Hall 15, Nottingham Royal Concert Hall 17, 18, Hanley Victoria Hall 20, Scarborough Futurist Theatre 21, Hanley Victoria Hall 23, Corby Festival Theatre 24, Cambridge Corn Exchange 25, Cardiff St David's Hall 30, Preston Charter Theatre April 5-11, London Royalty Theatre 13-25.

● **Love And Money**, who have just released their single 'River Of People', start a tour this month. They'll be playing Sheffield University Thursday, February 19, Manchester University 20, Leicester Polytechnic 21, Liverpool Polytechnic 23, North Staffs Polytechnic 24, Portsmouth Polytechnic 25, Brunel University 27, London Chelsea College 28, Guildford Surrey University March 1, Brighton Polytechnic 2, Bristol Polytechnic 3, Lancaster University 5, Newcastle Polytechnic 6, Galashiels College 7, Stirling University 8, Edinburgh Coasters 11, Aberdeen Ritz 12, Dundee University 13, Glasgow Barrowlands 14.

● **Alternative Radio**, whose single 'Valley Of Evergreen' has been picking up some healthy attention, have lined up a tour in the Liverpool and Birkenhead area. They'll be playing Wallasey Bankers February 4, Liverpool Kirby Sports Club 5, Birkenhead Cleveland 7, Liverpool Yew Tree 8, Liverpool Oscars 9, Liverpool Plummers 10, Liverpool Images 11, Birkenhead Cleveland 14, Liverpool Yew Tree 15, Liverpool Oscars 16, Liverpool Plummers 17, Wallasey Bankers 18, Liverpool Kirby Sports Club 19, Birkenhead Cleveland 21, Liverpool Yew Tree 22, Liverpool Oscars 23, Liverpool Plummers 24, Wallasey Bankers 25, Birkenhead Cleveland 28.

● **A verdict of death** by methadone intoxication was recorded on Boy George's friend, Mark Golding, at an inquest last week. Golding, a registered drug addict, died from the overdose a few hours after he was cleared of any involvement in his death.



← JULIAN COPE, WESTMINSTER CENTRAL HALL, LONDON

The notion of Cope holding court at Westminster was ludicrous enough. The reality was doubly so. Not only was the jester in inimitable form, but video cameras dived-bombed the front row faces, missing heads by inches and heightening the elegant chaos that is a Julian Cope live extravaganza.

The beauty of Cope is simple: it's all a huge piss-take, frequently of the audience, but predominantly of himself. Cope the thespian tackled a demanding range of roles — tripping acid freak, brain-addled rock star and sex-crazed stud — with the sort of conviction that must irritate the hell out of an inevitable handful of dimwits.

The type of person who sincerely believes Morrissey is a manic depressive would have berated Cope's showing as embarrassing, arrogant, irresponsible, rockist, you name it. The majority of us are well aware we're being taken for the wildest ride conceivable.

"Don't you think it's too light in here?" he implores, peering into the blackness and presumably laughing himself stupid inside. Similarly, he introduces 'Sunspots' with a laconic "This is a song you're just trying to hear" and 'Band's First Jump' as "Something quite wonderful, I suppose."

In between extracts old and new from the Cope catalogue, he did unspeakable things while perched precariously on his customised mic-stand, and intermittedly pulled a ridiculous "I'm a total dickhead" face.

And Cope will never be old hat. Not that a lyricist who pens lines of the calibre of "I feel more of a man when I get with the hard" will ever fade into ignominious obscurity. No, Cope showed himself highly familiar with current trends in unleashing a stamper the Shop Assistants would have been proud of.

Cope has endless axes up his sleeve — the rampart chorus of 'Greatest Aid Perfection', the gushing bravado of 'World Shut Your Mouth', a quite nifty gem in 'Spacehopper' and spasmodic moments of off the wall tenderness.

He fibbergasted us all, though, in climaxing (innuendo unattended but appropriate) with 'Reynard The Fox'. "My manager has never let me play this before," he said, like a naughty schoolboy. In reciting his epic, anti-bloodsports narrative Cope verged on seriousness. Never has a line describing plastic bags summoned such a sense of impending doom. If Cope ever decides to top himself on stage, it will be in the guise of 'Reynard'.

As ever, Cope had the last laugh. Filing out, we were greeted with a strategically placed getaway vehicle, his beloved Karmann Gha, mispla reading Julian Cope, Tamworth, England.

Lesley O'Toole



Bath photos by Steve Double

← SCRATCH ACID, MEAN FIDDLER, LONDON

Think of America's deep South and what comes to mind? Yodeling cowboys, red-necked Bible bashers and big business oil tycoons. It'll be bound. Well, think again, and this time think of Scratch Acid. Think of fast, loud guitars, of heavy, heavy drum-beats, but most of all think of a slightly demented and very aggressive breed of rock music.

The members of Scratch Acid have been nurturing themselves down in Austin, Texas, brewing up their musical maelstrom out of the elements surrounding them, until the whole mixture was just about ready to explode. Like a petrol tanker with a madman at the wheel, they career down the highway, just managing to keep the right side of self destruction. It is a big beast of sound that they produce, but it's never a mindless thrash, never your standard hardcore punk lobotomy noise.

Even though they may look like four deadbeat street punks, when they play there are the subtleties and textures of a classical concerto, albeit wrapped up in the screech and howl of an over-driven electric guitar. The energy of hardcore is definitely present in Scratch Acid, but it is tempered by this desire to make something infinitely more threatening, a kind of grating music to get inside your guts which will then wriggle and worm around in there after they finish.

Frontman David Yow doesn't so much sing as narrate his tales of America's sickness and social diseases, throwing himself around the stage like a drunken puppet with a murdering Cherokee spirit and a one-horse town in Kentucky are all equal subjects for his lacerating tongue as he growls and spits and roars his way through to the unhappy endings.

This is the first time that Scratch Acid has brought its high-octane dementia to British shores, and I suspect that it won't be the last. It is one of the few bands at the moment that is able to communicate the raw and aggressive energy of rock music directly to the body. The living dead will return.

John Rae

■ BAND OF HOLY JOY/ATTACKO DECENTE, ALBANY EMPIRE, LONDON

Not being a musician myself, it was quite humiliating to watch the three Attacko Decente boys play about six instruments each and sing at the same time. They were not just any instruments either; the basic folk rhythms were enhanced by a variety of unusual string and wooden noisemakers.

The vocals were often similar to scappella Housemartens, and the lyrical topics were also pretty much the same. "Don't Join Their Army" and "The Law Above The Law" being representative of the band's socialist leanings. The straightforward lyrics contrasted with the intricate rhythms, but sometimes this worked to good effect, particularly on the disturbing "Dad Hits Mum".

Things were not quite so polished for the Band Of Holy Joy. Their set was hampered by sound problems. First the keyboards wouldn't start and then the lead vocalist's music cut out. But the nine musicians carried on regardless.

Sometimes it all sounded like a waltzing mish-mash of noise, but "Madness in My Head" and "Who Snatched The Baby" were more unified, and tossed and tumbled along in carefree abandon. Johnny's harsh vocals were a distraction, at times, but most effective on moodier songs like "Hanging Johnny".

Sadly, it wasn't long before the sound hassles got the better of the music and the band began to get agitated. By the time the encore began the set was rapidly becoming a shambles, with out-of-tune vocals and out-of-key bagpipes on a disastrous "Sky's Boat Song".

The Band Of Holy Joy are undoubtedly similar in style to the Pogues, but add a few more dimensions to their sound. All they need now is a good sound technician to keep their Whoritzer whirlpool spinning.

Nick Robinson

■ TIMBUK 3, THE MARQUEE, LONDON

All the way from Austin, Texas, a man, his wife and a ghetto blaster. Even the tiny Marquee stage looked sparse as Pat McDonald, Barbara K and their electrical friend began with 'I Just Wanna Make Love To You'. With song titles like that, I imagined a set of MoR tunes with the couple romancing into each other's eyes.

Hardly. All images of an Eighties Peters And Lee quickly vanished as the first funky guitar notes were played. And then out came the harmonics. "Don't Stop Now" had the Timbunks swaying to the boogie with Barbara plucking her violin as Pat wallowed on the harmonica. Great stuff.

And so it continued. The jambox hummed out the bass and Cope had the last laugh. Filing out, we were greeted with a strategically placed getaway vehicle, his beloved Karmann Gha, mispla reading Julian Cope, Tamworth, England.

Just: "Another Movie" tried to explain the effects of entertainment on our lives, but ended like a murder mystery without a conclusion. Similarly, most of the songs just highlighted situations — a presumably more applicable to American life ('Asholes' and 'Dirty Jokes') — without discussing them or offering solutions.

But if it's just music you want, then Timbuk 3 do have something to offer. Life Is Hard' and 'The Future's So Bright' are simple but effective pop tunes driven by Barbara's stumbling guitar work.

Nothin' special, nothin' fancy. A regular night out.

Nick Robinson

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Photo by Kenny McCannell

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5TH OF HEAVEN/FREDDIE JACKSON, HAMMERSMITH ODEON, LONDON

Highlands band 5th Of Heaven, a mostly indistinguishable mix of lumpy guitar funk, got this concert off to one of the slowest starts ever witnessed. Tune after tune was greeted with bored expressions, and they got their biggest response from the line, "You know you're here for Freddie." The sooner this ended the better. Sandwiched between this hopelessness was an hour-glass figure and appealing voice for a lead singer, and a good song to exit. "Wuff" said.

BLAM! This is no entrance. Freddie Jackson just lands, and for the next hour simply drives his way into our hearts. The songs aren't memorable (only "Rock Me Tonight" rouses this slumbering audience to its feet) but Freddie's voice is. Powerful, soaring, scaling the highs and lows. Anyway you like it, scating his path through the interlude chats, working up a sweat then quenching it with the gift of vocal phrasing.

Women rush to touch Freddie's leg, to mop his brow. One even clambers on-stage to embrace that heaving chest in symbol style. He could have shouted those American decenties like "I love all the ladies", and made us squirm. He very nearly does, but we're laughing instead. Freddie has a sense of humour and knows it's all a joke. When a lady's hands meander across Freddie's chest he cries, "Lord I have mercy!" and we roar, 'cos Freddie's tone is too small, not too large.

Maybe it's the gospel background. After all, Freddie thanks the Lord for his records, his voice and our being there. Deep down we knew we'd had a shared experience. Freddie warmed our hearts tonight.

Martin Shaw



GOODBYE MR MACKENZIE, NAPOLEON'S, GLASGOW

Opinion on Goodbye Mr Mackenzie can be clearly divided into two camps: there are those who see them as the unacceptable face of standard rockist pap, glowing their shortcomings way out of proportion and joyously putting the boot in whenever possible; then there are those who salute spontaneously at the very whisper of their name, proclaiming them as unquestionably wonderful, the new direction of rock'n'roll. Arriving at Napoleon's I felt a slight twinge of guilt at having no clear-cut opinion on the MacKenzies, save perhaps a measure of sympathy for a band who has suffered from the villainous workings of the music business and its insatiable urge to find THE NEXT BIG THING, often completely at the expense of reality.

"And now! The most amazing band in the world..." working the DJ with all the sincerity of a used car salesman. Enter Goodbye Mr Mackenzie (four guys, two girls) and a scowper of a song which shares the group's name. I haven't heard a rittier opening number for a long time. "Did anyone see the Mission on 'The Tube'?" asks frontman Martin Metcalfe, adding, "Well, don't die of ignorance," as he sends a bunch of flowers flying through the air. A cheap gag, maybe, but a bloody amazing one, cleverly executing a dig at one of the most laughable outfits around at the moment.

Metcalfe's voice generally worked well, although it's given more strength and scope when backed by the female vocals which are faintly reminiscent of the Au Pairs. (And if you're going to be fairly reminiscent of anyone, it may as well be the Au Pairs.) My only major complaint was the guitarist's reluctance to stray from the much-beaten track of dreary, early Seventies beduir, axe-wielding nonsense. But when everything falls into place, the MacKenzies can be breathtaking enough to silence a hundred despondent critics, especially on "Face To Face" (which may be the next single), their celebrated version of Bowie's "Amsterdam", and, of course, "The Rattler".

Anyway, reserve judgement on Goodbye Mr Mackenzie until you've seen them live. Expect neither a load of old cobblers nor the realisation of all your dreams personified in one pop group. Whatever their failings, I doubt they'll fail to entertain.

Digby Smode

DEACON BLUE, THE MARQUEE, LONDON

Never let it be said that Deacon Blue slot neatly into pop's pigeon-hole-orientated scheme of things. Deacon Blue may be the sort of band described in the Marquee's terse listings sheets as 'rocky pop', but such a tag suggests unwelcome connotations of second rate U2 clones. Nothing could be further from the truth.

Gaunt-faced frontman Ricky Ross looks intent on transporting every punter present into his own visionary world. A world of songs like "Dignity", the forthcoming single, which condenses the very tale of determined life into three mind-rumbling minutes. Dignity is a song so passionate that over exposure can only detract from its ephemeral spell.

Passion is another Deacon Blue attribute — a profound passion strictly not to be confused with that sub-one brand peddled by the likes of Big Country. We are talking guts, emotion here.

Ricky Ross wears his heart on his sleeve and reveals an outlook verging on feminism. "Chocolate Girl" is "for all women who've ever been f**ked about by men." Haven't we all, but whatever happened to sex 'n' drugs 'n' 'n' roll.

"When Will You Make My Telephone Ring?" is unacceptably female in sentiment (but then Ross is wasn't a die-hard romantic), and a soaring ballad-that-wasn't (modal: Frankie's "The Power Of Love"). The sort of evocative swooner one wouldn't expect of Deacon Blue if you didn't know them better. But still the diversity flowed... "Just Like Boys" is the token Hipz number, and Deacon Blue will loathe me for saying it: a (no doubts unreservedly) concession to that uniquely Glaswegian pop groove. Conversely, "Rain Town" pays Glasgow an intended tribute and a plus-point here as that — particularly enhanced by the radiant-voiced female backing singer.

All essential elements present and correct.

Lesley O'Toole



THE PAINTED WORD/RUTKOWSKI SISTERS, THIRD EYE CENTRE, GLASGOW

A concert at the Third Eye Centre is a bit like a night at the opera. You know the kind of thing: drinks in the bar beforehand, tall call for the performance, hushed chatter, silence as the lights go out, performance. Frankly, by the time the Painted Word got on stage I'd rather have been at home with my Iggy Pop records.

To his credit, Alan McCusker Thompson, lead singer of the Painted Word and anchor-person for the evening, was quick to recognise impending pomposity and pronounced the whole event "tongue-in-cheek".

However, as a man who takes himself very seriously indeed, McCusker Thompson never quite conquered the ritual awkwardness created by such a quiet, intimate setting. Only when he was joined on stage by another performer, in this case Hue And Cry's outgoing singer Pat Kane, did he seem to be at ease.

Musically the Painted Word borrow heavily from a tradition which places great emphasis on the quality of the song: the tradition of Cole Porter and, latterly, Paul Simon. Unfortunately, McCusker Thompson's song-writing is never concise enough, nor is his voice good enough, to even begin drawing favourable comparisons.

Only when the five-piece string section strip their normally over-fussy arrangements to the bare minimum do the Painted Word take on any recognisable shape — "Worldwide" and "Somewhere In The World Tonight" being the best examples.

Undoubtedly, stars of the night were the Rutkowski Sisters. As two-thirds of Glasgow's Sunset Gun their sublime vocals were, more often than not, buried under an ocean of funk bluster. Tonight, in what was virtually an acoustic performance, their talent and charm were there for all to see. From Cole Porter to Doris Day (Doris Day?), 30 minutes of sheer bliss. They have a record out soon; I wish it was out now!

Harry Mercer

Everyone's heard of Giorgio Moroder or Jam and Lewis, but **David Frank** and **Mic Murphy** have produced dance floor classics for acts like Chaka Khan, Jeff Lorber, Robert Palmer and they are now working with the Chiefs Of Relief. **Edwin J Bernard** gets to grips with the **System**

A spacious, mechanical, melodic, rounchy, soulful dance groove is what the System are about. Perhaps best known as the men behind Chaka Khan's epic 'This Is My Night', the black and white duo of David Frank and Mic Murphy have established a sound which, in its own way, has been as influential as Jam and Lewis or Giorgio Moroder when it comes to the dance floor. Robert Palmer may have covered Jam and Lewis' 'I Didn't Mean To Turn You On' last year, but it was he who first gave the nod to the System when he covered — and ended up competing with their own superior version of — 'You Are In My System'.

Since they bounced onto the scene in 1983 with that dance floor classic and its parent album, 'Sweat', Frank and Murphy have been quietly carving out a niche for themselves as innovative dance floor producers.

"We've got huge credibility with our style of production," says Mic. "But we don't want to go on producing records forever. We're tired of giving away our best songs to other artists."

Not only Chaka but Angela Bofill,

Jeff Lorber, Annabella Lwin and their current project the Chiefs Of Relief, have benefited from the System. But Mic Murphy is as competent a vocalist as he is a songwriter and producer, and, although they almost broke through with 1985's 'Pleasure Seekers' album, they haven't made it as artists yet.

Hopefully all that will change with their latest soon-to-be-released album, 'Don't Disturb This Groove', and new single, 'Come As You Are'.

Their recent visit to Britain served a dual purpose: to meet the team behind their new label, Atlantic Records, and to produce a couple of tracks for the Chiefs Of Relief. Some would say coupling former Sex Pistols and Bow Wow Wow members with the System was a mighty bizarre act, but Frank and Murphy are unfazed.

"It's something different, sure," says Murphy. "But we wanted someone to pay our airfares over to Britain. Actually, we heard a tape of some of the Chiefs stuff and liked it. We like hard edged rock as well as r&b. We were drawn to their madness and locomotion."

"Matthew warned us that the press really hates him over here," adds Frank. "But he's a really talented guy with a real attitude."

"Yeah, the guys are really fun," asserts Murphy. "I learned later that they share the same management, which explains a lot."

'Don't Disturb This Groove' is The System's fifth album, and their music is getting better and better. And with a guest appearance by Doug E Fresh on the track 'House Of Rhythm', they're

SYSTEM

ADDICTS»

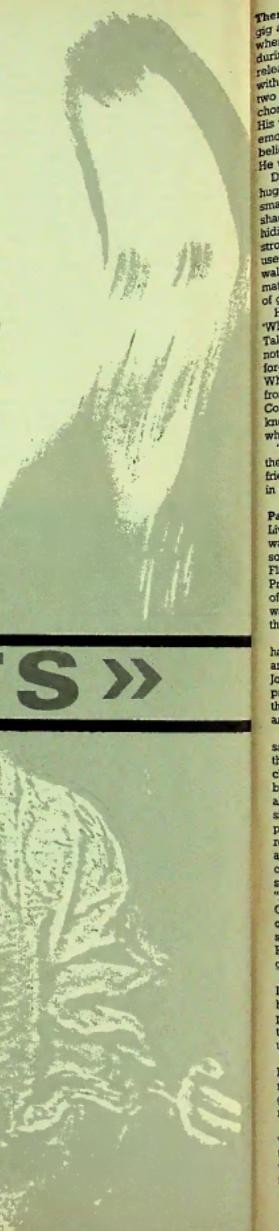


making sure all possible tastes are satisfied. Their melodies have a way of seeping under the skin, Murphy's soulful vocals undermining the computerised dance backing. After three listens you can't imagine dance music sounding any other way. Their songs are, as all good dance music should be, about love. But the System don't strike me as the mindless imbeciles that most dance music makers usually are. How come they're not affected by the outside world? How can they write such pretty songs when they turn on the news and hear about Chernobyl or AIDS?

"We don't write current affairs songs," explains Mic. "The way something like Chernobyl affects me is to make me want to love even more, and so I write even more passionate love songs."

"But we often write from personal experience," adds David. "I know Mic does, and I do too. Actually, we did once write a political song right after that disaster in the Lebanon. But the day after it just seemed corny."

"Life is short," muses Mic, "and the only thing that really means anything is that you enjoy your life, and maybe leave something behind that other people can listen to and say 'Wow!'"



EYE DEAL

COMPILED BY
ELEANOR LEVY



● JACK LEMMON and Marcello Mastroianni get to grips with the mid-life crisis



MACARONI (Cert PG dir: Ettore Scola)

There comes a time in a guy's life (late middle age, they say) when, torn and frayed around the edges, he pauses to ponder on what he's actually done with himself since that day of departure from the womb. American actor Jack Lemmon and Italian actor Marcello Mastroianni have recently entered 'the crisis age' themselves, and the way they so charmingly and naturally express their feelings on screen (with weary-eyed expressions and crease of the face) makes them a perfect double act and a major treat in 'Macaroni'.

For all those who relished Mastroianni in Fellini's 'Ginger And Fred', he's even better here; and Jack Lemmon's 'pro' style continues to mature so subtly and exquisitely as his babe-cum-pensioner face. That face undergoes a change a third of the way into the film, on receiving a ray of light from between two buildings — he is enlightened to new (or old) values... Religious symbolism? The truth? A ray of hope? Don't ask me.

Lemmon plays Robert, over-worked vice-president of an aerospace company, who visits Naples (on business) for the first time since he was there as a soldier in 1946. Back then he'd dated an Italian girl whose brother Antonio (Mastroianni) had sent her extravagant letters — signed in Robert's name — ever since. Antonio has held Robert up as the embodiment of American adventure and spirit for the 40 years since last seeing him, and when he hears Robert is in town he eagerly appears outside his hotel room. But Robert declares, "I don't know you from Adam!" Forty years ago you didn't have headaches," replies Antonio. "You were in good humour."

What follows is a delightful, often funny and sometimes surreal tale of two men aiding each other's re-appraisal of life's merits and values. It beguiles you and takes you along all the way.

Motto of the film: "It's beautiful to waste time," says Antonio, sitting musing by the gentle sea in Naples. I'm all for that. Recommended.

John Hind

THE MOSQUITO COAST (Cert PG dir: Peter Weir)

Harrison Ford's performance in 'The Mosquito Coast' has been called everything from 'brave' to 'wooden'. Brave, because the old heart-throb bores his face — scar and all — more than ever before. Wooden, because his character has none of the three dimensional credibility of his previous Peter Weir-directed role in 'Witness'.

Based on the Paul Theroux book, 'The Mosquito Coast' is the tale of how father of four, Allie Fox — inventor and all round opinionated person — pulls up his roots and moves his whole family to a Central American jungle to escape the modern world. His long suffering wife (Helen Mirren) is supportive throughout the worst disasters — fire and flood among them — but gradually comes to realise that her husband's grand schemes are fuelled more by ego than some grand 'back to nature' principle. Even when his family's lives are threatened, he won't give up — with disastrous results.

'The Mosquito Coast' is one of those films you accept rather than enjoy. The locations are sumptuous but the basic plot is too thin to sustain the interest unduly. In short, while watching it is bearable you wouldn't want to repeat the experience.

A strange, disappointing film that never comes to more than the sum of its parts. And with talents like Weir, Ford, Mirren and newcomer River Phoenix as eldest son Charlie, that's a crying shame.

Eleanor Levy

● HARRISON FORD contemplates the ignominy of being described as 'wooden'



JUST BETWEEN FRIENDS (Cert 15 dir: Allan Burns)

More American soft soap, with a story line that relies on the most extraordinary series of coincidences and a cast pocked with stereotypes. Oh, and there's the obligatory aerobics class scene just to remind us what the office penchant for white Tablerone consumption is doing for your social acceptability.

Career housewife Holly Davis (Mary Tyler Moore) meets career news reader Sandy Dunlop (Christine Lahti) at the gym. They are opposites, which attracts

them to each other, and what appears to be a rather incongruous friendship begins. Holly gave up a promising career as a dancer when the married seismologist Charles (Ted Danson), whereas Sandy's marriage failed because of her single-minded devotion to her work. She has, however, contemplated having a child by the man she is having an affair with.

Holly arranges a dinner party so Sandy can meet her wonderful family, and, if you haven't already guessed, Sandy comes face to face with the man in her life — who just happens to be her new friend's husband. The following day the pair meet surreptitiously — Charles is purportedly playing tennis with close friend Harry Crandall — and Sandy ends the affair.

But, through a bizarre twist of fate, both women find themselves having to explore the emotional territory previously occupied by the other as their roles reverse, each having to adopt some of the other to cope with the future.

So the old career versus family debate is given another airing, the pros and cons of the respective relationships shown only through the actions of the women, no one bothering to ask whether or not Mr Davis was behaving in a decent fashion. Plenty of philosophising, some weepy scenes and a happy ending, making it just another big screen cliché.

DI Cross



● TED DANSON and Mary Tyler Moore contemplate the meaning of life, larvae and knee-to-chest pulls



A JUDGEMENT IN STONE (Cert 15 dir: Ousama Rawi)

It all started in primary school. Young Eunice was dyslexic. Dyslexic? Illiterate? What's the difference? Eunice couldn't read. The ordeal of teacher forcing her to read aloud in class produced torrents of fear and confusion in the youngster. And a puddle on the floor. What should have been a minor educational problem escalates into an eternal nightmare. She is even prepared to kill to safeguard her secret.

Twenty years on and a wealthy country family advertises for a housekeeper. Eunice (Rita Tushingham) is appointed. George and Jackie are thrilled with her traditional maid's uniform. She also serves them breakfast in bed, calls them 'Sir' and 'Madam', and astonishes their dinner guests with her wonderful cooking. Bobby and Melinda, the teenage children, can see through this superficial camouflage. There is more to Eunice than meets the eye. With added complications of possible incest, a schizophrenic Bible bashing post mistress, and Eunice's rapidly deteriorating mental health, this bundle of goodies ensures lots of fun and games in store. Horrific events really begin to snowball when Melinda uncovers Eunice's secret.

A superbly paced suspense thriller that gives a horrifying view of reality when based on a colourful, distorted imagination.

Jane Wilkes

WHEN THE WIND BLOWS (Cert PG dir: Jimmy T. Murakami)

Raymond Briggs' celebrated book makes the transfer to animated celluloid and, in the light of Chernobyl and the Reykjavik summit, the timing couldn't have been more pertinent.

The storyline is straightforward — a battle for survival by Jim and Hilda Bloggs following a nuclear holocaust. The Bloggs are stereotype pensioners, living a life of rural harmony whilst blissfully unaware of the impending doom.

The characters are sympathetically brought to life by the voices of John Mills and Peggy Ashcroft, though their credibility is frequently stretched to the limit. Their inability to comprehend the full scale of events is the central theme, mistake after mistake leading to the symptoms of radiation and a bitter-sweet conclusion.

Initially one lends a sympathetic smile to the pair's erroneous antics. As the film wears on you become increasingly exasperated, and the urge to scream "you fool!" is almost irresistible. But presumably that's all part of the idea.

As a cautionary tale, "When The Wind Blows" is perhaps the most effective and educative anti-bomb manifesto yet. The animated medium might give the message marginally less clout but, as a method of influencing children, is invaluable.

Emotive in the extreme and essential viewing.

Lesley O'Toole



● JIM AND Hilda Bloggs get to grips with the important ironing rota during the holocaust

DRUG STABBING TIMES

● Last summer's furore over Boy George's drug problems was the climax of the moral crackdown on drugs, and everybody was being nice to their mothers. But has anything really changed?

Story: **Martin Shaw**

For a few heady months in 1986, pop looked to have eaten itself. Undergoing one of its worst periods of musical output, the spotlight of pop turned on one individual; Boy George and his habit for 'H'. That element of pop — the rebellious cult drug culture, with music your mother often wouldn't listen to and personalities she wouldn't like — were definitely out. Pop stars spent most of 1986 speaking out against their sidekicks, while some even took to preaching the 'anti' message. They now know the score — as well as *how to*. Anyone falling out of the toilets with the white powder still around their nose (instead of up it) would find themselves in the middle of a public crucifixion exercise before they could say 'too'. Boy George merely epitomised the Fleet Street

trials by tabloid, leaving the closet takers to secretly breathe a sigh of relief. Pop has gone straight; or so it seems...

Yet pop and pills, powder, or whatever your poison, have long since walked hand in hand. The Forties jazz/blues and mainly black music culture was often soothed by marijuana, while the harder beboppers indulged in the harder drug, heroin. Louis Armstrong commented that getting out of their heads was a way to forget the pressures of being a black man; to let the music flow. Numerous musicians, however, went down the drain along with their habits, and by the time the brilliant talents of Billie Holiday were found OD'd in a gutter, it was no longer hip to do 'H'.

Drugs took a back seat during the Fifties, but returned in a haze of glory during the swinging Sixties, with secular groups each favouring a particular drug. The Mods went upper on barbiturates, amphetamines and 'Purple Hearts', while the hippies went downers on cannabis and the newly available LSD. Peace on earth, tranquillity, free sex and general hedonistic freedom were the roots of LSD. Some even imagined it spelt revolution, while John Lennon wrote 'Imagine' instead, a hippy-meets-LSD anthem if ever there was one. But their pop icons were wayward. Hendrix, Janis Joplin and Rolling Stones guitarist Brian Jones all bit the dust in drug-related incidents. The decade closed on a downer for the pop drug culture.

It was a decade, though, that caused the greatest furore in the media and, compared to Boy George's recent experiences, would seem more like a slap on the wrists than the caning he took from the journals of Wapping and the *like*.

Here, 20 years ago, was something that the 'moral' hacks could get their teeth into; conclusive evidence that drugs were bad, depleted the senses and could



● JOHN LENNON



● BOB MARLEY

Photo by Paul Stolley

Judges administered the harshest of words to ascribe a responsibility in pop stars towards their youthful record buying public.

Donovan and the Rolling Stones were among the pop personalities to come in for a tongue wagging from the wigged ones, while still getting off with relatively light sentences. If a pop star renounced his substance it was more, as Ray Charles commented, because of the inconvenience of the drug busts themselves than the fear of a stiff sentence.

Meanwhile, the upwardly mobile pop industry moved onto less conspicuous drugs that were felt to increase both professionalism and musical stamina. Pop had wised up to its big business stature and a higher grade of oil was needed to fuel its momentum. Dealer coke, the real thing.

Cocaine took off during the Seventies, mainly in Hollywood and rock circles. Like its cheaper equivalent, speed, it gave the pop star a greater energy to face those spiralling, money-splinting tour dates and recording sessions. Unlike speed, it developed a champagne persona through its cost and clientele. It gained quite a reputation — only the chic could snort the earth. Tales from the powder room have exploded at regular intervals, but usually after the fact. After all, who could catch (or catch up with) the coke-head? He was too industrious and successful to be off his head. By the time the tabloids had contended with the sound of snorting, coke was here to stay.

Such was coke's elitism that the rebellious punk outbreak in the mid-Seventies was as much against that as it was against the corporate atmosphere that the pop industry had assumed. For the punks, coke and other dinosaur drugs were out, speed (same activity, less cost) was in.

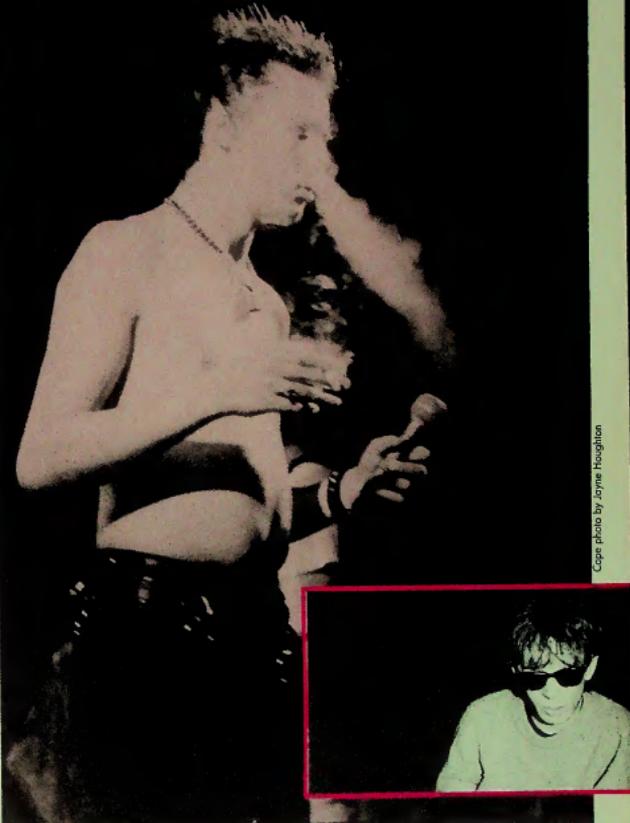
Fighting the system alongside the punks was Jamaica's *sometimes* revolutionary-reggae. With Rastafarians at the frontline of this new music, cannabis, their religious herb, came in from the cold. But the challenge to the record industry was short-lived. Sid Vicious went to his grave from heroin addiction at a time when punk was already heading out of the memory of its brief mass-appeal. Bob Marley's death from natural causes heralded the end of reggae in the global market. Pop had withstood its anti-establishment agitators with the good business sense it had acquired. The Eighties had arrived and the signs were on the wall. Pop was now an old man's game.

The pop industry now realised it could influence a lot more than its record sales. Red Wedge flirted with the political arena, but like its predecessor, Rock Against Racism, without much success. But the power of pop was growing. Television, videos and radio all wanted a slice of the cake (but not the candy), while the record companies themselves wanted a bigger return on their investments. And nothing sells more than the holier-than-thou image. Check out the Ommonds, Duran Duran, Spandau Ballet and Five Star for the good old fashioned if-your-mother-likes-it-you-can-sell-it-to-the-whole-family-too ideal.

But shadier deals were taking place. Norman Tebbit pops up to present the BPI awards (Elton John later slaps him off). Neil Kinnock pops up in a Tracey Ullman video. We await Ronald Reagan's swansong with baited breath. Gradually pop becomes assimilated and mainstream. Live Aid, the event of the decade, takes place and you can almost see the politicians' whiskers bristling. If only they could get youth on their side.

1986, and the British Government announces its campaign, not against drugs but *hard* drugs. Not only hard drugs, but heroin in particular. Enter the stylised video-maker and cue grim scenes and spotty, snivelling youngster. 'Heroin screws you up' says the Yellowhammer advertising agency, and the Government can be 'in' with the Filofax crowd. It's never as cool as it first seems, but it is skagging. Poor Ray George is in the frame at the wrong time.

Cynicism and mistrust of the Government's concentration on drugs and youth culture are difficult to hide when state money has always been applied in much



● SID VICIOUS and JULIAN COPE (inset)

greater quantities elsewhere, and drugs have always been around. Why now? Pop music has, in part, fallen for the trap. The noble efforts of Ron Graham and Charley Forekett's 'Anti-Heroin' campaign have also been undermined by its own personnel. Marilyn's drug indiscretions do as much harm as his absence from that same movement would do good.

When pop enters politics it's on shaky ground, as when it enters religion. Interviewed by *rm*'s Robin Smith, and take it seriously.

"I did so much cocaine that you could have driven a limousine up my nose, it was getting so enlarged. If I blew my nose, the blood and other gunk would come down. The cocaine was eating into my flesh. But drugs are evil. One day I had a vision. I thought 'This is doing no good at all!'"

Perhaps pop music should take a closer look at itself before taking to preaching. Pop and drugs now probably have as incestuous a relationship as ever, if not more. Wayne Hussey's comment that he'd like to have a bow-tied dwarf come on stage to deliver his drugs on a silver platter (*rm*, January 17, 1987) may or may not be the norm, but it expressed an honesty rarely seen in pop today. People say they don't 'do drugs'. But has everyone really stopped? Or is it just not politic to admit it any more in the current 'moral' climate? As usual, it's someone wacky who can put us straight. Step forward Julian Cope, speaking to *rm*'s Lesley O'Toole in October, 1986.

"I don't want to be seen as some dude advocating taking LSD. I just advocate me taking it, which is something completely different."

It's hip to be square. Isn't it?

Brought together by blood ties and not religious fervour, this band rehearses its blend of soul, ska, gospel and rock in toilets. And they perform in pubs, cafés — in fact anywhere that'll have 'em. So watch out for the Christians in '87

Testimony: Jane Wilkes

You may have noticed a rather startling new group on 'The Tube' the other day. Perhaps it was the music that grabbed your attention. Neither soul nor rock, with a ska off-beat and a hint of gospel, this effervescent melting pot of numerous genres rendered them totally unclassifiable. Perhaps it was the visuals. With a front line of three black brothers — one decked out in dark shades, and a gleaming bald bonce — and one white man, their stance was imposing to say the least.

Henry (to Gary): "You are very striking. How tall are you; six feet, five inches?"

Gary: "Six feet, four inches. I wish I was six feet, five."

Henry: "Well, six feet, four with a bald head is striking."

Gary: "Six feet, five is even strikinger!"

Or perhaps it was the name, the Christians, with all its connotations. But above all, it had to be their voices. With the most astounding crystal cut harmonies heard in years, Gary, the one of dark glasses and bald head, appears just slightly bashful whilst discussing said 'Tube' appearance. "We were really chuffed with ourselves on 'The Tube'. We all sang in tune!!" With such distinct soulful harmonies, it's hard to imagine them doing anything but.

Far from being Bible-bashing children of God, the band takes its cue from the brothers' family surname. There's Gary Christian, and Roger Christian, and Russell Christian, and Henry Christian Priestman. (Hard to believe, but true.) But there's only Gary and Henry present and correct today. Russell was saxophone hunting in Manchester, and Roger somehow managed to get himself lost travelling the 50 yards between their manager's office and the café we lunched in!!

It transpires that the brothers' gifted vocal chords are inherited from their mother. Gary: "Me inna used to sing when we were kids, from the kitchen. It just used to wait through to where we were sitting. He'd be singing the old Ella Fitzgerald songs, things like that. But we didn't know it was good at the time. We never realised she had a great voice, but she did have, our maaa."

So where did it all start? The brothers, plus two other siblings, first put their talents to the test with a vocal group, Equal Temperament. Then strictly acappella, the Christian Brothers appeared at Liverpool's the Lark in The Park show in 1983. Henry, then in it's Immaterial, was in the audience and was dead impressed with the lush harmonies. "It's Immaterial were looking for some backing vocalists

CHRISTIAN BROTHERHOOD



the Ed's Funky Diner. The brothers came into the demo studio and they did lots of cover versions. We thought they needed some contemporary songs. In fact, it's *Immaterial* were going to write a song for you" (to Gary "weren't they? But it never came off. I wasn't writing any songs for it's *Immaterial* at the time. But I had a few ideas. So I wrote some for them, and here we are now."

Gary and Henry, far from ranting and raving about the whys and wherefores of the Christians (surely one of the brightest hopes for 1987), prove to be a groovy modest duo. In between telling me that they are nothing more than a bunch of "ordinary Joes", that Gary still isn't sure *himself* that he can sing, and what they've got to tell me is "boring", the Christians would much prefer to joke around and even burst into an impromptu dust in the café.

We were discussing the merits of one Curtis Mayfield, trying to work out whether a song of his, 'Man O Man', which they perform live, is indeed the particular song I was thinking of. Unable to fathom this one out, the only option left was for them to sing it to me. And what a pleasure that was. And it turned a few heads in the café. But then it's not every day that locals are treated to such charming aural accompaniment to their egg and chips. Or perhaps it is every day, for Gary and Henry let on that they'd done the same thing in a pub only the other day and had been rewarded with some unexpected monetary donations.

It becomes even more apparent that the Christians are likely to burst into song almost anywhere. Gary: "We used to go into the toilets to sing. The acoustics were always better. In clubs where we were playing, when we wanted to get the harmonies right, we went into the toilets. The tiles made a good echo. If only we could record in the toilets..." Henry: "We did that before we went on the 'Euro Pub'. On that we did an acappella number. It's a bit nerve wracking, just singing on your own, so we went into the toilets for a rehearsal. The Christians should get back to basics and play in the toilets. We're not proud. We'll play anywhere. We'll even play in London."

Hailing from Liverpool, I suppose the prospect of London can seem less than enthralling.

Henry: "But Gary doesn't particularly like Liverpool, either. I like it, but I'm from Hull."

Gary: "I don't want to start slagging Liverpool off in this interview."

Henry: "Then people will start saying that 'Forgotten Town' is about Liverpool. It isn't."

So what is 'Forgotten Town' about?
Gary: "It's about Liverpool"

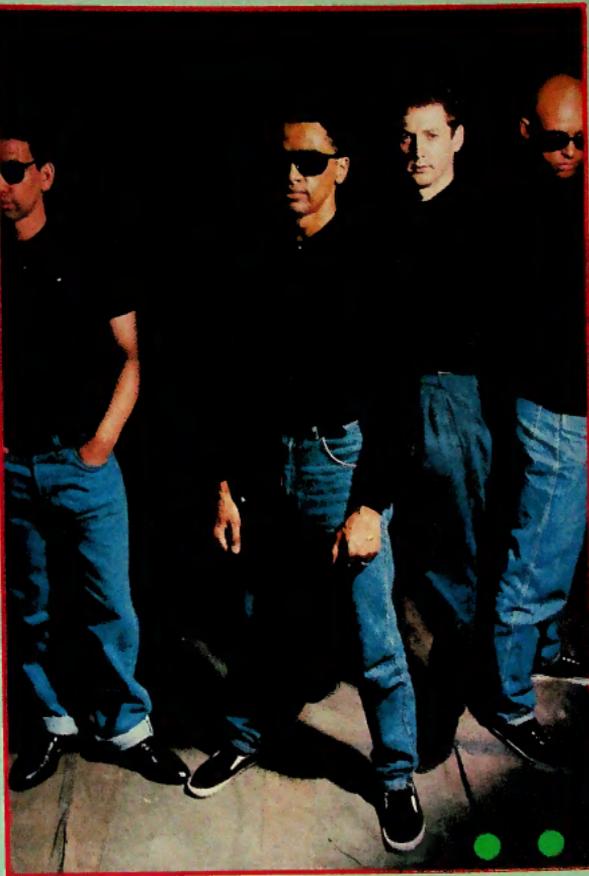
Oh Jesus, help, I thought. The desire to tear my hair out must have shown, for Henry, after a brief raucous laughter died down, quickly explained.

"It's about any town: the frustration, the boredom. People can read whatever they want into it. The song comes across on at least two levels, anyway. Part of the song could be the frustration over the break up of a relationship, and that's because you're living in a forgotten town. There's a lot of irony in our songs but some people don't read that into us. People think the song is about Liverpool, but it could equally apply to a really boring town in the sleepy suburbia of the South. We did our video in Ruislip; now that's a boring place.

"I don't think any song we do is actually political. It might have a moral stance or something like that. South Africa, say. But we don't want to start ramming it down people's throats. 'Save A Soul In Every Town', that's apolitical, everybody should think like that. And the same with 'Forgotten Town'. We like to think that we're thinking people. We don't want to write songs about getting on down and despairing.

"Mind you, if you take a love song that's got passion, then we'll do it. But I don't know where to draw the line between what's a love song and what's a passionate love song. Oh, I think I do know. It's like what Otis Redding used to sing.

"Well, we know what we don't want to sing. Originally, this song we do called 'The Ideal World' — about South Africa — was a love song. It's quite a poppy tune, but that coupled with not particularly good lyrics made it no fun to do. But Roger said —



something had happened that day — 'We should be singing about South Africa', so I took the lyrics and totally rewrote them, and now I really enjoy singing that one live. It's actually quite hard to do, the harmonies are quite tricky, but that doesn't matter. The passion comes across. You've got to mean everything you sing. You can't just do a Tony Bennett."

Souful is how, rightly, the Christians should be viewed. A soul band is probably how they'll, wrongly, be labelled.

Gary explains the difference: "Soul is black guys on the stage singing anything. Soulful is from the heart, like Wilson Pickett. You can't put someone like Five Star on the same stage as Otis Redding and call it the same thing."

Gary: "People shouldn't call us soul. The songs are written by me, a white person who's come up through Sixties garage music and Seventies new wave, and other things, and matching this music with the voices.

So it's a blend of at least two things. It's definitely not soul. What would you call it?"

I had to admit I didn't know.

Gary: "Good. That's what we set out to achieve. It certainly confused the record companies. The only connection between the songs in our demos was the voices. They didn't know how to label us."

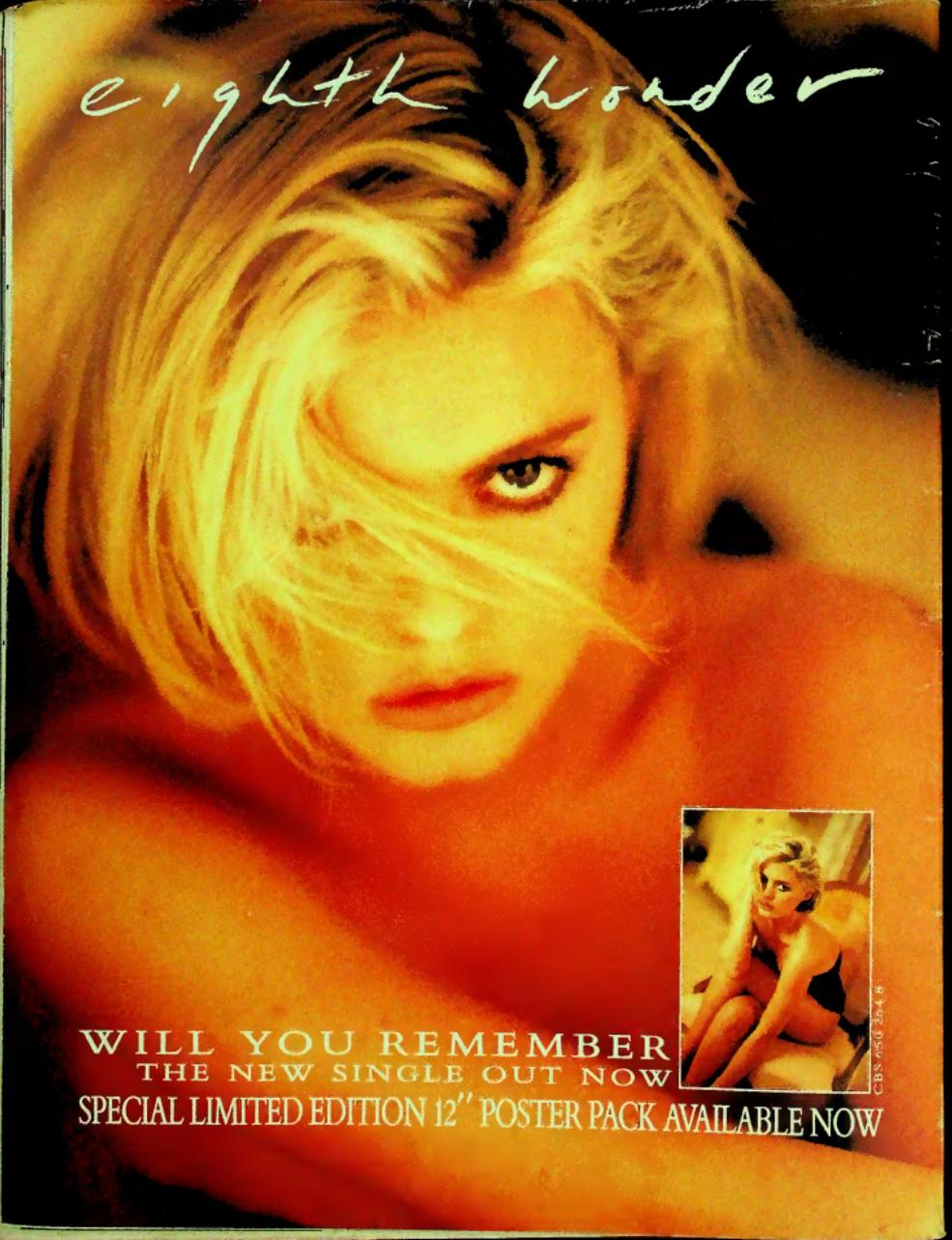
"Also it's the image. Well, with three black guys and one white, they haven't been able to pigeon-hole us. With the black guys, the record company could have said 'Well, we've got some nice sharp suits for you. Now, that whiter there, can we get rid of him?' Initially I wasn't going to be part of the front line-up."

Gary: "But we insisted. He had such a good voice, and he was a good musician. Slurp, slurp."

Henry: "But the one white face does stop it from being just another black act being like the stereotype tells you. Mind you, in six months time we'll all be in larex suits!"

Lurex suits or no lurex suits, the Christians will go down in music history for their gorgeous harmonies.

eighth wonder



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