

RECORD MIRROR

R**M**

DEC. 6, 1986 EVERY THURSDAY 55p

KILLING JOKE
BRILLIANT CORNERS
ANDY WHITE
HAROLD BUDD
CAMEO

LIVE: **ELVIS COSTELLO**
MARC ALMOND • **SAINTS**
ALISON MOYET • **SHEILA E**
HUMAN LEAGUE
ALICE COOPER

MANTRONIX
moving hip hop into the future

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Front and back cover photography: Joe Shutter



JACKET REQUIRED

● **Madonna** was among a host of celebs modelling specially designed denim jackets in New York last week, at a charity auction in aid of AIDS research. Madonna's jacket was designed by her old flat-mate Martin Burgoyne, an AIDS sufferer himself. Shame she didn't get someone to design her hairstyle while she was there. Rumours that she's after the part of Angie in 'EastEnders' were denied by a spokesperson. A Keith Haring design exits right.

AS

A special package of **Wham!** goodies will be out on Monday, December 8. 'Wham! — The Final Box Set' will contain 'Wham! The Final LP', pressed on two gold vinyl picture discs, a Wham! the final T-shirt, notebook, pencil and an exclusive 1987 Wham! calendar only available in the set.

The sets will be in a limited edition of 25,000 copies, each containing an individual numbered certificate. They will sell for around £15.99. Wham!'s classic Yuletide single 'Last Christmas' will be out again from this week.

RS



T O U R S ●

R E L E A S E S ●

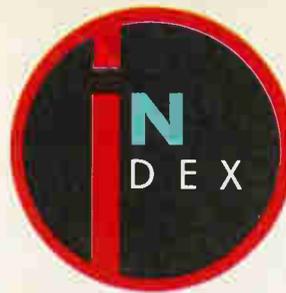
N E W B A N D S ●

G O S S I P ●

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The latest antic from Aylesbury folk prankster **John Otway**, one half of the madcap duo that brought us the loony tune 'Really Free' in 1977, is to sign a major record company. Note the subtle difference. I didn't say signed to, I said sign. Determined that his version of bard William Blake's traditional English hymn, 'The New Jerusalem', be given major label treatment, the audacious Mr Otway pressed up 2000 copies on a phoney WEA label and presented them to said company, complete with an advance royalty cheque for £200!! How could they refuse.

JW



Fuzzbox release their album 'Bostin' Steve Austin' on Monday, December 8. Produced by Vindaloo Records supremo Rob Lloyd, the 12 track album features Fuzzbox's mega hit 'Love Is The Slug'. Other tracks include 'Console Me' and 'What's The Point'.

In Fuzzbox parlance the phrase "bostin' Steve Austin" means something is brilliant. So now you know.

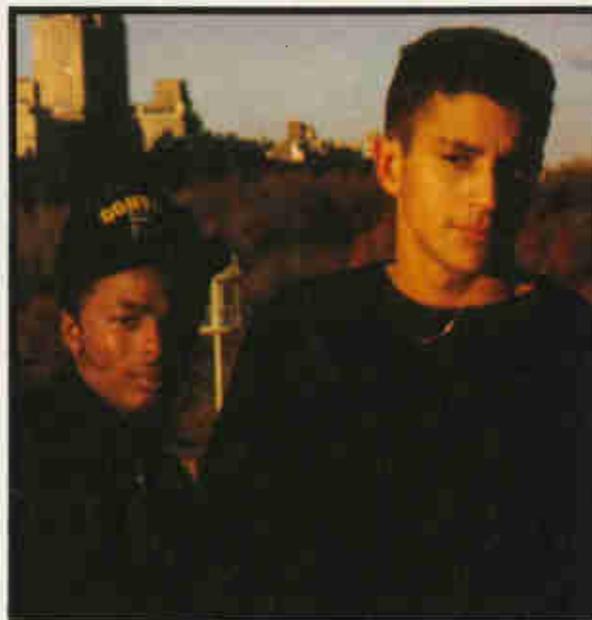
RS



THIRD'S THE WORD

Leeds outfit **Third Circle** have obviously learnt a thing or two from New Order, but that hasn't stopped them making a fine single. 'Last Night Was The Best Night Of My Life' has been out for a while now, but Index has only recently stumbled across its frantic beat-box rhythms and searing guitar. Out on Leeds label Rousko, it's a cut above the usual attempts at some sort of indie dance music.

AS



HIP HOP merchants **Mantronix** release their album 'Music Madness' this week. The album has eight tracks written by MC Tee and composed and produced by the mighty Mantronix. Mantronix are currently making plans to play dates here in the New Year, when they'll be releasing another single. See page 46 for a stunning Mantronix feature.

CHINA CRISIS



w h a t p r i c e p a r a d i s e

*the new album and cassette
the compact disc contains a bonus song
all formats feature the single
arizona sky
available on the virgin record label*



Not a man to sit by and watch others having all the fun, producer, guitarist, songwriter, infamous being **Joe Foster** has put out his single 'She's So Out Of Touch' under his Slaughter banner. Liling, soppy and mixing the obvious Velvets touches with some nicely understated strings and fragile vocals. The kiddies xylophone makes this a cert for the Christmas number one.

AS



DIANA-MICHAEL-GLADYS-STEVIE
THEIR VERY BEST-BACK TO BACK



C O M P E T I T I O N

It's that time of the week again, when the Santa Claus in us takes over and we start giving away lots of lovely pressies. Up for offer this week are 15 copies of the double album '**Diana — Michael — Gladys — Stevie: Their Very Best Back To Back**'. This is actually four sides of vinyl with a side devoted to each particular act — Diana Ross, Michael Jackson, Gladys Knight and Stevie Wonder. Just answer these three simple questions to win.

- 1) Gladys Knight caught a midnight train to: a) Gretna Green, b) Gerrards Cross, c) Georgia?
- 2) Michael said farewell to: a) his mum, b) his summer love, c) his best friend?
- 3) Diana Ross wanted you to touch her in: a) the morning, b) the evening, c) the afternoon?

Send your answers on a postcard to 'rm Back To Back Competition', Greater London House, Hampstead Road, London NW1 7QZ. All entries must arrive by Monday, December 15.

COMPILED BY ROBIN SMITH

DI CROSS & ANDY STRICKLAND

HORN A PLENTY

We'll knock us down with a feather, **Klaxon 5** are still around! Not only that, but they've gone and recorded the best single él Records have delivered this year. It's a brassy, pacey slice of pop soul with an intriguing title. 'Never Underestimate The Ignorance Of The Rich' creeps up on you after a couple of plays to become a bit of a crucial listen this week.

AS

JAMES BROWN
HOW DO YOU STOP

the fabulous new single out now on 7" and 12"

JAMES: 1



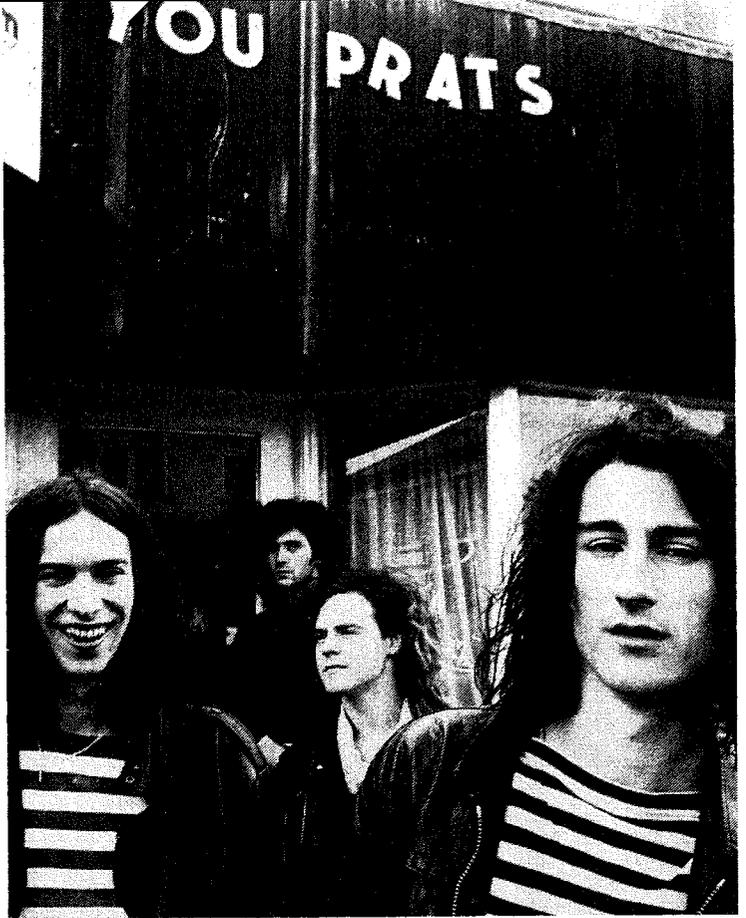
JAMES: T1



SNAP THEM UP

Sick of shamblers running amok? Then look no further than **Jim Jiminee** — guaranteed 100 per cent cutie-free. A fivesome who attack their stomp-pop with quite alarming fervour, the Jims are seeking that elusive record deal. The 'Snap Them Up' mini-tour of London and an £8.50 video are whipping up a sufficient storm, and the message to A&R departments is this: "Send us on a 40 date tour and we'll come back with a hit single."

LOT



Those kings of the indie scene, **Pop Will Eat Itself**, will be touring this month. See them at Dudley JB's Friday, December 5, London University College 6, Basingstoke Caribbean Club 7, Portsmouth Basins 11, Leicester Princess Charlotte's 12, Manchester Boardwalk 13, Birmingham Burberrys 16, London Astoria (special guests of Fuzzbox) 17, North London Polytechnic 18, Hackney Glasshouse 19. Pop Will Eat Itself will be playing a bigger tour in February.



Berlin follow up 'Take My Breath Away' with 'You Don't Know' out this week. The single is taken from their album 'Count Three And Pray'. Berlin, who are currently touring America, should be playing some British dates in the New Year.

RS

EARBENDERS

Paul Sexton

'The Streets Are Callin' the Looters (Alternative Tentacles EP)
'Believe It Or Not' Billy Griffin (Atlantic 45)
'Strangers When We Meet' the Smithereens (Enigma LP)

Lesley O'Toole

'Disco' Pet Shop Boys (Parlophone LP)
'Blushing Girl Nervous Smile' the Wallflowers (Mantre)
'Mahalia' the Bible (Backs)

Joe Shutter

'Pump That Bass' Original Concept (US Def Jam/Columbia)
'Licenced To Ill' Beastie Boys (Def Jam)
'Man Overboard' the Caretaker Race (Live Stormer)

NEWS DIGEST P.27



Are we generous, or what? Here at **rm** Christmas has come early, 'cos we're giving away 25 copies of 'Street Sounds 19' albums plus £6 worth of Ever Ready Gold Seal batteries to each LP winner. 'Street Sounds 19' features tracks from Freddie Jackson, Raze, Octavia and Candi Staton amongst others. To win a copy of the LP, plus your haul of batteries, answer the three following questions.

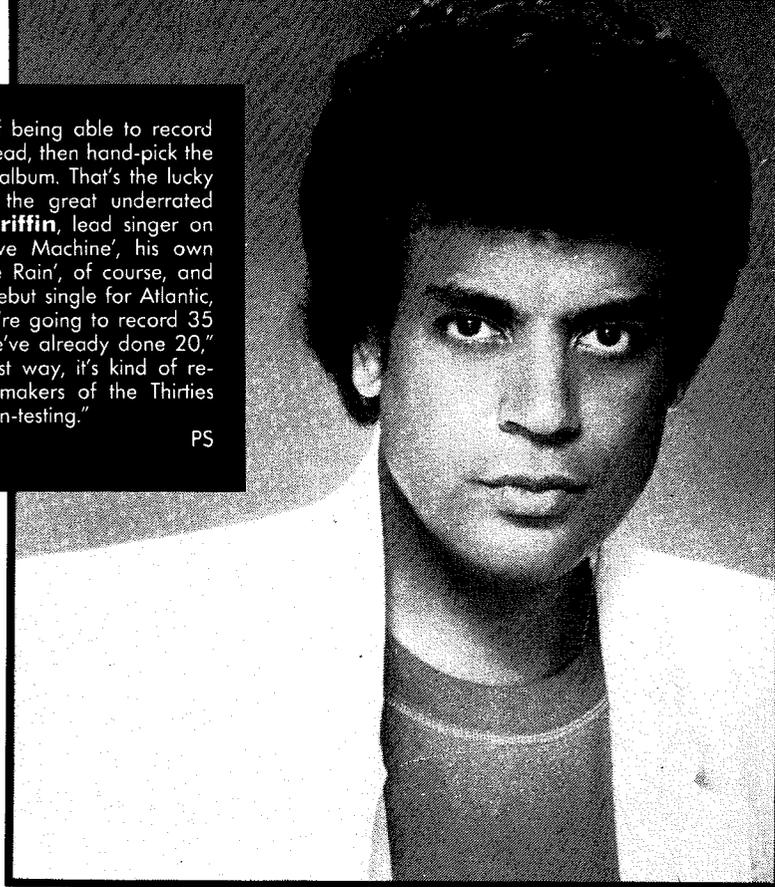
- 1) Freddie Jackson is: a) English, b) Welsh, c) American?
- 2) Mel and Kim live in: a) New York, b) London, c) Cardiff?
- 3) Disco Aid's record was called: a) 'Give Give Give', b) 'Famine Solution', c) 'Charity Party'?

The first 25 correct answers win a copy of 'Street Sounds 19' and £6 worth of Ever Ready Gold Seal batteries. Answers should reach us by Monday, December 15. Send your answers on a postcard, with your name and address, to 'rm Street Sounds 19 Competition', Greater London House, Hampstead Road, London NW1 7QZ.



Imagine the luxury of being able to record every song in your head, then hand-pick the best dozen for your album. That's the lucky position for one of the great underrated voices of soul, **Billy Griffin**, lead singer on Miracles gems like 'Love Machine', his own 'Hold Me Tighter In The Rain', of course, and now his sadly ignored debut single for Atlantic, 'Believe It Or Not'. "We're going to record 35 songs for the album. We've already done 20," Bill tells me. "It's the best way, it's kind of reminiscent of the movie-makers of the Thirties and Forties. It's like screen-testing."

PS



ANGELIC UPSTARTS

Old Index fave the **Jazz Butcher Conspiracy** return to the indie charts this week with 'Angels'. At first hearing not an obvious track to lift from the band's LP 'Distressed Gentlefolk', but it's a hauntingly lilting song that burns its own hypnotic path into the old grey matter. A rare and welcome respite from the Jazz Butcher's usual wacky ways.

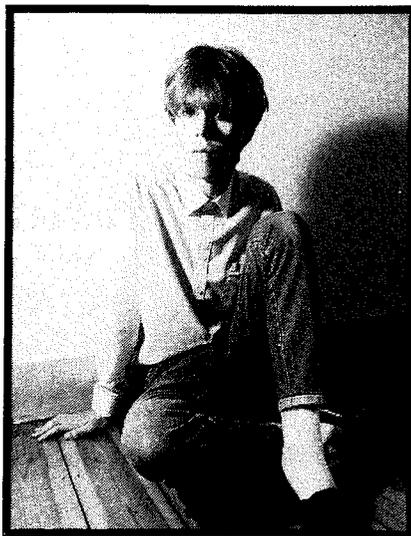
AS

INDEX

WALLS HAVE EARS

We at Index know nothing more about **the Wallflowers** than they've made a rather tasteful, tuneful pop single. The sort of record that could be picked up by the likes of Janice Long and turned into an evening radio favourite. Acoustic guitars strum incessantly, there's the Bunnyish intro and some nice backing vocals. 'Blushing Girl Nervous Smile' is the record, and we wouldn't be surprised to see a few satin jackets and cheque books on the Wallflowers tail soon.

AS



TAKE A BUTCHERS

Since our own very discerning Stuart Baillie made favourable noises about **Sally Timms** EP 'The Butcher's Boy' last week, it's been getting the thumbs up throughout the office. So we thought you might like to see a picture of the woman in question and a couple of her Drifting Cowgirls (Jon Langford pops up everywhere these days eh?). A classy collection of provocative songs in a distinct country mould that makes an incredibly pleasant change.

AS

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KOOL & THE GANG

KOOL 'THROWDOWN MIX' (HITS MEDLEY)

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b/w VICTORY (7" version) • BAD WOMAN

THROWDOWN MIX BY LES 'MIX DOCTOR' ADAMS

ORDINARY 7" ALSO AVAILABLE - JAB 44



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THESE CHARMING

The **Brilliant Corners** like doughnuts, have nice haircuts, write 'quirky' pop tunes and are built to last. But are they the new Housemartins?
Brilliant prose: **Eleanor Levy**

Some bands come bearing five-year plans for world domination. Some come bearing smart suits, cheekbones and fourth form philosophy. The Brilliant Corners come bearing doughnuts. Very nice doughnuts, it must be said, but doughnuts all the same.

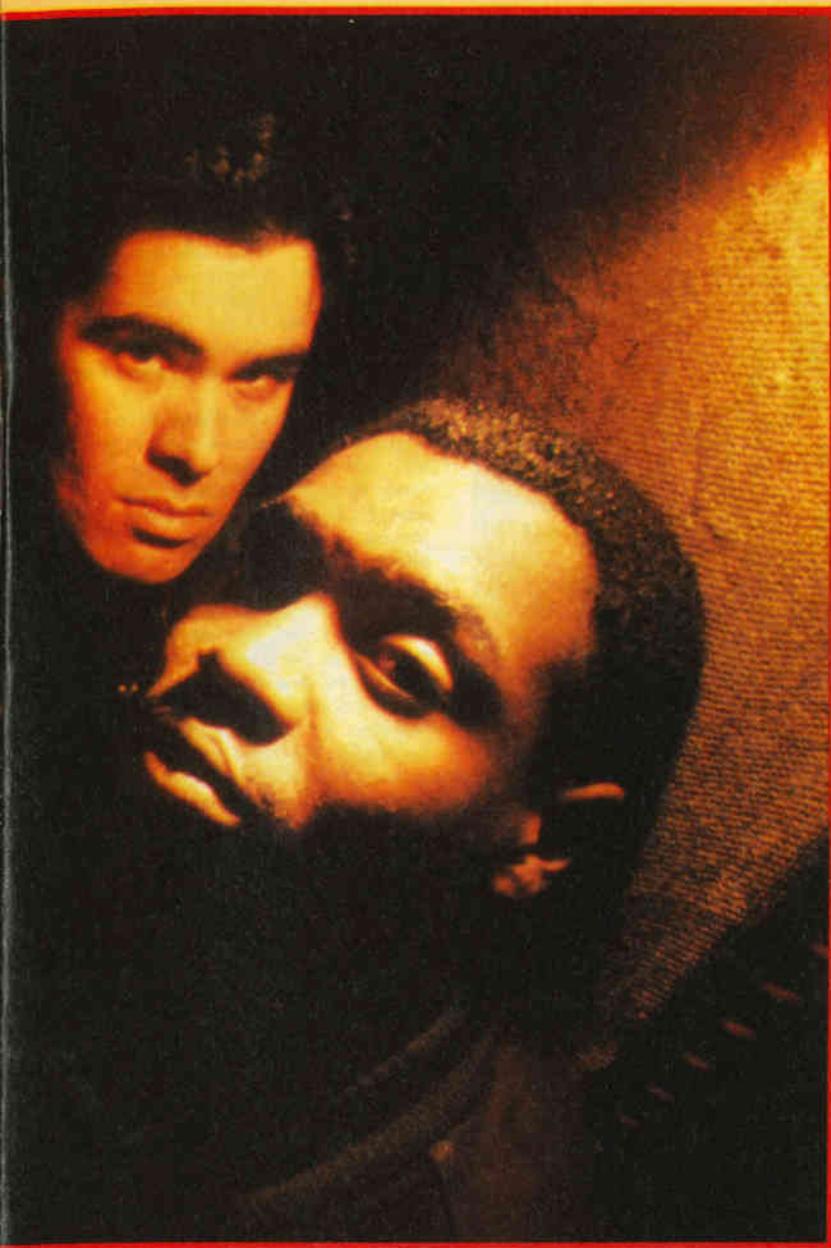
If you saw 'The Tube' the other week, you'll remember the Brilliant Corners. They're the ones who made a video for £500. A video for a song called 'Brian Rix' which saw singer/guitarist/lyricist Davey Woodward showing a shapely leg as he danced around in front of his colleagues in his boxer shorts. The song itself, a track off their latest 'What's In A Word' mini LP, is a fair indication of the Brilliant Corners' charm.

And 'charm' is definitely the word of the moment. A happy, guitar-based sound, complete with Hovis ad trumpet. With lines like, "You remind me of Brian Rix... When you pull down your trousers it sends me in fits", you get some

idea of Davey's lyrical obsessions.

'Predictable' is not a word commonly associated with the Brilliant Corners. That 'Tube' show was their first appearance on telly since Davey was banned from a Bristol TV show after the switchboard got more complaints about him than anything else in the programme's history.

The Brilliant Corners make records that are "a whole lot of fun". They've been described as "boyishly charming", "nail-bitingly fresh" (by me, actually) and "arguably the most brilliant band Bristol has ever created". Yet it's sad, but true, that bands like the Shop Assistants and the (now deceased) June Brides have been zoomed onto the cover of certain music papers almost before the ink's dried on their birth certificates — the only criteria for such recognition, seemingly, being that they play guitars at breakneck speed and are the side of 21 that the journalists who



BOYS

write about them have long passed.

The Brilliant Corners, meanwhile, superior in almost every respect — from songwriting, to lyrics, to the really important things, like haircuts — have been left down in Bristol to get on with it, virtually untouched by premature hype; allowed to develop at their own pace. And they don't mind a bit.

"You mentioned the June Brides," says bassist Chris. He and Davey are doing the interview because they are apparently "the only two who say anything". "Well, look what happened to them. They were on the cover of NME and they *had* to go on and sign with someone. If they didn't, they had to break up. Which they did. In fact, we played a gig with them that week and they told us they would. They were supporting us — which was bloody ridiculous.

"I think part of what you say is right. We're not part of any easily identifiable 'scene'. Creation have got their bands,

Ron Johnson's got his — things like that. Whereas SS20 have got us — because it is us!"

So do they feel they've been ignored by a music press obsessed with what's going on in London?

Chris: "Yeah, although I feel it would have been a mistake for someone to pick up on us too soon. We're only just getting ready now."

And just how long have they been together?

Chris: "Well, if I told you we used to be called Bill Haley And the Comets. . ."

The Brilliant Corners came into existence with a single, 'She's Got Fear', in January, 1984. They claim to have been 16 at the time though, looking at them, it seems highly dubious to me.

Davey: "We were a bit different then. It was still a joke. As time goes on, you can keep to that sort of thing, like every other sort of buzz-saw indie band, apart from the Soup Dragons. And it would have been so easy to do novelty, garage, noisy songs. But I didn't want to do that, and I don't think the rest of the band did either."

So where do they see the Brilliant Corners fitting in with the rest of the music business?

Davey (brow furrowed worriedly): "To the sort of, left — a bit."

Chris: "It's difficult, really. If you're talking about, 'are we an indie band?' I don't know if we are. There's no reason why most indie bands, like the Janitors, couldn't be on a major label, why their music shouldn't get across to a lot more people, because it's not that inaccessible."

Davey: "This indie thing is just a fallacy. It's just an easy way to group a lot of pop-ish bands together. If you think of the most successful indie band, I'd say it was the Housemartins, because they embody all the cultural things that normal people do, so people can easily identify with them."

It's interesting that the name of the Housemartins should come up. For all that the Brilliant Corners have been likened to the Smiths or any number of shambling guitar bands, if there's any group that comes to mind when listening to them, it's Hull's finest sons. Not sound-wise — for, whereas the Housemartins promote harmony and slickness, the Brilliant Corners are more loose and lollypop, more wantonly witty in the lyrics. But attitude! Now that's something else altogether. Both bands share similar wacky tendencies that can tend to obscure a more serious side to them.

Davey: "We'd like to be in the Housemartins' position, where we could keep our own ideas and be as artistically independent as we could, but also reach a proper mainstream audience."

"I don't see any point in just reaching a clique. If it was on a major label, it would be taken up by people. Although I find it difficult to listen to. I cringe every time I hear something personal in the lyrics. I'm going to stop doing it now. Shroud myself in mystery!"

At the mention of lyrics, Davey tries to hide under the table, while Chris attempts to run away to the bar. It has to be said that Davey's, shall we say, *eccentric* lyrics are a major part of the group's appeal. The likes of 'Boy And The Cloud' and 'Delirious' on the mini LP and the much quoted 'haircut' line in 'Jim's Room' from the earlier 'Fruit Machine' EP, are like little soap operas in themselves. Everyday observation turned into something that's a cross between a limerick and T S Eliot. Lines like, "They talked about Engels and Marx. Did they play for West Germany?" (from 'Laugh, I Could Have Cried') are indicative of Davey's wry humour. Does he write his words as if he's writing poetry?

Davey: "What, do you mean like growing a beard and sitting in a garret or something? No, sometimes a line will occur to me and I'll write it down and maybe it'll fit into a song at a later stage. Or somebody will say something. Like, the 'Brian Rix' song came about when this friend of mine was talking about when he was living on his sister's floor. He'd be sleeping there in his boxer shorts and they'd come in and walk around drinking tea. He'd get up and find all these little children staring at him."

"I don't know if you've noticed, but a lot of the songs are about how you cope when meeting different people from different class backgrounds. How you reconcile what is meant to be right in a political way with what happens when

you get to know somebody and you know they're a fascist nut, but you actually quite like them. Even though you'd shoot them when the revolution comes!

"It's really easy for bourgeois 'Guardian readers to come out with the right sort of attitudes and slogans about politics, but if they lived on a council estate and the bloke with no money that they have all this sympathy for turns out to be a complete fascist, it puts a whole different light on things. These people don't understand that at all. And never will."

Davey Woodward has a phobia about laundrettes. He won't go in one and does all his washing in the sink. He gets a little tired and emotional after two pints of lager — and eats one of the two doughnuts he'd brought by way of an introductory gift. Introductory — to not just the best group ever to come out of Bristol, but one of the freshest, most articulate groups of the moment. Unspoilt by not having had too many people telling them how wonderful they are, they could well be destined to do for Bristol what the Beatles did for Liverpool and the Housemartins did for Hull. Well, maybe. But not before they're ready. . .

Davey: "The reason why I'm glad we haven't had a lot of exposure up to now is probably because, musically and lyrically, we haven't been ready yet. I think we are all very critical of ourselves. But it's reached the stage now where we know we need a certain amount of money to record the way we want to, and to pay someone to do all the boring stuff, like setting gigs up. The machinery that goes into getting our records across to people."

Chris: "Otherwise, it's just going to make us boring. It's taking up too much of our time at the moment. I read a Shop Assistants interview last week and all they were talking about was their crappy publishing deal and moaning about their label."

Davey: "It's so dull."

Chris: "What you're supposed to be saying is, 'We're exciting, we're happening now — go out and get our record!' And all they do is moan about the business. Everyone knows it's shit, but people who actually buy records aren't interested in that, are they?"

Just one more question remains. Why the Brilliant Corners at all?

Davey: "There's two answers to that. The serious intellectual answer, to do with jazz. But we can't talk about that."

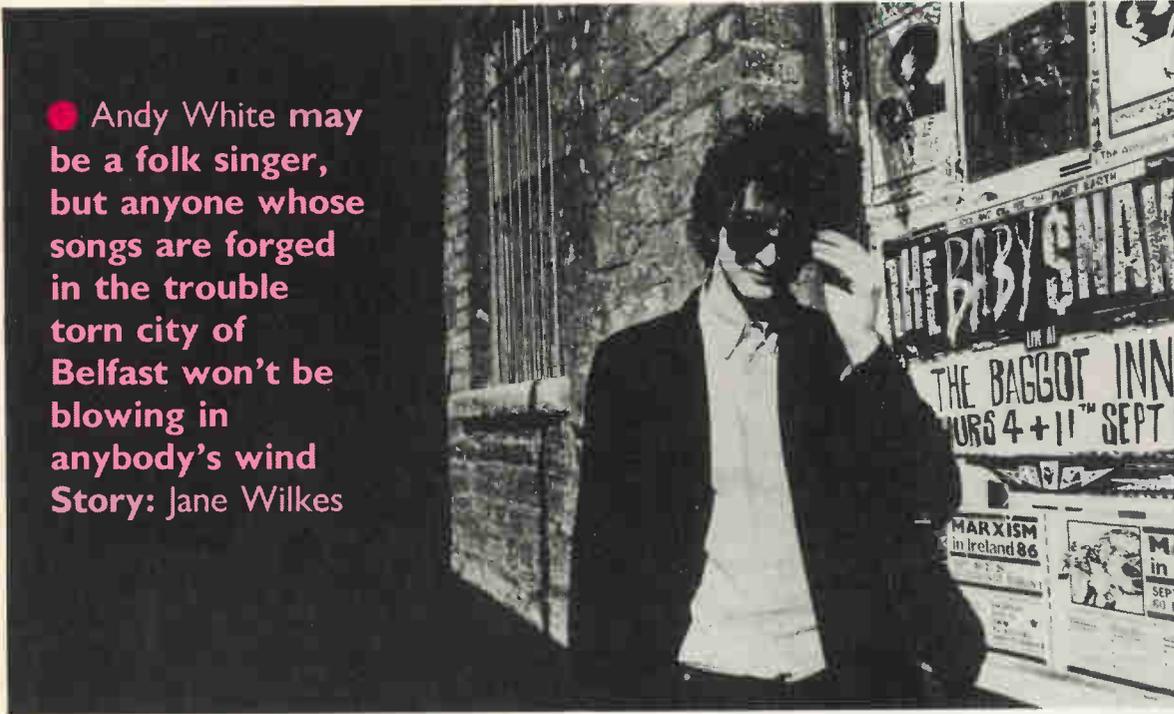
Chris: "We're not supposed to know about jazz, you see. And there's a frivolous answer that Davey's going to make up for you now."

Davey: "Well, you know. Brilliant corners. . . Football. . . Like Bristol Rovers. . ."

Chris: "That's what a few people in Hull thought, see. They said, 'it's 'cos of the football, isn't it?' And we were thinking, 'What are they talking about?' And they were trying to explain. 'You know, nice corners, good corners.' And we were going, 'Yeah, yeah', 'cos you can't tell someone it's because of a jazz song by Thelonius Monk, can you? It's all our trumpeter's fault."

DEFINITELY NOT THE

● Andy White may be a folk singer, but anyone whose songs are forged in the trouble torn city of Belfast won't be blowing in anybody's wind
Story: Jane Wilkes



NEW BOB DYLAN

When talking to Andy White, the subject of Bob Dylan inevitably crops up. Coming straight to the point, the need to suggest that *perhaps* Andy White is influenced by the folk rebel rouser is irrelevant. Cutting straight through to the heart of the matter, the question 'Which is your favourite Bob Dylan album?' somehow seems more appropriate. (The 1966 'Blonde On Blonde' is Andy's favourite usually, depending on his mood.)

Perhaps it is the unconventional folk image, or the one man and his guitar arousing the passions of a generation, that draw the comparisons. Maybe it's the delivery and the jumbled double meanings of his lyrics that encourage a few pointers. Perhaps it is the acute

visual resemblance: the ruffled hair, the sage Bohemian aura, and of course, the 'borrowed' cover shot for his debut LP 'Rave On Andy White', that provokes these parallels.

Yet to leave a blank space after such an analogy would be to commit a grave injustice.

"I don't know if it's just folk music, but with this style you are influenced by stuff and then you take it on. If I didn't think I had anything new to say, I wouldn't say anything."

Far from being a Dylan clone, the Cambridge educated and Belfast born Andy White has enough, and more, to say for himself. As he points out, his time, place and situation couldn't be further removed from the Sixties

American changes that fired the mind of Mr Dylan. We are talking Eighties Northern Ireland here, and the never ending troubles that have hold of that state.

The 10 songs that comprise 'Rave On Andy White' testify to a bitter-sweet, love hate relationship with his home town of Belfast.

"In the country you can see for miles, just the moon sailing over the gipsy fields and the rain shining on the wire leading back to the city..."

The city of interminable violent upheaval. In Belfast everything is cut and dried, black and white, Fenian or Protestant. There is no room for alternatives. No time for questioning the ins and outs of religious strait-

jackets. Andy White's first single, 'Religious Persuasion', released late last year, defied this "which side are you on" mentality.

"It was hailing Marys at the drop of a tract. Said the Seven Deadly Sins were staying round at my flat, I pondered on the churches of England and Rome, hadn't paid the rent for my spiritual home... Said I was agnostic. 'I mean atheist' I cried, as they moved in for the kill, the walls tumbled down as they handed me the bill. They weren't impressed by distinctions. I think you'll find I was up against persuasion of the religious kind."

So as Andy White attends to the religious based violence of his home town with a vision and a passion that rarely emerge hand-in-hand these days, his position remains neutral. Maybe this could be construed as sitting on the fence?

"I'm not a politician. Only politicians and party manifestos deal in the black and white. I can't give any solutions to the troubles. But if religion was rearranged, that would be good. A united Ireland has got to happen sometime. It's just a question of when. England had a huge empire, but it's getting smaller and smaller and smaller. It's all so complicated. There's been a hundred years of wasted words."

Far from emerging as just another angry young man, Andy White has shown an unnerving ability to craft a truly touching love song or two. Take 'Vision Of You' with its imaginatively agile throes:

"At 3am on the roof top watching the walls turn blue, haunted by a vision of you."

It is this romanticism that generates such stirring emotions in what are, basically, songs of turmoil.

"There's a peculiar feeling that you get in Belfast when there's violence in the air, which there always is. You can feel it and it gives you a real buzz. There's no way that I don't want peace. But at the same time there is a strange buzz that the whole thing gives, with the helicopters overhead, and the grey, grilled police Landrovers."

Ireland has a lengthy tradition, a whole history of writers who are, let's say, a bit on the clever side. They can manipulate sentences and twist the meaning of words. There's James Joyce, Sean O'Casey, George Bernard Shaw and all the rest who get a name check on Dexys Midnight Runners' 'Dance Stance'. Now there's also Andy White.

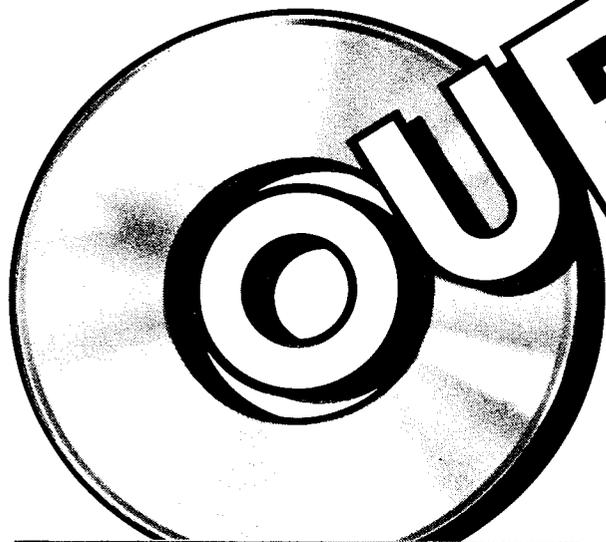
"It's this thing about language. All those writers know that English isn't their language even though no one speaks Gaelic anymore. The language is of another country. Some people think this is the language of the country that oppressed them. They have a different attitude. They've got a lot of wit, they love playing with language. I don't particularly think oppression is there in my lyrics, but it bubbles through so it must be part of it all."

There can be no denying that the troubles, directly or indirectly, have produced some outstanding creativity. Whether you take a direct stance or you don't, like Andy White, there is an aggression in his work. Out of any trouble comes passion.



WorldRadioHistory

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MUSIC MADNESS



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**MANTRONIX
'MUSIC MADNESS'**

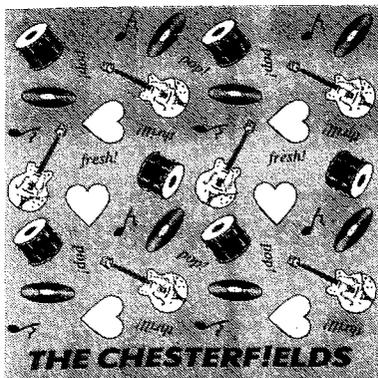
ALBUM AND CASSETTE
OUT NOW

SINGLES

SINGLES OF THE WEEK

THE CHESTERFIELDS 'Completely And Utterly' (Subway) Look out folks, here come the Chesterfields to wipe the patronising smiles off your smug faces! 'Completely And Utterly' takes up where the Housemartins' 'Happy Hour' left off, adds a touch of rural frustration and a more sophisticated musical backdrop and delivers one of the freshest young guitar singles of the year. "Here come the saviours..." a thousand miles on from their tentative debut EP and looking hungrily towards the bare pop pages of '87. The Chesterfields could be next year's best new band and on this showing they'll deserve it.

THE PRETENDERS 'Hymn To Her' (WEA) From sparking new innocent classic pop to the Pretenders, who still know how to keep those guitar based melodies crisp and classy. It's the band's restraint and acknowledgement of the Hynde voice that ensures their more reflective moments are consistently superb. 'Hymn To Her' is one of the highlights of the 'Get Close' set and, while perhaps lacking the instant pop gratification of 'Don't Get Me Wrong', it's proof of the ease with which Chrissie and her boys can turn any melodic pop/rock song into a beautifully crafted commercial record - yum, yum.



BEST OF THE REST

THE STRANGLERS 'Big In America' (Epic) Great to see the continued renaissance in this band's fortunes. Suddenly they seem to be hooked up to that old spirit, the tunes, the perverse chord changes and the sly lyrics. Red Box should play this record at least 10 times a day and learn, learn, learn. It's very short though, and guaranteed to have them sneering all the way to the bank.

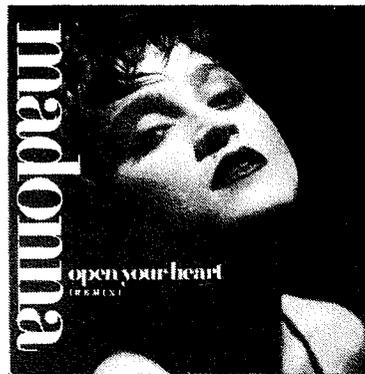
THE FEELIES 'No One Knows EP' (Rough Trade) Some heavy but pleasant strumming of the silver strings sets up an acoustic REM-ish record that doesn't exactly make my day, but has me tapping my stocking foot as I pour the tea. Half way through my first cup and I'm thinking 'yeah, the Feelies, good band, nice touches, good record'.

TIPPA IRIE 'Panic Panic' (UK Bubblers) Just as I'd begun to wonder when Tippa would pop up as a regular on LWT's 'Six O'Clock Show' as our new professional Cockney, and the bugger delivers a dance track that keeps the chirpy, cheery rhymes in the background somewhat. Not sure what the Irie fans will make of it, but at least you can dance to it when drunk. A bit over the top on the dance rhythms perhaps, but a change nonetheless.

BMX BANDITS 'The Cat From Outer Space EP' (53rd & 3rd) Cheekily re-released on the back of the Soup Dragons' high profile and with acoustics to the fore, this doesn't cut it to the same degree. Still the old Buzzcockian references but what's the point really? I can handle one band doing it but not the same people at it under another name - they'll be doing a synth pop Buzzcocks song next. Come on boys, give someone else a chance.

ONE THOUSAND VIOLINS 'Please Don't Sand Blast My House' (Dreamworld) Seems to make all the right noises while looking for a song to pop down on to. Kind of Monochrome Set meets Arthur Brown, but a pleasant and surprising chorus comes in to save the day, pointing the way for further violin singles. Great title but a voice that takes itself a little too seriously. You can almost see the cigarette smoke snaking upwards in the vocal booth.

MADONNA 'Open Your Heart' (WEA) Anyone with half a brain must have a lot of time for Madonna (probably the five minutes before nodding off in most cases), and there's no denying that this young woman stands head, perm and shoulders above most of the current top 40. 'Open Your Heart' may not possess the thrilling and blatant sexuality of 'Material Girl' or 'Like A Virgin', but we know what she's about to such an extent that even this is infinitely preferable to Europeans standing about on jet fighters.



THE RESIDENTS 'Kaw-Liga' (Torso) Those crazy Residents bounce back with their own extra terrestrial version of the Hank Williams song that owes more to Michael Jackson's 'Billie Jean' and Madness' 'Night Boat To Cairo' than the wild west. More listenable and interesting than a hundred Barron Knights records but not destined to travel from alternative dance floors to the big boys' chart.

THE FAT LADY SINGS 'Fear And Favour' (Good Vibrations) Impressive enough guitar pop offering with a pleasant husky vocal and tight rhythm section. Not as endearing as Stars From Heaven but with a name like this it's a wonder they get onto the turntable at all. As stark as the Redskins, but with more melody, restraint and the hint of a smile.

TALK TALK 'I Don't Believe In You' (EMI) Yet another measured piece of acoustic, heart-rending pop from the most subtle of the British pop giants. You should have this on their LP, and even if you haven't the melody will sound familiar. Another band that creeps up on you after a month on the pub jukebox, but here an unfortunate pause ushers in a dangerously Dire Straits-ish guitar solo. This means it's a cut below, say, 'Life's What You Make It'.

PHIL COOL 'Bridge Over Troubled Water' (Virgin) The man who finally gives Rolf Harris a bit of his own back goes for the obligatory TV series spin off. But for an ex-adolescent would-be impressionist like myself, this ain't bad at all. Stylophones at the ready as Xmas approaches, and do yourselves a favour by catching an earful of the Rolf impression on this man's LP. If you like this kind of thing, this man is one of the best. The single, of course, will do nothing at all.

KOOL MOE DEE 'Go See The Doctor' (Jive) Schoolboy sexual horror story humour given a heavy drum beat and not much else, and then expected to have us hooting and hot footing. Lyrically reasonable tale of pubic problems but musically as limp as a dick after a clinic's umbrella treatment. Not destined to be learnt parrot fashion by a generation of schoolboys.

THE REST

THE SINISTER CLEANERS 'Goodbye Ms Jones' (AAZ Records) A lengthy intro leads us into a reasonable, if rambling and self important, tale of something or other which doesn't strike me as terribly important or relevant. One of the guitar players is wearing a paisley shirt on the sleeve and the instrumental bit sounds like a late Buzzcocks album track. This might endear it to a lot of people, but not me I'm afraid. I think they used to call this power pop.

DARYL HALL 'I Wasn't Born Yesterday' (RCA) Isn't it strange how you know some records are going to be a load of pony after the first four bars? This is a case in point, it makes all the right noises, cracks all the right snare beats, has all the vocal gymnastics you'd expect - and makes me puke. 'I Wasn't Born Yesterday' - neither was I Daz!

ROD STEWART 'In My Life' (WEA) Dear Rod returns to hit us with all the striking power of the current Scotland forward line. An old Lennon/McCartney classic that sounds even more dated than the original. It finishes before it even takes off, sounding like a tarted up mic test in a LA studio.

CAGLIOSTRA 'Libera Me' (él Records) A good example of the trouble with él Records output this year. One minute they slip out a decent pop record, then follow it with this overblown, sub-operatic nonsense that makes Hazel O'Connor sound subdued. A crazy single from a schizophrenic record company which must become more consistent in 1987.

PAUL SIMON 'The Boy In The Bubble' (WEA) A grating mismatch of Paul's delicate vocals and a thumping musical style that does neither any favours. All very well trying something different musically, but you can't sing 'You Can Call Me Al' type songs over such an imposing backing and expect it to work. I kept checking to see if the stylus was suffering from a severe attack of belly button fluff.

reviewed by



andy strickland

ALL HE WANTED WAS A FEW LAUGHS.



When life doesn't seem that great, heroin might seem a great way to have a few laughs.

But it isn't long before the fun turns into a bad joke. You'll start looking ill, losing weight and feeling like death.

You'll lose control of your mind as well as your health. And eventually you might even risk death.

So if a friend offers you heroin, don't treat it as a joke.

Otherwise heroin might have the last laugh.

HEROIN SCREWS YOU UP

BUDD Y

CAN YOU SPARE A CHIME?

Harold Budd may not be a familiar name to you, but listen up. This avant garde American composer is not only for those in the 'know', as his collaborations with Eno and now the Cocteau Twins prove
Story: **Dave Sexton**

Harold Budd is one of those peculiar, enigmatic figures who occasionally surface in the music business. He seems to have always 'been there', beavering away on the fringe of popular acclaim, and his contributions to the medium are priceless.

An isolated figure in almost every conceivable way, preferring the life of the desert to that of the city, he shuns all kinds of live performance and

generally opts to work alone.

Odd, then, but true, that it should be his work in collaboration with others for which he is best known. From his work with Brian Eno (of which the most popularly acclaimed was 'The Pavilion Of Dreams'), to his new work in tandem with the Cocteau Twins, Budd has always been willing to merge his style with that of someone he likes and respects.

The Cocteau project is perhaps the strangest of all — the merger of an esoteric American composer in his early fifties with a 'trendy' young British band. But talking to Harold Budd (who, for an isolated aesthete, is a quite staggeringly friendly chap), it seems like the most natural thing in the world.

"Well, I must confess that I'd not heard of the Cocteau before, but

when they approached me, I contacted a friend in the music industry who told me I would like them, and put a tape together for me. And he was absolutely right. From there it was literally a matter of packing and catching a flight out."

Given the Cocteau's notoriously peculiar ways of working (recording an instrumental, then working out the lyrics and vocals later on, for instance), was he pleased with the results?

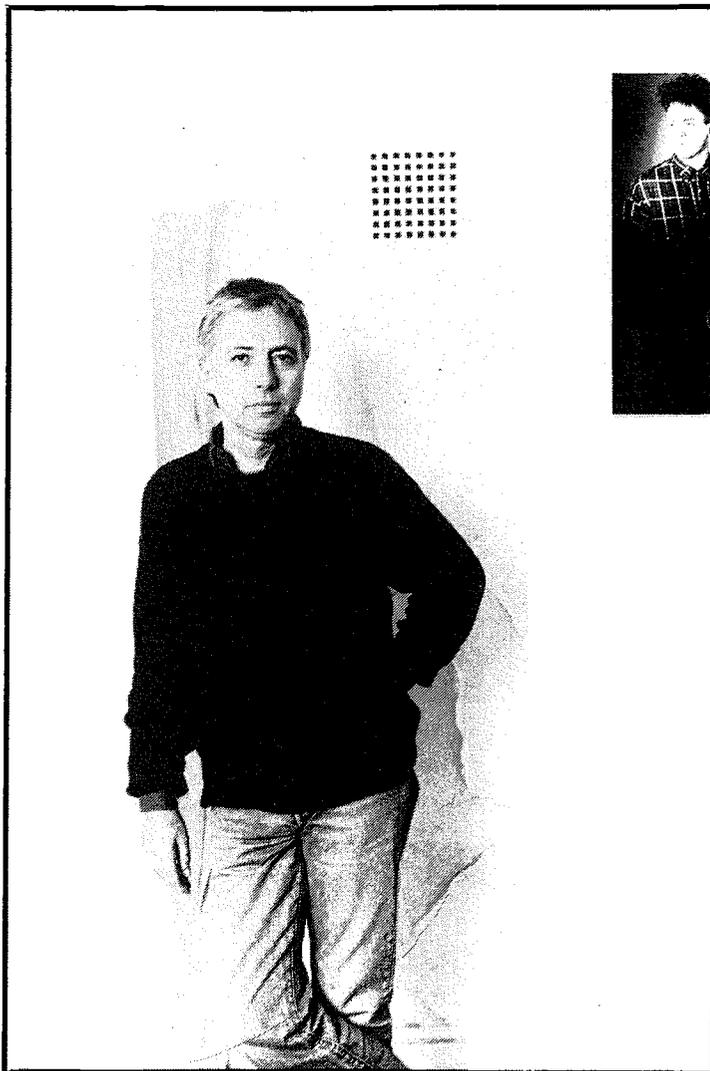
"Oh yes, very much so. As musicians, I found them immensely interesting people to work with. And in spite of my inclination to work alone, it's great to get into the studio with someone else and pick each other's brains — very satisfying."

As well as the Cocteau's LP, Budd has just released a solo piece called 'Lovely Thunder' which, in the style of his previous work, is a rich, melodic and hypnotic record. Side Two is occupied by just one track, 'Gypsy Violin', which he regards as his best work to date.

"That was a most peculiar experience. A friend was playing around with a sampler, and the different sounds were all unappealing, until he came to one called 'Gypsy Violin' which I immediately thought was great. He then went off to a party and left me to play around. And that was it. Literally, straight off I recorded a three-hour piece, of which the piece on the record is a 25 minute section."

Talk turns to 'New Age' music, a Californian marketing ploy ("designer music for designer people"), which, understandably, Budd finds disgusting. It causes him to get very angry when his name is erroneously linked with it. And he talks about performing live, which he seems set to do, albeit very reluctantly, in the New Year, when a whole package of the 'Editions EG' label will be showcased in London.

Harold Budd, although hardly prolific, has an invaluable contribution to make to music. Without the heavyweight intellectual pretensions of the 'minimalists', his music is a rare and beautiful thing. The music, in fact, of budding genius.

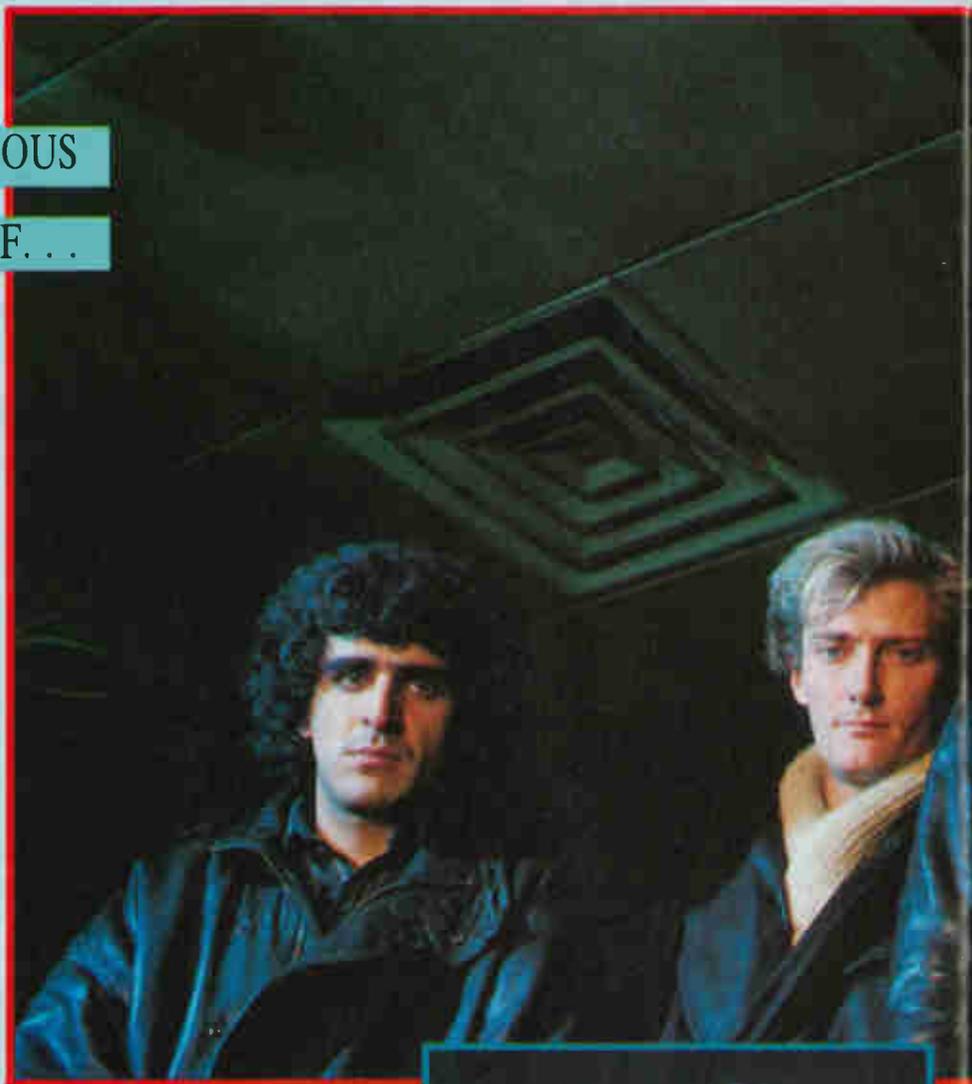


COME INSIDE THE DARK, MYSTERIOUS

AND SLIGHTLY LOOPY WORLD OF...

KILLING JOKE

"I listen to our music and what we come up with is just fking mental," says Geordie, as our Nancy Culp goes on the road with Killing Joke, does an interview in the middle of the night, sinks a few drinks and finds out some funny things about these four young men of the apocalypse
Photography: Joe — half a mo' — Shutter**



Imagine. Two days on the road with Killing Joke. Something that'd make some journalists (especially those who've been on the end of a spot of 'Jaz's revenge') tremble in their shoes. "Hard work?" spits Jaz. "It's just like writing a f**king school essay!"

You are, however, far more likely to get your head kicked in by some over-enthusiastic member of the audience as they fling themselves around in time to the deafening noises coming out of those speakers. ("It's no good unless we make you deaf!" says Geordie). Killing Joke are loud with a capital L, and don't my poor ears know it after spending two nights next to the PA. The music is like that, though. It makes you want to climb right into it and stay there until you — or it — explodes. (The latter, indeed, does, in the form of the last number in the set, 'Rubicon'.)

Watching Killing Joke is always interesting. There's Jaz doing his weird war dances, those big black Doc Martens thumping merry hell out of the stage. His face completely entranced by, and entrancing, the audience. Even when he's covered in gobs, he takes it in good part. Cackling at them one minute — manic as Punch — the next, waving his finger in avuncular disapproval, quietly yet firmly.

If you dissociate yourself from what's coming offstage, you'll notice a curious energy exchange going on between Jaz and the dancing masses. They throw it at him, he absorbs it completely then, charged up, he raises his hands and they follow every move. Almost Messianic, and all rather creepy to behold. I'm not sure if he's simply getting carried away with adrenalin or what. . . I've certainly rarely seen such control over the rowdier elements of an audience, the likes of which used to intimidate me at early KJ gigs.

Geordie: "It was intimidating then, but, if I can be so bold as to suggest it, that element was there, but at other gigs they would probably look for trouble, while at ours they never did. They danced."

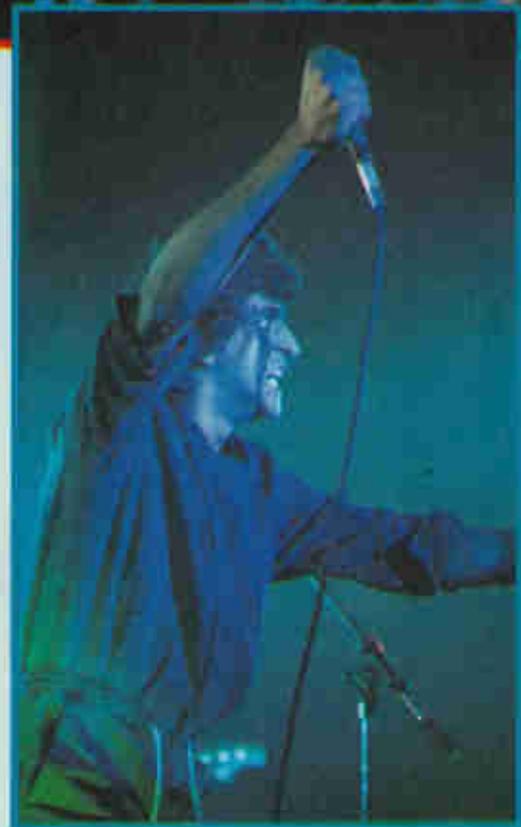
And dance they do. We join the tour at its starting point, Glasgow. From past experiences at Barrowlands gigs, they are always that bit special and it reflects in the band's performance.

Paul: "Glasgow was a great example of going onstage and everybody's right up there, and there's a grin as soon as you get on. You know you're welcome and it's easy from there on, because it gives you such a terrific buzz."

So for the first of two nights, I take my life in my hands and get bounced up and down on the sprung floor, along with the heaving mass up against the front barrier.

The next day dawns, chilly, crisp and sunny. Eschewing the train for a hire car, Joe Shutter and I drive ourselves the 170 miles from Glasgow to Newcastle. Whacking the new album, 'Brighter Than A Thousand Suns', onto the car stereo, the neo-Celtic melodies, the majestic crescendos, biting rhythms and soaring fullness of the music take on another depth in this setting. Last time I'd spoken to them, Big Paul had likened the new album to Celtic music with its stirring qualities, and here, on the low road from Scotland, it all fits.

Newcastle-upon-Tyne is a curious blend of new concrete and buildings so ancient that the world's dirt is encrusted on them. It's also Geordie's home town (although his parents are now in Milton Keynes). He's not lived here since 1973, but his moniker attests to his roots even if his accent doesn't. He talks later about how much it's changed and how odd it





● KILLING JOKE: (from left) Jaz, Geordie, Raven and Big Paul

feels to come back. It most definitely puts the Devil into him, causing him to act peculiarly — but more of that later.

After taking hours to find the Mayfair Ballroom, we enter the soundcheck at an ill-advised time. Things are not going well, and Jaz and Paul are in a foul mood. Geordie is hot to trot off into a cab to see his 90-year-old auntie (I kid you not) so the photo session is so fast I blink and miss it. Joe disappears growling.

Sitting in the bar with Raven, the proposed interview is forgotten as he's feeling nervous, so we just sit and chat. He lets slip something of his murky past which leads me to believe that he's not quite the pussycat he appears. Incredible as it might seem, Killing Joke can all turn on the charm full blast, with devastating ease. There's no way I'd want to get on the wrong side of Raven in a hurry. Nor Jaz. Which is why I decide to leave him be this time, as he's had more than enough coverage in the past. I sense, too, mainly from Big Paul, that this is a slight irritant. Jaz looks visibly relieved.

I finally corner Big Paul in the dressing room after another explosive gig. It's coming up to midnight and Paul is still 'up' from the onstage energy. That and the tequila. I'd heard that they were good drinking men — bar Jaz who was seen with nothing but Perrier in hand.

P: "On occasions, sometimes, we're very straight. In fact, a lot of the time. I'm a bit of a fitness freak myself, but I've just got this side of me that occasionally can't stop it!"

In what way are you? "I think too much for a drummer. A lot of the time, I absolutely see the futility of being a drummer. It's, like, a stupid

occupation!"

You got very upset because I didn't quote you enough in the last interview. Does it annoy you 'cos the focus is on Jaz?

"To tell you the truth, yeah. But obviously, the guy has a lot to say and I don't. It's as simple as that. He has this whole philosophy. . . . If I wanted to be a philosopher, then that's what I'd be doing. What I'm happy with in Killing Joke is the music itself. I have my interest in politics, in mythology and so on, I read a lot and, as I said, I think. But basically, I'm a musician. A drummer. Which is actually what satisfies me. Getting on stage, that's what satisfies my ego, and actually performing in front of people is where I get my charge."

That charge seems to affect the audience too. Last night, Raven got a pint of beer down his bass and Paul was ducking flying coins! "I think there's obviously a lot of frustration amongst people, which is something that we thrive on in a way," he says. "I mean, we thrive on our own frustrations, that's how we generate the music and that is actually our release from that."

Where do you see Killing Joke going?

"I couldn't actually answer that without compromising myself because I think we've all got different aims in sight."

Back at the hotel once more, Geordie is upstairs changing, so I drag Raven to the bar, and to the tape recorder. What would you be doing if you weren't doing this?

"Difficult one to answer," he says. "Murdering people, maybe? I allude to our previous conversation about his temperament."

"I might be. . . I think I'd be in a lot more trouble

than I am now, and that's for damn sure! 'Cos the settling part about being in this business is that all the other three seem to balance out the bad parts of each person's nature."

Paul was saying how you, he and Geordie form a pivot and generate the onstage energy, while Jaz is outside of that.

"Yeah, he is. But just by nature of the way he operates. It's good, I think, 'cos it really gives us full rein to do what we f**kin' want, whereas a lot of bands are really geared round their front man or singer. With us lot, he really has to fit in with what we want to do — to a degree."

Do you socialise with each other outside the group?

"Me and Geordie tend to socialise — I see him more than I see Paul and Jaz. There's a distinct split between the thinkers and the doers. Jaz and Paul both like to think and are more sort of 'mental', whereas me and Geordie tend to want to get out there and get on with it."

Paul did say he thought too much. "I think it's healthy as far as his drumming's concerned, because it gives him a certain amount of control in what he's putting out. What me and Paul always had, that I felt was lacking in Paul when he was with Youth, was that when we first met, we locked-in immediately. It's a very stable thing by nature of what we're trying to do, which is make people move, you need that. . . . I think the written word is obsolete these days, to tell you the truth. When we go out on a stage and two bars into the first number I can see everyone going up and down, that's what I do it for. Nothing else."

And in five years, will you still be in it?

"In various forms, yeah. Even if I don't see 'em for five years, I'll always be in it 'cos we're f**king all in it right up to our necks!"

As threatened, I go to a nightclub with Geordie and Big Paul. An odd place, full of 18-year-olds frolicking to Housemartins records. The three of us stand at the bar, glasses in hand, staring dolefully at the partying mass. I give up on the interview idea and we go back to the hotel. I to my bed and they to the bar. Half past three in the morning, my phone rings. It's Geordie saying he feels like doing the interview now. I reply with a quaint anglo-saxonism and go back to sleep. Come five o'clock, there's an insistent knocking on my door. I get dressed, and Geordie ambles in, red eyed ("it's me contact lenses, I only clean them four times a year") with a silver goblet in hand. From what he says, I gather he's not very fond of playing in England.

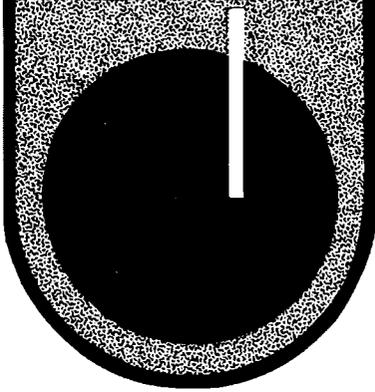
"We actually f**king hate it. It's a shame, 'cos you do meet a few good genuine people. I'm sure we make them feel guilty about what they are and where they live. I'm sure that on a really base level, because of the tension in the music, we actually make them feel uncomfortable."

Is it conscious? "No, I'm sure it's not. I mean, the real people in this country — they don't give a f**k. They'd rather listen to the records and have a few drinks and shag something. They don't want nothing to do with the actual atmosphere and the music. They like a soundtrack, that's all. They just see it as a piece of plastic that can give them a large dose of f**kin' amnesia for 10 minutes."

He continues, chain smoking all the while, saying how he wants to appeal to the few "sensible people out there", then goes off at a tangent about the Victorian working class principle, the sins of the fathers — and sex. "I should be a journalist," he laughs. "I just can't take it seriously. . . . It's quite strange, I listen to our music and what we come up with is just f**king mental; psychologically and emotionally. There's a lot of classical music that I listen to and in that work I see a lot of padding. You know, I like rhythm too much. When you put rhythm into music, you change the ball game completely. Bringing that intensity of emotion into music, by its rhythm, is something I think has been forgotten. I mean, emotions with a savage rhythm under it. If I don't crack it in my lifetime, I'm sure I'll get a few copyists. . . . I mean, there are now. There's a lot of people who get the idea of what we're doing. We've got a lot to answer for with Killing Joke. . . ."

A L B U M S

■■■■■ a heady brew
 ■■■■ stays sharp
 ■■■■ too gassy
 ■■ completely flat
 ■ the dregs



VARIOUS 'Not Just Mandela' (Davy Lamp DLLP 4)

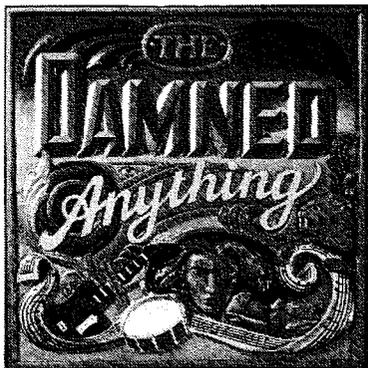
A little indie label with an enormous difference. Far from shying away from money spinning ventures, the Harlow based Davy Lamp want you to part with the readies so they can give them away to deserving causes. Spurred into action by the Miners' strike, they have a heart for a worthy cause coupled with an ear for a good tune. Including tracks from vibrant local talent, the better known names of Billy Bragg, the Housemartins, and not forgetting ranters Attila The Stockbroker and Porky The Poet, these 10 tracks are a must at only £3.99.■■■■■

Jane Wilkes

MADNESS 'Utter Madness' (Zarjazz ZJLP 2)

Picking up the trail from 1982's 'Complete Madness', the Maddies set off in top gear with all the singles from 'Driving In My Car' till the final 'Waiting For The Ghost Train' present and correct. Plus, there are the bonus tracks: a remixed 'Victoria Gardens' from 'Keep Moving', and 'I'll Compete' from 'Mad Not Mad'. The release of a greatest hits album was inevitable, though necessary. 'Complete' appeared in what was still an initial burst of fervour. 'Utter' is a far more concise and accurate reflection of their career, encompassing all their elements – the humour, the sadness and the cynicism.■■■■■

Jane Wilkes



THE DAMNED 'Anything' (MCA MCG6015)

The Damned have aged well in 10 years. And yet it's a damning reflection on today's music industry that these erstwhile new wavers should still be so vitally relevant while almost everything else sounds tired.

Not that 'Anything' is without its own references. 'Alone Again Or', the old

Love classic, sets the mood for this album and would be a worthy (if belated) follow up to 'Eloise'. It points decisively Sixties-wards, to a time when psychedelia ruled supreme.

If anything else, the Damned have learned to pace themselves and aren't afraid to ease up now and again. Gems like 'In Dulce Decorum' and 'The Portrait' reveal a side to their nature rarely glimpsed before. While the harder edged 'Psychomania' shows they can still kick when they want to.

Doubtless there are those who still begrudge the fact that the Damned no longer incite the world to 'Smash It Up' but the rest of us can sit back and be grateful.■■■■■

Chris Twomey

MANTRONIX 'Music Madness' (10 Records DIX 50)

The title is self-explanatory, but what of Mantronix's intentions? They're certainly one of, if not the most innovative of hip hop acts around, with Mantronik, the DJ, in particular, sampling sonic sounds from numerous sources. Yet his virtuoso scratching and chopping can take even the hardest core of admirers into the middle of nowhere and leave them with no route home.

When Mantronix gel they're untouchable. 'Who Is It' is a quite brilliant mix of disco cuts, MC Tee's pitch-perfect rapping to the beat, and the simultaneous phased in and out challenge to the listeners to guess who it is, making it a top 20 cert.

'Scream', minus the sexist (c)rap, is another chart destined dancer, on which MC Tee extends his chat scats to singing. Yet Mantronix choose to walk the thin line between saleable creativity and self indulgence. They make it on 'Megamix', the damn cheek of cutting the previous seven tracks into a continuous one. They don't on 'Big Band B-boy'. Bright and brash at their best, but overall – B-boys capable of far more.■■■■½

Martin Shaw

GUANA BATZ 'Loan Sharks' (ID NOSE 10)

That 'Loan Sharks' has been top five in the independent charts for a month now must be some indication of this band's merit. The Guana Batz, however, belong to that much scorned whatever-a-billy camp, and as such are consistently ignored by the press.

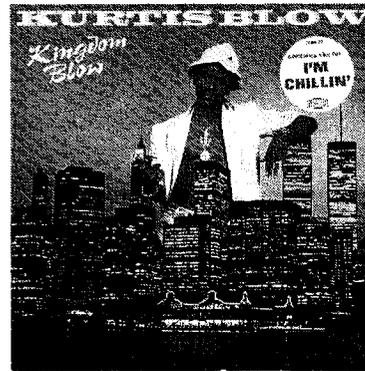
And unfairly so. Their second album is melodic, entertaining, and shows a clear broadening out from the group's more rowdy origins. They pull off two great covers in Springsteen's 'I'm On Fire' and Elvis Costello's 'Radio Sweetheart', but there still seems to be a problem in the songwriting department. 'Live For The Day' is promising though, and the Batz could yet make an impact outside of their cult popularity.■■■■½

Stuart Bailie

QUEEN 'Live Magic' (EMI EMC 3519)

As the chill mists curl around your cod-piece and the winter winds howl outside the window, comfort yourself with memories of summer evenings and Queen's blazing concerts captured on 'Live Magic'.

WorldRadioHistory.com Everything to the go-go beat and a kids



Recorded at Wembley, Knebworth and the Népstadion in Hungary, 'Live Magic' isn't just another money spinner until Queen's next studio album, but a powerful demonstration of the band on stage. The power, the excitement and Freddie's occasional lisps are all here. The album has 15 tracks, ranging from the vintage but still very sprightly 'Seven Seas Of Rhye', to 'Radio Ga-Ga' and 'Friends Will Be Friends'.

Make sure somebody slips one in your Christmas stocking. It will be the perfect antidote to the Queen's Speech or your sister's Elvis Costello record.■■■■■

Robin Smith

VIRGINIA ASTLEY 'Hope In A Darkened Heart' (WEA 242039-1)

This requires a virtue with which I am not endowed — patience. Either that or an ear willing to ingest large chunks of cloying prissiness.

But perhaps I'm being too hard. After all, the opener 'Some Small Hope' is mesmeric in the extreme and enhanced by David Sylvian's honey-smooth lilt. Ryuichi Sakamoto's presence is also heavily felt — reedy keyboards reeking of 'Merry Christmas Mr Lawrence' abound.

From there on, it's all downhill. A few basic chords are worked to death, while Ms Astley imbues the tunes with a painfully childlike coo. So unnatural in its self-indulgent delivery that you can't actually make out one word.

At school, Virginia Astley was probably the girl with never a hair out of place, the perennial teacher's pet who never fell over and grazed her knees at playtime. This record is equally as frustrating.■■■■

Lesley O'Toole

KURTIS BLOW 'Kingdom Blow' (Club JABH 22)

There is a track on this LP called 'Unity Party Jam'. Mostly it's a very pretty instrumental; nice bass line, great jerking flashes of emulador, lots of party noises. There is a chorus though. It consists of the female backing vocalists breathing the words 'Kurtis Blow'. 'Unity Party Jam' encapsulates everything this album is about: (1) The lyrical glorification of Mr Kurtis Blow, culminating in the title track and the general 'chicks are on their knees for me' attitude. (2) The most astute mixing of hip hop and rock yet. There is plenty of guitar on this LP, not cartoon over the top HM stuff, but smooth solid chording. Heavy, but not metal. (3) Blow, as proved on the 'I'm Chillin' single (included here), knows how to steal from the right places. 'I'm Chillin' owes

TV slogan, Kurtis doesn't do that much, he just joins the dots. 'Kingdom Blow' is an extremely bankable album, full of great music. Such a pity that the attitude stinks.■■■■

Jim Reid

THE SAINTS 'All Fools Day' (Polydor POLD 5203)

The Saints have always been hard to place. In the Seventies they pretended to be punks — and now they're pretending that never happened.

The band who were once cited as Australia's answer to the Sex Pistols have adopted a pleasant but unremarkable bluesy style. It's a less appealing formula to the high energy thrash of 'I'm Stranded' but still worth persevering with.

The one irritating element of the Saints today is Chris Bailey's voice, which sounds like a cross between Mick Jagger and JJ Cale without the charm of either.■■■■

Chris Twomey

VARIOUS ARTISTS 'Street Sounds 19' (StreetSounds STSND 19)

Another day, another StreetSounds compilation... Side one kicks off with Mel and Kim's 'Showing Out' — bright, crisp and shiny, making most of the other tracks sound decidedly lacklustre. Not Candi Staton, though. Remember her and 'Young Hearts Run Free'? Well now she's got religion. She's also got a good voice and a nice tune in the inspirational 'You Got The Love'.

On the flipside, the ideas are thinner on the ground. 'Jack The Groove' by Raze is a garage tune with little appeal, likewise Phil Fearon's 'House Party' cover. Georgie Fame offers 'Samba' aka 'Toda Menina Baiana'. All in all, not a bad LP. A bit like the Tony Blackburn show without the double entendres — and make of that what you will.■■■■

Adam Isaacs

MICHAEL McDONALD 'Sweet Freedom - The Best Of...' (Warner Bros WX 87)

A timely collection of 12 classic songs culled from McDonald's two solo albums and his various guest appearances elsewhere. When he puts his heart into it, no one can sing songs better than McDonald, as on the heart wrenching re-interpretation of Leiber and Stoller's 'I Keep Forgetting', or his Grammy winning performance of 'What A Fool Believes' with the Doobie Brothers.

All his past successes are there: 'On My Own' (with Patti LaBelle), 'Ya Mo B There' (with James Ingram), and the title track, but the real gems are the unknown songs. Usually shy away from soft ballads, because he finds them a little puerile, McDonald's sensitive and soulfully rich tenor is shown off to the full on two slowies — his latest US single 'Our Love', and 'I Can Let Go Now', a criminally short song which brings tears to my eyes every time.

Forget the AOR, MOR or 'bearded bore' labelling. Michael McDonald is the closest thing I've found to Heaven without dying. Try him and see.■■■■■

Edwin J Bernard

A CERTAIN RATIO 'Force' (Factory FACT 166)

From highly promising beginnings, the career of ACR floundered and spent far too long mucking about with cocktail jazz, before returning to form.

And form is precisely what this record demonstrates. With their earlier, funkier sensibilities intact, but now strengthened by the weight of experience, 'Force' should be the one that cracks it for them.

A record of consistently high standards, from the wonderful 'Mickey Way' to the melodic 'Fever 103'. It's up-tempo, funk-up white boys in the way they've stabbed at in the past, but never with quite the level of success achieved in 'Force'. A winner. ■■■ 1/2

Dave Sexton

EDDY GRANT 'Born Tuff' (ICELP 6002)

Eddy Grant is looking decidedly cool. Dark glasses and pout on the cover of his new album. Grant has always been more remarkable for his business skill than for his music. He turned a tidy fortune in the 1970s with his own record company, moved to Barbados, set up a popular studio there and dabbles in commodities. This album won't do as well as 'Killer On The Rampage', but the market for his bland, Caribbean-tinged sounds has been well established before. ■

Leslie Goffe



BERLIN 'Count Three & Pray' (Mercury MERH 101)

Berlin must be smacking their fists against their chequered hairstyled little heads by now, anguished at their miserable failure to cash in on the runaway success of 'Take My Breath Away'. Because, somewhat surprisingly, not one of the songs on this turbulent LP comes close to the sensuous, if schmaltzy, atmosphere of that number one single.

Perhaps it's significant that Giorgio Moroder (who originally wanted Donna Summer for that track, anyway), had no further involvement with them after the single, with production duties being handed over to Bob Ezrin, Alice Cooper's erstwhile knob twiddler. And if I add to that the fact that Ted Nugent pops up on guitar ... Well, I think you'll see where I'm coming from (maaan).

OK, so Terri Nunn's vocals are strong — sorta Ann Margaret meets Stevie Nicks — but the West Coast, muscle vocalled rock 'n' rawl she produces is at best meandering, and at worst a cluttered

collection of clichés and haphazard gear breaks, all thrown in like so much unravelled knitting.

As these heavy rockers like to say, your mother (among others) wouldn't like it. ■

Carole Linfield

THE KINKS 'Think Visual' (London LONLP 27)

Ray Davies' cameo role was one of the high spots of 'Absolute Beginners', and this is one golden oldie who can usually be relied upon for quirkiness without quaintness. But, even repackaged with a brand new label and trendy typography to match, this Kinks opus is nothing like the classic it should have been.

Davies has retained that black and white documentary feel to his lyrics — one look at titles like 'Working At The Factory', 'Repetition' and 'Video Shop' is enough to tell you that — and that tinge of melancholia which hangs over him (which he wallowed in for 'Waterloo Sunset') is never far away. But it's only on the bittersweet 'How Are You' (sensibly the forthcoming single), that there's enough of that emotion to leave a tide mark.

Davies is now following other career paths, too — he's currently writing the score for a stage musical version of Jules Verne's 'Around The World In 80 Days', so perhaps all this smacks a bit of going through the motions. Whichever, if he's still intent on making the intelligent adult music for which he became known, perhaps he should sit down and listen to 'Graceland'. ■ ■ 1/2

Carole Linfield

BEASTIE BOYS 'Licensed To Ill' (Def Jam 450062 I)

A record that comes covered in acne and garnished with punky spittle. A total adolescent playpen of beer, girls and defying your parents. A complete testimony to having a good time — if you're a boy, that is.

For while 'Licensed To Ill' is perhaps the most inventive hip hop LP of the year, there's a nasty taste of misogyny on many of the cuts found within. The Beasties attitude to girls is but one part of their beer swilling bravado and it might just put a lot of people off this LP. Which is a shame, because without the slighting references to 'girls doing the laundry', and so on this would be the album of the winter.

'Licensed To Ill's' mighty music is chewed out through a production grinder of metal guitar, savage beat box and clever tape loops. It's a hybrid of so many musics. A garbage can of pulsating, ugly, thrilling sounds that refuse to stay still in the search for a new beat, a new twist.

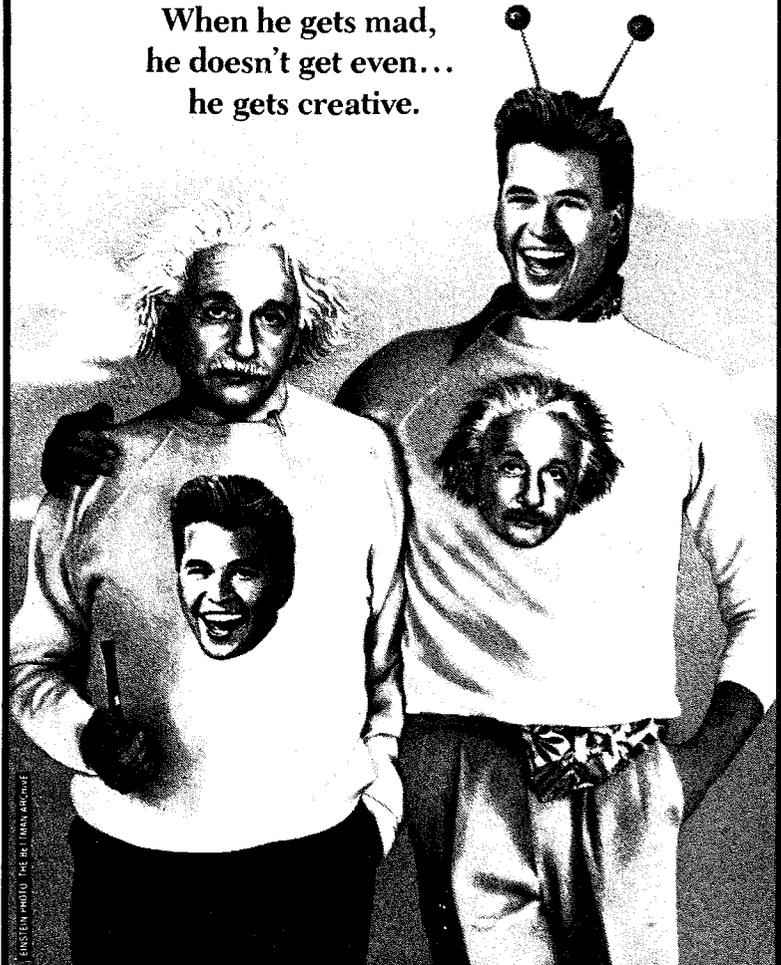
Add to this the whining brattish rap of the Beasties and you have a record that captures the teenage party to a vomit stained 'T'. 'Fight For Your Right' — no, not a political tract, but a call to arms to save the Paaarty — exemplifies this spirit. 'Rhymin' And Stealin', 'The New Style', 'Hold It Now, Hit It' and 'Paul Revere' also weigh in with some dash. Pity then about the little Boys attitudes. ■■■■ for music ■■ for attitude.

Jim Reid

**MEET CHRIS KNIGHT,
THE EINSTEIN OF THE 80's.**

When his professor steals his prize invention,
he turns revenge into high comedy.

When he gets mad,
he doesn't get even...
he gets creative.



REAL GENIUS

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Director of Photography VILMOS ZSIGMOND, A.S.C. Story by NEAL ISRAEL & PAT PROFT
Screenplay by NEAL ISRAEL & PAT PROFT and PETER TOROKVEI
Produced by BRIAN GRAZER Directed by MARTHA COOLIDGE



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P



● Now hear this, one and all! This is a plea from the heart of a party person who is utterly sick of social gatherings that are duller than a plate of cold spaghetti. PLEASE will someone, somewhere have a decent, exciting, unusual party event where I won't fall asleep on my stilettos after 10 minutes? And believe you me, although there have been plenty of parties, most of 'em haven't been worth tuppence ha'penny.

But enough of these gripes. Did you know that **Boy George** has, ready and waiting in the wings, a completed solo album which, we are told, is really rather good? (Now all you **Culture Club** fans out there, please don't bother to send me hate mail as that

wasn't an insult, OK?) Or did you know that the one-time queen ligger of the six continents, **Jenni Bellestar**, has resurrected both herself and her career, teaming up with ex **Modette**, **Melissa**, for a new project which goes under the name of **DLAM**. Attagirl! Get out there and show all these non-starters in partyland just how a real pro goes to it!

Also getting something started is **Michael Jackson**, whose new single has long been rumoured to be about to appear. Well, do I have news for you, chicklets, because the single will be out in January and the album will closely follow. Another girl long absent from music's great horizons, and one responsible for more impersonations than **Kate Bush**, is **Toyah**. Straight from her lightning fast marriage to the Guitar Lord of Dorset, **Robert Fripp** (ask your mother about him), the small but perfectly formed and capable Ms T will once again punish our ear-holes with more sonic screams than a dog whistle factory. Can't wait . . .

Radio 1 shows amazing taste scam – and bans all 'EastEnders' records from the airwaves. Yes, this incredible piece of news gladdened the hearts and ears of the **rm crew** who have taken to relegating all such pieces of plastic to the office disposal units . . .

Now what is all this about my old mate **Mr Wylie** being asked to leave the Limelight the other night under slightly dubious circumstances? I hear too that in the wake of their less than hospitable welcome Pete has sent back his coveted black card with knobs on. It all happened last Tuesday on the

occasion of DJ **Fat Tony's** 21st birthday party (and yes, I was shocked too that there weren't more candles on the cake). On the lighter side, **June Montana** got up and trilled delightfully for a solo spot and a good time was had by all – as the old well worn cliché goes. Now that Wylie is forever a dim memory within the confines of the VIP lounge, does this mean that at last **Killing Joke** will get their long-awaited, much coveted black cards so they can take up in the liggering stakes where he left off?

A very worthy cause was upheld last week in Glasgow when the serried ranks of that city's finest bands got together for an AIDS Aid Benefit. **Lloyd Cole and the Commotions** did a twirl, **His Latest Flame** beat the boards with gusto while **Justin** from **del amitri** took to the stage clad in what looked suspiciously like a dress.

One more party that I failed to attend this week was the **Bon Jovi** thrash (well, the lads really aren't my glass of Pernod, you understand). Still a trifle shaken, no doubt, by the death threats, which made them change hotels. **Zodiac Mindwarp**, the patron saint of coal tar soap, was there, but failed to gain entry into the special enclosed area for reasons best left unknown. Contrary to reports elsewhere, old Zode was not blinded by some sort of mysterious powder being thrown in his face at last week's Camden Palace gig; it was simply a case of his already fogged up contact lenses getting even more so with all the steam coming up from the audience, thus causing him to suffer a

LOOSE ENDS
THE BAKSHEESH MIXES
ONLY ON CASSETTE
FREE
WITH THE SINGLE
NIGHTS OF PLEASURE

GONNA MAKE YOU MINE
WEST-SIDE MIX
CHOOSE ME
DAVE 'THE BLADE' MIX
SILENT TALKING
ALBUM MIX
NIGHTS OF PLEASURE
7" MIX
LET'S ROCK - 7" REMIX

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VSC919

most dreadful eye infection. Anyway, back to the subject: also at the party were **Curiosity Killed The Cat** (minus number one fan, **Paula Yates**) and flown in specially for the event was **Jon Bon Jovi's** sweetheart, **Dorothea**. Odd **Cults** quaffed the plonk and our rm spy was most amused to overhear that Jon had just rushed out to buy the Bruce Springsteen boxed set...

Earlier in the evening, rm's newly acquired resident Celtic Romeo, **Stuart Bailie**, was seen serenading a bevy of blonde beauties at the **Maxi Priest** party with strains of 'Green Green Grass Of Home'. **Smiley Culture** and **Aswad** simply looked on in amazement.

William Hill are currently quoting 7-4 odds that **Mads** will top the Christmas charts and meanwhile I am reliably informed that the video for 'Open Your Heart' is extremely steamy...

Following the massive critical acclaim achieved by his new video album here, **Matt Johnson** is currently in the US and Canada bringing a touch of class to the masses with previews of the aforementioned meisterwerk. Two thousand paying customers turned up in Toronto and Montreal, and in Chicago the promo for 'Sweet Bird Of Truth' won best video of the year award at the Chicago Film Festival.

Trouble at mill for **Latin Quarter?** **Martin** the keyboard player hasn't been seen on the band's current UK tour, and an rm spy overheard a whisper that one of the ladies in the group was thinking of making an exit

to boot. I blame it all on Stuart Bailie meself (hideous rm in-joke there).

This must be the week for those who we thought had died getting up and walking, 'cos I hear that **Adam Ant**, once a demi god of not inconsiderable standing, has turned to a career in films in the wake of his career in music grinding to a bit of a halt. The first one is called 'Spellcaster' and features Ads as 'the Devil's playboy son'. It was directed by Polish director Rafal Zielinski. The second one is 'Slamdance', directed by Wayne Wang, the man responsible for 'Dim Sum'. He's also been in a few television programmes, details of which I am far too lazy to recount. Such is life, and I'm sure you'll all be simply filled with inspiration at that information.

Oh now here's a good one about our well-loved old mates, **Dexys**... **Mr Rowland**, who is now sporting rather fetching sideburns, is none too pleased that the theme song to TV programme 'Brush Strokes' has been released as a single. I might add here that the wrath of our Kev is not a thing to be evoked lightly...

Rose McDowell, once the rubber clad queen of far-away duo **Strawberry Switchblade**, is currently to be seen sharing the vocal credits with one-time **Getting The Fear mob Into A Circle**. They'll be doing some dates very soon, I'm told.

OK, that's your lot for this week. Don't forget that you can now hear yours truly dishing the dirt on Saturday nights on **Liz West's Show** on **Radio Luxembourg** after midnight! So get them dials tuned in! Till next week...



Photo by Jayne Houghton

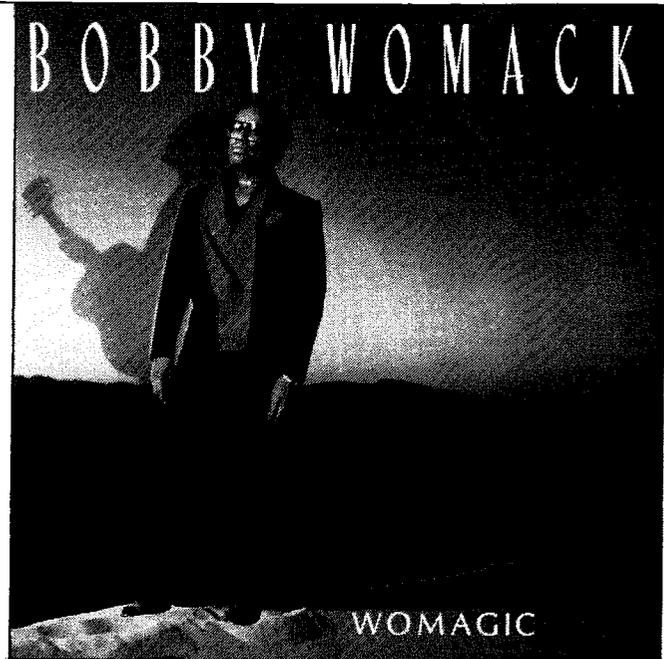
■ No, I wouldn't like to mess with the gent in the middle, either, but out photographer Jayne took her life in her hands just for Lip to bring you this wondrous shot of **Alice Cooper**, his guitarist and award winning actor **John Hurt**, who shows remarkably horrendous taste in ties, I might add.

I am told (since I wasn't invited) that the party, which took over the normally restrained portals of the Main Squeeze in the Kings Road, was decked out à la Batcave (and don't I just have loathsome memories of that particular place) and the guests had to duck the cobwebs...

I hear, too, from my spies that this particular bash was infinitely more interesting than the truly snooze-inducing Hippodrome third birthday party two nights later, and one can't help thinking it was because Alice wasn't there to grace the proceedings with a bit of much needed star glamour...

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His Wonderful New Album



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INCLUDES "FEEDING THE FIRE" (UNAVAILABLE ELSEWHERE)



rm

R E A D E R S

S U R V E Y



● **Ignore the next** two pages and you're gonna wish your head was stuck down Jonathan King's toilet! Listen up, keep your eyes open wider than Derek Jameson's gob, turn down that Cutting Crew scratch remix and pay attention.

We lovable mop tops here at **rm** crave your indulgence for just a moment. We want to know all about you and your lifestyle, nosy articles that we are, and all you have to do for us is to turn the page, tick the relevant boxes, pull these four pages out of the mag, fold them up as indicated and pop them in the nearest postbox — the postage is prepaid. Yup, it's as easy as that.

So why should you bother, you may well ask? For this very good reason; if you fill in the survey, **you have a very good chance of winning this week's top 10 albums, cassettes or compact discs.** So, if you wanna impress your friends with the absolute max of long playing fun, get a-ticking and then complete the special tiebreaker at the end, in not more than 10 words. The most original tiebreaker will win the pile of goodies. Don't forget to indicate whether you'd like albums, cassettes or CDs at the end of the tiebreaker.

PS: Don't start having visions of ending up on the CIA's files — all information you provide will be absolutely confidential. So turn the page, get ticking and don't forget the tiebreaker . . .

RM

* ignore numbers on right — they are for administrative purposes only

SECTION A: ABOUT YOU

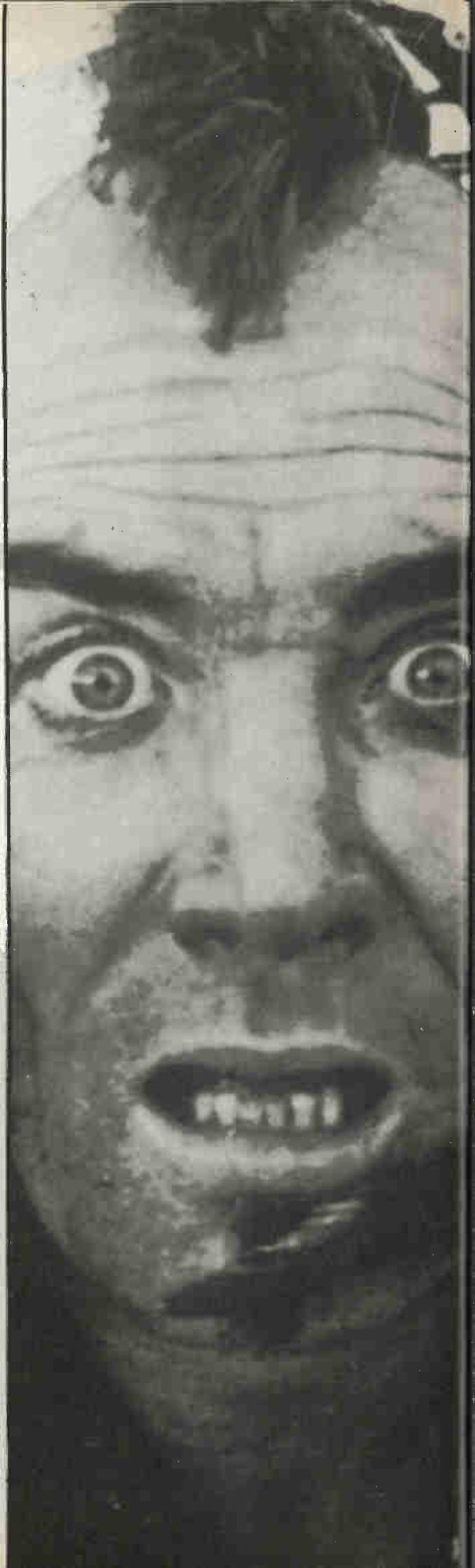
1. How old were you on your last birthday?
(write in) * (5,6)
2. Are you.....? (please tick)
Male 1 Female 2 (7)
3. Are you currently at school, at college or university, working or unemployed?
(Tick appropriate box/boxes) (8)
- | | | | |
|------------|----------------------------|---------------------|----------------------------|
| School | <input type="checkbox"/> 1 | Working (full-time) | <input type="checkbox"/> 4 |
| College | <input type="checkbox"/> 2 | Working (part-time) | <input type="checkbox"/> 5 |
| University | <input type="checkbox"/> 3 | Unemployed | <input type="checkbox"/> 6 |
4. Where do you live at the moment?
Your own house/flat 1 Rented accommodation 3 (9)
With your parents 2 College/School accommodation 4
5. How often do you use the following?
- | | Every day | 2-3 times a week | Once a week | Less Often | Never | |
|------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|------|
| Shampoo | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | (10) |
| Hair conditioner | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | (11) |
| Hair gels | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | (12) |
| Hairspray | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | (13) |

SECTION B: YOUR MONEY

6. What is your approximate monthly income after tax?
0 1 £200-£299 7 (14)
£1-£9 2 £300-£399 8
£10-£24 3 £400-£499 9
£25-£49 4 £500-£599 0
£50-£99 5 £600+ X
£100-£199 6
7. Which of the following do you have already..... and which do you expect to have within a year?
- | | I have already | I expect to have within a year |
|--|---------------------------------|---------------------------------|
| A bank current account | <input type="checkbox"/> 1 (15) | <input type="checkbox"/> 1 (16) |
| A bank deposit or savings account | <input type="checkbox"/> 2 | <input type="checkbox"/> 2 |
| A building society account | <input type="checkbox"/> 3 | <input type="checkbox"/> 3 |
| Credit card (eg Access, Barclaycard, Visa) | <input type="checkbox"/> 4 | <input type="checkbox"/> 4 |
| Charge card (eg American Express, Diners Club) | <input type="checkbox"/> 5 | <input type="checkbox"/> 5 |

SECTION C: YOUR LEISURE ACTIVITIES

8. How often do you visit the cinema?
Once a week or more often 1 (17)
2 or 3 times a month 2
Once a month 3
Once every 2 or 3 months 4
2 or 3 times a year 5
Less often 6
Never 7
- 9a. Do you have a video recorder at home, or do you expect to get one within a year?
Yes, I have a video recorder at home 1 (18)
I expect to get a video recorder within a year 2
- 9b. How many pre-recorded video cassettes do you rent per month?
None 0 4 4 (19)
1 1 5 5
2 2 6 or more 6
3 3
- 10a. Do you have a personal computer at home or expect to get one within a year?
Yes, I have a personal computer at home 1 (20)
I expect to get a computer within a year 2
- 10b. If yes, to question 10a,
What do you use your computer for?
Work 1 (21)
Games 2
Studying 3
Other (Please state).....



11. Which of the following hi-fi equipment do you have already..... and which do you intend to buy within a year?

	I have already (22)	I intend to buy within a year (23)
Portable radio	<input type="checkbox"/> 1	<input type="checkbox"/> 1
Portable radio/cassette	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Personal headphone stereo (ie Walkman)	<input type="checkbox"/> 3	<input type="checkbox"/> 3
Music centre	<input type="checkbox"/> 4	<input type="checkbox"/> 4
Rack system	<input type="checkbox"/> 5	<input type="checkbox"/> 5
Compact disc player	<input type="checkbox"/> 6	<input type="checkbox"/> 6
Separate hi-fi items	<input type="checkbox"/> 7	<input type="checkbox"/> 7
Record deck	<input type="checkbox"/> 8	<input type="checkbox"/> 8
Cassette deck	<input type="checkbox"/> 9	<input type="checkbox"/> 9
Amplifiers	<input type="checkbox"/> 0	<input type="checkbox"/> 0
Tuners	<input type="checkbox"/> X	<input type="checkbox"/> X
Speakers	<input type="checkbox"/> Y	<input type="checkbox"/> Y

12. Approximately how many of the following have you bought in the last 12 months? (write in)

Blank cassettes (audio)	.....	(24)
Pre-recorded cassettes (audio)	.....	(25)
Singles	.....	(26)
LPs	.....	(27)
Compact discs	.....	(28)
Blank video cassettes	.....	(29)
Pre-recorded video cassettes	.....	(30)
Computer games	.....	(31)
Other computer software items	.....	(32)

13. Which of the following do you drink regularly or occasionally?

	Drink regularly (33)	Drink occasionally (34)
Lager	<input type="checkbox"/> 1	<input type="checkbox"/> 1
Bitter	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Cider	<input type="checkbox"/> 3	<input type="checkbox"/> 3
Wine	<input type="checkbox"/> 4	<input type="checkbox"/> 4
Vodka	<input type="checkbox"/> 5	<input type="checkbox"/> 5
Whisky	<input type="checkbox"/> 6	<input type="checkbox"/> 6
Gin	<input type="checkbox"/> 7	<input type="checkbox"/> 7
Other spirits	<input type="checkbox"/> 8	<input type="checkbox"/> 8
Coke/Pepsi	<input type="checkbox"/> 9	<input type="checkbox"/> 9

14. Do you have or intend to get in the next 12 months.....

	I have already	I intend to get in the next 12 months
Motor scooter/moped	<input type="checkbox"/> 1	<input type="checkbox"/> 3 (35)
Motor cycle	<input type="checkbox"/> 2	<input type="checkbox"/> 4

SECTION D: YOUR CLOTHES

15. Would you say that you are:

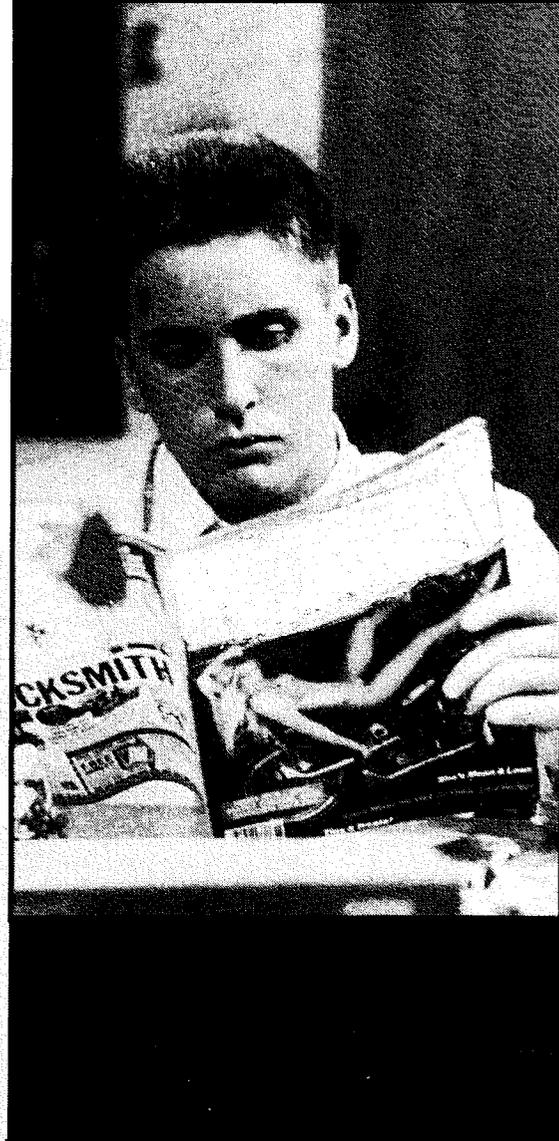
Very interested in fashion	<input type="checkbox"/> 1	(36)
Fairly interested in fashion	<input type="checkbox"/> 2	
Not interested in fashion	<input type="checkbox"/> 3	

16. From the following list, please tick which items you prefer to buy designer labels for and state which brand you would normally buy.

	I prefer to buy designer labelled (37)	The brand I would normally buy is.... (write in)
Shirts	<input type="checkbox"/> 1	..... (38)
Jeans	<input type="checkbox"/> 2	..... (39)
Jumpers	<input type="checkbox"/> 3	..... (40)
Sports clothing	<input type="checkbox"/> 4	..... (41)
Trainers	<input type="checkbox"/> 5	..... (42)
Shoes	<input type="checkbox"/> 6	..... (43)
Leather jackets	<input type="checkbox"/> 7	..... (44)
Motor cycle accessories	<input type="checkbox"/> 8	..... (45)

17. How much do you expect to spend on the following items in the next 12 months?

	Less than £15	£16-£30	£31-£45	£46-£60	£61-£75	£76-£100	£101-£200	£201+	
Shirts	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(46)
Jeans	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(47)
Jumpers	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(48)
Sports clothing	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(49)
Trainers	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(50)
Shoes	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(51)
Leather jackets	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(52)
Motor cycle accessories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	(53)



SECTION E: YOUR COMMENTS

Do you have any comments about rm?

.....

TIEBREAKER (in not more than 10 words)

rm cracks the hip bone because.....

Name:

Address:

Telephone No:

If I win the prize, I would prefer:

Albums Cassettes Compact Discs

(b) Second fold

BUSINESS REPLY SERVICE
Licence No. SE 2917

2

RM
Marketing Department
Morgan-Grampian plc
30 Calderwood Street
Woolwich
London SE18 6BR

(c) Third fold

Tuck in this flap

(a) First fold

NEWS

DIGEST

edited by
robin smith



ICICLES UP NORTH

■ **Icicle Works** release their EP, 'Up Here In The North Of England' on Monday, December 15. Apart from the title track, the EP features 'Makes No Difference', 'Sea Song', 'Nature's Way' and 'Waylaid'.

● **Frank Sinatra** re-releases his four album set 'Frank Sinatra: The Reprise Years' on Monday, December 8. The album's cover Frankie's career from 1962-1975 and tracks include 'In The Still Of The Night', 'I Get A Kick Out Of You' and 'Ol' Man River'.

● **One Hundred Men**, featuring ex-Jam bass player Bruce Foxton, will be playing the London Marquee on December 9. They've also lined up a show at Poole Mr C's on December 11, so be there or be square.

● **Culture Club** drummer Jon Moss was further remanded on bail for a fortnight when he appeared at Marylebone Magistrates Court last week on a cocaine charge. Moss has elected for trial by jury after being charged with possessing 13 milligrammes of cocaine at his flat in London.

● **Frank Sidebottom** will release his wacky Christmas EP 'Christmas Is Really Fantastic' on Friday, December 12. The EP features 'Mull of Timperley', 'Oh Come All Ye Faithful', 'Christmas Is Really Fantastic' and 'Christmas Medley'.

● The Beserkley label has been relaunched in Britain and classic albums by **Jonathan Richman** and the Modern Lovers are once again available. The albums are 'Jonathan Richman And The Modern Lovers', 'The Modern Lovers', 'Rock 'N' Roll With The Modern Lovers', 'Modern Lovers Live' and 'Jonathan Richman And The Modern Lovers Back In Your Life'.

● **Paul McCartney** releases his slushy single 'Only Love Remains' this week. The flip side is the previously unavailable song 'Tough On A Tightrope', written by Paulie and Eric Stewart.

● **Status Quo** release their video 'Rocking Through The Years' on Friday, December 5. The video traces Quo's career from 1973 to the present, and tracks include 'Down Down', 'Wild Side Of Life', 'A Mess Of The Blues' and 'In The Army Now'. The tape will only be available on VHS. Get down and boogie.

● **Freddie McGregor** plays a farewell concert at the Tottenham Ritzy on Tuesday, December 9. After this he is going back home to Jamaica and a bit of sun.

● **The Christians**, a new band from Liverpool, have lined up some dates. They'll be playing Liverpool University December 5, London Wag 10, Brunel University 12. Further dates will be added later. The band's debut single, 'Forgotten Town', will be out in mid-January.

● **Sigue Sigue Sputnik** release their video only single 'Sex Bomb Boogie' this week. This version of 'Sex Bomb Boogie' is a brand new recording. The video features footage shot at their Royal Albert Hall show and shots from the film 'Terminator'. The video also features the 12 inch version of 'Love Missile F1-11' and again includes live footage. Sputnik are now writing and recording tracks for their second album.

● **Circus Circus Circus** have lined up three college dates. They'll be playing Reading University Tuesday, December 9, Bristol Polytechnic 11, Newton Abbott Seale Hayne College 12. The band are also planning a major London show for later this month.

● **Kool Moe Dee** officially release their controversial single 'Go See The Doctor' this week. The track has already become a cult import hit, and deals with the problems of contracting venereal disease.

● **Whitney Houston** releases a special box set package entitled 'Portfolio' on Monday, December 8. Selling for around £10, the package will contain Whitney's album 'Whitney Houston' a 12 page calendar, postcards and a special lyric book. It is a limited edition of 15,000.

REDSKINS TO SPLIT

■ There's speculation this week that the Redskins will shortly be calling it a day and splitting up. Sources close to the band say that there's dissatisfaction within the ranks, particularly over comparatively low record sales in this country.

Another rumour says that although the Redskins will be breaking up in Britain, they'll continue to tour as a unit abroad. The Redskins are particularly popular in Italy. As rum went to press, no official comment was available.

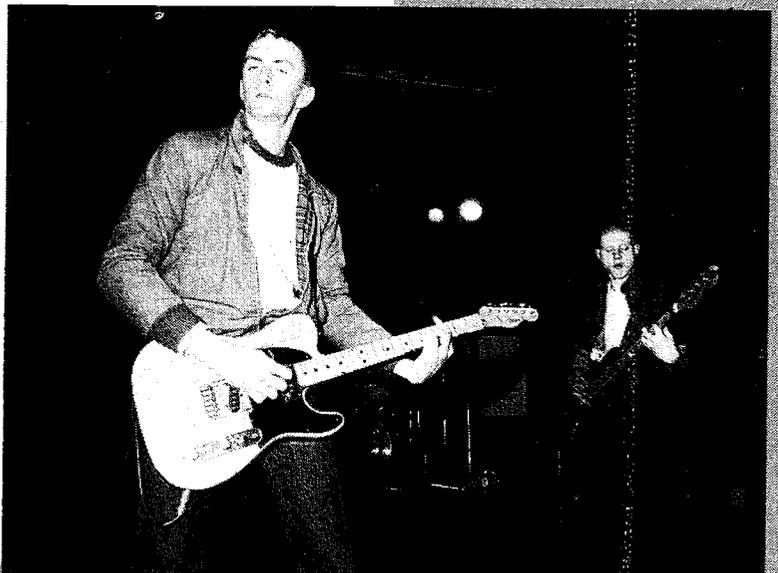


Photo by Paul Slattery

World



◀ MARC ALMOND AND THE WILLING SINNERS, LONDON PALLADIUM

Enter stage right — a star in a theatre built for stars. Beginning with a half-remembered refrain 'Over The Rainbow', here is a true performer. Using the kind of charisma lesser men would kill for has been an Almond trademark which is becoming more and more apparent. Performing songs from the forthcoming album, both singer and band displayed a strength that marks it clearly as a record to await eagerly.

The title track, 'Mother Fist And Her Five Daughters', is introduced as "having nothing to do with a certain painful sexual practise". It's a delightful song, with sea shanty accordion from the dexterous Martin McCarrick. Also outstanding was the dark, shuddering of 'Saint Judy', detailing a fan's near obsessive love of/for his unattainable heroine. A thundering beat provided by 'cute' Steve Humphries lends this future classic an almost vicious air. The only misfortune is that Almond himself inspires this kind of obsession in his followers, whose interruption occasionally blunts the impact of the songs.

Of the older songs, 'Traumas' struck a chord with everyone and seemed to take us higher and higher, followed by 'Black Heart', which although reworked, loses none of its sexy, sleazy feel. Quickly followed by 'Tenderness', a sadly neglected single which can still reduce one to tears. The introduction of band members and Huw Feather is well deserved. They are continually evolving, unlike some, into a tight unit who haven't forgotten life needs spontaneity to grow.

Marc Williams

▶ ALISON MOYET, ROYAL ALBERT HALL, LONDON

Despite the Royal Albert Hall having all the pre-gig atmosphere of a bus station, there was an element of excitement as the most eclectic group of people I've ever seen waited for good old Alison Moyet to bounce on stage. She may have been away for almost a pop lifetime, but like elephants, Alison Moyet fans never forget a voice.

Without a pause to reflect on the suitability of her opening song, 'Ordinary Girl', Alison immediately drew attention to the fact that she and Paul Young are managed by the same people, by doing an old Marvin Gaye number, 'That's The Way Love Is', competently but too much like her business stable-mate for comfort. Far more convincing were her reinterpretations of pre-Forties blues numbers like the moody 'Try A Little Tenderness' (eat your heart out, Sting), a simply dazzling 'All Of Me' and her pop hit 'That Ole Devil Called Love'.

Indeed, vocally Alison was in fine fettle, especially on the tunes which weren't swamped by her noisy band. 'Winter Kills', her old Yazoo B-side, with its solo piano accompaniment, was truly wonderful, whereas 'Situation', another Yazoo B-side, was clouded in rock orchestration rendering it totally unrecognisable from its humble synth pop beginnings.

But she's a rum lass, is Alison. A bit dotty, if you ask me. Her parents were in the Hall and yet she announced she wrote 'Winter Kills' during her S&M period! "What's S&M?" I heard some unfortunate whisper to a friend. These Alison Moyet fans are certainly dumb. And then she got the order of the songs wrong, explaining that she can't wear contact lenses because of her astigmatism. And in a frenzied attack of humour, she threatened to stick her fingers up her guitarist's nose.

Her best line, however, was not an ad lib, but a cryptic double entendre that may reveal that even Alison isn't all that pleased with the sort of sound she's creating today. "Sometimes," says Alison during the finale of 'Situation' as she's left with only a drum machine behind her. "Sometimes girls, you're better off with machines." I agree, which ever way you take it, dear Alf.

Edwin J Bernard

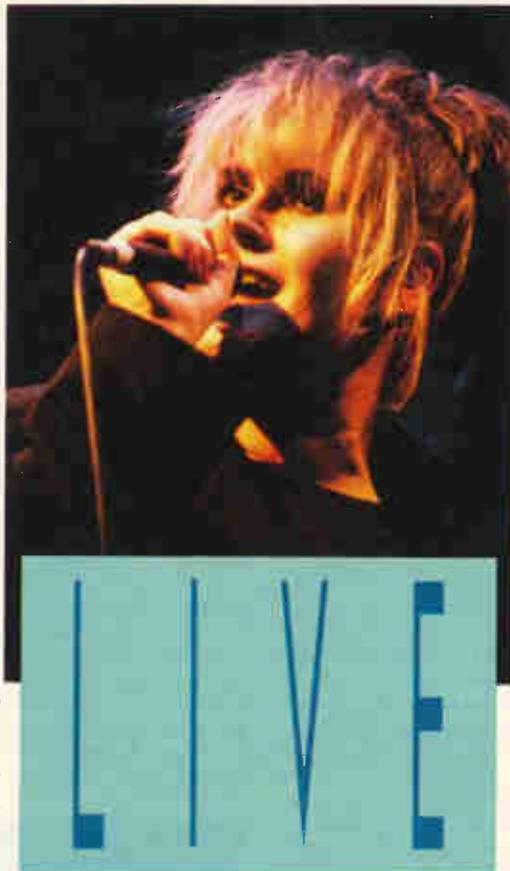


Photo by Jayne Houghton

▶ ALICE COOPER, WEMBLEY ARENA, LONDON

Just when you thought it was safe to go back to the concert hall — the nightmare returns.

No, not a Wham! reunion, this was far more gut-wrenching. Over 75 minutes of shock 'n' roll from one of the music world's sickest performers. Alice Cooper walks a fine line between rock and heavy metal, but his latest show must make regular sickos like WASP feel like packing it all in (one can only hope!).

The clever special effects were extremely realistic — did Alice really thrust a microphone stand through a photographer's stomach and slash his guitarist with a sword?

Faces among the crowd turned away in horror when blood spurted towards them from the decapitated head of the singer. The various stage props — like the giant Frankenstein's monster and

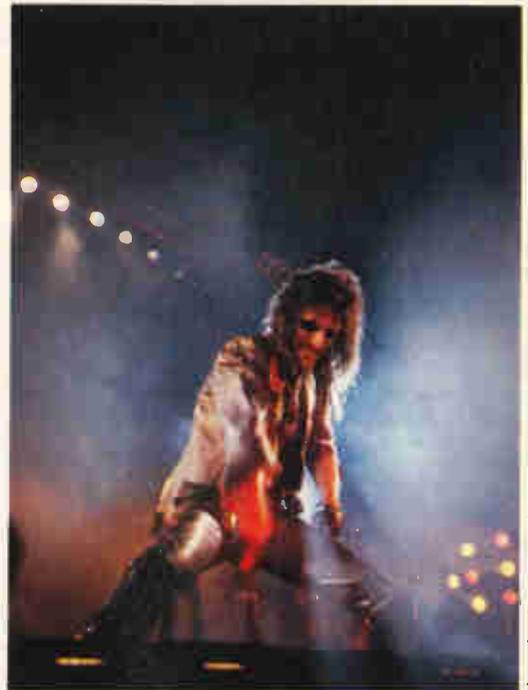


Photo by Jayne Houghton

Alice's dear friend the snake — added to the warped scenes of depravity. When watching all the elaborate theatrics it was very easy to forget about the music.

Mind you, that is not surprising as the majority of the songs were not particularly memorable. Tunes like 'School's Out' and 'I Wanna Be Elected' still remain powerful anthems, but much of the new stuff is predictable heavy metal trash.

So was it worth paying £9 just to see a video nasty brought to life on stage? As a one-off experience, I suppose you could say yes — providing you are not the sensitive type — but as a musical treat the effect soon wears off.

This must be about the third, and most successful, return of Alice Cooper and I am sure this is as far as he can go without becoming a clichéd re-run like the 'Friday The 13th' or 'Psycho' movies.

But for now, Alice is back and off his rocker again.

Nick Robinson

■ HUMAN LEAGUE, THE LIMIT CLUB, SHEFFIELD

Phil Oakey was so nervous for his come-back concert that I feared he would hyperventilate during the band's first two numbers. After a break of four years he had every right to be. Sheffield's reputation for giving local success stories a cool response didn't help matters either.

But for once the old adage about prophets being without honour in their own land was thrown out the window. Four sold-out warm up dates, queues outside the venue hours before the show and a genuinely warm audience response saw to that.

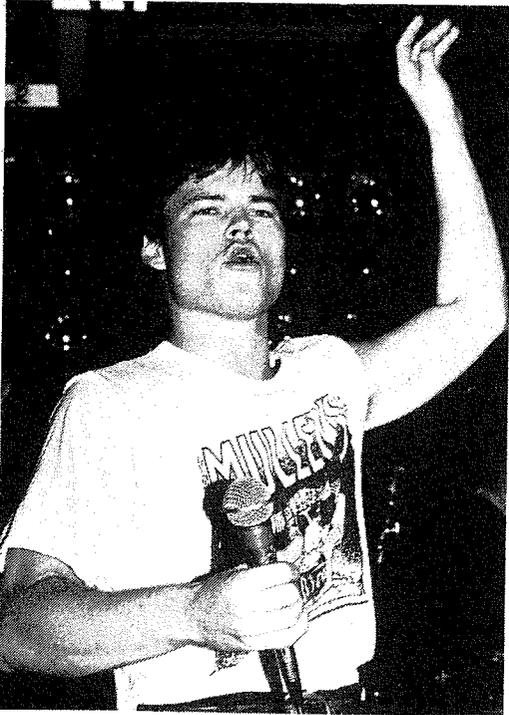
And the new-look Human League did not disappoint. Fuelled by the news that they had topped the American charts, they developed from a decidedly dodgy opening into a fine live band. The set was experimental, experiencing alteration during the week, but broadly consisted of half old and half recent material from 'Crash'.

Opening with 'Hard Times' before moving into 'Money', the focal point was inevitably Phil Oakey and the weaving exotic dancing of Joanne Catherall and Susan Sulley. But as they progressed through a 70 minute set, which included 'The Things That Dreams Are Made Of', 'Don't You Want Me', 'The Lebanon Jam', 'Love Is The Real Thing', it was clear that they have a strong band behind them too.

At times it was rougher than Friday nights in Barnsley, and ironically 'Human' was the song that suffered most from first night jitters. But by the time the group launched into 'Electric Dreams', 'Party' and 'Fascination' they had already scored a convincing home victory.

If they are going to progress from this opening in the next two months, they should be quite awesome. Catch them at a venue near you soon.

Dominic Roskrow



■ ELVIS COSTELLO, ROYALTY THEATRE, LONDON

Elvis' suit tonight has a bit of room. No tight mod job this, but certainly no expansive Fifties number either. Just comfortable. His shirt, however, blue 'n' white striped if I remember right, is buttoned right up to his throat. Stiff. And his face is contorted.

This is how Elvis looks as he and the Attractions pump their way through the awkward, angst driven dispatches of the 'Armed Forces' and 'This Year's Model' albums. Right from the start, this is not so much a concert as a 15 round bout. The whole of EC's career marched out for inspection.

It's a typical Costello move. As the Eighties have seen his music move further away from mainstream success, his audience has grown older with him. Tonight there was plenty of property talk in the foyer and plenty of people ready to pay homage to 10 years of very fine times.

It could have been cosy, but Costello is never one to pander to anybody's complacency. What was happening here was a re-appraisal of the man's music: the early pop successes rushed along and buffeted by Steve Nieve's keyboard swell, the painful lyrics spat out with conviction. The Attractions moving easily through familiar numbers, but always ready for Elvis to twist a tune into a new shape.

At times it was all a little bit frantic and, for such a small theatre, perhaps a touch too loud. The audience were never quite comfortable in their memories. And maybe that's no bad thing, for when Elvis slips into his obsessive new single, 'I Want You', one realises that his music has come full circle. The next step may be painful.

Jim Reid

◀ GIANT, FURY MURRAY'S, GLASGOW

Glasgow's clubland might have fallen for the funk gospel according to Prince and Cameo, but listening to most of the city's emergent bands, you'd never know.

Sure, the last 12 months have thrown up the polish of Hipsway and the brashness of Love And Money, but when you get down to it (sic) things haven't really changed. Five years after the initial impact of Postcard Records this town still retains an unhealthy obsession with guitar-based, determinedly white, rock.

The highly lauded Giant are very much in this tradition although, in their case, the Rolling Stones rather than the Lovin' Spoonful are the most reliable point of reference.

There is much to admire about Giant, although tonight, dogged by wretched sound, they didn't particularly impress. Nevertheless, there is definitely something there. The pop qualities of songs like 'I Swear' and, especially, 'Confusion Reigns' shone through the murk like beacons.

Such pop sensibilities, particularly in a band so young, have to be cherished. In this respect Giant worry me. Too many promising bands allow themselves to become embroiled in the parochial cliqueishness of Glasgow, the end result being that all ambitions are fulfilled the day all your friends and Uncle Tom make it down to one of your gigs.

Still, they are under the wing of the highly promising MacGregor Sound label, they have a wonderful collection of pop songs and a real chance. Hopefully, they'll realise that life doesn't end at Glasgow's city boundaries.

Harry Mercer

■ SHEILA E, MADISON SQUARE GARDEN, NEW YORK CITY

She hit the stage like a sparky explosion shrieking "C'mon New York, clap your hands, ooooooh New York. Sing!" But they'd all come to see Lionel Richie who she was supporting, so her initial efforts sadly fell a bit flat.

But Sheila E's one of those women New Yorkers aptly describe as 'spunky as hell', and with hands on hips she yelled "I thought this was a party, not a funeral." Undaunted, the enthusiasm persisted, gathering momentum as this bubbling fiery lady darted around the stage and at last, the energy began to seep through to the crowd.

Famous for being a demon on the drums (following in her daddy's footsteps), she pelted and belted and beat them senseless, and must have chucked her sticks into the crowd every 10 minutes.

With an entourage of superb gutsy backing musicians and a wild sax player, it was a classy rich soul sound with a hint of calypso — energetic and fun. Even the throngs of middle aged die-hard Lionel fans were tapping their feet. She ran down into the audience, grabbed a poor unsuspecting man in a green woolly jumper to dance with her on stage and made his night.

Then it was time for the seduction routine. The fur coat was delivered and the lights dimmed. She slipped on the fur coat to slowly remove it, dropped it on the floor then lay down on it, cooing and moaning and singing her 'song for bedtime'.

The lady was a hit — who wouldn't be with so many menacing pairs of drumsticks? — and so was her final gesture of tossing her drumkit off the front of the stage.

Some inspired gentleman summed it all up as he jumped up off his seat and yelled: "She's hot as hell!"

Angie Smith

■ THE SAINTS, DINGWALLS, LONDON

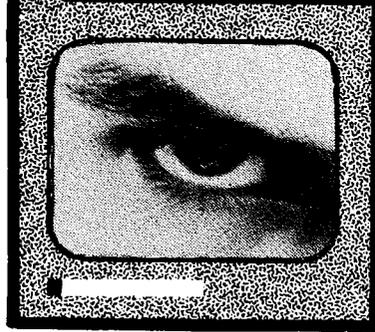
The boys are back in town. Back with more pomp, more kitsch and more rock. Never one to deny his roots, Chris Bailey's revamped Saints were unashamedly 100 per cent rock'n'roll. From their stereotyped open shirts, to the hard rocking stance — all head shaking and straddled legs — to the gross onstage patter, this first British date since 1980 was something of a shocker.

Half of me expected the old Seventies Saints, with riotous guitars and squealing sax. The other half expected something less heroic, a sign of some mellowing with the times maybe. What we got was something more coarse though not totally indigestible. Both of these possible facets were touched upon, briefly. Included in the set was that old sparkler 'Know Your Product' from the 1978 LP 'Essentially Yours'. Whilst the thoughtful, penetrating 'Casablanca' sliced the atmosphere to calm things down.

But these were cursory interludes. You could see their fingers just itching to get back to that good ol' rock. With a large selection from their new, mainly bluesy, LP, and the final encore of Ike and Tina Turner's 'River Deep Mountain High', you begin to wonder if pub rock never existed. Know your product? Does anything ever really change?

Jane Wilkes

EYE DEAL



COMPILED BY ELEANOR LEVY

HAREM (Cert 15 dir: Arthur Joffe)

In the two years after he won an Oscar for 'Gandhi', Ben Kingsley was offered nearly 400 films, of which he accepted four: 'Betrayal', 'Camille', 'Turtle Diary' and, for reasons best known to himself, 'Harem'.

Kingsley plays a mysterious Arab prince who kidnaps New York Stock Market high-flyer Nastassja Kinski and whisks her back to his harem. There, the dazed Ms Kinski wakes up and wonders what she's doing in a giant Turkish bath. The other women don't seem bothered, obviously it's the sort of thing which happens all the time. But our heroine gets even more upset when she realises that the mysterious prince is about to get married again — and she's the bride.

'Harem' must have sounded like quite a good idea on paper, which was probably why French producer Alain Sarde gave first time director Arthur Joffe the go-ahead. Putting a modern day liberated woman into probably the most sexist set-up that ever existed is an intriguing prospect, and then you have the twist in the tale as the unlikely couple actually fall in love.

But 'Harem' has turned out to be just as tedious as it is improbable. There's no faulting either of the stars, especially Kingsley, who turns in a characteristically dignified performance. But somewhere along the line, what might have made either a laughable exploitation movie, or a thoughtful or even profound 'art-house' movie, has fallen in between the two and turned out to be just plain silly.

Colin Booth

● 'HAREM': use Topex for those embarrassing facial spots



● 'MALCOLM': Antipodean antics and the odd bank heist



MALCOLM (Cert 15 dir: Nadia Tass)

Malcolm is a little slow, but he's great with gadgets. He lives alone in a Melbourne suburb with his model railway and his obsessive collection of trams. After losing his job on the tramways, he's forced to take in a lodger. Frank is a mostly pleasant ex-con, and he comes complete with his girlfriend Judith, a dingy diner waitress. Things begin to get amusing when Frank unwittingly gives Malcolm ideas to put his technical mind to more profitable, if illegal, use and they mastermind a bank heist or two.

Billed as the funniest film to come out of Australia for ages, all I can say is that the Australian sense of humour is certainly strange. 'Malcolm' is a sweet, endearing sort of film, in a low budget kind of way, but there are as many irritating qualities to the film as there are laughs.

Colin Friels' portrayal of Malcolm is just a little too sugary, and the sub-plot (where Frank and Judith try, unsuccessfully, to get him a girlfriend and explain about sex), doesn't quite fit into what is essentially a vehicle for screenwriter/co-producer/cinematographer David Parker's amusing mechanical effects.

The story goes that Parker raised the money for the film by sending a walking, talking three foot ashtray to see a Melbourne film backer and threaten him with a gun via remote control for one million dollars. The effects are fun, but I was left wondering whether to laugh or cry at Malcolm's new useful life of crime, the impotent third partner in a bizarre version of 'Bitch Cassidy And The Sundance Kid'.

Edwin J Bernard

WorldRadioHistory

REAL GENIUS (Cert 15 dir: Martha Coolidge)

For the first five minutes, 'Real Genius' is so full of wisecracking dialogue that it makes you think that if it lasts, it's going to be one of the funniest films you've ever seen. Unfortunately, it doesn't and it isn't.

It begins with a bloodthirsty bunch of top Pentagon officials who sit around a table in a darkened room having orgasms over a new superweapon which will laser blast people to death from outer space (shades of President Reagan's looney Star Wars project).

"There's no defence like offence," says one of them. "Let's see that film on blinding techniques — then we'll all have some lunch," says another. The jokes fly thick and fast, and even continue as our hero, the 15 year old boy genius Mitch, is introduced to his fellow genius Chris (Val Kilmer, Tom Cruise's rival in 'Top Gun'), his new room-mate at Pacific Tech. But the snappy dialogue soon fizzles out as the plot unfolds to reveal that the boys' smarmy TV celebrity tutor, is secretly in league with the aforementioned Army top brass, and is using his young proteges to develop their superweapon.

When the boys eventually find out, they get mean and do their best to wreck everything they've done by filling their conniving tutor's home with pop corn. Yes, popcorn. In between times, the story does contain the occasional flash of true wit and invention, and any film that is so obviously anti-war must have something going for it. But generally, it sticks to all the tired old clichés of campus life. That means sex, pretty girls, practical jokes and so on. Not great.

Colin Booth

LABYRINTH (Cert U dir: Jim Henson)

There are weighty hopes resting on 'Labyrinth's' shoulders. Directed by Muppet man Jim Henson, this children's fantasy mixes puppet creations with David Bowie's sinewy Goblin King in a traditional tale of a young girl on the threshold of womanhood, who wishes the Goblins would take her step brother away and then gets a bit upset when they do.

The new 'Wizard Of Oz', the publicity runs, which is an awful lot to live up to. And it's true that the idea of a young girl's odyssey in a strange land, meeting weird and wonderful non-human friends on the way, is something that links the two films. But that's about where the similarities end.

Whereas the 'Wizard Of Oz' was bright, innocent fantasy that transcended decades, 'Labyrinth' can be seen as resting fully in the time of its making. While the story is suitably magical, who could get excited about a heroine in jeans? And though the Henson puppet creations score highly on the aah-o-meter, you're far more impressed by their physical craftsmanship than their endearing personalities.

I'm sure that younger elements of the audience will laugh at lollopy Ludo or the small but fiery Sir Didymus, but 'Labyrinth' never quite manages to reach into the child that lurks within every adult, and that's its biggest failing in an area that, say, 'ET' shone.

What's missing particularly is the colour. In classic children's fantasy films — 'Mary Poppins', 'Bambi' et al — that's one of the main attractions. (In 'Oz', it's the yellow brick road, the ruby slippers and the emerald city we remember.) In the world of the Labyrinth, everything is in muted shades of brown and grey. Dull, dull, dull! In the end, 'Labyrinth' is so disappointing because it could have been so good.

Eleanor Levy



● THE FANTASY world of 'Labyrinth'. Dull, dull, dull!

EAT THE PEACH (Cert PG dir: Peter Ormrod)

Although it would never put it quite so baldly, 'Eat The Peach' is about human aspiration and dreams. Living near a small Irish border town, Vinnie, out of work and sitting in a bar, sees Elvis Presley riding a fairground 'wall of death' in 'Roustabout'. With his brother-in-law Arthur, Vinnie decides to build one himself in his own back garden.

Described as an 'Irish Western', we find the unlikely duo smuggling goods back and forth across the border and illegally felling timber to raise money for the scheme. Spurred on by stetson-toting, would-be impresario 'Boots', with promises of the Big Time and TV coverage, they struggle on to make their dream a

reality.

Ormrod treats his characters affectionately and never patronises them. However lunatic their scheme might appear, we are in no doubt that there is a certain nobility in their cause. Some critics have drawn comparisons with Bill Forsyth's movies, and certainly, over and above the Celtic locations, there are similarities in gentle humour. But Ormrod avoids Forsyth's occasional sickliness, with deeper running, if still understated, themes. Stephen Brennan is excellent as Vinnie, the ordinary man who seeks to create the extraordinary in his own back garden, and along with a clutch of colourful supporting characters helps to create this charming and deceptively simple film.

Allan Campbell

THE PASSION OF REMEMBRANCE (Uncertificated dirs: Maureen Blackwood and Isaac Julien)

The Sankofa is a mythical bird that signifies the act of looking into the past to prepare for the future. This is now the name taken by the film collective responsible for 'The Passion Of Remembrance'. Based upon the struggle for black power, the narrative deals with the theoretical side of the problem. The struggle in the Sixties was a one faceted affair, they say, with no room for side issues such as sexual politics and the position of women within the overall fight for equal rights.

Meanwhile, the drama — the theory put into practice — is taking place within a first and second generation immigrant family. All facets of the narrative appear. The males are intent on furthering the cause, with no side issues to deliberate on and split a united black struggle. The mother is content to sit back and let the man make the decisions. The daughter, Maggie, is not sure whether she is a lesbian or not, and even if she is, is it right for her to demand the inclusion of sexual politics within the black struggle?

The narrative has the final say. The male and female cannot agree on strategy. They cannot even agree on the method of finding their way towards civilisation. The parting words of the male: "I'll find my own way back." An excellent exercise in what was, and what looks set to remain, an ever divergent policy on the path to black solidarity. The only flaw is the possibility that they're preaching to the converted. The issues are dealt with in too much confusion to attract a wide, uninitiated audience.

Jane Wilkes

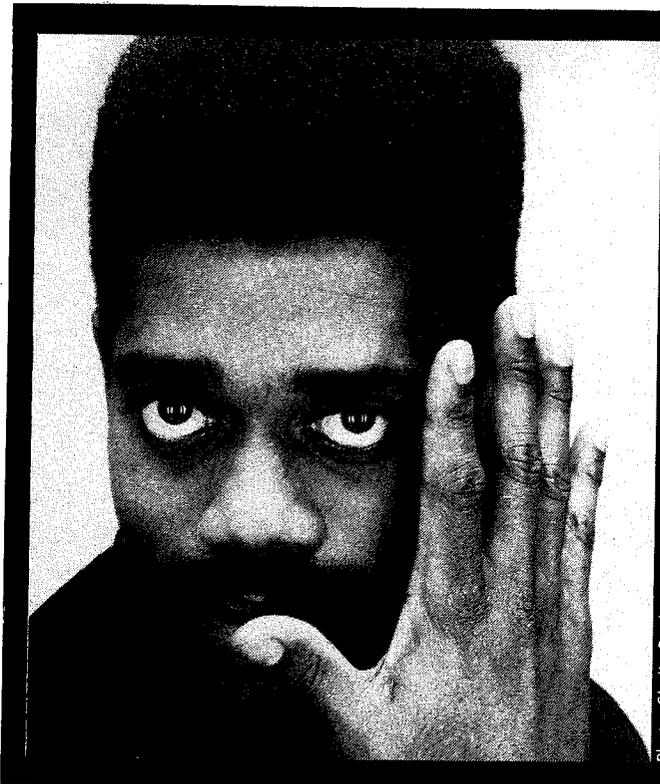


Photo: Sheila Rock

COMPETITION

For those of you with a taste for the finer things in life, here's something you should not be without. This week, Polygram Video release a visual record of Cameo's last five singles, including 'She's Strange', 'Single Life', the current 'Candy' and that finely thrusting cod-piece in 'Word Up'. And we've got 10 copies of this super sleek wonder to offer to the first 10 people who tell us the name of the three current members of Cameo. Send entries to 'rm Cameo Competition', Greater London House, Hampstead Road, London NW1 7QZ. Entries to arrive by first post on Monday, December 15. Please state whether you want VHS or Betamax.

W/E DEC 6, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

- 1 4 THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers
- 2 1 YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury
- 3 5 HIP TO BE SQUARE, Huey Lewis And The News, Chrysalis
- 4 8 THE WAY IT IS, Bruce Hornsby And The Range, RCA
- 5 10 WALK LIKE AN EGYPTIAN, Bangles, Columbia
- 6 6 WORD UP, Cameo, Atlanta Artists
- 7 11 EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
- 8 2 HUMAN, The Human League, A&M/Virgin
- 9 9 LOVE WILL CONQUER ALL, Lionel Richie, Motown
- 10 12 TO BE A LOVER, Billy Idol, Chrysalis
- 11 16 NOTORIOUS, Duran Duran, Capitol
- 12 3 TRUE BLUE, Madonna, Sire
- 13 15 STAND BY ME, Ben E King, Atlantic
- 14 7 AMANDA, Boston, MCA
- 15 17 SHAKE YOU DOWN, Gregory Abbott, Columbia
- 16 19 DON'T GET ME WRONG, The Pretenders, Sire
- 17 21 C'EST LA VIE, Robbie Nevil, Manhattan
- 18 13 TAKE ME HOME TONIGHT, Eddie Money, Columbia
- 19 22 (FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 20 33 WAR, Bruce Springsteen, Columbia
- 21 27 CONTROL, Janet Jackson, A&M
- 22 24 YOU KNOW I LOVE YOU . . . DON'T YOU?, Howard Jones, Elektra
- 23 25 IS THIS LOVE, Survivor, Scotti Brothers
- 24 14 I'LL BE OVER YOU, Toto, Columbia
- 25 26 WILD WILD LIFE, Talking Heads, Sire
- 26 28 LAND OF CONFUSION, Genesis, Atlantic
- 27 30 LOVE IS FOREVER, Billy Ocean, Jive
- 28 31 VICTORY, Kool And The Gang, Mercury
- 29 18 THE RAIN, Oran "Juice" Jones, Def Jam
- 30 35 THE FUTURE'S SO BRIGHT, Timbuk 3, IRS
- 31 38 SOMEDAY, Glass Tiger, Manhattan
- 32 20 FREEDOM OVERSPILL, Steve Winwood, Island
- 33 36 FOOLISH PRIDE, Daryl Hall, RCA
- 34 40 ALL I WANTED, Kansas, MCA
- 35 39 YOU BE ILLIN', Run-DMC, Profile
- 36 23 I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
- 37 45 COMING AROUND AGAIN, Carly Simon, Arista
- 38 50 AT THIS MOMENT, Billy Vera And The Beaters, Rhino
- 39 44 FOR TONIGHT, Nancy Martinez, Atlantic
- 40 50 GOLDMINE, the Pointer Sisters, RCA
- 41 37 WELCOME TO THE BOOMTOWN, David And David, A&M
- 42 49 FALLING IN LOVE (UH-OH), Miami Sound Machine, Epic
- 43 51 TASTY LOVE, Freddie Jackson, Capitol
- 44 34 TRUE COLORS, Cyndi Lauper, Portrait
- 45 54 TWO PEOPLE, Tina Turner, Capitol
- 46 32 WHAT ABOUT LOVE, 'Til Tuesday, Epic
- 47 53 THIS IS THE TIME, Billy Joel, Columbia
- 48 55 TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
- 49 29 EMOTION IN MOTION, Ric Ocasek, Geffen
- 50 56 TALK TO ME, Chico DeBarge, Motown
- 51 — OPEN YOUR HEART, Madonna, Sire

- 52 67 CHANGE OF HEART, Cyndi Lauper, Portrait
- 53 48 NAIL IT TO THE WALL, Stacy Lattisaw, Motown
- 54 57 STAY THE NIGHT, Benjamin Orr, Elektra
- 55 43 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 56 61 WILL YOU STILL LOVE ME?, Chicago, Warner Brothers
- 57 65 YOU GOT IT ALL, the Jets, MCA
- 58 60 STOP THE LOVE, Luther Vandross, Epic
- 59 41 SWEET LOVE, Anita Baker, Elektra
- 60 79 KEEP YOUR HANDS TO YOURSELF, Georgia Satellites, Elektra

B U L L E T I N S

- 61 76 LOVE YOU DOWN, Ready For The World, MCA
 - 62 — WE'RE READY, Boston, MCA
 - 66 74 HEARTACHE AWAY, Don Johnson, Epic
 - 67 77 NOBODY'S FOOL, Cinderella, Mercury
 - 68 75 THORN IN MY SIDE, Eurythmics, RCA
 - 69 78 SOME PEOPLE, Paul Young, Columbia
 - 71 88 BIG TIME, Peter Gabriel, Geffen
 - 73 91 FRENCH KISSIN', Debbie Harry, Geffen
 - 76 — BALLERINA GIRL, Lionel Richie, Motown
 - 79 — I'LL BE ALRIGHT WITHOUT YOU, Journey, Columbia
 - 84 93 CAUGHT UP IN THE RAPTURE, Anita Baker, Elektra
 - 87 97 THE BEST MAN IN THE WORLD, Ann Wilson, Capitol
 - 88 — I NEED YOUR LOVING, Human League, A&M
 - 89 95 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU), Grace Jones, Manhattan
 - 90 92 BRAND NEW LOVER, Dead Or Alive, Epic
 - 91 94 IT'S NOT YOU, IT'S NOT ME, KBC Band, Arista
 - 92 — GRACELAND, Paul Simon, Warner Brothers
 - 94 — JIMMY LEE, Aretha Franklin, Arista
 - 96 — FACTS OF LOVE, Jeff Lorber featuring Karyn White, Warner Brothers
 - 97 — SUBURBIA, Pet Shop Boys, EMI America
- Compiled by Billboard

U S A L B U M S

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

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- 34 35 **THIN RED LINE**, Glass Tiger, Manhattan
- 35 30 **DANCIN' UNDERCOVER**, Ratt, Atlantic
- 36 38 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
- 37 39 **TO HELL WITH THE DEVIL**, Stryper, Enigma
- 38 43 **LOVE ZONE**, Billy Ocean, Jive
- 39 42 **BOOMTOWN**, David And David, A&M
- 40 40 **FAHRENHEIT**, Toto, Columbia
- 41 — **MOSAIC**, Wang Chung, Warner Brothers
- 42 41 **REVENGE**, Eurythmics, RCA
- 43 46 **ARETHA**, Aretha Franklin, Arista
- 44 34 **HEARTBEAT**, Don Johnson, Epic
- 45 37 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
- 46 44 **EYE OF THE ZOMBIE**, John Fogerty, Warner Brothers
- 47 47 **THE PACIFIC AGE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 48 — **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 49 49 **WELCOME HOME**, Til Tuesday, Epic
- 50 — **FOR SENTIMENTAL REASONS**, Linda Ronstadt, Asylum

Compiled by Billboard

D I S C O

- 1 1 **JACK THE GROOVE**, Raze, Champion 12in
- 2 2 **SHIVER (REMIX)**, George Benson, Warner Brothers 12in
- 3 5 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
- 4 3 **CHILLIN' OUT (REMIX)/HOLD ON (FOR ME)**, Curtis Hairston, Atlantic 12in
- 5 12 **CANDY/REMIX**, Cameo, Club 12in
- 6 6 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
- 7 8 **NIGHTS OF PLEASURE/DANCIN' DANNY D REMIX**, Loose Ends, Virgin 12in twin-pack promo
- 8 7 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
- 9 9 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
- 10 10 **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in
- 11 4 **I'M CHILLIN'**, Kurtis Blow, Club 12in
- 12 17 **BIG FUN**, The Gap Band, Total Experience 12in
- 13 18 **MR BIG STUFF**, Heavy D. & The Boyz, MCA Records 12in
- 14 13 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 15 22 **YOU CAN DANCE (IF YOU WANT TO)**, Go Go Lorenzo & The Davis/Pinkney Project, Boiling Point 12in
- 16 14 **GO SEE THE DOCTOR**, Kool Moe Dee, US Roof Top Records 12in
- 17 11 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
- 18 15 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
- 19 23 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
- 20 32 **SWEET LOVE**, Anita Baker, Elektra 12in
- 21 16 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Club 12in
- 22 21 **HAPPY/FEELS SO GOOD/WHO LOVES YOU/LADY WANTS A MAN**, Surface, US Columbia 12in
- 23 27 **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
- 24 19 **L.A. NIGHTS/NEW YORK AFTERNOON**, Yasuko Agawa, Bluebird 12in
- 25 24 **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
- 26 30 **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in
- 27 20 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
- 28 38 **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in
- 29 76 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
- 30 33 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
- 31 47 **THIS TIME**, Private Possession featuring Hunter Hayes, 4th + B'way 12in
- 32 26 **BROADWAY**, Duke Bootee, HardBack 12in
- 33 60 **SLOW RIDE/SHE'S CRAFTY/TIME TO GET ILL/RHYMIN & STEALIN**, Beastie Boys, US Def Jam LP
- 34 31 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)**, Gwen Guthrie, Boiling Point 12in
- 35 34 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID . . . HO!)**, Original Concept, US Def Jam 12in
- 36 40 **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
- 37 28 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
- 38 50 **LET THE MUSIC MOVE U/GET DOWN**, Raze, US Grove St. 12in
- 39 35 **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, Def Jam 12in
- 40 25 **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in
- 41 — **BITS & PIECES 87**, US Dynamite Mix 12in bootleg mixer
- 42 61 **I'VE GOTTA BE TOUGH/WE DON'T PLAY**, M.C. Shy-D, US Luke Skywalker 12in
- 43 68 **GOT THE RIGHT ATTITUDE/CHASIN' A DREAM**, Tashan, US Def Jam LP

- 44 43 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 45 45 **TELL ME WHAT I GOTTA DO (REMIX)/EASY**, Al Jarreau, WEA 12in twin-pack
- 46 41 **THE MORNING AFTER/TAKE CHARGE**, Curtis Hairston, US Atlantic LP
- 47 39 **CHILDREN OF THE GHETTO**, Courtney Pine, Island 12in
- 48 54 **STEP RIGHT UP (PURE DANCE MIX)**, Jaki Graham, EMI 12in
- 49 46 **YOU BETTER QUIT/SET IT OUT/OH GIRL**, One Way, US MCA 12in
- 50 55 **BAD LOVE/SERIOUS**, Donna Allen, US 21 Records 12in
- 51 71 **CHAMPAGNE**, Kenny G, Arista 12in
- 52 89 **JEALOUSY**, Club Nouveau, Warner Brothers 12in
- 53 64 **ONCE BITTEN TWICE SHY (REMIX)**, Vesta Williams, A&M 12in
- 54 — **CAN'TCHA HEAR THE CHILDREN CALLING**, Bobby Womack, US MCA Records LP
- 55 65 **BREAKOUT (NEW ROCKIN' VERSION)/(HORNY VERSION)**, Swing Out Sister, Mercury 12in
- 56 77 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in/promo
- 57 42 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
- 58 37 **BACK TO SCHOOL**, Bunny Wailer, Solomonic 12in
- 59 59 **CONTROL (OUT OF CONTROL VIDEO MIX)**, Janet Jackson, A&M 12in
- 60 86 **TO THE BEAT OF THE DRUM**, Wired, US Underworld 12in
- 61 56 **TIME (TIME TO PARTY)**, Gary L. US Sensations Records 12in
- 62 58 **PASSION AND PAIN**, Janice McClain, US MCA Records 12in
- 63 48 **HAVE YOU EVERY LOVED SOMEBODY/JUST LIKE THE FIRST TIME/I DON'T WANT TO LOSE YOUR LOVE**, Freddie Jackson, Capitol LP
- 64 73 **STANLEY'S GROOVE/NO NO/NICE PLACE TO BE**, George Howard, US MCA Records LP
- 65 44 **BACK AND FORTH/FAST, FIERCE & FUNNY/SHE'S MINE**, Cameo, Club LP
- 66 — **SCREAM/LISTEN TO THE BASS OF GET STUPID FRESH PART II/ELECTRONIC ENERGY OF . . . WHO IS IT**, Mantronix, US Sleeping Bag LP
- 67 36 **EXCITE ME**, Carlton Smith, CityBeat 12in
- 68 51 **NIGHTS OF PLEASURE (MARTINELLI MIX)**, Loose Ends, Virgin 12in
- 69 re **WHO THE CAP FIT**, Shinehead, Virgin 12in
- 70 53 **BELIEVE IT OR NOT/E.S.P.**, Billy Griffin, Atlantic 12in
- 71 93 **MILLER LIGHT**, Fission, Spacematic Records 12in
- 72 83 **I OWE IT TO MYSELF/BOP B DA B DA DA/GET LOOSE, GET FUNKY**, The Gap Band, US Total Experience LP
- 73 62 **IKE'S RAP/HEY GIRL**, Isaac Hayes, CBS 12in
- 74 99 **JEALOUSY/YOU CAN'T HURT ME NO MORE**, Heavy Traffic starring "V", US Atlantic LP
- 75 78 **GIVE ME THE REASON/SEE ME**, Luther Vandross, Epic 12in
- 76 re **CONTROL (ORIGINAL REMIX)**, Janet Jackson, A&M 12in
- 77 re **FUNKY RASTA**, The Naturals, Jamaican Sunshine 12in/bootleg
- 78 91 **HEAT STROKE**, Janice Christie, US SuperTronics 12in
- 79 69 **SUMMERTIME, SUMMERTIME**, Nocera, Fourth & Broadway 12in
- 80 72 **VICTORY**, Kool & The Gang, Club 12in
- 81 — **ALMAZ/DESIRE (REMIXES)**, Randy Crawford, Warner Brothers 12in
- 82 85 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
- 83 97 **APATH**, Fingers Inc., US D.J. International Records 12in
- 84 re **SAVE ME**, Lady Peachena, US Cotillion 12in
- 85 — **IF I SAY YES (REMIX)/CAN'T WAIT ANOTHER MINUTE (M&M NEW YORK REMIX)**, Five Star, Tent 12in
- 86 75 **THE BRONX/STREET ROCK/REASONS FOR WANTING YOU**, Kurtis Blow, US Mercury LP
- 87 74 **PLEASURE CONTROL**, On The House, US Bright Star Records 12in
- 88 — **FOLLOW YOUR HEART (121 1/4)/LOVE SUSPECT (95)/EVERYBODY'S IN A HURRY (93 1/2bpm)**, Ronnie McNeir, Expansion Records 12in
- 89 re **YOU CAN'T TURN ME AWAY**, Sylvia Striplin, US 12in bootleg
- 90 66 **THIS GOOD GOOD FEELING**, Venice, LGR Records 12in
- 91 49 **JAM ON ME (UK RE-EDIT)**, Company B, Bluebird Records 12in
- 92 100 = **SOUTH BRONX/THE "P" IS FREE**, D.J. Scott La Rock — Blastmaster K.R.S. One & D-Nice, Streetwave 12in
- 93 67 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
- 94 — **C'EST LA VIE (ARTHUR BAKER REMIX)**, Robbie Nevil, Manhattan 12in
- 95 — **WHOLE LOTTA LOVE**, Vicious Rumor Club, US Sunnyview 12in
- 96 98 **SATURDAY NIGHT (X RATED)/DO IT DO IT!**, Schoolly-D, US Schoolly-D Records 12in
- 97 re **ARMED AND DANGEROUS (CLUB MIX)**, Atlantic Starr, Manhattan 12in promo
- 98 90 **REAL LOVE**, Jesse's Gang with Jesse Saunders, Geffen Records 12in
- 99 — **IT'S OVER**, Fingers Inc., US Underground 12in
- 100 79 **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in

Compiled by James Hamilton/Alan Jones



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W/E DEC 6, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **ANIMAL MAGNETISM**, Darryl Pandy, Nightmare 12in
 - 2 2 **WHO KNOWS WHAT EVIL**, Man Two Man, Nightmare 12in
 - 3 5 **READ ALL ABOUT IT**, Flirtations, Passion 12in
 - 4 8 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
 - 5 4 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
 - 6 3 **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
 - 7 9 **CAST ASIDE MY STUBBORN PRIDE**, Louise Thomas, R&B Records 12in
 - 8 25 **BOOM BOOM**, Paul Lekakis, Italian Esquire 12in
 - 9 10 **HAVEN'T WE SAID GOODBYE BEFORE**, Dollar, Arista 12in
 - 10 17 **FIRE ON THE MOON**, Aleph, Italian Time 12in
 - 11 12 **LOVE'S THE CURE FOR ME**, James & Susan Wells, Nightmare 12in
 - 12 — **TAKE ONE STEP FORWARD**, Viola Willis & Noel McCalla, Nightmare 12in
 - 13 16 **OOH LALA**, Princess Day, US Dance-Sing 12in
 - 14 15 **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
 - 15 6 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
 - 16 7 **EYE CONTACT**, Linda Lusardi, Polo 12in
 - 17 11 **I DON'T CARE**, Eartha Kitt, French Scorpio 12in
 - 18 23 **INTO THE NIGHT**, Michael Fortunati, Italian Flarenash 12in
 - 19 13 **DON'T DELAY**, Earlene Bentley, Nightmare 12in
 - 20 24 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
 - 21 re **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 - 22 18 **WE CONNECT**, Stacey Q, US Atlantic 12in
 - 23 14 **MEMORIES**, Carolyn Harding, US Emergency 12in
 - 24 21 **SO GLAD**, Pepper Watkins, US TSR 12in
 - 25 27 **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Tangerine 12in
 - 26 29 **TOUCH BY TOUCH**, Joy, German OK 12in
 - 27 — **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 - 28 30= **GERONIMO'S CADILLAC**, Modern Talking, German Hansa 12in
 - 29 28 **KISS IN THE DARK**, Girl Talk, Dutch Boni 12in
 - 30= — **LIVING LEGEND**, Roland Rat, Magnet 12in
 - 30= — **WE'RE CLOSE TO HEAVEN**, Donnette Robbins, Italian Many 12in
- Compiled by James Hamilton/Alan Jones

REGGAE

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

INDIE SINGLES

- 1 1 **SOMETIMES**, Erasure, Mute
- 2 4 **KISS**, Age Of Chance, Fon
- 3 6 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
- 4 2 **BIZARRE LOVE TRIANGLE**, New Order, Factory

- 5 9 **I WANT YOU**, Elvis Costello, Imp/Demon
 - 6 25 **POPPIE COCK (EP)**, Pop Will Eat Itself, Chapter 22
 - 7 3 **ASK**, the Smiths, Rough Trade
 - 8 15 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 9 8 **THINK FOR A MINUTE**, the Housemartins, Go! Discs
 - 10 13 **REALLY STUPID**, the Primitives, Lazy
 - 11 12 **SERPENT'S KISS**, the Mission, Chapter 22
 - 12 10 **THE PEEL SESSION**, Gang Of Four, Strange Fruit
 - 13 18 **10 NOTES ON A SUMMER'S DAY**, Crass, Crass
 - 14 17 **WONDERFUL LIFE**, Black, Ugly Man
 - 15 26 **STATE OF THE NATION**, New Order, Factory
 - 16 20 **SORRY TO EMBARRASS YOU**, Razor Cuts, Subway
 - 17 — **STEAMING TRAIN**, Talulah Gosh, 53rd & 3rd
 - 18 7 **THE PEEL SESSION**, Wedding Present, Strange Fruit
 - 19 — **COMPLETELY AND UTTERLY**, the Chesterfields, Subway
 - 20 28 **BLUE MONDAY**, New Order, Factory
 - 21 — **URBAN HELL**, Three Wise Men, Rhythm King
 - 22 5 **THE PEEL SESSION**, Madness, Strange Fruit
 - 23 14 **THE PEEL SESSION**, New Order, Strange Fruit
 - 24 — **THE GRIP OF LOVE**, Ghost Dance, Karbon
 - 25 — **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
 - 26 22 **INTO THE GROOVY**, Ciccone Youth, Blastfirst
 - 27 — **MUTANT ROCK**, the Meteors, ID
 - 28 30 **PANIC**, the Smiths, Rough Trade
 - 29 — **CUT DOWN**, Red Lorry Yellow Lorry, Red Rhino
 - 30 — **SLAKEDRILL**, Wire, Mute
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 **THE MOON AND THE MELODIES**, Budd/Fraser/Guthrie/Raymonde, 4AD
- 2 2 **YOUR FUNERAL . . . MY TRIAL**, Nick Cave and the Bad Seeds, Mute
- 3 — **HIT BY HIT**, the Godfathers, Corporate Image
- 4 4 **BROTHERHOOD**, New Order, Factory
- 5 6 **SEWERTIME BLUES**, the Meteors, Anagram
- 6 7 **SUN FAMILY**, Balaam And The Angel, Chapter 22
- 7 8 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 8 9 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
- 9 5 **LOAN SHARKS**, Guana Batz, ID
- 10 10 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
- 11 3 **STOMPING AT THE KLUB FOOT VOLUME 3**, Various, ABC
- 12 14 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
- 13 13 **FORCE**, A Certain Ratio, Factory
- 14 29 **WONDERLAND**, Erasure, Mute
- 15 11 **QUIRK OUT**, Stump, Stuff
- 16 16 **VICTORIALAND**, Cocteau Twins, 4AD
- 17 12 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
- 18 19 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
- 19 18 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 20 22 **WHO'S BEEN TALKING**, Robert Cray, Charly
- 21 20 **RETARD PICNIC**, the Stupids, Children Of The Revolution
- 22 15 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 23 21 **IT**, Alien Sex Fiend, Anagram
- 24 25 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
- 25 23 **GIANT**, the Woodentops, Rough Trade
- 26 — **SMOKE SIGNALS**, MDC, Radical
- 27 28 **BEND SINISTER**, the Fall, Beggars Banquet
- 28 24 **ROOM OF LIGHTS**, Crime And The City Solution, Mute
- 29 26 **FOREVER BREATHES THE LONELY WORD**, Felt, Creation
- 30 17 **SUICIDE**, Suicide, Demon

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INDIE SINGLES 21

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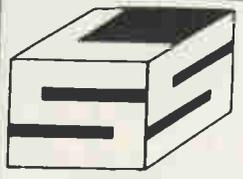
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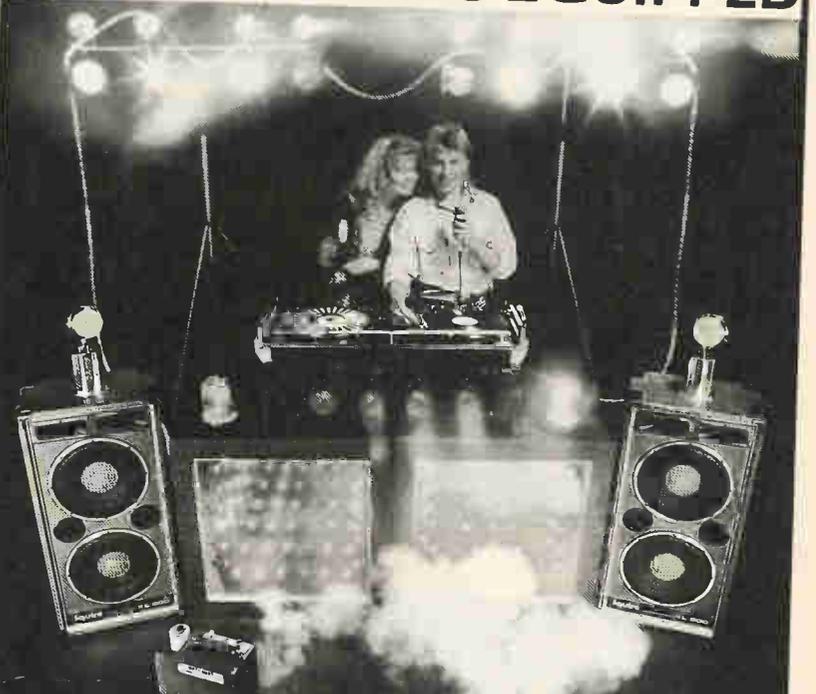
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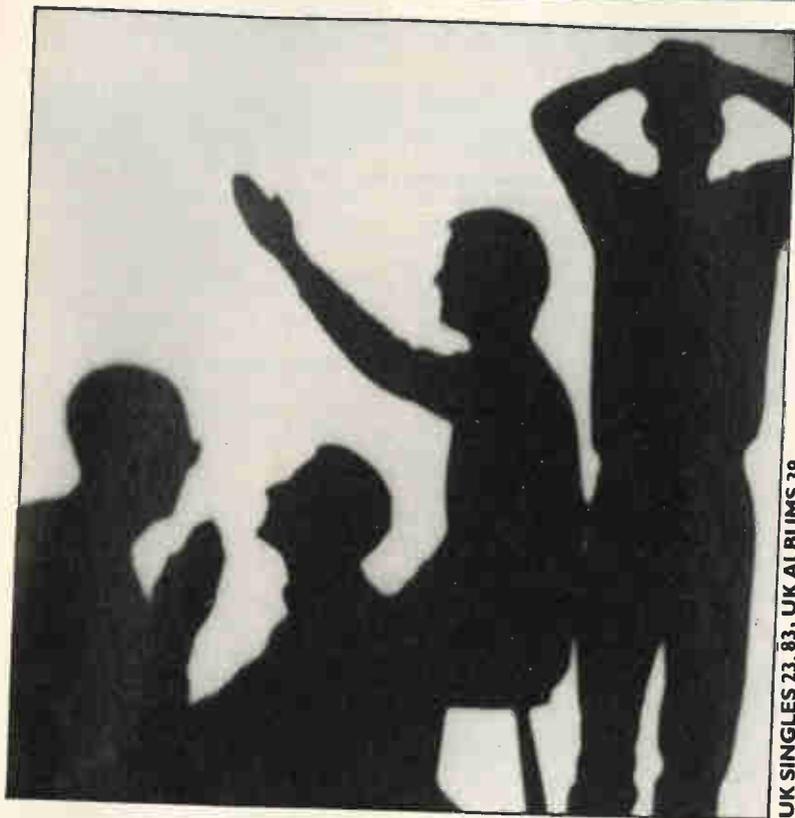
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GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND TITLE
1	2	6	THE FINAL COUNTDOWN, Europe, Epic
2	1	7	TAKE MY BREATH AWAY, Berlin, CBS
3	7	7	SOMETIMES, Erasure, Mute
4	6	7	LIVIN' ON A PRAYER, Bon Jovi, Vertigo
5	8	5	EACH TIME YOU BREAK MY HEART, Nick Kamen, WEA
6	5	7	BREAKOUT, Swing Out Sister, Mercury
7	3	7	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA
8	9	4	FRENCH KISSIN' IN THE USA, Debbie Harry, Chrysalis
9	4	12	SHOWING OUT, Mel and Kim, Supreme
10	17	5	THE SKYE BOAT SONG, Roger Whittaker and Des O'Connor, Tembo
11	10	7	FOR AMERICA, Red Box, WEA
12	25	4	THE RAIN, Oran "Juice" Jones, Def Jam
13	13	4	SWEET LOVE, Anita Baker, Elektra
14	26	2	SO COLD THE NIGHT, Communards, London
15	33	3	SHAKE YOU DOWN, Gregory Abbott, CBS
16	15	3	IF I SAY YES, Five Star, Tent
17	11	5	THROUGH THE BARRICADES, Spandau Ballet, CBS
18	27	2	WAR, Bruce Springsteen, CBS
19	19	3	WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood, ZTT
20	21	3	LAND OF CONFUSION, Genesis, Virgin
21	34	2	SHIVER, George Benson, Warner Brothers
22	14	13	WALK LIKE AN EGYPTIAN, Bangles, CBS
23	—	1	CARAVAN OF LOVE, Housemartins, Go! Discs GOD16
24	12	6	DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin
25	18	6	BECAUSE I LOVE YOU, Shakim Stevens, Epic
26	35	4	STEP RIGHT UP, Jaki Graham, EMI
27	39	2	CANDY, Cameo, Club
28	—	1	CRY WOLF, A-Ha, Warner Brothers W8500
29	38	2	THE MIRACLE OF LOVE, Eurythmics, RCA
30	23	5	THE GHOST TRAIN, Madness, Zarjazz
31	20	10	ALL I ASK OF YOU, Cliff Richard and Sarah Brightman, Polydor
32	46	2	IS THIS LOVE, Alison Moyet, CBS
33	22	3	STRANGER IN A STRANGE LAND, Iron Maiden, EMI
34	16	4	GHOSTDANCING, Simple Minds, Virgin
35	31	7	I'VE BEEN IN LOVE BEFORE, Cutting Crew, Siren
36	24	10	IN THE ARMY NOW, Status Quo, Vertigo
37	30	3	ALL FALL DOWN, Ultravox, Chrysalis
38	29	8	DON'T FORGET ME, Glass Tiger, Manhattan
39	41	3	BECAUSE OF YOU, Dexys Midnight Runners, Mercury

40	63	2	REET PETITE, Jackie Wilson, SMP
41	32	3	ANYTHING, Damned, MCA
42	51	2	OH MY FATHER HAD A RABBIT, Ray Moore, Play
43	43	2	YOU KNOW I LOVE YOU, DON'T YOU?, Howard Jones, WEA
44	—	1	DREAMIN', Status Quo, Vertigo QUOZI
45	48	3	WATERLOO, Dr And The Medics with Roy Wood, IRS
46	49	6	DANGER ZONE, Kenny Loggins, CBS
47	28	10	EVERY LOSER WINS, Nick Berry, BBC
48	50	2	TRUE COLOURS, Go West, Chrysalis
49	37	9	DON'T GET ME WRONG, Pretenders, WEA
50	59	3	NO MORE THE FOOL, Elkie Brooks, Legend
51	64	2	SLOW RIVERS, Elton John and Cliff Richard, Rocket
52	36	6	NOTORIOUS, Duran Duran, EMI
53	40	10	TRUE BLUE, Madonna, Sire
54	55	4	WE LOVE YOU, OMD, Virgin
55	56	2	HOLD THE HEART, Big Country, Mercury
56	61	2	SOME PEOPLE, Paul Young, CBS
57	72	2	ALMAZ, Randy Crawford, Warner Brothers
58	47	4	KEEP EACH OTHER WARM, Bucks Fizz, Polydor
59	57	3	JE T'AIME, René and Yvette (featuring Gordon Kaye and Vicky Michelle), Seditio
60	62	2	NIGHTS OF PLEASURE, Loose Ends, Virgin
61	42	10	MIDAS TOUCH, Midnight Star, Solar
62	—	1	YOU CAN DANCE, Go Go Lorenzo, Polydor POSP836
63	—	1	CHILLIN' OUT, Curtis Hairston, Atlantic A9335
64	—	1	HIP TO BE SQUARE, Huey Lewis And The News, Chrysalis
65	—	1	MR BIG STUFF, Heavy D And The Boyz, MCA MCA1106
66	44	4	LOVE IS THE SLUG, Fuzzbox, Vindaloo
67	45	7	SOMETHING OUT OF NOTHING, Letitia Dean And Paul Medford, BBC
68	66	6	JACK THE GROOVE, Raze, Champion
69	53	13	YOU CAN CALL ME AL, Paul Simon, Warner Brothers
70	—	1	SOUL LOVE SOUL MAN, Womack And Womack, Manhattan
71	—	1	SANTA CLAUS IS ON THE DOLE, Spitting Image, Virgin VS921
72	67	12	ALWAYS THERE, Marti Webb, BBC
73	68	5	CRAZY LOVE, Maxi Priest, 10 Records
74	—	1	I STILL REMEMBER, Gary Numan, Numa
75	—	1	THE ESSENTIAL WALLY PARTY MEDLEY, Gay Gordon And The Mince Pies, Lifestyle XY2

THE NEXT TWENTY FIVE

76	98		REAL WILD CHILD, Iggy Pop, A&M
77	89		SMALL CHANGE, Hindsight, Circa
78	85		DOWN TO EARTH, Curiosity Killed The Cat, Mercury
79	91		THE NEXT TIME I FALL, Peter Cetera, Warner Brothers
80	80		HELLO FRIEND, Chris Rea, Magnet
81	—		THE BOY IN THE BUBBLE, Paul Simon, Warner Brothers W8509
82	—		A SPACEMAN CAME TRAVELLING, Chris de Burgh, A&M AM365
83	—		THINK FOR A MINUTE, Housemartins, Go! Discs GOD13
84	—		WORD UP, Cameo, Club JAB38
85	86		LOVE REALLY HURTS WITHOUT YOU, Billy Ocean, Supreme
86	96		CHANGE OF HEART, Cyndi Lauper, Portrait
87	78		GOLDMINE, Pointer Sisters, Planet
88	94		MALE STRIPPER, Man Two Man meet Man Parrish, Bolts
89	—		IN MY LIFE, Rod Stewart, Warner Brothers W8489
90	92		I LOVE MY RADIO, Taffy, Trans Global
91	—		NIK NAK PADDY WAK, Snowman, Priority NAK1
92	—		THE MEANING OF CHRISTMAS, Boris Gardiner, Revue REV740
93	—		SEE YOU LATER ALLIGATOR, Dr Feelgood, Stiff BUY255
94	—		I WASN'T BORN YESTERDAY, Daryl Hall, RCA HALL2
95	93		EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
96	—		C'EST LA VIE, Robbie Nevil, Manhattan MT14
97	—		CELEBRATION RAP, M C Miker G & Dee Jay Sven, Debut DEBT3014
98	—		KISS, Age Of Chance, Fon AGE5
99	—		MAMMA TOLD ME, Fantastique, Carrere CAR317
100	96		COME OUTSIDE, Wendy Richard and Mike Berry, WEA

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GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND TITLE
1	—	1	NOW THAT'S WHAT I CALL MUSIC 8, Various, EMI/Virgin/Polygram NOW8 ☆☆
2	1	3	HITS 5, Various, CBS/WEA/RCA
3	2	3	THE WHOLE STORY, Kate Bush, EMI ☆
4	3	5	EVERY BREATH YOU TAKE — THE SINGLES, Police, A&M ☆
5	4	9	TOP GUN, Original Soundtrack, CBS □
6	5	22	TRUE BLUE, Madonna, Sire ☆☆☆
7	10	15	SILK AND STEEL, Five Star, Tent ☆
8	6	12	SLIPPERY WHEN WET, Bon Jovi, Vertigo □
9	13	13	GRACELAND, Paul Simon, Warner Brothers ☆
10	7	2	THROUGH THE BARRICADES, Spandau Ballet, CBS □
11	21	7	REMINISCING, Foster And Allen, Stylus □
12	8	5	NOW DANCE '86, Various, EMI/Virgin □
13	9	5	GREATEST HITS OF 1986, Various, Telstar
14	17	5	LOVERS, Various, Telstar
15	56	10	DIFFERENT LIGHT, Bangles, CBS □
16	—	1	NOTORIOUS, Duran Duran, EMI DDN331
17	16	81	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
18	18	22	REVENGE, Eurythmics, RCA ☆☆
19	11	3	LIVE 1975-1985, Bruce Springsteen, CBS □
20	15	2	DISCO, Pet Shop Boys, Parlophone
21	12	5	HIT MIX '86, Various, Stylus □
22	—	1	AUGUST, Eric Clapton, Duck WX71
23	25	9	SOUTH PACIFIC, Te Kanawa/Carreras/Vaughan, CBS □
24	20	28	SO, Peter Gabriel, Virgin ☆
25	23	26	A KIND OF MAGIC, Queen, EMI ☆☆
26	19	8	THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp, A&M □

Worldwide Chart CONTINUED OVER



UK SINGLES 49, UK ALBUMS 55

27	22	52	WHITNEY HOUSTON , Whitney Houston, Arista ☆ ☆ ☆
28	70	2	VERY BEST OF BONNIE TYLER , Bonnie Tyler, Telstar
29	—	1	UTTER MADNESS , Madness, Zarlazz JZLP2
30	48	3	SIXTIES MANIA , Various, Telstar
31	24	8	VERY BEST OF THE DRIFTERS , Drifters, Arista/Telstar
32	31	2	ROCKBIRD , Debbie Harry, Chrysalis
33	27	8	SCOUNDREL DAYS , A-Ha, Warner Bros □
34	14	2	INFECTED , The The, Epic/Some Bizzare
35	37	3	THE FINAL COUNTDOWN , Europe, Epic
36	29	3	SWEET FREEDOM , Michael McDonald, Warner Bros
37	32	12	FORE , Huey Lewis and the News, Chrysalis □
38	43	18	RAPTURE , Anita Baker, Elektra ○
39	44	23	LONDON 0 HULL 4 , Housemartins, Go! Discs □
40	30	25	INVISIBLE TOUCH , Genesis, Virgin ☆
41	28	14	IN THE ARMY NOW , Status Quo, Vertigo □
42	69	2	AN ALBUM OF HYMNS , Aled Jones, Telstar
43	57	2	JUST GOOD FRIENDS , Paul Nicholas, K-Tel ○
44	62	2	CHRISTMAS , Elaine Paige, WEA
45	38	6	LIVERPOOL , Frankie Goes To Hollywood, ZTT
46	26	4	THEIR VERY BEST BACK TO BACK , Diana, Michael, Gladys, Stevie, Priority V
47	49	19	COMMUNARDS , Communards, London □
48	33	16	DANCING ON THE CEILING , Lionel Richie, Motown ☆
49	45	21	THE FINAL , Wham!, Epic □
50	58	4	VIVA SANTANA , Santana, K-Tel
51	42	6	BETWEEN TWO FIRES , Paul Young, CBS □
52	—	1	MOTOWN CHARTBUSTERS , Various, Motown STAR2283
53	—	1	NOW THE CHRISTMAS ALBUM , Various, EMI/Virgin NOX1 ☆ ☆ ☆
54	53	58	ONCE UPON A TIME , Simple Minds, Virgin ☆ ☆
55	36	6	GET CLOSE , Pretenders, WEA □
56	39	178	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
57	35	6	TOGETHER , Various, K-Tel ○
58	71	2	THE RIGHT MOMENT , Barbara Dickson, K-Tel □
59	41	2	BROADCAST , Cutting Crew, Siren
60	52	12	BREAK EVERY RULE , Tina Turner, Capitol □
61	—	1	STREETSONDS 19 , Various, StreetSounds STSND19
62	50	8	WORD UP , Cameo, Club ○
63	—	1	WHAT PRICE PARADISE , China Crisis, Virgin V2410
64	40	6	BLACK MAGIC , Various, Stylus ○
65	72	3	HOLLYWOOD AND BROADWAY , Richard Clayderman, Decca
66	46	16	NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin/Polygram ☆ ☆
67	60	14	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
68	51	27	INTO THE LIGHT , Chris De Burgh, A&M ☆
69	—	1	ALWAYS THERE , Marti Webb, BBC REB619
70	47	4	LEATHER JACKETS , Elton John, Rocket □
71	67	57	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆ ☆
72	54	6	GIVE ME THE REASON , Luther Vandross, Epic
73	—	1	THE CIRCLE AND THE SQUARE , Red Box, WEA WX79
74	63	33	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
75	—	1	NO MORE THE FOOL , Elkie Brooks, Legend LMA1
76	73	40	PICTURE BOOK , Simply Red, Elektra ☆
77	64	6	WHIPLASH SMILE , Billy Idol, Chrysalis □
78	34	3	GOD'S OWN MEDICINE , Mission, Mercury ○
79	—	1	DEEP IN THE HEART OF NOWHERE , Bob Geldof, Mercury BOBLP1 □
80	55	8	THE CHART , Various, Telstar
81	59	36	PLEASE , Pet Shop Boys, Parlophone □

WorldRadioHistory

82	77	18	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus □
83	85	9	SOMEWHERE IN TIME , Iron Maiden, EMI □
84	95	4	VERY BEST OF BARBARA DICKSON , Barbara Dickson, Telstar
85	79	33	CONTROL , Janet Jackson, A&M □
86	74	4	SCRATCH AND SNIFF , Smith and Jones, 10 Records
87	65	2	NOW 1986 , Various, EMI/Virgin/Polygram (on compact disc only)
88	80	107	LIKE A VIRGIN , Madonna, Sire ☆ ☆ ☆
89	—	1	THE SINGING DETECTIVE , Various, BBC REN608
90	68	6	ROCK LEGENDS , Various, Telstar
91	61	2	INSIDE STORY , Grace Jones, Manhattan
92	94	8	ZAGORA , Loose Ends, Virgin
93	—	1	PARTY CRAZY , Black Lace, Telstar STAR2288
94	—	1	CENTRE STAGE , David Essex, K-Tel, ONE1333
95	—	1	ALCHEMY , Dire Straits, Vertigo VERY11
96	—	1	INTENTIONS , Maxi Priest, 10 Records DIX32
97	—	1	AMAZULU , Amazulu, Island ILPS9851
98	83	9	TRUE COLORS , Cyndi Lauper, Portrait ☆
99	97	4	GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆ ☆
100	87	7	JOURNEY TO THE URGE WITHIN , Courtney Pine, Island

☆☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

MUSIC VIDEO

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

Compiled by Spotlight Research

COMPACT DISCS

1	1	EVERY BREATH YOU TAKE — THE SINGLES , the Police, A&M
2	—	NOW, THAT'S WHAT I CALL MUSIC '86 , Various, EMI/Virgin/Polygram
3	3	LIVE/1975-1985 , Bruce Springsteen, CBS
4	2	GRACELAND , Paul Simon, Warner Brothers
5	4	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
6	5	HITS 5 , Various, CBS/RCA Ariola/WEA
7	5	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M
8	—	THROUGH THE BARRICADES , Spandau Ballet, Reformation/CBS
9	6	SO , Peter Gabriel, Virgin
10	10	REVENGE , Eurythmics, RCA
11	8	FORE! , Huey Lewis and the News, Chrysalis
12	11	SILK AND STEEL , Five Star, Tent/RCA
13	14	LEATHER JACKETS , Elton John, Rocket/Phonogram
14	—	INVISIBLE TOUCH , Genesis, Virgin
15	—	DANCING ON THE CEILING , Lionel Richie, Motown
16	16	TRUE BLUE , Madonna, Sire
17	15	QUEEN GREATEST HITS , Queen, EMI
18	7	GET CLOSE , the Pretenders, Real/WEA
19	—	INSIDE STORY , Grace Jones, Manhattan
20	20	WHITNEY HOUSTON , Whitney Houston, Arista

Compiled by Spotlight Research

TWELVE INCH

1	11	THERAIN , Oran "Juice" Jones, Def Jam
2	2	TAKE MY BREATH AWAY , Berlin, CBS
3	6	SOMETIMES , Erasure, Mute
4	1	SHOWING OUT , Mel and Kim, Supreme
5	3	BREAKOUT , Swing Out Sister, Mercury
6	5	THE FINAL COUNTDOWN , Europe, Epic
7	—	SHAKE YOU DOWN , Gregory Abbott, CBS
8	10	WARRIORS (OF THE WASTELAND) , Frankie Goes To Hollywood, ZTT
9	16	EACH TIME YOU BREAK MY HEART , Nick Kamen, WEA
10	15	SWEET LOVE , Anita Baker, Elektra
11	13	FRENCH KISSIN' IN THE USA , Debbie Harry, Chrysalis
12	4	YOU KEEP ME HANGIN' ON , Kim Wilde, MCA
13	—	SO COLD THE NIGHT , Communards, London/Polygram
14	17	SHIVER , George Benson, Warner Brothers
15	18	CANDY , Cameo, Club
16	9	LIVIN' ON A PRAYER , Bon Jovi, Vertigo
17	20	WAR , Bruce Springsteen, CBS
18	8	LAND OF CONFUSION , Genesis, Virgin
19	—	CARAVAN OF LOVE , Housemartins, Go! Discs/Chrysalis
20	7	GHOSTDANCING , Simple Minds, Virgin

ALAN JONES' CHART FILE

● The best selling single on Planet Earth at present, as determined by yours truly for Sound Programming Consultants' World Chart Programme, aired (quite literally) on British Airways' longer flights, is **Europe's** 'The Final Countdown'.

Europe hail from Stockholm, and the superior blend of heavy rock sensibilities and pop melody they display on 'The Final Countdown' has already made the record a number one hit in Belgium, France, Germany, Norway, Luxembourg, Finland, Switzerland, Holland, Austria and — naturally — Sweden. This pan-European smash, already a million seller, has now stormed to the top of the British charts. Few will need reminding that the only other Swedish act to reach the chart pinnacle was **Abba**, who placed nine singles at number one in a memorable reign as Britain's favourite group between 1974 and 1980.

It's doubtful that Europe can achieve similar long term superiority, but in their homeland at least the group — vocalist **Joey Tempest**, guitarist **Kee Marcello**, bass player **John Leven**, drummer **Ian Haugland** and keyboards player **Mic Michaeli** — have been growing in stature and popularity since they were involved in the Swedish heats of the Eurovision Song Contest in 1982, under their original name of **the Force**.

● A little over three years after the format was first introduced to Britain, history was made last week when a compact disc-only release entered the album chart. It was 'Now That's What I Call Music '86', a 16 track, 68 minute compilation comprised entirely of Top Five hits, including four number ones. Among the tracks featured are **Queen's** 'A Kind Of Magic', **Peter Gabriel's** 'Sledgehammer', **the Communards'** 'Don't Leave Me This Way' and — on its eleventh album in three months — **Boris Gardiner's** 'I Want To Wake Up with You'. Fans of **Tears For Fears** may like to know that the collection also includes the

Sports Aid theme 'Everybody Wants To Run The World', which appears on CD for the first time anywhere. Sales of 'Now... '86', which debuted at number 65, were around 4,000 copies on its first week in the shops. Last week they declined marginally.

When CDs first appeared in the UK in October 1983, the cheapest hardware available was priced at around £450, and discs were hard to come by. Now, disc players superior to the earliest models can be picked up for as little as £140, and CDs are widely available. Next year, CD availability problems should become a thing of the past, and the appearance

surge is due to heavy TV promotion of the Telstar Records retrospective 'The Very Best Of Barbara Dickson', and her newly recorded K-Tel collection 'The Right Moment', which includes Barbara's versions of familiar songs like 'Angie Baby', 'Wouldn't It Be Good', 'Follow You, Follow Me', and some new songs she wrote with **Charlie 'Pilot Of The Airwaves' Dore**. In addition to her Eighties blitz, Barbara also charted in 1977 with 'Morning Come Quickly', and is only the second British woman to have as many as 10 charted albums in a career, though even at her current rate of progress she'll take some time to

charted as the decade dawned are excluded, as are re-entries from earlier years.

The Leading Album Chart Hitmakers of the 1980s

Number of charted albums: **18** — Elvis Presley, **13** — James Last, **12** — Gary Numan, **11** — Diana Ross, **10** — David Bowie, Elton John, Status Quo, UB40, **9** — Elvis Costello, Neil Diamond, the Cure, Barbara Dickson, **8** — Hawkwind, Iron Maiden, Billy Joel, Barry Manilow, Cliff Richard, Rolling Stones, Slade, Shakin' Stevens, Toyah

Honourable mentions to **Phil Collins** — six chart entries as a member of **Genesis**, one with **Brand X** and three solo for a total of 10; **Mike Rutherford** — six with Genesis, one with **Mike And The Mechanics** and two solo for a total of nine; and **Michael Jackson** — six solo and four with **the Jacksons** for a total of 10.

Among women solo singers, only six have had more than five chart entries in the Eighties. Diana Ross, Barbara Dickson and Toyah's totals are shown above. Additionally, **Pat Benatar**, **Randy Crawford** and **Judy Tzuke** have all placed six albums on the chart.



● **BABS DICKSON**: sold rather a lot of LPs

in the marketplace of fourth and fifth generation CD players will force the price of recently discontinued models below £100 — all of which will hasten the CD's inevitable takeover as the dominant album format, and make the chart increasingly susceptible to CD-only releases.

● With two new entries into the album chart in the last four weeks, **Barbara Dickson** has sped past **Toyah** to become Britain's most prolific female album chartmaker of the Eighties.

Toyah has placed eight albums on the chart, Barbara nine. Her current

catch up with **Shirley Bassey's** tally of 28 charted albums.

Though she's Britain's leading female chartmaker of the Eighties, Barbara still trails America's **Diana Ross**, who has placed 11 albums on the chart since the Seventies were consigned to the history books. That total excludes the current 'Diana — Michael — Gladys — Stevie' release. But amongst all artists even Diana's tally is not the best, as my list below shows. Incidentally, it's important to remember that the rankings include only albums which charted for the first time since 1980. Records which were already

CHARTFILE USA

● Four months after his first solo number one with 'Glory Of Love', former **Chicago** singer **Peter Cetera** returns to the top of the US singles chart with 'The Next Time I Fall', a duet with **Amy Grant**.

The song was written by the Miami-based **Paul Gordon** and **Bobby Caldwell**. Of Gordon I know nothing else, but Caldwell, a 34-year-old New Yorker, has written songs for numerous top black singers including **Dionne Warwick**, **Cheryl Lynn**, **Peabo Bryson**, **Roberta Flack** and **Natalie Cole**. His last charted composition was 'Janef', a minor

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CHARTFILE FROM PREVIOUS PAGE

success for the **Commodores** a year ago, which peaked at 87.

Caldwell also writes incidental music for TV programmes, including that for over 100 editions of **'The Mickey Mouse Club'**. He was briefly successful as a recording artist in his own right in the late Seventies, and even had a top 10 hit with 'What You Won't Do For Love', which he wrote with guitarist **Alfons Kettner**. The song was recently revived in exquisite style by **Phyllis Hyman** for her album 'Living All Alone'.

● After a two month battle, **Boston's** attempt to land a British hit with 'Amanda', their first single in seven years, appears to have been frustrated.

It's the first US chart topper to strike out in Britain since 1981, when **Air Supply** were similarly frustrated by the failure of 'The One That You Love'. In the interim, an unprecedented 105 consecutive US number ones have found a home in the British Top 75,

with 21 completing the Transatlantic double by reaching number one in the UK. A further 17 records reached number two in Britain before peaking, and all but 24 reached the top 10 here.

Prior to Air Supply's no-show, the previous 53 US number ones had also been UK hits, so 'Amanda' is only the second US topper to fall short of the British chart in 160 attempts over an eight year period.

Before 1978, many American number ones were totally ignored in the UK, but the subsequent growth of the UK radio network, and the popularity here of US chart shows like **Gary Byrd's** on Radio One, and those of **Paul Gambaccini** and **Casey Kaysem** on various stations in the ILR network give US hits every chance of success in Britain. It's remarkable, therefore, that Boston have failed, particularly since several less worthy American favourites have graduated to the UK chart with apparent ease.

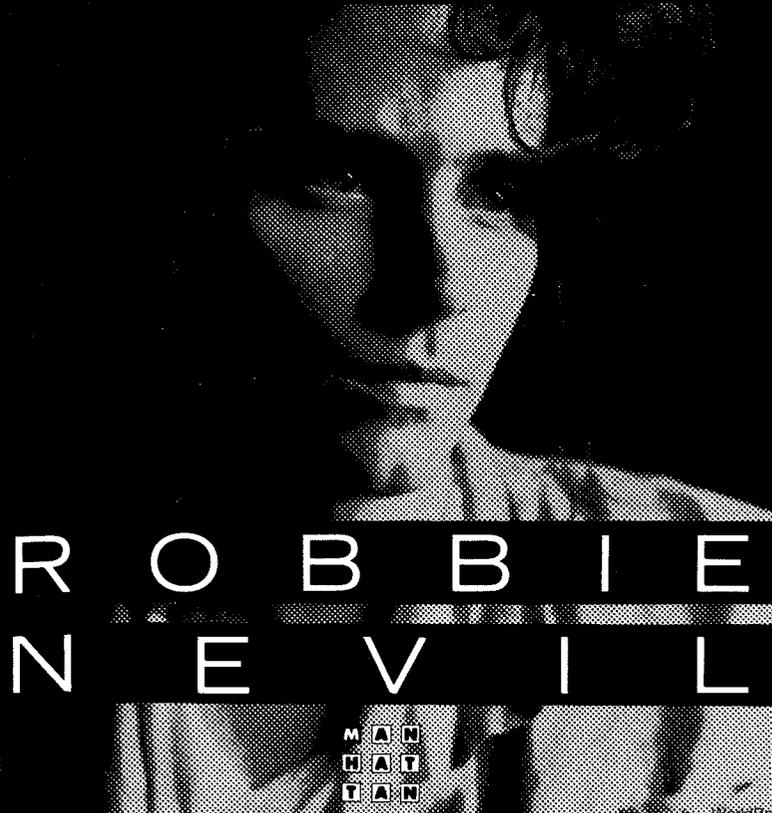
The following is a list of all the US number ones from immediately before they started their remarkable sequence of success in Britain in 1981, right up to the present day.

US #1 SINGLES — HOW THEY'VE FARED IN THE UK

DATE	TITLE — Artist	USA weeks at number one	UK highest position
1981			
25 Jul	THE ONE THAT YOU LOVE — Air Supply	1	—
1 Aug	JESSIE'S GIRL — Rick Springfield	2	43
15 Aug	ENDLESS LOVE — Diana Ross/Lionel Richie	9	7
17 Oct	ARTHUR'S THEME — Christopher Cross	3	7
7 Nov	PRIVATE EYES — Daryl Hall/John Oates	2	32
21 Nov	PHYSICAL — Olivia Newton-John	10	7

C'EST LA VIE

ORIGINAL 12 · INCH MIX BY ARTHUR BAKER
ALTERNATIVE 12 · INCH REMIX MICHAEL BRAUER



1982			
30 Jan	I CAN'T GO FOR THAT — Daryl Hall/John Oates	1	8
6 Feb	CENTERFOLD — J Geils Band	6	3
20 Mar	I LOVE ROCK 'N' ROLL — Joan Jett/Blackhearts	7	4
8 May	CHARIOTS OF FIRE — TITLES — Vangelis	1	12
15 May	EBONY AND IVORY — Paul McCartney/Stevie Wonder	7	1
3 Jul	DON'T YOU WANT ME — Human League	3	1
24 Jul	EYE OF THE TIGER — Survivor	6	1
4 Sep	ABRACADABRA — Steve Miller Band	1	2
	(returned to #1 on 25 Sep for a further week)		
11 Sep	HARD TO SAY I'M SORRY — Chicago	2	4
2 Oct	JACK AND DIANE — John Cougar Mellencamp	4	25
30 Oct	WHO CAN IT BE NOW? — Men At Work	1	45
6 Nov	UP WHERE WE BELONG — Joe Cocker/Jennifer Warnes	3	7
27 Nov	TRULY — Lionel Richie	2	6
11 Dec	MICKEY — Toni Basil	1	2
18 Dec	MANEATER — Daryl Hall/John Oates	4	6
1983			
15 Jan	DOWN UNDER — Men At Work	3	1
	(returned to #1 on 12 Feb for a further week)		
5 Feb	AFRICA — Toto	1	3
19 Feb	BABY COME TO ME — Patti Austin/James Ingram	2	11
5 Mar	BILLIE JEAN — Michael Jackson	7	1
23 Apr	COME ON EILEEN — Dexys Midnight Runners	1	1
30 Apr	BEAT IT — Michael Jackson	3	3
21 May	LET'S DANCE — David Bowie	1	1
28 May	FLASHDANCE... WHAT A FEELING — Irene Cara	6	2
9 Jul	EVERY BREATH YOU TAKE — Police	8	1
3 Sep	SWEET DREAMS (ARE MADE OF THIS) — Eurythmics	1	2
10 Sep	MANIAC — Michael Sembello	2	43
24 Sep	TELL HER ABOUT IT — Billy Joel	1	4
1 Oct	TOTAL ECLIPSE OF THE HEART — Bonnie Tyler	4	1
29 Oct	ISLANDS IN THE STREAM — Kenny Rogers/Dolly Parton	2	7
12 Nov	ALL NIGHT LONG (ALL NIGHT) — Lionel Richie	4	2
10 Dec	SAY SAY SAY — Paul McCartney/Michael Jackson	6	2
1984			
21 Jan	OWNER OF A LONELY HEART — Yes	2	28
4 Feb	KARMA CHAMELEON — Culture Club	3	1
25 Feb	JUMP — Van Halen	5	7
31 Mar	FOOTLOOSE — Kenny Loggins	3	6
21 Apr	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) — Phil Collins	3	2
12 May	HELLO — Lionel Richie	2	1
26 May	LET'S HEAR IT FOR THE BOY — Deniece Williams	2	2
9 Jun	TIME AFTER TIME — Cyndi Lauper	2	3
23 Jun	THE REFLEX — Duran Duran	2	1
7 Jul	WHEN DOVES CRY — Prince	5	4
11 Aug	GHOSTBUSTERS — Ray Parker Jr.	3	2
1 Sep	WHAT'S LOVE GOT TO DO WITH IT — Tina Turner	3	3
22 Sep	MISSING YOU — John Waite	1	9
29 Sep	LET'S GO CRAZY — Prince	2	7
13 Oct	I JUST CALLED TO SAY I LOVE YOU — Stevie Wonder	3	1
3 Nov	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) — Billy Ocean	2	6
17 Nov	WAKE ME UP BEFORE YOU GO-GO — Wham!	3	1
8 Dec	OUT OF TOUCH — Daryl Hall/John Oates	2	48
22 Dec	LIKE A VIRGIN — Madonna	6	3
1985			
2 Feb	I WANT TO KNOW WHAT LOVE IS — Foreigner	2	1
16 Feb	CARELESS WHISPER — Wham! featuring George Michael	3	1
9 Mar	CAN'T FIGHT THIS FEELING — REO Speedwagon	3	16
30 Mar	ONE MORE NIGHT — Phil Collins	2	4
13 Apr	WE ARE THE WORLD — USA For Africa	4	1
11 May	CRAZY FOR YOU — Madonna	1	2
18 May	DON'T YOU (FORGET ABOUT ME) — Simple Minds	1	7
25 May	EVERYTHING SHE WANTS — Wham!	2	2
8 Jun	EVERYBODY WANTS TO RULE THE WORLD — Tears For Fears	2	2
22 Jun	HEAVEN — Bryan Adams	2	38
6 Jul	SUSSUDIO — Phil Collins	1	12
13 Jul	A VIEW TO A KILL — Duran Duran	2	2
27 Jul	EVERYTIME YOU GO AWAY — Paul Young	1	4
3 Aug	SHOUT — Tears For Fears	3	4
24 Aug	THE POWER OF LOVE — Huey Lewis And The News	2	11
7 Sep	ST ELMO'S FIRE — John Parr	2	6
21 Sep	MONEY FOR NOTHING — Dire Straits	3	4
12 Oct	OH SHEILA — Ready For The World	1	50
19 Oct	TAKE ON ME — A-ha	1	2
26 Oct	SAVING ALL MY LOVE FOR YOU — Whitney Houston	1	1
2 Nov	PART TIME LOVER — Stevie Wonder	1	3
9 Nov	MIAMI VICE — Jan Hammer	1	5
16 Nov	WE BUILT THIS CITY — Starship	2	12
30 Nov	SEPARATE LIVES — Phil Collins/Marilyn Martin	1	4
7 Dec	BROKEN WINGS — Mr. Mister	2	4
21 Dec	SAY YOU, SAY ME — Lionel Richie	4	8
1986			
18 Jan	THAT'S WHAT FRIENDS ARE FOR — Dionne And Friends	4	16
15 Feb	HOW WILL I KNOW — Whitney Houston	2	5
1 Mar	KYRIE — Mr Mister	2	11
15 Mar	SARA — Starship	1	66
22 Mar	THESE DREAMS — Heart	1	62
29 Mar	ROCK ME AMADEUS — Falco	3	1
19 Apr	KISS — Prince	2	6
3 May	ADDICTED TO LOVE — Robert Palmer	1	5
10 May	WEST END GIRLS — Pet Shop Boys	2	1
24 May	GREATEST LOVE OF ALL — Whitney Houston	2	8
7 Jun	LIVE TO TELL — Madonna	1	2
14 Jun	ON MY OWN — Patti LaBelle/Michael McDonald	3	2
5 Jul	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) — Billy Ocean	1	12
12 Jul	HOLDING BACK THE YEARS — Simply Red	1	2
19 Jul	INVISIBLE TOUCH — Genesis	1	15
26 Jul	SLEDGEHAMMER — Peter Gabriel	1	4
2 Aug	GLORY OF LOVE — Peter Cetera	2	3
16 Aug	PAPA DON'T PREACH — Madonna	2	1
30 Aug	HIGHER LOVE — Steve Winwood	1	13
6 Sep	VENUS — Bananarama	1	8
13 Sep	TAKE MY BREATH AWAY — Berlin	1	1
20 Sep	STUCK WITH YOU — Huey Lewis And The News	3	12
11 Oct	WHEN I THINK OF YOU — Janet Jackson	2	10
25 Oct	TRUE COLORS — Cyndi Lauper	2	12
8 Nov	AMANDA — Boston	2	uncharted
22 Nov	HUMAN — Human League	1	8
29 Nov	YOU GIVE LOVE A BAD NAME — Bon Jovi	1	14
6 Dec	THE NEXT TIME I FALL — Peter Cetera/Amy Grant	1*	uncharted

* = still at #1

ELECTRO + FUNK + SOUL +

BY JAMES HAMILTON



ODDS 'N' BODS



BOBBY WOMACK 'Womagic' LP (MCA Records MCG 6020) Largely recorded in Memphis with veteran producer Chips Moman, the super-soulster's eagerly anticipated set is more for fireside listening with little to have truly lasting impact on dance floors, apart maybe from the typically surging (0-116bpm 'Can't-cha Hear The Children Calling' and pulsing tender 100bpm 'The Things We Do (When We're Lonely)'. His vintage Sixties-style 64 1/4bpm revival of the Masqueraders' 'I Ain't Got To Love Nobody Else' (the Tommy Cogbill-produced original remains one of my all-time faves), acoustic 0-51 1/3/102 2/3-103 2/3bpm 'When The Weekend Comes', gentle (0-199/49 1/2-100 1/3bpm 'More Than Love', plodding US single 86-87 1/2bpm '(I Wanna) Make Love To You', soulfully doodling c21 1/2bpm 'I Can't Stay Mad', convoluted 0-112 1/2bpm 'It Ain't Me', and dead slow starting 0-39/78bpm 'Outside Myself' won't disappoint fans, though.

Luther Vandross topped US Black LPs, **JM Silk Club Play**, **Dead Or Alive** 12 Inch Sales in **Billboard**... **US West End's** reissue of **Bombers** 'Everybody Get Dancin'/'**Betty LaVette** 'Doin' The Best That I Can' includes a condom shrink-wrapped to it — obviously the label's doing its bit to combat AIDS!... **Cameo's** 'Candy' remix in the US is being flipped by 'She's Strange'... **Alan Randall's** typically accurate recreations of **George Formby's** ukulele-plunking oldies get medleyed in a scratch mix (really!) created by **Nomis Sirrah**,

better known for his **Cisum Fo Efil** label through **Evawteerts**, who's formed a new less "street" **Superb** outlet for the seasonally useful and well made 117 3/4-118 1/4-0bpm result, 'Ooked On Formby' (Superb FORMB 1), the 12 inch House Mix of which I've yet to hear!... 'Street Sounds 19' is prettily packaged as an advent calendar (a common trend this year), window number five concealing the only photo featured, of **Morgan Khan** as Santa!... **Ken 'B' Brudenell** has stopped DJing to become DJ/Record Promotions Manager for **Mecca**

Entertainments... **Hank Ballard & The Midnighters** are live next **Thursday (11) at Hammersmith Palais**: a black superstar of the Fifties and founding father of soul, Hank adapted **Clyde McPhatter & The Drifers'** 'What'cha Gonna Do' into his 1959 original version of 'The Twist', for which he is now rather better known... **Richard Searling's** "quiet storm" soul show will indeed be back on **Preston's Red Rose Radio**, every **Sunday 7-9pm** from **January 11** now... **Steve Allen** retains his long standing **Saturday 7-9pm Hereward Radio** soul show but has dropped his **Thursday evening slot**... **Lowestoft's Steve Ogley** (0502-60364) is looking for a **Norwich/Ipswich area venue** in which to run a **weekly house/funk/rap night**... **Andrew Holmes** house/funk/raps **Ashton-under-Lyne Birch Hotel's Madhatter Wednesdays** (just 50p), and reckons **Duke Bootee** 'Broadway' shares rhythm tracks with **Word Of Mouth** featuring **DJ Cheese** 'Coast To Coast' — quite likely, since **Duke manages Cheese!**... **Chad Jackson** says he's been using the '**Jungle Book**' mix since his time at **Manchester's Hacienda**, long before the **Disco Mixing championships**, and anyway synchs it with a different track to the one used by **Jon Davis** — **Jon** meanwhile has quit **Cornwall** to **John 'Curly' Marlowe** at **Plymouth's Academy**... **Bournemouth's** "spectacular new" **Clouds** opens **Thursday (4)**, while **Welling's Station** disco pub has had a complete revamp... **Robbie Nevil** 'C'Est La Vie' on commercial copies features just **Arthur Baker's** remix (and a dub), plus the pop 0-124 1/2bpm 'Time Waits For No One'... **George Benson's** 'Shiver' seems aptly titled with all the chillin' going on around it in the **Disco chart**, not only 'Chillin' Out' and 'I'm Chillin', but also of course one of the most memorable lines from 'The Rain' is "I chilled"... **Oran 'Juice' Jones** having really taken off, how about someone investigating the import answer versions by **Miss Thang** and **Leot Littlepage?**... **KEEP CHILLIN'!**

continues over

the debut u.s. single
produced by nigel wright
c/w "joyride"
taken from the
forthcoming album & c.d.
"no limits"
available on 12" (12 mezzo 1)
and 7" single (mezzo 1)



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nothing lasts forever

o u t n o w

also
the limited edition
special 5 track c.d.
featuring their hit singles
"garden party" & "rockall"
(the theme from the radio one
top 40 chart show)
plus "nothing lasts forever"
(7" & 12" versions)
& "joyride"
(both taken from the forthcoming
album & c.d. "no limits")

R P M

from previous page

HOT VINYL

MANTRONIX 'Music Madness' LP (10 Records DIX 50) Hot hip hop without anything screaming out to be a single, liveliest being the rapid-fire rapped and whistled 99-0bpm 'Electronic Energy Of...', tunelessly unison chanted go go hip hop 0-101 1/2bpm 'Scream', and 'Stone Fox Chase'-harmonica-ed 0-98bpm 'Listen To The Bass Of Get Stupid Fresh Part II', this latter repeated as the early basis of a 0-98 1/2-101 1/2-99 1/2-0bpm 'Mega Mix'. Their reported Forties big band foray finds echoes of 'Sing Sing Sing' in the 105 1/4bpm 'Big Band B-Boy', the 99bpm 'Who Is It', 103bpm 'We Control The Dice' and 92bpm title track completing a set whose initial sales have been on import.

LEVEL 42 'World Machine (Shep Pettibone Remix)' (US Polydor 885 471-1) Without any new product to plug on their current tour, this long popular tense and dense racing jitterer (which I concede still gives them a jazz-funk toe-hold, unlike their pop-rock hits) has had an exciting 0-113 1/2bpm Shep Pettibone remix flipped by a useful more immediate mainly instrumental dub. How long before it's out here?

TASHAN 'Chasin' A Dream' LP (US Def Jam BFC 40289) Tashan Rashad follows Oran 'Juice' Jones in the hip hop label's new emphasis shift towards soul with traditional values, co-writing/producing a classy debut set on which however the already reviewed single's sides stay the standouts, the Alyson Williams-duetted weaving 85 1/2 bpm 'Got The Right Attitude' and Martin Luther King-introed hypnotically drifting 85 1/2bpm title track, but do also hear his drifting Marvin Gaye-ish 105 1/4bpm 'Thank You Father', tenderly swaying 83bpm 'So Much In Love', throbbing jittery 101bpm 'Read My Mind', jiggly mournful 104 1/2bpm 'Strung Out On You', doodling slow 70bpm 'I Don't Ever', 79bpm 'Love Is...', 84 1/2-0bpm 'If Words Can Express...', 79 1/2bpm 'Ooh We Baby'.

MR. FINGERS 'Can You Feel It' (US Trax Records TX127) Larry Heard-created, these instrumental jack trax seem more than mere 'house', washing synth tones adding surface substance to this almost 'jazz-funk' 116bpm looper and the jerkier 116 1/2bpm 'Beyond The Clouds', while the brightly bounding 117 1/2bpm 'Washing Machine' sounds like it's played on electronic drains and is the only typically Chicago track

FINGERS, INC 'It's Over' (US

Underground UN-110) Created by Larry Heard with mournful vocals by Robert Owens, this purposefully pumping subdued smooth 118bpm house bouncer has an equally vocal 118 1/2bpm dub, plus as flipside variations the more urgent 0-125bpm 'All-Over' and 124 1/2bpm dub (acappella too). By the time it's all over, you really do know "it's all over"!

SANTOS 'Work The Box' (US Trax Records TX126) Adonis-produced basic jack trax, the main Steve 'Silk' Hurley/Raze-style repetitive 120 1/2bpm vocal locomoting like a train, with 121bpm 'Work Me Trax' bonus beats, flipped by the Frankie Knuckles-mixed bassier 120 1/2bpm 'Beat The Knuckles' and instrumental 121 1/2bpm 'Space The Box'. Jack the house!

GEORGE HOWARD 'A Nice Place To Be' LP (US MCA Records MCA-5855) Innocuous jazz-funk primarily for listening, with the funkily skipping if inconsequential 118bpm 'Stanley's Groove' co-penned/played by Stanley Clarke, others with a beat being the pleasantly wriggling 100bpm 'Nice Place To Be', sinuous bumpily swaying 103bpm 'No No' (his US single), this and the crooning cool 93 1/2bpm 'Let's Live In Harmony' (amongst others) featuring the multi-instrumentalist's own vocals, while the mandatory crossover cover version is of Sade's meandering 46/92bpm 'Sweetest Taboo'.

GIVENS FAMILY 'Somehow, Somehow' (US PJ Records PJ 2544) "You say what?", a scolding girl asks as soon as the beat begins, "I can't get a guy!" Well, she lets us know she's gonna get her boy somehow, somehow, on a soulfully wailed if slightly inconclusive Amir Bayyan-produced 114 1/2-115bpm dated wriggly spurter with jazzy sax and Latin percussion breaks (inst/edit too), about for a while but not widely available.

WORSE 'EM 'Triple M Bass' (US Profile PRO-7122) Jimi Hendrix' 'Star Spangled Banner' starts a jolting jittery 0-98 1/2-0bpm gangster rock rap 'n' scratch with some punchy isolated bass beats, aptly enough, and lyrics that get into hip hop's history (inst flip). Who spoke the "Cockney" outro?

NEW EDITION 'Earth Angel' (MCA Records MCAT 1103) From 'Karate Kid II', this youthfully yearning 73 1/2bpm affectionate remake of the Penguins' 1954 doo wop classic has now prompted a whole LP of similar tributes.

KRYSTOL 'Precious, Precious' (Epic 650255 6) Pleasantly warbled though not particularly distinctive swaying slow 71 1/4bpm remake of Jackie Moore's soul oldie (I think), flipped by the sharply lurching (0-)121 1/2bpm 'He's So Jive' and the girls' eternal 107 1/2bpm 'After The Dance Is Through'.

M.C. MIKER "G" & DEEJAY SVEN 'Celebration Rap' (Debut DEB TX 3014) Following their disastrous 'Top Of The Pops' performance of 'Holiday Rap', the phonetic



Photo by Patrick Quigly

SCHOOLLY-D 'Saturday Night (X Rated)' (US Schoolly-D Records SD-115) Charted on import almost before the ink of our interview was dry, here's the new rap he mentioned, a busily scratched (0-)99 1/2bpm wiggly jitterer with enough foul mouthing amidst its mixture of nursery rhyme and drug attack to earn an "X" rating (radio version and instrumental too), while the dirtily bragging 0-103 1/2-0bpm 'Do It Do It!' repeatedly cuts in 'Who's Afraid Of The Big Bad Wolf'.

Euro-Wallies will have problems putting over this Nigel Wright-produced 118 1/2bpm Sister Sledge/Kool And The Gang-medleying 'We Are Family/Celebration' rap.

ZUSHII 'Surprise, Surprise' (Debut DEB TX 3005) Nigel Wright-produced intermittently girl-sung pleasant jittery laid-back little 101 1/4bpm wriggler with nice sax, and 105bpm 'Let's Stay Home Tonight' flip, out for months but repeatedly spurting into sales life.

DARLENE DAVIS 'I Found Love (Remix)' (US Take One Record Co TOR-1-1001) Eventually easing out of a digitally cut up "true love can be hard to find" intro, Doreen's soul sister wails a dately rambling 115 1/4-115 1/2-115-114 1/4-114 1/4-114bpm disco burbler with further digital overlays and edits, dressing up something I don't remember but which sounds like an oldie (edit, dub and house mix too).

TAMIKO JONES 'I Want You' (Detail Records IZDETAIL 2, via Pinnacle) Marvin Gaye's old US hit becomes a sultry subdued 101 1/2bpm groin grinder, sensually sighed and breathed (inst flip), which deserved to do better on import.

D.J. SCOTT LA ROCK — BLASTMASTER K.R.S. ONE & D-NICE 'South Bronx' (Streetwave MKHAN 77) James Brown-cutting stark specialist 94 1/2bpm rap interestingly telling a strictly local history of hip hop with some humour, if you listen to the words (inst too), while the "P" in the flip's sparser 87bpm reggae toasting-style 'The "P" Is

Free' is "Pussy". Hmm...

STEINSKI & MASS MEDIA 'We'll Be Right Back' (US 4th + B'way BWAY-434) Long notorious for the still much sought quintessential cut-up 'Lessons' he created with erstwhile partner Double Dee, the now solo Steve Stein at last has his first fully legal single, cutting up catchphrases and clichés from TV commercials to a jittery 0-100 1/2bpm Full Force-type beat (dub/edit/bonus beats too). 'The Payoff Mix' it ain't, lacking variety, and although obviously clever it actually gets a bit tiresome.

BARRY UPTON 'Ask The DJ' (DMC Records DECK 123, via Arista) Possibly too corny for serious hip hop attention, although the flip's alternative version by Uncle Funk is much harder, this Les Adams-mixed craftily catchy 100 1/2-0bpm rapping and chanting jaunty theme song for DJs is by Hammersmith Palais' resident jock (once in Brotherhood Of Man, which might make sense of a recent cryptic comment!).

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I was late in the afternoon of the last day of the Christmas term. Ebenezer Scrooge looked out of the rattling windows of the Detention Block at Bleak House Comprehensive School, where he had been Headmaster for fifty years. The snow was falling thickly, covering the Playground that he had kept closed for the past ten years. Scrooge smirked as Mrs Cratchit, Wife of the Caretaker, slipped and fell on the ice, making a gashe on her thin knee. A red stain grew on the snow.

Inside, Scrooge fetched a vicious crack around the head of Tiny Tim, the Cratchits' crippled son, using his bony fist. 'Hurry up boy,' snarled Scrooge. 'Write out "I must not say Merry Def Christmas" one thousand times.'

Tiny Tim wept piteously, 'But please Sir' he cried 'I have had no Schoole Dinner and I am too weak to write. I must go and help my parents.'

'Scumbagge' rasped Scrooge, whacking Tim on the ear with a metal ruler until a thin stream of watery blood trickled from his ear. 'Your ignorant parents are better off without you. Stop bleeding and start writing if you know what is good for you.'

Suddenly, a tremendous clappe of thunder crashed round the sky and a brilliant flash of lightning lit up the gloomy Detention Block. Tiny Tim's frail body shot out of the chair with fright, and he tried to run for the door. But the effort was too much and he crumpled pathetically onto the floor. Scrooge started to kick him to bring him round, first in the head and then in the ribs.

Suddenly, an electric shout reverbed around the room.

'SCROOGE! SCROOGE! SCROOGE!'

Three Fluorescent Phantoms grew out of Tiny Tim's broken body and ghouled over the room towards Scrooge. He covered in the corner, shaking so violently that his bony knees were knocking like a drum machine.

'WE ARE THE GHOSTS OF CHRISTMAS PAST, CHRISTMAS PRESENT AND CHRISTMAS FUTURE. You have One More Chance to mend your ways before we cast you into the Big Detention Block in the Sky, where you will be forced to eat Schoole Dinners for eternity while being flayed with your own cane. Repent! REPENT!'

'Not Schoole Dinners!' wailed Scrooge. 'Anything but Schoole Dinners! I repent - I do, honestly I do!'

'Then sign this Solemn Oath and Understanding that we have brought with us,' ordered the Fluorescent Phantoms, holding out a square parchment covered with small print. 'Read it now.'

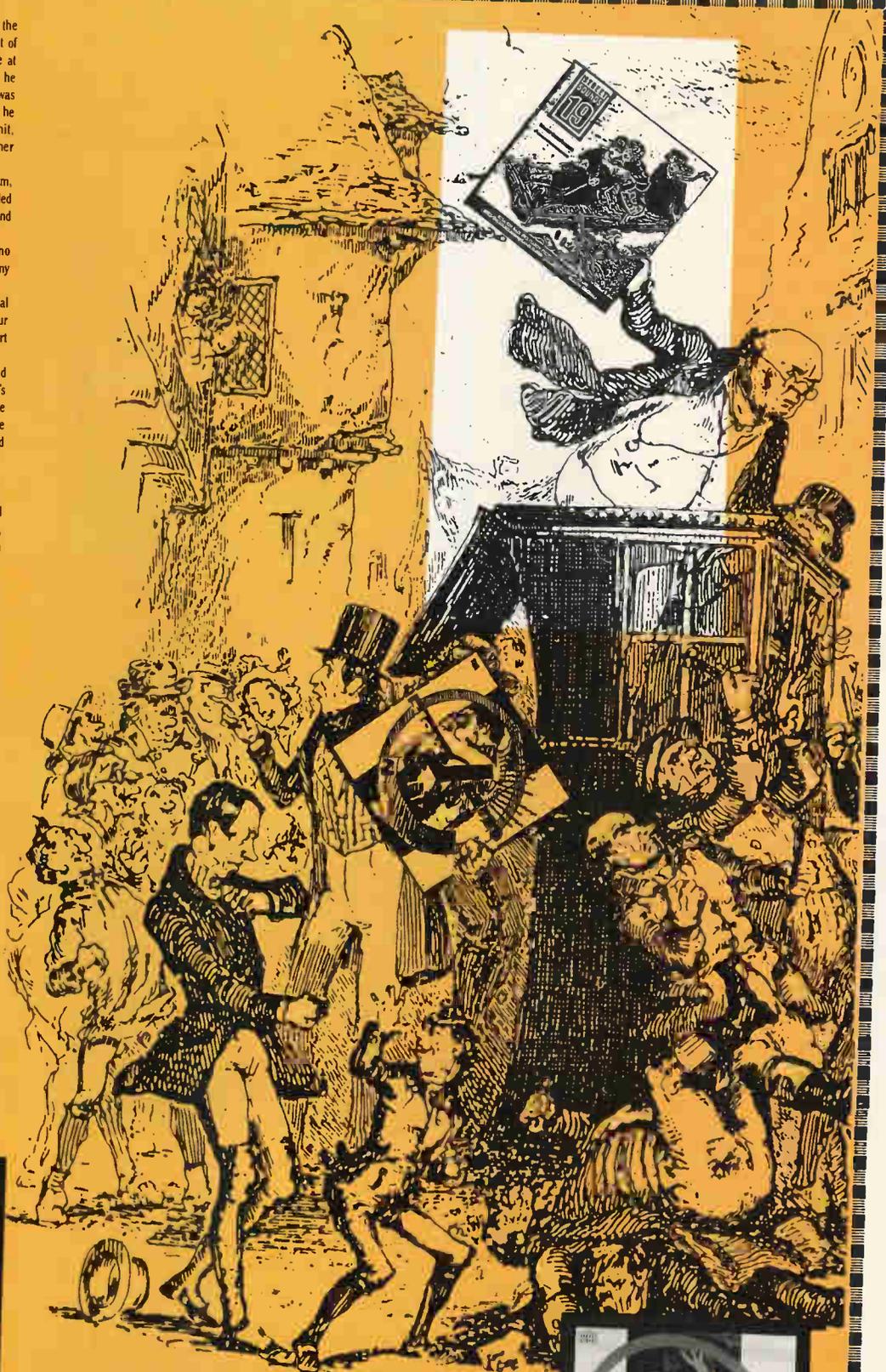
Scrooge read out the Oath.

'I, Ebenezer Scrooge, do solemnly swear that as from this day Schoole Dinners shall be only burgers, soul food and fried chicken; that lessons will start at eleven in the morning and end at eleven fifteen; that afternoons shall be kept for sports, fashion shows, hip hop jams and blues dances; that all children may wear headphones during school hours; that all Schoole Outings to Museums shall be replaced forthwith by Outings to the Beste Disco in Towne; that any pupil who does not bunk off at least once a week shall be forced to bunk off the whole of the following week; that Bleak House Comprehensive Schoole shall be renamed the Colde Crush Comprehensive Disco and Fun Palace.'

Scrooge paused, his face was horribly screwed up and what was left of his heart had sunk into his miserly slippers. 'These things do I solemnly swear' he sighed and, still quaking, signed the square parchment.

With a noiseless flash the Fluorescent Phantoms faded into thin air and in their place rose Tiny Tim, flexing new muscles and dancing around from foot to foot. On the floor, next to him, was a massive twenty-thousand watt beat box. Scrooge watched in amazement as Tiny Tim slotted what looked like a tiny rectangular book, labelled 'Streetsounds 19', into the beat box and ran over to the Schoole PA system.

'GETTE DOWNE, GETTE FRESH!' he shouted into the microphone. And so began the 1986 Christmas Partye that nobody ever forgot.



Showing Out (Freehold Mix) · Mel & Kim You Got The Love (Extended Vocal) · The Source featuring Candi Staton Falling In Love (Long Version) · Sybil L.A. Nights · Yasuko Agawa Jam Tonight · Freddie Jackson Jack The Groove · Raze Ain't Nothing But A House Party (Raise The Roof Mix) · Phil Fearon Samba (Toda Menina Baiana Mix) · Georle Fame 2 The Limit (Extended Version) · Octavia Give Give (Extended Mix) · Disco Aid Chrome cassette contains 2 bonus tracks not on album.

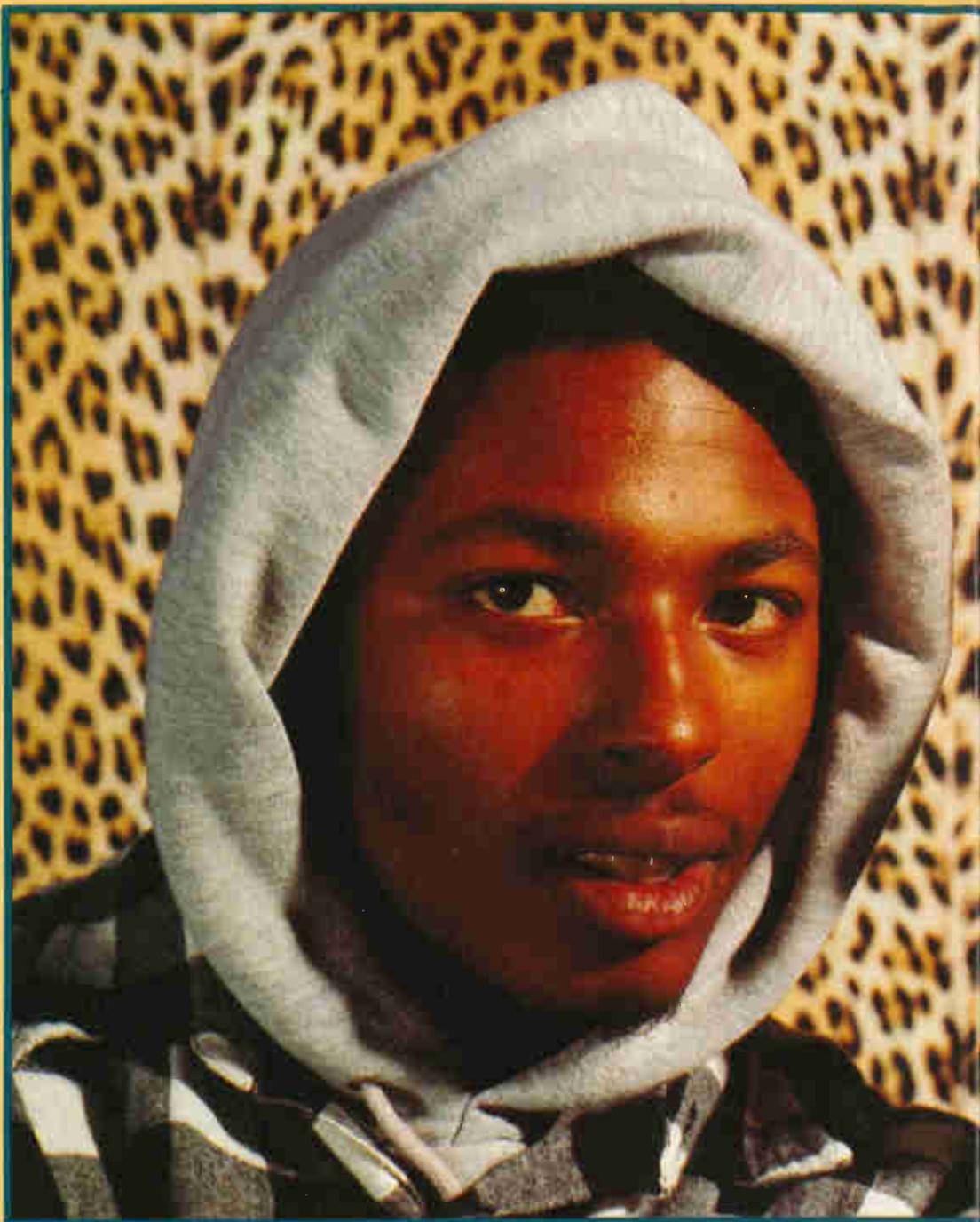


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Currently at the cutting edge of all that's good in hip hop, **Mantronix** have moved the whole ball game one step forward with their new LP. All that scratching has taken a back seat as the hardest duo in Manhattan let the drum machines and keyboards do all the work. Is this the future?

Story: **John Godfrey**

Photography: **Joe Shutter**

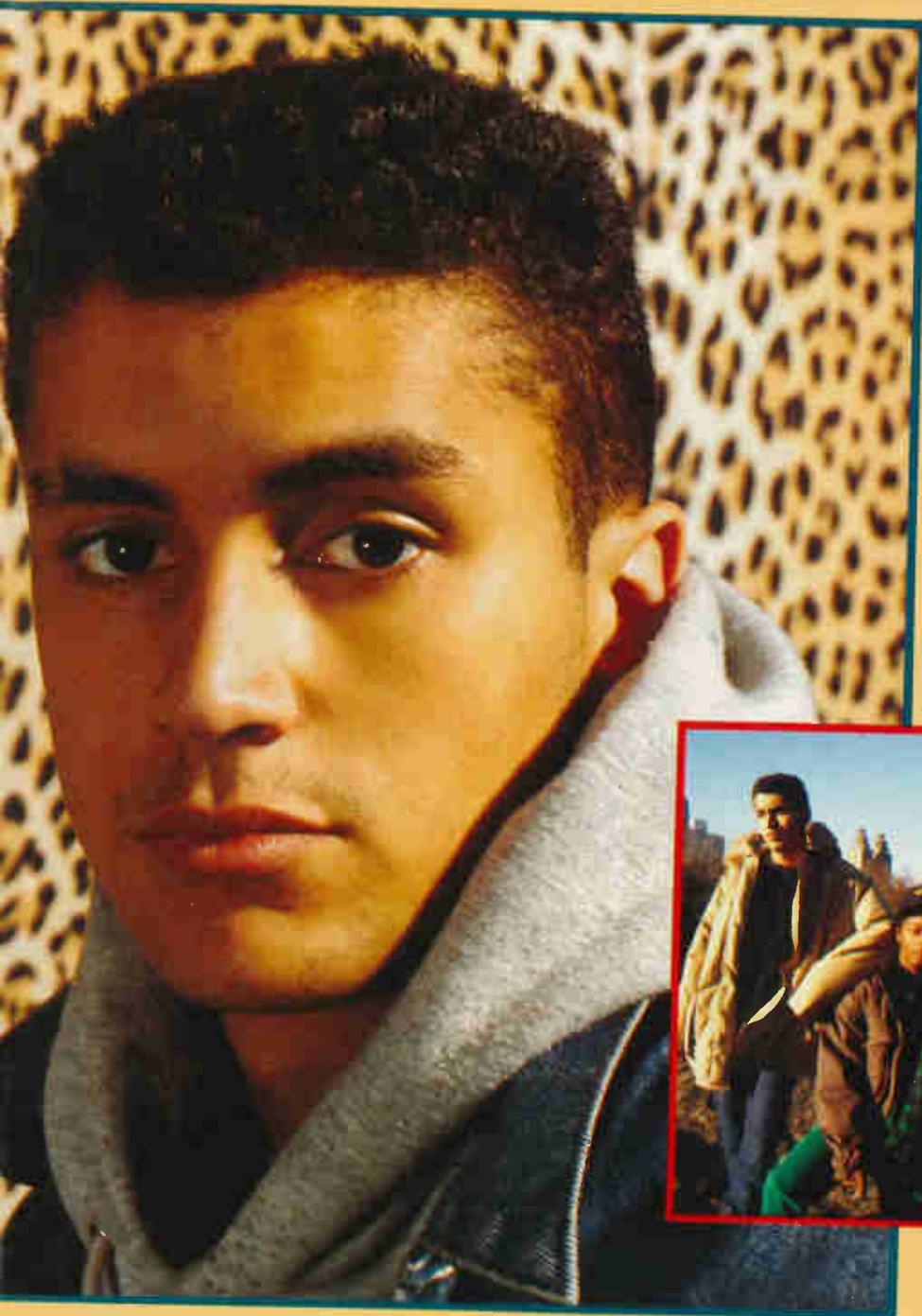
The art of noise is being redefined for the next hop beyond. B-boy mathematicians have computed an equation with variables that seek perfection. There is no room for error in the Mantronix matrix. No need to hang the DJ, because the DJ is already dead.

The year is 1984 AD, and MC Tee is working in a telephone company "doing a little bit of everything". Round the corner in Downtown Records, Mantronix is sitting behind the DJ booth, spinning records for anybody who will listen and "talking a lot". During his lunch-breaks, Tee would listen up. "But then he got tired of working and quit. I didn't see him for, like, two months and then he started talking again, telling me he was doing this record. So I told him to put me on the other side."

Meanwhile, Mantronix had been talking to Will Socolov of Sleeping Bag Records and Will liked what he heard. When 'Fresh Is The Word' was released, it sold 70,000 copies. "They bugged out when they saw the record selling and they didn't know what to do at the time. But now they know what to do."

Mantronix speaks with the swagger of someone who knows what to do next. Plugging the music machine into Joyce Sims, Dhar Braxton, T La Rock, Just Ice and Nocera, the hip hop highwayman clean-cut the beat with sound sculpting that threw everything else into sharp relief. *Fresh is the word.*

Virgin subsidiary 10 Records were listening on their



● Shot on location in the Key Café, NY City



is redundant. Because they *are* the future. DJ RIP.

The present: machismo rules. The 'me bad, me tough' mentality rides high. "Yeh, that's what's going on now. Everything is basically the same everyday bullshit," Mantronik says. "I've got a baby face, he's got a baby face, so we'd look stupid."

"Hip hop's changed in the rap too. One minute, people started talking about themselves, then people started talking about the streets, drugs, politics. It's like a fad. I talk about what I like, but it's so far-fetched. Complicated stuff, like. Really deep, like Confucius' sayings," raps Tee. "I never understand what he's talking about, but it all sounds good — you get the music and the mumbling and it just sounds right," beams the Man.

It's a sound that has so far pressed the right buttons this side of the Atlantic, but Stateside has yet to emerge from the intricate maze-like chart ghettos whose sole purpose seems to be to tie down anybody who isn't white, over 35 and hasn't appeared on MTV. Crossover is the word, and until Run-DMC stormed the US charts, rap hip hopped it over to the UK. But for every crossover, a bridge is built.

"In the UK, you don't really give funk or B-boy music a chance if it originates from the UK. If it comes from the States you might give it a chance. If you decide that it's a hot new import then it's got a better chance. 'Cos when I went to England, I was surprised to find out that so many groups were from England. Five Star and Loose Ends are massive over here. They didn't get big in England 'til they got big over here," spouts Tee, all Confucius-like.

In the cross-cultural exchange, Mantronix have found themselves teetering on the edge of the USA. Their new album is the cut that they hope will push the deepest, the final frontier into the heart of America that Run-DMC only made by walking this way, arm-in-arm with white Seventies rock relics.

"Run-DMC didn't do it on their own — they needed Aerosmith... It's going to take several other groups and other record companies to invest money in it. To have crossover potential here, you have to spend a lot of money, and not every independent has that kind of money," says the Man.

"Music Madness" is the perfected computer breakout of rap gone rampant. "I'm always listening for sounds," says Mantronik. "I work on the music and Tee comes in with the lyrics and I kinda add and subtract musically to make it work."

Musical sums that, in 'Get Stupid Fresh', Mantronix has unwittingly added to the wizened theme tune of the 'Old Grey Whistle Test'.

"I had no idea — I've got the original record, 'Snow Fox Chase', upstairs — but honest, I didn't know."

He probably doesn't care. Nothing is sacred in the sample for the right noise.

And everything has to be just right. I'm cross-examined, prodded and pulled for a reaction. "What do you think?... Which was your favourite?... Do you think we're different?... We need to know what the public thinks," explains Tee. The American public is a marketing puzzle that, without the corporate machine of a major label, is a tough cookie to get a bite of.

"There's something in the works right now that I can't speak of, but if you thought that the Def Jam move was great, the Sleeping Bag move will be fantastic," enthuses Mantronik. Whatever 'the move' is going to be, Mantronik, the producer, is already in the middle of a few of his own. Every day there's somebody ringing, asking for the use of his ear. Turned down by Sigue Sigue Sputnik in favour of retro-disco mind Giorgio Moroder, Mantronik is considering the Chiefs Of Relief (for reasons only he knows), Black Britain and would (almost) sell his drum machine for Boy George.

The first pressings of the album arrive at the Sleeping Bag offices and Mantronik grabs the first copy and turns the bass up. After five minutes, he starts smiling.

Mantronik is Sleeping Bag's ace up their crossover sleeve, the music mechanic who has the Eighties all wrapped up in his bedroom eight-track studio and the Nineties at the end of his finger-tips. Mantronix are the rap vehicle that are going to pull hip hop's finger out and point it in the right direction.

transatlantic headphones and knew what to do. Signing the duo for the UK market, 'The Album' was released and set its needle in the chart groove up in the top 30. The UK had been listening too.

At UK Fresh, earlier this year, the kids could tell who the new age hip hop steppers were. When Mantronix were introduced two hours before they performed, the crowd went ape. Two hours later, they'd forgotten everybody else had been shit.

Above Sleeping Bag Records' Broadway office in New York, a maestro is sleeping. Twenty-one-year-old Curtis Kahleel's technological alter-ego, Mantronik, has momentarily switched itself off to recharge its batteries. He's sleeping and he won't get up. "I do most things at night," he grins later. MC Tee (aka Touré Embden) lives two hours away from Manhattan Island and he's missed the train. The Mantronix electronic efficiency grinds to a halt as the human factor screws up.

Crossover is the word. Mantronix are about forward motion, hip hop kinetics that are going places. But, more importantly, they know where they're going. And how to get there. When Mantronik declares, "We are the future!" you better believe him.

"We want to crossover man... We want to crossover bad." Mantronik speaks as he refuels with hi-tech low-fibre junk food. MC Tee sucks a purple drink

which he doesn't know the name of. "We want to take hip hop to another level. I mean, people who come out now — they just see it as it is today. We want to take it beyond that to tomorrow."

The new album, 'Music Madness', takes the computer blueprint of their debut through the next technological cut. There is no scratching because the DJ is dead. "You don't need a DJ — we're more electronic, using drum machines and keyboards. We create sounds by combining sounds," says Mantronik. "We're musicians in the sense that we know what we want and use sounds to create it. You have to be on top, you have to stay on top with rap or you get forgotten," reiterates Tee.

Sampling sounds like a couple of synthesiser-totin' cowboys, Mantronix have gone back to the roots. Whereas Bambaataa took Kraftwerk's computer into a dead end and was forgotten, Mantronix's light-fingered technological abductions are the logical conclusion to a musical form that thrives and survives on having the edge. *The next cut has always got to be the deepest.*

"There are some DJs who are out who we don't mind listening to," says Tee. "I mean, we're not saying that all scratch is dead," says Mantronik. "There are some DJs, like that kid Jazzy Jeff, and Cash Money. They've changed the style of scratch, they're creating music with scratching." But for Mantronix, the turntable



• **LARRY BLACKMON**

• **CAMEO'S CALF CURLER!**

