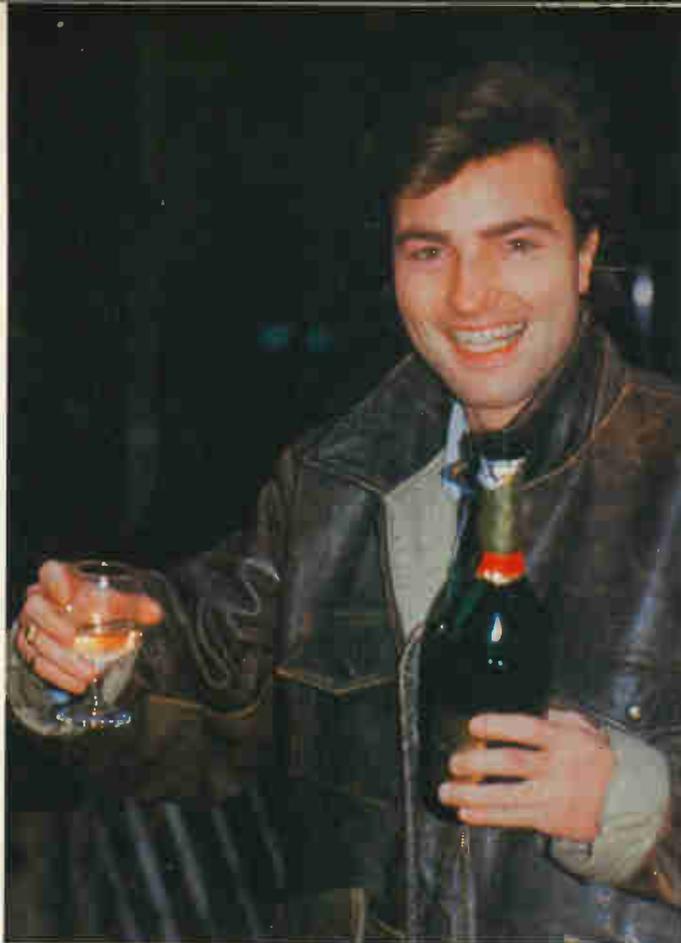


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SLY AND ROBBIE
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PRETENDERS



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SIMPLY RED
DEL AMITRI
JULIA PLEASE
BILLY OCEAN

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Cover photo of Nick Berry by Peter Brooker/REX Features

Talk about forward planning, Tina Turner has announced she'll be playing British dates in June next year. Tina will be appearing at Glasgow SEC Wednesday, June 3, Birmingham NEC 5, 6, Wembley Arena 11, 12, 13, 14. Tickets go on sale this week and they are also available by mail.

For Glasgow, tickets priced £10, £9 and £8 are available from Tina Turner Box Office, PO Box 180, Head Post Office, Edinburgh. Cheques and postal orders should be made payable to Tina Turner Box Office and you must add a 50p booking fee to the cost of each ticket. State whether you want standing or seated tickets, enclose a sae and allow 28 days for delivery. Credit card bookings can be made on 031 226 2295.

For Birmingham, tickets priced £12.50, £10.50 and £9.50 are available from Tina Turner Box Office, PO Box 2, London W6 0LQ. Cheques and postal orders should be made payable to Tina Turner Box Office and add a 50p booking fee to the cost of each ticket. Mark your envelope Birmingham, and state preferred concert date. Enclose a sae and allow 28 days for delivery. Credit card bookings can be made on 021 780 4133.

For Wembley, tickets priced £14.50, £12.50 and £10.50 are available from Tina Turner Box Office, PO Box 2, London W6 0LQ. Cheques and postal orders should be made payable to Tina Turner Box Office and add a 50p booking fee to the cost of each ticket. Mark your envelope Wembley and state preferred concert date. Enclose a sae and allow 28 days for delivery. Credit card bookings can be made on 01 741 8989.

The shows are part of a 65 date European tour. Diamond vision screens will be installed at all venues. Concert tickets will be printed with a special colour picture of Tina, which you'll be able to keep as a souvenir postcard.

RS



● **EDITOR** Betty Page ● **DEPUTY EDITOR/FEATURES** Jim Reid ● **NEWS EDITOR** Robin Smith
● **DESIGN** Graham Black ● **FILM/VIDEO/LP REVIEWS** Eleanor Levy ● **PRODUCTION EDITOR** Diane Cross
● **CONTRIBUTORS** Stuart Bailie, Edwin J Bernard, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Andy Phillips, Barry Plummer, Michael Putland, Patrick Quigly, Joe Shutter, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **SENIOR ADVERTISEMENT REPRESENTATIVE** Tracey Rogers
● **ADVERTISEMENT REPRESENTATIVE** Jo Weigold ● **AD PRODUCTION MANAGER** Tony Dixon
● **TELE SALES MANAGER** Eddie Fitzgerald ● **MANAGING DIRECTOR** Jack Hutton ● **PUBLISHER** Brian Batchelor. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Nene River Press (division of Severn Valley Press Ltd), Peterborough. Colour by CK Litho. ● **THANKS TO** Ruth Ling
WorldRadioHistory



BILLY IDOL releases his single 'Don't Need A Gun' on January 5. Taken from his album 'Whiplash Smile', the single will be available in a yummy gatefold sleeve. The 12 inch features a special remix of 'Don't Need A Gun' and it will also have a bonus track which is currently being recorded.

RS



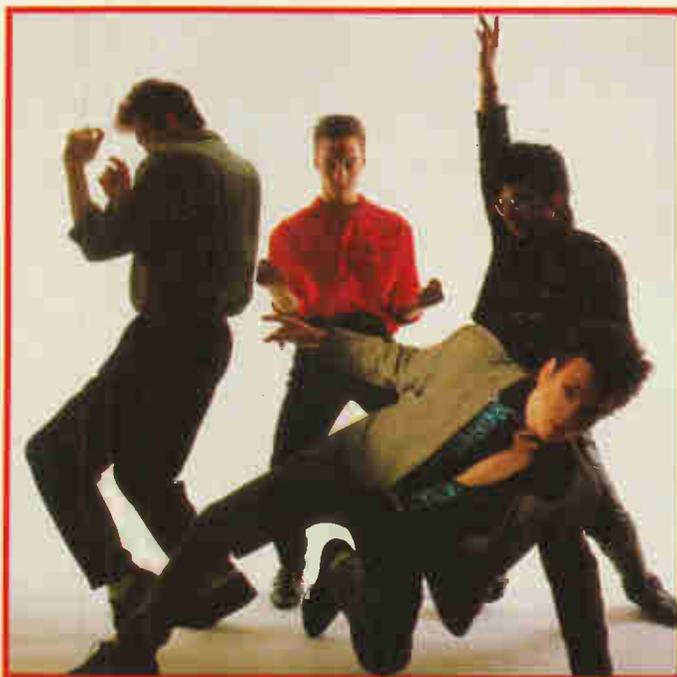
MANTRONIX will be touring here early in the New Year. They'll be playing Nottingham Rock City January 18, Manchester Hacienda 19, London Astoria 20. Tickets are £4 for Nottingham Rock City and £6 at the Astoria. Mantronix will be releasing a single early in the New Year and they'll also be appearing on 'The Tube' on January 9.



RS

● **The Impossible Dreamers** have certainly covered a lot of musical ground in their search for a niche this past year or so. Remember the Johnny Marr produced guitar pop of yesteryear? They shrug off the Christmas hangover to release 'Running For Cover', a more dramatic piece of pop with an eastern guitar line and some strong vocals. Guitar player Justin even got arrested after shooting the accompanying video for looking 'suspicious' while driving along in his Morris Minor. Oh, the wild life of pop!

AS



BE BOP A LULU

Flesh For Lulu are back with a brand new single on a brand new label. 'Idol' is a suitably catchy piece of pop/rock that takes a look at Hollywood for kicks. Would have preferred a more relevant tale myself, but on this showing there's life in this band yet. A sort of Psychedelic Furs meets Billy Idol that could wriggle onto the airwaves in no small way.

AS

EARBENDERS

Andy Strickland

'Hey! Luciani' the Fall (Beggars Banquet)
'Sing Our Own Song' UB40 (Dep International)
'Our Fathers' Stump (Forthcoming single)

Jane Wilkes

'Into The Groovey' Ciccone Youth (Blast First)
'Kiss' Age Of Chance (Fon)
'Caravan Of Love' Housemartins (Go! Discs)

Joe Shutter

'Paul Revere' the Beastie Boys (Def Jam)
'Love Story' Just Ice (Fresh Records)
'Put The Record Back On' Just Ice (Fresh Records)



● **GAYE BYKERS** say don't mention the Mindwarp

The motto for Leicester reads 'Semper Eadem', or 'always the same'. It counts among its most celebrated citizens Engelbert Humperdinck, Showaddywaddy and Daniel Lambert, "that famous fat bastard", which is not a particularly distinguished roll call at all.

But then it has given us **GAYE BYKERS ON ACID**. Sex, drugs and rock and roll, just like the name says. Tone plays guitar, Reynolds is on bass, Dr Jeckyll hits the drums and Mary makes growling sounds. They admit to coming from the Leicester area (LA sounds better somehow), although Dr Jeckyll was originally discovered on a mountain top in Wales. "I used to live in a shack and pick mushrooms all the time."

They have just released a record called 'Everything's Groovy', which is a fine piece of looping, psychedelic mayhem, coupled with the equally alluring 'Space Rape'. The latter song is supposedly about Star Wars and the exploitation of the Universe, but someone also makes some vague comment about 'Lieutenant Uhuru never getting laid'. And yes, that is Spock's voice at the end, remarking, 'My compliments to you, and to your dressmaker'.

The record was produced by Three Johns person John Langford, who is rapidly becoming the Terry Wogan of the northern music scene these days. He took a shine to them after they offered him a half bottle of mescal, and said he could keep the maggot. John was so taken by this gesture that he even agreed to draw mutoid cartoons of the band for the record sleeve.

Gaye Bykers On Acid are extremely poor, but they do have some grand ideas. They have already recorded a song called 'After Suck There's Blow', which was an electro-type groove, and although it "was not all that good", they figure that extraordinary things are within their grasp. They would like to record with full orchestras and have expensive pyrotechnic displays, but for the time being, they're quite content to stay on the same independent label as the mighty Frank Sidebottom. "One can only be optimistic at this stage," they tell me.

There are plans to launch their corporate baby, the Purple Fluid Exchange when the time is ripe, and further ambitions include taking over EMI (but haven't we heard this somewhere before lads?). And no, they do not like being compared to Zodiac Mindwarp; they are better, and besides, they were doing this stuff before all that Zodiac thing took off. But tell me, just what is it that lies in the very depths of the Gaye Bykers' psyche?

"I think we're all just frustrated astronauts. We can't get into space, so we've got to be in a band and sing about it. It's a bit of a downer really."

SB

IN THE COOL OF THE NIGHT

- Lonnie Liston Smith* **Mardi Gras**
- Ella Fitzgerald* **Mas Que Nada**
- Mark Murphy* **Ain't Nobody Here But Us Chickens**
- Peggy Lee* **Fever**
- King Pleasure* **Jazz Jump**
- Billy Larkin & The Delegates* **Pigmy Part 1**
- Mel Torme* **Comin' Home Baby**
- Lonnie Smith* - **Minor Chant**
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- Steve Eydie Bonfa & Brazil* **Rio De Janeiro**
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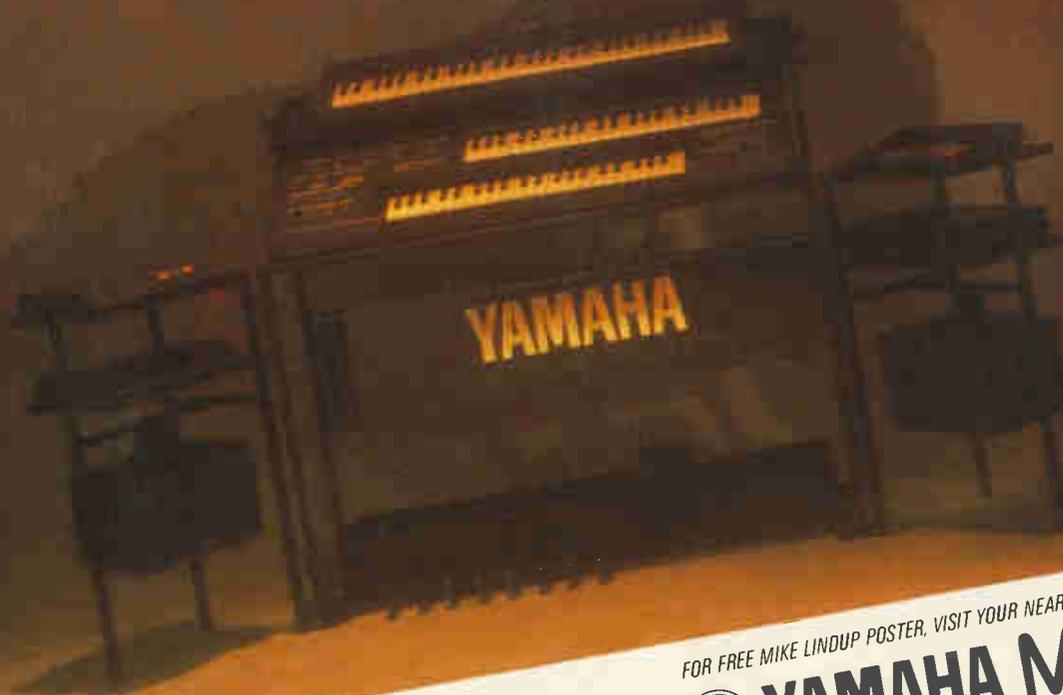
touch of a few buttons. Frequently using the drum machine, which is very handy. Its midi expandability is also terrific and allows me to link up to any number of keyboards and retain overall control. It goes without saying, of course, that the sound is superb. But the thing the roadies like best about it is that it's light and easy to transport.

Mike Lindup

”

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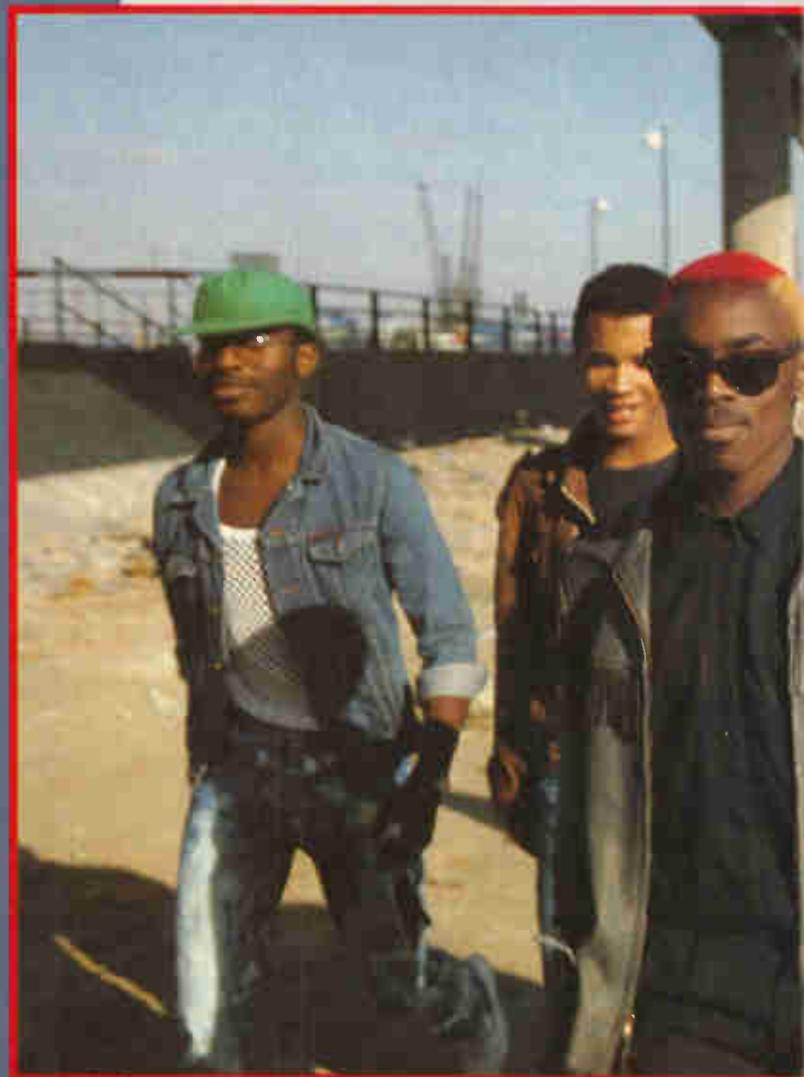
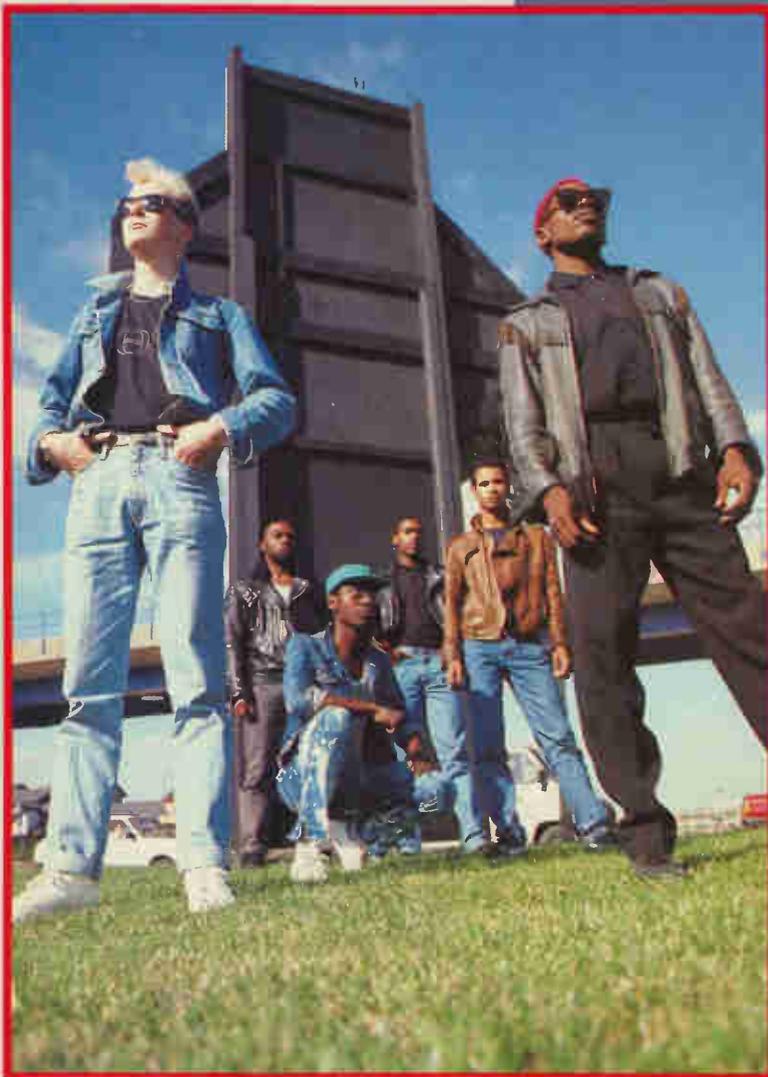


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DID LYNVAL GOLDING STOP THIS BAND

Well maybe not; **After Tonite** are such lovable chaps anyway. But Lynval **is** the man behind the Coventry based band's bid for tough uncut dance decision. Are they ready to take over the Specials' mantle... And are you ready for an uncompromising dose of good fun/hard politics?
 Story: **Jane Wilkes**

When the Specials formed in the late Seventies, they all agreed that when they were rich and famous, they would go back to Coventry and help up-and-coming bands.

The day the Fun Boy Three split up, Lynval Golding started to honour this pledge. For three years, Lynval has been guiding light to his young cousin, Brian Clarke, and friends. Brian, Eli, Wane, Phil, Griff and Mark have been slogging away at rehearsals in an upstairs room of a pub in Coventry for over two years, perfecting their act. Mid-November this year saw the London debut of **After Tonite**.

And what a debut. Not since the likes of the Specials and Madness had a group instilled such a passionate fervour into an audience; the thrill of adrenalin that something was really *happening* up on the stage.

After Tonite have captured the essence of a heavy duty funk sound, that hard edged growl that seems to have escaped all other British counterparts. With a beat direct from Washington DC, and a lyrical sentiment and attitude their mentor must surely be proud of, **After Tonite** mean business.

But without Lynval, none of this would be possible. Brian has been elected spokesman for the group, and he explains Lynval's role in the scheme of things.

"It's like when a baby is born, it has to be taught how to walk; taught about life. Lynval has been our father for three years. The knowledge that he's amassed over the years, through being in loads of groups and through being successful with the Specials and the Fun Boy Three, he's putting all that into our heads.



FROM BECOMING HOOLIGANS?

"About every two weeks we'll sit down and have a conversation with him. We've learnt a lot that way. A lot of people see us and they say 'you're very mature for a young band'. Although we haven't done many concerts, we're very mature and professional in the way we go about it. It's because we've had Lynval's knowledge from the beginning.

Lynval has much the same views on this father figure character he is cultivating.

"A young band needs someone to guide them along the way," he explains. "They're all on the dole, so getting the instruments would have been impossible. They wanted to be in a band, and I'd rather see them be in a band than out on the street robbing old people and silly things like that. If it means that I have to spend all my hard earned royalties, then I'll spend them. The kids gave me what I've got, so why can't I give that back in return. I guide them along the way — tell them about the pit holes, and make sure they don't fall in them."

So what is all this knowledge that Lynval has imparted to After Tonite? Knowledge of how to play their instruments? The knowledge that to be the best you have to rehearse every night? Knowledge of how the music industry works?

Well, all of these. But most important of all, he's given them the knowledge to understand the meaning of *entertainment* value; how to be able to whip an audience into a frenzy. Their first London concert was the first time most people had seen After Tonite. Yet, by the end, with singer Eli encouraging audience participation with his "say yeah", the crowd was

screaming back at him with an enthusiasm only usually witnessed at stadium style concerts.

"When we're on stage we like to have a good time as well as the people out there," says Brian. "If we're having a good time it rubs off on the audience. If we're on stage and are all jolly and laughing and jumping about, then the crowd will do the same. If you look bored, then the crowd will look bored. You can get them to dance, but dancing and enjoying yourself isn't always the same. I've been to see groups, and I've tapped my foot and thought 'this is good'. But I've also seen groups where I've come out sweating because I was so excited. Like with the Specials. They could send electric vibes around a place.

"We want the people who come and see us to get their money's worth. That's not going to happen if we just stand there and look dead boring. The music will be good, but they might as well be sitting at home listening to the record. When you pay to watch a group, you're not paying to sit down in a chair all night and look at six statues. You're paying to get out of your seat and be entertained. The biggest kick we get out of playing is if, after one song, there are people dancing. That gives you such a thrill to see people come from the back of the hall to the front and actually start dancing. We want to be exciting."

This knack of entertaining, their gift of creating an air of tense excitement, manifests itself in several ways. Firstly, there's the vibrant, larger than life personalities of the leading band members, Brian and Eli, who can incite a sense of passionate fervour in an audience. There's the formation of a band that comes to encourage a

participatory effect. "We only rehearse the bare minimum of steps. If we tried anything too fancy, we probably wouldn't be able to do it properly on stage, and we'd end up making fools of ourselves."

Then there's the little dramatic sketches they employ at the beginning of some songs. Like for 'It Doesn't Matter'.

"When most groups introduce a song, they'll say 'And this one's about splitting up with my girlfriend, and on and on and on'. So, I thought what's the point of going on like that? Why don't we just get straight to the point? Whether you're black or you're white, it doesn't matter."

So, they proceed with a sketch of taunting each other over the colour of their skin. 'Black bastard! White bastard!'

"That's what everybody says, it's what you say at school. That's where it starts from and then it gets into a serious problem as you get older. So instead of beating about the bush, we get straight to the roots. I think it works well. Also, if somebody's getting bored at the bar, and all of a sudden they hear 'BLACK BASTARD' being screamed, they'll turn round and think 'this is getting good now; maybe a bit of fisticuffs'. It just grabs the imagination more. Also, it gets the rest of the band involved. Most groups have only got one front man. With us, everybody gets involved. Everybody can introduce a song."

All this musical frivolity and larking around on stage is a far cry from their lyrical sentiments. Beneath their outside coating of a fun-time band image, After Tonite deliver an explosive line in anti-Thatcherite social comment.

"The whole idea of our songs is that musically, they are uplifting, but lyrically, they bring you back down to earth. Usually when you hear a social comment song, they're dead boring — really droll songs. So I thought, 'let's have some nice jolly music with a serious message behind it'. You can get the people dancing, and then after a couple of plays of the record they start listening to the lyrics...

"I really liked the Housemartins' 'Happy Hour'. When I first heard it I thought it was about getting pissed in the pub, it was such a jolly tune. I want After Tonite to be like that. People hearing our records and liking the jolly music, and then after a few plays, they realise what the lyrics are about. They'll be a bit startled, 'ooh, I didn't know they were saying that!'

"I admire a lot of the independent groups. The message is strong, but because the music isn't commercial it's a waste of time having the message if you aren't going to get it to the masses. You might as well be writing it in the toilet if no one is going to hear it".

After Tonite have just released their first single, 'Time For A Change'. With a sleeve design bearing an electoral polling card, its message couldn't be more straightforward: Give a Labour government the chance to make a better job of ruling the country after seven years of Tory control.

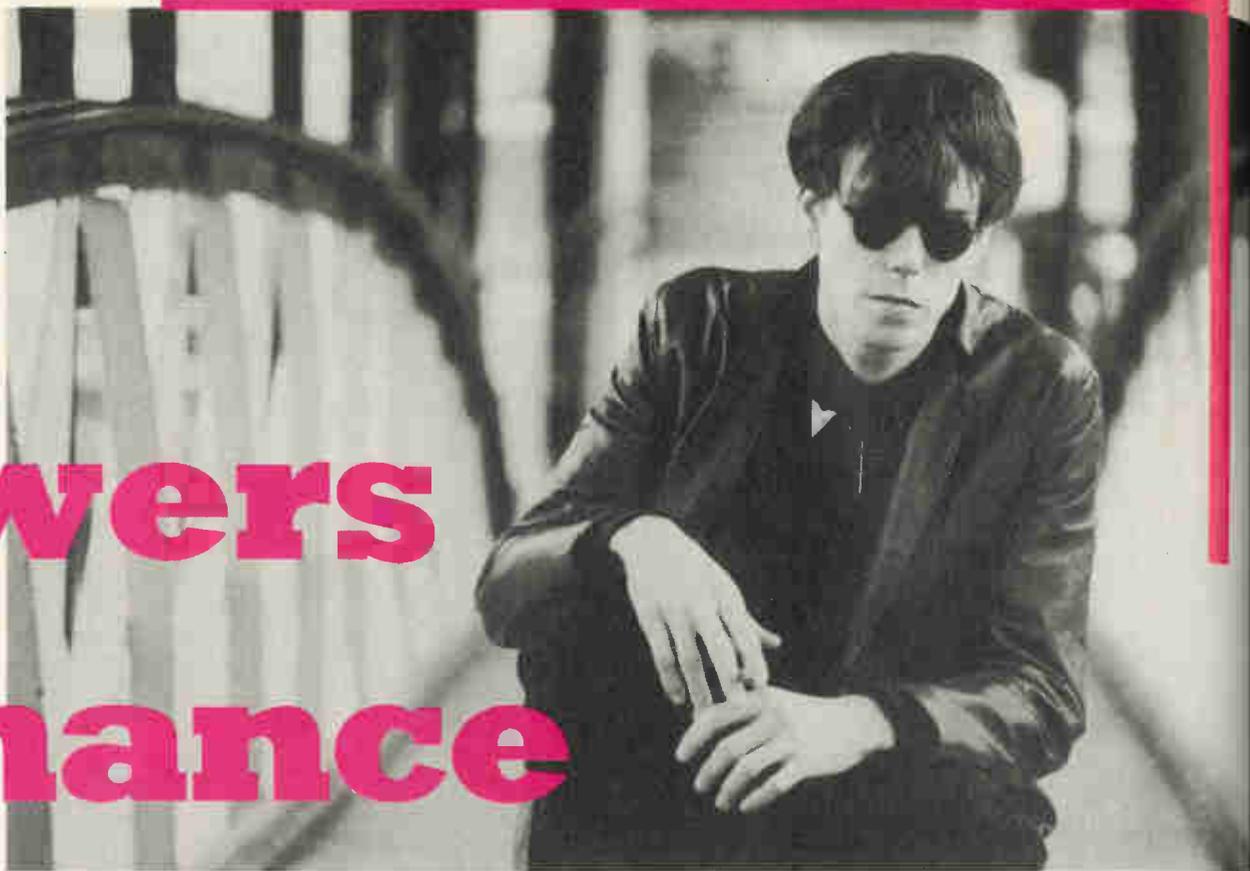
"I'm not saying that Labour will automatically do a better job for the whole country, but if you're on the dole, I'm sure you'll get a better deal from Labour," explains Brian.

Judging from their experiences from growing up in Coventry, he's probably right. When he left school, Brian could have done one of two things. He could have gone to a technical college for one day a week. That was all he was allowed — one day. Or, he could have gone on the dole...

"The violence that grows out of unemployment is disgusting. Sometimes, even I'm frightened to walk down the street, and I'm not exactly small. Wane (the bass player) was chased down the street the other day for I don't know what. He's the most subtle, nicest kind of guy you'll meet, and he's walking down the street minding his own business when, all of a sudden, a gang of kids start chasing him. Probably after money. There's no work, there's no money, so they start mugging people.

"I think if we weren't in After Tonite, all of us would be hooligans, going down the City every Saturday afternoon, throwing bottles at the opposition, mugging people — right little thugs. After Tonite, especially Lynval, has saved us from that. Now we've got music."

the flowers of romance



Peter d Brickley has a passion for music few could rival. **The Wallflowers** are the outlet for that passion
Story: Lesley O'Toole

I must confess, I'd expected the Wallflowers' Peter d Brickley to be a callow youth of tender years. Possibly acne-ridden, possibly even wearing an anorak. Fortunately, I was wrong. The man is, instead, a wordly-wise, non-shambling person of 27.

The Wallflowers' debut single 'Blushing Girl Nervous Smile' is presently wriggling its way under many a skin. Laid back, quite quaint and deceptively melodic. Peter d Brickley is a passionate music fan, to say the least. While other sensible five-year-olds were ruminating over Action Man and Tiny Tears, young Peter was learning to play the guitar — and not a tacky kiddies' version, either.

"I was never interested in any of that, just music. I started learning things from the Beatles' 'Revolver' and eventually started my first band at 11."

Then came the Mystery Girls, a spell of championing from John Peel, and a couple of singles

sold through Rough Trade. "That was in the days when Rough Trade's office was just out the back of the shop. You'd walk in with a record, play it to Geoff Travis and he'd more or less get the money out of his back pocket and say, 'All right, we'll have a hundred of those'."

Since such primitive beginnings, two longstanding mutual admiration societies have developed between him and various Smiths and XTC personnel. Prior to becoming a Wallflower, Peter sang with the fleetingly fashionable Telephone Boxes, who supported the Smiths on their first major tour.

"We happened to play a gig with the Smiths and the Decorators, in 1983. We got on really well with the Smiths and Johnny asked if we'd like to do the tour. We said we couldn't afford it but Johnny told us not to worry, so they took us along and paid for everything. It was great, one big family affair." And, in best music biz tradition, 'Blushing Girl' was written in the back of the Smiths' van.

Andy Partridge is another member of the Wallflowers' fan club. "I'm not sure that he'd remember me, but I used to write letters to Virgin to be passed on to him. I went to see XTC all the time between about 1977 and 1982. I used to hand him records and things. I was always at various sound checks and he'd teach me how to play their songs on the guitar.

"I haven't seen him since, but I sent him a copy of the single and he phoned up immediately. It's great because he's someone whose opinion I can respect, knowing the sort of thing he likes and the music he produces."

Yet years of penning "bright, effusive pop songs" haven't exactly heralded an impressive income for Peter. "I survive with great difficulty but I don't do anything apart from music, so all I really need is money to eat. It would be nice to have a decent wage.

"Things have progressed so well, though, and I'm hoping, with Andy's involvement, the next single will do even better."

Unlike the Woodentops, the Wallflowers don't consider Andy Partridge too unhip to allow his name to appear on their sleeve. "Put it this way, I wouldn't let the Woodentops produce my record. He's a bit funny, isn't he, old Rolo? He's set up as a very strange personality, quite awkward, but I like them. The trouble is, there are so many bands like that.

A friend said to me the other day, 'All these bands are interesting on the surface, but I'd rather listen to my own music.' I think that is really important. I'm always listening to my stuff. I wouldn't have done it in the first place if I didn't want to listen to it.

"I play my stuff to all my friends and take notice of them, because they know me so well. They'll say things like, 'Oh, that's a load of crap. It sounds exactly like that Orange Juice song'. I'll say, 'Shit, it does, doesn't it?' and start all over again."

The Wallflowers' manifesto is logical enough. "I like to write very commercial songs — I mean melodic and catchy. Some lyrics are good to sing and some are too much of a mouthful and just don't appeal. Someone was talking about the Stump video the other day. That's just a load of crap; so horrible, like singing a song in German or something."

What about the current spate of shambling bands?

"I've heard the Soup Dragons but they don't appeal to me like the Buzzcocks did. I like listening to them on the radio but I wouldn't go out and buy a record. For someone like me who hasn't got much money, it would have to be very, very good to actually pay money for it.

"It would have to be something that'll last. Records should be made so people can listen to them for five or 10 years. The whole thing has become very disposable, although there are people like Matt Johnson and the Smiths who are making music that will last."

So why is music such an all-consuming passion for Peter? "It just comes from inside you. I couldn't not do it. There were things I wanted to do when I was younger, like playing football and going to university, but they sort of fell by the wayside."

Don't you worry about being so obsessed with music?

"Why the guilt? True, there's nothing worse than starting to talk to someone about music and realising, after half an hour, that they're really pissed off. If someone doesn't want to talk about music, I'm not struck dumb. The thing is, it's got to be the stage where music really does represent life. If you want to talk about politics, you've got Elvis Costello and 'Shipbuilding'. Whatever subject you want to mention can be portrayed musically.

"There aren't that many things to do these days, short of playing music. I'd like to know what everyone else does that's so interesting."

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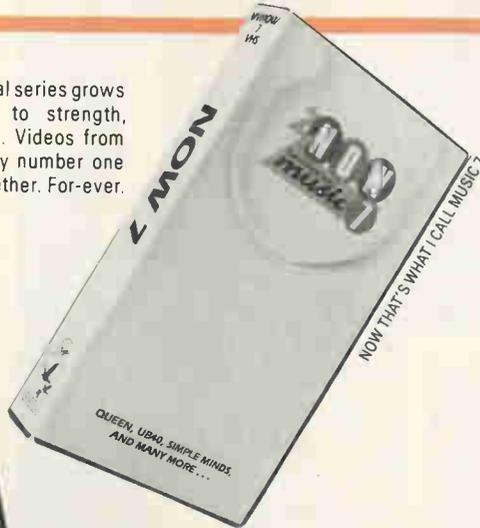
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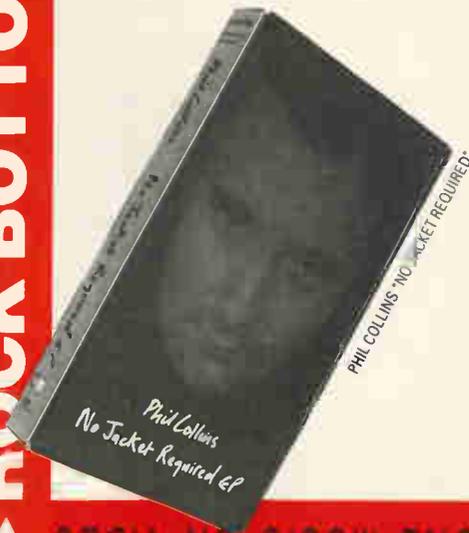
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● **HOWLIN' WILF: ain't nuthin' goin' on but the blues**



Howlin' Wilf and his mates are the best blues combo in London. Are they just dodgy old revivalists or a new slant on the real thing?

Story: Stuart "Green Green Grass" Bailie

In his time, Wilf has been ridiculed, written off, and just ignored for his love of what isn't a particularly trendy musical style. But the climate seems to be slowly changing, and with an excellent debut album behind him ('Cry Wilf'), a successful tour of Norway and increasing recognition in his own country, Wilf is positively cock-a-hoop. And now's his chance to have a go at his detractors.

"People say, 'Don't you like anything but the blues?'. Just think what you've got; there's the Billie Holiday-type stuff, then your soul stuff, your New Orleans blues, Chicago blues, California blues... you've got so many different styles, and people still have the bleedin' cheek to say that it's all the one thing!"

He might talk just a little like Alf Garnett, but the man sings like a dream. There's a hint of Ray Charles about him and some Sam Cooke, but there's an ever-growing element of Wilf himself in there now, and that's healthy. The fact that he has a first-class band behind him is obviously a great asset, with the formidable guitar talents of Dot, and a solid rhythm section in Tony (stand-up bass) and Stilts McGregor (drums). What started as a busking band at London's Camden Lock has now developed into a truly enthralling rhythm and blues band, though unfortunately their humble origins still lead people to see them as some kind of a fun outfit. It's something that will take some getting away from, as Wilf has discovered.

"We were getting labelled as a busking band, as a derogatory sort of a term. Although Muddy Waters and Little Walter and Ron Johnson all used to play on the street, busking has become the thing for novelties, people with flowery shirts and saxophones, playing the clown and that."

Stilts: "Or fire-eating monocycling jugglers."

Wilf: "Well, it's a good thing to do, I'm not putting that down, but people don't think you're a serious musician if you do that sort of thing. People just

say we're buskers gone indoors, so we don't do that any more. Even though the money is better."

Stilts: "If you listen to a lot of the original blues, it wasn't a lot of technical flash, anyway. It was solid rhythm and a lot of rootsy feeling. A lot of so-called rhythm and blues bands these days have the flash, but they lose a lot of feeling."

Wilf: "That's why we don't like white cover versions much. Which is a cheek, really, 'cause we're white cover versions ourselves, but..."

So how important is songwriting to the band?

Dot: "We're working on it, 'cause we definitely want to get in there."

Wilf: "I'm not that prolific. It takes me a long time to come up with something, but when they do come up, it's usually all right."

How do you feel when people refer to you as revivalists?

Dot: "Yeah, we hate that."

Wilf: "I did an interview with a bloke in the Essex County Standard, a Colchester paper, and what he said was that you can't revive something that's still breathing, which is how you go. And that's all I'm going to say on the subject."

Dot: "But we think we're just as relevant as anybody else."

Wilf: "Well, you listen to Billy Ocean singing 'Go And Get Stuffed'. It's a daft song, innit? The songs I write are relevant at any time, they can't be dated. I try to make sure that I don't put any anachronisms in there, 'cause the revivalists write about things that happened in the Fifties. And you can't do that; we're not a bleedin' Fifties band; I was born in 1962!"

Many of the themes in your songs are about suffering and poverty. Do you ever feel tempted to move towards a more political slant?

"No, we don't really bother with all that. We did the 'Don't Vote For Edward Heath Boogie' at one time, but it sunk without a trace. We feel funny about it... we're doing American music, and I'm trying to sing like a black Yank, so I can't sing somethin' like 'Margaret Thatcher's an old piss pot'. 'Cause it don't come out properly."

Speaking of which, do you introduce the songs with an American accent on purpose?

Wilf: "I hate that, I hate it when other people do it, but I do it myself. But because I'm half as good as the worst blues man, it's really taking the piss out of me, an inferior version of them. It's not a caricature."

So can you see the band moving away from your influences and developing into something that people will recognise as a distinctive Howlin' Wilf style?

Wilf: "I've got no idea."

Dot: "We just get on with it. We just do it."

Wilf: "I don't like heavy music though, like when rock and roll becomes rock — the rhythms of it become so constipated. It becomes so sluggish; it doesn't move and it doesn't swing. There are still people who listen to the things we do and giggle at it, but I could not stand on stage in front of that sort of rock rhythm and seriously sing. I'd feel such a prat!"

S I N G L E S

after Trouble Funk's 'Good To Go'. Great rocky beat complemented by a punchy chorus and oohs a-plenty. Christmas stomping is upon us!

IN EMBRACE 'A Room Upstairs' (Glass) Wistful twanging rock guitars meet poetic sadness in an aural air of stadium pop hooklines and big drum backbeats. Lush without the slush.

MMMMMM-M

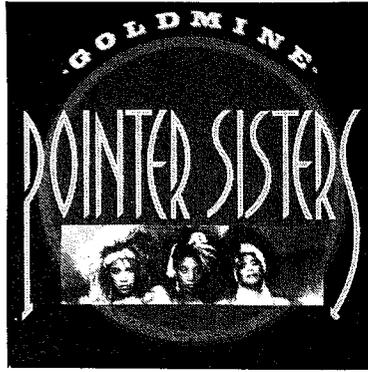
THE BANGLES 'Walking Down Your Street' (CBS) An uptempo rocker with Sixties riffs and melodies. Not as instant as 'Egyptian', but there's always the sleeve photo to muse over while you wait for it to grow on you.

BUNNY WAILER 'Back To School' (Solomonic) A strange throw-away advert for the label itself goes into a rap about the benefits of education. Fortunately, this reggae giant holds his own on foreign territory with a little help from the kids, who fit snugly into the general nursery rhymes.

PETER CETERA 'The Next Time I Fall' (WEA) Y'know when it's Peter it's gonna get all orchestrated, then reach a crescendo, and this duet with Amy Grant brings no surprises. I can see all those Christmassy drunken circling slow dances already. And I can see Peter back in the charts, too.

MISTY IN ROOTS 'Own Them Control Them' (BBC Enterprises) Easy reggae rhythm which takes its time warming up, but once rolling will shift a body from the knees upwards. Meanwhile, the conscious lyrics chant steals its way into the brain. Party music with a message — an enjoyable (and sobering) experience.

A-HA 'Cry Wolf' (WEA) Lots of teenties will have plenty to scream at over the seasonal silliness. However, anyone over 16 will still be left wondering what the fuss is about with this over produced, faintly Euro-pop ditty. Personally, I prefer the more



important question — was Morten born bow-legged, or is that an oversized jockstrap he's wearing?

THE POINTER SISTERS 'Goldmine' (RCA) The overtly get-it-and-some sisters are up to their old tricks, this time singing the praises of their gold-man. Add the big beat backing and the party's complete. What happens when the dancing stops is up to you.

JEB MILLION 'Speed Up My Heartbeat' (WEA) Stock, Aitken and Waterman season a mediocre voice with their usual hit potential of formula pop basslines, breaks and brass bashes, all programmed and as sanitised and sexless as Jeb's snide sleeve pose.

BILLY GRIFFIN 'Believe It Or Not' (Atlantic) Ever since his 'Hold Me Tighter In The Rain', Billy's been searching for the heights of that delicate dancer. This one's not bad, but is guilty of soul's present incestuous relationship with polish that hinders his attempt to fill the vacant crown left by Marvin Gaye.

SURVIVOR 'Is This Love' (Scotti Brothers) Boosted drums and a sprinkling of lead guitars makes for a loud pomp rocker fit for those 'Miami Vice' motorway scenes. Ah, there's my Raybans, now where's my matching Porsche?

UUUGH

IAN BOTHAM/BOBBY BUCK 'Take Time To Care' (Spartan) I'm not one to knock charities or good causes (this one's for leukaemia), nor the maverick Botham, but this country 'n' western contrived singalong interspersed by a 'Deck Of Cards' Max Bygraves-type speech had me reaching for the bucket. There must be other ways of getting across the needs of those of us less fortunate.

CHRIS DE BURGH 'A Spaceman Came Travelling' (A&M) The last of the dinosaurs has achieved the impossible with a record that's worse than 'The Lady In Red'. Grannies will swing to this hippy remix while reminding the rest of us that history's flower power shrouded an awful lot of abysmal idealistic rubbish.



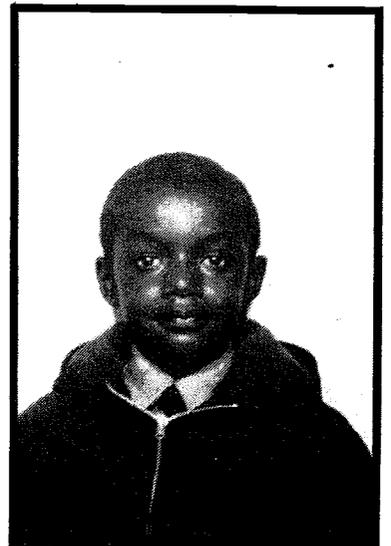
ELAINE PAIGE 'Walking In The Air' (WEA) Spare me the pain, and someone fetch that bucket again. From 'Evita' to this is a helluva drop, and it must have smashed in Elaine's brains to get involved in this Santa and sleighs fiasco.

CHAS & DAVE 'Long Long Ago' (DMS) Instead of the customary knees-up, C & D go for a duet with the Salvation Army. The result is a Christmas carol so bad you'll know that wherever you hear it you're no longer welcome, and it's time to leave.

GARY MOORE 'Over The Hills And Far Away' (10 Records) Melodramatic big drum beginning bursts into a Celtic Big Country soundalike, without the charisma. Layer upon layer of noise builds and blasts to the inevitable guitar solo. Even Des and Roger seem preferable.

VARIOUS 'Soapy' (BBC Enterprises) The final crap song. Having endured 'EastEnders', 'Dallas', 'Dynasty' and 'Howards Way' for a whole year, you can now get the four theme tunes on one disco mix compilation. Sick? And there's no truth in the rumour that the BBC's biased...

reviewed by



martin shaw

H O H O H O



LOOSE ENDS 'Nights Of Pleasure' (Virgin) Exotic, shimmering sounds that flit and sparkle between funk and haunt. This will slip inside your waist before you realise you're drifting in time. A Christmas must.

BARRY UPTON 'Ask The DJ' (DMC) Rap gets its macho just desserts with this send-up of all the hip-hop clichés. It's an hilarious gathering of girlie requests to this self-appointed lord of the ring, amid flicks of 'We're Only Bugging' and other known nonentities. Schoolly D, Run-DMC et al, eat your heart out.

GO GO LORENZO & THE DAVIS PINCKNEY PROJECT 'You Can Dance (If You Want To)' (Bluebird) A mouthful, but the second best go-go single of the year,

● The Christmas edition of **rm** is on sale on **December 22**. Make it your first yuletide present to yourself. **rm** Christmas issue: **Housemartins, the The, Zodiac Mindwarp, Marc Almond** and all of 1986 that's fit to print.



A

G O S S I P

C O L U M N

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P

by Nancy Colp

● Yahoo! Christmas is here at last and we all know what that means, don't we? Yes! Lots of luvverly Christmas cards and presents, mega-bottles of bubbly and huge boxes of chocolates from Harrods... well, doesn't it?

Let's just say, I for one will be totally mortified if none of the above are forthcoming, especially from those who I know plenty about — knoworrimean?

But anyway, this week's leading story is **Zodiac Mindwarp** In Bath Shock! Hard to believe I know, folks, but believe you me, it's the truth — I witnessed it! Never again will the drains of Highgate be the same, and never again will the stunning platinum bombshell, **Miss Josie Jones**, get those brown tide marks off the side of her bath. Oh, and just in case you're wondering, girls, there really isn't that much to look at and there didn't seem to be much difference after he'd taken the sheep dip, either. Such is life, eh?

The reason for this sudden interest in water and soap (and I assure you, it has nothing to do with my comments in last week's issue) was that the scourge of London was about to go and witness a theatrical piece featuring one half of the 'Letter To Brezhnev' ball-cracking team, **Alexandra Pigg**. I hear, too, while we're on the subject, that her sparring partner **Margi Clarke** is currently in hospital with girfie problems, so please get well soon, Margi!

Meanwhile, on the other side of the world, **New Order's Peter** 'I'll hit that bastard note one of these days if it kills me' **Hook** was hero of the day when he saved a little girl from drowning in their LA hotel swimming pool. What a star! And even further down the map, I heard the curious fact that the **Smiths** are, apparently, even bigger than **Simple Minds** in Brazil. Well, fancy that...

Also currently in the States (but so far, no heroic deeds have been reported) are **New Model Army**. While travelling across to Canada, their Uglimobile broke down in massive snowdrifts 95 miles outside Toronto. They put out a mayday alert and the cry for help was answered by also-touring **Metallica**! Now there's a thing...

But what is this? That angel-faced cherubim of pop, the man with the dirt-free mind — **Morten Harket** — was seen walking around Dallas with a rather, ahem, unusual sort of walking stick. When our man on the spot drew closer with a camera to capture this curio for posterity, Morten's minder got a bit hot under the collar and warned him off. So just what was this artifact made of, we ask ourselves, to provoke such a strong reaction? A dried and elongated bull's penis, no less! It belongs to fellow **A-ha** member, **Mags**, we are told. Really, lad! You're not about to tell me that you don't know what it is!

Duran Duran besieged by thousands of streaming fans in Rome? Well, frankly, I find it hard to believe too but that's what I'm told. Must've been the sight of **Simon Le Bon** first thing in the morning that did it; that or **John Taylor's** third term pregnancy. **Ozzy Osbourne** has gone missing, and just before Christmas, too! **Sharon**, his good lady wife, has jumped straight on to a jumbo jet to find the prodigal one, otherwise Christmas in Hampstead just won't be the same for them all. Me, I think he's just gone to find himself a reindeer to stick in his back garden for the festivities to give the neighbours something to talk about.

The season of goodwill continues, and in the nicest possible way, since I hear that my old mates, **the Fall**, have decided to say a great big thank you in the shape of an absolutely free, gratis and fer nothin' gig at the Manchester Free Trade Hall on December 22. Supporting the Salfordian wonders will be **A Certain Ratio**, **Courtney Pine**, the **Jazz Defektors** and **Pauline Black** plus appearances by a host of local up-and-coming hopefuls. Sounds to me like the best Christmas present ever.

Right, now it's own-up time! Who was it who nicked the bowler hats off the front of the Some Bizzare office? Presumably somebody is going to get rather an unusual gift this Christmas, unless it was some kind of perverse jape... **Stevo** is going to replace them with newly designed ones, though, so I suppose no real harm was done.

WorldRadioHistory



■ Not in a long moon have I seen so many stars crammed in front of one lens. Now, I know old **Ig** is rather fond of taking his shirt off, but there is a reason behind this particular unveiling. (And no, he's not showing off the results of weight-training to **Paul Young**, who could do with a bit of that himself.) **Bowie** and **Rick James** were also present at the backstage party after his Ritz gig. So all those rumours about Bowie playing with him have, sadly, turned out to be untrue.



Photo by Michael Condren

■ It would seem that I'm not the only person on earth who occasionally finds inspiration in the bottom of a glass. **Nile Rodgers** prefers to sip his through a straw (very girly, if I may say so) while **Steve Stevens** prefers the chuck-it-down-in-one approach. Giggling in the background is **Mike Monroe** from **Hanoi Rocks** and, as I said earlier, nothing changes, it's just the cities that do. This, it seems, was taken by my special transatlantic **Lip** spy, who presented the world with that lovely pic of **Simon Le Bon** and the **Coconuts** last week. The Big Pond scam continues...

Here's a completely riveting piece of news. **The Dead Kennedys** have banned the HMV chain from selling their latest record, 'Bedtime For Democracy', as the shops were selling the album without the essential 12 page newspaper which came with it, detailing the US censorship debate. I think this is called turning the tables somewhat, since it's usually the shops that do the banning.

Big Audio Dynamite are currently Stateside, playing a few dates and whipping up dust clouds where e'er they go. Also along for the ride and a few days hols is **Pete Wylie**, no doubt at this very minute checking out the VIP lounge of the Limelight in New York. Some things don't change, do they? It's just the cities that do...

Alice Cooper is hotly rumoured to be coming back to the UK next summer to play a festival, since his gigs went down so well here recently.

Could that be a Reading Festival, we ask ourselves?

I was most glad to hear that **Ray Davies** has at last got himself a new record deal, and should be releasing a single in the New Year (cryptically entitled, 'How Are You?') on London Records, but I was a bit perturbed to hear that the old fruit has been flipping his lid *un peu* and savaged a hotel bar in Germany. He was later reported as saying he didn't know what came over him, and has been fine ever since. Oh dear, I wonder who'll get that interview to do, then? And will they be given a portable Anderson shelter to take with them?

And that, my little Christmas crackers, is it for **Lip** this year... Have a wonderful festive season and don't forget to check out next week's stupendous issue, where I'll be awarding Part 1 of the 1986 **Lip** awards. See you next year, then!

NEWS

DIGEST

edited by
robin smith

● **Bob Geldof** will be playing a solo tour in the spring. Bobsie will be playing Glasgow Pavilion February 28, Aberdeen Capitol March 1, Newcastle City Hall 3, Nottingham Royal Centre 4, Bristol Colston Hall 6, Manchester Apollo 7, Birmingham Odeon 8, Hammersmith Odeon 10, 11.

Geldof will follow up his 'This Is The World Calling' single with 'Love Like A Rocket' on January 9. He's currently putting a band together for the tour.

● **The Bangles** release their single 'Walking-Down Your Street' on December 29. The first 7,500 copies will come packaged in a gatefold sleeve chronicling a year in the life of the Bangles. The flip side is 'Return Post'.

● **Microdisney** release their third album, 'Crooked Mile', on January 5. The album has 12 tracks including 'Miss Simpson', 'Give Me All Of Your

Clothes' and 'People Just Want To Dream'. Microdisney will be playing a one-off concert at the Harlesden Mean Fiddler on January 8.

● **Siouxsie And The Banshees** release their single 'Wheels On Fire' on January 2, so you'll be able to frighten your granny with it after New Year's Day. The lyrics of the song were written by Bob Dylan and the flip side is 'Shooting Sun'. The 12 inch has an extended incendiary mix of the song.

● **XTC**, those sultry songsters from Swindon, release their scintillating single 'The Market Place' on January 5. The flip side is 'The Man Who Sailed Around His Soul' and, for reasons best known to themselves, XTC will be releasing a clear vinyl version of the single. 'The Meeting Place' is taken from XTC's album 'Skylarking'.

● **The Communards** and **Tom Robinson** are putting on a special anti-AIDS concert at the Barbican in London on January 26. Money raised from the show will be going to the Action Against AIDS organisation, which hopes to involve other popsters in similar concerts.

● **Heaven 17** will try to be contenders again when they release their single 'Trouble' on January 5. A limited edition double pack single will include darn funky extended dance mixes.

● **Dead Or Alive** release their single 'Something In My House' on December 29. Dead Or Alive are pulling out all the stops on this one and one

version of the single will come in a special pop-up sleeve. 'Something In My House' is taken from Dead Or Alive's album 'Mad, Bad And Dangerous To Know' which is out on February 2.

● **The Fall** will be playing a special free Christmas concert at Manchester Free Trade Hall on December 22. All are welcome to savour the delights of the Fall and their guests, who will include Courtney Pine, the Jazz Defectors and Pauline Black. Also on the bill will be a host of local groups.

● **The Cult**, who have spent much of this year recording in the depths of Oxfordshire, will be touring in March. They'll be playing Newcastle City Hall March 4, Edinburgh Playhouse 5, Glasgow Barrowlands 6, Nottingham Royal Centre 9, Bradford St George's Hall 10, Birmingham Odeon 13, Hammersmith Odeon 14, 15, Brighton Dome 17, Sheffield City Hall 19, Manchester Apollo 21, Bristol Colston Hall 22, Newport Centre 23, Portsmouth Guildhall 25, St Austell Coliseum 26. The Cult's single, 'Love Removal Machine', will be out in January.

● **Thrashing Doves** release their single 'Beautiful Imbalance' on January 9. The Thrashies' debut album is set for release early in the New Year.

● **Mick Karn** releases his single 'Buoy' on January 5, featuring his old Japan chum David Sylvian on vocals. The 12 inch version will feature the bonus track 'Language Of Ritual'.



● **The Style Council** release their single 'It Didn't Matter' on January 9. The flip side has 'All Year Round' while the 12 inch also has an instrumental version of 'It Didn't Matter'. The Style Council will release their album 'The Cost Of Loving' on February 6. Initial copies of the album will come as two 12 inch records playing at 45rpm.

Mick's super album 'Dreams Of Reason Product Monsters' will be released in February.

● **Redskins** guitarist Chris Dean has confirmed the band has split up, following ructions with the record company and internal strife. "I'm happy that the Redskins was a band that died with its boots on," says Chris, whatever that may mean.

● **Alison Moyet** has been forced to cancel her March tour due to "unforeseen circumstances". Instead, Alison will be playing in May, with dates at Birmingham NEC May 7, Brighton Centre 11, Wembley Arena 13, 14. More dates to follow.

DPA.

LUTHER VANDROSS

THE HOT NEW REMIX OUT NOW ON 12" FEATURING:

A

- i) GIVE ME THE REASON
- ii) SEE ME

B

- i) STOP TO LOVE
(EXTENDED REMIX)
- ii) SHE'S SO GOOD TO ME

HAVE EUROPE, NICK BERRY, IT BITES AND ANITA DOBSON GOT ANYTHING TO DO WITH THE FUTURE OF ROCK 'N' ROLL? OR HAVE WE JUST REACHED A CULTURAL FULL STOP? JUST WHY ARE THINGS SO BAD? MARKET REPORT: JIM REID

● NICK BERRY: a number one slot, conclusively proving that 'EastEnders' is the nation's top pop show

● SPUTNIK (see below): they tried to sell us the future, but gave us the early Seventies instead

Just as I was wondering whatever happened to the Fifth Generation of Rock 'n' Roll, along came Nick Berry to remind me. Nick and Anita and Mel and Kim and Europe and countless others nestling somewhere in the top 20, cosy as you like. And what happened to rock 'n' roll? Just nobody wanted to market it any more. It was the wrong shape. Things to come will fit neatly into the Sun newspaper, onto BBC Records and on the up curve of video company dry ice accounts.

What we are suffering from, here at the fag end of the worst year for chart pop since Nev Chamberlain and the Brown Pants cut 'No Sell Out', is a surfeit of control. Pop's parameters have been narrowed to a marketing concept (often hilariously inaccurate) of what will sell. Not only sell, but sell immediately.

The sell has always been at the heart of the music biz — fair enough, records **are** business after all — it's just that now it's getting increasingly difficult to separate the sell from the record; the act, from the act of selling; the promotional campaign from the art of the matter.

As the styling becomes more acute, the production more slick, the videos more expensive, the product begins to resemble just that — product. Baked bean cans lined up in a row in record megastores. Videos promoting songs,

promoting films, promoting songs, promoting Julien Temple. The whole process is getting so formularised that the production line is beginning to show.

But as the cash pours into pop promotion, so pop spreads itself, like one bloated piece of beached whale, over the whole media. It's not just the odd TV appearance these days. It's everything. Videos masquerading as film tracks — see practically any US teen picture — pop columns masquerading as national newspapers. Video, cable, telephone lines... Once upon a time you had a record and a record player, now you have pop life and it touches every corner of communication.

In pop life it would be possible to cross the BBC with Rupert Murdoch's Sun and produce a record company that'd hit more top tens than the Smiths in an **rm** readers' poll. The BBC would produce the 'stars', the Sun would splash 'em all over their pages and... hey presto! — Nick Berry, or someone like him.

In a number of our newspapers, pop life has become real life. And when that happens anyone in the glare of publicity — a soap star, a boy in a jeans advert, a topless model, **anyone** — becomes the material of chart hits. Welcome to tabloid society. It sells pop records like news events.

Photo by Peter Brooker/REX Features



why IS THE TOP 40 SO AWFUL?

I'm sure most record companies wouldn't object to this state of affairs, but they've got problems of their own. Singles sales are down by five-10 per cent this year. More importantly, how many new bands have made an impact on the top 40 in 1986? Take away the Housemartins — and they're a special case I'll deal with later — and you're left with precious few. The exciting stuff — remember the Beatles, Stones, Who, Bowie, Pistols, Specials all first made it in the singles chart — is just not around any more. Why?

Well, there aren't any easy answers, that's for sure. It could just be that it's getting more and more difficult to drag any excitement out of a 35 year old racket like rock 'n' roll. Could be that teenagers (if I may use such a term) have got a whole new world of leisure tech to play with. I mean, the Smiths are hardly at the forefront of something new when you've got a whole new set of video graphics for Christmas. Oh, and rock 'conceptualists' should note — you can't invent the 'future', as Sputnik have found out.

For certain, rock music's edge has got lost somewhere along the way. And yes, the growth of a multi-national music business has tended to kill off anything on the rough side of the sales graph. Rock has become bland, planned and conservative. But there are more solid reasons, I think, for the current abysmal state of the top 40. Outside of theory and speculation — there are market forces. And then there are the ways record companies choose to spend their money.

Traditionally, it's the 16-24 year olds who are the consumers and often

creators of the hardest rock 'n' roll, the most innovative pop. If you want to fly an attitude, process a spirit or just play plain merry hell, these are the people you chuck the stuff at. All talk of youth culture stops here. Literally.

Trouble is it's precisely these people who don't have the push in the market any more. Teenagers as a proportion of the total population are in decline, and the 16-24s are more likely to be unemployed than any other age group. There's a shortage of numbers and lack of money. Not surprising then if record companies should set their sights at an older age group.

Now rock's got a history, it's also got a market that bulges with middle aged spread. Everyone from six to 50 is a potential consumer of rock 'n' roll. And it's at that upper age bracket, say, 25-40, that the safest pickings are to be had. While singles sales have declined this year, LP sales have held up relatively well. Vinyl albums might not be too hot, but there's been a virtual explosion in cassette and cd sales (cd's are up a reputed 100 per cent). So, who is buying these long players and what type of music are they buying?

As we go to press the 24 biggest selling albums in the UK charts include: three chart compilation LPs, four compilations of old hits from Kate Bush, Police, Queen and Brian Ferry/Roxy Music; two teeny-ish pop bands, Five Star and A-ha; seven across-all-markets pop albums by Madonna (twice), Simply Red, Whitney Houston, Lionel Richie, Go West, Cyndi Lauper; seven adult orientated rock albums from Paul Simon, Dire Straits,

Eurythmics, Peter Gabriel, Queen, Genesis, Chris De Burgh, and finally one youngish rock LP from Simple Minds.

OK, perhaps the categories I've used here are a bit harsh, but two things are clear. Firstly, even relatively teen based acts like Madonna have to hop across to older markets to sell big. Secondly, there aren't an awful lot of new, exciting bands in the LP charts. Everything has merged into one comfortable middle market. Which brings us back to the single.

Accepted pop strategy suggests that a new group breaks first with a single and then follows up with an LP. But the increasing concentration, post Adam Ant, on visuals — videos, TV, the whole look of pop — has left record companies, new groups and the top 40 in something of a mess. It's within that mess that some of the seeds of the current mediocrity were sown.

A combination of rising production costs — in the Eighties, post punk, there's been a pronounced move away from live performance and into the studio — and all the paraphernalia of the media-crossing pop visual, has upped the investment in new groups considerably. Put simply, it costs a hell of a lot of money to launch a pop group these days.

And because it costs so much cash, record companies have got to get it precisely right. And that's where the fear factor comes in. You can't afford to fail. So you plan and plan. You spend small fortunes on the right producers, right video directors, right adverts. And then push like hell.

Fair enough, but where does this leave the music? It seems to me that too many new groups are lost beneath the layers of record company control which these financial commitments entail. If you're spending big ackers on a video for a new group, are you going to let a bunch of spotty 18-year-olds dictate how the film is shot? The record made? The promotional campaign devised? The answer, of course, is no. It's all become too costly, too complicated for the group to interfere.

Don't feel sorry for the groups though. Since Adam and Spandau and ABC, the ground rules for pop success have changed. The clever Eighties pop operator doesn't buck the promotion system he/she joins. The most successful pop acts in the Eighties have created their own promotional backdrops. Swung their act into a neatly packaged whole. These people rock hand in hand with the sellers and sometimes it makes for a very pretty picture. ABC, Wham! and Adam Ant all sold with some style, some wit. But by 1986 it was all getting a little out of hand.

While the first rash of video bands approached their work with a genuine panache, their predecessors now work in a more constricted, controlled environment. Video has gone production line, it isn't fun any more. It's self referential and choc a bloc with constantly regurgitated images. What's more, its spell has been broken. In the USA, MTV viewing figures have peaked.

So where does this leave the new band? Usually with a debut single that is styled to the ninth degree giving them precious little room to develop. Too much is demanded too soon and too many groups just can't live with the pace. If you fail to hit the top 40 with your first three singles you could be a dead man in this game. And that's not good news for anyone.

Is there any hope? Has it all got to be so predictable? Are we lumbered with soap stars and smiling videos? No, of course not.

The success of the Housemartins this year provides a salutary lesson to the music business. On the surface the Housemartins are the very antithesis of Eighties pop; they're not pretty, they play loads of live gigs and they don't wear loafers, make-up or silly hats. What they do is mix a traditional approach to pop with an intelligent appropriation of the tools of promotion. Sure, Housemartins videos are funny, but then they're an integral part of what the Housemartins are about; their humour, their live shows, everything. What the Housemartins have done is bring chart pop down to a human size again.

Like Madness, they had time to establish an identity and an audience before they made a video. They had time to breathe. A massive launch and big budget video for the first Housemartins single might have ruined all this. It's all about pacing and belief. Too many new groups have neither. It's about talent too — but that doesn't happen overnight, does it?

The record companies are not the wicked villains of this piece. They are in it to make money, sure, but they're not involved in a conspiracy of taste. What we have instead is a crisis in the promotion of pop. A saturation of cross media imbecility. A retail trade obsessed with the top 40. The growth of an older, blander rock market. In such circumstances it's not surprising to find the safe and the ludicrous in the charts.

NB: Before I ruin your Christmas, comfort yourself with this. There is life outside of the top 40, and from January 10, **rm** will be running a series of articles on where to find it. 'Til then...

PHILIPS



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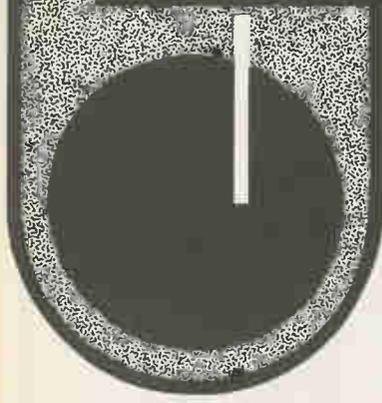
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But the biggest surprise of all is how you can now get a sound so real for a price so unreal. A mere £179 brings you the Philips CD150B. Winner of the What Hi-Fi Grand Prix Award '87. The superior style in CD. Philips.

PHILIPS TAKE A CLOSER LOOK.





KOOL AND THE GANG 'Forever' (Phonogram Club Jah23)
As they boast quite an impressive track record by disco standards — 'Ladies Night', 'Celebration', 'Get Down On It' and many more — it is this memory that renders 'Forever' a very distant cousin to these forerunning singles. Following a familiar vein that was first expressed on the 'Emergency' LP, Kool and co are sliding further and faster down the slippery slope of self glorification. All bodes well with the first track, 'Victory', a heavy beat dance stormer, but with the sentiments becoming increasingly heroics-orientated, and the music more gooey by the minute, you realise that Kool And The Gang have lost the umph that first propelled us out on to the dance floor. ■■■■

Jane Wilkes

JOHN LENNON 'Men Love Avenue' (Parlophone PCS 7308)
Everyone has harboured a secret desire to be John Lennon at one time or another; genius, leader, maverick and martyr all rolled into one. It's so sad therefore that his record company should seek to dissipate that genius with another sub-standard compilation blatantly intent on making them richer, while his credibility takes a trip to the dole office. 'Men Love Avenue' (named after the street he grew up in), is a collection of obscurities, mostly unreleased, which refer to his American rock roots. It's hardly surprising, therefore, that it sounds like a shelf-full of rejected B-sides. How many people would want to be this John Lennon I wonder? ■■■■

Chris Twomey

ORIGINAL SOUNDTRACK 'Texas Chainsaw Massacre II' (IRS MIRF 1017)
Film soundtracks are hit or miss affairs — predominantly the latter. And it's highly doubtful whether this patchy tome takes on any greater relevance when accompanying scenes of blood and gore.

11 The Lords Of The New Church gnash their teeth as per usual, and pound their way through an unmemorable thrash or two. It's left to the Cramps and Stewart Copeland to salvage some semblance of credibility.

The former's 'Goo Goo Muck' is habitually over the top, and funny with it. The latter's 'Strange Things Happen' is competent, if unremarkable, but shines through the remaining mire here.

If the film's anywhere near as good as the soundtrack, count me out. ■■■½
Lesley O'Toole

BUCKS FIZZ 'Writing On The Wall' (Polydor POLH 30)

The sticker tells you that there are six hits on this record, and at least you can pass some time figuring out which ones they were supposed to be. 'New Beginning' was one, and it wasn't at all bad with that 'tribal' percussion and the Missa Luba-ish vocal arrangements. 'Keep Each Other Warm' was another, despite sounding like Pete Cetera on an off day. And you know that's fairly awful.

Ditto the rest; not even anything tacky, just dull, middle-aged rock music tarted up with some obvious production tricks. A seventh hit single will not be forthcoming from this collection. ■■

Stuart Bailie

HAROLD BUDD 'Lovely Thunder' (Editions EG)

A record by Harold Budd is always a treat. Few and far between, Mr Budd is keeping a remarkably high profile at present, first with his Cocteau Twins collaboration, now this, superior release.

Side one is a varied mix of moods and melodies and serves as an ample demonstration of the range of Budd's work.

Side two is a Budd tour de force. 'Gipsy Violin' is, by his own assessment, the best thing he has ever done and is, indeed, an excellent piece of music which occupies all of the second side.

This rich, textured piece has depths to which even the most esoteric of modern pop can only aspire. Don't be put off by any connotations of 'artiness' — this is a wonderful record. ■■■■

Dave Sexton



THE MEMBRANES 'Songs Of Love And Fury' (In Tape IT 38)

On the inner sleeve of this record, it says 'We want to pollute your cosy world'. Now, no one with a remotely cosy life is going to go anywhere near a noisy, bawling album from a bunch of Northern 'indie' stalwarts (and all).

So there's no explaining this, the band's second studio album, as pop polemic. The 15 tracks of rusting Woolworths guitar-powered moaning about our declining nation, its seediness, smallmindedness, American-ness, its nuclear folly et cetera, are just the Membranes (or lyricist John Robb) celebrating a highly appropriate response to modern living, ie: unhinged kiddy disdain.

As a lifestyle celebration (the Bash Street Kids OD'ing on scum culture) it's magnificent. Brilliant song titles ('The Elvis I Knew Was No Junkie'), a variety of yammering, lumpy guitar tunes, and even Ted Chippington reading the Bible on 'Bang!'. But I'm not sure that cheapo, punk wok Spike Milligans are what the world needs right now. ■■■■

Roger Morton

THE CREEPERS 'Miserable Sinners' (In Tape IT 39)

This latest exorcism of pivotal Creeper Marc Riley's contorted pop demon is an unsettling experience. It's a bit like overhearing an in-joke, and not being sure if it's about you.

Riley covers a lot of ground here. Scratchy and giggling, it digs about in the 'weird sinners' corner of white pop, and drags out bits of the Fall, bits of Beefheart, and bits of pretty much any awkward bugger you could think of.

In one of those wirey, hectoring voices that gets stuck under your fingernails, Riley leads us on a wrapped journey through chunky jolt hops 'Chocolate Box', foetal heavy metal 'Stroke Of Genius', and twisted folkiness 'Honest Lies'. His eerie version of Eno's 'Baby's On Fire' is quite brilliant. Top quality, vindictive absurdity, for those with a stomach for queasy listening. ■■■■

Roger Morton

THE TRIFFIDS 'In The Pines' (Hot Hot 1028)

Recorded in four days, on an eight track machine in a wool shed on the edge of the desert, 'In The Pines' is a masterpiece of simple, subtle, rough and ready hedonism. Far from being a deviation not to be taken too seriously, this collection is an essential companion to previous Triffids works.

It is a return to basics, a reassessment of their beginnings, an evaluation of their progress. With the mammoth rock tendencies of 'Born Sandy Devotional' banished from this exercise, the Triffids return to the primitive ruralism of the wide open plains that first inspired them. With echoes of Bob Dylan tilting back a can or two as he keeps a watchful eye, all in all, 'In The Pines' has proved rather an industrious little holiday. ■■■■ ½

Jane Wilkes

ISAAC HAYES 'U-Turn' (CBS CB281)

Not so much a u-turn, more of a u-bend was my first thought when I heard this album. After repeated listenings, my heart softened somewhat; it's not that bad if you like well orchestrated mediocrity. Nice though it is to have Ike back, I must admit I prefer the original 'super-bad' image of the Seventies — y'know, the chains, shades and glistening pate, to this modern day designer-jumper wholesome look.

Fans and non-fans alike will be instantly drawn to 'Ike's Rap VIII' for two reasons: one is that his voice is superb, it makes Barry White (who he?) sound like Aled Jones; secondly, despite the serious subject matter — crack addiction — the rap is hilarious. It starts off with Ike rumbling on about the age difference between him and his loved one — perhaps she's his Mandy Smith.

Verdict: If you were expecting 'Hot Buttered Soul' pt VIII, you'll be disappointed. ■■■■½

Evie Arup

AGENT ORANGE 'This Is The Voice' (Enigma 3209-1)

Agent Orange are currently being touted as a genuine West coast surf/punk band. So indelible is this identity already, that in America they even offer customised skateboards as official merchandise.

While the prospect of such an unlikely merger sounds interesting, the reality is much less so. Agent Orange are a very ordinary punk outfit circa 1978, which, coincidentally, is when they formed. What they've been able to master in those eight years sounds more like the Who on valium than the Sex Pistols on surf boards. ■■

Chris Twomey

GRANGE HILL 'The Album' (BBC Records REB 609)

And after the single comes the inevitable Christmas-bound spin off LP. Divided into two completely different sides — one written by Phil Redmond and including a rather reactionary ditty denigrating industrial action by teachers titled 'No Supervision At Break', and the other, consisting of 'classic' cover versions.

Some of the vocals are embarrassing (like the appalling 'Just Say No'), though Ant's version of 'I Don't Like Mondays' is a definite improvement on the original. There's something like 20 different singers here, so guess what 80 grandparents are getting for Xmas. ■

Andy Strickland



HOLGER HILLER 'Oben Im Eck' (Mute Stumm 38)

Weird German experimentalist time. Herr Hiller follows up last year's 'A Bunch Of Foulness In The Pit' with an album of quirksome grotesquery, which purports to rectify the lack of a 'truly modern European classical tradition'.

Helped out by Billy MacKenzie's touches of icy backing with pathological rhythms hammering down on nursery school chants, and great slashes of phobic orchestra splintering all around, it forms a type of scatty, inverse ambient music. All quite demented, of course, but excellent fun, and the ideal nagging noise to send Granny over the edge at Christmas. ■■■■

Roger Morton

REGGAE RESURGENCE

● **Sly And Robbie**, aka the Rydim Twins, are here to tell you that reggae music is alive and well. **Martin Shaw** talks to them and to **Ini Kamoze**, one of reggae's young blood heroes, who tells him where he's coming from

"We're touring because everyone is saying reggae music is dead. We're going to use our name to counter that because when people hear it's us, they know they're guaranteed a certain standard of music. We'll show the different styles to reggae music, which is why we've picked a range of artists to lend our support to.

If it needs to be done once a year, twice a year or throughout the whole year, we're gonna do it, with or without record company support, to make sure that reggae music is still heard."

Robbie Shakespeare



Robbie Shakespeare, one half of the renowned and respected Rydim Twins, aka Sly And Robbie, is on a mission to revive reggae to the ears of the masses at a time when it's undergoing increasing criticism that it has stagnated.

"But reggae has not really stagnated," continues Robbie. "It only seems like that because of the lack of mainstream radio airplay, and also because music journalists are critical of it for not taking the same format it had 10 years ago. Our solution to this is to get some good live reggae acts out there so people can get access to it, and re-educate audiences about the new and varied avenues that reggae is taking. We've been on the road for over three months, working three hours a night, and I've never worked so hard to get this across."

Sly Dunbar sits quietly alongside his bass playing sharp-shooter, in a Leeds University dressing room. A lot has changed since their first meeting at Kingston's Tit For Tat club 14 years ago. Reggae was then on the brink of moving from its Jamaican homeland to world-wide recognition, with a certain Bob Marley about to become an international superstar and elder statesman of the cultural based heart-beat from 'back-a-yard'. Less spectacular, but no less influential, were the movements of drummer Sly Dunbar and bassist Robbie Shakespeare, who between them, although separately, provided the

percussive background to the plethora of emerging talent in reggae's mid-to-late-Seventies twilight era. Jimmy Cliff, Dennis Brown and Peter Tosh are only the tip of a long list of reggae giants for whom both men contributed their seasoned session support. When they formed their drum 'n' bass partnership in 1978, they changed the tempo of reggae itself, pioneering a fresh, aptly named rockers rhythm. Sly, however, is adamant that it represents a post-modernism of reggae.

"Reggae originally started out of the shuffle beat called ska, which slowed to rocksteady and then even slower to reggae. Even now, the tempo we're playing is a rocksteady rhythm, with some updated methods, but people are still calling it reggae."

It might be Sly's use of the Simmonds electronic drum kit that bubbled the militaristic beats behind the classics by Dennis Brown and Black Uhuru, the group that looked set to assume the vacant crown left by Marley's untimely death. It might be the jazzy basslines of Robbie Shakespeare, providing patterns of dancing pleasure. There's always the chance if you're doing the 'cool and deadly' or 'shoulder-move' steps, that it could be to the accompaniment of a Sly And Robbie beat background. Hence the Taxi label — and another reason for the Taxi Connection tour.

"We started the Taxi label because



● Robbie Shakespeare



● Ini Kamoze

we wanted to play the music we felt our audiences wanted to hear," says Sly. "We've done so much work for other producers without getting the credit or owning the music, we decided we should have some of the rewards. The label's now there as a breeding ground for new talent as well, and not just for reggae, because we're musicians first which means we should be capable of turning our hands to other musical styles. Taxi's is a tree with many branches."

The versatility that Sly speaks of can be witnessed by their many collaborations outside their reggae base. Work with Grace Jones on the 'Warm Leatherette' and 'Nightclubbing' albums culled the haunting rhythm of 'My Jamaican Guy'. The drum 'n' bass duo have established themselves as the best back beats in the business in the last five years, placing their quality control stamp on the works of Bob Dylan, the Rolling Stones, Joe Cocker, Ian Dury and Burning Spear, to name but a few. It all culminated in their own solo funk mix LP 'Language Barrier' which included crossover cuts with African saxophonist Manu Dibango, hip hop's Doug E Fresh, and Herbie Hancock. There's a sequel due out early next year, which Sly says "will be much like the first one, with Shinehead, Bootsy Collins and Mudbones a few of the names on it".

But right now, Sly And Robbie are committed to bringing reggae out of its post-Marley depression via the Taxi

Connection tour, the loose umbrella of their musical stealth acting as a backdrop to the showcase of up 'n' coming Ini Kamoze, raggamuffin Half Pint, and the more familiar name of Yellowman. Above all, and contrary to the comments of Steel Pulse's lead singer David Hines that reggae's future lies in the more relevant European cities of its potential mass audience, Robbie would like to set the record straight — roots reggae, the real thing, can originate only from Jamaica.

"British reggae is good but the best can only come from Jamaica because that's the source, much in the same way the Tamla Motown sound comes out of Detroit and country and western hails from America's south. The cultural feel for reggae music is totally different in Jamaica to anywhere else. We'd never leave that side of our work alone because that's our first love in music."

A few hours and 10 minutes before curtain call and Robbie Shakespeare is merrily croaking "the hills are alive with the sound of music". Three hours later, a small but receptive crowd are dispersing, satisfied that his words ring true. The set, with the stars in the background playing Svengali to reggae's youngblood, has gone down well. Ini Kamoze, a possible Marley protegé, brings the conscious lyrics of yesteryear's reggae into today's context, followed by Half Pint kicking

up dust with the underground dancehall hit 'Greetings'. Finally, there's Yellowman, regaining some of the form he showed back in Sunsplash's '83 concerts. While Sly And Robbie are drawing a night's work to a close, Ini is pulling up a chair to discuss the present state of reggae music.

"There's an escapism in today's music in general," he chides. "And reggae is experiencing that as well. That's why I'm particularly critical of the extent to which the dancehall style has gone — simply taking old rhythms, dusting them off and presenting them with novelty lyrics isn't good enough. Those who are making the reggae records should be more aware than just dealing with entertainment, especially at such a critical time for reggae music when so many things need to be addressed and discussed."

A ghetto childhood in Jamaica qualifies Ini's perspective of what reggae should be concentrating on. "I started to sing," he continues, "from early on to ease the hard times away. It then sort of spiralled from there to school choirs and church gatherings."

The hard times were also his passport to the flight of the frontline of reggae vocalists. A recording career began shortly after Bob Marley's death, the self-penned 'World Affairs' that brought him to the attention of Sly And Robbie. The two year collusion has, to date, resulted in three LPs and a growing acknowledgement for Ini's

songwriting talents, an individual brand of modern day social commentary layered with Ini's laid back vocals and often wrapped in humorous tones. This, Ini explains, is reggae of the Eighties.

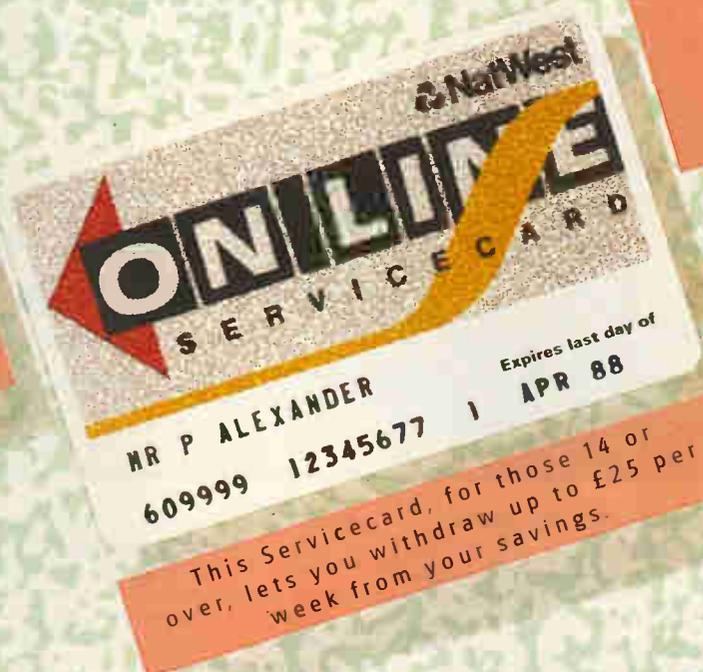
"The late Seventies and early Eighties reggae dealt with some really conscious songs on a political, cultural and religious level. But my songs are not as strong as these because we're at the stage where we can move away from the direct messages of Jah and Rasta, and the preaching and talking. The open message songs wouldn't sell today anyway, so I prefer to be satirical in my lyrics. That way they'll get an initial listen, and by the second time around you can hear where I'm coming from."

I leave Ini, weary from the gruelling worldwide tour, under the watchful eye of Sly And Robbie and their quest to put reggae back in the limelight it enjoyed 10 years ago, but also to break the typecast of protest, dreadlocks music that carried the swing then. The tour will spawn an LP, 'Live In London', from the recent Town And Country club concert, while Ini's follow-up to his 'Pirate' album will depend, he says, "on the next major event to inspire me to write". Meanwhile, the Rydim Twins are making concerted plans to nurture more talent through their own label, as reggae stands on the bridge between their offer of consolidated quality output and acceptance on a mass scale. I think I'll take a Taxi across.

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1 Lothbury, London EC2P 2BP. Account is available to anyone under 19. A minimum of £3 opens an account, of which £1 goes towards the cost of the opening pack and the remainder is credited towards the account opening pack. Calculator made in Taiwan. NatWest reserves the right to change the specification of the calculator. The one you receive may not be the one illustrated.

EYE DEAL



COMPILED BY ELEANOR LEVY



BIG COUNTRY 'The Seer' (Virgin Music Video)

Essentially an American gig, lovingly recorded with all the technology of the now familiar American football broadcasts — flying cameras et al. Where this video differs from the usual live extravaganza, is the intercutting of archive scenes showing immigrants sailing blissfully passed the Statue Of Liberty and the accompanying shots to 'Steel Town' with big men humping big machinery.

Musically, everything's in its place with a welcome raw edge lent to tracks off the last album, plus a couple of live faves. There's the occasional "ever so 'umble" comment from Stuart and a foray into the crowd to quell a punch up. A must for all Big Country fans who usually have their faces full of the pogoer in front of them.

Andy Strickland

STATUS QUO 'Rocking Through The Years' (Channel 5)

At first glance, an absolute must for all Quo fans. Sure, we've all seen the holiday camp pop antics of videos for 'Marguerita Time' and subsequent wacky outings, but videos of 'Paper Plane', 'Down Down' and the like? Twenty six tracks running for 104 minutes — how can it fail?

The problem is that large chunks of this video consist of the band miming on a sound stage without audience or atmosphere, and after a couple of songs this becomes a rather tedious visual pursuit. As a history of rock videos it has a passing interest, but Quo fans may find this ultimately disappointing.

Andy Strickland

PET SHOP BOYS 'Television' (PMI)

With a group like the PSBs who are so concerned with visual presentation, you'd expect their videos to be of a high standard. Well, that they certainly are.

Even if sometimes, they are oblique to the point of obscurity — 'Love Comes Quickly' being a prime example — 'Television' is an interesting proposition.

The videos are interspersed with cuts from the various TV shows the lads have appeared on. Nice to see a bit of thought and imagination being shown in how the whole thing is presented.

They're all here; from the two versions of 'Opportunities' to 'Paninaro' (my personal favourite). All have that peculiar atmosphere that we've come to associate with the Boys' records and are, as such, excellent visual translations of the songs.

An ideal pressie for Christmas as they say, and definitely something I'll be watching more than once.

Nancy Culp

KATE BUSH 'The Whole Story' (PMI) ▶

Watching a Kate Bush video is like sneaking a look at the pages of someone's personal diary. All Kate's fears, phobias and fantasies (especially fantasies), are there for public consumption — and it's a bit embarrassing really. Mostly because Kate is often so wrapped up in the meaning of the images she's projecting that she ends up looking, well, a bit *funny*.

And before all the hate mail comes flooding in, that's not a criticism. In fact, it's probably at the very root of Kate's personal appeal (as opposed to the appeal of her music, though the two are inextricably linked). She exposes herself totally, pushes everything to the border line where creative endeavour and embarrassment meet. It's up to the individual to decide which side she eventually rests on, but people always like anyone who appears to be giving their all.

And though you sometimes squirm at the fourth form 'art house' visuals and starey-eyed, flayed limbed mime movements, this collection of Kate's promo videos, from 'Wuthering Heights' to 'Experiment IV', does prove what a charismatic figure this strange woman is. Downright awful in some parts, its success

◀ MADNESS 'Utter Madness: The Videos' (Virgin Music Video)

As their musical tomfoolery became more reflective and saddened, video Madness followed suit. The wacky capers displayed on 'Complete' are replaced, on the whole, by a more thoughtful, sardonic outlook. This is not for one moment suggesting that 'Utter' has lost any of Madness' sparkling humour; their penchant for the sublime. From the opening shots of the Morris Minor Maddie Mobile in the service garage ('Driving In My Car'), to the parachutist causing confusion and chaos at the final curtain ('Ghost Train'), each Madness video, mini-epics in themselves, portraying a wealth of unpretentious slap-stick hi-jinks.

It's the little things — like Chris spitting out a mouthful of bullets after his head has flown through a window in 'Uncle Sam', Carl and Suggs holding up cue cards for the 'Doo do do doo' lyrics in 'The Sun And The Rain', and Lee, with an air of Bob Hoskins cool, walking into a pillar in 'Sweetest Girl' — that make the Madness videos so special. More than just songsmiths, Madness were a group of characters — larger than life personalities. And it is this alluring comic individuality that Madness reflected so perfectly in their video sketches.

Jane Wilkes



depends totally on how long you can watch Ms Bush parading in various ridiculous costumes without getting bored. And for many people, that probably means infinity...

Eleanor Levy

W/E DEC 20, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

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

REGGAE

- 1 1 CRAZY LOVE, Maxi Priest, 10
 - 2 2 KNIGHT IN SHINING ARMOUR, Deborah Glasgow, UK Bubblers
 - 3 7 ROCK WITH ME BABY, Winsome/Nerious Joseph, Finestyle
 - 4 11 GOLDEN TOUCH, Janet Kenton, Hi-Power
 - 5 4 DUB PLATE PLAYING, Johnny Osborne and Cocoa Tea, Greensleeves
 - 6 3 DANCE HALL VIBES, Mikey General, Digikal
 - 7 9 I FOUND LOVE, Annette B, UK Bubblers
 - 8 — FOOL FOR YOU, Peter Hunningale, Street Vibes
 - 9 14 RAGAMUFFIN AND RAMBO, Dixie Peach, Y&D
 - 10 21 LATELY, Naturalites, Realistic
 - 11 — RING UP MY NUMBER, Kenny Notch, Unity Sound
 - 12 25 READY AND WAITING FOR YOU, Michael Gordon, Fine Style
 - 13 24 EXTERMINATOR, Taxman, White Label
 - 14 10 MAN SHORTAGE, Lovindeer, Fine Style
 - 15 23 BAD MAN AND WOMAN, Pato Banton, Movin' Music
 - 16 5 THE BEST THING FOR ME, Audrey Hall, Germain
 - 17 — FOOT STOMPING HAND CLAPPING MUSIC, Administrators, Groove And A Quarter
 - 18 12 I L.O.V.E., Wayne Marshall, Greensleeves
 - 19 — SO THEM COME SO THEM GO, Nitty Gritty, Live And Learn
 - 20 — DON'T HAVE TO FIGHT, One Blood, Level Vibes
 - 21 6 WHAT THE HELL (PART 2), Echo Minott/Mighty Worries, Techniques
 - 22 8 WHAT THE HELL, Echo Minott, Unity
 - 23 26 PUPPY LOVE, Tiger, Thunderbolt
 - 24 22 ALL MY LOVE FOR YOU, Michael Ellis, Big One
 - 25 15 GOING TO A PARTY, Ricky Tamlin, UK Bubblers
 - 26 13 CAKE OF SUCCESS, King Kong, Now Generation
 - 27 18 SHU BEEN, Frankie Paul, Pioneer International
 - 28 16 RAGAMUFFIN YEAR, Junior Delgado, Greensleeves
 - 29 20 BE MY LADY, Peter Hunningale, Street Vibes
 - 30 19 YOU ARE EVERYTHING TO ME, Boris Gardiner, Revue
- Compiled by Spotlight Research

INDIE SINGLES

- 1 1 SOMETIMES, Erasure, Mute
- 2 2 CARAVAN OF LOVE, the Housemartins, Go! Discs
- 3 — THE PEEL SESSION, Joy Division, Strange Fruit
- 4 3 KISS, Age Of Chance, Fon
- 5 6 INTO THE GROOVEY, Ciccone Youth, Blast First
- 6 4 BIZARRE LOVE TRIANGLE, New Order, Factory

- 7 9 THE PEEL SESSION, Madness, Strange Fruit
 - 8 5 STEAMING TRAIN, Talulah Gosh, 53rd & 3rd
 - 9 — GOING TO HEAVEN TO SEE IF IT RAINS, Close Lobsters, Fire
 - 10 17 I WANT YOU, Elvis Costello, Imp/Demon
 - 11 10 LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22
 - 12 — OWN THEM CONTROL THEM, Misty In Roots, People United
 - 13 7 ASK, the Smiths, Rough Trade
 - 14 11 SNAKEDRILL, Wire, Mute
 - 15 14 SERPENT'S KISS, the Mission, Chapter 22
 - 16 — THE PEEL SESSION, the Undertones, Strange Fruit
 - 17 8 BEATNIK BOY, Talulah Gosh, 53rd & 3rd
 - 18 — THROWAWAY, Mighty Mighty, Chapter 22
 - 19 22 BLUE MONDAY, New Order, Factory
 - 20 13 COMPLETELY AND UTTERLY, the Chesterfields, Subway
 - 21 23 THE PEEL SESSION, New Order, Strange Fruit
 - 22 20 THE GRIP OF LOVE, the Ghost Dance, Karbon
 - 23 12 HANG-TEN!, the Soup Dragons, Raw TV Products
 - 24 21 POPPIECOČK (EP), Pop Will Eat Itself, Chapter 22
 - 25 25 THE PEEL SESSION, the Damned, Strange Fruit
 - 26 — EVERYTHANG'S GROOVY, Gaye Bikers On Acid, In Tape
 - 27 28 PANIC, the Smiths, Rough Trade
 - 28 31 STATE OF THE NATION, New Order, Factory
 - 29 16 REALLY STUPID, the Primitives, Lazy
 - 30 — PEEL SESSION, the Ruts, Strange Fruit
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 BEDTIME FOR DEMOCRACY, Dead Kennedys, Alternative Tentacles
 - 2 6 LONDON 0 HULL 4, the Housemartins, Go! Discs
 - 3 13 PICTURES OF STARVING CHILDREN, Chumba Wumba, Agit Pop
 - 4 2 THE MOON AND THE MELODIES, Budd/Fraser/Guthrie/Raymonde, 4AD
 - 5 4 IN THE PINES, the Triffids, Hot
 - 6 9 WONDERLAND, Erasure, Mute
 - 7 3 HIT BY HIT, the Godfathers, Corporate Image
 - 8 10 THE QUEEN IS DEAD, the Smiths, Rough Trade
 - 9 5 YOUR FUNERAL...MY TRIAL, Nick Cave and the Bad Seeds, Mute
 - 10 8 STOMPING AT THE KLUB FOOT VOLUME 3, Various, ABC
 - 11 18 QUIRK OUT, Stump, Stuff
 - 12 17 FILIGREE AND SHADOW, This Mortal Coil, 4AD
 - 13 11 NME C86, Various, Rough Trade
 - 14 12 BLOOD AND CHOCOLATE, Elvis Costello and the Attractions, Imp/Demon
 - 15 20 MEDUSA, Clan Of Xymox, 4AD
 - 16 27 TALKING WITH THE TAXMAN ABOUT POETRY, Billy Bragg, Go! Discs
 - 17 14 SEWERTIME BLUES, the Meteors, Anagram
 - 18 7 BROTHERHOOD, New Order, Factory
 - 19 16 FORCE, A Certain Ratio, Factory
 - 20 25 MISERABLE SINNERS, the Creepers, In Tape
 - 21 19 LOAN SHARKS, Guana Batz, ID
 - 22 22 VICTORIALAND, Cocteau Twins, 4AD
 - 23 — BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus
 - 24 23 ON THE BOARDWALK, Ted Hawkins, UnAmerican Activities
 - 25 24 WATCH YOUR STEP, Ted Hawkins, Gull
 - 26 15 SUN FAMILY, Balaam And The Angel, Chapter 22
 - 27 — KICKING AGAINST THE PRICKS, Nick Cave and the Bad Seeds, Mute
 - 28 — GOAT F***** VIRGIN KILLERZ FROM HELL, Chaotic Dischord, Not Very Nice/Children Of The Revolution
 - 29 21 THE FAD GADGET SINGLES, Frank Tovey, Mute
 - 30 30 THE UNGOVERNABLE FORCE, Conflict, Mortarhate
- Compiled by Spotlight Research



INDIE SINGLES 16
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W/E DEC 20, 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



US SINGLES 4

- 1 2 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 2 1 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA
- 3 5 **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 4 8 **NOTORIOUS**, Duran Duran, Capitol
- 5 9 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 6 7 **TO BE A LOVER**, Billy Idol, Chrysalis
- 7 3 **HIP TO BE SQUARE**, Huey Lewis and the News, Chrysalis
- 8 14 **C'EST LA VIE**, Robbie Nevil, Manhattan
- 9 10 **STAND BY ME**, Ben E King, Atlantic
- 10 4 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 11 15 **WAR**, Bruce Springsteen, Columbia
- 12 13 **DON'T GET ME WRONG**, the Pretenders, Sire
- 13 17 **CONTROL**, Janet Jackson, A&M
- 14 6 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 15 18 **IS THIS LOVE**, Survivor, Scotti Brothers
- 16 20 **LAND OF CONFUSION**, Genesis, Atlantic
- 17 19 **YOU KNOW I LOVE YOU . . . DON'T YOU?**, Howard Jones, Elektra
- 18 21 **VICTORY**, Kool And The Gang, Mercury
- 19 23 **LOVE IS FOREVER**, Billy Ocean, Jive
- 20 26 **THE FUTURE'S SO BRIGHT**, Timbuk 3, IRS
- 21 28 **SOMEDAY**, Glass Tiger, Manhattan
- 22 32 **AT THIS MOMENT**, Billy Vera and the Beaters, Rhino
- 23 12 **WORD UP**, Cameo, Atlanta Artists
- 24 11 **LOVE WILL CONQUER ALL**, Lionel Richie, Motown
- 25 30 **ALL I WANTED**, Kansas, MCA
- 26 16 **HUMAN**, Human League, A&M/Virgin
- 27 38 **OPEN YOUR HEART**, Madonna, Sire
- 28 34 **COMING AROUND AGAIN**, Carly Simon, Arista
- 29 31 **YOU BE ILLIN'**, Run-DMC, Profile
- 30 39 **FALLING IN LOVE (UH-OH)**, Miami Sound Machine, Epic
- 31 44 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox, Jive
- 32 40 **CHANGE OF HEART**, Cyndi Lauper, Portrait
- 33 36 **GOLDMINE**, the Pointer Sisters, RCA

- 34 37 **FOR TONIGHT**, Nancy Martinez, Atlantic
- 35 24 **AMANDA**, Boston, MCA
- 36 27 **WILD WILD LIFE**, Talking Heads, Sire
- 37 42 **THIS IS THE TIME**, Billy Joel, Columbia
- 38 41 **TWO PEOPLE**, Tina Turner, Capitol
- 39 22 **TRUE BLUE**, Madonna, Sire
- 40 48 **KEEP YOUR HANDS TO YOURSELF**, Georgia Satellites, Elektra
- 41 43 **TASTY LOVE**, Freddie Jackson, Capitol
- 42 46 **TALK TO ME**, Chico DeBarge, Motown
- 43 29 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 44 53 **WILL YOU STILL LOVE ME?**, Chicago, Warner Brothers
- 45 49 **WE'RE READY**, Boston, MCA
- 46 52 **STOP TO LOVE**, Luther Vandross, Epic
- 47 51 **YOU GOT IT ALL**, the Jets, MCA
- 48 50 **STAY THE NIGHT**, Benjamin Orr, Elektra
- 49 56 **LOVE YOU DOWN**, Ready For The World, MCA
- 50 25 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 51 33 **I'LL BE OVER YOU**, Toto, Columbia
- 52 58 **BALLERINA GIRL**, Lionel Richie, Motown
- 53 57 **NOBODY'S FOOL**, Cinderella, Mercury
- 54 67 **I'LL BE ALRIGHT WITHOUT YOU**, Journey, Columbia
- 55 66 **BIG TIME**, Peter Gabriel, Geffen
- 56 83 **LIVIN' ON A PRAYER**, Bon Jovi, Mercury
- 57 61 **CRAZAY**, Jesse Johnson, A&M
- 58 60 **HEARTACHE AWAY**, Don Johnson, Epic
- 59 45 **THE RAIN**, Oran "Juice" Jones, Def Jam
- 60 35 **FOOLISH PRIDE**, Daryl Hall, RCA

B U L L E T S

- 61 70 **I NEED YOUR LOVING**, Human League, A&M
 - 62 73 **JIMMY LEE**, Aretha Franklin, Arista
 - 63 72 **CAUGHT UP IN THE RAPTURE**, Anita Baker, Elektra
 - 64 69 **FRENCH KISSIN'**, Debbie Harry, Geffen
 - 66 79 **CAN'T HELP FALLING IN LOVE**, Corey Hart, EMI-America
 - 68 77 **BRAND NEW LOVER**, Dead Or Alive, Epic
 - 69 82 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Warner Brothers
 - 71 78 **THE BEST MAN IN THE WORLD**, Ann Wilson, Capitol
 - 72 80 **I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)**, Grace Jones, Manhattan
 - 73 — **I WANNA GO BACK**, Eddie Money, Columbia
 - 76 — **GIRLFRIEND**, Bobby Brown, MCA
 - 79 91 **WE CONNECT**, Stacey Q, Atlantic
 - 83 — **SOMEWHERE OUT THERE**, Linda Ronstadt, MCA
 - 84 90 **SUBURBIA**, Pet Shop Boys, EMI America
 - 86 — **(YOU GOTTA) FIGHT FOR YOUR RIGHT**, Beastie Boys, Def Jam
 - 87 97 **THIS IS THE WORLD CALLING**, Bob Geldof, Atlantic
 - 95 — **TRUE TO YOU**, Ric Ocasek, Geffen
- Compiled by Billboard

U S A L B U M S

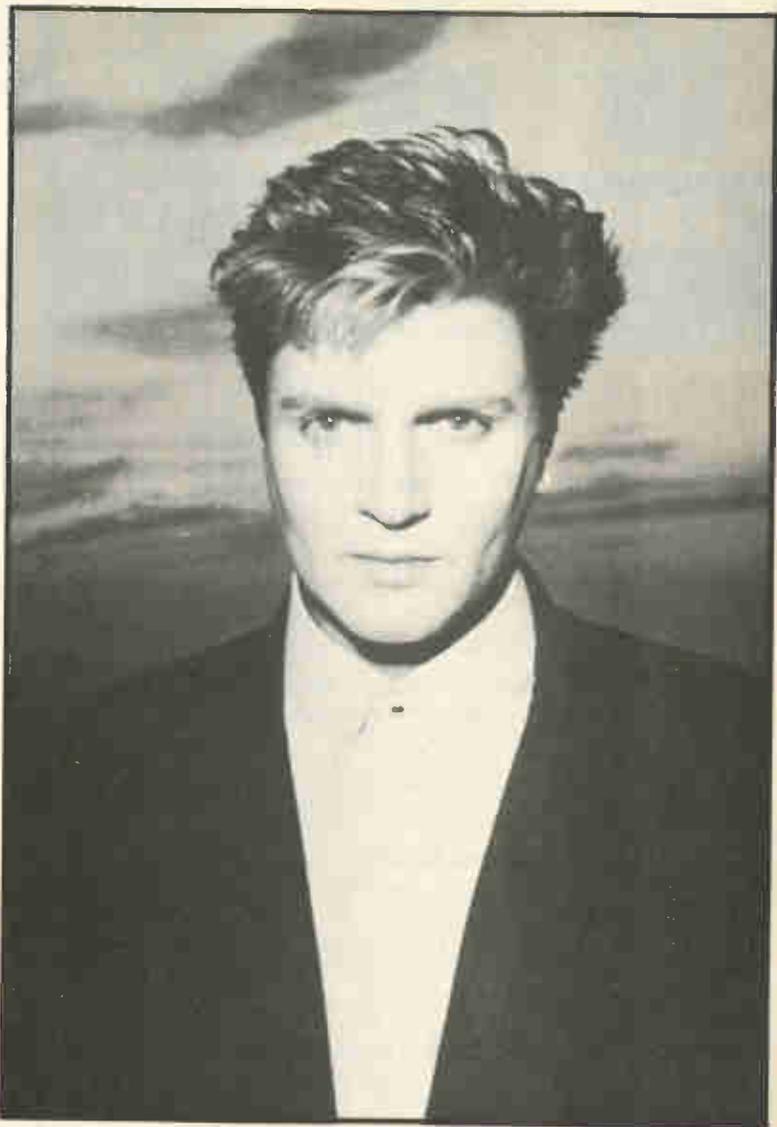
- 1 1 **LIVE 1975-1985**, Bruce Springsteen and the E Street Band, Columbia
- 2 2 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 3 3 **THIRD STAGE**, Boston, MCA
- 4 5 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA
- 5 4 **FORE!**, Huey Lewis and the News, Chrysalis
- 6 8 **GRACELAND**, Paul Simon, Warner Brothers
- 7 10 **EVERY BREATH YOU TAKE — THE SINGLES**, the Police, A&M
- 8 9 **WORD UP**, Cameo, Atlanta Artists
- 9 6 **WHIPLASH SMILE**, Billy Idol, Chrysalis
- 10 12 **TRUE BLUE**, Madonna, Sire
- 11 7 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 12 13 **RAPTURE**, Anita Baker, Elektra
- 13 11 **TRUE COLORS**, Cyndi Lauper, Portrait
- 14 14 **NIGHT SONGS**, Cinderella, Mercury
- 15 15 **RAISING HELL**, Run-DMC, Profile
- 16 21 **GIVE ME THE REASON**, Luther Vandross, Epic
- 17 17 **CONTROL**, Janet Jackson, A&M
- 18 25 **DIFFERENT LIGHT**, Bangles, Columbia
- 19 16 **BREAK EVERY RULE**, Tina Turner, Capitol
- 20 20 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 21 18 **THE BRIDGE**, Billy Joel, Columbia
- 22 23 **INVISIBLE TOUCH**, Genesis, Atlantic
- 23 19 **SOMEWHERE IN TIME**, Iron Maiden, Capitol
- 24 — **NOTORIOUS**, Duran Duran, Capitol
- 25 27 **GET CLOSE**, the Pretenders, Sire
- 26 22 **"TRUE STORIES"**, Talking Heads, Sire
- 27 29 **JUST LIKE THE FIRST TIME**, Freddie Jackson, Capitol
- 28 24 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 29 26 **TOP GUN**, Soundtrack, Columbia
- 30 30 **SOLITUDE/SOLITAIRE**, Peter Dinklage, Warner Brothers
- 31 31 **STAND BY ME**, Soundtrack, Atlantic
- 32 28 **CRASH**, Human League, A&M/Virgin
- 33 43 **LICENSED TO ILL**, Beastie Boys, Def Jam
- 34 34 **ARETHA**, Aretha Franklin, Arista
- 35 33 **RIPTIDE**, Robert Palmer, Island
- 36 36 **TO HELL WITH THE DEVIL**, Stryper, Enigma
- 37 42 **FOREVER**, Kool And The Gang, Mercury
- 38 47 **GEORGIA SATELLITES**, Georgia Satellites, Elektra
- 39 35 **SO**, Peter Gabriel, Geffen
- 40 40 **THIN RED LINE**, Glass Tiger, Manhattan

- 41 32 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
 42 38 **LOVE ZONE**, Billy Ocean, Jive
 43 44 **SHAKE YOU DOWN**, Gregory Abbott, Columbia
 44 46 **POWER**, Kansas, MCA
 45 41 **MOSAIC**, Wang Chung, Geffen!
 46 37 **DANCIN' UNDERCOVER**, Ratt, Atlantic
 47 39 **BOOMTOWN**, David And David, A&M
 48 — **HOT TOGETHER**, the Pointer Sisters, RCA
 49 45 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
 50 — **RAISED ON RADIO**, Journey, Columbia
 Compiled by Billboard

D I S C O

- 1 6 **BIG FUN**, The Gap Band, Total Experience 12in
 2 1 **SHIVER (REMIX)**, George Benson, Warner Brothers 12in
 3 2 **CHILLIN' OUT (REMIX)**, Curtis Hairston, Atlantic 12in
 4 4 **CANDY/REMIX**, Cameo, Club 12in
 5 5 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
 6 3 **JACK THE GROOVE**, Raze, Champion 12in
 7 7 **MR BIG STUFF**, Heavy D. & The Boyz, MCA Records 12in
 8 11 **YOU CAN DANCE (IF YOU WANT TO)**, Go Go Lorenzo & The Davis/
 Pinckney Project, Boiling Point 12in
 9 14 **NIGHTS OF PLEASURE (REMIXES)**, Loose Ends, Virgin 12in twin-pack
 10 8 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 11 10 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
 12 12 **GO SEE THE DOCTOR**, Kool Moe Dee, Jive 12in
 13 15 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
 14 9 **SMALL CHANGE (SPARE A DIME MIX)**, Hindsight, Circa Records 12in
 15 16 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
 16 17 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 17 19 **HAPPY/FEELS SO GOOD/LADY WANTS A MAN/WHO LOVES YOU/
 GOTTA MAKE LOVE TONIGHT**, Surface, CBS LP
 18 13 **I'M CHILLIN'**, Kurtis Blow, Club 12in
 19 21 **SCREAM/LISTEN TO THE BASS OF GET STUPID FRESH PART II/
 WHO IS IT/WE CONTROL THE DICE**, Mantronix, 10 Records LP
 20 18 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
 21 25 **LET THE MUSIC MOVE U/GET DOWN**, Raze, Champion 12in white label
 22 27 **READ MY MIND/GOT THE RIGHT ATTITUDE/THANK YOU FATHER/
 CHASIN' A DREAM**, Tashan, Def Jam LP
 23 26 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, Club 12in
 24 22 **BREAKOUT (N.A.D. MIX)**, Swing Out Sister, Mercury 12in
 25 39 **TO THE BEAT OF THE DRUM**, Wired, US Underground 12in
 26 28 **SWEET LOVE/NO ONE IN THE WORLD**, Anita Baker, Elektra 12in
 27 40 **OUTSIDE IN THE RAIN (REMIX)**, Gwen Guthrie, US Polydor 12in
 28 32 **ONCE BITTEN TWICE SHY (REMIX)**, Vesta Williams, A&M 12in
 29 29 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID . . . HO!)**, Original
 Concept, US Def Jam 12in
 30 33 **SLOW RIDE/SHE'S CRAFTY/TIME TO GET ILL/BRASS MONKEY**,
 Beastie Boys, Def Jam LP
 31 31 **THIS TIME**, Private Possession featuring Hunter Hayes, 4th + B'way 12in
 32 20 **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
 33 41 **PASSION AND PAIN**, Janice McClain, MCA Records 12in
 34 54 **STEP RIGHT UP (PURE DANCE MIX)**, Jaki Graham, EMI 12in
 35 78 **JOHNNY BROADHEAD/NIGHTS OF PLEASURE (MARTINELLI MIX)**,
 Loose Ends, Virgin 12in
 36 30 **L.A. NIGHTS**, Yasuko Agawa, Bluebird Records 12in
 37 23 **MISUNDERSTANDING (REMIX)**, James (D-Train) Williams, US Columbia 12in
 38 24 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
 39 49 **BITS & PIECES 87**, US Dynamite Mix 12in bootleg mixer
 40 34 **I'VE GOTTA BE TOUGH/WE DON'T PLAY**, M.C. Shy-D, US Luke
 Skywalker 12in
 41 80 **SWEET LOVE/BETCHA DON'T KNOW**, Najee, US EMI America LP
 42 50 **MILLER LIGHT**, Fission, Spacematic Records 12in
 43 53 **TELL ME WHAT I GOTTA DO (REMIX)**, Al Jarreau, WEA 12in twin-pack
 44 79 **JACKIN (EMU STYLE)**, Home Wreckers, US Dance-Sing 12in
 45 86 **GIVE ME THE REASON/SHE'S SO GOOD TO ME/SEE ME**, Luther
 Vandross, Epic 12in
 46 57 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in/promo
 47 42 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
 48 46 **THE MORNING AFTER/TAKE CHARGE**, Curtis Hairston, US Atlantic LP
 49 73 **I FOUND LOVE (REMIX)**, Darlene Davis, US Take One 12in
 50 88 **ARMED AND DANGEROUS (CLUB MIX)**, Atlantic Starr, Manhattan 12in
 51 69 **TRIPLE M BASS**, Worse 'Em, US Profile 12in/Champion promo
 52 45 **TIME (TIME TO PARTY)**, Gary L. Champion 12in white label
 53 38 **CAN'TCHA HEAR THE CHILDREN CALLING/WHEN THE WEEKEND
 COMES**, Bobby Womack, MCA Records LP
 54 58 **BACK TO SCHOOL**, Bunny Wailer, Solomonic 12in
 55 61 **THE BRUTAL HOUSE/LET'S GET BRUTAL**, Nitro Deluxe, US Cutting
 Records 12in
 56 44 **AIN'T NOTHING BUT A HOUSE PARTY**, Phil Fearon, Ensign 12in
 57 37 **MIND GAMES (DUB GAMES)**, Cultural Vibe, US Easy Street 12in
 58 — **REET PETITE (ENHANCED)/(SHOCK HORROR MIX) (169bpm)**, Jackie
 Wilson, SMP 12in
 59 36 **BROADWAY**, Duke Bootee, HardBack 12in
 60 47 **FOLLOW YOUR HEART/EVERYBODY'S IN A HURRY**, Ronnie McNeir,
 Expansion Records 12in
 61 60 **JEALOUSY/YOU CAN'T HURT ME NO MORE/DEEP IN IT/COMING
 DOWN WITH LOVE**, Heavy Traffic starring "V", US Atlantic LP
 62 71 **WHO THE CAP FIT**, Shinehead, Virgin 12in
 63 98 **SATURDAY NIGHT (X RATED)/DO IT DO IT!**, Schoolly-D, US Schoolly-D
 Records 12in
 64 — **AIN'T NOTHING BUT A HOUSE PARTY (FUN'KIM-MEL REMIX)**, Phil
 Fearon, Ensign 12in
 65 — **MY MIKE SOUNDS NICE/TRAMP**, Salt-n-Pepa, US Next Plateau LP
 66 56 **BACK AND FORTH/SHE'S MINE**, Cameo, Club LP

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- 67 55 **IT'S THE NEW STYLE**, Beastie Boys, Def Jam 12in
 68 — **IMNXTC**, Denise Motto/IT'S OK, The Force, Rhythm King LP
 69 — **CAN YOU FEEL IT/WASHING MACHINE**, Mr Fingers, US Trax Records 12in
 70 48 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 71 72 **IT'S OVER**, Fingers Inc, US Underground 12in
 72 76 **2 THE LIMIT (PARTY TIME REMIX)**, Octavia, Cooltempo 12in
 73 — **DO YOU WANT IT BAD ENUFF**, Jenny Burton, US Atlantic 12in/promo
 74 52 **KING OF SWING**, Fission, Streetwave 12in
 75 68 **C'EST LA VIE (ARTHUR BAKER REMIX)**, Robbie Nevil, Manhattan 12in
 76 94 **HEAT STROKE**, Janice Christie, USSuper Tronics 12in/London promo
 77 64 **JEALOUSY**, Club Nouveau, Warner Brothers 12in
 78 89 **I CAN'T GET USED TO SLEEPING BY MYSELF/I TAUGHT HER
 EVERYTHING SHE KNOWS/SHE WAS MY LADY**, Prince Phillip Mitchell,
 US Ichiban Records LP
 79 74 **IF I SAY YES (REMIX)**, Five Star, Tent 12in
 80 65 **BOP B DA B DA DA/I OWE IT TO MYSELF**, The Gap Band, US Total
 Experience LP
 81 93 **SAMBA (IPANEMA BEACH PARTY REMIX)**, Georgie Fame, Ensign 12in
 82 51 **YOU CAN'T TURN ME AWAY, (89bpm)/GIVE ME YOUR LOVE**, Sylvia
 Striplin, US 12in bootleg
 83 — **GOLIATH (MESSAGE HOUSE MIX)**, James Brown, Scotti Bros 12in
 84 77 **FUNKY BOX PARTY**, Masterdon Committee/KEY TO THE WORLD, L.J.
 Reynolds/THERE'S A REASON, Hi-Tension, Rebel 12in bootleg
 85 90 **THE BRONX/STREET ROCK**, Kurtis Blow, Club LP
 86 81 **EVEN WHEN YOU SLEEP (REMIX)**, The SOS Band, Tabu 12in
 87 re **YOU GOT THE LOVE**, The Source featuring Candi Staton, Streetwave 12in
 88 — **IT'S TOO LATE (FOR LOVE)**, Stardom Groove featuring T'onya Wynne, US
 New York Groove 12in
 89 63 **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
 90 re **RIDE THE RHYTHM**, On The House with Marshall Jefferson, US Trax Records
 12in
 91 67 **CHAMPAGNE**, Kenny G, Arista 12in
 92 — **SMALL CHANGE (THE CORN XCHANGE MIX)**, Hindsight, Circa Records
 12in
 93 — **WHATCHA GONNA DO (118/4bpm)**, Blaze, US Quark Records 12in
 94 — **GET PHYSICAL/STUPID FRESH, Steady "B"**, US Pop Art LP
 95 — **LOVIN' EV'RY MINUTE OF IT (CYCLONE RIDE)/NUTHIN'**, Doug E. Fresh
 & The Get Fresh Crew, US Reality LP
 96 — **CRAZY (FEATURING SLY STONE) (REMIX)**, Jesse Johnson, US A&M 12in
 97 — **TAKE IT OFF/THAT'S MY STYLE**, Spoonie Gee, US Tuff City 12in
 98 re **FREE**, Mellaa, US Dance Floor 12in
 99 — **STAY (SHEP PETTIBONE REMIXES)**, Howard Hewett, US Elektra 12in
 100 — **THE WAY TO MY HEART (117½-0bpm)**, Matt Warren, US Sunset Records Inc
 12in
 Compiled by James Hamilton/Alan Jones



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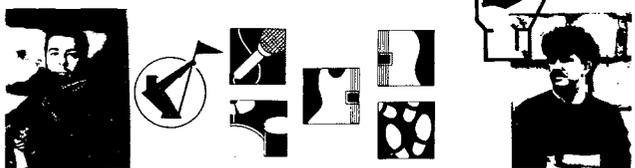
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A L A N J O N E S ' CHART FILE

● **The Housemartins** claim to be only the fourth best band from Hull, but they become the first group from that city to top the chart this week, as their a cappella rendition of 'Caravan Of Love' jumps to number one.

The record is Britain's 581st number one, but only the second purely vocal effort to reach the top, following precisely two years after the **Flying Pickets** reached the summit with their a cappella remake of **Yazoo's** 'Only You'. By comparison, 20 number one singles have completely lacked vocals, and several more have used them sparingly.

'Caravan Of Love' — originally a number 52 hit for its composers **Isley, Jasper, Isley** last year — is the Housemartins' third consecutive top 20 hit, following 'Happy Hour' (number three) and 'Think For A Minute' (number 18). Its success will undoubtedly excite speculation about whether the Housemartins should now return to making records with instrumental backings or gamble on recording another a cappella single. In concert, they regularly perform an a cappella set as **the Fish City Five**, the highlight of which is a particularly stunning version of **the Hollies'** 'He Ain't Heavy, He's My Brother', which would make a superb follow-up to 'Caravan of Love'.

Though they currently occupy the number one spot, there's no guarantee that the Housemartins will be able to hold off **Jackie Wilson's** 'Reet Petite (The Finest Girl You Ever Want To Meet)', which is making a formidable charge in its attempt to become the Christmas number one.

Wilson's first single, 'Reet Petite' was originally a hit in 1957. No other record has returned to the singles chart after such a lengthy absence — the previous record holder was **Bing Crosby** and **Grace Kelly's** 'True Love', which made a brief re-appearance in 1983, 26½ years after it made its first chart entry.

'Reet Petite' is but one of two dozen excellent tracks on the SMP Records compilation 'The Classic Jackie Wilson', which offers prime examples of the many and various styles of which the late singer (who died in 1984 after being in a coma for several years) was a master. It can also be found on the superlative 'Twist And Shout At The Camden Palace', a collection of vintage dancefloor gems which also includes **Dion's** 'The Wanderer', **Len Barry's** '1-2-3', **the Chiffons'** 'One Fine Day', **Shirley Ellis'** 'The Clapping Song' and the original versions of two songs later recorded by **the Beatles:** the **Isley Brothers'** 'Twist And Shout' and **the Shirelles'** 'Baby It's You'.

CHARTFILE USA

● **The Bangles** take over at number one on the singles chart with 'Walk Like An Egyptian', eight months after their previous big hit, the **Prince**-penned 'Manic Monday' peaked at number two, prevented, ironically, from reaching the summit by the great wee man's own hit, 'Kiss'. The



● **JACKIE WILSON:** returning to the chart after 29 years!

Bangles are the first all-girl, all-American white group to top the US singles chart since 1964, when **the Shangri-Las** were top of the stack with 'Leader Of The Pack'.

'Walk Like An Egyptian' is the 31st number one single on Billboard's Hot 100 this year. The only previous years to log higher totals are 1974 (36) and 1975 (35).

● An unusually large contingent of British acts registered US hits in 1986, whilst missing out completely back home.

They are: **Andy Taylor** (number 24 in America with 'Take It Easy'); **the Moody Blues** (number nine, 'In Your Wildest Dreams'); **the Fixx** (number 19, 'Secret Separation'); **GTR** (number 14, 'When The Heart Rules The Mind' and number 85, 'The Hunter'); **Pete Townshend** (number 26, 'Face The Face'); **Julian Lennon** (number 32, 'Stick Around'); **Wang Chung** (number three and still climbing with 'Everybody Have Fun Tonight'); **Boys Don't Cry** (number 12, 'I Wanna Be A Cowboy'); and **the Outfield**, who had three hits — 'Your Love' (number six), 'All The Love In The World' (number 19) and 'Everytime You Cry' (number 66). My sympathies are with the Outfield and Boys Don't Cry; all the rest have had British hits at some earlier stage, either alone, like Julian Lennon, or with other groups.

● **Ben E King's** 'Stand By Me' improves another notch this week to reach number nine on Billboard's Hot 100, 25 years after it first peaked at number four. It's the fourth record to reach the top 10 on two or more entirely separate occasions. The first was **Bing Crosby's** 'White Christmas' (number one in 1942, nine in 1943, six in 1944, nine in 1945, two in 1946, three in 1947, six in 1948, seven in 1949 and seven in 1955!), followed by **Chubby Checker's** 'Let's Twist Again', a number one hit in 1960 and again in 1962, and **Bobby Boris Pickett** and **the Crypt-Kickers'** 'Monster Mash', which reached number 10 in 1973, 11 years after it reached number one.

W/E DEC 20, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS



GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	3	3	CARAVAN OF LOVE, Housemartins, Go! Discs ○
2	14	4	REET PETITE, Jackie Wilson, SMP ○
3	1	8	THE FINAL COUNTDOWN, Europe, Epic ○
4	8	2	OPEN YOUR HEART, Madonna, Sire ○
5	2	9	SOMETIMES, Erasure, Mute ○
6	4	6	THE RAIN, Oran "Juice" Jones, Def Jam
7	6	5	SHAKE YOU DOWN, Gregory Abbott, CBS
8	10	4	SO COLD THE NIGHT, Communards, London
9	7	9	LIVIN' ON A PRAYER, Bon Jovi, Vertigo ○
10	16	3	CRY WOLF, A-Ha, Warner Brothers
11	5	9	TAKE MY BREATH AWAY, Berlin, CBS ○
12	24	4	IS THIS LOVE, Alison Moyet, CBS
13	9	7	EACH TIME YOU BREAK MY HEART, Nick Kamen, WEA
14	11	6	FRENCH KISSIN' IN THE USA, Debbie Harry, Chrysalis
15	30	2	BIG FUN, Gap Band, Total Experience
16	17	5	LAND OF CONFUSION, Genesis, Virgin
17	21	6	STEP RIGHT UP, Jaki Graham, EMI
18	13	7	THE SKYE BOAT SONG, Roger Whittaker and Des O'Connor, Tembo
19	12	9	BREAKOUT, Swing Out Sister, Mercury
20	25	5	BECAUSE OF YOU, Dexys Midnight Runners, Mercury
21	19	4	SHIVER, George Benson, Warner Brothers
22	15	9	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA ○
23	22	6	SWEET LOVE, Anita Baker, Elektra
24	18	14	SHOWING OUT, Mel and Kim, Supreme ○
25	34	3	DREAMIN', Status Quo, Vertigo
26	20	9	FOR AMERICA, Red Box, WEA
27	35	4	OH MY FATHER HAD A RABBIT, Ray Moore, Play
28	29	4	THE MIRACLE OF LOVE, Eurythmics, RCA
29	27	4	CANDY, Cameo, Club
30	38	5	NO MORE THE FOOL, Elkie Brooks, Legend
31	26	5	IF I SAY YES, Five Star, Tent
32	23	4	WAR, Bruce Springsteen, CBS
33	33	12	ALL I ASK OF YOU, Cliff Richard and Sarah Brightman, Polydor ○
34	39	2	ONLY LOVE REMAINS, Paul McCartney, Parlophone
35	28	7	THROUGH THE BARRICADES, Spandau Ballet, CBS
36	56	2	HYMN TO HER, Pretenders, Real
37	—	1	OVER THE HILLS AND FAR AWAY, Gary Moore, 10 Records TEN134
38	52	3	SANTA CLAUS IS ON THE DOLE, Spitting Image, Virgin
39	31	15	WALK LIKE AN EGYPTIAN, Bangles, CBS ○
40	51	2	THE BOY IN THE BUBBLE, Paul Simon, Warner Brothers
41	48	2	I AM ALL YOU NEED, Sam Fox, Jive

UK SINGLES 2

42	32	5	WARRIORS (OF THE WASTELAND), Frankie Goes To Hollywood, ZTT
43	46	3	HIP TO BE SQUARE, Huey Lewis And The News, Chrysalis
44	—	1	BALLERINA GIRL, Lionel Richie, Motown LIO3
45	59	4	SLOW RIVERS, Elton John and Cliff Richard, Rocket
46	42	4	NIGHTS OF PLEASURE, Loose Ends, Virgin
47	68	2	REAL WILD CHILD, Iggy Pop, A&M
48	36	8	DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin
49	62	2	BIG IN AMERICA, Stranglers, Epic
50	43	2	RADIO MUSICOLA, Nik Kershaw, MCA
51	54	4	TRUE COLOURS, Go West, Chrysalis
52	53	3	YOU CAN DANCE, Go Go Lorenzo, Polydor
53	45	8	DANGER ZONE, Kenny Loggins, CBS
54	64	2	A SPACEMAN CAME TRAVELLING, Chris DeBurgh, A&M
55	37	8	BECAUSE I LOVE YOU, Shakin' Stevens, Epic
56	58	4	ALMAZ, Randy Crawford, Warner Brothers
57	40	12	IN THE ARMY NOW, Status Quo, Vertigo ○
58	61	3	SOUL LOVE SOUL MAN, Womack And Womack, Manhattan
59	—	1	HEY LUCIANI, Fall, Beggars Banquet BEG176
60	69	3	THE ESSENTIAL WALLY PARTY MEDLEY, Gay Gordon And The Mince Pres, Lifestyle
61	—	1	VICTORY, Kool And The Gang, Club JAB44
62	57	3	CHILLIN' OUT, Curtis Hairston, Atlantic
63	—	1	LAST CHRISTMAS, Wham!, Epic
64	70	2	DOWN TO EARTH, Curiosity Killed The Cat, Mercury ☆
65	41	9	I'VE BEEN IN LOVE BEFORE, Cutting Crew, Siren
66	—	1	A WINTER STORY, Aled Jones, HMV
67	47	7	THE GHOST TRAIN, Madness, Zarjaz
68	71	3	MR BIG STUFF, Heavy D And The Boyz, MCA
69	55	6	GHOSTDANCING, Simple Minds, Virgin
70	—	1	C'EST LA VIE, Robbie Nevil, Manhattan
71	—	1	ONCE BITTEN TWICE SHY, Vesta, A&M
72	63	12	TRUE BLUE, Madonna, Sire ○
73	—	1	THE POWER OF LOVE, Jennifer Rush, CBS ☆
74	44	5	ALL FALL DOWN, Ultravox, Chrysalis
75	—	1	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic

THE NEXT TWENTY FIVE

76	77	CHANGE OF HEART, Cyndi Lauper, Portrait
77	84	MALE STRIPPER, Man Two Man meet Man Parrish, Bolts
78	94	THE MEANING OF CHRISTMAS, Boris Gardiner, Revue
79	82	HELLO FRIEND, Chris Rea, Magnet
80	81	NIK NAK PADDY WAK, Snowmen, Priority
81	87	KISS, Age Of Chance, Fon
82	83	SMALL CHANGE, Hindsight, Circa
83	99	I STILL REMEMBER, Gary Numan, Numa
84	—	YOU DON'T KNOW, Berlin, Mercury MER237
85	95	THINK FOR A MINUTE, Housemartins, Go! Discs
86	—	EASTENDERS & HOWARDS' WAY THEMES, Shadows, Polydor POSP847
87	97	GLENN MILLER MEDLEY, John Anderson Big Band, Modern
88	—	MERRY XMAS EVERYBODY, Slade, Polydor POSP780
89	—	OWN THEM CONTROL THEM, Misty In Roots, People Unite PU007
90	93	I LOVE MY RADIO, Taffy, Trans Global
91	—	EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen GEF13
92	—	HOW DO YOU STOP, James Brown, Scotti Brothers JAMES1
93	—	I WASN'T BORN YESTERDAY, Daryl Hall, RCA HALL2
94	—	MAMMA TOLD ME, Fantastique, Carrere CAR317
95	—	YOU GOT THE LOVE, Candi Staton, Streetwave KHAN78
96	96	THE PEEL SESSIONS, Joy Division, Strange Fruit
97	80	IN MY LIFE, Rod Stewart, Warner Brothers
98	—	SEE YOU LATER ALLIGATOR, Dr Feelgood, Stiff BUY255
99	—	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury FEED1
100	—	I FOUND LOVIN', Fatback Band, Towerbell/Ma TAN10/CHE8

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUMS
1	1	3	NOW THAT'S WHAT I CALL MUSIC 8, Various, EMI/Virgin/Polygram ☆ ☆ ☆
2	2	5	HITS 5, Various, CBS/WEA/RCA ☆ ☆
3	3	5	THE WHOLE STORY, Kate Bush, EMI ☆
4	6	15	GRACELAND, Paul Simon, Warner Brothers ☆ ☆
5	4	7	EVERY BREATH YOU TAKE — THE SINGLES, Police, A&M ☆ ☆
6	7	24	TRUE BLUE, Madonna, Sire ☆ ☆ ☆
7	5	2	LIVE MAGIC, Queen, EMI
8	9	17	SILK AND STEEL, Five Star, Tent ☆
9	20	3	NOW THE CHRISTMAS ALBUM, Various, EMI/Virgin ☆ ☆ ☆
10	17	14	FORE, Huey Lewis and the News, Chrysalis ☆
11	8	11	TOP GUN, Original Soundtrack, CBS ☆
12	10	14	SLIPPERY WHEN WET, Bon Jovi, Vertigo □
13	16	24	REVENGE, Eurythmics, RCA ☆ ☆
14	34	5	SWEET FREEDOM, Michael McDonald, Warner Brothers
15	12	12	DIFFERENT LIGHT, Bangles, CBS ○
16	11	9	REMINISCING, Foster And Allen, Stylos □
17	23	10	SCOUNDREL DAYS, A-Ha, Warner Bros ☆
18	13	11	SOUTH PACIFIC, Te Kanawa/Carreras/Vaughan, CBS □
19	26	25	LONDON 0 HULL 4, Housemartins, Go! Discs ☆
20	14	7	LOVERS, Various, Telstar
21	22	4	AN ALBUM OF HYMNS, Aled Jones, Telstar
22	18	4	THROUGH THE BARRICADES, Spandau Ballet, CBS □
23	55	23	THE FINAL, Wham!, Epic □
24	19	5	SIXTIES MANIA, Various, Telstar
25	25	4	VERY BEST OF BONNIE TYLER, Bonnie Tyler, Telstar
26	21	83	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
27	36	4	CHRISTMAS, Elaine Paige, WEA □
28	52	5	HOLLYWOOD AND BROADWAY, Richard Clayderman, Decca

WorldF CONTINUED OVER



UK SINGLES 34

- 29 43 2 **THE CAROLS ALBUM**, Huddersfield Choral Society, EMI □
- 30 30 3 **MOTOWN CHARTBUSTERS**, Various, Motown
- 31 15 7 **GREATEST HITS OF 1986**, Various, Telstar
- 32 33 4 **JUST GOOD FRIENDS**, Paul Nicholas, K-Tel ○
- 33 31 5 **THE FINAL COUNTDOWN**, Europe, Epic
- 34 39 21 **COMMUNARDS**, Communards, London □
- 35 27 5 **LIVE 1975-1985**, Bruce Springsteen, CBS □
- 36 32 27 **INVISIBLE TOUCH**, Genesis, Virgin ☆
- 37 90 3 **THE SINGING DETECTIVE**, Various, BBC
- 38 57 2 **CHRISTMAS CAROL ALBUM**, Chas 'n' Dave, Telstar
- 39 44 4 **THE RIGHT MOMENT**, Barbara Dickson, K-Tel □
- 40 48 18 **DANCING ON THE CEILING**, Lionel Richie, Motown ☆
- 41 28 7 **HIT MIX '86**, Various, Stylus □
- 42 35 54 **WHITNEY HOUSTON**, Whitney Houston, Arista ☆ ☆ ☆
- 43 37 3 **AUGUST**, Eric Clapton, Duck ○
- 44 29 4 **DISCO**, Pet Shop Boys, Parlophone ○
- 45 49 20 **RAPTURE**, Anita Baker, Elektra □
- 46 24 7 **NOW DANCE '86**, Various, EMI/Virgin □
- 47 51 2 **CHRISTMAS WITH KIRI**, Kiri Te Kanawa, Decca
- 48 41 30 **SO**, Peter Gabriel, Virgin ☆
- 49 70 2 **HIGHWAY OF LIFE**, Harry Secombe, Telstar
- 50 38 28 **A KIND OF MAGIC**, Queen, EMI ☆ ☆
- 51 47 16 **IN THE ARMY NOW**, Status Quo, Vertigo □
- 52 42 10 **VERY BEST OF THE DRIFTERS**, Drifters, Arista/Telstar
- 53 54 6 **THEIR VERY BEST BACK TO BACK**, Diana, Michael, Gladys, Stevie, Priority V
- 54 88 2 **THE HOLLYWOOD MUSICALS**, Johnny Mathis And Henry Mancini, CBS
- 55 61 8 **BETWEEN TWO FIRES**, Paul Young, CBS □
- 56 53 3 **NOTORIOUS**, Duran Duran, EMI □
- 57 50 4 **ROCKBIRD**, Debbie Harry, Chrysalis ○
- 58 56 6 **VIVA SANTANA**, Santana, K-Tel □
- 59 58 3 **PARTY CRAZY**, Black Lace, Telstar
- 60 63 16 **WHILE THE CITY SLEEPS**, George Benson, Warner Brothers □
- 61 69 10 **WORD UP**, Cameo, Club ○
- 62 45 10 **THE AUTOBIOGRAPHY OF SUPERTRAMP**, Supertramp, A&M □
- 63 46 3 **UTTER MADNESS**, Madness, Zarjazz
- 64 65 8 **GET CLOSE**, Pretenders, WEA □
- 65 72 3 **ALWAYS THERE**, Marti Webb, BBC
- 66 62 180 **QUEEN GREATEST HITS**, Queen, EMI ☆ ☆ ☆
- 67 60 60 **ONCE UPON A TIME**, Simple Minds, Virgin ☆ ☆
- 68 64 59 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers ☆ ☆
- 69 67 29 **INTO THE LIGHT**, Chris De Burgh, A&M ☆
- 70 71 3 **NO MORE THE FOOL**, Elkie Brooks, Legend
- 71 76 35 **STREET LIFE — 20 GREAT HITS**, Bryan Ferry/Roxy Music, EG ☆
- 72 85 109 **LIKE A VIRGIN**, Madonna, Sire ☆ ☆ ☆
- 73 68 4 **INFECTED**, The The, Epic/Some Bizzare ○
- 74 — 1 **THE SINGLES ALBUM**, Soft Cell, Some Bizzare BZLP3
- 75 84 42 **PICTURE BOOK**, Simply Red, Elektra ☆
- 76 59 8 **LIVERPOOL**, Frankie Goes To Hollywood, ZTT
- 77 77 8 **TOGETHER**, Various, K-Tel □
- 78 — 1 **THE SINGLES COLLECTION**, Spandau Ballet, Chrysalis SBTV1 ☆ ☆
- 79 79 20 **THE PAVAROTTI COLLECTION**, Luciano Pavarotti, Stylus □
- 80 81 6 **VERY BEST OF BARBARA DICKSON**, Barbara Dickson, Telstar
- 81 82 6 **LEATHER JACKETS**, Elton John, Rocket □
- 82 83 3 **CENTRE STAGE**, David Essex, K-Tel
- 83 92 6 **SCRATCH AND SNIFF**, Smith and Jones, 10 Records
- 84 66 14 **BREAK EVERY RULE**, Tina Turner, Capitol □

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- 85 40 2 **ANYTHING**, Damned., MCA ○
- 86 91 2 **NO JACKET REQUIRED**, Phil Collins, Virgin ☆ ☆ ☆
- 87 — 1 **THE SNOWMAN**, Howard Blake, CBS CBS71116 ○
- 88 78 8 **BLACK MAGIC**, Various, Stylus ○
- 89 86 10 **THE CHART**, Various, Telstar
- 90 — 1 **CLASSICS BY CANDELIGHT**, Various, Stylus SMR620
- 91 73 18 **NOW THAT'S WHAT I CALL MUSIC 7**, Various, EMI/Virgin/Polygram ☆ ☆
- 92 80 8 **GIVE ME THE REASON**, Luther Vandross, Epic
- 93 74 3 **STREETSOUNDS 19**, Various, StreetSounds
- 94 94 3 **THE CIRCLE AND THE SQUARE**, Red Box, WEA
- 95 75 4 **BROADCAST**, Cutting Crew, Siren
- 96 — 1 **ROCK LEGENDS**, Various, Telstar STAR2290
- 97 — 1 **CONTROL**, Janet Jackson, A&M AMA5106 □
- 98 — 1 **PIE JESU**, Aled Jones, 10 Records AJ2 ○
- 99 — 1 **NICK BERRY**, Nick Berry, BBC REB618
- 100 — 1 **ALCHEMY**, Dire Straits, Vertigo VERY11 ☆

☆☆ 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 4 **THE FINAL**, Wham!, CBS/Fox
- 2 11 **HITS 5**, Compilation, CBS/Fox
- 3 — **ROCKING THROUGH**, Status Quo, Channel 5
- 4 1 **EVERY BREATH YOU TAKE**, the Police, A&M
- 5 — **THE WHOLE STORY**, Kate Bush, PMI
- 6 — **UTTER MADNESS**, Madness, Virgin
- 7 2 **WE WILL ROCK YOU**, Queen, Video Collection
- 8 3 **ALCHEMY LIVE**, Dire Straits, Channel 5
- 9 8 **IN CHINA — FOREIGN SKIES**, Wham!, CBS/Fox
- 10 7 **BROTHERS IN ARMS**, Dire Straits, Polygram
- 11 6 **LIVE IN RIO**, Queen, PMI
- 12 10 **WHO WANTS TO LIVE FOREVER**, Queen, PMI
- 13 5 **LUXURY OF LIFE**, Five Star, RCA/Columbia
- 14 13 **NUMBER ONE VIDEO HITS**, Whitney Houston, RCA/Columbia
- 15 12 **THE COMPLEAT BEATLES**, MGM/UA
- 16 17 **GREATEST FLIX**, Queen, PMI
- 17 20 **THE SONG REMAINS THE SAME**, Led Zeppelin, WHV
- 18 18 **BREAKOUT**, Bon Jovi, Polygram
- 19 15 **THE VIRGIN TOUR**, Madonna, WEA Music
- 20 9 **LEGEND**, Bob Marley, Channel 5

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 **THE WHOLE STORY**, Kate Bush, EMI
- 2 7 **GRACELAND**, Paul Simon, Warner Brothers
- 3 2 **EVERY BREATH YOU TAKE — THE SINGLES**, the Police, A&M
- 4 3 **NOW, THAT'S WHAT I CALL MUSIC '86**, Various, EMI/Virgin/Polygram
- 5 4 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 6 6 **HITS 5**, Various, CBS/RCA Ariola/WEA
- 7 5 **A Q CD**, Various, Virgin
- 8 8 **REVENGE**, Eurhythms, RCA
- 9 — **SCOUNDREL DAYS**, A-Ha, Warner Brothers
- 10 9 **SO**, Peter Gabriel, Virgin
- 11 10 **THE AUTOBIOGRAPHY OF SUPERTRAMP**, Supertramp, A&M
- 12 — **TOP GUN**, Original Soundtrack, CBS
- 13 15 **INVISIBLE TOUCH**, Genesis, Virgin
- 14 11 **FORE!**, Huey Lewis and the News, Chrysalis
- 15 18 **TRUE BLUE**, Madonna, Sire
- 16 13 **SILK AND STEEL**, Five Star, Tent/RCA
- 17 17 **QUEEN GREATEST HITS**, Queen, EMI
- 18 — **UTTER MADNESS**, Madness, Zarjazz/Virgin
- 19 — **RAPTURE**, Anita Baker, Elektra
- 20 14 **THROUGH THE BARRICADES**, Spandau Ballet, Reformation/CBS

Compiled by Spotlight Research

TWELVE INCH

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

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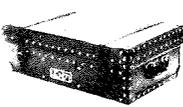
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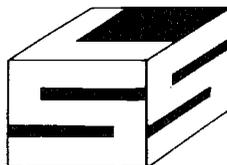
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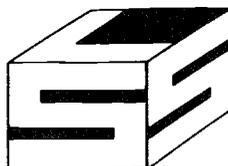
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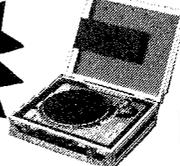
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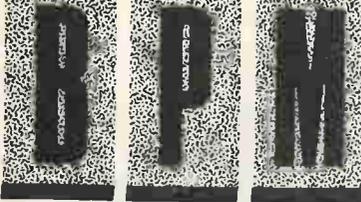
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BY JAMES HAMILTON



ODDS 'N' BODS

Jet Star turns out to be the successor to the old **Pama** label, and — guess what? — it at last will be reissuing the original **Mohawks** 'The Champ' in the new year ... **Jean Knight** 'Mr Big Stuff' is easily available here on **Old Gold** (OG 9534), presumably still 93bpm ... **UK DJ Mixing**

Championships heats start in January at Newcastle-upon-Tyne **Walkers** Tuesday 6, Edinburgh **Ampitheatre** Wed 7, Manchester **Saturdays** Tues 13, Barnsley **Japanese Whispers** Wed 14, Birmingham **Millionaires** Mon 19, Bristol **Chasers** Tues 20, Bournemouth **Clouds** Mon 26, with the UK final at London's **Hippodrome** Tuesday, February 10 ... I hope to be judging at all these venues, so see you there! ... London's **Royal Albert Hall** is the prestigious site of the final **International Mixing**

Championships, transformed by **Avitec Electronics** into a massive disco for the occasion, on Monday March 9, the day after the **Disco Mix Club's 1987 International DJ Convention** will once again have been at the **Hippodrome** (Sunday, March 8); tickets for both events are available singly or combined (the latter the better deal, while all are cheaper if bought before Feb 15 — call 06286-67276 for full details) ...

Disco Aid to date, with lots more money still to come, has raised £32,000 — better than nothing, but a long way short of expectations ... **CBS** might now find takers for the **James Brown** 12 inch, having replaced the flip's 'Living In America (R&B Mix)' with a Message House Mix of the charging full tilt (0-)126-0bpm 'Goliath' floor burner, remixed by **Chris Lord-Alge**, as too is its newly extended more



HANK BALLARD & THE MIDNIGHTERS were marvellous last Thursday at the Hammersmith Palais, turning the clock back to the Fifties and Sixties without making any compromise to more recent musical developments. Hank, with his tidily lean face looking ever youthful, began making hits in 1954 and surely couldn't have been much more dynamic even then, while the **Midnighters** vocal group stood out on their own especially singing 'My Girl', member Caesar Valentino doing back flips and splits during his solo Jackie Wilson tribute, and guitarist Billy Davis revived all the redundant blues licks you never thought you'd see performed again (as was everything) in such perfectly dated style. Soul, blues, gospel and rock 'n' roll combined, with inevitably 'The Twist', to make an educational blast from the past and back to the future.

delicately starting 108½-0bpm A-side, 'How Do You Stop' (Scotti Bros **JAMES Q1**) — typically, this yet again throws away an album's hottest track on a B-side (shades of 'What's Missing') ... **Phonogram** have given up with 'Victory', replacing the A-side of **Kool & The Gang's** 12 inch with 'The Throwdown Mix' (Club **JABXR 44**), a typical neat 111 ... 124½bpm **Les Adams** megamix of 'Get Down On It/

Ladies Night/Fresh/Big Fun/Straight Ahead/Celebration/Misled/Emergency' — in fact, all the hit floor-fillers that fit, nicely timed for Christmas! ...

Hindsight's subtitle 'Spare A Dime Mix' always led one to expect a remix and, sure enough, 'Small Change' is now also in a dubbier 111½bpm 'The Corn Xchange Mix' (Circa **YRTX 1**) — a pity the original hasn't done as well nationally as it deserved ... 5,000

copies of the originally promo-only current **Loose Ends** 12 inch twin-pack finally reached the shops commercially in yet another creative marketing ploy by **Virgin**, who now, along with some sort of cassette pack, have at least four configurations of 'Nights Of Pleasure' on sale, not counting seven inch — maybe if the right songs in the right mixes were widely available from the start, none of this manoeuvring would be necessary ... **CityBeat** are starting a regular remix series of 12 inch four-trackers, **The Ultimate Mixes '87**, kicking off with **Arthur Baker's** four radical revamps of **Freeze 'IOU'** and **Farley 'Jackmaster' Funk's** four of **John Rocca** 'I Want It To Be Real' (the inspiration behind **Steve 'Silk' Hurley** 'Jack Your Body!'): the **Freeze** remixes are house-styled 121¼bpm Club Dub and 121bpm Club Vocal, go go-ish 105¼bpm Shakedown Vocal and Instrumental (**CityBeat CBE 1209**), due Jan 5 ... **rm's** next full **BPM** column after the **Hammy Awards** and Christmas won't be until January 8, so note that also due on UK release earlier that week are the remixed 0-104½-0bpm **Naturals** 'Funky Rasta' (Cooltempo **COOLX 140**), and (all on **Champion**) **Raze** 'Let The Music Move U' (119¼) 'Get Down' (119½) 'Control Me' (128¼bpm) (**CHAMP 1227**), **Gary L** 'Time' (120½bpm) (**CHAMP 1228**), **Libra Libra** 'I Like It' (120¼bpm) (**CHAMP 1226**) ... **DJs**, please post your next charts to us no later than that Monday, January 5 ... **Hank Ballard & The Midnighters** attracted lots of faces, including **Capital's Peter Young** and **Charlie Gillett**, **Radio London's Robbie Vincent**, **Radio One's John Peel**, **DevonAir's Dave Treharne**, **WBL's Tim Westwood**, the **Monster Raving Loony Party's Screaming Lord Sutch**, and — to my delight — the guy who graduated from being a punter to DJ with me at **The Scene** 21 years ago, **Brian Peters** ... **Richard Searling** presents his Top 50 personal soul choice of 1986 on **Red Rose Radio** between 10pm-2am on January 1 ... **Heatwave** are recording here an album and single.

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B P M

from previous page

for February release via PRT ... **Farley 'Jackmaster' Funk** has remixed **First Choice** 'Let No Man Put Asunder' with new vocals added by **Roshelle Fleming** ... **Brian Mason** (Cricklewood Ashtons) thinks he can detect a similarity between more than just the titles of **Robbie Nevil** 'C'Est La Vie' and **T.S. Monk** 'Bon Bon Vie', while likewise **Bruce 'Dr Juice' Nelson** (Sheffield Sinatra's) suggests the **Davis/Pinchney Project** 'You Can Dance (If You Want To)' and **Men Without Hats** 'Safety Dance' ... **Krystal's** 'Precious, Precious', now I've checked, is not the old **Jackie Moore** song, but with so similar a title line the modern song could well have been a rearrangement ... **Heavy D. & The Boyz** (due as a remix) has much the same 'Triple M Bass' as **Worse 'Em** (now promoted here on **Champion**, at 97%-97½-97-96%-0bpm, which means I hadn't spotted the **US Profile** pressing should really be 0-98½-97½-0bpm in similarly decelerating stages) ... **Steady "B"** also has a 12 inch (with remixes as well as the already reviewed LP versions) of the modern "talking blues"-style 'Cheatin' Girl' and scratched bragging rap 'Bring The Beat Back' (US Jive/Pop Art 1023-1-JD) ... **Ready For The World's** smoochily "probing" 0-64%bpm 'Love You Down' topped US Black 45s, **Freddie Jackson** Black LPs, **Dead Or Alive** Club Play too in **Billboard** ... **Sharon Dee Clarke** doesn't have much acting to do as the night nurse in TV's **'The Singing Detective'**, she's usually asleep! ... **Pez Tellet & Andy Gould** are promoting the brand new **RJ's** on New Brighton promenade as a "serious dance venue", to counter the area's many fun-pubs, and they'd welcome offers of PAs on 051-639 5746 ... **Boxing Day (26) Rob Day** and the **Brothers Slide** start the weekly **Friday Escapism** for all vintages of funk at New Cross **Cupids** (in Goldsmiths Tavern), as a replacement for the defunct **Flim-Flam** — which will return in February at a new venue ... I don't know why my 'Hit List/Disco Round-Up' reviews in the latest issue of **JOCKS** have been printed so far out of the right running order that most of the lead reviews come last, but it's even got me confused! ... Christmas is almost here — many thanks for all your cards, and **KEEP CHILLED!**

HOT VINYL

THROWDOWN 'The Champ' (HardBack BOSS 3) Gilles Peterson, Paul Phillips and George Michael's cousin Andros Giorgio have produced with musicians from Hi Tension, Kandidate and the Team Ten Horns a note for note 111bpm remake of the reedy organ driven UK-recorded 1968 break beat classic by the Mohawks, currently numero uno on most DJs' wants lists (however, for good news, see Odds 'n' Bods!). Based on the chant and structure from Lowell Fulson's 'Tramp' — better known by Otis Redding & Carla Thomas — it's still instrumental on the A-side (edit too), while the AA-side adds in Faze One and DJ Streets

Ahead for a 0-100%bpm 'Bust The Champ' rap 'n' scratch (edit/beats too) that's up to US standards of toughness.

HOWARD HEWETT 'Stay' (US Elektra 0-66827) Shep Pettibone and the Latin Rascals have concocted five remixes of the Shalamar star's hottest album track, a mesmeric jittering Jam & Lewis-ish swaying jogger that ends up excitingly pent up but is most immediately passionate in the 98½bpm Before Midnight Mix and slow burns in the 99bpm After Midnight Mix, with 98½bpm Dub, 98½bpm Instrumental/Bonus Beats too.

NITRO DELUXE 'The Brutal House' (US Cutting Records CR-210) Rapidly building over the past two weeks, this bass and jittery percussion boosted ever shifting 114½bpm instrumental reverts to the Bohannon, BT Express type of Seventies rhythm but with greater modern clarity and some squeaky doodling synth tones nagging through it all. The flip's 114½bpm 'Let's Get Brutal' and its 114bpm Dub are differently textured shorter treatments.

MASTER C & J 'Face It (Club)' (US State Street Records S.S.R. 1001) Taking off fast, this classically simple cleanly cantering 120½bpm house — or, if you prefer, timeless disco — has a chap calmly muttering his mysterious pleas for help in a pseudo-profound narrative as the synth-washed beats keep leaping along (instrumental Dub It and keyboarded Jazzy Jack Track too).

PRINCE PHILLIP MITCHELL 'Devastation' LP (US Ichiban Records ICH 1004) One look at his song titles and you'll call him Mr Pitiful, not Prince. This guy is hurtin' inside, and the result for us is the best truly soulful album in a long time... including Bobby Womack. Whereas Womack recorded in Memphis and still sounds predictable, the almost equally veteran but refreshingly far less familiar Mitchell recorded in Muscle Shoals with its Sixties backing musicians, producing and writing everything himself. The jogging slightly Al Green-ish 98½bpm 'I Can't Get Used To Sleeping By Myself' has the most easily useable rhythm while best slowies are the 0-28½-57½bpm 'I Taught Her Everything She Knows' and 35-70bpm 'She Was My Lady', others continuing a theme being the 106bpm 'The Show Must Go On', 68bpm 'You're Gonna Come Back To Love', 34/68-0bpm 'This Is Our Song', (0-)116bpm 'In Her Own Way', 122½bpm 'Body Shop'. Obviously, this guy's been left, and don't know what to do about it — unlike Oran 'Juice' Jones!

SURFACE 'Surface' LP (CBS 450099 1) Now taking lead vocals themselves, hot songwriting/producing team David 'Pic' Conley, David Townsend and Bernard Jackson are proving successfully soulful with a consistent set that's been exceptionally big on import, the established floor-fillers being their tuggingly swaying 98bpm 'original' of 'Happy' (written by them though first recorded by Hi Tension some time back), the flute trilled cantering (0-)121½bpm 'Feels So Good', youthfully jiggy (0-)111-0bpm 'Who Loves You', muttering jittery 124½bpm 'Lady Wants A Man' and romantic rolling 79½bpm 'Gotta Make Love Tonight'.

BEASTIE BOYS 'Licensed To Ill' LP (Def Jam 450062 1) Outraging stuck in the mud traditionalists and exciting the more open minded, these brash and self consciously nasty boys have really made a fusion of rock 'n' rap, with solid depth instead of the surface rock guitar trimmings that satisfy nobody. The whole set is a blast, floor-fillers though being their 0-96½bpm 'Slow Ride' adaptation of War's 'Low Rider', Led Zeppelin-ripping hip hop heavy metal 96½bpm 'She's Crafty', scratching and shouting 98bpm 'Time To Get Ill', honking and chanting 116bpm 'Brass Monkey' — and don't forget 'Girls'!

TASHAN 'Chasin' A Dream' (Def Jam 450158 1) Rapid UK release for an excellent soul set with the Alyson Williams-duetted 85½bpm 'Got The Right Attitude', throbbing jittery 101bpm 'Read My Mind', Marvin Gaye-ish 105½bpm 'Thank You Father', hypnotically



Friday (19) LWR's Jasper and Jazzy M (seen above) with Rick Davis, Crazy Larry and Grandmaster Richie Rich start a "Syndicate" of DJs funking East Sheen's the Bull, **Sunday (21)** London Charing Cross Road's Astoria is funk'd from 4pm by Jeff Young, Simon Goffe, Tim Westwood, CJ Carlos, Gordon Mac, Jasper and BB&Q, while Graham Gold joins Joe Field souling Hemel Hempstead's Heath Park, **Monday (22)** BB&Q are with Rick Davis at Uxbridge Regals; **Wednesday (Christmas Eve)** Northfleet Red Lion's late night fancy dress Slammer has Chris Hill, Pete Tong, Eddie Gordon, while there are separate funk and jazz rooms at Hemel Hempstead's Heath Park with Joe Field, Bob Casby, Dave Ealand, Doug Osbourne and Big Blow, **Christmas Day (25)** Glasgow Dunlop Street's Warehouse has BB&Q and 4AM (from 6pm!); **Boxing Day (26)** Preston Easy Street's 4pm limited 600 admission Soul Sauce has Richard Searling, Kev Edwards, Kenni James and Roy Rose, while Camberley Cambridge Nite-Spot's annual Frenchies beach party is hosted as ever by Chris Brown; **Saturday (27)** Great Shelford (Cambridge) De Freville Arms is souled by Martin Collins, Graham Gold, Tony Fernandez and Joe Field; **Sunday (28)** Leeds Tiffany's aildoyer stars unspecified jocks; **Tuesday (30)** Steve Allen souls Peterborough Millionaire. Those are the ones that arrived in time — it's not a complete list, I know.

drifting 85½bpm title track and tenderly swaying 83bpm 'So Much In Love' its emergent dance hits.

JESSE JOHNSON 'Crazay (Featuring Sly Stone) (Remix)' (US A&M SP-12214) Although a dreadful untidily jumbled over-vocal version has already been released here, A&M have rightly superseded it by mailing DJs this vastly superior import remix, a smoothly pumping (0-)113-0bpm backbeat chugger with bursts of chanting and Sly's old "I want to take you Higher" washing through (rather than dominating) the now cleanly driving beat, sorta 'A Love Bizarre' meets James Brown with the rough edges knocked off (in four mixes).

JUNGLE WONZ 'The Jungle' (US Trax Records TX129) Marshall Jefferson-created sparsely bounding 118½bpm house, all shushing hi-hats, burbling bass beats and interstellar synth, with some sinister muttering about the urban jungle, or tropical "jungle noises" on the flip's more instrumental (and infectious!) 117½bpm 'Jungle Mix'.

DOUG E. FRESH & THE GET FRESH CREW 'Oh, My God!' LP (US Reality F-9649) I had been resisting having to buy a set that revolves around a lengthily remixed 'The Show', and 'All The Way To Heaven', but had to succumb as growing numbers of DJs force it into our chart all because of the infectiously jiggling go go-ish 101½bpm chantalong, scratch-along, rappalong 'Lovin' Ev'ry Minute Of It (Cyclone Ride)'. It's preceded by the even jaunter short 0-101½bpm second half of 'Leave It Up To The Cut Professor', while 'Nuthin' has a totally human beat boxed backing.

SALT-N-PEPA 'Hot Cool Vicious' LP (US Next Plateau PL1007) Cheryl (Salt), Sandy (Pepe) and Latoya (Spinderella) are obviously girls who just like to have fun, on a good humoured rap set which includes their singles, hottest newie so far being the giggly go go-ish 0-91½bpm 'My Mike Sounds Nice', while coincidentally the 93bpm 'Tramp' is based on the scratched-in Otis & Carla cut that inspired 'The Champ'. Check the chart for other relevant beats.

KEITH PATRICK 'Night To Remember' (In Recordings INRT 2) Hopefully not now too fatally late, this Nick Martinelli-mixed attractive fluidly swaying (0-)115½bpm melodic wriggler did well on import recently as it sounds just like Howard Hewett singing to a Paul Hardcastle 'Rain Forest'-style backing (inst/edit flip).

THE SOURCE featuring CANDI STANTON 'You Got The Love' (Streetwave MKHAN 78) Farley 'Jackmaster' Funk mixed the sparser more fluid flip's two versions of this markedly tempoed 109½bpm burbler, naggingly souled with an inspirational lyric, but the only thing that really cuts through is a tinkling chime in the two A-side mixes' chattering rhythm.

MANFRIDAY 'Winners' (US Warner Bros/Jellybean 0-20596) New York's answer to 'Rumors', Larry Levan co-produced (as a group member) this crowd noise introed mournfully sung 0-116½bpm looper which steadily trips through Timex-type vocal patterns and some squalling sax (inst/edit flip).

HEAVY TRAFFIC STARRING "V" 'Jealousy (Remix)' (US Atlantic 0-86767) Having plumped for the better value album I much prefer its more concise version of this Brian & Eddie Holland-prod/penned girl-souled rolling lurcher, but Larry Patterson's (0-)110½-0bpm remix has been serviced (along with other recent imports) by WEA to several DJs, and the flip's sparser self-descriptive Dub A Capella is rightly building support, being reduced to just the bass, backbeat, and powerful wailing (inst/edit too). Who is "V"? She can sing.

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

LIVEWIRE

■ HINDSIGHT/ALEXANDER O'NEAL, HAMMERSMITH ODEON

As support bands go, Hindsight weren't bad. Hot on the heels of a fine debut single, 'Small Change', Camelle Hinds and Henri Defoe were taking this opportunity to show an intrigued public what they had to offer.

It turned out to be little: nothing matched the fire and political intensity of the single, almost everything was typical Britfunk fodder. Level 42 came to mind. Their covers of some of Motown's big early Eighties hits like 'Standing On The Top' and 'Let It Whip' were passable, but only the go-go rhythms of a song whose name I didn't quite catch, left me a little more than uninterested.

Practise presentation and stage manner, boys, and write some harder songs and I might give you a second chance.

I had to pinch myself several times during Alexander O'Neal's set to make sure I hadn't fallen asleep in front of the video of his last visit back in January. The songs and his 'ad lib' performance were practically the same, consisting of extended versions of his seven album tracks and 'Saturday Love'. This time Tottenham's own Princess joined him on stage, and Alex had a hard time getting her off; he seemed worried that she might upstage him.

Seeing the god-like reception he got, Alex shouldn't worry. He may be a very odd shape, but it didn't stop him changing from an ill-fitting black tuxedo to a white one half way through. Unfortunately for us, he left us his dreadful backing singers to wade through a long and lacklustre 'I Didn't Mean To Turn You On'.

Ironic, really, because that's exactly what Alex meant to do. Stepping into that space that Teddy Pendergrass left vacant, Alex is the new all male, all football playing macho stud. A pity his voice is so damned convincing, live or otherwise — it's the only reason left to like him.

Edwin J Bernard

▲ SIMPLY RED, MANCHESTER APOLLO

A total sell-out for the second gig in seven days at the huge Apollo speaks for itself — these local lads have obviously done well for themselves. But what of the ersatz soul warriors, and how blows the wind musically?

Well, the slave trade is alive and well and living in Manchester, because the plunder of 'black' culture without any particular interest in its source is as colonial as anything you're ever likely to come across. (Yes, I know three of the band are black — I'm not accusing them of being racist, just gratuitous and a bit shallow.)

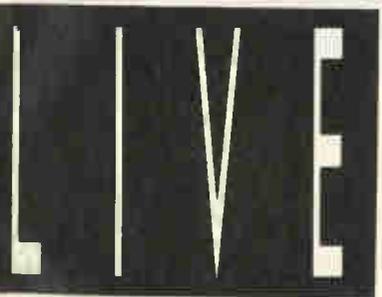
Otherwise, Mick Hucknall still has an undeniable presence and his voice is as close as white boys come these days to singing the mauves. And the music? Well, 'Red Box' and 'Jericho' still sound good, and 'Holdin' Back The Years' is obviously a song that will always be a 'Quiet Hour' stand-by. And it's polished. And it's smooth. And the audience seem happy enough. But the polish lacks the elbow grease of a Cameo, and the glitter is charmless and without sparkle.

Considering the amount of money they've all made out of it, I'm sure they don't have to give a toss about anyone's opinion. But this is bland-out: Simply Red are the worst kind of in-car entertainment, and you can keep it.

Dave Sexton



Photo by Karen McConnell



■ DEL AMITRI/FRUITS OF PASSION, QUEEN MARGARET UNION, GLASGOW

Rarely have I looked forward to seeing a band as much as I did tonight. The reason? The most underrated band in Glasgow were playing — del Amitri.

Fresh from a triumphant American tour (organised, in true del style, by their Stateside fans and friends), and released from the shackles of a major record deal (not their natural habitat), they came with a batch of new songs — perfect. Well, it should have been.

Certainly, the new songs are much more immediate than in the past. The set opener 'Ry Cooder' is, bluntly, the best song they've ever written. Of the other new songs, 'When I Want You' and the new single 'Tears And Trickery' were in the same more direct, more melodic vein, and were all the better for it.

Writing good songs is not, and never will be, a problem for del Amitri. Where they do come unstuck, however, is in their presentation. After five years of being together they persist in projecting themselves as a wacky, semi-serious and, well, 'laddish' bunch — all of which they are not.

It's almost as if they're scared to admit that they are a good group. Come on del, own up before it's too late!

Modesty is not, on the other hand, something Fruits Of Passion could ever be

Photo by Steve Wright



● A CHEERY Fruit Of Passion

accused of. Indeed, given their performance tonight, why should they be?

If del Amitri are the most underrated band in town, then the Fruits are the most improved. There's no more limp, rather twee arrangements of songs; no more the reliance on volume as a substitute for dynamics. The Fruits have managed to inject a degree of warmth and professionalism into their sound which, though not always welcome in some bands, suits them perfectly.

The only complaint I have is that, for a band with their second album on the horizon, three new songs is not enough. Ace guitarist, 'Strike-out' Gibbons, assures me, however, that they've got more gems up their sleeve.

So prove it!

Harry Mercer

■ BILLY OCEAN, CITY HALL, SHEFFIELD

Billy Ocean is an everywhere and nowhere man, a regular chart contender but a singer with a remarkably low profile: a man with his base in the albums market, but one who has straddled the fickle 'Top Of The Pops' market.

He's been turning out hits for more than 10 years now, but this is his first British tour and he's a relative stranger to live performances. At times it showed in his between-track banter.

Billy Ocean does not attract a raucous following. Minutes before he took the stage there was silence in the foyer and a distinct lack of bustle. Billy Ocean entered to polite, albeit warm, applause, and that set the tone of the evening.

The set built up slowly, with Ocean happy to settle in in his own time. He was backed by a robust nine-piece band, complete with female backing singers who were tight and rehearsed.

But it took until mid set before the pace was stepped up. An emotional duet with Ruby Turner on 'The Long And Winding Road' was the cue, and after some rousing Caribbean funk it was time for some audience participation.

'Loverboy' caused a surge to the front, while the singles 'Suddenly', 'Caribbean Queen', 'Bittersweet', 'There'll Be Sad Songs' and 'When The Going Gets Tough' marked an impressive if somewhat predictable climax to the set.

Then, having done the hard work, Ocean went off, returning only for one brief encore. A solid enough opening and not much to complain about. But the going never got tough, and Billy Ocean never really got going.

Dominic Roskrow

■ JULIA PLEASE, MIDAS, GLASGOW

On a cold, windswept, utterly miserable night in Glasgow I crept into the Midas to escape from the rain. Negotiating a place at the bar with some difficulty I sat down, lit a cheroot and ordered a stiff Manhattan. In the distance, several yards and countless sweaty bodies away, a five-piece Glaswegian band called Julia Please were onstage. Quite apart from being an obviously wonderful pop group, they had that tiny indefinable extra something which makes you think, well, maybe being alive's not such a bad thing after all.

Most bands who play the Midas are quietly encouraged, politely ignored or mercilessly drowned in a sea of rotten vegetables, plastic pint glasses and unprintable epithets. Not so with Julia Please, who received the sort of thunderous applause usually reserved for an established band with a couple of hit singles under their belts. Lead singer Lorna Brooks has the sort of voice you'd like to spend the rest of your life with — Annie Lennox, Sandie Shaw and Dusty Springfield all rolled into one — plus plenty of Lorna Brooks thrown in for good measure. She fronts a band which is instantly accessible, without being immediately disposable. In a sea of earth-shatteringly unimportant singles releases, any one of the songs performed tonight would stand out a mile on any radio playlist, not least 'Going Nowhere', 'Take Time' and 'Standing In The Rain' with its moody acappella beginning.

Julia Please draw on the clear, concise pop of the Eurythmics and the Minds circa 'New Gold Dream'. They could sell millions of records without becoming musical dullards and somebody, somewhere who can afford cheroots and stiff Manhattan ought to be doing something about that. Now.

Digby Smode



● Jam and Lewis

● Jam and Lewis? You know who they are, don't you? Well, they produced this year's Human League LP, but more importantly they've been involved with the sculpting of sound for artists like Alexander O'Neal and the SOS Band. **Edwin J Bernard** talks to Alex and the SOS Band and finds out what really makes them tick



● Alexander O'Neal

JUST HOW IMPORTANT ARE

JAM & LEWIS

If I gave you five seconds to think about it, who would you say have been the hottest producers this year? Who have written and produced more hits than anyone else in 1986? Who have had two American number one hits within five weeks of each other? Whose names sound like a preserves manufacturer? Okay, time out. The answer is Terry Lewis and James Harris III, aka Jimmy Jam. That's who.

But what is their magic formula? Do they have one? Are they totally in control, or is it just that they know how to get the best out of the people they work with? Are Cherrille, Janet Jackson and Alexander O'Neal their puppets? Do the SOS Band and Change have any talent of their own? Do Australians have Christmas pudding on the beach? Can your grandma really suck eggs?

The answers, or at least some of them, were found by 'chatting' to two of the 'artists' who have worked closely with the dapper duo for many years. Both Alexander O'Neal and the SOS Band have enjoyed a modicum of success with their Jam And Lewis songs, although neither have made it really big in America. Only Patti Austin's 'The Heat Of Heat' fared worse this year for the hot duo whose records for the Force MDs, Janet Jackson and the Human League have sold millions.

The fact that Alex and the SOS Band have enjoyed pop hits in the UK adds fire to their argument that

their lack of US pop success (and let's face it, every artist likes to make it big in his own country) is due, not to the music, but to American segregation in radio and video programming. Alexander compares the way he was promoted in America with other new artists who appeared in 1985 — by whom he implies Freddie Jackson. "I have no animosity towards the record company," (that being CBS, which he is also signed to), "but it could have been handled better."

In Britain, the power of pirate radio in the traditionally soulful South has meant that records like Alexander's 'Saturday Love' (with Cherrelle) and the SOS Band's 'The Finest', have made it due to club and specialist airplay as opposed to fancy videos and pop hype.

"We're a people group," says SOS's Abdul Raouf. "The songs that have been popular for us are songs that everyday people, working people, can relate to in some form." Alexander agrees. "I'm the people's choice," he says. "My music has sold on its own merit and not thanks to any promotion on the record company's part."

Another thing that Alex and SOS have in common is their basic misunderstanding of sex and how to sell it. This could well be a contributory factor in their lack of acceptance as serious artists in their own right. On Alexander O'Neal's part, this could be put down to downright chauvinism.

"I don't have a bad attitude towards women," says Alex. "They're some of my biggest supporters. But behind every great man, there's a great woman — not in front of him."

While those comments may have some of you packing the shears and heading off to Minneapolis, it does explain Alexander's stage act, where he's trying to be an Eighties Teddy Pendergrass.

"You can't tell a woman, close the door, turn off the light, rub me down with hot oil and then go get caught somewhere with a faggot," he once said. Yet, if only Alexander would just sing and not try and be this offensive macho stud, he might get more respect.

As for the SOS Band, their live show includes a part where a young woman is invited up on stage and then publicly humiliated by one of the older, uglier members of the group, who simulates cunnilingus on the hapless victim. She is then sandwiched between two men who pretend to take her from the rear and front. Now, I'm no prude (as anyone at *rm* will testify) but I object to the blatant sexism of their act, which is underlined by the passive lyrics that Mary Davis likes to sing.

"It's all done in great taste," objects Abdul. "It's meant to entertain in a nice, clean, joking manner. It gets more response than anything we do, anything, and it's done humorously, so if anyone looks further than that they're complicating the whole thing."

In other words, when sexism is a joke it's okay. Would you let yourself be treated that way, Mary? Before she can answer, Abdul butts in. "It's nothing that personally the group likes to do, but it works well at loosening the audience up. So why not?"

What about the music? Shouldn't that be enough? "Sure, the music stands for itself. It adds to it..."

Imagine the situation. There's me, Alexander O'Neal, Mary Davis and Abdul Raouf of the SOS Band, sitting in a room. I'm trying to discover whether they are just the puppets of Jimmy Jam and Terry Lewis, and they think I'm interested in *them*. The tea arrives and we're off.

How important are Jam And Lewis in the scheme of things?

AO'N: "They're very important. You need good producers unless you're gonna produce yourself. I do have the capabilities of producing. I've written songs, but they're on the shelf because of my involvement with Jimmy and Terry."

Is that because they don't like to produce other people's songs?

AO'N: "Um, other people, yes. With me, it's different. Our relationship goes so far past business. We've known each other for 11 years, so they know me and know what I can do. Even in the beginning stages, before they went on to join the Time, I had



● SOS Band

written and co-written songs with them that I used to perform live. So they do know that I have the capability. I feel that I have the same sense of awareness of direction as to the sound of the Eighties. I've learned a lot from them and they've encouraged me to get more involved with the writing. My next album includes a song I wrote called 'Playroom'. They'll be more Alexander O'Neal on each album."

Would you have been able to impress us with your vocal talents without the help of Jam And Lewis?

AO'N: "I don't know. That's something that can't be proven. But I do feel that I am a good writer."

Why are the SOS Band still produced by Jam And Lewis?

MD: "We've done three albums with Jam and Lewis and we're negotiating for the fourth. The chemistry between Jam and SOS has been successful. But SOS can also produce ourselves and I'm sure we'd get the same response if we were given the opportunity."

So you want to produce yourselves. Are you dissatisfied with what Jam And Lewis do for you?

MD: "It's all done through our record company. So far, it's been a great success, so why break it up if it's doing well? Maybe this time, though, we'll get the chance to do it ourselves."

What do you think is the secret of Jam And Lewis' success?

MD: "They allow you to be creative, whereas a lot of other producers would dictate to you what to sing. Plus the fact that they do their homework. They listen to the artist that they're getting ready to do and pick out their best qualities. With us, they went back to the 'Take Your Time' album and updated our sound."

Isn't there a danger that by working with

such big names, with such a definable sound, you become overshadowed by them?

AO'N: "I have no fear of that. I think it's a positive thing for an artist to be working with two of the hottest producers in the world right now. There's still a lot of things that Jam And Lewis have to prove. Regardless of the success that they've acquired, it's still early in their career for them to relax. But as far as the public goes, I'm the one that they identify with and look out for. So I'd say, when we work together, it's a three person team."

AR: "With us, it's the same. They're not dictators, but they have the last say. What they do is go and search for the particular talent that the artist has to offer and then they put their creativity into it."

How do you feel about their work with the Human League and the incredible pop success they've achieved with a sound that is reminiscent of both your styles?

AR: "Exactly. That 'Human' record was built on similar musical foundations to the records we've made. But because they're white, they have a pop hit."

MD: "I'd like to know why none of our tunes have been number one pop hits..."

AO'N: "I thought 'Human' was a great song. It could have been a theme song for me. But I realise that I can't have all the songs. I kinda have to restrain myself. I'm happy to see other people's success. You need more people like Jam And Lewis giving of themselves to acts who've been out there but haven't quite enjoyed the success so far that they've deserved. Hopefully, by my third album, I'll enjoy the type of success that I think I deserve. I mean, now Jimmy and Terry are crossing over into a serious pop world. It's sad that they should be 'crossing over' at all, but that's quite an accomplishment, especially for two black guys from Minneapolis."

Alan Jones analyses, dissects and generally gets very statistical about the continuing success of the Pretenders



BRASS · in · POCKET

In the euphoria that followed the Pretenders' first, and so far only, number one single, 'Brass In Pocket' in 1980, the group's Chrissie Hynde remained remarkably unmoved. She told Radio One's 'Newsbeat': "Having a number one record means nothing to me, nothing at all. I've been a rock journalist, and interviewed kids who thought they'd made it just because they got a lucky break and got a record in the top 10. Big deal. Most of them are back on the dole."

"In a year's time I'll probably be back behind a typewriter, or working in a drugstore. Quite honestly, the thing that concerns me most right now is finding somewhere to live." (She'd just been thrown out of her flat.)

Chrissie's disarming self-effacement now sounds a little naive; history records that after 12 singles and four albums the Pretenders retain a 100 per cent success rate, and that success is overwhelmingly due to Hynde herself.

Chrissie is the group's singer, main songwriter, guitarist and spokeswoman. Eight years after the first Pretenders single was released, she's the only founding member still in the group. Make no mistake, Chrissie Hynde calls the shots, and, to all intents and purposes, she is the Pretenders.

Born in Akron, Ohio some 35 years ago, Chrissie Hynde grew up a hopeless Anglophile, with an unquenchable appetite for British rock music, particularly the Rolling Stones and the Kinks. She was also a great fan of the MC5 and Iggy Pop, but it was her obsession with Britain and its musical culture that eventually led her to settle in London in 1974.

Chrissie shared a flat in Clapham, and worked in an architect's office in Barnes when she first came to Britain. A chance meeting with journalist Nick Kent at a party led her into a temporary career as a rock critic. Though she now claims that she didn't enjoy the experience, she did, for a short time, seem to delight in writing vitriolic assaults on establishment figures and teen icons. Nevertheless, after meeting Malcolm McLaren, she quit writing and went to work in his shop in King's Road, where she quickly

became familiar with the key figures in the developing punk movement.

Though she'd only played a solitary gig in Akron with the band Sat, Sun, Mat (sic), Chrissie was an accomplished guitarist and an assertive vocalist, and McLaren drafted her into several of his transitory groups including Big Girls Underwear, the Love Boys and Masks Of The Backside, who later evolved into the Damned.

The Hynde voice was finally committed to vinyl in 1978, when she sang backing vocals on fellow journalist Mick Farren's album 'Vampires Stole My Lunch Money' and Johnny Thunders' 'So Alone'.

Thunders' album was the debut release of Real Records, and the label's founder Dave Hill was sufficiently impressed with Chrissie to sign her to the label and give her an advance to hire a band.

Hynde auditioned a succession of musicians, and hired bassist Pete Farndon. In turn, Farndon recommended James Honeyman-Scott, a guitarist of his acquaintance from his hometown of Hereford.

Along with drummer Gerry Mackleduff, they demoed three songs, two Hynde originals and the Kinks' 'Stop Your Sobbing'. Chrissie had

known Nick Lowe since her days as a writer, and turned up at his flat one day, in an attempt to persuade him to produce the band's first single. Initially reluctant, Lowe listened to the demo. He was appalled by the band's musicianship, but excited by Chrissie's voice.

At the time, Nick was producing Elvis Costello's album 'Armed Forces', and Elvis generously donated a day of his studio time to allow Nick to produce the group — hastily dubbed the Pretenders. After a 12 hour session they came out clutching the tapes of what was to become their first single: 'Stop Your Sobbing'.

Released in February 1979, it received a warm reception from the music press and, particularly, radio, topping Radio One's playlist for a fortnight. The public were more restrained, and though it sold respectably, 'Stop Your Sobbing' narrowly failed to crack the top 30.

With Lowe busily completing Costello's album, the Pretenders went into the studio to record their first album with producer Chris Thomas, whom Chrissie had met during sessions for Chris Spedding's 'Hurt' album. By this time, another Hereford musician, Martin Chambers, had claimed the

vacant drummer's seat in succession to Mackleduff.

The album was recorded over a lengthy period, since the Pretenders were simultaneously undertaking their maiden tour of Britain, and snatching studio time as and when they could. The first track they completed was Hynde's 'Kid', which was released as a single, only to suffer the same fate as 'Sobbing' — the critics adored it, but it fell just short of the top 30.

As the album was completed, 'Brass In Pocket' emerged as an obvious single. Obvious, that is, to all but Chrissie Hynde. Unhappy with the song, Chrissie resisted the idea of making it a single for as long as she could, but finally acquiesced.

Released in November 1979, 'Brass In Pocket' initially made very slow progress, but accelerated gradually, finally succeeding Pink Floyd's 'Another Brick In The Wall' at number one, 10 weeks into its chart career. It was one of the slowest climbs in chart history. Its success, however, did not change Chrissie's opinion of the song.

"I hate 'Brass In Pocket'," she declared. "It was a phenomenon that evaded me completely. I was disappointed it was such a big hit; I was very embarrassed about it. I just

● PRETENDERS, 1986 style

can't listen to it."

Embarrassing or not, 'Brass In Pocket' was a crucially important single for the Pretenders, and the week it reached number one their first album, entitled simply 'Pretenders', dramatically debuted at the top of the album charts, a position it was to retain for four weeks. They had become the first act to reach number one with a debut album since 1977, when the Sex Pistols topped with 'Never Mind The Bollocks' — also produced by Chris Thomas — and they were also the first new act to spend more than three weeks at number one since the Bay City Rollers, six years earlier.

'Pretenders' was lavishly acclaimed. Predominantly a collection of love songs, it boasted neat, economical instrumentation and Hynde's caustic, concise lyrics. Nearly seven years after its release it remains a powerful and impressive album.

Don't just take my word for it — earlier this year over 80 rock writers

Disappointed by its failure, Real decided to pull one final track off the album — a cover of the Kinks' 'I Go To Sleep'. Chrissie Hynde and Kinks' leader Ray Davies were now lovers, and both expressed delight when the record deservedly soared into the top 10. The Pretenders had succeeded where earlier versions of the song by the Applejacks, Cher, Peggy Lee, the Truth, Marion, Adrian Pride, Fingers and Lesley Duncan had failed.

The next 12 months were particularly traumatic. First Pete Farndon — a former lover of Chrissie's — was sacked. His increasing reliance on alcohol and narcotics made him an unaffordable luxury. Two days later, James Honeyman-Scott expired, his body surrendering to a massive intake of alcohol and cocaine.

After a period of reflection, Hynde and Chambers decided to carry on as the Pretenders and, temporarily augmented by Nick Lowe's sidekick Billy Bremner on guitar, and future Big

interim. Her relationship with Ray Davies faltering, she met and married Jim Kerr of Simple Minds, gave birth to their daughter (she already had one by Ray Davies) and guested with UB40, long time friends and former support band, on their number one hit 'I Got You Babe'.

"For a long time I didn't feel the need to make a record," Chrissie admits. "I was perfectly content. Then I started writing again, and eventually I had a stack of songs which I just had to get out of my system, so I went back to work."

So it was that earlier this year in sessions recorded in New York, London and Stockholm with new producers Bob Clearmountain and Jimmy Iovine, the Pretenders' fourth album 'Get Close' began to take shape. With founder member Martin Chambers reduced to a guest role, the album was recorded by Chrissie, Robbie McIntosh and a new rhythm section comprising drummer Blair

Cunningham, formerly with Haircut 100, and T M Stevens, who used to work with James Brown.

'Get Close' is perhaps the Pretenders' finest effort to date, a mature and cohesive body of work, both contemporary and fresh. Marriage and motherhood have done nothing to blunt Chrissie's ability to write a pertinent lyric, as in the contemptuous 'How Much Did You Get For Your Soul'.

As a singer, too, Chrissie is at her best on 'Get Close', sailing smoothly over the trickiest melody, and turning in a memorable vocal performance on the new single 'Hymn To Her', a beautiful, haunting, almost traditional, composition by her former schoolchum Meg Keene. From 'Stop Your Sobbing' to 'Hymn To Her' Chrissie Hynde has dominated her otherwise male group, and, on the evidence of 'Get Close', she can continue at the helm for as long as she likes.

She remains the Great Pretender.

● CHRISSIE GOES through her Rod Stewart period



● THE ORIGINAL Pretenders, with Pete Farndon and James Honeyman-Scott (left). Good times, great music

● ARMS SPREAD, body contorted, Chrissie demonstrates one of the most sensuous singing profiles of the late Seventies



and broadcasters were polled for the forthcoming book 'Paul Gambaccini Presents The Top 100 Albums'. In this, surely the ultimate critics' choice, 'Pretenders' is adjudged the ninth best album of the Eighties to date, and the 62nd best album of all time.

Within weeks of the release of 'Pretenders', the group was back in the studio to record 'Talk Of The Town', which is still one of Chrissie's favourite compositions, and easily the fastest, with barely an hour elapsing between its conception and completion. It was a popular song with record buyers too, becoming the Pretenders' second top 10 hit. It was to be the Pretenders' only new song in 1980, but their album sold well all year and was certified platinum for sales of over 300,000 copies.

Early in 1981, the Pretenders re-assembled to record 'Message Of Love', a number 11 hit which subsequently turned up alongside 'Talk Of The Town' on 'Pretenders II', a sombre album which was severely criticised and unanimously dismissed by the music press. It yielded a third single, Hynde and Honeyman-Scott's 'Day After Day', which became the first Pretenders single to peak short of the top 40.

Country bassist Tony Butler, they cut 'Back On The Chain Gang', a particularly poignant song with lyrics presumed to be a tribute to Honeyman-Scott, though it's also true to say that the record's title and the repeated 'ooh ah' interjections were inspired by Sam Cooke's 1960 hit 'The Chain Gang'.

When Pete Farndon drowned in the bath after taking a lethal mixture of heroin and cocaine, the future of the Pretenders was once again thrown into doubt, but Chrissie and Martin struggled on, and recruited guitarist Robbie McIntosh and bass player Malcolm Fisher to help them record their third album 'Learning To Crawl', which was preceded by the brilliantly simple Christmas single '2000 Miles', another successful entrant in the top 20 stakes.

A well executed cover of the Persuasions' early Seventies American smash 'Thin Line Between Love And Hate' was subsequently lifted from the album, but performed badly as a single, barely scraping into the top 50. Its release was to herald the start of the lengthiest interval to date between Pretenders releases, nearly two and a half years.

Chrissie was far from idle in the

D I S C O G R A P H Y

S	I	N	G	L	E	S
Date	A-side/B-side		Hst. Pos.	Wks in Chart		
10 Feb 79	STOP YOUR SOBBING/The Wait		34	9		
14 Jul 79	KID/Tattooed Love Boys		33	7		
17 Nov 79	BRASS IN POCKET/Swinging London		1	17		
5 Apr 80	TALK OF THE TOWN/Cuban Slide		8	8		
14 Feb 81	MESSAGE OF LOVE/Porcelain		11	7		
12 Sep 81	DAY AFTER DAY/In The Sticks		45	4		
14 Nov 81	I GO TO SLEEP/English Roses		7	10		
2 Oct 82	BACK ON THE CHAIN GANG/My Cities		17	9		
26 Nov 83	2000 MILES/Fast Or Slow		15	9		
9 Jun 84	THIN LINE BETWEEN LOVE AND HATE/Time The Avenger		49	3		
11 Oct 86	DON'T GET ME WRONG/Dance!		10	9		
13 Dec 86	HYMN TO HER/Room Full Of Mirrors		56	1*		

* still in chart at time of going to press

A L B U M S

Pretenders: Precious/The Phone Call/Up The Neck/Tattooed Love Boys/Space Invader/The Wait/Stop Your Sobbing/Kid/Private Life/Brass In Pocket/Lovers Of Today/Mystery Achievement. Released January 1980. Entered chart January 19, 1980. Highest Position: 1. Weeks in chart: 35.

Pretenders II: The Adultriss/Bad Boys Get Spanked/Message Of Love/I Go To Sleep/Birds Of Paradise/Talk Of The Town/Pack It Up/Waste Not Want Not/Day After Day/Jealous Dogs/The English Roses/Louie Louie. Released August 1981. Entered chart: August 15, 1981. Highest Position: 7. Weeks in chart: 27.

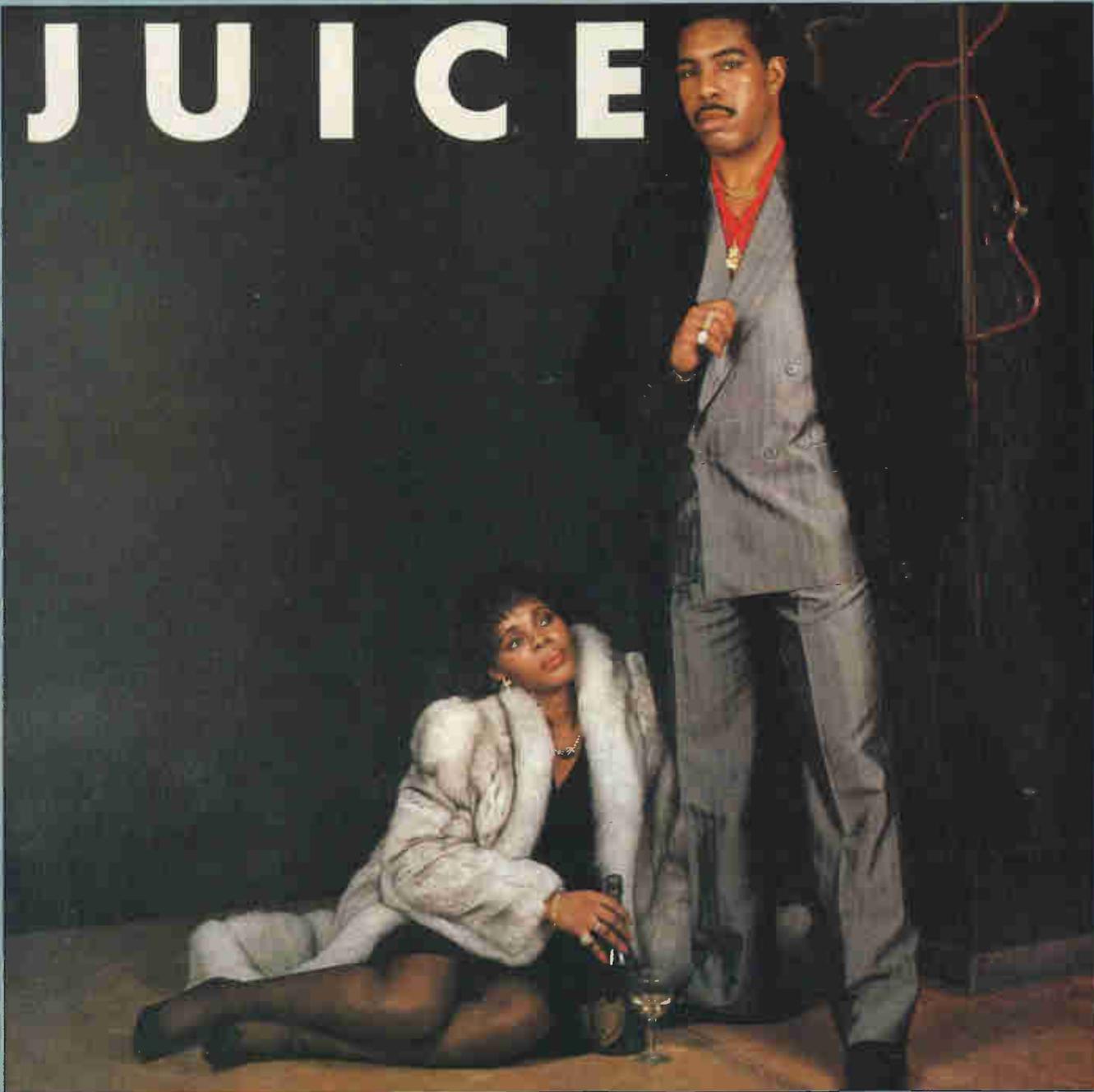
Learning To Crawl: Middle Of The Road/Back On The Chain Gang/Time The Avenger/Watching The Clothes/Show Me/Thumbelina/My City Was Gone/Thin Line Between Love And Hate/I Hurt You/2000 Miles. Released January 1984. Entered chart January 21, 1984. Highest Position: 11. Weeks in chart: 16.

Get Close: My Baby/When I Change My Life/Light Of The Moon/Dance!/Tradition Of Love/Don't Get Me Wrong/I Remember You/How Much Did You Get For Your Soul?/Chill Factor/Hymn To Her/Room Full Of Mirrors. Released October 1986. Entered chart: November 1, 1986. Highest Position: 10. Weeks in chart: 7. (Still in chart at time of going to press).

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