

RECORD MIRROR

RM

CHRISTMAS AND
NEW YEAR ISSUE

DEC 27 - JAN 3, 1987 55p

MATT JOHNSON

says have an 'Infected' Christmas

ALSO FOR THE FESTERING SEASON:

READERS' POLL RESULTS

THE HOUSEMARTINS

your best new band

MARC ALMOND

goes shopping

ZODIAC MINDWARP

goes demented

LIVE: AGE OF CHANCE
BIG COUNTRY ● GARY GLITTER
THE MIGHTY LEMON DROPS
THAT PETROL EMOTION

PLUS: 1986 — the quotes,
the events, the albums, the
films, the best, the worst,
the most laughable ...

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we go christmas shopping with the outrageous one

Front cover photography: Joe Shutter
Back cover photography: Patrick Quigly



Oh how we cried! George and Andrew. Andrew and George. No more! In order of preference Wham! were: shuttlecocks down the pants, Shirley's dancing, Andrew's nose job, sun-tans, Fila, dancing at the Beat Route, leather 'n' pearls, hip hi fi, Wembley, Bushey, Ibiza, George's hairy chest, buddy-ness, up, up and away from the suburbs, George's good manners and sense, Andrew's humour and 'Careless Whisper'. Heck, I know it was a solo single — but it's the best summer holiday disc of the Eighties. And finally . . . Wham! are no more.

JR



RUN DMC

In a year where 'crossover' was the watchword, and hip hop's musical kidnapping held pop for ransom, Run

DMC walked this way, and lifted all the trophies.

The bone crunching brilliance of their third album 'Raising Hell' managed to maintain their 'street' reputation, whilst selling in platinum to a white rock audience. Their collaboration with Aerosmith on 'Walk This Way' sealed the riff-rap pact. Despite their part in the dodgy 'Krush Groove' movie, the emergence of a third generation of 'hard-core' rappers, and some ugly incidents at US concerts, the Adidas-sponsored trio sold out a 70 date US tour, and hit London in September for triumphant shows.

RM

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TOURS ●

RELEASES ●

NEW BANDS ●

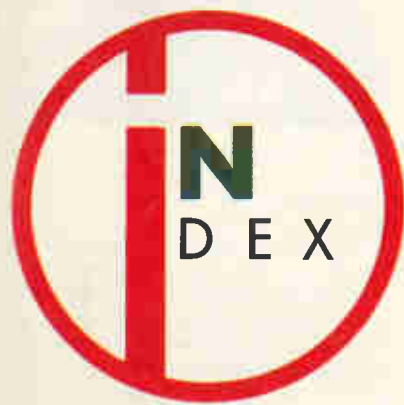
GOSSIP ●



Two of the best 10 singles of 1986 came courtesy of one band — **the Bodines**. Both 'Therese' and 'Heard It All', plus the various B-sides, were brilliantly crafted examples of the best in the current resurgence in guitar dominated British pop, from a band whose youthful exuberance matches the stylishness of their tunes.

Making a name for themselves as the most musically accessible band on Creation Records' roster, group and label parted company in September, only for Glossop's finest sons to be picked up on by Magnet just before Christmas amid tales of wanton laddish doings in the record company offices. Ignore the hype and look forward to a new single around February, 1987 — the year of the Bodine. Ignore this magnificent beast at your peril.

EL



POINTS THE FINGER

AT THOSE WHO'VE MADE A MARK IN '86



THE MIGHTY LEMON DROPS

seemed unlikely champions of the young white boy guitarists camp this time last year. Their live sorties had left them buried under a sludge mountain of pigeon holes and comparisons, from which they surely couldn't escape. Eat crap and die — along they came with 'Like An Angel', all leathers and borderline feedback. Were they the new JAMC, some asked?

No! They left Dreamword for the fledgling Blue Guitar label, released 'The Other Side Of You', a great rushing guitar single, then followed it with the 'Happy Head' LP, one of the best debuts of the year, stomping all over label mates the Shop Assistants' offering.

'My Biggest Thrill' was the next single — classic pop hooks and 12 strings to boot. Then a lengthy and successful tour saw them dent the top 75 and prepare themselves for greater things in 1987. The Mighty Lemon Drops could be the next indie band to appear on Saturday Superstore!

AS



Photo by Jon Blackmore

1986 threw up some unlikely demi-gods/goddesses. One of the more surprising in the latter category was undoubtedly **Cilla Black**. Her 'Blind Date' show made a rapid transition from cultish, kitsch standing to mass acceptance. Many tried to resist, but most normally sane men and women eventually succumbed. By virtue of its sheer awfulness and Cilla's ruthless pisstrokes of her contestants, 'Blind Date' unleashed some of the year's most unforgettable television moments. Here's to the next series.

LOT



Photo: London Weekend Television

Country music? Don't make us laugh, eh? That's for your mum and dad and sick old people into songs about wheelchairs and ailing pets — right? **WRONG!!!** 1986 saw at least one young man taking on the Nashville establishment and bringing his own brand of 'hard country' to these shores. Dwight Yoakam, rm's second favourite country boy, delivered his 'Guitars, Cadillacs, Etc Etc' LP and a stormer of a gig at London's Mean Fiddler (not to mention the Mexican restaurant lig!). Still waiting for some new material, and a return to these shores — rumoured to be some time in February '87.

AS



WorldRadioHistory



With Luther Vandross delivering a below par album, the soul year was left to Ms **Anita Baker**. Her 'Rapture' album had the type of deep, wrought singing soul music used to have before the studio took over from the voice. And as her London shows proved, she had the goods live as well as on record.

JR



SIGUE SIGUE SPUTNIK. In the beginning, there was fun, sex, excitement, Eddie Cochran riffs, wild hair, rubber, Rambo, designer violence, 'Terminator', six inch heels, hi-technology and Martin Degville. An amphetamine rush. Then there was 'Love Missile F1-11', and all hell broke loose. Everyone was lustng for a new Pistols, no matter what. Cue 'most outrageous, violent band in world' stories, front covers of The Sun ad nauseum, hype

INDEX DIAMOND DOZEN

A personal selection of the year's top indie singles by the Index panel.

1. 'My Biggest Thrill' Mighty Lemon Drops (Blue Guitar)
2. 'Somewhere In China' Shop Assistants (53rd and 3rd)
3. 'Heard It All' the Bodines (Creation)
4. 'Take The Skinheads Bowling' Camper Van Beethoven (Rough Trade)
5. 'Hang Ten' Soup Dragons (Raw TV Products)
6. 'Ain't So Easy' Wild Flowers (Chapter 22)
7. 'XX Sex' Fuzzbox (Vindaloo)
8. 'Trumpton Riots EP' Half Man Half Biscuit (Probe Plus)
9. 'Cry Wilf' Howlin' Wilf (Big Beat)
10. 'Once More' Wedding Present (Reception)
11. 'Poppiecock EP' Pop Will Eat Itself (Chapter 22)
12. 'She's Always Hiding' the Servants (Head Records)



and media hysteria. But it was too much media manipulation too soon. 'Love Missile' got to number three, but whence '21st Century Boy', and the album 'Flaunt It'? 'Where are the songs?', everyone cried, completely missing the point. The press and public alike got the long knives out and tried to carve them up. But they've survived. Hopefully, they'll carry on surviving into '87, despite it all...

BP

FUZZBOX? Love 'em or hate 'em, there's no denying the impact they've had on a dull and predominantly black clothed music scene this year. Picked up by Uncle Bob Lloyd's Vindaloo label when they barely had a song or a pair of drum sticks between them, Vix, Mags, Tina and Jo set about infuriating serious music critics and charming their way onto the cover of **rm**. Their 'Rules And Regulations' EP harked back to the likes of the Modettes or the Slits, before WEA stepped in and released 'The Vindaloo Summer Special' and the excellent 'Love Is The Slug'. The latter saw the girls cracking the top 40 (something hitherto thought impossible) and was followed by 'Bost-in' Steve Austin', the LP. Will they last another year? Will Mags be forced back to the DHSS office? Will Vix become a solo star? Will Jo get some decent clothes? Will **rm** find a new picture of the gals?

AS

Photo by Paul Cox/LF



UB40



New Single
**Rat in
mi
Kitchen**

OUT 5.1.87

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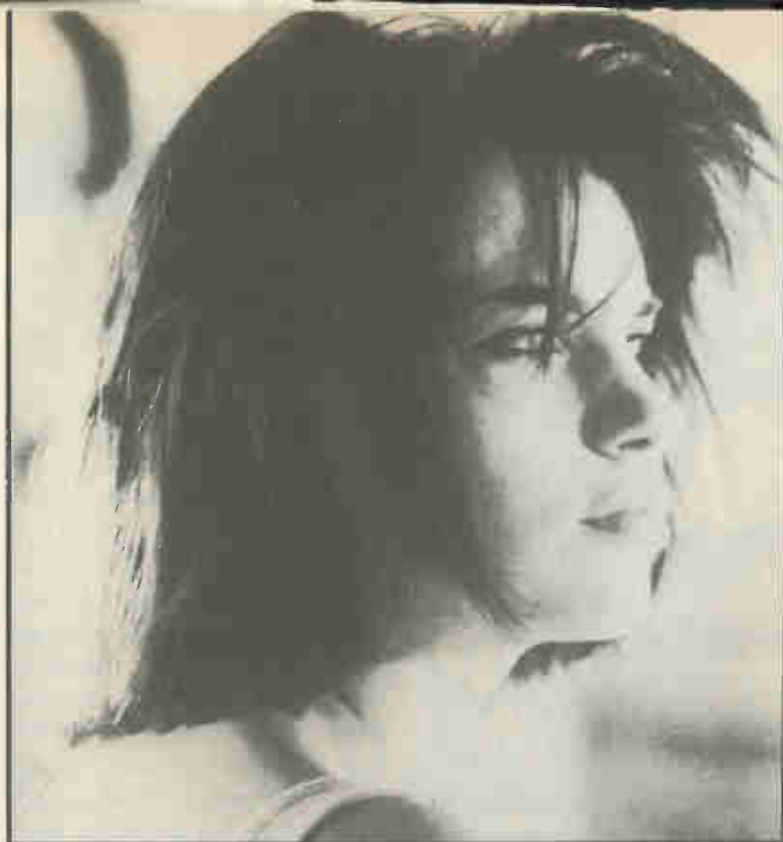




There haven't been too many decent new impressionists on the scene in the last couple of years, but along with Rory Bremner, **Phil Cool** must rank as the best.

An uncanny accuracy when it comes to the likes of Reagan, Stewart and Rolf Harris, and the sort of face that should be winning all the gurning championships, means Phil's act stands head and shoulders above the bloated show biz appeal of a Yarwood. He's funny even when he's not taking someone off, and a successful TV show 'Cool It' and excellent live album 'Not Just A Pretty Face' are still around to prove it. How can you fail with such talent plus Jasper Carrott writing for you?

AS



Back in September, the name of **Beatrice Dalle** burst onto the scene. You couldn't open a paper or listings magazine without being confronted with that ample mouth and just as ample bosom. 'The new Bardot', the hype ran, and indeed, in casting the young Frenchwoman in the title role of 'Betty Blue: 37.2° in The Morning', director Jean-Jacques Beineix seemed to have discovered a major new screen phenomenon. Not since the days of Julie Christie in the Sixties had a woman commanded the screen as Beatrice did in her debut role, welcoming the return of a cinema image of femininity that said 'yes' to round tummies and 'no' to aerobics-tightened androgeny. Vulnerable and powerful at the same time, Beatrice Dalle *dripped sex*, as the saying goes — and will no doubt continue dripping for many a day to come.

EL

HONOURABLE MENTIONS LIST 1986

Gary Lineker — two feet that almost shook the world (cup).

Pat Jennings — you need hands.

Alan Ball's tears at Sheffield United — better luck this season.

IT Botham's 138 runs in Oz.

Kenny Dalglish — more trophies than Whitbread.

Bob Hoskins — for cool beyond the call of duty.

Frank Bruno — nice try Frank.

Glenis Kinnock — for keeping out of the shadow.

Hancock repeats on TV.

Eddy Collins' gig at the Bloomsbury theatre and the track on the *rm LP*.

AS



By the end of 1986, most people knew that **Courtney Pine** had a lot more to offer than a neatly pressed suit. Possibly the most lauded young British jazz musician ever, Pine's progress this year was indicative of a burgeoning jazz club scene and a widening of taste outside of the pap 40. Discerning music lovers look long and hard for their options these days. Courtney's 'Journey To The Urge Within' wasn't a bad place to start looking.

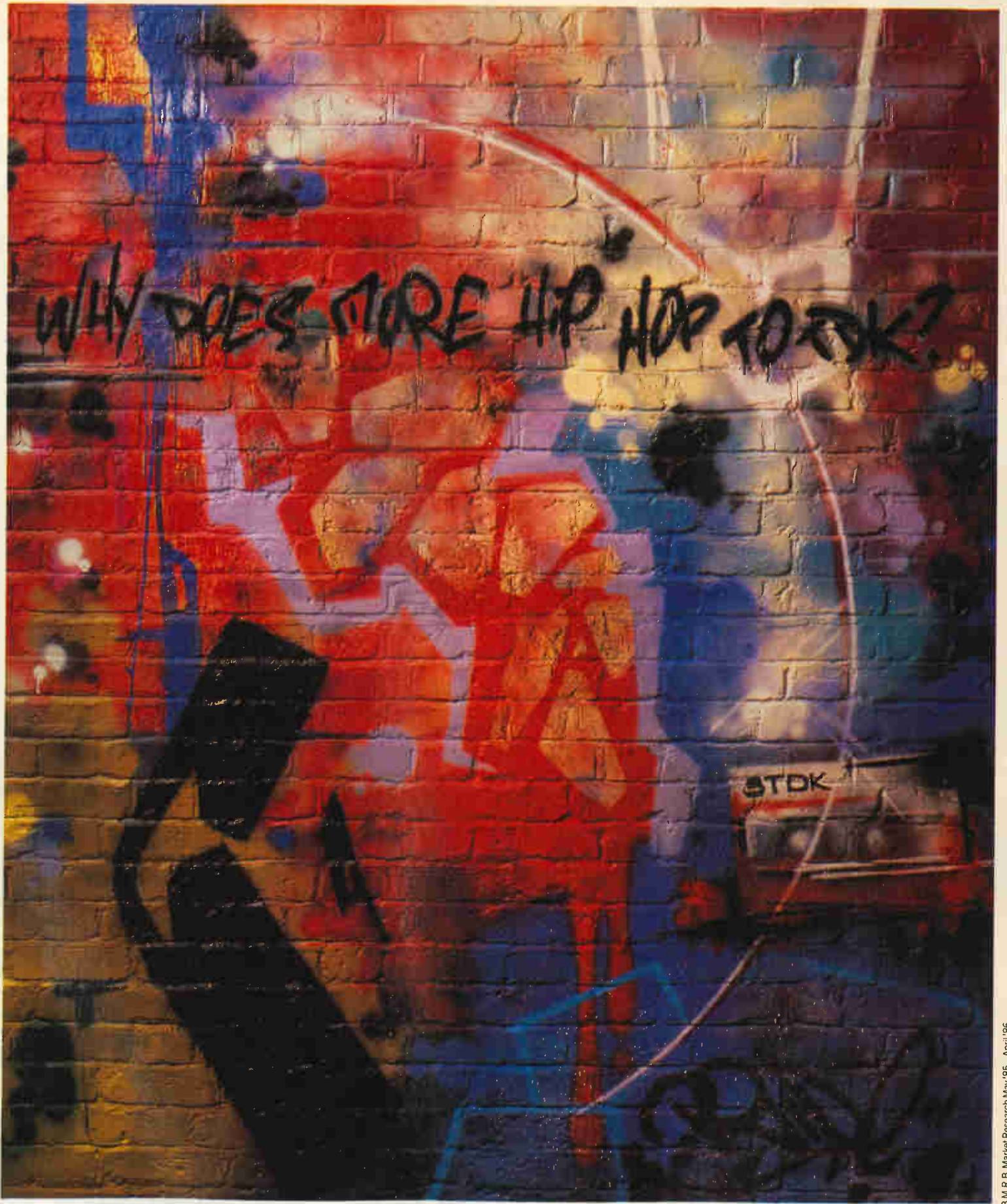
JR



Hurrah!

For '87

WorldRadioHistory



TDK SELLS THREE AUDIO CASSETTES TO EVERY ONE SOLD BY ANY OTHER MANUFACTURER.



**'I'VE GIVEN MYSELF
ARTISTIC LICENCE
TO BE A
TOTAL BASTARD'**

WARNING: THIS FEATURE IS NOT FESTIVE



1986 has been one hell of a year for **Matt Johnson**. In fact, he's been there and back — to hell, that is — for the sake of his art. This has produced 'Infected', film and album, both a punch in the head. **Betty Page** probes the mind behind it all, and guarantees to make you choke on your Christmas pudding. Dis-infected bathroom shots: **Joe Shutter**

The **Grand Hotel** in Stockholm is where Mary Pickford once had her black lace frillies laundered, where Haile Selassie slept with his own slaves on guard outside, and where Gregory Peck arrived, wrapped in a fur coat in a heatwave.

It is also where Matt Johnson has flu and a mind full of powerful, intense images which are provoking reactions worldwide. Matt is on the Swedish leg of his multi-territory promotional tour, which is chiefly to preview 'Infected — The Film', which has just been shown here on Channel 4.

1986 has been the year Matt Johnson has come to real prominence as the The, but not without jumping the combined hurdles of hypocrisy and censorship. With an almost uncanny sense of anticipation, he has presaged media hysteria, specifically about Libya and AIDS. The first single, 'Sweet Bird Of Truth', dropped almost the same time as the bombs on Beirut. 'Heartland' stuck a knife in the soft underbelly of the charts, but not without the surgical removal of the word 'piss'. 'Infected', the single, touched a delicate AIDS-sensitised nerve and Radio One wouldn't play it for fear it might catch on.

The IBA took exception to a scene in the 'Infected' film, where Matt places a gun barrel inside his mouth. It was reinstated at the eleventh hour. He's had endless fights about stickers, vetoed sleeves, paintings of wanking devils... all because nice people don't want to be reminded of the fall of the Western Empire, especially at Christmastime...

'Infected', a series of eight videos shot in South America, New York and the UK, is the most provocative, visually intense piece of film ever shot in the name of 'music video'. It leaves you punchdrunk and reeling from the bombardment of images. We're dealing with extremes here: powerful symbols evoke powerful emotions. It will shock. Matt hopes Mary Whitehouse will complain. And there's plenty to complain about: whores, priests, good, evil, self-immolation, gun barrels, bondage... What follows is a portrait of Matt Johnson, tormented artist with a sense of humour, for here is a...

MAN WITH A FILM IN HIS HEAD

"I'm quite pleased with the thing as a whole. I try and reflect certain states of mind and attitudes, and I think I did so fairly accurately; by and large, that's the way things are. I'm not happy with the way the world is, I'm not trying to idealise things. I'm portraying my part in the scheme of things, things as I generally see them, and it's not very pleasant, really.

"The film does bombard you a bit actually, it's good, I've not had anybody that's been blasé about it. Actually, there was one case, at the New York preview, one woman came up to me and said 'I thought it was lovely'. How can you say it's lovely? You either hated it or really liked it. I'd rather someone said it was a pile of crap, at least that would be an emotional response.

"Most bands tend to make videos for specific reasons, for MTV or kids' TV shows, purely as adverts. But I've always considered video to be a relevant art form, and the kind of people I choose to work with — Tim Pope, Peter Christopherson — have got that mentality as well. The last consideration was whether it would get on MTV, hence the problem about the cuts. I don't pull punches in the music or the lyrics, so I wanted the visuals to represent that, and there to be no compromise. If I needed to have guns in my mouth and priests doing this, and whores, then I would do that, because that's what's in the lyrics; they can't be interpreted in a visual way which is totally unrelated and inoffensive."

A MAN AND HIS SYMBOLS

"The kind of symbolism I've tried to use in all my work, lyrically, has been in three main groups, as far as the real power words are concerned. These are biblical — angels, gods, devils... I'm actually using them in the way they

were written, as in the struggle between corruption and innocence, and my use of them is pure, back to basics. I don't believe in devils, I believe devils exist within the human heart. Those kinds of images were invented as metaphors to describe the extreme emotions. In the Bible, that's what it's all about anyway, the struggle within.

"The second group is physical elements — the earth, sun, moon, stars, sea, and the third is human elements like mind, eyes, soul, heart. They're all centuries old, these words; they've been distilled over centuries and they're very powerful, emotive words. What I've tried to do is place them in the context of 1986; UK corral, Yankee station, space shuttles, hamburgers, images that are very current, and mix them in with these powerful words.

"A lot of people find it quite hard to take this album, they're quite shocked when they first hear it, and then the more they listen, the more they like it. But it takes people by surprise, and that's what I wanted it to be, like a punch in the head. I've touched a deep nerve in a way, I've invoked a very powerful response in people."

One of the most primary, stunning images in the film is contained in 'Sweet Bird Of Truth' (directed by Mark Romanek), where a fish drops, thrashing, into a puddle, flanked by a glinting portrait of Christ, as painted from the Shroud of Turin. Could the fish symbolise the last, thrashing death throes of the Piscean Age, which started with the birth of Jesus? (Put down your turkey, this is heavy stuff...)

"It's a coincidence, I didn't know that, but it kind of fits in with my general concept, the whole project is related to that anyway. A lot of coincidences like that happen, a lot of people I choose to work with are very sensitive and have real empathy with my own ideas."

And then there's the beetle in 'Mercy Beat', drowning in drops of tequila. The beetle is an ancient symbol of immortality.

"I didn't know that either, that's superb, that fits in perfectly because that track is basically about spiritual salvation. With those two things, the fish and the beetle, you could see people actually gasp when they saw it. I know about the mass psyche, and it does interest me. But the imagery suited what I wanted to do superbly, because the ideas behind this record are basically that, quite apocalyptic in a way, although there is optimism. People have said to me that my stuff is a bit depressing, but I say it's not. The lyrics on their own may seem extreme, but the music is a language unto itself, that's very defiant and optimistic and positive. So I see a perfect balance."

IDEOLOGICAL POLLUTION

"The whole concept of 'Infected' is based around desire, around the Western Empire, 'Mombasa to Miami, Beirut to Bangladesh', the outposts of the Western world. I'm seeing the West as a new Babylon really, you can't really disentangle it from the rest of the world, but the ideological pollution when the West meets the Third World... Which is why I wanted to go down to South America. Manifestations of desire are on an individual level a struggle between corruption and innocence, and the way desire perverts and corrupts on a global level. If you go deeper into those countries like Africa and South America, people are very pure, but if you go into the areas where they actually mix in Western styles, then they're worse than the people here — really vile and aggressive.

"South America has left a stronger impression on me than any other place I've been. You could cut the atmosphere with a knife, and there was a lot of magic down there — you could feel it hanging in the air, because of the old Indians, they're very spiritual those people. And they're eaten up by the West when they meet it."

CONTINUES OVER ▶



◀ FROM PREVIOUS PAGE ● MATT JOHNSON

LICENCE TO BE A BASTARD

"'Slow Train To Dawn' is about the psychological relationship between two people and the weakness of the male in that relationship, and infidelity, which is borne from insecurity and weakness; it was a difficult song to write. It's my girlfriend's favourite song now. She understands me and lets me get away with a lot, I suppose. She likes what I do so much that she's always said never to let her feelings get in the way of my artistic expression. Which is great, because at first I always thought 'I can't do that', then I thought 'I've got to'. And even with me parents, having swear words and 'from my scrotum to your womb', and AIDS references. But they're very open minded and like what I do. And my brother Andy, of course, does these paintings, a lot of which have been very pornographic, and they're unshockable now, my parents. I never put swear words in for the sake of it, but to emphasise a point I would always use them. Now it doesn't matter, because I know that all the people I care about most have given me total artistic licence to be a bastard. The older you get, the more you start justifying the things you do, maybe if you're unfaithful or hypocritical. I think 'I'm a songwriter, I've got to do this, I've got to experience this, that's the way I am, I'm Matt', which is really disgusting, and it's not fair for other people. A few years ago I'd have felt really guilty."

THE SLOW HANDGUN

Fact: the latest mugging tactic in New York is to hold people up with a syringe — hand over your bucks or you get a deadly dose of AIDS virus. They get the money and often, you get the injection anyway. Who needs guns any more? The slow handgun keeps you in fear of your life for years. Even if it's sugar water. . .

Fact: the News Of The World recently ran a piece headed 'Now you can speak your mind about AIDS'. Just tick a box if you want AIDS victims castrated, sent to a colony, ritually disembowelled. . .

Matt continues his fight against such disgusting media hypocrisy.

"In Britain, quite a lot of my stuff has been censored. What disgusts me is the moral hypocrisy, with Thatcher advocating a return to Victorian moral principles, which to me means a society more polarised, with workhouses, slums, poverty, a promiscuous upper class. It wasn't moral at all, it's just that people were kept ignorant about sexuality. And now you get people like Mel Smith and all these alternative comedians getting away with toilet humour on British TV and people laugh at it, and that's allowed. They're using the same language that I was using and getting laughs on primetime TV. Toilet humour is a reaction to the sexually repressive society, and Britain is probably the most sexually hung up country in the world.

The other extreme reaction to that is the permissive society, of course, and the reaction to that is the hysteria of AIDS."

More will die through fear and hysteria than anything else. Is it all to do with a deep rooted sense of self-hatred?

"I don't know. I used to think, in the gay community, because they were so promiscuous, and were taking tablets for everything because they had so many diseases, like VD, they were taking antibiotics and weakening their immune systems. How has it spread to the heterosexual community, through mass hysteria?"

There's plenty of people who don't think they're 'good enough', who spend their lives being victims.

"So the only people who are immune are the ones who are totally at peace with themselves, and unstressed? I don't know, I'm just totally confused by it, I find it absolutely horrifying."

Are you scared you might catch it?

"I am actually, because there's been so much on TV about it. Until recently I didn't even think about it. When all these programmes hit you in the face, then you think it's got such a long incubation period, and what you did in New York six years ago will suddenly swing up and grab hold of you."

It's all fear breeding fear, and fear breeds disease.

"And really, it's a way of controlling things, creating this hysteria."

It's tailor-made for this government, and the world.

"They've taken all the fun away now, haven't they? The last thing that you could do, and you can't even do that now. I think it's all. . ."

THE DECLINE OF WESTERN CIVILISATION

"Yeah, it is. What I've been trying to touch on is symptoms and/or causes of the fall of the Western Empire. I think of it as an empire, now led by America, inherited from Britain, but I almost try and put myself a couple of hundred years in the future and look back and see this ailing time."

Do you think it will all end?

"I entertain thoughts like that, but I've avoided having any conclusive answer. This is supposed to be written in Nostradamus, but it actually said the late Seventies. So do you think it'll get past this stage?"

I think this is the testing time, and the only remaining souls will be spiritually evolved.

"I read somewhere that it's almost a spiritual cataclysm. I used to read a lot of occult books — occult's not the best word, but covering all that basic ground. . . that a New Age is beginning, and the cataclysm is going to be a spiritual one."

It's like we're going through a purge, purging the ills of a sick society.

So you think only those people who are spiritually ignorant are going to get AIDS? Horrifying.

You allude to that anyway, what with the angels and devils.

"It's something I've felt instinctively. . . though when reading that much, I've felt for quite a few years now some kind of . . . apocalypse is not the right word. AIDS is one thing, but what about nuclear terrorism? That frightens me a lot. So much plutonium has gone missing over the last 20 years. Suppose some Islamic Fundamentalists state said to America 'we're going to wipe you off the face of the earth if you don't do this,' and America says 'we do not yield to terrorism?' The whole world is held to ransom. They do it once, and that's it."

A MAN AND HIS WORDS

You talk a lot about trapped, unspoken feelings.

"I think that's inarticulate intelligence, basically. I still don't think I can really express what I feel. I've become more articulate as I've got older. But you still never feel you can express yourself fully. That's why I say in 'Heartland' 'so many people can't express what's on their minds'. It's sad, but true."

You are lucky. You can express yourself in words and music. Many people can't even do that.

"That's what that was intended for. On my last bunch of travels, I met a guy in Canada who said how much my stuff had meant to him, and people say it makes them cry."

I think music is the spiritual language this generation understands.

"People deride pop music, but when it's good, it's superb. There's a lot of shit around, purely because the time of it

existing, the culture it exists in, the Western culture generally is shit, any industry in the West is shit." *Politicians would love to affect people as much as music does.*

"That's why they try and get their hand into it. The Tories realise the power of popular culture. Fortunately they're alienating people, and f***ing good job. You've got to keep kicking against it."

CORRUPTION VERSUS INNOCENCE

"Not in the normal sense, it's the way as one gets older one can justify infidelities and hypocries. Your original ideals become corroded. In 'Twilight Of A Champion', the one with the gun in the mouth, there are references to Citizen Kane, the childhood innocence, and my images of childhood. Those feelings are often overwhelming, often stronger than teenage feelings. 'Heartland' was written about the Saturday morning cinema, which is still in Forest Gate. I often wander around that area and I feel very at home there, but the struggle between corruption and innocence is summed up by 'Twilight Of A Champion'. In the last line there's a reference to 'Burning Blue Soul', where I wrote 'the agony has just begun', and on 'Twilight' I wrote 'the hand that wrote the agony has just begun, will be the hand that pulls the trigger of this gun', the cry for innocence.

"That track was set in Chicago, although it was filmed in New York. When I was a kid, I remember lying down with my Dad and above the glow of the electric bar fire there'd be this painting of the Chicago skyline. When I wrote the song, I created this scene where I was in this Chicago skyline at the top of a building and had become everything I'd wanted to become, but had sold my soul. There's the young boy and the old man, and I'm in the middle, between innocence and corruption. Over the last couple of years, having earned, not vast amounts of money, but quite a lot, and realising the shallowness of that, I haven't sold my soul, but it does happen to people. You don't see me pull the trigger of the gun. I don't think I am corrupt, but there are times when I possibly could have been."

A KNIFE FIGHT WITH THE DEVIL

Do you believe in pure evil?

"I don't think I've encountered pure evil. But a few years ago I had some fairly unpleasant experiences, battles within myself, and the track 'Mercy Beat' was based on that experience, spiritual salvation. I'd be talking to lobsters and cats, I really was, I think you can really communicate with animals. I was actually talking to a lobster, which is why I've never eaten them since. It was the first time I'd been to New York and I was hanging on by my fingertips to my sanity, having these battles inside my head. At the end of this I did win the battle, and I felt almost like out of those King Arthur films, I was a knight in armour, it was half ripped off me, there was blood in my spirit, and I was just exhausted. I don't know how I won this thing, but I did, and that was what that song was based on, a knife fight with the devil. I was scared then, I thought I was actually going to kill myself, I felt this overwhelming urge to jump off buildings, which was terrifying. But I've felt a hell of a lot stronger since then."

Sounds like you've put yourself through a hell of a lot.

"I have everything I've written about, I've done. I had a similar experience in South America, the best times and worst times of my life. One time I was on the phone to my girlfriend for about an hour, crying, I thought I was about to top myself. It turned out I was living my songs, I'm using quite wild metaphors to describe extremes of emotion, but when I was filming them I ended up being part of the metaphors. I think I have been there and back, so to speak."

A CHRISTMAS MESSAGE

"It's all based on the worship of money and materialism, and scoring points for heaven. Complete religious hypocrisy. It has lost its meaning. I like Christmas because I get to spend it with my family. You just have to accept you're going to get pissed."

'Infected — The Film' will be available commercially next year, for those who missed it on Channel 4. And if you got a record token for Christmas, spend it on 'Infected', the album. If you never buy another album, buy this one. In 20 years' time, you'll look back and say 'ah yes, that was 1986'.



THIS IS THE DARK SIDE OF CHRISTMAS... :

THE

● "I've been disgusting all my life."
Rolo, the Woodentops

● "I think Jesus was kinda sexy with his little beard and long hair."
Zodiac Mindwarp

● "I hate 18-year-old rookie cops coming up to me and asking what I'm doing, when I'm just innocently hanging around a public toilet."
Doctor Robert, Blow Monkeys

● "Some people do think we're stupid, but that's quite understandable really, isn't it?"
Vicky, Fuzzbox

did I REALLY say THAT?



▲ "I've been to hell and back. I can never say 'no'."
Marc Almond

● "My biggest regret was never seeing the Osmonds."
June Montana, Brilliant

● "When my left ball dropped, I stopped acting like Jimi Hendrix."
Mark Rogers, Hollywood Beyond

● "I don't know where all the groupies go here. I don't think I've ever had one in Britain since I started touring here."
Herman Ze German

● "My music is timeless music."
Lawrence, Felt

● "By and large, Australian men are a horrible breed."
Robert Foster, the Go-Betweens

● "I'm not like Phil Collins, who can produce three or four bands in his coffee break."
Peter Gabriel

● "There's no way I could sing something like 'Wake Me Up Before You Go Go'."
Mark Shaw, Then Jerico

● "A lot of people think we're wankers."
Tony, the Mighty Lemon Drops

● "When I wear high heels I walk quite well."
Phil Oakey

● "One place I played a guy got his nose bitten off."
Dwight Yoakam

● "I'm just a slut by any standards."
Pete Dinklage

● "I'm just a big softie really."
Nigel Planer

● "I came back on stage with my clothes in shreds and five girls' hands down the front of my trousers."
Richard Butler, Psychedelic Furs

● "My father wants us to sound like the Beatles."
Ad Rock, Beastie Boys

● "Right after a concert I might come off and have to change a nappy filled with shit. You're just a dad again, checking if the baby needs its bottle filling."
Genesis P Orridge, Psychic TV

● "You'd be surprised how many people die after working with us."
Rat Scabies, the Damned

● "If you call yourself a pop band you can get away with anything."
Martin Gore, Depeche Mode

● "Music should be a big part of people's lives... as big a part as going to the toilet."
Stuart Adamson, Big Country

● "The wonderful thing about our audience is that they don't go around with their thumbs up their bums or their brains in neutral."
Bruce Dickinson, Iron Maiden

● "I spent the whole of November and December being drunk, disgusting, loud and badly behaved."
Belouis Some

● "I did so much cocaine that you could have driven a limousine up my nose, it was getting so enlarged."
Little Richard

● "I'm a terror, a horrible terror."
Iggy Pop

● "We're quite miserable."
Robin, the Cocteau Twins

● "We're the forgotten men of pop."
Ian Craig Marsh, Heaven 17

● "I was always glamorous."
Brix, Adult Net

● "I'm a boozier. You're either a boozier or a druggie."
Helen Terry

● "I'm too f***in' honest, that's my problem."
Mick Hucknall, Simply Red

● "We want to be an antidote to watching 'Top Of The Pops'."
Ciaran, That Petrol Emotion

● "The only reason for getting married is that you get to wear a good dress."
Tracey Thorn, Everything But The Girl



▲ "We love oral sex, don't we, Paul?"
Holly Johnson



▲ "I would like to be the wild woman of rock." **Suzanne Vega**

● "I don't want to be the new James Dean." **Eddie O'Connell, star of 'Absolute Beginners'**

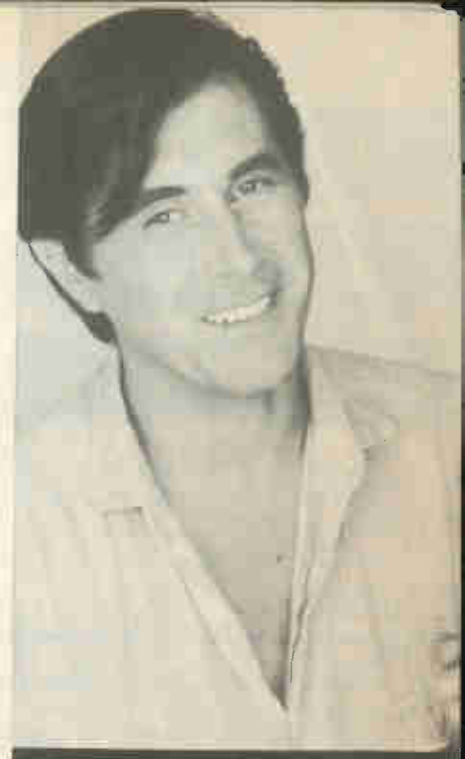
● "We want to be as big as Coca Cola, but we won't rot your teeth." **Tim, James**

● "There's not a lot of misery in my face." **Jim Kerr**

▼ "We have a talent for writing slush." **Neil Tennant, Pet Shop Boys**



RM quote master Robin Smith sifts out the quotes of the year, conveniently forgetting the edited highlights of 'Robin Smith Talks To The Raynes Park Airfix Modelling Club ...



▲ "I don't mix with a lot of other stars, I'm sure it would be pretty boring." **Bryan Ferry**

● "We're just four diseased baboons out to have a good time." **Richard, Pop Will Eat Itself**

● "Griff would like me to sleep with him, but I prefer the sofa." **Mel Smith**

● "We're about fookin' 10 years ahead of everyone." **Nasher, Frankie Goes To Hollywood**

● "Cameo can do anything and everything. We're a band of the Eighties and a band for the year 2,000." **Larry Blackmon**

● "I think a lot of men are frightened of me." **Chaka Khan**

● "My mum still wants me to get a proper job." **Jean Jacques Burnel**

● "Dave Stewart and I are both a bit wacky." **Daryl Hall**

● "I only wanted to be a pop star so I could play in celebrity five-a-side football tournaments."

Eddie London, China Crisis

● "I don't want to be on stage singing 'Vienna' when I'm 45." **Midge Ure**

● "I play guitar in a hip group and I'm skinny with dark hair. Sounds perfect to me." **Johnny Marr**

● "I have nothing to apologise for." **Madonna**

● "We make Def Leppard look like nuns." **Richard Coles, the Communards**

● "If we had enough money we'd look like Earth Wind And Fire." **Arthur, the Blubbery Hellbellies**

● "I'm a clever dick." **Mick Jones, Big Audio Dynamite**

● "Samantha Fox doesn't need an old fart like me any more." **Lemmy**



● "My brain works in very mysterious ways." **Jack, Strangers And Brothers**

● "I'm pleased I've got a fanny. I don't use it all the time, but I'm pleased it's there." **Lana Pellay**

● "I'm my favourite charity." **John Lydon**

● "We're a bit like one of those pints of beer with a lot of froth on the top. You normally take it back and get it refilled, but we won't because we like it with all the froth and silliness." **Stan, the Housemartins**

● "When you're on the road, a lot of your morals go away. You walk into someone's room and they're having sex with their old lady, but you don't think anything of it."

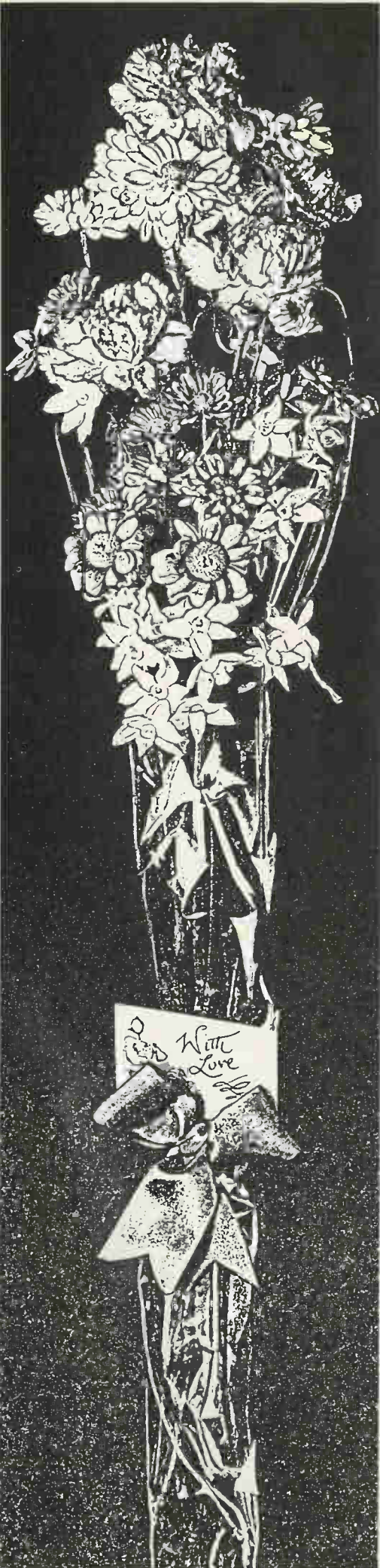
▲ "I think we're even less hip than Huey Lewis And The News." **Clive Jackson, Doctor And The Medics**

● "One of the three in A-ha looks like he's seriously subnormal. The other two look mental." **Robert Smith, the Cure**

● "I got stabbed when I was 13 years old. Thirteen stitches in my leg, Mother's Day 1970 — what a present for my mom." **Blackie Lawless, WASP**


● "I'm beautiful, we're all very beautiful." **Martin Degville, Sique Sique Sputnik**

● "We couldn't live without a regular supply of Irish butter." **Frank Kearns, Cactus World News**



**YOU KNOW
WHAT'S IN HIS
MIND.**

**BUT HOW
CAN YOU TELL
WHAT'S IN
HIS BLOOD ?**

 Anybody, whether they're male or female, can catch the AIDS virus from ordinary sex. The disease is incurable and eventually it kills. Up until now, the virus has been confined mainly to small groups of people, but it's spreading all the time.

If a man carries the virus, it's in his sperm. If a woman carries the virus, it's in her vaginal fluid. The problem is, signs of illness can take years to develop.

So, even though over 30,000 people in the UK carry the virus, most of them will look perfectly normal. But, they can still pass the virus on to other people.

With this in mind, suppose a boy shows all the usual signs of fancying you? Just remember, the more people you have sex with in the future the greater your chances of catching the virus.

And apply that rule to this boy as well. If he's had lots of other partners, how can you be sure he's free from infection?

If you're not completely sure about him and you do decide to have sex, insist that he wears a condom. (By preventing his sperm from entering your body, it can help you to avoid infection.) He may complain that condoms aren't very romantic. But what's so romantic about AIDS?

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

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

ISSUED BY THE DEPARTMENT OF HEALTH AND SOCIAL SECURITY

WorldRadioHistory



"We've been behaving UNNATURALLY

No, the Housemartins haven't taken up the ancient Humberside rite of ferret racing, but they have been letting the pressures of fame get to 'em a tad. "We aren't such a modest bunch as we used to be," they say. We say they're more than OK and go on to listen to 1001 uses of the Bible for the modern socialist
Story: Jane Wilkes
Photography: Patrick Quigly

It's Christmas time again, and looking set to clinch this year's coveted yuletide number one spot are Humberside's unlikeliest looking lads, the Housemartins. Fighting off the 'biggies', names like Bruce Springsteen, Cliff Richard, etc, and the perennial seasonal cash-ins, the ones that send the grannies rushing into record shops in their hordes, Hull's finest have reaped their finest away win to date. Top shots nil, Housies 10.

But then it's been a case of one in the eye to the music industry's traditions and fads for the past year now. The release of their first single 'Flag Day', an attack on the medicinal approach to charity, came at the end of 1985, a year that had seen more pomp and self-congratulatory back slapping antics in the name of charity than football matches are played in a season.

Their successive singles 'Sheep' and 'Happy Hour' firmly established them as pop stars. But pop stars with a difference. No racing down South Molton Street at the first whiff of the charts for Paul, Stan, Norman and Hugh. They maintained their strictly proletarian image. They wore their Marks & Spencer cardies with pride, and quite unashamedly cultivated horrendous outcrops of spots. Think For A Minute' consolidated their reactionary position. And now they're back again, defying conventions, with the Isley, Jasper, Isley

composition, the acappella sparkler, 'Caravan Of Love'.

Although this musical form is a far cry from their perky pop tunes, acappella songs have always been an integral part of the Housemartins' live performance. Whether these are scattered throughout the set or packaged together and performed en masse under the moniker of the Fish City Five, the likes of 'He Ain't Heavy', 'Heaven Help Us All' and of course 'Caravan Of Love' are all regular Martinie Favourites.

The sleeve notes for 'Caravan Of Love' would have us believe that "Acappella is a musical form using voices alone, which started in the small Northern city of Hull at the beginning of the 20th century...!!! So, apart from being a local tradition, was there any other reason for turning to the odd acappella number or two?"

Paul: "My initial interest in acappella was in gospel music and things like that, the Persuasions especially. The Housemartins performing acappella seems to have stemmed from the increasing use of backing vocals. We aren't great musicians or wonderful soloists, or anything like that, so it seems to have helped the set from all sounding the same."

Stan: "Variation is the right term, Paul."

Paul: "But we don't do it purely for variation. We do it for the love of singing. There's not many songs where all four of us don't sing, in fact."

Stan: "It's also very pleasant to drop our instruments, literally leave them on the ground."

Paul, with his left cheek looking particularly bulging: "We have even contemplated dropping the instruments altogether and employing a backing band, and when we say 'can you play gospel?' they'll go 'ding, ding, a ding ding dong' and we just sing sort of thing."

As with all Housemartins songs, the true meanings lie beneath the glossy showcase of their pertinent pop melodies, or now, beneath the immaculate harmonies. Their raison d'être lies in the lyrics. Their socialist leanings have been well aired in their four previous singles. Now, we are being let into their world of religion. 'Caravan Of Love' extends a message of uplifting religious warmth. This is not to say they're raving Bible bashers on a mission from God.

Norman: "I draw a distinction between being Christian and being religious. You don't have to be a Christian to be religious. It's like saying to be a political person you have to be a member of one or another party."

Paul: "We haven't got a Christian in the band. It's a

bit iffy being a Christian because the image is none too good. You associate them with, you know, tea parties."

Stan: "But just because it's got a bad image, I don't think you should ignore Christianity, and say it's just a pile of shit because all Christians do is have tea parties and jumble sales. There are some very good ideas that come from the Bible."

Paul: "Religion, to us, is knowing that Christ will be behind the socialist movement, and behind the anti-glorification of pop stars. That's what is bad about Christianity these days. It's all about putting somebody, Jesus Christ, up on a pedestal. Religion is about translating what you thought Jesus was about into modern day politics. It's knowing that the Bible was a very political book."

Norman: "We're not saying go to church on Sunday, sing a few songs, and put your pennies in the collection box. Religion is about politics. 'Let him who is without sin cast the first stone'. Christianity is so self-righteous about those who have broken the law. There's so much politics in religion. Yet the Christian faith has taken politics out of religion and watered it down into a media instrument."

Paul: "It's too much of a celebration of the glory without the prayer, without the deeds."

Norman: "It's something to go to church and pray, but it doesn't achieve anything. I think a church should be an active church. When there's wars and that, the church is silent. They don't really speak out against apartheid. A lot of them certainly don't speak out about the injustices and the wrongs in the world."

Paul: "We haven't quite sussed out our line on religion yet, where we finish and start and how far we should be taking it. I think we're looking for something, in a religious message, to answer a few of the band's problems."

"There's not a lot lyrically in gospel for us to get our teeth into. But there is the odd song that we really do enjoy, the lyrics of which cross into our personal lives. Stan, I think - if you don't mind me talking about you, Stan, that is - Stan is definitely into the more personal style of religion. Like, there's an album I've got of the Swan Silver Tones, featuring the marvellous Courgetta, and I knew which track Stan would pick. I was making a tape for him, and I was going through all the track names. He picked out 'Is God Satisfied With Me?'. He was saying, 'Oh yeah, I like that, I like that'. He hadn't even heard it yet. Me and Norman go for the sort of 'Caravan Of Love' anthems."

Norman: "Yeah, calls to arms."

Paul: "I really like football gospel."

Well, it had to creep in somewhere. Back to business. Why are you into personal songs, Stan?

"I didn't know I was, to be honest. I think it's just that I prefer the songs."

Paul: "Come on, Stan. It's the self critical 'What am I doing here?' job."

Stan: "I often think, on stage, 'What am I doing here?'. Two and a half years ago I walked into the dressing room to deliver some beer and I've stayed with the band ever since!"

The Housemartins have just come to the end of a very lengthy European tour, which was, to say the least, hectic. But that's how life has been for them since 'Happy Hour' reached number three in the charts in mid-summer. Has the dynamic roller-coaster success taken its toll on the band that once jokingly boasted that they were 'Bigger Than The Beatles'? Are there any regrets on the course their lives have taken?

Paul: "We've had to analyse ourselves after the last tour. We all went overboard a bit."

Stan: "I didn't."

Paul: "Everyone did. I don't think - you're going to drop that again, aren't you, Stanley?"

Stan is busy playing with the booking agent's capacity counter, quite an engaging little mechanical device.

Paul: "You're going to get a smacked paw."

CONTINUES ►

OVER PAGE ►

FROM PREVIOUS PAGE

I remember Hugh once saying something about Paul being the benevolent dictator of the band.

Paul: "I don't think the band was particularly acting in line with its socialist ideas."

Are you talking personally, Paul?

"Yes, I am talking from my point of view, but also for most members of the band. We've been behaving in a manner which isn't like us. We've been behaving unnaturally. Yes, unnaturally, that's how I'd describe it. It's all got a bit out of control. It's very difficult to keep your feet on the floor."

Would you care to elucidate on this?

Paul: "It's the whole admiration of the Housemartins. If I said the male ego has received a total green light, is that enough? I mean, this is going to sound funny to you two" (this means Stan and Norman; Hugh isn't really participating; he has his head stuck out of a window to ease his sore throat) "But I do self-analyse because I am probably the worst offender, but in general the artistic side has suffered in favour of a sort of like, celebration. We haven't gone over the top too much. We all find great relief in comparing ourselves to other bands because we are basically a modest bunch. But if we compare ourselves to the Housemartins, we aren't such a modest bunch as we used to be."

Stan seems a little embarrassed by Paul's frank talk, and tries to excuse it.

"Basically, it's the end of the European tour, so we're all in an introspective — not depressed, but a down — demoralised mood. Touring can be like that. Although every night has been sold out, it's still very demoralising for some reason. It's being stuck in a van together for two or three months. We still get on very well together, but it does affect your outlook. It's like being stuck in a prison cell."

Paul: "One of the reasons we set up the band was as a way of meeting people. Now, the people we're meeting on tour, the music industry-connected people, are not the people we set out to meet."

Stan: "We're all real socialholics. We love meeting people."

Norman: "They used to call us the listening band."

Stan: "Yeah, the band that cares. But now?"

Now they're scared to mingle with the audiences because they get mobbed, and constantly told how brilliant they are. Now they don't even get a chance to play a game of their beloved football after a sound check, because they are being whisked off here, there and everywhere. Now, they can't even ask directions to the new McDonalds in their home town without being treated like they've got dead rats in their mouths.

Norman: "Jesus was like a pop star in his day. I'm sure he'd have been sick if he couldn't go out and talk to people without them going, 'Oooooaaah, you're Jesus'."

Hopefully, this is just the end-of-tour blues doing the talking, a very introspective philosophy lending a hand in deepening the pressures of stardom. But would they really have wanted it any different?

Stan: "I did say, when we first signed up to Go! Discs, that I wanted to be a phenomenon rather than just another band, like be really big. I thought it was amusing to say that. So in some respect we've brought it upon ourselves. It's just that the reality is always different from what you'd expect it to be."

Paul: "But, we have achieved, to a certain degree, some of the things we set out to."

Norman: "I do think we've got through, in some respects, the idea that we're not pop stars. People, when they come up to us, instead of saying, 'You're good looking and I like your music', they say, 'You're sound, you're really a good bunch'. So I think we have achieved some respect. We haven't fallen into the traps that maybe we could have done."

So they've taken Marx, they've taken Jesus, and they're still taking hope, hope that they can spread their interpretation of the Lord, hope for the de-glorification of pop stars.

Stan: "Actually it's take *dope*, not hope. It was misspelt on the LP cover!!!"

Ah good — even those grinding months on the road haven't worn down their sense of humour...



● THE LADS wait for the slow tram to Nether Wallop and their first gig with 'Norman'



● HOUSEMARTINS MANIA: one can of Pils to celebrate their first London appearance



● POP STARS at last: but where have all the spots gone?

THIS IS THE NICE SIDE OF CHRISTMAS!

THE RM STAFF CHART

After weeks locked away in a darkened room amid the odd burst of fisticuffs and verbal abuse, the **rm** staff emerged into the daylight, clutching a bit of paper. Not just any bit of paper, mind, but the 1986 **rm** Staff Chart. Yes, the top 30 singles and albums of the year — culled together lovingly by us humble hacks to celebrate some of the better musical achievements of this, shall we say, *disappointing* year. Strangely enough, Chris De Burgh, Nick Berry, MC Miker G And DeeJay Sven, and Europe failed to register, but good showings from the The, Run-DMC, Cameo, the Housemartins, BAD and a host of other musical luminaries more than compensated.

It was a tough battle for top spot in both categories between the Smiths and Prince, with Manchester's finest winning out in the LP stakes and our gorgeous pouting friend from Minneapolis gaining the honours in the singles.

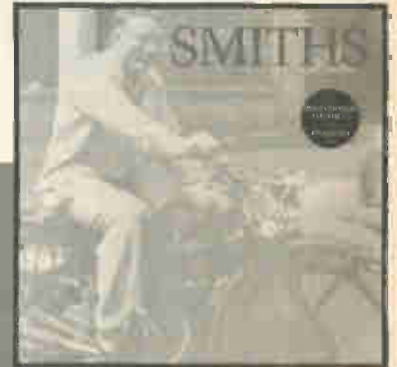
Special commendation to the Blow Monkeys for healthy showings in both categories, the Bodines and the Mighty Lemon Drops who suffered from split votes for more than one of their singles (the Lemon Drops not registering in that category at all as a result), and the likes of Dwight Yoakam, Ted Hawkins, Stump and Bon Jovi (Bon Jovi?), plucked from obscurity to brighten all our lives with their aural splendour. Crikey It's The Cromptons, unfortunately, failed to show at all...

Eleanor Levy

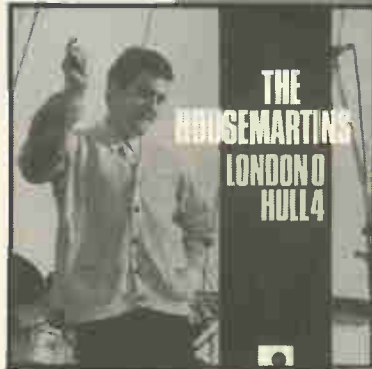


PRINCE AND THE REVOLUTION/KISS

● BEST SINGLE OF THE YEAR



● SECOND BEST SINGLE



● FIFTH BEST LP



● EQUAL 19th BEST LP

TOP SINGLES

- 1 **KISS**, Prince (WEA)
- 2 **BIG MOUTH STRIKES AGAIN**, the Smiths (Rough Trade)
- 3 **WALK THIS WAY**, Run-DMC (London)
- 4 **HEARTLAND**, the The (Some Bizzare/Epic)
- 5 **SET FIRE TO ME**, Willie Colon (A&M)
- 6 **WORD UP**, Cameo (Club)
- 7 **HAPPY HOUR**, the Housemartins (Go! Discs)
- 8 **E=MC²**, Big Audio Dynamite (CBS)
- 9 **LOVE COMES QUICKLY**, Pet Shop Boys (Parlophone)
- 10 **GODSTAR**, Psychic TV (Temple)
- = **DIGGIN' YOUR SCENE**, Blow Monkeys (RCA)
- = **BASSLINE**, Mantronix (10)
- 13 **(BANG ZOOM) LET'S GO GO**, the Real Roxanne, (Cooltempo)
- = **SOME CANDY TALKING**, the Jesus And Mary Chain (blanco y negro)
- 15 **WORLD SHUT YOUR MOUTH**, Julian Cope (Island)
- 16 **RISE**, Public Image Limited (Virgin)
- 17 **SINFUL**, Pete Dinklage (MDM)
- = **HUMAN**, the Human League (Virgin)
- = **THERESE**, the Bodines (Creation)
- 20 **PAPA DON'T PREACH**, Madonna (Sire)
- = **I WANT YOU**, Elvis Costello (Imp)
- 22 **I'M CHILLIN'**, Kurtis Blow (Club)
- = **BIZARRE LOVE TRIANGLE**, New Order (Factory)
- = **SLIDE**, the Big Dish (Virgin)
- = **HOLD IT, NOW HIT IT**, the Beastie Boys (Def Jam/CBS)
- 26 **AIN'T NOTHING GOING ON BUT THE RENT**, Gwen Guthrie (Boiling Point)
- = **BIBLE OF THE BEATS**, Age Of Chance (Riot Bible)
- = **WHO DO YOU WANT FOR YOUR LOVE**, the Icicle Works (Beggars Banquet)
- = **LIVE TO TELL**, Madonna (Sire)
- = **YOU GIVE LOVE A BAD NAME**, Bon Jovi (Vertigo)
- = **WHAT HAVE YOU DONE FOR ME LATELY**, Janet Jackson (A&M)

TOP ALBUMS

- 1 **THE QUEEN IS DEAD**, the Smiths (Rough Trade)
- 2 **PARADE**, Prince (WEA)
- 3 **INFECTED**, the The (Some Bizzare/Epic)
- 4 **RAISING HELL**, Run-DMC (London)
- 5 **LONDON 0 HULL 4**, the Housemartins (Go! Discs)
- 6 **BROTHERHOOD**, New Order (Factory)
- 7 **PLEASE**, Pet Shop Boys (Parlophone)
- 8 **RADIO, LL Cool J** (Def Jam/CBS)
- 9 **NO 10 UPPING STREET**, Big Audio Dynamite (CBS)
- 10 **THE NEW MIX IN ONE GO**, Yello (Phonogram)
- = **SLIPPERY WHEN WET**, Bon Jovi (Vertigo)
- = **RAPTURE**, Anita Baker (Elektra)
- 13 **ANIMAL MAGIC**, Blow Monkeys (RCA)
- 14 **GUITARS, CADILLACS ETC ETC**, Dwight Yoakam (Reprise)
- 15 **BOAT TO BOLIVIA**, Martin Stephenson And The Daintees (Kitchenware)
- = **WIRE PLAY POP**, Wire (Pink)
- = **UNCUT FUNK — THE BOMB (THE BEST OF PARLIAMENT)**, Parliament (Club)
- 18 **QUIRK OUT**, Stump (Stuff Records)
- 19 **WORD UP**, Cameo (Club)
- = **LICENSED TO ILL**, the Beastie Boys (Def Jam/CBS)
- 21 **BLAH, BLAH, BLAH**, Iggy Pop (A&M)
- = **WHIPLASH SMILE**, Billy Idol (Chrysalis)
- = **TALKING TO THE TAXMAN ABOUT POETRY**, Billy Bragg (Go! Discs)
- = **THE COLOUR OF SPRING**, Talk Talk (Parlophone)
- = **HAPPY HEAD**, the Mighty Lemon Drops (Blue Guitar)
- = **HOW GREEN IS THE VALLEY**, the Men They Couldn't Hang (MCA)
- = **HEAVEN AND THE SEA**, Pete Shelley (Mercury)
- = **KING OF AMERICA**, Elvis Costello (F Beat)
- = **A KIND OF MAGIC**, Queen (EMI)
- 30 **MANIC POP THRILL**, That Petrol Emotion (Demon)
- = **WATCH YOUR STEP**, Ted Hawkins (Gull)



FILM

● ELEANOR LEVY REVIEWS THE HIGH AND THE LOW SPOTS OF THE CINEMA YEAR



● 'BETTY BLUE': a star is born

If the films a nation makes can be seen to represent the hopes, aspirations and fears of the country of origin, America has a lot of problems on her hands. 1986 has been a particularly good year for spotting the preoccupations of a culture in its 'artistic' endeavours, and in films like 'Rocky IV', 'Commando', 'The Delta Force' and 'White Nights', we have standard bearers for the new American imperialism — readily accepted by audiences here in Britain as surrogate gratification at the loss of our own.

Yes, siree, not just America, but the whole of Western civilisation is there for all to see on the silver screen. If commercial cinema in 1986 is anything to go by, we should be getting very worried indeed.

January sounded a loud warning, with 'Rocky IV' and Sylvester Stallone pummeling his commie counterpart amid cries for world peace and love to all. Box offices positively bulged. 'Revolution' on the other hand, all millions of pounds' worth of it (none of which seemed to make it into Al Pacino's elocution lessons fund)

phuted out after what must be the biggest *anti*-hype in recent cinema history (closely followed later in the year by the negative lead-up to 'Shanghai Surprise').

For those of a nervous disposition, the yucky 'Re-Animator' offered some yummy splatter fun, carried on throughout the year by the likes of the wonderfully tacky 'Return Of The Living Dead' and the disappointing 'Nightmare On Elm Street II: Freddy's Revenge' and George A Romero's 'Day Of The Dead'. Never fear, though, for those with a taste for

the grotesque, there was always Sly Stallone, popping up again in August in 'Cobra', and jolly butch he looked too.

One film saved January, and promised much for the rest of the year. Hector Babenco's 'Kiss Of The Spiderwoman', although too slow for some people's liking, featured two magnificent performances from William Hurt as the camp Molina (winning both British and American Oscars, and deservedly so), and Raul Julia as the political prisoner he shares a cell with.

It was in March that the first real blockbuster appeared — an awfully 'adult' story by name of 'Out Of Africa'. Robert Redford played a maverick pioneer and Meryl Streep played, well, Meryl Streep, really. Eleven Oscars' worth, which was 11 more than Steven Spielberg's magnificent 'The Color Purple' got. A more ridiculous indictment of the Oscar system you'll not find. Much respected Japanese director Akira Kurosawa gave us 'Ran' this month, while three contrasting British films made an appearance, in a year when home-produced product suffered in the aftermath of 1985's British Film Year hype. People wanted another 'Letter To Brezhnev' or 'My Beautiful Laundrette' and all they got was 'Car Trouble', 'Clockwise' and 'The Girl In The Picture'.

On a happier note, Alan Bleasdale's 'No Surrender' opened. Really a glorified TV movie, but as witty and barbed an account of the Irish struggle, seen through two sets of squabbling OAPs, as you would expect from the man behind 'The Boys From The Black Stuff' and 'The Monocled Mutineer'.

Intelligent cinema, this is what we like. Which is what 'A Room With A View' was undoubtedly seen as. This adaptation of E M Forster's novel is still running in London's West End, but for all the 'high culture' snobbery surrounding it, the scene which most people remember is the one when



● 'ALIENS': many people's film of the year

WorldRadioHistory



● **THE COLOR PURPLE**: snubbed at the Oscars

Simon Callow and two lithe young men frolic in the village pond in the nude, with flab — and other things — flying. Ah, the baseness of the human condition.

April also saw **'Absolute Beginners'** finally hit the screen. Certainly not the saviour of the British film industry (or even David Bowie's career in acting) but it was the only film of the year that possessed life, colour and movement in vast proportions, and consequently was worth every penny and tedious TV documentary of the making of it.

Two shock-horror thrillers stood out in the first half the year. **'Jagged Edge'** boasted some of the most subtle anti-female sentiments in a film I've seen, under a guise of liberal feminism, but one scene of such nerve jangling tension you almost forgot, if not quite forgave.

Then there was **'The Hitcher'**. It starred Rutger Hauer as the icy-eyed psycho, with C Thomas Howell as the prospective victim, in his first successful major role since **'The Outsiders'**. In that, he starred with, among others, Rob Lowe and Tom Cruise, both scoring successes this year, Lowe in the extremely funny **'About Last Night'** and Cruise in the mega successful aerial continuation of the **'Rocky IV'** theme, **'Top Gun'**.

Designer sex reared its neatly coiffeured head in May with **'9½ Weeks'**, in which the burning question of the day was, 'How come you get to see every conceivable part of Kim Basinger but not even a glimpse of Mickey Rourke's bum?' Still, for all the accusations of sexism, it was actually a pretty good representation of *female* fantasy, despite its glossy trimmings.

One of the high spots of the year, together with the later **'Aliens'**, was Martin Scorsese's **'After Hours'**. Black humour at its best, with Griffin Dunne all at sea in Manhattan for a night full of weirdos and psychopaths and the wittiest script of the year.

Kim Basinger copped up again, wearing rather more clothes, in Sam

Shepard's **'Fool For Love'**, while Woody Allen continued his love affair with the critics with **'Hannah And Her Sisters'**, again taking an affectionate dig at the New York 'art scene'.

The summer of '86 also saw the release of Alex Cox's **'Sid And Nancy'**. Nasty, and a little disappointing after the vicious humour of **'Repo Man'**, it nonetheless seemed to satisfy the punters and was certainly a far more valid and entertaining look at young people at play than the horrific **'Pretty In Pink'**. America's youth blanded out to even greater proportions than last year's **'St Elmo's Fire'**. A real case of 'here's the soundtrack album, now find a plot to link the songs together'. The Psychedelic Furs have a lot to answer for.

At the end of August, **'Highlander'** burst noisily onto the scene, while the Chinese film **'Yellow Earth'** and Donna Deitch's **'Desert Hearts'** won much praise. The latter's open representation of two women falling in love seemed to find more favour among the 'right-on' critics than the less explicit **'The Color Purple'**. No subtlety today, that's the problem.

Which is an accusation you could never level at either **'Mona Lisa'** or the funny and tragic **'Betty Blue'** — and a good thing, too. Two films that made up for the more infantile elements of commercial cinema in 1986.

In October, Prince pouted in **'Under The Cherry Moon'** while Robert De Niro grew his hair for **'The Mission'**, which arrived in a blaze of publicity and seemed to satisfy everyone for a change. Go-go came to the screen for the first time in **'Good To Go'**, while more music could be found the following month in **'Round Midnight'** and David Byrne's **'True Stories'**.

Another horrific soundtrack album (surely one of the worst phenomena of 1986), heralded the release of **'Ruthless People'** from the people WorldRadioHistory

who brought us **'Airplane'**, but the film turned out to be one of the better releases of the year and finally gave Bette Midler a role that did her comic talents justice. It was then up to Australia to deliver the laughs in December — and the US box office smash of the year — with **'Crocodile Dundee'**. Paul Hogan, throwing his

Fosters to the wind and fighting the odd croc, is looking set to clean up in Britain too and prove that the blond comedian is more than just a pretty face (!?!?!).

Apart from this breath of comic air at the close of the year, there wasn't much to laugh about in 1986. Some expensive failures (**'Revolution'**, **'Howard . . . A New Brand Of Hero'**) and few films that you could honestly say you'd want to see again. A few quirky gems crept through (**'Trouble In Mind'** with Keith Carradine and Kris Kristofferson; **'Echo Park'** with Tom Hulce), while the likes of **'Aliens'**, **'Betty Blue'**, **'About Last Night'**, **'The Color Purple'** and **'After Hours'** were classics of their kind. But again, it was a case of too much celluloid being wasted on mindless, reactionary drivel.

1987 promises better things (there's a fourth **'Star Trek'** film, after all!) with new offerings from Peter Weir (**'The Mosquito Coast'** with Harrison Ford and Helen Mirren), Tom Waits (**'Down By Law'**), Ken Russell (**'Gothic'**), Nicholas Roeg (**'Castaway'**), Francis Coppola (**'Peggy Sue Got Married'**) and David Cronenberg (**'The Fly'**, which is possibly the grossest film of all time). We shall just have to wait and see . . .

SEVEN INCH AND TWELVE INCH RELEASED DECEMBER TWENTY-NINTH

YR 2

CIRCA

VRT 2

SCREAMING KING THIS WHOLE THING IS DEDICATED TO
WHO COULDN'T WALK ON WATER WHEN I MADE THIS WEIRD COLOUR

POST-MODERN
FAUVISM
ACTUALLY
DAHLING.
COME ON
WILD THING

BASTARD

FRONTIER

WRITE THE THEORY. SPOIL THE SONG.....
WITH POWER COMES RESPONSIBILITY
I WILL BRING THE SHINY THING FROM THE BOTTOM OF PANDORA'S GRISLY HANDBAG.
I AM THE UNIVERSE AND MY SCIENCE IS MYTHOLOGY

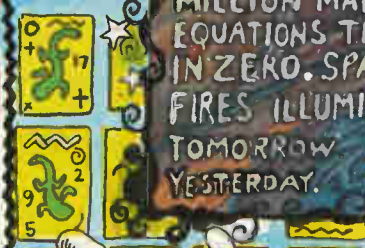


THEY SOLD THEIR
SOULS TO SATAN
FOR THE PRICE OF A
PINT!

WITNESS STAR CHILD
THE SCIENCE OF MYTH-
-OLOGY THE METAMORPHOSIS
OF MEN INTO GODS I SAY
TO YOU DEFEY THE LOGIC OF THE
CONSTRUCTOR
RAPE YOUR ALPHABET
CIRCUMNAVIGATE THE FLAMING
SWORD REASON SLEEPS NOT
WELL FOR 2 MINDS IN ONE
SKULL GO CLOTHED IN WIND
& DRUNK ON STARS FRIEND
WHO IS INVISIBLE WE MEN-
BOYS WE WITH THE UNTAMED
EYE WE WINGED UNHOLY RAS-
CALS OF PARADISE WE OFFER
YOU A RESIDENCY IN THE
PALACE OF THE STAR KING
GET OUT OF THE WENDY HOUSE

THE DOG STAR
BARKS ACROSS 5
MILLION MATHEMATICAL
EQUATIONS THAT END
IN ZERO. SPACE
FIRES ILLUMINATE
TOMORROW
YESTERDAY.

WINGED AND FLAMING
HELD ALOFT IN ARROGANCE
OF THE HURRICANE
& RECKLESS WE ARE
SCREAMING
WITH STAINLESS STEEL
JEWELSTUDDED CROWN
AT RAKISH ANGLES WE POSSESS
KINGS WE ARE STAR
WE ARE THE
DIAMOND THUNDER
SQUAD WE DRINK BEER



EAST BULLSHIT
GOD WEST
FORGET BUDDISM BABY
STICK TO BUDWEISER.

DO I MAKE
MYSELF CLEAR
REPTILE NO-ONE
MOCKS MY
FAVOURITE
SON
SCHIZO LIGHTENING
ROD-KISS THE BARRELL
BITCH MEET YOUR GOD.

THIS GUN =
DEVASTATES
THIS GUN
DOES NOT
WAIT
6 SHOOTING
PSYCHO
THE TAT
MES
DON'T



As many of you may or may not realise, back in the mists of time, when **rm** was Record Mirror and a nasty, inky tabloid, there lurked in its pages a cartoon strip, courtesy of mild mannered Mark Manning.

It told the story, amongst others, of Sigmund B Freud and his atrociously smelly underpants. So filthy and vile were its contents (the underpants *and* the cartoon) that eventually the powers that be had it all axed (the cartoon, not the contents of the underpants).

And so it came to pass that this mild mannered chap no longer had an outlet for his overactive subconscious mind. It was running wild. So what else could he do but become the living embodiment of his graphic art? Yes — of course, now it all fits into place — Mark Manning became **ZODIAC MINDWARP!**

And so it came to pass that this Zode terrorised the VIP Bar at the Limelight forever more! But seriously, to commemorate Zodiac's arrival on the 1986 plane, and as a tribute to that long lost, nice Record Mirror contributor, we asked Zode (between vodkas) to get his intergalactic megapens out for old time's sake. And this is what he did. Something of a Mindwarp Manifesto, we think. Well, we think... don't ask us, ask the Raging Bullshitter himself...

If he decides to run in the Grand National this year, put your money on Steven Patrick Morrissey. The Smiths and their perfectly formed leader (second best buttocks in pop, say you), totally dominate this year's Readers' Poll. You voted them Best Group, second Best Indie Band, third Best Live Act, and second in the Best Thing About 1986 category.

But that's only the beginning. You voted 'Panic' the number one single, with 'Big Mouth Strikes Again' and 'Ask' weighing in at numbers four and seven respectively. Naturally, 'The Queen Is Dead' took top LP slot, though to our complete consternation you also voted the little blighters seventh Best Dance Act! 'Panic' was voted fifth Best Video of the year.

And then comes little Steven; second Best Male Artist, second Best Buttocks, third in the Diamond Geezer Of The Year award and, ahem, second biggest Dickhead Of The Year. 1986 will now be renamed the Year Of The Hearing Aid.

The only artists to rival the Smiths were Madonna and Prince, respectively Best Female and Best Male acts. Both featured in the Best Single, Best Album, Best Video, Best Buttocks (Madonna winning) and Best Thing About 1986 lists. In

addition, Madonna was equal top (with Anita Dobson who, for some reason, was your Best Actress/Actor — a little joke perhaps?) of the Diamond Geezer/Gal award, third Best Actress and equal top Worst Thing About 1986. Prince was voted second best Live Act (with Queen winning).

And finally, a round of applause for the Housemartins and Pet Shop Boys, both making very strong showings in what is virtually their first full year in the pop spotlight.

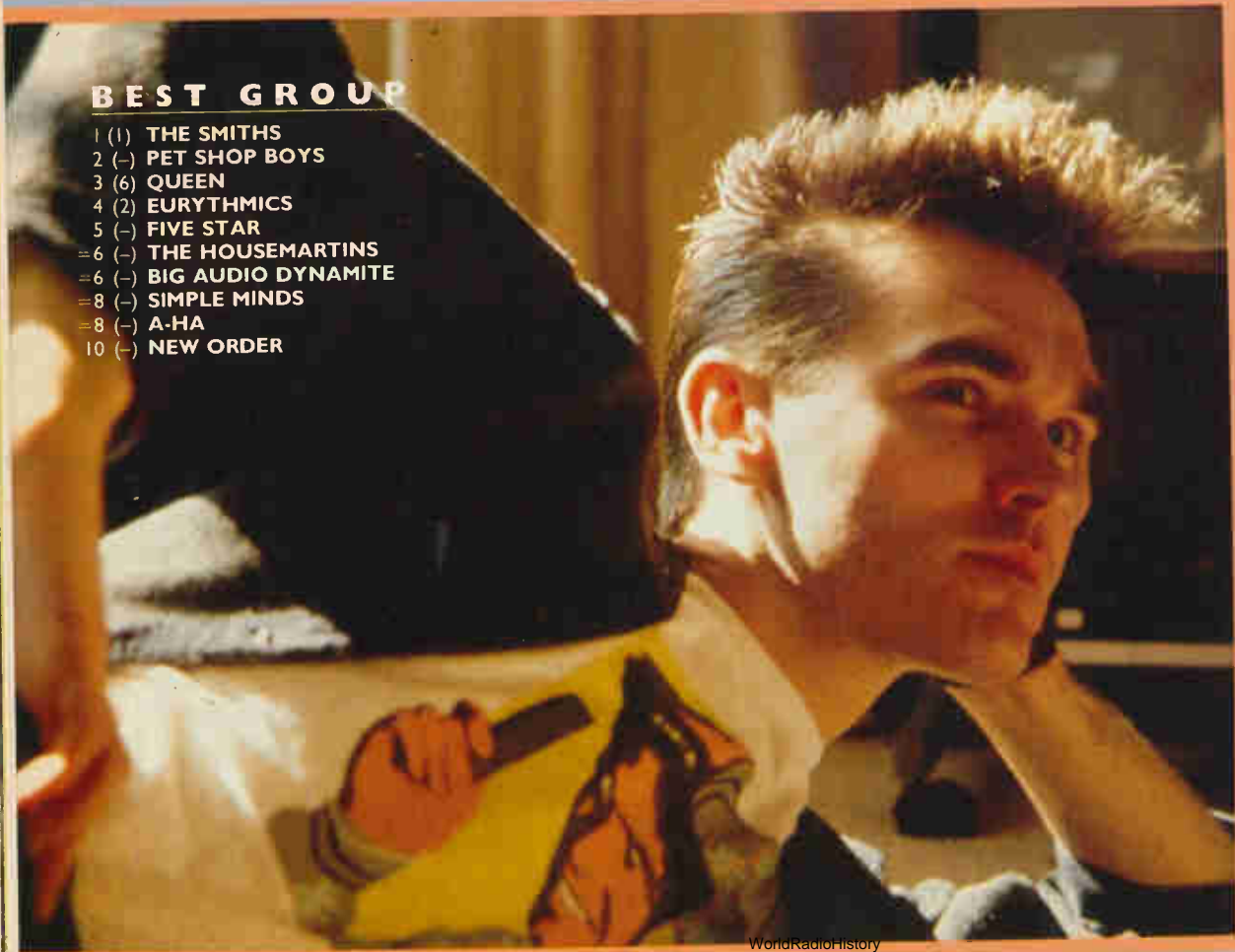
The 'Martins may only be the Fourth Best Band In Hull, but they're your equal sixth Best Group, top Best New Act, 10th Best Dance Act, fourth Best Live Act and third Best Indie Band. In addition, 'Happy Hour' was voted sixth Best Single and second Best Video, while 'London 0 Hull 4' was equal third Best Album.

After a year of international chart success, the Pet Shop Boys came in at number two in the Best Group and Best New Act categories. 'Please' was voted equal third Album Of The Year and 'West End Girls' equal 10th Best Video.

Honourable mentions to Queen, Peter Gabriel, Cameo, New Order and Big Audio Dynamite. But why no votes for Daryl Pandy as Best Buttocks In Pop?

Jim Reid

▼ **MOZZA:** Just call me God



BEST GROUP

- 1 (1) THE SMITHS
- 2 (-) PET SHOP BOYS
- 3 (6) QUEEN
- 4 (2) EURYTHMICS
- 5 (-) FIVE STAR
- =6 (-) THE HOUSEMARTINS
- =6 (-) BIG AUDIO DYNAMITE
- =8 (-) SIMPLE MINDS
- =8 (-) A-HA
- 10 (-) NEW ORDER

BEST MALE ARTIST

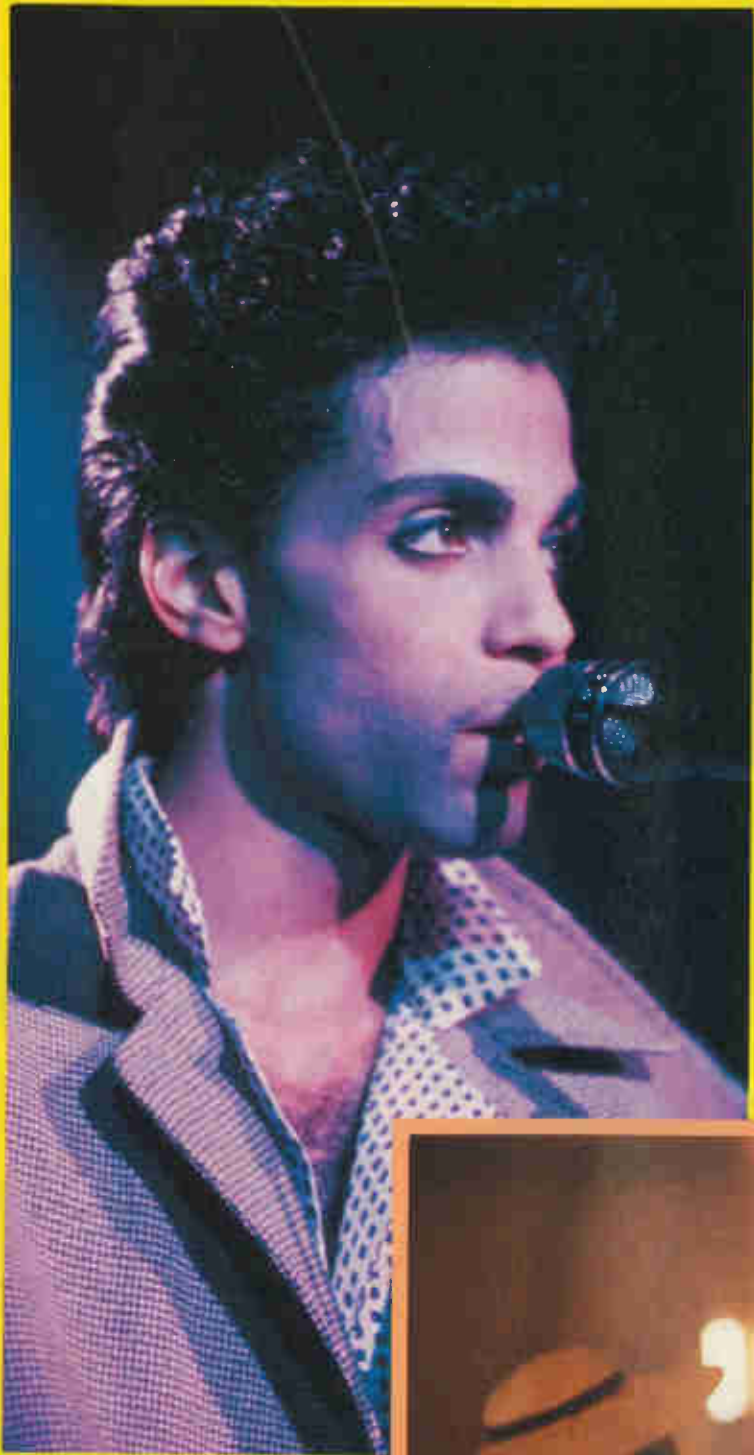
- 1 (-) PRINCE
- 2 (4) MORRISSEY
- 3 (-) PETER GABRIEL
- 4 (-) BILLY BRAGG
- 5 (-) BILLY IDOL
- 6 (5) GEORGE MICHAEL
- 7 (1) BONO
- 8 (-) FREDDIE MERCURY
- 9 (2) PAUL YOUNG
- 10 (7) DAVID BOWIE

BEST FEMALE ARTIST

- 1 (1) MADONNA
- 2 (2) KATE BUSH
- 3 (-) JANET JACKSON
- 4 (3) ANNIE LENNOX
- 5 (-) WHITNEY HOUSTON
- 6 (-) SUZANNE VEGA
- 7 (7) LIZ FRAZER
- 8 (6) TINA TURNER
- 9 (-) SIOUXSIE
- 10 (-) CYNDI LAUPER

BEST ACTOR/ACTRESS

- 1 ANITA DOBSON
- 2 MERYL STREEP
- 3 MADONNA
- 4 CLINT EASTWOOD
- 5 BOB HOSKINS
- 6 SIGOURNEY WEAVER
- =7 MICHAEL J FOX
- =7 ROBERT DE NIRO
- 9 HARRISON FORD
- =10 ROBERT REDFORD
- =10 JOHN CLEESE



★ **PRINCE:** Best Male Artist but strangely, no votes for best actor

CONTINUES OVER ▶

BEST TV SHOW

- 1 (1) EASTENDERS
- 2 (2) BROOKSIDE
- 3 (3) WHISTLE TEST
- 4 (-) SPITTING IMAGE
- 5 (-) THE COSBY SHOW
- 6 (-) ONLY FOOLS AND HORSES
- 7 (-) THE CHART SHOW
- 8 (5) TOP OF THE POPS
- =9 (-) THE MONOCLED MUTINEER
- =9 (-) MOONLIGHTING
- 10 (4) THE TUBE

BEST DANCE ACT

- 1 CAMEO
- 2 FIVE STAR
- 3 RUN-D M C
- 4 JANET JACKSON
- 5 PRINCE AND THE REVOLUTION
- 6 JERMAINE STEWART
- =7 FARLEY 'JACKMASTER' FUNK
- =7 BIG AUDIO DYNAMITE
- =7 THE SMITHS
- =10 MADONNA
- =10 THE HOUSEMARTINS

BEST ALBUM

- 1 THE QUEEN IS DEAD, the Smiths
- 2 TRUE BLUE, Madonna
- =3 PLEASE, Pet Shop Boys
- =3 LONDON 0 HULL 4, the Housemartins
- 5 A KIND OF MAGIC, Queen
- 6 SO, Peter Gabriel
- 7 PARADE, Prince and the Revolution
- =8 REVENGE, Eurythmics
- =8 GRACELAND, Paul Simon
- 10 CONTROL, Janet Jackson

BEST SINGLE

- 1 PANIC, the Smiths
- 2 PAPA DON'T PREACH, Madonna
- 3 SLEDGEHAMMER, Peter Gabriel
- =4 KISS, Prince And The Revolution
- =4 BIG MOUTH STRIKES AGAIN, the Smiths
- 6 HAPPY HOUR, the Housemartins
- 7 ASK, the Smiths
- 9 WORD UP, Cameo
- =10 RAGE HARD, Frankie Goes To Hollywood
- =10 A KIND OF MAGIC, Queen

BEST VIDEO

- 1 SLEDGEHAMMER, Peter Gabriel
- 2 HAPPY HOUR, the Housemartins
- 3 PAPA DON'T PREACH, Madonna
- 4 YOU CAN CALL ME AL, Paul Simon
- =5 A KIND OF MAGIC, Queen
- =5 PANIC, the Smiths
- 7 KISS, Prince And The Revolution
- 8 ADDICTED TO LOVE, Robert Palmer
- 9 WALK LIKE AN EGYPTIAN, the Bangles
- =10 WEST END GIRLS, Pet Shop Boys
- =10 LOVE MISSILE FI-II, Sige Sige Sputnik



★ **MADONNA:** Best Female Artist, Best Buttocks, third Best Actress (!?!), equal Diamond Gal and Worst Thing About '86 and all round clever dick...

1986

P O L L

FROM PREVIOUS PAGE



MARTIN DEGVILLE: ladies and gentlemen, your Dickhead Of The Year ▲

DICK HEAD OF THE YEAR

- 1 (-) MARTIN DEGVILLE
- 2 (-) MORRISSEY
- 3 (9) BOY GEORGE
- 4 (1) GEORGE MICHAEL
- 5 (4) MAGGIE THATCHER
- =6 (-) SEAN PENN
- =6 (-) MADONNA
- 8 (6) JONATHAN KING
- 9 (-) MIKE SMITH
- =10 (-) CHRIS DE BURGH
- =10 (-) SAMANTHA FOX
- =10 (-) EDWINA CURRIE
- =10 (-) NICK BERRY

BEST LIVE ACT

- 1 (-) QUEEN
- 2 (-) PRINCE AND THE REVOLUTION
- 3 (3) THE SMITHS
- 4 (-) THE HOUSEMARTINS
- 5 (-) SIMPLE MINDS
- 6 (-) CAMEO
- =7 (4) U2
- =7 (-) FIVE STAR
- 9 (-) THE POGUES
- 10 (-) LEVEL 42

BEST BUTTOCKS

- 1 MADONNA
- 2 MORRISSEY
- 3 SAMANTHA FOX
- 4 SUZANNA HOFFS
- 5 WHITNEY HOUSTON
- 6 SINITTA
- 7 FREDDIE MERCURY
- 8 PRINCE
- 9 KIM WILDE
- 10 KATE BUSH

BEST INDIE BAND

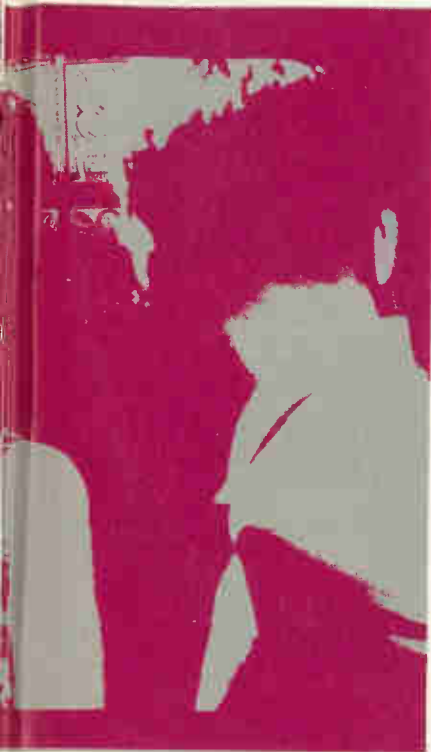
- 1 NEW ORDER
- 2 THE SMITHS
- 3 THE HOUSEMARTINS
- 4 DEPECHE MODE
- 5 THE MISSION
- 6 HALF MAN HALF BISCUIT
- 7 THE COCTEAU TWINS
- 8 THE WOODENTOPS
- 9 THE MIGHTY LEMON DROPS
- 10 WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT

BEST FILM

- 1 ALIENS
- 2 ABSOLUTE BEGINNERS
- 3 TOP GUN
- 4 SID & NANCY
- 5 PRETTY IN PINK
- =6 MONA LISA
- =6 HIGHLANDER
- =8 UNDER A CHERRY MOON
- =8 HANNAH AND HER SISTERS
- 10 JAGGED EDGE

LEAST WORST DJ

- 1 JANICE LONG
- 2 JOHN PEEL
- 3 STEVE WRIGHT
- 4 ANNE NIGHTINGALE
- 5 ANDY KERSHAW
- 6 MIKE SMITH
- 7 GARY DAVIES
- 8 BRUNO BROOKES
- 9 SIMON BATES
- =10 PETER POWELL
- =10 MIKE READ



▲ **NEW ORDER:** celebrating their position of Best Indie Band and tenth Best Band. But where was Barney in the Best Buttocks section?

WORST RECORD

- 1 **EVERY LOSER WINS**, Nick Berry
- 2 **LADY IN RED**, Chris De Burgh
- 4 **ANYONE CAN FALL IN LOVE**, Anita Dobson
- 5 **THE CHICKEN SONG**, Spitting Image
- 6 **HOLIDAY RAP**, M C Miker 'G' and DeeJay Sven
- 7 **SO MACHO**, Sinitta
- 8 **LOVE MISSILE FI-11**, Sigue Sigue Sputnik
- 9 **CALLING ALL THE HEROES**, It Bites
- =10 **WORD UP**, Cameo
- =10 **DON'T LEAVE ME THIS WAY**, Communards
- =10 **TOUCH ME (I WANT YOUR BODY)**, Samantha Fox

WORST THING ABOUT 1986

- =1 **DIEGO MARADONA'S FIST**
- =1 **MADONNA**
- 3 **MADNESS SPLIT**
- 4 **THE WEATHER**
- =5 **WHAM! SPLITTING UP**
- =5 **THE WORLD CUP**
- =7 **THE CHARTS**
- =7 **CHERNOBYL**
- =7 **SIGUE SIGUE SPUTNIK**
- =10 **MAGGIE THATCHER**
- =10 **THE ROYAL WEDDING**

BEST THING ABOUT 1986

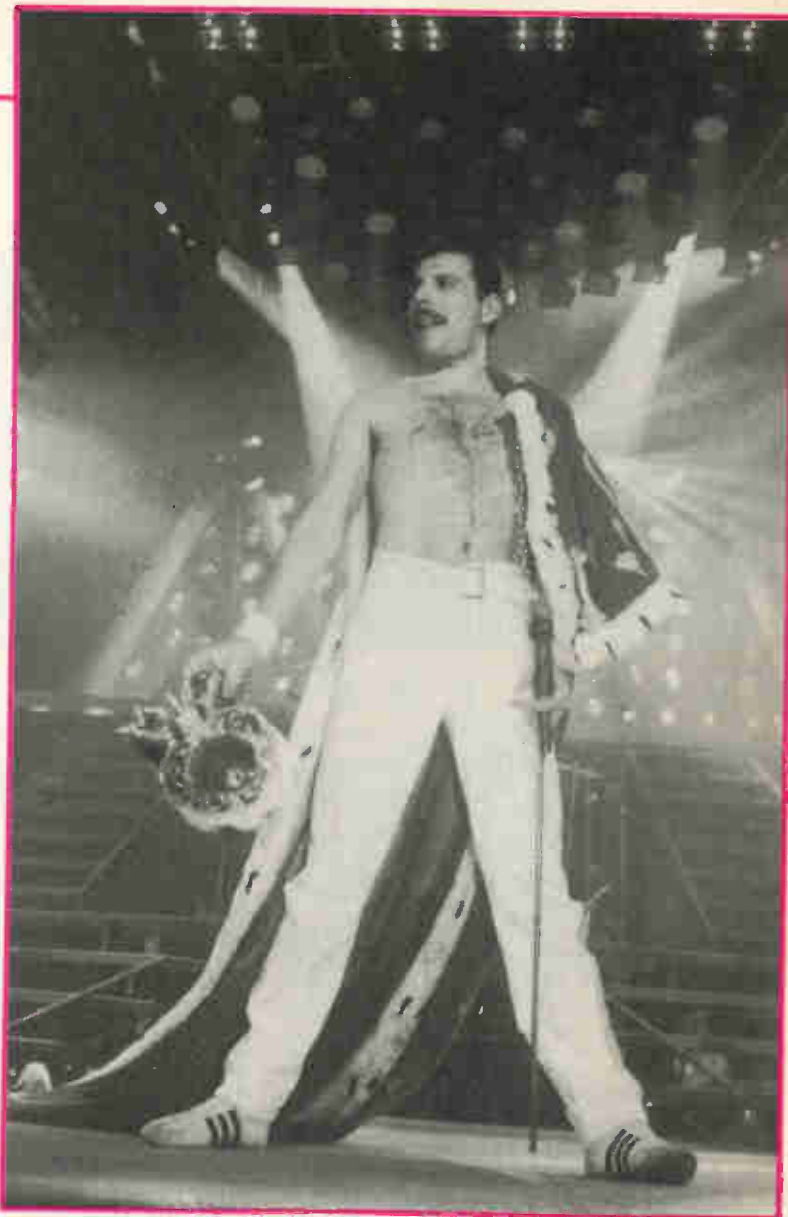
- 1 **WHAM! SPLITTING UP**
- 2 **THE SMITHS**
- =3 **PRINCE AT WEMBLEY**
- =3 **QUEEN TOUR**
- 5 **FRANKIE GOES TO HOLLYWOOD**
- 6 **MADONNA**
- =7 **THE WORLD CUP**
- =7 **WHAM!'S FAREWELL AT WEMBLEY**
- =7 **LIVERPOOL DOING THE DOUBLE**
- 10 **rm**

DIAMOND GEEZER/GAL

- =1 (2) **MADONNA**
- =1 (-) **ANITA DOBSON**
- 3 (4) **MORRISSEY**
- 4 (5) **BOB GELDOF**
- 5 (-) **MARTIN DEGVILLE**
- 6 (9) **SAMANTHA FOX**
- 7 (-) **WHITNEY HOUSTON**
- 8 (-) **FREDDIE MERCURY**
- 9 (3) **KATE BUSH**
- 10 (-) **SUZANNA HOFFS**

BEST NEW ACT

- 1 **THE HOUSEMARTINS**
- 2 **PET SHOP BOYS**
- 3 **THE MISSION**
- =4 **FIVE STAR**
- =4 **HIPSWAY**
- =4 **THE BANGLES**
- 7 **THE BLOW MONKEYS**
- =8 **THE MIGHTY LEMON DROPS**
- =8 **CUTTING CREW**
- =10 **FURNITURE**
- =10 **MARTIN STEPHENSON AND THE DAINTEES**



▲ **FREDDIE MERCURY** and Queen: quite popular

'**EASTENDERS**': Best TV Show; Anita Dobson: second Diamond Gal, Best Actress (snigger) ▼



WHO ARE THE TEA BAR XI?

What **rm** personage wants to appear on 'Blind Date' with Eleanor Levy? Why do so many people like the Smiths? What does Stuart Bailie get up to at the Locomotion every Friday? All is revealed in the **rm** staff choice of '86

BETTY PAGE

THE BEST

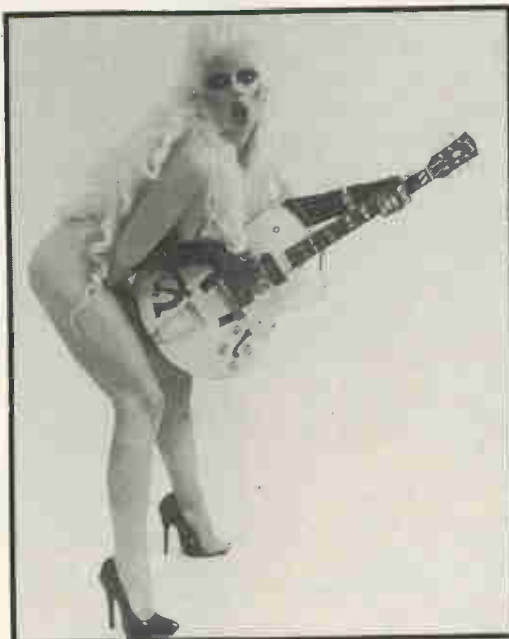
- 1 Becoming maitresse of this unique and vital organ, thus making **rm** the most female dominated music paper in the entire history of the world.
- 2 Going on the road with Sigüe Sigüe Sputnik when the media circus was in full swing. Behaving quite awesomely badly, but enjoying every bit of the scams, the shiny bits, the naughty bits, and becoming Stiletto Sexqueen for three days.
- 3 Going to Oslo on a gloriously hot, sunny weekend in June to interview those wonderfully sensitive Norwegian boys, Fra Lippo Lippi, and staring wistfully into the fjords.
- 4 Prince at Wembley — TWICE. Aaaah, those BUTTOCKS.
- 5 Getting on the cover of Skin II again — what a heel!
- 6 The champagne breakfast with Andy Bell of Erasure that finished at five o'clock in the afternoon (after the complete life stories and secret fantasies had been spilled).
- 7 Fab records: 'The Colour Of Spring', Talk Talk; 'Parade', Prince; 'Infected', the The; 'Please', Pet Shop Boys; 'Human', Human League; 'Songs', Fra Lippo Lippi.
- 8 Honorary Wonderful People: Marc Almond (Third Consecutive Year); Neil Tennant and Chris Lowe; Pete Burns; Midge Ure; Debbie Harry; Iva Davies; Billy Mackenzie, and, of course, those much misunderstood Go West boys...
- 9 The parties — oh, the parties... the BPI Awards; the Queen lig at the Roof Gardens; the Cameo party; the Pet Shop Boys soiree, and meeting Lofty and 'Chelle at the Sting party at the Limelight.
- 10 **rm** Wrecking Crew outings: Smiths/New Order/Fall at Liverpool Royal Court; the **rm** lunch (woooargh) and getting to the semi final of the Chrysalis Darts Tournament without actually being able to see the board — ahem.

THE WORST

- 1 Not being invited to any of the Prince parties — hell hath no fury like a woman scorned.
- 2 Watching the singles chart go from stultifyingly boring to absolutely abysmal; main culprits being soap opera records.
- 3 The Sputnik backlash — didn't anyone realise it was never meant to be taken seriously?
- 4 The Bob and Paula overkill. Come on, world, nobody is beyond criticism.
- 5 Failing my driving test. The Mercedes coupé will have to wait.

HOPES FOR 1987

- 1 Songwriters start remembering to put heart and soul into their records again.
- 2 I start getting excited by new bands again.
- 3 I pass my driving test.
- 4 People start realising the true cause of AIDS.
- 5 I write my magnum opus 'Psychotherapy For Sensitive Artistes'.



● YANA YA YA gets her Ya Ya's out (no chaps, it's not Madam Betty)



● DEXTER GORDON, star of 'Round Midnight' and every fourth bar in Paris and Manhattan

THE BEST

- 1 Staying in with my wife.
- 2 Fur lined moccasin slippers.
- 3 'Beadle's About', 'Singing Detective'. Out of the frying pan into the fire.
- 4 45s: 'Bang Zoom (Let's Go Go)', 'Push Comes To Shove', 'Diggin' Your Scene', 'Kiss' (Prince), 'I Want You', 'I'm Chillin'', 'Therese', 'Set Fire To Me', 'Baseline', 'Holiday Rap'.
- 5 33s: 'Parade', 'Boat To Bolivia', 'Spit In Your Ear', 'No 10 Upping Street', 'Rapture', 'The Queen Is Dead', 'Journey To The Urge Within', 'Zimbabwe's Greatest Hits', 'Uncut Funk — The Bomb — (The Best Of Parliament)'.
- 6 Trouble Funk in Kentish Town, Westworld in Battersea, Futurism exhibition in Venice.
- 7 'Betty Blue', 'Round Midnight', 'Rosa Luxemburg'.
- 8 Lineker, Honeyghan, Traps 6 and 5 Wimbledon dog track.
- 9 The return of Strummer and Jones.
- 10 The return of Gordon Davies.

THE WORST

- 1 Soho! Careerism! Half an idea chasing a Gold Amex card! All the usual froth and dirty bath water.
- 2 At a recent concert at Ronnie Scott's, 84 people out of a crowd of 440 were wearing black flight jackets.
- 3 Hattersley running to the City for approval of Labour Party economic proposals — worst still, boasting about it on a Party Political.
- 4 Estate agents.
- 5 Fulham's relegation and consequent sell out to a bunch of property developers.

HOPES FOR 1987

- 1 Integrity.
- 2 That's enough to be getting on with

ANDY STRICKLAND

THE BEST

- 1 Shiny new, white Fender Jaguar guitars and the fact that I got one.
- 2 The Caretaker Race finally getting on stage and being well received.
- 3 Playing pool in the Northcote public house, London E11.
- 4 Vince Hilaire's eternal magic on the south coast and Kevin Dillon's dramatic change of form in the first third of the season.
- 5 Gary Lineker's Mexico nights.
- 6 A glorious stay at Rimini's Grand Hotel with the Depeche Mode boys.
- 7 Weekends with the folks back on the Isle Of Wight.
- 8 Fuzzbox on the **rm** cover.
- 9 Paris.
- 10 Gin and grapefruit juice with lots of ice.

THE WORST

- 1 Portsmouth FC's rude awakening from the promotion dream for the second successive season and the closing of the Fratton End. What happened, lads?
- 2 The outrageous con that is privatisation. Selling us back things we already own, then handing them over to the city big wigs for a quick profit. Shameful!
- 3 Mark Curry joining 'Blue Peter', and the oiks who present 'No Limits'.
- 4 Hysterical accolades bestowed upon mediocre young bands. It does nobody any favours.
- 5 Diego Maradona's fist.

HOPES FOR 1987

- 1 First Division football finally coming to Fratton Park, Portsmouth.
- 2 The election of a socialist government that DOES something about this mess.
- 3 The further postponement of the M11 Link Road, thus saving my house from demolition.
- 4 Great new records from Microdisney, Blue Nile, Bodines, Commotions, Wishing Stones, Del Amitri, Edwyn Collins and the rest.
- 5 More Penelope Wilton, Selina Scott and Beryl Reid on TV.



● **NEW ORDER:** yes they do smile. . . well, almost!

NANCY CULP

THE BEST

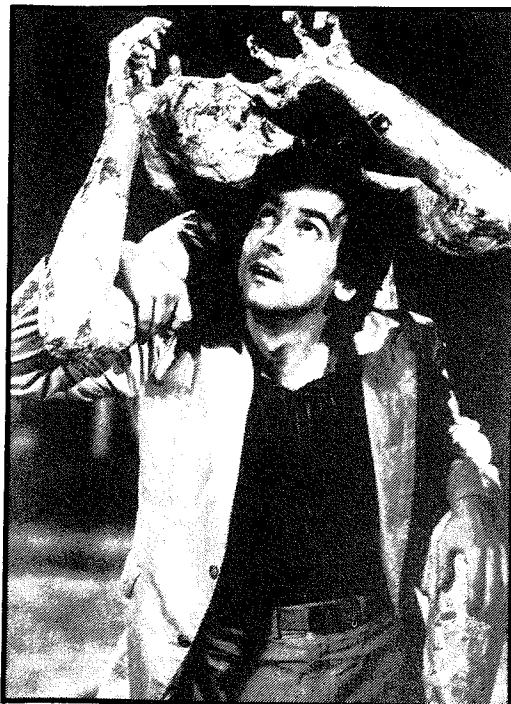
- 1 The Manchester Musical Trinity. A never ending source of amusement and amazement.
- 2 Best ever gigs this year — Billy Mackenzie and Paul Haig in Glasgow; Pete Shelley at the Electric Ballroom; Killing Joke at the Hammersmith Palais, New Order anywhere, any time; Prince at Wembley.
- 3 Interviewing my idols and coming away with illusions intact. Ta very much, Phil Oakey, Dieter Meier and Debbie Harry.
- 4 London Girls' Music Business Mafia. Last seen terrorising nightclubs and all men within a 15-mile radius of London. Hi, girls! You know who you are!
- 5 Re-runs on TV of 'George And Mildred' and 'Fawley Towers', the supreme camp of 'The Life And Loves Of A She-Devil' and of course 'Blind Date'.
- 6 No more King records: hoorah! But lots of new bands promising much for '87 — the Bodines and the Railway Children and a good year thankfully for Matt Johnson, the Woodentops and hello, Julian Cope.
- 7 Various **rm** wrecking crew outings. Hoorah for GMEX, Liverpool City Benefit and a party or 50 at the Hacienda.
- 8 Brix E Smith reviewing the singles with hubby Mark and dancing round the office to a Jaki Graham record with a plastic chicken up her skirt. Definitely an office highlight.
- 9 Marc Almond being totally banned from Radio 1 and 2 and BBC TV. With a talent like his, who bloody needs the agro? And it only makes me want to sing his praises louder.
- 10 Lots of lovely parties — special mentions are the Limelight opening party, Janice Long and Taryn Hill's earth-shattering party at the Embassy, the Pyramid with New Order, the **rm** staff lunch in Primrose Hill. Oh the hangovers, and oh the memories, but that's the life of a lush — oops, gossip columnist — for you.

THE WORST

- 1 The Boy George/Marilyn/heroin circus. Ever heard of digging your own graves, chaps?
- 2 The continuing puke-encending Bob and Paula show. Leave it out, squire, yuk, yuk.
- 3 Not getting my Kharman Ghia but a truculent Ford Escort which is every bit as temperamental as its owner.
- 4 Sigue Sigue Sputnik. Do I really have to say any more?
- 5 The interview with the lads from FGTH and being taught advanced scatology for two solid hours. Definitely a hair-curler and an experience I wouldn't care to repeat.

HOPES FOR 1987

- 1 That elusive Bryan Ferry interview eventually comes my way.
- 2 I don't get my heart broken again for the third year running and am forced as a result, to contribute to June Montana's concept album 'All Men Are Bastards'.
- 3 That Spandau, Duran and Culture Club are packed up and deposited on a space probe for Mars and are never seen or heard of again.
- 4 Promiscuity becomes a thing of the past and romance becomes an everyday occurrence.
- 5 More fab bands, more fab records and a fab new record player to play them on!



● **'AFTER HOURS':** the freaks come out at night



● **ROBIN SMITH:** the beast of Raynes Park searching for a black condom to cover his whole body

ELEANOR LEVY

THE BEST

- 1 Sensitive boys with guitars making a comeback.
- 2 The Smiths continuing on their magnificent *musical* way — and me finally getting to interview Johnny Marr. (Not sure about that suit, though, Johnny . . .)
- 3 Drinking frozen margaritas — anywhere; any time.
- 4 Good sounds (big) from the Mighty Lemon Drops, Talking Heads, the The, the Housemartins, the Three Johns.
- 5 Good sounds (small): the Shop Assistants' 'Somewhere In China', the Weather Prophets' 'Almost Prayed', Madonna's 'Papa Don't Preach', the Bodines' 'Therese' and 'Heard It All', BAD's 'E=MC²', Age Of Chance's 'Kiss', the Wild Flowers' 'Ain't So Easy'.
- 6 Good stories: 'After Hours', 'Betty Blue', 'Kiss Of The Spiderwoman' (William Hurt . . . sigh!), 'The Color Purple'.
- 7 Paris in the snow; Amsterdam in the sun; under the Westway in the rain.
- 8 Mitchell Thomas — Spurs' answer to Larry Blackmon. Poetry in motion down the White Hart Lane flanks.
- 9 Wham!'s farewell. Those teeth, those twirls, those firmly thrusting buttocks. (And Andrew Ridgeley was there, too).
- 10 Making a full recovery after a traumatic three months as an A-ha fan.

THE WORST

- 1 The charts being over-run with actors, models, film soundtracks and drippy disco acts that make Afed Jones sound raw and reckless in comparison.
- 2 Stupid little boys in grown men's clothing playing stupid little power games with the rest of our lives. And if you see Sid, give him a good kicking.
- 3 The abolition of the GLC and other regional councils. Democracy — pah!
- 4 Developing teenage spots at the age of 23.
- 5 Discovering I have the capacity to like a Bon Jovi record.

HOPES FOR 1987

- 1 I don't like any *more* Bon Jovi records.
- 2 Liverpool get relegated.
- 3 Matt Dillon makes a decent film.
- 4 The Bodines become the new Wham!; the Mighty Lemon Drops, the Brilliant Corners and the Wild Flowers get incredibly successful and give me lots of money for having predicted it.
- 5 Wham! to reform . . . Spandau to split . . . Paula Yates interviews a man on 'The Tube' without thrusting her chest at him . . . I get on 'Blind Date' . . .

ROBIN SMITH

THE BEST

- 1 Helen's polka dot socks.
- 2 A trip to Sloane Square in Bryan Ferry's red Mercedes.
- 3 Sunset in Central Park.
- 4 Chaka Khan's room number...
- 5 The re-opening of the sweetshop in our office building.
- 6 Tony James' constantly stimulating quotes. He should give Paul Young lessons.
- 7 Bon Jovi finally cracking it here.
- 8 My Daryl Hall limited edition denim jacket.
- 9 Larry Blackmon's bulging eyeballs and engaging personality.
- 10 Freddie Mercury at Wembley.

THE WORST

- 1 Ian Botham — the most boring man in the world.
- 2 Failing my driving test (again).
- 3 Madonna wasting herself on Sean Penn.
- 4 Scratchy indie bands with awful songs and bad breath.
- 5 Bob Geldof trying to make records again.

HOPES FOR 1987

- 1 A total ban on football, snooker and Ian Botham on television.
- 2 My neighbour gets a severe attack of piles.
- 3 Oscar the cat doesn't get any bigger.
- 4 Ronald Reagan survives.
- 5 People stop saying I look like Richard Branson.

CONTINUES OVER ►

STUART BAILIE

THE BEST

- 1 The Housemartins live, on record and on video. A sterling year from four regular blokes — ta very much!
- 2 Records from BAD, the Redskins, Betty Wright, the Mary Chain, Gwen Guthrie, the Bodines, Billy Bragg, the Men They Couldn't Hang.
- 3 Bumming a ride on Zodiac Mindwarp's spaceship (all the way to Oxford!).
- 4 Essential viewing: 'Blind Date', 'Brush Strokes', Heather in 'Brookside', Vince Pinner in 'Just Good Friends'.
- 5 Nice people: New Order, Mick Jones, the Go! Discs posse, Chris Cross, John Peel.
- 6 John Cole's news reports.
- 7 Dazzling sleight-of-hand from Diego Maradona.
- 8 Stu becomes a pop legend after an onstage appearance with the Blubbery Hellbellies.
- 9 Shambling mania erupts among the senior rm staff — six months too late!
- 10 Behaving badly at the Locomotion — Yahoo!

THE WORST

- 1 The retirement of Sir Pat Jennings: the dismal form of the Tea Bar End XI.
- 2 The Sting press trip to Manchester. Motorway blizzards and a malfunctioning coach. Very worrying.
- 3 Mike Smith's moral furore over the Jesus And Mary Chain record.
- 4 Flathunting traumas.
- 5 Patronising liberal journalists who write about 'mean muthas', 'chillin' out' and find some artistic merit in gun-toting rap artists.

HOPES FOR 1987

- 1 Fun times ahead for the Soup Dragons and Stump.
- 2 Will Zodiac become a global, full-on megastar stomper? Will he sober up in time?
- 3 Billy Bingham gets the Sons of Ulster back on form again.
- 4 Joe Strummer: the old gunslinger rides back into town.
- 5 Expect some noise to be made about a band called Westworld.



● SHAMBLING MANIA: just two of the young ladies to proposition Stu B at the Town And Country Club

ROGER MORTON

THE BEST

- 1 The Band Of Holy Joy, for their spirit and for reminding us that pop doesn't have to be a narrow, self-consuming idiot pantomime.
- 2 Iggy Pop, for his new LP, his bone structure, his charm and the first nine seconds of 'TV Eye'.
- 3 Beatrice Dalle in 'Betty Blue', Albert Finney in 'Orphans', Elizabeth Archer in 'The Archers', Les Dawson on 'Blankety Blank'.
- 4 45s: 'Rain Or Shine' — Five Star; 'Walk This Way' — Run-DMC; 'Who Snatched The Baby?' — the Band of Holy Joy; 'Some Candy Talking' — the Jesus And Mary Chain; 'Do Fries Go With That Shake' — George Clinton; 'Jack Your Body' — Steve 'Silk' Hurley; 'Diggin' Your Scene' — the Blow Monkeys; 'Get Into The Groovey' — Ciccone Youth.
- 5 33s: 'Word Up' — Cameo; 'Blah Blah Blah' — Iggy Pop; 'Silk And Steel' — Five Star; 'EVOL' — Sonic Youth; 'Whiplash Smile' — Billy Idol.
- 6 Being given a Pop Will Eat Itself badge, a MeatLoaf shirt, and an autographed Bangles postcard.
- 7 'Money' by Martin Amis, and G Hewett in the East Anglian Daily Times.
- 8 'Blind Date' on TV, and the Merchant Navy Programmes on the BBC World Service.
- 9 New York, Turkey, Nice and Burnham On Crouch.
- 10 Surviving.

THE WORST

- 1 The day Jane ripped up my autographed Bangles postcard.
- 2 The day Jean Jacques Burnel stuck his finger up my nose.
- 3 The day I swallowed my Pop Will Eat Itself badge.
- 4 The day I had to buy all seven Holy Joys a drink.
- 5 Media people talking about themselves.

HOPES FOR 1987

- 1 The Band Of Holy Joy (surprise).
- 2 The Turncoats.
- 3 I appear on 'Blind Date'.
- 4 Something explodes.
- 5 1988.

JANE WILKES

THE BEST

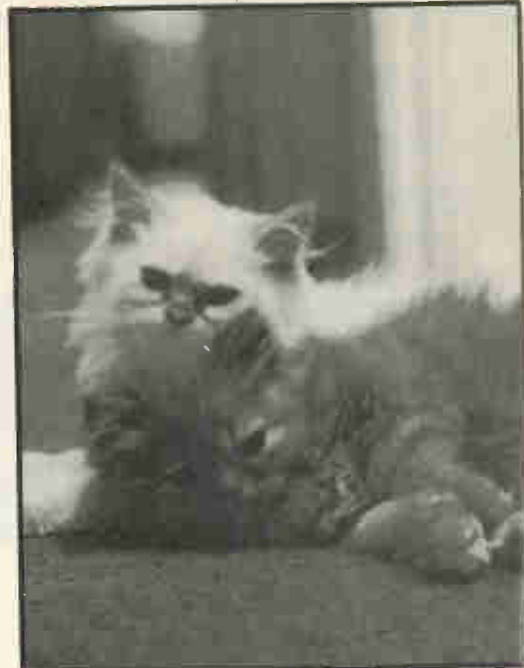
- 1 New York City. The Horseshoe bar on 7th and 8th to be precise.
- 2 The Housemartins' cheeky subversive pop infiltrating the safe house of the Beeb's top 10.
- 3 Wendy May becoming the first female DJ on Capital Radio for over a year.
- 4 Edwyn Collins' admirable return to form.
- 5 Best films: 'Betty Blue', 'Jagged Edge', 'Mixed Blood'.
- 6 Best gigs: Mantronix at Heaven in March, Housemartins in Brighton in May, Trouble Funk at the Town And Country in July, Julian Cope at the Boston Arms in August.
- 7 No, I'm not an ageing hippy, but I did have lots of fun at this year's Glastonbury CND festival.
- 8 Good records: 33s: 'Talking With The Taxman' — Billy Bragg, 'London 0 Hull 4' — The Housemartins. 45s: 'Bassline' — Mantronix, 'Kiss' — The Age Of Chance, 'World Shut Your Mouth' — Julian Cope.
- 9 The discovery of Ted Hawkins.
- 10 Watching Stuart Bailie lose control of his faculties every Friday night at the Locomotion.

THE WORST

- 1 Madness splitting up.
- 2 The abolition of the GLC.
- 3 The Police Bill becoming law with little or no opposition.
- 4 The never ending '10 years of punk' celebrations.
- 5 Codpieces.

HOPES FOR 1987

- 1 Ronnie Reagan and Maggie Thatcher carry out a suicide pact.
- 2 New bands: the Turncoats, Age Of Chance, Wishing



● JAKE AND ELWOOD: the Gaultier and Versace of the cat world

- Stones, After Tonite, Mighty Ballistics Hi Power.
- 3 'Thunderbirds' is brought back on TV.
- 4 Gary Mabbutt scores every England goal.
- 5 I return to New York at least 10 times!

LESLEY O'TOOLE

THE BEST

- 1 Sport Aid. A week in the Glasgow office. Lloyd Cole's memorable, fund-raising boogie to James Brown. Running the Race Against Time in Hyde Park.
- 2 Hipsway/Lloyd Cole And The Commotions/Simple Minds at Ibrox Park, and accompanying lig.
- 3 Prince at Wembley, Wham! at Brixton Academy, the Smiths/New Order/The Fall in Liverpool (rm wrecking crew on t' road).
- 4 Marks & Spencer's lemon cheesecake.
- 5 Hits that missed. 'Slide' — the Big Dish, 'Wonderful Life' — Black, 'Yesterday Today Tomorrow' — Kick Reaction.
- 6 Hits that hit. 'Kiss' — Prince; 'Word Up' — Cameo; 'Diggin' Your Scene' — Blow Monkeys; 'Breakout' — Swing Out Sister; 'Love Can't Turn Around' — Farley 'Jackmaster' Funk.
- 7 Skiing in Aviemore. Suntans, sangria and lusting after a French courier in Majorca.
- 8 'Blind Date'.
- 9 Cinematic gems — 'Betty Blue', 'Aliens', 'A Room With A View', 'After Hours', 'Hannah And Her Sisters', 'Echo Park'.
- 10 Theatrical moment of the year — Tom Hulce in 'The Normal Heart'.

THE WORST

- 1 AIDS, Chernobyl.
- 2 Drunk and disorderly in Dublin.
- 3 The reappearance of the utterly revolting Spandau Ballet.
- 4 Mickey Rourke in the flesh. Biggest let-down since the truth about Father Christmas.
- 5 Bobby's resurrection in 'Dallas'. Wednesday nights will never be the same.

HOPES FOR 1987

- 1 The curse of Culp descends on the rat who snatched my Run-DMC ticket outside Hammersmith Odeon.
- 2 Boy George makes it through the year.
- 3 Earth-shattering success for the Big Dish, Black, Win, Hue And Cry, Jamestown Cuts and Boys Wonder — to name but a few.
- 4 Bruce Springsteen retires to Outer Mongolia along with all known copies of the five-album boxed set.
- 5 My fascination with all things Glaswegian subsides. Alternatively, British Rail slashes fares.

GRAHAM BLACK

THE BEST

- 1 Sweaty Saturday nights at the Escape Club, with Steve and Tim still cranking the hottest decks anywhere.
- 2 Holsten.
- 3 My 'Bay Winds' Cheygnon jacket.
- 4 Stuart Bailie's chicken dancing.
- 5 Getting engaged to Kim, the only person I know who'll put up with me!
- 6 Jake and Elwood, my cats.
- 7 Warrick 'Mad Dog' McGinty; a constant source of inspiration and alcohol when I need it most.
- 8 Colin Ratcliffe's razorcuts. Sharp, very sharp.
- 9 My collection of Zoids.
- 10 Finally, all those people who gave me sore feet and sweat rash this year, including Stetsonic, UTFO, Ice T, Steve Hurley, Farley Funk, Kurtis Blow et al...

THE WORST

- 1 My hangovers.
- 2 Chelsea's lack of form.
- 3 Straight fringes, cycling shorts, quilted flight jackets and caps worn back to front. (You know who you are.)
- 4 Trendy, white, middle-class pin-ups, trying to play soul.
- 5 People sticking dodgy ads on my page layouts.

HOPES FOR 1987

- 1 That we get some good, new British bands worth dancing to.
- 2 That I make it to my wedding.
- 3 That British Rail improves.
- 4 That Heavy Metal doesn't become trendy.
- 5 That I pick Eleanor on 'Blind Date'.

JOE SHUTTER

THE BEST

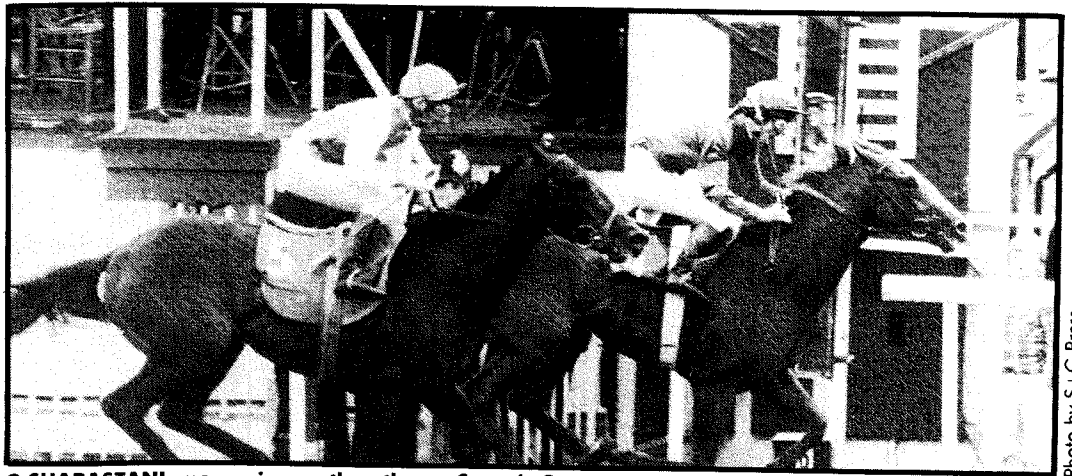
- 1 Sigure Sigue Sputnik — great memories of the first tour. The horror and the scandal and 'going underground' in Stoke. The holiday in the sun — drunken nights at Ku and Ibiza town. Those tans!
- 2 Berlin and Rimini with Depeche Mode — those lads certainly know how to enjoy themselves.
- 3 The singular wit and wisdom of John Lydon, a man who I could listen to and talk to for hours. What a turn of phrase!
- 4 Buying my flat — the full joys of which I'm yet to discover.
- 5 Paris with the Cure. Amaretto with Robert Smith and Eleanor at the Hilton. Paris (again) with Lone Justice and the night of the 400 beers — eh, Chris Carr!!
- 6 Strummer and Jones for getting together again and for being diamond geezers.
- 7 Eastbourne! Yes indeed, the best.
- 8 New Order for great gigs and for being like no others.
- 9 New York City — for the third year. The view by helicopter, the bars and the atmosphere.
- 10 Records: 'Hold It, Now Hit It' — the Beastie Boys; 'Rock The Bells' — LL Cool J; 'Bend Sinister' — the Fall; ('Bang Zoom) Let's Go Go' — Real Roxanne...

THE WORST

- 1 Martin Degville bottled at Coventry University. Crass, ugly over-reaction to playful provocation. Violence — the unthinking person's reply. Disgraceful!
- 2 My BMW having a mind of its own. Being broken into twice, dodgy exhaust, dodgy electrics, dodgy carb, dodgy motor!
- 3 J J Burnal flooding out my bathroom in Nice. What a mess!
- 4 The abysmal British weather — where was the sun for the second year running?
- 5 Records: 'The Lady In Red', the disgusting holiday raps, the chronic Spandau Ballet and most of the crap that clogs the charts.

HOPES FOR 1987

- 1 Microdisney come back with mega brilliance — a certainty.
- 2 DJ Cash Money — a strong tip for best DJ of '87.
- 3 No broken hearts in '87 — mine included.
- 4 More sun; more racy temperatures with racy women.
- 5 That I survive!



● SHARASTANI: more winners than the rm Santa's Grotto prize draw

D I C R O S S

THE BEST

- 1 Sharastani and Walter Swinburn winning the English and Irish Derbys.
- 2 The rm Wrecking Crew beating the Breakfast TV team in the quarter-finals of the Chrysalis Darts Tournament.
- 3 Sitting in the back row of the movies for such cinematic delights as 'Kiss Of The Spiderwoman', 'Jagged Edge', 'Hannah And Her Sisters', 'A Room With A View', Christopher Lambert's eyes in 'Highlander' and 'Top Gun' (also for the wrong reasons).
- 4 Live and uplifting experiences from Latin Quarter, Icicle Works, Prince, Stranglers — especially UB40, and Rowan Atkinson in revue.
- 5 Globe trotting escapades to Dublin for Light A Big Fire (discovering real Guinness), Matt Bianco in Dijon (must've developed an allergy to the mustard, though!), Whitsun in Somerset and party time in Portugal. In fact, anywhere other than Mornington Crescent, NW1.
- 6 Telling Blackie Lawless to his face that he's a sexist pig who can't sing.
- 7 Short bursts of aural delight from the Icicle Works — 'Who Do You Want For Your Love?', Pete Wylie — 'Sinful', Faith Brothers — 'Whistling In The Dark', Del Fuegos — 'I Still Want You', Bon Jovi (blush) — 'You Give Love A Bad Name', Black — 'Wonderful Life', Dexy's 'Because Of You', Elvis Costello — 'I Want You' and Dr Calculus — 'Perfume From Spain'.
- 8 Cathartic longer listening from Elvis Costello — 'King Of America', Stranglers — 'Dreamtime', UB40 — 'Rat In

The Kitchen', the Cure — 'Standing On A Beach' and Wire — 'Wire Play Pop'.

- 9 Jeffrey Archer's philanthropic gesture to prostitution.
- 10 Sitting next to Robin Smith who keeps me supplied with KitKats.

THE WORST

- 1 Not shooting Blackie Lawless while I had the chance — definitely dickhead of the decade.
- 2 Soap operas — when the national papers and 90 per cent of the population are more interested in sitcom fantasy than world news, you know things are serious. And no more dreadful records, please. Wake up to reality.
- 3 Strategically ripped jeans — there are few things more nauseating than fat rich pop stars pretending to be poor.
- 4 The Chernobyl reactor catastrophe (and the failure of those in power to heed the warning), the continuation of the Reagan/Thatcher nuclear suicide pact and the US bombing of Libya.
- 5 A week in hospital.

HOPES FOR 1987

- 1 That an atomic blast in Blackie Lawless' codpiece puts an end to the macho strutting of WASP forever.
- 2 Walter Swinburn becomes champion jockey, Slough Town win the FA Cup and the Slough Jets are promoted to the Premier Division of the ice hockey league.
- 3 Common sense prevails at the general election, before the Tories have time to sell off the rest of Britain.
- 4 Sigure Sigue Sputnik split up.
- 5 Robin Smith stops picking his nose, ear or any other orifice.

EDWIN J BERNARD

THE BEST

- 1 Anita Baker live at the Hammersmith Odeon.
- 2 Talking to Michael McDonald for two hours on the phone.
- 3 'After Hours'.
- 4 'The Golden Girls'.
- 5 Paddy.
- 6 My first car, a silver Fiat Panda.
- 7 Chaka Khan revealing her right breast to me.
- 8 'The Color Purple'.
- 9 Amsterdam (June and September!).
- 10 HM Customs dropping charges against Gay's The Word bookshop.

THE WORST

- 1 AIDS.
- 2 Chernobyl.
- 3 Working under Mike Nichols (one of the most hated men in pop) for four long weeks.
- 4 Edwina Currie.
- 5 Not getting to meet Michael McDonald when he visited London.

HOPES FOR 1987

- 1 A cure for AIDS.
- 2 Beards become fashionable (or even compulsory!).
- 3 Labour wins the General Election.
- 4 Michael McDonald plays live in London.
- 5 Luther Vandross has a long awaited pop hit.



● DEGVILLE AND Shutter: Joey poses with a parrot on his summer hols

WorldRadioHistory

Photo by S+G Press

BOY GEORGE BUSTED, SPUTNIK BO

JANUARY

● Too much booze and too many drugs finally catch up with **Phil Lynott**. He dies after being rushed to Salisbury Infirmary with kidney and liver failure. Tragedy strikes again when legendary rock singer **Ricky Nelson** dies in a plane crash on the Texas/Oklahoma border.

● **Mick Jones** plans to bury a **Big Audio Dynamite** time capsule for somebody to dig up and open in 2,000 years time. Let's hope the package doesn't disintegrate as quickly as your hairline — eh, Mick?

● **Feargal Sharkey** steams up the charts again with 'You Little Thief'. Amazing what a nice haircut and a few dabs of Clearasil can do for a boy. **Prefab Sprout** make yet another bid for world domination with their single 'Johnny Johnny' and **Sophia George** has her one and only British hit with 'Girlie Girlie', before beetling back to Jamaica where it's 90 degrees in the shade.

● Free the spirit. **The Alarm** release

FEBRUARY

● **Billy Bragg** announces his manifesto for becoming Prime Minister. He wants to nationalise the music industry and **rm**. Well, it's better than what **Neil Kinnock** is offering.

● **Neville Keighley**, AKA **Belouis Some**, proudly recalls the time he and **Mark O'Toole** ran up and down a corridor in San Francisco, stark naked.

● Ah, the sweet scent of freshly wetted cotton knickers. **A-ha** bring London's Oxford Street to a halt when they make a personal appearance at the HMV shop.

● **Depeche Mode** have been having a terrifying time at the haunted Hansa Studio in Berlin. They've been hearing strange noises. **Dave Gahan** is so frightened his chins wobble all at once.

● **Chris Foreman** of **Madness** has his hair cut after a whole year. **Lee Thompson** bet Chris that he wouldn't have his locks trimmed for 12



Photo by Patrick Quigly

● **KURTIS BLOW**: ho!

Go West win the best newcomer section and **Norman Tebbit** makes a speech. But by then, most people are too pissed to take much notice.

● **Prince** puckers up with 'Kiss', **Elvis Costello** releases 'King Of America' and the **Bangles** release 'Different Light'. But let's round off this month with fond memories of the **Pogues'** EP 'Poguetry In Motion'.

MARCH

● What an exciting month this is going to be. **Culture Club** release 'Move Away', their first single for a year.

● Much excitement over forthcoming film 'Absolute Beginners'. **David Bowie** releases the title track of the film as a single and jolly nice it sounds, too.

● Git down and boogie. **Kurtis Blow** hits the road and releases his tribute to **Martin Luther King**, 'King Holiday'.

● **Siouxsie** twists her knee very badly and has to cancel an appearance on 'The Tube'. But the **Banshees** still sound pretty sweet with 'Candyman'.

● Oh my God, **Wham!** are splitting up! An inside source says that **George** has simply become fed up with **Andrew** and feels he isn't pulling his weight. George plans to release his solo single 'A Different Corner', but the duo announce they'll be playing a farewell concert in the summer. **rm** flags are at half mast.

● **Chakk** are touted as the great white hopes of the future but fail to deliver the goods. Well, what else can you expect from a band who have a member called **Simeon**?

● **Samantha Fox** releases her tender love song 'Touch Me (I Want Your Body)' and her album will be packaged in washable vinyl. Enough said.

● Gore! Violence! Sex! Sleaze! **Signe** **Signe Sputnik** tour amid scenes of

mayhem (should that read rayhem?) and violence. **Ray Mayhew** is arrested after allegedly throwing a bottle into the audience at Reading University. Dapper singer **Martin Degville** needs stitches above his eye after being hit by flying glass.

● **Status Quo** bass player **Alan Lancaster** goes to court in an attempt to stop the other members of the band working without him, but his case fails. Hope your pension fund is holding up, Alan.

● **Madonna** gives a London press conference to promote her dreadful film 'Shanghai Surprise'. **Sulky Sean** is left back at the hotel playing dominoes and after 20 minutes the hacks have run out of questions. "How is the Madonna in the film, is she perhaps naked?" asks a saucy Swedish journalist.

● Let's hear it for spotty, undernourished popsters. Here come the **Housemartins** all the way from Hull, where men are men and wear Marks & Spencer car coats.

● Hits from **Janet Jackson** with 'What Have You Done For Me Lately?' and **Bryan Ferry** with 'Is Your Love Strong Enough?'. Over lunch in a French restaurant, Bryan says that he smokes far too much.

APRIL

● Ouch! **Shane McGowan** is rushed to hospital with a fractured arm and torn ligaments after he's hit by a cab. **The Pogues** are forced to cancel their French tour.

● Forty heavy metal stars team up under the name of **Hear 'n' Aid** and release their single 'Stars' to raise money for Ethiopia.

● **Fine Young Cannibals** are becoming pretty hip in America. **Talking Heads** come out to see them in LA and **Bjorn Borg** is among the guests in New York.

● **Herman Ze German** releases his criminally ignored cover version of the old **Surfaris** hit 'Wipe Out'. "What's happened to all the groupies in Britain?" he asks.

● **Redskin Chris Dean** loses his voice on tour. Who said, "Thank God for that"?

● **Big Audio Dynamite** are touring with a colourful assortment of characters, including the **Chiefs Of Relief**, 15 year old **Sipho** and the **Beastie Boys**.

● **Peter Gabriel**'s back on the beat with 'Sledgehammer', his first single since 'Shock The Monkey' in 1982. Don't hurry yourself, Pete.



Photo by Nico Roeg

● **BAD PLAN** the contents of their time capsule

their nostalgic waxing 'The Spirit Of '76'. Those cute boys **the Damned** release a cover version of 'Eloise', originally a hit for **Barry Ryan** centuries ago.

● The **Red Wedge** package tour hits the road, promoting the delights of Socialism. Among those taking part are **Paul Weller**, **Billy Bragg** and the **Communards**.

● **Marc Almond** falls out with **Jimmy Somerville** and says he would do the gay community a favour by strangling him. Miaow!

● **Paul King** strongly denies undoing his flies on stage at Hammersmith Odeon and says his ultimate ambition is to play the role of Buttons in Prince Charming. Funny, we thought he'd opt for Quasimodo in the remake of 'The Hunchback Of Notre Dame'.

months. Amazing what some people will do for a pint of lager and half a packet of crisps.

● Old farts corner: the **Rolling Stones** say they'll be releasing a cover version of 'Harlem Shuffle', **Genesis** join up with **Phil Collins** to record another album and **Led Zeppelin** are rumoured to be reforming.

● **John Lydon** is 30 this month and also a million quid richer after a settlement with former **Sex Pistols** manager **Malcolm McLaren**.

● Problems, problems. **Neal X** of **Signe Signe Sputnik** can't find a hairspray strong enough to keep his locks in place during wet weather. What's wrong with Superglue?

● How exciting, it's the BPI award and RadioHistor

TLED, SPITTING IMAGE NUMBER ONE

● **Mark Shaw** of **Then Jerico** injures himself during a pub brawl, defending the reputation of **Sigue Sigue Sputnik**. Foolish boy.

● **The Cure** resurrect their single 'Boys Don't Cry' while **Pete Dinklage** is back with 'Sinful'. What about those naughty nuns on 'Top Of The Pops'? Yum yum.

● **Lloyd Cole And The Commotions, Echo And The Bunnymen** and **Spike Milligan** are some of the stars taking part in five days of concerts at the Royal Albert Hall to raise money for Greenpeace. Some of the personalities are photographed opposite an inflated whale. Obviously they hadn't seen 'Jaws'.

● **Cliff Richard** clips on some hair extensions and appears in the musical fantasy 'Time'. Critics call it a waste of time, but the punters love it.

● Wacky Austrian pop personality, **Falco**, has a mega-hit with 'Rock Me Amadeus'. He insists he's in daily contact with the spirit of **Wolfgang Amadeus Mozart**.

● What's the most wicked thing that **Doctor Robert** has done? Well, he admits to shoplifting the occasional bar of chocolate.

● From beyond the grave, **Brian Jones** gives his approval to **Psychic TV's** 'Godstar' single by tapping out a

ghostly tune in the recording studio. Then again, **Genesis P Orridge** might just have been imagining things after one too many Pils.

● 'Absolute Beginners' star **Eddie O'Connell** vows he'll never appear in a soap opera or even one episode of 'EastEnders'. While being critically hammered in Britain, America raves over 'Absolute Beginners'.

● Sometimes money just can't buy everything. **Love And Money** swan around in limos and get **Andy Taylor** to produce them but 'Candybar Express' doesn't become a hit.

● **Kate**'s back with 'Cloudbusting'. The video features **Donald Sutherland**, wandering around with a bit of time to spare from 'Revolution'.

MAY

● Hankering for something more anarchic and spontaneous, **Shane McGowan** forms the **Pogues'** splinter group **Shit**.

● **The Ramones** release their tenth album 'Animal Boy'. Tracks include 'Bonzo Goes To Bitburg', dedicated to Ramones fan **Ronald Reagan**.

● Final sunset for **Blancmange**, who decide to split up and call it a day with their single 'I Can See It'.

● **Skin** of **Hipsway** explains that the secret of a good voice is to smoke a lot. Shame about the records, Skin.



Photo by RETNA/Adrian Boot

● **JOHN, JOE** and **Don** get together for a 'Medicine Show'

● Proving that Australian men don't all have to be like **Paul Hogan**, here come the **Go-Betweens**. The sensitive souls claim that most Australian men usually treat their cars and fridges better than their wives and children.

● **rm's** darts team makes it into the semi-finals of the Chrysalis Records darts tournament, but they are knocked out of the finals by a team featuring **Chris Cross** and a member of **Steeleye Span**.

● **Pet Shop Boys** re-release 'Opportunities' and it finally becomes a hit.

● Comedian (?) **Ted Chippington**, the man with the bald head and drape jacket, swears he'll never appear on 'Tarby And Friends'.

● For reasons best known to himself, **Erasure's** **Andy Bell** takes to wearing a basque on stage. The Italians think this is very odd because he doesn't have any tits.

● Clucking up the charts is 'The Chicken Song' from the **Spitting Image** team. The man behind the song is **Phil Pope** who says you need a sense of humour if you support a team like Arsenal. (He should try going down to Fulham — Dep Ed)

● **Vicky** from **Fuzzbox** complains she has nearly as many spots as **Michelle** in 'EastEnders'.

● Here's a staggering statistic — eight per cent of the population of New Zealand has been to a **Dire Straits** concert.

● **Self Aid**, a massive open air concert, is held in Dublin's RDS Showground to focus on the country's unemployment problem. Stars include **Bob Geldof**, **Elvis Costello** and the **Pogues**.

● **Sigue Sigue Sputnik** follow up 'Love Missile F1-11' with '21st Century Boy', **the Smiths** release 'Big Mouth Strikes Again' and **Midge Ure** releases his fourth solo single, 'Call Of The Wild', woof woof. **Warren Cann** gets booted out of **Ultravox** because of "irreconcilable differences".

● Golden oldies rule the charts. There's 'Venus' from **Bananarama** and 'Rock Lobster' re-released by the **B52's**.

● Mild mannered farmer **rm** cartoonist **Mark Manning** is horribly transformed into crazed **Zodiac Mindwarp**, who claims he's even sexier than **Jesus Christ**.

● **Sandie Shaw** has a final fling with her version of **Lloyd Cole's** 'Are You Ready To Be Heartbroken?'.

● **Joe Strummer** dresses up as a New York cop while **John Lydon** comes along as himself for the video for **Big Audio Dynamite's** 'Medicine Show' single.

● In America, **Mick Hucknall** of **Simply Red** pops around to **Lamont Dozier's** house to knock off a couple of songs after breakfast.

● **Dee C Lee** fails to follow up the success of 'See The Day' with 'Hold On'. **Daintees** release 'Boat To Bolivia' with songs about miscarriages and crying at funerals. Meaningful, huh? **Doctor And The Medics** feel groovy with 'Spirit In The Sky'.

JUNE

● **Simple Minds** play Milton Keynes. Isn't it about time **Jim Kerr** did something about his weight problem?



● **LLOYD AND** his **Commotions**: trying to save the whales

...THAT WAS THE YEAR, THAT WAS

● **Queen** release their 14th album, 'A Kind Of Magic'. Tracks include 'Pain Is Close To Pleasure', a song to make **Diana Ross** green, dears.

● About 36 million feet pound the streets in the 'Race Against Time' marathon for **Sport Aid**.

● **Madonna** releases **rm** fave rave 'Papa Don't Preach' from her album 'True Blue'. **Bowie**'s back with his single 'Underground', taken from the movie 'Labyrinth' in which he plays Jareth, king of the Goblins.

● **Johnny Marr** of the **Smiths** reveals that his first love was **Susan Day** who played **David Cassidy**'s sister in 'The Partridge Family'. **Jimmy Somerville** reveals his secret ambition is to be a gardener.

● **Fuzzbox**, **Ted Chippington** and the **Nightingales** release their compilation single, 'The Vindaloo Summer Special', featuring such classics as 'Rockin' With Rita' and 'Let's Surf'.

● **Spandau Ballet** resolve their legal dispute with Chrysalis Records and release the single 'Fight For Ourselves' on CBS.

● **Housemartins** release their debut album 'London O Hull 4'. Old timer **Rod Stewart** clings on with his album 'Every Beat Of My Heart'.

● Whackiest single of the month is **Sir Mix A Lot**'s 'Square Dance Rap', combining rap with country.

● Here are some things you never knew about **Genesis**. **Phil Collins** earned £10 a week before he joined the band. In 1973 Genesis were £160,000 in debt and **Mike Rutherford**'s ancestors include the poet **Shelley**.

● **Lovebug Starski** modestly claims he was the man who invented the term hip hop.

● **Bob Geldof** is at last given official recognition for his charity work when he's bestowed with an honorary knighthood by the Queen.

● **Stevie Winwood** is back with a bang with 'Higher Love', and **UB40** return with 'Sing Our Own Song'. **Big Country** release their album 'The Seer', inspired by a toothless old lady who could predict the future.

JULY

● **Wham!** say goodbye with a massive concert at Wembley. On a slightly smaller scale, the **Damned** celebrate their tenth anniversary in a tent in Finsbury Park.

● Strike a light, here come **Arcadia** with 'The Flame'. **The Jesus And Mary Chain** notch up their biggest success so far with 'Some Candy Talking'. Rumours circulate that the Chainies' **Jim Reid** is secretly 42.

● The **Real Roxanne** and **Roxanne Shante** refuse to share the same floor space at the Wembley Hip Hop Festival. Baby, let's go go.

● Change into your glad rags, it's time for the Prince's Trust tenth birthday bash at Wembley Arena, featuring **Tina Turner**, **Paul Young** and **Bowie** and **Jagger**. Surgical trusses supplied by St Dick's Hospital.

● The **Bangles** are very worried about touring Scandinavia. They're worried that they'll start glowing on stage because of fall-out from Chernobyl. Instead, the fall-out affects their brains and they record 'Walk Like An Egyptian'.

● Grab a Veggie burger, slap on a bit of patchouli oil and join the hippies at Glastonbury Festival grooving along to **Fuzzbox**, the **Cure** and the **Pogues** (what, them again?)

● Some 70,000 people say no to

apartheid with a massive concert on Clapham Common, South London.

● Wally rock rools. **It Bites** eat up the charts with 'Calling All The Heroes'. **Doctor And The Medics** follow up 'Spirit In The Sky' with 'Burn'.

● Hip and trendy Limelight Club opens in London, set in a disused Presbyterian church. More tea, vicar?

● You just can't keep an old punk down. **Joe Strummer** comes back, guns blazing, with 'Love Kills', the theme from the film '**Sid And Nancy**'.

● **Daryl Hall** takes a trial separation from **John Oates** and releases his solo single 'Dreamtime'. Pretty much of a snore it is, too.

● **Boy George** and his pal **Marilyn** are busted for drugs. Tory party chairman **Norman Tebbit** comes up with the bizarre idea that any pop stars convicted of drugs offences should not have their records played on Radio One.

● He's big, mean and a good man to have around in a crisis. His name is 'Camouflage' and he's a hit for **Stan Ridgway**.

● More mega-concerts at Wembley. **Rod Stewart** sweats a lot and **Queen** lay on the best show of the year.

● One hit wonders department. **Sly Fox** with 'Let's Go All The Way' and **Nu Shooz** with 'I Can't Wait'.

● The **Smiths** are in a state of 'Panic'. **Psychedelic Furs** rejuvenate their 'Pretty In Pink' single and **Sigue Sigue Sputnik** launch their long awaited album 'Flaunt It'.

AUGUST

● **Jermaine Stewart** has to change the title of his single 'We Don't Have To Take Our Clothes Off' to 'We Don't Have To ...' for British release.

● **Frankie Goes To Hollywood** are back after an 18-month break with 'Rage Hard', taken from their album 'Liverpool'. There are rumours that Frankie will split when the follow-up 'Warriors Of The Wasteland' is not a chart topper.

● Here comes **Prince** doing unspeakable things to a microphone at Wembley Arena. Oh, those pert little buttocks.

● **Jean Jacques Burnel** takes part in a bath tub race in the South of France.

● **Icicle Works** proudly announce they're the saviours of British rock (tee hee).

● **Chris De Burgh** scores a nauseating number one with 'Lady In Red'. The **Human League** are back with the truly wonderful 'Human' and **Tina Turner** releases the fabby 'Typical Male', her first single in more than a year.

● **Matt Johnson** is still fighting with 'Heartland', taken from his controversial album 'Infected'. The 'Infected' video is so risqué that Channel 4 will only show it with a red triangle.

● 'Walk This Way', with **Run-DMC**, hit the deck with **Farley 'Jackmaster' Funk**'s 'Love Can't Turn Around' and dribble every time **Pete Cetera**'s 'Glory Of Love' is played. Polish up your codpiece for **Cameo**'s 'Word Up'.

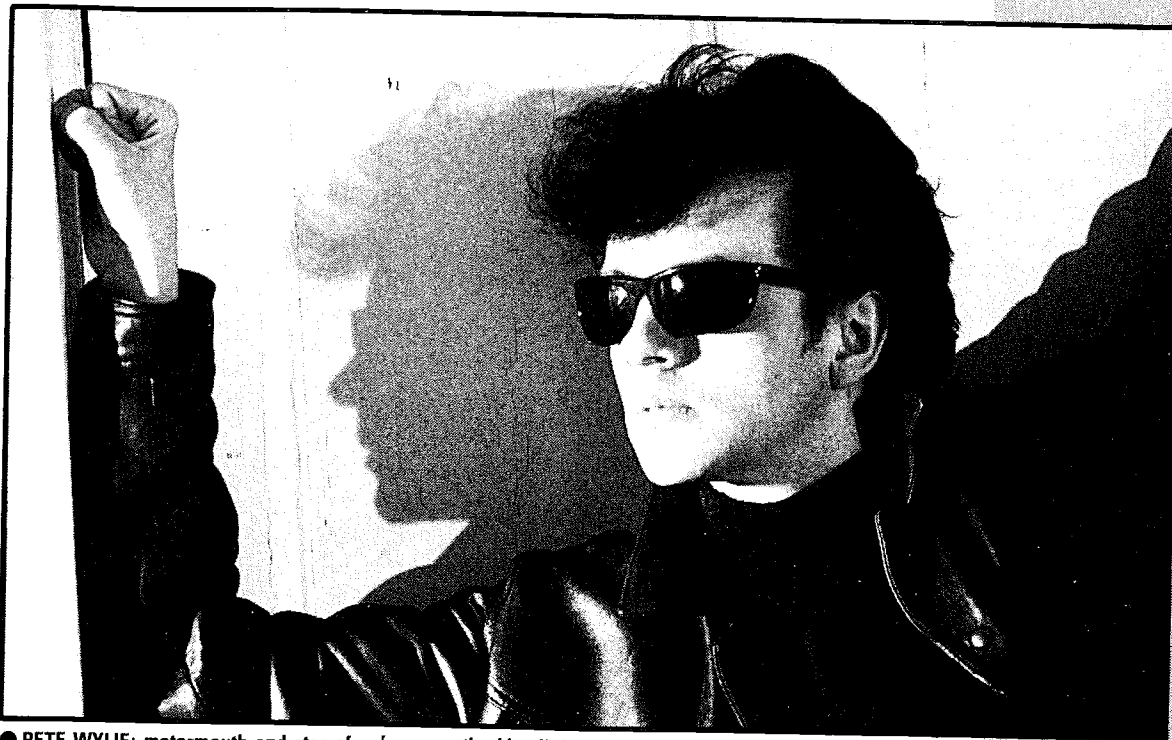
● **Pete Wylie** admits he's split up with **Josie** but says they're still both very good friends.

● **Michael Hutchence** of **INXS** is voted hunkiest pop personality in America. **David Lee Roth** comes second.

● **Martin Gore** takes to the stage wearing a black bra with a can of



● **THE DAMNED**: celebrated their tenth anniversary in July, in a tent



● **PETE WYLIE:** motormouth and star of rm's cover, the Limelight's VIP bar and many, many editions of Lip

lager in each cup when the band play Italy.

● **Chaka Khan** dines on leek and potato soup washed down by a pint of Guinness. Country boy **Dwight Yoakam** says he prefers stewed squirrel, fried apples and homemade biscuits. Yee hah!

SEPTEMBER

● **Everything But The Girl** release their single 'Don't Leave Me Behind' after confessing that their greatest ambition is to get married on 'Wogan'.

● **Madonna** releases the ghastly 'True Blue' single. **Pet Shop Boys** unleash 'Suburbia', a torrid tale of life in Raynes Park.

● **Madness** are no more, deciding that 10 years of nuttiness is enough for anybody.

● **The Beastie Boys** are in London, desperate to find a decent fish and chip shop. No luck in Blackheath.

● **Paul 'Popsy' Young** returns with 'Wonderland', and **Ultravox** leave the comfort of their firesides and release 'Same Old Story'. When are you having hair transplants, lads?

● Everybody's favourite lunatic, **Julian Cope**, returns with his marvy single 'World Shut Your Mouth'. **Elvis Costello** unveils his album 'Blood And Chocolate'.

● **Jon Bon Jovi** has difficulty coming to terms with English culture. In London's notorious School Dinners restaurant a waitress tries to spank him.

● **Terry And Gerry** hatch a bizarre plot to kidnap **Margaret Thatcher's** teddy bear and hold him to ransom.

● Various stars band together to record 'Live In World' for the **Anti-Heroin Project**.

● Bearded Texan wonders **ZZ Top** unzip their single 'Velcro Fly' and will soon be stomping over for a tour.

● **Pete Burns** has been getting odd letters from a lady in a mental asylum in Ohio, begging him to take her virginity.

● **Simply Red** and **UB40** play a football match in Central Park. **Mick Hucknall** changes sides when his team starts to lose.

● **Paul Simon**, the thinking man's **Nik Kershaw**, releases his album 'Graceland', recorded with South African musicians.

OCTOBER

● A limited 20,000 copies of **the Stranglers'** single 'Always The Sun' are available as a sun shaped picture disc. Just the thing to nail on your wall.

● **Erasure** are at last on the verge of a mega-hit with 'Sometimes'. 'C'mon Every Beatbox' is the order from **Big Audio Dynamite**.

● **Heaven 17** come back fighting with 'Contenders' but it doesn't quite punch a hole in the charts.

● **Go West** are forced to re-schedule their British tour after a computer fault at their recording studio in Denmark delays their album.

● The original wild man of rock returns. **Alice Cooper** releases his single 'He's Back (The Man Behind The Mask)'.

● **The Pretenders** bask in the success of 'Don't Get Me Wrong', their first single in many a year. **Kim Wilde** makes a staggering (!) comeback with 'You Keep Me Hangin' On'. **Communards** rock out with 'Don't Leave Me This Way'.

● **The Smiths** release 'Ask' and

announce they'll be leaving Rough Trade records and signing up with the conglomerate EMI.

● Have you heard the one about **Robin Smith**, the 12 nude nuns and the chimp? **The Timex Social Club** have a hit with 'Rumors'.



● **SUGGS:** the last **Madness** single chugs out

● The hair, the lips, the tight T-shirt in the video. Even all these cannot guarantee **Brix Smith** and the **Adult Net** a hit with 'Waking Up In The Sun'.

● More **Housemartins** mania with 'Think For A Minute'. **Madness** release their final single 'Waiting For The Ghost Train'. **Spandau Ballet** release that wonderful single 'Through The Barricades', while **Fuzzbox** tear it up with 'Love Is The Slug', just one of the whacky tracks off their album 'Bostin' Steve Austin'.

● **God Geldof** releases his single 'This Is The World Calling'. **Status Quo** release the worst single of their career, 'In The Army Now'. **Peter Gabriel** enjoys a cuddle with **Kate Bush** in the video for 'Don't Give Up'.

● Intimate confessions from **WASP's Blackie Lawless**, who says he's frightened of women, and the **Cocteau Twins** who say they've only £20 left in the bank.

NOVEMBER

● **Nick Kamen**, the man with half a ton of Brylcreem on his head and a hernia truss worn over his Levi's, sets a zillion women all a-flutter with 'Each Time You Break My Heart'.

● **Mel Smith** and **Griff Rhys Jones** release their absolutely disgusting album 'Scratch 'N' Sniff', recorded somewhere in Brentford.

● Young hippies the **Mission** notch up a hit with 'Stay With Me'. The BBC considers the lyrics are a little bit risky.

● **Sean of the Soup Dragons** claims the band cares more about music than anyone has done in the last three years.

● Looking about two tons fatter, **Duran Duran** can afford to re-decorate their bathrooms after the success of their LP 'Notorious'.

● **The Housemartins** make a bid for number one with 'Caravan Of Love', their cover of the **Isley, Jasper, Isley** song.

● **Wham!** manager **Simon Napier Bell** launches his own record label, Music UK, featuring **Matt Belgrano** and **Cher Perrier**.

● **The Smiths** forced to cancel their appearance at an anti-apartheid concert after **Johnny Marr** injures his fingers in a car crash.

● **Bruce Springsteen** releases his boxed set of live albums featuring such classics as 'Hungry Heart' and 'War'. **Elvis Costello** gets all drippy with 'I Want You' and the office grooves along to the **Band Of Holy Joy's** 'Who Snatched The Baby'.

● **Debs Harry** comes flying back with 'French Kissin' In The USA'. Pucker up.

● **Georgie Fame** recalls a fond memory of seeing **Diana Ross** on Darlington Station, sitting on her suitcase.

DECEMBER

● Hip, hop, bop fill ya drop — here comes the second album from **Mantronix**.

● **The Brilliant Corners** don't like wasting money. The video for their 'Brian Rix' track costs a mere £500.

● **Geordie** says that being on the road for two days with **Killing Joke** is as hard as writing a school essay.

● **Mark E Smith's** play 'Hey Luciani!' opens in London. **Noël Coward**, Mark isn't.

● Is there no stopping this cutie nonsense? **Matthew**, the drummer with **Talulah Gosh**, is asked to autograph a Smarties tube.

● Nothing to clap about. Venereal disease is immortalised in song by **Kool Moe Dee** on 'Go See The Doctor'.

● **Age Of Chance** put **Prince's** 'Kiss' through the mincer and jolly exciting their version sounds too.

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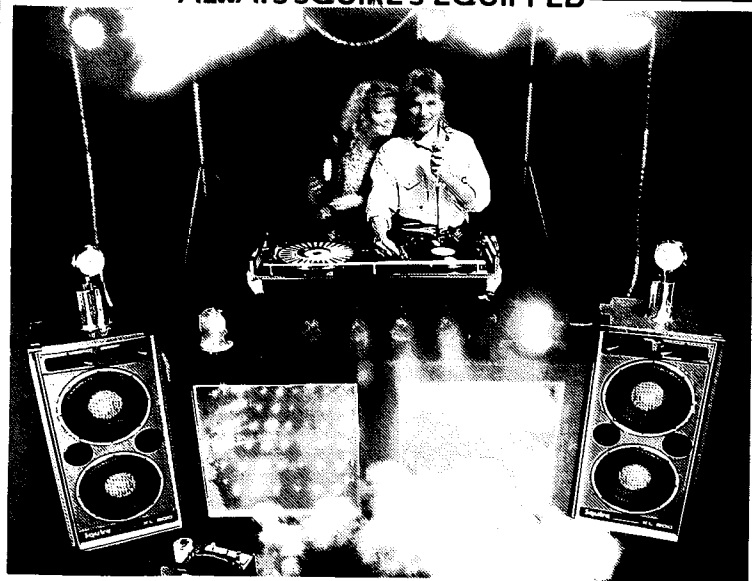
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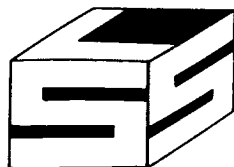
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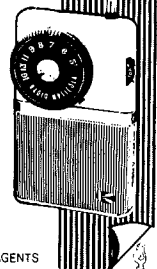
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▶ THAT PETROL EMOTION, THE LIMIT CLUB, SHEFFIELD

Just when the dregs of 1986 were disappearing down the plughole, and we were writing off the 'year in the hope that we'd wake up to find it was all just a dream, along come That Petrol Emotion to remind us that perhaps it wasn't all bad.

Nowadays you have to dig deeper for true pop gems. You don't hear them on the radio and they rarely appear on television (whatever happened to 'The Tube'?). But they are there, on late night radio, in small clubs, even playing support slots on major tours.

The chances of hearing That Petrol Emotion on the radio have been non-existent up to now. Not only are they nothing like Nick Berry or Nick Kamen, but they're Irish, too. And politically subversive. Good old Auntie Beeb has decided that they shall not corrupt us, which is why the manic melody of 'It's A Good Thing' wasn't a hit.

That Petrol Emotion are rounding off a goodish year, in which they've hinted at greatness without fully realising it. The debut album had its moments, and successful tours in Italy and Germany as well as in Britain have built them a loyal following.

But they could have been looking back with satisfaction on a lot more. In concert it shows. Their set is energetic and determined, and the power of their set, fuelled by frustration, is almost tangible. And yet, as soon as the number's over, the band chat and joke with the audience and make a poor job of playing the clown. Basically they're a happy enough bunch with a lot to say.

The set is drawn from the first album and from the new one, due for release in the New Year. The band promised that it would be fast and furious, and it was, with the pace only slowing for a couple of ballads.

It would be unfair to pass judgement in such adverse conditions; the band took the stage after midnight. Steve Mack's vocals were often lost and incomprehensible, and the turnout was disappointing.

But there were enough moments of piercing guitar, varied rhythms and powerful chorus lines to suggest that the band will emerge in 1987 more manic than pop, and just as thrilling.

And perhaps they'll follow the Jesus And Mary Chain into the charts with or without the help of Radio One.

Dominic Roskrow

■ THE PAINTED WORD, FURY MURRAY'S, GLASGOW

Alas, we live on a staple diet of ifs and could-have-beens. This could have been the sort of occasion you'll tell your grandchild about, but clubland, it seems, is not the place to drop your defences and go wild (and I mean wild!). Here was an audience visibly quivering with ill-concealed desire to let their hair down and generally get off on the Painted Word's glorious music. Perhaps the plethora of atrocious, mundane or just plain average bands currently plodding the live circuit has led us to believe that the most we can expect is to have a fairly good time.

The Painted Word, however, kept their part of the bargain, producing a flawless performance in which all 10 members (including a sax player, violinist and two backing singers) moved with the swagger and sass of seasoned performers. 'That's The Reason I'm Alive', 'Worldwide' (featuring the hottest percussion this side of the Equator) and a beautifully ambitious interpretation of Joy Division's '24 Hours' confirmed my sneaking suspicion that this is a band worth more than a second glance.

Touring the high points of salsa, funk, pop and pathos, the Painted Word established themselves in my book as the most innovative unknowns around at the moment. They can be introspective without wallowing in self-indulgence, serious without sounding pompous, and can portray happiness without the "hey, everything's great" smarm of modern chart pop. See them now, in case they're beaten down and moulded into palpable daytime listening. And remember to go wild.

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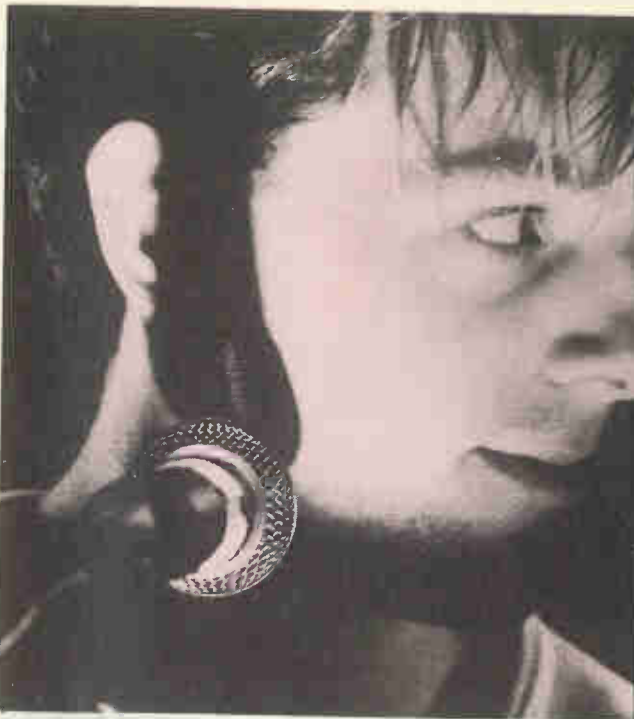


Photo by Zbysiu Rodak



▶ GARY GLITTER/THE CHRISTIANS, LIVERPOOL UNIVERSITY

Against a backdrop composed of festive students that would have sent shivers down the spine of Hieronymus Bosch, the Christians appeared as pearls before pissheads. This splendid Liverpool vocal outfit is a rare delight, and much more the real thing than the Real Thing ever stood a chance of being.

However, the great heaving (in every possible sense of the word) masses aren't here for music; they've come to see Gary Glitter. The saucy tomato soup king of outrageous glam has now got it well sussed. When he went through his patch of trying not to sound like a Glitter Rocker he was well wide of the mark. Now he sticks to what he knows best — camping it up in a huge parody of a career that was pretty over the top to start with.

You have to hand it to the man — there's an undeniable charm and cabaret appeal to the whole affair. Thumping through a good cross-section of his greatest hits — 'Rock 'n' Roll', 'I Love, You Love' — young or old, you all know what I'm talking about.

The most important thing about Mr Glitter is that he has undoubtedly won the hearts of the nation — he's the kind of person about whom your mother says, 'Don't you dare write anything nasty about that nice man'. Well, it's all good clean fun, and the future captains of industry stagger around in inebriated delight.

Fads may come and fads may go, but the great rock and roll soup commercial goes on for ever.

Dave Sexton



Photo by Steve Wright

■ THROWING MUSES/A PRIMARY INDUSTRY, AFRICA CENTRE, LONDON

From their track on 'Suck: A Multi-National', it isn't quite so easy to tell. Only live is it clear just how great a debt A Primary Industry owe to A Certain Ratio. The only discernible difference between them this evening is that API have one more syllable in their name than ACR.

And so to Throwing Muses, yet another US band being hailed as missionary saviours of our own flagging inspiration. Well, on this evening's showing, I'm afraid not.

To their credit, they are several notches above many of the other American bands which have been waved under our noses. They're blessed with a very

good vocalist and one or two interesting ideas (which puts them at least three ideas ahead of many of their contemporaries.) But it's just the same old story. Yet another jaded variation on the Seventies new wave/guitar band syndrome, with lots of songs which could easily have been on the second Undertones LP.

The annoying fact is that there actually are good new bands in the States — Butthole Surfers, Big Black, Happy Flowers, Hose, for example — who just don't seem to be insipid enough to pick up on the hype. Oh well, the more things change, the more they stay the same.

Dave Sexton



◀ THE BIG DISH/BIG COUNTRY, WEMBLEY ARENA, LONDON

As with any unfortunate support band, 99 per cent of tonight's audience probably wished the Big Dish would spontaneously combust, hence facilitating the early arrival of Big Country. Forty minutes later, a significantly lower percentage should have been harbouring the same vicious thought.

Steven Lindsay and cohorts seemed far from intimidated as their splendid strains reverberated around this aircraft hangar. Exuding quality and sterling pop songs by the chord change, the Big Dish deserve so much more than that white elephant known as critical acclaim.

'Slide' — the single of the year — along with the likes of 'Prospect Street' and 'Christina's World', are glaring demonstrations of great pop eschewing all things formulaised.

Big Country, like Simple Minds, have virtually attained mega-league status with no-one noticing, except, of course, the legion of faithfuls. And, credit where credit's due, the odds were surely stacked against this quiet, unremarkable-looking bunch and their hideously unfashionable music.

Bruce Watson is rapidly disappearing beneath a burgeoning blond barnet. Tony Butler is nurturing a Kelvin-style thatch and Stuart Adamson doesn't indulge in that ridiculous skipping of yore. Otherwise, little has changed. Cynics would have devoured Stuart Adamson's asides for breakfast. His words, though riddled with clichés, are intended to be entirely innocuous. So, seemingly, is the music, if you have a penchant for braying guitars, excessively anthemic choruses and passion by the poreful.

'Wonderland' and 'Chance' are, admittedly, quite stirring, but so many other songs seem to be cleverly disguised reworkings. 'In A Big Country' saw the place erupt and demonstrated that, if the tunes are interchangeable, so are the lyrics. Having moved on to the next song, Stuart and co had no option but to unleash 'In A Big Country' version two. The audience simply refused to curtail their community sing-song.

Big Country undoubtedly play with a heartfelt passion and the mystique is there for all, except me, to see.

Lesley O'Toole

Photo by Patrick Quigly



FROM PREVIOUS PAGE



■ THE MIGHTY LEMON DROPS, ASTORIA, LONDON

A year ago, within these very pages, I reviewed the Drops on their first live excursion. At that time I was convinced that, given time, they might shake off all their very heavy-handed early influences and might even prove adequate successors to the bands they aped.

Unfortunately, such are the appetites of the Big Bad Music Biz that now, just a year later, the band and many others like them have gone from bedroom to big bucks without having the chance to forget their days strumming along to the first Bunnymen LP, or singing along with 'Kilimanjaro'.

So bands like the Lemon Drops (Shop Assistants, Weather Prophets et al) are thrust into the fray on the strength of some very dodgy derivative backdrop.

The Mighty Teardrops are getting good at what they do, but what they do has already been done by somebody else, and they're fast becoming the Mike Yarwoods of the music industry. Inevitably, this is hugely popular — if you ever liked Julian or the Bunnyboys you can't help but have a soft spot (especially for the encore, which seemed to use the chord sequence from 'Villiers Terrace' without even attempting to disguise it).

At least they demonstrate a healthy sense of irony by using Julian Cope's brother's band as one of the supports. But is this all there is? I suspect not, but as long as people are happy with second-rate pale imitations, that's exactly what this foetid old business will continue to give them. More's the pity.

Dave Sexton

▶ AGE OF CHANCE, THE MONKEE CLUB, NORWICH

This band does not shamble. They're not cute or cuddly, and the only way you'd be likely to get an ice cream off them is to have it shoved in your face. Age Of Chance may be an indie band by name, but the sound they make is a major sonic catastrophe guaranteed to disintegrate all anoraks and their occupants within a 50 yard radius. Age Of Chance are *hard*.

Tonight they sported their kaleidoscopic red, yellow and metallic blue cycling tops under a blaze of white light, while slowly but surely cranking the volume up past danger. At this level, it's the visceral bass and incessant drums pumping old Motown, disco and funk lines into your stomach that make you move.

But the real shock-blast comes from the guitar, scudding over the top like a DC-10 with engine problems while still managing to hammer out the tunes. It's this mix of mangled, metallic guitar and compulsive dance rhythms (as amply demonstrated on the single, 'Kiss'), that makes Age Of Chance such an exciting proposition. But whereas on vinyl the backlash of noise is kept caged, live they let the beast out, barely able to keep it under control.

But they do, and this is the beauty of their performance. A carefully measured distortion, the primal scream of the Twentieth Century, harnessed to the beat of a city nightclub, and Age Of Chance are away and dancing, knocking down the musical barriers and building their own wall of sound. If Phil Spector had invented the pneumatic drill, he would have got up and played it tonight. Age Of Chance managed perfectly well in his absence.

John Rae



Photo by Steve Dewhirst

A L A N J O N E S ' CHARTFILE



● **ELVIS (LEFT):** a lad who kept coming over all seasonal

● **FRANKIE (ABOVE):** often liked to come over all seasonal for an entire album

compact discs. Price to be announced.

● Rock and pop stars making Christmas records is not a new phenomenon. Amongst the many, many artists who've made whole albums of seasonal songs are **Elvis Presley, Stevie Wonder, the Supremes, the Jackson Five, Smokey Robinson And The Miracles, the Whispers, the Ventures, Willie Nelson and Barbra Streisand.** Also: **Johnny Mathis, the Carpenters, John Denver, Ramsey Lewis, Ray Charles, Slim Whitman, the Osmonds, Lou Rawls, the Partridge Family, Frank Sinatra, Johnny Cash, Brenda Lee, Meco and James Brown.**

● The average British family sends and receives 64 Christmas cards every year. Nine per cent of people don't send any cards at all. Other statistics about the British way of celebrating Christmas: 30 per cent of adults attend church on Christmas Day, whilst 34 per cent regard Christmas primarily as a religious festival. 32 per cent regard it simply as an opportunity to spend time with family and friends, and 10 per cent think its main purpose is for eating and drinking. Fifty six per cent of all homes have a Christmas tree — with artificial trees predominating.

NOW THAT'S WHAT I CALL CHRISTMAS TRIVIA

● Still searching for that perfect Christmas gift for your loved one? Look no further. American department store Sears And Roebuck's catalogue of unusual and personalised Christmas gifts includes portraits, painted from photographs only (no personal sittings), by the celebrated **Andy Warhol** in the style of his recent sleeve pictures for **John Lennon's** 'Menlove Avenue' and **Franklin's** 'Aretha'. The price? A snip at £23,000.

● As the number of recordings of his most famous song 'White Christmas' climbs towards the 1,000 mark — new versions this year include those by **Kiri Te Kanawa, Richard Clayderman, Friday's Child and Blue Moon** — **Irving Berlin** celebrates his 98th

Christmas this year. He's the oldest surviving writer of a hit song, followed by black former domestic **Elizabeth Cotten.** Now 94, Elizabeth wrote **Chas McDevitt's** 1957 hit 'Freight Train'. She sang the tune, accompanying herself on guitar, in the TV documentary 'Down Home' this year.

● **Santa** is illegal. Legislation passed nearly 400 years ago, and never repealed, outlawed St Nicholas, on whom Santa is based.

● Amongst the more amusing and pertinent novelty discs available in America this season are **Christmas Spirit's** 'Santa Don't Eat No Turkey (He's Got A Reindeer In The Oven)',

Tiny Tim's 'Zoot Zoot Zoot Here Comes Santa In His New Space Suit', **Yuletide's** 'Vegetarian Christmas' and **Nick Saint's** 'How D'you Suppose He Got Down The Chimney'. Bad taste award goes to **Crazy Eddie,** whose single chronicles the adventures of Rudolph The Red Nosed Reindeer's chum Randolph, who lines-up behind Rudolph to haul Santa's sleigh, but has problems pulling up as quickly as Rudolph, hence: 'Rudolph The Brown Nosed Reindeer'.

● **Gadfly,** that wild and wacky band from Texas, are hawking personalised Xmas greetings discs for 1987 at \$1000 a time. You write your own lyrics, they provide the tune. They hope to provide the same service in 1988 on one-off

CONTINUES ►

OVERLEAF ►



Photo by Pictorial Press

● **MICHAEL JACKSON** emerges after his latest round of plastic surgery. (NB: This is a seasonal joke)

● The world's greatest concentration of Santas can be found in the department stores of New York City, where it's estimated that up to 25,000 Father Christmases are on duty every year. One store meets the heavy demand by having 20, including both black and women Santas.

● The Mormon Tabernacle Choir have recorded upwards of 200 Christmas carols, probably more than any other act, but the artist with the greatest number of hit singles of a seasonal nature is **Elvis Presley**, who charted 'Santa Bring My Baby Back To Me' (1957), 'Blue Christmas' (1964), 'If Every Day Was Like Christmas' (1966), 'It Won't Seem Like Christmas Without You' (1979) and 'Santa Claus Is Back In Town' (1982).

● Books make ideal Christmas gifts. The following is a list of genuine — though largely out-of-print — tomes that no home is complete without:

- 1 'Movie Stars In Bath Tubs' by Jack Scagnetti (A forerunner of, and inspiration for, former *rm* scribe Paula Yates' 'Rock Stars In Their Underpants')
- 2 History Of The Self-Winding Watch 1770-1931' by Alfred Chapuit and Eugene Jacques
- 3 'Sturgeon Hooks Of Eurasia' by Geza de Rohan-Csermak
- 4 'Professional Ice Carving' by George P Weising
- 5 'History Of Dentistry In Oregon' by W Claude Adams
- 6 'Communism, Hypnotism And The Beatles' by David A Noebel
- 7 'Early United States Barbed Wire Patents' by Jesse S James
- 8 'The Direction Of Hair Growth In

Animals And Man' by Walter Kidd
 9 'Manhole Covers Of Los Angeles' by Robert and Mimi Melnick
 10 'A-ha — The Story So Far' by Tor Marcussen

● With the battle for Christmas chart honours now resolved, Bookmakers William Hill still have ways of making money off you. If you'd like a gamble, but know nothing about horses or dogs, why not try predicting the number one TV programme over Christmas? Hill's are so certain that 'EastEnders' will top the ratings they're not taking bets on it. But you'll get 2-1 on 'Only Fools And Horses', 3-1 on 'Duty Free', 7-2 on 'Allo 'Allo' and 'Just Good Friends' and 5-1 on 'Coronation Street' providing the second most viewed programme. Hills also offer odds of 7-1 against snow falling in London on Christmas Day. That's not over-generous, considering the capital has had only seven White Christmases this century.

● In 1905, the **Gaekwar of Baroda**, an Indian Prince, sent a special Christmas card to his English sweetheart. Made from ivory, it was decorated with 44 diamonds and cost, even then, over £500,000 to make. It remains the costliest Christmas card ever made.

● The world's first Christmas tree-shaped record was California-based Rhino Records' 'Christmas Rock', a four-track celebration of the festive season including tracks by the **Malibooz** ('Santa's Gone Surfin'') and the **Rovers** ('Punk Rock Christmas').

● Five of Britain's 44 million selling singles are Christmas records. In descending order of sales they are: 'Do They Know It's Christmas' by **Band**

Aid, 'White Christmas' by **Bing Crosby**, 'Last Christmas' by **Wham!**, 'Mary's Boy Child — Oh My Lord' by **Boney M** and 'Mary's Boy Child' by **Harry Belafonte**. The **Band Aid** and **Crosby** discs are the only Christmas singles to sell a million copies in both Britain and America.

● The biggest selling album of Christmas songs is the **Harry Simeone Chorale's** 'Sing We Now Of Christmas', first released in 1958. Subsequently retitled 'The Little Drummer Boy', it has sold an estimated 15 million copies worldwide; its last certified sales figure was 11,267,341 on 23 October 1965. Amongst its tracks are 'Deck The Halls', 'O Little Town Of Bethlehem', 'Hark! The Herald Angels Sing' and 'Joy To The World'.

● The only album of Christmas songs to sell a million copies in the UK is 'Now — The Christmas Album'. Released a year ago, it was also the first album of seasonal songs ever to top the British album chart. It surged back into the top 20 a fortnight ago, and looks set to return to the chart every Christmas for many years to come. It will, equally certainly, make some dramatic exits from the chart as demand plummets to zero immediately after each Christmas. Last year it dropped from one to three to 25 to 98 and then vanished from the top 200.

● What are the world's favourite songs? If we add cumulative sales of all versions of songs together, the top four are all Christmas songs: leading the way, not unexpectedly, is 'White Christmas', written in 1942 by Irving Berlin. It has sold over 160 million singles worldwide, in all its versions. That's 10 million more

than 'Rudolph The Red-Nosed Reindeer', penned by **Johnny Marks** in 1949. In equal third place with around 45 million sales each are 'Winter Wonderland' by **Dick Smith** and **Felix Bernard** (1934), and 'Santa Claus Is Coming To Town', written by **J Fred Coots** and **Haven Gillespie**, also in 1934. **Band Aid's** 'Do They Know It's Christmas' has sold over 11 million copies.

● In the charts for the third Christmas in a row, **Wham!'s** 'Last Christmas' has carried a different flipside every time. When originally released, it was coupled with 'Everything She Wants'. Last year, its B-side was 'Blue (Live In China)', and this year it's flipped by 'Where Did Your Heart Go?'. Meanwhile, **Slade's** 'Merry Xmas Everybody' is issued for the 14th year in a row, and **Greg Lake's** 'I Believe In Father Christmas', back for the 12th time. All three tracks can also be found on 'Now — The Christmas Album'.

● Every year, as regular as Christmas itself, critics dismiss the musical output of the previous 12 months as the worst ever. This year, at least, I beg to differ. Though the gross quotient remains regrettably high, there's an abundance of good, even great, music being made. I concede that, unfortunately, less and less of what I enjoy comes from these shores, but then musical renaissance of our American cousins, more particularly the black community, continues apace. I was motivated and excited by more music in the last year than in any other. For what it's worth, here's my considered opinion of what constitutes the finest moments in a year of outstanding music:

S I N G L E S

- 1 **I'M FOR REAL** — Howard Hewett (Elektra)
- 2 **ALMAZ** — Randy Crawford (Warner Brothers)
- 3 **HUMAN** — the Human League (Virgin)
- 4 **SWEET LOVE** — Anita Baker (Elektra)
- 5 **ON MY OWN** — Patti LaBelle and Michael McDonald (MCA)
- 6 **PAPA DON'T PREACH** — Madonna (Sire)
- 7 **TENDER LOVE** — Force MDs (Tommy Boy)
- 8 **A ROOM WITH A VIEW** — Jeffrey Osborne (A&M)
- 9 **KING HOLIDAY** — King Dream Chorus (Mercury)
- 10 **STRIPPED** — Depeche Mode (Mute)
- 11 **THE HEAT OF HEAT** — Patti Austin (Qwest)
- 12 **YOU SHOULD BE MINE (THE WOO WOO SONG)** — Jeffrey Osborne (A&M)
- 13 **PARTY ALL THE TIME** — Eddie Murphy (CBS)
- 14 **SHELL SHOCK** — New Order (Factory)
- 15 **WORD UP** — Cameo (Club)
- 16 **LIVE TO TELL** — Madonna (Sire)
- 17 **NO PROMISES** — Icehouse (Chrysalis)
- 18 **LOVE COMES QUICKLY** — the Pet Shop Boys (Parlophone)
- 19 **THE WAY IT IS** — Bruce Hornsby And The Range (RCA)
- 20 **WHAT'S MISSING/A BROKEN HEART CAN MEND** — Alexander O'Neal (Tabu) and **TAKE ME HOME TONIGHT** — Eddie Money (CBS)

A L B U M S

- 1 **RAPTURE** — Anita Baker (Elektra)
- 2 **GIVE ME THE REASON** — Luther Vandross (Epic)
- 3 **ABSTRACT EMOTIONS** — Randy Crawford (Warner Brothers)
- 4 **WHILE THE CITY SLEEPS...** — George Benson (Warner Brothers)
- 5 **SO** — Peter Gabriel (Virgin)
- 6 **A LOT OF LOVE** — Melba Moore (EMI America)
- 7 **GRACELAND** — Paul Simon (Warner Brothers)
- 8 **BREAKING AWAY** — Jaki Graham (EMI)
- 9 **TRUE BLUE** — Madonna (Sire)
- 10 **WELCOME HOME** — Til Tuesday (CBS) and **BACK IN THE HIGH LIFE** — Steve Winwood (Island)

Apologies to **Janet Jackson**, **Whitney Houston**, **Aretha Franklin**, **Gregory Abbott**, **Klymaxx**, **Freddie Jackson**, **Vesta Williams**, **Tina Turner**, **Shirley Jones**, **Sandra Crouch**, **Robert Palmer**, **Elvis Costello**, **Simple Minds**, **Red Box**, the **Pretenders** and numerous others who made 1986 such a musical beanfeast, and inspired to look towards 1987 with great optimism.

THE
HAMMY
AWARDS

YO, HOMBOY! It's that double def fresh time of the year, when once again we open the golden envelope and see who was really hot to trot in 1986. All statistics are derived from the year-end disco charts, so you can't argue! Record company executives can start quaking now, as I think some heads will roll...

DISCO ARTIST OF THE YEAR:

Janet Jackson
RUNNERS UP: Midnight Star, Cameo, Kurtis Blow, Gwen Guthrie, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey, Alexander O'Neal, Mantronix, Loose Ends, Princess
DISCO HIT OF 1986: Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey 'Love Can't Turn Around' (London)

RECORD AT NUMBER ONE FOR LONGEST (tie):

Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey 'Love Can't Turn Around' (London) and Raze 'Jack The Groove' (Champion), both for six weeks

IMPORT OF THE YEAR:

Steve 'Silk' Hurley 'Jack Your Body' (US Underground) — however, *****STOP PRESS!***** it's due here at last for December 29 rush release on London (LONX 117), legal difficulties having finally been resolved

BEAT OF THE STREET:

"der rump dump dum dum dum"

MY KIND OF TOWN:

Chicago is

ALBUM ARTISTS OF THE YEAR:

Luther Vandross, Alexander O'Neal, Janet Jackson

DISCO LABELS OF THE YEAR:

1 (2) Club, 2 (-) A&M, 3 (8) London, 4 (4) 10 Records, 5 (7) Fourth & Broadway, 6 (-) Champion, 7 (10) MCA Records, 8 (9) Cooltempo, 9 (-) Warner Bros, 10

(3) Capitol, 11 (-) Tabu, 12 (-) Boiling Point, 13 (-) Supreme Records, 14 (-) Epic, 15 (1) Atlantic

WHATEVER HAPPENED TO?:

Motown (5 in '85, 1 in '84)

WE TRY HARDER: A&M

RECORD COMPANIES OF THE YEAR (labels ranked by hit

strength): 1 (2) Phonogram (Club/London), 2 (10) CBS/Epic (Tabu/Epic/CBS/Scotti Bros/Def Jam/Portrait), 3 (-) A&M, 4 (9) MCA (MCA Records/Solar), 5= (1) WEA (Warner Bros/Atlantic), 5= (8) Chrysalis (Cooltempo/Ensign/Chrysalis), 7 (7) Island (Fourth & Broadway/Island), 8 (5) 10 Records, 9 (-) Champion, 10 (4) EMI (Capitol/EMI/Manhattan/Total Control Records), 11 (-) Polydor (Boiling Point), 12 (-) Supreme Records, 13 (6) Virgin (Virgin, Circa Records), 14 (-) US Underground, 15 (-) Streetwave

WHATEVER HAPPENED TO?: RCA (3 in '85, 2 in '84)

WE TRY HARDER: CBS/Epic

PRODUCERS OF THE YEAR: Jam & Lewis

RUNNERS UP: Larry Blackmon, Stock-Aitken-Waterman, Full Force, Mantronik, Nick Martinelli

REMIXER OF THE YEAR: Mantronik

RUNNERS UP: Louil Silas Jr, Larry Levan, Shep Pettibone, Dancin' Danny D

MEGAMIXER OF THE YEAR: Les Adams

EUROBEAT ARTISTS OF THE YEAR: Seventh Avenue

RUNNERS UP: Eastbound Expressway, Louise Thomas, Darryl Pandey, Man 2 Man

EUROBEAT HIT OF 1986: Seventh Avenue 'Love's Gone Mad' (Record Shack)

RECORD AT NUMBER ONE FOR LONGEST:

Seventh Avenue 'Love's Gone Mad' (Record Shack), for 11 weeks!

EUROBEAT LABELS OF THE YEAR:

1 (-) Passion, 2 (1) Record Shack, 3= (-) London, 3= (-) Sublime

WHATEVER HAPPENED TO?:

Fanfare (2 in '85)

CAST A GIANT SHADOW: Ian Levine

SLIMMER OF THE YEAR: Luther Vandross

BROADER THAN BROADWAY (still!): Steve Walsh (chest 66", waist 72"

— those are his tailor's measurements!)

MIGHTY MOUTH: Darryl Pandey

LIVE SHOWS OF THE YEAR: Patti LaBelle at the Hammersmith Odeon,

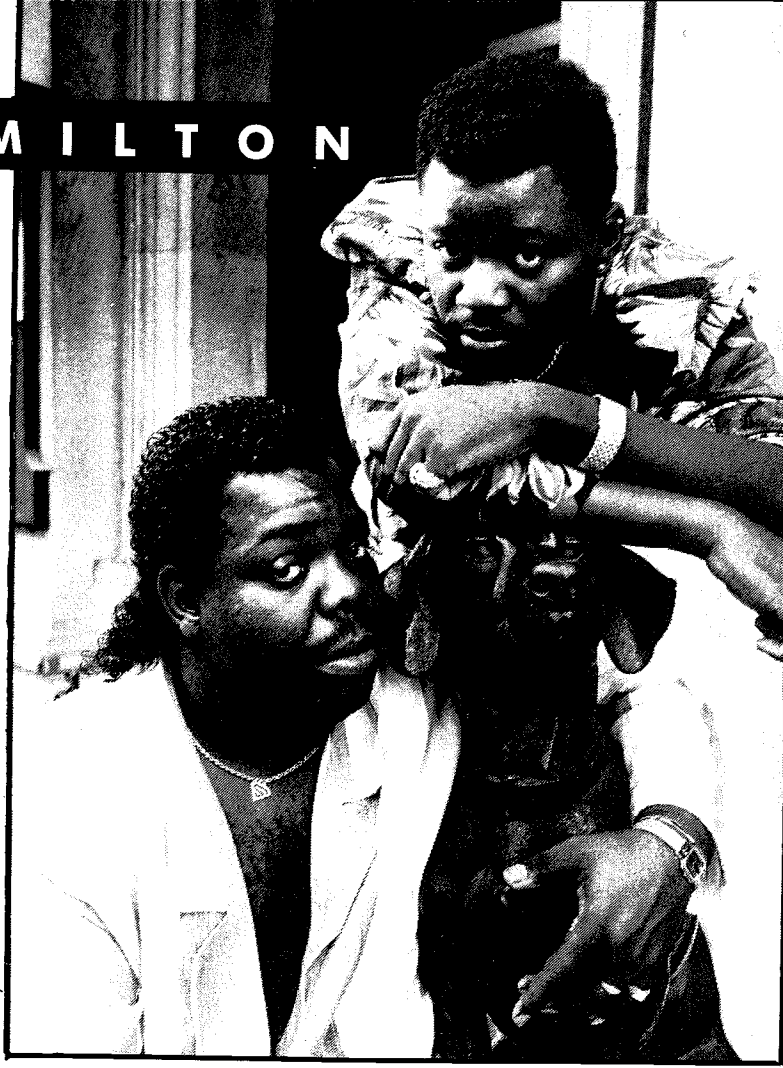


Photo by Joe Shutter

■ Farley 'Jackmaster' Funk and Darryl Pandey: disco hit of the year — 'Love Can't Turn Around', runners-up disco artist of the year, tied 'record at number one for the longest time', mighty mouth (Darryl Pandey)

Hank Ballard & The Midnighters at the Hammersmith Palais

COMEBACK OF THE YEAR: James Brown

SLEEPER OF THE YEAR: Archie Bell & The Drells 'Don't Let Love Get You Down' (Portrait)

1976 DECADE REMIXES: Tavares, Real Thing, Candi Staton

OLDIE OF 1968: The Mohawks 'The Champ' (Pama seven-inch)

SONG OF THE YEAR (heavy irony): Isaac Hayes 'I Can't Turn Around'

BACK TO THE FUTURE: Phil Fearon (a one man Showaddywaddy?)

ONES THAT GOT AWAY: Alexander O'Neal 'What's Missing' (Tabu), George Clinton 'Do Fries Go

With That Shake?' (Capitol), Michael Jonzun 'Burnin' Up (Remix)' (A&M)

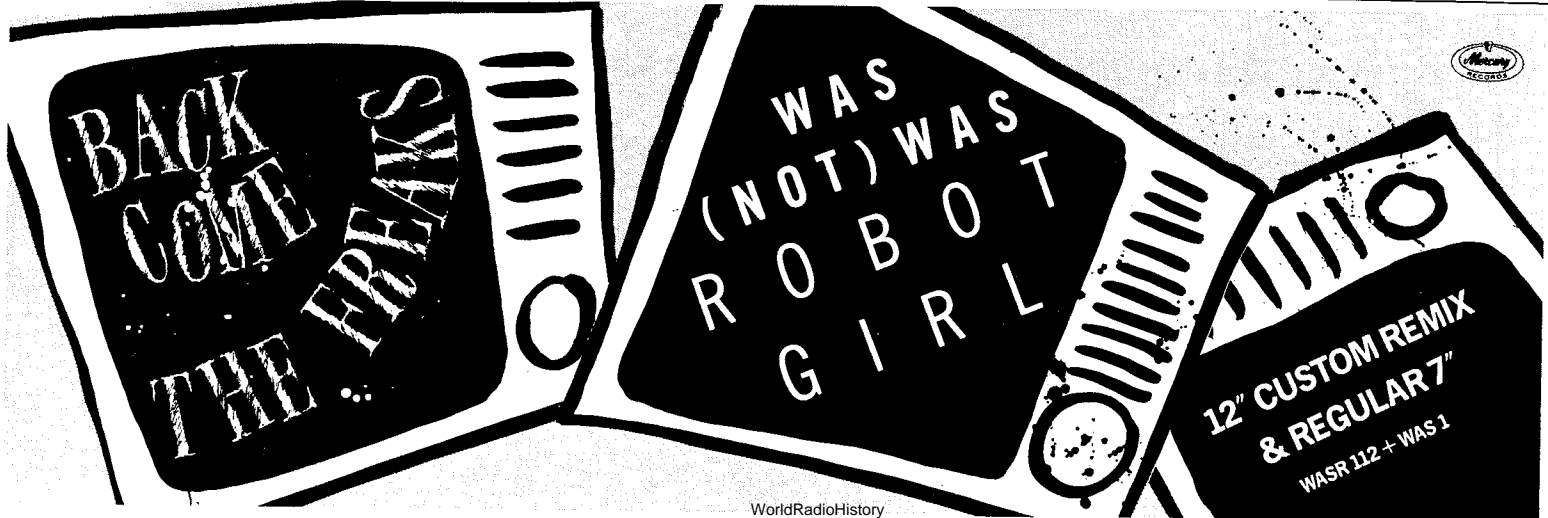
SOUND OF THE YEAR: House, obviously, but the new wave fusion of hip hop with go go beats actually made rap a much more significant chart force, and helped reawaken interest in go go itself, while attempts to cross samba over from the jazz clubs have yet to bear fruit

"OFF-STREET PARKING"

UNDERGROUND HIT OF THE YEAR: Russ Brown 'Gotta Find A Way' (10 Records)

WAS I RIGHT OR WAS I EVER RIGHT?: Oran 'Juice' Jones 'The Rain (Remix)' (Def Jam)

CONTINUES OVER ▶



THE HAMMY AWARDS

FROM PREVIOUS PAGE

THEY OUGHT TO BE SELLING TOOTH PASTE: CBS/Epic for their insensitive handling of Alexander O'Neal 'What's Missing', and Virgin for their ludicrously convoluted marketing of Loose Ends

IF YOU WANNA GET AHEAD, BREAKOUT!: Mike Sefton (who left Phonogram, after helping it finally reach number one, to join the new number two, A&M)

THE BIG MATCH: Division I, Khan United v Rochefort Rovers

Division II, Record Shack v Acton Villa
 Division III, Street Sounds Rangers v Serious City

CAMERA OF THE YEAR: Canon T90

DORIS DAY'S CAST-OFF SHIRTWAISTER: Sandra Butler of Music Box

IF YOU CAN'T FIGHT 'EM, JOIN 'EM: Run-DMC enlisting Aerosmith's help to cross over

GET STUPID FRESH: Beastie Boys (white men can sing the blues!)

PIRACY IS THEFT: bootlegs (why not buy something new from 1986 instead of, sheep-like, lapping up anything that someone wants to con you into thinking is an essential oldie?)

BUCCANEERING CAN PAY BUT IS AN EXPENSIVE BUSINESS: Department of Trade & Industry "pirate busters" confiscated equipment at 218 raids (and counting) on 84 unlicensed radio stations during 1986

BROADCASTER OF THE YEAR: John Sachs, whose weekday afternoon Capital Radio show is in touch with young multi-racial London's tastes and makes the hits (other broadcasters I switch on to hear include Robbie Vincent, for his 'phone-in, Jeff 'Cock A Doodle Doo' Young, Peter Young, Tony Blackburn, Greg Edwards, Al Matthews, Nicky Campbell)



■ **Alexander O'Neal:** equal album artist of the year, runner-up disco artist of the year and 'One That Got Away' with 'What's Missing'

CHART TOPPERS 1986

D I S C O

			weeks
Jan 4	18	SATURDAY LOVE, Cherrelle & Alexander O'Neal, Tabu	2
	8	ALICE, I WANT YOU JUST FOR ME!, Full Force, CBS	3
Feb 8	8	IF I RULED THE WORLD, Kurtis Blow, Club	1
	15	MY MAGIC MAN, Rochelle, Warner Bros	3
Mar 8	5	NOTHIN' SERIOUS (JUST BUGGIN'), Whistle, Champion	4
Apr 5	8	THE FINEST, The SOS Band, Tabu	4
May 3	3	YOU AND ME TONIGHT, Aurra, 10 Records	2
	17	THE FINEST, The SOS Band, Tabu	1
	24	(YOU ARE MY) ALL AND ALL, Joyce Sims, London	2
June 7	7	EXPANSIONS '86, Chris Paul, Fourth & Broadway	1
	14	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway	1
	21	I CAN'T WAIT (DUTCH REMIX), Nu Shooz, Atlantic	1
	28	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway	1
Jul 5	8	HEADLINES, Midnight Star, MCA Records	3
	26	AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Boiling Point	4
Aug 23		LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, London	5
Sep 27		RUMORS/VICIOUS RUMORS, Timex Social Club, Cooltempo	1
Oct 4		LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, London	1
	11	RUMORS/VICIOUS RUMORS, Timex Social Club, Cooltempo	1
	18	WORD UP, Cameo, Club	1
	25	SLOWDOWN (REMIXES), Loose Ends, Virgin	1
Nov 1	1	JACK THE GROOVE, Raze, Champion	6
Dec 13		SHIVER (REMIX), George Benson, Warner Bros	1
	20	BIG FUN, Gap Band, Total Experience	1

E U R O B E A T

Dec 7		HE'S NUMBER ONE, Fantasy, US Spring	6
Jan 18		LOVE'S GONE MAD, Seventh Avenue, Record Shack	11
Apr 5		YOU'RE A BEAT, Eastbound Expressway, Passion	5
May 10		REFLEX ACTION, Louise Thomas, R&B Records	6
Jun 21		CAN'T LIVE, Suzy Q, Belgian ARS	1
	28	REFLEX ACTION, Louise Thomas, R&B Records	2
Jul 12		MALE STRIPPER, Man 2 Man meet Man Parrish, US Recca	1
	19	HOW MANY HEARTS, Evelyn Thomas, Record Shack	1
	26	CAN'T LIVE, Suzy Q, Belgian ARS	1
Aug 2		HOW MANY HEARTS, Evelyn Thomas, Record Shack	1
	9	LANDSLIDE, Croisette, Passion	2
	23	LOVE IN THE SHADOWS (REMIX), EG Daily, US A&M	2
Sep 6		LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, London	1
	13	NO MAN'S LAND, Seventh Avenue, Record Shack	1
	20	KNOCK ME SENSELESS, Eastbound Expressway, Passion	4
Oct 18		YOU'RE GONNA SUFFER, Bertice Reading, Sublime	1
	25	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA Records	4
Nov 22		ANIMAL MAGNETISM, Darryl Pandey, Nightmare	3
Dec 13		WHO KNOWS WHAT EVIL?, Man Two Man, Nightmare	2

FROM

THE HOUSE SOUND OF CHICAGO

STEVE 'SILK' HURLEY

JACK YOUR BODY

LON(X) 117

WorldRadioHistory



IMPORT OF THE YEAR

RECORD MIRROR

ALL

SET

TO

GO

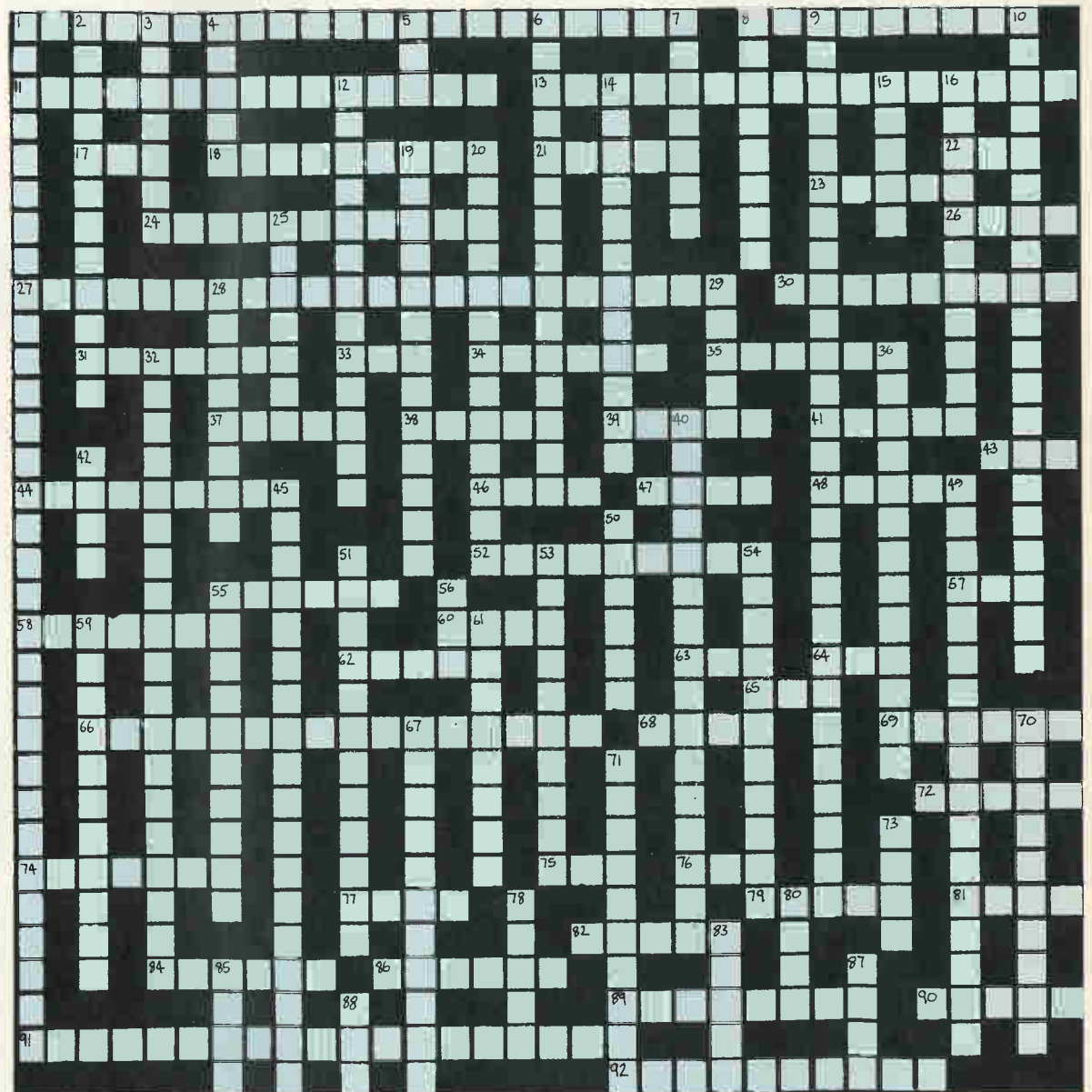


A C R O S S

- 1 The phone's ringing in Sir Bob's house (4.2.3.5.7)
- 8 State of mind for Furniture (9)
- 11 Sly Fox didn't get to number one with this, but they wanted to (4.2.3.3.3)
- 13 Lack of oxygen took Berlin to the top (4.2.6.4)
- 17 They reformed during 1986 with Powell taking Palmer's place (1.1.1)
- 18 Duran Duran are well known for all the wrong reasons (9)
- 21 An even 42 (5)
- 22 If in doubt, take the Smiths' advice (3)
- 23 Time for the Stranglers (5)
- 24 He left Chicago for 'The Glory Of Love' (5.6)
- 26 Notes that could be left on ice (4)
- 27 Bryan Ferry asked this because he didn't want to break your heart (2.4.4.6.6)
- 30 This Princess was 'Irresistible' during 1986 (9)
- 31 Michael and Patti never met but still had a hit together (2.2.3)
- 33 Country for French kissing (1.1.1)
- 34 Sting sent a message in one (6)
- 35 George's ex-partner (6)
- 37 Harold Faltermeyer's theme from 'Beverly Hills Cop' (4.1)
- 38 Glass animal (5)
- 39 Would you believe Janet Jackson could be like this? (5)
- 41 State Of Our was something the Long Ryders were concerned about (5)
- 43 Marilyn thought he could do this and be free (3)
- 44 One half of Bronski Beat LP (9)
- 46 Singer who could start a Chain Reaction (4)
- 47 & 80 down Frankie getting angry (4.4)
- 48 Singer of 47 across (5)
- 52 Where you'll find the home of Katrina And The Waves (3.6)
- 55 Aussie cricket captain can be put on Madonna's line (6)
- 57 Mel's partner is 'Showing Out' (3)
- 58 So red was their rose (7)
- 60 A shadow (4)
- 62 Haywoode's favourite flowers (5)
- 63 & 56 down Matt Johnson's Infected group (3.3)
- 64 Group that produced 'Life's Rich Pageant' during 1986 (1.1.1)
- 65 Just one of seven Queen filled with rhye (3)
- 66 How Roxy Music described 1973 to 1980 (3.8.5)
- 68 Suzanne's direction from centre (4)
- 69 Sorrowful Ultravox song (6)
- 72 Electric charge for Peter Gabriel's monkey (5)
- 74 An age for OMD (7)
- 75 Pretenders label (1.1.1)
- 76 Elton somehow set fire to it (3)
- 77 Daryl and John's girl (4)
- 79 Is this what the Housemartins call their followers? (5)
- 81 A group of Kool people (4)
- 82 Pete who could be Dead Or Alive (5)
- 84 Bunnymen's metal (5)
- 86 Paul Hardcastle's magical man (6)
- 89 Group that can be described as a Brotherhood (3.5)
- 90 See 85 down
- 91 This is what you mean to Boris (5.10.2.2.)
- 92 A meeting for Jean-Michel Jarre (10)

M A S X - W O R D

Answers in next issue (January 10).



D O W N

- 1 A conversation involving Billy Bragg (7.4.3.6.5.6)
- 2 Where you might find Status Quo (2.3.4.3)
- 3 Going 'Blah Blah Blah' helped him with his LP (4.3)
- 4 Transport to make A-ha think (5)
- 5 Smallest of all Bowie LP's (3)
- 6 Talking Heads' animals weren't very big either (6.9)
- 7 Madonna put money on this being a hit (7)
- 8 He was 'Knocked Out Loaded' during 1986 (3.5)
- 9 How Marvin heard about his 1986 success (1.5.2.7.3.9)
- 10 Queen are glad it's this time of year (5.3.3.9)
- 12 The Stones' 1986 dance (6.7)
- 14 Dexy's man who is singing 'Because Of You' (5.7)
- 15 The number of times for a Commodores lady (5)

- 16 U2 bassman (4.7)
- 19 Something fantastic from Big Country (3.5.5)
- 20 These females gave Chris Rea his biggest hit (8.5)
- 25 An eye for an eye for a Eurythmics LP (7)
- 28 Stuart Adamson averts his eyes from this hit (4.4)
- 29 Don Johnson's beat (5)
- 32 One hit wonders who struck with 'Echo Beach' (6.3.3.7)
- 36 You'll find this on Billy Idol's face (8.5)
- 40 New Order's report on the condition of the country (5.2.3.6)
- 42 Doctor and the Medics followed 'Spirit In The Sky' with this (4)
- 45 This hit gives Rod life (5.4.2.2.5)
- 49 Kim Wilde left dangling (3.4.2.6.2)
- 50 ZZ Top perform this standing on one (6)
- 51 Atlantic Starr hit which is very hush hush (6.6)
- 53 He's spent 1986 listening to 'Radio Musicola' (3.7)

- 54 Never doubt what David Byrne tells you (4.7)
- 55 Position Status Quo found themselves in when recording a 1983 LP (4.2.4)
- 56 See 63 across
- 59 1986 newcomers who have been in love before (7.4)
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- 78 Raspberry headgear (5)
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- 85 & 90 across A feeling that gave Rod Stewart a hit (4.5)
- 87 Da Da Da hitsters from 1982 (4)
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ALL I WANT FOR CHRISTMAS IS A PLASTIC DALEK SUIT!

Well, that's the type of present **Marc Almond** used to dig when he was a kid. Has he changed much? **Nancy Culp** goes Christmas shopping with him and finds out
Photography: **Patrick Quigly**

As you can see from the pictures, and guess from Marc's style of presents, Christmas with Almond is an event not to be easily forgotten! But I wondered whether Marc's past Christmases as a wee laddie had got lost in the mists of time, or whether they were still as clear as day... So tell us, Marc, what were your childhood Christmases like?

"Well, until I was 11, I never really knew Christmas because I used to get nervous asthma so I would end up, every Christmas, flat on my back! I was always ill 'cos I used to get over-excited and everything. I grew out of that when I was 12 or 13. They were always really family Christmases. We used to spend it at my Grandma's house and she had this lovely big house and we all used to sit round and have a nice big Christmas dinner together. I always remember, too, that my grandfather used to have this strict rule that we all had to have on the funny hats... otherwise it wasn't proper Christmas. I'll always remember him with a big funny hat on, getting a bit red after the Christmas sherry. As the day went on, everyone used to have too much to drink and would end up arguing about whether they wanted 'The Morecambe And Wise Christmas Special' or the 'Mike Yarwood Christmas Special' on TV!"

What's the present you remember most fondly?

"The thing I remember best was my Dalek suit. It was a big, red, plastic Dalek suit with a big red plastic head on it. I remember it really well. It smelled really heavily of plastic. It's what turned me into a pervert, actually!"

Was there anything that you really wanted and never got?

"I always wanted a chimpanzee! I used to watch 'Daktari' and I used to like Judy the chimp and that set me off wanting a chimpanzee."

In the best of all possible worlds, what would be your ideal way to spend Christmas?

"Erm, well, two years ago I broke the rule and went away. My mum was very upset about it. I went to Austria to try and learn to ski. Ha! ha! ha! I thought it'd be really snowy and Christmasy and it turned out it wasn't at all! I think that would be the ideal way to spend it, in some really snowy place. I've thought about going away to places that are really sunny, but I don't think I'd really like it 'cos you associate Christmas with somewhere cold and cosy with fires and things like that. I couldn't really go somewhere hot although, ideally, it sounds good."

So how is the Almond Christmas going to be spent this year?

"I always make it a rule that I go home to Southport for Christmas. Really, it's the one time I get to see everyone. It never seems the same any more, though. I always try and make an effort every year. But I look forward to Christmas dinner. My mum always makes about three different types of stuffing and she makes a huge sherry trifle as well. We never have Christmas pudding. I love it, but the rest of the family don't so we have to have sherry trifle. It's a big let-down! But, this year, I shall sit in front of the television and I'll eat. That's what it's for really, isn't it?"



● It's a mild afternoon in November and the sound of shrieking laughter is practically shaking a black cab off the road. It's none other than Marc Almond and me, off on the Christmas shopping trip of a lifetime. The cab purrs to a halt outside one of Marc's favourite shops, Expectations.

Specialists in, shall we say, men's leather clothing and accoutrements, the reason (well, one of them) we're bound there (no pun intended) is that Marc recently lost his beloved leather jacket on tour and it originally came from Expectations.

Once inside, he lunges at the rail of well-made, lusciously odorous jackets and selects not one, but two, with a flourish ("Oh well, I haven't bought myself anything for ages!" he says, making an effort to account for the expenditure). He also falls in love with one of the rather adorable 100 per cent leather teddies which come complete with big blue eyes and either red or blue collars and cuffs. "Ooh, I've got to have one of those!" he shrieks. But which colour, Marc? "Oh red, definitely!"

A few more trifles, including a fetching pair of rubber shorts for friend Ben, fall onto the counter along with jackets and teddy. We wave goodbye to the charmingly helpful staff and face the gruelling task of hailing a cab. Eventually, we nab one and speed off. "Hamleys of Regent Street, please, cabbie!" Destination number two coming up!

● A red uniformed flunky in a peaked cap grandly opens the cab door for us outside a packed Hamleys. Fighting off the legions of kids, we take the escalator up to Santa's Enchanted Grotto where the very nice lady from Hamleys, Jean, fixed it for Marc to visit Father Christmas!

Giggling more than the assembled five-year-olds, he jumps the queue and sits on Santa's knee, blushing to the roots of his hair in the process. Back downstairs on the ground floor, Marc makes a beeline for some of the wonderful cuddly toys the store sells. "I must have my picture taken with this," he giggles. "It's a crab and I'm a Cancer!"

Gamely standing amongst the gawping onlookers festooned with rainbow coloured teds, he poses for one more picture before it's goodbye to Hamleys and off round the corner for a quick sit down and a cup of tea and ice cream.



● Suitably refreshed and just a mite squiffy from the cognac-coated ice cream we've just munched, Marc, Patrick and I traipse through the streets of Soho en route for Mysteries in Covent Garden.

As we pass Brewer Street, Marc reminisces about his days living there in one of the mansion blocks above the now closed peep shows. "I got chased the length of Brewer Street once by 200 football fans! I decided to move out soon after that. Two of my friends, Mark and Ben, live there now."

Mysteries is an emporium in Monmouth Street, soaked in atmosphere, and is the hub of activity for those seeking spiritual and metaphysical knowledge. It's a shop which Marc is absolutely fascinated by. Chock full of books and paraphernalia of every kind, we peruse the tarot cards, incense and occult-related matter. Marc lunges at the candles (two Leos and two Cancers, specially coloured and scented for those born under those signs) and picks up a couple of books on the way. ("One's for Jeff from Coil and the candles are for my friend Mark who's just had a rather trying day; he can burn them for a bit of luck!")

"Here, Nancy, help me pick a crystal! I used to have one of these but I lost it. It had tremendous energy... now, which one?"
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I tell him to go for whichever one he feels drawn to, and he plumps for a conical amethyst.

Outside it's getting rather dark and time is marching on. Loath as we are to leave Mysteries and its peace, I have to go back to the office and Marc is off to visit his mates in Brewer Street. As we're about to leave, he thrusts the leather teddy into my arms and one of the small red teddies he got in Hamleys at Patrick. "There we are, Happy Christmas."

With a tear in my eye, I cuddle my newly christened Almond (named after Marc, of course!) and reflect on just what a fab Christmas Marc's family will have with such a generous, big-hearted lad around.

We part at Cambridge Circus with much kissing and hugging (much to the amusement of the passers-by who can't quite work out who this troupe of weirdos with the leather teddy are!). I smile all the way back to the office completely on a high after having one of the most enjoyable and amusing afternoons I've ever had in my life. Merry Christmas, Marc, and that teddy will always have pride of place in my heart along with the person who gave it to me. (Give her a box of Kleenex, quick — Ed).

Thanks to the following for making this feature possible: the lads at Expectations, Jean Train at Hamleys and the staff of Mysteries.

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