

DEC 7, 1985 EVERY THURSDAY 48p

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NEW RECORD MIRROR

DEE C LEE

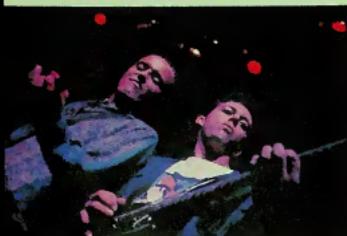
SHOWS WHO'S BOSS

WATERBOYS

SIMPLY RED • SADE

TALKING HEADS

BACK TO THE FUTURE



P.48

Tears For Fears share an intimate moment on stage. "I told you to pack the pluckums next to the bottle of Jack Daniels..."



P.50

What does Mick Hucknall keep under his hat? His top ten all-time favourite singers is what...

Photo by Patrick Daughy



SPUTNIK MAKE HISTORY

■ **Sige Sige Sputnik** will be playing a historic concert in December. They'll be appearing at the Abbey Road Studios in London on December 8 — the first time any band has done a public show there. The studios were made famous by the Beatles when they recorded their 'Abbey Road' album.

Sige Sige Sputnik will be appearing at Studio One in Abbey Road Studios, Abbey Road N8. A huge screen will show Sige Sige videos and the whole event will be filmed for the forthcoming Sige Sige Sputnik film tentatively titled 'The Great Rock And Roll Sputnik'.

Special guests will be the Flowerpot Men and the Cassandra Complex. Tickets for the event are £4 in advance from usual agents and £4.50 on the door. Doors open at 7pm and Sige Sige Sputnik will be on stage at 10pm. RS

BLANCMANGE BLOW OUT

● **Blancmange** have decided to cancel the majority of dates on their December tour — instead you'll be able to see them supporting Paul Young. They'll be opening his shows at Wembley Arena December 1, 2, 3, 4, 5, 6, and Birmingham NEC on December 17 and 18.

The dates Blancmange will be playing in their own right are Norwich University of East Anglia December 9, Hammersmith Odeon 11, Birmingham Odeon 18, Nottingham Royal Centre 22. They'll be dashing from supporting Paul Young at the NEC to play the Birmingham Odeon gig on December 18.

Blancmange say they promise to get something really exciting together for the New Year.

RS



Photo by Michael Putland/RETNA



Telefón



Photo by Joe Shutter

POGUES ADD ONE

■ The Pogues add a date at Manchester Slosky's on December 6 to their tour. The group will be touring Ireland in January and a full date list will be confirmed soon. Watch out for another single from the Pogues — not to mention an in-depth feature in rm.

RS

HEAD CASES

● The Three Johns have been a top 10 indie band now for at least two years. Catalogued into the 'big time' with 'AWOL' — perhaps one of the greatest records ever made — they've played more gigs than most and appeared rolling on the floor on the 'Tube'. The Three Johns have just released their single 'Brainbox (He's A Brainbox)', a roaring little ditty with a great terrace chant chorus and a riff not too distant from the Clash's 'Safe European Home'. In a year that hasn't seen too many young bands challenging for the crown, the Three Johns can be relied upon to keep us all on the straight and narrow. All together now — 'Brainbox, brainbox, he's a brainbox'.

AS



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C O N T E N T S

- 11 **SINGLES**
lesley o'toole chews on vinyl!
- 12 **ALBUMS**
grace jones, quando quango, malcolm mclaren
- 16 **X-WORD**
- 17 **DEE C LEE**
dee-lightful
- 20 **EYE DEAL**
back to the future, legend...
- 22 **LIP**
lawdry tales and pop stars' snails...
- 24 **NEWS DIGEST**
tours, releases, jumble sales
- 26 **LETTERS**
the leader of the opposition explains red wedge... eh?
- 27 **WHITNEY HOUSTON**
mama was an old r'n'b singer
- 35 **BPM**
the rt hon jimmy h
- 37 **ISLEY JASPER ISLEY**
just too many isleys round here...
- 38 **MICHAEL J FOX**
a back to the future star
- 40 **CHARTS**
gallup top 100's, 12 inches, cds, music vids
- 42 **CHARTFILE**
absolutely incomparable
- 44 **CHARTS**
us singles and albums, disco
- 46 **CHARTS**
indie singles and albums, eurobeat, reggae
- 47 **RM/PM**
- 48 **LIVE**
sads, tears for fears, the men they couldn't hang...
- 50 **SIMPLY RED**
micky hucknall's favourite singers...
- 52 **TALKING HEADS**
no son of mine is going to school...
- 54 **THE WATERBOYS**
unicorns, pixies, spiritualism, balderdash

■ Cover photography by IAN HOOTON

TOURS ●

RELEASES ●

NEW BANDS ●

GOSSIP ●

EARBENDERS

Paul Session

'The Cowboy Kides Away' George Strait (MCA)
'Going Away All Green' (A&M LP)
'Leaving Me Now' Level 42 (Polydor)

Robin Smith

'It's Only Love' Bryan Adams & Tina Turner (A&M)
'Fortress Around Your Heart' Sting (A&M)
'Taste Of Your Tears' King (CBS)

Jim Reid

'Status Quo' Donald Banks (4th And Broadway)
'Warrior Grooves' DSM (110 Records)
'Old Rottenhof' Robert Wyatt (Rough Trade LP)



Photo by Pictorial Press



TOUCH ME THERE

The **Untouchables** are making one of their rare early singles available again. They're releasing 'Tropical Bird' this week and limited editions will be shrink wrapped with the Untouchables' current single 'What's Gone Wrong'. The band have just finished their British tour and they've jetted back to Los Angeles.

● **'The Video Hits Collection'** offers footage of 14 acts, including Bryan Ferry, the Cult, Depeche Mode and Princess, and is available from F.W. Woolworth for £6.99.

To show we're getting into the Christmas spirit, we've got eight VHS copies of the video to give away in a simple competition. Just answer the

three questions correctly to win.

1. Who wanted a new England: a, Madonna...; b, Kirsty MacColl...; c, Tina Turner...; ?
2. Who should've known better: a, Jim Diamond...; b, Bryan Ferry...; c, Cliff Richard...; ?
3. What was she selling according to the Cult: a, Stockings...; b,



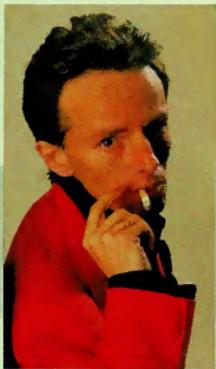
Emotion...; c, Sanctuary...; ?

Send your answers, plus your name and address, on a postcard to: **VIDEO HITS Competition**, Greater London House, Homestead Road, London NW1 7QZ. The first eight drawn out of the hat on the closing date, Monday, December 14, win.

YULE LOVE IT

● **Wham!** are re-releasing their festive hit 'Last Christmas'. The flip side of the seven inch version includes a version of 'Blue' recorded live in China and the 12 inch version also features 'Everything She Wants'. 'Last Christmas' was recently the subject of a court case. Barry Manilow claimed the song was copied from his tune 'Can't Live Without You' and threatened to sue, but he didn't succeed.

RS



TOPPER HEADON'S TOP TEN DRUMMERS

- 1 Al Jackson
- 2 Terry Williams
- 3 Buddy Rich
- 4 Gene Krupa
- 5 Tony Thompson
- 6 Charlie Watts
- 7 Keith Moon
- 8 Sly Dunbar
- 9 Charlie Charles
- 10 Blair Cunningham



WORKING WEEK

● **Happy Mondays** got slugged in a recent **RM** singles review. We were wrong. Happy Mondays are a Mancunian five-piece (Shaun, Paul, Mark, Gary and Paul). Together they make a great dance, guitar noise à la ACR at their best. (They'll hate that.) They claim to be real people — judge for yourselves by listening to their record 'Forty Five EP' which includes 'Delightful', 'This Feeling' and 'Oasis'. Interesting, very interesting.

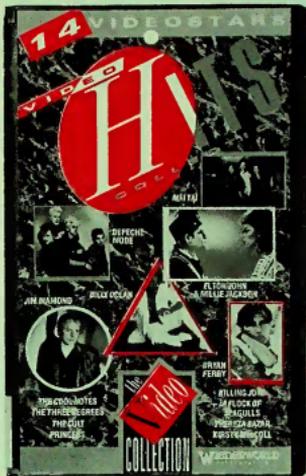
AS

BRYAN FERRY · MAI TAI · ELTON JOHN & MILLIE JACKSON

KIRSTY MacCOLL · KILLING JOKE · A FLOCK OF SEAGULLS · PRINCESS



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BODY & SOUL
MAI TAI

SPEND THE NIGHT
THE COOL NOTES

THE HEAVEN I NEED
THE THREE DEGREES

SUDDENLY
BILLY OCEAN

SAY I'M YOUR NUMBER ONE
PRINCESS

IT'S CALLED A HEART
DEPECHE MODE

SHE SELLS SANCTUARY
THE CULT

LOVE LIKE BLOOD
KILLING JOKE

WHO'S THAT GIRL
A FLOCK OF SEAGULLS

BIG KISS
THEREZA BAZAR

A NEW ENGLAND
KIRSTY MacCOLL

I SHOULD HAVE KNOWN BETTER
JIM DIAMOND



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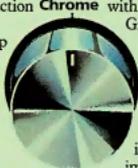
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DREAMGIRL

Perspiring as an art form... watch Jennifer Holliday sing for real and the stickier things get, the deeper the soul. When she came roaring out of 'Dreamgirls' to tell you she wasn't going, you didn't trifle with her. Now that formidable voice comes marauding in search of the crossover hit again with 'No Frills Love', the second single from 'Hard Times For Lovers', both of them produced by the equally big and cuddly Arthur Baker, before his Sun City exploits. Index is rooting for a hit so Jennifer will come back and play here live — but the venues better make sure they get reinforced roofing. **PS**

Christmas baby

Well, it's the time of year, isn't it? You call yourself Madonna and have a record called 'Like A Virgin'. So what happens around November, December? Of course, stories of your pregnancy begin to circulate just as they did with the original Madonna (whoops, blasphemy?) One assumes, however, that Madonna's donkey trip might be to somewhere other than some nasty stable. **AS**



Insecurity, heartbreak, emotion, pain, love... these are most of the subjects covered in the repertoire of the *Boaty Man*, often mentioned in Earbenders and very worthy of it, even at the demo stage. The *Boaty Man* is actually a trio — Stephen (vocals, bass), Dominic (vocals, guitar) and Dik (drums), lovable scxies from Birmingham who craft tunes not afraid to show their feelings. The *Boaty Man* himself is a mythical character who appears in the dreams of a five year old boy called Toby, and takes him sailing. (sub) *Boaty Man* tunes are very Beatley in their fondness for a well-turned tearjerking melody, the lyrics Costelloish in their acute observation of human frailty. I haven't been as excited since the *Blue Nile*... sublime sounds that should be brought to the world, now. Get yer cheque books out, dozy A&R persons... **EP**



The marriage of pop music and the theme of love is a perilous one, inevitably producing some weedy offspring. With 'This Brilliant Evening', though, the band In Embrace have avoided sentimentality and self-indulgence and come up with a regular treasure of a song. Like their last record, 'Shouting In Cates', the song is characterised by delicate melodies, flights of lyrics and a subtle jazzy backbeat. Most pleasing indeed. **SB**



COVER ME



Following the release of the Dream Academy's cover of the Smiths' 'Please Please Please Let Me Get What I Want', Index sent a spy round to DA HQ and copied a list of the band's favourite cover versions.

- 1 'Stand By Me', John Lennon
- 2 'Anna', the Beatles
- 3 'My Little Red Book', Love
- 4 'Alabama Song (Show Me The Way to The Next Whiskey Bar)', the Doors
- 5 'Strawberry Fields Forever', Richie Havens
- 6 'Needles And Pins', Searchers
- 7 'Just Like Honey', Dream Academy
- 8 'The Boxer', Bob Dylan
- 9 'Only You', Flying Pickets
- 10 'Sketches Of Spain', Miles Davis

NEWS DIGEST IS ON PAGE 24

Shakatak

NEW ALBUM

DAY · BY · DAY



INCLUDES
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AL JARREAU
DAY BY DAY**

CASSETTE CONTAINS EXTRA TRACK

CD
CONTAINS TWO EXTRA TRACKS

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I'm Gonna Tear Your Playhouse Down

LIVE IN DECEMBER

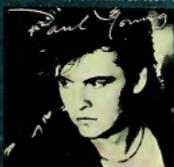
SUNDAY	1st	WEMBLEY ARENA
MONDAY	2nd	WEMBLEY ARENA
TUESDAY	3rd	WEMBLEY ARENA
WEDNESDAY	4th	WEMBLEY ARENA
THURSDAY	5th	WEMBLEY ARENA
FRIDAY	6th	WEMBLEY ARENA
SUNDAY	8th	BRIGHTON CENTRE
MONDAY	9th	BRIGHTON CENTRE
TUESDAY	10th	SHEPTON MALLET
FRIDAY	13th	EDINBURGH PLAYHOUSE
SATURDAY	14th	EDINBURGH PLAYHOUSE
SUNDAY	15th	EDINBURGH PLAYHOUSE
TUESDAY	17th	BIRMINGHAM N.E.C.
WEDNESDAY	18th	BIRMINGHAM N.E.C.

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S I N G L E S

SINGLE OF THE WEEK

DAVID SYLVIAN 'Words With The Shaman' (Virgin)

A 12 inch EP in three parts, it's a further collaboration with the musicians he used on his debut solo album 'Brilliant Trees', and is intended as a "musical footnote" to that project. John Hassell (trumpet), Holger Czukay (radio), Steve Jansen (drums and percussion), Percy Jones (fretless bass) and David himself (keyboards, guitars and tapes) have produced an instrumental adventure of epic proportions. Tribal drums, sympathetic keyboards and wailing pipes give it an oriental feel that exudes visual exoticism. Reminiscent of early mornings cloaked in mist, it could accompany a documentary on the charm of the East.

Sadly not typical radio fodder, which will probably ensure that it fails to receive the attention it deserves for its musical prowess and atmosphere.

DAVID SYLVIAN

Words With The Shaman
 AND HASSALL, STEVE JANSEN
 PERCY JONES, HOLGER CZUKAY



RELATIVES YOU LIKE

FAITH BROTHERS 'Eventide' (Siren)

Billy Franks' passionately melodic voice pleads and pulls above a sparse accompaniment, to present a ballad with an almost hymnal essence. Strings plucked, the occasional flick of a tambourine wrist, ethereal organ and choral backing voices make it a Christmas carol for the community.

It is backed, with Peter Gabriel's painful portrayal of oppression, 'Biko', which details the death of the young teacher in police cells after his arrest at a 1978 anti-racist rally. It's a softer folk song of tragic proportions, emotively presented here by Fulham's finest. Out of character with most of the clatter cluttering up the charts currently, a pertinent and pleasing package.



ELVIS COSTELLO 'Less Than Zero/Radio Sweetheart/Alison/Watching The Detectives' EP (Siff)

It's indicative of the date of pop music in 1985, that you can play your way through a drawer of records and get one of the biggest thrills from something recorded eight years ago. Elvis' music is as pertinent today as it was in 1977. 'Watching The Detectives' is still a classic, with the man's nasal intonations giving you that mean feeling, with its contempt for authority and foreboding sad line. The new pressing does sadly seem to have removed some of the rawness which was so attractive on the originals. Still, if you missed these the first time round don't get caught with your trousers down again.

BRUCE SPRINGSTEEN 'My Hometown' (CBS)

More childhood reminiscence from the Boss, this time the tale is told to a gentle backbeat and sympathetic ballad-like accompaniment. That distinctive all-American voice is almost soulful, as it threads its way sorrowfully round the hometown streets and school as racist tension mounts in '65. Culled from the 'Born In The USA' album, it's flipped with the Christmas classic 'Santa Claus Is Comin' To Town', available for the first time as a single.

P P ARNOLD 'The Supergrass' (Island)

A great juxtaposition this, as the powerful intonations of his leading lady of soul get to grips with the theme tune for the Comic Strip's latest awe-inspiring offering of cinematic mayhem. It would be passionate if it wasn't perfunctory, emotional if it wasn't amusing and yet it remains polished despite the perversity. It sounded a wee bit short as singles go, which makes it too obvious as a solo accompaniment rather than a solo accomplishment.

NILS LOFGREN 'Delivery Night' (Towerbell)

Broooice's night hand man falls again to avoid the

inevitable comparisons, as he wraps his tonsils round a tender rock ballad, which makes for pleasant enough listening if not exactly pushing back musical frontiers. He has a softer, though less memorable, voice which is easy enough to digest, though sadly leaves no aftertaste.

RELATIVES YOU DISLIKE

THE TEMPTATIONS 'Do You Really Love Your Baby' (Motown)

In the days when I was attending O level biology classes, the heart was an organ situated slightly left of centre in the chest cavity. Astonishing though it may seem, it has sunk slowly through the abdomen, down the leg and has become firmly lodged in the foot. The Temptations are yet another of Motown's once great emotional experiences who have been inflicted with this dance music 'feeling's in the feet' syndrome - remember 'Ball Of Confusion' and 'Ain't Too Proud To Beg'? Harmonious vocals, a slick M+M production job and the drum-machined uniformity that passes for soul nowadays, makes for another polished performance without passion.

PROPAGANDA 'P-Machinery' (ZTT)

P-Perfectly pretentious. P-Preferred 'Dr Mabuse'. P-Finched from the album. P-Put out twice in one year. P-Peculiar behaviour.

JENNIFER RUSH 'Ring Of Ice' (CBS)

Jennifer's already notched up the best selling single of the year with the perfectly revelling 'The Power Of Love' shifting over one million copies, so probably doesn't give a mince pie what anyone thinks of this, which - all things considered - is just as well. Cries of 'one hit wonder' reverberate around the office, as this sycophantic, second rate, up-tempo passion puffer tries to unfreeze another heart. Sorry, too cold.

DSM 'Warrior Groove' (10 Records)

Scatched 'n' scatted with the occasional vocal interruption, this almost instrumental hip hopper is already a dance classic of some standing. Devastating Street Music they might be, but I can't see it setting the desolate roads around Mornington Crescent alight in these gruesome conditions. Definitely a case of back to the Bronx, as it lacks the variation and substance to be more than a club hit here.

IRON MAIDEN 'Run To The Hills/Phantom Of The Opera' (EMI)

I was unfortunate enough to receive a limited edition Iron Maiden Christmas card with this thrashy trashy heavy metal double A-sided live offering. It depicts their depraved, semi-skeletal figurehead chasing some frightened girl for a good grape. Subtlety blatant exploitation from 'men' who hide their sexist sentiments behind a

cartoon character is SICK, SICK, SICK. They'll be running for more than the hills if I get my hands on them.

KING KURT 'Slammers' (Siff)

This started off at level eight on the volume control and was rapidly reduced to level two, which probably says all that has to be said about this Sicks-meet-Chas-'n'-Dave football terrace chant style debacle. Someone slammer the door and throw away the key.

HOOR IN THE SHOWER 'We Are The World' (Absolute)

Mercy! Mercy! ... this has all the attributes of Chinese water torture. Tuneless vocal and a monotonous drum beat accompany a song that gets nowhere at all ... alright, alright I'll talk.

STOCKING FILLERS

SHAKIN' STEVENS 'Merry Christmas Everyone' (Epic)

This one leaves me cold. Shakin's on this one here, as he skates through a precarious rocking rendition of Xmas tidings, complete with doo wops and sleigh bells. Someone definitely left the sixpence out of this one.

FRANK SIDEBOTTOM 'Oh Bimley It's Christmas' (Regal Zonophone)

The enduring Frank puts the peg firmly back on his nose for a madley of Christmas carols interspersed with his own scribbles. His earlier nasal rantings reduced the office to a state of near incapacity, but even good jokes wear a bit thin after a while. Get a tissue and give it a good blow, for God's sake.

THE SPACELINGS 'Last Night I Had The Strongest Dream' (Wise-Z)

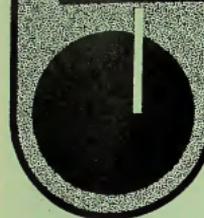
The Smurfs find a social conscience? More funny extra-terrestrials launch their own Star Wars programme in a catchy little ditty about world peace. Quite endearing really, for the lyrics alone.

reviewed by



diane cross

■■■■ a heady brew
■■■■ stays sharp
■■■■ too gassy
■■■■ totally flat
■ the drugs



GRACE JONES 'Island Life' (Island GJ1 Cassette GJCT)

When Grace Jones opens her devouring mouth outside the recording studio or the film set, she usually manages to quite effectively shatter her perfectly varnished image as a major deity. But in her correct context, she makes the media her own to play with, sets herself up as a goddess, and never falls off her pedestal. This 10 track retrospective LP shows how she craftily clapped her way to the top of that pedestal.

It seems hard to believe now, that she was once a mere disco diva, a fog's fantasy, but even icons have to start somewhere. On the languid 'La Vie En Rose' she sounds mortal, much smaller than she is now — a mere tiger cub, in fact. 'I Need A Man' was an anthem in its day; Grace was an early Gloria Gaynor, startling before she started to growl.

With the appearance of the Compass Point Mafia (Sly, Robbie et al), we are eased into the classic, streamlined mean and moody Grace, perfectly encapsulated on 'Private Life'. Now she starts to overwhelm, and sets the standard for everyone else. Supremely cool, she glowers through 'Love Is The Drug' and the gloriously horny 'Pull Up To The Bumper'. Memories flood back of the 'One Man Show', that stunning live celebration of Grace as a work of art.

Style is omnipotent, but it's style with content. Through 'Walking In The Rain' and 'My Jamaican Guy', Grace moves inexorably towards the optimum vision of herself — "Slave To The Rhythm", the slice of self-congratulation that should be intolerable but everyone falls over themselves to love.

I could say where's 'Warm Leatherette' I could enquire as to the whereabouts of 'Nightclubbing', but as a clear

indication of the Island days, this will please most Jones worshippers. Even when she wasn't a star she was famous, and now that is why you can't imagine she was ever anything but. It seems perfectly logical that a giant replica of her head should now be used as an imaginary launch pad for a fast car. She's unreal, but you can touch her.

For aesthetes, it's worth it just for the sleeve — a definite contender for cover of the year, with Grace as pure mahogany sculpture, the gatefold containing Jean Paul Goude's very best photographic fantasies. Perfect! Hell, no, only the real thing can be perfect. ■■■■/2

Betty Page

GRACE JONES - ISLAND



QUANDO QUANGO 'Pigs And Battleships' Factory (FACT 110)

The skeletal pop of 'Atom Rock' and 'Love Tempo' some time back, made the Quangs essential playing in the hippest of clubs. With this record, the formula is repeated with a good deal of fleshing out.

Their intuitive feel for rhythm is still their mainstay, as they slide effortlessly from samba to reggae and funk, and beyond. 'Rebel' is the closest to previous efforts, featuring Mike Pickering's deadpan delivery over a meretric beat. Yet this seems to be giving way to a more lush approach. This is largely due to the versatile vocals of Bonnie Kishewil, which shine out on the beatnik free-styles of 'ST' and 'Go Exciting' (Brazilian jabbaworky no extra charge).

"This Feeling" is a pleasant enough piece of lovers' rock. One danger, though, is that their increasing musical competence might tempt them into becoming too technical, and indeed the single, 'Genius' is spoiled by muso over-indulgence.

A good album, then, that almost becomes extra-good with their inspired version of War's 'Low Rider'. The bass goes for a walk, the brass section hanks — the hipsters dance. ■■■■

Stuart Bailie

MALCOLM McLAUREN 'Swamp Thing' (Charisma CAS 1170)

Old hype masters never die, they just grow older! And to Los Angeles, letting the cynicism grow along with

their bank balance.

Only the swindle's not funny any more. Everyone knows 'The Biz' is a rip-off. Everyone knows you can sell anything as long as you cover it in gloss, a new haircut and a great dollop of safe, 'Playboy' style sex. So we don't need Malcolm McLaren any more — telling us all about it in that funny garden game way of his.

'Duck Rock and Fans' were genuinely innovative in their poaching of styles and cultures to be converted into a form acceptable to a mass audience. They allowed the joke-figure McLaren to be humoured. For all his intoxicating wit and wisdom on the state of popular music, he always was and always will be an irritating little tit — but one with two classic albums under his scrawny belt.

'Swamp Rock' is the bits left out of both. It was "recorded between 1982 and 1984", the sleeve says. Eight tracks in which bits bear a striking resemblance to 'Soweto', 'Buffalo Girls' and 'Carmen' rise out of a bling of beat-box rhythms and guttural vocal utterings. If all sounds like the singer has been having a touch too much roughage in his diet recently.

'Boom Boom Bang' has an obvious 'Soweto' feel about it, while 'Eiffel Tower' goes back even further. It's a cycoloped version of Bow Wow Wow's 'Sexy Eiffel Tower' — one of the few tracks on the album to stand up on its own — if you see what I mean.

'Swamp Thing' has an idiotic McLaren voice-over à la 'Madame Butterfly' and more than a passing resemblance to 'Wild Thing' which the Goodies did a far superior version of, I seem to remember.

The last laugh rests with McLaren. The master poucher has now passed off to make his fortune in movieland, realising that music was a mere stepping stone on the way to an industry in which real world domination is possible.

The joke is that, for all 'Swamp Thing's' throwaway lack of appeal, people will still be interested. You can just see him giggling into his pino colada about it now. ■■

Eleanor Levy

PHANTOM, ROCKER & SLICK 'Phantom, Rocker & Slick' (EMI America ST-17172)

Well, it certainly sounds like a decent enough Eighties rock 'n' roll album, and with two-thirds of Stray Cats and Bowie's 'dirtiest' guitarist, is there any wonder?

My God, even Keith Richards steps in on 'My Mistake' to add his own gargantuan silver string machine to the proceedings. Interesting that, because the overall effect is of a record full of Stones' rejects before Mick got to them. Everything's in its right place on this album, but the songs, while being OK, aren't exactly memorable.

If you come across these boys playing in a bar you'd probably have the night of your life. Unfortunately, I've no lager in the fridge and the whisky bottle by my record player's dry. ■■■■

Andy Strickland

ROBERT WYATT 'Old Rottenhat' (Rough Trade R69/RC69)

It's a sad reflection on life, the universe and everything, but the fact is that most people have still probably only heard of Robert Wyatt through a few words accompanying 'I Believe' on Tears For Fears' 'Songs From The Big Chair' album.

His homage to Wyatt's version of 'Shipbuilding' — and that song itself — has helped make him more of a 'name' now than at any time in his career. If it means more people get to hear his work, that's no bad thing.

On 'Old Rottenhat', Wyatt's politics are much to the fore (from 'Alliance', 'You say you're self sufficient, but you don't dig your own coal'), while the plaintive touch to his vocals fits the mood of quiet contemplation perfectly.

The child's music box that opens 'Mass Medium' and turns up again on 'PLA', lugs at the heartstrings every bit as much as the same device on the Banshees' 'Mother'. Wyatt's tunes, backed always by the omnipresent trio of organ sound, almost take on an air of modern hymns — preaching a creed of human understanding and quiet rejection of selfishness and the abuse of power.

Of course, some may find Wyatt's soft, wispy vocals more of a white noise on a sunset, and the zazy flow of the backing has tinges of a Robin Millar, supersmooth, Sade production. But where the latest brand of lounge-lizard jazz has no more potential than a future accompanying a million restaurant meals across the country, Wyatt offers music and lyrics of enough depth to allow you, to lose yourself in them completely, while still delivering moments of musical beauty on their own.

'Old Rottenhat' is not an album to listen to in a large group with the lights on and the laughter flowing. It's more an accessory to those moments when restful, contemplative sounds flowing over you would seem like the nicest thing in the whole wide world. ■■■■

Eleanor Levy

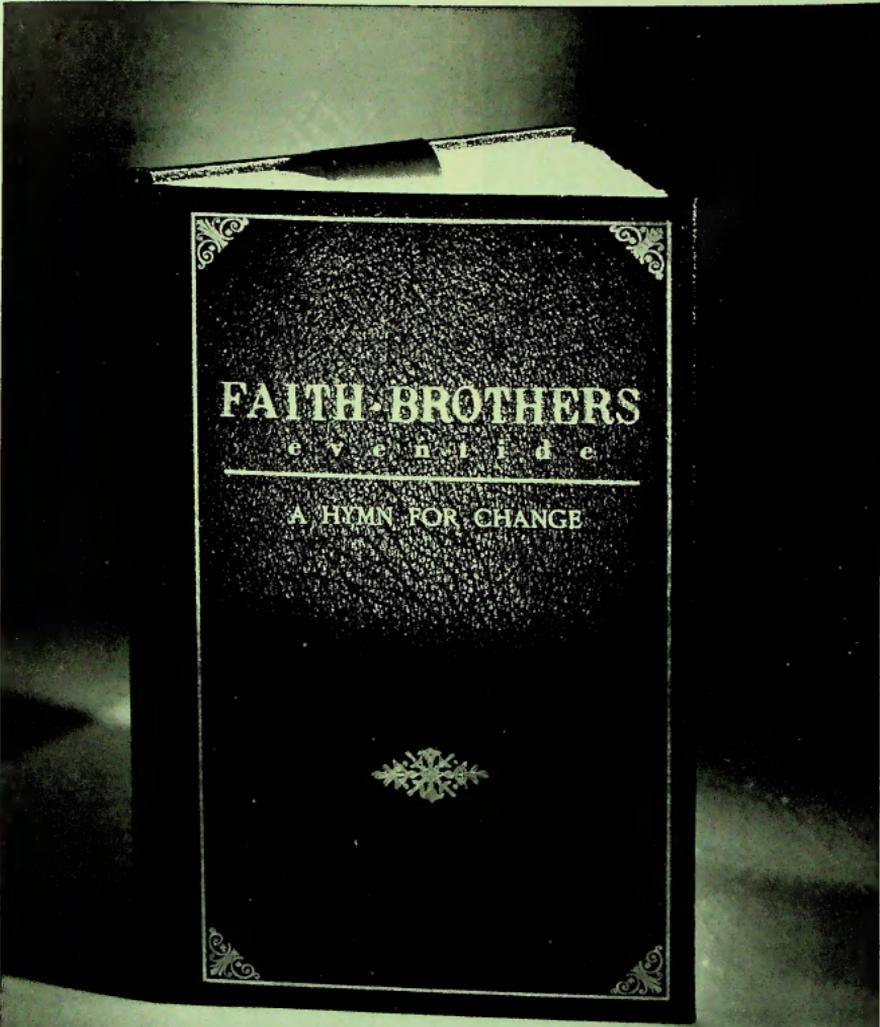
robert wyatt old rottenhat

VARIOUS ARTISTS 'Popular Roots' (Virgin VGD 35121/VGDC3512)

Simply essential dip into one of reggae's richest periods. 'Popular Roots' deals with the smooth vocal-ridden mid pacers of the mid and late Seventies.

As such, the emphasis here is on

continues over



FAITH BROTHERS
eventide

A HYMN FOR CHANGE



7" includes previously unreleased track "Biko" 12" extended version includes 2 previously unreleased tracks "Biko" & "Union Jack Robinson"

from previous page

voices. And what voices — U Ray, Big Youth, Mighty Diamonds, Gregory Isaacs and Peter Tosh.

Unusually for a compilation, 'Popular Roots' actually sticks together as a cohesive, single unit. The ebbs and flows of rhythm area the steadfast of platforms for the vocalists on offer here. The result, especially on 'Cry Tough', 'Your Ace From Space', 'Universal Tribulation', 'MPLA' and 'Stepping Razor', leaves the current crop of JA steppers tied up in knots. ■■■■

Jim Reid

VARIOUS ARTISTS 'Masters Of The Beat' (Tommy Boy ILPS 9834)

Pushing buttons for a living, part 334. Strictly for dancers, DJs and living-room mixologists, this is 42 minutes of heavy, tarted-up linn drum tracks from various electro masters.

First up, and perhaps the best, is the Latin Rascals' 'Lisa's Coming', which steels hooks and vocel snatches from

Lisa Lisa's 'I Wander' and adds orgasmic moans and the like. Hashim's 'It's Noisy' goes to town on the old hip-hop favourite 'Al Nasty's' and incorporates scratching, back-tracking and a hundred cliché references.

'Manoeuvres' sees Keith Le Blanc having the nerve to include lunatic human whistling, and on his second track, 'Uff', you've no idea whether the noises you hear are coming off your deck or from the street outside. The Rascals' 'Do What You Want' incorporates the guitar riff from Run DMC's 'Hard Times' and an ocean of echo, percussion and chants.

Depending on your mood, this album is either a complete mess... or well fresh. ■■■■

John Hind

VARIOUS 'Hits 3 — The Album' (WEA/CBS HITS 3), 'The Greatest Hits Of 1985' (Telstar STAR 2269/STAC 2269), 'Now — The Christmas Album' (EMI/Virgin NOX1/TCNOX 1)

Scream, gasping for air, as 1985 goes out the way it came in — the world deluged by a sea of compilation albums even more bland than any before.

Under this category, file 'The Greatest Hits Of 1985', a thoroughly uninspired mix of some of the safest, weakest hits of this year ('Love And Pride', 'Wide Boy', 'Cherish', 'Live Is Life') many of which have been available on compilations before.

Better is 'Hits 3 — The Album'. More recent tunes mix with Cyndi Lauper's 'Time After Time', but at least there are a couple of class tracks among the top

40 fodder (Brilliant's 'It's A Man's Man's World', the Bunnymen's 'Bring On The Dancing Queens' and Aretha and the Eurythmics' 'Sisters...'). We'll forget Sister Sledge's 'Frankie' and quickly pass on to 'Now — The Christmas Album'.

As the French say, 'ziz ees wurnderfool'. Here is almost every frothy Christmas song of recent times (minus the Phil Spector classics, but you can't have everything). It also has some of the less tacky variety, too.

No collection would be complete without Slade, Wizzard, Mud and old Uncle Bing himself. But add last year's Gary Glitter's 'Another Rock 'N' Roll Christmas', John and Yokoi's 'Happy Xmas (Wasn't Over)' and the most wonderful Christmas record ever — 'I Believe In Father Christmas' by Greg Lake.

Guaranteed to set the tear ducts going at 100 paces, there's nothing like a good self-indulgent wallow after the turkey's gone down to really make your Christmas. 'Hits 3 — The Album' ■■■■, 'The Greatest Hits Of 1985' ■■■■, 'Now — The Christmas Album' ■■■■

Eleanor Levy

HÜSKER DÜ 'Flip Your Wig' (SST 055)

For some reason, I was put off this band by their name for ages, so didn't even bother to check the goods. More fool me! Their single 'Makes No Sense At All', included here, opened ears and eyes to a wonderful noise. Hüsker Dü are fast, furious, melodic — and their drummer sings! It's refreshing in the extreme to find an American band

with their brains focused far from the Sixties and their amps on MAX.

So what if the guitars sometimes reduce everything to a glorious mash and one track occasionally runs into the next? This is the sort of band that's so sadly lacking from our own stable of talent at present. So praise the yanks for that, at least. 'Flip Your Wig' is some of the best crazy, buzz-saw guitar music since the Damned's 'Smash It Up', and that's got to be something to shout about. ■■■■

Andy Strickland

PETE TOWNSHEND 'White City' (Atco 252 392-1/252 392-4)

Another concept album from the Grand Old Man Of Rock. Here we have Pete mulling over his adolescence in the bleak White City area of London. If you think this isn't exactly exciting material on an album, you'd be darned right.

The trouble with rich old rock stars is that they have the power to indulge their most bizarre whims and fantasies. I mean, who was really going to march into Pete Townshend's office and say to the living legend, 'Sorry old son, we think this idea of yours really stinks'?

Granted, the opening cut 'Give Blood' has some fine pulsing effects and 'Face To Face' has some niftylicks directed around it, but the rest of the tracks really wouldn't be out of place on 'Son Of Quadrophonia' or 'Tommy Two'.

I rather think my multi-media project 'Penguins In West Wimbledon' will be far more exciting. ■

Robbin Smith

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- KING FOR A DAY

VVD 062

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COMING
SOON



● Hi, Teddy Trailer here, just dropped in, actually, flown in, from my super rich retreat on the Isle Of Rich Boring Rock Stars. Not much happening out there, but I do gather this little publication has some dashed fine fare on offer. Next week there's a dickens of a dust up goin' on, old boy. Check this: **PET SHOP BOYS**, **PREFAB SPROUT**, **NEW MODEL ARMY**, **ARTISTS AGAINST APARTHEID**, **TERRY AND GERRY** and my personal favourite **GRACE SLICK**... But hold on a cotton pickin' minute, look what we have got planned for their December 21 issue. Yup, a double whopper Xmas issue with more pages than the Savoy Hotel, more colour than Mr Neil Kinnock's face and absolutely more stars than in heaven (or at least the Hippodrome bar). We have **PHIL COLLINS**, **MADONNA**, **SIMON LE BON**, **OZZY OSBOURNE**, **THE REDSKINS** and lots of other seasonal sizzlers and sick-makers. But that's not all... In association with British Telecom's fab **LIVEWIRE** pop line we are giving away lots of lovely prizes. In fact over £1,000 worth of goodies: **TWO SONY PORTABLE COMPACT DISC PLAYERS**; two British Telecom 'Curlew' cordless telephones; five Aiwa radio headsets. Remember: the Xmas issue is a combined December 21 and December 28 package, but it is still only 48p. That all comes on December 21... make sure you pick up our December 14 issue first.

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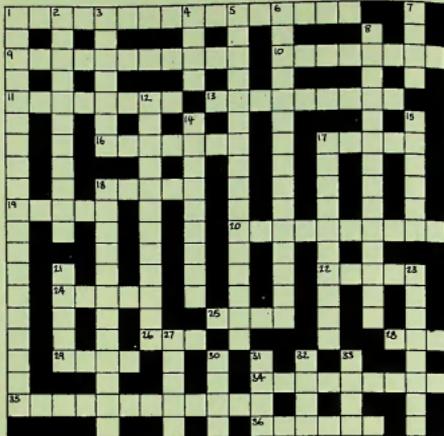
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ACROSSDOWN

- 1 This leads to God (8,2,6)
 2 Z Z Top close their eyes inside this (8,3)
 10 Tears For Fears have faith (1,7)
 11 Eddy's Avenue (8)
 13 Cats could have been one of their Sisters (9)
 14 This was going West for Haircut 100 (7)
 17 Group that had 1975 number one with Ms Grace (5)
 18 Lionel's greeting (5)
 19 Christmas 1971 was a good time for the fastest milkman in the west (5)
 20 The crew that hit the charts with Hey You (9)
 22 Phil Lynott's this person (5)
 24 All the people who come and go, stop and say hello when walking down this lane (5)
 25 Tear testers (4)
 26 Bruce's birthplace (1,1,1)
 28 Shakira Stevens used to do this just a little bit (5)
 29 This member of the Bunnyman was a drum machine (4)
 34 This group could have become an Obsession (9)
 A Ripside took him away from the Power Station (6,6)
 36 Ian Dury's stick could hand out the punishment (6)
- 1 & 17 down I wonder what the brothers — are doing while this is going on? (7,3,4,2,3,10)
 2 Billy and Kirsty both wanted this (1,3,7)
 3 Orange Juice hit that could end up in little pieces (3,2,2)
 4 It's presented by Paula and Jools (4)
 5 Weather forecast from Aztec Camera (4,4,4,4)
 6 Proof that Jim Kerr isn't dead (5,3,7)
 7 All you need is a Cull LP (4)
 8 As part of the Associates he had an 18 Carat Love Affair (5,9)
 12 Somebody could send Tony Hadley into the air (3,3,3,3)
 14 Elton turns frozen water into flames (3,2,4)
 15 Quo could be found living on one (6)
 17 See 1 down
 18 1981 Bunnyman LP (6,2,4)
 21 Hey Jude was the Beatles first release on this label (5)
 23 Elton's debut was really someone else's (4,4)
 27 Depeche Mode wanted to do this and spell (5)
 30 The clock of Culture Club's heart (4)
 31 John's a man in motion (4)
 32 Starship built this (4)
 33 Roxy Music has — Ends Burning (4)



LAST WEEK'S ANSWERS

ACROSS 1 Chief Inspector, 7 Ion, 8 Master and Servant 10 Hot, 11 La Femme, 13 You Drive Me Crazy, 14 Doors, 15 Suzanne Vega, 20 Why, 21 America, 22 Clark, 25 Drama, 27 Hey Joe, 28 Drum, 31 Lucille, 32 Hide and Seek

DOWN 1 Communards, 2 It's Only Love, 3 Free Yourself, 4 Cream, 5 Cat, 6 Aretha Franklin, 7 In Square Circle, 9 All Around The World, 10 Huey Lewis, 12 Five Star, 16 Never Stop, 17 Simply Red, 18 Accident, 19 Macaulay, 23 Yeh Yeh, 24 Dury, 26 ABC, 29 Mick, 30 Mad

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She left Wham! to take a front bench on the

Style Council and now she's a solo success

Dee C Lee by Lesley O'Toole

Dee-guerreotypes: Ian Hooton

Dee C Lee. Face with a voice or pop figure with a future? The girl has beaten the rocky route from session singer to hit with a single that's clearing the record racks faster than you can say £1.60.

"See The Day" is a lavish, grandiose ballad that spans of Jennifer Rush and One Hit Wonder but, let's face it, Sade has never had a top five single. Dee C Lee is evidently worthy of investigation.

Previously, Dee C Lee was nothing but an embellishment to pad out the male-dominated Whams and Style Councils of this world. So how does it feel to appear on "Top Of The Pops" in her own right? "It doesn't feel very different, really, because I don't consider myself a pop star. I'm more of a recording artist, which is what I was doing for other people as a session singer.

"It is very nice to get somewhere though, having worked towards it for so long. I got a complete blank from press and radio initially. They just weren't interested in listening to some session singer who happened to have put out a record.

"The Style Council helped a lot in that respect. They are a successful band, so when people heard the female vocals they enquired about the singer."

Dee C Lee would be the first to admit she's had her share of lucky breaks. And, in a pop world where talent isn't necessarily a passport to recognition, it always helps to have someone on high pulling a few strings.

"If Wham! hadn't taken off, I'd still be sessioning until I worked with someone who either wanted to use me up front, or who took off in the way George and Andrew did.

"I had to break away from Wham!, though, because they didn't want to use my voice for a start. They wanted to use me and Shirley's faces and other singers to do the vocals.

"It got to the stage where I was singing on the tracks and my voice was mixed right down and drowned by a very amey-sounding American singer. When I questioned them about it, they always said 'Oh no, we just mixed you down a bit.'"

"In any case, Wham! didn't need me and they weren't doing me any favours as regards my self-respect. Admittedly, they didn't start with the intention of having these two chicks to make it look more complete.

"It wasn't until later that they started telling us what to wear and how to wear it. At first, I thought it was fun and exciting, but it became very boring and it wasn't my true vocation in life to be a model."

The experience with Wham! led to disillusionment in the extreme, but the Style Council proved a refreshing change. Having decided the life of the solo singer was not for her, Dee's days of Style Council-ing certainly didn't

reaffirm her beliefs.

"After working with the Style Council a few times, I realised my attitude to session work was changing again. It wasn't that I wanted to leave the Style Council, but they showed me there was more to it than I'd been experiencing."

So Mr Weller and co encouraged you? "Yes, they said I was really wasted and I went all coy and said, 'Oh, do you think so?' Now, I can never fit through the door.

"No, that's not true. They weren't saying I was brilliant or anything, but they reckoned I stood a reasonable chance.

"A lot of top recording artists are a pile of shit. I don't think I'm that bad, but I'm not brilliant either. I think I'm averagely listenable."

Session singers never have to cope with the harassing matters of press and publicity or, more crucially, the hordes of unprincipled sharks.

"You really have to start watching out because people have very preconceived notions about how they're going to make you look.

"I actually said in a biog that I'd done some modelling, but you can't be too careful. What I actually said was that I modelled my hands and feet. I used to model jewellery, false nails, nail varnish and shoes — horrible platform things.

"I actually did it for a couple of months and it wasn't even very exciting, but I did get to go to Sweden and Nigeria. Anyway, all of a sudden, I'm an ex-glamorous model."

What about the comparisons with Sade? "What can you do? I really didn't realise there were so many thick people around. I've got no personal grievances against Sade but I'm sure we both get really pissed off because it's so silly.

"All this, Sade's better looking than Dee or Dee's better looking than Sade. It's like a war and you've got to take it with a pinch of salt."

Fewer and fewer female artists seem to be emerging without compromising their ideals. Some resort to desperately tacky titillation and yes, I am referring to Paty Kensie.

"Personally, I think she's a sweet little girl, but her and her group just look totally prattish. I'm sure they've got their reasons for doing this, but it's just a shame that things sometimes go in that sort of direction.

"It's a funny little game and it depends what you want from it really."

And what do you want from it? "I just want to carry on earning my living from singing. I don't mind if I'm not in the papers every day, because I'm a pretty boring person. I don't do wonderfully wild and exciting things."

The cynics are already assuming she doesn't write her material. To put the record straight for any cockles out there, Dee wrote "See The Day" back in the mists of time, some two years ago.

She certainly hasn't been slipping Paulie



Weller to write her a hit.

"To me, it's just not a big deal. What people think doesn't make you any less this and that. I really can't be bothered to quibble because I always concentrate on making a song my own anyway."

"I don't adapt to songs, they adapt to me. Some songs suit me perfectly and I can turn them inside out and redo them.

"I've done a live version of Jude Tzuke's 'Come Hell Or Waters High' and they wrote to say how much they liked it, even though it's a completely different version from the original."

Isn't this where Sade falls down — she fails to project any personality into her songs?

"Well, I've liked the singles but I don't think I could listen to an album's worth. I did see her live and I thought she was all right, pleasant on the ear but after a while it all sounded the same.

"I think once you've heard one song, you've heard them all, really. But who am I to talk, because she sells thousands of albums."

Pop success usually signals a green light for the unhealthy probing of gossip-mongers. Dee has already been masqueraded as rugged George Michael's intended and is apparently now the apple in P Weller's eye.

Needless to say, she wasn't about to divulge the intimate details of her personal life. But does she resent the intrusion?

"Yes, I do resent that and I can't believe it's what people find so interesting."

"Everyone seems to view what I do as not a serious job, the same with anything connected with showbusiness. People say they've got a really easy life these pop stars. Yes, they all go to bed with each other."

"The way I see it, I'm a female musician and I work with male musicians. That's when people start dragging it down to Madonna-size. I don't think I do anything in particular to encourage that apart from being female."

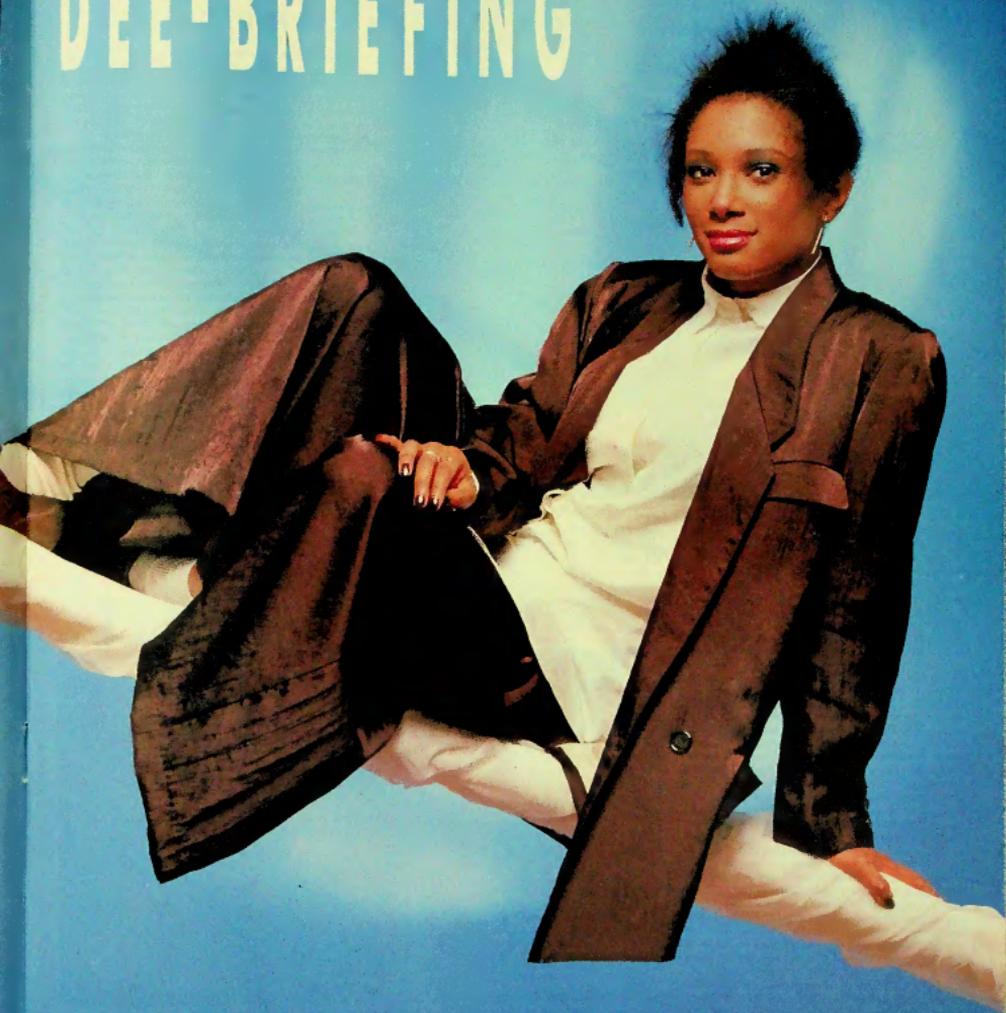
"And Paul must know he's always out to be made a fool of. He's got so many high standards and people resent that."

"Because of his political views, the press will always try and drag him down and I don't suppose they care who else they drag down with him."

"I don't feel the need to explain myself."



DEE-BRIEFING



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COMPILED BY ELEANOR LEVY

● **BACK TO THE FUTURE:** Michael J Fox inspects the new rm security system with doorman Bill



BACK TO THE FUTURE (Cert PG 116 mins dir: Robert Zemeckis)

The latest from the lucrative movie fingers of Steven Spielberg has been delighting American audiences in their drives since the summer. Now, finally, 'Back To The Future' looks set to wow the hordes in Blighly during the weeks leading up to Christmas.

One reason for this is undoubtedly that there is a distinct lack of interesting opposition to the Spielberg produced, Robert Zemeckis directed, effort. The other is that, for all the hype, it really isn't a bad little film.

Michael J Fox, small but perfectly proportioned star of the hideous 'Family Ties' US sitcom, stars as Marty McFly — a teenager, disaffected with his drunken mother and lily-livered father, who is transported 30 years back in time to find them at the very moment they are due to meet, fall in love, marry and copulate (not all at the same time of course), resulting ultimately in his own existence.

His transport is a souped-up De Lorean sports car — the owner of which is Dr Emmett Brown (Christopher Lloyd from TV's 'Taxi'), who has just been gunned down by some rather unhappy Libyan terrorists. Soon Marty finds himself having to fit into life in 1955, invents rock and roll along the way and places his life in danger when his youthful mother falls in love with his Calvin Klein underwear.

In truth, 'Back To The Future' is not as good as the publicity would have you believe, nor as bad as you fear it's going to be. What it is, is a reasonably diverting, undeniably lively two hours worth of comic Hollywood gloss.

Some predictably cross jokes are delivered with enough life and wide-eyed innocence to fall just the right side of twopenny, but the drippy excuse for an ending should have Spielberg and Zemeckis blushing with shame to the roots of their bank balances.

Good performances from Christopher Lloyd as the mad inventor and Crispin Glover as the no-hope father, help make 'Back To The Future' a high quality piece of family entertainment — albeit with a celebration of the white-toothed, smiling American dream that is distinctly hard to swallow this side of the

Atlantic. Spielberg's previous 'Gremlins' offered humour with more of a biting edge to it, but 'Back To The Future's' gummy laughs have their charm nonetheless.

Eleanor Levy

LEGEND (Cert PG 94 mins dir: Ridley Scott) A Ridley Scott movie is a bit like a gorgeous chocolate Easter egg — take off its bright, elaborately stylish wrappings and you're not left with much. He's very much a product of our times, where style constantly strives to blind us, or at least distract us from any real substance.

Ridley Scott's visual apprenticeship in advertising, making such evocatively nostalgic deceptions as the cobbled street and brass band 'Hovis' campaigns, show throughout his movies. Both 'Alien' and 'Blade Runner' are masterpieces in using visual pyrotechnic displays to dazzle the audience from notions of strong narrative or personality.

'Legend' is another visual feast. It's a sort of real-life Disney cartoon where mythical goblins, elves, unicorns and faeries live in glades where waterfalls cascade through sun-dappled forests, where bunny rabbits covart with deer and where princesses look for frogs to canoe with.

The fantasy adventure starts with evil forces wanting an end to this saccharine sweet order and finding out that possession of the last two unicorn horns on earth will plunge the globe into a perpetual dark winter. The innocent princess (Mia Sara) unwittingly lures the unicorns into a trap and it's up to forest hermit Jack to ensure a 'happily ever after' ending with his leprechaun and elf chums.

Tim Curry, as the devil incarnate Darkness, is the only person to stamp some authority on the screen, aided by a nice line in red make-up, a pair of horns and a licence to be a complete cesspit of evil. Tom Cruise, last seen in the excellent 'Risky Business', as the hero Jack and David Bennett, the star of the highly acclaimed 'The Tin Drum', as a pixie version of a shop steward named Gump, give creditable performances.

Ironically, this exercise to put real life into Disney's cartoon vision of the old fairy tales fails due to a lack of heart. Where Disney makes each character count — inviting us to invest some emotional stake in their well-being, Scott's overriding preoccupation with visual perfection makes us insensitive and, ultimately, uncaring.

Mike Gardner



● **LEGEND:** Tim Curries favour

LUST IN THE DUST (Cert 15 85 mins dir: Paul Bartel)

Hey Gringol! Clint Eastwood's gun heroics bare you senseless, don't miss the latest "deeply moral" wild west satire by Paul Bartel — previously responsible for the anarchy and surrealism of "Private Parts," "Death Race 2000" and "Eating Raoul".

Into town ride Clint-speake-like Tab Hunter and the round female impersonator Divine, with the aim of solving the mystery of much a hidden treasure. There they meet up with scheming hookers, garbage dressed in human skin and other cowboy delinquents. What follows is an often well-paced comedy, complete with sex in the shower, two sisters — each with half of a secret map tattooed on their bums — and a corrupt priest (Cesar Romero).

Divine puts in a performance less excessive than in most of his films with cult director John Waters, but nevertheless manages to kill a young lad with his inner thighs (imagine), tear the saloon-bar down and sing one of the film's two classic musical interludes (These Legs Were Made For Wrapping Around You).

Occasionally somewhat bogged down in story-line, the film for the most part is brimming with expert deadpan expressions and a plethora of side and camp put-down lines... "Freeze Hardcase! Or I'll be wearing your asshole for a garter!"

Photography, sets, music and costumes are expertly handled on an evidently small budget, and all-round the production manages to graft a healthy new face upon the stale genre of westerns. Almost a classic, it's highly recommended.

John Hind



© LUST IN THE DUST: The style editor's dance lessons had only started last week



© TUFF TURF: Ray-Banomics



TUFF TURF (Cert 18 112 mins dir: Fritz Kiersch)

How many more dumb movies about Los Angeles street gangs can we stand? One more, according to the makers of this curdle's egg of a film.

This concoction sticks rigidly to the formula. There's the 'hip' soundtrack consisting of Marianne Faithfull, Lene Lovich, Southside Johnny, Jimmy Mack And The Heart Attack and other 'crucial' up-to-the-minute stars. (Full marks for Jim Carroll's 'People Who Died' though).

There's also the bad street gang (all of Puerto Rican or Mexican extraction, naturally), the bad girl who might have a heart of gold (blonde and long-legged) and the clean-cut hero who does what a man's got to do — cleaning up the neighbourhood of gun-toting thugs with his bare hands and barking the girl.

James Spader plays the hunky, blond, black sheep of his yuppie-producing family. As Morgan Hiller he acts like Gary Cooper in 'High Noon' — strong, silent

and smug. He soon gets up the nose of the local band of mugging ruffians by spoiling their favourite play — enticing drunks with Frankie (Kim Richards), the aforementioned leggy blonde, to go into a dark corner to get rolled.

Our hero falls in love and she quickly realises that he's not like other guys — he stands around while they beat the crap out of him instead of running. After a series of beatings that would poleaxe the Incredible Hulk, his father shot and his girlfriend kidnapped, he goes to the showdown.

Those still awake can witness one of the most ludicrously brutal and over-indulgent fight sequences ever. The 'Halloween'-like precision of our near-death combatants had the reserved audience in stitches. The film is partially redeemed by humorous scenes where our hero and heroine grate-cash a country club. But those moments are few and far between.

Mike Gardner



© NINETEEN NINETEEN: Fish cakes and garden peas for tea again

NINETEEN NINETEEN (Cert 15 99 mins dir: Hugh Brody)

As if from Heaven, the images come. An old woman, journeying from America to talk to a man she's never met. An old man, who divides women into two groups — angels and whores — unable to forget the wife he loved but didn't desire, and the days he spent on the couch at Professor Sigmund Freud's consultancy.

She — needing to remember her own losses with the good shrink and reliving her love of the beautiful Anna, pregnant but taking solace in the arms of the young, adoring Sophie.

Toul, imposed performances by Paul Schofield and Maria Schell as the ageing couple, drag the separate stories together, as the Viennese gloom descends around a flat in which old Alexander lives.

Add passion, deep thoughts, intense emotion and an impressive performance, albeit a short one, from Colin Firth as the young Alexander playing frustratingly with his collar while the voice of Freud tries to offer a cure that — 50 years on — is no cure at all.

The disparate parts come together. The elderly couple do their share of remembering. You sit there and wonder "Why, where, what?... and then you fall asleep. For all the subdued lighting, the best RADA trained actor performances and the whispering intensity of Frank Finlay as the voice of Freud — "Nineteen Nineteen" is really quite boring. Oh, well.

Eleanor Levy

■ And lo and behold, a hangover larger than Hurricane Gloria was seen looming over the *rm* offices. The reason for this pre-seasonal malaise? The office outing to see *BAD*? No, it was just the entire staff coming out in sympathy with that immortal lush, *Shane McGowan*.

Shane, you see, paid a visit to Mornington Crescent Towers en route to his favourite public house in Camden High Street. Swaying gamely around the desks with wine bottle clamped in hand, he amazed the masses with his ability to remain upright in the face of excessive consumption of the blessed grape.

However, a man of forked tongue might say that he was simply there to erase the memory of a scene at a photosession he had attended earlier with fellow Pogue, *Cait*. She arrived complete with dashing escort, *Declan MacManus* (that's *Elvis Costello* to you, sonny jim). Mr Costello Sir, resplendent in his best Sandeman Port gear, refused all cajolings to get in front of the camera for a nice happy families shot.

Such uncharacteristic modesty left us breathless. Not as breathless however, as the bar staff of the Caledonian Hotel in Inverness. When ageing pub-rockers, *Dr Feelgood* played there recently, a staggering £11,000 was taken at the bar, which, when you consider that the audience only consisted of 650 people, means that there were some pretty heavy heads the next morning in the Highlands.

Almost as heavy as the sounds our hip club-going spies have heard emanating from certain trendy speakers. Get out the bondage trousers 'cos we have it on the highest authority that *PUNK IS IN!* So brush up on 'White Riot' and 'Anarchy In The UK' and we can all be as trendy as the rest of the London 100 (tee hee). And the London trendies were out in full force for embryonic mega-band *Big Audio Dynamite* at the Town And Country Club in Kentish Town last Thursday. Every would-be cowboy that ever lived, crawled out from under the cobwebs of the Westway to cheer on the soon-to-be-elected-as-a-demi-god *Mick Jones* and crew.

And what a gig it was! The whole of the *rm*

office, freelancers and all, were right down the front, generally being hysterical and dancing their drawers off like the true fans they are. The front row wept with emotion as Mick humbly told us "Thanks, I can now walk the streets of London with my head held high". There was nary a dry eye in the house.

At the après-gig-tig, *Janet Street-Porter* was seen holding up the bar with walking yucca tree and chief *Sigge Sigge Sputnik Tony James*. Also present were the rest of the Sputters, plus *Kirk Brandon*, *Rusty Egan*, the garrulous *Gary*



Photo by Syndication International

The world waited, the world gasped, as the first *Lip* award for 'Pompous Press Release Of The Week' was announced as going to... *Arcadia!* Quoth young *Sines* in an extract from the aforementioned *Dead Sea Scroll*: "The lyrics on 'So Red The Rose' are the most honest lyrics I have written so far and I have discovered a lot about myself whilst working on this project." The lovely *Yasmin*, *Le Bon's* heroically long-suffering fiancée, scrutinizes her beau and wonders if maybe there is something she should know...

Crowley (who managed to outrage *Betty Page* by calling her a 'bigger *Go West* groupie than me'), *Jeanette Lee* (ex-*PIL*), one of the *Damned*, but we're damned if we can remember his name, *Skin* and *Harry from Hipsway* and a rather tired and emotional *Jennie Bleurghstar*...

News reached us this week that *Echo And The Bunnymen* played a secret pub gig in Liverpool 't'other Friday (whatever next). And everybody's favourite glove-puppet *Jimmy Somerville* has taken time off from the *Communards* to write some lyrics and sing along with an 80 piece orchestra for the theme to a new film featuring *Natasja Kinski* and *Ben Kingsley* called 'Harum'.

Now what's all this about *UB40* being turned away from a *Tears For Fears* gig at *Strummage Odeon*? Could it possibly have been that maybe the *Odeon* was getting its own back for the pride of the city playing nearby rival, the *NEC*, instead? But what *Lip* wants to now is what they were

doling going to see them in the first place...

And this week's *Fleet Street* cock-up has its roots in the feature that *rm's* lovely *Leslee O'Toole* did with the *Teardisks*. Sadly, it seems that *Kid*, oops sorry, *David Jensen's* brain has been so addled by working in such high altitudes as the *Capital Tower*, he failed to realise that *Curt* and *Roland* were simply being their usual selves and were only joshing when they implied that they were about to split up...

Meanwhile, in the *Mirror*, *Wham!* gal *Pepsi* was seen spilling the beans on her less than glamorous existence as a *Wham!* backing singer. *Pepsi* tells the sad tale of having to stay in second class hotels and having batteries and coins thrown at her onstage. Funny, *Lip* always thought that was a sign of appreciation, and *Pepsi*, if you don't want those batteries, the *rm* walkmans would be glad of 'em.

Lip's lost property department coming up... *Kate St John* of the *Dream Academy*, whose charmingly winsome version of a *Morrissey/Marr* (hi gys!) classic is nudging the charts, has lost her beloved oboe. It answers to the serial number 2001, and if anyone should see a lonely oboe wandering the streets, please contact *Emmy* on 01-435-0278...

Also the *Reverb Brothers* had their Liverpool rehearsal studio broken into and £5000 worth of equipment stolen. A very precious clarinet was most grievously over and the *Reverbies* are anxious to retrieve it... Any news on that please call 01-403 1274. *Lip* suspects a mass plot to form a woodland supergroup is in the air.

Last but not least, get well soon, *Andy Warren* of the *Monochrome Set*, who gets this week's 'soft soft' award for lacerating his playing thumb on a broken teapot and needing not only nine stitches but a skin graft to boot... we always knew that that that group did was eat toast and tea and now we have final proof...

And finally, with the news that *Kajia* have split up, to the relief of millions, *Lip* retires to sharpen its teeth for another week...



Photo by Syndication International

■ "Worabout the small print, *Mick?*" *Charlie Watts* sees the contract for the latest *Stones* gigs and finds out that *Duran Duran* have been booked as support, and rather than risk having to sit in for the ailing *Roger Taylor*, wonders if he'd rather stick to his day job. Oh well, maybe the tour better take place in 1995 instead...

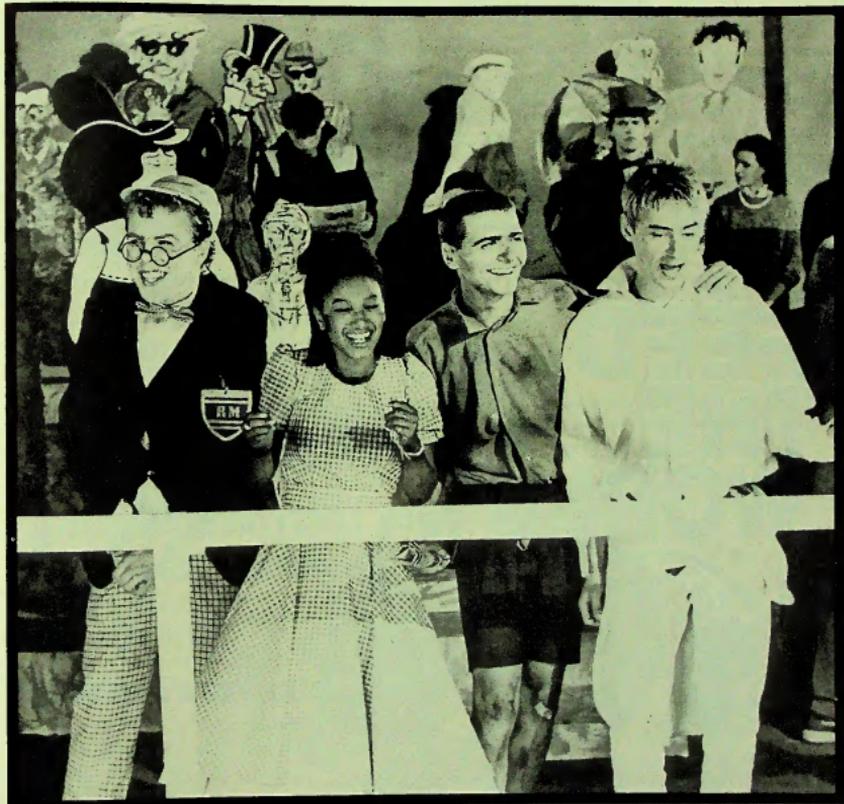
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NEWS DIGEST



TWINS TO THE RESCUE

■ The Thompson Twins are coming to the rescue of fans who still haven't had any money back on tickets they bought before their shows were cancelled.

There has been a lot of wrangling since the financial collapse of their promoter Paul Loasby, and many fans still haven't received any money back for the tickets. Now, the TT's want to set the record straight by offering disappointed fans a special album or a cash refund.

The live album will be recorded at one of the Twins' American shows, and each copy will be autographed by Alanah, Tom and Joe. It will not be available in shops, and because of this it should become extremely collectable. Its value is estimated at between £20 and £35. Only 10,000 copies will be pressed.

If you don't want the album, the Thompson Twins will be sending out a cash refund. Any fan who has not already received a refund for their tickets, or who can prove that their cheque was cashed even though their tickets were never received, should send their tickets, or proof of purchase, to Thompson Twins Tickets, PO Box 468, London SW10 9QW.

All applications must be received by January 31, 1986. Albums are restricted to one per ticket and it is hoped to despatch the albums by the end of February.

When you write to the Thompson Twins, state whether you want the album or a cash refund. If you want the cash refund, you must enclose a sae.

● **Elton John** is five million pounds richer thanks to a court case. In London on Friday, a judge ruled that Elton and his songwriting partner Bernie Taupin had been underpaid enormous sums of money by music publisher Dick James when they were signed up to him as young and inexperienced musicians. They didn't get their proper share of the money from some of their early hits.

"It is a victory," said Elton, who brought the case against Dick James Music. "I wish a lot of luck to people who have been treated in the same way."

● **Durutti Column** play a date at the London Bloomsbury Theatre in Gordon Street WCI on December 9. They'll be supported by the Wake, who release their album 'Here Comes Everybody' this week.

● **Nils Lofgren** releases a special 12 inch version of his single 'Delivery Night' this week. It features an acoustic version of his classic track 'Keith Don't Go', recorded as part of the Capitol Radio 'Rockmasters' series.

● **Colonel Abrams** releases his album 'Trapped' this week. The album includes his latest single 'The Truth'. Watch out for the Colonel on 'The Tube' December 13.

● **John Cale** releases his single 'Satellite Walk' on December 11. On the same day he can be seen in concert with Nico at the London Kenfish Town Town and Country Club.

FEED THE WORLD



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● **Sade** was forced to cancel her concert at Manchester Apollo on November 29. The date has been rescheduled at the same venue on January 22. Tickets for the original date will be valid for the new date.

Sade was forced to cancel the show after her sax player Stuart Mathewman injured himself, and was unable to play properly.

● **Doctor And The Medics** will be offering a wacky course of treatment, at Bradford University December 4, Liverpool System 5, Brighton Top Rank 9, Manchester Hacienda 10, Newcastle Riverside 12.

● **Anno Domini** releases her single 'Take That' this week. It's been produced by ex-Associate Alan Rankine.

● **A Certain Ratio** add a couple of dates to their tour, at Manchester Polytechnic December 12 and Glasgow College 13.

PIRATES HIT BAND AID

● **Video pirates** have been cashing in on Band Aid. In Europe and the Middle East, illegal copies have been made of the video for 'Do They Know It's Christmas?' with racketeers putting the money straight in their pockets. So far, it's estimated that the Band Aid organisation could have lost two million pounds from pirate videos being sold.

Not only have videos of 'Do They Know It's Christmas?' been sold, but pirate copies of the actual 'Live Aid' event have been made available. Most of the pirating seems to be taking place in the Middle East, and Band Aid would like individual countries to take action against the bootleggers. In Saudi Arabia, pirate videos were on the shelves a few days after the genuine articles were released.

● **The Boomtown Rats**, helped by Bob Geldof, have not had their contract renewed by their American record company. The reason is given as disappointing record sales in the States.



■ **Evelyn 'Champagne' King** releases her album 'A Long Time Coming' this week. The tracks include a reworking of Sam Cooke's 'A Change Is Gonna Come'.

■ **Amii Stewart** and Deon Estus release their single 'My Guy, My Girl' this week. The single is taken from Amii's album 'The Hits'.

■ **Durham Live Aid** is the latest town to organise its musicians for the Ethiopian cause. The event, which takes place at Dunhelm House, Durham on December 14, features the Edge, Twenty Flight Rockers, Napalm Hearts, Shotgun Brides and Joywalkers. Starting at 8pm, tickets cost £2 in advance, or £2.50 on the door.

PRIZE WINNERS

Ingersoll Hi Fi Competition: Densye Cox, Watford, Herts; Brian Millard, Kidlington, Oxford.

Beggars Banquet Competition: David Alkin, Marpleth, Northumberland; Trev O'Connell, North Kanton, Newcastle Upon Tyne; Caryl Lowrey, London NW6; David Gee, Alcester, Warwickshire; Mr G Trambath, Kippax, West Yorks; Miss H Gregory, Winchester, Hampshire; Barry Jankinson, Rhyll, Chwyd, Alan G Findlay, Longcroft, Strifing, Stephen Holmes, Southfield, Northampton; Richard Belle, Andover, Hampshire; B Phillips, Stanmore, Middx; T Field, Exmouth, Devon; Al Lumber, Plymouth, Devon; Andrew Smith, Braughly Ferry, Dundee; Philip Steele, Tactlety, Liverpool; Keith Howie, Mansfield, Notts; M Power, Rotherham, South Yorks; Simon Jones, Walsall, West Midlands; David Oates, Newton, Chester; James Anthony, London W14.

Top Ten Competition: Peter Buck, Wrentham, Dorset; Wrentham, Dorset.

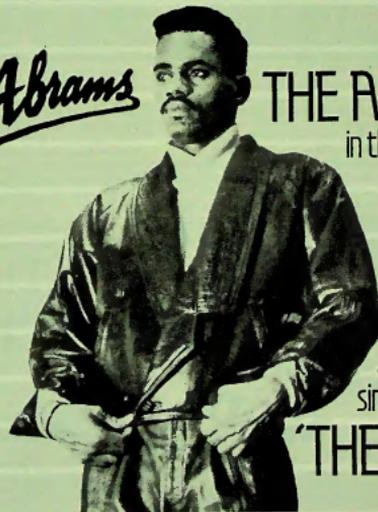
● **The Chevalier Brothers** set out on a mini tour this month. Catch 'em live and jumping at Uxbridge Brunel University December 6, London Ronnie Scott's 8, Huddersfield Polytechnic 10, Coventry Polytechnic 11, Enfield Middlesex Polytechnic 12.

● **Johnny Thunders** releases his album 'Que Sera, Sera' this week. It's his first studio album for seven years, and features Wilko Johnson and Patti Palladin among others.

● **Big Sound Authority** release their second album, 'An Inward Revolution', this week.

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■ **Well done Nancy Culp.** I always knew there was another side to those oh-so-cute indie heroes New Order. Your revelation that they are in fact in the habit of enjoying a night out at one of London's more dubious night spots really made my day, as my mates at work all seem to worship Bernie as the perfect boy next door. If only they could see him in his rubber and leather wear, I'm sure they'd change their minds. Perhaps then I could enjoy a week at work without hearing 'Blue Monday' crackling out of at least one person's Walkman.

Sarah Wheeler, Stoke-on-Trent

● **We always try to dig deeper than our rivals, Sarah, and we certainly came up trumps on that one. Don't forget though, Bernie denied he actually took part in any sleazy activities himself**

■ **So Queen haven't got a conscience** because they played at Sun City? As Queen have stated many times, they are not a political thinking group making statements. They are just four easy-going blokes willing to play to people who want to see them live. Surely if a group has sold a vast amount of records in a country, then the thing to do is to thank those people by playing to them in their country? As for making a lot of money out of Sun City, you want to try working it out just how much it costs to lug all the stage equipment to these places.

Laz the Loon, Stevenage

● **I've heard it all now! Some of you Queen fans really are brainless bastards aren't you? You say Queen aren't into politics but just by playing a place like Sun City they endorse the regime and the political ideology that built the place. Got it?**

■ **Let's be honest** about this. At Live Aid Queen were ridiculous, pompous and quite frankly brilliant. So imagine my disappointment when shortly afterwards I discover that Freddie and his gang of three are



● **BERNIE SUMNER: Skin It? No need to rubber it in**

misguided enough to give support, however unintentionally, to the South African regime by playing the jewel in SA's economic crown — Sun City. Responsible pop stars can only help by denouncing Sun City and refusing to play there. Politics shouldn't enter into sport or music, but sometimes they do and no amount of 'hand of friendship' posturing will win a black man his rights.

John Concerned, Surrey

● **Here, here, John, let's cut all the crap about 'they did this and they did that'. Queen and the rest of the bands who've played Sun City shouldn't bloody go there. It's as simple as that**

■ **Isn't it about time** we saw some live groups on Top Of The Pops? It would make a change to see bands who actually play their musical instruments and sing instead of us constantly having to put up with groups miming. I've written letters of complaint to the BBC about this, but nothing is ever changed and I'm sure many of your readers are sick of all this miming. I went on the show five years ago and it was a load of rubbish. Also, have you noticed that at the beginning of the programme, you hear the same cheer and double whistle? Even the clapping must be taped.

David Goodsell, Ipswich

● **There have been some live excursions — David Bowie, New Model Army, New Order have all had a bash — but technical problems and Musicians' Union rules would make it almost impossible for everyone to do so. Yes, of course, the clapping is taped, but you know the answer to your frustration. Instead of watching 'TOTP' every week, go to a gig!**

■ **I had to write** concerning Wham!'s 'I'm Your Man' single. Is it by Wham! or should it be 'Stars On 45' or 'Hooked On Motown'? The record consists of Row Silk's 'Do It (To The Music)', George McCrea's 'Rock Your Baby' and a host of other Motown hits from the Sixties and Seventies.

Congratulations George Michael, I enjoy a man who blends all those snooty-nosed 12 to 16-year olds out of their pocket money. I can just see the advert: "For the bargain price of £1.39 you can get all your post favourites on one piece of seven-inch vinyl".

David Dyer, Cardiff

● **But didn't all this apply to 'Wake Me Up Before You Go Go'? You've got to admire George's humour and bank balance. At least the Wham! boys make no attempt to convince us that we should take them too seriously**

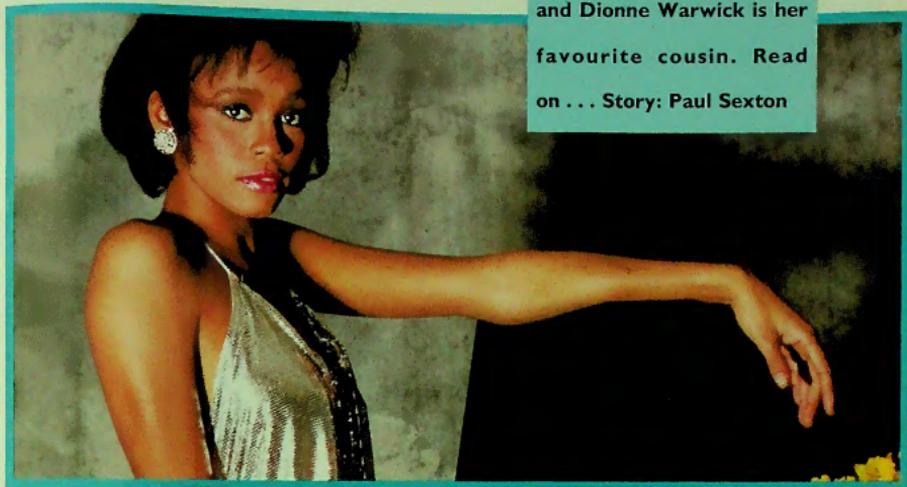
■ **In answer to Julie Nesbitt's** question about whose eye is featured on the Eye Deal page every week, as I am an avid fan of Lloyd Cole And The Commotions, I was able to spot straight away that the evil eye (as Julie puts it) belongs to lovely Lloyd Cole. I know I am right, so don't try to make me out of a fibber! Am I correct?

Lloyd Cole's brand new friend ● **Well you seem so sure, for be it from us to disillusion you. On the other hand, it could be you're a bit wide of the mark. Any more suggestions Eye Deal fans?**

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Whitney Houston is 21, she never had acne in public and Dionne Warwick is her favourite cousin. Read on... Story: Paul Sexton



HELLO... HELLO... HOUSTON CALLING

How's this for self-assured... America's favourite daughter of '85, Whitney Houston, always knew she was going to be a star. But she thought she'd treat herself to a few years of being normal first.

After riding the US charts for most of the year with selections from her debut LP, first the top three 'You Give Good Love' and then the number one 'Saving All My Love For You', we've finally cottoned on to Whitney thanks to Arista's return from slumberland, finally stumbling across the obvious British hit. 'Saving Me' had been inhosptably treated. But the lady was sure of making it in Britain, just as she's taken her platinum-plated first year back home like falling off a log.

"I expected it to be a good response to the album," she says. "Maybe people there aren't as quick to pick up on something good. I was pretty sure about what was going to happen." Even if she does say so herself, eh?

After eight months of high altitude in the Billboard charts, the 'Whitney Houston' album is double-platinum-plus and the next hit to come from it there is 'How Will I Know'. She's been selling out tours all over the place as well, and after our earlier recenace, even Britain's being considered for dates.

Whitney comes on strong with the argument that her family ties didn't help her at all, and if you're thinking you've heard that one before and this must be the classic case of it's not what you know, it's who

you are, here comes the Houston argument first hand (and in case you've spent the last three weeks in a duck-pond, her two-way family favourites are her mother Cissy Houston and her cousin Dionne Warwick).

"In the beginning, people associated me with my mother and Dionne. That was enough of a word to begin with. But after I'd lived up to what was expected of me, I was on my own, I had to prove myself.

"I've taken my time in doing this. I was singing at 12 years old, then I decided I wanted to grow up and have a normal childhood like all the other kids. I think there's a certain amount of time that a young person should spend learning about the business." Not for Whitney, then, the child-star routine of having acne in public. "I think it's a mistake of parents to let their children do that." What, have acne? No, you know what she means.

Despite her unshakeable belief that one day she'd be as big as her family, singing wasn't always Whitney's golden shot. Not way back as a little 'un, anyway. "I wanted to be either a teacher or a veterinarian. But I was very young, when you're a kid you think like that."

'Course, everyone's going on about Whitney's famous mother but until recently most of those people probably couldn't have told the difference between Cissy Houston and Stewart Houston, the old Man United player. Be illu-

minated. Cissy never played for United, but she did sing lead vocals way back when with the Sweet Inspirations, a studio combo who hit it big in America with their 1968 single on Atlantic, uncannily titled 'Sweet Inspiration'. Thereafter, she's been one of the names you always see but never notice on the back of everyone else's album sleeves, a consummate session singer. How's she getting on these days, Whitney? "Oh, fine. She's doing a lot of studio work, and she's going to do some performances with the Sweet Inspirations, I think."

Whitney's cousin, of course, you know a bit more about, and she does admit that listening to Dionne's classic Burt Bacharach/Hal David ballads of the Sixties probably did influence her taste in soul. 'Saving All My Love For You' (done in the Seventies by Marilyn McCoo and Billy Davis Jr) and 'You Give Good Love' are both pillow-soft smoothers, and her album's absolutely crawling with slowies as well. "I love ballads very much," she concedes. "But I love other songs, too, other songs that say something."

That's about the only direct influence she'll own up to. "I had no heroes or heroines. I admired and I was fond of a lot of talented people, like Aretha, Gladys, and my mum and Dionne... Stevie Wonder, Marvin Gaye."

She'd love to do films (surprise, surprise) and she says she simply must take a holiday soon... now that Cissy Houston is merely Whitney Houston's mother, instead of the days when Whitney Houston was merely Cissy Houston's daughter.



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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £3.00 from Jeanne Henderson, (Over RM) Music Week Directory, 40 Berestford Street, London SE18 8EQ.

Record Fairs

BIRMINGHAM SATURDAY December 7th - 11am-5pm, 50p (admission 5p).

BURGESS HILLS The Marbles, Saturday 7th December 10.3, admission 50p.

CROYDON RECORD FAIR Saturday 8th December at Imperial Suite Ascotdown Road, Purley Way, Croydon 10.30-12.00 £1.50 12.00-5.00. Next Fair Dog, High Street, Wimbledon Hill, SW19 15X December.

LEEDS RECORD FAIR Sunday December 8th 11am-5pm Astoria Centre, Roundhay Road, Leeds 8. Details (0532) 867572.

SWANSEA - SATURDAY December 16th 10am-5pm. Tickets 11am-5pm 40p (10am-11).

CARDIFF - FRIDAY December 13th Central Hotel, St. Mary Street 11am-5pm 40p (10am-11).

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LIVERPOOL SUNDAY 8th December Central Hotel, Lord Nelson Street 10.30am-4pm. Details 0532-662587.

RECORD REVIVAL FAIR

12th DECEMBER - KISLEY KERRIDGE CAMPSITE - 9.30am-4.30pm

13th DECEMBER - 14.12.85. OXFORD CITY FOOTBALL CLUB - 10.30am-4.30pm

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15th DECEMBER - 16.12.85. NORWICH - 10.00am-4.30pm

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BY JAMES HAMILTON



● Streetwawe boss **Morgan Khan** hasn't let colour supplement exposure go to his head, he really does appear, as here, with **Masquerade** on their record sleeve and at gigs with good reason — it seems he handles much of the lead vocal on their 'One Nation'! Based on Funkadelic's classic 'One Nation Under A Groove', with interpolations from other George Clinton Plunkers 'Flashlight', 'Tear The Roof Off The Sucker' and 'Not Just Knee Deep', this version of the group's use of the Union Jack have an underlying message, the significance of which would be more apparent to record buyers had the sleeve's printing not obscured it. Morgan's wise words which you should have been able to read are extremely pertinent: "Britain urgently needs to become one nation again, and perhaps the biggest obstacle preventing that happening is racism — a sickness that has to be wiped out. One way we can defeat racism is by reclaiming the flag for all Britons. The Union Jack has been hijacked and perverted by racist organisations and used by them as a symbol of hostility to any Briton who isn't Caucasian. Let's make the Union Jack the emblem of all the races in Britain today and at the same time deny the racists one of their most potent symbols. Then we can all have pride in our country, our environment and, most of all, in our future — one nation regardless of colour, creed, race, or sex." Amen.

entertained notably by **Paul Johnson** and friends from the **London Community Gospel Choir** singing scappella.

● **Streetwawe** are amazingly close to **CBS**, who nevertheless are enough on the ball to rush out **Nicole Bluebird/10** picked up **Bobby**

Mardis — which, ultra-accurately is (0-1117-117) breaks! 168pm, and **Me! Sa Morgan Do Me Baby** (Capitol

12CL 385) is already out here... **Loose Ends** 'Choose Me' has also been remixed on import... **Sly & Robbie's** 12in has added 'Bass And Trouble' to

help it sell... **Royale Delite's** already promoted **Streetwawe** **newie** after Christmas will be the dialogue started then sizzly sweet 42's-85's bpm 'Spend A Little Time With Me', not terribly exciting, while **Polo** likewise have white labelled **Midnight's** better pleasant exciting cooed soul (0-1001) bpm 'Easy Promise To Break', a bit **Cool Notes** with

● **Stevie Wonder** was celebrating with an exclusive Christmas party at **Stringfellows** this Tuesday lunchtime. Full menu details next week! ● **Junior**, as suspected did not anticipate much club play for 'Oh Louise', wanting it to

sound different and make it as a song... **Haywood**, going to the same doctor as **Paul Young** for the nodules on her throat, doesn't now visit the States until January to coincide with the release of her album. **Janet**'s outfits didn't exactly flatter her thighs and hips on last Saturday's **'Wide Awake Club'** on TV, so, talk about pork!

● **Leisa Dove**, only 17 and no hits to her name, seems to be upsetting people by acting the prima donna already... **Teddy Pendergrass's** 'One Of Us Fall In Love' is actually a cover of 1991's **Liquid Gold** single! ● **Lionel Richie** on his upcoming LP has recorded one track with top country group **Alabama**, presumably to give him the chance of pulling off a truly across-the-board US chart-topper, **Pop, Black, Dance, Adult, and Country**! ● **Ikey Jasper** isley topped US Black 45s in **Billboard**... **Gallup**, to be fair, has openly allow record companies to hold albums off the UK LP chart during the first week when sometimes shipments have reached only a very few shops, although enough to result in an unrealistically low chart entry.

● **Robbie Vincent** points out that **Radio One** producer **Pete Ritzema** at least had been featuring **Doug E. Fresh** before it hit on **Annie Nightingale's** Sunday evening show (thus giving Robbie the perfect excuse for not playing it himself!), although that's not exactly a daytime "strip" show... **BBC Local Radio** stations together raised almost half the total money in the recent **Children In Need** appeal, in the face of TV and national radio competition — jolly well done! ● **LWR 92.1FM, TKO 102.4FM, KISS 104.9FM and JBC 105FM** were still pumping out black music in London as of the weekend, when they were joined by yet another unidentified test transmission on both 106 and 101.05FM — while 'upfront pop and soul' **Radio Sanctum** was due on 30.2FM (which won't be popular with the **free**)... **Disco Mix Club** main man **Alan Coulthard** is so addicted to TV soaps that he's setting up a **Soap-Opera Appreciation Society**, and next

Tuesday (10) he's even talking about it on **Radio London** after 11pm with **Steve Allan** (not the Peterborough one)! ● **Pete Haigh** does his monthly soul roundup this Sunday (8) on **Steve Barker's 3-5pm Radio Lancashire** show, and doubtless will be raving about **Manchester jazz-fusionists The Stems**, with **Viv Dixon's** vocals and **Snake Davis's** slick sax sounding very American (and just a little characterless?) — they're signing at **Whittington Mulberry's** Tues (12), **Carlisle** **Open Post** Fri 220, **Colwyn**

Abrams makes his first ever live concert debut, with British musicians, at **Adrian Parkin** at **Huddersfield's** revamped and renamed **BMG 42nd Street** (ex-Gemini Club, free admission), Saturday (7) **Divine** joins **Norman**

continues over

ODDS 'N' BODS

ADRIAN WEBB has resigned his founding directorship of **Showstopper Promotions** over policy disagreements and set up instead his own new live/record operation to run amongst **Liverpool's** **The Ultimate Soul Weekend** next April 11-14 at the evidently superior spacious **Bogmor Regis** Bistrot, exclusively using the usual **Caister** security and DJ team (including **Chris Hill**, **Robbie Vincent**, **Martin Collins**, **Pete Tong**, **Froggy**, **Sean French**, **Chris Brown**, **Bob James** plus such guest newcomers as **Colin Hedd**, **Jonathon**, **Nicky Holloway**, **Gilles Peterson** but minus the semi-retired **Jeff Young**), with proper sit-down concert presentations of visiting live acts, quality being his aim at all events (details on 01-440 3264) — meanwhile, although this move might be presumed to put their April 18-20 **Caister Soul Weekend** in jeopardy, **Showstopper's** **John Morris** assures me the traditional **DI** **Yarmouth Ladbrokes Holiday Village** event will remain as planned with **Dis** including he claims established **Caister** "names" as well as "new younger faces" (details on 01-399 0141) —

● **Luton's Sho-Pro** owned **Jack Elephant** coincidentally has just reverted to being called **The 'New California'** — has this any bearing on anything? — **Jeff Young**, still doing his odd selected evening gig, has given up pooking at weekenders no matter who the promoter as what with his Saturday lunchtime **Radio London** show and full-time **Phonogram** day job he needs to relax — he's even recently dropping his Sundays at **South Harrow Bogarts** after Christmas —

● **Nicky Holloway** following the artistic success of his own recent **Bogmor Regis** weekendener is planning a possible week away in Ibiza in May, on a small scale, with **Dis** playing in a different club every night... **Ashley Newton** and **Julian Palmer** are leaving it at the end of the year to start their own respective labels, but despite a strange spate of rumours to the contrary 4th + B'way will continue as before as **Island's** funk outlet — and even celebrated the launch of its compilation double album **'Beats + On Broadway'** (BEAT 1) last Monday week at **Brixton's The Fridge** with a party attended by almost every **DI** and disco figure from the London area, a great social occasion,

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3 GO WILD BETWEEN THE SHEETS

Back in 1973, the Isley Brothers brought out an album called '3+3'. You might remember it, especially if you were partaking of all the soul anthems in the charts back then like 'Love Train'. The Isleys' set included the landmark 'That Lady', and it had that name to acknowledge that by then we were into two generations of Isley Brothers. By which token, the title now needs a slight amendment. Better make it '3 Versus 3'.

The generation game has a clear leader, too: so far the young 'uns have it. Ernie Isley, Chris Jasper and Marvin Isley are making industrious inroads with the natural successor in sentiment to 'Love Train' — 'Caravan Of Love', another all-joints, soft-soul hymn. And it's left the old boys still in the fight, but struggling to beat the count. So far Ronald, Rudolph and O'Kelly Isley are on the count of eight and just struggling to their feet, with their own single, not out here yet, called 'Colder Are My Nights', and a comeback album, 'Masterpiece' (we'll decide that, thanks fellas).

Time was, though, when the combination was all-powerful. Rudolph, Ronald and O'Kelly came out of Cincinnati and fashioned a sound that evolved from the raucous energy of 'Shout' and even 'Twist And Shout' into a comfortable cog in Motown's big wheel, 'This Old Heart Of Mine', 'Behind A Painted Smile' et al. Comfortable, that was, until they craved autonomy, and a flashier sound. T-Neck Records was launched as their own label, and in 1969 it came younger brothers Ernie and Marvin and brother-in-law Chris Jasper and a mess of politics: 'Work To Do', 'Ohio/Machine Gun'.

Then to those gold-leafed years of 'That Lady', 'Harvest For The World', harder funk like 'Take Me To The Next Phase' and 'Winner Takes All', followed in 1983 by the succulent sensuality of 'Between The Sheets' and 'Choosey Lover'. But beneath the moans of pleasure on record, there were rumbles of discontent. The younger half of the group suddenly jumped ball, became Isley Jasper Isley and promptly lost most of its British support with the (to most) unacceptably rock-rooted 'Broadway's Closer To Sunset Boulevard'.

"Over here that point was brought up," Chris Jasper admits on the other end

of the transatlantic call. "But it wasn't a critical point, people were more, how shall I say? They accepted it more. Maybe people over there wanted to hear what we were known for. When an actor wants to play a new part, some people accept it and some want to see him playing his most famous role."

The 'Caravan Of Love' album is great news for all those diehards, crammed with stinky 'Between The Sheets'-style sentiments like 'Inimitable Woman' (which will be the follow-up single), and some hard-boiled funk that puts you in mind of their happy families era, like 'High Heel Syndrome'. "It does have more of a soulful feeling, basically because of the ideas we had at the time," says Jasper. "We're more R'n'B based on this."

So the family's older half — O'Kelly will be 48 on Christmas Day, Ronald's 44 and Rudolph is 46 — have to grapple back. The self-produced 'Masterpiece' is their first emergence since the divorce, which prompts Jasper to say: "I think they took the split kind of hard. But we were very straightforward about it, there weren't any hard feelings about it. We just wanted to do something musically, only because we had been doing most of the songs anyway, like 'Between The Sheets', that was an idea that I had, and Ronald just sang it. Most people don't realize that for the last 10 years, we'd been responsible for most of the material anyway."

The group's veterans it was, Jasper relates, that stopped the group from ever playing in Britain in the '3+3' format. He recalls that the only time the older brothers came here was way back, even pre-Motown. Isley Jasper Isley plan to put that right in the New Year, with a world tour incorporating Japan and Europe. They're looking to flex their production prowess, too. "We intend to be doing the next Whitney Houston record, that'll probably be the next project."

Sad to say it might be a Caravan Of Indifference in the Isley family these days, but let's hope the veterans gather up the decades of soul experience and come roaring back. It'll make for a better fight.

■ PAUL SEXTON

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TWENTIETH

Michael J Fox talks about 'Back To The Future', Steven Spielberg's latest production. Steven Spielberg talks about Steven Spielberg. Film report:

Eleanor Levy

- **BELOW:** Mrs Spielberg's little boy — a multi-millionaire Peter Pan who still can't find his tie in the morning
- **ABOVE OPPOSITE:** Michael J Fox thankfully discovers there are people shorter than him
- **BELOW OPPOSITE:** Filing your nails the Michael J Fox way

When Mrs Spielberg's only son went into the movies, you might have expected her to shake her head with sadness, look to the sky and mutter "Please God he comes to his senses and gets a proper job like his papa".

Not so, for it was she who, when little Steven was a mere 12 years old, bought her electrical engineer husband a home movie camera. The young son eyed the acquisition eagerly, used it whenever possible and now, 25 years on, has six of his films in the top 20 box office smashes of all time.

'E.T. The Extra Terrestrial' (set for a summer '86 re-release here), is the top grossing film of all time. Together with 'Jaws' (fifth on the same list) it has earned a staggering \$835 million on a 'mere' \$19 million investment. With other top grossers like the two Indiana Jones films (seventh and eighth), 'Close Encounters Of The Third Kind' (15th) and 'Gremlins' (17th), Steven Spielberg is not only very rich, he's still — in film circles at least — very young indeed. Even though his girlfriend, actress Amy Irvine, has just given birth to baby Max, Spielberg continues to refer to himself as Peter Pan — refusing to give up his movie 'brat' status.

At 37, he's no longer just a director, but the man at the head of a major production company, Amblin Entertainment turns out films by the dozen. 'Goonies' and 'Back To The Future' have come out most recently, with 'The Young Sherlock Holmes', 'The Colour Purple', a third Indiana Jones film and the made-for-TV mega-series 'Steven Spielberg's Amazing Stories' in the pipeline.

"Yeah, I'm a mogul now," he said in a 'Time' magazine interview. "And I love the work, the way Paton loved the stink of battle. But when I grow up I still want to be a director."

Spielberg's films have made him more money than any modern director, but the Oscar for best director still eludes him. Some people have seen his adaptation of 'The Colour Purple' — Alice Walker's powerful novel about a black woman coming to terms with her true self among the bigots of America's South — as an attempt to restore the critical 'credibility' that surrounded his name when 'Duel', his first feature, was released.

Spielberg has admitted: "I want people to love my movies and I'll be a whore to get them into the theatres." But by all accounts, 'The Colour Purple' is a project very much close to his heart.

Spielberg's current Stateside success, though, is 'Back To The Future'. He is executive producer (as on 'Gremlins' and 'Poltergeist' before), and the film is directed by Robert Zemeckis, the man behind the superior 'Raiders' rip-off film 'Romancing The Stone'.

Spielberg says: "My main contribution was making Bob Zemeckis aware of his own best work and getting him to do it... Sometimes I'm the guy holding the flashlight, trying to show film makers where the holes are so they don't fall in."

His part in the making of 'Back To The Future' was both financial and creative. "I dream for a living..." he says. "Once a month the sky falls on my head, I come to, and I see another movie I want to make. Sometimes I think I've got ball bearings for brains; these ideas are slipping and sliding across each other all the time."

A production beset with problems, 'BTF' eventually turned into the box office hit of the year in America and introduced US TV star Michael J Fox to cinema goers.



CENTURY FOX

Fox, though, very

nearly didn't get the part. Spielberg and Zemeckis had apparently wanted him at the start, after spotting him in a dreadful sitcom — 'Family Ties'. The 24 year old (and very short) Canadian had been too busy working on a new series of the show to be considered, and his producer Gary David Goldberg, a friend of Spielberg's, had not even told him of the approach.

"I think it was human of Gary not to tell me," said Fox recently in US magazine. "He knew if I knew, I'd have been broken hearted."

As a result, Eric Stoltz, the red haired star of Peter Bogdanovich's 'Mask', was cast in the role. It took six weeks of shooting for everyone involved in the production to realise they'd made a mistake. Stoltz was fired — apparently going as happily as anyone who's just been fired would go, realising the lightweight, frothy character of Marty McFly — sine traveller extraordinaire — did not sit comfortably on his intense ginger head.

Enter Michael J Fox again, the TV series nearly complete and with the odd free evening in which to do a spot of cinematic moonlighting. So started weeks of intense work, playing Alex P. Reardon, the reactionary little tyke of ex-hippy parentage in 'Family Ties' by day, and transforming into Marty McFly by night.

"Michael J Fox existed only as this sleeping, lifeless corpse," he comments, but not too bitterly.

Fox became an immediate big screen star and his second film — actually made before 'BTF' — was placed second in the weekly box office ratings, with only 'Future' ahead of it. Not bad for someone a mere five foot four inches tall with freckles and a liking for ZZ Top.

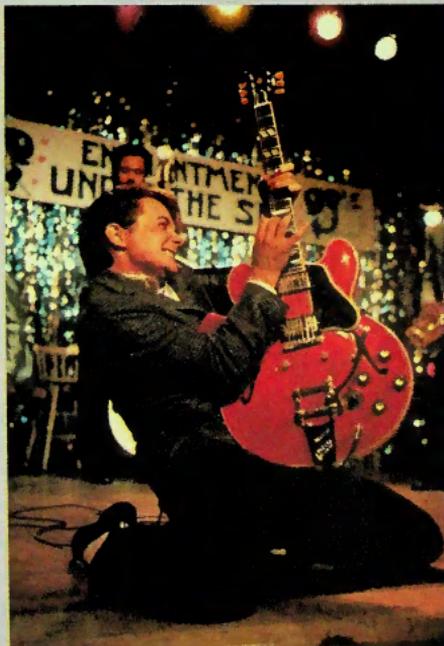
"Teen Wolf" sounds pretty dreadful. Fox plays Scott Howard: "... a guy who has problems coping. Just when he thinks things have gotten as bad as they could get, he becomes a werewolf". But US audiences lapped it up in their endorsement of Fox as this year's superstar.

This is on top of his established star status on the small screen from 'Family Ties', probably the most patronisingly inane programme ever. Fox was approached by the committee to re-elect President Reagan and asked to become an official spokesperson, so convincing was his portrayal of an aspiring capitalist bore. He didn't accept, commenting in 'Rolling Stone': "I'm not going to say anything about American politics, because I'm Canadian." Which is, of course, a cop-out. Michael J Fox is obviously nobody's fool.

'BTF' directors and producers were satisfied they'd made the right decision in hiring Fox. Producer Neil Canton said: "He's a real Eighties kid, and so much of what the story is about is an Eighties kid uncomfortably trying to deal with being in the Fifties."

An Eighties kid Michael J Fox may well be. Certainly, some of the things he says in interviews are a lesson in US-style Eighties-speak. He was once asked which historical event he would like to witness if he could really go back in time.

"The birth of Christ would be a pretty cool thing to check out," came the reply. What do you put in the drinking water over there?



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THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	3	I'M YOUR MAN, Wham!, Epic □	
2	9	4	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista	
3	4	9	SEE THE DAY, Don C. Lee, CBS	
4	2	9	A GOOD HEART, Feargal Sharkey, Virgin □	
5	10	3	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin	
6	3	7	DON'T BREAK MY HEART, UB40, Dip International	
7	7	5	THE SHOW, Doug E Fresh, Cooltempo	
8	6	9	ROAD TO NOWHERE, Talking Heads, EMI	
9	11	4	SAY YOU LOVE ME, Lionel Richie, Motown	
10	5	24	THE POWER OF LOVE, Jennifer Rush, CBS □	
11	15	9	NIKITA, Elton John, Rocket, □	
12	—	1	DRESS YOU UP, Madonna, Sire, WB848	
13	24	3	DON'T LOOK DOWN, Go West, Chrysalis	
14	12	11	TAKE ON ME, A-Ha, Warner Bros □	
15	8	4	ONE VISION, Queen, EMI	
16	16	5	THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista	
17	26	2	SPIES LIKE US, Paul McCartney, Parlophone	
18	14	6	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin, RCA	
19	35	4	WE BUILT THIS CITY, Scarslip, RCA	
20	22	4	MATED, David Grant and Jaki Graham, EMI	
21	29	3	SUN CITY, Arista, Agnieszka Apostelid, Manhattan	
22	13	12	SOMETHING ABOUT YOU, Level 42, Polydor □	
23	40	3	WEST END GIRLS, Pet Shop Boys, Parlophone	
24	—	1	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury, FEED!	
25	25	5	WHEN LOVE BREAKS DOWN, Fresh Start, Kitchenware	
26	21	7	UNCLE SAM, Madness, Zarzap	
27	33	2	WHEN A HEART BEATS, Nik Kershaw, MCA	
28	18	7	BROTHERS IN ARMS, Dora Searis, Vertigo	
29	31	2	HEART OF LOTHIAN, Marillion, EMI	
30	30	2	REVOLUTION, Chic, Beggars Banquet	
31	37	5	AFTER THE LOVE HAS GONE, Princess, Supreme	
32	17	7	STAIRWAY TO HEAVEN, Far Corporation, Arista	
33	39	3	DON'T YOU JUST KNOW IT, Amazin', Island	
34	19	5	LOST WEEKEND, Lloyd Cole and The Commotions, Polydor	
35	—	1	SHE'S STRANGE, Cameo, Club, J&B3	
36	20	17	TRAPPED, Colonel Abrams, MCA □	
37	27	7	HOWARD'S WAY THEME, Simon May Orchestra, BBC	
38	—	1	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic, A6769	
39	45	2	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit	
40	28	6	THE WHOLE OF THE MOON, Waterboys, Ensign	
41	—	1	LEAVING ME NOW, Level 42, Polydor, P05P776	
42	41	5	BLUE, Fine Young Cannibals, London	
43	—	1	WRAP HER UP, Elton John, Rocket, E510	
44	23	8	THE TASTE OF YOUR TEARS, King, CBS	
45	64	1	WALKING IN THE AIR, Alled Jones, HMV	
46	—	1	WINDSWEEP, Bryan Ferry, EG, FERRY 3	
47	34	4	THAT CERTAIN SMILE, Hidge Ure, Chrysalis	
48	—	1	RUSSIAN, Sting, A&M, AM292	
49	53	4	RSVP, Five Star, Ten	
50	38	9	GAMBLE! Madonna, Geffen	
51	49	3	YOU ARE MY LADY, Freddie Jackson, Capitol	
52	55	3	CARAVAN OF LOVE, Islay Jasper Islay, Epic	
53	—	1	THE TRUTH, Colonel Abrams, MCA, MCA 1022	

54	59	2	DO YOU BELIEVE IN MIRACLES, Slade, RCA
55	32	6	IT'S ONLY LOVE, Bryan Adams and Tina Turner, A&M
56	43	9	ALIVE AND KICKING, Simple Minds, Virgin
57	—	1	BECAUSE, Julian Lennon, EMI, EM15538
58	—	1	INSPECTOR GADGET, cartoon, Krew, Champion, CHAMP5
59	61	3	WHO'S ZOOMING WHO, Aretha Franklin, Arista
60	—	1	IT'S IN EVERY ONE OF US, Cliff Richard, EMI, EM15537
61	—	1	GIRLIE GIRLIE, Sophia George, Winner, WING!
62	36	5	JUST FOR MONEY, Paul Handicraft, Chrysalis
63	—	1	HOKEY COKEY, Black Lace, Fair
64	46	9	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic
65	—	1	ECHOS IN A SHALLOW BAY, Coxsou Twins, 4AD
66	52	7	ELECTION DAY, Arcadia, Parlophone
67	51	4	HOLDING BACK THE YEARS, Simply Red, Elektra
68	42	5	YOUR PERSONAL TOUCH, Evelyn Champagne King, RCA
69	47	10	YEH YEH, Marc Blanco, WEA
70	—	1	REVOLUTION, Thompson Twins, Arista, TWINS10
71	44	13	ST ELMO'S FIRE (MAIN IN MOTION), John Parr, London □
72	65	2	JEALOUS GUY, John Lennon, Parlophone
73	66	3	THE HEART AND SOUL EP, Huey Lewis And The News, Chrysalis
74	75	2	OH LOUISE, Junior, London
75	—	1	WARRIOR GROOVE, DSM, 10 Records

THE NEXT TWENTY FIVE

76	57	BRAVE NEW WORLD, New Model Army, EMI
77	71	LET MY PEOPLE GO, Womex, Qwest
78	54	DAY BY DAY, Shazada With Al Jarraco, Polydor
79	90	CHRISTMAS PARTY EP, Weekend, Lifestyle
80	80	ALMOST SEEMS (TOO LATE TO TURN), Clannad, RCA
81	89	LOVEY YOU'S A DIRTY JOB, Bonnie Tyler and Todd Rundgren, CBS
82	—	IF I WAS, Midge Ure, Chrysalis, LBE1
83	91	GROWING UP IS HARD, Shirley-Anne, Greenhill
84	—	PICTURES IN THE DARK, Mike Oldfield/Alled Jones, Virgin, V836
85	—	P MACHINERY, Propaganda, ZTT, ZTA21
86	76	LOVE ME LIKE THERE'S NO TOMORROW, Freddie Mercury, CBS
87	78	NINETEEN, Phil Lynott, Polydor
88	68	AGAIN, Jimmy Tarbuck, Salsar
89	67	GO HOME, Steve Wonder, Motown
90	83	PLEASE, PLEASE, PLEASE LET ME GET WHAT I WANT, Dream Academy, Blanco Y Negro
91	97	MEDLEY 1985, Village People, Record Shack
92	—	MERRY XMAS EVERYBODY Y, Slade, Polydor, P05P780
93	—	DO YOU REALLY LOVE YOUR BABY, Temptations, Motown
94	—	RING OF FIRE, Jennifer Rush, CBS, A4745
95	—	WE ALL STAND TOGETHER, Paul McCartney and Frog Chorus, Parlophone, R4586
96	81	BEST MY TO OUR LIVES, Modern Romance, WEA
97	—	WHENEVER YOU NEED SOMEBODY, Ochi Brown, Magnet, M2638
98	94	LET'S GO TO THE DISCO, Russ Abbot, Spirit
99	—	THEME FROM HILL ST BLUES, Mike Post, Elektra, K12576
100	—	PART TIME LOVER, Steve Wonder, Motown, ZK8051

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

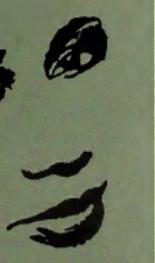
NEW 12

Aretha

WHO'S
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WHO
THE U.S. REMIXES

4-TRACK 12" E.P. ARIST 22633

ARISTA



GALLUK ALBUMS

- 1 1 NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin NOW6
- 2 1 HITS 3, Various, CBS/WEA HIT33
- 3 2 THE SINGLES COLLECTION, Spinadu Ballet, Chrysalis
- 4 2 NOW THE CHRISTMAS ALBUM, Various, EMI/Virgin
- 5 2 LOVE SONGS, George Benson, K-Tel
- 6 4 GREATEST HITS 1983, Various, Vertigo
- 7 3 29 BROTHERS IN ARMS, Dire Straits, Vertigo
- 8 4 THE LOVE ALBUM, Various, Telstar
- 9 4 PROMISE, Sade, Epic
- 10 8 4 LOVE HURTS, Ernie Feig, WEA
- 11 10 55 LIKE A VIRGIN, Madonna, Sire
- 12 11 5 EASY PIECES, Lloyd Cole and The Compositions, Polydor
- 13 11 4 ICE ON FIRE, Elton John, Rocket
- 14 19 7 WORLD MACHINE, Level 42, Polydor
- 15 26 3 GOLD, Barbara Dickson, K-Tel
- 16 33 13 LEAVE THE BEST TO LAST, James Last, PROTV
- 17 14 5 ROCK ANTHEMS, Various, K-Tel
- 18 19 2 JENNIFER RUSH, Jennifer Rush, CBS
- 19 29 3 I LOVE A PARTY, Jimi Blue, K-Tel
- 20 21 21 GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
- 21 17 0 ONCE UPON A TIME, Story, Kenny Rogers, Liberty
- 22 15 3 FERRAGL SHARKEY, Ferragel Sharkey, Virgin
- 23 23 5 REMINISCING — THE HOWARD KEEL COLLECTION, Howard Keel, Telstar
- 24 20 5 AFTERBURNER, ZZ Top, Warner Bros
- 25 28 40 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 26 13 4 THE POWER OF CLASSIC ROCK, London Symphony Orchestra, Portrait
- 27 30 5 GREATEST HITS OF THE COMMODORES, Commodores, Telstar
- 28 22 11 HOUNDS OF LOVE, Kaze Bush, EMI
- 29 12 3 SONGS TO LEARN AND SING, Echo and The Bunnymen, Coronet
- 30 1 0 SO RED THE ROSE, Arcadia, Parlophone PCSD101
- 31 27 5 JAMBOREE BAG NUMBER 3, Chris and Dave, Rocknjoy
- 32 39 3 JED JONES' RUSH: THE BCB WELSH CHORUS, Aled Jones/BBC Welsh Chorus, 10 Records
- 33 24 7 THE SINGLES 81-85, Depeche Mode, Mute
- 34 37 20 THE KENNY RUSH STORY, Kenny Rogers, Liberty
- 35 1 1 PARTY PARTY 2, Black Lace, Telstar STAR266
- 36 42 7 WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
- 37 34 3 TELL MYTHS, Various, Stylist/BBC
- 38 25 3 BITTER SWEET, King, CBS
- 39 4 2 THE EASTENDERS SINGALONG ALBUM, Eastenders, BBC
- 40 48 3 THE CLASSIC TROU, Richard Clayderman/RO, Delphine
- 41 35 13 BAGGARIDDIM, UB40, Dep International
- 42 18 7 OUT NOW 3, Various, Chrysalis
- 43 46 41 NO JACKET REQUIRED, Phil Collins, Virgin
- 44 43 7 LOVE, Cilla, Beggars Banquet
- 45 126 5 QUEEN GREATEST HITS, Queen, EMI
- 46 55 7 AT THE END OF THE DAY, Furey and Daryl Arthur, K-Tel
- 47 51 0 THE FIRST ALBUM, Madonna, Sire
- 48 8 8 THE GIFT, Midge, RCA
- 49 40 24 MISPLACED CHILDHOOD, Marillion, EMI
- 50 63 9 BALLADS, Elvis Presley, Telstar
- 51 56 5 OVATION — THE BEST OF ANDREW LLOYD WEBBER, Various, K-Tel
- 52 47 24 LITTLE CREATURES, Talking Heads, EMI
- 53 32 41 RECKLESS, Bryan Adams, A&M
- 54 62 35 GO WEST, Go West, Chrysalis
- 55 31 2 PSYCHOCANDY, Jessi And Mary Chain, Blanco y Negro
- 56 7 2 CHRISTMAS ALBUM, Slade, Telstar
- 57 52 17 NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin
- 58 44 5 HUNTING HIGH AND LOW, A-Ha, Warner Bros
- 59 58 7 LIPSTICK POWDER AND PAINT, Ozzy Osbourne, Epic
- 60 61 4 THE LEGEND OF BILLIE HOLIDAY, Billie Holiday, MCA
- 61 60 31 BE YOURSELF TONIGHT, Eurythmics, RCA
- 62 49 72 DIAMOND LIFE, Sade, Epic
- 63 68 78 BORN IN THE USA, Bruce Springsteen, CBS
- 64 99 2 THE PRINCES TRUST COLLECTION, Various, Telstar
- 65 67 7 LIVE AFTER DEATH, Iron Maiden, EMI
- 66 45 5 SLAVE TO THE RHYTHM, Grace Jones, Island
- 67 106 8 UNDER A BLOOD RED SKY, U2, Island
- 68 76 6 PRIVATE DANCER, Phil Collins and Marilyn Martin, Virgin
- 69 1 1 SEVEN THE HARD WAY, Pat Benatar, Chrysalis CHR1507
- 70 57 2 DOG EAT DOG, John Mitchell, Gallen
- 71 54 7 PICTURE BOOK, Simply Red, Elektra
- 72 89 24 THE DREAM OF THE BLUE TURTLES, Sing, A&M
- 73 65 7 MACALLA, Cannard, RCA
- 74 53 2 PAUL HARDCASTLE, Paul Hardcastle, Chrysalis
- 75 74 4 THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin
- 76 36 2 1978-1983, Barbara Bugh, Parlophone
- 77 88 26 BOYS AND GIRLS, Bryan Ferry, EG
- 78 90 3 MAKE IT BIG, Wham!, Epic
- 79 81 1 PERFORMANCE, Various, Telstar STAR262
- 80 51 0 ALCHEMY, Dire Straits, Vertigo
- 81 75 5 CARIS GREATEST HITS, Caris, Elektra
- 82 67 61 THE UNFORGETTABLE FIRE, U2, Island
- 83 19 8 LUXURY OF LIFE, The Fire, Tenc, O
- 84 79 111 CAN'T SLOW DOWN, Lionel Richie, Motown
- 85 97 2 MEMORIES, Brenda Strait, Poly
- 86 69 7 MIAMI VICE, Various, BBC
- 87 78 26 FACE VALUE, Phil Collins, Virgin
- 88 64 11 THE TV HITS ALBUM, Various, Telstar
- 89 1 1 THE SECRET OF ASSOCIATION, Paul Young, CBS CBS26234
- 90 96 9 MAD NOT MAD, Madness, Zappac
- 91 93 7 4 KATY ARNOLD, Katy Arnold, Riddle, London
- 92 77 22 VITAL IDOL, Billy Idol, Chrysalis
- 93 77 4 MANLOW, Barry Manlow, RCA
- 94 11 1 REBEL YELL, Billy Idol, Chrysalis
- 95 87 75 ELIMINATOR, ZZ Top, Warner Bros
- 96 76 6 STEVE MCQUEEN, Prefab Sprout, Kitchenware
- 97 1 1 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC RCD364

- 98 82 23 LOVE OVER GOLD, Dire Straits, Vertigo
- 99 1 1 MORE GREEN VELVET, Various, Telstar STAR2267
- 100 83 24 ALL THROUGH THE NIGHT, Aled Jones, BBC

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

MUSIC VIDEO

- 1 1 ARENA, Duran Duran, PMI
- 2 1 RUFERT AND THE FROG SONG, Paul McCartney, Virgin
- 3 1 LIVE AFTER DEATH, Iron Maiden, PFI
- 4 2 LIVE — THE MANA TOUR, Genesis, Virgin/PVG
- 5 1 SCENES FROM THE BIG CHAIR, Tears For Fears, Polygram
- 6 4 LIVE IN RIO, Queen, PFI
- 7 10 THE VIDEO, Wham!, CBS/Fox
- 8 6 THE VIDEO EP, Madonna, Warner Music
- 9 5 PRIVATE DANCER TOUR, Tina Turner, PFI
- 10 8 GREATEST FILM, Queen, PFI
- 11 13 ALCHEMY LIVE, Dire Straits, Polygram
- 12 1 VITAL IDOL, Billy Idol, Chrysalis
- 13 7 'UNDER A BLOOD RED SKY' LIVE AT REDROCK, U2, Virgin
- 14 9 THE SINGLE FILE, Kaze Bush, PFI
- 15 15 THE VIDEO SINGLES, Paul Young, CBS/Fox
- 16 14 THE VIDEO ALBUM, Duran Duran, PFI
- 17 12 '88 COMEBACK SPECIAL, Elvis Presley, Virgin/PVG
- 18 1 THE CARPENTERS, the Capranos, A&M
- 19 11 NO JACKET REQUIRED, Phil Collins, Virgin
- 20 1 RECITAL OF THE SCRIPT, Marillion, PFI

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 BROTHERS IN ARMS, Dire Straits, Virgin/Phonogram
- 2 7 ICE ON FIRE, Elton John, Rocket/Phonogram
- 3 1 AFTERBURNER, ZZ Top, Warner Brothers
- 4 8 HOUNDS OF LOVE, Kaze Bush, EMI
- 5 1 LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
- 6 4 WORLD MACHINE, Level 42, Polydor
- 7 1 NO JACKET REQUIRED, Phil Collins, Virgin
- 8 1 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
- 9 2 WEST SIDE STORY, Various, Deutsche Grammophon
- 10 11 THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin
- 11 1 LIKE A VIRGIN, Madonna, Virgin

UK ALBUMS 10



- 12 3 DIAMOND LIFE, Sade, Epic
- 13 14 MISPLACED CHILDHOOD, Marillion, EMI
- 14 5 THE SINGLES 81-85, Depeche Mode, Mute
- 15 5 GREATEST HITS VOLUME 1 & 2, Billy Joel, CBS
- 16 1 THE DREAM OF THE BLUE TURTLES, Sing, A&M
- 17 12 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, 78
- 18 1 STEVE MCQUEEN, Prefab Sprout, Kitchenware/CBS
- 19 20 GREATEST HITS, Queen, EMI
- 20 19 BORN IN THE USA, Bruce Springsteen, CBS

Compiled by Spotlight Research

T W E L V E I N C H

- 1 6 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 2 1 I'M YOUR MAN, Wham!, Epic
- 3 1 SEE THE DAY, Doc C Loc, CBS
- 4 3 THE SHOW, Doug E Fresh, Cooltemp
- 5 2 DON'T BREAK MY HEART, UB40, Dep. International
- 6 1 SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin
- 7 1 SHE'S STRANGE, Cameo, Club/Phonogram, J&R25
- 8 4 A GOOD HEART, Ferragel Sharkey, Virgin
- 9 4 DRESS YOU UP, Madonna, Sire/WEA, WB8487
- 10 10 HEART OF LOTHIAN, Marillion, EMI
- 11 10 ROAD TO NOWHERE, Talking Heads, EMI
- 12 8 AFTER THE LOVE HAS GONE, Princess, Supreme
- 13 5 ONE VISION, Queen, EMI
- 14 11 SUN CITY, Artists Against Apartheid, Polygram
- 15 7 SOMETHING ABOUT YOU, Level 42, Manhattan
- 16 20 MATED, David Gray and Jaki Graham, EMI
- 17 12 WEST END GIRLS, Pat Sharp Boys, Parlophone/EMI, 12RM 115
- 18 17 SAY YOU SAY I ME, Lionel Richie, Motown
- 19 11 LEAVING ME NOW, Level 42, Polydor, POPSPX776
- 20 1 DON'T LOOK DOWN, Go West, GOWX

ALAN JONES' CHARTFILE

● The race last week for top spot between **Wham!** and **Feargal Sharkey** was impossibly close. History now records that Wham! took the honours by the smallest of margins, and they retain their leadership again this week, though with a more comfortable cushion.

They're now one of a cluster of acts to register a hat-trick of number ones in the Eighties, joining **Blondie**, the **Police**, **Adam Ant**, **Bucks Fizz**, **Frankie Goes To Hollywood**, **John Lennon** and **Shakin' Stevens**.

Ahead of them all is **Jam**, the only act to have four number ones this decade. Their biggies — 'Going Underground'/'Dreams Of Children' (1980), 'Start' (1980), 'Town Called Malice'/'Precious' (1982) and 'Beat Surrender' (1982).

● **Jaki Graham** and **David Grant** make their second joint excursion into the top 20 this week, with their version of **Todd Rundgren's** 'Mated'. It's the highest ranked of a hat-trick of hits written by Todd, following his own recording of 'I Saw The Light' (number 36, 1973) and **England Dan and John Ford Coley's** interpretation of 'Love Is The Answer', a number 45 hit in 1979.

'Mated' is undoubtedly being buoyed by the release of a seven-inch double-pack featuring the song in both vocal and instrumental versions together with Jaki's solo 'The Facts Of Love' and an exclusive version of 'Have Yourself A Merry Little Christmas'. Originally released as a Grant solo single three years ago, it has been transformed into a Graham/Grant duet by producer **Derek Bramble**. Meanwhile Todd Rundgren's duet with **Bonnie Tyler**, 'Loving You's A Dirty Job...', is struggling to get into the top 75.

● 'Uncle Sam' is the first **Madness** single to peak outside the top 20 — but it put up a magnificent fight, climbing the chart for six consecutive weeks before, tantalisingly, running out of steam last week after reaching number 21. It brings to an end the group's sequence of twenty consecutive top 20 hits — their entire output from the introductory 'The Prince' (1979) to the recent hit 'Yesterday's Men'. One can only hope that the setback is temporary, and that the latter title does not prove prophetic.

● Almost inevitably, the highest newcomer to this week's singles chart is 'Dress You Up', the latest from **Madonna**. It's the fifth hit lifted from the singer's triple-platinum album 'Like A Virgin', following the title track, 'Material Girl', 'Angel' and 'Into The Groove'.

The only other album by a woman to yield as many



● **JAMMY**: Four chart-toppers this decade

hits is **Tina Turner's** 'Private Dancer'. However, **Tina's** album included only two top 20 hits, whilst all five Madonna singles have turned the trick.

● As reported last week, **Dire Straits** have released the world's first CD single, 'Brothers In Arms'.

● However, information which has come to light since then suggests that as few as 400 copies of the CD have been pressed — or whatever the CD equivalent of pressed is — and no more will be manufactured. In addition to being the most limited CD, 'Brothers In Arms' is the shortest with just 22 minutes and three seconds of music. Some classical CDs contain up to 73 minutes of music, but the longest pop CD to date is **Frankie Goes To Hollywood's** 'Welcome To The Pleasuredome', which docks in at eight seconds over 70 minutes. New developments in CD technology are expected to improve maximum playing times to close to 90 minutes in the next couple of years. Meanwhile the newly launched eight-millimetre video system can cope with up to 24 hours of high quality pre-recorded music on a single tape, even though for most **Tangerine Dream** albums.

● After 11 self-penned hits, the **Thompson Twins'** latest is a cover of the **John Lennon-Paul McCartney** song 'Revolution', which they premiered at Live Aid in July. The **Beatles** first recorded the song in 1968, putting one version on the B-side of 'Hey Jude' and another on their legendary 'White Album'.

'Revolution' is the third song from the 'White Album' to become a hit for other acts, following 'Ob-La-Di, Ob-La-Do' (number one for **Marmalade**, and number 20 for the **Bedrocks** in 1969) and 'Dear Prudence', a career-best number three hit for **Siouxsie and the Banshees** two years ago. The **Beatles** album most favoured by other hit-makers is 'Help', whence came four songs which later became hits for others, namely 'You've Got To Hide Your Love Away' (a hit for the **Silkies**), 'Yesterday' (**Matt Monroe**, **Marianne Faithfull** and **Ray Charles**), 'It's Only Love' (**Gary US Bonds**) and the title track (**Tina Turner**). The only **Beatles** album which has thus far failed to produce a single hit for others is 'Beatles For Sale', which contained eight Lennon-McCartney originals amongst a scattering of cover versions.

Incidentally, 'Beatles For Sale' is one of several **Beatles** albums which were re-titled, re-packaged and truncated when originally released in America. From the very beginning of the **Beatles'** American success it became common practice for the Yanks to issue **Beatles'** albums with as many as four tracks fewer than their British equivalents. The missing tracks would ultimately turn up, along with tracks previously released as singles, on albums whose only purpose was to improve Capitol's profits at the expense of American **Beatles** fans. The **Beatles** themselves condemned the exercise 20 years ago, and one of the conditions under which Paul McCartney has just returned to Capitol in America, after six years with

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CBS, is that all these albums are immediately deleted, and replaced with their British equivalents, Happily to regain their biggest asset, Capitol have readily agreed to do so.

● **'Now 6, Hits 3'** is almost the exact ratio by which EMI/Virgin's **'Now That's What I Call Music 6'** defeated CBS/WEA's 'Hits 3' to become the new number one album. For the first time ever, four of the top six places in the album chart are occupied by various artists' compilations — the quarter is completed by last week's number one, **'The Greatest Hits Of 1985'**, and **'Now The Christmas Album'**. 'Now 6', 'Hits 3' and 'Greatest Hits' contain most of the year's biggest selling singles, with minimal overlap.

The only track to appear on more than one of the albums is the **Eurythmics'** **'The Mut Be An Angel'**, which can be found on both 'Now 6' and 'Greatest Hits Of 1985'. The Eurythmics also appear on 'Hits 3', courtesy of their duet with **Aretha Franklin**, 'Sisters Are Doin' It For Themselves'. Combined sales of the three albums last week (around 250,000 copies) can do no harm to **Dave and Anni's** royalty statements.

It's noticeable that with three monster compilations in the marketplace other, earlier, compilations are suffering badly, as illustrated by the steep decline of **'Out Now 21'**, previously fairly stable, which plummeted from number 18 to number 41 this week.

Finally, **'Now 6'** is the fifth multi-artist compilation to reach number one this year, a figure which equals the record set in 1972. It's also the fifth in the 'Now' series to reach pole position ('Now 4' stopped at number two) a unique achievement for any series of compilations.

● **YULE LOG:** 'Do They Know It's Christmas?' makes a dramatic return to the chart at number 24, and few would be surprised to see it challenging for all the number one spot again this Christmas, least of all the bookmakers. William Hill's, who know more than most about these things, offer the following odds on the Christmas number one: **Events** — 'Do They Know It's Christmas?': 3-1; **Saving All My Love For You**: 6-1; **'I'm Your Man'**; 'Dress You Up': 7-1; **'See The Day'**; **Separate Lives**: 9-1; **'Spies Like Us'**: 10-1; **'Heart Of Lochin'**; **'When A Heart Beats'**: 20-1; **'Do You Believe In Miracles'**; **'Almost Seems Too Late To Turn'**; **'Last Christmas'**; **'Wrap Her Up'**: 16-1; **'My Hometown'**; **'Say You, Say Me'**; **'Jealous Guy'**: 20-1; **'That's What Friends Are For'**; **'We All Stand Together'**; **'Merry Xmas Everybody'**: 25-1; **'It's In Every One Of Us'**; **'For You'**; **'Beause'**.

Meanwhile, the annual obsession with all records even remotely relevant to the forthcoming festivities has already hoisted several seasonal offerings into the charts. Here are the early runners ranked in sales order: 1 **'Do They Know It's Christmas'** — **Band Aid**, 2 **Merry Christmas Everyone** — **Shakin' Stevens**, 3 **Walking In The Air** — **Aled Jones**, 4 **Christmas Party (EP)** — **Weekend**, 5 **Hokey Cokey** — **Black Lace**, 6 **Merry Xmas Everybody** — **Slade**, 7 **White Christmas** — **Keith Harris And Orville**, 8 **Lonely This Christmas** — **Mud**, 9 **White Christmas** — **Bing**

Crosby, 10 **Sing Out The Old ... Ring In The New** — **Roy Wood**, 11 **I Believe In Believe In Christmas** — **Greg Lake**, 12 **I Wish It Could Be Christmas Everyday** — **Wizzard**, 13 **Last Christmas** — **Wham!**

CHARTFILE USA

● Nearly nine years after he last graced the American singles chart, **James Brown** makes a triumphant return with **'Living In America'** from the soundtrack album **'Rocky IV'**, which debuts this week at number 91 with a bullet.

Brown first charted in 1958 with **'Try Me'**, and plundered an incredible 92 hits before seemingly bowing out in 1977 with **'Body Heat'**. **'Living In The USA'** is Brown's first single for the **Scotti Brothers'** label, following earlier successes on **Federal**, **King**, **Smash**, **People** and **Award**. Aged at least 52 — his birthdate has always been open to negotiation — Brown is the current chart's most senior artist.

● A couple of weeks ago I stated that **Bryan Adams'** **'Reckless'** album was the second to yield as many as six top twenty singles, citing **Michael Jackson's** **'Thriller'** as the other. As his many fans have since reminded me, **Bruce Springsteen's** **'Born In The USA'** album houses six top ten singles: **'Dancing In The Dark'** (number two), **'Cover Me'** (number seven), **'Born In The USA'** (number nine), **'I'm On Fire'** (number six), **'Glory Days'** (number five) and **'I'm Goin' Down'** (number nine). This week.

● **YESTERDAY'S MEN? Madness** — having an unhappy 21st

Springsteen's album — which has been in the top ten throughout a 77 week run on the chart — ties with **Michael Jackson's** record of seven hits from **'Thriller'** as **'My Hometown'** becomes the singles chart's highest debutant at number 55. But regardless of the ultimate fate of **'My Hometown'**, the **'Born In The USA'** singles have fared less well than the **'Thriller'** singles. Adding the chart peaks of the latter gives a total of thirty — an average chart peak of four — whilst the total for **'Born In The USA'**, even if **'My Hometown'** goes all the way to number one, will be 39.

● Another week, another American number one. This time it's the relatively unknown **Mr Mister** who take the honours with their single **'Broken Wings'**. Formed in Los Angeles three years ago, the band comprises **Richard Page** (bass, vocals), **Steve George** (keyboards, vocals), **Steve Farris** (guitar) and drummer **Pat Mastelotto**. All are respected sessionmen who have written, produced and/or played on songs for **Donna Summer**, **James Ingram**, **Kenny Loggins**, **Al Jarreau**, **Molly Hatchet** and many more.

'Broken Wings', currently bubbling under the UK chart, is their first substantial American hit, and is taken from their excellent second album **'Welcome To The Real World'**. A yearning ballad, it sits comfortably within a largely rock-orientated album which will undoubtedly spawn further singles chart contenders.

To end on a statistical note: **'Broken Wings'** is the 26th song to reach number one this year, the highest annual total since 1977, when 29 records took turns at the top. The highest total ever was 36, in 1974.



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W/E DEC 7, 1985
 US ALBUMS
 US SINGLES
 DISCO

CHARTS

US SINGLES

- 1 3 BROKEN WINGS, Mr Mister, RCA
- 2 1 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 3 2 WE BUILT THIS CITY, Starship, Grunc
- 4 5 NEVER, Heart, Capitol
- 5 12 SAY YOU, SAY ME, Lionel Richie, Motown
- 6 4 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 7 8 ELECTION DAY, Arcadia, Capitol
- 8 7 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 9 9 PARTY ALL THE TIME, Eddie Murphy, Columbia/CBS
- 10 10 SLEEPING BAG, ZZ Top, Warner Brothers
- 11 11 ALIVE AND KICKING, Simple Minds, A&M
- 12 6 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 13 16 I MISS YOU, Kymca, MCA
- 14 21 SMALL TOWN, John Cougar Mellencamp, Riva
- 15 19 PERFECT WAY, Scritti Politti, Warner Brothers
- 16 27 THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick/Friends, Arista
- 17 25 TONIGHT SHE COMES, the Cars, Elektra
- 18 24 SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin, RCA
- 19 28 WALK OF LIFE, Dire Straits, Warner Brothers
- 20 26 WRAP HER UP, Elton John, Geffen
- 21 31 EMERGENCY, Kool And The Gang, De-Lite
- 22 14 MIAMI VICE THEME, Jan Hammer, MCA
- 23 33 TALK TO ME, Stevie Nicks, Modern
- 24 20 YOU ARE MY LADY, Freddie Jackson, Capitol
- 25 18 PART-TIME LOVER, Stevie Wonder, Motown
- 26 15 ONE OF THE LIVING, Tina Turner, Capitol
- 27 34 BURNING HEART, Survivor, Scotti Brothers
- 28 29 OBJECT OF MY DESIRE, Starpoint, Elektra
- 29 13 BE NEAR ME, ABC, Mercury

- 30 17 HEAD OVER HEELS, Tears For Fears, Mercury
- 31 35 LOVE IS THE SEVENTH WAVE, Sting, A&M
- 32 36 CONGA, Miami Sound Machine, Epic
- 33 37 YOU'RE A FRIEND OF MINE, Clement/Browne, Columbia/CBS
- 34 22 SOUL KISS, Olivia Newton-John, MCA
- 35 39 DO IT FOR LOVE, Sheena Easton, EMI America
- 36 23 LOVE THEME: ST ELMO'S FIRE, David Foster, Atlantic
- 37 44 IT'S ONLY LOVE, Bryan Adams and Tina Turner, A&M
- 38 40 EVERYBODY DANCE, To Men And The Sea, A&M
- 39 42 SUN CITY, Arista United Against Apartheid, Manhattan
- 40 49 GOODBYE, Night Ranger, Camel/MCA
- 41 47 SPIES LIKE US, Paul McCartney, Capitol
- 42 43 TO LIVE AND DIE IN LA, Wang Chung, Geffen
- 43 30 RUNNING UP THAT HILL, Kate Bush, EMI America
- 44 52 GO HOME, Stevie Wonder, Tamla
- 45 55 I'M YOUR MAN, Wham!, Columbia
- 46 56 SEX AS A WEAPON, Pat Benatar, Chrysalis
- 47 50 FACE THE FACE, Pete Townshend, Arco
- 48 54 SIDEWALK TALK, Jillybean, EMI America
- 49 32 TAKE ON ME, A-Ha, Warner Brothers
- 50 63 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, Jive/Arista
- 51 38 SAYING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 52 53 TOO YOUNG, Jack Wagner, Qwest
- 53 60 COUNT ME OUT, New Edition, MCA
- 54 74 EVERYTHING IN MY HEART, Conway Hart, EMI-America
- 55 -- MY HOMETOWN, Bruce Springsteen, Columbia
- 56 51 TEARS ARE FALLING, Kiss, Mercury
- 57 45 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 58 62 TARZAN BOY, Baltimore, Manhattan
- 59 59 FREEDOM, Pointer Sisters, RCA
- 60 -- HOW WILL I KNOW, Whitney Houston, Arista

B U L L E T S

- 61 70 THE BIG MONEY, Rush, Mercury
- 62 67 A LOVE BIZARRE, Sheila E, Paisley Park
- 67 75 DANGEROUS, Loverboy, Columbia/CBS
- 68 79 THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers
- 69 81 THE SWEETEST TABOO, Sade, Polygram
- 73 78 CAN YOU FEEL THE BEAT, Lisa Lisa And Cult Jam With Full Force, Columbia/CBS
- 74 80 EVERYTHING MUST CHANGE, Paul Young, Columbia/CBS
- 76 89 LIFE IN A NORTHERN TOWN, The Dream Academy, Warner Brothers
- 77 88 LEADER OF THE PACK, Twisted Sister, Atlantic
- 78 84 MORNING DESIRE, Kenny Rogers, RCA
- 85 90 SILENT RUNNING, Mike And The Mechanics, Atlantic
- 88 -- ONE VISION, Queen, Capitol
- 90 96 I KNEW THE BRIDE (WHEN SHE USED TO ROCK 'N' ROLL), Nick Lowe And His Cowboy Outfit, Columbia
- 91 -- LIVING IN AMERICA, James Brown, Scotti Brothers
- 92 -- DIGITAL DISPLAY, Ready For The World, MCA
- 93 -- THE HEART IS NOT SO SMART, El DeBarge, Gordy
- 96 -- CARAVAN OF LOVE, Ikey Jasper, LBS
- 97 -- DON'T SAY NO TONIGHT, Eugene Wilde, Philly World

Compiled by Billboard

U S A L B U M S

- 1 1 MIAMI VICE, Soundtrack, MCA
- 2 3 HEART, Heart, Capitol
- 3 2 SCARECROW, John Cougar Mellencamp, Riva
- 4 6 AFTERBURNER, ZZ Top, Warner Brothers
- 5 4 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 6 5 IN SQUARE CIRCLE, Stevie Wonder, Tamla
- 7 7 WHITNEY HOUSTON, Whitney Houston, Arista
- 8 9 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 9 10 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 10 12 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 11 11 POWER WINDOWS, Rush, Mercury
- 12 8 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 13 24 THE BROADWAY ALBUM, Barbra Streisand, Columbia
- 14 13 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 15 14 KNEE DEEP IN THE HOPLA, Starship, Grunc
- 16 18 GREATEST HITS, the Cars, Elektra
- 17 16 RECKLESS, Bryan Adams, A&M
- 18 15 NO JACKET REQUIRED, Phil Collins, Atlantic
- 19 21 WELCOME TO THE REAL WORLD, Mr Mister, RCA
- 20 20 LIVE AFTER DEATH, Iron Maiden, Capitol
- 21 17 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 22 19 GREATEST HITS VOLUME I AND II, Billy Joel, Columbia/CBS
- 23 23 HERE'S TO FUTURE DAYS, Thompson Twins, Arista
- 24 22 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 25 25 ONCE UPON A TIME, Simple Minds, A&M
- 26 26 ASYLUM, Kiss, Mercury
- 27 30 EMERGENCY, Kool And The Gang, De-Lite
- 28 25 READY FOR THE WORLD, Ready For The World, MCA
- 29 29 SOUL KISS, Olivia Newton-John, MCA
- 30 28 LITTLE CREATURES, Talking Heads, Sire
- 31 32 HOUNDS OF LOVE, Kate Bush, EMI-America



US SINGLES 49 and 48, US ALBUMS 24

32 33 HOW TO BE A ZILLIONAIRE, ABC, Mercury
 33 45 HOW COULD IT BE, Eddie Murphy, Columbia/CBS
 34 43 SWEET DREAMS, Soundtrack, MC
 35 SUN CITY, Artists Against Apartheid, Manhattan
 36 36 NERVOUS NIGHT, The Hooters, Columbia/CBS
 37 31 MAKE IT BIG, Wham!, Columbia/CBS
 38 54 THAT'S WHY I'M HERE, James Taylor, Columbia/CBS
 39 35 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
 40 47 WHITE NIGHTS, Soundtrack, Atlantic
 41 44 DO YOU, Sheena Easton, EMI/Arista
 42 34 SOUL TO SOUL, Stevie Ray Vaughan, Epic
 43 39 CONTACT, Pointer Sisters, RCA
 44 41 THEATRE OF PAIN, Mötley Crüe, Elektra
 45 46 MEETING IN THE LADIES ROOM, Klymaxx, RCA
 46 48 LISTEN LIKE THIEVES, Inna, Atlantic
 47 37 COLOR OF SUCCESS, Morris Day, Warner Brothers
 48 76 WHITE CITY — A NOVEL, Pete Townshend, Atco
 49 49 7 WISHES, Night Ranger, Camelion
 50 50 STAGES, Triumph, MCA

Compiled by Billboard

D I S C O

1 1 THE SHOW, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
 2 3 SATURDAY LOVE (with Alexander O'Neal)/HIGH PRIORITY/ARTIFICIAL
 HEART/WILL YOU LOVE ME?/Chevelle, US Tabu LP
 3 2 YOUR PERSONAL TOUCH, Evelyn/Champagne King, RCA 12in
 4 6 LET MY PEOPLE GO/RAW INSTRUMENTAL, The Winans, Qwest 12in
 5 15 ALICE I WANT YOU JUST FOR ME, Full Force, US Columbia 12in
 6 5 WARRIOR GROOVE, DSN, EMI 12in
 7 4 CHIEF INSPECTOR (VINE STREET)/HILL STREET/Wally Badroo, 4th +
 B'way 12in
 8 8 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista 12in
 9 13 MRD...!, The Concept, 4th + B'way 12in
 10 22 SHE'S STRANGE (MIXES)/LES ADAMS MEGAMIX, Cameo, Club 12in
 twin-pack
 11 16 AFTER THE LOVE HAS GONE (BAD MIX), Princess, Supreme Records 12in
 12 7 YOU DON'T KNOW (SPECIAL REMIX), Serious Intention, Important Records
 12in
 13 20 TELL ME (HOW IT FEELS), 52nd Street, 10 Records 12in
 14 18 DO YOU REALLY LOVE YOUR BABY, The Temptations, Motown 12in
 15 12 WHO'S ZOOBIN' WHO, Aretha Franklin, Arista 12in
 16 46 MY MAGIC MAN, Rochelle, US Warner Bros 12in
 17 19 ONE NATION, Maquarade, Streetwise 12in
 18 17 CARAVAN OF LOVE, Isley Jasper Isley, Epic 12in
 19 31 IF I RULLED THE WORLD, Kurtis Blow, US Mercury 12in
 20 11 AIN'T THAT THE TRUTH, Frankie Kelly, 10 Records 12in
 21 9 GIVE AND TAKE/VINTAGE BRASS MEDLEY, Brass Construction, Capitol 12in
 22 49 100%, Caprice, US NIA 12in
 23 23 LPTC/WA EXPRESS, B.T. Express, US King Davis Records 12in
 24 26 GIVEHERSOMETTENTION/O LOVER/IF FASCINATED/MAGIC/
 TOUCH ME, The Temptations, US Gordy LP
 25 10 SECRET RENDEZVOUS, René & Angela, Champion 12in
 26 25 MATED, David Grant & John Graham, EMI 12in
 27 52 GO HOME (REMIX), Stevie Wonder, Motown 12in
 28 44 DAY BY DAY, Sukarak with Al-Jarrah, Bolling Point 12in
 29 48 SUGAR FREE/FOREVER AND EVER, Julee, US Private Records LP
 30 32 NEW YORK EYES, Nicole (with Tommy Thomas), US Portrait/PLUK 12in promo
 31 24 AFTER LOVING YOU, Omar/HOOKED ON YOUR LOVE, Lisa Richards,
 Recent Future Records 12in
 32 34 TOO TOUGH (REMIX), Lonnor Reeves, US Qwest 12in
 33 14 HIT AND RUN/SUNSHINE, Total Contact, London 12in twin-pack
 34 50 NEPENTHE/LET ME DOWN EASY, Skipworth & Turner, 4th + B'way LP
 35 21 MAUREN/NEVER AS GOOD AS THE FIRST TIME, Sade, Epic LP
 36 41 MUSIC IS THE ANSWER/DUB MIX, Colonel Abrams, PRT 12in
 37 40 WHODUNNITHEVIL MUST BE MISSING AN ANGEL (REMIXES),
 Tammy, Dutch Concord 12in
 38 53 HIGH HORSE/CHEMISTRY OF LOVE, Evelyn/Champagne King, RCA LP
 39 39 PARTY LIGHTS, The Circle City Band, US Circle City Records 12in

40 61 KEEP ON, Bobby Hards, US Profile 12in
 41 47 HOW CAN I GET NEXT TO YOU/IT'S MY TURN, Chapter 8, US Beverly Glen
 Music LP
 42 37 SET IT OFF, Harlemjun Four's, US Job Born Prod 12in
 43 43 COLDER ARE MY NIGHTS/MAY IT BE THE MOST BEAUTIFUL GIRL/
 RELEASE YOUR LOVE/IF LEAVING HE IS EASY, The Isley Brothers, US
 Warner Bros LP
 44 — I'M NOT GONNA LET SPECULATION, Colonel Abrams, German/US MCA
 Records LP
 45 23 TRAPPED, Colonel Abrams, MCA Records 12in
 46 51 THE HEAT OF HEAT/ONLY A BREATH AWAY/BIG BAD WORLD, Pati
 Austin, Qwest LP
 47 66 LOVE'S GONNA GET YOU, Jocelyn Brown, US Warner Bros/Jive/bean 12in
 48 48 MAKE EM MOVE (REMIX), Sly & Robbie, Island 12in
 49 — GIRLIE, GIRLIE, Sophia Groves, Winner 12in
 50 82 GUILTY I WOULDN'T LIE, Yarbrough & Peoples, US Total Experience LP
 51 95 INSPECTOR GADGET, The Karsoon Krew, Champion 12in
 52 57 TELL ME (HOW IT FEELS) (MAM STYLE), 52nd Street, 10 Records 12in
 53 35 SLAVE TO THE RHYTHM (BLOODED), Grace Jones, ZTT 12in
 54 56 GENIUS, Quando Quango, Factory 12in
 55 59 STRUNG OUT, Paul Laurence, US Capitol LP
 56 29 STATUS-QUO/JUST ONE MORE CHANCE, Donald Banks, 4th + B'way 12in
 57 28 SHE'S NOT A SLEAZE/THERE AIN'T NOthin' (LIKE YOUR LOVIN'),
 Paul Laurence, Capitol 12in
 58 27 THE SCREAMS OF PASSION/YES, The Family, Warner Bros/Paisley Park 12in
 59 30 THIS IS FOR YOU (REMIX), The System, Bopling Point 12in
 60 78 SAY YOU, SAY ME, Lionel Richie, Morwan 12in
 61 — (I NEED SOME) SUNSHINE, Direct Drive, DDR Records 12in
 62 73 BREAKIN' ME, David, US Panacea 12in
 63 65 THE HEAT IN ME, Linda Clifford, US Red Label 12in
 64 97 OH LOUISE, Junior, London 12in
 65 38 NEVER CRY AGAIN (REMIX)/LAY DOWN EZE, Kleener, Atlantic 12in
 66 70 IT DOESN'T REALLY MATTER/ITCHIN' FOR YOUR TWITCHIN', Zapp,
 Warner Bros LP
 67 76 FREAKS COME OUT AT NIGHT, Whodis, Jive 12in
 68 92 GO HOME, Stevie Wonder, Motown 12in
 69 37 IS THIS THE FUTURE?, Feedback, Important Records 12in
 70 68 GET LOOSE, Alem (featuring Leroy Burgess), US NIA 12in
 71 42 YOU ARE MY LADY, Freddie Jackson, Capitol 12in
 72 86 I WISH THAT I WERE OLDER, Leiza Dova, Streetwave 12in
 73 re LEGGS, Sin, AIR City Records 12in
 74 77 DO ME BABY, Meli's Morgan, Capitol 12in
 75 67 WAS DOG A DOUGHNUT?, Jellybean, Dutch EMI America LP
 76 80 WHO DO YOU LOVE, Bernard Wright, US Manhattan 12in
 77 79 SOMETHING ABOUT YOU, Level 42, Polygram 12in
 78 re I CAUGHT YOU OUT, Doxy Green, Hot Mel, 12in
 79 85 GOT TO GO, Ester, US Sudio Records 12in
 80 84 ALL I WANT IS MY BABY, Roberta Gillum, US Sutra 12in
 81 82 THE MAGIC, The Moment, Subvers, US Flow Wave 12in
 82 — 69 (REMIX), Brooklyn Express, US ARS Records 12in
 83 81 SIXTY NINE, Brooklyn Express, US One Way Records 12in
 DID IT ANYWAY YOU WANNA/GAM, JAM, JAM/SCRATCH VERSION,
 Hardrock Soul Movement, EMI 12in
 84 54 HOT*/VIRGO*/PROGRAMMED FOR LOVE, Roy Ayers, CBS LP
 85 62 IS THIS THE FUTURE? (MAM REMIX), Feedback, Important Records 12in
 86 72 DON'T WASTE MY TIME, Paul Hordcastle, Chrysalis LP
 87 60 ONE OF US FELL IN LOVE/ONLY COLOR BLUE/LOVE 47, Teddy
 Pendergrass, Elektra LP
 88 — RAISE THE ROOF, The Conway Brothers, 10 Records 12in promo
 89 55 R.S.V.P. (MARTINELLI PHORAL MIXES), Five Star, Tere 12in
 90 99 STAY IF YOU WANNA, Tony Rowson, US Expansion Records 12in
 91 — EVERLASTING LOVE, Glenn Jones, US RCA Victor 12in
 92 — SUN CITY (LAST REMIX), Artists United Against Apartheid, Manhattan 12in
 93 — NOTHING HIGHER/ROOF GARDEN, Corby Hale, US Smash LP
 94 63 DON'T SAY NO TONIGHT, Eugene Wilde, 4th + B'way 12in
 95 98 WHENEVER YOU NEED SOMEBODY, O'chi Brown, Magnet 12in
 96 96 BIG NOISE, Base, US Prism 12in
 97 74 TELL ME WHAT YOU WANT (US REMIX), Loose Ends, US MCA Records 12in
 98 91 GOOD TIMES, Rosie Gaines, US Epic LP
 99 90 TURNING POINT, Oliver Cheatham, Mow Records 12in
 100 re AFRICAN BREEZE, Hugh Masekela with Jonathan Butler, Jive Afrika 12in
 Compiled by James Hamilton/Alan Jones

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W/E DEC 7, 1985

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 4 HE'S NUMBER ONE, Fantasy, US Spring 12in
- 2 2 ANOTHER BOY IN TOWN, Two Girls, US Popular 12in
- 3 3 NO FRILLS LOVE (REMIX), Jennifer Holliday, Geffen Records 12in
- 4 15 CUBA LIBRE (REMIX), Modern Rockers, US Megatone 12in
- 5 1 REFLECTIONS, Evelyn Thomas, Record Shack 12in
- 6 6 MAGIC, Brian Soares, US Night Wave 12in
- 7 10 DON'T TAKE AWAY THE MUSIC (REMIX), Tavares, Dutch Capitol 12in
- 8 14 DANCE, Joy St. James, US Pink Gogo 12in
- 9 — HIT THAT PERFECT BEAT (REMIX), Bronski Beat, London 12in
- 10 8 SHANGHAI, Lee Marrow, German Chic 12in
- 11 6 PREACHER PREACHER, Animal Nightingale, Island 12in
- 12 11 HOLD ME, Laura Dragan, US Atlantic 12in
- 13 re YOUNG, FREE AND SINGLE, Boney M, German Hansa 12in
- 14 5 THE FIGHTER, Arpeggio, US Nisim Records 12in
- 15 24 JONES THE RHYTHM, Grace Jones, ZTT LP
- 16 — ON FIRE (REMIX), Madleen Kane, US TSR 12in
- 17 26 I LIKE YOU, Phyllis Nelson, Carriere 12in
- 18 17 ORIENTAL EYES, Rewind, German Belfophon 12in
- 19 29 UNDER CONTROL/MUSIC IS MY THING, Samantha Gilles, Belgian Infinity 12in
- 20 — BORN TO BE ALIVE, Kelly Marie, Passion 12in white label
- 21 19 TIME TO SAY GOODBYE, Arabesque, German ZYX 12in
- 22 21 CUPID, Aida, Carriere 12in
- 23 22 FUTURE BRAIN, Doni Marrow, Italian Baby 12in
- 24 re FANTASY (REMIX), Lian Ross, German ZYX 12in
- 25 7 I HEAR TALK (REMIX), Bucks Fizz, US Discomet LP
- 26 9 VERTIGO, Barbara Pennington, Record Shack LP
- 27 16 SATISFY, Soft De La Vie, German Uff Zick 12in
- 28 23 THEY SAY IT'S GONNA RAIN (ZULU MIX), Hazell Dean, Parlophone 12in
- 29 28 TONIGHT, Ken Laszlo, Italian MEM 12in
- 30 re WHISPER TO A SCREAM, Bobby O'Cluidja Barry, US MenoVizion 12in
Compiled by James Hamilton/Alan Jones

EUROBEAT is the new name by which gay club DJs are calling the now outmoded and not strictly accurate HI-NRG, although the criteria behind this chart remain the same.

REGGAE

- 1 11 GIRLY GIRLY, Sophia George, Winner
- 2 2 WHAT ONE DANCE CAN DO, Beris Hammond, Revue
- 3 1 YOU'RE LYING, Sandra Cross, Ariwa
- 4 3 GOT TO FIND A WAY, Longe Ges, Ariwa
- 5 3 TEMPO, Anthony Red' Rose, Firehouse
- 6 ONE DANCE WON'T DO, Audrey Hall, Sky Note
- 7 7 ISRAEL, Dennis Brown, Natty Gong
- 8 5 THE TELEPHONE/USING TENG FINISH ALREADY, Tippra Irie, UK Rufflers
- 9 6 BUBBLING, Aswad, Simba
- 10 15 TROUBLE IN AFRICA, Papa Levi, Mangostand
- 11 22 TIME FOR LOVE, Rudy Thomas/Greg Lodge, Greenleeves
- 12 10 ROCK A DUB, Johnny Obourne, German
- 13 9 THE BIG MATCH-ASSER AT THE AUCTION, Asher Senator, Fashion
- 14 14 NUFF PERSONALITY, Smiley Culture, Culture
- 15 13 NO TOUCH ME STYLE, Frankie Paul, SCOM
- 16 28 PRETTY GIRL, John Holt, Three Kings
- 17 24 HUSTLE THEM A HUSTLE, Andrew Paul, Fashion
- 18 12 RING THE ALARM!, Tenor Saw, Techniques
- 19 23 DREAMING OF MY LITTLE ISLAND, Judy Boucher, Orbitone
- 20 16 NO WORK ON SUNDAY, Tenor Saw, German
- 21 21 CAN'T GET OVER LOSING YOU/DISRESPECTFUL WOMAN, Gregory Isaacs, Reggae
- 22 19 I DO/ANCIEN LOVER, Jahman/Sister Madge, Tree Roots
- 23 — GIVE ME SOME OF YOUR SOMETHING, Nitty Gritty, Greenleeves
- 24 LOVE THE WAY IT SHOULD BE, Pat Kelly, Fashion
- 25 18 GROOVY LITTLE TALK, Beris Hammond, Harmony House
- 26 — PARTY NITE, Undivided Roots, Essence
- 27 17 EASY LOVING, John Holt, Upstempo
- 28 — YOU'RE MY SPECIAL LADY, Nerlson Joseph, Fashion
- 29 — NO SOUND LIKE WE, Johnny Obourne, Greenleeves
- 30 26 RUN COME, Junior Delgado, Untip/Crysal

Compiled by Spotlight Research

INDIE SINGLES

- 1 14 REVOLUTION, the Cult, Beggars Banquet
- 2 1 TINY DYNAMINE, Cocteau Twins 4AD
- 3 2 SUB-CULTURE, New Order, Factory
- 4 4 RAIN, the Cult, Beggars Banquet
- 5 3 CAN YOUR PUSSY DO THE DOG!, the Cramps, Big Beat
- 6 — ECHOES IN A SHALLOW BAY (EP), Cocteau Twins, 4AD
- 7 6 IT WILL COME, the Woodentops, Rough Trade
- 8 5 GREEN BACK DOLLAR, the Men They Couldn't Hang, Demon
- 9 9 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
- 10 8 THE BATTLE CONTINUES, Conflict, Mortarhead
- 11 17 VZ, The Petrol Emotion, Noise A Noise
- 12 24 BUBBLING, Aswad, Simba
- 13 7 THE WIND OF CHANGE, Robert Wyatt With The Swapo Singers, Rough Trade
- 14 11 CRUISER'S CREEKLA, the Fall, Beggars Banquet
- 15 — EDIE, the Adult Net, Beggars Banquet
- 16 13 BLUE MONDAY, New Order, Factory
- 17 10 THE FINAL SOLUTION, Peter Murphy, Beggars Banquet
- 18 — SLAMMERS, King Kroy, Soft
- 19 34 RESURRECTION JOE, the Cult, Beggars Banquet
- 20 19 SEQUENZ, X-Mal Deutschland, Red Rhino Europe
- 21 12 CRAWFISH, Johnny Thunders & Patz Palladin, Jungle
- 22 21 LET THEM EAT BOGHED, Boghed, Vinyl Drop
- 23 29 UPSIDE DOWN, the Jesus And Mary Chain, Creation
- 24 15 SPIRITWALKER, the Cult, Situation Two
- 25 25 TOWER BLOCK ROCK, Twenty Eight Rockers, ABC
- 26 37 REVOLUTION, Chumbas Womby, Atipgop
- 27 26 THE BOY WITH THE THORN IN HIS SIDE, the Smiths, Rough Trade
- 28 20 HEAVENLY ACTION, Erasure, Muse
- 29 28 YUMMER YUMMER MAN, Danielle Dax, Awesome
- 30 42 BABY HURRICANE, Fresh For Lulu, Skazik
Compiled by Spotlight Research

INDIE ALBUMS

- 1 7 1979-1983, Bauhaus, Beggars Banquet
- 2 2 LOVE, the Cult, Beggars Banquet
- 3 1 THE SINGLES 81-85, Depeche Mode, Mute
- 4 3 THE BLACK SWORD, Hawkwind, Flockeye
- 5 4 ONE POUND NINETY NINE — A MUSIC SAMPLER OF THE STATE OF THINGS, Various, Beggars Banquet
- 6 — NAIL, Spraying Forcers Off The Wheel, Self/Innovation/Some Bizzare

INDIE ALBUMS



Photo by Steve Payne

- 7 6 DREAMTIME, the Cult, Beggars Banquet
- 8 10 LOW LIFE, New Order, Factory
- 9 5 RUM, SODOMY AND THE SHASH, the Pogues, Sulf
- 10 14 THE NATION'S SAVING GRACE, the Fall, Beggars Banquet
- 11 9 HATFUL OF HOLLOW, the Smiths, Rough Trade
- 12 18 STOMP! AT THE KLUB FOOT VOLUME 2, Various, ABC
- 13 FROM LUBBOCK AND CLINTWOOD EAST, The Men They Couldn't Hang, Incap/Demon
- 14 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Incap/Demon
- 15 13 FALSE ACCUSATIONS, the Robert Cray Band, Demon
- 16 20 LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, God Discs
- 17 12 THE CLOCK COMES DOWN THE STAIRS, Microdasey, Rough Trade
- 18 16 MEAT IS MURDER, the Smiths, Rough Trade
- 19 29 BAD INFLUENCE, the Robert Cray Band, Demon
- 20 30 HELD DOWN TO VINYL... AT LAST!, the Guana Batz, ID
- 21 — THERE ARE EIGHT MILLION STORIES, Jane Birkin, the Pink Label
- 22 8 NATIVE SONS, the Long Ryders, Zippo/Demon
- 23 15 COMPANY OF JUSTICE, Play Dead, Tanz
- 24 — SENSE OF FUN, Paul Live, Operation Afterglow
- 25 — WARTS AND ALL — A LIFE IN AMSTERDAM, Marc Riley & The Creepers, Incap
- 26 27 TREASURE, Cocteau Twins, 4AD
- 27 19 FLIP YOUR WIG, Hósker Du, Sulf
- 28 — LIVE AND JUMPING, the Cheater Brothers, Disque Cheval
- 29 17 GARLANDS, Cocteau Twins, 4AD
- 30 23 LOVE KILLS NY, Sid Vicious, Nemexion
Compiled by Spotlight Research

THE WORLD'S MOST UPROOTED LIVE GUIDE

WEDNESDAY 4

BOSTON College of Education Lash Lariat And The Long Riders
BRIGHTON Escape Club (066960) Twenty Flight Rocker/Tracey And The Wickerman
BRISTOL Crown (256597) Legend
BRISTOL University (735035) The Redskins
CARDIFF New Ocean (394411) Roundbot
COLWYN BAY Central House (2017) Badger Bell Band
EDINBURGH Flyhouse (031-537 2590) Magnum/Alliance
GLIFFING George And Drayton (73055) Eddie Vincent
HANLEY Victoria Hall (625311) The Pogues
LEEDS Adam And Eve's (456724) UK Subs/The Disrupters
Levensham
LEICESTER Princess Charlotte (553956) Ruefex
LONDON Crown Hill Fringe (01-736 5100) Poisongirls/The Helons/Bitch Power/Rory McLeod
LONDON Camden Dublin Castle (01-485 1773) Balham Alligators
LONDON Fulham High Street Kings Head (01-736 1413) Escape Committee
LONDON Harslem Mean Fiddler (01-961 5490) That Petrol Emotion/Jane Brides
LONDON Here's Hill Half Moon (01-274 2733) Jeanette
LONDON Kensington Royal Gardens (01-937 8923) Black Britain
LONDON Oval Cricketers (01-735 3059) Floyd Lloyd/The Potato Five
MANCHESTER International (061-224 5050) Hank Wangford (To Live In Benefit)
NOTTINGHAM Grace (501215) The Rain Parade
NOTTINGHAM Guildford (824335) Lyle Cole And The Commotions/The Big Dish
PRESTON Twang Clubbe Marc Riley/The Creepers

THURSDAY 5

ABERDEEN Venue (2255) UK Subs/Toxic Ephem
BIRMINGHAM University (021-472 1841) Boothill Foot Tappers
BLACKBURN King Georges Hall (582582) Style Council
BRISTOL Graviary (287225) Eye Of The Crowd/
Hoodogorus
CARDIFF St David's Hall (426111) Blue Oyster Cult/
Girlington/Statestropier
DUBLIN SXF (741775) Echo And The Bunnymen/That Petrol Emotion
LANCASTER University (65021) Lash Lariat And The Long Riders
LEDS Polytechnic (410171) Men They Couldn't Hang
LEICESTER University (556282) Buddy Curtes And The Grasshoppers
LIVERPOOL University (051-709 4744) The Pogues
LONDON Finbury Park St George Robey (01-283 4581) June Brides
LONDON Greenwich Sun Tunnel (01-858 0895) Win
LONDON Hamersmith Odeon (01-748 4081) Lyle Cole And The Commotions/The Big Dish
LONDON Wardour Street Marquee (01-437 6603) Constat Angels
LONDON Wardour Street Wag Club (01-437 5534) The Hipnos
LONDON Wembley Area (01-902 1234) Paul Young
LONDON Wembley Theatre (01-904 0362) John Miles
NEWCASTLE UPON TYNE City Hall (320007) Dire Straits
NOTTINGHAM Mardis Graze (862368) Babysteps/Summer Lightning
PETERBOROUGH Norfolk Inn (62950) Filthy Rich
PRESHMOUTH Polytechnic (819141) George Malley
RAYLEIGH Pink Toothbrush (752323) Quango/Quango/Pleasure Device/Someone Said
SHEFFIELD University (24076) The Redskins
WILTSHIRE Gifs (051-355) Sister Sledge
WEST BROMWICH Coach And Horses (01-598 2136) Briar

FRIDAY 6

BARNET Treze Park Midweek Polytechnic The Godfathers
BATH Hous (314212) The Tender Vireus
BIRMINGHAM Merald (021-772 0217) Big Flame/The
Cardiff Gies/Western Vigilante
Cardiff Gies/Western Vigilante
DUBLIN SXF (741775) Echo And The Bunnymen/That Petrol Emotion
EDINBURGH Flyhouse (031-537 2590) Style Council

LEICESTER Princess Charlotte (553956) Cherry Bombz
LIVERPOOL Pier Head Royal Iris Ferry The Farm/Gono To Earth/Pres Gang
LONDON Brighton Academy (01-326 1022) Lyle Cole And
LONDON Commotions/The Big Dish
LONDON Brighton Fringe (01-326 5100) Champion Dow
Velich
LONDON Hamersmith Broadway Clarendon Downtins (01-748 1454) The Kick/The Surfadelics
LONDON Hamersmith Odeon (01-748 4081) Carnoo
LONDON Harslem Mean Fiddler (01-961 5490) Flying Burrito Brothers
LONDON Here's Hill Half Moon (01-274 2733) Silent Arcade/
Sly Without Colours
LONDON Houghton Street London School Of Economics (01-405 8594) The Rain Parade/Ring Of Roses
LONDON New Cross Goldsmiths College (01-692 1406)
Impregnated Chair/The Larks/Screaming Abdabs
LONDON Purchaser Road Purchaser Hall (01-229 6542) The Hoodogorus
LONDON Wembley Area (01-902 1234) Paul Young
MANCHESTER Cloud 9 (061-832 3350) Black Men They Couldn't Hang
NEWCASTLE UPON TYNE University (328402) Mean They Couldn't Hang
READING Hexagon (59159) Sister Sledge
SHEFFIELD University (24076) Poisongirls (Bopal Spirituality Campaign Benefit)
UXBRIDGE Brunel University (39125) Attilla The Stockbroker/John Otway/Terry And Gerry/Chevalier Brothers/Inmaculate Fool/Ruefex

SATURDAY 7

BIRMINGHAM Polytechnic (021-356 8164) Bootleg Beatles/
Screaming Loud/Sun/Sony King
BIRMINGHAM Triad (01-359 3777) Star Drums/Cub 11/
Abacus
BRIGHTON Landon Hotel (734949) Boogie Chiffon
BRISTOL Fresh Eyes University (863211) The Redskins/
Boothill Foot Tappers
DUBLIN SXF (741775) Echo And The Bunnymen/That Petrol Emotion
GLASGOW University Queen Margaret Union (041-339 9784)
We Wet Wet/The Painted Ward
GUILDFORD University (65017) The Pogues
IPSWICH Gaumont (53641) Sister Sledge
LEICESTER University (556282) The Inspirational Choir
LONDON Greenwich Old Fire Station Silver Screen
LONDON Hamersmith Broadway Clarendon (01-748 1454)
LONDON Hamersmith Odeon (01-748 4081) Cameo
LONDON Oval Cricketers (01-735 3059) The Hipnos/
Hatchway Five O
LONDON Tottenham Trades Club Eddie Vincent
MANCHESTER Arcoic Apollo (061-273 3775) Dire Straits
NEWCASTLE UPON TYNE Riverside (614386) Curiosity Killed The Cat
NORTHAMPTON New College (71697) Dr Feelgood
NORTHAMPTON Black Lion (59472) Love Ambassador/3
PORTSMOUTH Hompage (817293) Roy Harper
ST ALBANS Cnys Bitch Power
SHEFFIELD Lezardi (754500) Hula
STOCKTON ON TEES Doves Arts Centre (611625) Tyne Personality/Esley Eye
TWICKENHAM West London Institute (01-892 6085) Rent Party
WALSLEND Buddle Arts Centre (624726) Lounge Lizards
WARRINGTON Lion (30047) Splitz
WINGBOROUGH Working Men's Club Uncle Eric's Backstairs Creepers

SUNDAY 8

BIRMINGHAM Odeon (021-643 6101) Blue Oyster Cult/
Cardiff Gies
BRIGHTON Conference Centre (203311) Paul Young
BRISTOL Graviary (28727) The Godfathers
CARDIFF New Ocean (485400) Men They Couldn't Hang
COVENTRY Lanchester Polytechnic (01-627) Inmaculate Fools
CRONDALE Underground (01-240 0832) Go Blue Polo
NEWCASTLE UPON TYNE Factory (645470) Howard Hughes And The Western Approaches
DUNDEE Trellis Bar Newsies Heroes
LEATHERSHEAD Riverside Club (275713) June Brides/Body Politic
LIVERPOOL Royal Court (051-709 4321) The Alarm

LONDON Landon Hotel (01-274 2074) Linton Aweel
LONDON The Bus Band
LONDON Camden Lock Dingwells (01-267 4967) Reaction/
Bambos Beat Band/Graffitihe/First Of My/Crazy Eye
LONDON Camden Palace (01-387 0428) 44 Magnum
(Anchisms)/Cive Green/Great evening
LONDON Fulham High Street Kings Head (01-736 1413) Red Beans And Rice
LONDON Hamersmith Odeon (01-748 4081) The Pogues
LONDON Kensington Town Town And Country Club (01-267 3334) Housemartin/His Latest Flame (Greenham Comm Women Benefit)
LONDON Oval Cricketers (01-735 3059) Red Beans And Rice (Anchisms)/John Otway (evening)
LONDON Wembley Area (01-902 1234) Style Council/Black Britain
MANCHESTER Arndwick Apollo (061-273 3775) Dire Straits
NORWICH University Of East Anglia (505401) The Redskins/
Boothill Foot Tappers
OXFORD Apollo (24544) Lyle Cole And The Commotions/The Big Dish
STEVENAGE Bowles Lyceum House (53175) Cherry Bombz/
The Grip/Smokestack

MONDAY 9

BIRMINGHAM Odeon (021-643 6101) Lyle Cole And The Commotions/The Big Dish
BRIGHTON Conference Centre (203311) Paul Young
LEEDS University (439071) Nils Lotgren
LEICESTER De Montfort Hall (544444) The Alarm
LIVERPOOL Royal Court (051-709 4321) Echo And The Bunnymen
LONDON Brighton Hill Fringe (01-326 5100) The Cool Notes/
LWS/Messiah Sound
LONDON Hamersmith Odeon (01-748 4081) Wishbone Ash
LONDON Hamersmith Palais (01-748 2812) Colonial Abrams
LONDON Prince Consort Road Imperial College (01-589 2963)
Haze/Travis Bittner
LONDON Tufnell Park Penthouse (01-272 3411) The Hipnos/
Catch Red
LONDON Wembley Area (01-902 1234) Style Council/Black Britain
MANSFIELD Malhouse (23004) Disorder/Stengtedorer
NOTTINGHAM Rock City (41254) The Pogues
NOTTINGHAM Royal Centre (472328) Blue Oyster Cult/
Girlington/Statestropier
NOTTINGHAM University (5111) Buddy Curtes And The Grasshoppers
STOKE ON TRENT North Staffordshire Polytechnic (52331)
Boothill Foot Tappers

TUESDAY 10

BRISTOL Hippodrome (299444) Blue Oyster Cult/
Girlington/Statestropier
DUDLEY (815597) Breaking Point
GLASGOW Hayfair (041-332 3872) Wet Wet Wet/Keith Reading (Action Cash For Kids)
LEEDS University Taran Bar (439071) 3 Mustaphas Three
LIVERPOOL Royal Court (051-709 4321) Echo And The Bunnymen
LONDON Brighton Fringe (01-326 5100) The Godfathers/
Max/Zombie Rockers
LONDON Green Lanes Chaz And Dave's (01-226 5930) Jack
Ply And The Sockettes
LONDON Hamersmith Odeon (01-748 4081) Sister Sledge
LONDON Murgery Street New Marlowe Cafe (01-837 2077) A
Strange Delirium/The Bull/Strange Days
LONDON Old Bond Street Embassy (01-499 4713) Love
Manouevres/Mile High Club/Love My Friends/You Givin
LONDON Tottenham Court Road Dominion (01-580 9562)
Brandan Shine
LONDON Tufnell Park Penthouse (01-272 3411) The Metroes/
The Pharaoh/The Surfadelics
LONDON Wembley Area (01-902 1234) Style Council/Black
Britain
MANCHESTER Gallery (061-832 3597) Geoff Mann
NEWPORT El Sidco's (5112) Q Tips
NORWICH University Of East Anglia (505401) Lyle Cole
And The Commotions/The Big Dish
READING University (86222) The Pogues
SHEFFIELD City Hall (732595) The Alarm
SHEPTON NALLET Showers Pavilion (82225) Paul Young
WOLVERHAMPTON Polytechnic (26221) Dr Feelgood

LIVE

▶ SADE, THE ODEON, BIRMINGHAM

Sade's voice is huge. Sade's voice is so big it fills three nights at the Odeon, no problem. Where the next generation meets the new jazzsters, there you will find Sade. Sharp, cool and inky smooth. From the first refrain of 'Why Can't We Live Together' to the last notes of 'Jezabel', there's no doubting the voice.

There's not much point lining up the songs since so little distinguishes one from another. All beautifully crafted of course, tightly delivered and of a general quality that defies complaint. They're so squeaky clean though, that emotion simply drains away.

Sade and her band succeed in weaving a seamless cloak of silken sounds to gently cradle you to sleep. No-one dances or even claps along, but sits and listens and nuzzles closer to that loved one. Do people really fall in love to this? Perhaps I'm being too hard. Favourites such as 'Smooth Operator', 'Your Love Is King' and 'Hang On To Your Love' gain enthusiastic applause because Sade does sound even better live than recorded. But with a voice so fine, she could be tearing at your heartstrings instead of inducing a sleepy melancholy. Even the lighting is dominated by restful blues and reds.

Every time Sade gets close, she backs off. The romantic, whore-as-heroine theme of 'Sally' ends up distanced to New York, so as not to soil the listeners. Ah, the big city, big time, big deal. 'Fear' is the glowing exception. She may have messed up the introduction but, as she sang those painful, fragile lyrics, you also knew she meant it. Sade could be memorable if only she did this more often.

This time, though, Sade was nice. People said so as they left. Cool, stylish and precise, here is the perfect sound for people's middle age. Just occasionally, there were flashes of a Sade who could scar the heart with passion, a Sade who is great.

As a singer she's cut out on her own, but the songs are so slick, they don't really matter. Would you honestly miss Sade if she stopped tomorrow? One from the heart could change all that.

■ Tony Halpin

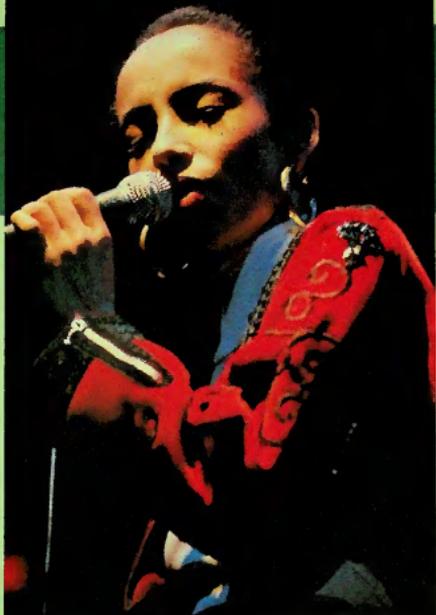


Photo by Barry Plummer

◀ 5TA, THE POLYTECHNIC, WOLVERHAMPTON

5TA. Strictly not to be confused with LW5, Five Star or any other crew boasting similar monikers. 5TA are being kept surreptitiously up the sleeve of their parent record company, a strategy which signals a multilateral launch early next year. Hence the string of low-key gigs, and they don't come much more low-key than this locksture setting.

It's a Tuesday night, and only a handful or two of disinterested students have forked out the paltry 50p admission charge. One senses the majority have been lured by the late bar at opposed to the unknown band, and, even worse, an unknown band in leather trousers. Yik!

The cluster was in for a pleasant surprise, though. 5TA's performance more than surprised their abysmal taste in stage gear. Their hard-hitting, cheeky brand of gutsy funk and snoring toky vocals won over a fair few beer swillers. Twangy bass lines, shrill keyboards and slick, slick drumming gelled over an irresistibly catchy backbeat. Songs like 'Kiss Me' and 'Reckless' may well be destined for more than dancefloor sorties. Whether the same can be said for 'Let's F***' depends on the likelihood of a major liberalisation at Radio One. And female backing singers proved a strength for once — none of those glitzy, tart types.

The concluding barnstormer was a wacky cover of that much-maligned classic by the boys with the pearliest grins this side of Farrah Fawcett. The Omonds' 'Crazy Horses' was never so pertinent.

■ Lesley O'Toole



Photo by Robbie Palmer

▶ THE MEN THEY COULDN'T HANG, COASTERS, BRIGHTON

The Men They Couldn't Hang have an extraordinary power over their audience. Who would have thought that you'd witness swaying arms (as on 'Top Of The Pops') at a gig like this and then, moments later, everyone jiggling around like at some anarchic barn dance? How do they do it? It's more than Celtic charm that enables them to combine the traditional folk of 'Green Field Of France' with the footstomping, growling 'Ironmasters'. Quite simply, some of their songs are brilliant.

Listening to their debut LP, 'Night Of A Thousand Candles', doesn't do them justice — this band has to be seen live. Only then do tracks like 'Walkin' Talkin'' and 'Johnny Come Home' sound aggressive. Swift's excellent voice and Cuth's harsher growls combine to produce tight Sixties harmonies, with a bit of 1977 and Irish farmhouse

heritage thrown in for good measure.

Comparisons with the Clash are perhaps a little premature. The raw energy is there but, considering each song rarely exceeds three minutes, some improvisation would have been welcome. The only surprise in the set was a brilliant cover of 'Teenage Kicks', which reminded me that their sound is more akin to the Undertones than the Pogues, and dispelled thoughts that they're riding on the bandwagon. It's just the Irish roots they have in common.

Whether The Men They Couldn't Hang can develop beyond their brand of good time pub rock remains to be seen. For the present, just go out and enjoy them before they become overproduced pop stars.

■ Tim Jeffery



Photo by Pamela Quayle

▶ THE MEL-O-TONES, THE UNIVERSITY, LIVERPOOL

And the Lord came and gave unto the people the spirit of 1977, saying 'Take this, for it is noisy'. And it came to pass that four men did stand upon a stage. He that song was possessed by demons and did rave and rant and do silly things. And there was a wailing and a gnashing of teeth, for this was indeed the Mel-O-Tones.

From time to time, did the singer possessed by demons put on a false head and dance from side to side singing, 'I Walked With A Bug's Bunny Bandy Toy'. And the people gathered together and looked on, and were perplexed. For this was the like of which they had seldom seen before — this was an original band in Liverpool.

And venly, into their midst did come a false prophet — Ian that calls himself McCulloch — who did sit at the side of the stage and shout. Take heed, all who can hear, for the Mel-O-Tones are a plague upon our once great kingdom. They can hear, for the Mel-O-Tones are a plague upon our once great kingdom. They can hear, for the Mel-O-Tones are a plague upon our once great kingdom. They can hear, for the Mel-O-Tones are a plague upon our once great kingdom. Beware for they are nasty men and it is said that the nasty will inherit the earth. Beware the four-headed beast.

■ Dave Sefton

▶ TEARS FOR FEARS, HAMMERSMITH ODEON, LONDON

Tears For Fears must be the envy of every band which craves success with dignity. There can be no doubt that 1985 has seen them become the only British challengers to the chart-hogging activities of Mrs Penn and the Boss. The audience for their 142nd show of the year was a simple barometer of their success, ranging from screaming young girls who danced self-consciously next to their chaperoning mothers to compact disc-owning, upward-mobilers and all shades between.

Curt Smith and Roland Orzabal have made it without becoming prepubescent morsels, pinned on a wall to be adored, and without a stunning set of visual pyrotechnics crammed into a video. They haven't even made it with a set of controversial media setpieces, or by alluding to the mythical lifestyle of a Martinis advert.

On stage, they are hardly the most dynamic performers. They left most of the theatrical delights to their lighting rig, which had a gymnastic routine worthy of Olga Korbut and two fine, but incongruous, rubber-bodied dancers who shimmered their way across 'Everybody Wants To Rule The World' and 'Change'.

I can't entertain the thought for one moment that the entire population of the western world has an affinity with their lyrical documentation of the many-splendoured neuroses of the human race. So all we're left with are some deft turns of melody and an exhilarating display of arranging and dynamics; and that's no small thing.

Their heavily percussive songs are simple in the extreme, layered like building blocks, but the execution of each mood is spot on. Each atmosphere, from the sea spray effervescence of 'Everybody Wants To Rule The World' to the breathtaking grandeur of 'Head Over Heels', was conveyed with a vigour that was strikingly vivid. Was there ever a more insidiously joyous chant written by a non-soul band than the truly momentous 'Shout'?

At the moment, Tears For Fears are all things to all people. They're commercial enough to write catchy tunes, but they contain enough surprises and stylish invention to appeal to even the most snooty music fan. Their 142nd show, of the 145 planned for this year, had everything and it was all to do with the music. No wonder they performed with confidence bursting from every pore. They may sing 'Everybody Wants To Rule The World', but will they be able to sing it with the same conviction now they've conquered most of it already? They've got a huge mountain to climb next time around, but that's more than most bands can claim in 1985.

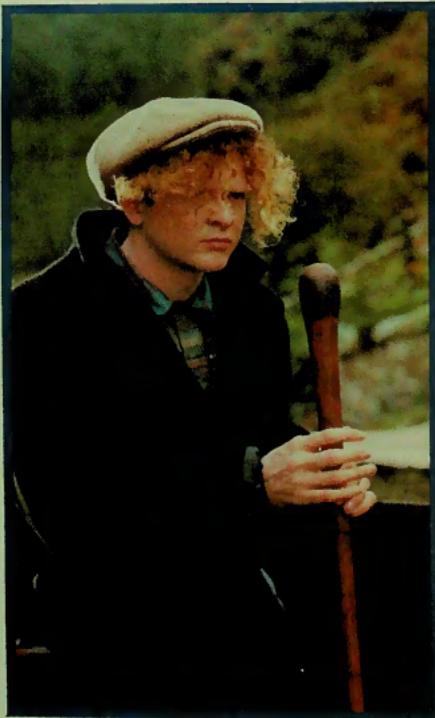
■ Mike Gardner



Photo by Steve Wright

WILLING SINGERS

● It's been a fair old year for Simply Red's Mick Hucknall, gaining him top 20 success and enough critical acclaim to fill a good sized scrapbook. Most of the hoo-ha has centred on Mick's sweet soul vocals, but who does the man himself rate as singers...?



JOHN LENNON

He was the first one I ever listened to. The Beatles were the seminal band of my whole youth. Being a Sixties child, you don't see anything but the Beatles. I loved them. I still love them, particularly Lennon's stuff — a great writer and singer. I never thought that the Beatles could play rock'n'roll. They were pretty bad at it. The only time they were successful at it was when John Lennon was singing 'Rock And Roll Music' on 'Beatles For Sale' or 'Yer Blues' from 'The White Album'. John had that sound that was totally original. I'd send people to listen to 'Strawberry Fields Forever' or 'Anna (Go To Him)' from their first album.

As a kid I wanted to be John Lennon. I was a Beatles freak at seven or eight. As I got older, when I started to buy records aged 11, they died away. But they re-emerged for me when I got tired of what punk was doing in 1979. There's a time-less quality to them. You can go back to them and discover something new in them. One of his strongest moments is the 'Plastic Ono Band' album. It's far better than 'Imagine'.

SLY STONE

As I listen to his work, all I can say is 'wonderful, wonderful'. He had everything: a brilliant band, a great song-writing talent and an astonishing voice — his range, his distinctive quality and tone. I like the early stuff, but prefer the later albums like 'There's A Riot Goin' On', 'Fresh' and 'Small Talk'.

He was so original when he came out. Our producer Stewart Levine met Sly when he was a DJ in San Francisco. Sly was the first to play Stewart's African records with Hugh Masakela in the Sixties. Sly told him he had a band. Stewart said 'Yeah, yeah, I bet you've got a band — like a thousand other people'. He was driving down some dusty road and 'Dance To The Music' came on the radio. Stewart pulled over to the side of the road. He'd never heard anything like it. It did that to the whole of America. It was the first time they heard the soul thing mixed with rock.

RAY CHARLES

Another great voice. I first heard things like 'Georgia On My Mind', 'Hit The Road Jack' and '1 Can't Stop Loving

You'. I only really started to listen and collect everything a couple of years ago. I've got all his old Atlantic albums now. But I don't care much for his new stuff. I think he's had his moment.

I love to look back. When I was 14, I was a Northern Soul freak and used to go to all the clubs in Manchester with big flares and star jumpers. I was a hippy for a year, which was fortunate because most people were hippies for three years. Then the punk thing came along and I formed the Frantic Elevators in 1977. By 1979 it was all going downhill and I hated the music that was coming out. We started looking back and listening to Gene Vincent, Jimmy Reed, Howling Wolf, Sonny Boy Williamson and stuff like that. I had a girlfriend who turned me on to Ray Charles. It tied in nicely with what I was listening to at the time. I never really got into the big band stuff till I listened to him.

JAMES BROWN

He's probably my top man. He has been for years. I've got more records by him than anyone else. At the last count I had 56 singles and 17 albums. It's difficult to find them nowadays. The best thing is that they've all got something good about them. It's incredible that he could maintain such a high standard. I think from 1958 to 1974 he had a record in the top 100 every week. Nobody's ever done that, not even Elvis.

He was more of a shouter than a singer. What I love about him is his ability to create great bands. One of the most underrated musicians in the world is Jimmy Nolan, Brown's guitar player who single-handedly invented funk. Brown made an incredible amount of shits, from gospel, rhythm and blues tracks — the 'Please Please' album is virtually doo-wop — to the heaviest musical album. He's been passed by, like most of these people. But looking back is the only way to move forward; to make new music you have to learn what other people have done before you.

We did three nights supporting him. He showed flashes of brilliance. I never talked to him. I don't want to meet him. I've had illusions shattered by meeting heroes. We nodded at each other and he knew I liked him.

I've been accused of imitating black people. It's absurd. I don't give a shit. I like the music and that's it. They could be pink for all I care. It's racist. I'm really sick of it now and it's got to stop. Can a white boy sing soul? I don't give

Simply Red's Mick Hucknall doffs his cap to the ten crooners who showed him how. Notes perfect: Mike Gardner

a shit to be honest. These are the people I've been influenced by and that's it.

ARETHA FRANKLIN

My favourite female vocalist, even now, though I'm not so keen on that single with Eurythmics. She sounds great every time she opens her gob. I thought she'd been wasted for a long time, but it's what she wants. She wanted to be the glamorous star. It strikes me she's at her best when she's gritty and a bit dirty. She's not a particularly beautiful woman, but it struck me that the best way to bring that over was that she was an earthy woman — not a glamorous Diana Ross type. She can't compete with Ross for glamour, but she has the finest living female voice that I've heard.

BILLIE HOLIDAY

A remarkable voice. It's difficult to say anything about her. She says it all herself in her music. She's a very articulate singer. She strikes me as being a very intelligent singer as opposed to intuitive. Holiday just challenges all the time — you don't know what she's going to do next. I haven't got many of her records but I've got all the famous stuff like 'Lover Man', 'What Is This Thing Called Love' and 'Stormy Weather'.

OTIS REDDING

'Dock Of The Bay' was the first time I heard him. I was about eight years old. There's a criticism that the production of his records left a lot to be desired and in some respects this was true. He was a lot better than some of his recordings, but on some tracks that works.

I've got some of Otis's Little Richard period. Like Joe Tex and James Brown, Otis started out as a Little Richard impersonator. It didn't suit him as much as it did Little Richard. But people don't realise that you can get a lot out of copying people. You find your own identity by doing that. We're at the stage where we've made our first album and we're being criticised as if it was our seventh — as if it is our definitive statement.

We're only just starting out. What would they have done with Otis Redding's first album, which is just Little Richard impressions? Listen to the first



Rolling Stones album and it's virtually the backing tracks to all these original R'n'B records like 'Walking The Dog'.

TIM BUCKLEY

He's the greatest white singer I've ever heard. I had the feeling that his voice was capable of doing anything. He used it very much like an instrument. His greatest moments are when he kicks words in the head and ignores them. He made very patchy albums and his work has dated badly. But he had certain moments, like 'Strange Feeling', 'Sweet Surrender', 'Blue Melody' and the one that This Mortal Coil did, 'Song From The Siren', are great.

He died of heroin but he wasn't an addict. He was a wild guy who just went for everything and had a ball. He ended up as a New York taxi driver and couldn't get a deal. I'll put that down to the material — some of his things were embarrassing. But there are moments when he just breaks your heart. He's a big influence on my vocals.

BURNING SPEAR

Again it's the vocal tone qualities that I'm attracted to. Winston Rodney's let himself down as far as material goes. He had the opportunity to become

another Marley around the period of his 'Live' and 'Social Living' LPs and the 'Marcus Garvey' album is great. He's got a unique voice — no one can sound like that. There's a lot of power. Out comes this big air, big breaths, like a giant air balloon.

ROLAND GIFT

He's got a peculiar quality. Originally, and I don't mean it in an insulting way, it reminded me of Al Jolson in his phrasing. But he's got something special with that voice. I loved Fine Young Cannibals' 'Johnny Comes Home' but I'm not so keen on 'Blue'. He'll be around for a long time with a voice like that.



Ms WEYMOUTH ENTERTAINS

TALKING HEAD TINA NEVER WANTS TO STOP MAKING NOISES (OR BABIES).

MAKING SENSE: ANDY STRICKLAND. HEAD AND SHOULDERS: JOE SHUTTER

They just won't go away will they? Anyone who's ever come within 10 miles of a college bar, a student party or a compact disc player will be familiar with at least one Talking Heads LP. Not that they deserve our undying loyalty and affection, of course. When was the last time we saw David, Tina, Chris and Jerry (plus the chameleon-like entourage of musicians that accompanies them) on these shores, save for the excellent celluloid excursion of 'Stop Making Sense' which graced our screens earlier in the year?

The indisputable truth, however, is that every Talking Heads record includes of at least one track that automatically qualifies for the year's best musical moments. And what makes it even more magical is that they don't even know why this is themselves.

Sitting in the Talking Heads' office on New York's fashionable and bustling Madison Avenue, Tina Weymouth sips her Pepsi, grins that disarmingly amiable grin and speaks with great depth of thought and a sense of awe about the music she helps to create.

"As far as I can see, we've been put on this earth for two reasons only," she says. "One is to make noise and the other is to make more of us!" A reference to both her band and her considerably younger son - Robin. There's always been a music biz tale that Tina was made to re-audition by David Byrne when the band got their



first deal, but ask many bass players and they'll praise Tina to uncharacteristic heights. Is she aware of her reputation as the Charlie Watts of bass players, playing what has to be played with the minimum of fuss and flourish?

"That's really nice," she says, genuinely flattered. "I think Charlie Watts is fabulous, actually. I've learnt so much playing with Chris — my husband — and Charlie Watts was a always a role model for him as well. There's a certain anchor function I have to perform, but it's always hard to talk about creative things because language ruins it, it can't describe the way an idea arrives."

She's too modest to reply to my inquiry as to how she rates herself as a musician, but reveals one weakness.

"I can never remember other people's licks, and I can't even remember my old ones, so I have trouble ripping other people off. So in a weird way, that helps me. I have to get out the records and then my fingers remember before my brain does."

Despite her bad musical memory, and Talking Heads' lack of physical activity in Britain in recent years, their records still manage to stick in the charts with noticeable regularity. "Road To Nowhere" has done spectacularly well with little or no promotion.

"I know," gushes Tina. "We're all so excited because it's doing so well in Britain. People are dancing to it and it's all right. Mind you, we let the

record companies pick the singles these days. We always thought that 'Stay Up Late' would be the natural first single, and it looks like it's going to be the last choice of the record companies. 'Road To Nowhere' has got a nice hard driving beat, I guess, and it's also got a nice, white gospel, spiritual sound to it which people seem to like."

So how does Tina see her band and fellow Talking Heads? After all, with she and Chris able to escape to the confines of the Tom Tom Club occasionally, it must put Talking Heads into a very clear perspective for her.

"Well, I suppose the good thing about David is he's not really judgemental about himself," she says. "He is about other people, but when it comes to himself, he doesn't think about himself as doing right or wrong, he just throws it out, and that's a really brave thing to do in a way. If you've had a lot of schooling, you might be too nervous to do that. I went to art school and I learnt to firstly have fun and the work just takes place and something very special happens. That's what David does with his voice, he just improvises a lot of the time, and it works."

"Whenever Talking Heads settle down to work, we never say that it's work. We say 'Right we're going to play now', and I think people realise that that's why we were put on earth. We are supposed to do the playing and the work takes place through us. We're not supposed to work too hard at it. Talking Heads change a lot because by putting ourselves intentionally in stressful situations, we're growing all the time.

"We're growing 'cos we're under stress, but we're also pretty relaxed about it, and that's what attracts most people to work that isn't fun. That's not play, and human nature is to play. We come into this world, until someone sticks us in school. In new schools here they've even started taking windows out to stop children interacting with the earth."

Which brings us nicely to the subject of Tina and Chris's three-year-old son Robin. How do Tina's progressive thoughts on education affect her own son?

"I just don't want to send him to school," she says firmly. "He's motivated to learn by himself so maybe he can do some sort of tutorial or correspondence-type thing. Unfortunately, we all have to make some sort of reality adjustment to culture, and you know, Mozart never went to school. He didn't, but I don't even know if Robin is going to be a musician. When his friends come round we let them do things on the drums or think it's just noise. We let them go for it, and they love it."

As a fan of the band, I have to chastise Tina for not allowing Talking Heads' British fans the chance of seeing them in the flesh for such a long time. Tina squirms a little as she explains the problems involved in a British tour. Basically, it seems the band are unwilling (or unable) to take the financial risks involved.

"Well, it's very expensive for us to



go over to Britain," she says seriously. "British bands come over here and they do much better than break even, but for us to do the reverse there — it's a much smaller country and the record sales are tiny and it just doesn't cover the cost. We could just do a few shows and put the expense on the price of the tickets but we don't feel we can do that. We'd have to incorporate it into a European tour, and it's very difficult to organise. It takes some doing."

Hmm, well, I'm not completely convinced. After all, most other American acts seem to be able to manage the occasional trip to our shores, and maybe it would be a way of upping those "tiny" record sales. It seems more likely that Tina and Chris will bring the Tom Tom Club to Britain than accompany David and Jerry on a Heads outing.

"That's what we're working on right now," says Tina. "We're writing the music for a film about a Spanish lover and a stuntman. It's got an intriguing subject — decadence and death, and it's going to be the kind of music that even if the film doesn't happen, we've got something to hang the music on." Dance orientated? "Genius Of Love" must still be one of the best party records ever made.

"That's nice," she grins. "When we made 'Genius Of Love', we never expected it to do so well. We made that record for our friends. We never thought that everybody would become our friend."

So there you have it, Talking Heads

fans. Don't hold your breath waiting for the band to pop up in Britain. The road to nowhere certainly doesn't seem to lead in our direction at present. But how can you hold that against a woman who genuinely believes she was put on this planet to "make noise and make more of us"? There should be more like her around!

I love a man



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into unicorns eh?

Well, Waterboy Mike Scott says — "the unicorn has a lot of bearing on reality," and who are we to argue? Lionisation: Stuart Bailie.
Photography: Adrian Boot/RETNA

From mountains and golden dawns, lions and unicorns, to cabbages and kings. All this and more comes to light during a run-in with Waterboy Mike Scott, who is presently enjoying popular success with an epic single "The Whole Of The Moon". Anyone familiar with the song will agree that we're talking BIG here, perhaps even HUGE. Some would be tempted to add GRANDIOSE. We're also talking about someone who seems about to take up membership of the musical super-league — so take note.

It would be very easy to take pot-shots at the young man and his mystical view of things. Instead, I've set out our conversation, keeping commentary to a minimum. So come with me, on a peculiar journey to the world of the Waterboys. Bullshit detectors are optional extras for those crusty cynics among you.

● After a good few years in the music business, had you anticipated success this time round?

"I remember sitting in the studio listening to the final mix of 'The Whole Of The Moon' and thinking that the whole world was gonna love this. The comet explosion — 'Kaboom!' — that's my favourite bit. And when the sax flies out of the comet. The comet goes screeching by the earth and this comes out. A parachuting saxophone!"

● Do you think there's a danger that the recent critical attention might make your work self-conscious?

"On the first two Waterboys albums, the lyrics just used to spill out, there wasn't much obstruction. With this record, I had a lot of funny thoughts: 'What will they make of this? Will they understand me?' But I don't think it's overly self-conscious."

● With "The Big Music" on the second album, it seemed as if you had finally found a metaphor for something you had been trying to express. In it you say, "I have heard the Big Music, and I'll never be the same." Can you explain this?

"There's a book by Jack Kerouac called 'Satori In Paris'. In the sleeve notes, he says that satori is a Japanese word that means, literally, kick in the eye. What it means is a realisation of an absolute nature. You don't always know when it's happened to you, but when it's happened, you know. Because you're different."

● And what was your personal kick in the eye?

"I had a flash one time, that if you get a gift, the best thing you can do with that gift is to use it. The biggest gift that we get is the life we lead, and the best thing we can do is use it. So that we can become better creatures."

● But do you accept the criticism that no matter how well-intentioned your lyrics might be, a lot of people will turn off because of the music? You are influenced by people like Neil Young and Bob Dylan, artists who have become stale and uninspiring.

"I don't think those people were ever dull or uninspiring. I think they're still producing good music. What we do is just play music that comes naturally to us. I don't think we borrow from any one period. I think it's our inability to categorise the music as belonging to any one time. All attempts are going to be inaccurate."

● My favourite track on the 'This Is The Sea' album is 'Spirite'. I like it because it's short and

simple, but I think some of the other tracks are too drawn out.

"Some of them go on a bit. 'Don't Bang The Drum' and 'The Pan Within', those are long songs. I'd like to see them go on longer, but I can see that people might see to go out and make the tea or something. I don't think we're guilty of being self-indulgent. I think the instrumental passages on the album are... fulfilled."

● Some people have said that it's a Mike Scott record as opposed to a Waterboys one.

"This is The Sea' is more of a Mike Scott record than the next one will be because I've exhausted a lot of my personal musical ideas there. It's time to work more closely with the guys."

"Coming back to influences, I think there are a number of Waterboys songs that sound like no-one else. I don't know anything that sounds like 'December' or 'In A Pagan Place'."

● They remind me of that old Seventies band, Barclay James Harvest.

"I've never heard them. You must have been listening to them though."

● Well... I was very young at the time, you understand!

For the record, Mike Scott comes from Ayr, and along with sax player Anto he represents the core of the Waterboys. Their first release was the single "A Girl Called Johnny", in March 1983, and since then, they have released three albums. The present single, "The Whole Of The Moon" is apparently about 'knowledge'.

● A lot of the images you use are pastoral, full of references to nature.

"People need that. I don't think it does people any harm to be aware of how beautiful the earth is, and of its natural richness. I'm aware of that, and a lot of the images I use are trying to put forward some sense of that."

● But I would argue that going on about storms and trees is rather clichéd.

"I'm not sure that I mentioned the word storm in 'This Is The Sea'. There's some rain going on, some snow, there's a few mountains here and there. But there's other things as well. I do see red when I read articles that give the impression that that's all the Waterboys' lyrics contain, because it's certainly not."

● But scimitars and unicorns, more on now!

"The unicorn has a lot of bearing on reality. It is a mythical beast, supposedly, that few people have ever seen. One can choose to believe that they exist, or one can choose not to. Imagine you look at a picture of a unicorn so close up you can only see its nostrils, but when you back off, you see the horn and you realise that it's more than you realised. Humans are like that. They think they're horses, but they have capabilities they never even dreamed of."

● And do you think that all of this is relevant in a year that has seen strikes, bitter rioting and increased unemployment?

"There's a lot of things that have happened this year. It depends on what way you view things. As for riots and unemployment, I wrote a song called 'Old England', which

is on the album. But there are deeper things happening on the face of the earth. You look at the history of mankind. There is a growth going on. There is a learning process going on. It is moving into new stages now."

● If there is any movement going on, I'd say that it's downwards.

"But good and evil are polar opposites. The two biggest news stories in 1985 both had the word 'aid' in them, one for good and one for evil. The old saying goes, 'The darkest hour is right before the dawn'. That is, it takes the test of the darkest hour to give man the eyes with which he can see the dawn."

● I still think it's a crummy world.

"If you want a Golden Age, you have to start acting as if there's a Golden Age. If you want the new Messiah, you have to start acting as if he's already here. All these things are true. I want a great world, and I'm sure you do, too. The more positive ideas are sent out in music, the more positive the world will be. U2 and Bruce Springsteen are good at it. Prince is good at it, too. The time has passed for negativity. There's a big wave on its way. I make sceptical noises across the table. 'There is, because what we're seeing now with unemployment and stuff, and all the shite things that are happening, is that this doesn't work. This society built around money and consumption doesn't work, and people are learning it. What do you turn to then? It's not nature, because there's not enough nature around. It's spiritualism — it's the thing inside that links yourself to the universe."

● But doesn't all this talk of spiritualism and the soul open the floodgates for a lot of crap? Like the Beatles getting into gurus and kaftans and all that hippy stuff?

"Yes, but that was the first stirrings of Eastern mysticism coming to the West, and people were so ecstatic with it that they made a lot of claims they couldn't back up. It takes people coming along later, who've learnt from their mistakes, to eventually make it real."

"The whole hippy dream did screw up. One time when I mentioned karma, this guy said, 'Doesn't that make you a hippy?' I told him that karma was around a long time before hippies. These universal concepts were around a long time before everything you see in the streets, and they'll still be here long after all this has faded."

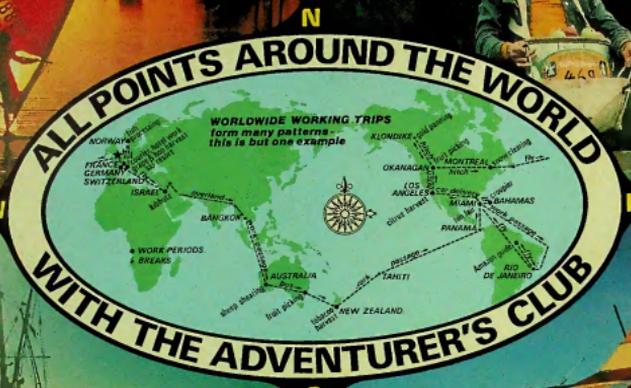
● I reckon that's more than enough for our readers to chew on this time around Mike. Are you happy that you've got your ideas across?

"It seems, from the points you have made and the way you have felt about the songs, that you haven't been touched by the ecstasy that it is in a lot of them."

And with that, he hits the bullseye. If the Waterboys are about ecstasy, then you'd have to say I was a hopeless case of frigidity. I think that Mike Scott is a fine singer who writes some above-average songs, but nothing more.

As far as the whole spiritual trip goes, I'll have to give it a miss. This young man seems to spend most of his time gazing heavenward, but most of us are too busy trying to avoid the dog-does on the footpath of life.

Some might see him as a visionary, heralding a new age, others will see him as being responsible for a lot of humourless flatulence. The choice, my friends, is up to you.



Why not enjoy a great lifestyle this year?

- Ever *wished* you could get away from a dull, dreary, existence?
- Ever *imagined* what it's like to experience, first hand, real adventure and excitement?
- Ever *dreamed* of lazing on the warm, golden sand in the Caribbean?
- Ever *wondered* what it's like to pick fruit in Australia, harvest tobacco in Canada, crew a fishing boat off Alaska?
- Ever *considered* doing anything about it?

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A Great Lifestyle . . .

Who doesn't dream of sunbathing in the Virgin Islands, or skiing in the Swiss Alps? Who wouldn't like to work hand-in-hand with the colourful young people of faraway places like Hawaii or the Seychelles, or join the crew of an Alaskan Highliner and earn £400 a week? What is it like to meet geishas in Japan, sit in the tent of an arab sheik, get to know grass skirtsed Polynesian girls, join in the fun of Californian beach parties? Pipe dream you may say . . .

For some people, yes. They are the 'armchair' dreamers who never get around to doing anything. But it doesn't have to be that way. Travel, interest, excitement, adventure, throughout the world can, with relative ease, become reality for almost anyone.

The Adventurer's Club . . .

I'm John Howard, an adventurer for many years, and founder of the Adventurer's Club to help and assist others to enjoy this great lifestyle. I packed my rucksack when I was 18, left London and headed for Canada. Since then I've never looked back, having travelled the Oceans of the World, prospected for diamonds in South America, searched for treasure in the Pacific, beachcombed the Caribbean, lived it up in the great cities, panned for gold and owned my own gold mine, worked the fishing boats off Alaska and Newfoundland, and much, much more. I'm not famous - just one of the thousands of people worldwide enjoying this type of lifestyle. I've promoted and interested others in this sort of life through television and radio appearances and a dozen or so books.

Working and travelling around the world is not just a way of life, it IS life. You don't have to be well off; indeed this can be a disadvantage - you miss out on so much. You can fly, for example, across the Pacific, parting with a bundle for the 'privilege' of sitting in a sweaty seat, or you can travel across for nothing by working your passage on a yacht calling at such places as Fiji, Samoa, Tonga; meeting the natives and having a great time. Likewise, by working in orchards, vineyards, resorts, processing plants, ranches, farms, etc., you'll meet the real people and get involved in the real life of the country - not the artificial surface that most people see - and get paid as well.

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