

r+m

JAN 18, 1986 EVERY THURSDAY 48p

MARC ALMOND

'IF I'M A CLOSET ANYTHING
... I'M A CLOSET
HEAVY METAL FAN'

RECORD MIRROR

ABC • FULL FORCE
SOPHIA GEORGE
5TA • OZZY OSBOURNE
DEATH WISH 3

YEAR END CHARTS

LIVE

BILLY BRAGG
JUNE BRIDES
SAVA JAZZ
MAYFLOW (EH!!)



FREE THE SPIRIT

The Alarm's single 'The Spirit Of '76' is out this week. It's available in three different formats, all featuring songs recorded at the Alarm's show at the Boston Orpheum. The seven inch version features 'Where Were You Hiding When The Storm Broke?', which also appears on the 12 inch with 'Deeside'. A limited edition 12 inch double pack single features 'Knocking On Heaven's Door' and '68 Guns'. Only 10,000 copies of the double pack will be pressed up.

The Alarm start a five week European tour shortly, before returning to America. There's a chance of some British dates on their return, but these await confirmation.

RS

Photo by Joe Shutter



TURTLE SOUP

● We scoured the music biz world to come up with our first great competition of the year... and we've done you proud. As Sting trundles around Blighty with his 'Dream Of The Blue Turtles' tour, we at rm are offering you the chance to win one of 50 exclusive picture disc albums (seen here) and a T-shirt to go with it. All you have to do to win one of these great prizes is answer the three questions correctly:

- 1) Who joined Sting on stage in Bournemouth as a surprise guest recently?
a) Paul McCartney b) Gordon Sumner c) Andy Summers
- 2) On the current LP, what is over Bourbon Street?
a) Sun b) Moon c) Light
- 3) What was Sting before he became famous with the Police?
a) a brain surgeon b) a fighter pilot c) teacher

Send your answers, plus your name and address, on a postcard to **rm STING Competition**, Greater London House, London NW1, 7QZ. The first 50 correct entries drawn out of the hat on the closing date Monday, January 27, win.

YOU TOO!

Bono bounces back into the musical fray this week when Irish band **Clannad** release their single 'In A Lifetime'. The song features a duet between Bono and Clannad's chanteuse Maire Brennan. It seems set to equal the success of the band's 'Theme From Harry's Game'. "The first time I heard the song, I was in my car and I nearly came off the road and crashed," says Bono. "I thought it was the end of the world and I'd arrived in heaven." The car Bono was driving is known as the Unforgettable Spiffire.

AS

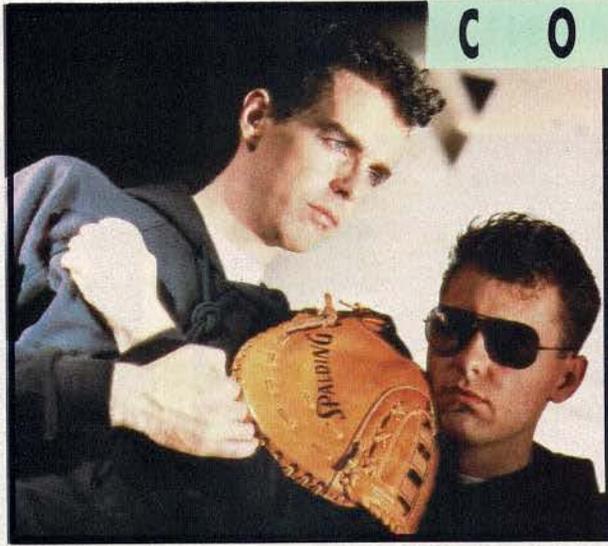


SWEET MADNESS

Madness release their single 'Sweetest Girl' on January 20. Yes folks, it's a cover version of Scritti Politti's old hit of a few years back. The flip side is a new Thompson/Woodgate composition 'Jennie (A Portrait Of)' and the 12 inch version features an extended dub mix version of 'Sweetest Girl', courtesy of Michael Brauer.

'Sweetest Girl' is the third cover version Madness have done as a single in their illustrious career. One of their early singles 'One Step Beyond', was written by Prince Buster and they've also covered 'It Must Be Love', by Labi Siffre.

RS



WEST END GAUL

● The hallowed portals of the nation's normally sober Conservative clubs were shaken out of their collective stupor this week by something rather wet and nasty from our French cousins across the sea.

"Sick!" cried the Star. "Feelthy" raged the Stun. "Well done, soft lad!" chuckled Derek Hatton, as singing sensation **Renaud Sechan** trilled his Gallic tongue around a delightful little ditty concerning the charms of Woman About Town, one Margaret Hilda Thatcher.

"Me, I'll change into a dog, if I can rest on earth," trills the aging Monsieur Sechan as tunefully as the French generally are. "And for my daily lamp-post bog I can pee on Mrs. Thatcher."

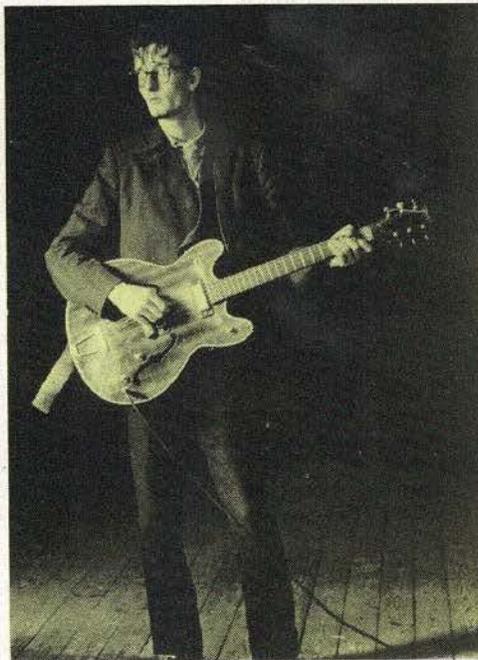
"Damn cheek!" frothed a hundred muttering Tory stalwarts — with one eye on the Queen's birthday honours list and another on the gin cabinet. **EL**

WOOF WOOF

● The **Pet Shop Boys** are releasing a special 12 inch remix of their number one single 'West End Girls'. The Shep Pettibone mastermix runs for more than eight delicious minutes, and it's already received substantial club support. The Petties are currently in the studio working on their next single, due in February. Their debut album should follow in March.

Neil and Chris have set up a temporary free information service. Write enclosing an sae to Pet Shop Boys Information, c/o Parlophone Press Office, EMI, 20 Manchester Square, London W1.

RS



PULP IT UP

Every year, at least one great single gets lost in the Christmas rush. **Pulp** are the latest victims, but their record 'Little Girl (With Blue Eyes)' deserves the attention it's still getting. A quirky, fragile crooner with a deceptively smooth lyrical bent — courtesy of one Jarvis Cocker — 'Little Girl' could be the start of something big. No radio play, due to rather 'adult' lyrics, but a record to cherish as the group begin to grace the stage again after a year long reappraisal of their talents. **AS**

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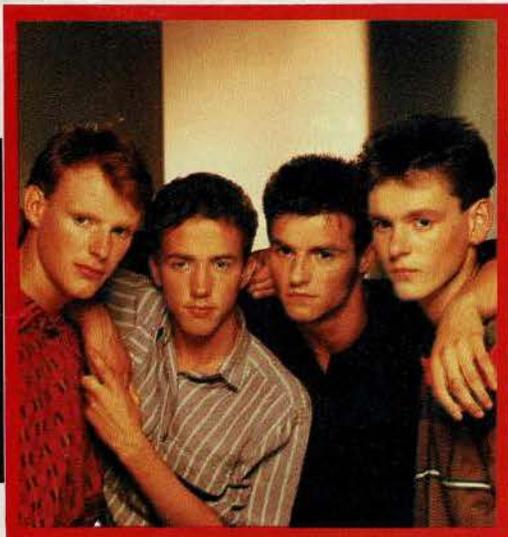
■ cover photography by ASHWORTH

TOURS ●

RELEASES ●

NEW BANDS ●

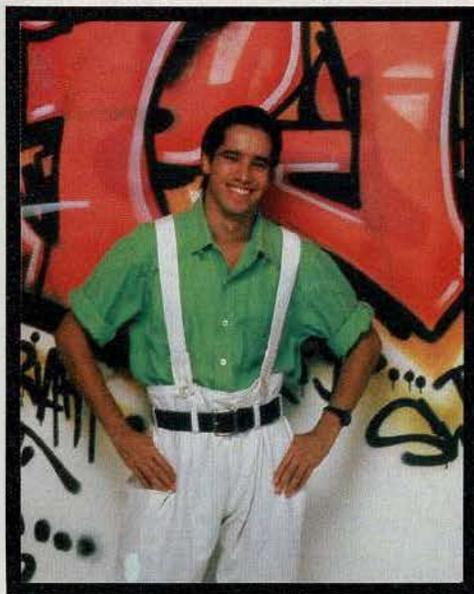
GOSSIP ●



IT'S RAINING MEN

Wet Wet Wet, the hip Scottish four piece from deepest Glasgow, will play a brief but undoubtedly memorable tour this month. See them at Galashiels Technical College January 16, Liverpool University 17, Newcastle Riverside 18, Leicester University 22, Brighton Zap Club 23, London Goldsmiths College 24, Leeds Polytechnic 25. Wet Wet Wet have spent the last couple of months working on material for their debut single and album.

RS



BEANSTALK

● **JOHN 'JELLYBEAN' BENITEZ** releases his single 'Sidewalk Talk' on January 20. His old flame **Madonna** is featured on backing vocals, and she also wrote the song for him. Nice to see they're still friends. The 12 inch version will feature a dance mix of 'Sidewalk Talk', backed with a full length rendition of 'Was Dog A Donut?'

RS

COMPILED BY

DIANE CROSS
ROBIN SMITH
ANDY STICKLAND

DEX

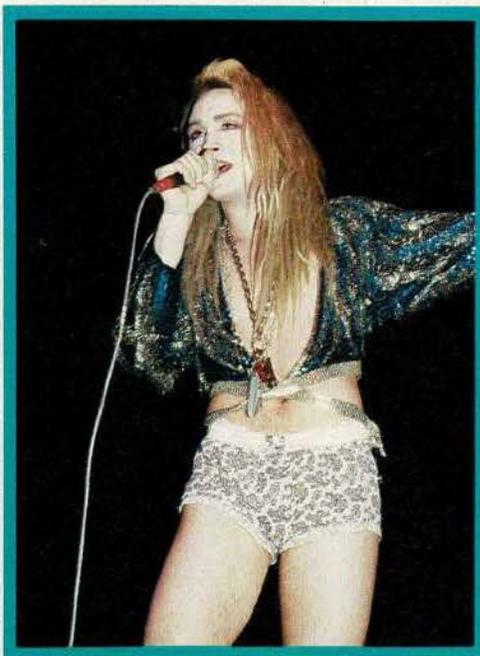


Photo by Peter-Paul Harneit

E A R B E N D E R S

Nancy Culp

'The Affectionate Punch, Associates (Fiction LP)
'Mell' Siouxsie And The Banshees (Polydor 12 inch)
'Perfect Kiss' New Order (Factory 12 inch)

Andy Strickland

'Little Girl With Blue Eyes' Pulp (Fire 12 inch)
'Keep Lyin' I Love It' Bob And Vi (Vindaloo)
'Things Could Be Beautiful' Colourfield (Chrysalis)

Joe Shutter

'Beastie Groove' Beastie Boys (Def Jam)
'Rock The Bells' LL Cool J (Def Jam LP track)
'Thieves Like Us' New Order (Factory 12 inch)

IT'S FOR YOO-HOO

● Imagine our surprise when Index was forced to leave a steaming morning bath this week to answer the bloody phone. Who should be on the other end but **Marilyn** with an update on his current activities? Having recently popped up on New Year's Eve at the Piccadilly Theatre, we might have expected a single soon — but it seems not.

"There won't be a new single for a while, because the stuff I recently recorded isn't really the direction I want to go in. I'm going back in to do four songs, two of which, 'Dangerous' and 'Everybody', I've written myself. Then I'm off back to New York. I really like it over there because people treat me like I've got a brain, which is more than they do here. I can't help the fact that I'm pretty, but there's more to me than that, you know.

"I'm going to appear in 'Miami Vice' as well, which should be fun. I was supposed to be in an episode recently, but they wanted me to play the owner of a club who was also mixed up with drugs and things. I thought that was a bit sickly. I'm waiting for them to write a more tangible script."

Well, must get back to the bath now, Marilyn.

AS



ANGELS AND DEVILS

The daughter of a Zulu princess and the son of a Welsh sheep farmer make up an unlikely chorus of angels, but that's exactly what **Angel Chorus** is composed of.

Glynnis and Mark Ferda are the angelic ones, whose heavenly new single 'Devil On My Shoulder' should be winging its way radiowards shortly.

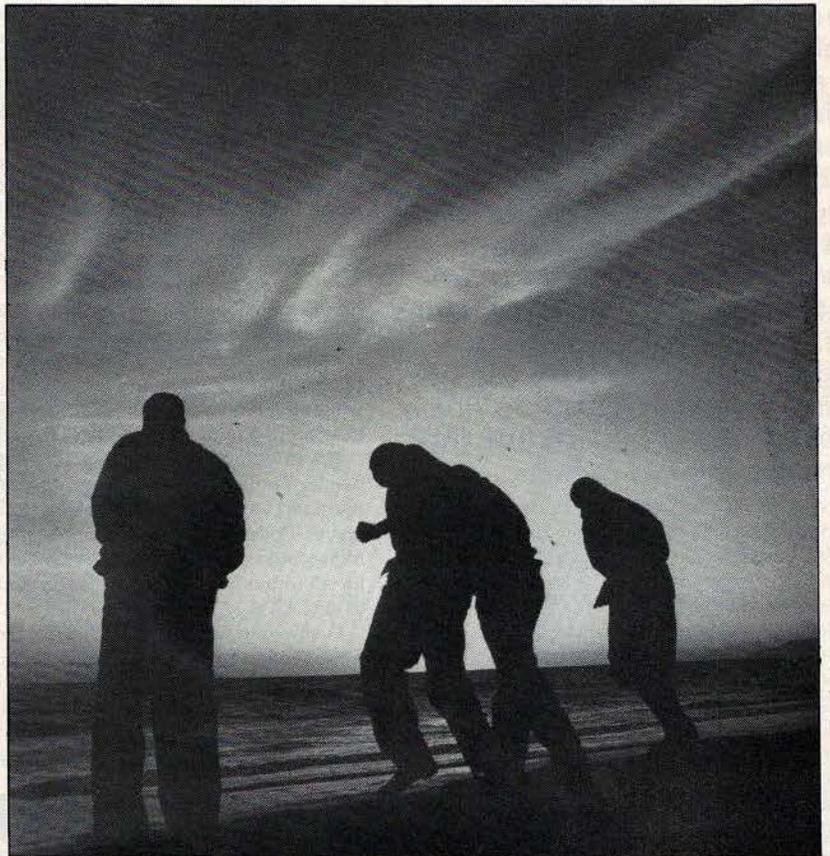
Glynnis' soaring voice is backed by a track produced by Zeus B Held — he of Dead Or Alive and Imagination fame. It's worlds away from Savage Progress, the outfit the pair were originally part of.

DC

**LET MY
PEOPLE**

GO

**THE NEW
ALBUM
AND SINGLE
FROM**



THE WINANS

A

L

GOSSIP

I

COLUMN

P

● This week *Lip* is steaming ahead into 1986 — but not quite as steaming as the scenes that have been whispered about in certain quarters of the *rm* offices. In this week's wonderful Index pages, mention is made of a rather disturbing incident involving three of the team and a bath of hot water. Does this mean three-in-a-bath orgies are to become the in-thing this year? And do *Robin Smiths'* cats know about this strange turn of events.

The news that well and truly turned *Lip's* stomach this week filtered through from *King Kurt's* Christmas spectacular (it says here). The band had a teensy weensy drinking competition before they hit the boards (and the buckets) in the form of the Great British All-Comers Slamming Championships (their new single is called 'Slammers' — which is a rather lethal tequila and ginger ale mix).

Contestants did their bit for the National Health when all but two of them were rushed off to

hospital in ambulances for the pump and bucket treatment. Well, what did you expect from them? Flower arranging contests?

Hold on to your hats kids, 'cos the next *Smiths* single is nearer than you think. Could it be that the pride of Manchester's next vinyl delight will be 'Big Mouth Strikes Again'?

Lip predicts that this highlight of last year's Scottish tour will see the light of day sometime in February.

Also in the pipeline is a new single from *Dead Or Alive*, possibly entitled 'All I Want For My Birthday Is A Million Pounds' or words to that effect, no doubt.

Pity the poor old *Godfathers*, who in the act of doing a bit of self-promotion — whacking up a few flyposters — got nobbled by the old Bill down by the Elephant and Castle in South London.

The aforementioned upholders of the law must've been victims of PMT or some other such dreadful syndrome 'cos the *Godfathers* found themselves up in front of the local beak on a charge of criminal damage. Well, lads, there's one offer you can refuse with impunity!

Walt Disney's 'Incredible Journey' was nothing compared to the jaunt *rm* stalwart *Stuart Bailie* undertook last week. Seemed like a good idea at the time — a little hike up the jolly old M1 to Manchester to see the maiden flight of *Sting*.

A char-à-banc stuffed to the gunwales with eager hacks chugged its way through copious snow storms, windscreen wipers not quite in full working order, and arrived in the Pearl of the North halfway through the set.

The journey back proved far more ludicrous, as the bus was down to 10 miles an hour all the way. A tired and emotional *Stuart* puffed his way up the steps of Greater London House just in time for the weekly purgatory that is the editorial conference, announcing that it was worth it just to see *Sting's* trouble and strife having a real old wing-ding with a certain Fleet Street hack in full hearing of a hushed horde backstage....

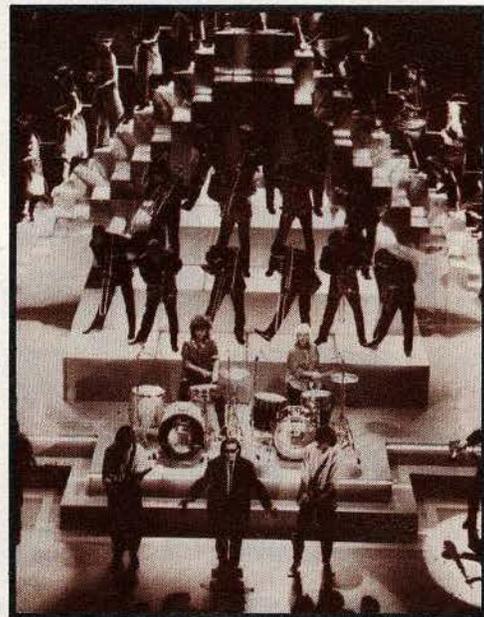
The luscious *Lizzie Tear* (surely a gal and a half in the making after her enviably eloquent barrage in a recent *rm*) is looking for a keyboard player. Possessors of sun-bronzed muscles and impeccable arpeggios should contact her publicist for an immediate once-over, sorry audition, on 01-482 4226.

There were tears a plenty in Camden Town last week in the *Pogues* camp. After an uplifting knees-up at the Hammersmith Odeon where silver discs were given out to the worthy fellows for their 'Rum, Sodomy And The Lash' elpee, the evening took on a distinctly bitter taste when

banjo boy *Jem Finer's* disc did a walk from the dressing room.

Needless to say, the wrath of the *Pogues* is something to be avoided, so if any enlightened soul knows the whereabouts of this prized token, please call the Stiff Records Press Office, otherwise we just might set *Shane* and his shillelagh on the lot of you 'til the thing is recovered.

Brighton's hot young hopefuls *Habit* seem to be suffering a touch of paranoia. Following his very fair review of the group, the unfortunate



■ Is it Fred Astaire? Red Skelton? Quasimodo and the Bellhop Five? No, chaps and chappesses, 'tis the boy who once warbled about the joys of 'Teenage Kicks' showing us at long last what the wee laddie meant. A jolly big crack on the head, then, to all those grubby-minded souls who misconstrued our *Feargal*. Now the world knows that all he ever wanted to do was be surrounded by kicks of the high, terpsichorean kind. Will the next video have *Feargal* going to a plastic surgeon's in a quest for a face like his perfect cousin's, we wonder?



feargal sharkey

You little Thief

specially extended

12" re-mix version

out now-VS84013 *Virgin*

27 Chippenham Gold Diggers
28 Birmingham Odeon
30 Leicester De Montfort Hall
31 Nottingham Royal Court

FEBRUARY

1 Nottingham Royal Court
3 Manchester Apollo
4 Preston Guildhall
6 Sheffield City Hall
7 Leeds University
9 Newcastle City Hall
10 Edinburgh Playhouse
11 Glasgow Barronlands
13 Belfast Queens University
14 Dublin
15 Dublin SFX
17 Liverpool Royal Court
18 Bristol Colston Hall
19 Portsmouth Guildhall
21 Crawley Leisure Centre
22 Hammersmith Odeon
23 Hammersmith Odeon

SWITCHED ON
feargal sharkey

Tim Jeffery received a none too pleasant phone call. "You'll regret it!" snarled bass player **Andy Carroll**.

Who's going to regret it, Andy, cheri? May the curse of **Lip** be upon you and may your plectrum wither as fast as your chances of megastardom, honeybun. (Ho, ho, ho, — design ed.)

The trend for tanned he-men continues and the latest chap to take to the Bergasol is none other than former paragon of the pasty face, **Pete Shelley**. A **Lip** spy saw the small, but perfectly formed one slinking down Camden High Street with a bronzage to rival **George Michael's**.

Elizabeth Taylor's latest escort **Michael Jackson**, will have a new album out some time in April. The Easter bunny will be handing out copies, at a shop near you, of this long-awaited, **Quincy Jones** produced eulogy on the future of llamas in Peru.

Disturbing news came our way too, this week, concerning England, land of the free. The **Redskins** were on their way to France for a date somewhere, when they got stopped by the customs at Heathrow Airport. They were questioned for hours and detained under the Prevention of Terrorism Act.

They managed to get through, eventually, only by signing a document declaring that they were not, in fact, terrorists in any shape or form. Strangely enough, both **Sigue Sigue Sputnik** and the **Woodentops** got through with nae bother. Maybe it had something to do with the Harringtons and the bootie-moles, eh X?

Well, they're still sprogging like it's going out of fashion. Latest in the production line is shake-a-leg chanteuse **Nicole** who was due to come over here in the next week or so to promote 'New York Eyes' which is currently streaking up the charts. Visions of a birth, however, 50,000 feet up

have grounded the lass on the other side of that rather large stretch of water that thankfully divides us from **Ronnie Reagan**.

Billy Connolly, the man who made an art out of matted facial hair, was the latest victim of the great W H Smith/Mary Whitehouse Watch when his album 'Wreck On Tour', was banned from their racks for being 'too offensive'. All this was in spite of it being stickered to warn of its risqué content.

The ban has since spread to no less than five other chains of similarly morally conscious stores.

The great man pronounced the bans 'a little small minded and silly' and despatched himself off to the more liberal shores of New Zealand and Australia for a 35 date tour...

Alright, which of you eagle-eyed pop watchers out there spotted the missing link on last weeks 'TOTP' then? Ten out of 10 if you noticed **King** bass player **Tony Wall** was absent from the ranks of the Codpiece Five. The unfortunate one took a coveted week's holiday and promptly went down with 'flu so was forced to miss his chance to upstage **Paul** the Pirouette.

Paul was doing a very nice Highland Fling too... probably in the wake of his Christmas holiday jaunt around the Caledonian crags and lochs.

You had a narrow squeak there, Paul me lad, cos **rm's** very own **Nancy** 'The Knife' **Culp** and **Betty** 'Bondage' **Page** were up in the very same neck of the woods at New Year terrorising the tartan hoards with their six inch heels and avant-garde apparel....

And on that rather dubious note, **Lip** slinks into the shadows for another week and waits for another exciting episode of 'What The Butler Saw And How He Sold His Story For Ten Thousand Smackers'.

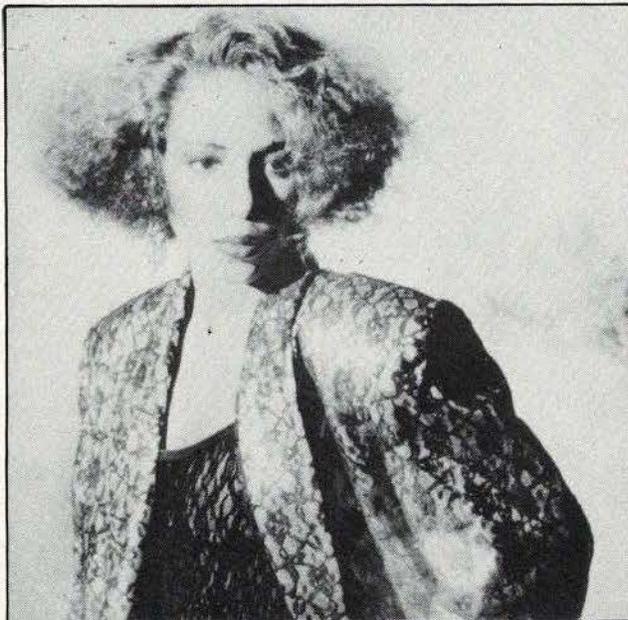


Photo by Retna

■ Here we see how no matter how much money a lad earns, dirty fingernails still seem to be the order of the day. Personally, Nickiepoos, we at **Lip** wouldn't stick such dirty maulers anywhere near our lotus-like. Did your mum never tell you of the follies of filthy fingers? Perhaps, though, we're misjudging the poor little soul and it's simply last night's mascara nestling under his nails — not the contents of his potato patch.

S A T U R D A Y L O V E

8min 45sec EXTENDED REMIX



Cherelle
with
Alexander O'Neal

NEW 12" NOW AVAILABLE

FEATURING

8:45 Extended remix

3:30 Acappella version

4:55 Instrumental version

3:58 Version of:

'I Didn't Mean To Turn You On'



QTA6829

PRODUCED BY JIMMY JAM & TERRY LEWIS FOR FLYTE-TYME PRODUCTIONS

SINGER'S FIRST SINGLE

● Sophia George's 'Girlie Girlie' is not only a damn fine tune: in reggae's cool commercial terms it's something of a phenomenon. Girls talk: Roger Morton. Snappy snappy: Michael Putland

Sophia George has made a pretty fast exit from Kingston. In less than six months, she has gone from teaching in a Jamaican school for deaf children, to opening the ears of the world to her international hit, 'Girlie Girlie'.

On a chilly winter morning in West London, Sophia might well have cause to regret the speed of her departure. This is her first trip outside Jamaica, and when she left home Kingston's messy sprawl was simmering at a comfortable 90 degrees in the shade.

"England is nice," says Sophia. "Nice — but cold. It's so cold! But I'll get used to it."

'Girlie Girlie' is a virile specimen of that rare breed, the reggae crossover hit. Since the death of Bob Marley, reggae's had a hard time making it into a pop chart, which only seems interested if there's a gimmick like a 'Cockney Translation'.

'Girlie Girlie' is therefore quadruply unusual. Not only is it reggae, and from Jamaica, but it's also Sophia's first recording, and it's conspicuously low on the gimmick factor. Explain that, if you can, Sophia.

"Good managing," grins the singer.

So it's not something special about you?

Sophia: "Maybe. Do I have something special, Mr Chung?"

Sophia's manager, Mr Ronald 'Piggy' Chung, raises a woolly-hatted head from the 'Sun' newspaper.

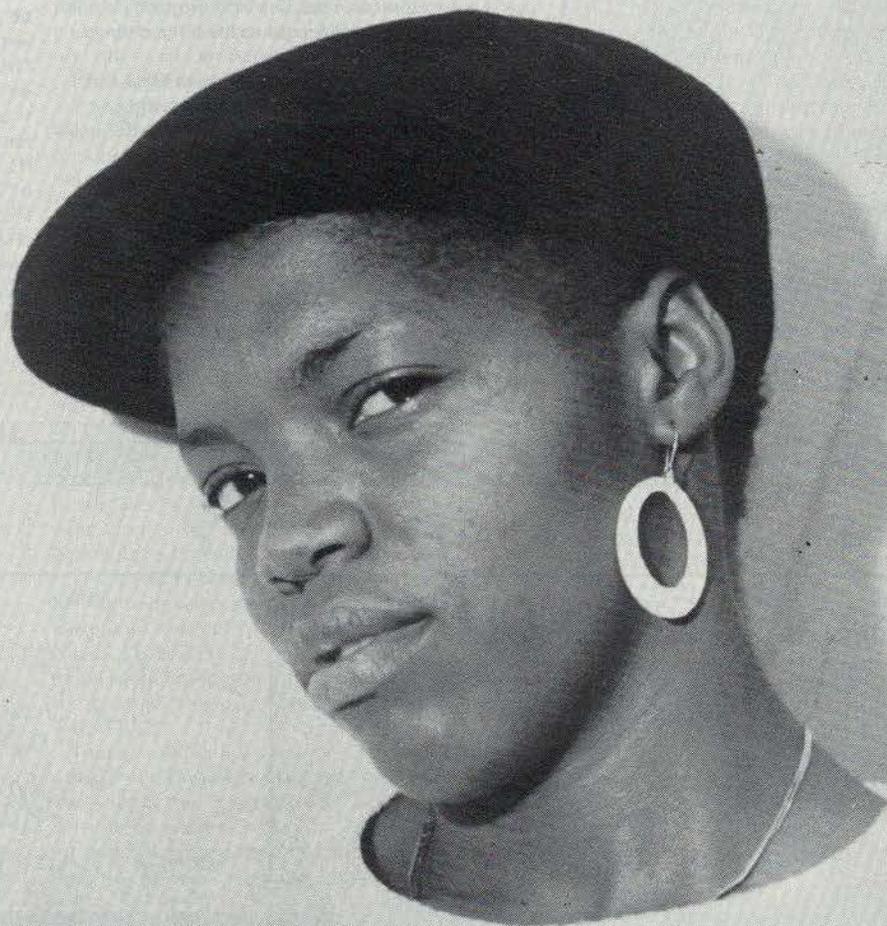
"Stop this foolishness," he snaps. The 21 year old Sophia is obviously in good hands.

It was Ronald Chung, sometime reggae producer and football fan, who discovered Sophia last summer, and now acts as both her producer and manager.

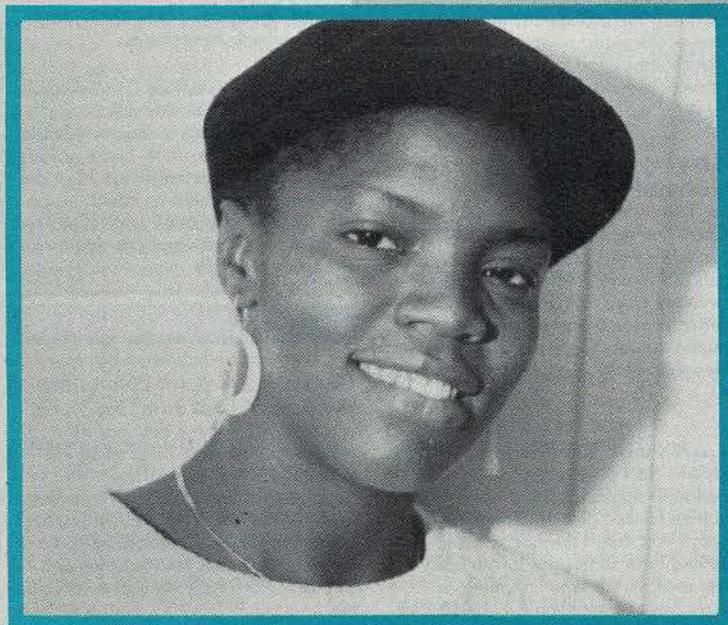
Mr Chung: "It came out of football, really. I was doing some community work in Harbourview (Kingston), and I was organising a show to raise money for the football club. So out of that, I decided to hold an audition in the area, and Sophia came along."

Sophia: "I had a friend who knew Mr Chung, and this audition was taking place nearby, so we just went along, and I sang a few songs."

"He was impressed, and so it just went from the audition, to rehearsals, and then into the studio."



INTERNATIONAL REGGAE HIT SHOCK!



The classic, bubbling rhythm of 'Girlie Girlie' — written by Sangie Davies — combined with Sophia's honey-kissed vocals and an eccentric lyric took the record to number one in Jamaica. New York was the next to take it to heart, and only a lack of full US distribution stopped it spreading further.

Did Sophia have any idea that her first studio effort would make such a splash?

Sophia: "I really had no idea. I love the song, and at the time I thought it was a great song, but I just didn't see it getting this far. I'm glad it did!"

The light-hearted lyric of 'Girlie Girlie' features a vexed Sophia reprimanding an enthusiastically unfaithful boyfriend.

Sophia: "It's just about a man who has a lot of women in every port, and in the song I'm his girlfriend and I find out.

"For the video we made for it, I go in and find him with another girl, an' get vexed. He follows me out, and we start quarrelling, with me singing that he's too girlie, girlie, and that he has one girl here, one there, and one everywhere.

"So then I decide to phone up all his girlfriends, and I tell them that Michael, that's his name, is at home with Juliet and tell Juliet that Michael is at home with Sandra.

"Then everybody goes round to Michael's house, and beats him up. It's great."

The retiring Sophia doesn't seem the sort to enjoy beating up anyone. As yet unused to the interview merry-go-round, she tells me in a barely audible whisper that when performing her personality is quite different.

Sophia: "When I'm on stage, I'm a different person. I pretend that nobody is out there, just forget about them, and really enjoy it."

As if to support her claim, Sophia disappears upstairs for a photo session, where she insists on photographing the photographer, her publicist, and anyone else who comes in sight. Just to make things even, of course.

Since 'Girlie Girlie' took off, Sophia's life has been a hectic round of interviews, photo sessions and performances. The singer assures me, however, that she has no regrets about being whisked away from the quiet life in Kingston.

Sophia: "In Kingston, I have a family of seven, well, six really. I have a little daughter. It was kind of quiet, but I had always sung in the church choir, and at church concerts. It was something that I had always wanted to do.

"I used to go to stage shows, to see other artists perform and I always wished that I was up there instead."

Sophia is now in the fortunate position of being compared to the big names she once looked up to.

Sophia: "Bob Marley is my favourite reggae singer, and I like Tenor Saw and Third World as well. Outside of reggae, of course I love Diana Ross, but mainly I love Bob. But then Bob is up here." She points to the ceiling.

Apart from describing Sophia as 'a well distributed 135 pounds', her Jamaican record company sees fit to put her talent in the same league as Marley, Yellowman and Peter Tosh. Sophia herself seems unruffled by such laudatory comparisons.

Sophia: "It's great, knowing that I'm being compared with top artists."

Doesn't it put a lot of pressure on you?

Sophia: "No."

So you think you can live up to it?

Sophia: "If I work at it, yes I can. And I intend to, of course."

Despite her liking for Diana Ross, Sophia says that at the mo-

ment she has no intention of moving out of the reggae scene. A girl with a little bit of difference can go a long way.

Sophia: "There aren't many girls who do the kind of thing that I do, especially the last part of 'Girlie Girlie', which is a kind of Sing J, deejay thing. Most of the girl singers in Jamaica sing rockers, lovers' rock. They don't do the deejay thing."

Sophia's debut album is already finished, and set for release in early 1986. A number of different writers have contributed songs, including Sangie Davies.

Sophia: "Two of the songs have the same sort of rhythm as 'Girlie Girlie', but there are some slower songs as well."

Although a follow-up single has already been released in JA, Mr Chung refuses to be drawn on the choice for this country. "We're looking into coming to play here and in the States sometime in 1986," reveals Chung. "But Sophia doesn't know anything about that yet."

In spite of the fact that Ronald Chung seems more enthusiastic about trying to get Spurs to play in Jamaica than about Sophia's plans, the young singer seems to trust him implicitly.

A self-confessed optimist, Sophia can't think of one bad thing about her recent change of lifestyle.

Sophia: "Nothing's bad. But I suppose that the worst thing that could happen would be to get booed when you're on stage. It hasn't happened yet, but I'm still looking for it. It happens to everybody."

Sophia George's natural talent should ensure that she is one of the exceptions. There is, however, always the possibility that she will follow the Althea and Donna, pop-reggae one hit wonder route.

Sophia: "I don't see that as a danger; I'm working on other things. This is what I've always wanted, and I'm not going to give up easily."

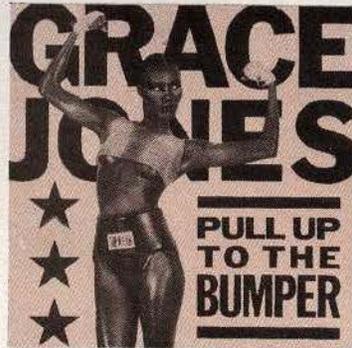
As I leave the aspiring bass player/occasional netball player to even more interviews, and an evening PA at Tony Blackburn's Soul Night Out, it occurs to me that with the scheming Mr Chung in charge, Sophia is likely to be around for a good while yet.

From Montego Bay, to Tony's Nights Out in Kilburn. The price of fame, indeed.

S I N G L E S

LADY OF THE MANOR

GRACE JONES 'Pull Up To The Bumper' (Island) It has to be, doesn't it? Possibly one of the sexiest records ever made, the seven inch version bears out the testimony to that fact, but the 12 inch — quelle horreur! I mean, why the unnecessary echo and blips? Did they put the arms back on the Venus de Milo? Do you go to bed in your hobnail boots? Then why tamper with the damned thing? When lovely woman stoops to folly she has her finest track remixed...



MASTERS

BELOUIS SOME 'Imagination' (Parlophone) The only song this band have that, in my opinion, justifies their existence. It's said in these parts that our Nev is a v. nice boy. As I have a soft spot for nice boys I'll let him off this time, and be first out on the floor next time this little darlin' hits the decks. A hit — I hope — and notice I didn't make one reference to Bowie!

INTO A CIRCLE 'Rise' (Arcadia) A band I have already championed in our august Index pages, this is a tantalising and tingly tune. Bee's

growly vocals add a delicious rough edge to this aural orgasm, which builds neatly to a clever climax. Pass the smelling salts!

EASTERHOUSE 'Whistling In The Dark' (Rough Trade) Words such as worthy, crucial and serious spring to mind on hearing this. I'm never sure of mixing politics with music, but that is my problem. (The entire state of the world seems to be Easterhouses.) Tough, passionate and uncompromising and ye gods, I think I like it.

FLOY JOY 'Weak In The Presence Of Beauty' (Virgin) Yes, I know that feeling only too well! A new line up and a production by Don Was, I was melting alarmingly as the slush-o-meter went into overdrive. Perilously close to being bland, but a certain winsome appeal saves the day. Maybe though, this is not quite strong enough to make its mark on the thrifty 50.

MADONNA 'Border Line' (Sire) Oh why do I always get the flamin' Madonna singles? Is there some datted Yankee plot to undermine my sanity? Last time I slagged off the walking thrift shop I got torrents of hate mail, so this time I'm going to prove how magnanimous I can be and

say, (deep breath) I'm quite partial to this 'un.

ASWAD 'Kool Noh' (Simba) Aswad are very popular, not without cause. Generally I don't go a bundle on de reggae, but I was surprised to find myself liking this extremely ace cut.

APB 'So Many Broken Hearts' (Red River) The rm girls could form the North Of The Border Appreciation Society, and APB's cheerful little ditty is yet one more reason for our adoration of anything Caledonian. Maybe not an earthshatterer, but it tries hard and is very charming nevertheless.

COLENSO PARADE 'Hallelujah Chorus' (Fire Records) Cor blimey! A bit strong for so early in the afternoon. The next Irish band waiting in the wings for better things. High on guts and atmosphere — could this be a band to be reckoned with? Give 'em another six months and I think it's extremely possible.

SERVANTS

LL COOL J 'I Can't Live Without My Radio' (Def Jam) Joe Shutter is forever ruining my day, not to mention my hair-do, by blasting me from behind with this sort of ridiculously rinky dink trendy doo-dah. I ran for the hills when I played it, but I know that simply thousands of you are about to part with your pennies and bob to it. Personally, its charm escapes me.

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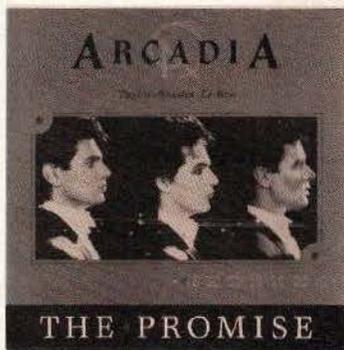
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ROBERT PALMER 'Rip Tide' (Island) When it first wafted out of the Wharfedales, I could have sworn I had it on the wrong speed. It's got more plod than my local police station. Forget the Frank Sinatra impersonation Robert, and get thee hence back to whichever little island you dispatched this dross from.

TALK TALK 'Life's What You Make It' (EMI) Reluctantly placed in the latter category simply because these young men don't seem to get off the starting blocks in this part of the world. A slow and smouldering song that grew on me after a while. I've a feeling I could take to it a bit more, minus the angst ridden vocals. A bit too laid back for Radio One, I trow. And what they say, still goes unfortunately.

TWISTED SISTER 'Leader Of The Pack' (Atlantic) Oh no! I groaned, not another version of that song. I giggled at the sound of Dee Snider butchering it up to those immortal lyrics, but ultimately declared it rather limp with too much canvas and not enough camp. A disappointment.

PRINCESS TINYMEAT 'A Bun In The Oven' (Rough Trade) I blame all this sort of stuff on the Pope, myself. I'll risk the curse of the blond bombshell himself and pronounce this affair a nasty, sordid little shambles that thankfully stops before it gets anywhere near shooting its shot.



ARCADIA 'The Promise' (EMI) Hot from the desert that is 'So Red The Nose', it starts with what sounds alarmingly like a Thin Lizzy riff. Simon groans manfully, the bass boings sleepily into action before our Si launches himself into vocals that are truly painful to hearken unto. A predictable review for a predictable record. This is obviously what Duran Duran do in their sleep, so I pity their good lady wives.

WHITNEY HOUSTON 'How Will I Know' (Arista) During which the gorgeous Whitney performs the miraculous feat of strangling herself with her own tonsils. A waste of a fair voice with such a forgettable song. I may still have egg on my face after decrying the last record, but I think the last laugh will be on good old Whitney unless the rest of her material is infinitely better than this.

SONIC YOUTH 'Flower' (Blast First) Bloody awful racket, that only made me want to forget my crusading for the female cause and bury myself in fishnets and fripperies. It manages to offend both my ears and my sensibilities. If this is the future of music, I'm going back to East Finchley Library.

DRUM THEATRE 'Living In The Past' (Epic) The next in line for the hype in overdrive? A competent and jolly romp that will, me dears, no doubt be picked up on by Bruno



Brookes or some other stupendously knowledgeable dj, so nothing I say will change a thing. Shame the gaudy glad-rags had my back up before I even played the record. Nil points for psychological warfare, boys. The dirt went before the broom.

J.B. ALLSTARS 'The Alphabet Army' (2 Tone) Oh no, not more

flaming pontificating! Singer Dee Sharp has a soulful way with the C majors, and I can imagine old Paulie and his crappoccino cats groovin' on down to this with nary a smile on their faces. A bit too po-faced for me, I'm afraid.

ROBERT WHITE 'Hold Me Tight' (Calibre) I used to live in a revolting hovel where my upstairs neighbour used to treat me to this kind of stuff, full blast, at four o'clock in the morning when I had to get up at seven. As a result, I have severe trauma and apoplexy whenever I hear anything similar to Robert's smooth disco fare. So pardon me whilst I primal scream AAAARGH!!!!

reviewed by



nancy culp

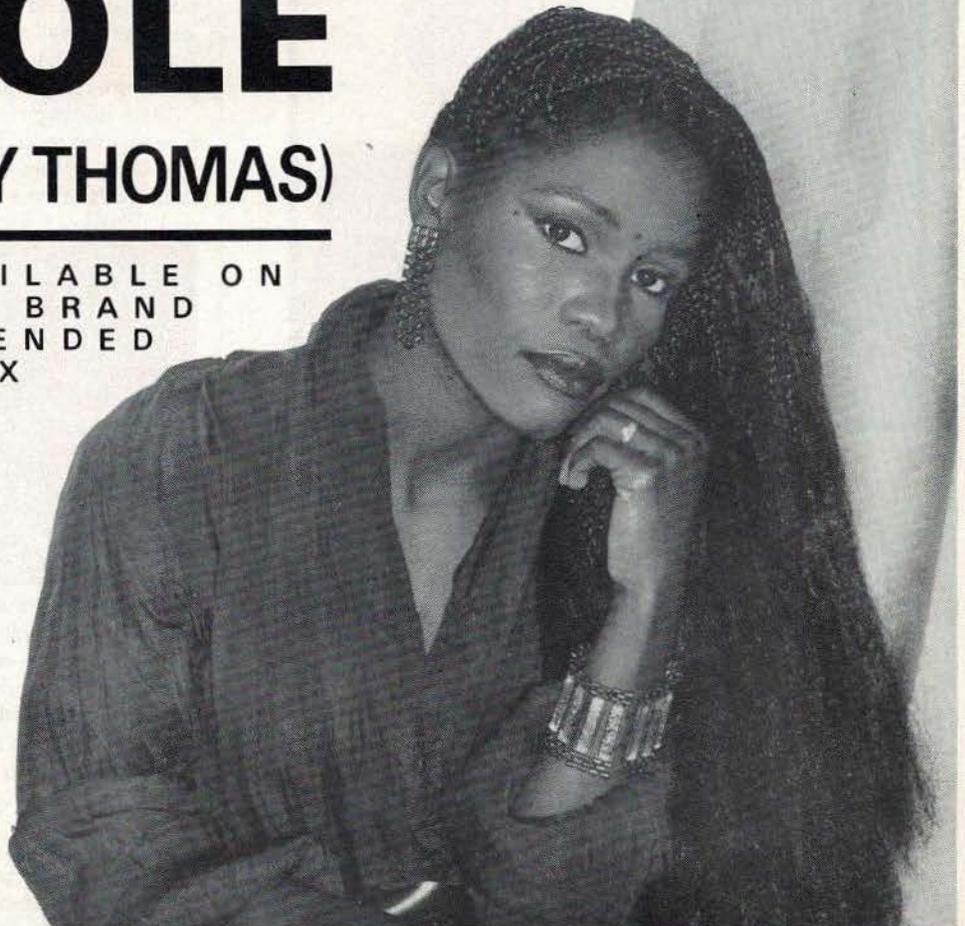
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WHITNEY HOUSTON



NEW SINGLE HOW WILL I KNOW

7" & 12" EXTENDED REMIX BY
JELLYBEAN BENITEZ

TAKEN FROM THE ALBUM "WHITNEY HOUSTON"

ARISTA

ALBUMS

CHERRELLE 'High Priority' (Tabu TBU 26699)

A tale of two halves. The first side is a fairly anonymous collection of rockin' disco, all power-driven razzle and not much else.

The second side is an altogether subtler confection, wherein the considerable talents of Jimmy Jam and Terry Lewis actually manage to build their sound around Ms Cherrelle's voice, rather than soak it somewhere under the third overdub.

And that's always going to be the main issue. It's the production, not the voice, that matters here.

Jam and Lewis' production has really set the pace for what passes as laid-back disco these days. Often imitated (check the Princess singles) never bettered, their work is the real meat of any record they are involved in.

When this really cooks, SOS Band's 'Weekend Girl' for instance, it's well nigh irresistible. But too much here seems clockwork and perfunctory.

There are some tasty touches though — the mock Trevor Horn of 'The Opening', the light dips and shades of title track 'High Priority' and 'Saturday Love'.



If you thought the 12-inch was dynamite, you really should listen to the LP track — all tinkling piano intro, gruff Alexander O'Neal talk in and then the business.

Like Robin Smith's Airfix model of the Titanic, good in parts.

■■■ 1/2

Jim Reid

THE WINANS 'Let My People Go' (Qwest 925 344-1)

When a moment of modern soul like 'Let My People Go' fails to be

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

recognised as a global great, it kind of makes you believe even less in that Man the Winans build their songs and their lives on.

That brilliantly-executed merger of gospel and r'n'b, written by two of the Winans brothers with Barry Hankerson, immediately put the group on a plateau that the album can never quite jump back to.

They've been around a while (check their 'If I Labor' on the Streetsounds 'Inspiration Dance' compilation) but this is their first for Qwest, the Quincy Jones label.

No direct involvement from Quince, but the songs, all of which nail their religious colours to the mast, are cosseted in that all-around production aura of his.

Trouble is none of them bite the way the single did.

All the Winans' material is excellently crafted, and of course there's no doubting their integrity, but often this is just a lick of gospel varnish sprucing up old soul and pop ideas.

'I'll Follow Where You Lead', for instance, sounds like James Ingram tackling 'Up Where We Belong', and 'Special Lady', "in memory of Grandma Laura 1916-1984", sends their twee rating sky high.

'Very Real Way' is the most uplifting and 'Straighten My Life Out' the boss slowie, but never on the album do they make you really want to join in again, the way they had you shouting these are MY people. ■■■■

Paul Sexton

TERRAPLANE 'Black And White' (Epic EPC 26439)

Terraplane seem to be nearly as confused as the Westland helicopter debate. I don't really know who they think they want to be — Queen, REO Speedwagon or Foreigner, as they stretch themselves very thinly through 11 tracks.

They play adequately and try to behave just like big boys, but their ideas are seldom interesting for more than a minute.

Take 'Don't Walk Away' or 'I Can't Live Without Your Love'. It's curious too, how 'Talking To Myself' ends up sounding like a Slade anthem.

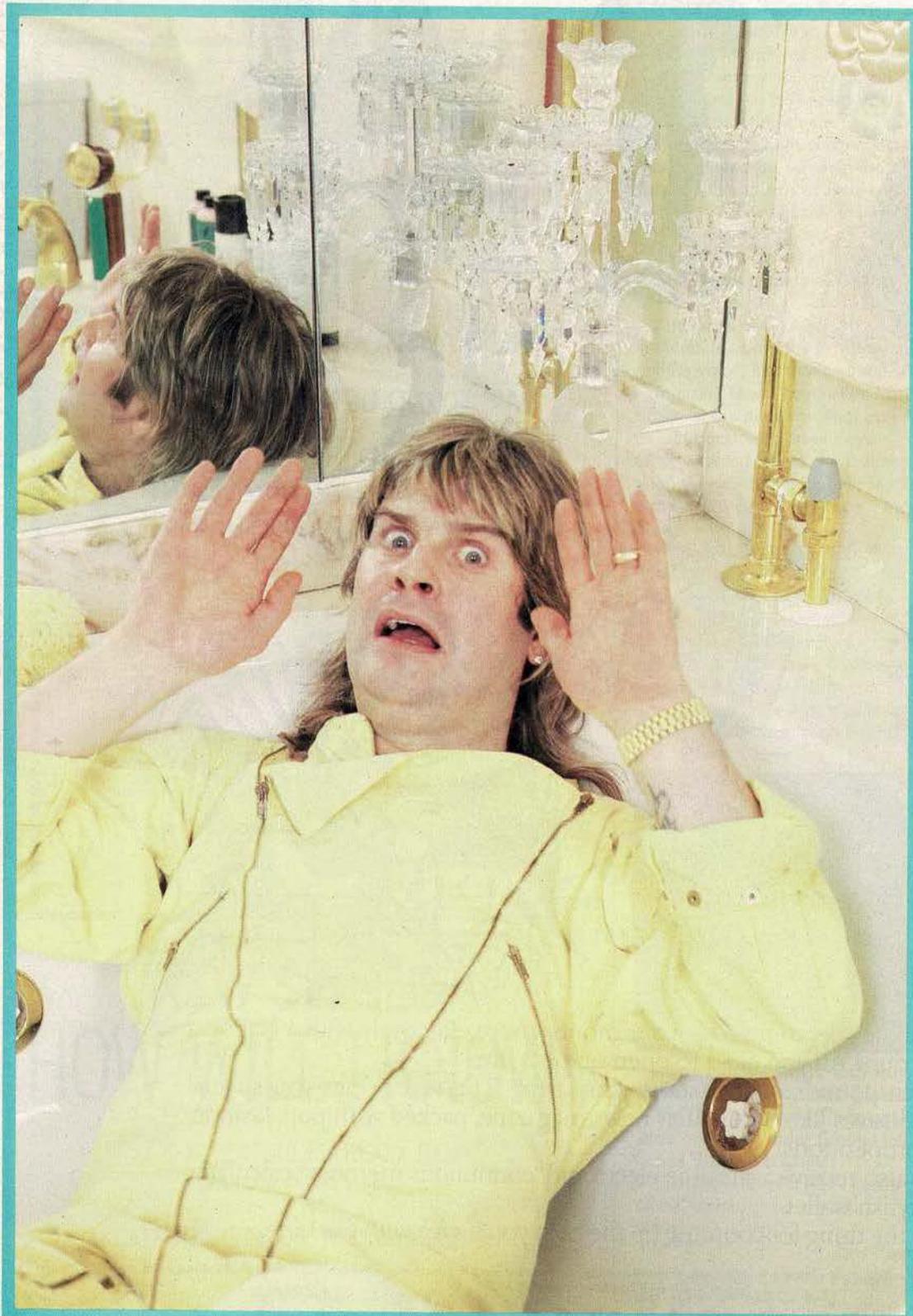
Competently played but innocuous, Terraplane's songs just don't have enough class to leave an indelible mark. ■

Robin Smith

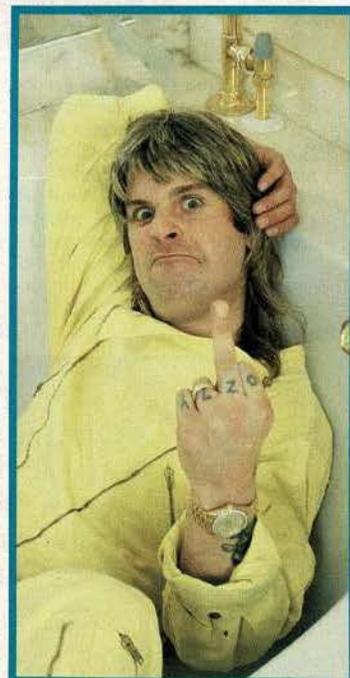
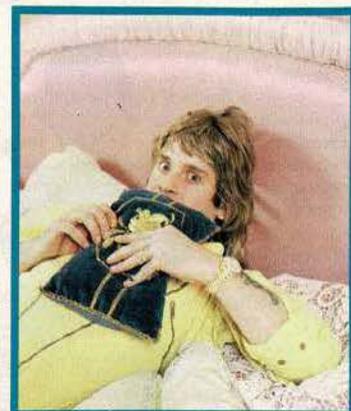


WORLD WAR II VIDEOS, DEE C LEE RECORDS, TASTEFUL NUDE PAINTINGS...

THESE ARE A FEW OF MY FAVOURITE THINGS



Ozzy opens his luxury mansion and a whole box of goodies come tumbling out. Estate agency: Robin Smith. Photography: Joe Shutter



Fancy a cup of tea round at Ozzy Osbourne's gaff? Don't worry, you won't need to bring any garlic cloves, a Bible or a holy cross with you. At home, Ozzy doesn't go in for sacrificing virgins in the garden, devil worship or chasing chickens with a hatchet.

Most of all, he enjoys quiet evenings in rolling his own cigarettes on the settee. I don't blame him at all. Ozzy, his wife Sharon and their three kids have moved into a turn of the century mansion down a leafy lane in North London.

The place cost them around 330,000 smackers and they've spent nearly as much in having the place redesigned and decorated. The walls are painted in delicate pastel colours and frothy drapes hang at the windows.

The kids have their own playroom, and the lounge has the biggest video and stereo system you're ever likely to see. There's also a video system in the master bedroom, where Ozzy and Sharon watch TV from the comfort of their solid brass four poster bed.

Leading off from their bedroom is a marble bathroom with mirrors all over the place (rather unnerving when you're having a pee), and a sunken bath/jacuzzi with gold taps. Mr and Mrs Osbourne also have an entire room where they keep their clothes — his down one side and hers down the others. Ozzy keeps some of his stage costumes here, but he also gives a lot away.

"I'm sure a lot of people are going to think this house is some kind of crumbling old mansion, with bats and plenty of spooky things moving around," says Ozzy. "I think it's about time people accepted that I'm a normal family man. I'm not Mr Hyde all the time.

"I love it here. I think it's the first proper home I've ever had. It's a place where I can totally relax and have fun playing with the kids. I need that, considering I've been on the road for so many years.

"A couple of years ago we lived in France for a time, but I hated it."

The neighbours didn't get upset when Ozzy moved in, and he chats with the lady next door over the fence.

"Everybody seems to be very nice around here. One of the good things is I can play my music as loud as I like and nobody complains. In other places I've lived, people have come hammering on the door. No taste you see.

"I like a lot of the stuff in the charts, but I don't get a lot of time to study it closely because I'm working hard. That single by Dee C Lee is great. I think she's got a lovely voice.

"The Smiths! nah. It's not music to me. They always sound the same and they don't write tunes. If people like it that's fine, but that sort of stuff isn't for me."

Ozzy's favourite television viewing is his prized collection of World War Two videos.

"It fascinates me because it was the first truly modern war," he says. "I look at some of those battle scenes and think 'I could have done what those men did'. A lot of that bravery was just incredible. Hitler also fascinates me. How did that man get such power to change the world? Those shows he put on in Nuremberg were like big evil rock festivals in a way."

Tearing himself away from the box, Ozzy and his wife Sharon have built up an art collection. They know a dealer in

London and visit him quite frequently. On the lounge wall is a picture by a gentleman who was at the same art school as Toulouse Lautrec. You'll find the painting listed in several glossy fine art books.

"I like paintings of naked women best," says Ozzy. "I don't mean pornographic paintings, but tasteful works of art. There's a lot of difference between eroticism and just pornography. A lot of these old time artists got it right."

Ozzy sometimes pops out to the cinema, and recently he's been to see 'A View To A Kill' and 'Mad Max Beyond Thunderdome'.

"I didn't like 'Mad Max' very much. The first two films in the series were good, but this film is too clean. It was like watching 'Star Wars'.

"I don't think pop stars ever really make very good actors. I was expecting Tina Turner to do a version of 'Nutbush City Limits'. That little guy Angry Anderson was good, though.

"I thought that Bond film was great, but doesn't Roger Moore look old? If he makes any more films they'll have to give him a walking stick and a wheelchair."

Everything looks blissful for Ozzy and his family in their new home, but not so long ago Ozzy had developed such an alcohol problem that he was admitted to the Betty Ford Clinic in America for treatment.

"I'm thankful that my family has stuck by me, because I've been through a nightmare," says Ozzy. "I haven't fully beaten alcohol, but I'm determined to try.

"The trouble is that alcohol is always accessible. It's always there to tempt you. You flick on the television and you see adverts for drink, or you go to the cinema and in between the films you'll see a giant advert for booze.

"Before the treatment, I could easily finish off a fridge stocked with wine and still want more. Even though you know that having too many drinks is going to be bad for you, you will create the circumstances where you think you need a drink. You'll have a row with your wife, get depressed and then reach for the nearest bottle.

"If it wasn't for my wife, I can honestly say that I'd probably be lying in a gutter somewhere with an empty whiskey bottle in my hand.

"I've been banned from driving because of drink. We were coming back from a restaurant when the police pulled me over. I was glad they did, because if they hadn't arrested me I could have smashed up the car and killed somebody.

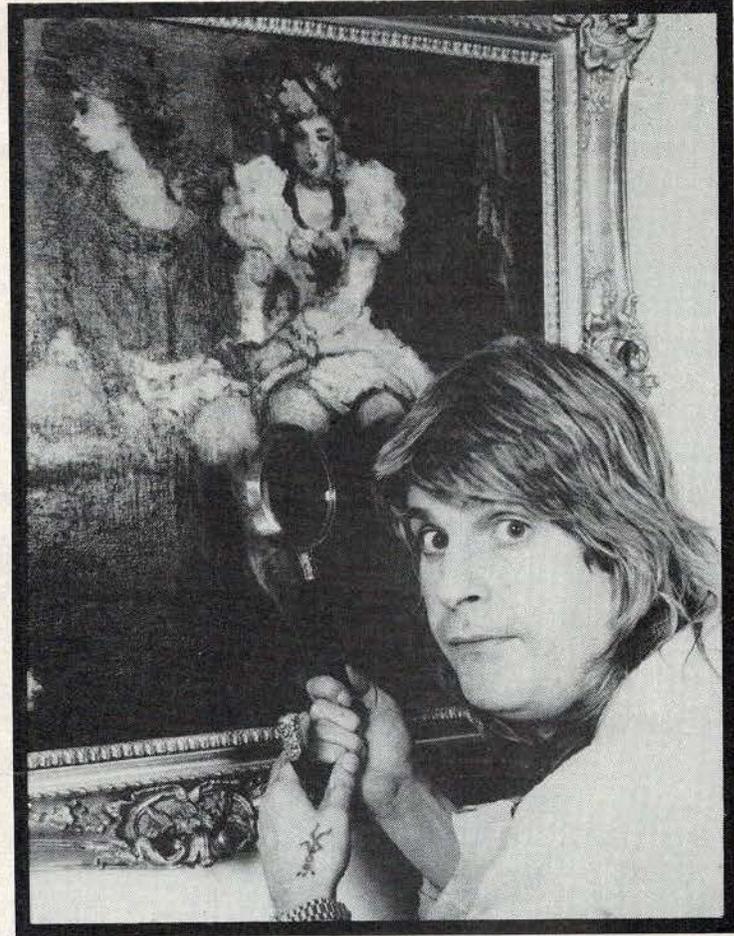
"The clinic I went to was very good. The treatment brings you right down to earth. You're responsible for cleaning your own room and tidying up, and you have therapy sessions. It makes you realise what a normal vulnerable person you really are. Elizabeth Taylor came along to give us a talk at the clinic and she was really interesting.

"I must be as tough as an ox with the life I've led, but even oxen have to die. Sometimes I think about that. I have to sit down and seriously think what I'm doing."

Ozzy will be hitting the road again in February. His current single is called 'Shot In The Dark' and his album 'The Ultimate Sin' is on its way.

"The title was inspired by the worst things people do," says Ozzy. "My ultimate sin was drinking too much and getting wrecked every night. What's yours?"

Answers on a postcard please.



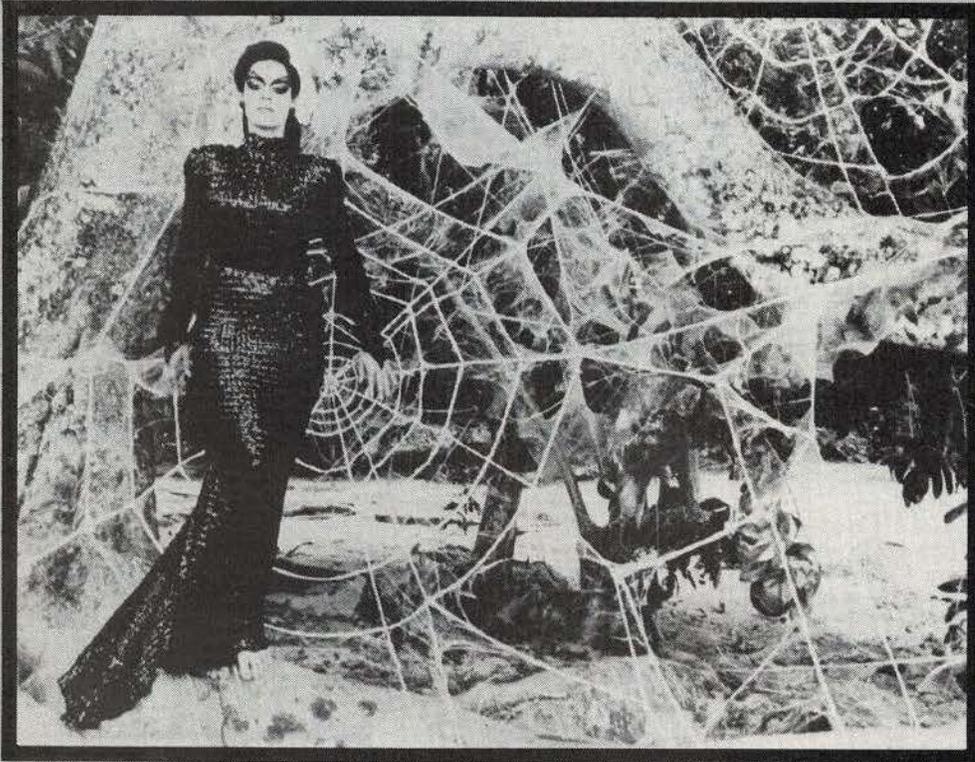
● OZZY OSBOURNE: "If the police hadn't arrested me I could have smashed up the car and killed somebody"

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ELEANOR LEVY



● **KISS OF THE SPIDER WOMAN** (Cert 15 149 mins dir: Hector Babenco)
William Hurt's award for best actor at last year's Cannes Film Festival has made 'Kiss Of The Spider Woman' one of the most talked about movies of the last few months. Hurt, so impressive in 'Altered States', 'Body Heat' and 'The Big Chill', is the homosexual Molina, imprisoned somewhere in South America for his 'moral turpitude'. Raul Julia is the queen-hating revolutionary who finds himself locked up with this ragingly camp object of his derision and, to a large extent, fear. Gradually, the men come to understand more of the other's life and motivation as Molina entwines the two with his romantic dreams and stories of celluloid heroes from a by-gone cinema age.

Eleanor Levy

JAGGED EDGE (Cert 18 138 mins dir: Richard Marquand)

There's nothing makes more exciting cinema than watching some poor woman being scared out of her wits.

Oh yes, the thrill as the fear mounts, the gasp of excitement as the blade flashes across the screen, the sheer pleasure as you anticipate a good womb-slashing scene. What fun, fun, FUN!

Jeff Bridges plays the publisher and editor of a San Francisco newspaper. His wife — who happened to own the paper and got him the job in the first place — is now very dead in a most unpleasant manner. He is now very rich — and under very great suspicion.

Enter Glenn Close, wearing the sort of clothes you'd expect go-getting American female attorneys to wear — shoulders the size of the Thames Flood Barrier and

a golden halo signifying honesty among the corruption and nastiness of her colleagues.

She is persuaded to defend Bridges, she falls in love with Bridges, but she can never quite be sure whether Bridges is as innocent as he swears.

This is the crux of the whole film. Is he the "ice man" the district attorney thinks he is, or the considerate lover Close encounters (sorry!)?

In this respect the film succeeds admirably, mainly due to the casting of the amiable Bridges — whose roles are usually that of a 'lovable outsider' rather than an accused wife murderer.

However the evidence in the film appears to mount against him, you just think of 'Starman' or 'Thunderbolt And Lightfoot' and know he can't possibly have done it. Or can he...?

The problem with 'Jagged Edge' though, is its quite

flagrant misogyny. True, Glenn Close is one of those fine, upstanding 'new women' who can give as good as she gets in her job.

The sheer brutality of the courtroom description of one attack by the shadowy wielder of the 'jagged edge', however, is one of the most sickeningly unpleasant things it's ever been my misfortune to witness.

As a thriller, 'Jagged Edge' is certainly gripping in places, but ultimately predictable in both outcome and the messages conveyed.

Boo to nasty men with knives (and men who make films about them too, I wonder?), and hooray for the Gun Lobby and beautiful women in distress. Truly a film of our times.

Eleanor Levy

DEATH WISH 3 (Cert 18 90 mins dir: Michael Winner)

Charles Bronson has often boasted that he only got his big break in feature films because he was able to belch on cue.

And although more than 30 years have lapsed since that first major role opposite Gary Cooper ('You're In The Navy Now'), one still gets the distinct impression that here is a man who'd be more at home back down a mineshaft than poncing around a film set.

That's why, of course, that at 63, Bronson is still the perfect man for such a role as this — even though it's now 11 years since the original 'Death Wish' picture.

Looking like an explosion about to happen, he couldn't be more convincing in the betrayal of notorious vigilante Paul Kersey.

Urban justice personified, he boldly patrols the decaying tenement buildings around New York's fictitious 74th precinct, turning creeps into corpses — and the neighbourhood into a war zone. And all to the accompaniment of a Jimmy Page soundtrack.

Not to be taken too seriously, 'Death Wish 3' is simply another modern day 'Western' moulded with the box office in mind and staged with a characteristic contempt for reality.

As such, it is enjoyable in much the same way as any of John Wayne's single-handed battles against the entire Sioux nation or, indeed, the Clint Eastwood spaghetti spoofs of a few years back. Remember cheering the cool dude as he killed all the bad guys?

Nostalgia already knows those films as classics. Contemporary criticism, however, will presumably continue to condemn Michael Winner's films as a dangerous and damning reflection of our society. But what's the difference?

Mike Mitchell

RE-ANIMATOR (Cert 18 85 mins dir: Stuart Gordon)

YUKI More of a gut churner than a spine chiller, this film version of HP Lovecraft's classic horror yarn owes much to the Sam Peckinpah school of subtlety.

Starring Bruce Abbot, Jeffrey Combs and a token sex object in the form of Barbara Crampton, this very black comedy charts the progress of manic medical student, Herbert West, as he develops a luminous serum that enables the dead to be brought back to life.

A film of love and betrayal, of humping and black-mail, of discovery and decapitation, of human lobotomy and cat refrigeration — this picture is, genuinely, as aesthetically pleasing as a frog in a liquidiser.

Leaving little to the imagination, Stuart Gordon's tasteless first feature desperately lacks the wit — and the terror — of the classic horror movies. This is never frightening, merely horrible.

Although parts of the movie might be termed 'funny', the satire is too base and far too obvious to warrant particular approval. Indeed, the fact that the film was awarded the 'Prix Special' at the 1985 Cannes Festival isn't so much a recommendation, as further evidence that the French don't know quite so much about cinema as they would have the rest of the world believe.

Like barbecued beans, this one should never have been let out of the can.

Mike Mitchell

Lloyd Cole and the Commotions



Four track extended 12" features
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New Single
Cut Me Down
(Remix)

NEWS DIGEST



DAMNED ELOISE

■ **The Damned's** first single release this year is 'Eloise', out on January 24. Older readers might recall that 'Eloise' was originally a hit for Barry Ryan. The Damned have just left England for a worldwide tour. They'll be returning here in June. Their next album is scheduled for autumn release.

● Mystery surrounds reports that **Mick Jagger** is being sued for allegedly copying somebody else's song when he wrote 'Just Another Night'.

Reggae musician Patrick Alley is the man said to be suing Jagger, claiming the Stones' leader copied a song from his album 'Touch Of Patrick Alley'. But a spokesman for Jagger says that neither Jagger's lawyers in New York or London have received a writ.

"As far as we are concerned we have received no formal communication about this," he told *rm* this week. "I'm extremely surprised that this person should take all this time in bringing the action, considering the single was released in February last year."

● **Sophia George** will be playing a date at the Hammersmith Palais on February 9. She's also lining up a major tour for February. The date list should be known next week.

TOP ON STAGE

■ **ZZ Top** release their single 'Stages' on January 20. The flip side is 'Hi Fi Mama' taken from their 1978 album 'Deguella'.

Geldof slams Govt action

● **Bob Geldof** says the Government made a "cock up" over the New Year honours, and it was "particularly strange" that his name was not on the list.

During a radio interview, he also claimed: "the Government hasn't got their act together. Probably the greatest British export of last year has been compassion".

A number of stars have been rallying around Geldof after this snub.

"If anyone deserved an honour in 1985 it had to be Bob Geldof," says David Bowie.

'We Are The World' by USA For Africa has received four nominations for Grammy awards in America. Other nominations have gone to Phil Collins, Sting, Mick Jagger and Sade.

● **Bob Geldof** attended a memorial service for Phil Lynott in Richmond, Surrey, last week. Lynott was expected to be buried in Dublin, his home town.

● **Starship** follow up 'We Built This City' with 'Sara' out this week. It's taken from their album 'Knee Deep In The Hoopla'.

● **Paul Hardcastle's** follow up to 'Just For Money' is 'Don't Waste My Time' out on January 20.

● **Sting** was forced to cancel a show at Newcastle City Hall last week when an electric generator blew up, wrecking sound equipment. Sting went on stage and promised the audience they would get their money back. No one was hurt in the blaze.

● **The Communards**, Chrissie Hynde, Working Week and Pete Townshend are some of the big names taking part in a concert at the Royal Albert Hall on February 9 to raise money for the Colombian Volcano Appeal.

Since the volcano Nevado Del Ruiz erupted in November last year, more than 50,000 people have been made homeless and 10,000 children orphaned. Concert organisers are hoping to raise more than £20,000 from the concert.

Tickets priced £6, £10, £15 and £20 are available from the Royal Albert Hall Box Office (tel: 01-589 8212). A credit card hotline is available on 01-589 9465.

● **PIL** release their single 'Single' on January 20. This time it would appear John Lydon has opted for a hard rock style. Featured in the new PIL line up is drummer Ginger Baker, who used to be with the legendary Sixties band Cream, and David Sylvian's friend Ruichi Sakamoto. PIL's album entitled 'Album' will be out shortly.

● **Simple Minds** follow up 'Alive And Kicking' with 'Sanctify Yourself' out on January 20. The track is again taken from their album 'Once Upon A Time'. Simple Minds will be donating the fees from two of their concerts this year to Amnesty International.

● **Marilyn Martin**, who teamed up with Phil Collins to record 'Separate Lives', releases her own single 'Night Moves' on January 27.

● **Philip Michael Thomas**, better known as Tubbs in 'Miami Vice', releases his debut single 'Just The Way I Planned It' on January 27.

● **Colin Routh** has left Black Lace after an unlawful sex allegation. He is due to appear before Magistrates in Leeds accused of having sex with a girl under 16. Routh's replacement is Dean Michael.

● **Topper Headon** has lined up a short tour to coincide with the release of his debut album 'Waking Up'. Topper and his band will be at Newcastle Polytechnic January 31, Manchester UMIST February 5, London Camden Palace 6. Topper's album has 10 tracks including a cover version of the Booker T classic 'Time Is Tight'.

● **The Potato 5** have lined up some sizzling London dates. You can see them at Camden Dingwalls January 17, Oval Cricketers 20, North London Polytechnic 28, Brixton Fridge 31.



A L E R M

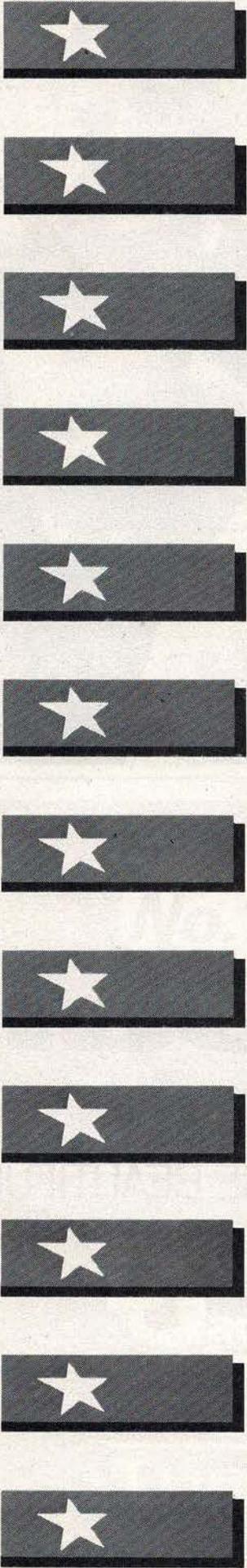
THE EPIC SINGLE OF '86

7" A. Spirit of '76 B. Where Were You Hiding When The Storm Broke? (Live)
12" A. Spirit of '76 B.1. Where Were You Hiding When The Storm Broke? (Live) 2. Deeside (Live)
2. Deeside (Live) C. Knocking On Heavens Door (Live) D. 68 Guns (Live)



Spirit of '76

Produced by Mike Howlett



JAMIES BROWN

THE GODFATHER OF SOUL ...IS BACK



LIVING IN AMERICA

The 7" + 12" (R+B Extended Mix) Single
From The Original Soundtrack Of **ROCKY IV**

A6701
TA 6701

OH MAN... THIS IS HOT!!



SEX, LEATHER TROUSERS

AND MARIGOLD GLOVES...

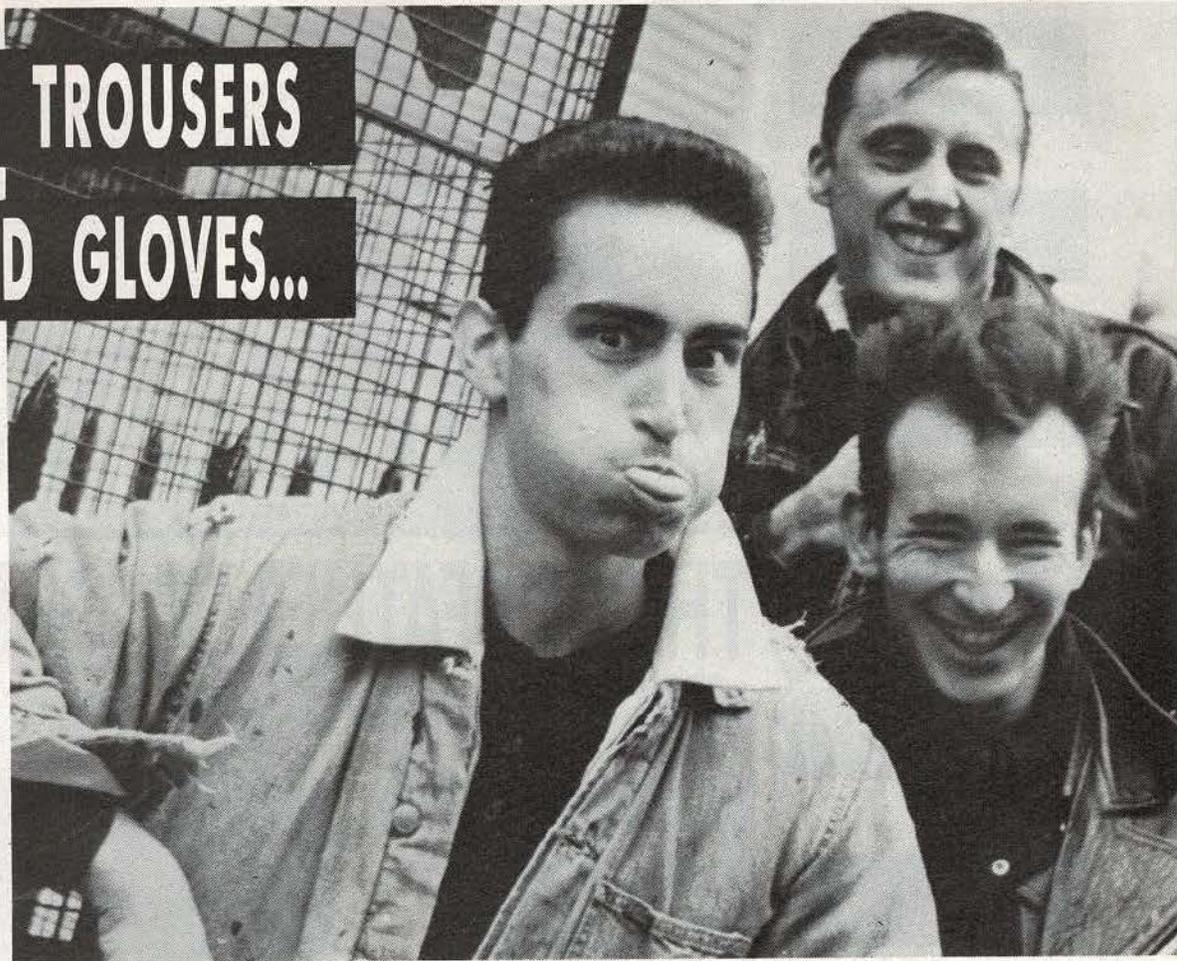
5TA make their bid for rock'n'roll immortality without ever leaving the kitchen... Blushing violet: Leslee O'Toole. Photography: Patrick Quigly

Nick Rhodes is alive and kicking... in a band called 5TA. Perhaps he's sick of Porky Le Bridegroom monopolising the headlines. Perhaps the inanity of Arcadia overwhelmed him. Or perhaps I'm winding you up.

No, 'tis true. Nick Rhodes, Michael Moran and Lance Jowers are the collective force behind 5TA. Their first single, 'Heaven' — a chunky slab of power-packed funk — may be about to make their name familiar to you.

5TA are hoping to fill the yawning chasm left in the wake of the Eighth Wonders and Roaring Boys of this world.

Expect good, honest, no frills music. Expect zany boys who do unspeakable



THE colour field

THINGS COULD BE BEAUTIFUL

 Chrysalis 7 & 12 INCH RECORDINGS

things with pink Marigolds. But more of that later. Joe Public is waiting to be convinced.

Michael: "We make nice records."

Nick: "They're things we've done to the best of our ability. Well written, well crafted, well played." But is this enough? "It's not down to us any more. We're just determined to produce stuff that's worth hearing."

Michael: "It'll have to be enough because it's all we're going to do. Everyone's got to believe in themselves. I can guarantee that absolutely every group in existence thinks they're the best group who ever walked the earth."

"We definitely do, but that's beside the point. I've never, ever heard better records than ours, so it's a bit difficult to be objective."

Nick: "We're making the sort of music we'd like to hear. We satisfy ourselves."

Michael: "I satisfied myself only last night!"

Lance: "Michael, open your legs a bit. Look at the size of his package. Twenty kids could romp around on that."

Michael: "Paul King, eat your f**king heart out! Have you ever noticed the front of Paul King's trousers?" Er ... can one fail to notice?

"Jeeesus. It looks like he's holding a Zeppelin down there, it really does." Ah well, so long as the only resemblance to King is anatomical.

Nick: "We're not trying to be different. We're trying not to be the same."

Michael: "That's what I'd like to think is special about us. It won't become apparent what we're really like until the album comes out."

"We don't necessarily sound like

anything at all. On the LP, there'll be some absolutely straight country tracks, big band ballads, all sorts of weird shit."

Nick: "We're not restricted at all, stylistically. Probably because we haven't got any style at all. No matter what we do, though — be it a Motorhead or a Waylon Jennings' number — it'll always sound like us."

Michael: "I think it's the way everything's very subtly out of time."

And speaking of style, or lack of it, the interminable leather-trousers-as-stage-gear debate continues.

Michael: "They're very practical to wear on stage. Some deeply savage shit goes on when we play live. You've got to wear something that's sturdy and impervious to everything, otherwise you can be in a lot of trouble."

Lance: "Have you had a bad experience with leather trousers? You have, haven't you? C'mon, tell us about it." Nah, 'fraid not. I steer well clear of the apparel in question. Bad experiences in phone boxes, anyone?

Nick: "There's absolutely no point having more than three people in a band because you'd get in a lot of trouble when you have to do a phone interview in a phone box."

If the image machine has come full circle, then perhaps the time is right for bands in the STA mould.

Michael: "What makes us unusual in this day and age is that we're a f**king magnificent group and no one else is any more. Everyone has spent so long saying, 'Let's get a real dumbo haircut so people will latch onto it.' The only thing that's going to latch onto haircuts like that is



lice. They spend half their time at the bloody barber's and don't know what they're doing.

"At the other extreme are the really dour, boring pub rock bands like Dire Straits. They'd be so unhappy if they looked remotely cool that they actually work against it and wear things like towelling head bands. In any case, we can't afford to do anything tacky and short term. We certainly can't afford to

walk round with palm trees on our heads."

Spot the subtle reference to Sigue Sigue Sputnik's gravity-defying coiffures.

"They've got no interest whatever in making records. We're out to avoid that trap of hitting everyone so hard in the first five minutes that they lose interest. We're not aiming at that saturation thing. Take Frankie, they just don't exist as a commercial force any more. People have got wise to the fact that they're being shovelled crap."

Lance: "As far as STA go, there is no massive angle. The music's good, it's different and we've got a lot of soul. We f**king mean it. We haven't got funny haircuts and we don't all wear pink underpants."

Maybe not, but it's the things they do with pink Marigolds that worry me.

Michael: "Those gloves look really prawnish, but they make washing up totally painless. You look a bit of a fool, though, and you do have to lock the kitchen door in case anyone sees you in your pink Marigolds. What used to really bother me was that squashy orange bean juice, especially when it has gone all pudgy."

Lance: "Have you ever tried handling tits with Marigolds? That's really nice, except they tend to stick to nipples."

Michael: "No, but have you ever — because you haven't had anything else — been sick in a Marigold glove? I'm not sick very often but when I am, I do really illogical things."

And finally ... Michael: "We will personally come round and stab everyone in the nose with a fork if they haven't bought our single."

No.1

IN A CRUCIAL SERIES

L.L. COOL J

AM

I CAN'T LIVE WITHOUT MY RADIO

FM

I CAN GIVE YOU MORE

FOR THE VENDORS:
THE CUT [7"] A6684 &
THE RHYME [12"] TX 6684

WE ARE MOVING YOU **GO** → **DANCE**

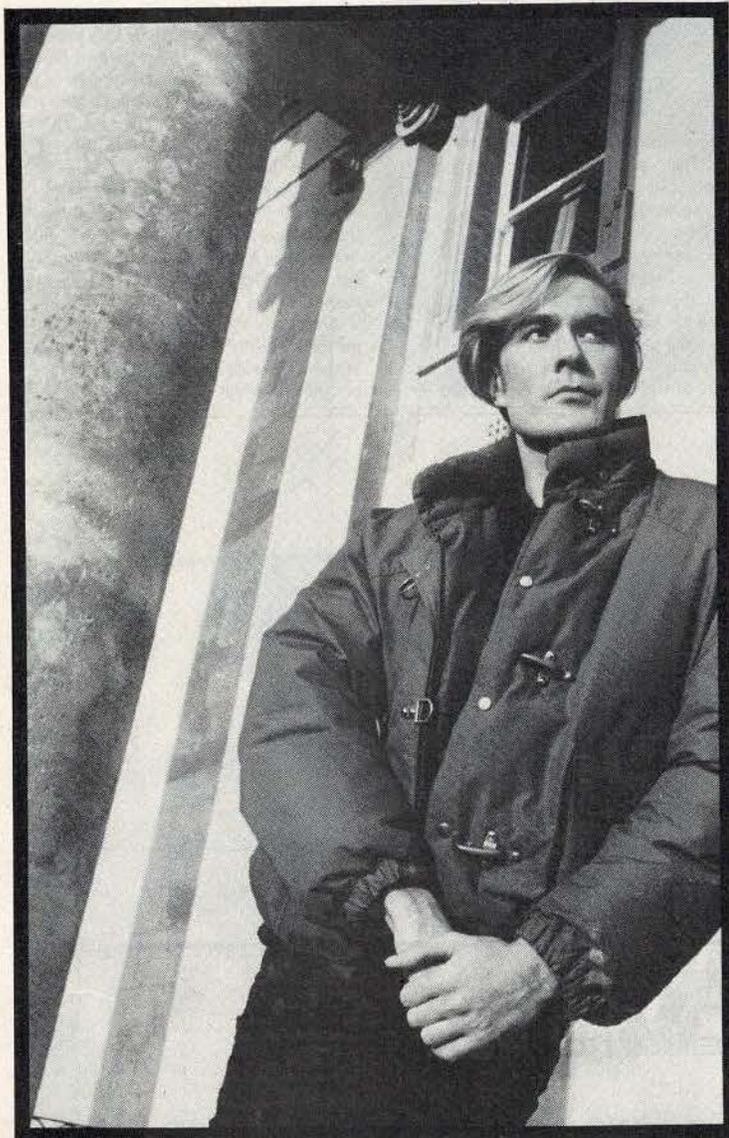
**Def
Jam
recordings**

THE CUT

THE RHYME

DEFINITIVE DANCE

MORE SONGS ABOUT TOOTHPASTE AND PHONE DIRECTORIES



● Martin ponders the correct use of anoraks in a still from the video for 'Ocean Blue'. It was directed by Sheffield's Peter Care, whose videos for Depeche Mode and Cabaret Voltaire are fast making him a name to reckon with. The video is shot entirely in black and white and is, Martin claims, inspired by 'Touch of Evil' by Orson Welles. "It's pure and direct," says Martin. "A lot of people are garnishing their bonnets and using lots of long drawn out effects and we wanted to do something more elegant and simple." Shot on location at the mansion of a 25-year-old microchip millionaire, it features ABC toggled not in bacofoil, but in what Martin describes as "adult romper suits!"

It's a freezing cold day in London Town and outside ABC's publicists' office the lights are blinking miserably amidst the gloom. Inside both Martin Fry and I are flakier than a pair of jam puffs.

I'm stuffed up with a combination of Jim Beam whisky and a cold, while Martin is just about on the road to recovery after a debilitating (and mysterious) illness.

It's left him doing a fair impersonation of a genial bag of bones.

His band, ABC, has suddenly and overwhelmingly hit the jackpot on the old American fruit machine. 'Be Near Me', which reached a criminally low 26 in Blighty, has stormed up the Billboard Top 10, and as a result the ailing Martin spent a month or so dragging himself, Eden and Mark White around America promoting the single.

"As soon as I got really ill, we started selling loads of records again, so maybe I should stay ill! I'm fully recovered now. I'm not on my last legs, believe you me. That's why I'm refreshed now. I've had time to reflect and think about the future."

The immediate future, in the UK at least, means that David Yarritu and Eden are no longer part of it and that David Palmer, the original ABC stickperson, has returned to his stool.

He's already contributed to the 'How To Be A Zillionaire' album and plays on the new single from it, 'Ocean Blue'. It's a strange, poignant ballad which once more has Martin wearing his ever-ready heart on his sleeve. Isn't it an odd choice for a single, though?

"Yeah, it's a melancholic song. You can write successful a tune about anything, though: a packet of cigarettes, a tube of toothpaste... a phone directory!"

So does this mean we can expect the next album, being written at this moment, to be full of songs about toothpaste and phone directories?

"You're warming to the idea!"

1985 may not have been the year for ABC. Certainly not in the UK. Despite one extremely worthy album and a clutch of fine singles, they failed to recapture anything like their former commercial glory.

They now seem to be in the somewhat peculiar position of being a cult band after having been a monumental chart-topper.

Martin smiles confidently. "I know a lot

Who needs Albanian surrealist artists for inspiration when a tube of Colgate will do? Phone directories are good for writing songs, too, says ABC's Martin Fry. A-Z: Nancy Culp. Ring of photographic confidence: Eugene Adebari.

of people have written off ABC, but there's a few more chapters yet, very definitely," he asserts. "I don't think we've exhausted our commercial potential.

"It's taken two and a half years to get beyond the stigma of 'Where's Trevor Horn?' and 'Where's the tuxedos?' He had far less influence than people think. It was all a bit cloying and that's something I'm terribly embarrassed about."

So how do you look back on that time in 1981 when ABC were part of the great 'white funk' onslaught, along with Stimulin, Spandau, Haircut 100 and Funkapolitan? Most of whom have since fallen by the wayside?

"It was like professional football! Funkapolitan representing Notting Hill and Holland Park, Spandau representing Islington, Haircut 100 from Bromley. ABC were very much the Northern contenders at the time."

Yeah, complete with mirrorballs like a tacky Fifties Mecca dance band, I suggest.

Martin laughs and agrees. "We insisted on having a mirrorball! That's what we mutated into. We particularly got into the idea of wanting to play Las Vegas."

Well, maybe last year's incarnation of ABC, complete with a Barbie doll lookalike and what can only be described as a cross between a circus midget and Brains from 'Thunderbirds', would have fitted that bill even better. Why all that revolting Bacofoil and those putrid threads from the wrong end of Berwick Street fabric market, Martin? Didn't it detract from the music?

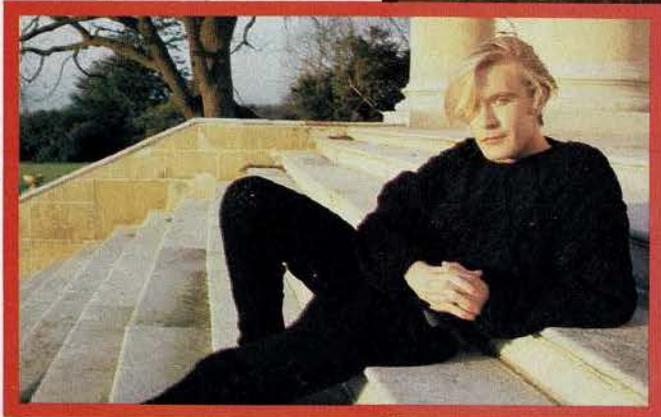
"We couldn't find any spandex! It was a blueprint for every other group in 1986! I like the way Cameo dress at the moment. I saw them on TV and they were doing it better. They've got the physiques. It was very hot as well; after a while I felt like a turkey at Christmas.

"Oh no! that's what's going to go on the top of the page, isn't it? (No, the bottom — Ed) It does detract from the music — sometimes it forms obstacles — an electric fence — between you and the records, but at the same time it's like an element of theatricality and showbiz that's in everything we've done and will do."

What's your idea of glamour then, Martin?

"Hmm, you've caught me there!"

I don't know why, but all of a sudden the most tactless thing on Earth trips off my tongue. Maybe it was the



combination of cream doughnuts and Lucozade that did it...

Well, for someone who used to be in a band who were considered to be glamorous... I start. His jaw drops and he looks at me, stunned. "What?"

Oh, I'm sorry, that was really tactless of me. Martin chuckles in disbelief at my candid audacity. "What can you say to that! You used to be in a band that was glamorous for 20 minutes in 1981! The glamorous life! So what did you expect then?"

From what?

"You expected a fallen hero, eh? A miserable old dour Northerner!" A miserable arrogant bastard, maybe — a fallen hero, no. I don't really believe that you're a fallen hero till you either commit suicide or quit the country. "Quitting the country is a soft option, innit?"

Ah, but perhaps ABC will end up doing that. Especially as they've been so wildly successful in America.

"No, I'm very realistic about ABC in the scheme of things and that's why I couldn't really give a shit if people really slag off the group or me.

"I think we've been overlooked for a while 'cos we were slightly out of sync, and I think that in 1986 people are going to be pleased to have us around... unless somebody else comes along. Oh, what am I saying!"

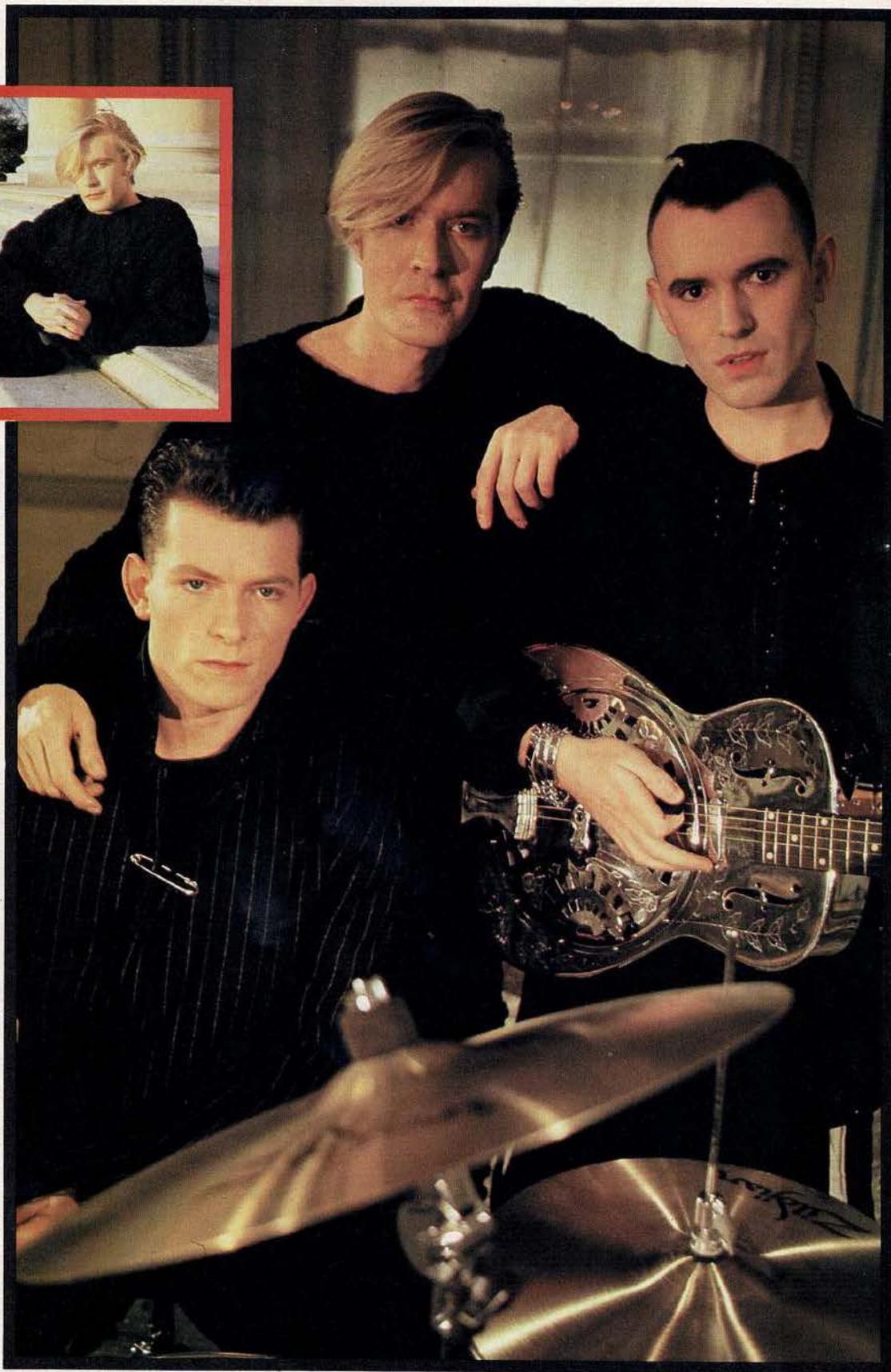
He flops the heavy soul-boy wedge out of his eyes and grins again while I explode into a coughing fit brought on by laughter.

"I think I've been through fifteen hundred haircuts and I always revert back to the old soul boy. I am, you know. I realise that more and more.

"I look in the mirror and think, 'There go I.' I love soul music and it depresses me when you're spoonfed stuff like this American college radio music — like Green On Red and REM. Give me Luther Vandross any day!"

Well, I for one say, give me Martin Fry and ABC anyday. Even if it does mean getting the perfectly revolting couture into the bargain!

I've seen the future and I do believe that ABC might just be more than able to afford it. After all, it's when people start underestimating someone that they're in the best position for a successful attack. Martin Fry has his cudgel at the ready.



'I FELT LIKE A TURKEY AT CHRISTMAS'

HOUSE OF HORROR

● Shocking revelations from the luscious lips of Marc Almond. (a) He likes heavy metal! (b) He doesn't like Jimmy Somerville! All this and more in one of Betty Page's legendary intimate interviews. Photography: Ashworth

A few years ago, when we were both considerably less wise and much more frivolous, Marc Almond and I were players in an adventure set in New York. One day, Marc admits, I could use it to write "a brilliant blackmail book".

Then, he was a brittle bag of nerves looking for thrills and confrontations; neurotic, unhealthy, prone to excess, but still generous to a fault and entirely lovable.

Now, he probably wouldn't recognise that person. After a professionally conducted year of career building, he's tired but glowing, and so much more organised. He still gets interview nerves, but doesn't need to spend a lot of his time feeling insecure. Just a little.

So he and I, old battle pals, felt it right to look backwards, forwards and sideways after a year of change in which Marc Almond, entertainer, began a new chapter in a chequered but always eventful career.

Oh, and by the way, if you should see clouds of smoke rising from the page, it's just Marc pouring on the hydrochloric acid.

"My stars say this year will be the same for me — a really big major change will happen at some point. So much went on in '85, for me it was a year of continual work, work, work — my social life was zilch, but it was a good year in lots of ways."

Did you ever think you could work so hard?

"Everyone just collapsed under the table after the last show in Amsterdam, we were all feeling so dead. I think I've tried the big tour, so I won't do it on such a big scale again.

"This year we'll do something really

different. I have to surprise people all the time. I hate the thought of people saying 'Here he is again, snore'. One thing I've learnt is that I like to be spontaneous and fresh when going onstage.

"Getting a lot more success in '85 has been wonderful — I'm very pleased — with 'Stories Of Johnny' doing better than the last one, anyway."

It was a bit of a turning point, really.

"The next album will be very different again, more of a minimal style. If any criticism came of 'Stories' for myself, I think it was a tendency to get lost in a barrage of music, so a return to minimalism is in order. We start recording next March."

(Pause for strange malevolent expression to come over Marc's face.)

"I'm going to get acidic here, I think, about the Bronski Beat thing. It was very sad because what could've been such a great, positive project turned out to be so incredibly sour. I'm told these days Jimmy Somerville calls me, in his words, 'an oppressed little bitch'..." **(Actually, he also said something entirely unprintable about being 'in the same closet' as another extremely well known pop singer. Shame you weren't all flies on the wall.)** "That's rather stupid, as I don't think there's enough room in that particular closet for two. He also accuses me of being deliberately commercial, which is a bit like the pot calling the kettle beige, and he doesn't seem to have complained about my musical style before, since he's been using it for the last two years.

"I can forgive him for his hypocrisy, 'cos I think it's a very natural human trait, but I can't forgive him for being so predictable and boring. You want the dirt? We can't have an interview without dishing the dirt... I think it's sad that he wants equality but indulges in separatism.

"Soft Cell and I helped break down a lot of barriers which, dare I say, made it possible for people like Somerville.

"This is me getting my own back — and in future, Jimmy, please come and say things to my face. I would like to see you walk away alive..."

"Well, he's got it coming to him — you know that I hate to bitch, but he has. I never wanted these ridiculous battles, even though they are the spice of life. When he stands up and calls me a closet queen, he's really got it coming to him. I think you should print every word. You must!"

(We'll try, Marc, we'll try...)

"He thinks if you're not screaming,

'Gay, gay, gay' all the time, there must be something wrong with you, you must be a terribly repressed person. When it comes to matters on the sexual side, I think I've always been quite forthright in my lyrics.

"He thinks I should do more for the gay community, and he's right — I should strangle him. That's the best thing anyone could do for them! Oh, Betty, you can't miss out on gems like these, you can't!"

(Time to change gear before we all end up in a lawsuit. I ask Marc what he thinks of his namesake's prediction for '86 which we published in our Christmas issue.)

"I think it's pretty good, with the plans I'm making it fits quite well, seeing as I'm planning to keep tours shorter, and I'm recording in the middle of the year.

"He's been spot on about so many things. It's been great having some sort of guideline. It's told me so many things, helped to get things together and channel the energies, as with someone like me, I'm so all over the place all the time I tend to fling the energies all over the place and not concentrate, which I've done a lot in the past.

"He says about popularity waxing and waning — I think that's always been true with me anyway. I've always gone up and down, that will always continue, but I've always been lucky enough to have really good, loyal fans to be there always, but making new ones all the time.

"Like over the past year or two since Soft Cell split, it's been such hard work, almost like starting again, building up again, which I've enjoyed but it's been a slog at times. But with the last LP doing twice as well, not splitting the world apart, but going silver, I was really pleased about that. It was an achievement for '85.

"A lot of people around me just get so frustrated, like with the radio situation. With the 'Stories Of Johnny' single we were in the top 40 for three weeks and didn't even get 'TOTP'."

(Of Jimmy Somerville) 'He thinks I should do more for the gay community, and he's right — I should strangle him!'

You'll still be there when the people who won't play your records have gone, m'dear. You have your security, what you've always wanted.

"I'm still pretty insecure, I think, but I feel a lot more secure about things than I was. I feel I don't have to prove anything to anybody any more.

"I'm not complacent or self satisfied at all, but there's always new barriers to break down, new mountains to climb.

"But I don't have to prove I can sing or write a song or hold my own in a live situation. On this last tour I was doing about two hours a night without a support act, because I think people have to have value for money.

"But it's all absolutely knackered me, I've got to go and see a throat specialist. I was thankful I did a lot of vocal training, I never would've got through it otherwise.

"I ended the tour sounding a bit like Bonnie Tyler. I like that huskier, deeper, sexier sound, though. I once considered taking up smoking again to get that huskier sound — it's a lot more butch, you know!

"I think I have improved an awful lot vocally, too. It's very curious listening to Soft Cell records — like at the convention in December. It was great listening to them over a loud sound system again; I really wanted to go and have a dance. My voice is a lot richer and more controlled now, more disciplined."

Enough about discipline. Will there be a return to decadence this year?

"I think so. To hell with it, throw all caution to the wind."

The mind boggles. I can't imagine what you can do next, but I'm sure you'll think of something.

"I've written about 12 new songs. My stars said I'd have a prolific songwriting year in '85 and '86. So I'm making the most of it. At times I've felt totally dry and not a word comes, then I get floods of ideas and can't wait to get things done."

No fears?

"Not really. Only vanity fears — more wrinkles and grey hairs. I'm saving up for that first visit to the surgeon!"

What would you really like to see happen this year?

"Apart from peace, harmony, love and goodwill? Oh, I'm going to see Ozzy Osbourne in February, we've got tickets. We couldn't resist it — Ozzy's biggest ever show in Britain! Can't miss out! Talking of being closet — if I'm a closet anything, I'm a closet heavy metal fan! It's one of those things I thought I've got to do and see. I wish Prince would do some live dates too, I'd love to see him.

"I'm going to see a few good kitsch things this year. Another thing I mustn't miss is Cliff in 'Time' with Laurence Olivier as a hologram. It sounds brilliant, the worst thing ever. I wouldn't miss it for the world! I shall see all these things and enjoy every minute. Can you imagine anything better than Ozzy live except maybe the Iron Maiden Live After Death tour? It's fantastic, the video, there's this great bit at the end where this Egyptian sarcophagus they've got at the back of the drummer opens and this huge mummy comes out."

It must be gratifying not having to worry about art...

"Every song goes, I want to hear you all, Los Angeles, and when I get back to England I wanna say Los Angeles made my ears bleed'. Brilliant. True



'Can you imagine anything better than Ozzy live, except maybe the Iron Maiden Live After Death tour?'

gods and goddesses of our time.
"I just intend to go pretty wild this year, in various ways."

Don't press the self-destruct button again . . .

"I've always had that tendency, but I'm a lot more together these days than I used to be. You look in my diary. I used to forget appointments and double book and all sorts, general befuddlement. I know when to press the stop button now."

You don't appear to be quite as excessive as you used to be . . .

"No, maybe not in some ways! No, you're right actually. I think I am quite an extremist, there are never shades of grey in my life. If I don't like something, I detest and hate it and it's the worst thing ever in the world, but if I like it, it's the best thing ever. If I like a record it's not just good, it's the best record ever. I've got about 3,000 of those! But I'm quite happy that way."

In your character analysis under 'higher aspirations', it says 'in conquering your fear of emptiness, strength can then be passed onto others'. What do you think?

"What does it mean by that? I'm not conscious of a fear of emptiness. I think everyone has that kind of fear. I suppose I've always been something of an agony aunt. I'm always the one people tell their problems to, always a good shoulder to cry on."

Ever thought of doing anything other than what you're doing now?

"Well, the Tarot cards keep pointing to this big change that's going to take place over the next year. I was told it was to do with career, but not music. So I haven't a clue what it could be. I haven't thought about it. I haven't much desire to do anything else."

Perhaps you'll write a book!

"I'd love to, but I've never felt I was good enough — my punctuation is non-existent, my English is a stream of verbal diarrhoea with no breaks. Maybe one day. I keep great diaries and notebooks — plenty of good stories and adventures there. I think if you're going to do an autobiography, you should really go for it no-holds-barred, put in the total truth, like a confessional, where you put your whole life down on paper to see it as it is. The best ones are the 'to hell and back' stories of spice and scandal. 'I sunk so low but I climbed back up again'. Mine would have all those elements. I'd get so many lawsuits I'd have to write it on my deathbed!"

And I'll write the last gossip column of all time on mine. We'll all go to hell but we won't half have the last laugh . . .



W/E JAN 18, 1986

GALLUP UK SINGLES

GALLUP UK ALBUMS

TWELVE INCH

COMPACT DISCS

MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | |
|-----------|-----------|----------------|---|
| 1 | 1 | 9 | WEST END GIRLS, Pet Shop Boys, Parlophone □ |
| 2 | 5 | 4 | THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros |
| 3 | 4 | 8 | HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit |
| 4 | 30 | 2 | WALK OF LIFE, Dire Straits, Vertigo |
| 5 | 26 | 3 | YOU LITTLE THIEF, Feargal Sharkey, Virgin |
| 6 | 10 | 4 | SATURDAY LOVE, Cherrelle And Alexander O'Neal, Tabu |
| 7 | 7 | 7 | GIRLIE GIRLIE, Sophia George, Winner |
| 8 | 31 | 5 | BROKEN WINGS, Mr Mister, RCA |
| 9 | 2 | 10 | SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista □ |
| 10 | 27 | 5 | ALICE, I WANT YOU JUST FOR ME, Full Force, CBS |
| 11 | 25 | 9 | WHO'S ZOOMIN' WHO, Aretha Franklin, Arista |
| 12 | 20 | 7 | RUSSIANS, Sting, A&M |
| 13 | 39 | 2 | IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA |
| 14 | 23 | 6 | RING OF ICE, Jennifer Rush, CBS |
| 15 | 21 | 7 | LEAVING ME NOW, Level 42, Polydor |
| 16 | 12 | 7 | WRAP HER UP, Elton John, Rocket |
| 17 | 35 | 2 | SUSPICIOUS MINDS, Fine Young Cannibals, London |
| 18 | 8 | 8 | WALKING IN THE AIR, Aled Jones, HMV |
| 19 | 11 | 9 | SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin □ |
| 20 | 3 | 7 | MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic |
| 21 | 6 | 7 | DRESS YOU UP, Madonna, Sire ○ |
| 22 | 42 | 2 | SYSTEM ADDICT, Five Star, Tent |
| 23 | 34 | 2 | TORTURE, King, CBS |
| 24 | 15 | 10 | WE BUILT THIS CITY, Starship, RCA |
| 25 | 59 | 2 | ONLY LOVE, Nana Mouskouri, Carrere/Philips |
| 26 | 18 | 8 | SPIES LIKE US, Paul McCartney, Parlophone |
| 27 | 9 | 9 | I'M YOUR MAN, Wham!, Epic □ |
| 28 | 17 | 9 | DON'T YOU JUST KNOW IT, Amazulu, Island |
| 29 | — | 1 | SPIRIT OF '76, Alarm, IRS IRM109 |
| 30 | 29 | 11 | AFTER THE LOVE HAS GONE, Princess, Supreme |
| 31 | 19 | 9 | DON'T LOOK DOWN, Go West, Chrysalis |
| 32 | 64 | 2 | THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor |



UK SINGLES 29

| | | |
|----|----|----|
| 33 | 16 | 11 |
| 34 | — | 1 |
| 35 | 33 | 30 |
| 36 | 14 | 6 |
| 37 | 22 | 10 |
| 38 | 32 | 17 |
| 39 | 24 | 15 |
| 40 | — | 1 |
| 41 | — | 1 |
| 42 | 28 | 7 |
| 43 | 50 | 4 |
| 44 | 52 | 4 |
| 45 | — | 1 |
| 46 | — | 1 |
| 47 | 13 | 7 |
| 48 | 36 | 6 |
| 49 | 57 | 2 |
| 50 | — | 1 |
| 51 | 45 | 7 |
| 52 | 60 | 2 |
| 53 | 62 | 2 |
| 54 | 72 | 2 |
| 55 | 18 | 6 |
| 56 | 37 | 15 |
| 57 | — | 1 |
| 58 | — | 1 |
| 59 | — | 1 |
| 60 | 38 | 11 |
| 61 | 73 | 2 |
| 62 | 55 | 3 |
| 63 | 40 | 13 |
| 64 | 41 | 10 |
| 65 | 44 | 6 |
| 66 | — | 1 |
| 67 | 66 | 3 |
| 68 | — | 1 |
| 69 | 49 | 13 |
| 70 | 53 | 6 |
| 71 | 43 | 5 |
| 72 | 76 | 1 |
| 73 | 63 | 23 |
| 74 | 51 | 10 |
| 75 | — | 1 |

| |
|--|
| SEE THE DAY, Dee C Lee, CBS ○ |
| SHAKE YOUR FOUNDATIONS, AC/DC, Atlantic A9474 |
| THE POWER OF LOVE, Jennifer Rush, CBS ☆ |
| LAST CHRISTMAS, Wham!, Epic ☆ |
| SAY YOU SAY ME, Lionel Richie, Motown |
| TAKE ON ME, A-Ha, Warner Bros □ |
| A GOOD HEART, Feargal Sharkey, Virgin □ |
| PULL UP TO THE BUMPER, Grace Jones, Island IS240 |
| LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI EMI5540 |
| SHE'S STRANGE, Cameo, Club |
| DAYS LIKE THESE, Billy Bragg, Go! Discs |
| NEW YORK EYES, Nicole With Timmy Thomas, Portrait |
| CUT ME DOWN, Lloyd Cole, Polydor COLE6 |
| IMAGINATION, Belouis Some, Parlophone R1 986 |
| DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury |
| MR DJ, Concept, Fourth & Broadway |
| IS IT A CRIME, Sade, Epic |
| LEADER OF THE PACK, Twisted Sister, Atlantic A9478 |
| BECAUSE, Julian Lennon, EMI |
| YOU'RE MY LAST CHANCE, 52nd Street, 10 Records |
| GUILTY, Yarbrough And Peoples, Total Experience |
| ONE NATION, Masquerade, Streetwave |
| ABIDE WITH ME, Inspirational Choir, Portrait |
| ROAD TO NOWHERE, Talking Heads, EMI |
| GIRLS ARE MORE FUN, Ray Parker, Jr, Arista ARIST641 |
| IF I RULED THE WORLD, Kurtis Blow, Club JAB26 |
| OCEAN BLUE, ABC, Neutron NT110 |
| THE SHOW, Doug E Fresh, Cooltempo ○ |
| GLENN MILLER MEDLEY, John Anderson Big Band, Modern |
| THE HOUSE IS HAUNTED, Marc Almond, Some Bizzare |
| DON'T BREAK MY HEART, UB40, Dep International |
| MATED, David Grant and Jaki Graham, EMI |
| RUN TO THE HILLS, Iron Maiden, EMI |
| SMALL BLUE THING, Suzanne Vega, A&M AM294 |
| EDGE OF DARKNESS (EP), Eric Clapton/Michael Kamen, BBC |
| NAUGHTY NAUGHTY, John Parr, London LON80 |
| BROTHERS IN ARMS, Dire Straits, Vertigo |
| PICTURES IN THE DARK, Mike Oldfield/Aled Jones/Anita, Virgin |
| WE ALL STAND TOGETHER, Paul McCartney, Parlophone |
| FOR YOU, Snowy White, R4 |
| TRAPPED, Colonel Abrams, MCA □ |
| ONE VISION, Queen, EMI |
| RADIO AFRICA, Latin Quarter, Rockin Horse RH102 |

THE NEXT TWENTY FIVE

| | | |
|-----|----|---|
| 76 | 74 | ALIVE AND KICKING, Simple Minds, Virgin |
| 77 | — | THE OAK TREE, Morris Day, Warner Bros W8899 |
| 78 | — | RAPPERS' DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force, Streetwave |
| 79 | — | WHENEVER YOU NEED SOMEBODY, Ochi Brown, Magnet MAG288 |
| 80 | — | THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista ARIST638 |
| 81 | 67 | IT'S IN EVERY ONE OF US, Cliff Richard, EMI |
| 82 | — | GET LOOSE, Aleem, Streetwave |
| 83 | 80 | MY GUY/MY GIRL, Amii Stewart And Deon Estus, Sediton |
| 84 | — | LIVING IN THE PAST, Drum Theatre, Epic A6798 |
| 85 | — | RIPTIDE, Robert Palmer, Island IS256 |
| 86 | — | IT DOESN'T REALLY MATTER, Zapp, Warner Bros W8879 |
| 87 | — | I'LL BE YOUR FRIEND, Precious Wilson, Jive JIVE105 |
| 88 | 96 | SOMEWHERE, Barbra Streisand, CBS |
| 89 | — | YEARS LATER, Cactus World News, MCA MCA1024 |
| 90 | 83 | WARRIOR GROOVE, DSM, 10 Records |
| 91 | — | CHAIN REACTION, Diana Ross, Capitol CL386 |
| 92 | — | ONE DANCE WON'T DO, Audrey Hall, Revolutionary DG7 |
| 93 | — | HOLD ME, Teddy Pendergrass/Whitney Houston, Asylum EKR32 |
| 94 | — | TONIGHT SHE COMES, Cars, Elektra EKR30 |
| 95 | — | ELECTION DAY, Arcadia, Parlophone NSR1 |
| 96 | — | OBJECT OF MY DESIRE, Starpoint, Elektra EKR26 |
| 96 | — | SMALL TOWN, John Cougar Mellencamp, Riva JCM5 |
| 98 | — | JUST HAVING FUN, Doug E Fresh, Streetwave KHAN64 |
| 99 | 89 | THE HEART AND SOUL EP, Huey Lewis And The News, Chrysalis |
| 100 | — | NINETEEN, Phil Lynott, Polydor POSP777 |

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

GALLUP UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | |
|-----------|-----------|----------------|---|
| 1 | 2 | 35 | BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆ |
| 2 | 14 | 11 | HUNTING HIGH AND LOW, A-Ha, Warner Bros □ |
| 3 | 1 | 7 | NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆ |
| 4 | — | 1 | THE BROADWAY ALBUM, Barbra Streisand, CBS CBS8322 |
| 5 | 3 | 61 | LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆ |
| 6 | 7 | 13 | WORLD MACHINE, Level 42, Polydor ☆ |
| 7 | 9 | 6 | ISLAND LIFE, Grace Jones, Island |
| 8 | 22 | 30 | THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆ |
| 9 | 11 | 6 | WHITNEY HOUSTON, Whitney Houston, Arista □ |
| 10 | 6 | 10 | PROMISE, Sade, Epic ☆ |
| 11 | 4 | 7 | HITS 3, Various, CBS/WEA ☆ ☆ |
| 12 | 13 | 10 | JENNIFER RUSH, Jennifer Rush, CBS ☆ |
| 13 | 15 | 41 | GO WEST, Go West, Chrysalis ☆ |
| 14 | 5 | 10 | THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆ ☆ |
| 15 | 28 | 9 | FEARGAL SHARKEY, Feargal Sharkey, Virgin □ |
| 16 | 18 | 47 | NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆ |
| 17 | 10 | 46 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ |
| 18 | 12 | 10 | THE LOVE ALBUM, Various, Telstar ☆ |
| 19 | 37 | 5 | FINE YOUNG CANNIBALS, Fine Young Cannibals, London ○ |
| 20 | 16 | 14 | LOVE SONGS, George Benson, K-Tel ☆ ☆ |
| 21 | 34 | 37 | BE YOURSELF TONIGHT, Eurythmics, RCA ☆ |
| 22 | 20 | 12 | ONCE UPON A TIME, Simple Minds, Virgin □ |
| 23 | 21 | 8 | EASY PIECES, Lloyd Cole and The Commotions, Polydor □ |

COMPACT DISCS

- 24 17 9 **THE CLASSIC TOUCH**, Richard Clayderman/RPO, Delphine □
- 25 8 10 **GREATEST HITS OF 1985**, Various, Telstar ☆
- 26 31 82 **PRIVATE DANCER**, Tina Turner, Capitol ☆ ☆
- 27 24 17 **HOUNDS OF LOVE**, Kate Bush, EMI ☆
- 28 23 27 **GREATEST HITS VOL 1 AND 2**, Billy Joel, CBS ☆
- 29 19 10 **ICE ON FIRE**, Elton John, Rocket ☆
- 30 26 26 **THE FIRST ALBUM**, Madonna, Sire □
- 31 32 132 **QUEEN GREATEST HITS**, Queen, EMI ☆ ☆ ☆
- 32 33 84 **BORN IN THE USA**, Bruce Springsteen, CBS ☆ ☆ ☆
- 33 53 4 **MUSIC OF THE ANDES**, Incantation, Nouveau Music ○
- 34 65 3 **LUXURY OF LIFE**, Five Star, Tent ○
- 35 41 9 **SONGS TO LEARN AND SING**, Echo and The Bunnymen, Korova □
- 36 38 47 **RECKLESS**, Bryan Adams, A&M ☆
- 37 47 78 **DIAMOND LIFE**, Sade, Epic ☆ ☆ ☆
- 38 35 30 **MISPLACED CHILDHOOD**, Marillion, EMI ☆
- 39 44 67 **THE UNFORGETTABLE FIRE**, U2, Island ☆
- 40 60 5 **HEART AND SOUL**, Barry White, K-Tel ○
- 41 50 9 **MAKE IT BIG**, Wham!, Epic ☆ ☆ ☆
- 42 52 57 **ALCHEMY**, Dire Straits, Vertigo ☆
- 43 54 12 **THE COMPLETE MIKE OLDFIELD**, Mike Oldfield, Virgin ○
- 44 30 9 **GOLD**, Barbara Dickson, K-Tel ☆
- 45 27 19 **LEAVE THE BEST TO LAST**, James Last, PROTV ☆
- 46 36 11 **AFTERBURNER**, ZZ Top, Warner Bros □
- 47 48 9 **BITTER SWEET**, King, CBS □
- 48 62 30 **LITTLE CREATURES**, Talking Heads, EMI □
- 49 40 10 **LOVE HURTS**, Elaine Paige, WEA ☆
- 50 67 4 **MAKIN' MOVIES**, Dire Straits, Vertigo ☆ ☆
- 51 84 6 **ROCK A LITTLE**, Stevie Nicks, Parlophone
- 52 59 19 **BAGGARIDDIM**, UB40, Dep International/Virgin ○
- 53 63 32 **FACE VALUE**, Phil Collins, Virgin ☆ ☆
- 54 56 4 **LOVE OVER GOLD**, Dire Straits, Vertigo ☆ ☆
- 55 46 112 **UNDER A BLOOD RED SKY**, U2, Island ☆ ☆
- 56 51 10 **THE POWER OF CLASSIC ROCK**, LSO, Portrait □
- 57 49 13 **LOVE**, Cult, Beggars Banquet □
- 58 45 7 **THE SECRET OF ASSOCIATION**, Paul Young, CBS ☆ ☆
- 59 58 5 **STREET SOUNDS 15**, Various, StreetSounds
- 60 — 1 **MANILOW**, Barry Manilow, RCA PL87044
- 61 — 1 **SWEET INSPIRATION**, Inspirational Choir, Portrait PRT10048
- 62 42 13 **THE SINGLES 81-85**, Depeche Mode, Mute □
- 63 76 13 **BLUE SKIES**, Kiri Te Kanawa/Nelson Riddle, London
- 64 73 30 **ALL THROUGH THE NIGHT**, Aled Jones, BBC □
- 65 — 1 **JAZZ SINGER**, Neil Diamond, Capitol EAST12120 ☆
- 66 90 2 **VERY BEST OF CHRIS DE BURGH**, Chris De Burgh, Telstar □
- 67 64 11 **GREATEST HITS OF THE COMMODORES**, Telstar □
- 68 89 2 **DIRE STRAITS**, Dire Straits, Vertigo ☆
- 69 68 7 **SO RED THE ROSE**, Arcadia, Parlophone
- 70 70 26 **THE KENNY ROGERS STORY**, Kenny Rogers, Liberty ☆
- 71 55 11 **REMINISCING — HOWARD KEEL COLLECTION**, Howard Keel, Telstar □
- 72 87 117 **CAN'T SLOW DOWN**, Lionel Richie, Motown ☆ ☆ ☆
- 73 78 11 **CARS GREATEST HITS**, Cars, Elektra ○
- 74 61 15 **BALLADS — 18 CLASSIC LOVE SONGS**, Elvis Presley, Telstar □
- 75 72 5 **STREET SOUNDS ELECTRO 10**, Various, StreetSounds
- 76 66 14 **THE GIFT**, Midge Ure, Chrysalis □
- 77 85 2 **PSYCHOCANDY**, Jesus And Mary Chain, Blanco Y Negro
- 78 82 32 **BOYS AND GIRLS**, Bryan Ferry, EG ☆
- 79 71 5 **ALF**, Alison Moyet, CBS ☆ ☆ ☆
- 80 77 11 **ROCK ANTHEMS**, Various, K-Tel □
- 81 86 2 **ELIMINATOR**, ZZ Top, Warner Bros ☆
- 82 83 2 **PICTURE BOOK**, Simply Red, Elektra ○
- 83 69 7 **PERFORMANCE**, Various, Telstar □
- 84 99 2 **BACK TO THE FUTURE**, Original Soundtrack, MCA
- 85 — 1 **WAR**, U2, Island ILPS9733 ☆
- 86 39 11 **JAMBOREE BAG NUMBER 3**, Chas and Dave, Rocketry □
- 87 80 5 **STEVE McQUEEN**, Prefab Sprout, Kitchenware
- 88 74 10 **THE EASTENDERS' SINGALONG ALBUM**, EastEnders, BBC □
- 89 — 1 **HELLO I MUST BE GOING**, Phil Collins, Virgin V2252 ☆
- 90 — 1 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista 207202
- 91 — 1 **MACALLA**, Clannad, RCA PL70894
- 92 88 13 **WEST SIDE STORY**, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
- 93 — 1 **SPORTS**, Huey Lewis and the News, Chrysalis CHR1412
- 94 98 10 **THE LEGEND OF BILLIE HOLIDAY**, Billie Holiday, MCA □
- 95 29 9 **I LOVE A PARTY**, Russ Abbot, K-Tel ○
- 96 75 11 **OVATION — THE BEST OF LLOYD WEBBER**, Various, K-Tel □
- 97 57 9 **ALED JONES AND THE BBC WELSH CHORUS**, 10 Records □
- 98 25 8 **NOW THE CHRISTMAS ALBUM**, Various, EMI/Virgin ☆ ☆ ☆
- 99 — 1 **LEGEND**, Bob Marley and the Wailers, Island BMW1 ☆ ☆ ☆
- 100 — 1 **STOP MAKING SENSE**, Talking Heads, EMI TAHI □

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

MUSIC VIDEO

- 1 3 **THE VIRGIN TOUR**, Madonna, WEA
- 2 1 **RUPERT AND THE FROG SONG**, Paul McCartney, Virgin
- 3 21 **THE UNFORGETTABLE FIRE**, U2, Island
- 4 2 **WHAM! '85**, Wham!, CBS/Fox
- 5 5 **ARENA**, Duran Duran, PMI
- 6 6 **LIVE IN RIO**, Queen, PMI
- 7 13 **THE VIDEO!**, Wham!, CBS/Fox
- 8 4 **WHAT WE DID THE FOLLOWING YEAR**, Style Council, Polygram
- 9 8 **NOW THAT'S WHAT I CALL MUSIC VIDEO 6**, Various, Virgin/PMI
- 10 14 **THE SINGLE FILE**, Kate Bush, PMI
- 11 26 **PRIVATE DANCER TOUR**, Tina Turner, PMI
- 12 15 **THIS IS VIDEO CLASH**, the Clash, CBS/Fox
- 13 7 **LIFE AFTER DEATH**, Iron Maiden, PMI
- 14 16 **SCENES FROM THE BIG CHAIR**, Tears For Fears, Polygram
- 15 — **SOME GREAT VIDEOS**, Depeche Mode, Virgin/PVG
- 16 — **DANCE ON FIRE**, the Doors, CIC
- 17 18 **DOUBLE LIVE**, Prince And The Revolution, Polygram
- 18 25 **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG
- 19 10 **GREATEST FLIX**, Queen, PMI
- 20 22 **THE MAMA TOUR**, Genesis, Virgin/PVG

Compiled by Spotlight Research

- 1 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
 - 2 **ISLAND LIFE**, Grace Jones, Island
 - 3 **ICE ON FIRE**, Elton John, Rocket/Phonogram
 - 4 **LIKE A VIRGIN**, Madonna, Sire
 - 5 **LOVE OVER GOLD**, Dire Straits, Vertigo/Phonogram
 - 6 **PROMISE**, Sade, Epic
 - 7 **ONCE UPON A TIME**, Simple Minds, Virgin
 - 8 **WORLD MACHINE**, Level 42, Polydor
 - 9 **DREAM OF THE BLUE TURTLES**, Sting, A&M
 - 10 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury/Phonogram
 - 11 **MAKIN' MOVIES**, Dire Straits, Vertigo/Phonogram
 - 12 **LOVE HURTS**, Elaine Paige, WEA
 - 13 **GO WEST**, Go West, Chrysalis
 - 14 **AFTERBURNER**, ZZ Top, Warner Brothers
 - 15 **THE SINGLES 81-85**, Depeche Mode, Mute
 - 16 **ALCHEMY — LIVE**, Dire Straits, Vertigo
 - 17 **SONGS TO LEARN AND SING**, Echo And The Bunnymen, Korova
 - 18 **NO JACKET REQUIRED**, Phil Collins, Virgin
 - 19 **THE COLLECTION**, Ultravox, Chrysalis
 - 20 **FEARGAL SHARKEY**, Feargal Sharkey, Virgin
- Compiled by Spotlight Research

TWELVE INCH

- 1 2 **WEST END GIRLS**, Pet Shop Boys, Parlophone
- 2 1 **SATURDAY LOVE**, Cherrille and Alexander O'Neal, Tabu
- 3 5 **ALICE I WANT YOU JUST FOR ME**, Full Force, CBS
- 4 6 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Bros
- 5 8 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 6 7 **HIT THAT PERFECT BEAT**, Bronski Beat, Forbidden Fruit
- 7 — **SPIRIT OF '76**, Alarm, IRS IRMT109
- 8 22 **WALK OF LIFE**, Dire Straits, Vertigo
- 9 4 **GIRLIE GIRLIE**, Sophia George, Winner
- 10 23 **BROKEN WINGS**, Mr Mister, RCA
- 11 26 **YOU LITTLE THIEF**, Feargal Sharkey, Virgin
- 12 17 **SYSTEM ADDICT**, Five Star, Tent
- 13 24 **RUSSIANS**, Sting, A&M
- 14 3 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista
- 15 14 **NEW YORK EYES**, Nicole with Timmy Thomas, Portrait
- 16 36 **IT'S ALRIGHT (BABY'S COMING BACK)**, Eurythmics, RCA
- 17 12 **AFTER THE LOVE HAS GONE**, Princess, Supreme
- 18 16 **LEAVING ME NOW**, Level 42, Polydor
- 19 29 **SUSPICIOUS MINDS**, Fine Young Cannibals, London
- 20 — **PULL UP TO THE BUMPER**, Grace Jones, Island 12IS240

GRACE JONES

THE HEAVYWEIGHT !!! CONTENDER !!!

PULL UP TO THE BUMPER
 C/W LA VIE EN ROSE

★ ★ ★ ★

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A L B U M S

CHARTS

S I N G L E S

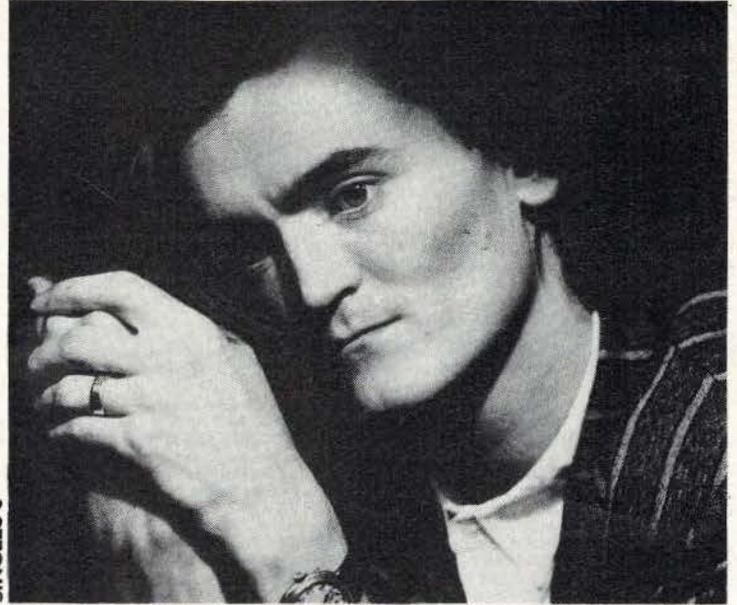
- 1 **THE POWER OF LOVE**, Jennifer Rush, CBS
- 2 **I KNOW HIM SO WELL**, Elaine Paige and Barbara Dickson, RCA
- 3 **INTO THE GROOVE**, Madonna, Sire
- 4 **I9**, Paul Hardcastle, Chrysalis
- 5 **FRANKIE**, Sister Sledge, Atlantic
- 6 **DANCING IN THE STREET**, David Bowie and Mick Jagger, EMI America
- 7 **MOVE CLOSER**, Phyllis Nelson, Carrere
- 8 **A GOOD HEART**, Feargal Sharkey, Virgin
- 9 **TAKE ON ME**, A-Ha, Warner Bros
- 10 **LOVE AND PRIDE**, King, CBS
- 11 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic
- 12 **EASY LOVER**, Philip Bailey and Phil Collins, CBS/Virgin
- 13 **AXEL F**, Harold Faltermeyer, MCA
- 14 **DO THEY KNOW IT'S CHRISTMAS?**, Band Aid, Mercury
- 15 **I GOT YOU BABE**, UB40 with Chrissie Hynde, Dep International
- 16 **CRAZY FOR YOU**, Madonna, Geffen
- 17 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista
- 18 **SOLID**, Ashford And Simpson, Capitol
- 19 **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic
- 20 **THERE MUST BE AN ANGEL**, Eurythmics, RCA
- 21 **I'M YOUR MAN**, Wham!, Epic
- 22 **TRAPPED**, Colonel Abrams, MCA
- 23 **CHERISH**, Kool And The Gang, De-Lite
- 24 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 25 **MERRY CHRISTMAS EVERYONE**, Shakin' Stevens, Epic
- 26 **YOU'LL NEVER WALK ALONE**, The Crowd, Spartan
- 27 **IF I WAS**, Midge Ure, Chrysalis
- 28 **NIKITA**, Elton John, Rocket
- 29 **DANCING IN THE DARK**, Bruce Springsteen, CBS
- 30 **LITTLE RED CORVETTE/1999**, Prince, Warner Bros
- 31 **HOLDING OUT FOR A HERO**, Bonnie Tyler, CBS
- 32 **KAYLEIGH**, Marillion, EMI
- 33 **LAST CHRISTMAS**, Wham!, Epic
- 34 **A VIEW TO A KILL**, Duran Duran, Parlophone
- 35 **WE ARE THE WORLD**, USA For Africa, CBS
- 36 **LEAN ON ME (AH-LI-AYO)**, Red Box, Sire



Photo by P. Terrasson

SINGLES 42/ALBUMS 11

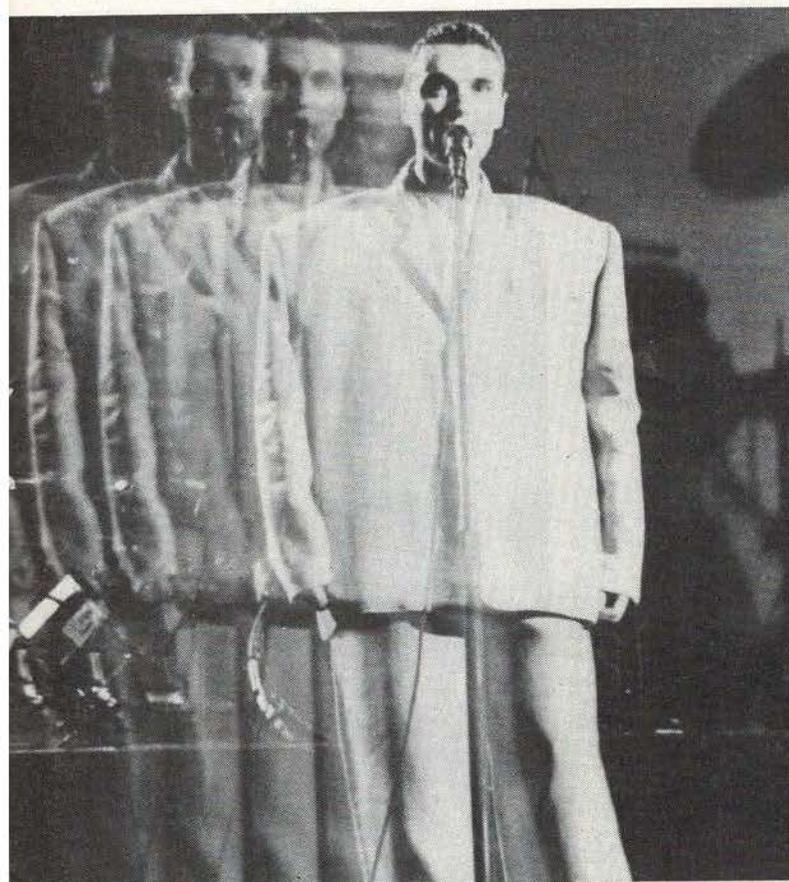
- 37 **PART TIME LOVER**, Stevie Wonder, Motown
- 38 **MONEY FOR NOTHING**, Dire Straits, Vertigo
- 39 **DON'T BREAK MY HEART**, UB40, Dep International
- 40 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 41 **NIGHTSHIFT**, Commodores, Motown
- 42 **THAT OLE DEVIL CALLED LOVE**, Alison Moyet, CBS
- 43 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**, Tina Turner, Capitol
- 44 **TARZAN BOY**, Baltimora, Columbia
- 45 **SEE THE DAY**, Dee C Lee, CBS
- 46 **KISS ME**, Stephen 'Tintin' Duffy, 10 Records
- 47 **I FEEL LOVE (MEDLEY)**, Bronski Beat and Marc Almond, Forbidden Fruit
- 48 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, ZTT
- 49 **SUDDENLY**, Billy Ocean, Jive
- 50 **SHOUT**, Tears For Fears, Mercury
- 51 **MATERIAL GIRL**, Madonna, Sire
- 52 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 53 **DRIVE**, Cars, Elektra
- 54 **EVERY TIME YOU GO AWAY**, Paul Young, CBS
- 55 **HOLIDAY**, Madonna, Sire
- 56 **RUNNING UP THAT HILL**, Kate Bush, EMI
- 57 **LIKE A VIRGIN**, Madonna, Sire
- 58 **WHITE WEDDING**, Billy Idol, Chrysalis



SINGLES 8

Photo by Steve Rapoport

- 59 **PIE JESU**, Sarah Brightman and Paul Miles-Kingston, EMI
- 60 **SEPARATE LIVES**, Phil Collins and Marilyn Martin, Virgin
- 61 **ATMOSPHERE**, Russ Abbot, Spirit
- 62 **GAMBLER**, Madonna, Geffen
- 63 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 64 **DO WHAT YOU DO**, Jermaine Jackson, Arista
- 65 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, Virgin
- 66 **I'M ON FIRE/BORN IN THE USA**, Bruce Springsteen, CBS
- 67 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, London
- 68 **WEST END GIRLS**, Pet Shop Boys, Parlophone
- 69 **HISTORY**, Mai Tai, Virgin
- 70 **THE WORD GIRL**, Scritti Politti, Virgin
- 71 **LIVE IS LIFE**, Opus, Polydor
- 72 **LOVE DON'T LIVE HERE ANYMORE**, Jimmy Nail, Virgin
- 73 **OBSESSION**, Animotion, Mercury
- 74 **REBEL YELL**, Billy Idol, Chrysalis
- 75 **JOHNNY COME HOME**, Fine Young Cannibals, London
- 76 **COULD IT BE I'M FALLING IN LOVE**, David Grant and Jaki Graham, Chrysalis
- 77 **ANGEL**, Madonna, Sire
- 78 **BEN**, Marti Webb, Starblend
- 79 **ROAD TO NOWHERE**, Talking Heads, EMI
- 80 **ONE MORE NIGHT**, Phil Collins, Virgin
- 81 **SINCE YESTERDAY**, Strawberry Switchblade, Korova
- 82 **SAY I'M YOUR NUMBER ONE**, Princess, Supreme
- 83 **THINGS CAN ONLY GET BETTER**, Howard Jones, WEA
- 84 **FEEL SO REAL**, Steve Arrington, Atlantic
- 85 **CLOSE (TO THE EDIT)**, Art Of Noise, ZTT
- 86 **MY TOOT TOOT**, Denise Lasalle, Epic
- 87 **ALIVE AND KICKING**, Simple Minds, Virgin
- 88 **RUN TO YOU**, Bryan Adams, A&M
- 89 **OUT IN THE FIELDS**, Gary Moore and Phil Lynott, 10 Records
- 90 **LAVENDER**, Marillion, EMI
- 91 **A NEW ENGLAND**, Kirsty MacColl, Stiff
- 92 **THE LAST KISS**, David Cassidy, Arista
- 93 **BODY AND SOUL**, Mai Tai, Virgin
- 94 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 95 **THE SHOW**, Doug E Fresh, Cooltempo
- 96 **CLOUDS ACROSS THE MOON**, Rah Band, RCA
- 97 **KNOCK ON WOOD/LIGHT MY FIRE**, Amii Stewart, Sedition
- 98 **MIAMI VICE THEME**, Jan Hammer, MCA
- 99 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 100 **DRESS YOU UP**, Madonna, Sire



SINGLES 79/ALBUMS 77

A L B U M S

- 1 **BROTHERS IN ARMS**, Dire Straits, Vertigo
- 2 **NO JACKET REQUIRED**, Phil Collins, Virgin
- 3 **LIKE A VIRGIN**, Madonna, Sire
- 4 **BORN IN THE USA**, Bruce Springsteen, CBS
- 5 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 6 **NOW THAT'S WHAT I CALL MUSIC 6**, Various, EMI/Virgin
- 7 **NOW THE CHRISTMAS ALBUM**, Various, EMI/Virgin
- 8 **NOW THAT'S WHAT I CALL MUSIC 5**, Various, EMI/Virgin
- 9 **HITS 2**, Various, CBS/WEA
- 10 **THE SECRET OF ASSOCIATION**, Paul Young, CBS
- 11 **ALF**, Alison Moyet, CBS
- 12 **HITS 3**, Various, CBS/WEA
- 13 **LOVE SONGS**, George Benson, K-Tel
- 14 **HOUNDS OF LOVE**, Kate Bush, EMI
- 15 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 16 **PRIVATE DANCER**, Tina Turner, Capitol
- 17 **PROMISE**, Sade, Epic
- 18 **MAKE IT BIG**, Wham!, Epic
- 19 **DIAMOND LIFE**, Sade, Epic
- 20 **MISPLACED CHILDHOOD**, Marillion, EMI
- 21 **ELIMINATOR**, ZZ Top, Warner Bros
- 22 **THE SINGLES COLLECTION**, Spandau Ballet, Chrysalis
- 23 **BOYS AND GIRLS**, Bryan Ferry, EG
- 24 **GO WEST**, Go West, Chrysalis
- 25 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 26 **RECKLESS**, Bryan Adams, A&M
- 27 **THE KENNY ROGERS STORY**, Kenny Rogers, Liberty



Photo by Steve Rapoport

SINGLES 45/ALBUMS 62

- 28 **GREATEST HITS VOL 1 AND 2**, Billy Joel, CBS
- 29 **GREATEST HITS OF 1985**, Various, Telstar
- 30 **THE UNFORGETTABLE FIRE**, U2, Island
- 31 **OUT NOW**, Various, Chrysalis/MCA
- 32 **HITS OUT OF HELL**, Meat Loaf, Epic
- 33 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, ZTT
- 34 **THE AGE OF CONSENT**, Bronski Beat, Forbidden Fruit
- 35 **UNDER A BLOOD RED SKY**, U2, Island
- 36 **ONCE UPON A TIME**, Simple Minds, Virgin
- 37 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 38 **THE FIRST ALBUM**, Madonna, Sire
- 39 **DREAM INTO ACTION**, Howard Jones, WEA
- 40 **THE LOVE ALBUM**, Various, Telstar
- 41 **THE COLLECTION**, Ultravox, Chrysalis
- 42 **THE HITS ALBUM/THE HITS TAPE**, Various, CBS/WEA
- 43 **QUEEN GREATEST HITS**, Queen, EMI
- 44 **VOICES FROM THE HOLY LAND**, BBC Welsh Chorus, BBC
- 45 **ICE ON FIRE**, Elton John, Rocket
- 46 **ALL THROUGH THE NIGHT**, Aled Jones, BBC
- 47 **NOW THAT'S WHAT I CALL MUSIC 4**, Various, EMI/Virgin
- 48 **ANDREW LLOYD WEBBER REQUIEM**, Domingo/Brightman/Maazel/Eco, HMV
- 49 **LOVE HURTS**, Elaine Paige, WEA
- 50 **FACE VALUE**, Phil Collins, Virgin
- 51 **WORLD MACHINE**, Level 42, Polydor
- 52 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 53 **LEAVE THE BEST TO LAST**, James Last, PROTV
- 54 **VERY BEST OF CHRIS DE BURGH**, Chris De Burgh, Telstar
- 55 **JENNIFER RUSH**, Jennifer Rush, CBS
- 56 **NOW DANCE**, Various, EMI/Virgin
- 57 **AFTERBURNER**, ZZ Top, Warner Bros
- 58 **OUT NOW 2**, Various, Chrysalis/MCA
- 59 **WEST SIDE STORY**, Bernstein/Te Kanawa/Carreras, Deutsche Grammophone
- 60 **PURPLE RAIN**, Prince And The Revolution, Warner Bros
- 61 **BEST OF THE 20TH CENTURY BOY**, Marc Bolan and T Rex, K-Tel
- 62 **OUR FAVOURITE SHOP**, Style Council, Polydor
- 63 **GOLD**, Barbara Dickson, K-Tel
- 64 **THE SINGLES 81-85**, Depeche Mode, Mute
- 65 **THE BARBARA DICKSON SONGBOOK**, Barbara Dickson, K-Tel
- 66 **SUDDENLY**, Billy Ocean, Jive
- 67 **VITAL IDOL**, Billy Idol, Chrysalis
- 68 **CUPID AND PSYCHE '85**, Scritti Politti, Virgin
- 69 **I LOVE A PARTY**, Russ Abbot, K-Tel
- 70 **MEAT IS MURDER**, Smiths, Rough Trade
- 71 **ALED JONES AND THE BBC WELSH CHORUS**, Aled Jones/BBC Welsh Chorus, 10 Records
- 72 **NO PARLEZ**, Paul Young, CBS
- 73 **ARENA**, Duran Duran, Parlophone
- 74 **THE 12" ALBUM**, Howard Jones, WEA
- 75 **JAMBOREE BAG NUMBER 3**, Chas And Dave, Rockney
- 76 **THE GIFT**, Midge Ure, Chrysalis
- 77 **LITTLE CREATURES**, Talking Heads, EMI

ALBUMS 80



Photo by LFI

- 78 **STEPS IN TIME**, King, CBS
- 79 **20/20**, George Benson, Warner Bros
- 80 **LOVE**, Cult, Beggars Banquet
- 81 **THE POWER OF CLASSIC ROCK**, London Symphony Orchestra, Portrait
- 82 **ALCHEMY**, Dire Straits, Vertigo
- 83 **HATFUL OF HOLLOW**, Smiths, Rough Trade
- 84 **ROCK ANTHEMS**, Various, K-Tel
- 85 **THE RIVER**, Bruce Springsteen, CBS
- 86 **BAGGARIDDIM**, UB40, Dep International
- 87 **CHESS**, Various, RCA
- 88 **MR BAD GUY**, Freddie Mercury, CBS
- 89 **LIVE AFTER DEATH**, Iron Maiden, EMI
- 90 **FLAUNT THE IMPERFECTION**, China Crisis, Virgin
- 91 **REMINISCING — HOWARD KEEL COLLECTION**, Howard Keel, Telstar
- 92 **EASY PIECES**, Lloyd Cole And The Commotions, Polydor
- 93 **BEST OF EAGLES**, Eagles, Asylum
- 94 **THE POWER STATION**, Power Station, Parlophone
- 95 **LEGEND**, Bob Marley And The Wailers, Island
- 96 **THE RIDDLE**, Nik Kershaw, MCA
- 97 **FANTASTIC**, Wham!, Innervision
- 98 **THE MAN — BEST OF ELVIS COSTELLO**, Elvis Costello, Telstar
- 99 **GREATEST HITS OF THE COMMODORES**, Commodores, Telstar
- 100 **THE CLASSIC TOUCH**, Richard Clayderman/RPO, Delphine

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

● After one of its periodic lulls, the singles chart explodes into action again this week, with numerous records making impressive moves in an upward direction, while a further dozen or so make their debuts. Among the highlights:

● **Aretha Franklin's** 'Who's Zoomin' Who' hovers just outside the top 10 to become her highest placed hit since 'I Say A Little Prayer' reached number four in 1968. Poor Aretha is currently in hospital, and so won't be able to promote her hit here. However, she is expected to be well enough to appear in a 'Tube' feature in the spring to promote her next single 'Another Night'.

● **Sting's** 'Russians', already the most successful of the four singles taken from his album 'The Dream Of Blue Turtles', is now his top-ranked solo single, beating the number 16 peak of his 1982 release 'Spread A Little Happiness'.

● The **Fine Young Cannibals'** version of 'Suspicious Minds' moves strongly into the top 20. The song, written by **Mark James**, has previously been a hit for **Elvis Presley** (number two, 1969) and **Candi Staton** (number 31, 1982).



● **STING:** A man who has a lot to thank Russians for

Photo by Syndication International

● **Grace Jones'** 'Pull Up To The Bumper' debuts strongly just outside the top 30, easily topping the number 53 it scaled when first released in 1981. The single is available on 7-inch, 12-inch, 12-inch picture disc and cassette.

● After several weeks as a breaker, **Amii Stewart** and **Deon Estus'** intricately spun medley of two **Smokey Robinson** songs 'My Guy/My Girl' will enter the top 75. The medley was previously a hit for Amii and **Johnny Bristol** in 1980, reaching number 39. Though she's helping to promote the new medley, Amii, now signed to RCA, could not re-record her vocals, so the duet between her and Deon never actually took place, the vocal tracks being recorded separately, and more than five years apart. Amii is the first artist in British chart history to chart the same song in duets with two different partners.

● 'It's Alright (Baby's Coming Back)' is the fourth top 20 single lifted from **Eurythmics'** platinum album 'Be Yourself Tonight', following 'Would I Lie To You' (number 17), the chart topping 'There Must Be An Angel' and 'Sisters Are Doin' It For Themselves', the number nine duet with Aretha Franklin. The 12-inch version of 'It's Alright' is identical to the 7-inch, but includes an extra track, the Eurythmics' version of **Francoise Hardy's** 1964 hit 'Tous Les Garçons Et Les Filles'.

● **Belouis Some** sold around 70,000 copies of 'Imagination' last year, though the single never got higher than number 50 in a seven week chart residency. Now re-issued on Parlophone, it debuts at number 43 this week.

● **John Parr** returns to the chart with his own composition, 'Naughty Naughty'. He also co-wrote one of this week's US chart newcomers: 'Night Moves' by **Marilyn Martin**. John and Marilyn, erstwhile partner of **Phil Collins**, got on so well that they have recorded a duet together for the new film 'Quicksilver'.

● Though normal levels of activity have returned to the singles chart, the dearth of quality new albums means that that chart remains fairly stagnant, though there are a couple of noteworthy happenings:

● In the wake of their Channel 4 concert, **Dire Straits** have five albums in the chart, all going up. Only 'Communique' is uncharted, and even that is bubbling under. Their million seller 'Brothers In Arms' returns to number one for a third tour of duty. It has thus far spent its entire chart career — 35 weeks — in the top 10 as the following log of its chart placings since its debut on 25 May 1985 illustrates: 1-1-3-4-3-6-5-4-3-2-1-1-3-3-3-3-3-3-4-3-3-4-9-7-6-6-3-3-7-5-4-4-4-2-1.

● For the first time ever, four of the top 10 albums are by women — all American. **Madonna**, **Grace Jones**, **Whitney Houston** and **Barbra Streisand** are a pretty diverse or diversely pretty bunch, but all have albums in the top 10, as does **Sade**, the group, which revolves around Sade, the woman.

The others have been around a while, but Streisand's 'The Broadway Album' is new to the charts. It's her 13th album chart entry, a total bettered amongst women only by **Diana Ross** and **Shirley Bassey**. Streisand has also made crucially important contributions to three charted soundtrack albums, notably 'A Star Is Born'.

● The only other newcomer to this week's album chart is **Aretha Franklin's** 'Who's Zoomin' Who', now

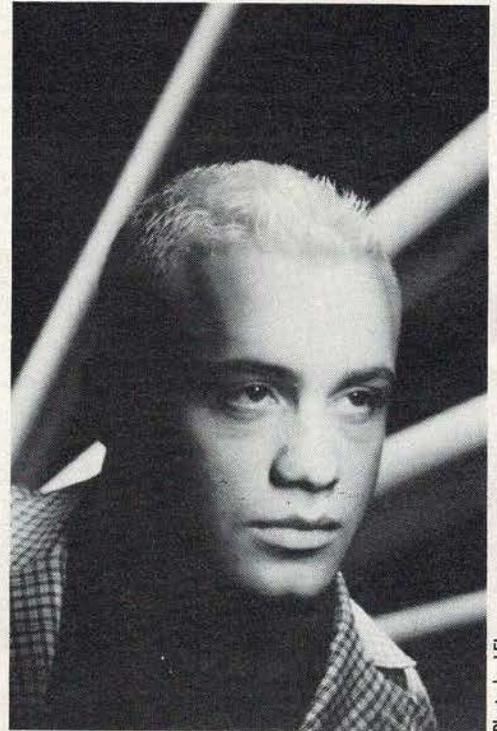


Photo by LFI

● **BELOUIS SOME:** higher charter with 'Imagination' after 70,000 sales first time round

responding to the success of its title track in the singles chart. Incredibly, it's Aretha's first appearance in the album chart since 23rd November 1968, when 'Aretha Now' bowed out at the end of an 11 week chart run.

Miss Franklin may soon have a second album in the chart, courtesy of Stylus Records, who have compiled 30 of her best Sixties and Seventies recordings onto a formidable double album, aptly named 'The First Lady Of Soul'. Drawn entirely from the archives of Atlantic Records, it perfectly illustrates her unique melding of gospel, R&B and pop idioms through magnificent songs of the calibre of 'Respect', 'Think', 'I Say A Little Prayer' and 'Chain Of Fools'.

The album also includes Aretha's bold interpretations of songs like 'Satisfaction', 'Eleanor Rigby' and 'Bridge Over Troubled Water'. Each is totally redrawn and none suffers by comparison with the originals, so awesome are this woman's powers as an interpreter of songs. If you're just awakening to the talents of Aretha Franklin, this album could really open your eyes.

● Seventeen years after her album chart debut, **Nana Mouskouri** has her first hit single with 'Only Love', the theme from ITV's torrid mini-serial 'Mistral's Daughter'. The 48-year-old singer from Athens recorded the song twice. The original version on Carrere was released in December, the second version on Philips came out on 3 January.

In order to avoid a battle for supremacy, the two labels agreed to combine sales and share one chart position, as they may do under BPI chart regulations. However, with the Carrere version taking the lion's share of sales, the company may yet ask to have the sales split, which would result in the two versions being allocated separate chart placings.

● After the fiasco of Dire Straits' CD single (only 400 were manufactured), expect an announcement soon about the first generally available CD single, to be issued by a small, but influential, record company.

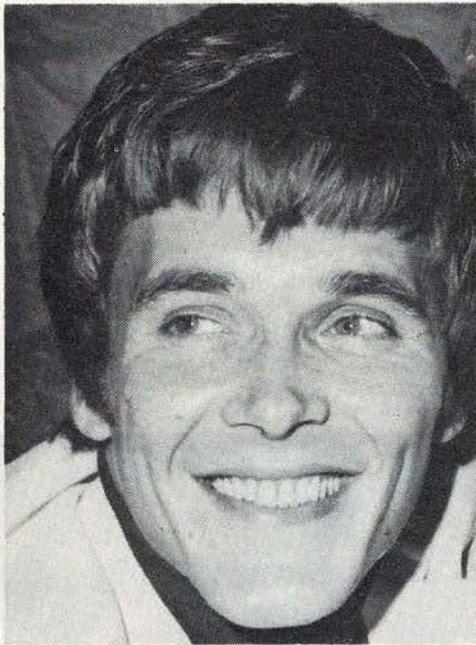


Photo by Associated Press Ltd

● **BILLY FURY** does his best **Barney Sumner** impersonation to celebrate inclusion on a new Sixties pop compilation

● Old Gold Records continue their excellent series of mid-priced compilations of hits of yesteryear with live new releases, each concentrating on a particular era and type of music.

● 'Pop Hits Of The Rock 'n' Roll Era' (OG 1005), brings together a diverse collection of artists who enjoyed popularity in the latter half of the Fifties, amongst them **Buddy Holly** ('That'll Be The Day'), **Danny & The Juniors** ('At The Hop'), **Pat Boone** ('Don't Forbid Me') and **Andy Williams**, who is heard on 'Butterfly', a number one on both sides of the Atlantic in 1957.

● 'Pop Hits Of The Early Sixties' (OG 1006), is a pot pourri of lightweight delights from the years 1960 to 1963. Its main asset is an abundance of songs by **Gerry Goffin** and **Carole King**, then the most prolific and best writers in America. They are represented here by 'Don't Ever Change' (**Crickets**), 'The Locomotion' (**Little Eva**), 'Halfway To Paradise' (**Billy Fury**) and 'It Might As Well Rain Until September', sung by Carole herself. Other winners: **Dion's** 'Runaround Sue' and the **Cascades'** gentle 'Rhythm Of The Rain'.

● 'Mid Sixties Summer Pop Standards' (OG 1007), revives some superior songs from the era which even now evokes the innocence, or, if you prefer, the naivety of the times. The **Mamas And Papas'** delicate harmonies make 'Monday Monday' an enduring favourite. **Procol Harum's** 'A Whiter Shade Of Pale' also retains a timeless appeal, and the **Righteous Brothers'** 'You've Lost That Lovin' Feelin' is the essence of perfect pop. Further highlights: **the Kinks'** 'Sunny Afternoon', **the Small Faces'** 'Itchycoo Park' and the **Walker Brothers'** 'The Sun Ain't Gonna Shine Anymore'.

● 'Mid Sixties Big Ballads' (OG 1008), will appeal to few readers, being a collection of distinctly MOR standards, as performed by **Tom Jones**, **Engelbert Humperdinck** and **Des O'Connor** amongst others.

● Finally, 'Early Seventies Rock Hits' (OG 1009), is a strong selection, which includes five number ones. One hit wonder **Norman Greenbaum's** four minutes of glory 'Spirit In The Sky' is included alongside hits by budding superstars **Rod Stewart** ('Maggie May') and **T Rex** ('Hot Love'). Also here are **Deep Purple's** seminal HM workout 'Black Night', **Atomic Rooster's** hypnotic 'The Devil's Answer' and, poignantly, 'Whiskey In The Jar', a restrained and

loving performance of the traditional song which gave **Thin Lizzy** in general and **Phil Lynott** in particular that vital first break.

● All five albums are mid-priced (around £3.99) and feature 14 tracks — an allowance that seems inadequate on the 33 minute 'Pop Hits Of The Rock 'n' Roll Era', but generous on 'Early Seventies Rock Hits', which contains nearly an hour of music.

CHARTFILE USA

● America has a new number one this week, as **Dionne Warwick**, **Gladys Knight**, **Stevie Wonder** and **Elton John**, known collectively as Dionne and Friends, move to the summit with 'That's What Friends Are For'.

It's Dionne's third number one and, though she's had over 50 solo successes in a long and distinguished career, all three have been collaborations with other artists. The first came in 1974 when, billed as Dionne Warwicke, on the advice of her numerologist, she was joined by the **Spinners** for the million selling chart topper 'Then Came You'. Last year she was a member of USA For Africa who scored with 'We Are The World'.

Dionne's Friends have had number one hits too — Elton and Stevie have each reached the top on several occasions, but Gladys' only previous chart topper was 'Midnight Train To Georgia' in 1973. Dionne and Friends is the oldest 'group' ever to have a number one, with an average age of 40.

'That's What Friends Are For' is the second number one in the last few weeks to have its potential realised after a lengthy gestation. Dionne's cousin **Whitney Houston's** number one, 'Saving All My Love For You' was rescued from the obscurity of a long deleted **Marilyn McCoo** and **Billy Davis Junior** album; 'That's What Friends Are For' was on the 1982 movie soundtrack album 'Nightshift' in versions by both **Rod Stewart** and **Burt Bacharach**.

Bacharach wrote the song with his wife **Carole Bayer Sager**. It's his fifth number one, her second. With long-time partner **Hal David**, Burt wrote 'This Guy's In Love With You', a number one for **Herb Alpert** in 1968, **B J Thomas'** 'Raindrops Keep Falling On My Head' and the **Carpenters'** 'Close To You' (both 1970). Burt and Carole jointly penned **Christopher Cross's** 1981 winner 'Arthur's Theme (Best That You Can Do)' with Cross and **Peter Allen**.

● **Bernie Taupin** wrote the lyrics to four singles in this week's Hot One Hundred; 'We Built This City' by **Starship** (number 50), 'Wrap Her Up' (number 65) and 'Nikita' (number 71) by **Elton John** and 'These Dreams' by **Heart** (number 58). The first two are on their way out, the last pair are new entries.

● American radio veteran **Paul Drew** reckons that the average US top 10 hit is getting longer and longer. In 1966, he says, it was 2 minutes and 42 seconds long. By 1970, it had climbed to 3:08. It reached 3:30 in 1975, and in 1980 it was 3:41. Finally, in 1985 it topped four minutes.

● Texan eccentrics **Gadfly's** latest bandwagon-jumping single (their 24th in less than four years) is a jokey tribute to American football team the Chicago Bears' apparent invincibility. It's called 'You'll Never See (A) Bears Behind'. **The Fat Boys** also pay homage with 'Chillin' With The Refrigerator', about the Bears' biggest asset.

Meanwhile, several members of the Bears have cut their own rap single 'The Super Bowl Shuffle'. Like the team, it's a winner, though its chart placing (88, up from 92) is scant reward for a reported sale approaching one million, when one considers that only nine singles have sold more copies in America in the last year.

● The 'Miami Vice' TV soundtrack album repels a strong challenge from **Barbra Streisand** to stay at number one for the 11th week. The only other TV soundtrack to top the chart, 'Music From Peter Gunn' by **Henry Mancini**, was a 10 week topper in 1959.



● **GRACE JONES:** 'Pull Up To The Bumper' out peaks its original 1981 release

W/E JAN 18, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 3 **THAT'S WHAT FRIENDS ARE FOR**, Dionne Warwick and Friends, Arista
- 2 1 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 3 2 **PARTY ALL THE TIME**, Eddie Murphy, Columbia/CBS
- 4 4 **ALIVE AND KICKING**, Simple Minds, A&M/Virgin
- 5 5 **I MISS YOU**, Klymaxx, MCA/Constellation
- 6 6 **SMALL TOWN**, John Cougar Mellencamp, Riva
- 7 8 **TALK TO ME**, Stevie Nicks, Modern
- 8 12 **BURNING HEART**, Survivor, Scotti Brothers
- 9 10 **WALK OF LIFE**, Dire Straits, Warner Brothers
- 10 7 **TONIGHT SHE COMES**, the Cars, Elektra
- 11 13 **MY HOMETOWN**, Bruce Springsteen, Columbia/CBS
- 12 14 **I'M YOUR MAN**, Wham!, Columbia/CBS
- 13 19 **SPIES LIKE US**, Paul McCartney, Capitol
- 14 18 **GO HOME**, Stevie Wonder, Tamla
- 15 16 **IT'S ONLY LOVE**, Bryan Adams And Tina Turner, A&M
- 16 26 **WHEN THE GOING GETS TOUGH**, Billy Ocean, Jive
- 17 20 **CONGA**, Miami Sound Machine, Epic
- 18 22 **YOU'RE A FRIEND OF MINE**, Clarence Clemons and Jackson Browne, Columbia/CBS
- 19 11 **SEPARATE LIVES**, Phil Collins And Marilyn Martin, Atlantic
- 20 25 **GOODBYE**, Night Ranger, Camel/MCA
- 21 9 **BROKEN WINGS**, Mr Mister, RCA
- 22 28 **SIDEWALK TALK**, Jellybean, EMI America
- 23 31 **HOW WILL I KNOW**, Whitney Houston, Arista
- 24 27 **EVERYBODY DANCE**, Ta Mara And The Seen, A&M
- 25 23 **PERFECT WAY**, Scritti Politti, Warner Brothers
- 26 30 **FACE THE FACE**, Pete Townshend, Atco
- 27 33 **THE SWEETEST TABOO**, Sade, Portrait
- 28 29 **SEX AS A WEAPON**, Pat Benatar, Chrysalis
- 29 39 **KYRIE**, Mr Mister, RCA
- 30 17 **LOVE IS THE SEVENTH WAVE**, Sting, A&M
- 31 34 **A LOVE BIZARRE**, Sheila E, Paisley Park
- 32 36 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 33 38 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 34 35 **EVERYTHING IN MY HEART**, Corey Hart, EMI America
- 35 15 **ELECTION DAY**, Arcadia, Capitol
- 36 37 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Brothers
- 37 21 **SLEEPING BAG**, ZZ Top, Warner Brothers
- 38 40 **TARZAN BOY**, Baltimora, Manhattan
- 39 54 **SARA**, Starship, Grunt
- 40 44 **SILENT RUNNING**, Mike And The Mechanics, Atlantic



US SINGLES 4, US ALBUMS 16

- 41 32 **OBJECT OF MY DESIRE**, Starpoint, Elektra
- 42 41 **NEVER**, Heart, Capitol
- 43 24 **EMERGENCY**, Kool And The Gang, De-Lite
- 44 50 **DIGITAL DISPLAY**, Ready For The World, MCA
- 45 66 **SECRET LOVER**, Atlantic Starr, A&M
- 46 48 **GO**, Asia, Geffen
- 47 52 **SOMEWHERE (FROM WEST SIDE STORY)**, Barbra Streisand, Columbia/CBS
- 48 55 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol
- 49 45 **THE BIG MONEY**, Rush, Mercury
- 50 42 **WE BUILT THIS CITY**, Starship, Grunt
- 51 59 **DAY BY DAY**, The Hooters, Columbia/CBS
- 52 — **KING FOR A DAY**, Thompson Twins, Arista
- 53 64 **CARAVAN OF LOVE**, Isley Jasper, Isley, CBS Associated
- 54 — **THESE DREAMS**, Heart, Capitol
- 55 46 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 56 56 **EVERYTHING MUST CHANGE**, Paul Young, Columbia
- 57 53 **LEADER OF THE PACK**, Twisted Sister, Atlantic
- 58 — **RUSSIANS**, Sting, A&M
- 59 65 **OWN THE NIGHT**, Chaka Khan, MCA
- 60 57 **TO LIVE AND DIE IN LA**, Wang Chung, Geffen



US SINGLES 96

B U L L E T S

- 62 — **STAGES**, Z Z Top, Warner Brothers
- 66 70 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 69 72 **SECRET**, OMD, A&M/Virgin
- 71 — **NIKITA**, Elton John, Geffen
- 74 — **ANOTHER NIGHT**, Aretha Franklin, Arista
- 75 78 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 81 — **(HOW TO BE A) MILLIONAIRE**, ABC, Mercury
- 82 — **NIGHT MOVES**, Marilyn Martin, Atlantic
- 85 88 **STRENGTH**, the Alarm, IRS/MCA
- 87 — **THIS COULD BE THE NIGHT**, Loverboy, Columbia
- 88 92 **THE SUPER BOWL SHUFFLE**, Chicago Bears Shufflin' Crew, Red Label
- 96 — **WHAT YOU NEED**, Inxs, Atlantic

Compiled by Billboard

U S A L B U M S

- 1 1 **MIAMI VICE**, Soundtrack, MCA
- 2 2 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 3 4 **SCARECROW**, John Cougar Mellencamp, Riva
- 4 3 **HEART**, Heart, Capitol
- 5 5 **AFTERBURNER**, ZZ Top, Warner Brothers
- 6 6 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 7 11 **PROMISE**, Sade, Portrait
- 8 8 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 9 9 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 10 7 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 11 10 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 12 15 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 13 13 **WELCOME TO THE REAL WORLD**, Mr Mister, Arista
- 14 14 **ROCK A LITTLE**, Stevie Nicks, Modern
- 15 12 **GREATEST HITS**, the Cars, Elektra
- 16 18 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 17 17 **POWER WINDOWS**, Rush, Mercury
- 18 16 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 19 20 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 20 23 **WHITE NIGHTS**, Soundtrack, Atlantic
- 21 19 **RECKLESS**, Bryan Adams, A&M
- 22 22 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 23 24 **SO RED THE ROSE**, Arcadia, Capitol
- 24 29 **ROCKY IV**, Soundtrack, Scotti Brothers
- 25 25 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 26 26 **SEVEN THE HARD WAY**, Pat Benatar, Chrysalis
- 27 27 **HOW COULD IT BE**, Eddie Murphy, Columbia/CBS
- 28 21 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 29 40 **FRIENDS**, Dionne Warwick, Arista
- 30 35 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA/Constellation
- 31 28 **EMERGENCY**, Kool And The Gang, De-Lite

- 32 34 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 33 33 **BIOGRAPH**, Bob Dylan, Columbia/CBS
- 34 32 **GREATEST HITS VOLUME I AND II**, Billy Joel, Columbia/CBS
- 35 30 **LIVE AFTER DEATH**, Iron Maiden, Capitol
- 36 39 **ALL FOR LOVE**, New Edition MCA
- 37 31 **READY FOR THE WORLD**, Ready For The World, MCA
- 38 46 **PACK UP THE PLANKTON — LIVE**, Tom Petty And The Heartbreakers, MCA
- 39 41 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
- 40 37 **ASYLUM**, Kiss, Mercury
- 41 49 **7 WISHES**, Night Ranger, Camel/MCA
- 42 38 **THAT'S WHY I'M HERE**, James Taylor, Columbia/CBS
- 43 44 **LITTLE CREATURES**, Talking Heads, Sire
- 44 42 **MANILOW**, Barry Manilow, RCA
- 45 45 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia/CBS
- 46 36 **DONE WITH MIRRORS**, Aerosmith, Geffen
- 47 — **UNDER LOCK AND KEY**, Dokken, Elektra
- 48 48 **HOUNDS OF LOVE**, Kate Bush, EMI America
- 49 56 **THEATRE OF PAIN**, Motley Cru, Elektra
- 50 54 **CUPID AND PSYCHE '85**, Scritti Politti, Warner Brothers

Compiled by Billboard

DISCO

- 1 2 **ALICE I WANT YOU JUST FOR ME!**, Full Force, CBS 12in
- 2 1 **SATURDAY LOVE**, Cherrelle with Alexander O'Neal, Tabu 12in
- 3 9 **IF I RULED THE WORLD**, Kurtis Blow, Club 12in
- 4 3 **SHE'S STRANGE/LES ADAMS MEGAMIX**, Cameo, Club 12in twin-pack
- 5 7 **MY MAGIC MAN**, Rochelle, US Warner Bros 12in
- 6 4 **MR D.J.**, The Concept, 4th + B'way 12in
- 7 14 **NEW YORK EYES**, Nicole (with Timmy Thomas), Portrait 12in
- 8 5 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista 12in
- 9 20 **LIVING IN AMERICA**, James Brown, US/Dutch Scotti Brothers 12in
- 10 8 **AFTER THE LOVE HAS GONE ('BAD' MIX)**, Princess, Supreme Records 12in
- 11 6 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista 12in
- 12 13 **ONE NATION (STREET MIX)(EXTENDED GROOVE)**, Masquerade, Streetwave 12in
- 13 17 **UPTOWN EXPRESS**, B.T. Express, Streetwave 12in
- 14 23 **LADIES/BASSLINE**, Mantronix, US Sleeping Bag Records LP
- 15 65 **GET LOOSE**, Aleem (featuring Leroy Burgess), Streetwave 12in
- 16 83 **ONE NATION (DEF MIX)(P.A. EDIT)**, Masquerade, Streetwave 12in
- 17 12 **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA 12in
- 18 96 **SATURDAY LOVE (EXTENDED REMIX)**, Cherrelle with Alexander O'Neal, US Tabu 12in
- 19 16 **MUSIC IS THE ANSWER/DUB MIX**, Colonel Abrams, PRT 12in
- 20 52 **WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)**, O'chi Brown, Magnet 12in
- 21 31 **GUILTY**, Yarbrough & Peoples, Total Experience 12in
- 22 28 **I'M NOT GONNA LET/SPECULATION**, Colonel Abrams, MCA Records LP
- 23 21 **DO YOU REALLY LOVE YOUR BABY/DUB MIX**, The Temptations, Motown 12in
- 24 43 **LOVE'S GONNA GET YOU**, Jocelyn Brown, US Warner Bros/Jellybean 12in
- 25 29 **DO ME BABY**, Meli'sa Morgan, Capitol 12in
- 26 15 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, The Winans, Qwest 12in
- 27 88 **BABY LOVE**, Regina, US West 78th Street Records Inc 12in
- 28 22 **GIRLIE GIRLIE**, Sophia George, Winner 12in
- 29 10 **WARRIOR GROOVE**, D.S.M., 10 Records 12in
- 30 55 **BABY TALK**, Alisha, Total Control 12in promo
- 31 36 **FUNKY SENSATION**, Ladies Choice, LGR Records 12in
- 32 27 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in
- 33 11 **THE SHOW**, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
- 34 25 **SUGAR FREE/FOREVER AND EVER**, Juicy, US Private 1 Records LP
- 35 51 **WE CAN MAKE IT HAPPEN**, Prince Charles and The City Beat Band, US Electric Ice 12in
- 36 30 **THE THINGS THAT MEN DO**, Krystol, US Epic 12in
- 37 19 **WILL YOU SATISFY?/HIGH PRIORITY/YOU LOOK GOOD TO ME/ARTIFICIAL HEART**, Cherrelle, US Tabu LP
- 38 24 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Intention, Important Records 12in
- 39 71 **IT DOESN'T REALLY MATTER**, Zapp, Warner Bros 12in
- 40 26 **100%**, Caprice, Lovebear International 12in
- 41 80 **WE GOT THE FUNK**, Positive Force/RAPPER'S DELIGHT, Sugarhill Gang, Streetwave 12in
- 42 — **COLD SHOULDER**, Evelyn Thomas, Record Shack 12in white label
- 43 48 **HIGH HORSE/CHEMISTRY OF LOVE**, Evelyn 'Champagne' King, RCA LP
- 44 50 **MY MIND IS MADE UP**, Keith Sweat, US Stadium 12in
- 45 49 **TOO TOUGH (REMIX)**, Lonnie Reaves, US Qwest 12in
- 46 41 **MATED**, David Grant & Jaki Graham, EMI 12in
- 47 72 **DON'T WASTE MY TIME/STROLLIN'/MOONHOPPER**, Paul Hardcastle, Chrysalis 12in
- 48 39 **DARE TO DREAM**, Viola Wills, US Wide Angle 12in
- 49 44 **YOU ARE MY LADY**, Freddie Jackson, Capitol 12in
- 50 37 **RAISE THE ROOF**, The Conway Brothers, 10 Records 12in
- 51 33 **TELL ME (HOW IT FEELS)**, 52nd Street, 10 Records 12in
- 52 53 **FREAK IN ME**, Danté, US Panoramic 12in
- 53 32 **HOW CAN I GET NEXT TO YOU**, Chapter 8, US Beverly Glen Music LP
- 54 — **EVERYBODY'S SINGING LOVE SONGS**, Sweet Thunder/SPACE BASS, Slick, Streetwave 12in



US SINGLES 53

- 55 38 **GO HOME (REMIX)**, Stevie Wonder, Motown 12in
- 56 61 **WORLD MACHINE/LEAVING ME NOW**, Level 42, Polydor 12in promo
- 57 70 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, US Jive 12in
- 58 84 **IF YOU WANT LOVE**, Tulluh Moon, US Beauty and The Beat 12in
- 59 — **PULL UP TO THE BUMPER (REMIX)**, Grace Jones, Island 12in
- 60 34 **YOU'RE MY LAST CHANCE/I'M AVAILABLE**, 52nd Street, 10 Records 12in
- 61 40 **COLDER ARE MY NIGHTS/COME TO ME**, The Isley Brothers, Warner Bros LP
- 62 81 **CONFUSION**, Aleem, US Atlantic 12in
- 63 — **IF YOU'RE READY (COME GO WITH ME)**, Ruby Turner, Jive 12in
- 64 62 **LOVE SO FINE**, Sahara, Elite 12in
- 65 — **YOU'RE MY LAST CHANCE (US REMIX)**, 52nd Street, 10 Records twin-pack
- 66 56 **KEEP THAT SAME OLD FEELING/ALWAYS THERE**, Side Effect, Streetwave 12in
- 67 — **IF YOU SHOULD EVER BE LONELY (STREET MIX)**, Val Young, US Gordy 12in
- 68 35 **CARAVAN OF LOVE**, Isley Jasper Isley, Epic 12in
- 69 73 **SET IT OFF**, Harlequin Four's, US Jus Born Prod 12in
- 70 60 **THE HEAT OF HEAT/ONLY A BREATH AWAY**, Patti Austin, Qwest LP
- 71 re **HOLD ME TIGHT**, Robert White, Calibre 12in
- 72 100 **HOW TO WIN YOUR LOVE**, Spencer Jones, Dutch Injection 12in/Champion white label
- 73 59 **GIVE AND TAKE**, Brass Construction, Capitol 12in
- 74 66 **NEPENTHE/LET ME DOWN EASY**, Skipworth & Turner, 4th + B'way 12in
- 75 69 **MY DOWNTOWN LADY**, Reaction, US Strawberry Records Unltd. 12in
- 76 — **OBJECT OF MY DESIRE**, Starpoint, Elektra 12in
- 77 85 **PARTY LIGHTS**, The Circle City Band, US Circle City Records 12in
- 78 54 **MAKE 'EM MOVE (REMIX)**, Sly & Robbie, Island 12in
- 79 — **BABY DON'T STOP ME**, Quest For Life, US SeaBright 12in
- 80 77 **KEEP ON**, Bobby Mardis, US Profile 12in
- 81 — **SPEND A LITTLE TIME WITH ME**, Royale Delite, Streetwave 12in promo
- 82 74 **THERE AIN'T NOTHIN' (LIKE YOUR LOVIN')/SHE'S NOT A SLEAZE**, Paul Laurence, Capitol 12in
- 83 79 **PAIN**, Betty Wright, US First String Records 12in
- 84 re **I WOULDN'T LIE**, Yarbrough & Peoples, US Total Experience LP
- 85 re **I'VE GOT MY EYE ON YOU**, Black Ivory, US Panoramic 12in
- 86 63 **GIVEHERSOMEATTENTION/I'M FASCINATED**, The Temptations, Motown LP
- 87 58 **ROCK THE BELLS**, L.L. Cool J., US Def Jam LP
- 88 46 **MAUREEN**, Sade, Epic LP
- 89 64 **AFTER LOVING YOU**, Omari, Recent Future Records 12in
- 90 — **SKIPS A BEAT**, Warp 9, US Motown 12in
- 91 re **OOH, WHAT A FEELING/BUMPIN' GUM PEOPLE/I KNOW WE'LL MAKE IT**, Gap Band, US Total Experience LP
- 92 — **EASY PROMISE TO BREAK**, Midnight, Polo 12in white label
- 93 — **SHE'S SO GOOD TO ME**, Luther Vandross ('The Goonies'), Epic LP
- 94 87 **THE TRUTH**, Colonel Abrams, MCA Records 12in
- 95 68 **INSPECTOR GADGET**, The Kartoan Krew, Champion 12in
- 96 42 **WHO'S ZOOMIN' WHO (US REMIXES)**, Aretha Franklin, Arista 12in
- 97 86 **GOT TO GO**, Ester, US Studio Records 12in
- 98 re **THE OAK TREE**, Morris Day, Warner Bros 12in
- 99 — **OFF THE WALL (RADIO VERSION)(ACE MIX)**, Paul Scott, US Ace Beat 12in
- 100 — **PASSION**, Bata Drum, Champion 12in white label 12in/Champion promo

Compiled by James Hamilton/Alan Jones

W/E JAN 18, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 5 **LOVE'S GONE MAD**, Seventh Avenue, Record Shack 12in white label
 - 2 1 **HE'S NUMBER ONE**, Fantasy, US Spring 12in
 - 3 12 **BOTH SIDES NOW**, Viola Wills, US Wide Angle 12in
 - 4 2 **HIT THAT PERFECT BEAT (REMIX)**, Bronski Beat, London 12in
 - 5 3 **MAGIC**, Brian Soares, US Night Wave 12in
 - 6 11 **SHOCKWAVE**, David Knopfler, makingwaves 12in
 - 7 4 **CUBA LIBRE (REMIX)**, Modern Rocketry, US Megatone 12in
 - 8 7 **PISTOL IN MY POCKET**, Lana Pella, Sublime 12in white label
 - 9 9 **DANCE**, Joy St. James, US Pink Glove 12in
 - 10 8 **CHARLESTON**, Den Harrow, Italian Baby 12in
 - 11 6 **FAIRY TALE**, Rose, Italian Disco Magic 12in
 - 12 — **I'M THE ONE YOU WANT**, Les Lee, US Mega Bolt 12in
 - 13 17 **WITH YOU I COULD HAVE IT ALL**, Cissy Houston, Glitter 12in
 - 14 20 **STRANGER IN A STRANGE LAND**, Pamala Stanley & Paul Parker, US TSR 12in
 - 15 13 **BORN TO BE ALIVE/ARE YOU READY FOR LOVE**, Kelly Marie, Passion 12in
 - 16 14 **WHENEVER YOU NEED SOMEBODY (PULL IT OFF)**, O'chi Brown, Magnet 12in
 - 17 16 **SATISFY**, Soif De La Vie, German Uff Zick 12in
 - 18 18 **CASANOVA ACTION**, Latin Lover, Dutch Sound Shop 12in
 - 19 19 **SHANGHAI**, Lee Marrow, German Chic 12in
 - 20 10 **NO FRILLS LOVE (REMIX)**, Jennifer Holliday, Geffen Records 12in
 - 21 — **WOMAN**, Techno Lust, US Pantera 12in
 - 22 26 **IN BLUE**, Data, Proto 12in white label
 - 23 21 **I KNOW, I KNOW**, Sylvie Sanders, German Chic 12in
 - 24 25 **ONE MAN'S MEAT**, The Hudsons, Wheelchair 12in promo
 - 25 — **LET US DANCE JUST A LITTLE BIT MORE**, Secret Service, German Sonet 12in
 - 26 28 **ON FIRE (REMIX)**, Madleen Kane, US TSR 12in
 - 27 27 **ORIENTAL EYES/INSTRUMENTAL**, Rewind, German Bellaphon 12in
 - 28 re **LIGHT UP MY HEART (REMIX)**, Angie St. Phillips, US TSR 12in
 - 29 23 **ANOTHER BOY IN TOWN**, Two Girls, US Popular 12in
 - 30 22 **MUSIC IS MY THING**, Samantha Gilles, Belgian Infinity 12in
- Compiled by James Hamilton/Alan Jones

REGGAE

- 1 2 **ONE DANCE WON'T DO**, Audrey Hall, Sky Note
 - 2 1 **GIRLIE GIRLIE**, Sophia George, Winner
 - 3 9 **THE EXIT**, Dennis Brown, Unity Sound
 - 4 3 **SWEET REGGAE MUSIC**, Nitty Gritty, Unity Sound
 - 5 5 **PARTY NITE**, Undivided Roots, Entente
 - 6 10 **YOU'RE LYING**, Sandra Cross, Ariwa
 - 7 7 **SPECIAL LADY**, Nerious Joseph, Fashion
 - 8 4 **GIMME SOME OF YOUR SOMETHING**, Nitty Gritty, Greensleeves
 - 9 12 **MUSIC LESSON**, the Original Wailers, Tuff Gong
 - 10 25 **WHAT ONE DANCE CAN DO**, Beris Hammond, Revue
 - 11 6 **THE TELEPHONE/SLENG TENG FINISH ALREADY**, Tipipa Irie, UK Bubblers
 - 12 14 **KOOL NOH**, Aswad, Simba
 - 13 17 **SAVING ALL MY LOVE**, Pauline Thomas, NK
 - 14 — **SOUND DOCTOR**, Mikey General, Fashion
 - 15 19 **GOT TO FIND A WAY**, Lorna Gee, Ariwa
 - 16 8 **TIME FOR LOVE**, Ruddy Thomas/JC Lodge, Greensleeves
 - 17 11 **ISRAEL**, Dennis Brown, Natty Congo
 - 18 15 **I'M IN LOVE**, Carol Campbell, SeaView
 - 19 13 **TROUBLE IN AFRICA**, Papa Levi, Mango/Island
 - 20 — **GLAD YOU'RE AROUND**, Paulette Tajah, Exclusive
 - 21 16 **PRETTY GIRL**, John Holt, Three Kings
 - 22 18 **GET UP STAND UP**, Barrington Levy, MGR
 - 23 — **LIVE AND LOVE**, Dennis Brown, Greensleeves
 - 24 22 **GIVE ME THE MIX**, Wayne Marshall, Jah Tubbys
 - 25 23 **ROCK A DUB**, Johnny Osbourne, Germain
 - 26 20 **NOFF PERSONALITY**, Smiley Culture, Culture
 - 27 26 **NO TOUCH ME STYLEE**, Frankie Paul, SCOM
 - 28 27 **BUBBLING**, Aswad, Simba
 - 29 24 **NO WORK ON SUNDAY**, Tenor Saw, Germain
 - 30 21 **HUSTLE THEM A HUSTLE**, Andrew Paul, Fashion
- Compiled by Spotlight Research

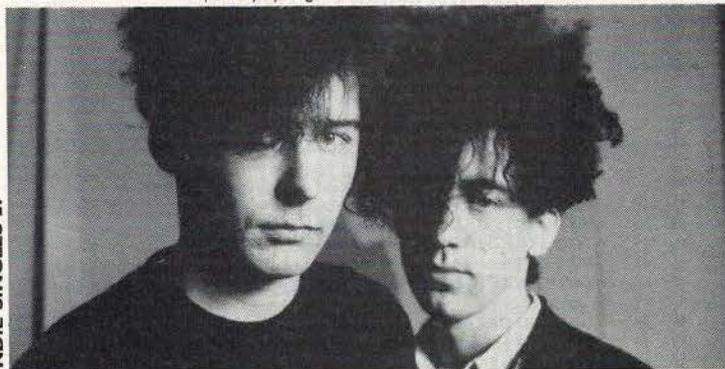
INDIE SINGLES

- 1 — **DAYS LIKE THESE**, Billy Bragg, Go! Discs
 - 2 1 **ECHOES IN A SHALLOW BAY**, Cocteau Twins, 4AD
 - 3 4 **TINY DYNAMINE**, Cocteau Twins, 4AD
 - 4 3 **REVOLUTION**, the Cult, Beggars Banquet
 - 5 2 **KICK OVER THE STATUES**, the Redskins, Abstract Dance/Priority
 - 6 10 **BLUE MONDAY**, New Order, Factory
 - 7 8 **SLAMMERS**, King Kurt, Stiff
 - 8 7 **CAN YOUR PUSSY DO THE DOG?**, the Cramps, Big Beat
 - 9 13 **NEEDLE GUN**, Hawkwind, Flicknife
 - 10 5 **SHE SELLS SANCTUARY**, the Cult, Beggars Banquet
 - 11 35 **THE BATTLE CONTINUES**, Conflict, Mortarhate
 - 12 23 **SPIRITWALKER**, the Cult, Situation Two
 - 13 11 **DESIRE**, Gene Loves Jezebel, Situation Two
 - 14 20 **IT WILL COME**, the Woodentops, Rough Trade
 - 15 12 **NO PLACE CALLED HOME**, the June Brides, Intape
 - 16 9 **SUB-CULTURE**, New Order, Factory
 - 17 15 **CRUISER'S CREEK/LA**, the Fall, Beggars Banquet
 - 18 29 **LET THEM EAT BOGSHEAD**, Bogshead, Vinyl Drip
 - 19 — **DRINKING AND DRIVING**, the Business, Diamond
 - 20 6 **BRAINBOX**, the Three Johns, Abstract
 - 21 28 **V2**, That Petrol Emotion, Noise A Noise
 - 22 18 **REVOLUTION**, Chumba Wumba, Agitpop
 - 23 45 **PEARLY DEWDROPS' DROPS**, Cocteau Twins, 4AD
 - 24 22 **THE WIND OF CHANGE**, Robert Wyatt/SWAPO Singers, Rough Trade
 - 25 17 **GREEN BACK DOLLAR**, the Men They Couldn't Hang, Imp/Demon
 - 26 21 **TOWER BLOCK ROCK**, Twenty Flight Rockers, ABC
 - 27 19 **UPSIDE DOWN**, the Jesus And Mary Chain, Creation
 - 28 37 **ALL DAY LONG**, the Shop Assistants, Subway Organisation
 - 29 27 **WHIMPEEZ**, Peter And The Test Tube Babies, Trapper
 - 30 16 **EDIE**, the Adult Net, Beggars Banquet
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 2 **LOVE**, the Cult, Beggars Banquet
 - 2 1 **THE SINGLES 81 - 85**, Depeche Mode, Mute
 - 3 4 **1979 - 1983**, Bauhaus, Beggars Banquet
 - 4 3 **FRANKENCHRIST**, Dead Kennedys, Alternative Tentacles
 - 5 10 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
 - 6 16 **HATFUL OF HOLLOW**, the Smiths, Rough Trade
 - 7 5 **DREAMTIME**, the Cult, Beggars Banquet
 - 8 6 **THE CHRONICLE OF THE BLACK SWORD**, Hawkwind, Flicknife
 - 9 — **LIFE'S A RIOT WITH SPY VS SPY**, Billy Bragg, Go! Discs
 - 10 5 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 11 8 **ONE POUND NINETY-NINE**, Various, Beggars Banquet
 - 12 — **NIGHT OF A THOUSAND CANDLES**, The Men They Couldn't Hang, Imp/Demon
 - 13 24 **TREASURE**, Cocteau Twins, 4AD
 - 14 12 **FALSE ACCUSATIONS**, the Robert Cray Band, Demon
 - 15 11 **FROM LUBBOCK TO CLINTWOOD EAST**, Terry And Gerry, Intape
 - 16 20 **BAD INFLUENCE**, the Robert Cray Band, Demon
 - 17 15 **NAIL**, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare
 - 18 26 **THIS NATION'S SAVING GRACE**, the Fall, Beggars Banquet
 - 19 — **THERE ARE EIGHT MILLION STORIES**, the June Brides, The Pink Label
 - 20 23 **LOW-LIFE**, New Order, Factory
 - 21 29 **GARLANDS**, Cocteau Twins, 4AD
 - 22 22 **VENGEANCE**, New Model Army, Abstract
 - 23 13 **QUE SERA-SERA**, Johnny Thunders, Jungle
 - 24 17 **OLD ROTTENHAT**, Robert Wyatt, Rough Trade
 - 25 14 **MEAT IS MURDER**, the Smiths, Rough Trade
 - 26 19 **ORIGINAL SIN — LIVE**, Theatre Of Hate, Dojo
 - 27 27 **STOMPIN' AT THE KLUB FOOT VOLUME 2**, Various, ABC
 - 28 — **SATURDAY'S HEROES**, the Business, Harry May Record Company
 - 29 9 **SPLEEN AND IDEAL**, Dead Can Dance, 4AD
 - 30 30 **AS THE VENEER OF DEMOCRACY STARTS TO FADE**, Mark Stewart And The Mafia, Mute
- Compiled by Spotlight Research

INDIE SINGLES 27



● Um, er, you didn't think I stormed out of the Cabinet meeting on a matter of political principle, did you, my tiny propeller wings? No, no, one had an important task to perform, namely naming the chaps who will appear in next week's *rm*. They are: **BILLY BRAGG**, **LL COOL J**, **JAMES**, **CHERRELLE**, **FEARGAL SHARKEY**, **LEVEL 42**. There you are, now can I have my job back, Mags?



THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 15

BRADFORD 1 in 12 Queens Hall (392712) Dig Vis Drill/Pulp/
Mr Morality/Henry Normal
DUNSTABLE Wheatsheaf (62571) Burnessance
HULL Trog Bar (20261) General Wolf
LEEDS Adam And Eves (456724) The Adicts/Bloodspot/
Adrenalin
LEICESTER Princess Charlotte (553956) Dersperadoes
LONDON Camden Dublin Castle (01-475 1773) Electric
Bluebirds
LONDON Covent Garden Rock Garden (01-240 3961) Eko
Eko/Rhubarb Tarts
LONDON Fulham High Street Kings Head (01-736 1413) Street
Arabs
LONDON Fulham Palace Road Greyhound (01-385 0526) Raw
Ho
LONDON Hammersmith Downstairs At The Clarendon (01-748
1454) The Verse/Crime Of Passion
LONDON Hammersmith Greyhound (01-385 0526) Mood Six/
The Perfect Strangers
LONDON Harlesden Mean Fiddler (01-961 5490) Cactus
World News/Summerhouse
LONDON Kentish Town Bull And Gate (01-485 5358) See You
In Vegas
LONDON Kentish Town Town And Country Club (01-267
3334) Junior And His Band/Gaspar Lawals Africa Oro
Band/Inspirational Gospel Choir/Mint Juleps/Benjamin
Zephaniah/Linton Kewesi Johnson
LONDON Oval Cricketers (01-735 3059) Jamie Wednesday/
They Came In From The Cold
LONDON Shepherds Bush Wellington Cameron Vegas
LONDON Streatham The Studio Norma Lewis
LONDON Wardour Street Marquee (01-437 6603) Inxs
NORWICH Premises (660352) Finals/Bible
NOTTINGHAM Venue 53 (475637) The Image
ROMFORD Rezz (25566) Harlequin Fools
TREFOREST Polytechnic Of Wales (408227) The Man
Upstairs

THURSDAY 16

BIRMINGHAM University (021-455 9777) Chance
BRIDLINGTON Kigg Club Black September
BRIGHTON Zap Club (775987) Portion Control/The Kiosk
COLCHESTER Works Makin Time
COVENTRY Polytechnic (26140) Erasure
CROYDON Fairfield Halls (01-688 9291) Billy Paul
Dudley JB's (53597) China
GALASHIELS Technical College (3351) Wet Wet Wet
HEMEL HEMPSTEAD Guildhouse (54741) The Jets
HULL Barham (781971) General Wolf
LEICESTER Princess Charlotte (553956) Cactus World News
LONDON Brixton Hill Fridge (01-326 5100) Floyd
LONDON Camden High Street Camden Palace (01-387 0428)
The Wedding
LONDON Camden Lock Dingwall (01-267 4967) The Rapiers
LONDON Coronet Street Bas Clef (01-729 2476) Clark
Tracey Quintet/Mik Mowers Saxet
LONDON Covent Garden Rock Garden (01-240 3961) The
Man Upstairs
LONDON Hammersmith Greyhound (01-385 0526) Skiff
Skats/NBT
LONDON Oval Cricketers (01-735 3059) Blues 'n Trouble
LONDON Oxford Street 100 Club (01-636 0933) The Field
Of Nephilim/All About Eve
LONDON Wag Club Savajazz
LONDON Wardour Street Marquee (01-437 6603) State
Trooper
LONDON Wembley Arena (01-902 1234) AC/DC
MANCHESTER Cloud 9 (061-832 3350) The Adicts
NEWCASTLE UPON TYNE Riverside (614386) Restless/The
Vipers/Alabama Skittles
NOTTINGHAM Mardi Gras (862368) Excalibur
PRESTON Exchange Fragile
STOCKTON ON TEES Dovecot Arts Centre (611625)
Boxing The Compass
YORK Lynx Club (646072) Dr Jive And The Blueflies

FRIDAY 17

BANBURY Wheatsheaf (66525) Pride Of Passion
BATH Moles (333423) The Lozenges
BIGglesWADE Shuttleworth College Summerhouse
BRETFORD Red Lion (01-571 6878) Juice On The Loose

BRIGHTON Pavilion (682127) Matt Fretton
BRIGHTON Zap Club (775987) Mint Juleps
BRISTOL Tropic (49875) Paper Tribe/Incamera
EXETER University (253263) Fear Of Darkness
HAILSHAM Crown (843643) English Rogues
HARLOW Odeon (446412) Simply Red/Austin's Shirts/Blind
Testament/The Sullivans/Grounded Nurses (Rock Contest
Final)
HEREFORD Market Tavern (56325) Fire Band
KINGSTON Polytechnic (01-549 9961) Burnessance
LIVERPOOL University (051-226 4744) Wet Wet Wet
LONDON Barnet Red Rag Club Matt Fretton
LONDON Brixton Hill Fridge (01-326 5100) The Temps
LONDON Camden Dublin Castle (01-485 1773) The Ya Ya's
LONDON Green Lanes The Fox (01-886 9674) Stan Webbs
Chicken Shack
LONDON Greenwich Tunnel (01-858 0895) Makin Time
LONDON Hammersmith Greyhound (01-385 0526) The
Untouchables/Nerve X
LONDON Hammersmith Odeon (01-748 4081) Billy Paul
LONDON Harlesden Mean Fiddler (01-961 5490) Erasure
LONDON Kentish Town Bull And Gate (01-485 5358) Big
Chief
LONDON Lewisham Labour Club (01-852 3921) The Balham
Alligators
LONDON Peckham Montpelier (01-732 4100) Barflies
LONDON South Bank Purcell Room (01-928 3191) Proyecto
Cuban Salsa Band
LONDON Stratford North East London Polytechnic (01-519
1155) The Godfathers/Clockwork Orange
LONDON Whitechapel London Hospital Medical College (01-
274 5454) One Thousand Violins
LONDON Woolwich Thames Polytechnic (01-854 2030) Dig
Vis Drill/Pulp/Mr Morality/Henry Normal
NEWCASTLE UNDER LYME Keele University (625411) Mari
Wilson
ORMSKIRK Edgehill College (75171) Fragile Friends
PORTSMOUTH Guildhall (824355) Griff Rhys Jones/Mel
Smith
READING Paradise Club (56847) Chiefs Of Relief
STOCKTON ON TEES Dovecot Arts Centre (611625) June
Brides/Indian Summer
STOKE ON TRENT Kings Hall (44750) The Man Upstairs

SATURDAY 18

ABERDEEN Venue (641931) Restless
AYLESBURY Wellhead Inn (622733) STA
BATH Moles (333423) Makin Time
BIRMINGHAM Polytechnic Westbourne Road Site Mari
Wilson
BLACKPOOL Greysfriars The Adicts
BRISTOL Tropic (49875) Mercury
CASTLE Front Page (34188) The Stems
CROYDON Star (01-684 1360) Sammy Sawdust And The
Funnymen
FETCHAM Riverside (375713) April 16th
GUILDFORD University Of Surrey (509223) Dumpy's Rusty
Nuts/Larry Miller Band/Geneva
HASTINGS Mr Cherries (422705) Karma
HIGH WYCOMBE Nags Head (21758) John Otway/Animal
Farm
HULL Adelphi (448387) Bomb Party/Ausgang/Vicious Circle
LONDON Camberwell Father Red Cap English Rogues
LONDON Camden Lock Dingwalls (01-267 4967) The Pretty
Things
LONDON Camden Dublin Castle (01-485 1773) Balham
Alligators
LONDON Covent Garden Rock Garden (01-240 3961) Rights
Reserved
LONDON Deptford Albany Empire (01-691 3333) Gaspar
Lawal/Somo Somo
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy
Quail And Friends (lunchtime)/That Petrol Emotion
(evening)
LONDON Hammersmith Greyhound (01-385 0526) The
Prisoners/Baby Go Boom
LONDON Hammersmith Broadway Klub Foot Clarendon (01-
748 1454) Ray Campi And His Rockabilly Rebels/Demented
Are Go/The Deltas/The Wings
LONDON Haverstock Hill Enterprise (01-673 8228) Mighty
Lemon Drops/The Mattoids
LONDON Kentish Town Bull And Gate (01-485 5358)
Meantime
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
Band
LONDON Oxford Street 100 Club (01-636 0933) George Mely
LONDON Putney Half Moon Theatre (01-790 4000) Smiley
Culture/Mint Juleps/Black Slate/Dishari/East London
African Arts

MANCHESTER Band On The Wall (061-8322 6625) The First
Circle
NEWCASTLE UPON TYNE Riverside (614386) Wet Wet
Wet
PLYMOUTH Polytechnic (21312) Fear Of Darkness
ROCHESTER Crown Hotel Johnny Seven
SHEFFIELD Leadmill (754500) Flowerpot Men

SUNDAY 19

ASHFORD Brabourner Five Bells (813334) Tickled Pink
BIRMINGHAM Barrel Organ (021-622-1353) Goats Don't
Shave
BRETFORD Hermit (218897) Mint Juleps
BRETFORD Red Lion (01-571 6878) Amazing Rhythm
Burglars (lunchtime)/The Scheme (evening)
CANTERBURY Bethersden Royal Standard (82280) Ruby
Tuesday
CROYDON Star (01-684 1360) CSA
DUDLEY JB's (53597) Red Beards From Texas
FETCHAM Riverside Club (375713) Dumpy's Rusty Nuts
HASTINGS Mr Cherries (422705) Centre Page
LIVERPOOL Bradys (051-236 3959) Amebix/Generic/
Electrohippies
LIVERPOOL Everyman Bistro (01-684 1360) Fragile Friends
LONDON Battersea Park Road Latchmere (01-223 3549)
Piranhas
LONDON Camden Lock Dingwalls (01-267 4967) KGB
LONDON Deptford Albany Empire (01-691 333) Gaspar
Lawal's Africa Oro Band
LONDON Harlesden Mean Fiddler (01-961 5490) General
Seven/Eye For An Eye
LONDON Kentish Town Bull And Gate (01-485 5358) Pride
Of Passion
PORTSMOUTH Polytechnic (819141) Fear Of Darkness
STEVENAGE Bowes Lyon House (353175) The Adicts/The
Union
UXBRIDGE Brunel University (39125) Austin's Shirts/Attila
The Stockbroker/Porky The Poet

MONDAY 20

BIRMINGHAM National Exhibition Centre (021-780 4141) AC/
DC
COVENTRY Busters (20934) Glory Boys
CROYDON Cartoon (01-688 4500) Legal Action
FETCHAM Riverside (375713) Surfadelles
LONDON Covent Garden Rock Garden (01-240 3961) Oxygen
Pete
LONDON Fulham Broadway The Swan (01-385 1840) The
Inflatables
LONDON Harlesden Mean Fiddler (01-961 5490) The Truth
LONDON Kensington Gore Royal Albert Hall (01-589 8212)
Sting
LONDON Oval Cricketers (01-735 3059) Potato Five/Floyd
Loyd And Rockin Ska Sounds
LONDON Putney Half Moon (01-788 2387) Nashville Teens
LONDON Turfnell Park Boston Arms Penthouse (01-272 3411)
The Adicts
MANCHESTER Palace (061-236 0184) Griff Rhys Jones/Mel
Smith
NEWCASTLE UPON TYNE Riverside (614386) Red Ties
Tonight/Napalm Hearts/Candlemann Summer
YORK Lynx Club (646072) Zoot And The Roots

TUESDAY 21

BIRMINGHAM Barrel Organ (021-622 1353) Strange
Believers/Anonymous Bosch
HASTINGS Crypt (444675) Piledriver
LONDON Brixton Old White Horse (01-274 5537) Jamie
Wednesday/The Dynamics/The Vulcans
LONDON Camden Dublin Castle (01-485 1773) Boogie
Brothers Blues Band
LONDON Covent Garden Rock Garden (01-240 3961) Prime
Time
LONDON Kensington Gore Royal Albert Hall (01-589 8212)
Sting
LONDON Kentish Town North London Polytechnic (01-485
5495) The Godfathers
LONDON Oval Cricketers (01-735 3059) Dislocation Dance/
Alternative Radio
MANCHESTER Tropicana (061-236 0929) Rent Party
NOTTINGHAM Mardi Gras (862368) Larry Miller
WINDSOR Arts Centre (59336) The Thin Line



▲ **FRANK CHICKENS, HANK WANGFORD BAND, BILLY BRAGG, APOLLO, MANCHESTER**

Japanese Martians have short legs, big heads and inhabit nude restaurants. Frank Chickens claim to be two such creatures. Frank Chickens are prerecorded electro-japs, music and dance with frequent simple costume changes.

If they were English, Frank Chickens would be passed off as amateurs from the school of pretence, but as they're Japanese let's just say they are intended only for an enlightened minority.

The Hank Wangford Band ambled on stage to the 'High Noon' soundtrack, 'Do not forsake me, oh my darlin' — Hank, Bobby Valentino, Cissy Footwear, the Yodellers from French Lick, Indiana (think about it) and Big Mac the skinbasher. It's a veritable musical menagerie.

Hank addressed us warmly: "Friends, we are going to take you on a journey through the highways and byways of country music." And they did with honky-tonk numbers like 'Cowboys Stay Out Longer' and 'I Ain't Married, But The Wife Is'. There's even a commercial break to advertise their merchandise, Sincere Products, with a jingle called 'We're sincere', or 'Your Bucks Stop Here'.

Bobby Valentino, fiddle and mandolin player, was described as the best friend a song ever had. Fresh from Nepal where country music is king; who's top band? The Sacred Cowboys. 'Cow Cow Boogie' was dedicated to Maggie '...who is as sincere as she is lovely', quipped Hank.

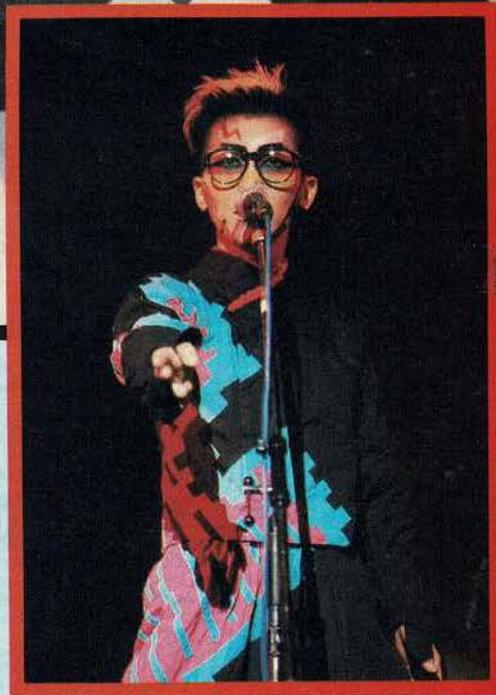
'Never Wear Mascara If You Love A Married Man' and 'The Two-Time Polka' ended the set to enthusiastic applause. Eloquently humorous, and do I detect the faint odour of honest talent?

Bill-topper Billy Bragg, the Labour Party's secret weapon, broke a string during the first number, 'Busy Girl Buys Beauty'. The rest of the set list read like a Billy Bragg Greatest Hits album. I liked 'New England', 'Love Gets Dangerous' and 'Milkman Of Human Kindness'.

I don't like politicopop. After about half an hour a lot of people had walked out. Maybe they were cold or just tired of it all, each song a diatribe aimed at some part of some establishment somewhere.

There were frequent plugs for the Red Wedge gig later this month and lots of fist-waving. To cap it all, the Apollo was freezing and I was glad to get away. As Mr Bragg said, "There are so many raincoats in here, I thought I'd walked in on an Echo And The Bunnymen gig."

■ John Slater



Photos by Patrick Quigly

► **HALF MAN HALF BISCUIT, THE INTERNATIONAL, MANCHESTER**

An unlikely-looking bunch of Liverpoolians drifted on stage and spent the first five minutes tuning up to shouts of "Get off!" and "Get on with it!" My initial thoughts were, "Oh God, not more New Order/Echo And The Bunnymen clones." And I was right, they're not.

'Everybody's Doing The Len Ganley Stance' could have been the soundtrack music to a Noddy and Big Ears film. 'Time Flies By' — otherwise known as 'Trumpton Riots' — was just that (virtually). Most of the songs have that simplistic, mechanical nursery rhyme quality with facetious, tongue-in-cheek or just blatantly silly lyrics.

The musicians wandered aimlessly around the stage area but the singer's feet were seemingly nailed to the boards. His head hung down and he sang to the floor, his delivery cool, calculated and outwardly apathetic.

Obviously he's a shy boy or a somnambulist. Endings were loose but nobody seemed to care, each one was greeted with good-humoured heckling and riotous appreciation.

'Ninety-nine Percent Of Gargoyles Look Like Bob Todd', 'I Hate Nerys Hughes' and 'Venus In Flares' are pointers to this band's lyrical brilliance. Not to mention 'I Love You Because You Look Like Jim Reeves.'

The ample crowd was still shouting for more after the second encore. The lead man had forgotten the words and the song degenerated into an untidy tuneless cacophony of discord teetering on the brink of amateurism. No one minded, though.

To sum up, Half Man Half Biscuit were merely flexing their musical muscle. They're essentially adolescent and disorganised but they're getting there.

■ John Slater

► POTATO 5, ICA, LONDON

It's perhaps indicative of the current dearth of fresh ideas on the ever dwindling live circuit that this, the latest ICA Rock Week, should be such a tired trail of the old, the revived and the mediocre.

Is, as some seasoned member of the MU might proclaim from his Morris Minor, 'Video Killing Live Music'? Probably, and with record companies so in control of things at the moment, it's difficult to see any grass roots music breaking big for the time being.

But, that being said, a good live group, revivalist or no, in a small venue can still be a very good way to drink. Potato 5 are worth a can or two.

Straight ahead Ska, straight from '79 through '63, Potato 5 win on exuberance what they lose on originality.

They are never going to change the face of music but they play well, and with the addition of fiddle and accordion add a few tricks to an old tune.

Fronted by Jamaican singer Floyd Lloyd, they fairly rip through a clutch of loafer-tugging tunes, the best of which, 'Jesse Jackson' and 'Big City', were almost good enough to persuade our illustrious editor to wear the black 'n' white Specials tie he once knotted with pride.

■ Jim Reid

■ SAVAJAZZ, TATTERSHALL CASTLE, LONDON

It's midnight on the *P S Tattershall Castle*, a paddle steamer on the Thames, moored just upstream from the Houses of Parliament. The festive season is on the wane, but patrons are still at various degrees of intoxication, and a bit horny.

Everyone who's not comatose on the toilet floors, or tiptoeing over the bodies to relieve themselves, is rocking to Kurtis Blow's 'If I Ruled The World' and every other hot current rhythm you care to mention.

Cue Savajazz — seven boys and a girl — who launch into a raucous but charming set of romantic and well danceable, self-written funk tunes.

Despite their youth (the bass player looks about nine years old), it's obvious that Savajazz have the confidence and the juice to make big waves tonight.

Starting with two tight instrumental jams (which combine tons of percussion, keyboards, drums, trombone, flute, bass and guitar), the band give no-one the chance or inclination to stop dancing.

Party and musical mood established, singer Sherron Waugh appears on the makeshift stage. Gaddled up to the nines, hair extensions and bosom intact, glamorous and yet boyish, Sherron seems an ideal face and voice for '86.

Savajazz then belt into seven scorching songs about life, dreams, endless love, soft embraces and love on a mountain top. The audience is like sardines against the stage, but the lady doesn't waste a second on bad nerves or bum notes.

Teasing onlookers and singing personally to several males dragged in from the crowd, she identifies the mood of the evening and makes it her own.

Ominously, Savajazz announced over the mike that this *may* be their last performance. Such is life...

■ John Hind



Photo by Steve Wright



Photo by Steve Double

■ BARRY MANILOW, WEMBLEY ARENA, LONDON

Ol' Big Nose is back in town. And boy, is that nose big — discernible even by those perched in the gods. Billy Bragg has nothing on this man.

A flatmate once had a Barry tape wrapped in brown paper to conceal her embarrassment. Tonight, there was no such reticence on show. Manilow maniacs came out of the closet in their droves and they weren't confined to the middle-aged, knicker-wetting housewife brigade.

Hobbies were spotted grooving on down, not to mention an alarming abundance of teenagers. But I was determined not to succumb to his nasal charms.

A versatile 10 strong backing band augmented our Baz, while podiums appearing from nowhere and roving white pianos added the showbiz glitz.

All the old faves were wheeled out, scarves and banners were waved and the shrieks were ear-piercing. During 'Can't Smile Without You', a lucky lady was plucked from the salivating masses to join The Man on stage. Teresa — a Tesco cashier from Luton(!) — was suitably overcome and no doubt subsequently clawed to death by jealous women in a Wembley back alley.

Mr Manilow is evidently a conscientious scholar of the Paul King School of Sexual Innuendo. He mastered the microphone stand trick with ease and there was a delightful display of pelvic thrusting on the white piano. "God, you're a horny crowd tonight!" he chuckles, and all in the presence of HRH Princess Margaret.

'Could It Be Magic', 'Mandy' and 'I Made It Through The Rain' each progressively weakened my resolve. When Barry received a plaque in recognition of his £25,000 donation to the National Association of Boys' Clubs my resistance was crumbling. A rousing rendition of 'We'll Meet Again' wrapped up proceedings and I was a defeated woman. I fumbled for my hanky and left with the dewy-eyed hordes.

Paul King, eat your heart out.

■ Lesley 'Barry convert' O'Toole

■ THE JUNE BRIDES, THE ROYAL HOTEL, TEMPLE COMBE

"Temple Combe? Where's Temple Combe?" asked the weary traveller beside me. I showed off my local knowledge. "It's on the A357, just past Abbas Combe but before Henstridge".

For those without A level Geography, it's in the deepest part of darkest Somerset — the sort of place that gets onto AA maps by having a pub. The sort of place that gets into *rm* by being the unlikely rock venue... well, ever!

Tonight, the Royal Hotel became the final stop on the Mystery Tour organised by Brighton's Twang Club. A day spent travelling through Southern England by coach, visiting national monuments and having packed lunches. Who else could provide the climax to such an adventure than everyone's favourite Scout group, the June Brides?

Viola player Frank was recovering from injuries sustained during his last good deed, so it was up to the remaining five to go mad in Somerset. *Crunch!* Towering trumpeter Jon Hunter cracks his head on the ceiling. *Twang!* We're the June Brides. *Roar!* A DC10 takes off from the stage. No, sorry, it's the band.

The first six rows plug their ears, wince with pain and grimace with delight. Behold! A novelty. The hybrid din of the June and Mary Bridalchain.

Ah! Never mind, they say you can't feel the pain after your ears start bleeding. Besides, everyone's in party mood and the band's playing requests. 'In The Rain', 'I Fall' and 'Every Conversation' are reeled off in response to the itinerant party goers.

But that's it, folks. The requests are over; now it's the band's turn to have some fun. The Pastels' 'Something Going On' merges into the Velvets' 'Waiting For The Man'. The Ramones' wonderfully inane 'Suzy Is A Headbanger' precedes a dodgy 'Teenage Kicks' before finishing with the Radiators' 'Enemies'.

Well, Bees, tonight was a proper corker! We must do it more often. Phil Wilson, Akela of the Brides scout troop, replaces his scarf and toggle and leads his pack back onto the bus, looking forward to home, Horlicks and bed.

■ Martin Whitehead

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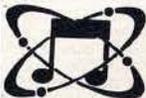
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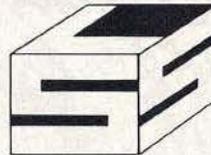
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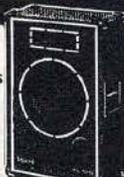
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RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ **What's all this** nonsense about Paul King seeing himself as Buttons in 'Cinderella'? With all his fanciful ideas and aspirations about his talents and destiny, I'd suggest that he'd be more suited to the star role and becoming Cinderella himself.

Linden Kennedy, Wigan

● *We think it's all a load of balls, ourselves*

■ **I am writing** concerning the release of 'Sun City' by Artists United Against Apartheid. I know that this has become incredibly hip lately, but I'm amazed at the attitude of complacency shown by the American participants in this record.

They sing about racial discrimination in South Africa, when they only have to look to their own country to see an almost complete destruction of the American Indian. What's left of them are now living in reservations, which are surely a parallel to South Africa's homelands. They are almost completely snubbed by white American society, and there has been little if any reimbursement for the lands that were taken by the Americans in the last century.

Gary Liddington, Shanklin, IOW

● *Fair, if somewhat irrelevant, comment, Gary. How far back in*

history are we going to go? And don't forget the artists on the record are almost all black Americans, and where did they come from in the first place?

■ **What the hell** does this government think it's playing at? How on earth can those responsible justify not giving Bob Geldof some honour for all his unselfish hard work last year for the cause of famine relief? As for all this 'He's not English and it would set a precedent' rubbish! Didn't we give the likes of Douglas Fairbanks Jr an honour, and he was American? How shameful and spiteful can you get?

Graham Barsdell, Orpington, Kent

● *Know what you mean, Graham, but do you think Bob Geldof seriously gives a toss about not being awarded an honour by a government whose lack of action helped inspire him in the first place? We at the letters page reckon the government was afraid that he'd return it in protest like the Beatles did in the Sixties*

■ **On New Year's Eve**, 13 friends and I went to a gig at the Hammersmith Odeon which starred Madness. The concert was billed as



● **PAUL KING: Pantomime hero or pumpkin rocker?**

'Mad Not Mad Party plus special guests and welcome in 1986'. I was very annoyed when the show ended at 11.50pm, 1985. Not only that, but there was no sign of any guests. I spoke to a few fans after the show and they were also annoyed. Most of us spent New Year under Hammersmith flyover.

Mr D King, Dagenham, Essex

● *The Odeon usually finishes its gigs an hour earlier than that, Mr King, so you couldn't seriously expect the nutty boys to conduct an onstage countdown to 1986. 'Special guests' means the support act — was there one?*

■ **I'd just like** to say how great the Xmas double issue of *rm* was. I'm not usually such a crawler, but it kept me occupied through most of the holidays. I found your staff highlights of 1985 great. As for the readers' poll — well,

it just goes to show what a tasteful lot we are, what with the Smiths being best group. I noticed that some other magazines voted for Duran — can you believe that? I suppose it just goes to show that I must have the best possible taste.

Gigi, Gwent

● *Nice to know all the hard work was worthwhile, Gigi. We at *rm* have just about recovered from the festive excesses and now we're setting out to make '86 an even better year for *rm*. Stick with us, kid!*

■ **Echo And The Bunnymen** must be making a bob or two these days if my local Yellow Pages (see ad below) is anything to go by. I always knew the lads were into motorbikes and stuff, but I didn't realise Ian McCulloch took it this seriously. Maybe their customers' cry for help is something like, 'Won't you come on down to my rescue?'

Les Harvey, Skipton

● *And no doubt Mac's garage motto is 'Never Stop' or 'The Metal Cutter' — ouch. All other contributions of this nature welcome...*

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★ No 1 Billboard Club Play.

FOR WEEK ENDING DECEMBER 22, 1985

HOT DANCE/DISCO CLUB PLAY

| WEEK | ARTIST | TITLE |
|------|--------|-----------|
| 1 | ALISHA | BABY TALK |
| 2 | ALISHA | BABY TALK |
| 3 | ALISHA | BABY TALK |
| 4 | ALISHA | BABY TALK |
| 5 | ALISHA | BABY TALK |
| 6 | ALISHA | BABY TALK |
| 7 | ALISHA | BABY TALK |
| 8 | ALISHA | BABY TALK |
| 9 | ALISHA | BABY TALK |
| 10 | ALISHA | BABY TALK |
| 11 | ALISHA | BABY TALK |
| 12 | ALISHA | BABY TALK |
| 13 | ALISHA | BABY TALK |
| 14 | ALISHA | BABY TALK |
| 15 | ALISHA | BABY TALK |
| 16 | ALISHA | BABY TALK |
| 17 | ALISHA | BABY TALK |
| 18 | ALISHA | BABY TALK |
| 19 | ALISHA | BABY TALK |
| 20 | ALISHA | BABY TALK |

LOVE'S GONNA GET YOU (HEART) — STEVE NUNO
TAKES A LITTLE TIME — JACQUELINE BROWN
LOVE'S GONNA GET YOU (HEART) — STEVE NUNO

BY JAMES HAMILTON

BPM

ODDS 'N' BODS

● There's no need for speculation about the name of America's Danté, who turns out to be **Dennis Sanders**, Phoenix-bred gospel singer who split for Oakland when 17, branching out into singing backup sessions before moving to Philadelphia and a solo debut on 'Freak In Me' ... **Fantasia Records** lack the distribution needed and are keen to licence their excellent **Frankie Johnson Jr** 'Whenever You Call Me' — you call **Ian Anthony Stephens** on 01-235 7726 for a deal ... **Tom Silverman** has copied **Def Jam's** move to a major, and signed a half share of his **Tommy Boy** hip hop label to **Warner Bros** in the States: meanwhile, **Def Jam's** launch here through **CBS** will include an invitation-only proper party (free booze even!) later in the month ... **Change's** megamix on **WEA** promo turns out to be not by **Les Adams**, as informed, but by **Alan Coulthard** (who had a merry pub crawl with Cardiff homebody **Damon Cheesedip** over Christmas!) ... **Kurtis Blow** slipped out here to some shops by mistake ahead of schedule, which gave him an unfortunately ill co-ordinated low chart entry ... **WEA** are now reissuing the **Jellybean**-mixed lethargic (0-)119bpm **Madonna** 'Borderline (US Remix)' (Sire W9260T) ... **Regina** 'Baby Love' is now due here on the new **Funkin'** **Marvellous Records** (12MARV01, via PRT) ... **The Gap Band** 'Gap Band VII' LP (Total Experience FL85714) is also due here ... **PRT** picked up the **Doug E. Fresh** answering **Symbolic Three** 'No Show', and **Chrysalis** got **Betty Wright** ... **Freddie Jackson's** 'Rock Me Tonight' US soul smash of 1985 is being re-released here and could actually cross over this time, with four TV appearances booked already ... **Royalle Delite** despite another UK visit (by all the girls this time) have had their slow 'Spend A Little Time With Me' postponed for a few weeks, if not for a rethink! ... **Billboard's** US chart-toppers since last mentioned in December have included atop Club Play: **Phyllis Nelson** 'I Like You' (also top 12in Sales throughout), **Total Contrast** 'Takes A Little Time', **Alisha** 'Baby Talk', **Stevie Wonder** 'Go Home (Remix)', and atop Black Singles: **Eugene Wilde** 'Don't Say No Tonight', **Lionel Richie** 'Say You, Say Me' ... **Jack To Jack** are a Birmingham trio along **DSM** lines about whom a whisper is circulating ... **rm's** new printing schedules mean, although the **Disco** chart remains unaffected and

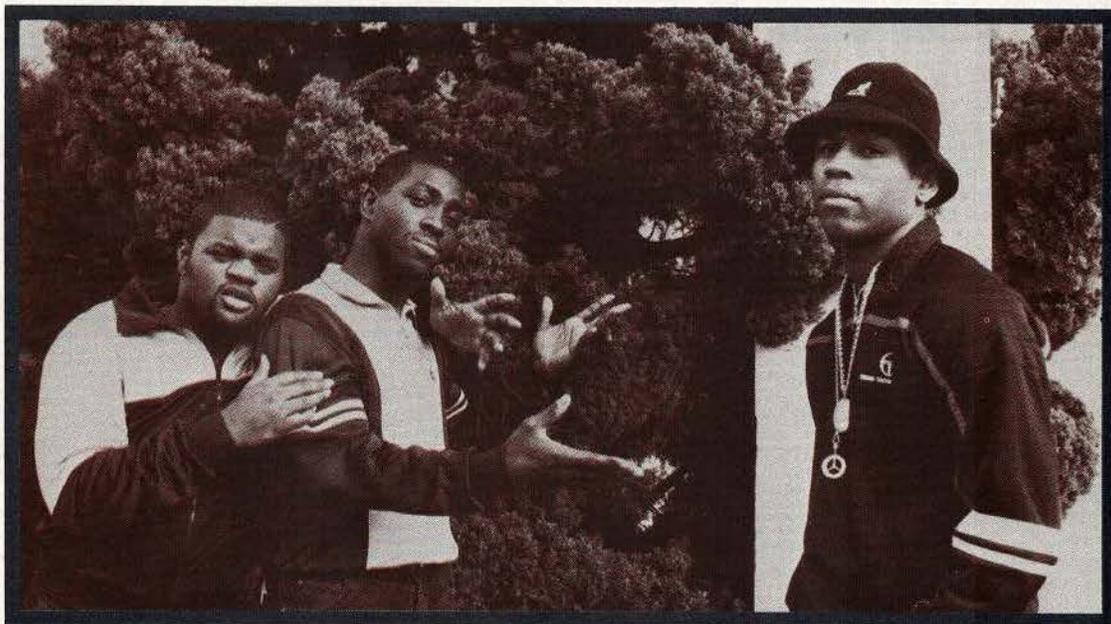


Photo by Joe Shutter

L.L. COOL J 'I Can't Live Without My Radio' (Def Jam recordings/CBS TX 6684) This very stark basic juddering 89½bpm rap is strictly for headspinners (unlike 'The Show', say), flipped by the more interestingly gentle 0-95bpm 'I Can Give You More' plus its instrumental, which feature isolated piano plonks amidst the beat box thuds. The kid is certainly a master at his art, rapping alone to minimal hip hop backing, and if you were concentrating before Christmas you'd have seen my BPM listing for his complete 'Radio' LP (US Def Jam/Columbia BFC 40239), the excitingly scratched 98½bpm 'Rock The Bells' being currently hottest cut.

bang up to date, the rest of my column has to be finished by an early Friday deadline — record companies and scandal mongers please note! ... **GET LOOSE!**

HOT VINYL

VAL YOUNG 'If You Should Ever Be Lonely' (US Gordy 4557GG) Starting (after a quiet click track for mixers) with a startling acappella-style intro that's immediately striking, the superior Street Mix becomes an offbeat throbbing and clonking 118bpm canterer with pealing vocal lines and a ringing 'phone bell, while the instrumentally started less surprising Club Mix is however more of a song (with an edit too). M&M mixed of course, but it was **Levi Ruffin Jr** and **Fred Jenkins** who produced, rather than **Rick James**. Truly, hot to trot!

QUEST FOR LIFE 'Baby Don't Stop Me' (US SeaBright PAL-7094) This **Leon Ware** co-penned chaps supported overwrought chick-led deliberately tempoed dense 102½bpm jitterer builds and builds unresolved tension in somewhat **Lamont Dozier** 'Roots' style, and has been exciting much interest since Christmas strictly in soul circles. A real napper that gets under the skin, it's too specialist to cross over, but for those in the know it has an even longer dub (edit and acappella too).

DOUG E. FRESH 'Just Having Fun' (Streetwave MKHAN 64) This def package contains from **Doug's** second single, when billed as **Dougé Fresh** with **DJs Chill Will & Barry Bee** on **Enjoy**, its B-side 108bpm 'Just Having Fun' and

acappella 'Bonus Lesson # 1 — No Music', plus from his debut as **Dougé Fresh** on **Vintertainment** the 104½-104½bpm 'The Original Human Beat Box' — all full of blustering blowing and burping with-rap support — but best of all is **Mastermind's** brand new brilliant 106-106½bpm B-side 'Fresh Mix' of the full 'Just Having Fun (Do The Beat Box)' and 'The Original Human Beat Box'. Now — if you follow this so far — that side really is a rival to 'The Show', showing off his vocal gimmick most excitingly, and should be heard. Talk about Fresh!

ALEEM 'Get Loose' (Streetwave MKHAN 61) Cult soul singer/producer **Leroy Burgess** moans and stabs through racing jittery 113½bpm electro beats to make a nagging soul-hip hop fusion that, often bracketed by **DJs** with 'Set It Off', has hung around in **London's** hipper dives for nearly a year. Now at last it's finally out here, flipped by not only its dub but also a brand new **Mastermind** mixed, scratched 'n' cut 0-113½-113¾-113¾bpm medley with the earlier 'Release Yourself'.

PRINCE CHARLES AND THE CITY BEAT BAND 'We Can Make It Happen' (US Electric Ice Records EI 104) Neither rocky nor self consciously freaky for once, the unpredictable **Bostonian** seductively croons his simple "everybody dance to the beat" message through an exotically jungly 116½bpm weaving loper (with three edited rhythm track variations). The whole effect is sinuously hypnotic but may not end up as big as its immediately post-Xmas initial chart position might have suggested.

ZAPP 'It Doesn't Really Matter' (Warner Bros W8879T) **Roger Troutman's** distinctive vocoder reminisces about **James Brown** and **Chuck Berry** before getting to some more current black stars' names on a slippery (0-)118½bpm snapper driving a funky groove, with its tighter (0-)118bpm LP Version and the fast (0-)138bpm jazzy guitar instrumental 'Make Me Feel Good' as flip.

FIRE FOX 'Fire' (Atlantic A9494T) The 'Electric Boogaloo' girls' siren started and spiked simple wriggly 116½bpm bonker is blandly catchy enough in **Evelyn King**-like style to have some pop success, with its instrumental and the **Hi-NRG** 138½bpm 'Stand Up (For What You Believe In)' as flip.

BATA DRUM 'Passion' (Champion CHAMP 12-9) Rather good haunting semi-slow 98½bpm duet with some atmospheric flute and piano, all very reminiscent of **Leon Ware's** 'Why I Came To California' and none the worse for that! The flautist toots some more to start the restrainedly bounding 123½bpm flip, which untitled on white label is possibly called 'Show You The Way', likewise featuring well controlled vocals.

MORRIS DAY 'The Oak Tree' (Warner Bros W8899T) Following a tree-felling intro, **The Time's** charismatic now solo reborn creates a sassy (0-)118¾-118¼-118¾-118-118¼-118¾-0bpm post-Prince R&B dance with mildly amusing lyrics like "shake your branches, you know what to do" — and evidently a good accompanying video — powered by piping organ and repetitive chants (inst/edit/acappella too). Do The Acorn!

continues over

BPM

from previous page

CAPRICE '100% (Take It To The Max)' (Lovebeat International LOV I TX, via Lightning/Spartan)

London's James Brown (no, not that one) gets in on the Pete Waterman act, prefacing and interspersing this 111½bpm remix with the psha psha psha 'Set It Off' cymbal beat that he probably read about on these pages. Mixers will find it useful as it's even the exact Harlequin Four's BPM, although weedier (original now also 111½bpm dub flip).

STARPOINT 'Object Of My Desire' (Elektra EKR26T) A huge crossover hit in Pittsburg amongst other, but by no means all, US cities yet a non-starter here on import, this Renee Diggs anguishedly worried nagging Evelyn King-ish 116¼bpm jerkily strutting backbeater is flipped by its instrumental and the smoothly duetted 59¼bpm 'Am I Still The One'.

ROBERT WHITE 'Hold Me Tight' (Calibre CABL 203) Last year's lovely delicately wailed soaring slick wriggly 0-119½bpm shuffler has been reissued as it's name-checked in The Concept's 'Mr DJ'... which the same team just happens to be behind (inst/edit flip).

POSITIVE FORCE 'We Got The Funk' (Streetwave SWAVE 6)

Thankfully the original US version rather than Morgan Khan's over enthusiastically re-edited contemporary UK release, the partying girls' 111-112-111-111½-112½bpm loping simple chant with its infectiously scrubbing guitar has remained a surefire crowd pleaser in black clubs ever since autumn 1979, when it was first promoted on Turbo alongside sister label Sugarhill's even bigger (at the time) **SUGARHILL GANG 'Rapper's Delight'** — and that 'Good Times' - set 109 (intro)-111-109-111½bpm controversial, now much maligned, pioneering rap is indeed flip.

SIDE EFFECT 'Keep That Same Old Feeling' (Streetwave SWAVE 4)

Fruity brass and ethereal effects wash and twitter through this exactly nine years old all-time classic (and personal fave) 101-102½-100½-101½-102-101½-



CHERRELLE 'High Priority' LP (Tabu TBU 26699) Finally out here with the full cocktail bar dialogue introed (0-)115½bpm 'Saturday Love', the Jam & Lewis-produced set's other hits are the swaying SOS Band-ish 100½bpm 'Will You Satisfy', chunkily lurching 108-0bpm title track, Change-ish tripping 115¼bpm 'Artificial Heart' and jolting 120½-0bpm 'You Look Good To Me', plus the great guys-wailed 54¼-0bpm spine tingling sorta doo wop deep soul 'Where Do I Run To' duet.

102bpm lazily atmospheric "journey in sound", surpassing the Crusaders' original which seems dull in comparison. The flip is a less good chick-led jittering 113-113½-113-114½-113bpm version of Ronnie Laws' 'Always There'.

SWEET THUNDER 'Everybody's Singing Love Songs' (Streetwave SWAVE 5) Booker Newberry III breaks away from the other unison chanting chaps to lead this great chunkily lurching 110¾-110½-110-110½-109bpm soul spurter, a floor filler since 1978 (best chop started at the main beat). However, surprisingly there seem to be more people pleased to see the churningly looping 127(intro)-129-128½-129-128-127½-129-128bpm **SLICK 'Space Bass'** as flip, but then that was a UK pop hit.

PRIME TIME 'Confess It Baby' LP (Total Experience FL85712)

Containing the less sparkling though soulful original 116-0bpm version of Y&P's 'Guilty', the four guys' soul set was most import action for the delightful "shoop shoop doo wah" filled 110¾-0bpm 'What's That You Slipped Into My Wine', urgently jittering 0-107¾bpm 'I Bet Cha', 12-inched languidly rolling 110½bpm 'Baby Don't Break My Back', slightly Wonder-ful scat climaxed 0-118bpm 'Give Me A Chance', jauntily Prince-ish 120½bpm 'Remote Control', and whipping 120¼bpm title track. Well worth checking for the consistently high quality of their vocals.

DESI 'I Want To Be With You' (Certain Records I2ACERT5, via EMI/Priority) Blue Lovett of the

Manhattans produces his own eldest daughter on this carefully arranged rolling 106½bpm backbeat swayer with a good soul disco feel — however, its flip (with an edit too) was warmer on import being the gorgeous slower 94bpm breathy 'I'm Much Too Shy', which can only add to the value.

TWO LIVE CREW 'What I Like' (US Fresh Beat Records FBR-002) A not terribly innovatory rap burbles on over a simple hypnotic 0-109½bpm cut 'n' scratched beat box rhythm, followed by its instrumental, the trick being to identify the records briefly scratched in as percussive emphasis... and if that's your kick you'll flip for the longer B-side 111½bpm Scratch Version which keeps piling 'em on from a James Brown "it's gotta be funky" start. New wave hip hoppers, check this side — there's human beat box by MC Jammin' "C", 'n' all!

GRACE JONES 'Grace Jones Musclemix' (Island I2 ISX 240)

Starting brilliantly and then blending as neatly as the material will allow, this Les Adams megamix medleys 'Pull Up To The Bumper/Slave To The Rhythm(0-109½)/Warm Leatherette(107)/Private Life/Walking In The Rain(132/66)/Use Me(137½)/Love Is The Drug(139-141bpm)', and has rapidly replaced the initial 12in pressing's 'Nipple To The Bottle' as coupling to Groucho Smykle's disjointedly starting 108½(intro)-108¾-109-109½-109¼-110bpm remix of 'Pull Up To The Bumper' (not a patch on the 1981 Disconet remix), and Edith Piaf's swirling 88bpm 'La Vie En Rose'. Truth to tell, it's not really essential.

HIT NUMBERS

HIT NUMBERS Beats Per Minute for those Top 75 entries on 7in since Christmas to have reached me by my early deadline, with *f/c/r* to denote fade/cold/resonant ends, and — a new extra service — thumbnail descriptions, recommendations and warnings: **A-Ha** (0-) 126½-Or video pop, **Cherelle** 115½f hot soul, **Feargal Sharkey** 128f hot pop/rock/MoR stormer, **Dire Straits** 0-85½-171-172f 'My Toot Toot'-ish country rock, **King** 140½f video pop, **Fine Young Cannibals** 127½-128½-63-132-129½c complex, **Eurythmics** 93½f Staples-ish swayer, **Five Star** 126f black pop, **Nicole** 79½f hot multi-format swayer, **Sade** 85-39½-82-40½/81-84½-40½/81-Or surging slowie, **Nana Mouskouri** 0-33-66-Or mush, **52nd Street** 111½f black pop, **Yarborough & Peoples** 116f hot black pop, **Sarah Brightman & Steve Harley** 60/120f show music, **Masquerade** (0-)120f funk chant, **Snowy White** 102-101½-Or soft rock swayer. Obviously any descriptions or ratings will be affected by the record's subsequent chart climb into the nation's consciousness, but I base my opinions as if rating the records for my own mobile discotheque. I hope this'll be useful.

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FULL FORCE

YOUNG BUSINESSPEOPLE OF THE YEAR?

Here's the best way yet of measuring the full force of Full Force. Know how big they are these days? Only big enough to be included on a Band Aid-style black artists' benefit record with the likes of Whitney Houston, that's all. Full Force get busy one time!

With 'Alice, I Want You Just For Me' firming up the reputation they'd already crafted last year with Lisa Lisa, and with this six-talents-deep Brooklyn outfit getting their fingers into all the pies they can swipe, here's the latest achievement: a starring role on a new Martin Luther King benefit record that reads a bit like a mid-Eighties American soul Who's Who.

Full Force brother 'Bow-Legged' Lou George ('Make sure you remember to call me 'Bow-Legged' Lou, huh?') explains with some pride. "See, on our album we have a song called 'Dream Believer' which we dedicated to Dr Martin Luther King. We did that song back in March. This year is the first year his birthday will be recognised as a national holiday." That, you'll remember, came about after tireless efforts by Stevie Wonder: Monday January 20 is the day designated this year as Martin Luther King Day in the USA.

"We believe in the man and a lot of his teachings, and we got a phone call from Dexter King, who's Martin's youngest son, to let us know he was working on a project with this producer called Phil Jones. They really loved the song that we did for his father, and what made it unique was that a lot of people are going to

... Well, they have created the biggest
12 inch record in CBS history and
they are going to feature on a new
tribute to Martin Luther King...

City Editor: Paul Sexton

Fiscal Likeness: Joe Shutter

do a lot of records for him now, y'know, but we've already done it, so it's not like we're trying to catch on.

"So they wanted us to be on this all-star record. A lot of stars were calling up. They wanted to be part of it because of the whole 'We Are The World', Live Aid thing — they can get exposure. So they came to us, which was good, and we went into the studio. They already had the chorus down and some lead singers like Whitney Houston, Stephanie Mills, El DeBarge, New Edition . . . we were practising in the back and I said, listen fellas, let's make up our own chorus and put it on top of theirs — 'cos one thing about Full Force, we like to do things different. We don't like to go along with the rules a lot of the time.

"So we went in and did it. They loved it. We even got that part in from 'Alice', when we go 'everybody get busy one time!' all through the record. The song is called 'King Holiday'; it's written by Phil Jones, and Kurtis Blow and Melle Mel wrote the raps to it. The proceeds are going to the King Centre — Dexter King is heading the whole thing — it's going to the King Foundation."

Full Force spread their creative net wide over the last year and the crops are really coming home now, with their own hit following up Lisa Lisa's and a stack more wheels and deals on the go. 'Bow-Legged' Lou and his brothers Paul 'Anthony' George and Brian 'B-Fine' George did plenty of slogging for many years, playing places like the Apollo Theatre in Harlem, winning talent contests and hooking up with their cousins Junior 'Shy Shy' Clarke, Gerry Charles and Curt Bedeau to play — and cook — at small Brooklyn clubs.

"We used to do impressions of other acts. I loved that 'cos at college I majored in theatre. We used to do James Brown, Al Green, the O'Jays, Chuck Berry, Sylvester . . . it was fun."

There were months and years of playing patience before things really rolled. "We just always kept going — we were turned down by CBS twice. Our co-manager Steve Salem — 'cos we co-manage ourselves along with UTFO and the Real Roxanne and Lisa Lisa — came up with the idea that maybe if we started producing someone else people would take notice. So these three guys in our neighbourhood who used to breakdance at our shows, UTFO, they went to Europe with Whodini and when they got back my brother B-Fine came up with the idea of 'Roxanne Roxanne'. It was a smash — it caught us completely by surprise. It ended up being one of the biggest rap records in history. There were 23 or 24 answer records to it."

Everything's gone well since UTFO recorded that rap standard. Full Force went on to discover Lisa Lisa, putting her together with two of their friends who used to be in their road crew, under the name of Cult Jam. 'I Wonder If I Take You Home' sat in their heads and then in the vaults before the eventual ignition. "I think it's the biggest 12 inch in CBS history," says Lou. "It's passed Herbie Hancock's 'Rockit'."

The Force team don't think of



● BOW-LEGGED LOU: Don't forget the bow-legged, right?

themselves as rappers. But then they don't want any categories at all, thanks all the same. "When we do 'Alice', it has all the fields of music in there — jazz, scat, R'n'B, rap, the street feel, scratching — Hit Man Howie T's doing the scratching, he's the Real Roxanne's DJ; he's really good."

They've a good scene going with all the other rap merchants, too. "We used to do some sessions with Kurtis Blow; we know all of them, we're cool with each other."

Having those management interests, through Full Force Productions, certainly helps them stay cool even if it means there's a decision every hour of the day. "We have a lot of say-so. If CBS want to do videos with Lisa Lisa, we're in on the meetings. There's a lot of stuff to do, but we can handle it, there's six of us. We have a record coming out by the Real Roxanne, it's called 'Let's Go Go'; it's baaad, it's really good." Let me tell you, judging by the very Real and extremely Foxy

Roxanne's appearance at the Full Force mini-show which I witnessed at New York's The World club, they'll be drooling before she even opens her mouth.

The forceful six, through spokesman Bow-Legged, might sound as though they're waxing a little boastful sometimes. "Before we ever had a deal, we used to look at the big groups and say, 'We can do better than that', and when we went on tour with Morris Day, we blew him away — speaking respectfully, 'cos he's OK, but we opened up and he didn't expect to see what we had. It was us and Lisa Lisa and Cult Jam; they just figured us to be backing Lisa, but she did two songs, then we did 'Alice' and 'I Wonder If I Take You Home' and we wrecked the place, the women were going crazy." Sure enough, the Full Force stage experience is as sharp, cool and tuned-up as he claims — and anyway you can pass off those

boasts as justified exuberance.

"One thing about us, we're not conceited or vain. We just believe in our talents." They're good, God-fearing boys too; 'The Man Upstairs', from both stage show and album, tells that tale.

"We're not millionaires, but we'll do a lot of that charity shit," says Lou, referring again to that all-star record and thinking, too, of another show they're doing on the night we see them. "At seven o'clock we're going to be performing at the Beacon Theatre with Kashif, George Benson and Jocelyn Brown, and that's for the Christmas Fund (for needy kids). We'll just do 15 minutes, open up the show, leave 'em wanting more.

"That's why I thought of the name Full Force . . . because of the energetic way we are on stage. We go on and knock 'em dead even when we're doing songs they've never heard before."

Full Force get busy all the time.



PEET SHOP BOYS

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