

rm

RECORD MIRROR

BELOUIS SOME

'I was just vile,
obnoxious, arrogant,
rude and vulgar'

MADNESS • TALK TALK
BILLY BRAGG
BLOW MONKEYS • NICOLE
BEASTIE BOYS

LIVE

CACTUS WORLD NEWS
POWER • JUNIOR
LOVE AND MONEY

GALLUP UK CHARTS + LIVE GUIDE



HERE'S JOHNNY

John Lydon releases 'Album', his first LP for two years, on February 3. The cassette version is called 'Cassette'. What a wag old Johnny is.

Produced by Bill Laswell and recorded in New York at the end of last year, Lydon's current **PIL** line up features **Ginger Baker** on drums, **Ryuichi Sakamoto** keyboards, **Shankar** on violin and **Steve Vie** on guitar. Side one features 'FFF', 'Rise', 'Fishing' and 'Round', while side two has 'Bags', 'Home' and 'Ease'.

Live dates for PIL are in the pipeline and they should be known soon.

RS

T O U R S ●
R E L E A S E S ●
N E W B A N D S ●
G O S S I P ●

● See no evil, eh Tone? But there should be evil sounds on the forthcoming Sigue Sigue Sputnik single (you know, the one about shooting missiles) because it's definitely being produced by the neo-legendary Giorgio Moroder, pictured here with three Sputters, about to twiddle a few knobs.

We're reliably informed that the SSS video will, of course, be an entirely new concept and unlike any other promo ever made. There won't be much music on it, and the single will only be playing in the background behind a dialogue. Yep, you guessed. It's a 'mini movie' and will be part of a larger work, to be continued.... Gosh, the artistic diversity of ye pop worlde....

BP

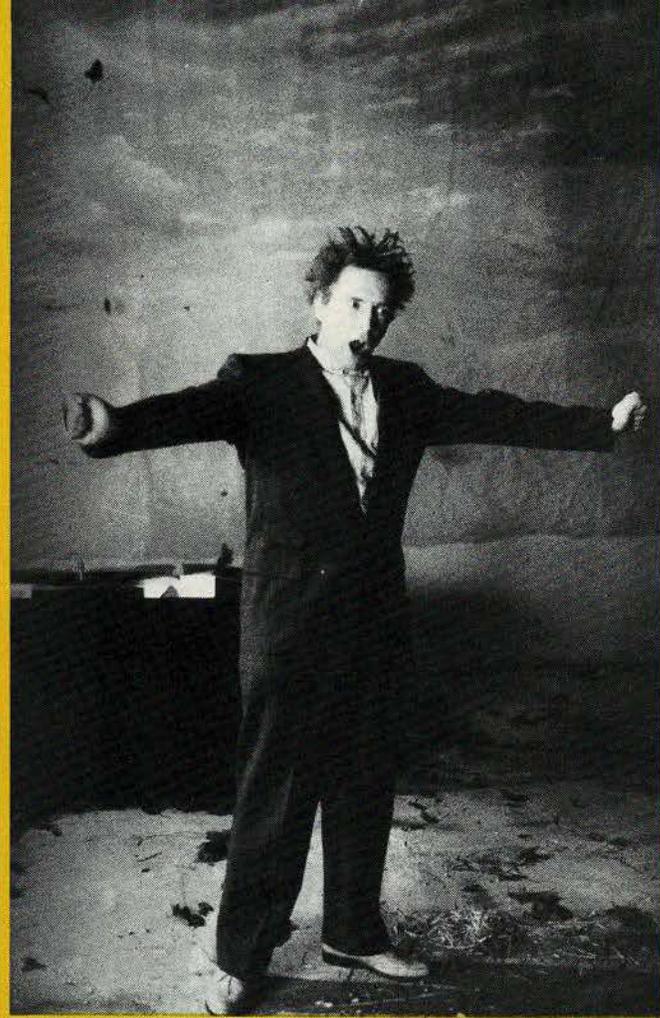


Photo by A. J. Barratt

BIG COUNTRY RETURN

● **Big Country** will be touring again in March after more than a year's break. The dates start at Nottingham Royal Concert Hall March 17, followed by Manchester Apollo 18, Sheffield City Hall 19, Newcastle City Hall 21, Dundee Caird Hall 22, Edinburgh Playhouse 23, Birmingham Odeon 25, Hammersmith Odeon 26, Bristol Hippodrome 28. Tickets are £6 and £5 apart from London where they are £7 and £6. They're available at box offices and usual agents from January 30.

Big Country are currently in the studio working with producer Robin Milner. Their album should be out in April.

RS



Photo by Mike Morton

BOOM IN THE NIGHT

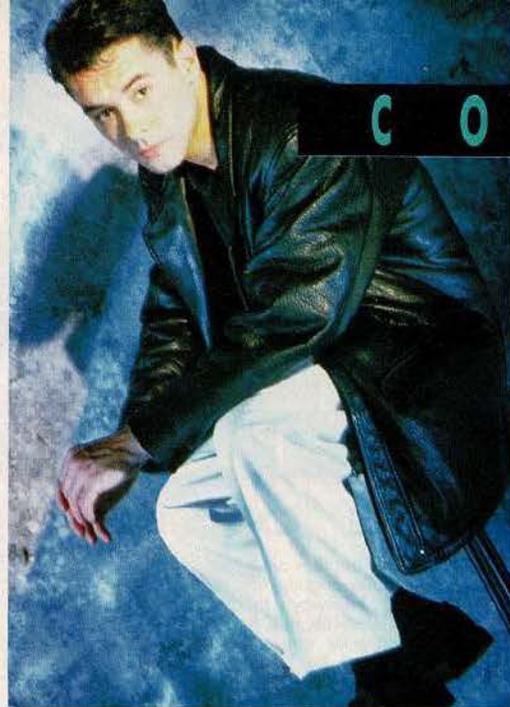
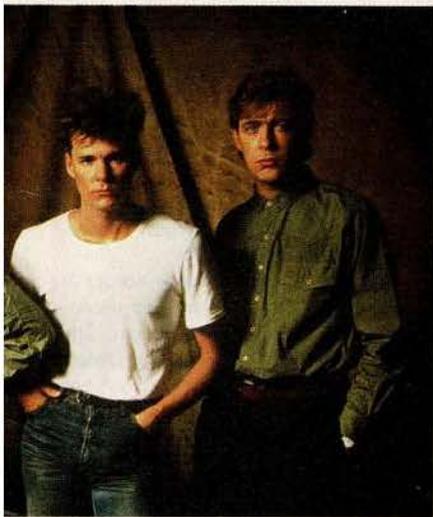
This young lady's face, but certainly not her chest, should remind you of somebody else. Taka Boom, Chaka Khan's kid sister, has just released her single 'In The Middle Of The Night,' written and produced by blues guitarist Billy Rush.

Back home in Chicago, Taka used to sing with her big sister before moving to Los Angeles to become a session singer with the likes of the Gap Band and Funkadelic. Let's hope her single goes with a bang.

RS



Photo by LFI



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MATTERIAL WORLD

Matt Bianco follow up 'Yeh Yeh' with 'Can't Stand It Anymore', out on February 10. Written by Mark Reilly and keyboard player Mark Fisher, the single is one of the cuts from the forthcoming album 'Matt Bianco'.

The flip side of the single is 'Up Front', and an extended instrumental of this nifty little toe tapper can also be found on the 12 inch version.

Apart from Reilly and Fisher, Matt Bianco also features vocalist Jenny Evans, percussionist Bob Jones, Ronnie Ross on saxophone and Steve Sidwell on trumpet.

RS

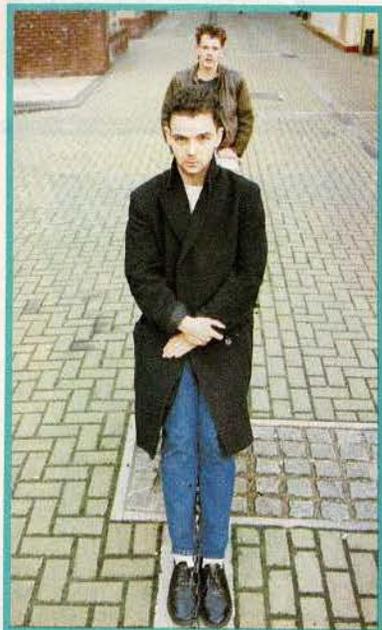


Photo by Patrick Quigly

KANE GANG

Patrick Kane admits to being utterly pre-tentious, paranoid about his nose, and not overly fond of Perrier water. He's also half of **Hue And Cry** — his throaty crooner's cry complemented by brother Gregory's versatile musical hue.

"Hue And Cry means what it says — a loud public commotion. We believe in the classic virtues of pop songwriting. Strong chorus, clear construction, a sense of mystery and timelessness."

First fruit of this telling combination is a stomping single, 'Here Comes Everybody'. Listen, assess and dance.

LOT



Photo by Laura Levine

■ Cover photography by EUGENE ADEBARI

DUCK AND COVER

Well, they may not be everyone's idea of a fun five minutes, but American band **Swans** will be on these shores soon. Promoting their single 'Time Is Money', a growling, sweaty noise, they'll certainly sound and look different from the rest of the musical crowd. A-Ha they ain't!

AS

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Photo by Rob Howard



THREE DAY LOVE

Cherrelle and Alexander O'Neal will be playing their first British dates at the end of February. They'll be appearing at Hammersmith Odeon, February 28 and March 1 and Croydon Fairfield Halls, March 2. Tickets priced £7.50, £6.50 and £5.50 are on sale now.

Coinciding with the dates, Cherrelle releases her single 'Will You Satisfy?' on February 10. It's taken from her album 'High Priority'. On the same day, Alexander releases his single 'If You Were Here Tonight', taken from his album 'Alexander O'Neal'.

RS

FEEL THE HEAT

One person not allowing the dismal climate to deter her is **Sandra**, whose new single is optimistically entitled 'In The Heat Of The Night' flipped by 'Heat-wave'.

A rare treat for the feet, this one, co-written, produced and arranged by Michael Cretu.

Europe has already warmed to Sandra, whose interestingly titled single '(I Wish I Could Be) Maria Magdalena' (a Pet Shop Boys fave) was one of Europe's top sellers last year, and was number one for four weeks in Germany.

Watch out for her first LP 'The Long Play', which should be hotting up the dancefloors soon.

DC



TASTE OF HONEY

HIPSWAY release another single in February, when they'll also be hitting the road. Following up the critically acclaimed 'Broken Years' and 'Ask The Lord', Hipsway's third single 'Honeythief' will be out on February 7. Their debut album is due in April.

Hipsway kick off their tour with a date at Strathclyde University, February 22, followed by Dundee Dance Factory 24, Manchester Polytechnic 26, University of London 27, Leicester Polytechnic 28, Warwick University, March 1.

RS

GRACE GETS CLOBBERED

Isn't it about time pop stars gave up water sports? Simon Le Bon ran aground in his yacht Drum a couple of weeks ago and now **Grace Jones** has been involved in nasty water-skiing accident.

Grace fell off her skis on holiday in Jamaica and she was knocked unconscious by a passing speedboat. She was rescued by her boyfriend **Dolph Lundgren** who dived in after her and was taken to hospital with concussion, cuts on her arm and a strained neck.

Nothing better than a game of 'Trivial Pursuit', we say.

RS



IN THE COOLER

After four months spent in jail in Kingston (Jamaica, not Upon Thames), **Gregory Isaacs** came to Brixton's Academy and gave one of the performances of his life.

The event was captured by the cameras and now Palace Video are releasing 'The Cool Ruler' — a visual record of that emotional night.

Including a wide selection of Isaacs' classic tunes, it's 58 minutes of one of the most respected reggae artists of our time.

And in a fit of generosity, Index, in association with Eye Deal, has five of these skanking masterpieces to give away.

Just send your answers to these three simple questions, on a postcard, stating whether you want VHS or Betamax to 'Gregory Isaacs Competition', rm, Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive no later than first post on February 7. Winners will be the senders of the first five correct entries picked out.

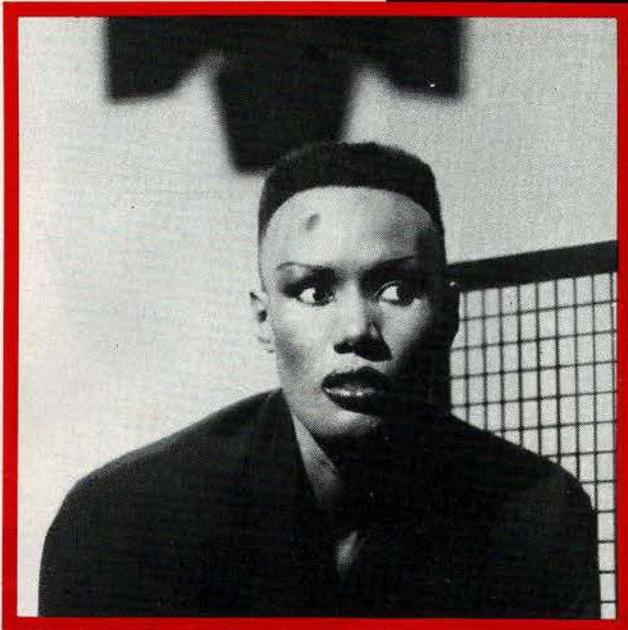
- 1 The title of one of Isaacs' best known songs featured on the video is a) 'Night Porter' b) 'Night Nurse' c) 'Knight Rider'?
- 2 Isaacs spent four months in jail awaiting trial for possession of a) Firearms b) An Engelbert Humperdink record c) A pair of Levi 501s without the red stitching?
- 3 Isaacs' last album was called a) 'A Private Function' b) 'Private Beach Party' c) 'Private On Parade'?

AS

JEWEL WITH THE CROWN

The lady in the middle of this picture is **Ruby Turner**, hemmed in by **Womack And Womack**, who play on her new album. Ruby has every reason to look cheerful as her single 'If You're Ready (Come Go With Me)' is already creating a dancefloor stir as well as climbing ominously towards the business end of the chart. Rarely has the Staples' classic sounded this good.





THE SPIRIT OF '76

With all eyes turned towards big names like Al Pacino and Nastassja Kinski for the opening of 'Revolution', there's one home grown talent in the film who's been attracting a lot of attention to himself.

Dexter Fletcher is the 19 year-old actor who plays Al Pacino's son in the tale of how those upstart Colonials threw us Brits out of America in 1776.

A product of the same Anna Scher drama club in North London that threw up Spandau Ballet, Patsy Kensit and Kath and Michelle from 'EastEnders', 'Revolution' is Dexter's third film.

A high spot of the film for Dexter was the chance to star with Al Pacino.

"I trusted him implicitly", he says, "If I had problems with my part it was to Al I always went.

"I remember the day I was taken to meet him at the Hyde Park Hotel. I still wasn't sure I'd got the part, and it was crunch time for me.

"I was supposed to read some of the script with him, and he just walked over to me, put his arm round my shoulder and said 'How ya doing, son?' and I thought to myself 'Hey, you're in!'"

JG/EL

(For review of 'Revolution' see page 18)



COMPILED BY

DIANE CROSS

ROBIN SMITH

ANDY STRICKLAND

EARBENDERS

Andy Strickland

'Rise' PIL (Virgin)
'Deeside' the Alarm (IRS live track)
'Shouldn't Have To Be Like That' Fra Lippo Lippi (Virgin 12 inch)

Di Cross

'Radio Africa' Latin Quarter (Rockin' Horse)
'Tradesman's Entrance' Faith Brothers (Siren LP track)
'Russians' Sting (A&M)

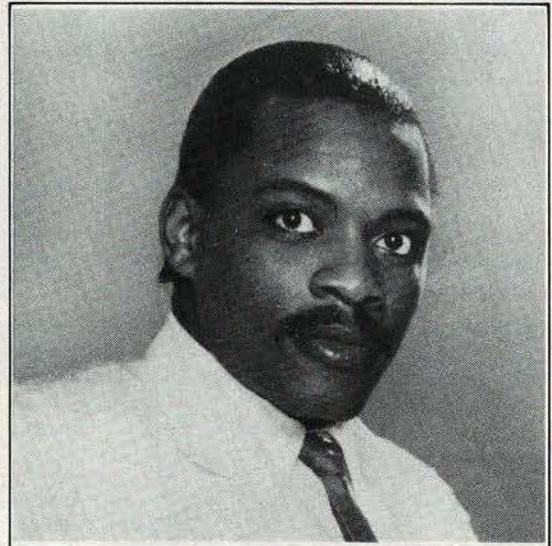
Eleanor Levy

'Pain' Betty Wright (Cooltempo)
'Dr Robert' the Beatles (Parlophone LP track)
'It's Alright' the Eurythmics (RCA)



ALEXANDER O'NEAL

FRESH FROM HIS SUCCESS WITH **CHERRELLE** COMES **THE NEW SINGLE**



IF YOU WERE HERE TONIGHT

On 7" & 3 Track 12"

A6391

12" Includes

TA6391

"WHAT'S MISSING" THE CLUB HIT



GET SOULFUL!



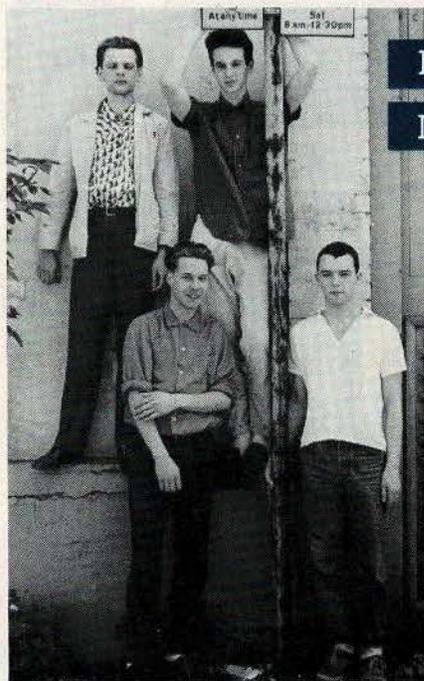
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BEGGARS SAVES

● If you know anything at all about the great names of the independent scene, you'll know about the **Go-Betweens**. We almost lost them at Christmas when their sixth record deal fell through, but those incredibly on-the-ball types at **Beggars Banquet** saved the day and invited the Australian quartet to dot the 'i's and cross the 't's.

'Spring Rain', the new single, is a bouncy affair with a pronounced country feel and the sort of chorus that imposes itself upon the brain in no uncertain manner. Well done Go-Betweens, well done Beggars. Look out for an in-depth feature in *rm* soon, and the LP 'Liberty Bell And The Black Diamond Express' sometime in March. The band will undertake a British tour in April.

AS



LAUGHING MATTER

Introducing one of Manchester's premier unsigned bands, **Laugh**. It's early days yet, but a flexidisc given free with fanzine 'Debris' suggests that there's something worthwhile going on. 'Take Your Time Yeah' moves off at a fair old pace, with a dash of Orange Juice in the vocals and some tasteful fuzz-twang guitar. While they'll need to establish their musical personality further, things are looking healthy.

SB

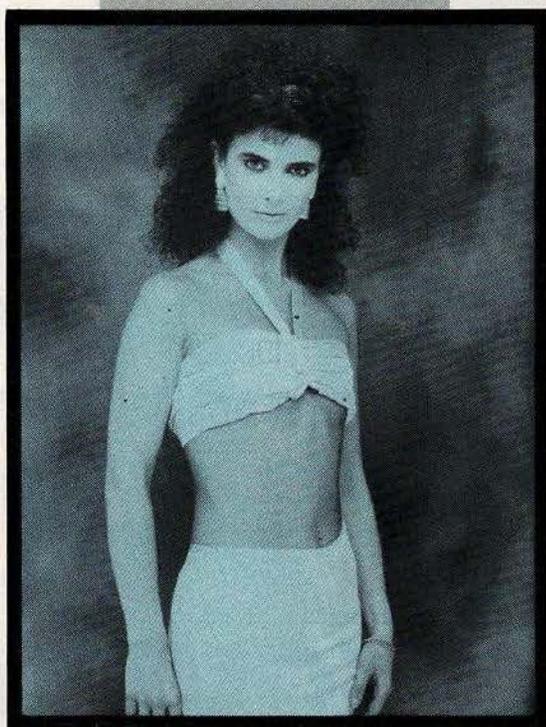


Photo: Chris Craymer

BAD MANNERS

OK, so I'm a member of the British aristocracy — I can handle it! Index presents **Lady Theresa Manners**, chanteuse and general hoity-toity member of **Business Connection**, a band that just reprints parts of 'Berks (sic) Peerage' whenever they need a biography written. Oh, by the way, they've just released a record 'Bring You Down'. We'll go along with that, comrade! Oh damn, there goes our inclusion in next year's honours list.

AS

NEWS DIGEST IS ON PAGE 20

HEARD IT ✓
LOVE IT ✓



THE CAPTAIN OF HER HEART

BY

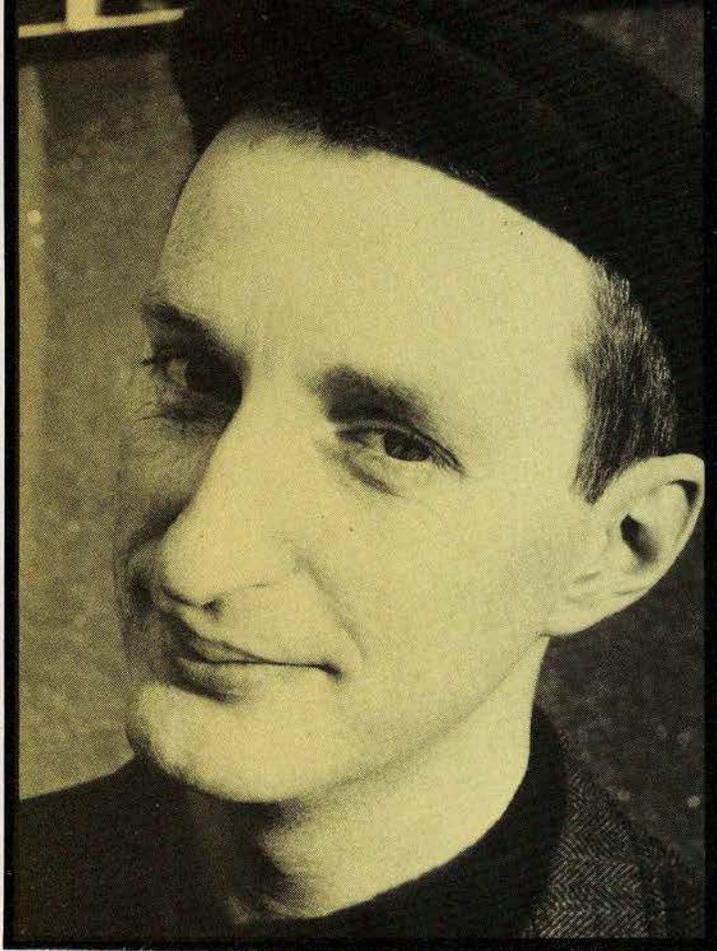
DOUBLE

YOUR PRAYER ^{c/w} TAKES ME OFF (DUB)

BUY IT!

7"
POSP 779


12"
POSPX 779



BILLY BRAGG

“What I’d really like to do is nationalise the music industry . . . and rm.”

F

rankly, I don’t think I’ve ever seen a more revolting couple of eggs. They’re sitting on top of a greasy underdone piece of toast which Billy Bragg is pushing around his plate. Finally he takes the plunge and gulps a mouthful down.

Billy has a strong stomach to match his political views. I’m glad I opted for a can of Coke and a packet of crisps.

“What I’d really like to do is nationalise the music industry and rm,” says Billy. “If I became Prime Minister that would be the first move I’d make.

“Even a lot of the independent labels seem to be missing the point. It always seems that record companies become huge corporations. They start getting involved in the holiday business and run their own airlines. Virgin Records has become a sort of Satan’s Empire, it’s become a monster.

“I haven’t considered a career in politics, though. Really all I want to do is keep on playing gigs. That’s what I’m best at. If change can come through me playing gigs then I’m happy.”

Billy’s really much too modest, you know. This year it looks as if television is going to take a greater interest in him, and his current single ‘Days Like These’ must be his most commercial offering so far.

Billy’s just finished an interview with Mavis Nicholson for her afternoon chat show. After his meal he’s due to go off and have a verbal battle with Police manager Miles Copeland on ‘Newsnight’.

“Do you know what Copeland said?”

asks Billy. “Well, he reckons that musicians shouldn’t really be getting involved with the Red Wedge, playing dates under a political banner.

“How dare he say that. How dare he tell me and other people what we should and shouldn’t do. That’s the trouble with this country. For years and years a minority of people try to tell the rest how they should behave and why they should be satisfied with what they’ve got. It’s all part of the system.”

Even so, Billy, isn’t it a bit strange how pop stars call themselves Socialists and yet benefit from the extremely capitalistic record industry? Surely Sade ain’t short of a bob or two?

“That’s really as stupid as saying if you’re poor you can’t vote Tory. Everybody in Red Wedge is involved because we believe a Labour government would give everybody a greater chance to share in the great wealth of this country. We believe a Labour system will care more about people. A Labour Government would be a more humane government.”

Don’t you think it’s wrong that the way people vote should be influenced just because they go along to a concert? Isn’t Red Wedge a bit contrived?

“Yes, I don’t want people to vote for an image. I don’t want somebody to be influenced by somebody just because they have a hit single. What I’m hoping is that people will come to a show and think, ‘Now, what makes Weller or whoever vote Labour?’ I want them to go away and examine the reasons that make us vote that way. That’s the message I want

to get across.”

What happens if Labour don’t get in at the next election?

“Then we’ll keep on trying until they do. We won’t give up, there’s a lot of commitment here.”

Why do you reckon there’s been a growing interest from musicians and singers in getting involved in politics and the state of the world?

“I think a lot of people have started to realise that it is time to stop fiddling while Rome burns. There is a chance to do something, to make people think through music.

“It’s also a reaction against a lot of the media coverage which tends to trivialise major issues. Anything can happen, but all some papers are interested in is the state of Michael Foot’s duffel coat.

“Also remember that a lot of freedom we have to express ourselves is also being taken away. The abolition of the Greater London Council is taking away a platform for people to express themselves.”

Do you think the Tories will try and strike back with their own musicians’ collective? Maybe they could call it the Blue Chip?

“Ha-ha, the Blue Chip, I like that. I don’t know really. I think anybody would be too embarrassed to try and help them even if they felt like it. Kenny Everett did that really some years ago, but I can’t see them trying to do it again. I don’t think it would work.”



Love him or loathe him, you've got to admit that Billy makes a considerable impact wherever he goes. In America they were fascinated by him when he did a radio show, and in Japan they're very interested in him.

"I can't pretend I'm more than a ripple on the pond in Japan, but I do like playing new places," says Billy. "It's easy for me to travel around other countries. I don't have to struggle around with tons of equipment getting it checked through customs.

"Because of that I don't think I'll ever form a band. It's much more convenient being on my own, and I've got used to it.

"Japan was a fascinating place. They don't have a word for unemployment there, to them it doesn't exist. Japanese kids are really totally out of touch with the situation here.

"I do impressions to warm audiences up. In America I did an impression of Bruce Springsteen. I also toured with the Smiths in the States and I did this impression of Morrissey.

"On the tour bus Morrissey came over to me and said, 'I understand you've been doing this impression of me.' I said, 'Yes I do, but only in the best possible way.' He replied, 'Well that's alright then'.

"I like the Smiths, they're good people. The Smiths are a fine body of men.

"My Mum worried about me in America. This strange group in California sent me a death threat. They think I'm evil. My Mum says, 'They found John Lennon, they could find you'. I've told her not to worry.

"If sex and drinking tea kill you then I'll die, but I think I'm going to live for a long time. I don't think wanking a lot ever killed anyone.

"It was a shame when Phil Lynott died, but he left his mark. Thin Lizzy did glam heavy metal. They were a bit like Sweet, but not as stupid. When I was growing up, everywhere you went you heard 'The Boys Are Back In Town'. I suppose it left an impression on me.

"I don't go in for drugs, I think the only thing that will kill me is too much wanking.

"I'm pro the relaxation of the marijuana laws, but I'm against heroin which is filthy and disgusting. Nobody should experiment with that sort of thing."

One of Billy's most ambitious ideas is to declare Britain a neutral country. He also wants to see a nuclear free zone throughout Europe.

"I would like to believe that all the work done by the Greenham peace women and other groups somehow influenced the Reagan-Gorbachev summit," he says. "But I can't help but think that the meeting was just a cosmetic job. I want to remain optimistic, though everybody should keep on having a go.

"You might not always be able to climb mountains, but that shouldn't stop you trying."

STORY ROBIN SMITH
PHOTOS JOE SHUTTER

A

L

GOSSIP

I

COLUMN

P

● **As the sun streams through the windows of the rm offices, the only sound is the rattling of typewriter keys and Betty Page's chain-mail necklace.**

In a week when **Mike Baldwin** got a knuckle sandwich from **Ken**, and the most exciting thing was **Nana Mouskouri** out-selling A-Ha by two to one, **Lip** asks: Just what is the spirit of '76, and why are the **Alarm** still wearing the same hairdos and trousers on 'TOTP' that they were two years ago? Why are the Alarm on 'TOTP' with a **Bob Dylan** reject, anyway?

Our Berlin correspondent was amused to hear this little tale about **Lip's** favourite barrage balloon, **Jim Kerr**, and **Alan Wilder** of **Depeche Mode**.

The Deppers (as they are fondly known by the **rm-ers**) are currently in Berlin recording their next album, and the Simps were also in town doing a little performance for the lucky locals.

Alan was not amused to be woken at 3 am by a young Italian lady speaking in broken German: "Mista Kerr, we hava your passport. You want it back, yes?" Despite young Al's protests, she insisted that he come and get it, Jim having carelessly left it in some bijou Italian restaurant. A secret source tells us that Jim's passport photo depicts him as the sylph-like demi-god he once was, thankfully for customs men everywhere.

And while we're on the subject of Depeche Mode, Alan has just bought himself a rather nice flat in London which used to belong to actor **Simon Ward**. When he moved in, he went exploring in the loft — looking for any stray pound notes left behind — and discovered, lurking in a trunk, a letter from **Sir Richard Attenborough** offering Si a part in 'Gandhi'. All **Lip** can say, after snoozing its way through the film, is that Simon, me old lad, you made the right decision in sticking that offer out of sight and out of mind...

We always knew that **David Byrne** was a wee bit loopy, but the latest revelation about his next film project had us wondering just which box he'd been let out of. The second **Talking Heads**

movie is well on its way, and this time it features 12 rather peculiar characters, such as mass murderers and subjects of 'National Enquirer' strange stories.

The object, apparently, is to stick each one in front of the camera, let them tell their stories and just wait and see what happens.

David, we think that maybe this time you're taking eccentricity a bit far and sincerely hope your insurance is fully paid up.

Under doctor's orders to rest up or push up daisies is **New Order's** wonderfully out-to-lunch manager, **Rob Gretton**. Maybe it was all those bottles of Asti Spumante that did it. Trouble is, that means that the New Order laddies will be out unchaperoned. So, lock up your daughters and put up the barricades, Manchester. Heaven only knows what those wild boys of the North will get up to now!

David Yarritu, **ABC's** conversation piece, is hotly rumoured to be working on a film. An unconfirmed source told **Lip** this week that former circus midget David is starring in **Steven Spielberg's** next blockbuster, ET2!

Is America ready for it? America is going to have to be ready for the sight of the mighty 'Some Bizzare TV Show'. After the 'ambiguous Soap Opera' the good old US of A is about to be

■ **'Well, my bra lifts and separates so well that at last I can reach those top Cs, with no trouble at all. As a matter of fact, since discovering the effect that cantilevering has on my voice, I've gone from being a hooper to a chanteuse of some note. Trouble is, I can never remember just what note it is that I'm supposed to be hitting. Artistic licence?'**



Photo by LFI



Photo by LFI. Composite art by Graham Black

■ **Good old Ozzy.** He may have given up the demon drink, he may have given up biting the heads off bats, but one thing Oz hasn't given up is his nocturnal activities. He's seen here doing a bit of extra-curricular gardening.

But hold on a minute, **Ozzy**, surely you're supposed to dig up those old dahlia roots from the top of the soil, not from underneath?

Next week, **Percy Throwup's** hints on removing moss from tombstones.

treated to **Stevo's** next trip through the windmills of his mind with a show that features **Keith Allen** (from the Comic Strip), **Bob Flag** (Big Brother in '1984') and **Cynthia Flan** (from 'The Hitch-Hiker's Guide To The Galaxy').

Thirty-five million Americans are about to have their brains scrambled by what a 'Some Bizzare' aide describes as 'intangible, keep-guessing, fast-moving TV'. Thank you, and goodnight...

More hot happenings from the other side of the pond... It seems our report on **Belouis Some** and the soundtrack to the next Brat Pack film 'Pretty In Pink' was wrong.

All serious students of music know 'Pretty In Pink' is the name of the classic song by the long-away and much missed **Psychedelic Furs**. And the Furs will be re-recording the same anthem which is to be the theme song featured throughout the movie.

Echo And The Bunnymen have also contributed a track and Beloo's offering will be included with the others.

Richard Butler of the Furs is currently dusting off his eyeliner pencil and is in America making a video to accompany the release of the title track. It'll be directed by the film's director, **John Hughes**.

Kenny Morris, once stickman with **Siouxsie And The Banshees**, has re-appeared and is about to make a record! Word filtered through

the dirt on the office windows that Kenny will be making the article in question for Temple Records, home of **Genesis P Orridge**. **Lip** can only shudder at the thought of what kind of a musical foray we're about to be presented with!

If only they knew . . . **Chris** of the **Pet Shop Boys** has suddenly been inundated with shoals of fevered letters (at the rate of 2,000 a week) from fans declaring their undying love for him. Ah, girls. If only you could have heard the quote we couldn't print . . .

There was consternation in the ranks this week when a whisper reached us that the **Police** are about to reform. Just when we'd become used to the idea of **Sting** on his own, too. Seems that a studio album should be started in the autumn for release some time next year.

Sting stormed his way through a monster set at London's Royal Albert Hall. At the party afterwards, the **rm**-ers present were dead miffed to see the band were firmly ensconced in a private area which could only be infiltrated by means of a special pass.

Mr Sumner poked his head round the door for about 70 seconds and only **Stewart Copeland** braved the ranks of the commoners and circulated.

Also present and correct were **Kevin Godley**, **Annie Nightingale**, **Richard Skinner** and various other less-than-notables. The snores could be heard the length of Knightsbridge.

Alright, we give in. **Patsy Kensit** is currently stepping out with the drummer in up and coming



■ **Backstage at Madison Square Garden is Julian Lennon**, hubby of a page three girl, and **Big Country**. Seems our Jules is a rather massive fan of the boys with the checked shirts and asked to meet them when they recently played a sell-out gig in New York. One can only wonder what it is that **Stuart Adamson** has in his plastic cup to make his barnet behave like an exploding mushroom. Or maybe it was just Julian's proximity that did it . . .

Curiosity Killed the Cat.

Hold onto your feather boas. Tipped as next for the crown of disco diva by those who know is sex-change goddess **Lana Pella**. Still slightly warm around the edges from her stunning cameo in 'The Bullshitters', Lana has signed to Supreme

Records and is about to go into the studio with **Peter Waterman**, the man responsible for the **Dead Or Alive** and **Divine** floorstompers.

All will be revealed in the not too distant future along with other equally revealing facts to stun the world and ruin your hairdo.

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Billy Idol and the Psychedelic Furs — not a bad combination until you realise that his producer Keith Forsey has worked with both and probably had a bit of influence. Still, it's early days. Mark him down as one to watch.

TALKING HEADS 'And She Was' (EMI) After the excellent 'Road To Nowhere', Talking Heads backtrack with a song that could have come from their first album. It's so old-fashioned that it's like discovering an old friend — and none the worse for that either.

ALEXANDER O'NEAL 'If You Were Here Tonight' (Tabu) Another of those supremely professional soul ballads — everything from the glissando synthesiser to the languid drum shuffle is immaculate. O'Neal performs with careful intensity but is just a little too put. It grips the attention just enough to stop you using it as a soothing background buzz. It is perfection of a kind, but I couldn't care less if I never heard it again.

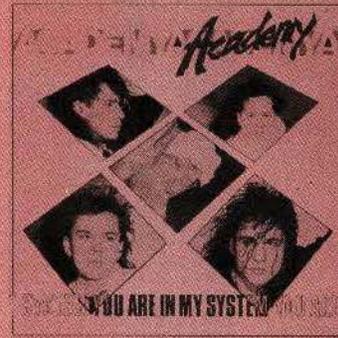
GREGORY GRAY 'Strawberries' (CBS) Like his last single 'Books To Read Twice', this is intriguing, if not entirely satisfying. He seems to take his cues from the Beatles (circa 'Strawberry Fields Forever') and Bowie, and it comes out not unlike a slick Billy Mackenzie without the quirkiness.

THE WEDDING PRESENT 'Once More' (Reception) Another energetic guitar thrash from the steadily improving Leeds band. They've refined their waterfall cascade of sound but it's still refreshingly raucous and rough.

THE BIG SLEEP

THE BUSINESS CONNECTION 'Bring You Down' (Hippodrome) The notorious Lady Theresa Manners — daughter of the Duke Of (the non-existent) Rutland, denizen of the gossip columns and bore of this parish — releases a stodgy synthesiser based debut that would invite jokes about Berk's Peerage if it had any character to get worked up about. Surrounded by such spiffing pedigree chums as Lord Michael Cecil Bunter (surely they call him Bunty?), she proves that though she's thick with aristocracy, her voice is so thin it could conceivably be suffering from anorexia.

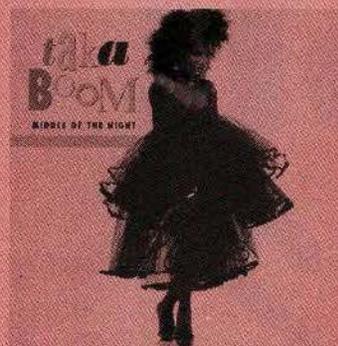
ACADEMY 'You Are In My System' (RCA) It takes quite a talent to turn the rich and distinctive synthesiser textures of the System's original and Robert Palmer's hit cover version into a bland mush. Academy have, like King Midas in reverse, turned prime beefsteak into the sludgy saturated fat gloop they put into sausages. One for those without teeth, metaphorically speaking.



AUDREY HALL 'One Dance Won't Do' (German) Having just returned from Jamaica, I can formally announce the death of reggae on this island. While the insulting and inane 'Girlie Girlie' and this cloyingly sweet lovers' rock song that's causing a stir in London may give the impression of a resuscitation, forget it. The island prefers the neatly packaged, clean cut emotions of Whitney Houston and Lionel Richie to any harder sounds. You can still get a nice sun tan there, though.

THIRD WORLD 'One More Time' (CBS) More evidence that reggae has run out of steam. Third World has long abandoned it. Unfortunately they've latched onto an artistic form much akin to a rhythmic interpretation of watching the test card.

TAKA BOOM 'Middle Of The Night' (Polydor) Chaka Khan's little sister proves that good things don't always come in small packages. This is the sort of boil-in-the-bag soul that makes getting stuck in a lift with a car maintenance bore infinitely preferable.



PHILIP-MICHAEL THOMAS 'Just The Way I Planned It' (Atlantic) The darker half of 'Miami Vice' — the designer label 'Starsky And Hutch' — makes a convincing case for the establishment of a UN peace keeping force to prevent actors from entering a recording studio. Most of these heinous crimes against humanity have been as welcome as half a cockroach in a hospital meal. The exceptions to the rule are few but include 'Mr T's Ten Commandments' and Clint Eastwood using his voice as lethally as a Magnum handgun on 'I Talk To The Trees' — at least they're

MIDGE URE 'Wastelands' (Chrysalis) Another sticky slab of grandeur from Midge that goes down, on this occasion, as easily as a mouth crammed full of treacle.

BREATHE 'Don't Tell Me Lies' (Siren) If music was food then you'd obtain this band from the convenience foods section of Sainsbury's. You just add water and heat. It contains all the right ingredients and has a tinge of sweetness in the taste that could be appealing. Unfortunately, the aftertaste and nutritional value have more in common with the packaging than the contents.

SANDRA 'In The Heat Of The Night' (10) What will the Channel Tunnel do for you? The same thing joining the EEC did. Trainloads of brain-paralysing one hit wonders, novelties, with built-in obsolescence after two plays, will flood our airwaves. This particular example sounds like Minnie Mouse doing a Laura Branigan impression.

DEL FUEGOS 'I Still Want You' (London) If it's not the Channel Tunnel, it's People's Express dumping the American music underground on our doorstep. As with all things, most have the invention of carbon paper but some do have a cutting edge. The Del Fuegos' variation of Sixties British beat and American soul, however, doesn't raise itself above the mundane.

BANGLES 'Manic Monday' (CBS) Now here's a way to get the nation fit. Play this dreary dirge constantly on the radio and an irresistible urge to galvanise yourself out of your torpor will ensue. At the very least you'll stretch every muscle to stop the feeling of creeping paralysis spreading.

STARSHIP 'Sara' (RCA) This follow up to 'We Built This City' begs many questions. Firstly, why is it that all uninspired American bands end up sounding like REO Speedwagon? How come people always sing about Saras? What's wrong with good earthy names like Hortense, Hilda and Agnes? When does this record end?

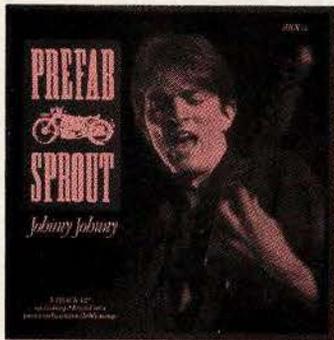
reviewed by



mike gardner

THE RIGHT STUFF

PREFAB SPROUT 'Johnny Johnny' (Kitchenware) Paddy McAloon's songs, despite what fans claim, will not cure cancer, save the world in the nick of time or put 'Grange Hill' on television after I get home from work. I have it on good authority that he still gets his feet wet when he walks on water. But like a favourite jumper, his tunes slip on easily, hug all the right bits and give a warm glow. Each tune wears its influences on its sleeve and is comfortably familiar, but the blend contains enough surprises and drama to make them unique and flavoursome. 'Johnny Johnny' is no different.

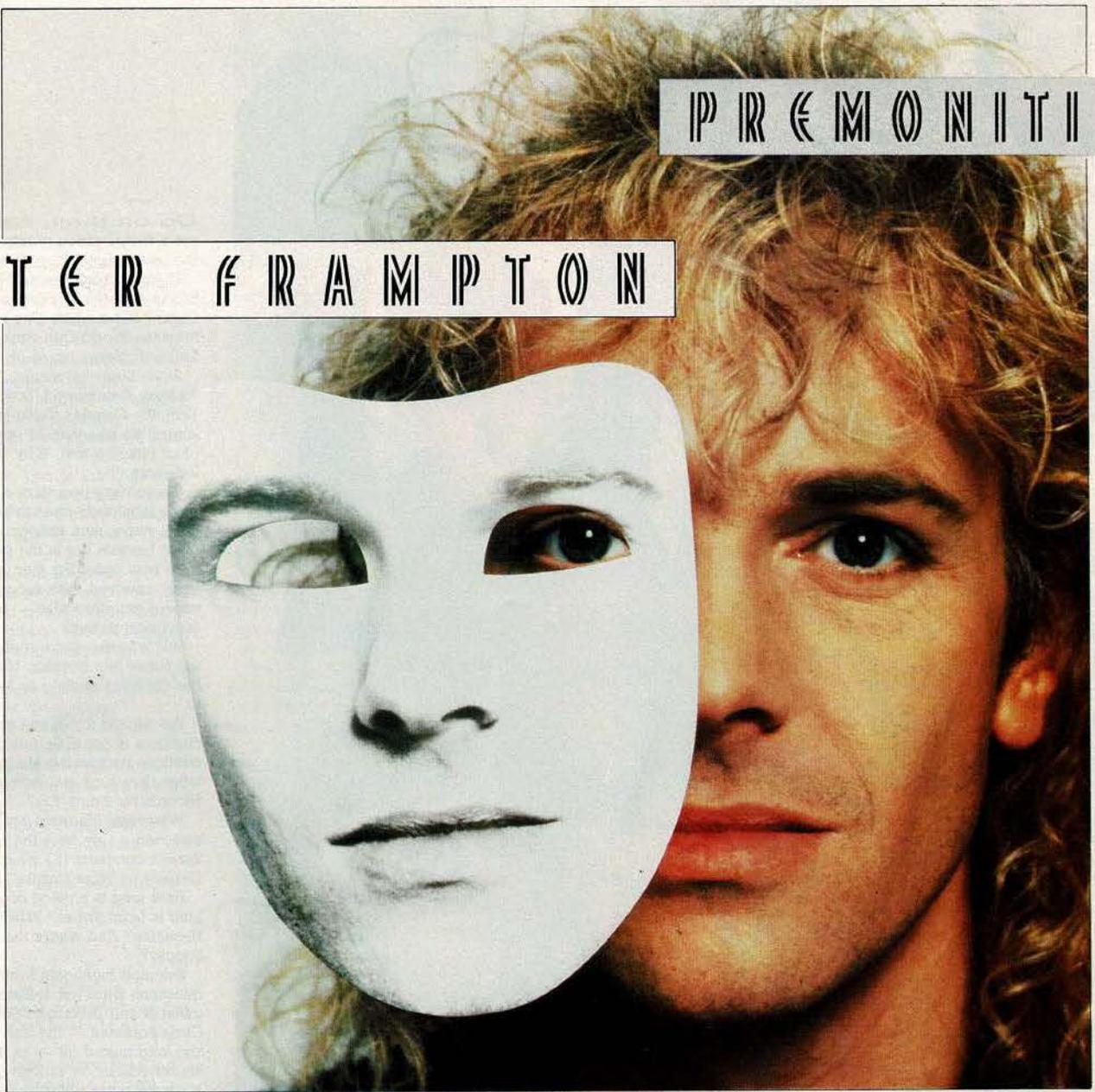


COLONEL ABRAMS 'I'm Not Gonna Let Go' (MCA) The man who dipped into Michael Jackson's wardrobe and nicked Michael's job lot of 'Sgt Pepper' cast offs cracks another hot dance bouncer that comes with relish; heavy on the beat and light on content (very light, since it contains virtually one line) but it is strangely satisfying.

CHARLIE SEXTON 'Beat's So Lonely' (MCA) Charlie Sexton is the sort of 17-year-old you expect to wear a cape, mask and go out fighting for truth, justice and the American way. The Texan has already played guitar for Bob Dylan, Dan Hartman and the Stones. He even started gigging with respected country rocker Joe Ely at the age of 13. Instead this boy wonder makes a sound like a cross between

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Photo by Michael Putland/RETNA

Go on then, smartass. Name me a recent string of hits longer than the one compiled by Madness.

Culture Club? Peanuts! Wham!? Ha! Still in nappies by comparison. Duran Duran? Birmingham City next to the Brazilian World Cup squad, mate! Cliff Richard? Never heard of him!

Since their first single, 'The Prince' on Jerry Dammers' 2-Tone label in 1979, the Camden Town lads have scored no less than 21 consecutive chart hits in a row. Why, it's almost indecent.

These days pop stars are supposed to be fabulously famous for about three years, then evaporate into the great bargain bin in the sky.

So how come the men of Madness have sustained their success — both critical and chartwise — for twice the regulation period?

It is true that since re-appearing on the scene last summer, Nutty product has not been shifting as fast as it used to.

But what is it that still prompts large numbers of sensible young people to continue purchasing Madness '45s when they have stopped buying records by Adam Ant?

Why have Madness not yet removed a sign from the front of the Zarjazz company HQ which says Genevieve Wine Cellars?

How long is a piece of string? How long is Leon Brittan? What is Michael Heseltine? And where the hell is Suggsy?

Selected highlights from these questions were put unflinchingly to guitarist and prominent composer Chris Foreman — the one they call 'the long-haired git' — in the course of his reflections on various golden Madness moments from the past.

Heard the one about the Prince, the Sweetest Girl, and a pair of Baggy Trousers..?

Do what? Welcome to the House of Fun
as Madness review their old singles
Single Life: Dave Hill

THE PRINCE

(2-Tone, 1979. Reached No 16)
"Ah, I still think it's good," reflects Chris, fighting back nostalgic tears. "We don't do it live any more, but I wish we did."

"It's a bit of a rip-off of a couple of Prince Buster songs. I remember one day Lee (Thompson) did this saxophone solo which we were really surprised by 'cos it sounded so professional. But he'd pinched it off a record."

"Lee wrote it, 'cos he really liked that stuff, you know, and there's lots of references to Prince Buster himself, Orange Street, uptown Jamaica, that sort of thing."

Mr Foreman, like the other members of the group, was only 'about 12' when ska and bluebeat and early reggae music became popular in England right at the start of the Seventies.

"I used to have a sort of imitation mohair suit," he remembers.

"I used to go to this club in Barnet where all the skinheads went, and there used to be lots of youth club things, though I don't think it's like that now."

Did you used to stomp about in boots and act all tough, quizzed impudent **mm**?

"Yeah," admits Chris, bashfully, "a bit."

MY GIRL

(Stiff, 1980. No 3)
"When Lee wrote 'The Prince' I thought, 'great, Lee's gonna do all the writing and I won't have to do anything!'"

"Then it got better when Mike (Barson, former keyboard player) started to really write a lot. This was a really early one of his, and it was quite important 'cos it was different to all our songs."

"It was just called 'The Song' for a long time. Mike used to sing it live, but when we recorded it, Suggs does it better. He'll be down in a bit."

BAGGY TROUSERS

(Stiff, 1980. No 3)
Isn't this one of the most popular Madness tunes?

"Yes. I wrote the music and Suggs wrote the lyrics. On the label it went out saying McPherson (Suggs), Foreman and Barson, but Mike didn't have nothing to do with it really. I was really annoyed!"

"The video with that was a bit of a turning point. It was the first one where Lee flew. Everyone was going 'Have you seen that Madness video? How do they do it?'"

"We thought the wires would show in the film. But they didn't."



Photo by H Papadopoulos

● Baggy Trousers

It had that fairground feeling to it, too.

"Well, that is what we call the Nutty Sound. The lyric was Suggs's. He'll tell you about it — if he ever turns up."

"I never really liked it, but Dave Robinson, who was the boss at Stiff, was always going on to us (adopts Irish accent): 'You gotta write a saxophone instrumental!'"

"He kept going on about it, so Mike had this big book of Sixties songs and he'd sit there and play them all till some good ideas came up."

"Him and Mark (Bedford) and Woody (Woodgate) spent a lot of time on it. It wasn't very hard to write I don't think."



SHUT UP

(Stiff, 1981. No 7)
"That was me and Suggs again. It was supposed to sound like Slade. They always start off being in the style of someone else, just to get us going."

"They never end up that way. It was just about one of these blokes who's a sort of villain, but you'll have to ask Suggs about the words... if the lazy

sod ever gets here. I wonder where he is?"

There are quite a lot of Madness songs about crooks.

"Oh, I don't think there're that many."

What about 'In The Middle Of The Night'?

"Oh, that's about an underwear thief! No, I'd say we were writing more about criminals now, the songs we do about politicians. They're the real villains, I think."

HOUSE OF FUN

(Stiff, 1982. No 1)
"Yeah, we had this tune and we were working on it in the studio, but we couldn't get the words right."

"I went out to buy some chips, came back, and Suggs had written some lyrics... and here he is!"

(Enter Suggs in cheery mood and green shirt)

Suggs: "The lyric is like in that film 'The Summer Of '42' when he goes into that drugstore and tries to buy some... featherlite touches..."

Chris: "Some prophylactics."

Suggs: "What's that?"

Chris: "You know!"

Suggs: "That's what I liked about it. You couldn't really tell as usual with Lee's style of writing."

Chris: "Just before it was released Woody and Mark did an interview, and Woody said, 'Oh yeah, our single's really good. It's about this bloke going to buy some Durexes'."

"We nearly strangled him! We were on tour in Japan when it reached the top of the chart. We finally turkeyed our way to number one."

MICHAEL CAINE

(Stiff, 1984, No 11)
"Carl (Smyth) wrote that," says Chris. "He'd go, 'hey, I've got a great idea for a song about Michael Caine, and we'll have him in it!'"

"He was going, 'Well, it's about informers', or something. I don't know what it's about really."

In a previous conversation, Suggs had mentioned that the song had something to do with the IRA. I remind him.

"Yeah, maybe. It's that part about how he didn't even know his name. It's like when those supergrasses have to change their name and assume a new identity."

It turns out that there's probably a bit of a parallel here between that situation and the very clear identity we associate with film stars, even though we don't really know them at all.

Also, in one of Caine's best known films, 'The Ipcress File', he is

subjected to an attempted brainwashing.

"My name is Harry Palmer!" he insists to himself as the treatment works on emptying his mind. Or perhaps it's...

"The thing is that Carl writes 'em in a funny way," says Chris.

"He'll have a couple of lines, then he'll do nothing for a couple of days, and suddenly he'll think of another bit. I may be wrong. Maybe he's a genius."

UNCLE SAM

(Zarjazz, 1985. No 21)
Chris: "That's me and shorty. Er, Lee I mean. He'd written these lyrics which were like a Cockney Rebel song."

"I did the music, and made it sound exactly like one, so that was no good! We ended up doing it as a reggae song, but maybe we should have done it like T Rex."

Suggs: "I think it's basically about someone who's a bit obsessed with joining the army. But again you don't know if Lee's saying it straight or if it's a double meaning, or both at the same time. I think he's brilliant really."

● The Sweetest Girl



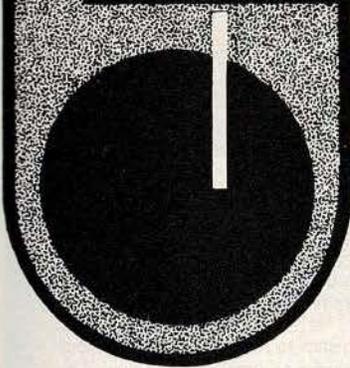
Photo by Clare Muller

THE SWEETEST GIRL

(Zarjazz, 1986. Just released)
Chris: "I'm telling you, the signs are good 'cos it's been slagged off. In your august journal I believe."

Suggs: "Yeah, I remember 'House Of Fun' got slagged off in there too. The kiss of life it was. This woman said it was like a corpse bouncing on a trampoline. Such a good line that. I might use it in a song."

Why an old Scritti Politti song?
Suggs: "Cos we all liked it, simple as that. If it's a success, it was my idea. If not, than we'll blame someone else."



A CERTAIN RATIO 'The Old And The New' (Factory fact 135)

In the late Seventies, when the word 'nightclub' still meant Crimplene flares and Bee Gees records, a clutter of bands realised that dance music could also involve taste and adventure.

Bands like the Pop Group, with their rhythmic eccentricities, the abstract doodles of Cabaret Voltaire, or the deadpan jazz/funk of A Certain Ratio.

This album, a collection of A and B sides from the past seven years, charts the Manchester band's progression.

From the unlistenable dirge of 'Thin Boys' to the big city sophistication of 'Life's A Scream' or 'Wild Party', we find a band constantly experimenting.

Ironically, their most famous record, 'Shack Up' is a cover version. Flatter-than-flat vocals, tinny trumpet, and a low tech production, yet the record actually made the disco charts Stateside.

Much of the credit must go to the rickety syncopations of drummer Donald Johnson.

Yet A Certain Ratio have never had the songwriting ability or the commercial bite to secure regular chart success.

This has been left to their move upwardly-mobile protogés like Chakk, 400 Blows, and possibly Hula. 'The Old And The New' — file under 'Historical Significance'.

■■■■ 1/2

Stuart Bailie

BETTE MIDLER 'Mud WILL Be Flung Tonight!' (Atlantic 781-291-1)

I think I must have been in a coma for the last 10 years, because somehow I've always managed to avoid the Divine Miss M.

It was only because it was alleged that she had a fouler mouth than mine that it came my way in the first place!

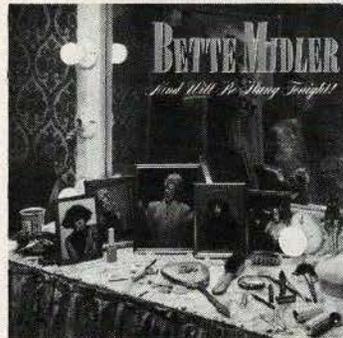
And a foul mouth she has indeed, but so funny with it that I was tearing my hair out whilst turning green with envy.

I shrieked as she took the proverbial out of Madonna and Prince, wept tears as she slyly made fun of the USA For Africa record, bust my bra strap as she hurtled headlong into one of her infamous soliloquies about her equally well-known (and displayed) tits.

I mean, this album is not for the prissy or the faint-hearted. It may run horribly close to the mark between good and bad taste, but it somehow manages not to cross it.

For bitches and fag-hags everywhere — this gal's your patron saint, so get listening and start cribbing those enviably crushing remarks!

■■■■ Nancy Culp



LAIBACH 'Nova Akropala' (Cherry Red BRED 67)

Crash, bang, wallop — not quite the picture. Yugoslavia's Laibach belong

undoubtedly to that East European tradition of industrial musical expression where a thousand steam hammers pump across a synthesised backdrop of subdued political expression.

Now given the above, I'd normally prefer to listen to fingernails on blackboard, but there's something about this faceless soundtrack which haunts the listener for some time after the needle has come to rest.

Almost half the 'lyrics' here are written, or rather taken from, speeches by old Tito himself, but it's the overall soundscape that's the attraction here.

Occasionally, a rich boss vocal will dispel all before it as it booms sweetly over an oratorical piano accompaniment. As I said, a strange but almost wonderful piece of vinyl. What — no songs about Wild Boar? ■■■■

Andy Stickland

MARK STEWART 'As The Veneer Of Democracy Starts To Fade' (Mute STUMM 24)

A treatise on multi-national corporations, the Police State, brain death by media — shucks, the abolition of the GLC, perchance?

No, no, no and no. So what is democracy? A pile of votes, social and economic equality. None of these things, all of these things, which is just shorthand for saying this album substitutes bedsit hip hop confusion for deeply meaningful something or other.

Or as The Veneer of Post '77 Cab Voltaire Meets White Noise On The Corner Of Pompous Pronouncement Something Begins To Fade.

...My patience, I think. ■■■ 1/2

Jim Reid

BAD COMPANY '10 From 6' (Atlantic 781 625-1)

The title refers to the six albums that Bad Company released as they became one of the last supergroups of the rock Seventies. And super they were, what with the lethal combination of Paul Rodgers' voice and Mick Ralphs' creamy guitar, which refused to accept it was first reserve to the deceased Kossoff.

No crass drum solos or unnecessary vocal gymnastics, just straight ahead hard rock 'n' blues

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

through the ones you'll all remember — 'Can't Get Enough' and the thrusting chorus of 'Feel Like Making Love' to the less well known but no less classic 'Movin' On', which became a compulsory set inclusion for every self respecting young pub band in 1975.

In common with Free before them, Bad Company realised the virtues of keeping it simple. Guitar, bass and drums — just how the good Lord planned it! This may not impress your 18 year old girlfriend, but for an occasional respite, it's a great record. ■■■■

Andy Strickland

STEVIE NICKS 'Rock A Little' (Parlophone PCS 7300)

The Ghost of Fleetwood Mac screams again. Nothing really changes about Stevie Nicks except that her voice becomes more strangled and her shoes get sillier.

'Rock A Little' is an over indulgent record. Stevie should come out of the studio and take up flower arranging immediately.

Frankly, I think Ms Nicks should team up with Pete Townshend and they could try and bore each other to death.

This album has little to recommend it. Stevie's voice sounds not unlike a washing machine badly in need of repair as she-croaks through a tedious repertoire including 'I Can't Wait', 'Sister Honey' and 'Has Anyone Ever Written Anything For You'. I'd rather listen to Nana Mouskouri.

Robin Smith



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REVOLUTION (Cert PG, 124 mins, dir: Hugh Hudson)

In 1775, the Americans decided they'd had enough of British rule and went to war. After an eight year struggle, the United States were free to give the rest of the world hamburgers, Levi's 501s, Superbowl and Ronald Reagan.

'Revolution' focuses on trapper Tom Dobb (Al Pacino), drawn unwillingly into the conflict when his son enlists in an American regiment. Dobb becomes earnestly committed to the cause when his son is brutally beaten by a sadistic British sergeant (Donald Sutherland), who has an unhealthy interest in drummer boys.

Nastassja Kinski plays a fiery young patriot, while Annie Lennox has a cameo role as a rabble rouser on the dock wharves of New York.

I desperately wanted to like 'Revolution'. With 'Absolute Beginners', it's become a flagship for the British film industry. But Al Pacino brings little sense of conviction to his role as an 18th Century freedom fighter. In his period costume he looks like a faintly embarrassed late-comer at a fancy dress party.

Donald Sutherland adopts an overdone English North Country accent, giving the impression that he's trying to talk with a mouth full of Superglue.

The film was shot in England — apparently there aren't enough good historical locations left in America.

Most of the settings work well. The howling rabble calling for independence look suitably grimy and the early battle scenes are well handled, as British regulars, with bayonets gleaming, advance on terror stricken Americans.

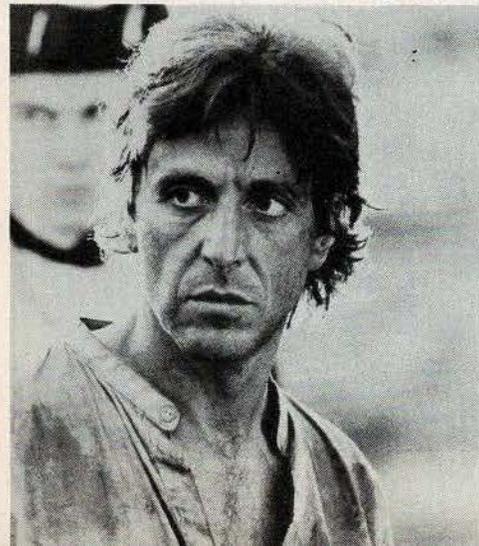
The siege of Yorktown, though, where the British troops were at last bottled up in Virginia and forced to surrender, is not convincing.

The action doesn't build to a climax and the significance of the last major battle of the revolution is lost. It's like somebody trying to shoot a re-creation of the Japanese bombing of Pearl Harbour in a swimming pool.

'Revolution' is beautifully photographed — but with the inconsequential acting of Pacino, bad dialogue and the shoddy treatment of the Yorktown scenes, I won't be waving my flag for it.

Robin Smith

● **AL PACINO in 'Revolution': a mite inconsequential**



● **THE CAVALRY** charges in 'Revolution', but is it too late for the British Film Industry?

DREAMCHILD (Cert PG, 94 mins, dir: Gavin Millar)

It's 1931 and the Mad Hatter, the Doormouse and the March Hare are once more having their tea party with Alice.

Only now, the little girl of Lewis Carroll's tale is an 80 year old woman, on her way to America, coming to terms with her approaching death — and the lovable characters of Wonderland have taken on a menace and gruffness that makes the jabberwock of the land 'Through The Looking Glass' look about as evil as Paddington Bear.

'Dreamchild' is a film about childhood, love, fantasy and death. It has been created by a team who made their names in television, but has all the rich colour, space and depth of vision that great cinema demands.

Dennis Potter's bitingly funny script is one of the delights of the film. The characters of Wonderland, three-dimensionally re-created by Muppet master Jim Henson's Creature Shop, are another.

'Dreamchild' tells the story of Mrs Alice Hargreaves — nee Liddel (Coral Browne), the little girl that the Reverend Charles Dodgson (Ian Holm) watched and wrote a story for.

Under the pen name of Lewis Carroll, the shy, stammering Oxford lecturer found a safe, socially acceptable outlet for the love he felt for the young girl.

As Mrs Hargreaves, Coral Browne is magnificent, commanding the screen every time she appears — changing from cantankerous old bag one minute to frail, frightened old lady the next.

Ian Holm as the shy writer is touchingly pure in his forbidden love for Alice, while the atmosphere of New York in the Depression is endowed with the dreamlike, yet gritty, quality of an old movie.

'Dreamchild' is the most imaginative film of the last year. A fantasy that appeals to the child in everyone while never forgetting to treat the audience as adults, it is a beautifully warm, very funny film that — for a short space of time — allows you to enter the good reverend's dreamworld of Wonderland for yourself.

Eleanor Levy

LE COP (Cert 18, 106 mins, dir: Claude Zidi)

Whether this giggly French comic immorality tale deserved three domestic Oscars is debatable (was there really nothing weightier around?), but you can't really knock 'Le Cop'. Laughs are its business, and — subtiles and all — it delivers.

The plot concerns one blissfully corrupt middle-aged Parisian cop (the splendidly walrus-like Philippe Noiret) and his quest to secure prim freshman detective (le tres beau) Thierry Lhermitte as an accomplice in his ongoing career in blackmail and backhanders.

The unlikely couple's progress is predictable enough — once converted, the apprentice turns out more

wicked than the sorcerer — but comes littered with enough slick 'n' silly slapstick gags to maintain enthusiasm among all but the terminally sceptical.

Noiret's performance has a lot to do with this. He is a master of his craft and lifts the standard of humour above the level of student ents 'wackiness' where it might otherwise reside.

'Le Cop's' UK distributors claim the protagonists to be 'so ... charming ... that they make amorality endearing'. I wouldn't agree.

On the other hand, while some sections of French opinion are said to have been outraged by so open a portrayal of Le Bill as a bunch of hoods, the public have been turning up to titter in their droves. Is this another case where the jester touches on the truths which others dare not speak?

Dave Hill

ALAMO BAY (Cert 15, 138 mins, dir: Louis Malle)

Smartly titled analysis of the conflicts between different cultures, 'Alamo Bay' could have been a study of the interaction between cowboys and indians, blacks and whites, Protestants and Catholics, or Jews and gentiles.

Instead, director Louis Malle chooses a different backdrop. His is a setting of deadly confrontation between volatile Texan fishermen trying to protect their profits, and Vietnamese refugees working for a slice of the American dream.

Fleeing from a war-torn country in search of peace, companionship and opportunity, 'Alamo Bay' sympathetically underlines what they've found instead — bigotry, resentment and hostility.

Typically, the characters in the film fail to come to terms with the irony of the situation. The Vietnamese arrived on the Gulf Coast because they had fought **with** the Americans, and consequently needed to **escape** the Communist regime.

The local rednecks are too ignorant, however, to perceive the predicament of their former allies and, on more than one occasion, laughingly refer to them as 'Commies'.

The audience is, however, never permitted to harbour such ignorance. The fact that the popularist general of the local Ku Klux Klan is portrayed as a Vietnam veteran, neatly illustrates how the gross hypocrisy of the *true* American spirit is entertainingly highlighted throughout.

Film history will probably best remember 'Alamo Bay', though, as marking the acting debut of 25 year old Ho Nguyen. Himself a native of Vietnam, Ho is described by his director as 'a Vietnamese James Dean'.

On the promise of this performance, we'll certainly be seeing a lot more of him in the future.

Mike Mitchell



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NEWS DIGEST

● **Steel Pulse** have lined up an extensive tour. They'll be playing Newcastle University February 20, Dundee University 21, Glasgow Omu 22, Edinburgh Empire 23, Norwich East Anglia University 25, Leicester Polytechnic 26, Manchester International 27, Oxford Polytechnic 28, Hull University March 1, Exeter University 3, Leeds University 5, Bristol University 7, Southampton Mayfair 9, Penzance Demelza's 10, Brighton Top Rank 12, Folkestone Leas Cliff Hall 13, Hammersmith Palais 16.

● **Terry And Gerry** have parted company with their guitarist Jeremy Paige. He's left to form a new band called **Rumblefish** with drummer Stuart McClure. Your last chance to hear Jeremy with Terry And Gerry will come at the end of February when they release their single 'Reservation'.

● **Steve Van Zandt** looks likely to organise an anti-apartheid concert in the summer. We understand that **Bruce Springsteen**, **Bob Dylan** and **Bono** are among the big names who have been asked to play. The concert will take place in America in June and there are plans to broadcast it worldwide, rather like 'Live Aid'.

● **Erasure**, featuring Vince Clarke and Andrew Bell, have lined up a couple of dates. They'll be playing Aberdeen Venue February 1, Dundee Dance Factory 2.

● **Prefab Sprout** play a one-off date at the Hammersmith Odeon on March 5. Tickets priced £5 are available from the box office.

● **Pat Benatar** releases her single 'Sex As A Weapon' on February 3. The song was written by Kelly and Steinberg, who were responsible for Madonna's hit 'Like A Virgin'.

● Chrysalis Records are tersely denying that **Spandau Ballet** have left the label. Spandau were widely believed to have left the company claiming Chrysalis did not do enough to promote their career. But Chrysalis say they're still theirs.

"Contrary to reports which appeared in some quarters of the music press, Spandau Ballet have not left the Chrysalis record label," reads a statement. "At this point there has been



no settlement reached and in the meantime Chrysalis has a binding exclusive recording agreement with Spandau Ballet and has not agreed to release the band from its terms."

The statement goes on to say that the band's legal dispute with the company will be heard later in the year. All Spandau will say is: "No comment."

● **The Alarm** release a special picture disc edition of their album 'Strength' on February 3. But hurry to the shops. Only 3,000 copies will be available, selling for the same price as an ordinary album. The Alarm will also be releasing a compact disc edition of 'Strength' on the same day.

● **Beltane Fire** release their debut album 'Different Breed' on February 2. It features eight tracks, including their current single 'Captain Blood'. Beltane Fire have recently supported Marillion and proudly claim they weren't bottled off stage once.

● **The Smiths** have confirmed a third Irish date. They'll be playing Dundalk Fairways on February 11.

● The soundtrack from the film 'Krush Groove' will be out on February 10. 'Krush Groove: Music From The Original Motion Picture Sound Track' features **Chaka Khan**, **Kurtis Blow** and the **Krush Groove All Stars**.

IN THE SWIM

● **Swimming Pool Q's**, a bunch of young hipsters from Georgia, release their single 'Pretty On The Inside' on January 31. It's taken from their second album which will be out in the spring.



FADE TO GREY

● **Hüsker Dü**, the innovative group from Minneapolis have lined up a March tour. They'll be playing Newcastle Riverside March 13, Aberdeen Victoria Hotel 15, Glasgow Mayfair 16, Liverpool University 17, Leeds University 18, Nottingham Rock City 19, Manchester International 21, Sheffield Leadmill 22, Birmingham Powerhouse 23, Bristol Bier Keller 25, London Electric Ballroom 26.

Hüsker Dü will be releasing their album 'Candy Apple Grey' to coincide with the dates.

● **Mai Tai**, who notched up mega hits with 'History' and 'Body And Soul', release their single 'Female Intuition' on February 3. The 12-inch version will feature no less than three versions of the song.

● **The Bolshoi** play the London Marquee on February 4. They've also just confirmed a show at Walthamstow Town Hall on February 7, supported by **Doctor And The Medics**.

● **Latin Quarter** have managed to squeeze in a few dates before leaving for Germany. They'll be playing Aberdeen Venue February 6, Newcastle Polytechnic 7, Sunderland Polytechnic 8. Latin Quarter will be featured on 'The Tube' on February 21.

● **Philip-Michael Thomas**, better known as Tubbs of 'Miami Vice', releases his debut album 'Livin' the Book Of Life' on February 10. The album features 10 songs, including his single 'Just The Way I Planned It'.

● **The Fall** have added a couple of dates to their tour. They'll be playing Croydon Underground February 16, and Haringey Lasers February 10.

● **Talking Heads** release their single 'And She Was' this week. The song is taken from their album 'Little Creatures'. The video of the highly-acclaimed Talking Heads 99 minute concert film 'Stop Making Sense' will be out on January 31.

● **AC/DC** will be writing the soundtrack for the new **Stephen King** film 'Maximum Overdrive'. The film is based on King's short story 'Trucks', about a comet passing too close to Earth, turning machines into killers.



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TALK TALK

'BARTOK'S A GREAT GEEZER'



Debussy and Sibelius are well good lads, too, according to Talk Talk's classical connoisseur Mark Hollis. Roger Morton discovers all this, plus how you can take a year to make an album. Photos by Eugene Adebari

Spring has finally arrived for Talk Talk. I know. I've heard the first cuckoo.

After years of bravely surviving on the crumbs of their huge success in Europe and America, Britain's forgotten pop trio are at last thawing out the charts, with 'Life's What You Make It'.

Up at EMI's London headquarters, Talk Talk's lead singer and writer-in-chief Mark Hollis is celebrating with a can of Heineken. While Simon Le Bon and Nick Rhodes smile down from a giant Duran Duran poster, Mark recounts the tale of their own forthcoming album 'The Colour Of Spring'.

It's been over three years since you last had a hit in this country with 'Today'. Why has it taken so long?

"I don't know. I haven't really thought about it. All we've been doing for the last two years is a year touring, and a year making an album."

Do you think you've gone wrong somewhere?

"No, of course we haven't gone wrong. It's been really lucky, the way things have worked out. The last album 'It's My Life' did really well abroad, so we were in a position to spend a lot of time making this album. It took a year and two days to make this one."

Is it a good thing to take so long?

"It's good in terms of what we wanted to do. We couldn't have made it the way we wanted in any less time."

"You see, when we made 'It's My Life', we had to rely a lot on synthesisers. Now, I do not accept that we are a synthesiser band. Synthesisers mean electronic things to me, and I don't think we have any sort of relation to that. We used synthesisers on that album because from an economic point of view it was the only way we could do it."

What replaces the synthesiser on 'The Colour Of Spring'. Is it more orchestral?

"I wouldn't call it orchestral, no. But it all depends on what you call orchestral, because I wouldn't call it orchestral in terms of an orchestra thing, but you could look at that Gil Evans stuff as being orchestral,

where you're talking about a 12 piece orchestra. So it all depends on what you call an orchestra, really."

Exactly. I'm glad we sorted that out.

Almost all of 'The Colour Of Spring' has been written with Talk Talk producer Tim Friese-Greene. How did that come about?

"The only thing that I ever knew about him before we worked with him were three records: 'The Lion Sleeps Tonight', by Tight Fit; 'Cry Boy Cry' by Blue Zoo; and Thomas Dolby's 'She Blinded Me With Science'. All those records were really well produced, but they did completely different things. There was no stylisation of sound, and to me, that was the sign of a good producer. So, initially, it came from that."

Why was 'Life's What You Make It' chosen as the single?

"For me, the only reason that track was chosen, is that apart from a two minute horn quartet, it's the shortest thing on the album. That's it, really."

This is where the going gets tough. Get ready for a cuckoo waltz round the classics.

"In 'It's Getting Late In The Evening' (the atmospheric B-side of the single) there are a lot of references to things that are in the album, from different areas of music. I like the way that there are things in that which are derivative of Ravel, alongside things which are derivative of the Animals."

"I do think that there's an area of classical music which I have an affinity for. The impressionist period, around the turn of the century, (*You sure about this?* — Ed) is something I love very much. I love the textural quality that it has. But equally, there's a hardness to soul music, and gospel music that I like."

A lot of people would think it was a bit pretentious to talk about classical composers.

"That's because they associate with the wrong area of composers. You see, I don't believe that the minute you draw on classical composers, what you make has got to be pompous."

What was the last record you bought?

"It was a Delius thing, with 'The First Cuckoo Of Spring' on it, and 'In The Summer Garden'. You see, all I've listened to in the last year is that impressionist area of music. The one person I like more than any out of that lot, is Bartok. He did six string quartets which are well good."

"The idea of listening to contemporary music seems quite pointless. I get more than my fair share when we're touring, so I never listen to it when I'm at home."

Do you have an ambition to be a classical composer?

"Oh no, but I definitely would like to do some writing in terms of film music."

But for the moment, you're staying with Talk Talk?

"Yes, but I don't actually see one as being far removed from the other. A lot of our backing tracks owe debts to things like Delius."

"Bartok's a great geezer, and then there's Erik Satie, and Debussy, and Sibelius, who I think would fit in there."

Does that mean that if we go and listen to those people, we'll come across little bits of Talk Talk?

"There are definitely a couple of references to things. But I remember this interview where old Stravinsky was being accused of ripping off some other geezer, and he just said that he loved this composer so much, that he felt he was allowed to take from it."



Talk Talk have never been a very fashionable band in this country. Why do you think that is?

"I don't know. It really doesn't bother me at all. You see, I'm in the best possible position I could be in, which is having nothing happening in England and things going well abroad. Because of that, we get absolute freedom in making a record, and in terms of my private life, I have complete freedom there as well."

Would you agree that you're a traditional pop/rock band?

"What a horrible term. I think we're traditional in terms of a lot of our values. But we don't restate the past. We are covering new ground.

"I think it's quite simple. You just look to as many areas of music as you can, take as little as you can from each area, and then with that, hopefully you have something new.

"How I feel about our music is in a lot of ways the same as I feel about our videos. I see them as a reaction against things. That's why it's good working with Tim Pope on videos. With him, it's never a question of whether it's good, or whether you like the video. It's whether or not it's different from other people's. If people think it looks like it was made for ten quid, then I'm quite happy with that."

Has your success abroad made you into rich young men?

"Er... potentially. I would think I'm well off."

You sound a bit vague about it.

"Yeah, well. I would think I am... potentially. I would think I am well off.

"I'll tell you what I had for breakfast, if you like."

No, thank you.

Whatever I might think about laying claim to classical influences, using 50 to 60 musicians, and taking a whole year to make an album, the success of 'Life's What You Make It' would seem to suggest that Talk Talk's highly processed pop is exactly what most people want for breakfast. Now I know why Simon and Nick are smiling.

Once upon a time, he was plain and puny Neville Keighley; public schoolboy, model academic and token tearaway.

But that was then and this is now. Nev discovered pop, peroxide and pectorals. Let me introduce Belouis Some, Blighty's latest chart hero. Second time around, the dancefloor strains of 'Imagination' have earned their just deserts.

Of course, the on-the-ball rm crew are long-time Beloo fans. Many were the occasions upon which Robin Smith led the gyrating staff in a wiggle around the turntable. 70,000 punters, who bought 'Imagination' on its initial release, were presumably doing likewise.

So, all of a sudden, Nev is finding doors opening right, left and centre. That of 'Pebble Mill At One', the housewives' fave, is but one.

"They made me go outside. It was freezing cold, pouring with rain, really windy, and I had to walk down the road singing 'Imagination'."

Some people will do anything to become famous!

"It was really embarrassing, and all Duane (one of the Beloo band) could say was, 'Nev, you've got to lose some more weight.' I was really upset. The thing is, I look like an all-in wrestler on TV, especially now with my new pectorals."

Yup, look out for the bulging biceps on 'TOTP'. Nev has been pumping iron. "There are about 16 machines and each one develops a different part of your body. It's great fun and you get to have a sauna afterwards. When I've finished, I'm only half as neurotic as when I went in. I'm really neurotic, not nervous but really hyper, so it calms me down."

Does this mean we've seen the back of Neville the devil? "Oh no, I'm just being really well-behaved this afternoon. I think it's because Suzie (his press officer) told me off."

"I spent the whole of November and December causing havoc wherever I went, being drunk, disgusting, loud and

badly-behaved. Now I'm being really sweet and nice because I want everyone to like me again.

"I did a gig at the Marquee which was so over the top, I'm still living it down. I'm going round apologising to everyone. It was a bit embarrassing. I was just vile. Obnoxious, arrogant, rude and vulgar. And not just at that gig, but life in general.

"That's the trouble with getting drunk. You just don't realise what you're doing." And don't we all know it. "I was getting up in the morning and having Bloody Marys. Oh no, I hope my mother's not going to read this."

In any case, if you're the shy, retiring, shrinking violet type — stand well back at Nev gigs.

"I've always been very aggressive with audiences. I think it's the only way to deal with them, until they're paying 30 dollars to come and see you at Madison Square Gardens. Even then, you'd know you could take your trousers down and moon at them and they'd still love you.

"I think shows should be more about, 'Oh God, is he going to embarrass me?'"

Life isn't pure drunken debauchery, though. There's the odd day trip to LA to be slotted in, you know the sort of thing. "That's no joke. It really f****s you up. I don't like flying either so whenever I go on a trip, it's a really traumatic experience.

"You try flying Alitalia four times in a week. I've got a list of airlines I'll fly

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

with now. Alitalia is ridiculous. Everyone on the left can smoke and on the right you can't. Either way, I'm always half way back, throwing up as a result of too many Bloody Marys."

I hate to mention music Nev, but can we contemplate the mechanics of that elusive British commodity — the hit single?

"Well, if I'm successful, I'm going to make a lot of money. When a band sits here telling you about politics and how awful the world is, just remind them how much money they'll make when they start having hit singles.

"I can hardly sit here and moan, even at my humble stage. Oh dear, this is getting really heavy. It's the old five o'clock blues. Let me have some coffee and see if I can get buzzing."

(The bulging biceps struggle to lift a huuge cup of cappuccino. This is no Arnold Schwarzenegger.)

Nev has certainly worked with the illustrious — the whole of Bowie's Serious Moonlight Tour band for starters. Not surprisingly, Bowie comparisons abounded for a while and were hardly welcomed with open arms by Mr Some.

"No one's said that for a year luckily, but I think people were bound to say it. I said to Carlos Alomar, 'Please

don't make me sound like David Bowie'.

"He just said, 'Nev, I've worked on every Bowie tour and every album for the last 12 years. He's a dear friend. Do you think I'd have anything to do with an artist who copied him?' That made me feel really good, so I don't really give a stuff anymore. Every time someone says something nice, I think 'great'. If someone says something nasty, they just go on my list."

Personally, I reckon Nev should stick with the vulgar tactics. Popsters are becoming a mite staid and predictable these days, don't you think?

"Yes, they're pathetic, aren't they. No one has parties any more. I remember when I was a kid, if someone went to number one you'd be reading about their party in the papers.

"If I have a hit with 'Imagination', I'm going to have the biggest party for ages." (And the rm liggers will hold you to that, fear not.)

"I'm going to have a party to celebrate the start of my next album, and the end of it. I'm going to do my bit to make things more exciting. People are such boring turds." One description you could never attach to our Nev.

"I don't know what's gone wrong, but the whole spirit seems to have gone a bit loopy. Okay, nightlife isn't too hot but that's probably because no one ever goes out. The only person you ever stand a chance of bumping into is George Michael.

"He's the only person I have any respect for. He doesn't arrive with bouncers and all that nonsense and he's the biggest star in the country.

"Then you get all these tin pot arsehole bands with their pathetic little egos and attitudes. They arrive with half a dozen minders and no one wants to talk to them anyway. I know the minders quite well now because of my continual liggering, and we just look at each other and crack up."

A minor crisis ensues as my one and only tape gives up on the proceedings. "Don't worry, just stick me over a Smiths tape." Aha, the man had been a trifle reluctant to name names!

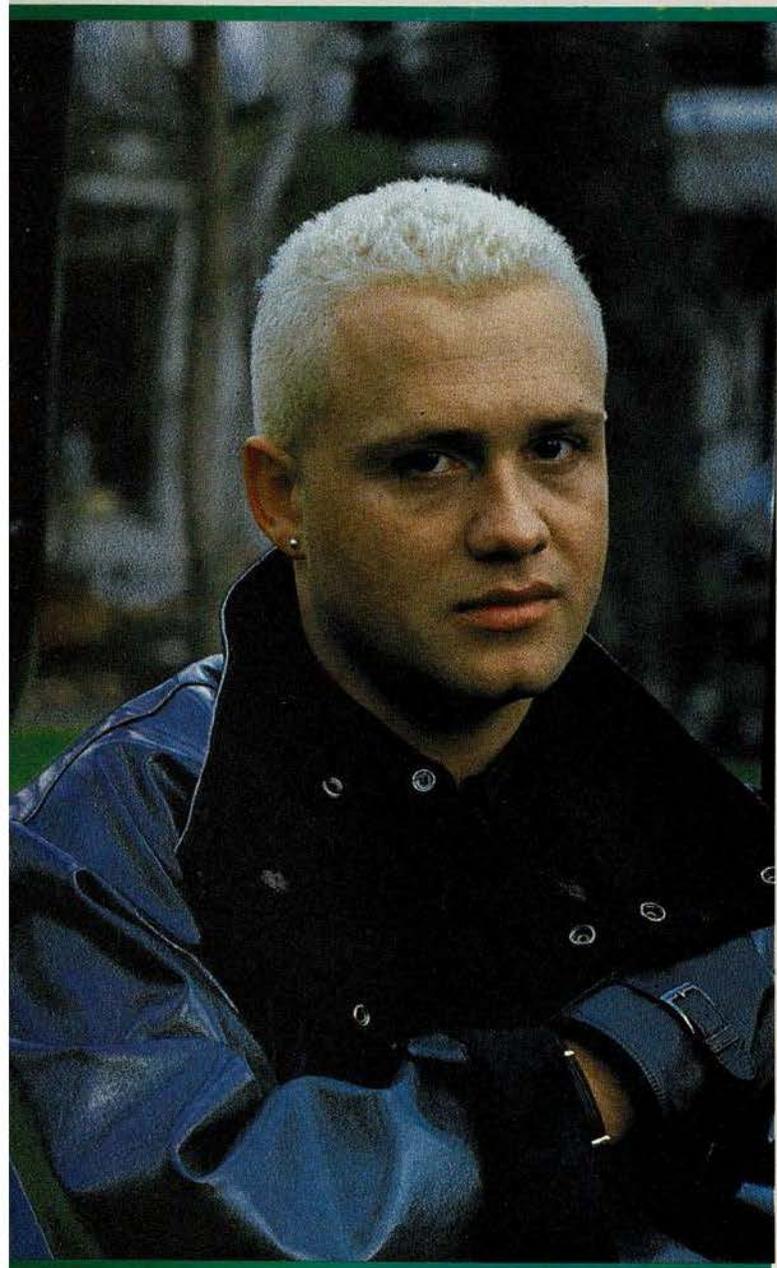
"I'm going to do my bit to make things more exciting. People are such boring turds"

"I've always hated their music. There was one nice song, I think it was the one Morrissey didn't sing on. Why do they say such stupid things? I couldn't sit down opposite someone with an ounce of intelligence and say some of the things those arseholes say.

"How can you sit there and not crack up? I'd be lying in bed at night thinking 'Shit, they must think I'm such a wanker'."

Yee-hah! Beloo is buzzing. So who, among his peers, finds favour? "Well, what about the Waterboys? Isn't that single amaazing! I've been telling all my friends in America about them." (Nev is v. trendy in Amerctca.)

"I love that guy's music, but I think he's a complete and utter arsehole. He



got to number 23 in the charts and wouldn't do 'TOTP'. Can you believe that? If you don't make a commercial success of what you're doing, you don't make another record.

"Likewise, if you throw TVs at room service waiters in Italy, the Press won't want to take pictures of you any more. And when you decide to change direction because you've been influenced by impressionist art, forget it. No one will want to know."

"I've got no time for people who arse around. We're all very lucky to be doing what we are. It's a luxury"

Neville is more than a jet-setting ligger and blagger of wonderful Swatch watches (with whom he has a sponsorship deal). In between ligs, he did find time to record an LP last year, called 'Some People'. And he has a word or two — as ever — to impart on the subject.

"In the old days, artists used to develop, and their fourth album would be the one which took them into megastardom. How many albums have Duran Duran made? Three, and they've been around six years. Much as I dearly love Duran Duran's music, and I actually do, that's obscene by anyone's standards.

"I was really pleased with most of my album, apart from 'Have You Ever Been In Love?' which is awful. I'd like to make at least one LP a year." Seems a sensible sort of boy — more LPs equal more ligs. "I've got no time for people who arse around. We're all very lucky to be doing what we are. It's a luxury."

Or more like a riot, if Nev's myriad and salacious Frankie on t' road stories are to be believed. Nev supported the Scallies on their US tour last year — and is quite overcome with emotion in summarising the boys' attributes.

"They're real sweethearts, although they can be very rude and do take to hiding under tables a lot. I feel very loyal to them though. Whenever they did interviews over there, they'd all wear their Belouis Some sweatshirts, nice touches like that."

The sweethearts also took it upon themselves to ring Nev's record company MD in England, demanding to know why 'Imagination' hadn't been a hit over here.

And finally, let's just blow any remaining trace of Nev's credibility. Sorry, Mrs Keighley.

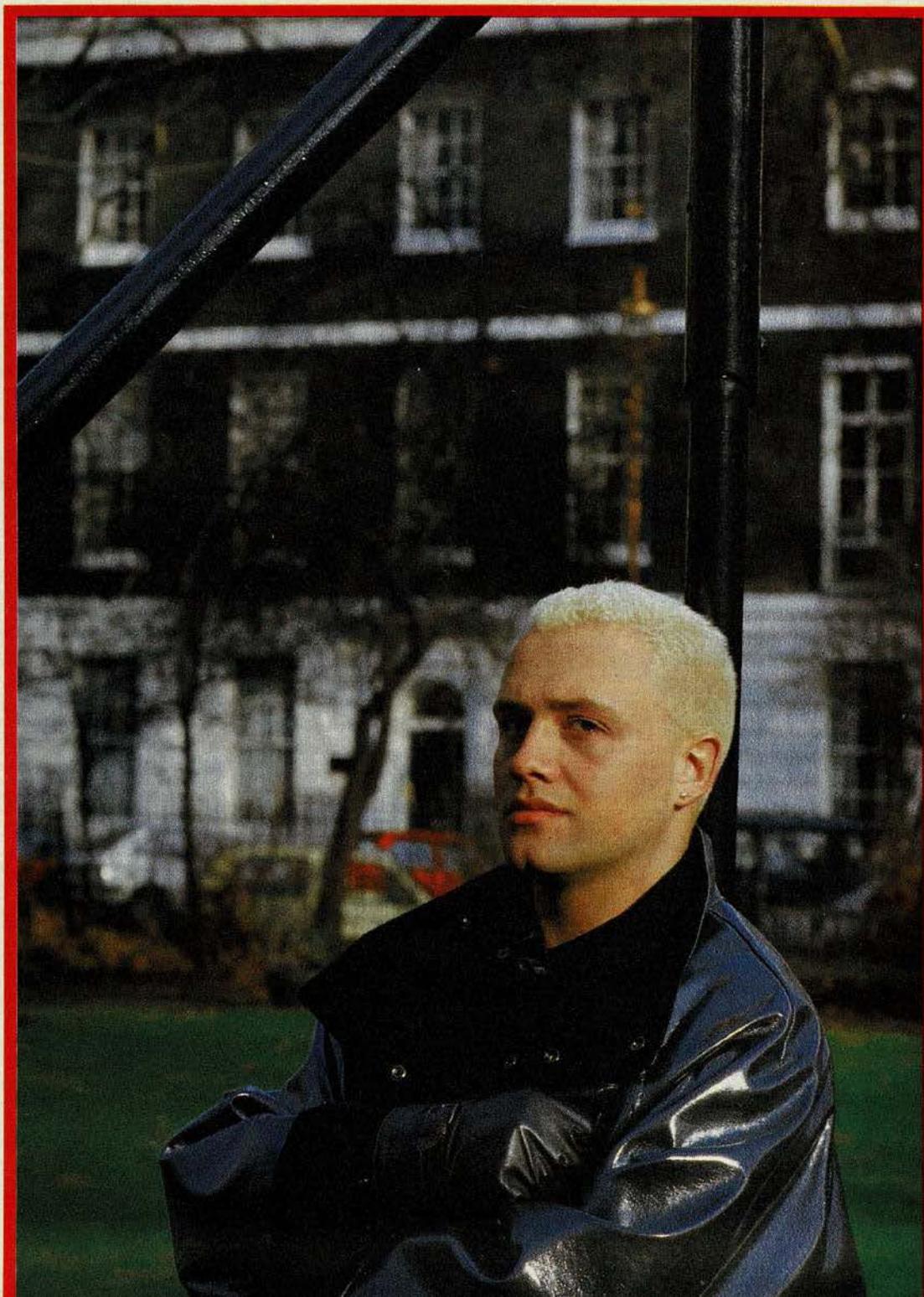
"We were staying in this really old time classy hotel in San Francisco, full of businessmen and old, wealthy people. It was about 4am and, needless to say, we were paralytic. Mark and I were playing lions and tigers in the corridor.

"We decided to have a race, and you've never heard such a din, worse than a football match. Then this guy opened his door and said, 'That's it.' He had his shoes outside his door, waiting to have them polished. I was pretending to lick them and Mark just looked at him and said, 'F*** off, or I'll shit in your shoes.'" Oh, and they were both naked at the time. Ho ho ho!

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W/E FEB 1, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 R E G G A E
 EURO BEAT
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	6	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros	○
2	8	4	ONLY LOVE, Nana Mouskouri, Carrere/Philips	
3	2	4	WALK OF LIFE, Dire Straits, Vertigo	
4	15	2	BORDERLINE, Madonna, Sire	
5	4	7	BROKEN WINGS, Mr Mister, RCA	
6	28	2	WHEN THE GOING GETS TOUGH, Billy Ocean, Jive	
7	3	11	WEST END GIRLS, Pet Shop Boys, Parlophone	□
8	10	4	SUSPICIOUS MINDS, Fine Young Cannibals, London	
9	6	6	SATURDAY LOVE, Cherrille And Alexander O'Neal, Tabu	
10	13	4	SYSTEM ADDICT, Five Star, Tent	
11	5	5	YOU LITTLE THIEF, Feargal Sharkey, Virgin	
12	21	4	THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor	
13	9	7	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS	
14	12	4	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA	
15	20	3	PULL UP TO THE BUMPER, Grace Jones, Island	
16	7	10	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit	○
17	—	1	SANCTIFY YOURSELF, Simple Minds, Virgin SM1	
18	11	11	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista	
19	31	2	LIVING IN AMERICA, James Brown, Scotti Brothers	
20	29	2	IN A LIFETIME, Clannad with Bono, RCA	
21	14	9	RUSSIANS, Sting, A&M	
22	23	3	LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI	
23	36	2	HOW WILL I KNOW, Whitney Houston, Arista	
24	16	9	GIRLIE GIRLIE, Sophia George, Winner	
25	34	3	IMAGINATION, Belouis Some, Parlophone	
26	17	9	LEAVING ME NOW, Level 42, Polydor	
27	22	3	SPIRIT OF '76, Alarm, IRS	
28	19	12	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista	□
29	—	1	SHOT IN THE DARK, Ozzy Osbourne, Epic A6859	
30	37	3	IF I RULED THE WORLD, Kurtis Blow, Club	
31	18	8	RING OF ICE, Jennifer Rush, CBS	
32	—	1	MY MAGIC MAN, Rochelle, Warner Bros W8838	
33	24	3	SHAKE YOUR FOUNDATIONS, AC/DC, Atlantic	
34	59	2	THE CAPTAIN OF HER HEART, Double, Polydor	
35	55	2	IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive	
36	26	11	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin	□
37	—	1	RISE, Public Image Limited, Virgin VS841	
38	38	3	CUT ME DOWN, Lloyd Cole, Polydor	
39	—	1	DON'T LET ME BE MISUNDERSTOOD, Costello Show/Confederates, F Beat ZB40555	
40	61	2	THE PROMISE, Arcadia, Parlophone	
41	53	2	FUNKY SENSATION, Ladies Choice, Sure Delight	
42	54	3	RADIO AFRICA, Latin Quarter, Rockin Horse	
43	56	2	ONE DANCE WON'T DO, Audrey Hall, Revolutionary	
44	69	2	CHAIN REACTION, Diana Ross, Capitol	
45	30	10	WALKING IN THE AIR, Aled Jones, HMV	○
46	70	2	HOLD ME, Teddy Pendergrass/Whitney Houston, Asylum	
47	32	9	DRESS YOU UP, Madonna, Sire	○
48	46	3	GIRLS ARE MORE FUN, Ray Parker, Jr, Arista	
49	33	11	I'M YOUR MAN, Wham!, Epic	□
50	25	9	WRAP HER UP, Elton John, Rocket	
51	—	1	SWEETEST GIRL, Madness, Zarjazz JAZZ8	
52	41	6	NEW YORK EYES, Nicole With Timmy Thomas, Portrait	
53	—	1	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis PAUL1	
54	62	2	I CAN'T WAIT, Stevie Nicks, Parlophone	

55	35	12	WE BUILT THIS CITY, Starship, RCA	
56	—	1	STARTING TOGETHER, Su Pollard, Rainbow RBR4	
57	73	2	IT DOESN'T REALLY MATTER, Zapp, Warner Bros	
58	—	1	BABY LOVE, Regina, Funkin' Marvellous 7MARV01	
59	—	1	SIDEWALK TALK/WAS DOG A DOUGHNUT, Jellybean, EMI America EA210	
60	40	13	AFTER THE LOVE HAS GONE, Princess, Supreme	
61	27	4	TORTURE, King, CBS	
62	48	32	THE POWER OF LOVE, Jennifer Rush, CBS	☆
63	39	11	DON'T YOU JUST KNOW IT, Amazulu, Island	
64	63	2	MY GUY/MY GIRL, Amii Stewart And Deon Estus, Sedition	
65	47	3	LEADER OF THE PACK, Twisted Sister, Atlantic	
66	49	4	YOU'RE MY LAST CHANCE, 52nd Street, 10 Records	
67	67	2	BABY TALK, Alisha, Total Control	
68	44	19	TAKE ON ME, A-Ha, Warner Bros	□
69	51	3	OCEAN BLUE, ABC, Neutron	
70	—	1	BURNING HEART, Survivor, Scotti Brothers A6708	
71	57	4	ONE NATION, Masquerade, Streetwave	
72	—	1	SMALL TOWN, John Cougar Mellencamp, Riva JCM(X)5(F)	
73	65	3	SMALL BLUE THING, Suzanne Vega, A&M	
74	58	3	NAUGHTY NAUGHTY, John Parr, London	
75	43	10	SPIES LIKE US, Paul McCartney, Parlophone	

THE NEXT TWENTY FIVE

76	—	—	A LOVE BIZARRE, Sheila E, Warner Bros W8890	
77	79	—	YEARS LATER, Cactus World News, MCA	
78	89	—	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin	
79	76	—	LIVING IN THE PAST, Drum Theatre, Epic	
80	—	—	SARA, Starship, RCA FB49893	
81	—	—	COLD SHOULDER, Evelyn Thomas, Record Shack SOHO60	
82	86	—	RESCUE ME, Zorra One, Mercury	
83	—	—	UNCHAINED MELODY, Leo Sayer Chrysalis LEO3	
84	—	—	ON THE TRAIL, Prime Movers, Island IS263	
85	—	—	MATED, David Grant and Jaki Graham, EMI JAK16	
86	93	—	THE OAK TREE, Morris Day, Warner Bros	
87	94	—	PARTY ALL THE TIME, Eddie Murphy, CBS	
88	—	—	IN THE MIDDLE OF THE NIGHT, Taka Boom, Boiling Point POSP763	
89	—	—	SUN CITY, Artists Against Apartheid, Manhattan MT7	
90	—	—	WEAK IN THE PRESENCE OF BEAUTY, Floy Joy, Virgin VS833	
91	95	—	RAPPERS' DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force, Streetwave	
92	—	—	ONE VISION, Queen, EMI QUEEN6	
93	88	—	GET LOOSE, Aleem, Streetwave	
94	99	—	ALIVE AND KICKING, Simple Minds, Virgin	
95	98	—	I CAN'T LIVE WITHOUT MY RADIO, L L Cool J, Def Jam	
96	—	—	POWER OF LOVE, Huey Lewis And The News, Chrysalis HUEY1	
97	—	—	WARRIOR GROVE, DSM, 10 Records DAZZ457	
98	—	—	SLAVE TO THE RHYTHM, Grace Jones, Island IS206	
99	83	—	THINGS COULD BE BEAUTIFUL, Colour Field, Chrysalis	
100	77	—	FOR YOU, Snowy White, R4	

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

GALLUP UK ALBUMS

1	1	37	BROTHERS IN ARMS, Dire Straits, Vertigo	☆☆☆
2	2	13	HUNTING HIGH AND LOW, A-Ha, Warner Bros	□
3	3	3	THE BROADWAY ALBUM, Barbra Streisand, CBS	□
4	4	15	WORLD MACHINE, Level 42, Polydor	☆
5	5	32	THE DREAM OF THE BLUE TURTLES, Sting, A&M	☆
6	7	8	ISLAND LIFE, Grace Jones, Island	
7	12	39	BE YOURSELF TONIGHT, Eurythmics, RCA	☆
8	6	63	LIKE A VIRGIN, Madonna, Sire	☆☆☆
9	10	8	WHITNEY HOUSTON, Whitney Houston, Arista	□
10	9	43	GO WEST, Go West, Chrysalis	☆
11	8	9	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin	☆☆
12	13	11	FEARGAL SHARKEY, Feargal Sharkey, Virgin	□
13	15	7	FINE YOUNG CANNIBALS, Fine Young Cannibals, London	○
14	21	28	THE FIRST ALBUM, Madonna, Sire	□
15	16	14	ONCE UPON A TIME, Simple Minds, Virgin	□
16	11	12	PROMISE, Sade, Epic	☆☆
17	19	12	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis	☆☆☆
18	27	5	LUXURY OF LIFE, Five Star, Tent	○
19	14	12	JENNIFER RUSH, Jennifer Rush, CBS	☆
20	18	9	HITS 3, Various, CBS/WEA	☆☆
21	17	2	HIGH PRIORITY, Cherrille, Tabu	
22	23	10	EASY PIECES, Lloyd Cole And The Commotions, Polydor	□
23	22	11	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine	□
24	26	48	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury	☆☆
25	20	49	NO JACKET REQUIRED, Phil Collins, Virgin	☆☆☆
26	24	84	PRIVATE DANCER, Tina Turner, Capitol	☆☆
27	28	12	ICE ON FIRE, Elton John, Rocket	☆
28	48	6	MUSIC OF THE ANDES, Incantation, Nouveau Music	○
29	40	59	ALCHEMY, Dire Straits, Vertigo	☆
30	29	16	LOVE SONGS, George Benson, K-Tel	☆☆
31	43	32	LITTLE CREATURES, Talking Heads, EMI	□
32	30	19	HOUNDS OF LOVE, Kate Bush, EMI	☆
33	42	114	UNDER A BLOOD RED SKY, U2, Island	☆☆
34	32	49	RECKLESS, Bryan Adams, A&M	☆
35	39	134	QUEEN GREATEST HITS, Queen, EMI	☆☆☆
36	25	12	THE LOVE ALBUM, Various, Telstar	☆
37	31	86	BORN IN THE USA, Bruce Springsteen, CBS	☆☆☆
38	47	6	LOVE OVER GOLD, Dire Straits, Vertigo	☆☆
39	36	69	THE UNFORGETTABLE FIRE, U2, Island	☆
40	37	80	DIAMOND LIFE, Sade, Epic	☆☆☆
41	49	11	GOLD, Barbara Dickson, K-Tel	☆
42	35	29	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS	☆
43	38	11	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korova	□
44	34	7	HEART AND SOUL, Barry White, K-Tel	○
45	64	3	JAZZ SINGER, Neil Diamond, Capitol	☆
46	55	13	AFTERBURNER, ZZ Top, Warner Bros	□
47	45	8	ROCK A LITTLE, Stevie Nicks, Parlophone	

THE HUDSONS

blanche & jane

ONE MANS MEAT

THE HUDSONS HAVE COME

- 48 — 1 **ROCKY IV**, Original Soundtrack, Scotti Brothers SCT70272
- 49 63 3 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 50 50 21 **LEAVE THE BEST TO LAST**, James Last, PROTV ☆
- 51 70 3 **MACALLA**, Clannad, RCA
- 52 33 12 **GREATEST HITS OF 1985**, Various, Telstar ☆
- 53 41 32 **MISPLACED CHILDHOOD**, Marillion, EMI ☆
- 54 52 14 **THE COMPLETE MIKE OLDFIELD**, Mike Oldfield, Virgin ○
- 55 46 12 **LOVE HURTS**, Elaine Paige, WEA ☆
- 56 53 15 **LOVE**, Cult, Beggars Banquet □
- 57 54 6 **MAKIN' MOVIES**, Dire Straits, Vertigo ☆ ☆
- 58 58 34 **FACE VALUE**, Phil Collins, Virgin ☆ ☆
- 59 — 1 **SWEET INSPIRATION**, Inspirational Choir, Portrait PRT10048
- 60 69 11 **MAKE IT BIG**, Wham!, Epic ☆ ☆ ☆
- 61 51 9 **THE SECRET OF ASSOCIATION**, Paul Young, CBS ☆ ☆
- 62 57 12 **THE POWER OF CLASSIC ROCK**, LSO, Portrait □
- 63 82 2 **SUZANNE VEGA**, Suzanne Vega, A&M
- 64 56 4 **DIRE STRAITS**, Dire Straits, Vertigo ☆
- 65 44 32 **ALL THROUGH THE NIGHT**, Aled Jones, BBC □
- 66 — 1 **MISTRAL'S DAUGHTER**, Nana Mouskouri/Various, Carrere CAL221
- 67 84 3 **WAR**, U2, Island ☆
- 68 79 119 **CAN'T SLOW DOWN**, Lionel Richie, Motown ☆ ☆ ☆
- 69 65 15 **THE SINGLES 81-85**, Depeche Mode, Mute □
- 70 60 11 **BITTER SWEET**, King, CBS □
- 71 85 13 **CARS GREATEST HITS**, Cars, Elektra ○
- 72 61 21 **BAGGARIDDIM**, UB40, Dep International/Virgin ○
- 73 72 7 **STREET SOUNDS 15**, Various, StreetSounds
- 74 90 3 **HELLO I MUST BE GOING**, Phil Collins, Virgin ☆
- 75 — 1 **SUDDENLY**, Billy Ocean, Jive HIP12
- 76 — 1 **THIS IS BIG AUDIO DYNAMITE**, Big Audio Dynamite, CBS CBS26714
- 77 92 3 **STOP MAKING SENSE**, Talking Heads, EMI □
- 78 73 9 **SO RED THE ROSE**, Arcadia, Parlophone
- 79 67 28 **THE KENNY ROGERS STORY**, Kenny Rogers, Liberty ☆
- 80 66 15 **BLUE SKIES**, Kiri Te Kanawa/Nelson Riddle, London □
- 81 83 4 **VERY BEST OF CHRIS DE BURGH**, Chris De Burgh, Telstar □
- 82 68 7 **ALF**, Alison Moyet, CBS ☆ ☆ ☆
- 83 62 2 **VOICES FROM THE HOLY LAND**, BBC Welsh Chorus, BBC
- 84 99 15 **WEST SIDE STORY**, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
- 85 80 4 **BACK TO THE FUTURE**, Original Soundtrack, MCA
- 86 — 1 **STRENGTH**, Alarm, IRS MIR1004
- 87 — 1 **ELIMINATOR**, ZZ Top, Warner Bros W3774
- 88 89 2 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 89 — 1 **LEGEND**, Bob Marley And The Wailers, Island BMW1
- 90 — 1 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, ZTT ZTT1Q1
- 91 75 2 **COMMUNIQUE**, Dire Straits, Vertigo ☆
- 92 — 1 **LIVE AFTER DEATH**, Iron Maiden, EMI RIP1
- 93 71 4 **PSYCHOCANDY**, Jesus And Mary Chain, Blanco Y Negro
- 94 97 4 **PICTURE BOOK**, Simply Red, Elektra ○
- 95 88 17 **BALLADS — 18 CLASSIC LOVE SONGS**, Elvis Presley, Telstar □
- 96 96 2 **NO PARLEZ**, Paul Young, CBS ☆ ☆ ☆
- 97 76 13 **JAMBOREE BAG NUMBER 3**, Chas and Dave, Rockney □
- 98 — 1 **LABOUR OF LOVE**, UB40, Dep International LPDEPS
- 99 77 34 **BOYS AND GIRLS**, Bryan Ferry, EG ☆
- 100 — 1 **FLY ON THE WALL**, AC/DC, Atlantic 7812631

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

MUSIC VIDEO

- 1 1 **THE VIRGIN TOUR**, Madonna, WEA
- 2 4 **WHAM! '85**, Wham!, CBS/Fox
- 3 3 **THE UNFORGETTABLE FIRE**, U2, Island
- 4 2 **RUPERT AND THE FROG SONG**, Paul McCartney, Virgin
- 5 5 **ARENA**, Duran Duran, PMI
- 6 14 **LIVE AFTER DEATH**, Iron Maiden, PMI
- 7 11 **LIVE IN RIO**, Queen, PMI
- 8 17 **ALCHEMY LIVE**, Dire Straits, Polygram
- 9 16 **DANCE ON FIRE**, the Doors, CIC
- 10 8 **THE VIDEO**, Wham! CBS/Fox
- 11 9 **GREATEST FLIX**, Queen, PMI
- 12 10 **NOW, THAT'S WHAT I CALL MUSIC VIDEO 6**, Virgin/PMI
- 13 — **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG
- 14 7 **THE SINGLE FILE**, Kate Bush, PMI
- 15 — **WIDE WIDE LIVE**, the Scorpions, PMI
- 16 — **LIVE '85**, Eric Clapton, Polygram
- 17 6 **WHAT WE DID THE FOLLOWING YEAR**, the Style Council, Polygram
- 18 12 **THIS IS VIDEO CLASH**, the Clash, CBS/Fox
- 19 — **FLY ON THE WALL**, AC/DC, Atlantic
- 20 20 **SCENES FROM THE BIG CHAIR**, Tears For Fears, Polygram

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 2 4 **WORLD MACHINE**, Level 42, Polydor
- 3 2 **ISLAND LIFE**, Grace Jones, Island
- 4 5 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 5 3 **LOVE OVER GOLD**, Dire Straits, Vertigo/Phonogram
- 6 6 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury/Phonogram
- 7 10 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 8 13 **FEARGAL SHARKEY**, Feargal Sharkey, Virgin
- 9 7 **PROMISE**, Sade, Epic
- 10 — **FACE VALUE**, Phil Collins, Virgin
- 11 11 **MAKIN' MOVIES**, Dire Straits, Vertigo/Phonogram
- 12 9 **ICE ON FIRE**, Elton John, Rocket/Phonogram
- 13 — **HELLO I MUST BE GOING!**, Phil Collins, Virgin
- 14 — **NO JACKET REQUIRED**, Phil Collins, Virgin
- 15 — **THE BROADWAY ALBUM**, Barbra Streisand, CBS
- 16 — **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
- 17 12 **ONCE UPON A TIME**, Simple Minds, Virgin

- 18 8 **GO WEST**, Go West, Chrysalis
- 19 17 **JENNIFER RUSH**, Jennifer Rush, CBS
- 20 16 **EASY PIECES**, Lloyd Cole And The Commotions, Polydor

Compiled by Spotlight Research

R E G G A E

- 1 1 **ONE DANCE WON'T DO**, Audrey Hall, Germain
- 2 2 **GIRLIE GIRLIE**, Sophia George, Winner
- 3 3 **SWEET REGGAE MUSIC**, Nitty Gritty, Unity Sound
- 4 7 **KOOL NOH**, Aswad, Simba
- 5 6 **GIMME SOME OF YOUR SOMETHING**, Nitty Gritty, Greensleeves
- 6 4 **THE EXIT**, Dennis Brown, Unity Sound
- 7 11 **TIME FOR LOVE**, Ruddy Thomas/JC Lodge, Greensleeves
- 8 13 **PRETTY GIRL**, John Holt, Three Kings
- 9 9 **PARTY NITE**, Undivided Roots, Entente
- 10 8 **MUSIC LESSON**, the Original Wailers, Tuff Gong
- 11 5 **YOU'RE LYING**, Sandra Cross, Ariwa
- 12 12 **SAVING ALL MY LOVE**, Pauline Thomas, NK Records
- 13 10 **WHAT ONE DANCE CAN DO**, Beris Hammond, Revue
- 14 17 **UNDERCOVER LOVER**, Josey Wales, SCOM
- 15 14 **SPECIAL LADY**, Nerious Joseph, Fashion
- 16 19 **GOT TO FIND A WAY**, Lorna Gee, Ariwa
- 17 21 **I'M IN LOVE**, Carol Campbell, Sea View
- 18 18 **SOUND DOCTOR**, Mikey General, Fashion
- 19 22 **ISRAEL**, Dennis Brown, Natty Congo
- 20 15 **GLAD YOU'RE AROUND**, Paulette Tajah, Exclusive
- 21 23 **GET UP STAND UP**, Barrington Levy, MGR
- 22 — **KILL UP A SOUND**, Goldie Ranks, Roots Connection
- 23 — **YOUNG, FREE AND SINGLE**, Barrington Levy, Blue Mountain
- 24 — **TEMPO**, Anthony Red Rose, Firehouse
- 25 — **NATURAL MYSTIC**, Bob Marley And The Wailers, Daddy Kool
- 26 16 **THE TELEPHONE/SLENG TENG FINISH ALREADY**, Tippi Irie, UK Bubblers
- 27 25 **HUSTLE THEM A HUSTLE**, Andrew Paul, Fashion
- 28 26 **NO WORK ON SUNDAY**, Tenor Saw, Germain
- 29 28 **HOLD ME**, Bobby Floyd And Marie Baines, Revue
- 30 24 **ROCK A DUB**, Johnny Osbourne, Germain

Compiled by Spotlight Research

UK SINGLES 34



E U R O B E A T

- 1 1 **LOVE'S GONE MAD**, Seventh Avenue, Record Shack 12in white label
- 2 5 **PISTOL IN MY POCKET**, Lana Pella, Sublime 12in white label
- 3 3 **HIT THAT PERFECT BEAT (REMIX)**, Bronski Beat, London 12in
- 4 6 **MAGIC**, Brian Soares, US Night Wave 12in
- 5 2 **BOTH SIDES NOW**, Viola Wills, US Wide Angle 12in
- 6 4 **HE'S NUMBER ONE**, Fantasy, US Spring 12in
- 7 8 **CUBA LIBRE (REMIX)**, Modern Rocketry featuring Jo-Lo, US Megatone 12in
- 8 9 **SHOCKWAVE**, David Knopfler, makingwaves 12in
- 9 12 **STRANGER IN A STRANGE LAND**, Pamela Stanley & Paul Parker, US TSR 12in
- 10 13 **I'M THE ONE YOU WANT**, Les Lee, US Mega Bolt 12in
- 11 7 **DANCE**, Joy St. James, US Pink Glove 12in
- 12 10 **CHARLESTON**, Den Harrow, Italian Baby LP
- 13 15 **NO FRILLS LOVE (REMIX)**, Jennifer Holiday, Geffen Records 12in
- 14 14 **DON'T YOU WANT MY LOVE (REMIX)**, Nicole, US Portrait 12in
- 15 11 **WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)**, O'chi Brown, Magnet 12in
- 16 17 **FLY TO ME**, Aleph, Italian Disco Magic 12in
- 17 18 **RESCUE ME**, Tracey Carmen, InfraStructure 12in
- 18 22 **LET US DANCE JUST A LITTLE BIT MORE**, Secret Service, German Sonet 12in
- 19 19 **CASANOVA ACTION**, Latin Lover, Dutch Sound Shop 12in
- 20 — **YOU THINK YOU'RE A MEDLEY**, Divine, Proto 12in white label
- 21 21 **FAIRY TALE**, Rose, Italian Disco Magic 12in
- 22 16 **SATISFY**, Soif De La Vie, German Uff Zick 12in
- 23 20 **BORN TO BE ALIVE**, Kelly Marie, Paction 12in
- 24 24 **FOR YOUR SWEET INFORMATION**, P.J. Marcus, Italian Cruisin' 12in
- 25 23 **ANOTHER BOY IN TOWN**, Two Girls, US Popular 12in
- 26 re **TONIGHT**, Ken Laszlo, Italian MEM 12in
- 27 26 **WOMAN**, Techno Lust, US Pantera 12in
- 28 — **NEW TOY**, The Flirts, US CBS Associated Labels 12in
- 29 25 **IN BLUE**, Data, Proto 12in white label
- 30 27 **ORIENTAL EYES**, Rewind, German Bellaphon 12in

Compiled by James Hamilton/Alan Jones

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

● **A-Ha** and **Nana Mouskouri** spearhead the current international assault on the top 40, which also contains records by a Jamaican (**Sophia George**), Irish (**Clannad** and **Bono**), Trinidadian (**Billy Ocean**), Australian (**AC/DC**), American (pick your own) and even Swiss (**Double**) acts. Add Britain and you have nine different nationalities represented — the highest tally ever.

● 'Livin' In America' is **James Brown's** biggest hit for 20 years. . . The combatants in the battle to produce Britain's first generally available CD single are **Jive**, with **Ruby Turner's** 'If You're Ready (Come Go With Me)' and **Island**, who are releasing **John Martyn's** classic 'Angeline'.

● **Simple Minds' 'Sanctify Yourself'** — America's highest new entry last week, and Britain's this — is now available as a limited edition seven inch double pack, with a bonus single featuring 'live' versions of 'Street Hassle' and 'Love Song' recorded in Rotterdam last month.

Other special pressings: **A-Ha's** number one available as a sun shaped picture disc; **Eurythmics'** new single available as a 12 inch double pack, which also features a blue vinyl 'Would I Lie To You'; **Peter Frampton's** 'Lying', now on a square picture disc; **Motley Crue's** 'Smokin' In The Boys Room', available on two interlocking shaped picture discs.

Several readers have enquired recently about how limited 'limited editions' are. Most are limited to 10,000 or less, but I have known limited editions of up to 100,000 — and I do recall seeing an advertisement which boasted, somewhat optimistically, "First two million copies in limited edition picture sleeve!"

A couple of recent examples should demonstrate the range. On its second outing, **WEA** were determined to break **A-Ha's** 'Take On Me', and the first 50,000 copies were packaged in eight-page booklets with colour photographs, video stills and the band's lifelines.

About the same time, **EMI** released just 2,000 copies of **Freddie Jackson's** hit 'You Are My Lady' in a gatefold sleeve with a bonus disc — his previous single 'Rock Me Tonight (For Old Times' Sake)'. So, two records and two very different interpretations of 'limited edition'. Both will undoubtedly become collectors' items in years to come.

CHARTFILE USA

● The calm at the top of **Billboard's** singles chart — **Dionne Warwick And Friends** maintain their superiority for the third straight week — belies the frantic activity going on lower down.

The fastest mover in the chart is American football team the **Chicago Bears' Shufflin' Crew's** 'Super Bowl Shuffle', up 28 places from 84 to 56. **Billboard's** chart computations were completed several days before the Bears' crushing 46-10 victory over New England Patriots in the Super Bowl final, and that victory can only add to the impetus of the record.

● Another bumper week for newcomers, the third in a row. Nine new entries this week brings the total for the last three weeks to 28, a total without recent precedent. Among the newbies is a 'live' version of 'Needles And Pins' by **Tom Petty, the Heartbreakers** and **Stevie Nicks**. It's the fourth recording of the Jack Nitzsche/Sonny Bono song to chart, following earlier versions by **Jackie DeShannon** (number 84, 1963), the **Searchers** (number 13, 1964) and **Smokie** (number 68, 1977). **Petty** and **Nicks** previously paired up in 1981 for the number three hit 'Stop Draggin' My Heart Around'.

● **Peter Frampton** debuts at number 97 with 'Lying'. It's the former Herd/Humble Pie man's first hit since 1979.

● Another, more surprising, comeback for the **Electric Light ORCHESTRA**, WHOSE 'Calling America' checks in at 91. It's surprising because, as far as I knew, the group no longer existed. Either way, it's their 23rd US hit, and their first since 1981.

● 'My Hometown' by **Bruce Springsteen** stays at number six. It's the seventh top ten hit from his album 'Born In The USA', equalling a record set by **Michael Jackson's** 'Thriller'.

● 'Go Home' moves up from 13 to ten to become the 27th top ten hit of **Stevie Wonder's** career. The only solo artist to register more top ten hits is **Elvis Presley**, with 38.

● Promising newcomer **Charlie Sexton** surges into the top 50 of both the singles and albums charts with 'Beat's So Lonely' and 'Pictures For Pleasure', respectively. 'Beat's So Lonely' is a no-holds-barred rocker which shows the handsome Texan to be a talented songwriter and accomplished vocalist well beyond his 17 years. Despite his extreme youth, **Sexton** isn't the youngest artist in the chart. That honour falls to 16-year old **Alisha**, from Brooklyn.

Her single 'Baby Talk', a recent number one in **Billboard's** Disco/Dance chart, is making much slower progress in the hot one hundred, and looks like peaking in the 70s. Both 'Beat's So Lonely' and 'Baby Talk' have just been released here.

● **RM** screwed up last week, transposing the US album chart positions of **John Cougar Mellencamp** and **Barbra Streisand**. As a result, I wittered on, somewhat prematurely, about **John Cougar's** second number one album. In fact, our

CHARTFILE WORLDWIDE

● The records currently topping the charts around the globe:

SINGLES

Australia **Starship**, We Built This City
Austria **Falco**, Jeanny
Belgium **Sandra**, In The Heat Of The Night
Canada **Opus**, Live Is Life
Denmark **Johnny Reimar**, Halli Halli Hallo
France **Jean-Jacques Goldman**, Je Te Donne
Germany **Falco**, Jeanny
Greece **A-Ha**, Take On Me
Holland **Feargal Sharkey**, A Good Heart
Ireland **A-Ha**, The Sun Always Shines On TV
Italy **A-Ha**, Take On Me

Japan **Eri Nitta**, Fuyu No Operaglass
New Zealand **Peking Man**, Room That Echoes
Norway **Lionel Richie**, Say You Say Me
Portugal **Elton John**, Nikita
Spain **Stevie Wonder**, Part-Time Lover
Sweden **Lionel Richie**, Say You Say Me
Switzerland **Falco**, Jeanny

ALBUMS

Jimmy Barnes, For The Working Class Man
STS, Grenzenlos
Simple Minds, Once Upon A Time
Dire Straits, Brothers In Arms
TV-2, Rigtige Maend Giter
Renaud, Mistral Gagnant
Jennifer Rush, Movin'
Various, Top 86
Simply Red, Picture Book

Frank Sinatra, Le Piu Belle Canzoni Di Frank Sinatra
Anzenchitai, Anzenchitai 4
Dire Straits, Brothers In Arms
Jennifer Rush, Jennifer Rush
Various, Jackpot 85
Isabel Pantoga, Marinaro De Luces
A-Ha, Hunting High And Low
Jennifer Rush, Movin'

everybody's talking about...

JULY

SIDEWALK TALK

written by
MADONNA

+ WAS DOG A
DOUGHNUT

featured on the EMI America album "wotupski!?"



congratulations should go to **Barbra Streisand**, whose 'Broadway Album' is her sixth number one, following 'People' (1964), 'The Way We Were' (1974), 'A Star Is Born' (1977 — some tracks by **Kris Kristofferson**), 'Greatest Hits Volume 2' (1979) and 'Guilty' (1980). According to Billboard columnist Paul Grelin, the 21 years and three months spanned by Streisand's number one albums is a new record, topping the 20 years and four months which elapsed between the first and last number ones by former champ **Frank Sinatra**.

● Our latest round-up of records doing the business in foreign parts shows once again how cosmopolitan popular music is becoming, with Austrians at number one in Canada, an Irishman top in Holland, a German taking the honours in Belgium, and so on. Indeed, only five of the 18 countries surveyed (19 if we include Britain) have homegrown talent at number one.

Falco and **A-ha** are both top in three countries. A-ha's is perhaps the better achievement, since they have two records proving popular — 'TAKE On Me' in Italy and Greece and 'The Sun Always Shines On TV' in Ireland. Austrian Falco's controversial 'Jeanny' is banned in Germany due to its lyrical content, but it's been the country's clear number one for several weeks, ahead of **Elton John's** 'Nikita'. 'Jeanny' is also top in Austria and Switzerland.

Austria is not a country renowned for exporting its musical talent in recent years, but Falco's countrymen **Opus** are also doing well, charting in several countries, and number one in Canada with 'Live Is Life'. German beauty **Sandra** has her second Euro-smash with 'In The Heat Of The Night', though it's currently top only in Belgium. In New Zealand, local act **Peking Man** get the nod ahead of **Jennifer Rush's** former number one 'Power Of Love'.

In the album charts, **Dire Straits** repeat their British number one placing in New Zealand and Canada, while **Simply Red** are surprise favourites in Holland. Jennifer Rush leads the way in three countries; the Germans and Swiss are buying her second album 'Movin'' in enormous quantities, and her first self-titled album is top in Norway.

In France, 'Mistral Gagnant' by **Renaud** moves from its debut position of number three to number



Photo by Pictorial Press

one. The album includes the controversial Thatcher jibe 'Miss Maggie'. Finally, the top ranked album in Italy is a **Frank Sinatra** retrospective, consisting of love songs. Special thanks to Gerard Stam of Eurotipsheet for his assistance in this section.

● Seventies superstars **Abba** staged a surprise reunion in Sweden recently.

More than four years after they last recorded together, **Benny Andersson**, **Bjorn Ulvaeus** and their former wives **Frida Lyngstad** and **Agnetha Faltskog** made a top-secret visit to a studio in Stockholm to record a tribute to their mentor, manager and friend **Stig Anderson**, to be screened on Swedish Television's 'This Is Your Life'.

They appeared relaxed, laughing and joking, and performed a song Stig wrote in the Fifties, adding their personal tributes. The sequence was shot two days before the show was screened. Immediately after the recording, Frida left for her luxurious home in Switzerland. Benny and Bjorn made an unscheduled 'live' appearance in the show, much to the delight of the studio audience.

● Once upon a time, the compilation of an artist's or group of artists' work into a boxed set was something of an accolade, an honour accorded to those of obvious and outstanding merit — the **Beatles**, the **Who**, **Jimi Hendrix**, **Buddy Holly**, **Frank Sinatra** and **Elvis Presley**.

Recently, however, it seems that all you have to do to get a boxed set released is record enough material. How else do you explain Charly Records' seven album **Yardbirds** set, or Cocteau Records' nine album **Bill Nelson** set? Notwithstanding these blots on the landscape, it is my pleasant duty to report a mighty nine-album, 160-song boxed set of sustained quality, Motown Records' 'Hits Of Gold'.

Motown could never be accused of neglecting their back catalogue — their unwritten motto seems to be, 'If a record's worth releasing once, it's worth releasing ten times, and then some'. And there's nothing on 'Hits Of Gold' that isn't already available many times over. But as a body of work it has few equals.

All the familiar favourites are present — 'My Guy', 'Baby Love', 'Jimmy Mack', 'Dancing In The Street', 'I Want You Back', 'I'm Coming Out' — alongside under-appreciated gems like **Teena Marie's** funky 'Behind The Groove' and **DeBarge's** wistful 'Who's Holding Donna NOW'. What this collection demonstrates most forcefully is the stunning standard of Motown's output over the last 25 years.

That's not to say they don't release the occasional turkey — all companies do — but, by and large, they have produced records of enduring quality, and furthered the cause of black music more than any

● ABOVE: Morten takes on Europe

● BELOW LEFT: Oops! Barbra, you're tops

other company. At around £30, 'Hits Of Gold' is a modest investment, which will be repaid many times over in listening pleasure.

● Three other boxed sets issued recently lack the consistency of quality of 'Hits Of Gold', but deserve mention nevertheless.

HIT ACTION (Warwick WW1000): A diverse collection of Seventies and Eighties hits. Among the 50 tracks featured are four number ones — **Paul Young's** 'Wherever I Lay My Hat', **Captain Sensible's** 'Happy Talk', **KC's** 'Give It Up' and **Bonnie Tyler's** 'Total Eclipse Of The Heart' — and a fair smattering of classics, among them **Hazel O'Connor's** 'Will You' and 'Jeepster' by **T Rex**. Unfortunately, there's a fair bit of dross too, including **Laurie Lingo And The Dipsticks's** 'Convoy GB'.

FIFTY FABULOUS MILLION SELLERS (Warwick WW1003): A seemingly random grab-bag of big sellers from the archives of CBS, though inevitably it includes some good stuff, not least some Philadelphia International classics from the **O'Jays** ('Love Train'), **Harold Melvin** ('If You Don't Know Me By Now'), **McFadden & Whitehead** ('Ain't No Stoppin' Us Now) and **Teddy Pendergrass** ('Close The Door'). Also present: **Bill Withers's** lovely 'Ain't No Sunshine', **LaBella's** 'Lady Marmalade' and **Heatwave's** 'Boogie Nights'. On the debit side there's **Nick Straker's** 'A Walk In The Park' and 'A Boy Named Sue' by **Johnny Cash**. Nine of the tracks were number one hits.

75 HITS OF THE SIXTIES (Imp/Pickwick IMP 0106): Well thought-out set features some less frequently compiled tracks, among them **James Brown's** classic 'It's A Man's Man's Man's World' and the **Walker Brothers's** rarely heard 'Another Tear Falls'. Familiar, but welcome, tracks include **Love Affair's** 'Everlasting Love', **Cat Stevens's** 'Matthew And Son' and the **Byrds's** 'Mr. Tambourine Man'.

Though there are 20 number one hits amongst the tracks, the compilers have sensibly balanced this by including lesser hits — for example, the **Statler Brothers's** 'Flowers On The Wall' (number 38, 1966) and **Blood, Sweat And Tears's** 'You've Made Me So Very Happy' (number 35, 1969).

I know from my post that many readers, having completed their collections of personal favourites, are collecting certain records simply because they are hits. Compilations like this can add several elusive titles to the collections for little cost. Like the two Warwick albums, 'Hits Of The Sixties' retails for around £6.99 (or less) and earns Chartfile's seal of approval.



Photo by Reina

W/E FEB 1, 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 1 **THAT'S WHAT FRIENDS ARE FOR**, Dionne Warwick and Friends, Arista
- 2 3 **BURNING HEART**, Survivor, Scotti Brothers
- 3 5 **I'M YOUR MAN**, Wham!, Columbia/CBS
- 4 4 **TALK TO ME**, Stevie Nicks, Modern
- 5 2 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 6 6 **MY HOMETOWN**, Bruce Springsteen, Columbia/CBS
- 7 11 **WHEN THE GOING GETS TOUGH**, Billy Ocean, Jive
- 8 10 **SPIES LIKE US**, Paul McCartney, Capitol
- 9 7 **WALK OF LIFE**, Dire Straits, Warner Brothers
- 10 13 **GO HOME**, Stevie Wonder, Tamla
- 11 17 **HOW WILL I KNOW**, Whitney Houston, Arista
- 12 16 **CONGA**, Miami Sound Machine, Epic
- 13 21 **KYRIE**, Mr Mister, RCA
- 14 8 **I MISS YOU**, Klymaxx, MCA/Constellation
- 15 23 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 16 22 **THE SWEETEST TABOO**, Sade, Portrait
- 17 19 **GOODBYE**, Night Ranger, Camel/MCA
- 18 20 **SIDEWALK TALK**, Jellybean, EMI America
- 19 9 **PARTY ALL THE TIME**, Eddie Murphy, Columbia/CBS
- 20 25 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 21 12 **ALIVE AND KICKING**, Simple Minds, A&M/Virgin
- 22 26 **A LOVE BIZARRE**, Sheila E, Paisley Park
- 23 29 **SARA**, Starship, Grunt
- 24 30 **SILENT RUNNING**, Mike and The Mechanics, Atlantic
- 25 14 **SMALL TOWN**, John Cougar Mellencamp, Riva
- 26 18 **IT'S ONLY LOVE**, Bryan Adams and Tina Turner, A&M
- 27 34 **TARZAN BOY**, Baltimore, Manhattan
- 28 32 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Brothers
- 29 15 **TONIGHT SHE COMES**, the Cars, Elektra
- 30 31 **EVERYTHING IN MY HEART**, Corey Hart, EMI America
- 31 38 **SECRET LOVER**, Atlantic Starr, A&M
- 32 27 **FACE THE FACE**, Pete Townshend, Atco
- 33 37 **DIGITAL DISPLAY**, Ready For The World, MCA
- 34 24 **YOU'RE A FRIEND OF MINE**, Clarence Clemons and Jackson Browne, Columbia/CBS
- 35 40 **KING FOR A DAY**, Thompson Twins, Arista
- 36 39 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol
- 37 45 **THESE DREAMS**, Heart, Capitol
- 38 47 **RUSSIANS**, Sting, A&M
- 39 42 **DAY BY DAY**, the Hooters, Columbia/CBS
- 40 35 **EVERYBODY DANCE**, Ta Mara and The Seen, A&M
- 41 28 **SEPARATE LIVES (THEME FROM WHITE NIGHTS)**, Phil Collins and Marilyn Martin, Atlantic
- 42 50 **STAGES**, ZZ Top, Warner Brothers
- 43 43 **SOMEWHERE (FROM WEST SIDE STORY)**, Barbra Streisand, Columbia/CBS
- 44 54 **NIKITA**, Elton John, Geffen
- 45 33 **SEX AS A WEAPON**, Pat Benatar, Chrysalis
- 46 44 **OBJECT OF MY DESIRE**, Starpoint, Elektra
- 47 46 **GO**, Asia, Geffen
- 48 61 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS

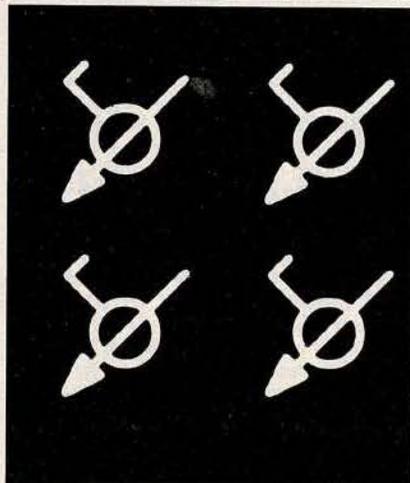
- 49 58 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 50 64 **SANCTIFY YOURSELF**, Simple Minds, A&M
- 51 51 **CARAVAN OF LOVE**, Isley Jasper Isley, CBS Associated
- 52 36 **BROKEN WINGS**, Mr Mister, RCA
- 53 59 **ANOTHER NIGHT**, Aretha Franklin, Arista
- 54 — **ROCK IN THE USA**, John Cougar Mellencamp, Riva
- 55 60 **(HOW TO BE A) MILLIONAIRE**, ABC, Mercury
- 56 84 **THE SUPER BOWL SHUFFLE**, Chicago Bears Shufflin' Crew, Red Label
- 57 57 **OWN THE NIGHT**, Chaka Khan, MCA
- 58 68 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 59 66 **NIGHT MOVES**, Marilyn Martin, Atlantic
- 60 77 **WHAT YOU NEED**, INXS, Atlantic

B U L L E T S

- 64 — **GOODBYE IS FOREVER**, Arcadia, Capitol
 - 65 80 **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers
 - 66 73 **STRENGTH**, the Alarm, IRS/MCA
 - 69 83 **BOP**, Dan Seals, EMI-America
 - 75 — **NEEDLES AND PINS**, Tom Petty and The Heartbreakers with Stevie Nicks, MCA
 - 77 86 **MANIC MONDAY**, Bangles, Columbia
 - 79 94 **DO ME BABY**, Meli'sa Morgan, Capitol
 - 80 — **I'M NOT THE ONE**, the Cars, Elektra
 - 81 88 **LIVE IS LIFE**, Opus, Polydor
 - 82 89 **PLEASURE AND PAIN**, Divinyls, Chrysalis
 - 84 — **TENDER LOVE**, Force MD's, Warner Brothers/Tommy Boy
 - 91 — **CALLING AMERICA**, Electric Light Orchestra, CBS Associated
 - 94 — **I'D DO IT ALL AGAIN**, Sam Harris, Motown
 - 97 — **LYING**, Peter Frampton, Atlantic
 - 98 — **LIFE'S WHAT YOU MAKE IT**, Talk Talk, EMI America
- Compiled by Billboard

U S A L B U M S

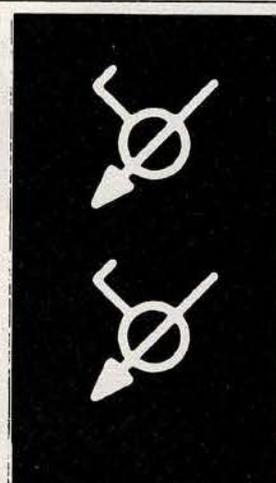
- 1 1 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 2 5 **PROMISE**, Sade, Portrait
- 3 2 **MIAMI VICE**, Soundtrack, MCA
- 4 3 **HEART**, Heart, Capitol
- 5 4 **SCARECROW**, John Cougar Mellencamp, Riva
- 6 6 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 7 7 **AFTERBURNER**, ZZ Top, Warner Brothers
- 8 9 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 9 11 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 10 8 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 11 10 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 12 12 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 13 14 **ROCK A LITTLE**, Stevie Nicks, Modern
- 14 15 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 15 13 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 16 19 **ROCKY IV**, Soundtrack, Atlantic
- 17 18 **WHITE NIGHTS**, Soundtrack, Atlantic
- 18 22 **FRIENDS**, Dionne Warwick, Arista
- 19 17 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 20 16 **GREATEST HITS**, the Cars, Elektra
- 21 21 **RECKLESS**, Bryan Adams, A&M
- 22 20 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 23 28 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA/Constellation
- 24 30 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 25 23 **SO RED THE ROSE**, Arcadia, Capitol
- 26 27 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 27 29 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 28 25 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 29 24 **POWER WINDOWS**, Rush, Mercury
- 30 31 **READY FOR THE WORLD**, Ready For The World, MCA
- 31 33 **PACK UP THE PLANTATION — LIVE**, Tom Petty And The Heartbreakers, MCA
- 32 26 **HOW COULD IT BE**, Eddie Murphy, Columbia/CBS
- 33 34 **ALL FOR LOVE**, New Edition, MCA
- 34 36 **7 WISHES**, Night Ranger, Camel/MCA



MANTRONIX

THE SINGLE: LADIES

OUT NEXT WEEK ON UK RELEASE



12 INCH: TEN 11612 / 7 INCH: TEN 116

35 35 SEVEN THE HARD WAY, Pat Benatar, Chrysalis
 36 38 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
 37 32 EMERGENCY, Kool And The Gang, De-Lite
 38 44 UNDER LOCK AND KEY, Dokken, Elektra
 39 40 THAT'S WHY I'M HERE, James Taylor, Columbia/CBS
 40 42 NERVOUS NIGHT, the Hooters, Columbia
 41 39 ASYLUM, Kiss, Mercury
 42 37 LIVE AFTER DEATH, Iron Maiden, Capitol
 43 — THE DREAM ACADEMY, The Dream Academy, Warner Brothers
 44 45 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
 45 47 LISTEN LIKE THIEVES, INXS, Atlantic
 46 — STRENGTH, the Alarm, IRS
 47 — MIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
 48 48 MAKE IT BIG, Wham!, Columbia
 49 43 BIOGRAPH, Bob Dylan, Columbia/CBS
 50 — PICTURES FOR PLEASURE, Charlie Sexton, MCA
 Compiled by Billboard

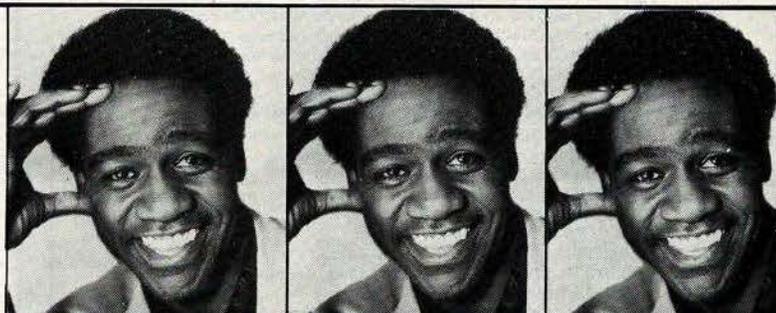
D I S C O

1 1 ALICE I WANT YOU JUST FOR ME!, Full Force, CBS 12in
 2 3 IF I RULED THE WORLD, Kurtis Blow, Club 12in
 3 5 MY MAGIC MAN, Rochelle, Warner Bros 12in
 4 2 SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu 12in
 5 4 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista 12in
 6 8 SATURDAY LOVE (EXTENDED REMIX), Cherrelle with Alexander O'Neal, Tabu 12in
 7 7 LIVING IN AMERICA, James Brown, Scotti Brothers 12in
 8 17 BABY TALK, Alisha, Total Control 12in
 9 25 I'M NOT GONNA LET YOU (REMIX), Colonel Abrams, MCA Records 12in promo
 10 30 PULL UP TO THE BUMPER (REMIX)/GRACE JONES MUSCLEMIX/LA VIE EN ROSE, Grace Jones, Island 12in
 11 6 SHE'S STRANGE/LES ADAMS MEGAMIX/ROOM 123, Cameo, Club 12in twin-pack
 12 9 NEW YORK EYES, Nicole with Timmy Thomas, Portrait 12in
 13 27 BABY LOVE, Regina, Funkin' Marvellous Records 12in
 14 13 ONE NATION (DEF MIX), Masquerade, Streetwave 12in
 15 11 LADIES/BASSLINE, Mantronix, US Sleeping Bag Records LP
 16 22 DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
 17 20 WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, US Electric Ice 12in
 18 32 IT DOESN'T REALLY MATTER (REMIX), Zapp, Warner Bros 12in
 19 21 FUNKY SENSATION, Ladies Choice, Sure Delight 12in
 20 10 MRD.J., The Concept, 4th + B'way 12in
 21 14 AFTER THE LOVE HAS GONE ('BAD' MIX)/PW FLOATER MIX, Princess, Supreme Records 12in
 22 28 COLD SHOULDER, Evelyn Thomas, Record Shack 12in
 23 12 GET LOOSE, Aleem (featuring Leroy Burgess), Streetwave 12in
 24 59 A LOVE BIZARRE, PARTS I AND II, Sheila E, Warner Bros/Paisley Park 12in
 25 41 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING, Billy Ocean, Jive 12in
 26 15 SUGAR FREE (DEO/REMIXES)/BAD BOY, Juicy, US Private I Records 12in
 27 29 WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX), O'chi Brown, Magnet 12in
 28 19 DARE TO DREAM, Viola Wills, US Wide Angle 12in
 29 16 UPTOWN EXPRESS, B.T. Express, Streetwave 12in
 30 33 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista 12in
 31 37 (NOTHING SERIOUS) JUST BUGGIN', Whistle, US Select Records 12in
 32 24 YOUR PERSONAL TOUCH, Evelyn 'Champagne' King, RCA 12in
 33 — HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/WHODUNIT (BEN LIEBRAND REMIXES), Tavares, Capitol 12in promo
 34 55 PAIN, Betty Wright, Cooltempo 12in white label
 35 31 GUILTY, Yarbrough & Peoples, Total Experience 12in
 36 23 WARRIOR GROOVE, D.S.M., 10 Records 12in
 37 47 IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive 12in
 38 71 HOW WILL I KNOW (JELLYBEAN REMIX), Whitney Houston, Arista 12in
 39 re SIDEWALK TALK/WAS DOG A DOUGHNUT, Jellybean, EMI America 12in

40 35 IF YOU WANT LOVE, Tullulah Moon, US Beauty and The Beat 12in
 41 18 ONE NATION (STREET MIX), Masquerade, Streetwave 12in
 42 58 YOU'RE MY LAST CHANCE/REPRIEVED REMIXES/I'M AVAILABLE, 52nd Street, 10 Records 12in twin-pack
 43 40 DO ME BABY, Meli'sa Morgan, Capitol 12in
 44 66 HOW TO WIN YOUR LOVE, Spencer Jones, Champion 12in
 45 46 GIRLIE GIRLIE, Sophia George, Winner 12in
 46 38 LET MY PEOPLE GO/RAW INSTRUMENTAL, The Winans, Qwest 12in
 47 26 MUSIC IS THE ANSWER/DUB MIX, Colonel Abrams, PRT 12in
 48 61 THE OAK TREE, Morris Day, Warner Bros 12in
 49 36 THE THINGS THAT MEN DO, Krystol, US Epic 12in
 50 44 NEW YORK EYES (REMIX), Nicole with Timmy Thomas, Portrait 12in
 51 51 AFTER THE LOVE HAS GO-GO GONE/AFTER THE DUB HAS GONE, Princess, Supreme Records 12in
 52 52 KEEP ON, Bobby Mardis, US Profile 12in/Bluebird/10 promo
 53 re COLDER ARE MY NIGHTS, The Isley Brothers, Warner Bros 12in
 54 34 YOU DON'T KNOW (SPECIAL REMIX), Serious Intention, Important Records 12in
 55 48 LOVE'S GONNA GET YOU, Jocelyn Brown, US Warner Bros/Jellybean 12in
 56 39 HOW CAN I GET NEXT TO YOU/IT'S MY TURN, Chapter 8, US Beverly Glen Music LP
 57 86 IN THE MORNING TIME, Tramaine, US A&M 12in
 58 90 ALL I WANT IS MY BABY, Roberta Gilliam, US Sutra 12in
 59 63 WILL YOU SATISFY?/ARTIFICIAL HEART/HIGH PRIORITY, Cherrelle, Tabu LP
 60 72 FIRE, Fire Fox, Atlantic 12in
 61 50 MY MIND IS MADE UP, Keith Sweat, US Stadium 12in
 62 68 HOT (REMIX), Roy Ayers, US Columbia 12in
 63 49 FREAK IN ME, Danté, US Panoramix 12in
 64 43 100%, Caprice, Lovebeat International 12in
 65 83 PASSION, Bata Drum, Champion 12in
 66 84 HEADLINE NEWS, William Bell, US Wilbe Recording Corporation LP
 67 70 HOLD ME, Teddy Pendergrass (with Whitney Houston), Asylum 12in
 68 89 SYSTEM ADDICT (M&M REMIX), Five Star, Tent 12in
 69 97 IN THE MIDDLE OF THE NIGHT, Taka Boom, Boiling Point 12in
 70 re LOVE CAUGHT YOU BY SURPRISE, Earl Turner, 4th + B'way 12in
 71 57 DON'T STOP THAT GO GO BEAT, Effectron, Night Beat 12in white label
 72 42 WHO DO YOU LOVE, Bernard Wright, US Manhattan 12in
 73 45 TOO TOUGH (REMIX), Lonnie Reaves, US Qwest 12in
 74 76 BABY DON'T STOP ME, Quest For Life, US SeaBright 12in
 75 64 SET IT OFF, Harlequin Four's, US Jus Born Prod 12in
 76 — TOUCHING AND CARING (126/4bpm)/IT'S COLD OUT HERE/ ANOTHER LOVER, Nina Simone, US VPI Records LP
 77 60 WE GOT THE FUNK, Positive Force, Streetwave 12in
 78 — SUCCESS IS THE WORD, 12:41, US Fresh Records 12in
 79 re BOSS TRES BIEN, Quartette Tres Bien/TOQUE DE CUICA, Airtoc/ CUBANO CHANT, Art Blakey/MARACATU ATOMICO, Gilberto Gil/MAS QUE NADA, Sergio Mendes, StreetSounds 'Jazz Juice' LP
 80 82 OBJECT OF MY DESIRE, Starpoint, Elektra 12in
 81 54 THE HEAT OF HEAT, Patti Austin, Qwest LP
 82 62 WHAT'S MISSING, Alexander O'Neal, Tabu LP
 83 — DON'T CHA GO NOWHERE, Donald Dee, US Sutra 12in
 84 81 SKIPS A BEAT, Warp 9, US Motown 12in
 85 56 TELL ME (HOW IT FEELS), 52nd Street, 10 Records 12in
 86 100= I'LL BE YOUR FRIEND (REMIX), Precious Wilson, Jive 12in
 87 — BEST FRIENDS . . . CRAZY MIXX, Eddie Towns (E.T.), US Total Experience 12in
 88 69 DO YOU REALLY LOVE YOUR BABY, The Temptations, Motown 12in
 89 78 HOLD ME TIGHT, Robert White, Calibre 12in
 90 98 I CAN'T LIVE WITHOUT MY RADIO, L.L. Cool J, CBS/Def Jam 12in
 91 65 IF YOU SHOULD EVER BE LONELY (STREET MIX), Val Young, US Gordy 12in
 92 73 ROCK THE BELLS, L.L. Cool J, US Def Jam LP
 93 85 SPECIAL LOVE IS SERIOUS, The Stylistics, US Streetwise 12in
 94 — CURIOSITY, The Jets, MCA Records 12in promo
 95 91 FOREVER AND EVER/NOBODY BUT YOU, Juicy, US Private I Records LP
 96 79 WORLD MACHINE/LEAVING ME NOW, Level 42, Polydor 12in promo
 97 67 MAKE 'EM MOVE (REMIX), Sly & Robbie, Island 12in
 98 100= LOVE SO FINE, Sahara, Elite 12in
 99 100= EVERYBODY'S SINGING LOVE SONGS, Sweet Thunder, Streetwave 12in
 100 93 MY DOWNTOWN LADY, Reaction, US Strawberry Records Untld. 12in
 Compiled by James Hamilton/Alan Jones

ALL GREEN

TRUE LOVE



the new single **TRUE LOVE**
 taken from the acclaimed new album 'going away'
 produced by willie mitchell



W/E FEB 1, 1986

INDIE SINGLES

INDIE ALBUMS

CHARTS

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 2 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 2 | 1 | LOVE , the Cult, Beggars Banquet |
| 3 | 5 | THE SINGLES 81 - 85 , Depeche Mode, Mute |
| 4 | 4 | 1979 - 1983 , Bauhaus, Beggars Banquet |
| 5 | 6 | RUM, SODOMY AND THE LASH , the Pogues, Stiff |
| 6 | 21 | HATFUL OF HOLLOW , the Smiths, Rough Trade |
| 7 | 3 | FRANKENCHRIST , Dead Kennedys, Alternative Tentacles |
| 8 | 7 | DREAMTIME , the Cult, Beggars Banquet |
| 9 | 13 | LIFE'S A RIOT WITH SPY VS SPY , Billy Bragg, Go! Discs |
| 10 | 23 | BAD INFLUENCE , the Robert Cray Band, Demon |
| 11 | 10 | THIS NATION'S SAVING GRACE , the Fall, Beggars Banquet |
| 12 | — | THE CLOCK COMES DOWN THE STAIRS , Microdisney, Rough Trade |
| 13 | 8 | THE CHRONICLE OF THE BLACK SWORD , Hawkwind, Flickknife |
| 14 | 20 | THERE ARE EIGHT MILLION STORIES , the June Brides, The Pink Label |
| 15 | 24 | LOW-LIFE , New Order, Factory |
| 16 | 28 | MEAT IS MURDER , the Smiths, Rough Trade |
| 17 | 16 | ONE POUND NINETY-NINE — A MUSIC SAMPLER OF THE STATE OF THINGS , Various, Beggars Banquet |
| 18 | 22 | TREASURE , Cocteau Twins, 4AD |
| 19 | 17 | SPLEEN AND IDEAL , Dead Can Dance, 4AD |
| 20 | — | SHOWDOWN , Albert Collins, Johnny Copeland & Robert Cray, Sonet |
| 21 | 11 | FALSE ACCUSATIONS , the Robert Cray Band, Demon |
| 22 | 15 | NIGHT OF A THOUSAND CANDLES , the Men They Couldn't Hang, Imp/Demon |
| 23 | — | LIVE AT THE WHITEHOUSE , the Exploited, Suck |
| 24 | 12 | NAIL , Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare |
| 25 | 9 | QUE SERA SERA , Johnny Thunders, Jungle |
| 26 | 14 | STOMPIN' AT THE KLUB FOOT VOLUME 2 , Various, ABC |
| 27 | 18 | FROM LUBBOCK TO CLINTWOOD EAST , Terry And Gerry, Intape |
| 28 | 19 | HELD DOWN TO VINYL...AT LAST! , the Guana Batz, ID Records |
| 29 | 25 | GARLANDS , Cocteau Twins, 4AD |
| 30 | 26 | VENGEANCE , New Model Army, Abstract |
- Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | 1 | DAYS LIKE THESE , Billy Bragg, Go! Discs |
| 2 | 2 | ECHOES IN A SHALLOW BAY , Cocteau Twins, 4AD |
| 3 | 4 | TINY DYNAMINE , Cocteau Twins, 4AD |
| 4 | 10 | REVOLUTION , Chumba Wumba, Agitpop |
| 5 | 7 | REVOLUTION , the Cult, Beggars Banquet |
| 6 | 6 | BLUE MONDAY , New Order, Factory |
| 7 | 24 | V2 , That Petrol Emotion, Noise A Noise |
| 8 | 5 | KICK OVER THE STATUES , the Redskins, Abstract Dance/Priority |
| 9 | 3 | SHE SELLS SANCTUARY , the Cult, Beggars Banquet |
| 10 | 32 | WHISTLING IN THE DARK , Easterhouse, Rough Trade |
| 11 | 9 | CAN YOUR PUSSY DO THE DOG? , the Cramps, Big Beat |
| 12 | 16 | IT WILL COME , the Woodentops, Rough Trade |
| 13 | 14 | NO PLACE CALLED HOME , the June Brides, Intape |
| 14 | 31 | LIKE AN ANGEL , Mighty Lemon Drops, Dreamworld |
| 15 | 8 | LET THEM EAT BOGSLED , Bogshed, Vinyl Drip |
| 16 | 21 | RAIN , the Cult, Beggars Banquet |
| 17 | 20 | CRUISER'S CREEK/LA , the Fall, Beggars Banquet |
| 18 | 13 | DESIRE , Gene Loves Jezebel, Situation Two |
| 19 | 30 | SUB-CULTURE , New Order, Factory |
| 20 | 25 | SLAMMERS , King Kurt, Stiff |
| 21 | 15 | UPSIDE DOWN , the Jesus And Mary Chain, Creation |
| 22 | 28 | FLAG DAY , the Housemartins, Go! Discs |
| 23 | 11 | DRINKING AND DRIVING , the Business, Diamond |
| 24 | 42 | WHIMPEEZ , Peter And The Test Tube Babies, Trapper |
| 25 | 29 | WALK ON GILDED SPLINTERS , the Flowerpot Men, Compost |
| 26 | 19 | NEEDLE GUN , Hawkwind, Flickknife |
| 27 | 18 | SPIRITWALKER , the Cult, Situation Two |
| 28 | 22 | LA RAIN , Rose of Avalanche, LIL |
| 29 | 35 | PEARLY DEWDROPS' DROPS , Cocteau Twins, 4AD |
| 30 | 17 | ALL DAY LONG , the Shop Assistants, Subway Organisation |
- Compiled by Spotlight Research

GIGS 01 387-6611

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

JOHN MARTYN

PLUS SPECIAL GUESTS
FEBRUARY

SUN 2nd	IPSWICH GAUMONT	£5.00 £4.00
FRI 21st	BRIGHTON DOME	£5.00 £4.00
SAT 22nd	SOUTHEND CLIFFS PAVILION	£5.00
MON 24th	OXFORD APOLLO	£5.00 £4.00
TUES 25th	BRISTOL HIPPODROME	£5.00 £4.00
WED 26th	MANCHESTER APOLLO	£5.00 £4.00
FRI 28th	NOTTINGHAM ROYAL CENTRE	£5.00 £4.00
MARCH		
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RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 29

BIRMINGHAM Peacocks (021-643 6751) **Blurt/We've Got A Fuzzbox And We're Going To Use It**
BRADFORD St Georges Hall (752000) **The Red Wedge**
BRISTOL Showboat (293301) **Sister Crow**
CHESTERFIELD Art College (70721) **Pulp/Henry Normal/Seething Wells/Attilla The Stockbroker**
CROYDON Underground (01-760 0833) **Briar**
EPPING High Road George And Dragon **Eddie Vincent**
KINGSTON On Thames Barnfield Youth Centre **New Emotion**
LEICESTER University (556282) **Western Promise/Ministry Of Love/The High Five**
LONDON Camden Dingwalls (01-267 4467) **Colenso Parade**
LONDON Camden Dublin Castle (01-485 1773) **The Balham Alligators**
LONDON East Sheen The Bull 01-876 6964) **The Barflies**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Tortilla Flats/Fiery Fell The Angels**
LONDON Malet Street London University (01-580 9551) **Then Jerico**
MANCHESTER Band On The Wall (061-832 6625) **The Groundhogs**
NEWCASTLE Riverside (614386) **Skywalkers**
PRESTON Twang Club **The Wedding Present**

LONDON Herne Hill Half Moon (01-274 2733) **The Name/Mosquito Music/Fear Of Darkness**
LONDON Houghton Street School Of Economics (01-405 7686) **The Blow Monkeys/Les Immer Essen**
LONDON New Cross Goldsmiths' College (01-692 1406) **Stax Bodine**
LONDON Oxford Street 100 Club (01-636 0933) **Sanko/Gardzoh**
LONDON Palmer's Green The Fox (01-886 9674) **Steve Marriot's Packet Of Three**
LONDON Thames Polytechnic (01-855 0618) **Alternative TV**
LONDON Tottenham Court Road Dominion (01-580 9562) **Abdullah Ibrihim**
LONDON Wandsworth Road South Bank Polytechnic **Buddy Curtess and the Grasshoppers**
MAIDSTONE Art College (57286) **Parisienne Blondie/Between The Eyes**
NEWCASTLE City Hall (320007) **The Red Wedge**
NEWCASTLE Riverside (614386) **Sugar Puff Demons/Syndicate/Tongue In Cheek**
NOTTINGHAM Clifton SU Hall **Rent Party**
NOTTINGHAM Royal Court (472328) **Feargal Sharkey**
READING Paradise Club (56847) **Red Hot and Blue/Teenagers From Outer Space/Cat Burglars**
UXBRIDGE Brunel University (39125) **The Faith Brothers**
WORTHING Assembly Hall (202221) **The Nolans**

LONDON Tottenham Court Road Dominion (01-580 9562) **Clannad**
LOUGHBOROUGH Town Hall (63151) **Dumpys Rusty Nuts**
MANCHESTER Band On The Wall (061-832 6625) **Brendan Croker and the 5 O'Clock Shadows**
MANCHESTER International (061-224 5050) **Restless/Zoot and the Roots**
MANCHESTER Polytechnic (061-273 1162) **Elvis Presley Roadshow**
MITCHAM Mitcham Hall **New Emotion**
OXFORD Pennyfarthing (246007) **Pauline Gillan**
SHEFFIELD Leadmill (754500) **Half Man, Half Biscuit**
SOUTHEND Reids **Another Roadside Attraction**
STOCKTON Dovecot Arts (611625) **The Mighty Lemon Drops/Shy Reptiles**

SUNDAY 2

BRIGHTON Old Vic (24744) **Johnny Seven**
CHIPPENHAM Goldiggers (656444) **Divine**
CROYDON Underground (01-760 0833) **The Bangles/Silent Movies**
GUILDFORD Surrey University (71281) **Fear Of Darkness**
LIVERPOOL Empire (051-709 1555) **OMD**
LONDON Camden Dublin Castle (01-485 1773) **The Balham Alligators**
LONDON Chalk Farm LMC (01-240 3961) **Mercy Dash/The Vodka Tourists**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail and Friends (Lunchtime) Hank Wangford (Eve)**
LONDON Fulham Kings Head (01-736 1413) **Armistice/Civil War**
LONDON Oval Cricketers (01-735 3059) **Hershey and the 12-Bars (lunch) Wes McGhee Band (Ove)**
UXBRIDGE Brunel University (39125) **The Neurotics/Mad Dog and the Rabies Sisters/The Long And The Short Of It**

THURSDAY 30

BRADFORD Wheatshaf (724163) **Black September**
BRISTOL Tropic Club (49875) **Pig Bros/The Elephant Man**
BURTON Town Hall **General Wolf**
EDINBURGH Playhouse :031-557 2590) **The Red Wedge**
ENFIELD Middlesex Polytechnic **Buddy Curtess And The Grasshoppers**
LEICESTER De Montfort Hall (544444) **Feargal Sharkey**
LONDON Brixton Fridge (01-326 5100) **Jazz Warriors/Courtney Pine**
LONDON Camden Dublin Castle (01-485 1773) **Irma And The Squirmers**
LONDON Covent Garden Rock Garden (01-240 3961) **Sad Among Strangers/Red Harvest**
LONDON Dean Street Gossips **Gaz's Rockin' Blues**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Stan Webb's Chicken Shack**
LONDON Fulham Greyhound (01-858 0895) **Prime Time/Fallen Heroes**
LONDON Hammersmith Clarendon (01-748 1454) **Floyd/Temps**
LONDON Mornington Crescent Camden Palace (01-387 3959) **Power**
LONDON Shaw Theatre **Happy End/London School Of Samba/Beryl and the Perils/Simon Fanshawe/Bernard Padden/Philip Dennis/Blah!** (Nicaragua Night)
MANCHESTER Band On The Wall (061-832 6625) **Free Parking**
MANCHESTER Hacienda (061-236 5051) **Nico/Eric Random and the Bedlamites**
MANCHESTER International (061-224 5051) **Ricky Scaggs**
NEWCASTLE Riverside (614386) **The Jesus And Mary Chain**
OXFORD Polytechnic (68789) **The Blow Monkeys**
WOKINGHAM Angles (789912) **Jonestown**
YORK Lynx Club **Pyjama Party**



● THEN JERICO: London, Wednesday

SATURDAY 1

ABERDEEN Venue (22255) **23 Skidoo**
ALDERSHOT West End Centre (330040) **The Riversiders**
AYLESBURY Civic Centre (86009) **Peter and the Test Tube Babies**
AYLESBURY Wendover Wellhead Inn (622733) **Pop Icons**
BANGOR University (53709) **The Fall**
DUDLEY JBs (53597) **Larry Miller**
EDINBURGH University (031 667 0214/5/6/7) **Deaf Heights**
Cajun Aces/The Stingryter
GUILDFORD Surrey University (509223) **Black Roots/Hondo**
LEICESTER University (556282) **Sister Crow/Ten Days That Shook The World/Land Of The Giants/This Yabis**
LONDON Bolsover Street Central Polytechnic (01-636 6271) **Webcore/Another Green World**
LONDON Camden Dingwalls (01-267 4967) **Danger Zone/Rent Party**
LONDON Camden Dublin Castle (01-485 1773) **Brett Marvin and the Thunderbolts**
LONDON Chalk Farm LMC (01-722 0456) **Akemi K. Kuhn**
LONDON Covent Garden Rock Garden (01-240 3961) **Moontwist**
LONDON Deptford Crypt (01-697 3271) **Lack Of Knowledge/Angels Wear Snakeskin/Please Return My Dog/Zoodoll/Blind Vision**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail and Friends (lunchtime) The Strawbs (Eve)**
LONDON Hammersmith Clarendon (01-748 1454) **Exit 13**
LONDON Herne Hill Half Moon (01-274 2733) **Mystery Girls-Bruce Harman/Beautiful Strangers**
LONDON Oval Cricketers (01-735 3059) **Eddie and the Hot Rods**
LONDON Peto Place Diorama (01-487 5598) **Ben Elton/Frank Chickens/Daniel Royai/Roland Muldoon/Some Like It Hot**
LONDON Thames Polytechnic (01-855 0618) **Love Act/Malvinas Brothers/Goldfish Pie/Five Go Down To The Sea**

MONDAY 3

BRIGHTON White Noise **4-D Man**
COVENTRY Busters (20934) **Win**
CROYDON Fairfield Halls (01-688 9291) **New Emotion**
GLASGOW Barrowlands (041-552 4601) **OMD**
LONDON Camden Dublin Castle (01-485 1773) **Wes McGhee's Texas Allstars**
LONDON Covent Garden Rock Garden (01-240 3961) **Thursday's Child/Capital Twist**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Inca Babies/Dead Pan Tractor**
LONDON Fulham Greyhound (01-385 0526) **A Conspiracy/Joel Blon**
LONDON Hammersmith Odeon (01-748 4081) **Marillion**
LONDON Herne Hill Half Moon (01-274 2733) **The Naturals/The Odd**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Buddy Curtess and the Grasshoppers**
LONDON Oval Cricketers (01-735 3059) **Salvation Sunday/On The Waterfront**
LONDON Putney Half Moon (01-788 2387) **The Hashville Teens/Alan Clayton and the Argonauts**
MANCHESTER Apollo (061-273 3775) **Feargal Sharkey**
MANCHESTER International (061-224 5050) **Fantastic Publico/The Wainwrights/Cheerfuls**
UXBRIDGE Brunel University (39125) **Fear Of Darkness**

TUESDAY 4

CANTERBURY Kent University (464724) **Fear Of Darkness**
COVENTRY Polytechnic (21167) **The Jesus And Mary Chain**
EDINBURGH Playhouse (031-557 2590) **OMD**
HULL Tower Ballroom (228110) **Black September**
LONDON Camden Dublin Castle (01-485 1773) **Alcatraz and the Chain Gang/The Panic Brothers**
LONDON Hammersmith Odeon (01-748 4081) **Marillion**
LONDON Herne Hill Half Moon (01-274 2733) **The Balham Alligators**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Ricky Scaggs**
LONDON Mile End Road Queen Mary College **Last Orders**
LONDON Oval Cricketers (01-735 3059) **Cast Of Thousands**
MANCHESTER Band On The Wall (061-832 6625) **Oscar Bernhard Ensemble**
NEWCASTLE City Hall (320007) **John Martyn**
PETERBOROUGH Norfolk Feargal Sharkey
READING Majestic **Alien Sex Fiend/Then Horrors**
SHEFFIELD Leadmill (754500) **Chakk**
SHEFFIELD University (24076) **The Farm/Ted Chippington**

FRIDAY 31

ABERDEEN Venue (22255) **The Jesus And Mary Chain**
BATH Longacre Hall **The Hive**
CARLISLE Front Page **Zoot and the Roots**
DUBLIN Memorial Hall **IK**
DUDLEY JBs (53597) **The Adicts**
GRIMSBY Toptown Club (56352) **General Wolf**
LIVERPOOL Krackers Club (051-708 8815) **Roy Harper**
LIVERPOOL System Club (051-236 7816) **Dressed To Kill**
LONDON Brixton Fridge (01-326 5100) **Potato 5/Forest Hillbillies**
LONDON Camden Dublin Castle (01-485 1773) **John Otway**
LONDON City University (01-250 0955) **John Hegley and Jeremy Hardy/Kit Hollerbach**
LONDON Coronet Street Bass Clef (01-729 2476) **No Way Jose/No Pearls . . . No Passion**
LONDON Covent Garden Rock Garden (01-240 3961) **Chris Farlowe**
LONDON Finchley Torrington (01-445 4710) **Living Daylites**
LONDON Hammersmith Odeon (01-748 4081) **Saga**

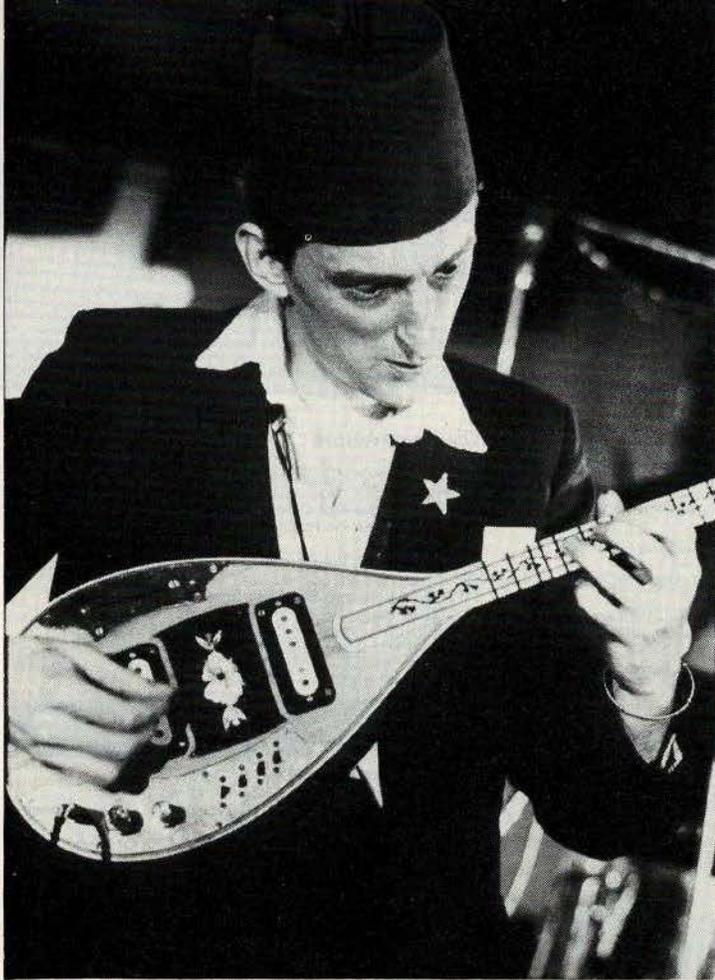


Photo by Steve Wright

▼ POWER, THE SYSTEM, LIVERPOOL

It's a funny old business, the music business. Bands, it seems, are not unlike sausages. Package them properly and nobody really cares what you put in them, just so long as they vaguely resemble sausages.

This image can be quite positively applied to Power. Two Scousers packaged as another in the long line of Liverpool bands and marketed as pure pop, this lot are pork 'n' beef mixed if ever I saw it.

The brass section is superb, the bass player very good indeed and the backing vocalist excellent. But, if we are to take it that these two Scousers are 'the band', then the sausage industry is in deep trouble.

Their songs are weak, pallid copies of chart pop's worst moments. Somewhere between a Culture Club B-side and a Wham! Christmas single.

If there is a natural niche for this band, I see stretching out before them an endless string of Butlin's summer seasons. If ever a band was misnamed it was Power.

The Power in evidence tonight would have little hope of raising the vaguest glimmer of life in a clockwork mouse.

■ Dave Sefton



Photo by Steve Wright

◀ 3 MUSTAPHAS 3, THE INTERNATIONAL, MANCHESTER

I have seen the future and it is a silly place. We're off on the road to Morocco and as travelling companions, you could ask for no more entertaining a group of nutters than the 3 Mustaphas 3.

Any band who walk on stage and greet you with "What's your problem, you 'orrible people?" can't be all bad. Not quite knowing what to expect, the Mustaphas come as something of a pleasant surprise.

Put it this way. First find an excellent musician with an immaculate sense of humour. Then find five more. Dress them in feathers and traditional East European costume. Give them silly accents, put a fridge on stage and *viola* — the 3 Mustaphas 3.

From the Balkans to your heart, the Mustaphas are hysterically funny. But don't get me wrong, this isn't just cabaret comedy routine.

As well as parodying everything you've ever heard in a Greek restaurant, they strongly bring to mind one Nana Mouskouri. "This next song's called 'Nischkabanya', which, of course, means hot water and plenty of it."

Arabic funk, musical comedy and cabaret. The Mustaphas are complete entertainment and quite clearly the most fun you can have with your clothes on (*Ouch, very old cliché* — Ed).

And as for the fridge on stage, I shall leave the explanation to them. "They asked us why we had a fridge on stage. Well, it's obvious."

■ Dave Sefton

▶ LOVE AND MONEY, QUEEN MARGARET UNION, GLASGOW

It's local label Stampede Records' night, and the right members of the right clique Glaswegian circles are out in force. "How are ya doing, Robert?" as opposed to "Och, look, it's Bobby Bluebell!" It was all disgustingly trendy and predictably partisan.

The majority were here, ostensibly, to witness the second live sortie by Love And Money — Glasgow's current musical darlings, and a band to watch out for in '86.

Frontman James Grant is a droll devil, so laid back he should be horizontal. Master of the between-song quip and wacko song title — 'Cheeseburger' indeed! — you'd be excused for not recalling him as a former Friends Again man. Love And Money are light years away from the well-intended fragility of the former.

In tandem with the wondrous Win, Love And Money intertwine that glaring commercial potential with a niggling aura of coolness. An elusive, and much lusted after, combination.

Looking every bit a greaser extra from Coppola's 'Outsiders', JG could be Glasgow's very own seminal Brat Packer. Not such an illogical label, since L & M have spent a week or two in the US of A having more dosh invested in 'em than the Channel Tunnel. Not to mention the production hand of Andy Taylor (yes, that Andy Taylor) who virtually demanded his position at the helm.

The soon to be unleashed single, 'Candybar Express', is what it all stemmed from, a driving, relentless pulse of Underground East Coast funk laced with an icy, sneering vocal. All about as Scottish-sounding as Terry Wogan and oodles more exciting.

If only Mike Read would see fit to misinterpret it as an anthem extolling drug use. A ban would send sales escalating.

This isn't a one song concern, though. The brass section finally came into its own during 'Sleepwalking' — a halfway house 'twixt the offhand exuberance of 'Candybar Express' and the slower love-songs-as-art-forms.

Of the latter, 'I Believe In Rosemary' and 'You're Beautiful' were the best — melodic, sentimental, convincing and leagues above cringeability. My interpretation of Glaswegian accents is frequently shaky, but was the man really opining, "Take my hand, take my shoes. All I want is a little piece of you"?

Give in to basic human instinct, dammit. Crave Love And Money.

■ Lesley O'Toole

▶ JUNIOR, TOWN AND COUNTRY CLUB, LONDON

Junior Giscombe's appearance at the Martin Luther King Day celebration was something of a revelation. I never realised the man had so many good tunes to his credit.

Considering this was Junior's first live performance for three years, the six-strong band did pretty well. The performance they turned in was slick, tight, and well hard.

Junior kicked off with one of his newies, 'Come On Over', giving it the full rock treatment — much to the displeasure of some of the punters who were expecting pure, uncut Brit-funk. Well, you can't please everyone.

Anyway, he managed to please the rest of us when he mellowed out a bit and sang a few old faves such as 'Too Late', 'Somebody', 'Oh Louise', 'Do You Really Want My Love' and of course, 'Mama Used To Say'.

Needless to say, Junior gave some tracks from his latest album an airing, one of which, 'Together', he dedicated to his good friend Phil Lynott. Nice sentiment, shame about the song — I cannot abide schmaltzy ballads.

Nevertheless, I managed to look suitably lachrymose before going on to enjoy the rest of the set. This ended with the agit-prop remix of 'Come On Over' (again), complete with a 'don't mess with our minds/heads, we ain't gonna take it no more' type intro from the normally mild-mannered Junior.

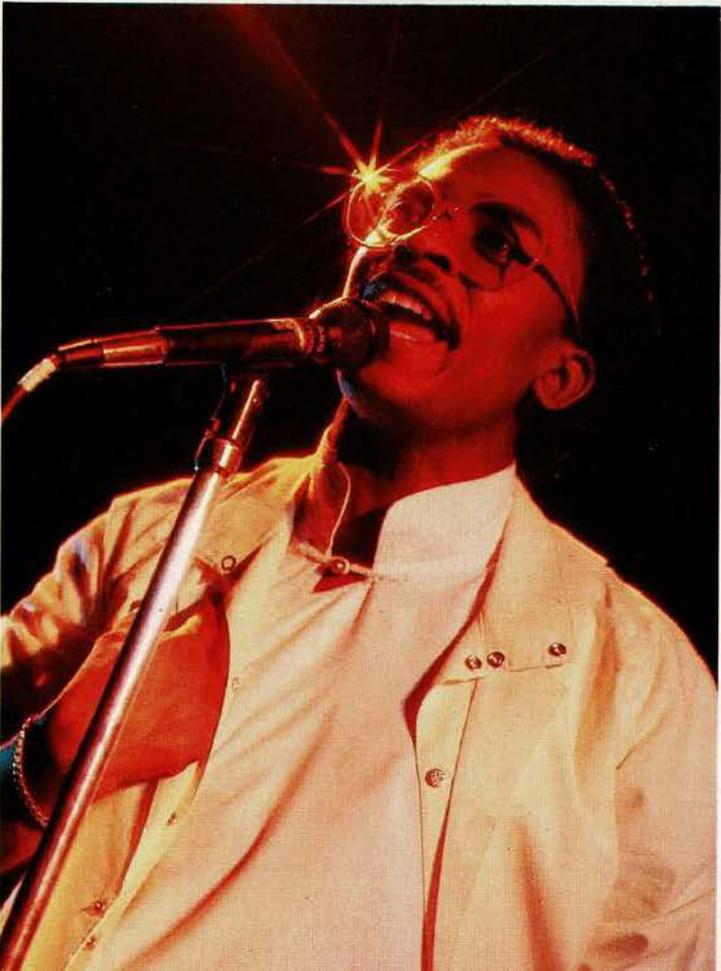
If I were Junior's manager, I'd definitely have a quiet word with Mama: Do put your son on the stage Mrs Giscombe — he's more than up to it.

■ Evie Arup

Photo by Karen McConnell

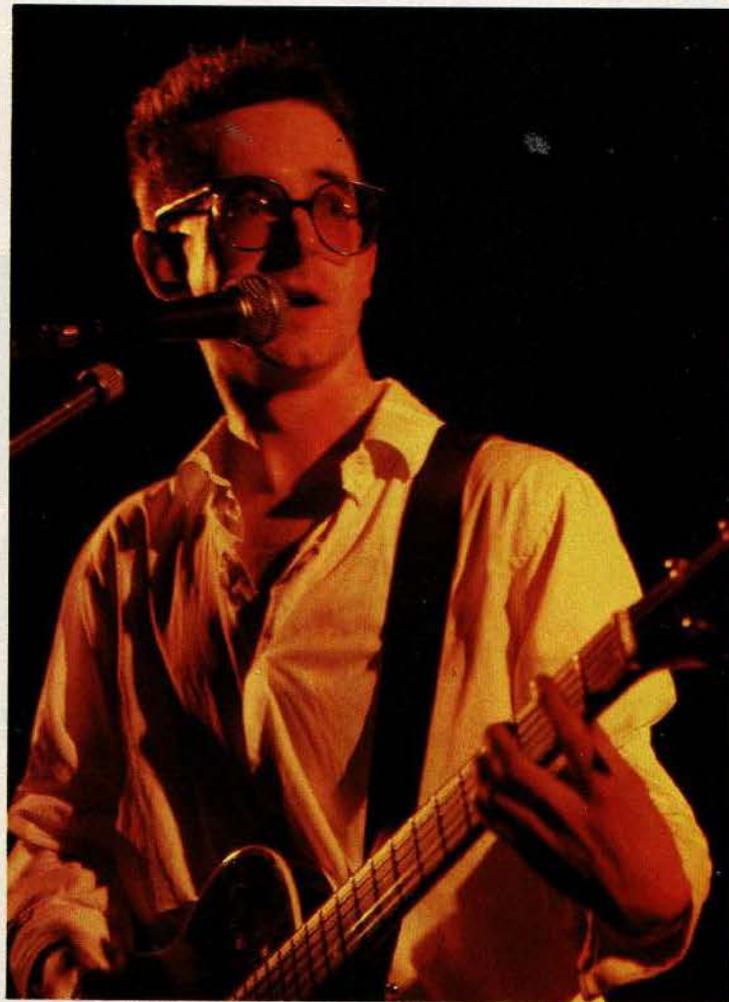


Photo by Patrick Quigly



LIVE

Photo by Robin Palmer



▲ CACTUS WORLD NEWS, THE POLYTECHNIC, WOLVERHAMPTON

Cactus World News are a band you know will be successful without ever understanding why. Tipped as the strongest thing out of Ireland since Pocheen, they look like a standard guitar band and very often play like one. They even boast the obligatory serious young singer in specs. And yet...

Their opening numbers do little to inspire devotion, lacking in Gaelic fervour and any really distinctive features. 'Pilots', 'Worlds Apart' and 'Whirlpool' make little impression. The mish-mash of guitars only succeeds in making life tough for vocalist Eoin McEvoy.

Things improve sharply with 'Jigsaw Street', which provides breathing space between the instruments giving McEvoy the chance to sing.

But once again, Cactus dig into well-worn ground until the single, 'Years Later', emerges like a jewel from peat. Urgent and tight, the song marks a watershed in their gig.

Cactus begin to fulfil their promise, issuing spiky, global bulletins full of confidence and a sense of direction. 'Church Of The Cold' adds fire to their sound with a rousing anthemic quality that proved to be the highlight.

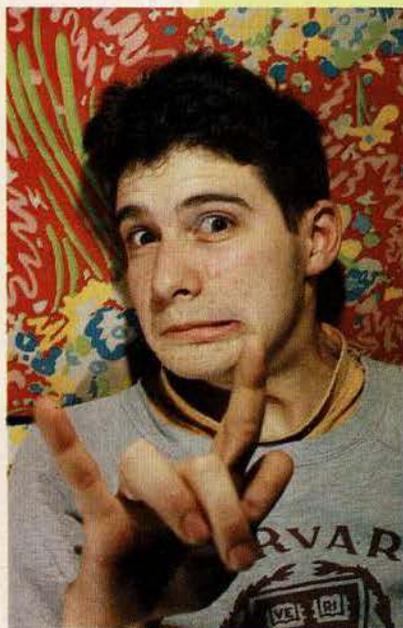
'Bridge' and 'Other Extremes' kept the pop bubbling until 'State Of Emergency' presented itself as the most powerful encore I've seen for some time. We could have done without guitarist Frank Kearns' feedback trick at the end though.

As a Dublin guitar band, Cactus World News will suffer inevitable comparisons. They do, however, have enough songs of sufficient quality to make their own mark.

With a reputation enhanced by supporting the Cult, it was ironic to find a fan pleading them not to sell out in the same vein.

How fickle is fortune. Cactus World News won't be great, but they will be famous.

■ Tony Halpin



'Girls . . . drinking . . . getting drunk with girls . . . getting drunk without girls . . .'

DON'T be a faggot

Why anyone should want to be a small meatball in gravy we don't know, but this is (supposedly) the title of the Beastie Boys' forthcoming album. Only to be expected from a bunch of who say they make "basically fairly sexist drunk records". Story: Paul Sexton. Photos: Joe Shutter

Beastie Boys music?

Pure sleaze... even if they do say so themselves.

Take your average Beastie Boys song. Then scrap the word "average" because that will never be a Beastie word. Take any of the Beasties' shotgun marriages of rap, scratch and metal and talk to their men MCA and Mike D about what goes in their lyrics. And they go:

"Girls... drinking... girls... drinking... getting drunk with girls... getting drunk without girls... hanging out with girls without being drunk... basically fairly sexist drunk records."

And that's just the repeatable stuff. As 'She's On It' rips rap and metal down the middle and shows off the equally dangerous other side of Def Jam Recordings, your task is twofold: the easy bit, get loose on a sound that could ink a peace treaty between, say, Run DMC fans and AC/DC loyalists... the difficult bit, try to take the Beastie Boys seriously.

"We're just normal guys," says MCA. "We love to have a good time, play a little music, we don't base our entire reality on fashion."

Sentences like that are just the punctuation in a long and loopy story of three wacky New York funsters who are on the crest of the Def Jam wave.

A chequered past, a cheque-filled future, and lots of outraged parents in between.

Wind it back, boys. "When we started we had a different guitarist and a different drummer," MCA lets on.

"We were a hardcore group (that's that heaviest of the heavy metal), I was playing the bass and Michael (Mike D) was the singer. Then the guitarist left and Adam (King Ad-Rock nowadays in Beastiespeak) had another group, we were hanging out a lot, and he became the guitarist in our group."

There's a certain haziness about the details, so Mike D becomes his own press officer, checks the biography and says: "We came together in 1979, it says it right here."

MCA, Brooklyn-born, and Mike D and Ad-Rock, Manhattan regulars, were there with the hardcore movement that their producer, mentor and Def Jam supremo Rick Rubin likes to enthuse about, in particular about the Californian band Black Flag.

The transition to Beastiness came falteringly, as they played small-change gigs in New York, broke up at

least twice, and found a real home only when Rubin made the team.

In early '82 their EP 'Polly Wog Stew' came out on Rat Cage Records with eight hardcore cuts. "Rick came into the picture after we did the record 'Cookie Puss,'" says Mike D.

"That was sort of weird, it was right after Malcolm McLaren was making his records, we were just having a good time.

"We'd been listening to hip-hop in rock clubs since day one, asking rock DJs to play the records, then we decided to do our own jam."

More on that from MCA: "After we did 'Cookie Puss' we were still a rock band, and we decided that we wanted to work some rap into the set, and this DJ said we ought to meet this guy Rick.

we were getting ready to put out 'Rock Hard'. We were talking to different labels about how to put it out and we decided f*** it, we'll put it out on Def Jam."

Then, the label was independent, before it was adopted by CBS who gave it lots of expensive presents.

The Beasties sound, rock and rap, was in the bag by then, but they don't mind telling you, it ain't everyone who likes it. Or them.

"Well, the guitar on 'She's On It' is kind of wimpy by comparison to 'Rock Hard'," says MCA.

"The 'Rock Hard' one was really hard heavy metal and us screaming these raps; a lot of people liked it but people who were into heavy metal didn't." Voice from across the room...

'It has nothing to do with being homosexual. It just means being a wimp and not standing up for what you believe in'

"It was Christmas and we wanted to have a bubble machine and a smoke machine, and people told us that Rick had both."

MCA: "So there was a part of the show when Mike was playing the drums, and Kate who was our drummer played the bass, and Rick (DJ Double R) was scratching and me and Adam were trying to rap."

Mike D: "That show was at this weird sort of art place, a government-funded thing. We played clubs like the Danceteria and weird gallery places."

"Before that," MCA remembers, "we used to play hardcore clubs like Ceebeegeebees and Trudy Miller's. There was this bum who decided he was our manager for a while, Neil Cooper, and his mother owns an art gallery."

"He just started making a lot of phone calls for us. We'd get like \$500 for a show which was way better than we'd get at Ceebees, we'd get like \$100 there."

"Rick started Def Jam Records when

the deli and getting food, that's right up his alley."

Don't any of their lyrics upset people? "The only people that beef about it," says MCA, "are the people who are supposed to beef about it. Like the girls' fathers!"

Mike D times his story just right. "This woman called up my mother last week," he says. "Her daughter dropped out of high school because of us, it made me feel really bad."

Imagine the mixed reaction, then, when they only went and landed the support spot on Madonna's American tour.

"That was real cool. We just went to every city and made eight-year-olds' parents upset! It was like the cool thing to hate us, just because everybody hates the opening band."

"I think a lot of people liked us because everybody else was booing and when they thought about it, they liked us."

"Girls would come back and be like, 'Oh, these guys don't know what they're talking about, I'm so embarrassed, I really thought you guys were great'."

"Yeah," says Mike D, "and the girls were always apologising for their city."

The Beasties' album kicks out at an unprepared world later this month.

"We want to call it 'Don't Be A Faggot,'" says MCA.

"Somehow I don't think they're going to let us, they won't accept that as a working title. It has nothing to do with being homosexual," he goes on, serious for once (least, he fooled me). "It just means being a wimp and not standing up for what you believe in. It'll definitely be a cut on the album at least."

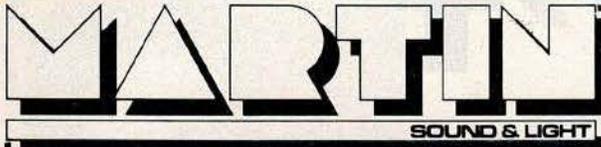
A message album, then? Mike D: "This album is going to have a real tilt towards telling people they have very boring everyday lives and to stop being suckers."

"Kind of a little presumptuous, don't you think, Mike?" says MCA. "Who's listening, anyway? Do people act on your advice? Seems from the high school dropout lady that they might."

"I can't imagine that situation. I don't think it's really going to change anybody's life. It might change their way of looking at music, but..."

Hell, two serious sentences in a row. A momentary slip. The Beasties are on it and protective parents countrywide had better get protecting.

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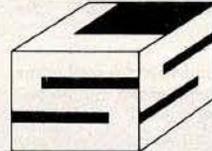


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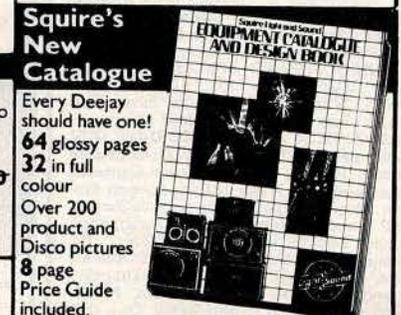
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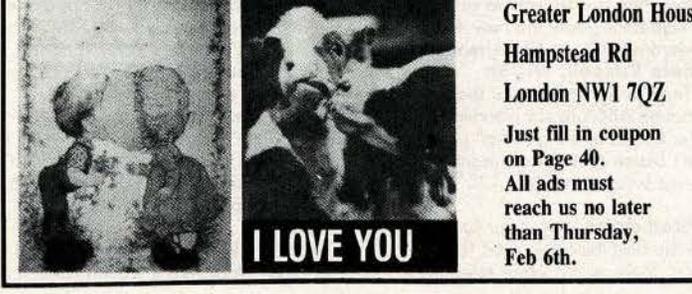
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ACROSS

- A good question from Aretha (4,6,3)
- See 28 down
- Talk Talk getting philosophical (5,4,3,4,2)
- Bronski Beat supply a faultless rhythm (3,4,7,4)
- New Order started at the bottom with this (3,4)
- The theme from Mistral's Daughter gives Nana a hit (4,4)
- See 35 down
- Lloyd Cole song with a sting in its tail (1,2)
- Altered Images started laughing when this was a hit (1,5,2,5)
- Powered by Rush (7)
- They had their biggest hit in 1978 with Airport (6)
- Martin Fry's all at sea with this song (5,4)
- Under a groove for Funkadelic or a hit for Masquerade (3,6)
- Waterboys hit in its entirety (3,5,2,3,4)
- All the best stories start with a Simple Minds LP (4,4,1,4)
- See 10 down
- Led Zeppelin classic that was a hit for CCS (5,5,4)
- They had their only No 1 in 1973 with Blockbuster (5)
- Spandau Ballet wanted to — Me Down (5)
- A challenge from A-Ha (4,2,2)
- Conclusion Linx came to in 1981 (2,4,2,7)
- & 36 across ABC had this in their eyes (3,4,2,4)
- XTC's settlement (7)
- It wasn't difficult to spot this Commodores hit (4)
- & 24 down Eric Clapton could get burnt if he is hiding here (6,3,3)
- League for Phil Oakey (5)
- 1967 psychedelic Rolling Stones hit (2,4,3)
- There's none of this for the wicked or for New Model Army (2,4)
- See 19 down
- Mr Montenegro who will be remembered by all Clint Eastwood fans for The Good, The Bad and The Ugly (4)
- & 5 across Pretenders hit that helps you close your eyes (1,2,2,5)
- It's murder (4)
- Doctors who wanted to Love You A Little Bit More (4)
- Olivia Newton-John helped them reach No 1 with Xanadu (1,1,1,1)
- UB40's international label (3)
- & 16 across The Bluebells were hoping for a soft landing after this hit (2,7)

DOWN

- A method of travel by foot (4,2,4)
- Thriller's predecessor (3,3,4)
- Madonna knows where the needle on her record player should go (4,3,6)

ANSWERS FOR JANUARY 4

- ACROSS:** 1 Hit That Perfect Beat, 6 After The Love Has Gone, 11 Takes A Little Time, 12 Old, 14 Fear Of Music, 15 Won't You, 16 Clint, 17 Hugh, 18 Toast, 19 Party, 20 Angie, 21 Sister Sledge, 23 Drop, 24 Blind, 25 Damned, 26 Story, 28 Starman, 29 Nocturne, 31 Dire Straits, 32 Ice, 33 Ferry
- DOWN:** 1 Heart Of Lothian, 2 Here's To Future Days, 3 Pie, 4 Basement Tapes, 5 Jealous Guy, 7 Take A Message To Mary, 8 Hold My Hand Now, 9 Lotus Eaters, 10 Eden, 13 My Cherie Amour, 15 White Wedding, 16 Christian, 22 Green, 25 Doctor, 26 Slade, 27 Bryan, 30 Eyes

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

■ **Thank you, thank you** for the recent Ozzy Osbourne article. At a time when all the crapsters are accusing him of virtually killing off the young people of America, it came as a timely insight into a man who is really no different from you or me.

Ozzy's just a normal bloke who's doing his best to earn a good living and keep it as he advances in years with a wife and family to cater for. So he goes over the top on stage occasionally, but that's no reason for the hysteria we've been subjected to recently. Leave Ozzy alone, he's no demon you know.

Frank Duffy, Bristol

● *Don't know about the normal bloke Frank, after all, he does get on famously with Robin Smith*

■ **Johnny's right.** I agree with the Sex Pistols all the way. Anybody who has ever stood up for something they believe in and has been put down, knows what it's like. The Sex Pistols stood up for what they believed in, even though they were criticised. They're an attitude, not music, and I love everything they stood for. Punk's been around for ten years — that says it all.

Jenny, London

● *Welcome to the new age hippies, eh?*

■ **There may be** a few good songs knocking about at the moment, but the music scene as a whole does not seem to have any definite drive or 'buzz' behind it.

What's needed is a whole new musical revolution that can explode onto the scene. There seems to be a revolution every ten years and there seems to be one exciting style of music and that's the direction which Yello have pioneered and which now the Pet Shop Boys are following.

Yello's time has come. Just think, in 18 months' time, U2 and Dire Straits will be nothing more than very untrendy, past-it hippies.

Rusholme Ruffian, Manchester

● *You mean they're not already?*

■ **Eleven out of ten** for Andy Strickland's profile on U2 (**rm**, Jan 4). I thought it was fab. Having read some of your competitors, I can say that the writing in **rm** is in another world compared to them. Andy Strickland's writing is the best I've read, far better than the crap in other mags.

Please will you do more on U2 and the Alarm, including some pictures. Keep up the good work at **rm**, in my opinion the best mag around.

Nick Cross, U2 fan, Sutton On Sea, Lincs

● *Aw shucks, what can we say?*

● *I swear I didn't write this letter — Andy Strickland*



● **OZZY OSBOURNE: Just a normal bloke...**

■ **I'd like to** draw your attention to Drum Theatre. I've seen their record company splash out money for ads, posters and all the other trimmings. But if you strip off the make-up, pretty costumes, and mumbling, dreadful vocals you're left with a sad state of affairs.

When you see Teena Marie, Luther Vandross and Isley Jasper Isley totally ignored by the same record company it makes a mockery of music. On a good note, keep up the good work **rm** and James Hamilton.

Mark Watkins, Eastville, Bristol

● *Since when have record companies put artistic merit before a quick buck, Mark? A large amount of money is always spent on 'pretty boy' new bands, 'cos, potentially, they offer quickest returns*

■ **A loud and** resounding thud echoed across the Leicestershire landscape as I tumbled back into a complete dead faint. In all innocence, I had collected my copy of **rm** and seeing MANILOW (EH!!) on the cover, my heart had been skipping beats at the prospect of leaping yet again to my idol's defence. After all, that's what we Manilow fans are put on earth for.

But what do I find? Lesley O'Toole positively drools over our Baz in her

review. It's all too much, I can tell you, what with this Heseltine business as well. I'm off to bed for a week.

A redundant helicopter blade, Oakham, Leics

● *We aim to please! Lesley O'Toole is currently receiving treatment under the Demented Freelances' Early Pension Plan*

■ **So ABC have** dumped the dwarf and the tarty one in an effort to be taken more seriously again, have they? It's pathetic the way people can hire and fire in the music business and try desperately to regain former glories.

ABC were great when they hit the music scene. They were glamorous, intelligent and made great music. These days it's all too much to formula and Martin Fry would be better off finding some other pursuit instead of boring us all with balls about the new ABC.

Adele Russell, Wigan

● *Tend to agree with you there, Adele, although ABC are still packing in the sales figures in the good ol' USA. You can't blame someone for earning an honest living, can you?*

■ **Well done, rm.** Your live pages are the best thing I've read for ages. Short, sharp and a great selection of

venues and cities. Most of the rock/pop magazines seem content to force themselves along to the nearest London venue to review bands that no one's ever heard of. But you get the balance just right. I don't know how you manage it, but keep up the good work, and keep music live, OK!

David Herman, Liverpool

● *You've made Lesley O'Toole very happy, David. She personally drives around Britain to a different gig every night but uses a different name for each city. What a girl, eh?*

■ **I've just read** your article on U2 (**rm**, Jan 4) in which you talk of Bono's passionate voice and The Edge's soaring guitar. The U2 dis-cography is indeed informative, but the whole article overlooks one small detail. Their records are crap! Bono wouldn't know a decent melody if you hit him over the head with one. As for 'New Year's Day' being single of the year for 1983, you've got to be joking. What about 'Tunnel Of Love', 'Oblivious', 'Shipbuilding'.

Martin Wilkinson, Bournemouth

● *Why don't you go and ask a close friend to help you remove your head from your botty?*

■ **What have you** lot got against Bernard Sumner??

First, Nancy Culp taunts him about a visit to a certain club. Then Chris Priestly draws a totally vile picture of him (his eyes do not cross). Betty Page gives him her rather bloody stupid bondage award, Robin Smith just has to have a go in his What They Will Be Doing In 1986 page — and now he's being accused of looking like Billy Fury. Hah!

I think you'd better compensate us Bernie lovers and do another feature on New Order pretty soon. Then, and only then, shall we forgive you.

A Bernie/New Order fetishist

● *And we thought he was getting off lightly... seriously, though, here at **rm** we think Bernie's a Trooly Wunnerful Guy, especially in the bondage gear...*

■ **Honestly, I think** **rm's** great these days, but when are you going to do some more on A-Ha, the greatest trio of hunks to hit the charts EVER.

They're brilliant. I bet I'm not alone in being madly in love with Mort, too. Their music's the best around at the moment, videos, well, they're just something else.

Come on, **rm**, you can't ignore them. They're not going to go away in a hurry, so give us another fabaroonie feature. I know they're Norwegian, but they're good enough to be the next Beatles.

Mort's Biggest Fan, Brighton

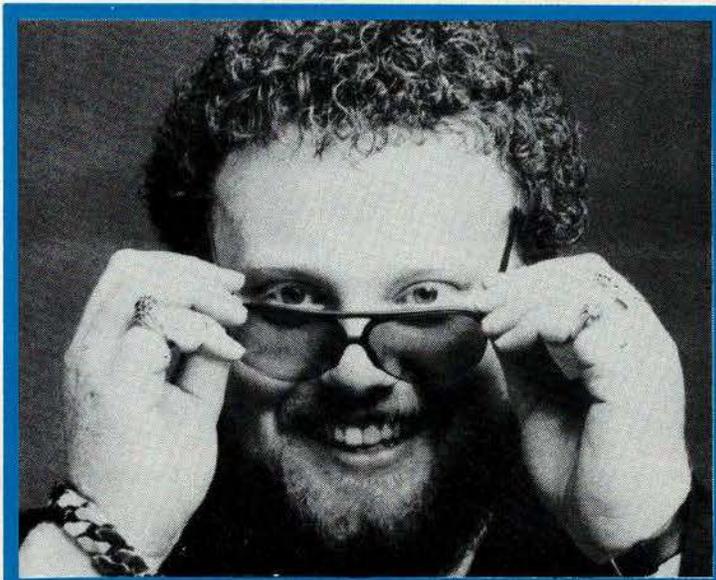
● *Those Norwegians would! (Ouch!)*

BY JAMES HAMILTON

BPM

ODDS 'N' BODS

MADONNA soundalike (and old running mate) **Regina's** name, she admits on the sleeve of her 'Baby Love', is derived from the Latin word for queen which also symbolises the Virgin Mary — or the Madonna!... **10 Records** beat off **Chrysalis** and **Island** to win **Mantronix** 'Ladies', hopefully not too late as although still hot it's fast being overtaken by the more exciting similar (same BPM and rhythm) double def **Whistle** 'Just Buggin'', which **Champion** are already rushing out here!... **Streetwave** snapped up **Viola Wills** 'Dare To Dream' flipped here by a remix instead of 'Both Sides Now'... **Ian Levine** encapsulated Hi-NRG with **Evelyn Thomas's** 'High Energy' and seems set to do the same for Eurobeat with **Eastbound Expressway's** upcoming 'You're A Beat' — clever, n'est ce pas?... **Afrika Bambaataa** is reviving **MCS's** 'Kick Out The Jams' in blatant rock style but refuses to repeat its notorious 'mother' line, although he does add the shout, "This ain't no go go this is rock 'n roll", in what can best be described as a **Gary Glitter** break — Bam's also answered **George Clinton's** 'Atomic Dog' with 'Bionic Kats', and really lets rip on the infectious go go 'Funk Jam Party' (all from his upcoming album)... **Soulsonic Force** meanwhile have teamed with **Trouble Funk** for the somewhat simplistic 'Go Go Pop'... **Daryl Hall** is cutting a solo album in London, with drums programmed by **Steve Harvey** — who's also busy producing his own material when not hanging about in studios waiting for **Total Contrast!**... **M&M** have more percussively (and slowly) remixed the now doom-laden 111½-111¾-111½-111½bpm **The Winans** 'Let My People Go' (Qwest



STEVE WALSH unveiled his Soul Set (very Sixties, that name) at London's packed Hippodrome last week. This amounted to a dozen PAs by the likes of Masquerade featuring Morgan Khan, Sophia George, Aswad, Precious Wilson, Ladies Choice and of course the Cool Notes, all of whom one would have seen at Tony Jenkins' similar Private Funktion nights when they used to be there, but this time held together by big Stevie baby from a mobile disco rig positioned stage centre. This may have been to spare us the sight of his backside, as the venue's own console faces away from the audience! A celebration of the familiar (yes, he played Dennis Edwards, Fatback and Cheryl Lynn), the night was not for those hoping to hear upfront newies — although Manchester megamixer Chad Jackson later took over for a more serious selection — everyone encountered, however, confessing they'd enjoyed it. Another is set for March 5. Anything more regular could seriously undermine Radio London's Soul Night Out.

W8874TX, still with the Raw Instrumental flip), and the now less vocal 124½bpm **Ready For The World** 'Oh Sheila' (MCA Records MCAX 1005)... **The Isley Brothers** 'Colder Are My Nights' has been speeded up on a promo to 102bpm (short)/101¼bpm (long)/102½bpm (inst), other current promos including **Shirley Murdock's** 'Billie Jean'-ish semi-whispered 121bpm 'Truth Or Dare' (Elektra), **Funk Masters'** 120bpm remake of 'Love Money' with a jazzier 'Fort Knox' version flip (Tai Wan)... **Sheila E** 'A Love Bizarre', as warned, is indeed now also the B-side of an

unnecessary new 130-128¾-113½bpm 'medley' of 'The Glamorous Life/Sister Fate/A Love Bizarre' (Warner Bros W8890TX)... DJs seem predictably to be using only the first slower half of the **Grace Jones** Musclemix... **Les Adams** himself made sure I heard his January **Disco Mix Club** funk megamix, his most brilliant yet incorporating perfectly timed dialogue from gangster movies — while Paris DJ **Dimitri Yerasimos** sent me some excellent mixes in the hope of getting a London gig, so any offers?... **The 1986 Technics DJ Mixing Championships** hold their regional heats at

Birmingham **Millionaire** Tues (4), Croydon **Easy Street** Thur (6), Newcastle **Walkers** Tues (11), Edinburgh **Electric Circus** Thur (13), Wakefield **Cassanovas** Wed (19), Bristol **Papillon** Thur (20) — I hope to be a judge at all but Edinburgh — DJs possibly still being able to enter if they call 06286-67276 **TODAY!**... **Bootleggers** nightclub owner and generous friend of the many stars who frequent it, **Mark Raymond** was killed last week when he rolled his Rolls Royce on the Hendon Way — London's nightlifers will miss him... **Dionne & Friends** topped US Black 45s, **Jocelyn Brown** both 12 inch Sales and Club Play in **Billboard**... **Melba Moore's** own sitcom 'Melba' is on US TV Tuesday nights... **Essex Radio's** Easter soul cruise to Holland is so over-subscribed that extra spaces have had to be found, the superior boat having a three-tier purpose-built disco showcase complete with stage... **Nicky Holloway's** soul week in Ibiza is set for May 17-24, with apartment accommodation and DJs **Chris Brown, Martin Collins, Trevor Fung, Paul Clark, Gilles Peterson, Johnnie Walker, Chris Bangs** and Nicky himself spread across at least five venues (£135, booking details on 01-853 1953)... **Wolverhampton's** redecorated **Eve's** opens again with **Steve Dennis** on Tuesday (4)... **Orin Cozier** is the newly created dance music development manager at **RCA**... **Marie Birch** is starting a **Sound Promotions** club mailing list at **Spartan Records**, London Road, Wembley HA9 7HQ... **Tululah Moon's** label **Beauty and The Beat** belongs to 'The Message' writer **Ed Fletcher**... **Nina Simone's** new US **VPI Records** LP includes the frisky 'Jazz Freak'-like 'Touching And Caring'... **Jimmy Jam & Terry Lewis** have started to be adopted by hit-hungry white popsters, producing **Human League's** next LP — can **Mick Jagger** be far behind in the queue?... **Phil Spector's** classic lead singer **Darlene Love** is recording again for **CBS**... **Paul Hardcastle's** current 12in on white label has stamped between the run-out grooves the message "Morgan who?"... **GET LOOSE!**

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BPM

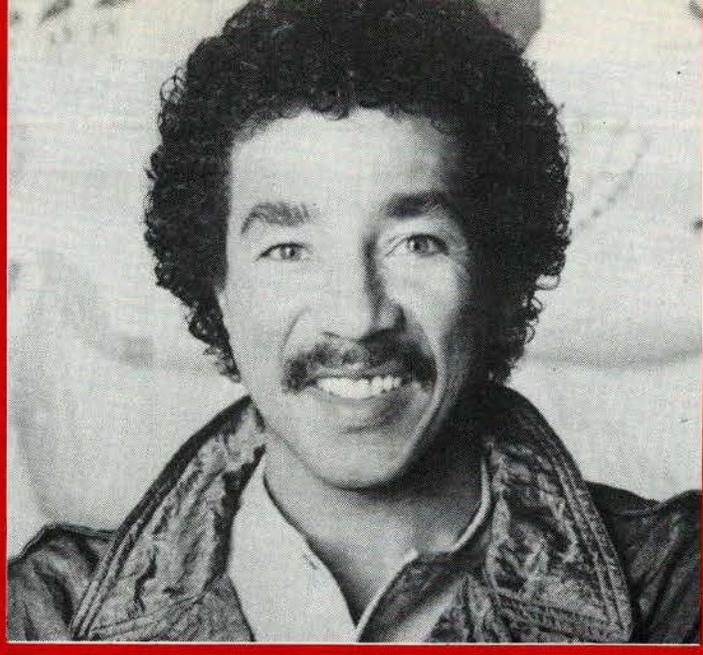
HOT VINYL

JELLYBEAN 'Sidewalk Talk' (EMI America 12EA 210) Catherine Buchanan sings lead, but the fact that this 115½bpm jittery pop disco leaper features Madonna on backups and composer credits seems to be attracting rather more attention! Funksters anyway will flip for the barking introed tense jiggly 0-98½bpm 'Was Dog A Doughnut' instrumental, originally by Cat Stevens and like a Wally Badarou-ish slowed down 'Axel F', burning up select floors since last summer.

TAVARES 'Heaven Must Be Missing An Angel' (Capitol 12TAV 1) Ben Liebrand's long awaited Dutch remixes add skittery surface rhythm to this 117-115¼-114bpm nominal A-side and the even zingier (0-) 128-127½bpm 'Don't Take Away The Music', both aimed at pop play, although of the 12 inch single's three revived ex-hits the one that meant least to soul jocks in 1977 is now hottest as it's surprisingly similar to the Wally Badarou beat the 97-96-97bpm 'Whodunit'.

BILLY OCEAN 'When The Going Gets Tough, The Tough Get Going' (Jive JIVE T 114) Here we get this tautly striding infectious crossover smash (0-) 121¾bpm Change 'Searching'-ish roller in only three mixes, the better value 'banned' four-track import's Club Mix presumably being left off for creative marketing later. If Warner Bros can give us all four mixes on Rochelle's UK 12 inch, why can't Jive?

WILLIAM BELL 'Headline News' (LP 'Passion' US Wilbe Recording Corporation WIL-3001) Sixties Stax veteran William has found a convincing modern mood on this lovely gently weaving 96½bpm drifter with almost more cooing chix than his own soulful moaning. As well as several good slowies, the lightly bounding Oliver Cheatham-ish 120bpm 'That's What You Get', 124½bpm title track and 120½bpm 'Let Him Pay The Band' will please the traditionally minded too.



SMOKEY ROBINSON 'Hold On To Your Love' (Motown ZT40554) Sounding much as you'd imagine a song co-penned by Smokey with Stevie Wonder to sound, this pleasant bubbly 109bpm shuffler has probably more radio than floor appeal, at first anyway.

DONALD DEE 'Don't Cha Go Nowhere' (US Sutra SUD 041) Downcast Donald mournfully moans a tugging jiggly 94½bpm lament that seems at odds with its restrained jaunty Wally Badarou-ish beat and Instant Funk-ish chanting chorus (inst flip), resulting in good soulful tension.

THE STYLISTICS 'Special' (LP 'A Special Style' US Streetwise SW 3305) Maurice Starr lays off the electro-nix as he again produces the veteran soul group, most chunkily on this pleasant 108bpm swayer and the Detroit Spinners-ish 111bpm 'Love Is Serious', Russell Thompkins Jr squeaking as usual on the many typical smoochers.

EDDIE TOWNS (E.T.) 'Best Friends ...CraZy MiXx' (US Total Experience TEDI-2631) Slightly Cameo-ish spaciouly mixed perkily wriggling 117¼bpm jitterer with tinkling harp and jerky edits (Super Mix!!! flip), nothing revolutionary though well made.

EFFECTRON 'Don't Stop That Go Go Beat' (Night Beat Records NBRI via Virgin) Building a buzz for a while on white label, this authentic sounding

burbling 111½ bpm go go jiggler is actually home grown here in England, with all the Washington DC clichés.

THE CHICAGO BEARS SHUFFLIN' CREW 'The Super Bowl Shuffle' (US Red Label V-70060) Britain's football teams were never as def as the Super Bowl-bound Chicago Bears, whose members rap 'n chant a bragging 105½bpm dance ditty (in three mixes) that's a massive near-million seller in their hometown area! Good job they won on Sunday!

EARL TURNER 'Love Caught You By Surprise' (Fourth & Broadway 12BRW 39) A flop originally on both import and promo, this urgently jittery 121bpm old fashioned soul surger (with a more boxily mixed 122½bpm dub) is nevertheless finally out here.

ANDREW BARRAX 'I Just Can't Seem To Forget' (US Bama B-30001) Hot a while for those few soul jocks who could find it, this huskily crooned and worried satisfying 111½bpm mellow roller appears only to be on 7 inch (inst flip).

BARBARA CARR 'Good Woman Go

Bad' (US Bar-Car BC-002-45, via Record Corner 01-673 1066) Grittily lamenting 85¾-86½-88-89bpm undulating Memphis-style soul with brassy stabs and guitar solo, only on 7inch, so timeless old fashioned that the BPM indicates a relatively mid-tempo swayer.

ROSHELLE FLEMING 'Love Itch' (US Prelude PRL D700) Formerly of First Choice, Roshelle (note the spelling) really wails and scats the acappella intro to her disjointed spurting 120½bpm bubbly jitterer (in four mixes), rather like Jocelyn Brown singing 'I.O.U.'

AUDREY WHEELER 'Your Love Is Serious' (US Prelude PRL D696) Audrey wails well but her straightforward datedly familiar 113½bpm disco lurcher wanders rather aimlessly after a tight start.

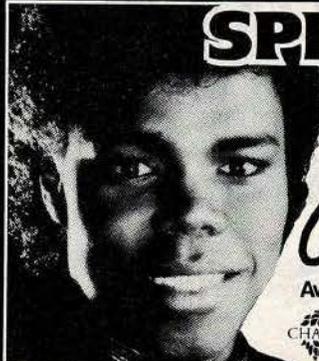
MYSTERY ASSIGNMENT 'Cloud Nine' (US Metropolis MET 350) Due here on Virgin, the Temptations' 1968 'psyche-soul' oldie remains largely unchanged, complete with Edwin Starrish acappella intro, apart from the 119bpm rhythm now being tightly electronic (dub/edit flip).

EDDIE MURPHY 'Party All The Time' (CBS TA 4457) Paul Gambaccini had to keep playing this Rick James-prod/penned 135bpm mindless fast chugger because it stuck at number two for weeks (selling enough to go number one in an unsegregated chart). Soul fans here prefer to remember his real vocal debut on 'Boogie In Your Butt', instead.

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on 7inch (f/c for fade/cold ends): **Madonna** (0-) 119½f swaying MoR pop, **Billy Ocean** (0-)122f hot black pop, **James Brown** 114c timeless funky stormer, **Whitney Houston** 119f Pointers-ish pop strutter, **Ladies Choice** (MTM) 98½f squeaky soul judderer, **Ruby Turner** 97½f MoR Staples revival, **Audrey Hall** 91f sweet MoR lovers rock, **Double** 97½f attractive haunting slowie, **Arcadia** 0-116¾f video pop, **Stevie Nicks** (0-)125¼f Bonnie Tyler-ish pop, **Amii Stewart/Deon Estus** 0-101% trickily starting remake, **Alisha** 114½f Madonna soundalike, **Diana Ross** 127½f Sixties Supreme-ish MoR, **Teddy Pendergrass with Whitney Houston** 0/30-60½f slushy smoocher, **Zapp** (0-) 118f sharp funk.

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● **Timmy Thomas** might have New York eyes, but the girl who serenades him certainly doesn't. Until recently she'd never even been to the city, and when she did, she nearly became a traffic statistic.

Where Nicole McCloud used to live in Orlando, Florida, the pace of life was somehow a little more civilised. "I just wasn't used to the fast life in New York," she admits.

"I was walking down the street, and at almost every block I was nearly hit by a car. The guy I was with was fine, it didn't bother him at all. I guess he's got New York eyes! In Florida they wait for you to get across, but in New York you're dead."

That's not the only thing about the Big Time that she's got to get used to. "I'm terrified of flying. I always want to take a train. Half an hour's enough for me. When I went to New York, the flight took five hours. I died. But I like wine now. I never drank it before."

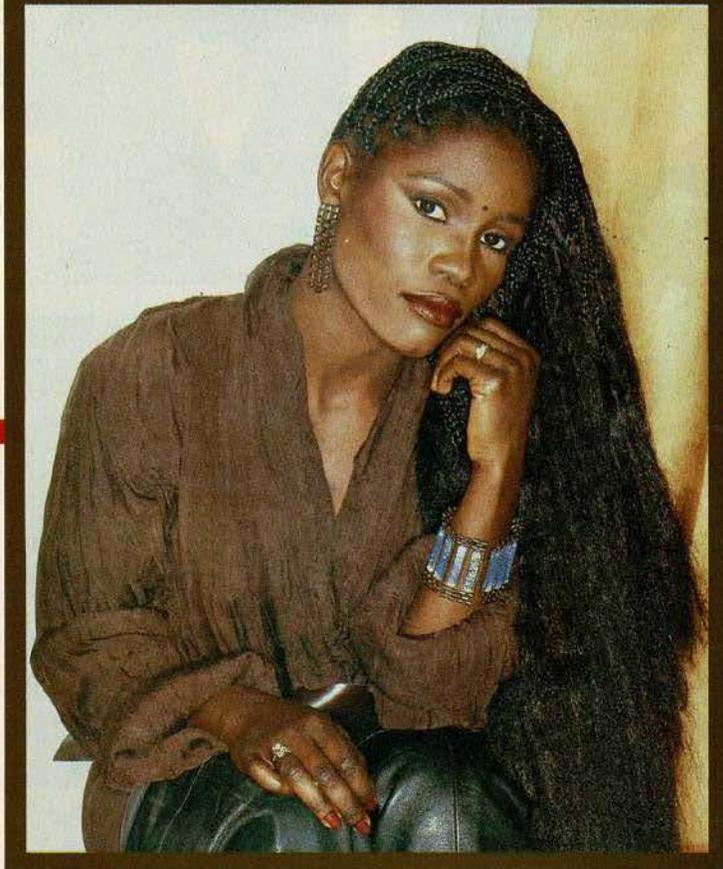
Ah, the perks of the job. Nicole's got some adjusting to do in a hurry. The duet with Timmy Thomas comes off her first major league album, 'What About Me', after quite a few years of being just the local hopeful. So, following Sade, the 'Why Can't We Live Together' man Timmy influences another chanteuse.

"Timmy's a good friend of my brother's. He wrote this song called 'New York Eyes' and he had heard my demos before and felt that I could do a job on his record. I haven't been that close to him, but in the studio we just do it." Before or after the recording?

"We're very fond of each other so it was very easy to pull that song off. It sounds like a happy ending, it sounds like they end up falling in love." No foolin' around, though: Nicole's a mother of eight long years already.

"I have a little girl, she's a great writer and a great vocalist. She's eight years old, her name is Selicia."

It was about that age when Nicole decided fame was her cup of tea. Not that she was called that back then. "I was using Lady Nicole as a stage name for some time. Nicole is just a shortened version of that, but it's not my real name. I'm not going to tell you my real name, it's just awful. I'm going to stick with Nicole."



'I THOUGHT I'D BE A MICHAEL JACKSON AT 12'

... a bit difficult when you're a girl, but Nicole McCloud has New York eyes, reveals Paul Sexton

"I'm from Rochester, New York State originally," she continues on the biographical track. "I started singing very seriously when I was seven or eight. I thought I'd be a Michael Jackson at the age of 12, but it didn't happen that way. I always believed I could make it, but it took a lot longer than that."

"I started my first band when I was 11 years old. My mother and father had to come with me to get me into these clubs where we were performing. I was with a group called National Scene for a while, just doing top 40 stuff."

"I moved to Orlando when I was about 16, but I just got tired of being in local bands. I'd been in them for so long and I was just going to give it up when I moved again to Miami. That's where I met my producer (Lou Pace) and started shopping around for deals. I just had a lot of people who had a lot of belief in me."

The American single from her debut album is a cover of Rod Temperton's old Heatwave song 'Always And Forever'. "That was personally requested by the president of Portrait," she says. When the Big Cheese of the label wants it, it gets done.

"You always think your own favourite is the greatest, but considering their background, you know, Cyndi Lauper and a lot of other great stars, you tend to believe what they say."

Nicole's career got a false start years ago with someone who went on to do pretty well too.

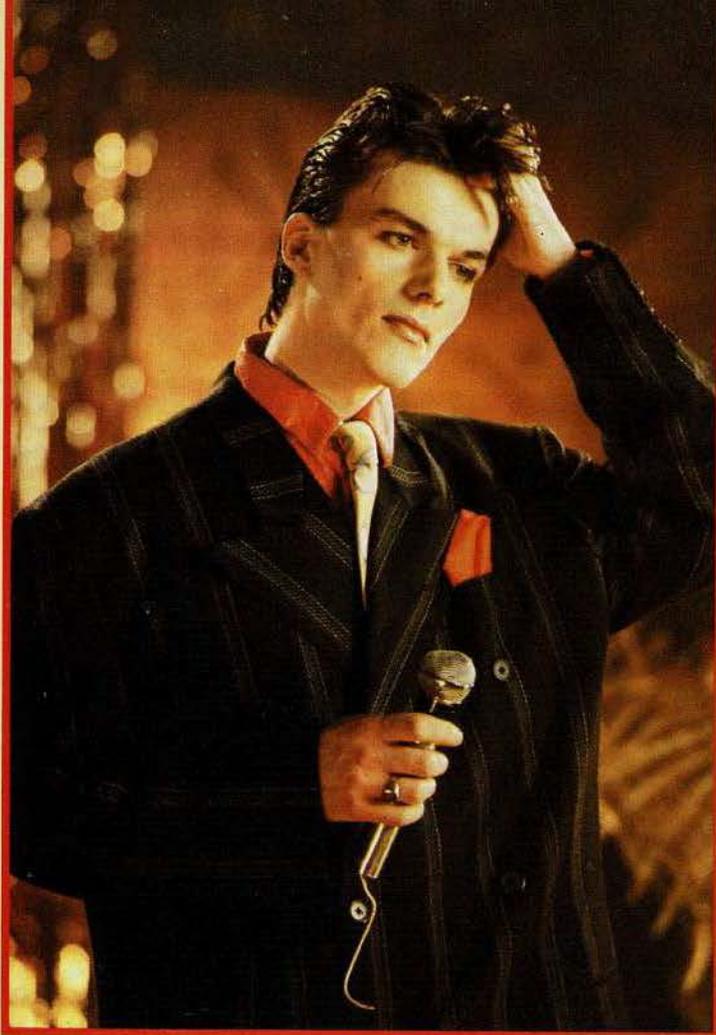
"I did record an album for Dimples (Richard 'Dimples' Fields) out of California," she says, talking almost as though it's a confession.

"I was very young, I didn't know all the details of it. Anyway it didn't happen, it never came out."

She spent Christmas writing new songs — Nicole has three writing credits on the current set and wants more on the next — and her other task is to return the favour to Timmy Thomas.

"We're doing a duet on his album, it's a song called 'Tell Me You'll Stay'. I hope he'll be writing on my second album too. He's coming back strong."

Better hope he doesn't write any more songs about places Nicole's never been. If he does, they'll just have to strap her in the plane and get the wine flowing again.



Chicken in the basket, mirror globes and the desire to be in a Brylcreem commercial. This is what makes Blow Monkey Dr Robert run. Monkey business: Roger Morton. Monkey lens: Eugene Adebari

'er, ahem... 'ello ladies 'n' gennelmen...(hic)...this next one's for the coach party from the Penge formation dancing team...'

No, this isn't Las Vegas, this is Willesden Green. It isn't some dodgy cabaret act, this is the Blow Monkeys bringing you a touch of cocktail lounge variety, in the form of the vid for their new single 'Digging Your Scene'.

So, a big hand for the BM revue, starring Dr Robert Howard as a slimmed down Gene Kelly in one of George Melly's old suits.

On the back row, we have Mick, Nev and Tony, playing straight men to Robert's shameful display of camping it up. And let's not forget the soulful support of Dixie Peach and Morris Michaels on backing vocals.

After nine takes of the bit where Dr Robert plucks a pink parasol out of the air, I manage to lure Mr Slick-limbs to a table in the corner. Having fun, Robert?

"No, I hate it. But I'm good at making out that I enjoy it. I was definitely beginning to wither at the end, but I'm not complaining."

Surrounded by gold lamé curtains and mirror globes, and slipping in and out of some nifty soul dance moves, Robert seems to be using the video to shape a distinctly showbiz image.

Robert: "I just thought that this was the perfect environment. I got pissed off with people giving me ideas, so I got together with Andy Morahan (the director) and worked this out. I really wanted it to be us, and in a way it's everything we stand for."

"I didn't want it to come out as slapstick, because I'm serious about it. I wanted there to be a bit of bite, a hint of subversion to take it out of the normal cabaret setting, almost like surreal cabaret. It's just a further interpretation of the way I feel about glamour."

Come on, Robert. All this over-the-top cabaret bit must be a little tongue-in-cheek.

"No, I get sick of that. People always say it's tongue-in-cheek, and it's given me a real complex, because I've never seen it that way. They say, 'Oh, that's great, camp it up', and I'm thinking 'What?' I'm just performing."

"It goes back to those icons I was talking to you about a couple of years ago. I really haven't moved on from that, in terms of me as a performer. I still appreciate those qualities in the Tom Joneses and the Bolans."

Yes indeed. The man who once told me of his longstanding admiration for the Cilla Black sound is deadly serious about all this.

"I just persevered, and it paid off. My dream came true, and now they're going to film me in my natural environment."

Which is always the best place to film a Monkey.

Given the Doctor's strong feelings about pop presentation, I enquire after his own tastes in videomanship.

"I think Talking Heads do it well, but David Byrne always puts himself in a situation which he knows he can handle, and that's what I've done today. If I thought I would look great, strapped up in a chair, pulling faces, changing clothes all the time, and acting insane, then I would do that. But that doesn't work for us. The way this video is suits our music.

"A lot of people in videos put themselves in situations where they're not natural, and they just end up looking awkward. Then they become boring to look at. I think Paul Weller did a good one for 'Come To Milton Keynes', but then that was banned."

And no doubt it was banned because the Style Council made their point rather too well. Which raises the whole murky area of pop's born again social/political conscience.

Isn't Dr Robert's clamour for glamour out of step with the post-Band-Aid era?

Robert: "It's important not to lose sight of the value of pure entertainment. I don't mean anaesthetic music or whatever, but I think the need for glamour and stars and real entertainment is stronger than ever. If they've got a political conscience, then that's even better.

"I don't feel that I'm able to write about that sort of thing yet, but I admire people who can. I'd rather watch Paul Weller than Go West, any day."

The case for the defence of razzmatazz is obviously something that Robert has given a good deal of thought to.

"You may say that all this is very camp and superficial, but it isn't really, because of who I am. If I was Paul King, then it would be superficial, because King aren't good enough to be a division one pop group. There's no substance to what he does. I mean I can get into absolute 100 per cent hedonism, but he's not even courageous enough to go that way."

Well, they do say that the best form of defence is attack...

Robert: "And then there are people who are spoiled in the other way, people like Fine Young Cannibals, who are great, or who could be great, but they're so aware of what they should be saying, and how they should be acting, that it deadens the spirit of their music.

"There's a barrier effect with a lot of groups, because they know that they've got to be pop stars one minute, and politicians the next. That hasn't affected me, because it's not part of my music yet. Although there is one song on the LP called 'Burn The Rich'."

The 'Animal Magic' album, which contains such frank sentiments, is due out in April. The BMs are therefore hoping for a hit before the LP comes out.

Robert: "I reckon that this is the one to do it, but you never can tell. If this

doesn't, then the follow up will, because it's the best thing we've ever done. It's called 'Wicked Ways'."

Recent live shows, and the tracks which have so far emerged from 'Animal Magic', indicate a more soulful twist to the Blow Monkeys' tail. The Doctor claims that it comes from lurking in the shadows of un-hip soul discos on the outskirts of London.

Robert: "I suppose it also comes from the fact that I'm sharing a flat with a DJ, and living above a soul

record shop. It's just sort of permeated through, although I was always going that way.

"I had a six month flirtation with Gospel this year, which cost me a lot of money, but it was worth it. I just like roots music. I'm cleansing myself of third degree influences, early Seventies and all that stuff, because although they were an influence, there's better things."

Judging by the pile of Elvis albums handed to Robert as we talked, it seems that the Presley influence is one

skin he has yet to shed.

As the video camera calls Robert and his Elvis collection away, Doctor Howard just has time to leave behind his prognosis for '86.

"We tour here with the single, and then with the LP, go to the States twice, write a third LP, record that in September... and start the TV show in about November!

"I'd also like to do a couple of commercials. A Brylcreem commercial, I think."

Well groomed for stardom.



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4

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